

## Angel Glory

*arranged for handbell choir (3-5 octaves), orchestra, and SATB choir  
by Kevin McChesney*

### Performance Notes

#### Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Trombones

1 Tuba

Timpani

Handbells (3-5 octaves) – available separately (see below)

SATB choir (optional) – available separately (see below)

Violin I

Violin II

Viola

Violoncello

Contrabass

- The orchestral setting is designed for use with the original handbells-only version published by Jeffers Handbell Supply, JHS9443. Jeffers contact information is:

P.O. Box 1728

Irmo, SC 29063

1-800-JHS-BELL

[www.handbellworld.com](http://www.handbellworld.com)

- The optional SATB choir part is also available from Sonology Music ([www.sonologymusic.com](http://www.sonologymusic.com)).
- This piece can be performed with handbell choir alone, handbell choir and SATB choir, handbell choir and orchestra, or all forces (handbell choir, orchestra, and SATB choir).

# Angel Glory

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano Alto and Tenor Bass) are at the top. The woodwinds include Flutes, Oboes, Clarinets in Bb, and Bassoons. The brass section consists of Horns in F, Trumpets in Bb, Trombone, and Tuba. The percussion includes Timpani and Handbells. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a tempo of 120 beats per minute. Dynamics include *f* (forte) and *a2* (second octave). Performance instructions include *div.* (divisi) and *unis.* (unison). The lyrics for the vocal parts are: "Hark! the herald angels sing... 'Glo-ry to the".

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8

Voice  
new-born King; peace on earth, and mer-cy mild, God and sin - ners rec - on - ciled!" Joy - ful, all ye na - tions rise.

Voice

Fl.

Ob.

Cl.

Bsn.

Hn. 1.

Hn. 2.

Tpt.

Tbn.

Tba.

Timp.

Hb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

div. unis.

div.

15

Voice

join the tri-umph of the skies; with th'an-gel-ic host pro claim, "Christ is born in Beth le-hem!" Hark! the her-ald an gels sing,

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Hb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. unis.

div. unis.

unis.

Slightly Slower ♩ = 112

*rit.*

23

Voice: "Glor-ry\_ to the new-born King!"

Voice: *mf* While shep-herds watched their flocks by\_night, all\_

Fl. *a2* *dim.* *mf*

Ob. *dim.* *mf*

Cl. *dim.* *a2* *mf*

Bsn. *dim.* *mf*

Hn. *dim.* *mf*

Hn. *dim.* *mf*

Tpt. *dim.* *mf*

Tbn. *dim.* *mf*

Tba. *mf*

Timp. *dim.* *mf*

Hb. *dim.* *mf*

Vln. I *dim.* *mf*

Vln. II *dim.* *mf*

Vla. *dim.* *mf*

Vc. *div.* *dim.* *unis.* *mf*

Cb. *dim.* *mf*

Tempo I

31

Voice

seat-ed on the\_ ground, the\_ an - gel of the Lord came down, and\_ glo-ry' shone a - round, and glo-ry shone a - round.

Voice

*mf*

Fl.

*mf*

Ob.

*mf*

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Hb.

*f*

Vln. I

Vln. II

Vla.

Vc.

*f*

Cb.

Peacefully ♩ = 100

39

*rit.* *solo*

*p* It came up - on the mid - night clear, that glo - rious song of old,

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Hb. *p* LV LV R LV

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *div.* *p*

Cb. *p*

Voice — from an - gels bend - ing near the earth, to touch their harps of gold: "Peace on the earth, good

mf

Fl.

Ob. 1. *p*

Cl. 1. *mf*

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Hb. LV LV R LV R LV R *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.



60

Voice: will to men, from heaven's all - gra - cious King." — The world in sol - emn still - ness lay, to hear the an - gels

Fl.

Ob. 1. *p*

Cl. *dim.*

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Hb. *dim.* *p* LV R LV R

Vln. I *dim.* *div.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *div.* *unis.* *dim.* *p*

Cb.

72 **Tempo I** end solo rit. **Broadly** ♩ = 100

Voice sing. *ff* Glo

Fl. *mf* *a2* *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. *mf* *a2* *cresc.* *ff*

Bsn. *mf* *a2* *cresc.* *ff*

Hn. *mf* *cresc.* *ff*

Hn. *mf* *cresc.* *ff*

Tpt. *ff* *a2*

Tbn. *mf* *cresc.* *ff*

Tba. *mf* *ff*

Timp. *mf* *ff*

Hb. *mf* *cresc.* *ff*

Vln. I *mf* *cresc.* *ff*

Vln. II *mf* *cresc.* *ff*

Vla. *mf* *cresc.* *ff* *div.*

Vc. *mf* *cresc.* *ff*

Cb. *mf* *cresc.* *ff*

77

Voice

ri - a, in ex - cel - sis De - o!

Fl.

Ob. a2

Cl. a2

Bsn.

Hn.

Hn.

Tpt. a2

Tbn. a2

Tba.

Timp.

Hb.

Vln. I div. *tr* unis.

Vln. II

Vla. div. unis.

Vc.

Cb.

82

Voice

Glo - ri - a,

Fl.

Ob. a2

Cl. a2

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

SK

Hb.

Vln. I div.

Vln. II

Vla.

Vc.

Cb.

86

rit.

in ex - cel - sis De - o!

Voicing: Voice (Soprano/Alto/Tenor/Bass), Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn., Tba., Timp., Hb., Vln. I, Vln. II, Vla., Vc., Cb.

Dynamic markings: *cresc.*, *fff*, *tr*, *SK*, *unis.*, *div.*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Flute 1

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

Handwritten: a2, f

Handwritten: 8

Handwritten: 14, div., a2

Handwritten: 20, div., a2

Handwritten: 26, a2, dim., mf, Slightly Slower ♩ = 112, 3

Handwritten: 34, Tempo I, 2, rit.

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Peacefully ♩ = 100

Tempo I

42 **30** *mf* *cresc.* a2

Musical staff 42-47: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. Measure 42 is a whole rest. Measure 43 starts with a quarter rest followed by a quarter note G4. Measure 44 has a half note G4 with an 'a2' marking above it. Measure 45 has a half note A4 with an 'a2' marking above it. Measure 46 has a half note B4 with a flat and an 'a2' marking above it. Measure 47 has a half note C5 with a flat and an 'a2' marking above it. Dynamics: *mf* at the start, *cresc.* below the staff.

75 *rit.* *div.* **Broadly** ♩ = 100 *ff* a2 tr

Musical staff 75-80: Treble clef, key signature of two flats, 4/4 time signature. Measure 75 has a half note G4 with a flat and an 'a2' marking above it. Measure 76 has a half note A4 with a flat and an 'a2' marking above it. Measure 77 has a half note B4 with a flat and an 'a2' marking above it. Measure 78 has a half note C5 with a flat and an 'a2' marking above it. Measure 79 has a half note D5 with a flat and an 'a2' marking above it. Measure 80 has a half note E5 with a flat and an 'a2' marking above it. Dynamics: *ff* below the staff. Performance markings: *rit.* and *div.* above the staff.

80

Musical staff 80-85: Treble clef, key signature of two flats, 4/4 time signature. Measure 80 has a half note G4 with a flat and an 'a2' marking above it. Measure 81 has a half note A4 with a flat and an 'a2' marking above it. Measure 82 has a half note B4 with a flat and an 'a2' marking above it. Measure 83 has a half note C5 with a flat and an 'a2' marking above it. Measure 84 has a half note D5 with a flat and an 'a2' marking above it. Measure 85 has a half note E5 with a flat and an 'a2' marking above it.

85 *cresc.* tr

Musical staff 85-90: Treble clef, key signature of two flats, 4/4 time signature. Measure 85 has a half note G4 with a flat and an 'a2' marking above it. Measure 86 has a half note A4 with a flat and an 'a2' marking above it. Measure 87 has a half note B4 with a flat and an 'a2' marking above it. Measure 88 has a half note C5 with a flat and an 'a2' marking above it. Measure 89 has a half note D5 with a flat and an 'a2' marking above it. Measure 90 has a half note E5 with a flat and an 'a2' marking above it. Dynamics: *cresc.* below the staff. Performance marking: *tr* above the staff.

88 *rit.* *tr* *div.* *fff*

Musical staff 88-93: Treble clef, key signature of two flats, 4/4 time signature. Measure 88 has a half note G4 with a flat and an 'a2' marking above it. Measure 89 has a half note A4 with a flat and an 'a2' marking above it. Measure 90 has a half note B4 with a flat and an 'a2' marking above it. Measure 91 has a half note C5 with a flat and an 'a2' marking above it. Measure 92 has a half note D5 with a flat and an 'a2' marking above it. Measure 93 has a half note E5 with a flat and an 'a2' marking above it. Dynamics: *fff* below the staff. Performance markings: *rit.* and *tr* above the staff.

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Flute 2

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

1 a2

*f*

8

14

div. a2

20

div. a2

26

dim. *mf*

9

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38 **Tempo I** **3** *rit.* **Peacefully** ♩ = 100 **30**

72 **Tempo I** *a2* *mf* *cresc.*

75 *rit.* *div.* **Broadly** ♩ = 100 *a2* *tr* *ff*

80

85 *tr* *cresc.*

88 *rit.* *tr* *div.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Oboe 1

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

8

Musical staff 1: Oboe 1 part, measures 1-7. Includes dynamics *f*, *a2*, and *div.*

14

Musical staff 2: Oboe 1 part, measures 8-13. Includes dynamics *a2* and *div.*

20

Musical staff 3: Oboe 1 part, measures 14-19. Includes dynamics *a2*, *div.*, and *dim.*

26

Musical staff 4: Oboe 1 part, measures 20-25. Includes dynamics *a2*, *div.*, and *mf*.

Slightly Slower ♩ = 112

34

Musical staff 5: Oboe 1 part, measures 26-33. Includes dynamics *mf*, a 3-measure rest, and **Tempo I**.

Musical staff 6: Oboe 1 part, measures 34-41. Includes dynamics *mf*, a 2-measure rest, and **Tempo I**.

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Peacefully ♩ = 100

42

7

*p*

57

7

*p*

69

Tempo I

*cresc.*

a2

div.

75

*rit.*

Broadly ♩ = 100

*ff*

a2

79

div.

a2

84

div.

87

*rit.*

*cresc.*

*fff*

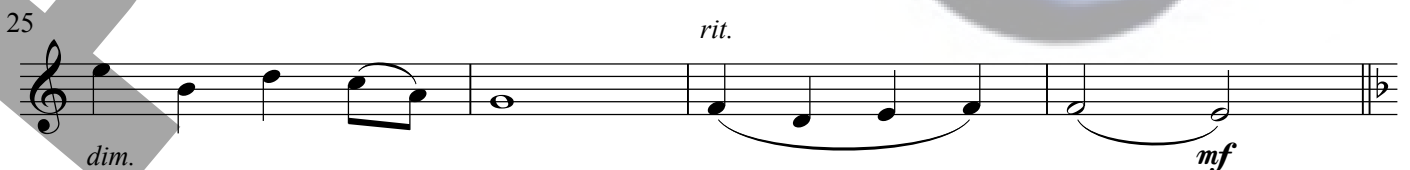
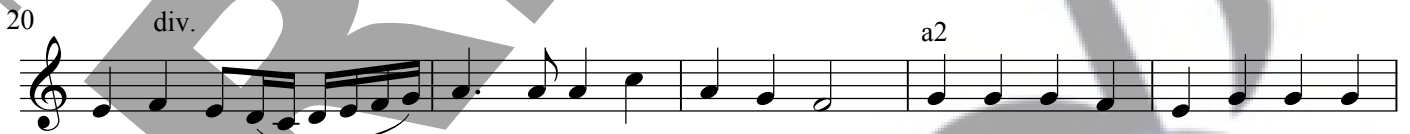
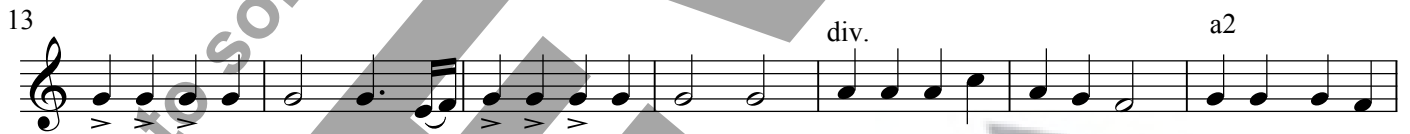
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James DeJarnette, Minister of Music

# Angel Glory

Oboe 2

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120



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29 Slightly Slower ♩ = 112  
9 Tempo I 3 rit.

42 Peacefully ♩ = 100  
30 Tempo I a2 div. cresc.

75 rit. Broadly ♩ = 100  
ff a2

79 div. a2

84 div.

87 rit. cresc. fff

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Clarinet 1 in Bb

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

8

14

21

28

Slightly Slower ♩ = 112

38

Peacefully ♩ = 100

Tempo I

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57 *mf* *dim.*

65 **6** **Tempo 1** *a2* *div.*  
*mf cresc.*

75 *rit.* **Broadly** ♩ = 100 *a2* *div.*  
*ff*

80 *a2*

85 *div.* *cresc.*

88 *rit.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Clarinet 2 in Bb

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

8

*f*

a2 div. a2

14

21

div.

28

a2 dim. rit. div.

35

Slightly Slower ♩ = 112

*mf*

5

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38 **Tempo I** **3** *rit.* **Peacefully** ♩ = 100 **30**

72 **Tempo I** *a2* *mf* *cresc.* *div.*

75 *rit.* **Broadly** ♩ = 100 *a2* *ff* *div.*

80 *a2*

85 *div.* *cresc.*

88 *rit.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Bassoon 1

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

4

*f*

a2

7

div.

14

a2

20

div. a2 div. rit.

dim.

28

Slightly Slower ♩ = 112

Tempo I

*mf*

9 3

3/4

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41 *rit.* Peacefully ♩ = 100 30 Tempo I 2 a2 *rit. div.*

76 Broadly ♩ = 100

80

84

87 *rit.* *cresc.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Bassoon 2

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

7

*f*

a2

7

div.

14

a2

20

div. a2 div. rit.

dim.

28

Slightly Slower ♩ = 112

Tempo I

*mf*

9 3

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41 *rit.* Peacefully ♩ = 100  
30 Tempo I 2 a2 *rit. div.*

76 Broadly ♩ = 100

80

84

87 *rit.* *cresc.* *fff*

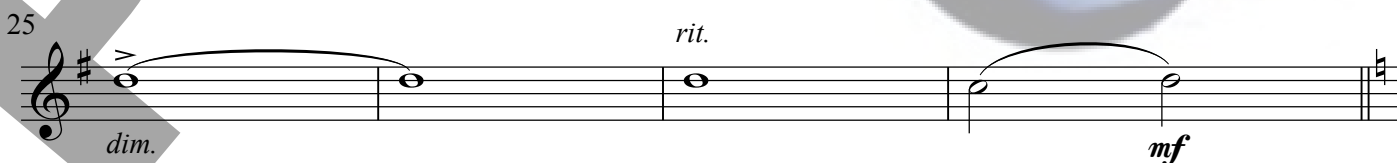
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James DeJarnette, Minister of Music

# Angel Glory

Horn 1 in F

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120



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Slightly Slower ♩ = 112

29 **9** **Tempo I** **3** *rit.*

Peacefully ♩ = 100

42 **30** **Tempo I** **2** *mf* *cresc.*

**Broadly** ♩ = 100

75 *rit.* *ff*

79

84

87 *cresc.* *rit.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Horn 2 in F

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

8

15

21

Slightly Slower ♩ = 112

28

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38 **Tempo I** **3** *rit.* **Peacefully** ♩ = 100 **30**

72 **Tempo I** **2** *rit.*

*mf* *cresc.*

76 **Broadly** ♩ = 100

*ff*

81

86 *rit.*

*cresc.* *fff*

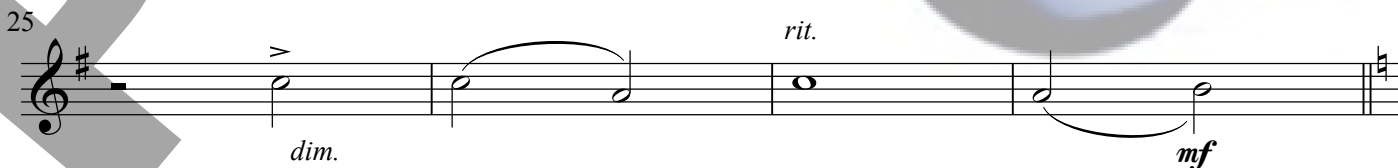
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James DeJarnette, Minister of Music

# Angel Glory

Horn 3 in F

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120



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29 Slightly Slower ♩ = 112  
9 Tempo I 3 rit.

42 Peacefully ♩ = 100  
30 Tempo I 2 rit.  
mf cresc.

76 Broadly ♩ = 100  
ff

80

85 cresc.

88 rit.  
fff

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Horn 4 in F

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

13

20

28

Slightly Slower ♩ = 112

Tempo I

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41 *rit.* Peacefully ♩ = 100  
30 Tempo I 2 *rit.*  
mf *cresc.*

76 Broadly ♩ = 100  
ff

81

86 *rit.*  
*cresc.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Trumpet 1 in Bb

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

Musical notation for measures 1-13. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a dynamic marking of *f*. A fermata is placed over measures 8-10, with the number 8 written above it. The piece ends with a dynamic marking of *f* and a final note with a fermata.

Musical notation for measures 14-20. The key signature is one sharp (F#) and the time signature is 4/4. A fermata is placed over measures 14-16, with the number 2 written above it. The music continues with eighth and sixteenth notes.

Musical notation for measures 21-27. The key signature is one sharp (F#) and the time signature is 4/4. A fermata is placed over measures 25-27, with the number 2 written above it and the marking *rit.* (ritardando) to its right.

Slightly Slower ♩ = 112

Musical notation for measures 28-34. The key signature is one sharp (F#) and the time signature is 3/4. A fermata is placed over measures 28-30, with the number 9 written above it. The music continues with a dynamic marking of *Tempo I* and a fermata over measures 31-33, with the number 3 written above it. The piece ends with a final note in 3/4 time.

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41 *rit.* Peacefully ♩ = 100 30 Tempo I 3

75 *rit.* Broadly ♩ = 100 a2 ff

79 div. a2

83 div. a2

87 *cresc.* div. *rit.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Trumpet 2 in Bb

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

8

14

2

21

2 rit.

28

Slightly Slower ♩ = 112

9 Tempo I 3



41 *rit.* Peacefully ♩ = 100 30 Tempo I 3

75 *rit.* Broadly ♩ = 100 *ff* a2

79 *div.* a2

83 *div.* a2

87 *div.* *rit.* *cresc.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Trombone 1

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

a2

f

8

div. a2

15

div. 2 2

23

rit.

dim.

Slightly Slower ♩ = 112

Tempo I

28

mf 9 3

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41 *rit.* Peacefully ♩ = 100 30 Tempo I 2 *rit.*

76 Broadly ♩ = 100

80 a2 div.

84

87 *cresc.* *rit.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Trombone 2

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

a2

*f*

8

div. a2

15

div.

23

dim. rit.

Slightly Slower ♩ = 112

28

*mf* 9 3

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41 *rit.* Peacefully ♩ = 100 30 Tempo I 2 *rit.*

76 Broadly ♩ = 100

80 a2 div.

84

87 *rit.* *cresc.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Tuba

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

1

13

20

28

Slightly Slower ♩ = 112

Tempo I

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41 *rit.*

Peacefully ♩ = 100

30

Musical staff for measures 41-71. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It starts with a 3/4 time signature and a whole rest. At measure 42, there is a double bar line, a key signature change to one flat (B-flat), and a 4/4 time signature. The rest of the staff contains a whole note.

72 **Tempo I**

3

*rit.*

Broadly ♩ = 100

Musical staff for measures 72-79. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. Measure 72 contains a whole rest. From measure 73, there is a triplet of eighth notes marked *mf*. From measure 74, there is a series of eighth notes marked *ff*.

80

Musical staff for measures 80-84. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a sequence of eighth and quarter notes.

85

*rit.*

Musical staff for measures 85-90. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a sequence of eighth and quarter notes marked *cresc.*. The piece ends with a whole note marked *fff*.

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Timpani

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

G, Bb, C, Eb

Musical notation for measures 1-13. The staff is in bass clef with a 4/4 time signature. It begins with a series of eighth notes, followed by a half note G, a half note Bb, a half note C, and a half note Eb. A dynamic marking of *f* is placed below the first half note. A fermata with the number 8 is placed over the final half note. The piece ends with a dynamic marking of *f*.

14

Musical notation for measures 14-20. The staff is in bass clef with a 4/4 time signature. It begins with a series of eighth notes, followed by a half note G, a half note Bb, a half note C, and a half note Eb. A dynamic marking of *f* is placed below the first half note. A fermata with the number 3 is placed over the final half note.

21

Musical notation for measures 21-27. The staff is in bass clef with a 4/4 time signature. It begins with a series of eighth notes, followed by a half note G, a half note Bb, a half note C, and a half note Eb. A dynamic marking of *f* is placed below the first half note. A fermata with the number 3 is placed over the final half note. The piece ends with a dynamic marking of *dim.* and a *rit.* marking.

28

Slightly Slower ♩ = 112

Tempo I

Musical notation for measures 28-34. The staff is in bass clef with a 4/4 time signature. It begins with a series of eighth notes, followed by a half note G, a half note Bb, a half note C, and a half note Eb. A dynamic marking of *mf* is placed below the first half note. A fermata with the number 9 is placed over the final half note. The piece ends with a dynamic marking of *mf* and a *rit.* marking.

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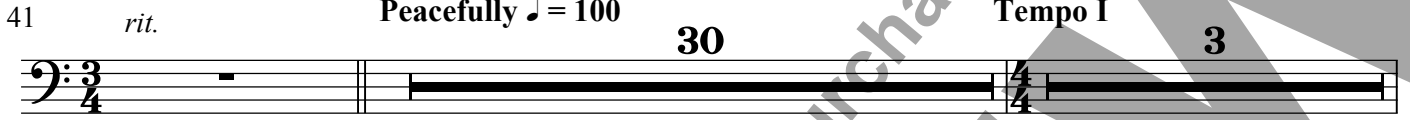
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41 *rit.* Peacefully ♩ = 100 30 Tempo I 3



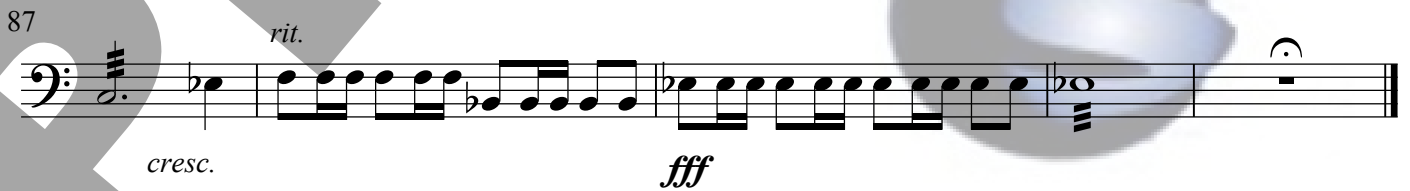
75 *rit.* Broadly ♩ = 100 *mf* *ff* 2



82



87 *rit.* *cresc.* *fff*



for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Violin I

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

*f*

div. *b* *e* unis.

7

13

19

22

The image shows a musical score for Violin I in 4/4 time. The tempo is marked 'Exuberantly' with a quarter note equal to 120 beats per minute. The score begins with a dynamic marking of *f* (forte). The first staff contains measures 1 through 6, ending with a double bar line. The second staff starts at measure 7 and ends with a double bar line. The third staff starts at measure 13 and ends with a double bar line. The fourth staff starts at measure 19 and ends with a double bar line. The fifth staff starts at measure 22 and ends with a double bar line. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets. Performance instructions include 'div.' (divisi) and 'unis.' (unison) for a specific measure, and a key signature change to one flat (B-flat) for another measure. The score is overlaid with a large, semi-transparent watermark that reads 'Return to sonologymusic.com to purchase' and 'PREVIEW'.

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26 *dim.* *rit.* Slightly Slower ♩ = 112 *mf*

31

37 **Tempo I** *f*

41 *rit.* Peacefully ♩ = 100 **14** *p* *mf*

60 *dim.* *p* **6**

72 **Tempo I**

*mf* *cresc.*

75 *rit.* **Broadly** ♩ = 100

*ff*

79 *div. tr* *unis.*

*div. tr* *unis.*

84 *div. tr* *unis.* *cresc.*

*div. tr* *unis.* *cresc.*

88 *rit.* *div.* *fff*

*rit.* *div.* *fff*

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Violin II

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of four staves of music. The first staff begins with a forte (f) dynamic and includes markings for 'div.' and 'unis.'. The second staff starts at measure 7 and includes a 'div.' marking. The third staff starts at measure 13 and includes 'unis.', 'div.', and 'unis.' markings. The fourth staff starts at measure 20 and ends with a 'dim.' marking. A large diagonal watermark reading 'PREVIEW' is overlaid across the score.

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26 *rit.* Slightly Slower ♩ = 112  
*mf*

31

37 Tempo I  
*f*

41 *rit.* Peacefully ♩ = 100  
*p* 14 *mf*

60 *dim.* *p* div. 6

72

Tempo I

Musical staff for measures 72-75. The staff is in 4/4 time with a key signature of two flats. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The final measure contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Dynamics include *mf* *cresc.* and *rit.*

76

Broadly ♩ = 100

Musical staff for measures 76-81. The staff is in 4/4 time with a key signature of two flats. It begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The final measure contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Dynamics include *ff*.

82

Musical staff for measures 82-86. The staff is in 4/4 time with a key signature of two flats. It begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The final measure contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

87

div. rit.

Musical staff for measures 87-90. The staff is in 4/4 time with a key signature of two flats. It begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The final measure contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Dynamics include *cresc.* and *fff*.

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Viola

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120



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27 *rit.*

Slightly Slower ♩ = 112

Musical staff 27-31. The staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melodic line with a slur over the first four notes. A double bar line follows. The second measure has a dynamic marking of *mf*. The staff continues with several measures of music, ending with a slur over the final two notes.

32

Musical staff 32-36. The staff continues with the same key signature and time signature. It features a melodic line with various note values and rests, ending with a slur over the final two notes.

37

Tempo I

Musical staff 37-40. The staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melodic line with a slur over the first four notes. A double bar line follows. The second measure has a dynamic marking of *f*. The staff ends with a 3/4 time signature.

41

*rit.*

Peacefully ♩ = 100

Musical staff 41-45. The staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melodic line with a slur over the first four notes. A double bar line follows. The second measure has a dynamic marking of *p*. The staff continues with several measures of music, including a measure with a fermata and a dynamic marking of *mf*. The staff ends with a 3/4 time signature.

14

60

Musical staff 60-65. The staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melodic line with various note values and rests. A double bar line follows. The second measure has a dynamic marking of *dim.*. The staff continues with several measures of music, including a measure with a fermata and a dynamic marking of *p*. The staff ends with a 3/4 time signature.

6

72 **Tempo I**

Musical staff 72: Treble clef, 3/4 time signature, key signature of one flat. The staff begins with a whole rest, followed by a half note G4. The music then continues with a series of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *mf* and *cresc.*

75 *rit.* **Broadly** ♩ = 100

Musical staff 75: Treble clef, 3/4 time signature, key signature of one flat. The staff begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *ff*.

80 *div.* *unis.*

Musical staff 80: Treble clef, 3/4 time signature, key signature of one flat. The staff begins with a series of chords: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *div.* and *unis.*

86 *div.*

Musical staff 86: Treble clef, 3/4 time signature, key signature of one flat. The staff begins with a series of chords: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics include *cresc.*, *rit.*, and *fff*.

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Violoncello

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

7

*f*

7

div.

14

unis.

20

div. unis.  
*dim.*

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27 *rit.* Slightly Slower ♩ = 112  
*mf*

32

37 **Tempo I** *f* *div.*

41 *rit.* Peacefully ♩ = 100 **14** *p* *mf*

60 *div.* *unis.* *dim.* *p* **6**

72

Tempo I

Musical notation for measures 72-75. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a *mf* dynamic and a *cresc.* marking. The melody features a mix of eighth and quarter notes, with some beamed eighth notes. A *rit.* marking is placed above the final measure of this system.

76

Broadly ♩ = 100

Musical notation for measures 76-81. The key signature remains two flats. The tempo is marked *Broadly* with a quarter note equal to 100 (♩ = 100). The music starts with a *div.* (divisi) marking and a *ff* dynamic. The texture is primarily dyads and triads, with some beamed eighth notes.

82

Musical notation for measures 82-86. The key signature remains two flats. The music continues with dyads and triads, maintaining the *ff* dynamic.

87

Musical notation for measures 87-90. The key signature remains two flats. The music begins with a *cresc.* marking and a *rit.* marking above the first measure. The texture becomes more complex with sixteenth-note patterns. The piece concludes with a *fff* dynamic and a final chord.

for the Musicians of First Presbyterian Church, Colorado Springs, CO,  
James DeJarnette, Minister of Music

# Angel Glory

Contrabass

based on traditional carols  
Kevin McChesney

Exuberantly ♩ = 120

7

Measures 1-6 of the Contrabass part. The music is in 4/4 time and begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes.

7

Measures 7-13 of the Contrabass part. Measure 7 starts with a half note G2. Measures 8-13 continue the melody with eighth and quarter notes.

14

Measures 14-19 of the Contrabass part. Measures 14-16 feature eighth notes with accents. Measures 17-19 continue the melody.

20

Measures 20-24 of the Contrabass part. Measures 20-22 feature eighth notes with accents. Measures 23-24 continue the melody.

25

25

Measures 25-28 of the Contrabass part. Measure 25 starts with a half note G2 and a *dim.* dynamic. Measure 26 has a half note G2. Measure 27 has a half note G2 with a *mf* dynamic. Measure 28 is a whole rest. The piece ends with a repeat sign.

*rit.*

Slightly Slower ♩ = 112

8

37

Tempo I

*rit.*

Peacefully ♩ = 100

3

29

72

Tempo I

*rit.*

76

Broadly ♩ = 100

82

87

*rit.*