

**BAND EXPRESSIONS™ SERIES**

Angels from the Realms of Glory

HENRY T. SMART

Arranged by ROBERT W. SMITH (ASCAP) and MICHAEL STORY (ASCAP)

INSTRUMENTATION

1	Conductor	2	Baritone Treble Clef	WORLD PARTS Available for download from www.alfred.com/worldparts
8	Flute	4	Tuba	
2	Oboe	1	Optional Piano/Keyboard	
2	Bassoon	2	Mallet Percussion (Chimes/Bells)	
4	1st B \flat Clarinet	1	Optional Timpani (Tune:F, B \flat , E \flat)	
4	2nd B \flat Clarinet	4	Percussion 1 (Wind Chimes or Mark Tree/Snare Drum, Bass Drum/Triangle)	
2	B \flat Bass Clarinet	2	Percussion 2 (Suspended Cymbal, Crash Cymbals)	
5	E \flat Alto Saxophone			
2	B \flat Tenor Saxophone			
2	E \flat Baritone Saxophone			
4	1st B \flat Trumpet			
4	2nd B \flat Trumpet			
4	F Horn			
4	Trombone			
2	Baritone			
				Horn in E \flat Trombone in B \flat Bass Clef Trombone in B \flat Treble Clef Baritone in B \flat Bass Clef Tuba in E \flat Bass Clef Tuba in E \flat Treble Clef Tuba in B \flat Bass Clef Tuba in B \flat Treble Clef

PROGRAM NOTES

Angels from the Realms of Glory was a Christmas poem written in 1816 by an English Moravian missionary named James Montgomery (1771–1854). The text has been set to music with several melodies; however, the most recognized, “Regent Square,” was composed by Henry Thomas Smart in 1867 and is the basis for this setting.

Smart was almost completely blind when he composed this regal carol tune. It is interesting to note that his daughter recorded his compositions so that his work could continue. He was a prolific composer with numerous works that included cantatas, trios, duets, songs, an opera, an oratorio, and many hymn tunes. Studying music as a youngster with his father, his early musical career involved work as a church organist where he was recognized as one of England’s finest in addition to his compositional prowess.

NOTES TO THE CONDUCTOR

The arrangement begins with a fanfare statement by the brass echoed by the full ensemble. The melody, initially presented by solo clarinet at measure 11, has only subtle chime punctuation. Make certain the chime player does not overpower the melody. The simple melody builds in complexity, first becoming a clarinet duet, then adding woodwind voices one-by-one. Strive for careful balance among the players through the entire section from measure 16 through 29, ensuring that the percussion does not overpower.

The segment beginning at measure 30 is a restatement of the opening fanfare, this time by the woodwind choir, then echoed by the full ensemble building to a tutti statement of the melody. From measure 38 to the end is the opportunity for your percussionists to contribute to the excitement and emotion of the arrangement.

We hope you find *Angels from the Realms of Glory* to be musically fulfilling and educationally sound addition to your repertoire.

Robert W. Smith Michael Story



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Angels from the Realms of Glory

FULL SCORE
Approx. Duration - 3:00

By Henry T. Smart
Arranged by Robert W. Smith (ASCAP)
and Michael Story (ASCAP)

Heralding ♩ = 84

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Heralding ♩ = 84
Solo (opt. Soli)

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Optional Piano/Keyboard

Mallet Percussion (Chimes/Bells)

Timpani

Percussion 1 (Wind Chimes or Mark Tree/Snare Drum, Bass Drum/Triangle)

Percussion 2 (Suspended Cymbal, Crash Cymbals)

Chimes

Tune: F, B♭, E♭

Wind Chimes (Mark Tree)

Susp. Cym.

Cr. Cyms.

1 2 3 4 5

Fl.

Ob.

Bsn.

Cl. 1

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

11

Fl. *mp*

Ob. *mp*

Bsn.

1 Solo (opt. Soli) *mf*

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

11

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

(Cl. 1) *mf*

Pno./Kybd.

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

11

12

13

14

15

16

Fl.

Ob.

Bsn.

Duet (opt. Soli)

1 Cls.

2 Cls. (Cl. 1) *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

16

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

21 Solo

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax.

21

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar. (B. Cl.) *mf*

Tuba

Pno./Kybd. (B. Cl.)

Mlt. Perc.

Timp.

Perc. 1 *Tri. mf*

Perc. 2

mf *p* *mf*

Fl. *mf*

Ob. *mf*

Bsn.

1 Cls. *mf*

2 Cls. *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd. *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *mf*



Fl. *div.* 38

Ob. *f* *mf*

Bsn. *f* *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

1 Tpts. *f* *mf* *div.* 38

2 Tpts. *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Pno./Kybd. *f* *mf*

Mlt. Perc. *f* *mf* Bells

Timp. *f* *mp*

Perc. 1 Wind Chimes *mf*

Perc. 2 *mf*

p *f* *p*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

div.

p

pp

47 Majestic

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

47 Majestic

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc. Chimes

Timp.

Perc. 1

Perc. 2

Fl. 58 *div.*

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *f* *ff* *pp* *f* *p* *ff*

56 57 58 59 60 61



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