

Every Little Angel Hallelujah

From DiscoverWorship.com

Words and Music by
PETE CARLSON
Arranged by
JEFF LIPPENCOTT

Gently (♩ = 108)

G Em7 C Dsus D

mp

G Em7 C Dsus D7

5

mp-mf

Hal - le - lu - jah, hal - le - lu - jah, glo - ry to God in the

G Em7 C

9



high - est! Hal - le - lu - jah, hal - le - lu - jah,

G D D G Em⁷

12

born to us this day. He has come to

C Dsus D Am

15

give us hope and God's a - maz - ing grace.

G B C A C#

18

Hal - le - lu - jah, glo - ry to his name.

Am C/D D G

21

Em C² CM⁷ G/D D

24

An - gels sing and shout the mes - sage of our new - born
 Shep - herds and the wise men wor - ship this lit - tle ba - by

G Am⁷ D

27

King, lift - ing up thanks to heav - en
 boy, "God with us," and the rea - son

G Gsus G Am7

30

for the gift he brings. We sing prais - es
 for our end - less joy. We sing prais - es

D Dsus D C

33

(2nd time go on)

to the Son of God!
 to the Lord of all!

G/B Am7 Am9 D7sus D

36

Hal - le - lu - jah, hal - le - lu - jah, glo - ry to God in the

G Em7 C

40

high - est! Hal - le - lu - jah, hal - le - lu - jah,

G D G Em7

43

born to us this day. He has come to

C Dsus D Am

46

give us hope and God's a - maz - ing grace.

49

Hal - le - lu - jah, glo - ry to his name!

52

rit.

55

SONG: “Hallelujah”

The choir director—MRS. BRIDGET—steps to the podium, addressing the audience.

MRS. BRIDGET: Good evening, and welcome. We would like to thank each of you for coming out tonight to hear our presentation as we celebrate the joy of Christmas. The kids have been working hard over the past few weeks, and it’s a pleasure to...

One of the children—CHRIS—has stepped up to the solo mic while MRS. BRIDGET is speaking, and blows loudly into it, testing it.

MRS. BRIDGET: *(blinking at CHRIS, fazed, but trying to complete her intro)* ...it’s a real pleasure to...

CHRIS: Check. Check one. Check.

MRS. BRIDGET: Chris.

CHRIS: Yes, Mrs. Bridget?

MRS. BRIDGET: What are you doing?

CHRIS: Just testing the microphone, ma’am. Making sure it’s ready for my solo.

MRS. BRIDGET: The microphone’s fine, Chris, if you’ll just...

CHRIS: Are you sure? Because I think I’m hearing some reverb.

MRS. BRIDGET: I’m quite sure, now if you’ll just take your s...

CHRIS: *(into microphone, in a loud deep voice)* CHECK.

MRS. BRIDGET: *(kind but firm)* Chris.

CHRIS: You don’t hear that?

MRS. BRIDGET: Have a seat, please.

CHRIS reluctantly takes his place with the others and MRS. BRIDGET smiles sheepishly back at the audience.

MRS. BRIDGET: This song is called “Every Little Angel”. We hope you enjoy it.

Every Little Angel

From DiscoverWorship.com

Words and Music by
DAN MCGOWAN
Arranged by
STAN MORSE

(♩ = 85)

mf

Long a - go in Beth - le - hem there

C C

mf Light, detached

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4, B4, C5, and B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords C and C are indicated above the piano part.

was a spe-cial star. Shin-ing bright-ly in the east, it guid-ed men from a-far

F G C F G C

4

Detailed description: This system contains measures 3 through 6. The vocal line continues with quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, and quarter notes F4, E4, D4. The piano accompaniment continues with the same rhythmic pattern. Chords F, G, C, F, G, and C are indicated below the piano part. A measure rest is shown at the beginning of the system.

toward a sta - ble dark and cold where Ma - ry and Jo - seph lay.

F G C

7

Detailed description: This system contains measures 7 through 9. The vocal line continues with quarter notes C4, B3, A3, G3, quarter notes F3, E3, D3, and quarter notes C3, B2, A2. The piano accompaniment continues with the same rhythmic pattern. Chords F, G, and C are indicated below the piano part. A measure rest is shown at the beginning of the system.

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She gave birth to a lit - tle boy and laid him in the hay.

F G C

9

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are 'She gave birth to a lit - tle boy and laid him in the hay.' The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand. Chord symbols 'F', 'G', and 'C' are placed above the piano staff. A large, semi-transparent watermark 'SAMPLE COPY' is overlaid diagonally across the page.

Ev-'ry lit-tle an - gel saw the light of a lit-tle ba - by born than night.

C F B^b C F B^b E^b A^b G C

11

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'Ev-'ry lit-tle an - gel saw the light of a lit-tle ba - by born than night.' The bottom two staves continue the piano accompaniment. Chord symbols 'C', 'F', 'B^b', 'C', 'F', 'B^b', 'E^b', 'A^b', 'G', and 'C' are placed above the piano staff. The watermark 'SAMPLE COPY' is visible in the background.

In the King of kings they took de - light! Ev-'ry lit-tle an - gel sang that

F B^b C F B^b E^b G⁷sus G⁷

13

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'In the King of kings they took de - light! Ev-'ry lit-tle an - gel sang that'. The bottom two staves continue the piano accompaniment. Chord symbols 'F', 'B^b', 'C', 'F', 'B^b', 'E^b', 'G⁷sus', and 'G⁷' are placed above the piano staff. The watermark 'SAMPLE COPY' is visible in the background.

night. Men were trav -'ling from the east with

C C

15

gifts for the lit-tle child. There were al-so shep-herds there to see the ba-by smile.

F G C F G C

18

Ma-ry heard the an-gel say, "Je-sus is his name!" For he is a spe-cial boy, no

F G C

21

oth - er's quite the same! Ev - ry lit - tle an - gel saw the light

F G C C F B^b C F

24

of a lit - tle ba - by born than night. In the King of kings they took de - light!

B^b E^b A^b G C F B^b C F

26

Ev - ry lit - tle an - gel sang that night. La, la, la, la, la, la, la, la, la,

B^b E^b G⁷_{sus} G⁷ C F C/E

28

la, la, la, la. La, la, la, la, la, la, la, la, la, la,

Dm⁷ G C F C
E

31

la, la, la, la, la, la. Ev-'ry lit-tle an-gel saw the light

Dm⁷ G C C F B^b C F

33

of a lit-tle ba-by born than night. In the King of kings they took de-light!

B^b E^b A^b G C F B^b C F

35

Ev-'ry lit-tle an - gel sang that night. Ev-'ry lit-tle an - gel saw the light

B^b E^b G⁷_{sus} G⁷ C F B^b C F

37

of a lit-tle ba - by born than night. In the King of kings they took de - light!

B^b E^b A^b G C F B^b C F

39

Ev-'ry lit-tle an - gel sang that night.

B^b E^b G⁷_{sus} G⁷ C

41

AFTER SONG: “Every Little Angel”

MRS. BRIDGET: *(to audience, reading from Matthew 2:1-2)* “Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying ‘Where is he that is born King of the Jews? For we have seen his star in the east, and are come to worship him.’”

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SAMPLE

Every Little Angel Star of Bethlehem

From DiscoverWorship.com

Words, Music and Arrangement by
HAL WRIGHT

Rejoicing! (♩ = 138)

Musical notation for the first system of piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music starts with a mezzo-forte (*mf*) dynamic. Chords are indicated above the staff: E^b, Gm⁷, A^b, A^b, and a final chord of A^bM⁷/B^b. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.

Musical notation for the second system of piano accompaniment. It continues the grand staff from the first system. Chords are indicated above the staff: E^b, Gm⁷, A^b, A^b, and a final chord of A^bM⁷/B^b. The melody in the treble clef continues with eighth and quarter notes. A measure rest is indicated by a '5' below the first measure of the bass clef.

Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line is in the treble clef, starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "In a low - ly man - ger, in a sleep - y, lit - tle town Gifts of gold and frank-in - cense of - fered to the child,". The piano accompaniment is in the grand staff. Chords are indicated above the staff: E^b, F^m/E^b, E^b, A^b, B^b, and E^b. The piano part features a more active bass line with eighth and quarter notes.

was born a ti - ny in - fant,
 the lit - tle ba - by Je - sus, -

A^b B^b E^b E^b/_G

12

Son of God come down. A star up in the
 ho - ly, meek and mild. A star up in the

A^b Fm⁷ B^b7_{sus} B^b7 E^b

15

heav - ens an - nounced the ba - by's birth as
 heav - ens, shin - ing down its light, leads

Fm
E^b E^b A^b B^b E^b

18

an - gels sing_ their joy - ful song, "Peace to all_ the earth!"
 wise men to_ the prom - ised One_ born on Christ - mas night.

Fm7 B \flat / $A\flat$ Gm7 $\frac{G}{B}$ Cm A \flat $\frac{F}{A}$ B7sus

21

Star of Beth - le - hem,

E \flat Gm7 Cm7

24

shine on us to - night;_ lit - tle

A \flat B \flat E \flat A \flat B \flat E \flat $\frac{B\flat}{D}$

27

ba - by Lamb, Lord of glo - ry and might. —

Cm7 Fm7 A^b B⁷_{sus} B^b7

30

Nev - er in — this ti - ny town has there been such a sight.

E^b Gm7 Cm7 A^b B^b E^b

33

Star of Beth - le - hem, —

Cm7 B^bm7 A7(b5) A^b Fm7 Gm7 Cm7

36

1.

shine on us _____ to - night! _____

Fm7 B^b7sus

1. E^b Gm7

39

2.

A^b A^b A^bM7 / B^b B^b

2. E^b

42

Shep - herds watch in _____ won - der as there

B^bm7 E^b7 A^b E^b

45

shone a glo - ry bright. All of heav - en re -

Fm7 B^b7sus B^b13 E^b Fm7

48

joic - es. Christ is born_ to - night!

E^b/_G A^b A^bM7 B^b7sus

51

Star of Beth - le - hem,

B^b7sus A^b B^b E^b Gm7 Cm7

54

shine on us to-night; lit - tle

A^b B^b E^b A^b B^b E^b B^b/_D

57

ba - by Lamb, Lord of glo - ry and might. —

Cm⁷ Fm⁷ A^b B⁷_{sus} B^b⁷

60

Nev - er in this ti - ny town has there been such a sight.

E^b Gm⁷ Cm⁷ A^b B^b E^b

63

— Star of Beth - le - hem, —

Cm7 B^bm7 A7(b5) A^b Fm7 Gm7 Cm7

66

shine on us — to - night! — Star of

Fm7 B^b7sus E^b $\frac{E^b}{G}$ A^b Fm7

69

Beth - le - hem, shine on us — to - night! —

Gm7 Cm7 Fm7 B^b7sus E^b

72

Musical score for measures 75-78. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The piano part features a melodic line in the right hand and a harmonic line in the left hand. Chord symbols are placed above the piano part: Gm7, A^b, A^b, A^bM7/B^b, B^b, and E^b. A *rit.* marking is positioned above the piano part between measures 77 and 78.

Musical score for measures 79-82. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The piano part features a melodic line in the right hand and a harmonic line in the left hand. Chord symbols are placed above the piano part: Gm7, A^b, A^b, A^b, B^b, and E^b. A *rit.* marking is positioned below the piano part between measures 80 and 81.

AFTER SONG: “Star Of Bethlehem”

As the song ends, Chris immediately leaps into place before the solo microphone.

MRS. BRIDGET: Chris?

CHRIS: Ready for my solo, ma’am.

MRS. BRIDGET: Not time yet, Chris.

CHRIS: *(raising the show program and pointing to the order of events)* That was “Star of Bethlehem”, right?

MRS. BRIDGET: Right.

CHRIS: *(pointing to the next line)* “Solo”.

MRS. BRIDGET: Yes. But that’s Madison’s solo.

She indicates MADISON, who smiles sweetly.

CHRIS: *(doubtfully)* Madison??

CHRIS pulls MRS. BRIDGET downstage a few steps, as if in confidence. Casts a glance over his shoulder, where MADISON still sits innocently.

CHRIS: You really think she’s ready for this?

MRS. BRIDGET: Take your seat, Chris.

CHRIS does so, as MRS. BRIDGET resumes her position at the podium. Recovering with a smile, as MADISON steps up to the solo microphone.

MRS. BRIDGET: Ladies and gentlemen, “Sing with the Angels”.

Every Little Angel

Sing With the Angels

25

From DiscoverWorship.com

Words and Music by
PETE CARLSON
Arranged by
KYLE HILL

With motion (♩ = 122)

1st verse: SOLO
2nd verse: CHOIR unis.
mf

1. Shep-herds and the wise men
2. An - gels all a - round him

A D A A E

mf

saw a star that night, lead-ing them to Beth - le - hem,
all de-clared the news that the ba - by Je - sus would

F#m D E A

5



God's ho - ly light. There, in a man - ger, the
make us brand new. We join the cho - rus and

B7sus E E/D A/C#

9

Prom - ised One; heav - en re - joic - es at
praise his name; now that we know him, our

E D/F# E/G# A E A

13

all lives God has done. So sing with the an - gels that
have been changed. *(opt. CHOIR 2 on D.S. only)*

E E7 D/E DM7 A

17

Je - sus is born. — Sing with the an - gels!

(opt. CHOIR 2 on D.S. only)

Je - sus is born. — Sing, sing!

E A DM7 A

21

Come and a - dore — him, and lift up your voic - es; let

Come and a - dore — him, and lift up your voic - es; let

E D/E E DM7 A

25

prais - es ring, for the ba - by in a

prais - es ring.

E F#m DM7

29

man - ger is our Sav - ior and

A/C# E

33

3rd time to Coda
(meas. 44)

1. King.

1. A D Esus E

36

mf

(meas. 3)

(meas. 3)

2. King. So

2. A Asus A Bm7 A/C#

40

D.S. al Coda
(meas. 19)

CHOIR I

D.S. al Coda
(meas. 19)

King, _____ our

King. He is our King, our

♩ CODA
A D E

44

Sav - ior and King. _____ He's our

Sav - ior and King. He is our King, our

Esus E A D E Esus

47

Sav - ior and King. _____

Sav - ior and King. _____

E Esus E A Asus

51

Sing With the Angels - 29

AFTER SONG: “Sing With The Angels”

MRS. BRIDGET: Excellent job, Madison. Chris...

CHRIS, reading the program in his hands, doesn't hear.

Chris?

Still nothing.

Chris!!!

CHRIS: *(startled)* Wha...? Oh, sorry...I didn't know you were talking to me. *(in a stage whisper)* You know, we're not really supposed to talk during the performance.

MRS. BRIDGET: Yes....yes, that's true. So....are you ready for your solo?

CHRIS: Solo?

MRS. BRIDGET: It's time!

CHRIS: Oh!!!

CHRIS bolts to his feet and scurries over to MRS. BRIDGET.

MRS. BRIDGET: Now Chris, do you know what your song is about?

CHRIS: Yes, ma'am, I do. It's about how Jesus was born and how I wish I could have been there when it happened.

MRS. BRIDGET: Exactly. Jesus came to the world to rescue all of us from our sin. He was God's only son, born of a virgin to live a perfect life so he could take our place on the cross and pay the penalty of our sins someday. Got it?

CHRIS: *(smiling)* Got it.

MRS. BRIDGET: Good. Then NOW it's your turn to sing for these nice people.

Every Little Angel How I Wish (That I Could Have Been There Then)

From DiscoverWorship.com

Words and Music by
JANET McMAHAN
Arranged by
DAVID HUNTSINGER

Moderately slow (♩ = 76)

Em9 Am9 Em9 Am9

Solo (freely)

mp

How I wish that I could have been there when the shep-herds and the an-gels came to

G² Em⁷ Am⁷ D⁷ Am⁷ D⁷



wor - ship him. What a joy - ful night it was in Beth - le - hem!

C/G G G² Em⁷ Am⁷ D7

8

How I wish that I could have been there then.

Am⁷ C/D D Am⁷ D7 G

11

How I wish that I could have heard his cry and

G² Em⁷ Am⁷ D7

14

lis-tened to his moth-er sing a lul - la-by, as he lay there sleep-ing 'neath a

Am⁷ D⁷ C/G G G² Em⁷

17

star - ry__ sky. How I wish that I could have heard his cry.

Am⁷ D Am⁷ C/D D Am⁷ D⁷ G

20

mf I would give an - y - thing to have heard the an - gels sing,

C G/B Am⁷ C/D G

24

f (,)

“Glo - ry in the high - est to the new - born King!”

F#m7 B7 Em Em/D A C# G2/A A7 Am7/D

27

a tempo mp

How I wish that I could have been there when the

D7 G2 Em7 Am7 D7

rall. *a tempo*

30

shep - herds and the an - gels came to wor - ship him. What a joy - ful night it was in

Am7 D7 C/G G G2 Em7

33

Beth - le - hem! How I wish that I could have been there

Am7 D Am7 C/D D Am7 B7

36

then, _____ and yet, in my heart I've been time and

Em Bm/D Am7 D/A

mp

39

time a - gain. _____

Am7 D7sus G G2

rall. D7 poco rit.

42

AFTER SONG: “How I Wish (That I Could Have Been There)”

MRS. BRIDGET: *(to the audience)* Well, we would like to give our most sincere thank you to each and every one of you for attending our little production tonight. May God bless you all, and Merry Christmas!

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Every Little Angel Joy to the World

Joy to the World! The Lord Is Come
(Optional Handbells)

From DiscoverWorship.com

Words and Music by
KIRK DEARMAN and DEBY DEARMAN
Arranged by KRIS KRUNK
Handbells Arranged by
DON MICHAEL DICIE

With joy! (♩ = 70)

G G^{sus} A G/B C² B_m7

mp

This system shows the piano introduction for the first system of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano introduction marked *mp*. The first staff contains the melody, and the second staff contains the bass line. Chord symbols are placed above the treble staff: G, G^{sus} A, G/B, C², and B_m7.

CHILDREN'S CHOIR
mp

Joy to the world! — The Lord is come;

C²(#4) C² C⁶ D Cadd⁹ D G G^{sus} A

4

This system shows the piano accompaniment for the children's choir entry. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano introduction marked *mp*. The first staff contains the melody, and the second staff contains the bass line. Chord symbols are placed above the treble staff: C²(#4), C², C⁶ D, Cadd⁹ D, G, and G^{sus} A. A measure number '4' is written below the first staff.

Let earth re-ceive her King. Joy to the world!

G/B C² B_m7 C² D/C D⁷sus

7

This system shows the piano accompaniment for the second system of the children's choir. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano introduction marked *mp*. The first staff contains the melody, and the second staff contains the bass line. Chord symbols are placed above the treble staff: G/B, C², B_m7, C², D/C, and D⁷sus. A measure number '7' is written below the first staff.

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The Lord is come; — Let heav'n and na - ture

(HANDBELLS)

G Gsus A G B C² Bm⁷

10

sing. — Let ev - 'ry heart pre - pare Him room. Oh, may my heart pre -

C D/C Bm⁷ Em⁷ Am⁷ D D/C Bm⁷ Em⁷

13

pare Him room. Let ev - 'ry heart pre - pare Him room.

Am⁷ D D/C Bm⁷ Em⁷ Am⁷ Am⁷/D D G

17

mf

Joy to the world! _____ The Lord is come; _____ Let

Cm7 E/A B^b B^b_{sus}/C B^b/D E^b2

21

earth re-ceive her King. Joy to the world! _____ The Lord is come;

Dm7 E^b2 F/E^b F7_{sus} B^b B^b_{sus}/C

24

Let heav'n and na - ture sing. _____ Let

B^b/D E^b2 Dm7 E^b F/E^b

27

ev - 'ry heart pre - pare Him room. Oh, may my heart pre -

Dm7 Gm7 Cm7 F $\frac{F}{E\flat}$ Dm7 Gm7

30

pare Him room. Let ev - 'ry heart pre - pare Him room.

Faster (♩=94)

LV

Cm7 F $\frac{F}{E\flat}$ Dm7 Gm7 Cm7 $\frac{Cm7}{F}$ F B \flat

33

Choir and Congregation join

$\frac{E\flat}{F}$ F $\frac{E\flat}{F}$ F Cm7 Dm7 E \flat M7 $\frac{E\flat add9}{F}$ F

37

f *ST*
 Joy to the world! The Lord is come. Let earth re-ceive her

(HANDBELLS)

B \flat $\frac{F}{C}$ B \flat $\frac{Cm}{E\mathbb{b}}$ B \flat $\frac{F}{F}$ B \flat $\frac{B\mathbb{b}}{D}$ E \mathbb{b} F

40

King; Let ev - 'ry heart pre - pare Him room, And

G $\mathbb{b}M7$ A \mathbb{b} B \mathbb{b} B \mathbb{b} B \mathbb{b} B \mathbb{b}

43

heav'n and na-ture sing, And heav'n and na-ture sing, And heav'n, and heav'n_ and

B \mathbb{b} F B \mathbb{b} $\frac{B\mathbb{b}}{D}$ E \mathbb{b} $\frac{B\mathbb{b}}{F}$ $\frac{Cm}{E\mathbb{b}}$

46

na - ture sing.

B^b/_F F B^b B^b/_{A^b} F/G G F/G G Dm⁷ Em⁷ FM⁷ Fadd⁹/_G G

49

f

He rules the world with truth and grace And makes the na - tions

(HANDBELLS)

C G/D C/E D^m/_F C/G G C C/E F G

f

52

prove The glo - ries of His right - eous - ness, And

A^bM⁷ B^b C C C

55

won - ders of His love, And won - ders of His love, And

C G

58

won - ders, won - ders of His love. And won - ders, won - ders

C C/E F C/G Dm/F C/G G C C C/E F C/G Dm/F

60

of His love!

SK

G G C

63