

The Angels Came to Sing

freely

Solo (Low) with optional bells

Sally DeFord

(a cappella)

opt. bells

1 2 4

mp
There was star - light 'round His cra - dle, There was mu - sic on the air. Ma - ry

6 8

knelt to hush her ba - by, Jo - seph watched be - side her there. Je - sus

10 12 14

lay in low - ly man - ger, Sent from God to be our King. 'Twas for Him the star was

(piano begins)
mp

16 18

rit. ♩ = 78

gleam - ing, and the an - gels came to sing. There were cat - tle round His -cra - dle, -Ox and

rit.



20 22

lamb were stand - ing nigh. Soft - est hay be - came His pil - low, — An - gel

24 26 28

song His lul - la - by, Je - sus lay in low - ly man - ger, Sent from God to be our

30 32

King. 'Twas for Him the star was gleam - ing, and the an - gels came to

34 *mf* 36

sing. There were shep - herds 'round His cra - dle, - Come to wor - ship and a -

38 40

dore, There were wise men on their jour - ney, Led by hea - ven's bright - est

42 44 46 *f*

star, Je - sus lay in low - ly man - ger, Sent from God to be our King, And the

48 50

skies were filled with glo - ry when the an - gels came to sing.

52 54 56 *mp*

Hea - ven

58 watch - es o'er each cra-dle, 60 O'er each cra - dle hea-ven smiles, 62 For the Lord of earth and

mp

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking *mp* is placed below the piano part.

64 hea-ven_ was Him - self a lit - tle child. 66 Oh, re - mem - ber how that Ba - by came from

f

Detailed description: This system contains measures 4 and 5. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support. The dynamic marking *f* is placed below the piano part.

68 God to be our King. 70 'Twas for Him the star was gleam - ing, and the

mp

Detailed description: This system contains measures 6 and 7. The vocal line has a half rest in measure 6, followed by quarter notes G4, A4, and B4. The piano accompaniment includes a key signature change to one sharp (F#) and a time signature change to 4/4. The dynamic marking *mp* is placed below the piano part.

72 an - gels came to sing. 74 76

rit.

mp

Detailed description: This system contains measures 8 and 9. The vocal line has a half rest in measure 8, followed by quarter notes G4, A4, and B4. The piano accompaniment features a triplet of eighth notes in the right hand. The dynamic marking *mp* is placed below the piano part, and *rit.* is placed below the vocal line.