

The Little Angel Musical Overview

Product Code: L02000

To help you find the perfect musical for your next performance, we have provided this overview of the vocal and orchestral demands for this title.

Solo Songs: Yes

Ensemble/Large Chorus Songs: Yes

Main Character Details:

Gatekeeper (m/w): C4-D5 vocals, easy

Littlest Angel (m): B3-E5 vocals, moderate

Understanding Angel (m): G3-E5 vocals, moderate

Angels 1-12 (m/w): G3-F5 vocals, moderate

Total Number of Songs: 12

Vocal Demands: Moderate

Orchestral Demands: Moderate

Size of Orchestra: Small (piano only)

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The following pages contain copyright information and at least one page from a variety of songs within the show.

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(THE LITTLEST ANGEL)

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(1) HELLO, WELCOME

AS HOUSE LIGHTS FADE:
♩ = 144 LIVELY, HAPPY FEEL

Handwritten musical notation for the first system of 'HELLO, WELCOME'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters: Fadd2, Gm/F, C/F, Bbm/F, and Fmaj7.

Handwritten musical notation for the second system of 'HELLO, WELCOME'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters: F, Gm/F, C#11, Gbmaj7, and Gm/C.

GATEKEEPER

Handwritten musical notation for the third system of 'HELLO, WELCOME'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters: Fadd2, Gm/F, C/F, Bbm/F, and Fmaj7.

Handwritten musical notation for the fourth system of 'HELLO, WELCOME'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters: F, Bm7, E7-5, E7, Am, and Am(maj7).

R. - HEH, WELCOME

GLAD TO GREET YOU, IT'S SO NICE TO SEE YOUR FACE.

Am7 AAb6 Am/F# Gm7

GATEKEEPER SPEAKS

(PLAY UNDERSCORE THREE, OR MORE TIMES AS NEEDED.)

Gm7/C Fadd9 Gm/F 4/F BbAm/F

Fm7 F Bm7 E7-5 E7 Am

Am (m7) Am7 AAb6 Am/F#

3. - HELLO, WELCOME

CHOIR

HEL-LO, WEL-COME, HEL-LO,

WEL-COME, WEL-COME TO THIS HEAVEN-ly PLACE.

PLEASED TO MEET YOU, GLAD TO GREET YOU, IT'S SO NICE

TO SEE YOUR FACE ——— JEN-AS CY-RUS

(3) HAVE YOU MET THE LITTLEST ANGEL?

GATEKEEPER: "...THE HEAVENLY PLACE WAS NEVER
QUITE THE SAME."

♩ = 120 "Gutsy", OMINOUSLY

Handwritten musical notation for the first system, measures 1-4. The key signature is one flat (Bb). The notation includes treble and bass staves with notes, rests, and chords. Chords are labeled with handwritten text: Cm, G, Cm, G7, and F#.

Handwritten musical notation for the second system, measures 5-8. The notation includes treble and bass staves with notes, rests, and chords. Chords are labeled with handwritten text: Cm, G, Cm, and G.

1st A.

Handwritten musical notation for the third system, measures 9-12. The notation includes treble and bass staves with notes, rests, and chords. Chords are labeled with handwritten text: Cm, G, Cm, and G.

Have you met the lit-tl-est an-gel, our new-est res-i-dent?

2nd A.

Handwritten musical notation for the fourth system, measures 13-16. The notation includes treble and bass staves with notes, rests, and chords. Chords are labeled with handwritten text: Cm, G, Cm, and G. The system ends with a double bar line and a key signature change to one sharp (F#).

Yes, in-deed, and I con-cede he's quite a puz-zle-ment. He's

3rd A.

Handwritten musical notation for the fifth system, measures 17-20. The notation includes treble and bass staves with notes, rests, and chords. Chords are labeled with handwritten text: Cm, G, Cm, and G. The system ends with a double bar line and a key signature change to one flat (Bb).

2. (HAVE YOU MET THE LITTLEST ANGEL?)

cute and win-some it is true, but this I must sub-mit to you----

Fm C7 Fm

for an an-gel he is full of dev-il-ment.

A67 Cm/G D7-5 A6

(4th A.) speaking: Through and through. (5th A.) I've seen it too-----.

Cm

(6th Angel:) He's not exactly heaven sent!

3. (HAVE YOU MET THE LITTLE ANGEL?)

7th A.

Look, he's on the gold-en gate, he's swing-ing to and fro. It's

break-ing un-der-neath his weight, oh, my, look out be-low!

(A loud crash, followed by a yell, is heard offstage.)

8th A.

When he joins the heav'-nly choir he sings the songs off key.

The musical score is handwritten on a three-staff system (treble, alto, and bass clefs). The key signature is one flat (Bb). The first system, labeled '7th A.', contains the lyrics 'Look, he's on the gold-en gate, he's swing-ing to and fro. It's break-ing un-der-neath his weight, oh, my, look out be-low!'. The second system contains the instruction '(A loud crash, followed by a yell, is heard offstage.)'. The third system, labeled '8th A.', contains the lyric 'When he joins the heav'-nly choir he sings the songs off key.'.

Handwritten musical notation includes various chords and accidentals:

- System 1: CM, G7/B, CM, G7/B
- System 2: CM, G7/B, CM, C7, Gm7, C7
- System 3: C7
- System 4: Fm, C7/E, Fm, C7/E

4. (HAVE YOU MET THE LITTLEST ANGEL?)

It's so bad that we re-quire two ear-plugs in-stant-ly.

1st A.
 Littlest A. speaking: Why is it that everybody sings the wrong note but me? Have you

seen the lit-tl-est an-gel, our new-est res-i-dent?

9th A. 2nd A.
 Quite a bit, and I ad-mit he's ver-y dif-fer-ent. He

5. (HAVE YOU MET THE LITTLEST ANGEL?)

has a few good qual- i- ties, but ev- en more per- vers- i- ties.

FM Db C7 FM FM/EB FM/D FM/C

We're a - fraid our days will be quite tur - bu - lent.

3rd A. help us please-
4th A. To find some ease---

Ab/Gb Cm/G ADP G?

6th A.

5th A. From this discouragement. He is al-ways run-ning late to heav-en - ly af-fairs.

G? Cm G? Cm G?

L.A. "Amen".

7th & 8th A. "Late Again".

Ev'-ry night he makes us wait to end our ev'ning prayers.

Cm G? Cm G? C

(4) THE LITTLE THINGS

VERY SLOW [LITTLEST ANGEL] "BUT I GUESS..." RALL - - - -

LA: WHAT I MISS MOST ARE THE LIT-TLE

Am7 Ab7 Gm7-5

A-TEMP, MEDIUM BRIGHT, WITH A LILT $\text{♩} = 60$ (OR $\text{♩} = 180$)

THINGS

F#7-5 Gm7-5

TREES TO CLIMB, BROOKS TO FISH. SUPER-TIME,

TREES TO CLIMB, BROOKS TO FISH. SUPER-TIME,

Fm7 Gm7 Am7

A BIRTH-DAY WISH. A SWIM-MING HOLE, A

A BIRTH-DAY WISH. A SWIM-MING HOLE, A

Bbm7 Am7

R. - THE LITTLE THINGS

GEN-TLE RAIN, MY FISH-ING POLE, A COUN-TRY LANE,

Ami7 Bbmi7 Bmi7

THE BIRD THAT WAKES ME WHEN IT SINGS, I

Ami7 A/D D7-9 D7-9

GUESS WHAT I MISS MOST ARE THE LIT-TLE THINGS.

F/G Gmi Gmi Bb/A Fmi7

DIALOGUE

U.A.: You know, when I first
came here I was a bit
home sick myself.
L.A.: You were?

Bbmi7 Fmi7

3. SINGING:

THE LITTLE THING.

U.A.: Oh, I think everybody is a little homesick when they go to a new place.

L.A.: What did you miss when you got here?

U.A.: Well, it's been so long since I thought about it - let's see.

UNDERSTANDING
ANGEL

HONEY BEES

SUMMER SKIES

9A PLAYOFF: SOUND THE HARP AND HORN

Following Appraise from "SOUND THE HARP AND HORN":

♩ = 116

The musical score is written on four systems of staves. The first system shows a treble staff with a harp part and a bass staff with a horn part. The harp part has a key signature of one flat (Bb) and a common time signature (C). The horn part has a key signature of one flat (Bb) and a common time signature (C). The second system continues the harp and horn parts. The third system shows the harp part with a key signature change to one sharp (F#) and a common time signature (C). The horn part has a key signature of one flat (Bb) and a common time signature (C). The fourth system shows the harp part with a key signature of one sharp (F#) and a common time signature (C). The horn part has a key signature of one flat (Bb) and a common time signature (C). The score includes various chords and accidentals, such as Bb, F, C, Ab, G/A, and Bb. There are also some handwritten notes and markings, such as 'V.S.' and 'BVA'.