

It Came Upon the Midnight Clear

Instrumental Duet and Piano
Score (Concert Pitch)
Text: Edmund H. Sears

Richard Storrs Willis
CAROL
arranged by Richard A. Nichols

Calmly (♩ = 82)

The score is divided into three systems. The first system shows the beginning of the piece. Part I and Part II are both in treble clef. The piano accompaniment is in grand staff. The tempo is marked 'Calmly' with a quarter note equal to 82 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The first system ends with a measure containing a fermata over a half note. The second system begins with a measure marked with a '5' above the staff, indicating a fifth measure. The piano part features a melodic line in the right hand and a bass line in the left hand. The third system continues the piano accompaniment, ending with a measure marked with a '5' above the staff. A large red watermark reading 'Preview Score' is overlaid diagonally across the entire score.

It Came Upon the Midnight Clear (Concert Pitch duet score) - p. 2

10

10

15

15

20

20

mp

mp

p

mf

mp

mf

p

mf

mf

It Came Upon the Midnight Clear (Concert Pitch duet score) - p. 3

25

25

30

30

35

35

p *mp*

p *mf*

It Came Upon the Midnight Clear (Concert Pitch duet score) - p. 4

40

mf

mf

mf

This system contains measures 40 through 44. It features two vocal staves and a piano accompaniment. The vocal parts begin with a half note followed by a quarter note, then a long melisma. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

45

mp

mf

mf

This system contains measures 45 through 49. The vocal parts continue with a melisma that concludes with a half note. The piano accompaniment features a more active bass line with eighth notes and chords.

50

f

f

f

This system contains measures 50 through 54. The vocal parts have a melisma that includes a sixteenth-note run. The piano accompaniment features a prominent sixteenth-note run in the right hand and a steady bass line.

It Came Upon the Midnight Clear (Concert Pitch duet score) - p. 5

55

mp

55

p

60

mp

60

65

mf *mp*

mf *mp*

65

mp *p*

It Came Upon the Midnight Clear (Concert Pitch duet score) - p. 6

70 *ritard.*

70 *ritard.*

It came upon the midnight clear, that glorious song of old,
From angels bending near the earth, to touch their harps of gold:
"Peace on the earth, good will to men," from heav'n's all gracious King,
The world in solemn stillness lay, to hear the angels sing.

Still thru the cloven skies they come with peaceful wings unfurled,
And still their heav'nly music floats o'er all the weary world:
Above its sad and lowly plains they bend on hov'ring wing:
And ever o'er its Babel sounds the blessed angels sing.

And ye, beneath life's crushing load, whose forms are bending low,
Who toil along the climbing way with painful steps and slow,
Look now! for glad and golden hours come swiftly on the wing:
O rest beside the weary road and hear the angels sing.

For lo, the days are hast'ning on, by prophet bards foretold,
When with the ever circling years shall come the time foretold,
When the new heav'n and earth shall own the Prince of Peace their King,
And the whole world send back the song which now the angels sing.

- Edmund H. Sears, (1810-1876)

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