

It Came Upon the Midnight Clear

Trombone Duet and Piano
Score
Text: Edmund H. Sears

Richard Storrs Willis
CAROL
arranged by Richard A. Nichols

Calmly (♩ = 82)

PART I

PART II

PIANO

mp

5

5

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

10

10

15

20

mp

p

mf

mp

p

mf

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

25

Two empty bass clef staves, likely for tuba parts, with a key signature of three flats and a common time signature.

25

Piano accompaniment for measures 25-29. The right hand features a melodic line with eighth notes and a final half note. The left hand provides harmonic support with chords and moving lines. A dynamic marking of *mf* is present at the end of the system.

30

Tuba duet for measures 30-34. The upper tuba part begins with a dynamic marking of *p* and a crescendo to *mp*. The lower tuba part starts with a dynamic marking of *p*. Both parts feature melodic lines with slurs.

30

Piano accompaniment for measures 30-34. The right hand continues the melodic line with slurs. The left hand provides harmonic support with chords and moving lines.

35

Tuba duet for measures 35-39. Both parts feature long, sustained notes with slurs, creating a harmonic texture.

35

Piano accompaniment for measures 35-39. The right hand continues the melodic line with slurs. The left hand provides harmonic support with chords and moving lines.

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The musical score is presented in three systems, each consisting of two tuba staves and a grand staff for piano accompaniment. The key signature is three flats (B-flat major/C minor), and the time signature is 4/4. The score begins at measure 40 and ends at measure 50.

System 1 (Measures 40-44): The tuba parts feature long, sustained notes with a *mf* dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

System 2 (Measures 45-49): The tuba parts continue with sustained notes, with the upper staff reaching a *mp* dynamic and the lower staff remaining at *mf*. The piano accompaniment maintains its harmonic structure.

System 3 (Measures 50-54): The tuba parts become more active, with the upper staff reaching a *f* dynamic. The piano accompaniment also features a *f* dynamic in the final measures.

A large red watermark reading "PREVIEW SCORE" is overlaid diagonally across the entire page.

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

55

55

60

60

65

65

mp

p

mp

mf

mf

mp

mp

p

mp

p

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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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