

It Came Upon The Midnight Clear

Arranged by
JEFF MILLER (ASCAP)

'Lazy' gospel swing ♩ = 96

mf

Soprano
Alto

It came up-on _ the

Tenor
Bass

'Lazy' gospel swing ♩ = 96

Piano

mf Play reduced notes if missing full orchestration.

'Lazy' gospel swing ♩ = 96

Synth Bells
or Handbells

mf Bells or G. MIDI 7

'Lazy' gospel swing ♩ = 96

Synth Flute

Ethereal Flute Pad or General MIDI #76 or 80

Synth Strings

Warm String Ensemble or General MIDI #49

'Lazy' gospel swing ♩ = 96

Tubular Bells/
Breathy Synth

To General MIDI #15 (Tubular Bells)

mf

'Lazy' gospel swing ♩ = 96

Bass Guitar

mf

'Lazy' gospel swing ♩ = 96

Drum Set

mf H.H. Side Stick B.D.

'Lazy' gospel swing ♩ = 96

Percussion

Bell Tree (Every Bell Tree gliss slightly precedes the downbeat, and ends on the downbeat) B.T. Tamb. Cab. *mf*

Tambourine
Cabasa

It Came Upon The Midnight Clear

2
5

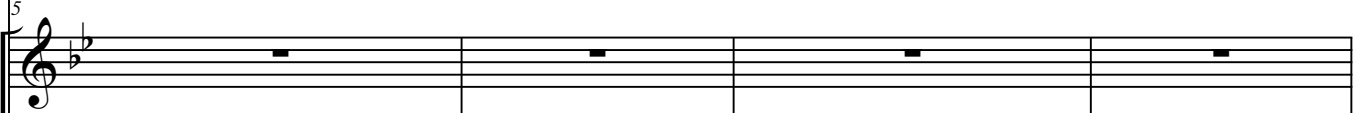
S.A.  mid-night clear, that glo-ri-ous song of old, from an-gels bend-ing

T.B. 

B^b E^b/B^b B^b B^b/D E^bMaj7 C7 F E^b/F F B^b E^b/B^b

Pno. 

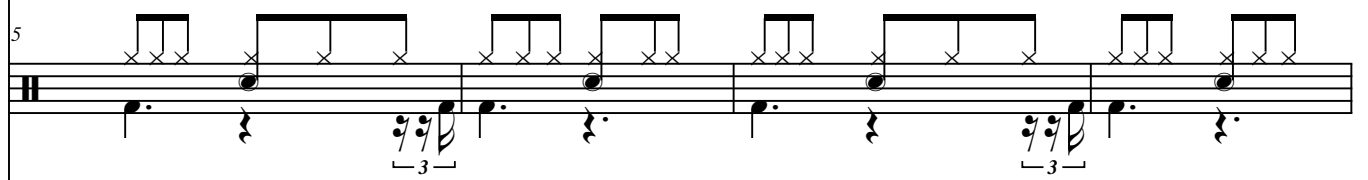
Bls. 

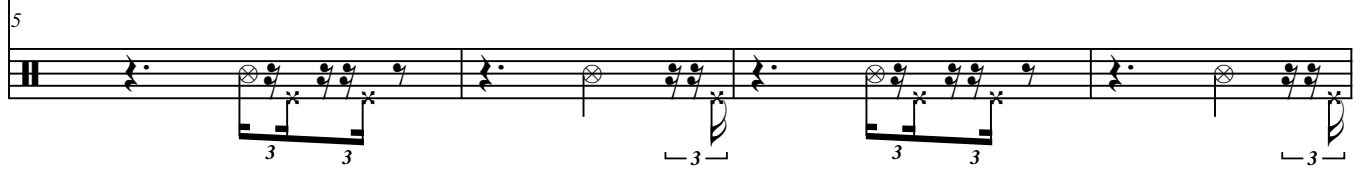
Flt. 

Str. 

T.B./Syn. 

Bs. 

D. S. 

Perc. 

It Came Upon The Midnight Clear

9

S.A. near the earth to touch their harps of gold; "Peace on the earth good

T.B. B^b E^b/B^b B^b B^b/D E^bMaj7 F E^b/B^b B^b D

Pno.

Bls.

Flt.

Str. *mf*

T.B./Syn.

Bs. 3

D. S. 3 3

Perc. 3 3 3 3

It Came Upon The Midnight Clear

4
13

S.A. will to all, great news of joy we bring." The world in sol - emn

T.B.

Gm D/G Gm F/C C7 F Eb/F F Bb Eb/Bb

Pno.

Bls.

Flt.

Str.

T.B./Syn.

Bs.

D. S.

Perc.

It Came Upon The Midnight Clear

17

S.A. still - ness lay to hear the an_gels sing.

T.B.

Pno. $B\flat$ $E\flat/B\flat$ $B\flat$ $B\flat/D$ $E\flat\text{Maj}7$ F $B\flat$ $B\flat\text{Maj}9$ $B\flat/E\flat$ $E\flat\text{m}(\text{Maj}7)/A\flat$

Bls.

Flt.

Str.

T.B./Syn.

Bs.

D. S.

Perc.

It Came Upon The Midnight Clear

6
21

S.A. Still through the clo__ven skies they come, with peace__ful wings__un -

T.B. B \flat E \flat /B \flat B \flat E \flat /B \flat B \flat B \flat /D E \flat Maj7 C7

Pno. (Bb+)

Bls.

Flt. *mf*

Str.

T.B./Syn.

Bs. 3

D. S. 3 Toms H.H. Ride 3

Perc. 3 3 3

It Came Upon The Midnight Clear

25

S.A. - furred, _____ and still their heav - en - ly mu - sic floats _____ o'er all the wea - ry

T.B. F Eb/F F/A Bb Bb+ Eb/Bb Bb Eb/Bb Bb Bb/D EbMaj7 F

Pno. 3

Bls. 25

Flt. 25

Str. 25

T.B./Syn. 25

Bs. 25 3 3 3

D. S. 25 3 3

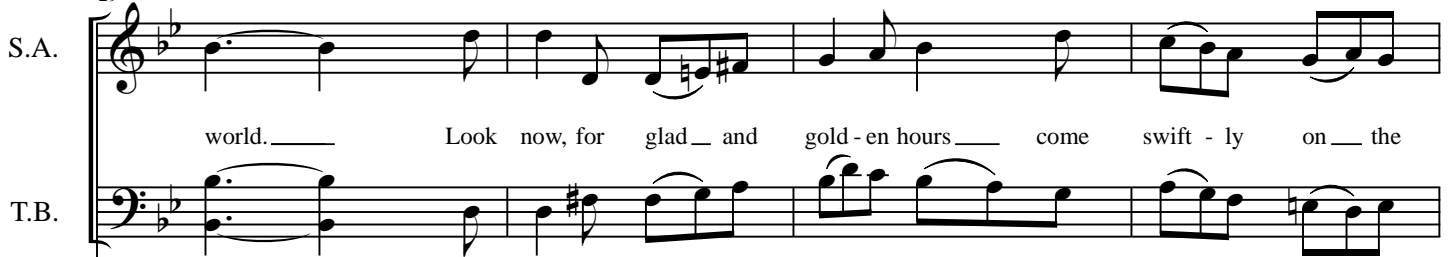
Perc. 25 3 3 3 3

It Came Upon The Midnight Clear

8
29

S.A. world. Look now, for glad and gold-en hours come swift-ly on the

T.B. $E\flat/B\flat$ $B\flat$ D G m D/G G m F/C C7



Pno.



Bls.



Flt.



Str.



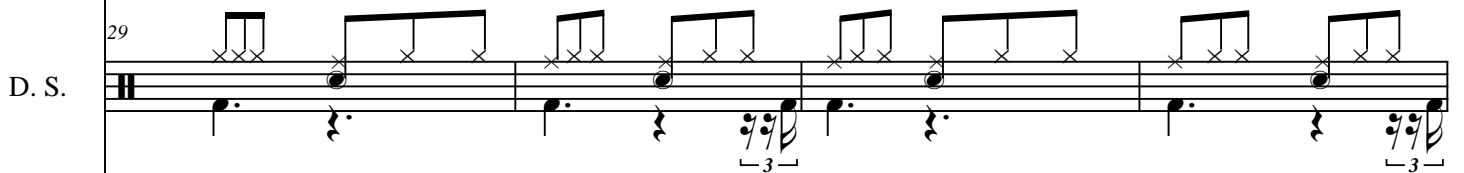
T.B./Syn.



Bs.



D. S.



Perc.



It Came Upon The Midnight Clear

33

S.A. wing; O rest be - side the wea-ry road, and hear the an - gels

T.B. F Eb/F F/A Bb Bb+ Eb/Bb Bb Eb/Bb Bb Bb/D EbMaj7 F

Pno. 3

Bls. 33

Flt. 33

Str. 33

T.B./Syn. 33 To Breathy Synth or General MIDI #101

Bs. 33 3 3 3 3

D. S. 33 3 3

Perc. 33 3 3 3 3

It Came Upon The Midnight Clear

10
37

S.A. *f*

T.B. *f* sing! Peace and

Pno. *f* EbMaj7 F/G EbMaj7

Bls. *f*

Flt. *f*

Str. *f*

T.B./Syn. *f*

Bs. *f*

D. S. *f*

Perc. *f*

It Came Upon The Midnight Clear

40

S.A. good - - will. Great news of joy they bring the

T.B.

F/G E^bMaj7 F/E^b D E m7(b5) D7/F# G m

Pno.

Bls.

Flt.

Str.

T.B./Syn.

Bs.

D.S.

Perc.

It Came Upon The Midnight Clear

This musical score is for the hymn "It Came Upon The Midnight Clear". It features a variety of instruments and vocal parts. The vocal parts include Soprano Alto (S.A.) and Tenor Bass (T.B.), with lyrics: "bless - ed an - gels sing! It". The piano accompaniment (Pno.) includes chords such as C9, Gm/D, C7/E, Ab9, F7sus4, and F. The woodwinds consist of Clarinet in Bass (Bls.) and Flute (Flt.), both marked *p*. The strings (Str.) provide harmonic support. The T.B./Syn. part features a complex rhythmic pattern of triplets. The bassoon (Bs.) and double bass (D.S.) parts also feature triplet patterns. The percussion (Perc.) part includes a snare drum and cymbal, with a triplet pattern. The score is marked *mp* and *p*.

46

S.A. came up - on — the mid - night clear, that glo - ri - ous song — of

T.B.

Pno. *p*

Bls.

Flt.

Str.

T.B./Syn.

Bs.

D. S. *p*

Perc. *p*

Detailed description: This page of a musical score for 'It Came Upon The Midnight Clear' covers measures 46-48. The vocal parts (Soprano Alto and Tenor Bass) are in the upper system, with lyrics 'came up - on — the mid - night clear, that glo - ri - ous song — of'. The piano accompaniment (Pno.) is in the second system, marked *p*. The woodwind section (Bls., Flt.) and string section (Str.) are in the third system. The percussion section (D. S., Perc.) is in the lower systems, with the D. S. part marked *p*. The score is in a key signature of one flat and a common time signature.

It Came Upon The Midnight Clear

14

49 *mf*

S.A. old, from an - gels bend ing near the earth to

T.B. B^b B^b+ E^b/B^b B^b E^b/B $Gm7$ B^b/D

Pno. *mf*

49 *mf*

Bls. *mf*

49 *mf*

Flt. *mf*

49 *mf*

Str. *mf*

49 *mf*

T.B./Syn. *mf*

49 *mf*

Bs. *mf*

49 *mf*

D. S. *mf*

49 *mf*

Perc. *mf*

The musical score is arranged for a full ensemble and includes the following parts:

- S.A. (Soprano/Alto):** Carries the vocal melody with lyrics: "touch their harps of gold... and hear the".
- T.B. (Tenor/Bass):** Provides a vocal counterpoint.
- Piano (Pno.):** Features a rich harmonic accompaniment with triplets and dynamic markings.
- Brass (Bls.):** Plays a melodic line that mirrors the vocal melody.
- Flute (Flt.):** Plays a melodic line similar to the brass.
- String (Str.):** Provides harmonic support with sustained chords.
- T.B./Syn. (Tenor Bass/Trumpet/Synth):** Features a complex, rhythmic pattern of triplets.
- Bassoon (Bs.):** Plays a melodic line with triplets.
- Drum Set (D.S.):** Features a rhythmic accompaniment with triplets.
- Percussion (Perc.):** Provides additional rhythmic texture with triplets.

Key features of the score include:

- Tempo/Style: *f* (forte).
- Chord Progression: EbMaj7, F, G m, C 9, Bb/D, EbMaj7.
- Measure 52 is the starting point for all parts.
- Dynamic markings *f* are present throughout the score.
- Triplet markings (*3*) are used extensively in the piano, T.B./Syn., and percussion parts.

It Came Upon The Midnight Clear

55

S.A. an gels sing!

T.B.

Pno. F F/A B^b(no3rd) B^b7 Gm7/B^b G^bMaj7/B^b

Bls.

Flt. *mf*

Str. *mf*

T.B./Syn.

Bs. *mf* 8va -

D. S. *mf*

Perc. *mf*

It Came Upon The Midnight Clear

58

S.A. Si — lent night,

T.B.

Pno.

Bl. *mf*

Flt.

Str.

To General MIDI #15 (Tubular Bells)

T.B./Syn.

Bs.

D. S.

Perc.

Chords: B \flat , B \flat 7, G m7/B \flat , G \flat Maj7/B \flat , B \flat , B \flat 7/D

Tempo/Style: *mf*

Measure Numbers: 58

It Came Upon The Midnight Clear

18

61

S.A. ho ——— ly night. Si ——— lent night, ho ——— ly night.

T.B.

E♭Maj9 E♭m9/A♭ B♭ B♭7/D E♭Maj9 E♭m9/A♭

Pno.

Bls. 3 3 3

Flt.

Str.

T.B./Syn.

Bs. 3 3

D. S.

Perc. 3 3 3 3

Detailed description: This page of a musical score for 'It Came Upon The Midnight Clear' covers measures 61 to 66. The vocal parts (Soprano Alto and Tenor Bass) sing the lyrics 'ho ——— ly night. Si ——— lent night, ho ——— ly night.' with triplets of eighth notes in the vocal line. The piano accompaniment features chords in the right hand and bass lines in the left hand, with triplets in the bass line. The woodwind section includes Clarinets (Bls.), Flute (Flt.), and Strings (Str.), all playing sustained chords with triplets. The brass section includes Tenor Basses/Synthesizers (T.B./Syn.) and Baritone Saxophones (Bs.), with the baritone sax playing a melodic line with triplets. The drum set (D.S.) and percussion (Perc.) parts feature rhythmic patterns with triplets.

64 *f* 3 3 3

S.A. Si — lent night, ho — ly night. Si — lent night,

T.B. *f*

Pno. *f* 3 3 3

Bls. *f* 3 3 3

Flt. *f*

Str. *f*

T.B./Syn.

Bs. *f* 3 3 3 3

D. S. *f* 3 3

Perc. 3 3 3

B \flat B \flat 7/D E \flat Maj9 E \flat m9/A \flat B \flat B \flat 7/D

Detailed description: This page of a musical score for 'It Came Upon The Midnight Clear' covers measures 64 to 66. It features a vocal duet (Soprano Alto and Tenor Bass) with lyrics: 'Si — lent night, ho — ly night. Si — lent night,'. The piano accompaniment includes a right-hand part with chords and a left-hand part with triplets. Brass instruments (Trumpets and Trombones) play triplets. Woodwinds (Flute and String Bass) play sustained chords. Percussion includes a drum set (D. S.) and cymbals. Chord changes are indicated above the piano part: B \flat , B \flat 7/D, E \flat Maj9, E \flat m9/A \flat , B \flat , and B \flat 7/D.

It Came Upon The Midnight Clear

S.A. ho ly night. O, ho ly night. *mf Rubato (Directed)*

T.B. *mf*

Pno. *E♭Maj9* *E♭m9/A♭* *B♭* *Rubato (Directed)* *mf* *Optional end chord.*

Bls. *Rubato (Directed)*

Flt. *Rubato (Directed)*

Str. *Rubato (Directed)*

T.B./Syn. *Rubato (Directed)*

Bs. *Rubato (Directed)*

D. S. *Rubato (Directed)*

Perc. *Rubato (Directed)*

Performance Notes

1. *The orchestration is intended as a basic foundation which can be performed exactly as written, or tailored to utilize one's particular personnel and instrumental resources and/or artistic vision.*
2. *Optional Children's Choir may be added to soprano part, with an optional Children's Choir solo at measures 46-49.*
3. *For larger ensembles, handbells can be used in place of synth bells. Likewise, if available, real tubular bells may be used instead of synth tubular bells.*
4. *The Synth Flute and Synth Strings can be performed with 1 or 2 keyboards, and/or 1-2 players. It can easily be performed with 1 person, however, there will be small compromises depending on whether an 88, 76, or 64 note keyboard is used. In such cases, prioritize the split point of the keyboard for the flute - then only the very low note (measure 33) and/or high note (measure 58) of the strings will be compromised (lost). Simply improvise - a lost note here and there is not the end of the world! Or, it can be performed with one person on two separate keyboards. Optionally, using real strings would also be a nice texture in addition to, or in lieu of keyboard strings!*
5. *On the recording, the drum set is more of a 'drum machine' sound as opposed to emulating a real drummer. (heavy reverb side-stick, etc). If electronic pads are available, the reverb side-stick is an option. Otherwise, use the chart as a guideline and enhance the part to give it a 'live/human' feel!*
6. *Ideally, 4 keyboards (plus piano) should be used to cover all parts exactly as written. However, with the compromise discussed in #4, three keyboards can cover everything (if not using handbells). This can be covered with 3 or 4 people (plus a pianist):
1 person on Piano,
1 person on Synth Bells,
1 or 2 people on Synth Flute & Strings,
1 person on Tubular Bells & Breathly Synth.*
7. *Synth sounds: General MIDI sounds provide a good starting point. However, sometimes, those sounds are very 'sterile'. Feel free to experiment with other sounds, or even combine a General MIDI sound with something else for more realism or fullness.*
8. *The Piano ostinato at measure 56 can also be doubled on marimba (or synth) and carried out until the fermata at measure 68.*
9. *The Percussion part (Bell Tree, Tambourine, Cabasa) is simply 'ornamental' and likely requires 2 people to cover the 3 parts. If no percussion can be covered at all, it won't be terribly missed! It's simply a nice addition if available.*
10. *Chords are provided in the piano score, so adding guitar is another option. Bottom line, the entire orchestration is intended to be flexible & open for interpretation, if desired. It should be 'fun'! So, tailor it as need be in order to get the best performance and most enjoyment from your particular choir and musicians!*