

# The World in Solemn Stillness Lay

"It Came Upon the Midnight Clear"/Richard S. Willis

Arr. Matthew Prins

for 3-7 octaves of handbells and unison voices

Slow, but moving

random ring; continue random  
ringing through measure 23

[ ] -- played only by 3-octave choirs

handbells

1 2 3 4 5 6 7 8

vocals

9 10 11 12 13 14 15 16

\* It came u - pon the mid - night clear, that glor - i - ous song of old,

17 18 19 20 21 22 23

from an - gels bend - ing near the earth, to touch their harps of...

rit. rit.

\* vocals are simple and unison throughout; ideally, they will be sung by the performing bell choir, but they can also be done by a small choral ensemble

top notes 5-7 oct. only to mea. 38

24 *slightly faster*

25 26 27

*mp* LV LV LV LV

28

29 30 31

LV LV LV cresc. R

32

33 34 35

*mp* LV LV LV LV

36

37 38 39

LV cresc. LV *f* LV LV LV LV

40

LV LV LV LV *mf* R *ff* LV

43

LV LV LV

46

LV LV LV

49

dim. *p* R LV LV LV

53

LV LV LV LV LV cresc.

57

LV LV *f* LV LV LV

61 62 63 64 65

LV LV dim. LV LV LV

66 67 68 69 70

*p* LV *ff*

72 slowly 73 *p* LV 74 75 76 77 78

*mf* + SUS.\* + SUS. + SUS.

79 80 81 82 83 84 85

+ SUS. + SUS. + SUS. + SUS.

\*In a suspended mallet sustain ("+ sus."), the ringer hits the suspended bell with the mallet when the note starts, then continues to hit the bell with the mallet lightly and quickly to maintain the sound as long as the note is held. For example, the D4 and A4 ringers would continue malleting their suspended bells from mea. 72 through mea. 89, while the B3 and F4 ringers would mallet their bells in meas. 76 and 77, then damp them in beat 1 of mea. 78.

86 87 88 89 90 91

+ + + + + +

LV LV

*f*

+ sus. + sus.

92 93 94 95 96

LV LV LV LV LV

accel.

97 98 99 100 101 102 103

LV + + + + + + + + + +

*p*

a tempo

*mf*

+ sus. + sus. + sus.

104 105 106 107 108 109 110

R // // LV LV LV LV LV

*p* tempo one LV cresc. LV LV LV

top notes 5-7 oct. only in meas. 113-118 and 121-126

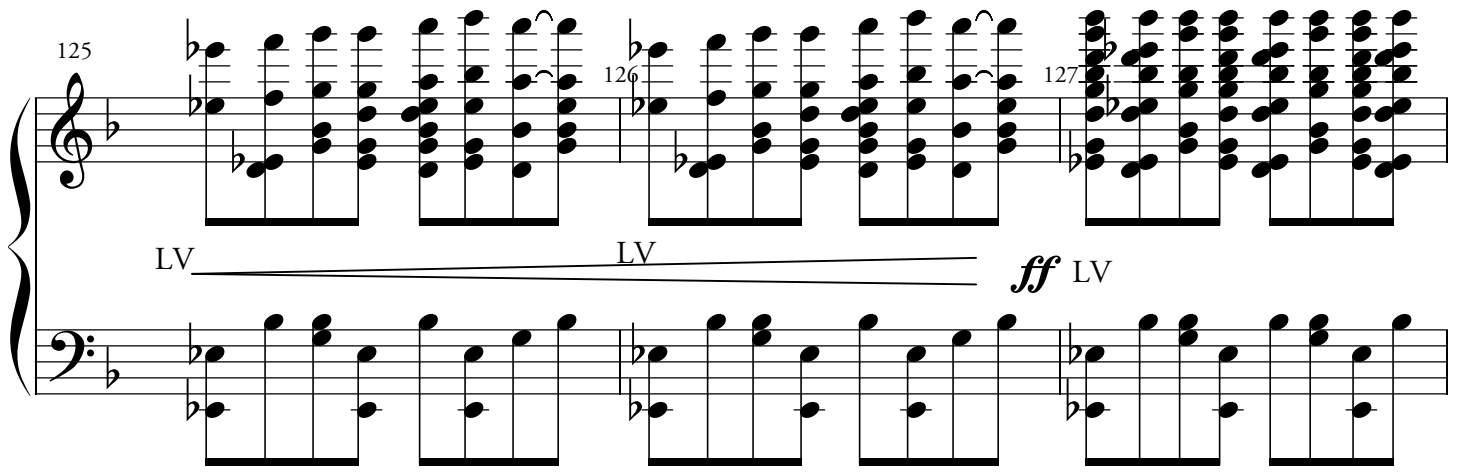
Musical score for measures 111-114. The system consists of a treble clef staff and a bass clef staff. Measure 111 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 112 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 113 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 114 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. The dynamic marking *mf* is placed between the staves. Fingerings are indicated by 'LV' and 'R'.

Musical score for measures 115-118. The system consists of a treble clef staff and a bass clef staff. Measure 115 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 116 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 117 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 118 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. The dynamic marking *mf* is placed between the staves. Fingerings are indicated by 'LV'.

Musical score for measures 119-121. The system consists of a treble clef staff and a bass clef staff. Measure 119 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 120 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 121 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. The dynamic marking *ff* is placed between the staves. Fingerings are indicated by 'LV' and 'R'.

Musical score for measures 122-124. The system consists of a treble clef staff and a bass clef staff. Measure 122 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 123 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. Measure 124 has a treble staff with notes G4, A4, B4 and a bass staff with notes G3, A3, B3. The dynamic marking *sub. p* is placed between the staves. Fingerings are indicated by 'LV' and 'R'.

125



126 127

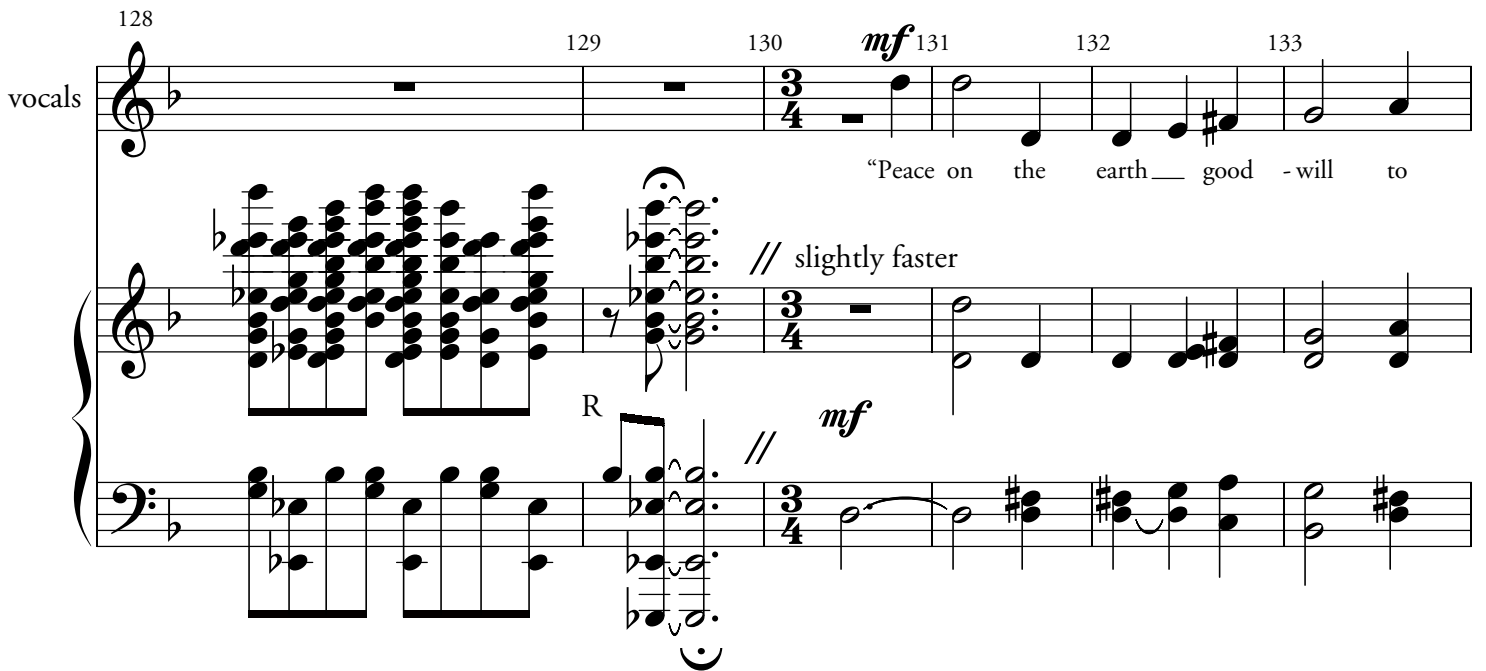
LV LV *ff* LV

128

vocals

129 130 *mf* 131 132 133

"Peace on the earth good-will to



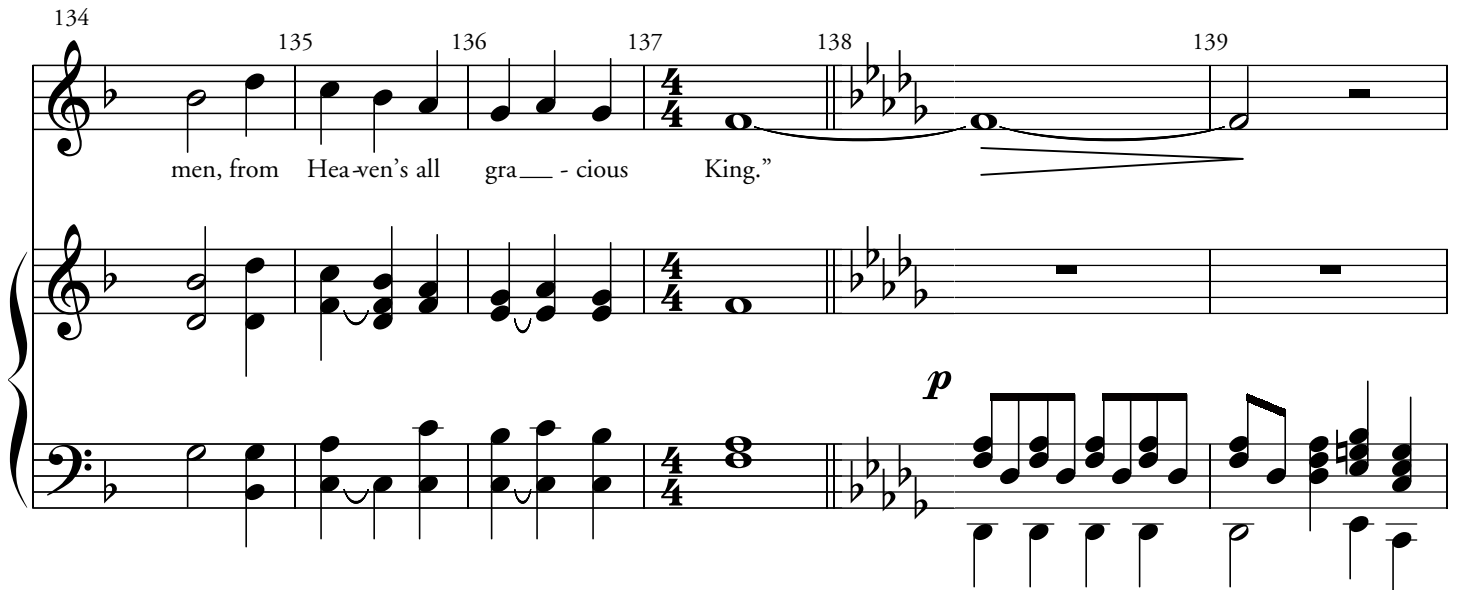
// slightly faster

R // *mf*

134

135 136 137 138 139

men, from Hea-ven's all gra-cious King."



*p*

140 141 142 143

Musical score for measures 140-143. The right hand has a melodic line with a fermata over measure 141. The left hand has a steady accompaniment of chords and single notes.

144 145 146 147

Musical score for measures 144-147. The right hand continues the melodic line with a fermata over measure 145. The left hand accompaniment remains consistent.

148 149 150 151

*mf*

Musical score for measures 148-151. Measure 150 has a fermata. A dynamic marking of *mf* is placed above the left hand staff. The right hand has a melodic line with a fermata over measure 151.

152 153 154 155

Musical score for measures 152-155. The right hand has a melodic line with a fermata over measure 153. The left hand accompaniment continues.

top two notes 5-7 oct. only to mea. 165

156

157

158

*ff*

This system contains measures 156, 157, and 158. The music is in a minor key with a complex texture. Measure 156 features a melodic line in the right hand with a slur over measures 156-157. Measure 157 has a fermata over the final note. Measure 158 begins with a dynamic marking of *ff* and features a more active melodic line. The bass line consists of chords and single notes.

159

160

161

This system contains measures 159, 160, and 161. Measure 159 has a slur over the first two notes. Measure 160 has a slur over the first two notes. Measure 161 has a slur over the first two notes. The texture continues with complex chords and melodic lines in both hands.

162

163

164

This system contains measures 162, 163, and 164. Measure 162 has a slur over the first two notes. Measure 163 has a slur over the first two notes. Measure 164 has a slur over the first two notes. The texture continues with complex chords and melodic lines in both hands.

top two notes 4-7 oct. only to mea. 168

165

ten. 166

167

*molto rit.* *mp* a tempo

R LV LV LV LV

168

169

170

171

172

173

random ring; continue random ringing through mea. 186, beat 2

rit. LV LV

*p* LV (to mea. 186)

174

175

176

177

178

179

vocals

The world in

180

181

182

183

184

185

so - lemn still - ness lay, to hear the a - ngels sing.

5-7 octave choirs play the entire treble clef 8va; 3- and 4- octave choirs play the treble clef in the written octave instead of 8va

8va

Musical score for measures 186-192. The treble clef staff contains notes for measures 186 through 192, with a dashed line above labeled '8va'. The bass clef staff contains notes for measures 186 through 192. The text 'LV (to end)' is written below the treble clef staff.

C5s in bass clef to end played by 3- and 4-octave choirs only

(8va)

Musical score for measures 193-199. The treble clef staff contains notes for measures 193 through 199, with a dashed line above labeled '(8va)'. The bass clef staff contains notes for measures 193 through 199.

(8va)

Musical score for measures 200-207. The treble clef staff contains notes for measures 200 through 207, with a dashed line above labeled '(8va)'. The bass clef staff contains notes for measures 200 through 207. The text 'rit.' is written below the bass clef staff.

play lowest C available only

Musical notation for the lowest C, showing a bass clef with a note on the first line.

## The performance notes:

1. A note about the ending, as it relates to percussion: Beat one of 179 is LMPI. Beat two of 179 is audible marching, and the audible marching continues (using the quarter note tempo that started 179) through the six fermata notes in 180 (which are in no particular rhythm at all). The audible marching decrescendos and, after the 6th fermata note, is cut off. That cut off is followed by another cut-off to damp the bells left vibrating from measures 179 and 180. The director, of course, should feel free to adapt these instructions at his or her whim.
2. If the rung bass notes cannot be played at the speed you desire, consider playing them mallet suspended, making sure you still damp as necessary.
3. Kids: Play desk bells would be ideal for the tuned percussion, but you could also use Petit & Frisians, any instrument in the xylophone family, a toy piano, or -- in a pinch -- any high-pitched woodwind instrument.
4. The LMPI was written with an anvil in mind, but any two pieces of metal against each other that great a low-pitched metallic sound is fine.
5. While the marching can be done by the bell choir, it may be easier to either have a small group of non-ringers do the marching. Alternatively, you can use a marching machine, such as the one at:

<http://www.music.vt.edu/musicdictionary/textm/Marchingmachine.html>

If you use the marching machine or the non-ringing marchers, you can alternatively continue the marching through the entire piece, treating the 6/8 measures as shown in m. 126 and pausing in measures 161-168.

6. From mea. 79, any additional percussion (bass drum, snare, etc.) you wish to is encouraged -- use the accompaniment rhythm, ad lib parts, double the accompaniment on timpani, or whatever feels in the spirit of the piece.