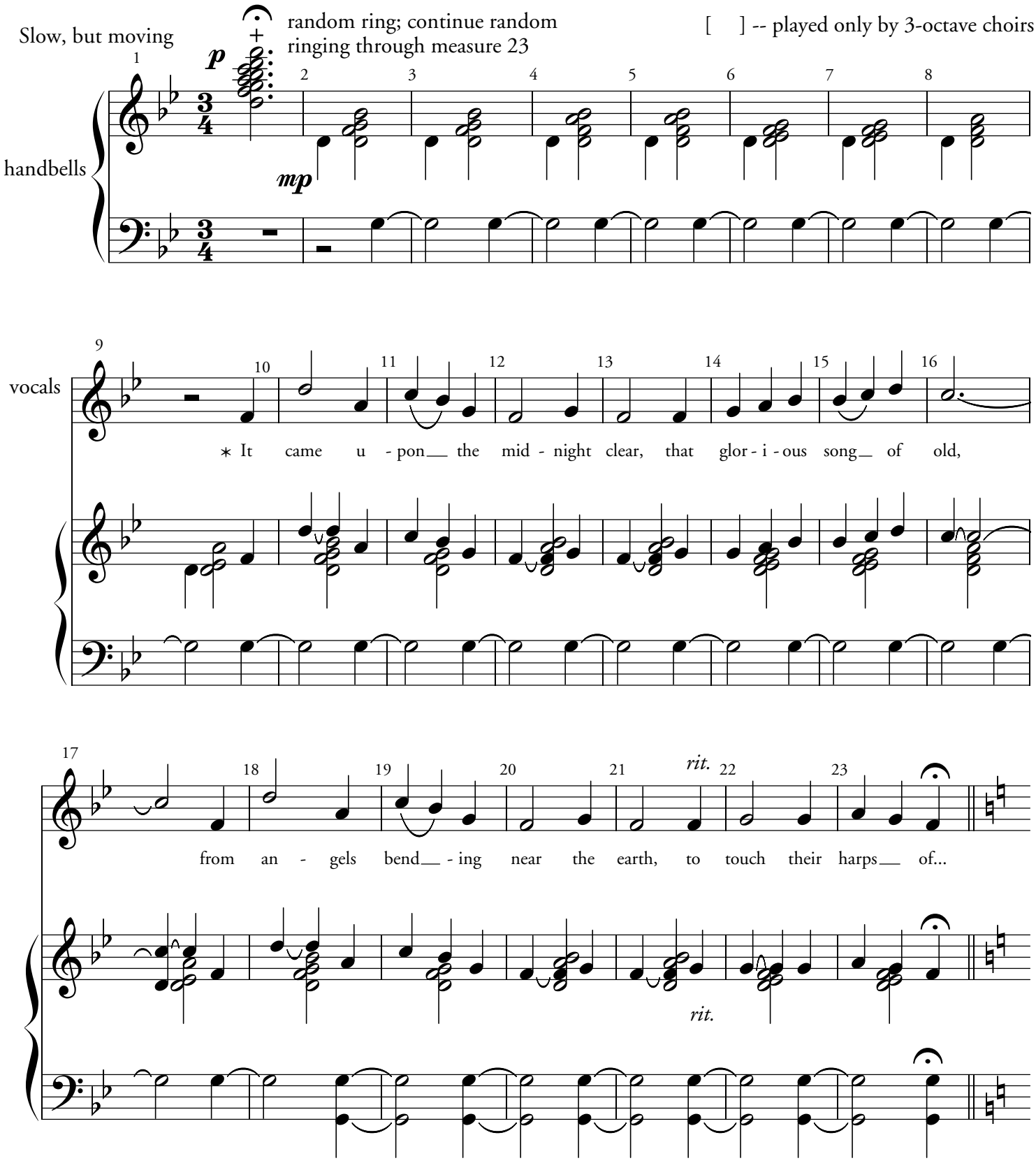
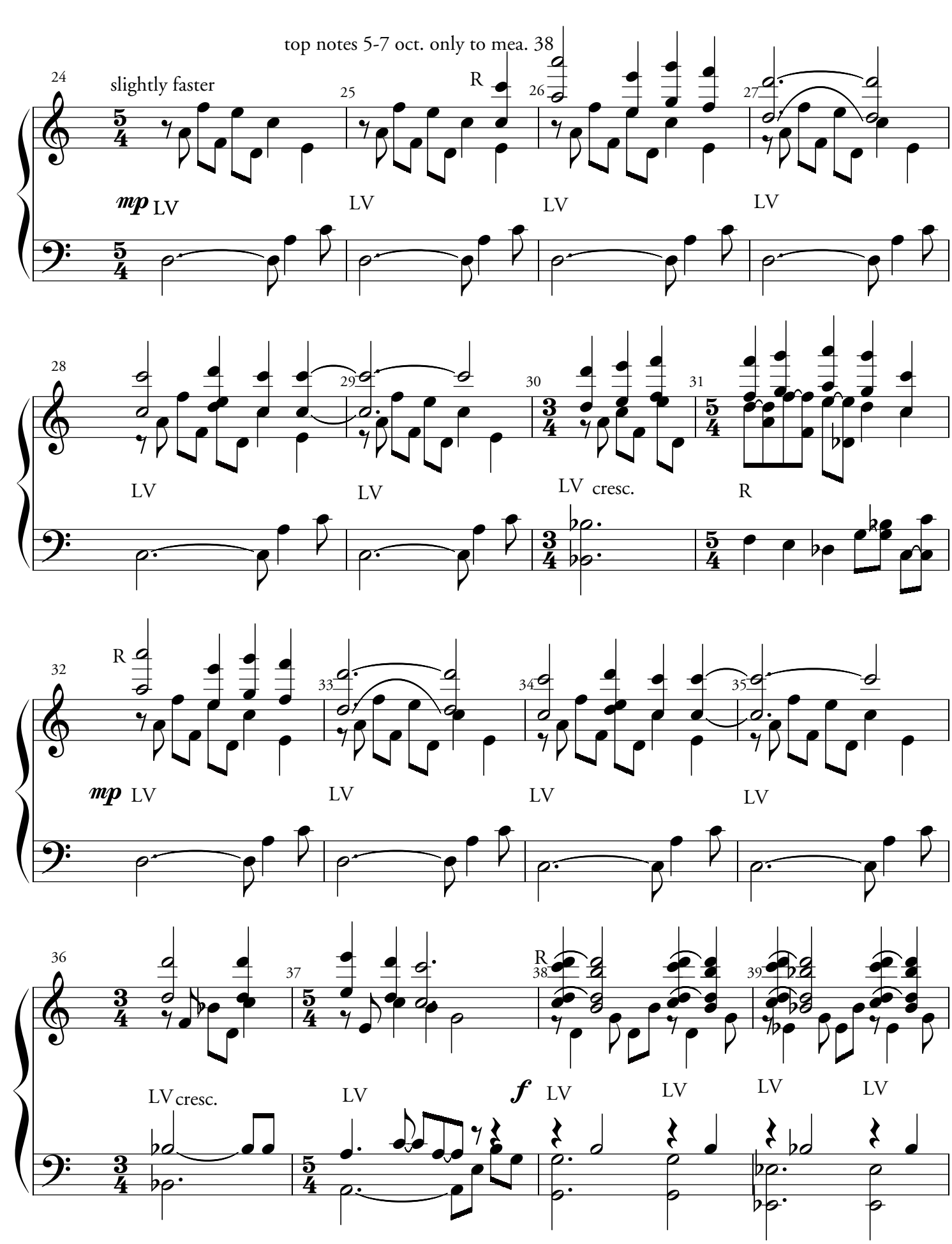
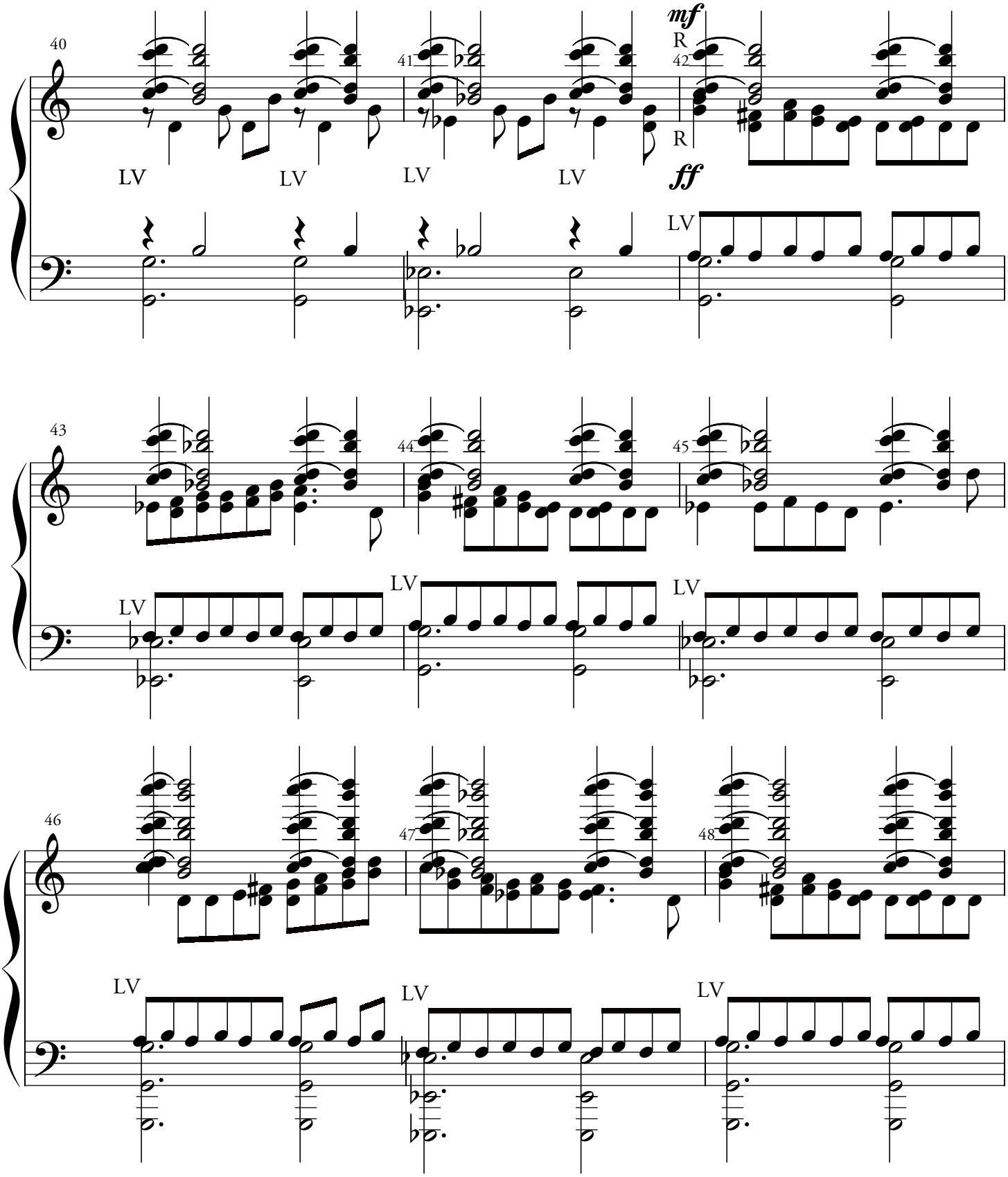
The World in Solemn Stillness Lay

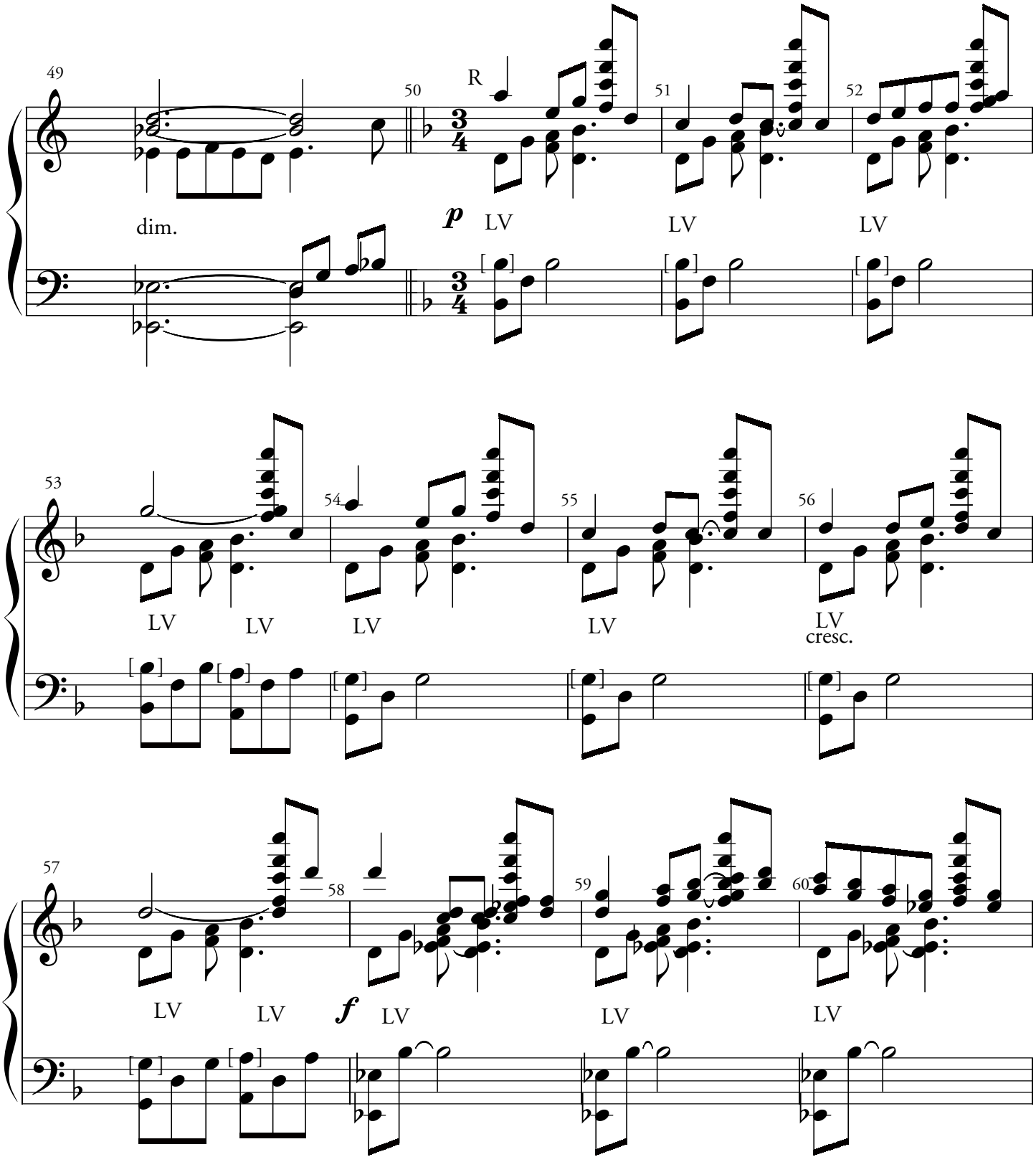
"It Came Upon the Midnight Clear"/Richard S. Willis
Arr. Matthew Prins
for 3-7 octaves of handbells and unison voices

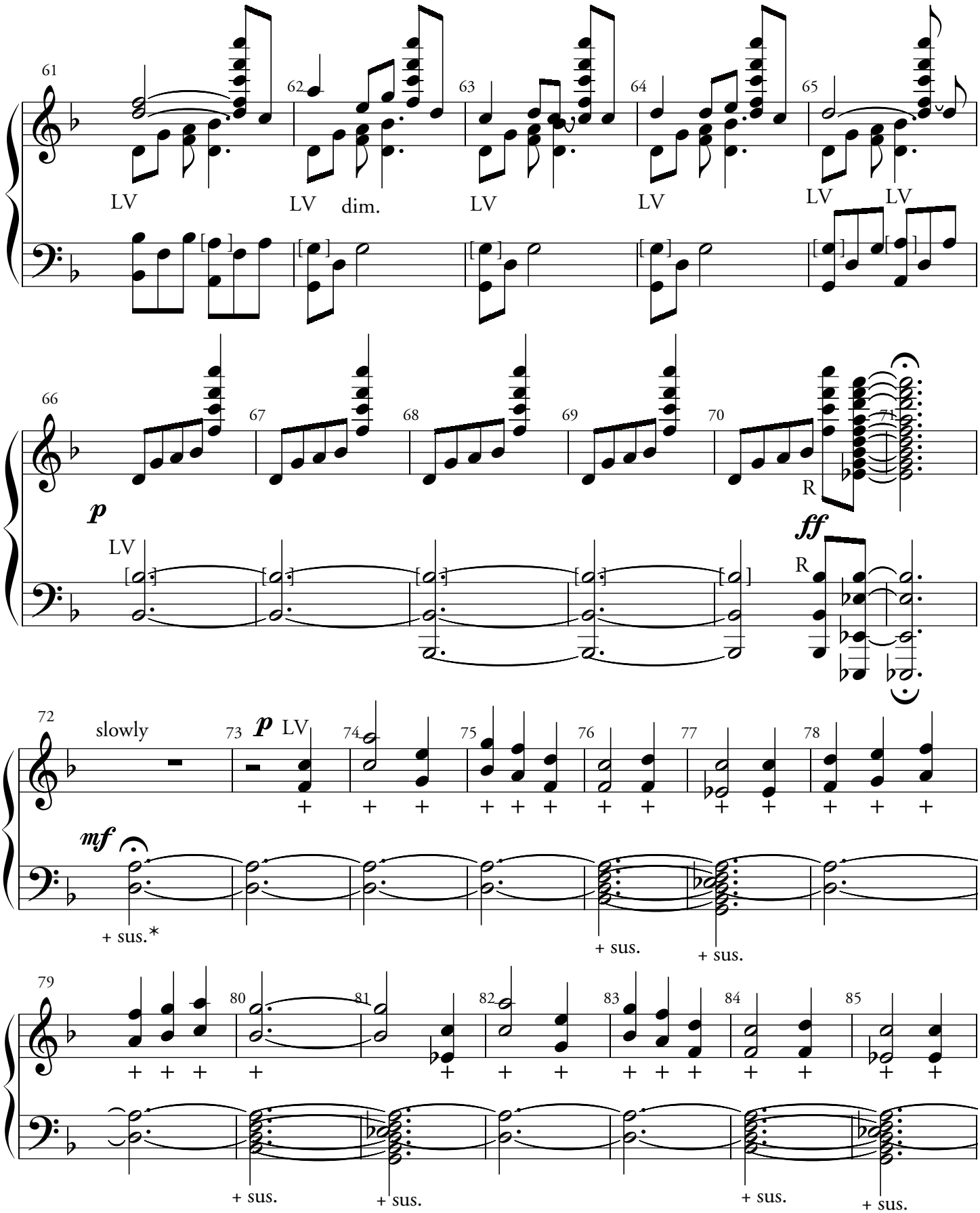


∗ vocals are simple and unison throughout; ideally, they will be sung by the performing bell choir, but they can also be done by a small choral ensemble

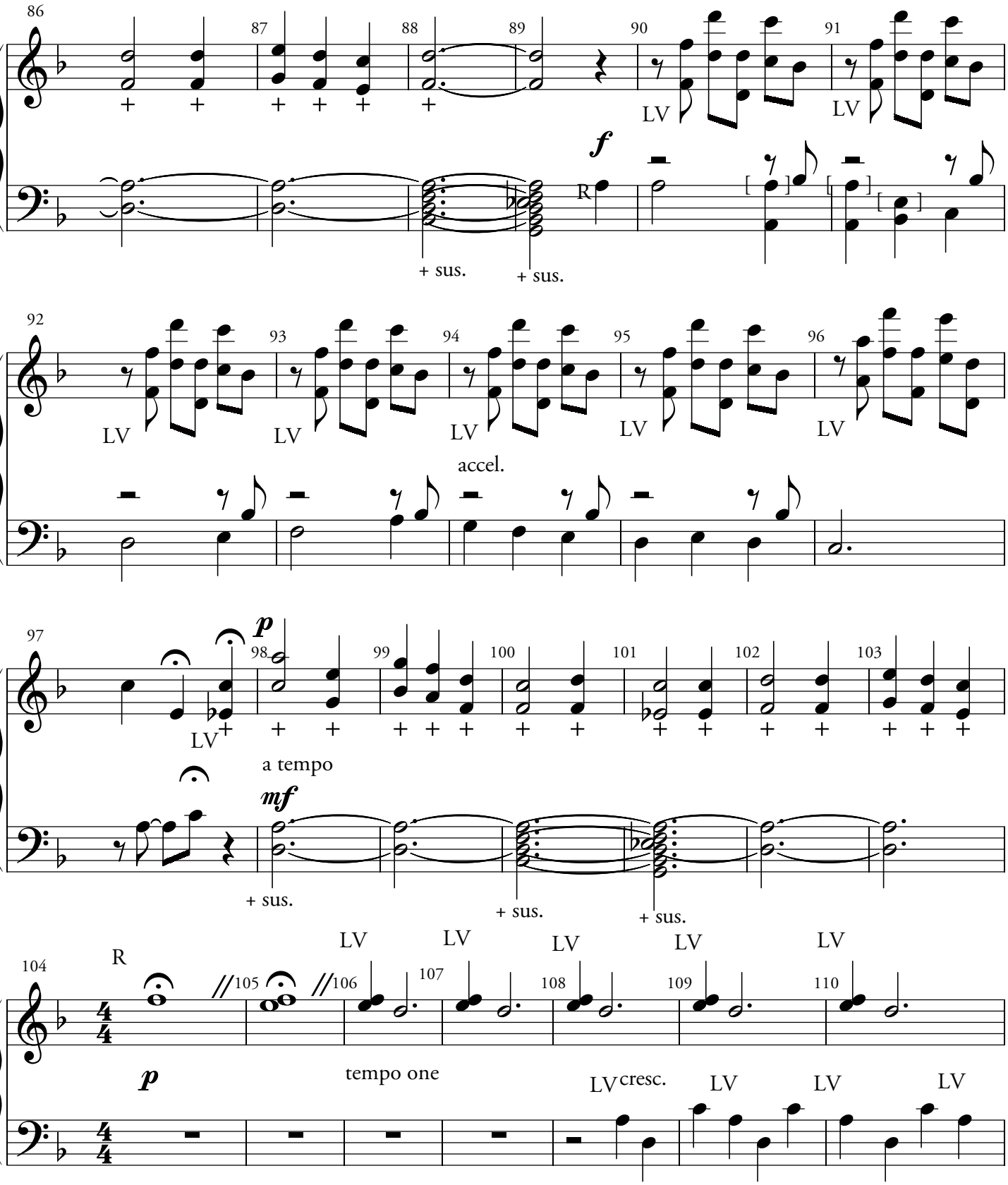

top notes 5-7 oct. only to mea. 38
24
slightly faster
25
26
27
mp LV
LV
LV
LV
28
29
30
31
LV
LV
LV cresc.
R
32
33
34
35
R
mp LV
LV
LV
LV
36
37
38
39
R
LV cresc.
LV
f LV
LV
LV
LV

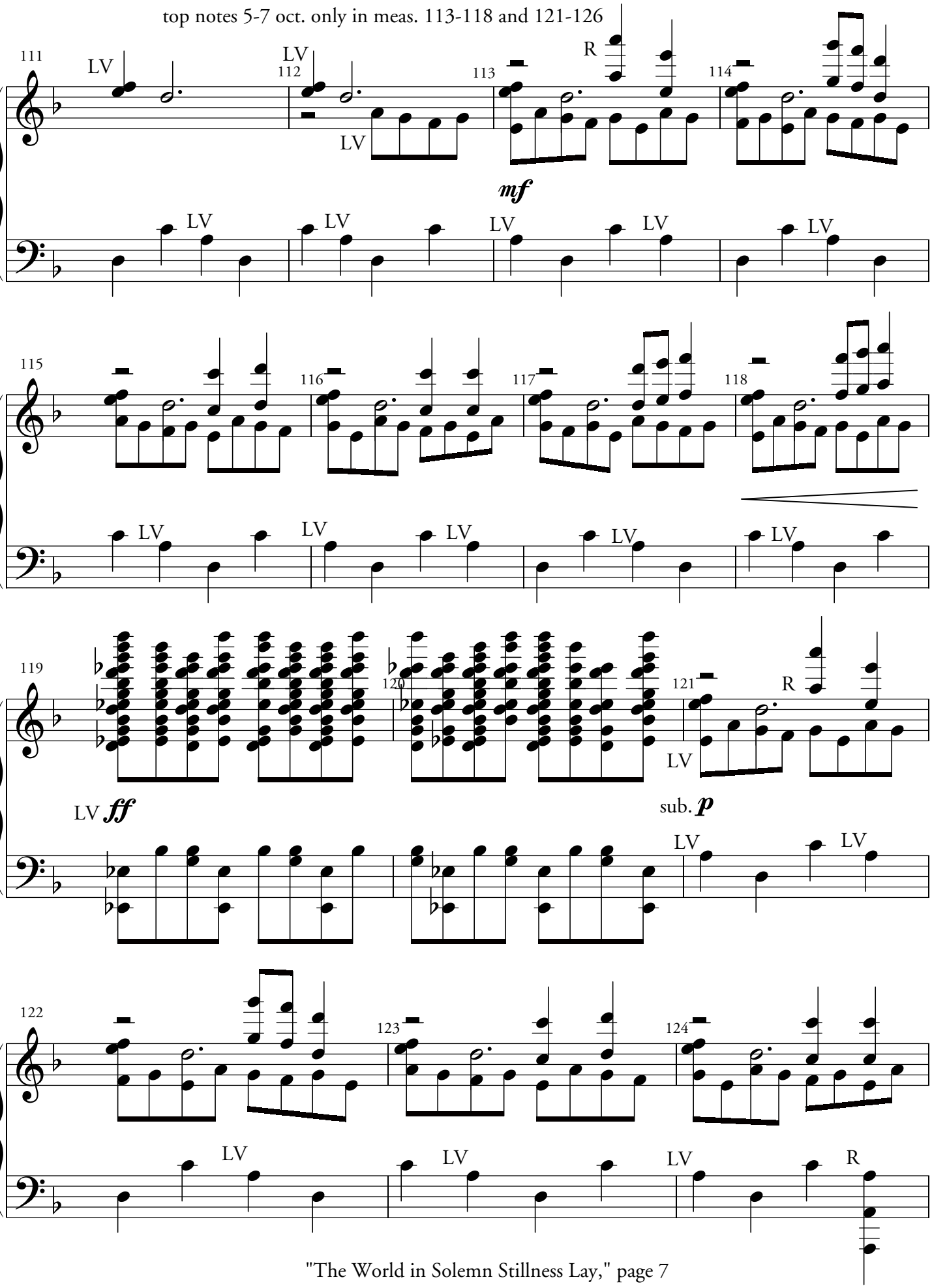

40
41
42
43
44
45
46
47
48
mf
ff
R
R
LV
LV
LV
LV
LV
LV
LV
LV
LV
LV
LV

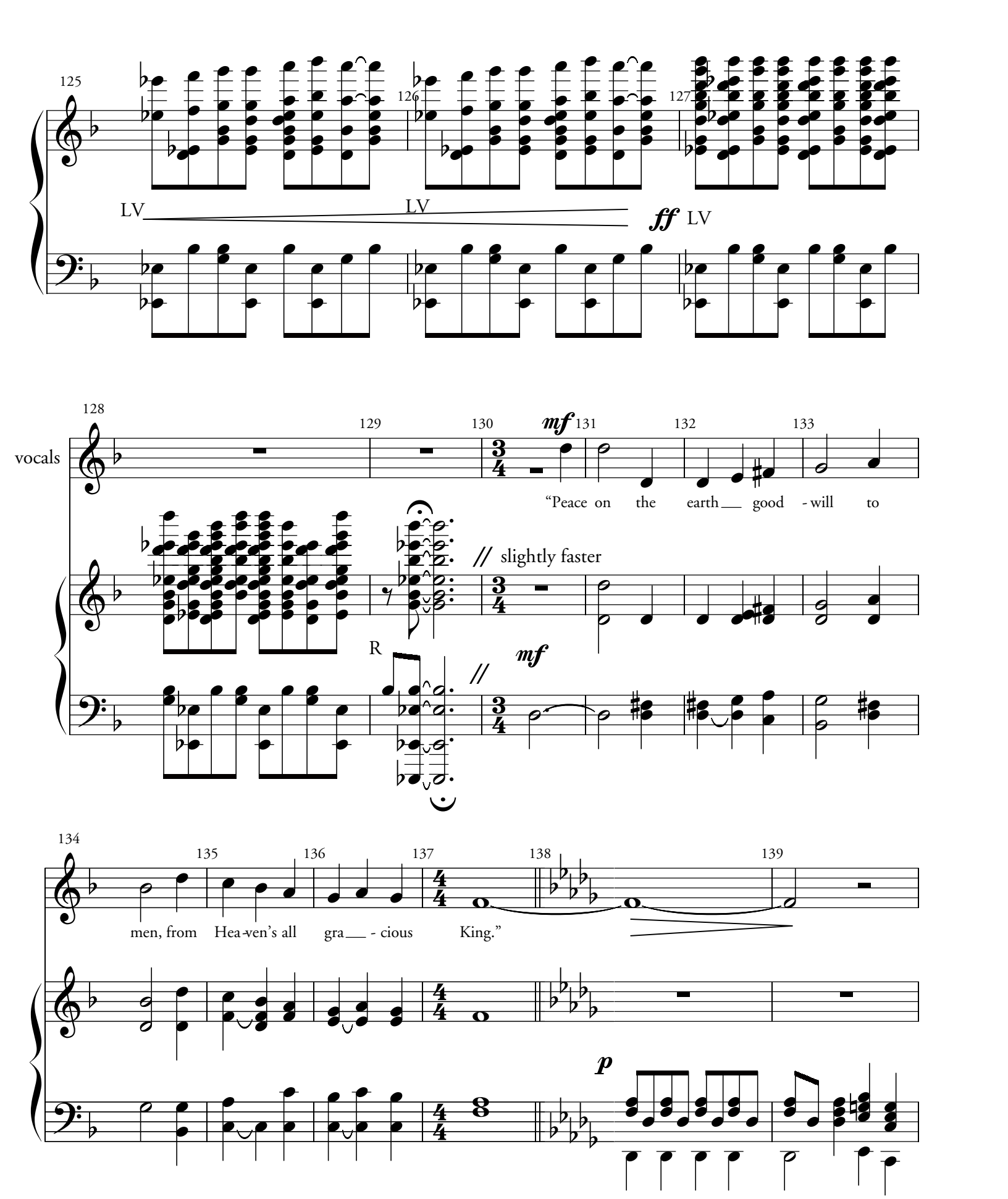

49
50
R
51
52
dim.
p
LV
LV
LV
53
54
55
56
LV
LV
LV
LV
LV
cresc.
57
58
59
60
LV
LV
f
LV
LV
LV

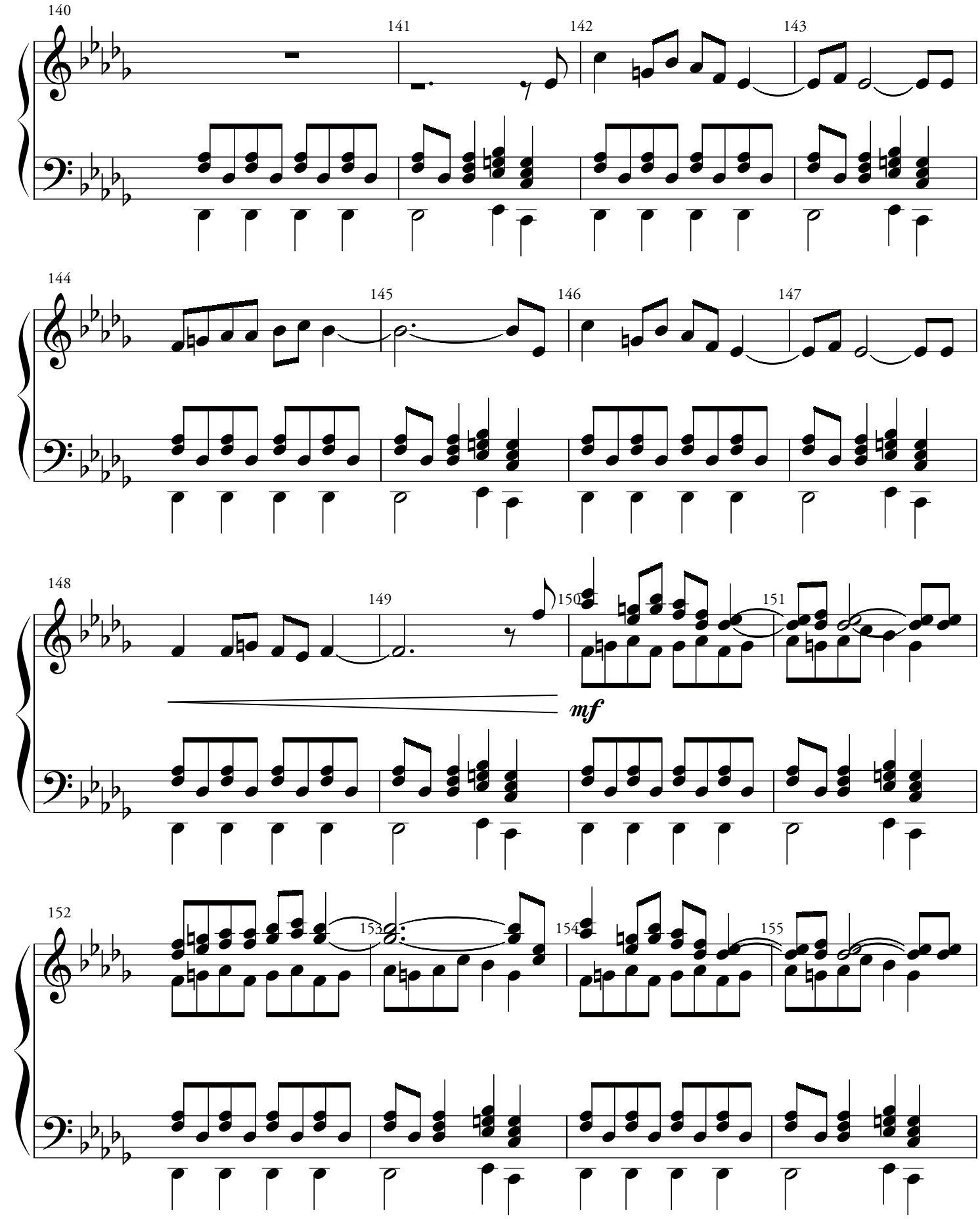


*In a suspended mallet sustain ("+ sus."), the ringer hits the suspended bell with the mallet when the note starts, then continues to hit the bell with the mallet lightly and quickly to maintain the sound as long as the note is held. For example, the D4 and A4 ringers would continue malleting their suspended 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.

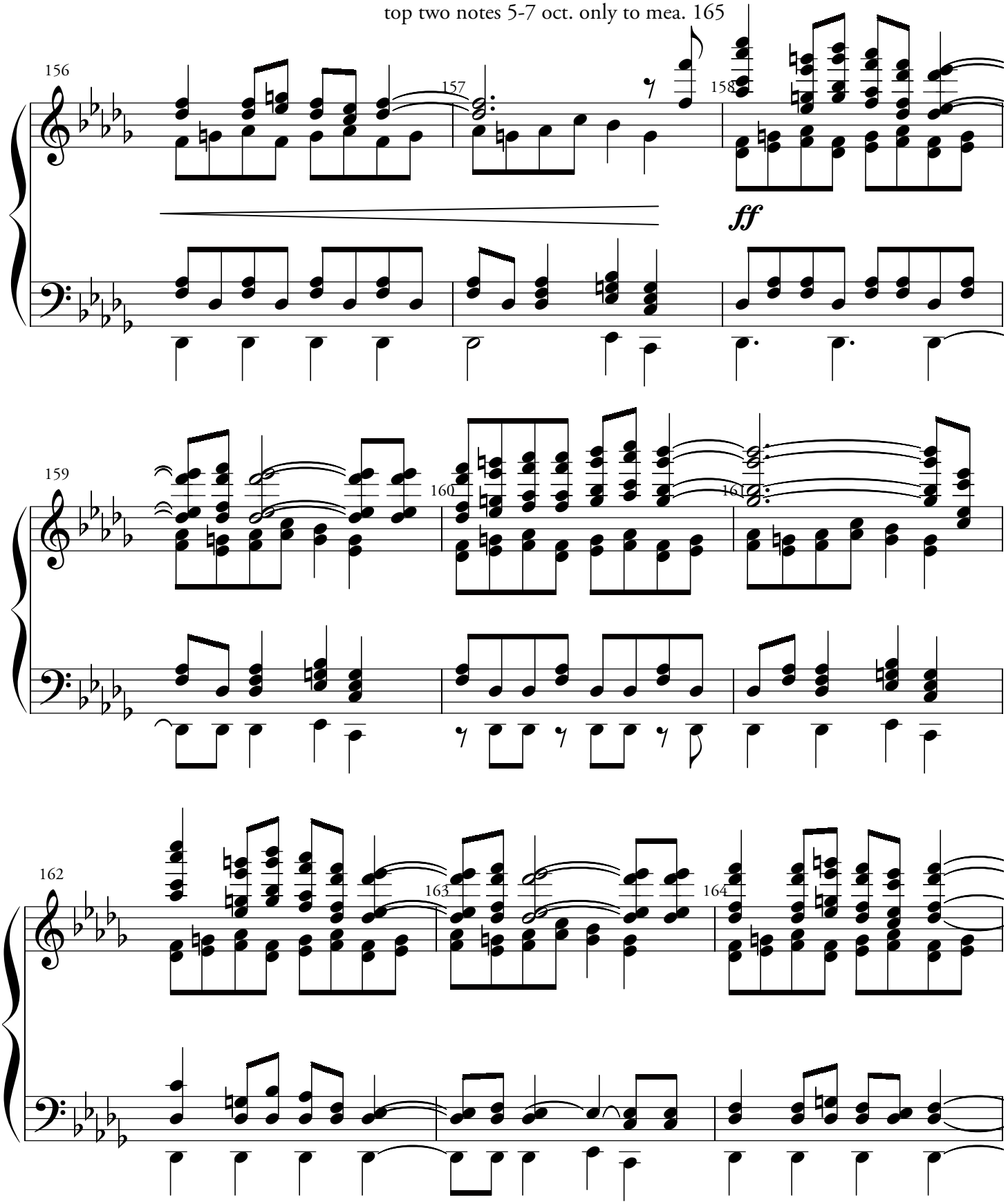

86
87
88
89
90
91
LV
LV
f
R
+ sus.
+ sus.
92
93
94
95
96
LV
LV
LV
LV
LV
accel.
97
98
99
100
101
102
103
p
LV
a tempo
mf
+ sus.
+ sus.
+ sus.
104
R
105
106
107
108
109
110
LV
LV
LV
LV
LV
p
tempo one
LV
cresc.
LV
LV
LV

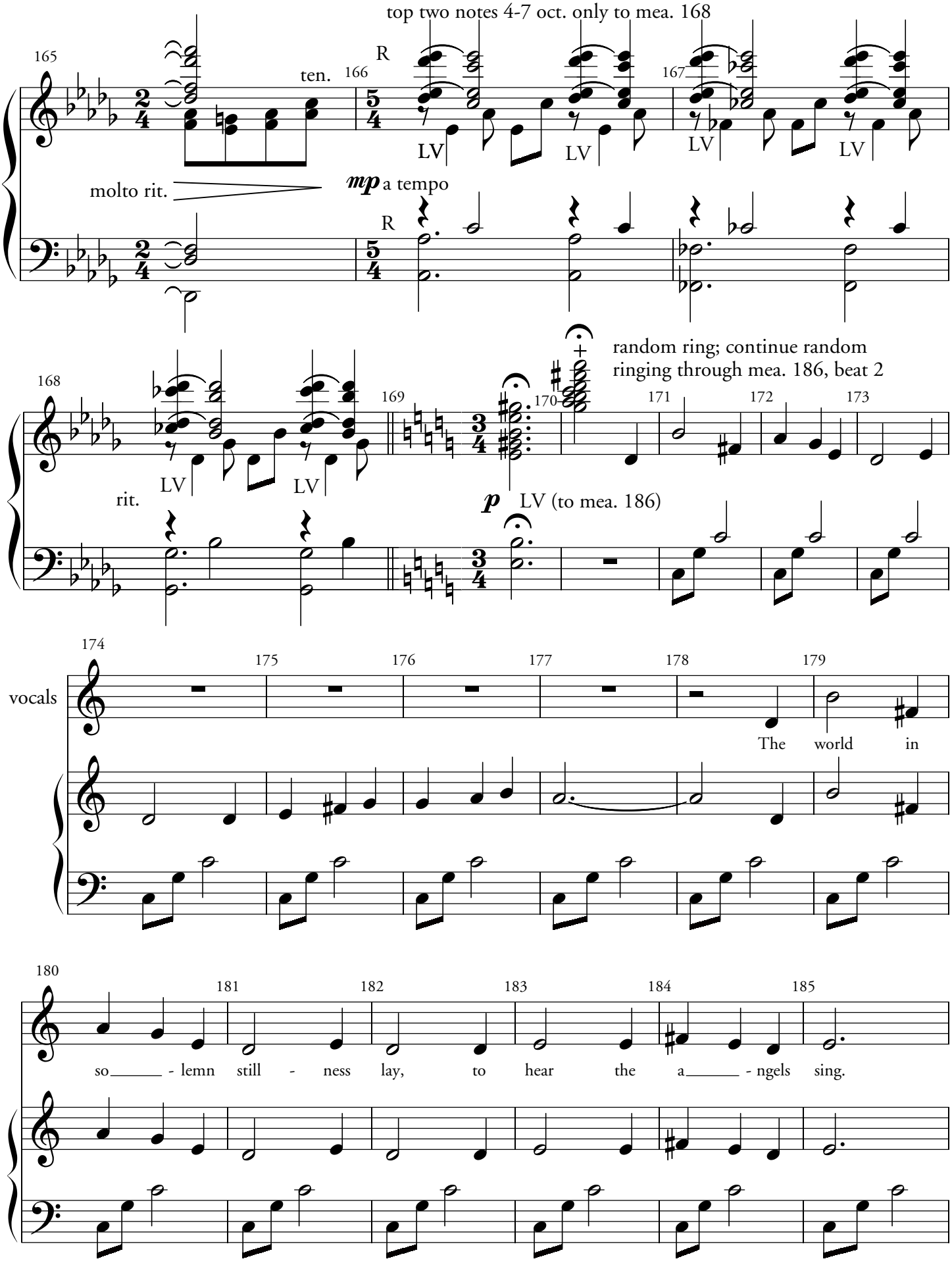

top notes 5-7 oct. only in meas. 113-118 and 121-126
111
112
113
114
115
116
117
118
119
120
121
122
123
124
LV
R
mf
ff
sub. p

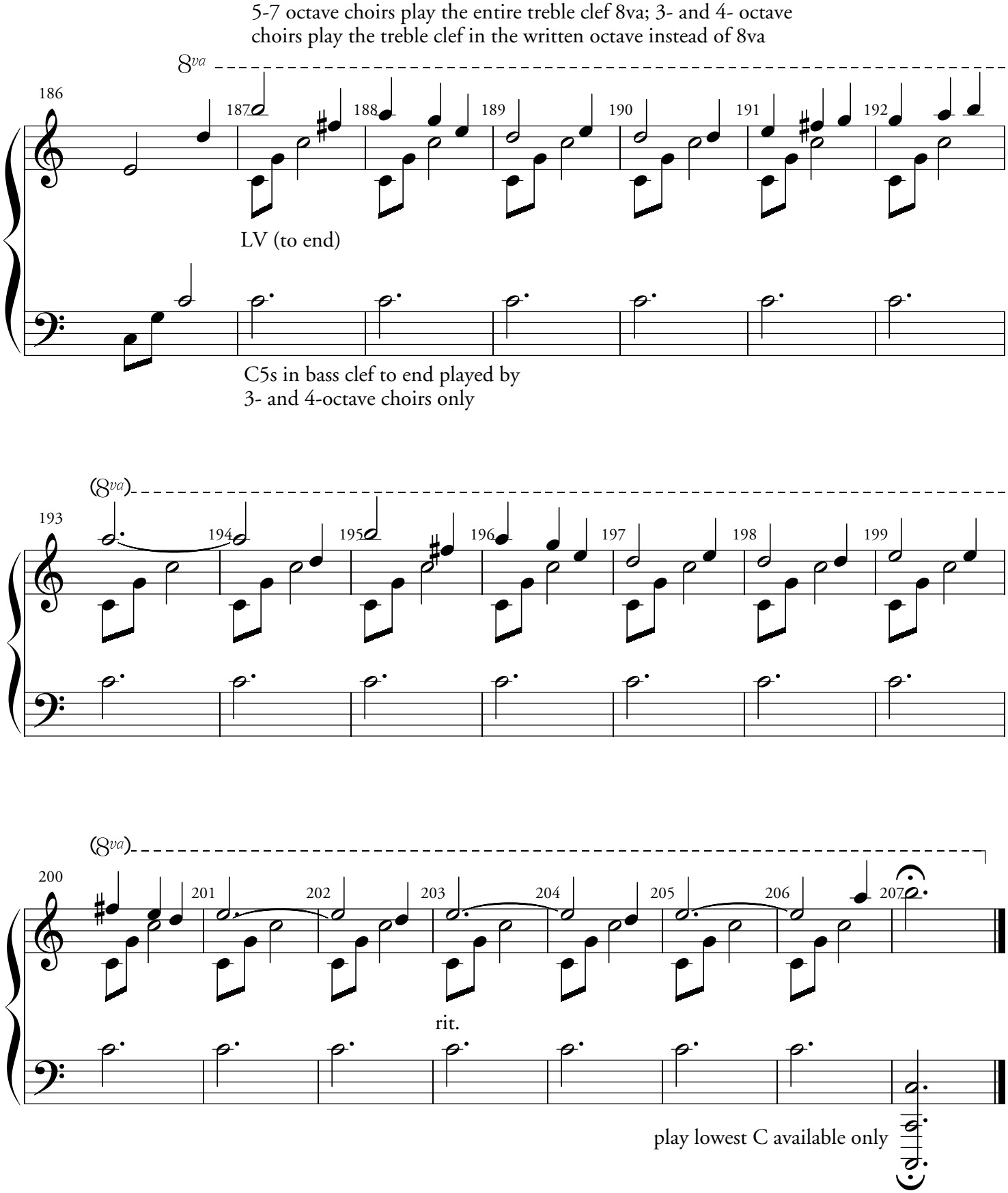

125
126
127
LV
LV
ff LV
128
129
130
mf
131
132
133
vocals
"Peace on the earth good - will to
// slightly faster
R
mf
134
135
136
137
138
139
men, from Hea-ven's all gra - cious King."
p


140
141
142
143
144
145
146
147
148
149
150
151
mf
152
153
154
155

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




top two notes 4-7 oct. only to mea. 168
165
166
167
ten.
R
LV
molto rit.
mp a tempo
168
169
170
171
172
173
random ring; continue random ringing through mea. 186, beat 2
rit.
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
186
187
188
189
190
191
192
LV (to end)
C5s in bass clef to end played by 3- and 4-octave choirs only
(8va)
193
194
195
196
197
198
199
(8va)
200
201
202
203
204
205
206
207
rit.
play lowest C available only

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.