

It Came Upon the Midnight Clear

Six accompanied handbells

CAROL (Richard Storrs Willis, 1850)
arr. Larry Sue (ASCAP)



$\text{♩} = 48$
 $= 144$

1 2 3 4

5 6 7 8

mp

p

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9 10 11 12

Handwritten musical score for measures 9-12. The score is written for six handbells, with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large blue watermark 'Sample only not for reproduction' is overlaid on the page.

13 14 15 16

mf *mp*

Handwritten musical score for measures 13-16. The score continues with the same instrumentation. Dynamic markings *mf* and *mp* are present. A fermata is placed over the final note of measure 16. A large blue watermark 'Sample only not for reproduction' is overlaid on the page.

17 18 19 20

Handwritten musical score for measures 17-20. The score concludes with the same instrumentation. A large blue watermark 'Sample only not for reproduction' is overlaid on the page.

It Came Upon the Midnight Clear - Six accompanied handbells - Full score

3

Musical score for measures 21-24. The score is written for six handbells and piano accompaniment. The key signature is B-flat major (two flats). The piano part consists of a treble and bass clef. The handbell part is written on a single staff with a treble clef. Measure 21 shows a whole rest for the handbells. Measure 22 begins with a piano accompaniment of eighth notes and chords. Measure 23 continues the piano accompaniment. Measure 24 features a handbell entry with a half note G4, marked *mf*.

Musical score for measures 25-28. The piano accompaniment continues with eighth notes and chords. The handbell part enters in measure 25 with a half note G4. Measure 26 continues with a half note A4. Measure 27 continues with a half note B4. Measure 28 concludes with a half note G4, marked *mp*.

Musical score for measures 29-32. The piano accompaniment continues with eighth notes and chords. The handbell part enters in measure 29 with a half note G4. Measure 30 continues with a half note A4. Measure 31 continues with a half note B4. Measure 32 concludes with a half note G4.

33 34 35 36

Musical score for measures 33-36. The score is written for six handbells, with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Measure numbers 33, 34, 35, and 36 are indicated above the vocal line.

37 38 39 40

Musical score for measures 37-40. The score continues from the previous system. The vocal line and piano accompaniment are shown. The piano part has a more complex texture with some sixteenth-note runs in the right hand. Measure numbers 37, 38, 39, and 40 are indicated above the vocal line.

41 42 43 44

mp *mf*

Musical score for measures 41-44. The score continues from the previous system. The piano part features a prominent eighth-note accompaniment in the right hand, with dynamics markings *mp* and *mf*. The vocal line continues with the melody. Measure numbers 41, 42, 43, and 44 are indicated above the vocal line. The piano part includes a watermark 'Sample Only'.

Measures 45-48 of the score. The top staff (Handbell) features a melodic line with notes marked LV (left hand) and R (right hand). The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Measure numbers 45, 46, 47, and 48 are indicated above the top staff.

Measures 49-52 of the score. The top staff (Handbell) continues the melodic line with LV and R markings. The piano accompaniment provides harmonic support. Measure numbers 49, 50, 51, and 52 are indicated above the top staff.

Measures 53-56 of the score. The top staff (Handbell) concludes the melodic phrase with LV and R markings. The piano accompaniment ends with a final chord. Measure numbers 53, 54, 55, and 56 are indicated above the top staff. A dynamic marking of *mf* is present at the end of the piece.

Measures 57-60 of the musical score. The score is written for six handbells, with a grand staff (treble and bass clefs) and a separate line for the handbells. The key signature is B-flat major (two flats). The tempo/mood is marked *mf*. The handbell part is written in a single line with a treble clef. The grand staff shows the accompaniment for the piano and bass. The handbell part consists of a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, 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It Came Upon the Midnight Clear - Six accompanied handbells - Full score

7

The image displays a musical score for six handbells and piano accompaniment. The score is divided into two systems, each with three staves: a single treble clef staff for the handbells and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The first system covers measures 69 to 72. The second system covers measures 73 to 77. A 'rit.' (ritardando) marking is placed above measure 76, which features a long, sustained chord. The piano accompaniment includes dynamic markings of 'mp' (mezzo-piano) in measures 76 and 77. A large, diagonal watermark reading 'Sample only do not' is overlaid across the entire page.