

NOTES

The three carols used in this publication are as follows:

It Came Upon a Midnight Clear (measure 9), words by Richard Willis (1819-1900), music by Edmund Sears (1810-1876). Rev. Edmund Sears was a graduate of the Harvard Divinity School and a Unitarian minister, who believed that “peace on earth, goodwill to all” was the greatest message of Christmas. He wrote this text in 1850. Richard Willis, a Yale graduate, studied composition in Europe, with, among others, Felix Mendelssohn. When he returned to the United States, Willis became a member of the Little Church Around the Corner in New York City where he composed this melody in 1850. The music was a setting of a different hymn text. In later years, hymn singers combined Sears’ words with Willis’ music, and the result was the carol we know today as *It Came Upon a Midnight Clear*.

The Coventry Carol (measure 45), a sixteenth century carol. In sixteenth century England, guilds of craftsmen often performed pageants at Christmas. *The Coventry Carol* is from a pageant presented by the Shearmen and Tailors Guild in 1534. It is likely that the carol, or at least the melody, had existed for more than 50 years prior to this pageant. The source for the pageant lists the words by Richard Croo, but it is unclear if Croo wrote the words or simply transcribed them from an existing folk song or carol.

Angels We Have Heard on High (measure 68), a traditional French carol with English words by James Chadwick (1813-92). This carol was widely popular in France and Quebec by the 1840s. The melody probably originated in the 1700s in the Lorraine or Languedoc regions of France. The English text is a free adaptation from the French by James Chadwick, the Bishop of Hexham and Newcastle in England, in 1866. Chadwick, who was ordained as a priest in 1836, was a graduate of Ushaw College, where he later taught. He also authored a book entitled *Instructions on How to Meditate*.

THREE JAZZ CAROLS

(It Came Upon a Midnight Clear, The Coventry Carol,
and Angels We Have Heard on High)

for 2-part voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
DONALD MOORE (ASCAP)

Jazz waltz style ($\text{♩} = \text{ca. } 138$) ($\text{♩} = \text{♩}^3$)

PIANO

IT CAME UPON A MIDNIGHT CLEAR
Text by Edmund Sears, Music by Richard Willis *mp*

PART I

PART II

cresc. *mf* *mp*

It
mp
It

9

came up - on a mid - night clear, that

came up - on a mid - night clear, that

* Also available for S.A.T.B., Level Four (23442), and 3-part mixed/S.A.B., Level Three (23443).

SoundTrax CD available (23445).

SoundPax available (23446) - includes score and set of parts for 2 Clarinets, Alto Sax, Tenor Sax, and Rhythm.

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13

glo - rious song of old, from

glo - rious song of old, from

17

an - gels bend - ing near the earth to

an - gels bend - ing near the earth to

21

touch their harps of gold. "Peace

touch their harps of gold.

25

on the earth — good - will to men from
(all)

"Peace — on earth good - will to men from
(all)

cresc.

cresc.

cresc.

29

heav'n's all gra - cious King." The

heav'n's all gra - cious King." The

mf *mp*

mf *mp*

mf *mp*

33

world in sol - emn still - ness lay to

world in sol - emn still - ness lay to

37

Slowing

hear the an - gels sing.

hear the an - gels sing.

Slowing
(even eighths)

41

rit.

rit.

THE COVENTRY CAROL
Text and Melody: Sixteenth Century

45 Melancholy (♩ = ca. 112) (even eighths)

p

Lul - lay, O lit - tle ti - ny child, bye, bye, lul -

p

Lul - lay, O lit - tle ti - ny child, bye, bye, lul -

Melancholy (♩ = ca. 112) (even eighths)

50 53 *cresc.*

ly, lul - lay; _____ Lul - lay, O lit - tle

ly, lul - lay; _____ Lul - lay, O lit - tle

cresc.

cresc.

55 *mp* *rit.*

ti - ny child, bye, bye, lul - ly, lul -

ti - ny child, _____ bye, bye, lul - ly, lul -

mp *rit.*

60 *a tempo* *p*

Si - lent night, ho - ly night, bye,

lay, _____ bye, bye, _____ bye,

a tempo *p*

64 *decresc.* *pp* *rit.*

bye, O ti - ny child.

decresc. *pp*

bye, O ti - ny child.

decresc. *pp* *rit.*

ANGELS WE HAVE HEARD ON HIGH
Traditional French Text and Melody

68 **Brightly** (♩ = ca. 138) (♩ = $\text{♩}^{\text{♩}}$)

p

An - gels we have heard on high

p

An - gels we have heard on high

Brightly (♩ = ca. 138) (♩ = $\text{♩}^{\text{♩}}$)

p

72

sweet - ly sing - ing o'er the plains,

sweet - ly sing - ing o'er the plains,

76

mp

And the moun - tains in re - ply,

mp

And the moun - tains in re - ply,

mp

80

ech - o - ing their joy - ous strains.

ech - o - ing their joy - ous strains.

84

mf

Glo

mf

Glo

mf

ri - a

ri - a

in ex - cel - sis De - o.

in ex - cel sis De - o.

Glo

Glo

100

ri - a

ri - a

104

gradual cresc. *more intense*

in ex - cel - sis De

gradual cresc. *more intense*

in ex - cel - sis De

gradual cresc. *more intense*

109

ff

ff

ff

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