

On Christmas Night

Todd Beaney

Moderately Advanced

TODD BEANEY

# On Christmas Night

11 ELEGANT ARRANGEMENTS FOR SOLO PIANO

sample

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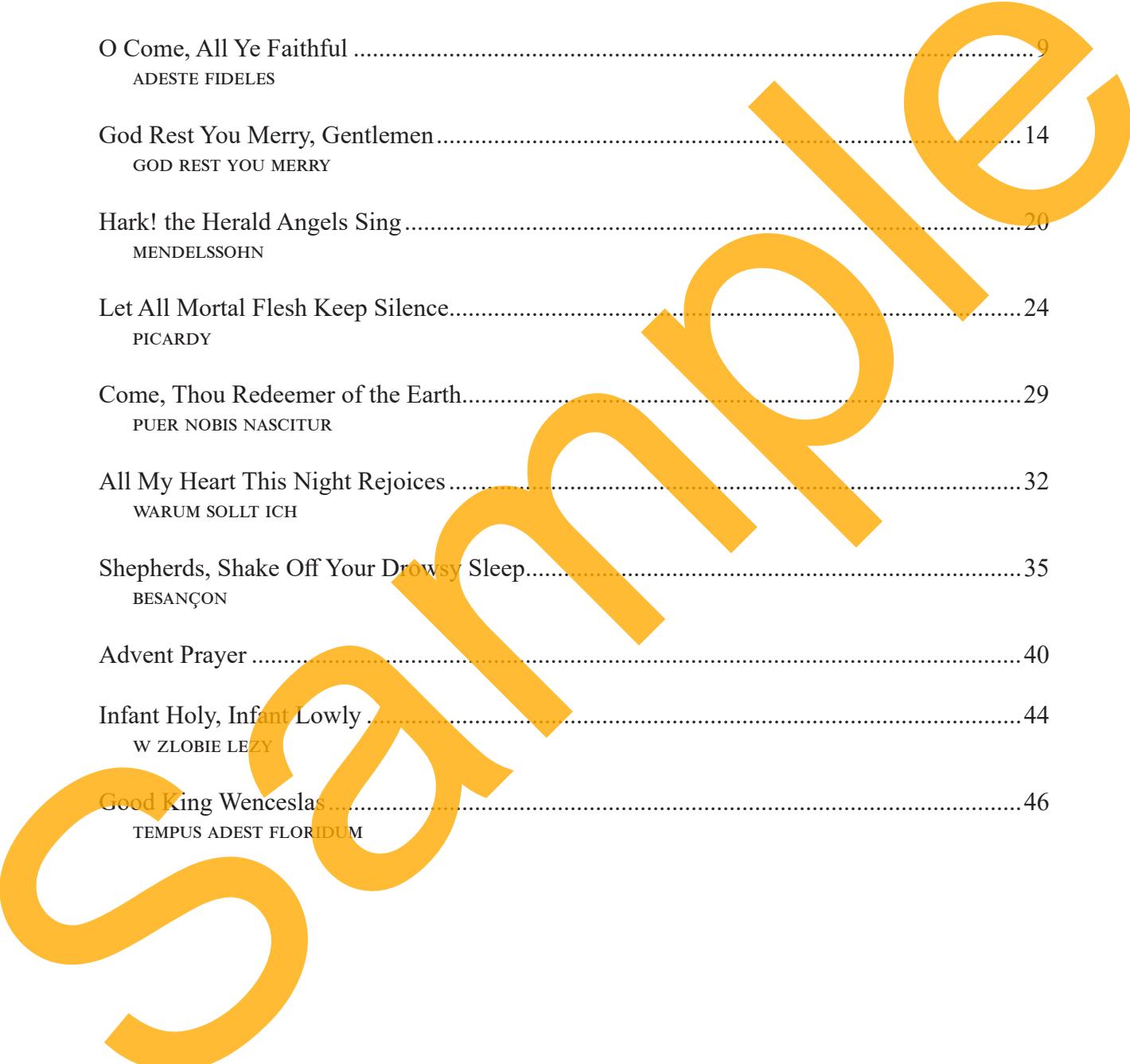
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## FOREWORD

Have you ever heard someone say, or have you yourself felt, that hearing the music of Christmas helps us to “get into the Christmas spirit?” In so many aspects of our lives, music “sets the mood” in ways that nothing else quite matches.

But music can do more than simply set a mood; it can tell a story. The wonderfully rich canon of Christmas carols we are blessed to enjoy tells the extraordinary beginning of the greatest story ever told—the life, crucifixion, and resurrection of Jesus Christ. As musicians, we have the privilege of presenting and interpreting music that tells this story in endlessly new ways... and that provides the reason for this book. Here are ten new settings of familiar and not-so-familiar carols, plus one new original piece, that tell the wondrous, timeless story of what happened *On Christmas Night*, bringing glad tidings of great joy to all and hopefully resonating with both listener and performer.

I very much enjoyed writing the arrangements for this book. As I became more and more immersed in the project, my personal appreciation and sense of blessing for God’s great gift to us was both refreshed and increased. Crafting these new pieces not only brought me into “the Christmas spirit” (even though they were not written in December!) but also enabled me to experience the gift of God’s love in a more profound way, in contemplation of what God did for us *On Christmas Night*.

May this music similarly help you to experience Christmas, and God’s love, in ever new and deeper ways.

—Todd Beaney

carols

## ON CHRISTMAS NIGHT (THE SUSSEX CAROL)

This beautiful English tune, with its centuries-old text, was first written down in 1919 by Ralph Vaughan Williams after he heard it sung near Sussex, England. He sought to preserve it against the decline of oral tradition (as printed music gained in popularity with the increase in literacy in rural areas). I chose to include it in this book because of its gentle, lilting melody, and it seemed like such a good starting place that this was the first arrangement I wrote for this project.

### O COME, ALL YE FAITHFUL

One of the most stately, and at the same time one of the most moving, of all Christmas carols is given a new setting here with a 12/8 time signature, and bookended with just a touch of original material. My intention was to present this wonderful carol, one of my very favorites, in a new way while still allowing it to retain all its cherished and timeless beauty. Let the 12/8 feel like four beats to a measure and allow the triplets to flow in an easy, natural way.

### GOD REST YOU MERRY, GENTLEMEN

The first line of this age-old hymn is sometimes misunderstood. In 17<sup>th</sup>-century English usage, *rest* would have meant “to keep or continue,” while *merry* would translate today as “great, mighty, or strong.” So we might think of this hymn’s title as an encouragement to all: “God keep you strong”—because Jesus Christ, the Savior of all, is born. Keep the staccatos short and light and observe the accents!

### HARK! THE HERALD ANGELS SING

Most often presented in a triumphant, exuberant style, this is one of the carols I most enjoy singing out on in full voice! However, it is cast here in a completely different musical light. I have approached the text more from a perspective of awe and wonder than one of enthusiastic praise, so I hope you will enjoy this unexpectedly intimate setting of a typically upbeat carol.

### LET ALL MORTAL FLESH KEEP SILENCE

As appropriate for Advent as it is for Christmas (if not even more so), this piece would also be suitable for Communion during the Advent and Christmas seasons. Incorporate an air of mystery as you navigate the minor (and sometimes slightly dissonant) harmonies by keeping the tempo slow and letting the piece unfold very gradually. After the climax, let it fade away to nothing (“silence”) as you bring it to a close.

## COME, THOU REDEEMER OF THE EARTH

*Come, thou Redeemer of the earth, and manifest Thy virgin birth: Let every age adoring fall; such birth befits the God of all.* Well-suited for Advent, this beautiful tune by Michael Praetorius (1571-1621) provides a perfect setting for the text that is more than 1000 years older! Play this one with freedom and lots of expression, and take your time. This is one of my favorites in this book.

## ALL MY HEART THIS NIGHT REJOICES

*All this night my heart rejoices, as I hear, far and near, sweetest angel voices. "Christ is born," their choirs are singing; till the air, everywhere, now their joy is ringing.* When I learned that this song was the favorite Christmas hymn of my new pastor, I had to look it up and get to know it. Once I had found and spent some time with it, I also grew to love it, and quickly determined to include it in this book. If it is not familiar to you, I hope you will grow to love it, too!

## SHEPHERDS, SHAKE OFF YOUR DROWSY SLEEP

I love this somewhat-less-familiar French carol for its buoyant, dance-like character as well as the celebratory nature of both message and melody. Let it "dance" when you play it!

## ADVENT PRAYER

Creating some music specifically for Advent was very much my intention here; this piece is about mystery, hope, expectation, and waiting rather than celebration... with just a hint of the great joy that is coming.

## INFANT HOLY, INFANT LOWLY

The main message of this tender, lullaby-like hymn is found in the closing lines of both verses: *Christ the Babe is Lord of all* (v.1) and *Christ the Babe is born for you* (v.2). I've chosen to repeat the corresponding musical phrases for emphasis. In addition, at these two spots in the music (m. 17-19 and 36-38), the 5/8 meter changes temporarily to 3/4 (and even 4/4 in verse 2)—another way to lend a little extra weight to the main message. You'll want to give these two short (but important) passages just a little extra care! In the rest of the piece, let the 5/8 meter flow naturally in groups of 3+2, take your time, and take advantage of the opportunity to be expressive.

## GOOD KING WENCESLAS

Set as a "gospel waltz," this piece requires a strong, steady beat and very pronounced articulations (accents, staccato, tenuto) as well as dynamics. Have fun with this one!

# On Christmas Night

Todd Beaney

Tune: SUSSEX CAROL  
English Carol

Gracefully  $\text{♩} = \text{ca. } 52$

5

9

13

Duration: 2:30

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37

42

*cresc.*

47

*molto allarg.*

*a tempo*

*f*

*poco allarg.*

51

*a tempo*

*mf*

*freely*

*molto rit.*

*a tempo*

*mp*

55

*poco rit.*

*p*

*Slower*

*molto rit.*

70/2422L-8

# O Come, All Ye Faithful

9

Todd Beaney

Tune: ADESTE FIDELES

by John Francis Wade, 1711-1786

Gently  $\text{♩} = \text{ca. } 80$ 

Musical score for piano, treble and bass staves. Key signature: one sharp. Time signature: common time (indicated by '12/8'). Dynamics: *mp*. Articulation: 'with pedal'. Measure 1: Treble staff has a single note. Bass staff has eighth-note pairs. Measure 2: Both staves have eighth-note pairs.



Measure 3: Treble staff has quarter notes. Bass staff has eighth-note pairs. Measure 4: Both staves have eighth-note pairs.



Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *rit.*, *mf*.



Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *a tempo*.

Duration: 3:15

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24

*allarg.*

*a tempo*

*f*

27

*mf*

*f*

30

33

35

2

37

poco allarg.

a tempo

39

41

poco rit.

mp  
mel.

a tempo

43

mf

45

8va -

mel.

poco allarg.  
f

Broadly ♩ = ca. 69

Slower  $\text{♩} = \text{ca. } 54$ 

47

*molto allarg.*

49

Tempo I ( $\text{♩} = \text{ca. } 80$ )

*sempre f*

51

*rit.*

*mf*

Much slower, freely

54

*molto rit.*

*mp*

*rit.*

57

Slower, freely

*p*

*molto rit.*

# God Rest You Merry, Gentlemen

Todd Beaney

Tune: GOD REST YOU MERRY  
Traditional English Carol

Crisply  $\text{♩} = \text{ca. } 100$

6

11

16

Duration: 2:55

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45

50      *mel.*

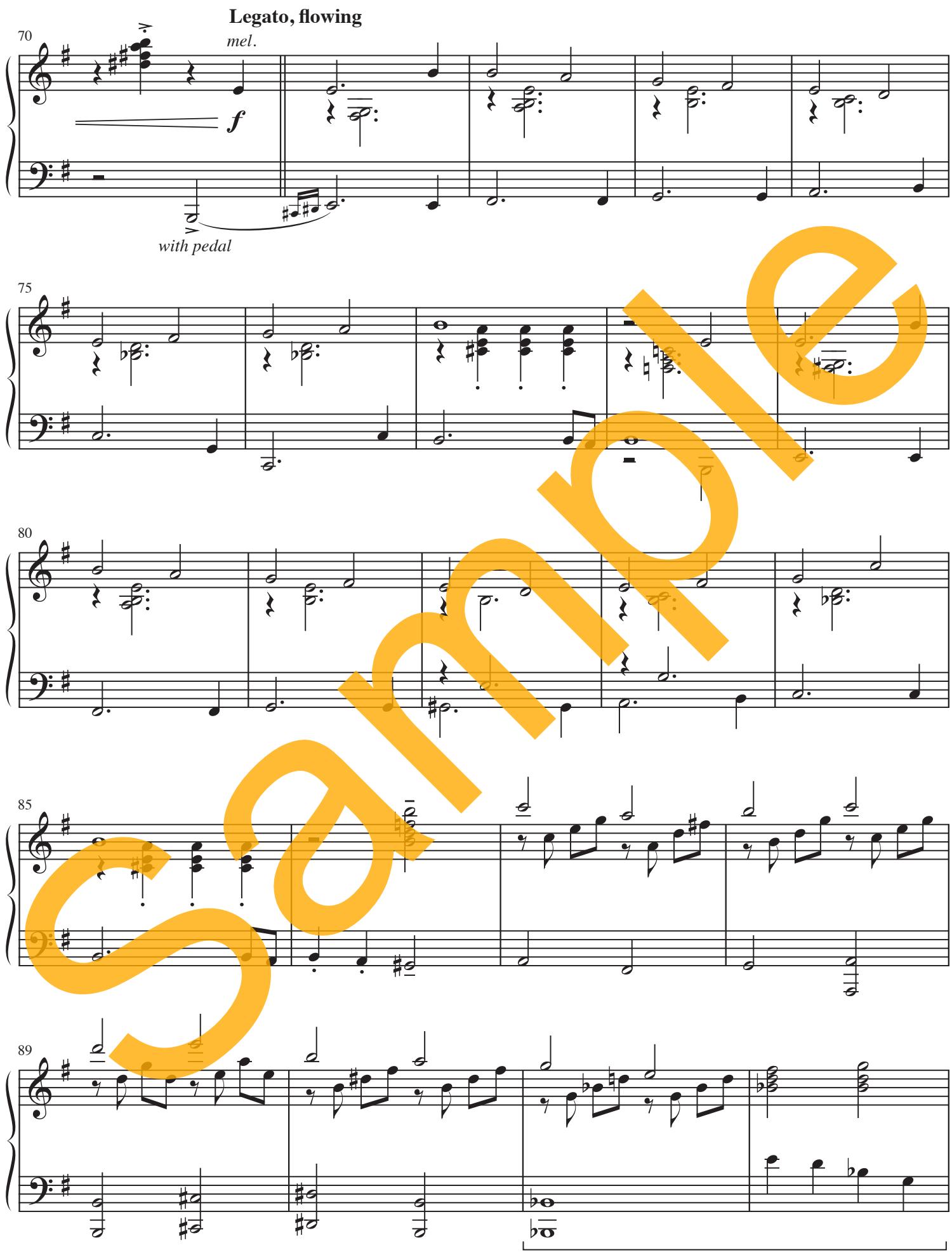
*f*      *mf*

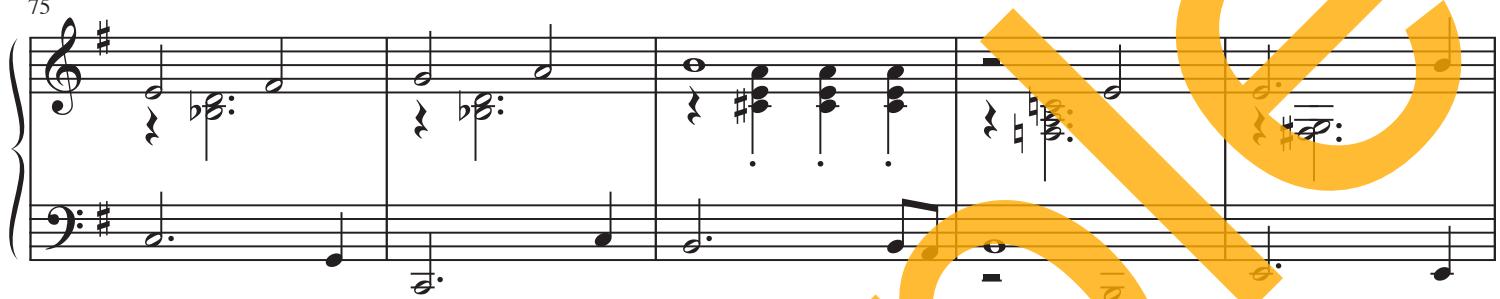
55      *mel.*

60      *mel.*

65

**Legato, flowing**  
*mel.*

70 

75 

80 

85 

89 

93

*poco allarg.*

Broadly  $\text{♩} = \text{ca. } 66$

ff

101

*molto rit.*

*Tempo I* ( $\text{♩} = \text{ca. } 100$ )

*no pedal*

*f*

*mf*

*mp*

*f*

*mp*    *mf*

This image shows a handwritten musical score for piano, likely for a piece by Debussy. The score consists of five staves of music. Large, stylized yellow markings are overlaid on the music, including a large circle and a large question mark. Specific dynamics like 'ff' (fortissimo) and 'f' (forte), and performance instructions like 'no pedal' and 'molto rit.' (molto ritardando) are written in yellow. Measure numbers 93, 97, 101, and 105 are indicated at the beginning of their respective staves. The tempo 'Broadly  $\text{♩} = \text{ca. } 66$ ' is written above the first two staves, and 'Tempo I  $\text{♩} = \text{ca. } 100$ ' is written above the last two staves. Measure 101 includes a '3' below the staff, indicating a three-measure rest or pause.

114

118

*f*

*mf*

122

*f sub. pp*

126

*f*

*ff*

Half as fast  $\text{♩} = \text{ca. } 100$

with pedal

130

*molto allarg.*

*mf*

*no pedal*

*mp*

*mf*

$8^{\text{vb}}$

A large yellow 'S' is drawn across the first four staves, and a large yellow 'E' is drawn across the last three staves.

# Hark! the Herald Angels Sing

Todd Beaney

Tune: MENDELSSOHN

by Felix Mendelssohn, 1809-1847

Tenderly  $\text{♩} = \text{ca. } 84$

1

*mp*

*p*

*mp*

4

*p*

*mp*

7

*p*  
*molto rit.*

*mp*  
*a tempo*

10

Duration: 3:20

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34      *a tempo*    *mf*    *mel.*

37

40      *r.h.*      *mel.*    *poco allarg.*    *f*    *a tempo*

43

46

49

52

*poco rit.*

55

*molto rit.*

*Tempo I (♩ = ca. 84)*

58

*p*

*mp*

*p*

*mp*

61

*rit.*

*p*  
*molto rit.*

# Let All Mortal Flesh Keep Silence

Todd Beaney  
Tune: PICARDY  
French Carol

With an air of mystery  $\text{♩} = \text{ca. } 50$

The musical score is for piano, featuring four staves of music. The first staff begins with a dynamic *p* and a instruction "with pedal". The second staff starts with a dynamic *mp*. The third staff begins with a key signature of one sharp. The fourth staff begins with a key signature of one sharp. Large, stylized yellow spiral markings are overlaid on the musical notes across all four staves.

Duration: 3:05

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28

31

mf

34

mf

37

mf

40

mf

43

*poco rit.*

*a tempo*

*f*

*3*

46

49

*poco rit. allarg.*

*a tempo*

*ff*

*allarg.*

Broadly, poco meno  $\text{♩} = \text{ca. } 48$

Broader still  $\text{♩} = \text{ca. } 44$

*poco allarg.*

*molto rit.*

*lunga*

58      **Tempo I** ( $\text{♩} = \text{ca. } 50$ )

61      *p*

64

66      *poco rit.*

69      *ppp*      *molto rit.*

$8^{\text{va}}$

$8^{\text{vb}}$

The image shows a page of a musical score for two staves (treble and bass) in 3/2 time. The key signature is one flat. Measure 58 starts with a dynamic *mp*. Measures 61 and 64 show eighth-note patterns. Measure 66 includes dynamics *pp* and *poco rit.*. Measure 69 features dynamics *ppp* and *molto rit.*. The score concludes with a dynamic  $8^{\text{va}}$  above the treble staff and  $8^{\text{vb}}$  below the bass staff.

# Come, Thou Redeemer of the Earth

29

Todd Beaney

Tune: PUER NOBIS NASCITUR  
by Michael Praetorius, 1571-1621Freely, with great expression  $\text{♩} = \text{ca. } 100$ 

1

5

9

13

Duration: 2:05

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39

*mp*

44

*p*      *mp*      *p*

49

*mf*

*8va*

*15ma*

*pp*

54 (15<sup>ma</sup>)

*Slower*

*mp*

59

*a tempo*

*p*  
*molto rit.*

*pp*

*8vb*

The musical score consists of five staves of music. Staff 1 (Treble) starts with a quarter note followed by eighth notes. Staff 2 (Bass) has a bass note followed by eighth notes. Staff 3 (Treble) has a bass note followed by eighth notes. Staff 4 (Bass) has a bass note followed by eighth notes. Staff 5 (Treble) has a bass note followed by eighth notes. Large yellow markings are overlaid on the music. A large infinity symbol is at the bottom left. A large question mark is in the middle right. Smaller yellow arrows and lines indicate performance techniques such as dynamics (*mp*, *p*, *mf*, *pp*, *Slower*, *molto rit.*) and tempo changes (*a tempo*, *8va*, *15ma*, *8vb*).

# All My Heart This Night Rejoices

Todd Beaney

Tune: WARUM SOLLT ICH

by Johann G. Ebeling, 1637-1676

With expression  $\text{♩} = \text{ca. } 92$ 

Musical score for "All My Heart This Night Rejoices" by Todd Beaney. The score consists of four staves of music for two voices (SATB) and piano. The key signature is one sharp (F#), and the time signature is common time (indicated by '4'). The vocal parts are in soprano and basso. The piano part includes bass and treble clefs. The score is divided into measures numbered 1 through 13. Measure 1 starts with a forte dynamic (f). Measure 2 has a dynamic 'p' and a instruction 'with pedal'. Measure 5 starts with a dynamic 'mp' and 'a tempo'. Measure 9 has a dynamic 'poco rit.'. Measure 13 starts with a dynamic 'mf' and 'a tempo'. The score concludes with a dynamic 'mp'. Various performance instructions are included throughout the piece, such as 'rit.', 'poco rit.', and dynamics like 'f', 'p', 'mp', and 'mf'.

Duration: 2:35

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34

Broadly  $\text{♩} = \text{ca. } 88$

38

Slower, freely

41 (8<sup>va</sup>)

Tempo I ( $\text{♩} = \text{ca. } 92$ )

45

Slower, freely  $\text{♩} = \text{ca. } 72$

Tempo I ( $\text{♩} = \text{ca. } 92$ )

49 mel.

# Shepherds, Shake Off Your Drowsy Sleep

Todd Beaney  
Tune: BESANÇON  
French Folk Melody

Joyfully, with energy  $\text{♩} = \text{ca. } 74$

*mp*

*mf*

5

9

13

*p*

The musical score consists of four staves of music for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps. The time signature is common time (indicated by '8'). Measure 1 starts with eighth-note pairs in the treble clef staff. Measures 2-4 show eighth-note pairs followed by quarter notes. Measures 5-7 feature eighth-note chords in the bass clef staff. Measures 8-10 continue with eighth-note chords. Measures 11-13 end with eighth-note pairs.

Duration: 2:15

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17

*mp*

*mf*

21

24

*p*  
*mel.*

27

*mel.*

*mf*

30

33

*mp*

*mf*

*f* mel.

37

41

*mp*

*f*

45

*mf*

*f*

*mel.*

48

*mp*

*mf*

*f*

52

*8vb* -

*8va* -

*p*

with pedal

*f*

60 (8<sup>va</sup>) -

3

63

66

69

72

75 *ff*

78

81 *sf*

*8va* - - - - -

*8vb* - - - - -

# Advent Prayer

Todd Beaney

In one, with anticipation  $\text{♩} = \text{ca. } 48$

The musical score consists of four staves of music for two voices. The key signature is one flat, and the time signature varies between common time and 3/4. The vocal parts are written in soprano and bass clefs. The score includes dynamic markings such as *p*, *mp*, and *mf*. The music begins with a piano introduction, followed by the vocal entries. The large yellow hand-drawn markings are placed over the music to highlight specific notes and patterns.

Duration: 2:30

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55

61

allarg.

*mf*

*a tempo*

67

73

poco allarg.

*a tempo*

rit.

85

91

97

102

107

# Infant Holy, Infant Lowly

Todd Beaney

Tune: W ZŁOBIE LEZY

Polish Carol

Gently, with expression  $\text{♩} = \text{ca. } 56$

*p*

*with pedal*

*mel.*

*mp*

*with pedal*

*poco rit.*

*mf*

*a tempo*

*cresc.*

*Poco meno*

*pulling back*

*f*

*p*

*mf*

*rit.*

*Tempo I (♩ = ca. 84)*

*mp*

Duration: 1:40

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# Good King Wenceslas

Todd Beaney

Tune: TEMPUS ADEST FLORIDUM  
*Piae Cantiones*, 1582

Heavy gospel waltz  $\text{♩} = \text{ca. } 108$

The sheet music consists of four staves of musical notation. The first staff starts with a dynamic 'f' and a instruction 'no pedal'. The music is in 3/4 time, with a key signature of one flat. The second staff begins with a measure ending in a half note. The third staff starts with a measure ending in a half note. The fourth staff starts with a measure ending in a half note. Large yellow 'X' marks are overlaid on the music, indicating specific notes or measures to be avoided.

Duration: 2:30

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27

30

33

36

39

*8vb*

42

*(8<sup>vb</sup>)*

*mf*

*sim.*

50

54

*sub. p*  
*with pedal*

*sub. mf*  
*no pedal*

57

60

*with pedal*

63

p f

67

mf sfz

71

mp sfz

no pedal

74

mf 8vb

77

(8<sup>vb</sup>)-----

80

83

*f*

86

*mf*

*sfz*

70/2422L-51