

**SING!**

edited by

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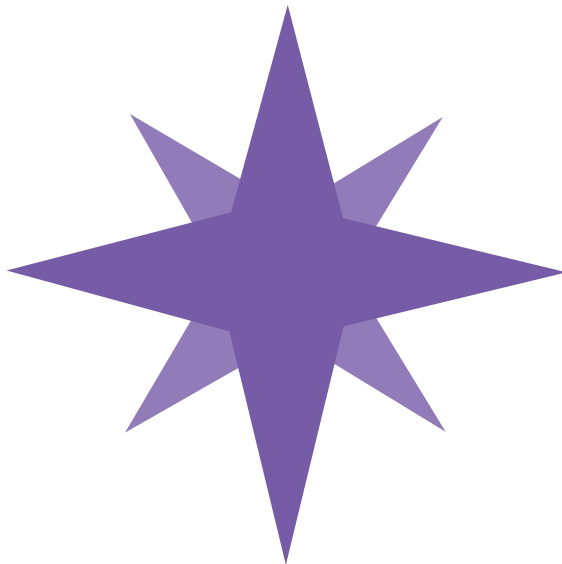


SAB

# On a Silent Night Long, Long Ago

Mary Lynn Lightfoot

Words by  
Katherine Parker and Joseph Mohr



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**CREATING**

Imagine (#1)  
Plan & Make (#2)

**EVALUATE & REFINE**  
(#3.1)

Present (#3.2)

**PERFORMING**

Select (#4.1)

Analyze (#4.2)

Interpret (#4.3)

Rehearse, Evaluate & Refine (#5)

Present (#6)

**RESPONDING**

**SELECT (#7.1)**

Analyze (#7.2)

Interpret (#8)

Evaluate (#9)

**CONNECTING**

Personal Experiences (#10)

Varied Contexts (#11)



# On a Silent Night Long, Long Ago

CREATING

- I. Musicians **IMAGINE**: Words, sounds, pictures, nature, people, events, these and many other life experiences can be the idea for a work.

Throughout this work, the composer's original music, set to a **public domain** text by Katherine Parker, alternates with **musical quotations** from an existing and familiar work, "Silent Night" by Franz Gruber.

A. What inspired the composer to create a new work based on an existing work?

B. How does the public domain text complement that in the existing work? What does this text do to the meaning or mood of the existing text?

**EXTEND:** *Make a list of music from other genres that feature quotations from existing musical works. Choose a work. How does the new work compare and contrast with the existing work?*

- II. Musicians **EVALUATE AND REFINE**: New ideas, persistence, and applying appropriate criteria help to improve creative work.

A. Examine the music and text in ms. 5-16 and ms. 63-76.

1. How are these sections similar? Different?

2. Why do you think the composer chose to begin and end the work with these musical ideas? Do you agree with her decision? Justify your answer.

B. The composer uses various **compositional techniques** to provide **unity** and **variety** in the work.

1. Why did the composer choose to alternate between major and minor keys? How does this help to establish and sustain a sense of unity? Variety?

2. How many times does the **refrain** occur in this work? Is it the same each time it appears? If not, why is it different?

**EXTEND:** *You are a composer or arranger. What elements of music do you consider using to enhance the work's unity and variety?*

RESPONDING

Musicians **SELECT**: Rehearsing and performing a work encourages making comparisons with other works.

In this work, what is it about the harmonic accompaniment of ms. 18-26 that might 'spark' some controversy? Does this different harmony change the **intent** of Franz Gruber's "Silent Night"? Why might you prefer one harmony over another? How might an audience react to a 'new' harmony?

**EXTEND:** *What might Franz Gruber think of this work? Write his review.*

## KEY VOCABULARY

Public domain, Musical quotations, Genres, Compositional techniques, Unity, Variety, Refrain, Elements of music, Intent

Learning Resource Page by Kathryn Evans  
Michael Jothen, **SING!** Resource Page editor & coordinator

Explore teacher and student resources  
for this work and other **SING!** titles at  
[www.choristersguild.org/school](http://www.choristersguild.org/school)

# On a Silent Night Long, Long Ago

SAB and Piano\*

Words by  
Katherine Parker, alt.  
and Joseph Mohr, alt.

Music by  
Mary Lynn Lightfoot  
Quoting *Silent Night* by  
Franz Gruber

Musical notation for Soprano, Alto, and Baritone parts. The Soprano part is on a treble clef staff, the Alto part is on a middle C clef staff, and the Baritone part is on a bass clef staff. All three parts show a melodic line with a sharp sign on the first note.

1 Expressively (♩ = 88)

Piano accompaniment for the first system. The music is in 3/4 time with a key signature of one sharp (F#). The dynamic is *mf*. The tempo is marked *Expressively* with a quarter note equal to 88 beats per minute. The system ends with a *poco rit.* marking.

5

Piano accompaniment for the second system. The music continues in 3/4 time with a key signature of one flat (Bb). The dynamic is *mp a tempo*.

9 SA *mp*

Winds through the ol - ive trees soft - ly did blow

B *mp*

Winds through the ol - ive trees soft - ly did blow

Vocal and piano accompaniment for the third system. It includes vocal lines for Soprano (SA) and Baritone (B) with lyrics, and piano accompaniment. The dynamic is *mp*. The system ends with a final cadence.

Performance time: ca. 2:45

\*Also available: Two-part (CGE294); Performance/Accompaniment CD (CGECD116).

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13 2

'round lit - tle Beth-le - hem, long, long a - go.

'round lit - tle Beth-le - hem, long, long a - go.

17 *poco rit.* *a tempo*

*poco rit.* It was a si - lent night, ho - ly

*a tempo* Si - lent, ho - ly

*poco rit.* *a tempo*

21 *poco rit.*

night! All was calm, all was

night where all was calm and all was

*poco rit.*

25 *a tempo* 3

bright. Sheep on the

*a tempo*

bright. Sheep on the

*a tempo*

30

hill-side lay white as the snow. Shep - herds were

hill-side lay white as the snow. Shep - herds were

34 4 *poco rit.*

watch-ing them, long, long a - go. It was a

*poco rit.*

watch-ing them, long, long a - go.

*poco rit.*

38 *a tempo*

si - lent night, ho - ly night!

*a tempo*

Si - lent, ho - ly night — where

*a tempo*

42

All — was calm, all was bright,

all — was calm — and all — was bright,

46 5 *mf* Then from the hap - py skies

all — was — bright.

all — was bright.

*mf*

50 an - gels bent low, sing - ing their songs of joy, long, long a -

*mf* An - gels bent low, sing - ing songs of joy, long, long a -

55 go.

For in a man - ger bed cra - dled, we know,

*mf*

60 *mf* rit. e dim. 7 a tempo

Christ came to Beth - le - hem. —

*rit. e dim.* a tempo

Christ came to Beth - le - hem. —

*rit. e dim.* *mp* a tempo



65 *mp*

Winds through the ol - ive trees soft - ly did blow

*mp*

Winds through the ol - ive trees soft - ly did blow

69 *rit.*

'round lit - tle Beth-le - hem.

*rit.*

'round lit - tle Beth-le - hem, long, long — a -

*rit.*

73 **Slower**

Sleep — in heav - en - ly peace. —

go. —

**Slower**

*p*