

Carols of Old England

arranged for Clarinet Choir by

Alun Cook

Whereas we now associate carols with Christmas, traditionally they involved dancing and were a popular celebration of seasonal and ecclesiastical occasions, but the church disapproved so the melodies became separated from the dance. As an example, the famous “Deck the Hall” was originally a Welsh carol celebrating the coming of spring and had decidedly secular words (bosoms, blossoms, blisses and kisses). Many of the following carols date from times well before their first publication and may date from the medieval period.

Joseph was an Old Man (the Cherry Tree Carol) 15c. English - tells a story of Mary and Joseph’s on their journey to Bethlehem.

Ding Dong Merrily on High – 16c. French dance melody with words by George Woodward, an Anglican priest whose hobbies included bell-ringing.

The Boar’s Head Carol – 15c. English – tells the story of the presentation of the boar’s head at a Yuletide feast (“the rarest dish in all this land”) a tradition still maintained at one Oxford College and other ancient establishments.

Past 3 O’clock – 1687 English Melody (London Waits) the modern words again written by George Woodward, a priest, poet and amateur musician.

Adam Lay yBounden – 15c. English – warns of Adam’s fate, kept in bonds (four thousand winters) until the crucifixion of Jesus.

Come all ye Worthy Gentlemen – also known as the Somerset Carol, it was gathered by Cecil Sharp, an avid collector of folk-songs, and published in 1911 but must have much older origins.

Gloucestershire Wassail - “Waes Hail” is an old salute or greeting and also the name of a drinking ceremony held on Twelfth Night in Cider making regions of the south of England, singing and drinking to the health of the apple trees.

We Wish You a Merry Christmas – 16c West Country – celebrating the old English tradition of the wealthy giving food to Carollers on Christmas Eve.

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arr. Alun Cook

(for Clarinet Choir)

$\text{♩} = 80$ **Andante** (Cherry Tree Carol)

Parts: Eb Clarinet, Bb Clarinet (for Eb), Clarinet 1 (Solo), Clarinet 2, Clarinet 3, Clarinet 4, Alto Clarinet in Eb, Bb Clarinet 5 (for Alto), Bass Clarinet 1, Bass Clarinet 2 (optional), Contra Alto Clarinet in Eb (optional), Contrabass Clarinet in Bb (optional).



10 **A** (Ding Dong Merrily on High)

Parts: Eb Cl., Cl. for Eb, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Alto Cl., Cl. for Alto, Bs. Cl. 1, Bs. Cl. 2, C. A. Cl., Cb. Cl.

20

B

20

B

E♭ Cl.

Cl. for E♭

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Alto Cl.

Cl. for Alto

Bs. Cl. 1

Bs. Cl. 2

C. A. Cl.

Cb. Cl.

mp dolce

mp dolce

mp

mp

mp

mp

mp

mp

pp

pp

pp

pp

Play

C. A. Cl.
pp

29 C (The Boar's Head Carol)

E♭ Cl.

Cl. for E♭

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Alto Cl.

Cl. for Alto

Bs. Cl. 1

Bs. Cl. 2

C. A. Cl.

Cb. Cl.



34

E♭ Cl.

Cl. for E♭

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Alto Cl.

Cl. for Alto

Bs. Cl. 1

Bs. Cl. 2

C. A. Cl.

Cb. Cl.

44

The image shows a page of a musical score for woodwinds, measures 44 through 47. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments and their parts are as follows:

- E♭ Cl.:** Treble clef, starting with a forte (*f*) dynamic. The melody consists of quarter and eighth notes.
- Cl. for E♭:** Treble clef, starting with a forte (*f*) dynamic. The part is mostly accompaniment with eighth and sixteenth notes.
- Cl. 1:** Treble clef, starting with a forte (*f*) dynamic. The part features a mix of quarter and eighth notes.
- Cl. 2:** Treble clef, starting with a forte (*f*) dynamic. The part is more active with eighth and sixteenth notes.
- Cl. 3:** Treble clef, starting with a forte (*f*) dynamic. The part is similar to Cl. 2, with eighth and sixteenth notes.
- Cl. 4:** Treble clef, starting with a forte (*f*) dynamic. The part is similar to Cl. 2, with eighth and sixteenth notes.
- Alto Cl.:** Treble clef, starting with a forte (*f*) dynamic. The part features a mix of quarter and eighth notes.
- Cl. for Alto:** Treble clef, starting with a forte (*f*) dynamic. The part is mostly accompaniment with eighth and sixteenth notes.
- Bs. Cl. 1:** Bass clef, starting with a forte (*f*) dynamic. The part consists of quarter notes.
- Bs. Cl. 2:** Bass clef, starting with a forte (*f*) dynamic. The part consists of quarter notes.
- C. A. Cl.:** Treble clef, starting with a forte (*f*) dynamic. The part consists of quarter notes.
- Cb. Cl.:** Bass clef, starting with a forte (*f*) dynamic. The part consists of quarter notes.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamics are marked *f* (forte) for all parts. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests.