

Pamela J. Marshall

Three Appalachian Carols

orchestra

Three Appalachian Carols

for orchestra

by Pamela J. Marshall

1. **Star in the East**
2. **Can't You Hear the Lambs A'Cryin'?**
3. **Tomorrow Shall Be My Dancing Day**

Composed in 1991

Duration 8 minutes

Instrumentation

2 Flutes, Piccolo, 2 Oboes, 2 Clarinets in Bb, Bass Clarinet, 2 Bassoons

4 Horns in F, 2 Trumpets in Bb, 3 Trombones, Tuba

Timpani, 2 Percussion

Harp

Strings

Contents

PDF Preview: Study score, print-enabled

Contact us to rent large-format score and parts:

Spindrift Music Company
38 Dexter Road
Lexington, MA 02420-3304
781-862-0884

On the Web at <http://www.spindrift.com>

Notes

In the 1970s, I arranged several Christmas tunes for two horns and for two horns and voice so that my friends and I could perform them in the Boston subway.

My arrangements included a few standards, like Silent Night and God Rest Ye Merry entlemen, but I was more interested in less often heard music. I found several unfamiliar tunes in a folk song collection in the Boston Public Library (I'm not sure anymore what book it was, but I think it was Ruth Crawford Seeger's American Folk Songs for Christmas). I was enchanted by several of them and arranged them for our small group.

More recently, I rediscovered my collection and wanted to hear the tunes again. I arranged Star in the East for 8 horns (horn players love to play music for large ensembles). Then I decided to expand that arrangement into a version for orchestra. I wanted to inject a little variety into the standard holiday programs. Along the way, I added two more tunes, making it a medley.

Star in the East is a lively modal hymn tune that I have seen in various hymnals, sometimes under the name of Brightest and Best. It has many verses. The words of the refrain are:

Brightest and best of the stars of the morning
Dawn on our darkness and lend us thine aid.
Star in the East, the horizon adorning
Guide where our infant Redeemer was laid.

The second tune, Can't You Hear the Lambs A'Cryin', is a wistful song. I have seen it only once since, on a folk singer's Christmas CD. It begins and ends with these words.

Can't you hear the lambs a-crying,
on the other green shore.
Can't you hear the lambs a-crying.
O good shepherd, go feed all my sheep.

The last tune is a 6/8 jig called Tomorrow Shall Be My Dancing Day, a tune I've seen listed in other folk music collections. Its words are reminiscent of the Shaker tune Lord of the Dance.

Tomorrow will be my dancing day.
I would my true love did so chance
to see the legend of my play,
to call my true love to my dance.
(Refrain) Sing Oh my love, Oh my love, my love,
this have I done for my true love.

In a manger laid and wrapped was I.
So very pure this was my chance
between an ox and a silly ass
to call my true love to my dance.
(Refrain)

Thus was I born of a Virgin pure.
Of her I took fleshly substance.
Thus was a knit to man's nature
to call my true love to my dance.
(Refrain)

The medley ends by putting the three tunes together. Phrases from all three tunes are heard one after the other and finally all at the same time in the final climax.

Pamela J. Marshall
Updated August 1998

Three Appalachian Carols

Pamela J. Marshall

“Star in the East”

Allegro con spirito

♩ = 112

Flutes 1&2 *sfp* *a2*

Piccolo *sfp*

Oboes 1&2

Clarinets 1&2 in Bb *mf* *a2* *mp*

Bass Clarinet *mf* *mp*

Bassoons 1&2 *f* *dim.* *a2*

Horns 1-4 in F *f* *dim.* *a2* *mf* *mp*

Trumpets 1&2 in Bb *f* *a2* *mp*

Trombones 1-3 *f* *mf* *mf*

Tuba *mp*

Timpani

Percussion Chimes *mf* *f* *dim.*

Harp *f* *dim.*

Violin I *mp* *mp*

Violin II *mp* *mp*

Viola *f* *dim.*

Cello *mp*

Double Bass *mp*

Fl. 1&2 *mp*

Picc.

Ob. 1&2 *mp*

Cl. 1&2 *mp* *a2* *mf*

Bass Cl. *mp*

Bsn. 1&2 *mp* *mf* *mp* *marcato*

Hn. 1-4 *p*

Trp. 1&2 *p*

Trb. 1-3 *p*

Tb.

Timp. *mf* 3 Woodblocks

Perc. *mf*

Hp. *mf*

Vn. I *mf* *mf* *p* *mf*

Vn. II *mf* *mf* *p*

Va. *mf* *mf* *p*

Vc. *mf* *mf* *p*

Db. *mf*

Fl. 1&2
Picc.
Ob. 1&2
Cl. 1&2
Bass Cl.
Bsn. 1&2
Hn. 1-4
Trp. 1&2
Trb. 1-3
Tb.
Timp.
Perc.
Hp.
Vn. I
Vn. II
Va.
Vc.
Db.

mp
mp
p
p
mp
mp
p
p
mp
mp
mp
p
p
mp

a2

Detailed description: This page of a musical score, numbered 51, contains staves for various instruments. The woodwind section includes Flute 1&2, Piccolo, Oboe 1&2, Clarinet 1&2, Bass Clarinet, and Bassoon 1&2. The brass section includes Horns 1-4, Trumpets 1&2, Trombones 1-3, and Tuba. The percussion section includes Timpani, Percussion, and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and includes articulation like accents and slurs. A specific fingering or breath mark 'a2' is noted above the first flute staff. The woodwinds and strings have active parts, while the brass and percussion are mostly silent.

Fl. 1&2
 Picc.
 Ob. 1&2
 Cl. 1&2
 Bass Cl.
 Bsn. 1&2

Woodwind section staves for Flute 1&2, Piccolo, Oboe 1&2, Clarinet 1&2, Bass Clarinet, and Bassoon 1&2. Most staves are empty with a whole rest, indicating they are silent for this passage.

Hn. 1-4
 Trp. 1&2
 Trb. 1-3
 Tb.

Brass section staves for Horns 1-4, Trumpets 1&2, Trombones 1-3, and Tuba. The Trombone 1-3 staff has notes in measures 4 and 8 with dynamics *pp* and *mp*. The Tuba staff has notes in measures 5 and 6 with dynamic *pp*.

Timp.
 Perc.
 Hp.

Staves for Timpani, Percussion, and Harp. All staves are empty with a whole rest, indicating they are silent for this passage.

Vn.I
 Vn.II
 Va.
 Vc.
 Db.

String section staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I staff has notes with dynamics *mp* and *div.*. The Violin II staff has notes with dynamics *p* and *mp*. The Viola staff has notes with dynamics *p* and *mf*. The Violoncello and Double Bass staves have notes with dynamics *p* and *mp*, including *pizz.* markings.

Musical score for page 106, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes Fl. 1&2, Picc., Ob. 1&2, Cl. 1&2, Bass Cl., and Bsn. 1&2. The second system includes Hn. 1-4, Trp. 1&2, Trb. 1-3, Tb., Timp., Perc., and Hp. The third system includes Vn. I, Vn. II, Va., Vc., and Db. The score is in 3/4 time and features various dynamics such as *mp* and *p*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The percussion and harp parts are mostly silent.

G Tempo 1

117

Fl. 1&2 *mp*

Picc.

Ob. 1&2 *mp*

Cl. 1&2 *mp*

Bass Cl.

Bsn. 1&2 *mp*

Hn. 1-4

Trp. 1&2

Trb. 1-3 *mf*

Tb.

Timp.

Perc. Marimba *mp*

Hp. *mp* simile

Vn. I *p*

Vn. II *pizz.* *mp*

Va. *pizz.* *mp*

Vc. *p*

Db. *p*

129 H

Fl. 1&2 *mf*

Picc. *mf*

Ob. 1&2 *mf*

Cl. 1&2 *mf*

Bass Cl. *mf*

Bsn. 1&2 *mf* a2 *mf*

Hn. 1-4 a2 *f* a2 *f*

Trp. 1&2 *f*

Trb. 1-3 *mf* a2 *f* 1. *f*

Tb.

Timp.

Perc.

Hp.

Vn. I *mf* *f*

Vn. II *arco* *mp* *f* *mf*

Va. *arco* *mp* *mf* *mf*

Vc. *pizz.* *mp* *mf* *arco* *f*

Db.

151 **accelerando**

Fl. 1&2 *mf* *crescendo* *a2*

Picc.

Ob. 1&2 *crescendo*

Cl. 1&2 *mp* *crescendo* *mf*

Bass Cl.

Bsn. 1&2

Hn. 1-4 *mp* *a2* *crescendo*

Trp. 1&2 *mp* *crescendo*

Trb. 1-3 *mp* *crescendo*

Tb.

Timp. (Tom-tom) *p* *crescendo* *f*

Perc. *p* *Woodblocks* *crescendo* *f* *simile*

Hp.

Vn. I

Vn. II

Va.

Vc.

Db.

158 **J** Piu mosso

Fl. 1&2 *f*

Picc. *f*

Ob. 1&2

Cl. 1&2 *mf* *a2* *mp* *f*

Bass Cl.

Bsn. 1&2 *mf* *a2* *mp* *f*

Hn. 1-4 *f* *a2* *mf* *f*

Trp. 1&2 *f* *mf* *f* *a2*

Trb. 1-3 *f* *mf* *mf*

Tb. *mf*

Timp.

Perc.

Hp.

Vn. I *f* *mp* *f*

Vn. II *f* *mp* *f*

Va. *mf* *mp* *f*

Vc. *mf* *mp*

Db. *f* *mp*

“Can’t you hear the lambs a-cryin’?”

179 **K** Moderato, poco rubato = 104

poco ritard. *accel.*

Fl. 1&2 *mf* *mp*

Picc. *mf* *mp*

Ob. 1&2 *mf* *mp*

Cl. 1&2 *mp* *mp*

Bass Cl. *mf*

Bsn. 1&2 *mf*

Hn. 1-4 *mp*

Trp. 1&2 *mf*

Trb. 1-3 *mp*

Tb. *mf*

Timp.

Perc. Marimba *mp*

Hp.

K Moderato, poco rubato = 104 *poco ritard.* *accel.*

Vn. I *p*

Vn. II *mp*

Va. *mp*

Vc. *mf*

Db. *mf*

183 *ritard.* *1. accel. a tempo*

Fl. 1&2 *mp*

Picc.

Ob. 1&2

Cl. 1&2 *mf* *p*

Bass Cl.

Bsn. 1&2

Hn. 1-4 *mp* 8

Trp. 1&2 *mp* 3.

Trb. 1-3

Tb.

Timp.

Perc. *pp*

Hp.

Vn. I *mf* *p* *mp* *a tempo*

Vn. II *mf* *p* *pp*

Va. *pp*

Vc. *p*

Db.

Fl. 1&2
Picc.
Ob. 1&2
Cl. 1&2
Bass Cl.
Bsn. 1&2

Hn. 1-4
Trp. 1&2
Trb. 1-3
Tb.
Timp.
Perc.
Hp.

Vn.I
Vn.II
Va.
Vc.
Db.

195 **L** Andante con gentilezza = 86

Fl. 1&2
 Picc.
 Ob. 1&2
 Cl. 1&2
 Bass Cl.
 Bsn. 1&2

Hn. 1-4
 Trp. 1&2
 Trb. 1-3
 Tb.

Timp.
 Perc.
 Hp.

L Andante con gentilezza = 86

Vn. I
 Vn. II
 Va.
 Vc.
 Db.

201 *accel.* **M** Poco piu mosso

Fl. 1&2 *mf*

Picc.

Ob. 1&2 *mf* ^{a2}

Cl. 1&2 *mf*

Bass Cl. *mp*

Bsn. 1&2 *mf*

Hn. 1-4 *mp* *mp*

Trp. 1&2 *mp* *p*

Trb. 1-3 *mp* *p*

Tb.

Timp.

Perc.

Hp.

Vn.I *pp*

Vn.II *pp*

Va. *pp*

Vc. *mf* *unis.* *pp*

Db. *mp* *pp*

ritard.

N Moderato ♩ = 92

Fl. 1&2

Picc.

Ob. 1&2

Cl. 1&2

Bass Cl.

Bsn. 1&2

Hn. 1-4

Trp. 1&2

Trb. 1-3

Tb.

Timp.

Perc.

Hp.

N Moderato ♩ = 92

Vn.I

Vn.II

Va.

Vc.

Db.

(ad lib. with viola)

223

Poco piu mosso

Fl. 1&2 *mf* *mp* *mp*

Picc. *mf* *mp*

Ob. 1&2 *mf* *mf*

Cl. 1&2 *mf* *mf* *mf*

Bass Cl. *mp*

Bsn. 1&2 *mf*

Hn. 1-4 *mf*

Trp. 1&2

Trb. 1-3

Tb.

Timp.

Perc.

Hp.

Poco piu mosso

Vn.I *mf* *p*

Vn.II *p*

Va.

Vc. *mf* *p*

Db. *mp*

229 ^{a2} *rallentando* **P** **Meno mosso** ♩ = 76

Fl. 1&2 *mp* *f* *p* *pp*

Picc. *f* *p* *pp*

Ob. 1&2 *mp* *f* *p* *pp*

Cl. 1&2 *mf* *p* *pp*

Bass Cl. *mf* *p* *pp*

Bsn. 1&2 *mf* *f*

Hn. 1-4 *mp* *f* *pp*

Trp. 1&2 *mp* *p* *muted*

Trb. 1-3 *mf* *f* *p*

Tb. *f* *p subito* *pp*

Timp.

Perc. *p* *Marimba*

Hp.

Vn. I *mp* *mf* *f* *p subito*

Vn. II *mp* *mf* *f* *p subito*

Va. *f* *p subito* *div.*

Vc. *f* *p subito* *div.*

Db. *mf* *f* *p subito*

Fl. 1&2 *ten.* *p* *mf* *mf*

Picc.

Ob. 1&2 *ten.* *p* *mf* *mp*

Cl. 1&2 *ten.* *mp*

Bass Cl.

Bsn. 1&2 *p* *mp*

Hn. 1-4 *a2* *p* *mf* *mp* *p*

Trp. 1&2 *open* *1.* *mp* *mf*

Trb. 1-3 *1.* *p* *mp*

Tb.

Timp.

Perc.

Hp.

Vn.I *divisi* *ten.* *mp* *unis.* *mp*

Vn.II *divisi* *mp* *unis.* *mf* *mp*

Va. *ten.* *be.* *mp* *mf* *mp*

Vc. *unis.* *mp* *mf* *mp*

Db. *unis.* *p* *mp* *p*

“Tomorrow shall be my dancing day.”

244 **Q** Allegretto = 92

Fl. 1&2
Picc.
Ob. 1&2
Cl. 1&2
Bass Cl.
Bsn. 1&2

Hn. 1-4
Trp. 1&2
Trb. 1-3
Tb.

Timp.
Perc.
Hp.

Q Allegretto = 92

Vn. I
Vn. II
Va.
Vc.
Db.

(ornamentation ad lib.)

Fl. 1&2

Picc.

Ob. 1&2

Cl. 1&2

Bass Cl.

Bsn. 1&2

Hn. 1-4

Trp. 1&2

Trb. 1-3

Tb.

Timp.

Perc.

Hp.

Vn.I

Vn.II

Va.

Vc.

Db.

mf

cresc.

f

pp

mp

cresc.

f

pp

bisbigliando

divisi

f

mf

pp

Fl. 1&2
 Picc.
 Ob. 1&2
 Cl. 1&2
 Bass Cl.
 Bsn. 1&2

Hn. 1-4
 Trp. 1&2
 Trb. 1-3
 Tb.

Timp.
 Perc.
 Hp.

Vn.I
 Vn.II
 Va.
 Vc.
 Db.

S Poco piu mosso

Fl. 1&2 *mf*

Picc.

Ob. 1&2 *mf*

Cl. 1&2 *mp*

Bass Cl.

Bsn. 1&2

Hn. 1-4 *mf*

Trp. 1&2 *mf*

Trb. 1-3 *mf*

Tb. *mf*

Timp. *mp* *f*

Perc. *mp* *mf* *f*

Hp. *f*

DCB / EFGA A[♯] A^b A[♯]

S Poco piu mosso

Vn.I *f* *mp* *sf* *mp*

Vn.II *mp* *mp* *sf* *mp*

Va. *mp* *mp*

Vc. *f*

Db. *f*

Fl. 1&2
 Picc.
 Ob. 1&2
 Cl. 1&2
 Bass Cl.
 Bsn. 1&2

Hn. 1-4
 Trp. 1&2
 Trb. 1-3
 Tb.

Timp.
 Perc.

Hp.

Vn.I
 Vn.II
 Va.
 Vc.
 Db.

291

rallentando

Fl. 1&2 *mf* *a2* *ff*

Picc.

Ob. 1&2 *mf* *f* *a2* *ff*

Cl. 1&2 *mf* *ff*

Bass Cl. *mf* *ff*

Bsn. 1&2 *mf* *ff* *a2*

Hn. 1-4 *mf* *f* *a2* *ff*

Trp. 1&2 *mf* *f* *a2* *ff*

Trb. 1-3 *mf* *f* *a2* *ff*

Tb. *mf* *ff*

Timp.

Perc.

Hp. *f* *ff*

Vn. I *mf* *ff* *rallentando*

Vn. II *f* *mf* *ff*

Va. *f* *ff*

Vc. *ff*

Db. *ff*