

STRING EXPLORER SERIES

A Cascade of Carols

Traditional English

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Viola.....	5
Violin III (Viola 	3
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

A Cascade of Carols is a fresh arrangement of traditional English Christmas carols. In this jubilant new treatment, we hear four less-common carols: "The Holly and the Ivy," "Good Christian Men, Rejoice," "Sussex Carol," and "Rejoice and Be Merry." The medley is sensitively arranged, with flowing textures, themes passed throughout the orchestra, and an utterly joyful atmosphere. All students—whether early in their study, intermediate level, or advanced—will find *A Cascade of Carols* especially satisfying to play, and audiences will find it a jubilant addition to any holiday program.



PROGRAM NOTES

A Cascade of Carols is a flowing medley of four less-often-heard, but still-familiar traditional English Christmas carols. After a spirited introduction, we hear "The Holly and the Ivy," originally a Cotswold carol dating at least to the 1600s. Next heard is the very recognizable ancient hymn "In Dulci Jubilo," or commonly in Britain, "Good Christian Men, Rejoice," played by the upper strings, with the celli and basses accompanying with the "Holly and the Ivy" theme. "Sussex Carol" then follows, a carol probably composed in the 16th century, but popularized in the Victorian era. The medley concludes with a stirring rendition of "Rejoice and Be Merry," or "A Gallery Carol," an 18th century tune set here with rolling countermelodies played by the first violins. Final accented chords bring us to a rousing conclusion.

NOTES TO THE CONDUCTOR

The independent flowing lines and quick tempo of the piece should convey an overall joyful spirit. While in 3/4 meter, the pulse should feel "in one" (note the quarter-note metronome marking of at least 120, and if possible, 132).

After a spirited 8-measure introduction—based on the "Rejoice and Be Merry" theme—the first violins present the melody to "The Holly and the Ivy" (m. 6–13), while the other voices accompany. This melody is then presented an octave higher (m. 14–21), and the lower voices answer in *stretto*. The medley continues seamlessly with "Good Christian Men, Rejoice," harmonized in the three upper voices (mm. 21–46) while the two bass voices play the "Holly and the Ivy" once again as a countermelody. A *diminuendo* and slower harmonic and rhythmic texture (mm. 30–38) provide a contrasting calming moment—the quietest section of the piece.

The melody of "Sussex Carol" is then presented in the second violins and violas (mm. 47–55). The carol tune is continued in the violas and celli (mm. 57–68) with the first violins playing an *obligato* countermelody. Care should be taken in this setting to maintain proper ensemble balance by carefully observing the dynamic markings.

After an extended cadence (mm. 68–71), the violas and celli perform the final carol melody, "Rejoice and Be Merry" (mm. 72–87), with the other voices providing a steady chordal accompaniment. A direct modulation to D Major marks the final statement of this carol, now heard in the second violins and violas (mm. 88–103). Independent accompanying lines are heard in the other voices, and especially in the first violins, who are divided (alternatively, a solo violin can play the upper divisi voice). Care again should be taken to balance these countermelodies with the carol theme. The introductory material then returns, now pitched higher (mm. 104–107), and is extended, alongside a *hemiola* "two-against-three" accompaniment (mm. 108–113), until the final, accented chords conclude the piece (mm. 113–114).

A Cascade of Carols

CONDUCTOR SCORE
Duration - 3:00

Traditional English
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Allegro (♩ = 120-132)

Violins
I
II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

14

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

ff

ff

ff

ff

ff

f

10 11 12 13 14

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

4

4

15 16 17 18 19

21

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III) *mp*

Cello *mp* *mf*

Str. Bass *mp* *mf*

Pno. Accomp. *p* *mf*

20 21 22 23 24

25

Vlns. I

Vlns. II

Vla. (Vln. III) *mf*

Cello *mp*

Str. Bass *mp*

Pno. Accomp. *mp*

25 26 27 28 29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

p

p

p

p

pp

30 31 32 33 34 35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

39

39

39

39

39

39

39

40

1/2 Pos.

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p*

mp *pp* *p* *pp* *p* *pp*

41 42 43 44 45 46

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mp *mf* *mp* *pizz.* *mf*

47 48 49 50 51 52

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

1. 2. 56

mp

mf

mf

mf

53 54 55 56 57 58

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

63 4 4

mf

mf

f

f

f

mf

59 60 61 62 63 64

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

p sub.

p sub.

div. V

p sub.

p sub.

pp

65 66 67 68 69 70

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf

mf

f

f

arco

mf

mp

71 72 73 74 75 76

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

80

4

V

77 78 79 80 81 82

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

84

V

mf

4

V

mf

V

mf

V

mf

84

mp

83 84 85 86 87

88 *div.* *V*

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass
3rd Pos. 2 4 *1st Pos.* 1

Pno. Accomp.
88 *mf*

88 89 90 91 92

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.
96

93 94 95 96 97

100

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

cresc.

div.

98 99 100 101 102

104

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

f

f

f

f

f

mf

103 104 105 106 107

108

Vlns. I *cresc.*

Vlns. II *cresc.*

Vla. (Vln. III) *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Pno. Accomp. *cresc.*

108 109 110 111

div.

112

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

Pno. Accomp. *ff*

112 113 114