

# STRING EXPLORER SERIES

## Smoky Mountain Christmas

Three Appalachian Carols

Traditional American

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

Snowy hilltops, timeless family traditions, and the warmth of a hearth—the atmosphere of a *Smoky Mountain Christmas* is captured in this arrangement of three traditional Appalachian carols. The simple modal melodies of “Star of the East” and “Babe of Bethlehem” are passed throughout the orchestra, before concluding with the stirring spiritual “Rise Up Shepherd and Follow.” The keys, meters, and bowings are all playable by second-year string students, but intermediate and advanced students also will find this a satisfying holiday concert piece.



## PROGRAM NOTES

Snowy hilltops, timeless family traditions, and the warmth of a hearth—the atmosphere of a *Smoky Mountain Christmas* is captured in this arrangement of three traditional Appalachian carols. After a short introduction, the simple modal melody of “Star of the East” is heard (also known as “Brightest and Best”). Some say this carol has British roots, but it is widely considered an Appalachian tune. “Babe of Bethlehem” is heard next, a subdued melody drawn from early 19th century “shape note” singing practices. The piece ends with a setting of the stirring, familiar spiritual “Rise Up Shepherd and Follow.” The orchestra sections answer each other back and forth, reminiscent of the “lining out” African-American singing tradition. The piece fades quietly away, as might a *Smoky Mountain Christmas* eve of years gone by.

## NOTES TO THE CONDUCTOR

Following a four-measure introduction in C drawn from “Rise Up Shepherd and Follow” and a unison fermata (m. 4), the medley begins with a setting of the modal “Star of the East” (also known as “Brightest and Best”) in A-Aeolian mode (C Major key signature). Students should recognize that the melody arches to a peak at measure 25. A shift to 3/4 meter, a slightly faster tempo, and a direct modulation to D-Dorian mode (m. 34, G Major key signature) mark the beginning of the southern hymn “Babe of Bethlehem,” with the melody presented in the violas and celli (mm. 34–44); this carol setting should feel “in one.”

The melody shifts to the first violins (mm. 45–60), joined by the violas for a brief time (mm. 53–55). A diminuendo and ritard (mm. 59–60) lead to a direct modulation to D Major and the beginning of “Rise Up Shepherd” in slightly slower 4/4 time. Care should be taken in this transition to subordinate the held D pitch (violas, celli, basses; mm. 61–62) under the quiet main theme presented by the violins. The orchestra texture—alternating 2-measure theme segments—suggests the “lining out” tradition common to spirituals (mm. 62–82). A ritard and fermata (m. 81) transition to a slower, broader tempo for a final statement of the “Rise Up Shepherd” theme. Following a swelling cadence, the parts hold and fade to a quiet ending.

# Smoky Mountain Christmas

Three Appalachian Carols

CONDUCTOR SCORE  
Duration - 3:30

Traditional American

Arranged by Andrew H. Dabczynski (ASCAP)

Violins

Distantly ( $\text{♩} = 80$ )

Violins I & II play eighth-note patterns. The piano accompaniment provides harmonic support.

Viola  
(Violin III)

Cello

String Bass

Piano  
Accompaniment

Distantly ( $\text{♩} = 80$ )

Vlns.

5 Andante (feeling "in two") ( $\text{♩} = 116$ )

Vla.  
(Vln. III)

Cello

Str. Bass

Pno.  
Accomp.

The violins play eighth-note patterns. The piano accompaniment provides harmonic support.

Musical score page 4, measures 10-14. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp.

Measure 10: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note. Cello and Str. Bass provide harmonic support.

Measure 11: Similar patterns continue. Vlns. II has a sustained note.

Measure 12: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note.

Measure 13: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note.

Measure 14: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note.

Musical score page 4, measures 15-19. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp.

Measure 15: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note.

Measure 16: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note.

Measure 17: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note. The piano accompaniment provides harmonic support.

Measure 18: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note.

Measure 19: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) has a sustained note.

**Vlns.**

**II**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Pno. Accomp.**

20            21            22            23

**Vlns.**

**II**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Pno. Accomp.**

24            25            26            27            28

dim.

Vlns. II Vla. (Vln. III) Cello Str. Bass Pno. Accomp.

dim. dim.

dim.

dim.

**Purchase Review Requires Payment**

29 30 31 32 33

34 Slightly faster ( $\text{♩} = 120$ )

Vlns. II Vla. (Vln. III) Cello Str. Bass Pno. Accomp.

pizz.

mf

34 Slightly faster ( $\text{♩} = 120$ )

**Purchase Review Requires Payment**

34 35 36 37 38

1.

Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass  
Pno.  
Accomp.

39 40 41 42 43

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1.

Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass  
Pno.  
Accomp.

44 45 46 47

A tempo

This musical score page contains six staves for string instruments and piano accompaniment. The staves are labeled: Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is one sharp. Measure 48 starts with a forte dynamic. Measure 49 begins with a dynamic of *v.* Measures 50 and 51 show a rhythmic pattern of eighth and sixteenth notes. Measure 52 concludes with a dynamic of *p*. The piano part in measure 52 includes dynamics *pp* and *p*. The section ends with a repeat sign and the instruction "rit." (ritardando). The section concludes with a dynamic of *v.* and the instruction "A tempo".

48      49      50      51      52

A tempo

This continuation of the musical score shows the same six staves from page 8. The key signature remains one sharp. Measure 53 begins with a dynamic of *mp*. Measure 54 starts with a dynamic of *v.* Measures 55 and 56 show a rhythmic pattern of eighth and sixteenth notes. Measure 57 concludes with a dynamic of *p*. The piano part in measure 57 includes dynamics *pp* and *p*. The section ends with a repeat sign and the instruction "rit." (ritardando). The section concludes with a dynamic of *v.* and the instruction "A tempo".

53      54      55      56      57

4 rit.

I Vlns. II Vla. (Vln. III) Cello Str. Bass Pno. Accomp.

58 59 60 61

Moderato ( $\text{♩} = 90$ )

Vlns. II Vla. (Vln. III) Cello Str. Bass Pno. Accomp.

62 63 64 65

44830S

Musical score for strings and piano accompaniment, measures 66-69.

Instrumentation: I Vlns., II Vlns., Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp.

Measure 66:

- I Vlns.: eighth-note patterns
- II Vlns.: eighth-note patterns
- Vla. (Vln. III): eighth-note patterns
- Cello: eighth-note patterns
- Str. Bass: eighth-note patterns
- Pno. Accomp.: eighth-note patterns

Measure 67:

- I Vlns.: eighth-note patterns
- II Vlns.: eighth-note patterns
- Vla. (Vln. III): eighth-note patterns
- Cello: eighth-note patterns
- Str. Bass: eighth-note patterns
- Pno. Accomp.: eighth-note patterns

Measure 68:

- I Vlns.: eighth-note patterns
- II Vlns.: eighth-note patterns
- Vla. (Vln. III): eighth-note patterns
- Cello: eighth-note patterns
- Str. Bass: eighth-note patterns
- Pno. Accomp.: eighth-note patterns

Measure 69:

- I Vlns.: eighth-note patterns
- II Vlns.: eighth-note patterns
- Vla. (Vln. III): eighth-note patterns
- Cello: eighth-note patterns
- Str. Bass: eighth-note patterns
- Pno. Accomp.: eighth-note patterns

Measure numbers: 66, 67, 68, 69.

Musical score for strings and piano accompaniment, measures 70-73.

Instrumentation: I Vlns., II Vlns., Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp.

Measure 70:

- I Vlns.: eighth-note patterns
- II Vlns.: eighth-note patterns
- Vla. (Vln. III): eighth-note patterns
- Cello: eighth-note patterns
- Str. Bass: eighth-note patterns
- Pno. Accomp.: eighth-note patterns

Measure 71:

- I Vlns.: eighth-note patterns
- II Vlns.: eighth-note patterns
- Vla. (Vln. III): eighth-note patterns
- Cello: eighth-note patterns
- Str. Bass: eighth-note patterns
- Pno. Accomp.: eighth-note patterns

Measure 72:

- I Vlns.: eighth-note patterns
- II Vlns.: eighth-note patterns
- Vla. (Vln. III): eighth-note patterns
- Cello: eighth-note patterns
- Str. Bass: eighth-note patterns
- Pno. Accomp.: eighth-note patterns

Measure 73:

- I Vlns.: eighth-note patterns
- II Vlns.: eighth-note patterns
- Vla. (Vln. III): eighth-note patterns
- Cello: eighth-note patterns
- Str. Bass: eighth-note patterns
- Pno. Accomp.: eighth-note patterns

Measure numbers: 70, 71, 72, 73.

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

74            75            76            77

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

78            79            80            81

[82] Slower, broadly ( $\text{♩} = 70$ )

Musical score for measures 82-84. The score includes parts for Vlns. I, II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is A major (two sharps). Measure 82 starts with eighth-note patterns in the strings and bassoon. Measure 83 shows sustained notes and sixteenth-note patterns. Measure 84 concludes the section. Dynamics include *mp* and *p*.

[82] Slower, broadly ( $\text{♩} = 70$ )

Continuation of the musical score for measures 82-84. The Pno. Accomp. part continues with sustained notes and sixteenth-note patterns. Measures 82, 83, and 84 are shown again.

82

83

84

Continuation of the musical score for measures 85-88. The score includes parts for Vlns. I, II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature changes to A minor (no sharps or flats). Measures 85-88 show various rhythmic patterns and dynamics, including *mf*, *mp*, and *pp*. Measures 85 and 86 feature eighth-note patterns in the strings and bassoon. Measures 87 and 88 conclude the section.

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