



Sans Day Carol

The Holly Bears a Berry

Traditional English Carol
Arranged by Michael Kamuf (ASCAP)

INSTRUMENTATION

- | | | |
|--------------------------------|--|---|
| 1 Conductor | 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef) | WORLD PARTS
Available for download from
www.alfred.com/worldparts |
| 10 Flute | 4 Tuba | Horn in E \flat |
| 2 Oboe | 1 Mallet Percussion
(Bells) | Trombone/Baritone in B \flat Bass Clef |
| 10 B \flat Clarinet | 1 Optional Timpani
(Tune: F, B \flat) | Tuba in E \flat Bass Clef |
| 2 B \flat Bass Clarinet | 3 Percussion 1
(Tambourine/Snare Drum, Bass Drum) | Tuba in E \flat Treble Clef |
| 6 E \flat Alto Saxophone | 3 Percussion 2
(Suspended Cymbal,
Crash Cymbals/Sleigh Bells) | Tuba in B \flat Bass Clef |
| 4 B \flat Tenor Saxophone | | Tuba in B \flat Treble Clef |
| 2 E \flat Baritone Saxophone | | |
| 8 B \flat Trumpet | | |
| 4 F Horn | | |
| 6 Trombone/Baritone/Bassoon | | |

PROGRAM NOTES

Sans Day Carol, also known as "St. Day Carol," dates back to the 19th century. It is believed that this carol and its melody were first transcribed from the singing of Thomas Beard, a villager in the parish of Gwennap, which is located in Cornwall county in southwest England. The lyrics most associated with this melody are similar to the text of the carol "The Holly and the Ivy." This beautiful carol is accessible to beginning band students and is fitting for both holiday and festival performances.

NOTES TO THE CONDUCTOR

The opening introduction should be played strong and with attention to the accents. The fanfare-like opening gives way to the first statement of the melody that occurs at the end of measure 8 in the clarinet and alto saxophone. Here, the style changes to *legato* and remains such until the end of measure 55 unless otherwise noted. At measure 17, the melody is passed to flute, oboe, trumpet, and bells while all other instruments provide the accompaniment. Care should be exercised to make sure the melody is never overshadowed in this passage and throughout the piece.

Measure 30 signals the end of the first melodic statement and a transition into the second statement. Here, the accompaniment figures in clarinet, alto saxophone, tenor saxophone, and horn utilize both staccato and tenuto articulations. Low winds begin the second melodic statement on beat 3 of measure 33 before flute, oboe, trumpet, and bells take over at the end of measure 41. At measure 56, the style switches back to the marcato fanfare-like articulation of the opening.

I would highly encourage students to approach this piece in an expressive manner by shaping the phrases throughout using the contour of melodic lines as a guide.

I hope you and your students have fun studying and performing *Sans Day Carol*.

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Sans Day Carol

The Holly Bears a Berry

Traditional English Carol

Arranged by Michael Kamuf (ASCAP)

FULL SCORE

Approx. Duration - 1:45

Allegro ♩ = 120

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Bells)

Optional
Timpani

Percussion 1
(Tambourine/Snare Drum,
Bass Drum)

Percussion 2
(Suspended Cymbal,
Crash Cymbals/Sleigh Bells)

The musical score is arranged in a standard orchestral format with five systems. The first system includes Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, and Tuba. The third system includes Mallet Percussion (Bells), Optional Timpani, and Percussion 1. The fourth system includes Percussion 2. The fifth system includes Crash Cymbals. The score is in 3/4 time, key of B♭ major, and tempo of Allegro (♩ = 120). Dynamics include *f* (forte) and *p* (piano). A large red watermark 'Preview Only' is overlaid diagonally across the score.

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rall.

9 a tempo

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mf

legato

f

p

f

mp

Tambourine

Fl. *legato* *mf* 17

Ob. *legato* *mf*

Cl. *mf* *f* *mf*

B. Cl. *legato*

A. Sax. *mf* *f* *mf*

T. Sax. *legato*

Bar. Sax. *legato*

Tpt. *mf legato* 17

Hn. *legato*

Tbn./Bar./Bsn. *legato*

Tuba *legato*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *p* *mp* *mf*

12 13 14 15 16 17



Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *f*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

25

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

24 25 26 27 28 29

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Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mp*

B. Cl. *mf*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mf*

Tpt. *mf* *p*

Hn. *mp*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2 Sleigh Bells *p* *mf*

mp 30 31 32 33 34 35



Fl. *mp* *mf*

Ob. *mp* *mf*

Cl.

B. Cl. *f* *mf* *f* *mf*

A. Sax.

T. Sax.

Bar. Sax. *f* *mf* *f* *mf*

Tpt. *mp* *mf*

Hn.

Tbn./Bar./Bsn. *f* *mf* *f* *mf*

Tuba *f* *mf* *f* *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2

36

37

38

39

40

41

42

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

42

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Snare Drum

50

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

f

p

mf

46

47

48

49

50

50

1.

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f*

B. Cl. *mf* *f* *mf*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f* *mf*

Tpt. *mf* *f* *mf*

Hn. *mf* *f*

Tbn./Bar./Bsn. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Mlt. Perc. *mf* *f* *mf*

Timp. *f*

Perc. 1 *mf* *f* *mf*

Perc. 2

51 52 53 54 55

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2

f *sfz*

Fl. *fp* *ff*

Ob. *fp* *ff*

Cl. *fp* *ff*

B. Cl.

A. Sax. *fp* *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt. *fp* *ff*

Hn. *ff*

Tbn./Bar./Bsn. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp.

Perc. 1 *p* *ff* *ff*

Perc. 2 *choke* *choke* *ff*