

ELIZABETHAN CAROL

ARTHUR H. BROWN

ARRANGED BY ALBERT O. DAVIS
FOR FULL ORCHESTRA

Instrumentation

1 Full Score	1 F Horn 1	1 Timpani
1 Flute 1	1 F Horn 2	1 Snare Drum/ Triangle
1 Flute 2	1 F Horn 3	2 Crash Cymbals/ Bass Drum
1 Oboe 1	1 F Horn 4	1 Chimes
1 Oboe 2	1 B, Trumpet 1	9 Violin 1
1 B, Clarinet 1	1 B, Trumpet 2	8 Violin 2
1 B, Clarinet 2	1 B, Trumpet 3	7 Viola
1 B, Bass Clarinet	1 Trombone 1	6 Violoncello
1 Bassoon 1	1 Trombone 2	5 Double Bass
1 Bassoon 2	1 Trombone 3	
	1 Tuba	

LUDWIG *Masters*
PUBLICATIONS

ABOUT THE COMPOSER

Arthur Henry Brown was an English composer who wrote primarily for church use. He was largely self-taught and began playing organ at the age of 10 years. Brown resided his entire life (1830 – 1926) in Brentwood, Essex, England.

ABOUT THE ARRANGER

Albert Oliver Davis was born in Cleveland, Ohio. He held degrees from Arizona State University and did additional studies at the Cleveland Institute of Music and Case Western Reserve University. A former music educator, he arranged for the Arizona State Marching Band, the Air Force North American Air Defense Command (NORAD) Band, and the Ohio State University Marching Band. Davis wrote numerous musical comedies, band arrangements, and original band compositions during his career. He was one of the developers of the First Division Band Method, used widely in public schools since 1963. There are over 400 works in print under his own name and the pseudonym Eric Hanson.

PROGRAM NOTES

When Christ Was Born of Mary Free was probably composed in 1859 and appeared in the 1916 hymnal approved by the United States Episcopal Church and *Christmas Carols New and Old* (1870, 1871, and 1878). It was printed in at least seven hymnals over the years. The words are from a traditional carol taken from the fifteenth century Harleian Manuscript.

PERFORMANCE SUGGESTIONS

A broad, legato style will serve this highly original treatment well. Since melody is always to be at the forefront, take considerable time in balancing voices. Moving voices are also important and need to be heard, yet not at the expense of the melodic line. Upper strings must enter precisely on the upbeat in measure 44. Subdivide the beginning of the measure to make this exact and secure.

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Arthur H. Brown
arranged Albert Oliver Davis (ASCAP)

Moderato ♩ = 104

The musical score is arranged in a standard orchestral format. It includes parts for Flute (1 and 2), Oboe (1 and 2), B♭ Clarinet (1 and 2), B♭ Bass Clarinet, Bassoon (1 and 2), F Horn (1, 2, 3, 4), B♭ Trumpet (1, 2, 3), Trombone (1, 2, 3), Tuba, Timpani, Snare Drum, Triangle, Crash Cymbals, Bass Drum, Chimes, Violin (1 and 2), Viola, Violoncello, and Double Bass. The score is in 4/4 time with a key signature of one sharp (F#). Dynamics range from *f* (forte) to *mp* (mezzo-piano). Performance markings include *a2* (second octave) and *p* (piano). The score is divided into six measures, numbered 1 through 6 at the bottom of the page.

7 8

Fl. 1 2

Ob. 1 2

B \flat Cl. 1 2

B. Cl.

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

Tbn. 3 Tba.

7 8 9 10 11 12 13 14

Timp.

S. D. Tri. *p* S. D. *p*

Cr. Cym. B. D.

Ch.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp*

D. B. *pizz.* *p*