



Sans Day Carol

The Holly Bears a Berry

Traditional English Carol
Arranged by Michael Kamuf (ASCAP)

INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola tr)
- 5 Viola
- 5 Cello
- 5 String Bass
- 2 Percussion (Optional)
(Suspended Cymbal/
Tambourine/Triangle,
Crash Cymbals/Bass Drum)

This beautiful setting for beginning string students offers an opportunity to work on expressive playing with limited technical demands. The melody is passed around the ensemble and includes optional percussion parts. This arrangement is fitting for both holiday and festival performances.

PROGRAM NOTES

The *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 St. Day 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 setting of the beautiful carol is accessible to beginning string students and is fitting for both holiday and festival performances.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

x
extended position

-
shift

,
bow lift/reset

(b), (#), (d)
high or low fingerings

▣▣ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

Chris M. Bernotas
Director of String Publications



NOTES TO THE CONDUCTOR

The opening introduction should be played strongly 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 Violin 2 and Viola. Here, the style changes to legato and remains so until the end of measure 55, unless otherwise noted. At measure 17, the melody is passed to Violin 1 and all other instruments accompany the melody. Care should be taken to make sure the melody is never overshadowed in this passage or throughout the piece.

Measure 30 signals the end of the first melodic statement and a transition into the second statement. The Cello and Bass begin the second melodic statement on beat three of measure 33 before Violin 1 takes over at the end of measure 41. At measure 56, the style switches back to the accented, 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*.

Michael Story

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The Holly Bears a Berry

Traditional English Carol
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FULL SCORE
Duration - 2:00

Allegro (♩ = 120)

Violins
I
II

Viola (Violin III)

Cello

String Bass

Percussion (Optional)
(Suspended Cymbal/
Tambourine/Triangle,
Crash Cymbals/Bass Drum)

Suspended Cymbal *p* *f*

Crash Cymbals *f*

1 2 3 4

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

rall.

mf

mf

p *f*

5 6 7 8

9 **a tempo**

Vlns. I *mp*

Vlns. II *legato* *f* *mf*

Vla. (Vln. III) *legato* *f* *mf*

Cello *mp*

Str. Bass *mp*

Perc. Tambourine *mp*

9 10 11 12

Vlns. I *mf*

Vlns. II *f* *mf*

Vla. (Vln. III) *f* *mf*

Cello

Str. Bass

Perc. *mf*

13 14 15 16

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

Bass Drum

mp

mp legato

mp

17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

f

f

mf

mf

mf

mf

21 22 23 24

27

Vlns. I *p* *mf*

Vlns. II *p* *mf*

Vla. (Vln. III) *p* *mf* 4

Cello *p* *mf*

Str. Bass *p* *mf*

Perc. *p* *mf*

25 26 27 28

(V)

Vlns. I *f* *mf* pizz.

Vlns. II *f* *mp* pizz.

Vla. (Vln. III) *f* *mp*

Cello *f*

Str. Bass *f*

Perc. *f* Triangle *mf*

29 30 31 32

34

Vlns. I
p

Vlns. II

Vla. (Vln. III)

Cello
mf *f*

Str. Bass
mf *f*

Perc.
Susp. *p* *mf*
Cym.

33 34 35 36

Vlns. I
pizz. *mp*

Vlns. II

Vla. (Vln. III)

Cello
mf *f*

Str. Bass
mf *f*

Perc.

37 38 39 40

42

Vlns. I *arco* *mf*

Vlns. II *arco* *mf*

Vla. (Vln. III) *arco* *mf*

Cello *mf*

Str. Bass *mf*

Perc. Tamb. *mf* B.D. *mf*

Play 2nd time only

41 42 43

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

44 45 46 47

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

f *f* *f* *f* *f* *f*

p *p* *p* *p* *p* *p*

48 49 50 51

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

mf *mf* *mf* *mf* *mf* *mf*

f *f* *f* *f* *f* *f*

mf *mf* *mf* *mf* *mf* *mf*

52 53 54 55

2.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

f 56 57 58 59

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

fp *ff* *ff* *ff* *ff* *ff*

60 61 62 63