

Grade

4

Music for String Orchestra

Fantasia on Christmas Carols

Ralph Vaughan Williams

Arranged by

Todd Parrish

INSTRUMENTATION

Violin I	8
Violin II	8
Viola	5
Solo Cello	1
Cello	5
Bass	5

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Arranger's Notes

Written in 1912, *the Fantasia on Christmas Carols* was originally scored for baritone solo, chorus, and orchestra. In it, Ralph Vaughan Williams used three folk carols from his native country of England: The Truth Sent from Above, Come all you Worthy Gentlemen, and the Sussex Carol. Though shortened for time, this arrangement contains moments from each carol, including the solo cello opening. Though the melodies are mostly of unknown origin, the harmonies are uniquely the work of Vaughan Williams. This medley offers a unique alternative to traditional holiday programming, combining beautiful English carols with the skill of a world-renowned composer.

About the Arranger

Todd Parrish (b. 1971) has taught public school orchestras at all levels for 20 years in Illinois, Virginia and Florida. Under his direction, the Hickory High School Chamber Orchestra (Chesapeake, Virginia) was chosen to perform at the VMEA State Conference in Hot Springs, Virginia. In addition, the orchestra performed at many outstanding venues, including Atlanta Symphony Hall, the Kennedy Center in Washington DC, and Carnegie Hall in New York City.

He received a Bachelor of Music Education from ORU in Tulsa, Oklahoma where he studied violin and piano. He received a Master of Music in orchestral conducting from the University of Arizona in Tucson, where he studied with Jindong Cai. He has also studied conducting at workshops with many leading teachers in Colorado, South Carolina, Maine, and Aix-en-Provence, France.

In August 2013, Mr. Parrish became the orchestra editor for J.W. Pepper sheet music and the string editor for Wingert-Jones Publications based in Exton, PA. He arranges classical music for school orchestras and writes original compositions for all levels. In the Fall of 2018, Mr. Parrish became the orchestra editor for Carl Fischer Music in New York City. He currently teaches orchestra at Winter Park High School near Orlando, Florida.

Fantasia on Christmas Carols

RALPH VAUGHAN WILLIAMS

Arranged by Todd Parrish

Andante ♩ = 64

Violin I

Violin II

Viola

Solo Cello

Cello

Bass

Solo

mf

1 2 3 4 5 6 7

Vln. I

Vln. II

Vla.

S. Cello

Cello

Bass

9 div. con sord.

p con sord.

con sord. *p*

mf

con sord. div.

p con sord.

p

8 9 10 11 12 13 14 15

17

Vln. I

Vln. II

Vla.

S. Cello

Cello

Bass

p

Play with section

p

p

p

16 17 18 19 20 21 22

23

Vln. I

Vln. II

Vla.

Cello

Bass

f

mf

mf

f

mf

div.

unis.

div.

3

3

3

3

2/4

3/4

23 24 25 26 27 28 29

30 *div.* *unis.* *senza sord.*

Vln. I *p*

Vln. II *p* *senza sord.*

Vla. *p* *unis.* *senza sord.*

S. Cello *p* *Solo* *mf* *senza sord.*

Cello *p* *senza sord.*

Bass *senza sord.*

p 30 31 32 33 34 35 36



39 **Moderato** ♩ = 74

Vln. I

Vln. II

Vla. *mf marcato*

S. Cello *mp* *mf marcato*

Cello *div.* *mf marcato*

Bass *mp*

With section

37 38 39 40 41 42 43

49

Vln. I
Vln. II
Vla.
Cello
Bass

44 45 46 47 48 49 50

Detailed description: This block contains the musical score for measures 44 through 50. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is two sharps (F# and C#). Measures 44 and 45 show the beginning of the section with various rests and notes. Measures 46-50 contain more active musical notation, including slurs and dynamic markings like 'p' (piano). A box containing the number '49' is positioned above the first staff of measure 49. The page is flanked by double bar lines on both sides.

Vln. I
Vln. II
Vla.
Cello
Bass

51 52 53 54 55 56

Detailed description: This block contains the musical score for measures 51 through 56. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is two sharps (F# and C#). Measures 51-56 show a continuation of the musical piece with various note values, slurs, and dynamic markings. The page is flanked by double bar lines on both sides.

57

div.

Vln. I

Vln. II

Vla.

Cello

Bass

p

mf

mf

mf

mf

57 58 59 60 61 62

66

div.

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

f

f

f

f

f

f

f

63 64 65 66 67 68

Vln. I

Vln. II

Vla. *div.* *unis.* *div.*

Cello

Bass

69 70 71 72 73

74

Vln. I

Vln. II

Vla. *unis.* *div.*

Cello

Bass

74 75 76 77 78 79

Musical score for measures 80-84. The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is two sharps (F# and C#) and the time signature is 3/8. The dynamic marking is *ff* (fortissimo) for all instruments. The score includes various musical notations such as stems, beams, and slurs. A large red watermark is overlaid diagonally across the page.

Musical score for measures 85-90. The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is two sharps (F# and C#) and the time signature is 3/8. The dynamic marking is *mf* (mezzo-forte) for all instruments. The score includes various musical notations such as stems, beams, and slurs. A large red watermark is overlaid diagonally across the page.

93

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

91 92 93 94 95 96

div.

-3

101 $\text{♩} = 74$

Vln. I

Vln. II

Vla.

S. Cello

Cello

Bass

pp

pp

pp

pp

pp

pp

pp

p

mf

p

97 98 99 100 101 102

Solo

107

Musical score for measures 103-108. The score includes parts for Vln. I, Vln. II, Vla., S. Cello, Cello, and Bass. Measure 107 is marked with a *p* dynamic and a *pizz.* instruction. A *div.* instruction is present in measure 103. A large red watermark is overlaid across the score.



Musical score for measures 109-114. The score includes parts for Vln. I, Vln. II, Vla., S. Cello, Cello, and Bass. Measure 111 is marked with a *f* dynamic and *unis.* instruction. Measure 111 also has an *arco* instruction. A large red watermark is overlaid across the score.

117

Musical score for measures 115-120. The score is for five instruments: Vln. I, Vln. II, Vla., S. Cello, and Bass. The key signature is one flat (B-flat) and the time signature is 6/8. Measure 117 is marked with a box containing the number 117. Dynamics include *mp* (mezzo-piano) and *pizz.* (pizzicato). Performance markings include *arco* (arco) and *With section*. The score includes various musical notations such as notes, rests, slurs, and dynamic hairpins.

Vln. I
Vln. II
Vla.
S. Cello
Cello
Bass

115 116 117 118 119 120

Musical score for measures 121-125. The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat (B-flat) and the time signature is 6/8. Measure 121 has a '2' above the first note of the Vla. part. Measure 122 has a *mf* (mezzo-forte) dynamic marking for the Cello part. Measure 125 has a '2' above the first note of the Vln. II part. The score includes various musical notations such as notes, rests, slurs, and dynamic hairpins.

Vln. I
Vln. II
Vla.
Cello
Bass

121 122 123 124 125

126

Vln. I *mf*

Vln. II *mf* div.

Vla. *mf*

Cello *mf*

Bass *mf*

126 127 128 129 130 131

135 Più mosso ♩ = 78

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

132 133 134 135 136 137

Musical score for measures 138-143. The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat (B-flat) and the time signature is 2/4. Measures 138-140 feature a complex rhythmic pattern with triplets and accents. Measures 141-143 show a change in texture with longer notes and a prominent melodic line in the Cello and Bass.

Musical score for measures 144-148. The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat (B-flat) and the time signature is 2/4. Measure 144 is marked with a box containing the number 144. Measures 144-148 feature a complex rhythmic pattern with triplets and accents. Measures 145-148 show a change in texture with longer notes and a prominent melodic line in the Cello and Bass.

150

rall.

Vln. I

Vln. II

Vla.

Cello

Bass

149 150 151 152 153 154

Vln. I

Vln. II

Vla.

Cello

Bass

155 156 157 158 159 160 161

div.

div.

Antamina

LAUREN BERNOFSKY

Murky $\text{♩} = 68$

Violin I *f* *p* niente

Violin II *f* *p* niente

Viola *f* *p*

Cello *f* *p*

Bass *f* *p* pizz.

Bass Drum *p*

Percussion 1 (Bass Drum, Bells, Bar Chimes) *pp*

Percussion 2 (Sus. Cymbal, Triangle, Bar Chimes) *p* *mp*

1 2 3 4 5 6

Violin I *f* *p*

Violin II *f* *p*

Viola *f* *p*

Cello *f* *p*

Bass *f* *p*

Perc. 1

Perc. 2

7 8 9 10 11

SAS4F

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Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p* arco *mf*

Perc. 1

Perc. 2

12 13 14 15

Vln. I *f* *p* *div.* *accel.* *cresc.*

Vln. II *f* *p* *div.* *accel.* *cresc.*

Vla. *f* *p* *div.* *accel.* *cresc.*

Cello *f* *p* *div.* *accel.* *cresc.*

Bass *f* *p* *div.* *accel.* *cresc.*

Perc. 1 To Bells

Perc. 2 To Sus. Cym

16 17 18 19 20 21

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- Violin II and viola parts may utilize fifth position while violin I, cello, and bass parts may go to seventh position
- Music may require treble clef for violas and tenor clef for cello and bass

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