

# A Christmas Triptych

Ian David Coleman

1 Full Score

8 Violin 1

8 Violin 2

5 Viola

5 Cello

5 Bass

Extra Part - P3035361

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## Program Notes

I was asked by Park Hill High School in Kansas City North to write a piece for their Christmas concert. I met with the orchestra at PHHS and asked them what Christmas melodies they liked and might want to appear in the piece. I made notes and listened to them perform a couple of the pieces they were working on at the time. Here are the three movements that resulted from this collaboration:

### A Christmas Triptych – Songs of Christmas Past

There are four Christmas melodies in this piece, 'The Carol of the Bells', 'The Holly and the Ivy', 'God Rest Ye Merry, Gentlemen' and 'We Three Kings'. You never hear any one of them in its entirety, rather, each appears juxtaposed against the other in quick succession. There is a joyful feel to the entire piece and a good one to keep the audience guessing. You might even have a competition with the audience to see if anyone can 'find' the four melodies by the end of the piece!

### A Christmas Triptych – The Great Expectation

Advent is traditionally a season of reflection and anticipation. In this piece there are two traditional Advent melodies, 'Veni Veni Emmanuel' and the French melody 'Picardy' that is the tune most often used with 'Let All Mortal Flesh Keep Silent'. One never hears either melody presented in its complete form or alone. Rather, the two melodies weave in and out and around each other being presented in their most complete forms toward the end directly against each other. Right at the end Veni Veni seems to dominate for a moment before fading away and we hear a last statement of the Picardy melody quietly in solo violin.

### A Christmas Triptych – Christmastide

In this piece I set two traditional Christmas songs against one another. The title reflects the whole traditional season of Christmas, that is, the twelve days from Christmas Day until January 6. 'Good King Wenceslas' tells of a good deed done on St. Stephen's day – December 26, traditionally known as Boxing Day in England. The other tune used here can be sung to various words including 'Angels we Have Heard on High' and 'Angels from the Realms of Glory' both of which make use of the overlapping music in the chorus to sing the word 'Gloria' in quick succession. The music is joyful, vibrant and energetic throughout.

## About the Composer

I grew up in Bristol, England and later studied music composition and music education at Bath Spa University and the University of Exeter before coming to America to study for my Masters and Doctorate degrees at the University of Kansas. I have been fortunate to have my music performed nationally and internationally by a wide range of ensembles. A composer writes music in the hope that others will perform it. I always enjoy the interactions that happen between the creator of the piece and those entrusted with realizing that piece into sound. I actively encourage and seek commissions that allow for this sort of interaction, where the barrier between the music and the composer can be broken down and the ensemble and composer can become co-creators in the piece.

As Chair of the Department of Music at William Jewell College in Liberty, Missouri, I find that I am constantly in contact with students who are exploring great art and who are trying to find out more about how that art can and should be brought to life. I also enjoy being in contact with local high school music directors and appreciate the work they do daily to pass on to the next generation a love for music. I hope my music in some way encourages that love for music to grow.

Duration: 9:30

Written for Park Hill High School Orchestra in Kansas City North, under the direction of Stephanie Phalp

# A Christmas Triptych

Ian David Coleman

I

## Songs of Christmas Past

**Lightly with energy ♩ = 148**

Violin I  
Violin II  
Viola  
Cello  
Bass

1 2 3 4 5 6 7

**6**

**pizz.**  
**mf cresc.**  
**pizz.**

**mf cresc.**

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

8 9 10 11 12 13

**f**

**p**

**arco**

**arco**

**12**

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A Christmas Triptych

Musical score for measures 14 through 18. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. Measure 14: Vln. I rests. Measure 15: Vln. II and Vla. play eighth-note patterns. Measure 16: Vln. I enters with eighth-note patterns; Cello and Bass play eighth-note patterns. Measure 17: Vln. II and Vla. continue eighth-note patterns; Cello and Bass play eighth-note patterns. Measure 18: Vln. II and Vla. continue eighth-note patterns; Cello and Bass play eighth-note patterns.

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

14 15 16 17 18

Musical score for measures 19 through 23. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. Measure 19: Vln. I rests. Measure 20: Vln. I enters with eighth-note patterns; Vln. II and Vla. play eighth-note patterns. Measure 21: Vln. II and Vla. continue eighth-note patterns. Measure 22: Vln. II and Vla. continue eighth-note patterns. Measure 23: Vln. II and Vla. continue eighth-note patterns.

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

19 20 21 22 23

A Christmas Triptych

**27** *broad and legato*

Vln. I

Vln. II

Vla.

Cello

Bass

24      25      26      27      28

*lightly again*

Vln. I

Vln. II

Vla.

Cello

Bass

29      30      31      32      33      34

A Christmas Triptych

39

Vln. I

Vln. II

Vla.

Cello

Bass

35      36      37      38      39

*broad and legato*

Vln. I

Vln. II

Vla.

Cello

Bass

40      41      42      43      44      45

A Christmas Triptych

// **50** *lightly again*

Vln. I

Vln. II

Vla.

Cello

Bass

46            47            48            ♦ 49            50            mp            51

Vln. I

Vln. II

Vla.

Cello

Bass

52            53            54            55            56            mf            57

A Christmas Triptych

(V)

**63**

Vln. I

Vln. II

Vla.

Cello

Bass

mp

v

mp

mp

58 59 60 61 62 63

*heavy and full*

*lightly again*

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

mf

arco

f  
arco

64 65 66 67 68 69 70

A Christmas Triptych

74

Vln. I      Vln. II      Vla.      Cello      Bass

71      72      73      74      75      76

82

Vln. I      Vln. II      Vla.      Cello      Bass

77      78      79      80      81      82

A Christmas Triptych

Musical score for measures 83 through 89. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. Measure 83: Vln. I rests. Measure 84: Vln. I eighth-note pairs (p). Measure 85: Vln. I eighth-note pairs (tr). Measure 86: Vln. I eighth-note pairs. Measure 87: Vln. II eighth-note pairs (mp). Measure 88: Vln. II eighth-note pairs (tr). Measure 89: Vln. II eighth-note pairs (p).

83 84 85 86 87 88 89

Musical score for measures 90 through 95. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. Measure 90: Vln. I eighth-note pairs (p). Measure 91: Vln. I eighth-note pairs (tr). Measure 92: Vln. I eighth-note pairs. Measure 93: Vln. II eighth-note pairs (mp). Measure 94: Vln. II eighth-note pairs (mf). Measure 95: Vln. II eighth-note pairs (f).

90 91 92 93 94 95

A Christmas Triptych

96

heavy and full

Vln. I

Vln. II

Vla.

Cello

Bass

96      97      98      99      100

104

Vln. I

Vln. II

Vla.

Cello

Bass

101      102      103      104      105

A Christmas Triptych

*broad and legato*

Vln. I

Vln. II

Vla.

Cello

Bass

106      107      108      109      110      111

114

Vln. I

Vln. II

Vla.

Cello

Bass

112      113      114      115      116

A Christmas Triptych

Vln. I

Vln. II

Vla.

Cello

Bass

*legato*

*p*

*legato*

*p*

*arco legato*

*mp*

*legato*

117      118      119      120      121

122

Vln. I

Vln. II

Vla.

Cello

Bass

122      123      124      125

A Christmas Triptych

129

Vln. I

Vln. II

Vla.

Cello

Bass

126      127      128      129      130

Vln. I

Vln. II

Vla.

Cello

Bass

131      132      133      134      135      136

div.  
pizz.

**pp**

div.  
pizz.

**pp**

div.  
pizz.

**pp**

div.

**ff**

**p**

pizz.

**p**

**pp**

pizz.

## A Christmas Triptych

## II

## The Great Expectation

With a sense of great anticipation ♩ = 80

Violin I

Violin II

Viola

Cello

Bass

7

2 3 4 5 6 7 8

Vln. I

Vln. II

Vla.

Cello

Bass

14

9 10 11 12 13 14 15

A Christmas Triptych

**20**

Vln. I

Vln. II

Vla.

Cello

Bass

16 17 18 19 20 *pp* 21 22 23

Vln. I

Vln. II

Vla.

Cello

Bass

24 25 26 27 28 *p* 29 30

A Christmas Triptych

36

Musical score for measures 31 through 38. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. Measure 31: Vln. I and Vln. II play eighth-note patterns. Vla. and Cello provide harmonic support. Measure 32: Similar patterns continue. Measure 33: Vln. I and Vln. II play eighth-note patterns. Vla. and Cello provide harmonic support. Measure 34: Similar patterns continue. Measure 35: Vln. I and Vln. II play eighth-note patterns. Vla. and Cello provide harmonic support. Measure 36: Vln. I and Vln. II play eighth-note patterns. Vla. and Cello provide harmonic support. Measure 37: Similar patterns continue. Measure 38: Similar patterns continue.

Musical score for measures 39 through 44. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. Measure 39: Vln. I and Vln. II play eighth-note patterns. Vla. and Cello provide harmonic support. Measure 40: Similar patterns continue. Measure 41: Similar patterns continue. Measure 42: Vln. I and Vln. II play eighth-note patterns. Vla. and Cello provide harmonic support. Measure 43: Vln. I and Vln. II play eighth-note patterns. Vla. and Cello provide harmonic support. Measure 44: Similar patterns continue.

A Christmas Triptych

rit.

48 Slightly slower ♩ = 68

Vln. I

Vln. II

Vla.

Cello

Bass

45      46      47      48      49      50      51

57

Vln. I

Vln. II

Vla.

Cello

Bass

52      53      54      55      56 f      57      58      59

A Christmas Triptych

67

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is common time. Measure 60: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 61: Vln. I and Vln. II play eighth-note patterns with dynamic *mf*. Measure 62: Vln. I and Vln. II play eighth-note patterns with dynamic *mf*. Measure 63: Vln. I and Vln. II play eighth-note patterns with dynamic *mf*. Measure 64: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 65: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 66: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 67: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. The bass part provides harmonic support throughout the section.

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is common time. Measure 68: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 69: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 70: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 71: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 72: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 73: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 74: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. Measure 75: Vln. I and Vln. II play eighth-note patterns with dynamic *f*. The bass part provides harmonic support throughout the section. The Cello part has a dynamic marking "div." at measure 75.

A Christmas Triptych

78

*broadly*

Vln. I

Vln. II

Vla.

Cello

Bass

76      77      78      79      80      81      82

*holding back*

*holding back*

*holding back*

*holding back*

*holding back*

*holding back*

*rit.*

Solo *legato*

tutti

Vln. I

Vln. II

Vla.

Cello

Bass

83      84      85      86      87      88      89      90

**For Preview Only**

A Christmas Triptych

III

Christmastide

Fast and Lively  $\text{d} = 120$

7

pizz.

p  
pizz.

p  
pizz.

p

**For preview only**

**13**

Vln. I

Vln. II

Vla.

Cello

Bass

9      10      11      12      13      14      15      16

**For preview only**

19

A Christmas Triptych

19

Musical score for measures 17 through 22. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp. Measure 17: Vln. I and Vln. II play eighth notes. Vla., Cello, and Bass are silent. Measure 18: Same pattern. Measure 19: Vln. I and Vln. II play eighth notes. Vla., Cello, and Bass are silent. Measures 20-22: All instruments play eighth notes. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid across the page.

25

arco

f

arco

f

Musical score for measures 23 through 28. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp. Measure 23: Vln. I and Vln. II play eighth notes. Vla., Cello, and Bass are silent. Measure 24: Same pattern. Measures 25-28: Vln. I and Vln. II play eighth notes with dynamic markings "f" and "arco". Vla., Cello, and Bass are silent. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid across the page.

A Christmas Triptych

Musical score for strings (Vln. I, Vln. II, Vla., Cello, Bass) in G major. Measures 29-34. Dynamics: **p**, **pizz.**

**Vln. I:** Measures 29-33: Rests. Measure 34: **pizz.**

**Vln. II:** Measures 29-33: Rests. Measure 34: **pizz.**

**Vla.:** Measures 29-33: Rests. Measure 34: **pizz.**

**Cello:** Measures 29-33: **p**. Measure 34: Rests.

**Bass:** Measures 29-33: Rests. Measure 34: Rests.

**For preview only**

**37**

Musical score for strings (Vln. I, Vln. II, Vla., Cello, Bass) in G major. Measures 35-40. Measure 37 starts with **f**.

**Vln. I:** Measures 35-38: Rests. Measure 39: **arco**, **f**. Measure 40: Rests.

**Vln. II:** Measures 35-38: Rests. Measure 39: **arco**, **f**. Measure 40: Rests.

**Vla.:** Measures 35-38: Rests. Measure 39: **arco**, **div.**, **f**. Measure 40: Rests.

**Cello:** Measures 35-38: Rests. Measure 39: **div. arco**, **f**. Measure 40: Rests.

**Bass:** Measures 35-38: Rests. Measure 39: **arco**, **f**. Measure 40: Rests.

A Christmas Triptych

45

Musical score for measures 41 through 48. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. Measure 41: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 42: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 43: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 44: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 45: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 46: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 47: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 48: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support.

54

Musical score for measures 49 through 54. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. Measure 49: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 50: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 51: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 52: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 53: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support. Measure 54: Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass provide harmonic support.

A Christmas Triptych

Musical score for measures 55-60:

- Vln. I:** Rest at 55, dynamic **f** at 56.
- Vln. II:** Rest at 55, dynamic **f** at 56.
- Vla.:** Rest at 55, dynamic **f** at 56, **div.** at 57.
- Cello:** Rest at 55, dynamic **f** at 56.
- Bass:** Rest at 55, dynamic **f** at 56.

Dynamics: **f** at 56, **mp** at 57, **mp** at 58, **f** at 60.

**62**

Musical score for measures 61-67:

- Vln. I:** Rest at 61, dynamic **tr** at 62.
- Vln. II:** Rest at 61, dynamic **mf** at 66.
- Vla.:** Rest at 61, dynamic **mf** at 66.
- Cello:** Rest at 61, dynamic **mp** at 64.
- Bass:** Rest at 61, dynamic **mf** at 66.

Dynamics: **tr** at 62, **mf** at 66, **mp** at 64, **mf** at 66.

A Christmas Triptych

70

Vln. I      *f*  
div.

Vln. II      *f*  
div.

Vla.      *f*  
*legato*

Cello      *f*  
*legato*

Bass

Vln. I      8  
8 8 8 8 8 8 8 8

Vln. II      8 8 8 8 8 8 8 8

Vla.      8 8 8 8 8 8 8 8

Cello      8 8 8 8 8 8 8 8

Bass      8 8 8 8 8 8 8 8

78

(//)

(//)

*mp*

*f*

*f*

*f*

75      76      77 *mp*      78      79      80      81

## A Christmas Triptych

84

Slower  $\text{d} = 80$ 

rit.

Vln. I

Vln. II

Vla.

Cello

Bass

82      83      84      85      86      87

92

Vln. I

Vln. II

Vla.

Cello

Bass

88      89      90      91      92      93

A Christmas Triptych

**98**

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

94 95 96 97 98 99

**molto rit.**

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

100 101 102 103 104 105

106

## A Christmas Triptych

Joyfully  $\text{♩} = 120$ 

Musical score for measures 106-111. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat, and the time signature is common time (indicated by a '4'). Measure 106: Vln. I and Vln. II play eighth-note patterns with dynamic *ff*. Measure 107: Vln. I and Vln. II play eighth-note patterns. Measure 108: Vln. I and Vln. II play eighth-note patterns. Measure 109: Vln. I and Vln. II play eighth-note patterns. Measure 110: Vln. I and Vln. II play eighth-note patterns. Measure 111: Vln. I and Vln. II play eighth-note patterns.

106 107 108 109 110 111



Musical score for measures 112-117. The score consists of five staves: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat, and the time signature is common time (indicated by a '4'). Measure 112: Vln. I and Vln. II play eighth-note patterns. Measure 113: Vln. I and Vln. II play eighth-note patterns. Measure 114: Vln. I and Vln. II play eighth-note patterns. Measure 115: Vln. I and Vln. II play eighth-note patterns. Measure 116: Vln. I and Vln. II play eighth-note patterns. Measure 117: Vln. I and Vln. II play eighth-note patterns.

112 113 114 115 116 117

## A Christmas Triptych

**120**

Musical score for measures 118-123. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. Measure 118: Vln. I has eighth-note pairs. Measure 119: Vln. II has eighth-note pairs. Measure 120: Vln. I has sixteenth-note patterns with slurs labeled '1' and '4'. Vln. II has eighth-note pairs. Vla. has eighth-note pairs. Cello has eighth-note pairs. Bass rests. Measure 121: Vln. I rests. Vln. II has eighth-note pairs. Vla. has eighth-note pairs. Cello has eighth-note pairs. Bass rests. Measure 122: Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has eighth-note pairs. Cello has eighth-note pairs. Bass has eighth-note pairs. Measure 123: Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has eighth-note pairs. Cello has eighth-note pairs. Bass has eighth-note pairs.

118      119      120 ***ff***      121      122      123

Musical score for measures 124-129. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. Measures 124-125: Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has eighth-note pairs. Cello has eighth-note pairs. Bass rests. Measures 126-127: Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has eighth-note pairs. Cello has eighth-note pairs. Bass has eighth-note pairs. Measures 128-129: Vln. I has eighth-note pairs. Vln. II has eighth-note pairs. Vla. has eighth-note pairs. Cello has eighth-note pairs. Bass has eighth-note pairs.

124      125      126 ***fff***      127      128 ***mp***      129 ***sfz***