

Carol Fantasy

Keiron Anderson

$\text{♩} = 52$

Score for the first system (measures 1-8). The key signature is B-flat major (two flats) and the time signature is 3/4. The instruments and their parts are:

- Voice: Rests in measures 1-8.
- Clarinet in B \flat 1: Rests in measures 1-4, then plays a melodic line starting in measure 5 with dynamics *f* and *mp*.
- Clarinet in B \flat 2: Rests in measures 1-4, then plays a melodic line starting in measure 5 with dynamics *f* and *mp*.
- Clarinet in B \flat 3: Rests in measures 1-4, then plays a melodic line starting in measure 5 with dynamics *mp* and *fp*.
- Clarinet in B \flat 4: Rests in measures 1-4, then plays a melodic line starting in measure 5 with dynamics *mp* and *fp*.
- Clarinet in B \flat 5: Rests in measures 1-4, then plays a melodic line starting in measure 5 with dynamics *mp* and *fp*.
- Alto Clarinet in E \flat 1: Rests in measures 1-4, then plays a melodic line starting in measure 5 with dynamics *mp* and *fp*.
- Alto Clarinet in E \flat 2: Rests in measures 1-4, then plays a melodic line starting in measure 5 with dynamics *mp* and *fp*.
- Bass Clarinet in B \flat : Rests in measures 1-4, then plays a melodic line starting in measure 5 with dynamics *mp* and *fp*.
- Contrabass Clarinet in B \flat : Rests in measures 1-4, then plays a melodic line starting in measure 5 with dynamics *mp* and *fp*.

Score for the second system (measures 9-12). The key signature is B-flat major and the time signature is 3/4. The instruments and their parts are:

9
Voice: Past three o'clock, On a cold and fro-sy mor - ning, Past three o'clock, Good mor-row mas - ters all.

- Cl. 1: Rests in measures 9-12, then plays a melodic line starting in measure 13 with dynamics *p*.
- Cl. 2: Rests in measures 9-12, then plays a melodic line starting in measure 13 with dynamics *p*.
- Cl. 3: Rests in measures 9-12, then plays a melodic line starting in measure 13 with dynamics *p*.
- Cl. 4: Rests in measures 9-12, then plays a melodic line starting in measure 13 with dynamics *mf*.
- Cl. 5: Rests in measures 9-12, then plays a melodic line starting in measure 13 with dynamics *mf*.
- Alto Cl. 1: Rests in measures 9-12, then plays a melodic line starting in measure 13 with dynamics *mf* and *p*.
- Alto Cl. 2: Rests in measures 9-12, then plays a melodic line starting in measure 13 with dynamics *p* and *mf*.
- B. Cl.: Rests in measures 9-12, then plays a melodic line starting in measure 13 with dynamics *mf* and *p*.
- Cb. Cl.: Rests in measures 9-12, then plays a melodic line starting in measure 13 with dynamics *mf*.

17

Voice: Past three o'clock, On a cold and fro-sy mor - ning, Past three o'clock, Good mor-row mas - ters all. Born is a

Cl. 1: *p*, *mf*

Cl. 2: *p*, *mf*

Cl. 3: *mf*

Cl. 4: *mf*

Cl. 5: *mf*, *p*, *mf*, *p*

Alto Cl. 1: *mf*, *p*, *mf*, *p*

Alto Cl. 2: *p*, *mf*, *p*

B. Cl.: *mf*, *p*

Cb. Cl.: *mf*, *p*, *mf*, *p*



26

Voice: ba - by Gen-tle as may be, S-on o - f the E - ter - nal Fa - ther su - per-nal. Past three o'clock, On a

Cl. 1: *p cresc.*, *f*

Cl. 2: *p cresc.*, *f*

Cl. 3: *p cresc.*, *f*

Cl. 4: *p cresc.*, *ff*

Cl. 5: *p cresc.*, *f*

Alto Cl. 1: *p*, *f*

Alto Cl. 2: *p*, *f*

B. Cl.: *p*, *f*

Cb. Cl.: *f*

36

Voice cold and fros-ty mor - ning, Past three o'-clock, Good mor-row mas-ters all.

Cl. *mp*

Cl. *mp*

Cl. *mp*

Cl. *mp*

Cl. *mp*

Alto Cl. *mp*

Alto Cl. *mp* *mfp*

B. Cl. *p* *mp* *mfp*

Cb. Cl. *mp* *mf*



46

Meno mosso

Voice We threekings of

Cl. *f* *pp*

Cl. *f*

Cl. *f*

Cl. *fp* *fp* *pp*

Cl. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *pp*

Alto Cl. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *pp*

Alto Cl. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *pp*

B. Cl. *fp* *fp* *fp* *fp* *mp*

Cb. Cl.

56

Voice: O-ri-ent are Bear - ing gifts we tra-verse a - far Field and foun - tain, moor and moun - tain Fol-lo-wing

Cl. *pp* *mp*

Alto Cl. *mp*

B. Cl. *mp*

Cb. Cl. *mp*



67

Voice: yon - der star O Star of won - der, star of night Star with royal beau - ty

Cl. *mf*

Alto Cl. *mf* *f*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

77

Voice
 bright West - ward lead - ing, still pro - ceed - ing Guide us to thy Per - fect

Cl.
f

Cl.
f

Cl.
f

Cl.
f

Cl.
f

Alto Cl.
f

Alto Cl.
f

B. Cl.
f

Cb. Cl.
f

85

Voice
 Light The hol-ly and the i - vy, When they are both full grown Of_ all the trees that are

Cl.
mp

Cl.
mp

Cl.
mp

Cl.
mp

Cl.
mp

Alto Cl.
mp

Alto Cl.
mp

B. Cl.
mp

Cb. Cl.
mp

94

Voice: in the wood The hol-ly bears the crown O the ri-sing of the sun— And the run-ning of the deer The pla-ying of the—

Cl. *mf*

Cl. *mf*

Cl. *mf*

Cl. *f*

Alto Cl. *f*

Alto Cl. *f*

B. Cl.

Cb. Cl. *f*



102 rit. ♩=96

Voice: mer-ry or-gan Sweetsing-ing of the choir

Cl.

Cl.

Cl.

Cl. *mp*

Cl. *mp*

Alto Cl. *mp*

Alto Cl. *mp*

B. Cl. *mp*

Cb. Cl. *mp*

111

Voice

Cl.

Cl.

Cl.

Cl.

Cl.

Alto Cl.

Alto Cl.

B. Cl.

Cb. Cl.

mp

pp

mp

mp

pp

pp

mp

mp

f

f

mp

mp

mp



119

rit. . .

$\text{♩} = 80$

Voice

Cl.

Cl.

Cl.

Cl.

Cl.

Alto Cl.

Alto Cl.

B. Cl.

Cb. Cl.

A - way in a man - ger, No_

f

f

f

f

f

f

f

f

f

pp

pp

pp

pp

pp

pp

pp

129

Voice
 crib for His bed The lit-tle Lord Je-sus Laid down His sweethead The stars in the bright sky Looked down where He

Cl.
pp

Cl.
pp

Cl.
pp

Cl.
pp

Cl.
pp

Cl.
mp

Alto Cl.
mp

Alto Cl.
mp

B. Cl.
mp

Cb. Cl.
pp



138

rit. . . . ♩ = 60

Voice
 lay The lit - tle Lord Je - sus A - sleep on the hay

Cl.
fp

Cl.
fp

Cl.
fp

Cl.
fp

Cl.
fp

Cl.
fp

Alto Cl.
pp

Alto Cl.
pp

B. Cl.
pp

Cb. Cl.
pp

f

f

f

149

Voice

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Alto Cl.

Alto Cl.

B. Cl.

Cb. Cl.



158

Voice

Cl.

Cl.

Cl.

Cl.

Cl.

Alto Cl.

Alto Cl.

B. Cl.

Cb. Cl.

Past three o' - clock, On a cold and fros-ty mor - ning, Past three o'-clock, Good mor-row mas - ters

166

Voice *all.* Past three o'clock, On a cold and fro-sy mor - ning, Past three o'clock, Good mor-row mas - ters all.

Cl. *mf*

Cl. *mf*

Cl. *mf*

Cl. *mf*

Cl. *mf*

Alto Cl. *mf*

Alto Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*



175

Voice Se-raph choir sing - eth, An-gel bell ring-eth, Hark how they rhyme it, Time it and chime it!

Cl. *mf*

Cl. *mf*

Cl. *mf*

Cl. *p cresc.*

Cl. *p cresc.*

Alto Cl. *p cresc.*

Alto Cl. *p cresc.*

B. Cl. *p cresc.*

Cb. Cl. *p cresc.*

Voice

Cl.

Cl.

Cl.

Cl.

Cl.

Alto Cl.

Alto Cl.

B. Cl.

Cb. Cl.

The musical score for page 199 features a variety of instruments. The Voice part is at the top, followed by five Clarinet (Cl.) staves, two Alto Clarinet (Alto Cl.) staves, a Bass Clarinet (B. Cl.) staff, and a Contrabass Clarinet (Cb. Cl.) staff at the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The score includes dynamic markings such as *ff* (fortissimo) and various musical notations like slurs, accents, and breath marks. The instruments play a complex, rhythmic pattern, with the woodwinds providing a melodic and harmonic foundation.