

On an Olde English Carol

For Concert Band, Grade 3
By Randall D. Standridge (ASCAP)

Instrumentation

1 - Full Score
8 - Flute
2 - Oboe (opt. Flute 2)
2 - Bassoon
5 - Bb Clarinet 1
5 - Bb Clarinet 2
2 - Bb Bass Clarinet
4 - Eb Alto Saxophone 1
4 - Eb Alto Saxophone 2
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

4 - Bb Trumpet 1
4 - Bb Trumpet 2
4 - F Horn
4 - Trombone 1
4 - Trombone 2
4 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba

2 - Synth (single staff)
2 - Mallets 1: Bells/Chimes (shared)
2 - Mallets 2: Vibraphone/Chimes (shared)
2 - Timpani (4)
2 - Percussion 1: Bass Drum/Tambourine
2 - Percussion 2: Finger Cymbals/Crash Cymbals
2 - Percussion 3: Suspended Cymbal/Tom Drum

Full Set - \$65.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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(recordings and samples scores at randallstandridge.com)

GRADE .5 - 1.5

Mechanical Monsters (.5)
Spring (1)
Beginners Rock (1)
Groovy-8 (1)
The Dragon Lord (1.5)
The Lake of Sorrows (1.5)
Santa the Barbarian (1.5)
A Festival of Carols (1.5)
Starfire Fanfare (1.5)
Fanfare for the 16th Empire (1.5)
Circuit Breaker (1.5)

GRADE 2 - 2.5

Dominion (2)
Creer (2)
Spero (2)
Hillside March (2)
Earthdawn (2.5)
Shadow Cove March (2.5)

GRADE 3 - 3.5

Affirmation (3)
...music speaks (3)
On an Olde English Carol (3)
Gallowglass (3)
Precious Lord, Take My Hand (3.5)

GRADE 4

Utopia (4)
Providence (4)
Havana Nights (4)
Vanishing Point (4)
Deus Ex Machina (4.5)
The Four Horsemen of the Apocalypse (4.5)

GRADE 5

Stonewall: 1969 (5)
unBroken (5)

PERCUSSION ENSEMBLES

Fur Elise (Grade 2)

On an Olde English Carol

Setting by Randall D. Standridge

Program Notes

The Coventry Carol is one of those rare Christmas carols that is not full of light and hope. It is a dark lullabye, mourning the loss of the children who were put to death as King Herod attempted to find and kill the prophesied King of Israel. I have always found both the tale and the music to be haunting and chilling.

When setting this work, I had a few goals. First, I absolutely refused to use sleigh bells or anything "christmassy" as I felt that would cheapen the emotional impact of this terrible tale. Second, I wanted to create a christmas work that used very reserved orchestration to allow beautiful instrumental colors to shine through and to create a sense of isolation and tension, and allow the work to function in a festival/contest setting as well as a holiday concert. Lastly, I wished to create a work that would serve as an alternative to the typical "joyous" fare.

On an Olde English Carol is a setting of this beautiful, melancholy melody. The work begins with the voices of the mourners singing the souls of their children to sleep ("Lully, Lullah, Lully, Lullay"). The carol is then heard in various choirs. The grief of the parents culminates in a powerful statement at the climax of their work, before returning to a quiet whisper, though the work ends on a slight ray of hope that crescendos to the final release.

I hope you enjoy this work and find it suitable for both holiday concerts and festival performances.

Rehearsal suggestions

- During the singing sections, all singers have been provided with all "splits" that occur. Divide as you see fit, and as it sounds the best.
- This work features multiple tempo changes that enhance the emotional and aesthetic impact; make sure these are rehearsed so that performers are very comfortable with the interpretation.
- While some conductors may be tempted to alter the tempo of the work, it is strongly discouraged. Tempo is as much an element of a composition as the notes, articulations, and harmonies. If this piece is too slow, it will lose much of its kaleidoscopic effect.
- Dynamics should be noticeable and taken to extremes.
- The work has been generously cued so that it may fit many instrumentation situations, but the work will sound most effective when kept as close as possible to the original orchestration.

About the Composer



Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* also published are included in *Teaching Music through Performance in Band* series. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

Score
Grade 3
Duration: 4:00

On an Olde English Carol

Traditional English Carol
setting by Randall D. Standridge
(ASCAP)

Mourful $\text{♩} = 80$

The score is for a 3/4 time piece in B-flat major. It features a vocal line with the lyrics "Lul - ly, Lul - lah" and a piano accompaniment. The instruments listed are:

- Flute
- Oboe (Opt. Fl.2)
- Bassoon
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Bass Clarinet
- E♭ Alto Saxophone 1
- E♭ Alto Saxophone 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- F Horn
- Trombone 1
- Trombone 2
- Euphonium
- Tuba
- Synth (Optional: This part may be played on Marimba, roll all notes)
- Mallets 1 (Bells/Chimes)
- Mallets 2 (Vibraphone/Chimes)
- Timpani (Tune: E, G, C, D)
- Percussion 1 (Bass Drum/Tambourine)
- Percussion 2 (Finger Cymbals)

The vocal line is marked with *Sing* and *p*. The piano accompaniment includes a string part marked *pp* and a vibraphone part marked *mf*. The score is divided into measures, with the vocal line and piano accompaniment starting at measure 5.

Fl. Oboe (Opt. Fl.2) *mp* Play

Ob. *mp* Play

Bsn. Oboe (Opt. Fl.2) *p* Play

B. Cl. 1 *mp* Play

B. Cl. 2 *p* Play

B. Cl. *p* Play

A. Sx. 1 Bassoon *p*

A. Sx. 2 Clarinet in Bb *p*

T. Sx. Bassoon *p*

B. Sx. Bass Clarinet *p*

B. Tpt. 1 Div. Lul - ly, Lul - lay

B. Tpt. 2 Div. Lul - ly, Lul - lay

Hn. Div. Lul - ly, Lul - lay

Tbn. 1 Div. Lul - ly, Lul - lay

Tbn. 2 Div. Lul - ly, Lul - lay

Euph. Div. Lul - ly, Lul - lay

Tuba Div. Lul - ly, Lul - lay Bass Clarinet *p* Play

Synth.

Mal. 1 Bells (Hard Acrylic Mallets) *mf*

Mal. 2

Timp.

Perc. 1 Bass Drum

17

Fl. *f* *f* *f* *f* *f* *f* *f* *f*

Ob. *f* *f* *f* *f* *f* *f* *f* *f*

Bsn. *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. 1 *f* *f* *f* *f* *f* *f* *f* *f*

B. Cl. 2 *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p* *f* *p* *f* *p*

A. Sax. 1 *f* *f* *f* *f* *f* *f* *f* *f*

A. Sax. 2 *f* *f* *f* *f* *f* *f* *f* *f*

T. Sax. *f* *p* *f* *p* *f* *p* *f* *p*

B. Sax. *f* *p* *f* *p* *f* *p* *f* *p*

B. Tpt. 1 *f* *p* *f* *p* *f* *p* *f* *p*

B. Tpt. 2 *f* *p* *f* *p* *f* *p* *f* *p*

Hn. *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. 1 *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. 2 *f* *p* *f* *p* *f* *p* *f* *p*

Euph. *f* *p* *f* *p* *f* *p* *f* *p*

Tuba *f* *p* *f* *p* *f* *p* *f* *p*

Synth.

Mal. 1 Chimes (Hard Hammers) *f* *f* *f* *f* *f* *f* *f* *f*

Mal. 2

Timp. (Medium Mallets) *p* *f* *p* *f* *p* *f* *p* *f*

Perc. 1 Bass Drum

26

Fl. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Ob. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Bsn. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Cl. 1 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Cl. 2 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Cl. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

A. Sx. 1 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Horn in F *p*

A. Sx. 2 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Trombone 1 *p*

T. Sx. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Sx. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

B. Tpt. 1 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Horn in F *p*

B. Tpt. 2 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Trombone 1 *p*

Hn. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Solo (opt.) *p*

Tbn. 1 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay Solo (opt.) *p*

Tbn. 2 *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Euph. *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Tuba *ff* *pp* Sing (opt. Solo) *p* Lul - ly, Lul - lay

Synth. *p*

Mal. 1 *ff* *mf* Bells

Mal. 2 *mf*

Timp. *ff* *pp*

Perc. 1

32

Fl. *mp* Play

Ob. *mp* Play

Bsn. *p* *mp* *mf* *mp* Play

B. Cl. 1 *mp* Play

B. Cl. 2 *mp* Play

B. Cl. *mp*

A. Sx. 1 *mp* *mf*

A. Sx. 2 *mp* *mf*

T. Sx. *p* *mp* *mf*

B. Sx. *p* *mp* *mf*

B. Tpt. 1 *mp* *mf*

B. Tpt. 2 *mp* *mf*

Hn. *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *Solo (opt.)* *p* *Solo (opt.)* *mp* *mf*

Euph. *p* *mp* *mf*

Tuba *Solo (opt.)* *p* *Div. (add 1 player on bottom note)*

Synth. *mf*

Mal. 1 *mf*

Mal. 2 *Chimes (Hard Hammers)* *mp* *mf*

Timp.

Perc. 1

40

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Synth.

Mal. 1

Mal. 2

Timp.

Perc. 1

Play

mp

mf

p

Horn in F

p

All

Baritone Sax

mp

mf

p

All

All Div.

pp

Bass Drum

On an Olde English Carol

48

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

B. Cl. 1 *mf* *f*

B. Cl. 2 *mf* *f*

B. Cl. *mf* *f*

A. Sx. 1 *mf* *f*

A. Sx. 2 *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

B. Tpt. 1 *mf* *f*

B. Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Synth. *p*

Mal. 1 *p*

Mal. 2 *mf*

Timp. *mf* *p* *f*

Perc. 1

Full Miniscore on request.
Vollständige Miniscore auf Anfrage.