

WEXFORD CAROL

Traditional Irish Carol

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score
Violin I
Violin II
Viola
Cello
String Bass

1
8
8
5
5
5

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In this sensitive arrangement of one of the world's oldest Christmas carols, the haunting melody is passed throughout the orchestra. Changing textures combine with shifting modes to create a lyric and peaceful atmosphere that surely will be remembered long after the concert is over.



PROGRAM NOTES

This traditional Christmas carol originated in County Wexford on the east coast of Ireland. It reportedly dates from the 12th century, and is said to be one of the oldest carols still in existence. It also is known by its hymn tune name “Enniscorthy,” the Wexford town with which it has long been associated, and by its first verse, “Good People All This Christmas Time.” The haunting melody of the carol makes use of the ancient Mixolydian and Dorian modes (or scales), and conveys the peaceful spirit of the Christmas story.

NOTES TO THE CONDUCTOR

The essence of the “Wexford Carol” lies in the gentle rocking of its 3/4 rhythm combined with its haunting modal context. The melodic and harmonic content alternate between a clear major tonality and Mixolydian/Dorian modes. The arrangement begins with a four-measure introduction that establishes this alternating tonal center, oriented around D.

Throughout the piece, the melodic voices and the accompaniment should always intermesh, creating a sense of continuity. For example, when the primary carol theme is heard in mm. 43–50 (1st violins), the active arco accompaniment in the lower voices and the moving eighth notes in the accompaniment should interlock continuously. The contrasting secondary carol theme is heard, rhythmically augmented, in Dorian mode in mm. 51–58 (2nd violin/viola/cello). A steady bass line and sustained 1st violin held notes serve as a transparent accompaniment in this section; care should be taken to attend to the recurring diminuendo markings.

The primary melody is presented in G major in mm. 64–79 (viola/cello), with rhythmic accompaniment (2nd violin/bass) and a new descant theme in 1st violins. This final thematic statement should be the dynamic zenith of the piece, with care taken to balance the theme and descant. After a brief diminuendo (m. 79), the piece closes with an eight-measure return to the introductory material (mm. 80–84), retreating to a final, fading held chord (m. 84).

Wexford Carol

CONDUCTOR SCORE
Duration - 3:30

Traditional Irish Carol
Arranged by Andrew H. Dabczynski (ASCAP)

3

Moderato, not hurried ($\text{♩} = 80$)

Violins I Violins II Viola Cello String Bass

Violins

II

Violins

Viola

Cello

String Bass

1 2 3 4

Vlns. II

Vla. (Melody)

Cello (Melody)

Str. Bass

5 6 7 8



I

Vlns.

II

Vla.

Cello

Str. Bass

9 10 11 12

I

13

Vlns.

II

Vla.

Cello

Str. Bass

13 14 15 16

Vlns.

II

Vla.

Cello

Str. Bass

III
-4

Opt.

17 ,

18 , -1

19 ,

20 ,

Preview Request

21 (Melody) *mf*

I
II
Vla.
Cello
Str. Bass

21 22 23 24

Vlns.

II

Vla.

Cello

Str. Bass

25 26 27 28

Vlns.

II

Vla.

Cello

Str. Bass

29 30 31 32

Vlns.
II
Vla.
Cello
Str. Bass

I

33 34 35 36

Vlns.
II
Vla.
Cello
Str. Bass

I

37 38 39 40

Musical score page 8, measures 41-44. The score includes parts for Violins I (Vlns.), Violins II (II), Violas (Vla.), Cellos (Cello), and Double Bass (Str. Bass). The key signature is A major (three sharps). Measure 41: Violin I has eighth-note pairs. Measure 42: Violin I has eighth-note pairs. Measure 43: Violin I has eighth-note pairs. Violin II has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Measure 44: Violin I has eighth-note pairs. Violin II has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.

Violins
Violins II
Violas
Cellos
Double Bass

41 42 43 44

Musical score page 8, measures 45-48. The score includes parts for Violins I (Vlns.), Violins II (II), Violas (Vla.), Cellos (Cello), and Double Bass (Str. Bass). The key signature is A major (three sharps). Measure 45: Violin I has eighth-note pairs. Violin II has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Measure 46: Violin I has eighth-note pairs. Violin II has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Measure 47: Violin I has eighth-note pairs. Violin II has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs. Measure 48: Violin I has eighth-note pairs. Violin II has eighth-note pairs. Viola has eighth-note pairs. Cello has eighth-note pairs. Double Bass has eighth-note pairs.

Violins
Violins II
Violas
Cellos
Double Bass

45 46 47 48

Vlns.

Vla.

Cello

Str. Bass

51

49 50 51 52 53 54

broadly

broadly

pizz.

mf *p*

mf *p*

Lo 2

Lo 2

Lo 2

Lo 2

broadly

broadly

4

4

Vlns.

Vla.

Cello

Str. Bass

55

mf *p*

mf

arco

mf

56 57 58 59

Musical score page 10. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is A major (three sharps). Measure 60: Vlns. I has eighth-note pairs; Vlns. II has quarter notes. Measure 61: Vlns. I has eighth-note pairs; Vlns. II has quarter notes. Measure 62: Vlns. I has eighth-note pairs; Vlns. II has eighth-note pairs. Measure 63: Vlns. I has eighth-note pairs; Vlns. II has eighth-note pairs. A large red diagonal watermark "Preview Requires Purchase" is overlaid across the page.

Musical score continuation page 10. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is A major (three sharps). Measure 64: Vlns. I starts forte (f) with eighth-note pairs; Vlns. II has eighth-note pairs. Measure 65: Vlns. I has eighth-note pairs; Vlns. II has eighth-note pairs. Measure 66: Vlns. I has eighth-note pairs; Vlns. II has eighth-note pairs. Measure 67: Vlns. I has eighth-note pairs; Vlns. II has eighth-note pairs. A large red diagonal watermark "Preview Requires Purchase" is overlaid across the page.

I
Vlns.
II
Vla.
Cello
Str. Bass

68 69 70 71

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

72 73 74 75

Vlns.

Vla.

Cello

Str. Bass

76 77 78 79

Vlns.

Vla.

Cello

Str. Bass

80 rit. second time 81 82 83 84

mf-p pp

mf-p pp

mf-p pp

mf-p pp

4 V

42063S