

# *Calm & Contemplation*

## *Six Calming Quartets*

VARIOUS, ARR. HUGH LEVEY



**CLARINET QUARTET**  
SCORE & PARTS

# *Calm & Contemplation: 6 Thoughtful Quartets*

## **CONTENTS**

### **Peaceful Morning Moods**

1. Chanson de Matin - Edward Elgar

### **Early Musical Masterpieces**

2. If Ye Love Me - Thomas Tallis
3. Stabat Mater Dolorosa -Giovanni Pergolesi

### **Hymns and Remembrance**

4. Abide with Me/Last Post
5. When Peace Like a River (All is Well) - Spafford & Bliss

### **Christmas Lullaby**

6. Lulajże Jezuniu - Traditional Polish Carol

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## **Chanson de Matin - Edward Elgar**

Elgar wrote Chanson de Matin (Morning Song) and its companion piece Chanson de Nuit (Night Song) in the latter years of the 19th century. Chanson de Nuit was published in 1897 as his Opus 15, No.1 and Chanson de Matin two years later as Opus 15, No.2. The works were originally scored for Violin and Piano and proved so popular that Elgar also rearranged them for small orchestra. Chanson de Matin's lyrical nature and interplay between the instruments has made it the more popular of these two lovely pieces. Duration - 2' 45"

## **If Ye Love Me - Thomas Tallis**

If Ye Love Me is a beautiful 16th Century motet, written by one of England's finest Renaissance period composers, Thomas Tallis. At first sight, its title might suggest a secular topic of romantic love, but it is in fact a religious text taken from John 14 in the Bible.

"If ye love me, keep my commandments, And I will pray the Father, and he shall give you another comforter, that he may abide with you forever; Even the spirit of truth."

Although it was first published during the reign of Elizabeth I in 1565, we know it was written before 1550 when it first appeared in the Wanley partbooks manuscript. This was during the reign of Elizabeth's father Henry VIII who had broken away from the Catholic church to form the Church of England, mandating that all services should be held in English rather than Latin. Thomas Tallis was one of the first composers to write sacred music in English, of which this is a fine example. Duration—2'

## **Stabat Mater Dolorosa - Giovanni Pergolesi**

The Stabat Mater Dolorosa is the first of twelve movements in the Stabat Mater by 18th Century Italian composer Giovanni Battista Pergolesi. It is a beautiful piece of music which portrays Mary's sadness and grief while witnessing her son's crucifixion. The words date back to the 13th Century and have been set by many composers; both before and after Pergolesi. Pergolesi's 1736 original is scored for two solo voices (soprano and alto), accompanied by two violins, viola, and basso continuo. The continuo part would normally be played by violoncello and organ or other keyboard instrument. This transcription for Clarinet Quartet covers all parts as an instrumental piece. Duration: approximately 4' 30"

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## **Abide with Me (Eventide)/Last Post**

The hymn tune "Eventide" was written by William H. Monk in 1861, but the Abide with Me text was written forty years earlier by Henry Lyte. Nevertheless, Eventide is the tune most associated with the hymn. The Last Post is one of the bugle calls used by the British Army to mark different times of the day. From the 1790s it signalled that officers had completed their last sentry-post inspection and the military camp had been secured for the night. In the 19th C. the Last Post became a tribute to those who had lost their lives in battle or at sea. It has since become an important part of wartime memorial services in many parts of the English speaking world, and is particularly associated with Remembrance Day on 11th November each year. Duration 2', 30"

## **When Peace Like a River (All is Well) - Spafford & Bliss**

The words of this hymn were inspired by a series of tragedies in the life of hymn writer, Horatio Spafford. He lost his 4 year old son in a Chicago fire in 1871 and two years later he lost all 4 of his daughters when the ship, SS Ville du Havre, sank enroute from the USA to England. Only his wife survived the journey. He wrote these words while he travelled to meet his grieving wife shortly afterwards. Published in 1876, it was set to a tune by Philip Bliss which is still known as Ville du Havre. This arrangement consists of all 5 verses, each with slightly altered harmonisation or articulation, to suit the words. The words to the hymn are shown in the score and in the first clarinet part, so the arrangement can be used in a worship setting. Verses can be omitted to suit your liturgical needs. Similarly, if the arrangement is used for an instrumental performance, verses can be omitted as required.

The original hymn had a 4 bar phrase followed by a 3 bar phrase, but later versions extend the last note in the 3 bar phrase to make it 4 bars. While this makes the phrasing more regular, it also makes the hymn a little static and does not make musical sense with the words in Verse 3. Duration: 5' to 5'30"

## **Lulajże Jezuniu**

Lulajże Jezuniu (Lullaby to Baby Jesus) is a traditional Polish Christmas carol which first appears in the 1705 Archdiocese Archives of Poznan in Poland, although it is thought to have been written in the 17th Century. Polish composer Frederick Chopin hints at the tune in the slow section of his Scherzo in B minor opus 20 for piano. This arrangement for Clarinet Quartet retains the carol's essential simplicity and beauty. It consists of two verses and choruses, with the second having a slightly more elaborate arrangement, so that it maintains the interest of performer and audience, without over-complicating its natural charm. Duration 2' 15".

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# Chanson de Matin

Edward Elgar (arr. Hugh Levey)

$\text{♩} = 84$

*dolce*

B♭ Clarinet 1  
*mf* *mf*

B♭ Clarinet 2  
*mf* *mp*

B♭ Clarinet 3  
*mf* *mp*

B♭ Bass Clarinet  
*mf* *mp*

8

B♭ Cl.1  
*mp*

B♭ Cl.2  
*p*

B♭ Cl.3  
*p*

B♭ B. Cl.  
*p*

15 *tr* *tr* poco rit.

B♭ Cl.1 *p* *dolciss.*

B♭ Cl.2 *mp*

B♭ Cl.3 *p*

B♭ B. Cl. *p*

22 accel. a tempo

B♭ Cl.1 *p* *mf* *p* *mf*

B♭ Cl.2 *mf* *f* *tr* *mp*

B♭ Cl.3 *p* *mf* *p* *mp*

B♭ B. Cl. *p* *mf* *p* *mp*

30

B♭ Cl.1 *p*

B♭ Cl.2 *mf* *f*

B♭ Cl.3 *p*

B♭ B. Cl. *p*

# If Ye Love Me

Thomas Tallis (Arr. Hugh Levey)

$\text{♩} = 80$

B♭ Clarinet 1

*p*

B♭ Clarinet 2

*p*

B♭ Clarinet 3

*p*

B♭ Bass Clarinet

*p*

7

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

# Stabat Mater

Giovanni Battista Pergolesi (Arr. H. Levey)

**Grave**

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet

*p*

*p*

*p*

*p*

4

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb B. Cl.

*delicato*

*mp*

*mp*



7

Bb Cl. 1 *mf* *p* *pp* *delicato*

Bb Cl. 2 *mp* *p* *pp* *delicato*

Bb Cl. 3 *mp* *p* *pp*

Bb B. Cl. *mp* *p*

10

Bb Cl. 1 *mp* *tr* *p*

Bb Cl. 2 *mp* *tr* *p*

Bb Cl. 3 *mp*

Bb B. Cl. *p*

13

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3 *p*

Bb B. Cl.

# Sunset - Abide with me - Last Post

V2. Clarinet Quartet Only

'Eventide' ( W H Monk) & Last Post (Arr. Hugh Levey)

$\text{♩} = 80$

The image shows a musical score for a Clarinet Quartet. It consists of two systems of staves. The first system contains four staves: Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, and Bb Bass Clarinet. The second system contains four staves: Bb Cl.1, Bb Cl.2, Bb Cl.3, and Bb B. Cl. The music is in 4/4 time with a tempo of quarter note = 80. Dynamics include *mp*, *p*, and *mf*. A large 'PREVIEW ONLY' watermark is overlaid on the score.

Bb Clarinet 1  
*mp*

Bb Clarinet 2  
*p*

Bb Clarinet 3  
*p*

Bb Bass Clarinet  
*p*

9

Bb Cl.1  
*mf* *mp* *mf*

Bb Cl.2  
*mf* *mp*

Bb Cl.3  
*mf* *mp*

Bb B. Cl.  
*mf* *mp*

17

B♭ Cl.1

B♭ Cl.2

B♭ Cl.3

B♭ B. Cl.

*mp*

*p*

*p*

23

B♭ Cl.1

B♭ Cl.2

B♭ Cl.3

B♭ B. Cl.

28

B♭ Cl.1

B♭ Cl.2

B♭ Cl.3

B♭ B. Cl.

*mp*

*mp*

*mp*

# When Peace, Like a River

Lyrics - Horatio Spafford

Philip Bliss (arr. Hugh Levey)

**Slowly** Verse 1

When peace, like a river attend-eth my way, When  
sor-rows like sea billows roll, What-ev-er my lot Thou hast

5

11 Chorus

B♭ Cl. *taught me to say, It is well, it is well with my soul. It is*

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

17

B♭ Cl. *well with my soul, It is well, it is well with my*

B♭ Cl. *It is well with my soul,*

B♭ Cl. *It is well with my soul,*

B♭ B. Cl. *It is well with my soul,*

24 Verse 2

B♭ Cl. *When Sa tan should buf - fet, if tri - als should come, Let*

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

# Lulajże Jezuniu (Lullaby for Baby Jesus)

## Polish Carol

Traditional (Arr. Hugh Levey)

$\text{♩} = 70$  Intro Verse

B♭ Clarinet 1 *p* *mp*

B♭ Clarinet 2 *p*

B♭ Clarinet 3 *p*

B♭ Bass Clarinet *p*

9 Chorus

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

17

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

*pp*

*pp*

*pp*

*pp*

25

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

*p*

*pp*

*pp*

*pp*

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