

From Rags to Races

Six lively and fun quartets

VARIOUS COMPOSERS ARR. HUGH LEVEY



CLARINET QUARTET

SCORE & PARTS

From Rags to Races: 6 lively and fun quartets

VARIOUS COMPOSERS

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Cover images: (1) Horse Racing drawing, English c.1850, Unknown author, Public domain, via Wikimedia Commons, (2) Clarinet, Yamaha Corporation, CC BY-SA 4.0, via Wikimedia Commons

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Il est Bel et Bon - Pierre Passereau

Pierre Passereau (14??-1547) was a French composer of Chansons during the Renaissance period. Chansons were secular songs which often spoke of nature, but could also be bawdy. *Il est Bel et Bon* is a great example of lively Renaissance polyphony with each voice entering quickly after another, in imitation. The words are sung by two women who are comparing the virtues of their husbands. One tells the other that her husband looks after the chickens while she has some fun. As with many Chansons, the words and music emulate the sounds of animals. In the last line, you can hear the chickens clucking away as they are being fed by her husband. Another interpretation might be that it is the sound of the women gossiping. Duration - 1 minute, 30 seconds

Scarecrow Rag - Will B. Morrison

Pierre Passereau (14??-1547) was a French composer of Chansons during the Renaissance period. Chansons were secular songs which often spoke of nature, but could also be bawdy. *Il est Bel et Bon* is a great example of lively Renaissance polyphony with each voice entering quickly after another, in imitation. The words are sung by two women who are comparing the virtues of their husbands. One tells the other that her husband looks after the chickens while she has some fun. As with many Chansons, the words and music emulate the sounds of animals. In the last line, you can hear the chickens clucking away as they are being fed by her husband. Another interpretation might be that it is the sound of the women gossiping. Duration - 1 minute, 30 seconds

Sour Grapes Rag - Will B. Morrison

Sour Grapes Rag was published a year later than Scarecrow Rag by his own publishing company, in Indianapolis. This rag follows the same thematic structure as Scarecrow Rag: AA BB A CC B, which is close to being the classic rag structure. The B section is notable for some unusual offbeats in the left hand (bass clarinet in this arrangement). Rags often roll along without much light and shade, but the opening of the Trio section of Sour Grapes (C) is especially light and delicate. It deserves to be better known. This arrangement for Clarinet Quartet remains faithful to the original piano version, but some minor errors in the original published rag have been corrected, and it has been transposed down a tone to suit clarinets. *Duration: 3 minutes*

Scaramouche - Charles Godard

Charles Godard was one of the pseudonyms of the prolific, but little known, German composer Franz Behr (1837 to 1898). He also wrote under the names of G. Bachmann, Francesco d'Orso, Charles Morley, and his own name. Behr's compositions were mostly salon pieces for piano; many of which were published as sheet-music during his life-time and some also as piano rolls. Although woodwindly.com has been unable to find a complete list of his works, Behr's opus numbers exceeded 500. "Scaramouche—Galop brillant (Carnaval No.6)" appears in N. Simrock's "Favourite Duets for Pianoforte Volume 1" of 1914, under the name of Charles Godard. The collection indicates that Simrock first published Godard's Scaramouche in 1893. Duration: 2 minutes 15 seconds.

Blaydon Races—Traditional from Northern England

The small town of Blaydon lies a few miles west of Newcastle in the north east of England and would have been fairly rural in the 19th Century when it became the scene of a famous annual horse race, immortalised in the words of this song. It tells the tale of a group of men and women on a boozy day trip to the races from Newcastle on 9th June 1862 and the mishaps they had along the way; a wheel flying off the bus, someone getting a broken nose, and torrential rain that made everything muddy. The words were written by local music-hall performer and song-writer Geordie Ridley in the same year. Although the story was not based on a specific series of real events, it paints the scene of what race day was like, with all its fun, jollity and mishaps. Blaydon Races has become a local 'national anthem' for the people of north east England, especially around the city of Newcastle and the town of Gateshead. Locals sing this song on many occasions, including the soccer matches of Newcastle United Football Club. It is also the Regimental Song of The Royal Regiment of Fusiliers . Duration—2 minutes 45 seconds to 3 minutes

Jingle Bells - James Pierpoint

The ever popular Jingle Bells was written by James Pierpoint in 1857 with the title, "The One Horse Open Sleigh". It was not written as a Christmas Song, but it became associated with the festive season during the 1860s and 70s, and is now a firm Christmas favourite. Although attributed to Pierpoint, some authors suggest that little of the work was original. This simple and effective arrangement was created for a Scottish disabled children's charity, to help support their Christmas celebrations during the challenging year of 2020. The 'Saturday Cafe Clubs' is based in Glasgow: Charity registration number SC046501. Please include this dedication if you record or perform this arrangement please. Thank you. Duration: 1'35"

Il est Bel et Bon (*He is Handsome & Good*)

Pierre Passereau (?-1547) Arr. Hugh Levey

$\text{♩} = 94$

B♭ Clarinet

B♭ Clarinet

B♭ Clarinet

B♭ Bass Clarinet

6

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

The musical score is written for four woodwind parts: B♭ Clarinet, B♭ Clarinet, B♭ Clarinet, and B♭ Bass Clarinet. The tempo is marked as quarter note = 94. The key signature is one flat (B♭). The score is divided into two systems. The first system contains measures 1-5, and the second system contains measures 6-10. A large 'PREVIEW ONLY' watermark is diagonally across the page.

12

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

17

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

22

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

The image shows a musical score for four B♭ instruments: three B♭ Clarinets (Cl.) and one B♭ Bass Clarinet (B. Cl.). The score is divided into three systems, with measure numbers 12, 17, and 22 indicating the start of each system. The key signature is one flat (B♭). The notation includes various musical symbols such as notes, rests, and dynamic markings (accents). A large, diagonal watermark reading 'PREVIEW ONLY' is overlaid across the entire page.

Scarecrow Rag

W. B. Morrison (arr. Hugh Levey)

Andante

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

The image displays a musical score for the piece 'Scarecrow Rag' by W. B. Morrison, arranged by Hugh Levey. The tempo is marked 'Andante'. The score is written for four parts: B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, and B♭ Bass Clarinet. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature is one flat (B♭), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sfz* (sforzando) and *mf* (mezzo-forte). A large, diagonal watermark reading 'PREVIEW ONLY' is overlaid across the center of the page.

9

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

sfz

f

f

f

13

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

fz

fz

18

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

mp

mp

mp

PREVIEW ONLY

Sour Grapes Rag

Will B. Morrison (arr. Hugh Levey)

B♭ Clarinet

B♭ Clarinet

B♭ Clarinet

B♭ Bass Clarinet

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

8

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

f

f

f

f

3

12

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

mf

mf

mf

mf

Scaramouche - Galop Brillant

Charles Godard (arr. Hugh Levey)

Vivace **Con Brio**

B♭ Clarinet

B♭ Clarinet

B♭ Clarinet

B♭ Bass Clarinet

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

ff *sffz* *sffz* *f*

ff *sffz* *sffz* *f*

ff *sffz* *sffz* *mf*

ff *sffz* *sffz* *f*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

Blaydon Races

Lyrics: Geordie Ridley

Traditional (arr. Hugh Levey)

$\text{♩} = 112$

Verse

B♭ Clarinet

mf

B♭ Clarinet

mf *mp*

B♭ Clarinet

mf *mp*

B♭ Bass Clarinet

mf *mp*

7

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

mp

13

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

mp

19 Chorus

B♭ Cl. *mf*

B♭ Cl. *mf*

B♭ Cl. *mf*

B♭ B. Cl. *mf*

26

32

The image shows a musical score for four B♭ instruments: three Clarinets (B♭ Cl.) and one Bass Clarinet (B♭ B. Cl.). The score is divided into three systems. The first system begins at measure 19, marked 'Chorus', and includes a 'mf' (mezzo-forte) dynamic marking. The second system begins at measure 26. The third system begins at measure 32. A large, diagonal 'PREVIEW ONLY' watermark is overlaid across the center of the page. The notation includes various musical symbols such as notes, rests, and slurs.

Jingle Bells

James Pierpoint arr. Hugh Levey

$\text{♩} = 86$

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

6

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

mf *f* *mf* *mf*

3

3

3

PREVIEW ONLY

11

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

17

B♭ Cl. 1

B♭ Cl. 2

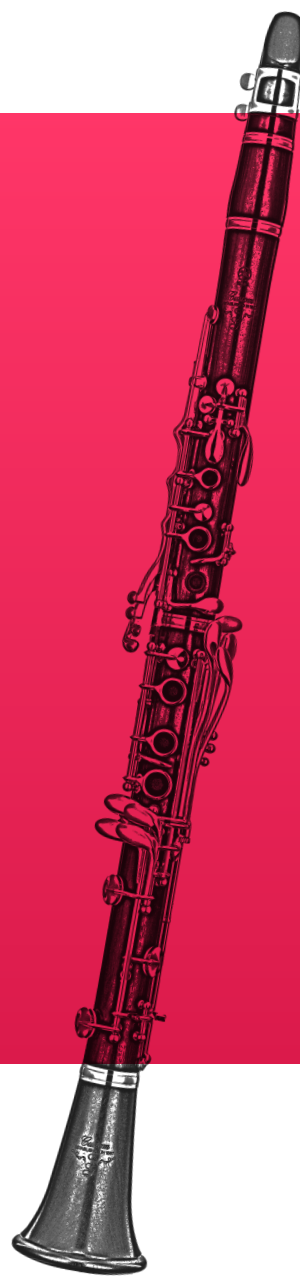
B♭ Cl. 3

B♭ B. Cl.

Calm & Contemplation

Six Calming Quartets

VARIOUS, ARR. HUGH LEVEY



CLARINET QUARTET

SCORE & PARTS

Calm & Contemplation: 6 Thoughtful Quartets

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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"

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".

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 *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* *mp* *tr*

B♭ Cl.3 *p* *mf* *p* *mp*

B♭ B. Cl. *p* *mf* *p* *mp*

30 *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

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

p

p

p

p

p

delicato

mp

mp

4

7

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

mf

p *delicato*

pp

mp

p

pp

mp

p

pp

mp

p

10

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

mp

tr

p

mp

tr

p

mp

p

p

13

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

p

Sunset - Abide with me - Last Post

V2. Clarinet Quartet Only

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

$\text{♩} = 80$

B♭ Clarinet 1
mp

B♭ Clarinet 2
p

B♭ Clarinet 3
p

B♭ Bass Clarinet
p

9

B♭ Cl.1
mf

B♭ Cl.2
mf

B♭ Cl.3
mf

B♭ B. Cl.
mf

mp

mp

mp

mp

mf

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

B♭ Clarinet

When peace, like a river at - tend - eth my way, When

B♭ Clarinet

B♭ Clarinet

B♭ Bass Clarinet

5

B♭ Cl.

sor - rows like sea bil-lows roll, What - ev - er my lot Thou hast

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

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