

Foreword

Christmas has always been my favorite holiday, and over the years, I've enjoyed exploring the vast world of Christmas Carols. Our most beloved carols come to us from all over the world, with our Advent and Christmas services acting as a multicultural melting pot of tunes and texts. This diversity of represented nations is part of what makes our holiday services so enchanting.

For this collection, I chose to focus on tunes from a single nation: England. Despite their common heritage, the tunes in this collection run the gamut in terms of moods and tempi. Some are well known, others less so. I have attempted to cast each tune in a unique light, in the hopes of bringing some new meaning to the piece. I pray you enjoy playing them as much as I enjoyed writing them, and that they enhance your Advent and Christmas worship.

—Jason W. Krug

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Boar's Head Carol

19th Century English
Arranged by JASON W. KRUG (ASCAP)

With energy $\text{♩} = 80$

The musical score is written for piano in G major (one sharp) and 2/2 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*mp*) dynamic. The second system starts at measure 4. The third system starts at measure 8 and includes a mezzo-forte (*mf*) dynamic marking. The fourth system starts at measure 12. The score features various musical notations including eighth notes, quarter notes, half notes, and rests, with some measures containing ties or slurs. The piece concludes with a final double bar line at the end of the fourth system.

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Greensleeves

Traditional English
Arranged by JASON W. KRUG (ASCAP)

Smoothly Flowing ♩ = 85

The musical score for Greensleeves is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4.

- System 1 (Measures 1-4):** The bass staff begins with a piano (*p*) dynamic. Measures 1 and 3 contain whole notes in the bass staff, while measures 2 and 4 contain half notes. The treble staff has whole notes in measures 1 and 3, and half notes in measures 2 and 4. Slurs connect the notes in the treble staff across measures.
- System 2 (Measures 5-8):** The bass staff continues with a steady eighth-note accompaniment. The treble staff has half notes in measures 5 and 7, and quarter notes in measures 6 and 8. Slurs are present in both staves across measures.
- System 3 (Measures 9-12):** The treble staff begins with a mezzo-piano (*mp*) dynamic. Measures 9 and 11 contain whole notes, while measures 10 and 12 contain half notes. The bass staff continues with eighth notes. Slurs are present in both staves across measures.
- System 4 (Measures 13-16):** The treble staff has whole notes in measures 13 and 15, and half notes in measures 14 and 16. The bass staff continues with eighth notes. A *poco rit.* (ritardando) marking is placed over the final measure (16).

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Sussex Carol

Traditional English
Arranged by JASON W. KRUG (ASCAP)

Not too fast ♩ = 110-120

The musical score for "Sussex Carol" is a piano arrangement in 6/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Not too fast" with a quarter note equal to 110-120 beats per minute. The score is divided into four systems, each with a measure number (1, 4, 8, 12) at the beginning of the first staff. The first system starts with a forte (*ff*) dynamic. The second system begins with a measure rest. The third system continues the melodic and harmonic development. The fourth system includes a mezzo-piano (*mp*) dynamic marking and a crescendo leading to a forte (*f*) dynamic. The arrangement uses various musical notations including eighth notes, quarter notes, half notes, and rests, with phrasing slurs and breath marks indicating the intended performance style.

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The First Noel

W. Sandys' *Christmas Carols*, 1833
Arranged by JASON W. KRUG (ASCAP)

Dreamily ♩ = 100

The musical score is written for piano in 4/4 time, featuring a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#). The tempo is marked 'Dreamily' with a quarter note equal to 100 beats per minute. The score is divided into four systems, each containing four measures. The first system begins with a mezzo-piano (*mp*) dynamic. The melody in the treble staff is characterized by dotted half notes and eighth-note patterns, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final cadence in the fourth system.

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Good King Wenceslas

13th Century Spring carol
Arranged by JASON W. KRUG (ASCAP)

Playfully $\text{♩} = 90$

mp

(melody)

5

9

13

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Coventry Carol

Traditional English
Arranged by JASON W. KRUG (ASCAP)

Rubato

5

9

Hauntingly ♩ = 75

13

mp

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God Rest Ye Merry, Gentlemen

English carol
Arranged by JASON W. KRUG (ASCAP)

Molto rubato

Gently ♩ = 90

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The Cherry Tree Carol

English Folk carol

Arranged by JASON W. KRUG (ASCAP)

Joyously ♩ = 100

The musical score for 'The Cherry Tree Carol' is written for piano in 3/4 time, key of D major. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic and a 'no pedal' instruction. The second system starts at measure 4. The third system starts at measure 8 and includes a 'with pedal' instruction. The fourth system starts at measure 12. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece concludes with a final chord in the bass staff at the end of the fourth system.

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The Holly and the Ivy

English Folk carol

Arranged by JASON W. KRUG (ASCAP)

Dancelike ♩ = 110

The piano score for 'The Holly and the Ivy' is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Dancelike' with a quarter note equal to 110 beats per minute. The score is divided into four systems, each containing two staves (treble and bass clef). The first system begins with a mezzo-forte (*mf*) dynamic. The second system starts at measure 5. The third system starts at measure 9 and includes a crescendo leading to a forte (*f*) dynamic. The fourth system starts at measure 13 and includes a mezzo-forte (*mf*) dynamic. The music features a mix of chords and single notes, with some measures containing rests.

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In the Bleak Midwinter

Gustav Holst

Arranged by JASON W. KRUG (ASCAP)

Pastorally ♩ = 70

mf

with pedal

p

mp

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Once in Royal David's City

Henry J. Gauntlett

Arranged by JASON W. KRUG (ASCAP)

Simply ♩ = 65

The musical score is written for piano in 4/4 time. It begins with a tempo marking of 'Simply ♩ = 65'. The first system (measures 1-3) features a melody in the right hand and a bass line in the left hand, with dynamic markings of *mf*, *p*, and *mf*. The second system (measures 4-6) starts with a *poco rit.* marking and includes a long melisma in the right hand. The third system (measures 7-9) is marked *mp*. The fourth system (measures 10-12) continues the piece. The score is divided into four systems, with measure numbers 4, 7, and 10 indicated at the start of their respective systems.

It Came Upon the Midnight Clear

Traditional English

Arranged by JASON W. KRUG (ASCAP)

Delicately ♩ = 80

The musical score is written for piano in 3/4 time, featuring a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each containing three measures. The first system begins with a piano (*p*) dynamic marking. The second system begins with a mezzo-piano (*mp*) dynamic marking. The third system continues the melody and accompaniment. The fourth system concludes with a long, horizontal oval slur spanning across the final two measures of the system, indicating a sustained or glissando effect in the bass line.

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