

Gwyneth Walker

The Friendly Beasts
and other Christmas Carols

for Mixed Chorus, Piano and Clarinet



1. Born in Bethlehem
2. The Friendly Beasts
3. Angels Singing

The Friendly Beasts

Duration: 14 minutes

*Dedicated to Northsong Chorus, Anne K. Hamilton – Music Director,
Amos Hamilton – Clarinet, and Vivian Spates – Piano
Premiered on December 1, 2017 – Barton, Vermont*

The Friendly Beasts and other songs is a set of adaptations of familiar Christmas carols. The songs were chosen for their character and personality, which might translate well into colorful arrangements.

“Born in Bethlehem” is a *numbers song*, similar to “The Twelve Days of Christmas.” Each group traveling to the Nativity, or associated with Jesus, is presented in ascending numerical order, from one to twelve. [“One for the little bitty Baby... Twelve for the Twelve Apostles”] Once the complete set has been introduced, the numbers are performed in reverse order, in a frantic race (*prestissimo*) from twelve to one. This is an energetic song!

“The Friendly Beasts” portrays the animals who have protected Jesus and Mary during the birth. Each animal proudly takes its turn announcing its contribution. The donkey carried Mary “up hill and down.” The dove “cooed” the Child to sleep. At the end of the song, all of the animals reappear in quick succession: donkey, cow, sheep, dove. They recount the gifts they brought to Immanuel.

The third song, “Angels Singing,” is based on the carol “Angels We Have Heard on High.” This new arrangement opens with shepherds (Tenor and Baritone soli) hearing angel voices, “o’er the mountains, guided by a Holy light.” A few angels (women’s voices) sing in the distance. The carol now shifts to full chorus. Often, the men portray the shepherds, and the women sing as angels.

The Clarinet plays a featured role in these songs, enhancing the message of the lyrics. For example, in the first song, the phrase “Children, go where I send thee” is matched by the Clarinet scampering up a scale as children setting forth on a trip. And the next line, “How shall I send thee?” has the Clarinet/children coming back down the scale, returning home.

In “The Friendly Beasts,” the Clarinet associates with each animal, *braying* as a donkey, warmly *mooring* as a cow, embellishing as a sheep with “curly horns,” and *fluttering* upward with trills as a dove in flight. Throughout the set, the versatile nature of the CL is called upon to present a wide range of roles: rhythmic, melodic, *animal*, angelic, blending with the chorus, emerging as a soloist. Perhaps by the end, the listener might conclude that the Clarinet has portrayed every character in the songs!

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Further information concerning Gwyneth Walker and her works is available at
www.gwynethwalker.com

The Friendly Beasts

and Other Christmas Carols

for Mixed Chorus, Piano and Clarinet

Traditional
G. Walker, alt.

Gwyneth Walker

1. Born in Bethlehem

Emphatically, unrushed ♩ = 80
as a "call to action"

[B♭ Clarinet]

lightly tongued

f

6

11

molto rit.

A **Faster** ♩ = 112 (steady tempo)
separate (but not too dry)

16

f

slight pedal

21

f *spirited, with energy*

S
A

Chil - dren go where I send thee! _____

f *spirited, with energy*

T
B

Chil - dren go where I send thee! _____

26 *(going forth)* *(returning home)*

Cl. *f*

S
A
T
B

How shall I send thee? _____

How shall I send thee? _____

B Soprano Solo

30 *mf*

S

B I'm gon - na send thee one by one, one for the lit - tle bit - ty Ba - by that was

mf lightly

34 **C**

Cl. *f*

S
A
T
B

All f

born, born, born in Beth - le - hem. _____

born, born, born in Beth - le - hem. _____

C

40

Cl.

S
A

T
B

f spirited, with energy

Chil - dren go where I

f spirited, with energy

Chil - dren go where I

46

Cl.

S
A

T
B

f

(going forth)

(returning home)

send thee! _____ How shall I send thee? _____

send thee! _____ How shall I send thee? _____

D Solo *mf*

51

T I'm gon - na send thee two by two, two for Paul and Si - las,

B Solo *mf*

D I'm gon - na send thee two by two, two for Paul and Si - las,

55

Cl. Soprano Solo (same as at letter B)

S *mf* All *f* >

A one for the lit - tle bit - ty Ba - by that was born, born,

T All *f* >

B born, born,

59 **E**

Cl. >

S >

A born in Beth - le - hem.

T >

B born in Beth - le - hem.

E

64 *f* spirited, with energy

S
A

Chil - dren go where I

T
B

Chil - dren go where I

69 *f* (going forth) (returning home)

S
A

send thee! _____ How shall I send thee? _____

T
B

send thee! _____ How shall I send thee? _____

F 2 Soli (distinct from solo at letter B)

74 *mf*

S

I'm gon - na send thee three by three, three for the He - brew chil - dren,*

Solo *mf*

A

I'm gon - na send thee three by three, three for the He - brew chil - dren,*

F

*Shadrach, Meschach and Abednego

78 G

Cl. 

(same as at letter B)
Solo *mf* All *f*

S
A 


2 Soli (same as at letter D) *mf* All *f*


T
B 

one for the lit-tle bit-ty Ba - by that was born,
two for Paul and Si - las, born,




83


Cl. 

S
A 

born, born in Beth - le - hem.

T
B 

born, born in Beth - le - hem.



89 H Joyfully

Cl. 

H Joyfully



93

Cl.

97 **I**

Cl.

102 **J (a tempo)**

Cl.

S
A

T
B

f

Chil - dren go where I send thee! _____

f

Chil - dren go where I send thee! _____

J (a tempo)

107 *(going forth)* *(returning home)*

Cl. *(f)*

S
A

T
B

How shall I send thee? _____

How shall I send thee? _____

111 **K**

Cl. [four] *mf*

4 Singers (*distinct from the 2 soloists at letter D*) *mf*

T

I'm gon - na send thee four by four, _____ four for the four that

B

I'm gon - na send thee four by four, _____ four for the four that

K

116 [four] [five]

Cl. *[Musical notation]*

any 5 Singers

S *mf*
Five for the gos - pel preach - ers, _____

A *mf*
Five for the gos - pel preach - ers, _____

T
stood at the door* _____

B
stood at the door* _____

[Piano accompaniment]

121 [six]

Cl. *[Musical notation]*

any 6 Singers

T *(mf)*
Six for the six that nev - er got fixed** _____

B *(mf)*
Six for the six that nev - er got fixed** _____

[Piano accompaniment]

* The four men who carried their crippled friend to Jesus for healing.
 **Six sinners who never changed their ways.

125 [seven]

Cl. *mf*

S *mf*

A *mf*

any 7 Singers

Sev - en for the sev - en that went up to Heaven,*

Sev - en for the sev - en that went up to Heaven,*

[M] 129 [eight]

Cl. *mf*

S *mf*

A *mf*

any 8 Singers

any 9 Singers

Nine for the

Nine for the

T *mf*

B *mf*

Eight for the eight that stood at the gate,**

Eight for the eight that stood at the gate,**

* Seven stars in Ursa Major.

**The eight people who entered Noah's ark.

134

Cl. *shimmering*

S
 nine that dressed so fine!*

A
 nine that dressed so fine!*

(a sigh of admiration)

p *f*

p *f*

p *f*

Leg.

139

Cl. *rit.*

S
 Ah

A
 Ah

T
 Ten for the Ten Com - mand - ments,

B
 Ten for the Ten Com - mand - ments,

All f firmly, with conviction

All p

All p

All f firmly, with conviction

rit.

*The nine orders of angels in Heaven.

154

Cl.
S
A
T
B

born, born in Beth - le - hem.
born, born in Beth - le - hem.

159

Cl.
S
A
T
B

p sub. *mf*

164

p *mf*

14 **R**
168

Cl. *p* *mf*

S
A *p* (more rhythm than pitch) *mf*
Chil - dren, chil - dren, chil - dren, chil - dren,

T
B *p* (more rhythm than pitch) *mf*
Chil - dren, chil - dren, chil - dren, chil - dren,

R

172 *rit.*

Cl. *f*

S
A *f*
chil - dren, chil - dren, GO WHERE I SEND THEE!

T
B *f*
chil - dren, chil - dren, GO WHERE I SEND THEE!

rit.

sub.
Red.

178 (rit.)

Cl. *gliss.*

S A

T B

S Start very slowly, *accel. poco a poco* (to m. 202)

Bass Solo *p*

I'm gon-na send thee twelve by twelve,

(rit.)

gliss.

S Start very slowly, *accel. poco a poco* (to m. 202)

p

(200)

182 (accel.)

S Solo *p*

A Solo *p*

T Solo *p* *a few voices*

B (Solo) (*p*) *a few voices*

'leven for the 'leven de - rid - ers,

twelve for the Twelve A - pos - tles, Ten for the Ten Com -

(accel.)

T Less slowly (*accel.*)

T Less slowly (*accel.*)

187 *(accel.)* **Faster *(accel.)***
 (original tempo $\text{♩} = 112$)

Cl. *mp*

S *a few voices*
 Nine for the nine that dressed so fine,

A *a few voices*
 Nine for the nine that dressed so fine,

T *All mp*
 mand - ments, Eight for the eight that stood at the gate,

B *All mp*
 mand - ments, Eight for the eight that stood at the gate,

(accel.) **Faster *(accel.)***
 (original tempo $\text{♩} = 112$)

mp
with pedal

192 *(accel.)* **Quickly *(accel.)***

Cl. *All mp*

S *All mp*
 Seven for the seven that went to Heaven, Five for the gos - pel

T *All mp*
 Six for the six that nev - er got fixed,

(accel.) **Quickly *(accel.)***

197 (*accel.*) U Very quickly (*accel.*)

Cl. *mf* *mf*

S A preach - ers, Three for the He - brew

T B Four for the four that stood at the door,

(*accel.*) U Very quickly (*accel.*)

201 (*accel.*) As fast as possible! ($\text{♩} = 132$ at least)

Cl. *tr* *tr* *tr*

S A chil - dren, One for the lit - tle bit - ty

T B Two for Paul and Si - las,

(*accel.*) As fast as possible! ($\text{♩} = 132$ at least)

This introduction provides the chorus a time to rest, and the clarinet to change instruments from B \flat to A.

2. The Friendly Beasts

Flowing tempo $\text{♩} = 60$ (conduct in one)

tenderly, as the animals protecting Baby Jesus

mf
with pedal

8

LH
Ped.

15

Ped.

21

p
Ped. *simile*
Ped. *simile*

28

[A] [Clarinet in A]

Cl.

S
A

Je - sus, our broth - er, kind and good, *

[A]

(*p*)

*All cut-offs for notes tied over the barline should be executed on the down beat of the following measure

34

Cl.

S
A

was hum - bly born in a sta - ble rude.

40

Cl.

p

T
B

And the friend - ly beasts a - round him stood.

46

Cl.

S
A

T
B

Je - sus our broth - er, kind and good.

Je - sus our broth - er, kind and good.

B

52

Cl.

S
A

T
B

mf

mf

58

[C]

roughly, as a donkey braying

Cl.

T
B

mf

f

"I," said the don - key, shag - gy and brown, _____ *roughly, as a donkey braying*

[C]

f

64

Cl.

T
B

mf

f

"I car - ried his moth - er up hill and down." _____

mf

f

70

Cl.

S
A

mf

"I car - ried her safe - ly to Beth - le - hem town." _____

T
B

mf

f

76

Cl.

S
A

"I," said the don - key, shag - gy and brown. _____

T
B

"I," said the don - key, shag - gy and brown. _____

mf

f

D

D

82

Cl. *mf*

S

A

88

E *with warmth of a cow*

Cl.

Alto *mf* with warmth of tone

A "I," said the cow all white and red, warmly, gently (as if petting a calf)

E

94

with much pedal

Cl.

+Sop. *mf* with warmth of tone

S "I," gave him my man - ger for his bed."

A

100

Cl.

S
A

mf with warmth of tone

T
B

"I gave him my hay to pil - low his head." _____

112

118

G

Cl. **G**

T B "I," said the sheep with curly y

G the flourishes of the "curly horn"

with pedal

122

* "Sheep with curly horn" motive

Cl.

T B horn, "I gave him my

*Chorus may shake their heads as Clarinet plays "curly horn" motive.

126

Cl.

T
B

wool for a blank - et wool warm."

130

Cl.

S
A

"He wore my coat on Christ - mas

134

Cl.

S
A

morn.

*Chorus may shake their heads as Clarinet plays "curly horn" motive.

137

S
A

T
B

“I,” said the sheep with curl - - - y

H

141

Cl.

S
A

T
B

horn.”

horn.”

H

145

Cl.

I

(mf)

I

(mf)

with pedal

with slight pedal

*Chorus may shake their heads as Clarinet plays “curly horn” motive.

151

Cl.

157

Cl.

S
A

mf

Ah, _____

163

Cl.

p
p (perhaps just a few voices)

S

div.

Ah, _____ "I," said the dove from the raft - ers high, _____

A

Ah, _____ "I," said the dove from the raft - ers high, _____
gentle tremolo, as a bird in flight

p

(Ped.) _____ with much pedal

*Join the "Ah" and "I" as one vowel sound.

169 *as a dove in flight*

Cl. *p*

S "I cooed him to sleep that he should not

A "I cooed him to sleep that he should not

174

Cl.

S cry."

A cry."

T B *p tenderly*
(perhaps jus a few voices)

"We cooed him to sleep, my

tenderly

Leo.

179

Cl. *tr*

S *pp* Ah, "I," said the dove from the

A *pp* Ah, "I," said the dove from the

T *pp* very tenderly
o (falsetto) mate and I. "I," said the dove from the

B

pp *p*

(Ped.) with pedal

185

Cl. **K**

S raft - - - ers high.

A raft - - - ers high.

T raft - - - ers high.

B

K

191 *rit.* **L** Slower $\text{♩} = 60$

Cl. *mf*

S
A

T
B

All *mf*
Thus all the beasts by

All *mf*
Thus all the beasts by

mf

rit. **L** Slower $\text{♩} = 60$
(cue-sized notes are for rehearsal only) [to m. 205]

196

Cl.

S
A

T
B

some good spell _____ in the sta - ble dark were glad to tell _____

some good spell _____ in the sta - ble dark were glad to tell _____

200

Cl.

S
A

T
B

of the gifts they gave Im - man - u - el, _____ the

of the gifts they gave Im - man - u - el, _____ the

204

Cl.

S
A

T
B

gifts they gave Im - man - u - el!

gifts they gave Im - man - u - el!

accel. **M** *a tempo* ♩ = 60

accel. **M** *a tempo* ♩ = 60
Play

N [Recap of the animals]

roughly, as a donkey braying

208

Cl.

S
A

T
B

N [Recap of the animals]

roughly, as a donkey braying

f

O

with warmth of a cow

213

Cl.

S
A

T
B

p

unis. p warmly

Hmm

unis. p warmly

Hmm

O

gently "petting a calf" style

p

Ped.

P * "Sheep with curly horn" motive

218

Cl. *mf*

P with flourishes of the "curly sheep's horn"

mf

rit.

222

Cl. *p* *rit.* *f*

T B *p* Ah, _____

Q *rit.*

p

226

R Slower *f* in celebration

S A These are the gifts they gave Im - man - u -

T B These are the gifts they gave Im - man - u -

f in celebration

R Slower
(cue-sized notes
are for rehearsal only)

f Play *f*

*Chorus may shake their heads as Clarinet plays "curly horn" motive.

230

Cl. *(f)*

S
el!

A
el!

T
el!

B
el!

Ped.

3. Angels Singing

Solo
mf enraptured, as a shepherd looking up at the stars
freely

T

To suggest a night sky filled with stars rapidly, unmeasured, blurred

An - gels, I hear an - gels sing - ing,

pp

una corda

ped.

T

an - gels sing - ing through the night.

Solo
mf enraptured, as a shepherd looking up at the stars
freely

B

O'er the moun - tains,

(u. c.)

(ped.)

B

voi - ces ring - ing, guid - ed by a Ho - ly light...

(u. c.)

(ped.)

continue without pause
 (ca. 30 sec.)

A At a joyous, moderate tempo ♩ = 132

(the angels)

a few voices *p* from afar

(the angels)

a few other voices answer

S
A

Ah Ah — Al - le - lu - ia! Ah Ah — Al - le - lu - ia!

A At a joyous, moderate tempo ♩ = 132

p

5 [B♭ Clarinet]

Cl.

p gently

rhythmically

(*p*)

with slight pedal

9 **B**

Cl.

lightly tongued

mf

S
A

mf

An - gels we have heard on high, ——— sweet - ly sing - ing

T
B

All *mf*

An - gels we have heard on high, ——— sweet - ly sing - ing —

B

mf

13

Cl.

S
A

T
B

o'er the plains. _____ And the moun - tains in re - ply _____

o'er the plains. _____ And the moun - tains in re - ply _____

17

Cl.

S
A

T
B

_____ ech - o - ing their joy - ous strains. _____

_____ ech - o - ing their joy - ous strains. _____

21 **C** "Star motive" (upward octave leap)

Cl. *tr* *tr* *tr*

S
A
Glo - - - - - ri - a

T
B
Glo - - - - - ri - a

C

25

Cl. *tr* *tr*

S
A
in ex - cel - sis De - o, Glo - - - - -

T
B
in ex - cel - sis De - o, Glo - - - - -

29

Cl.

S
A

T
B

ri - a in ex - cel - sis De - - -

ri - a in ex - cel - sis De - - -

33

Cl.

S
A

T
B

o. _____

o. _____

37 **D**

Cl. *p*

S
A *p from afar*
as angel voices
Al - le - lu - ia!

T
B *unis. (mf)*
Shep - herds, why this ju - bi - lee? _____ Why your joy - ous

D *p from afar*

(mf)

41

Cl.

S
A Al - le - lu - ia! Al -

T
B strains pro - long _____ What the glad - some ti - dings be _____

p

(mf)

p

45

Cl.

S
A

T
B

le - lu - ia! al - le - lu - ia!

Which in - spire your heaven - ly song? _____

p

(mf)

49 [E]

Cl.

S
A

T
B

Glo - - - - - ri - a

Glo - - - - - ri - a _____

[E]

mf

tr

mf

53

Cl. *tr*

S
A

T
B

in ex - cel - sis De - o, Glo - - - -

in ex - cel - sis De - o, Glo - - - -

57

Cl. *tr*

S
A

T
B

- - - - ri - a in ex - cel - sis De - - -

- - - - ri - a in ex - cel - sis De - - -

61

Cl.

S
A

T
B

65 **F** *lightly tongued*

Cl.

mf

S
A

mf

Come to Beth - le - hem and see _____ Him whose birth the

p with excitement

T
B

O__ see, O__ see Him! ____

F

mf

p

mf

69

Cl. 

S
A 
an - gels sing. _____ Come, a - dore on bend - ed knee _____

T
B 
... the an - gels sing. ... on _____


p *mf*

73

Cl. 

S
A 
_____ Christ, the Lord, the new - born King. _____

T
B 
bend - ed knee to Christ, ... the new - born King.


p *mf* *p*

77 **G**

Cl. *mf*

S
A *(mf)*

Glo - - - - - ri - a

T
B *mf*

Glo - - - - - ri - a

G

mf

81

Cl.

S
A

in ex - cel - sis De - o, Glo - - - - -

T
B

in ex - cel - sis De - o, Glo - - - - -

85

Cl.

S
A

T
B

ri - a in ex - cel - sis De - - -

89


Cl.

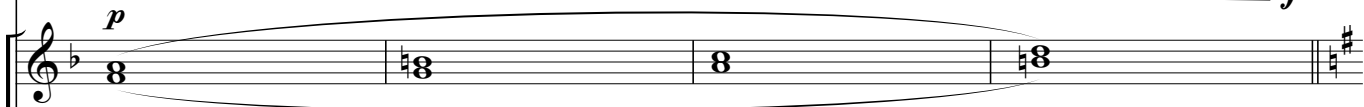
S
A


T
B

o. _____


93 **H** *accel.*

Cl. 


S *angel voices rising*
p 
Ah _____ *f*


A *p* 
Ah _____ *f*


H *accel.*



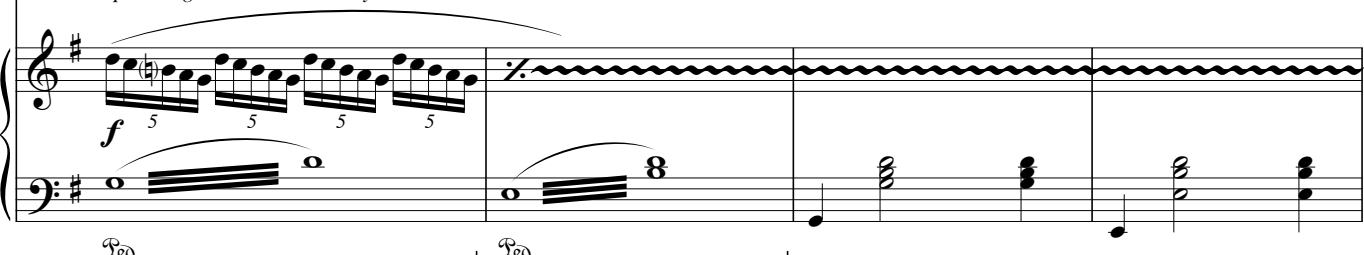
97 **Faster** ♩ = 144, *with excitement*

Cl. *f* 

T *p* 
Ah, _____

B *p* 
Ah, _____

Faster ♩ = 144, *with excitement*
sparkling, as stars in the sky



101 **I**

Cl.

S *f triumphantly*
A See Him in a man - ger laid whom the choirs of an - gels

T *f triumphantly*
See Him in a man - ger laid whom the choirs of an - gels

B *f triumphantly*
O see Him in a man - ger laid whom the choirs of an - gels

I

with much pedal

106

Cl.

S
A praise. Ma - ry, Jo - seph, lend your aid, while our

T
praise. Ma - ry, Jo - seph, lend your aid, while our

B
praise. Ma - ry, Jo - seph, lend your aid, while our

111

Cl. 

S
A
T
B

hearts in love we raise. Glo... glo...
 hearts in love we raise. Glo... glo...
 hearts in love we raise. Glo... glo...



115

Cl. 

S
A
T
B

glo - - - ri - a in ex - cel - sis De - o,
 glo - - - ri - a in ex - cel - sis De - o,
 glo - - - ri - a in ex - cel - sis De - o,



*Upward leap in chorus is the "star" motive (see Clarinet at letter C).

119

Cl.

S
A
T
B

Glo... glo... glo - - - ri - a

Glo... glo... glo - - - ri - a

Glo... glo... glo - - - ri - a

123

Cl.

S
A
T
B

in ex - cel - sis De - - - o.

in ex - cel - sis De - - - o.

in ex - cel - sis De - - - o.

in ex - cel - sis De - - - o.

mf

128 K [play only to support chorus]

Cl. *p*
p as angels singing in the distance

S
Al - le - lu - ia! Al - le - lu - ia!

A
p as angels singing in the distance
Al - le - lu - ia! Al - le - lu - ia!

p

And.

131 *rit. to end*

Cl. *f*

S
Al - le - lu - ia! Al - le - lu - ia! *f*

A
Al - le - lu - ia! Al - le - lu - ia! *f*

T
p An - gels sing - ing, an - gels sing - ing, *f*

B
p An - gels sing - ing, an - gels sing - ing, *f*

rit. to end

f

And.

134 (rit.)

Cl. *rit.*

S
Ho - - - ly night!

A
Ho - - - ly night!

T
Ho - - - ly night!

B
Ho - - - ly night!

(rit.)

8va

5 5 5 5

ped.

4:30 | Total: 13:00
July 15, 2017
New Canaan, Connecticut