

A vertical image of a starry night sky. A bright star with a prominent lens flare is positioned in the upper left quadrant. The sky is filled with numerous smaller stars of varying colors and sizes. At the bottom of the image, there is a dark silhouette of a forest of evergreen trees.

what child is this

WHAT CHILD IS THIS?

Greensleeves, traditional English folk song

ORCHESTRATION

2 Flutes

2 Oboes (w/ solo)

English Horn (optional substitute for Oboe phrases)

2 Clarinets in Bb (w/ solo) (parts in A available)

2 Bassoons (w/ solo)

2 Horns in F (w/ solo) (Horns could be omitted if really needed)

Harp or synthesizer (or optional)

Organ (optional - score on request)

Violins I & II *divisi*

Viola *divisi*

Violoncellos *divisi*

Double Bass (extension optional)

Notes:

players per part at the discretion of the conductor

(minimum # players are shown for winds and brass) - balance as fits your needs

Vocal solos and chorus are completely optional - it stands on its own with orchestra only.

Instrumental solos can be reassigned freely.

Orchestration modifications upon request.

Finale *.musx* source upon request, and PDF parts upon request (later on IMSLP)

Program Notes:

I grew up playing carols each December on the family piano (from those 1950s-vintage tiny caroling booklets), and have been playing the same carols for over six decades. Contrary to the protestations "Don't mess with our beloved carols," I have always yearned for fresh harmonizations and inspirational arrangements. Thus the impetus for many improvisations throughout the years in concert and as a church organist. Now that I've retired (due to diplacusis hearing difficulties), I've begun expanding the ideas that I have collected over the years and typesetting the scores. Adding to my itch to create new arrangements was my month-long run as organist with the Boston Pops Holiday Concerts in 2015, never tiring each day of the creative and exciting arrangements they perform.

This orchestration of *What Child Is This* draws from phrases from an arrangement I wrote in 2001 for Maria Ferrante, soprano, with piano and oboe, as recorded on the *Christmas Memories* CD, which is further enriched by the unexpected creative side-effects of diplacusis.

The orchestration is dedicated to my longtime friend and colleague Jonathan Colby, who has been a mentor and champion for young instrumentalists over the decades.

For free usage and adaptation; not for sale or for profit

©2024 Will Sherwood will@sherwoodphoto.com www.SherwoodPhoto.com

Sterling, MA USA

for Maestro Jonathan Colby

Score
TRANSPPOSED PITCH

What Child Is This

arr. Sherwood

$\text{♩} = 120$

SA

TB

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

Harp

Violin I

Violin II

Viola

Cello

Contrabass

(no extension needed)

1 2 3 4 5 6

What Child Is This may be performed flexibly:

with instruments only, with only soprano/tenor solo, or with soloist + SATB (or unison) choir.

If instruments-only version, if needed, oboe and/or clarinet solos may be reassigned.

English Horn part available that substitutes for some oboe phrases, at the discretion of director.

Pipe organ score available on request.

A similar arrangement is available on IMSLP for Soprano, Oboe, Cello, Piano; of which an earlier version is recorded on (CD) Christmas Memories (Ferrante/Sherwood).

SA *solo*
 What Child is this — who laid to rest on Mar - y's lap — was sleep ing Whom an - gels greet with an - thems sweet While

TB

Fl. *2 flutes in unison*
mf stagger

Ob.

B♭ Cl. *solo*
f *espressivo*
 play if no soprano vocal

Bsn.

Hn.

Hp.

Vln. I *sul tasto con sord. non vib.*
pp *div.*

Vln. II *sul tasto con sord. non vib.*
pp *div.*

Vla. *sul tasto con sord. non vib.*
pp *div.*

Vc. *sul tasto con sord. non vib.*
pp *div.*
tutti *pp* *unis.*

Cb. *sul tasto con sord. non vib.*
pp

7 8 9 10 11 12 13

SA shep — herds watch — are keep - ing This, this — is Christ the King — Whom

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

14 15 16 17

a tempo

Vs. 2

unis.

SA
Mar - y *mf* Why unis.

TB

Fl.
play this verse *unless*
there's *only* a soprano soloist

Ob.
solo *f*

B \flat Cl.

Bsn.
solo *f* *espressivo*

Hn.

Hp.

Vln. I *mf* senza sord.

Vln. II *mf* senza sord.

Vla. *mf* senza sord.

Vc. *div.* *mp* senza sord.

Cb. *mp* senza sord.

23 24 25 26

SA
lies He in ___ such mean es - tate ___ where ox and ass ___ are feed ___ ing Good Chris-tian, fear for sin-ners here The si - lent Word is

TB

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.
f L.V.

Vln. I
unis.
mp sempre legato

Vln. II
mp sempre legato

Vla.
div.
mp sempre legato

Vc.
div.
mp sempre legato

Cb.
mp sempre legato

27 28 29 30 31 32 33

SA
plead - ing *f* This, this — is Christ the King — Whom shep - herds guard — and an - gels sing.

TB

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.
mf *simile*

Vln. I

Vln. II

Vla.
div. unis.

Vc.

Cb.

34 35 36 37 38

SA Haste, haste to bring Him laud the Babe, the Son of Mar - y

TB

Fl.

Ob.

B♭ Cl. interlude solo *espressivo* *f*

Bsn.

Hn.

Hp.

Vln. I solo *pp*

Vln. II solo *pp*

Vla. div. unis. div. solo *f* *espressivo*

Vc. solo 1 2 *pp*

Cb.

39

40

41

42

43

44

rit.

SA

TB

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ad lib.

rall. gliss

B♭ F♭

f

f

solis unis.

solis

45

46

47

Vs. 3 Instr verse

SA

TB

Fl. *tutti*
p sempre legato *pp*

Ob. *tutti*
p sempre legato *pp*

B♭ Cl. *tutti div.*
p sempre legato *pp*

Bsn. *tutti*
p sempre legato *pp*

Hn. *tutti* *augmented countermelody*
mp *espressivo* sempre legato

Hp.

L.V. *f*

Vln. I *espressivo* sempre legato *p*

Vln. II *espressivo* sempre legato *p*

Vla. *f*

Vc. *unis.*
f *espressivo* sempre legato *f*

Cb. *pizz.*
f

48 49 50 51 52

SA

TB

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This, this is

mf

L.V.

mf

mf

53 54 55 56

SA
TB
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Christ the King Whom shepherds guard and angels sing. Haste, haste to

unis.

arco

57

58

59

60

rit.

SA
bring Him laud the Babe, the Son of Mar - y

TB

Fl.

Ob.
solo *p*
mf

B♭ Cl.

Bsn.
solo
mf

Hn.
alt. ♩ if ♩ too high

Hp.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
div.
p

Cb.
p

61

62

63

64

65

optional SOLO

Ah

rit.

1 or 2 flutes in unison

L.V.

ad lib.

66 67 68

The musical score is arranged in a standard orchestral format. At the top, the vocal parts for Soprano (SA) and Tenor (TB) are shown. The SA part includes a vocal line with a long note and the text 'optional SOLO' and 'Ah'. The TB part has a similar long note. Below the vocal parts are the woodwinds: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The Flute part is marked '1 or 2 flutes in unison'. The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Harp (Hp.) part is shown with a left hand (L.V.) and a right hand (ad lib.) section. The score is divided into measures 66, 67, and 68, which are indicated by boxed numbers at the bottom of the page.

for Maestro Jonathan Colby

2 Flutes

What Child Is This

arr. Sherwood

$\text{♩} = 120$

mf stagger

13

mf div. *rit.*

23

a tempo *a tempo* *mf* *rit.*

48

tutti *a tempo* *p* *sempre legato* *pp*

55

59

$\text{♩} = 108$ (slower)

63

rit. *mf* *1 or 2 flutes in unison* *mf* *rit.*

for Maestro Jonathan Colby

2 Oboes

What Child Is This

arr. Sherwood

♩=120

2 solo
mf *espressivo* sempre legato

7 **16** *a tempo* **2** *a tempo* Vs. 2 solo
f play this verse
at the discretion of the director
(substitutes for clarinet or soprano)

29

35

41 *rit.* *a tempo* **3** *rit.* **2** tutti *a tempo*
p sempre legato

50 *pp*

57

63 *rit.* solo *rit.*
mf

for Maestro Jonathan Colby

English Horn (alternate)
(at discretion of director)

What Child Is This

arr. Sherwood

♩=120

7

2 solo
mf *espressivo* sempre legato

7

16 *a tempo* 2 *a tempo* Vs. 2 solo
f play this verse at the discretion of the director (substitute for clarinet/oboe/soprano)

29

35

41

rit. *a tempo* 3 *rit.* 2 tutti
p sempre legato

50

pp

57

♩=108 (slower)

63

rit. solo
mf *rit.*

for Maestro Jonathan Colby

2 Clarinets
in B \flat

What Child Is This

arr. Sherwood

$\text{♩} = 120$

9 *mp* solo play if no horn **4** solo *f* play if no soprano vocal *espressivo*

14

20 *rit.* *a tempo* **2** *a tempo* **15**

42 interlude *a tempo* solo *f* *espressivo* *rit.*

47 *p* *a tempo* *tutti* *div.* *sempre legato* *pp*

54 *mf*

60 *unis.* *rit.* $\text{♩} = 108$ (slower) **3** *rit.* **2**

for Maestro Jonathan Colby

2 Bassoons

What Child Is This

arr. Sherwood

$\text{♩} = 120$

solo play if no horn

a tempo

Musical staff 1: Bassoon part, measures 1-25. Includes dynamics *mf* and rehearsal marks 5, 16, 2.

Musical staff 2: Bassoon part, measures 26-31. Includes dynamics *f* and marking *espressivo*.

Musical staff 3: Bassoon part, measures 32-37.

Musical staff 4: Bassoon part, measures 38-45. Includes markings *rit.* and *a tempo*.

Musical staff 5: Bassoon part, measures 46-53. Includes markings *rit.*, *tutti*, *a tempo*, *p* sempre legato, and *pp*.

Musical staff 6: Bassoon part, measures 54-61.

$\text{♩} = 108$ (slower)

Musical staff 7: Bassoon part, measures 62-70. Includes markings *rit.*, *solo*, and *mf*.

for Maestro Jonathan Colby

2 Horns in F

What Child Is This

arr. Sherwood

♩=120

solo 1. *mf*

solo 2. *mp* bouche + + +

5 16

24 *a tempo* 2 *a tempo* 16 3 *rit.* 2 *a tempo* tutti *mp* sempre legato

augmented countermelody

49 *espressivo*

56

61 *rit.* ♩=108 (slower) *rit.* 3 2

alt. ♩ if ♩ too high

for Maestro Jonathan Colby

What Child Is This

Violin I

arr. Sherwood

$\text{♩} = 120$

2 5

div. 1 2 3 4 5 6 7 8

pp non vib.

16

(non vib.) vib. normale ord. *mf*

25

rit. *a tempo* senza sord. unis. *mp* sempre legato

34

41

rit. *a tempo*, solo *pp* *rit.* *f* soli unis.

48

a tempo *espressivo* sempre legato *p*

54

60

$\text{♩} = 108$ (slower)

rit. *p* *rit.*

for Maestro Jonathan Colby

Violin II

What Child Is This

arr. Sherwood

$\text{♩} = 120$

2 5 div. 1 2 3 4 5 6 7

pp non vib.

15 8 unis. rit. (non vib.) vib. normale ord.

24 *a tempo* rit. *a tempo* senza sord. *mf* *mp* sempre legato

33

40 *a tempo* rit. solo rit. soli *pp* *f*

48 *a tempo* *espressivo* sempre legato *p*

54

61 *rit.* $\text{♩} = 108$ (slower) *rit.* *p*

for Maestro Jonathan Colby

Viola

What Child Is This

arr. Sherwood

♩=120

2 5 div. *pp*

13 unis. rit. (non vib.) vib. normale ord.

23 *mf* *a tempo* rit. *a tempo* senza sord. div. *mp* sempre legato

30 div. unis.

39 div. unis. rit. *a tempo* solo *f* espressivo *a tempo*

46 rit. 3 *f*

54

60 rit. ♩=108 (slower) rit. *p*

for Maestro Jonathan Colby

Cello

What Child Is This

arr. Sherwood

$\text{♩} = 120$

6

solo

espressivo

6

sul tasto
con sord.
non vib.

tutti 1 2 3 4 5 6 7 8

div.

pp

16

1 2 3

div.

(non vib.)

vib. normale

ord.

rit.

unis.

a tempo

div.

mp

25

rit.

a tempo

senza sord.

div.

mp

sempre legato

32

40 *rit.* *a tempo* *solo* *pp* *rit.*

47 *a tempo* *unis.* *f* *espressivo* *sempre legato* *f*

53 *mf*

58 *unis.*

63 *rit.* *div.* *p* *rit.*

$\text{♩} = 108$ (slower)

for Maestro Jonathan Colby

Contrabass

What Child Is This

arr. Sherwood

♩=120

1 2 3 4 5

2 5 unis.

(no extension needed)

6 7 8 1 2 3 4 5 6

13

(non vib.) vib. normale ord.

23

a tempo *mp* *rit.* *a tempo* senza sord. *sempre legato* *mp*

31

40

rit. *a tempo* 3 *rit.* 2 *pizz.* *a tempo* *f*

50

mf

57

arco *rit.*

64

p *rit.*

♩=108 (slower)

for Maestro Jonathan Colby

Harp

What Child Is This

arr. Sherwood

$\text{♩} = 120$

Musical notation for measures 1-6. The score is for Harp and consists of two staves. Measure 1 is in 12/8 time with a quarter rest. Measures 2-6 are in 6/8 time. Above the staves, the numbers 2, 5, 16, 2, 9, and 6 are written, corresponding to the measures. Above the 2nd measure, there is a string of six vertical lines with a small '1' above the fifth line. Above the 4th measure, there is a string of six vertical lines. Above the 6th measure, there is a string of six vertical lines. The tempo markings *a tempo* appear above the 4th and 6th measures.

Musical notation for measures 27-36. The score is for Harp and consists of two staves. Measure 27 is in 4/4 time with a quarter rest. Measures 28-36 contain melodic lines in both staves. The tempo marking *L.V.* is present in measure 28. The dynamic marking *mf* is present in measure 34. The tempo marking *simile* is present in measure 36.

Musical notation for measures 37-44. The score is for Harp and consists of two staves. Measures 37-44 contain melodic lines in both staves. The tempo marking *rit.* is present in measure 40. The tempo marking *a tempo* is present in measure 43.

Musical notation for measures 45-50. The score is for Harp and consists of two staves. Measures 45-50 contain melodic lines in both staves. The tempo marking *rit.* is present in measure 45. The tempo marking *a tempo* is present in measure 48. The dynamic marking *f* is present in measure 49. The tempo marking *L.V.* is present in measure 50. Above the 49th measure, there is a string of six vertical lines with a wavy line underneath, labeled *rall. gliss*. Above the 50th measure, there is a string of six vertical lines with a wavy line underneath, labeled *ad lib.*

What Child Is This

51

Hp.

L.V.

57

63

rit. $\text{♩} = 108$ (slower) *rit.*

2

L.V.

68

ad lib.