



# A Holst Christmas

Featuring *In the Bleak Midwinter*, *Lullay My Liking* and excerpts from *Christmas Day*

Music by GUSTAV HOLST (1874–1934)  
Arranged by DOUGLAS E. WAGNER (ASCAP)

**SUPPLEMENTAL AND WORLD PARTS**

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- E♭ Alto Clarinet  
Baritone Treble Clef  
1st Horn in E♭  
2nd Horn in E♭  
1st Trombone in B♭ Bass Clef  
2nd Trombone in B♭ Bass Clef  
3rd Trombone in B♭ Bass Clef  
1st Trombone in B♭ Treble Clef  
2nd Trombone in B♭ Treble Clef  
3rd Trombone in B♭ Treble Clef  
Baritone in B♭ Bass Clef  
Tuba in E♭ Bass Clef  
Tuba in E♭ Treble Clef  
Tuba in B♭ Bass Clef  
Tuba in B♭ Treble Clef

- 
- 1 Conductor  
3 1st Flute  
3 2nd Flute  
2 Oboe  
2 Bassoon  
3 1st B♭ Clarinet  
3 2nd B♭ Clarinet  
3 3rd B♭ Clarinet  
2 B♭ Bass Clarinet  
2 1st E♭ Alto Saxophone  
2 2nd E♭ Alto Saxophone  
1 B♭ Tenor Saxophone  
1 E♭ Baritone Saxophone  
3 1st B♭ Trumpet  
3 2nd B♭ Trumpet  
3 3rd B♭ Trumpet
- 2 1st F Horn  
2 2nd F Horn  
2 1st Trombone  
2 2nd Trombone  
2 3rd Trombone  
2 Euphonium  
4 Tuba  
2 Mallet Percussion  
(Chimes/Bells)  
1 Timpani  
1 Percussion 1  
(Snare Drum)  
2 Percussion 2  
(Suspended Cymbal/Triangle)
- 

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## PROGRAM NOTES

This diverse sampling of Christmas music by Gustav Holst includes three items from his catalog:

- [1] *In the Bleak Midwinter* (measure 3) – No doubt Holst's most famous carol tune, it was written in 1904 at the request of R. Vaughan Williams for inclusion in the first edition of the *English Hymnal*. The text is by Christina Rossetti.
- [2] *Lullay My Liking* (measure 43) – First published in 1919, Holst's original music supports an anonymous fifteenth-century text.
- [3] *Christmas Day* – Most of *A Holst Christmas* is based on material drawn from the composer's tightly woven 1910 medley of standard carol tunes, a work that was written specifically for performance by his adult music students at Morley College. Titles excerpted are *Good Christmas Men, Rejoice* (measure 26), *God Rest You Merry, Gentlemen* (measure 51), *Come Ye Lofty, Come Ye Lowly* (measure 73), and *The First Nowell* (measure 86).

## NOTES TO THE CONDUCTOR

Aside from several key changes and the easily negotiated meter shifts, the arrangement presents no technical problems from a player's standpoint. All notes and rhythms are well within the parameters of this level, with smooth linear motion a principal consideration in the wind parts. The opening section, beginning at measure 3, calls for broad four-measure phrases. Full value on all notes should be stressed. In contrast, the section beginning at measure 73 should be played lightly, with slight separation. Keep the quarter note constant in this part of the arrangement as the meter alternates from quadruple to duple, but insure that players do not accent the first beat of the  $\frac{2}{4}$  measure.



# A Holst Christmas

Featuring *In the Bleak Midwinter*, *Lullay My Liking*  
and excerpts from *Christmas Day*

Music by Gustav Holst (1874 -1934)

Arranged by Douglas E. Wagner (ASCAP)

FULL SCORE

Approx. Duration - 4:15

Flowingly, with expression  $\text{♩} = 72$

The musical score consists of ten staves of music. From top to bottom, the instruments are: Flutes (2 parts), Oboe, Bassoon, B♭ Clarinets (2 parts), B♭ Bass Clarinet, E♭ Alto Saxophones (2 parts), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (3 parts), F Horns (2 parts), Trombones (3 parts), Euphonium, Tuba, Mallet Percussion (Chimes/Bells), Timpani, Percussion 1 (Snare Drum), and Percussion 2 (Suspended Cymbal/Triangle). The score is set in common time, key signature is B♭ major. Measure numbers 1 through 5 are indicated at the bottom of the page. The first section of the score starts with a dynamic of  $f$  followed by  $mf$ . Measures 2 and 3 show dynamics  $f$  and  $mp$  respectively. Measures 4 and 5 show dynamics  $mp$  and  $f$  respectively. The title "A Holst Christmas" is prominently displayed at the top center, with a large red watermark reading "Preview Only Purchase" diagonally across the page.



11

Fls. 1 2 Ob. Bsn. Cls. 1 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2

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6 7 8 9 10 11

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11

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Fls. 12 rit. 6  
Ob. 6  
Bsn. 6  
Cls. 1 6  
2 6  
3 6  
B. Cl. 6  
A. Saxes. 1 2 6  
T. Sax. 6  
Bar. Sax. 6  
Tpts. 1 6 rit. mp  
2 6 a2  
Hns. 1 6 mp  
2 6  
Tbns. 1 2 6  
3 6  
Euph. 6  
Tuba 6  
Mlt. Perc. 6  
Timp. 6  
Perc. 1 6  
Perc. 2 6  
32520S 12 13 14 15 16 17

**18** Quickly, lightly  $\downarrow.$  = 96

Fls. 1/2

Ob.

Bsn.

Cl. 1 *mf*

Cl. 2 *a2* *mf*

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

18] Quickly, lightly  $\text{d} = 96$

Tpts.

Hns. 1 *mf*

Hns. 2 *mf*

Tbns. 1/2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc.

Tim. Perc.

Perc. 1

Perc. 2

Trgl.

26

24 *mf*

25

26

27

28

29

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Fls. 1/2

Ob.

Bsn.

Cl. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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30 31 32 33 34 35

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35

poco rit.

Fls. 1/2 | Ob. | Bsn. | Cls. 1/2 | B. Cl. | A. Saxes. 1/2 | T. Sax. | Bar. Sax. | Tpts. 1/2 | Hns. 1/2 | Tbn. 1/2 | Euph. | Tuba | Mlt. Perc. | Timp. | Perc. 1 | Perc. 2

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Change: B♭ to A♭

43 Freely ♩ = 88

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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43 Freely ♩ = 88

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The musical score consists of two systems of music. System 1 (measures 43-48) includes parts for Flutes (2 staves), Oboe, Bassoon, Clarinet (2 staves), Bass Clarinet, Alto Saxophone (2 staves), Tenor Saxophone, Baritone Saxophone, Trombones (3 staves), Horns (2 staves), Euphonium, Tuba, Mallet Percussion, Timpani, and Percussion 1 & 2. System 2 (measures 49-54) includes parts for Trombones (3 staves), Horns (2 staves), Euphonium, Tuba, Mallet Percussion, Timpani, and Percussion 1 & 2. The score is in 3/4 time, key signature is B-flat major. Measure 43 starts with a dynamic of mp for Flutes, Oboe, and Bassoon. The score features various rhythmic patterns and dynamics throughout the measures.

51

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2

51

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Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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55 56 57 58 59 60

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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61 62 63 64 65 66

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13

Fls. 1/2

Ob.

Bsn.

Cl. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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67 68 69 70 71 72

69 (♩ = ♩.) a2 rit.

69 (♩ = ♩.) rit.

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69 (♩ = ♩.) a2 rit.

69 (♩ = ♩.) rit.

**73 With animation  $\text{♩} = 120$**

Fls. 1/2

Ob.

Bsn. *slightly detached* *mp*

Cls. 1/3

B. Cl. *slightly detached* *mp* *slightly detached*

A. Saxes. 1/2 *mp*

T. Sax. *slightly detached* *mp* *slightly detached*

Bar. Sax. *mp*

**73 With animation  $\text{♩} = 120$**

Tpts. 1/3

Hns. 1/2

Tbns. 1/3

Euph.

Tuba *slightly detached* *mp*

Mlt. Perc.

Timp. *p*

Perc. 1 *p*

Perc. 2

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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79 80 81 82 83 84

85

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

85

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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85 86 87 88 89 90

93

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

93

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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91 92 93 94 95 96

rit.

101  $\text{♩} = 96$

Fls. 1/2

Ob.

Bsn.

Cl. 1  
Cl. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1  
Tpts. 2

Hns. 1  
Hns. 2

Tbns. 1/2  
Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rit.

101  $\text{♩} = 96$

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97      98      99      mp      99      100      f      101      102

Fls. 1/2

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbps. 1/2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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103 104 105 106 107 108

109 A bit slower  $\text{♩} = 88$

Fls. 1/2

Ob.

Bsn.

Cl. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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109 110 111 112 113 114

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117

Fls. 1  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Saxes. 1  
A. Saxes. 2  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Hns. 3  
Tbns. 1  
Tbns. 2  
Tbns. 3  
Euph.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

115 116 117 118 119

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117

rit.

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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120 121 122 123 124 125

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126 Quietly  $\text{♩} = 69$

rit.

( $\text{♩} = \text{♩.}$ )

**Fls.** 1/2 Solo  $mp$   $mf$   $mp$   $p$  All

**Ob.**

**Bsn.**

(Ob. Solo)  $mp$   $mf$   $mp$  Play

**Cls.** 1/2  $mp$   $p$

**B. Cl.**

**A. Saxes.** 1/2  $p$   $mp$   $p$

**T. Sax.**

**Bar. Sax.**

126 Quietly  $\text{♩} = 69$

rit.

**Tpts.** 1/2

**Hns.** 1/2  $p$   $mp$   $p$

**Tbns.** 1/2  $p$   $mp$   $p$

**Euph.** 1/2  $p$   $mp$   $p$

**Tuba**

**Mlt. Perc.**

**Timp.**

**Perc. 1**

**Perc. 2**

Chimes

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pp  $mp$