



A Holst Christmas

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

GUSTAV HOLST

Arranged by DOUGLAS E. WAGNER (ASCAP)

INSTRUMENTATION

| | | |
|---------------------------|--|---|
| 1 Conductor | 4 F Horn | 1 Percussion (Suspended Cymbal/ Triangle) |
| 1 1st Flute | 1 1st B \flat Trumpet | 8 1st Violin |
| 1 2nd Flute | 1 2nd B \flat Trumpet | 8 2nd Violin |
| 2 Oboe | 3 Trombone | 5 3rd Violin (Viola T.C.) |
| 1 1st B \flat Clarinet | 1 Tuba | 5 Viola |
| 1 2nd B \flat Clarinet | 2 Mallet Percussion (Chimes, Bells) | 5 Cello |
| 2 Bassoon | 1 Timpani (C-F) | 5 String Bass |
| 1 B \flat Bass Clarinet | | |

NOTES TO THE CONDUCTOR

Written as a sequel to the highly successful *A Vaughan Williams Christmas* (BFOM03002), this artfully crafted medley includes rich scoring that creates a satisfying musical experience, with care taken to insure that all technical demands are well within the parameters at this level. The arrangement may be played by strings alone, or with the addition of any combination of wind and/or percussion parts.

PROGRAM NOTES

This diverse sampling of Christmas music by Gustav Holst includes three items from his catalog of works. First we hear "In the Bleak Midwinter" (m. 3). No doubt Holst's most famous carol tune, this was written in 1904 at the request of R. Vaughan Williams for inclusion in the first edition of the English Hymnal. The music is paired to a text by Christina Rossetti (1830–1894). Next comes "Lullay My Liking" (m. 43), which was first published in 1919. Holst's original music supports an anonymous fifteenth-century text. We finish with excerpts from "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" (m. 26), "God Rest You Merry, Gentlemen" (m. 51), "Come Ye Lofty, Come Ye Lowly" (m. 73), and "The First Nowell" (m. 86).

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

A Holst Christmas

(featuring In the Bleak Midwinter, Lullay My Liking and excerpts from Christmas Day)

CONDUCTOR SCORE

Duration - 4:15

Gustav Holst

Arranged by Douglas E. Wagner (ASCAP)

Flowingly, with expression (♩ = 72) 3 "In the Bleak Midwinter"

Flutes
I
II

Oboe

B♭ Clarinets
I
II

Bassoon (B♭ Bass Clarinet)

F Horn

B♭ Trumpets
I
II

Trombone

Tuba

Mallet Percussion (Chimes/Bells)
Chimes
Tune: C-F
mp

Timpani (C-F)
Sus. Cym.

Percussion (Suspended Cymbal/Triangle)
mp

Violins
I
II

Viola (Violin III)

Cello

String Bass

Flowingly, with expression (♩ = 72) 3 "In the Bleak Midwinter"

Fls. I *mp* < *mf* *mp*

Fls. II *mp* < *mf* *mp*

Ob. *mf* *mp*

Cls. I *mf* *mp*

Cls. II *mf* *mp*

Bsn. (B \flat B. Cl.) *mf* *mp*

Hn. *mf* *mp*

Tpts. I

Tpts. II

Trb. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc.

Timp. *p*

Perc.

Vlns. I *f* *mf*

Vlns. II *mf* *mp* *f*

Vla. (Vln. III) *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

6 7 8 9 10 11

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

rit.

mf

mf

p *mp* *p*

mp *f*

f *mf*

mp *mf*

12 13 14 15 16 17

18 Quicker, lightly (♩ = 96)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

mf

mf

mf

mf

Triangle

mf

18 Quicker, lightly (♩ = 96)

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

f

mf

mf

mf

mf

18 19 20 21 22 23 24 25 *mf*

26

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

26

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

26 27 28 29 30 31 32 33 34

35

poco rit.

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc. Bells *mf*

Timp.

Perc.

35

poco rit.

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

35 36 37 38 39 40 41 42

"Lullay My Liking"

43 Freely (♩ = 88)

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B^b B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Change: C to B^b

"Lullay My Liking"

43 Freely (♩ = 88)

Vlms. I

Vlms. II

Vla. (Vln. III)

Cello

Str. Bass

51

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

51

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

50

51

52

53

54

55

56

57

59

I
Fls.

II

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

59

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

58 59 60 61 62 63 64 65

69 (♩ = ♩.) rit.

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

69 (♩ = ♩.) rit. div.

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

73 With animation (♩ = 120)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp. *p*

Perc. *mp*

73 With animation (♩ = 120)

Vlins. I II

Vla. (Vln. III) *mp* slightly detached

Cello *mp* slightly detached

Str. Bass *mp* slightly detached

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B \flat B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Mlt. Perc.
Timp.
Perc.
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

79

80

81

82

83

84

85

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

mp slightly detached

85

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

mf

Lo 4

85

86

87

88

89

90

93

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B \flat B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Mlt. Perc.
Timp.
Perc.

93

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

91 92 93 94 95

rit.

101 Slower (♩ = 96)

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B♭ B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Mlt. Perc.
Timp.
Perc.

Change: B♭ to C

Sus. Cym.

mp
rit.

f

101 Slower (♩ = 96)

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

f

101 Slower (♩ = 96)

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B \flat B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Mlt. Perc.
Timp.
Perc.
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

102 103 104 105 106 107 108

109 A bit slower (♩ = 88)

Fls. I *mp*

Fls. II *mp*

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn. *mp*

Tpts. I

Tpts. II

Trb. *mp*

Tuba *mp*

Mlt. Perc.

Timp.

Perc.

109 A bit slower (♩ = 88)

Vlns. I *mp*

Vlns. II *mf*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

109 110 111 112 113 114 115

117

rit.

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

mf

mp

117

rit.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

V

V

V

116

117

118

119

120

121

122

123

126 Quietly (♩ = 69)

rit. (♩ = ♩.)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Chimes

p mp p mp

pp mp

126 Quietly (♩ = 69)

rit. (♩ = ♩.)

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

mf mp p mp p

p mp p

p mp p

p mp p