



# A Festival Chime

By Gustav Holst (1874–1934)

*Freely arranged by Douglas E. Wagner (ASCAP)*

## INSTRUMENTATION

- |                                |  |  |
|--------------------------------|--|--|
| 1 Conductor                    | 6 Trombone/Baritone/Bassoon                    | <b>WORLD PARTS</b>   |
| 10 Flute                       | 2 Baritone Treble Clef                         | Available for download from  |
| 2 Oboe                         | (World Part Trombone in B $\flat$ Treble Clef) | <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a> |
| 10 B $\flat$ Clarinet          | 4 Tuba   | Horn in E $\flat$  |
| 2 B $\flat$ Bass Clarinet      | 1 Mallet Percussion                            | Trombone/Baritone in B $\flat$ Bass Clef                                 |
| 6 E $\flat$ Alto Saxophone     | (Chimes or Optional Bells)                     | Tuba in E $\flat$ Bass Clef  |
| 4 B $\flat$ Tenor Saxophone    | 1 Optional Timpani                             | Tuba in E $\flat$ Treble Clef  |
| 2 E $\flat$ Baritone Saxophone | (Tune: B $\flat$ , E $\flat$ )                 | Tuba in B $\flat$ Bass Clef  |
| 8 B $\flat$ Trumpet            | 1 Percussion 1                                 | Tuba in B $\flat$ Treble Clef  |
| 4 F Horn                       | (Snare Drum)                                   |  |
|                                | 1 Percussion 2                                 |  |
|                                | (Triangle)                                     |  |

## PROGRAM NOTES

"A Festival Chime" is the third movement of Opus 34 (*Three Festival Choruses*), which Holst penned in 1916, originally scoring it for chorus with piano, orchestra, or military band.

The easily recognized melody is a nineteenth century Welsh ballad, known to most as the hymn tune "St. Denio," and used to set the words of English poet, Clifford Bax (1886–1962):

*In town and in village our church bells today  
Cry "Come, you good people, and put care away.  
For He who made blossom and sunlight and May  
Be certain rejoices in hearts that are gay."*

This is free arrangement, utilizing elements drawn from the composer's original score, with additional material included to heighten musical interest for players and contemporary audiences.

## NOTES TO THE CONDUCTOR

The mallet part, with its recurring two motives, is an integral feature of the work. Chimes are preferred, though bells may substitute if the former is not available. Another option would be to use handbells, played in 'bell tree' fashion, or by separate ringers.

Snare drum, timpani, and triangle should be played one dynamic below wind parts throughout.

Wind players should be reminded to give full value to quarter notes and half notes, releasing them on the rest, and not before.

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# A Festival Chime

FULL SCORE  
Approx. Duration - 2:00

By Gustav Holst (1874-1934)  
Freely arranged by Douglas E. Wagner (ASCAP)

Steadily ♩ = 104

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/  
Bassoon

Tuba

Mallet Percussion  
(Chimes or Optional Bells)

Optional  
Timpani

Percussion 1  
(Snare Drum)

Percussion 2  
(Triangle)

The musical score is arranged in a standard orchestral format with multiple staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Steadily' with a quarter note equal to 104 beats per minute. The score includes parts for Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, Tuba, Mallet Percussion (Chimes or Optional Bells), Optional Timpani, Percussion 1 (Snare Drum), and Percussion 2 (Triangle). The Mallet Percussion part includes a tuning instruction: 'Tune: B♭, E♭'. The Snare Drum part starts with a rhythmic pattern of eighth notes and then has rests. The Triangle part has a few notes. The woodwind and brass parts have mostly whole and half notes. A large red watermark 'Preview Only' is overlaid diagonally across the score.

1

2

3

4

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *mf* Chimes (or Optional Bells)

Timp.

Perc. 1

Perc. 2

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. *mf*

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

13

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

13

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

23

24

25

26

27



32

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32

28

29

30

31

32

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*p*

*p*

*p*

43

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

43

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*pp*

43 44 45 46 47

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

54

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

62 63 64 65 66 *mf*