



'Twas in the Moon of Wintertime

TRADITIONAL

Arranged by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor	2 1st E♭ Alto Saxophone	2 1st Trombone
1 Piccolo	2 2nd E♭ Alto Saxophone	2 2nd Trombone
3 1st Flute	1 B♭ Tenor Saxophone	2 3rd Trombone
3 2nd Flute	1 E♭ Baritone Saxophone	2 Euphonium
2 Oboe	3 1st B♭ Trumpet	1 Baritone Treble Clef
2 Bassoon	3 2nd B♭ Trumpet	4 Tuba
3 1st B♭ Clarinet	3 3rd B♭ Trumpet	1 Mallet Percussion (Bells)
3 2nd B♭ Clarinet	1 1st F Horn	1 Timpani
3 3rd B♭ Clarinet	1 2nd F Horn	4 Percussion 1 (Bass Drum, Tom-Toms, Wind Chimes, Crash Cymbals)
1 E♭ Alto Clarinet	1 3rd F Horn	3 Percussion 2 (Wind Chimes, Suspended Cymbal, Sleigh Bells)
2 B♭ Bass Clarinet	1 4th F Horn	

PROGRAM NOTES

'Twas in the Moon of Wintertime is a Canadian Christmas carol which was originally written by a Jesuit missionary in the Huron Indian language. The lyric is set to the melody of a 16th century French tune. The first verse aptly conveys the Huron Indian overtones of the original carol:

'Twas in the moon of wintertime when all the birds had fled,
That mighty Gitchi Manitou sent angel choirs instead.
Before their light and stars grew dim,
And wand-ring hunters heard the hymn:
Jesus your king is born, Jesus is born.
In excelsis Gloria!

This setting of the carol draws upon Huron heritage for inspiration throughout. The opening statement in the flute/clarinet quartet should be reely conducted "like the coldest winds of the Canadian winter." The ensemble statement (measure 7), in contrast, should be as stately as possible.

The percussion section accompanies the flutes in the first full statement of the hymn. Great care should be taken with the balance within the percussion section as well as the percussion to flutes. The mood should be solemn, as in an Indian religious ritual. The piccolo solo should be freely interpreted against the rather strict percussion accompaniment.

The clarinet choir statement at measure 34 should be as flowing and smooth as possible. Feel free to adjust the tempo if you feel it musically appropriate. The ensemble statement at measure 44 should remain stately. However, the tempo should be a bit faster than the introduction to facilitate the ritardando into measure 49.

The chant in the trumpets, saxophones and trombones is intended for tone color only. The vocals should be equally balanced with the baritone and the horns. The woodwinds should be carefully balanced to create a wind effect. The ritardando beginning in measure 63 should extend to the downbeat of measure 66.

The ensemble statement beginning at measure 66 should be a fluid as possible. The baritone solo at measure 76 should be freely interpreted against the timpani. Both instruments should exaggerate the ritardando in measures 80 and 81.

The piccolo, flute section and vocal effects in the last three measures should be delivered "on cue." Feel free to draw out the last few bars to create an "into the distance" resolution to the work. Carefully balance the final note in the bells and triangle to create a sense of finality.

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CONDUCTOR

'Twas in the Moon of Wintertime

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Arranged by Robert W. Smith

Freely $\text{♩} = 56$

C Piccolo

C Flutes

Oboe

B $\flat$ Clarinets

E $\flat$ Alto Clarinet

B $\flat$ Bass Clarinet

Bassoon

E $\flat$ Alto Saxophones

B $\flat$ Tenor Saxophone

E $\flat$ Baritone Saxophone

B $\flat$ Trumpets

Horns in F

Trombones

Baritone

Tuba

Mallet Percussion
(Bells)

Timpani

Percussion I

Percussion II

1

2

3

4

5

6

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Conductor - 2

7 Stately

Picc. *f* *All*

Fls. 1 *f* *All* *Two players* *mp* *f*

Ob. *f* *mp* *f*

Cls. 1 *f* *mp* *f*

2 *f*

3 *f*

A. Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Saxes. 1 *f*

2 *f*

T. Sax. *f*

Bar. Sax. *f*

7 Stately

Tpts. 1 *f*

2 *f*

3 *f*

Hns. in F 1 *f*

2 *f*

3 *f*

4 *f*

Tbns. 1 *f*

2 *f*

3 *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I

Perc. II *Susp. Cym.* *Wind Chimes*

7 8 9 10 11 12 13 14 15 16

Conductor - 3

20 Faster $J = 72$ 22 Solo

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

20 Faster $J = 72$ 22

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

Tom-Toms

B.D.

Sleigh Bells

17 18 19 20 21 22 23 24

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Conductor - 4

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Solo

mf

25 26 27 28 29 30

Conductor - 5

34 Flowing $\text{♩} = 72$

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

34 Flowing $\text{♩} = 72$

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

31 32 33 34 35 36 37

Conductor - 6

44

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

44

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Temp.

Perc. I

Perc. II

Susp. Cym.

38 39 40 41 42 43 44 45 46 47

Conductor - 7

With motion $\text{♩} = 72$

51 Sing "Ah"

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

With motion $\text{♩} = 72$

51 Sing "Ah"

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Wind Chimes

P. rit.

48 49 50 51

Conductor - 8

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

52 53 54 55

Conductor - 9

57

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

57

One player, (loco)

legato

One player, (loco)

legato

One player, (loco)

legato

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar. One player, (loco)

legato

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

56 57 58 59 60

Conductor - 10

61 66 Flowing $\text{♩} = 72$

Picc. *p* *f* legato

Fls. 1 *mf* *rit.* *p* *f* legato

Ob. *p* *f* legato

Cls. 1 *p* *f*

2 *p* *f*

3 *p* *f*

A. Cl. *p* *f* legato

B. Cl. *p* *f* legato

Bsn. *p* *f* legato

A. Saxes. 1 *p* *f*

2 *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

61 66 Flowing $\text{♩} = 72$

Tpts. 1 *p* *f* legato

2 *p* *f* legato

3 *p* *f* legato

Hns. in F 1 *p* *f*

2 *p* *f*

3 *p* *f*

4 *p* *f*

Tbns. 1 *p* *f* legato

2 *p* *f* legato

3 *p* *f* legato

Bar. *p* *f* legato

Tuba *p* *f* legato

Mlt. Perc. *mp* *f*

Timp. *mp* *rit.* *p* *f*

Perc. I *mp* *f*

Perc. II *mp* *rit.* *f*

Sleigh Bells *mp* *rit.* *f*

61 62 63 64 65 66 67 68

Conductor - 11

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

69 70 71 72 73 74 75

Solo

Conductor - 12

76

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

76

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

76 77 78 79 80 81

rit.

mp

rit.

82 Freely

Picc.

Fls. 1 2 *Two players* *mp*

Ob.

Clas. 1 2 3 *Two players* *mp* *All*

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

82 Freely

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II *Wind Chimes*

Susp. Cym.

82 83 84 85 86

Conductor - 14

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cr. Cyms.

rit.

mf

All

Hum

mp

87 88 89 90 91 92