In Tribute to Gustav Theodore Holst
Dedicated to the Memory of Mrs. Alta Sue Hawkins

On This Day Earth Shall Ring

Holst Winter Suite, Mvt. 1

GUSTAV HOLST
Arranged by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
3 1st C Flute
3 2nd C Flute
2 Oboe
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
1 E♭ Alto Clarinet
2 B♭ Bass Clarinet
2 Bassoon
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 Horn in F
2 2nd Horn in F
2 1st Trombone
2 2nd Trombone
2 Baritone
1 Baritone Treble Clef
4 Tuba
1 Mallet Percussion I
(Bells)
1 Mallet Percussion II
(Chimes)
1 Timpani
3 Percussion I
(Snare Drum, Bass Drum, Wind Chimes)
2 Percussion II
(Suspended Cymbal, Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS
Available for download from
www.alfred.com/worldparts

1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd 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

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
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PROGRAM NOTES

ON THIS DAY EARTH SHALL RING is based on the *Piae Cantiones* originally composed in 1582. Gustav Theodore Holst arranged the carol in its present form in 1924.

Inspired by the many works of Gustav Holst, Robert W. Smith has provided this setting for concert band. The work is dedicated to the memory of Mrs. Alta Sue Hawkins, a gifted musician and teacher, who first introduced Mr. Smith to the sacred works of Holst.

NOTES TO THE CONDUCTOR

The opening trumpet duet should be staged antiphonally for optimum effect. As an option, you may also wish to stage the entire trumpet section antiphonally, providing a glorious opening for any winter concert.

Care should be given to the clarity and balance of each part during the trumpet choir statement at bar 9. The stylistic approach should be very regal and not forced in any way.

The horn entrance in bar 13 provides the transition from the trumpet choir to the full band statement at 15. Feel free to adjust the dynamic markings in bars 12 and 14 to ensure a seamless transition in the brass section.

The bell tones notated throughout the ensemble are designed to simulate the cascading sound of cathedral bells. I suggest giving special attention to the shaping of each note with this effect in mind. The melodic line in the trumpet and horns should be, again, as regal as possible. Please note that the quarter notes should be of full length. I suggest a slight crescendo on each bar to sustain the momentum of the melody as it surfaces above the cascading bell effect.

Feel free to double the mallet percussion as personnel and equipment permit. You may wish to stage the mallets/bells throughout the hall for optimum effect.

The clarinet statement beginning in bar 24 should be delivered with motion and a sense of purpose. Balance is crucial as each voice is introduced. The flute/double reed statement, which follows, should be light by comparison.

The final trumpet choir statement beginning in bar 36 is accompanied by the horns and bells. Once again, note-shaping is crucial for the bell tones. I have scored this effect for the first horns in an effort not to overshadow the interaction of the trumpet choir. However, please note the cues in the second horns if they are needed for balance.

The melodic restatement beginning at bar 42 should be even more joyous. Please note the molto ritardando beginning in bar 49. Please feel free to draw out the ritardando as far as possible, based on the ensemble and the performance situation. Very special care should be given to the tuning of the last chord. Following the huge percussive impact on the downbeat of the last bar, the winds are left sustaining a very bright D Major chord. The release, without the mask of percussion, will be very exposed.

ON THIS DAY EARTH SHALL RING is the first movement of the *Holst Winter Suite for Band*. The remaining movements include one of my personal favorites entitled "In the Bleak Midwinter." I hope that you will consider programming multiple movements of the suite in the future.

I hope that you, your band, and audience find ON THIS DAY EARTH SHALL RING a rewarding musical experience. Best wishes for a wonderful performance!

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CONDUCTOR

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GUSTAV HOLST
Setting by ROBERT W. SMITH (ASCAP)

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