Russian Christmas Music

ALFRED REED

INSTRUMENTATION

- 1 Conductor
- 2 1st C Piccolo (Alt. 3rd C Flute)
- 2 2nd C Piccolo (Alt. 4th C Flute)
- 2 1st C Flute
- 2 2nd C Flute
- 1 1st Oboe
- 1 2nd Oboe
- 1 English Horn (opt.)
- 1 1st Bassoon
- 1 2nd Bassoon
- 1 Contrabassoon (opt.)
- 1 E♭ Clarinet
- 3 1st B♭ Clarinet
- 3 2nd B♭ Clarinet
- 3 3rd B♭ Clarinet
- 1 E♭ AltoClarinet
- 2 B♭ Bass Clarinet
- 1 BB♭ Contrabass Clarinet
- 2 1st E♭ Alto Saxophone
- 2 2nd E♭ Alto Saxophone
- 1 B♭ Tenor Saxophone
- 1 E♭ Baritone Saxophone
- 1 B♭ Bass Saxophone (opt.)
- 1 1st B♭ Cornet
- 1 2nd B♭ Cornet
- 1 3rd B♭ Cornet
- 1 1st B♭ Trumpet
- 1 2nd B♭ Trumpet
- 1 3rd B♭ Trumpet
- 1 4th B♭ Trumpet
- 1 1st Horn in F
- 1 2nd Horn in F
- 1 3rd Horn in F
- 1 4th Horn in F
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 4th Trombone (Bass)
- 2 Baritone
- 1 Baritone Treble Clef
- 4 Tuba
- 1 String Bass
- 1 Timpani
- 3 Percussion I (Bass Drum, Pair of Cymbals, Suspended Cymbal, Gong)
- 4 Percussion II (Chimes, Xylophone, Triangle, Bells)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- 1st Horn in E♭
- 2nd Horn in E♭
- 3rd Horn in E♭
- 4th Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 4th Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- 4th 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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PROGRAM NOTES

Originally written in November 1944, *Russian Christmas Music* was first performed in December that year at a special concert in Denver, Colorado, by a select group of musicians from five of the leading service bands stationed in that area. Two years later the music was revised and somewhat enlarged, and in that form was one of the three prize-winning works in the 1947 Columbia University contest for new serious music for symphonic band. First performances of this second version subsequently took place in 1948: the first by the Julliard Band under Donald I. Moore, and the second by the Syracuse University Symphonic Band under Harwood Simmons, to whom the work was dedicated. Since then this music, although not previously published, has remained in the repertory of the concert band consistently and has established the composer as one of the most important writers for the contemporary band or wind ensemble.

This published edition represents a thorough revision of the entire work by the composer in keeping with the developing instrumentation of the serious band or wind ensemble. It incorporates all of the many changes that have taken place in this area during the past years. Although the music is essentially the same, the instrumentation has been completely reworked throughout to achieve even greater clarity of texture and the utmost sonority possible. Thus we attain a degree of differentiation in the brass choirs that has come to be an accepted characteristic of the contemporary attitude toward the large-scale wind-brass-percussion ensemble.

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.

An ancient Russian Christmas carol ("Carol of the Little Russian Children"), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this musical impression of Old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized, which the composer originally subtitled "Children's Carol," "Antiphonal Chant," "Village Song," and the closing "Cathedral Chorus." All of the resources of the modern, integrated symphonic band are drawn upon to create an almost overwhelming sound picture of tone color, power, and sonority.

NOTES TO THE CONDUCTOR

This composition is based on the liturgical music of the Eastern Orthodox Church, which is vocal in origin since no instruments of any kind are permitted in the Orthodox service. Therefore, the entire score, no matter how fast the tempi or how powerful the climaxes, must be played in a lyrical style with great sonority and sostenuto throughout.

Tempo markings, and especially metronomic indications, must be taken as approximations only; the exact tempo at any point is determined, as always, by such matters as the size of the performing group, the ability of the players, and the acoustical conditions under which the performance is taking place.

The full score and parts have been elaborately cued and cross-cued in anticipation of unequal instrumental development, missing instruments, or the necessity of balancing incomplete instrumentation. You should not hesitate to make use of such "playing" cues wherever necessary in your opinion to achieve perfect balances or replacements of weak or missing instruments. Entrance cues have also been added to help the performer avoid ragged attacks.

The relationship of trumpets to cornets, as in other scores by this composer, rests on the trumpets as the main upper voices of the "brilliant" brass choir and the cornets performing the same function for the "mellow." The proportion should be eight trumpets (with two players each on the 1st, 2nd, 3rd, and 4th parts) to three cornets (with one player each on the 1st, 2nd, and 3rd parts). Other brass, of course, will be grouped in proportion to these two sections.

The long soli pizzicato line for the string basses, beginning at 118 and continuing until five measures before 155, although cued in the tubas, contrabass clarinet, and contrabassoon, should not really be attempted on those instruments. The music will be complete and will flow more smoothly without the line being present at all should there be no string basses available, since the peculiar quality of the string bass pizzicato in conjunction with the soft winds cannot really be obtained in any other manner, no matter how well or delicately such a passage may be played by a tuba, contrabass clarinet, or contrabassoon.

Special care should be taken with the long pedal points and the exceptional array of extra percussion instruments in building up and receding from the various climaxes in the final section of the work. From 166 on, the gradual build in intensity must be properly drawn out, and the peaks of sonority should not come as an anticlimax.

The English horn solos should be played *a piacere* (at will), however, without permitting an interruption of the melodic line.

And, as always, care and attention to dynamics, phrasing, attack, and sostenuto will be more than amply rewarded with a stirring performance of this exciting music.

Alfred Reed

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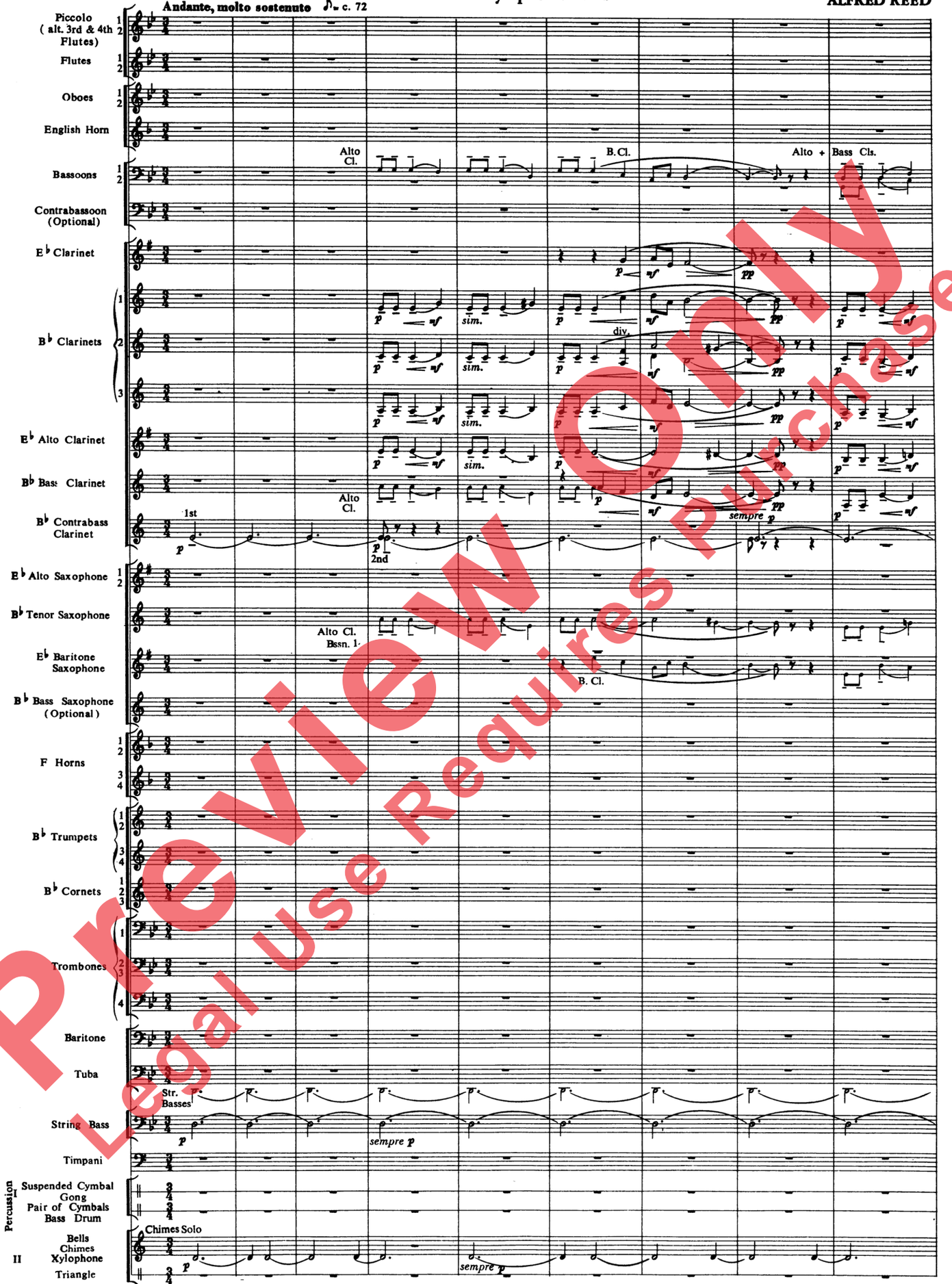
for Harwood Simmons

RUSSIAN CHRISTMAS MUSIC

for Symphonic Band

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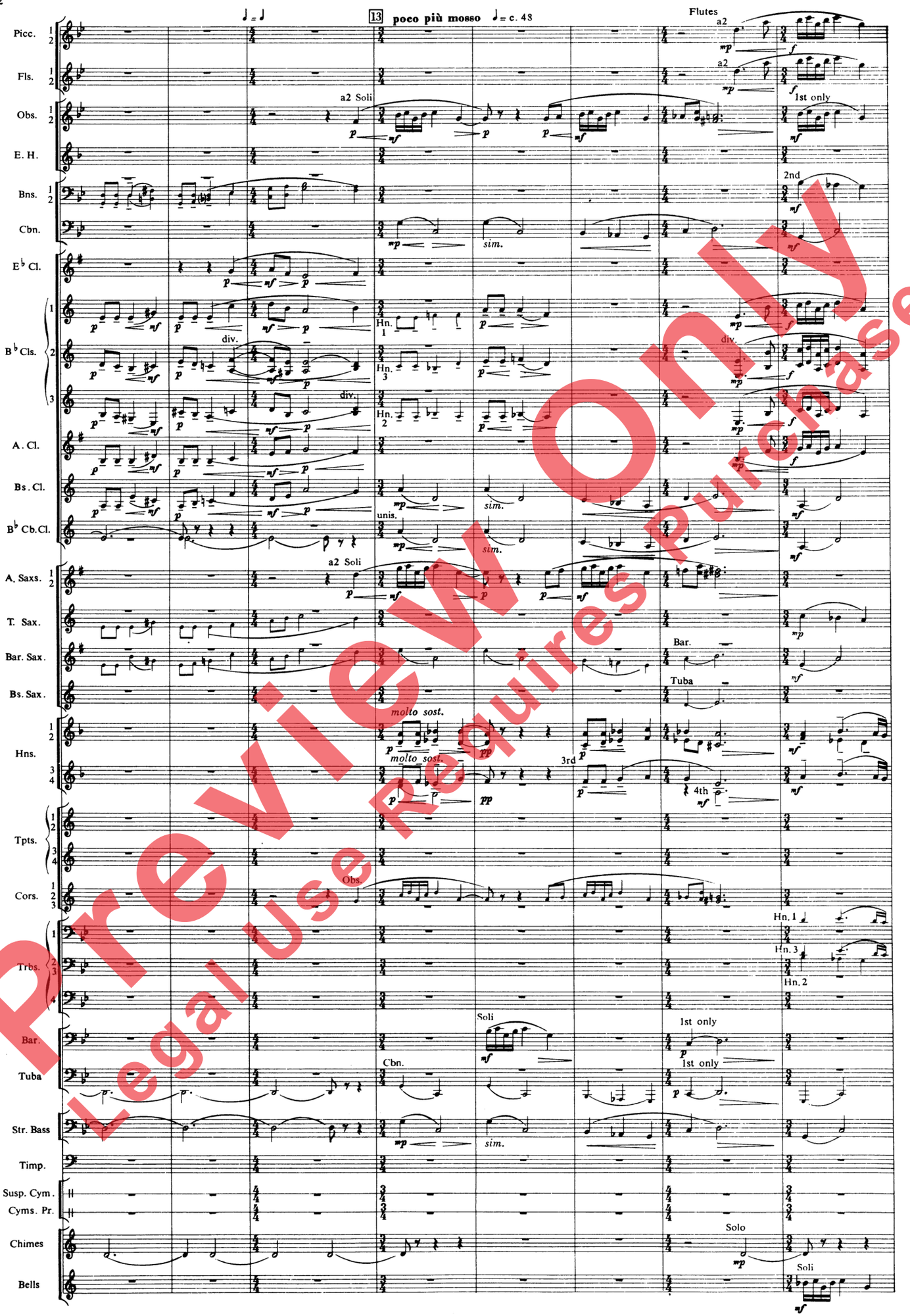
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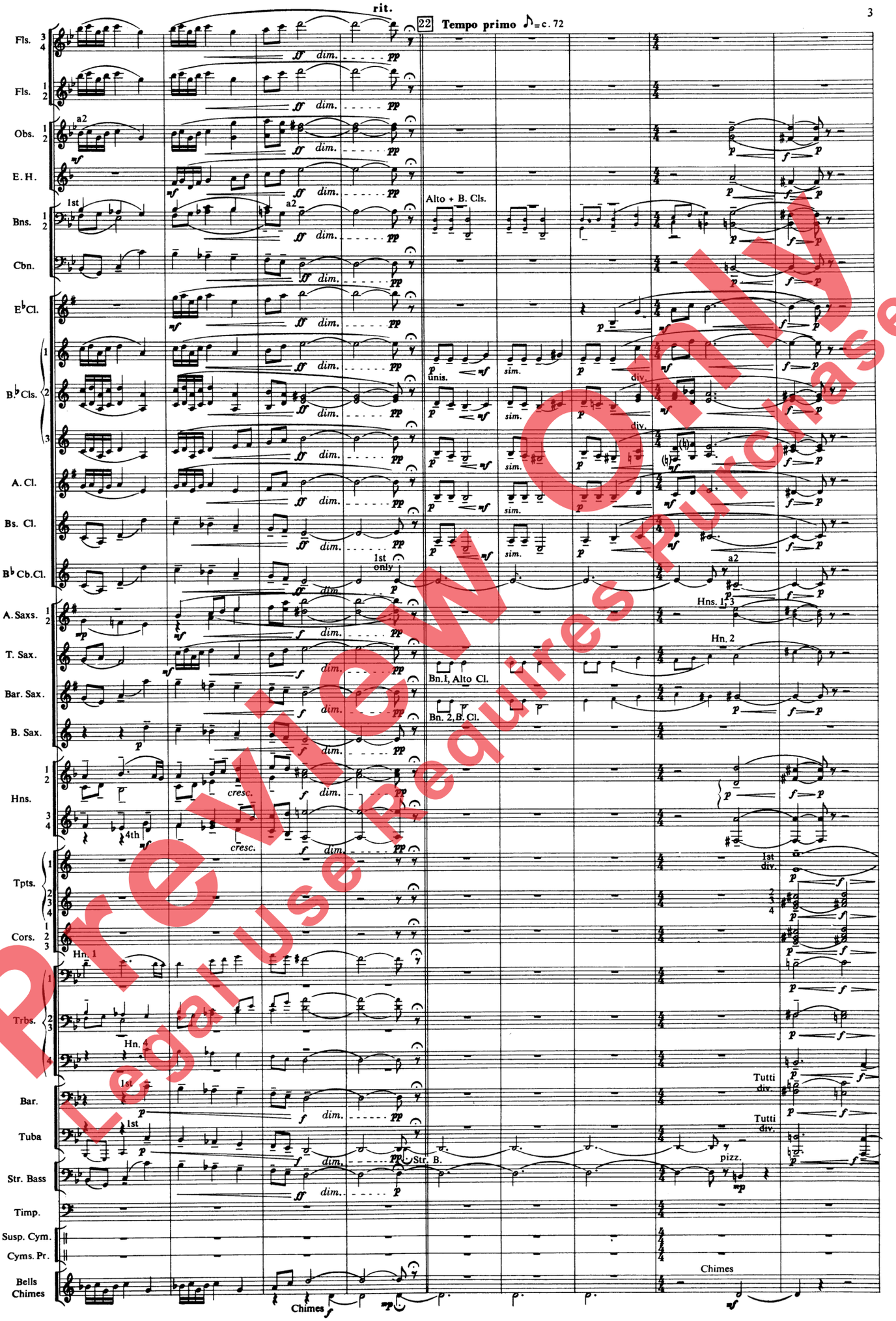


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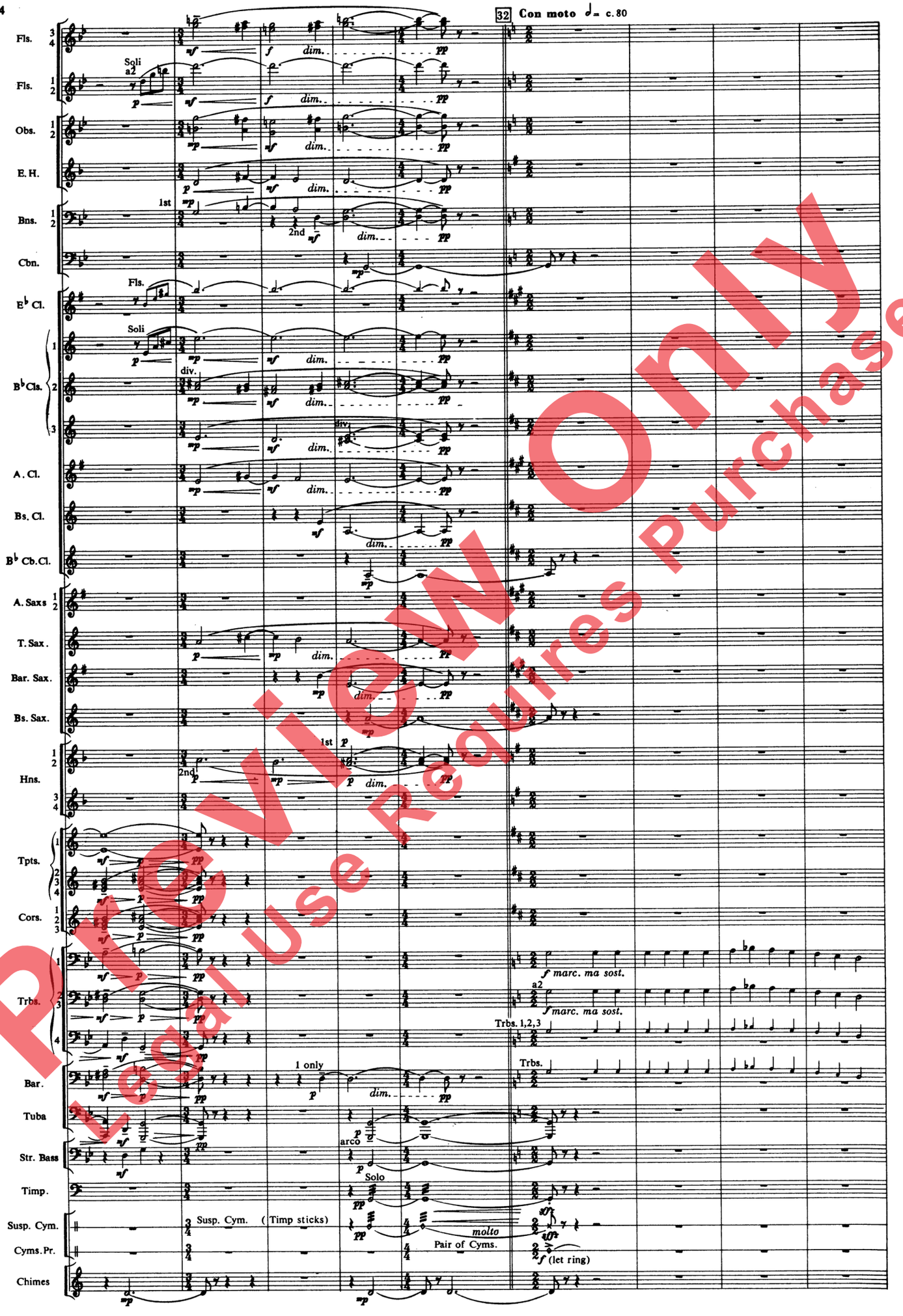
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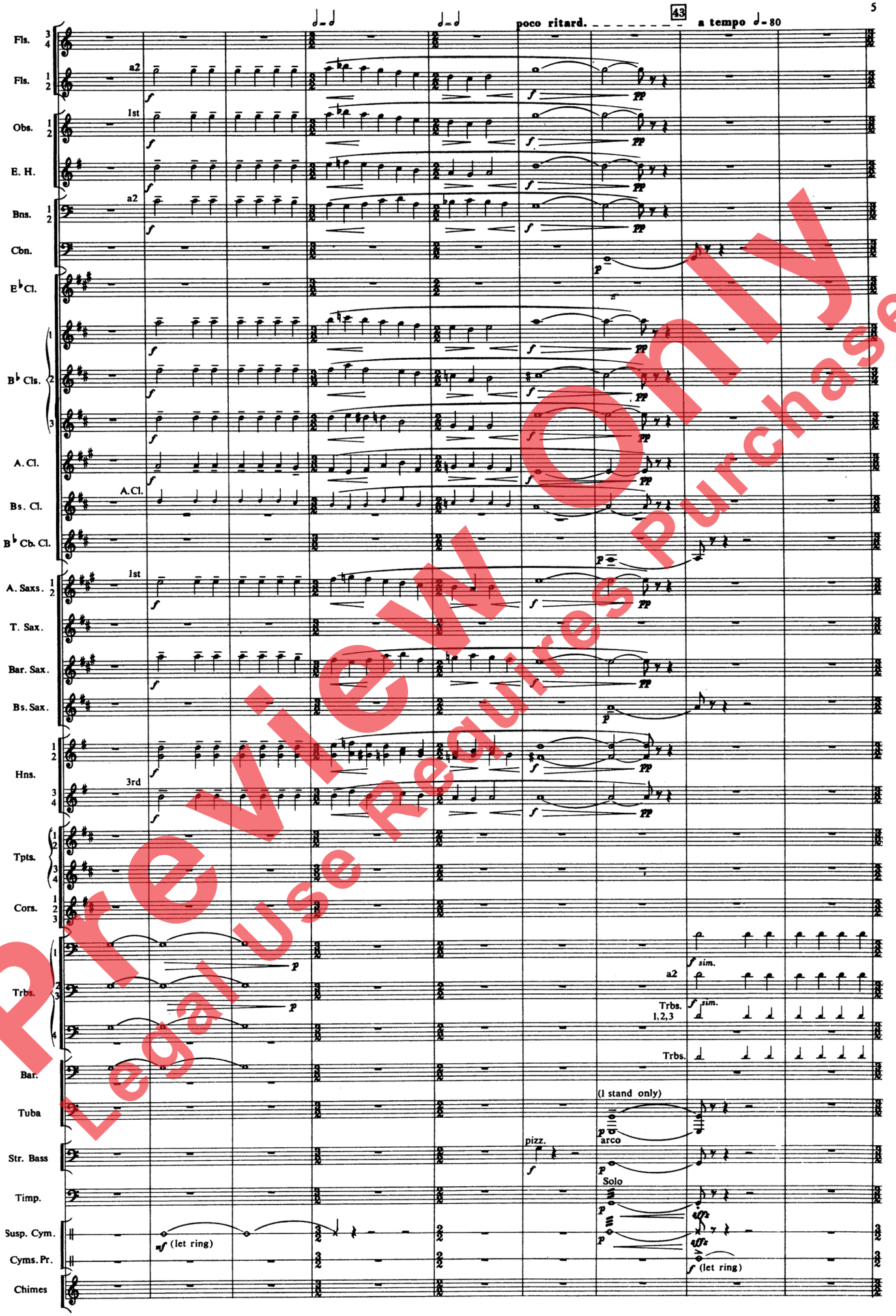


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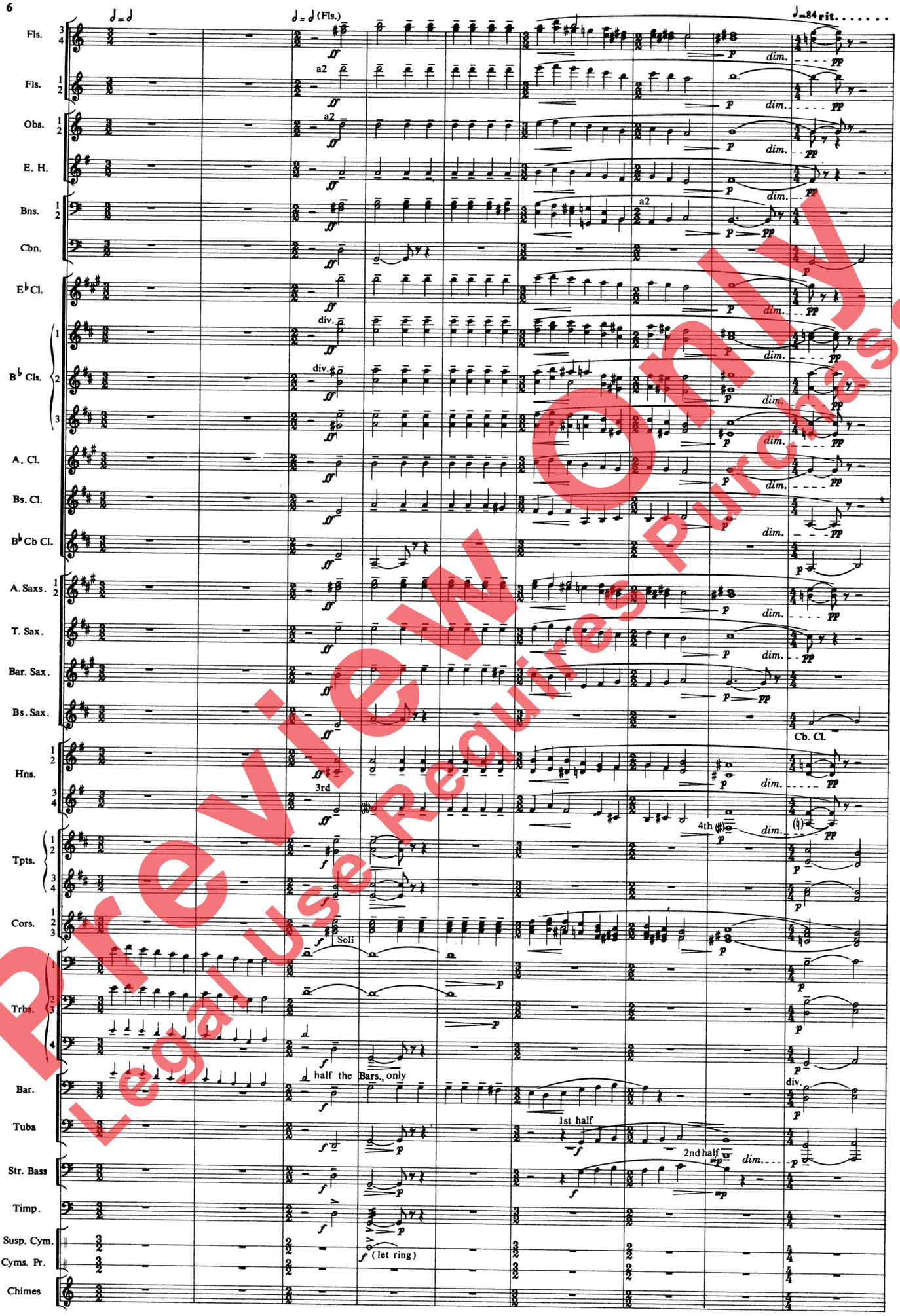


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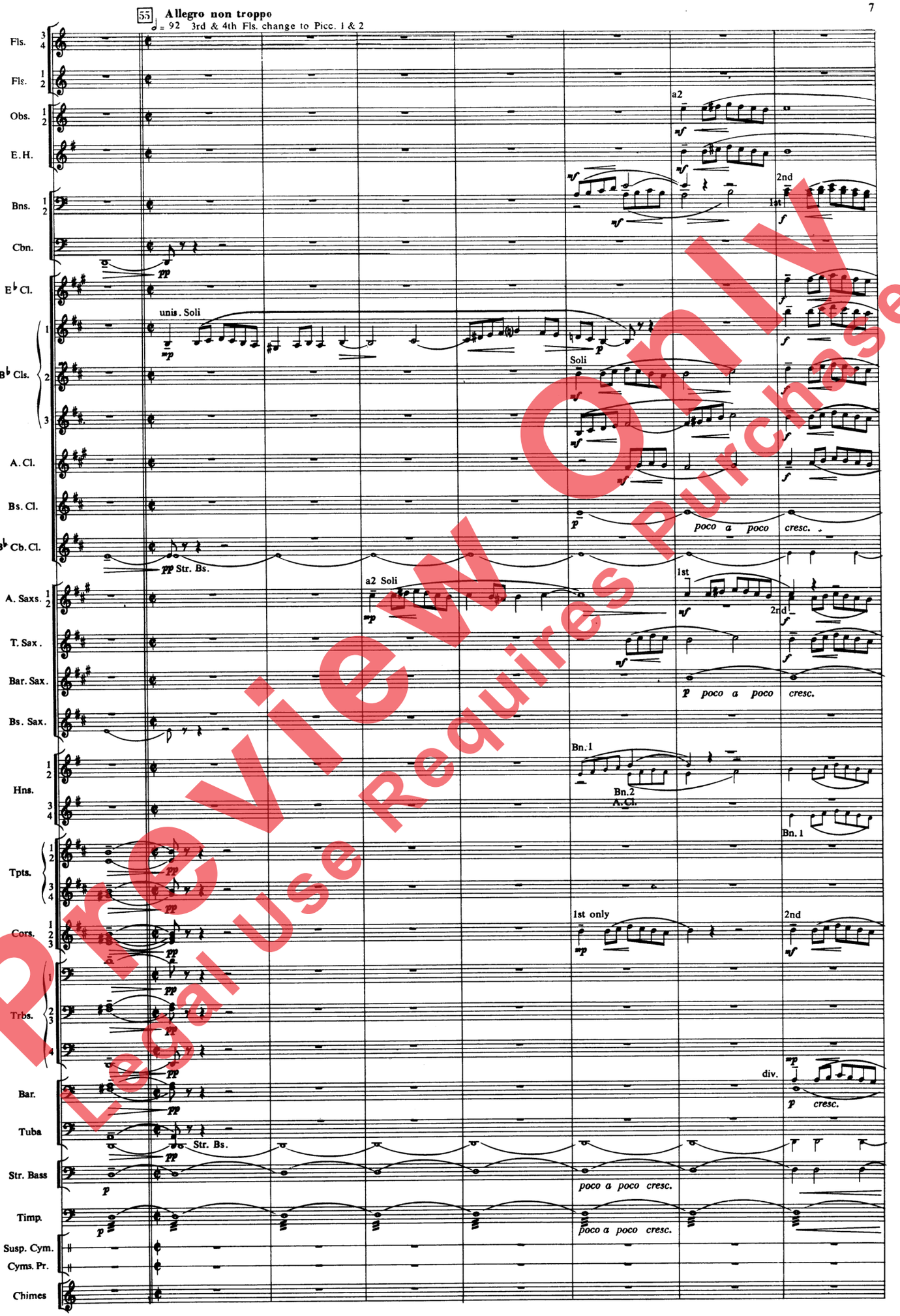


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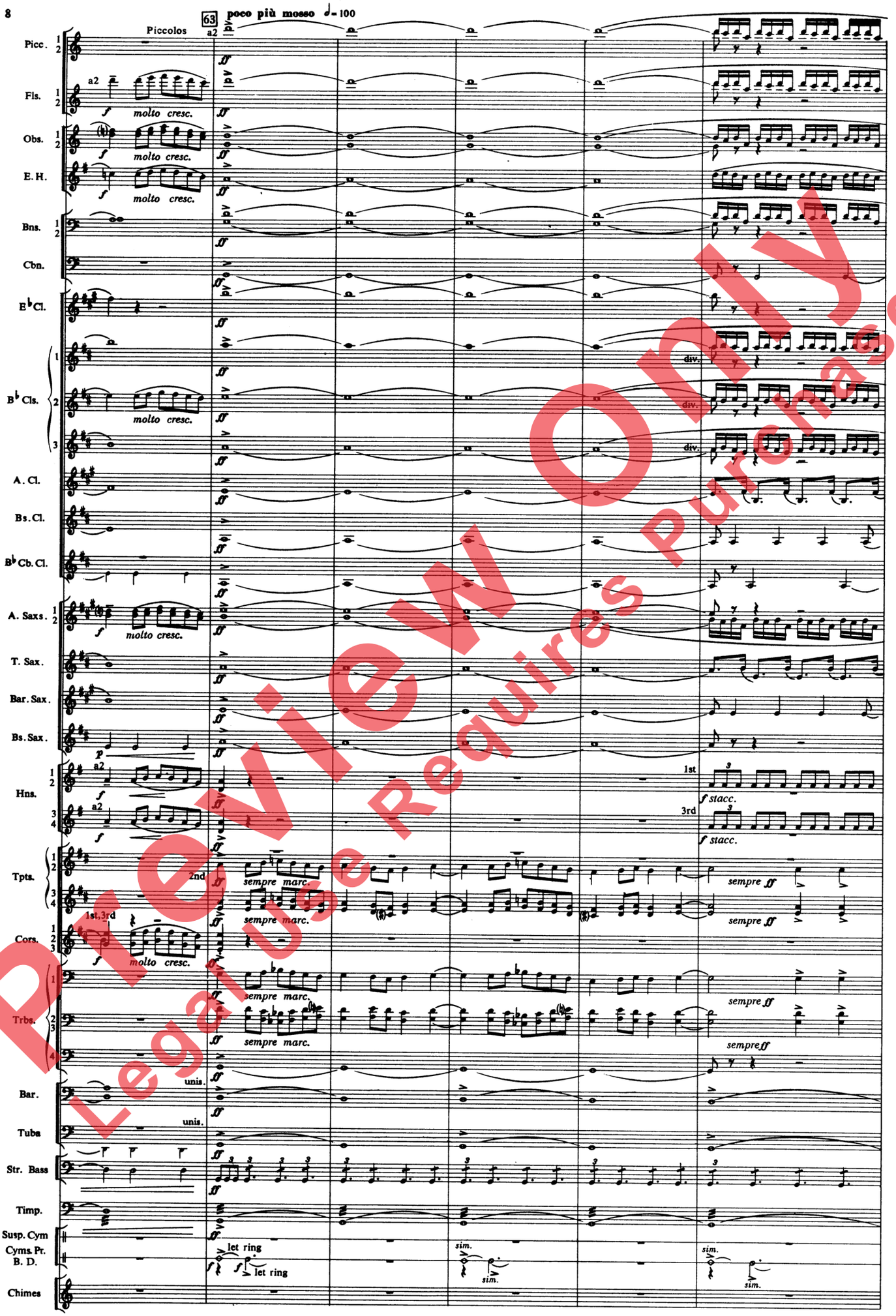


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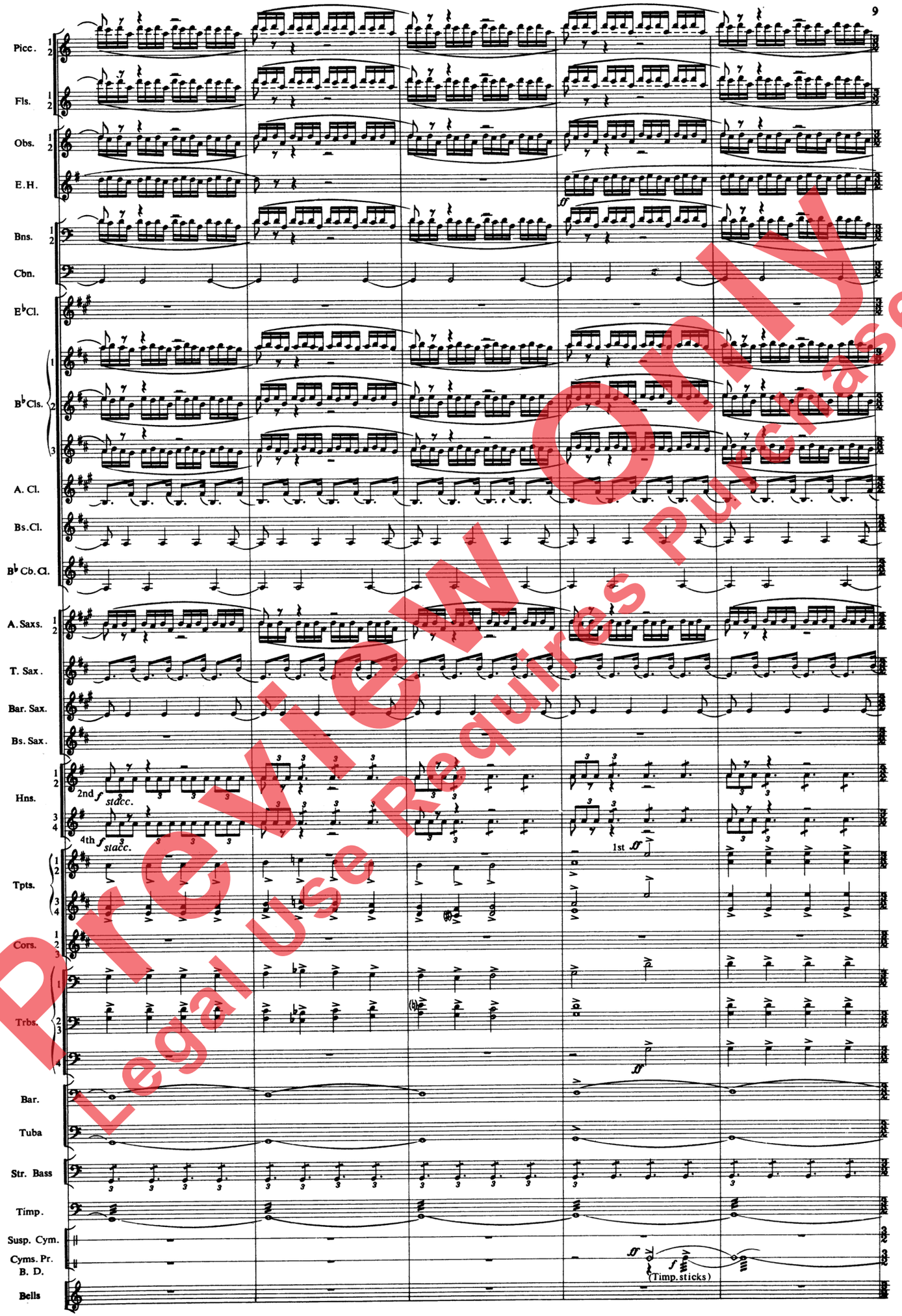
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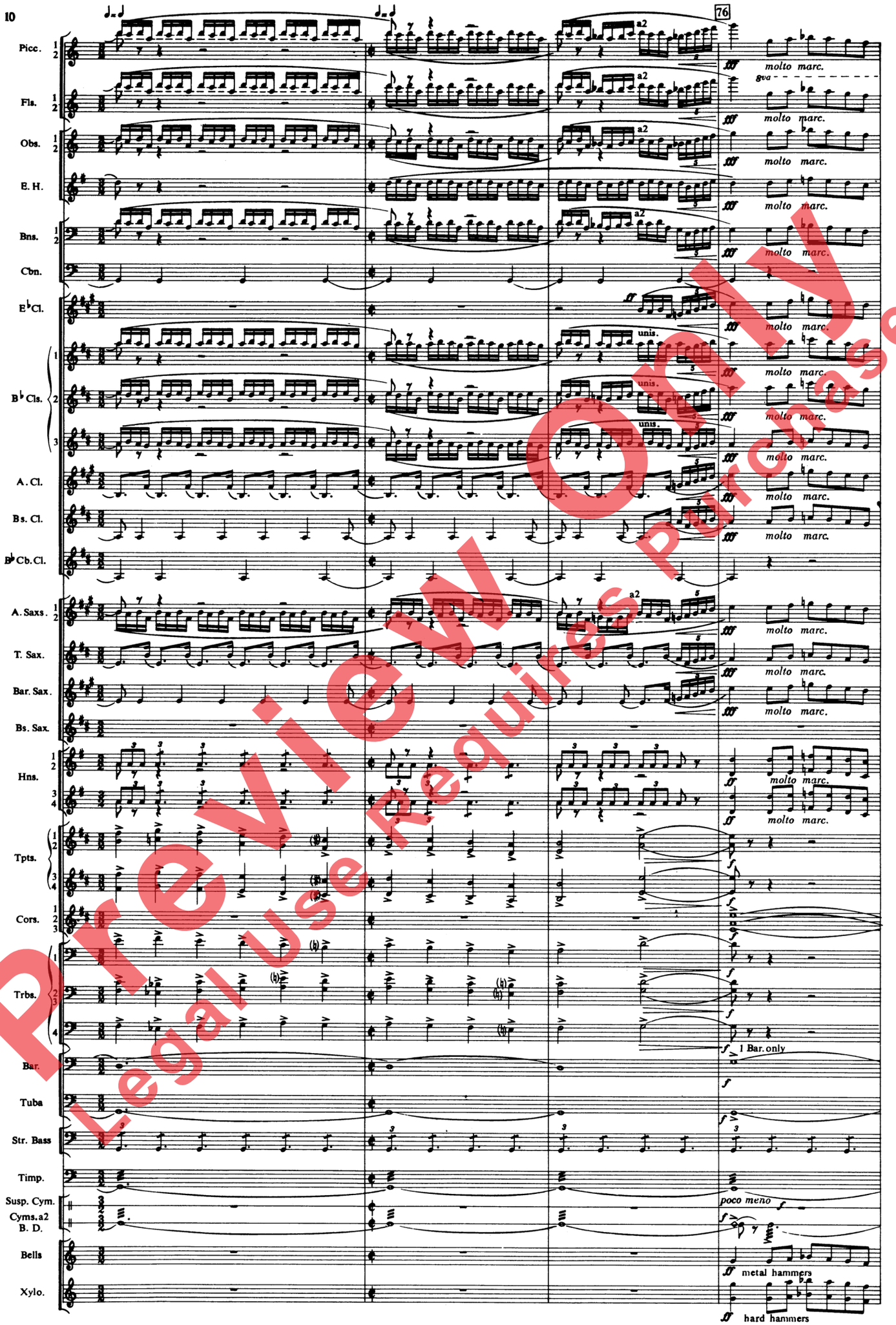


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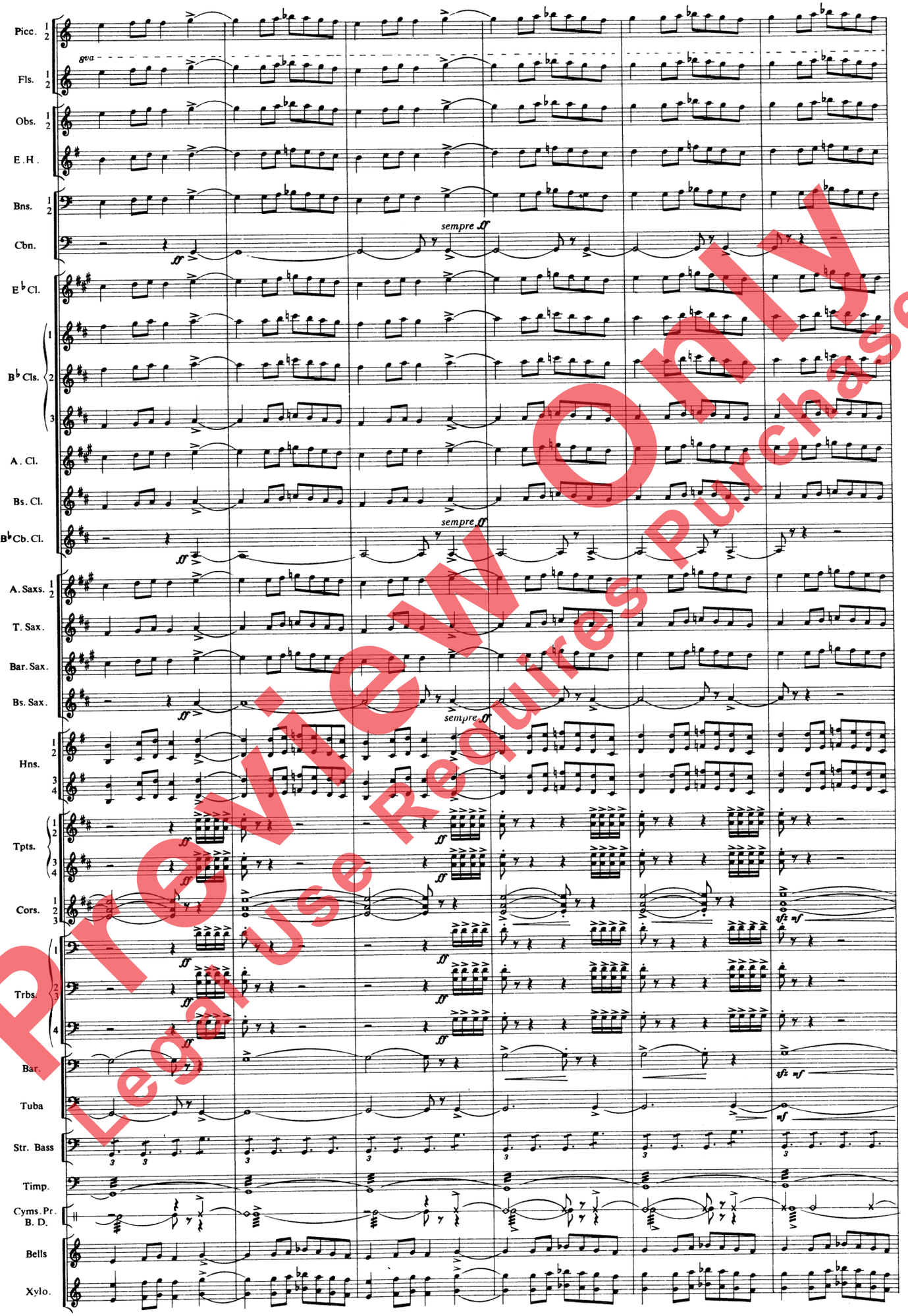


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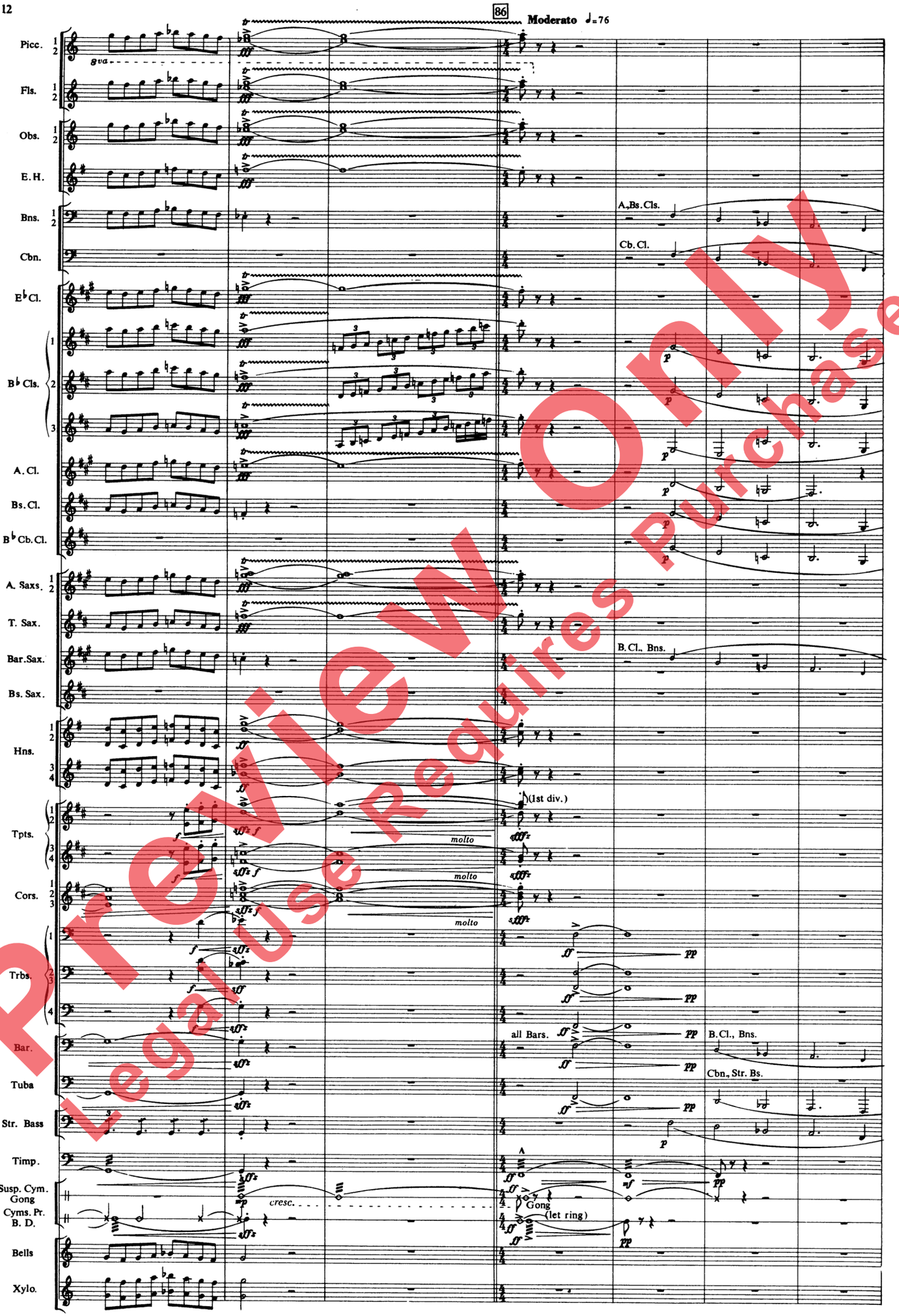


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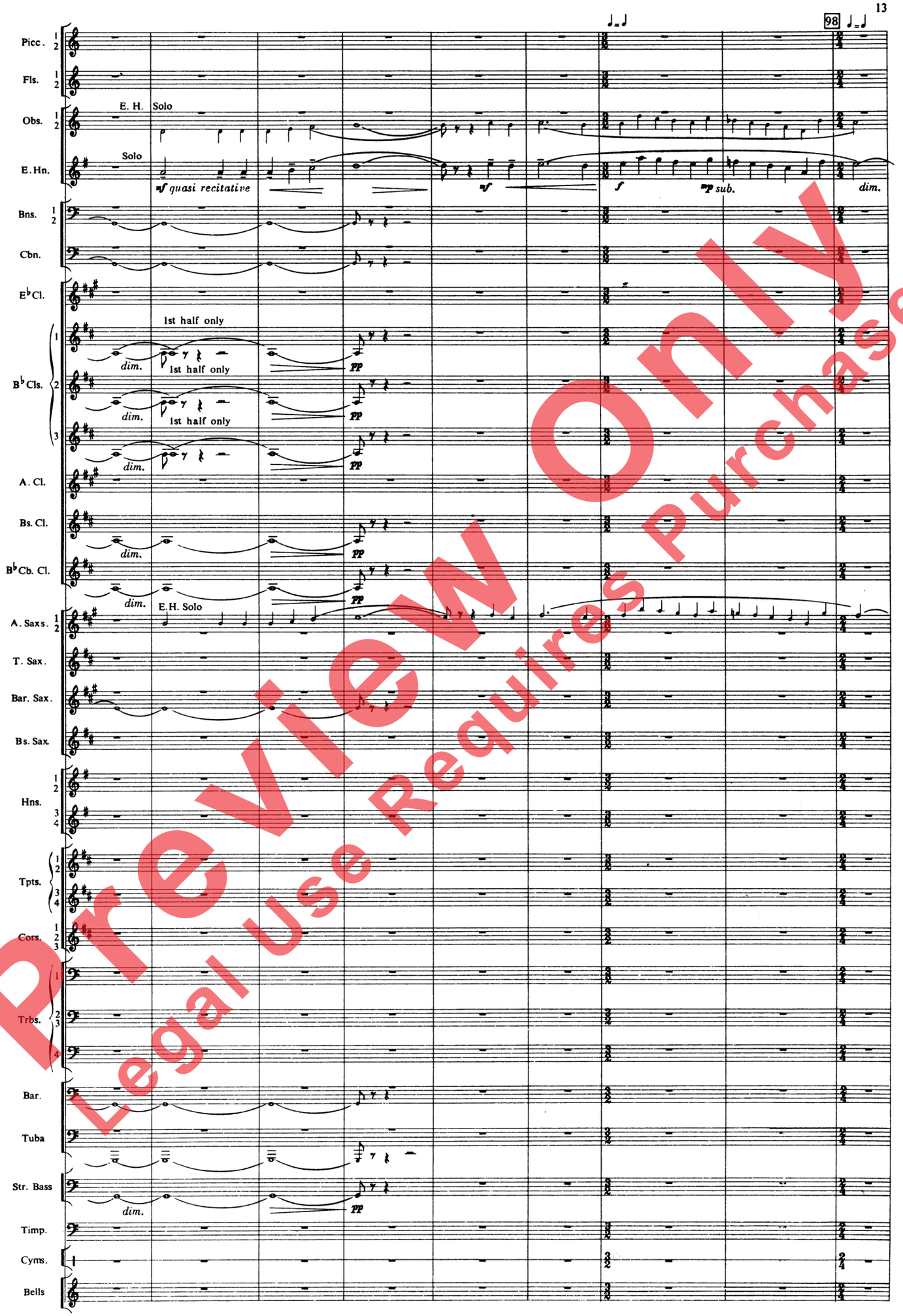


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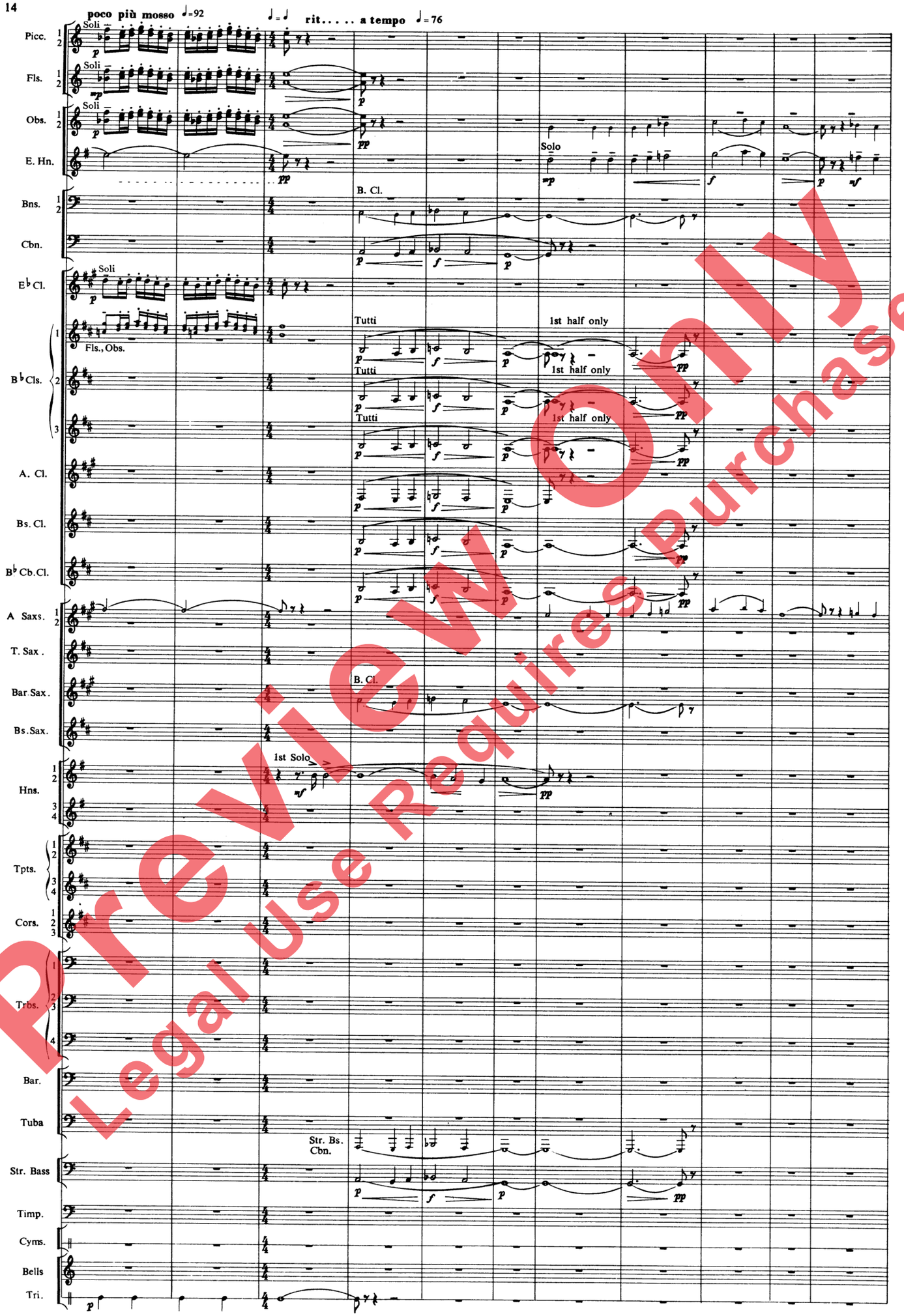


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poco più mosso ♩ = 92

rit. . . . . .

Picc. change to 3rd & 4th Fls.

Picc.
Fls.
Obs.
E. Hn.
Bns.
Cbn.
E♭Cl.
B♭Cls.
A. Cl.
Bs. Cl.
B♭Cb. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Bs. Sax.
Hns.
Tpts.
Cors.
Trbs.
Bar.
Tuba
Str. Bass
Timp.
Cyms.
Bells
Tri.

a2
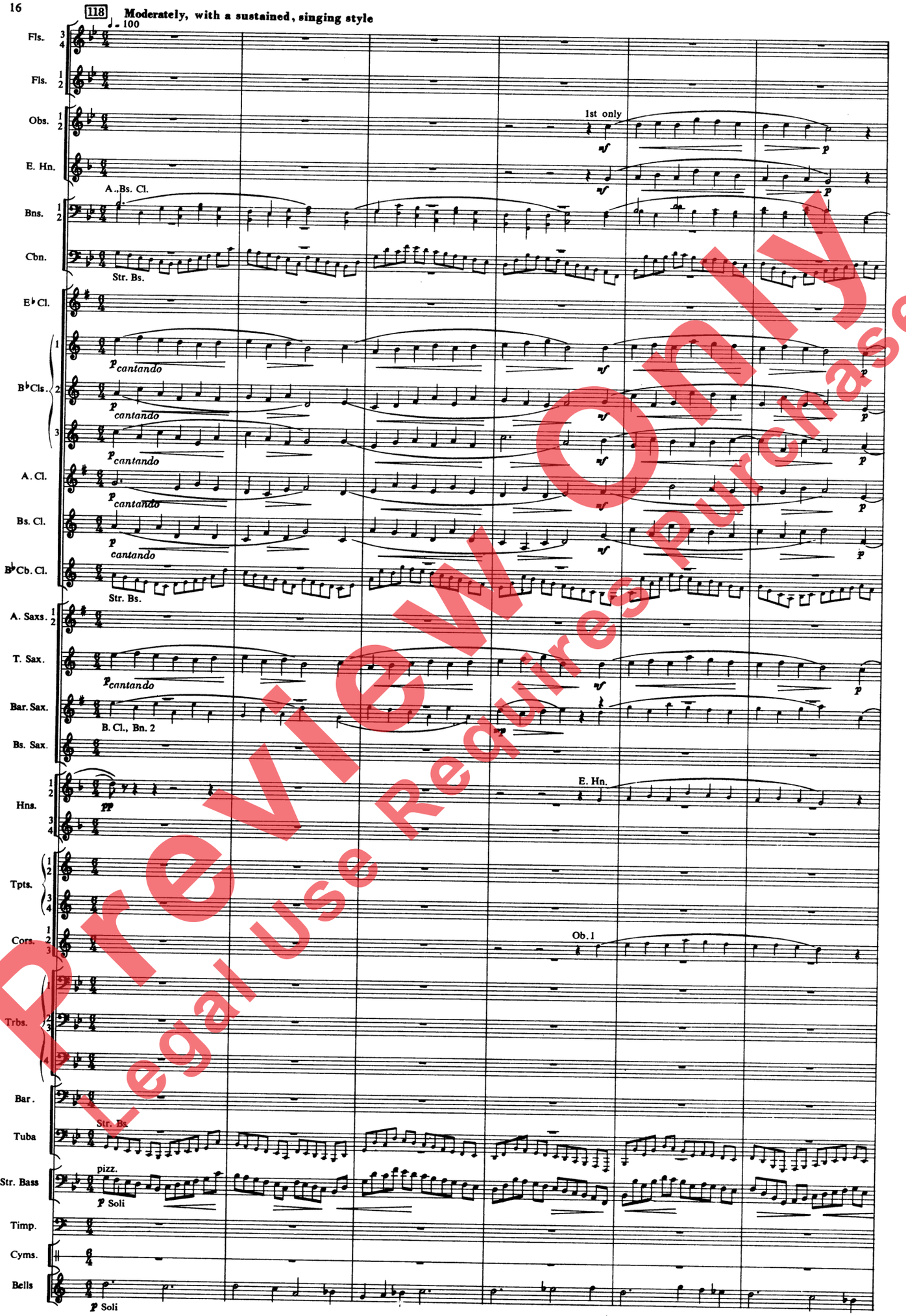
poco a poco dim.

tutti
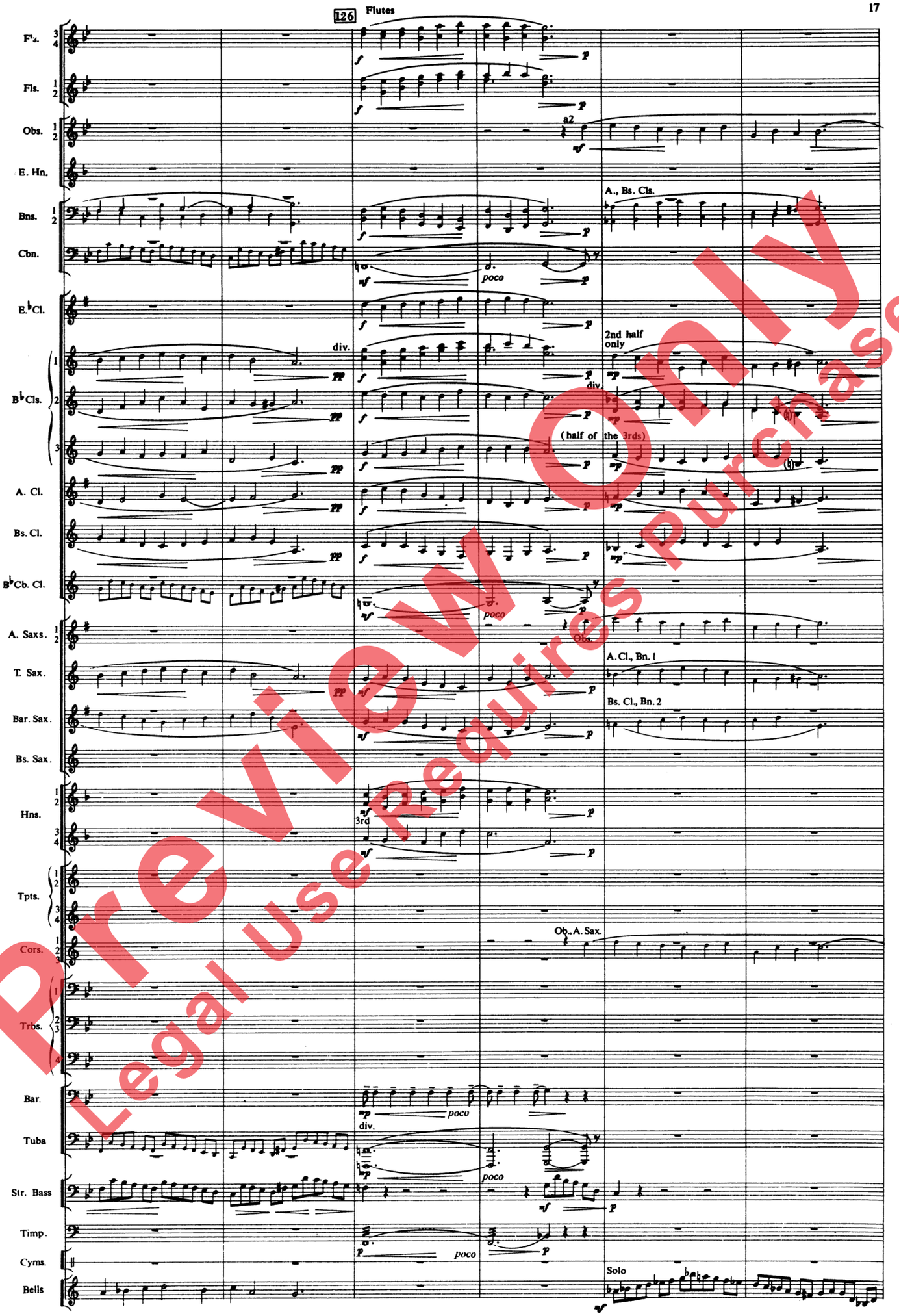
1st Solo

Str. Bs.
Cb. Cl.
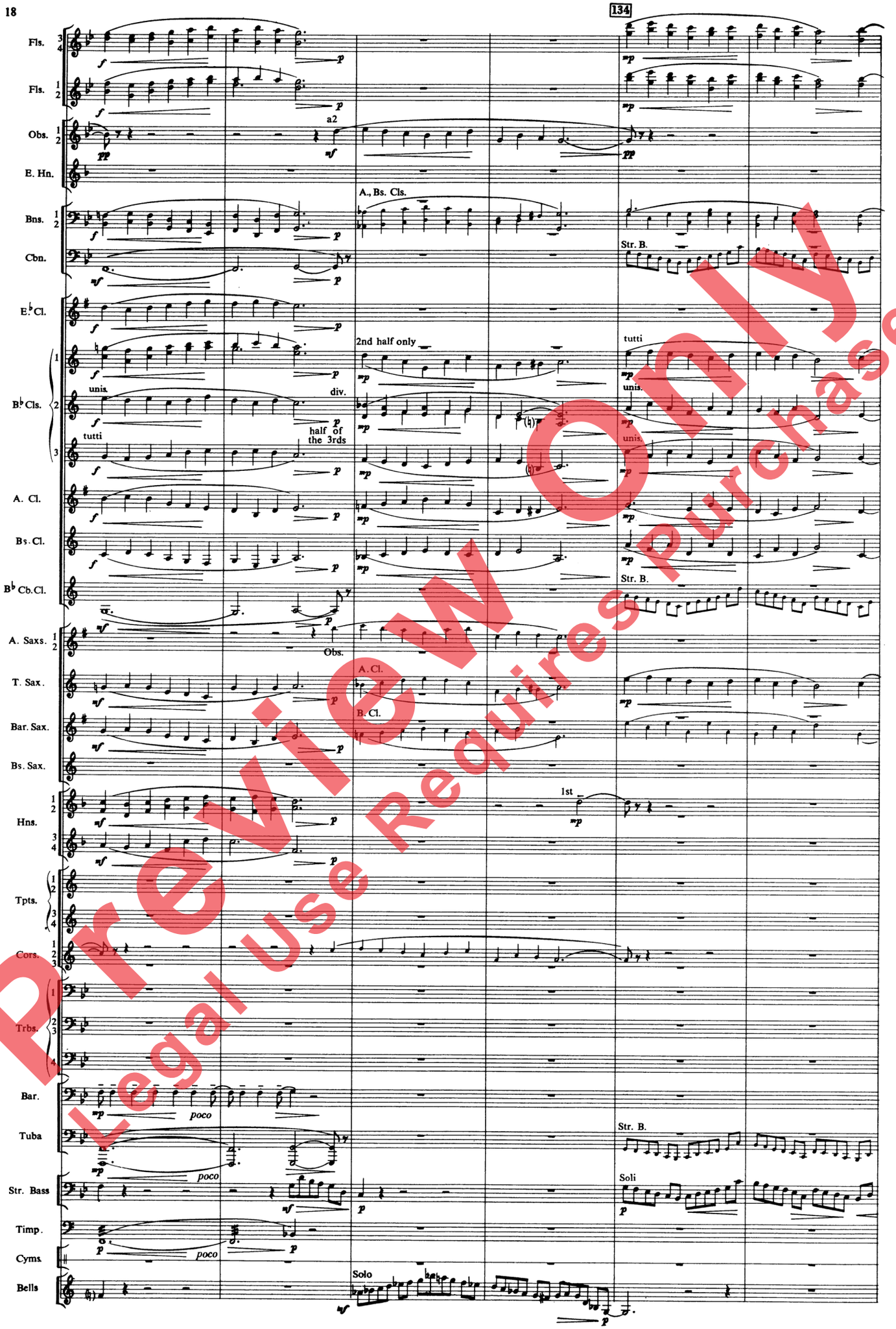
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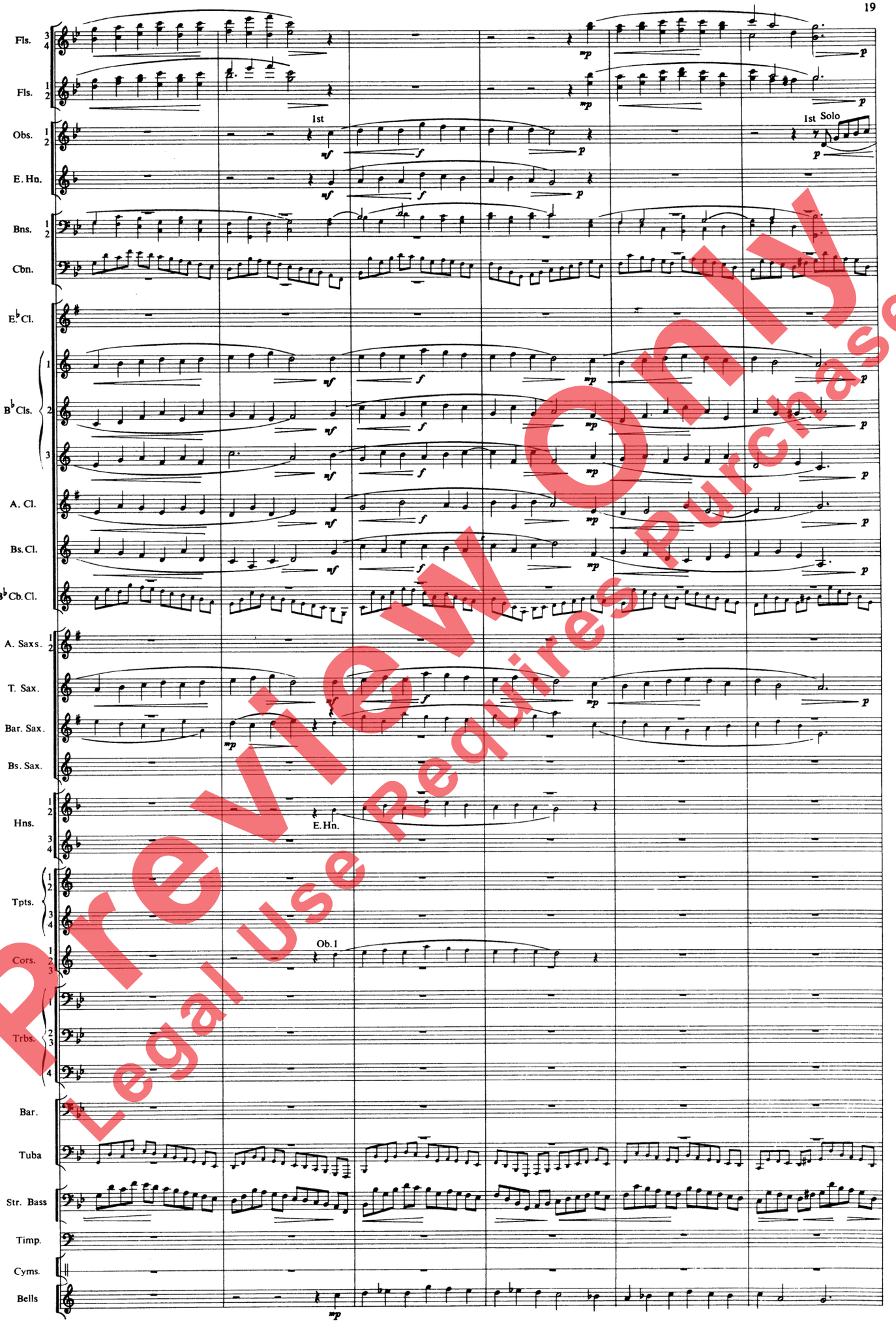


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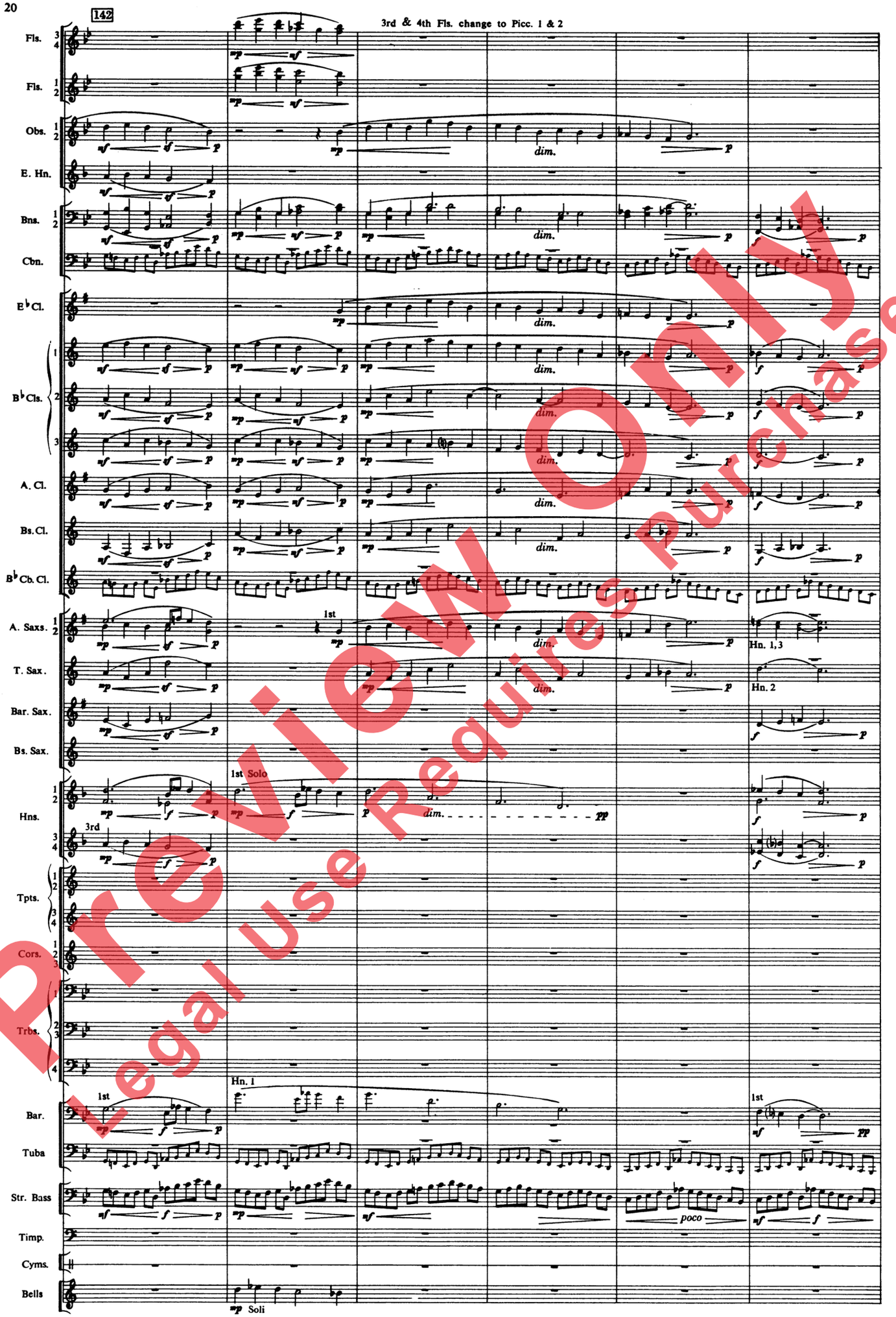


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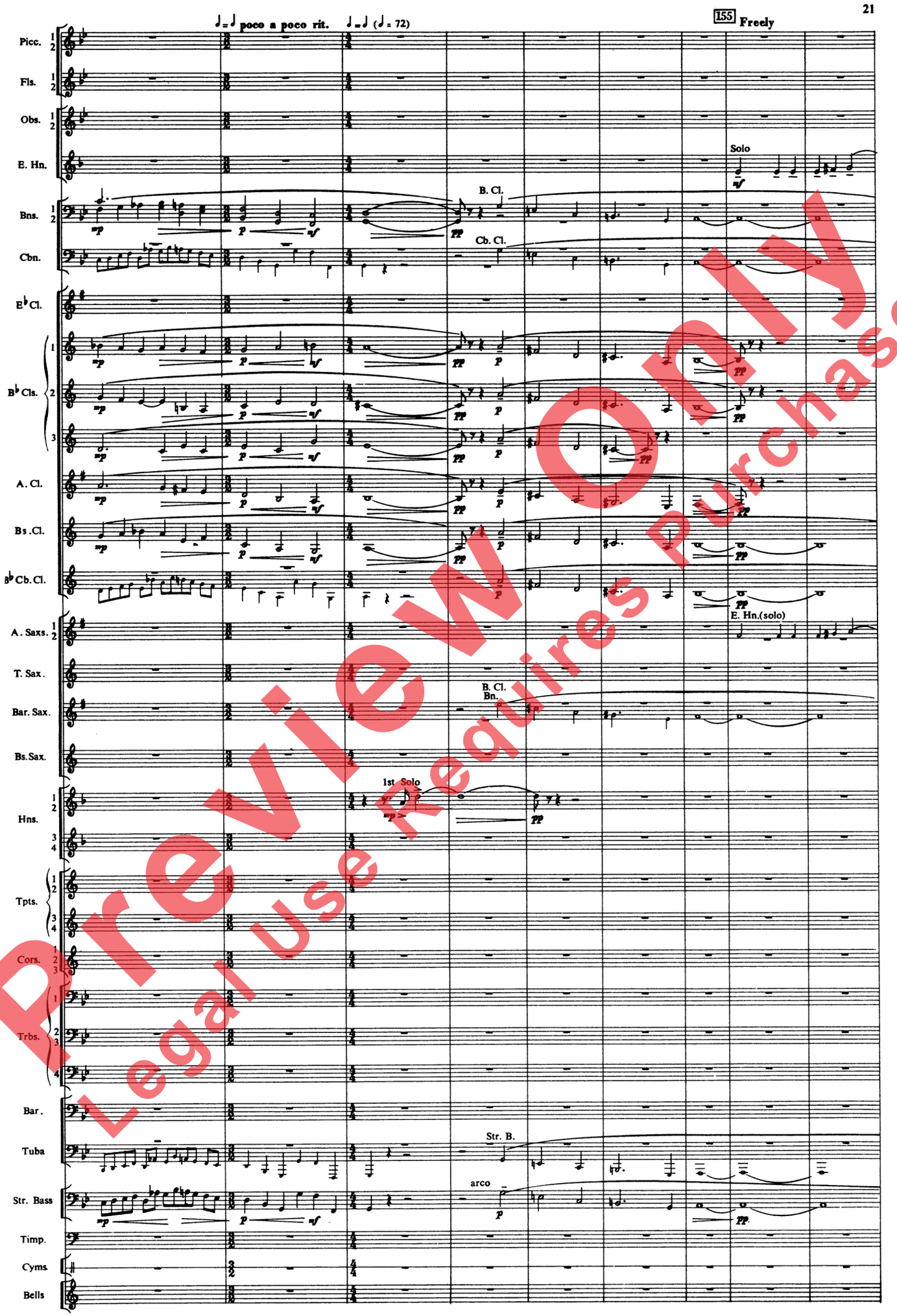


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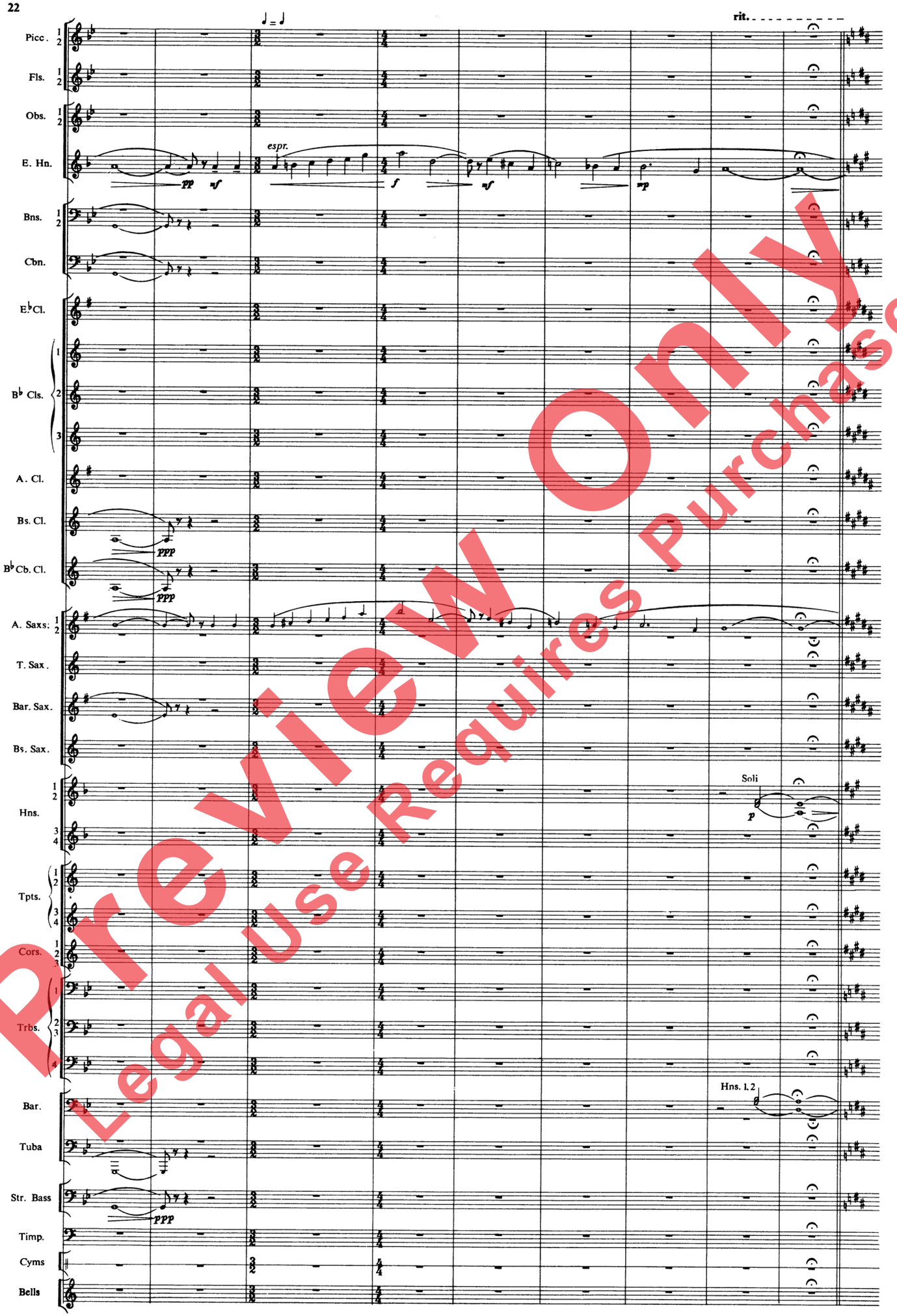


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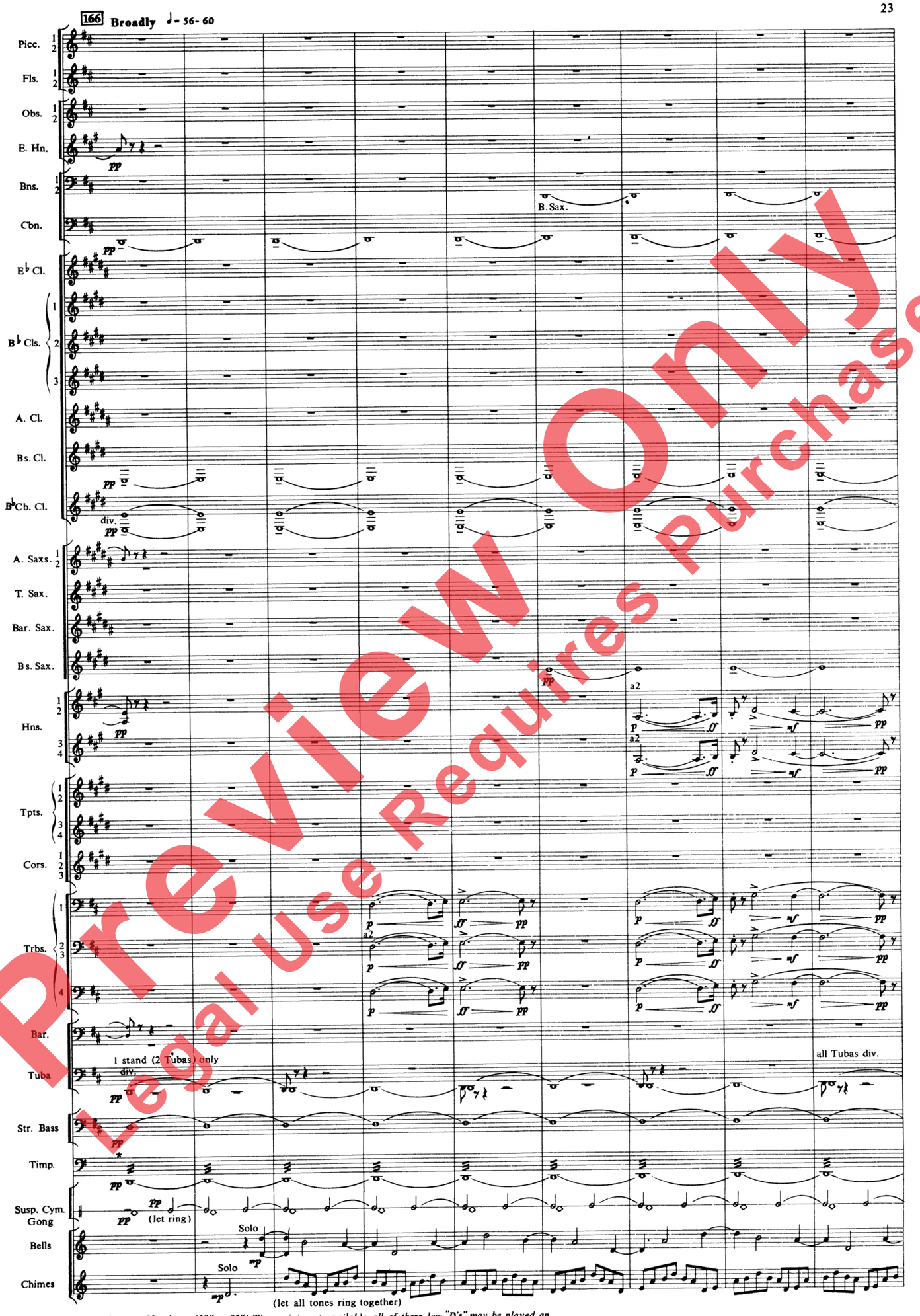


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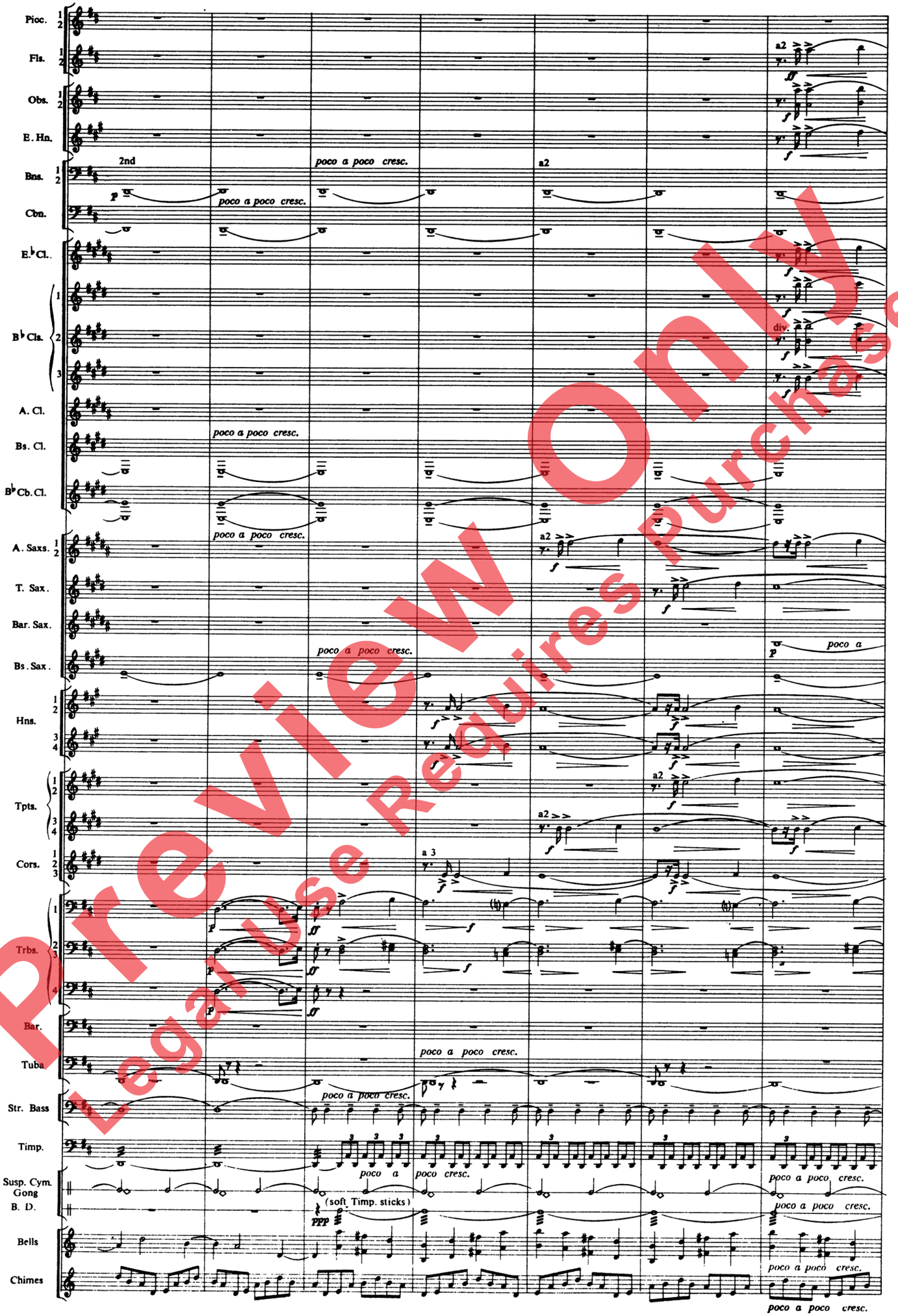


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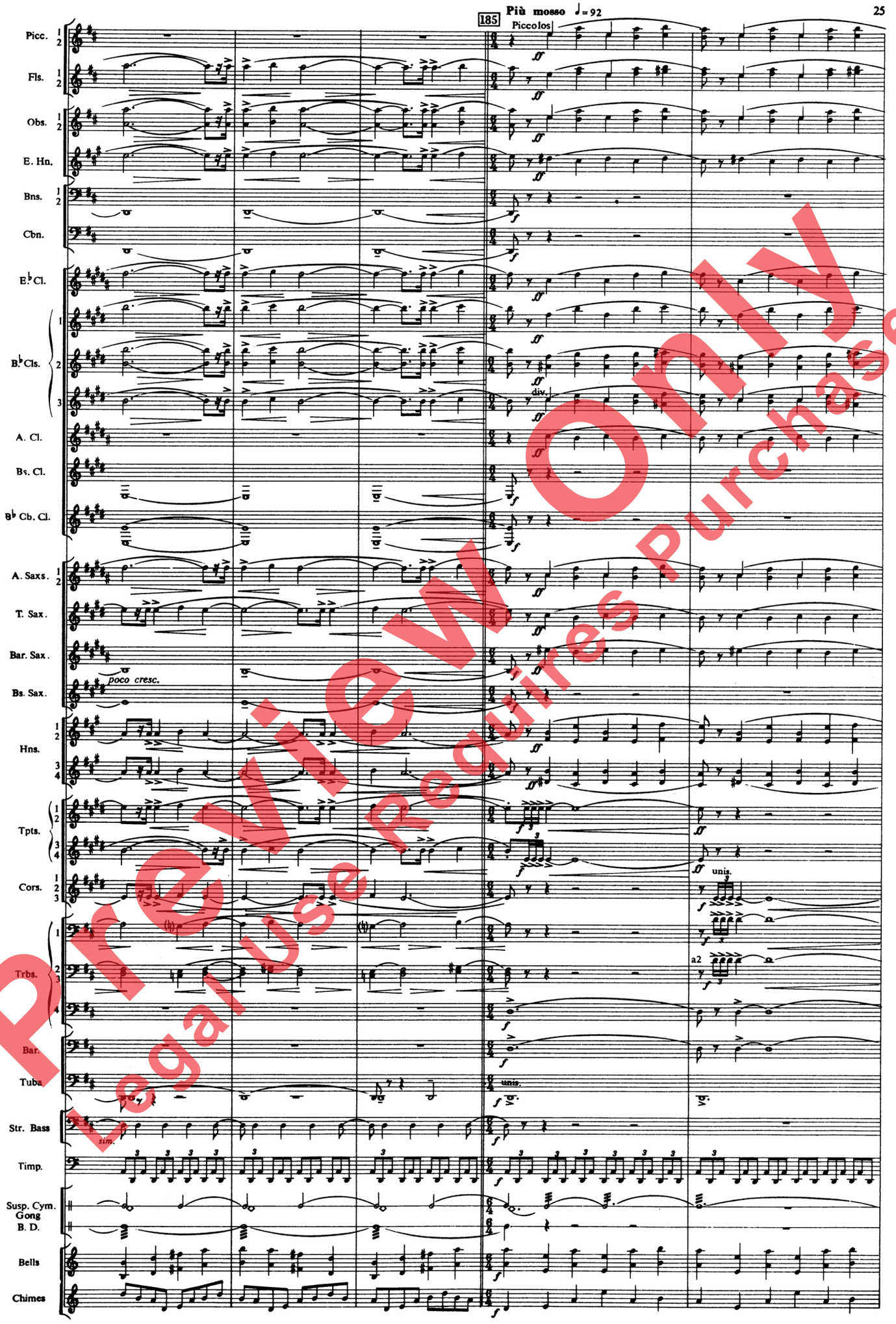


* *Note to Conductor: If a large (30" or 32") Timpani is not available, all of these low "D's" may be played an octave higher, on the standard 25" Drum.*
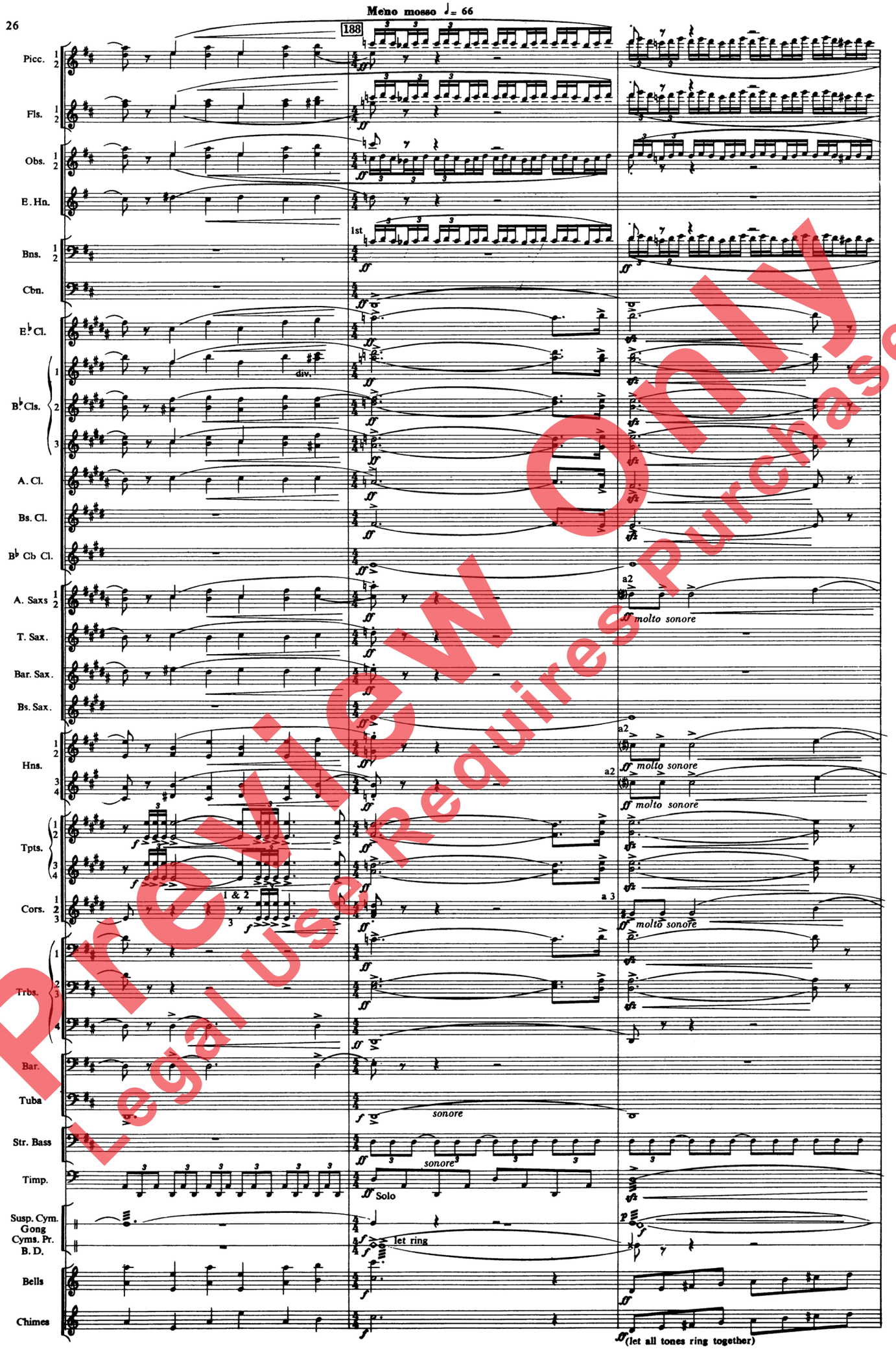
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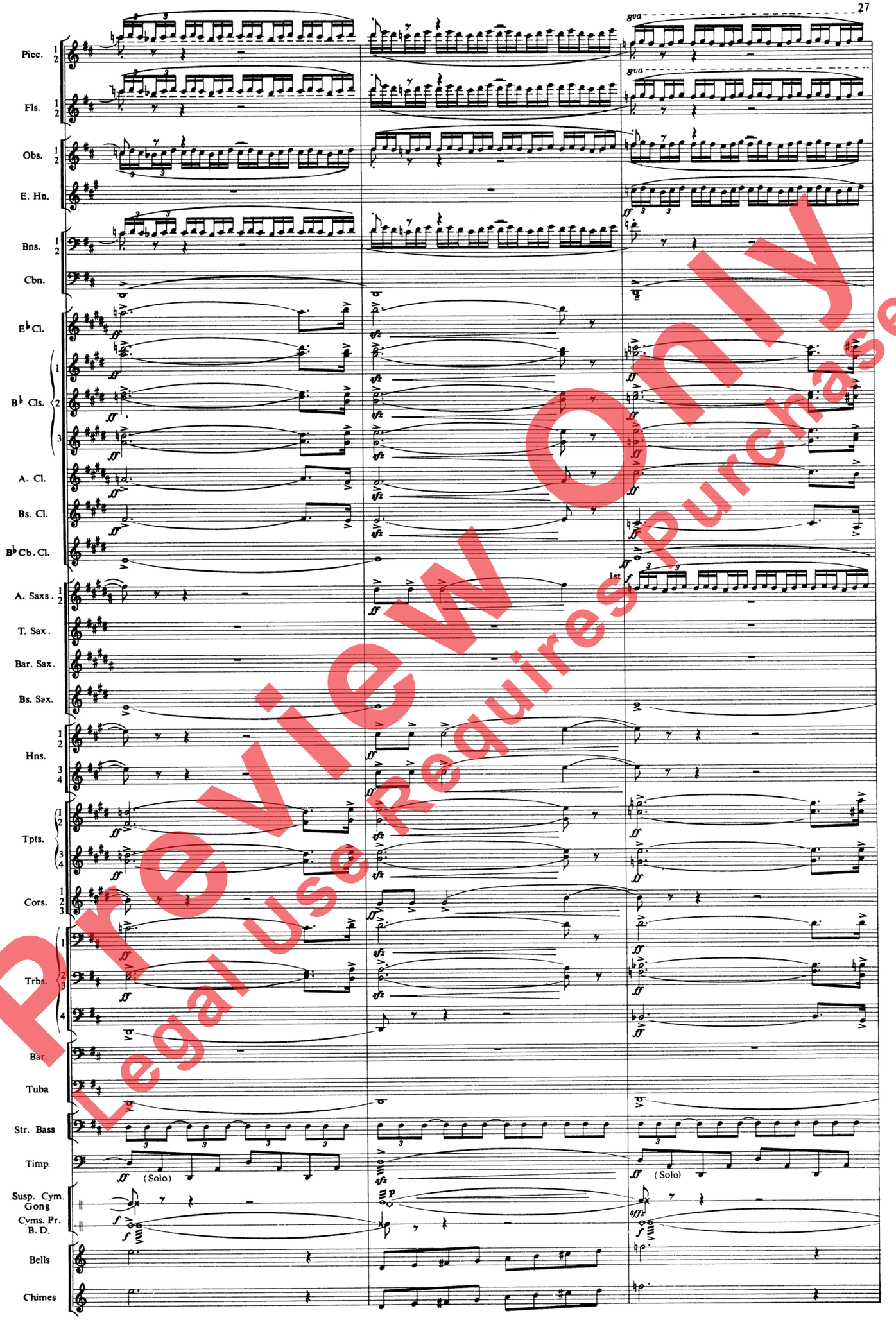


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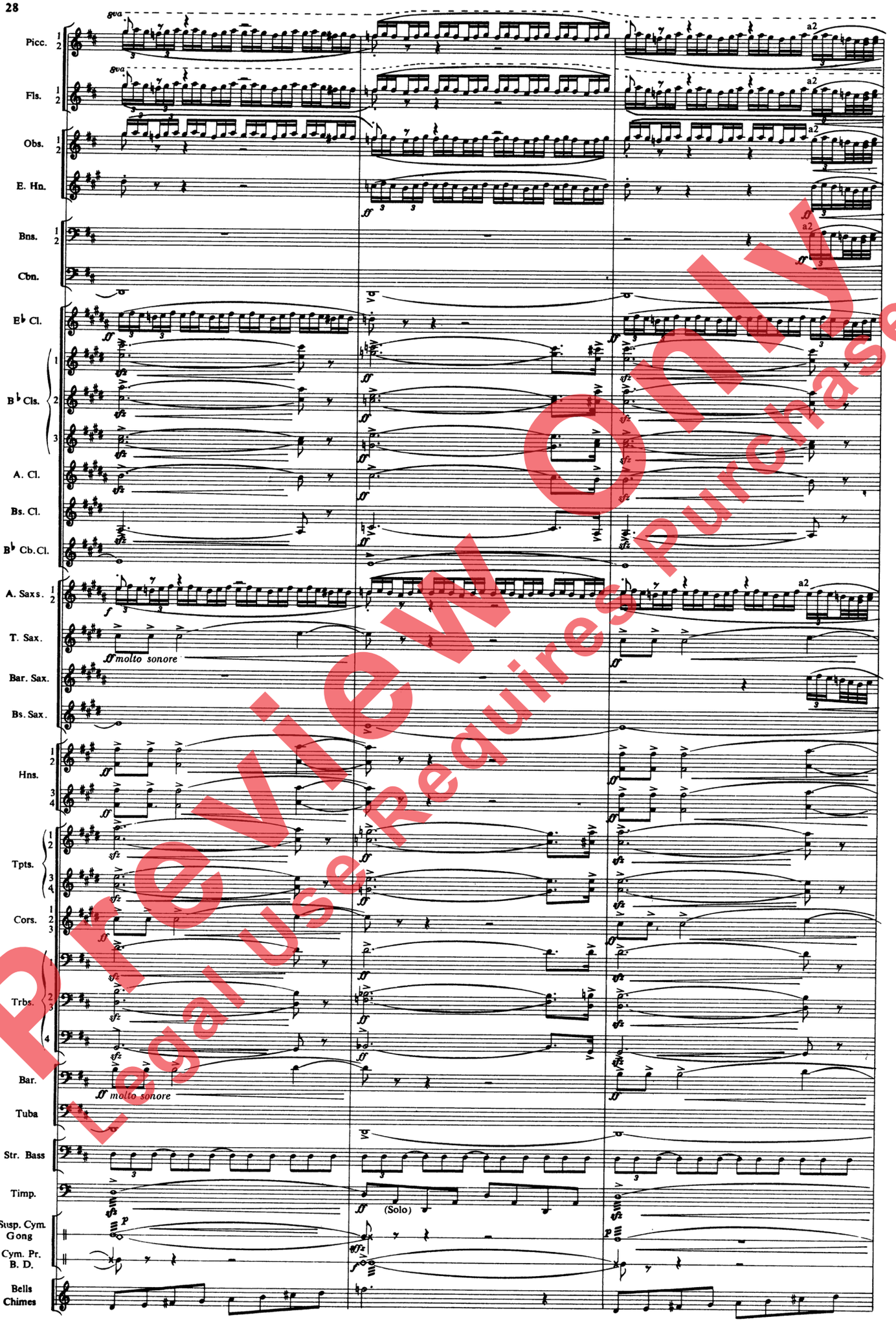


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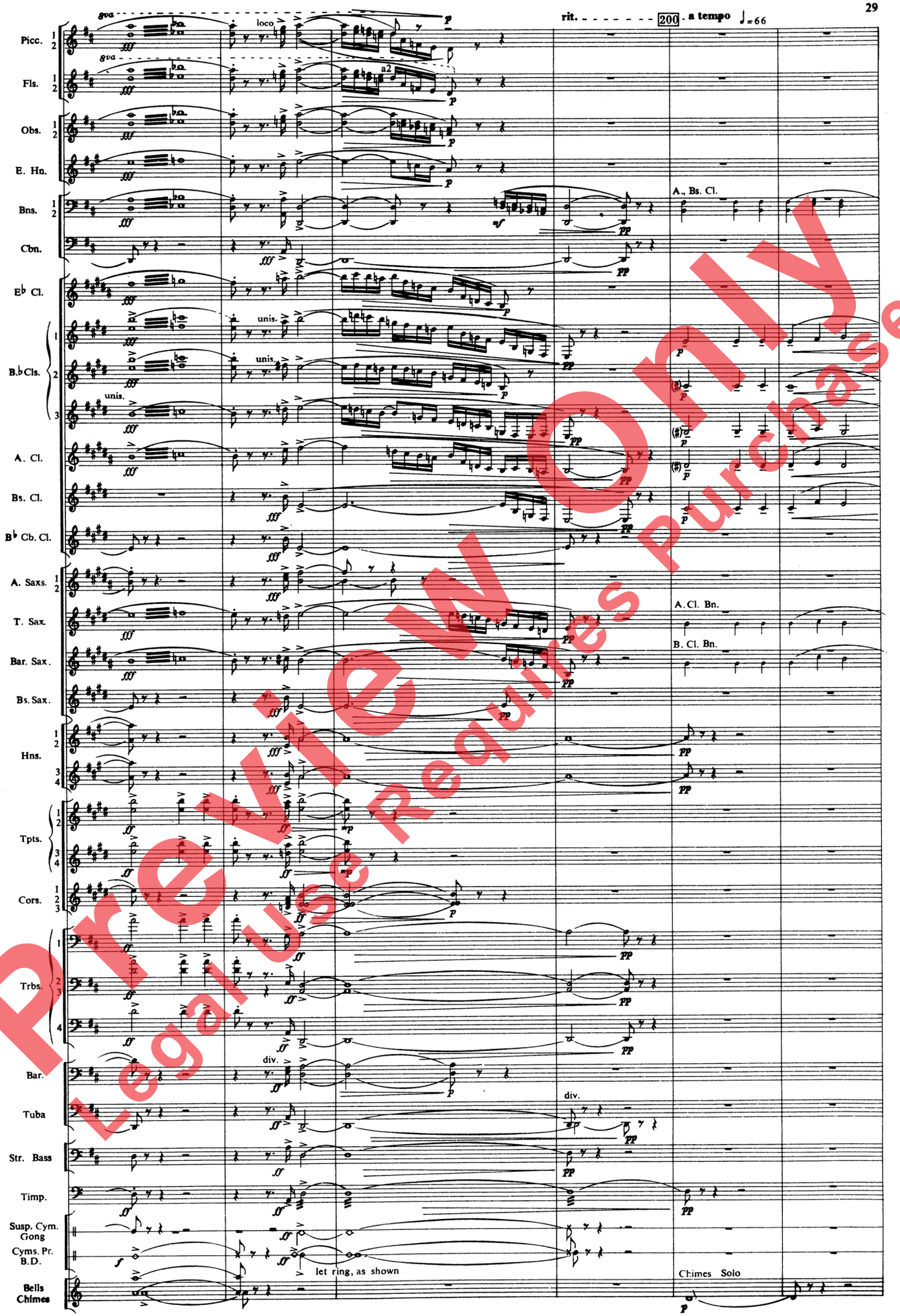


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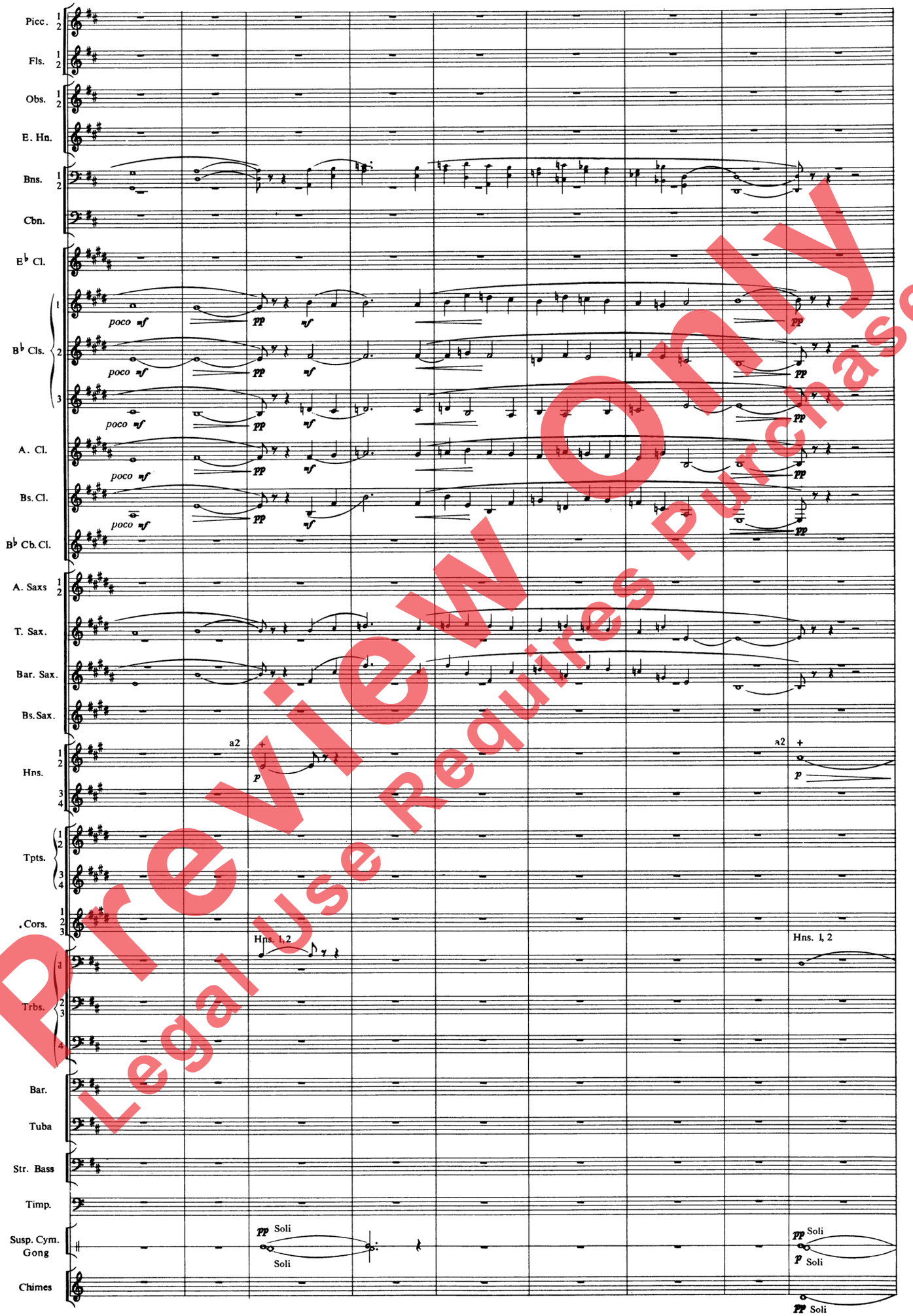


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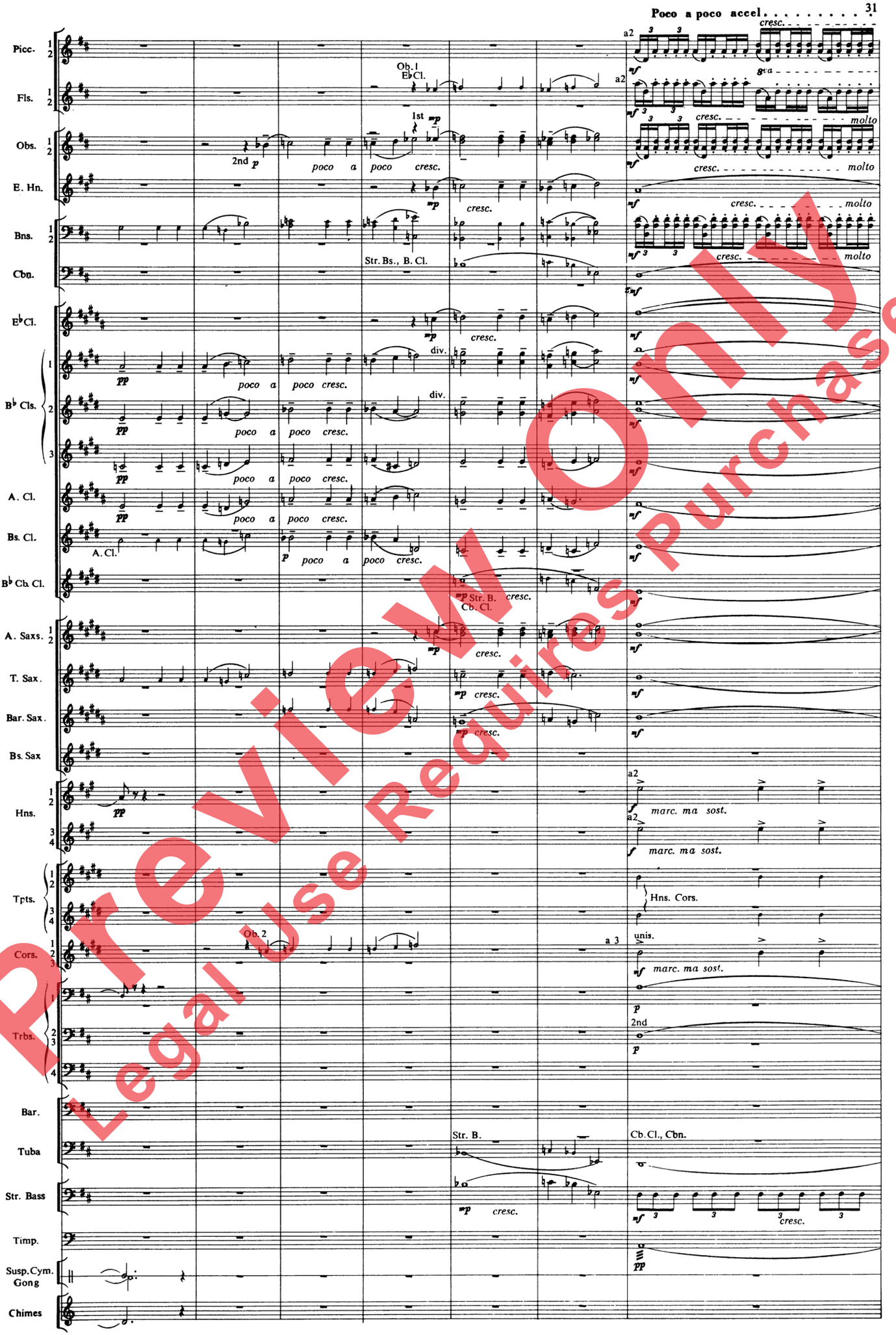


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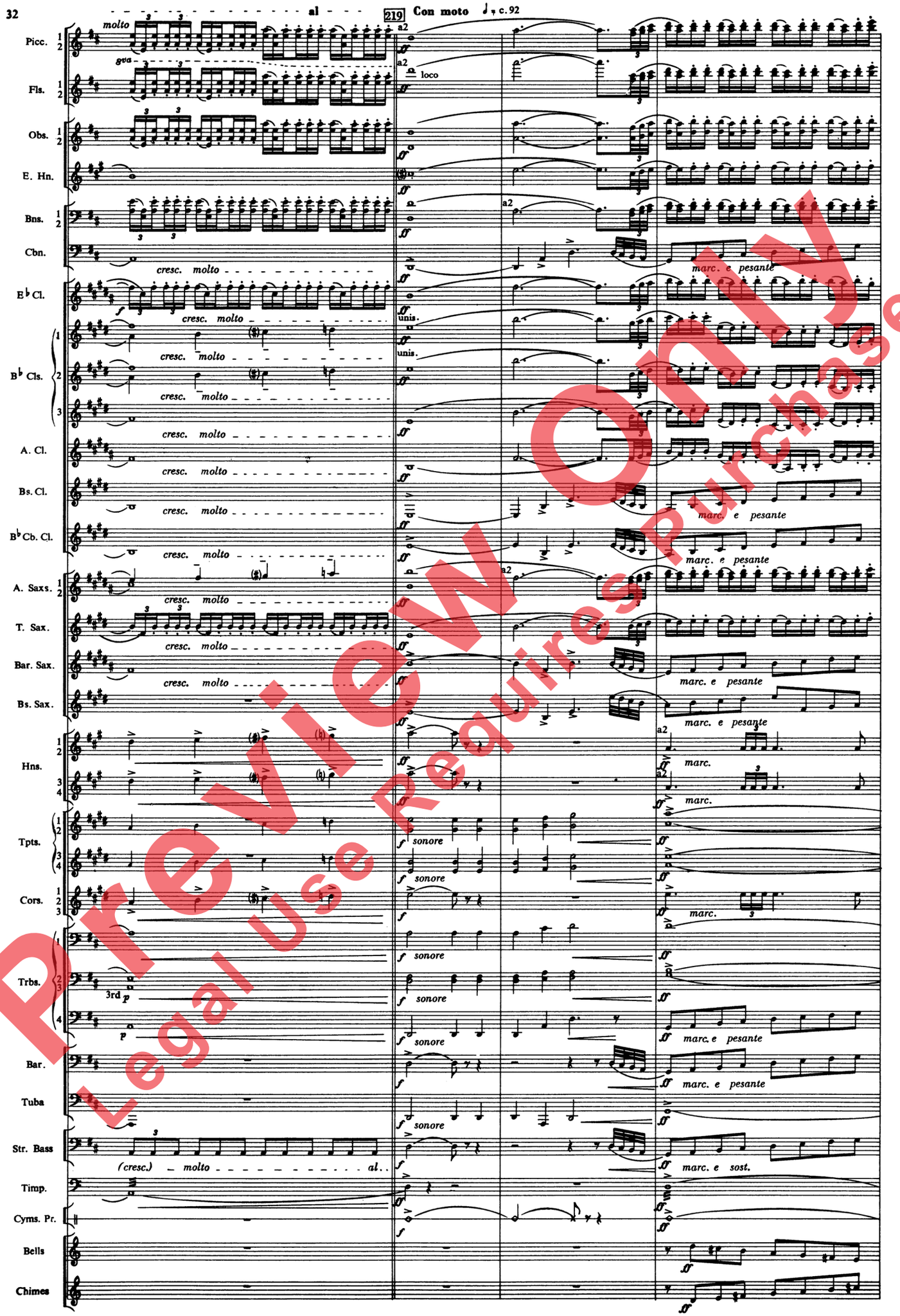


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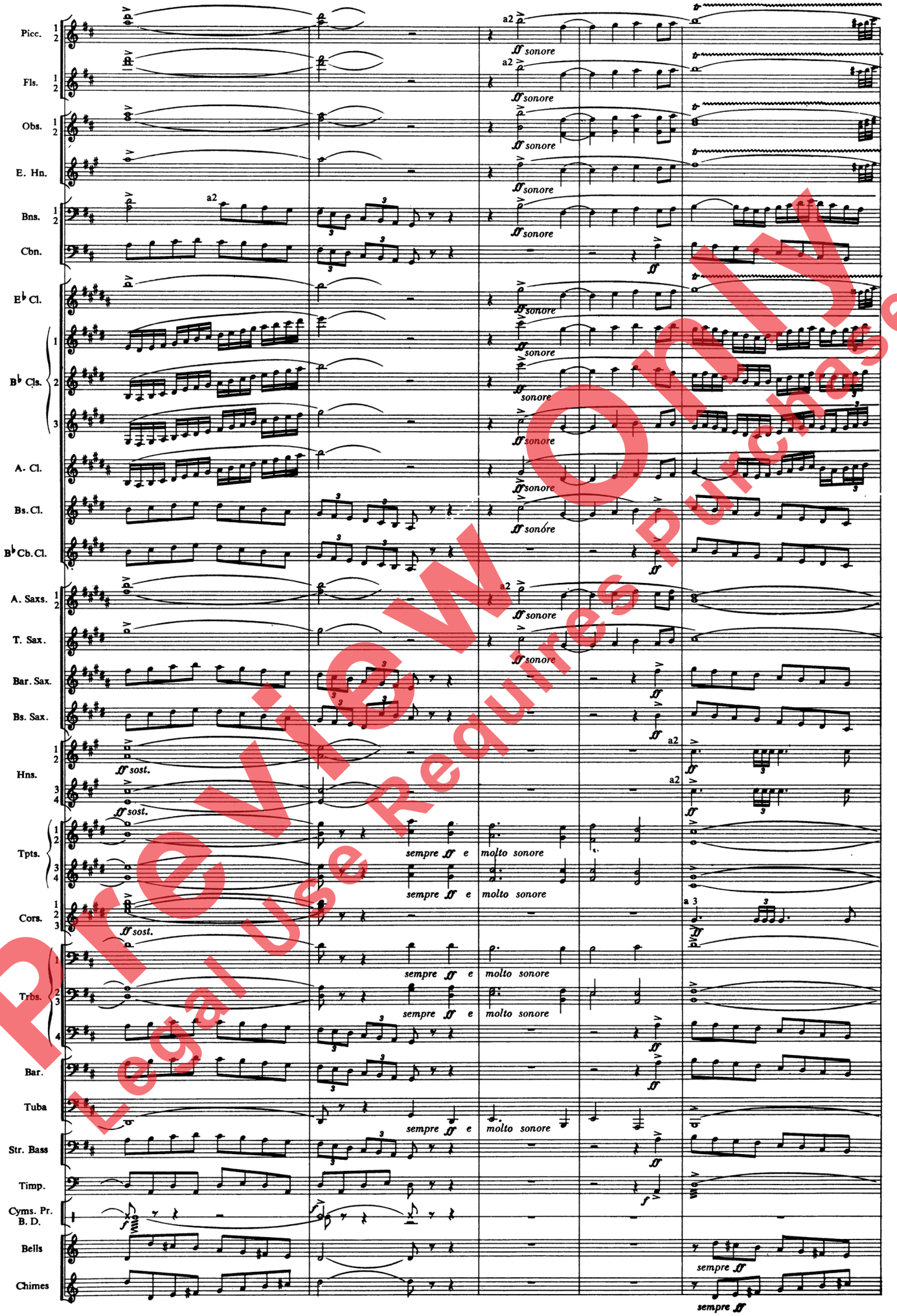


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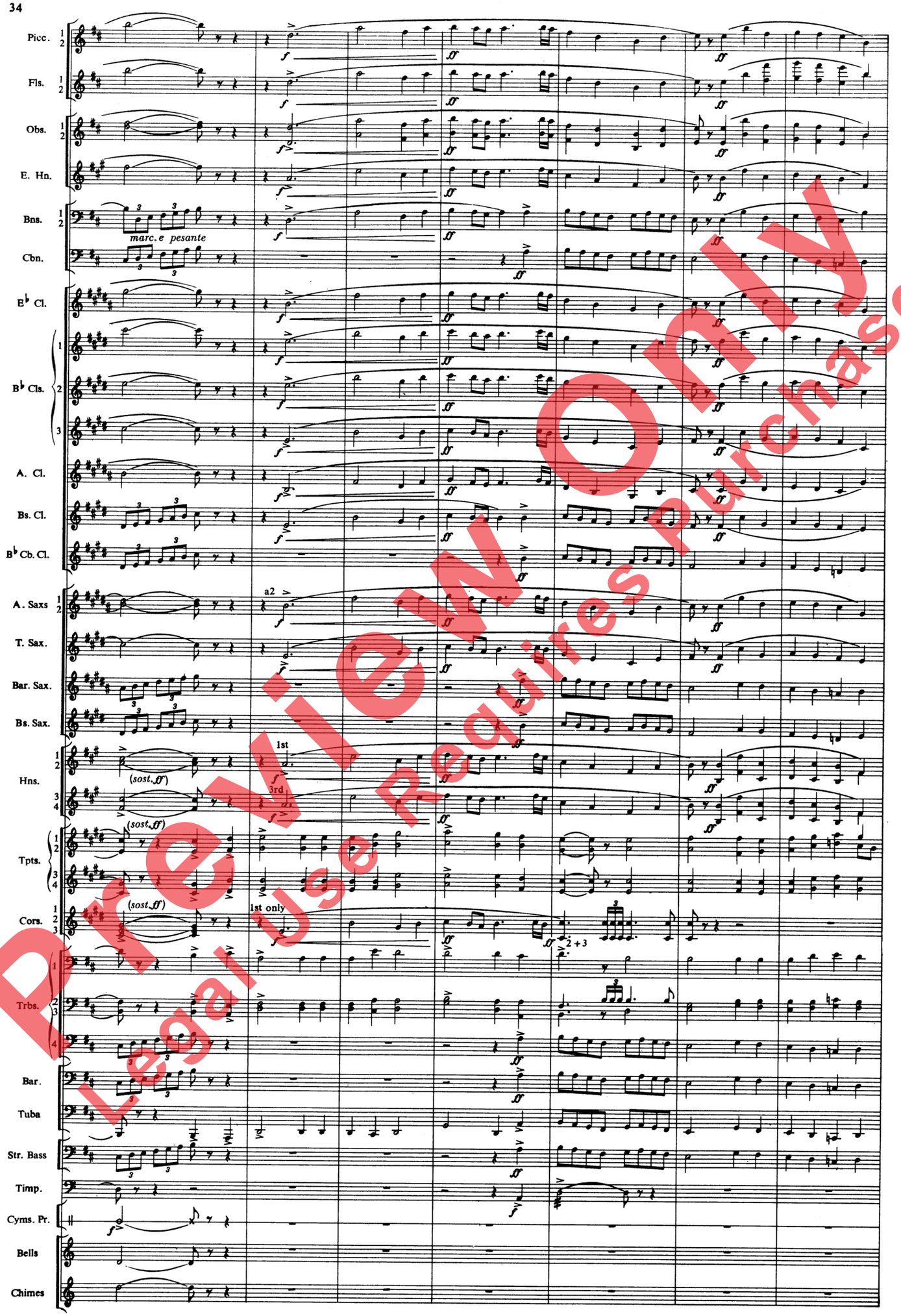


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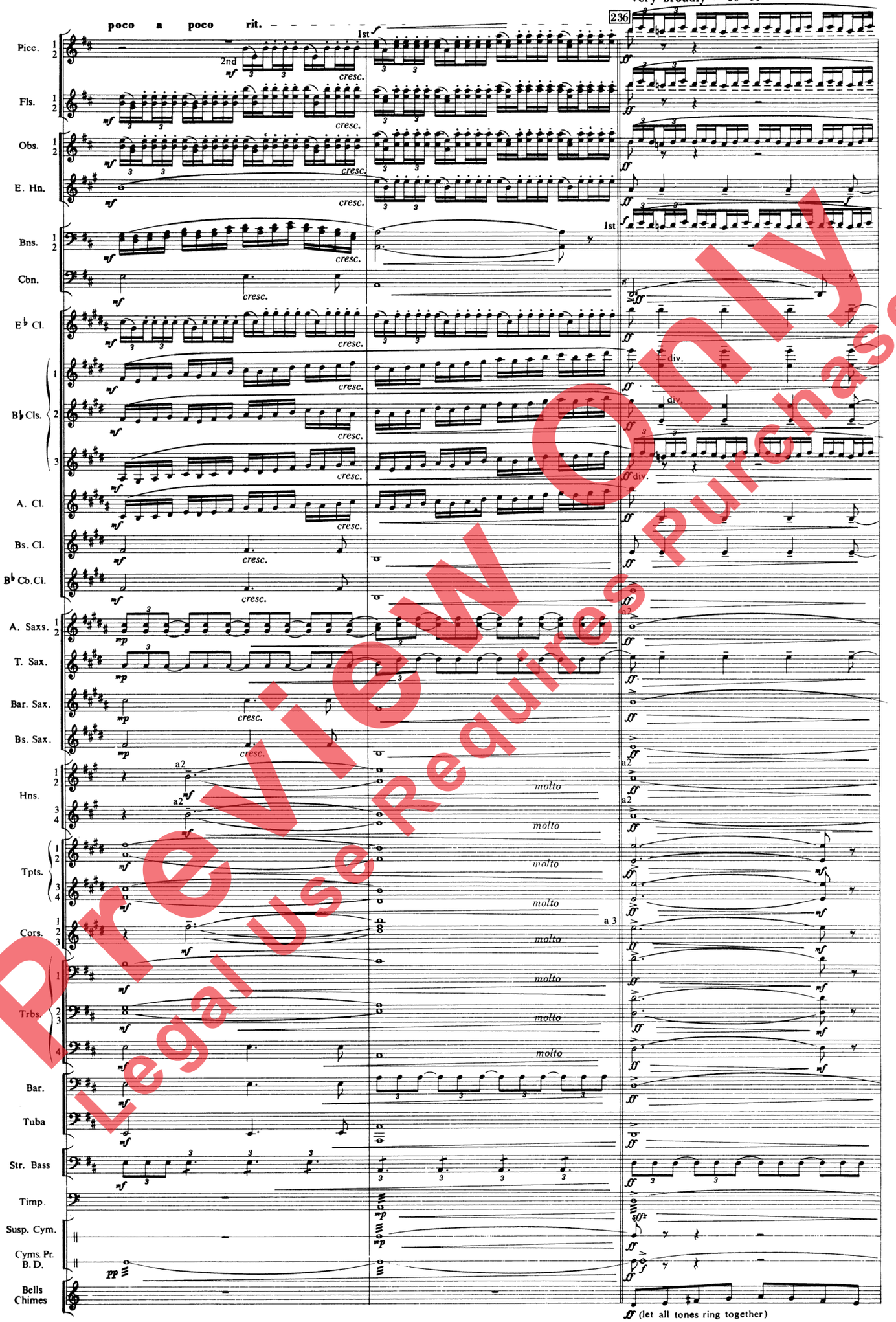


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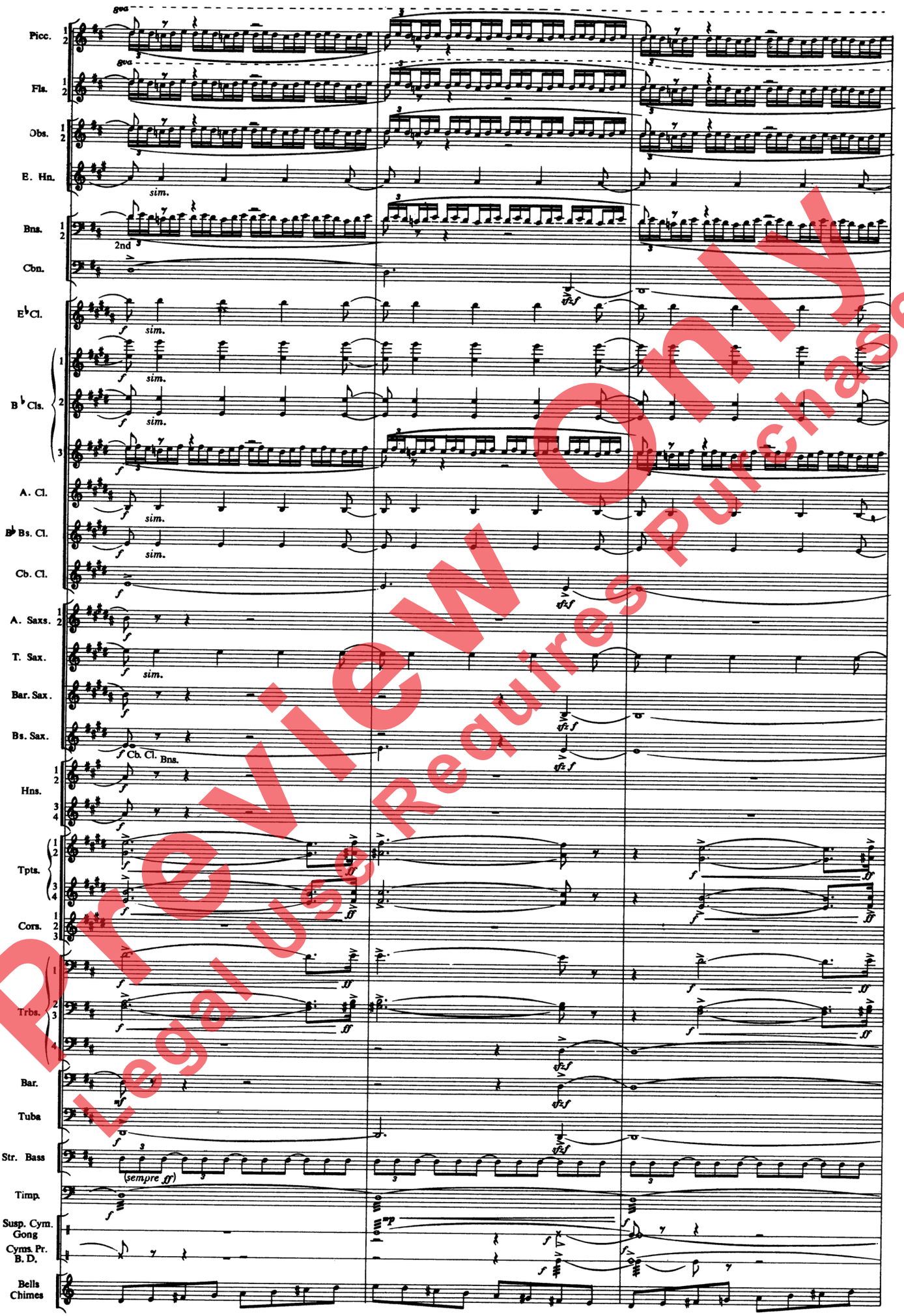


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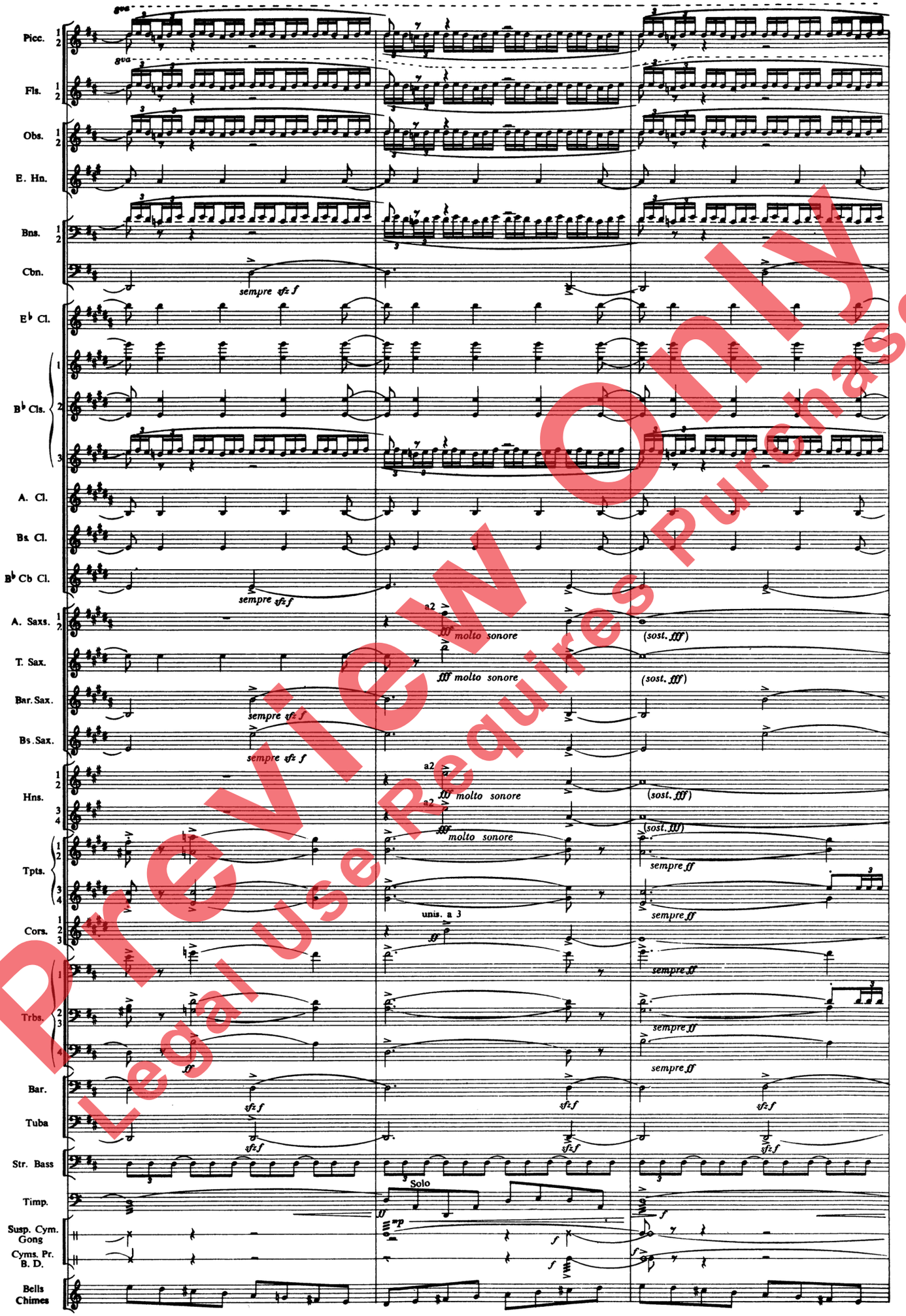


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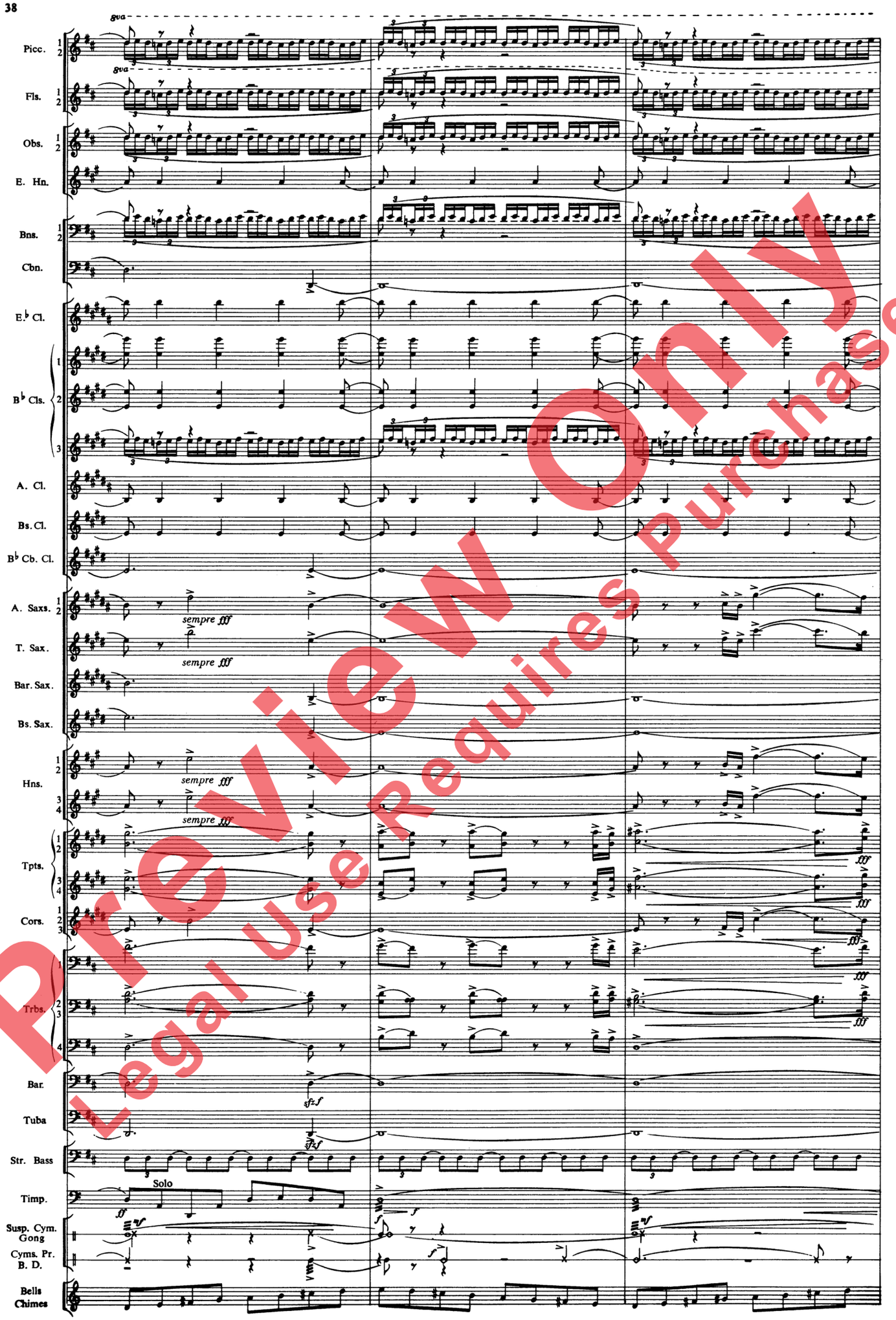


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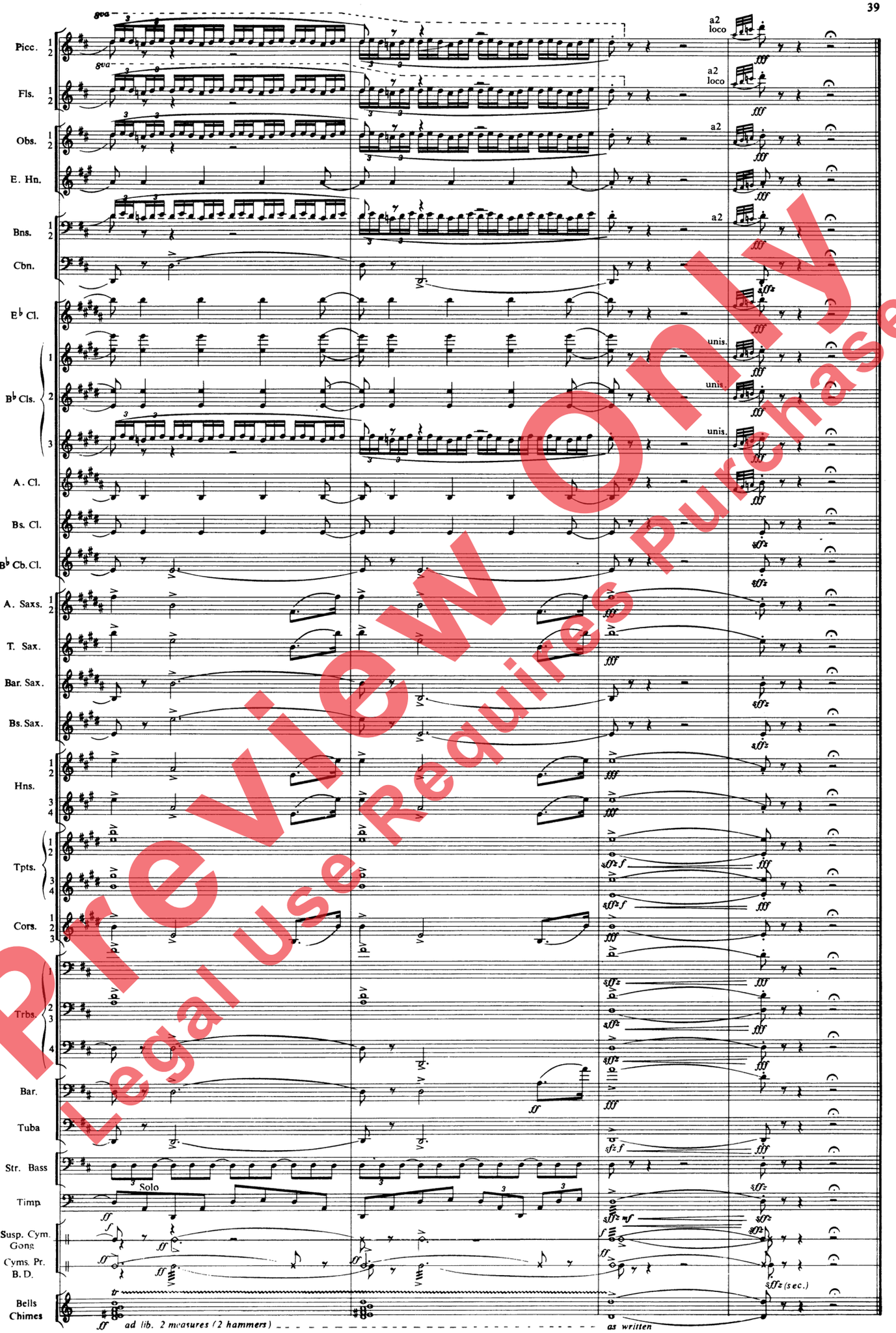


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