

In the Bleak Midwinter

Gustav Holst

Arranged by David Ferguson

This arrangement of *In the Bleak Midwinter* attempts to capture the barren and frigid feel of winter and the warmth of the Christmas holiday that is inherent in Holst's original carol. Bookended by sounds of the wind snapping branches, and minimal movement, the tune serves as a log on the fire that warms our hearts so that we may persevere against the cold that continues all around us.

Performers should take care that the piece not begin too slowly - keep it moving forward. The articulated 16th notes in the opening 13 measures should be relatively short- which is in contrast to the more smooth articulation style needed when the tune enters. Flugelhorn is recommended for the 2nd trumpet part, but it is not essential. There should be no break during the *crescendo* between measures 56 and 57. The piece ends with a unison exhale of air through the instruments that sends us back into the cold again.

If you have questions about the arrangement, feel free to contact the writer. dfergusn@iup.edu.

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DIFFICULTY RATING: Medium-Difficult
Brass Quintet

IN THE BLEAK MIDWINTER

G. Holst
(1874-1934)

Arranged by David Ferguson

Mysteriously $\text{♩} = 72$

2

3 Harmon mute

4

B \flat Trumpet 1

B \flat Trumpet 2
Flugel horn

F Horn

Trombone

Tuba

mf

mp

blow air

p

5

6

7

8

9

mf

mp

mf

mf

mp

mp

blow air

mf

mp

10

11

12

open

13

14

Piu mosso $\text{♩} = 50$

mp

p

mp

mp
lead

mf

blow air

15 16 17 18 19

Musical score for measures 15-19. Measures 15-16 are mostly rests. Measures 17-19 feature a melody in the upper staves and a bass line in the lower staves. Dynamics include *mf*.

20 21 22 lead 23 24 not lead

Musical score for measures 20-24. Measure 22 is marked "lead" and measure 24 is marked "not lead". Dynamics include *mp* and *mf*.

25 26 27 28 29

Musical score for measures 25-29. Measure 26 is marked "not lead" and measure 25 is marked "lead". Dynamics include *mp* and *mf*.

30 31 lead 32 33 34

mf *mf*

35 36 37 38 39 to Harmon

mf *mf*

40 41 42 43 44

mf *mf*

45 46 47 48 49

Harmon mute

mf

to Trumpet

mp

Trumpet

mp

blow air

mp

blow air

p

blow air

50 51 52 53 54

p

mp

blow air

p

mp

blow air

mp

blow air

p

55 56 57 58 59

mp

mf

ff

ff

ff

ff

ff

ff

blow air

mf

ff

60 61 62 63 64

lead
f

This system contains measures 60 through 64. It features five staves: two treble clefs and three bass clefs. The key signature is three sharps (F#, C#, G#). Measure 60 starts with a whole rest in the first treble staff and a half note in the second. Measures 61-64 show various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* appears at the end of measure 64. The word "lead" is written above the first treble staff in measure 64.

65 66 67 68 69

ff *mf*
ff *mf*
f *ff* *f*
f *mf* *lead* *f*
f *mf*

This system contains measures 65 through 69. It features five staves. Measure 65 has a whole rest in the first treble staff. Measures 66-69 show complex rhythmic patterns with many sixteenth notes. Dynamic markings include *ff* and *mf* in the first two treble staves, and *f* in the first bass staff. The word "lead" is written above the first treble staff in measure 69.

70 71 to Harmon 72 73 74

blow air
mp
mp
mp

This system contains measures 70 through 74. It features five staves. Measure 70 has a whole rest in the first treble staff. Measure 71 is marked "to Harmon". Measure 72 has a whole rest in the first treble staff. Measure 73 has a whole rest in the first treble staff and the instruction "blow air" written above the second treble staff. Measure 74 has a whole rest in the first treble staff. Dynamic markings of *mp* are present in the second, third, and fourth staves in measure 74.

blow air

75 76 77 78 79

blow air

mp

Harmon mute

blow air

blow air

blow air

blow air

blow air

mp

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