

YULETIDE CELEBRATION

O COME, ALL YE FAITHFUL • IT CAME UPON THE
MIDNIGHT CLEAR • GOD REST YE MERRY, GENTLEMEN •
WE WISH YOU A MERRY CHRISTMAS

Arranged by
Elliott Del Borgo

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 4 - F Horn |
| 4 - Flute 1 | 6 - Trombone |
| 4 - Flute 2 | 2 - Baritone/
Euphonium |
| 2 - Oboe | 2 - Baritone T.C. |
| 1 - Bassoon | 4 - Tuba |
| 6 - B $\flat$ Clarinet 1 | 1 - Bells |
| 6 - B $\flat$ Clarinet 2 | 1 - Timpani |
| 2 - B $\flat$ Bass Clarinet | 4 - Percussion 1 |
| 3 - E $\flat$ Alto Saxophone 1 | Snare Drum |
| 3 - E $\flat$ Alto Saxophone 2 | Triangle |
| 2 - B $\flat$ Tenor Saxophone | Bass Drum |
| 1 - E $\flat$ Baritone Saxophone | Crash Cymbals |
| 4 - B $\flat$ Trumpet 1 | 4 - Percussion 2 |
| 4 - B $\flat$ Trumpet 2 | Tom-toms |
| | Suspended Cymbal |

FJH is now using a high-speed sorting system for parts.

As a result, all single page parts are collated before multiple page parts.





The Arranger

Born in Port Chester, New York, Elliot Del Borgo holds a B.S. degree from the State University of New York, an Ed.M. degree from Temple University, and an M.M. degree from the Philadelphia Conservatory of Music, where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson. In 1973, he was granted the doctoral equivalency by SUNY and was later elected to membership in the American Bandmasters Association in 1993.

Mr. Del Borgo taught instrumental music in the Philadelphia public schools and was Professor of Music at the Crane School of Music, where he held teaching and administrative positions from 1966 to 1995. An award-winning member of ASCAP, he is a frequent consultant, clinician, lecturer, and adjudicator in the United States and abroad. Mr. Del Borgo is an internationally-known conductor of bands and orchestras.

In addition to his music for the 1980 Olympics in Lake Placid, he has published nearly 500 compositions for a variety of media. His music reflects the aesthetics of twentieth-century musical ideals through its eclectic nature and vigorous harmonic and rhythmic style.

About the Music

Have the ensemble play the opening in a solid and forceful manner—much like bell tones in the brass. At measure 21, clean and crisp percussion should balance to the light woodwind lines. There is a *crescendo* by addition into the climax of the first carol at measure 33. During the second $\frac{3}{4}$ carol, encourage musicians to strive for warm, singing lines. At measure 98, a buoyant and lively feel is needed for the tempo change. Players should clearly space the marcato style at measure 110 and strive for a big, brassy sound at measure 140. The finale provided by *We Wish You a Merry Christmas* should be exuberant, with great energy and vitality.

Elliot Del Borgo

YULETIDE CELEBRATION

O Come, All Ye Faithful • It Came Upon the Midnight Clear
God Rest Ye Merry, Gentlemen • We Wish You a Merry Christmas

Arranged by
ELLIOT DEL BORG
(ASCAP)

Maestoso (♩ = 120)

Flutes 1 2 *ff*

Oboe *ff*

Bassoon *ff*

B♭ Clarinets 1 2 *ff* *marcato*

B♭ Bass Clarinet *ff* *marcato*

E♭ Alto Saxophones 1 2 *ff* *marcato*

B♭ Tenor Saxophone *ff* *marcato*

E♭ Baritone Saxophone *ff* *marcato*

B♭ Trumpets 1 2 *ff* *marcato* a2

F Horn *ff* *marcato*

Trombone *ff* *marcato*

Baritone/Euphonium *ff* *marcato*

Tuba *ff* *marcato*

Bells *ff* *marcato*

Timpani (F, B♭, C, F) *sf* *f* *sf* *p*

Percussion 1 (Snare Drum, Triangle, Bass Drum, Crash Cymbals) S.D. *f* *f* *f* *f*

Percussion 2 (Tom-toms, Suspended Cymbal) *f* *f* *f* *f*

2 3 4 *f*

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This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Saxes, T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hn.), Tuba, Bells, Timpani (Timp.), and Percussion (Perc. 1, Perc. 2). The score includes various musical notations such as notes, rests, and dynamic markings like *sfz*, *sf*, and *p*. A large red watermark "Preview Only" is overlaid diagonally across the page.

13

Fls. 1 2 *mf* a2

Ob.

Bsn.

Cls. 1 2 *mf*

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

13

Tpts. 1 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

10 11 12 13 14

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

15 16 17 18 19

24

25

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

25

Tpts. 1 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

25 26 27 28 29 *mf*

34

Fls. 1 2

Ob.

Bsn. *marcato*

Cls. 1 2

B. Cl. *marcato*

A. Saxes 1 2

T. Sax. *marcato*

B. Sax. *marcato*

Tpts. 1 2

Hn.

Tbn. *marcato*

Bar./Euph. *marcato*

Tuba *marcato*

Bells

Timp.

Perc. 1 B.D. *f*

Perc. 2

35 36 37 38

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

39 40 41 42

p

p

43 *mf*

51

Fls. 1 2 *f* *a2*

Ob. *f*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *f*

A. Saxes 1 2 *mp* *f* *a2*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 2 *f*

Hn. *f*

Tbn. *f*

Bar./Euph. *f*

Tuba *f*

Bells

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

48 49 50 51 52 53

Fls. 1 2 *ff* *tr* *a2*

Ob. *ff* *tr*

Bsn. *ff* *tr*

Cls. 1 2 *ff*

B. Cl. *ff*

A. Saxes 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 2 *ff*

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Bells *ff* *brass mallets*

Timp. *f* *mf* *f*

Perc. 1 *f*

Perc. 2 *f*

54 *f* 55 56 57 *ff*

58 59 60 61 62 63 64 65 66

73

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

73

Tpts. 1 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

67 68 69 70 71 72 73 74

mp *cantabile*

p

mp *p* *a2*

p

p

p

89

Fls. 1 2 *mf* a2

Ob. *mf*

Bsn.

Cls. 1 2 *mf*

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 *mf* in stand open

2 open *cantabile*

Hn.

Tbn.

Bar./ Euph.

Tuba *mf*

Bells rubber mallets *mp*

Timp. *p*

Perc. 1 Tri. *mp*

Perc. 2

83 84 85 86 87 88 89 90

Giocoso (♩ = 126)

100

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Giocoso (♩ = 126)

100

Tpts. 1 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells plastic mallets *mf*

Timp. *mp*

Perc. 1

Perc. 2

(B♭ to A)

98 99 100 101 102 103

110

Fls. 1 2 *f*

Ob. *f*

Bsn. *marcato*

Cls. 1 2 *f*

B. Cl. *marcato a2*

A. Saxes 1 2

T. Sax. *marcato*

B. Sax. *marcato*

110

Tpts. 1 2 *marcato*

Hn. *f*

Tbn. *marcato*

Bar./ Euph. *marcato*

Tuba *marcato*

Bells *f*

Timp.

Perc. 1

Perc. 2 *mf*

110 111 112 113 114 115

Fls. 1 2 *a2*

Ob. *f*

Bsn. *f*

Cls. 1 2 *f*

B. Cl. *ff* *div.*

A. Saxes 1 2 *ff* *a2*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 2 *ff* *div.*

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Bells *brass mallets* *f*

Timp. *mp* *cresc.* *f*

Perc. 1 *f* *cresc.*

Perc. 2 *f* *cresc.*

116 *f* 117 118 119 120 *p*

121

Fls. 1 *ff*

Ob. *ff*
quasi bell tone

Bsn. *ff*

Cls. 1 *ff*
quasi bell tone

2 *quasi bell tone*

B. Cl. *quasi bell tone*

A. Saxes 1 *quasi bell tone*

2 *quasi bell tone*

T. Sax. *quasi bell tone*

B. Sax. *quasi bell tone*

121

Tpts. 1 *quasi bell tone*

2 *quasi bell tone*

Hn. *quasi bell tone*

Tbn. *quasi bell tone*

Bar./ Euph. *quasi bell tone*

Tuba *quasi bell tone*

Bells *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

121 *f* 122 123 124 125

130

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

130

Tpts. 1 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

126 127 128 129 130

p *sf* *ff* *f*

div.

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This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left include Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Saxes, T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Bells, Timpani (Timp.), and Percussion (Perc. 1, Perc. 2). The score is written in 3/4 time. It features various musical notations, including notes, rests, dynamics (e.g., *ff*, *mf*, *cresc.*), and articulation marks. A large red watermark "Preview Only" is overlaid diagonally across the page, indicating that this is a preview of a document that requires purchase for full access.

Fls. 1 2 *brillante* a2

Ob. *brillante*

Bsn. *ff* *bravura*

Cls. 1 2 *brillante* div.

B. Cl. *ff* *bravura*

A. Saxes 1 2 *brillante* a2

T. Sax. *ff* *bravura*

B. Sax. *ff* *bravura*

Tpts. 1 2 *brillante* div.

Hn. *brillante*

Tbn. *ff* *bravura*

Bar./Euph. *ff* *bravura*

Tuba *ff* *bravura*

Bells *ff*

Timp. *f* (A to Bb)

Perc. 1 *ff* *f*

Perc. 2 *ff* *f*

146 *f* 147 148 149 *p* 150 *f* 151

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

152 153 154 155 156 157 *ff*

158

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

158

Tpts. 1 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

158 159 160 161 162 163

ff *sfp* *cresc.* *ff* *p* *f*

div. *a2* *a2* *div.* *a2*

ff *sfp* *cresc.* *ff* *p* *f*

molto allargando

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar./Euph.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

div.

a2

molto allargando

164 165 166 *f* 167 168