

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

WHERE

*Christmas*

BEGAN

Paul Clark



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# WHERE CHRISTMAS BEGAN

Paul Clark

## Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
1st B <sup>b</sup> Clarinet .....	5
2nd B <sup>b</sup> Clarinet .....	5
B <sup>b</sup> Bass Clarinet .....	2
Bassoon .....	2
1st E <sup>b</sup> Alto Saxophone .....	3
2nd E <sup>b</sup> Alto Saxophone .....	3
B <sup>b</sup> Tenor Saxophone .....	2
E <sup>b</sup> Baritone Saxophone .....	2
1st B <sup>b</sup> Trumpet .....	5
2nd B <sup>b</sup> Trumpet .....	5
1st F Horn .....	2
2nd F Horn .....	2
1st Trombone .....	3
2nd Trombone .....	3
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C. ....	2
Tuba .....	4
Bells, Chimes .....	2
Timpani .....	1
Snare Drum, Bass Drum .....	3
Suspended Cymbal, Crash Cymbals .....	2

## Program Notes

O LITTLE TOWN OF BETHLEHEM and ONCE IN DAVID'S ROYAL CITY are both carols which refer to the location of the first Christmas as described in the Bible book of Luke, chapter 2, verses 1-20. Both began as poems, with the music added later. "...Bethlehem" was written in 1868 by priest Phillips Brooks with music by his organist Lewis Redner. "...David's City" is a poem written by Cecil Frances Alexander published in 1848, with music composed a year later by organist Henry John Gauntlett. Since 1919 it has been used as the processional hymn on Christmas Eve at King's College Chapel, Cambridge University.

I hope you enjoy **Where Christmas Began**.



## About the Composer



**Paul Clark** retired after teaching instrumental music in Iowa public schools for 32 years. He holds a B.A. in music education from the University of Northern Iowa, where he gained valuable experience in that school's distinguished jazz program. He is a member of ASCAP, and is in frequent demand as an adjudicator and clinician.

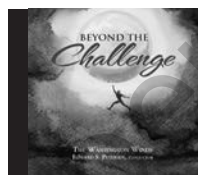
Paul has been an active composer/arranger with the C.L. Barnhouse Co. for four decades. Since his first published chart in 1973, his music has been popular with directors and students alike, and many of his charts are consistent best sellers with school jazz bands at all levels of experience.

As a performer on both piano and trumpet, Paul has appeared with Buddy Rich, Steve Allen, Bob Hope, John Davidson, and many others. He has also performed with numerous musical productions, and has arranged music for literally hundreds of music organizations, including the Louisville Symphony and the Texas Tenors.

In 2011, Paul was inducted into the Jazz Educators Of Iowa Hall Of Fame.

Recordings of many of Paul's jazz charts are available on the Walking Frog Records CDs "Have Yourself a Big Band Christmas: The Holiday Music of Paul Clark," and "Baby Drives a Fast Car: The Jazz Music of Paul Clark," performed by The Studio "A" Big Band.

## 2018 Concert Band CD



WFR395

### BEYOND THE CHALLENGE

*The Washington Winds, Edward S. Petersen – Conductor*

**CONTENTS:** *Forged In Fire (Romeyn), Oh, My Heart Belongs To Ireland (Swearingen), The Squealer (Huff/arr. Glover), Rejoissant! (Shaffer), Feuerfest Polka - Op. 269 (Strauss/arr. Longfield), Twilight Portrait (Huckeby), Klezmer! (Webb), Defiance! (Jarvis), A Voyage To Freedom (Swearingen), Meditation (Massenet/arr. Glover), Skywalk (Mohanty), Travelin' Music (La Plante), Heaven's Light (Reineke/arr. Romeyn), Dragonship (Neeck), Aurora Borealis (Susi), Olympus (Romeyn), Nimrod (Elgar/arr. Glover), Dr. Mayhem! (Bell), Beyond The Challenge (Huckeby), Bunker Hill (King/arr. Swearingen), The Cat's Pajamas (La Plante), Eclipse Galop (King/arr. Glover), The Star Spangled Banner (arr. Huckeby)*

### LICENSING THIS WORK

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# WHERE CHRISTMAS BEGAN

Expressive (♩ = 80)

The musical score is arranged in a standard orchestral format with 18 staves. The instruments and their parts are as follows:

- Flute:** Starts with a rest, then plays a melodic line starting on G4, moving up stepwise to D5, then down to G4. Dynamics: *mf* to *p*.
- Oboe:** Similar melodic line to the flute. Dynamics: *mf* to *p*.
- 1st B♭ Clarinet:** Similar melodic line. Dynamics: *mf* to *p*.
- 2nd B♭ Clarinet:** Similar melodic line. Dynamics: *mf* to *p*.
- B♭ Bass Clarinet:** Similar melodic line. Dynamics: *mf* to *p*.
- Bassoon:** Similar melodic line. Dynamics: *mf* to *p*.
- 1st E♭ Alto Saxophone:** Similar melodic line. Dynamics: *mf* to *p*.
- 2nd E♭ Alto Saxophone:** Similar melodic line. Dynamics: *mf* to *p*.
- B♭ Tenor Saxophone:** Similar melodic line. Dynamics: *mf* to *p*.
- E♭ Baritone Saxophone:** Similar melodic line. Dynamics: *mf* to *p*.
- 1st B♭ Trumpet:** Similar melodic line. Dynamics: *mf* to *p*.
- 2nd B♭ Trumpet:** Similar melodic line. Dynamics: *mf* to *p*.
- 1st F Horn:** Similar melodic line. Dynamics: *mf* to *p*.
- 2nd F Horn:** Similar melodic line. Dynamics: *mf* to *p*.
- 1st Trombone:** Similar melodic line. Dynamics: *mf* to *p*. Includes a cue for Euphonium at the end.
- 2nd Trombone:** Similar melodic line. Dynamics: *mf* to *p*.
- Euphonium (Baritone):** Remains silent until the end, where it has a *Solo* marked *mf*.
- Tuba:** Similar melodic line. Dynamics: *mf* to *p*.
- Timpani F, B♭, E♭:** Starts with a *mp* chord, then a *mf* chord, and remains silent for the rest of the piece.
- Bells Chimes:** Starts with a *mf* chord, then a *mf* chord, and remains silent for the rest of the piece.
- Snare Drum Bass Drum:** Starts with a *mp* chord, then a *mf* chord, and remains silent for the rest of the piece.
- Suspended Cymbal Crash Cymbals:** Starts with a *mp* chord, then a *mf* chord, and remains silent for the rest of the piece.

The score is marked with dynamics *mf* (mezzo-forte) and *p* (piano). The tempo is marked as *Expressive* with a quarter note equal to 80 beats per minute. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into six measures, numbered 1 through 6 at the bottom.

7

Fl. *mp*

Ob.

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

7

1st Trpt. *mf*

2nd Trpt. *mf*

1st Hn.

2nd Hn.

1st Trom. *mf* *Play*

2nd Trom. *mf*

Euph. (Bar.)

Tuba

Timp.

Bells Chimes *mp* (Bells)

S.D.  
B.D.

Cyms.

7

8

9

10

- 4 -

11

12

13

14

15

Fl. *mp* *rit.*

Ob.

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. *mf*

Bari. Sax. *mf*

15

1st Trpt.

2nd Trpt.

1st Hn. *mf*

2nd Hn. *mf*

1st Trom. *mf* Cue: Euph.

2nd Trom. *Solo* *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Timp.

Bells Chimes (Bells) *mp*

S.D. *mp*

B.D. *mp*

Cyms. *mp*

23 A tempo *rit.* 28 Slightly faster than before ( $\text{♩} = 90$ )

Fl. *mf* *p*

Ob. *mf* *p*

1st Cl. *mf* *p* *mp* *1 player only*

2nd Cl. *mf* *p* *mp* *1 player only*

Bass Cl. *mf* *p*

Bsn. *mf* *p*

1st Alto Sax. *mf* *p*

2nd Alto Sax. *mf* *p*

Ten. Sax. *mf* *p*

Bari. Sax. *mf* *p*

23 A tempo *rit.* 28 Slightly faster than before ( $\text{♩} = 90$ )

1st Trpt. *mf* *p*

2nd Trpt. *mf* *p*

1st Hn. *mf* *p*

2nd Hn. *mf* *p*

1st Trom. *Play* *mf* *p*

2nd Trom. *mf* *p*

Euph. (Bar.) *Tutti* *mf* *p*

Tuba *mf* *p*

Timp. *mf*

Bells Chimes *+ Chimes* *Bells* *mf* *p*

S.D. B.D. *mf* *mp < mf*

Cyms. *mf* *mp < mf*

23 24 25 26 27 28 29 30 31

Fl. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mf* **Tutti**

2nd Cl. *mf*

Bass Cl. Cue: Bsn. (1 player) *mp* *mf* **Play (tutti)**

Bsn. *mp* *mf* **Tutti**

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. Cue: Bsn. *mf* **Play** *mf*

Bari. Sax. Cue: Bass Cl. *mf* **Play** *mf*

36

1st Trpt.

2nd Trpt.

1st Hn. *mf*

2nd Hn. *mf*

1st Trom. *mf*

2nd Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Timp.

Bells Chimes (Bells) *mf*

S.D. B.D.

Cyms.

Fl. *molto rit.*

Ob.

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

Bass Cl. (staggered) *pp gradual cresc.* *f*

Bsn. *gradual cresc.* *f* *f*

1st Alto Sax. *mf* *f*

2nd Alto Sax. *mf* (staggered) *f*

Ten. Sax. *mp cresc.* *f*

Bari. Sax. *f*

1st Trpt. *molto rit.* *f*

2nd Trpt. *f*

1st Hn. (staggered) *mp cresc.* *f* *f*

2nd Hn. (staggered) *mp cresc.* *f* *f*

1st Trom. *p gradual cresc.* *f*

2nd Trom. *p gradual cresc.* *f*

Euph. (Bar.) *p gradual cresc.* *f*

Tuba (staggered) *pp gradual cresc.* *f*

Timp. *pp gradual cresc.* *f* *fp* *f*

Bells Chimes *p* *mp* *mf* *f* *Bells*

S.D. *pp gradual cresc.* *f* *fp* *f* *fp*

B.D.

Cyms. *pp gradual cresc.* *f* *mf*



47 A tempo (march like)

Fl.  
Ob.  
1st Cl.  
2nd Cl.  
Bass Cl.  
Bsn.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bari. Sax.

47 A tempo (march like)

1st Trpt.  
2nd Trpt.  
1st Hn.  
2nd Hn.  
1st Trom.  
2nd Trom.  
Euph. (Bar.)  
Tuba  
Timp.  
Bells  
Chimes  
S.D.  
B.D.  
Cyms.

47

48

49

50

51

52

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st Hn.

2nd Hn.

1st Trom.

2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells Chimes

S.D. B.D.

Cyms.

55

mf

f

p

55

Bells

mf

Fl. *rit.* **67** A tempo

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bass Cl. *mp* *p* *mf* Cue: Bsn. *Play*

Bsn. *mp* *p* *mf* Cue: Hn.

1st Alto Sax. *mf* *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *p* *mf*

*rit.* **67** A tempo

1st Trpt. *mf*

2nd Trpt. *mf*

1st Hn. *mf* *Tutti* *mf*

2nd Hn. *mf*

1st Trom. *mf*

2nd Trom. *mf*

Euph. (Bar.) *p* *mf*

Tuba *p* *mf*

Timp. *mp* *mf*

Bells Chimes *mp* *mf* + Chimes

S.D. B.D. *mp* *mf* *mp* *mf*

Cyms. *mp* *mf* *mp* *mf*

61 62 63 64 65 66 67 68 69

*rit. to end*

Fl. *f* *ff* *fp* *ff*

Ob. *f* *ff* *fp* *ff*

1st Cl. *f* *ff* *fp* *ff*

2nd Cl. *f* *ff* *fp* *ff*

Bass Cl. *f* *ff* *fp* *ff*

Bsn. *f* *ff* *fp* *ff*

1st Alto Sax. *f* *ff* *fp* *ff*

2nd Alto Sax. *f* *ff* *fp* *ff*

Ten. Sax. *f* *ff* *fp* *ff*

Bari. Sax. *f* *ff* *fp* *ff*

1st Trpt. *f* *ff* *fp* *ff*

2nd Trpt. *f* *ff* *fp* *ff*

1st Hn. *f* *ff* *fp* *ff*

2nd Hn. *f* *ff* *fp* *ff*

1st Trom. *f* *ff* *fp* *ff*

2nd Trom. *f* *ff* *fp* *ff*

Euph. (Bar.) *f* *ff* *fp* *ff*

Tuba *f* *ff* *fp* *ff*

Timp. *f* *ff* *fp* *ff*

Bells Chimes *f* *ff* *fp* *ff*

S.D. B.D. *f* *ff* *fp* *ff* Dampen

Cyms. *f* *ff* *fp* *ff*

70

71

72

73

74

75

76