

Gustav Holst

Christmas Day

Fantasy on Old Carols

Concert Band Arrangement by Larry Daehn

INSTRUMENTATION

- | | |
|---------------------------|--------------------------------------|
| 1 – Conductor | 5 – B♭ Trumpet 2 |
| 10 – Flute/ Piccolo | 2 – F Horn 1 |
| 2 – Oboe | 2 – F Horn 2 |
| 1 – E♭ Clarinet | 3 – Trombone 1 |
| 4 – B♭ Clarinet 1 | 3 – Trombone 2 |
| 4 – B♭ Clarinet 2 | 2 – Euphonium TC |
| 4 – B♭ Clarinet 3 | 2 – Euphonium BC |
| 2 – B♭ Bass Clarinet | 4 – Tuba |
| 2 – Bassoon | 1 – Timpani |
| 6 – E♭ Alto Saxophone | 1 – Chimes (Optional) |
| 2 – B♭ Tenor Saxophone | 2 – Marimba/Vibraphone
(Optional) |
| 2 – E♭ Baritone Saxophone | |
| 5 – B♭ Trumpet 1 | 2 – Bells |

Gustav Holst (1874-1934) composed *Christmas Day* in 1910 for his students at Morley College. Its premiere by the school's chorus and orchestra was so successful that it had to be performed again a few weeks later.

Christmas Day is a set of variations on *In dulci jubilo* (better known in the English-speaking world as "Good Christian Men, Rejoice") with interwoven portions of "God Rest Ye Merry, Gentlemen" and "The First Nowell."

It seems that, around this time, one of Holst's favored contrapuntal devices was to present two familiar tunes simultaneously. A few years earlier he had combined "Sheep Shearing Song" and "High Germany" in his *Somerset Rhapsody*. And a year later he would juxtapose the "Dargason" and "Greensleeves" in his *Second Suite in F for Military Band*. In *Christmas Day*, he superimposes "Come Ye Lofty, Come Ye Lowly" (based on an old Breton melody) with "The First Nowell" to great musical effect.

The opening trumpet solo (originally scored for mezzo soprano) may be played on any instrument in any octave. You may select any of the suggested alternates or choose one of your own.

For many school bands, the G Major section (120-151) may require some extra attention and slow practice.

From 152 to 159 we're in the key of B Major. (This is not indicated in the key signature, but through the use of accidentals.) Perhaps the easiest way to acquaint your young players with this key is to have them play their B-Flat Major scale, raising each tone one half-step. Then practice the section slowly; first, the various melodies separately, and then together. This will help acquaint their ears with the bright, rich color of this "foreign" key center.

Holst wrote *Christmas Day* for mixed chorus and orchestra. In transcribing the work, I most often had the brasses play the vocal parts and the woodwinds play the orchestral accompaniment.

The original percussion section called for bells and timpani. I added parts for chimes, marimba and vibraphone. The marimba/vibraphone part either duplicates the bell part or enhances the upper woodwinds. The chimes mainly accompany "The First Nowell" with a long-tone, tolling church bell effect. Both parts are optional.

I enjoyed finding this fine old Holst treasure, and I hope you enjoy playing it!

Larry Daehn

CHRISTMAS DAY

CONDUCTOR

Fantasy on Old Carols

GUSTAV HOLST

LDP-7060-00

Arranged by Larry Daehn

Allegretto $\text{♩} = 96$

Flute Picc.

Oboe *alternate solo mp*

E \flat Clarinet

1 *p*

B \flat Clarinet

2 *p*

3

B \flat Bass Clarinet *p*

Bassoon *p*

E \flat Alto Saxophone *div. p* *alternate solo mp*

B \flat Tenor Saxophone *p*

E \flat Baritone Saxophone *p*

Allegretto $\text{♩} = 96$ *solo mp*

B \flat Trumpet

2

Horn in F

1 *alternate solo mp*

2

Trombone

1

2

Euphonium *alternate solo mp*

Tuba *p* *alternate solo mp*

Timpani

Chimes (optional) (G, E \flat) *p*

Marimba

Vibraphone (optional)

Bells

12

Fl. Picc. 1 2

Ob.

E. Cl.

Cl. 1 2 3

B. C.

Bsn. 1 2

A. Sax.

T. Sax.

B. Sax.

12

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

19

Fl. Picc. *p*

Ob. *p*

E. Cl.

Cl. 1 *p*

Cl. 2 3 *p*

B. C.

Bsn. 1 2 *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

19

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. 1 *p* *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tuba

Timp.

Chm.

M/V.

Bells

27

Fl. Picc.

Ob.

E. Cl.

Cl. 1 2 3

B. C.

Bsn. 1 2

A. Sax.

T. Sax.

B. Sax.

27

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

36

Fl. Picc.

Ob.

E. Cl.

Cl. 1

Cl. 2

Cl. 3

B. C.

Bsn. 1

Bsn. 2

A. Sax.

T. Sax.

B. Sax.

36

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

44 *♩* = *♩*

Fl.
Picc.

Ob.

E♭ Cl.

1 Cl.
pp

2 Cl.
pp

3 Cl.

B. C.
pp solo or soli

Bsn. 1
p

2

A. Sax.
pp

T. Sax.
pp

B. Sax.
pp

44 *♩* = *♩*

1 Tpt.

2

1 Hn.

2

1 Tbn.
solo or soli
p

2 Tbn.
solo or soli
p

Euph.
solo or soli
p

Tuba
pp

Timp.

Chm.
pp

M/V.

Bells

53

Fl.
Picc.

Ob.

E. Cl.

1
Cl.

2
3

B. C.

Bsn. 1
2

A. Sax.

T. Sax.

B. Sax.

This block contains the musical notation for measures 53 through 58 for the woodwind section. The instruments listed are Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Clarinet (E. Cl.), Clarinet (Cl.) in 1, 2, and 3, Bassoon (B. C.), Bassoon (Bsn.) in 1 and 2, Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The notation includes rests for most instruments and active parts for the Bassoon and Baritone Saxophone. The Baritone Saxophone part features a melodic line with slurs and ties across measures.

53

1
Tpt.

2

1
Hn.

2

1
Tbn.

2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

This block contains the musical notation for measures 53 through 58 for the brass and percussion section. The instruments listed are Trumpet (Tpt.) in 1 and 2, Horn (Hn.) in 1 and 2, Trombone (Tbn.) in 1 and 2, Euphonium (Euph.), Tuba, Timpani (Timp.), Chimes (Chm.), Mellophone/Vibraphone (M/V.), and Bells. The notation shows rests for most instruments, with active parts for the Trombone, Euphonium, and Tuba. The Trombone and Euphonium parts feature rhythmic patterns with slurs and ties. The Tuba part has a melodic line with slurs and ties.

65

Fl. Picc. *mp*

Ob. *mp*

E. Cl. *mp*

Cl. 1 *p mp*

Cl. 2 3 *p mp*

B. C. *mp*

Bsn. 1 2 *mp div.*

A. Sax. *p mp*

T. Sax. *p mp*

B. Sax. *mp*

65

Tpt. 1 2 *mf*

Hn. 1 2 *mf*

Tbn. 1 2 *mf*

Euph. *mp*

Tuba *mp*

Timp.

Chm.

M/V. *mp*

Bells

73

Fl. Picc.

Ob.

E. Cl.

Cl. 1 2 3

B. C.

Bsn. 1 2 *unis.*

A. Sax.

T. Sax.

B. Sax.

73

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tuba *div.* *unis.*

Timp.

Chm.

M/V.

Bells

83 $\text{♩} = \text{♩}$ 91

Fl. Picc. *p* *f*

Ob. *p* *f*

E. Cl. *p* *f*

1 Cl. *p* *f*

2 Cl. *p* *a2* *f*

3 Cl. *p* *f*

B. C. *p cresc.* *f*

Bsn. 1 *p cresc.* *mf* *div. unis.* *f*

2 *p cresc.* *mf* *div.* *f*

A. Sax. *p cresc.* *mf* *f*

T. Sax. *p cresc.* *mf* *f*

B. Sax. *p cresc.* *mf* *f*

83 $\text{♩} = \text{♩}$ 91

1 Tpt. *p* *mf* *f*

2 Tpt. *p* *cresc.* *mf* *f*

1 Hn. *p* *cresc.* *mf* *f*

2 Hn. *p* *cresc.* *mf* *f*

1 Tbn. *p cresc.* *mf* *f*

2 Tbn. *p cresc.* *mf* *f*

Euph. *p cresc.* *mf* *f*

Tuba *p cresc.* *mf* *f*

Timp. *mf*

Chm.

M/V.

Bells

Fl. Picc.

Ob.

E. Cl.

Cl. 1 2 3

B. C.

Bsn. 1 2

A. Sax. *unis.*

T. Sax.

B. Sax.

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

Fl. Picc.

Ob.

E. Cl.

Cl. 1

Cl. 2

B. C.

Bsn. 1

Bsn. 2

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

dim.

mf

mp

dim.

110 $\text{♩} = \text{♩}$ 114 $\text{♩} = \text{♩}$

Fl. Picc.

Ob.

E. Cl.

1 Cl.

2 Cl.

3 Cl.

B. C.

Bsn. 1

2

A. Sax.

T. Sax.

B. Sax.

110 $\text{♩} = \text{♩}$ 114 $\text{♩} = \text{♩}$

Tpt. 1

2

Hn. 1

2

Tbn. 1

2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

p *cresc.* *f* *dim.*

Allegretto $\text{♩} = 72$

120 "Old Breton Melody"

Fl. Picc. *p* detached

Ob. *p* detached

E. Cl. *p* detached

Cl. 1 *p* detached

Cl. 2 3 *p* detached *a2*

B. C. *p*

Bsn. 1 2 *p*

A. Sax. *p* detached

T. Sax.

B. Sax. *p*

120 Allegretto $\text{♩} = 72$
"Old Breton Melody"

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tuba *p*

Timp. *p*

Chm.

M/V.

Bells

128

Picc. ad lib.

FL. Picc. *mp cantabile*

Ob. *mp cantabile*

E. Cl. *mp cantabile*

Cl. 1 *mp cantabile*

Cl. 2 *a2 mp cantabile*

Cl. 3 *mp cantabile*

B. C. *p* *p detached* *div. unis.*

Bsn. 1 *p* *p detached*

Bsn. 2 *p* *p detached*

A. Sax. *solo or soli p detached*

T. Sax. *p detached*

B. Sax. *p* *p detached*

Tpt. 1 *solo or soli mp cantabile*

Tpt. 2 *p detached*

Hn. 1 *p detached*

Hn. 2 *p detached*

Tbn. 1 *p detached*

Tbn. 2 *p detached*

Euph. *p detached*

Tuba *p* *p detached*

Timp. *p*

Chm. *mp*

M/V. *mf*

Bells *mf*

128

136

This musical score page contains measures 136 through 140. The instruments are arranged as follows:

- Fl. Picc.
- Ob.
- E. Cl.
- Cl. 1
- Cl. 2
- B. C.
- Bsn. 1
- Bsn. 2
- A. Sax.
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- Euph.
- Tuba
- Timp.
- Chm.
- M/V.
- Bells

The score includes various musical notations such as slurs, accents, and dynamic markings. A specific marking *div. unis.* is present in the Bassoon 2 part at measure 139. The page number 136 is repeated in a box at the top right and middle right of the page.

This page contains a musical score for a full orchestra. The instruments listed on the left are: Fl. Picc., Ob., E. Cl., Cl. 1, Cl. 2, B. C., Bsn. 1, A. Sax., T. Sax., B. Sax., Tpt. 1, Hn. 1, Tbn. 1, Euph., Tuba, Timp., Chm., M/V., and Bells. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The woodwind section (Fl., Ob., Cl., Sax.) and brass section (B. C., Bsn., Tpt., Hn., Tbn., Euph., Tuba) play a melodic line with various dynamics including *cresc.* and *mf*. The percussion section (Timp., Chm., M/V., Bells) provides a rhythmic accompaniment with sustained notes and rests.

144 Più mosso

Fl. Picc. + Picc. *f*

Ob. *f* *div.*

E. Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. C.

Bsn. 1 *f*

Bsn. 2 *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

144 Più mosso

Tpt. 1 *f*

Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Chm. *f*

M/V.

Bells

152 Allegro $\text{♩} = 104$

Fl. Picc. *-Picc.*

Ob. *unis.*

E. Cl. 1

Cl. 2 3

B. C.

Bsn. 1 2

A. Sax.

T. Sax.

B. Sax.

ff

ff

ff

ff

f

ff

ff

ff

ff

ff

152 Allegro $\text{♩} = 104$

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

ff

ff

ff

ff

f

ff

ff

ff

ff

ff

ff

ff

ff

160 Tempo I, but Maestoso

Fl. Picc.

Ob.

E. Cl.

1 Cl.

2 3 Cl.

B. C.

1 2 Bsn.

A. Sax.

T. Sax.

B. Sax.

160 Tempo I, but Maestoso

1 Tpt.

2 Tpt.

1 Hn.

2 Hn.

1 Tbn.

2 Tbn.

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

171

Fl. Picc.

Ob.

E. Cl.

Cl. 1

Cl. 2

B. C.

Bsn. 1

Bsn. 2

A. Sax.

T. Sax.

B. Sax.

171

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

ff

ff

Fl. Picc. *ff* +Picc.

Ob. *ff*

E. Cl. *ff*

Cl. 1 *ff*

Cl. 2 3 *ff*

B. C. *ff* *div.*

Bsn. 1 *ff*

Bsn. 2 *ff* *div.*

A. Sax. *ff* *unis.*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Chm. *ff*

M/V. *ff*

Bells *ff*

187

Fl. Picc.
Ob.
E. Cl.
Cl. 1 2 3
B. C.
Bsn. 1 2
A. Sax.
T. Sax.
B. Sax.

187

Tpt. 1 2
Hn. 1 2
Tbn. 1 2
Euph.
Tuba
Timp.
Chm.
M/V.
Bells

195 $\text{♩} = \text{♩}$

This page contains a musical score for a full orchestra, starting at measure 195. The score is written in 2/4 time and features a variety of instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Clarinet (E. Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The percussion section includes Timpani (Timp.), Chimes (Chm.), M/V (Mellophone/Vibraphone), and Bells. The score includes dynamic markings such as *pp*, *p*, *dim.*, *ppp*, and *f*, as well as performance instructions like *unis.* and *solo*. A large watermark reading "Not Valid for Performance" is overlaid diagonally across the page.

204

-Picc.

Fl. Picc. *pp*

Ob. *pp*

E. Cl. *pp*

Cl. 1 *pp*

Cl. 2

Cl. 3

B. C.

Bsn. 1

Bsn. 2

A. Sax.

T. Sax.

B. Sax.

204

Tpt. 1 *pp*

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

Morendo

215 Più lento $\text{♩} = 66$

Fl. Picc.
Ob.
E. Cl.
Cl. 1
Cl. 2
Cl. 3
B. C.
Bsn. 1
Bsn. 2
A. Sax.
T. Sax.
B. Sax.

Morendo

215 Più lento $\text{♩} = 66$

Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Chm.
M/V.
Bells

Fl.
Picc.

Ob.

E. Cl.

Cl.
1
2
3

B. C.

Bsn.
1
2

A. Sax.

T. Sax.

B. Sax.

Tpt.
1
2

Hn.
1
2

Tbn.
1
2

Euph.

Tuba

Timp.

Chm.

M/V.

Bells

div.

unis.

For reference only. Not valid for performance.

