

# A Yuletide Holiday

Featuring Angels from the Realms of Glory, The Holly and the Ivy and Deck the Halls

Arranged by Roland Barrett (ASCAP)

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## INSTRUMENTATION

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- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B $\flat$  Clarinet
- 4 2nd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 5 E $\flat$  Alto Saxophone
- 2 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 4 1st B $\flat$  Trumpet
- 4 2nd B $\flat$  Trumpet

- 4 F Horn
- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion  
(Chimes/Bells)
- 1 Timpani  
(Tune: F, A $\flat$ , C, E $\flat$ )
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 4 Percussion 2  
(Suspended Cymbal, Triangle/Wind Chimes/  
Sleigh Bells or Optional Tambourine)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
  - Trombone in B $\flat$  Bass Clef
  - Trombone in B $\flat$  Treble Clef
  - Baritone in B $\flat$  Bass Clef
  - Tuba in E $\flat$  Bass Clef
  - Tuba in E $\flat$  Treble Clef
  - Tuba in B $\flat$  Bass Clef
  - Tuba in B $\flat$  Treble Clef
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## PROGRAM NOTES

Featuring the well-known Yuletide favorites *Angels from the Realms of Glory*, *The Holly and the Ivy*, and *Deck the Halls*, this festive medley captures the spirit of the season for students and audiences alike.

## NOTES TO THE CONDUCTOR

The introductory passage (measures 1–14) should be bright, festive, and forte. Players should carefully observe the piano to forte crescendo in measures 11–14.

At measure 15, the ensemble should strive for broadly sustained, full-length notes without any noticeable gaps—especially the consecutive quarter notes. In order to achieve dynamic contrast, concentrate on the quick decrescendo to piano in measure 22 and the quick crescendo to forte in measure 27.

In the transitional passage spanning measures 29–34, all players should watch the conductor carefully and concentrate on good breath support, good characteristic tone quality, as well as intonation as the opening section comes to a close.

In the passage beginning at measure 34, the ensemble should work for a very smooth, flowing, and cantabile feel. Players should pay close attention to the crescendo into measure 46 (along with the key change), and should build to a powerful and dramatic held note at the end of measure 51.

At measure 56, the solo may be played by flute, oboe, or clarinet. Or, if it suits the ensemble's needs, the solo may be played as a duet or even a trio. Or, as a third option, conductors may feel free to assign the solo to any instrument of their choice.

After carefully navigating the change of tempo at measure 61 and the ensuing crescendo from mezzo-piano to forte, the ensemble should perform the final section of the piece with drive and energy. Be sure to observe the sudden dynamic drop to mezzo-piano at measure 73, the quick crescendo back up to forte at measure 77, and the final crescendo to fortissimo at measure 83.

*Roland Barrett*

# A Yuletide Holiday

Featuring Angels from the Realms of Glory, The Holly and the Ivy, and Deck the Halls

FULL SCORE

Approx. Duration - 3:00 **Brightly** ♩ = 128

Arranged by Roland Barrett (ASCAP)

The musical score is arranged for a full orchestra and includes the following parts:

- Flute
- Oboe
- Bassoon
- 1 B♭ Clarinets
- 2 B♭ Clarinets
- B♭ Bass Clarinet
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1 B♭ Trumpets
- 2 B♭ Trumpets
- F Horn
- Trombone
- Baritone
- Tuba
- Mallet Percussion (Chimes/Bells)
- Timpani (Tune: F, A♭, C, E♭)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Suspended Cymbal, Triangle/Wind Chimes/Sleigh Bells or Optional Tambourine)

The score is in 4/4 time and includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano). A large red watermark reading "Preview Only" is overlaid on the score.

Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

44912S





Fl. *p*

Ob. *p*

Bsn. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

1 Tpts. *p*

2 Tpts. *p*

Hn. *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc. *mf* *p*

Timp.

Perc. 1 rim clicks on head *mp* *pp* Triangle

Perc. 2 *p*

Fl. *f* rit.

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *mf* *f* rit.

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *mf* *f*

Mlt. Perc. *mf* *f*

Timp. *f*

Perc. 1 *mf* on head *f* *p*

Perc. 2





Fl. *mp*

Ob.

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax.

T. Sax.

Bar. Sax. *mp*

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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46 rit.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

46 rit.

1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf* Change: B $\flat$  to C

Perc. 1

Perc. 2 *mf*

52 a tempo

Fl. *mf*

Ob.

Bsn. *mf* *mp*

1 *mf*

2 *mf*

Cl. *mf*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

1 *mf* *mp*

2

Tpts. *mf* *mp*

Hn.

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mf* *f*

Chimes

Timp.

Perc. 1

Perc. 2 *mf* Wind Chimes

44912S 51 52 53 54 55

Fl. Solo (Fl. or Ob. or Cl.) *mp*

Ob. Solo (Fl. or Ob. or Cl.) *mp*

Bsn. *pp*

1 Cls. Solo (Fl. or Ob. or Cl.) *mp*

2 Cls. *pp*

B. Cl. *pp*

A. Sax. *pp*

T. Sax. *pp*

Bar. Sax. *pp*

1 Tpts. *pp*

2 Tpts. *pp*

Hn. *p*

Tbn. *p* *pp*

Bar. *p* *pp*

Tuba *p* *pp*

Mlt. Perc. Chimes *pp*

Timp. *fp*

Perc. 1 *pp*

Perc. 2 *pp* Susp. Cym.

*p* 56 57 58 59 60 *pp*





Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

66 67 68 69 70





Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

*f* on head

76 77 78 79 80

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Bells

Timp.

Perc. 1

Perc. 2

Susp. Cym.

ch.

*ff*

*mf < ff*