



In Tribute to Gustav Theodore Holst
Dedicated to the Memory of Mrs. Alta Sue Hawkins

On This Day Earth Shall Ring

Holst Winter Suite, Mvt. 1

GUSTAV HOLST

Arranged by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|--------------------------------------------------------|
| 1 Conductor | 2 1st Horn in F |
| 3 1st C Flute | 2 2nd Horn in F |
| 3 2nd C Flute | 2 1st Trombone |
| 2 Oboe | 2 2nd Trombone |
| 3 1st B \flat Clarinet | 2 Baritone |
| 3 2nd B \flat Clarinet | 1 Baritone Treble Clef |
| 3 3rd B \flat Clarinet | 4 Tuba |
| 1 E \flat Alto Clarinet | 1 Mallet Percussion I
(Bells) |
| 2 B \flat Bass Clarinet | 1 Mallet Percussion II
(Chimes) |
| 2 Bassoon | 1 Timpani |
| 2 1st E \flat Alto Saxophone | 3 Percussion I
(Snare Drum, Bass Drum, Wind Chimes) |
| 2 2nd E \flat Alto Saxophone | 2 Percussion II
(Suspended Cymbal, Crash Cymbals) |
| 1 B \flat Tenor Saxophone | |
| 1 E \flat Baritone Saxophone | |
| 3 1st B \flat Trumpet | |
| 3 2nd B \flat Trumpet | |
| 3 3rd B \flat Trumpet | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd 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

Preview Only
Legal Use Requires Purchase

PROGRAM NOTES

ON THIS DAY EARTH SHALL RING is based on the *Piae Cantiones* originally composed in 1582. Gustav Theodore Holst arranged the carol in its present form in 1924.

Inspired by the many works of Gustav Holst, Robert W. Smith has provided this setting for concert band. The work is dedicated to the memory of Mrs. Alta Sue Hawkins, a gifted musician and teacher, who first introduced Mr. Smith to the sacred works of Holst.

NOTES TO THE CONDUCTOR

The opening trumpet duet should be staged antiphonally for optimum effect. As an option, you may also wish to stage the entire trumpet section antiphonally, providing a glorious opening for any winter concert.

Care should be given to the clarity and balance of each part during the trumpet choir statement at bar 9. The stylistic approach should be very regal and not forced in any way.

The horn entrance in bar 13 provides the transition from the trumpet choir to the full band statement at 15. Feel free to adjust the dynamic markings in bars 12 and 14 to ensure a seamless transition in the brass section.

The bell tones notated throughout the ensemble are designed to simulate the cascading sound of cathedral bells. I suggest giving special attention to the shaping of each note with this effect in mind. The melodic line in the trumpet and horns should be, again, as regal as possible. Please note that the quarter notes should be of full length. I suggest a slight crescendo on each bar to sustain the momentum of the melody as it surfaces above the cascading bell effect.

Feel free to double the mallet percussion as personnel and equipment permit. You may wish to stage the mallets/bells throughout the hall for optimum effect.

The clarinet statement beginning in bar 24 should be delivered with motion and a sense of purpose. Balance is crucial as each voice is introduced. The flute/double reed statement, which follows, should be light by comparison.

The final trumpet choir statement beginning in bar 36 is accompanied by the horns and bells. Once again, note-shaping is crucial for the bell tones. I have scored this effect for the first horns in an effort not to overshadow the interaction of the trumpet choir. However, please note the cues in the second horns if they are needed for balance.

The melodic restatement beginning at bar 42 should be even more joyous. Please note the *molto ritardando* beginning in bar 49. Please feel free to draw out the *ritardando* as far as possible, based on the ensemble and the performance situation. Very special care should be given to the tuning of the last chord. Following the huge percussive impact on the downbeat of the last bar, the winds are left sustaining a very bright D Major chord. The release, without the mask of percussion, will be very exposed.

ON THIS DAY EARTH SHALL RING is the first movement of the *Holst Winter Suite for Band*. The remaining movements include one of my personal favorites entitled "In the Bleak Midwinter." I hope that you will consider programming multiple movements of the suite in the future.

I hope that you, your band, and audience find ON THIS DAY EARTH SHALL RING a rewarding musical experience. Best wishes for a wonderful performance!



CONDUCTOR

In Tribute to Gustav Theodore Holst
Dedicated to the memory of Mrs. Alta Sue Hawkins
ON THIS DAY EARTH SHALL RING
Holst Winter Suite, Mvt. 1

GUSTAV HOLST
Setting by ROBERT W. SMITH (ASCAP)

Majestic! J = 80

1 C Flutes

2 Oboe

1 B♭ Clarinets

2

3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

1 E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Majestic! J = 80

Solo #1 (stage left)

1 B♭ Trumpets

2

3

Solo #2 (stage right)

1 Horns in F

2

1 Trombones

2

Baritone

Tuba

Mallet Percussion I (Bells)

Mallet Percussion II (Chimes)

Timpani

Percussion I (Snare Drum, Bass Drum, Wind Chimes)

Percussion II (Suspended Cymbal, Crash Cymbals)

1 2 3 4

© 2001 Belwin Mills Publishing Corp. (ASCAP)

All Rights Assigned to and Controlled by Alfred Publishing, Co., Inc.
All Rights Reserved including Public Performance. Printed in USA.

BDM01048C

9

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl. B. Cl. Bsn.

A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 Bar. Tuba

Mlt. Perc. I Mlt. Perc. II Timp. Perc. I Perc. II

Susp. Cym. Cr. Cyms.

p *mf*

9 tutti *mf* tutti *mf* *mf*

5 6 7 8 9

1 Fls.
2 Fls.
Ob.
1 Cls.
2 Cls.
3 Cls.
A. Cl.
B. Cl.
Bsn.
1 A. Saxes.
2 A. Saxes.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
3 Tpts.
1 Hns.
2 Hns.
1 Tbn.
2 Tbn.
Bar.
Tuba
Mlt. Perc. I
Mlt. Perc. II
Timp.
Perc. I
Perc. II

10 11 12 13 14

mp
mp
mp
mp
mf
mf
p
p
S.D.
B.D.
p

15 Joyous!

Fls. 1, 2

Ob. div.

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Bell Tones

Bells

Chimes

mp

15 16 17 18 19

24 With motion

This page contains the musical score for measures 20 through 25. The instruments are arranged as follows:

- Flutes (Fls.) 1 and 2
- Oboe (Ob.)
- Clarinets (Cls.) 1, 2, and 3
- Alto Clarinet (A. Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophones (A. Saxes.) 1 and 2
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpts.) 1, 2, and 3
- Horns (Hns.) 1 and 2
- Trombones (Tbns.) 1 and 2
- Baritone (Bar.)
- Tuba
- Military Percussion I (Mlt. Perc. I)
- Military Percussion II (Mlt. Perc. II)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)

The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "Preview Only" is overlaid diagonally across the page. A box labeled "24 With motion" is present at the top right and middle right of the page. The bottom of the page shows measure numbers 20, 21, 22, 23, 24, and 25.

This page contains the conductor's score for measures 26 through 31. The score is organized into several systems of staves, each representing a different instrument or section of the orchestra. The instruments listed on the left side of the page are: Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Bassoon (Bsn.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hns.), Tubas (Tbns.), Baritone (Bar.), Tuba, Mallet Percussion I (Mlt. Perc. I), Mallet Percussion II (Mlt. Perc. II), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The music is written in a key signature of one sharp (F#) and a common time signature (C). The first system (Flutes and Oboes) is mostly silent. The second system (Clarinets and Bassoon) features active parts, with a *mf* dynamic marking. The third system (Saxophones) is mostly silent. The fourth system (Trumpets and Horns) is mostly silent. The fifth system (Tubas, Baritone, and Tuba) is mostly silent. The sixth system (Mallet Percussion I and II) is mostly silent. The seventh system (Timpani, Percussion I, and Percussion II) is mostly silent. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.

26

27

28

29

30

31

32 36

Fls. 1 *mf*

Fls. 2 *mf*
one player

Ob. *mf*
Cue: Oboe solo

Cls. 1 *mf*

Cls. 2

Cls. 3

A. Cl. *mf*
Cue: Bassoon

B. Cl.

Bsn. *mf*

A. Saxes. 1

A. Saxes. 2

T. Sax.

Bar. Sax.

32 36

Tpts. 1

Tpts. 2 *mf*

Tpts. 3 *mf*

Hns. 1 *mf* Bell Tones
Cue: 1st Horn

Hns. 2 *mf* Bell Tones

Tbns. 1

Tbns. 2

Bar.

Tuba

Mlt. Perc. I *mf*

Mlt. Perc. II

Timp.

Perc. I

Perc. II *p* *mf*

Fls. 1, 2

Ob.

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbn. 1, 2

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

37 38 39 40 41

mf

mp

p

Play

Legal Use Requires Purchase

This musical score is for the piece "Joyous!" starting at measure 42. It is arranged for a large symphony orchestra. The score includes parts for:

- Flutes (Fls.):** Two parts, both playing "Bell Tones" with a forte (*f*) dynamic.
- Oboes (Ob.):** One part, playing "Bell Tones" with a forte (*f*) dynamic.
- Clarinets (Cls.):** Three parts, all playing "Bell Tones" with a forte (*f*) dynamic.
- Alto Clarinet (A. Cl.):** One part, playing "Bell Tones" with a forte (*f*) dynamic.
- Bass Clarinet (B. Cl.):** One part, playing "Bell Tones" with a forte (*f*) dynamic.
- Bassoon (Bsn.):** One part, playing "Bell Tones" with a forte (*f*) dynamic.
- Saxophones:** Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.) all playing "Bell Tones" with a forte (*f*) dynamic.
- Trombones (Tbns.):** Two parts, playing "Bell Tones" with a forte (*f*) dynamic.
- Baritone (Bar.):** One part, playing "Bell Tones" with a forte (*f*) dynamic.
- Tuba:** One part, playing "Bell Tones" with a forte (*f*) dynamic.
- Percussion:** Multiple parts including Milt. Perc. I, Milt. Perc. II, Timp., Perc. I, and Perc. II.

The score is marked with a tempo of "Joyous!" and features various dynamics such as *f* (forte) and *mp* (mezzo-piano). A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the entire page.

Molto rall. al fine

This page contains the musical score for woodwinds, brass, and percussion. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboes), Cls. (Clarinets), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbns. (Trombones), Bar. (Baritone), Tuba, Mlt. Perc. I (Multiple Percussion I), Mlt. Perc. II (Multiple Percussion II), Timp. (Timpani), Perc. I (Percussion I), and Perc. II (Percussion II). The score is divided into measures 47, 48, 49, 50, 51, and 52. The tempo marking 'Molto rall. al fine' is present at the top and in the middle of the page. Dynamics include mp, mf, f, and sf. A large red watermark 'Preview Legal Use Requires Purchase' is overlaid on the score.