

In loving memory of Alta Sue Hawkins,
who introduced me to the hymns of Gustav Holst

OLD BRENTON CAROL

Third Movement From the **HOLST WINTER SUITE**

GUSTAV HOLST

Setting by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

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

PROGRAM NOTES

"Old Brenton Carol" is based upon "Come Ye Lofty," which was originally harmonized by Gustav Holst in 1910. The original Holst setting was included in his *Christmas Day* for chorus and orchestra.

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 statement in the clarinet choir and bassoons should be as lively as possible. The remainder of the woodwind choir joins at measure 9 adding brilliance and depth to the ensemble timbre.

The horns and euphonium quote Holst beginning in measure 10 with the entrance of "What Child Is This?" ("Greensleeves"). Please note the dynamic marking to ensure the presence of the horns/euphoniums over the woodwind choir. The quote finishes with a statement from "In the Bleak Midwinter," which alludes to the beautiful Holst hymn and the second movement of *Holst Winter Suite for Band*.

The mallet percussion entrance in measure 17 should be even more brilliant. I suggest staging the bells on opposite sides of the ensemble, which will not only foreshadow the ending but will also allow the chime effect in measure 43 to permeate the full ensemble.

The crescendo beginning in measure 39 should be very dramatic leading to the chime effect. If percussion personnel and equipment allow, I suggest doubling the mallet lines and staging various metallic keyboard percussion throughout the hall.

Measure 59 should be performed with renewed energy at a slight faster tempo. This will allow the *molto rallentando* in the last two measures more room for growth and resolution.

"Old Brenton Carol" is the third movement of the *Holst Winter Suite for Band*. The remaining movements include "On This Day Earth Shall Ring" and one of my personal favorites, "In the Bleak Midwinter." I hope you will consider programming multiple movements of the suite in the future.

I hope you, your band, and your audience find "Old Brenton Carol" a rewarding musical experience. Best wishes for a wonderful performance.

Robert W. Smith

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



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CONDUCTOR

In loving memory of Alta Sue Hawkins who introduced me to the hymns of Gustav Holst

OLD BRENTON CAROL

Mvt. 3 from the HOLST WINTER SUITE

By GUSTAV HOLST
Setting by ROBERT W. SMITH (ASCAP)

Lively $\text{♩} = 92$

1 C Flutes

2 Oboe

1 *mf* B♭ Clarinets

2 *mf*

3 *mf* E♭ Alto Clarinet

B♭ Bass Clarinet *mf*

Bassoon *mf*

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Lively $\text{♩} = 92$

1 B♭ Trumpets

2

3

1 Horns in F

2

1 Trombones

2

Baritone

Tuba

Mallet Percussion I (Bells, Chimes)

Mallet Percussion II (Bells)

Timpani

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

Percussion II (Suspended Cymbal, Crash Cymbal)

1 2 3 4



This musical score is for a conductor and includes the following instruments and parts:

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

The score is written in 4/4 time with a key signature of one sharp (F#). The woodwind section (Clarinets, Alto Clarinet, Bass Clarinet, Bassoon) has active parts starting from measure 5. The brass and percussion sections are mostly silent in this excerpt.

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9

This page contains a musical score for a conductor, labeled 'Conductor - 3'. The score is for measures 9, 10, 11, and 12. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe) with 'div.' (divisi) marking
- Cls. (Clarinets) 1, 2, and 3
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- Hns. (Horns) 1 and 2
- Tbns. (Trombones) 1 and 2
- Bar. (Baritone)
- Tuba
- Mlt. Perc. I (Multiple Percussion I)
- Mlt. Perc. II (Multiple Percussion II)
- Timp. (Timpani)
- Perc. I (Percussion I) with 'Small Trgl.' (Small Triangle) marking
- Perc. II (Percussion II)

The score includes various musical notations such as dynamics (mf, f), articulation (trills), and phrasing. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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

Susp. Cym.

13 14 15 16

17

Fls. 1

Fls. 2

Ob.

Cls. 1

Cls. 2

Cls. 3

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

17

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

17 18 19 20

21

Fls. 1
Fls. 2
Ob.

Cls. 1
Cls. 2
3
A. Cl.
B. Cl.
Bsn.

A. Sax.
T. Sax.
Bar. Sax.

21

Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Bar.
Tuba

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

21

22

23

24

This page contains a musical score for a conductor, labeled "Conductor - 7". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2), Oboe, Clarinets (1, 2, and 3), Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1 and 2), Baritone, and Tuba. The percussion section includes Mallet Percussion I and II, Timpani, and two sets of Percussion (I and II). The score spans measures 25 to 28. A large red watermark "Preview Only" is overlaid diagonally across the page. At the bottom, there are dynamic markings: a piano (*p*) marking at the start of measure 26 and a fortissimo (*f*) marking at the end of measure 26. The page number "BDM02057C" is located in the bottom left corner.

29

Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Cls. 1 *mf* Duet

Cls. 2 *mp* div. Cue: Horn 1

Cls. 3 *mp* Cue: Horn 2

A. Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mf* Duet w/ Tenor Sax.

T. Sax. *mf* Duet w/ Alto Sax.

Bar. Sax.

29

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *mp* div.

Hns. 2 *mp*

Tbns. 1

Tbns. 2

Bar.

Tuba *mp*

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I W.C.

Perc. II scrape

29 30 31 32 33 34 35 36

Fls. 1, 2

Ob.

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Sax.

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

Chimes

Bells

S.D.

B.D.

Cr. Cyms.

p, *mp*, *f*, *pp*, *ppp*, *div.*, *tutti*, *Play*

43 Joyous!

This page contains a musical score for a conductor, spanning measures 45 to 51. The score is arranged in a standard orchestral layout with the following parts:

- Flutes (Fls.):** Two staves (1 and 2).
- Oboe (Ob.):** One staff.
- Clarinets (Cls.):** Three staves (1, 2, and 3).
- Alto Clarinet (A. Cl.):** One staff.
- Bass Clarinet (B. Cl.):** One staff.
- Bassoon (Bsn.):** One staff.
- Saxophones:** Alto Sax (A. Sax.), Tenor Sax (T. Sax.), and Baritone Sax (Bar. Sax.) parts.
- Trumpets (Tpts.):** Three staves (1, 2, and 3).
- Horns (Hns.):** Two staves (1 and 2).
- Trombones (Tbns.):** Two staves (1 and 2).
- Baritone (Bar.):** One staff.
- Tuba:** One staff.
- Percussion:** Multiple staves including Mlt. Perc. I, Mlt. Perc. II, Timp., Perc. I, and Perc. II.

The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*, *p*), and articulation marks. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

This page of a musical score, labeled 'Conductor - 11', contains measures 52 through 58. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flutes (1 and 2), Oboe, Clarinets (1, 2, and 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1 and 2), Baritone, Tuba, Mallet Percussion I and II, Snare Drum (Perc. I), and Tom-tom (Perc. II). The music is written in a key signature of one sharp (F#) and a common time signature. A large, diagonal red watermark reading 'Preview Only Requires Purchase' is overlaid across the entire page. The bottom of the page shows measure numbers 52, 53, 54, 55, 56, 57, and 58. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp'.

59 With renewed energy

1 Fls. *f* *ff* *f* *ff* *molto rall.* *ff*

2 Ob. *f* *ff* *f* *ff* *molto rall.* *ff* *div.*

1 Cls. *f* *ff* *f* *ff* *molto rall.* *ff*

2 Cls. *f* *ff* *f* *ff* *molto rall.* *ff*

3 A. Cl. *f* *ff* *f* *ff* *molto rall.* *ff*

B. Cl. *f* *ff* *f* *ff* *molto rall.* *ff*

Bsn. *f* *ff* *f* *ff* *molto rall.* *ff*

A. Sax. *f* *ff* *f* *ff* *molto rall.* *ff*

T. Sax. *f* *ff* *f* *ff* *molto rall.* *ff*

Bar. Sax. *f* *ff* *f* *ff* *molto rall.* *ff*

59 With renewed energy

1 Tpts. *f* *ff* *molto rall.* *ff*

2 Tpts. *f* *ff* *molto rall.* *ff*

3 Tpts. *f* *ff* *molto rall.* *ff*

1 Hns. *ff* *div.* *ff*

2 Hns. *ff* *molto rall.* *ff*

1 Tbns. *f* *ff* *molto rall.* *ff*

2 Tbns. *f* *ff* *molto rall.* *ff*

Bar. *ff* *molto rall.* *ff*

Tuba *f* *molto rall.* *ff*

Mlt. Perc. I *f* *molto rall.* *ff*

Mlt. Perc. II *f* *gliss.* *molto rall.* *ff*

Timp. *f* *molto rall.* *ff*

Perc. I *f* *pp* *molto rall.* *ff*

Perc. II *f* *molto rall.* 61 62 *ff*

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