

# CHRISTMAS MUSIC FROM BACH

from the *Christmas Oratorio*

JOHANN SEBASTIAN BACH

Arranged by FRANK ERICKSON

## INSTRUMENTATION

1	Full Score	2	B $\flat$ Tenor Saxophone
9	Flute/Piccolo	1	E $\flat$ Baritone Saxophone
1	1st Oboe	3	1st B $\flat$ Trumpet
1	2nd Oboe	3	2nd B $\flat$ Trumpet
4	1st B $\flat$ Clarinet	3	3rd B $\flat$ Trumpet
4	2nd B $\flat$ Clarinet	2	1st F Horn
4	3rd B $\flat$ Clarinet	1	2nd F Horn
2	E $\flat$ Alto Clarinet/ E $\flat$ Contrabass Clarinet	1	3rd F Horn
2	B $\flat$ Bass Clarinet/ BB $\flat$ Contrabass Clarinet	2	1st Trombone
2	Bassoon	2	2nd Trombone
2	1st E $\flat$ Alto Saxophone	2	3rd Trombone
2	2nd E $\flat$ Alto Saxophone	2	Baritone T.C.
		2	Baritone B.C.
		4	Tuba
		1	Timpani

Frank  
Erickson Publications



# Christmas Music from Bach

## ABOUT THE COMPOSER

Johann Sebastian Bach (March 1, 1685 – July 28, 1750) Born to a German family of musicians, to Bach, music was the apparatus of worship and the line of demarcation between the sacred and secular forms was for him not decisively drawn. It has been noted that for Bach, music was primarily an adjunct to the service of God. From the day when he copied a coveted manuscript in the moonlight, he began a lifelong strain of copying music and this irreparably injured Bach's eyesight. Bach lost his sight completely somewhere near the end of 1749. His life was the untiring pursuit of a purpose unswervingly observed; a searching for all that was best in his art to refine it in the fire of his genius.

## ABOUT THE ARRANGER

Frank Erickson (September 1, 1923 – October 21, 1996) Born in Spokane, Washington, Mr. Erickson composed his first concert band number while a senior in high school. He began his writing career as a jazz arranger, and his interest in serious music grew. He entered the University of Southern California as a composition major and began arranging half time shows for the USC marching band. He has written such perennial favorites as *Balladair*, *Air for Band*, *Fantasy for Band*, and *Toccata for Band*. Many of his later works such as *Percy Grainger Suite*, *Ballad for Peace*, and *Percussion Mystique* are well on their way to becoming classics as well. Frank Erickson has over 600 publications including 300 original works for band. He was active as a composer and guest conductor both in the United States and abroad. In 1995, Mr. Erickson began publishing his own works. This is one of his final numbers before his death in October of 1996.

## ABOUT THE COMPOSITION

The *Christmas Oratorio* was produced as a whole in 1734, but was certainly written by 1733 to celebrate the Festival of Christmas. It is the jubilation that streams from the open heart at the moment when neighborly love is most rife among Christian men. Part I, "*Come and Praise Him*", especially represents the feeling of devotion. Part II, "*Holy Child*", brightens its effect without elaboration and carries on the jubilant character of the composition. Part III, "*Be Joyful*", is highly jubilant in character; an irrepressible outburst, as it were, of the world's rejoicing. The majestic flourish of drums and trumpets is eminently grand in its effect and must have been far more so to those who first heard it, when these means of musical pomp were more rare in their use. Here is music of the field without its weapons; no thought is prompted of bloodshed, vengeance, slaughter, or hatred. The idea of joy is here to be expressed, and its expression is in the most sonorous and brilliant tones.

# CHRISTMAS MUSIC FROM BACH

from the "Christmas Oratorio"

by Johann Sebastian Bach

Arr. by Frank Erickson

Full Score  
Duration 4:00

## I. Come and Praise Him

Allegro moderato (♩ = 126)

Flute-Piccolo

Oboe

B♭ Clarinet

E♭ Alto Clarinet-  
E♭ Contrabass  
Clarinet

B♭ Bass Clarinet-  
BB♭ Contrabass  
Clarinet

Bassoon

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Timpani

The musical score is written for a full orchestra. It begins with a tempo marking of 'Allegro moderato' and a metronome marking of 126 quarter notes per minute. The key signature is one flat (B-flat major). The score is divided into two systems. The first system includes parts for Flute-Piccolo, Oboe, B♭ Clarinet, E♭ Alto Clarinet-Contrabass Clarinet, B♭ Bass Clarinet-Contrabass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for B♭ Trumpet, F Horn, Trombone, Baritone, Tuba, and Timpani. The score is marked with a large red watermark 'Preview Only Requires Purchase'.

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Fl./Picc.

Ob. 1 2

Bb Cl. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

Bb Tpt. 1 2 3

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

Timp.

*rit.*

*rit.*

*à2*

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13 *a tempo*

Fl./Picc.

Ob. 1  
2

B♭ Cl. 1  
2  
3

E♭ A. Cl. *mp*

B♭ B. Cl. *mp*

Bsn. *mp*

A. Sax 1  
2

T. Sax *mp*

B. Sax *mp*

13 *a tempo*

B♭ Tpt. 1  
2  
3

Hn. 1 *mp*  
2 *a2 mp*  
3 *mp*

Trb. 1 *mp*  
2 *mp*  
3 *mp*

Bar. *mp*

Tuba *mp*

Timp. *mp*

Fl./Picc.

Ob. 1  
2

Bb Cl. 1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1  
2

T. Sax

B. Sax

Bb Tpt. 1  
2  
3

Hn. 1  
2  
3

Trb. 1  
2  
3

Bar.

Tuba

Timp.

à2

Preview Only

25

Fl./Picc.

Ob. 1  
2

Bb Cl. 1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1  
2

T. Sax

B. Sax

25

Bb Tpt. 1  
2  
3

Hn. 1  
2  
3

à2

Trb. 1  
2  
3

Bar.

Tuba

Timp.

33

Fl./Picc.

Ob.  
1  
2

B♭ Cl.  
1  
2  
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax  
1  
2

T. Sax

B. Sax

B♭ Tpt.  
1  
2  
3

Hn.  
1  
2  
3

Trb.  
1  
2  
3

Bar.

Tuba

Timp.

Lower octave optional

à2

f

f

f

f

f

f

f

f

f

f

33

f

f

f

f

f

f

f

f

f





41

FL/Picc.

Ob. 1 2 *à2*

Bb Cl. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

Bb Tpt. 1 2 3

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

Timp.

41

*f*

FL/Picc. *rit.*

Ob. 1 2

B♭ Cl. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

B♭ Tpt. 1 2 3 *rit.*

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

Timp.

II. Holy Child

Largo (♩ = 52)

4

Fl./Picc.

Ob.  
1  
2

B♭ Cl.  
1  
2  
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax  
1  
2

T. Sax

B. Sax

Largo (♩ = 52)

4

B♭ Tpt.  
1  
2  
3

à2

Hn.  
1  
2  
3

Trb.  
1  
2  
3

Bar.

Tuba



Fl/Picc.

Ob. 1 2

Bb Cl. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

Bb Tpt. 1 2 3

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

8

8

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11

Fl./Picc.

Ob. 1  
2

B♭ Cl. 1  
2  
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax 1  
2

T. Sax

B. Sax

11

B♭ Tpt. 1  
2  
3

Hn. 1  
2  
3

Trb. 1  
2  
3

Bar.

Tuba

13 rit.

Fl./Picc.

Ob. 1 2

Bb Cl. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

13 rit.

Bb Tpt. 1 2 3

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

III. Be Joyful

Allegro, but not too fast (♩ = 100)

Fl/Picc.

Ob.  
1  
2

B♭ Cl.  
1  
2  
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

A. Sax  
1  
2

T. Sax

B. Sax

Allegro, but not too fast (♩ = 100)

B♭ Tpt.  
1  
2  
3

Hn.  
1  
2  
3

Trb.  
1  
2  
3

Bar.

Tuba

Timp.

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flute, Oboe, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Baritone, Tuba) sections have parts that begin with rests and then enter with rhythmic patterns. The percussion (Timpani) provides a steady accompaniment. The score includes dynamic markings such as *f* (forte) and *sfz* (sforzando), and articulation like accents. A large red watermark is overlaid diagonally across the page.

This page contains the musical score for measures 16-18. The instruments listed are Fl/Picc, Ob., Bb Cl., Eb A. Cl., Bb B. Cl., Bsn., A. Sax., T. Sax., B. Sax., Bb Tpt., Hn., Trb., Bar., Tuba, and Timp. The score includes dynamic markings such as *f* and *sim.*, and rehearsal marks labeled '11'. A large red watermark reading 'Legal Use Requires Purchase' is overlaid on the score.



FL/Picc.

Ob. 1 2

Bb Cl. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

Bb Tpt. 1 2 3

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

Timp.

*f*

*f*

*f*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

19

Fl/Picc.

Ob. 1 2

B♭ Cl. 1 2 3

E♭ A. Cl. *mp cresc.*

B♭ B. Cl. *mp cresc.*

Bsn. *mp cresc.*

A. Sax 1 2 *mf cresc.*

T. Sax *mp cresc.*

B. Sax *mp cresc.*

19

B♭ Tpt. 1 2 3 *mf cresc.* *à2*

Hn. 1 2 3 *mp cresc.* *à2*

Trb. 1 2 3 *mp cresc.*

Bar. *mp cresc.*

Tuba *mp cresc.*

Timp. *mp cresc.*

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27

Fl./Picc.

Ob. 1  
2

Bb Cl. 1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1  
2

T. Sax

B. Sax

Bb Tpt. 1  
2  
3

Hn. 1  
2  
3

Trb. 1  
2  
3

Bar.

Tuba

Timp.

33

Fl/Picc.

Ob. 1 2

Bb Cl. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

Bb Tpt. 1 2 3

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

Timp.

*f* *γ à2*

41

Fl/Picc.

Ob. 1  
2

Bb Cl. 1  
2  
3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1  
2

T. Sax

B. Sax

Bb Tpt. 1  
2  
3

Hn. 1  
2  
3

Trb. 1  
2  
3

Bar.

Tuba

Timp.

41

Fl/Picc.

Ob. 1 2

Bb Cl. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

A. Sax 1 2

T. Sax

B. Sax

Bb Tpt. 1 2 3

Hn. 1 2 3

Trb. 1 2 3

Bar.

Tuba

Timp.

rit

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

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