

A Canadian Christmas

**Featuring *Il Est Né Le Divin Enfant, Noël Nouvelet,
The Huron Carol and Good King Wenceslas***

Arranged by VINCE GASSI (SOCAN)

INSTRUMENTATION

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
 1 Mallet Percussion 1
 (Bells)
 1 Mallet Percussion 2
 (Chimes)
 1 Timpani
 2 Percussion 1
 (Snare Drum, Bass Drum)
 4 Percussion 2
 (Mark Tree/Suspended Cymbal/
 Crash Cymbals/Seigh Bells)

WORLD PARTS

Available for download from
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

PROGRAM NOTES

A Canadian Christmas features traditional carols that have been sung in Canada for many years. It opens with the joyous strains of "Il Est Né Le Divin Enfant (He is Born, The Divine Child)." This is a traditional carol from 17th century France and, like many other songs and Christmas carols that originated in Europe, was transported to the New World with the early settlers. The English lyrics were written in the mid-19th century.

"Noël Nouvelet (Sing We Now of Christmas)" is another traditional French carol from the late 15th century. Its modal nature lends it a plaintive quality. It has been masterfully recorded by many artists, such as the Irish choir, Anuna, and the outstanding Canadian artist, singer, and composer, Loreena McKennitt.

"The Huron Carol ('Twas in the Moon of Wintertime)" is Canada's oldest Christmas carol, written in 1643 by Jean de Brébeuf, a Jesuit missionary. The melody is from a traditional French folk song, "Une Jeune Pucelle (A Young Maid)." Intended as a gift and teaching aid to the Huron people, Brébeuf wrote the lyrics in their native language. These two last carols, lyrical and expressive in nature, provide the perfect contrast to the more jubilant nature of many carols.

"Good King Wenceslas," a tune from the 13th century, with English lyrics written in 1853 by English hymn writer, John Mason Neale, is woven together with "Il Est Né Le Divin Enfant" and provides a joyous and exuberant conclusion to this setting of some of Canada's favorite carols.

NOTES TO THE CONDUCTOR

Christmas carols are extremely fun to play. This arrangement was intended to provide an opportunity for your young musicians and audiences alike to experience the joy and majesty, as well as the more reflective nature of Christmas music.

Striking the right balance between melody and accompaniment figures often requires that careful attention is paid to sound production, and balance in and between sections. Encourage your students to listen carefully to their own sound and how they blend in with the rest of their section. Then have them listen to their section in relation to the others in the band. Over time, this kind of exercise will lead to musicians with a heightened awareness of what is going on around them, thereby allowing them to respond to the rest of the band and conductor with more sensitivity.

Dynamics are always relative, so keep in mind what is intended to be the prominent element at any given point. It is important that, in general, the melody is brought out. In situations such as at measure 61, we hear the main melody ("The Huron Carol") and a supporting melody ("Noël Nouvelet") that has been slightly altered to fit with the former. Underneath this is a slightly rhythmic accompaniment figure in the low brass. The goal is to hear these two melodies play against one another with the support underneath, so balance is critical.

These two carols, starting at measure 45 (and the introductory section leading up to this point), provide a great opportunity for your players to explore expressive and lyrical playing, all of which takes greater control and sense of phrasing.

For figures such as those found in measures 26, 85, and throughout, where there are two 16th notes followed by an 8th note, you may find that a more crisp effect is desired. This can be achieved by playing that last 8th note a little shorter. Strive for consistency in this interpretation throughout the ensemble.

"Good King Wenceslas" and the return of "Il Est Né Le Divin Enfant" herald the joyousness and exuberance of Christmas. Try not to let the tempo and energy abate until the *rallentando* in measure 99, and work toward building to a jubilant and powerful ending.

Thank you very much for choosing to present this work.

Kind regards,



Brightly ♩ = 120

10 "Il Est Né Le Divin Enfant"

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f*

Timp. *mf* *f*

Perc. 1 *pp* S.D. *f*

Perc. 2 *pp* B.D. *f*

mf 6 7 *pp* 8 9 *f* 10 11

PREVIEW ONLY
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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

mf

p

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mf

53

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Susp. Cym.

mf

f

Change: Eb to D

p

f

38341S

56 57 58 59 60

61 **Faster** ♩ = 120
"The Huron Carol"

Fl.

Ob.

Bsn.

1
Cls. *mp*

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

61 **Faster** ♩ = 120
"The Huron Carol"

1
Tpts. *mp*

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2 *mf*

Timp.

Perc. 1

Perc. 2

Change: G to F, C to B \flat

p *f* *mp*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

sub. mf

mf

mf

mf

mf

f

f

p

f

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

Change: D to Eb

p *f*

poco rit.

Christmassy ♩ = 104

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

mf

mf

mp

mp

mp

mp

f

f

f

f

poco rit.

Christmassy ♩ = 104

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mp

mp

mp

mp

mf

mf

f

f

f

f

Sleigh Bells

mf

88 "Good King Wenceslas"

Fl.

Ob. *f*

Bsn.

1 Cls. *f*

2 Cls. *f*

B. Cl.

A. Sax.

T. Sax. *f*

Bar. Sax.

88 "Good King Wenceslas"

1 Tpts. *mf*

2 Tpts. *mf*

Hn.

Tbn.

Bar. *f*

Tuba

Mlt. Perc. 1

Mlt. Perc. 2 *mf*

Timp.

Perc. 1 *pp* \curvearrowright *mf*

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mf

