RUSSIAN CHRISTMAS MUSIC

by

ALFRED REED

PROGRAM NOTE

Originally written in November, 1944, the RUSSIAN CHRISTMAS MUSIC was first performed in December of that year at a special concert in Denver, Colorado, by a select group of musicians from five of the leading Service Bands stationed in that area. Two years later the music was revised and somewhat enlarged, and in this form was one of the three prize-winning works in the 1947 Columbia University contest for new, serious music for the Symphonic Band. First performances of this second version subsequently took place in 1948; the first, by the Juilliard Band under Donald 1. Moore, and the second by the Syracuse University Symphonic Band under Harwood Simmons, to whom the work was dedicated. Since then this music, although not previously published, has remained in the repertory of the concert band consistently, and has established the composer as one of the most important writers for the contemporary band or wind ensemble.

This published edition represents a thorough revision of the entire work by the composer in keeping with the developing instrumentation of the serious band or wind ensemble. It incorporates all of the many changes that have taken place in this area during the past years. While the music is essentially the same, the instrumentation has been completely reworked throughout to achieve even greater clarity of texture and the utmost sonority possible. Thus we attain a degree of differentiation in the Brass choirs that has come to be an accepted characteristic of the contemporary attitude towards the large scale wind-brass-percussion ensemble.

An ancient Russian Christmas Carol ("Carol of the Little Russian Children"), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this musical impression of Old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized, which the composer originally sub-titled: Children's Carol, Antiphonal Chant, Village Song, and the closing Cathedral Chorus. All of the resources of the modern, integrated Symphonic Band are drawn upon to create an almost overwhelming sound picture of tone color, power and sonority.

COMPLETE BAND INSTRUMENTATION

Full Score 1st Bassoon 3rd F Horn (2)
Condensed Score 2nd Bassoon 4th F Horn (2)
1st Piccolo (2) 1st Trombone (2)
(Alt. 3rd Flute) 2nd Trombone (2)
2nd Piccolo (2) 3rd Trombone (2)
(Alt. 4th Flute) 4th Trombone (Bass) (2)
1st Flute (2) Baritone B.C. (3)
2nd Flute (2) Baritone T.C. (3)
1st Oboe Tubas (6)
2nd Oboe String Bass
English Horn (opt.) Timpani
Eb Clarinet Percussion I (3)
1st Bb Clarinet (4) Bass Drum, Pair of
2nd Bb Clarinet (4) Cymbals, Suspended
3rd Bb Clarinet (4) Cymbal, Gong
Eb Alto Clarinet (2) Percussion II (2)
Bb Bass Clarinet (2) Chimes, Xylophone,
Bb Contrabass Clarinet Triangle, Bells

Complete Band (With Full Score) $30.00
Ex. Condensed Score $4.00
Ex. Full Score $5.00
Moderately, with a sustained, singing style
3rd & 4th Flts. change to Prc. 1 & 2
Note to Conductor: If a large (30" or 32") Timpani is not available, all of these low "D's" may be played an octave higher, on the standard 25" Drum.
Very broadly  4 60–66

Let all tones ring together
NOTE TO CONDUCTOR

This composition is based on the liturgical music of the Eastern Orthodox Church which is vocal in origin, no instruments of any kind being permitted in the Orthodox Service. Therefore, the entire score, no matter how fast the tempi or how powerful the climaxes, must be played in a lyrical style with great sonority and sostenuto throughout.

Tempo markings, and especially metronomic indications, must be taken as approximations only; the exact tempo at any point being determined, as always, by such matters as the size of the performing group, the ability of the players and the acoustical conditions under which the performance is taking place.

The Full Score and parts have been elaborately cued and cross-cued in anticipation of unequal instrumental development, missing instruments, or the necessity of balancing incomplete instrumentation. The Conductor should not hesitate to make use of such ‘playing’ cues wherever necessary in his opinion to achieve perfect balances or replacements of weak or missing instruments. Entrance cues have also been added to help the performer avoid ragged attacks.

The relationship of Trumpets to Cornets, as in other scores by this composer, rests on the Trumpets as the main upper voices of the “brilliant” Brass choir, and the Cornets performing the same function for the “mellow.” The proportion should be 8 Trumpets (with two players each on the 1st, 2nd, 3rd and 4th parts) to 3 Cornets (with one player each on the 1st, 2nd and 3rd parts). Other Brass, of course, will be grouped in proportion to these two sections.

The long “soli” pizzicato line for the String Basses, beginning at $118$ and continuing until five measures before $155$, although cued in the Tubas, Contrabass Clarinet and Contrabassoon, should not really be attempted on those instruments. The music will be complete and will flow more smoothly without the line being present at all should there be no String Basses available, since the peculiar quality of the String Bass pizzicato in conjunction with the soft winds cannot really be obtained in any other manner, no matter how well or delicately such a passage may be played by a Tuba, Contrabass Clarinet or Contrabassoon.

Special care should be taken with the long pedal points and the exceptional array of extra Percussion instruments in building up and receding from the various climaxes in the final section of the work. From $166$ on, the gradual build in intensity must be properly drawn out and the peaks of sonority should not come as an anticlimax.

The English Horn solos should be played “a piacere” (at will), however, without permitting an interruption of the melodic line.

And, as always, care and attention to dynamics, phrasing, attack and sostenuto will be more than amply rewarded with a stirring performance of this exciting music.
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

1st C Piccolo (alternating 3rd Flute)

Andante, molto sostenuto

Flute

Tempo primo

Con moto

poco rit.

a tempo

Change to C Piccolo

Allegro, non troppo

Poco più mosso
1st Piccolo

Ob. 1, Eb Cl.

poco a poco accel.

mf
cresc. 3 3 3 3

Con moto

\[219\]

Con moto

Very broadly

\[236\]

Con moto

fff
for Harwood Simmons
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band
LEILEHUA HIGH SCHOOL BAND
ALFRED REED

2nd C Piccolo
(alternating 4th Flute)

Andante, molto sostenuto

Poco più mosso

Flute

Tempo primo

Con moto

Poco rit.
a tempo

Allegro, non troppo

Poco più mosso
2nd Piccolo

2nd Piccolo

Moderato

Soli

poco più mosso

rit.

a tempo

poco più mosso

Change to Flute

with a sustained, singing style

Flute

mp

1}42
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

1st Flute

Andante, molto sostenuto

Poco più mosso

Tempo primo

Con moto

Allegro, non troppo

Poco più mosso
1st Flute

poco a poco accel.

[219] Con moto

cresc. molto

[236] Very broadly

ff sonore

f

poco a poco rit.

ff

mf 3

cresc.
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

Andante, molto sostenuto

Poco più mosso

Tempo primo

Con moto

a tempo

Allegro, non troppo

Poco più mosso
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

LEILEHIA HIGH SCHOOL BAND

ALFRED REED

Andante, molto sostenuto

1st Oboe

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1st Oboe

(Eng. Hn. solo)

mf - quasi recitative

(poco piú mosso)

rit. a tempo

(poco piú mosso)

Tutti

Moderately

with a sustained, singing style

Solo
1st Oboe

poco a poco accel.

Con moto

ff sonore

poco a poco rit.

Very broadly
2nd Oboe

Soli poco più mosso

a tempo

Moderately with a sustained, singing style

Freely
English Horn

Solo

mf - quasi recitative

\[ \text{\textit{98}} \]
poco piu mosso

\(- f \)

mp subito
dim.

rit.
a tempo

\(- pp \)

mp (Solo)

\(- p \)

mf

\(- p \)

mf

\(- p \)

mp (Solo)

[118] Moderately

with a sustained, singing style

\(- p \)

1

\(- p \)

poco a poco dim.

pp

[134] Fls., Cbs.

mf

f

p

2
English Horn

poco a poco rit.

freely

Solo

espr.

ri
erly

Broadly

Più mosso

Meno mosso

rit. 200

fff
English Horn

\( \text{poco a poco accel.} \quad \text{al} \)

\( \text{ff} \quad \text{con moto} \quad \text{sonore} \quad \text{f} \)

\( \text{ff} \quad \text{poco a poco rit.} \quad \text{al} \quad \text{236} \quad \text{Very broadly} \)

\( \text{mf} \quad \text{cresc.} \quad 3 \quad 3 \quad 3 \quad 3 \quad 3 \quad 3 \quad 3 \quad \text{ff} \quad \text{f} \)

\( \text{4} \quad \text{8} \quad \text{12} \quad \text{fff} \)
Eb Clarinet

ff

fff molto marc.

86 Moderato

98 poco più mosso

rit.

a tempo

[116] Moderately

with a sustained, singing style

poco più mosso

rit.

8

[126]

poco a poco rii.

dim.

p
155 Freely
(Eng. Hn. solo)

166 Broadly

3, 4 Trpts.,
Eb Alto Sax.

185 Più mosso

188 Meno mosso

rit. 200 a tempo
Eb Clarinet

Con moto

poco a poco accel.

219 Con moto

ff

sonore

236 Very broadly

fff
RUSSIAN CHRISTMAS MUSIC
for Harwood Simmons
for Symphonic Band

Andante, molto sostenuto

Poco più mosso

Tempo primo

Con moto

Allegro, non troppo

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1st Bb Clarinet

Moderately

with a sustained, singing style

118

pp

mf

f

(2nd half only)

126

div.

(2nd half only)

134

Tutti

142

poco a poco rit.

155

Freely

(Eng. Hn. solo)

3

1

4

rit.

166

Broadly

13

3, 4 Trpts.

Eb Alto Sax.

185

Più mosso

188

Meno mosso

rit.

fff

unis.
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

Andante, molto sostenuto

Poco più mosso

Tempo primo

Con moto

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a tempo

Tutti

(1st half only)

118

Moderately

with a sustained, singing style

126

134

142

poco a poco rit.

155

Freely

(Eng. Hn. solo)

166

Broadly

Hns.
RUSSIAN CHRISTMAS MUSIC

for Symphonic Band

3rd B♭ Clarinet

LEILEHUA HIGH SCHOOL BAND

ALFRED REED

Andante, molto sostenuto

Poco più mosso

Tempo primo

Con moto

Allegro, non troppo

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3rd B♭ Clarinet

63 Poco più mosso

76

86 Moderato

118 Moderately

with a sustained, singing style
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

for Harwood Simmons

E♭ Alto Clarinet

ALFRED REED

Andante, molto sostenuto

Poco più mosso

Tempo primo

Con moto

Allegro, non troppo

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Poco più mosso

Moderato

Poco più mosso
Moderately
with a sustained, singing style

Freely
(Eng. Hm. solo)
Moderato

a tempo

poco più mosso

Moderately

with a sustained, singing style

Moderately
with a sustained, singing style
RUSSIAN CHRISTMAS MUSIC
for Harwood Simmons
for Symphonic Band

B♭ Contrabass Clarinet

ALFRED REED

Andante, molto sostenuto

(1st) (2nd) (1st)

p p

sempre p

Poco più mosso

(2nd)

(1st only)

mf

ff dim.

Tempo primo

Con moto

(Trios. unis.)

a tempo

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55 Allegro, non troppo

63 Poco più mosso

66 Moderato

86 Moderately

118 Moderately

126 Tutti
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

1st Bassoon

Andante, molto sostenuto

Poco più mosso

Tempo primo

Con moto

a tempo

Allegro, non troppo

Poco più mosso

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1st Bassoon

poco a poco accel.

Con moto

Can moto

marc. e pesante

ff sonore

poco a poco rit.

236 Very broadly

mf cresc.
2nd Bassoon

**2nd Bassoon**

- **Moderato**
- **Poco più mosso**
- **Moderately**

With a sustained, singing style
Contrabassoon

\( \text{98}\) poco più mosso \( \text{rit.} \) \( a \text{ tempo} \)

\( \text{118}\) Moderately with a sustained, singing style

\( \text{126}\) \( \text{mf (poco)} \) \( \Rightarrow \text{p} \) \( \text{mf} \) \( \Rightarrow \text{p} \)

\( \text{134}\) \( \text{(St. Bass - pizz.)} \)

\( \text{142}\)

\( \text{155}\) Freely

\( \text{(Eng. Hn. solo)} \)
Contrabassoon

166] Broadly
Tutti

185] Piú mosso

188] Meno mosso

Con moto

Marc. e pesante

236] Very broadly

St. Bass
Cb. Cl.

Poco a poco cresc.

Poco a poco accel.

Con moto

Marc. e pesante

Poco a poco rit.

Cresc. molto

Poco a poco cresc.
Poco più mosso

Molto cresc.

Molto marc.

Moderato

Poco più mosso

With a sustained, singing style
RUSSIAN CHRISTMAS MUSIC

for Harwood Simmons

for Symphonic Band

2nd Eb Alto Saxophone

ALFRED REED

Andante, molto sostenuto

13 Poco più mosso

22 Tempo primo

32 Con moto

(Trbs. soli)

55 Allegro, non troppo

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Moderately with a sustained, singing style

poco a poco rit.

Broadly

Più mosso

Meno mosso

rit.
RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

Bb Tenor Saxophone

Andante, molto sostenuto

13 Poco più mosso

22 Tempo primo

32 Con moto

55 Allegro, non troppo

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Bb Tenor Saxophone

Poco più mosso

Moderato

 poco più mosso
(Piccs., Fls., Obs.)

rit. a tempo

 poco più mosso
(Hrn. 1)

Moderately with a sustained, singing style

p cantando
RUSSIAN CHRISTMAS MUSIC

for Harwood Simmons

Eb Baritone Saxophone

Andante, molto sostenuto

(Bass Cl.)

Poco più mosso

(Baritone)

Tempo primo

(Bass Cl., Bass. 3)

Con moto

1321

5

f

dim.

pp

poco rit.

43

a tempo

ff

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Eb Baritone Saxophone

55 Allegro, non troppo

63 Poco più mosso

p poco a poco cresc. — ff

76 fff molto marc.

86 Moderato

poco più mosso rit. a tempo

118 Moderately

with a sustained, singing style

(Bass Cl., Bsn. 2)
1st B♭ Cornet

**poco più mosso**
(Prims., Flts., Obs.)

\[ \text{rit. a tempo} \]

**poco più mosso**
(Prims., Flts., Obs.)

**[Moderately]**
with a sustained, singing style

**[Freely]**
(Eng. Hrn. solo)

**[Broadly]**

**[Più mosso]**
RUSSIAN CHRISTMAS MUSIC

for Symphonic Band

2nd B♭ Cornet

Andante, molto sostenuto (B♭)

Poco più mosso (B♭)

Tempo primo (B♭)

Con moto (B♭)

a tempo (B♭)

Allegro, non troppo (B♭)

Poco più mosso (B♭)
RUSSIAN CHRISTMAS MUSIC

for Symphonic Band

3rd B♭ Cornet

LEILEHUA HIGH SCHOOL BAND

ALFRED REED

Andante, molto sostenuto

\[ \begin{array}{cccccc}
11 & 1 & 3 & 1 & 4 & \text{rit.}
\end{array} \]

22 Tempo primo

\[ \begin{array}{cccccc}
2 & 1 & 7 & 3 & 1 & 2
\end{array} \]

32 Con moto

\[ \begin{array}{cccccc}
2 & 1 & 7 & 3 & 1 & 2
\end{array} \]

43 a tempo

\[ \begin{array}{cccccc}
3 & 2 & 3 & 2 & 3 & 2
\end{array} \]

55 Allegro, non troppo

\[ \begin{array}{cccccc}
6 & 6 & 6 & 6 & 6 & 6
\end{array} \]

63 Poco più mosso

\[ \begin{array}{cccccc}
9 & 9 & 9 & 9 & 9 & 9
\end{array} \]

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3rd B♭ Cornet

[Music Notation]

88 Moderato

118 Moderately

with a sustained, singing style

155 Freely

(Eng. Horn solo)

166 Broadly

185 Più mosso
3rd B♭ Cornet

188 Meno mosso

\[ \text{\textit{molto sonore}} \]

200 a tempo

\[ \text{\textit{poco a poco accel.}} \]

219 Con moto

\[ \text{\textit{poco a poco rit.}} \]

236 Very broadly
poco piu mosso
(Piccs., Fls., Obs.)

1st Bb Trumpet

- poco a poco rit.
- poco a poco accel.
- poco a poco rit.
4th B♭ Trumpet

poco più mosso
(Picc., Fls., Obs.)

rit. a tempo

Piu mosso
(Picc., Fls., Obs.)

Moderately
(with a sustained, singing style)

rit.

Poco a poco rit.

Freely
(Eng. Hn. solo)

Broadly

Più mosso

Meno mosso

Poco a poco accel.

Con moto

a tempo

(Eng. Hn., Cor.)

sonore

sempre ff e molto sonore

Very broadly

sempre ff
2

1st F Horn

Tutti

Poco più mosso

ff molto marc.

Moderato

poco più mosso

rit. Solo

a tempo

mf

pp
1st F Horn

Moderately with a sustained, singing style

Moderately with a sustained, singing style
RUSSIAN CHRISTMAS MUSIC
for Harwood Simmons
for Symphonic Band

Andante, molto sostenuto

Poco più mosso

Tempo primo

Con moto

a tempo

Allegro, non troppo
3rd F Horn

Broadly

Più mosso

Meno mosso

Poco a poco accel. al Con moto

f marc. ma sost.

Solo

f poco a poco rit. molto sonore

V. bro.wetly

very broadly

fff molto (sost. ff) sempre fff
Andante, molto sostenuto

22 Tempo primo

32 Con moto

Hrn. 1

55 Allegro, non troppo

63 Poco più mosso
1st Trombone

semper ff

ff

86 Moderato

poco piu mosso

rit.

a tempo

118 Moderately

with a sustained, singing style

poco a poco rit.

155 Freely

166 Broadly
for Harwood Simmons

RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

3rd Trombone

ALFRED REED

Andante, molto sostenuto

[Music notation]

13 Poco più mosso

Hn. 2

Tempo primo

(Ob.) 3

22

Con moto
(with motion)

32

 marc. ma sosten.
marked or stressed
and sustaining the note
beyond nominal value
and slackening the tempo

poco rit.

a tempo

sim.

f

55 Allegro, non troppo

63 Poco più mosso

ff sempre marc.
3rd Trombone

sempre ff

Moderato

poco più mosso rit.

Moderately with a sustained, singing style

poco a poco rit.

Freely

Broadly
for Harwood Simmons

RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

4th Trombone (Bass)

Andante, molto sostenuto

Poco più mosso

Tempo primo

Con moto

a tempo

Allegro, non troppo

Poco più mosso

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RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

Baritone 9:

Andante, molto sostenuto

Poco più mosso Soli

Tempo primo

Con moto

a tempo

Allegro, non troppo
Baritone:

[166] Broadly

185 Piu mosso

Tutti

188 Meno mosso

[200] a tempo

poco a poco accel.

---

219 Con moto

unis.

(&:)

ff marc. e pesante

236 Very broadly
for Harwood Simmons

RUSSIAN CHRISTMAS MUSIC
for Symphonic Band

Tuba

Andante, molto sostenuto

Poco piú mosso

Tempo primo

Con moto

Poco rit.

a tempo

Allegro, non troppo

Poco piú mosso

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Tuba 3

11551
Freely (Eng. Hrn. solo)

poco a poco rit.

155 Freely
(Eng, Hrn, solo)

All Tubas div.

166 Broadly
div. 1 stand (2 Tubas) only

pp

185 Più mosso
unis.

188 Meno mosso

f sonore 200 a tempo poco a poco accel.

219 Con moto
Tutti

ff  div. Ch. Cl.

230 Con moto
Tutti

f sonore sempre ff e molto sonore

poco a poco rit. - at - 236 Very broadly

mf ff f sfz f sfz f

sfz f sfz f sfz f fff
RUSSIAN CHRISTMAS MUSIC

for Harwood Simmons

Percussion I
Bass Drum, Pair of Cymbals,
Suspended Cymbal, Gong

Andante, molto sostenuto

\[
\text{rit.} \quad \text{Tempo primo}
\]

Sus. Cym. (with Timp. sticks)

\[
\text{molto \ Con moto}
\]

\[
\text{(let ring)}
\]

\[
\text{mf \ (let ring)}
\]

\[
\text{a tempo}
\]

\[
\text{(let ring)}
\]

\[
\text{Allegro, non troppo}
\]

\[
\text{Poco piú mosso}
\]

\[
\text{Pair of Cymbals (let ring)}
\]

\[
\text{Bass Drum (let ring)}
\]

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Percussion I

Moderato

Bass Drum (with Timp. sticks)

Sus. Cym.

Gong ff (l.r.)

(Pair of Cymbals) (l.r.)

(Bass Drum) PP

poco più mosso rit. a tempo

poco più mosso rit. with a sustained, singing style

poco a poco rit.

Broadly
Percussion I

Susp. Soli
Cym. pp
Gong pp

Con moto
Pair of Cymbals.

Bass Drum

\text{poco a poco rit.} \quad \text{236 Very broadly}

Susp. Cym.

Bass Drum pp

Pair of Cymbals

\text{Value a poco rit.} \quad \text{Very broadly}

Susp. Cym.

Pair of Cymbals

Gong

\text{ff}
RUSSIAN CHRISTMAS MUSIC

Percussion II
Chimes, Xylophone, Triangle, Bells

Andante, molto sostenuto
Chimes, Solo

Poco più mosso

Tempo primo

Con moto (to Xylophone)
Percussion II

\[ \text{Poco rit. } \frac{43}{a \text{ tempo}} \]

(Teris. unis.)

55 Allegro, non troppo 63 Poco più mosso

Xylophone (with hard mallets)

Bells (with metal mallets)

(to Triangle)
Percussion II

Moderato

\( \text{p}\) poco più mosso \( \text{rit.} \) a tempo

\( \text{poco più mosso} \) \( \text{rit.} \) (to Chimes)

Moderately 
with a sustained, singing style

Bells, Solo

\( \text{p} \)

Solo

(Solo)

\( \text{p} \)

Freely

(Eng. Hrn. solo)

\( \text{rit.} \)
Percussion II

Broadly

Chimes, Soli

Bells, Soli

(let all tones ring together)
Percussion II

poco a poco cresc.

185 Più mosso

188 Meno mosso

ff (let all tones ring together)

rit.
Timpani

* If a large (30" or 32") Timpani is not available, all of these low "D's" may be played an octave higher on the standard 25" Drum.
Timpani

188 Meno mosso
Solo

(Solo)

(Solo)

200 a tempo

poco a poco accel.

219 Con moto

poco a poco rit. — al — Very broadly

Solo

(Solo)

(Solo)

ff sffz ff f sffz ff sffz ff sffz ff

ff sffz ff f sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff sffz ff