

'Twas in the Moon of Wintertime

TRADITIONAL

Arranged by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor	2 1st E \flat Alto Saxophone	2 1st Trombone
1 Piccolo	2 2nd E \flat Alto Saxophone	2 2nd Trombone
3 1st Flute	1 B \flat Tenor Saxophone	2 3rd Trombone
3 2nd Flute	1 E \flat Baritone Saxophone	2 Euphonium
2 Oboe	3 1st B \flat Trumpet	1 Baritone Treble Clef
2 Bassoon	3 2nd B \flat Trumpet	4 Tuba
1 E \flat Clarinet	3 3rd B \flat Trumpet	1 Mallet Percussion (Bells)
3 1st B \flat Clarinet	1 1st F Horn	1 Timpani
3 2nd B \flat Clarinet	1 2nd F Horn	4 Percussion 1 (Bass Drum, Tom-Toms, Wind Chimes, Crash Cymbals)
3 3rd B \flat Clarinet	1 3rd F Horn	3 Percussion 2 (Wind Chimes, Suspended Cymbal, Sleigh Bells)
1 E \flat Alto Clarinet	1 4th F Horn	
2 B \flat Bass Clarinet		

PROGRAM NOTES

'Twas in the Moon of Wintertime is a Canadian Christmas carol which was originally written by a Jesuit missionary in the Huron Indian language. The lyric is set to the melody of a 16th century French tune. The first verse aptly conveys the Huron Indian overtones of the original carol:

'Twas in the moon of wintertime when all the birds had fled,
That mighty Gitchi Manitou sent angel choirs instead.
Before their light and stars grew dim,
And wand-ring hunters heard the hymn:
Jesus your king is born, Jesus is born.
In excelsis Gloria!

This setting of the carol draws upon Huron heritage for inspiration throughout. The opening statement in the flute/clarinet quartet should be reely conducted "like the coldest winds of the Canadian winter." The ensemble statement (measure 7), in contrast, should be as stately as possible.

The percussion section accompanies the flutes in the first full statement of the hymn. Great care should be taken with the balance within the percussion section as well as the percussion to flutes. The mood should be solemn, as in an Indian religious ritual. The piccolo solo should be freely interpreted against the rather strict percussion accompaniment.

The clarinet choir statement at measure 34 should be as flowing and smooth as possible. Feel free to adjust the tempo if you feel it musically appropriate. The ensemble statement at measure 44 should remain stately. However, the tempo should be a bit faster than the introduction to facilitate the ritardando into measure 49.

The chant in the trumpets, saxophones and trombones is intended for tone color only. The vocals should be equally balanced with the baritone and the horns. The woodwinds should be carefully balanced to create a wind effect. The ritardando beginning in measure 63 should extend to the downbeat of measure 66.

The ensemble statement beginning at measure 66 should be as fluid as possible. The baritone solo at measure 76 should be freely interpreted against the timpani. Both instruments should exaggerate the ritardando in measures 80 and 81.

The piccolo, flute section and vocal effects in the last three measures should be delivered "on cue." Feel free to draw out the last few bars to create an "into the distance" resolution to the work. Carefully balance the final note in the bells and triangle to create a sense of finality.



CONDUCTOR 'Twas in the Moon of Wintertime

TRADITIONAL
Arranged by Robert W. Smith

Freely $J = 56$



The musical score is arranged for a full orchestra and includes the following parts:

- C Piccolo
- C Flutes (Two players, *mp*)
- Oboe
- B \flat Clarinets (Two players, *mp*)
- E \flat Alto Clarinet
- B \flat Bass Clarinet
- Bassoon
- E \flat Alto Saxophones (1, 2)
- B \flat Tenor Saxophone
- E \flat Baritone Saxophone
- B \flat Trumpets (1, 2, 3)
- Horns in F (1, 2, 3, 4)
- Trombones (1, 2, 3)
- Baritone
- Tuba
- Mallet Percussion (Bells)
- Timpani
- Percussion I
- Percussion II (Wind Chimes)

The score is in 3/4 time and features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Conductor - 2

7 Stately

Picc. *f* *All*

Fls. 1 *f* *All* Two players *mp* *f*

2 *f* *All* *mp* *f*

Ob. *f* *All* *mp* *f*

Cls. 1 *f* *All* Two players *mp* *f*

2 *f* *All* *mp* *f*

3 *f* *All* *mp* *f*

A. Cl. *f* *All* *mp* *f*

B. Cl. *f* *All* *mp* *f*

Bsn. *f* *All* *mp* *f*

A. Saxes. 1 *f* *All* *mp* *f*

2 *f* *All* *mp* *f*

T. Sax. *f* *All* *mp* *f*

Bar. Sax. *f* *All* *mp* *f*

7 Stately

Tpts. 1 *f* *All* *mp* *f*

2 *f* *All* *mp* *f*

3 *f* *All* *mp* *f*

Hns. in F 1 *f* *All* *mp* *f*

2 *f* *All* *mp* *f*

3 *f* *All* *mp* *f*

4 *f* *All* *mp* *f*

Tbns. 1 *f* *All* *mp* *f*

2 *f* *All* *mp* *f*

3 *f* *All* *mp* *f*

Bar. *f* *All* *mp* *f*

Tuba *f* *All* *mp* *f*

Mlt. Perc. *f* *All* *mp* *f*

Timp. *f* *All* *mp* *f*

Perc. I

Perc. II *f* *All* *mp* *f*

Susp. Cym. *f* *All* *mp* *f*

Wind Chimes *f* *All* *mp* *f*

7 8 9 10 11 12 13 14 15 16



Conductor - 3

20 Faster $J = 72$ 22 Solo *mf*

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

20 Faster $J = 72$ 22

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I Tom-Toms *mf* *mp*

Perc. II Susp. Cym. *p* B.D. Sleigh Bells *mf* *mp*

17 18 19 20 21 22 23 24

Conductor - 4

Picc. Solo *mf*

Fis. 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. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

25 26 27 28 29 30

Conductor - 5

34 Flowing $\text{♩} = 72$

Picc.

Fls. 1
2

Ob.

Cls. 1
2
3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

34 Flowing $\text{♩} = 72$

Tpts. 1
2
3

Hns. in F 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

31 32 33 34 35 36 37

Conductor - 6

44

Picc.

Fls. 1
2

Ob.

Cl. 1
2
3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. in F 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

38 39 40 41 42 43 44 45 46 47

Conductor - 7

With motion $\text{♩} = 72$

51 Sing "Ah"

Picc.

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. in F 1 2 3 4

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Wind Chimes

P rit.

48 49 50 51

Conductor - 8

Picc.

Fls. 1
2

Ob.

Cl. 1
2
3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Hns. in F 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf mp

52 53 54 55

Conductor - 9

57

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 2 3 4

Hns. in F

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

56 57 58 59 60

mp

legato

One player, (loco)

mp

Conductor - 10

61 66 Flowing $\text{♩} = 72$

Picc. *p* *f legato*

Fls. 1 *mf* *rit.* *p* *f legato*

2

Ob. *p* *f legato*

Cl. 1 *p* *f*

2 *p* *f*

3 *p* *f*

A. Cl. *p* *f legato*

B. Cl. *p* *f legato*

Bsn. *p* *f legato*

A. Saxes. 1 *p* *f*

2 *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

61 66 Flowing $\text{♩} = 72$

Tpts. 1 *p* *f legato*

2 *p* *f legato*

3 *p* *f legato*

Hns. in F 1 *p* *f*

2 *p* *f*

3 *p* *f*

4 *p* *f*

Tbns. 1 *p* *f legato*

2 *p* *f legato*

3 *p* *f legato*

Bar. *p* *f legato*

Tuba *p* *f legato*

Mlt. Perc. *mp* *f*

Timp. *mp* *rit.* *p* *f*

Perc. I *mp* *f*

Perc. II *mp* *rit.* *f*

Sleigh Bells *mp* *rit.* *f*

61 62 *rit.* 63 64 65 66 67 68

Conductor - 11

Picc.

Fls. 1
2

Ob.

Cl. 1
2
3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. in F 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

69 70 71 72 73 74 75

Solo

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Conductor - 12

76

rit.

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

76

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

rit.

76 77 78 79 80 81

Conductor - 13

82 Freely

Picc.

Fls. 1 2

Ob.

Clas. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

82 Freely

Tpts. 1 2 3

Hns. in F 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Two players

mp

All

Wind Chimes

Susp. Cym.

p

82 83 84 85 86

Conductor - 14

This page contains a musical score for a conductor, spanning measures 87 to 92. The score is arranged in a standard orchestral layout with the following parts and staves:

- Picc. (Piccolo)
- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Cls. (Clarinets) 1, 2, and 3
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Saxes. (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- Hns. in F (Horns in F) 1, 2, 3, and 4
- Tbns. (Trombones) 1, 2, and 3
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I) with Cr. Cyms. (Crash Cymbals)
- Perc. II (Percussion II)

The score includes various musical notations such as dynamics (*ff*, *mf*, *p*, *mp*), articulation (*rit.*), and performance instructions like "All" and "Hum". A large, diagonal red watermark reading "Preview Only" is overlaid across the entire score, with the text "Legal Use Requires Purchase" written below it.