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GOLD

Trade Winds

THE PROCLAMATION OF CHRISTMAS

STEPHEN BULLA

CONCERT BAND SERIES

FULL SCORE

Catalogue No:
Set (incl score): 00009
Score only: 01009

THE PROCLAMATION OF CHRISTMAS

STEPHEN BULLA

The name of Stephen Bulla is well known throughout a wide spectrum of musical idioms. He is currently in his third decade as Chief Arranger for The President's Own US Marine Band and White House Orchestra - a position that gives him responsibility for the production of music that encompasses countless styles and instrumental combinations.

In addition to his composition and arranging, Stephen is also an accomplished trombonist. He is a member of The Salvation Army's popular 'Spiritual to the Bone' ensemble, for whom he has produced many excellent arrangements, and has also made a number of valued contributions to the many instrumental and vocal journals published by The Salvation Army around the world.

Originally written as the 'show opener' for one of The Salvation Army's spectacular annual Christmas Carol concerts in London, and premiered by The International Staff Band, Stephen Bulla's overture *The Proclamation of Christmas* is an extended work that features a number of popular Christmas tunes including *Hark The Herald Angels Sing*, *Ding Dong Merrily on High* and *The First Nowell*. There are also two slightly less well-known tunes that are linked to the carols *While Shepherds Watched* and *Angels from the Realms of Glory* and the piece concludes with a final flourish from *O Come, all ye Faithful... O Come, let us adore him, Christ the Lord*.

Its dramatic opening and imaginative structure make it a rewarding piece to rehearse and perform, and it certainly fulfils all the requirements of a Christmas show opener! So, we firmly believe that this overture will be a popular addition to Christmas repertoire for concert band in the same way as it was its original version for brass band.

The Proclamation of Christmas

STEPHEN BULLA
(ASCAP)

Allegro brioso $J = 132-144$

Music score for *The Proclamation of Christmas* by Stephen Bulla. The score is written for a large ensemble, including Percussion, Flute, Oboe, Clarinet (Bb), Bass Clarinet (Bb), Alto Clarinet (Bb), Bassoon, Alto Saxophone (Bb), Tenor Saxophone (Bb), Baritone Saxophone (Bb), Trumpet (Bb), Horn (F), Trombone, Euphonium, Tuba, String Bass, and Percussion 1-4. The score is divided into measures, with various musical notations including notes, rests, and dynamics. The tempo is marked Allegro brioso, $J = 132-144$. The score includes a key signature of one flat (Bb) and a time signature of 4/4. The percussion parts are marked with 'P' and 'BD'. The string bass part is marked with 'S.B.'. The score is published by SP&S, a division of Salvation Army Trading Company Limited.

The musical score is arranged in a standard Western format, with staves for vocal soloists and instruments. The instruments listed on the left include Flute 1 & 2, Oboe, Clarinet in Bb 1 & 2, Bassoon, Trumpet in Bb 1 & 2, Trombone 1 & 2, Tuba, Euphonium, String Bass, Percussion 1, 2, 3, and 4, and Piano. The score is written in 4/4 time and features a variety of musical notations, including melodic lines, harmonic accompaniment, and dynamic markings such as *f* (forte) and *pp* (pianissimo). The piano part is particularly prominent, with dense chordal textures and melodic fragments. The vocal soloists enter with a powerful, sustained note, which is then taken up by the brass and woodwinds. The overall mood is one of intense drama and emotional depth.

[illegible]

[illegible][illegible]

[illegible]

Fl. 1

Oboe

Cl. (Bb) 1

Cl. (Bb) 2

A. Cl. (Bb)

B. Cl. (Bb)

Bsn.

A. Sax. (Bb) 1

T. Sax. (Bb)

Bsn. Sax. (Bb)

Trp. (Bb) 1

Trp. (Bb) 2

Trp. (Bb) 3

Hrn. 1

Hrn. 2

Hrn. 3

Thn. 1

Thn. 2

Thn. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Str. Bass

Str. Sax.

Gluck

All.

Moderato $\text{♩} = 88$

The musical score is for the piece "The Rose Tree" by William Walton. It is a full orchestral work with vocal soloists. The score is in 3/4 time and G major. The instrumentation includes Flute 1, Oboe, Clarinet in C, Bass Clarinet, Bassoon, Trumpet in B-flat, Trombone, Tuba, Percussion 1-4, and String Bass. The vocal soloists are Soprano, Alto, Tenor, and Bass. The score is marked with "a 2" and "Al".

[illegible]

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Cl. (Bb) 1
 Cl. (Bb) 2
 B. Cl. (Bb)
 A. Cl. (Bb)
 B. Cl. (Bb)
 Bass
 A. Sax. (Bb) 1
 A. Sax. (Bb) 2
 T. Sax. (Bb)
 Bar. Sax. (Bb)
 Trp. (Bb) 1
 Trp. (Bb) 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Euph.
 Tbn.
 Str. Bass
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Sn. Cym. (Grenadine w/ m)
 Trmb. (thumb roll)

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Cl. (Bb) 1
 Cl. (Bb) 2
 B. Cl. (Bb)
 A. Cl. (Bb)
 B. Cl. (Bb)
 Bass
 A. Sax. (Bb) 1
 A. Sax. (Bb) 2
 T. Sax. (Bb)
 Bar. Sax. (Bb)
 Trp. (Bb) 1
 Trp. (Bb) 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Euph.
 Tbn.
 Str. Bass
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

70 **rall.** **[F] Andantino $\text{♩} = 96$**

Picc. mf

Fl. 2 mf

Ob. mf

Cl. (Bb) 1 mp

Cl. (Bb) 2 mp

Cl. (Bb) 3 mp

A. Cl. (Bb) mp

B. Cl. (Bb) mp

Bsn. mp

A. Sax. (Bb) 1 mp

A. Sax. (Bb) 2 mp

T. Sax. (Bb) mp

Bsn. Sax. (Bb) mp

rall. **[F] Andantino $\text{♩} = 96$**

Tp. (Bb) 1 mf

Tp. (Bb) 2 mf

Hr. 1 mp

Hr. 2 mp

Hr. 3 mp

Tbn. 1 mp

Tbn. 2 mp

Tbn. 3 mp

Euph. mp

Tba. mp

Spr. Bass mp

Perc. 1 Solo

Perc. 2 mp

Perc. 3 mp

Perc. 4 mp

71

Picc. mf

Fl. 2 mp

Ob. mp

Cl. (Bb) 1 mp

Cl. (Bb) 2 mp

Cl. (Bb) 3 mp

A. Cl. (Bb) mp

B. Cl. (Bb) mp

Hrn. mp

A. Sax. (Bb) 1 mp

A. Sax. (Bb) 2 mp

T. Sax. (Bb) mp

Bsn. Sax. (Bb) mp

Tp. (Bb) 1 mp

Tp. (Bb) 2 mp

Hr. 1 mp

Hr. 2 mp

Hr. 3 mp

Tbn. 1 mp

Tbn. 2 mp

Tbn. 3 mp

Euph. mp

Tba. mp

Spr. Bass mp

Perc. 1 mp

Perc. 2 mp

Perc. 3 mp

Perc. 4 mp

[illegible]

THE ROSE TREE

William Walton

Full Score

3/4

Key: B-flat

Tempo: Andante

Instrumentation:

- Piccolo
- Fl. 1
- Fl. 2
- Oboe
- Cl. (Bb) 1
- Cl. (Bb) 2
- B. Cl. (Bb)
- Bassoon
- Trp. (Bb) 1
- Trp. (Bb) 2
- Trp. (Bb) 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tuba
- Sn. Drum
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

Vocal Soloists:

- All
- Non solo

Key features of the score include:

- Complex orchestration with multiple woodwinds and brass instruments.
- Use of dynamic markings such as *pp*, *mf*, and *ppp*.
- Rehearsal marks and repeat signs throughout the score.
- Key signature changes and time signature changes.

[H] Allegro moderato $\text{♩} = 104$

poco accel.

Leggero $\text{♩} = 120$

[H] Allegro moderato $\text{♩} = 104$

poco accel.

Leggero $\text{♩} = 120$

Picc. mf

Fl. 2 mf

Ob. mf

Cl. (Bb) 1 mf

Cl. (Bb) 2 mf

A. Cl. (Bb) mf

B. Cl. (Bb) mf

Bsn. mf

A. Sax. (Bb) 1 f

T. Sax. (Bb) f

Bsn. Sax. (Bb) f

Trp. (Bb) 1 mf

Trp. (Bb) 2 mf

Hr. 1 mf

Hr. 2 mf

Hr. 3 mf

Hr. 4 mf

Tbn. 1 mf

Tbn. 2 mf

Tbn. 3 mf

Euph. mf

Tba. mf

Str. Bass mf

Perc. 1 mf

Perc. 2 mf

Perc. 3 mf

Perc. 4 mf

S.D. mf

Shells Bell f

[H] Allegro moderato $\text{♩} = 104$

poco accel.

Leggero $\text{♩} = 120$

Picc. mf

Fl. 2 mf

Ob. mf

Cl. (Bb) 1 mf

Cl. (Bb) 2 mf

A. Cl. (Bb) mf

B. Cl. (Bb) mf

Bsn. mf

A. Sax. (Bb) 1 f

T. Sax. (Bb) f

Bsn. Sax. (Bb) f

Trp. (Bb) 1 mf

Trp. (Bb) 2 mf

Hr. 1 mf

Hr. 2 mf

Hr. 3 mf

Hr. 4 mf

Tbn. 1 mf

Tbn. 2 mf

Tbn. 3 mf

Euph. mf

Tba. mf

Str. Bass mf

Perc. 1 mf

Perc. 2 mf

Perc. 3 mf

Perc. 4 mf

S.D. mf

Shells Bell f

108

Picc. *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. (Bb) 1 *mf*

Cl. (Bb) 2 *mf*

Cl. (Bb) 3 *mf*

A. Cl. (Bb) *mf*

B. Cl. (Bb) *mf*

Bsn. *mf*

A. Sax. (Bb) 1 *mf*

T. Sax. (Bb) *mf*

Bsn. Sax. (Bb) *mf*

Tpt. (Bb) 1 *mf*

Tpt. (Bb) 2 *mf*

Hr. 1 *mf*

Hr. 2 *mf*

Hr. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Engl. *mf*

Tba. *mf*

Str. Bass *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Glck. *mf*

H.D. *mf*

109

Picc. *f*

Fl. 2 *f*

Ob. *f*

Cl. (Bb) 1 *mf*

Cl. (Bb) 2 *mf*

Cl. (Bb) 3 *mf*

A. Cl. (Bb) *mf*

B. Cl. (Bb) *mf*

Bsn. *mf*

A. Sax. (Bb) 1 *mf*

T. Sax. (Bb) *mf*

Bsn. Sax. (Bb) *mf*

Tpt. (Bb) 1 *mf*

Tpt. (Bb) 2 *mf*

Hr. 1 *mf*

Hr. 2 *mf*

Hr. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Engl. *mf*

Tba. *mf*

Str. Bass *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Cup mite *mf*

Cup mite *mf*

Tbn. *mf*

117
Picc. 1
Fl. 1
Ob.
Cl. (Bb) 1
Cl. (Bb) 2
Cl. (Bb) 3
A. Cl. (Bb)
B. Cl. (Bb)
Bsn.
A. Snc. (Bb) 2
T. Snc. (Bb)
Bar. Snc. (Bb)
Tpt. (Bb) 1
Tpt. (Bb) 2
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bass
Perc. 1
Perc. 2
Perc. 3
Perc. 4

121
Picc. 1
Fl. 1
Ob.
Cl. (Bb) 1
Cl. (Bb) 2
Cl. (Bb) 3
A. Cl. (Bb)
B. Cl. (Bb)
Bsn.
A. Snc. (Bb) 2
T. Snc. (Bb)
Bar. Snc. (Bb)
Tpt. (Bb) 1
Tpt. (Bb) 2
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bass
Perc. 1
Perc. 2
Perc. 3
Perc. 4

25 **poco accel.** **[K] Poco più mosso $\text{♩} = 132$**

Picc. mf a.2 f

Fl. 2 mf a.2 f

Ob. mf a.2 f

Cl. (Bb) 1 mf a.2 f

Cl. (Bb) 2 mf a.2 f

Cl. (Bb) 3 mf a.2 f

A. Cl. (Eb) mf a.2 f

B. Cl. (Bb) mf a.2 f

Bsn. mf a.2 f

A. Sax. (Bb) 1 mf a.2 f

T. Sax. (Bb) mf a.2 f

Bas. Sax. (Bb) mf a.2 f

poco accel. **[K] poco più mosso $\text{♩} = 132$**

Trp. (Bb) 1 mf a.2 f

Trp. (Bb) 2 mf a.2 f

Trp. (Bb) 3 mf a.2 f

Hrn. 1 mf a.2 f

Hrn. 2 mf a.2 f

Hrn. 3 mf a.2 f

Hrn. 4 mf a.2 f

Trbn. 1 mf a.2 f

Trbn. 2 mf a.2 f

Trbn. 3 mf a.2 f

Euph. mf a.2 f

Tbn. mf a.2 f

Sst. Bass mf a.2 f

Perc. 1 mf a.2 f

Perc. 2 mf a.2 f

Perc. 3 mf a.2 f

Perc. 4 mf a.2 f

Glock. mf a.2 f

Str. Cym. (coll. ml) mf a.2 f

26 **[K] poco più mosso $\text{♩} = 132$**

Picc. mf a.2 f

Fl. 2 mf a.2 f

Ob. mf a.2 f

Cl. (Bb) 1 mf a.2 f

Cl. (Bb) 2 mf a.2 f

Cl. (Bb) 3 mf a.2 f

A. Cl. (Eb) mf a.2 f

B. Cl. (Bb) mf a.2 f

Bsn. mf a.2 f

A. Sax. (Bb) 1 mf a.2 f

T. Sax. (Bb) mf a.2 f

Bas. Sax. (Bb) mf a.2 f

Trp. (Bb) 1 mf a.2 f

Trp. (Bb) 2 mf a.2 f

Trp. (Bb) 3 mf a.2 f

Hrn. 1 mf a.2 f

Hrn. 2 mf a.2 f

Hrn. 3 mf a.2 f

Hrn. 4 mf a.2 f

Trbn. 1 mf a.2 f

Trbn. 2 mf a.2 f

Trbn. 3 mf a.2 f

Euph. mf a.2 f

Tbn. mf a.2 f

Sst. Bass mf a.2 f

Perc. 1 mf a.2 f

Perc. 2 mf a.2 f

Perc. 3 mf a.2 f

Perc. 4 mf a.2 f

Tbn. Bell. mf a.2 f

Str. Cym. (coll. ml) mf a.2 f

[M] Con eccitazione $\text{♩} = 144$

144 [M] Con eccitazione $\text{♩} = 144$

Picc.

Fl. 1

Ob.

Cl. (Bb) 1

Cl. (Bb) 2

A. Cl. (Bb)

B. Cl. (Bb)

Ban.

A. Sax. (Bb) 1

T. Sax. (Bb)

Bar. Sax. (Bb)

Trp. (Bb) 1

Trp. (Bb) 2

Trp. (Bb) 3

Hrn. 1

Hrn. 2

Hrn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Str. Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

149 *molto rall.*[N] Presto $\text{♩} = 152$

149 *molto rall.*

[N] Presto $\text{♩} = 152$

Picc.

Fl. 1

Ob.

Cl. (Bb) 1

Cl. (Bb) 2

A. Cl. (Bb)

B. Cl. (Bb)

Ban.

A. Sax. (Bb) 1

T. Sax. (Bb)

Bar. Sax. (Bb)

Trp. (Bb) 1

Trp. (Bb) 2

Trp. (Bb) 3

Hrn. 1

Hrn. 2

Hrn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Str. Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

155

Picc. *mf* *trill.* *f*

Fl. 2 *mf* *trill.* *f*

Ob. *mf* *trill.* *f*

Cl. (Bb) 1 *mf* *trill.* *f*

Cl. (Bb) 2 *mf* *trill.* *f*

A. Cl. (Bb) *mf* *trill.* *f*

B. Cl. (Bb) *mf* *trill.* *f*

Ban. *mf* *trill.* *f*

A. Sax. (Bb) 1 *mf* *trill.* *f*

T. Sax. (Bb) *mf* *trill.* *f*

Bas. Sax. (Bb) *mf* *trill.* *f*

Trp. (Bb) 1 *mf* *trill.* *f*

Trp. (Bb) 2 *mf* *trill.* *f*

Hr. 1 *mf* *trill.* *f*

Hr. 2 *mf* *trill.* *f*

Thn. 1 *mf* *trill.* *f*

Thn. 2 *mf* *trill.* *f*

Thn. 3 *mf* *trill.* *f*

Engl. *mf* *trill.* *f*

Tba. *mf* *trill.* *f*

Sr. Bass *mf* *trill.* *f*

Perc. 1 *mf* *trill.* *f*

Perc. 2 *mf* *trill.* *f*

Perc. 3 *mf* *trill.* *f*

Perc. 4 *mf* *trill.* *f*

156

Picc. *mf* *trill.* *f*

Fl. 2 *mf* *trill.* *f*

Ob. *mf* *trill.* *f*

Cl. (Bb) 1 *mf* *trill.* *f*

Cl. (Bb) 2 *mf* *trill.* *f*

A. Cl. (Bb) *mf* *trill.* *f*

B. Cl. (Bb) *mf* *trill.* *f*

Ban. *mf* *trill.* *f*

A. Sax. (Bb) 1 *mf* *trill.* *f*

T. Sax. (Bb) *mf* *trill.* *f*

Bas. Sax. (Bb) *mf* *trill.* *f*

Trp. (Bb) 1 *mf* *trill.* *f*

Trp. (Bb) 2 *mf* *trill.* *f*

Hr. 1 *mf* *trill.* *f*

Hr. 2 *mf* *trill.* *f*

Thn. 1 *mf* *trill.* *f*

Thn. 2 *mf* *trill.* *f*

Thn. 3 *mf* *trill.* *f*

Engl. *mf* *trill.* *f*

Tba. *mf* *trill.* *f*

Sr. Bass *mf* *trill.* *f*

Perc. 1 *mf* *trill.* *f*

Perc. 2 *mf* *trill.* *f*

Perc. 3 *mf* *trill.* *f*

Perc. 4 *mf* *trill.* *f*