

Morton Gould

Home for Christmas

from "Holiday Music" for Symphonic Band

Revised and Edited by
R. Mark Rogers

INSTRUMENTATION

1-FULL SCORE
1-PICCOLO
3-1st FLUTES
3-2nd FLUTES
1-OBOE
1-2nd OBOE (Substitute for English Horn)
1-ENGLISH HORN
1-CLARINET in Eb
4-1st CLARINETS
4-2nd CLARINETS
4-3rd CLARINETS
1-ALTO CLARINET in Eb
2-BASS CLARINETS
2-BASSOONS
2-1st ALTO SAXOPHONES
2-2nd ALTO SAXOPHONES
2-TENOR SAXOPHONES
1-BARITONE SAXOPHONE

2-1st CORNETS
2-2nd CORNETS
2-3rd CORNETS
1-1st TRUMPET
1-2nd TRUMPET
1-1st HORN in F
1-2nd HORN in F
1-3rd HORN in F
1-4th HORN in F
2-1st TROMBONES
2-2nd TROMBONES
2-3rd TROMBONES
2-EUPHONIUM TC
3-EUPHONIUM BC
4-TUBAS
1-STRING BASS
5-PERCUSSION: Bells, Triangle, Sleigh Bells,
Whip (Slap Stick)

Grade 4

Duration: Approx. 3 Minutes

Southern
MUSIC



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S1037FS
HL01240633

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Program Notes

This composition was inspired by the old Christmas prints of Currier and Ives. It endeavors to recreate the emotional flavor and atmosphere of the Yuletide season of bygone days. Set against a wide expanse of snow is a farm house and approaching from the road is a horse-drawn sleigh. The mood picture is completed by the juxtaposition of sleigh bells and of a simple song-like melody with alternating sections in the style of Christmas carols.

Under the collective title *Holiday Music*, we are presenting a series of short works which commemorate the various national holidays that we observe. These pieces may be grouped together to form a unit or may be performed separately. There is no particular sequence and the numbers are only related to one another as a part of the general idea of Holiday Music. Most holidays have, not only a present day significance, but also awaken a feeling of the grand events which give rise to the tradition. The composer has meant to convey this flavor to his compositions, and has, with that thought in mind, taken some of the titles from old American prints and pictures. The five pieces which form Morton Gould's *Holiday Music* are (in calendar order) *Easter Morning*, *Fourth of July*, *Halloween*, *The First Thanksgiving*, and *Home for Christmas*.

About the Composer

"Composing is my life blood. That is basically me, and although I have done many things in my life - conducting, playing piano, and so on - what is fundamental is my being a composer." Morton Gould

Gould also said: "I've always felt that music should be a normal part of the experience that surrounds people."

Morton Gould - Born: December 10, 1913 • Died: February 21, 1996

Born in Richmond Hill NY, Gould was recognized as a child prodigy with the ability to improvise and compose. At age six his first composition was published. He studied at the Institute of Musical Art (now the Juilliard School), but his most important teachers were Abby Whiteside (piano) and Vincent Jones (composition). During the Depression, teenaged Gould found work in New York's vaudeville and movie theaters.

Gould's childhood experience of watching parades of military veterans marching through his city's streets to the cheers of thousands of spectators, engendered a lifelong admiration of those who serve in our armed forces and a special attachment to marching band music. When he was rejected by the Army for health reasons, he turned his talents to writing memorable music for concert and marching bands.

When Radio City Music Hall opened, the young Gould was its staff pianist. By the age of 21 he was conducting and arranging a series of orchestral programs for WOR Mutual Radio. He attained national prominence through his work in radio, as he appealed to a wide-ranging audience with his combination of classical and popular programming. During the 1940s Gould appeared on the "Cresta Blanca Carnival" program and "The Chrysler Hour" (CBS), reaching an audience of millions. At a time before the term "crossover music" wasn't even an idea, Gould's music transcended and crossed the set lines that separated "serious" from "pop," orchestral from band, ballet from chorus, Broadway from television, doing so when it was not only rare, but not always deemed acceptable. He integrated jazz, blues, gospel, country-and-western, and folk elements into compositions which bear his unequalled mastery of orchestration and imaginative formal structures. Gould was always open to innovative forms of creating music. As early as 1978, he made records for the Chalfont and Varese Sarabande labels using a new technology that would change the creating and marketing of music forever; digital recording. A member of the American Society of Composers, Authors, and Publishers (ASCAP) since 1939, Gould served on the board from 1952 until his death and was president from 1986 until 1994.

Morton Gould was a truly "American" composer, which is reflected in virtually every aspect of his music. This extends to the performance directives in his music, where it is seen that he employs English-language terms such as "moving," "broaden," and "slight ritard to the end," in a manner very similar to Percy Grainger!

About the Editor

R. Mark Rogers has degrees from Texas Tech University and the University of Texas. As Director of Publications for Southern Music Company from 1993 through 2012, he authored editions of the music of Percy Grainger and John Philip Sousa that have entered band repertory worldwide. He is also widely published as an arranger and transcriber, with performances by all five of the Washington, DC service bands.

The merger of Southern Music Company with Keiser Productions has opened new avenues in band music for Rogers, resulting in the appearance of a series of new editions of Christmas favorites, a celebrated revision of Frederick Fennell's edition of Grainger's *Lincolnshire Posy*, and an ongoing series of classics titles by Alfred Reed, Leroy Anderson and Morton Gould (with whom the editor shared a brief breakfast in Columbus, OH, many years ago).

Dr. Rogers resides in San Antonio with Sudie, his wife of more than forty-five years.

Home for Christmas

Transposed Full Score

S1037

from "Holiday Music"

Playing Time - 3:00

Morton Gould

revised and edited by R. Mark Rogers

Moderately moving tempo (♩=84)

Piccolo

1

Flutes

2

Oboe

English Horn

E♭ Clarinet

1

(alternate breaths)
pp

B♭ Clarinets

2

(alternate breaths)
pp

3

(alternate breaths)
pp

E♭ Alto Clarinets

B♭ Bass Clarinets

Bassoons

E♭ Alto Saxophones

1

2

B♭ Tenor Saxophones

E♭ Baritone Saxophone

Moderately moving tempo (♩=84)

B♭ Cornets

1

2

3

B♭ Trumpets

1

2

Horns in F

1

2

3

4

Trombones

1

2

3

Euphoniums

Tubas

String Bass

Bells

Triangle

Sleigh Bells

Whip

2

3

4

5

6

7

14

S1037

21 25

Picc. 1

Flutes 2

Oboe

E. Hn.

E♭ Cl. 1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns. cue: 2nd Trb.

A.Sxs. 1/2

T. Sxs.

B. Sx.

25

Crnts. 1

2

Trpts. 1/2

Horns 1/2

3/4

open

cup mutes

2nd cup mutes

mf

cue: 3rd Crnt.

cue: 3rd Crnt.

Trombs. 1

2/3

Euphs.

Tubas

St. Bs.

Bells

Trgl.

Sl. Bls.

Whip

21 22 23 24 25 26

Picc. 27

1

Flutes 2

Oboe

E. Hn.

E♭ Cl. 1

Clars. 2

3

Al. Cls.

Bs. Cls.

Bsns. (k)

A.Sxs. 1/2

T. Sxs.

B. Sx.

Crnts. 1 *muted* *mf*

2/3

Trpts. 1 *open* *1st* *mf*

2

Horns 1/2 *mf*

3/4

Trombs. 1

2/3

Euphs.

Tubas *p*

St.Bs. *pizz.* *p*

Bells

Trgl.

Sl. Bls.

Whip

27 28 29 30 31 32

33 Picc. 1 Flutes 2 Oboe E. Hn. Eb Cl. 1 Clars. 2 3 Al. Cls. Bs. Cls. Bsns. A.Sxs. 1 2 T. Sxs. B. Sx. Crnts. 1 2 3 Trpts. 1 2 Horns 1 2 3 4 Trombs. 1 2 3 Euphs. Tubas St.Bs. Bells Trgl. Sl. Bls. Whip

33 34 35 36 37 38

pp pp pp pp 1st ppp ppp

39 *Moving ahead - very sustained and distant effect*

Picc.

1

Flutes

2

Oboe

E. Hn.

E♭ Cl.

1

Clars.

2

3

Al. Cls.

Bs. Cls.

Bsns.

A.Sxs. 1 2

T. Sxs.

B. Sx.

+2nd *p*

39 *Moving ahead - very sustained and distant effect*

1

Crnts.

2

3

Trpts.

1 2

1 2

Horns

3

4

1

Trombs.

2

3

Euphs.

Tubas

St.Bs.

Bells

Trgl.

Sl. Bls.

Whip

47 *slight retard* **51** *tempo*

Picc. 1 2

Flutes 1 2

Oboe *pp* *f*

E. Hn. *pp*

E♭ Cl.

Clars. 1 2 3

Al. Cls.

Bs. Cls.

Bsns.

A. Sxs. 1 2

T. Sxs.

B. Sx.

slight retard **51** *tempo*

Cnts. 1 2 3

Trpts. 1 2

Horns 1 2 3 4

Trombs. 1 2 3

Euphs.

Tubas

St. Bs.

Bells

Trgl.

Sl. Bls.

Whip

47 48 49 50 51 52 53 54

S1037

63

Picc.

1

Flutes

2

Oboe

E. Hn.

E♭ Cl.

1

Clars.

2

3

Al. Cls.

Bs. Cls.

Bsns.

A.Sxs. 1/2

T. Sxs.

B. Sx.

66 moving

1

Cmnts.

2/3

Trpts. 1/2

1/2

Horns

3/4

1

Trombs.

2/3

Euphs.

Tubas

St.Bs.

Bells

Trgl.

Sl. Bls.

Whip

63 64 65 66 67 68 69

Solo
pp

Solo (with Fl.)
pp

cue: Bsns., Bs.Cl.

cue: Bsns., Bs.Cl.

cue: Euph.

cue: Euph.

Solo
pp

70 **72**

Picc. *all players pp*

Flutes 1 *pp* *p*

Flutes 2 *pp* *p*

Oboe *cue: E^b Clar.* *pp* *cue: E^b Clar.*

E. Hn.

E^b Cl. *pp* *p*

Clars. 1 *Solo* *cue: E^b Clar.* *p*

Clars. 2 *p*

Clars. 3 *p*

Al. Cls.

Bs. Cls. *cue: Ten. Sx.*

Bsns.

A. Sxs. 1 *pp*

A. Sxs. 2 *pp*

T. Sxs.

B. Sx.

72

Crnts. 1

Crnts. 2

Crnts. 3

Trpts. 1

Trpts. 2

Horns 1

Horns 2

Horns 3

Horns 4

Trombs. 1

Trombs. 2

Trombs. 3

Euphs. *pp*

Tubas

St. Bs.

Bells *pp*

Trgl.

Sl. Bls. *pp*

Whip

70 71 72 73 74 75

76

Picc. *mf*

1 *mf*

Flutes 2 *mf* *p* cue: 2nd Flute

Oboe *mf*

E. Hn.

E♭ Cl. *mf* *p* cue: Alto Sax.

1 *mf*

Clars. 2 *mf* cue: Alto Sax.

3 *mf*

Al. Cls.

Bs. Cls.

Bsns. *mf*

A. Sxs. 1 *unis.* *p* 1st *p*

2

T. Sxs.

B. Sx.

76

1 cup mutes *p*

Crn. 2 cup mutes *p*

3 *p* cue: 1st & 2nd Horns

Trpts. 1 *unis.* *p*

2

Horns 3 *p*

4

1

Trombs. 2

3

Euphs.

Tubas

St. Bs.

Bells

Trgl. *Trgl.* *mf*

Sl. Bls. *p*

Whip *p*

76 77 78 79 80 81

85

82

Picc.

1

Flutes

2

Oboe

E. Hn.

E♭ Cl.

Solo

1

Clars.

Solo

2

3

Al. Cls.

Bs. Cls.

cue: Ten. Sx.

Bsns.

cue: A. Sx.

A. Sxs. 1/2

pp

T. Sxs.

pp

B. Sx.

85

cue: 1st Trpt. (cup mute)

cue: 2nd Trpt. (cup mute)

cup mutes

1

Crnts.

2

3

Trpts.

1/2

cue: A. Sx.

1

2

Horns

3

4

cue: T. Sx. (1st Tromb. only)

1

2

3

Trombs.

Euphs.

Tubas

St.Bs.

Bells

Trgl.

fading away

ppp

Sl. Bls.

ppp fading away

Whip

82 83 84 85 86 87 88

91

slight retard to end

89

Picc.

1

Flutes

2

Oboe

E. Hn.

E^b Cl.

1

Clars.

2

3

Al. Cls.

Bs. Cls.

Bsns.

1st (also Flute 1 cue)

A. Sxs. 1/2

T. Sxs.

B. Sx.

91

slight retard to end

1

Crnts.

2

3

Trpts.

1/2

1

Horns

2

3

4

cue: Alto Clars. (cup mute)

1

Trombs.

2

3

cue: Bs. Clars. (cup mute)

Euphs.

Tubas

St. Bs.

Bells

Trgl.

Sl. Bls.

Whip

89 90 91 92 93 94 95