

FULL SCORE

Young String Orchestra



CARL FISCHER  
**PERFORMANCE**  
SERIES

Grade 2

# Angels in the Bleak Midwinter

Larry Clark

YAS106

## INSTRUMENTATION

Full Score .....	1
Violin I .....	8
Violin II .....	8
Violin III (Viola T.C.) .....	2
Viola .....	5
Cello .....	5
Bass .....	5
Piano .....	1

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## About the Composition

Every year I struggle with finding new and creative ways to arrange music for holiday concerts. It is always fun to try and find a new way to musically link two tunes together in an interesting way. Well, this arrangement is the result. It combines the famous Gustav Holst chorale *In the Bleak Midwinter* with the popular Christmas carol *Angels We Have Heard on High*.

The arrangement begins with a single solo violin playing the Holst tune (without accompaniment) to set the mood. This then expands as the full tune is revealed and leads to a full orchestra setting of the Christmas carol. Harmonies here are different from the normal harmonic progressions of the carol, but more closely related to the harmonies found in the Holst work. After some interplay between the tunes and sections of the orchestra, the "Gloria" section of the carol is presented with full scoring. The Holst tune returns now orchestrated with rich lush lower string sounds followed by a big build, some additional interplay of the tunes, and then finally a big climactic moment based on the last phrase of the Holst. The violin returns to bookend the arrangement and end in the same subtle manner in which the piece began.

This work is certainly playable alone, but it has been designed to also be playable with a choral setting of the piece, and can also work together with the band version of this arrangement.

It has been my pleasure to have the opportunity to write this piece. I hope you and your students enjoy it and find it useful for your program.

-LARRY CLARK  
Lakeland, FL 2012

## About the Composer

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country.

Besides his abilities as a composer Larry serves as Vice President, Editor-in-Chief for Carl Fischer Music. In this capacity he oversees all publications in all genres for this esteemed music publisher. However, his main focus is on selecting, editing and producing concert band and string orchestra music for the company. He travels the world representing Carl Fischer Music doing clinic/workshops and guest conducting appearances. His background as a former middle school and university band director at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website [www.larryclarkmusic.com](http://www.larryclarkmusic.com).

# Angels in the Bleak Midwinter

LARRY CLARK

Expressive ♩ = 76

Solo

Violin I *p legato*

Violin II

Viola

Cello

Bass

Piano

Expressive ♩ = 76

1 2 3 4 5 6

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello

Bass

Piano *mp*

9 Tutti

7 8 9 10 11

13

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

*mp*

*mf*

12 13 14 15 16

17 Più mosso ♩ = 80

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

*mp*

*mf*

17 18 19 20 21 22

25

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

*mp*

*mp*

*mp*

*mp*

23 24 25 26 27 28

29

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

*mf*

*mf*

*mf*

*mf*

29 30 31 32

33

I Vln. *f*

II Vln. *f*

Vla. *f*

Cello *f*

Bass *f*

Pno. *f*

33 34 35 36

39

I Vln. *pp*

II Vln. *pp*

Vla. *mp*

Cello *mp*

Bass *mp*

Pno. *mp*

37 38 39 40 41

I Vln. II Vln. Vla. Cello Bass Pno.

42 43 44 45 46

47 Tempo I ♩ = 76

I Vln. II Vln. Vla. Cello Bass Pno.

47 48 49 50

*rit.*

Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Pno.

51 52 53 54

**55 Rubato**

Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Pno.

55 56 57 58 59 60

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