

Winterludes

7 holiday solos for marimba

arranged by Brian Blume



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Winterludes

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CAROL OF THE DRUM Words and Music by KATHERINE K. DAVIS

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About this Book

Over the past couple years, I have had a growing need for high quality, entertaining arrangements of holiday music for the solo marimbist. While there are undoubtedly some great resources available, I saw a need for more pieces to be added to this repertoire. This collection is an attempt to meet that need. It is geared more toward the experienced marimbist, and all pieces are written for a 5-octave marimba, though some may be cleverly adjusted to fit onto smaller keyboards if necessary.

I have included a brief history about each piece, a few personal thoughts behind my arrangement, and lyrics to those songs with words. It is truly my hope that performers and listeners alike will connect to these new arrangements of classic Christmas works.

—Brian Blume

Contents

Hark! The Herald Angels Sing Felix Mendelssohn	2
Lo, How a Rose E'er Blooming 16th c. German	8
Nutcracker Medley Peter Illych Tchaikovsky	13
A Christmas Carol Charles Ives	19
Carol of the Drum Katherine Davis	22
O Come, O Come Emmanuel 8th c. Latin	29
What Child is This 16th c. Traditional	32

More

Purchase Brian Blume's holiday album, *Let it Snow* for recordings of all these arrangements. Available from www.brianblumemusic.com.

See *Winterludes for Two* for more holiday arrangements written for vibraphone and marimba duet – also available from Tapspace.

Hark! The Herald Angels Sing

Words by **Charles Wesley**

Music by **Felix Mendelssohn**

This Christmas carol first appeared in 1739 in the collection *Hymns and Sacred Poems* by Charles Wesley. However, this is not the version widely known today, as "Hark!" was sung to a different tune initially. Over a hundred years later, Felix Mendelssohn composed the tune we associate with this carol, and English musician William H. Cummings adapted Mendelssohn's music to fit the lyrics already written by Wesley, providing the popular version we know today.

This arrangement takes the character of a fantasia, freely altering aspects of the tune in an improvisatory style.

Hark! the herald angels sing
"Glory to the new born King
peace on earth, and mercy mild
God and sinners reconciled!"
Joyful, all ye nations rise
join the triumph of the skies
with th' angelic host proclaim
"Christ is born in Bethlehem!"
Hark! the herald angels sing
"Glory to the new born King!"

Christ, by highest heaven adored;
Christ, the everlasting Lord;
late in time behold him come,
offspring of a virgin's womb.
Veiled in flesh the Godhead see;
hail th' incarnate Deity,
pleased with us in flesh to dwell,
Jesus, our Emmanuel.
Hark! the herald angels sing,
"Glory to the new born King!"

Hail the heaven-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
risen with healing in his wings.
Mild he lays his glory by,
born that we no more may die,
born to raise us from the earth,
born to give us second birth.
Hark! the herald angels sing,
"Glory to the new born King!"

Hark! The Herald Angels Sing

Felix Mendelssohn
arranged by Brian Blume

Smooth & Connected (♩ = 136)

1 *p*

3 *mf*

5 *p*

7 *mf*

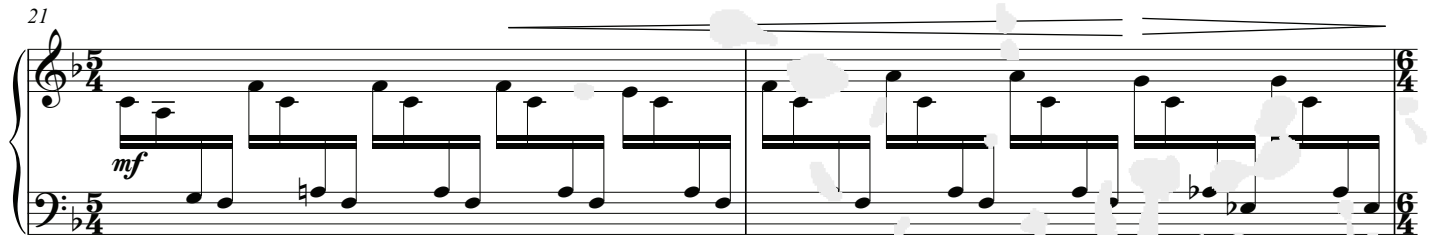
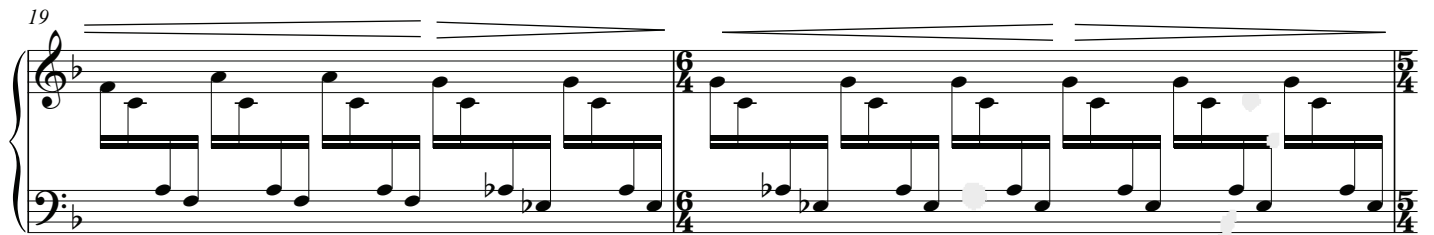
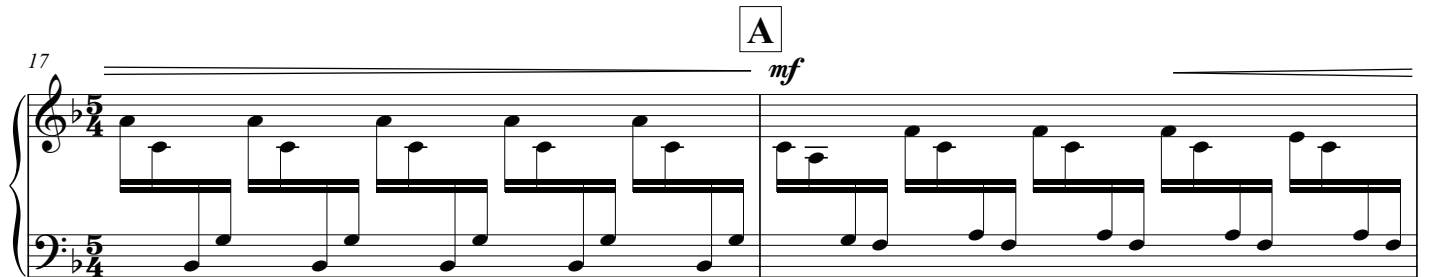
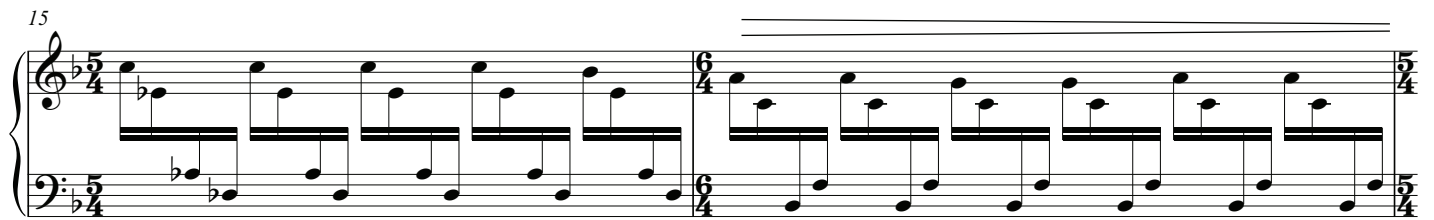
9 *mp* (variations on 2nd time encouraged)

10 *mp*

11 *mp*

12 *mp*

Sample
Image



Sample
Image

B

27 *f*

29 *mp*

31 *f*

33 *mp* *f*

mf

5/4 5/4 6/4 6/4

Sample
Image

40 *f*

42 *mf*

To Coda \oplus *mp*

45

47 *f*

49 *p*

51 *mf*

D.S. al Coda

Sample
Image

⊕ Coda

53 *mp*

56 *f*

59 *fp*

61 *f* *p*

Sample
Image

Lo, How a Rose E'er Blooming

Music: **16th c. German**

A simple, yet beautiful hymn, *Lo, How a Rose E'er Blooming* tells of Jesus's birth and how his coming fulfilled many prophecies, offering salvation and freedom to those who believe.

I chose to maintain this simple and reverent beauty in my arrangement, which includes moments of celebration and moments of reflection.

Lo, how a Rose e'er blooming from tender stem hath sprung!
Of Jesse's lineage coming, as men of old have sung.
It came, a floweret bright, amid the cold of winter,
When half spent was the night.

Isaiah 'twas foretold it, the Rose I have in mind;
Mary we behold it, the Virgin Mother kind.
To show God's love aright, she bore to us a Savior,
When half spent was the night.

The shepherds heard the story proclaimed by angels bright,
How Christ, the Lord of glory was born on earth this night.
To Bethlehem they sped and in the manger they found Him,
As angel heralds said.

This Flower, whose fragrance tender with sweetness fills the air,
Dispels with glorious splendor the darkness everywhere;
True man, yet very God, from sin and death He saves us,
And lightens every load.

(There are other English translations from the original German; I only chose one to print here.)

Lo, How a Rose E'er Blooming

16th c. German
arranged by Brian Blume

Sweetly (♩ = 72)

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system (measures 1-4) is marked *mp* and features a melody of eighth notes with triplets in the right hand and a bass line of quarter notes in the left hand. The second system (measures 5-8) is marked *mf* and continues the melody with more triplets and some sixteenth notes. The third system (measures 9-12) is marked *p* and includes a section labeled 'A' with a key signature change to one sharp (F#). This section features 6-note chords in the right hand and arpeggiated chords in the left hand. The tempo is indicated as 'Sweetly' with a quarter note equal to 72 beats per minute.

mp

mf

A (6-note chords: 1-2-3-2-3-4)

p

(continue arpeggiating chords as desired)

Sample
Image

21

25

30

accel. **B** Più mosso (♩ = 80)

34

38

1. 2.

41

Freely, with motion

Sample
Image

46

50

53

rit. **C** Stately (♩ = 72)

58

Sample
Image

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Nutcracker Medley

Music by **Peter Illych Tchaikovsky**

One of Tchaikovsky's most well-known works (and one of my favorites), the music of The Nutcracker was written in 1892 for a ballet based on E.T.A. Hoffmann's story, "The Nutcracker and the Mouse King". The ballet has become a staple during the Christmas season in many cities and ballet companies, especially in the United States.

With so many great numbers to choose from, it was a challenge choosing which ones to arrange for the marimba. A major factor in my decision was how well I could preserve the character of the original works with only one person and a marimba. Many numbers seemed to require more hands to effectively capture the depth and beauty of Tchaikovsky's works. In fact, this is why the third part becomes a duet – I ran out of hands!

One may perform the first two parts entirely as a solo. If a second player is available, the third part may be performed with both players on the same marimba (5-octave). If a second player is not available, the third part should be omitted.

Nutcracker Medley

Peter Illych Tchaikovsky
arranged by Brian Blume

1. March

Tempo di marcia viva (♩ = 120-128)

1x: *mp* 3
2x: *f mp*
(2x only)

6

11

16 1.

21

Sample
Image

2. Dance of the Sugar Plum Fairies

Andante ma non troppo (l'istesso tempo)

RH change to
harder mallets

26

mp *p*

2

34

40

46

mf *p*

Sample
Image

57

mf \leftarrow *f*

p

3. Divertissement - Chocolate

Part 3 - optional duet (Player 2 plays bass clef on same marimba)

62 **Allegro brillante** (♩. = 69)

mf

(4)

f

70

mf

f

77

f

84

f

91

f

Sample
Image

98

105

113

121

129 30

accel.

Sample
Image

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A Christmas Carol

Words & music by **Charles Ives**

A simple setting to such meaningful words results in a beautiful carol, written by Ives in 1894. The song is in the pastoral key of F, originally in 6/8 time (though I use 3/4 in my arrangement). It has the gentle rocking rhythm of a lullaby and an intimate, crooning melody. Considerate of home singers, Ives kept his melody simple with a span of less than an octave, and the melodic motion is predominantly stepwise.

I chose to preserve the simplicity of Ives' song in this arrangement, which works well as an interlude or prelude within a Christmas service or concert.

Little star of Bethlehem!
Do we see Thee now?
Do we see Thee shining
O'er the tall trees?

Little Child of Bethlehem!
Do we hear thee in our hearts?
Hear the Angels singing:
Peace on earth, good will to men!
Noel!

O'er the cradle of a King,
Hear the Angels sing:
In Excelsis Gloria, Gloria!

From his Father's home on high,
Lo! for us He came to die;
Hear the Angels sing:
Venite adoremus Dominum.

A Christmas Carol

Charles Ives
arranged by Brian Blume

Larghetto (♩. ≈ 40)

mf

only roll where marked

p

11

21

31

p

mf

38

mf

mp

Sample
Image

45

p

51

mp

56

p *mf*

62

mf

66

pp

Sample
Image

Carol of the Drum

Words & music by **Katherine Davis**

Also known as *The Little Drummer Boy*, this carol tells of a poor young boy when he was summoned by the Magi to the nativity. Without a gift for the baby Jesus, he played his drum with Mary's approval, recalling, "I played my best for him," and "He smiled at me."

One of the beauties of the marimba is that it is both melodic and inherently percussive. This virtuosic arrangement utilizes both qualities to represent the little drummer boy.

Come, they told me, pa rum pum pum pum
Our newborn king to see, pa rum pum pum pum
Our finest gifts we bring, pa rum pum pum pum
To lay before the king, pa rum pum pum pum, rum pum pum pum, rum pum pum pum
So to honor him, pa rum pum pum pum
When we come

Baby Jesus, pa rum pum pum pum
I am a poor boy too, pa rum pum pum pum
I have no gift to bring, pa rum pum pum pum
That's fit to give a king, pa rum pum pum pum, rum pum pum pum, rum pum pum pum
Shall I play for you? pa rum pum pum pum
On my drum

Mary nodded, pa rum pum pum pum
The ox and ass kept time, pa rum pum pum pum
Then I played for him, pa rum pum pum pum
I played my best for him, pa rum pum pum pum, rum pum pum pum, rum pum pum pum
Then he smiled at me, pa rum pum pum pum
Me and my drum
rum, pum pum pum
rum, pum pum pum
rum, pum pum pum
pum, pum

Level: Advanced
Approx. duration: 4'00"

Carol of the Drum

Katherine Davis
arranged by Brian Blume

Freely, not in tempo

roll most notes, ad lib.

10

19

24

This section contains the first 24 measures of the piece. It is written in treble clef with a key signature of one flat (Bb). The tempo is 'Freely, not in tempo'. The notation includes various note values, rests, and slurs. A performance instruction 'roll most notes, ad lib.' is written below the first staff. Measure numbers 10, 19, and 24 are indicated at the start of their respective staves. There are triplet markings (3) in measures 12 and 20.

A Lively ♩ = 76

(dead stroke)

p *f*

32

36

This section contains measures 25 through 40. It is written in bass clef with a key signature of one flat (Bb). The tempo is 'Lively' with a quarter note equal to 76 beats per minute. The notation includes sixteenth notes, eighth notes, and rests. Dynamics *p* (piano) and *f* (forte) are indicated. A '(dead stroke)' is marked above a measure. Measure numbers 32 and 36 are indicated at the start of their respective staves. There are triplet markings (3) in measures 32 and 38.

Sample
Image

CAROL OF THE DRUM
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48

55

61

67

72

75

Sample
Image

78

mf *mp*

80

83

mf *mp*

85

87

mf

90

91

Sample
Image

C

95

6 6 6 6 6 6

f

98

f

mf

104

3 3

110

3

117

b

Sample
Image

124

130

135

140

f *mf* *mp* *p* *pp* *f*

Sample
Image

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O Come, O Come Emmanuel

Therefore the Lord himself will give you a sign: The virgin will conceive and give birth to a son, and will call him Immanuel. – Isaiah 7:14 (NIV)

Words & music: **8th c. Latin**

My aim in using various meters is to give this arrangement a different stylistic feel from most versions of the song. Amidst flowing 16th notes, the melody emerges in a somewhat syncopated form, creating a relatively subdued groove. The contrasting second verse highlights the sense of longing and waiting present in the text by using tight and dissonant harmonies.

O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.

Refrain:

Rejoice! Rejoice!
Emmanuel shall come to thee, O Israel.

O come, Thou Wisdom from on high,
Who orderest all things mightily;
To us the path of knowledge show,
And teach us in her ways to go.

Refrain

O come, Thou Rod of Jesse, free
Thine own from Satan's tyranny;
From depths of hell Thy people save,
And give them victory over the grave.

Refrain

O come, Thou Day-spring, come and cheer
Our spirits by Thine advent here;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.

Refrain

(First four of eight verses printed here.)

O Come, O Come Emmanuel

8th c. Latin
arranged by Brian Blume

Solemnly (♩ = 80 - 84)

The musical score is written for a single melodic line in bass clef, 3/4 time. It begins with a mezzo-piano (mp) dynamic. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. The fourth system contains measures 13 through 16. The fifth system contains measures 17 through 20, ending with a repeat sign. The sixth system contains measures 21 through 24. The seventh system contains measures 25 through 28, marked 'To Coda' with a coda symbol. The score concludes with a mezzo-forte (mf) dynamic. A large, faint watermark of a hand is visible in the background of the lower right portion of the page.

29

31

33

35

37

39

poco rit. 6

D.S. al Coda

f

drifting away

mp

poco rit.

pp

Sample
Image

What Child is This

Words by **William Chatterton Dix**

Music: **16th c. traditional**

“What Child Is This” was written by English poet and lay theologian William Chatterton Dix as a poem entitled “The Manger Throne.” It was first used as a hymn text in Sir John Stainer’s *Christmas Carols New and Old*, 1871. Its well-known tune *Greensleeves* is a traditional English ballad dating back to the 1580s.

While some versions of *Greensleeves* include a minor 6th (in this case E-flat) for the melody, I prefer the major scale degree 6 (E-natural), as I believe it gives the tune a more traditional character.

What child is this, who, laid to rest,
On Mary’s lap is sleeping,
Whom angels greet with anthems sweet
While shepherds watch are keeping?

This, this is Christ the King,
Whom shepherds guard and angels sing;
Haste, haste to bring Him laud,
The babe, the son of Mary!

Why lies He in such mean estate
Where ox and ass are feeding?
Good Christian, fear: for sinners here
The silent Word is pleading.

Nails, spear shall pierce him through,
The Cross be borne for me, for you;
Hail, hail the Word Made Flesh,
The babe, the son of Mary!

So bring Him incense, gold, and myrrh;
Come, peasant, king, to own Him!
The King of Kings salvation brings;
Let loving hearts enthrone Him!

Raise, raise the song on high!
The virgin sings her lullaby.
Joy! joy! for Christ is born,
The babe, the son of Mary!

What Child is This

16th c. Traditional
arranged by Brian Blume

Freely, not in tempo ♩ ≈ 56

The first system of musical notation for 'What Child is This'. It is written for piano in 3/4 time. The treble clef staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature of 3/4. The bass clef staff begins with a whole rest. The music is marked with a piano (p) dynamic. The melody in the treble staff consists of a series of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment.

A Poco rubato ♩ = 66

The second system of musical notation, marked with a box 'A' and 'Poco rubato'. The tempo is indicated as ♩ = 66. The music is written in 3/4 time. The treble staff features a melody with a mezzo-forte (mp) dynamic. The bass staff continues the accompaniment. The system includes a repeat sign and a key signature change to one flat (B-flat).

The third system of musical notation, starting at measure 15. It continues the piece in 3/4 time with the same key signature of one flat. The melody in the treble staff is more complex, featuring sixteenth and thirty-second notes. The bass staff provides a steady accompaniment.

accel.

The fourth system of musical notation, marked 'accel.' (accelerando). It begins at measure 20. The music is written in 3/4 time. The treble staff features a melody with a mezzo-forte (mp) dynamic. The bass staff continues the accompaniment. The system includes a repeat sign and a key signature change to one flat (B-flat).

B più mosso

The fifth system of musical notation, marked 'B' and 'più mosso' (faster). It begins at measure 25. The music is written in 3/4 time. The treble staff features a melody with a mezzo-forte (mp) dynamic. The bass staff continues the accompaniment. The system includes a repeat sign and a key signature change to one flat (B-flat).

Sample
Image

32

6 3 3

f

35

41

C Gently ♩ = 76

rit.

p

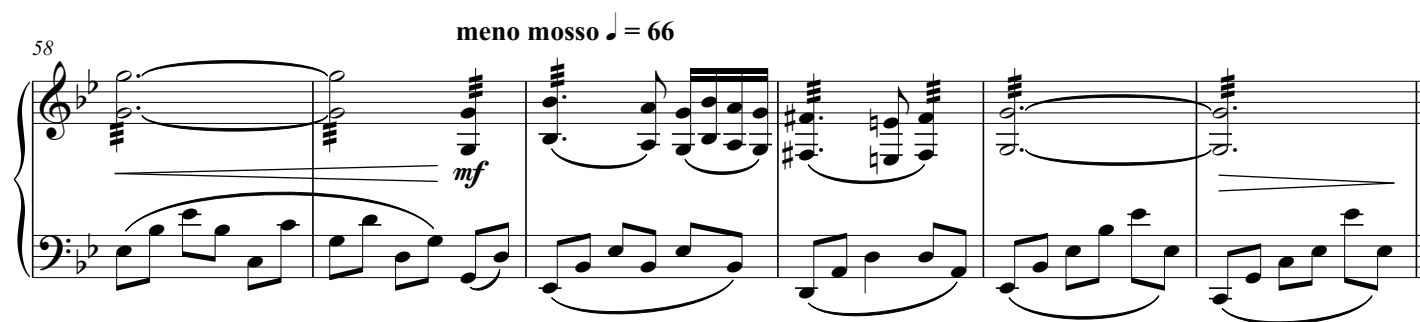
48

52

Sample
Image

58 **meno mosso** ♩ = 66

mf



D Freely, not in tempo ♩ ≈ 56

mp



68

p



Sample
Image

