

FULL CONDUCTOR SCORE

Catalog No: 012-4766-01

BARNHOUSE CONCERT BAND SERIES

# Christmas LONG AGO

In Dulci Jubilo, Coventry Carol, Noël Nouvelet

*Larry Neek*

MUSIC PUBLISHERS SINCE 1886  
**BARNHOUSE**  
COMPANY

# CHRISTMAS LONG AGO

## In Dulci Jubilo, Coventry Carol, Noël Nouvelet

Larry Neeck

### Instrumentation

Full Conductor Score .....	1
Flute/Piccolo .....	10
Oboe .....	2
1st B <sup>b</sup> Clarinet .....	5
2nd B <sup>b</sup> Clarinet .....	5
B <sup>b</sup> Bass Clarinet.....	2
Bassoon .....	2
1st E <sup>b</sup> Alto Saxophone.....	3
2nd E <sup>b</sup> Alto Saxophone.....	3
B <sup>b</sup> Tenor Saxophone.....	2
E <sup>b</sup> Baritone Saxophone.....	2
1st B <sup>b</sup> Trumpet .....	5
2nd B <sup>b</sup> Trumpet .....	5
F Horn .....	4
Trombone.....	6
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C.....	2
Tuba .....	4
Mallet Percussion: Chimes, Bells .....	2
Timpani .....	1
Percussion 1: Snare Drum, Wind Chimes, Bass Drum.....	3
Percussion 2: Crash Cymbals, Suspended Cymbal, Sleigh Bells, Gong .....	2
Percussion 3: Wood Block, Triangle, Tambourine, Low Tom.....	2

### Rehearsal Notes

**Christmas Long Ago** is a contemporary take on three ancient Christmas carols, "In Dulci Jubilo," "Coventry Carol," and "Noël Nouvelet." All three originated during the Middle Ages, yet because of their uniqueness are still performed today.

When rehearsing this piece, here are a few things to keep in mind:

- The introduction should be bright and bold, to set the tone for the rest of the piece.
- For "In Dulci Jubilo" (m. 35), play in a detached, marcato style, keeping the tempo bright.
- "Coventry Carol" (m. 55) should be played in a lyrical and flowing style. The tempo is only a bit slower; keep things moving along.
- "Noël Nouvelet" (m. 107) should be played at a bright tempo. Contrast the loud, staccato style (m. 107-114; 123-133), with the softer, more legato sections (m. 115-123;133-136).
- M. 99-106 feature the percussion section. Have them play in a bold and spirited style.
- In m. 125-132 & 137-140, strive for a good balance between the melody and accompaniment.
- Be aware of the time and tempo changes which occur throughout the piece. Carefully observing these, as well as paying attention to dynamics and articulations, will help to create interest and excitement.

Wishing you and your students a joyous holiday season!



### About the Composer



**Larry Neeck** is an internationally recognized composer, with more than one-hundred fifty works for concert band, jazz ensemble, and orchestra published by C.L. Barnhouse Company and Arco String Publications. He is frequently commissioned to write for schools, bands, and festivals, and often works as a guest conductor and clinician. His CDs, "Swing Machine," recorded by the Studio A Big Band, and "Midnight Escape," recorded by the Washington Winds are available from Walking Frog Records. His music has been heard on PBS television, and he has received numerous ASCAP awards for his compositions.

In addition to his work as a composer, Mr. Neeck had a successful career as a middle school band director, retiring after thirty-two years from the Webster (NY) Central School District. He directed concert bands, jazz ensembles, taught wind and percussion classes, and co-founded the Willink Middle School Student/Parent Band, now in its twenty-fifth season. The years he spent as a school band director have informed his composing style, resulting in works that engage students and audiences alike.

Mr. Neeck holds a B.A. in Music from the University of Pittsburgh, and an M.M. in Music Education from the Eastman School of Music. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), National Association for Music Education (NAfME), New York State School Music Association (NYSSMA), and the New York State Band Directors Association (NYSBDA).

### 2019 Concert Band CD



WFR397

**RISE**

**The Washington Winds,  
Edward S. Petersen – Conductor**

**CONTENTS:** *Rise (Galante), Fantasy On Old Hundred (Holsinger), Pageantry March (K. L. King / arr. Glover),*

*As I Walked Through The Meadow (La Plante), Prelude And Presto (Holsinger), La Sorella (arr. Glover), The River And The Rock (Shaffer), The Parting Glass (setting by Conaway), Marche Russe (Ganne / arr. C. T. Smith), The Lost City Of Shambhala (Bell), The Bluebonnet Revue (Wasson), Soliloquy (Holsinger), A Trombone Family Reunion (Fillmore / arr. Glover), Dylan Has The Look (Holsinger), Jubilee 150 (Chattaway)*

### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

# CHRISTMAS LONG AGO

*In Dulci Jubilo, Coventry Carol, Noël Nouvelet*

Larry Neeck  
(ASCAP)

Joyfully (♩ = 100)

The score is for a conductor and includes parts for the following instruments:

- Flute + Piccolo
- Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- 1st E♭ Alto Saxophone
- 2nd E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- F Horn
- Trombone
- Euphonium (Baritone)
- Tuba
- Mallet Percussion (Chimes, Bells)
- Timpani (G, B, C, E)
- Percussion 1 (Snare Drum, Wind Chimes, Bass Drum)
- Percussion 2 (Crash Cymbals, Suspended Cymbal, Sleigh Bells, Gong)
- Percussion 3 (Wood Block, Triangle, Tambourine, Low Tom)

The score is in 6/8 time and begins with a dynamic of *f*. It features various musical notations such as trills, accents, and slurs. The piece is divided into eight measures, numbered 1 through 8 at the bottom.



17

Fl. Picc. *mf* - Picc. *mf* + Picc.

Ob. *mf* *tr*

1st Cl. *mf* *tr*

2nd Cl. *mf* *tr*

Bass Cl. *mf*

Bsn. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

17

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Euph. (Bar.) *Play* *mf*

Tuba *mf*

Mallets *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *p* *Sus. Cym.* *f*

Sleigh Bells *mf*

Perc. 3 *mf*

25

Fl. Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

25

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. Picc. - Picc. *f* 35 *tr* *f* + Picc.

Ob. *f* *tr*

1st Cl. *f* *tr*

2nd Cl. *f* *tr*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

1st Trpt. *f* 35

2nd Trpt. *f* *div. a2*

Hn. *f*

Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallets *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 Sus. Cym. *p* *f*

Perc. 3 Tri. *f* *p* *f*

Fl. Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt. *div. a2*

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

*p* *f* *p* *f* *f*



55 Flowing - Moving Along (♩ = 116)

Fl. Picc. + Picc. *rit.*

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf* Cue: Trom.

Bari. Sax. *mf* Cue: Euph.

1st Trpt. *rit.*

2nd Trpt.

Hn. *mf* *div.*

Trom. *mf*

Euph. (Bar.) *mf*

Tuba

Mallets

Timp. F to G, B♭ to A

Perc. 1 *p* *f* *mf*

Perc. 2 Cym. crown w/stick *mf* Gong

Perc. 3 Tri. *mf* Tamb. *mf*

59 - Picc. 67

Fl. Picc. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax. *mp* Play *mp* Play

Bari. Sax. *mp* *mp*

59 67 (Opt. Solo) *mp*

1st Trpt. *mp*

2nd Trpt. *mp*

Hn. *mp*

Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallets Bells *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

59 60 61 62 63 64 65 66 67

Fl. Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

A to G

snare off

*mp*

w/ yarn mallets

*p*

68 69 70 71 72 73 74 75 76

77 + Picc. *f* *tr*

Fl. Picc. *f*

Ob. *f* *tr*

1st Cl. *f* *tr*

2nd Cl. *f* *tr*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

77 *f* (All)

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallets *f*

Timp. *f* *p*

Perc. 1 *f*

Perc. 2 *f* *p*

Perc. 3 *f*

77 78 79 80 81 82 83 84

Fl. Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

85 86 87 88 89 90 91 92 93 94

*p* *f* *p* *f* *p* *f* *p* *f*

Slowly (♩ = 72)

99 Lively and Spirited (♩ = 138)

Fl. Picc.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Slowly (♩ = 72)

99 Lively and Spirited (♩ = 138)

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Perc. 3

95 96 97 98 99 100 101 102

107

- Picc.

Fl. Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallets *mf*

Bells *mf*

Timp. *p* *mf*

Perc. 1 *mf*

Perc. 2 *p* *f*

Perc. 3 *mf*

Sus. Cym. *p* *f*

Woodblock *mf*

103

104

105

- 15 -

106

107

108

109

110

Fl. Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mp* *div.* *a2* *mf*

Bass Cl. *mp* *mf*

Bsn. *mp* *mf*

1st Alto Sax. *mp* *mf*

2nd Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mp* *div.* *a2* *mf*

Trom. *mp* *mf*

Euph. (Bar.) *mp* *mf*

Tuba *mp* *mf*

Mallets *mf*

Timp. *mf* *p* *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf* W.B.

Perc. 3 *Tri.* *mp* *mf*

111

112

113

114

115

116

117

118

119

120



123 + Picc. (top) *div.*

Fl. Picc. *f*

Ob. *f*

1st Cl. *f div.*

2nd Cl. *f* *Marcato* *a2*

Bass Cl. *f* *Marcato*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *Marcato* *f*

Bari. Sax. *Marcato* *f*

123

1st Trpt. *f*

2nd Trpt. *f*

Hn. *div.* *f* *Marcato*

Trom. *f* *Marcato*

Euph. (Bar.) *f* *Marcato*

Tuba *f* *Marcato*

Mallets *f* Chimes

Timp. *f* G to A, F to G

Perc. 1 *f*

Perc. 2

Perc. 3 *f* S.B.

Fl. Picc. - Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mp* *div.* *mf*

Bass Cl. *mp* *mf*

Bsn. *mp* *mf*

1st Alto Sax. *mp* *mf*

2nd Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mp* *div.* *mf*

Trom. *mp* *mf*

Euph. (Bar.) *mp* *mf*

Tuba *mp* *mf*

Mallets

Timp. *mp* *mf* *p*

Perc. 1

Perc. 2 S.C. *p*

Perc. 3 Tri. *mp* *mf*

137 *f* + Picc. *div.* *a2*

Fl. Picc. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f* *div.* *a2*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

137 *f*

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

Trom. *f* *div.* *a2*

Euph. (Bar.) *f*

Tuba *f*

Mallets *f*

Timp. *f* *p*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3

145 *div.* *ff* *a2* *IV*

Fl. Picc. *ff*

Ob. *ff*

1st Cl. *ff* *V* *IV*

2nd Cl. *ff* *V* *IV*

Bass Cl. *ff* *VI* *IV*

Bsn. *ff* *V* *IV*

1st Alto Sax. *ff* *V* *IV*

2nd Alto Sax. *ff* *V* *IV*

Ten. Sax. *ff* *VI* *IV*

Bari. Sax. *ff* *VI* *IV*

145 *ff* *V* *IV*

1st Trpt. *ff* *V* *IV*

2nd Trpt. *ff* *V* *IV*

Hn. *div.* *ff* *V* *IV*

Trom. *div.* *ff* *V* *IV*

Euph. (Bar.) *ff* *V* *IV*

Tuba *ff* *VI* *IV*

Mallets *ff* *V* *IV*

Timp. *ff* *V* *IV*

Perc. 1 *ff* *Cr. Cym.* *choke* *IV*

Perc. 2 *ff* *IV*

Perc. 3 *ff* *IV*

145

146

147

148

149

150

151