

# WHO LET THE ELVES OUT?

Arranged by VICTOR LOPEZ (ASCAP)

## INSTRUMENTATION

1 Conductor  
10 C Flute  
2 Oboe  
10 B $\flat$  Clarinet  
2 B $\flat$  Bass Clarinet  
6 E $\flat$  Alto Saxophone  
4 B $\flat$  Tenor Saxophone  
2 E $\flat$  Baritone Saxophone  
8 B $\flat$  Trumpet  
4 Horn in F  
6 Trombone/Baritone/  
Bassoon

2 Baritone Treble Clef (World  
Part in B $\flat$  Treble Clef)  
4 Tuba  
2 Mallet Percussion I (Bells,  
Xylophone)  
2 Percussion I (Snare Drum,  
Bass Drum)  
4 Percussion II (Tambourine,  
Police Whistle,  
Hi-Hat Cymbal,)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

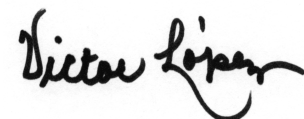
Horn in E $\flat$   
Trombone/Baritone in B $\flat$  Bass Clef  
Tuba in E $\flat$  Bass Clef  
Tuba in E $\flat$  Treble Clef  
Tuba in B $\flat$  Bass Clef  
Tuba in B $\flat$  Treble Clef

## NOTES TO THE CONDUCTOR

At measure 15 the thematic material from *Good King Wenceslas* is introduced while providing an opportunity for the ensemble to work on style, phrasing, and balance. The rock style returns at measure 31 followed by a percussion feature at measure 39. At the coda, the piece builds until the end.

Great emphasis must be placed on the articulations making sure that staccatos are not played in a “choppy” manner. Remind the ensemble that when in doubt, they are to play all notes long unless indicated otherwise. The percussion section should maintain the intensity throughout without being too overpowering.

This selection will be an unforgettable rendition of *Good King Wenceslas* and it will certainly bring in the holiday season with a “kick.”



CONDUCTOR

# WHO LET THE ELVES OUT?

Based on "Good King Wenceslas"

TRADITIONAL  
Arranged by VICTOR LOPEZ (ASCAP)

Rock ♩ = 120

C Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Rock ♩ = 120

B♭ Trumpet

Horn in F

Trombone/Baritone/  
Bassoon

Tuba

Mallet Percussion  
(Bells, Xylophone)

Percussion I  
(Snare Drum, Bass Drum)

Percussion II  
(Tambourine, Police Whistle,  
Hi-Hat Cymbals)

*f* Tambourine

1

2

3

4

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5 9

Fl. *f*

Ob. *f*

Cl.

B. Cl. *f*

A. Sax. *f*

T. Sax.

Bar. Sax.

5 9

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Bells & Xyl.

Mlt. Perc. *f*

Perc. I

Perc. II

Conductor - 3

This musical score is for a conductor's part, labeled "Conductor - 3". It spans five measures, numbered 10 to 14 at the bottom. The score is divided into several sections:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.).
- Brass:** Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone (Tbn./Bar./Bsn.), and Tuba.
- Percussion:** Mallet Percussion (Mlt. Perc.), Percussion I (Perc. I), and Percussion II (Perc. II).

Key musical features include:

- Flute and Oboe:** Both play a melodic line starting with a half note, followed by quarter notes, and ending with a half note. They have accents (>) on the final notes.
- Clarinet and Bass Clarinet:** Play a rhythmic pattern of eighth and quarter notes, with accents on the final notes.
- Alto Saxophone, Tenor Saxophone, and Baritone Saxophone:** Play a similar rhythmic pattern to the clarinets, with accents on the final notes.
- Trumpet and Horn:** Play a rhythmic pattern of eighth and quarter notes, with accents on the final notes.
- Trombone/Baritone and Tuba:** Play a rhythmic pattern of eighth and quarter notes, with accents on the final notes.
- Mallet Percussion:** Plays a rhythmic pattern of eighth and quarter notes, with accents on the final notes. It includes markings for "Xyl." (Xylophone) and "Bells" in measure 12.
- Percussion I:** Plays a rhythmic pattern of eighth and quarter notes, with accents on the final notes. It includes a "Solo" marking in measure 13.
- Percussion II:** Plays a rhythmic pattern of eighth and quarter notes, with accents on the final notes.

The score concludes with a "Police Whistle" sound effect in measure 14, indicated by a jagged line and a small 'x' symbol.