



Instant Holiday Encore

Arranged by MARK LORTZ

Instrumentation

Part A

C Instruments 3
(Suggested use: Flute, Violin, Guitar)

C Instruments 3
(Suggested use: Oboe, Violin, Guitar)

B $\flat$ Instruments 3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)

E $\flat$ Instruments 3
(Suggested use: Alto Saxophone)

Part B

C Instruments 3
(Suggested use: *Oboe, Violin, Guitar)

B $\flat$ Instruments 3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)

E $\flat$ Instruments 3
(Suggested use: Alto Saxophone)

Part C

C Instruments 3
(Suggested use: Violin, Guitar)

C Instruments (Alto Clef) 2
(Suggested use: Viola)

B $\flat$ Instruments 3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet,
*Tenor Saxophone)

E $\flat$ Instruments 3
(Suggested use: Alto Saxophone,
*Baritone Saxophone)

F Instruments 3
(Suggested use: Horn in F)

Part D

C Instruments 3
(Suggested use: Trombone, Euphonium,
Bassoon, Cello, String Bass)

B $\flat$ Instruments 3
(Suggested use: Bass Clarinet,
Tenor Saxophone, Baritone T.C.)

E $\flat$ Instruments 3
(Suggested use: Baritone Saxophone,
E $\flat$ Contra Alto Clarinet)

F Instruments 3
(Suggested use: Horn in F)

Part E

C Instruments 3
(Suggested use: Trombone, Euphonium,
Bassoon, Cello, String Bass)

B $\flat$ Instruments 3
(Suggested use: Bass Clarinet,
Tenor Saxophone, Baritone T.C.)

E $\flat$ Instruments 3
(Suggested use: Baritone Saxophone,
E $\flat$ Contra Alto Clarinet)

C Instruments (Low) 3
(Suggested use: Tuba)

Percussion

Timpani 2

Mallets 1 2
(Bells)

Mallets 2 2
(Chimes)

Percussion 1 2
(Snare Drum, Bass Drum, Hi-hat)

Percussion 2 5
(Suspended Cymbal, Triangle,
Sleigh Bells, Tambourine, Tom-tom)

Piano 1

*This part can be used with this instrument but is not ideal

About the Composer



Mark Lortz is Director of Music at Stevenson University, brass arranger for the multi-world champion Reading Buccaneers Drum and Bugle Corps, and Vic Firth Percussion Scholastic Educator. His original music has been premiered internationally at The Midwest Clinic International Band and Orchestra Conference, the Bands of America National Percussion Festival, the College Band Directors National Association, and the Baltimore Ravens Marching Band. Lortz's compositions have received awards from the American Society of Composers, Authors, and Publishers (ASCAP), and laudatory reviews in Gramophone and The Instrumentalist magazines. They also made Bandworld's Top 100 list of band compositions and J.W. Pepper's Editor's Choice lists. He has worked with the United States Army Field Band, Jazz Ambassadors, and The United States Naval Academy Drum and Bugle Corps. In addition to composing, Dr. Lortz adjudicates, lectures, and conducts honor bands, orchestras, and community ensembles throughout the mid-Atlantic region.

Dr. Lortz earned a Ph.D. in Music Education from Temple University and a Boyer College of Music and Dance Fellowship. He has earned degrees in percussion performance, music education, and music composition from The Peabody Institute of the Johns Hopkins University. He was Associate Music Director and Principal Percussionist for the North American tour of Phantom of the Opera and Percussionist with the international performing ensemble The Dallas Brass. He has performed and recorded with premier orchestras throughout the United States.

Instant Holiday Encore

Instant Holiday Encore combines an energized compilation of 14-holiday favorites revealing a thrilling 2-minute rapid-fire presentation *Angels We Have Heard on High, Deck the Halls, Fum, Fum, Fum, God Rest You Merry Gentlemen, Good King Wenceslaus, Hallelujah Chorus, Hannukah Song, Jingle Bells, Joy to the World, O Come All Ye Faithful, Silent Night, The Twelve Days of Christmas, and We Wish You a Merry Christmas*. As I was preparing to perform a holiday concert, I was inspired to create a medley for concert band. The quick tempo will keep the energy and excitement as the audience tries to guess the next song. Performing all articulations will clarify the style of each piece. At rehearsal 41, *We Wish You a Merry Christmas*, and at rehearsal 49, *Silent Night*, the tempo should stay the same and could be conducted in one.

I hope you and your ensemble enjoy performing *Instant Holiday Encore*.



marklortz.com



[mark.lortz.7](https://www.facebook.com/mark.lortz.7)



Wingert-Jones Publications

Recordings are available on all major streaming services.

Part A

Quickly $\text{♩} = 148$

C Instruments (High)

C Instruments

B $\flat$ Instruments

E $\flat$ Instruments

4

f *mf*

Part B

C Instruments

B $\flat$ Instruments

E $\flat$ Instruments

f *fp* *mf*

Part C

C Instruments (Violin, Guitar)

C Instruments (Viola)

B $\flat$ Instruments

E $\flat$ Instruments

F Instruments

4

f *fp*

Part D

Quickly $\text{♩} = 148$

C Instruments/
E $\flat$ Instruments

B $\flat$ Instruments

F Instruments

f

Part E

C Instruments/
E $\flat$ Instruments

B $\flat$ Instruments

C Instruments (Low)

4

Hard felt mallets

Timpani (F, B $\flat$, E $\flat$)

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Sleigh Bells, Triangle, Tom-tom)

Piano

p *f* *f* *p*

1 2 3 4 5 6

Pt. A

12

C Inst. (High) *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. B

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. C

C Inst. *mf*

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

Pt. D

12

C Inst./E $\flat$ Inst. *f*

B $\flat$ Inst. *f*

F Inst. *f*

Pt. E

C Inst./E $\flat$ Inst. *f*

B $\flat$ Inst. *f*

C Inst. (Low) *f*

Timp. *f* *mf* *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f* *p* *mf*

Sus. Cym. *p*

Sleigh Bells *f*

Pno. *f*

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

mf

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

mf

Pt. A

21

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

21

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Solo

p *mf* *f*

Sus. Cym.

Pt. A 25

C Inst. (High) *mf*

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

Pt. B

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

Pt. C

C Inst. *mf*

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

Pt. D 25

C Inst./E $\flat$ Inst. *mf*

B $\flat$ Inst. *mf*

F Inst. *mf*

Pt. E

C Inst./E $\flat$ Inst. *mf*

B $\flat$ Inst. *mf*

C Inst. (Low) *mf*

Timp. *mf*

Mal. *mf*

Perc. 1 *mf*

Triangle

Perc. 2 *mf*

Pno. *mf*

33

Pt. B

Pt. C

Pt. D

Pt. E

[illegible][illegible]

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

41

3
4

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp *mf*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

4

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

41

mf *mf* *mf*

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Triangle

Sleigh Bells

3
4

mf *mf* *mf* *mf*

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Div. Unis.

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Pt. A

49

C Inst. (High) *mp* *f*

C Inst. *mp* *f*

B $\flat$ Inst. *mp* *f*

E $\flat$ Inst. *mp* *f*

Pt. B

C Inst. *mp* *f*

B $\flat$ Inst. *mp* *f*

E $\flat$ Inst. *mp* *f*

Pt. C

C Inst. *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

F Inst. *f*

Pt. D

49

C Inst./E $\flat$ Inst. *p* *f*

B $\flat$ Inst. *p* *f*

F Inst. *p* *f*

Pt. E

C Inst./E $\flat$ Inst. *mp* *p* *f*

B $\flat$ Inst. *mp* *p* *f*

C Inst. (Low) *mp* *p* *f*

Timp. *p* *f*

Mal. *mp* *f*

Perc. 1 *f*

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

Pno. *mp* *p* *f*

Pt. B

Pt. C

Pt. D

Pt. E

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Pt. A

63

C Inst. (High) *mp* *mf*

C Inst. *mp* *mf*

B^b Inst. *mp* *mf*

E^b Inst. *mp* *mf*

Pt. B

C Inst. *mp* *mf*

B^b Inst. *mp* *mf*

E^b Inst. *mp* *mf*

Pt. C

C Inst. *mp*

C Inst. *mp*

B^b Inst. *mp*

E^b Inst. *mp*

F Inst. *mp*

Pt. D

63

C Inst./E^b Inst. *mp* *p* *mf*

B^b Inst. *mp* *p* *mf*

F Inst. *mp* *p* *mf*

Pt. E

C Inst./E^b Inst. *mp* *p* *mf*

B^b Inst. *mp* *p* *mf*

C Inst. (Low) *mp* *p* *mf*

Timp. *p* *mf*

Mal. *p* *mf*

Perc. 1 *mp* *p* *mf*

Perc. 2 *mf*

Pno. *mp* *p* *mf*

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

71

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mf

f

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mf

f

71

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Sus. Cym.

p

f

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

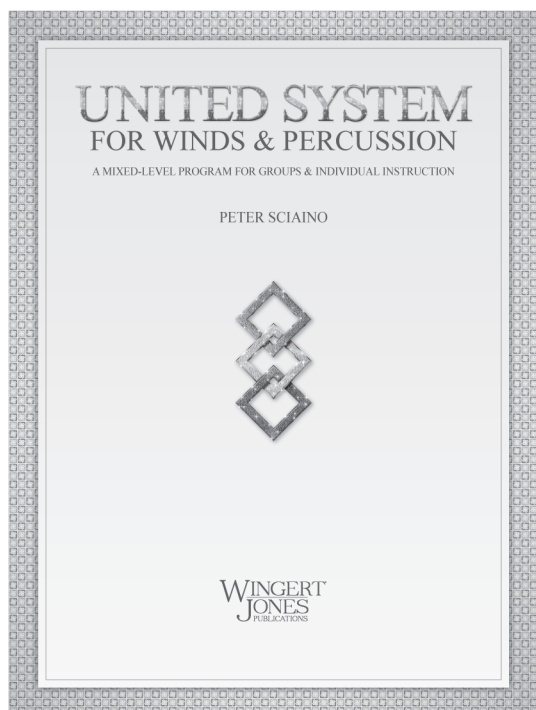
Perc. 1

Perc. 2

Pno.

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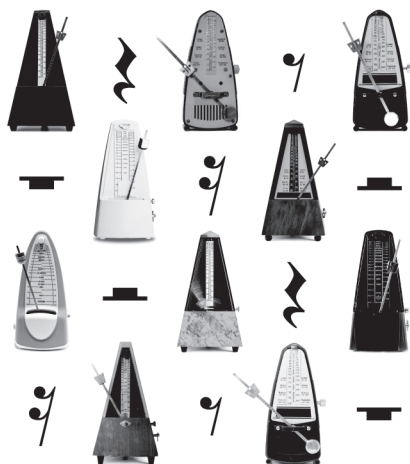


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