

UKRAINIAN BELL CAROL

Setting by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	2	E \flat Baritone Saxophone	1	Mallet Percussion I (Bells)
10	C Flute	8	B \flat Trumpet	1	Mallet Percussion II (Vibes)
2	Oboe	4	Horn in F	1	Mallet Percussion III (Chimes)
10	B \flat Clarinet	6	Trombone/Baritone/ Bassoon	1	Timpani
2	B \flat Bass Clarinet	2	Baritone Treble Clef	1	Sleigh Bells
6	E \flat Alto Saxophone	4	Tuba	2	Suspended Cymbal/ Wind Chimes
4	B \flat Tenor Saxophone				

NOTES TO THE CONDUCTOR

This setting of "Ukrainian Bell Carol" was arranged to feature the percussion section on mallet instruments. Although scored for bells, vibraphone, and chimes, each of the mallet parts can be played on bells if vibes and chimes are not available. To complement the mallets, the winds contribute to the effect through the use of jingle bells. I suggest procuring the standard ornamental type of bells that are readily available during the holiday season.

Although marked with a metronome setting of 132, this arrangement works well anywhere between 112 and 144 beats per minute. The interpretation should be adjusted to fit the desired tempo. As the band develops, I suggest moving the tempo to the brisk side and conducting in one. This serves as an excellent opportunity to introduce compound meter.

Feel free to adjust dynamic markings throughout to ensure proper balance between the winds and percussion. In addition, feel free to double any of the percussion parts if more players and instruments are available.

In lieu of a ritardando, I chose to introduce the concept of mixed meter in measure 45. The 4/4 time signature gives the illusion of the ritardando while providing the opportunity to teach the beginnings of mixed meter.

Measure 47 should be as bold and brilliant as possible. Again, feel free to adjust the dynamic markings to ensure balance between the winds and percussion. The fading section at measure 65 should fade evenly over the three repetitions. Please note the accents notated at measure 69. They should be approached as bell tones. The ritardando in measures 69-70 is optional.

The three quarter notes in the mallet/jingle bells in measure 71 should be on cue. The final measure should fade into the distance.

I hope you and your students find "Ukrainian Bell Carol" to be a musically and educationally rewarding experience. Best wishes for a great performance and a happy holiday season..

Robert W. Smith

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



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CONDUCTOR

UKRANIAN BELL CAROL

Setting by ROBERT W. SMITH

With motion ($\text{♩} = 132$)

The musical score is arranged in a standard orchestral format with the following parts:

- C Flute**: Rests throughout.
- Oboe**: Rests until measure 5, then plays "Jingle Bells" (marked with 'x' notes).
- B♭ Clarinet**: Plays "Jingle Bells" from measure 1.
- B♭ Bass Clarinet**: Rests until measure 5, then plays "Jingle Bells" (marked with 'x' notes).
- E♭ Alto Saxophone**: Plays "Jingle Bells" from measure 1.
- B♭ Tenor Saxophone**: Rests until measure 5, then plays "Jingle Bells" (marked with 'x' notes).
- E♭ Baritone Saxophone**: Rests until measure 5, then plays "Jingle Bells" (marked with 'x' notes).
- B♭ Trumpet**: Plays "Jingle Bells" from measure 1.
- Horn in F**: Plays "Jingle Bells" from measure 1.
- Trombone / Baritone / Bassoon**: Rests until measure 5, then plays "Jingle Bells" (marked with 'x' notes).
- Tuba**: Rests until measure 5, then plays "Jingle Bells" (marked with 'x' notes).
- Mallet Percussion 1 (Bells)**: Plays "Bells" from measure 1 (*mf*).
- Mallet Percussion 2 (Vibes)**: Rests until measure 5, then plays "Vibes" (*mf*).
- Mallet Percussion 3 (Chimes)**: Rests throughout.
- Timpani**: Rests throughout.
- Sleigh Bells**: Rests until measure 5, then plays "Sleigh Bells" (*mf*).
- Suspended Cymbal / Wind Chimes**: Rests throughout.

The score is divided into six measures, numbered 1 through 6 at the bottom. A large red watermark "Preview Only" is overlaid diagonally across the page.

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BD9672C

Conductor - 2

9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9

Tpt.

Hn. in F

Tbn. / Bar. / Bsn.

Tuba

Bells

Vibes

Chimes

Timp.

Sl. Bells

Susp. Cym. / W.C.

7

8

9

10

11

12

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn. / Bar. / Bsn.

Tuba

Bells

Vibes

Chimes

Timp.

Sl. Bells

Susp. Cym. / W.C.

mf

mf

mf

p

mf

13 14 15 16 17 18

Conductor - 4

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn. / Bar. / Ebn.

Tuba

Bells

Vibes

Chimes

Timp.

Sl. Bells

Susp. Cym. / W.C.

mf

mf

p

19

20

21

22

23

24

Conductor - 6

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn. / Bar. / Bsn.

Tuba

Bells

Vibes

Chimes

Timp.

Sl. Bells

Susp. Cym. / W.C.

div.

mf

p

mf

p

31

32

33

34

35

36

37

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

37

Tpt.

Hn. in F

Tbn. / Bar. / Bsn.

Tuba

Bells

Vibes

Chimes

Timp.

Sl. Bells

Susp. Cym. / W.C.

mf 37 38 39 40 41 42

Conductor - 8

47

Fl. *a tempo*

Ob. *a tempo*

Cl. *a tempo*

B. Cl. *a tempo*

A. Sax. *a tempo*

T. Sax. *a tempo*

Bar. Sax. *a tempo*

47

Tpt. *a tempo*

Hn. in F *a tempo*

Tbn. / Bar. / Bsn. *a tempo*

Tuba *a tempo*

Bells *f a tempo*

Vibes *f a tempo*

Chimes *a tempo*

Timp. *mf a tempo*

Sl. Bells *f a tempo*

Susp. Cym. / W.C. *a tempo*

p *mf* *p*

43 44 45 46 47 48

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn. / Bar. / Bsn.

Tuba

Bells

Vibes

Chimes

Timp.

Sl. Bells

Susp. Cym. / W.C.

49 50 51 52 53 54

57

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

57

Tpt.

Hn. in F

Tbn. / Bar. / Bsn.

Tuba

Bells

Vibes

Chimes

Timp.

Sl. Bells

Susp. Cym. / W.C.

55

56

57

58

59

This page contains a musical score for a conductor, covering measures 60 through 64. The score is written for a large ensemble of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. (Trumpet), Hn. in F (Horn in F), Tbn. / Bar. / Bsn. (Trombone / Baritone / Bassoon), Tuba, Bells, Vibes (Vibraphone), Chimes, Timp. (Timpani), Sl. Bells (Small Bells), and Susp. Cym. / W.C. (Suspended Cymbal / Wood Chime). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark reading 'Preview Only' is overlaid diagonally across the score. At the bottom of the page, the measure numbers 60, 61, 62, 63, and 64 are indicated. Dynamic markings such as *p* (piano) and *f* (forte) are present at the beginning and end of the section.

65 Fading (Play 3 times)

Fl. *mf* decresc. poco a poco

Ob. *mf* decresc. poco a poco

Cl. *mf* decresc. poco a poco

B. Cl. *mf* decresc. poco a poco

A. Sax. *mf* decresc. poco a poco

T. Sax. *mf* decresc. poco a poco

Bar. Sax. *mf* decresc. poco a poco

65 Fading (Play 3 times)

Tpt. *mf* decresc. poco a poco

Hn. in F *mf* decresc. poco a poco

Tbn. / Bar. / Bsn. *mf* decresc. poco a poco

Tuba *mf* decresc. poco a poco

Bells *mf* decresc. poco a poco

Vibes *mf* decresc. poco a poco

Chimes *mf* decresc. poco a poco

Timp. *mf* decresc. poco a poco

Sl. Bells *mf* decresc. poco a poco

Susp. Cym. / W.C. *mf* decresc. poco a poco

3rd time only
p

69

Fl. *mp opt. rit.* (Bell Tones) **Slowly (on cue)**

Ob. *mp opt. rit.* (Bell Tones)

Cl. *mp opt. rit.* (Bell Tones)

B. Cl. *opt. rit.*

A. Sax. *mp opt. rit.* (Bell Tones)

T. Sax. *opt. rit.*

Bar. Sax. *opt. rit.*

69

Tpt. *opt. rit.* **Slowly (on cue)**

Hn. in F *opt. rit.*

Tbn. / Bar. / Bsn. *opt. rit.*

Tuba *opt. rit.*

Bells *mp opt. rit.*

Vibes *mp opt. rit.*

Chimes *opt. rit.*

Timp. *mp opt. rit.*

Sl. Bells *mp opt. rit.*

Susp. Cym. / W.C. *mf opt. rit.*

69 70 71 72

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