

African Bell Carol

For Percussion and Winds

Arranged by *ROBERT W. SMITH (ASCAP)*

INSTRUMENTATION

1 Conductor
8 C Flute
2 Oboe
4 1st B $\flat$ Clarinet
4 2nd B $\flat$ Clarinet
2 B $\flat$ Bass Clarinet
2 Bassoon
4 E $\flat$ Alto Saxophone
2 B $\flat$ Tenor Saxophone
2 E $\flat$ Baritone Saxophone

4 1st B $\flat$ Trumpet
4 2nd B $\flat$ Trumpet
4 Horn in F
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
1 Timpani
3 Percussion I
(Congas, Low Tom, Optional Djembe)
2 Percussion II
(Shaker, Optional Beaded Gourd,
Crash Cymbals)

WORLD PARTS

Available for download from

www.alfred.com/worldparts

4 Horn in E $\flat$
3 Trombone in B $\flat$ Bass Clef
3 Trombone in B $\flat$ Treble Clef
2 Baritone in B $\flat$ Bass Clef
2 Tuba in E $\flat$ Bass Clef
2 Tuba in E $\flat$ Treble Clef
2 Tuba in B $\flat$ Bass Clef
2 Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

"African Bell Carol" is a multicultural setting of the traditional "Ukrainian Bell Carol" for concert band. Featuring the percussion section throughout, the arrangement explores the traditional carol through ethnic tone colors and dynamic contrast.

"African Bell Carol" is dedicated to Madison Windham Smith, the arranger's daughter. In her very first duet at the piano with her father, she chose the four descending notes A through E. The stylistic variations of the bell carol followed to the delight of both father and daughter!

NOTES TO THE CONDUCTOR

Please note the following as it relates to the percussion section:

1. The conga part should be assigned to the most experienced percussionist.
2. The tom part notated on the Percussion I staff should be played on a floor tom. As an option, you may wish to use a djembe for a more authentic performance. I suggest staging both the congas and the tom/djembe in front of the band.
3. The shaker should be staged in front of the band as well. If available, this part should be played on a shakere (large beaded gourd).
4. A second tom and shaker should be added at measure 33. I suggest staging these two additional players in front of the band, yet on the extreme left and right sides for musical and visual impact.
5. The remaining available percussionists should be added at measure 73. For optimum effect, stage them throughout the hall to provide a more surround-sound listening experience. This will require additional rehearsal time in the hall to alleviate any timing concerns for the performance.
6. Feel free to experiment with the percussion throughout. I have written this work as a unique teaching opportunity for the winter concert. Depending on your valuable equipment, the percussion arrangement may change and grow as you see fit.

The concept of this setting centers around the ever-growing ensemble. Beginning with three percussionists and the flute section, the work progresses to the woodwind choir and finally to the full band. Please note the dynamic contrasts notated throughout. Care should be given not only to the shaping of individual phrases but also to the growing intensity of the arrangement.

I hope you, your band, and your audience find "African Bell Carol" to be a musically rewarding experience. Best wishes for a wonderful performance!

Robert W. Smith

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CONDUCTOR

for Madison Windham Smith
AFRICAN BELL CAROL
for Percussion and Winds

Arranged by ROBERT W. SMITH (ASCAP)

Comfortable groove ♩ = 180 (in 1)

C Flute

Oboe

B♭ Clarinets

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Comfortable groove ♩ = 180 (in 1)

B♭ Trumpets

Horn in F

Trombone

Baritone

Tuba

Timpani

Percussion I
(Congas, Low Tom,
Optional Djembe)

Percussion II
(Shaker, Optional Beaded Gourd,
Crash Cymbals)

Congas

Low Tom (opt. Djembe)

Shaker (opt. Beaded Gourd)

1 2 3 4 5 6 7 8

9

Fl. *mf*

Ob.

1

2

Cls. *mf*

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

9

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. I

Perc. II

17 div.

Fl.

Ob.

mf

div.(play bottom note if only one player)

1

2

Cls.

B. Cl.

Bsn.

mf

A. Sax.

T. Sax.

Bar. Sax.

Cue: B. Cl./Bsn.

mf

17

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. I

Perc. II

add a second Tom

33 Note to Conductor: see percussion notes

Fl.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

33

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. I

Perc. II

add a second Shaker/Gourd

mf

cresc.

f

p

33

34

35

36

37

38

39

40

41

Fl. *mf*

Ob. *mf*

1 *mf*

Cl. *mf*

2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *Soli* *mf*

T. Sax. *Soli* *mf*

Bar. Sax. *mf*

41

1

Tpts. *mf*

2

Hn. *Soli* *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Timp.

Perc. I *mf*

Perc. II *mf*

49

57

Fl. *mf*

Ob. *mf*

1 *mf*

Cls. *mf*

2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *Soaring!*
f

T. Sax. *Soaring!*
mf

Bar. Sax. *mf*

57

1 *mf*

Tpts. *mf*

2 *mf*

Hn. *Soaring!*
f

Tbn. *mf*

Bar. *Soaring!*
f

Tuba *mf*

Timp.

Perc. I *f* *mf*

Perc. II *mf*

57 58 59 60 61 62 63 64

65 Powerful!

Fl. *ff* *f* *ff*

Ob. *ff* *sfz* *sfz* *ff*

1 *ff* *f* *ff*

2 *ff* *f* *ff*

B. Cl. *ff* *sfz* *sfz* *ff*

Bsn. *ff* *sfz* *sfz* *ff*

A. Sax. *ff* *f* *ff*

T. Sax. *ff* *sfz* *sfz* *ff*

Bar. Sax. *ff* *sfz* *sfz* *ff*

65 Powerful!

1 *ff* *f* *ff*

2 *ff* *f* *ff*

Hn. *ff* *f* *ff*

Tbn. *ff* *sfz* *sfz* *ff*

Bar. *ff* *sfz* *sfz* *ff*

Tuba *ff* *sfz* *sfz* *ff*

Timp. *ff* *sfz* *sfz* *ff*

Perc. I *ff* *sfz* *f* *ff*

Perc. II *ff* *f* *ff*

Cr. Cyms. *f*

73

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

73

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. I

Perc. II

f Conga Solo! (opt. ad lib.)

f add as many Toms as possible

f add as many Shakers/Gourds as possible
mf

73

74

75

76

77

78

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Timp.

Perc. I

Perc. II

89

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