

A BELLISTIC CHRISTMAS

Celebrating Five Bell Carols

Arranged by

Timothy Loest

Instrumentation

1 - Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - String Bass
5 - B \flat Clarinet 1	1 - Timpani
5 - B \flat Clarinet 2	1 - Bells
2 - B \flat Bass Clarinet	1 - Chimes
2 - E \flat Alto Saxophone 1	2 - Percussion 1
2 - E \flat Alto Saxophone 2	Snare Drum
2 - B \flat Tenor Saxophone	Bass Drum
2 - E \flat Baritone Saxophone	3 - Percussion 2
4 - B \flat Trumpet 1	Sleigh Bells
4 - B \flat Trumpet 2	Crash Cymbals
4 - F Horn	Triangle
2 - Trombone 1	Ride Cymbal
2 - Trombone 2	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Arranger

Timothy Loest is a name in music synonymous with creativity, versatility, and accessibility. His compositions and arrangements for young band are performed worldwide and his pedagogical methods and conducting appearances continue to impact performers and audiences at the state and national levels.

In 2017, his work *Cloud Gate (Reflections of a City)* was performed for more than 5,000 spectators at Chicago's Millennium Park. That same year, he received the Illinois Grade School Music Association's highest honor – the Cloyd Myers Memorial Award for Excellence in Music Education.

Mr. Loest had his first work published in 1995 and today he is an exclusive writer for The FJH Music Company Inc. He co-authored *Measures of Success®: A Comprehensive Musicianship Band Method*, and is lead author of "The Beyond Series," which includes *Warm-ups and Beyond*, *Rhythms and Beyond*, and *Chorales and Beyond*.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University and his Master of Music Education degree from Northwestern University. He holds membership in NAFME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and Christian Educators Association International. He served his entire career as band director at F.E. Peacock Middle School in Itasca, Illinois, and resides in Wheaton, Illinois with his wife Cindy and two sons.

About the Music

Nothing accentuates winter holiday cheer more than a festive carol. Like other types of songs, carols consist of both music and lyrics. Sometimes, a single songwriter creates a song. Other times, a song can be a collaborative work. This is often the case with Christmas carols.

A Bellistic Christmas is a medley of five bell-inspired carols. As the title suggests, bells, chimes, and sleigh bells play a prominent role in this arrangement. Consequently, it is paramount that these instruments be heard throughout the entire work. Depending on the configuration and balance of your ensemble, you may consider positioning these instruments front and center.

The first carol, *Ding! Dong! Merrily on High*, originated as a French dance tune in the 16th century. The tune is attributed to French cleric Jehan Tabourot. Centuries later, Englishman George Woodward would pen its lyrics. The music to the second carol is credited to Ukrainian composer Mykola Leontovych who arranged *Shchedryk*, a Ukrainian folk tune. Later, American choral conductor Peter Wilhousky added lyrics, forever immortalizing its melody. The third carol, *I Heard the Bells on Christmas Day*, originated as a poem by American poet Henry Wadsworth Longfellow. Longfellow wrote the poem on Christmas Day, 1863, after learning that his son Charles had been injured in the American Civil War. In 1872, English organist John Baptiste Calkin would set its words to the tune *Waltham*. The fourth carol, *Kling, Glöckchen (Ring, Little Bell)* is a 19th century German carol based on a traditional German folk tune. Karl Enslin, a German school teacher and poet, wrote its lyrics. The fifth carol, *Jingle Bells*, is really a winter sleigh song and not a Christmas carol. American James Lord Pierpont originally titled it *The One Horse Open Sleigh*. The song was written in 1850 and published in 1857.

Remember, the best performances include proper ensemble balance, rich tone, accurate rhythms, correct notes, expressive dynamics, precise articulations, and refined phrases. As you practice and perform this work, listen louder than you play so that all parts can be heard in proper proportion to each other. Above all, play to have fun. Be ambassadors of musicianship and convey the joy of these carols to your audience. Happy holidays!

- Timothy Loest

A BELLISTIC CHRISTMAS

Celebrating Five Bell Carols

Arranged by
TIMOTHY LOEST
(ASCAP)

Festively (♩=126)

5 Ding! Dong! Merrily on High

Flute *f* *mf*

Oboe *f* *mf*

Bassoon *f* *mf*

B♭ Clarinets 1 *f* *mf*

2 *f* *mf*

B♭ Bass Clarinet *f* *mf*

E♭ Alto Saxophones 1 *f* *mf*

2 *f* *mf*

B♭ Tenor Saxophone *f* *mf*

E♭ Baritone Saxophone *f* *mf*

B♭ Trumpets 1 *f* *mf*

2 *f* *mf*

F Horn *f* *mf*

Trombones 1 *f* *mf*

2 *f* *mf*

Baritone / Euphonium *f* *mf*

Tuba *f* *mf*

Timpani (B♭, E♭) *f* *mf*

Bells (poly mallets) *f* *mf*

Chimes *f*

Percussion 1 (Snare Drum, Bass Drum) S.D. B.D. *f* *mf*

Percussion 2 (Sleigh Bells, Crash Cymbals, Triangle, Ride Cymbal) Cr. Cym. *f*

Sl. Bls. *f* 2 3 4 5 6



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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes. 2

T. Sax.

B. Sax.

1
Tpts. 2

Hn.

1
Tbns. 2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

7 8 9 10 11 12

13

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

1 A. Saxes. *f*

2 A. Saxes. *f*

T. Sax. *f*

B. Sax. *f*

13

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

1 Tbns. *f*

2 Tbns. *f*

Bar. / Euph. *f*

Tuba *f*

Timp. *f*

Bells *f*

Chms. *f*

Perc. 1 *f*

Perc. 2 *f*

13 14 15 16 17

21 Ukrainian Bell Carol

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes. 2

T. Sax.

B. Sax.

1
Tpts. 2

Hn.

1
Tbns. 2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

(B \flat to C)

mf

mf

mf

Tri.

mf

25

Fl.

mp

Ob.

mp

Bsn.

1

Cl. 1

mp

2

Cl. 2

mp

B. Cl.

1

A. Sax. 1

mp

2

T. Sax.

mp

B. Sax.

25

1

Tpts. 1

mp

2

Hn.

mp

1

Tbns. 1

2

Bar. / Euph.

Tuba

Timp.

Bells

mp

Chms.

mp

Perc. 1

Perc. 2

33

Fl. *poco a poco cresc.*

Ob. *poco a poco cresc.*

Bsn. *mp poco a poco cresc.*

1 Cls. *poco a poco cresc.*

2 Cls. *poco a poco cresc.*

B. Cl. *mp poco a poco cresc.*

1 A. Saxes. *mp*

2 A. Saxes. *mp*

T. Sax. *mp poco a poco cresc.*

B. Sax. *mp poco a poco cresc.*

33

1 Tpts. *mp*

2 Tpts. *mp poco a poco cresc.*

Hn. *mp poco a poco cresc.*

1 Tbns. *mp poco a poco cresc.*

2 Tbns. *mp poco a poco cresc.*

Bar. / Euph. *mp poco a poco cresc.*

Tuba *mp poco a poco cresc.*

Timp. *mp poco a poco cresc.*

Bells

Chms.

Perc. 1 *mp poco a poco cresc.*

Perc. 2 *mp*

Ride Cym. (nylon tip stick)

31

32

33

34

35

36

37

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

B. Sax.

41

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

f

f

f

f

f

f

f

f

f

f

f

f

f

Cr. Cym.

49

Fl.

mf \rightarrow *f*

mf \rightarrow *f*

mf \rightarrow *f*

Ob.

mf \rightarrow *f*

mf \rightarrow *f*

Bsn.

f

1

2

Clars.

mp \rightarrow *f*

mp \rightarrow *f*

mp \rightarrow *f*

B. Cl.

1

2

A. Saxes.

mp \rightarrow *f*

mp \rightarrow *f*

T. Sax.

f

B. Sax.

f

49

1

2

Tpts.

f

Hn.

f

1

2

Tbns.

f

Bar. / Euph.

f

Tuba

f

Timp.

f

Bells

mf \rightarrow *f*

mf \rightarrow *f*

Chms.

f

Perc. 1

f

Perc. 2

f

45 46 47 48 49 50 51

Broadly (♩=46)

The image displays a musical score for a full orchestra, spanning measures 52 to 57. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone 1 (Tbns. 1), Trombone 2 (Tbns. 2), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Bells, Chimes (Chms.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 4/4 time with a tempo marking of 'Broadly (♩=46)'. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The percussion parts include specific instructions such as '(C to Bb)' for the Timp. and 'muffle' for the Bells and Chms. The score concludes at measure 57 with double bar lines and repeat dots.

58 Sentimentally (♩=88)
I Heard the Bells on Christmas Day

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
1
A. Sax.
2
T. Sax.
B. Sax.

58 Sentimentally (♩=88)
I Heard the Bells on Christmas Day

1
Tpts.
2
Hn.
1
Tbns.
2
Bar. /
Euph.
Tuba
Timp.
Bells
Chms.
Perc. 1
Perc. 2

66

Fl. *f*

Ob. *f*

Bsn. *f*

1
Cls. *f*

2 *f*

B. Cl. *f*

1
A. Saxes. *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

66

1
Tpts. *f*

2 *f*

Hn. *f*

1
Tbns. *f*

2 *f*

Bar. /
Euph. *f*

Tuba *f*

Timp.

Bells *mf*

Chms. *mf*

Perc. 1 *f*

Perc. 2

64

65

66

67

68

69

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes. 2

T. Sax.

B. Sax.

1
Tpts. 2

Hn.

1
Tbns. 2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

74

74

70 *f* 71 72 73 74 75

78 Festively (♩ = 126)
Kling, Glöckchen (Ring, Little Bell)

rit.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone 1 (Tbns. 1), Trombone 2 (Tbns. 2), Baritone/Euphonium (Bar. / Euph.), Tuba, Timpani (Timp.), Bells, Chimes (Chms.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 2/4 time with a tempo of 126 beats per minute. The key signature has two flats (B-flat and E-flat). The dynamics are marked as *mf* (mezzo-forte). The tempo is marked as 'Festively' and 'rit.' (ritardando). The score is for measures 76 through 81, with measure 78 being the start of the section. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

Musical score for various instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpts.), Horn (Hn.), Trombone (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Snare Drum (Timp.), Bells, Chimes (Chms.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). A large red watermark is overlaid diagonally across the score, reading "Preview Only Requires Purchase".

82 *mf* 83 84 85 86 87 88 89

96 Jingle Bells

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes. 2

T. Sax.

B. Sax.

96 Jingle Bells

1
Tpts. 2

Hn.

1
Tbns. 2

Bar. / Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

96 *f* 97 98 99 100 101 102 103

f

rim

Boom!

sfz

104

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes. 2

T. Sax.

B. Sax.

104

1
Tpts. 2

Hn.

1
Tbns. 2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

head
Perc. 1 rim

Perc. 2

104 105 106 107 108 109 110 111

bell tones! 114 div.

Fl. *fp* *ff*

Ob. *fp* *ff*

Bsn. *fp* *ff*

Cls. 1 *fp* *ff*

Cls. 2 *fp* *ff*

B. Cl. *f* *ff*

A. Saxes. 1 *fp* *ff*

A. Saxes. 2 *fp* *ff*

T. Sax. *fp* *ff*

B. Sax. *f* *ff*

Tpts. 1 *fp* *ff*

Tpts. 2 *fp* *ff*

Hn. *fp* *ff*

Tbns. 1 *fp* *ff*

Tbns. 2 *fp* *ff*

Bar. / Euph. *ff*

Tuba *f* *ff*

Timp. *f* *ff* muffle

Bells *f* *ff* muffle

Chms. *f* *ff* muffle

Perc. 1 head *f* *ff*

Perc. 2 *f* *ff* muffle

112 113 114 *f* 115 116 117 *ff*