

RWS SYMPHONY ORCHESTRA SERIES

CONDUCTOR SCORE
Catalog No: RWS-2372-01

Ukrainian Bell Carol

Mykola Leontovych

Arranged by
Kurt Heinecke

Symphony Orchestra Series

RWS MUSIC
COMPANY

Ukrainian Bell Carol

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INSTRUMENTATION

Conductor Score.....	1	Mallet Percussion 1: Chimes.....	1
Flute 1-2.....	2	Mallet Percussion 2: Bells.....	1
Oboe 1-2.....	2	Timpani.....	1
B♭ Clarinet 1-2.....	2	Percussion: Bell Tree, Wind Chimes, Triangle, Tambourine, Vibraphone.....	2
Bassoon 1-2.....	2	Drum Set.....	1
F Horn 1-2.....	2	Electric Bass (Optional).....	1
F Horn 3-4.....	2	Violin I.....	8
B♭ Trumpet 1.....	1	Violin II.....	8
B♭ Trumpet 2.....	1	Viola.....	5
Trombone 1.....	1	Cello.....	5
Trombone 2.....	1	Double Bass.....	5
Tuba.....	1	Piano.....	1

PROGRAM NOTE

Ukrainian Bell Carol began as a haunting and simple 4-note theme rooted in the Ukrainian folk song *Shchedryk* and arranged by Mykola Leontovych in 1916. It was carried to New York's Carnegie Hall by the Ukrainian National Chorus in 1921, where it was heard by Peter Wilhousky. He was influenced by its bell-like sound to write the lyrics we now know as *Carol of the Bells*. Kurt Heinecke was inspired to take this unique holiday motif and add to it. First, the interplay between solo piano and full orchestra, then a powerfully soaring new melody, and finally a full ending flourish to celebrate and inspire us with new hope this holiday season.

NOTES TO CONDUCTOR

This piano feature, backed by full orchestra, is a perfect opener or closer for your next holiday concert. Jumping from rapid piano phrases to powerful orchestral impact, this piece builds on the familiar carol by adding a completely new contemporary melody. These tunes weave in and out of each other, ending in a powerful climactic finish. Begun as an arrangement for the group Cambridge Road Ensemble several years ago, I believe now is the time to re-envision it with full orchestra and an expanded ending, to honor the human spirit of the Ukrainian people.

Dynamics will make all the difference in this piece, alternating between the softest piano and bell figures, to the entire orchestra playing at its fullest. Keep the original 4-note motif light and juxtapose it with the melodic line of the new soaring melody. This interpretation of *Ukrainian Bell Carol* begins with the familiar bell-like repetitions from the piano, introducing fresh harmonies, then opening into a completely new melody. The old and new weave back and forth, then soften to a peaceful interplay of different bell voices.

In the middle section, focus on the smoothest of background voices. Use little or no vibrato to create a mysterious air, before exploding into a powerful climax of piano flourishes and full orchestra.

I wish you and the orchestra a joyous and powerful performance.



(Bio continued on page 30)



UKRAINIAN BELL CAROL

Conductor Score

RWS-2372-00

Mykola Leontovych

Arr. by Kurt Heinecke (ASCAP)

Additional Orchestration by Coleman Jackson

With a Lively Drive $\text{♩} = 176$

Flute 1-2

Oboe 1-2

B♭ Clarinet 1-2

Bassoon 1-2

With a Lively Drive $\text{♩} = 176$

F Horn 1-2

F Horn 3-4

B♭ Trumpet 1

B♭ Trumpet 2

Trombone 1

Trombone 2

Tuba

Mallet Percussion 1
Chimes

Mallet Percussion 2
Bells

Timpani
F, G, A, C, D

Percussion
Bell Tree
Wind Chimes
Triangle
Tambourine
Vibraphone

Drum Set

With a Lively Drive $\text{♩} = 176$

Violin I

Violin II

Viola

Cello

Double Bass

Piano

pedal throughout

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Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc. *Bell tree (varying pitch/tempo)*
pp cresc. poco a poco

Dr. St.

E.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

9 10 11 12 13 14 15 16

26

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

26

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

34

Fl. 1-2 *mf* *f*

Ob. 1-2 *mf* *f*

Clar. 1-2 *mf* *f*

Bsn. 1-2 *mf* *f*

34

F Hn. 1-2 *mp* *f*

F Hn. 3-4 *mp* *f*

Trpt. 1 *mp* *f*

Trpt. 2 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f* *div.*

Tuba *mp* *f*

Mlt. 1 Chimes *f*

Mt. 2 *mf* *f*

Timp. *mf* *f*

Perc.

Dr. St. *mf* *f*

E.B. *mf* *f*

34

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

D.B. *f*

Pno. *f*

48

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

48

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

Wind Chimes
mf

(with brushes)
mf

48

Vln. I
sub. mp

Vln. II
sub. mp

Vla.
sub. mp

Vc.
sub. mp

D.B.
mp

pizz.
mp

Pno.
sub. mp

mf

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Triangle

mf

10 11 12 13 14 15 16

60

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

60

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

60

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

71 72 73 74 75 76 77 78 79 80

88

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

88

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

88

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

96

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

mf

96

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

Chimes

f

mf

fp

f

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

(V)

mf

mf

mf

mf

mf

Pno.

f

104

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

104

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

104

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

106 107 108 109 110 111 112

118

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

118

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

118

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Bell tree (varying pitch/tempo)
pp cresc. poco a poco
mp

118

119

120

126

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

126

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

126

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

121 122 123 124 125 126 127 128

mp

p sul tasto div.

p sul tasto div.

p

134

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

134

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

(gradual build to ms. 166)

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

134 (gradual build to ms. 166)

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

137 138 139 140 141 142 143 144

150

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

150

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

150

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

143 144 147 148 149 150 151 152

mp

mp

mp

mp

f

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

mf

p

mp

mf

mf

mf

mf

mf

151 154 155 156 157 158 159 160

166

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

166

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

166

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

- 23 -

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

168 170 172 174 176 178 180

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mt. 2

Timp.

Perc.

Dr. St.

E.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

177 178 179 180 181 182 183 184

190

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

f *f* *f* *ff*

190

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

ff *ff* *ff* *ff* *ff* *ff* *ff*

Mlt. 1

Mt. 2

Timp.

ff

Perc.

Dr. St.

E.B.

ff

190

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *ff* *ff* *ff* *ff*

Pno.

ff

Fl. 1-2

Ob. 1-2

Clar. 1-2

Bsn. 1-2

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt. 1

Mlt. 2

Timp.

Wind Chimes

Perc.

Dr. St.

E.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

209

Fl. 1-2 *f*

Ob. 1-2 *f*

Clar. 1-2 *bell tone* *f*

Bsn. 1-2 *bell tone* *f*

209

F Hn. 1-2 *bell tone* *a2* *f*

F Hn. 3-4 *bell tone* *f*

Trpt. 1 *bell tone* *f*

Trpt. 2 *bell tone* *f*

Tbn. 1 *div.* *f*

Tbn. 2 *a2* *f*

Tuba *f*

Mlt. 1

Mt. 2 *f*

Timp. *mf*

Perc. *Tambourine* *mf*

Dr. St. *mf*

E.B. *mf*

209

Vln. I *a2* *f*

Vln. II *a2* *f*

Vla. *a2* *f*

Vc. *f*

D.B. *f*

Pno. *f*

ABOUT THE ARRANGER



Kurt Heinecke has been a professional composer, musician, and producer for over 30 years. He is probably best known for his 25 years of work with Big Idea Productions, as the Director of Music for the “VeggieTales” and “3-2-1 Penguins” video series. Roles included co-writing songs (i.e. The Hairbrush Song, His Cheeseburger, VeggieTales Theme Song), writing score (including two full-length feature movies), performance (that’s him playing Larry’s tuba...), sequencing, and production. Kurt’s work has sold over 75 million video and audio units, garnered 7 Dove Awards, and caused more than one student to pick the tuba in beginner band. Since then, Kurt has worked as a freelance composer and musician with clients such as Disney, Sesame Workshop, Blizzard Entertainment, CBN, and TBN.

Kurt began arranging, trumpet, and singing in junior high. By high school he was playing any brass instrument he could find, arranging for a Dixieland band, and directing a German band. He received his BA in music education, with an emphasis in band and choral conducting, from Luther College. While there, he was president of Nordic Choir, under the direction of Weston Noble. Following college, Kurt was a general music teacher in the Bahamas, a band director in Chicago, a touring musician, and a church music director. Kurt has also been the Assistant Artistic Director for Music City Strings, a premier performance and touring string ensemble that his two sons have been involved in, touring Europe, China, and Canada, and performing with Grammy-winning artists such as Vince Gill, Amy Grant, and Michael W. Smith. Kurt keeps busy as a freelance composer, musician, and photographer, surrounded by hundreds of instruments in his Nashville-based studio. With all three kids now grown and studying or teaching music, Kurt and his wife, Judy, are adjusting to being empty-nesters!

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