

RWS DEVELOPING BAND SERIES

Grade: 2.5

Conductor Score: RWS-2625-01

Of Carols and Angels
(Angels from the Realms of Glory,
Angels We Have Heard on High)

Traditional
Setting by
Jon Bubbett

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DEVELOPING BAND SERIES

RWS MUSIC
COMPANY

Of Carols and Angels

(Angels from the Realms of Glory, Angels We Have Heard on High)

**Traditional
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INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	Trombone.....	6
Oboe.....	2	Euphonium B.C.....	2
B ^b Clarinet 1.....	6	Euphonium T.C.....	2
B ^b Clarinet 2.....	6	Tuba.....	4
B ^b Bass Clarinet.....	2	Mallet Percussion: Bells, Chimes.....	2
Bassoon.....	2	Timpani.....	1
E ^b Alto Saxophone.....	6	Percussion 1: Snare Drum, Bass Drum.....	3
B ^b Tenor Saxophone.....	2	Percussion 2: Suspended Cymbal, Tambourine, Crash Cymbals.....	3
E ^b Baritone Saxophone.....	2		
B ^b Trumpet 1.....	5		
B ^b Trumpet 2.....	5		

PROGRAM NOTE

Of Carols and Angels is a festive and uplifting holiday mash-up combining two beloved carols—*Angels from the Realms of Glory* and *Angels We Have Heard on High*. Each carol is introduced in its own distinct musical space, allowing its unique character and melody to shine before they come together in a joyful and energetic finale that celebrates the spirit of the season. The result is a radiant musical tapestry of familiar tunes, rich harmonies, and the exuberant sound of angels singing—accessible and rewarding for bands of all levels!

NOTES TO CONDUCTOR

Although both melodies are traditional hymn tunes, take care not to let the tempo drag. Maintain a steady sense of forward motion and energy throughout to preserve the piece's festive character.

M. 13 – Emphasize the “bagpipe” drone effect in the low brass and reeds. It should have a rhythmic, almost rustic quality that provides a strong foundation for the melody above.

M. 31 – Be sure the interplay between the Snare Drum and Tambourine is clearly heard. Both should be equally present in the texture—listen across the ensemble to ensure balance.

M. 37 – Let the Chimes shine through! They add a magical, celestial color to the sound.

M. 39 – This is where the two themes come together. Balance is critical—ensure the Flute and Oboe lines are clearly heard without overpowering the Trumpet voices.

M. 43 – The melody alternates between low brass/reeds and the upper woodwinds. Carefully balance both voices so that each line is heard clearly without one voice dominating the other.

M. 60 – Once again, bring out the Chimes! They provide the sparkle that completes the piece.

I hope you and your band enjoy working on this piece. Please visit my composer page at rwsmusic.com to connect!



ABOUT THE ARRANGER



Jon Bubbett is a native of Dothan, Alabama, and retired from full-time teaching after 38 years, the last 26 of which were spent at Thompson High School in Alabaster. He is a six-time recipient of the NBA Citation of Excellence and was honored as Phi Beta Mu, Rho Chapter's 2015 Bandmaster of the Year.

Mr. Bubbett remains active as a clinician, composer, and adjudicator throughout the Southeast. He has served as a guest clinician and adjudicator in Alabama, Georgia, and Mississippi, and as a panelist and presenter for the Alabama Music Educators Association In-Service Conference, the Tennessee Music Educators Association, the Mississippi Bandmasters Association and the Midwest International Band and Orchestra Clinic. His concert band and ensemble music is published by Belwin, Wingert-Jones, Excelcia Music Publishing, RWS Music, Eighth Note Publishing, Carl Fischer, and Jon Bubbett Music.

OF CAROLS AND ANGELS

(Angels from the Realms of Glory, Angels We Have Heard on High)

Conductor Score
RWS-2625-00

Setting by Jon Bubbett
(ASCAP)

With Assurance $\text{♩} = 100$
Angels from the Realms of Glory

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

- Flute**: Part 1, starting at measure 5 with a *mp* dynamic.
- Oboe**: Part 1, starting at measure 5 with a *mp* dynamic.
- B♭ Clarinet 1**: Part 1, starting at measure 1 with a *mp* dynamic.
- B♭ Clarinet 2**: Part 1, starting at measure 1 with a *mp* dynamic.
- B♭ Bass Clarinet**: Part 1, starting at measure 5 with a *mp* dynamic.
- Bassoon**: Part 1, starting at measure 5 with a *mp* dynamic.
- E♭ Alto Saxophone**: Part 1, starting at measure 1 with a *mp* dynamic. Includes a cue for CL 1.
- B♭ Tenor Saxophone**: Part 1, starting at measure 5 with a *mp* dynamic. Includes a cue for CL 2.
- E♭ Baritone Saxophone**: Part 1, starting at measure 5 with a *mp* dynamic. Includes a cue for B. CL.
- B♭ Trumpet 1**: Part 1, starting at measure 5 with a *mp* dynamic.
- B♭ Trumpet 2**: Part 1, starting at measure 5 with a *mp* dynamic.
- F Horn**: Part 1, starting at measure 5 with a *mp* dynamic.
- Trombone**: Part 1, starting at measure 5 with a *mp* dynamic.
- Euphonium B.C.**: Part 1, starting at measure 5 with a *mp* dynamic.
- Tuba**: Part 1, starting at measure 5 with a *mp* dynamic.
- Mallet Percussion**: Bells, Chimes.
- Timpani**: F, B♭, E♭.
- Percussion 1**: Snare Drum, Bass Drum.
- Percussion 2**: Suspended Cymbal, Tambourine, Crash Cymbals.

The score is divided into five measures, numbered 1 through 5 at the bottom. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

17 Smoothly
Angels We Have Heard on High

FL.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

Ten. Sax.

Bari. Sax.

17 Smoothly
Angels We Have Heard on High

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tha.

Mit.

Timp.

Perc. 1

Perc. 2

16 17 18 19 20

p *mp* *pp*

25 Joyfully

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Cl. 1 *play* *p* *mf* *p*

Cl. 2 *p* *mf* *p*

B. Cl. *p* *mf*

Bsn. *mp* *mf* *p*

A. Sax. *p* *mf*

Ten. Sax. *play* *mp* *mf* *p*

Bari. Sax. *p* *mf* Cue: B. Cl.

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

F. Hn. *p* *mf*

Tbn. *mp* *mf*

Euph. B.C. *mp* *mf*

Tha. *p* *mf*

Mit. *p* *mf*

Timp. *p* *mf*

Perc. 1 *pp* *mf* Snares on

Perc. 2 *mp* *mf* Cr. Cym.

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn.

A. Sax.

Ten. Sax. *mf*

Bari. Sax.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Euph. B.C.

Tba.

Mit. *mf*

Timp. *pp*

Perc. 1 *pp*

Perc. 2 *p*

26 27 28 29 30

39 Serenely

Fl. *f* *mp*

Ob. *f* *mp*

Cl. 1 *f* *mp* Cue: Oboe

Cl. 2 *f* *mp*

B. Cl. *f* *mp*

Bsn. *f* *mp*

A. Sax. *f* *mp* Cue: Trumpet

Ten. Sax. *f* *mp* Cue: Bsn.

Bari. Sax. *f* *mp*

Tpt. 1 *f* *mp* Cue: Bsn.

Tpt. 2 *f* *mp*

F Hn. *f* *mp*

Tbn. *f* *mp*

Euph. B.C. *f* *mp*

Tha. *f* *mp* Cue: B. Cl.

Mit. *ff* *mp* Chimes (bring out!)

Timp. *f* *mp*

Perc. 1 *f* *mp*

Perc. 2 *f* Cr. Cym.

mp *f*

36 37 38 - 10 - 39 40 41

Fl. *mf*

Ob. *mf*

Cl. 1 *mf* play

Cl. 2 *mf*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. *mf* play *f*

Ten. Sax. *mf* play *f*

Bari. Sax. *mf* *f*

Tpt. 1 *mf*

Tpt. 2

F Hn. *mf* *f*

Tbn. *mf* *f*

Euph. B.C. *mf* *f*

Tha. *mf* play *f*

Mit. *mf* *f*

Timp.

Perc. 1

Perc. 2

47

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl.

Bsn.

A. Sax.

Ten. Sax.

Bari. Sax.

47

Tpt. 1 *f*

Tpt. 2 *f*

F Hn.

Tbn.

Euph. B.C.

Tba.

Mit.

Timp. *f*

Perc. 1 *f*

Perc. 2

47 *mp* 48 *f* 49 50 51

OF CAROLS AND ANGELS

54 *poco rit.*

The image displays a page of a musical score for the piece "OF CAROLS AND ANGELS". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: Fl. (Flute), Ob. (Oboe), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), B. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), Ten. Sax. (Tenor Saxophone), Bari. Sax. (Baritone Saxophone), Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), F. Hn. (French Horn), Tbn. (Trombone), Euph. B.C. (Euphonium/Bass Trombone), Tba. (Tuba), Mit. (Mellophone), Timp. (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score includes various musical notations such as notes, rests, dynamics (e.g., *fp*, *mp*, *f*), and articulation marks. A large red watermark reading "Preview Only" is overlaid diagonally across the page. At the top of the page, the title "OF CAROLS AND ANGELS" is centered. A box containing the number "54" and the instruction "*poco rit.*" is positioned above the Flute staff. At the bottom of the page, the page number "- 13 -" is centered, and the numbers 52, 53, 54, 55, and 56 are placed below their respective measures.

52

mp 53

- 13 -

f *mp* 54

55

56

