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# **Carol of the Bells**

for Symphony Orchestra

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M. Leontovych / J. Aaron Stanley, arr.



# Carol of the Bells

## for Symphony Orchestra

by M. Leontovych / J. Aaron Stanley, arr.

Year composed: 2010, rev. 2021  
Duration: c. 2.5m

### Instrumentation:

Piccolo  
2 Flutes  
2 Oboes  
2 Clarinets in B $\flat$   
Bass Clarinet in B $\flat$   
2 Bassoons  
Contrabassoon (optional)

4 Horns in F  
3 Trumpets in C (B $\flat$  parts also available)  
2 Trombones  
Bass Trombone  
Tuba

Timpani  
3 Percussionists

Violins I & II  
Violas  
Cellos  
Contrabasses

Percussion 1:  
Tubular Chimes  
Vibraphone  
Glockenspiel

Percussion 2:  
Xylophone  
Marimba

Percussion 3:  
2 Suspended Cymbals (High & Low Sounding)

### Performance Notes:

### **Program Notes:**

In the year 2000, I became an early adopter of Sibelius Music Notation software, and in a frenzy of excitement and inspiration—my previous notation program was a slow and awkward Finale 2.2!—I wrote a number of arrangements, *Carol of the Bells* among them, though that version was for brass sextet.

Later, I adapted the arrangement for British-style brass band, and it won “Best Arrangement” in the 2005 Northrop International Brass Band Composition Competition in the Arrangement category. In 2010, I adapted it for Concert Band and Orchestra. Then, in 2021—after completing my master's degree in composition—I revised and rescored this arrangement based on much I had learned during my course of study from Dr. Robert Frank, Dr. Xi Wang, and from working with Dr. Jack Delaney, the director of the SMU Meadows Wind Ensemble. This 2021 revision is mostly concerned with orchestration and expression markings, and reflects my 2021 tastes and preferences, as well as corrects an earlier tendency to overscore and make things harder than necessary. This version should be easily playable by any decent regional orchestra.

My goal in writing arrangements is to take a fresh look at a familiar melody and present it from a new, and hopefully unique, perspective. My version of *Carol of the Bells* presents a more, I guess you could say *dramatic*, interpretation than what you'd typically hear. It also features a “development section” that explores different keys and cross-rhythms, and ends with a big, intense coda, yet still maintains a festive atmosphere in keeping with the original purpose of the song.

The arrangement is structured as follows...

- Introductory Fanfare (to m. 9)
- 1st Setting (mm. 9-44), mostly woodwinds
- 2nd Setting (mm. 45-72), mostly brass
- Development Section (mm. 73-130)
- 3rd Setting (mm. 131-158)
- Coda (m. 159 to end)

I explored a lot of Christmas melodies in my early years as a composer/arranger because I liked the familiarity and nostalgia of them. I also liked playing with expectations and exploring new ways of hearing these melodies that we may not have heard before. Other pieces that explore the possibilities of familiar holiday melodies are my *Greensleeves*, *Isabella Rhapsody* (based on "Bring A Torch, Jeannette Isabella"), *Three Kings Fantasy*, and—inadvertantly (because I wasn't aware it was used as a Christmas carol until well into composing it)—*Variations on Noel Nouvellet*. Some of them are—or soon will be—available for Symphony Orchestra.

—J. Aaron Stanley, 2021

# Carol of the Bells

M. Leontovych / J. Aaron Stanley, arr. (b. 1975)

**Prestissimo**  $\text{♩} = c. 68$

9

Piccolo

Flute 1  
2

Oboe 1  
2

B♭ Clarinet 1  
2

B♭ Bass Clarinet

Bassoon 1  
2

Contrabassoon

F Horn 1  
2  
3  
4

C Trumpet 1  
2  
3

Trombone 1  
2

Bass Trombone

Tuba

Timpani

Chimes

Xylophone

High Suspended Cymbal  
Low Suspended Cymbal

Violin I

Violin II

Viola

Violoncello

Contrabass

10

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

1  
3

Hn.

2  
4

1

Tpt

2  
3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Chim.

Mar.

H. Sus. Cym.  
L. Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

To Vib.

Vib. soft rubber

*mp*

To Mar.

Mar.

soft yarn

*mp*

21

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Vib.

Mar.

H. Sus. Cym.  
L. Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mf*

*mf*

To Glock.

*mf*

*mf*





43 45

Picc. *p*

Fl. 1 2 *p*

Ob. 1 2 *p*

Cl. 1 2 *p*

B. Cl. *p*

Bsn. 1 2 *p*

Cbsn. *p*

Hn. 1 3 *p*

Hn. 2 4 *p*

Tpt. 1 *p*

Tpt. 2 3 *p*

Tbn. 1 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p*

Vib. *p*

Mar. *p*

H. Sus. Cym. L. Sus. Cym.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

*mp*

*mp*

*mp*

To Glock.

soft yarn

*mp*

54

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Glock.

Mar.

H. Sus. Cym.  
L. Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score for 'Carol of the Bells' covers measures 63 to 73. The score is arranged for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl.** 1, 2 (Flutes)
- Ob.** 1, 2 (Oboes)
- Cl.** 1, 2 (Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn.** 1, 2 (Bassoons)
- Cbsn.** (Contrabassoon)
- Hn.** 1, 3, 4 (Horns)
- Tpt.** 1, 2, 3 (Trumpets)
- Tbn.** 1, 2 (Tenor Trombones)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Glock.** (Glockenspiel)
- Mar.** (Maracas)
- H. Sus. Cym.** / **L. Sus. Cym.** (Hand and Lyre Cymbals)
- Vln. I** (Violins I)
- Vln. II** (Violins II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score features dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions include 'med. hard yarn' for the maracas and 'Glock.' and 'To Vib.' for the glockenspiel. The key signature is three flats (B-flat major/D minor), and the time signature is 3/4. The page number '73' is enclosed in a box in the upper right corner.





95

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

1  
3

Hn.

2  
4

1

Tpt.

2  
3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Vib.

Mar.

H. Sus. Cym.  
L. Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

105

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Vib.

Mar.

H. Sus. Cym.  
L. Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*f*

*mp*

*mf*

*f*

To Xyl.

115

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn. 1  
3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Vib.

Xyl.

H. Sus. Cym.  
L. Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Chim.

*mp*

*f*

3











163

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Tba.

hard mallets

Timp.

Chim.  
(Reed.)

Xyl.

H. Sus. Cym.  
L. Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

*f*

