

Grade 3

Ukrainian Bell Carol

Mykola Dmytrovich Leontovych
arr. Philip Sparke

for Concert Band

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MIDWAY

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UKRAINIAN BELL CAROL

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The Symphonic Band of the Lemmens Institute
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Philip Sparke

ENGLISH

Philip Sparke was born in London in 1951 and studied composition, trumpet and piano at the Royal College of Music, where he gained an ARCM. It was at the College that his interest in bands arose. He played in the college wind band and formed a brass band among the students, writing several works for both ensembles. At that time, Sparke's first published works appeared – *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand – *The Land of the Long White Cloud*. Further commissions followed from individual bands, various band associations and the BBC, for whom he three times won the EBU New Music for Band Competition (with *Slipstream*, *Skyrider* and *Orient Express*). Sparke has written for brass band championships in New Zealand, Switzerland, The Netherlands, Australia and the UK, twice for the National Finals at the Albert Hall, and his test pieces are constantly in use wherever brass bands can be found. A close association with banding in Japan led to a commission (*Celebration*) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door world-wide to his wind band music and led to several commissions, particularly from the United States. In 1996, the US Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. Philip Sparke's conducting and adjudicating activities have taken him to most European countries, Australia, New Zealand, Japan and the USA.

DEUTSCH

Philip Sparke wurde 1951 in London geboren. Er studierte Komposition, Trompete und Klavier am Royal College of Music und wurde dort als ARCM (Associate of the Royal College of Music) ausgezeichnet. Sein Interesse an Musik für Bläserformationen geht auf diese Zeit zurück. Er spielte im Blasorchester des Colleges, gründete mit anderen Studenten eine Brass Band und schrieb für beide Ensembles etliche Stücke. Gleichzeitig wurden mit *Concert Prelude* für Brass Band und *Gaudium* für Blasorchester erste Arbeiten von ihm veröffentlicht. Seine Stücke erregten zunehmend Aufmerksamkeit, und dies hatte eine Reihe von Auftragskompositionen zur Folge. *The Land of the Long White Cloud* für die Centennial Brass Band Championships in Neuseeland war darunter das erste größere Werk. Es folgten weitere Auftragskompositionen für verschiedene Blasorchester, diverse Bläserorganisationen und die BBC, für die er mit *Slipstream*, *Skyrider* und *Orient Express* dreimal den EBU New Music for Wind Band Competition gewann. Er hat für Brass-Band-Wettbewerbe in Neuseeland, der Schweiz, Holland, Australien und Großbritannien komponiert, zweimal auch für die landesweite Endausscheidung in der Albert Hall. Seine Pflichtstücke sind weltweit aus dem Brass-Band-Bereich nicht wegzudenken. Die enge Zusammenarbeit mit Blasorchestern in Japan brachte ihm mit *Celebration* einen weiteren Kompositionsauftrag ein und führte zur Einspielung seiner Musik durch das Tokyo Kosei Wind Orchestra. Dadurch öffneten sich seiner Musik weltweit Türen und Tore und er erhielt weitere Aufträge, vor allem aus den USA. 1996 wurde *Dance Movements* von der US Airforce Band bestellt und aufgenommen. Das Werk gewann 1997 den begehrten Sudler Prize. Seine Tätigkeit als Dirigent und Ratgeber hat ihn in die meisten europäischen Länder, nach Australien, Neuseeland, Japan und die Vereinigten Staaten geführt.

Né en 1951 à Londres, Philip Sparke étudie la composition, la trompette et le piano au célèbre Royal College of Music de Londres où il obtient l'Associate Diploma (ARCM). Durant ses études, il commence à s'intéresser aux formations d'instruments à vent. Il joue dans l'Orchestre d'Harmonie du Collège de Musique, forme un Brass Band avec d'autres étudiants et compose plusieurs pièces dont deux seront publiées : *Concert Prelude* pour Brass Band et *Gaudium*, une œuvre pour Orchestre d'Harmonie. Sa musique suscite un intérêt grandissant et plusieurs commandes lui parviennent. La première commande importante qu'il reçoit est celle d'une œuvre pour un concours de Brass Bands en Nouvelle-Zélande – les Centennial Brass Band Championships. Il compose pour cette occasion *The Land of the Long White Cloud*. D'autres commandes suivent ; elles lui sont adressées par des Orchestres à Vent, par différentes fédérations d'orchestres et par la BBC, pour laquelle il remportera trois fois le concours pour Orchestres d'Harmonie de l'Union Européenne de Radio-Télévision (avec les pièces *Slipstream*, *Skyrider* et *Orient Express*). Aujourd'hui, les compositions de Philip Sparke figurent régulièrement au programme des concours de Brass Bands du monde entier (Nouvelle-Zélande, Australie, Pays-Bas, Suisse, Grande-Bretagne,...). Très présent dans le domaine de la musique pour Orchestre d'Harmonie au Japon, Philip Sparke compose une œuvre de commande (*Celebration*) pour l'Orchestre d'Harmonie Tokyo Kosei qui enregistrera par la suite plusieurs de ses compositions contribuant ainsi à la diffusion à l'échelle mondiale de sa musique pour Orchestre d'Harmonie. De nombreuses autres commandes lui parviendront alors, notamment des États-Unis. En 1996, il écrit *Dance Movements*, une œuvre de commande pour la Musique de l'US Air Force, qui sera récompensée du prestigieux Prix International de Composition Sudler en 1997. Parallèlement à sa carrière de compositeur, ses activités de chef d'orchestre et de membre de jury le conduisent à se rendre dans la plupart des pays d'Europe, en Australie, en Nouvelle-Zélande, au Japon et aux États-Unis.

Philip Sparke werd in 1951 in Londen geboren en studeerde compositie, trompet en piano aan het Royal College of Music, waar hij het ARCM-diploma haalde (Associate of the Royal College of Music). Tijdens deze opleiding groeide zijn belangstelling voor blaasorkesten. Hij speelde in het harmonieorkest van het college, vormde een brassband met medestudenten en schreef verschillende werken voor beide orkesten. In deze tijd werden zijn eerste werken gepubliceerd: *Concert Prelude* (voor brassband) en *Gaudium* (voor harmonieorkest). Een groeiende belangstelling voor zijn muziek resulteerde in verschillende opdrachten. Zijn eerste grote werk schreef hij voor de Centennial Brass Band Championships in Nieuw-Zeeland en was getiteld *The Land of the Long White Cloud*. Meer opdrachten volgden van orkesten, verschillende orkestorganisaties en de BBC, waarmee hij driemaal de EBU New Music for Band Competition won (met *Slipstream*, *Skyrider* en *Orient Express*). Hij componeerde voor de brassbandkampioenschappen van Nieuw-Zeeland, Zwitserland, Nederland, Australië en Groot-Brittannië en tweemaal voor de Britse National Finals in de Royal Albert Hall. Overal waar brassbands zijn, worden zijn werken gespeeld. Goede betrekkingen met orkesten in Japan leidden uiteindelijk tot een opdracht (*Celebration*) van het Tokyo Kosei Wind Orchestra, dat ook zijn muziek opnam. Dit resulteerde in een wereldwijde belangstelling voor zijn muziek voor harmonieorkest, wat leidde tot verschillende opdrachten, voornamelijk vanuit de Verenigde Staten. In 1996 nam de US Air Force Band de door dit orkest verstrekte compositieopdracht *Dance Movements* op. Met dit werk won Philip Sparke in 1997 de prestigieuze Sudler Prize. Sparkes dirigeer- en juryactiviteiten brachten hem naar de meeste Europese landen, Australië, Nieuw-Zeeland, Japan en de Verenigde Staten.

Ukrainian Bell Carol

ENGLISH

The *Ukrainian Bell Carol* is part of a large choral work entitled *Shchedryk* by the Ukrainian composer Mykola Dmytrovich Leontovych (1877-1921). It was first performed by students of Kiev University in December 1916.

The tune is an adaptation of an old 'shchedrivka', a song traditionally sung on Ukrainian New Year's Eve (January 13th) which hopes for good fortune in the year to come. In *Shchedryk*, Leontovych added the lyrics which concern the legend claiming that when Jesus was born, all the bells on earth started ringing in his honour.

The tune has since been the inspiration of at least four different Christmas carols, of which *Carol of the Bells* is the most famous. *Carol of the Bells* was adapted (both melody and lyrics) from Leontovych's original in 1936 by Peter J. Wilhousky (1902-1978), composer, arranger, teacher and eminent choral director, for a concert with his famous *All City High School Chorus of New York*.

Nevertheless Philip Sparke has sourced the original Ukrainian melody to create this stirring arrangement.

DEUTSCH

Das *Ukrainian Bell Carol* (Ukrainisches Glocken-Weihnachtslied) ist Teil eines großen Chorwerkes namens *Shchedryk* vom ukrainischen Komponisten Mykola Dmytrovich Leontovych (1877-1921). Es wurde erstmals im Dezember 1916 von Studenten der Universität Kiew aufgeführt.

Die Melodie ist eine Adaption einer alten, so genannten *Shchedrivka*, einem Lied, das traditionell am ukrainischen Neujahrstag (13. Januar) gesungen wird und die Hoffnung auf Glück im neuen Jahr ausdrückt. In seinem Werk *Shchedryk* ergänzte es Leontovych um den Text über eine Legende, die besagt, dass zu Ehren von Jesu Geburt alle Glocken läuteten.

Die Melodie diente seither als Inspirationsquelle für mindestens vier verschiedene Weihnachtslieder, das berühmteste davon ist *Carol of the Bells*. *Carol of the Bells* ist eine Bearbeitung (Text und Musik) von Leontovychs Original aus dem Jahr 1936, geschrieben von Peter J. Wilhousky (1902-1978). Der Komponist, Arrangeur, Lehrer und herausragende Chorleiter arrangierte das Lied für ein Konzert mit seinem berühmten *All City High School Chorus of New York*.

Philip Sparke griff für seine bewegende Bearbeitung jedoch auf die originale ukrainische Melodie zurück.

Ukrainian Bell Carol constitue une des parties de l'œuvre chorale *Shchedryk* du compositeur ukrainien Mykola Dmytrovich Leontovich (1877-1921). Cette œuvre a été donnée en première mondiale par les étudiants de l'Université de Kiev en décembre 1916.

La mélodie s'inspire d'un vieux chant traditionnel ukrainien (*shchedrivka*) chanté le Jour de l'An (célébré le 13 janvier, conformément au calendrier julien) dans l'espoir que l'année à venir se présente sous de bons auspices. À l'écriture de *Shchedryk*, Mykola Leontovich a choisi de changer les paroles. Il opte pour la légende selon laquelle, toutes les cloches des églises se sont mises à carillonner joyeusement pour annoncer la naissance de Jésus.

La mélodie du chant a inspiré au moins quatre noëls différents. *Carol of the Bells* en est la version la plus célèbre. Elle a été adaptée en 1936 (texte et mélodie) par Peter J. Wilhousky (1902-1978) d'après la version originale de Mykola Leontovich. Peter J. Wilhousky a mené une brillante carrière de compositeur, arrangeur, professeur et chef du prestigieux chœur new-yorkais All City High School Chorus, qui a interprété l'adaptation anglaise dans le cadre d'un concert de Noël.

Philip Sparke s'est basé sur la mélodie du chant traditionnel ukrainien pour réaliser cet arrangement brillant et pétillant.

De *Ukrainian Bell Carol* is onderdeel van een groot koorwerk getiteld *Shchedryk*, van de Oekraïense componist Mykola Dmytrovich Leontovych (1877-1921). Het stuk werd in december 1916 voor het eerst uitgevoerd door studenten van de universiteit van Kiev.

De melodie is gebaseerd op een oude 'shchedrivka', een lied dat van oudsher werd gezongen op de Oekraïense oudejaarsavond (13 januari) en dat uitdrukking geeft aan de hoop op geluk in het nieuwe jaar. In *Shchedryk* voegde Leontovych de tekst toe over de legende die vertelt dat bij de geboorte van Jezus alle klokken op aarde ter ere van hem begonnen te luiden.

Sindsdien is deze melodie de inspiratiebron geweest voor ten minste vier verschillende Christmas carols, waarvan *Carol of the Bells* de beroemdste is. In 1936 werd *Carol of the Bells*, naar het origineel van Leontovych, zowel in muzikaal als tekstueel opzicht bewerkt door Peter J. Wilhousky (1902-1978). Deze componist, arrangeur, leraar en vooraanstaand koordirigent maakte de bewerking voor een concert met zijn beroemde All City High School Chorus of New York.

Voor dit meeslepende arrangement heeft Philip Sparke echter de oorspronkelijke Oekraïense melodie gebruikt.

Concert Band

Full Score	1
Piccolo	1
Flute	4
Oboe	2
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
E♭ Alto Clarinet	1
B♭ Bass Clarinet	1
Bassoon	2
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
F / E♭ Horn 1	2
F / E♭ Horn 2	2
Trombone 1	2
Trombone 2	2
Trombone 3	2
Euphonium	2
B♭ Euphonium T.C.	2
Tuba	4
Double Bass	1
Timpani	1
Percussion 1	1
Percussion 2	1
Percussion 3	1

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Supplementary Parts

B♭ Trombone 1 T.C. / B.C.	1
B♭ Trombone 2 T.C. / B.C.	1
B♭ Trombone 3 T.C. / B.C.	1
B♭ Euphonium T.C.	2
B♭ Euphonium B.C.	2
E♭ Tuba T.C. / B.C.	2
B♭ Tuba T.C. / B.C.	2

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Concert Band

Brightly (♩ = 66)

3 4 5 6 7 8

Piccolo
Flute
Oboe
1
B♭ Clarinets 2
3
E♭ Alto Clarinet
B♭ Bass Clarinet
Bassoon
1
E♭ Alto Saxophones 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1
B♭ Trumpets 2.3
F Horns 1.2
1.2
Trombones 3
Euphonium
Tuba
Double Bass
Timpani
Percussion 1 2 3

13

Picc. *mp*

Fl. *mp*

Oboe

1

B♭ Cls. 2 *p*

3

E♭ Alto Cl.

B♭ Bass Cl. *p*

Bsn. *p*

1 *mp*

E♭ Alto Saxes. *mp*

2 *mp*

B♭ Ten. Sax.

E♭ Bar. Sax.

1

B♭ Tpts.

2.3

F Hns. 1.2 *a2 p*

1.2

Trbs. 3

Euph.

Tuba *p*

D. Bass *p*

Timp.

1 *p*

Perc. 2 *f* Tubular Bells *p*

3 *f* Glock. *p*

Picc.

Fl.

Oboe

1

B♭ Cls. 2

3

E♭ Alto Cl.

B♭ Bass Cl.

Bsn.

1

E♭ Alto Sax.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1

B♭ Tpts.

2.3

F Hns. 1.2

1.2

Trbs.

3

Euph.

Tuba

D. Bass

Timp.

1

Perc. 2

3

Picc. *mp* (Ob.) *p*

Fl. *mp* *p*

Oboe *mp* *p*

1 *p* *mp*

B♭ Cls. 2

3

E♭ Alto Cl. *p*

B♭ Bass Cl. *p*

Bsn. *p*

1 *p* *mp*

E♭ Alto Sax. *p*

2 *p*

B♭ Ten. Sax. *p*

E♭ Bar. Sax. *p*

1

B♭ Tpts. *p*

2.3

F Hns. 1.2

1.2

Trbs. *p*

3

Euph. *p*

Tuba

D. Bass

Timp.

Tri. *p*

Perc. 2 *p*

3

Picc. *mp*
 Fl. *mp*
 Oboe
 1
 B♭ Cls. 2
 3
 E♭ Alto Cl.
 B♭ Bass Cl.
 Bsn.
 1
 E♭ Alto Saxs. *mp*
 2 *mp*
 B♭ Ten. Sax.
 E♭ Bar. Sax.
 1
 B♭ Tpts.
 2.3
 F Hns. 1.2 *p* (Hn. 2)
 1.2
 Trbs.
 3
 Euph.
 Tuba
 D. Bass *pizz.* *p*
 Timp. *p*
 1
 Perc. 2 *p*
 3

Score for measures 49 through 59, featuring various instruments and parts.

Measures 49-56:

- Picc.** (Piccolo): Rests.
- Fl.** (Flute): *p* (piano) note in measure 49, then rests.
- Oboe**: Rests.
- 1** (First Flute): Rests.
- B♭ Cls. 2** (B-flat Clarinets 2): Melodic line starting in measure 49.
- 3** (Third Flute): Melodic line starting in measure 49.
- E♭ Alto Cl.** (E-flat Alto Clarinet): Rests.
- B♭ Bass Cl.** (B-flat Bass Clarinet): Rests.
- Bsn.** (Bassoon): Rests.
- 1** (First E-flat Alto Saxophone): *p* (piano) note in measure 49, then rests.
- E♭ Alto Saxes. 2** (E-flat Alto Saxophones 2): *p* (piano) note in measure 49, then rests.
- B♭ Ten. Sax.** (B-flat Tenor Saxophone): Rests.
- E♭ Bar. Sax.** (E-flat Baritone Saxophone): Rests.

Measures 57-59:

- 1** (First Flute): *p* (piano) note in measure 57, then rests.
- B♭ Tpts.** (B-flat Trumpets): *mp* (mezzo-piano) note in measure 57, then rests.
- 2,3** (Second and Third Flutes): *mp* (mezzo-piano) note in measure 57, then rests.
- F Hns. 1,2** (First and Second Flutes): *mp* (mezzo-piano) note in measure 57, then rests.
- 1,2** (First and Second Flutes): *mp* (mezzo-piano) note in measure 57, then rests.
- Trbs.** (Trumpets): *mp* (mezzo-piano) note in measure 57, then rests.
- 3** (Third Flute): *mp* (mezzo-piano) note in measure 57, then rests.
- Euph.** (Euphonium): Rests.
- Tuba**: Rests.
- D. Bass** (Double Bass): Rests.
- Timp.** (Timpani): Rests.
- 1** (First Percussion): Rests.
- Perc. 2** (Percussion 2): Rests.
- 3** (Third Percussion): *mp* (mezzo-piano) note in measure 57, then rests.

Measure 58:

- 1** (First Flute): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- B♭ Tpts.** (B-flat Trumpets): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- 2,3** (Second and Third Flutes): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- F Hns. 1,2** (First and Second Flutes): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- 1,2** (First and Second Flutes): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- Trbs.** (Trumpets): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- 3** (Third Flute): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).

Measure 59:

- 1** (First Flute): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- B♭ Tpts.** (B-flat Trumpets): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- 2,3** (Second and Third Flutes): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- F Hns. 1,2** (First and Second Flutes): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- 1,2** (First and Second Flutes): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- Trbs.** (Trumpets): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).
- 3** (Third Flute): *mp* (mezzo-piano) note, *a2 muted* (second octave muted).

Picc.

Fl.

Oboe

1

B♭ Cls. 2

3

E♭ Alto Cl.

B♭ Bass Cl.

Bsn.

1

E♭ Alto Saxes.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1

B♭ Tpts.

2,3

F Hns. 1,2

1,2

Trbs.

3

Euph.

Tuba

D. Bass

Timp.

1

Perc. 2

3

mp

p

p

p

p

a2

p

73

Picc. *mf*

Fl. *cresc.* *mf*

Oboe *mf*

1 *cresc.* *mf*

B♭ Cls. 2 *cresc.* *mf*

3 *cresc.* *mf*

E♭ Alto Cl. *cresc.* *mf*

B♭ Bass Cl. *mf*

Bsn. *cresc.* *mf*

1 *cresc.* *mf*

E♭ Alto Saxs. *cresc.* *mf*

2 *cresc.* *mf*

B♭ Ten. Sax. *cresc.* *mf*

E♭ Bar. Sax. *cresc.* *mf*

1 *cresc.* *mp*
a2

2.3 *cresc.* *mp*

F Hns. 1.2 *cresc.* *mf* *mf*

1.2 *mf*

Trbs. 3

Euph. *cresc.* *mf*

Tuba

D. Bass

Timp.

1 *mf*

Perc. 2 *mf*

3 *cresc.* *mf*

105

Picc. *p* *cresc.*

Fl. *cresc.*

Oboe *p* *cresc.*

1 *cresc.*

Bb Cls. 2 *cresc.*

3 *cresc.*

E♭ Alto Cl. *p cresc.*

Bb Bass Cl. *cresc.*

Bssn. *cresc.*

1 *cresc.*

E♭ Alto Sax. *cresc.*

2 *cresc.*

Bb Ten. Sax. *cresc.*

E♭ Bar. Sax. *cresc.*

1 *open* *p cresc.* *a2 open*

Bb Tpts. *p cresc.*

2.3 *p cresc.*

F Hns. 1.2 *cresc.*

1.2 *a2* *p* *cresc.*

Trbs. *p* *cresc.*

3 *p cresc.*

Euph. *p cresc.*

Tuba *cresc.*

D. Bass *cresc.*

Temp. *ff*

1 *S.D.* *p cresc.*

Perc. 2

3 *cresc.*

113

114

115

116

117

118

119

120

121

113 114 115 116 117 118 119 120 121

Picc. *ff*

Fl. *ff*

Oboe *ff*

1 *ff*

B♭ Cls. 2 *ff*

3 *ff*

E♭ Alto Cl. *ff*

B♭ Bass Cl. *ff*

Bsn. *ff*

1 *ff*

E♭ Alto Sax. *ff*

2 *ff*

B♭ Ten. Sax. *ff*

E♭ Bar. Sax. *ff*

1 *ff*

B♭ Tpts. *ff*

2,3 *ff*

F Hns. 1,2 *ff*

1,2 *ff*

Trbs. *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

D. Bass *ff*

Timp. *ff*

1 *ff*

Perc. 2 *ff*

3 *ff*

ff

20

Picc.

Fl.

Oboe

1

B♭ Cls. 2

3

E♭ Alto Cl.

B♭ Bass Cl.

Bsn.

1

E♭ Alto Saxes.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1

B♭ Tpts.

2.3

F Hns. 1.2

1.2

Trbs.

3

Euph.

Tuba

D. Bass

Timp.

1

Perc. 2

3

21

This page contains the musical score for measures 145 through 149. The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into systems, with measures 145-146 on the first system, 147-148 on the second, and 149 on the third. The instruments are listed on the left side of the page, and their parts are written on staves. The score includes various musical notations such as notes, rests, and dynamic markings (p for piano). The woodwind section includes Piccolo, Flute, Oboe, Clarinets (B-flat, E-flat, and Alto), Bass Clarinet, and Bassoon. The brass section includes Trumpets (B-flat), Tenor Saxophone, Baritone Saxophone, Trombones (1, 2, 3), Euphonium, Tuba, and Double Bass. The percussion section includes Timpani and Percussion (1, 2, 3). The score is written in a standard musical notation style, with measures 145-146 on the first system, 147-148 on the second, and 149 on the third. The woodwind section includes Piccolo, Flute, Oboe, Clarinets (B-flat, E-flat, and Alto), Bass Clarinet, and Bassoon. The brass section includes Trumpets (B-flat), Tenor Saxophone, Baritone Saxophone, Trombones (1, 2, 3), Euphonium, Tuba, and Double Bass. The percussion section includes Timpani and Percussion (1, 2, 3). The score is written in a standard musical notation style, with measures 145-146 on the first system, 147-148 on the second, and 149 on the third.

145 146 147 148 149

Picc.
Fl.
Oboe
1
B♭ Cls. 2
3
E♭ Alto Cl.
B♭ Bass Cl.
Bsn.
1
E♭ Alto Sax.
2
B♭ Ten. Sax.
E♭ Bar. Sax.
1
B♭ Tpts.
2,3
F Hns. 1,2
1,2
Trbs.
3
Euph.
Tuba
D. Bass
Timp.
1
Perc. 2
3

This musical score page covers measures 150 through 159. The instruments and their parts are as follows:

- Picc.** (Piccolo): Measures 150-151 are rests; measure 152 has a melodic line starting on a whole note, marked *p*.
- Fl.** (Flute): Measures 150-151 are rests; measure 152 has a melodic line starting on a whole note, marked *p*.
- Oboe**: Measures 150-151 are rests; measure 152 has a whole note rest.
- 1** (First Flute): Measures 150-151 are rests; measure 152 has a melodic line starting on a whole note, marked *p*.
- B♭ Cls. 2** (B-flat Clarinets 2): Measures 150-151 are rests; measure 152 has a whole note rest.
- 3** (B-flat Clarinets 3): Measures 150-151 are rests; measure 152 has a whole note rest.
- E♭ Alto Cl.** (E-flat Alto Clarinet): Measures 150-151 are rests; measure 152 has a whole note rest.
- B♭ Bass Cl.** (B-flat Bass Clarinet): Measures 150-151 are rests; measure 152 has a whole note rest.
- Bsn.** (Bassoon): Measures 150-151 are rests; measure 152 has a whole note rest.
- 1** (First E-flat Alto Saxophone): Measures 150-151 are rests; measure 152 has a melodic line starting on a whole note, marked *p*.
- E♭ Alto Saxes. 2** (E-flat Alto Saxophones 2): Measures 150-151 are rests; measure 152 has a whole note rest.
- B♭ Ten. Sax.** (B-flat Tenor Saxophone): Measures 150-151 are rests; measure 152 has a whole note rest.
- E♭ Bar. Sax.** (E-flat Baritone Saxophone): Measures 150-151 are rests; measure 152 has a whole note rest.
- 1** (First B-flat Trumpet): Measures 150-151 are rests; measure 152 has a whole note rest.
- 2.3** (B-flat Trumpets 2 and 3): Measures 150-151 are rests; measure 152 has a whole note rest.
- F Hns. 1.2** (Flute Horns 1 and 2): Measures 150-151 are rests; measure 152 has a whole note rest.
- 1.2** (First Trombone): Measures 150-151 are rests; measure 152 has a whole note rest.
- Trbs. 3** (Trombones 3): Measures 150-151 are rests; measure 152 has a whole note rest.
- Euph.** (Euphonium): Measures 150-151 are rests; measure 152 has a whole note rest.
- Tuba**: Measures 150-151 are rests; measure 152 has a whole note rest.
- D. Bass** (Double Bass): Measures 150-151 are rests; measure 152 has a whole note rest, marked *pizz.*
- Timp.** (Timpani): Measures 150-151 are rests; measure 152 has a whole note rest.
- 1** (First Percussion): Measures 150-151 are rests; measure 152 has a whole note rest.
- Perc. 2** (Percussion 2): Measures 150-151 are rests; measure 152 has a whole note rest, marked *p*.
- 3** (Percussion 3): Measures 150-151 are rests; measure 152 has a whole note rest, marked *p*.

The score includes various musical notations such as rests, melodic lines, and dynamic markings (*p* for piano). The percussion section includes Tubular Bells, marked *p* in measure 152.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments including Piccolo, Flute, Oboe, Clarinets (Bb, Alto, Bass), Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (Bb), Horns (F, Euphonium, Tuba), Percussion, and Timpani. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. Key markings include 'p' (piano) and 'muted'. The score is arranged in a standard orchestral format, with the woodwinds and strings in the upper staves and the brass and percussion in the lower staves. The page is numbered 1 in the top left corner.

Picc. Fl. (Ob.) *p*

Oboe *p*

1 B♭ Cls. 2 3 E♭ Alto Cl. B♭ Bass Cl. Bsn.

1 E♭ Alto Sax. 2 B♭ Ten. Sax. E♭ Bar. Sax.

1 B♭ Tpts. 2,3 *p* (muted) a2 (muted) *p*

F Hns. 1,2 1,2 Trbs. 3

Euph. Tuba

D. Bass *pizz.* *p*

Timp.

1 Tri. *p*

Perc. 2 3

This page of a musical score is for a large orchestra. It contains the following parts and staves:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Oboe**
- 1** (First Clarinet)
- B♭ Cls. 2** (Second B♭ Clarinet)
- 3** (Third Clarinet)
- E♭ Alto Cl.** (E♭ Alto Clarinet)
- B♭ Bass Cl.** (B♭ Bass Clarinet)
- Bssn.** (Bassoon)
- 1** (First E♭ Alto Saxophone)
- E♭ Alto Saxes. 2** (Second E♭ Alto Saxophone)
- B♭ Ten. Sax.** (B♭ Tenor Saxophone)
- E♭ Bar. Sax.** (E♭ Baritone Saxophone)
- 1** (First B♭ Trumpet)
- 2.3** (Second and Third B♭ Trumpets)
- F Hns. 1.2** (First and Second French Horns)
- 1.2** (Third and Fourth French Horns)
- Trbs.** (Trombones)
- 3** (Third Trombone)
- Euph.** (Euphonium)
- Tuba**
- D. Bass** (Double Bass)
- Timp.** (Timpani)
- 1** (First Percussion)
- Perc. 2** (Second Percussion)
- 3** (Third Percussion)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include *pp* (pianissimo) and *pp arco* (pianissimo on the bow), and the instruction *dim. a niente* (diminuendo to nothing) appearing multiple times across the staves.

Picc.

Fl.

Oboe

1

B♭ Cls. 2

3

E♭ Alto Cl.

B♭ Bass Cl.

Bssn.

1

E♭ Alto Saxs.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1

B♭ Tpts.

2.3

F Hns. 1.2

1.2

Trbs.

3

Euph.

Tuba

D. Bass

Timp.

1

Perc. 2

3

Pict. *dim.*
 Fl. *dim.* *p*
 Oboe *dim.*
 1 *dim.* *p*
 Bb Cls. 2 *dim.* *p*
 3 *dim.* *p*
 Eb Alto Cl. *dim.* *p*
 Bb Bass Cl. *dim.* *p*
 Bsnr. *dim.* *p*
 1 *dim.* *p*
 Eb Alto Sax. 2 *dim.* *p*
 Bb Ten. Sax. *p*
 Eb Bar. Sax. *dim.* *p*
 1 *dim.* *p*
 Bb Tpts. 2.3 *dim.* *p*
 F Hns. 1.2 *dim.* *p*
 1.2 *dim.* *p*
 Trbns. 3 *dim.* *p*
 Euph. *dim.* *p*
 Tuba *dim.* *p*
 D. Bass *mf* *dim.* *p* *arco* *p*
 Timp. *p*
 Perc. 1 *p*
 Perc. 2 *p*
 Perc. 3 *dim.* *p*

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych

Piccolo

arr. Philip Sparke

Brightly

4 3 13 20

33 2 8

49 8 57 16 73 2

89 8 97 7 105

113

121

129

137

145 4

153 2 15 169 16 185 14

f *mp* *mf* *dim.* *p* *cresc.* *ff* *p*

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Flute

Brightly

f

4

3

13

mp

33

(Ob.)

p

mp

cresc.

49

7

57

12

p

mf

73

dim.

Flute

89



97



105



113



121



129



137



145



153



169

(Ob.)



185

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Oboe

Brightly

4 3 20

33

49 7 57 16 73

4 89 8 97 7 105

113

121

129

137

145 8 153 16 169

8 185 14

f *mp* *p* *mf* *dim.* *p* *cresc.* *ff* *p*

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Bassoon

Brightly

f

13 15 33

p

49 57 73

cresc. *mf*

dim. *p*

89 97

Bassoon

105

cresc.

113

ff

121

129

137

145

p

153

11

p

169

185

13

pp

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

B \flat Clarinet 1

Brightly

4 **f** 13 16 3

33 **p** **mp**

49 8 4

57 **p**

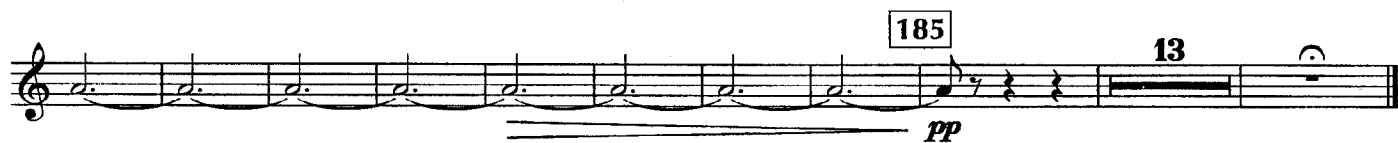
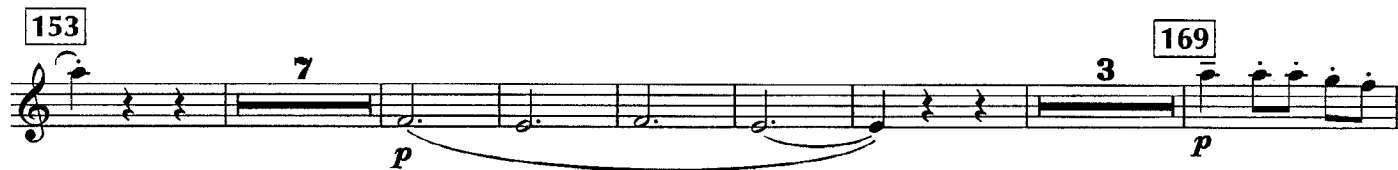
73 **cresc.** **mf**

dim.

89 **p**

97

B♭ Clarinet 1



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

B♭ Clarinet 2

Brightly

f

3 13 4

p

33

49

57

cresc.

73

mf

89

dim. *p*

97

B \flat Clarinet 2



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

B♭ Clarinet 3

Brightly

f

3 13 8

p

33

49

57

cresc.

73

mf

dim.

89

p

B♭ Clarinet 3

97



105



113



121



129



137



145



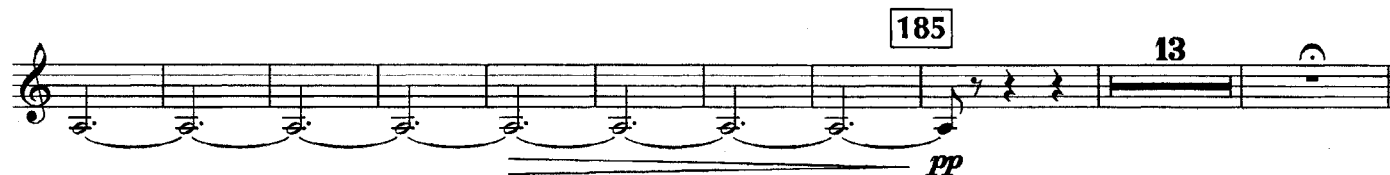
153



3



169



185

13

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

E♭ Alto Clarinet

Brightly

f

3 13 8 *p*

33

49 7 57 12

73 *p* *cresc.* *mf*

89 *dim.* *p*

97

E♭ Alto Clarinet

105



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

B♭ Bass Clarinet

Brightly

f

13 19 33 3

p

49 7 57 16 73 4

mf

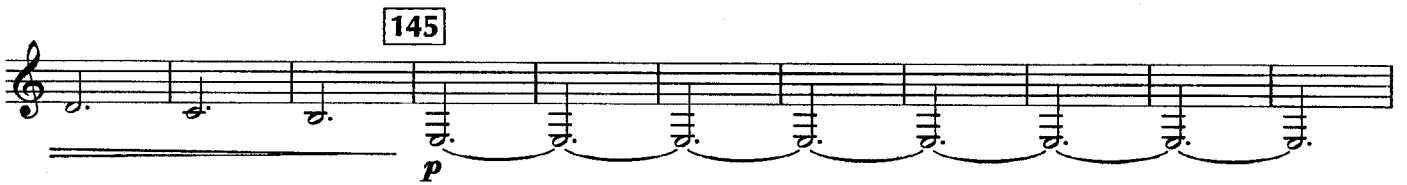
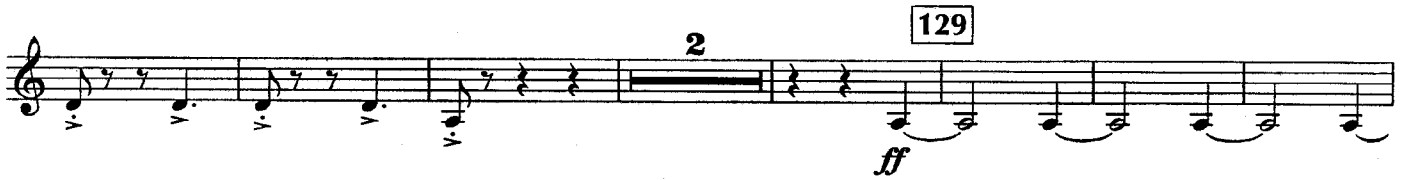
89

dim. *p*

97

105 *cresc.* 113 *ff*

B♭ Bass Clarinet



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

E♭ Alto Saxophone 1 (Concert Band)

Brightly

f

mp

p

mp

mp

p

p

cresc.

mf

p

E♭ Alto Saxophone 1 (Concert Band)



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

E♭ Alto Saxophone 2 (Concert Band)

Brightly

f

mp

p

mp

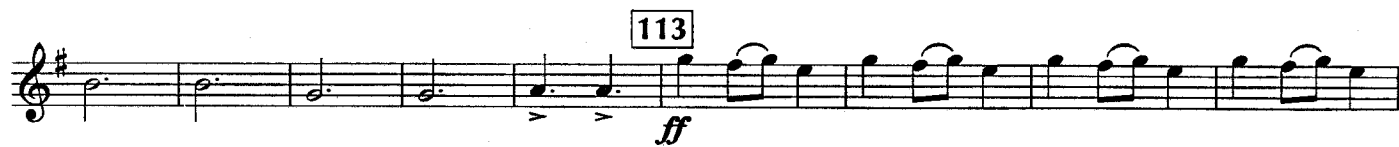
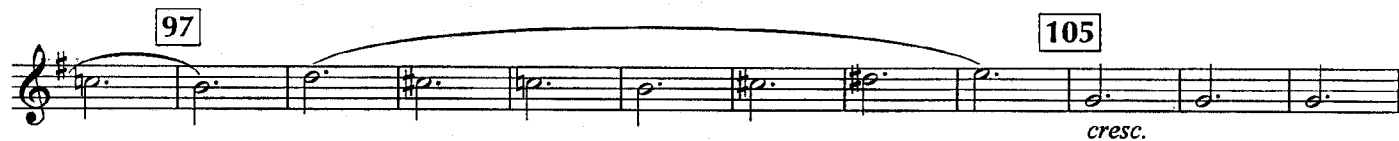
p (Hn. 1)

p

p *cresc.* *mf*

p

E♭ Alto Saxophone 2 (Concert Band)



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

B♭ Tenor Saxophone

Brightly

f

3 13 16 33

p

7 49 8 57 4

p

73

cresc. *mf*

7 89

p

97

B♭ Tenor Saxophone

105



113



121



129



137



145



153



169



185

14

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych

E♭ Baritone Saxophone

arr. Philip Sparke

Brightly

f

3 13 20 33

p

49 57 11

p

73

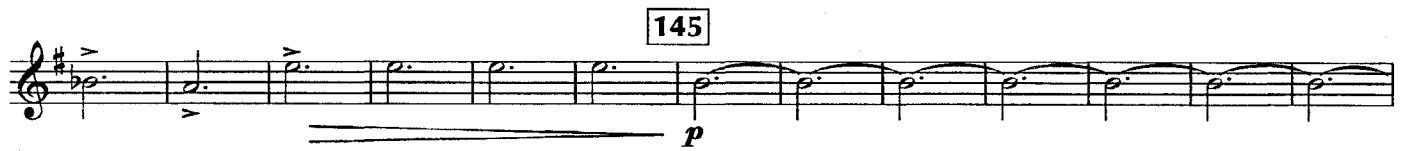
cresc. *mf*

89

dim. *p*

97

E♭ Baritone Saxophone



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

B♭ Trumpet 1

Brightly

3 13 20

33 16 49 8 57 *f* muted *mp*

73 4 *mp*

89 8 97 8 105 open *p cresc.*

113 *ff*

121

129

137

145 *p*

153 11 muted *p* 169 8 (muted) *p*

185 *pp* *dim. a niente*

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

B♭ Trumpet 2

Brightly

3

f

3 13 20 33 16 49 8

57

muted

mp

73

3

cresc.

mp

7 89 8 97 8 105

open

p cresc.

113

ff

121

129

137

145

p

153

11

muted

p

169

9

(muted)

p

185

pp

dim. a niente

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UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

B♭ Trumpet 3

Brightly

3

f

13 20 33 16

49 8 57

mp muted

73 3

mp cresc.

7 89 8 97 8 105

p open cresc.

113

ff

121

129

137 145

p

153 15 169 9

p muted

185

pp dim. a niente

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

F Horn 1

Brightly

f

p

cresc.

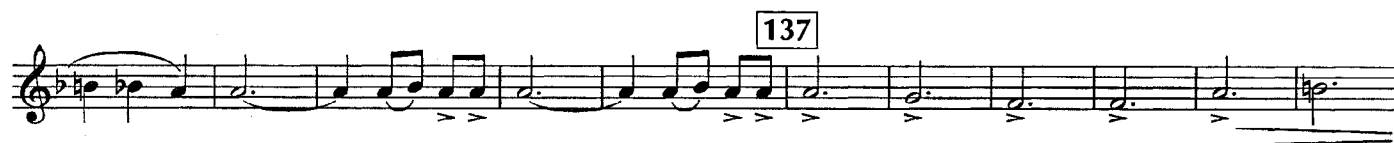
mf

mf

dim.

p

F Horn 1



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

F Horn 2

Brightly

f

3 13 4

p

33

49 (4)

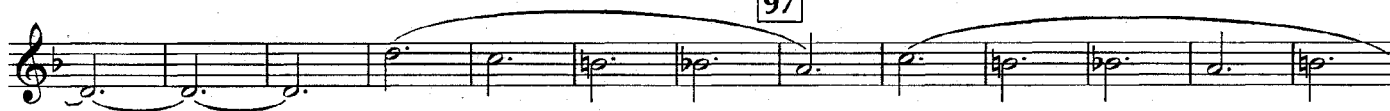
(8) 57 (4) (8)

(12) 73 *cresc.* *mf* *mf*

89 *dim.* *p*

F Horn 2

97



105



113



121



129



137



145

2

153



169

15



185

13

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

E♭ Horn 1

Brightly

f

p

cresc.

mf

mf

dim.

p

E♭ Horn 1



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

E♭ Horn 2

Brightly

f

3 13 4

p

33

49 (4)

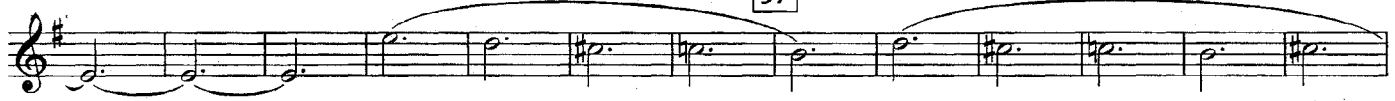
(8) 57 (4) (8)

(12) 73 *cresc.* *mf* *mf*

89 *dim.* *p*

E♭ Horn 2

97



105



113



121



129



137



145

2

153



15

169



185

13

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych

Trombone 1

arr. Philip Sparke

Brightly

f

3 13 20 33 (Hn. 2) 49

57

4 73 12 89 8 97 7 *mf* *p*

105 *cresc.* 113 *ff*

121

129

137

145 7 153 15 169 16 185 14 *p*

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Trombone 2

Brightly

f

3 13 20 33 12 49

(Hn. 2) *p*

57

73 4 89 12 8

mf

97 105 113

p *cresc.* *ff*

121

129

137

145 153 169 185 14

p

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Trombone 3

Brightly

f

13 20 33 16 49 8 57 16 73 16 89 8 97 8 105

p cresc.

113

ff

121

129

137

145 8 153 16 169 16 185 14

UKRAINIAN BELL CAROL

Euphonium (Concert Band)

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Brightly

f

3 13 20 33

p

49 57 11

73

p *cresc.* *mf*

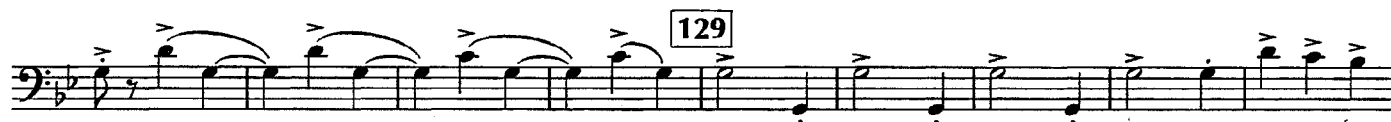
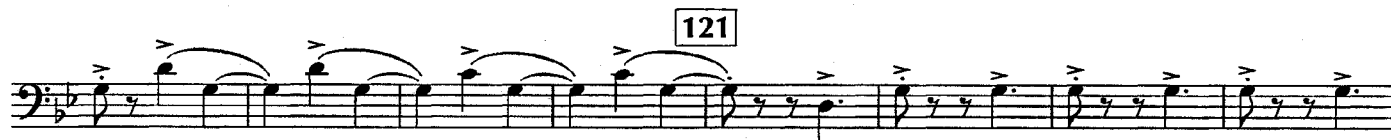
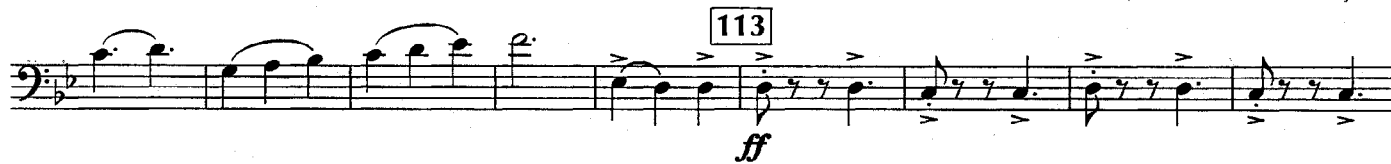
89

97

105

p *cresc.*

Euphonium (Concert Band)



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych

B♭ Euphonium (TC) (Concert Band)

arr. Philip Sparke

Brightly

f

3 13 20 33 3

p

49 7 57 11

p *cresc.* *mf*

73

dim. *p*

89

97

105 *p cresc.*

B♭ Euphonium (TC) (Concert Band)

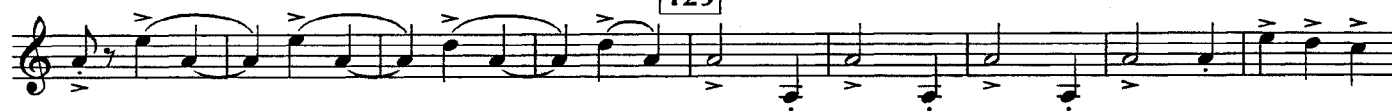
113



121



129



137

145



153

11



169



185

13



UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych

arr. Philip Sparke

Tuba

Brightly

f **p** **cresc.** **ff** **ff** **ff** **p** **p** **pp** *dim. a niente*

13 19 33 49 57 73 89 97 105 113 121 129 137 145 153 169 185

16 8 16 15 3 2 15 12

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Double Bass

Brightly

13

f

19 33 8 pizz. *p* 3 49 8 57 16

73 8 *mf* *dim.* *p* 2 arco 89 *p*

97

105 *cresc.* 113 *ff*

121 3 *ff*

2 129 *ff* *ff*

137 145 *p*

pizz. 153 15 169 arco *p* 4

pizz. *p* 185 arco *pp* *dim. a niente*

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Percussion 1

Brightly
S.D.

f

13 19 33 Tri. *p*

9 49 8 57 16 73 *mf*

9 89 4 97 4 *p*

105 S.D. *p cresc.*

113 121 3 *ff*

129 2 *ff*

3 137 *ff*

145 *p*

153 15 169 4 Tri. *p* 9 185 14

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Percussion 2

Brightly 8 Tubular Bells

f **p**

(8) (12) (16) (20)

33 3 4 49

p **p**

(4) (8) 57 (4)

(8) (12) 4 73 4 8

mf

89 S. Cym. 97 105 8 113

p **p** **ff**

3 121 2 129 4

ff **ff**

137 7 145 8 153 Tubular Bells (4)

ff **p**

(8) (12) (16) 169 4

185

p **p** **pp** *dim. a niente*

(4) (8) (12)

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych
arr. Philip Sparke

Percussion 3

Brightly

8 Glock. 13

f *p*

(4) (8)

(12) (16)

(20) 33

(4)

(8) 49 (4)

(8) 57 (4)

(8) (12) *cresc.*

73 *mf*

dim.

Percussion 3

89 *p* 3 *p* 97 4

105 *p* *cresc.*

113 *ff* 3 *ff*

121 4 *ff* 129

137 8

145 8 153 (4)

(8) (12)

(16) 169

(4)

(8) 185 (4) *pp* *dim. a niente*

(8)

UKRAINIAN BELL CAROL

Mykola Dmytrovich Leontovych

Timpani

arr. Philip Sparke

Brightly

f

3 13 20 33 12 49

p

7 57 16 73 15 89

p

97 105 7 *ff*

113 121 3 *ff*

129 2 *ff*

137 8 145 *p*

153 15

169 8 185 *pp* *dim. a niente*