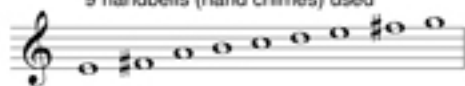


Caroling Fantasy

Arranged by B. Wayne Bisbee

9 handbells (hand chimes) used



♩ = 62 (Conduct in one)

Fl. (sounds 2 octaves higher)

Glock. *p*

HB 4 Bells: F#5, A5, B5, D6
L.V. - all bells
p

Unison *p* smooth and silky
hum or sing "loo, loo, loo..."

Pno. *p*
Hold *sost.* pedal down.
Release at m. 33.

Tri. *p*

1. 2. 6

Treble: Tutti through m. 29
Mixed: TB unis.

Fl.

Glock.

HB

Unison Mixed: SA

Pno.

Tri.

14

Fl.

Glock.

HB

Unison

Pno.

Tri.

Detailed description: This block contains the first system of a musical score, measures 14 through 21. It features six staves: Flute (Fl.), Glockenspiel (Glock.), Horns in B-flat (HB), Unison, Piano (Pno.), and Triangle (Tri.). The Flute part has a melodic line with a slur over measures 14-21. The Glockenspiel and Horns play sustained chords. The Unison part mirrors the flute's melody. The Piano part consists of a right-hand chordal accompaniment and a left-hand bass line. The Triangle part has a simple rhythmic pattern.

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22

Fl.

Glock.

HB

Unison

Pno.

Tri.

Mixed: Tutti

Mixed: TB

Detailed description: This block contains the second system of a musical score, measures 22 through 29. It features the same six staves as the first system. The Flute part continues its melodic line. The Glockenspiel and Horns play sustained chords. The Unison part has a dynamic marking of 'Mixed: Tutti' for measures 22-25 and 'Mixed: TB' for measures 26-29. The Piano part continues with its chordal accompaniment and bass line. The Triangle part continues its rhythmic pattern.

30

 $\text{♩} = \text{♩}$ ($\text{♩} = 62$)

(Continue conducting in one)

Fl.

Glock.

7 Bells: E5, F#5, A5, B5, D6, E6, F#6
use normal damping

HB

mf

Unison

$\text{♩} = \text{♩}$ ($\text{♩} = 62$)
(Continue conducting in one)

Pno.

Tri.

Drum

Hard mallet on a small hand drum

mf crisp, rhythmic

Release Pedal ✱

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38

HB

Treble: I - small group of sopranos
II - small group of altos
III - all remaining singers

Mixed: I - S
II - A
III - TB

mp

II *mf* crisply, well accented

Sing No-well... Sing No-well...

Tri.

Drum

mp

HB

II

Tri.

Drum

Let us to-ge-th - er sing. Sing No-well. — Let us to-ge-th - er

mp

HB

I

II

Tri.

Drum

46

① *mf* crisply, well accented

Sing No - well, No-well, O

sing No-well, No-well

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HB

I

II

Tri.

Drum

50

sing No - well. Let us to-ge-th - er sing No-well, O

54

HB

I
sing No-well, No - well. Sing No - well, No-well, O

II
Sing No-well. Sing No-well.

Tri.

Drum

58 (Still conducting in one)

HB

I
sing No - well. Let us to-geth - er sing No-well, O

II
Let us to-geth - er sing. Sing No-well. Let us to-geth - er

Tri.
(Still conducting in one)

Drum

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62

Fl.

Glock.

HB

I

II

III

Pno.

Tri.

Drum

For Perusal Only

mf

mf smoothly

Treble: All remaining singers
Mixed: TB

sing No - well. Sing No - well, No-well, O

sing No-well, No - well. Sing No-well. Sing No-well.

The first No - well the

sing No - well. Let us to- geth - er sing No-well, O

Let us to- geth - er sing. Sing No-well. Let us to- geth - er

an - gel did say was to cer - tain poor shep - herds in

70

Fl.

Glock.

HB

I

II

III

Pno.

Drum

sing No - well. Sing No - well, No-well, O

sing No-wel - No-wel. Sing No-well. Sing No-well.

fields as they lay; in fields as they lay

Fl.

Glock.

HB

I

II

III

Pno.

Drum

sing No - well. Let us to- geth - er sing No-well, O

Let us to- geth - er sing. Sing No-well. Let us to- geth - er

keep - ing their sheep, on a cold win - ter's night that

Fl.

Glock.

HB

I

II

III

Pno.

Drum

Fl.

Glock.

HB

I

II

III

Pno.

Drum

78

(new pattern)

sing No-well, No - well. Sing No-well. Sing No-well.

(new pattern)

was so deep. No - well, No - well, No -

(change in pattern)

Let us to- geth - er sing. Born is the King, the King of

Let us to- geth - er sing. Born is the King, born is the King, the

well, No - well, born is the King of

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86 $\text{♩} = \text{♩} (\text{♩} = 124)$
(2+2+3)

Fl.

Glock.

HB

Bells tacet until m. 167

I
II
III

King of Is - ra - el.
Is - ra - el.

$\text{♩} = \text{♩} (\text{♩} = 124)$
(2+2+3)

mf rather deliberate, not too fast!

Pno.

Tri.

Drum

Pno.

Tri.

94

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Pno.

Tri.

Fl.

Glock.

Unison

Pno.

Tri.

mf

mp

Treble: Divide into 1 large group and 4 small ones

Treble: Most singers
Mixed: TB

mp

articulate, energized

God rest ye mer-ry, gen-tle-man, let

lightly

Fl. *mp*

Glock.

Treble: 4 small groups
Mixed: SSAA

I Noth-ing you dis - may;
II Noth - in you dis - may;
III Noth - ing you dis - may;
IV Noth - ing you dis - may;

All entries begin with a slight accent, then soften during the ascending notes.

Most/TB noth-ing you dis-may; re -

Pno. *poco marc.*

97

Fl. *mp*

Glock.

Born on Christ - mas

I Born on
II Born on

Most/TB mem-ber Christ our sav - ior was born on Christ-mas day,

Pno.

Fl.

Glock.

I
II

III
IV

Most/
TB

Pno.

Day;
Christ-mas Day;
Born on Christ-mas Day;
Born on Chris-mas Day;

to save us all from Sa-tan's pow'r when

poco marc. *legato*

For Perusal Only

Fl.

Glock.

I
II

III
IV

Most/
TB

Pno.

We were gone a - stray. *Tutti f*
We were gone a - stray. *Tutti f*
We were gone a - stray. *Tutti f*
we were gone a-stray. *Tutti f*

mp *f* *mf*

103

Fl.

Unison

Tutti

tid - ings of com - fort and joy, com - fort and

Pno.

Drum

107

Fl.

smoother (3+2+2)

Unison

smoothly

joy: O tid - dings of com - fort and

(3+2+2)

Pno.

Tri.

Drum

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Fl. (2+2+3)

Unison joy! (2+2+3)

Pno. *f*

Tri.

113

Fl. (3+2+2) *mf*

Select A/B Treble: Selected/more advanced singers
Mixed: AB *mp* *rhythmically precise but legato*

From God our heav'n-ly Fa - ther a

Pno. (3+2+2) *lightly*

Tri. *p*

Drum *p*

Select A/B

bless - ed an - gel came and un - to cer - tain

Pno.

Tri.

Drum

Fl.

For Perusal Only *mp*

Treble: Continue select
Mixed: ST

Select A/B

shep - herds brought tid - ings of the same: How

Pno.

Tri.

Drum

121

(2+2+3)

Fl.

Select S/T

that in Beth - le - hem was born a Son of God by name. O

Pno.

Tri.

Drum

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125

Fl.

Unison

(Tutti)

tid - ings of com - fort and joy, com - fort and

Pno.

Drum

129

Fl. *smoother* (3+2+2)

Unison *smoothly*

joy; O tid - ings of com - fort and

Pno. (3+2+2)

Tri.

Drum

Fl. (2+2+3)

Unison joy! (2+2+3)

Pno. *f*

Tri.

Drum

134

Fl.

Glock.

Treble: most singers
Mixed: TB

II a few S

III a few A

I *f* firmly ("cantus firmus")

II *mf* articulate

Pno.

"sparkle"

Tri.

Fl.

Glock.

I

II

Pno.

prais - es, all prais you with - in this

you with - in this place, and with true love and char - i - ty each

For Perusal Only

139

Fl.

Glock.

I
place, and with true love and

II
oth - er now em-brace;

III
Now to the Lord sing prais - es, all

Pno.

mf articulate

For Perusal Only

Fl.

Glock.

I
char - i - ty each oth - er now em -

III
you with - in this place, and with true love and char - i - ty each

Pno.

143

(2+2+3)

smoother

Fl.

Glock.

I

III

Pno.

Drum

brace; this ho - ly tide of Christ - mas doth

oth - er now em-brace; this ho - ly tide of Christ - mas doth

lightly

For Perusal Only

147

Fl.

Glock.

Unison

Pno.

Tri.

Drum

Tutti

bring re-deem - ing grace. O tid - ings of

Fl. *smoother*

Unison
com - fort and joy, com - fort and joy; O

Pno.

Tri.

Drum

151

Fl. *(2+2+2)* **For Perusal Only** *(2+2+3)*

Unison
tid - ings of com - fort and joy!

Pno. *(3+2+2)* *(2+2+3)*

Tri.

Drum

156

Fl.

Pno.

Tri.

gradually slowing into the next tempo

160

Slow $\text{♩} = c. 88$

Fl.

Unison

Pno.

Tri.

gradually slowing into the next tempo

f gradually slowing into the next tempo

gradually slowing into the next tempo

Tutti *f*

So,

Slow $\text{♩} = c. 88$

For Perusal Only

Boldly and rather slow

Treble: Divide into 3 equal groups

Mixed: I - ST, II - A, III - B

articulate!

I

Have a Mer-ry Christ-mas! A ver-y mer-ry, bright and hap-py Christ-mas! Have a

II

Have a Mer-ry Christ-mas! A ver-y mer-ry, bright and hap-py Christ-mas!

III

Have a Mer-ry Christ-mas!

articulate!

Boldly and rather slow

Pno.

During the fermata in m. 164, the conductor slowly signals the choir from left to right. As singers are “pointed to” they leave the chord and sing the sequence of ABC at their own style, tempo, etc., making no attempt to coordinate with others. During this rather jolly “scene” the singers may “greet” one another and perhaps also the audience. When the conductor signals to end this section, each singer individually finishes the sequence of ABC so that the final note of greeting C (“day” in m. 168) gradually emerges.

The musical score consists of several parts:

- Vocal Parts (I, II, III):** Three vocal staves in 4/4 time. Part I has lyrics: "joy - filled Hol - i - day! Have a Mer-ry Christ-mas! A". Part II and III have a fermata over the first measure.
- Piano (Pno.):** Accompaniment in 4/4 time. It features triplet patterns in the right hand and sustained chords in the left hand. A dynamic marking of *p cresc. poco a poco* is present.
- Unison:** A single vocal line in 5/4 time with lyrics: "ver-y mer-ry, bright and hap-py Christ - mas! Have a joy - filled Hol - i -".
- Piano (Pno.):** Accompaniment in 5/4 time, featuring sustained chords.

A large red watermark "For Perusal Only" is overlaid on the piano part. A circled number "165" is above the first vocal staff. Circled letters "A" and "B" are above the vocal lines in the first system. A circled letter "C" is above the unison staff.

169

Slower ♩ = c. 76

Fl.

Glock.

HB

7 Bells: F#5, A5, B5, C6, D6, E6, G6

© protection

day! And a Hap - py New

Year!

III

IV

day! And a Hap - py New Year!

day! And a Hap - py New Year!

Slower ♩ = c. 76

Pno.

Tri.

Drum

*Play this chord on the release of "day." ** Handbells may shake a whole note for this measure.