

Christmas Bells Are Ringing

Darren W. Jenkins

1 Full Score	3 Trumpet 1
4 Flute 1	3 Trumpet 2
4 Flute 2	3 Trumpet 3
2 Oboe	2 F Horn 1
2 Bassoon	2 F Horn 2
3 Clarinet 1	3 Trombone 1
3 Clarinet 2	3 Trombone 2
3 Clarinet 3	2 Euphonium
2 Bass Clarinet	1 Euphonium T.C.
2 Alto Saxophone 1	5 Tuba
2 Alto Saxophone 2	1 Timpani
2 Tenor Saxophone	2 Percussion 1: Snare, Bass Drum
1 Baritone Saxophone	2 Percussion 2: Crash Cymbals, Sus. Cymbal
	3 Percussion 3: Triangle, Sleigh Bells, Temple Blocks, Slap Stick
	1 Mallets 1: Bells
	1 Mallets 2: Chimes

Extra Part - P3015711

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Program Notes

Christmas Bells are Ringing is a work of three holiday songs, all with the common theme of the joy and happiness that ringing bells of the season can evoke (*Ding! Dong! Merrily on High*, *I Heard the Bells on Christmas Day*, and *Jingle Bells*) The piece begins with quotes from both *Ding Dong Merrily on High* and *Jingle Bells* and transitions into the first song, *Ding! Dong! Merrily on High*. This part of the work passes the melody around between different sections of the ensemble, while also including a woodwind and brass chorale portion. Be sure to bring out moving lines and any of the brief melodic quotes that are interspersed throughout this section. The piece then transitions to the slower, lyrical section of the work, based on the melody of *I Heard the Bells on Christmas Day*. I took a little liberty with the melodic line, but I feel like the integrity of the tune is still there while also trying to give it a less traditional harmonization as well. The work then transitions into the final, livelier section featuring an all time classic, *Jingle Bells*. Once again, I took some liberties with the melodic line in spots both rhythmically and tonally, but I think it brings a little different perspective to the song while hopefully being recognizable. I interject different things here and there to “keep everyone on their toes,” and then the work comes to an end with solo quotes leading the piece to a driving conclusion. I hope you enjoy the settings of these holiday songs.

About the Composer

Darren Jenkins is a native of Topeka, Kansas. He is a graduate of Washburn University and the University of Kansas, where he studied composition with James Barnes. An award-winning composer, his works have been performed and recorded by various groups across the country, as well as internationally. He has written successfully for virtually every area of instrumental music. In addition to his work as a composer/arranger, Jenkins also enjoys a successful career as a music educator.

Christmas Bells are Ringing

Darren W. Jenkins
ASCAP

In a festive Manner ♩ = 112 - 120

Flute 1/2

Oboe

Bassoon

Clarinet 1

Clarinet 2/3

Bass Clarinet

Alto Sax 1/2

Tenor Sax

Baritone Sax

In a festive Manner ♩ = 112 - 120

Trumpet 1

Trumpet 2/3

F Horn

Trombone 1/2

Euphonium

Tuba

Timpani

Percussion 1

Snare Drum, B. Drum

Percussion 2

Crash Cymbals, Suspended Cymbal

Percussion 3

Triangle, Sleigh Bells, Temple Blocks, Slapstick

Mallets 1

Bells

Mallets 2

Chimes

2 3 4 5 6 7 8

10 15

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

10

Tpt. 1

Tpt. 2 3

Hn.

Tbn. 1 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mal. 1

Mal. 2

9 10 11 12 13 14 15 16

2

23 4

Fl. 1₂ *a2* *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2₃ *a2* *mp*

B. Cl. *mp*

A. Sx. *mp* Clar. 2 & 3 cue

T. Sx. *mp* Clar. 3 cue

B. Sx. *mp* B. Clar. cue

23

Tpt. 1 *mf* *a2*

Tpt. 2₃ *mf*

Hn.

Tbn. 1₂

Euph.

Tuba

Timp.

Perc. 1 *p* *mp* *pp*

Perc. 2 *p* *mp*

Perc. 3 *mf*

Mal. 1 *mf* *mp*

Mal. 2

17 18 19 20 21 22 23 24

31

Fl. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

Hn.

Tbn. 1
2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mal. 1

Mal. 2

25 26 27 28 29 30 31 32

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This image shows a page of a musical score, likely for a symphony, covering measures 33 through 40. The score is written for a large ensemble, including woodwinds, brass, percussion, and mallet instruments. The instruments listed on the left are: Fl. 1 & 2, Ob., Bsn., Cl. 1 & 2, B. Cl., A. Sx., T. Sx., B. Sx., Tpt. 1 & 2, Hn., Tbn. 1 & 2, Euph., Tuba, Timp., Perc. 1, 2, & 3, Mal. 1 & 2. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *f*, and *ff*. A large, diagonal watermark reading "Wingert Jones Publications" is overlaid across the center of the page.

41 42 43 44 45 46 47 48

Slowly with Feeling

♩ = 72 - 76

rall.

Fl. 1 2 *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1 *mf*

Cl. 2 3 *mf*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

B. Clar. cue *mp*

Slowly with Feeling

♩ = 72 - 76

rall.

Tpt. 1

Tpt. 2 3

Hn. *mp*

Tbn. 1 2 *mp*

Euph. *mp*

Tuba *mp*

1 only

Timp. *mp*

F down to E_b

Perc. 1

Perc. 2 *mp* *mf*

Perc. 3

Mal. 1 *mf*

Mal. 2

49

50

51

52

53

54

55

56

Fl. 1 2 *1st solo* **59** *dolce* *mf*

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

59

Tpt. 1

Tpt. 2 3

Hn.

Tbn. 1 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 *mp* *mf*

Perc. 3

Mal. 1

Mal. 2

57 58 59 60 61 62 63 64

rit. 70 With Great Emotion ♩ = 72 -76

Fl. 1 2 *f*

Ob. *f*

Bsn. *mf* *f*

Cl. 1 *f*

Cl. 2 3 *f*

B. Cl. *mf* *f*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

Tpt. 1 *f*

Tpt. 2 3 *f*

Hn. *mf* *f*

Tbn. 1 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf* *f*

Perc. 3

Mal. 1 *mf* *f*

Mal. 2 *mf* *f*

65 66 67 68 69 70 71 72

9

rit. 79 A tempo ♩ = 74

Fl. 1₂ a2 mp

Ob. mp

Bsn. mp

Cl. 1 a2 mp

Cl. 2₃ mp

B. Cl. mp

A. Sx. mp

T. Sx. mp

B. Sx. mp

Tpt. 1 a2 mp

Tpt. 2₃ mp

Hn. mp

Tbn. 1₂ mp

Euph. mp

Tuba mp

Tim. mf f mf mp E♭ up to F

Perc. 1 mf f

Perc. 2 mf f

Perc. 3

Mal. 1

Mal. 2 f

73 74 75 76 77 78 79 80

rall.

Allegro con spirito ♩ = 124 - 128

86

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

mf

mf

rall.

Allegro con spirito ♩ = 124 - 128

86

Tpt. 1

Tpt. 2 3

Hn.

Tbn. 1 2

Euph.

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Mal. 1

Mal. 2

Sleigh Bells

mf

a2

mf

mf

81

82

83

84

85

86

87

88

Fl. 1 2 *mf* *ff* *ff*

Ob. *mf* *ff* *ff*

Bsn. *mf* *ff* *sfz* *ff*

Cl. 1 *mf* *ff* *ff*

Cl. 2 3 *mf* *ff* *ff*

B. Cl. *mf* *ff* *sfz* *ff*

A. Sx. *ff* *sfz* *ff*

T. Sx. *ff* *sfz* *ff*

B. Sx. *mf* *ff* *sfz* *ff*

Tpt. 1 *ff* *Open* *mf*

Tpt. 2 3 *ff* *Open* *mf*

Hn. *ff* *sfz* *ff*

Tbn. 1 2 *ff* *sfz* *ff*

Euph. *ff* *sfz* *ff*

Tuba *mf* *ff* *sfz* *ff*

Tim. *sffz* *ff*

Perc. 1 *mp* *f* *sfz* *f* choke

Perc. 2 *mf* *ff* *mf* *f*

Perc. 3 *mf*

Mal. 1 *mf* *ff* *ff*

Mal. 2

89 90 91 92 93 94 95 96

13

107

Fl. 1, 2 *f* *f* *mf* *a2*

Ob. *f* *f* *mf*

Bsn. *f* *sfz* *mp*

Cl. 1 *f* *f* *mf*

Cl. 2, 3 *f* *a2* *f* *a2* *mf*

B. Cl. *f* *sfz* *mp*

A. Sx. *f* *sfz* *a2* *mf*

T. Sx. *f* *sfz* *mf*

B. Sx. *f* *sfz* *mp* 107

Tpt. 1 *f* *mf* *a2*

Tpt. 2, 3 *f* *mf*

Hn. *f* *sfz* *mf*

Tbn. 1, 2 *f* *sfz* *mp*

Euph. *f* *sfz* *mp*

Tuba *f* *sfz* *mp*

Timp. *sfz* *p*

Perc. 1 *mf* *sfz* *mp*

Perc. 2

Perc. 3 *f*

Mal. 1 *f* *f* *mf*

Mal. 2

105 106 107 108 109 110 111 112

116

Fl. 1, 2 *f* *mp* *a2*

Ob. *f* *mp*

Bsn. *f* *mp* *div.* *fp*

Cl. 1 *f* *mp* *p* *play*

Cl. 2, 3 *f* *p*

B. Cl. *f* *mp* *fp*

A. Sx. *f* *mf*

T. Sx. *f* *fp* *play*

B. Sx. *f* *mp* *fp*

Tpt. 1 *f* *mf* *a2*

Tpt. 2, 3 *f* *mf* *div.*

Hn. *f* *mf* *div.*

Tbn. 1, 2 *f* *fp*

Euph. *f* *fp*

Tuba *f* *fp*

Temp. *fp*

Perc. 1 *mf* *solo* *ff* *fp*

Perc. 2 *mf*

Perc. 3 Temple Blocks *mp* *solo* *fff*

Mal. 1 *mf*

Mal. 2 *mf*

113 114 115 116 117 118 119 120

wood blocks of different sizes & pitches may be substituted in place of temple blocks if necessary

121

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 3

Hn.

Tbn. 1 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Mal. 1

Mal. 2

121 122 123 124 125 126 127 128

16

129

Fl. 1 2 *ff* *1st solo mp* *all ff*

Ob. *ff* *ff*

Bsn. *mp* *fp* *ff*

Cl. 1 *mp* *section play downbeat E* *solo mf* *ff* *all*

Cl. 2 3 *mp* *ff*

B. Cl. *mp* *solo mp* *all*

A. Sx. *ff* *solo mp* *solo Horn cue mp* *play fp* *ff*

T. Sx. *ff* *fp* *ff*

B. Sx. *mp* *B. Clar. cue mp* *play fp* *ff*

Tpt. 1 *ff* *129* *solo (muted) mf* *rest of section open ff*

Tpt. 2 3 *ff* *1 only each part (muted) mf* *rest of section open ff*

Hn. *ff* *solo mp* *all ff*

Tbn. 1 2 *ff* *fp* *ff*

Euph. *ff* *solo horn cue mp* *play fp* *ff*

Tuba *ff* *solo bass clar. cue mp* *play fp* *ff*

Timp. *ff* *fp* *ff*

Perc. 1 *f* *dampen* *fp* *ff* *dampen*

Perc. 2 *ff* *choke both* *mf* *ff* *choke*

Perc. 3 *mf* *mf* *ff* *mf*

Mal. 1 *ff* *dampen* *ff* *dampen*

Mal. 2 *ff* *dampen* *ff* *dampen*

129 *f* 130 131 132 133 134 135 136