

FULL CONDUCTOR SCORE  
Catalog No: 026-4679-01

Featuring exceptional musical works  
for bands requiring flexible instrumentation

# Christmas Bells And Brass

Larry Neeck

C.L. BARNHOUSE COMPANY

# Build-A-Band Series

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FOR CHALLENGING INSTRUMENTATIONS

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# CHRISTMAS BELLS AND BRASS

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## Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Flute, Piccolo, Violin, Guitar
4	B♭ Instruments Part 1	B♭ Clarinet, B♭ Trumpet, B♭ Soprano Saxophone
2	E♭ Instruments Part 1	E♭ Alto Saxophone, E♭ Clarinet
3	C Instruments Part 2	Flute, Oboe, Violin
4	B♭ Instruments Part 2	B♭ Clarinet, B♭ Trumpet
2	E♭ Instruments Part 2	E♭ Alto Saxophone, E♭ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B♭ Instruments Part 3	B♭ Tenor Saxophone, B♭ Baritone T.C., B♭ Trombone T.C., B♭ Bass Clarinet
2	E♭ Instruments Part 3	E♭ Alto Clarinet, E♭ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Trombone, Euphonium B.C., Cello, Bassoon
2	B♭ Instruments Part 4	B♭ Bass Clarinet, B♭ Tenor Saxophone, B♭ Trombone T.C.
2	E♭ Instruments Part 4	E♭ Baritone Saxophone, E♭ Alto Clarinet, E♭ Contra Alto Clarinet
4	Bass Clef Part 4	Trombone, Euphonium B.C., Cello, Bassoon
2	Tuba Part 5	Tuba
3	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass, Trombone, Baritone B.C., Cello, Bassoon
2	B♭ T.C. Bass Part 5	B♭ Bass Clarinet, B♭ Contrabass Clarinet, B♭ Tuba T.C.
2	E♭ T.C. Bass Part 5	E♭ Baritone Saxophone, E♭ Contra Alto Clarinet, E♭ Tuba T.C.
2	Mallet Percussion	Marimba, Xylophone, Vibraphone, Bells
2	Keyboard	Piano, Electric Piano, Synthesizer, Accordion, Organ
1	Timpani	Timpani
4	Percussion	Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal, Triangle, Sleigh Bells

## Rehearsal Suggestions

**Christmas Bells and Brass** is a medley of four popular Christmas Carols: "O Come All Ye Faithful", "Deck the Halls", "Silent Night", and "Jingle Bells". To achieve a successful performance, you will need to be aware of the differing character of each section of the piece. Overall, pay careful attention to balance and blend, making sure that the melody is always prominent.

The first section, "O Come All Ye Faithful" (m. 5), should be chorale-like. Strive for a uniform legato style, and make sure the melody is prominent. In the second section, "Deck the Halls" (m. 25), the tempo is spirited, and should be conducted in 2. If you have the instrumentation, follow the "Brass Preferred" directions (m. 28, and m. 37). Doing so will enhance your performance with a nice contrast, alternating between full ensemble, and brass choir.

The third section, "Silent Night" (m. 43), should be played in a legato, lyrical style. Again, making sure the melody is prominent throughout. Carefully observing the dynamic changes will provide interest throughout this section. The finale of the piece, "Jingle Bells", beginning at m. 67, should be lively and spirited in character. Following the "Brass Preferred" directions, provides another opportunity for a full-ensemble to brass choir contrast.

Happy Holidays and I hope you enjoy **Christmas Bells and Brass**.



## About the Composer



**Larry Neeck** is an internationally recognized composer, with more than one-hundred fifty works for concert band, jazz ensemble, and orchestra published by C.L. Barnhouse Company and Arco String Publications. He is frequently commissioned to write for schools, bands, and festivals, and often works as a guest conductor and clinician.

His CDs, "Swing Machine," recorded by the Studio A Big Band, and "Midnight Escape," recorded by the Washington Winds are available from Walking Frog Records. His music has been heard on PBS television, and he has received numerous ASCAP awards for his compositions.

In addition to his work as a composer, Mr. Neeck had a successful career as a middle school band director, retiring after thirty-two years from the Webster (NY) Central School District. He directed concert bands, jazz ensembles, taught wind and percussion classes, and co-founded the Willink Middle School Student/Parent Band, now in its twenty-fifth season. The years he spent as a school band director have informed his composing style, resulting in works that engage students and audiences alike.

Mr. Neeck holds a B.A. in Music from the University of Pittsburgh, and an M.M. in Music Education from the Eastman School of Music. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), National Association for Music Education (NAfME), New York State School Music Association (NYSSMA), and the New York State Band Directors Association (NYSBDA).

## Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (**Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.**)

Conductor Score  
026-4679-00

# CHRISTMAS BELLS AND BRASS

Larry Neeck

C Instruments  
Part 1

B♭ Instruments  
Part 1

E♭ Instruments  
Part 1

C Instruments  
Part 2

B♭ Instruments  
Part 2

E♭ Instruments  
Part 2

F Horn  
Part 2

Viola  
Part 3

B♭ Instruments  
Part 3

E♭ Instruments  
Part 3

F Horn  
Part 3

Bass Clef  
Part 3

B♭ Instruments  
Part 4

E♭ Instruments  
Part 4

Bass Clef  
Part 4

Bass Part 5  
Tuba Part 5

Mallet Percussion  
(optional)

Timpani  
(optional)

Keyboards  
(optional)

Percussion 1  
Snare Drum, Bass Drum,  
Crash Cymbals

Percussion 2 (opt.)  
Suspended Cymbal,  
Triangle, Sleigh Bells

Maestoso ( $\text{♩} = 104$ )

rit.

5 A tempo

The musical score consists of 16 staves of music for various instruments. The instruments listed on the left are: C Instruments (Part 1), B♭ Instruments (Part 1), E♭ Instruments (Part 1), C Instruments (Part 2), B♭ Instruments (Part 2), E♭ Instruments (Part 2), F Horn (Part 2), Viola (Part 3), B♭ Instruments (Part 3), E♭ Instruments (Part 3), F Horn (Part 3), Bass Clef (Part 3), B♭ Instruments (Part 4), E♭ Instruments (Part 4), Bass Clef (Part 4), Bass Part 5/Tuba Part 5, Mallet Percussion (optional), Timpani (optional), Keyboards (optional), Percussion 1 (Snare Drum, Bass Drum, Crash Cymbals), and Percussion 2 (opt.) (Suspended Cymbal, Triangle, Sleigh Bells). The score is in 4/4 time, mostly in B♭ major, with some changes indicated by key signatures. Dynamics such as *f*, *p*, *mf*, and *mf* are used throughout. Measure numbers 1 through 8 are at the bottom of the page. The title "CHRISTMAS BELLS AND BRASS" is at the top center, and the conductor's name "Larry Neeck" is to the right. The copyright notice "© 2006 Birch Island Music Press (ASCAP)" is at the bottom center, along with "This arrangement © 2018 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, USA" and "International Copyright Secured. All Rights reserved. Printed in U.S.A." A warning at the bottom right states: "WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law."

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13

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Kybd.

Perc. 1

Perc. 2

C Inst. P1  
 B♭ Inst. P1  
 E♭ Inst. P1  
 C Inst. P2  
 B♭ Inst. P2  
 E♭ Inst. P2  
 Hn. P2  
 Vla. P3  
 B♭ Inst. P3  
 E♭ Inst. P3  
 Hn. P3  
 Bass Clef P3  
 B♭ Inst. P4  
 E♭ Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 Kybd.  
 Perc. 1  
 Perc. 2

17

**25** Spirited (in 2) ( $\downarrow = 84$ )



*rall.*43 Calm, but moving ( $\text{♩} = 80$ )

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Tim. p

Kybd.

Perc. 1

Perc. 2

This musical score page shows a complex arrangement for orchestra and percussion. The instruments listed on the left include C Inst. P1, B♭ Inst. P1, E♭ Inst. P1, C Inst. P2, B♭ Inst. P2, E♭ Inst. P2, Hn. P2, Vla. P3, B♭ Inst. P3, E♭ Inst. P3, Hn. P3, Bass Clef P3, B♭ Inst. P4, E♭ Inst. P4, Bass Clef P4, Bass, Tuba P5, Mallets, Tim., Kybd., Perc. 1, and Perc. 2. The score is divided into measures 41 through 50. Measure 41 starts with a dynamic of *rall.*. Measures 42 and 43 show various instruments playing eighth-note patterns. Measure 44 begins with a dynamic of *p*, followed by a section for Kybd. Measure 45 features a Triangle. Measures 46 and 47 continue with eighth-note patterns. Measure 48 includes S.C. (Sustained Crotchet) markings. Measure 49 ends with a dynamic of *p*. Measure 50 concludes with another *p* marking. The score uses a mix of treble and bass clefs, and includes various dynamics like *p*, *f*, and *rall.*.

51

C Inst. P1

B $\flat$  Inst. P1

E $\flat$  Inst. P1

C Inst. P2

B $\flat$  Inst. P2

E $\flat$  Inst. P2

Hn. P2

Vla. P3

B $\flat$  Inst. P3

E $\flat$  Inst. P3

Hn. P3

Bass Clef P3

B $\flat$  Inst. P4

E $\flat$  Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Kybd.

Perc. 1

Perc. 2

59





For Reference Only

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Kybd.

Perc. 1

Perc. 2