



# Carols of Joy

**Featuring *Ding-Dong, Merrily on High; Good King Wenceslas*  
and *Go, Tell It on the Mountain***

Traditional

Arranged by Douglas E. Wagner (ASCAP)

## INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 6 E $\flat$  Alto Saxophone
- 4 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 8 B $\flat$  Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef  
(World Part Trombone in B $\flat$  Treble Clef)
- 4 Tuba
- 2 Mallet Percussion  
(Bells, Chimes)
- 1 Optional Timpani  
(Tune: E $\flat$ , B $\flat$ )
- 2 Percussion I  
(Snare Drum/Bass Drum)
- 3 Percussion II  
(Triangle, Suspended Cymbal,  
Crash Cymbals)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
- Trombone/Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTES

Three instantly recognizable carols comprise this spirited, solidly scored medley designed to flatter the ensemble sound of less experienced players: *Ding-Dong, Merrily on High* (French) and *Good King Wenceslas* (Scandinavian) are both based on 16th-century dance tunes, and *Go, Tell It on the Mountain* is an Appalachian spiritual.

The tunes were selected for their ranges (an octave or less), melodic contours (mostly stepwise motion) and similar harmonic schemes. It is the latter consideration that enables this quodlibet (a light-hearted medley of well-known tunes) to be presented either in part or as a whole. Students should be able to easily grasp the concept of simple counterpoint when it is encountered in the work and explained.

CAROLS OF JOY will be a welcome addition to any December concert. Program it at the beginning to set a festive mood, or at the end as a fitting finale. Either way, parents and audience members are sure to delight in hearing these familiar and happy sounds of the season, and band members will take pride in presenting a section that has been carefully scored to help them sound their very best.

# Carols of Joy

CONDUCTOR Featuring DING-DONG, MERRILY ON HIGH; GOOD KING WENCESLAS  
and GO, TELL IT ON THE MOUNTAIN

Traditional  
Arranged by Douglas E. Wagner (ASCAP)

Steadily; with excitement  $\text{♩} = 116$

Flute *mf*

Oboe *mf*

B♭ Clarinet *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpet

F Horn *mf*

Trombone/Baritone/  
Bassoon *mf*

Tuba *mf*

Mallet Percussion  
(Bells, Chimes) *mf*

Optional Timpani *p*

Percussion I  
(Snare Drum/Bass Drum) S.D. B.D. *mp*

Percussion II  
(Triangle, Suspended Cymbal,  
Crash Cymbal)

1 2 3 4

5

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

This section of the score covers measures 5 through 8 for the woodwind and saxophone sections. The Flute (Fl.) and Oboe (Ob.) parts play a melodic line of quarter notes. The Clarinet (Cl.) and Bass Clarinet (B. Cl.) parts provide harmonic support with dotted quarter notes. The Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.) parts play a similar dotted quarter note pattern. The key signature has two flats (B-flat and E-flat).

5

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*f*

*mp*

This section of the score covers measures 5 through 8 for the brass and percussion sections. The Trumpet (Tpt.) part begins with a forte (*f*) dynamic and plays a melodic line. The Horn (Hn.) part plays a similar dotted quarter note pattern. The Trombone/Baritone/Saxophone (Tbn./Bar./Bsn.) and Tuba parts provide harmonic support with dotted quarter notes. The Mallet Percussion (Mlt. Perc.) part plays a rhythmic pattern of eighth notes. The Timpani (Timp.) part is mostly silent, with a mezzo-piano (*mp*) dynamic marking at the end of measure 8. The Percussion I (Perc. I) part plays a rhythmic pattern of eighth notes. The Percussion II (Perc. II) part is mostly silent. The key signature has two flats (B-flat and E-flat).

Fl.  
Ob.  
Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
Tpt.  
Hn.  
Tbn./Bar./Bsn.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. I  
Perc. II

*mp*  
*mp*  
*mp*  
*p*

This musical score is for a woodwind and percussion ensemble. It consists of 14 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is divided into four measures. The first three measures are marked with a mezzo-piano (*mp*) dynamic, and the fourth measure is marked with a piano (*p*) dynamic. A large red watermark reading 'Preview Only' is overlaid diagonally across the score.

13

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*mp*

*mp*

*mp*

*mf*

13

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

*mf*

*mp*

*mp*

*mf*

Mlt. Perc.

Timp.

Perc. I

Perc. II

Trgl.

*mp*

20

Fl. *f*

Ob. *f*

Cl. *mf* *f*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. I *mp*

Perc. II *p* *mf*

Sus. Cym.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*mf*

*f*

Fl.  
Ob.  
Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
Tpt.  
Hn.  
Tbn./Bar./Bsn.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. I  
Perc. II

Trgl.  
*mf*

This musical score is for a woodwind and brass ensemble. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone/Saxophone (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), and Timpani (Timp.). Percussion I (Perc. I) and Percussion II (Perc. II) are also included. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. A trill (Trgl.) is indicated for Percussion II in the final measure.



30

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

30

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*f*

*mp*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Sus. Cym.

*p*

*p*

38

Fl. *f*

Ob. *f*

Cl. *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax. *mf*

38

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *mf*

Timp.

Perc. I *mp*

Perc. II *mf*

Trgl. *mp*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*p*

46

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

46

Tpt. *mf*

Hn. *mp*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp.

Perc. I

Perc. II



Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*f*

Sus. Cym.

*p*

Detailed description of the musical score: The score is for a full orchestra. It consists of 15 staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). A dynamic marking of *f* (forte) is present in the Trumpet part. A dynamic marking of *p* (piano) is present in the Percussion II part, specifically for the suspended cymbal (Sus. Cym.). The score is divided into four measures, with measure numbers 54, 55, 56, and 57 indicated at the bottom.

Fl. *rit.* *ff*

Ob. *rit.* *ff*

Cl. *rit.* *ff*

B. Cl. *f* *rit.* *ff*

A. Sax. *f* *rit.* *ff*

T. Sax. *f* *rit.* *ff*

Bar. Sax. *f* *rit.* *ff*

Tpt. *rit.* *ff*

Hn. *f* *rit.* *ff*

Tbn./Bar./Bsn. *f* *rit.* *ff*

Tuba *f* *rit.* *ff*

Mlt. Perc. *rit.* *f* *ff*

Chimes *f* *ff*

Timp. *rit.* *mf* *f*

Perc. I *mf* *rit.* *f* *ff*

Perc. II *mf* *rit.* *f* Cr. Cyms. *f*