

Part I C



SIMPLIFIED CAROLS

FOR BRASS

CANADA  BERMUDA
MUSIC AND GOSPEL ARTS

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Each carol has a bracket introduction that starts on the downbeat for ease.

No. 1 Angels We Have Heard on High

Part I C

arr. KENNETH SMITH

Moderato ♩ = 104

mf

CHORUS

7

f

12

17



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No. 2

Away in a Manger

Part I C

(Traditional)

arr. KENNETH SMITH

Moderato ♩ = 96

mp

Musical notation for measures 1-5. The staff is in treble clef, key of B-flat major (two flats), and 3/4 time. The music begins with a mezzo-piano (mp) dynamic. The first five measures contain a series of chords and eighth-note patterns.

Musical notation for measures 6-10. The staff continues from measure 5. Measures 6-10 feature a continuation of the chordal and eighth-note patterns, ending with a double bar line.

Musical notation for measures 11-15. The staff continues from measure 10. Measures 11-15 complete the piece with a final cadence. A long horizontal line is drawn below the staff, extending from the start of measure 11 to the end of measure 15.



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No. 3

Deck the Halls

Part I C

arr. KEVIN METCALF

Allegro ♩ = 132

1

f

Musical notation for measures 1-4. Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The music begins with a half note chord (Bb2, Eb3) followed by a dotted quarter note (Bb3) and an eighth note (Eb3). The melody consists of quarter notes: Bb3, Eb3, Gb3, Bb3, Eb3, Gb3, Bb3, Eb3. The bass line consists of quarter notes: Bb2, Eb3, Gb3, Bb3, Eb3, Gb3, Bb3, Eb3. A dynamic marking of *f* is placed below the first measure.

5

Musical notation for measures 5-8. Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody continues with quarter notes: Bb3, Eb3, Gb3, Bb3, Eb3, Gb3, Bb3, Eb3. The bass line continues with quarter notes: Bb2, Eb3, Gb3, Bb3, Eb3, Gb3, Bb3, Eb3.

9

mp cresc.

Musical notation for measures 9-12. Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody continues with quarter notes: Bb3, Eb3, Gb3, Bb3, Eb3, Gb3, Bb3, Eb3. The bass line continues with quarter notes: Bb2, Eb3, Gb3, Bb3, Eb3, Gb3, Bb3, Eb3. A dynamic marking of *mp cresc.* is placed below the first measure.

13

f

Musical notation for measures 13-16. Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody continues with quarter notes: Bb3, Eb3, Gb3, Bb3, Eb3, Gb3, Bb3, Eb3. The bass line continues with quarter notes: Bb2, Eb3, Gb3, Bb3, Eb3, Gb3, Bb3, Eb3. A dynamic marking of *f* is placed below the first measure. A bracket spans the bottom of measures 13-16.



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No. 4 God Rest Ye Merry, Gentlemen

Part I C

arr. KENNETH SMITH

Allegro moderato ♩ = 120

mf

Musical notation for measures 1-5, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music consists of a series of eighth and quarter notes, with a dynamic marking of *mf*.

Musical notation for measures 6-10, continuing the melody with various note values and rests.

CHORUS

11

f

Musical notation for measures 11-14, marked as the CHORUS and starting with a dynamic marking of *f*. The notation includes a repeat sign at the beginning of the chorus section.

15

Musical notation for measures 15-18, concluding the piece with a double bar line.



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No. 5

Good King Wenceslas

Part I C

arr. KEVIN METCALF

Allegro ♩ = 132

mf

5

9

f *mp*

13



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No. 6 Hark! The Herald Angels Sing

Part I C

arr. KENNETH SMITH

Moderato ♩ = 104

Musical notation for measures 1-5. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a dynamic marking of *mf*.

Musical notation for measures 6-10. The music continues with a dynamic marking of *f*.

Musical notation for measures 11-15. The music continues with a dynamic marking of *mf*.

Musical notation for measures 16-20. The music continues with a dynamic marking of *f*.



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No. 7

Jingle Bells

Part I C

arr. KEVIN METCALF

Moderato ♩ = 104

mf

9

17 CHORUS

f

25



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No. 9

O Come, All Ye Faithful

Part I C

arr. KEVIN METCALF

Allegro moderato ♩ = 104

f

6

11

mp *mf*

16

f



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No. 10

Silent Night!

Part I C

arr. KEVIN METCALF

Andante ♩ = 92

Musical notation for measures 1-6. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The melody consists of dotted half notes and quarter notes, with a final measure containing a whole note chord.

Musical notation for measures 7-12. The melody continues with dotted half notes and quarter notes. A crescendo (*cresc.*) marking is placed below the staff.

Musical notation for measures 13-18. The melody continues with dotted half notes and quarter notes. A mezzo-forte (*mf*) dynamic marking is placed below the staff.

Musical notation for measures 19-24. The melody concludes with dotted half notes and quarter notes. A piano (*p*) dynamic marking is placed below the staff.



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No. 11 We Three Kings of Orient Are

Part I C

arr. KEVIN METCALF

Andante ♩ = 104

Musical notation for measures 1-8. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music consists of a series of chords and single notes. A dynamic marking of *mp* is placed below the first measure.

Musical notation for measures 9-17. The key signature is three flats and the time signature is 3/4. The music features a melodic line with some slurs and a dynamic marking of *p* starting at measure 12, which then changes to *mp* at measure 15.

Musical notation for measures 18-25, labeled "CHORUS". The key signature is three flats and the time signature is 3/4. The music consists of a series of chords. A dynamic marking of *mf* is placed below the first measure.

Musical notation for measures 26-32. The key signature is three flats and the time signature is 3/4. The music consists of a series of chords. A dynamic marking of *mf* is placed below the first measure.

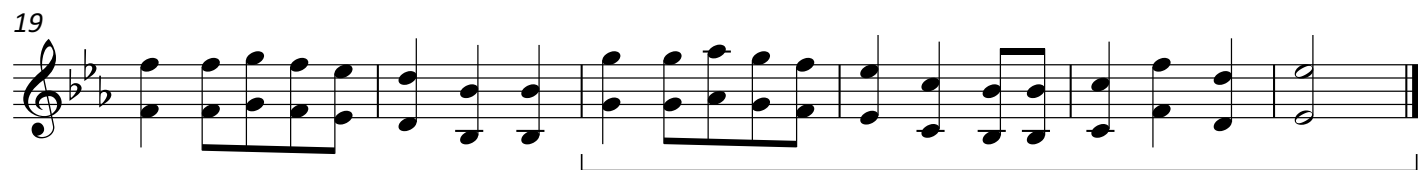
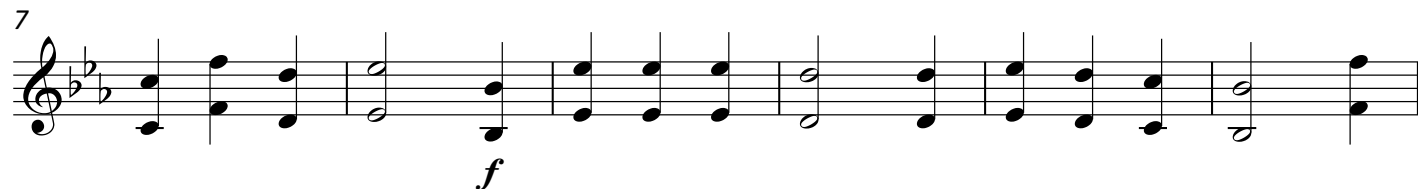
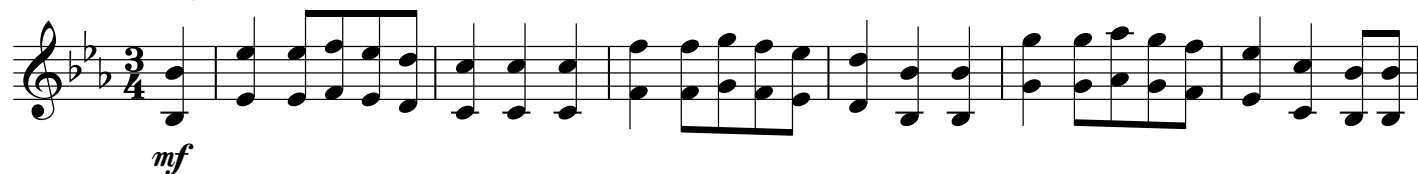


No. 12 We Wish You a Merry Christmas

Part I C

arr. KEVIN METCALF

Allegro ♩ = 132



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No. 13

A Starry Night

Part I C

arr. KENNETH SMITH

Allegro ♩ = 132

3

mf

10

17

CHORUS

f

24

31

1.

mf

37

2.

No. 14

Away in a Manger

Part I C

(The Manger Scene)

arr. NICHOLAS SAMUEL

Moderato ♩ = 96

mp

5

mf

9

13

mp



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No. 15 Ding Dong! Merrily on High

Part I C

arr. NICHOLAS SAMUEL

Presto ♩ = 132

mf

6

CHORUS

f

10

14

No. 16 Go, Tell It on the Mountain!

Part I C

arr. KENNETH SMITH

Light swing ♩ = 120

CHORUS

Musical notation for measures 1-4. Measure 1 starts with a *mf* dynamic marking. The key signature has two flats and the time signature is 4/4. The music consists of eighth and quarter notes.

Musical notation for measures 5-8. Measure 5 is marked with a '5'. The music continues with eighth and quarter notes, ending with a double bar line and repeat sign.

VERSE

Musical notation for measures 9-14. Measure 9 is marked with a '10'. The music features a repeat sign in measure 10. The dynamic marking is *mp*.

CHORUS

poco rall.

a tempo

Musical notation for measures 15-18. Measure 15 is marked with a '15'. The music includes a *mf* dynamic marking and a repeat sign in measure 18.

Musical notation for measures 19-24. Measure 19 is marked with a '20'. The music continues with eighth and quarter notes, ending with a double bar line and repeat sign.

Musical notation for measures 25-30. Measure 25 is marked with a '25'. The first part is labeled '(repeat as needed)' and the second part is labeled '(ending)'. The dynamic marking is *mp*.

No. 17 It Came Upon a Midnight Clear

Part I C

(Willis)

arr. NICHOLAS SAMUEL

Moderato ♩ = 120

mf

7

14

f

21

27

mf

No. 18

Jolly Old Saint Nicholas

Part I C

arr. KEVIN METCALF

Andante ♩ = 96

mf

The first staff of music is in treble clef, key of B-flat major (two flats), and 4/4 time. It begins with a mezzo-forte (mf) dynamic. The melody consists of quarter notes and half notes, with a final measure containing a whole note chord.

5

The second staff continues the melody from measure 5. It features a series of quarter notes and half notes, ending with a whole note chord. A fermata is placed over the final measure.

9

The third staff continues the melody from measure 9. It features a series of quarter notes and half notes, ending with a whole note chord. A fermata is placed over the final measure.

13

The fourth staff continues the melody from measure 13. It features a series of quarter notes and half notes, ending with a whole note chord. A fermata is placed over the final measure.



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No. 19

O Christmas Tree

Part I C

arr. KEVIN METCALF

Andante ♩ = 96

mf

5

p

9

mf

13

No. 20

O Come, Immanuel

Part I C

arr. KENNETH SMITH

Allegro ♩ = 120

mp

5

10

CHORUS

f

15

19

(repeat as needed) || (optional ending)

poco rall.

dim. *p*

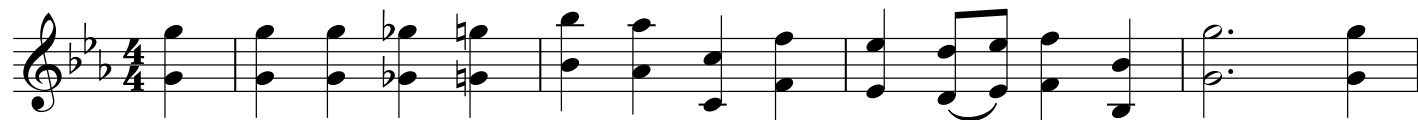
No. 21 O Little Town of Bethlehem

Part I C

(St Louis)

arr. KEVIN METCALF

Moderato ♩ = 96



mf



mp



mf



No. 22

Still, Still, Still

Part I C

arr. NICHOLAS SAMUEL

Andante ♩ = 92

The first staff of music is in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter notes and eighth notes, with some notes beamed together. The accompaniment is a simple harmonic pattern of quarter notes.

5

The second staff continues the melody from the first staff, starting at measure 5. It features a series of eighth notes and quarter notes, maintaining the harmonic accompaniment.

9

The third staff continues the melody from the second staff, starting at measure 9. It concludes with a forte (*f*) dynamic at the beginning and a mezzo-piano (*mp*) dynamic at the end. The piece ends with a double bar line.

No. 23 Sweet Chiming Christmas Bells

Part I C

arr. KENNETH SMITH

Allegro moderato ♩ = 104

mf

5

CHORUS

mp

10

mf

15

f

mf

f

No. 24

What Child Is This?

Part I C

arr. KEVIN METCALF

Andante ♩ = 96

Musical notation for measures 1-7. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is in treble clef. Measure 1 starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter and eighth notes with some slurs.

Musical notation for measures 8-13. The notation continues from the previous system, maintaining the same key signature and time signature.

Musical notation for measures 14-19. Measure 14 starts with a mezzo-forte (*mf*) dynamic. There is a double bar line between measures 14 and 15. The notation continues with quarter and eighth notes.

Musical notation for measures 20-25. The notation continues with quarter and eighth notes, ending with a double bar line at the end of measure 25.

Musical notation for measures 26-31. Measure 26 starts with a mezzo-piano (*mp*) dynamic. The notation continues with quarter and eighth notes, ending with a double bar line at the end of measure 31.



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