

A Bouquet of Carols / Trad - arr Moore / SATB Opt Sop Dscnt  
with Kbd & Opt Orch Bells, 2 Tpts, 2 Tbns

# A Bouquet of Carols

Traditional Carols

Arranged by

**DONALD MOORE**

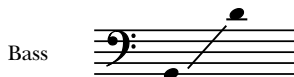
SATB (Optional Soprano Descant) Voices  
with Keyboard & Optional Orchestral Bells,  
Two Trumpets in B $\flat$  and Two Trombones

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# A Bouquet of Carols

for SATB (Opt. Sop. Descant) Voices with Keyboard  
and Optional Orchestral Bells, 2 Trumpets in B $\flat$  and 2 Trombones\*

Traditional Carols  
Arranged by Donald Moore

**Stately** ( $\text{♩} = \text{c. } 105$ )

Soprano  
Alto

Tenor  
Bass

Trumpet  
1, 2 (B $\flat$ )

Trombone  
1, 2

Orchestral  
Bells

Keyboard

**Stately** ( $\text{♩} = \text{c. } 105$ )

Tpt.

Tbn.

Bells

Kbd.

\* The parts for optional brass and percussion may be found on pp. 12–16.

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Printed in the U.S.A.

7 *mf* unis.

S. A. An-gels from the realms of glo - ry, wing your flight o'er all the earth;

*mf* unis.

T. B. An-gels from the realms of glo - ry, wing your flight o'er all the earth;

Tpt.

Tbn.

Bells

Kbd. *mf*

11

S. A. As you sang cre - a - tion's sto - ry, now pro - claim Mes -

T. B. As you sang cre - a - tion's sto - ry, now pro - claim Mes -

Tpt. a2 *mf*

Tbn. a2 *mf*

Bells

Kbd.

The musical score is arranged for SATB choir, Tuba, Trombone, Trumpet, Bells, and Keyboard. The first system (measures 7-10) features the vocal parts and keyboard accompaniment. The vocal parts are marked with a mezzo-forte (*mf*) dynamic and 'unis.' (unison). The keyboard part is also marked *mf*. The second system (measures 11-14) continues the vocal parts and keyboard accompaniment. The tuba and trombone parts have a 'a2' marking above the first measure of the system, indicating a second octave. The trumpet part has a 'a2' marking above the first measure of the system and a *mf* dynamic marking below the first measure of the system. The keyboard part continues with a *mf* dynamic. A large red watermark 'Full Score Print Only' is overlaid diagonally across the page.

\*Angels from the Realms of Glory. Words by James Montgomery, 1816, alt. Music by Henry T. Smart, 1867

14

S. A. *f unis.*  
- si - ah's birth. Al - le - lu - ia, al - le - lu - ia,

T. B. *f unis.*  
si - ah's birth. Al - le - lu - ia, al - le - lu - ia,

Tpt. *mf*

Tbn. *mf*

Bells *mf*

Kbd. *mf*

17 *ff* *Gradually slower*

S. A. *ff*  
al - le - lu - ia, al - le - lu - ia.

T. B. *ff*  
al - le - lu - ia, al - le - lu - ia.

Tpt. *ff*

Tbn. *ff* a2

Bells *ff* *mf*

Kbd. *ff* *Gradually slower* *mf*

21 *rit.* *a tempo* ( $\text{♩} = \text{c. } 95$ )  
*mp unis.*

S. A. The first No - el, the an - gel did

T. B. The first No - el, the an - gel did

Bells

*rit.* *a tempo* ( $\text{♩} = \text{c. } 95$ )  
*mp*

Kbd.

26

S. A. say, was to cer - tain poor shep - herds in fields as they

T. B. say, was to cer - tain poor shep - herds in fields as they

Kbd.

30

S. A. lay in fields where they lay keep - ing their

T. B. lay in fields where they lay keep - ing their

Bells *mp*

Kbd.

\*The First Noel. Traditional Words and Melody

34

S.  
A.  
T.  
B.

sheep, on a cold win - ter's night — that was — so  
sheep, on a cold win - ter's night — that was — so

Bells

Kbd.

38 **Soprano descant (opt.)** *mf*

Des.  
S.  
A.  
T.  
B.

No - el, No - el, No - el, No -  
*mf* unis.  
deep. No - el, No - el, No - el, No -  
deep. No - el, No - el, No - el, No -

Tpt.

Tbn.

*mf*  
*a2*

Bells

Kbd.

*mf*

42

Des. *f* *rit.* *a tempo* (end solo)

-el, \_\_\_\_\_ born is the King of Is - ra - el.

S. A. *f*

el, \_\_\_\_\_ born is the King of Is - ra - el.

T. B. *f*

-el, \_\_\_\_\_ born is the King of Is - ra - el.

Tpt. *f*

Tbn. *f*

Bells *f*

Kbd. *f* *rit.* *a tempo*

47  $\text{♩} = 100$

Kbd. *mp*

51 *mp* *rit.*

Bells *mp*

Kbd. *rit.*

55  $\text{♩} = 100$   
\* *mf* unis.

S. A.  
Hark! The her - ald an - gels sing, — “Glo - ry to the new-born King,

T. B.  
*mf* unis.  
Hark! The her - ald an - gels sing, — “Glo - ry to the new-born King,

Tpt.

Tbn.

Bells

Kbd.  
 $\text{♩} = 100$   
*mf*

59

S. A.  
Peace on earth and mer - cy mild, — God and sin - ners rec - on-ciled!”

T. B.  
Peace on earth and mer - cy mild, — God and sin - ners rec - on-ciled!”

Tpt.

Tbn.

Bells  
*mf*

Kbd.

\*Hark! The Herald Angels Sing. Words by Charles Wesley, 1739, alt.  
Music by Felix Mendelssohn, *Festgesang*, 1840

63

S. A. Joy - ful all ye na - tions rise, — join the tri - umph

T. B. Joy - ful all ye na - tions rise, join the tri - umph

Tpt. *a2*

Tbn. *f a2*

Bells *f*

Kbd. *f*

66

S. A. of the skies, — with an - gel - ic host pro - claim,

T. B. of the skies, with an - gel - ic host pro - claim,

Tpt.

Tbn.

Bells

Kbd.

69

S. A.  
"Christ is \_\_\_ born in Beth - le - lem!" Hark! The her - ald

T. B.  
"Christ is born in Beth - le - hem!" Hark! The her - ald

Tpt.

Tbn.

Bells

Kbd.

72

S. A.  
an - gels sing, "Glo - ry \_\_\_ to the new - born \_\_\_

T. B.  
an - gels sing, \_\_\_ "Glo - ry to the new - born

Tpt.

Tbn.

Bells

Kbd.

75 *gradually cresc.*

S. A. King! Al - le - lu - ia! Al - le -

T. B. King! Al - le - lu - ia! Al - le -

Tpt. *a2* *gradually cresc.*

Tbn. *gradually cresc.*

Bells *gradually cresc.*

Kbd. *gradually cresc.*  
RH

77 *ff rit.*

S. A. lu - ia! Al - le - lu - ia!

T. B. lu - ia! Al - le - lu - ia!

Tpt. *ff*

Tbn. *ff*

Bells *ff*

Kbd. *ff rit.*

Trumpet 1 in B $\flat$ 

## A Bouquet of Carols

for SATB (Opt. Sop. Descant) Voices with Keyboard  
and Optional Orchestral Bells, 2 Trumpets in B $\flat$  and 2 Trombones

Traditional Carols

Arranged by Donald Moore

Stately ( $\text{♩} = \text{c. } 105$ )

1  
*mf* *f*

4  
*ff* **6**

13  
*mf* *mf*

17  
*ff* *Gradually slower*

21  
*rit.* *a tempo* ( $\text{♩} = \text{c. } 95$ ) **16** *mf*

42  
*f* *rit.* *a tempo*

47  
 $\text{♩} = 100$  **6** *rit.*  $\text{♩} = 100$  **8** *f*

65

70

75  
*gradually cresc.* *rit.* *ff*

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# A Bouquet of Carols

for SATB (Opt. Sop. Descant) Voices with Keyboard  
and Optional Orchestral Bells, 2 Trumpets in B♭ and 2 Trombones

Traditional Carols  
Arranged by Donald Moore

Stately (♩ = c. 105)

1  
*mf* *f*

4  
*ff* **6**

13  
*mf* *mf*

17  
*ff* *Gradually slower*

21  
*rit.* *a tempo* (♩ = c. 95) **16** *mf*

42  
*f* *rit.* *a tempo*

47  
♩ = 100 **6** *rit.* ♩ = 100 **8** *f*

65

70

75  
*gradually cresc.* *rit.* *ff*

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## Trombone 1

## A Bouquet of Carols

for SATB (Opt. Sop. Descant) Voices with Keyboard  
and Optional Orchestral Bells, 2 Trumpets in B $\flat$  and 2 Trombones

Traditional Carols  
Arranged by Donald Moore

Stately ( $\text{♩} = \text{c. } 105$ )

4 *mf* *f*

11 *mf* *mf*

16 *ff* *Gradually slower*

21 *rit.* *a tempo* ( $\text{♩} = \text{c. } 95$ ) *mf*

42 *f* *rit.* *a tempo*

47  $\text{♩} = 100$  *rit.*  $\text{♩} = 100$  *f*

66

71 *gradually cresc.*

76 *rit.* *ff*

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# A Bouquet of Carols

for SATB (Opt. Sop. Descant) Voices with Keyboard  
and Optional Orchestral Bells, 2 Trumpets in B $\flat$  and 2 Trombones

Traditional Carols  
Arranged by Donald Moore

Stately ( $\text{♩} = \text{c. } 105$ )

4 *mf* *f*

11 *ff*

16 *mf* *mf* *Gradually slower*

21 *rit.* *a tempo* ( $\text{♩} = \text{c. } 95$ ) *ff* *mf*

42 *f* *rit.* *a tempo*

47  $\text{♩} = 100$  *rit.*  $\text{♩} = 100$  *f*

66

71 *gradually cresc.*

76 *rit.* *ff*

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**Orchestral Bells**

(or any other pitched bells)

# A Bouquet of Carols

for SATB (Opt. Sop. Descant) Voices with Keyboard  
and Optional Orchestral Bells, 2 Trumpets in B $\flat$  and 2 Trombones

Traditional Carols

Arranged by Donald Moore

Stately (♩ = c. 105)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a half note rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *mf*, *f*, and *ff*. A hairpin indicates a gradual increase in volume. A fermata is placed over the final D4. The second staff starts with a measure rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *mf*, *ff*, and *mf*. A hairpin indicates a gradual decrease in volume. A fermata is placed over the final D4. The third staff begins with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *mp*. The fourth staff continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *mf*. The fifth staff begins with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *f*. The sixth staff starts with a measure rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *mp*. The seventh staff continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *mf*. The eighth staff begins with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *f*. The ninth staff continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *f*. The tenth staff begins with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Dynamics include *ff*. A hairpin indicates a gradual increase in volume. A fermata is placed over the final D4.

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