

for the Dallas Winds
Toccata on “Carol of the Bells”

David Lovrien
ASCAP

Allegro scherzando $\text{♩} = 88$

Piccolo
Flute 1
Flute 2
Oboe 1, 2
Bassoon 1
Bassoon 2
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bb Bass Clarinet
E♭ Contra Clarinet
Soprano Sax
Alto Sax
Tenor Sax
Baritone Sax

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B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
F Horn 1, 2
F Horn 3, 4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Harp

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Timpani
Glockenspiel
Xylophone
Chimes
Suspended Cymbal
Triangle

A

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn. 1 *tutti*
mp

Bsn. 2 *mp*

Cl. 1

Cl. 2 *mp*

Cl. 3

B. Cl. *mp*

C. A. Cl.

S. Sax.

A. Sax

T. Sax

B. Sax

This section of the score shows the entry of various woodwind and brass instruments. The bassoon section begins with a tutti entry at measure 13. The brass section joins in at measure 14. The woodwind section continues with sustained notes and rhythmic patterns. Measures 15-16 show further entries from the brass and woodwind sections.

A

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1, 2 *tutti*
mp

Hn. 3, 4

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn.

Euph.

Tuba *solo* *tutti*
mf *mp*

The brass section continues its rhythmic patterns. The tuba has a solo entry at measure 17 followed by a tutti entry at measure 18. The brass section concludes with a final tutti entry at measure 21.

A

Harp

Db.

Timpani

Glock. To Xyl.

Chim.

Perc.

The harp and double bass provide harmonic support. The timpani and glockenspiel (with a 'To Xyl.' instruction) add rhythmic complexity. The percussion section concludes the section with sustained notes at measure 26.

B

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Harp

Db.

Tim.

Glock.

Chim.

Perc.

22 23 24 25 26 27 28 29 30 31

C

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn. 1

fp

Bsn. 2

fp

Cl. 1

Cl. 2

fp

f

mf

p

(8)

Cl. 3

mf

p

B. Cl.

fp

f

p

C. A. Cl.

fp

f

p

S. Sax.

A. Sax

T. Sax

soli mf

B. Sax

fp

f

p

(8)

mf

C

Tpt. 1

fp

f

Tpt. 2

fp

f

Tpt. 3

fp

f

Hn. 1, 2

fp

f

soli mf

Hn. 3, 4

fp

f

soli mf

mf

Tbn. 1

fp

f

Tbn. 2

fp

f

B. Tbn.

fp

f

Euph.

fp

f

p

Tuba

fp

f

p

Harp

p

f

Db.

fp

f

p

C

Timp.

Xyl.

To Glock.

Chim.

choke

Perc.

p

f

solo

f

D

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bsn. 1 *mf*

Bsn. 2

Cl. 1 *mf*

Cl. 2

Cl. 3 *mf*

B. Cl.

C. A. Cl. *mp*

S. Sax. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax

This system contains ten staves for woodwind and brass instruments. Measures 44-47 are mostly silent. Measure 48 begins with dynamic markings: *mf* for Bassoon 1, *mf* for Clarinet 1, *mf* for Clarinet 3, *mp* for Bassoon 2, *mf* for Alto Saxophone, and *mf* for Tenor Saxophone. Measures 49-54 show sustained notes or rhythmic patterns on various instruments.

D

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Harp *mf*

Db. *pizz.*

Timp.

Xyl.

Chim.

Perc.

This system contains ten staves for brass and percussion instruments. Measures 44-47 are mostly silent. Measure 48 starts with dynamic *mf* for the Harp. Measure 49 features a prominent *pizz.* (pizzicato) pattern on the Double Bass. Measures 50-54 show sustained notes or rhythmic patterns on various instruments.

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