

For Joan, Paul, John-Martin and Helen Paddock

# I Heard the Bells on Christmas Day Fantasy

With Story and Sing-Along for Brass Quintet, Organ and Narrator

The words of the carol are by Henry Wadsworth Longfellow  
All other words by Raymond David Burkhart

Music by Raymond David Burkhart  
based on John Baptiste Calkin's "Waltham"

Duration: c.10 minutes

**Moderato** ♩=76  
(Play if no organ chimes)  
St. mute

1st Trumpet in B♭

**mf** (Bell tones)  
(Play if no organ chimes)  
St. mute

2nd Trumpet in B♭

**mf** (Bell tones)

Horn in F

Trombone

Tuba

**Moderato** ♩=76  
CHIMES  
**mf** (Omit if no chimes)

Organ

**A**

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

**A**

Org.

8

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org.

12

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org.

Open (Play) Lyrical

Open

(Play if no organ chimes)  
Mute

*mf* (Bell tone)

Open (Play)

*mf*

16 **B**

Tpt. 1  
Tpt. 2  
Hn.  
Tbn.  
Tba.  
Org.



20

Tpt. 1  
Tpt. 2  
Hn.  
Tbn.  
Tba.  
Org.

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24 **C**

Musical score for measures 24-27. The score is for a brass and woodwind ensemble. The instruments are Tpt. 1, Tpt. 2, Hn., Tbn., Tba., and Org. The key signature is one sharp (F#). The time signature is common time (C). The music starts at measure 24. The dynamics are *p* (piano) and *mp* (mezzo-piano). A 'C' time signature box is present above measure 25. The organ part is silent.

28

Musical score for measures 28-31. The score is for a brass and woodwind ensemble. The instruments are Tpt. 1, Tpt. 2, Hn., Tbn., Tba., and Org. The key signature is one sharp (F#). The time signature is common time (C). The music starts at measure 28. The dynamics are *mf* (mezzo-forte). A double bar line is present at the start of the system. The organ part is silent.

31

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org.

33

*molto rit.*

*f*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*mf*

*mp*

*f*

*molto rit.*

*mf*

*mp*

Org.

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36 **Slowly** ♩=60 (Bell tones) **poco accel.**

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Tba. *mf*

Org.

41 **poco rall.** **Slowly** ♩=60

Tpt. 1 *p*

Tpt. 2 *mf*

Hn. *p*

Tbn. *p*

Tba. *p*

Org.

Musical score for measures 45-50. The score includes parts for Tpt. 1, Tpt. 2, Hn., Tbn., Tba., and Org. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *pp* and *mp*. The Organ part is mostly silent, with a final *pp* note at the end of the system.

Musical score for measures 51-52. The score includes parts for Tpt. 1, Tpt. 2, Hn., Tbn., Tba., and Org. The key signature is one sharp (F#) and the time signature is 4/4. Measure 51 is marked with a **D** chord and the instruction "Imre improv". Measure 52 is marked with an **E** chord and the instruction "Narr: 'How many men soothe their souls in art?'".

The painter, poet, author, composer,—all want to say, in artistic way, that which is otherwise difficult, or impossible.

There was a man upon a time who married his young love, as young men do. His name was Henry; hers, Mary, but four years' later, Mary, in childbirth, died. In time, Henry would write a poem, "Footsteps of Angels," to characterize their love.

For poetry, you see, was Henry's gift. It was his brush, his score, his canvas,—and in poetry he earned fortune and fame. Persistent in seeking joy, Henry remarried, and Fanny Appleton bore him six children. He was devoted to her, and she to him, and their home was happy for many years.

This Henry was Henry Wadsworth Longfellow, one of America's finest poets. As the Civil War began, he was 53, but war was not that year's only tragedy. One day, Henry's beloved second wife accidentally set her clothes on fire. Henry himself was badly burned while trying to save her, but the next day she died. At Christmas time he wrote, "*How inexpressibly sad are all holidays.*" A year later, his mood was unchanged. His words evoke his deep despair: "*A merry Christmas' say the children, but that is no more for me.*"

In 1863, Henry's eldest son, not yet twenty years of age, joined the Union Army. Charles was a good soldier, but in late November, he was wounded almost to death in battle and was soon sent home to recover. As Christmas once again approached, now joyful for his son's survival, yet still amid the uncertainty of that terrible war, Henry turned again to poetry.

*"I heard the bells on Christmas day,"* wrote Longfellow,—  
*"Their old familiar carols play,*  
*And wild and sweet the words repeat*  
*Of peace on earth, good will to men."*

This ancient Christmas Day refrain,—this hope, this prayer, this promise—  
Rings true today and ever more. Its blessings come upon us.

And when in doubt we bow our head and fear for peace on earth,  
God's bells of Truth and Love ring forth of Jesus' holy birth.

The Christly love which rose above and leads disciples still  
Will overcome, plant peace on earth, and give to men good will.

53

**Imre improv during narration (c. 3.5 mins.)** *Narr: And now, let us sing, howe'er we may,—*

**Imre improv during narration (c. 3.5 mins.)** *Narr: And now, let us sing, howe'er we may,—*

Org.



**Narr: I Heard the Bells on Christmas Day."** Reverential  $\text{♩}=76$  **F** poco rall. A tempo

Tpt. 1

Tpt. 2 Organ cue *mf*

Hn. Organ cue *mf*

Tbn. Organ cue *mf*

Tba. Organ cue *mf*

**Narr: I Heard the Bells on Christmas Day."** Reverential  $\text{♩}=76$  **F** poco rall. A tempo

Org. *mf* I heard the bells on



58

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org. Christ - mas day Their old fam - il - iar car - ols play, And wild and sweet the

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G

poco rall. A tempo

62

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

G

poco rall. A tempo

Org.

words re-peat Of peace on earth, good will to men. And thought how, as the



66

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org.

day had come, The bel - fries of all Chris - ten - dom Had rolled al - ong th'un -

70 *poco rall.* **H** *A tempo*

Tpt. 1  
Tpt. 2  
Hn.  
Tbn.  
Tba.

**H** *poco rall.* *A tempo*

Org. *mp*

brok - en song Of peace on earth, good will to men. And in des-pair I



74

Tpt. 1  
Tpt. 2  
Hn. *mf*  
Tbn. *mf*  
Tba. *mf*

Org. *mf*

bowed my head."There is no peace on earth," I said, "For hate is strong and

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78

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org.

mocks the song Of peace on earth, good will to men."

81

poco rall.

A tempo

I

(Bell tones)

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org.

poco rall.

A tempo

I

CHIMES, if possible

Then pealed the bells more loud and deep: "God

84

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org.

is not dead, nor doth He sleep; The wrong shall fail, the right pre-vail With

88

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org.

peace on earth, good will to men." Till ring - ing, sing - ing on its way The

mf

End CHIMES

J

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92

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Org.

world re - volved from night to day, A

94

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

CHIMES (Normal)

Org.

voice, a chime, a chant sub - lime Of peace on earth, good

Musical score for measures 97-108. The score includes parts for Tpt. 1, Tpt. 2, Hn., Tbn., Tba., and Org. The lyrics "will to men." are written under the Organ part. Dynamics include *mp*, *mf*, and *cresc.*. The Organ part has lyrics "will to men." written below it. A double bar line with two slanted lines is present at the end of measure 108.

Musical score for measures 99-108. The score includes parts for Tpt. 1, Tpt. 2, Hn., Tbn., Tba., and Org. Dynamics include *f*, *sfz*, and *rit.*. The Organ part has lyrics "will to men." written below it. A double bar line with two slanted lines is present at the end of measure 108.