



Buckets Full of Christmas Joy

LARRY CLARK

Instrumentation

Part A

C Instruments	3
(Suggested use: Flute, Violin, Guitar)	
C Instruments	3
(Suggested use: Oboe, Violin, Guitar)	
B♭ Instruments	3
(Suggested use: B♭ Clarinet, B♭ Trumpet)	
E♭ Instruments	3
(Suggested use: Alto Saxophone)	

Part B

C Instruments	3
(Suggested use: *Oboe, Violin, Guitar)	
B♭ Instruments	3
(Suggested use: B♭ Clarinet, B♭ Trumpet)	
E♭ Instruments	3
(Suggested use: Alto Saxophone)	

Part C

C Instruments	3
(Suggested use: Violin, Guitar)	
C Instruments (Alto Clef)	2
(Suggested use: Viola)	
B♭ Instruments	3
(Suggested use: B♭ Clarinet, B♭ Trumpet, *Tenor Saxophone)	
E♭ Instruments	3
(Suggested use: Alto Saxophone, *Baritone Saxophone)	
F Instruments	3
(Suggested use: Horn in F)	

Part D

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B♭ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E♭ Instruments	3
(Suggested use: Baritone Saxophone, E♭ Contra Alto Clarinet)	
F Instruments	3
(Suggested use: Horn in F)	

Part E

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B♭ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E♭ Instruments	3
(Suggested use: Baritone Saxophone, E♭ Contra Alto Clarinet)	
C Instruments (Low)	3
(Suggested use: Tuba)	

Percussion

Mallets (Bells, Sleigh Bells)	2
Percussion 1	6
(5 Gallon Paint Bucket *Opt. Tom-toms, Plastic Garbage Can Lid *Opt. Bass Drum)	
Percussion 2	3
(2 Metal Pipes *Opt. Agogo Bells, Metal Trash Can Lid *Opt. China Cymbal)	
Percussion 3	2
(Claves, Maracas or Shaker)	
Piano	1

* This part can be used with this instrument but is not ideal

ABOUT THE COMPOSER



Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 300 publications in print and is in demand to write commissions for bands and orchestras across the country.

In addition to his abilities as a composer, Larry is the founder and President of Excelcia Music Publishing. His new company will focus on educational music for band, choral and orchestra along with related methods and books. Prior to Larry starting his own publishing company, he served for over eighteen years as Vice President, Editor-in-Chief for Carl Fischer Music, and before that, as Instrumental Music Editor for Warner Bros. Publications. Larry travels the world presenting clinics/workshops and guest conducting appearances. His background as a former middle school director and Director of Bands at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website www.larryclarkmusic.com

BUCKETS FULL OF CHRISTMAS JOY

In the spirit of keeping your next holiday concert fun, I have written this piece to highlight your percussion section on "junk band" instruments of paint buckets, plastic school trash cans, metal trash can lid, metal pipes, etc. with this arrangement of popular carols in an aggressive almost *Latin Rock* style. I highly encourage you to consider placing your percussion section at the front of the band for the best entertaining effect.

Some of the junk instruments are given regular percussion instrument options should you not be able to find suitable junk instruments. The most important thing about this arrangement is that the percussionists let loose and have some fun. I recommend having as many percussionists on the paint bucket part as you can.

Musical suggestion: On the second time through the chorus of *Jingle Bells* bring out the countermelody (Horns and Saxophones) to make it more prominent at the climax of the piece.

It has been my pleasure to have the opportunity to write this piece. I hope you and your students enjoy it and find it useful for your program.

—Larry Clark
Lakeland, FL 2022



larryclarkmusic.com



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[excelciamusicpublishing](https://www.youtube.com/channel/UC...)

Recordings are available on all major streaming services.

Buckets Full of Christmas Joy

LARRY CLARK
(ASCAP)

Part A

Fast Latin Groove ♩ = 160

5

C Instruments (High) 4

C Instruments 4

B $\flat$ Instruments 4

E $\flat$ Instruments 4

Part B

C Instruments

B $\flat$ Instruments

E $\flat$ Instruments

Part C

C Instruments (Violin, Guitar) 4

C Instruments (Viola) 4

B $\flat$ Instruments 4

E $\flat$ Instruments

F Instruments

Part D

Fast Latin Groove ♩ = 160

5

C Instruments/
E $\flat$ Instruments *mf*

B $\flat$ Instruments *mf*

F Instruments *mf*

Part E

C Instruments/
E $\flat$ Instruments *mf*

B $\flat$ Instruments *mf*

C Instruments (Low) *mf*

Mallets (Bells, Sleigh Bells)

Paint Bucket on rim center

Plastic garbage can

YELL! Huh! YELL! side of bucket

Percussion 1 (5-Cal. Paint Buckets - *opt. Tom-tom(s), Plastic Garbage Can - *opt. Bass Drum) *f*

Metal Pipes (opt. Agogo Bells) *f*

Trash can lid *f*

Percussion 2 (2 Metal Pipes - *opt. Agogo Bells, Metal Trash Can Lid - *opt. China Cymbal) *f*

Percussion 3 (Claves, Maracas or Shaker) *f*

Claves *mf*

Piano *mf*

1 2 3 4 5 6

Pt. A

9

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mf

Pt. D

9

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

18

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

18

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

Pt. A

26

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

p

Pt. D

26

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

p

Sleigh Bells

Mal.

Perc. 1

Perc. 2

Perc. 3

Maracas or Shaker

f

p

Pno.

p

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

Pt. A

40

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

fp *f*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

fp *f*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

fp *f*

Pt. D

40

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

fp *f*

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

fp *f*

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

**Pt. B**

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

**Pt. C**

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

**Pt. D**

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

**Pt. E**

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.



Pt. A

58

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

58

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

Stick Clicks over head

YELL!

Stick Clicks over head

YELL!

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

66

p

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

p

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

66

p

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

C Inst.
(High)

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

C Inst.

C Inst.

C Inst.

B⁺ Inst.

E^b Inst.

F Inst.

C Inst./
E♭ Inst.

C Inst./
E Inst.

B Inst.

F Inst.

C Inst./
E♭ Inst.

Inst./
E^b Inst.

B[♭] Inst.

C Inst.
(Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Piano accompaniment for the first system. The music is in 3/4 time, key of B-flat major (two flats). The right hand (treble clef) plays chords on the first and fourth beats of the first measure, followed by rests. The left hand (bass clef) plays a single note on the first beat, followed by rests. The second measure consists of rests in both hands. The third measure has a single note in the left hand on the third beat. The fourth measure has chords in both hands on the first and fourth beats, followed by rests. The fifth measure has chords in both hands on the first and fourth beats, followed by rests. The sixth measure consists of rests in both hands.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mf

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mf

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

Pt. A

81

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

f

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

f

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

f

Pt. D

81

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

f

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

Pt. AC Inst.
(High)

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

89

Pt. B

C Inst.

B $\flat$ Inst.E $\flat$ Inst.**Pt. C**

C Inst.

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. DC Inst./
E $\flat$ Inst.B $\flat$ Inst.

F Inst.

89

Pt. EC Inst./
E $\flat$ Inst.B $\flat$ Inst.C Inst.
(Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

Pt. A

C Inst. (High)

C Inst.

B^b Inst.

E^b Inst.

Pt. B

C Inst.

B^b Inst.

E^b Inst.

Pt. C

C Inst.

C Inst.

B^b Inst.

E^b Inst.

F Inst.

Pt. D

C Inst./
E^b Inst.

B^b Inst.

F Inst.

Pt. E

C Inst./
E^b Inst.

B^b Inst.

C Inst. (Low)

Mal.

Perc. 1

Perc. 2

Perc. 3

Pno.

Pt. A

C Inst. (High) *mp cresc.*

C Inst. *mp cresc.*

B $\flat$ Inst. *mp cresc.*

E $\flat$ Inst. *mp cresc.*

98

Pt. B

C Inst. *mp cresc.*

B $\flat$ Inst. *mp cresc.*

E $\flat$ Inst. *mp cresc.*

Pt. C

C Inst. *mp cresc.*

C Inst. *mp cresc.*

B $\flat$ Inst. *mp cresc.*

E $\flat$ Inst. *mp cresc.*

F Inst. *mp cresc.*

Pt. D

C Inst./E $\flat$ Inst. *mp cresc.*

B $\flat$ Inst. *mp cresc.*

F Inst. *mp cresc.*

98

Pt. E

C Inst./E $\flat$ Inst. *mp cresc.*

B $\flat$ Inst. *mp cresc.*

C Inst. (Low) *mp cresc.*

Mal. *mp cresc.*

Perc. 1 *mp cresc.*

Perc. 2 *mp cresc.*

Perc. 3 *mp cresc.*

Pno. *mp cresc.*

Pt. A

C Inst. (High) *ff*

C Inst. *ff*

B^b Inst. *ff*

E^b Inst. *ff*

Pt. B

C Inst. *ff*

B^b Inst. *ff*

E^b Inst. *ff*

Pt. C

C Inst. *ff*

C Inst. *ff*

B^b Inst. *ff*

E^b Inst. *ff*

F Inst. *ff*

Pt. D

C Inst./E^b Inst. *ff*

B^b Inst. *ff*

F Inst. *ff*

Pt. E

C Inst./E^b Inst. *ff*

B^b Inst. *ff*

C Inst. (Low) *ff*

Bells

Mal. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Pno. *ff*

YELL!

Huh!

YELL!

Huh!

YELL!

Huh!