O Holy Night

TRADITIONAL
Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
10 Flute
2 Oboe
10 B♭ Clarinet
2 B♭ Bass Clarinet
6 E♭ Alto Saxophone
4 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
8 B♭ Trumpet
4 F Horn
6 Trombone/Baritone/Bassoon
2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
4 Tuba
2 Mallet Percussion
(Bells and/or Xylophone)
1 Optional Timpani
(Tune: B♭, F)
3 Percussion 1
(Snare Drum/Hi-Hat Cymbals, Bass Drum or Optional Drumset)
1 Percussion 2
(Tambourine)

WORLD PARTS
Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone/Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

O Holy Night, also known as "Cantique de Noel," was written by Placide Cappeau and Adolphe Charles Adams. Initially, the church in France wholeheartedly accepted this beloved anthem; consequently, the song quickly found its way into various Catholic Christmas services. But when Placide Cappeau walked away from the church and became a part of the socialist movement, and church leaders discovered that Adolphe Adams was Jewish, the song, which had quickly grown to be one of the most beloved Christmas songs in France, was suddenly and uniformly denounced by the church. The heads of the French Catholic church of the time deemed "Cantique de Noel" as unfit for church services because of its lack of musical taste and "total absence of the spirit of religion." Yet even as the church tried to bury the Christmas song, the French people continued to sing it, and a decade later, John Sullivan Dwight, a reclusive American writer, brought it to a whole new audience halfway around the world and introduced it to America.

NOTES TO THE CONDUCTOR

The first four measures of the introduction are to be played in a chorale style until rehearsal number 5, when the rock style starts. At measure 13, a very simple countermelody is introduced in the horn and alto saxophone parts. A two-measure stop time section follows at measures 21, and then again at measure 25, where the low brass and woodwinds state the two-measure melody in unison.

At rehearsal number 29, make certain that the ensemble is playing at the *mezzo piano* dynamic level. The straight quarter note pattern in the bass line and percussion parts are not to be rushed; rather aim for a steady pulse. Young players seem to have a tendency to rush the beat, specifically when playing notes that are marked staccato. Notice that this rhythmic pattern occurs again starting at measure 45. Work on getting the rhythm section to play tight. The bass drum should be played lightly muffled to avoid any ringing sound. Notice that, depending on the needs of the ensemble, the Percussion I part may be played on drumset by one player. Additionally, this arrangement will sound just as good without the percussion.

This chart is very easy and can be learned in a very short period of time.

Victor López

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

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O Holy Night

FULL SCORE
Approx. Duration - 2:00

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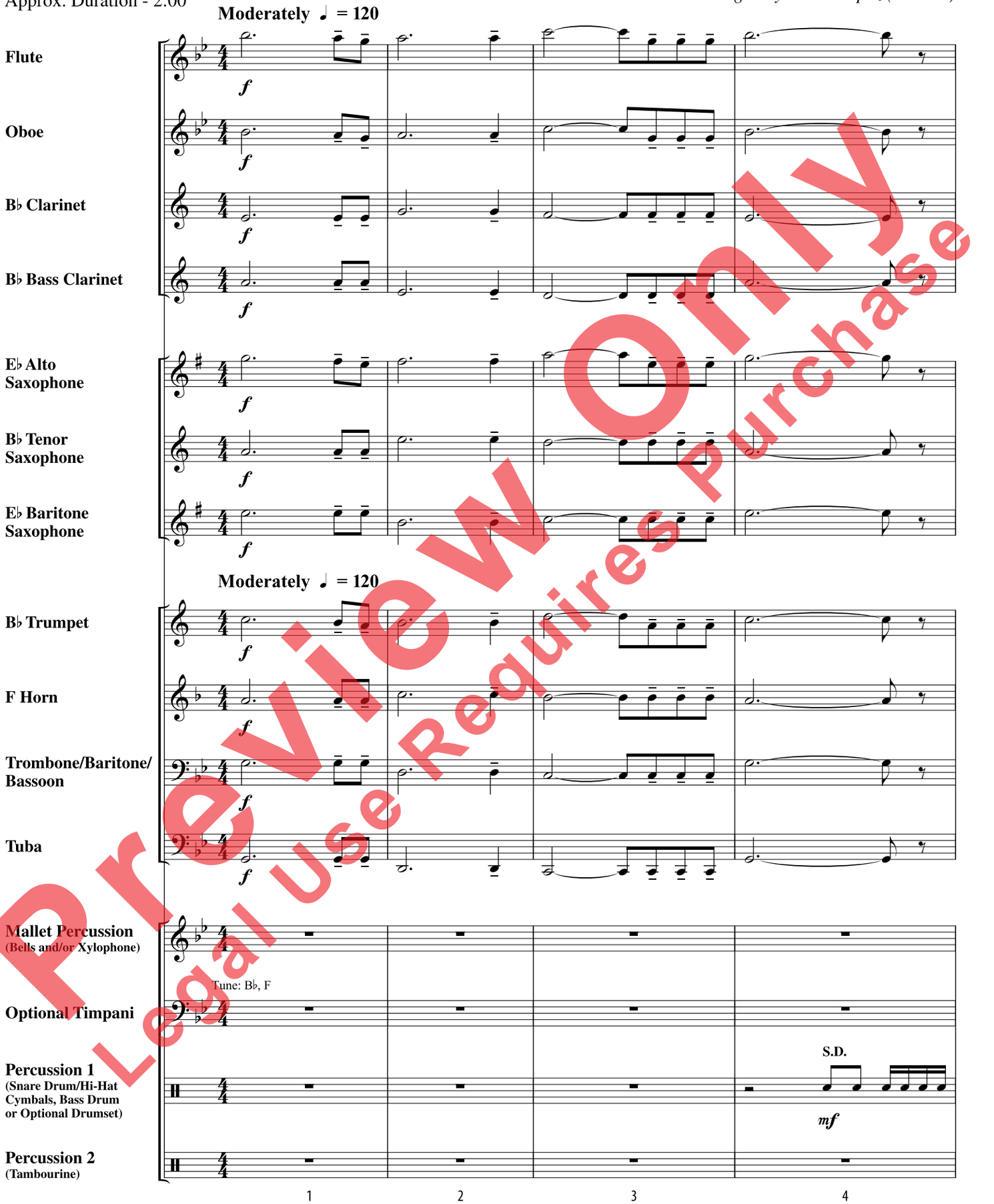

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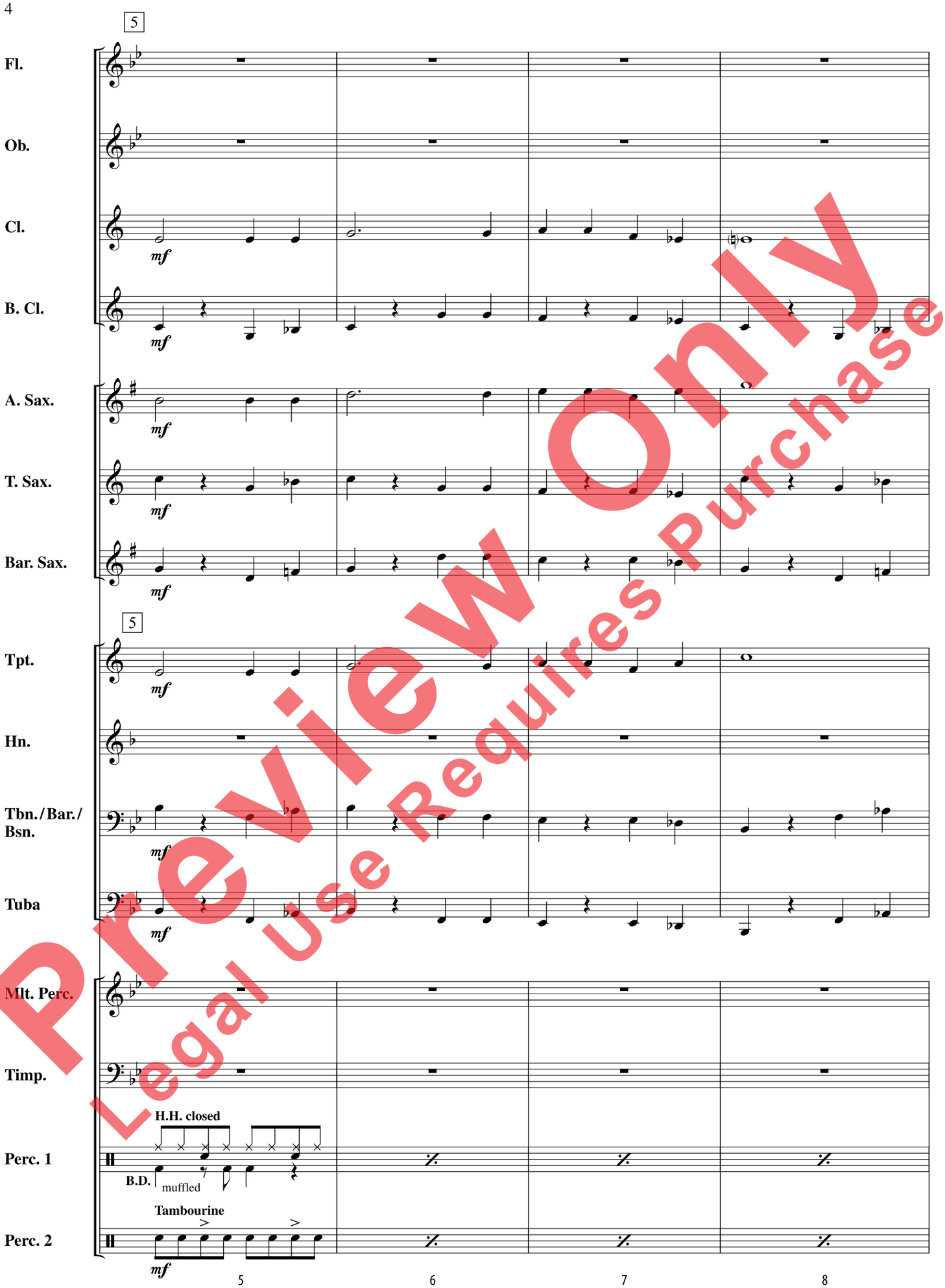

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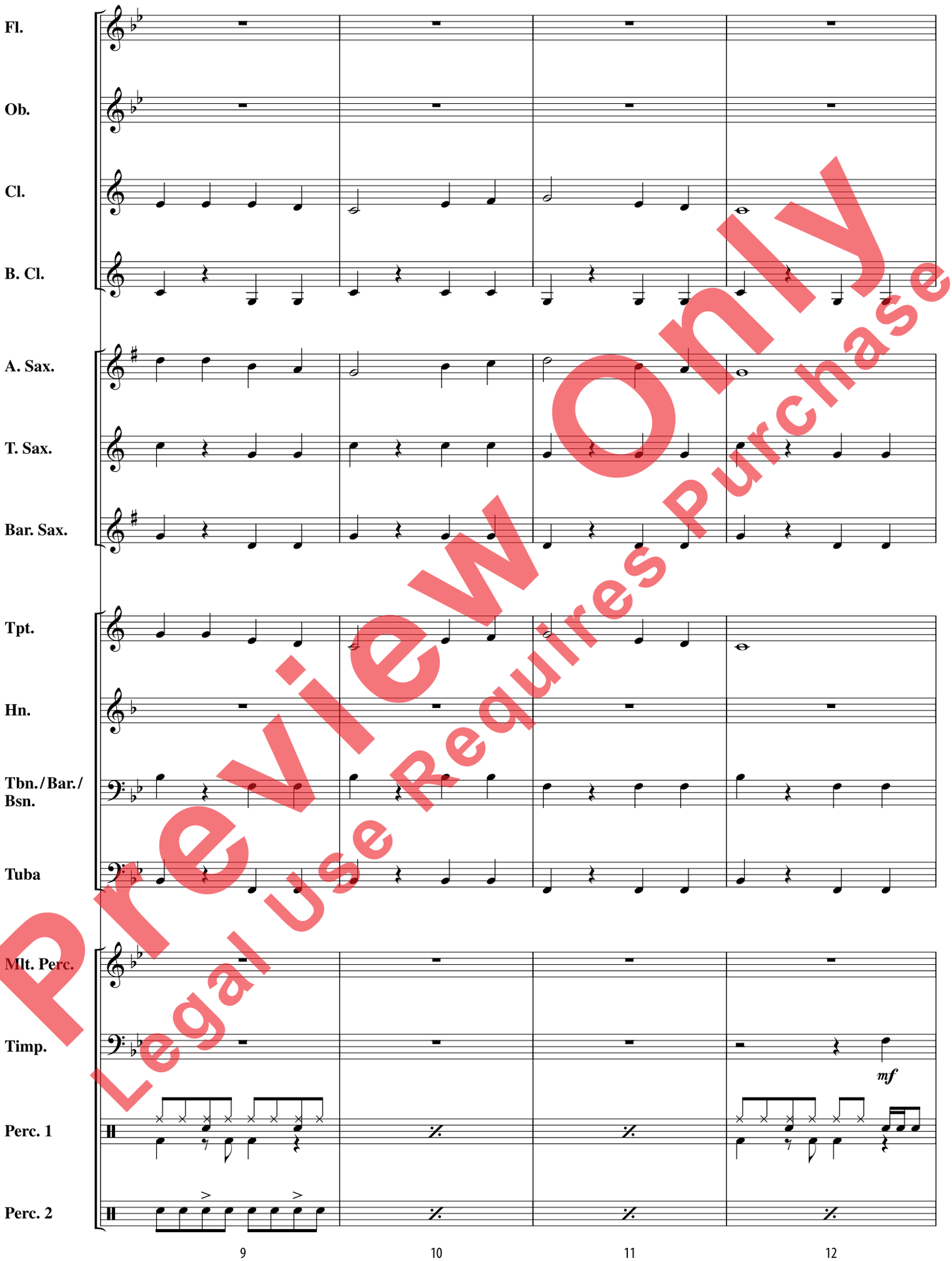

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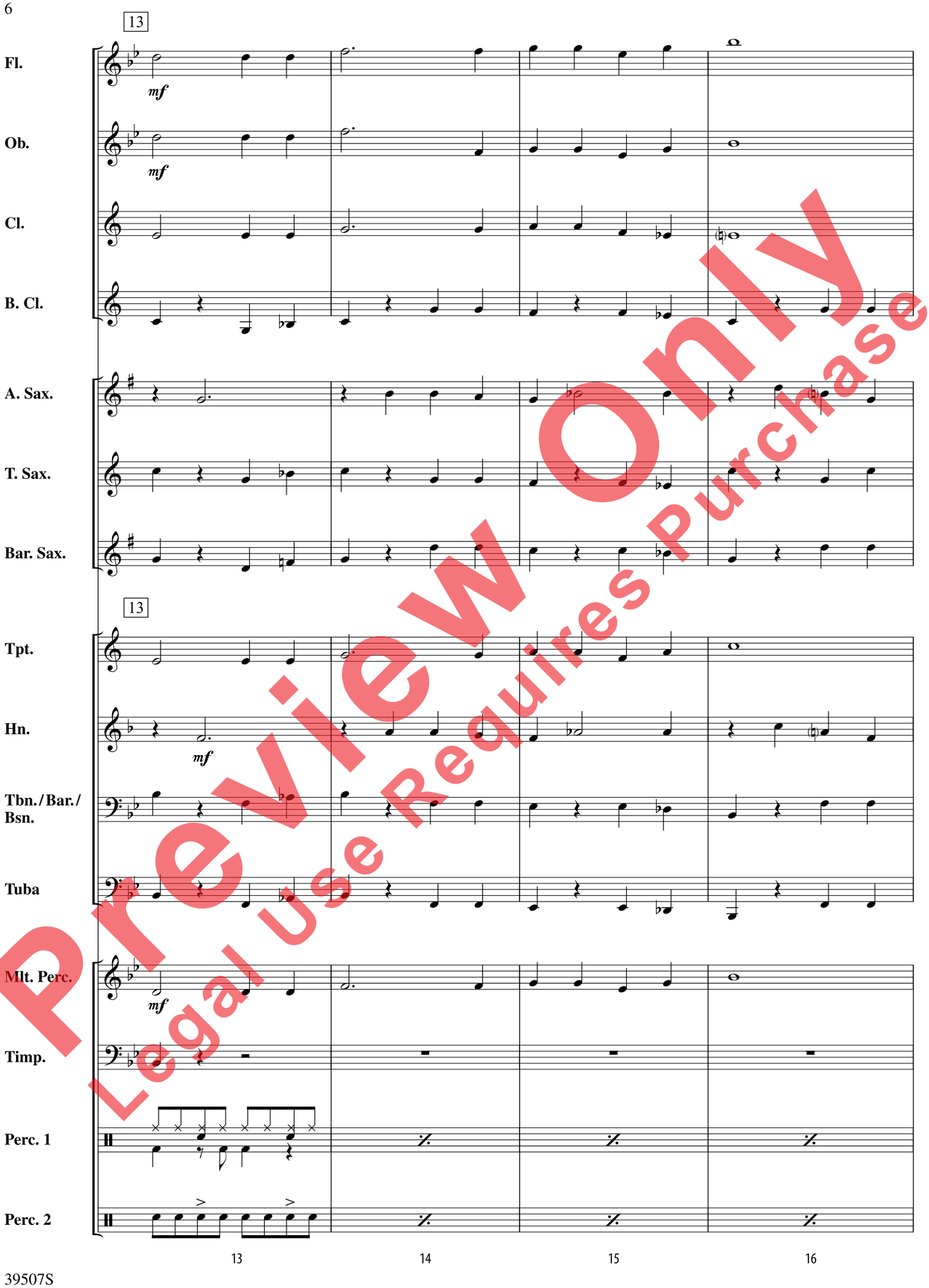

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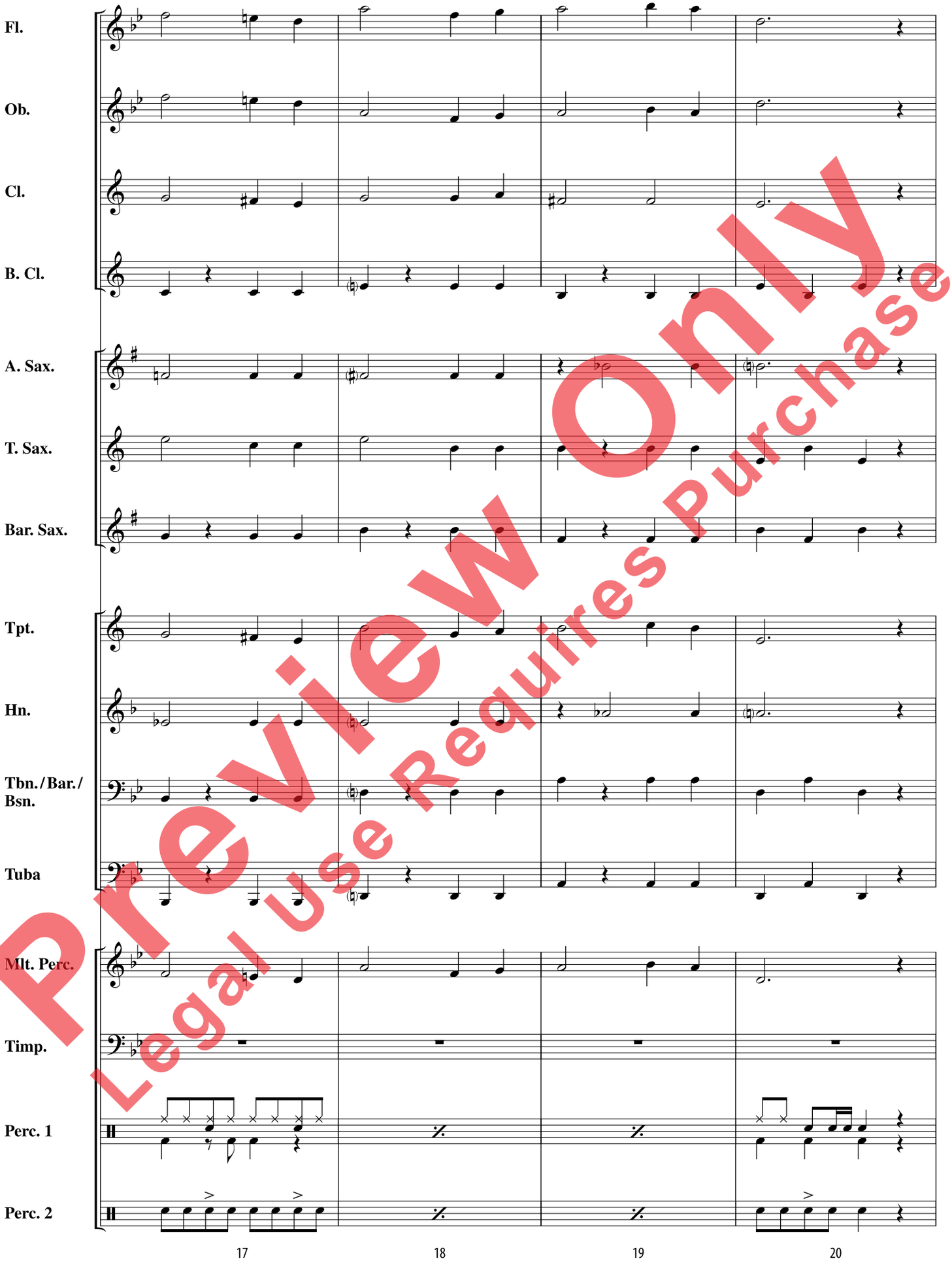

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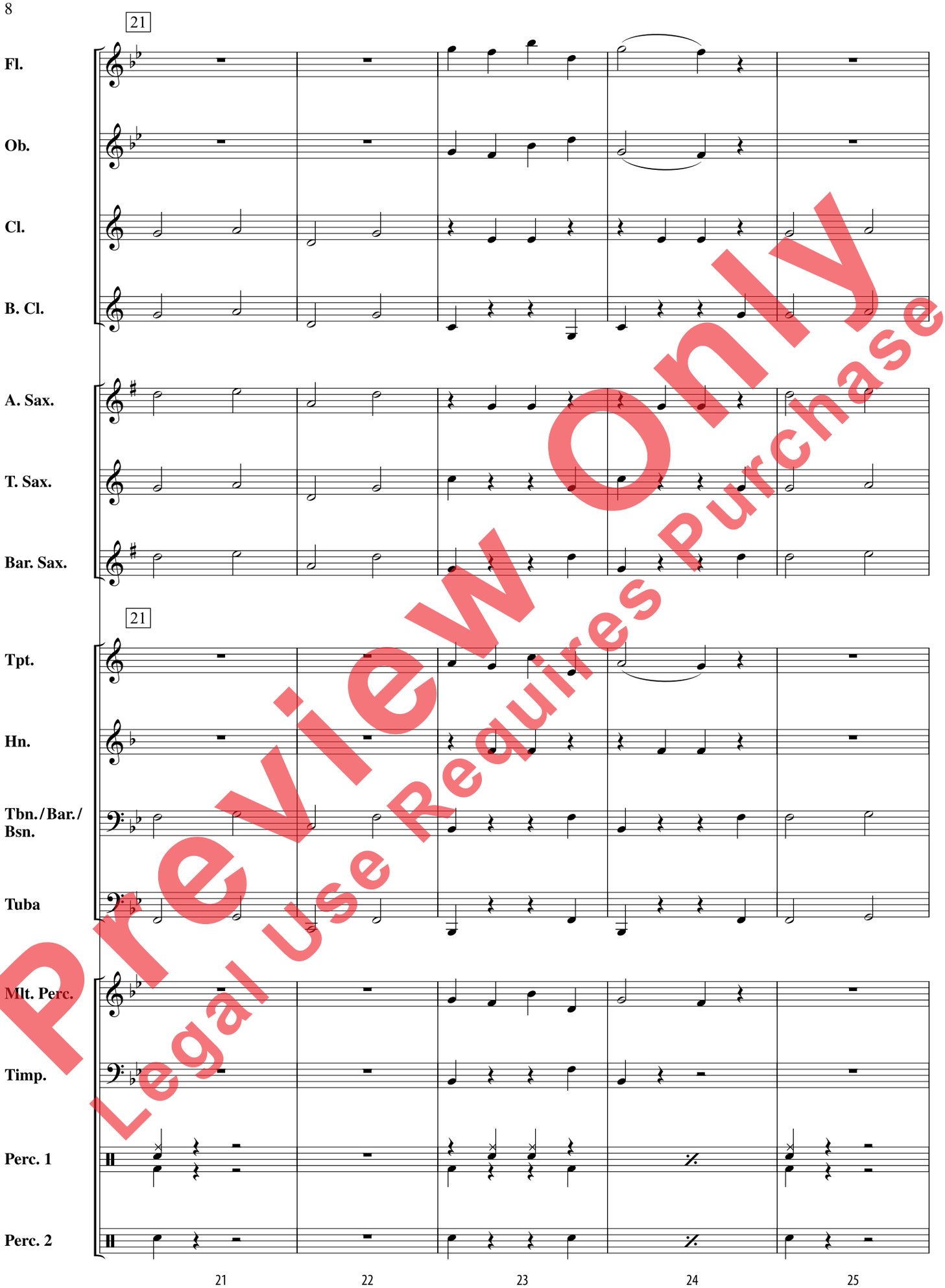

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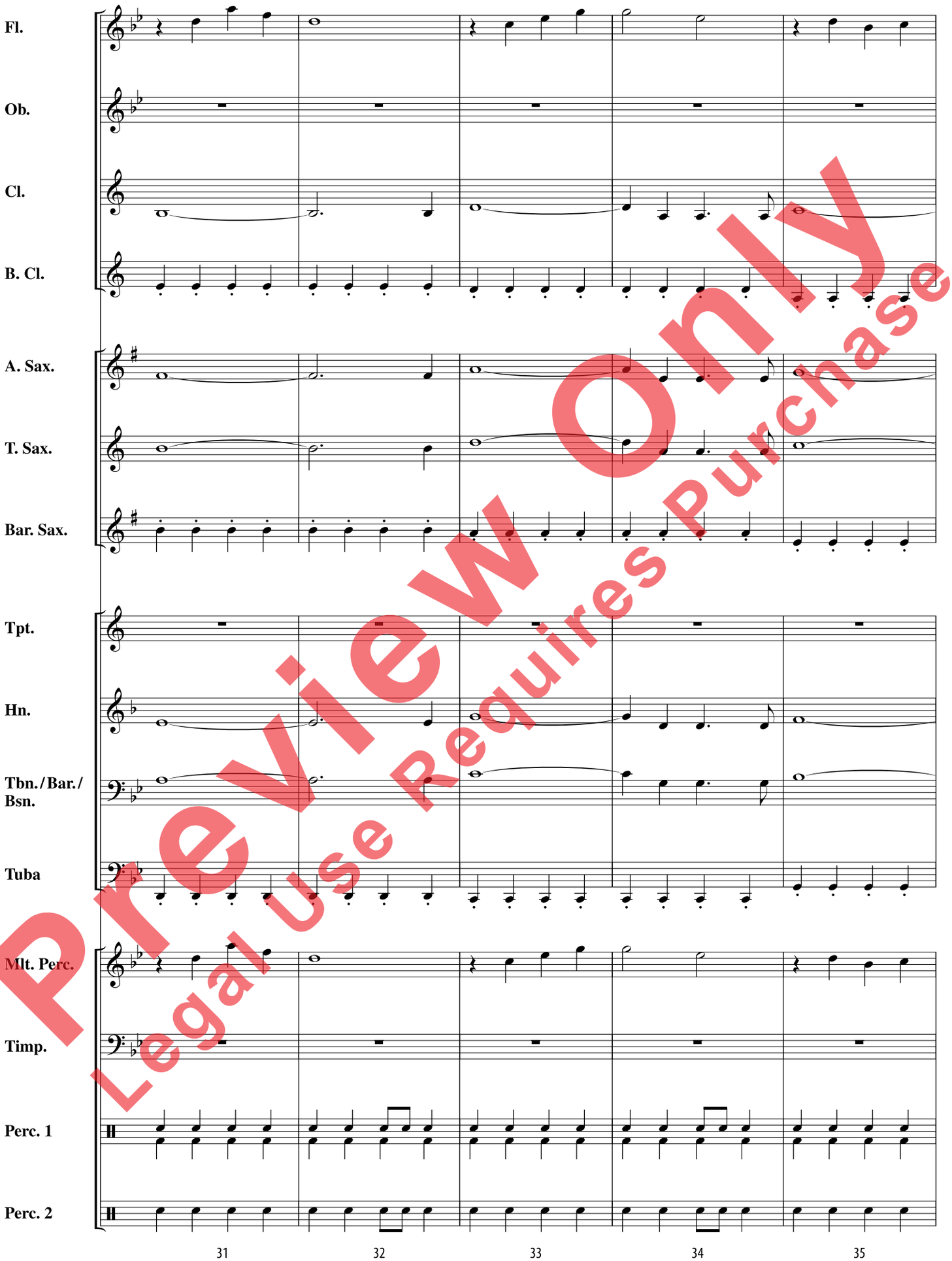

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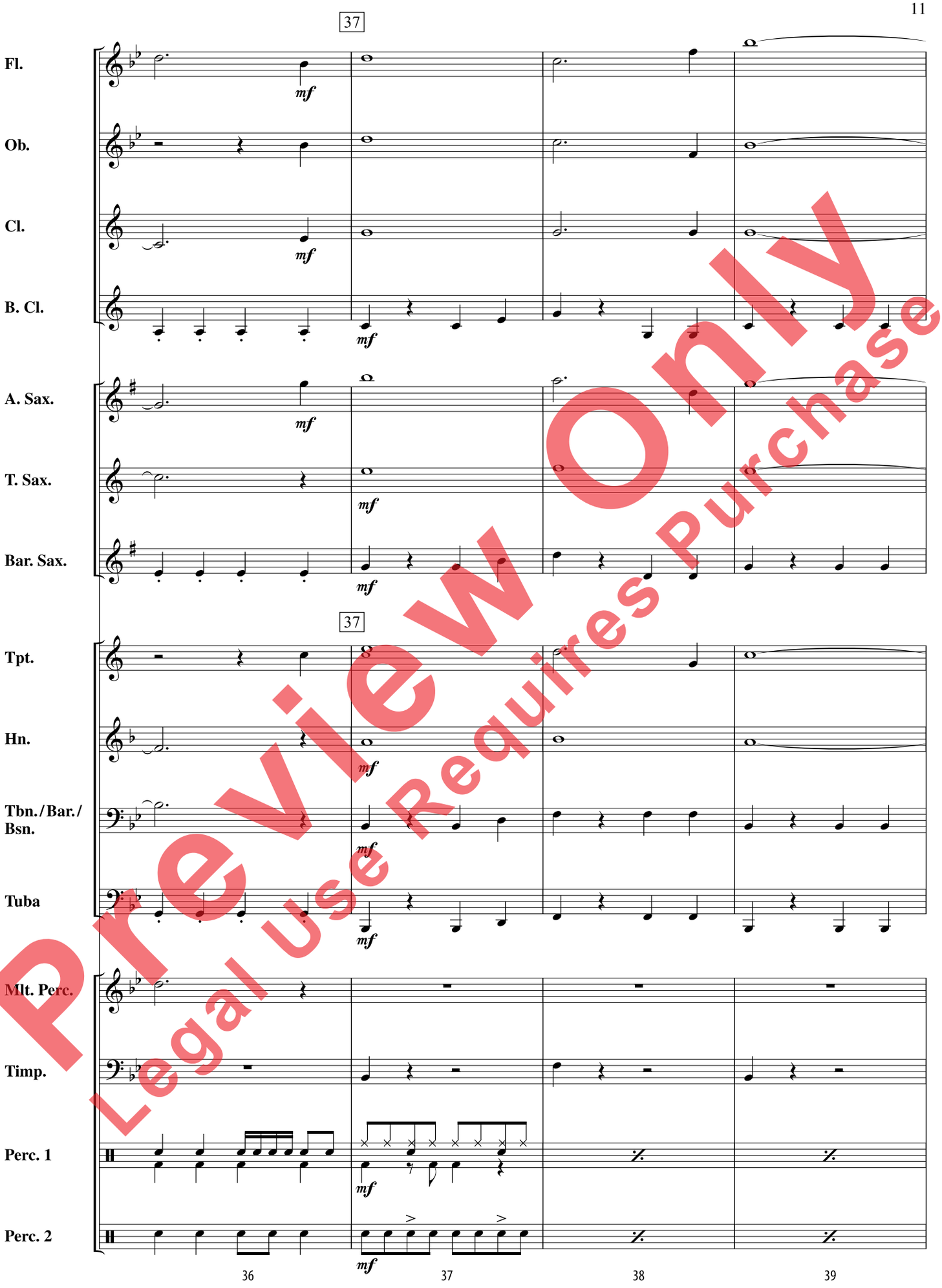

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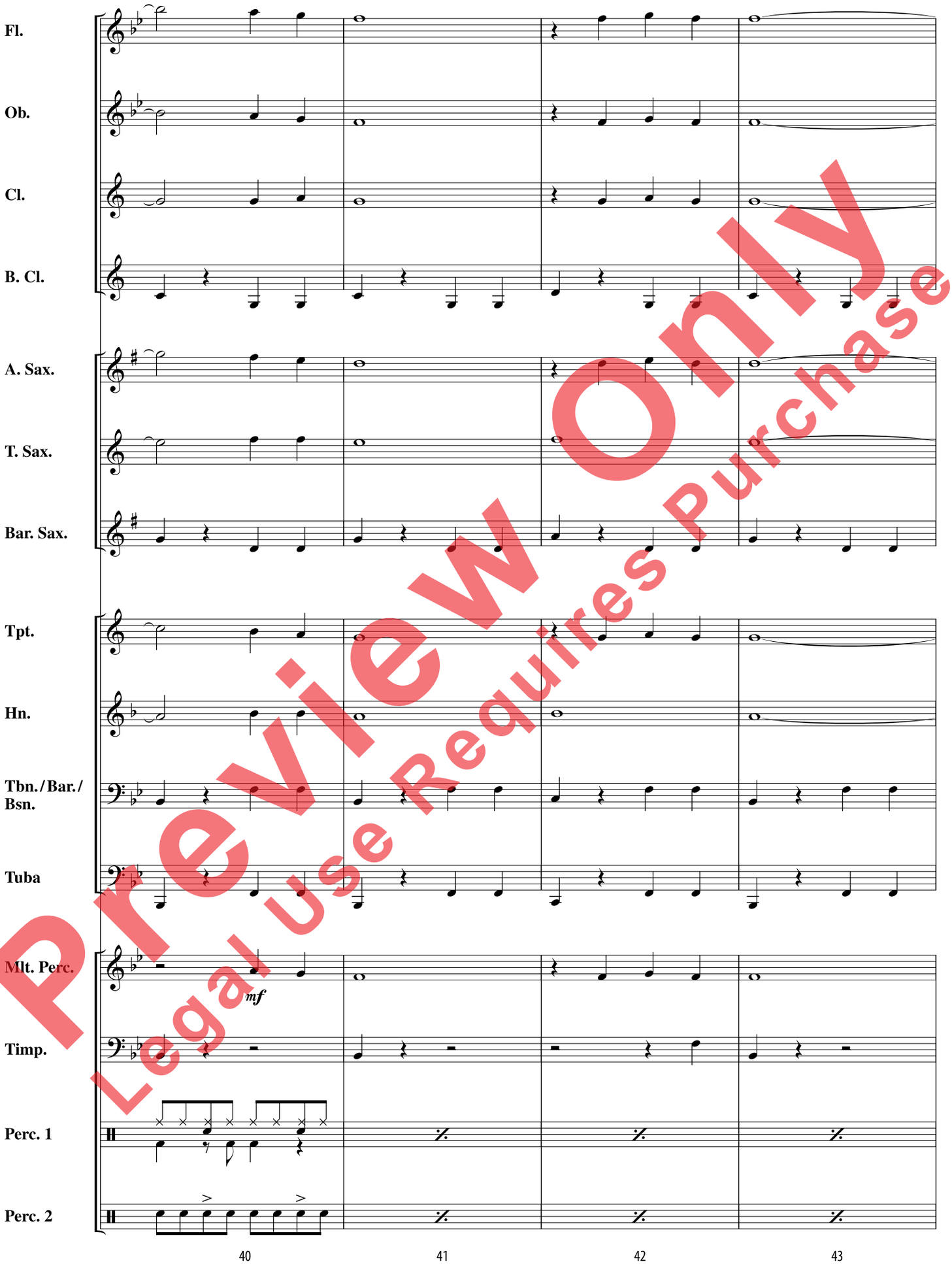

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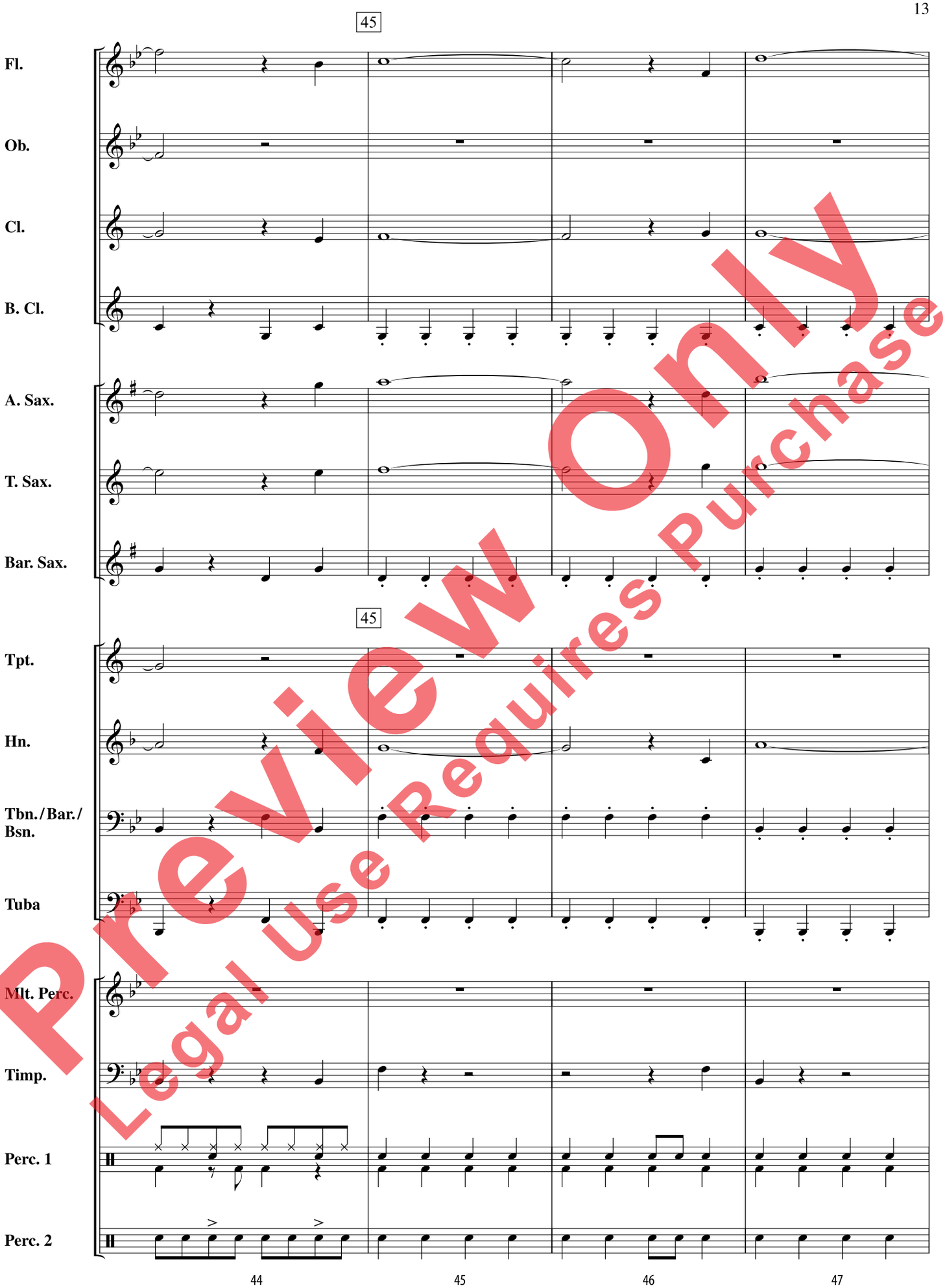

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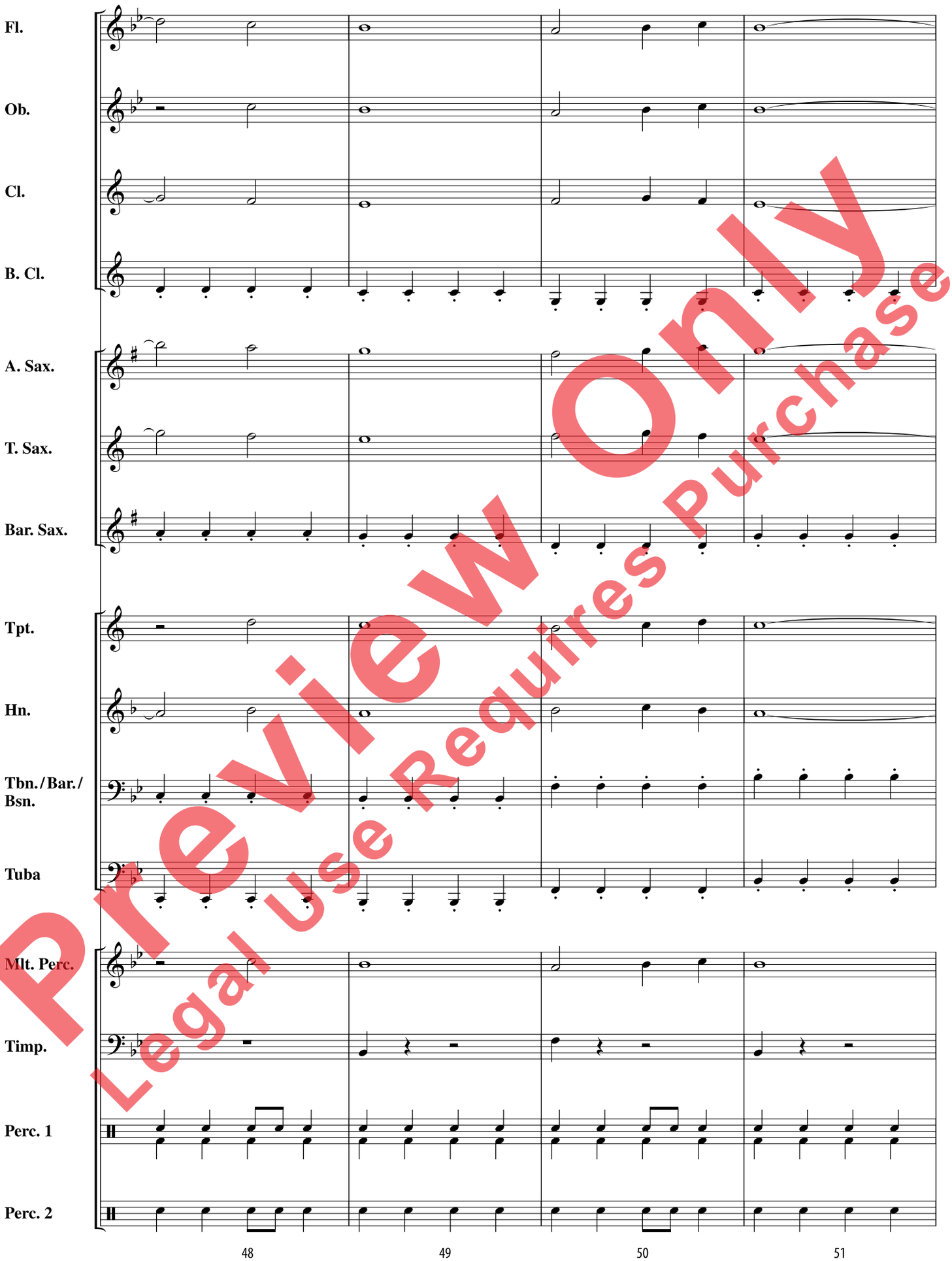

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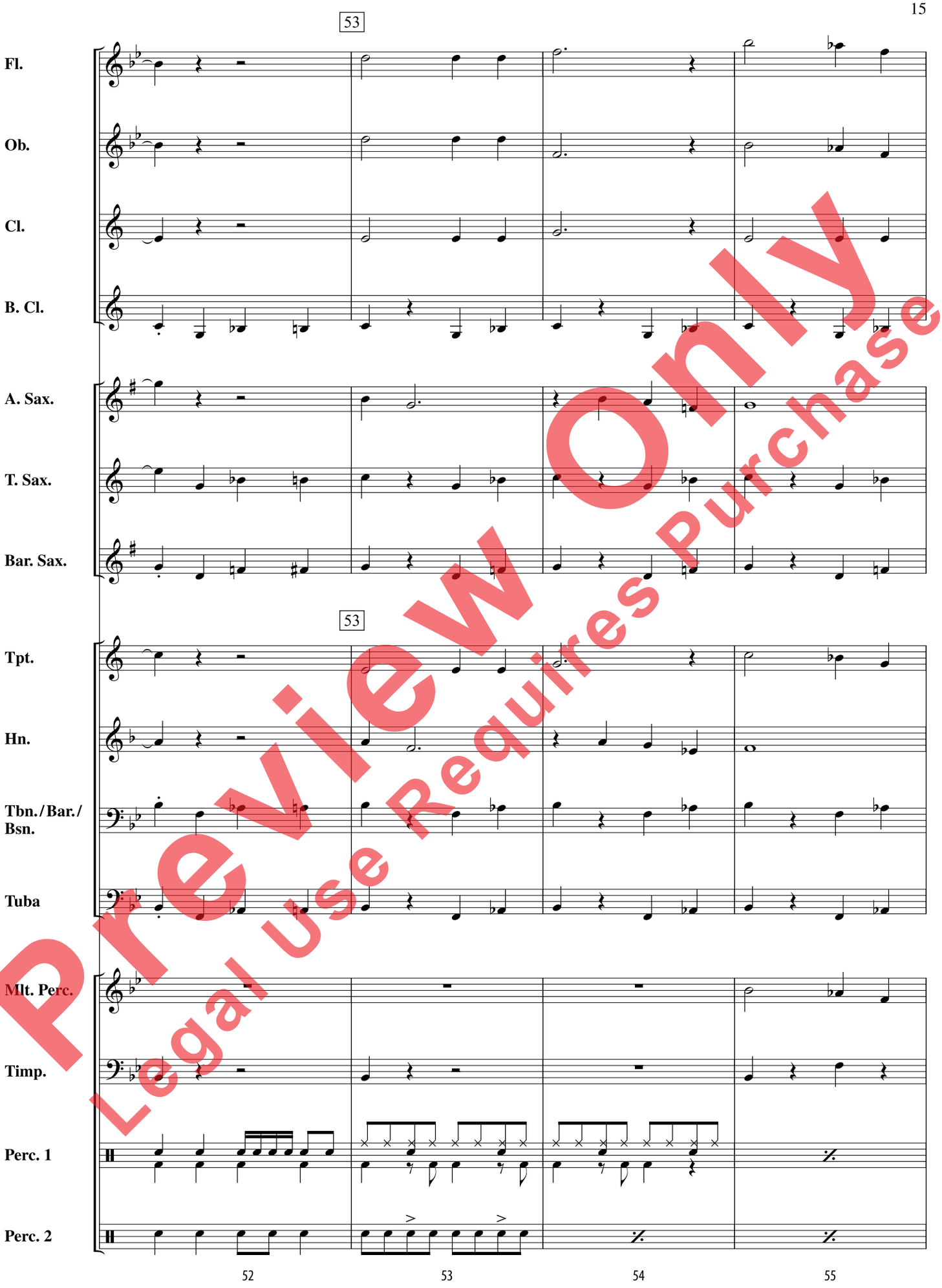

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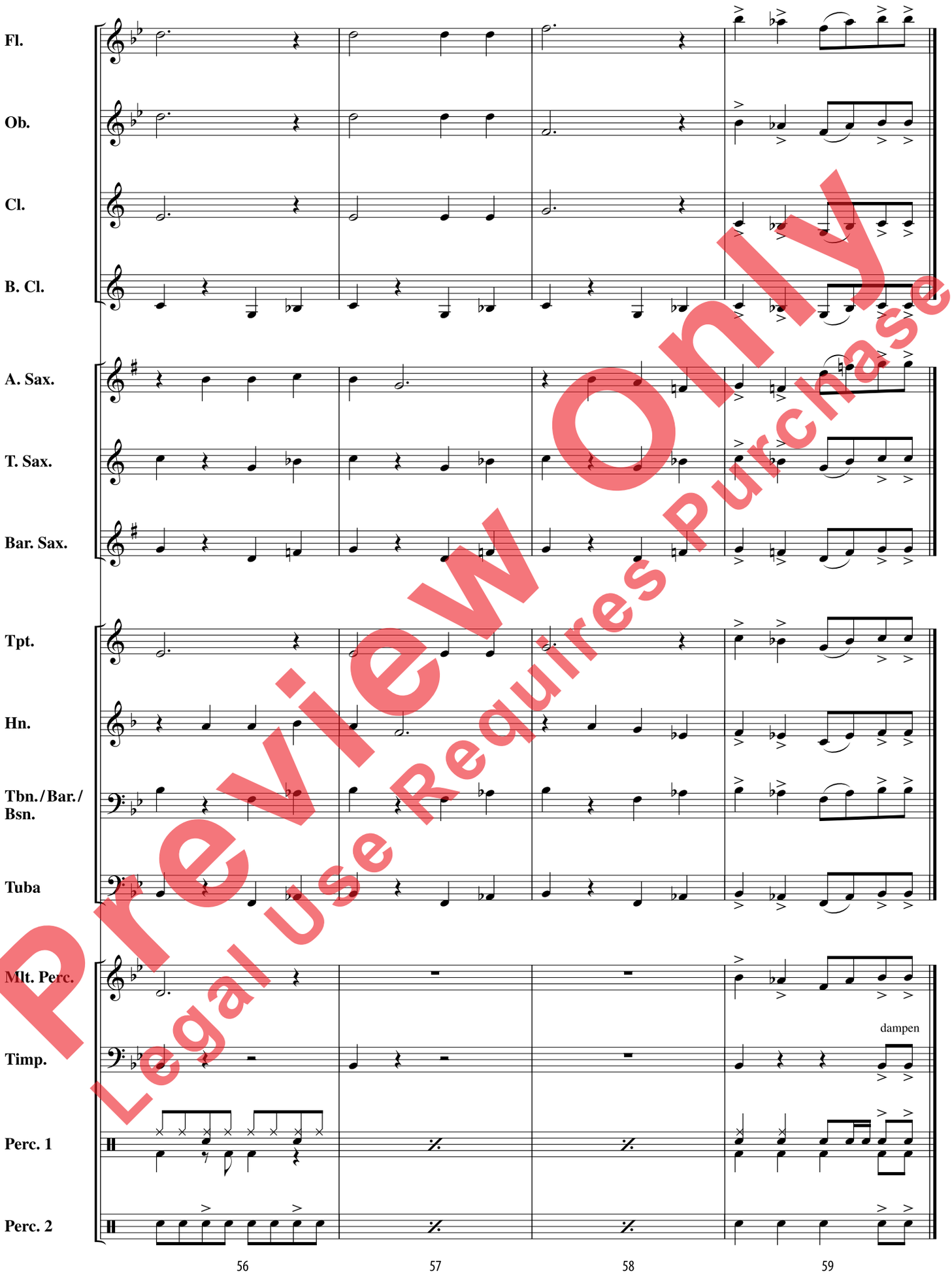

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