



All Is Calm

Based on *Silent Night*

Traditional

Arranged by Robert W. Smith (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 2 1st C Flute/Solo C Flute
- 1 2nd C Flute
- 3 Oboe/Solo Oboe
- 2 1st B♭ Clarinet/
Solo B♭ Clarinet
- 1 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet/
Solo Bass Clarinet
- 3 Bassoon/
Solo Bassoon
- 5 Horn in F/
Solo Horn in F

- 2 1st B♭ Trumpet/
Solo B♭ Trumpet
- 1 2nd B♭ Trumpet
- 2 1st Trombone/
Solo Trombone
- 1 2nd Trombone
- 2 Tuba/Solo Tuba
- 1 Piano
- 2 Mallet Percussion
(Bells, Solo Marimba,
Vibraphone, Xylophone)
- 1 Timpani

- 1 Percussion I
(Triangle)
- 2 Percussion II
(Wind Chimes,
Suspended Cymbal)
- 8 1st Violin/Solo Violin
- 8 2nd Violin
- 8 3rd Violin (Viola T.C.)
- 5 Viola/Solo Viola
- 5 Cello/ Solo Cello
- 5 String Bass/
Solo String Bass

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PROGRAM NOTES

No matter what our cultural background, the holiday season is the time of the year when we all reflect upon the joys in our lives. During those very quiet and reflective moments, we experience inner peace—peace that allows us to recognize all that is good and beautiful in our world. Featuring a soloist with orchestra, "All Is Calm" celebrates the beauty and joys of the holiday season.

NOTES TO THE CONDUCTOR

"All Is Calm" has been scored to provide the greatest flexibility in the selection of the soloist for the performance. I have provided solo parts for each string and wind instrument in the orchestra. In addition, a mallet percussion solo part is included. If a mallet soloist is selected, please note that a marimba or vibraphone is preferred. A xylophone should be used only with the softest of mallets.

You may also wish to consider using multiple soloists for the performance. I have found that students will practice with utmost intensity for an opportunity to solo with the orchestra. If you opt for the multiple soloist approach, I suggest that the first performer play through measure 32. The second soloist begins in measure 36 and plays through measure 52. A final soloist enters at measure 53 and plays to the end of the piece.

Please note that the opening and closing wind effects should represent the coldest of winter winds. This will require more of a "ssss" as opposed to a "shhh." The wind should also be rather light. Avoid a "blizzard" at all costs.

Finally, the piano should be approached as a collaborative soloist rather than only an accompanist. This will require musical interaction between the pianist and soloist. I hope that the rehearsal and performance of this work will help enlighten your students on the joys and benefits of solo performance as they continue to develop as musicians.

I hope you, your orchestra, and your audience find "All Is Calm" to be a wonderful moment in your holiday performance. As always, I wish you the very best in your musical endeavors.



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CONDUCTOR

ALL IS CALM

Based on SILENT NIGHT

TRADITIONAL
Arranged by ROBERT W. SMITH (ASCAP)

Gently $\text{J} = 64$

Solo

C Flutes 1 (cold wind effect) 2 (wind continues)

Oboe Sssss (cold wind effect) (wind continues)

B♭ Clarinets 1 (cold wind effect) 2 (wind continues)

B♭ Bass Clarinet Sssss (cold wind effect) (wind continues)

Bassoon Sssss (wind continues)

Horn in F Sssss (cold wind effect) (wind continues)

B♭ Trumpets 1 Sssss (cold wind effect) (wind continues) 2 (wind continues)

Trombones 1 Sssss (cold wind effect) (wind continues) 2 (wind continues)

Tuba Sssss (wind continues)

Piano

Mallet Percussion (Bells) Bells (mp) (trill) (trill)

Timpani

Percussion I (Triangle) Trgl. (mp)

Percussion II (Wind Chimes, Suspended Cymbal) Wind Chimes (mp)

Violins 1 Sssss (wind continues) 2 (wind continues)

Viola Sssss (wind continues)

Cello Sssss (wind continues)

String Bass Sssss (wind continues)

1 2 3 4 5 6

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Conductor - 2

9

mp expressive (wind gently fades)

Solo

Fls. 1 2

Ob.

Cl. 1 2

B. Cl.

Bsn.

Hn.

Tpts. 1 2

Tbns. 1 2

Tuba

Pno.

Mlt. Perc.

Timpani

Perc. I

Perc. II

Vlns. 1 2

Vla.

Cello

Str. Bass

(wind gently fades) sim. (wind gently fades) (wind gently fades)

Conductor - 3

Solo

Fls. 1
2

Ob.

Cl. 1
2

B. Cl.

Bsn.

Hn.

Tpts. 1
2

Tbns. 1
2

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. 1
2

Vla.

Cello

Str. Bass

Conductor - 3

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12 13 14 15 16

Conductor - 4

17

Solo *mf*

Fls. 1 2 *tr* *tr*

Ob.

Cls. 1

Cls. 2

B. Cl.

Bsn. *mp*

Hn.

Tpts. 1 2

Tbns. 1 2

Tuba

Pno. *mf*

Mlt. Perc.

Tim. Perc.

Perc. I

Perc. II *mp* *p* *mp*

17

Vlns. 1 *mp legato*

Vlns. 2 *mp legato*

Vla. *mp legato*

Cello *mp legato* *pizz.*

Str. Bass *mp*

BFOM02012C 17 18 19 20 21

Conductor - 5

Solo

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hn.

Tpts. 1 2

Tbns. 1 2

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. 1 2

Vla.

Cello

Str. Bass

Conductor - 6

A musical score page for a large orchestra. The page features 16 staves, each with a different instrument's name on the left. The instruments are: Solo (Treble clef), Fls. 1 & 2 (Flutes), Ob. 1 & 2 (Oboes), Cls. 1 & 2 (Clarinets), B. Cl. (Bassoon), Bsn. (Bassoon), Hn. 1 & 2 (Horns), Tpts. 1 & 2 (Trumpets), Tbns. 1 & 2 (Trombones), Tuba (Tuba), Pno. (Piano), Mlt. Perc. (Multi Percussion), Timp. (Timpani), Perc. I (Percussion I), Perc. II (Percussion II), Vlns. 1 & 2 (Violins), Vla. (Viola), Cello (Cello), and Str. Bass (String Bass). The score is divided into measures by vertical bar lines. Various performance instructions are placed throughout the score, such as 'rit.' (ritardando) and dynamic markings like 'p' (pianissimo). A large red watermark reading 'Preview Use Requires Purchase' is diagonally across the page.

Conductor - 7

33 With motion $\text{J} = 80$

Solo

Fls. 1 2

Ob. 1 2

Cls. 1 2

B. Cl.

Bsn.

Hn.

Tpts. 1 2

Tbns. 1 2

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. 1 2

Vla.

Cello

Str. Bass

Conductor - 7

33 With motion $\text{J} = 80$

34 35 36 37 38 39

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Conductor - 8

**41 Broadly
Soar!**

Solo

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hn.

Tpts. 1 2

Tbns. 1 2

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. 1 2

Vla.

Cello

Str. Bass

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40 41 42 43 44 45 46

Conductor - 9

Slowly

Solo

Fls. 1 2

Ob. 1 2

Cls. 1 2

B. Cl.

Bsn.

Hn. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. 1 2

Vla.

Cello

Str. Bass

47

48

49

50

rall.

51

52

53

54

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Conductor - 10

Solo

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hn.

Tpts. 1 2

Tbns. 1 2

Tuba

Pno.

Mit. Perc.

Tim. Perc.

Perc. I

Perc. II

Vlns. 1 2

Vla.

Cello

Str. Bass

Gently $\text{J} = 64$

Conductor - 10

mp very expressive

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Conductor - 11

Solo (wind fades into distance)

Fls. 1 2 (sforzando) Ssss

Ob. (sforzando) Ssss

Cl. 1 (sforzando) Ssss

Cl. 2 (sforzando) Ssss

B. Cl. (sforzando) Ssss

Bsn. (sforzando) Ssss

Hn. (wind fades into distance) Ssss

Tpts. 1 (sforzando) Ssss

Tpts. 2 (sforzando) Ssss

Tbns. 1 (sforzando) Ssss

Tbns. 2 (sforzando) Ssss

Tuba (sforzando) Ssss

Pno. (sforzando) Ssss

Mlt. Perc. (wind fades into distance) Ssss

Timp. (sforzando) Ssss

Perc. I (sforzando) Ssss

Perc. II (pp) (mp) (sforzando) Ssss

Vlns. 1 (wind fades into distance) Ssss

Vlns. 2 (sforzando) Ssss

Vla. (sforzando) Ssss

Cello (sforzando) Ssss

Str. Bass (sforzando) Ssss

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