

RWS CONCERT BAND SERIES

CONDUCTOR SCORE  
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# Celtic Holy Night

Arranged by  
Robert W. Smith

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## Celtic Holy Night

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### INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	1st Trombone.....	3
Oboe.....	2	2nd Trombone.....	3
1st B <sup>b</sup> Clarinet.....	6	Euphonium.....	2
2nd B <sup>b</sup> Clarinet.....	6	Euphonium T.C.....	2
B <sup>b</sup> Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Mallet Percussion: Bells, Marimba (opt. Xylophone).....	3
E <sup>b</sup> Alto Saxophone.....	6	Percussion 1: Concert Tom (opt. Bodhran), Wooden Board.....	3
B <sup>b</sup> Tenor Saxophone.....	2	Percussion 2: Shaker (opt. Sandpaper Blocks), Bass Drum.....	2
E <sup>b</sup> Baritone Saxophone.....	1	Percussion 3: Mark Tree/Wind Chimes, Cr. Cym., Sus. Cym.....	3
1st B <sup>b</sup> Trumpet.....	5		
2nd B <sup>b</sup> Trumpet.....	5		

### PROGRAM NOTE

As the beauty, calm and serenity of Christmas Eve travels across the globe each year, the musical celebrations of this holy night show the similarities and differences in the cultures of our world. **Celtic Holy Night** is a unique musical setting celebrating the holiday in the British Isles. Historically, the term "Celtic" is commonly used in connection with the languages and cultures of the six Celtic nations, specifically Brittany, Ireland, Scotland, Wales, Cornwall, and the Isle of Man. We hope you enjoy our performance of **Celtic Holy Night** arranged by Robert W. Smith.

### NOTES TO CONDUCTOR

The grace notes throughout should be interpreted in a more relaxed fashion to emulate the sound of the bagpipes as they begin their drone. Should you use the trumpet to play the oboe cues in the introduction, please consider using a straight mute in the trumpet solo for a more stylistically accurate blend with the piccolo.

If the bodhran is used in the percussion section beginning in measure 7, please stage the percussionist for musical presence and visual effect. The flutes accompany the bodhran beginning in measure 9. These figures should be jig-like in their interpretation.

The clarinet melody beginning at measure 11 should be very legato. It should float among the rhythmic interaction provided by the bodhran and flutes. The low reeds provide a bagpipe effect beginning at measure 20. If the low brass are employed with the notated cues, please be sure they do not overshadow the melodic line. You may wish to use only one player on a part if the cues are employed.

Please note the crescendo into measure 29. This should be carefully shaped for maximum effect. The horns and alto saxophone countermelody at 29 should soar. Please adjust the notated dynamic marking based on your particular instrumentation.

The jig-like figures continue at measure 43. Please work to balance the interacting lines providing a rhythmic active accompaniment to the brass melody beginning at measure 45.

The overall dynamic contour of the arrangement leads to the fortissimo at measure 77. Please ensure the ending statement beginning at 77 is the pinnacle of the arrangement. Adjust previous dynamic levels as needed based on your instrumentation.

I hope you and the band find **Celtic Holy Night** to be a rewarding musical experience and valuable addition to your holiday program. Happy Holidays to all!



### ABOUT THE ARRANGER



**Robert W. Smith** (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Inchon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.



# CELTIC HOLY NIGHT

arr. Robert W. Smith (ASCAP)

**Gently** ♩ = 80

(opt. Pic.) Solo w/ Oboe

**7** ♩ = 112

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Gently** ♩ = 80

cue: Oboe (opt. St. Mute)

**7** ♩ = 112

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Euphonium

Tuba

Mallet Percussion

Bells

Marimba (opt. Xylophone)

**Percussion 1**

Concert Tom (opt. Bodhran)

Wooden Board

**Percussion 2**

Shaker (opt. Sandpaper Blocks)

Bass Drum

**Percussion 3**

Mark Tree/Wind Chimes

Sus. Cym. 6

*mf* *p* *mf* let all cyms. vibrate

11

Tutti (Flute)

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

11

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

Perc. 3

5 9 10 11 12 13

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

Perc. 3

14 15 16 17 18 19

20

Fl.

Oboe *mf*

1st Clar.

2nd Clar.

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

20

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph. *mf*  
cue: Bb Bass Clarinet

Tuba *mf*  
cue: Bassoon

Mlt.

Perc. 1 *mf*  
Wooden Board (w/Wood mallets)

Perc. 2

Perc. 3

20

21

22

23

24

29 Soaring

Div. 8

Fl. *mf*

Oboe *mf*

1st Clar. *mf*

2nd Clar. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

29 Soaring

Div.

1st Trpt. *mp* *mf*

2nd Trpt. *mp* *mf*

F Hn. *mf*

1st Tbn. *mp* *mf*

2nd Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Mlt. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Shakers (opt. Sandpaper Blocks)

B.D.

*p* *mf*



Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Marimba (opt. Xylophone)

Mlt.

Perc. 1

Perc. 2

Perc. 3

30 31 32 33 34







45

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

45

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

Perc. 3

*mf* *legato*

*mf* *legato*

*mf* *legato*

*mf* *legato*

(opt.)

(opt.)

(opt.)



Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

Perc. 3

56 57 58 59 60



Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

Perc. 3

66 67 68 69 70

*p*

- 15 -



FL.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

Perc. 3

Cr./Ch.

*ff* *mf* *f*

77 72 73 74 75

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

77

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

Perc. 3

Cr./Ch.

76

77

78

79

80

*ff*

*mf*

*p*

FL. *ff* *mf* *ff* *Div.*

Oboe *ff* *mf* *ff* *Div.*

1st Clar. *ff* *mf* *ff* *Div.*

2nd Clar. *ff* *mf* *ff*

B. Cl. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

A. Sax *ff* *mf* *ff*

T. Sax *ff* *mf* *ff*

B. Sax *ff* *mf* *ff*

1st Trpt. *ff* *mf* *ff* *Div.*

2nd Trpt. *ff* *mf* *ff*

F Hn. *ff* *f* *ff*

1st Tbn. *ff* *f* *ff*

2nd Tbn. *ff* *f* *ff*

Euph. *ff* *f* *ff*

Tuba *ff* *f* *ff*

Mlt. *ff* *mf* *ff*

Perc. 1 *ff* *ff*

Perc. 2 *ff* *ff*

Perc. 3 *ff* *ff*

87 82 83 84 85

*ff* *P* *ff*

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