

RWS CONCERT BAND SERIES

CONDUCTOR SCORE

Catalog No: RWS-1932-01

Celtic Holy Night

Arranged by
Robert W. Smith

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INSTRUMENTATION

Conductor Score	1
Flute	10
Oboe	2
1st B♭ Clarinet	6
2nd B♭ Clarinet	6
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	6
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
1st B♭ Trumpet	5
2nd B♭ Trumpet	5

F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium	2
Euphonium T.C.	2
Tuba	4
Mallet Percussion: Bells, Marimba (opt. Xylophone)	3
Percussion 1: Concert Tom (opt. Bodhran), Wooden Board	3
Percussion 2: Shaker (opt. Sandpaper Blocks), Bass Drum	2
Percussion 3: Mark Tree/Wind Chimes, Cr. Cym., Sus. Cym.	3

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.

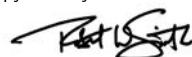
The clarinet melody beginning at measure 11 should be very legato. It should float among the rhythmic interaction provided by the bodhran and flutes. The low reeds provide a bagpipe effect beginning at measure 20. If the low brass are employed with the notated cues, please be sure they do not overshadow 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.

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Conductor Score

RWS-1932-00

CELTIC HOLY NIGHT

arr. Robert W. Smith (ASCAP)

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Tutti (Flute)

11

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

11

mf

legato

mf legato

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8 9 10 11 12 13

mf legato

11

mf

legato

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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.

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)

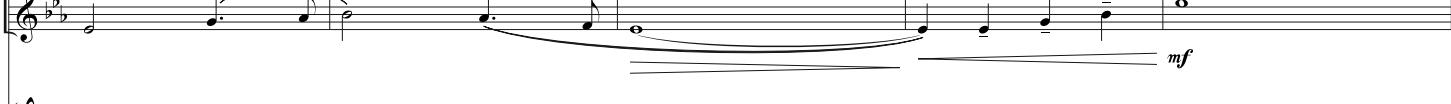
Perc. 2

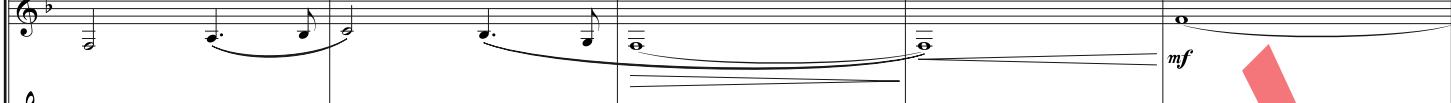
Perc. 3

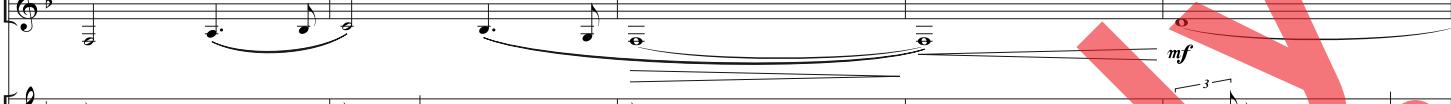
29 Soaring

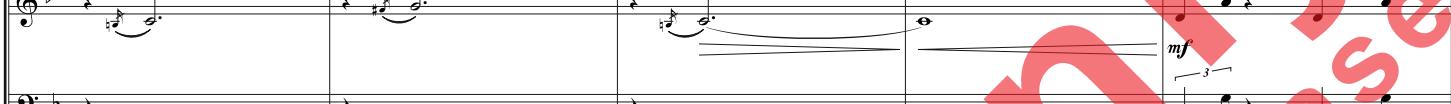
Div.

Fl. 

Oboe 

1st Clar. 

2nd Clar. 

B. Cl. 

Bsn. 

A. Sax 

T. Sax 

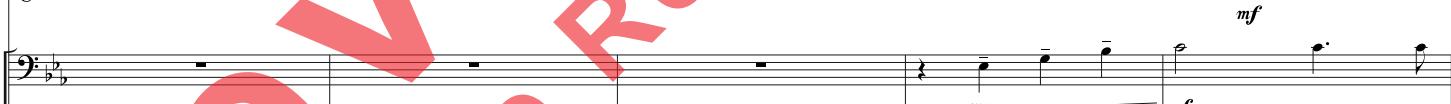
B. Sax 

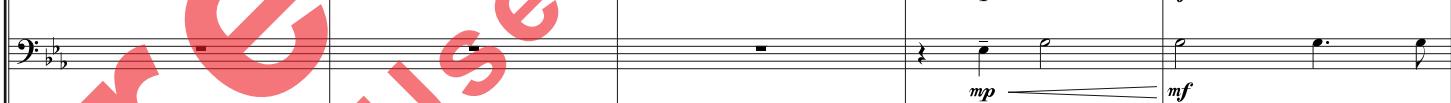
29 Soaring

Div.

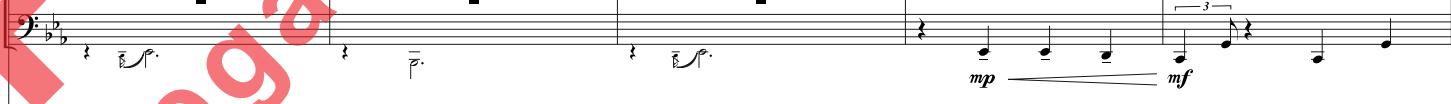
1st Trpt. 

2nd Trpt. 

F Hn. 

1st Tbn. 

2nd Tbn. 

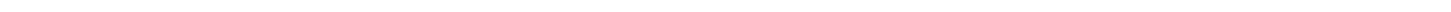
Euph. 

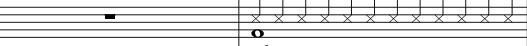
Tuba 

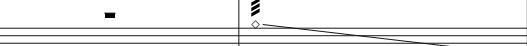
Mlt. 

Perc. 1 

Perc. 2 

Perc. 3 

Shakers (opt. Sandpaper Blocks) 

B.D. 

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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. Marimba (opt. Xylophone)

Perc. 1

Perc. 2

Perc. 3

30 31 32 33 34

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

37

8

37

8

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35

36

37

38

39

p

f

Cr. Cyms.

f

9

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

40

41

42

43

p

mf

- 10 -

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

The musical score consists of ten staves of music. The first five staves (Flute, Oboe, Clarinets, Bassoon, and Saxophones) play eighth-note patterns with a '3' above each group of three notes. The next five staves (Trumpets, Trombones, Horn, Bassoon, and Tuba) play quarter-note patterns with a 'mf' dynamic and 'legato' instruction. The final three staves (Mallets, Percussion 1, and Percussion 2) play eighth-note patterns with a '3' above each group of three notes. Measures 45 and 46 are shown, with measure 47 indicated by a repeat sign. Measures 48 through 50 are shown at the bottom. Measure numbers 45, 46, 47, 48, 49, and 50 are printed below the staff lines.

54

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

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

63 Soaring

2nd Clar. *f*

B. Cl. *f*

Bsn. *f*

A. Sax

T. Sax

B. Sax *f*

1st Trpt. *f*

2nd Trpt. *f*

F Hn. *f*

1st Tbn. *mf*

2nd Tbn. *mf*

Eup. *mf*

63 **Soaring**

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

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.

71

72

73

74

75

16

A page from a musical score for orchestra and band. The score is arranged in multiple staves, each representing a different instrument or section. The instruments listed on the left side of the page are Flute, Oboe, 1st Clarinet, 2nd Clarinet, Bassoon, Clarinet in A, Tenor Saxophone, Bass Saxophone, 1st Trombone, 2nd Trombone, French Horn, 1st Trombone, 2nd Trombone, Euphonium, Tuba, Mallet Percussion, Percussion 1, Percussion 2, and Percussion 3. The music consists of two systems of measures. Measure 87 starts with a dynamic of ff for most woodwind and brass sections, followed by a measure of mf. Measure 88 begins with a dynamic of ff. The score includes various performance markings such as 'Div.' (divisi), 'ff' (fortissimo), 'mf' (mezzo-forte), 'p' (pianissimo), and '3' (indicating a triplet). Measures 89 and 90 show more complex rhythmic patterns, including sixteenth-note figures and eighth-note chords. Measures 91 through 94 continue the rhythmic patterns, with dynamics shifting between ff, mf, and ff again. The score concludes at measure 95 with a dynamic of ff. A large, diagonal red watermark reading 'Preview requires purchase' is overlaid across the entire page.

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