

RWS CUSTOM CONCERT SERIES

CONDUCTOR SCORE
Catalog No: RWS-2245-01

Ghillie Dhu

("Elf of the Forest" from Scottish Folklore)

Joseph Benjamin Earp

Preview Only
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RWS

Custom Concert Series

RWS MUSIC
COMPANY

Ghillie Dhu

("Elf of the Forest" from Scottish Folklore)

Joseph Benjamin Earp

Instrumentation

- 1 Full Conductor Score
- 4 C Instrument 1: Piccolo, Flute, Oboe, Violin, Guitar
- 4 B \flat Instrument 1: Clarinet, Trumpet, Soprano Saxophone
- 2 E \flat Instrument 1: Alto Saxophone
- 3 C Instrument 2: Flute, Oboe, Violin, Guitar
- 4 B \flat Instrument 2: Clarinet, Trumpet, Soprano Saxophone
- 2 E \flat Instrument 2: Alto Clarinet, Alto Saxophone
- 2 F Instrument 2: F Horn
- 2 C Instrument 3: Violin, Guitar
- 1 C Instrument 3: Viola
- 4 B \flat Instrument 3: Clarinet, Trumpet, Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 E \flat Instrument 3: Alto Clarinet, Alto Saxophone
- 2 F Instrument 3: F Horn
- 4 C Instrument 4: Bassoon, Cello, Trombone, Euphonium
- 1 C Instrument 4: Guitar
- 2 B \flat Instrument 4: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 F Instrument 4: F Horn
- 4 C Instrument 5: Bassoon, Trombone, Euphonium, Tuba, Cello, Double Bass
- 2 B \flat Instrument 5: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 E \flat Instrument 5: Baritone Saxophone, Contralto Clarinet
- 2 Mallet Percussion: Xylophone, Bells
- 1 Timpani
- 3 Percussion 1: Ride Cymbal, Snare Drum, Bass Drum
- 1 Percussion 2: Concert Tom (Low)

How To Use This Customizable and Flexible Instrumentation Series:

The *Custom Concert Series* is designed to be adaptable to most ensemble instrumentation needs and settings. In addition, it is intended as a teaching tool allowing both teachers and students to explore various timbral combinations from a creative perspective.

In addition to a reference recording, each *Custom Concert Series* publication includes two additional recordings available on the RWS Music Company website at rwsmusic.com. The first is a full performance with a metronome and count off. This allows students to rehearse and record their parts at home for review and editing into a larger ensemble recording. A percussion-only version with a count off is also available to facilitate the rehearsal and recording of all parts.

Please note the following information as you prepare to rehearse this piece:

1. The *Custom Concert Series* includes five separate parts/lines in the wind and/or string sections. Each part is numbered and provided in multiple keys and clefs to facilitate the widest array of instrumentation needs.
2. The part may be notated in octaves. Please direct the musicians to play the most appropriate octave for their instrument and grade level.
3. The octave selection in individual parts will affect the voicing of the piece. Please feel free to make octave or part reassignments should the overall texture of the ensemble require.
4. Depending upon the individual players, additional octave adjustments may be necessary. For example, a talented bass clarinet in a developing ensemble may be very comfortable above the break. As a result, they may be assigned the upper octave if needed for the overall ensemble sonority. Similar adjustments may be made in various saxophone parts as well.
5. The percussion is scored to provide an ensemble experience for all percussionists. If necessary, please feel free to adjust the keyboard percussion instruments and assignments as needed for musical and educational effect. For example, you may wish to designate a phrase or musical section as metallic percussion only.
6. Feel free to explore various timbral combinations during the rehearsal process. In some cases, you may wish to use a lighter ensemble sound in a section of the piece. If instrumentation allows, you may wish to consider using woodwinds only in that section with the brass re-entering at the next appropriate point in the piece.
7. The dynamics notated throughout are relative. Feel free to adjust as needed to preserve the overall dynamic contour.

Program Note

Ghillie Dhu (Gill-e Dew) "Elf of the Forest" is inspired by a creature from Scottish Folklore. A solitary male fairy, the Ghillie Dhu was usually friendly and quiet, but occasionally wild in character. This creature was also known to have a gentle devotion to children.

The Ghillie Dhu lived in a birch wood within the village of Gairloch and near the shores of "Loch a Duing" of the northwest highlands of Scotland. The Ghillie Dhu is depicted as dark haired and clothed in leaves of moss. Typically, the Ghillie Dhu did not like it when people would enter his forest. However, he was known to be helpful to children that might be lost.

Notes to Conductor

Careful attention should to articulations, dynamic changes and phrasing should be given throughout the rehearsal and performance of the piece.

The entire work should reference the opening statement from part 1 (flute solo preferred) at the beginning.

Attention should be given to the orchestra bells part at measure 13. Although this is not the melody, the idea is intended to support the melody. The same motive occurs in part 1 at measure 23.

A shift of intensity occurs at measure 42 and should reflect the spirit nature of the character with lots of excitement.

The percussion section should not overpower the winds at any point.

The moments of silence for the full ensemble (example measure 53) are important to setup the next measure. Be sure the ensemble does not play or hold over into these rests.

About the Composer



Joseph Benjamin Earp is the Director of Bands at Hinds Community College in Raymond, Mississippi. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte, Master of Music in Music Education from Anderson University (Anderson, South Carolina), and Doctor of Music Education degree from Liberty University (Lynchburg, Virginia).

His professional teaching career began in 2006 as Director of Bands at Seneca High School in South Carolina. After two years, he then taught at Robbinsville Middle and High Schools for a year before becoming the founding Director of Bands at Cox Mill High School in Concord, North Carolina. After eight years of numerous achievements at Cox Mill High School, he moved into his role at Limestone University (Gaffney, South Carolina) as Director of Athletic Bands, elevating many elements of Limestone's athletic band program. Just prior to his role at Hinds Community College, Dr. Earp was the Director of Instrumental Music at Pfeiffer University in Misenheimer, North Carolina.

In addition to teaching, Dr. Earp is an active published composer and clinician with his music being performed internationally. His major compositional accomplishments include being winner of the 2010 Claude T. Smith Composition Contest in Missouri, winner of the 2018 Thornton Community Band Composition Contest in Colorado, and multiple J.W. Pepper Editors' Choice awards. He currently resides in Clinton, Mississippi with his wife Mary Beth and sons Jackson and Jasper.

More about Dr. Earp can be found at www.joeemusic.com. Follow Dr. Earp on TikTok and Twitter @earpcomposer. Find him on Instagram as earpcomposer.



GHILLIE DHU

("Elf of the Forest" from Scottish Folklore)

Joseph Benjamin Earp (ASCAP)

Conductor Score
RWS-2245-00

Andante ♩ . = 100

Flute Solo preferred ms. 1 through ms. 8-beat 1

1

C Instrument 1
Piccolo, Flute
Oboe, Violin
Guitar

B Instrument 1
Clarinet, Trumpet
Soprano Saxophone

E Instrument 1
Alto Saxophone

2

C Instrument 2
Flute, Oboe
Violin, Guitar

B Instrument 2
Clarinet, Trumpet
Soprano Saxophone

E Instrument 2
Alto Clarinet
Alto Saxophone

F Instrument 2
F Horn

3

C Instrument 3
Violin, Guitar
(Viola)

B Instrument 3
Clarinet, Trumpet
Bass Clarinet
Tenor Saxophone
Euphonium T.C.

E Instrument 3
Alto Clarinet
Alto Saxophone

F Instrument 3
F Horn

4

C Instrument 4
Bassoon, Cello
Trombone, Euphonium
(Guitar)

B Instrument 4
Bass Clarinet
Tenor Saxophone
Euphonium T.C.

F Instrument 4
F Horn

5

C Instrument 5
Bassoon, Trombone
Euphonium, Tuba
Cello, Double Bass

B Instrument 5
Bass Clarinet
Tenor Saxophone
Euphonium T.C.

E Instrument 5
Baritone Saxophone
Contralto Clarinet

Mallet Percussion
Xylophone
Bells

Timpani
G, C, D, E

Percussion 1
Ride Cymbal
Snare Drum
Bass Drum

Percussion 2
Concert Tom (Low)

Ride Cym.
p

2 3 4 5 6 7 8

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9

13

Flute Solo preferred pickup to ms. 13 through ms. 16

1

C Inst. 1

B Inst. 1

E Inst. 1

WW/Strings preferred ms. 9 through ms. 16

2

C Inst. 2

B Inst. 2

E Inst. 2

F Inst. 2

WW/Strings preferred ms. 9 through ms. 16

3

C Inst. 3

B Inst. 3

E Inst. 3

F Inst. 3

9

13

4

C Inst. 4

B Inst. 4

F Inst. 4

5

C Inst. 5

B Inst. 5

E Inst. 5

Mlt.

Timp.

Bells

Perc. 1

Perc. 2

Low Concert Tom

9 10 11 12 13 14 15 16 p

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19

23

WW/Strings preferred ms. 18 through ms. 30

Brass preferred ms. 21 through ms. 30 beat 1

Brass preferred ms. 21 through ms. 30 beat 1

19

23

Tuba: lower notes; all others upper notes

1

C Inst. 1

B> Inst. 1

E> Inst. 1

2

C Inst. 2

B> Inst. 2

E> Inst. 2

F Inst. 2

3

C Inst. 3

B> Inst. 3

E> Inst. 3

F Inst. 3

4

C Inst. 4

B> Inst. 4

F Inst. 4

5

C Inst. 5

B> Inst. 5

E> Inst. 5

Mlt.

Timp.

Perc. 1

Perc. 2

177 18 19 20 21 22 23 24



1

C Inst. 1

B Inst. 1

E Inst. 1

2

C Inst. 2

B Inst. 2

E Inst. 2

F Inst. 2

3

C Inst. 3

B Inst. 3

E Inst. 3

F Inst. 3

4

C Inst. 4

B Inst. 4

F Inst. 4

5

C Inst. 5

B Inst. 5

E Inst. 5

Mlt.

Timp.

Perc. 1

Perc. 2

35

1 C Inst. 1
B> Inst. 1
E> Inst. 1

2 C Inst. 2
B> Inst. 2
E> Inst. 2
F Inst. 2

3 C Inst. 3
B> Inst. 3
E> Inst. 3
F Inst. 3

4 C Inst. 4
B> Inst. 4
F Inst. 4

5 C Inst. 5
B> Inst. 5
E> Inst. 5

Mlt.
Timp.
Perc. 1
Perc. 2

33 34 35 36 37 38 39 40

The image shows a page of a musical score for measures 33 through 40. The score is arranged in systems for five groups of instruments (1-5), plus Milt., Timp., Perc. 1, and Perc. 2. Each system includes parts for Clarinet (C), Bassoon (B), and Eb instruments (E). Dynamics such as *f*, *ff*, and *mf* are indicated throughout. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are marked at the bottom of the page.

42 Allegro ♩. = 120

47

1

C Inst. 1

B> Inst. 1

E> Inst. 1

This block contains the first three staves of the score. The C Inst. 1 staff has a treble clef and contains a melodic line with a dynamic marking of *f* starting at measure 47. The B> Inst. 1 and E> Inst. 1 staves have treble clefs and contain accompaniment parts. A large red watermark is overlaid across the page.

2

C Inst. 2

B> Inst. 2

E> Inst. 2

F Inst. 2

This block contains the next four staves of the score. The C Inst. 2 staff has a treble clef and contains a melodic line with a dynamic marking of *f* starting at measure 47. The B> Inst. 2, E> Inst. 2, and F Inst. 2 staves have treble clefs and contain accompaniment parts. A large red watermark is overlaid across the page.

3

C Inst. 3

B> Inst. 3

E> Inst. 3

F Inst. 3

This block contains the next four staves of the score. The C Inst. 3 staff has a treble clef and contains a melodic line with a dynamic marking of *f* starting at measure 47. The B> Inst. 3, E> Inst. 3, and F Inst. 3 staves have treble clefs and contain accompaniment parts. A large red watermark is overlaid across the page.

42 Allegro ♩. = 120

47

4

C Inst. 4

B> Inst. 4

F Inst. 4

This block contains the next three staves of the score. The C Inst. 4 staff has a bass clef and contains a melodic line with a dynamic marking of *f* starting at measure 42 and *mp* starting at measure 47. The B> Inst. 4 and F Inst. 4 staves have bass clefs and contain accompaniment parts. A large red watermark is overlaid across the page.

5

C Inst. 5

B> Inst. 5

E> Inst. 5

This block contains the next three staves of the score. The C Inst. 5 staff has a bass clef and contains a melodic line with a dynamic marking of *f* starting at measure 42. The B> Inst. 5 and E> Inst. 5 staves have treble clefs and contain accompaniment parts. A large red watermark is overlaid across the page.

Mit.

Timp.

This block contains the staves for Milt and Timp. The Milt staff has a treble clef and contains a melodic line with a dynamic marking of *f* starting at measure 42. The Timp staff has a bass clef and contains a melodic line with a dynamic marking of *f* starting at measure 42. A large red watermark is overlaid across the page.

Perc. 1

Perc. 2

This block contains the staves for Perc. 1 and Perc. 2. The Perc. 1 staff has a double bar line and contains a melodic line with a dynamic marking of *mp* starting at measure 42. The Perc. 2 staff has a double bar line and contains a melodic line with a dynamic marking of *f* starting at measure 42. A large red watermark is overlaid across the page.

1

C Inst. 1

B> Inst. 1

E> Inst. 1

mf

mf

mf

2

C Inst. 2

B> Inst. 2

E> Inst. 2

F Inst. 2

mf

mf

mf

mf

3

C Inst. 3

B> Inst. 3

E> Inst. 3

F Inst. 3

4

C Inst. 4

B> Inst. 4

F Inst. 4

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

5

C Inst. 5

B> Inst. 5

E> Inst. 5

f

f

f

Mlt.

Timp.

Xylophone

mf

f

Perc. 1

Perc. 2

p *mp* *mf*

mf

mf

1 C Inst. 1
B Inst. 1
E Inst. 1

2 C Inst. 2
B Inst. 2
E Inst. 2
F Inst. 2

3 C Inst. 3
B Inst. 3
E Inst. 3
F Inst. 3

4 C Inst. 4
B Inst. 4
F Inst. 4

5 C Inst. 5
B Inst. 5
E Inst. 5

Mlt.
Timp.

Perc. 1
Perc. 2

57 58 59 60 61 62 63 64

p *f* *mp* *f* *f*

1 C Inst. 1
B> Inst. 1
E> Inst. 1

2 C Inst. 2
B> Inst. 2
E> Inst. 2
F Inst. 2

3 C Inst. 3
B> Inst. 3
E> Inst. 3
F Inst. 3

4 C Inst. 4
B> Inst. 4
F Inst. 4

5 C Inst. 5
B> Inst. 5
E> Inst. 5

Mlt.
Timp.

Perc. 1
Perc. 2

Brass preferred ms. 70 through ms. 77

70 mp

70 mf

70 mf

70 mf

70 mp

70 mp

70 mp

70 p

70 mp

70 mp

65 66 67 68 69 70 71 72

This musical score page covers measures 73 through 80. It is organized into five systems of staves:

- System 1:** C Inst. 1, B Inst. 1, E Inst. 1. Dynamics: *f*.
- System 2:** C Inst. 2, B Inst. 2, E Inst. 2, F Inst. 2. Dynamics: *mp*, *mf*. Includes the annotation "Brass preferred ms. 76 through ms. 85".
- System 3:** C Inst. 3, B Inst. 3, E Inst. 3, F Inst. 3. Dynamics: *mf*. Includes the annotation "Brass preferred ms. 78 through ms. 85".
- System 4:** C Inst. 4, B Inst. 4, F Inst. 4. Dynamics: *f*. Includes the annotation "78 Brass preferred ms. 78 through ms. 85".
- System 5:** C Inst. 5, B Inst. 5, E Inst. 5. Dynamics: *f*. Includes the annotation "Brass preferred ms. 78 through ms. 87".

Additional parts include:

- Mlt. (Mellophone):** Measures 73-77.
- Timp. (Timpani):** Measures 78-80, dynamics *f*.
- Perc. 1 (Percussion 1):** Measures 73-80, dynamics *f*.
- Perc. 2 (Percussion 2):** Measures 78-80.

Measure numbers 73, 74, 75, 76, 77, 78, 79, and 80 are indicated at the bottom of the page.

86

1 C Inst. 1
B^b Inst. 1
E^b Inst. 1

2 C Inst. 2
B^b Inst. 2
E^b Inst. 2
F Inst. 2

3 C Inst. 3
B^b Inst. 3
E^b Inst. 3
F Inst. 3

86

4 C Inst. 4
B^b Inst. 4
F Inst. 4

5 C Inst. 5
B^b Inst. 5
E^b Inst. 5

Mlt.
Timp.

Perc. 1
Perc. 2

Bells

R. Cym.

mf

f

f

f

f

f

f

f

87 82 83 84 85 86 *f* 87 88

1
C Inst. 1
B Inst. 1
E Inst. 1

2
C Inst. 2
B Inst. 2
E Inst. 2
F Inst. 2

3
C Inst. 3
B Inst. 3
E Inst. 3
F Inst. 3

4
C Inst. 4
B Inst. 4
F Inst. 4

5
C Inst. 5
B Inst. 5
E Inst. 5

Mlt.
Timp.
Perc. 1
Perc. 2

Xylophone

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

89 90 91 92 93 94 95 96

1 C Inst. 1
B> Inst. 1
E> Inst. 1

2 C Inst. 2
B> Inst. 2
E> Inst. 2
F Inst. 2

3 C Inst. 3
B> Inst. 3
E> Inst. 3
F Inst. 3

4 C Inst. 4
B> Inst. 4
F Inst. 4

5 C Inst. 5
B> Inst. 5
E> Inst. 5

Mlt.
Timp.
Perc. 1
Perc. 2

ff *p* *mf* *ff*

ff *p* *mf* *ff*

ff *p* *mf* *ff*

ff *p* *mf* *ff*

f *ff* *p* *mf* *ff*

f *ff* *p* *mf* *ff*

f *ff* *p* *mf* *ff*

f *ff* *p* *mf* *ff*

f *ff* *p* *mf* *ff*

f *ff* *p* *mf* *ff*

97 98 99 100 101 102 103 104

105 WW/Strings preferred ms. 105 through ms. 112 beat 1

1

C Inst. 1 *mf* *mp*

B> Inst. 1 *mf* *mp*

E> Inst. 1 *mf* *mp*

2

C Inst. 2 *mf*

B> Inst. 2 *mf*

E> Inst. 2 *mf*

F Inst. 2 *mf*

3

C Inst. 3

B> Inst. 3

E> Inst. 3

F Inst. 3

105

4

C Inst. 4 *mf*

B> Inst. 4 *mf*

F Inst. 4 *mf*

5

C Inst. 5

B> Inst. 5

E> Inst. 5

Mlt. *mp* Bells

Timp. *mp*

Perc. 1 *mf*

Perc. 2

105 106 107 108 109 110 111 112

mf

113 117

C Inst. 1
B Inst. 1
E Inst. 1

2
C Inst. 2
B Inst. 2
E Inst. 2
F Inst. 2

3
C Inst. 3
B Inst. 3
E Inst. 3
F Inst. 3

4
C Inst. 4
B Inst. 4
F Inst. 4

5
C Inst. 5
B Inst. 5
E Inst. 5

Mlt.
Timp.

Perc. 1
Perc. 2

mf *p* *mp* *mf* *p*

113 114 115 116 117 118 119 120

mf

1

C Inst. 1

B Inst. 1

E Inst. 1

ff

ff

ff

2

C Inst. 2

B Inst. 2

E Inst. 2

F Inst. 2

mf

mf

mf

mf

ff

ff

ff

ff

3

C Inst. 3

B Inst. 3

E Inst. 3

F Inst. 3

ff

ff

ff

ff

4

C Inst. 4

B Inst. 4

F Inst. 4

ff

ff

ff

5

C Inst. 5

B Inst. 5

E Inst. 5

ff

ff

ff

Mlt.

Timp.

p

ff

Perc. 1

Perc. 2

p

ff

accel.

1 C Inst. 1
B Inst. 1
E Inst. 1

2 C Inst. 2
B Inst. 2
E Inst. 2
F Inst. 2

3 C Inst. 3
B Inst. 3
E Inst. 3
F Inst. 3

4 C Inst. 4
B Inst. 4
F Inst. 4

5 C Inst. 5
B Inst. 5
E Inst. 5

Mlt. Xylophone
Timp.

Perc. 1
Perc. 2

mf
mf
mf
p
mf
p
mf
p
p
mf
f
ff
ff
ff
mf
p
ff
ff

129 130 131 132 133 134 135 136

137 ♩. = 132-140

143

1

C Inst. 1

B> Inst. 1

E> Inst. 1

2

C Inst. 2

B> Inst. 2

E> Inst. 2

F Inst. 2

3

C Inst. 3

B> Inst. 3

E> Inst. 3

F Inst. 3

137 ♩. = 132-140

143

4

C Inst. 4

B> Inst. 4

F Inst. 4

5

C Inst. 5

B> Inst. 5

E> Inst. 5

Mlt.

Timp.

Perc. 1

Perc. 2

137 138 139 140 141 142 143 144

1

C Inst. 1

B> Inst. 1

E> Inst. 1

2

C Inst. 2

B> Inst. 2

E> Inst. 2

F Inst. 2

p *mf* *f* *ff*

WW/Strings preferred ms. 151 through ms. 154

3

C Inst. 3

B> Inst. 3

E> Inst. 3

F Inst. 3

p *mf* *f* *ff*

4

C Inst. 4

B> Inst. 4

F Inst. 4

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

151

5

C Inst. 5

B> Inst. 5

E> Inst. 5

mf *ff*

mf *ff*

mf *ff*

Tuba (8vb) ms. 147 through ms. 150

Mlt.

Timp.

mf

Perc. 1

Perc. 2

mf

1
C Inst. 1
B> Inst. 1
E> Inst. 1

2
C Inst. 2
B> Inst. 2
E> Inst. 2
F Inst. 2

3
C Inst. 3
B> Inst. 3
E> Inst. 3
F Inst. 3

4
C Inst. 4
B> Inst. 4
F Inst. 4

5
C Inst. 5
B> Inst. 5
E> Inst. 5

Mlt.
Timp.

Perc. 1
Perc. 2

153 154 155 *mf* 156 157 158 159 *f* 160

1 C Inst. 1 B Inst. 1 E Inst. 1

2 C Inst. 2 B Inst. 2 E Inst. 2 F Inst. 2

3 C Inst. 3 B Inst. 3 E Inst. 3 F Inst. 3

4 C Inst. 4 B Inst. 4 F Inst. 4

5 C Inst. 5 B Inst. 5 E Inst. 5

Mlt.

Timp.

Perc. 1

Perc. 2

761 162 163 164 165 166 167 168 169 170

ff *fp* *mf* *f* *ff*

ff *mf* *fp* *ff*

ff *mf* *fp* *ff*

f *ff* *mf* *ff*

ff *mf* *ff*

ff *mf* *ff*

ff *fp* *ff*

ff *mf* *f* *ff*

ff *mf* *f* *ff*

