

RWS CONCERT ORCHESTRA SERIES

CONDUCTOR SCORE  
Catalog No: RWS-2289-01

# African Holy Night

Traditional  
Arranged by  
Robert W. Smith

CONCERT ORCHESTRA SERIES

RWS MUSIC  
COMPANY

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# African Holy Night

Traditional

Arranged by

Robert W. Smith

## INSTRUMENTATION

Conductor Score.....	1	Trombone 1.....	1
Flute 1.....	1	Trombone 2.....	1
Flute 2.....	1	Trombone 3.....	1
Oboe 1.....	1	Tuba.....	1
Oboe 2.....	1	Mallet Percussion: Marimba.....	1
B <sup>b</sup> Clarinet 1.....	1	Percussion 1: Congas, Djembe (opt. Low Tom).....	2
B <sup>b</sup> Clarinet 2.....	1	Percussion 2: Shekere (opt. Shaker).....	1
B <sup>b</sup> Bass Clarinet.....	1	Percussion 3: Suspended Cymbal.....	1
Bassoon 1.....	1	Violin I.....	8
Bassoon 2.....	1	Violin II.....	8
F Horn 1.....	2	Viola.....	5
F Horn 2.....	2	Cello.....	5
B <sup>b</sup> Trumpet 1.....	1	Double Bass.....	5
B <sup>b</sup> Trumpet 2.....	1		
B <sup>b</sup> Trumpet 3.....	1		

## 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. Based on the traditional *O Holy Night*, this unique arrangement celebrates the African continent featuring the percussion section. We hope you enjoy our performance of **African Holy Night** arranged by Robert W. Smith.

## NOTES TO CONDUCTOR

The percussion groove is of prime importance throughout this arrangement. As needed, please introduce the percussionists to basic hand drum techniques to achieve the best possible tone out of each instrument.

I would also suggest isolating and rehearsing the grooves in each section of the arrangement. After the percussion is established, layer in the string and wind sections keeping each musical line in the groove and musically balanced. You may wish to position the percussion at or near the front of the stage for musical and visual presence.

I hope that you, the orchestra, and audience find **African Holy Night** to be a rewarding musical experience. Best wishes to all for a wonderful performance and holiday season!



## 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 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.



# AFRICAN HOLY NIGHT

Conductor Score  
RWS-2289-00

Traditional  
Arr. by Robert W. Smith (ASCAP)

African Groove  $\text{♩} = 60$

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon 1

Bassoon 2

African Groove  $\text{♩} = 60$

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Mallet Percussion  
Marimba

Percussion 1  
Congas  
Djembe (opt. Low Tom)

Percussion 2  
Shaker (opt. Shaker)

Percussion 3  
Suspended Cymbal

African Groove  $\text{♩} = 60$

Violin I

Violin II

Viola

Cello

Double Bass

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9

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn. 1  
Bsn. 2

9

F Hn. 1  
F Hn. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba

M. Perc.  
Perc. 1  
Perc. 2  
Perc. 3

9

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
F. Hn. 1  
F. Hn. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba  
M. Perc.  
Perc. 1  
Perc. 2  
Perc. 3  
Vln. I  
Vln. II  
Via.  
Vc.  
D.B.

27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. Cl.

Bsn. 1

Bsn. 2

27

F Hn. 1

F Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

M. Perc.

Perc. 1

Perc. 2

Perc. 3

Marimba

Djembe (opt. Low Tom)

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. Cl.

Bsn. 1

Bsn. 2

F. Hn. 1

F. Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

M. Perc.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

33 34 35 36 37 38 39 40

- 7 -

45

FL 1

FL 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. Cl.

Bsn. 1

Bsn. 2

45

F. Hn. 1

F. Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

M. Perc.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

45

Vln. I

Vln. II

Vla.

Vc.

D.B.

53

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. Cl.

Bsn. 1

Bsn. 2

53

F. Hn. 1

F. Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

M. Perc.

Perc. 1

Perc. 2

Perc. 3

53

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
F. Hn. 1  
F. Hn. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba  
M. Perc.  
Perc. 1  
Perc. 2  
Perc. 3  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

57 58 59 60 61 62 63 64

FL 1  
FL 2  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn. 1  
Bsn. 2

mp mp mf p mf

F Hn. 1  
F Hn. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba

mp mp p mf

M. Perc.  
Perc. 1  
Perc. 2  
Perc. 3

mp mp mf p mf

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

mp mp p mf

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. Cl.

Bsn. 1

Bsn. 2

F. Hn. 1

F. Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

M. Perc.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Via.

Vc.

D.B.

*pp*

- 12 -

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. Cl.

Bsn. 1

Bsn. 2

F. Hn. 1

F. Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1 *sim.*

Tbn. 2 *sim.*

Tbn. 3 *sim.*

Tuba

M. Perc.

Perc. 1

Perc. 2

Perc. 3 *mf*

Vln. I

Vln. II

Via.

Vc.

D.B.

78 79 80 81 82

85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. Cl.

Bsn. 1

Bsn. 2

This section of the score covers measures 85 through 88 for the woodwind and brass sections. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, and Tuba. The notation features various note values, rests, and dynamic markings such as *f* and *mp*.

85

F. Hn. 1

F. Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

This section of the score covers measures 85 through 88 for the brass instruments. It includes parts for French Horn 1 and 2, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, and Tuba. The notation features various note values, rests, and dynamic markings such as *f* and *mp*.

85

M. Perc.

Perc. 1

Perc. 2

Perc. 3

Vin. I

Vin. II

Vla.

Vc.

D.B.

This section of the score covers measures 85 through 88 for the string and percussion sections. It includes parts for Mallet Percussion, Percussion 1, 2, and 3, Violin I and II, Viola, Violoncello, and Double Bass. The notation features various note values, rests, and dynamic markings such as *p*, *f*, and *arco*.

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
F. Hn. 1  
F. Hn. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba  
M. Perc.  
Perc. 1  
Perc. 2  
Perc. 3  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

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89 90 91 92 93 94

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
F. Hn. 1  
F. Hn. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba  
M. Perc.  
Perc. 1  
Perc. 2  
Perc. 3  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mf*  
*p*

(V)  
(V)  
(V)  
(V)

55 60 65 70 75 80

101

FL. 1 *mf*

FL. 2 *mf*

Ob. 1 *mf*

Ob. 2

Clar. 1

Clar. 2

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

101

F. Hn. 1

F. Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1 *mf*

Tbn. 2

Tbn. 3

Tuba *mf*

M. Perc. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

101

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

101 102 103 104 105 106

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. Cl.

Sax. 1

Sax. 2

F. Hn. 1

F. Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

M. Perc.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Via.

Vc.

D.B.

105 106 107 108 109 110 111 112

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117

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn. 1  
Bsn. 2

mp f  
mp f

117

F Hn. 1  
F Hn. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba

mp f  
mp f

M. Perc.  
Perc. 1  
Perc. 2  
Perc. 3

mp f  
mp f  
mp f  
p f

117

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

mp f  
mp f  
mp f  
mp f  
mp f

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. Cl.

Bsn. 1

Bsn. 2

F. Hn. 1

F. Hn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

M. Perc.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

179 180 181 182 183 184

*pp*

- 20 -

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
F. Hn. 1  
F. Hn. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba  
M. Perc.  
Perc. 1  
Perc. 2  
Perc. 3  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*ff*

x = slap

125 126 127 128 129 130

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137 Percussion Feature

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn. 1  
Bsn. 2

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, and Bassoon 2. The music is in a key with one flat and a 4/4 time signature. The first measure of each part is marked with a forte (*ff*) dynamic. The score shows rests for the first two measures, followed by notes in the third and fourth measures. The Bassoon 1 and 2 parts have a *p* dynamic marking in the fourth measure.

137 Percussion Feature

F. Hn. 1  
F. Hn. 2  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba  
M. Perc.  
Perc. 1  
Perc. 2  
Perc. 3

Musical score for brass instruments and percussion. The score includes parts for French Horn 1, French Horn 2, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Tuba, Mallet Percussion, Percussion 1, Percussion 2, and Percussion 3. The brass parts (F. Hn., Trpt., Tbn., Tuba) have a forte (*ff*) dynamic marking in the first measure. The Mallet Percussion part has a *f* dynamic in the first measure and a *p* dynamic in the fourth measure. The Percussion 1 and 2 parts have a *f* dynamic in the first measure and a *p* dynamic in the fourth measure. The Percussion 3 part has a *pp* dynamic in the fourth measure. The score shows rests for the first two measures, followed by notes in the third and fourth measures.

137 Percussion Feature

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Musical score for string instruments. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in a key with one flat and a 4/4 time signature. The first measure of each part is marked with a forte (*ff*) dynamic. The score shows rests for the first two measures, followed by notes in the third and fourth measures. The Violin I, II, and Viola parts have a *p* dynamic marking in the fourth measure. The Violoncello and Double Bass parts have a *p* dynamic marking in the fourth measure. The Double Bass part has an *arco* marking in the fourth measure.

145

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Clar. 1 *ff*

Clar. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

145

F. Hn. 1 *ff*

F. Hn. 2 *ff*

Trpt. 1 *ff*

Trpt. 2 *ff*

Trpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tuba *ff*

M. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

145

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

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This image shows a page of a musical score, likely for a symphony orchestra. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left side of the page are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Clar. 1
- Clar. 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- F. Hn. 1
- F. Hn. 2
- Trpt. 1
- Trpt. 2
- Trpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tuba
- M. Perc.
- Perc. 1
- Perc. 2
- Perc. 3
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is divided into measures, with measure numbers 151, 152, 153, 154, 155, and 156 visible at the bottom of the page. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, indicating that this is a preview of the full score.

Fl. 1 *p* *molto cresc.*

Fl. 2 *p* *molto cresc.*

Ob. 1 *p* *molto cresc.*

Ob. 2 *p* *molto cresc.*

Clar. 1 *p* *molto cresc.*

Clar. 2 *p* *molto cresc.*

B. Cl. *p* *molto cresc.*

Bsn. 1 *p* *molto cresc.*

Bsn. 2 *p* *molto cresc.*

F. Hn. 1 *a2* *p* *molto cresc.* *dec.*

F. Hn. 2 *a2* *p* *molto cresc.* *dec.*

Trpt. 1 *p* *molto cresc.*

Trpt. 2 *p* *molto cresc.*

Trpt. 3 *p* *molto cresc.*

Tbn. 1 *p* *molto cresc.*

Tbn. 2 *p* *molto cresc.*

Tbn. 3 *p* *molto cresc.*

Tuba *p* *molto cresc.*

M. Perc. *p* *molto cresc.*

Perc. 1 *p* *molto cresc.*

Perc. 2 *p* *molto cresc.*

Perc. 3

Vln. I *p* *molto cresc.*

Vln. II *p* *molto cresc.*

Vla. *p* *molto cresc.*

Vc. *p* *molto cresc.*

D.B. *p* *molto cresc.*

157 158 159 160 161 162



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