

RWS BEGINNING BAND SERIES
MELODY MINE

FULL CONDUCTOR SCORE
Catalog No: RWS-1828-01

Silent Night

Arranged by
Susan L. Smith and Robert W. Smith

RWS
Beginning Band Series

RWS MUSIC
COMPANY
Distributed Exclusively by C.L. Barnhouse Company

RWS BEGINNING BAND SERIES – MELODY MINE

Silent Night

Arranged by
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INSTRUMENTATION

Conductor Score.....	1	B \flat Trumpet	10
Flute	10	F Horn	4
Oboe	2	Trombone.....	6
B \flat Clarinet	12	Baritone B.C.....	2
B \flat Bass Clarinet.....	2	Baritone T.C.....	2
Bassoon	2	Tuba	4
E \flat Alto Saxophone.....	8	Mallet Percussion: Bells, Vibraphone.....	4
B \flat Tenor Saxophone.....	2	Percussion 1: Triangle.....	2
E \flat Baritone Saxophone.....	2	Percussion 2: Suspended Cymbal.....	2

PROGRAM NOTE

Silent Night was first performed in 1818 on Christmas Eve at St. Nicholas parish church in Oberndorf, a village in present-day Austria. A young priest, Father Joseph Mohr, had written the lyrics of the song *Stille Nacht* in 1816. The melody was composed by Franz Xaver Gruber, schoolmaster and organist in the nearby village of Arnsdorf. Before Christmas Eve, Mohr brought the words to Gruber and asked him to compose a melody with guitar accompaniment for the Christmas Eve mass. The result is one of our world's most popular Christmas carols. We hope you enjoy our special arrangement as created by our band for this festive occasion.

NOTES TO CONDUCTOR

The RWS Beginning Band Melody Mine Series includes arrangements for concert performance as well as a **Melody Mine** for additional classroom teaching. This setting of *Silent Night* includes a full band arrangement, solo line (melody mine), solo accompaniment and brass/woodwind choir arrangements. The **Melody Mine** setting allows all students to play the melodic line both in and out of the classroom.

Please note the following teaching and performance opportunities:

1. Use the **Melody Mine** to teach phrasing, dynamic shaping, breathing and other very important music concepts. All students performing the melody insures the lesson is powerful for each musician. In addition, the lyrics are included to provide an invaluable singing experience for your instrumental musicians.
2. In this arrangement, you may wish to direct instrumental choirs to play the melody while the remainder of the band plays the accompaniment. As an example, direct the woodwinds to play the **Melody Mine** and the brass/percussion to play the accompaniment. You may also wish to feature soloists using a blending of the **Melody Mine**, accompaniment, choirs and full band arrangement. In addition, this arrangement provides an opportunity for a full audience sing-along that is appropriate and effective in any holiday concert setting.
3. Direct the students to play the **Melody Mine** at home for their family providing additional solo performance opportunities.
4. The **Melody Mine** provides an opportunity for the students to create their own arrangement of this holiday favorite. You may wish to have them select the appropriate performance sequence (solos, choirs, full band) creating their first musical arranging experience. A suggested arrangement for your next concert performance would include a soloist, a second soloist with accompaniment by one of the choirs. The solos could be followed by the woodwind or brass choir playing the full ensemble arrangement. The performance would conclude with the band playing the full ensemble setting. The audience can be invited to sing with the band during the full ensemble statement.

We hope that you and the band find *Silent Night* to be a valuable educational tool and part of your standard holiday band repertoire. Best wishes for a wonderful teaching and performance experience!

Susan L. Smith *Robert W. Smith*

ABOUT THE ARRANGERS



Susan L. Smith, B.M.Ed., M.A.Ed., has taught general, choral, and instrumental music at the elementary through collegiate level in Florida, Virginia and Alabama and has served as an author, clinician, conductor, and adjudicator across the United States. She is currently Director of Bands at the Saint James School in Montgomery AL. Mrs. Smith is responsible for teaching the Beginning, Intermediate, and Advanced Bands as well as Guitar, Jazz Band, and Music Technology. The Saint James Band consistently receives Superior ratings in Concert, Jazz and Marching band events including the Alabama Music Performance Assessment, Smokey Mountain Music Festival and Bands of America Super Regionals and Grand National Championships. She is currently the President of the Alabama Music Educators Association.

She was a Coordinating Author for Warner Bros. Publications' Expressions Music Curriculum, a vision for a vertical, conceptual approach to teaching music. She consulted on the Elementary Music Curriculum Music Expressions and served as an author for Band Expressions, a secondary component of the curriculum. Smith has presented clinics at many state conventions including AMEA, TMEA, FMEA, IMEA, VMEA, GMEA and National and Regional NAfME conferences. She is on the Middle School Clinician team for the Music for All Summer Symposium, presenting clinics each summer to directors and pre-service college students. In addition, Mrs. Smith serves as an educational consultant for Music for All. She is responsible for the Chamber Music portion of the Music for All National Concert Band Festival.



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), Incheon 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.

SILENT NIGHT

(Melody Mine)

TRADITIONAL

arr. by Susan L. Smith
& Robert W. Smith (ASCAP)

Conductor Score
RWS-1828-00

Melody Mine - Solo
Gently $\text{♩} = 72$

Flute
mp
Si - - - lent night, Ho - - - ly night. All is calm.

Oboe
mp
Si - - - lent night, Ho - - - ly night. All is calm.

B♭ Clarinet
mp
Si - - - lent night, Ho - - - ly night. All is calm.

B♭ Bass Clarinet
mp
Si - - - lent night, Ho - - - ly night. All is calm.

Bassoon
mp
Si - - - lent night, Ho - - - ly night. All is calm.

E♭ Alto Saxophone
mp
Si - - - lent night, Ho - - - ly night. All is calm.

B♭ Tenor Saxophone
mp
Si - - - lent night, Ho - - - ly night. All is calm.

E♭ Baritone Saxophone
mp
Si - - - lent night, Ho - - - ly night. All is calm.

Melody Mine - Solo
Gently $\text{♩} = 72$

B♭ Trumpet
mp
Si - - - lent night, Ho - - - ly night. All is calm.

F Horn
mp
Si - - - lent night, Ho - - - ly night. All is calm.

Trombone
mp
Si - - - lent night, Ho - - - ly night. All is calm.

Baritone B.C.
mp
Si - - - lent night, Ho - - - ly night. All is calm.

Tuba
mp
Si - - - lent night, Ho - - - ly night. All is calm.

Mallet Percussion
Bells, Vibraphone
(Any keyboard percussion instrument. Roll sustains as musically appropriate.)
mp
Si - - - lent night, Ho - - - ly night. All is calm.

Percussion 1
Triangle
(Any keyboard percussion instrument. Roll sustains as musically appropriate.)
mp
Si - - - lent night, Ho - - - ly night. All is calm.

Percussion 2
Suspended Cymbal
(Any keyboard percussion instrument. Roll sustains as musically appropriate.)
mp
1 Si - - - lent 2 night, 3 Ho - - - ly 4 night. 5 All is 6 calm.

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Fl. All is bright. Round *mf* yon vir - - - gin moth - er and child.

Ob. All is bright. Round *mf* yon vir - - - gin moth - er and child.

Cl. All is bright. Round *mf* yon vir - - - gin moth - er and child.

B. Cl. All is bright. Round *mf* yon vir - - - gin moth - er and child.

Bsn. All is bright. Round *mf* yon vir - - - gin moth - er and child.

A. Sax All is bright. Round *mf* yon vir - - - gin moth - er and child.

T. Sax All is bright. Round *mf* yon vir - - - gin moth - er and child.

Bar. Sax. All is bright. Round *mf* yon vir - - - gin moth - er and child.

Tpt. All is bright. Round *mf* yon vir - - - gin moth - er and child.

Hn. All is bright. Round *mf* yon vir - - - gin moth - er and child.

Trb. All is bright. Round *mf* yon vir - - - gin moth - er and child.

Bar. All is bright. Round *mf* yon vir - - - gin moth - er and child.

Tuba All is bright. Round *mf* yon vir - - - gin moth - er and child.

Mlts. All is bright. Round *mf* yon vir - - - gin moth - er and child.

Perc. 1 All is bright. Round *mf* yon vir - - - gin moth - er and child.

Perc. 2 All is bright. Round *mf* yon vir - - - gin moth - er and child.

Fl. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Ob. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Cl. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

B. Cl. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Bsn. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

A. Sax Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

T. Sax Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Bar. Sax. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Tpt. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Hn. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Trb. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Bar. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Tuba Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Mlts. Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Perc. 1 Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

Perc. 2 Ho - ly in - fant so ten - der and mild. Sleep in hea - ven - ly

13 14 15 16 18

Fl. peace. Sleep in hea - ven - ly peace.

Ob. peace. Sleep in hea - ven - ly peace.

Cl. peace. Sleep in hea - ven - ly peace.

B. Cl. peace. Sleep in hea - ven - ly peace.

Bsn. peace. Sleep in hea - ven - ly peace.

A. Sax. peace. Sleep in hea - ven - ly peace.

T. Sax. peace. Sleep in hea - ven - ly peace.

Bar. Sax. peace. Sleep in hea - ven - ly peace.

Tpt. peace. Sleep in hea - ven - ly peace.

Hn. peace. Sleep in hea - ven - ly peace.

Trb. peace. Sleep in hea - ven - ly peace.

Bar. peace. Sleep in hea - ven - ly peace.

Tuba peace. Sleep in hea - ven - ly peace.

Mlts. peace. Sleep in hea - ven - ly peace.

Perc. 1 peace. Sleep in hea - ven - ly peace.

Perc. 2 peace. Sleep in hea - ven - ly peace.

19 20 21 22 23 24

Melody Mine Accompaniment

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

Melody Mine Accompaniment

Tpt. *p*

Hn. *p*

Trb. *p*

Bar. *p*

Tuba *p*

Bells/Vibes *p*

Mlts. *p*

Triangle *mp*

Perc. *mp*

Cym. *p*

Sus. Cym.

1 2 3 4 5 6 7 8

9

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax *mp*

T. Sax. *mp*

Bar. Sax. *mp*

9

Tpt. *mp*

Hn. *mp*

Trb. *mp*

Bar. *mp*

Tuba *mp*

Mlts. *mp*

Perc. *mf*

Cym. *mf*

10 11 12 13 14 15 16

17

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

17

Tpt.

Hn.

Trb.

Bar.

Tuba

Mlts.

Perc.

Cym.

Sus. Cym.

p *mf*

Choirs & Full Band

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Choirs & Full Band

Tpt. *mp*

Hn. *mp*

Trb. *mp*

Bar. *mp*

Tuba *mp*

Mlts. Bells/Vibes *mp*

Perc. Triangle *mp*

Cym. *p*

1 2 3 4 5 6 7 8

9

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax. *mf*

Bar. Sax. *mf*

9

Tpt. *mf*

Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Mlts. *mf*

Perc. *mf*

Cym. *mf*

10 11 12 13 14 15 16

17

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

17

Tpt.

Hn.

Trb.

Bar.

Tuba

Mlts.

Perc.

Cym.

Sus. Cym.

18 19 20 21 22

p *mf*

Fl. *rit.*
mp

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. *mp*
rit.

Hn. *mp*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Mlts. *mf*

Perc.

Cym. *p* *Sus. Cym.* *mf*

23 24 25 26 27 28