

RWS CONCERT BAND SERIES

FULL CONDUCTOR SCORE

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# Ghillie Dhu

*“Elf of the Forest” from Scottish Folklore*

Joseph Benjamin Earp

RWS  
CONCERT BAND SERIES

RWS MUSIC  
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## Ghillie Dhu

*“Elf of the Forest” from Scottish Folklore*

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### INSTRUMENTATION

Conductor Score.....	1	F Horn 1.....	2
Flute.....	10	F Horn 2.....	2
Oboe.....	2	Trombone 1.....	3
B♭ Clarinet 1.....	4	Trombone 2.....	3
B♭ Clarinet 2.....	4	Euphonium.....	2
B♭ Clarinet 3.....	4	Euphonium T.C.....	2
B♭ Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Mallet Percussion: Bells, Xylophone.....	2
E♭ Alto Saxophone 1.....	3	Timpani.....	1
E♭ Alto Saxophone 2.....	3	Percussion 1: Ride Cymbal, Snare Drum, Bass Drum.....	3
B♭ Tenor Saxophone.....	2	Percussion 2: Concert Tom (Low).....	1
E♭ Baritone Saxophone.....	1		
B♭ Trumpet 1.....	3		
B♭ Trumpet 2.....	3		
B♭ Trumpet 3.....	3		

### 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 Druing” 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 to articulations, dynamic changes and phrasing should be given throughout the rehearsal and performance of the piece.

The entire work should reference the flute solo at the beginning.

Attention should be given to the orchestra bells at measure 13. Although this is not the melody, the idea is intended to support the melody. The same motive occurs in the upper woodwinds 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 Director of Athletic Bands at Limestone University in Gaffney, South Carolina. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte and his Master of Music in Music Education from Anderson University in Anderson, South Carolina. His professional teaching career began at Seneca High School in South Carolina as Director of Bands in 2006. 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 current role at Limestone University. In addition to teaching, Mr. 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 Concord, North Carolina with his wife Mary Beth and sons, Jackson and Jasper.

More about Mr. Earp can be found at [www.joemusic.com](http://www.joemusic.com). Follow Mr. Earp on Twitter @earpcomposer. Find him on Instagram as earpcomposer.

# GHILLIE DHU

"Elf of the Forest" from Scottish Folklore

Joseph Benjamin Earp

Conductor Score  
RWS-2030-00

Andante ♩ = 100

9

Flute *Solo* *mf* *Tutti*

Oboe

B♭ Clarinet 1

B♭ Clarinets 2-3

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1-2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

*p*

*p*

*p*

Andante ♩ = 100

9

B♭ Trumpet 1

B♭ Trumpet 2-3

F Horns 1-2

Trombone 1

Trombone 2

Euphonium

Tuba

Mallet Percussion  
Bells, Xylophone

Timpani  
G, C, D, Es

Percussion 1  
Ride Cym.  
Ride Cymbal  
Snare Drum  
Bass Drum

Percussion 2  
Concert Tom (Low)

*p*

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13 19

Solo Tutti

mp mp mp mp

One player

13 19

mp mp

p

Bells p

p

mp

B.D. p

Low Concert Tom

12 13 14 15 16 17 18 19 20 21 22

p

23 31

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sxs. 1-2 *f* *Tutti*

T. Sax *f*

B. Sax *f*

23 31

Trpt. 1 *mf* *f*

Trpts. 2-3 *mf* *f*

F Hns. 1-2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mlt. *mp*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *f*

23 24 25 26 27 28 29 30 31 32 33 34

35

42 Allegro ♩. = 120

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2-3 *ff* *mf*

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

Bsn. *ff* *mf* *f*

A. Sxs. 1-2 *ff* *mf*

T. Sax *ff* *mf*

B. Sax *ff* *f*

35

42 Allegro ♩. = 120

Trpt. 1 *ff* *mf*

Trpts. 2-3 *ff* *mf*

F Hns. 1-2 *ff* *mf*

Tbn. 1 *ff* *mf* *f*

Tbn. 2 *ff* *mf* *f*

Euph. *ff* *mf* *f*

Tuba *ff* *mf* *f*

Mlt. *ff* *mf*

Timp. *ff* *mf* *f*

Perc. 1 *ff* *mf* *f* Snares off *mp*

Perc. 2 *ff* *mp*

35 36 37 38 39 40 41 42 43 44 45

47 54

Fl. *f* *mf*

Ob. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2-3 *f* *mf*

B. Cl. *f*

Bsn.

A. Sxs. 1-2 *f*

T. Sax *f*

B. Sax

47 54

Trpt. 1 *f*

Trpts. 2-3 *f*

F Hns. 1-2 *f*

Tbn. 1 *mp* *p* *mp* *mf*

Tbn. 2 *mp* *p* *mp* *mf*

Euph. *mp* *p* *mp* *mf* *f*

Tuba *f*

Mlt. *Xylophone* *mf*

Timp. *f*

Perc. 1 *mp* *f* *p* *mp* *mf* *mf*

Perc. 2 *f* *mf*

46 47 48 49 50 51 52 53 54 55 56 57





70 78 *div.*

Fl. *mp* *f*

Ob. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2-3

B. Cl. *mp*

Bsn.

A. Sxs. 1-2 *cue: F Horns*

T. Sax

B. Sax

70 78

Trpt. 1 *mp* *mf*

Trpts. 2-3 *mp* *mf*

F Hns. 1-2 *mf* *mf*

Tbn. 1 *mf* *f*

Tbn. 2 *f*

Euph. *f*

Tuba *mp* *f*

Mlt. *mp*

Timp. *p* *f*

Perc. 1 *mp* *f* (*let B.D. decay to rest*)

Perc. 2 *mp* *f*

69 70 71 72 73 74 75 76 77 78 79

Fl. *a<sup>2</sup>*

Ob.

Cl. 1

Cl. 2-3 *mf*

B. Cl.

Bsn. *mf*

A. Sxs. 1-2 *mf*

T. Sax *mf*

B. Sax *mf*

Trpt. 1 *f*

Trpts. 2-3 *f*

F Hns. 1-2 *a<sup>2</sup>*  
*mf*

Tbn. 1

Tbn. 2 *(let sound decay to rest)*

Euph.

Tuba

Mlt. *Bells*  
*f*

Timp. *f (let sound decay to rest)* *mp*

Perc. 1 *f (let B.D. decay to rest)*

Perc. 2

80 81 82 83 84 85 86 87 88 89 90 91

Fl.

Ob.

Cl. 1

Cl. 2-3

B. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

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

Trpt. 1

Trpts. 2-3

F Hns. 1-2

Tbn. 1

Tbn. 2

Euph.

Tuba

Xylophone

Mlt.

Timp.

Perc. 1

Perc. 2

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

92 93 94 95 96 97 98 99 100 101 102

105 113

Fl. *ff* *mf* *mp*

Ob. *ff* *mf* *mp*

Cl. 1 *ff* *mf* *mp*

Cl. 2-3 *ff* *mf*

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

Bsn. *ff* *mf* *p*

A. Sxs. 1-2 *ff* *mf*

T. Sax *ff* *mf*

B. Sax *ff*

105 113

Trpt. 1 *ff*

Trpts. 2-3 *ff*

F Hns. 1-2 *ff* *p*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Euph. *ff* *mf* *p*

Tuba *ff*

Mlt. *ff* Bells *mp*

Timp. *ff* *mp* *p*

Perc. 1 *ff* *mf* (let B.D. decay to rest)

Perc. 2 *ff*

103 104 105 106 107 108 109 110 111 112 113 114

117 125

Fl. *mf* *p* *ff*

Ob. *mf* *p* *ff*

Cl. 1 *mf* *p* *ff*

Cl. 2-3 *mp* *mf* *ff*

B. Cl. *mp* *mf* *p* *ff*

Bsn. *mp* *mf* *p* *ff*

A. Sxs. 1-2 *mp* *mf* *ff*

T. Sax *mp* *ff*

B. Sax *p* *ff*

117 125

Trpt. 1 *mp* *ff*

Trpts. 2-3 *mp* *ff*

F Hns. 1-2 *mp* *mp* *mf* *ff*

Tbn. 1 *mp* *mp* *ff*

Tbn. 2 *mp* *p* *ff*

Euph. *mp* *mf* *p* *ff*

Tuba *p* *ff*

Mlt. *p* *ff*

Timp. *p* *ff*

Perc. 1 *mf* (let B.D. decay to rest) *p* *ff*

Perc. 2 *p* *ff*

113 116 117 118 119 120 121 122 123 124 125 126

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2-3

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

Bsn. *p* *ff*

A. Sxs. 1-2 *p* *mf* *f* *ff*

T. Sax *p* *mf* *f* *ff*

B. Sax *p* *ff*

Trpt. 1 *p* *mf* *f* *ff* *accel.*

Trpts. 2-3 *p* *mf* *f* *ff*

F Hns. 1-2 *p* *mf* *f* *ff*

Tbn. 1 *p* *mf* *f* *ff*

Tbn. 2 *p* *ff*

Euph. *p* *ff*

Tuba *mf* *p* *ff*

Mlt. *mf* *Xylophone*

Timp. *p* *ff*

Perc. 1 *ff*

Perc. 2

127 128 129 130 131 132 133 134 135 136







165

159

Fl. *f* *ff* *fp* *ff*

Ob. *f* *ff* *fp* *ff*

Cl. 1 *f* *ff* *fp* *ff*

Cl. 2-3 *f* *ff* *fp* *mf* *ff*

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

Bsn. *f* *ff* *mf* *ff*

A. Sxs. 1-2 *ff* *ff* *mf* *ff*

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

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

165

159

Trpt. 1 *ff* *f* *ff* *fp* *ff*

Trpts. 2-3 *ff* *f* *ff* *fp* *mf* *ff*

F Hns. 1-2 *ff* *f* *ff* *mf* *ff*

Tbn. 1 *f* *ff* *mf* *ff*

Tbn. 2 *f* *ff* *mf* *ff*

Euph. *f* *ff* *mf* *ff*

Tuba *f* *ff* *mf* *ff*

Mlt. *f* *ff*

Timp. *f* *ff* *fp* *ff*

Perc. 1 *f* *ff* *mf* *f* *ff*

Perc. 2 *f* *ff* *mf* *f* *ff*

159 *f* 160 161 162 163 164 165 *ff* 166 *mf* 167 *f* 168 169 *ff* 170