

# ALL IS CALM

Based on **SILENT NIGHT**

TRADITIONAL

Setting by ROBERT W. SMITH (ASCAP)

## INSTRUMENTATION

1 Conductor	4 1st B $\flat$ Trumpet/Solo B $\flat$ Trumpet	<b>WORLD PARTS</b>
8 C Flute/Solo C Flute	4 2nd B $\flat$ Trumpet	4 Horn in E $\flat$ /Solo Horn in E $\flat$
2 Oboe/Solo Oboe	4 Horn in F/Solo Horn in F	3 Trombone in B $\flat$ Bass Clef/Solo Trombone in B $\flat$ Bass Clef
4 1st B $\flat$ Clarinet/Solo B $\flat$ Clarinet	4 Trombone/Solo Trombone	3 Trombone in B $\flat$ Treble Clef/Solo Trombone in B $\flat$ Treble Clef
4 2nd B $\flat$ Clarinet	2 Baritone/Solo Baritone	2 Baritone in B $\flat$ Bass Clef/Solo Baritone in B $\flat$ Bass Clef
2 B $\flat$ Bass Clarinet/Solo B $\flat$ Bass Clarinet	2 Baritone Treble Clef/Solo Baritone Treble Clef	2 Tuba in E $\flat$ Bass Clef/Solo Tuba in E $\flat$ Bass Clef
2 Bassoon/Solo Bassoon	4 Tuba/Solo Tuba	2 Tuba in E $\flat$ Treble Clef/Solo Tuba in E $\flat$ Treble Clef
4 E $\flat$ Alto Saxophone/Solo E $\flat$ Alto Saxophone	1 Piano	2 Tuba in B $\flat$ Bass Clef/Solo Tuba in B $\flat$ Bass Clef
2 B $\flat$ Tenor Saxophone/Solo B $\flat$ Tenor Saxophone	1 Mallet Percussion (Bells/Solo Marimba or Vibraphone)	2 Tuba in B $\flat$ Treble Clef/Solo Tuba in B $\flat$ Treble Clef
2 E $\flat$ Baritone Saxophone/Solo E $\flat$ Baritone Saxophone	1 Timpani	
	1 Percussion I (Triangle)	
	2 Percussion II (Wind Chimes, Suspended Cymbal)	

## PROGRAM NOTES

No matter what our cultural background, the holiday season is the time of the year when we all reflect upon the joys in our lives. During those very quiet and reflective moments, we experience inner peace—peace that allows us to recognize all that is good and beautiful in our world. Featuring a soloist with band, “All is Calm” celebrates the beauty and joys of the holiday season.

## NOTES TO THE CONDUCTOR

“All is Calm” has been scored to provide the greatest flexibility in the selection of the soloist for the performance. I have provided solo parts for each wind instrument in the band. In addition, a mallet percussion solo part is included. If mallet soloist is selected, please note that a marimba or vibraphone is preferred. A xylophone should be used only with the softest of mallets.

You may also wish to consider using multiple soloists for the performance. I have found that students will practice with utmost intensity for an opportunity to solo with the band. If you opt for the multiple soloist approach, I suggest that the first performer play through measure 32. The second soloist begins in measure 36 and plays through measure 52. A final soloist enters at measure 53 and plays to the end of the piece.

Please note that the opening and closing wind effects should represent the coldest of winter winds. This effect will require more of a “ssss” as opposed to a “shhh.” The wind should also be rather light. Avoid a blizzard at all costs!

Finally, the piano part should be approached as a collaborative soloist rather than only an accompanist. This approach will require musical interaction between the pianist and soloist. I hope that the rehearsal and performance of this work will help enlighten your students on the joys and benefits of solo performance as they continue to develop as musicians.

I hope you, your band, and your audience find “All is Calm” to be a wonderful moment in your holiday performance. As always, I wish you the very best in your teaching endeavors.

*Robert W. Smith*



CONDUCTOR

# ALL IS CALM

Based on SILENT NIGHT

TRADITIONAL  
Arranged by ROBERT W. SMITH (ASCAP)

Gently ♩ = 64

5

Solo

C Flute

Oboe

B♭ Clarinets

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

Horn in F

Trombone

Baritone

Tuba

Piano

Mallet Percussion  
(Bells)

Timpani

Percussion I  
(Triangle)

Percussion II  
(Wind Chimes,  
Suspended Cymbal)

1

2

3

4

5

6

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Solo

*mp* expressive  
(wind gently fades)

Fl.

Ob.

(wind gently fades)

1

Cls.

2

(wind gently fades)

B. Cl.

Bsn.

(wind gently fades)

A. Sax.

T. Sax.

Bar. Sax.

(wind gently fades)

1

Tpts.

2

(wind gently fades)

Hn.

(wind gently fades)

Tbn.

Bar.

Tuba

(wind gently fades)

Pno.

*sim.*

Mlt. Perc.

Timp.

Perc. I

Perc. II

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17

Solo *mf*

Fl. *mp* div. *tr*

Ob.

1 *mp legato*

2 *mp legato*

B. Cl. *mp legato*

Bsn. *mp*

A. Sax.

T. Sax.

Bar. Sax.

17

1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Pno. *mf*

Mlt. Perc. *mp*

Timp.

Perc. I

Perc. II *mf*

17 18 19 20 21



Solo

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

*p* *mf*

[illegible]

With motion  $\text{♩} = 80$ 

Score for Conductor - 7, measures 33 to 39. The score includes parts for Solo, Fl., Ob., Cls. (1 and 2), B. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., Tpts. (1 and 2), Hn., Tbn., Bar., Tuba, Pno., Mlt. Perc., Timp., Perc. I, and Perc. II. The tempo is marked "With motion  $\text{♩} = 80$ ". The key signature is B-flat major (two flats). The time signature is 3/4. The score is marked with dynamics such as *mf*, *mp*, and *p*. A large red watermark "Preview Requires Purchase" is overlaid on the score.

Measures 33 to 39 are shown. The score includes parts for Solo, Fl., Ob., Cls. (1 and 2), B. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., Tpts. (1 and 2), Hn., Tbn., Bar., Tuba, Pno., Mlt. Perc., Timp., Perc. I, and Perc. II. The tempo is marked "With motion  $\text{♩} = 80$ ". The key signature is B-flat major (two flats). The time signature is 3/4. The score is marked with dynamics such as *mf*, *mp*, and *p*. A large red watermark "Preview Requires Purchase" is overlaid on the score.



Solo

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

*rall.* *f* *p* *mf*

40 41 42 43 44 45 46

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Solo

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

55 Gently  $\text{♩} = 64$

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

*mp* very expressive

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*mp*

*p*

*mf*

(wind fades into distance)

Solo

Fl.

Ob.

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hn.

Tbn.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

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60

61

62

63

64