

Grade
1 1/2

Expanding ranges and rhythms for the Rising Band!

FULL CONDUCTOR SCORE
Catalog No: 024-4904-01

Carol For Coventry

Setting by
Robert W. Smith

Rising Band Series

FOR DEVELOPING BANDS!

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Rising Band Series (Grade levels 1½ - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

CAROL FOR COVENTRY

Setting by Robert W. Smith

Instrumentation

| | |
|---|----|
| Full Conductor Score | 1 |
| Flute | 10 |
| Oboe | 2 |
| 1st B ^b Clarinet | 6 |
| 2nd B ^b Clarinet | 6 |
| B ^b Bass Clarinet | 2 |
| Bassoon | 2 |
| E ^b Alto Saxophone | 8 |
| B ^b Tenor Saxophone | 2 |
| E ^b Baritone Saxophone | 2 |
| 1st B ^b Trumpet | 5 |
| 2nd B ^b Trumpet | 5 |
| F Horn | 4 |
| Trombone | 6 |
| Baritone B.C. | 2 |
| Baritone T.C. | 2 |
| Tuba | 4 |
| Mallet Percussion: Chimes (Opt. Vibraphone) | 2 |
| Timpani | 1 |
| Percussion 1: Snare Drum, Bass Drum, Mark Tree | 3 |
| Percussion 2: Crash Cymbals, Tambourine, Suspended Cymbal | 3 |
| Piano/Keyboard (optional) | 1 |

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 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.

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

Program Note

The classic "Coventry Carol" is an English Christmas carol from the 16th century. The haunting melody became more widely known in 1940, after Coventry was bombed by the German Air Force during World War II. On Christmas Day, the BBC broadcasted a service from the ruins of the Coventry Cathedral that included a dramatic choral performance of the work. This single broadcast with the song's melancholy lyrics gave new meaning to the carol, cementing its place in our holiday repertoire.

Notes to Conductor

The opening chime solo should resonate throughout the hall. Please adjust the dynamic level based upon the performance venue and environment. As an option, you may wish to consider staging a chime soloist offstage or in the back/balcony for additional effect. If so, pull the C and F tubes from the chimes for logistic ease and positioning of the soloist.

The timpani introduction into m. 3 should be very dramatic followed by a strong full band statement that conveys the drama of the devastated cathedral setting. The melodic line in the horns, 2nd trumpets and alto saxes should be very present in the ensemble balance.

The snare solo at m. 13 should bring memories and images of World War II. As an option, you may also wish to stage a snare soloist offstage or in the back/balcony for additional effect.

The clarinet melody and countermelody beginning at m. 17 should be played with motion. Each entrance that follows should add additional momentum to the performance including the flutes at 25 and saxophones at 28.

The brass choir beginning at m. 33 should be as flowing as possible with a beautiful dark sonority throughout. The countermelodic line in the upper woodwinds must be present, yet not overshadow the melody. Please note the articulations and note lengths in the woodwinds and strive for a unified musical approach through the flutes, clarinets and alto saxophones.

The dramatic introductory statement returns at m. 49. The timpani roll and eighth note pickup/anacrusis should set up the powerful full ensemble statement.

Beginning at m. 59, the arrangement begins to fade into the distance. The chime solo should be present yet fading throughout. Should you choose to stage the chime offstage in any way, the ending effect will be heightened in my opinion.

As a cross-curricular teaching opportunity, you may wish to share the story of the Battle of Britain, the bombing of Coventry and the events that preceded the entry of the United States into World War II. I believe the developing band's understanding of the context will give greater meaning to the performance experience.

I wish you and your band a wonderful performance.



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CAROL FOR COVENTRY

Coventry, England - December 1940

Conductor Score

024-4904-00

Setting by Robert W. Smith

(ASCAP)

Dramatically ♩ = 80

3

Flute

Oboe

1st B \flat Clarinet

2nd B \flat Clarinet

B \flat Bass Clarinet

Bassoon

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

1st B \flat Trumpet

2nd B \flat Trumpet

F Horn

Trombone

Baritone B.C.

Tuba

Mallet Percussion
Chimes
(Opt. Vibraphone)

Timpani
C, F

Percussion 1
Snare Drum
Bass Drum
Mark Tree

Percussion 2
Crash Cymbals
Tambourine
Suspended Cymbal

Piano/Keyboard
(optional)

1 2 3 4 5 6 7

13

Flute

Oboe

1st Clar.

2nd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

Horn

Tbn.

Bar.

Tuba

Chimes

Timp.

Perc. 1

Perc. 2

Piano

mp

mp

mp

mp

mp

mp

mp

mp

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

p *f*

mp

8 9 10 11 12 13 14 15 16

17 Gently, With Motion

Flute

Oboe

1st Clar. *mp*

2nd Clar. *mp*

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

17 Gently, With Motion

1st Trpt.

2nd Trpt.

Horn

Tbn.

Bar.

Tuba

Chimes *p*

Timp.

Perc. 1 *pp*

Perc. 2

Piano *mp*

17

18

19

20

21

22

23

24

25

Flute

Oboe

1st Clar.

2nd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

25

1st Trpt.

2nd Trpt.

Horn

Tbn.

Bar.

Tuba

Chimes

Timp.

Perc. 1

Perc. 2

Piano

25 26 27 28 29 30 31 32

33

Flute *mf*

Oboe *p*

1st Clar. *mf*

2nd Clar. *mf*

B. Clar. *p*

Bsn. *p*

A. Sax. *mf* *play*

T. Sax. *p*

B. Sax. *p*

33

1st Trpt. *p*

2nd Trpt. *p*

Horn *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Chimes *mp*

Timp. *p*

Snares Off

Perc. 1 *mp*

Tamb. *mf*

Piano *mp*

33

34

35

36

37

38

39

40

41

Flute

Oboe

1st Clar.

2nd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

41

1st Trpt.

2nd Trpt.

Horn

Tbn.

Bar.

Tuba

Chimes

Timp.

Perc. 1

Perc. 2

Piano

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

p

Snares On

mf

mf

p

41 42 43 44 45 46 47 48

49 Dramatically

This musical score covers measures 49 through 55. The instruments and their parts are as follows:

- Flute:** Plays a melodic line with accents and dynamic markings of *f*.
- Oboe:** Plays a melodic line with accents and dynamic markings of *f*.
- 1st Clar.:** Plays a melodic line with accents and dynamic markings of *f*.
- 2nd Clar.:** Plays a melodic line with accents and dynamic markings of *f*.
- B. Clar.:** Plays a melodic line with accents and dynamic markings of *f*.
- Bsn.:** Plays a melodic line with accents and dynamic markings of *f*.
- A. Sax.:** Plays a melodic line with accents and dynamic markings of *f*.
- T. Sax.:** Plays a melodic line with accents and dynamic markings of *f*.
- B. Sax.:** Plays a melodic line with accents and dynamic markings of *f*.
- 1st Trpt.:** Plays a melodic line with accents and dynamic markings of *f*.
- 2nd Trpt.:** Plays a melodic line with accents and dynamic markings of *f*.
- Horn:** Plays a melodic line with accents and dynamic markings of *f*.
- Tbn.:** Plays a melodic line with accents and dynamic markings of *f*.
- Bar.:** Plays a melodic line with accents and dynamic markings of *f*.
- Tuba:** Plays a melodic line with accents and dynamic markings of *f*.
- Chimes:** Plays a melodic line with accents and dynamic markings of *f*.
- Timp.:** Plays a melodic line with accents and dynamic markings of *f*.
- Perc. 1:** Plays a rhythmic pattern with dynamic markings of *f*, *p*, and *f*.
- Perc. 2:** Plays a rhythmic pattern with dynamic markings of *f*, *p*, and *f*.
- Piano:** Plays a melodic line with accents and dynamic markings of *f*.

49

50

51

52

53

54

55

59

63

Flute

Oboe

1st Clar.

2nd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

Horn

Tbn.

Bar.

Tuba

Chimes

Timp.

Perc. 1

Perc. 2

Piano

56 57 58 59 60 61 62 63

Flute

Oboe

1st Clar.

2nd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

Horn

Tbn.

Bar.

Tuba

Chimes

Timp.

Perc. 1

Perc. 2

Piano

For reference only. Not valid for performance.

64

65

66

67

68

69

70

71 rit.

Flute *mp* *mf*

Oboe *mp* *mf*

1st Clar. *mp* *mf*

2nd Clar. *mp* *mf*

B. Clar. *mp* *mf*

Bsn. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf* *mp*
Bassoon cue play

71 rit.

1st Trpt. *mp*

2nd Trpt. *mp*

Horn *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Chimes *mf*

Timp. *p*

Perc. 1 *mp* Mark Tree

Perc. 2 *mf* *p* *mf*

Piano *mp* *mf* *mp*