

O HOLY NIGHT

(Cantique de Noël)

Arranged by
Steven L. Rosenhaus

Developing String Orchestra Series

INSTRUMENTATION

2-Full Score	5-Viola
8-1st Violin	5-Cello
8-2 nd Violin	5- Bass

Duration: Approx. 4 min. 30 sec.
Grade: 2 ½ (Medium-Easy)

Complete Printed Set (w/2 scores)	\$60.00
Extra Printed Full Score	\$16.00
Score and Parts Downloadable File	\$50.00
Full Score Downloadable File	\$14.00
Parts, each Downloadable File	\$3.00

SO160105



BandT PUBLICATIONS

SAN ANTONIO, TEXAS 78218-6516
 Exclusively distributed by Print Music Source

ABOUT THE COMPOSER

Adolphe Adam (1803–1856) was a Paris-born French composer who is now well-known for his operas and ballets, particularly for his ballet *Giselle* and his opera *Le Corsaire*. His father Jean-Luis Adam was also a composer and a professor at the Paris Conservatoire. Adam *père*, however, was not fond of the idea of his son becoming a composer and only allowed Adolphe to attend the Conservatoire at the age of 17 after extracting a promise that music would not be a career.

Over the years Adam's output included some twenty-eight works for the theater. At one point he tried starting his own opera company in Paris, *Opéra National*, but it failed because of the 1848 revolution. The failure left him in debt, which he in part paid by turning to journalism as a music critic. From 1849 to his death, Adam taught at his *alma mater*, the Paris Conservatoire.

PROGRAM NOTES

In 1843 in Roquemaure, a small town in the southern part of France, the parish priest asked the poet and wine merchant Placide Cappeau to write a Christmas poem to celebrate the renovation of the church organ. That Cappeau was anticlerical, not to mention an atheist apparently didn't matter to the merchant or the priest. The result, *Minuit, chrétiens* (*Midnight, Christians*), was lovely and proper for the occasion. Not long after the composer Adolphe Adam set the poem to music, but it wasn't premiered until 1847 in Roquemaure. The song became, and remains, quite popular, both in the original French and several translations.

Over the years *O Holy Night* has been sung and recorded by performers of all musical styles and genres from operatic (Luciano Pavarotti) to gospel (Mahalia Jackson) to pop (Hanson), just to name a very few.

In all versions of the text the song reflects on the birth of Jesus and the possibility of humanity's redemption. This arrangement is based on Adam's original version.

PERFORMANCE NOTES

The triplet figures permeating the music are to be played gently throughout, making sure to match in tone and intensity when they move from one section of the orchestra to another. All of the triplet figures begin down bow, and they are mostly in first position for all of the instruments.

Just as important is to make the rhythmic differences between the triplets and the dotted-eighth-and-sixteenth note figures in the melody distinct and clear.

The tempo should be steady throughout as well. Care should be taken in maintaining the long line of the melody — such as in the Violin I's entrance up to measure 6.

The occasional grace notes in the melody should be played before the beat.

The *tenuto/staccato* chords in the penultimate measure are to be played with successive down bows, lifting the bow between beats three and four, and between beat four and the down beat of the last bar.

ABOUT THE ARRANGER

Steven L. Rosenhaus is a composer, arranger, conductor, author, educator, and performer. His concert music has been called “clever, deftly constructed and likable” by *The New York Times*; the *Sächsische Zeitung* (Dresden, Germany) declares it “expressive....It's song-like melodic sequences and balladic aspects give it a lyrical beauty, within a newer soundworld.”

His original works and arrangements are performed by such musicians as the New York Philharmonic, pianist Laura Leon, violinist Florian Mayer, the Dresden Sinfonietta, the Sheboygan Symphony (WI), the New York Repertory Orchestra, the Meridian String Quartet, and several U.S. military ensembles including the U.S. Navy Band (Washington, DC), as well as educational ensembles across the U.S.

Dr. Rosenhaus holds a Ph.D. from New York University where he serves as Adjunct Assistant Professor of Composition. He has over 150 original works and arrangements in print with Print Music Source and other publishers. Dr. Rosenhaus is a frequent guest conductor of service, professional, community, and educational groups at all levels.

Steven L. Rosenhaus is the author of *The Concertgoer's Guide to the Symphony Orchestra* (The Music Gifts Company) and co-author with Allen Cohen of *Writing Musical Theater* (Palgrave Macmillan).

O HOLY NIGHT

Cantique de Noël

Adolphe Adam (1803–1856)

Arranged by Steven L. Rosenhaus

Andante maestoso ♩ = ca. 56

3

Musical score for measures 1-4. The score is for Violin 1, Violin 2, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Andante maestoso with a metronome marking of ca. 56. Measure 1 has a dynamic marking of *mp*. Measure 2 has a dynamic marking of *p*. Measure 3 has a dynamic marking of *p*. Measure 4 has a dynamic marking of *p*. There are trills in measures 1 and 4. A box containing the number 3 is positioned above measure 3.

Musical score for measures 5-8. The score is for Violin 1, Violin 2, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 5 has a dynamic marking of *p*. Measure 6 has a dynamic marking of *p*. Measure 7 has a dynamic marking of *p*. Measure 8 has a dynamic marking of *p*. There are trills in measures 5 and 8.

12

Musical score for measures 9-12. The score is for Violin 1, Violin 2, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 9 has a dynamic marking of *p*. Measure 10 has a dynamic marking of *p*. Measure 11 has a dynamic marking of *p*. Measure 12 has a dynamic marking of *p*. There are trills in measures 9 and 12.

O HOLY NIGHT

Musical score for measures 13-16. The score is in G major (one sharp) and 3/4 time. It features five staves: two treble clefs, two bass clefs, and a grand staff. Measures 13-15 show a melodic line in the upper treble staff with grace notes and a bass line with triplets. Measure 16 includes a piano part with triplets and a grand staff with triplets. Dynamics include *mp* and *mp*. A box containing the number 20 is located above measure 16.

Musical score for measures 17-20. The score continues with five staves. Measures 17-19 feature a melodic line in the upper treble staff and a bass line with triplets. Measure 20 includes a piano part with triplets and a grand staff with triplets. Dynamics include *mf* and *mf*.

Musical score for measures 21-24. The score continues with five staves. Measures 21-23 feature a melodic line in the upper treble staff and a bass line with triplets. Measure 24 includes a piano part with triplets and a grand staff with triplets. Dynamics include *mf* and *mf*.

28

Musical score for measures 25-28. The score is in G major (one sharp) and 3/4 time. It features five staves: two treble clefs and three bass clefs. Dynamics include *f*, *mp*, and *p*. Measure 25 starts with a forte (*f*) dynamic. Measure 26 is marked *mp*. Measure 27 is marked *p*. Measure 28 is marked *p*. The bass line in measures 25-28 features prominent triplet patterns. A fermata is present over the final note of measure 28.

Musical score for measures 29-32. The score continues with five staves. Measure 29 is marked *f*. Measure 30 is marked *mp*. Measure 31 is marked *p*. Measure 32 is marked *mp*. The bass line continues with triplet patterns. A trill is indicated above the first staff in measure 30. A fermata is present over the final note of measure 32.

33

Musical score for measures 33-36. The score continues with five staves. Measure 33 is marked *mp*. Measure 34 is marked *mp*. Measure 35 is marked *mp*. Measure 36 is marked *mp*. The bass line continues with triplet patterns. A fermata is present over the final note of measure 36.

O HOLY NIGHT

Musical score for measures 37-40. The score is in G major (one sharp) and 3/4 time. It features five staves: two treble clefs and three bass clefs. Measures 37-40 show a vocal line with grace notes and slurs, and a piano accompaniment with triplets and slurs. Measure numbers 37, 38, 39, and 40 are printed below the staves.

Musical score for measures 41-44. Measure 41 is marked with a box containing the number 42. The score continues with five staves. Measures 41-44 show a vocal line and piano accompaniment with triplets and slurs. Measure numbers 41, 42, 43, and 44 are printed below the staves.

Musical score for measures 45-48. The score continues with five staves. Measures 45-48 show a vocal line and piano accompaniment with triplets and slurs. The dynamic marking *mf* is present. Measure numbers 45, 46, 47, and 48 are printed below the staves.

O HOLY NIGHT

Musical score for measures 49-53. The score is in G major (one sharp) and 3/4 time. It features five staves: two treble clefs and three bass clefs. Measures 49-51 show a melodic line in the upper staves and a complex bass line with triplets. Measure 52 continues the melodic and bass lines. Measure 53 concludes the section with a final chord and a dynamic marking of *f*. A box containing the number 54 is located at the top left of the next system.

Musical score for measures 54-58. The score continues with five staves. Measures 54-56 feature a melodic line in the upper staves and a bass line with triplets, marked with a dynamic of *f*. Measure 57 shows a change in dynamics to *p* and includes a fermata over the melodic line. Measure 58 concludes the section with a dynamic of *p*. A box containing the number 54 is located at the top left of this system.

Musical score for measures 59-63. The score continues with five staves. Measures 59-62 feature a melodic line in the upper staves and a bass line with triplets, marked with a dynamic of *pp*. Measure 63 concludes the section with a dynamic of *pp*. A box containing the number 54 is located at the top left of this system.

Visit our website often as we continually introduce
new publications by both new and established
composers and arrangers.

www.printmusicsource.com

All of our publications are available in either traditional
printed form or are downloadable.

All publications are available from your favorite music dealer.

STRING ORCHESTRA PUBLICATIONS

AMERICAN MEDLEY

Steven L. Rosenhaus

CHANSON TRISTE

Max Mueller

CONTRAPUNCTUS FOR STRINGS

Charlie Hill

DAWNING

M.L. Daniels

ELEGANT REFLECTIONS

M.L. Daniels

GOT THE WORLD ON A STRING

Steven L. Rosenhaus

HOLIDAY CANON

Steven L. Rosenhaus

MARCH MAGNIFICA

Charlie Hill

O HOLY NIGHT

Steven L. Rosenhaus

SONATA PATHETIQUE (Adagio Cantabile)

Beethoven/Steven L. Rosenhaus

THEMES LIKE WE'VE HEARD THIS BEFORE

Steven L. Rosenhaus

THREE BACH CHORALES

J.S. Bach/Steven L. Rosenhaus



BandT Publications

P.O. Box 39516

San Antonio, Texas 78218-6516

Exclusively distributed by Print Music Source

www.printmusicsource.com