

## CELTIC HYMNS – FREQUENTLY-ASKED QUESTIONS

*These arrangements are a bit unusual in format, and require some explanation.*

Q. How did you get the idea to create these arrangements?

A. In the process of developing a woodwind/string ensemble from the orchestra I direct, I came across Craig Duncan's "Celtic Hymns" recordings, loved the sound, and thought the music might work well with our players. After contacting Craig and obtaining his lead sheets from the project, I began to adapt them for use with my group. This led to the idea of a publishing project. Thankfully, the copyright owners were willing to license the music for this purpose.

Q. I don't have players for all the woodwinds in the score. Can I still use these arrangements?

A. All of the woodwind parts except flute are optional.

Q. I hear a pennywhistle on some of the recordings.

A. If you have someone who plays pennywhistle, they can use the flute parts for that.

Q. Why were the other woodwind parts added?

A. We wanted to provide the option for the full woodwind section from a church orchestra to participate. The oboe and clarinet parts mainly double the accordion and uilleann pipes heard on the recording. The bass clarinet and bassoon parts mostly double the cello.

Q. I don't have all the string parts covered in my ensemble.

A. The arrangements may be performed with just one violinist (plus one flute, piano, and guitar).

Q. Are there parts for C instrument, B-flat instrument, etc.?

A. Although these arrangements have a certain amount of flexibility built into them, they are not designed to be your typical "mixed ensemble."

Q. I hear a lot of instruments on the recording that aren't included in the score.

A. These arrangements have been adapted for instrumentation typical to most church instrumental ministries. If you happen to have someone in your ministry who plays hammered dulcimer, harp, accordion, or uilleann pipes, by all means, include them! A lead sheet is provided for such players. They will need to study the recordings to determine when and what to play for each song. Note that, in many cases, the added players shouldn't play through the entirety of a song.

Q. I don't hear piano on the recordings.

A. Since almost every church has a good keyboard player, piano has been included in these adaptations. The piano mostly doubles the harp and bass lines heard on the recording, and supplements the guitar in many passages.

Q. Why do you not sell the demo recordings?

A. We were unable to obtain permission from the copyright owners to sell the recordings. However, these are readily available from several sources. Please see the information on the next page.

Q. I obtained the recordings for "30 Favorite Celtic Hymns," and the version of "All Things Bright and Beautiful" doesn't match the published music.

A. As occurs with many hymns, there is more than one tune that can be associated with a hymn text. The published version of this song matches the one from the "Old English Hymns" recording.

## ***WHERE TO OBTAIN THE CELTIC HYMNS RECORDINGS***

This series of arrangements has been adapted for church musicians from two of Craig Duncan's projects with Green Hills Music, entitled "30 Favorite Celtic Hymns" and "Old English Hymns."

Recordings for all of these arrangements may be heard on YouTube or on digital music outlets such as iTunes or Spotify. They are also available in CD form, as well as in digital versions (mp3s). These may be purchased online from Amazon.com, Christianbook.com, or other suppliers.

All of the titles are found on "30 Favorite Celtic Hymns" except "All Things Bright and Beautiful," which is taken from the "Old English Hymns" project. (Note that there is an "All Things Bright and Beautiful" on "30 Favorite Celtic Hymns," but it is a different version than the one published in this series).

"Old English Hymns" also contains several duplicate titles from the "30 Favorites" recording ("Let All Things Now Living," "I Want a Principle Within," and "My Shepherd Will Supply My Need").

We highly recommend that you obtain these recordings and study them in order to try to imitate as closely as possible the "Celtic" sound.