

Kjos String Orchestra

Grade 2½

Full Conductor Score

SO175F

\$6.00

Deborah Baker Monday, Arranger

For the Star of County Down

The Gallagher Gal





The Arranger

Deborah Baker Monday teaches in the award-winning orchestra program of the Logan City School District in Logan, Utah. She works with first and second year string students in the elementary schools. She is also an active bass performer and private teacher. Bass and cello are her principal instruments.

Ms. Monday received a B.M.E. with emphasis in strings from Florida State University, a M.M. in composition from the University of Alabama, and is currently pursuing a D.M.A. in composition from Louisiana State University. She has taught strings grades 6-12 in Tuscaloosa, Alabama, grades 4-12 in Baton Rouge, Louisiana, and grades 4-7 in Logan, Utah. In 1999, Ms. Monday was named the Utah ASTA with NSOA Elementary Teacher of the Year.

Irish Folk Music

Irish folk music is rich in tradition, highly creative, and can be quite energetic. Irish folk music was not written down, but was composed on an instrument and taught by ear. Because of this, the capabilities of the instruments used influenced the styles and construction of traditional Irish music. The most common instruments used in creating the sound of Irish music include the fiddle, Irish harp, and uilleann pipes. Uilleann pipes sound somewhat similar to Scottish bagpipes, but the design is different. The harp has become the national emblem of Ireland. The Irish harp is smaller than the modern concert harp played in orchestras. Irish harps typically have 24-34 strings.

Playing the fiddle the Irish way includes resting the instrument on the shoulder rather than under the chin. Music is usually confined to notes found in 1st position so the fiddler has a small range of notes to experiment with, but the left hand is freer to move around the available notes.

In Irish folk music, melodies are made up with only a few notes of the available scale, continually returning to them during the tune. A particular tune or pattern is picked out and then repeated time and time again with variations on that pattern. Creating new variations over and over again is a special skill of Irish folk musicians. Many people still enjoy going to a "ceilidhe" (KAY-lee). At these musical gatherings, stories are told and traditional Irish dances such as the jig and reel are performed.

The Composition

Irish folk music is divided into two main categories: 1) song music, 2) dance music. Most Irish folk music can be tracked back to the 1600s, but most of the music recorded by manuscript or played today originated in the 18th and 19th centuries. The three pieces in *For the Star of County Down* come from this general time period. They are *Gravelwalk*, *The Star of County Down*, and *The Rakes of Kildare*.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – 3rd Violin (Viola T.C)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Piano Accompaniment (Optional)
- 1 – Full Conductor Score

Additional scores and parts are available.

NOTE: Page 4 of the student parts also feature "Irish Folk Music" and "The Composition" as provided above. In addition, the student parts include a map, globe, and facts about the Republic of Ireland.

For the Star of County Down

The Gallagher Gal

Full Conductor Score

Approx. time – 5:30

Arranged by Deborah Baker Monday

Very free and expressive (♩ = 60-68)

1 2 3 4 5 6 7

Violins

Viola

Cello

String Bass

Piano (optional)

8 9 10 11 12 13 14

Vlns.

Vla.

Cello

Str. Bass

Pno.

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SO175

17 Slowly, with a strong beat (♩ = 66) "Gravelwalk" Accelerate to m. 33

mf *Play the grace notes quickly, before the beat.

15 **16** **18** **19** **20**

Vlns. 1 2 (V)

Vla. *mf*

Cello *mf* pizz.

Str. Bass *mf*

17 Slowly, with a strong beat (♩ = 66) Accelerate to m. 33

mf *Play the grace notes quickly, before the beat.

21 **22** **23** **24** **25** L2

Vlns. 1 2

Vla.

Cello arco

Str. Bass

Pno. **25**

26 27 28 29 30

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

31 32 33 34 35

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

33 Allegro (♩ = 126) with gradual accelerando

33 Allegro (♩ = 126) with gradual accelerando

36 37 38 39 40

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

41 (♩ = 132)

42 43 44 45

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

Detailed description: This page contains two systems of musical notation. The first system covers measures 36 to 40. It includes staves for Violins (1 and 2), Viola, Cello, String Bass, Piano, and Percussion. Measures 36-37 show the Violins playing a rhythmic pattern with accents. Measures 38-40 show the Viola and Piano playing a triplet figure. The second system covers measures 41 to 45. It includes staves for Violins (1 and 2), Viola, Cello, String Bass, and Piano. Measures 41-45 show the Violins playing a fast, rhythmic pattern with accents. Measures 42-45 show the Viola and Piano playing a triplet figure. The tempo is marked as 132 beats per minute.

46 3 47 4 48 49 (♩ = 144) 50 3

Vlins. 1 2

Vla. H3

Cello

Str. Bass

Pno. 49 (♩ = 144) 3

51 4 4 52 53 4 54 3 55 4

Vlins. 1 2

Vla.

Cello

Str. Bass

Pno. 3

57 Andante e legato (♩ = 88) "The Star of County Down"

56 58 59 60 61 62

Vlns. 1 2 *sf*

Vla. *sf*

Cello *mf*

Str. Bass

57 Andante e legato (♩ = 88)

Pno. *sf* *mf*

63 64 65 66 67 68 69 70

Vlns. 1 2

Vla.

Cello

Str. Bass

67

Pno. 67

71 72 73 74 75 76 77

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

78 79 80 81 82 83 84

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

83

83

The musical score is for measures 71 through 84. It features five staves: Violins (1 and 2), Viola, Cello, String Bass, and Piano. The key signature is one sharp (F#). Measures 71-74 show a melodic line in the Violins and Cello, with a sustained note in the Viola. Measure 75 is marked with a box and 'mf'. Measures 76-77 continue the melodic development. Measures 78-82 show a more active melodic line in the Violins and Cello, with a sustained note in the Viola. Measure 83 is marked with a box and '83'. Measure 84 continues the melodic line. The Piano part provides harmonic support with chords and arpeggios. A large 'SAMPLE' watermark is visible across the score.

85 86 87 88 89 90 V 91

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

92 93 94 95 96 97 98 f

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

The musical score is written for a string quartet (Violins 1 & 2, Viola, Cello, and String Bass) and piano. The key signature is one sharp (F#). The score is divided into two systems. The first system covers measures 85 to 91. Measures 85-90 show a melodic line in the Violins and Viola, with the Cello and String Bass providing harmonic support. Measure 91 is marked with a 'V' and a box containing the number 91. The second system covers measures 92 to 98. Measures 92-97 continue the melodic and harmonic development. Measure 98 is marked with a 'f' (forte) dynamic and a box containing the number 91. The piano part provides a steady accompaniment throughout.

This image shows a page from a musical score for 'The Rose Tree'. The score is arranged in two systems. The first system contains staves for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The second system contains the Piano (Pno.) part. The key signature is one sharp (F#), and the time signature is 3/4. The measures are numbered 99 through 104. A large, diagonal watermark reading 'DRAFT' is overlaid across the entire page. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'rit.' (ritardando) and 'H3'.

105 In a fast 2 (♩. = 120) "The Rakes of Kildare"

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno.

mf mf mf mf mf

106 107 108 109 110 111

105 In a fast 2 (♩. = 120)

112 113 114 115 116 117

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

117

118 119 120 121 122 123

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

Detailed description: This is a page of a musical score, page 12, containing measures 112 through 123. The score is written for a string quartet (Violins 1 and 2, Viola, Cello, and String Bass) and piano. The key signature has one sharp (F#) and the time signature is 4/4. Measures 112-116 show the strings playing a rhythmic pattern of eighth and sixteenth notes, while the piano provides a harmonic accompaniment. Measure 117 features a dynamic marking of *mf* and a crescendo hairpin. Measures 118-123 continue the string patterns, with the piano part providing a steady accompaniment. A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page.

124 125 126 127 128 129

Vlns. 1 *mf* 1. Tacet 2. Play

Vlns. 2 *mf* 1. Tacet 2. Play

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. 125

130 131 132 133 134 135

Vlns. 1 1. 2. V V V V

Vlns. 2

Vla.

Cello

Str. Bass

Pno. 1. 2. 134

136 137 138 139 140 141 V V

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

142 143 144 145 146 147 L2

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

142

Detailed description: This page contains two systems of musical notation for measures 136 through 147. The first system covers measures 136-141, with measures 142-147 in the second system. The instrumentation includes Violins (1 and 2), Viola, Cello, String Bass, and Piano. The key signature is one sharp (F#). The score features various musical notations including eighth notes, quarter notes, and rests. A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page. The second system includes a section labeled 'L2' at the end of measure 147.

Vamp (optional)*

148 149 150 151 152 153 154

Vlns. 1 *f* (play 1st time only)

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. *f*

Vamp (optional)*

150

Vamp (optional)*

155 156 157 158 159 160 161

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. *f*

Vamp (optional)*

158

*Use the vamp to add some percussive effects: foot stomping, pencil tapping on stand, etc. If not, treat as a repeat.

[illegible]