

FULL SCORE

Concert String Orchestra

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

The Blacksmith

English Folk Song

Arranged by

Sean O'Loughlin

CAS47

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

CARL FISCHER®

About the Arrangement

The Blacksmith is an old English folk song that I first encountered through a singer named Aoife O'Donovan. She was performing with the Boston Pops Orchestra, and I was fortunate to be hired to orchestrate the song for her. A blacksmith was a popular hero in many folk songs of the nineteenth and twentieth centuries. It was usually because of their characteristic physique and reputation for ardor and staying power. Musically, the melody is rather haunting, although the meter is a little strange. The arrangement is written in $\frac{4}{4}$ time throughout, despite the fact that the melody often ends on beat 3 of the third measure of the phrase.

This arrangement begins with a slow and ominous presentation of the melody. You may consider having a solo first Violin from mm. 1–13 if you have a player you want to feature. They should return to *tutti* at m. 14. This ominous opening leads right into an energetic fast section. Melody fragments are used as a transition to a fast presentation of the melody. Keep the pizzicato crisp in the cellos and basses to sustain the forward motion. Bring out mm. 24 and 28 as a response to the melody. The first violins take over at m. 37. Again, keep the pizzicato crisp in the rest of the ensemble. Bring out the accents in the transition passage between mm. 52–56 to drive into the presentation by the cellos and basses. After playing around with melody fragments, a full presentation returns at m. 75. Sustain this energy through m. 89, then pull back a bit at m. 90. An echo of the melody follows in the pizzicato cellos and basses. A *crescendo* to *forte* ends the piece triumphantly.

About the Arranger

Sean O'Loughlin (b.1972) is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. Commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, he has led performances with the Atlanta Symphony, the Baltimore Symphony, the Grant Park Orchestra, and the Philadelphia Chamber Orchestra. He was the conductor and arranger for a recent orchestral tour with the band The Decemberists.

As an arranger and orchestrator, he has worked with such artists as Blue Man Group, Pink Martini, Christian McBride, Belle and Sebastian, Nickel Creek, Jamie Cullum, and others. The Los Angeles Times calls his orchestrations "...colorful," while adding "...even more dimension..." to the compositions. Daily Variety heralds Sean's writing as "most impressive ..." with a "wide range of coloring in the orchestra..." that "...adds heft and rolling energy."

Growing up in Syracuse, New York, Sean displayed a passion for music and showed musical talent at an early age. Sean benefited from loving parents who supported his musical aspirations and challenged him to explore music as a career. During his undergraduate years at Syracuse University, Sean's musical career began to take shape with the guidance of Larry Clark. As Vice-President at Carl Fischer Music, Larry continues to be a major influence in Sean's professional career as mentor and friend.

An avid supporter of music education, Sean frequently writes for the Los Angeles Philharmonic's youth concert series. Through his growing number of commissions and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds degrees from New England Conservatory and Syracuse University. His music is published exclusively by Carl Fischer. Sean and his wife Dena reside in Los Angeles. For more information, please visit Sean's website at www.grayslacks.com.

The Blacksmith

English Folk Song
Arranged by Sean O'Loughlin

Slow ♩ = 88

Violin I

Violin II

Viola

Cello

Bass

Piano (Rehearsal only)

p

p

p

p

p

Slow ♩ = 88

p

1 2 3 4 5 6

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

7 8 9 10 11 12

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14 Fast $\text{♩} = 132$

Vln. I
 Vln. II
 Vla.
 Cello
 Bass
 Pno.

13 14 15 16 17 18

21

Vln. I
 Vln. II
 Vla.
 Cello
 Bass
 Pno.

19 20 21 22 23 24

mf
mf
 pizz.
mf
 pizz.
mf

First system of musical notation, measures 25 to 30. The score is for a string quartet and piano. The instruments are Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). The tempo is marked *p* (piano). The measures are numbered 25, 26, 27, 28, 29, and 30 at the bottom. The Violin I part has a *p* marking above measure 29. The Piano part has a *p* marking above measure 29.

Second system of musical notation, measures 31 to 36. The score is for a string quartet and piano. The instruments are Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). The tempo is marked *mf* (mezzo-forte). The measures are numbered 31, 32, 33, 34, 35, and 36 at the bottom. The Violin I part has a *mf* marking above measure 31. The Violin II part has a *mf* marking above measure 31. The Viola part has a *mf* marking above measure 31. The Piano part has a *mf* marking above measure 31.

37

I Vln.

II Vln. pizz.

Vla. pizz.

Cello

Bass

Pno.

37 38 39 40 41 42

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

43 44 45 46 47 48

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

49 50 51 52 53

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

54 55 56 57 58

First system of musical notation, measures 59 to 64. The score is for a string quartet and piano. The instruments are Violin I, Violin II, Viola, Cello, Bass, and Piano (Pno.). The key signature is one sharp (F#). The measures are numbered 59, 60, 61, 62, 63, and 64 at the bottom of the staves.

Second system of musical notation, measures 65 to 70. The score continues for the same instruments and key signature as the first system. The measures are numbered 65, 66, 67, 68, 69, and 70 at the bottom of the staves.

First system of musical notation, measures 71-74. The score is for a string quartet and piano. The instruments are Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). The measures are numbered 71, 72, 73, and 74 at the bottom of the system.

Second system of musical notation, measures 75-80. The score continues for the same instruments and key signature. The measures are numbered 75, 76, 77, 78, 79, and 80 at the bottom of the system.

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.
 81 82 83 84 85 86

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.
 87 88 89 90 91 92 93

Celebration and Fanfare

CARL STROMMEN

Maestoso $\text{♩} = 112$

Violin I

Violin II

Viola

Cello

Bass

Piano

Timpani
(A, G, Bk D)

Percussion
(Crash Cymbals, Suspended Cymbal)

Cr. Cym. *mf*

1 2 3 4 5 6

7 8 9 10 11 12 13

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CAS45F

14

Violin I

Violin II

Viola

Cello

Bass

Piano

Timpani

Percussion

Sus. Cym. *f*

14 15 16 17 18 19 20

22

Violin I

Violin II

Viola

Cello

Bass

Piano

Timpani

Percussion

Cr. Cym.

21 22 23 24 25 26 27

CAS45F

32

Violin I

Violin II

Viola

Cello

Bass

Piano

Timpani

Percussion

f

28 29 30 31 32 33 34

38

Violin I

Violin II

Viola

Cello

Bass

Piano

Timpani

Percussion

mf

35 36 37 38 39 40

CAS45F

Violin I

Violin II

Viola

Cello

Bass

Piano

Timpani

Percussion

cresc. poco a poco

41 42 43 44 45 46 47

54

Violin I

Violin II

Viola

Cello

Bass

Piano

Timpani

Percussion

Sus. Cym. *mf*

Cr. Cym. *f*

48 49 50 51 52 53 54

CAS45F

Monument Valley March

DORIS GAZDA

$\text{♩} = 116$

Violin I, II, Viola, Cello, Bass, Piano

1 2 3 4 5 6 7 8 9 10 11 12

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CAS43F

Violin I, II, Viola, Cello, Bass, Piano

13 14 15 16 17 18 19 20 21 22 23 24

CAS43F

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