

FULL SCORE

Young String Orchestra

Grade 2



CARL FISCHER

PERFORMANCE

SERIES

# Celtic Carols

Deborah Baker Monday

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YAS121

#### INSTRUMENTATION

Full Score .....	1
Violin I .....	8
Violin II .....	8
Viola .....	5
Cello .....	5
Bass .....	5
Piano .....	1

CARL FISCHER®

## About the Composition

From the very first measure of this arrangement you will be hooked on the spirit of Celtic music. The term Celtic, for the most part, has come to refer to folk music handed down from Ireland, Scotland, England and Wales.

The first of the two Celtic carols is a Welsh air. Its original title is *Breuddwyd Y Frenhines*, translated to English as *Springtime is Returning*. The music certainly expresses those optimistic words. The melody is absolutely sparkling and quite infectious in a resonant key of G major.

The second carol is *Hey, Ho Nobody Home*, a popular tune from England which reflects back to the time of caroling door to door, asking for food and drink. It is in E minor, thereby offering a contrast to the first carol. The arranger was compelled to bring in the famous tune *God Rest Ye Merry, Gentlemen* because of the once popular Peter, Paul and Mary rendition. All of the instruments get to play the melody as it is treated as a round. The momentum of this imitative section propels the piece back to the beginning (via *D.C. al Coda*)

Not a drop of energy is lost in the return to the first carol. Just enough of the first tune is revisited and then to the coda for a stretto of the tune over a cadential formula which resolves with a joyous reference to the first theme.

This selection will make a wonderful addition to your holiday program.

## About the Composer

Deborah Baker Monday currently teaches in the Logan City School District Orchestra Program in Logan, Utah. She is a cello/bass specialist who works with 4th through 8th grade students in several schools. Ms. Monday received her B.M.E. from Florida State University with an emphasis in strings and a M.M. in composition from the University of Alabama. She began working on a D.M.A. at Louisiana State University in Baton Rouge while teaching string classes at the 4th through 12th grade levels.

Ms. Monday is an active bass performer and private teacher. She has served as an adjunct bass instructor at Utah State University for several years, has been on the faculty of the Utah ASTA with NSOA Bass Fest, and has served as a clinician at the Midwest Clinic, ASTA with NSOA National Conference, and various state music educators conventions throughout the country. In 1999, she was named the Utah ASTA with NSOA Elementary Teacher of the Year and she also received the award for "Superior Accomplishment" at the 2003 Utah Music Educators Association Conference acknowledging her exceptional contributions to educational music for young string players. Ms. Monday was declared winner of the 2006 Utah ASTA Composition Competition for her composition Chant-Formations. She continues to conduct and present sessions promoting solid string teaching through well balanced string orchestra compositions and arrangements.

Ms. Monday has many publications to her credit including three collections co-authored with Janice L. McAllister, *Strings Extraordinaire!*, *Holidays Extraordinaire!*, and *More Strings Extraordinaire!* She is also co-author with Robert S. Frost of *Artistry in Ensembles*. She and her husband, Bill, maintain busy teaching schedules and a bustling household with their four children.

## Celtic Carols

(The Queen's Air, Hey, Ho Nobody Home,  
God Rest Ye Merry Gentlemen)

Arranged by Deborah Baker Monday

Allegro molto  $\text{d} = 100$

Violin I

Violin II

Viola

Cello

Bass

Piano



1 2 3 4 5 6

9

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.



7 8 **f** 9 10 11 12

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17

I  
Vln.  
II  
Vla.  
Cello  
Bass  
Pno.

13 14 15 16 17 18

==

I  
Vln.  
II  
Vla.  
Cello  
Bass  
Pno.

19 20 21 22 23 24

1

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

25 26 27 28 29 30

A large red diagonal watermark reading "Illegal to print or copy" is overlaid across the score.

2

To coda 33

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

31 32 33 34 35 36

A large red diagonal watermark reading "Illegal to print or copy" is overlaid across the score.

Musical score for orchestra and piano, page 6, measure 37-42. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one sharp. Measure 37: Vln. I and Pno. play eighth-note patterns. Measure 38: Vln. II and Bass play eighth-note patterns. Measure 39: Vla. and Cello play eighth-note patterns. Measure 40: Vln. I and Pno. play eighth-note patterns. Measure 41: Vln. II and Bass play eighth-note patterns. Measure 42: Vla. and Cello play eighth-note patterns. Measure 43: Vln. I and Pno. play eighth-note patterns. Measure 44: Vln. II and Bass play eighth-note patterns. Measure 45: Vla. and Cello play eighth-note patterns. Measure 46: Vln. I and Pno. play eighth-note patterns. Measure 47: Vln. II and Bass play eighth-note patterns. Measure 48: Vla. and Cello play eighth-note patterns.

Continuation of the musical score for orchestra and piano, page 6, measure 43-48. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one sharp. Measure 43: Vln. I and Pno. play eighth-note patterns. Measure 44: Vln. II and Bass play eighth-note patterns. Measure 45: Vla. and Cello play eighth-note patterns. Measure 46: Vln. I and Pno. play eighth-note patterns. Measure 47: Vln. II and Bass play eighth-note patterns. Measure 48: Vla. and Cello play eighth-note patterns.

I Vln.      II  
 Vla.  
 Cello  
 Bass  
 Pno.

49 50 51 52 53 54

I Vln.      II  
 Vla.  
 Cello  
 Bass  
 Pno.

55 56 57 58 59 60

Musical score for orchestra and piano, measures 61-66. The score includes parts for Violin I (Vln.), Violin II (II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one sharp. The piano part features a continuous eighth-note bass line. The strings provide harmonic support with sustained notes and rhythmic patterns. Measure 61: Vln. I: D, C, B, A; Vln. II: G, F, E, D; Vla.: G, F, E, D; Cello: B, A, G, F; Bass: B, A, G, F; Pno.: D, C, B, A. Measure 62: Vln. I: G, F, E, D; Vln. II: C, B, A, G; Vla.: C, B, A, G; Cello: C, B, A, G; Bass: C, B, A, G; Pno.: D, C, B, A. Measure 63: Vln. I: D, C, B, A; Vln. II: G, F, E, D; Vla.: G, F, E, D; Cello: B, A, G, F; Bass: B, A, G, F; Pno.: D, C, B, A. Measure 64: Vln. I: G, F, E, D; Vln. II: C, B, A, G; Vla.: C, B, A, G; Cello: C, B, A, G; Bass: C, B, A, G; Pno.: D, C, B, A. Measure 65: Vln. I: D, C, B, A; Vln. II: G, F, E, D; Vla.: G, F, E, D; Cello: B, A, G, F; Bass: B, A, G, F; Pno.: D, C, B, A. Measure 66: Vln. I: G, F, E, D; Vln. II: C, B, A, G; Vla.: C, B, A, G; Cello: C, B, A, G; Bass: C, B, A, G; Pno.: D, C, B, A.

Musical score for orchestra and piano, page 11, measures 67-72. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Cello, Bass, and Piano (Pno.). The piano part is shown in two systems. The score is in common time, key signature of one sharp. The piano part features a continuous eighth-note bass line. The orchestra parts show a mix of eighth and sixteenth-note patterns, with dynamic markings like  $\text{v}$  and  $\text{p}$ .

I  
Vln.  
II  
Vla.  
Cello  
Bass  
Pno.

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

I 

Vln. I

Vln. II

II 

Vla.

Cello

Bass

Pno. 

85 86 87 88 89 90

Violin I and II play eighth-note patterns. Viola and Cello play eighth-note patterns. Bass and Piano play sustained notes. Measure 87: Violin II and Viola play eighth-note patterns. Measure 88: Violin II and Viola play eighth-note patterns. Measure 89: Violin II and Viola play eighth-note patterns. Measure 90: Violin II and Viola play eighth-note patterns.

==

I 

Vln. I

Vln. II

II 

Vla.

Cello

Bass

Pno. 

91 92 93 94 95 96

Violin I and II play eighth-note patterns. Viola and Cello play eighth-note patterns. Bass and Piano play eighth-note patterns. Measure 94: Cello and Bass play eighth-note patterns. Measure 95: Cello and Bass play eighth-note patterns. Measure 96: Cello and Bass play eighth-note patterns.

I Vln. II Vla. Cello Bass Pno.

97 98 99 100 101 102

*D.C. al Coda*

I Vln. II Vla. Cello Bass Pno.

103 104 105 106 107

108 *Coda*

I  
Vln.  
II  
Vla.  
Cello  
Bass  
Pno.

108 109 110 111 112

113 114 115 116 117

I  
Vln.  
II  
Vla.  
Cello  
Bass  
Pno.

ISBN 978-0-8258-9173-1



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