

Tour of Ireland

Traditional Irish Melodies arranged by
Caryn Wiegand Neidhold

For **STRING ORCHESTRA**

The Wren (An Dro)
The Kerry Polka
The Wind That Shakes the Barley

Full Score

Instrumentation

1 Full Score
8 Violin 1
8 Violin 2
5 Viola
5 Cello
5 Contrabass
1 Bodhrán (or Tom)
(optional)

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PUBLICATIONS

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About the Arranger

Caryn Wiegand Neidhold is a composer and arranger for students through professional ensembles. Her focus includes arrangements of hidden classical “gems” and composing music for eclectic styles, including fiddle, rock, and jazz. With an emphasis on learning technique through literature, her music always distributes musical challenges to all string sections - go violas!

Caryn’s background includes extensive work as a middle school educator, Suzuki teacher, and youth symphony conductor and coach. In addition, she has years of performance experience as a violist and violinist with orchestras, including the Reno Phil, Reno Chamber Orchestra, New World Symphony, Chautauqua Symphony Orchestra, and the Fairbanks Symphony. Having fun at fiddle camp, in rock bands, and in jazz bands fuels her love for bringing diverse music to young string orchestras. Ms. Neidhold enjoys composing commissioned works for all levels, writing articles for music education publications and presenting seminars for string educators.

Program Notes

Take a musical tour of the Emerald Isle. Three popular Irish tunes come to life for string orchestra with melody in all parts. From silky-slow to fiery-fast, **Tour of Ireland** begins with the stately and poignant, *The Wren*. Next, the tempo jumps for a buoyant *Kerry Polka*, followed by a racing *The Wind That Shakes the Barley*, with a final tempo push to a flying ending.

Performance Notes

These three Irish melodies include occasional ornaments to enhance the Irish character. Ornaments are typically used for beat emphasis, whether on or off the beat. Classical players often take the ornamentation too precisely and emphasize the individual notes rather than the beat itself. The terminology for ornaments is not consistent in the fiddle tradition, so it’s possible to adopt the ornamentation terms from almost any comprehensive source on Irish ornaments.

The types of ornaments vary from region to region and likely originated with the bagpipe’s repeated notes. These notes on a bagpipe cannot be separated, so articulations evolved using ornaments, and fiddle players imitated these sounds. Encourage students to play fast ornaments with a slight accent.

Most fiddle traditions use little to no vibrato, and the same goes for Irish music. Use minimal vibrato throughout.

Two-measure transitions include *accelerandos* to arrive at the next tune’s tempo. Often students will accomplish this *accelerando* if they are comfortable with the new tempo and have a goal in mind when the conductor leads them to that tempo.

The optional percussion part calls for a Bodhrán but may also be played on a tom or snare with the snare off. Bodhráns are surprisingly affordable compared to many percussion instruments. Including this instrument may benefit your performance as it provides an authentically Irish sound.

Enjoy touring Ireland with these three wonderful tunes.

Editor’s Note

Orchestral bowings and fingerings can be highly subjective and personal. The choices a string editor makes are designed to be pedagogically appropriate for specific grade levels while facilitating student musicality and honoring composer intent. The editorial additions in the following composition will provide guidance “right out of the box” for the non-string player and suggest some options for the advanced string specialist. Enjoy!

J. Cameron Law, String Editor

Tour of Ireland

The Wren, The Kerry Polka, The Wind That Shakes the Barley

The Wren (An Dro)

Slow march with a cut time feel ♩=120

Traditional Irish

Caryn Wiegand Neidhold (ASCAP)

Violin I

Violin II

Viola

Cello

Contrabass

Optional Bodhrán (or Tom)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drum

stomp

slap instrument

mp

mf

soli

Opt: Staccato notes on rim

Cellos

frog

mp

Violas

Violins

11

simile

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Drum

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drum

19

simile

Vln. I

Vln. II

soli

Vla.

f

Vc.

mf

Cb.

frog

simile

mp

Drum

24

27

accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drum

mp

mp

frog

mp

frog

mp

mp

mp

mp

The Kerry Polka

Polka vivace ♩=136

29

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Drum *mf*

34

1. 2.

38 *accel.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drum

The musical score is for 'The Kerry Polka', a polka in D major with a tempo of 136 beats per minute. It is arranged for a full orchestra including Violins I and II, Viola, Violoncello, Contrabass, and Drum. The score is divided into two systems. The first system starts at measure 29 and ends at measure 33. The second system starts at measure 34 and ends at measure 38. The key signature is one sharp (F#). The tempo is marked 'Polka vivace' with a metronome marking of 136. The dynamics are marked 'mf' (mezzo-forte) for the strings and 'mf' for the drum. The drum part features a steady eighth-note pattern. The string parts have various articulations, including accents and slurs. The Viola part has a complex rhythmic pattern. The Violoncello and Contrabass parts have a simple eighth-note pattern. The first ending (1.) leads to measure 38, and the second ending (2.) leads to measure 39. The score is marked 'accel.' (accelerando) at measure 38.

Tour of Ireland
The Wind That Shakes the Barley

7

Presto Reel ♩=176+

40

solo
mf

Vln. I

solo
mf

Vln. II

solo non div.
mf

Vla.

solo
mf

Vc.

solo
mf

Cb.

mf

Drum

mf

44

tutti
mf

Vln. I

tutti
mf

Vln. II

tutti non div.
mf

Vla.

mf

Vc.

mf

Cb.

mf

Drum

mf

tutti

tutti

0
1

Tour of Ireland

48

solo *tutti* *solo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drum

53

tutti *accl.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drum

58 Prestissimo

Score for measures 58 to 65, marked **Prestissimo**. The instruments are Vln. I, Vln. II, Vla., Vc., Cb., and Drum. The key signature is one sharp (F#). The tempo is **Prestissimo**. The score includes dynamic markings **f** (forte) and accents (**>**). The Vln. I part features a rapid, ascending melodic line. The Vln. II part provides harmonic support with sustained notes and occasional melodic fragments. The Vla. part plays a steady, rhythmic pattern. The Vc. part provides a low, sustained bass line. The Cb. part plays a steady, rhythmic pattern. The Drum part provides a steady, rhythmic pattern.

Score for measures 63 to 66, marked **66**. The instruments are Vln. I, Vln. II, Vla., Vc., Cb., and Drum. The key signature is one sharp (F#). The tempo is **Prestissimo**. The score includes dynamic markings **f** (forte) and accents (**>**). The Vln. I part continues the rapid, ascending melodic line. The Vln. II part provides harmonic support with sustained notes and occasional melodic fragments. The Vla. part plays a steady, rhythmic pattern. The Vc. part provides a low, sustained bass line. The Cb. part plays a steady, rhythmic pattern. The Drum part provides a steady, rhythmic pattern. A **non div.** (non-diviso) marking is present above the Vla. part in measure 66.

68

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drum

74

poco rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drum

SAMPLE

More Music for String Orchestra

FULL ENSEMBLE WORKS

BLACKWOOD, MICHAEL

50250129 Rogue's Revenge (Grade 1.5)

An E minor driving rock beat and two sets of parts will allow you to combine absolute beginners and second year students with great success. The easier parts are all high 2s, simple rhythms, and use limited range. Advanced parts use 4th fingers, high and low 2s, and have some longer note values for developing counting skills. Adding a drumset helps keep the ensemble together.

CHAMINADE, CECILE

Levin, Andrew

50250143 Danse Creole (Grade 4)

This charming dance features translucent harmony as only Chaminade can write. There are dramatic moments of rubato that will force your group to grow musically. There is a need for some skill in bowing and a good deal of chromaticism along with some extended range.

GRAINGER, PERCY ALDRIDGE

Longfield, Robert

50250068 Three Movements from Lincolnshire Posy (Grade 3)

Long a staple of wind band literature, Lincolnshire Posy has never been set for any other medium. Robert Longfield has crafted this stunning arrangement for strings that has all of the Grainger style and spirit.

GRIESINGER, KATHRYN

50250105 Popcorn (Grade 1)

No bows required! This unison pizzicato piece for beginning strings and piano is perfect for the very first concert. Using only quarter rests and quarter notes of the D major scale, the upbeat tune gives students the chance to "pop" up out of their chairs in the middle section of the work. A delightful treat for young musicians and audiences alike!

KOLLER, INGRID

50250144 Adeste Fiddles (Grade 1.5)

A traditional carol with a distinctly non-traditional approach! Some old-time fiddling figures combine with the carol in a comfortable key of D major. Easy parts for violin, viola, and violoncello allow students who haven't advanced to extensions perform with success.

PACHELBEL, JOHANN

Svendsen, Johan Severin

52250498 First Finger Pachelbel (Grade 1)

REZNICOW, JOSHUA

52250538 American Sketches (Grade 4)

52250372 Eclipse (Grade 2)

50250133 Phantom's Night: Legends Of Cuba Road (Grade 2.5)

Perfect for your Halloween concert, this spooky piece in G minor has a good bit of divisi in the violins. There are two cello parts, one that shifts and one that does not. Special effects such as glissandi and tremolo abound, including heavy accents and easy double stops. Basses use half position extensively and there are many chromatic notes in all sections -- plus a cello solo!

ROSENHAUS, STEVEN

50250137 Tangled Tango (Grade 2)

Don't get your fingers tangled in the chromatic fingerings! Alternating arco and pizzicato makes things even more interesting (plus some hooked bowings for the fun of it). Everyone gets the melody, with the exception of the basses, who are kept occupied laying down the tango groove.

SAINT SAENS, CAMILLE

Hall, Percy

50250003 Danse Macabre (Grade 3)

There are very few cuts made in this eerie, phantasmal tour de force. At least two solo violinists are needed because of unusual tuning. Be ready for a frightened audience!

SANZ, GASPAR

Longfield, Robert

50250109 Canarios (Grade 2.5)

The guitar music of Gaspar Sanz retains its popularity to this day. This particular excerpt crackles with rhythmic vitality and a fascinating use of hemiola.

SEITZ, PAUL

52250362 Iowa Spring (Grade 2)

SHARP, THOM

50250080 Fiddle Faddle Hoedown (Grade 1)

Your first year players will fiddle their hearts out with this foot-stomper from Thom Sharp.

SMETANA, BEDRICH

Walters, Harold L.

50250071 The Moldau (Grade 3)

Smetana's epic My Country was exceeded in popularity only by his opera The Bartered Bride. The second of the six symphonic poems in the work describes the course of the Moldau River from its beginnings as two springs to its ends as a majestic and mighty river.

SVENDSEN, R. ANNE

52250338 Arpeggio Antics (Grade 1.5)

52250346 First Finger Suite (Grade 1)

50250087 Tango Por Uno (Grade 2.5)

An open string/first finger masterpiece, this work focuses on the tango rhythm and stretching that low first finger. Harmonically, there is some lovely, shocking dissonance -- just like a real tango!

TCHAIKOVSKY, PETER

Longfield, Robert

50250013 Nutcracker: Dance of the Sugar Plum Fairy (Grade 2)

Every holiday concert needs music from Tchaikovsky's immortal ballet, The Nutcracker. Robert Longfield's masterful transcription brings Dance of the Sugar Plum Fairy into the range of grade 2 string orchestras. The celesta part has been made more 'user friendly,' having been scored for piano but can be played on celesta if one is available. The March and Waltz of the Flowers have also been adapted for use by your string orchestra.

50250014 Waltz of the Flowers (Grade 2)

As with the other Longfield arrangements from The Nutcracker, the piano adds much support to the string orchestra. The beloved Tchaikovsky melody will allow your group to 'sing' with their best tones. The March and Dance of the Sugar Plum Fairy are published separately. A classic you'll come back to time and again.

VIVALDI, ANTONIO

Frackenpohl, Steven

10250063 Allegro in D for Strings (Grade 3)

One of Ludwig's all-time best sellers, teachers and students love this work.

WOODRUFF, BUD

50250145 Cedar Hollow (Grade 1.5)

Cedar Hollow is a small valley in the Ozarks. This work captures the essence and tranquility of the area. The optional harp part will enhance the ensemble wonderfully if used, while skillful writing makes the work playable with no shifting.

SOLO STRINGS WITH ENSEMBLE

HEWSON, DAVID G.

Latham, Lynne

54260001 Baroque Fantastique (Grade 3)

An intense, 16th-note driven homage to the baroque with a thrilling solo cello part which ventures into thumb position. Reminiscent of Palladio from the diamond commercial. Orchestra grade 3; solo grade 4½.

MCMICHAEL, CATHERINE

50260005 Esperance (Hope) (Grade 3)

Esperance (Hope) ventures into the realm of French impressionism, with luscious, thick harmonies and colorful orchestration for strings and harp. An easy grade 3 for strings, it allows your harp soloist to shine through.

MIXED INSTRUMENT(S)/ VOICE(S) WITH ENSEMBLE

SHARP, THOM

50250098 Kitchen Poltergeist (Grade 2)

You can add percussionists to your orchestra. Just give them a couple wooden spoons and step back! That's because anyone can play kitchen utensils in this spooky, imaginative offering from Thom Sharp.

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