

FULL CONDUCTOR SCORE  
Catalog No: 011-4855-01

# IRISH TUNE FROM COUNTY DERRY

Percy Aldridge Grainger  
Arranged by  
Rob Romeyn

GRADE:  
**2.5**

## BARNHOUSE COMMAND SERIES

For Concert Band



# IRISH TUNE FROM COUNTY DERRY

Percy Aldridge Grainger

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## Instrumentation

Full Conductor Score .....	1	1st B $\flat$ Trumpet .....	5
Flute .....	10	2nd B $\flat$ Trumpet .....	5
Oboe .....	2	F Horn .....	4
1st B $\flat$ Clarinet .....	5	Trombone.....	6
2nd B $\flat$ Clarinet .....	5	Baritone B.C. ....	2
B $\flat$ Bass Clarinet.....	2	Baritone T.C.....	2
Bassoon.....	2	Tuba .....	4
1st E $\flat$ Alto Saxophone.....	3	Suspended Cymbal .....	2
2nd E $\flat$ Alto Saxophone.....	3		
B $\flat$ Tenor Saxophone.....	2		
E $\flat$ Baritone Saxophone.....	2		

## Program Notes

**Irish Tune From County Derry** is derived from a traditional folk melody dating back to the mid-19th century. Percy Grainger's setting of the folk song for wind band is one of the most beautiful and sonorous pieces in all of band literature. Listen for the familiar melody as it is presented in various ways throughout this arrangement.

## Rehearsal Suggestions

I took great care in preserving all of the elements that make this revered piece of band literature unique. All of Grainger's melodic and harmonic lines are here without modification. There are two notable differences with this arrangement. First, the concert key of this version is down one step, to E $\flat$  concert. It's my feeling that this will allow the piece to be more successful with the intended sonority for more concert bands of varied ability levels. Second, I very carefully condensed the expanded instrumentation of Grainger's orchestration without losing any of its integrity.

Grainger's music is much more than a simple harmonization of the melody. There are as many as five separate lines in addition to the melody, and each of these lines could stand on their own. This is the true beauty of this orchestration. Dynamic markings are dictated by the contour of the melody and harmonic lines in many places. Often, the melodic line is scored within the harmonic lines. Grainger specifically marks the dynamic level appropriately so the melody can come through. For example, in the opening measures the melody is featured in the trombone and baritone with a louder dynamic than the rest of the ensemble. It will be necessary to make sure the melody is featured through m.16. At m. 17, the melody is featured in the trombone and horn, and features different articulations than the rest of the ensemble. Please make sure all of the inner parts are appropriately balanced together. M. 26 marks the first big climax in the piece. Please observe the accent marks in those parts which have them. At m. 33, strive for balance from within the woodwind section, especially at m. 42 where more parts have joined. The baritone cues can be used if needed, to give more emphasis on the lower part. Beginning at m. 49, I use the expression "Legato, Sustained". It's my belief that this will be more cohesive for a wider range of concert bands.

I hope that you and your ensemble enjoy rehearsing and performing this arrangement; it was a joy for me to adapt this. Please contact me at my composer page at [www.barnhouse.com](http://www.barnhouse.com) with any questions.

*Rob Romeyn*

## About the Arranger



**Rob Romeyn's** (b. 1961) music career has been multi-faceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands and string orchestras of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, community bands and string orchestras worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band, string orchestra and jazz ensemble. His concert band and orchestra music is on many state required music lists. Many of his works are featured as "Editor's Choice" selections at all levels by major music distributors. His music has seen extensive airplay worldwide. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the Macy's Thanksgiving Day Parade. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets. He is in demand as a guest conductor for honor bands, and regularly accepts new commissions. His conducting and rehearsal style has been described as inspiring and energetic.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as staff arranger for the University of Louisiana at Monroe "Sound of Today" band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013. He is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.



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# IRISH TUNE FROM COUNTY DERRY

Conductor Score

011-4855-00

Percy Aldridge Grainger

Arr. Rob Romeyn (ASCAP)

Flowingly (♩ = ca. 80)

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Suspended Cymbal w/ soft yarn mallets

*Gently but feelingly*

*p*

*Gently but feelingly*

*p*

*Gently but feelingly*

*a2*

*p*

*Gently but feelingly*

*p*

*Gently but feelingly*

*p*

*Gently but feelingly*

*p*

*Gently but feelingly*

*p*

*Gently but feelingly*

*a2*

*p*

*Gently but feelingly*

*a2*

*mf*

*Very Feelingly*

*mf*

*Gently but feelingly*

*p*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Sus. Cym.

*div. a2*

*cresc.*

*p* *mf* *p*

*div. a2*

*div. a2*

*div. a2*





## Slow Off

32

33 1st Speed

Fl. *Solo*  
*mp* *p*

Ob. *p* *mp*

1st Cl. *p* *pp* *mp*

2nd Cl. *div.* *a2* *pp* *div.* *a2*

Bass Cl.

Bsn. *p* *pp*

1st & 2nd Alto Sax. *a2* *pp* *div.* *a2* *div.*

Ten. Sax. *p* *pp*

Bari. Sax.

33 1st Speed

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar. *Cue: Bsn.* *pp*

Tuba

Sus. Cym.



42

Fl. *div.* *a2*

Ob. *p* *mp* *mf*

1st Cl. *p* *mf*

2nd Cl. *p* *mf*

Bass Cl. *mp*

Bsn. *p* *mp*

1st & 2nd Alto Sax. *Section mp* *Solo*

Ten. Sax. *p* *mp*

Bari. Sax. *p* *mp*

42

1st Trpt.

2nd Trpt.

Hn. *Solo mp* *f* *a2*

Trom.

Bar. *p* *mp*

Tuba

Sus. Cym.

49 Legato, Sustained

Fl. *div.* *f*

Ob. *f*

1st Cl. *f* *div.*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *Tutti (div.)* *f*

Ten. Sax. *f*

Bari. Sax. *f*

1st Trpt. *Solo* *mp* *f* *Tutti* *f*

2nd Trpt. *mp* *f* *f*

Hn. *f* *div.* *f*

Trom. *div.* *f* *a2*

Bar. *f* *Play* *f*

Tuba *f*

Sus. Cym.

[illegible]

58 **Slow Off Lots**

Fl. *ff* *div.* *a2* *p* *pp*

Ob. *ff* *p* *pp*

1st Cl. *ff* *div.* *a2* *p* *pp*

2nd Cl. *ff* *p* *pp*

Bass Cl. *ff* *p* *pp*

Bsn. *ff* *p* *pp*

1st & 2nd Alto Sax. *ff* *div.* *mp* *p* *pp*

Ten. Sax. *ff* *p* *pp*

Bari. Sax. *ff* *p* *pp*

58 **Slow Off Lots**

1st Trpt. *ff* *p* *pp*

2nd Trpt. *ff* *p* *pp*

Hn. *ff* *div.* *mp* *p* *pp*

Trom. *ff* *a2* *div.* *mp* *p* *pp*

Bar. *ff* *mp* *p* *pp*

Tuba *ff* *p* *pp*

Sus. Cym. *ff* *pp*