

FULL SCORE

Young String Orchestra



CARL FISCHER

PERFORMANCE

SERIES

Grade 2.5

Legends of Lyr

James Meredith

YAS139

INSTRUMENTATION

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

About the Composition

Good music played well inspires the imagination. I hope that as you and your students rehearse and perform *Legends of Lyr*, the music will create pictures, establish a mood, or whisk you back to medieval Ireland to experience the folklore of the times. One of those stories is of Aoife, the evil wife of Lyr, who despised her stepchildren's love for their father. In her anger she changed the four children into swans, who could only be changed back into humans by a priest. This didn't happen for many hundreds of years until St. Patrick established Christianity on the island. *Legends of Lyr* is not programmatic but is essentially a musical impression of medieval times in early Ireland.

About the Composer

James "Jim" Meredith retired in December of 2013 as director of bands at Sandusky Middle School in Lynchburg, Virginia after a forty-year career. During that time he also assisted with two highly competitive marching bands and was on the adjunct music faculty of Lynchburg College. His middle school band performed at the Midwest Clinic in 1990, at the Virginia Music Educators Conference multiple times, at three universities, and earned many superior ratings and top honors in concert competition. In 2010 he was selected as the VMEA Music Educator of the Year and in 2012 was honored as one of eight band directors nationwide to receive the John Philip Sousa/Bandworld Magazine Legion Laureate award. Now in retirement he enjoys writing music for band and string orchestra. His music has been performed at the Midwest Clinic, was featured in *The Instrumentalist*, and has been selected as J.W. Pepper *Editor's Choice*. Jim enjoys guest conducting, adjudicating, and golf.

Legends of Lyr

Allegro $\text{♩} = 126$

JAMES MEREDITH

Violin I

Violin II

Viola

Cello

Bass

Piano

1 2 3 4 5 6

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

7 8 9 10 11 12

13

Vln. I

Vln. II

Vla.

Cello

Bass

mf

Pno.

13 14 15 16 17 18 19

21

Vln. I

Vln. II

Vla.

Cello

Bass

mf

Pno.

20 21 22 23 24 25 26

29

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

arco

ff

ff

ff

ff

ff

27 28 29 30 31 32

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

sim.

33 34 35 36 37 38

I
 Vln. II
 Vla.
 Cello
 Bass
 Pno.

39 40 41 42 43 44 45

ff *ff* *ff* *ff* *ff* *ff* *ff*

sim.

=

I
 Vln. II
 Vla.
 Cello
 Bass
 Pno.

46 47 48 49 50 51 52

49

p *p* *p*

=

57

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

53 54 55 56 57 58 59

mp

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65

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

60 61 62 63 64 65 66

ff

For promotional use only

For promotional use only

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

sim.

67 68 69 70 71 72 73

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

sim.

74 75 76 77 78 79 80

81

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

81 82 83 84 85 86 87

mp

89

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

88 89 90 91 92 93

97

First system of musical notation, measures 94 to 99. The system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one flat (B-flat). The tempo/mood is marked *ff* (fortissimo). The measures are numbered 94, 95, 96, 97, 98, and 99. A large red watermark "For promotional use only" is overlaid diagonally across the page.

Second system of musical notation, measures 100 to 105. The system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The key signature is one flat (B-flat). The tempo/mood is marked *sim.* (simile). The measures are numbered 100, 101, 102, 103, 104, and 105. A large red watermark "For promotional use only" is overlaid diagonally across the page.

Adagio $\text{♩} = 82$ 120 *a tempo*

Score for measures 118 to 124. 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 flat (B-flat major/D minor) and the time signature is 4/4. The tempo is Adagio, with a metronome marking of 82 quarter notes per minute. The score begins with a double bar line and a repeat sign. The dynamics range from *fff* (fortississimo) to *mp* (mezzo-piano). The score ends with a double bar line and a repeat sign.

Measures 118 to 124 are shown. 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 flat (B-flat major/D minor) and the time signature is 4/4. The tempo is Adagio, with a metronome marking of 82 quarter notes per minute. The score begins with a double bar line and a repeat sign. The dynamics range from *fff* (fortississimo) to *mp* (mezzo-piano). The score ends with a double bar line and a repeat sign.

Score for measures 125 to 129. 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 flat (B-flat major/D minor) and the time signature is 4/4. The tempo is Adagio, with a metronome marking of 82 quarter notes per minute. The score begins with a double bar line and a repeat sign. The dynamics range from *fff* (fortississimo) to *mp* (mezzo-piano). The score ends with a double bar line and a repeat sign.

Measures 125 to 129 are shown. 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 flat (B-flat major/D minor) and the time signature is 4/4. The tempo is Adagio, with a metronome marking of 82 quarter notes per minute. The score begins with a double bar line and a repeat sign. The dynamics range from *fff* (fortississimo) to *mp* (mezzo-piano). The score ends with a double bar line and a repeat sign.

130

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

130 131 132 133 134 135

141

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

136 137 138 139 140 141

opt. solo

First system of musical notation (measures 142-146). The system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The music is in G major (one sharp) and 4/4 time. Measures 142-146 show a melodic line in the Violin I and Piano parts, with sustained chords in the lower strings. A large red watermark "For promotional use only" is overlaid diagonally across the page.

Second system of musical notation (measures 147-153). The system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The music continues from the first system. Measures 147-153 show a more active melodic line in the Violin I and Piano parts, with sustained chords in the lower strings. Dynamics include *f* (forte), *fff* (fortissimo), and *decresc.* (decrescendo). A large red watermark "For promotional use only" is overlaid diagonally across the page.

162 Allegro ♩ = 126

Vln. I

Vln. II

Vla.

Cello

Bass

slap shell with hands

Pno.

mp

mf

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161 162 163 164 165 166 167

168

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

168 169 170 171 172 173

176

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

174 175 176 177 178 179 180

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Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

normal

181 182 183 184 185 186

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Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

ff

ff

Div.

ff

ff

ff

192

187 188 189 190 191 192

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

193 194 195 196 197 198 199

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

200 201 202 203 204 205

ff *sim.*

Score for Violins I & II, Viola, Cello, Bass, and Piano (Pno.).

Measures 206 to 212.

Violins I & II, Viola, Cello, and Bass parts are shown. The Piano part is also visible.

Measures 206, 207, 208, 209, 210, 211, 212.

Score for Violins I & II, Viola, Cello, Bass, and Piano (Pno.).

Measures 213 to 218.

Violins I & II, Viola, Cello, and Bass parts are shown. The Piano part is also visible.

Measures 213, 214, 215, 216, 217, 218.

sim.

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Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

219 220 221 222 223 224

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

225 226 227 228 229 230

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