

Drowsy Maggie

Irish Folk Song

arranged by
Deborah Baker Monday

1 Full Score

8 Violin I

8 Violin II

3 Violin III (Viola Sub.)

5 Viola

5 Cello

5 Bass

Extra Part - P3035301

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Program Notes

Drowsy Maggie is a traditional Irish tune which is at the top of most fiddle player's favorites list. It has lots of musical interest because of the two contrasting sections. The first section, in E dorian, has exciting string crossings which make it quite a show piece to keep accelerating; the D major section offers a pleasant harmonic change.

This arrangement opens with a rousing introduction, based on the high energy music taken from the Coda. Then the orchestra comes to a sustained "D", creating huge anticipation and the *Drowsy Maggie* tune begins first in the cellos, then the 2nds/violas and the momentum keeps building to an amazing exciting finish.

About the Composer

Deborah Baker Monday continues to teach in the award winning Logan City orchestra program. She received her BME, magna cum laude, from Florida State University with an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her MM in composition. She continued her studies at Louisiana State University, where she received the Chancellor's Award to participate with the LSU symphony orchestra under the direction of James Yestadt. She has studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwall and Dinos Constantinides.

Ms. Monday continued to be an active bass performer when she moved to Utah. After completing all of the course work and passing the written and oral portions of the doctoral exams, she was hired to teach in the Logan City School District as a low string specialist. During her tenure with Logan she has pursued her interest in composition and arranging for educational strings. This has been a rewarding part of her career while she and her husband, Bill, have raised four amazing children. She has received awards for outstanding elementary teaching and for Superior Accomplishment with the UtahASTA and UtahMEA, respectively.

She has presented at numerous state music conferences throughout the U.S. as well as several national ASTA conventions and the Midwest Clinic. She is very active as a guest conductor and adjudicator and has received awards and commissions for her work. Her studies in composition and experience in string teaching have combined to make her one of the leading contributors to the repertoire for young string players.

Duration 2:30

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Allegro ♩ = 144

rit.

This musical score system covers measures 1 through 6. It is written for five instruments: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 144 beats. The dynamics start at *f* (forte) in measure 1. Measures 2 and 3 are marked with *cresc.* (crescendo). Measures 4 and 5 are marked with *ff* (fortissimo). Measure 6 is marked with *rit.* (ritardando). The Violin I part has a melodic line with eighth and sixteenth notes. Violin II, Viola, and Cello play sustained notes with some movement in measure 5. The Bass part has a simple harmonic line with some triplets in measures 3 and 4.

11 **Moderately Slow** ♩ = 88

This musical score system covers measures 7 through 12. It is written for five instruments: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately Slow' with a quarter note equal to 88 beats. The dynamics start at *f* (forte) in measure 7. Measures 8 and 9 are marked with *f*. Measure 10 is marked with *f*. Measure 11 is marked with *p* (piano). Measure 12 is marked with *p*. The Violin I part has a melodic line with eighth and sixteenth notes. Violin II, Viola, and Cello play sustained notes with some movement in measure 11. The Bass part has a simple harmonic line with some triplets in measures 3 and 4.

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Drowsy Maggie

Vln. I
 Vln. II
 Vla.
 Cello
 Bass

13 14 15 16 17

mf

19 Slightly faster ♩ = 92 **poco accel.**

Vln. I
 Vln. II
 Vla.
 Cello
 Bass

18 19 20 21 22

p *mf* *p*

Drowsy Maggie

35 Even faster ♩ = 132

33 34 35 *f marcato* 36 37

Vln. I

Vln. II

Vla.

Cello

Bass

38 39 40 41 42

Vln. I

Vln. II

Vla.

Cello

Bass

Drowsy Maggie

43 Allegro ♩ = 140

Score for measures 43 to 47, marked Allegro (♩ = 140). The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#).

Measures 43-47 show a rhythmic pattern with eighth and sixteenth notes, primarily in the upper staves (Vln. I, Vln. II, Vla.). The lower staves (Cello, Bass) provide a steady accompaniment with quarter and eighth notes.

51 Più mosso ♩ = 148

Score for measures 48 to 52, marked Più mosso (♩ = 148). The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#).

Measures 48-52 show a change in tempo and dynamics. Measures 51 and 52 are marked *ff* (fortissimo). Measure 52 features a triplet (V 3) in the Vln. I part. The lower staves (Cello, Bass) continue with a steady accompaniment, with the Bass part including fingerings (2, 4, 2, 4) in measure 49.

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53 54 55 56 57

Vln. I

Vln. II

Vla.

Cello

Bass

59

58 59 60 61 62

Vln. I

Vln. II

Vla.

Cello

Bass

Drowsy Maggie

67

Più mosso ♩ = 152

Score for measures 63 to 67, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 63-67 show a complex rhythmic pattern with various note values and accidentals. The key signature is one sharp (F#).

Measure 65 includes fingerings: 2, 4, 2, 4.

Score for measures 68 to 72, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 68-72 continue the musical piece. Measure 70 includes a breath mark (V).

75 Push to the end!

Violin I

Violin II

Viola

Cello

Bass

78 79 80 81 82