



ORCHESTRA EXPRESSIONS™ SERIES

CASTLE LORE (Castles of Ireland)

TRADITIONAL
Setting by ROBERT W. SMITH

INSTRUMENTATION

- | | |
|---|---|
| 1 | Conductor |
| 8 | 1st Violin |
| 8 | 2nd Violin |
| 5 | 3rd Violin (Viola T.C.) |
| 5 | Viola |
| 5 | Cello |
| 5 | String Bass |
| 1 | Piano Accompaniment |
| 3 | Optional Percussion
(Tambourine, Hi-Tom [opt.],
Bodhrán, Heavy Chain) |

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



PROGRAM NOTES

To travel through the countryside of Ireland is to journey through history. Castles, stone towers, walls and other fortifications can be found throughout the beautiful countryside. Some structures have been lovingly restored while others lie in ruin. A simple mass of rubble may be the only testament to the former greatness and importance of the ground on which it lies. Castles in Ireland were not elaborate dwellings of royalty. Although most were owned by kings, heads of clans or titled English gentry, they were fortified dwellings that were built for protection against raids and invaders.

CASTLE LORE is a unique setting of two Irish folk songs, inspired by the composer's journey to the Emerald Isle. The first melody, entitled "Grace O'Malley," tells the story of the famous female pirate, seafarer, trader and chieftain. Grace was born in 1530 in County Mayo and was the daughter of a successful sea captain. As the story is told, the island of Clare and Clew Bay was entirely under the control of Grace and her band of men, with the exception of the castle Rockfleet. With this strategic property in mind, Grace used her charms to marry Iron Dick Burke, the owner of the castle, with the stipulation that either party could terminate the marriage after a single year. One morning, as their anniversary approached, Grace fortified herself in the castle after her husband had departed. Upon his return, she shouted "I dismiss thee!" from the top of the structure, thereby acquiring the castle as her own.

"Brian Boru's March" is a familiar melody that honors the last High King of Ireland. His association with Clontarf Castle is based upon a battle that was fought more than a century before the structure was built. Brian Boru marched his army to Clontarf to wage a great battle against two foes that had formed an alliance to overthrow his rule. The battle ended in Boru's victory. That same night, the king was praying in his tent under the watchful eyes of five guards. A small group of Vikings who were retreating from the battle happened upon the tent, and, realizing that they had lost the battle but could still triumph, attacked and killed all five guards and the 72-year-old monarch. Clontarf Castle, on the grounds of this historic battle, is now a restored luxury hotel that offers royal refuge to those who wish to experience this fascinating bit of Irish history.

NOTES TO THE CONDUCTOR

The opening statement, based on "Grace O'Malley," should be played with great dignity and convey a sense of pride. Particular attention should be given to the dynamic shape in the fourth measure.

"Brian Boru's March" begins with a spirited fiddle solo that sets the tone for the rest of the piece. The viola counter melodic figures on beat two of measures 19, 21 and 23 should be emphasized to balance the violin melodic statement. The cello and bass should be very strict in terms of tempo allowing a sense of stylistic freedom with the melody above.

At measure 34, the footsteps combined with the chain should provide an allusion to a marching army dressed in chain mail. Please balance this effect as your instrumentation requires.

Following the ritardando, the melodic statement at measure 67 should be even more spirited than the first introduction of the theme. The accelerando that begins at measure 75 should take the orchestra as fast as technically and stylistically possible, but no faster!

I would like to offer my sincere thanks and admiration to my colleagues Kathleen Brungard, Michael Alexander, Gerald Anderson and Sandra Dackow, for their friendship and shared vision of music education. This publication is respectfully dedicated to their teaching endeavors and correlates with *Orchestra Expressions*, Book II.

I hope that you and the orchestra enjoy CASTLE LORE, and find it to be a valued addition to your concert program. Best wishes for a wonderful performance!



Castle Lore

CONDUCTOR SCORE

(Castles of Ireland)

Setting by Robert W. Smith (ASCAP)

Duration - 2:00

"Grace O'Malley"

Boldly (♩ = 88)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Optional Percussion (Tambourine, Mid-Tom/opt. Bodhran, Heavy Chain)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Opt. Perc.

“Brian Boru’s March”

With Spirit! (♩. = 96)

10

Solo (opt. Soli)

Vlns. I *mf*

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

“Brian Boru’s March”

With Spirit! (♩. = 96)

10

Piano Accomp.

Opt. Perc.

18

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

18

Piano Accomp. *mf*

Opt. Perc. *mf*

Mid-Tom (Opt. Bodhran)

24 25 26 27 28 29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Opt. Perc.

mp *sfz* *sfz* *sfz*

30 31 32 33 34 35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Opt. Perc.

f *f* *f* *f* *f* *mp*

Heavy Footsteps (marching)

Heavy Chain (Drop on floor)

36 37 38 39 40 41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Opt. Perc.

arco

arco

42 43 44 45 46 47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Opt. Perc.

Mid-Tom (Opt. Bodhran)

mf

mf

mf

mf

mf

mf

58 **f** *Solo* *mf* **rit.**

Vlns. I **f** *Solo* *mf*

Vlns. II **f**

Vla. (Vln. III) **f** *Solo* *mf*

Cello **f** *Solo* *mf*

Str. Bass **f** *Solo* *mf*

Piano Accomp. **f**

Opt. Perc. **f**

59 60 61 62 63 64

A Tempo

67 **With Spirit!** (♩ = 96)

Vlns. I **p** *Play*

Vlns. II **p** *Play*

Vla. (Vln. III) **p** *Tutti*

Cello **p** *Tutti*

Str. Bass **p** *Tutti*

A Tempo

67 **With Spirit!** (♩ = 96)

Piano Accomp. **p**

Opt. Perc. **mp** *Tambourine*

65 (V) 66 68 69 70

75 Building
accel. poco a poco

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

Tutti

71 72 73 74 76

Piano Accomp.

Opt. Perc.

Mid-Tom (Opt. Bodhran)

mp

75 Building
accel. poco a poco

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Opt. Perc.

mf

f

ff

77 78 79 80 81 82

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