

I DREAMT I DWELT IN MARBLE HALLS

An Irish Ballad

MICHAEL WILLIAM BALFE

Arranged by FRANK ERICKSON

INSTRUMENTATION

1	Full Score	3	1st B \flat Trumpet
8	Flute/Piccolo	3	2nd B \flat Trumpet
2	Oboe	3	3rd B \flat Trumpet
4	1st B \flat Clarinet	2	1st F Horn
4	2nd B \flat Clarinet	1	2nd F Horn
4	3rd B \flat Clarinet	1	3rd F Horn
2	E \flat Alto Clarinet/ E \flat Contrabass Clarinet	2	1st Trombone
2	B \flat Bass Clarinet/ BB \flat Contrabass Clarinet	2	2nd Trombone
2	Bassoon	2	3rd Trombone
2	1st E \flat Alto Saxophone	2	Baritone T.C.
2	2nd E \flat Alto Saxophone	2	Baritone B.C.
2	B \flat Tenor Saxophone	4	Tuba
1	E \flat Baritone Saxophone	1	Bells
		1	Timpani
		3	Percussion (Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal)

Frank
Erickson Publications



About the composer

The Irish composer and singer, Michael William Balfe, was born in Dublin, Ireland in 1808 and died in 1870. It is interesting that two important events in his early life were associated with military bands. At the age of seven he began to take violin lessons from Joseph Halliday, a military bandmaster, and one of his first compositions was a polka, scored for band. During his life time he was highly acclaimed worldwide both as a composer and Irish tenor. He is credited with having written 29 operas, all in which he was featured as a performer. But as has happened with so many other composers, fame diminished and his name is hardly known today.

About the composition

Although not widely known, the ballad *I Dreamt I Dwelt in Marble Halls*, from Michael Balfe's opera *The Bohemian Girl*, has found its way into some recent recordings by Irish folk singers. The melody and harmonies are quite simple in style: this, in addition to Balfe's heritage, could account for its Irish folk-song quality.

Rehearsal suggestions

Although the melody should be prominent throughout (which the scoring should assure) counter-melodies in this arrangement also have an importance of their own and the conductor should be aware of this. Measure 36: the continuous arpeggio figures in the clarinets will necessitate staggered breathing. Measure 46: make sure the lower part of the high counter-melody (in thirds) balances the top line. All crescendos, diminuendos and changes in tempo should be gradual, nothing sudden. Although a certain amount of freedom is in order, do not let the tempo drag. Obviously, the bass voice in the last four measures should be predominant.

I Dreamt I Dwelt in Marble Halls

An Irish Ballad

By Michael William Balfe
Arr. by Frank Erickson

Moderately, with freedom (♩ = 90)

The musical score is arranged for a full orchestra and includes the following instruments and parts:

- Flute:** Solo part with dynamics *mp* and *all^omp*.
- Oboe:** Part with dynamics *mp* and *mp*.
- Bb Clarinet:** Three parts (1, 2, 3) with dynamics *p* and *mp*.
- Eb Alto Clarinet - Eb Contrabass Clarinet:** Part with dynamics *p* and *mp*.
- Bb Bass Clarinet - Bbb Contrabass Clarinet:** Part with dynamics *p* and *mp*.
- Bassoon:** Part with dynamics *mp* and *mp*.
- Eb Alto Sax:** Part with dynamics *mp* and *mp*.
- Bb Tenor Sax:** Part with dynamics *mp* and *mp*.
- Eb Baritone Sax:** Part with dynamics *mp* and *mp*.
- Bb Trumpet:** Three parts (1, 2, 3).
- F Horn:** Three parts (1, 2, 3).
- Trombone:** Three parts (1, 2, 3).
- Baritone B.C.:** Part.
- Tuba:** Part.
- Bells:** Part.
- Timpani:** Part.
- Cymbals:** Part.
- Snare Drum:** Part.
- Bass Drum:** Part.

The score is marked "Moderately, with freedom (♩ = 90)" and includes a large red watermark reading "Preview Use Requires Purchase".

9

Fl.

Ob.

1
Bb Cl

2
3

Al. Cl.

Bs. Cl.

Bn.

A. Sax. 1
2

T. Sax

B. Sax.

9

1
Tpt.

2
3

1
Hn.

2
3

1
Tbn.

2
3

Bar.

Tb.

Bells

Timp.

Cym.

S. D.

B. D.

17 *cresc.*

Fl.

Ob.

1
2
3
Bb Cl. *mf*

A1 Cl. *mf*

Bs. Cl. *mf*

Bn. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

17 *cresc.*

1
2
3
Tpt. *mf*

1
2
3
Hn. *mf*

1
2
3
Tbn. *mf*

Bar. *mf*

Tb. *mf*

Bells

Timp.

Cym.

S. D. *pp cresc.*

B. D. *mf*

25

Fl.

Ob.

1
Bb Cl

2
3

Al. Cl.

Bs. Cl.

Bn.

A. Sax. 1
2

T. Sax

B. Sax.

25

1
Tpt.

2
3

1
Hn.

2
3

1
Tbn.

2
3

Bar.

Tb.

Bells

Timp.

Cym.

S. D.

B. D.

54

Fl.
Ob.
1
Bb Cl.
2
3
Alto Cl.
Bs. Cl.
Bn.
Bassoon
A. Sax. 1
2
T. Sax.
B. Sax.
1
2
3
Tpt.
1
2
3
Hn.
1
2
3
1
Tbn.
2
3
Bar.
all *mf*
Tb.
all *mf*
Bells
Timp.
Cym.
S. D.
B. D.
pp cresc.

cresc. 62

Fl.

Ob.

1
Bb Cl.

2
3

Alto Cl.

Bs. Cl.

Bn.

A. Sax. 1
2

T. Sax.

B. Sax.

cresc. 62

1
Tpt.

2
3

1
Hn.

2
3

1
Tbn.

2
3

Bar.

Tb.

Bells

Timp.

Cym.

S. D.

B. D.

p cresc.

This page of a musical score includes the following parts and markings:

- Fl.** (Flute)
- Ob.** (Oboe)
- Bb Cl.** (B-flat Clarinet), parts 1, 2, and 3
- Alto Cl.** (Alto Clarinet)
- Bs. Cl.** (Bass Clarinet)
- Bn.** (Bassoon)
- A. Sax.** (Alto Saxophone), parts 1 and 2
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Bass Saxophone)
- Tpt.** (Trumpet), parts 1, 2, and 3
- Hn.** (Horn), parts 1, 2, and 3
- Tbn.** (Tuba), parts 1, 2, and 3
- Bar.** (Baritone)
- Tb.** (Trombone)
- Bells**
- Timp.** (Timpani)
- Cym.** (Cymbal)
- S. D.** (Snare Drum)
- B. D.** (Bass Drum)

Dynamic and performance markings include:

- rit.* (ritardando) above the woodwind staves.
- Slower* above the woodwind and brass staves.
- pp cresc.* (pianissimo crescendo) for the Timp., Cym., S. D., and B. D. parts.
- ff* (fortissimo) markings for the Horn and Tuba parts.
- a2* markings for the Horn and Tuba parts.
- Various *ff* and *f* markings for the brass instruments.

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