



The Minstrel Boy

From the *Irish Suite*

TRADITIONAL

Arranged by LEROY ANDERSON

INSTRUMENTATION

- 1 Conductor
- 1 Piccolo
- 3 1st Flute
- 3 2nd Flute
- 1 1st Oboe
- 1 2nd Oboe
- 1 1st Bassoon
- 1 2nd Bassoon
- 1 E $\flat$ Clarinet
- 3 1st B $\flat$ Clarinet
- 3 2nd B $\flat$ Clarinet
- 3 3rd B $\flat$ Clarinet
- 1 E $\flat$ Alto Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 1 B $\flat$ Tenor Saxophone
- 1 E $\flat$ Baritone Saxophone

- 2 1st Cornet
- 2 2nd Cornet
- 2 3rd Cornet
- 1 1st B $\flat$ Trumpet
- 1 2nd B $\flat$ Trumpet
- 1 1st F Horn
- 1 2nd F Horn
- 1 3rd F Horn
- 1 4th F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 String Bass
- Mallet Percussion (Tacet)
- Timpani (Tacet)
- 2 Percussion
(Snare Drum, Bass Drum)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Baritone Treble Clef
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 3rd Horn in E $\flat$
- 4th Horn in E $\flat$
- 1st Trombone in B $\flat$ Bass Clef
- 2nd Trombone in B $\flat$ Bass Clef
- 3rd Trombone in B $\flat$ Bass Clef
- 1st Trombone in B $\flat$ Treble Clef
- 2nd Trombone in B $\flat$ Treble Clef
- 3rd Trombone in B $\flat$ Treble Clef
- Baritone in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

The Irish Suite, by the dean of American light music, Leroy Anderson (1908–1975), is one of the most enduring and endearing works in the repertoire. Drawn from familiar Irish folk tunes, its six movements present a rich musical palette brimming with color and fresh invention:

- I. The Irish Washerwoman
- II. The Minstrel Boy
- III. The Rakes of Mallow
- IV. The Wearing of the Green
- V. The Last Rose of Summer
- VI. The Girl I Left Behind Me

The original suite, commissioned in 1947 by the Eire Society of Boston, and by all accounts written in less than two weeks time, was comprised of only four movements when Arthur Fielder and the Boston Pops Orchestra premiered it that year. Anderson himself subsequently scored these four movements for concert band. In 1949, two additional movements were added: “The Wearing of the Green” (IV), a rollicking dialog between woodwind and brass sections, and “The Last Rose of Summer” (V), a tender ballad featuring solo violin. These however were never arranged for band. In an effort to complete the cycle, Alfred Publishing is planning to release the remaining two movements, beginning with “The Wearing of the Green,” in scorings that utilize the instrumentation of the original four movements, and that faithfully preserve the composer’s original intent.

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Traditional
Arranged by Leroy Anderson

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6

Picc.

Fls. 1/2 *pp*

Obs. 1/2

Bsns. 1/2 *pp* *sempre staccato*

E♭ Cl. 1

Cls. 2/3

A. Cl. *pp* *sempre staccato*

B. Cl. *pp* *sempre staccato*

A. Saxes. 1/2 *pp*

T. Sax.

Bar. Sax. *pp* *sempre staccato*

6

Cors. 1/2/3

Tpts. 1/2

Hns. 1/2/3/4

Tbns. 1/2/3

Euph. *pp* *sempre staccato*

Tuba *pp* *sempre staccato*

Str. Bass *pp*

Perc.

32547S

6 7 8 9 10

11

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Cl. 1

Cl. 2/3

A. Cl. 1

B. Cl. 1

A. Saxes. 1/2

T. Sax. 1

Bar. Sax. 1

Cors. 1/2

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph. 1

Tuba 1

Str. Bass 1

Perc. 1

21

7

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Cl.

1

2

3

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

21

Cors. 1/2/3

Tpts. 1/2

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Perc.

B.D. *p* *mf*

(like distant cannon)

32547S

32

Picc. *mf*

Fls. 1/2 *mf*

Obs. 1/2 *mf*

Bsns. 1/2 *mp* *mf*

E♭ Cl. 1 *mf*

Cl. 2 *mf*

3 *mf*

A. Cl. *mf*

B. Cl. *mp* *mf*

A. Sax. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *Play mp* *mf*

32

Cors. 1 *mf*

2/3 *mf*

Tpts. 1/2 *mf*

Hns. 1/2 *mf*

3/4 *mf*

Tbns. 1/2 *mf*

3 *mf*

Euph. *Play mp staccato* *mf*

Tuba *mp* *mf*

Str. Bass *mp* *mf*

Perc. *mf*

Solo open

Picc. 1 2
 Fls. 1 2
 Obs. 1 2
 Bsns. 1 2
 Eb. Cl. 1
 Cls. 2 3
 A. Cl. 1
 B. Cl. 1
 A. Saxes. 1 2
 T. Sax. 1
 Bar. Sax. 1
 Cors. 1 2 3
 Tpts. 1 2
 Hns. 1 2 3 4
 Thns. 1 2 3
 Euph. 1
 Tuba 1
 Str. Bass 1
 Perc. 1

B.D. *mp* 
 (cannon nearer)

Picc.
 Fls.
 Obs.
 Bsns.
 Eb. Cl.
 Cls.
 A. Cl.
 B. Cl.
 A. Saxes.
 T. Sax.
 Bar. Sax.
 Cors.
 Tpts.
 Hns.
 Tbns.
 Euph.
 Tuba
 Str. Bass
 Perc.

B.D. $p \parallel$ _____
(cannon farther away)

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Cors. 1

Cors. 2/3

Tpts. 1/2

Hns. 1/2

Hns. 3/4

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Str. Bass

Perc.

p

mp

p staccato

(Bsns.) p

(A. Cl.) p staccato

p

mp

mp

mp

p

69

Picc.

Fls. 1 2 *p*

Obs. 1 2

Bsns. 1 2 *p* *mp*

E♭ Cl. 1

Cls. 2 3

A. Cl. *p* *mp*

B. Cl. *p* *mp*

A. Saxs. 1 2 *p*

T. Sax.

Bar. Sax. *p* *mp*

69

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. *p* *mp*

Tuba *p* *mp*

Str. Bass *p* *mp*

Perc.

One Player

32547S

69 70 71 72 73

74

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Cl.

Cl. 1/2/3

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

74

Cors. 1/2/3

Tpts. 1/2

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Perc.

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Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Cl. 1

Cl. 2/3

A. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Tpts. 1/2

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Perc.

79 80 81 82 83 84

pp

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