

**ORCHESTRA EXPRESSIONS™ SERIES**

The Campbells are Coming

TRADITIONAL SCOTTISH
Arranged by SANDRA DACKOW

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
(for rehearsal only) |
| 2 | Percussion (Optional)
(High tension parade
snare, Small bass drum) |

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



NOTES TO THE CONDUCTOR

Enjoy familiar Scottish music in this lovely arrangement of an ancient tune associated with Clan Campbell. All parts remain in 1st position. The optional percussion will add to the mood but is also cued in the lower strings. The music and the words (there are several variants) are centuries old and immediately conjure up the sound of bagpipes, drums, and parades.

All quarter and eighth notes should come off the string, whether separate bows or hooked together—this will make the music buoyant and resonant. None of the hooked bowings should sound labored. Those students playing the long drone notes to imitate bagpipes should accent the beginnings of each note and release before beginning the next, so that there is a slight space between the strokes. Using a snare drum and bass drum (preferably a high-tension parade snare) will add fun and flare to the performance of the piece. If percussion instruments and players are not available, a drum part is cued in the cello and bass parts, which can be played on the top or front of the instruments with knuckles or fingers (remove rings and other jewelry first!). Take care that the dotted rhythms are precise and have a characteristic Scottish “snap.” The cadence for Scottish regimental marches is a dignified one—do not allow the music to rush! For this reason it is critical that all notes in hooked bowings leave the string.

There are two possible endings: the first with everyone ending together with a hold; the second with one solo cello holding on after everyone else has cut off, imitating the sound of a bagpipe winding down and discharging any remaining air through the pipes. One player holds the sound of the open A and D strings together, while the player next to him or her puts down their bow and quickly uses the fine tuners to lower the pitch on those strings while the first player is bowing them. It's an anticlimactic but realistic way to end a piece, which imitates bagpipes. Choose the ending that makes the best sense for you and your students.

The Campbells are Coming

3

CONDUCTOR SCORE

Duration - 2:15

Traditional Scottish
Arranged by Sandra Dackow

Moderately, with great dignity (♩ = 90)

Violins

Viola
(Violin III)

Cello

String Bass

Percussion
(Optional)

(High tension parade snare,
Small bass drum)

Vlins.

Vla.
(Vln. III)

Cello

Str. Bass

Perc.

*Play if drums are not present.

38406S

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13

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

12 13 14 15 16 17

21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

18 19 20 21 22

Score for measures 23-27. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 23-27 show a rhythmic pattern in the strings and percussion, with the violins playing a melodic line. The percussion part features a complex rhythmic pattern with eighth and sixteenth notes.

Measures 23, 24, 25, 26, and 27 are marked at the bottom of the score.

Score for measures 28-32. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 28-32 show a continuation of the rhythmic pattern in the strings and percussion, with the violins playing a melodic line. The percussion part features a complex rhythmic pattern with eighth and sixteenth notes.

Measures 28, 29, 30, 31, and 32 are marked at the bottom of the score.

6

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

33 34 35 36 37 38

*Knuckles on cello front

*Knuckles on bass front

37

4

Lo 1

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

39 40 41 42 43

41

Play V

Play V

Score for measures 44 to 48. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 44 to 48 show a rhythmic pattern in the strings and percussion, with a melodic line in the Cello and Str. Bass. The Vlns. I and II parts are mostly rests, with some notes in measure 48. The Vla. (Vln. III) part has a melodic line in measure 48.

Measures 44 45 46 47 48

Score for measures 49 to 54. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 49 to 54 show a rhythmic pattern in the strings and percussion, with a melodic line in the Cello and Str. Bass. The Vlns. I and II parts have a melodic line in measure 49, which continues through measure 54. The Vla. (Vln. III) part has a melodic line in measure 49, which continues through measure 54.

Measures 49 50 51 52 53 54

57

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Perc.

55 56 57 58 59 60

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Perc.

Optional Ending

61 62 63 64 65 66