



Themes from

Leroy Anderson's *Irish Suite – Part 1*

TRADITIONAL

Arranged by LEROY ANDERSON

Adapted by DOUGLAS E. WAGNER

INSTRUMENTATION

1 Conductor
1 1st Flute
1 2nd Flute
2 Oboe
1 1st B $\flat$ Clarinet
1 2nd B $\flat$ Clarinet
2 Bassoon
1 B $\flat$ Bass Clarinet

4 F Horn
1 1st B $\flat$ Trumpet
1 2nd B $\flat$ Trumpet
3 Trombone
1 Tuba
1 Mallet Percussion
(Xylophone/Bells)
1 Timpani
(G-C-D)

1 Percussion
(Snare Drum/Triangle/
Crash Cymbals)
8 1st Violin
8 2nd Violin
5 3rd Violin (Viola T.C.)
5 Viola
5 Cello
5 String Bass

NOTES TO THE CONDUCTOR

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 orchestral 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

The original suite, commissioned in 1947 by the Eire Society of Boston, was by all accounts written in less than two weeks. Arthur Fiedler and the Boston Pops Orchestra premiered it that year.

Major themes and episodes from the first three movements are presented in this five-minute work that will delight audiences of any age. The scoring is designed to flatter any orchestra, but most especially ensembles that are comprised of less-experienced players. While the instrumentation has been scaled down a bit for this level, the composer's original intents have been faithfully preserved.

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

Leroy Anderson's *Irish Suite* – Part 1

CONDUCTOR SCORE

Duration - 5:00

Traditional

Arranged by Leroy Anderson
Adapted by Douglas E. Wagner

"The Irish Washerwoman"
Allegro con brio (♩ = 116)

Flutes

Oboe

B♭ Clarinets

Bassoon
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets

Trombone

Tuba

Mallet Percussion
(Xylophone/Bells)Timpani
(G-C-D)Percussion
(Snare Drum/Triangle/
Crash Cymbals)

Violins

Viola
(Violin III)

Cello

String Bass

"The Irish Washerwoman"
Allegro con brio (♩ = 116)

"THE IRISH WASHERWOMAN"

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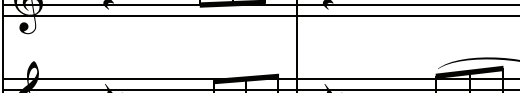
9

Fls.

I 

II 

Ob.



Cls.

I 

II 

Bsn.
(B♭ B. Cl.)



Hn.



Tpts.

I 

II 

Trb.



Tuba



Mlt. Perc.



Timp.



Perc.



9

Vlns.

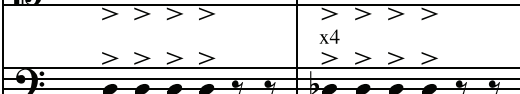
I 

II 

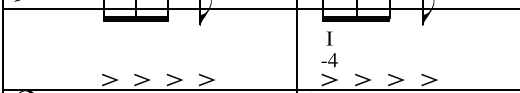
Vla.
(Vln. III)



Cello



Str. Bass



13

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

13

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

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13 14 15 16 17 18 19

The first system of the musical score for 'The Rose Tree' features five staves. The top staff is for Violins I, marked with a forte (*f*) dynamic. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth and sixteenth notes. A first ending bracket labeled '21' spans the final two measures of the system. The second staff is for Violins II, marked with a mezzo-forte (*mf*) dynamic, playing a sustained half-note chord. The third staff is for Viola and Violoncello III, also marked *mf*, playing a sustained half-note chord. The fourth staff is for Cello, marked *mf*, playing a sustained half-note chord. The fifth staff is for String Bass, marked *mf*, playing a sustained half-note chord. A large red watermark 'Reda' is visible across the score.

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Xylophone

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

32 33 34 35 36 37

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Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

38 39 40 41 42 43

45 49

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

45 49

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

44 45 46 47 48 49

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Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

53

50 51 52 53 54 55

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57

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

57

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Lo 1

Lo 4

x1

x4

-1

56 57 58 59 60 61

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The first system of the musical score includes parts for Flutes (I and II), Oboe, Clarinets (I and II), Bassoon/Baritone Clarinet, Horn, Trumpets (I and II), Trombone, Tuba, Mallet Percussion, Snare Drum, and Cymbals. The Flutes and Oboe play a melodic line with grace notes and slurs. The Clarinets and Bassoon/Baritone Clarinet play a rhythmic accompaniment. The Horn, Trumpets, Trombone, and Tuba play a rhythmic accompaniment. The Mallet Percussion, Snare Drum, and Cymbals play a rhythmic accompaniment. The score is marked with a key signature of one sharp (F#) and a 2/4 time signature. The first measure of the Flutes and Oboe is marked with a grace note and a slur. The first measure of the Clarinets and Bassoon/Baritone Clarinet is marked with a grace note and a slur. The first measure of the Horn, Trumpets, Trombone, and Tuba is marked with a grace note and a slur. The first measure of the Mallet Percussion, Snare Drum, and Cymbals is marked with a grace note and a slur.

Violins
I
II

Vla.
(Vln. III)

Cello

Str. Bass

accl.

65 Presto (♩. = 120)

ff

Lo 1

-3

-4

71

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

f

71

Lo 4 o Lo 1 1 Lo 2

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

74 75 76 77 78 79

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81 "The Minstrel Boy"
Andante con moto (♩ = 80)

Fls. I II

Ob.

Cls. I II

Bsn.
(B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlins. I II

Vla.
(Vln. III)

Cello

Str. Bass

80 81 82 83 84

p

pizz. *p* *x4* *x4*

pizz. *p* *-4* *-4*

86

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Temp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

mf *p*

mf *p*

85 86 87 88

Fls. I II

Ob.

Cls. I II

Bsn.
(B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla.
(Vln. III)

Cello

Str. Bass

91

p

p

p

mf

p

arco

4

Hi 3

mf

p

Fls. I II

Ob.

Cls. I II

Bsn.
(B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla.
(Vln. III)

Cello

Str. Bass

mf *p*

94 95 96 97 98

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Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Violins I and II, Viola (Violin III), Cello, and String Bass. The score includes dynamic markings (mp, mf) and articulation (arco). The key signature is two sharps (F# and C#), and the time signature changes from 3/4 to 4/4 and back to 3/4.

Fls.

Ob.

Cls.

Bsn.
(B $\flat$ B. Cl.)

Hn.

Tpts.

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

mf

mute

mf

mf

p

p

p

p

-1

-4

-4

-4

107

104

105

106

107

112

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Tim.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

p

p

p

p

p

pizz.

pizz.

108 109 110 111 112

117

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

117

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

113 114 115 116 117

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Fls. I II

Ob.

Cls. I II

Bsn.
(B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlrs. I II

Vla.
(Vln. III)

Cello

Str. Bass

118 119 120 121 122

124

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

123 124 125 126 127

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"The Rakes of Mallow"
Allegro commodo (♩ = 112)

128

Fls. I *ff*

Fls. II *ff*

Ob. *ff*

Cls. I *ff*

Cls. II *ff*

Bsn. (B♭ B. Cl.) *ff*

Hn. *ff*

Tpts. I *ff* open

Tpts. II *ff* open

Trb. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Bells *f*

Timp. *f*

Perc. *f*

128

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff* arco

Str. Bass *ff* arco

128 129 130 131 132 133 134 135

136 140

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Triangle

136 140

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

mf *mp* *pizz.*

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148

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

148

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

143 144 145 146 147 148 149

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156

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

150 151 152 153 154 155 156

156

pizz.

mf

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

157 158 159 160 161 162 163

164

I

Fls.

II

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Xyl.

f

Timp.

Perc.

S.D.

164

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

f

div.

div.

div.

div.

div.

f

f

f

f

f

164 165 166 167 168 169

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172

Fls.

II

Ob.

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

Hn.

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

172

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

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170

171

172

173

174

175

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

180

-4

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

38440S

182 183 184 185 186 187

188

I Fls.

II Fls.

Ob.

I Cls.

II Cls.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I Tpts.

II Tpts.

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

188

I Vlns.

II Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

188 189 190 191 192 193

[illegible]

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

203

ff Crash Cymbals

ff Choke

(V)

199 200 201 202 203 204 205