

STRING ALTERNATIVES SERIES

The Smith's Set

Concert Scottish Tunes

Traditional Scottish

Arranged by Renata Bratt (ASCAP)

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II.....	8
Viola.....	5
Cello.....	5
String Bass	5

Delight your audience with a set of three uptempo traditional Scottish dance tunes arranged with authentic ornaments and rhythmic accompaniment. The tunes pass among the sections so that everyone gets a chance to play the melody and the rollicking accompaniments. Students will get a fun and technical workout with idiomatic Celtic bowings, accents and rhythms. Arranged as a typical concert medley, the first tune is a strathspey, "The Smith's a Gallant Fireman," and the next two tunes are reels, "Perrie Werrie" and "St. Kilda Wedding."



Notes to the Conductor

This set is dedicated to my Scottish fiddle friends, Alasdair Fraser and the San Francisco Scottish Fiddlers.

Scottish music is always performed with lots of ornaments. I have put in grace notes throughout this arrangement so that the strings can sound as idiomatic as possible. The bowings are also a little different from standard concert repertoire, many times slurring into a downbeat rather than starting on a downbeat. This creates syncopated accents which are clearly notated.

“The Smith’s a Gallant Fireman” is a strathspey (strath’ spay) that I perform with my Scottish Country Dance Band, Reel of Seven. The strathspey is a dance style that is unique to the Scottish tradition. This tune was first published (with no composer listed) in 1791 in John Anderson’s *Second Collection of New Highland Strathspey Reels*. The distinctive ‘snaps’ of the strathspey are the sixteenth note followed by a dotted eighth note. The backwards version of the snap (usually notated as a dotted eighth note to sixteenth note) are generally performed more smoothly—as a triplet quarter to eighth note, and I have notated them this way in this arrangement. Strathspeys are quite lyrical and legato in the Highland style, while in Cape Breton, they are extremely bouncy and rhythmic. This version combines both styles.

“Perrie Werrie” can be found in the *Athole Collection*—an 1884 collection of fiddle tunes from Perthshire. It is a Scottish Reel, the reel being a dance form that is extremely popular in many traditional Northern European and American music styles. Accents over different rhythms, on and off the beat, really help this music pop.

“St. Kilda Wedding” is also found in the *Athole Collection*. I learned both of these reels from Natalie Haas, a Scottish-style cellist who frequently performs with Scottish fiddler Alasdair Fraser. The two sixteenths notes followed by an eighth note at the beginning of this reel and throughout are another sort of Scottish ornament, variously called a hutterum, a shiver, or a birl. Traditionally, these sixteenths would be played somewhat faster than actual sixteenths, though still beginning on the beat. They are started with the bow well into the string.

St. Kilda is an archipelago consisting of the westernmost islands of the Outer Hebrides of Scotland. It was occupied for two millennia, but the population declined over time so much that, in 1930, the remaining 36 inhabitants were removed to the Scottish mainland at their own request.

The Smith's Set

Concert Scottish Tunes

3

CONDUCTOR SCORE

Duration - 4:10

Traditional Scottish

Arranged by Renata Bratt (ASCAP)

Andante (♩ = 98)

Violins

Viola

Cello

String Bass

Vlins.

Vla.

Cello

Str. Bass

5 "The Smith's a Gallant Fireman"

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mp

5 6 7

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp *cresc.*

cresc.

cresc.

8 9 10

13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

cresc.

f

mf

f

11 12 13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

mf

mf

mf

14 15 16

Score for measures 17-19, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music is in D major (two sharps) and 4/4 time. Measures 17-19 are marked *f* (forte).

Vlns. I: Measure 17 has a triplet of eighth notes (F#, A, C) beamed together, followed by a quarter note D. Measure 18 has a quarter note D, a quarter note E, and a quarter note F#. Measure 19 has a quarter note G, a quarter note A, and a quarter note B.

Vlns. II: Measure 17 has a quarter note F#, a quarter note A, and a quarter note C. Measure 18 has a quarter note D, a quarter note E, and a quarter note F#. Measure 19 has a quarter note G, a quarter note A, and a quarter note B.

Vla.: Measure 17 has a quarter note F#, a quarter note A, and a quarter note C. Measure 18 has a quarter note D, a quarter note E, and a quarter note F#. Measure 19 has a quarter note G, a quarter note A, and a quarter note B.

Cello: Measure 17 has a quarter note F#, a quarter note A, and a quarter note C. Measure 18 has a quarter note D, a quarter note E, and a quarter note F#. Measure 19 has a quarter note G, a quarter note A, and a quarter note B.

Str. Bass: Measure 17 has a quarter note F#, a quarter note A, and a quarter note C. Measure 18 has a quarter note D, a quarter note E, and a quarter note F#. Measure 19 has a quarter note G, a quarter note A, and a quarter note B.

Score for measures 20-22, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music is in D major (two sharps) and 4/4 time. Measures 20-22 are marked *mf* (mezzo-forte).

Vlns. I: Measure 20 has a triplet of eighth notes (F#, A, C) beamed together, followed by a quarter note D. Measure 21 has a quarter note D, a quarter note E, and a quarter note F#. Measure 22 has a quarter note G, a quarter note A, and a quarter note B.

Vlns. II: Measure 20 has a quarter note F#, a quarter note A, and a quarter note C. Measure 21 has a quarter note D, a quarter note E, and a quarter note F#. Measure 22 has a quarter note G, a quarter note A, and a quarter note B.

Vla.: Measure 20 has a quarter note F#, a quarter note A, and a quarter note C. Measure 21 has a quarter note D, a quarter note E, and a quarter note F#. Measure 22 has a quarter note G, a quarter note A, and a quarter note B.

Cello: Measure 20 has a quarter note F#, a quarter note A, and a quarter note C. Measure 21 has a quarter note D, a quarter note E, and a quarter note F#. Measure 22 has a quarter note G, a quarter note A, and a quarter note B.

Str. Bass: Measure 20 has a quarter note F#, a quarter note A, and a quarter note C. Measure 21 has a quarter note D, a quarter note E, and a quarter note F#. Measure 22 has a quarter note G, a quarter note A, and a quarter note B.

Score for measures 23-25, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Vlns. I & II: Treble clef, key of D major. Measure 23: Vln I has a whole rest, Vln II has a half note D4. Measure 24: Vln I has a half note E4, Vln II has a half note D4. Measure 25: Vln I has a half note F#4, Vln II has a half note E4. Both Vlns. I and II have a *p* (piano) dynamic marking in measure 23. In measure 25, Vln II has a *mf* (mezzo-forte) dynamic marking and a *V* (crescendo) hairpin.

Vla.: Alto clef, key of D major. Measure 23: Triplet of eighth notes (D4, E4, F#4) with an accent (>). Measure 24: Triplet of eighth notes (D4, E4, F#4) with an accent (>). Measure 25: Triplet of eighth notes (D4, E4, F#4) with an accent (>).

Cello: Bass clef, key of D major. Measure 23: Whole rest. Measure 24: Whole rest. Measure 25: Triplet of eighth notes (D3, E3, F#3) with an accent (>).

Str. Bass: Bass clef, key of D major. Measure 23: Whole note D2. Measure 24: Half note D2. Measure 25: Half note D2.

Measure numbers 23, 24, and 25 are indicated below the staves.

Score for measures 26-28, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Vlns. I & II: Treble clef, key of D major. Measure 26: Vln I has a whole rest, Vln II has a half note D4. Measure 27: Vln I has a whole rest, Vln II has a half note E4. Measure 28: Vln I has a whole rest, Vln II has a half note F#4.

Vla.: Alto clef, key of D major. Measure 26: Triplet of eighth notes (D4, E4, F#4) with an accent (>). Measure 27: Triplet of eighth notes (D4, E4, F#4) with an accent (>). Measure 28: Triplet of eighth notes (D4, E4, F#4) with an accent (>).

Cello: Bass clef, key of D major. Measure 26: Triplet of eighth notes (D3, E3, F#3) with an accent (>). Measure 27: Triplet of eighth notes (D3, E3, F#3) with an accent (>). Measure 28: Triplet of eighth notes (D3, E3, F#3) with an accent (>).

Str. Bass: Bass clef, key of D major. Measure 26: Whole note D2. Measure 27: Whole note D2. Measure 28: Whole note D2.

Measure numbers 26, 27, and 28 are indicated below the staves.

29

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

f

29

30

31

f

33

Vlns.

I

II

Vla.

Cello

Str. Bass

32 33 34

[37] Moderato (♩ = 112)

Vlns. I *dim.* *mf*

Vlns. II *dim.* *mf*

Vla. *dim.*

Cello *dim.* *pizz.* *mf*

Str. Bass *dim.* *f*

35 36 37

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *f* *arco*

Str. Bass

38 39 40

41 "Perrie Werrie"

Score for measures 41-43, titled "Perrie Werrie". The score is for five instruments: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#).

Measure 41: Vlns. I and II play a half note G4 (marked *mp*). Vla. plays a half note G3 (marked *mp*). Cello plays a half note G2 (marked *mf*). Str. Bass plays a half note G1 (marked *mf*).

Measure 42: Vlns. I and II play a half note A4 (marked *mp*). Vla. plays a half note A3 (marked *mp*). Cello plays a half note A2 (marked *mf*). Str. Bass plays a half note A1 (marked *mf*).

Measure 43: Vlns. I and II play a half note B4 (marked *mp*). Vla. plays a half note B3 (marked *mp*). Cello plays a half note B2 (marked *mf*). Str. Bass plays a half note B1 (marked *mf*).

Score for measures 44-46. The score is for five instruments: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#).

Measure 44: Vlns. I and II play a half note C5 (marked *mf*). Vla. plays a half note C4 (marked *mf*). Cello plays a half note C3 (marked *mf*). Str. Bass plays a half note C2 (marked *mf*).

Measure 45: Vlns. I and II play a half note D5 (marked *mf*). Vla. plays a half note D4 (marked *mf*). Cello plays a half note D3 (marked *mf*). Str. Bass plays a half note D2 (marked *mf*).

Measure 46: Vlns. I and II play a half note E5 (marked *mf*). Vla. plays a half note E4 (marked *mf*). Cello plays a half note E3 (marked *mf*). Str. Bass plays a half note E2 (marked *mf*).

49

Vlns.

Vla.

Cello

Str. Bass

pizz.

mf

pizz.

mf

pizz.

mf

47 48 49

Vlns.

Vla.

Cello

Str. Bass

50 51 52 53

Score for measures 54-56, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins (Vlns.): Part I and II. Measure 54: Rest. Measure 55: *arco* (Violin II), *arco* (Violin I). Measure 56: *arco* (Violin I).

Viola (Vla.): Measure 54: Rest. Measure 55: *arco*. Measure 56: *arco*.

Cello: Measure 54: *f* (forte), eighth notes. Measure 55: *f*, eighth notes. Measure 56: *f*, eighth notes.

Str. Bass: Measure 54: *f*, eighth notes. Measure 55: *f*, eighth notes. Measure 56: *f*, eighth notes.

Measures 54, 55, and 56 are marked at the bottom of the score.

Score for measures 57-59, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins (Vlns.): Part I and II. Measure 57: *f* (forte), eighth notes. Measure 58: *f*, eighth notes. Measure 59: *f*, eighth notes.

Viola (Vla.): Measure 57: *mf* (mezzo-forte), eighth notes. Measure 58: *mf*, eighth notes. Measure 59: *mf*, eighth notes.

Cello: Measure 57: *mf*, eighth notes. Measure 58: *mf*, eighth notes. Measure 59: *mf*, eighth notes.

Str. Bass: Measure 57: *f*, eighth notes. Measure 58: *f*, eighth notes. Measure 59: *f*, eighth notes.

Measures 57, 58, and 59 are marked at the bottom of the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

60 61 62

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

63 64 65 66

14

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

67 68 69

f arco

Preview Use Requires Purchase

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

70 71 72

Preview Use Requires Purchase

73

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

73 74 75

77 "St. Kilda Wedding"

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

76 77 78

81

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

79 80 81

mf *mp* *mf*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

82 83 84

f

85

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

85 86 87

89

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

88 89 90

Score for measures 91-93, featuring Vlns. I, Vlns. II, Vla., Cello, and Str. Bass.

Measures 91-93 show the Vlns. I and Vlns. II parts. Vlns. I plays a melodic line with accents. Vlns. II is mostly silent, with a melodic entry in measure 93 marked *mf*. Vla. enters in measure 93 with a melodic line marked *mf*. Cello and Str. Bass provide harmonic support with sustained notes and rhythmic patterns.

Score for measures 94-96, featuring Vlns. I, Vlns. II, Vla., Cello, and Str. Bass.

Measures 94-96 show the Vlns. I and Vlns. II parts. Vlns. I has a melodic line with accents, marked *mf*. Vlns. II plays a rhythmic pattern. Vla. enters in measure 94 with a melodic line marked *mf*. Cello and Str. Bass provide harmonic support with sustained notes and rhythmic patterns.

Violins I
Violins II
Viola
Cello
String Bass

97 98

f

Violins I
Violins II
Viola
Cello
String Bass

99 100

mf

102

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

f

f

pizz.

101 102 103

106

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

arco

104 105 106

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

107 108 109

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

110 111 112

p sub. *f*