



Shady Grove

Traditional

Arranged by Renata Bratt (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass

Ever ask your intermediate students to sing their parts? This one's for you! Every section gets a chance to sing the song as well as play the tune with idiomatic fiddle breaks based on the tune. Sounds great without the singing as well! The fast driving rhythmic power of offbeat accents in cut time is emphasized in this accessible D Major arrangement. This tune calls for fast left-hand fingers and some quick bow-crossings, though it stays in the first position. Great fun!

NOTES TO THE CONDUCTOR

For an aural reference, listen to the version of *Shady Grove* by the amazing blue-grass band, Crooked Still, who include a cellist in the band. The orchestra doesn't have to sing, but the song is much more appealing if they do. It also helps intonation and rhythm problems melt away, especially for string students. Plus, it's fun to sing! If the conductor decides that the musicians should not sing, then they should play those parts. Notice that the words point to a different time period than our own. There are horses! What is a Barlow knife? The singer of the song is "bound to go away." The song first appeared in the British Isles in the 1600s as "Matty Groves" and immigrated to America shortly thereafter. Just a few of the many different verses for the song are included.

There are accents placed over most offbeats in the arrangement; however, there are none for the singers. The string players drive the beat with accents for the singers. These fiddling accents should be played with a quick and longer bow stroke rather than a downward pressure into the string. The quick movement of this bow stroke will always occur on the second and fourth beats.

Notice the accompaniment with rests, measures 29–36. The first violins have the hardest rests, as they play only on beat four. The accompaniment in the upper strings should sound like one section playing quarter notes.

This tune calls for fast left-hand fingers and some quick bow-crossings, though it stays in the first position. Start slower and gradually increase the speed as the students get used to the tune. Luckily, fiddle tunes inspire students to practice!

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

Shady Grove

CONDUCTOR SCORE
Duration - 1:40

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Allegro (♩ = 100)

Violins
I
II

Viola (Violin III)

Cello

String Bass

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Sing or rest!

f Sha - dy Grove, my lit - tle love, Sha - dy Grove I say.

Vlns.

I Sha - dy Grove, my lit - tle love, I'm bound to go a - way.

II *mp*

Vla. (Vln. III)

mp

Cello

Str. Bass

9 10 11 12

Vlns.

I **13** Play! *mp*

II

Vla. (Vln. III)

Sing or rest!

f Cheeks as red as a bloo - ming rose and eyes of the pret - ti - est brown.

Cello

Sing or rest!

f Cheeks as red as a bloo - ming rose and eyes of the pret - ti - est brown.

Str. Bass

mf 13 14 15 16

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

She's the dar - ling of my heart; the swee - test girl in town.

She's the dar - ling of my heart; the swee - test girl in town.

17 18 19 20

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

21

pizz.
mf

pizz.
mf

Play! *pizz.*
mf

Play!

21 22 23 24

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Sing or play!

f 1

mf

25 26 27 28

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

arco *mp*

arco *mp*

arco *mp*

wish I had a big fine horse and corn to feed him on, and

29 30 31 32

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Sha - dy Grove to stay at home and feed him when I'm gone.

33 34 35 36

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

mp Sing or play!

f Sha - dy Grove, my lit-tle love, Sha - dy Grove I say.

mp Play!

mf Sing or rest!

f Sha - dy Grove, my lit-tle love, Sha - dy Grove I say.

37 38 39 40

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Sha - dy Grove, my lit-tle love, I'm bound to go a - way.

41 42 43 44

pizz.

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

45

mf Play! *f*

mp

mp

mf Play! *pizz.*

mf 45 46 47 48

Vlns.
I *mf*
II

Vla. (Vln. III)

Cello *arco*

Str. Bass

49 50 51 52

Vlns.
I *mp*
II *f* Sing or rest!
f When I was a lit - tle boy I wan - ted a Bar - low knife.

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

53 54 55 56

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Now I want lit-tle Sha - dy Grove to say she'll be my wife.

57 58 59 60

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

61 Sing or play!
f Sha - dy Grove, my lit-tle love, Sha - dy Grove I say.

Sing or play!
f Sha - dy Grove, my lit-tle love, Sha - dy Grove I say.

f 61 62 63 64

Vlns.

I
Sha - dy Grove, my lit - tle love, I'm bound to go a - way.

II
Play!

**Vla.
(Vln. III)**

Sha - dy Grove, my lit - tle love, I'm bound to go a - way.

Cello

Str. Bass

65 66 67 68

Vlns.

I
f Sing or play!

II
f Sha - dy Grove, my lit - tle love, Sha - dy Grove I say.

Play!

**Vla.
(Vln. III)**

f Sing or play!

Cello

f Sha - dy Grove, my lit - tle love, Sha - dy Grove I say.

Str. Bass

f 69 70 71 72

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Sha - dy Grove, my lit - tle love, I'm bound to go a - way. I'm

Sha - dy Grove, my lit - tle love, I'm bound to go a - way.

73 74 75 76

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

bound to go a - way. I'm bound to go a - way.

Play!

77 78 79 80