

STRING EXPLORER SERIES

O'Carolan's Draught

By Turlough O'Carolan

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Full Score	1
Violin I.....	8
Violin II.....	8
Violin III (Viola tr).....	3
Viola	5
Cello	5
String Bass	5
Harp (Optional).....	1

Filled with enchanting melodies and harmonies this piece is a lyrical air by Ireland's Baroque-era composer, Turlough O'Carolan. Truly a crossover piece, this tune is often played by folk and classical musicians alike. An optional harp/piano part enhances this arrangement and makes it a centerpiece for any program.

PROGRAM NOTES

O'Carolan's Draught is one of hundreds of melodies written by Turlough O'Carolan (1670–1738), often considered to be Ireland's "national composer." O'Carolan was a blind harpist, poet, and bard who supported himself by performing and composing for wealthy patrons. He was influenced by other Baroque composers of Europe, which can be heard in the style of his melodies, harmonies, and counterpoint. There are many definitions of "draught" (draft), but *O'Carolan's Draught* likely refers to a "sleeping draught" or potion, since the lovely sounds of this planxty (or Irish air) are so calming and tranquil.

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

,
bow lift/reset

(b), (#), (b)
high or low fingerings

▮ ▮ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



Chris M. Bernotas
Director of String Publications



NOTES TO THE CONDUCTOR

Turlough O'Carolan (1670–1738) certainly was influenced by the European Baroque music of his day, but his compositions are also decidedly and independently “Irish” in nature. So the director has the choice of playing *O'Carolan's Draught* either in a Baroque style or with a more contemporary folk flavor. An optional harp/piano part will enhance the overall impact of the piece; using a harp or harpsichord setting on an electric piano can be very effective. The tempo is variable as is indicated, but should not drag; a quicker tempo (metronome setting ca. 126) is recommended. Like most of O'Carolan's, this planxty (or air) has two distinct sections; repeating the second section is optional in each of its three statements. Note that chords and pizzicato are often, but not always, rolled.

O'Carolan's Draught

FULL SCORE
Duration - 4:40

By Turlough O'Carolan
Arranged by Andrew H. Dabczynski (ASCAP)

Allegro (♩ = 116-132)

Violins

Viola
(Violin III)

Cello

String Bass

Piano or Harp
(Optional)

Vlins.

Vla.
(Vln. III)

Cello

Str. Bass

Pno. or
Harp

Violins I: *mf* pizz. 4

Violins II: *mp* pizz.

Viola (Violin III): *mp* pizz.

Cello: *mp* pizz.

String Bass: *mp* pizz.

Piano or Harp (Optional): *p*

Allegro (♩ = 116-132)

1 2 3 4

Vlins. I: *f*

Vlins. II: *mf*

Vla. (Vln. III): *mf*

Cello: *mf*

Str. Bass: *mf*

Pno. or Harp: *mp*

5 6 7 8

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. or Harp

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. or Harp

13 14 15 16

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco

Pno. or Harp

17 18 19 20

21 22 23 24 25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pizz.

Pno. or Harp

Score for measures 26-29, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. or Harp. The music is in G major and 4/4 time. Measures 26-29 show a crescendo in the strings and piano, with dynamic markings *mp*, *p*, and *pp*.

Measures 26-29:

- Vlns. I: *mp*, *cresc.*
- Vlns. II: *p*, *cresc.*
- Vla. (Vln. III): *p*, *cresc.*
- Cello: *p*, *cresc.*
- Str. Bass: *p*, *cresc.*
- Pno. or Harp: *pp*, *cresc.*

Score for measures 30-33, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. or Harp. The music is in G major and 4/4 time. Measures 30-33 show a first ending (1.) and a second ending (2.), with dynamic markings *mf*, *f*, and *mp*.

Measures 30-33:

- Vlns. I: *f*
- Vlns. II: *mf*
- Vla. (Vln. III): *mf*, *f*
- Cello: *mf*, *f*
- Str. Bass: *mf*, *f*
- Pno. or Harp: *mp*

34

Vlns. I *pizz.* *mf*

Vlns. II *pizz.* *mf* 4

Vla. (Vln. III) 4

Cello

Str. Bass *pizz.* *mf* -4 0 -2

Pno. or Harp *mp*

34 35 36 37

1. 2.

Vlns. I

Vlns. II

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass

Pno. or Harp

38 39 40 41 42

43

arco

mp

arco

mp

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. or Harp

43 44 45 46

51

4

4

o

-1

-1

pizz.

51

47 48 49 50 51

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Score for measures 52-55. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. or Harp. The music features a crescendo in measures 54 and 55, with dynamics ranging from *p* to *cresc.*. The Cello part includes a 4-measure rest in measure 55.

52 53 54 55

Score for measures 56-59. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. or Harp. The music features a first ending (1.) and a second ending (2.) in measure 59. Dynamics include *mf*, *f*, and *arco*. The Cello part includes a 2-measure rest in measure 57.

56 57 58 59

60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. or Harp

mf

mf

mp

60 61 62 63

1. 2.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. or Harp

mp

mp

64 65 66 67 68

69

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pizz.

mp

Pno. or Harp

69

69 70 71 72 73

77

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Arco

Pno. or Harp

77

74 75 76 77 78

1.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. or Harp

79 80 81 82 83

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *mf*

pp *cresc.* *mf*

pp *cresc.* *mf*

pp *cresc.* *mp*

2. rit.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. or Harp

84 85 86 87 88

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*