



Down by the Salley Gardens

Poem by William Butler Yeats (1865–1939)

Traditional Irish Folk Song

Arranged by Patrick Roszell (ASCAP)

INSTRUMENTATION

- 2 Part 1 – C Instruments T.C.
- 2 Part 1 – B $\flat$ Instruments
- 2 Part 1 – E $\flat$ Instruments
- 2 Part 1 – C Instruments B.C.
- 2 Part 2 – C Instruments T.C.
- 2 Part 2 – B $\flat$ Instruments
- 2 Part 2 – E $\flat$ Instruments
- 2 Part 2 – C Instruments B.C.
- 2 Part 3 – C Instruments T.C.
- 2 Part 3 – B $\flat$ Instruments
- 2 Part 3 – E $\flat$ Instruments
- 2 Part 3 – F Instruments

- 2 Part 3 – C Instruments B.C.
- 2 Part 4 – B $\flat$ Instruments
- 2 Part 4 – E $\flat$ Instruments
- 2 Part 4 – F Instruments
- 2 Part 4 – C Instruments B.C. High
- 2 Part 4 – C Instruments B.C. Low
- 1 Piano (Optional)
- 1 Bells
- 1 Timpani
(Tune B $\flat$, F)
- 2 Percussion
(Wind Chimes, Suspended Cymbal)

SUPPLEMENTAL PARTS

- 1 Part 1 – Violin
- 1 Part 2 – Violin
- 1 Part 3 – Violin
- 1 Part 3 – Viola
- 1 Part 4 – Cello
- 1 Part 4 – Bass
- 1 Part 4 – C Instruments T.C.
- 1 Part 1 – B $\flat$ Tenor Saxophone
- 1 Part 2 – B $\flat$ Tenor Saxophone
- 1 Part 3 – B $\flat$ Tenor Saxophone
- 1 Part 4 – B $\flat$ Tenor Saxophone
- 1 Part 1 – F Instruments
- 1 Part 2 – F Instruments

PROGRAM NOTES

"Down by the Salley Gardens" is a poem by William Butler Yeats published in *The Wanderings of Oisín and Other Poems* in 1889. The tune is an old Irish air. A *salley* is a willow tree, and a *weir* is a low dam head. Commonly, water flows freely over the top of the weir crest before cascading down to a lower level.

Down by the Salley Gardens

By William Butler Yeats

Down by the salley gardens
my love and I did meet;
She passed the salley gardens
with little snow-white feet.
She bid me take love easy,
as the leaves grow on the tree;
But I, being young and foolish,
with her would not agree.

In a field by the river
my love and I did stand,
And on my leaning shoulder
she laid her snow-white hand.
She bid me take life easy,
as the grass grows on the weirs;
But I was young and foolish,
and now am full of tears.

NOTES TO CONDUCTOR

This arrangement should be approached in a legato manner throughout. There are numerous teaching opportunities for legato playing and slurs. One lesson plan could include reading the poem to the students and asking if the couple stayed together or not and to reflect that in their playing.

As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue.

I have enjoyed arranging *Down by the Salley Gardens*. Best wishes for a wonderful performance!

Patrick Roszell

A NOTE FROM THE EDITOR

We hope you find these versatile pieces a welcome addition to your music library. With homogeneous instrument use, there will be crossed voices, so be sure that students adjust dynamics so the melody is always heard. In an effort to support completely flexible instrumentation, the following editorial accommodations are included to address potential challenges.

C Parts:

- Parts are included for both high and low C treble-clef instruments for Part 1. These parts are combined into one staff in the score, but the parts are printed separately.
- Parts are included for both high and low C bass-clef instruments for Part 4. These parts are combined into one staff in the score, but the parts are printed separately.

B $\flat$ Parts:

- Part 1 may have notes that go above the break for clarinet. Alternative lower notes will not be provided.
- Parts 2–4 may have notes that go above the break for clarinet. Alternative lower notes are provided in those instances.
- Parts that have more challenging ranges include optional lower or higher notes for trumpet and baritone T.C.
- Separate parts for tenor saxophone are included but do not appear on the score. For this series, the range will extend to include a written D below the staff.

Divisi:

- Where appropriate, some parts may have multiple notes, however, they will not be marked with *div.* Where this occurs, assign the most appropriate notes for your students.
- To reduce clutter, a2's will also not be used. When a single note appears after a *divisi*, all players should play.

String Parts:

- To help students have more success playing in unfamiliar keys, fingerings and bowings are clearly marked.
- A dash (–) indicates a shift to a new position
- Some slur/bow markings may differ from the wind parts to accommodate bowing patterns.
- String parts will include *div.* markings where appropriate when there are multiple notes.

Down by the Salley Gardens

FULL SCORE
Duration - 3:00

Poem by William Butler Yeats (1865-1939)

Traditional Irish Folk Song

Arranged by Patrick Roszell (ASCAP)

Wistfully ♩ = 76

Pt. 1

C Inst.
(T.C.)

B♭ Inst.

E♭ Inst.

C Inst.
(B.C.)

Pt. 2

C Inst.
(T.C.)

B♭ Inst.

E♭ Inst.

C Inst.
(B.C.)

Pt. 3

C Inst.
(T.C.)

B♭ Inst.

E♭ Inst.

F Inst.

C Inst.
(B.C.)

Pt. 4

B♭ Inst.

E♭ Inst.

F Inst.

C Inst.
(B.C. High/Low)

Bells

Percussion
(Wind Chimes,
Suspended Cymbal)

Timpani

Piano
(Optional)

Wistfully ♩ = 76

Wind Chimes (let ring throughout)

Tune: B♭, F

Suspended Cymbal
(let ring throughout)

mf

p

f

4

rit.

Pt. 1

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells

Perc.

Timp.

Pno.

mf

p

rit.

Legal Use Requires Purchase

9 a tempo

Pt. 1

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

9 a tempo

Pt. 3

C Inst. (T.C.)

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells

Perc.

Timp.

Pno.

6

Pt. 1

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells

Perc.

Timp.

Pno.

Legal Use Requires Purchase

49164S

13

14

15

16

17

Pt. 1

C Inst. (T.C.) *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

C Inst. (B.C.) *mf*

Pt. 2

C Inst. (T.C.) *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

C Inst. (B.C.) *mf*

17

Pt. 3

C Inst. (T.C.) *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

C Inst. (B.C.) *mf*

Pt. 4

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

C Inst. (B.C. High/Low) *mf*

Bells

Perc. *mf*

Timp. *mf*

Pno. *mf*

Legal Use Requires Purchase

8

Pt. 1

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells

Perc.

Timp.

Pno.

49164S

21

22

23

24

25

Pt. 1

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells

Perc.

Timp.

Pno.

mf

p

25

26

27

28

rit.

Pt. 1

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells

Perc.

Timp.

Pno.

mf

p

f

Legal Use Requires Purchase

33 Slightly faster ♩ = 80

Pt. 1

C Inst. (T.C.)
B♭ Inst.
E♭ Inst.
C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)
B♭ Inst.
E♭ Inst.
C Inst. (B.C.)

33 Slightly faster ♩ = 80

Pt. 3

C Inst. (T.C.)
B♭ Inst.
E♭ Inst.
F Inst.
C Inst. (B.C.)

Pt. 4

B♭ Inst.
E♭ Inst.
F Inst.
C Inst. (B.C. High/Low)

Bells

Perc.

Timp.

Pno.

49164S

33 34 35 36

37

rit.

Pt. 1

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

Bb Inst.

Eb Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

Bb Inst.

Eb Inst.

F Inst.

C Inst. (B.C. High/Low)

Bells

Perc.

Timp.

Pno.

f

rit.

49164S

45

46

47

48

Legal Use Requires Purchase