


# The Harvest Home

Traditional  
Arranged by Jim Palmer

## INSTRUMENTATION

1 Full Score	Educational Packs
8 Violin I	1 Violin
8 Violin II	1 Viola
5 Viola	1 Cello
3 Violin III (Viola  )	1 String Bass
5 Cello	
5 String Bass	
1 Piano Accompaniment (Optional)	

## PROGRAM NOTES

This traditional hornpipe is a perfect teaching piece for your young orchestra. All sections get a chance to play the melody, and the students will learn about string crossings, pizzicato, dynamics, and musical phrasing. This fun piece will be a great opener or closer to any concert or festival performance!

## NOTES TO THE CONDUCTOR

*The Harvest Home* will make your orchestra sound like an Irish fiddle group! Accents are used in the accompaniment parts to imitate an Irish drum or percussive drone. Make sure the accents are played with the lower third of the bow to achieve the best articulation. The melody should always be played legato. Ensure all dynamics are played accurately to provide a variety of colors in the performance. The tempo is only a suggestion, so please feel free to play it slower, if necessary, and faster if the students are up to the challenge.

*The Harvest Home* is one of my favorite hornpipes. I hope you and your students have as much fun playing it as I do!

## 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](http://www.alfred.com/stringeditorial).

x  
extended position

-  
shift

’  
bow lift/reset

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

▣ ▣ or V V  
hooked bowings

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# The Harvest Home

FULL SCORE  
Duration - 2:00

Traditional  
Arranged by Jim Palmer (ASCAP)

Duration - 2:00

**Hornpipe** ♩ = 100

**Violins**

**Viola (Violin III)**

**Cello**

**String Bass**

**Piano Accompaniment (Optional)**

**First Ending**

**Second Ending**

**Third Ending**

**Fourth Ending**

**Fifth Ending**

**Sixth Ending**

**Seventh Ending**

**Eighth Ending**

**Ninth Ending**

**Tenth Ending**

**Eleventh Ending**

**Twelfth Ending**

**Thirteenth Ending**

**Fourteenth Ending**

**Fifteenth Ending**

**Sixteenth Ending**

**Seventeenth Ending**

**Eighteenth Ending**

**Nineteenth Ending**

**Twentieth Ending**

**Twenty-first Ending**

**Twenty-second Ending**

**Twenty-third Ending**

**Twenty-fourth Ending**

**Twenty-fifth Ending**

**Twenty-sixth Ending**

**Twenty-seventh Ending**

**Twenty-eighth Ending**

**Twenty-ninth Ending**

**Thirtieth Ending**

**Thirty-first Ending**

**Thirty-second Ending**

**Thirty-third Ending**

**Thirty-fourth Ending**

**Thirty-fifth Ending**

**Thirty-sixth Ending**

**Thirty-seventh Ending**

**Thirty-eighth Ending**

**Thirty-ninth Ending**

**Fortieth Ending**

**Forty-first Ending**

**Forty-second Ending**

**Forty-third Ending**

**Forty-fourth Ending**

**Forty-fifth Ending**

**Forty-sixth Ending**

**Forty-seventh Ending**

**Forty-eighth Ending**

**Forty-ninth Ending**

**Fiftieth Ending**

**Fifty-first Ending**

**Fifty-second Ending**

**Fifty-third Ending**

**Fifty-fourth Ending**

**Fifty-fifth Ending**

**Fifty-sixth Ending**

**Fifty-seventh Ending**

**Fifty-eighth Ending**

**Fifty-ninth Ending**

**Sixtieth Ending**

**Sixty-first Ending**

**Sixty-second Ending**

**Sixty-third Ending**

**Sixty-fourth Ending**

**Sixty-fifth Ending**

**Sixty-sixth Ending**

**Sixty-seventh Ending**

**Sixty-eighth Ending**

**Sixty-ninth Ending**

**Seventieth Ending**

**Seventy-first Ending**

**Seventy-second Ending**

**Seventy-third Ending**

**Seventy-fourth Ending**

**Seventy-fifth Ending**

**Seventy-sixth Ending**

**Seventy-seventh Ending**

**Seventy-eighth Ending**

**Seventy-ninth Ending**

**Eightieth Ending**

**Eighty-first Ending**

**Eighty-second Ending**

**Eighty-third Ending**

**Eighty-fourth Ending**

**Eighty-fifth Ending**

**Eighty-sixth Ending**

**Eighty-seventh Ending**

**Eighty-eighth Ending**

**Eighty-ninth Ending**

**Ninetieth Ending**

**Ninety-first Ending**

**Ninety-second Ending**

**Ninety-third Ending**

**Ninety-fourth Ending**

**Ninety-fifth Ending**

**Ninety-sixth Ending**

**Ninety-seventh Ending**

**Ninety-eighth Ending**

**Ninety-ninth Ending**

**One hundredth Ending**

**Vlns.**  
**I**  
**II**  
**Vla.**  
**(Vln. III)**  
**Cello**  
**Str. Bass**  
**Pno.**  
**Accomp.**

7

Vlns. I *p* *f*

Vlns. II *p* *f*

Vla. (Vln. III) *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

Pno. Accomp. *p* *f*

7 8 9

1. 2. 12

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *f-p*

Cello *f-p*

Str. Bass *f-p*

Pno. Accomp. *mf* *f-p*

10 11 12

Score for measures 13, 14, and 15. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is two sharps (F# and C#). The Vlns. I & II parts play a melodic line. The Vla. (Vln. III), Cello, and Str. Bass parts play a rhythmic pattern. The Pno. Accomp. part provides harmonic support.

Measures 13, 14, and 15 are shown. The Vlns. I & II parts play a melodic line. The Vla. (Vln. III), Cello, and Str. Bass parts play a rhythmic pattern. The Pno. Accomp. part provides harmonic support.

Score for measures 16, 17, and 18. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is two sharps (F# and C#). The Vlns. I & II parts play a melodic line. The Vla. (Vln. III), Cello, and Str. Bass parts play a rhythmic pattern. The Pno. Accomp. part provides harmonic support.

Measures 16, 17, and 18 are shown. The Vlns. I & II parts play a melodic line. The Vla. (Vln. III), Cello, and Str. Bass parts play a rhythmic pattern. The Pno. Accomp. part provides harmonic support.

1. 2. 21

Vlns. I *p* *mf*

Vlns. II *p* *mf*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *mf*

Pno. Accomp. *p* *mf*

19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp. *f*

22 23 24

Score for measures 25, 26, and 27. The instruments are Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is two sharps (F# and C#). The tempo is marked *f* (forte).

Measures 25 and 26 show the Vlns. I & II and Vla. (Vln. III) parts. Measures 27 shows the Vlns. I & II and Vla. (Vln. III) parts. The Cello and Str. Bass parts are marked *f* (forte). The Pno. Accomp. part is marked *f* (forte).

Score for measures 28, 29, and 30. The instruments are Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. The key signature is two sharps (F# and C#). The tempo is marked *p* (piano).

Measures 28 and 29 show the Vlns. I & II and Vla. (Vln. III) parts. Measures 30 shows the Vlns. I & II and Vla. (Vln. III) parts. The Cello and Str. Bass parts are marked *p* (piano). The Pno. Accomp. part is marked *p* (piano).

arco

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

*ff* arco

*ff* arco

*ff* arco

*ff* arco

*ff*

31 32 33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

4

34 35 36