AN IRISH TALE

Arranged by

David A. Myers

Instrumentation

1 - Conductor's Full Score
8 - Flute
2 - Oboe
1 - Bassoon
4 - B♭ Clarinet 1
4 - B♭ Clarinet 2
2 - B♭ Bass Clarinet
3 - E♭ Alto Saxophone 1
3 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
1 - E♭ Baritone Saxophone
4 - B♭ Trumpet 1
4 - B♭ Trumpet 2
3 - F Horn
6 - Trombone
2 - Baritone/
Euphonium
2 - Baritone T.C.
3 - Tuba
2 - Bells
5 - Percussion 1
Snare Drum
Bass Drum
Triangle
2 - Percussion 2
Tambourine
Wood Block

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As a result, all single page parts are collated before multiple page parts.

THE F·J·H MUSIC COMPANY INC.
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The Arranger

David A. Myers received his bachelor's and master's degrees from the University of Vermont. A highly respected music educator, composer, guest conductor, and adjudicator throughout the New England region, Mr. Myers is the Bandmaster of the 40th Army Band in the Vermont National Guard. Mr. Myers is extremely active as a composer and arranger of band music with several commissions to his credit. He is also considered an expert on the integration of music in the general classroom. His work at the Shelburne Community School in Shelburne, Vermont, during the last 23 years has earned him several honors, including the Governor's Commendation for Excellence in Arts and Education. Mr. Myers is a member of ASCAP and ACB.

About the Music

An Irish Tale is based on the folk song *While History's Muse,* subtitled *Air: Paddy Whack*. The original folk song is found in *The Irish Melodies of Thomas Moore* published in 1895, which was considered one of the best collections of Irish songs at the time. Originally in $\frac{6}{8}$ time, the tune has been simplified in $\frac{3}{4}$ for the developing band. The tune is typically Irish in both style and feel, having a light bounce with a drive and energy associated with Irish songs.

Care should be taken that tempo is quick and light. Lyrical smoothness should be achieved while executing marked articulations. A tambourine with a head is preferred. If unavailable, the snare drum may lightly double the tambourine part.

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Overview

by Deborah A. Sheldon

An Irish Tale

Bars	Section	Comments
1–4	Introduction	Percussion leads off and establishes the lively tempo. A pickup in solo flute at bar 4 must be cued.
5–36	A section	The singable melody is stated by solo flute with sparse drone accompaniment in 1st clarinets. Eight-bar phrasing is an ideal goal. Pickups and snare at 20 leading into the second statement of the A theme must be cued. Accompaniment voices should remain light. Counting is essential for accompaniment at 24 so the ♪♫♩ figure is not late. The entire section should be played gently. Full ensemble playing will carry the *mf*. Stress dissonances and accidentals. Give a clear release at bar 36.
37–52	B section	Cue pickups in clarinets at 36, triangle, and give dynamics in the next 4 bars. The first half of the B theme is answered with sparse instrumentation at 41. Solid cues give players confidence. A reiteration of the first half of theme follows at 45 with a slight variation in the second half of the theme.
53–68	A'	Pickups in alto saxophones and trumpets bring the return of the A melody, now harmonized. Texture is thicker with a lovely descant line, more percussion and the familiar accompaniment line. It would be worthwhile to isolate the flute/oboe/bell line to ensure accuracy of technique.
69–89	C section	The key changes from B♭ to E♭. Some of the same rhythmic qualities of the A theme are retained. Low voices, brass, snares played on the rim, and woodblock create texture and timbre change. Avoid heavy playing and clearly shape dynamics in bars 73–76. The texture becomes sparse again at 77. Full ensemble sound returns at 85 and leads to the conclusion. Observe the ritard at 89 and encourage players to maintain the dynamic level. The release for the fermata at 90 becomes the preparation for the pickups to the final phrase.
90–97	Conclusion	Solo flute, bells and triangle provide nice contrast to the previous tutti section. Observe the a tempo. A release on 3 of bar 93 is needed. The last four bars should increase in dynamics, but not in speed. Light playing is continued with emphasis on accents in the last two bars. Cue flutes and oboes in bar 95.

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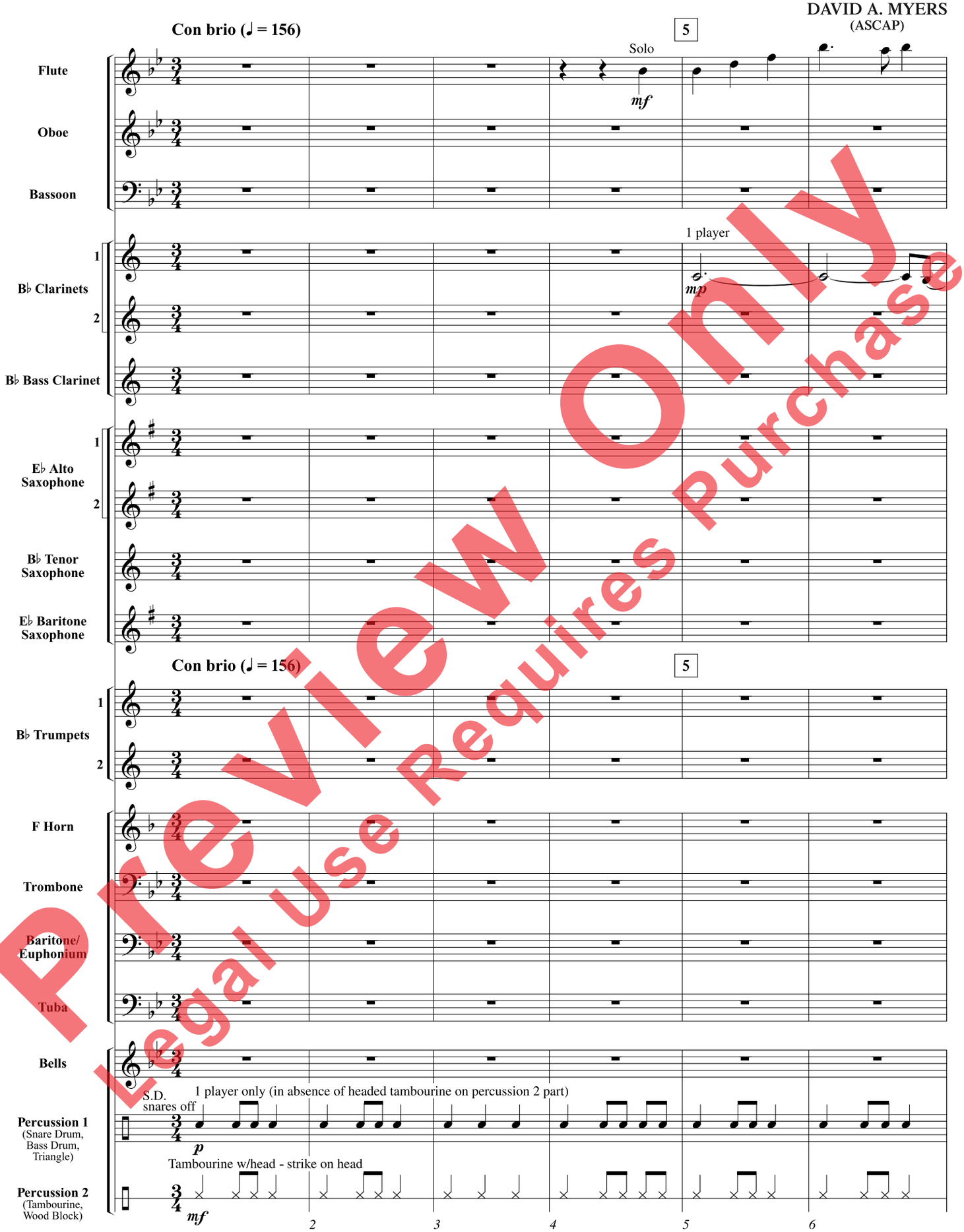
CONDUCTOR'S FULL SCORE

Approx. Performance Time = 1:55

AN IRISH TALE

Arranged by
DAVID A. MYERS
(ASCAP)



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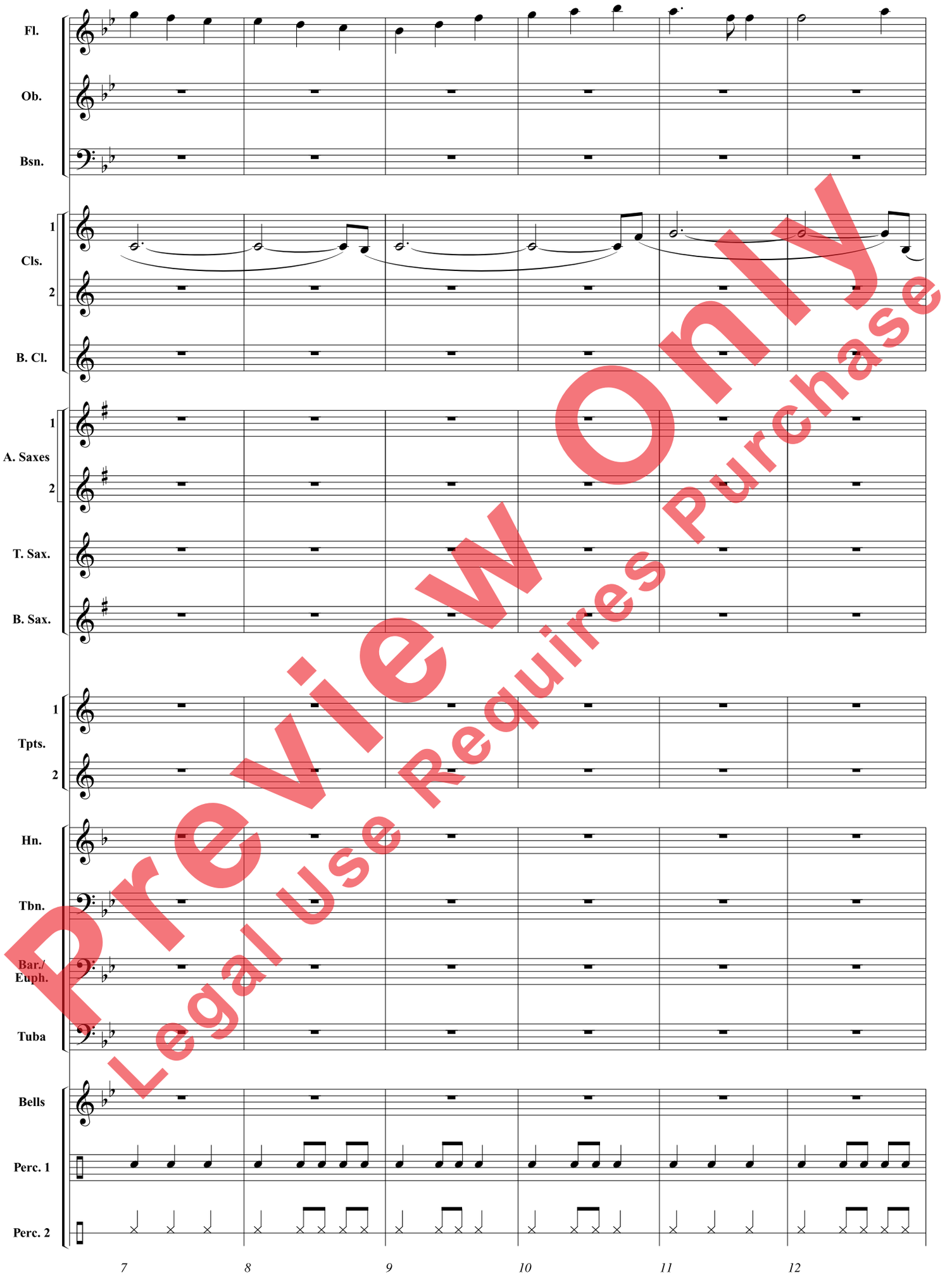

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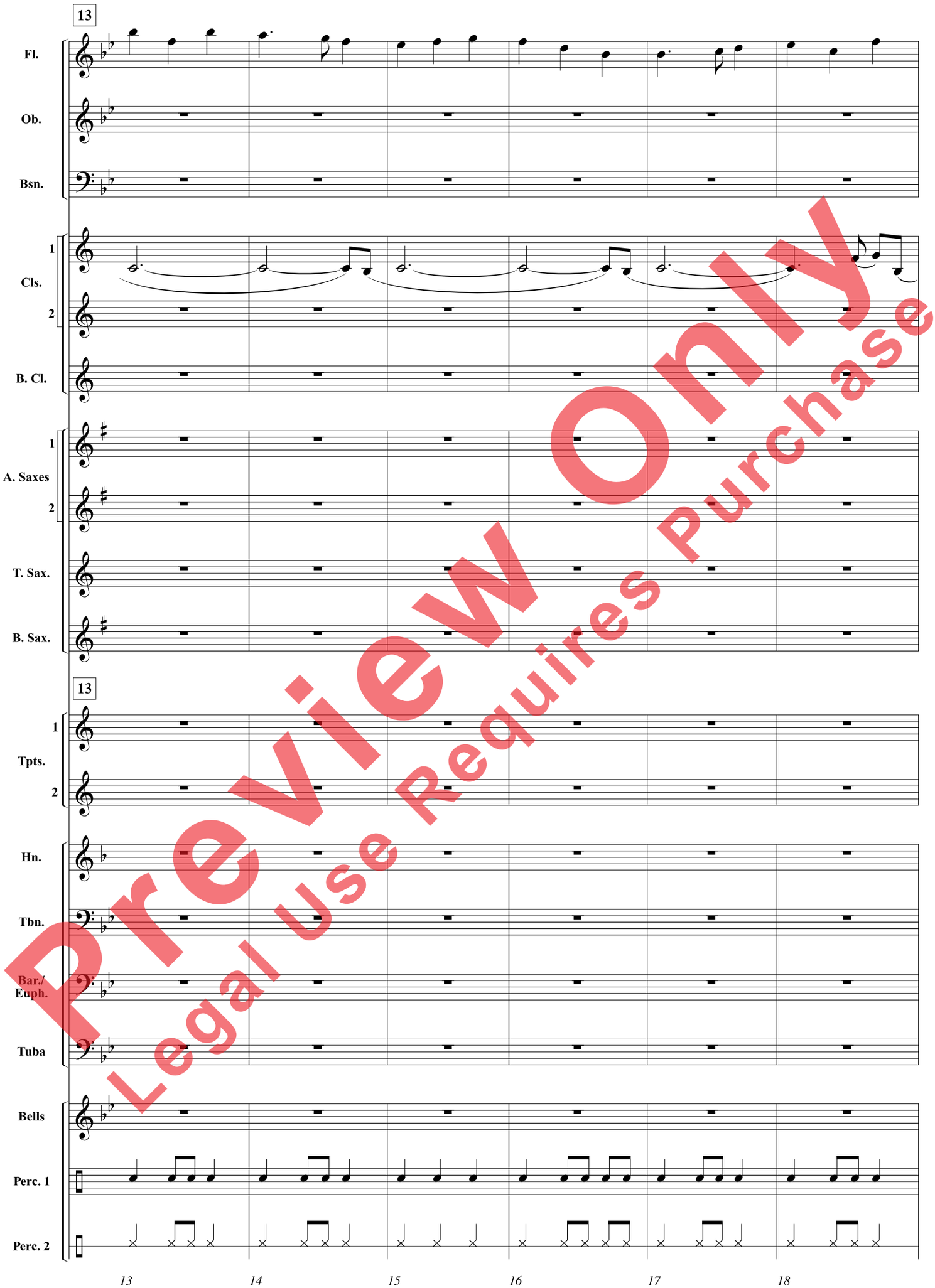

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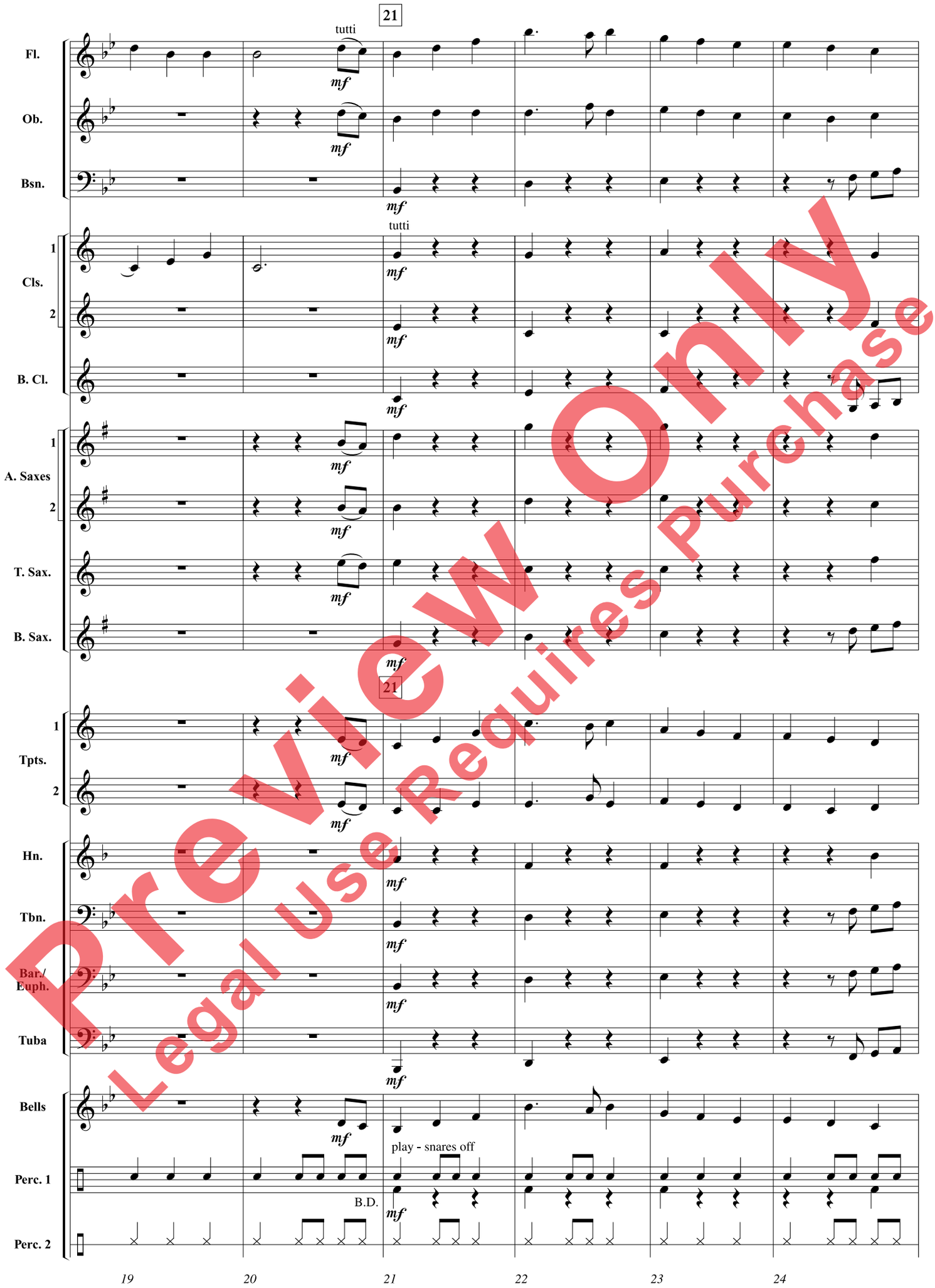

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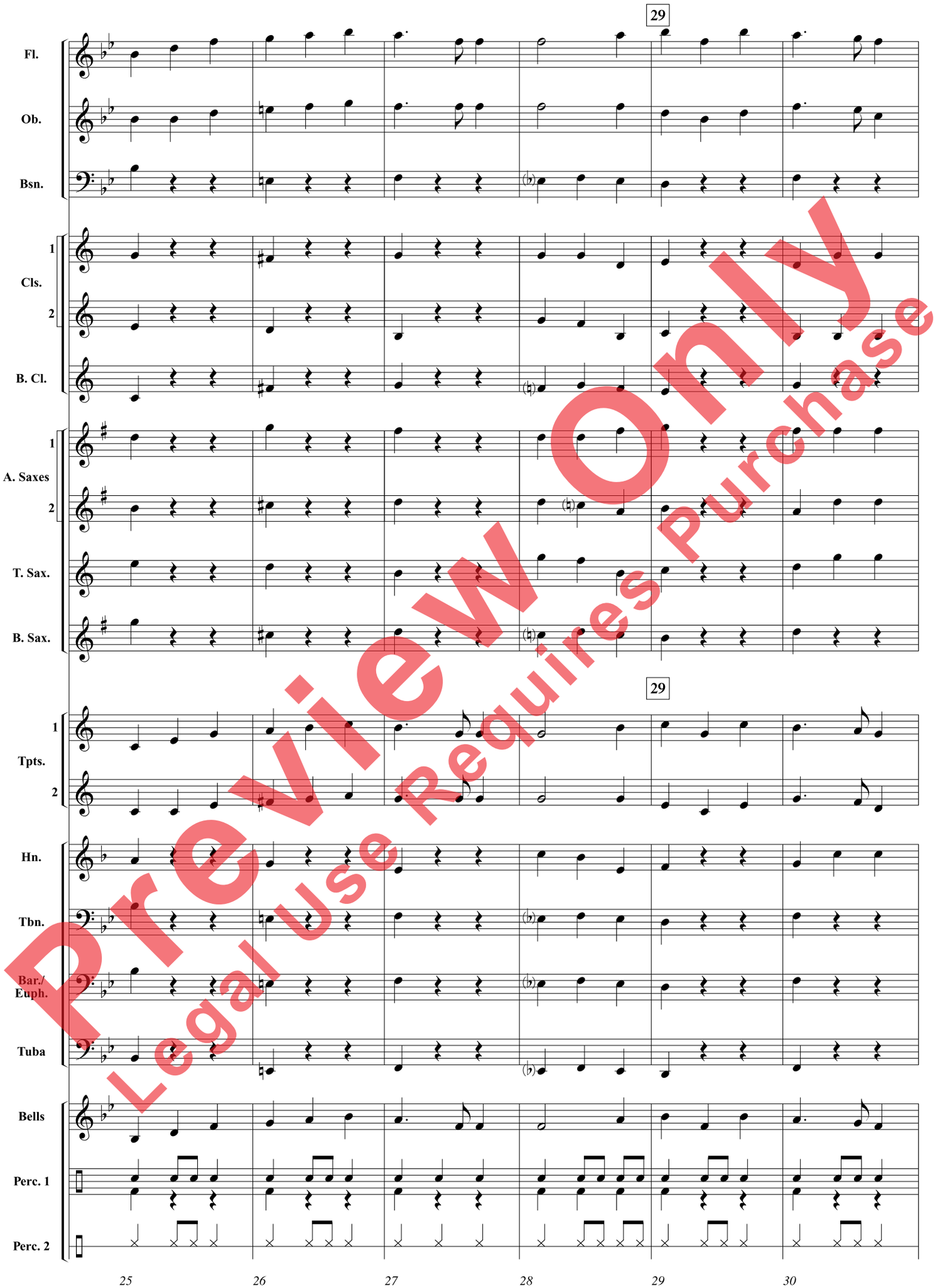

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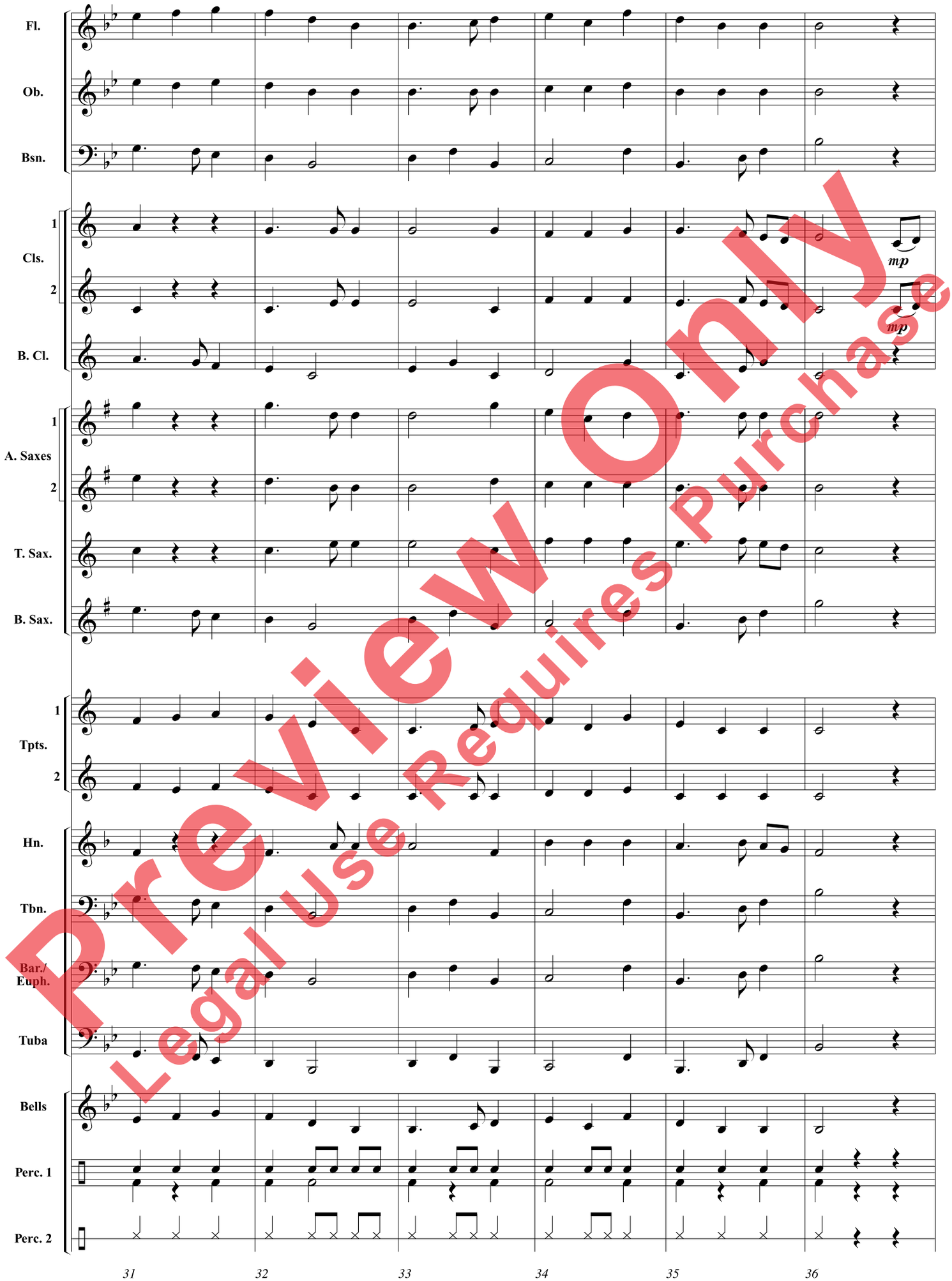

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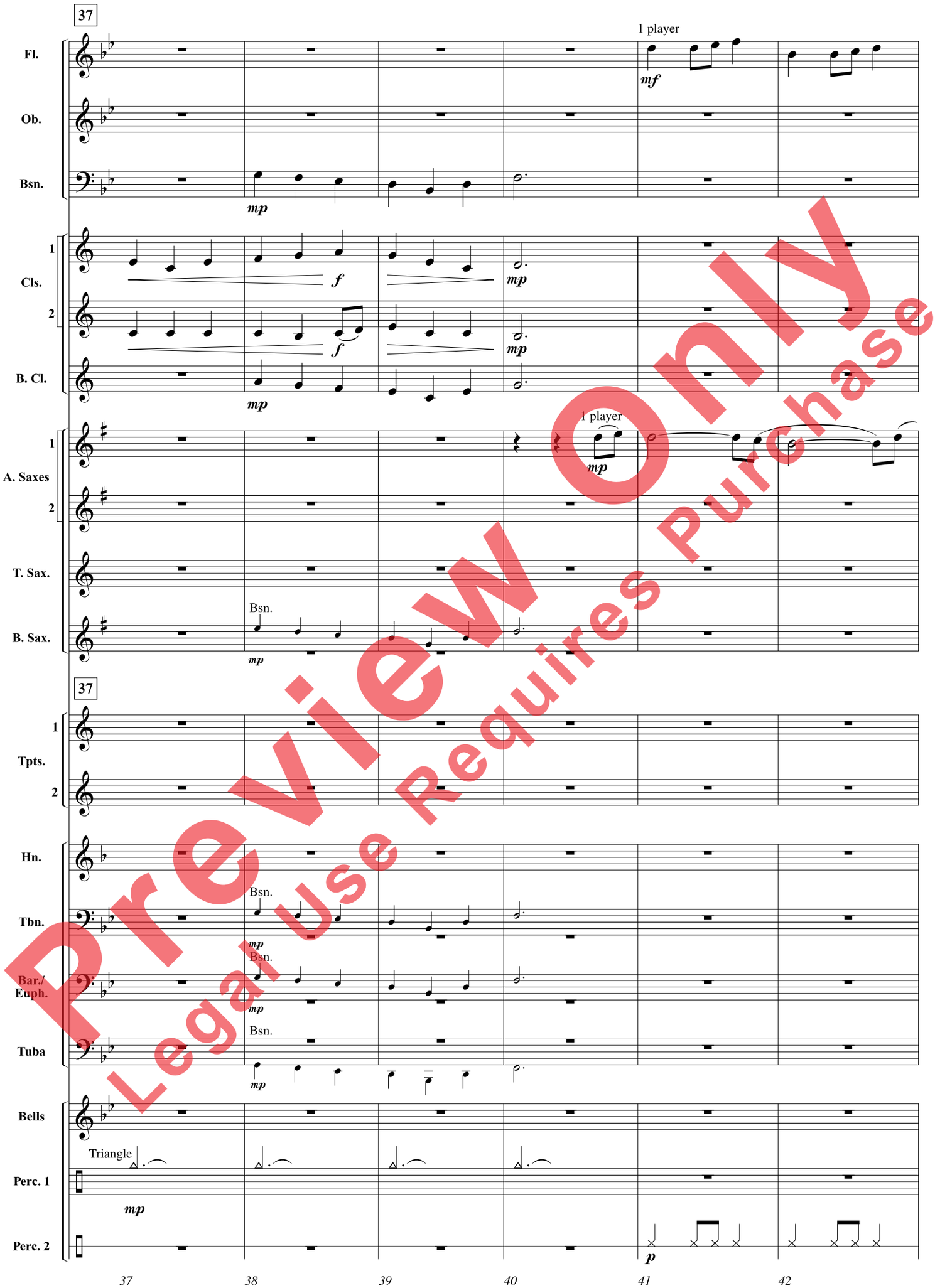

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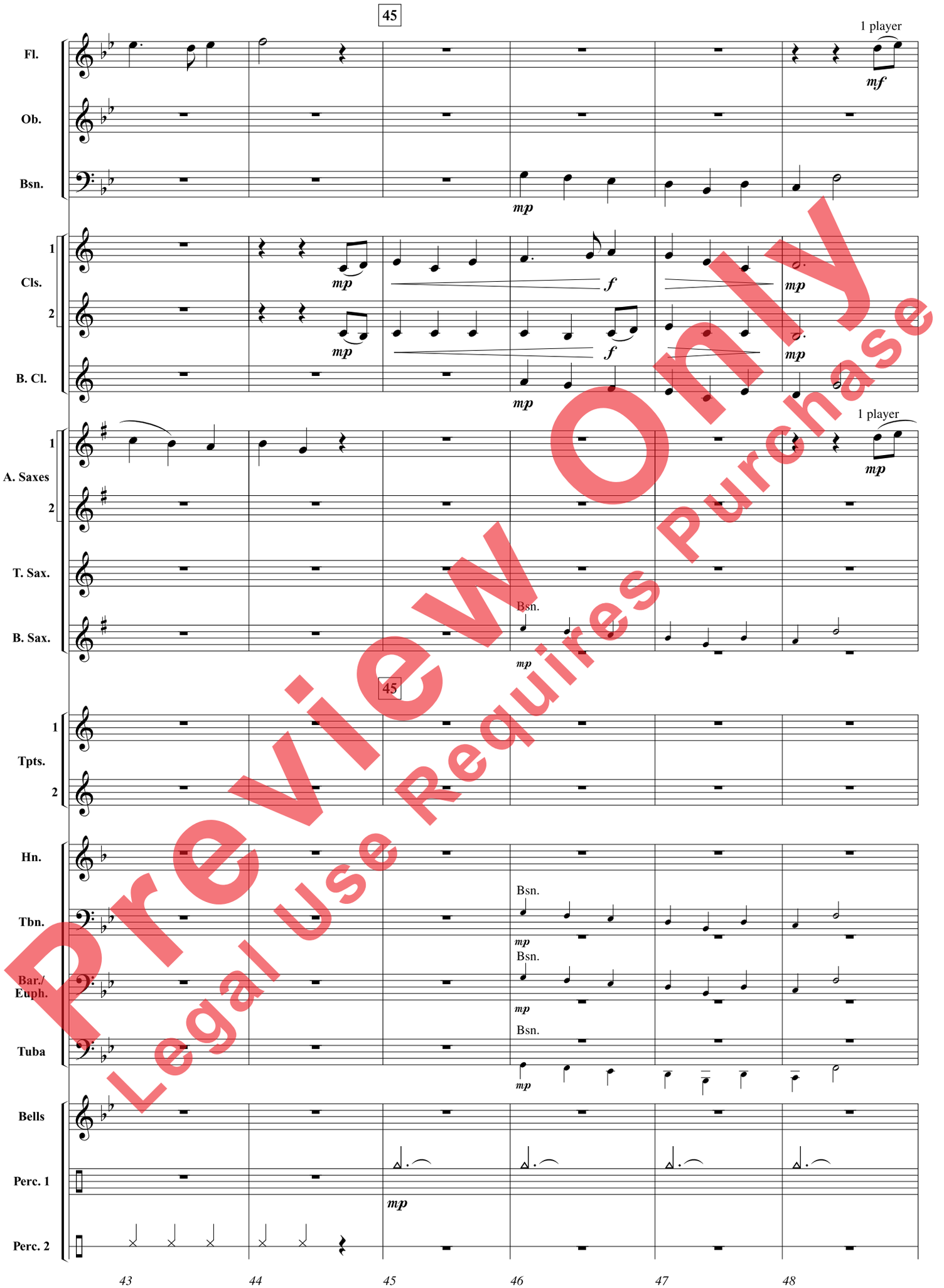

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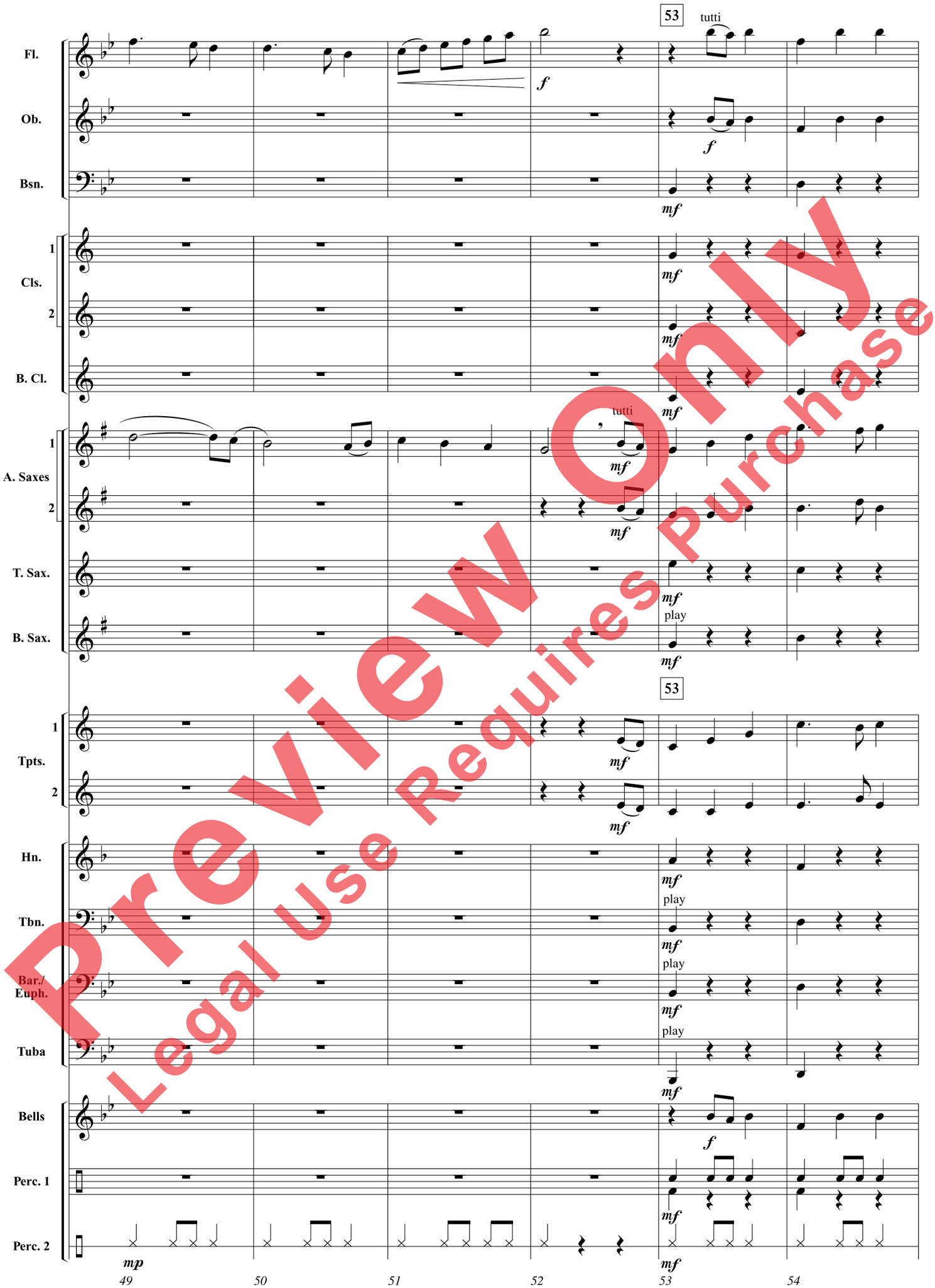

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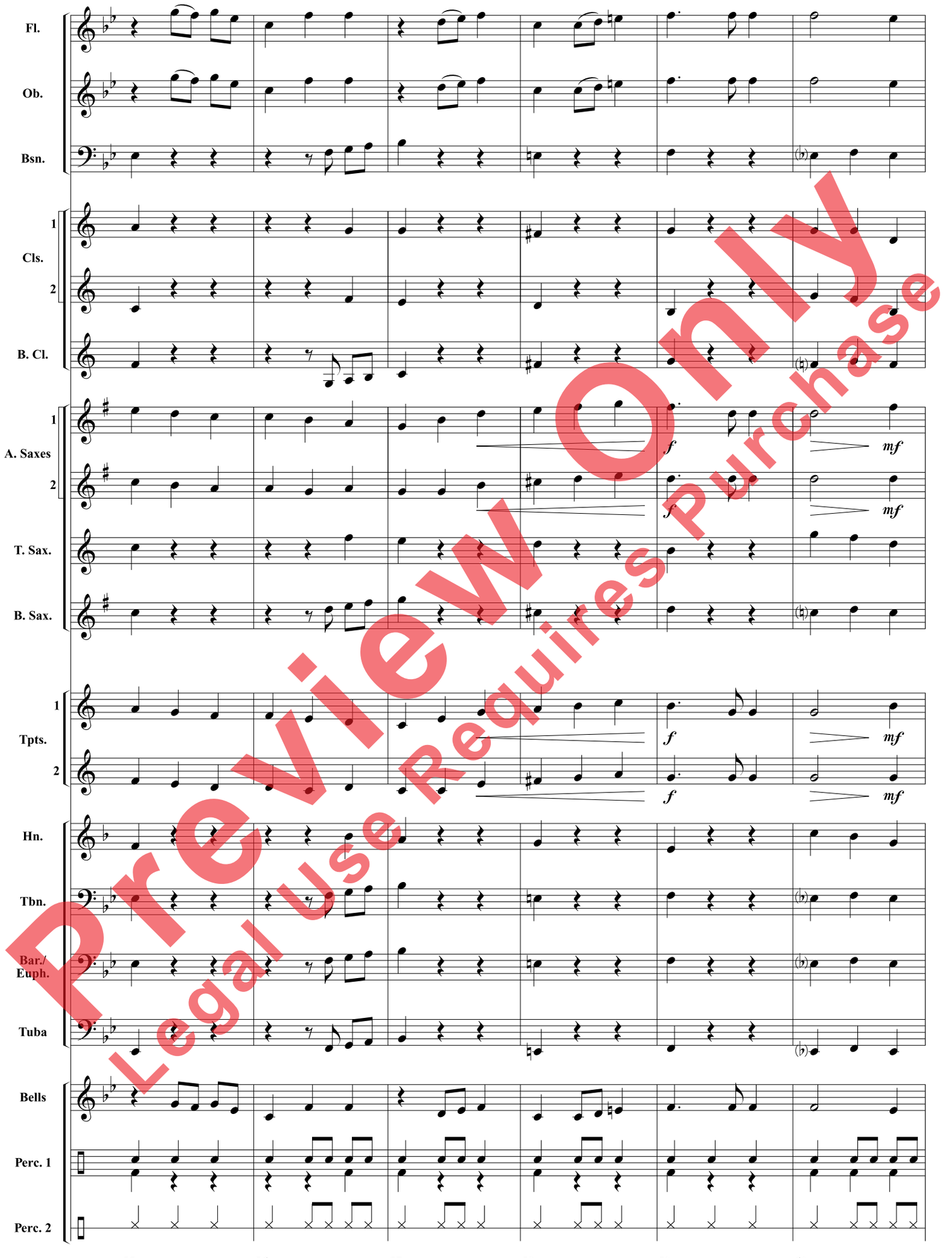

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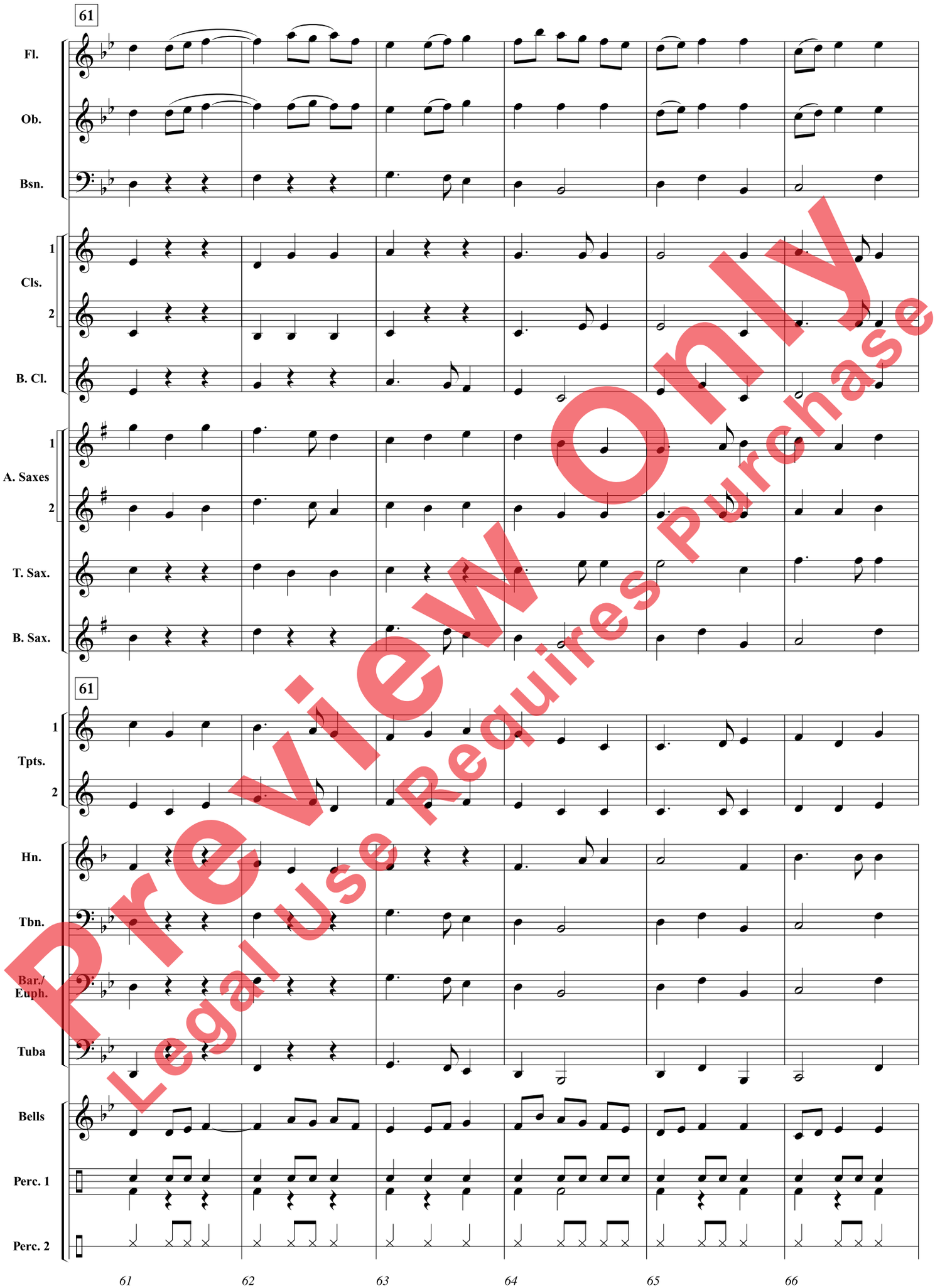

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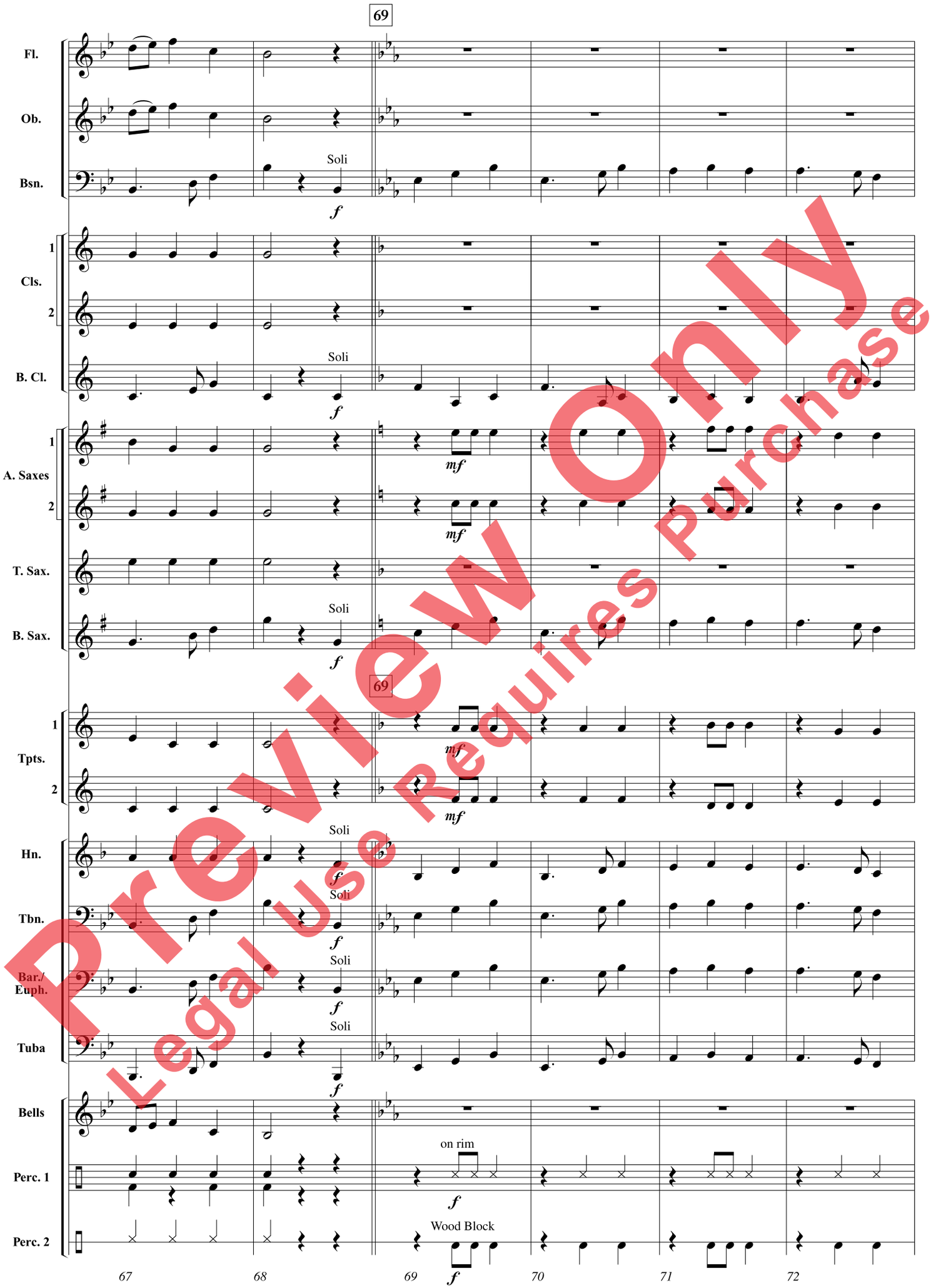

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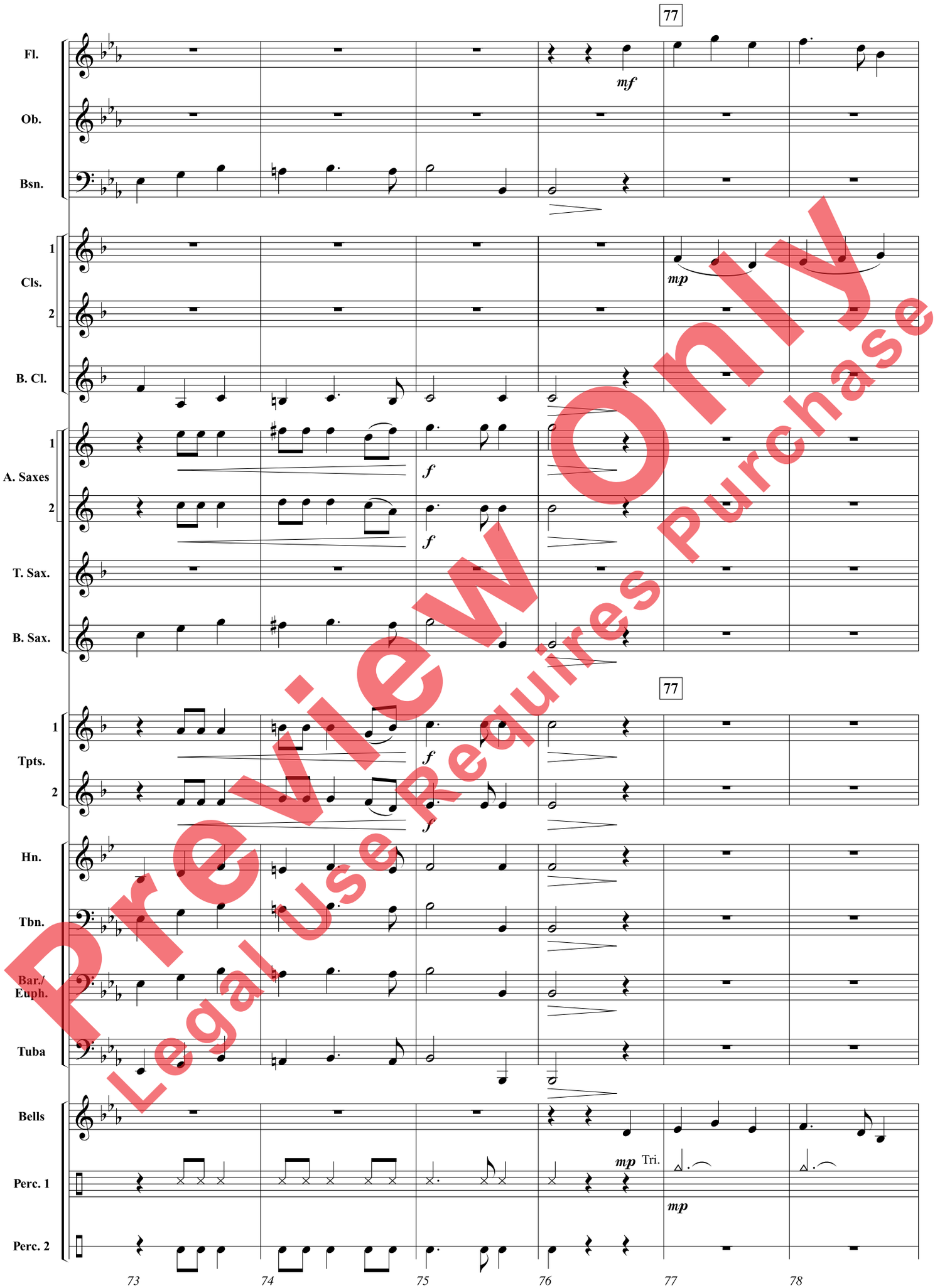

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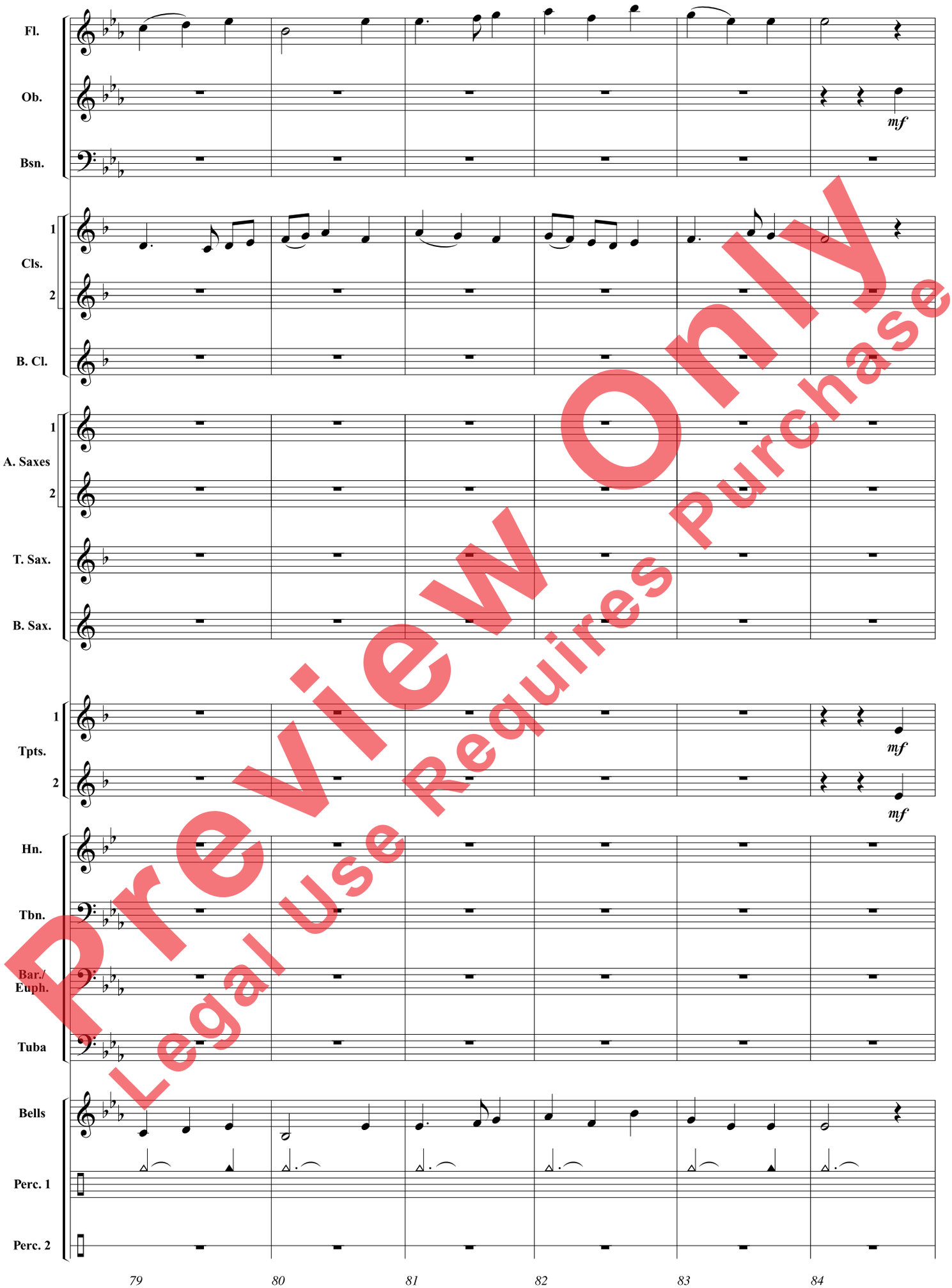

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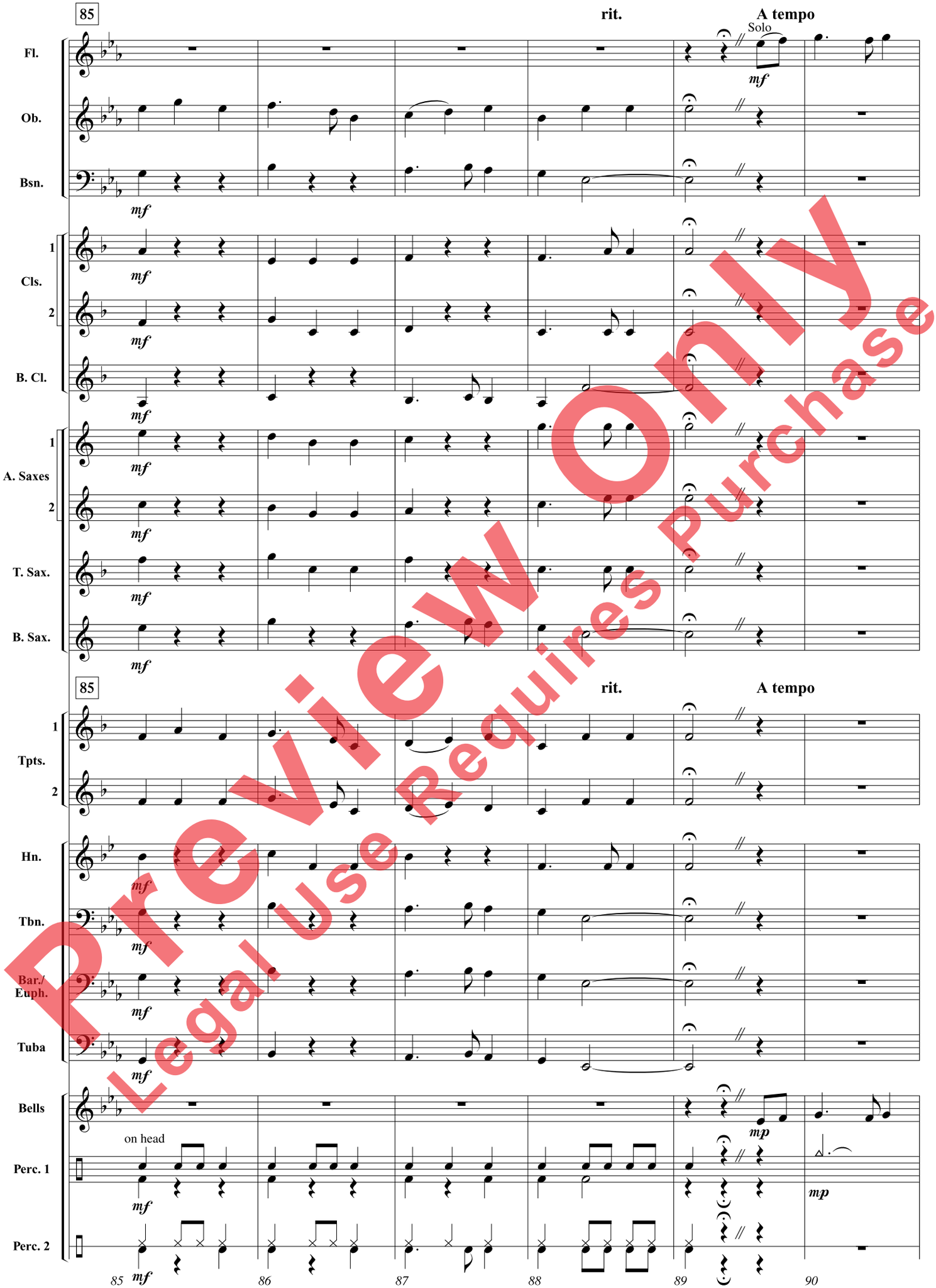

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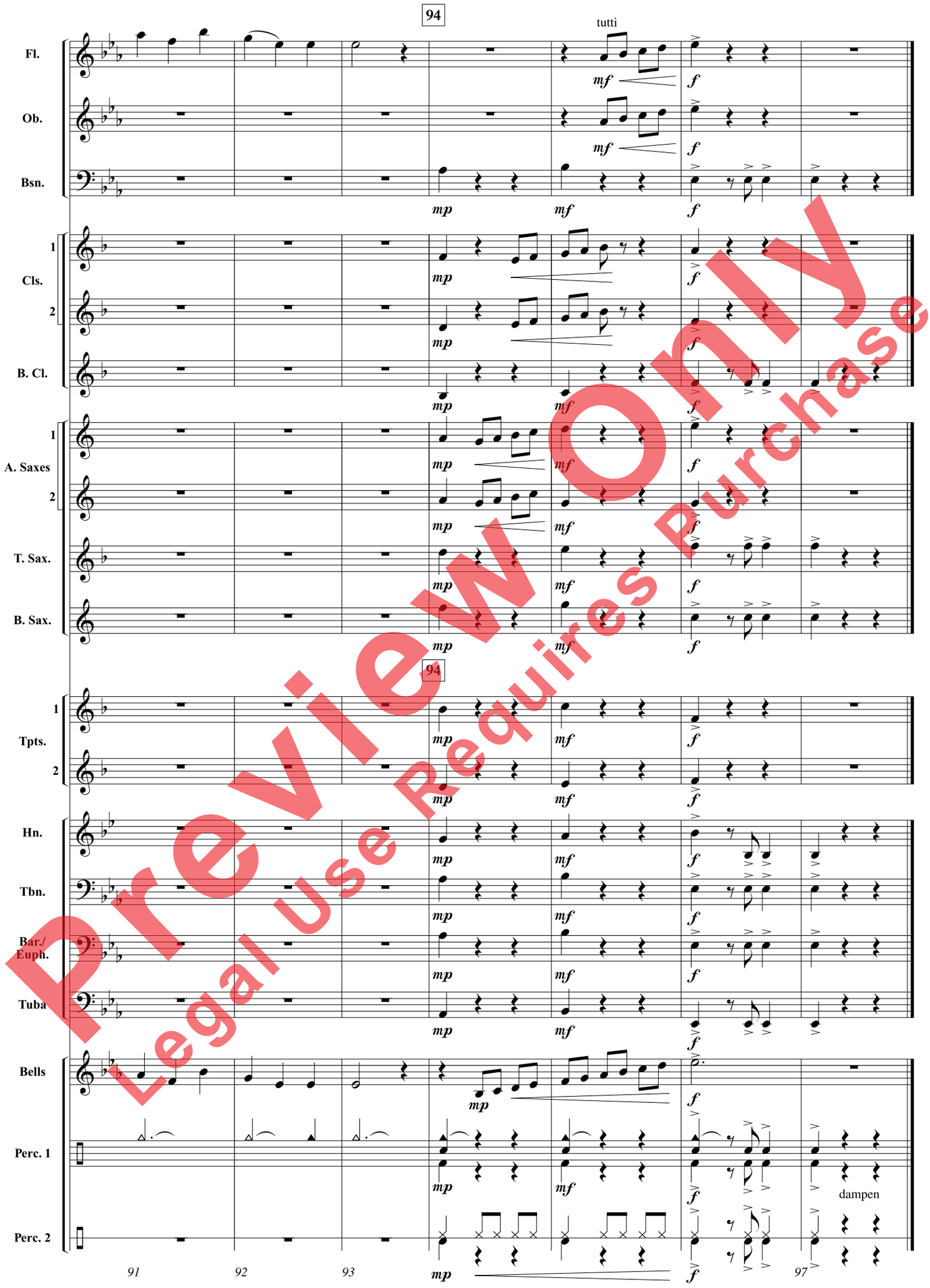

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