

CELTIC ROOTS

Soon Hee Newbold

Instrumentation

- 1 - Conductor's Full Score
- 1 - Solo Violin
- 8 - Violin 1
- 8 - Violin 2
- 5 - Optional Violin 3
(Viola)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass





The Composer

Soon Hee Newbold began studying piano at the age of five and violin at the age of seven. She has won many prestigious competitions and has performed throughout the world in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Aspen, and Tanglewood. She received her Bachelor of Music degree from James Madison University, where she studied film scoring, orchestration, and audio production. Upon graduation, Ms. Newbold began working as a professional musician, contractor, and stage manager. She has written and arranged works for albums, recording projects, and various performing ensembles.

About the Music

Celtic Roots is a piece based on my experiences in England and Scotland. The wondrous landscape is rich in culture and history, which is portrayed in Celtic music. Ancient Celtic chant continues to influence the melodies and harmonies of today's music.

The introduction should be played with limited vibrato. The ensemble may add vibrato and increase in volume as layers and voicings become thicker. Beginning at measure 18, the $\frac{12}{8}$ section should sound like a jovial dance; each grace note must be stressed as they occur on the beat. Dynamics should be exaggerated as the piece builds to the end, where echoes of the ancient chant are heard.

Soon Hee Newbold

String Editing: Soon Hee Newbold and Dr. Robert McCashin

CELTIC ROOTS

SOON HEE NEWBOLD
(ASCAP)

Ancient Chant (♩ = 70-100)

The score is divided into two systems. The first system (measures 1-4) features Solo Violin, Violin 1, Violin 2, Opt. Violin 3 (Viola), Viola, Violoncello, and Double Bass. The second system (measures 5-9) features S. Vln., Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., and D.B. The music is in 4/4 time with a tempo of 70-100. Dynamic markings include *p*, *mp*, and *pp*. Performance instructions include *div.* and *V*. A large red watermark 'Preview Only' is overlaid on the score.

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Musical score for measures 10-13. The score includes parts for S. Vln., Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., and D.B. The time signature is 4/4. Dynamics include *p*, *mp*, and *mf*. Performance markings include *div.* and *(V)*. A large red watermark 'Preview Only' is overlaid on the score.

Musical score for measures 14-17. The score includes parts for S. Vln., Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., and D.B. The time signature is 4/4. Dynamics include *mf*, *p*, and *mp*. Performance markings include *div.* and *(V)*. A large red watermark 'Preview Only' is overlaid on the score.

18 Jig (♩ = ♩)

S. Vln. *f*

Vln. 1 *p*

Vln. 2 *p* *pizz.* *mf*

Opt. Vln. 3 (Vla.) *p* *pizz.* *mf*

Vla. *p* *pizz.* *mf*

Vcl. *p*

D.B. *pizz.* *f* *mf*

18 19 20

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

21 22 23

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

24 25 26

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

27 28 29

28

f

arco

arco

arco

arco

simile

S. Vln.
Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

30 31

S. Vln.
Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

mf
mf
f

32 33

S. Vln.
Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

34 35

36 Reel (♩ = ♩)

S. Vln.
Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

ff *pizz.* *mf*
ff *pizz.* *mf*
ff *pizz.* *mf*
ff *pizz.* *mf*
ff *pizz.* *mf*

36 *ff* 37 *mf* 38

41

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

39 40 41

arco

f

arco

arco

arco

arco

arco

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

42 43 44

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S. Vln.

Vln. 1 *pizz.*

Vln. 2 *pizz.*
f

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

45 46 47

S. Vln.

Vln. 1 *arco*

Vln. 2 *arco*

Opt. Vln. 3 (Vla.) *f*

Vla. *f*

Vcl. *f*

D.B. *f*

48 49 50

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

51 52 53

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

54 55 56

S. Vln.
Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

57 58 59

S. Vln.
Vln. 1
Vln. 2
Opt. Vln. 3 (Vla.)
Vla.
Vcl.
D.B.

60 61 62

Soli
ff legato
Soli

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

63 64 65

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

66 67 68

69

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

69 70 71

S. Vln.

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

72 73 74 *fff*