

SCENES FROM THE EMERALD ISLE

SHE MOVED THROUGH THE FAIR • THE RAKES OF KILDARE
THE GREEN FIELDS OF ERIN

Arranged by
Carrie Lane Gruselle

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Arranger

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches elementary and middle level strings for the Appleton Area School District in Appleton, Wisconsin, and teaches for the Lawrence University Academy of Music. Her arrangements and compositions for beginning and developing string players have been performed across the nation and in Australia.

About the Music

The tunes presented in *Scenes from the Emerald Isle* were chosen specifically for the imagery they evoke. Each tune represents a different style and suggests the land and its inhabitants.

Picture a marketplace in old Ireland. A young man observes his betrothed as she moves through the fair with her goods and her gear, never realizing that this will be the last time he will see her. The haunting melody in D mixolydian mode reaches out to the listener with both tenderness and sorrow.

Kildare is an inland county to the west of Dublin that is known today for sporting, racing, and hunting. *The Rakes of Kildare* in A dorian mode evokes images of green pastures, ancient bog lands, and rolling hills, populated with an unrestrained and fun-loving people.

Warmer in the winter, and a bit cooler in the summer than other regions of the same latitude and longitude, one envisions a lush, green countryside when imagining Ireland. *The Green Fields of Erin* in A mixolydian mode captures the joy and exuberance associated with the region.

This arrangement features violin, viola, and cello soloists or solo sections, as the director chooses. Requiring some shifting in all sections but violin 2, the piece explores traditional Irish bowings and articulations, and a full range of expression, textures, and phrasing.

Carrie Lane Gruselle

String Editing: Dr. Robert McCashin

SCENES FROM THE EMERALD ISLE

She Moved Through the Fair • The Rakes of Kildare
The Green Fields of Erin

TRADITIONAL
Arranged by
CARRIE LANE GRUSELLE
(ASCAP)

With gentle simplicity (♩ = 72)

Violin 1

Violin 2

Viola
Solo V
mp

Violoncello
Solo V
mp

Double Bass

2 3 4

6

Vln. 1
Solo V
mp

Vln. 2
pp

Vla.
tutti V
pp

Vcl.
pp

D.B.
pp

5 6 7 8

tutti pizz.
p

tutti

Vln. 1

Vln. 2
ppp

Vla.
ppp

Vcl.
p

D.B.
p

9 10 11 12

p arco

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Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

13 14 15 16

p
pp
arco
pp
arco
pp
pizz.
(pizz.)

Detailed description: This system contains measures 13 through 16. The first violin part (Vln. 1) has a dynamic marking of *p* at measure 15. The second violin part (Vln. 2) has a dynamic marking of *pp* at measure 16. The viola part (Vla.) has a dynamic marking of *pp* at measure 16. The violin part (Vcl.) has a dynamic marking of *pp* at measure 16. The double bass part (D.B.) has a dynamic marking of *pp* at measure 16. There are also markings for *arco* and *pizz.* in the violin and double bass parts.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

17 18 19 20

mp
p
p
p
Poco meno

Detailed description: This system contains measures 17 through 20. The first violin part (Vln. 1) has a dynamic marking of *mp* at measure 20. The second violin part (Vln. 2) has a dynamic marking of *p* at measure 19. The viola part (Vla.) has a dynamic marking of *p* at measure 19. The violin part (Vcl.) has a dynamic marking of *p* at measure 19. The double bass part (D.B.) has a dynamic marking of *p* at measure 19. The tempo marking *Poco meno* is placed above measure 20.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

21 22 23 24

pp
pizz.
pp
pizz.
pp
pizz.
pp
pizz.

Detailed description: This system contains measures 21 through 24. The second violin part (Vln. 2) has a dynamic marking of *pp* at measure 22. The viola part (Vla.) has a dynamic marking of *pp* at measure 23. The violin part (Vcl.) has a dynamic marking of *pp* at measure 23. The double bass part (D.B.) has a dynamic marking of *pp* at measure 23. There are also markings for *pizz.* in the second violin, viola, and double bass parts.

25 A tempo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

tutti (pizz.)

arco Solo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

arco Solo

mp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

38

Vln. 1 *mp*

Vln. 2 *p*

Vla. *tutti pizz. p*

Vcl. *tutti pizz. mp*

D.B. *mp*

37 38 39 40

Vln. 1

Vln. 2 *mp arco*

Vla. *mp arco*

Vcl. *arco*

D.B. *arco*

41 42 43 44

Vln. 1

Vln. 2 *mp*

Vla. *Solo V mp*

Vcl. *pizz. mp pizz.*

D.B. *pizz. mp*

45 47 48

Vln. 1 Solo *mp* *tutti* *mp*

Vln. 2

Vla.

Vcl.

D.B.

49 50 51 52

Vln. 1 *tutti* *p* Solo *V*

Vln. 2 *tutti* *p*

Vla. *tutti* *p* *arco* Solo *V*

Vcl. *p* *arco* *pizz.*

D.B. *p* *arco* *pizz.*

53 54 55 56

Vln. 1 Solo *p* *tutti* *mp*

Vln. 2

Vla.

Vcl.

D.B.

57 58 59 60

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

tutti
pizz.
p

61 62 63 64

Meno mosso

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

mf *p*
mp *mf* *p*
arco *mp* *mf* *p*
arco *mp*
div. 3 *mf*
arco *mf*

65 66 67 68

71 Mischievously (♩ = 92)

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

pp *mf*
pp *mf*
pp *mf*
p *pp* *mf*
p *pp* *mf*

69 70 71 72

Vln. 1

Vln. 2

Vla. *pizz.*

Vcl. *pizz.*

D.B. *pizz.*

73 74 75 76

Vln. 1

Vln. 2

Vla. *arco*

Vcl. *f arco*

D.B. *f*

77 78 79 80

81 *pizz.*

Vln. 1

Vln. 2 *pizz.*

Vla.

Vcl.

D.B.

81 82 83 84

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

85 86 87 88

89

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

89 90 91 92

mf
(as needed)
div.

mf
arco

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

93 94 95 96

f

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

97 98 99 100

Detailed description: This block contains the first system of musical notation, covering measures 97 to 100. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 2/4. The music consists of eighth and sixteenth notes with various articulations and slurs. Measure 100 includes dynamic markings 'V' and 'V' above the notes.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

101 102 103 104

Detailed description: This block contains the second system of musical notation, covering measures 101 to 104. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 2/4. The music continues with eighth and sixteenth notes. Dynamic markings 'mf' are present in measures 101 and 102. Measure 104 includes a key signature change to two sharps (F# and C#) and a time signature change to 2/4.

105 Joyously (♩ = 92) Solo

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

105 107 108

Detailed description: This block contains the third system of musical notation, covering measures 105 to 108. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is two sharps (F# and C#) and the time signature is 2/4. Measure 105 is marked '105 Joyously (♩ = 92)'. A 'Solo' instruction is placed above the Vln. 1 staff in measure 107. Dynamic markings 'mf' and 'mp' are used throughout. The Vln. 1 part has a 'Solo' box above it in measure 107. The Vln. 2, Vla., Vcl., and D.B. parts are mostly rests with some notes in measure 105.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

109 110 111 112

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

115 *tutti*

113 *mp* 114 115 *tutti* 116 *mf*

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

117 118 119 120

123

Solo

Score for measures 121-124. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Measure 123 features a 'Solo' marking for Vln. 1 and a 'mf' dynamic for Vln. 2. Measure 124 includes a 'V' marking for Vln. 2 and Vla.

Score for measures 125-128. This section continues the orchestral texture with various melodic lines across the string instruments.

131

tutti

Score for measures 129-132. Measure 129 starts with a 'mf' dynamic. Measure 131 features a 'tutti' marking and a 'ff' dynamic for Vln. 1 and Vln. 2. Measure 132 includes a 'f' dynamic for Vln. 1 and Vln. 2.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

133 134 135 136

This block contains the first system of the musical score, covering measures 133 to 136. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Measures 133 and 134 show a steady eighth-note pattern in the violins and a simple bass line. Measures 135 and 136 introduce a more complex rhythmic pattern with accents and dynamic markings.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

139 Più mosso

137 138 139 ff 140

Ossia Bass

This block contains the second system of the musical score, covering measures 137 to 140. It features the same five staves as the first system. Measure 139 is marked with a box containing the number 139 and the tempo instruction "Più mosso". The music becomes more dynamic, with a forte (ff) marking in measure 139. The Viola part has a "1" above it, and the Violoncello part has an "Ossia Bass" marking. The Double Bass part also has a "ff" marking. The tempo and dynamics change significantly in this section.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

141 142 143 144

This block contains the third system of the musical score, covering measures 141 to 144. It features the same five staves. The music continues with a complex rhythmic pattern, including accents and dynamic markings. The Viola part has a "1" above it in measure 141. The Violoncello and Double Bass parts have "ff" markings in measure 143. The overall texture is dense and rhythmic.

147

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

145 146 147 148

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

149 150 151 152

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

153 154 155 156 157