

# GAELIC CASTLE

for adaptable 3-part string ensemble

Soon Hee Newbold

## Instrumentation

Usage Guidelines  
Full Score

### Adaptable Parts

(includes part 1, 2, and 3 for each instrument)

Violin

Viola

Violoncello

Double Bass

### Accompaniment

Piano / Guitar

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

2525 Davie Road, Suite 360  
Fort Lauderdale, Florida 33317-7424  
[www.fjhmusic.com](http://www.fjhmusic.com)

## About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

### Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a bass player is able to practice all 3 parts just like a violinist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a bass clef voice, directors can assign this part to another player with ease. So even if a director only has a group of violists, they can still perform the music without issue.

### Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

### Percussion

Optional percussion parts are included but are not necessary. Students have the option of playing along with background tracks (including piano and percussion) or just perform with piano / guitar accompaniment alone.

### Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the basses play part 1 and cellos play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their orchestra and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

### Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

### Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed. In cases where full instrumentation is available, consider performing the original version.

#### Three-Part Works:

- Part 1: Violin, Viola, Cello
- Part 2: Violin, Viola, Cello
- Part 3: Cello, Double Bass

#### Four-Part Works:

- Part 1: Violin, Viola
- Part 2: Violin, Viola, Cello
- Part 3: Violin, Viola, Cello
- Part 4: Cello, Double Bass



## The Composer

Soon Hee Newbold began studying piano at age five and violin at age seven. She has won many prestigious competitions and has performed throughout the world in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Disney World, Aspen, and Tanglewood. Ms. Newbold received her Bachelor of Music degree from James Madison University, where she studied film scoring, orchestration, and audio production. After graduation, she moved to Orlando, Florida, where she produced albums and wrote for various recording projects and ensembles. Currently, Ms. Newbold works in southern California as a producer, actress, and composer for film, television, and commercials.

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## About the Music

Ruins and ancient castles fill the countryside of Ireland, Scotland, and England. These castles, which were anything from splendid buildings to simple towers, were fortresses used for defense against invading enemies or were large estates for the wealthy. Many famous landmarks and historical castles are restored for tourists, while others are privately owned. Most still lie in ruins or can only be found in historical records. Reminiscent of another time, castles still hold various festivals and celebrations such as Beltane (May Day) and Samhain (fall harvest) to share the culture of the ancients with the modern world.

Perform using lots of bow and shorter quarter notes. Exaggerate dynamics and keep the offbeat pizzicatos steady, accented, and heavy.

- Soon Hee Newbold

# GAELIC CASTLE

for adaptable 3-part string ensemble

SOON HEE NEWBOLD  
(ASCAP)

Allegro (♩ = 176)

PART 1

Violin *mf*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

PART 2

Violin *f*

Viola *f*

Violoncello *f*

Double Bass *f*

PART 3

Violin *mf*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

Piano  
(Guitar)

*mf*

D

2 3 4 5

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PART 1

Vln. *f* *p*

Vla. *f* *p*

Vcl. *f* *p*

D.B. *f* *p*

PART 2

Vln. *p*

Vla. *p*

Vcl. *p*

D.B. *p*

PART 3

Vln. *f* *p* pizz.

Vla. *f* *p* pizz.

Vcl. *f* *p* pizz.

D.B. *f* *p* pizz.

Pno. (Gtr.) *f* *p*

C D C D

6 7 8 9 10 11

PART 1

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

PART 2

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

PART 3

Vln. *f* arco

Vla. *f* arco

Vcl. *f* arco

D.B. *f* arco

Pno. (Gtr.) *f*

C D C D C D

12 13 14 15 16

19

PART 1

Vln.

Vla.

Vcl.

D.B.

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.

Pno. (Gtr.)

17 18 19 20 21 22

PART 1

Vln. *p*

Vla. *p*

Vcl. *p*

D.B. *p*

PART 2

Vln. arco *mf*

Vla. arco *mf*

Vcl. arco *mf*

D.B. arco *mf*

PART 3

Vln. arco *p*

Vla. arco *p*

Vcl. arco *p*

D.B. arco *p*

Pno. (Gtr.)

*mf*

A Bm A Bm G A G

23

24

25

26

27

28



PART 1

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

PART 2

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

PART 3

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Pno. (Gtr.) *f*

A G A G A G

29 30 31 32 33 34

35

PART 1

Vln. pizz. arco

Vla. pizz. arco

Vcl. pizz. arco

D.B. pizz. arco

PART 2

Vln. pizz. arco

Vla. pizz. arco

Vcl. pizz. arco

D.B. pizz. arco

PART 3

Vln. ,

Vla. ,

Vcl. ,

D.B. ,

Pno. (Gtr.) Em D Em D Em D Em

35 36 37 38 39

43

PART 1

Vln. Vla. Vcl. D.B.

PART 2

Vln. Vla. Vcl. D.B.

PART 3

Vln. Vla. Vcl. D.B.

pizz.

Pno. (Gtr.)

D Em D G D G D

PART 1

Vln. Vla. Vcl. D.B.

PART 2

Vln. Vla. Vcl. D.B.

PART 3

Vln. Vla. Vcl. D.B.

arco pizz. arco p pizz. arco p pizz. arco p pizz.

Pno. (Gtr.)

G D C D C D

PART 1

Vln. Vla. Vcl. D.B.

PART 2

Vln. Vla. Vcl. D.B.

PART 3

Vln. Vla. Vcl. D.B.

Pno. (Gtr.)

52 53 54 55 56

59

PART 1

Vln. *p* *ff*

Vla. *p* *ff*

Vcl. *p* *ff*

D.B. *p* *ff*

PART 2

Vln. *p* *ff*

Vla. *p* *ff*

Vcl. *p* *ff*

D.B. *p* *ff*

PART 3

Vln. *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Pno. (Gtr.) *p* *ff*

C D A D C D

57 58 59 60 61 62