

Folk Suite for Orchestra and Solo Fiddle

Arranged and Orchestrated by
Sarah Farmer

2025

Folk Suite for Orchestra and Solo Fiddle

Arranged and Orchestrated by Sarah Farmer
Commissioned by Djanogly Community Orchestra
Engraved by Amy Coates

for Reg Howes and Dan Watson

Instrumentation

2 Flutes (1st dbl. Piccolo)
2 Oboes
2 Clarinets
2 Bassoons

4 Horns in F
4 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba

2 Percussion
Snare Drum
Bass Drum
Woodblock
Tambourine
Cymbals
Maracas

Solo Violin

Violin I
Violin II
Viola
Cello
Double Bass

Transposed Score
approx. 25'

I - The Highlands

The Snipe (March) - Donald Riddell, Scotland

Donald MacLean's farewell to Oban (2/4 Pipe March) - Archie MacNeill, Scotland

Miss Jessie Smith (Strathspey) - trad, Scotland

Captain Campbell (Strathspey) - trad, Scotland

II - Klezmer (Eastern and Central Europe)

Araber tantz (Terkisher) - trad, Moldova/Greece

Sher ('Little Scissor' step dance) - trad, Eastern Europe

III - Klezmer (Romania)

Doyna - (semi improvised, based on the Doyna playing of klezmer fiddlers Abe Schwartz and Leon Ahl)

IV - Bulgaria

Bučimiš (Бучимиш хоро) (15/16 dance) - trad, Thrace

Gankino Horo (Ганкино хоро) (11/16 dance) - trad, Northern Bulgaria

Koranitsa (Копаница) (11/16 dance) - trad, Western Bulgaria

V - Shetland

Alastair Fraser's Welcome to Cape Breton (Pipe reel) - Dr Angus MacDonald, Scotland

The Cape Breton Fiddler's Welcome to the Shetland Islands (reel) - Willie Hunter, Shetland

Yakki Drogan (reel) - trad, Shetland

Da Spirit O' Whisky (reel) - trad, Shetland North Isles

Willie be wast da loch (reel) - Gideon Stove, Shetland

Hamar Ower Da Taing (reel) - trad, Shetland North Mainland

Preface

This suite of folk tunes is an incomplete snapshot of some of the genres of folk music I spend much of my time playing. Throughout my classical training I also learned folk music (usually of British or Balkan origin) but am from no ‘folk lineage’. Having previously largely played in orchestras and chamber ensembles, I now predominantly play folk music in bands and solo, but these worlds are not as far apart as they might seem. There are many instances of large ensembles in folk music: Klezmer orchestras, pipe bands, Eastern European folk orchestras, UK folk ensembles and the mass sessions held around the globe. For this suite I have chosen tunes that are both an important part of my personal repertoire, but also stand out to me as translating naturally to an orchestral setting and would be fun to play en masse.

Firstly there is no singular ‘folk music’ that can accurately be talked about generically, but I will make some general statements about some idiomatic details. Similarly there is no singular ‘orchestral music’ to talk sweepingly about, but I can, through my experience in both worlds, see some fundamental similarities and differences in approach, all of which should be talked about with nuance and respect for the complexities in both. Neither are superior at any point, they are just different methods of rendering music. As a starting point however, I will summarise a few of these for further consideration as they may be points of tension or interest within this suite.

Individual style:

In folk music, there are shared stylistic details particular to each type of tune and the region/time it is played in, such as expected ornamentation, tempi, occasions for playing etc. These all contribute to a tune’s ‘accent’. Similarly a solo player develops a musical ‘accent’ based on these factors of time, place, style and influence from the musicians around them. This means when you assemble a group of folk players and play a tune, you may hear it played in many different ways, all of which are ‘correct’, even with radically different notes - the folk process changes tunes over time. When playing in a session (a gathering of musicians, often in a pub, playing tunes together) it’s expected that you will play in your ‘accent’ together, whilst also being mindful of not playing so differently to everyone else that you negatively impact the collective experience; it’s a musically sensitive matter. This is the same in old Klezmer ensembles; most of the very old recordings feature large 15 piece ensembles, everyone playing slightly different rhythms, ornaments, counter melodies, even time simultaneously, but they all somehow fit together despite never being the same twice.

Orchestral playing contains similar ‘accents’ relating to time and place (musical periods, nationalities, composers) however treats the collective, unified sound with far more importance; strings synchronise bowing, winds and brass synchronise breathing, ornaments and articulations are written and unified and voices are blended. Orchestral players are also masters of repetition - practicing details and nuance to be replicated every performance. This skill in attention to detail can be an asset if trying to adapt particular ‘accents’ of other musics.

I would encourage a flexible approach to this suite, where according to the abilities, needs and interests of the group, players might be encouraged to add a bit of their own personal style, such as ornaments or own articulations whilst still placing the group sound at the forefront.

Time/groove:

A vast amount of folk music stems from dancing, meaning the most important factor in playing a tune is capturing the groove - the feel, time and energy of a tune, even at sacrifice to the melodic or tonal accuracy. Time is usually very regular (although not mechanical or inflexible - many micro rhythmic details are held within the nuance of folk musics), however the overall predictability of beat and consistency of tempi is of utmost importance. Foot tapping is almost a given, for drive and sound, not just to help keep time.

Orchestral timing often allows for more flexibility and rubato. Sections become very adept at moving together flexibly and responding to the conductor’s changing beats. Orchestras often move slightly after the baton and conductors might be marking larger groups of beats such as bars (rather than every individual beat) in order to allow more elasticity. Foot tapping is generally frowned upon in classical orchestral settings.

I would encourage a groove driven approach to this music, prioritising tempi and general feel over note accuracy or tonal details. Performers can omit notes, transpose or rewrite their parts as they see fit if technical challenges interfere with general rhythm and energy. I’ll leave the decision on collective foot tapping to the conductor (I’ll be tapping mine though).

Performance Notes

Instrumentation:

Double Basses:

There is significant pizzicato throughout this suite, as would be the custom for playing many folk musics (which often includes double basses). A change in pizzicato technique in order to produce a heavier, punchier bass sound might be required. This may be achieved by plucking lower down the string, and using the side of your finger rather than the fleshy pad. If sore fingers become an issue in rehearsals and switching to arco is needed, try to use the bow with accented, short strokes. Dousing fingers in surgical spirit or coating in super glue are also common methods for building finger resilience/protection.

Percussion:

The percussion roles are extremely important, soloists in their own right. Percussionists have permission to change their parts as much as needed to make a regular and comfortable groove achievable. I have written parts that demonstrate some idiomatic ideas for the tunes, but these can be considered guidelines and open to adaptation, especially if the player is already well versed in those music styles.

Performance Notes cont.

Ornamentation:

I have left ornamentation marks out for two main reasons. Firstly, they can make a score look overly complicated and overwhelm a player if written out fully, and secondly, there is no singular way to ornament a tune. Ornaments can take a long time to get comfortable enough with to integrate at performance speed, so I would encourage any players with idiomatic ornaments already in their repertoire to feel free to use them where they like (and perhaps teach them to their colleagues) and for those less comfortable with them to play unornamented, or to incorporate a few choice ones. Many instruments will need to invent their own way of creating ornamental effects, where their instrument sits outside of usual folk instrumentation. For curious players, here are just a few suggestions for where to start with ornamentation in this suite.

Scottish Ornamentation:

Start by listening to bagpipe music and Gaelic song - these are the roots of Scottish ornamentation and can be adapted on all instruments. The rhythmic grace notes of the bagpipe are often emulated on the fiddle in the left hand as well as the right (in the form of a 'burl', a quick triplet sound). Also listen to Highland fiddlers such as Iain MacFarlane and Bruce MacGregor for the 'clicky' sounds of 'cuts', 'double taps', 'warbles' 'runs' and 'burls'. Notice there are almost no trills in Scottish Highland music.

Klezmer Ornamentation:

The violin and clarinet are probably the most traditional klezmer melody instruments, and these take many of their ornaments from Jewish cantorial singing. The sobs, sighs, krechts, pitch bends, trills and dreydls of this idiom can be heard very clearly in the playing of Alicia Svigals (fiddle) and Naftule Brandwein (clarinet) although there are countless more excellent players and recordings to listen to. London based violinist Ilana Kravitz creates many resources and opportunities for people to learn Klezmer in the UK and has many great videos and recordings online.

Bulgarian Ornamentation:

Traditional melody instruments are the Gadulka (fiddle), Gaida (bagpipe) and Kaval (flute). Bulgarian ornamentation often involves the addition of many grace notes, textural trill effects, mordents and harmonics to create very detailed sounding melodies. Grace notes are often placed between notes or at the end of a note (especially between repeating pitches) rather than the beginning as is common in western classical music. Listen to Gadulka and Kaval masters Peyo Peev and Shtiliyan Tihov to hear the unique sound. Rachel Susser has created a very useful and brief overview of common kaval ornaments at <https://www.rachelsusser.com/2015/12/15> to help you unpick what you are listening to as it can happen quite quickly!

Shetland Ornamentation:

Although technically part of Scotland, Shetland has it's own very long, rich tradition with influences from Scandinavia and the fiddle is the main folk melody instrument. With no bagpipe influence, the music is far less grace note laden, and instead utilises the 'ringing strings' of fiddles - lots of double stopped open strings, some simple mordents or short trills (listen to the fluttering long rolling Rs of the dialect and the trills of Norwegian/Swedish fiddles) and the odd 'burl'. Listen to recordings of traditional players such as Willie Hunter, Maurice Henderson and Jenna Reid to get a feel for the fiddle style, and try emulating on other instruments.

Specific Notation:

Col Legno Batt. (strings; mvmt II - Sher, b.278):

Strings marked col legno battuto. You are mimicking the cimbalom - a hammered dulcimer used in traditional Klezmer ensembles. The wood of the bow should bounce off the string and left to ring, and where tremolo is marked, the wood bounces along in a singular direction (like a ricochet) for the duration of the note, with no particular subdivision of rhythm.

General Note (mvmt III - Doyna, b.406):

This is a semi improvised piece following a set chord structure and using repeating elements, however the exact order and rendering may be different every time. To avoid an overly fussy and ultimately unreliable score, I have omitted the solo line, and chord changes will be lead by me.

Open Improv (strings; mvmt III - Doyna, b.406):

To be played creating a shimmering drone texture similar to a cimbalom or mandolin. Experiment with moving between sul pont. and sul tasto and using harmonics to create different textures. Also feel free to incorporate other notes from the chord, perhaps in quick repetitive patterns such as trills or double stops. As the solo moves from busy repeating passages to still resting notes, try to copy some of those repeating patterns quietly underneath the resting note, like an echo. Be sure to watch for chord changes and move dynamics accordingly to support the harmonic changes, for example crescendoing into major chords, or backing away when returning to the minor.

Wild Glissandi (trombones, mvmt IV - Gankino Horo, b.460):

After playing the initial starting note, create raucous fast moving glissandi moving up and down to give a chaotic, screaming energy, but keep returning to the fundamental scored note so as not to change tonality. Move independently.

Pitch Bend (clarinets; mvmt V - The Cape Breton Fiddler's Welcome to the Shetland Islands, b.662):

This should be slightly audacious and fun - experiment with directions and amount, but a good starting place would be starting on the note, bending below then back up to land on beat 1 of next bar.

Half-Sharps (Ob., Cl., Hn., Tpt., Tbn.; mvmt V - Yakki Drogon, b.670)

If a half-sharp isn't possible, play a natural. A mix of naturals and half sharps is fine.

Ornamentation (strings; mvmt V - Hammer Ower da Tang, b.791)

The second beat of the 1st, 3rd, 5th, and 7th bars of the 'A tune' has a written out ornament of 2 semiquavers and 1 quaver to make a 'burl'. If the burl isn't playable at speed, play 1 up-bow crotchet on the beat instead. A mixture throughout the orchestra is fine!

Folk Suite for Orchestra and Solo Fiddle

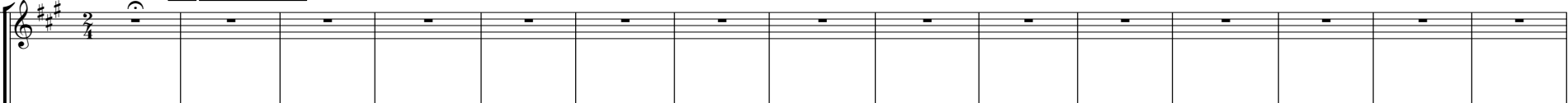
Arranged and Orchestrated by
Sarah Farmer

Andante  = 98

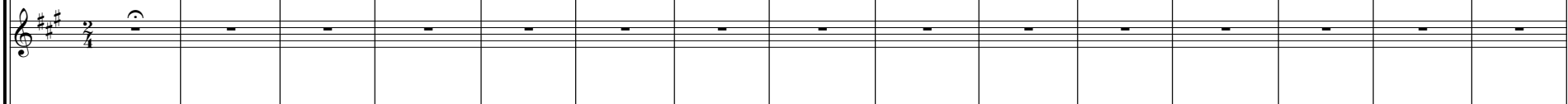
I

A The Snipe

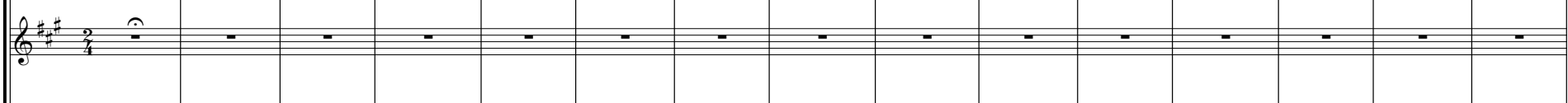
Piccolo



Flute 1
2



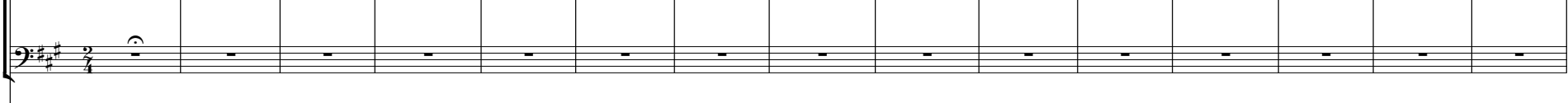
Oboe 1
2



Clarinet in Bb 1
2



Bassoon 1
2



Horn in F 1
3



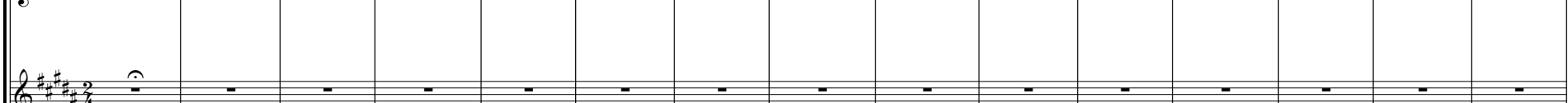
Horn in F 2
4



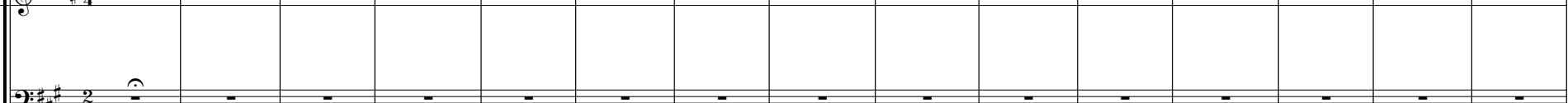
Trumpet in Bb 1
2



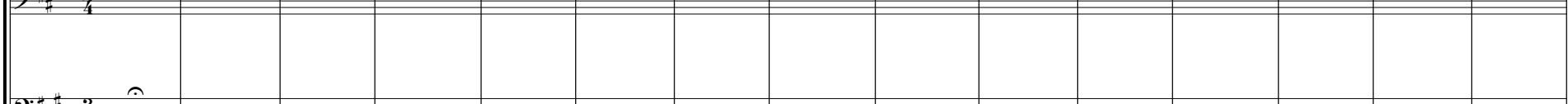
Trumpet in Bb 3
4



Trombone 1
2



Bass Trombone



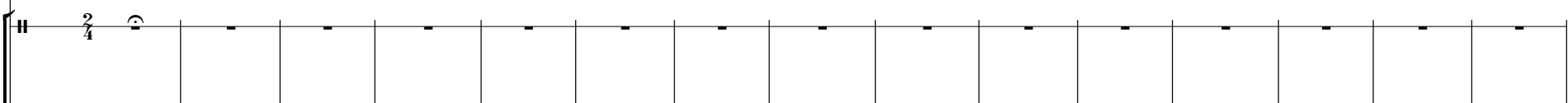
Tuba



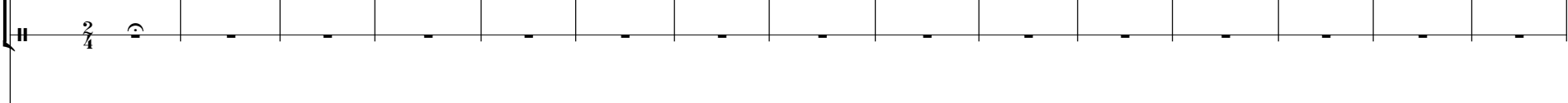
Snare Drum



Bass Drum



Solo Violin



Violin 1



Violin 2



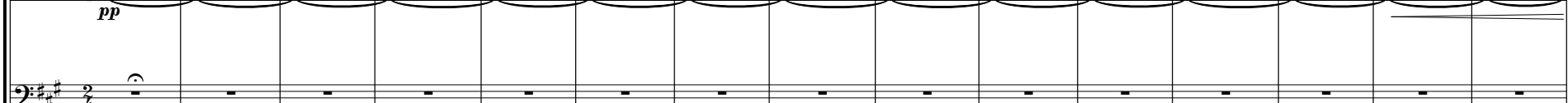
Viola



Violoncello



Double Bass



16

B

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

32

C

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tutti

mf

tutti

mp

tutti

mp

tutti

mp

tutti

mp

48 **D** **poco rit. a tempo**

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Donald MacLean's Farewell to Oban

E ♯=130

64

Picc. *mf*

Fl. 1 2

Ob. 1 2 *mp* stagger breathing

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba. *mf*

S. D. *mf* ad lib. flams 3 3 3

B. D. *mf* semi dampened

Solo *f*

Vln. 1

Vln. 2

Vla.

Vc.

Db. *mf* tutti

F

78

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1. *mf*

2. *mp*

stagger breathing

90

G

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

102

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

113

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

124

Miss Jessie Smith

I ♩=130

The musical score for "Miss Jessie Smith" spans measures 124 to 127. The score is written for a large orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes 1 and 2)
- Ob. 1, 2** (Oboes 1 and 2)
- Cl. 1, 2** (Clarinets 1 and 2)
- Bsn. 1, 2** (Bassoons 1 and 2)
- Hn. 1, 2, 3** (Horns 1, 2, and 3)
- Tpt. 1, 2, 3** (Trumpets 1, 2, and 3)
- Tbn. 1, 2** (Trombones 1 and 2)
- B. Tbn.** (Baritone)
- Tba.** (Tuba)
- S. D.** (Snare Drum)
- B. D.** (Bass Drum)
- Solo** (Solo instrument)
- Vln. 1, 2** (Violins 1 and 2)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Db.** (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature changes from D major to D minor in measure 126 and back to D major in measure 127. The time signature is 4/4.

135

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tutti, lower half of bow

sim.

f

mf

145

J

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

154

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Captain Campbell

K♩=144

162 **K** ♩ = 144

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1 2

Vla.

Vc.

Db.

[illegible]

179 **L**

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2 *mf* *sim.* *ff*

Vla.

Vc.

Db.

188

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

215

O

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

225

P

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

235

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

242 **Q**

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

improv. around melody

251

R

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

259

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

267

Picc. *f* **S**

Fl. 1 *f* 2.

Ob. 1 *f* 2. $\frac{3}{3}$

Cl. 1 $\frac{3}{3}$ 2.

Bsn. 1 2.

Hn. 1 $\frac{3}{3}$ 3.

Hn. 2 4.

Tpt. 1 $\frac{3}{3}$ 2.

Tpt. 3 4.

Tbn. 1 *mf* 2.

B. Tbn. *mf*

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

284U

Picc.

1

2

Fl.

1

2

Ob.

1

2

Cl.

1

2

Bsn.

1

2

Hn.

1

3

Hn.

2

4

Tpt.

3

4

Tpt.

1

2

Tpt.

3

4

Tbn.

1

2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln.

1

2

Vla.

Vc.

Db.

300

V

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 3

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

1. solo

317

W

Picc.

Fl.

12

Ob.

12

Cl.

12

Bsn.

12

Hn.

13

Hn.

24

Tpt.

3

Tpt.

12

Tpt.

34

Tbn.

12

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco nat.

pizz.

mf

pizz.

mf

pizz.

[illegible]

350

Y

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

383

A1

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

395rit. al fine

Picc.

Fl. 12

Ob. 12

Cl. 12

Bsn. 12

Hn. 13

Hn. 24

Tpt. 12

Tpt. 34

Tbn. 12

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

III

Doyna

The musical score is arranged in systems. The first system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in B♭ 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Trumpet in B♭ 1 & 2, Trombone 1 & 2, Bass Trombone, Tuba, Snare Drum, and Tambourine. The second system features Solo Violin, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Chord symbols are placed above the string staves.

Chord Progression:

Musical Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8	Measure 9
Solo Violin	Am	Dm	Am	D	Am	B	Am	Dm	Am
Violin 1	Am solo, arco nat., open improv. (*)	Dm	Am	D	Am	B	Am	Dm	Am
Violin 2	Am solo, arco nat., open improv. (*)	Dm	Am	D	Am	B	Am	Dm	Am
Viola	Am solo, arco nat., open improv. (*)	Dm	Am	D	Am	B	Am	Dm	Am
Violoncello	Am solo, arco, open improv. (*)	Dm	Am	D	Am	B	Am	Dm	Am
Double Bass	Am solo, arco, open improv. (*)	Dm	Am	D	Am	B	Am	Dm	Am

Performance Notes:

- Woodwinds:** All parts are marked with rests throughout the piece.
- Brass:** All parts are marked with rests throughout the piece.
- Percussion:** Snare Drum and Tambourine play a single stroke at the beginning of each measure.
- Strings:** Violins 1 and 2, Viola, Violoncello, and Double Bass play sustained chords corresponding to the progression listed above. Dynamics include *pp* (pianissimo) for the initial notes.

B1 Bučimiš

Tempo: ♩=105

Picc.

Flute 1
2

Oboe 1
2

Clarinet in B $\flat$ 1
2

Bassoon 1
2

Horn in F 1
3

Horn in F 2
4

Trumpet in B $\flat$ 1
2

Trumpet in B $\flat$ 3
4

Trombone 1
2

Bass Trombone

Tuba

Snare Drum

Tambourine

Solo Violin

Violin 1

Violin 2

Viola

Violoncello

Double Bass

424

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp

mf

432

C1

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

440

D1

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hr. 1
3

Hr. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

mp

f

f

f

mf

mf

mf

tutti

mf

mf

447 **E1**

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

463

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

B. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

485

Picc. *sub. p*

Fl. 1 *sub. p*

2

Ob. 1 *sub. p*

2

Cl. 1 *sub. p*

2

Bsn. 1 *sub. p*

2

Hn. 1

3

Hn. 2

4

Tpt. 1

2

Tpt. 3

4

Tbn. 1

2

B. Tbn.

Tba.

B. D. *muted sub. p*

Tamb. *sub. p*

Solo *sul pont. sub. p*

Vln. 1

Vln. 2

Vla.

Vc.

Db. *sub. p*

495

J1

Picc. *mf*

Fl. 1 2 *mf* *sub. p* *mf*

Ob. 1 2 *mf*

Cl. 1 2 *mf* *sub. p* *mf*

Bsn. 1 2 *mf*

Hn. 1 3 *p* *mf*

Hn. 2 4 *p* *mf*

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2 *p* *mf*

B. Tbn. *mf*

Tba. *p* *mf*

B. D. semi open

Tamb.

Solo *p* *mf*

Vln. 1 *p* *sul pont.* *mf*

Vln. 2 *p* *sul pont.* *mf*

Vla.

Vc.

Db. *mp*

506

K1 Kopanitsa

L1

Picc. *ff* *mf*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. 1 2 *ff* *f*

Bsn. 1 2

Hn. 1 3 *ff* *ff*

Hn. 2 4 *ff*

Tpt. 1 2 *ff* *mf*

Tpt. 3 4 *ff*

Tbn. 1 2 *ff* *mf*

B. Tbn. *ff* *f*

Tba. *ff* *f*

B. D. *ff*

Tamb. *ff*

Solo *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla.

Vc. *mf*

Db. *ff* *mf*

517

M1

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

B. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp

mf

open

To S. D.

sul pont.

p

sul pont.

p

sul pont.

mp

pizz.

p

pizz.

p

528

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

B. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

N1 Alasdair Fraser's Welcome to Cape Breton

♩=90

Piccolo

Flute 1
2

Oboe 1
2

Clarinet in B $\flat$ 1
2

Bassoon 1
2

Horn in F 1
3

Horn in F 2
4

Trumpet in B $\flat$ 1
2

Trumpet in B $\flat$ 3
4

Trombone 1
2

Bass Trombone

Tuba

Snare Drum

Bass Drum dampened

Solo Violin

Violin 1

Violin 2

Viola

Violoncello

Double Bass

542

O1

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

534

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hr. 1
3
2
4

Tpt. 1
2
3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

566 **P1** ♩=95

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To W.B.

Wood Block

arco

pizz., let ring

578

Q1

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

589

accel.

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco ord.
mf

arco ord.
mf

599

R1

$\text{♩} = 115$

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

Wood Block
 mf

mf

arco nat.
 mf

mf

pizz. nat.
 mf

609

S1

The musical score for measures 609-618 is as follows:

- Measures 609-612:** Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1/3, Horn 2/4, Trumpet 1/2, Trumpet 3/4, Trombone 1/2, Baritone Trombone, and Tuba are all marked with a whole rest. Snare Drum (S. D.) plays a pattern of eighth notes and quarter notes. Wood Bass (W.B.) plays a triplet pattern of eighth notes. Soloist (Solo) plays a melodic line with eighth and sixteenth notes.
- Measures 613-618:** This section is marked with a repeat sign. It features a solo for the Soloist, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Soloist plays a melodic line. Violin 1 and Violin 2 play a rhythmic pattern of eighth notes. Viola and Violoncello play a pattern of quarter notes. Double Bass plays a pattern of eighth notes.

619

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To B. D.

629

T1

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

W.B.

Bass Drum

Cymbals To Cym.

Cymbals

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

U1

640

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Cym.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

651

Picc.

1

2

Fl.

1

2

Ob.

1

2

Cl.

1

2

Bsn.

1

2

3

Hn.

2

4

Hn.

1

2

Tpt.

3

4

Tpt.

1

2

Tbn.

B. Tbn.

Tba.

Cym.

B. D.

Solo

1

Vln.

2

Vln.

Vla.

Vc.

Db.

To Mrcs.

To Tamb.

662 V1 Yakki Drogan

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Cym.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pitch bend ad lib (*)

Maracas

arco

f

672

W1

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Mrcs.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

2.

f

1.

f

1.

mp

2.

mp

mf

mf

f

Tambourine

f

683

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Mrcs.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

693

X1

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

Mrcs.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

704

Y1

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Mrcs.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

To S. D.

Snare Drum

f

arco

715

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

726

Z1 Da Spirit o' Whisky

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

A2

738

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

749

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp

To B. D.

[illegible]

770

C2

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bass Drum
semi-dampened

mf

tutti

f

tutti

f

tutti

f

tutti

ff

arco

f

781

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

791 **D2** Hammar Ower Da Taing

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

802

E2

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

f

mf

f

sim.

sim.

sim.

812

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

833

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

S. D. *f*

B. D. *f*

Solo *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

H2

843

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

S. D. *ff*

B. D. *ff*

Solo *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

851

I2

Picc.

Fl. 1
2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. 1
3

Hn. 2
4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1
2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.