

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)

Doina - (semi improvised, based on the Doina 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
Kopanitsa (Копаница) (11/16 dance) - trad, Western Bulgaria

V - Shetland

Alasdair 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, krekts, 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 its 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 not 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 - Doina, 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 - Doina, 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 Drogan, 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!

Blank Page

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Sarah Farmer

Andante $\text{♩} = 98$

I

A [The Snipe]

The musical score consists of ten staves of music. The top five staves are woodwind instruments: Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in B♭ 1 & 2, and Bassoon 1 & 2. The middle five staves are brass instruments: Horn in F 1 & 3, Horn in F 2 & 4, Trumpet in B♭ 1 & 2, Trumpet in B♭ 3 & 4, Trombone 1 & 2, Bass Trombone, and Tuba. The bottom five staves are percussion: Snare Drum and Bass Drum. The bottom five staves are string instruments: Solo Violin, Violin 1, Violin 2, Viola, and Violoncello/Double Bass. The Solo Violin has a dynamic marking of *mf*. The Violin 1 and Viola staves have dynamics of *pp* and markings for 'solo'. The Double Bass staff is empty.

B

16

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Measure 16: **p**, **mp**

Measure 17: **solo**, **p**, **mp**

Measure 18: **p**, **mp**

Measure 19: **solo**, **mp**

Measure 20: **mp**, **solo**, **p**

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

tutti

mf

Vln. 2

tutti

mp

Vla.

tutti

mp

Vc.

tutti

mp

Db.

tutti

mp

D

poco rit.a tempo

48

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.

Folk Suite for Orchestra and Solo Fiddle
Donald MacLean's Farewell to Oban

64

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.

D. b.

E = 130

stagger breathing
mp

ad lib. flams
mf

semi dampened
mf

tutti
mf

This musical score page contains two systems of music for an orchestra and solo fiddle. The instrumentation includes 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, Bass Trombone, Timpani, Snare Drum, Bass Drum, and Solo Fiddle. Measure 64 starts with a dynamic of *mf*. Measure 65 continues with the same instrumentation. Measure 66 begins with a dynamic of *mf*, followed by a section for the Solo Fiddle with the instruction "stagger breathing" and dynamic *mp*. Measure 67 concludes with a dynamic of *mf*. The score ends with a tutti dynamic of *mf*.

78

F

Picc.

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 3

Tbn. 1

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

Fl. 2

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

113

H

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

10

Miss Jessie Smith
I **=130**

124

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.

D. b.

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.

D. b.

Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Clarinet 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Horn 1 and 3 play eighth-note patterns. Horn 2 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Bass Trombone plays eighth-note patterns. Double Bass plays eighth-note patterns. Solo Fiddle plays a rapid sixteenth-note pattern. Violin 1 and 2 play sixteenth-note patterns with dynamic markings: *f*, *tutti, lower half of bow*, *sim.*, *mf*, *tutti, lower half of bow*, *sim.*, *mf*, *tutti, lower half of bow*, *sim.*. Viola and Cello play eighth-note chords. Double Bass plays eighth-note patterns.

J

145

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 2.

Ob. 1 2 -

Cl. 1 2 -

Bsn. 1 2 -

Hn. 1 3 -

Hn. 2 4 -

Tpt. 1 2 1. 2.

Tpt. 3 4 -

Tbn. 1 2 -

B. Tbn. -

Tba. -

S. D. -

B. D. -

Solo -

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Db. -

14

Captain Campbell

K = 144

162

Picc. *f*

Fl. 1 2. *f*

Ob. 1 2. *f*

Cl. 1 2. *f*

Bsn. 1 2.

Hn. 1 3. *f*

Hn. 2 4.

Tpt. 1 2. *f*

Tpt. 3 4. *f*

Tbn. 1 2.

B. Tbn.

Tba.

S. D. *f*

B. D.

Solo *f*

Vln. 1

Vln. 2 sim.

Vla. sim.

Vc. *ff* L.H.V. sim.

D. *f*

171

Picc.

Fl. 2

Ob. 2

Cl. 2

Bsn. 2

f

Hn. 1

Hn. 2

Tpt. 1

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

S. D.

dampened

B. D.

mf

Solo

Vln. 1

f

sim.

Vln. 2

Vla.

ff

sim.

Vc.

Db.

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 sim.
mf

Vla.

Vc.

Db.

188

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

sim.

Vla.

Vc.

Db.

M rit.

195

Picc. Fl. 1
Fl. 2 Ob. 1
Ob. 2 Cl. 1
Cl. 2 Bsn. 1
Bsn. 2

Hn. 1
Hn. 3 Hn. 2
Hn. 4 Tpt. 1
Tpt. 2 Tpt. 3
Tpt. 4 Tbn. 1
Tbn. 2 B. Tbn.
Tba.

S. D. B. D.

Solo

Vln. 1 Vln. 2

Vla.

Vc. Db.

vamp until near tempo

attacca

To Tamb.

Tambourine

To W.B.

Wood Block

mp

II

N Araber Tantz

Tempo: =115

Instrumentation:

- Piccolo
- Flute 1 & 2
- Oboe 1 & 2
- Clarinet in B \flat 1 & 2
- Bassoon 1 & 2
- Horn in F 3
- Horn in F 4
- Trumpet in B \flat 1 & 2
- Trumpet in B \flat 3 & 4
- Trombone 1 & 2
- Bass Trombone
- Tuba
- Tambourine
- Wood Block
- Solo Violin
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass

Musical Instructions:

- Tempo:** =115
- Dynamic:** *mf* (Solo Violin)
- Performance:** *f* (Tambourine)
- Dynamic:** *mp* (Trumpet in B \flat 1 & 2)
- Dynamic:** *mp* (Trumpet in B \flat 3 & 4)

215

O

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

225

P

P

235

Mvt.II

242 **Q**

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2 *mp*

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo *improv. around melody*

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

A musical score for Mvmt. II of the Folk Suite. The score is in 2/4 time at 242 BPM. It features multiple staves for various instruments: Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2 (with dynamics marked 'mp'), Horn 1 & 3, Horn 2 & 4, Trumpet 1 & 2, Trumpet 3 & 4, Trombone 1 & 2, Bass Trombone, Double Bass, Tambourine, Washboard, and Solo Fiddle. The Solo Fiddle part is labeled 'improv. around melody'. The score includes dynamic markings and performance instructions like 'Q' (quarter note).

R

251

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

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

267

Picc. *f*

Fl. 1 2. *f*

Ob. 1 2. *f*

Cl. 1 2.

Bsn. 1 2.

Hn. 1 3.

Hn. 2 4.

Tpt. 1 2.

Tpt. 3 4.

Tbn. 1 2. *mf*

B. Tbn. *mf*

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

274

Picc. Fl. 1 Ob. 1 Cl. 1 Bsn. 1

Hn. 1 Hn. 2 Tpt. 3 Tpt. 1 Tpt. 3 Tbn. 1 B. Tbn. Tba.

Tamb. W.B.

Solo

Vln. 1 Vln. 2 Vla. Vc. Db.

T

=64

mf

col legno batt. (*) *mp*

284

U

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

300

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.

V

1. solo
mf

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

W

317

Picc.

Fl. 2

Ob. 2

Cl. 2

Bsn. 2

Hn. 3

Hn. 4

Tpt. 3

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

X

334

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

improv around melody

sul tasto

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

Y

350

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2 *f*

Bsn. 1
Bsn. 2 *f f* *mf*

Hn. 1
Hn. 3 *mf*

Hn. 2
Hn. 4 *mf*

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

366

Z

Picc.

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

A1

383

A1

Picc.

Fl. 2

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 3

Tbn. 1

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

395

rit. al fine

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

Tamb.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

III

Doyna

attacca

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

IV

B1 [Bučimiš]

Instrumentation:

- Picc.
- Flute 1 2
- Oboe 1 2
- Clarinet in B♭ 1 2
- Bassoon 1 2
- Horn in F 1 3
- Horn in F 2 4
- Trumpet in B♭ 1 2
- Trumpet in B♭ 3 4
- Trombone 1 2
- Bass Trombone
- Tuba
- Snare Drum
- Tambourine
- Solo Violin
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass

Musical Elements:

- Tempo:** =105
- Key:** B1 [Bučimiš] (indicated by a box)
- Dynamic:** f (Bassoon 1 2 at the start of the section)
- Performance Instructions:**
 - Snare off, use fingers, ornament ad lib. (Snare Drum)
 - sul pont. (Solo Violin)
 - tutti (Viola at the end of the section)
 - tutti, pizz. (Double Bass at the end of the section)

424

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

This musical score page contains two systems of music. The top system consists of ten staves for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 3, Horn 2 & 4, Trompete 1 & 2, Trompete 3 & 4, Trombone 1 & 2, Bass Trombone, and Double Bass. The bottom system consists of six staves for Snare Drum, Tambourine, Solo Fiddle, Violin 1, Violin 2, Cello, and Double Bass. Measure 424 begins with rests for most instruments. The woodwinds and brass enter with rhythmic patterns around measure 424. The strings and solo fiddle provide harmonic support. The score includes dynamic markings such as *mf* and *mp*.

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.

D. B.

D1

Musical score page 11, measures 440-441. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, B. Tbn., Tba., S. D., Tamb., Solo, Vln. 1, Vln. 2, Vla., Vc., and Db. Measure 440 starts with a dynamic *ff*. Measures 441-442 show various dynamics including *ff*, *mp*, *f*, *mf*, and *tutti*.

447

Picc.

Fl. 1
Fl. 2 *mf*

Ob. 1
Ob. 2

Cl. 1
Cl. 2 *mf*

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3 *mf*

Hn. 2
Hn. 4 *mf*

Tpt. 1
Tpt. 2 *f*

Tpt. 3
Tpt. 4 *f*

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

Tamb.

E1

Solo

Vln. 1

Vln. 2

Vla. *tutti*
mf

Vc. *tutti*
mf

D. B.

This musical score page for Mvmt. III of the Folk Suite for Orchestra and Solo Fiddle contains 15 staves of music. The instruments listed are Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 and 2 (Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horn 1 and 3 (Hn. 1, 3), Horn 2 and 4 (Hn. 2, 4), Trompete 1 and 2 (Tpt. 1, 2), Trompete 3 and 4 (Tpt. 3, 4), Bassoon 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Double Bass (Tba.), Snare Drum (S. D.), Tambourine (Tamb.), Solo Fiddle (Solo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bassoon (Vc.), and Double Bass (D. B.). Measure 447 begins with a dynamic of *mf*. The score includes various rhythmic patterns, including sixteenth-note figures and eighth-note chords. A section labeled "E1" is indicated above the staves. The instrumentation varies throughout the measures, with some instruments like the bassoon and double bass appearing only in certain sections. The overall style is folk-influenced, with distinct rhythmic patterns and dynamics.

F1 Gankino Horo

454

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

F1 Gankino Horo

2. ff

ff

ff

wild glissandi (*)

ff

To B. D. Bass Drum ff

ff

ff

463

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

B. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

This musical score page contains 16 staves of music for an orchestra and solo fiddle. The instrumentation includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 3, Horn 2 & 4, Trombone 1 & 2, Trombone 3 & 4, Bass Trombone, Tuba, Bass Drum, Tambourine, Solo Fiddle, Violin 1, Violin 2, Viola, Cello, and Double Bass. The music is in 4/4 time and measures 463. The woodwind section (measures 1-10) consists of eighth-note patterns. The brass section (measures 11-16) includes dynamic markings 'ff' and grace notes. The bass section (measures 17-24) uses eighth-note patterns. The final section (measures 25-32) features the Solo Fiddle and strings. Measure 463 shows the woodwinds continuing their eighth-note patterns.

474

G1

H1

Picc. *ff*

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2 *ff*

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

B. D.

Tamb.

Solo

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc.

D. *ff* arco

485

Picc. Fl. 1
Fl. 2 Ob. 1
Cl. 1
Bsn. 1 Hn. 1
Hn. 2 Tpt. 1
Tpt. 3
Tbn. 1
B. Tbn.
Tba.

B. D. Tamb.

Solo Vln. 1
Vln. 2 Vla.
Vc. Db.

II sub. p sub. p

1. sub. p

muted sub. p

sul pont. sub. p

sub. p

This page contains musical staves for various instruments. The top section includes Piccolo, Flute 1, Flute 2, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Horn 2, Trumpet 1, Trumpet 3, Trombone 1, Bass Trombone, Bass Drum, Tambourine, Solo Fiddle, Violin 1, Violin 2, Viola, Cello, and Double Bass. The bottom section includes Bass Drum, Tambourine, Solo Fiddle, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score features dynamic markings such as 'sub. p' and 'muted', and performance instructions like 'sul pont.'

J1

Picc. 495

Fl. 2

Ob. 2

Cl. 2

Bsn. 2

Hn. 3

Hn. 4

Tpt. 2

Tpt. 4

Tbn. 2

B. Tbn.

Tba.

B. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

semi open

sul pont.

sul pont.

mp

506

K1 Kopanitsa

L1

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Cl. 1 *ff*

Bsn. 1

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

B. Tbn. *ff*

Tba. *ff*

B. D. *ff*

Tamb. *ff*

Solo *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla.

Vc. *mf*

Db. *ff* arco

M1

517

Picc.

Fl. 1
2 *mf*

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
3 *mp*

Hn. 2
4 *mp*

Tpt. 1
2

Tpt. 3
4 *mf*

Tbn. 1
2

B. Tbn.

Tba.

B. D. *open*

Tamb. To S. D.

Solo

Vln. 1 *sul pont.*
p

Vln. 2 *sul pont.*
p

Vla. *sul pont.*
mp

Vc. *pizz.*
p

D. *pizz.*

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.

V

N1 Alasdair Fraser's Welcome to Cape Breton

d=90

The musical score consists of 18 staves of music. The top section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in B♭ 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 2 & 4, Trumpet in B♭ 1 & 2, Trumpet in B♭ 3 & 4, Trombone 1 & 2, Bass Trombone, Tuba, Snare Drum, and Bass Drum. The bottom section includes Solo Violin, Violin 1 & 2, Viola, Violoncello, and Double Bass. The score features various dynamics like *f*, *mf*, and *p*, and specific performance instructions such as *Snare Drum*, *Bass Drum dampened*, and *arco*.

542

O1

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

554

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.

566 **P1** $\text{d}=95$

Picc. -

Fl. 1 2 -

Ob. 1 2 -

Cl. 1 2 - *f* 1. - *f* -

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. - *To W.B.* Wood Block

Solo - *f* -

Vln. 1 -

Vln. 2 -

Vla. -

Vc. - *arc* -

D. b. - *f* - *pizz., let ring* -

578

Q1

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. D.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Musical score page 589, featuring the following staves:

- Picc. (Piccolo) - Stave 1
- Fl. 1 (Flute 1) - Stave 2
- Ob. 1 (Oboe 1) - Stave 3
- Cl. 1 (Clarinet 1) - Stave 4
- Bsn. 1 (Bassoon 1) - Stave 5
- Hn. 1 (Horn 1) - Stave 6
- Hn. 2 (Horn 2) - Stave 7
- Tpt. 1 (Trumpet 1) - Stave 8
- Tpt. 3 (Trumpet 3) - Stave 9
- Tbn. 1 (Bassoon 1) - Stave 10
- B. Tbn. (Bassoon) - Stave 11
- Tba. (Double Bass) - Stave 12
- S. D. (Snare Drum) - Stave 13
- W.B. (Wood Block) - Stave 14
- Solo (Solo part) - Stave 15
- Vln. 1 (Violin 1) - Stave 16
- Vln. 2 (Violin 2) - Stave 17
- Vla. (Viola) - Stave 18
- Vc. (Cello) - Stave 19
- D. B. (Double Bass) - Stave 20

Performance instructions include:

- f* (fortissimo)
- accel.* (accelerando)
- mf* (mezzo-forte)
- arco ord.* (arco ordinario)

56

The Cape Breton Fiddler's Welcome to the Shetland Islands

R1

=115

599

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

Wood Block

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz. nat.

609

S1

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

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.

To B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

629

Picc. **T1**

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.

Cymbals

To Cym.

Cymbals

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

640

Picc. Fl. 1
Fl. 2 Ob. 1
Cl. 1 Bsn. 1
Hn. 1
Hn. 2 Tpt. 1
Tpt. 3 Tbn. 1
B. Tbn. Tba.

Cym. B. D.

Solo Vln. 1 Vln. 2 Vla. Vc. Db.

U1

f

mf

651

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

Cym.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To Mrcs.
To Tamb.

V1 Yakki Drogan

662

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

Cym.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

pitch bend ad lib (*)

Maracas

arco

672

W1

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

Mrcs.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

2.

f

1.

mp

2.

mp

mf

mf

Tambourine

f

This musical score page contains ten systems of music, each with a different instrument or group of instruments. The instruments listed on the left are Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 3, Horn 2 & 4, Trompete 1 & 2, Trompete 3 & 4, Trombone 1 & 2, Bass Trombone, Bass Trombone, Double Bass, Maracas, Bass Drum, Solo Fiddle, Violin 1, Violin 2, Cello, Double Bass, and Drums. The score is in 2/4 time, key signature is A major (three sharps). The section is labeled 'W1'. Measures 672-688 show woodwind entries (Flute, Oboe, Clarinet) followed by brass entries (Horn, Trompete, Trombone) and bassoon entries. Measures 689-695 show sustained notes from woodwinds and brass. Measures 696-702 show woodwind entries. Measures 703-709 show sustained notes from woodwinds and brass. Measures 710-716 show woodwind entries. Measures 717-723 show sustained notes from woodwinds and brass. Measures 724-730 show woodwind entries. Measures 731-737 show sustained notes from woodwinds and brass. Measures 738-744 show woodwind entries. Measures 745-751 show sustained notes from woodwinds and brass. Measures 752-758 show woodwind entries. Measures 759-765 show sustained notes from woodwinds and brass. Measures 766-772 show woodwind entries. Measures 773-779 show sustained notes from woodwinds and brass. Measures 780-786 show woodwind entries. Measures 787-793 show sustained notes from woodwinds and brass. Measures 794-800 show woodwind entries. Measures 801-807 show sustained notes from woodwinds and brass. Measures 808-814 show woodwind entries. Measures 815-821 show sustained notes from woodwinds and brass. Measures 822-828 show woodwind entries. Measures 829-835 show sustained notes from woodwinds and brass. Measures 836-842 show woodwind entries. Measures 843-849 show sustained notes from woodwinds and brass. Measures 850-856 show woodwind entries. Measures 857-863 show sustained notes from woodwinds and brass. Measures 864-870 show woodwind entries. Measures 871-877 show sustained notes from woodwinds and brass. Measures 878-884 show woodwind entries. Measures 885-891 show sustained notes from woodwinds and brass. Measures 892-898 show woodwind entries. Measures 899-905 show sustained notes from woodwinds and brass. Measures 906-912 show woodwind entries. Measures 913-919 show sustained notes from woodwinds and brass. Measures 920-926 show woodwind entries. Measures 927-933 show sustained notes from woodwinds and brass. Measures 934-940 show woodwind entries. Measures 941-947 show sustained notes from woodwinds and brass. Measures 948-954 show woodwind entries. Measures 955-961 show sustained notes from woodwinds and brass. Measures 962-968 show woodwind entries. Measures 969-975 show sustained notes from woodwinds and brass. Measures 976-982 show woodwind entries. Measures 983-989 show sustained notes from woodwinds and brass. Measures 990-996 show woodwind entries. Measures 997-1000 show sustained notes from woodwinds and brass.

683

This musical score page contains 21 staves of music for an orchestra and solo fiddle. The instrumentation includes 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., Mrcls., Tamb., Solo, Vln. 1, Vln. 2, Vla., Vc., and Db. The music is in 2/4 time, with a key signature of two sharps. Measure 683 begins with a rest for the Picc. and Flutes, followed by rhythmic patterns for the Clarinets, Bassoons, Horns, Trombones, Bass Trombone, Tuba, and Timpani. The Solo part enters with a melodic line, and the Violins provide harmonic support.

693 X1

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

Mrcls.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

704

Y1

This musical score page contains 21 staves of music for an orchestra and solo fiddle. The instrumentation includes 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., and Db. The music is in 2/4 time, with a key signature of two sharps. The score is divided into measures by vertical bar lines. The first section of the score (measures 1-6) features sustained notes from most instruments. Measures 7-12 show rhythmic patterns for woodwind and brass sections. Measures 13-18 feature sustained notes again. Measures 19-24 show rhythmic patterns for woodwind and brass sections. Measures 25-30 show sustained notes. Measures 31-36 show rhythmic patterns for woodwind and brass sections. Measures 37-42 show sustained notes. Measures 43-48 show rhythmic patterns for woodwind and brass sections. Measures 49-54 show sustained notes. Measures 55-60 show rhythmic patterns for woodwind and brass sections. Measures 61-66 show sustained notes. Measures 67-72 show rhythmic patterns for woodwind and brass sections. Measures 73-78 show sustained notes. Measures 79-84 show rhythmic patterns for woodwind and brass sections. Measures 85-90 show sustained notes. Measures 91-96 show rhythmic patterns for woodwind and brass sections.

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.

To S. D.

Snare Drum

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.

Z1 | Da Spirit o' Whisky

726

Folk Suite for Orchestra and Solo Fiddle

Movement IV

68

Z1 | Da Spirit o' Whisky

726

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

Tamb.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

738

A2

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.

749

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

W.B.

To B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

This musical score page contains two systems of music. The top system (measures 749-750) features woodwind and brass instruments: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 3, Horn 2, Trompete 1, Trompete 2, Trompete 3, Trompete 4, Bassoon 1, Bassoon 2, Bass Trombone, and Double Bass. The bassoon parts show complex sixteenth-note patterns, while the brass and woodwinds provide harmonic support. The bottom system (measures 751-752) features strings and the solo fiddle: Solo Fiddle, Violin 1, Violin 2, Cello, Double Bass, and Double Bass. The strings play sustained notes, creating a harmonic foundation for the solo fiddle's rhythmic patterns. Measure 752 concludes with a dynamic instruction "To B. D.", indicating a transition to the beginning of the next section.

759 **B2** [Willie be wast da loch]

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D. *mf*

W.B.

Solo

Vln. 1 *f* desk 1

Vln. 2 *f* desk 1

Vla. *f* desk 1

Vc. *f* desk 1

D. b. *pizz* *f*

C2

770

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

W.B.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Bass Drum semi-damped

mf

tutti

f

tutti

f

tutti

f

tutti

ff

arco

f

781

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

D2 Hammar Ower Da Taing

791

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
mf

Hn. 4
mf

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Tba.

S. D.
f

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.
f

Db.

802

E2

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

812

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

823 **F2**

Picc.

Fl. 1
Fl. 2

Ob. 1

Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Tba.

S. D.

B. D.

G2

Solo

Vln. 1
Vln. 2

Vla.

Vc.
mf

D. b.

833

H2

843

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

851

I2

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. D.

B. D.

Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.