

FULL SCORE

Young String Orchestra



CARL FISCHER
PERFORMANCE
SERIES

Grade 2

Celtic Carols

Deborah Baker Monday

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YAS121

INSTRUMENTATION

Full Score.....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola T.C.).....	2
Viola.....	5
Cello.....	5
Bass.....	5
Piano.....	1

About the Composition

From the very first measure of this arrangement you will be hooked on the spirit of Celtic music. The term Celtic, for the most part, has come to refer to folk music handed down from Ireland, Scotland, England and Wales.

The first of the two Celtic carols is a Welsh air. Its original title is *Breuddwyd Y Frenhines*, translated to English as *Springtime is Returning*. The music certainly expresses those optimistic words. The melody is absolutely sparkling and quite infectious in a resonant key of G major.

The second carol is *Hey, Ho Nobody Home*, a popular tune from England which reflects back to the time of caroling door to door, asking for food and drink. It is in E minor, thereby offering a contrast to the first carol. The arranger was compelled to bring in the famous tune *God Rest Ye Merry, Gentlemen* because of the once popular Peter, Paul and Mary rendition. All of the instruments get to play the melody as it is treated as a round. The momentum of this imitative section propels the piece back to the beginning (via *D.C. al Coda*)

Not a drop of energy is lost in the return to the first carol. Just enough of the first tune is revisited and then to the coda for a stretto of the tune over a cadential formula which resolves with a joyous reference to the first theme.

This selection will make a wonderful addition to your holiday program.

About the Composer

Deborah Baker Monday currently teaches in the Logan City School District Orchestra Program in Logan, Utah. She is a cello/bass specialist who works with 4th through 8th grade students in several schools. Ms. Monday received her B.M.E. from Florida State University with an emphasis in strings and a M.M. in composition from the University of Alabama. She began working on a D.M.A. at Louisiana State University in Baton Rouge while teaching string classes at the 4th through 12th grade levels.

Ms. Monday is an active bass performer and private teacher. She has served as an adjunct bass instructor at Utah State University for several years, has been on the faculty of the Utah ASTA with NSOA Bass Fest, and has served as a clinician at the Midwest Clinic, ASTA with NSOA National Conference, and various state music educators conventions throughout the country. In 1999, she was named the Utah ASTA with NSOA Elementary Teacher of the Year and she also received the award for "Superior Accomplishment" at the 2003 Utah Music Educators Association Conference acknowledging her exceptional contributions to educational music for young string players. Ms. Monday was declared winner of the 2006 Utah ASTA Composition Competition for her composition *Chant-Formations*. She continues to conduct and present sessions promoting solid string teaching through well balanced string orchestra compositions and arrangements.

Ms. Monday has many publications to her credit including three collections co-authored with Janice L. McAllister, *Strings Extraordinaire!*, *Holidays Extraordinaire!*, and *More Strings Extraordinaire!* She is also co-author with Robert S. Frost of *Artistry in Ensembles*. She and her husband, Bill, maintain busy teaching schedules and a bustling household with their four children.

Celtic Carols

(The Queen's Air, Hey, Ho Nobody Home,
God Rest Ye Merry Gentlemen)

Arranged by Deborah Baker Monday

Allegro molto $\text{♩} = 100$

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I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

13 14 15 16 17 18

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

19 20 21 22 23 24

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

25 26 27 28 29 30

To coda

33

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

31 32 33 34 35 36

I Vln. *mf*

II Vln. *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

Pno. *mf*

37 38 39 40 41 42

I Vln. *V*

II Vln.

Vla.

Cello

Bass

Pno.

43 44 45 46 47 48

Vln. I *mf* V V

Vln. II

Vla.

Cello

Bass

Pno.

49 50 51 52 53 54

Vln. I *f* V

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Pno. *f*

55 56 57 58 59 60

Musical score for measures 61-66. The score is for a string quartet (Violin I, Violin II, Viola, Cello, Bass) and Piano. The key signature is one sharp (F#). The measures are numbered 61, 62, 63, 64, 65, and 66. A large red watermark "for illegal to print or copy" is overlaid diagonally across the score. The Violin I part has a 'V' marking above measures 64 and 65. The Piano part has a 'V' marking above measure 64.

Musical score for measures 67-72. The score is for a string quartet (Violin I, Violin II, Viola, Cello, Bass) and Piano. The key signature is one sharp (F#). The measures are numbered 67, 68, 69, 70, 71, and 72. A large red watermark "for illegal to print or copy" is overlaid diagonally across the score. The Violin I part has a 'V' marking above measure 68. The Piano part has a 'V' marking above measure 68.

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

Pno. *mf*

73 74 75 76 77 78

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

Pno. *mf*

79 80 81 82 83 84

Musical score for measures 85-90. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measures 85-86 show the beginning of a phrase with a *f* dynamic. Measures 87-90 continue the phrase with various articulations and dynamics. A large red watermark is overlaid diagonally across the page.

Musical score for measures 91-96. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measures 91-94 continue the phrase from the previous system. Measures 95-96 show a continuation of the phrase with a *f* dynamic. A large red watermark is overlaid diagonally across the page.

I Vln. II Vln. Vla. Cello Bass Pno.

97 98 99 100 101 102

D.C. al Coda

I Vln. II Vln. Vla. Cello Bass Pno.

103 104 105 106 107

108 Φ Coda

I Vln. *f mp cresc.*
 II Vln. *f mp cresc.*
 Vla. *f mp cresc.*
 Cello *f mp cresc.*
 Bass *f mp cresc.*
 Pno. *f mp cresc.*

108 109 110 111 112

I Vln. *ff*
 II Vln. *ff*
 Vla. *ff*
 Cello *ff*
 Bass *ff*
 Pno. *ff*

113 114 115 116 117

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