50250211 Grade 2

Tour of Ireland

Traditional Irish Melodies arranged by

Caryn Wiegand Neidhold

For STRING ORCHESTRA

The Wren (An Dro)
The Kerry Polka
The Wind That Shakes the Barley

Full Score

Instrumentation

1 Full Score
8 Violin 1
8 Violin 2
5 Viola
5 Cello
5 Contrabass
1 Bodhrán (or Tom)
(optional)

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About the Arranger

Caryn Wiegand Neidhold is a composer and arranger for students through professional ensembles. Her focus includes arrangements of hidden classical "gems" and composing music for eclectic styles, including fiddle, rock, and jazz. With an emphasis on learning technique through literature, her music always distributes musical challenges to all string sections - go violas!

Caryn's background includes extensive work as a middle school educator, Suzuki teacher, and youth symphony conductor and coach. In addition, she has years of performance experience as a violist and violinist with orchestras, including the Reno Phil, Reno Chamber Orchestra, New World Symphony, Chautauqua Symphony Orchestra, and the Fairbanks Symphony. Having fun at fiddle camp, in rock bands, and in jazz bands fuels her love for bringing diverse music to young string orchestras. Ms. Neidhold enjoys composing commissioned works for all levels, writing articles for music education publications and presenting seminars for string educators.

Program Notes

Take a musical tour of the Emerald Isle. Three popular Irish tunes come to life for string orchestra with melody in all parts. From silky-slow to fiery-fast, **Tour of Ireland** begins with the stately and poignant, *The Wren*. Next, the tempo jumps for a buoyant *Kerry Polka*, followed by a racing *The Wind That Shakes the Barley*, with a final tempo push to a flying ending.

Performance Notes

These three Irish melodies include occasional ornaments to enhance the Irish character. Ornaments are typically used for beat emphasis, whether on or off the beat. Classical players often take the ornamentation too precisely and emphasize the individual notes rather than the beat itself. The terminology for ornaments is not consistent in the fiddle tradition, so it's possible to adopt the ornamentation terms from almost any comprehensive source on Irish ornaments.

The types of ornaments vary from region to region and likely originated with the bagpipe's repeated notes. These notes on a bagpipe cannot be separated, so articulations evolved using ornaments, and fiddle players imitated these sounds. Encourage students to play fast ornaments with a slight accent.

Most fiddle traditions use little to no vibrato, and the same goes for Irish music. Use minimal vibrato throughout.

Two-measure transitions include *accelerandos* to arrive at the next tune's tempo. Often students will accomplish this *accelerando* if they are comfortable with the new tempo and have a goal in mind when the conductor leads them to that tempo.

The optional percussion part calls for a Bodhrán but may also be played on a tom or snare with the snare off. Bodhráns are surprisingly affordable compared to many percussion instruments. Including this instrument may benefit your performance as it provides an authentically Irish sound.

Enjoy touring Ireland with these three wonderful tunes.

Editor's Note

Orchestral bowings and fingerings can be highly subjective and personal. The choices a string editor makes are designed to be pedagogically appropriate for specific grade levels while facilitating student musicality and honoring composer intent. The editorial additions in the following composition will provide guidance "right out of the box" for the non-string player and suggest some options for the advanced string specialist. Enjoy!

J. Cameron Law, String Editor

Tour of Ireland

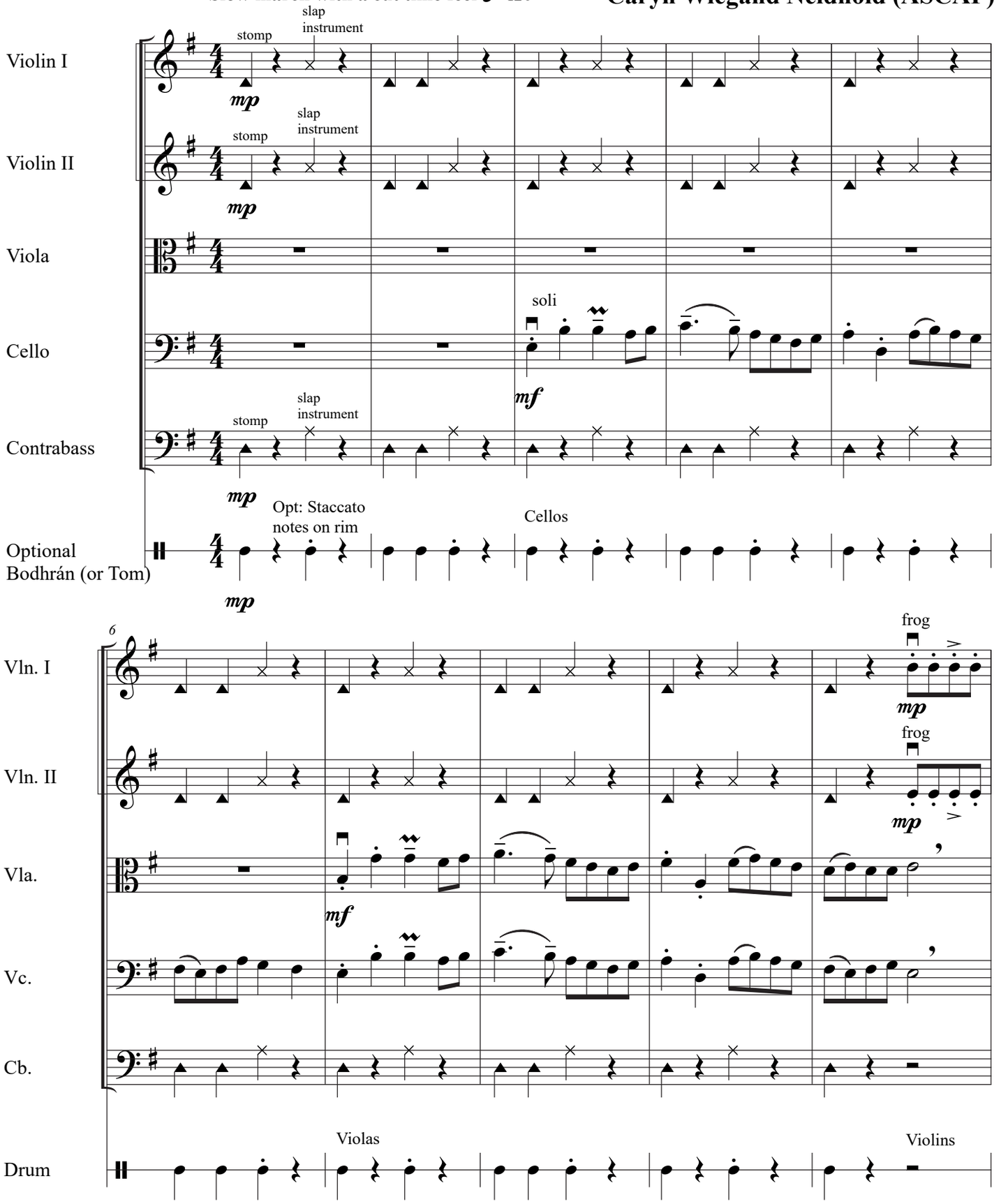
The Wren, The Kerry Polka, The Wind That Shakes the Barley

The Wren (An Dro)

Slow march with a cut time feel ♩=120

Traditional Irish

Caryn Wiegand Neidhold (ASCAP)



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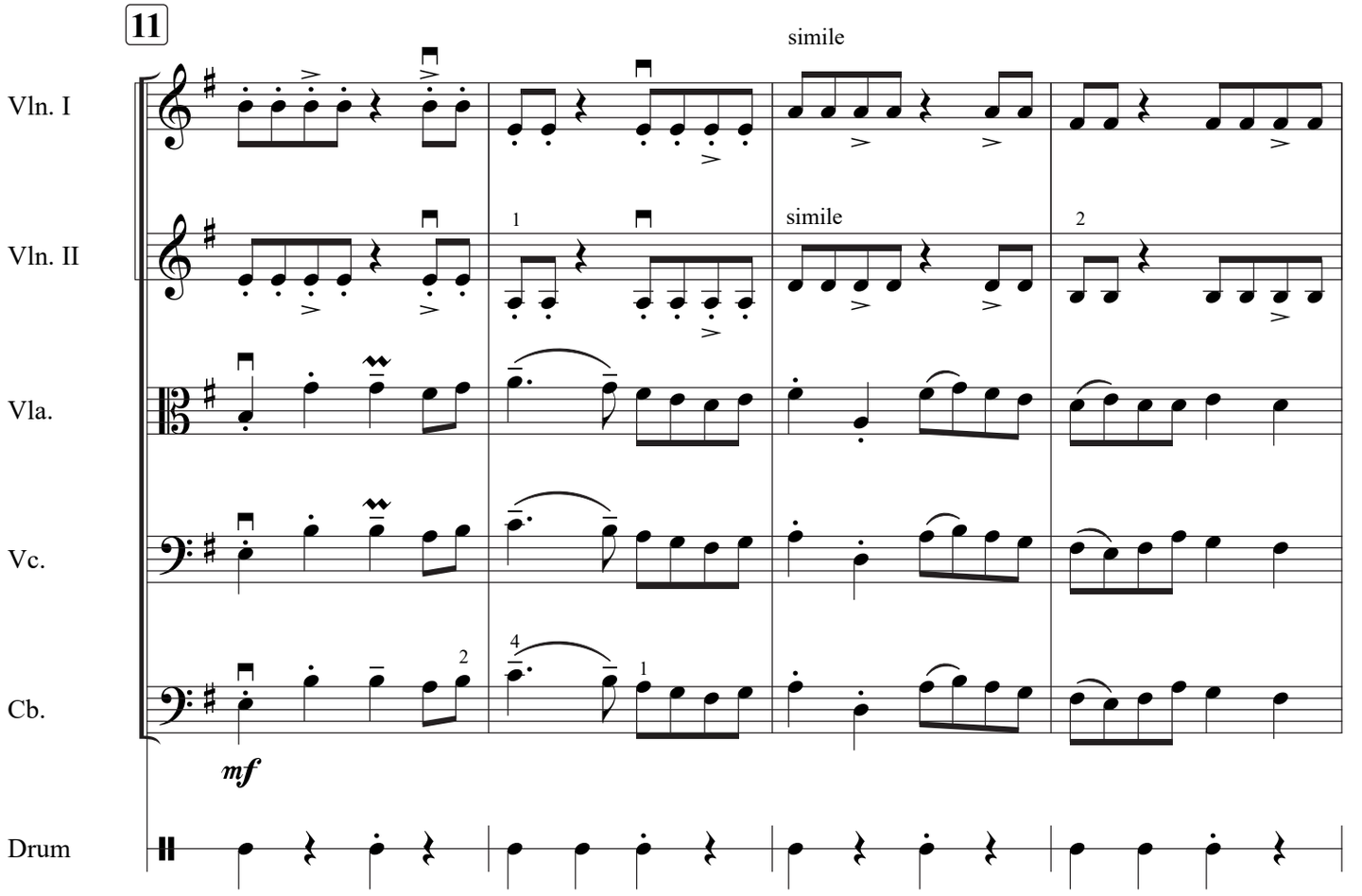

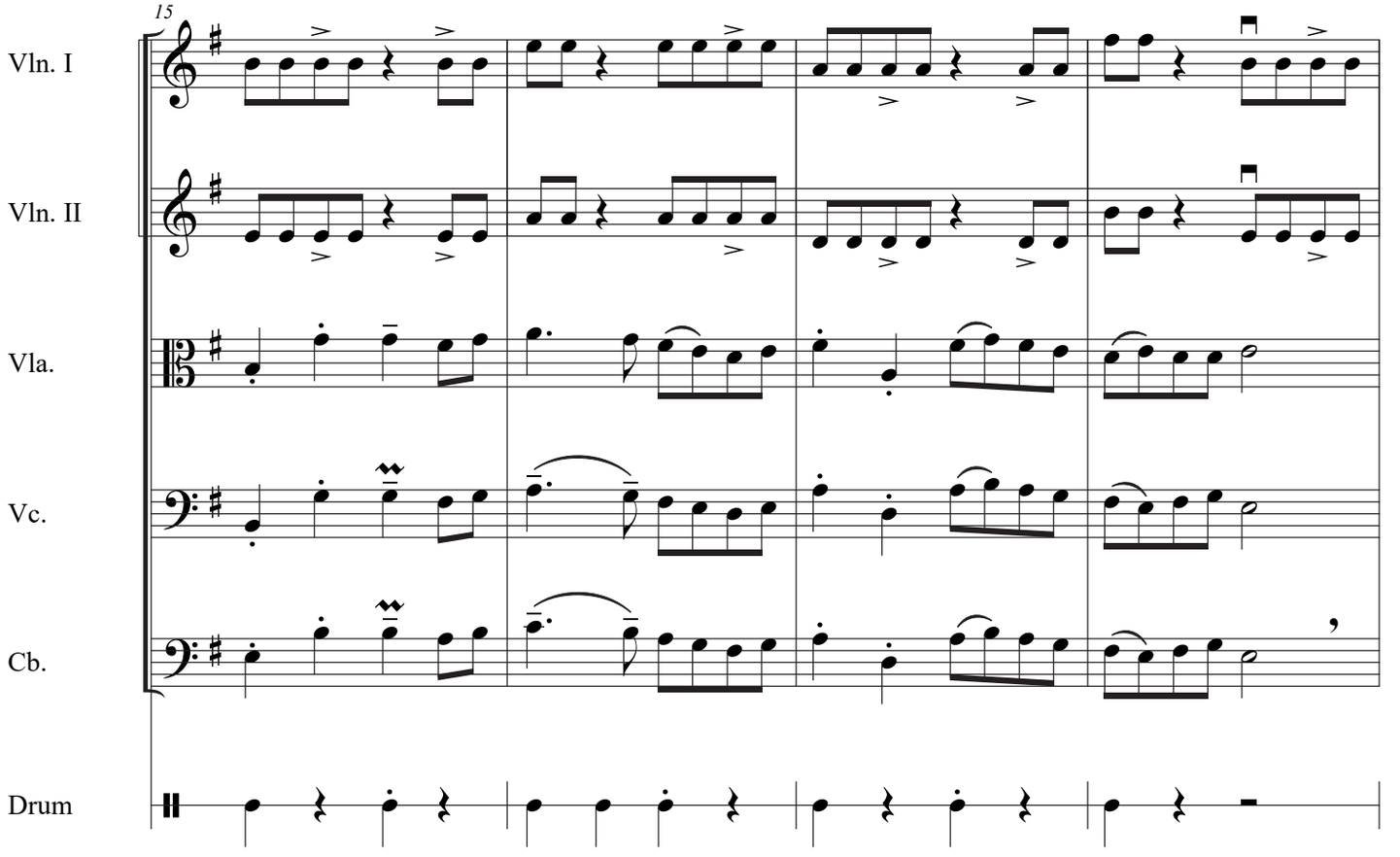

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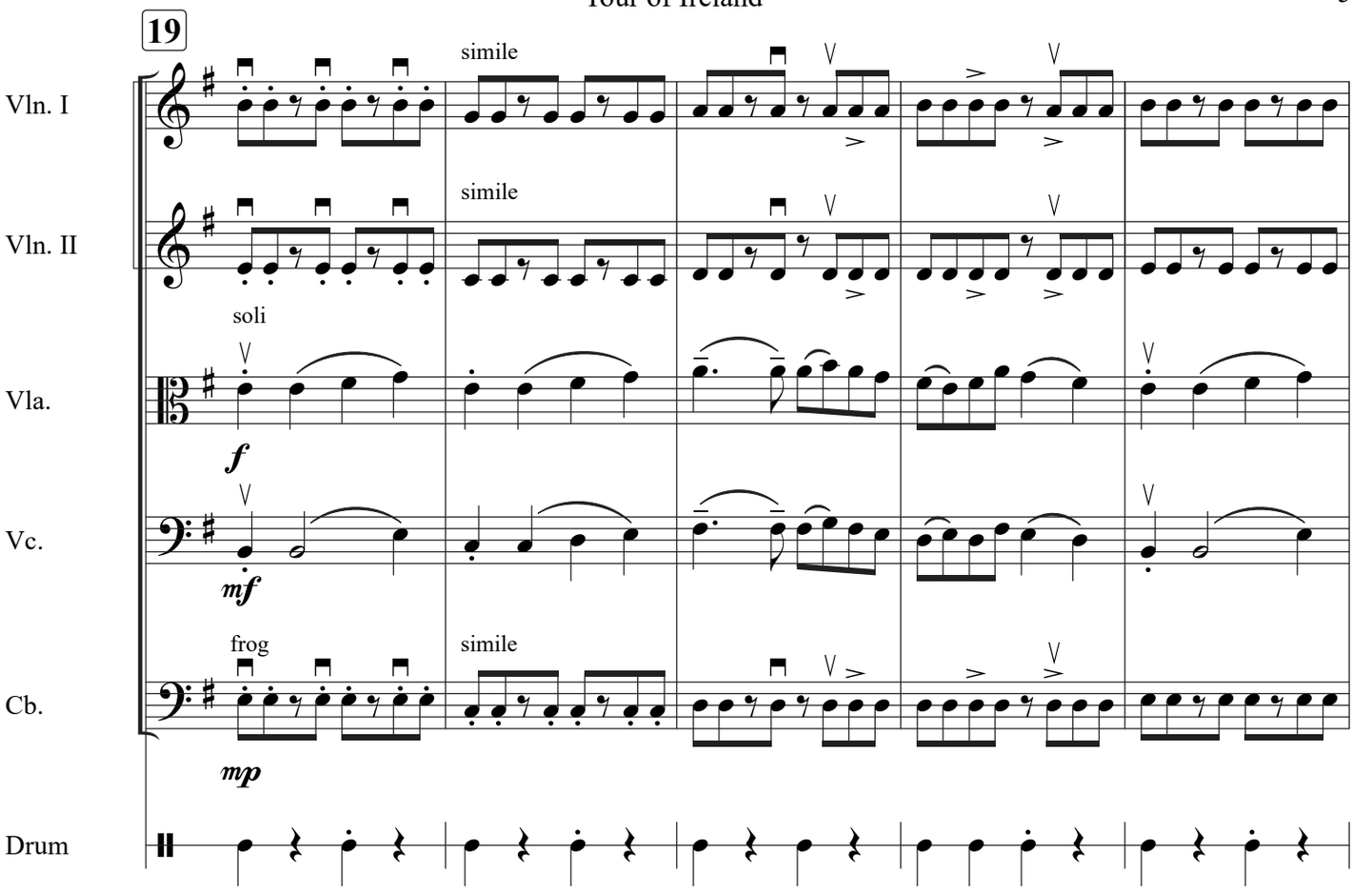

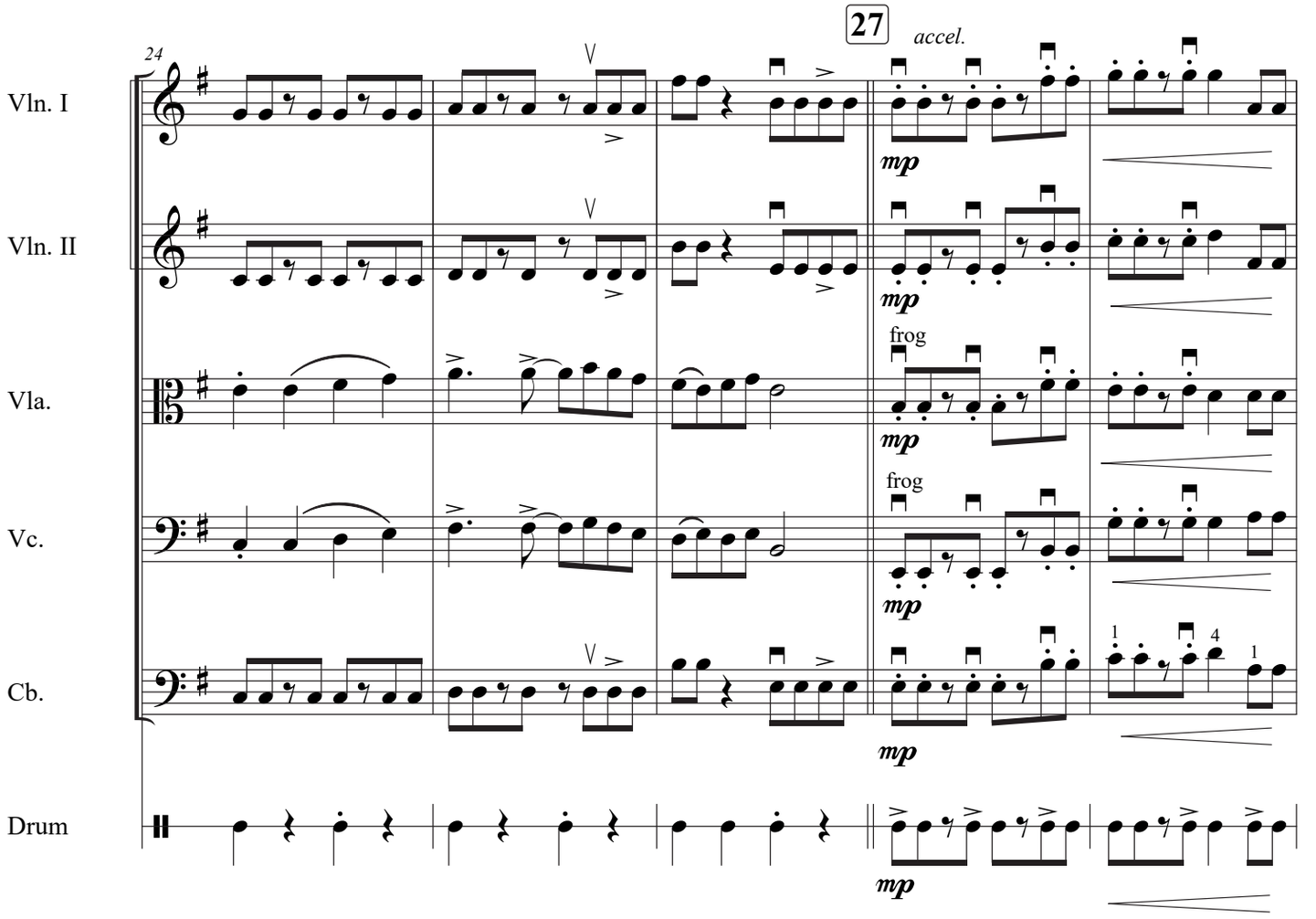

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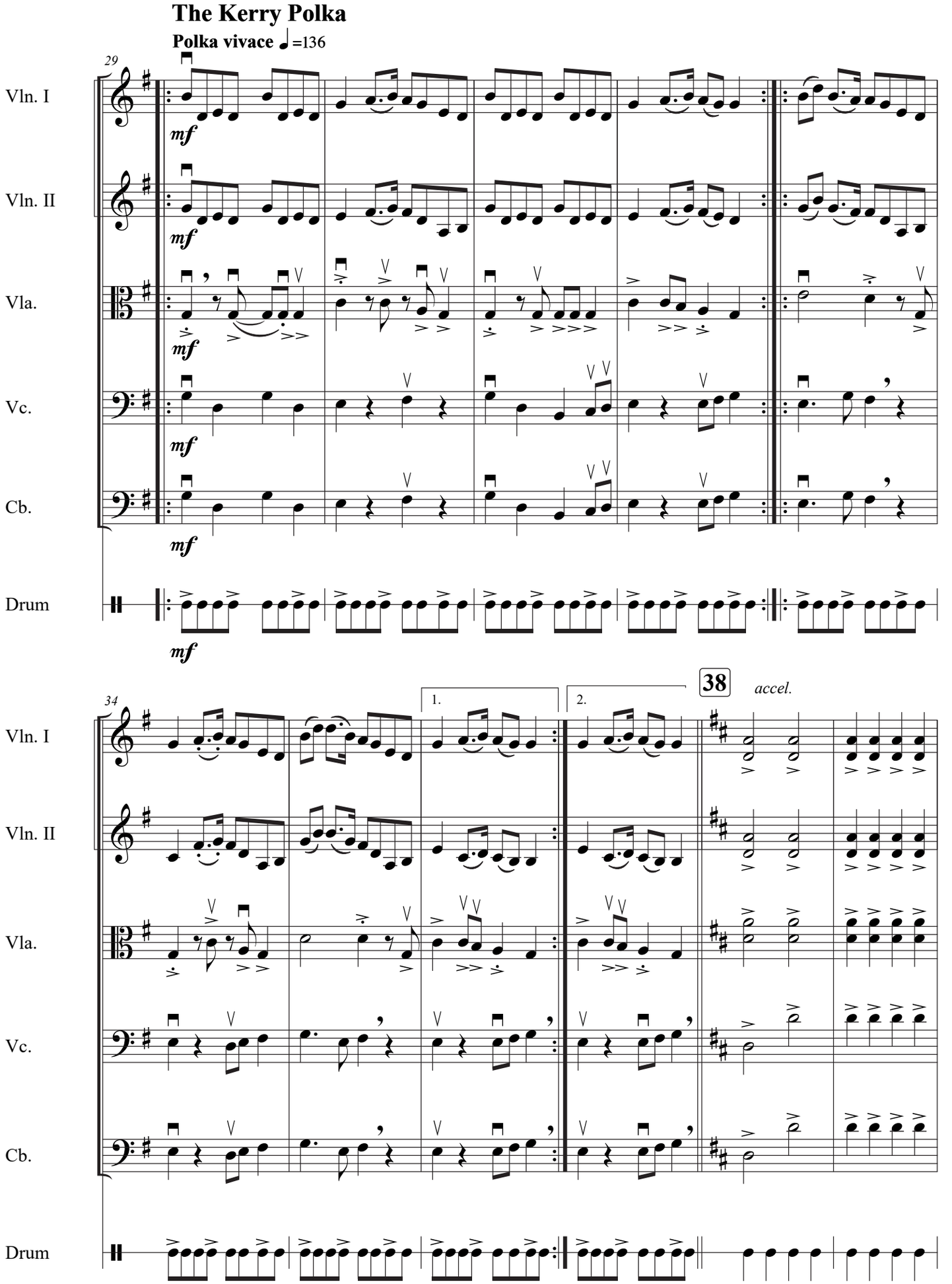

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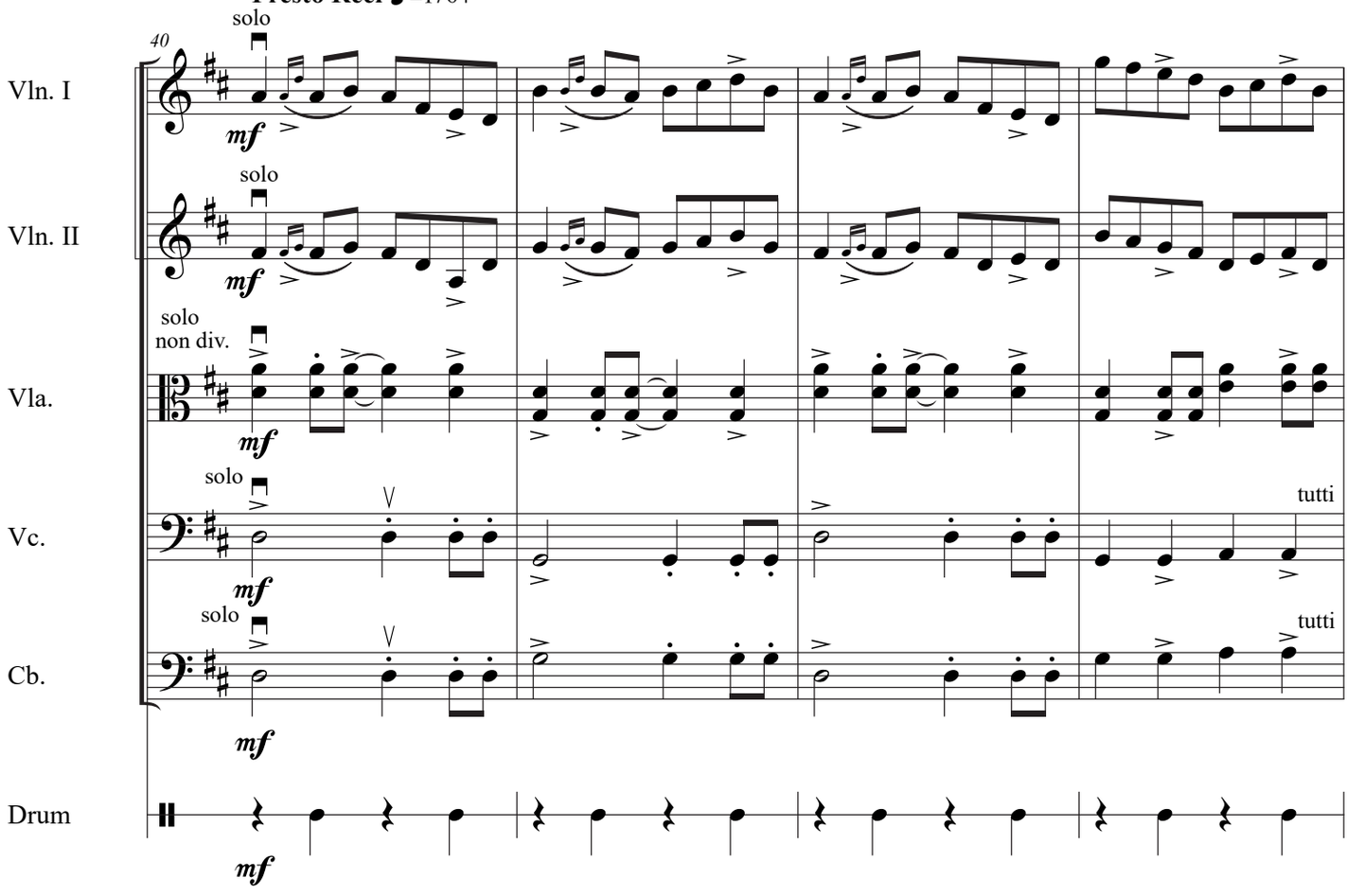
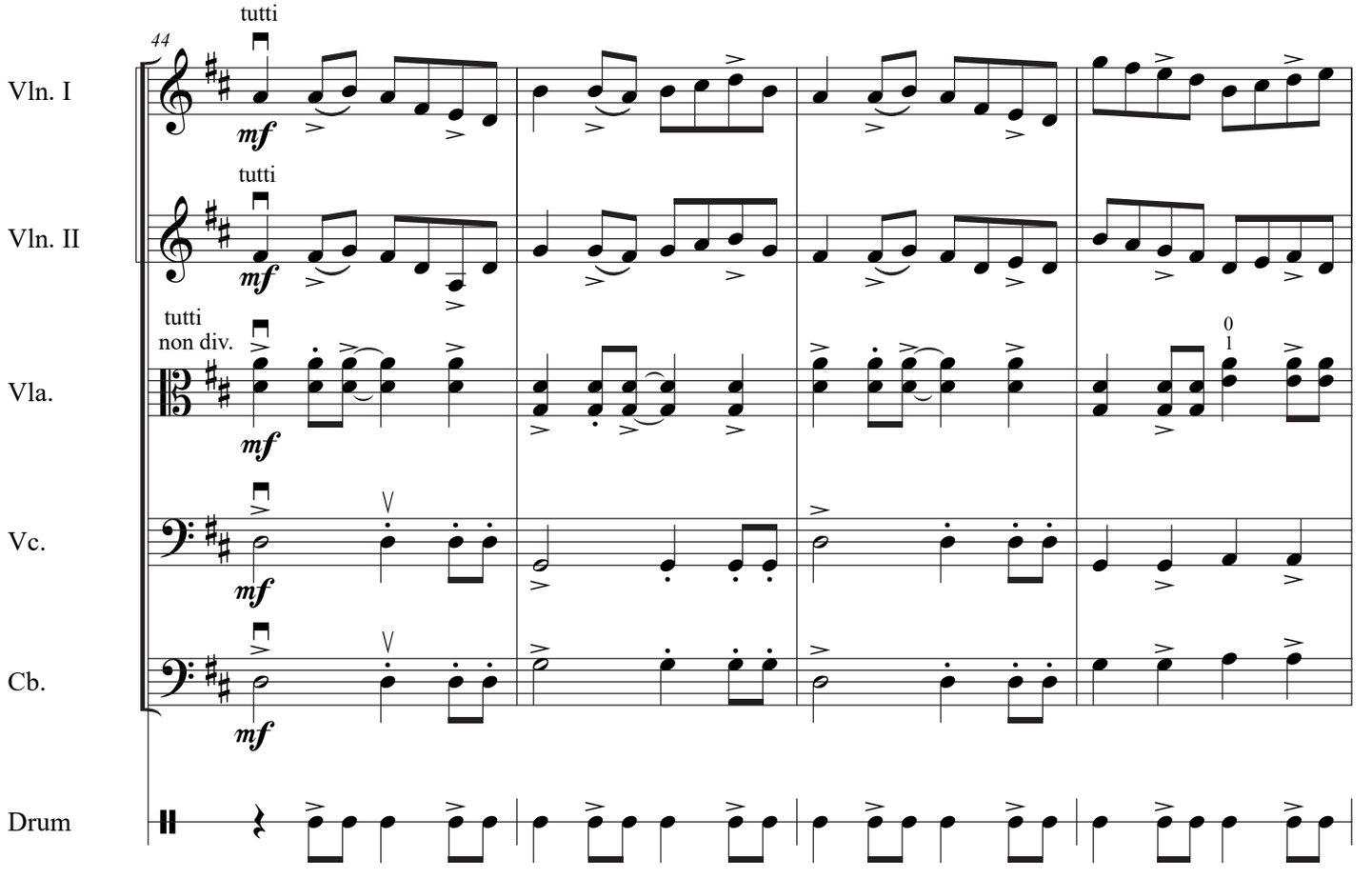
The Wind That Shakes the Barley

Presto Reel ♩=176+





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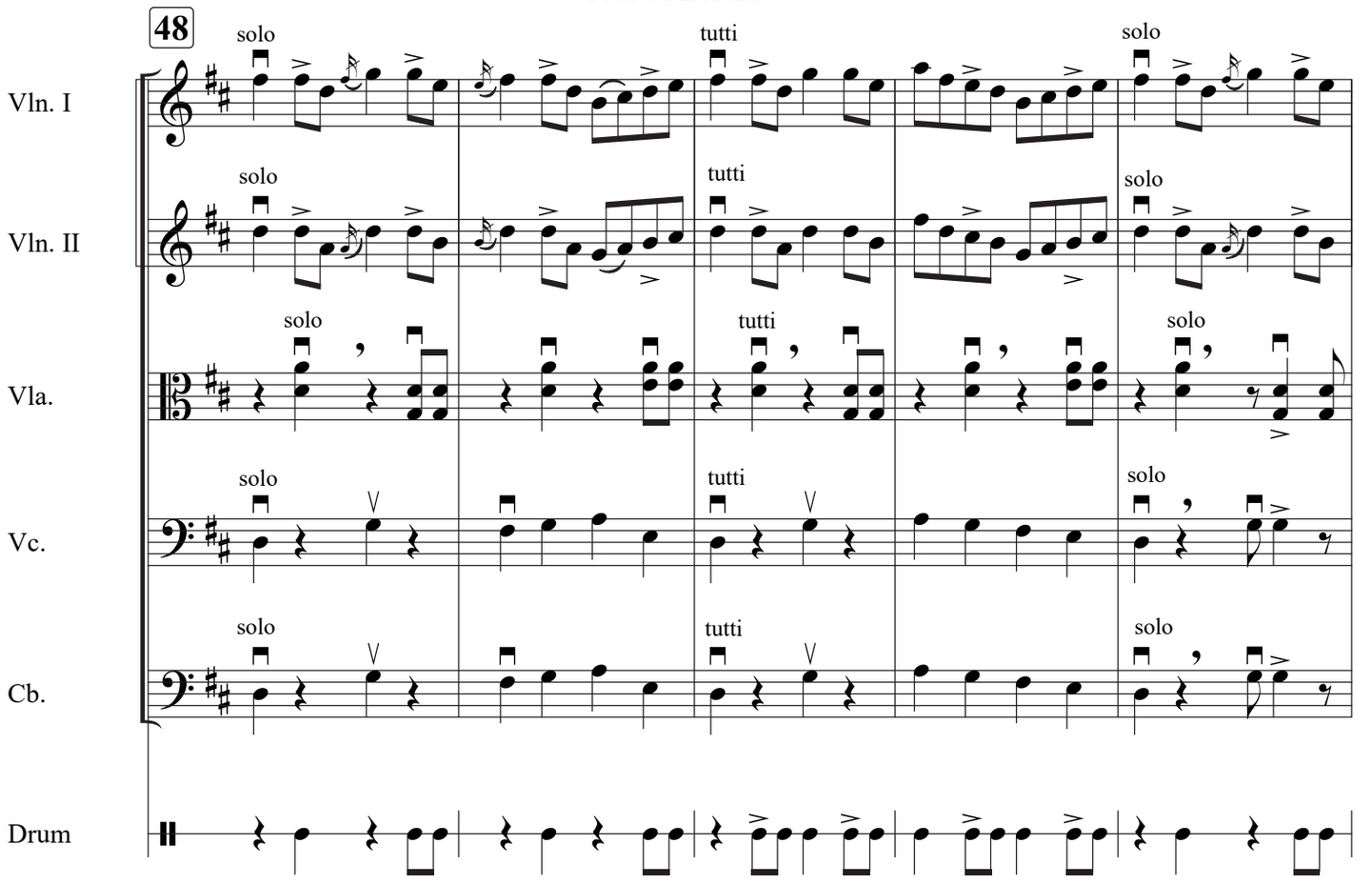
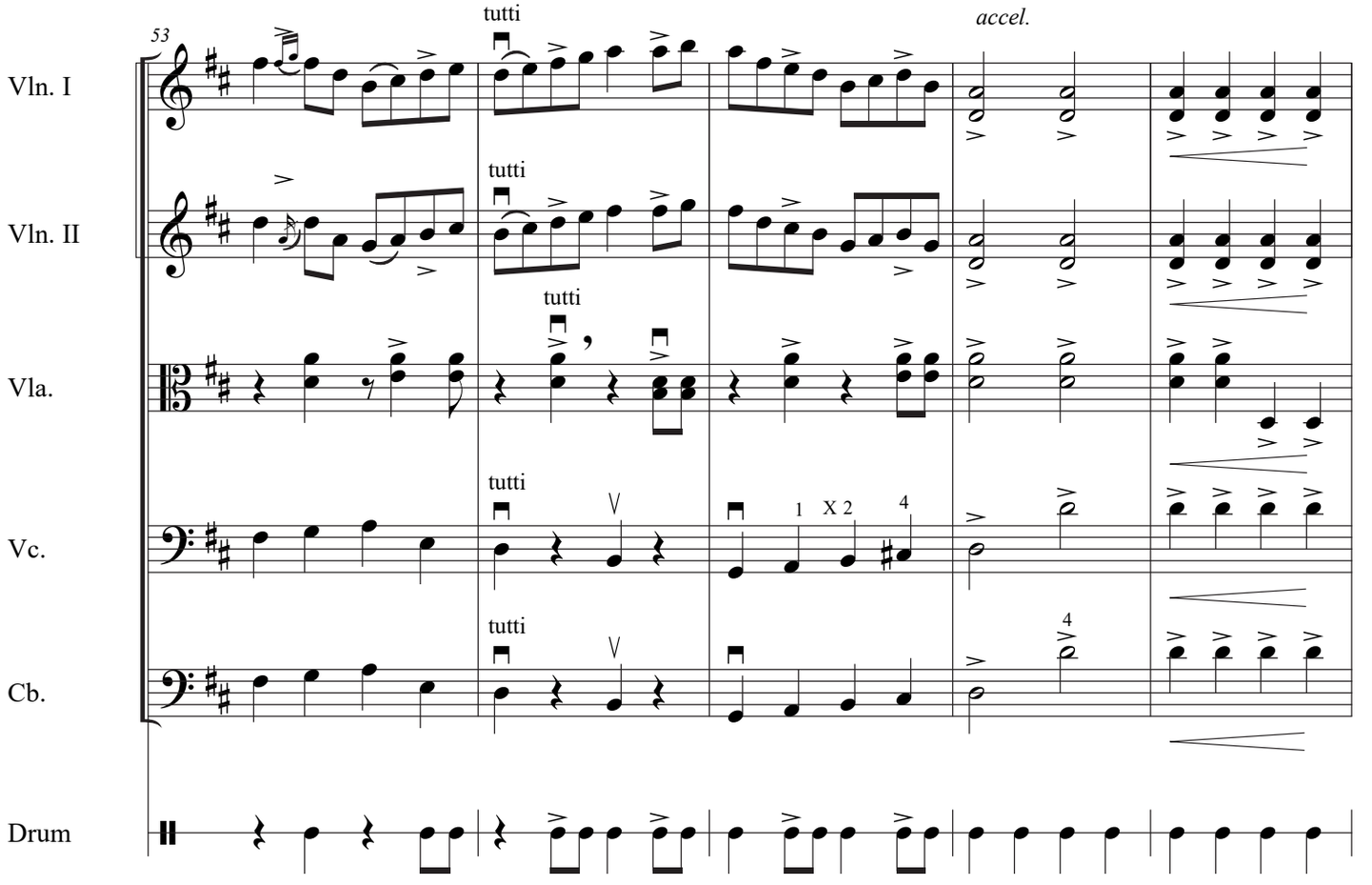
Tour of Ireland





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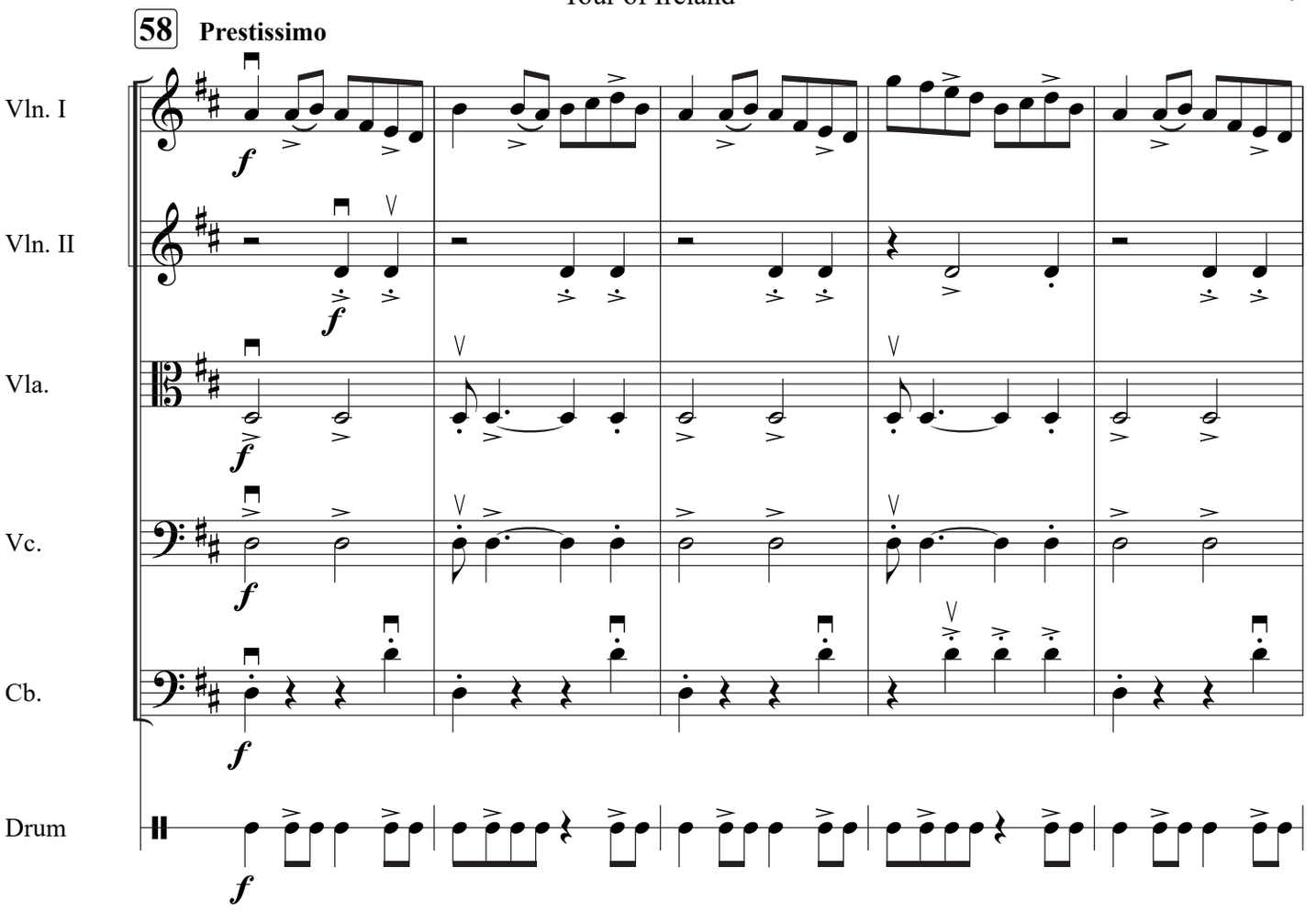

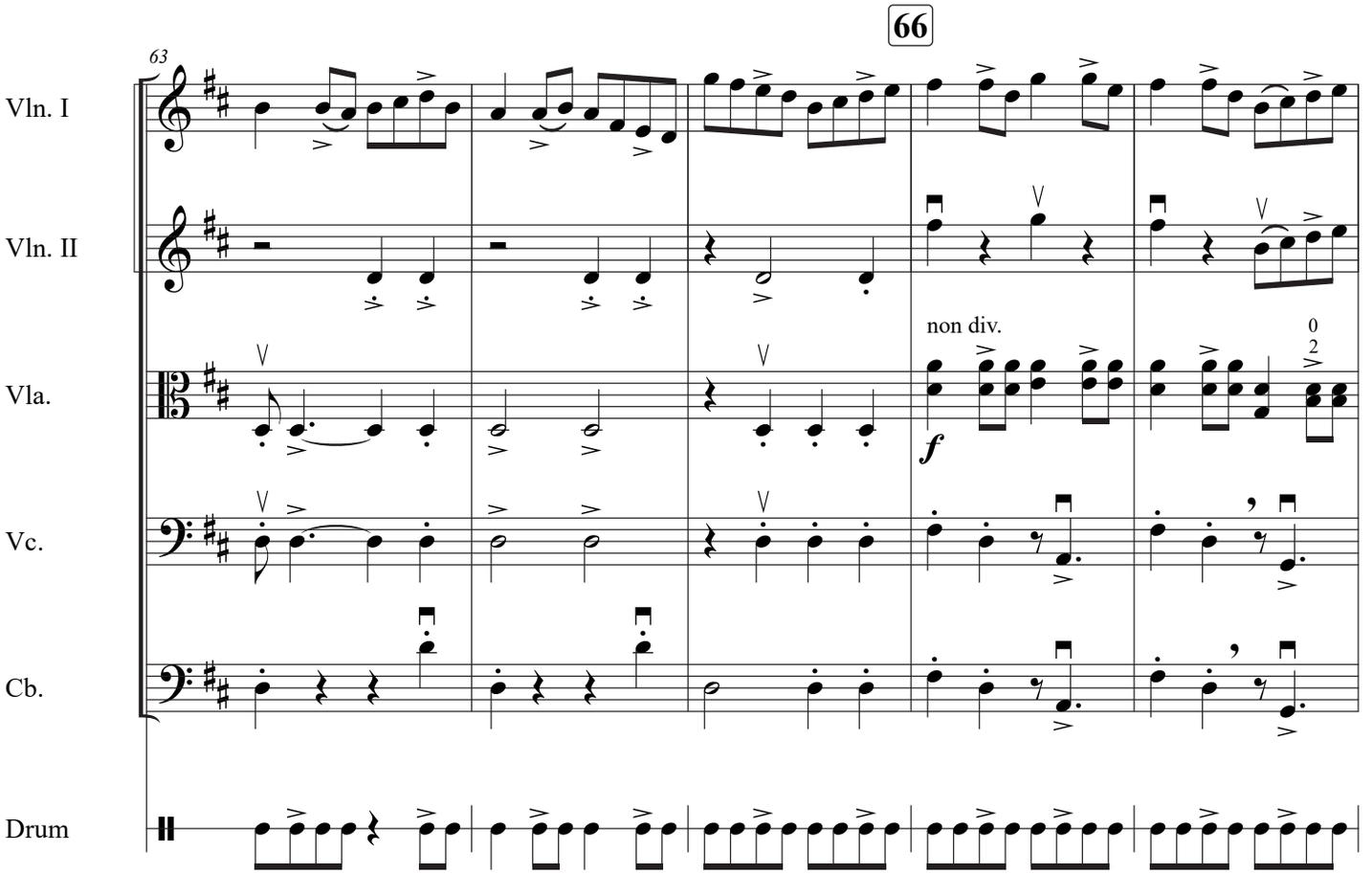

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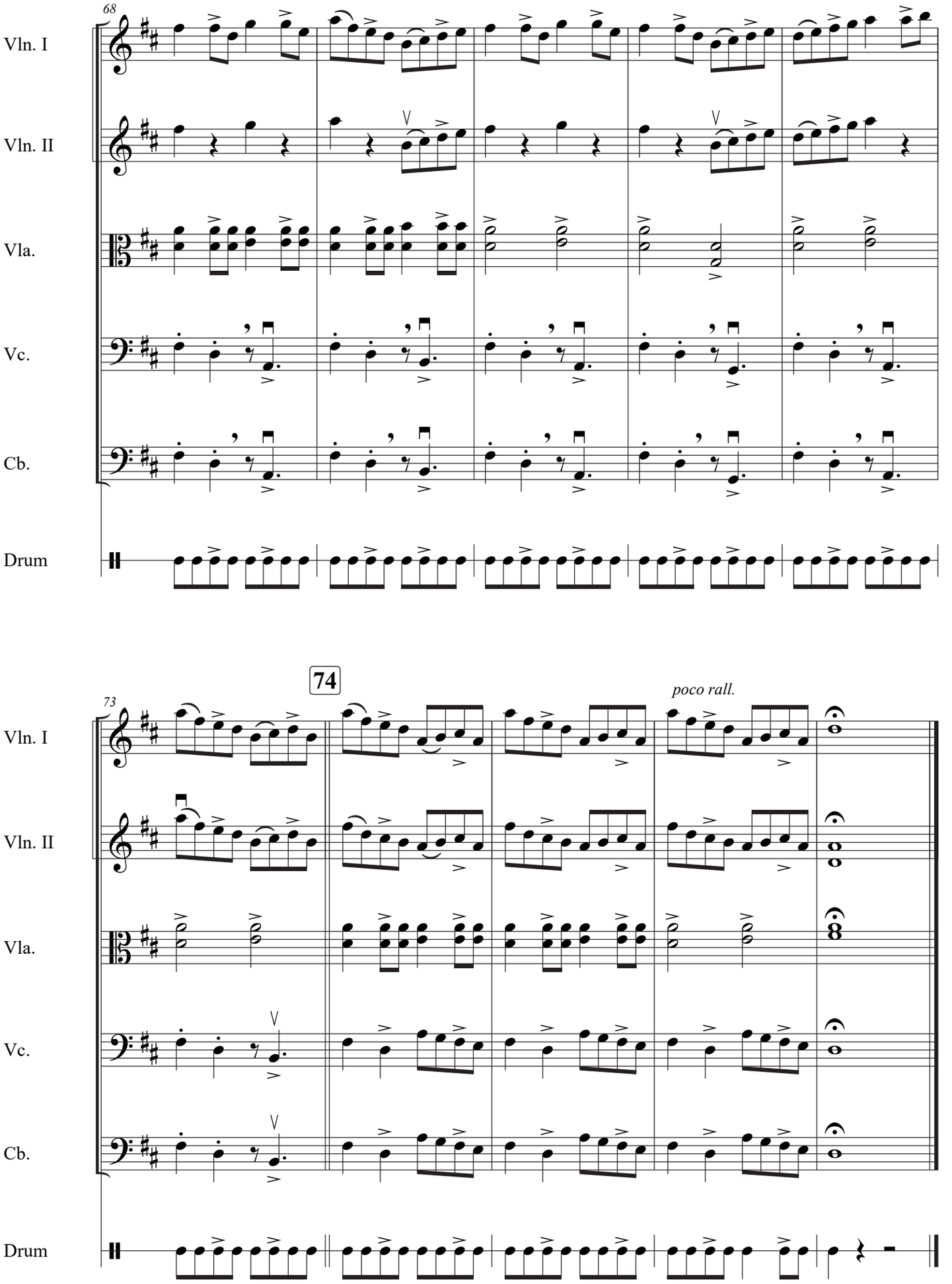

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