

# Women of the British Isles

Traditional

Arranged by David M. Martin

for  
CONCERT BAND

## Instrumentation

|                              |                                |                         |
|------------------------------|--------------------------------|-------------------------|
| 1 Full Score                 | 2 B $\flat$ Tenor Saxophone    | 2 Euphonium T.C.        |
| 6 Flute/Piccolo              | 1 E $\flat$ Baritone Saxophone | 3 Euphonium B.C.        |
| 2 Oboe                       | 3 B $\flat$ Trumpet 1          | 4 Tuba                  |
| 2 Bassoon                    | 3 B $\flat$ Trumpet 2          | 1 Timpani               |
| 4 B $\flat$ Clarinet 1       | 3 B $\flat$ Trumpet 3          | 2 Xylophone, Vibraphone |
| 4 B $\flat$ Clarinet 2       | 2 F Horn 1                     | 1 Snare Drum            |
| 4 B $\flat$ Clarinet 3       | 2 F Horn 2                     | 1 Tenor Drum            |
| 2 B $\flat$ Bass Clarinet    | 2 Trombone 1                   | 2 Crash Cymbals,        |
| 2 E $\flat$ Alto Saxophone 1 | 2 Trombone 2                   | Bass Drum               |
| 2 E $\flat$ Alto Saxophone 2 | 2 Trombone 3                   |                         |

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## About the Arranger

**David Martin** has been a public school band director and general music teacher in the Cincinnati area. He is currently the Assistant Director of the University of Cincinnati Bearcat Concert, Jazz and Marching Bands. He is a member of ASCAP, Phi Mu Alpha, Phi Beta Mu and ASBDA, and is involved with the Ohio Music Education Association (serving on the executive board in 1995-1996). He is an adjudicator in the Midwest and a clinician for high school, junior high and elementary bands. He still lives in Cincinnati and spends a great deal of time composing and arranging for bands of all levels.

## Program Notes

British folk song has long honored strong-willed women, women who made their way in a difficult world with resilience and determination. The four folk songs in this selection are fitting examples and include *Dublin City* (also known as *Spanish Lady*) (1883), *Molly Malone (Cockles and Mussels)* (1791), *Wraggle, Taggle Gypsy* (1720), and *Green Grow the Rushes* (by Robert Burns, 1742). A statue to Molly Malone has been erected on Suffolk Street in Dublin, Ireland.

## Performance Notes

As with all folk songs, the melody is the most important aspect. Balance the voices of the band with this in mind. Tune chords carefully from the bottom up for maximum effect in terms of both intonation and blend. Play lightly in cut time (*alla breve*) passages so that the tempo does not drag. Maintain a forward motion no matter the tempo or meter to capture the style of the folk songs.

# Women of the British Isles

Traditional  
arr. David M. Martin

**Allegro** ♩ = 120

**5** L'istesso tempo ♩ = 120

Flute Piccolo *f* *mf*

Oboe *f* *mf*

Bassoon *mp* *mf*

B♭ Clarinet 1 *f* *mf*

B♭ Clarinet 2 *f* *mf*

B♭ Bass Clarinet *mp* *mf*

E♭ Alto Saxophone 1 *mp* *mf*

E♭ Alto Saxophone 2 *mp* *mf*

B♭ Tenor Saxophone *mp* *mf*

E♭ Baritone Saxophone *mp* *mf*

B♭ Trumpet 1 *f* *mf*

B♭ Trumpet 2 *f* *mf*

B♭ Trumpet 3 *f* *mf*

F Horn 1 *mp*

F Horn 2 *mp*

Trombone 1 *f* *mp*

Trombone 2 *f* *mp*

Trombone 3 *f* *mp*

Euphonium *mp*

Tuba *mp*

Timpani *f*

Xylophone Vibraphone *mp*

Snare Drum *f*

Tenor Drum

Crash Cymbals Bass Drum *f*

Cr. Cym.  
B. D.

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Fl. Picc.

Ob.

Bsn.

1  
B $\flat$  Cl.

2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

23 24 25 26 27 28 29 30

1  
Tpt.

2  
3

Hn. 1  
2

1  
Tbn.

2  
3

Euph.

Tba.

Timp.

Xyl.  
Vib.

S. D.

T. D.

Cr. Cym.  
B. D.

*mp*

*mp*

*mp*

*mp*

*mp*

31 37

Fl. Picc.

Ob.

Bsn.

1 2 3

B $\flat$  Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

31 32 33 34 35 36 37

Tpt. 1 2 3

Hn. 1 2

1 2 3

Tbn.

Euph.

Tba.

Timp.

Xyl. Vib.

S. D.

T. D.

Cr. Cym. B. D.

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Fl. Picc.

Ob.

Bsn.

B<sup>b</sup> Cl.

2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

38 39 40 41 42 43 44

Tpt.

2  
3

Hn.

1  
2

Tbn.

2  
3

Euph.

Tba.

Timp.

Xyl. Vib.

S. D.

T. D.

Cr. Cym.  
B. D.

45 Moderato ♩ = 108

48

Fl. Picc.

Ob.

Bsn.

1 B♭ Cl.

2 3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

45 46 47 48 49 50 51 52

1 Tpt.

2 3

Hn. 1/2

1 Tbn.

2 3

Euph.

Tba.

Timp.

Vib.

S. D.

T. D.

Cr. Cym. B. D.

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53 56

Fl.  
Picc.

Ob.

Bsn.

1  
B $\flat$  Cl.

2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

53 54 55 56 57 58 59 60

1  
Tpt.

2  
3

Hn. 1  
2

1  
Tbn.

2  
3

Euph.

Tba.

Timp.

Xyl.  
Vib.

S. D.

T. D.

Cr. Cym.  
B. D.

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61 64

Fl. Picc.

Ob.

Bsn.

1 B $\flat$  Cl.

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

61 62 63 64 65 66 67 68

1 Tpt.

2 3

Hn. 1 2

1 Tbn.

2 3

Euph.

Tba.

Timp.

Vib.

S. D.

T. D.

Cr. Cym.  
B. D.

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*mf*

*mp*

*a2*

*f*

69

Fl. Picc.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

69 70 71 72 73 74 75 76 77

1

Tpt.

2

3

Hn. 1/2

1

Tbn.

2

3

Euph.

Tba.

Timp.

Vib.

S. D.

T. D.

Cr. Cym.

B. D.

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*mf*

*a2*

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88 92 Moderato  $\text{♩} = 86$

Fl. Picc.

Ob.

Bsn.

1  
B $\flat$  Cl.

2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

88 89 90 91 92 93 94 95 96

1  
Tpt.

2  
3

Hn. 1  
2

1  
Tbn.

2  
3

Euph.

Tba.

Timp.

Xyl. Vib.

S. D.

T. D.

Cr. Cym.  
B. D.

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97 100

Fl. Picc. *mf*<sup>3</sup>

Ob.

Bsn.

1 *mf*<sup>3</sup>

B<sup>b</sup> Cl.

2 3

B. Cl.

A. Sax. 1 *mf*<sup>3</sup>

2

T. Sax.

Bar. Sax.

97 98 99 100 101 102 103

1 *mf*

Tpt.

2 3

Hn. 1 2

1

Tbn.

2 3

Euph.

Tba.

Timp.

Xyl. Vib.

S. D.

T. D.

Cr. Cym. B. D.

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111 112

Fl. Picc. *f*

Ob. *f*

Bsn. *mp*

1 *f*

B $\flat$  Cl. *f*

2 *f*

3 *f*

B. Cl. *mp*

A. Sax. 1 *f*

2 *f*

T. Sax. *f*

Bar. Sax. *mp*

111 112 113 114 115 116 117

1 *mp*

Tpt. *mp*

2 *mp*

3 *mp*

Hn. 1 *mp*

2 *mp*

1 *mp*

Tbn. *mp*

2 *mp*

3 *mp*

Euph. *mp*

Tba. *mp*

Timp. *mf*

Xyl. *a2*

Vib. *mp*

S. D. *mp*

T. D. *mp*

Cr. Cym. *mp*

B. D. *mp*

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118 120 Picc. only 124 Allegro  $\text{♩} = 120$

Fl. Picc. *mf* *a2* *mf*

Ob.

Bsn.

1 B♭ Cl. *a2*

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

118 119 120 121 122 123 124

1 Tpt.

2 3

Hn. 1 2

1 Tbn.

2 3

Euph.

Tba.

Timp. *f*

Xyl. Vib.

S. D. *f*

T. D. *f*

Cr. Cym. *mp*

B. D. *f*

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19

125

Fl. Picc.

Ob.

Bsn.

128

1

B<sup>b</sup> Cl.

2

3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

125

126

127

128

1

Tpt.

2

3

Hn. 1/2

1

Tbn.

2

3

Euph.

Tba.

Timp.

Xyl. Vib.

S. D.

T. D.

Cr. Cym. B. D.

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129

Fl.  
Picc.

Ob.

Bsn.

1  
B♭ Cl.

2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

129 130 131 132 133

1  
Tpt.

2  
3

1  
Hn.

2

1  
Tbn.

2  
3

Euph.

Tba.

Timp.

Xyl.  
Vib.

S. D.

T. D.

Cr. Cym.  
B. D.

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134 136

Fl. Picc. *mf*

Ob. *f* *mf*

Bsn. *mp*

1 B $\flat$  Cl. *mf*

2 3 *a2* *mp*

B. Cl.

A. Sax. 1 2 *a2* *mp*

T. Sax. *mp*

Bar. Sax. *mp*

134 135 136 137 138

1 Tpt. *f*

2 3 *f*

1 Hn. *f*

2 *f*

1 Tbn. *f*

2 3 *f*

Euph. *mp*

Tba. *f* *mp*

Timp.

Xyl. Vib.

S. D.

T. D.

Cr. Cym. B. D. *f*

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139 141

Fl. Picc.

Ob.

Bsn.

1 2 3

B♭ Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

139 140 141 142 143

Tpt. 1 2 3

Hn. 1 2

1 2 3

Tbn.

Euph.

Tba.

Timp.

Xyl. Vib.

S. D.

T. D.

Cr. Cym. B. D.

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144 23

Fl. Picc.

Ob.

Bsn.

1  
B♭ Cl.

2  
3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

144 145 146 147

1  
Tpt.

2  
3

Hn. 1/2

1  
Tbn.

2  
3

Euph.

Tba.

Timp.

Xyl. Vib.

S. D.

T. D.

Cr. Cym.  
B. D.

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[illegible]