

Full Score

Frisbee Publications

Music for the Departed

for

Irish Fiddle, Classical Violin, Acoustic Guitar
&
String Orchestra

Dave Flynn

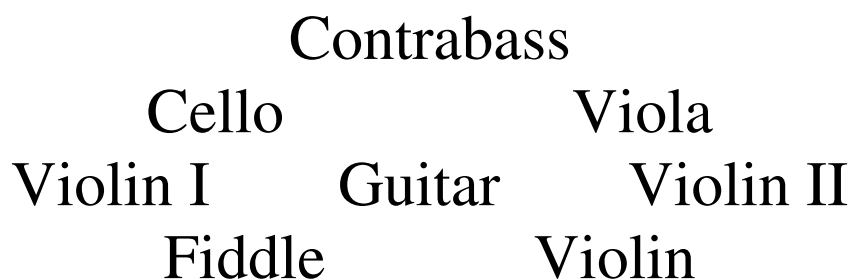
(2006/2010)

'Music for the Departed' was commissioned by West Cork Music with funds from the Arts Council of Ireland. It was premiered by Martin Hayes, Dennis Cahill and Ioana Petcu-Colan on the 22nd August 2006 at the Masters of Tradition Festival, Bantry, Ireland

This arrangement was created with funding from RTÉ and the Arts Council of Ireland to be premiered by Martin Hayes, Dennis Cahill, Brona Cahill and the RTÉ Concert Orchestra with David Brophy conducting on the 24th November 2010 in the National Concert Hall, Dublin

Performances Notes

Ideal Placement



In concert performance subtle amplification may be necessary, but it should always be as subtle as possible according to the venue.

Notes on the fiddle part

The fiddle part should only be played by someone with a deep understanding of traditional Irish music. The fiddle part was written for Martin Hayes and as such is very much geared towards his characteristic style. I am open to other fiddle players interpreting the piece in their own style following the guidelines I have set. I have included very little markings in the score for a very deliberate reason. I want this piece to be interpreted as a traditional musician would interpret any music they would play. In other words dynamics, variations, ornamentations etc., would largely be decided spontaneously. This is of course with respect to a logical interpretation of the mood I have assigned each movement. Overall the way the fiddle part is notated is just the basic version of each tune and great flexibility is allowed, particularly where I indicate specific variation or improvisation points.

Notes on the guitar part

Acoustic nylon or steel string guitar may be used. The guitar part was written for Dennis Cahill and at times it is very much characteristic of his style. There is much rhythmic flexibility in the guitar part, particularly in the movements 'Shock', 'Determination' and 'Celebration'. In the score for these movements I have only notated the basic rhythm and chord voicings to use. The rhythm and dynamics in particular should NEVER stick rigidly to what is notated. It is essential for the guitarist to work closely with the fiddle player to build rhythmic and dynamic interest and tension. So while it is important to keep the basic pulsing chord style in the rhythmic sections, the guitarist should try to match rhythmic variation with the fiddler.

Notes on the solo violin and string orchestra parts

The solo violin part was originally written for Ioana Petcu-Colan, but while this part is perhaps the least flexible in terms of variation it is perhaps most flexible in terms of who can play it. Ideally the part should be played by a classically trained musician with a good understanding of traditional Irish music. It is possible for a classical musician with little initial understanding of traditional Irish music to play the part provided they follow these principles. It is essential for the violinist to develop a reasonable understanding of traditional Irish music before finally performing the piece. I would particularly recommend that they work closely with the fiddle player to get a sense of how to match the bowing, dynamics, variation etc. There are only a few parts where this is essential to do, such as whenever the violinist is playing a melody in harmony or canon with the fiddle. This violin part must be learnt off by heart before any performance. In other words, the sheet-music should not be used on stage. It is completely out of keeping with the spirit of the piece to have the sheet-music on stage. It is essential for the violinist to internalise the music to a point where they can be as spontaneous with the music as the fiddler and guitarist. The conductor should follow these guidelines too. It would be ideal if the orchestra played without sheet music too, however I'm aware of the logistical difficulties of this for most orchestras.

Some general points are applicable to the solo violin and string orchestra parts.

- (a) Little or no vibrato should be used at all times, particularly where the indication 'Like Uilleann Pipe drones/regulators' is given. It is important to listen to Uilleann Pipers before interpreting this piece in order to get a sense of how the drones and regulators sound. It is possible to come close to recreating this sound if these instructions are followed closely. At these points it is essential that no vibrato is used and that a good attack is given to each harmony change, the overall sound should be a bit rough and reedy.
- (b) Rubato should be avoided except in the first movement 'Grief' where the rubato is largely determined by the fiddle player. Movement 3 'Anger' is a sort of violin cadenza, but it should remain strictly rhythmic and dance-like even when a ritardando is notated. At this ritardando the music should gradually slow down to the tempo of the next movement but in slowing down do not add rubato!
- (c) There is deliberately very little in the way of dynamics or other markings in the score because I expect the musicians to take the given markings and use them as the basis for creating a spontaneous, spiritual performance that will be different every time. It is hoped that the more the orchestra gets used to playing with the fiddler and guitarist the more they will be able to tastefully and spontaneously vary their own parts to match the variations of the fiddler and guitarist.

The piece is approximately 22 minutes long.

Music for the Departed

Dave Flynn

Composed in Dublin and Clare 2006

New Arrangement made in Spiddal 2010

♩ = circa 50

Freely and Spiritually

1. Grief

(Air)

Fiddle

pp All dynamics are rough markings only
See notes for further explanation

Fid. 10

Fid. 19

Fid. 29

Fid. 38

A. Gtr. *mp*

Let notes ring n.h. 5

n.h. 7

① ③ ④

Fid. 45

A. Gtr. ⑥ n.h. 9

n.h. 9

n.h. 7

Let notes ring n.h. 5

n.h. 7

sul A

pizz. (sempre)

Vln. II

Cb. pizz. *p*

Fid. 54

A. Gtr. ③ n.h. 12

④ n.h. 12

⑥ n.h. 9

n.h. 7

gliss.

Vln. II

Vla. pizz. *p*

Cb. *p*

Fid. 62

A. Gtr. n.h. 9

n.h. 7

Vln. II

Vla. pizz. *p*

Vc. *p*

Cb. *p*

70

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf Natural Harmonics

p Fiddle cue

mf Sul A non. divisi Sul E Sul A

p *sempre* Natural Harmonics Sul A

p n.h. sul A arco

p arco Natural Harmonic Sul A

p

78

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Artificial Harmonics

Artificial Harmonics

n.h. sul D

Artificial harmonics

gliss.

86

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

divisi

Natural Harmonics Sul A

gliss.

gliss.

gliss.

94

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vc.

Cb.

Artificial Harmonics

gliss.

100

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fiddle Cue

gliss.

Swell into each note

Swell into each note

Swell into each note divisi arco

p Swell into each note divisi

p

Swell into each note arco

106

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

gliss.

gliss.

gliss.

p

mp

non divisi

non divisi

Hold the music in suspended time for a while before going to the next movement

2. Shock (Reel)

113 $\text{♩} = 200$ With the swing of a reel in a Malian Groove

Fid. *mp*

A. Gtr. Palm Mute *mf*
Like Uilleann Pipe Drones

Vln. II *mp*
Like Uilleann Pipe Drones

Vla.

Vc. *mf*

Cb.

mf sempre

119

A. Gtr. *mf*

Vln. II

Vla. *mf*

Vc.

Cb.

125 With swing and aggression
gritty tone, no vibrato
Use open strings as much as possible

Solo Violin. *f*

A. Gtr.

Vc.

Cb.

132

Solo Violin.

A. Gtr.

Vc. Non divisi

Cb.

138

Solo Violin.

A. Gtr.

Vla.

Vc.

Cb.

divisi

145

Solo Violin.

A. Gtr.

Vla.

Vc.

Cb.

149

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vla.

Vc.

Cb.

f

mp

mf

non divisi

mf

mf sempre

155

Fid.

A. Gtr.

Vln. I

Vla.

Vc.

Cb.

divisi

161

Fid.

A. Gr.

Vln. I
non divisi

Vla.

Vc.

Cb.

165

Fid.

A. Gr.

Vln. I
divisi

Vla.

Vc.

Cb.

169

Fid.

A. Gr.

Vln. I
non divisi

Vla.

Vc.

Cb.

173

Fid.

A. Gr.

Vln. I

Vla.

Vc.

Cb.

Gradually build speed and intensity until bar 195

177

Fid. *mf*

Solo Violin. *mf*

A. Gtr. *non divisi*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

Like Uilleann Pipe Regulators
Use open strings as much as possible

non divisi

Like Uilleann Pipe Regulators
Use open strings as much as possible

183

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

189

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non divisi

196

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

203

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

209

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non divisi

215

Fid.

Solo Violin.

A. Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

221

Fid.

Solo Violin.

A. Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

228

Fid.

Solo Violin.

A. Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

235

Fid.
Solo Violin.
A. Gr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This system of music covers measures 235 to 240. It features seven staves: Flute I (Fid.), Solo Violin, Alto Saxophone (A. Gr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The Flute I part has a melodic line with slurs and accents. The Solo Violin part has long, sustained notes with slurs. The Alto Saxophone part consists of block chords. The Violin I and II parts have rhythmic patterns with slurs. The Viola and Cello parts have a steady eighth-note accompaniment. The Violoncello part has a similar eighth-note accompaniment.

241

Fid.
Solo Violin.
A. Gr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This system of music covers measures 241 to 246. It features the same seven staves as the previous system. The Solo Violin and Violin II parts include a glissando (gliss.) marking. The Flute I part continues with its melodic line. The Alto Saxophone part has block chords. The Violin I part has rhythmic patterns. The Viola and Cello parts have eighth-note accompaniment.

247

Fid.
Solo Violin.
A. Gr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This system of music covers measures 247 to 252. It features the same seven staves. The Solo Violin and Violin II parts have long, sustained notes. The Flute I part has a melodic line. The Alto Saxophone part has block chords. The Violin I part has rhythmic patterns. The Viola and Cello parts have eighth-note accompaniment.

3. Anger (Cadenza)

Use Variations
♩=220

253

Fid.

Solo Violin.

A. Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

Create Swing by slightly delaying the off-beats

257

Fid.

Solo Violin.

A. Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Create Swing by slightly delaying the off-beats

Create Swing by slightly delaying the off-beats

261

Fid.

Solo Violin.

A. Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Create Swing by slightly delaying the off-beats

265

Fid.

Solo Violin.

A. Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

sim.

269

Fid.

Solo Violin.

Vln. I

Vln. II

Vla.

Vc.

Cb.

275

Fid.

Solo Violin.

Vln. I

Vln. II

Vla.

Vc.

Cb.

281

Fid.

Solo Violin.

Vln. I

Vln. II

Vla.

Vc.

Cb.

287

Solo Violin.

293

Solo Violin.

299

Solo Violin.

♩ = 200

305

Solo Violin.

311

Solo Violin.

317

Solo Violin.

rit.

324

Solo Violin.

4. Tears
(Slide)

333

Fid.

Solo Violin.

♩ = 80

p

338

Fid.

342

Fid.

345

Fid.

A. Gtr.

mp

349

Fid.

A. Gtr.



353

Fid.

Solo Violin.

A. Gtr.

mp

p



357

Fid.

Solo Violin.

A. Gtr.

natural harmonic
on G string



361

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

sul tasto

mp

mf

mp

sul tasto

mp

pizz.

mp

Open string Harmonics
Sul A

mp

pizz.

mf

365

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

natural harmonic on G string

divisi

Sul G

369

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Note variation

f

nat.

mf

f

non divisi

mf

nat.

mf

mf

pizz.

f

f

373

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non divisi

divisi

5. Nostalgia (Slip-Slide)

377 $\text{♩} = 125$

Fid. *mf*

Solo Violin. *mf* Like Uilleann Pipe Drones *mp*

A. Gtr. *f*

Vln. I *mf*

Vln. II *mf* non divisi Like Uilleann Pipe Drones *mp*

Vla. *mp* arco

1.

382 2.

Solo Violin. *mp*

A. Gtr.

Vln. II 2.

Vla. arco Sul A

Vc. *mp*

387

Fid. *f*

Solo Violin. *mf sempre*

A. Gtr. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

1. 2.

392

Fid. Like Uilleann Pipe Regulators

Solo Violin. Like Uilleann Pipe Regulators

A. Gr. Like Uilleann Pipe Regulators

Vln. I Like Uilleann Pipe Regulators (non divisi)

Vln. II Like Uilleann Pipe Regulators

Vla. Like Uilleann Pipe Regulators

Vc. Like Uilleann Pipe Regulators

396

Fid. *f*

Solo Violin.

A. Gr. *f* divisi

Vln. I *mp*

Vln. II pizz.

Vla. pizz.

Vc. *f* pizz.

Cb. *f* pizz.

400

Fid. 2.

Solo Violin. 2.

A. Gr.

Vln. I 2.

Vln. II

Vla.

Vc.

Cb.

405

Fid. *f*

Solo Violin. *mf echo*

A. Gtr. *f*

Vln. I *mf* unis. arco

Vln. II *mp*

Vla.

Vc.

Cb.

409

Fid.

Solo Violin.

A. Gtr. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

413

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla. *divisi*

Vc.

Cb.

417

Fid. *f*

Solo Violin.

A. Gr. *f*

Vln. I *mf* *8va*

Vln. II *mp*

Vla. arco non divisi

Vc. arco *f*

Cb. *f*

421

Fid. 2.

Solo Violin.

A. Gr.

Vln. I 2.

Vln. II (8)

Vla.

Vc.

Cb.

6. Determination

(Reel)

426 ♩=215

Fid.

Solo Violin.

A. Gr. *mp*

Vln. I

Vln. II

Fiddle can improvise here to bar 444

434

A. Gr.

With the swing of a Reel
Use variations

442

Fid. *mp*

A. Gtr. *mp*



449

Fid.

A. Gtr.



454

Fid.

A. Gtr.



458

Fid. *mf*

A. Gtr. *mf*

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp* arco

Vary rhythm with respect to the fiddle, as before



462

Fid.

A. Gtr.

Vln. II

Vla.

Vc.

Cb.

466

Fid.

A. Gtr.

Vln. II

Vla.

Vc.

Cb.



470

Fid.

A. Gtr.

Vln. I
Fiddle Cue

Vln. II

Vla.

Vc.

Cb.



474

Fid.

Solo Violin.
f
Like Uilleann Pipe Regulators

A. Gtr.
mf

Vln. I
mf
Like Uilleann Pipe Regulators
arco non divisi

Vln. II
mf
arco

Vla.
arco

Vc.

Cb.

478

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

482

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

triple rhythms should match the swing of the fiddle
so may come a bit sooner than notated

486

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2nd Time

2nd Time

490

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

f

mf

mf

mf

mf

mf

mf

gliss.

gliss.

gliss.

divisi

divisi

divisi

divisi

494

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

498

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

gliss.

gliss.

3

502

Fid.

Solo Violin.

A. Grtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

3

506

Fid.

Solo Violin.

A. Grtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

Single bows unless slurs are indicated
Always on the string
Match the swing of the fiddle player

ff

510

Fid.

Solo Violin.

A. Grtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

514

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

triple rhythms should match the swing of the fiddle
so may come a bit sooner than notated

518

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2nd Time Add low E

divisi

7. Celebration
(Barndance & Reel)

522

Fid.

Solo Violin.

A. Gtr.

Vla.

Vc.

Cb.

ff *mf*
non divisi

ff *mf*

unis.

529

Fid. *mf*
Like Uilleann Pipe Regulators

Solo Violin. *mp*

A. Gtr. *mf*

Vla. pizz.

Vc. *p* *mf* pizz.

Cb. *p* *mf*

538

Fid.

Solo Violin.

A. Gtr.

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf*

Cb.

546

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

552

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf sempre

arco

mf sempre

arco

mf sempre

arco

mf

558

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

562

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

568

Fid.
Solo Violin.
A. Grt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
non divisi

This system of music covers measures 568 to 573. It features a Fiddle (Fid.) with a melodic line, a Solo Violin with a similar melodic line, and an Acoustic Guitar (A. Grt.) providing harmonic support with chords. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is marked *mf* and *non divisi*, indicating they play together in unison. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Fid.
Solo Violin.
A. Grt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This system of music covers measures 574 to 577. The instrumentation remains the same as in the previous system. The Solo Violin and Fiddle parts continue their melodic lines, while the Acoustic Guitar and strings provide accompaniment. The key signature and time signature are consistent with the previous system.

578

Fid.
Solo Violin.
A. Grt.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This system of music covers measures 578 to 583. The Solo Violin and Fiddle parts show more complex rhythmic patterns, including sixteenth notes. The Acoustic Guitar and strings continue to provide accompaniment. The key signature and time signature are consistent with the previous systems.

584

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco divisi

f

590

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

594

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

600

Fid.
Solo Violin.
A. Gtr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
divisi
non divisi

Detailed description: This system of musical notation covers measures 600 to 605. It features seven staves: Flute (Fid.), Solo Violin, Acoustic Guitar (A. Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute and Solo Violin parts are melodic, with the Solo Violin playing a prominent line. The Acoustic Guitar provides a rhythmic accompaniment with chords. The Violin I and II parts are mostly sustained notes, with Vln. II playing a long note in measure 601. The Viola and Cello parts are also sustained, with the Cello playing a low, continuous line. Dynamics include a forte (*f*) marking in measure 601. Performance instructions 'divisi' and 'non divisi' are present in the Violin I and Cello parts respectively.

Fid.
Solo Violin.
A. Gtr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 606 to 610. It features the same seven staves as the previous system. The Flute and Solo Violin parts continue their melodic lines. The Acoustic Guitar maintains its rhythmic accompaniment. The Violin I and II parts are sustained, with Vln. II playing a long note in measure 606. The Viola and Cello parts are also sustained, with the Cello playing a low, continuous line.

610

Fid.
Solo Violin.
A. Gtr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 610 to 615. It features the same seven staves as the previous systems. The Flute and Solo Violin parts continue their melodic lines. The Acoustic Guitar maintains its rhythmic accompaniment. The Violin I and II parts are sustained, with Vln. II playing a long note in measure 610. The Viola and Cello parts are also sustained, with the Cello playing a low, continuous line.

614

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

618

Fid.

Solo Violin.

A. Gtr.

Vln. I unis.

Vln. II

Vla.

Vc. divisi

Cb.

624

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc. non divisi

Cb.

630

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

636

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

640

Fid.

Solo Violin.

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

divisi

gliss.