

SHEEBEG AND SHEEMORE

Turlough O'Carolan
Arranged by Michael Hopkins

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

SHEEBEG AND SHEEMORE

This arrangement of the beautiful Irish folk tune Sheebeg and Sheemore is an excellent piece for developing legato playing and dynamic contrast, and technic for shifting to middle positions in the low strings. The tune is in binary form and traditionally played in the form AABB. This arrangement follows the form ABBBAB. The piece opens with a viola soli, followed by a soli for second violins and celli. The middle section features a quartet of solo instruments contrasting with tutti pizzicato. The final B section features a modern treatment of the melody in the high strings, while the celli and bassi play a vigorous counter-melody. The work concludes quietly with a rubato violin solo.

Sheebeg and Sheemore

CONDUCTOR SCORE

Duration - 4:15

Turlough O'Carolan
Arr. by Michael Hopkins

Andante (♩ = 76)

Musical score for measures 1-5. The score is for a conductor and includes parts for Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Andante with a quarter note equal to 76 beats per minute. The music begins with a rest for the Violins and Viola, followed by a melodic line in the Viola and a bass line in the Cello and String Bass. A dynamic marking of *p* (piano) is present at the start of the Viola and Cello parts. A fermata is placed over measure 5.

Musical score for measures 6-11. The score continues with Violins I and II, Viola, Cello, and String Bass. The key signature and time signature remain the same. The Viola part continues with a melodic line, and the Cello and String Bass provide a steady bass line. A dynamic marking of *p* is present. A fermata is placed over measure 11.

12 13 14 15 16 17

Vlns. I *mp*

Vlns. II *mf*

Vla. *mp*

Cello *mf*

Str. Bass *mp*

pizz.

V

4 3 4 3 4

V 2 1 2

V 1 x2

18 19 20 21 22 23

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

2 4 2 2 3 2 2 4 2 2 3 2 2 4 2 3 1 3

4 1 2 1 -1 -1 x2 1 x2

24 25 26 27 28 29

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

30 31 32 33 34 35

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

arco

36 37 38 39 40 41 V

I

Vlns. II

Vla.

Cello

Str. Bass

42 43 44 V 45 46 V 47

I

Vlns. II

Vla.

Cello

Str. Bass

48 49 50 51 52 53

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

54 55 56 57 58 59

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

60 *broadly* 61 62 63 64 65

Vlns. I *mf* *mp*

Vlns. II *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

66 67 68 69 70 71

Vlns. I *pizz.*

Vlns. II *p*

Solo Vla. *pizz.* *p*

Vla. *pizz.* *p*

Cello *pizz.* *p*

Str. Bass *pizz.* *p*

72 73 74 75 76 77

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Solo Vla.

Vla.

Solo Cello

Cello

Str. Bass

pizz.

p

Solo arco

p

Solo arco

p

3

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78 79 80 81 82 83

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Solo Vla.

Vla.

Solo Cello

Cello

Str. Bass

Solo arco

p

1

3

3

84 85 86 87 88 89

Solo Vln. I *p* *rit.*

Vln. I *3* *rit.* *arco* *ff*

Solo Vln. II *V 3* *rit.*

Vln. II *rit.* *arco* *ff*

Solo Vla. *rit.*

Vla. *rit.* *arco* *ff*

Solo Cello *rit.*

Cello *rit.*

Str. Bass *rit.*

tutti
a tempo

90 91 92 93

I Vlns. II Vlns. Vla. Cello Str. Bass

arco
tutti
ff
arco
ff

94 95 96 97

I Vlns. II Vlns. Vla. Cello Str. Bass

mp
mp
mp

98 3 99 100 101 102 V

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp *p* *p* *p*

103 104 solo V 105 106 Solo 107

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

rubato *rit.* **tutti** *div.* *div.*

rubato *rit.*

rubato *rit.*

rubato *rit.*

pizz.

rubato *rit.*

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