




ORCHESTRA EXPRESSIONS™ SERIES

The Girl I Left Behind Me

Traditional Irish Tune
Arranged by Sandra Dackow

INSTRUMENTATION

1	Conductor
8	1st Violin
8	2nd Violin
5	Violin 3 (Viola )
5	Viola
5	Cello
5	String Bass
1	Piano (Rehearsal Only)

All in first position with straightforward rhythms and thematic parts for everyone, this poignant song will be a wonderful addition to any concert.

PROGRAM NOTES

The Girl I Left Behind Me first appears in 18th-century Ireland, the tune often known as “Brighton Camp.” It emigrated to the United States, along with many other Anglo/Scots/Irish folk tunes, and became a popular marching song for soldiers. During the American Civil War, soldiers in both the Confederate and Union armies sang it. A number of cultures have embraced this song, adding their own local lyrics.

NOTES TO THE CONDUCTOR

This work corresponds with techniques included in *Orchestra Expressions*, Book I. All parts remain in first position and no extended fingerings are required. Bowings and rhythms are straightforward. While the piece is written in $\frac{4}{4}$ time, capable groups may choose to perform it in cut time, if they wish. Players in all sections are given thematic material. An energized style of bowing is recommended, close to the balance point. A piano part is included, but it is for harmonic support during rehearsal, as needed, and should not be used in performance.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor



Dedicated to the St. Agnes Orchestras, Dublin, Ireland
The Girl I Left Behind Me

CONDUCTOR SCORE
Duration - 2:15

Traditional Irish Tune
Arranged by Sandra Dackow

Briskly (♩ = 132)

Violins

Viola (Violin III)

Cello

String Bass

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

11 12 13 14 15

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

16 17 18 19 20

pizz.

3 1

V V

V V

25

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

21 22 23 24 25 26

Detailed description: This block contains the musical score for measures 21 through 26. It features five staves: Violins I and II (treble clef), Viola (Vln. III) (alto clef), Cello (bass clef), and String Bass (bass clef). The key signature is one sharp (F#). The score includes various musical notations such as rests, eighth notes, and sixteenth notes. Performance markings include '4' for a four-measure rest in the Viola part at measure 23, and 'V' for bowing directions in the Cello and String Bass parts at measures 24 and 25.

29

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

27 28 29 30 31 32

arco

arco

4

1 4

Detailed description: This block contains the musical score for measures 27 through 32. It features the same five staves as the previous block. The key signature remains one sharp (F#). The score includes various musical notations. Performance markings include 'arco' for bowing directions in the Violin I and II parts at measures 31 and 32, and '4' for a four-measure rest in the Viola part at measure 31. Bowing directions 'V' are also present in the Cello and String Bass parts at measures 28, 29, and 32.

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

33 34 35 36 37

41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

38 39 40 41 42

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

43 44 45 46 47

Detailed description: This block contains the musical score for measures 43 through 47. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measures 43 and 44 show the beginning of a melodic line in the Violins. Measures 45 and 46 feature a four-measure rest in the Violins, with a '4' above the staff. The Viola, Cello, and String Bass parts provide harmonic support with various rhythmic patterns and articulations.

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

48 49 50 51 52

Detailed description: This block contains the musical score for measures 48 through 52. It features the same five staves as the previous block. Measure 49 is marked with a red box containing the number '49'. Measures 48 and 49 show the continuation of the melodic line in the Violins. Measures 50 and 51 feature a four-measure rest in the Violins, with a '4' above the staff. The Viola, Cello, and String Bass parts continue with their respective parts, including some double stops in the Cello and Bass.

57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

53 54 55 56 57

61

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

58 59 60 61 62

65

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

4

pizz.

arco

4

63 64 65 66 67 68

69

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

4

69 70 71 72