



Themes from  
**Leroy Anderson's**  
***Irish Suite – Part 1***

TRADITIONAL

Arranged by LEROY ANDERSON  
 Adapted by DOUGLAS E. WAGNER

**INSTRUMENTATION**

- 1 Conductor
- 1 1st Flute
- 1 2nd Flute
- 2 Oboe
- 1 1st B $\flat$  Clarinet
- 1 2nd B $\flat$  Clarinet
- 2 Bassoon
- 1 B $\flat$  Bass Clarinet

- 4 F Horn
- 1 1st B $\flat$  Trumpet
- 1 2nd B $\flat$  Trumpet
- 3 Trombone
- 1 Tuba
- 1 Mallet Percussion  
(Xylophone/Bells)
- 1 Timpani  
(G-C-D)

- 1 Percussion  
(Spare Drum/Triangle/  
Crash Cymbals)
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass

**NOTES TO THE CONDUCTOR**

The *Irish Suite*, by the dean of American light music, Leroy Anderson (1908–1975), is one of the most enduring and endearing works in the orchestral repertoire. Drawn from familiar Irish folk tunes, its six movements present a rich musical palette, brimming with color and fresh invention:

- I. The Irish Washerwoman
- II. The Minstrel Boy
- III. The Rakes of Mallow
- IV. The Wearing of the Green
- V. The Last Rose of Summer
- VI. The Girl I Left Behind

The original suite, commissioned in 1947 by the Eire Society of Boston, was by all accounts written in less than two weeks. Arthur Fiedler and the Boston Pops Orchestra premiered it that year.

Major themes and episodes from the first three movements are presented in this five-minute work that will delight audiences of any age. The scoring is designed to flatter any orchestra, but most especially ensembles that are comprised of less-experienced players. While the instrumentation has been scaled down a bit for this level, the composer's original intents have been faithfully preserved.

**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

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



# Leroy Anderson's Irish Suite – Part 1

CONDUCTOR SCORE  
Duration - 5:00

Traditional  
Arranged by Leroy Anderson  
Adapted by Douglas E. Wagner

"The Irish Washerwoman"  
Allegro con brio (♩ = 116)

**Flutes**  
I  
II

**Oboe**

**B♭ Clarinets**  
I  
II

**Bassoon**  
(B♭ Bass Clarinet)

**F Horn**

**B♭ Trumpets**  
I  
II

**Trombone**

**Tuba**

**Mallet Percussion**  
(Xylophone/Bells)

**Timpani**  
(G-C-D)  
Tune: G-C-D

**Percussion**  
(Snare Drum/Triangle/  
Crash Cymbals)  
Snare Drum

**Violins**  
I  
II

**Viola**  
(Violin III)

**Cello**

**String Bass**

*f* 1 2 3 4 5 6

*f* *mf* *f* *f* *f* *f*

*x1*  
*1/2 -1*

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"THE IRISH WASHERWOMAN"

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9

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

9

Vlins. I

Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

13

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

13

Vns. I

Vns. II

Vla. (Vln. III)

Cello

Str. Bass

21

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Temp.

Perc.

21

Vns. I II

Vla. (Vln. III)

Cello

Str. Bass

38440S 20 21 22 23 24 25



Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Xylophone

Vlins. I

Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

*f*

*f*

V<sup>4</sup>

V<sup>4</sup>

V

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B♭ B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

38 39 40 41 42 43

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53

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

50 51 52 53 54 55

38440S



57

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

56 57 58 59 60 61

Lo 1

Lo 4

x1

x4

-2

-1

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accel.

65 Presto (♩ = 120)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

accel.

65 Presto (♩ = 120)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Lo 1

71

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlrs. I

Vlrs. II

Vla. (Vln. III)

Cello

Str. Bass

*f*

71

Lo 4 o Lo 1 1 Lo 2

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Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B $\flat$  B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

74 75 76 77 78 79

81 "The Minstrel Boy"  
Andante con moto (♩ = 80)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

80 81 82 83 84

pizz. p x4 x4

pizz. p -4 -4

86

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

86

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

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Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

91

*p*

*mf*

*p*

arco

Hi 3

4

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B $\flat$  B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

mf p

94 95 96 97 98

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

101

Lo 1

1

4

mp

mp

mp

mp

arco

mf

mp

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*mf*

*mute*

*p*

*x4*

-1 -4 -4 -4

104 105 106 107

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112

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pizz.*

*pizz.*

112

108

109

110

111

112

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B $\flat$  B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B♭ B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

118

119

120

121

122

124

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

124

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

123 124 125 126 127





136 140

I  
Fls.

II  
Ob.

I  
Cls.

II  
Bsn. (B♭ B. Cl.)

Hn.

I  
Tpts.

II  
Trb.

Tuba

Mlt. Perc.

Timp.

Perc. Triangle

136 140

I  
Vlns.

II  
Vla. (Vln. III)

Cello

Str. Bass

*mf* *mp* *pizz.*



148

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Detailed description: This block contains the musical staves for the woodwind section. The Flute I and II parts have rests until measure 148, where they begin a melodic line marked with a forte (f) dynamic. The Oboe part also has a rest until measure 148, then joins the flute parts. The Clarinet I and II parts play a rhythmic accompaniment of eighth notes throughout the entire passage. The Bassoon part has a rest throughout.

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Detailed description: This block contains the musical staves for the brass and percussion sections. The Horn, Trumpet I and II, Trombone, and Tuba parts all have rests throughout the entire passage. The Milt. Perc., Timp., and Perc. parts also have rests throughout.

148

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Detailed description: This block contains the musical staves for the string section. The Violin I and II parts play a rhythmic accompaniment of eighth notes throughout the entire passage. The Viola (Violin III), Cello, and String Bass parts play a similar rhythmic accompaniment of eighth notes throughout.

143 144 145 146 147 148 149

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

*pizz.*

*mf*

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B♭ B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

157 158 159 160 161 162 163





Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B $\flat$  B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass



Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Vns. I II

Vla. (Vln. III)

Cello

Str. Bass

188

I  
Fls.

II

Ob.

I  
Cls.

II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

I  
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

188

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

188 189 190 191 192 193

accel.

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B♭ B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.

accel.

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B♭ B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

203

203

*ff* Crash Cymbals

*ff* Choke

(V)

199 200 201 202 203 204 205

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