

STRING ALTERNATIVES SERIES

The Smith's Set

Concert Scottish Tunes

Traditional Scottish

Arranged by Renata Bratt (ASCAP)

INSTRUMENTATION

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

Delight your audience with a set of three uptempo traditional Scottish dance tunes arranged with authentic ornaments and rhythmic accompaniment. The tunes pass among the sections so that everyone gets a chance to play the melody and the rollicking accompaniments. Students will get a fun and technical workout with idiomatic Celtic bowings, accents and rhythms. Arranged as a typical concert medley, the first tune is a strathspey, "The Smith's a Gallant Fireman," and the next two tunes are reels, "Perrie Werrie" and "St. Kilda Wedding."



Notes to the Conductor

This set is dedicated to my Scottish fiddle friends, Alasdair Fraser and the San Francisco Scottish Fiddlers.

Scottish music is always performed with lots of ornaments. I have put in grace notes throughout this arrangement so that the strings can sound as idiomatic as possible. The bowings are also a little different from standard concert repertoire, many times slurring into a downbeat rather than starting on a downbeat. This creates syncopated accents which are clearly notated.

“The Smith’s a Gallant Fireman” is a strathspey (strath’ spay) that I perform with my Scottish Country Dance Band, Reel of Seven. The strathspey is a dance style that is unique to the Scottish tradition. This tune was first published (with no composer listed) in 1791 in John Anderson’s *Second Collection of New Highland Strathspey Reels*. The distinctive ‘snaps’ of the strathspey are the sixteenth note followed by a dotted eighth note. The backwards version of the snap (usually notated as a dotted eighth note to sixteenth note) are generally performed more smoothly—as a triplet quarter to eighth note, and I have notated them this way in this arrangement. Strathspeys are quite lyrical and legato in the Highland style, while in Cape Breton, they are extremely bouncy and rhythmic. This version combines both styles.

“Perrie Werrie” can be found in the *Athole Collection*—an 1884 collection of fiddle tunes from Perthshire. It is a Scottish Reel, the reel being a dance form that is extremely popular in many traditional Northern European and American music styles. Accents over different rhythms, on and off the beat, really help this music pop.

“St. Kilda Wedding” is also found in the *Athole Collection*. I learned both of these reels from Natalie Haas, a Scottish-style cellist who frequently performs with Scottish fiddler Alasdair Fraser. The two sixteenth notes followed by an eighth note at the beginning of this reel and throughout are another sort of Scottish ornament, variously called a hutterum, a shiver, or a birl. Traditionally, these sixteenths would be played somewhat faster than actual sixteenths, though still beginning on the beat. They are started with the bow well into the string.

St. Kilda is an archipelago consisting of the westernmost islands of the Outer Hebrides of Scotland. It was occupied for two millennia, but the population declined over time so much that, in 1930, the remaining 36 inhabitants were removed to the Scottish mainland at their own request.

The Smith's Set

Concert Scottish Tunes

CONDUCTOR SCORE
Duration - 4:10

Traditional Scottish
Arranged by Renata Bratt (ASCAP)

Andante (♩ = 98)

Violins I

Violins II

Viola

Cello

String Bass

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

3

4

5 "The Smith's a Gallant Fireman"

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mp

5 6 7

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp *cresc.*

cresc.

cresc.

8 9 10

13

Vlns.

Musical score for measures 11-13. The score includes parts for Violins I and II, Viola, Cello, and Str. Bass. The key signature is two sharps (F# and C#). Measure 11 features triplets in the Violin I part. Measure 12 includes a *cresc.* marking for the Violin II part. Measure 13 features a **f** dynamic marking and a 4-measure rest in the Violin I part. A box containing the number 13 is positioned above the first measure of this system.

11

12

13

Vlns.

Musical score for measures 14-16. The score includes parts for Violins I and II, Viola, Cello, and Str. Bass. The key signature is two sharps (F# and C#). Measure 14 features triplets in the Violin I part. Measure 15 includes *mf* dynamic markings for the Violin I, Violin II, Viola, and Cello parts. Measure 16 features a *mf* dynamic marking for the Str. Bass part.

14

15

16

I
Vlns. *f*

II
Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

17 18 19

I
Vlns. *mp*

II
Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

20 21 22

Vlns.
I
II

Vla.

Cello

Str. Bass

p *mf*

23 24 25

Vlns.
I
II

Vla.

Cello

Str. Bass

26 27 28

29

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *f*

39 30 *f* 31

33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

32 33 34

37 Moderato (♩ = 112)

Vlns. I
dim. *mf*

Vlns. II
dim. *mf*

Vla.
dim.

Cello
dim. *pizz.* *mf*

Str. Bass
dim. *f*

35 36 37

Vlns. I

Vlns. II

Vla.
mf

Cello
f *arco*

Str. Bass

38 39 40

41 "Perrie Werrie"

Vlns. I
mp

Vlns. II
mp

Vla.
mp

Cello

Str. Bass
mf

Musical score for measures 41-43. The score is for five instruments: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 41 starts with a *mp* dynamic. Measures 42 and 43 continue the piece. A large red watermark "Preview Only" is overlaid diagonally across the score.

Vlns. I

Vlns. II
mf

Vla.

Cello

Str. Bass
pizz.

Musical score for measures 44-46. The score is for five instruments: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 44 starts with a *mf* dynamic. Measure 45 includes a *pizz.* (pizzicato) instruction for the String Bass. Measure 46 continues the piece. A large red watermark "Preview Only" is overlaid diagonally across the score.

49

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

mf

pizz.

mf

pizz.

mf

47 48 49

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

50 51 52 53

I
Vlns.

II

Vla.

Cello

Str. Bass

arco

arco

54 55 56

57

I
Vlns.

II

Vla.

Cello

Str. Bass

arco

f

f

mf

mf

f

57 58 59

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

60 61 62

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

65

63 64 65 66

I
Vlns.
II
Vla.
Cello
Str. Bass

67 68 *f* arco 69

I
Vlns.
II
Vla.
Cello
Str. Bass

70 71 *f* arco 72

73

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

73 74 75

77 "St. Kilda Wedding"

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

76 77 78

81

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mf

mf

79 80 81

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

82 83 84

85

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

85 86 87

Detailed description: This system of musical notation covers measures 85, 86, and 87. It includes staves for Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The Cello part features a complex melodic line with fingerings (1, 2, 4) and accents. The String Bass part provides a rhythmic accompaniment with a steady eighth-note pattern.

89

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

88 89 90

f

mf

Detailed description: This system of musical notation covers measures 88, 89, and 90. It includes staves for Violins I and II, Viola, Cello, and String Bass. The key signature remains two sharps. Measure 89 begins with a forte (*f*) dynamic for the Violin I part. The Cello part has a mezzo-forte (*mf*) dynamic. The Viola part has a single note in measure 88. The String Bass part continues with a rhythmic accompaniment.

I
Vlns.

II

Vla.

Cello

Str. Bass

91 92 93

Detailed description: This block contains the musical notation for measures 91, 92, and 93. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). In measure 91, the Violins I play a melodic line with accents, while the other instruments provide harmonic support. In measure 92, the Violins I continue their line, and the Viola and Cello have more active parts. In measure 93, the Viola and Cello play a rhythmic pattern, and the Violins II enter with a melodic phrase marked *mf*. A large red watermark is overlaid across the page.

94

I
Vlns.

II

Vla.

Cello

Str. Bass

94 95 96

Detailed description: This block contains the musical notation for measures 94, 95, and 96. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps. In measure 94, the Violins I play a melodic phrase marked *mf*, while the other instruments play rhythmic accompaniment. In measure 95, the Violins I continue their line, and the Cello and String Bass have more active parts. In measure 96, the Violins I play a melodic phrase, and the other instruments provide harmonic support. A large red watermark is overlaid across the page.

Vlns.
I
II

Vla.

Cello

Str. Bass

97 98

Vlns.
I
II

Vla.

Cello

Str. Bass

99 100

102

Vlns. I

Violin I part, measures 101-103. Measure 101 starts with a forte (*f*) dynamic and an accent (>) on a quarter note. Measure 102 features a four-measure rest followed by a series of eighth notes with accents. Measure 103 continues with eighth notes and accents.

Vlns. II

Violin II part, measures 101-103. Measure 101 has a quarter note with an accent. Measure 102 has a four-measure rest followed by a quarter note with an accent. Measure 103 has a quarter note with an accent.

Vla.

Viola part, measures 101-103. Measure 101 has a quarter note. Measure 102 starts with a forte (*f*) dynamic and a series of eighth notes with accents. Measure 103 continues with eighth notes and accents.

Cello

Cello part, measures 101-103. Measure 101 has a quarter note. Measure 102 starts with a forte (*f*) dynamic and a series of eighth notes with accents. Measure 103 continues with eighth notes and accents.

Str. Bass

String Bass part, measures 101-103. Measure 101 has a quarter note. Measure 102 starts with a forte (*f*) dynamic and a series of eighth notes with accents. Measure 103 continues with eighth notes and accents. A *pizz.* marking is present in measure 102.

101

102

103

106

Vlns. I

Violin I part, measures 104-106. Measure 104 has a series of eighth notes with accents. Measure 105 has a quarter note with an accent. Measure 106 has a quarter note with an accent.

Vlns. II

Violin II part, measures 104-106. Measure 104 has a quarter note with an accent. Measure 105 has a quarter note with an accent. Measure 106 has a quarter note with an accent.

Vla.

Viola part, measures 104-106. Measure 104 has a series of eighth notes with accents. Measure 105 has a quarter note. Measure 106 has a series of eighth notes with accents.

Cello

Cello part, measures 104-106. Measure 104 has a series of eighth notes with accents. Measure 105 has a quarter note. Measure 106 has a series of eighth notes with accents.

Str. Bass

String Bass part, measures 104-106. Measure 104 has a quarter note. Measure 105 has a quarter note. Measure 106 has a quarter note with an *arco* marking.

104

105

106

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

107 108 109

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

110 111 112

p sub. *f*