

Drowsy Maggie

Irish Folk Song

arranged by
Deborah Baker Monday

1 Full Score

8 Violin I

8 Violin II

3 Violin III (Viola Sub.)

5 Viola

5 Cello

5 Bass

Extra Part - P3035301

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Program Notes

Drowsy Maggie is a traditional Irish tune which is at the top of most fiddle player's favorites list. It has lots of musical interest because of the two contrasting sections. The first section, in E dorian, has exciting string crossings which make it quite a show piece to keep accelerating; the D major section offers a pleasant harmonic change.

This arrangement opens with a rousing introduction, based on the high energy music taken from the Coda. Then the orchestra comes to a sustained "D", creating huge anticipation and the *Drowsy Maggie* tune begins first in the cellos, then the 2nds/violas and the momentum keeps building to an amazing exciting finish.

About the Composer

Deborah Baker Monday continues to teach in the award winning Logan City orchestra program. She received her BME, magna cum laude, from Florida State University with an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her MM in composition. She continued her studies at Louisiana State University, where she received the Chancellor's Award to participate with the LSU symphony orchestra under the direction of James Yestadt. She has studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwall and Dinos Constantinides.

Ms. Monday continued to be an active bass performer when she moved to Utah. After completing all of the course work and passing the written and oral portions of the doctoral exams, she was hired to teach in the Logan City School District as a low string specialist. During her tenure with Logan she has pursued her interest in composition and arranging for educational strings. This has been a rewarding part of her career while she and her husband, Bill, have raised four amazing children. She has received awards for outstanding elementary teaching and for Superior Accomplishment with the UtahASTA and UtahMEA, respectively.

She has presented at numerous state music conferences throughout the U.S. as well as several national ASTA conventions and the Midwest Clinic. She is very active as a guest conductor and adjudicator and has received awards and commissions for her work. Her studies in composition and experience in string teaching have combined to make her one of the leading contributors to the repertoire for young string players.

Duration 2:30

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Allegro ♩ = 144

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Violin I

Violin II

Viola

Cello

Bass

f *cresc.* *ff*

2 *cresc.* 3 4 5 *ff* 6

11 Moderately Slow ♩ = 88

Vln. I

Vln. II

Vla.

Cello

Bass

f *p*

7 *f* 8 9 10 11 *p* 12

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Drowsy Maggie

13 14 15 16 17

Vln. I

Vln. II

Vla.

Cello

Bass

mf

19 Slightly faster ♩ = 92 poco accel.

18 19 20 21 22

Vln. I

Vln. II

Vla.

Cello

Bass

p

mf

p

Drowsy Maggie

27 Allegro ♩ = 120

Score for measures 23 to 27. The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The tempo is Allegro, 120 beats per minute. The dynamic marking is *mf* (mezzo-forte).

Measure 23: Vln. I plays a half note G4, Vln. II plays a half note A4, Vla. plays a half note B4, Cello plays a half note G3, and Bass plays a half note F#3.

Measure 24: Vln. I plays a half note A4, Vln. II plays a half note B4, Vla. plays a half note C5, Cello plays a half note A3, and Bass plays a half note G3.

Measure 25: Vln. I plays a half note B4, Vln. II plays a half note C5, Vla. plays a half note D5, Cello plays a half note B3, and Bass plays a half note A3.

Measure 26: Vln. I plays a half note C5, Vln. II plays a half note D5, Vla. plays a half note E5, Cello plays a half note C4, and Bass plays a half note B3. Vln. II and Vla. have a *V* (Vibrato) marking.

Measure 27: Vln. I plays a half note D5, Vln. II plays a half note E5, Vla. plays a half note F#5, Cello plays a half note D4, and Bass plays a half note C4. Vln. I has a *mf* marking, and Vln. II, Vla., Cello, and Bass have *mf* markings.

Score for measures 28 to 32. The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The tempo is Allegro, 120 beats per minute. The dynamic marking is *poco accel.* (poco accelerando).

Measure 28: Vln. I plays a half note G4, Vln. II plays a half note A4, Vla. plays a half note B4, Cello plays a half note G3, and Bass plays a half note F#3. Vln. I has a *0* (finger) and *L2* (legato) marking.

Measure 29: Vln. I plays a half note A4, Vln. II plays a half note B4, Vla. plays a half note C5, Cello plays a half note A3, and Bass plays a half note G3. Vln. I has a *4* (finger) marking.

Measure 30: Vln. I plays a half note B4, Vln. II plays a half note C5, Vla. plays a half note D5, Cello plays a half note B3, and Bass plays a half note A3. Vln. I has a *4* (finger) marking.

Measure 31: Vln. I plays a half note C5, Vln. II plays a half note D5, Vla. plays a half note E5, Cello plays a half note C4, and Bass plays a half note B3. Vln. I has a *4* (finger) marking.

Measure 32: Vln. I plays a half note D5, Vln. II plays a half note E5, Vla. plays a half note F#5, Cello plays a half note D4, and Bass plays a half note C4. Vln. I has a *0* (finger) and *L2* (legato) marking.

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35 Even faster ♩ = 132

Score for measures 33 to 37, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measure 33: Vln. I has a 4-measure rest. Vln. II, Vla., Cello, and Bass have whole notes.

Measure 34: Vln. I has a 4-measure rest. Vln. II, Vla., Cello, and Bass have whole notes.

Measure 35: Vln. I has a 4-measure rest. Vln. II, Vla., Cello, and Bass have whole notes. Dynamics: *f marcato*.

Measure 36: Vln. I has a 3-measure rest. Vln. II, Vla., Cello, and Bass have whole notes.

Measure 37: Vln. I has a 3-measure rest. Vln. II, Vla., Cello, and Bass have whole notes.

Score for measures 38 to 42, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measure 38: Vln. I has a 3-measure rest. Vln. II, Vla., Cello, and Bass have whole notes.

Measure 39: Vln. I has a 3-measure rest. Vln. II, Vla., Cello, and Bass have whole notes.

Measure 40: Vln. I has a 3-measure rest. Vln. II, Vla., Cello, and Bass have whole notes.

Measure 41: Vln. I has a 3-measure rest. Vln. II, Vla., Cello, and Bass have whole notes.

Measure 42: Vln. I has a 3-measure rest. Vln. II, Vla., Cello, and Bass have whole notes.

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43 Allegro ♩ = 140

Score for measures 43 to 47, marked Allegro (♩ = 140). The score includes staves for Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The measures are numbered 43, 44, 45, 46, and 47 at the bottom.

51 Più mosso ♩ = 148

Score for measures 48 to 52, marked Più mosso (♩ = 148). The score includes staves for Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The measures are numbered 48, 49, 50, 51, and 52 at the bottom. Measure 51 features a forte (*ff*) dynamic marking and a triplet of eighth notes in the Vln. I part, indicated by a 'V' and a '3'. Measure 52 features a forte (*ff*) dynamic marking. The Bass staff includes fingering numbers 2, 4, 2, and 4 above the notes in measures 48 and 49.

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53 54 55 56 57

Vln. I

Vln. II

Vla.

Cello

Bass

58 59 60 61 62

Vln. I

Vln. II

Vla.

Cello

Bass

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67

Più mosso ♩ = 152

Score for measures 63 to 67, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 63-67 show a complex rhythmic pattern with various note values and rests. The key signature is one sharp (F#).

Measure 63: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Measure 64: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Measure 65: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Measure 66: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Measure 67: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Score for measures 68 to 72, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 68-72 show a complex rhythmic pattern with various note values and rests. The key signature is one sharp (F#).

Measure 68: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Measure 69: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Measure 70: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Measure 71: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Measure 72: Vln. I and II play eighth notes. Vla. plays eighth notes. Cello and Bass play eighth notes with fingerings 2, 4, 2, 4.

Drowsy Maggie

75 Push to the end!

73 74 75 76 77

Vln. I

Vln. II

Vla.

Cello

Bass

78 79 80 81 82

Vln. I

Vln. II

Vla.

Cello

Bass