

INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Oboe
English Horn
Bassoons 1 & 2
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone 1
Eb Alto Saxophone 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1
Bb Trumpets 2 & 3
Bb Cornet 1 & 2
F Horns 1 & 2
F Horns 3 & 4
C Trombones 1 & 2
C Trombone 3
C Euphonium
C Tuba
String Bass
Timpani
Percussion 1:
Glockenspiel, Vibraphone
Percussion 2:
Castanets, Snare Drum, Suspended Cymbal, Vibraphone
Percussion 3:
Field Drum, Finger Cymbal
Percussion 4:
Bass Tom, Suspended Cymbal, 2 Bass Tom-Tom, Floor Tom
Percussion 5:
Suspended Cymbal, Tam-Tam
Harp

WORLDPARTS

1st & 2nd Horns in Eb
3rd & 4th Horns in Eb
1st & 2nd Trombones in Bb Bass Clef
3rd Trombone in Bb Bass Clef
1st & 2nd Trombone in Bb Treble Clef
3rd Trombone in Bb Treble Clef
Euphonium in Bb Treble Clef
Euphonium in Bb Bass Clef
Tuba in Eb Bass Clef
Tuba in Eb Treble Clef
Tuba in Bb Bass Clef
Tuba in Bb Treble Clef

SUITE ON CELTIC FOLK SONGS

Transcription for Band by Tomohiro Tatebe

English:

Celtic ancestors, after conquering agrarian cultures in middle Europe, Celtic ancestors migrated northward to Ireland and other places. The so-called "Celt" culture was a blend of those migrants and indigenous peoples of the northern island. This suite for wind band consists of three Old Irish melodies handed down through the generations. The first, "March," is a traditional Irish march with a slower 6/8 beat. Led by a characteristically accented drum, the drone effect of an Uilleann bagpipe rings through for an air of courage. Next is a beautiful and nostalgic "Air" entitled *Yellow Village Gate* in Gaelic, the first language of Ireland. Traditionally, fiddle and Uilleann pipes could play a passionate duet. Here, a solo piccolo presents the image of a simple life. The last movement, "Reel," is a typical Irish dance of very quick tempo, maintaining the pace from beginning to end, intensified motion combining duple and 6/8 meter drives through to the coda's bold conclusion.

Nederlands:

Na verovering van de agrarische beschavingen in midden Europa, migreerden de Kelten richting het noorden, naar Ierland en andere plaatsen. De zgn. Keltische cultuur was een mix van deze migranten en autochtone bewoners van het Noordelijk Eiland. Deze suite voor harmonie orkest bestaat uit drie oude Ierse melodieën uit een generatielange overlevering. De eerste –"March"- is een traditionele Ierse mars met een langzame 6/8 beat. Geleidt door een karakteristiek geaccentueerde trom, klinkt het zoemende effect van een Uilleann doedelzak door als zweem van moed. Tweede is het mooie en nostalgische 'air' getiteld "Yellow Village Gate" maar dan in het Keltisch, de oorspronkelijke taal van Ierland. Traditiegetrouw kunnen viool en doedelzak een gepassioneerd duet uitvoeren, terwijl de solo piccolo het simpele leven symboliseert. Het laatste stuk - "Reel"- is een typische Ierse dans waarbij het hoge tempo van begin tot eind wordt volgehouden. De intense combinatie van tweedelige en 6/8 maatsoorten voeren het geheel naar een gewaagd slotstuk.

Deutsch:

Nach der Eroberung der bäuerlichen Kulturen in Mitteleuropa, zogen die Kelten nordwärts nach Irland und anderen Orten. Die sogenannte keltische Kultur war eine Mischung von diesen Einwanderern und Ureinwohnern dieser nördlichen Insel. Diese Suite für Blasorchester enthält drei alte irische Melodien. Die erste Melodie March ist ein traditioneller irischer Marsch im langsamen 6/8-Takt. Das akzentuierte Spiel der Trommel begleitet den summenden Klang eines Dudelsackes (Uilleann genannt), der eine Spur von Mut suggeriert. Die zweite Melodie ist das schöne nostalgische Lied *Yellow Village Gate* in der keltischen Sprache, der ursprünglichen Sprache von Irland. Traditionsgemäß spielen Geige und Dudelsack ein passioniertes Duett, während die Solo-Piccoloflöte das einfache Leben symbolisiert. Das dritte Stück „Reel“ ist ein typischer irischer Tanz in einem schnellen Tempo vom Anfang bis zum Ende. Die intensive Kombination von 2/4- und 6/8-Takten führen zu einem furiosen Schlussteil.

Français:

Après avoir conquis les civilisations agraires d'Europe Centrale, les ancêtres des Celtes émigrèrent vers le Nord, vers l'Irlande et d'autres régions. La soi-disant culture celte était un mélange de ces immigrés et des habitants autochtones de l'Île Nordique. Cette suite pour orchestre d'harmonie comprend trois anciennes mélodies irlandaises traditionnelles. La première March est une Marche irlandaise traditionnelle en 6/8. Le battement accentué du tambour accompagne l'effet bourdonnant d'une cornemuse Uilleann exprimant le courage. La deuxième partie est un air nostalgique intitulé *Yellow Village Gate* (La Porte du Village Jaune) en Gaélique, langue originelle de l'Irlande. Selon la tradition, le violon et la cornemuse jouent un duo passionné, tandis que la petite flûte solo symbolise une vie simple. Le dernier mouvement Reel est une danse typique irlandaise maintenant un tempo rapide du début à la fin. La combinaison intense de mesure binaires et 6/8 mène à un final audacieux.

TOMOHIRO TATEBE

Born in Niigata in 1957, Tatebe graduated from Tokyo's Komazawa University, majoring in Japanese Literature. He studied saxophone with Kazuo Tomioka and composition and arrangement with Naohiro Iwai and Takashi Ueno. Tatebe has produced many original works and arrangements for wind ensemble and chamber winds. His commissions include Ryukoku Universitym Toyama Prefecture Band Association, the Tokyo Trombone Quartet and Tokyo Trumpet Choir, and the All Japan Band Association/Asahi Shinbun Composition Prize in 1986. He is also active as a clinician, music educator and adjudicator.

8

Fl. 1 1. 2. 2. 1. 2.

Fl. 2

Picc. 2X (play) , *gru*

Ob. *a2* *f*

Bsn. *mf*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sax. 1 *f*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Trp. 1 1. 2. *con sord.* *f* 2. 1. 2.

Trp. 2/3 *con sord.* *f*

Cor. 1/2 (open) *mf*

Hrn. 1/2 *mf*

Hrn. 3/4 *mf*

Trb. 1/2 *mf*

Trb. 3 *mf*

Euph.

Tuba

S. Bass *mf*

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This page of a musical score contains the following instruments and parts:

- Fl. 1: First Flute, measures 16-20, includes first and second endings and a repeat sign.
- Fl. 2: Second Flute, includes a "play" instruction.
- Picc.: Piccolo, includes a "gna" instruction.
- Ob.: Oboe, includes first and second endings.
- Bsn.: Bassoon.
- E♭ Cl.: E-flat Clarinet.
- Cl. 1, 2, 3: Clarinets in B-flat, includes first and second endings.
- A. Cl.: Alto Clarinet.
- B. Cl.: Bass Clarinet.
- A. Sax. 1, 2: Alto Saxophones, includes first and second endings.
- T. Sax.: Tenor Saxophone.
- B. Sax.: Bass Saxophone.
- Trp. 1, 2/3: Trumpets, includes first and second endings.
- Cor. 1/2: Cor Anglais.
- Hrn. 1/2, 3/4: Horns.
- Trb. 1/2, 3: Trombones, includes a "senza sord." instruction.
- Euph.: Euphonium.
- Tuba.
- S. Bass: Double Bass, includes an "(arco)" instruction.
- Timp.: Timpani.
- Perc. 1-4: Percussion, includes various rhythmic patterns.

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like *(play)*, *(arco)*, and *senza sord.*. It also features first and second endings, repeat signs, and a section marked with a repeat sign and a double bar line.

Suite on Celtic Folk Songs

< Large Version >

Tranquillo $\text{♩} = 78$

rall.

II: Air

1 Adagio rusticana $\text{♩} = 54$

Flute 1 *mp*

Flute 2 *mp*

Piccolo *solo* *mf*

Oboe *mf*

English Horn *p* *mf*

Bassoon 1 & 2 *I.* *mp* *mf* *div.*

B♭ Clarinet 1 *mp* *mf* *p*

B♭ Clarinet 2 *p* *mf*

B♭ Clarinet 3 *p*

E♭ Alto Clarinet *mf* *p*

B♭ Bass Clarinet *mp* *mf* *p*

E♭ Alto Saxophone 1 *p* *mf*

E♭ Alto Saxophone 2 *p* *mf*

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2 & 3

B♭ Cornet 1 & 2

F Horn 1 & 2 *I. solo* *mp* *mf* *p* *1. p*

F Horn 3 & 4 *mf* *p*

Trombone 1 & 2 *mf*

Trombone 3 *mf*

Euphonium *1 player* *mp* *mf* *div.*

Bass Tuba *mf*

String Bass *mp* *mf*

Timpani

Percussion 1 Glockenspiel *mf*

Percussion 2 Vibraphone (motor off) *mf* *mp*

Percussion 3 Finger Cymbal *mf*

Percussion 4 Suspended Cymbal

Harp *mp* *f* *mp*

54

Fl. 1 *mp*

Fl. 2

Picc. *mp* *sol*

Ob. *mp* *sol*

E. Hrn. *mp* *sol*

Bsn. *mp*

Cl. 1 *div.* *mp* *p*

Cl. 2 *p*

Cl. 3 *p*

A. Cl. *p*

B. Cl. *p*

A. Sax. 1 *mp*

A. Sax. 2

T. Sax.

B. Sax.

Trp. 1 *Ob. (con sord.)* *p* *2*

Trp. 2/3

Cor. 1/2 *con sord.* *pp*

Hrn. 1/2 *p* *poco*

Hrn. 3/4

Trb. 1/2

Trb. 3

Euph. *1 player* *p*

Tuba *St. Bas.* *pp*

S. Bass *pizz.* *p*

Timp. *pp*

Perc. 1

Perc. 2 *mp*

Perc. 3 *Finger Cym.* *p*

Perc. 4

Hp. *mf*

Fl. 1 *mf*
 Fl. 2 *mf*
 Picc. *mf*
 Ob.
 E. Hrn.
 Bsn. *mf*
 Cl. 1
 Cl. 2
 Cl. 3
 A. Cl.
 B. Cl. *mf*
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax. *mf*
 Trp. 1 *mf* senza sord.
 Trp. 2/3 *mf*
 Cor. 1/2 *mf* senza sord. a2
 Hrn. 1/2 *mp* *mf* a2
 Hrn. 3/4 *mp* *mf* a2
 Trb. 1/2 *mf*
 Trb. 3 *mf*
 Euph. *mf*
 Tuba *mf*
 S. Bass *mf*
 Timp. *p* *mf* *p*
 Perc. 1 *mp* *mf*
 Perc. 2 *mf*
 Perc. 3
 Perc. 4 Sus. Cym. *pp* *mf*
 Hp. *mf*

Suite on Celtic Folk Songs

< Large Version >

III: Reel

Tempo di Reel ♩ = 90-100 (♩ = 180-200)

1

Flute 1
Flute 2
Piccolo
Oboe
English Horn
Bassoon 1 & 2
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
E♭ Alto Clarinet
B♭ Bass Clarinet
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Tempo di Reel ♩ = 90-100 (♩ = 180-200)

1

B♭ Trumpet 1
B♭ Trumpet 2 & 3
B♭ Cornet 1 & 2
F Horn 1 & 2
F Horn 3 & 4
Trombone 1 & 2
Trombone 3
Euphonium
Bass Tuba
String Bass
Timpani
Percussion 1
Vibraphone
Percussion 2
Suspended Cymbal
Castanet
Percussion 3
Tenor Drum (Snare off)
or Low Tom Tom
Percussion 4
2 Bass Tom Tom
Floor Tom or Small
Bass Drum
Percussion 5
Suspended Cymbal
Tum-tam
Harp
D♯, H♯, A♯, F♯, E♯

100

2

Fl. 1

Fl. 2

Picc.

Ob.

E. Hrn.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

2

Trp. 1

Trp. 2/3

Cor. 1/2

Hrn. 1/2

Hrn. 3/4

Trb. 1/2

Trb. 3

Euph.

Tuba

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hp.

109

Fl. 1 *mf* *av^b*

Fl. 2

Picc. *solo*

Ob. *mf* *av^b*

E. Hrn. *mf* *av^b*

Bsn. *mf* *1.^b* *11. mf*

E♭ Cl. *mf*

Cl. 1 *mf* *av^w*

Cl. 2

Cl. 3 *mf*

A. Cl. *mf* *av^w*

B. Cl. *mf*

A. Sax. 1 *mf* *av^w*

A. Sax. 2

T. Sax. *mf* *av^w*

B. Sax. *mf*

Trp. 1 *con sord.* *mf* *av^w*

Trp. 2/3 *(sord.)* *mf* *(sord.)*

Cor. 1/2 *con sord.* *mf* *con sord.*

Hrn. 1/2

Hrn. 3/4

Trb. 1/2

Trb. 3

Euph.

Tuba

S. Bass *pizz.* *mp*

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3 *sfz*

Perc. 4

Perc. 5

Hp.

3

3

118

cresc.

G.P. 4 *L'istesso tempo* $\text{♩} = \text{♩}$

Fl. 1 *f*

Fl. 2 *f*

Picc. *f* Picc. 2X only

Ob.

E. Hrn.

Bsn.

E♭ Cl.

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

A. Cl. *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Trp. 1 *f*

Trp. 2/3 *f*

Cor. 1/2 *f*

Hrn. 1/2 *f*

Hrn. 3/4 *f*

Trb. 1/2 *con sord. p*

Trb. 3 *mf* *p* *f*

Euph. *p* *f*

Tuba *p* *f*

S. Bass *arco* *mf* *p* *f*

Timp. *mf* *p* *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *Sus. Cym.* *Tam-Tam* *p* *cresc.* *fz*

Hp. *f gliss.* *cresc.* *sfz* B♭, F♯

127 (2X)

Fl. 1

Fl. 2

Picc. (2X)

Ob.

E. Hrn.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trp. 1

Trp. 2/3

Cor. 1/2

Hrn. 1/2

Hrn. 3/4

Trb. 1/2

Trb. 3

Euph.

Tuba

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hp.

1.

2.

5

(f)

