

STRING ALTERNATIVES SERIES

Sally Goodin

Traditional

Arranged by Todd Parrish

INSTRUMENTATION

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

As far as authentic American fiddle tunes go, it doesn't get much better than *Sally Goodin*. This arrangement takes the listener through many standard variations in both major and minor keys. All sections get a turn at the melody while the bass maintains a traditional pizzicato bluegrass bass line.



For Dad
Sally Goodin

CONDUCTOR SCORE
Duration - 2:45

Traditional
Arranged by Todd Parrish

Moderate (♩ = 96)

Violins

Viola

Cello

String Bass

Vlns.

Vla.

Cello

Str. Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Hi 3 4

11

mf

f

non div. to end

8 9 10 11

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

1.

2.

f

pizz.

f

12 13 14 15

16

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

16 17 18 19

Detailed description: This block contains the first system of a musical score, covering measures 16 through 19. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Violin parts are mostly rests. The Viola part plays a steady eighth-note pattern. The Cello part has a more complex eighth-note pattern with slurs and accents. The String Bass part provides a simple harmonic accompaniment with quarter notes and rests.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

20 21 22 23

Detailed description: This block contains the second system of a musical score, covering measures 20 through 23. It features the same five staves as the first system. The key signature and time signature remain the same. The Viola part continues its eighth-note pattern. The Cello part continues its eighth-note pattern, with some notes marked with a 'v' (accents) and slurs. The String Bass part continues its simple accompaniment.

24

Vlns.
I *f*
non div. to end

Vlns.
II *mf*
(2nd time only)

Vla.
f
(2nd time only)
Hi 3

Cello

Str. Bass

24 25 26 27

Vlns.
I *mf*

Vlns.
II *f*

Vla.

Cello

Str. Bass

28 29 30 31

32

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

mp *sim.* *mp* *mp*

32 33 34 35

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

mf *mf*

-3 -3 -1 0

36 37 38 39

40

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

f
non div. to end

f

f

40 41 42 43

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

44 45 46 47

48

Vlns. I *mf*

Vlns. II *mf* Hi 3

Vla. *mf*

Cello *mf*

Str. Bass *mf*

1. 2.

mf 48 49 50 51 *f* 52

53

Vlns. I *f*

Vlns. II *f*

Vla. *mp* slap thigh or clap

Cello *mp* slap thigh or clap

Str. Bass *mp*

-2 -1 4 -1

53 54 55 56

Vlns. I *mf*

Vlns. II

Vla.

Cello

Str. Bass

57 58 59 60

Vlns. I

Vlns. II

Vla.

Cello *f*

Str. Bass *f*

61 62 63 64

I
Vlns.

II

Vla.

Cello

Str. Bass

65 66 67 68 69

70

I
Vlns.

II

Vla.

Cello

Str. Bass

mf
(2nd time only)

f
(2nd time only)

v

70 71 72 73

Vlns. I *mf*

Vlns. II *f*

Vla.

Cello

Str. Bass

74 75 76 77

Vlns. I *f*

Vlns. II

Vla. (2nd time only) *sim.*

Cello (2nd time only)

Str. Bass

78 79 80 81

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

82 83 84 85

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

86 87 88 89