

Chappell's Army Journal.

CONDUCTOR.

NO 353

Grand Fantasia
IRISH EMERALDS.

Selected, Harmonized, Varied & Arranged by
JOHN GREASY.

Selected from the following:- Introduction.- "The Top of Cork Road."- "Savourneen Dheelish."- "Kitty Magee."- "The Wild Geese."- "The dear Irish Boy."- "The Welcome."- "And must we part."- "Hop Jig."- "The Coolin."- "The Little Red Lark."- Ancient Clan March.- "Wearing of the Green."- "Vale of Avoca."- "More of Cloyne."- Reel.- "O' Donnell Aboo."- Finale.

Cuts may be made from A to B & F to G.

INTRO.

Allegro moderato. (♩ = 108.)

Side Drummer on Bass Drum *pp* Clarts & Alto Horn. Barit.

Treble. Alto. High Trebles. *pp* *cre - scen -*

Allegro ma non troppo. (♩ = 112.) "THE TOP OF CORK ROAD"

do *mf* *in oves Tutti.*

p *pp* Clar. & Bassn. *pp* Brass.

melody in 8 *marcato* (An Old friend)

CONDUCTOR.

Horn.
Trombone.
Clart. accomp^t in triplets.
ff Tutti.

Andante. "SAVOURNEEN DHEELISH"
pp Euph. con espress.

Clart & Cor.
rit. *a tempo* *pp sostenuto molto*

rit. *a tempo* *p* *pp*

Allegro ma non troppo. (♩ = 116.) "KITTY MAGEE"
pp *symp.* *marcato* *f* *f* *p*

f *p* *p*

Tutti.
f rit. p a tempo ff Brass, Cornets & Trombones.

(A) Andantino con moto. (♩=88) "THE WILD GEESSE."
 Oboe Solo. *pp* (Mournfully) leading notes sustained.
Silent.

Horns. Basses. *pp*

pp sempre *rall. dim.* (note against note)

(B) Moderato.
cresc. f espress. dim. Recit. ppp

Lento (non troppo) "THE DEAR IRISH BOY"
 (with Flute.) *pp dolce* *ppp*

Trombs. sustained. *pp*

CONDUCTOR.

Cornet. *f* *p* *rit. colla parte* *dim.* *pp* Ob.

Allegro. Brightly. "THE WELCOME"

Flutes & Eb. *pp* *pp* Drone.

Fl. Eb. *mf* *cre*

f Euph. *scen do*

Andante con moto. "AND MUST WE PART?"

Cornet. *p* *molto espress, but not too slow.*

Clar. *p* Rep.

Oboe & Bassn. *p*

rall. *dim.* *rall.* "HOP JIG." No. 156. *f*

Musical score for 'HOP JIG' in 9/8 time. The piece begins with a piano introduction marked *rall.* and *dim.*. The main melody is marked *f*. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords and eighth notes.

1. 2. *p* *cresc.* *fz*

Continuation of the 'HOP JIG' score. It features two first endings (1.) and a second ending (2.). The dynamics range from *p* (piano) to *fz* (forzando). The bass line continues with a steady accompaniment.

2. Clar. Cad. *f*

Continuation of the 'HOP JIG' score, ending with a Clarinet Cadence (Clar. Cad.) marked *f*. The melody concludes with a flourish.

Adagio. "THE COOLIN"
Solo. *p dolce. molto legato.*

Musical score for 'THE COOLIN' in 3/4 time, marked Adagio. It is a solo piece for the piano, characterized by a *p dolce. molto legato.* (piano, sweetly, very legato) style. The melody is written in the treble clef, and the bass line provides a simple harmonic accompaniment.

with Ob. *pp* Horn. Ob. sustained.

Continuation of 'THE COOLIN' score, marked 'with Ob.' (with Oboe). The piano part is marked *pp* (pianissimo). The Oboe part is marked 'Ob. sustained.' and the Horn part is indicated by a 'Horn.' marking. The tempo remains Adagio.

quasi recitativo *dim.*

Continuation of 'THE COOLIN' score, marked *quasi recitativo* (quasi recitative). The piece concludes with a *dim.* (diminuendo) marking. The piano part features some triplet figures.

Moderato tempo rubato. "THE LITTLE RED LARK"
p delicatezza accomis pp rit. a tempo colla parte a tempo

Musical score for 'THE LITTLE RED LARK' in 3/8 time, marked Moderato tempo rubato. The piece is characterized by a delicate and expressive style. The piano part is marked *p delicatezza accomis pp* (piano, delicacy, accompaniment, pianissimo). The score includes markings for *rit.* (ritardando), *a tempo*, and *colla parte* (colla parte). The melody is written in the treble clef, and the bass line provides a rhythmic accompaniment.

CONDUCTOR.

p con moto *piu rit.* *pp a tempo* *allarg.* *pp*

"ANCIENT CLAN MARCH"

Side Drum. *ff marcato* Cymb. only Drums only. Cymb. only

mf Side Drum Obligato. Horn 8.

ff marcato Cymb. Drums.

ff Horns.

Andante moderato. "WEARING OF THE GREEN"

Cor. *p* Cort *pp* after leading notes *con moto* *con espress.*

Bass^s sust. With Tromb. *pp* colla parte Fl. 2nd. Cort.

pp Horns in Sves. *ritard.*

più ritard. *f animato Tutti.* *ff.*

1st. VAR. Clar. (without haste.)

p accomp's pp comodo

very slightly rit. dim. *pp Fl. & Ob. melody. a tempo*

rit. dim. a tempo *pp Horn. Flutes.*

più rit. dim.

rit. e dim. *f Tutti animato*

This system shows the first two staves of music. The upper staff contains a melodic line with a triplet of eighth notes and a sixteenth note. The lower staff provides a rhythmic accompaniment with eighth notes. The tempo and dynamics markings are 'rit. e dim.' and '*f Tutti animato*'.

2nd. VAR. *pesante. legere*
Picc. Var.

Horns sust.

This system begins the second variation. The upper staff features a more complex melodic line with many sixteenth notes. The lower staff continues with eighth notes. The tempo is marked '*pesante. legere*' and includes the instruction 'Picc. Var.'. The lower staff has the marking 'Horns sust.'.

8va higher Cort. *pp*

This system continues the second variation. The upper staff has a melodic line with a '8va higher Cort.' marking. The lower staff has a 'pp' marking.

Bass? *pp*

This system continues the second variation. The lower staff has a 'Bass?' marking and a 'pp' dynamic.

ritard. Bass? sust.

This system continues the second variation. The upper staff has a 'ritard.' marking. The lower staff has a 'Bass? sust.' marking.

Tempo I? *Cnd. ritard.*

This system continues the second variation. The upper staff has a 'Cnd.' marking and a 'ritard.' marking. The tempo marking 'Tempo I?' is present.

pp Cort.

This system continues the second variation. The lower staff has a 'pp' marking and a 'Cort.' marking.

(X) Horn Solo
Andante con moto. "VALE OF AVOCA"

ff Tutti animato.
dolce accomp's pp

Clar.
Fl.

cresc.

Maestoso. ♩=108. "MORE OF CLOYNE"
molto marcato
Brass.

ff molto marcato

ff marcato added trebled.
dim.

Allegro non troppo. "REEL"

pp scherzando
S.D. on hoop to imitate dancing.

p
mf
p

When making Cut (F to G) the Fantasia may be lengthened by going to Letter X, instead of G, thus adding two movements after the Tutti. (479)
Chappell & Co Ltd.

sf *p* *mf* *cresc.* *cresc.* *cresc.*

(This part is written an Octave higher)

scen *do* *ff* *Cortis.* *rall.* *rall.* *rall.*

Maestoso.
"O'DONNELL ABOO"

mf *Horns.* *f*

Euph. 8va higher.

ff

Più animato. $\text{♩} = 118$

ff

in 8ves *marcato* *Fine.* *ff*