

Kjos String Orchestra
Grade 3
Full Conductor Score
SO181F
\$5.00

Shirl Jae Atwell

American Gaelic





The Composer

Shirl Jae Atwell earned a bachelor of music education degree from Kansas State Teachers College and a master of music theory/composition degree at the University of Louisville and completed four years of post-graduate work in composition at the University of South Carolina.

In 1984 she won the Clifford Shaw Memorial Award for Kentucky composers and this followed with a number of critically acclaimed commissions and performances of operas, choral works, and string orchestra compositions for organizations around the country. In 1993 six Shirl Jae Atwell scores were placed in the permanent collection of the Paris Biblioteque Internationale de Musique Contemporaine at the invitation of Music International Information Service.

Ms. Atwell was named the 1996 winner of the National School Orchestra Association composition contest with her string orchestra piece *Modus a 4* and was winner of the Texas Orchestra Directors Association Composition Contest in 1997 with her string orchestra work entitled *Driften*.

Most recently, *Lucy*, with music by Ms. Atwell and choreography by Alun Jones, was premiered by the Louisville Ballet in January 1999. *Lucy*, which was inspired by the discovery of a 3.2 million-year old skeleton, was the subject of a Kentucky Education Television documentary that was aired in November 1999. In June 2000, the televised production of *Lucy* was awarded the Arts & Culture Emmy by the Ohio Valley Chapter of the National Academy of Television Arts & Sciences. In July, a Certificate of Merit was awarded to *Lucy* by Unda-USA, the National Catholic Association for Communicators.

An active composer with many commissions and publications to her credit, Ms. Atwell is also a full-time string orchestra educator with the Jefferson County Public Schools, Louisville, Kentucky. She maintains active membership in ASTA with NSOA, Music Educators National Conference, Texas Orchestra Directors Association, Kentucky Music Educators Association, and ASCAP.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

The Composition

Unique to the southeastern United States is a style of singing known as “shape-note hymnody.” It is a method of learning how to sing using different shapes for each pitch. The system most widely used was first developed by William Little and William Smith in 1801, in Philadelphia. As the southeastern United States opened to emigration, it became the method by which traveling singing masters would teach their pupils. In order for the learning singers to master the art, shape-note tunes were compiled into tunebooks and sold by the singing masters in each singing school they established.

“Star of Columbia,” the tune upon which *American Gaelic* is based, was one of the many English, Irish, Scottish, and American folk tunes compiled in the various shape-note tunebooks used. It first appeared in *The Kentucky Harmony*, 1816, compiled by Ananias Davison, and continued to be quite popular among succeeding compilers. According to George Pullen Jackson in his book, *White Spirituals in the Southern Uplands*, “Star of Columbia” was originally an Irish fiddle tune that had been brought to the United States by Irish immigrants and subsequently absorbed into our folk culture.

Many of the religious songs that are considered American favorites are in fact shape-note folk hymns, tunes that are secular in nature but religious in text. The influence that 19th century shape-note hymnody had in the development of 20th century protestant hymnals in the United States cannot be underestimated. It is a phenomenon that makes our musical heritage unique and interesting.

Commissioned by the TMEA Region 15 Orchestra Directors
for the All-Region Middle School Orchestra, McAllen, Texas, November, 1999

American Gaelic

Full Conductor Score
Approx. time – 3:30

Shirl Jae Atwell

The image displays a full conductor score for the piece "American Gaelic" by Shirl Jae Atwell. The score is arranged in three systems, each containing staves for Violins (1 and 2), Viola, Cello, and String Bass. The music is in 2/4 time with a tempo of 116 beats per minute. The first system (measures 1-6) features a dynamic of *f* (forte). The second system (measures 7-12) features a dynamic of *mf* (mezzo-forte). The third system (measures 13-18) continues with a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings. A large, semi-transparent watermark reading "SAMPLE" is overlaid diagonally across the entire score.

©2001 Neil A. Kjos Music Company, 4380 Jurland Drive, San Diego, California, 92117.

International copyright secured. All rights reserved. Printed in U.S.A.

WARNING! The contents of this publication are protected by copyright law. To copy or reproduce any portion by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

19 20 21 22 23 24

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

25 26 27 28 29 30

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

31 32 33 34 35 36

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

37 38 39 40 41 42

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

43 44 45 46 47 48

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

f

49 50 51 52 53 54

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

55 56 57 58 59 60

Vlns. 1 2

Vla.

Cello

Str. Bass

mp *mf* *mp*

61 62 63 64 65 66

Vlns. 1 2

Vla.

Cello

Str. Bass

mf

67 68 69 70 71 72

Vlns. 1 2

Vla.

Cello

Str. Bass

4 2

73 74 75 76 77 78

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

79 80 81 82 83 84

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

85 86 87 88 89 90

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

91 92 93 94 95 96

Vlns. 1 *p* *mp* *mf* *mp* *mf*

Vlns. 2 *p* *mp* *mf* *mp* *mf*

Vla. *p* *mp* *mf* *mp* *mf*

Cello *p* *mp* *mf* *mp* *mf*

Str. Bass *p* *mp* *mf* *mp* *mf*

97 98 99 100 101 102

Vlns. 1 *f* *mp* *mf* *f*

Vlns. 2 *f* *mp* *mf* *f*

Vla. *f* *mp* *mf* *f*

Cello *f* *mp* *mf* *f*

Str. Bass *f* *mp* *mf* *f*

103 104 105 106 107 108

Vlns. 1 *mf* *f* *ff* *mf*

Vlns. 2 *mf* *f* *ff* *mf*

Vla. *mf* *f* *ff* *mf*

Cello *mf* *f* *ff* *mf*

Str. Bass *mf* *f* *ff* *mf*

109 110 111 112 113 114

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

115 116 117 118 119 120

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

121 122 123 124 125 126

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

127 128 129 130 131 132

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello

Str. Bass

f

133 134 135 136 137 138

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

139 140 141 142 143 144

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

145 146 147 148 149 150

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

151 152 153 154 155 156

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

157 158 159 160 161 162 163

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

166

164 165 167 168 169 170

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

ff

171 172 173 174 175 176 177

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

178 179 180 181 182 183 184

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

185 186 187 188 189 190 191

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

192 193 194 195 196 197 198

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

199 200 201 202 203 204 205

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

SAMPLE

SAMPLE

SAMPLE

KFS