

STRING ALTERNATIVES SERIES

Shamrock Polkas

Traditional Irish

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

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

Program Notes

The polka originated around 1830 as a Bohemian dance form, and quickly became the vogue throughout Europe and beyond. Folk musicians, classical composers and dancers of all styles soon adapted the polka to their favorite instrumental combinations and dance forms, delighting in the energetic two-beat rhythm and dance step. So it was that the polka entered the folk fiddling music of Ireland. The three separate dance tunes that make up the *Shamrock Polkas* medley, arranged by Andrew H. Dabczynski, come from the Irish and Irish-American traditions. Each speaks of an energetic dance tradition and an equally vigorous Irish fiddling style that has made the polka popular for nearly two centuries.



Notes to the Conductor

Shamrock Polkas is a medley of three traditional Irish fiddle and dance tunes. Typically, polkas are in 2/4. In this arrangement, the meter has been augmented to 4/4 for ease of reading and counting by young players, but remains in cut-time. Each tune is in traditional two-part form with repeats (AABB). The first polka is heard twice, with the second iteration (mm. 21–38) containing bowing changes that result in a syncopated variation, typical of Irish fiddling traditions. Care should be taken to emphasize the bowings and off-beat accents. Optional chord changes are also provided in this section to offer an opportunity for solo players to improvise over the bass/cello line.

The “A” section of the second polka tune (mm. 39–47) includes a contrasting minor mode, and should be played by violas and cello with a more legato style to match. The “B” section (mm. 48–56) returns to the standard up-beat style. The direct modulation in m. 56 leads to the third polka, now in G-major (mm. 48–81). The medley closes with a classic and energetic stomp cadence.

Shamrock Polkas

CONDUCTOR SCORE

Duration - 2:10

Traditional Irish

Arranged by Andrew H. Dabczynski (ASCAP)

Briskly (♩ = 120)

Violins I

Violins II

Viola

Cello

String Bass

Piano Accompaniment

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

1. 2. 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

10 11 12 13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

14 15 16 17

21

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

1.

2.

mf

mf

mf

mf

mf

18 19 20 21

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

A7

D G D G D

4 4

22 23 24 25 26

Chord progression: G A7 | 1. D | 2. D | 30 D

Vlns. I, II, Vla., Cello, Str. Bass, Piano Accomp.

30

Chord progression: G D G A7 D G

Vlns. I, II, Vla., Cello, Str. Bass, Piano Accomp.

mf

31 32 33 34

Chord chart: D G A7 1. D 2. D 39

Vlns. I II

Vla.

Cello

Str. Bass

Piano Accomp.

35 36 37 38 39

f *f* *f* *f* *f*

p *p* *mp* *mp* *p*

Vlns. I II

Vla.

Cello

Str. Bass

Piano Accomp.

40 41 42 43 44

div.

Musical score for measures 45-48. The score includes staves for Violins I and II, Viola, Cello, Str. Bass, and Piano Accompaniment. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system covers measures 45 and 46, and the second system covers measures 47 and 48. Dynamic markings include *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte). Performance instructions like *pizz.* (pizzicato) are present for the Str. Bass in measure 48. Fingerings are indicated with numbers 1, 3, -2, and 4. A first ending bracket is present in measures 45-46, and a second ending bracket is present in measures 47-48.

Musical score for measures 49-52. The score includes staves for Violins I and II, Viola, Cello, Str. Bass, and Piano Accompaniment. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system covers measures 49 and 50, and the second system covers measures 51 and 52. The dynamics remain consistent with the previous page.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

Piano Accomp.

1. 2.

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

53 54 55 56

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

Piano Accomp.

57 58 59 60 61

f *mp* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

4

4

III -4 I -4

66

Vlns. I *mp* *f* *f*

Vlns. II *p* *ff*

Vla. *p* *ff*

Cello *p* *f*

Str. Bass *p* *f*

Piano Accomp. *p* *f*

62 63 64 65 66

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Piano Accomp. *f*

67 68 69 70 71

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

ff

ff

ff

ff

ff

72 73 74 75 76

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Piano Accomp.

div.

III -2

I -2

4

77 78 79 80 81

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