Connacht Rhapsody

by David R. Holsinger (ASCAP)

Commissioned for the 2014 North and Northwestern CBDNA Conference
to honor the retirement of Dr. A.G. McGrannahan, University of Nevada, Reno.

Complete Band Instrumentation

1 - Large Score
1 - Piccolo
3 - Flute 1
3 - Flute 2
1 - Oboe 1
1 - Oboe 2
2 - Bassoon 1/2
1 - Clarinet in Eb
3 - Clarinet in Bb 1
4 - Clarinet in Bb 2
4 - Clarinet in Bb 3
3 - Bass Clarinet
2 - Alto Sax 1
2 - Alto Sax 2
1 - Tenor
1 - Baritone Sax
3 - Trumpet in Bb 1
3 - Trumpet in Bb 2
3 - Trumpet in Bb 3
3 - Horn in F 1
3 - Horn in F 2
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba
1 - Double Bass
1 - Timpani
1 - Orchestra Bells
1 - Xylophone
1 - Marimba
3 - Percussion I
Two Snare Drums, Tambourine, Triangle, Metal Claves
3 - Percussion II
Anvil, Bass Drum, Triangle, Suspended Cymbal, Crash Cymbals, Temple Blocks, Metal Claves

*Full Score Available

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ABOUT THE MUSIC:

Sponsored by the Western/Northwestern CBDNA, under the leadership of Dr. Thomas Rohrer of Utah State University, and twenty participating colleges and universities, CONNACHT RHAPSODY was premiered at the 13th biennial conference in March, 2014.

One of the primary motivations for this commission was to honor the tireless efforts of A.G. “Mack” McGrannahan III over the past 28 years hosting this convention at the University of Nevada-Reno, where he has been on the faculty since 1975 and serving as Director of Bands since 1980.

So the question remains, “What is a Connacht?” Or where or who?

As many know, I always try and place some personal significance to every piece I compose, especially when honoring a particular individual or place or event. It always interesting to me to find some historical premise on which to build an idea, not necessarily musical, but rather to “paint a picture” appropriate to the moment at hand.
It only took a few hours of research to find out that the original McGrannahan family came from the province of Connacht in West Ireland. This province has the greatest number of native Irish speakers at between 5-10% of the population. However, I did discover that there is a plethora of ways to pronounce the name of the province, depending on whether you are really Irish or British born. (For versions of the pronunciation, go to http://www.forvo.com/word/connacht/ and pick your favorite.)

So I wrote an “Irish” rhapsody for Dr. Mack. Seemed appropriate. I would like to tell you that the piece is based on a traditional melody found in an ancient codex in the basement of the government house in Connacht, dating from the time of the 1169-1171 Norman invasion of Ireland. But it’s not. I made up the melody. After all, that’s what composers do!!!! We make up stuff! This is not a “heavy” composition. It’s just for fun! It’s a busy Irish “hoe-down” with a few quiet moments to honor my friend for several decades and more on this, his retirement year from both hosting and teaching. Go sit on the back deck with the beautiful Earline and enjoy the quiet life, buddy.

Consortium Members

Andrews University
California Baptist University
Coe College
Columbus State Community College
Concordia University Ann Arbor
East Texas Baptist University
Eastern Arizona College
Furman University
Irvine Valley College
Kansas State University
Metropolitan State University of Denver
Mt. Hood Community College
Nicholls State University
Pacific University
Pomona College
Rice University
Southern Illinois University Edwardsville
Texas Woman’s University
University of California, Berkeley
University of Nevada, Reno

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ABOUT THE COMPOSER:

. . . . presently serves Lee University, Cleveland, Tennessee, as conductor of the Wind Ensemble and Professor of Music. An elected member of the American Bandmasters Association, Holsinger is the recipient of numerous awards for his compositions. He earned a BME from Central Methodist University, a MA at the University of Central Missouri, a DMA at the University of Kansas, and has been awarded a LHD from Gustavus Adolphus College. Further information about the composer can be found at www.davidrholsinger.com, along with current errata and FAQ’s concerning his works and life.

CONNACHT RHAPSODY

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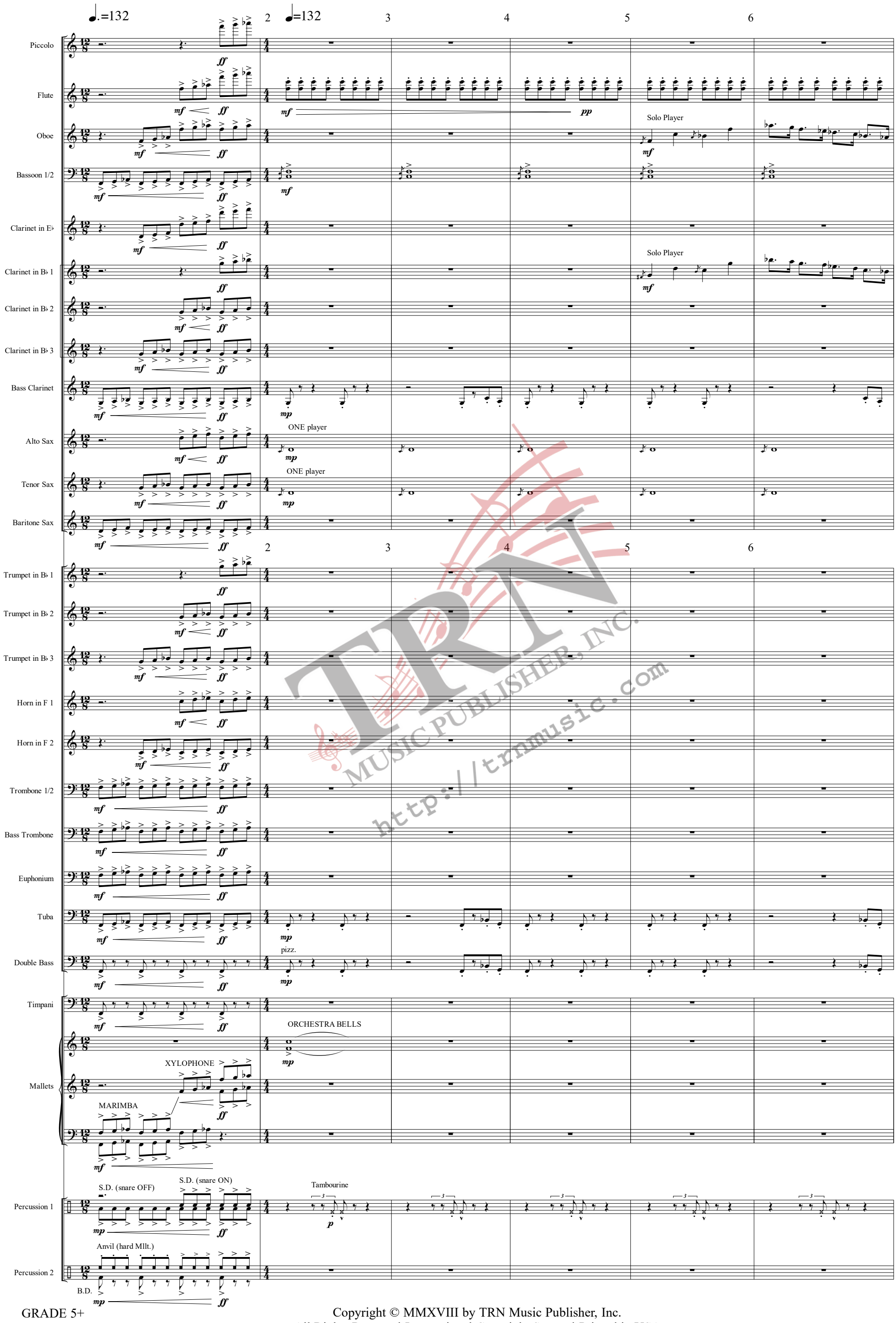
Score

David R. Holsinger (ASCAP)



GRADE 5+
TRN2018-HO1

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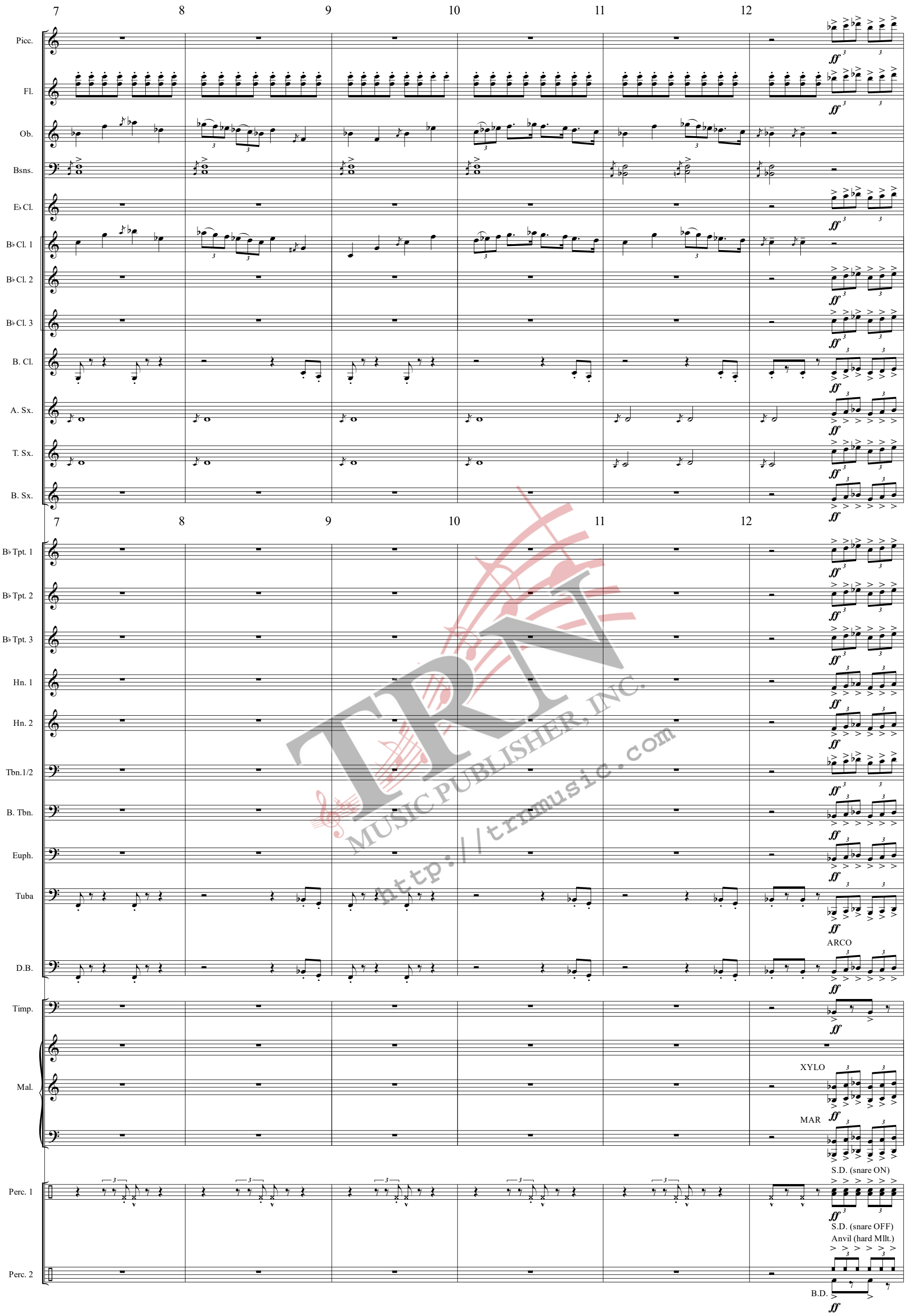

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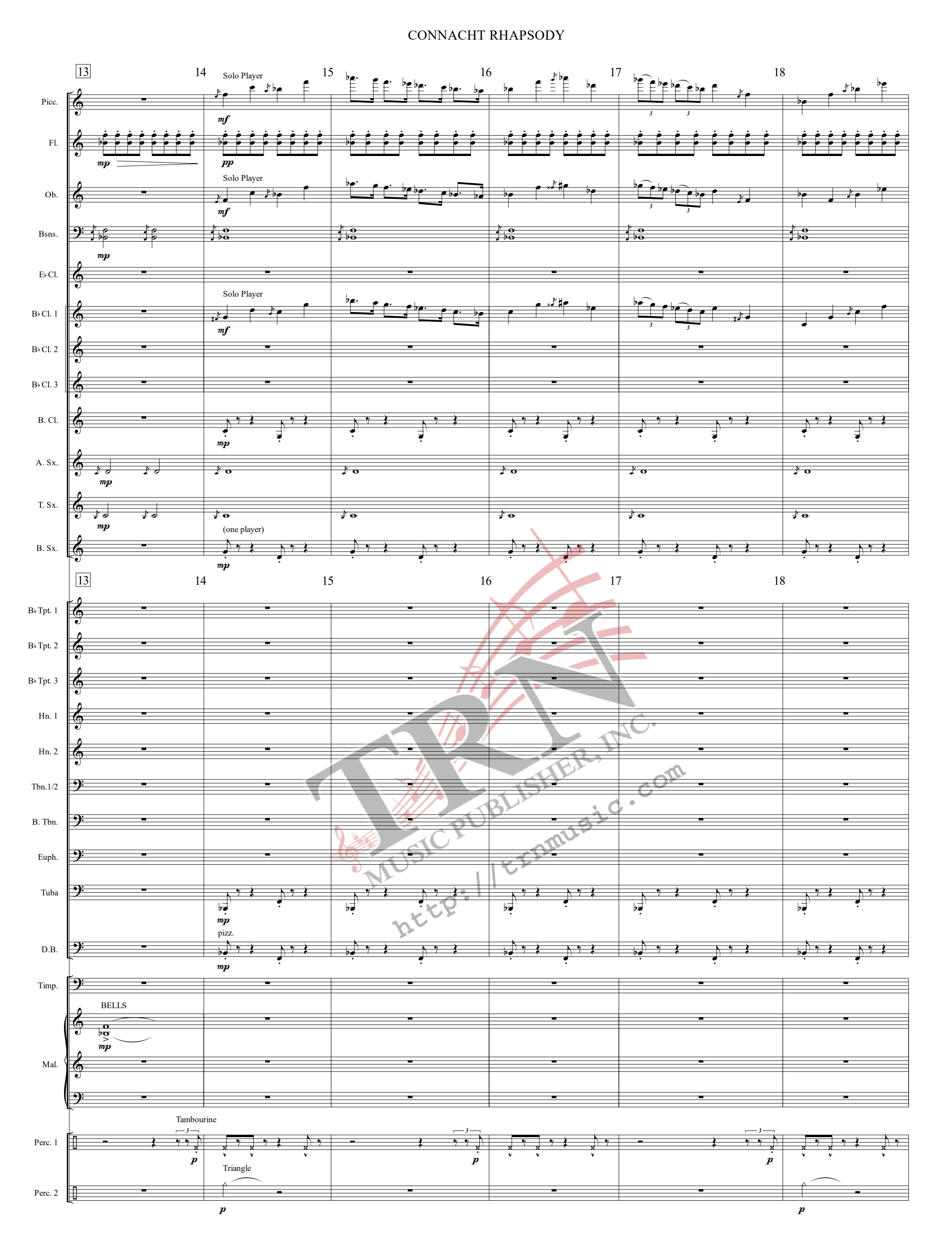

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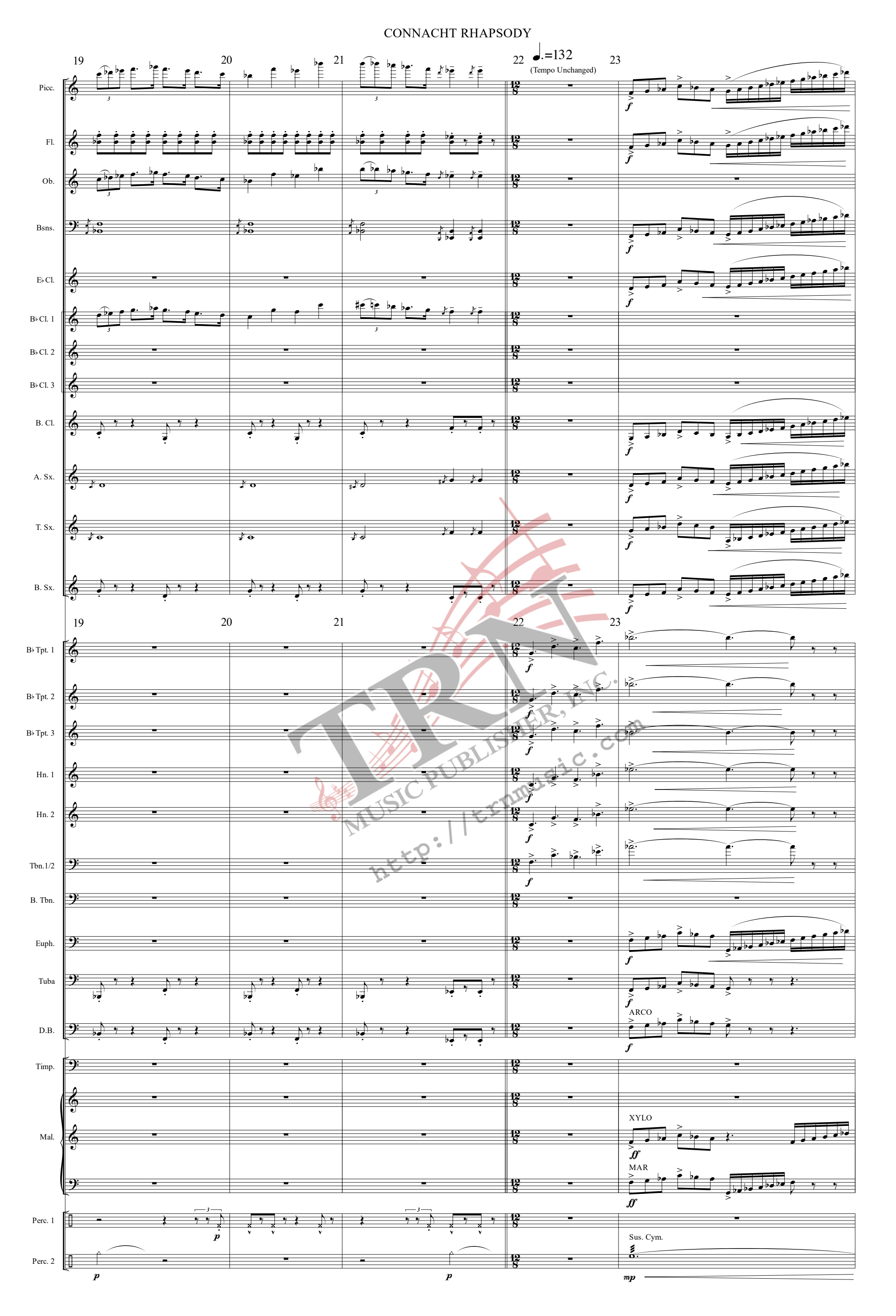

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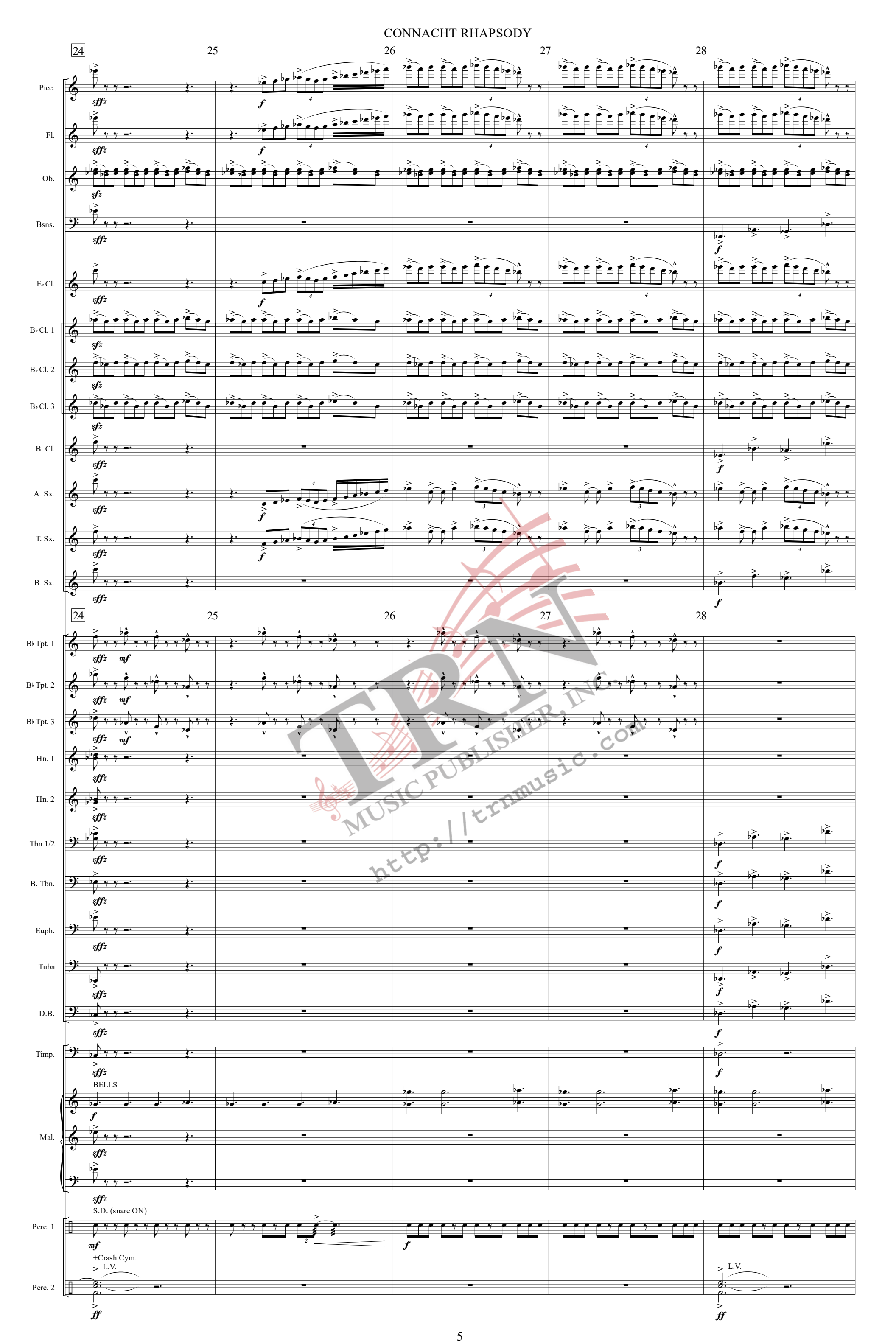

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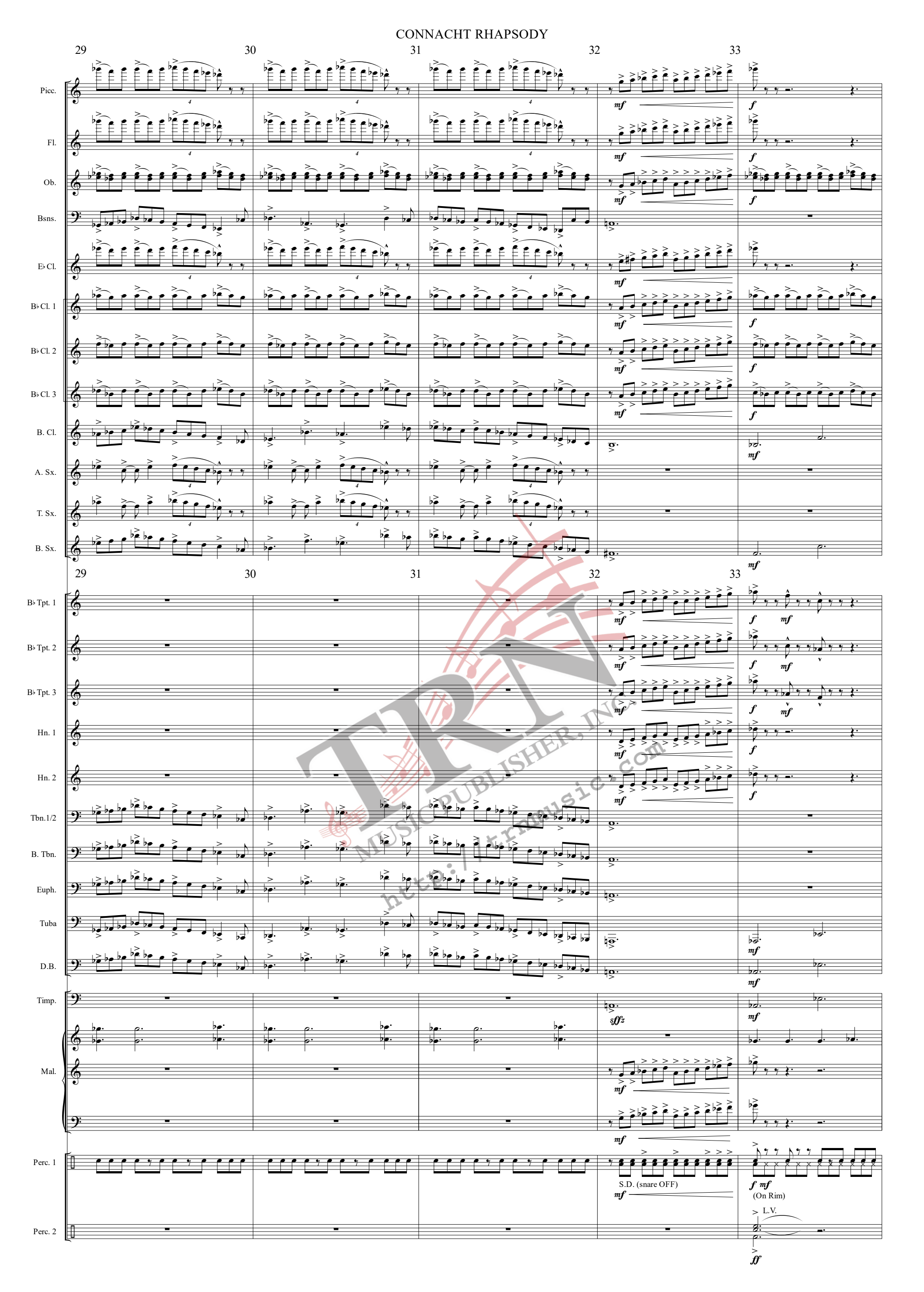

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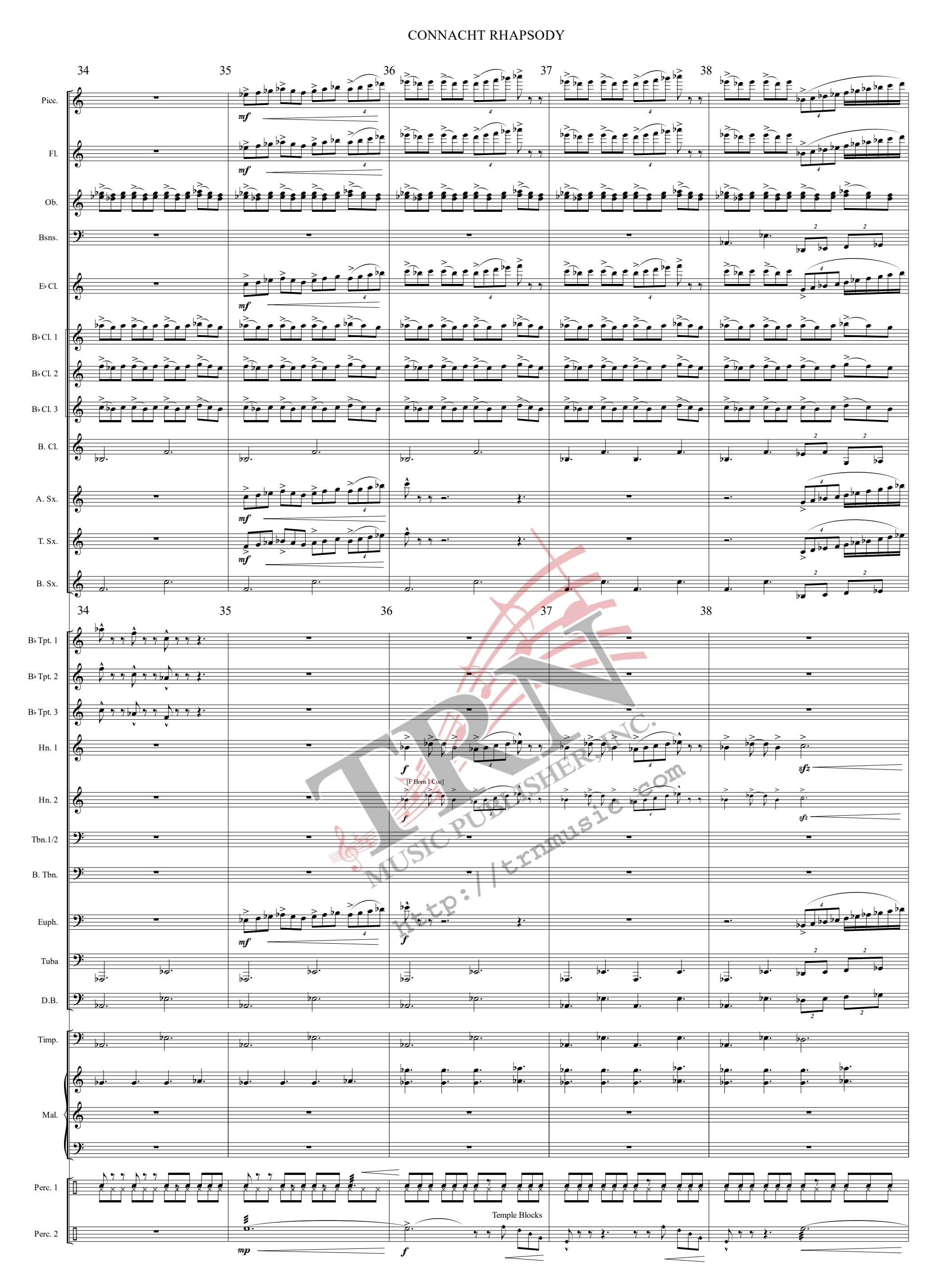

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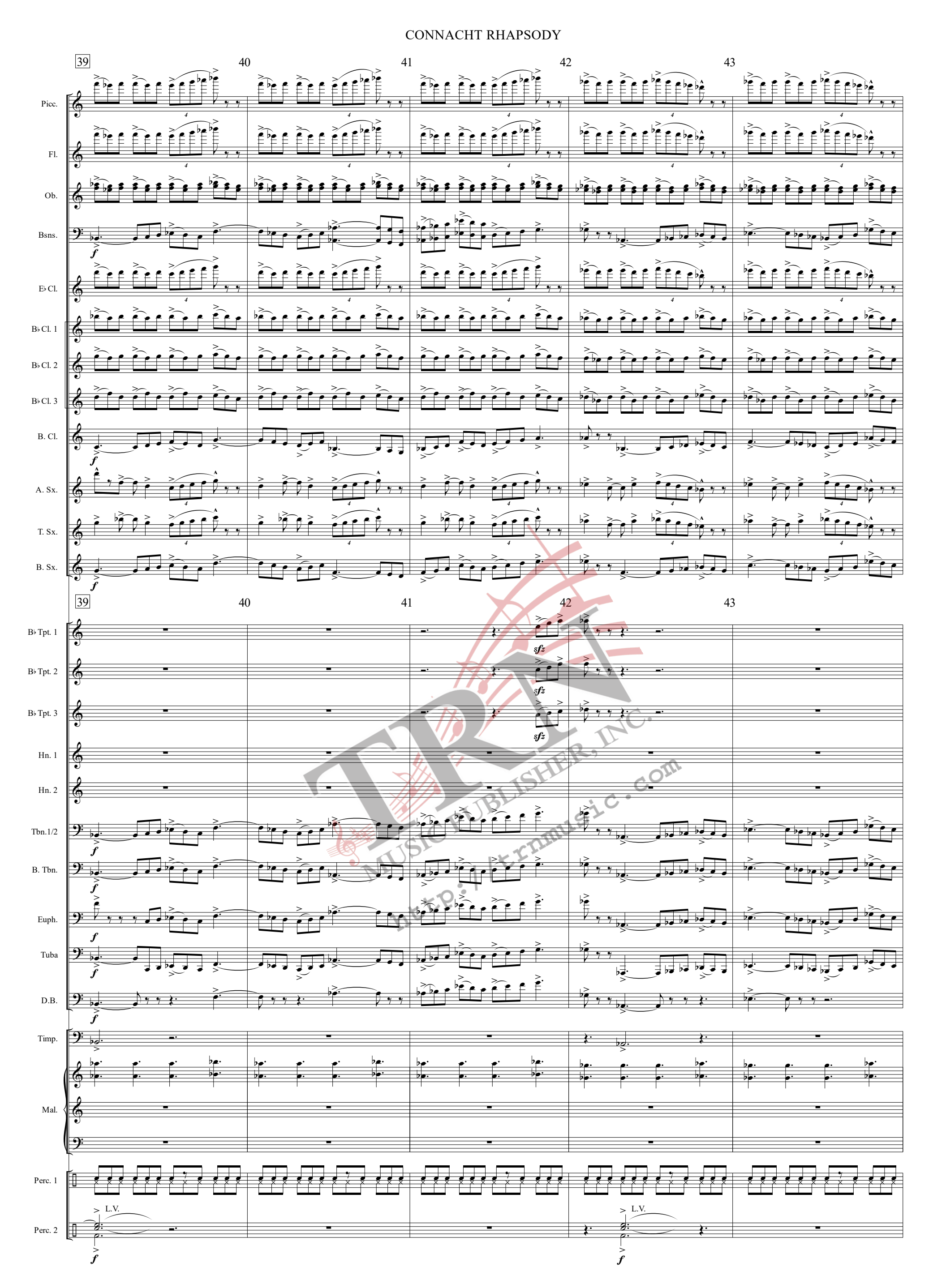

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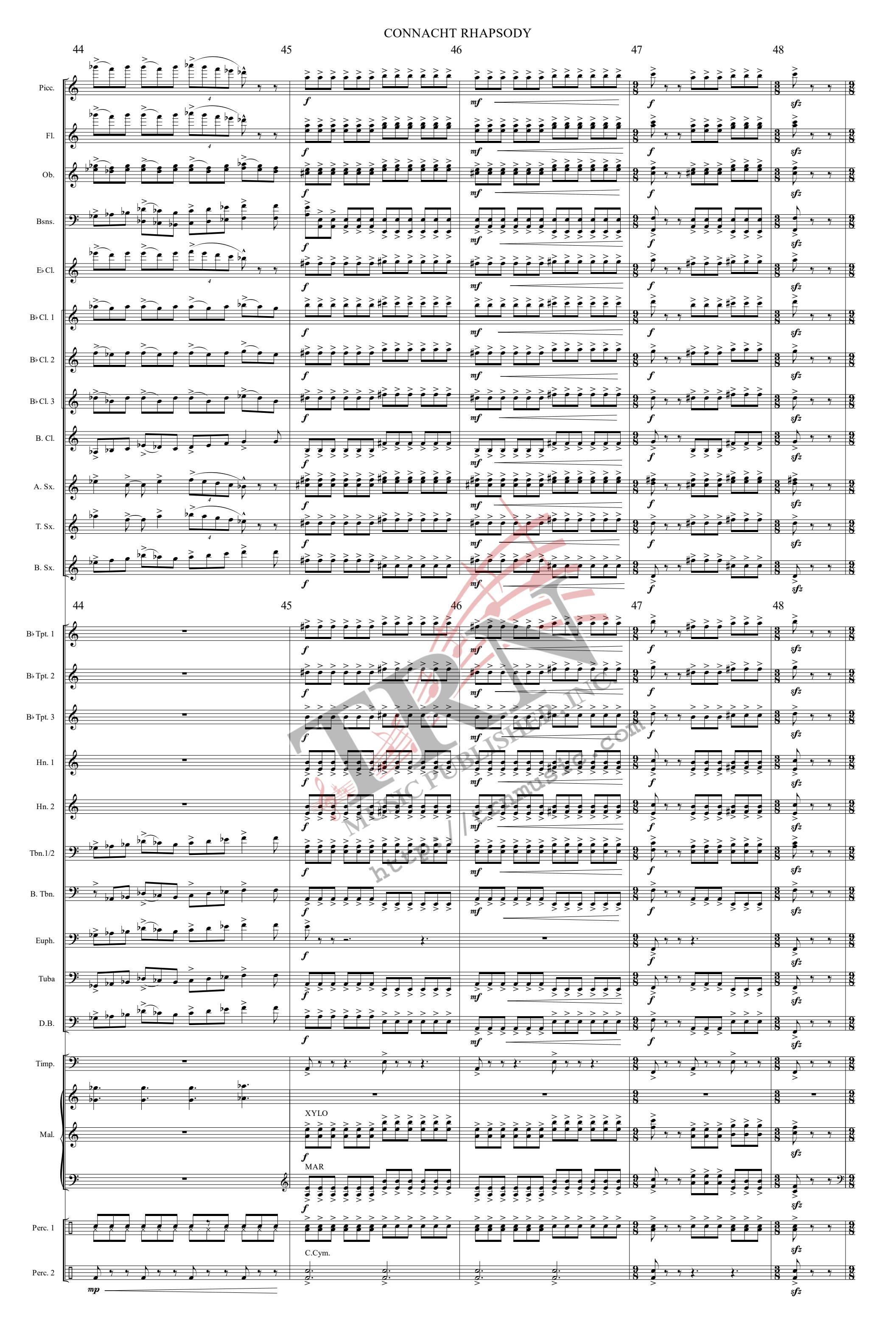

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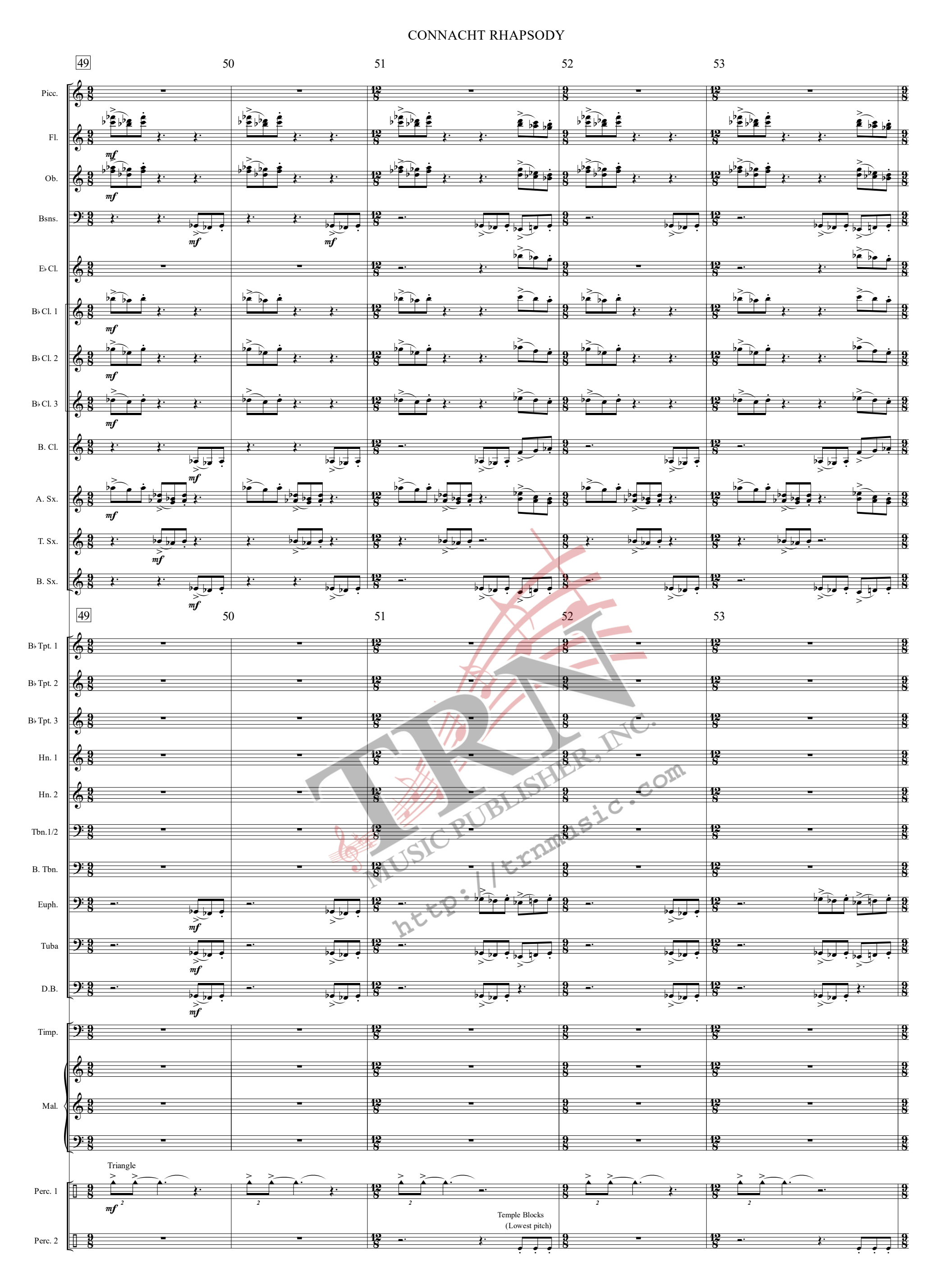

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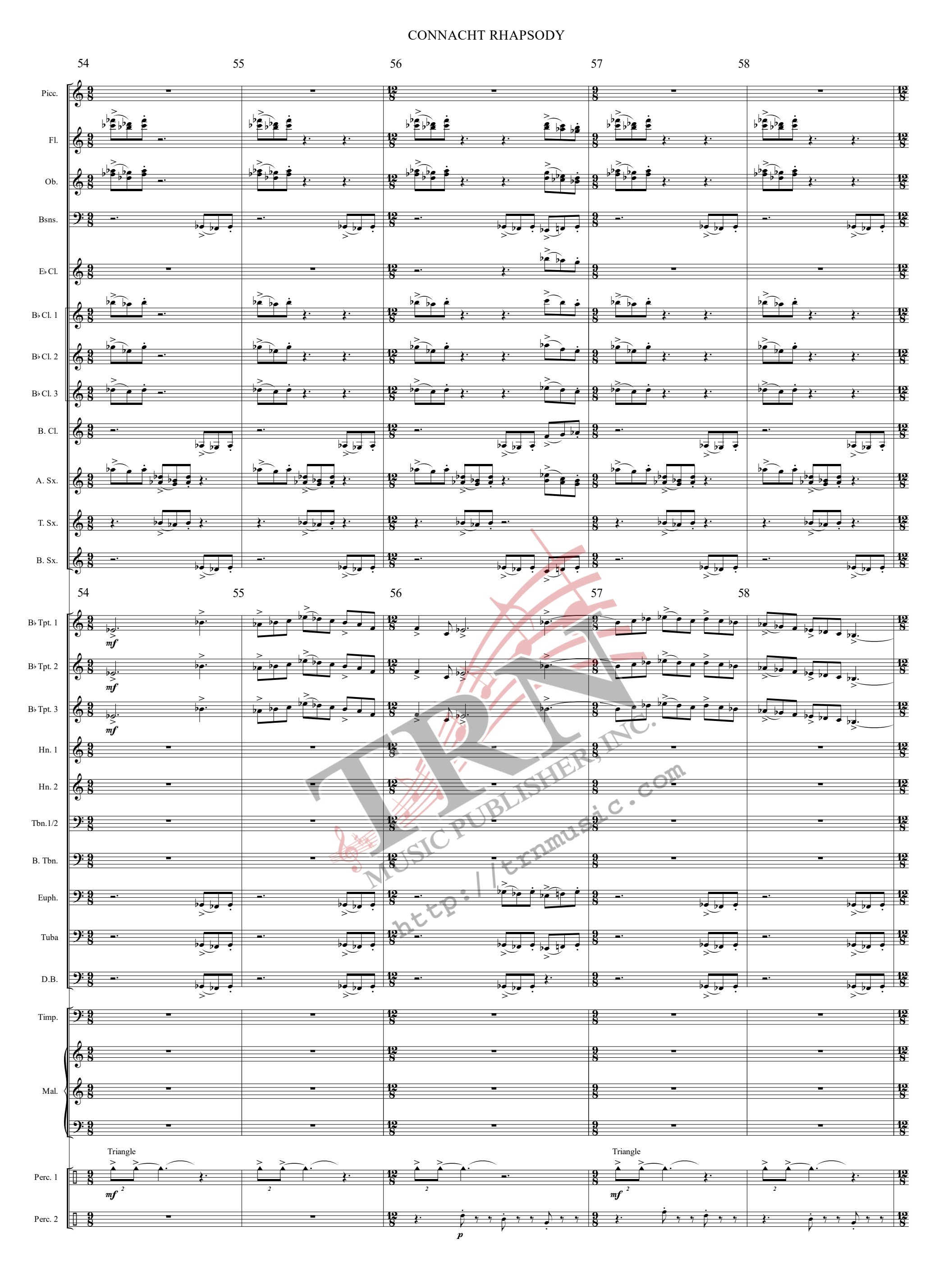

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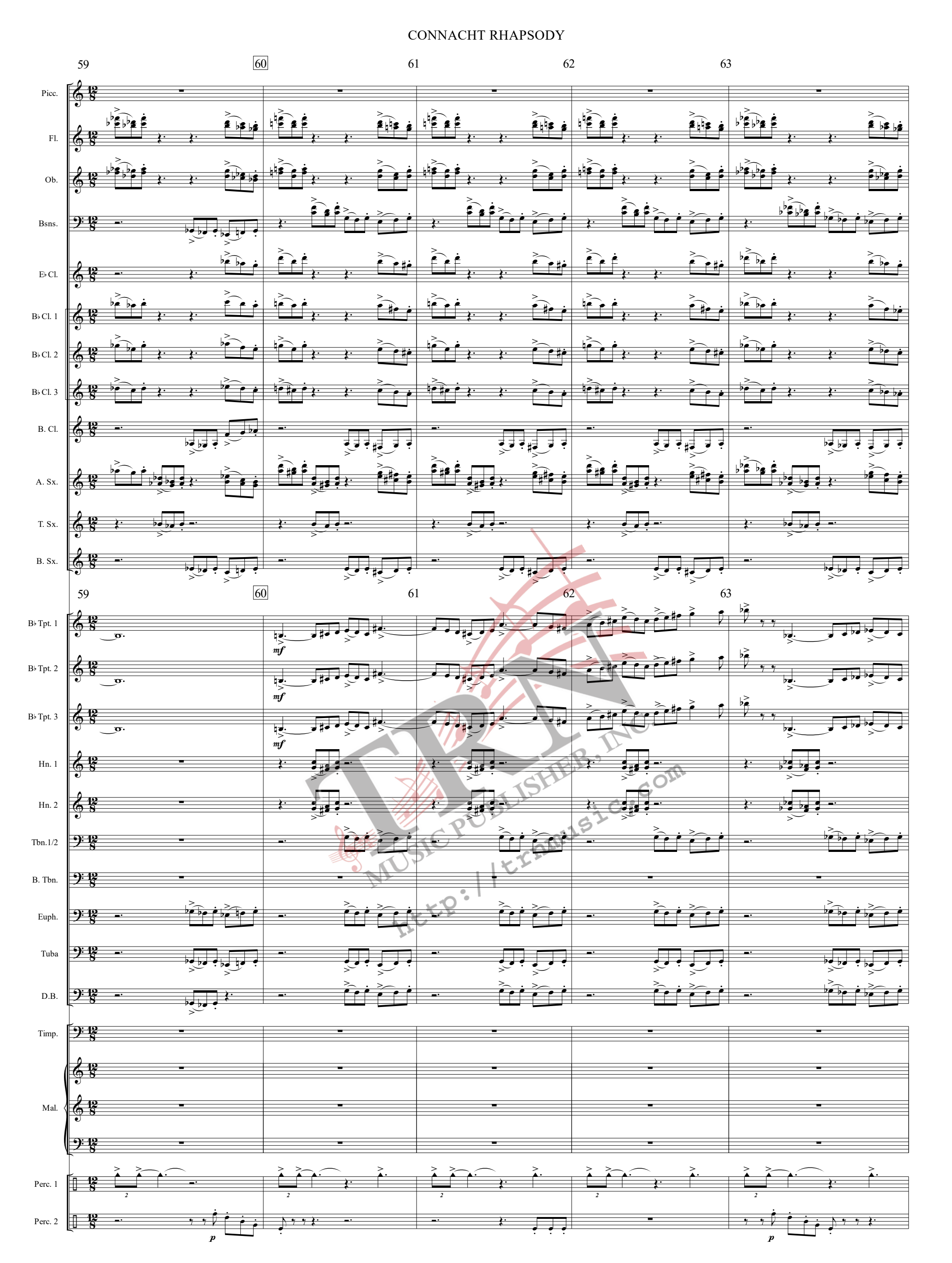

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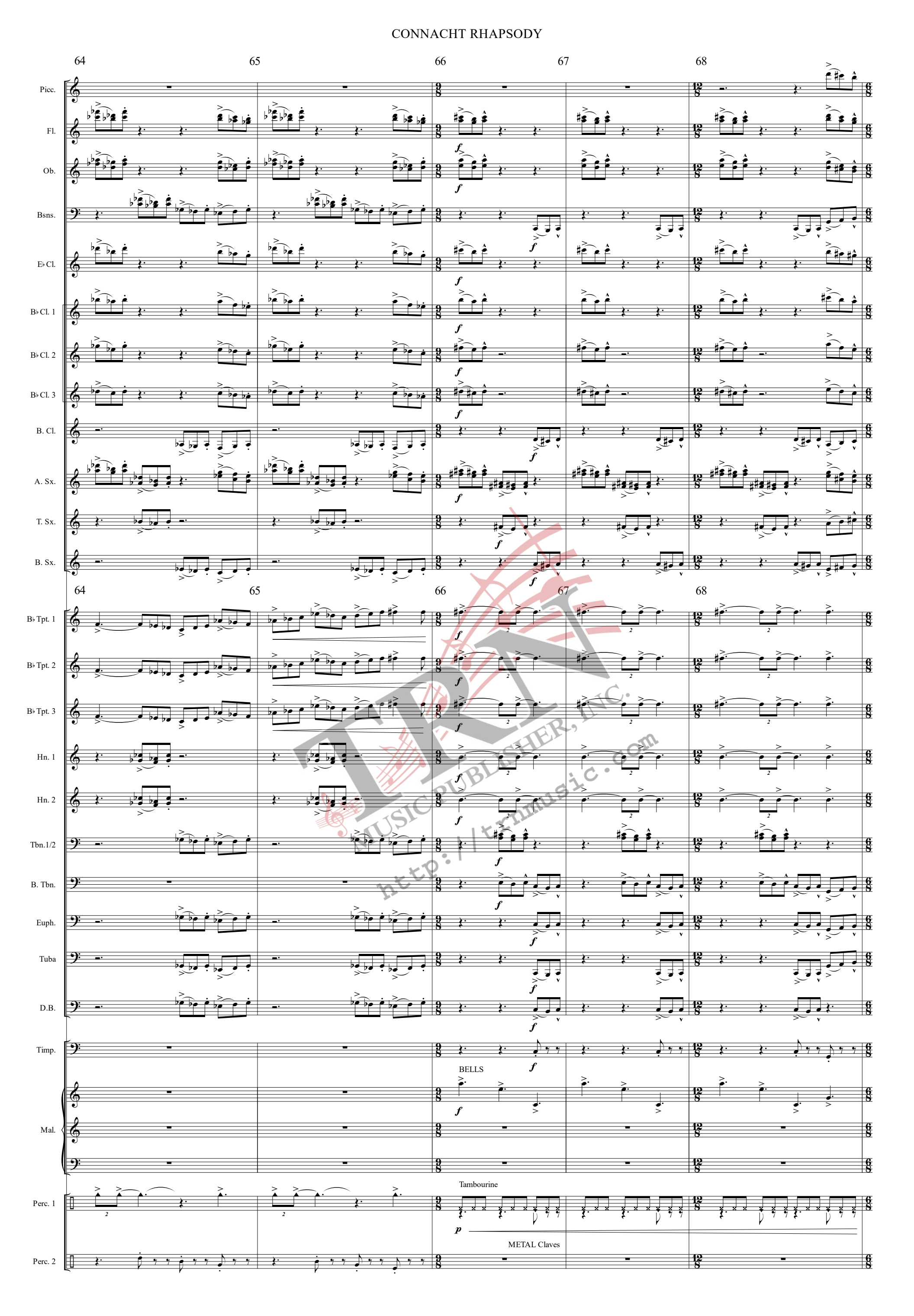

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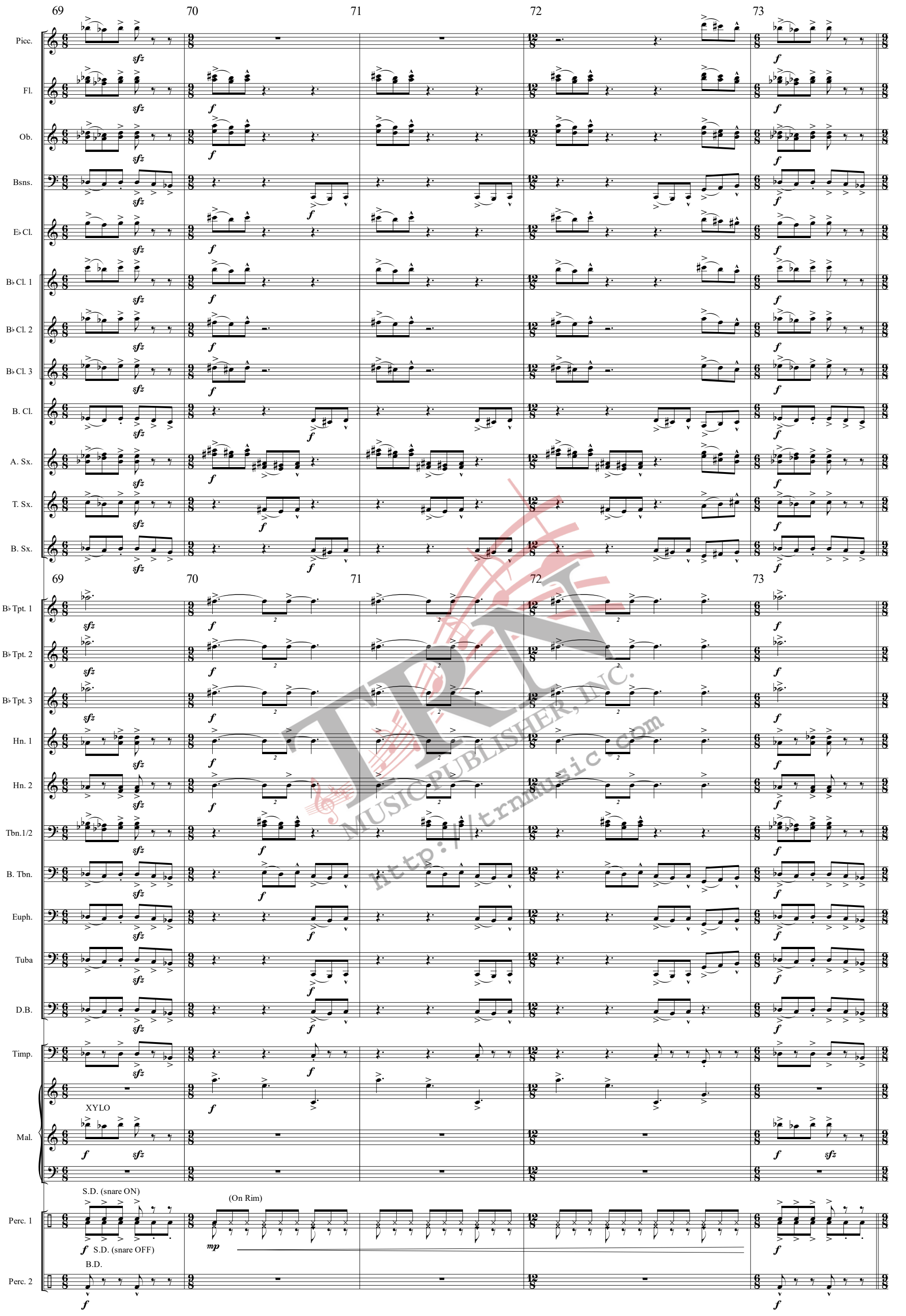

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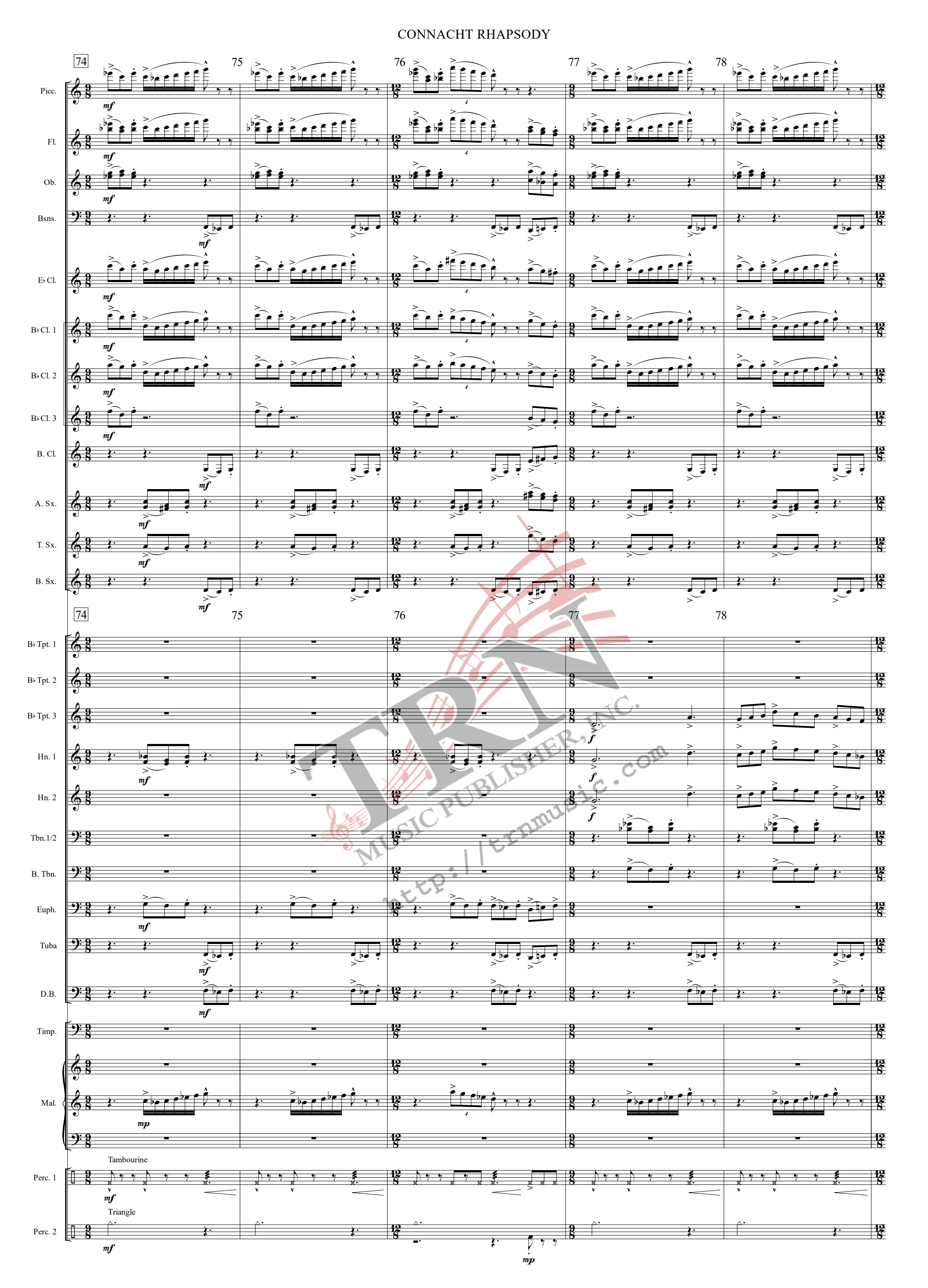

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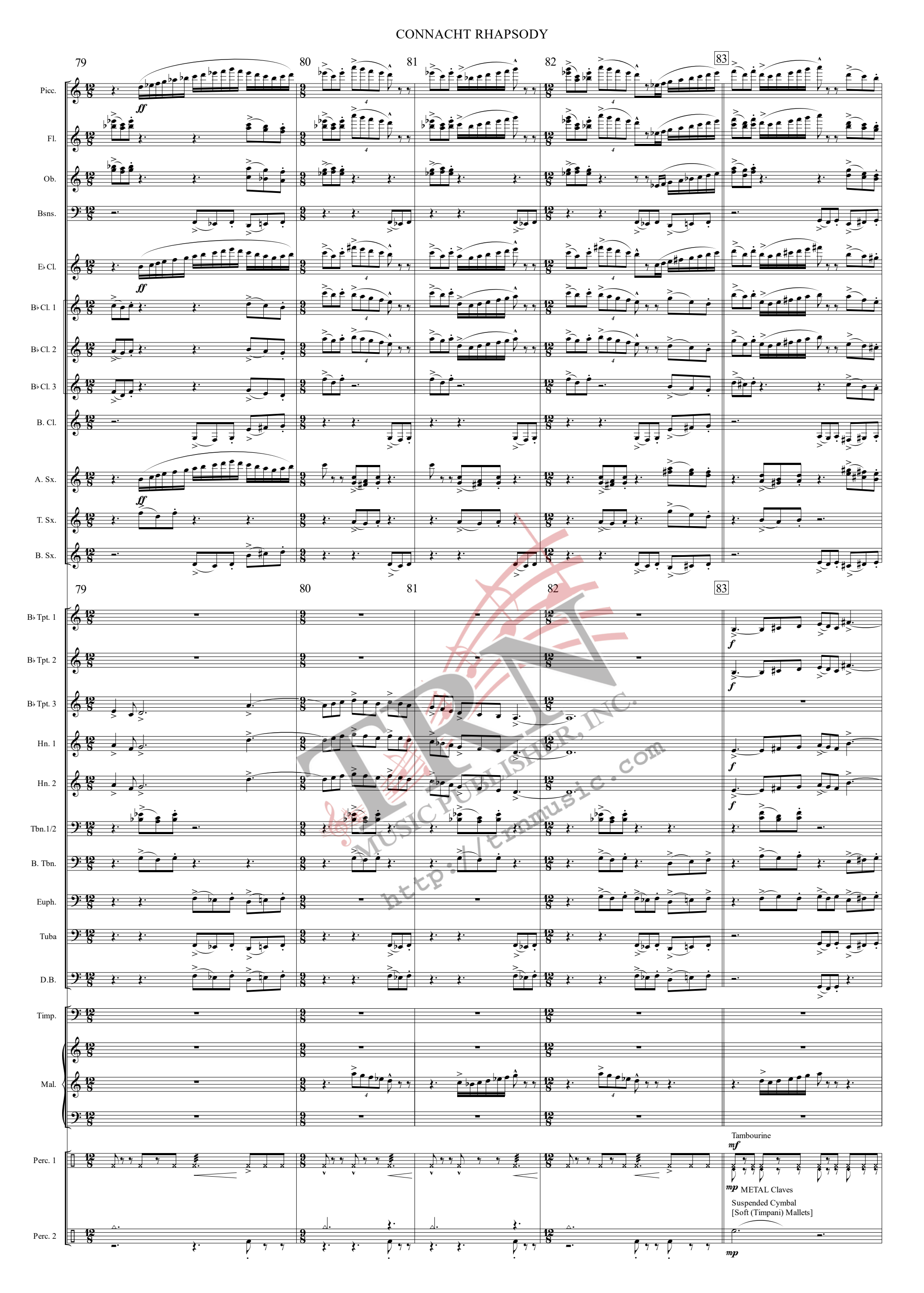

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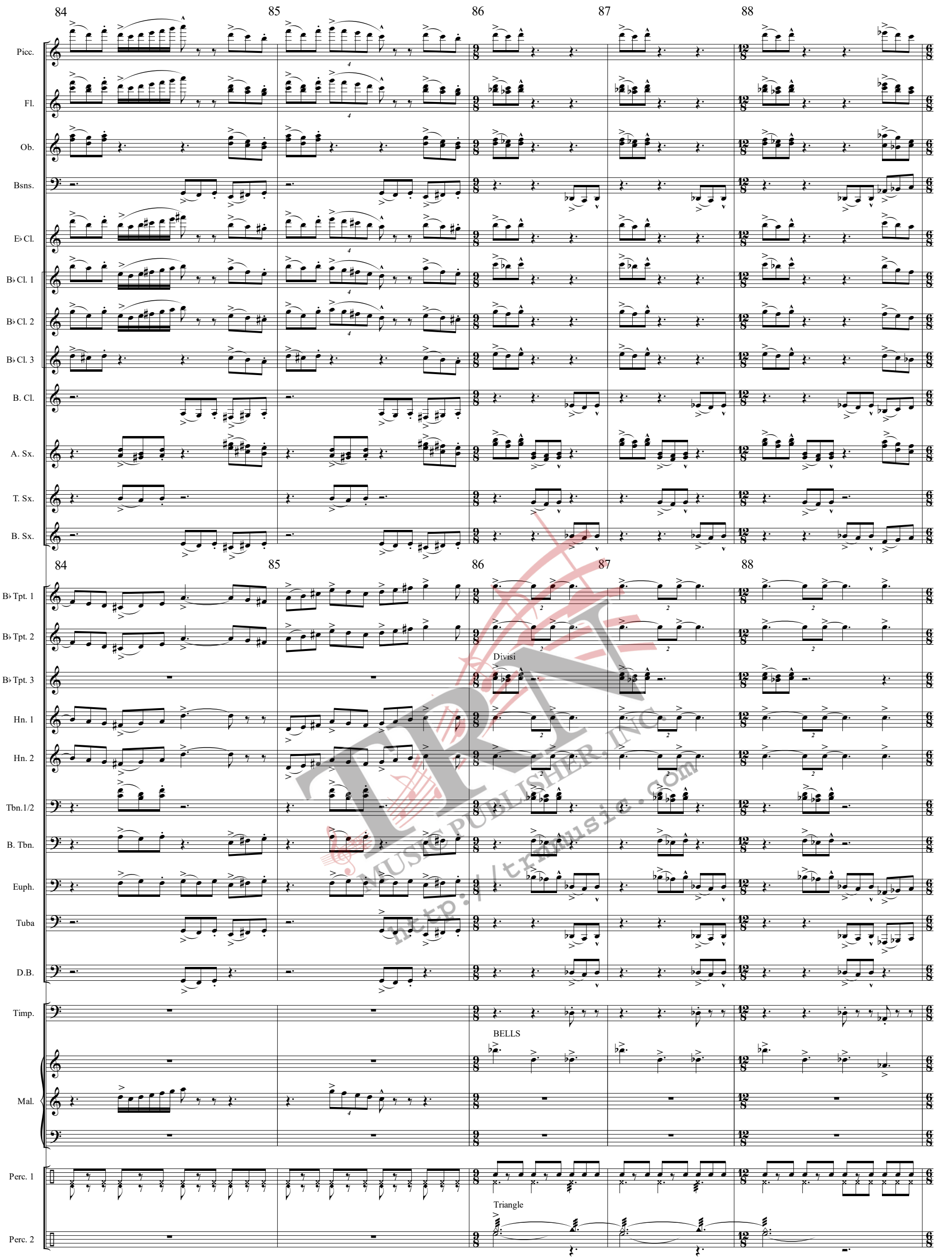

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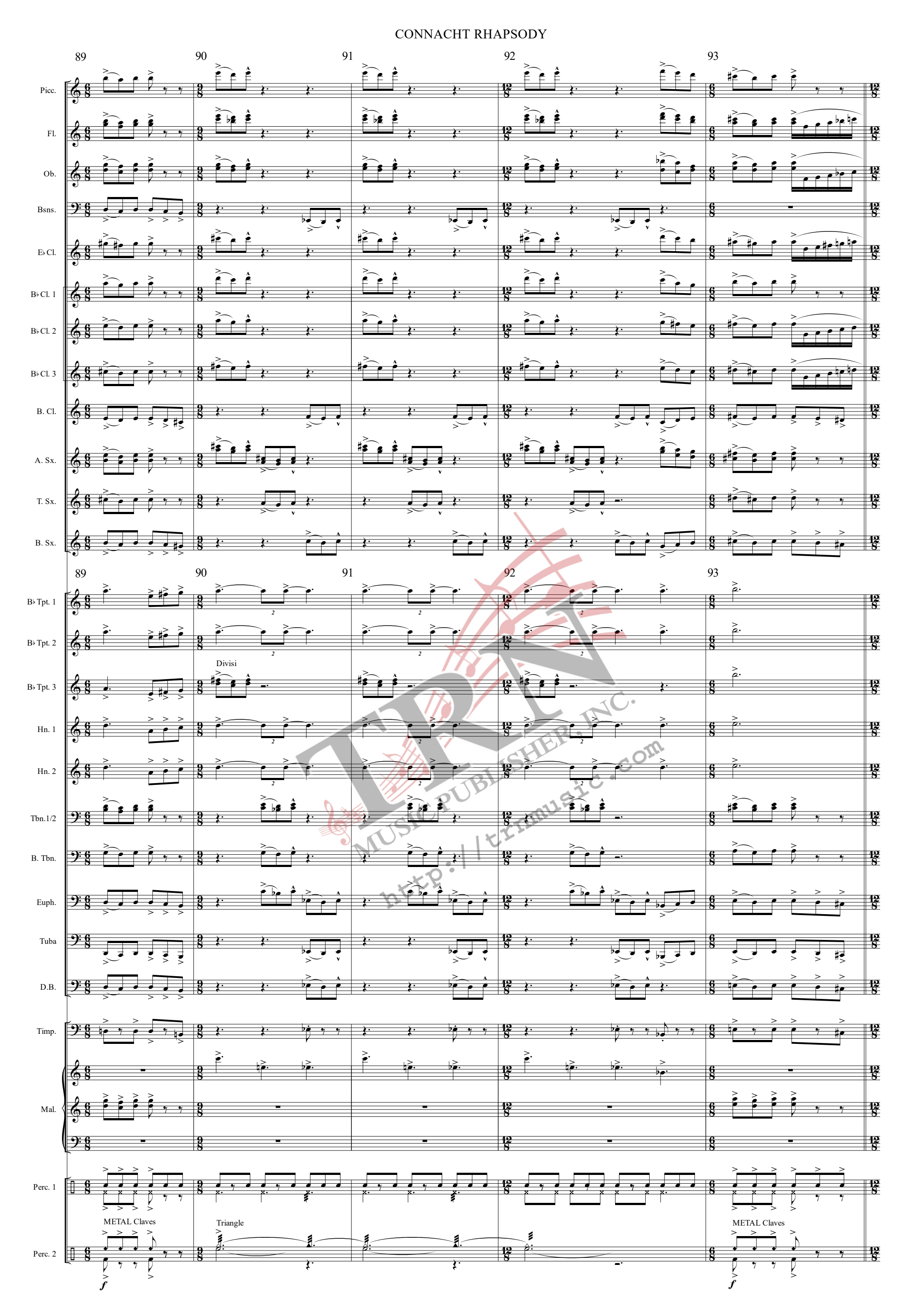

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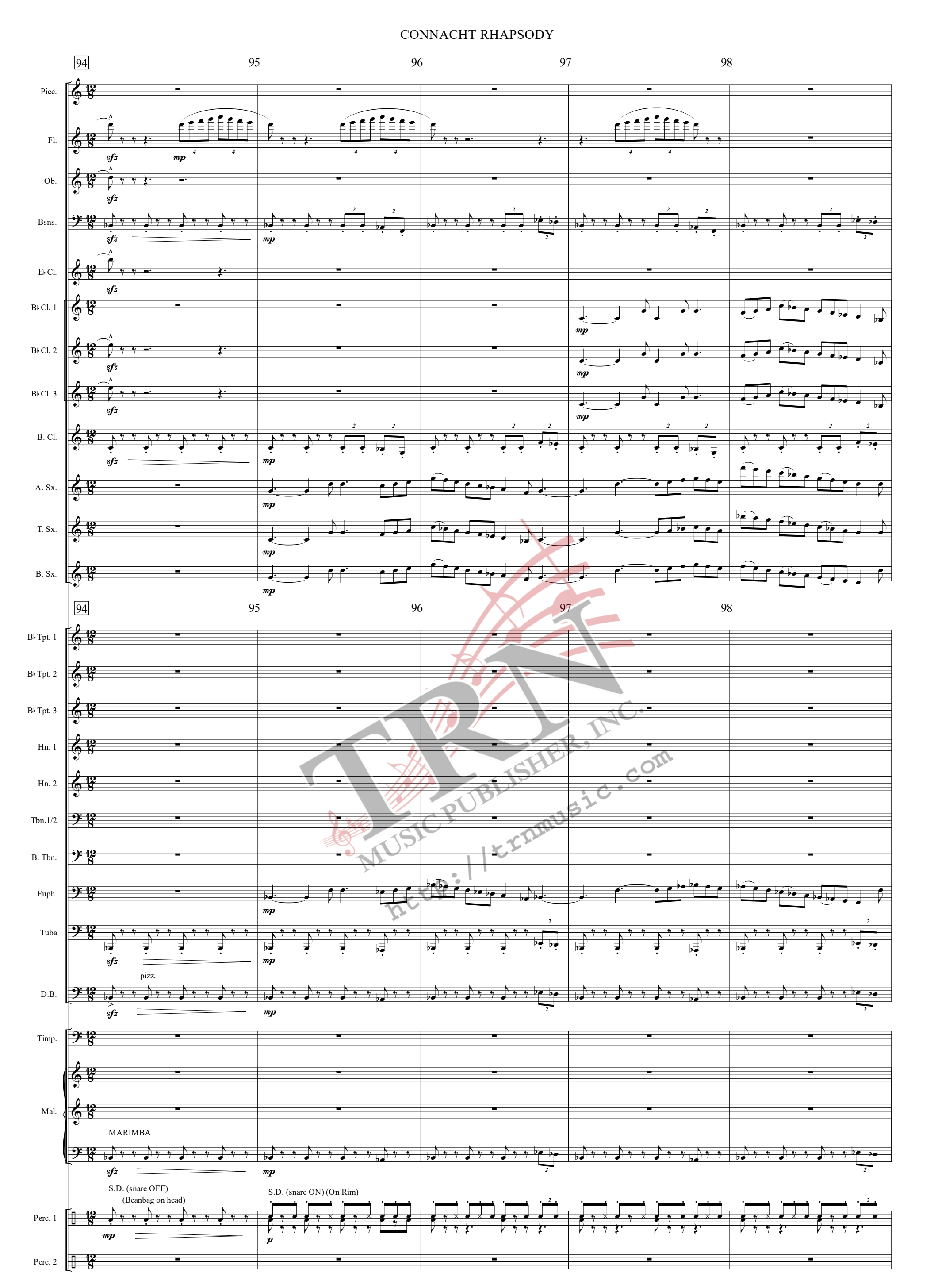

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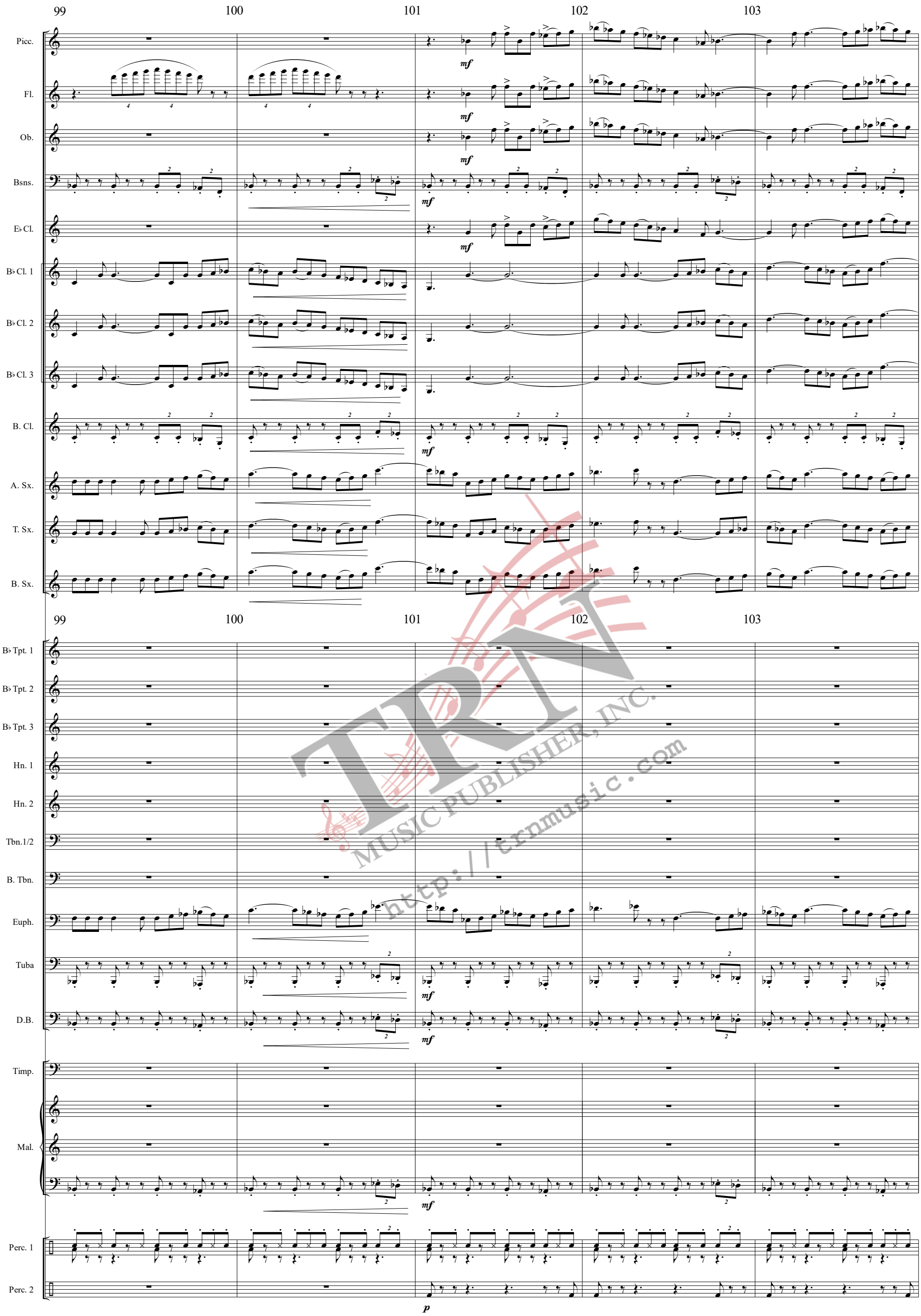

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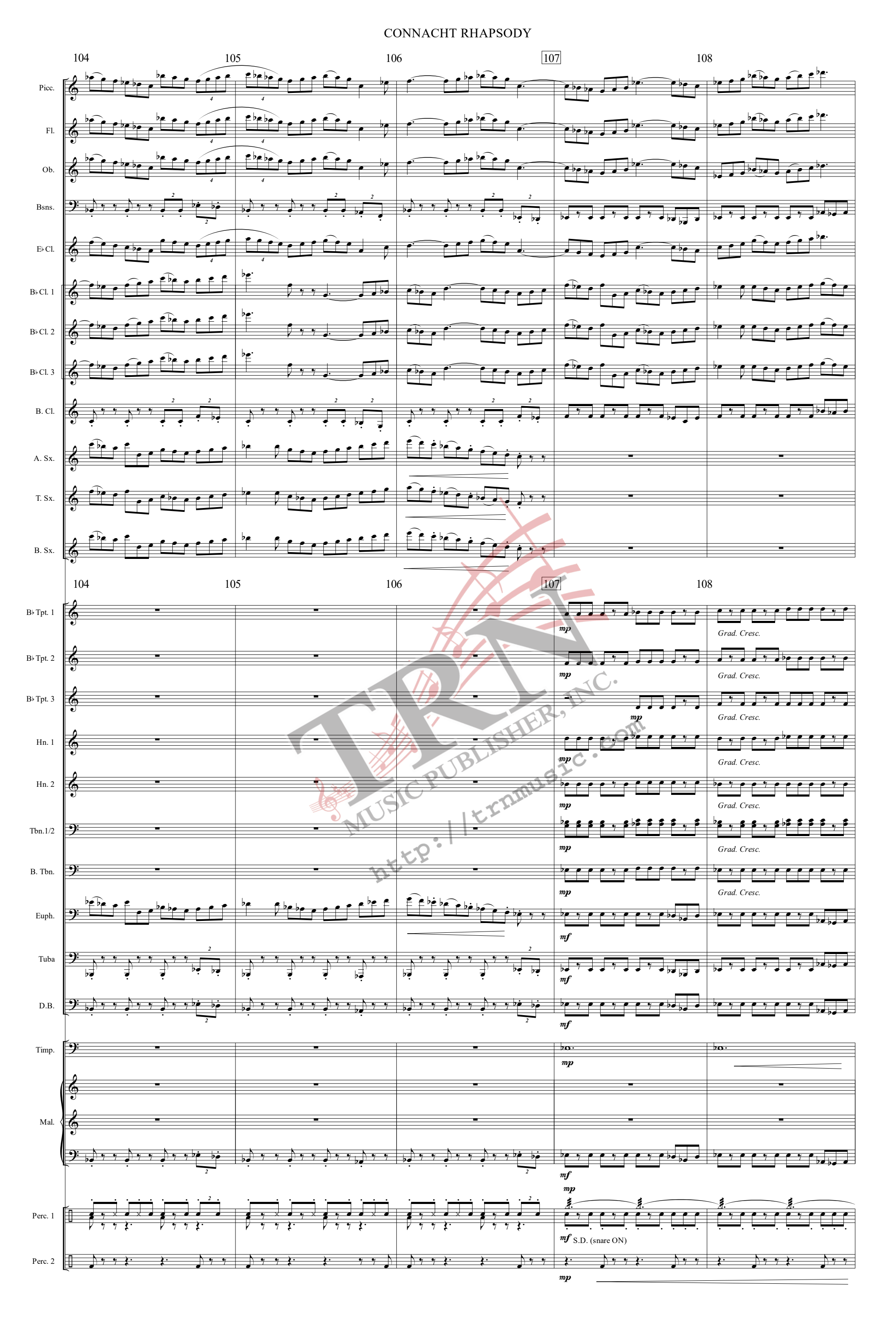

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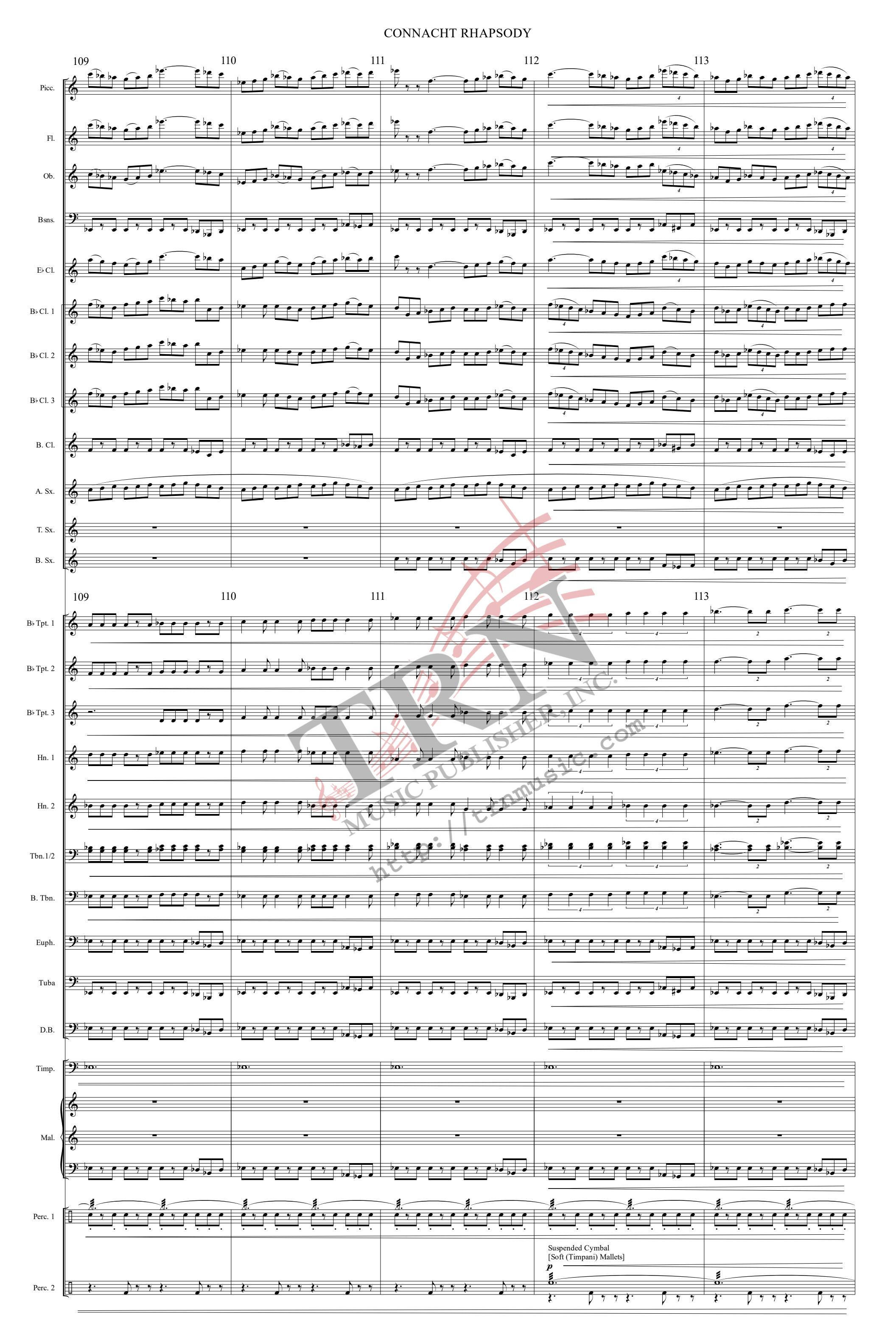

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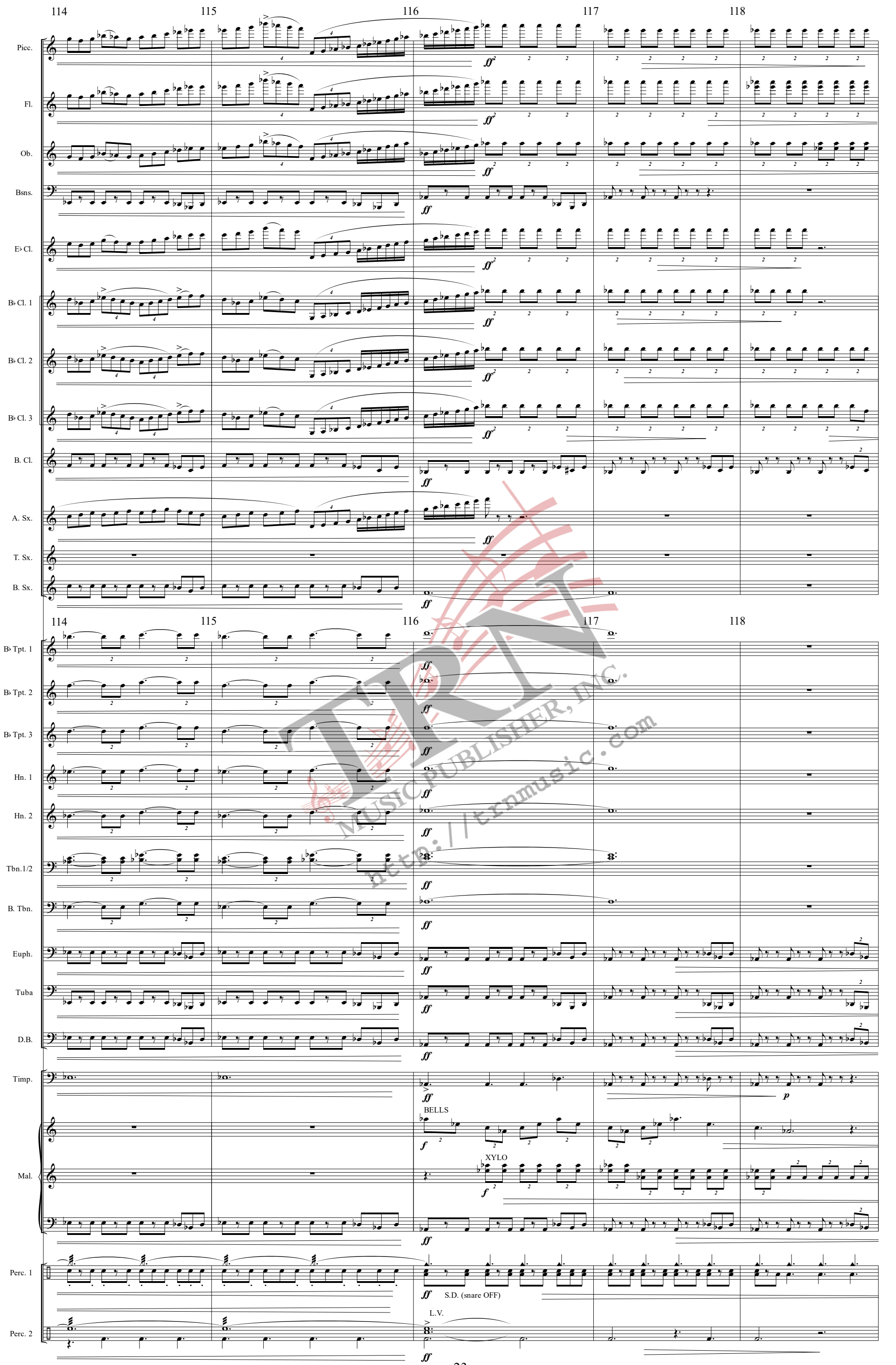

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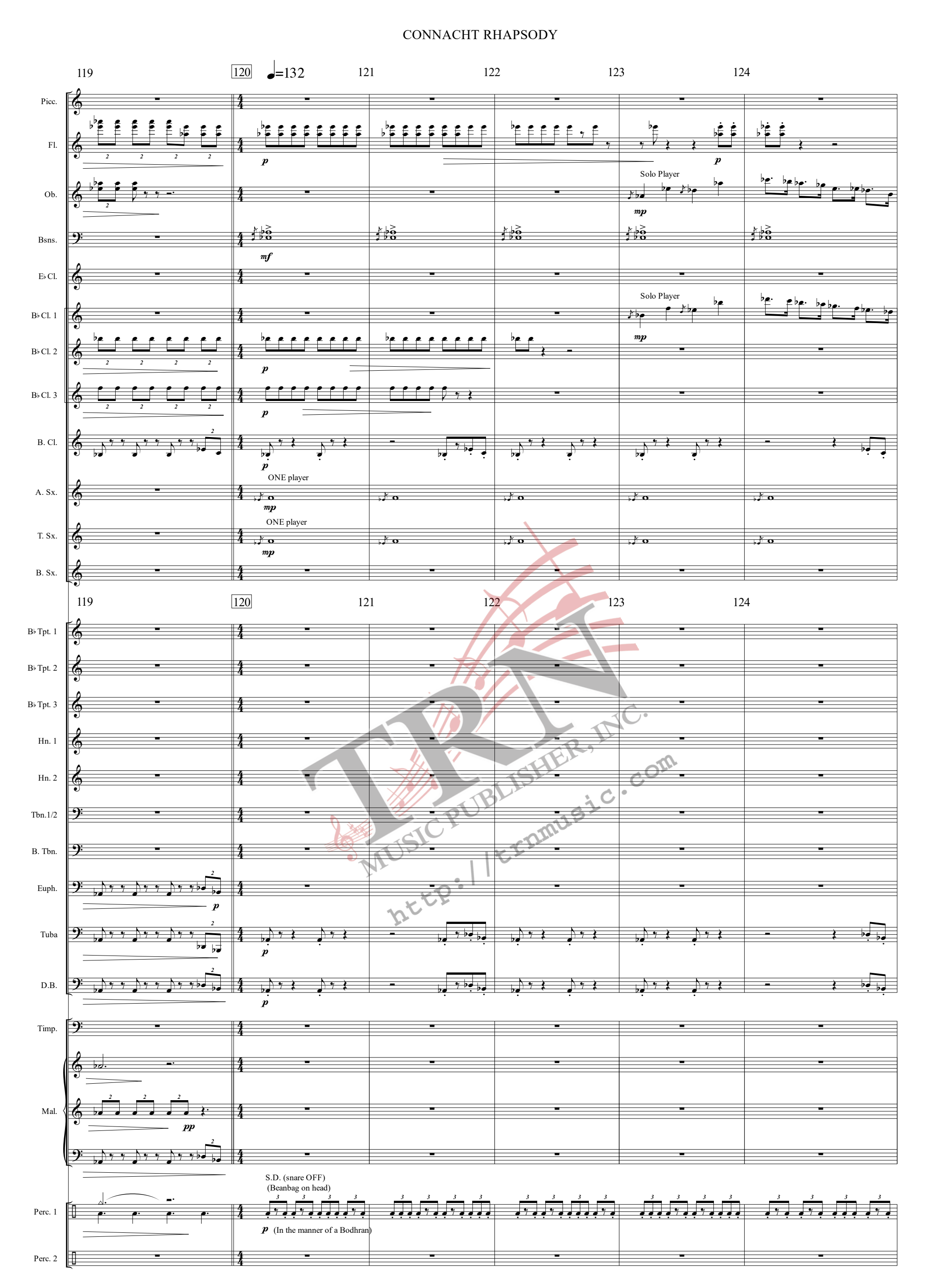

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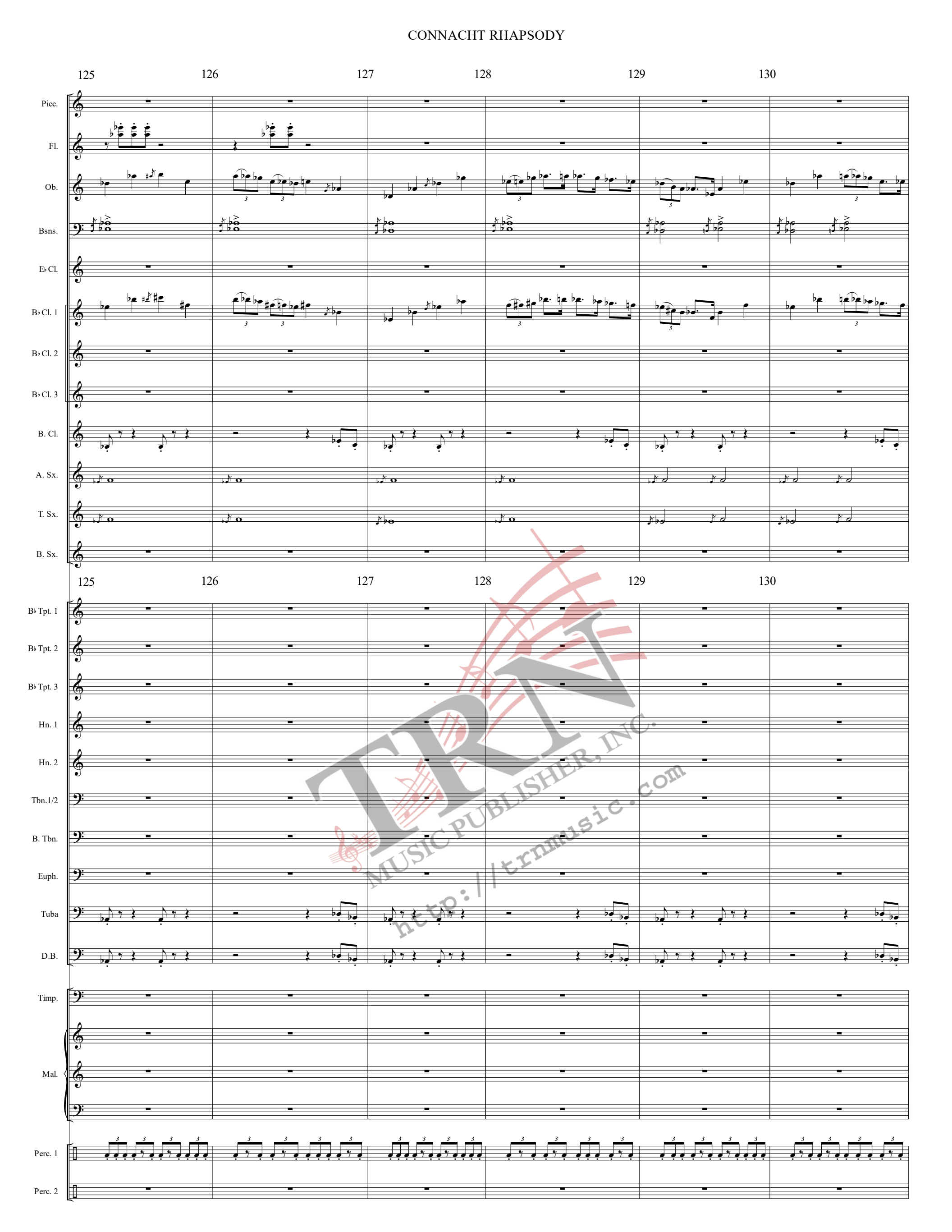

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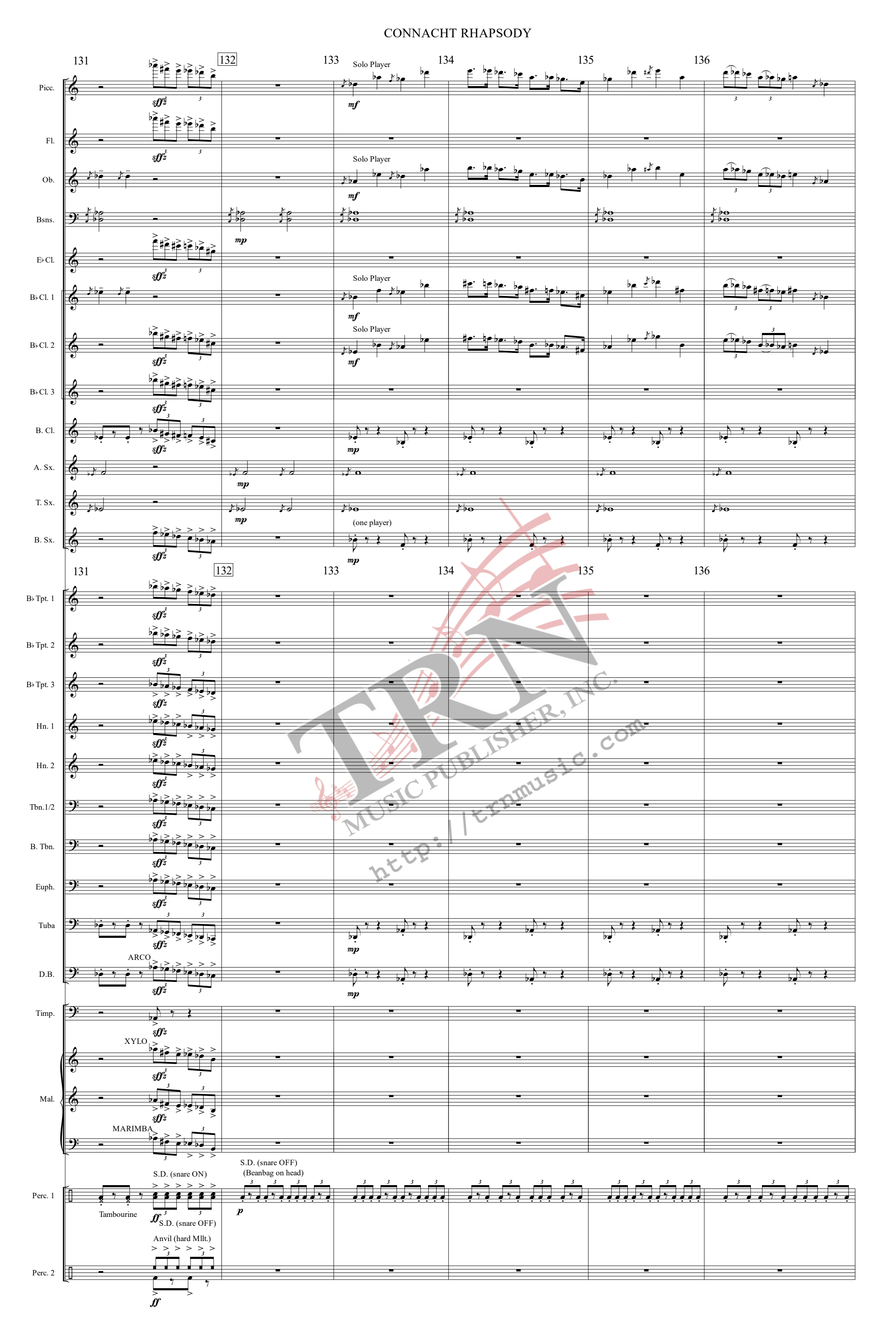

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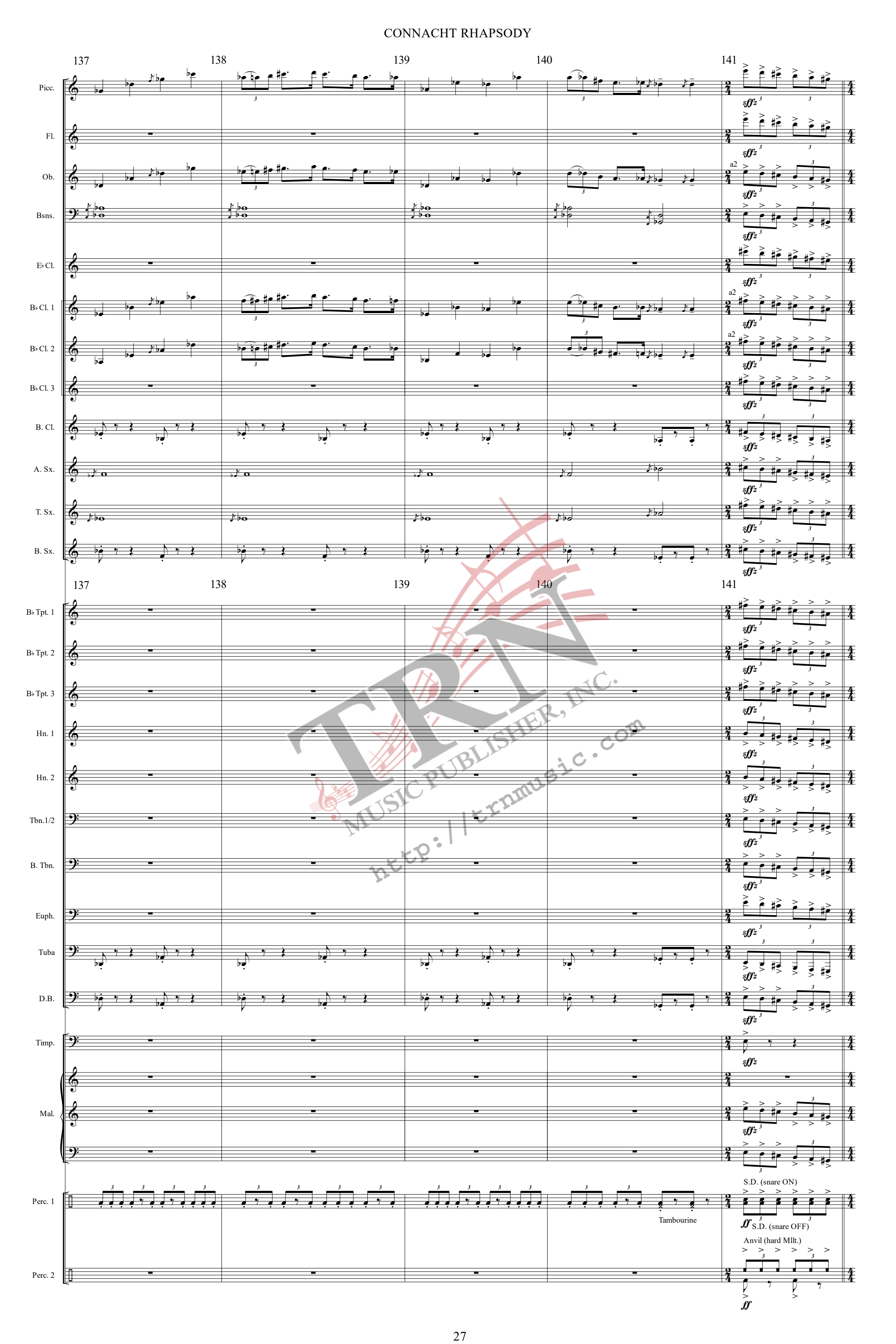

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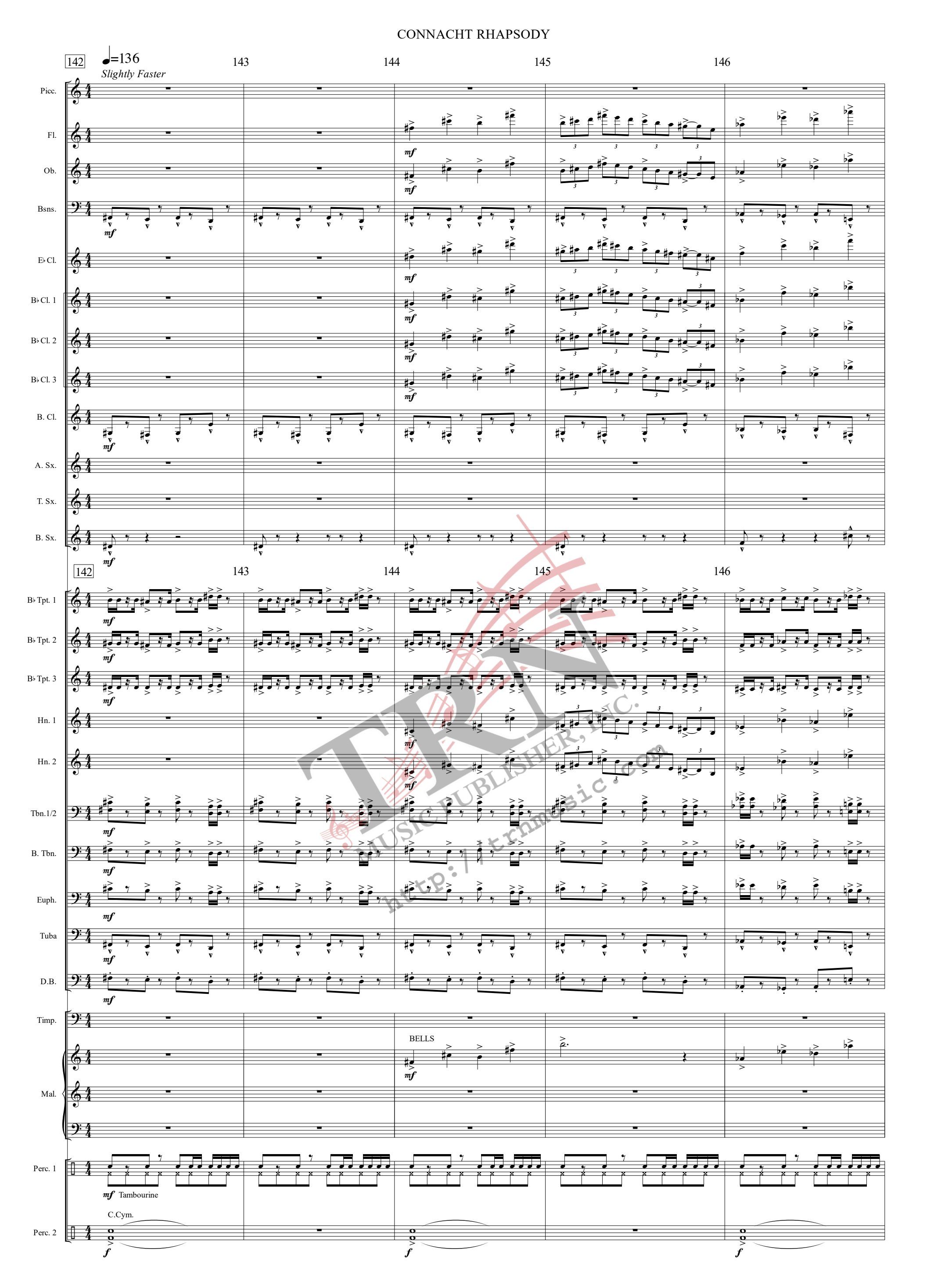

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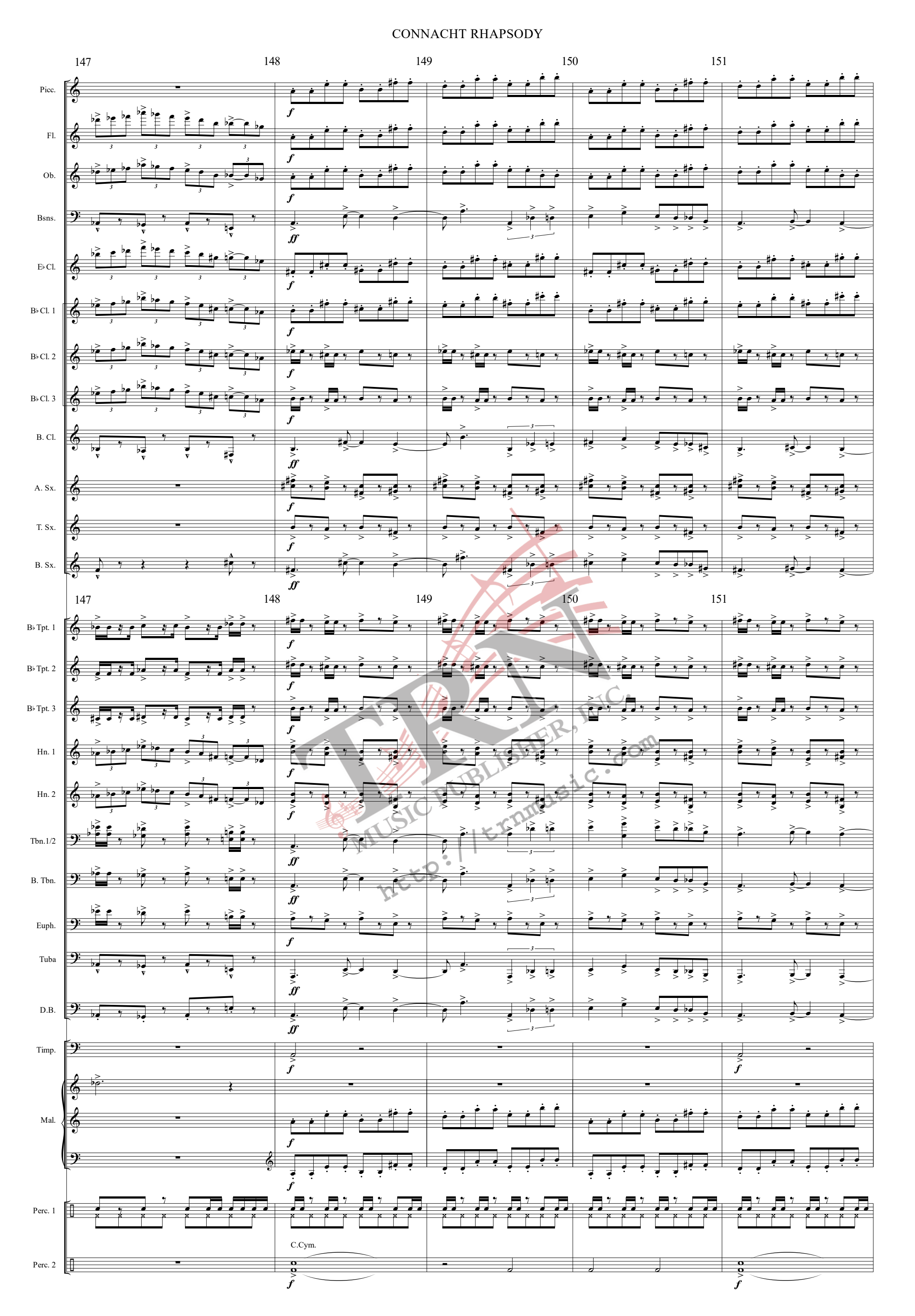

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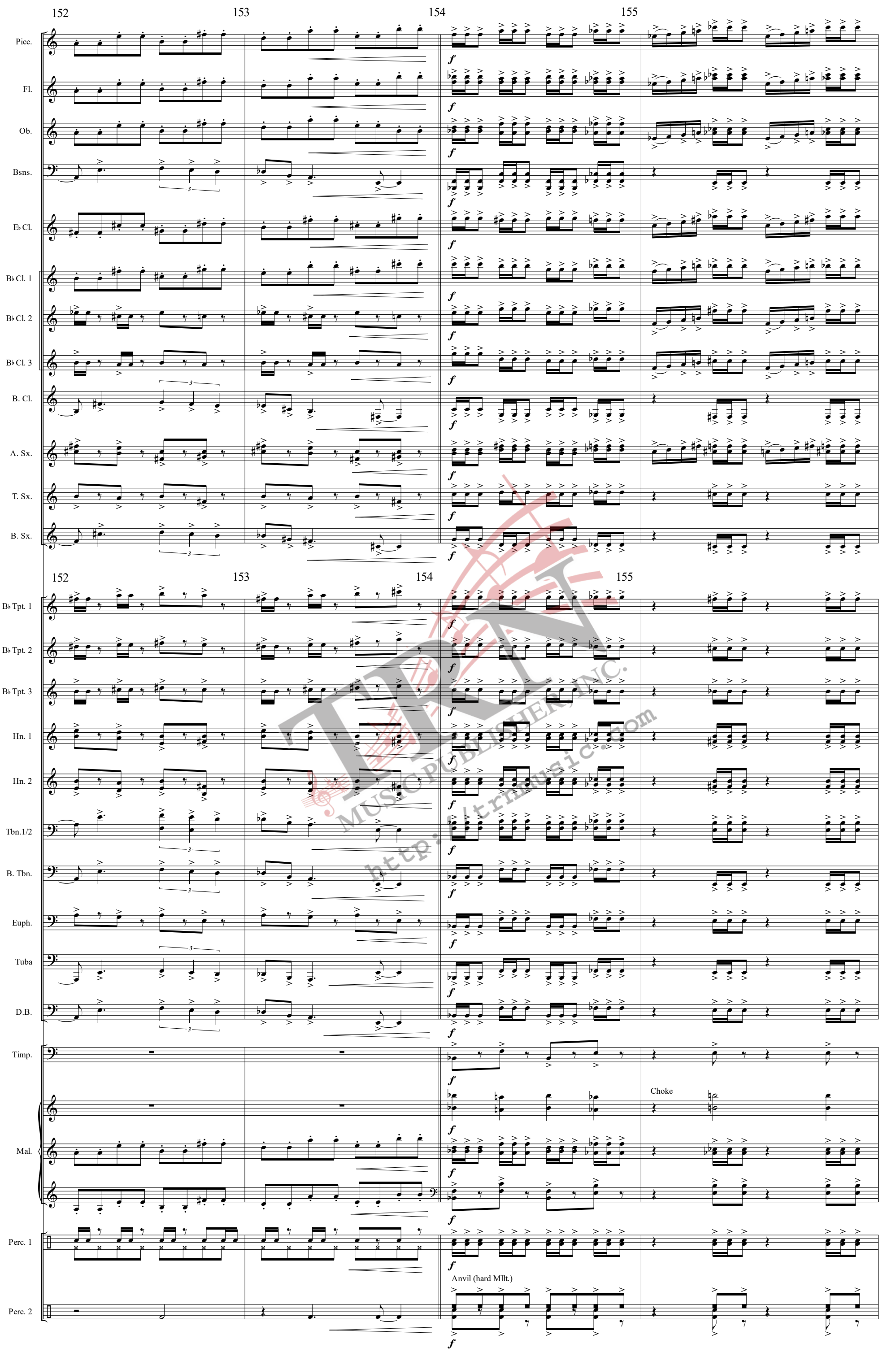

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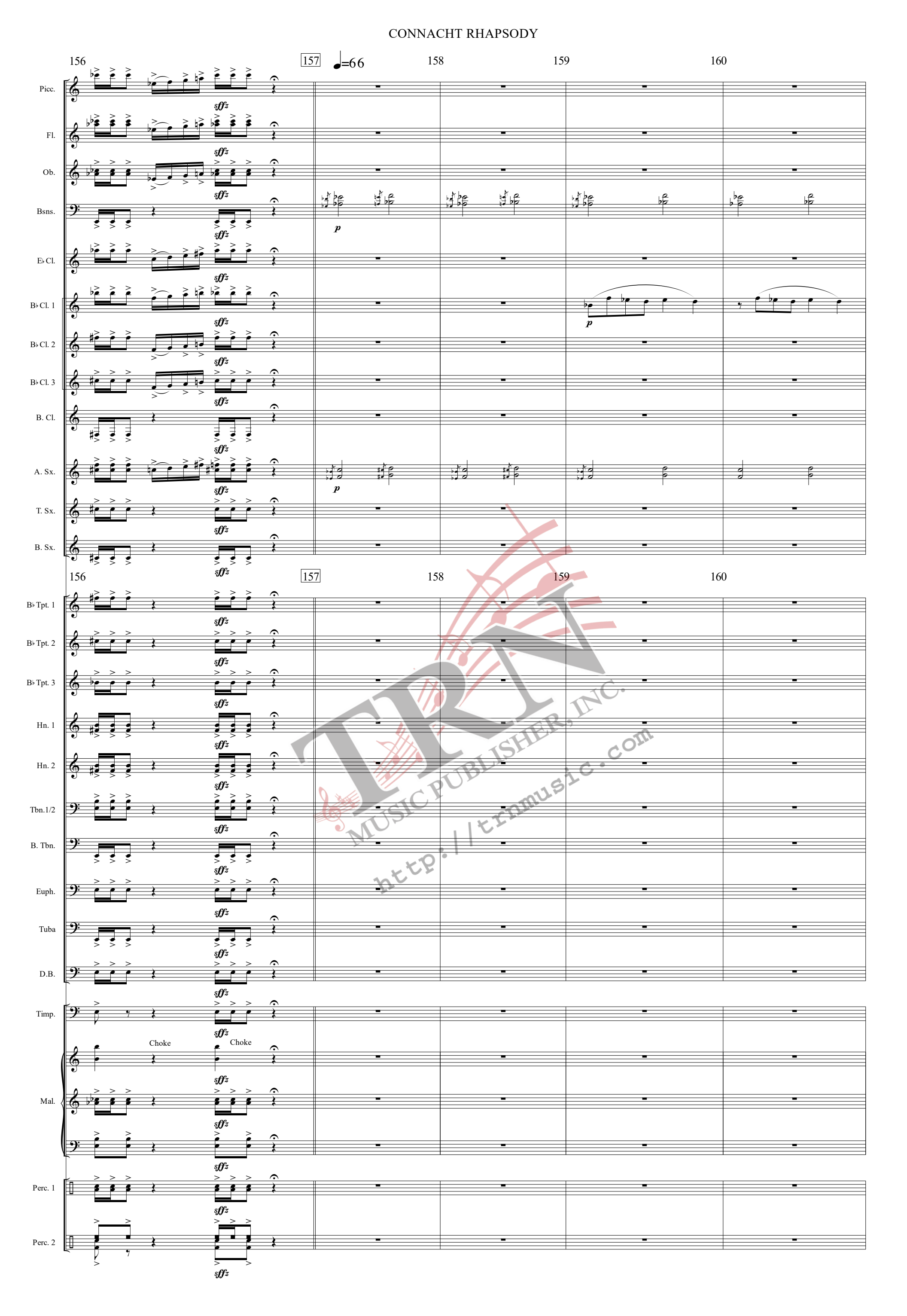

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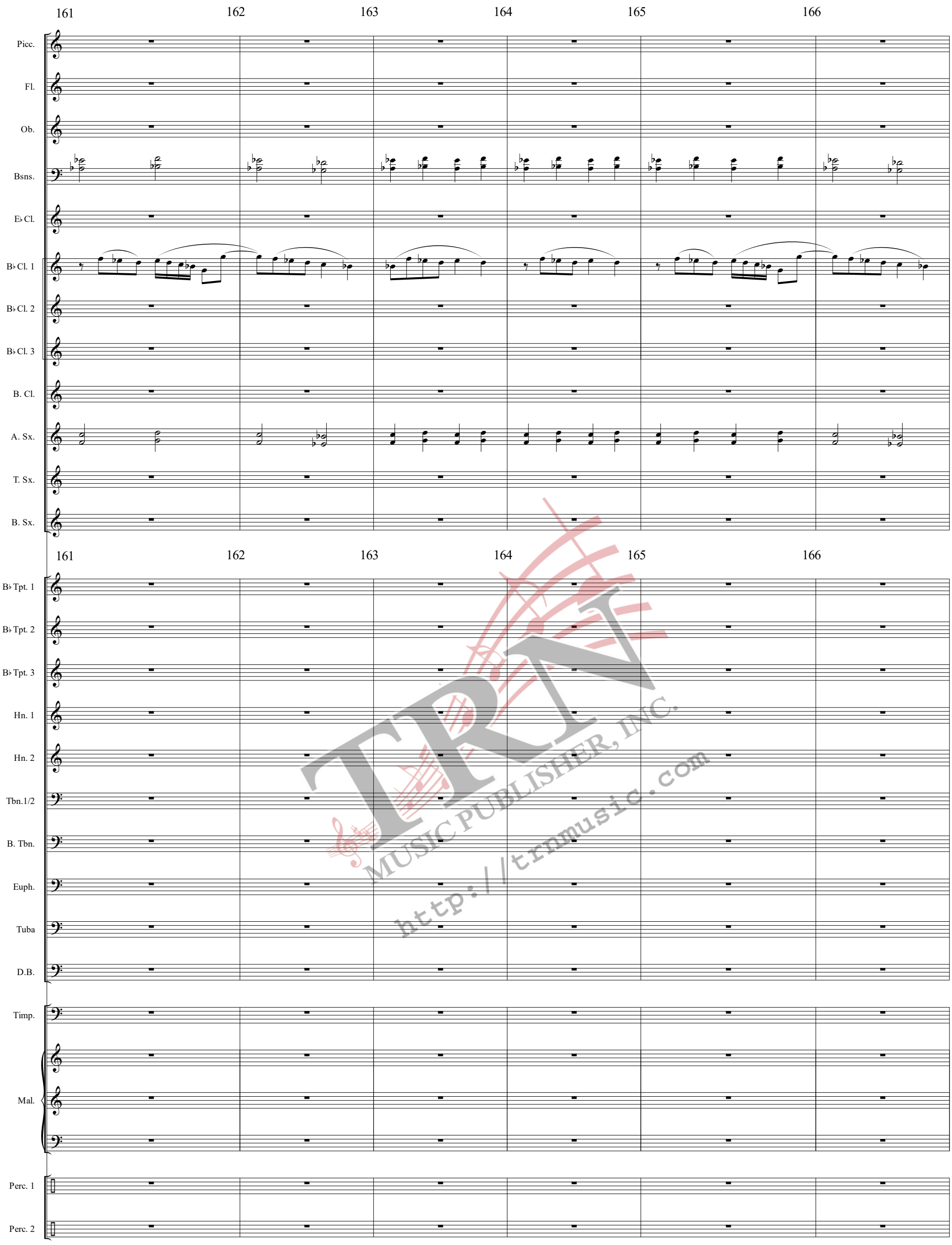

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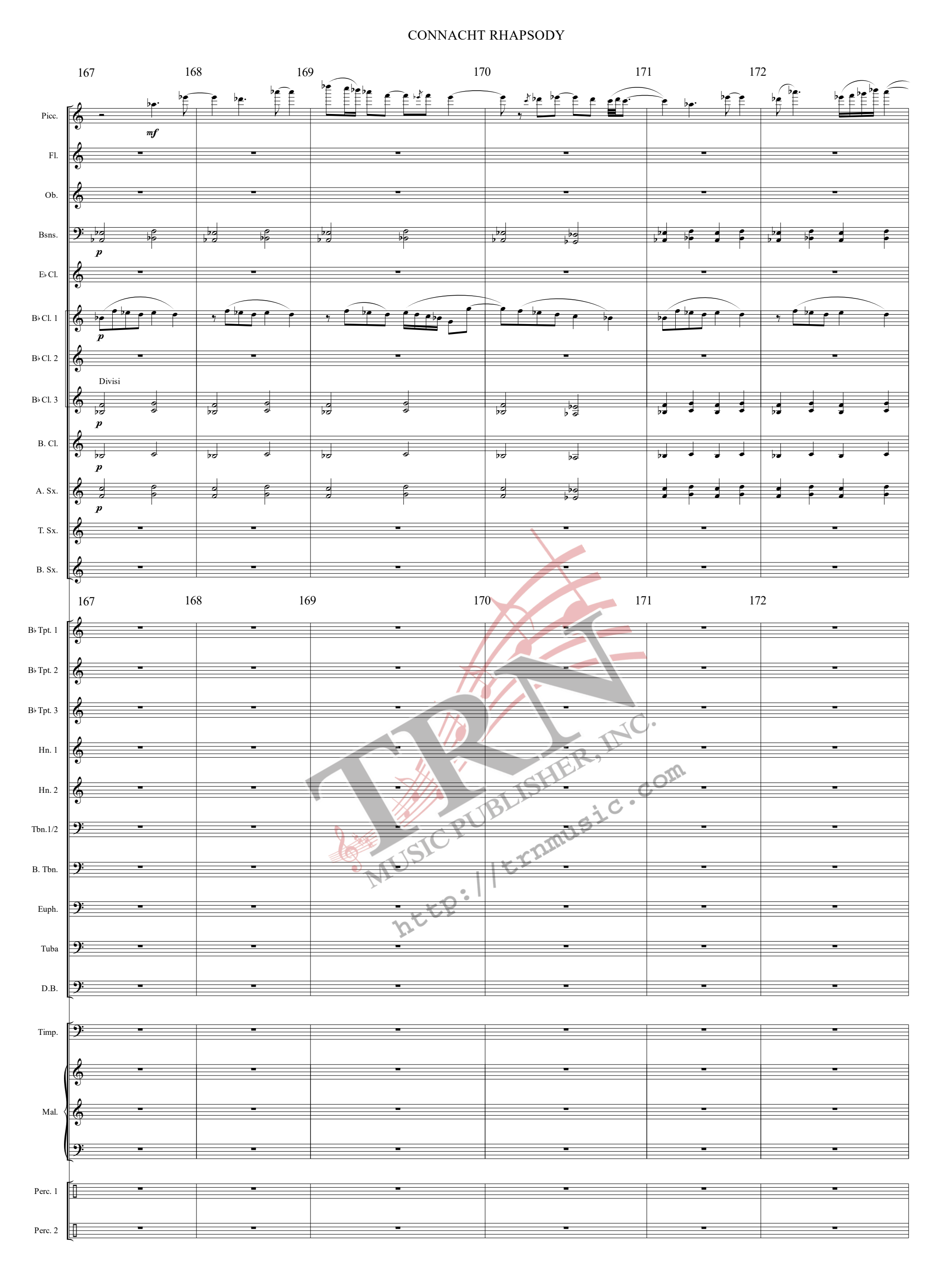

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173 174 175 176 177 178

Picc.
Fl.
Ob.
Bsns.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.

mf
p

173 174 175 176 177 178

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn.1/2
B. Tbn.
Euph.
Tuba
D.B.

ONE player
ONE player

Timp.
Mal.

MARIMBA

S.D. (snare OFF)
(Beanbag on head)

Perc. 1
Perc. 2

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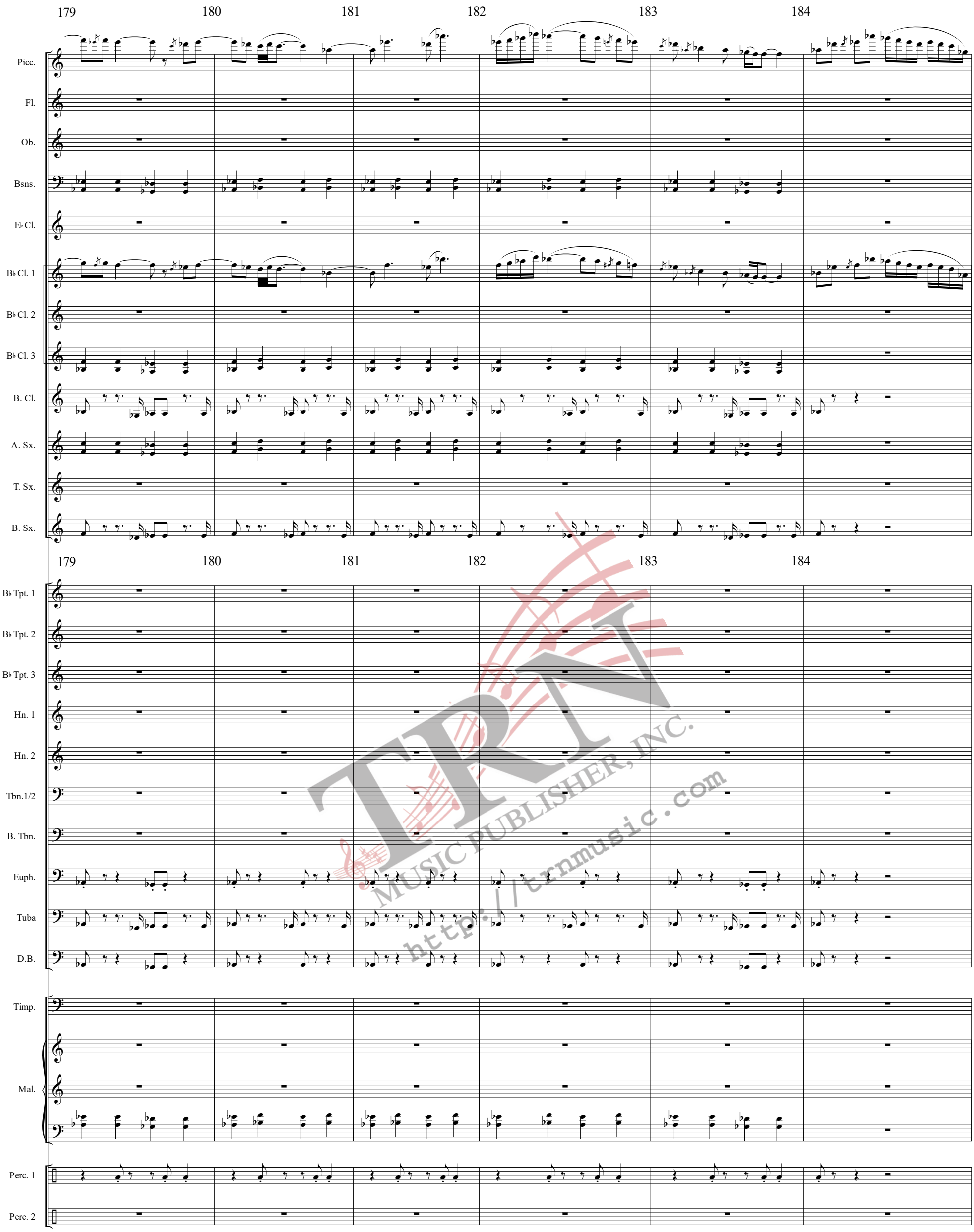

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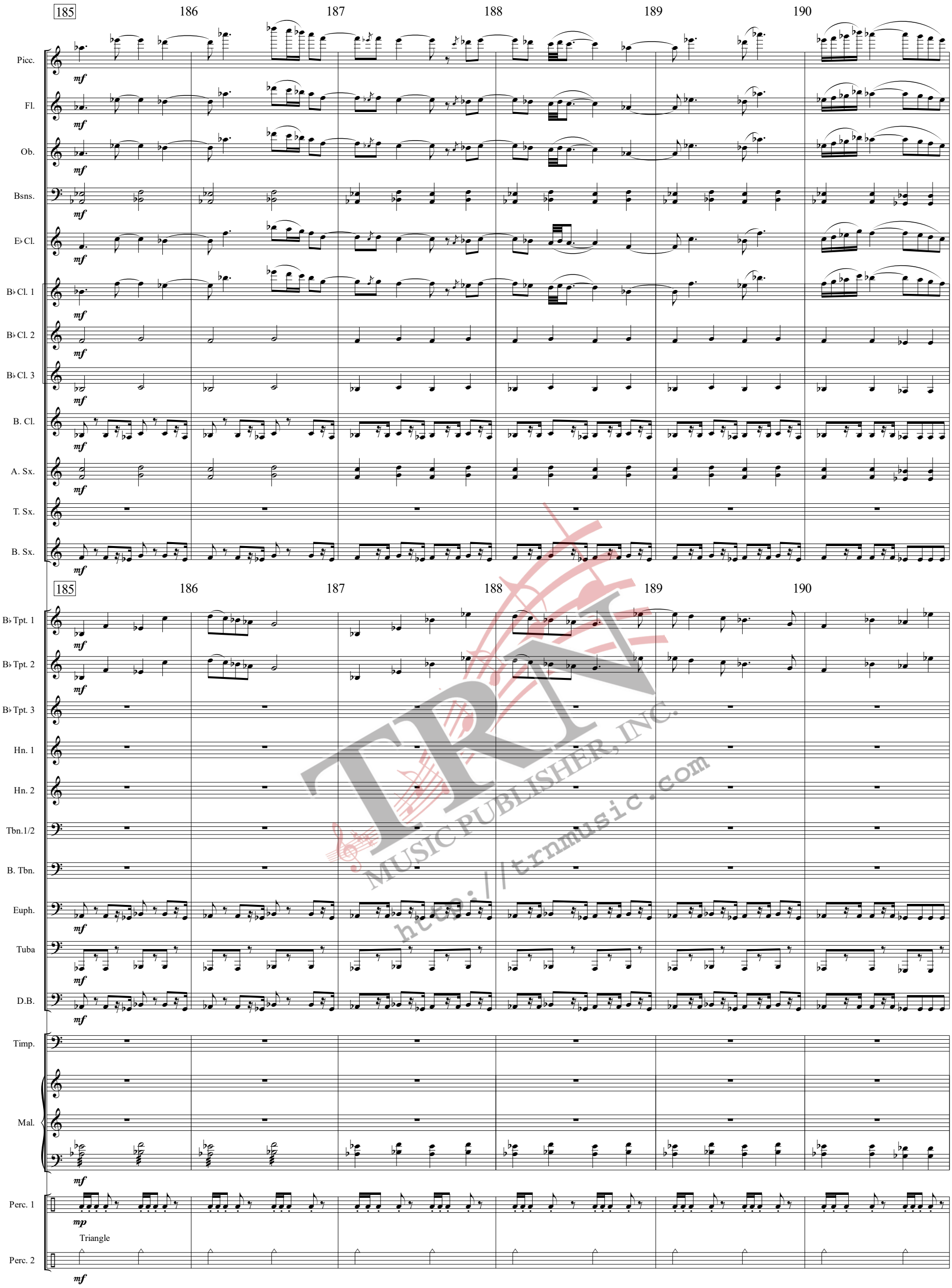

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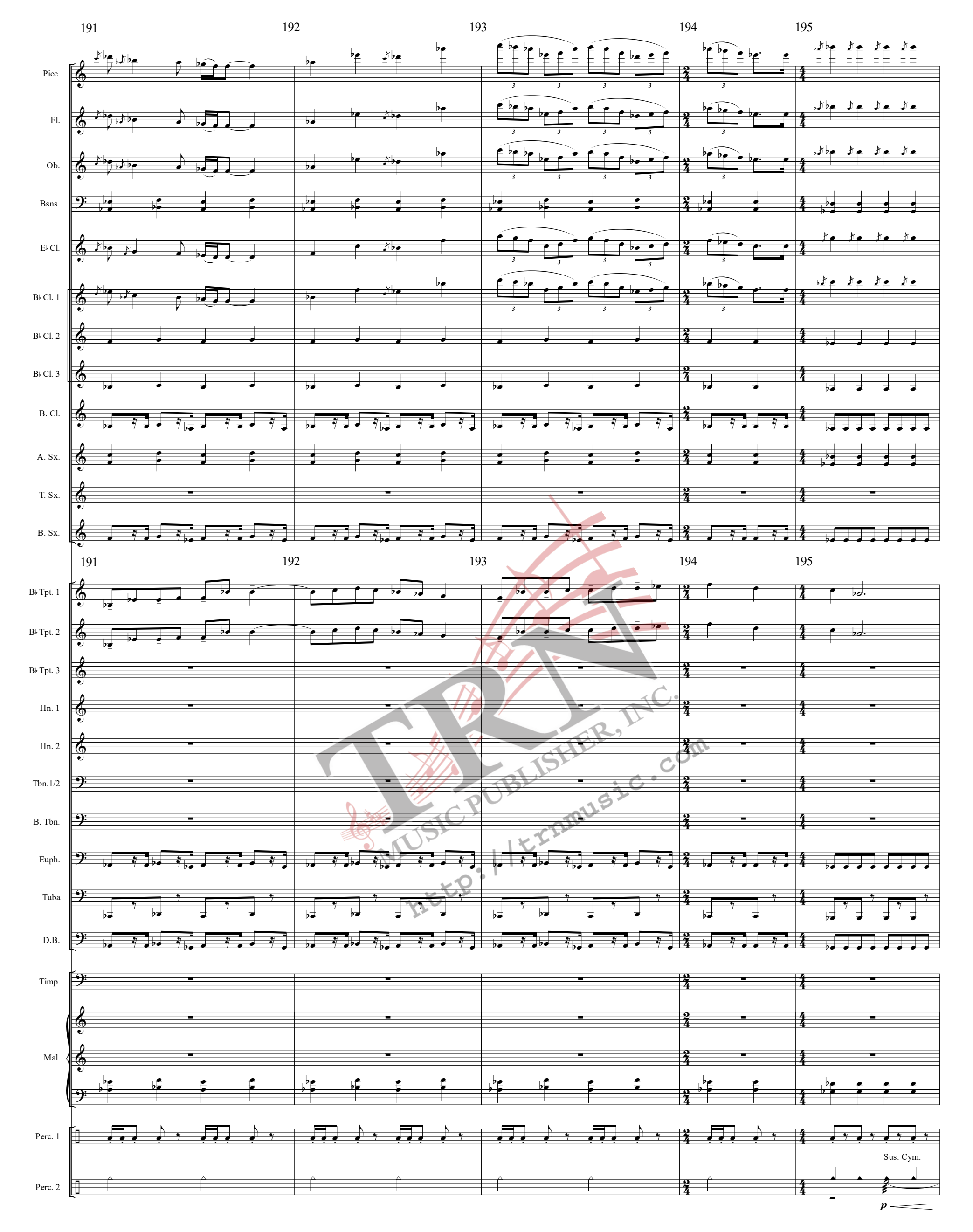

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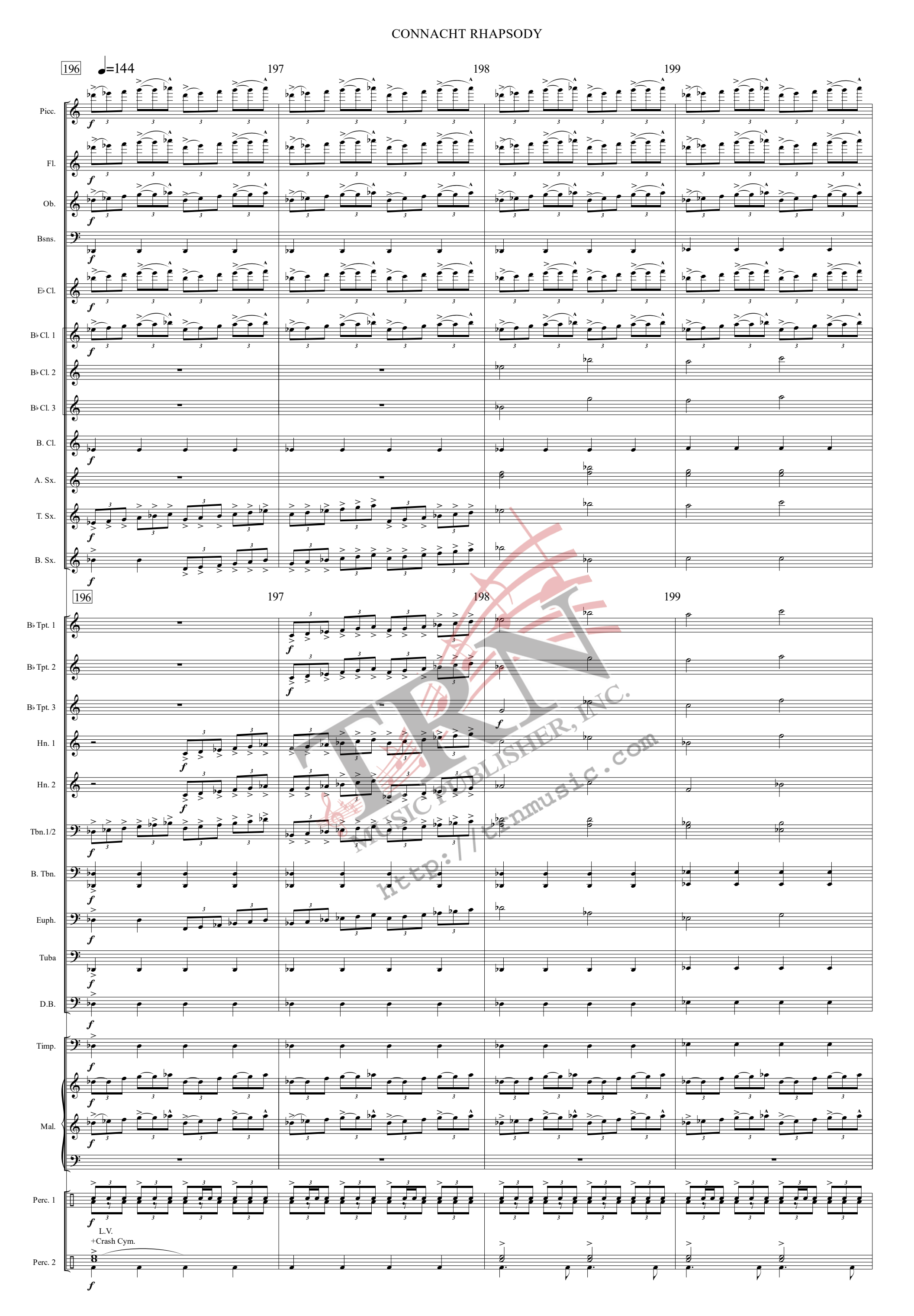

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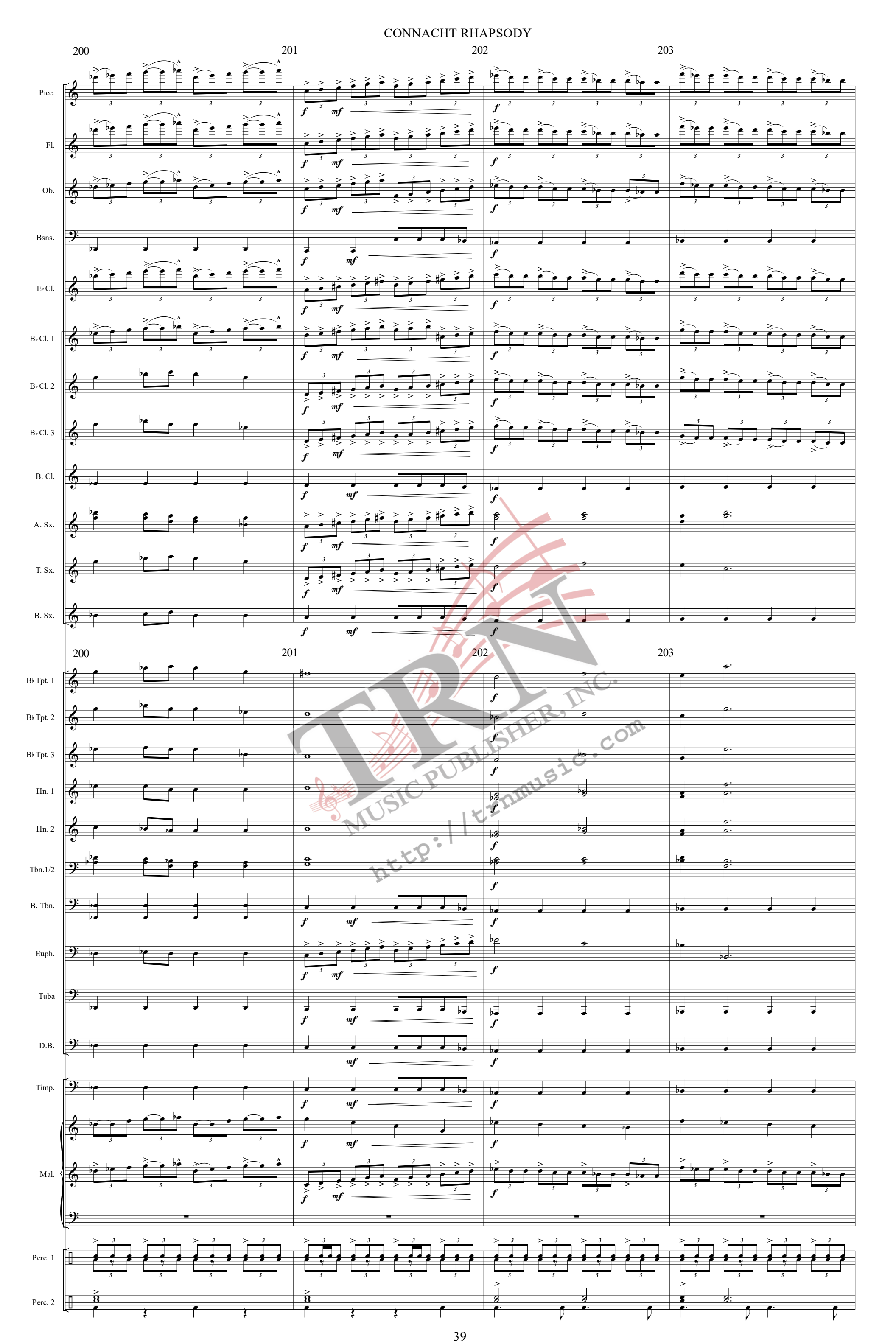

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204 205 ♩.=144 206 207

Picc.
Fl.
Ob.
Bsns.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.

204 205 206 207

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn.1/2
B. Tbn.
Euph.
Tuba
D.B.
Timp.
Mal.
Perc. 1
Perc. 2

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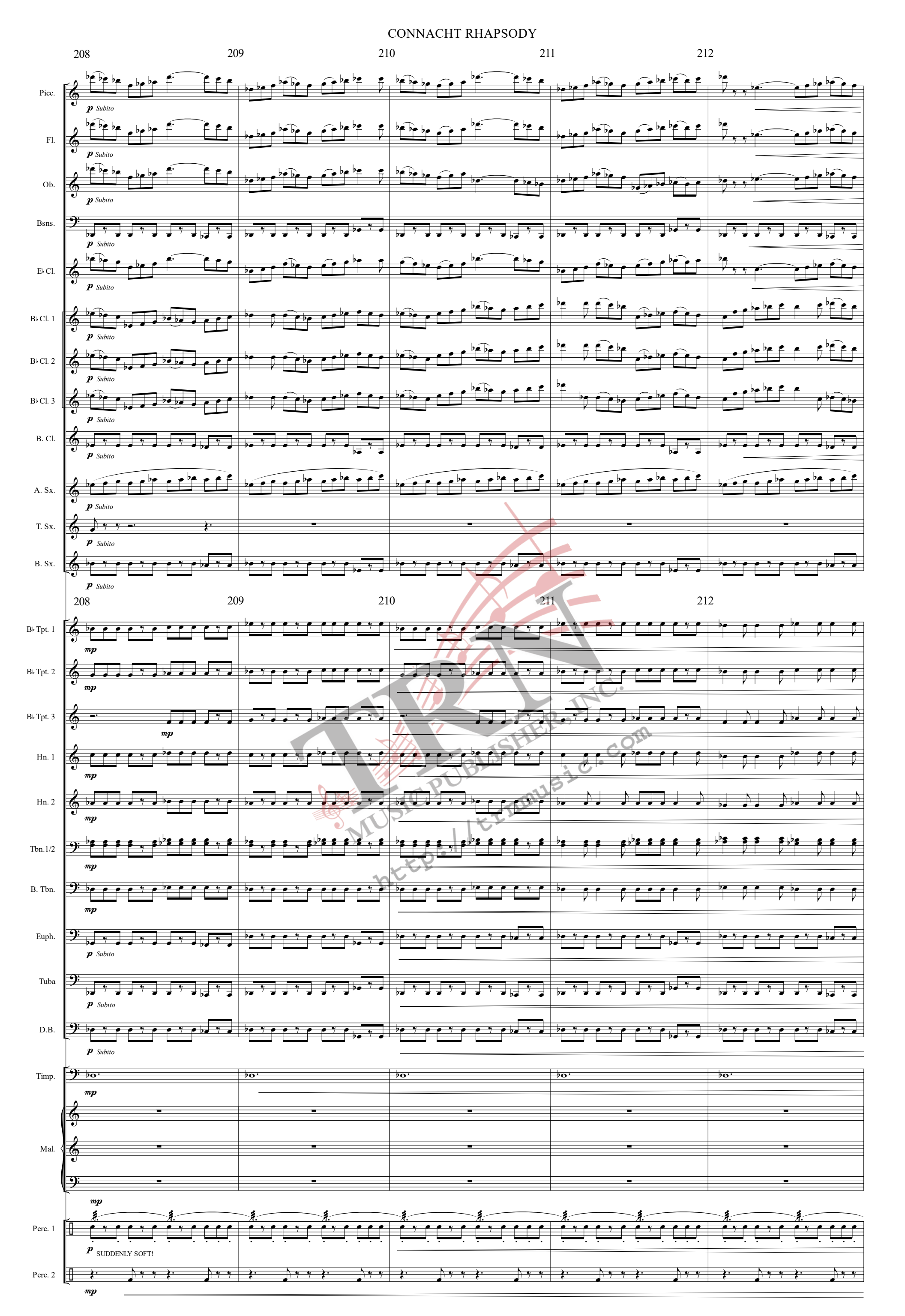

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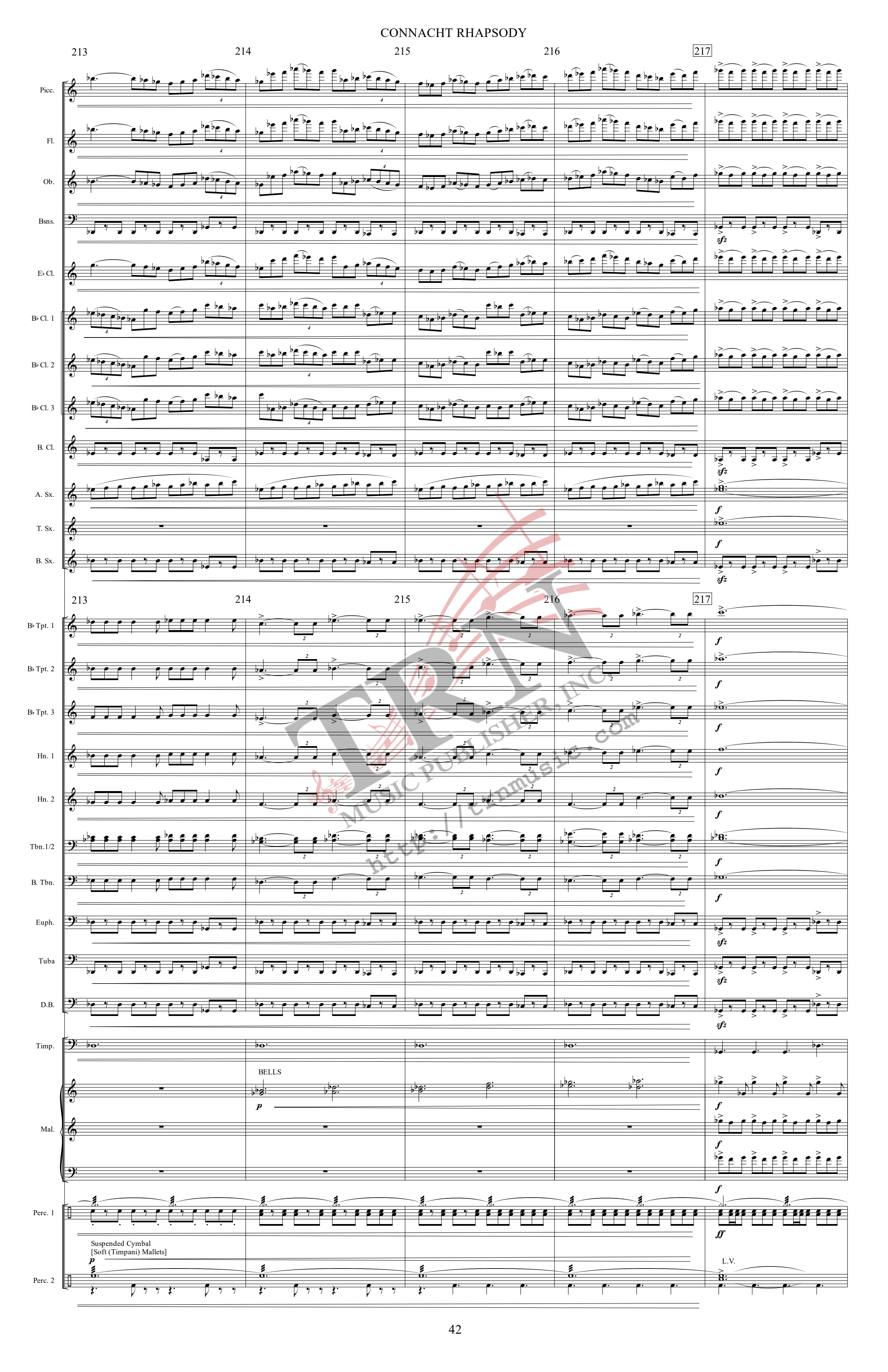

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218 219 220 221 222

Picc.
Fl.
Ob.
Bsns.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.

sfz *mf* *f*

218 219 220 221 222

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn.1/2
B. Tbn.
Euph.
Tuba
D.B.
Timp.
Mal.
Perc. 1
Perc. 2

sfz *f*

S.D. (snare ON)
Tambourine

L.V.

METAL Claves

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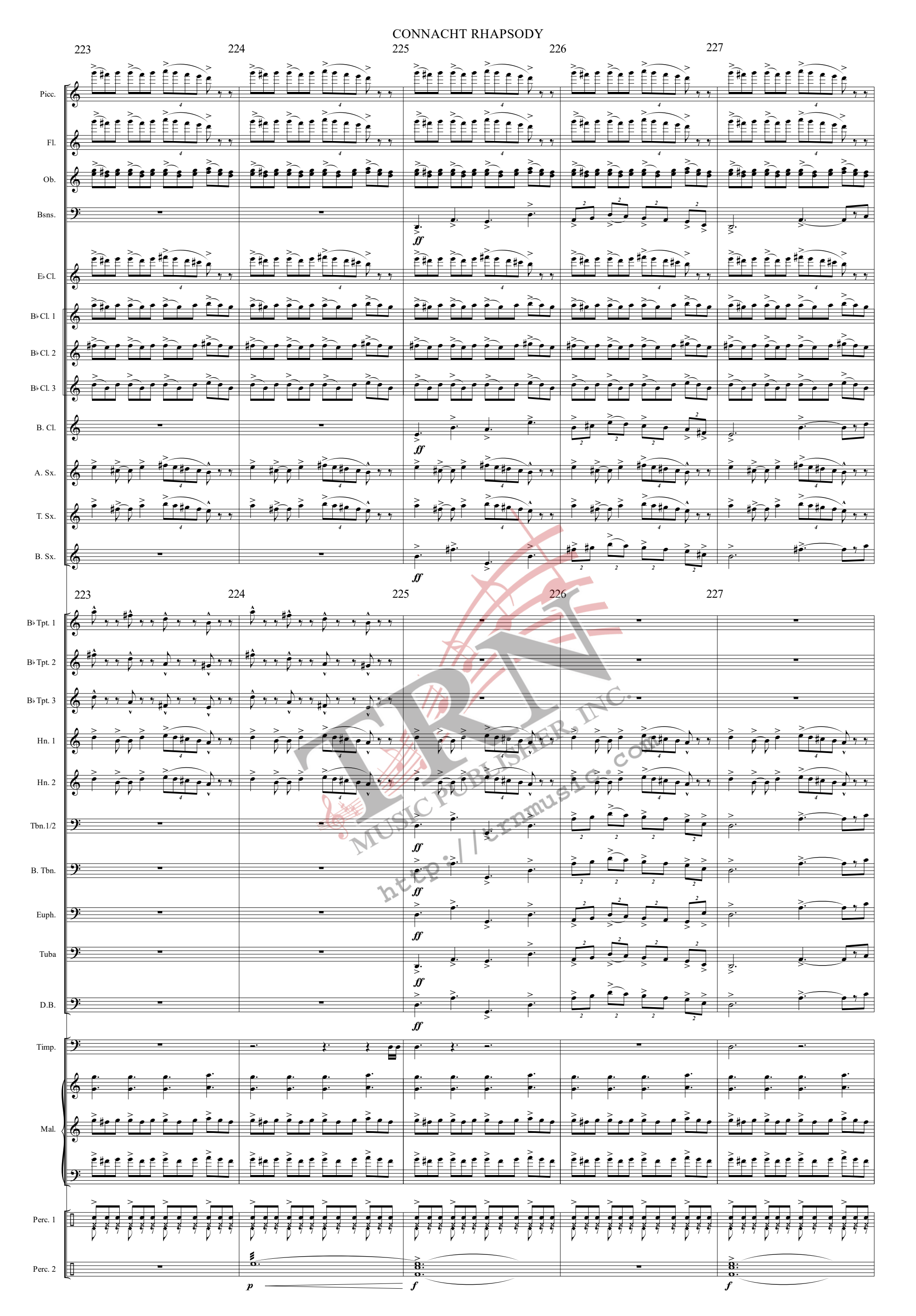

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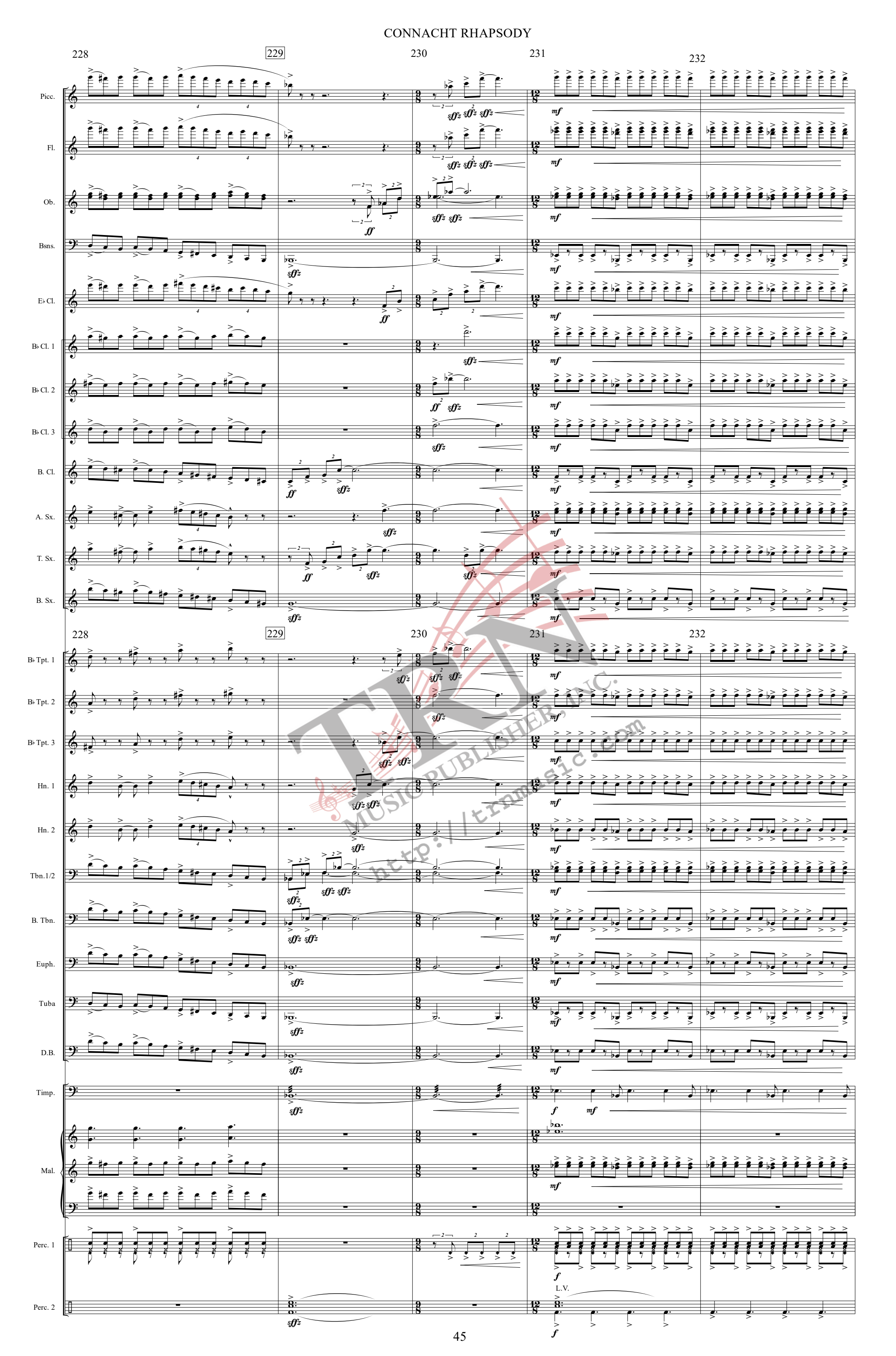

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233 234 235 236

Picc.
Fl.
Ob.
Bsns.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.

233 234 235 236

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn.1/2
B. Tbn.
Euph.
Tuba
D.B.
Timp.
Mal.
Perc. 1
Perc. 2

METAL Claves

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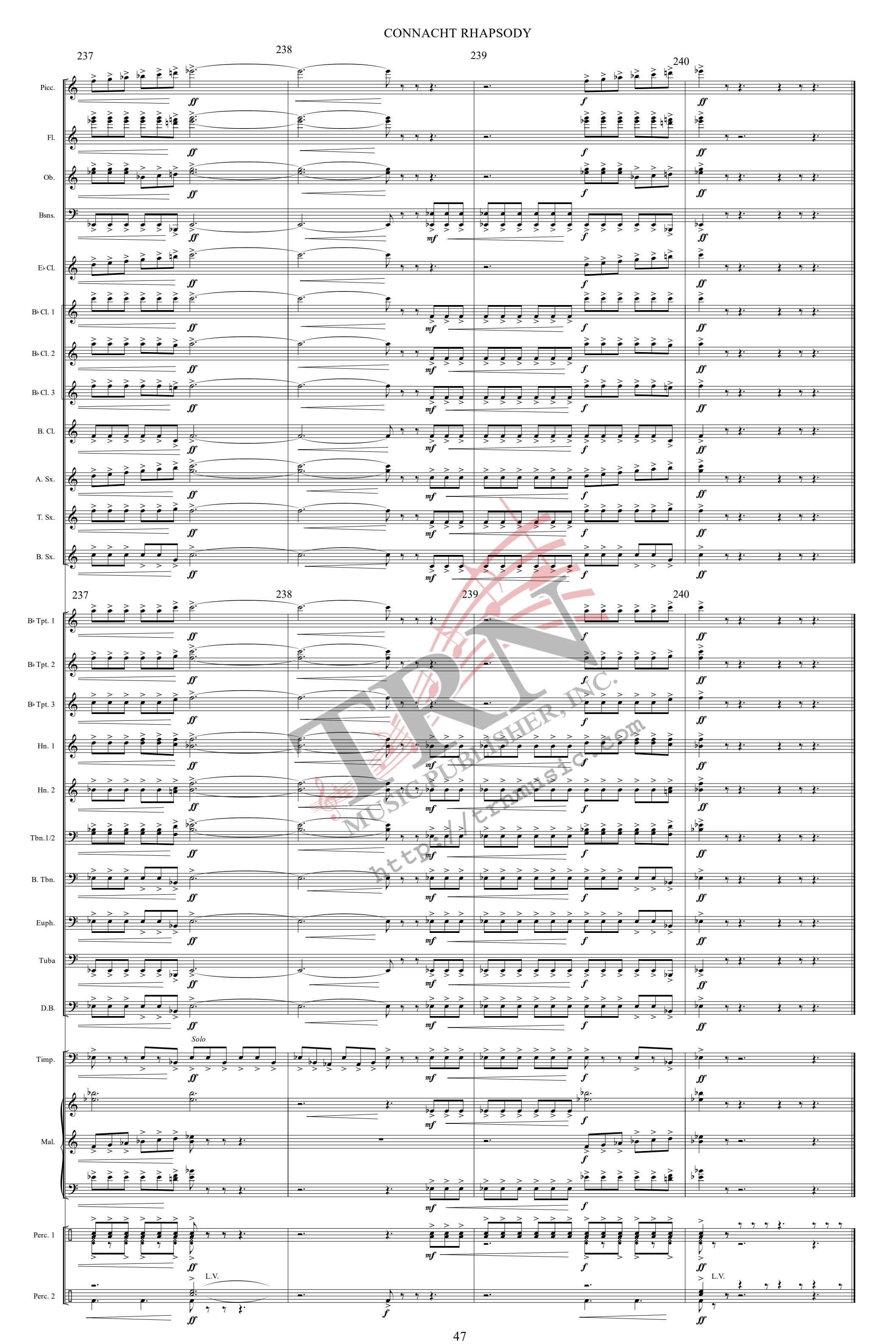

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