



Jacques Offenbach



Art Rosenbaum: Fiddler and Banjo Picker (1995)

Jacques Offenbach (1819-1880) was one of the most influential French composers of the second half of the nineteenth century. He was actually born in Cologne, Germany. His father was a cantor at a Jewish synagogue. Jacques showed talent at a young age and excelled on the cello. At age 14, he received a scholarship from the Paris Conservatoire and moved to France to study. He remained there for the rest of his life. Jacques made a living on the cello early in his musical career, until he became established as a composer.

As a composer, Offenbach was attracted to comic opera and began writing operettas and short pieces for the stage. The famed French *Opéra-Comique* had no interest in producing his works, so he opened his own theater near the Champs-Élysées. The first production at the new theater was *Orpheus and the Underworld*, which opened in 1858 to overwhelming success, running for 258 performances. The "Can-Can" is part of the rousing finale of the opera. It was so popular that Saint-Saëns satirized it in his *Carnival of the Animals*, slowing the tempo to a crawl, creating ponderous and heavy music to represent the tortoise.

"Cripple Creek" is a banjo picker tune dating from the late nineteenth or early twentieth century. A banjo picker tune is designed to show off the technique and virtuosity of the player, allowing for *accelerandos* and rapid "picking." It is also frequently performed by fiddlers to show off their skills. Early recordings of "Cripple Creek" date from the 1920s. The tune achieved the greatest popularity in the Appalachian region, but has become a staple in the repertoire. Modern performers include Mark O'Connor and Bela Fleck.

The origins of "Cripple Creek" are uncertain. It may have been composed in Cripple Creek, Colorado during a Gold Rush from 1903-1904. The town enjoyed a large influx of settlers and businesses, leading to labor disputes. Another story refers to Cripple Creek in Virginia and some hunters crippling a large elk.





# Cripple Creek Can-Can



Allegro (♩ = 100)

Cripple Creek: Traditional  
Can-Can by Jacques Offenbach

Half Pos. 2 1 0

Vln. I *S* *p*

Vln. II *p* *A*

5 Half Pos. 2 1 0 *M*

9 *Hi 3* *Hi 3* *Hi 3* *Hi 3*

13 *Hi 3* *Hi 3* *Hi 3* *Hi 3*

Detailed description: This is a musical score for two violins. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The score is divided into four systems, each with two staves (Violin I and Violin II). The first system (measures 1-4) includes fingerings (2, 1, 0) and dynamics (*S*, *p*). The second system (measures 5-8) includes fingerings (2, 1, 0) and a dynamic marking (*M*). The third system (measures 9-12) includes fingerings (3, 2, 1) and dynamic markings (*Hi 3*). The fourth system (measures 13-16) includes fingerings (3, 2, 1) and dynamic markings (*Hi 3*). There are also some handwritten annotations: 'S' above the first measure of the first system, 'A' below the first measure of the second system, and 'M' below the third measure of the second system.

# Big John McNeil's

Scottish musician Peter Milne (1824-1908) lived and worked in Aberdeen, Scotland for most of life. He also worked in Edinburgh and toured in England. He came to music rather late, teaching himself to play at age 17. Soon he was playing in theaters and was leader of the band in his mid-twenties. Known as "The Tarland Minstrel," Milne struggled throughout his career, making a living playing in theaters, dance halls, on ferries, and teaching. He had rheumatism and was in poor health most of his life. He spent the last ten years of his life in a hospital as a result of injuries from an accident. Milne published 24 of his tunes during his life and wrote at least a dozen more that were never published. Two have remained popular: "Gillian's Reel" and "Big John McNeil," also known as "John McNeil's Reel" and "Lord Ramsey's Reel." One of Milne's contemporaries, J. Scott Skinner, acknowledged that Peter Milne was one of the finest native musicians that Scotland ever produced.



Antonio Vivaldi (1678-1741) was one of the most famous composers of the Baroque period. He is a contemporary of J.S. Bach and Handel. Italy became famous for string music during this period, and violin sonatas and concertos in particular. Vivaldi was one of the major influences on this music.



Born in Venice, Vivaldi was one of eight children. His father was a composer, but not much more is known of Vivaldi's early years. Antonio probably studied violin from a very young age. At age 15, he studied for the priesthood and was ordained eight years later. He was nicknamed the "Red Priest" because of his red hair. He celebrated mass only once and spent the rest of his career as a composer. His first post was music director at a school for orphaned girls, where he wrote numerous concertos for a variety of string and wind instruments.

The *Four Seasons* is Vivaldi's most popular work. It consists of four violin concertos, each describing a different season of the year. Vivaldi wrote descriptive poems for each concerto. The work is an excellent example of tone painting in music.



Joyful Spring has arrived,  
The birds welcome it with their happy songs,  
And the brooks in the gentle breezes  
Flow with a sweet murmur.

The sky is covered with a black mantle,  
Thunder and lightning announce a storm.  
When they are silent, the birds  
Take up again their harmonious songs.

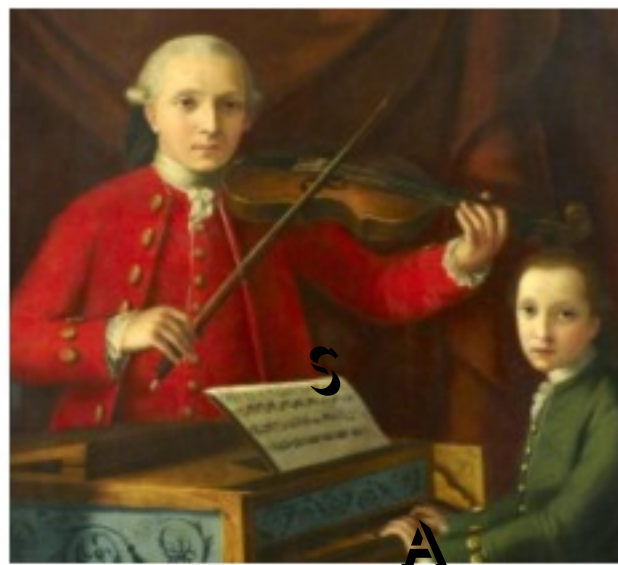
# Big John McNeil's Spring

Allegro (♩ = 100)

Big John McNeil by Peter Milne  
"Spring" by Antonio Vivaldi

The image shows a musical score for Violin I and Violin II, measures 1 through 8. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked Allegro with a quarter note equal to 100 beats per minute. The score is written in treble clef for both parts. Measure 1 starts with a forte (f) dynamic and a violin bow stroke (V) above the first note. Measures 2 and 3 contain four-measure rests (4) in both parts. Measure 4 features a piano (p) dynamic and a violin bow stroke (V) above the first note. Measures 5 and 6 contain four-measure rests (4) in both parts. Measure 7 features a violin bow stroke (V) above the first note. Measure 8 contains a four-measure rest (4) in both parts. The score includes various musical notations such as slurs, ties, and dynamic markings.

## 32 Eine Kleine Turkey



Mozart composed *Eine Kleine Nachtmusik* during the summer of 1787, while he was working on the opera *Don Giovanni*. It was a difficult time for Mozart. **M** father, who had guided him throughout his musical training and career, had died in May. *Don Giovanni*, with its dark theme and powerful music, reflects the tragedy in Mozart's life. *Eine Kleine Nachtmusik*, however, retains the cheerful **P** lighthearted character that is expected in a serenade. The piece was not published until 1827, 36 years after Mozart's death. Its attention-grabbing unison opening and the clear, catchy melodies are reasons why the work has remained popular for two hundred years.

"Turkey in the Straw" is an old American Folk Song and fiddle tune whose origins can be traced back to the Irish Ballad "The Old Rose Tree." The tune first appeared in the United States around 1820 in the south and was a regular part of traveling minstrel shows. There have been several lyrics for the melody over the years, but the most popular lyrics, and the ones most commonly used today, appear on the right, and were written by Dan Bryant in 1861.

"Turkey in the Straw" is said to have been the favorite tune of Billy the Kid. It was first recorded in 1926 by Gid Tanner & His Skillet Lickers with Riley Puckett. Charles Ives quoted the melody in his Second Symphony. It was used as the base melody for the 1928 cartoon *Steamboat Willie*, which introduced Mickey Mouse to the public.

As I was a-going down the road,  
with a tired team and a heavy load,  
I crack'd my whip and the leader sprung,  
I says day-day to the wagon tongue.

Chorus:

Turkey in the straw, turkey in the hay,  
roll 'em up and twist 'em up a high tuckahaw  
and twist 'em up a tune called Turkey in the  
Straw.

Went out to milk, and I didn't know how,  
I milked the goat instead of the cow.  
A monkey sittin' on a pile of straw,  
a-winkin' at his mother-in-law.

(Chorus)

Met Mr. Catfish comin' down stream.  
Says Mr. Catfish, "What does you mean?"  
Caught Mr. Catfish by the snout,  
and turned Mr. Catfish wrong side out.

(Chorus)

Came to a river and I couldn't get across.  
Paid five dollars for a blind old hoss.  
**L** wouldn't go ahead, nor he wouldn't stand still,  
so he went up and down like an old saw mill.

(Chorus)

**H**  
As I came down the new cut road,  
met Mr. Bullfrog, met Miss Toad.  
And every time Miss Toad would sing,  
old Bullfrog cut a pigeon wing.

(Chorus)

Oh I jumped in the seat and I gave a little yell.  
The horses ran away, broke the wagon all to hell.  
Sugar in the gourd and honey in the horn,  
I never been so happy since the day I was born.

(Chorus)

# Eine Kleine Turkey

Eine Kleine Nachtmusik: Mozart  
Turkey in the Straw: Traditional

Allegro (♩ = 126)

3rd Pos. 4

Vln. I

Vln. II

5 1st Pos. 3

Hi 1 2 4

Lo 2

Lo 2

Lo 2

Lo 2

Lo 2

Lo 3 - 3

Lo 2

mp

11

mp

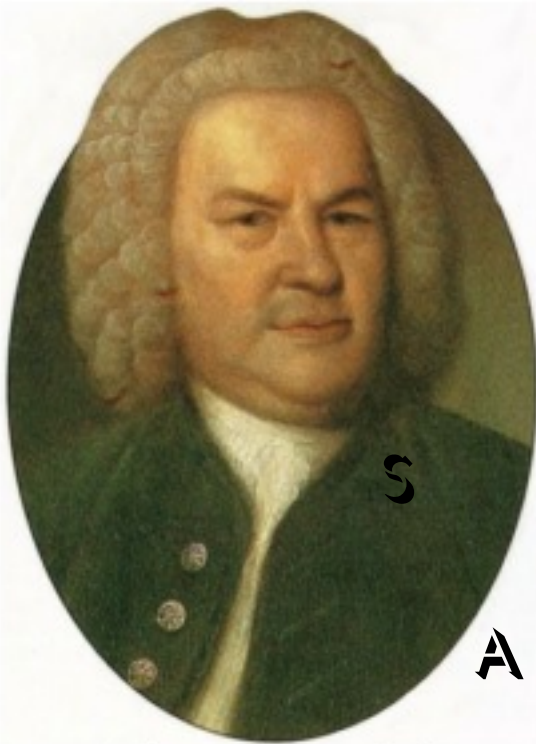
4

V

V

4

The image shows a musical score for two violins. The top staff is for Violin I (Vln. I) and the bottom staff is for Violin II (Vln. II). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The score is divided into measures, with measure numbers 5, 8, and 11 indicated. Performance instructions include '3rd Pos.' for Vln. I, '1st Pos.' for Vln. II, and various dynamics such as 'f' (forte), 'p' (piano), and 'mp' (mezzo-piano). Fingerings are indicated by numbers 1-4. Bowing techniques like 'Hi' (hairpins) and 'Lo' (lows) are also noted. The score includes various musical notations such as slurs, accents, and dynamic markings.



Johann Sebastian Bach  
(1685-1750)

Today Johann Sebastian Bach is considered to be one of the greatest composers of all time. In his day, Bach was considered to be a great organist, but not an important composer. He was too old fashioned and provincial, having never traveled far from his birthplace in Eisenach, Germany. Several of his sons had more prominent careers and were held in higher regard.

Most of Bach's musical appointments were tied to churches. He was required to compose new vocal works for every Sunday church service, leaving little time for anything else. From 1717-1723, Bach was music director for Prince Leopold in Köthen. The prince played violin, viola da gamba and keyboard instruments and loved chamber music. During these six years, Bach composed most of his instrumental music, including the Concerto for Two Violins in D minor.

Known as the "Double Concerto," this piece has always been a staple in violinists' repertoire. It is included in the *Suzuki Violin School*, Volumes 4 and 5. The piece plays a prominent role in the 1999 movie *Music of the Heart* with Meryl Streep.

# Gilderoy Double



"Gilderoy" comes from the old Gaelic word for red-haired youth. This nickname was given to Patrick MacGregor, a famous Scottish outlaw and blackmailer who was executed in 1636. The song describes MacGregor's exploits and fate. The author is unknown, but by 1660, the song was well known throughout Scotland and Ireland, first appearing in print in 1726. The version used here is a slow ballad in the minor key. The Irish version is a faster reel in mixolydian (all the white keys of the piano beginning on G).

"Gilderoy" was brought to the United States by Scottish and Irish immigrants and gained popularity first in Massachusetts and Pennsylvania. The title appears in a list of traditional Ozark Mountain fiddle tunes published in 1954.





# Gilderoy Double

**Allegro moderato** (♩ = 108)

Concerto for Two Violins by J.S. Bach  
Gilderoy: Traditional Scottish

0 4

Vln. I *mp* **A**

Vln. II **M**

4 *tr* 4 0 **P**

*mp* **F**

V **Lo 2** **Lo 1**

6 4 **V**

**Lo 2** **Hi 3** **Lo 2**