

Lou Warde

Doxology

for Tin Whistle, Bassoon, and Guitar

Platso Music

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for Tin Whistle, Bassoon, and Guitar

Traditional
arr. Lou Warde

*Transpose all strings
down by 1/2 step.

Very free, relaxed ($\text{♩} = \text{c. } 56$)
steady

*Guitar

pp mp

The guitar part consists of a continuous eighth-note accompaniment. It begins with a *pp* dynamic and transitions to *mp* after the first measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

T.W.

highly ornamented in the Celtic style
molto rubato

mf

steady, non rubato, colla voce

Gtr.

The Tin Whistle part (measures 5-8) features a melodic line with a slur over measures 6-7, marked *mf* and *molto rubato*. The guitar part continues with its eighth-note accompaniment, marked *steady, non rubato, colla voce*.

5

The Tin Whistle part (measures 9-10) continues with a melodic line, including a slur over measure 10. The guitar part continues with its eighth-note accompaniment.

8

The Tin Whistle part (measures 11-12) continues with a melodic line, including a slur over measure 12. The guitar part continues with its eighth-note accompaniment.

11

The Tin Whistle part (measures 13-14) continues with a melodic line, including a slur over measure 14. The guitar part continues with its eighth-note accompaniment.

14

The Tin Whistle part (measures 15-16) continues with a melodic line, including a slur over measure 16. The guitar part continues with its eighth-note accompaniment.

17

The Tin Whistle part (measures 17-18) continues with a melodic line, including a slur over measure 18. The guitar part continues with its eighth-note accompaniment, ending with two double bar lines.

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A In time (♩ = c. 48)

20 *mp*

24 *pp* *mp* muted, pizz.-like CV CV

27 *mf* *f* *f* *mf* *p* *simile*

30 *mf* *p*



A little slower (♩ = c. 46)

First system of the musical score. It consists of three staves: a vocal line in treble clef with a melodic line and a long slur; a bass line in bass clef with a rhythmic accompaniment; and a piano line in treble clef with a dense rhythmic accompaniment. Dynamics include *mp* and *mf*. A fermata is present over the final note of the vocal line.

Second system of the musical score, starting at measure 35. It follows the same three-staff structure as the first system, with dynamics *mp* and *mf* and a fermata at the end.

Third system of the musical score, starting at measure 37. It continues the three-staff arrangement with dynamics *mp* and *mf* and a fermata at the end.

Fourth system of the musical score, starting at measure 39. It maintains the three-staff structure with dynamics *mp* and *mf*.

Fifth system of the musical score, starting at measure 41. It concludes the piece with the same three-staff structure, dynamics *mp* and *mf*, and a fermata at the end.