

Corona Ensemble Concert Program #2

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Green Grows The Rashers, O

(Harmony: Matt Seattle - Cello: Wayne Richmond)

A ♩ = 85

V.1

V.2

Vc.

5 C G Em Am B⁷ Em

V.1

V.2

Vc.

B 9 G Am

V.1

V.2

Vc.

13 C G Em Am B⁷ Em

V.1

V.2

Vc.

My Love is but a Lassie Yet

(Harmony: Matt Seattle - Cello: Wayne Richmond)

♩=70 **A** D Em A

5 D G F# G A D

9 **B** D Em D G Em A

14 D Em Bm F# G A D

Peace & Plenty

Brian McNeill (Arr. by Matt Seattle)

The musical score is written for two violins (Vln.1 and Vln.2) and guitar. It is in the key of C major and 4/4 time. The score is divided into systems, with measures 1-4, 5-8, 9-12, 13-16, 17-21, 22-25, 26-29, and 30-33. Chords are indicated above the staff lines. Section markers 'A' and 'B' are placed in red boxes at the beginning of measures 1 and 17, respectively. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

A V Am C G Am Em

5 Am C G Am Em Am

9 Am C G Am Em

13 Am C G Am Em Am

B C G Am Em Am

22 C G Am Em Am

26 C G Am Em Am

30 C G Am Em Am

Mrs Patricia Gilmour

Judy Turner (2002)

♩ = 85 G Bm C Am D D7 G D7

6 G Bm C Am D D7 G

10 G Bm C Am D D7 G D7

14 G Bm C Am D D7 G

18 C Am G Em C D7 G G7

22 C Am G Em C D7 G

26 C Am G Em C D7 G G7

30 C Am G Em (Last time) C D G C G

O Waly Waly

Traditional English Folk Song

♩=60

1. The wa - ter is

G D G D G D G D

p

p

p

p

Verse 1: Vocals + piano/harp
 Verse 2: + Cello (very soft!)
 Verse 3: + V2 + V3
 Verse 4: Tutti
 Instrumental (Some Violins 1 play tune)
 Verse 5: Vocals + piano/harp

3 D G D Bm G A A⁷

wide, I can-not get o'er, Nei-ther have I wings to fly. Give me a
 mea - dows the oth - er day, A - gath'ring flowers both fine and gay. A - gath'ring
 back up a-gainst some oak, Think-ing that he was a trus - ty tree. But first he
 is and she sails the sea, She's load-ed deep as deep can be. But not so
 hand - some and love is fine, And love's a jew - elwhile it is new. But when it is

V.1

V.2

V.3

Vc.

7 F#m G D Bm A7

boat that can car - ry two, and both shall cross, my true love and
 flowers both red and blue, I lit - tle thought what love can
 bend - ed and then he broke, And so did my false love to
 deep as the love I'm in; I know not if I sink or
 old, it grow - eth cold, And fades a - way like mor - ning

V.1

V.2

V.3

Vc.

10 D G D G D G D G D

I. do. me. swim. dew.
 2. O, down in the
 3. I leaned my
 4. A ship there
 5. O love is

V.1

V.2

V.3

Vc.

Bovaglio's Plaid

J. Scott Skinner (Arr. Maria Dunn, 2004)

♩=30 **A** D/A A Bm/A A Bm/A D/A A E/A D/A A

5 D A/C# A Bm A/C# D A/C# A A/E E D/A A

B A A/C# DA/C# A F#m Bm7 E A A/C# DA/C#Bm E7 D/A A

13 A A/C# DA/C# F#m Bm7/DE D A/C#E/B A A/E E D/A A

C

D/A A/C# Bm A/C# Bm/DD/E D A/C# A A/E E D/A A

17

V.1

V.2

V.3

Vc.

21 D A/C# A D A/C# Bm D/E D A/C# A A/E E D/A A

V.1

V.2

V.3

Vc.

D

A A/C# DA/C# A F#m Bm7 E A A/C# DA/C# Bm E7 D/A A

25

V.1

V.2

V.3

Vc.

29 A A/C# DA/C# F#m Bm7/DE D A/C# E/B A A/E E D/AA

V.1

V.2

V.3

Vc.

Ma Yofus Tunç Set

Traditional

Ma Yofus

V.1 **A** D $\text{♩} = 60$ Gm D Gm

4 D Gm D Cm D

V.1 8 **B** B \flat F7 B \flat D

V.1 12 Gm D 1. Gm F7 2. Gm

V.1 17 **C** D Gm D Gm

V.1 21 D Gm D Cm D

V.1 25 **D** D Gm Cm D Gm D

V.1 29 Gm Cm D Cm D

Lebedikh un Freylakh (Lively & Joyful)



A

♩=140

Dm

33

First system of musical notation (measures 33-37). Includes staves for V.1, V.2, Vla., and Vc. with notes and rests.

38

Second system of musical notation (measures 38-42). Includes staves for V.1, V.2, Vla., and Vc. with notes and rests.

43

A

Dm

Third system of musical notation (measures 43-50). Includes staves for V.1, V.2, Vla., and Vc. with notes and rests.

51

Am

Dm

Am

A

Fourth system of musical notation (measures 51-58). Includes staves for V.1, V.2, Vla., and Vc. with notes and rests.

59 Dm A Dm **Fine**
D

V.1
V.2
Vla.
Vc.

67 G Gm

V.1
V.2
Vla.
Vc.

77 D A D A D A D A D A D.S. al Fine

V.1
V.2
Vla.
Vc.

Durme durme mi angelico

(Adapted from an arrangement
by Winsome Evans)

♩=80 G Am D/F# D G C Am⁷

6 G/D D G C⁷ Am⁷ G/D D G

13 G C Am D/F# G Em

V.1

V.2

V.3

V.4

Vla.

Vc.

18 C D G Bm Em G/D D G

V.1

V.2

V.3

V.4

Vla.

Vc.

Jeanette's Waltz

Sandra Kerr (Harmonies: Wayne Richmond, 2020)

Composed on the Occasion of Her 50th Birthday

A ♩ = 110

G Am Bm C G

V.1

V.2

Conc.

Vc. *pizz*

7 Am D7 C D7 G Am Bm

V.1

V.2

Conc.

Vc.

13 C G Am D7 G C D7 G

V.1

V.2

Conc.

Vc.

B

18 Em C D7 G7 C

V.1

V.2

Conc.

Vc. *p arco*

24 Bm Em B7 Em C

V.1

V.2

Conc.

Vc.

29 D7 G7 C D7 G3 Am D G

V.1

V.2

Conc.

Vc.

Air on the G String (J. S. Bach)

$\text{♩} = 80$ **A** D D/C# Bm Bm/A G E/G# A A/G F#m F#m/E B/D# B Em Em/G

1

V.1 *mf*

V.2 *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This block contains the first seven measures of the piece. It features four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 80. The dynamics are marked as mezzo-forte (mf). The first measure includes a first ending bracket. The notation includes various note values, rests, and slurs.

8 A/C# A7 D D/C# E/B D E7 ^{1.}A ^{2.}A

V.1

V.2

Vla.

Vc.

Detailed description: This block contains measures 8 through 13. The key signature and time signature remain the same. The dynamics are not explicitly marked but are implied to be mf. The first measure includes a first ending bracket with two endings. The notation includes various note values, rests, and slurs.

14 **B** A A/G F#m F#m/E B7/D# B7 E E/D C#° Em/B F#/A# Em/B

V.1

V.2

Vla.

Vc.

Detailed description: This block contains measures 14 through 19. The key signature and time signature remain the same. The dynamics are not explicitly marked but are implied to be mf. The notation includes various note values, rests, and slurs.

20 Em F# Bm Bm/A E/G# F#m E E/D A/C# E7 A A7/G

26 D/F# G E/G# A F#/A# B Em Em/D A/C# A7

31 D D/C Bm Bm/A G G/F# Em Em/D A G A7 D

Rorate

Traditional Scottish

(Adapted from a Winsome Evans arrangement by Wayne Richmond, 2015)

♩=80

D G A/C# G F#m Em Bm G Bm G

Vln.1

6 D Em F#m Em D F#m Bm A Bm G Bm A

Vln.1

11 **A** D G D Em G A

F1.

Vc.

16 D G D Em G D

F1.

Vc.

21 D G D A Bm G A

F1.

Vc.

25 Bm G A D7 G F#m Em G D

F1.

Vc.

30 **B** D G D Em G A D G

F1.

Solo flute or violin plays lower octave on rpt

Vln.1

Vln.2

Vc.

36 D Em G D D G D A Bm

Fl. Vln.1 Vln.2 Vc.

41 G A Bm G A D7 G F#m Em

Fl. Vln.1 Vln.2 Vc.

45 G D C G D/F# A Bm G Bm F#m

Fl. Vln.1 Vln.2 Vc.

51 D Bm G F#m G D A7 D

Fl. Vln.1 Vln.2 Vc.

Alloa House

Arr. by Matt Seattle

Slow **A** Em D

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). It features five staves: V.1, V.2, V.3, V.4, and Vc. Chords are indicated above the staves: A (measures 1-2), Em (measures 3-4), and D (measures 5-6). A trill (tr) is marked above the first note of measure 5. Accents (v) are placed above the first notes of measures 1, 2, 3, and 5.

5 Em G

Musical notation for measures 5-8. The score continues with five staves. Chords are indicated above the staves: Em (measures 5-6) and G (measures 7-8).

9 Am D G C Am Em C D

Musical notation for measures 9-12. The score continues with five staves. Chords are indicated above the staves: Am (measures 9-10), D (measures 11-12), G (measures 13-14), C (measures 15-16), Am (measures 17-18), Em (measures 19-20), C (measures 21-22), and D (measures 23-24).

13 Em Bm Em G Bm Em

Musical notation for measures 13-16. The score continues with five staves. Chords are indicated above the staves: Em (measures 13-14), Bm (measures 15-16), Em (measures 17-18), G (measures 19-20), Bm (measures 21-22), and Em (measures 23-24). The piece concludes with a double bar line and repeat dots.

17 **B** Em G C G

22 Em G Am G

26 Am D G C Am Em C D

30 Em Bm Em G Bm Em