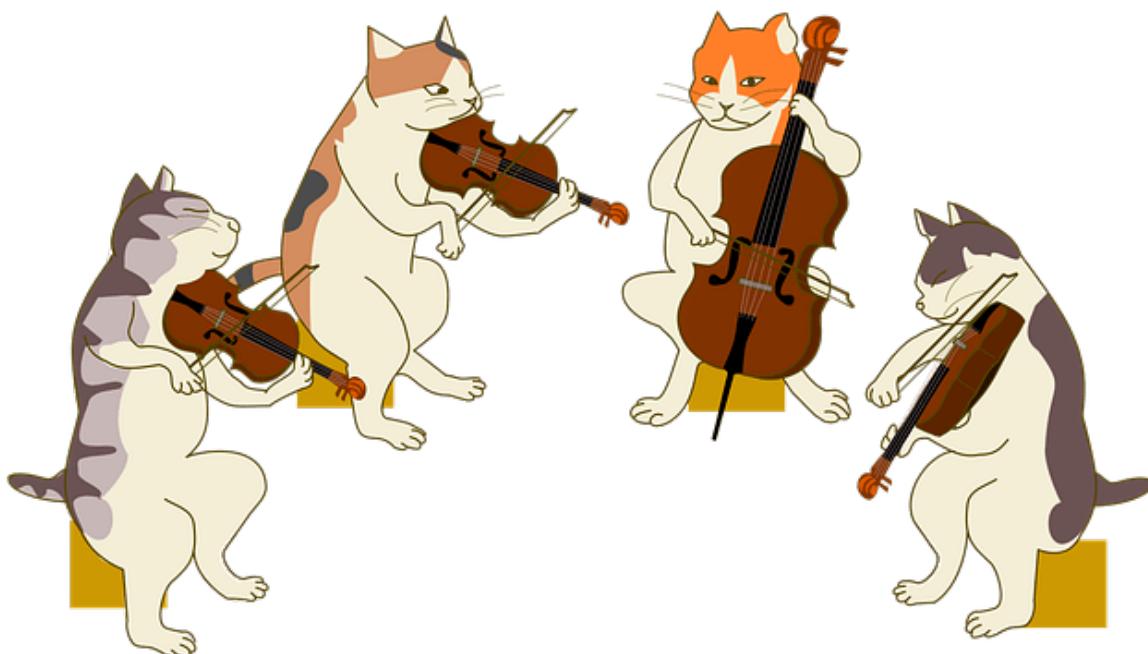


# Corona Ensemble

# Concert Program #6

August/September/October 2023

Yanks & Brits.....	2
On wings of song.....	4
Gauntlet.....	6
Moon River.....	8
The Gentle Maiden.....	10
Smoke gets in your eyes.....	12
Traditional Gaelic Air.....	14
The Kesh Jig.....	16
Wild Mountain Thyme.....	18
I have a dream .....	20
Over the rainbow.....	22
Lime Juice Tub Set.....	24
My Love.....	26
Quartet Movement.....	28
True Love .....	30
Bei Mir Bistu Sheyn .....	34



# Yanks & Brits [Bb]

Arr. by Wayne Richmond

Musical score for measures 1-2, featuring four staves: V.1 (Treble clef), V.2 (Treble clef), Vla. (Bass clef), and Vc. (Bass clef). The key signature is two sharps, and the time signature is common time (indicated by 'C'). The music consists of eighth-note patterns.

## Marching Through Georgia

Musical score for measures 3-4, continuing the 'Marching Through Georgia' section. The parts are V.1, V.2, Vla., and Vc. The key signature remains two sharps, and the time signature is common time. The music features eighth-note patterns.

Musical score for measures 7-8, continuing the 'Marching Through Georgia' section. The parts are V.1, V.2, Vla., and Vc. The key signature remains two sharps, and the time signature is common time. The music features eighth-note patterns.

Musical score for measures 11-12, continuing the 'Marching Through Georgia' section. The parts are V.1, V.2, Vla., and Vc. The key signature remains two sharps, and the time signature is common time. The music features eighth-note patterns.

15

V.1 V.2 Vla. Vc.

1. 2.

2

2

2

**British Grenadiers**

20

V.1 V.2 Vla. Vc.

pizz

2

2

2

28

V.1 V.2 Vla. Vc.

-

2

2

2

33

V.1 V.2 Vla. Vc.

1. 2.

2

2

# On Wings of Song [Bb]

Felix Mendelssohn

*J=70*

V.1  
V.2  
V.3  
Vc.

19

V.1

V.2

V.3

Vc.

rit.

24

V.1

V.2

V.3

Vc.

30

V.1

V.2

V.3

Vc.

35

V.1

V.2

V.3

Vc.

# Gauntlet [Bb]

Doug Spata

*J = 80* **A**

V.1 - - - - - *mp*  
Vla. - - - - - *p* *mp*

9  
V.1 - - - - - *mp*  
Vla. - - - - -

17 **B**  
V.1 - - - - -  
Vla. - - - - - *R1/ R1/ R1 R1/ R1/ R1 R1/ R1*

21  
V.1 - - - - -  
Vla. - - - - - *R1/ R1 R1/ R1 R1/ R1 R1/ R1*

26  
V.1 - - - - -  
Vla. - - - - - *R1*

33 **C**  
V.1 - - - - - *f*  
Vla. - - - - - *f* *R1/ R1/ R1 R1/ R1/ R1 R1/ R1*

38

V.1 Vla.

R1/ R1 R1/ R1 R1/ R1 mp

44

V.1 Vla.

mf mf R1

52 **D**

V.1 Vla.

p p

61

V.1 Vla.

>p pp mp f pp R1 mp f

80 **E**

V.1 Vla.

f R1 R1/ R1 R1/ R1 R1

87

V.1 Vla.

p ff R1

95 **F**

V.1 Vla.

mf f R1 R1/ R1

# Moon River [Bb]

Henry Mancini

$\text{♩} = 120$

V.1  
V.2  
Vla.  
Vc.

9

Moon ri - ver wi - der than a mile, I'm cros - sin' you in style some day. Old

1st time

V.1  
V.2  
Vla.  
Vc.

2nd time

17

dream ma - ker you heart - break-er, wher - ev - er you're go - in' I'm go - in' your way.

V.1  
V.2  
Vla.  
Vc.

25

Two drif - ters, off to see the world. There's such a lot of world to see. We're

V.1

V.2

Vla.

Vc.

33

af - ter the same rain - bow's end wait-in'round the bend,

V.1

V.2

Vla.

Vc.

40

my Huck-le-ber-ry friend, Moon Ri - ver and me.

V.1

V.2

Vla.

Vc.

# The Gentle Maiden [Bb]

Irish Waltz

A

This section contains six staves for Violin (Vln.), Flute (Fl.), Guitar (Gtr.), Two Violins (Vlns.), Cello (Vc.), and Drum (Dr.). The key signature is B major (two sharps). Measure 1: All instruments rest. Measure 2: Dr. plays eighth-note patterns. Measures 3-7: Various rhythmic patterns are introduced by the woodwind and brass instruments.

8

This section contains five staves for Violin (Vln.), Flute (Fl.), Guitar (Gtr.), Two Violins (Vlns.), and Cello (Vc.). The key signature changes to A major (one sharp). Measure 8: Vln. plays eighth notes. Measures 9-11: The flute and guitar provide harmonic support while the cellos provide bass.

12

This section contains five staves for Violin (Vln.), Flute (Fl.), Guitar (Gtr.), Two Violins (Vlns.), and Cello (Vc.). The key signature changes to G major (no sharps or flats). Measures 12-15: The violin and flute play melodic lines, while the guitar and cellos provide harmonic and rhythmic support.

**B**

20

A musical score for five instruments: Violin (Vln.), Flute (Fl.), Guitar (Gtr.), Violins (Vlns.), and Cello/Bass (Vc.). The score is in common time, key signature of A major (three sharps). Measure 20 starts with Vln. and Fl. playing eighth-note patterns. Gtr. joins in with sixteenth-note patterns. Vlns. and Vc. provide harmonic support with sustained notes. Measures 21-28 show a continuous pattern of eighth-note chords from Vln., sixteenth-note patterns from Fl. and Gtr., and sustained notes from Vlns. and Vc.

29

A continuation of the musical score. Measure 29 begins with Vln. and Fl. playing eighth-note patterns. Gtr. and Vlns. join with sixteenth-note patterns. Vc. provides harmonic support. Measures 30-37 show a continuous pattern of eighth-note chords from Vln., sixteenth-note patterns from Fl. and Gtr., and sustained notes from Vlns. and Vc.

# Smoke gets in your eyes [Bb]

Jerome Kern

(arranged for string trio by Maria Dunn)

**J=80**

V.1

V.2

Vc

They, asked me how I knew, my true love was true,

**p**

**p**

6

V.1

I of course re plied, some-thing here in-side, can-not be de - nied.

**mf**

**dim**

V.2

**mf**

**dim**

Vc

**mf**

**dim**

11

V.1

They, said some day you'll find, all who love are blind,

**pp**

When your heart's on

**mp**

V.2

**pp**

**mp**

Vc

**pp**

**mp**

15

V.1

fire, you must re-al - ise, smoke gets in your eyes.

**dim**

**pp**

V.2

**dim**

**pp**

Vc

**dim**

**pp**

19

V.1 *mf*  
So I chaffed them and I gai - ly laughed, to think they could doubt my

V.2 *mf*

Vc *mf*

22

V.1 love. Yet to - day my love has flown a - way, I am with - *p*

V.2 *p*

Vc *p*

25

V.1 out my love. Now laugh-ing friends de - ride, tears I can-not hide, *pp*

V.2 *pp*

Vc *pp*

30

V.1 so I smile and say, "When a lovely flame dies, smoke gets in your eyes." *mf* *dim* *pp*

V.2 *mf* *dim* *pp*

Vc *mf* *dim* *pp*

# Traditional Gaelic Air [Bb]

Arr. for concertinas by Wayne Richmond, 1995)

**A**

$\text{♩} = 60$

V.1  
V.2  
Con.  
Vc.

5

1. Fine | 2.

V.1  
V.2  
Con.  
Vc.

10

**B**

V.1  
V.2  
Con.  
Vc.

14

V.1  
V.2  
Con.  
Vc.

18

V.1 V.2 Con. Vc.

**C**

22

V.1 V.2 Con. Vc.

1. 2.

27

V.1 V.2 Con. Vc.

**D**

31

V.1 V.2 Con. Vc.

D.C. al Fine

# The Kesh Jig [Bb]

Irish traditional (Arr. Thomas Quigley)

**V.1**

**A** A E A E<sup>7</sup> A E Bm E<sup>7</sup> A

9 A N.C. A E<sup>7</sup> A N.C. Bm E<sup>7</sup> A

Vla. 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

**B** F#m A Dmaj7 E F#m A Bm<sup>7</sup> E<sup>7</sup> A

Vla. 17 f 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Vla. 8 mf arco

25 F#m A Dmaj7 E F#m A D E<sup>7</sup> E A

Vla. 8 p 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

**C** A E A E<sup>7</sup> A E A E<sup>7</sup> A

Vla. 33 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Vla. 8 pizz

41 A E<sup>7</sup> A E<sup>7</sup> A E Bm E<sup>7</sup> A

Vla. 41 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

**D** F#m E F#m A Bm<sup>7</sup> E<sup>7</sup> A

Vla. 49 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Vla. 8 arco

57 F#m F#m E Dmaj7 E F#m D E<sup>7</sup> A

Vla. 57 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Vla. 8

V.1 65 **E**  
 Vla.  $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ 8 & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} f \\ f \end{matrix}$

V.1 73  
 Vla.  $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ 8 & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} mf \\ > \end{matrix}$   $\begin{matrix} f & mf \\ > \end{matrix}$   $Pizz$

V.1 81 **F** B C $\sharp$  F $\sharp$ <sup>7</sup> B F $\sharp$ <sup>7</sup> G $\sharp$ m C $\sharp$ m F $\sharp$ <sup>7</sup> B  
 Vla.  $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} mp \\ > \end{matrix}$

V.1 89 B C $\sharp$ m B E F $\sharp$  G $\sharp$ m F $\sharp$  E F $\sharp$ <sup>7</sup> B  
 Vla.  $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 \\ & & & & & \end{matrix}$   $\begin{matrix} mf \\ > \end{matrix}$

V.1 97 **G** G $\sharp$ m D $\sharp$ m Emaj $7$  F $\sharp$  G $\sharp$ m B C $\sharp$ m F $\sharp$ <sup>7</sup> B  
 Vla.  $\begin{matrix} arco \\ & & & & & \end{matrix}$   $\begin{matrix} pp \\ & & & & & \end{matrix}$

V.1 105 G $\sharp$ m F $\sharp$  Emaj $7$  F $\sharp$  G $\sharp$ m Emaj $7$  [1. F $\sharp$  E B $7$ ] ff mf  
 Vla.  $\begin{matrix} ff \\ & & & & & \end{matrix}$   $\begin{matrix} f \\ & & & & & \end{matrix}$

V.1 113 **H** C $\sharp$ m B Emaj $7$  B 1 2 3 4 5 6 B E B A B  
 Vla.  $\begin{matrix} ff \\ & & & & & \end{matrix}$   $\begin{matrix} p \\ & & & & & \end{matrix}$   $\begin{matrix} sfz & ff \\ & & & & & \end{matrix}$

# Wild Mountain Thyme [Bb]

Traditional

**♩ = 80**

V.1      O the sum-mer time is com-ing, — And the trees are sweet-ly bloom-in' — And the wild moun-tain thyme grows a-

V.2

Vla.

Vc.      **1st time**

Vc.      **2nd time**

7

V.1      round the bloom - in' heath-er — Will ye go lass-ie go? And we'll all go to - geth-er — to pluck

V.2

Vla.

Vc.

Vc.

13

V.1      wild moun - tain thyme, — all a-round the bloom - in' hea-ther, — Will ye go las-sie go?

V.2

Vla.

Vc.      **both times**



# I have a dream [Bb]

Nana Mouskouri (Arr. Wayne Richmond, 2019)

**V.P.** *pizz*

110

**Chk.** 7 **A**

1. I have a dream, a song to sing. To help me cope with an - y - thing. If you see the  
2. I have a dream, a fan - ta - sy. To help me through re - al - i - ty. And my des-tin

**V.1** **[Instrumental only]**

**Vla.** **Not 1st verse**

**Chk.** 16

won - der\_\_\_\_\_ of a fair - y - tale You can take the fu - ture\_\_\_\_\_ e-ven if you fail.  
a - tion\_\_\_\_\_ makes it worth thewhile. Push-ing through the dark - ness\_\_\_\_\_ still a-noth-er mile.

**V.1**

**Vla.**

**Chk.** 23 **B Chorus** *(not 1st time)*

**V.1**

**Vla.**

**Resume singing after inst.**

I be-lieve in an - gels\_\_\_\_\_ some-thing good in ev - 'ry-thing I see.\_\_\_\_ I be-lieve in

28

Chk.

an - gels when I know the time is right for me. I'll cross the stream,

V.1

Vla.

33 Solo + rit. last time 1.

Chk.

I have a dream. I'll cross the stream, I have a dream.

V.1

Vla.

**C**

39 [2-3]

Chk.

dream.

V.1

Vla.

V.P.

Fine --&gt; Inst. verse

V.P.

# Over the rainbow [Bb]

(from 'Wizard of Oz')

M: Harold Arlen W: Yip Harburg

Arr. for strings by Maria Dunn

*=80*

V.1  
V.2  
Vla.  
Vc.

5

V.1  
V.2  
Vla.  
Vc.

10

V.1  
V.2  
Vla.  
Vc.

14

V.1

V.2

Vla.

Vc.

This section contains four staves of musical notation. The first three staves (V.1, V.2, Vla.) have treble clefs, while the Vc. staff has a bass clef. The key signature is A major (three sharps). Measure 14 starts with eighth-note patterns in V.1 and V.2. Measure 15 begins with a sixteenth-note pattern in V.1. Measures 16 and 17 continue the rhythmic patterns established in the previous measures, with some eighth-note patterns and grace notes.

18

V.1

V.2

Vla.

Vc.

This section contains four staves of musical notation. The first three staves (V.1, V.2, Vla.) have treble clefs, while the Vc. staff has a bass clef. The key signature is A major (three sharps). Measure 18 features eighth-note patterns in V.1 and V.2. Measure 19 introduces sixteenth-note patterns in V.1 and V.2. Measures 20 and 21 continue the sixteenth-note patterns, with some eighth-note patterns and grace notes.

22

V.1

V.2

Vla.

Vc.

This section contains four staves of musical notation. The first three staves (V.1, V.2, Vla.) have treble clefs, while the Vc. staff has a bass clef. The key signature is A major (three sharps). Measure 22 starts with eighth-note patterns in V.1 and V.2. Measure 23 continues with eighth-note patterns. Measures 24 and 25 feature sustained notes with grace notes above them.

# Lime Juice Tub Set [Bb]

Arr. by Wayne Richmond

## Lime Juice Tub

*V.1*

*V.2*

*V.3*

*Vc.*

*V.1*

*V.2*

*V.3*

*Vc.*

## Lady Monroe

*V.1*

*V.2*

*V.3*

*Vc.*

*V.1*

*V.2*

*V.3*

*Vc.*

## Never trust a sailor

*V.1*

*V.2*

*V.3*

*Vc.*

*pizz*

*V.1*

*V.2*

*V.3*

*Vc.*

## The Cunnamulla Stocking Jig

.=100

A

Musical score for measures 25-28 of "The Cunnamulla Stocking Jig". The score consists of four staves: V.1 (Treble clef, G major), V.2 (Treble clef, G major), V.3 (Treble clef, G major), and Vc. (Bass clef, G major). The tempo is indicated as .=100. Measure 25 starts with a dynamic of  $\frac{1}{8}$  note followed by a eighth note. Measures 26-28 show a repeating pattern of eighth notes and sixteenth-note pairs. The bassoon (Vc.) part in measure 28 includes the instruction *arco*.

B

Musical score for measures 29-32 of "The Cunnamulla Stocking Jig". The score consists of four staves: V.1 (Treble clef, G major), V.2 (Treble clef, G major), V.3 (Treble clef, G major), and Vc. (Bass clef, G major). The tempo is indicated as .=100. Measures 29-32 feature eighth-note patterns. Measures 30-31 include sustained notes with grace notes. Measures 32-33 show eighth-note pairs.

# My Love [Bb]

Paul McCartney

**A**

V.1 

V.2

V.3

Rec.

Vc.

V.1 

V.2

V.3

Rec.

Vc.

**B** |2.

V.1 

V.2

V.3

Rec.

Vc.

18

V.1 my love on-ly my love does it good to me. Wo-wo wo-wo, wo-wo wo-wo. My love does it good

V.2

V.3

Rec.

Vc.

C

25

V.1 3. Don't ev-er ask me why. I nev-er say good-bye\_ to my love it's un-der - stood\_ it's ev'-ry- where with my

V.2

V.3

Rec.

Vc.

29

V.1 love. And my love does it good, wo-wo wo-wo wo-wo wo. My love does it good. Wo wo

V.2

V.3

Rec.

Vc.

36

V.1 I love, oh wo - my love, on-ly My love does it good to me. Wo-wo wo-wo wo wo wo.

V.2

V.3

Rec.

Vc.

# Quartet Movement [Bb]

W. G. Richmonde

(written as a Music II assignment at University of Sydney in 1971)

**Andante**

Violin 1 (V.1) starts with a rest followed by eighth-note pairs. At measure 3, it begins a melodic line with grace notes and slurs. The dynamic is *mf*. Violoncello (Vla.) enters at measure 1 with eighth-note pairs, dynamic *mp*.

Violin 1 continues its melodic line with grace notes and slurs. Violoncello provides harmonic support with sustained notes and eighth-note pairs.

Violin 1 begins a crescendo with dynamic *f*. Violoncello joins in with a melodic line, also beginning a crescendo with dynamic *mf*.

**Largo**

Violin 1 plays a continuous melodic line with grace notes and slurs. Dynamics include *ff*, *p*, *mf*, *p*, *pp*. Violoncello provides harmonic support with sustained notes and eighth-note pairs.

**A tempo**

Violin 1 returns to a faster tempo with dynamic *mf*. Violoncello provides harmonic support with sustained notes and eighth-note pairs.

**D**

Violoncello begins a melodic line with dynamic *p*. Measure 29 shows a change in time signature to  $\frac{2}{4}$ .

Violoncello continues its melodic line with sustained notes and eighth-note pairs.

46

Vla.  *mf* *cresc.* *ff* *= mf dim.*



58

Vla. *pp* *p cresc.*



70

Vla. *mf* *dim.* *p*



80

V.1  *pp* *mf cresc. f*

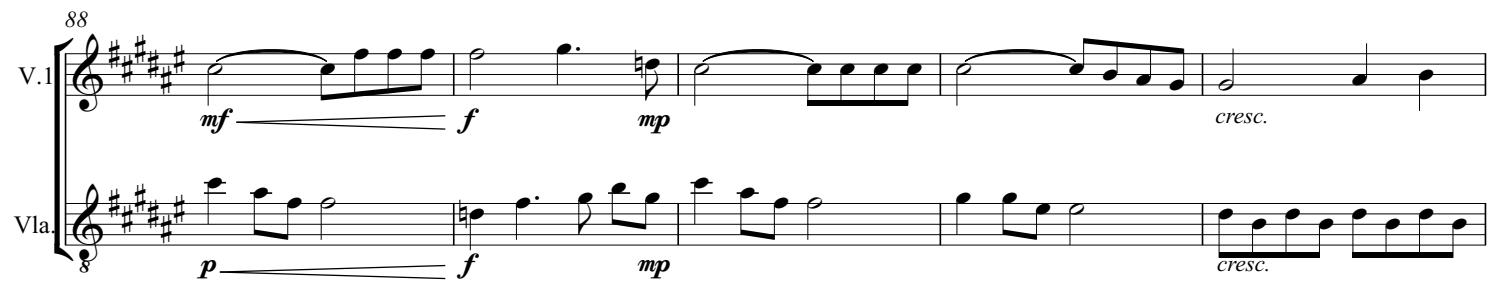
Vla. *pp* *p cresc. mf*



88

V.1 *mf f mp cresc.*

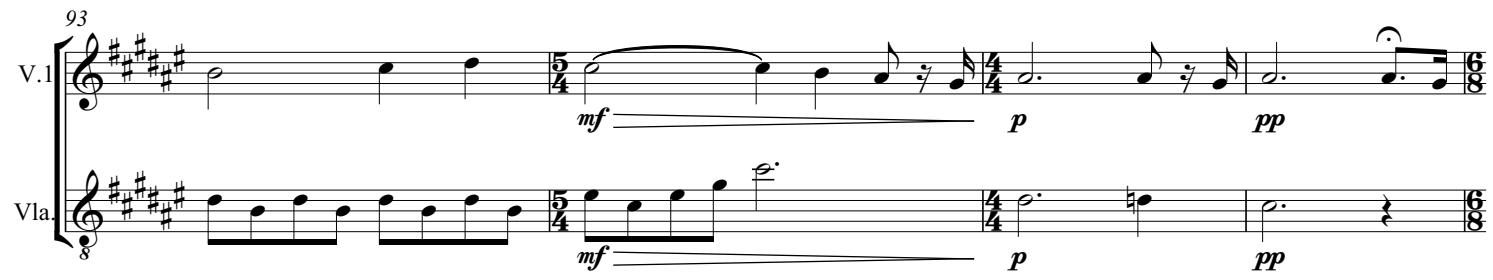
Vla. *p f mp cresc.*



93

V.1 *mf p pp*

Vla. *mf p pp*



97

V.1 *mf cresc.*

Vla. *mp cresc.*

**G Andante (as before)**



# True Love [Bb]

(from 'High Society')

Cole Porter

V.1  
V.2  
Vla.  
Vc.

**A**

4

V.1      I give to you and you give to me. True love, true love. So,

V.2

Vla.

Vc.

13

V.1      on and on it will always be. True love, true love. For

V.2

Vla.

Vc.

**B**

21

V.1 you and I have a guard - ian an - gel on high with noth-ing to do. But to

V.2

Vla.

Vc.

This section of the musical score consists of four staves. The top staff is for Violin 1 (V.1), which plays a melodic line with lyrics. The second staff is for Violin 2 (V.2). The third staff is for Viola (Vla.). The bottom staff is for Cello/Bass (Vc.). The key signature is A major, indicated by three sharps. Measure 21 starts with a whole note followed by eighth notes. The lyrics "you and I have a guard - ian an - gel on high with noth-ing to do. But to" are sung. Measures 22 through 28 show the instruments playing harmonic patterns, primarily eighth-note chords or rhythmic figures.

29

V.1 give to you andn to give to me. Love for - ev - er true.

V.2

Vla.

Vc.

This section of the musical score continues with four staves. The top staff is for Violin 1 (V.1), which sings the lyrics "give to you andn to give to me. Love for - ev - er true." in measure 29. Measures 30 through 36 show the instruments playing harmonic patterns, primarily eighth-note chords or rhythmic figures.

# James Bond Theme [Bb]

**A**

Arr. for string ensemble by Maria Dunn

Musical score for section A (measures 1-6). The score consists of four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Cello/Bass). The key signature is two sharps. Measure 1: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Measure 2: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Measure 3: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Measures 4-6: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs.

Musical score for section A (measures 7-11). The score consists of four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Cello/Bass). The key signature is two sharps. Measure 7: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 8: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 9: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 10: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs.

Musical score for section A (measures 12-16). The score consists of four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Cello/Bass). The key signature is two sharps. Measure 12: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 13: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 14: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 15: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs.

Musical score for section B (measures 17-21). The score consists of four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Cello/Bass). The key signature is two sharps. Measure 17: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 18: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 19: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 20: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs. Measure 21: V.1 and V.2 play sixteenth-note patterns. Vla. and Vc. play eighth-note pairs.

21

V.1  
V.2  
Vla.  
Vc.

C

27

V.1  
V.2  
Vla.  
Vc.

D

31

V.1  
V.2  
Vla.  
Vc.

35

V.1  
V.2  
Vla.  
Vc.

# Bei Mir Bistu Sheyn [Bb]

S. Secunda (Arr. Wayne Richmond, 2017)

**A** ♩=80

V.1

5

V.1

9

**B**

V.1

V.2

13

V.1

V.2

17

**C** ♩=90

A.

Bei mir bis-tu sheyn. — Bei mir hos-tu kheyen. — Bei mir bis-tu ey-ner oif der velt. —

V.1

V.2

25

A.

Bei

V.1

V.2

♩=130

26  $\text{♩} = 140$

A. mir bis - tu git.\_\_\_\_ Bei mir hos - tu "it".\_\_\_\_ Bei

V.1 -

V.2 -

30

A. mir bis - tu tai - ye - re fun gelt.\_\_\_\_ Fil shei - ne

V.1 -

V.2 -

34  $\text{♩} = 150$

A. ying - lach ho - ben shoyn ge - volt ne - men mich, Un fun zey

V.1 -

V.2 -

38  $\text{♩} = 170$   $\text{♩} = 190$

A. al - le oys - ge - kli - bn hob ich nor dich. Bei

V.1 -

V.2 -

42

A. mir bis - tu shein,\_\_\_\_ Bei mir hos - tu kheyen.\_\_\_\_ Bei mir bis - tu ey - ner oif der velt.

V.1 -

V.2 -

## 1. Instrumental 2. Tutti

49 D

A. Bei mir bis - tu shein, please let me ex - plain, Bei

V.1

V.2

V.3

54

A. mir bis - tu shein, means that you're grand! Bei

V.1

V.2

V.3

58

A. mir bis - tu shein, a - gain I'll ex - plain, it

V.1

V.2

V.3

62

A. means you're the fair - est in the land. I could say

V.1

V.2

V.3

66

**E**

A. "Bel - la Bel - la", e - ven say "Wun - der - bar", each lang - uage

V.1

V.2

V.3

70

A. on - ly helps me tell you, how grand you are! Bei

V.1

V.2

V.3

74

A. mir bis - tu shein, I've tried to ex - plain, so kiss me and

V.1

V.2

V.3

79

A. say you un - der - stand. Oy vey! ***ff***

V.1

V.2

V.3