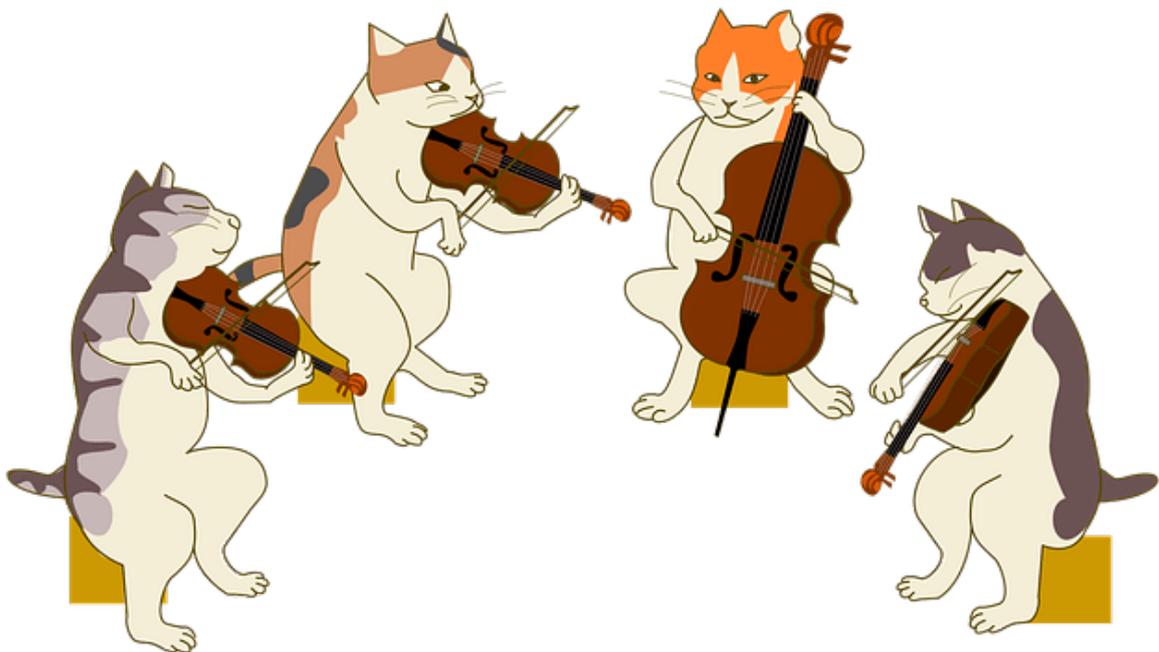


Corona Ensemble Concert Program #6

August/September/October 2023

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Yanks & Brits

Arr. by Wayne Richmond

Am⁷ D

V.1
V.2
Vla.
Vc.

Marching Through Georgia

3 G C G Em A⁷ D

V.1
V.2
Vla.
Vc.

7 G C G Em C⁶ D⁷ C G

V.1
V.2
Vla.
Vc.

11 G C G A⁷ D⁷

V.1
V.2
Vla.
Vc.

15 G7 C G Am G C⁶ D7 ^{1.}G ^{2.}G

British Grenadiers

20 G D G D7 G G D G D7 G

28 C Am G D7 G

33 D G D7 ^{1.}G ^{2.}G

On Wings of Song

Felix Mendelssohn

C C G⁷/D G/B C

Measures 1-6 of the piece. The score is in 6/8 time. The first system consists of four staves: V.1 (Violin 1), V.2 (Violin 2), V.3 (Viola), and Vc. (Violoncello). The key signature has one flat (B-flat). The first system contains measures 1 through 6. Chord symbols are placed above the staves: C (measures 1-2), C (measure 3), G⁷/D (measure 4), G/B (measure 5), and C (measure 6). The V.1 and V.2 parts feature melodic lines with slurs and ties, while V.3 and Vc. provide harmonic support with eighth-note patterns.

7 Am⁷ D⁷ G

Measures 7-10 of the piece. The second system consists of four staves: V.1, V.2, V.3, and Vc. This system contains measures 7 through 10. Chord symbols are placed above the staves: Am⁷ (measure 7), D⁷ (measure 8), and G (measures 9-10). The V.1 and V.2 parts continue with melodic lines, and V.3 and Vc. continue with harmonic support.

11 Gm Dm Gm Dm

Measures 11-14 of the piece. The third system consists of four staves: V.1, V.2, V.3, and Vc. This system contains measures 11 through 14. Chord symbols are placed above the staves: Gm (measures 11-12), Dm (measures 13-14). The V.1 and V.2 parts continue with melodic lines, and V.3 and Vc. continue with harmonic support.

15 G⁷/B Dm/A E⁷/G[#] E⁷/B Am Dm G⁷

Measures 15-18 of the piece. The fourth system consists of four staves: V.1, V.2, V.3, and Vc. This system contains measures 15 through 18. Chord symbols are placed above the staves: G⁷/B (measure 15), Dm/A (measure 16), E⁷/G[#] (measure 17), E⁷/B (measure 18), Am (measure 19), Dm (measure 20), and G⁷ (measure 21). The V.1 and V.2 parts continue with melodic lines, and V.3 and Vc. continue with harmonic support.

19 C G⁷ rit. C

24 C G⁷/D G/B C Dm/A Bm⁷ E/G[#] Am

30 Dm/F G⁷ C⁷ D/A E⁷/G[#] G C/E Dm G⁷

35 Am/C G/D G⁷ C

Gauntlet

Doug Spata

$\text{♩} = 80$

A

4

mp

9

mp

17 **B**

21

p

26

33 **C**

f

38

p *mp*

44

mf

52 **D**

V.1 *p*

V.2

60

V.1 *p* *p* *pp*

V.2 *p* *pp*

73

V.1 *mp* *f*

V.2 *mp* *mf* *f*

80 **E**

V.1 *f*

V.2 *f*

87

V.1 *p* *ff*

V.2 *p*

95 **F**

V.1 *mf*

V.2 *fff*

99

V.1

V.2

Moon River

Henry Mancini

C/E $\text{♩} = 120$ Am Dm G⁷ C Dm/C C G

9 C Am F C F C Bm E⁷

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

1st time

2nd time

17 Am C⁷ F B \flat (b5) Am Am⁷ F \sharp ^{o7} B⁷ Em⁷ A⁷ Dm⁷ G⁹

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

25 C Am F C F C Bm E7

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

V.1

V.2

Vla

Vc.

33 Am Am7/G D7/F# F7 C/E F C/E

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

V.1

V.2

Vla

Vc.

40 F C/E Am Dm G7 C Dm/C C

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

V.1

V.2

Vla

Vc.

The Gentle Maiden

Irish Waltz

Chords: A G D G C

Musical score for measures 1-7. The score is in 3/4 time and G major. It features five staves: Violin (Vln.), Flute (Fl.), Guitar (Gtr.), Violins (Vlns.), and Violas (Vc.). The Violin part starts with a red 'A' in a box above the first measure. The Flute and Guitar parts play a rhythmic melody. The Violins and Violas play a simple harmonic accompaniment. The Drum (Dr.) part is indicated by 'x' marks on a drum set. The score ends with 'etc.' in the bottom right corner.

Chords: G D Am

Musical score for measures 8-11. The score continues from the previous system. The Violin part has a red '8' above the first measure. The Flute and Guitar parts continue their rhythmic melody. The Violins and Violas play a simple harmonic accompaniment.

Chords: G D G C G D G

Musical score for measures 12-15. The score continues from the previous system. The Violin part has a red '12' above the first measure. The Flute and Guitar parts continue their rhythmic melody. The Violins and Violas play a simple harmonic accompaniment. The score ends with a double bar line and repeat dots.

20 **B** G C G D Am

Vln.

Fl.

Gtr.

Vlns.

Vc.

29 G D G C G D G

Vln.

Fl.

Gtr.

Vlns.

Vc.

Smoke gets in your eyes

Jerome Kern

(arranged for string trio by Maria Dunn)

4/4 $\text{♩} = 80$ D A D A Em A⁷ D D⁺

V.1 *p* They, asked me how I knew, my true love was true,

V.2 *p*

Vc. *p*

6 G G^o F^{#m} D Em A⁷ D Bm A⁷

V.1 *mf* I of course re plied, some-thing here in- side, can-not be de - nied.

V.2 *mf* *dim*

Vc. *mf* *dim*

11 D Em A⁷ D D⁺ G G^o

V.1 *pp* They, said some day you'll find, all who love are blind, When your heart's on *mp*

V.2 *pp* *mp*

Vc. *pp* *mp*

15 F^{#m} D Em A⁷ D

V.1 fire, you must re- al - ise, smoke gets in your eyes.

V.2 *dim* *pp*

Vc. *dim* *pp*

19 **B \flat** **B \flat maj7** **F/A** **A \flat ^o**

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

V.2 *mf*

Vc. *mf*

22 **Gm** **C** **B \flat** **B \flat maj7**

V.1 love. Yet to - day_ my love has flown a - way,_ I am with -

V.2 *p*

Vc. *p*

25 **D** **F \sharp m** **A⁷** **D** **A** **Em** **A⁷** **D** **D⁺**

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

V.2 *pp*

Vc. *pp*

30 **G** **G \sharp ^o** **F \sharp m** **D** **E** **A⁷** **D**

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

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

Vc. *mf* *dim* *pp*

Traditional Gaelic Air

Arr. for concertinas by Wayne Richmond, 1995)

A Bm G Em A D

♩=60

V.1

V.2

Con.

Vc.

5 Bm G A Bm Bm

1. Fine 2.

V.1

V.2

Con.

Vc.

10 **B** Bm G A D

V.1

V.2

Con.

Vc.

14 Bm G A Bm

V.1

V.2

Con.

Vc.

18 **C** Em C Am D G

22 Em C D Em Em

27 **D** Em C D G

31 Em C D Em D.C. al Fine

The Kesh Jig

Irish traditional (Arr. Thomas Quigley)

A

V.1

V.2

mf pizz

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

17 **B**

V.1

V.2

f *mf arco* *mp*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

25

V.1

V.2

p *cresc* *cresc* *mf*

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

33 **C**

V.1

V.2

pizz

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 1 2 3 4 5 6 1 2 3 4 5 6

41

V.1

V.2

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 1 2 3 4 5 6 1 2 3 4 5 6

49 **D**

V.1

V.2

arco

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

56

V.1

V.2

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

65 **E**

V.1

V.2

mp

f

73

V.1

V.2

mf

f *mf*

f Pizz

81 **F**

V.1

V.2

mp

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

89

V.1

V.2

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 1 2 3 4 5 6

97 **G**

V.1

V.2

f

p

mf arco

pp

f

105

V.1

V.2

mf

ff

mf

1 2 3 4 5 6 1 2 3 4 5 6

1.

113 **H**

V.1

V.2

ff

p

sfz *ff*

sfz *ff*

1 2 3 4 5 6 1 2 3 4 5 6

2.

Wild Mountain Thyme

Traditional

$\text{♩} = 80$ F B \flat F B \flat F B \flat Am Dm

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 Gm B \flat F B \flat F B \flat F

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 B \flat Am Dm Gm B \flat F B \flat F

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

Nana Mouskouri (Arr. Wayne Richmond, 2019)

♩=110 C *pizz* G⁷ F G⁷ C

V.P. Treble clef, 4/4 time signature. The piano introduction consists of a series of chords: C (pizzicato), G7, F, G7, and C. The first measure has a 7-measure rest.

7 **A** C G⁷ C G⁷ C

Chk. 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**

V.2 **Not 1st verse**

V.P.

Chorus staff (Chk.) with two verses of lyrics. Instrumental staves (V.1, V.2, V.P.) provide accompaniment. V.1 is marked 'Instrumental only' and V.2 is marked 'Not 1st verse'. Chords C, G7, and C are indicated above the staff.

16 G⁷ C G⁷ C

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

V.1

V.2

V.P.

Chorus staff (Chk.) with lyrics. Instrumental staves (V.1, V.2, V.P.) provide accompaniment. Chords G7, C, G7, and C are indicated above the staff.

(not 1st time) G⁷ F C

B Chorus **Resume singing after inst.**

23 Chk. I be - lieve in an - gels some - thing good in ev - 'ry - thing I see. I be - lieve in

V.1

V.2

V.P.

Chorus staff (Chk.) with lyrics. Instrumental staves (V.1, V.2, V.P.) provide accompaniment. Chords G7, F, and C are indicated above the staff.

28 **G7** **F** **C** **G7**

Chk. *an - gels _____ when I know the time is right for_ me. I'll cross the stream,*

V.1

V.2

V.P.

33 **C** **G7** **C** **C**

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

V.1

V.2

V.P.

Solo + rit. last time

1. **C** 2-3 **C**

40 **G7** **C** **C**

V.P.

44 **G7** **F** **G** **C** **Fine** **C** *--> Inst. verse*

V.P.

Over the rainbow

(from 'Wizard of Oz')

M: Harold Arlen W: Yip Harburg

Arr. for strings by Maria Dunn

Musical score for measures 1-4. Chords: A, F#m, C#m, D, C#m. Dynamics: *mf*.

Musical score for measures 5-8. Chords: D, Dm, A/E, F#m7, B, E7, A, Bm, E7, A. Dynamics: *mp*.

Musical score for measures 9-12. Chords: A, E7/A, A, E7. Dynamics: *mp*, *mf*.

14 A C^o Em/B B Bm/E E⁷

V.1

V.2

Vla.

Vc.

18 A F#m C#m D C#m

V.1

V.2

Vla.

Vc.

22 D Dm A/E F#m B E⁷ A

V.1

V.2

Vla.

Vc.

Lime Juice Tub Set

Arr. by Wayne Richmond

Lime Juice Tub

♩=110 C F C G⁷ C G⁷ Am F C

Four staves of music (V.1, V.2, V.3, Vc.) in 2/4 time. The key signature has one sharp (F#). The score includes a tempo marking of 110 and a list of chords: C, F, C, G7, C, G7, Am, F, C. The music features a mix of eighth and sixteenth notes with some triplets.

Lady Monroe

♩=100 C G⁷ C Am Dm G⁷ C G⁷ C F C G⁷ C

Four staves of music (V.1, V.2, V.3, Vc.) in 6/8 time. The key signature has two sharps (F# and C#). The score includes a tempo marking of 100 and a list of chords: C, G7, C, Am, Dm, G7, C, G7, C, F, C, G7, C. The music features a mix of eighth and sixteenth notes with some triplets.

Never trust a sailor

17 ♩=110 D A A⁷ D

Four staves of music (V.1, V.2, V.3, Vc.) in 2/4 time. The key signature has two sharps (F# and C#). The score includes a tempo marking of 110 and a list of chords: D, A, A7, D. The music features a mix of eighth and sixteenth notes. A 'pizz' (pizzicato) marking is present in the bass line.

The Cunnamulla Stocking Jig

♩.=100

A

C G D⁷ G C G D G

Musical score for measures 25-28. The score is in 6/8 time and D major. It features four staves: V.1 (Violin 1), V.2 (Violin 2), V.3 (Viola), and Vc. (Violoncello). The Vc. part is marked *arco*. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

29

B

D⁷ G D⁷ G

Musical score for measures 29-32. The score is in 6/8 time and D major. It features four staves: V.1 (Violin 1), V.2 (Violin 2), V.3 (Viola), and Vc. (Violoncello). The Vc. part is marked *arco*. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

My Love

Paul McCartney

A Fmaj7 Em7 A9 Dm7

V.1
 1. And when I go a - way, I know my heart can stay with my love, it's un-der - stood, it's in the hands of my love. And
 2. And when the cup-board's bare, I'll still find some-thing there with my love, it's un-der - stood, it's ev-'ry-where with my love.

V.2
 V.3
 Rec.
 Vc.

6 Em7 Fmaj7 Am/F# C Dm7 F C^{1.}

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

V.2
 V.3
 Rec.
 Vc.

B C^{2.} Dm7 G7 C C+/E F G7 CC+/E Dm7 G7

V.1
 Wo-wo I love, oh wo - my love, on-ly my love holds the oth - er key to me. Oh wo, my love oh

V.2
 V.3
 Rec.
 Vc.

18 C C+/E F G⁷ C Am/F# C Dm⁷ F C

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.

25 C Fmaj⁷ Em⁷ A⁹

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 Dm⁷ Em⁷ Fmaj⁷ Am/F# C Dm⁷ F C

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

V.2

V.3

Rec.

Vc.

36 Dm⁷ G⁷ C C+/E Dm⁷/F G⁷ C C+/E F G C

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

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

W. G. Richmond

Andante

V.1 **A** *mf*

V.2 *mp*

6

V.1 *V*

V.2

11 **B** *f cresc.*

V.1 *mf cresc.*

V.2

15 **C** **Largo**

V.1 *ff p mf p pp*

V.2 *ff p mf p pp*

21 **A tempo**

V.1 *mf*

V.2 *mp*

28 **D** *etc.*

V.1 *pp*

V.2 *pp*

37

V.1

V.2

46 **E**

V.1 *mf* *cresc.* *f* *p* *dim.*

V.2 *mf* *cresc.* *f* *p* *dim.*

57

V.1 *pp* *p* *cresc.*

V.2 *pp* *p* *cresc.*

69

V.1 *mp* *dim.* *p*

V.2 *mp* *dim.* *p*

80 **F**

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

V.2 *pp* *p* *cresc.* *mf*

88

V.1 *mf* *f* *mp* *cresc.*

V.2 *p* *f* *mp* *cresc.*

93

V.1 *mf* *p* *pp*

V.2 *mf* *p* *pp*

97 **G** Andante (as before)

V.1 *mf* *cresc.*

V.2 *mp* *cresc.*

101

True Love

(from 'High Society')

Cole Porter

Am⁷ D⁷ G

V.1
V.2
Vla.
Vc.

Detailed description: This system contains the first four staves of the musical score. The key signature is one sharp (F#) and the time signature is 3/4. The staves are labeled V.1, V.2, Vla., and Vc. Above the staves are the chords Am⁷, D⁷, and G. The music consists of quarter and eighth notes.

A D⁷ G C G^o G D⁷ C/G G

V.1
V.2
Vla.
Vc.

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

Detailed description: This system contains the fifth through eighth staves. A red box with the letter 'A' is above the first staff. The chords above are D⁷, G, C, G^o, G, D⁷, C/G, and G. The lyrics 'I give to you and you give to me. True love, true love. So,' are written below the V.1 staff. The music continues with quarter and eighth notes.

13 C G^o G D⁷ F#^o G

V.1
V.2
Vla.
Vc.

on and on it will al - ways be. True love, true love. For

Detailed description: This system contains the ninth through twelfth staves. The measure number '13' is at the start. The chords above are C, G^o, G, D⁷, F#^o, and G. The lyrics 'on and on it will al - ways be. True love, true love. For' are written below the V.1 staff. The music continues with quarter and eighth notes.

B

21 Cm7 F7 Bbmaj7 G7 Cm7 F7 Bb Am7 D7

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

V.2

Vla.

Vc.

29 G C G° G Am7 D7 G

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

V.2

Vla.

Vc.

James Bond Theme

Arr. for string ensemble by Maria Dunn

A

Musical score for measures 1-6. The score is for a string ensemble in 4/4 time, key of D major. It features four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). Measures 1-4 are marked with a forte (*f*) dynamic and include accents and breath marks. Measures 5-6 are marked with a piano (*p*) dynamic and feature a sustained harmonic accompaniment.

Musical score for measures 7-10. Measures 7-10 are marked with a mezzo-piano (*mp*) dynamic. The Violin parts play a rhythmic eighth-note pattern, while the Viola and Violoncello provide a steady harmonic accompaniment.

Musical score for measures 11-14. Measures 11-14 are marked with a mezzo-forte (*mf*) dynamic. The Violin parts continue with the eighth-note pattern, and the Viola and Violoncello accompaniment remains consistent.

Musical score for measures 15-18. Measure 15 is marked with a mezzo-piano (*mp*) dynamic. Measures 16-18 are marked with a piano (*p*) dynamic. The Violin parts play a rhythmic eighth-note pattern, while the Viola and Violoncello provide a sustained harmonic accompaniment. A breath mark is present in measure 18.

21

V.1

V.2

Vla.

Vc.

27 **C**

V.1

V.2

Vla.

Vc.

f

31 **D**

V.1

V.2

Vla.

Vc.

35

V.1

V.2

Vla.

Vc.

ff

Bei Mir Bistu Sheyn

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 kheyn. Bei mir bis-tu ey-ner oif der velt.

V.1

V.2

25 ♩=130

A.

Bei

V.1

V.2

26 ♩=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 ♩=150

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

V.1

V.2

38 ♩=170 ♩=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 kheyn. Bei mir bis - tu ey - ner oif der velt.

V.1

V.2

49 **D**

1. Instrumental 2. Tutti

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

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

V.1

V.2

V.3

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

V.1

V.2

V.3

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

V.1

V.2

V.3

1. 2. 3.

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

V.1

V.2

V.3

ff

ff