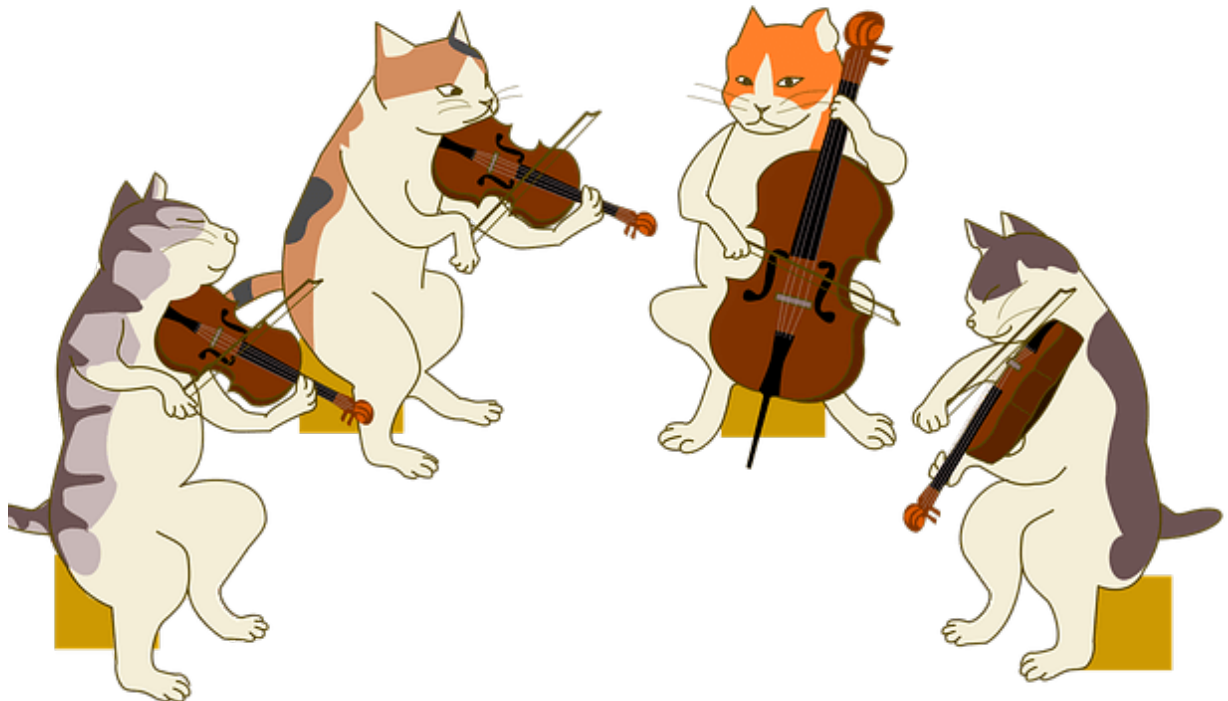


Corona Ensemble Concert Program #8

May/June 2024

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Uncle's Jig Set

Arr. Wayne Richmond

A Uncle's Jig

V.1

V.2

V.3 *pizz*

Vc. *pizz*

5

V.1

V.2

V.3

Vc.

B

9

V.1

V.2

V.3 *arco*

Vc. *arco*

13

V.1

V.2

V.3

Vc.

A Oyster Girl

17

V.1

V.2

V.3

Vc.

arco

pizz

Musical score for measures 17-20. The score is in G major (one sharp) and 3/4 time. It features four staves: Violin 1 (V.1), Violin 2 (V.2), Violin 3 (V.3), and Cello/Double Bass (Vc.). Measures 17-18 are marked with a repeat sign. In measure 17, V.1 and V.2 play eighth-note patterns, V.3 plays a dotted quarter note, and Vc. plays a pizzicato eighth-note pattern. In measure 18, V.1 and V.2 continue with eighth notes, V.3 plays a dotted quarter note, and Vc. plays a quarter note. Measures 19-20 show V.1 and V.2 playing eighth-note patterns, V.3 playing a dotted quarter note, and Vc. playing a quarter note.

21

V.1

V.2

V.3

Vc.

Musical score for measures 21-24. The score continues with the same instrumentation. Measures 21-22 show V.1 and V.2 playing eighth-note patterns, V.3 playing a dotted quarter note, and Vc. playing a quarter note. Measures 23-24 show V.1 and V.2 playing eighth-note patterns, V.3 playing a dotted quarter note, and Vc. playing a quarter note. The piece concludes with a double bar line and repeat dots.

B

25

V.1

V.2

V.3

Vc.

arco

arco

Musical score for measures 25-28. The score continues with the same instrumentation. Measures 25-26 show V.1 and V.2 playing eighth-note patterns, V.3 playing a dotted quarter note, and Vc. playing a quarter note. Measures 27-28 show V.1 and V.2 playing eighth-note patterns, V.3 playing a dotted quarter note, and Vc. playing a quarter note.

29

V.1

V.2

V.3

Vc.

Musical score for measures 29-32. The score continues with the same instrumentation. Measures 29-30 show V.1 and V.2 playing eighth-note patterns, V.3 playing a dotted quarter note, and Vc. playing a quarter note. Measures 31-32 show V.1 and V.2 playing eighth-note patterns, V.3 playing a dotted quarter note, and Vc. playing a quarter note. The piece concludes with a double bar line and repeat dots.

The Sound of Music

Richard Rodgers (Arr. Gordon Slattery)

A Moderately *f*

V.I. *f* Moderately

Vc. *mp* pizz

9

V.I.

Vc.

e

17 **B**

V.I. *mp* pizz *pp* arco

Vc. *mp* arco

25

V.I. *pizz* arco *mf* *f*

Vc. *pizz* arco *mf*

33 **C**

V.I. *mp*

Vc. *mp* pizz

41

V.1 *f*

Vc. *il*

49 **D**

V.1 *mp*
pizz

Vc. *pizz*
mp

55

V.1 *arco* *pizz*

Vc.

61

V.1 *arco* *f*

Vc. *arco*

65 **E**

V.1

Vc. *mf*
pizz *arco*

73

V.1 *Slower to the end*

Vc.

Blue Moon

Words: Lorenz Hart Music: Richard Rodgers
(Adapted by Wayne Richmond from an earlier 2010 LW arrangement)

A Swung

Blue Moon _____ you saw me stand-ing a-lone,

7
_____ With-out a dream in my heart, _____ With-out a love of my own. _____ Blue

B

13
Moon _____ you knew just what I was there _____ for, _____ you heard me say-ing a pray'r

17
_____ for, _____ some-one I real-ly could care _____ for. _____ And then there

C

21
sud-den-ly ap-pears be-fore me. _____ The on-ly one my arms will e-ver hold. _____ I heard some-

25
bo-dy whis-per "Please a-dore me" _____ And when I looked, the moon had turned to gold! _____ Blue

Vc. *Mute p* *pp*

29 **D**

Moon Now I'm no long-er a - lone. With-out a dream in my heart,

With-out a love of my own. And then there

37 **E** Fm⁷

sud-den - ly ap-pears be - fore me. The on - ly one my arms will e - ver hold. I heard some-

bo - dy whis-per "Please a - dore me" And when I looked, the moon had turned to gold! Blue

45 **F**

Moon Now I'm no long-er a - lone. With-out a dream in my heart,

With-out a love of my own.

Munster Cloak

G $\text{♩} = 150$ D G D G D

V.1
Rec.
V.2
Vc.

9 G D G D G D

V.1
Rec.
V.2
Vc.

17 G D G D G D rit.

V.1
Rec.
V.2
Vc.

South Wind

1. Mandolin & Clarinet
2. Tutti

V.1 G D G C G

Cl.

V.2 arco

Vc. arco

33 G D G C G

V.1

Cl.

V.2

Vc. arco

41 G Em D Bm G D D7

V.1

Cl.

V.2

Vc.

49 G Em D Bm G D7 C rit. G

V.1

Cl.

V.2

Vc.

McMahon's

- 1. Slow with pauses (solo tune 1st page)
- 2. Faster (without pauses)
- 3. Faster again
- 4. Slow with pauses 1st page

Traditional
(Arr. Wayne Richmond, 2024)

G Em Am D7 C G Am D7

V.1
Cl.
V.2
V.3
Vc.

pizz 2-3
arco 4

pizz 2-3
arco 4

pizz

5 G Em Am D7 C G Am D7 Fine

V.1
Cl.
V.2
V.3
Vc.

9 C G Em C Am B⁷

V.1

Cl.

V.2

V.3

Vc.

13 Am C G B C G Am D⁷ Rit. 3rd time only

V.1

Cl.

V.2

V.3

Vc.

Plaisir d'amour

Padre G. Martini (1706-1784)

(Adpt. from a Loosely Woven arrangement by Jill Stubington - 2011)

♩ = 40

Cl.

Vc.

9 **A**

Plai - sir d'a - mour — ne du - re qu'un mo - ment — Cha - grin d'a mour du - re tou - te la vi -

Cl.

Vc.

17

Cl.

Vc.

23 **B**

J'ai tout quit - té pour l'in gra - te Syl - vi — e El - le me quit - te et prend un au - tre a mant

Cl.


Vc.

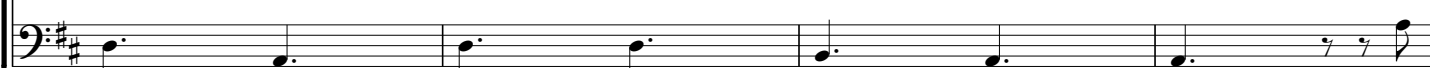
32 **C**

Cl.

Vc.

36 **D**

Rec. 

Vc. 

40 **F#/A#**

Cl. 

Vc. 

44 **E** a bit faster

Cl. 

Vc. 

p

52 a tempo rit.

Cl. 

Vc. 

60 **F**

Cl. 

Vc. 

sir d'a mour ne du - re qu'un mo ment Cha - grin d'a mour du - re tou - te la vi

67 **e**

Cl. 

Vc. 

Sway

Pablo Beltran Luiz (Arr. by Matthew Naughtin)

A solo $\text{♩} = 126$ Moderate Cha-Cha Tempo

Cl. *f* energico

Vc. *f* pizz.

5 *arco* *p* *ff* *ff* a piacere

Cl. *ff*

Vc. *ff*

9 **B** in tempo *mf* soavement *p*

V.1 *mf* soavement

Vc. *p* pizz.

17 *mf* arco

V.1 *mf* arco

Vc. *mf* arco

25 **C** *p* *cresc.* *f* *sfz* a piacere

V.1 *p* *cresc.* *f* *sfz*

V.2 *f* *sfz*

Cl. *f* *sfz*

Vc. *cresc.* *f* *sfz*

33 **D** in tempo *mf* soavemente *p* *mp* *mf*

Cl. *mf* soavemente

Vc. *p* *mp* *mf*

41
Cl. *f*
Vc.

49
V.I. *cresc.*
Vc. *arco f espr. e cantando cresc.*

53
V.I. *ff* *ffz* *f con fuoco*
Vc. *ff* *ffz* *f*

57 **E**
V.I. *ff*
Vc. *ff*

65
V.I. *marcato*
Vc. *marcato*

69
V.I.
Vc.

Antonio's Tune Set

(Originally assembled for Loosely Woven's
'Antonio & Other Tragedies' concert - May, 1999)

Napoleone (or Boney) Crossing the Alps x 2

- 1. Mandolin solo
- 2. Tutti

Harmony: Maria Dunn

$\text{♩} = 80$ Am G Am G

V.1
V.2
Vc. (Cello on repeat only)

5 Am G Am Em Am

V.1
V.2
Vc.

9 C Dm Am G

V.1
V.2
Vc.

14 Am G Am Em Am Repeat tune

V.1
V.2
Vc.

La Polka De L'Aveyron x 2

♩=110
A⁷ D A D A D G A⁷ D A D A D A⁷ D

V.1
V.2
V.3
Vc. *arco*

Repeat tune

26 A⁷ D G A⁷ D G A⁷ D G A⁷ D A⁷ D

V.1
V.3
Vc. *pizz*

Irish Washerwoman x 2

♩=110 G Am G Am D⁷ G

V.1
Vc. *pizz*

Repeat tune

43 G D⁷ C G C G Am D⁷ G

V.1
Vc. *arco*

Pastime with good companie

- 1. Instrumental
- 2. Vocals (a capella)
- 3. Vocals + Instruments

Henry VIII

♩=120 Gm F Gm Dm Gm F Gm Dm Eb D Gm

V.1
Pas - time with good com - pa - nie I love and shall un - til I die.

V.2
Pas - time with good com - pa - nie I love and shall un - til I die.

Vc.
Pas - time with good com - pa - nie I love and shall un - til I die.

5 Gm F Gm Dm Gm F Gm Dm Eb D Gm

V.1
Grudge who lust but none de - ny so God be pleas'd thus live will I. For

V.2
Grudge who lust but none de - ny so God be pleas'd thus live will I. For

Vc.
Grudge who lust but none de - ny so God be pleas'd thus live will I. For

9 Eb F/C Bb Eb F/C Bb F Gm Dm

V.1
my pas - tance, hunt, sing and dance. My heart_____ is set all

V.2
my pas - tance, hunt, sing and dance. My heart_____ is set all

Vc.
my pas - tance, hunt, sing and dance. My heart_____ is set all

12 Eb F/C Bb Eb F/C Bb Cm D7 Gm (G)

V.1
good - ly sport for my com - fort who shall_ me_____ let?

V.2
good - ly sport for my com - fort who shall_ me_____ let?

Vc.
good - ly sport for my com - fort who shall_ me_____ let?

La vie en rose

W: Edith Piaf M: Luis Guglielmi

A

A na ta

V.1 Bb $Bbmaj7$ $Cm7$ $F7$ Bb/F $F7$

V.2

Cl.

Vc.

1. Voice + Piano
2. Tutti

B

5 Bb freely, $G7$ Cm , $F7$ Bb $Dm7/Ab$ $G7$ $Cm7$ $F7$ rit.

no hi to mi ni a fu re ru shi a wa se_ ho ho e mi u ka be ta_ ya sa shii o mo ka ge

V.1

V.2

Vc.

9 Bb $Bbmaj7$ $Bb6$ $Cm7$ $F7$ $Cm7$ F/C $Cm7F7$

A na-ta nomu ne - de watashi wa ki - ku yasashi i - ko to ba i tsumokawa nu kotobanano ni wata shiwa ure

V.1

V.2

Cl.

Vc.

16 **Bb G7/BF7/CF7 Bb Bbmaj7 Bb6 Bb7 Ebmaj9 Eb6 Ebm6 Bbmaj7/D**

shi wa ta shinomune ni sachino_kage ga aru hisashi ta - no Ana ta yue no watashi yo_

V.1

V.2

Cl.

Vc.

23 **Db07 C7(#5) C7 Cm7/F F7 Bb Bbmaj7 Cm7 F7 Cm7 F7 Bb N.C.**

wa ta shi yue_ no_ a na ta na no a na ta ni a u to wa ta shi no mu ne to ki me ku.

V.1

V.2

Cl.

Vc.

29 **Cm7 F7 Cm7 F7 Bb Bbmaj7 Cm7 F7 Cm7 F7 Bb**

ne to ki me ku.

V.1

V.2

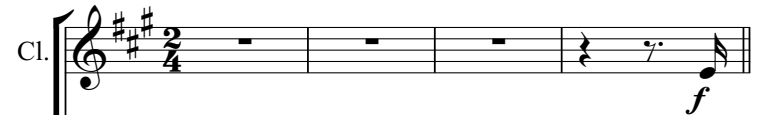
Cl.


Vc.

Villançesa

Danza Espanola No. 4

Enrique Granados (1867-1916)

Cl. 

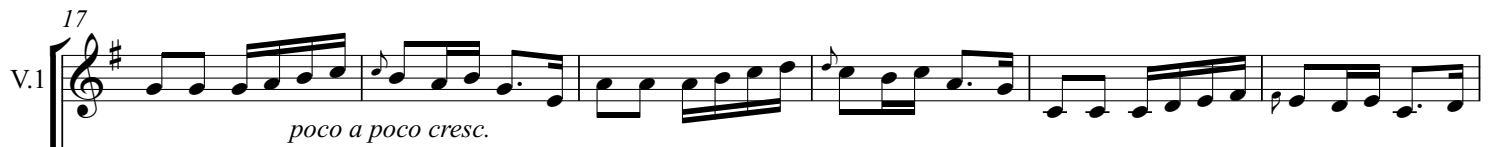
Vc. 

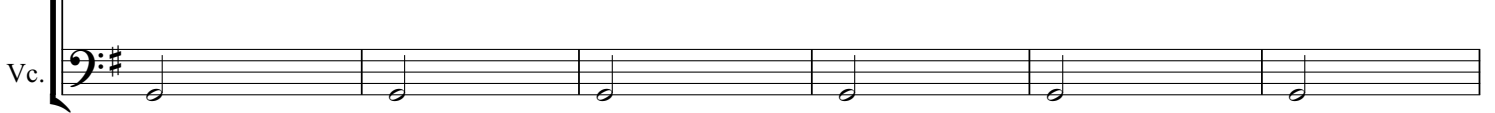
5 

Vc. 

10 

Vc. 

17 

Vc. 

23 

Vc. 

28 

Vc. 

33 **B**

V.1

Vc. *arco*

42 **C**

V.1

Vc. *pizz*

53 **D**

V.1 *arco*

Vc. *arco*

poco cresc.

61

V.1 *tr*

Vc.

rit.

69

V.1

Vc.

77

V.1 *cresc.*

Vc.

poco dim.

tr

rit.

85 **E**

V.1

Vc.

pizz

91

V.1

Vc.

poco a poco cresc.

100

V.1

Vc.

ff

ff

107

V.1

Vc.

113 **F**

V.1

Vc.

arco

121

V.1

Vc.

rit. molto e dim.

pizz

arco

pp

pp

arco

Jenny of Oldstones/Scarborough Fair

Adapted by Wayne Richmond from an arrangement by Anny Chung

A Scarborough Fair

V.I. *mp*

Vc.

This system contains the first 9 measures of the piece. The V.I. part is in treble clef with a key signature of two flats and a 3/4 time signature. The Vc. part is in bass clef with the same key signature and time signature. The V.I. part starts with a mezzo-piano (*mp*) dynamic. The music features a mix of quarter, eighth, and sixteenth notes, with some phrases spanning across bar lines.

V.I.

Vc.

This system contains measures 10 through 18. The V.I. part continues with a melodic line, and the Vc. part provides a steady accompaniment. The dynamics remain consistent with the first system.

B Jenny of Oldstones

Cl. *mf*

Vc.

This system contains the first 7 measures of the second piece. The Cl. part is in treble clef with a key signature of two flats. The Vc. part is in bass clef with the same key signature. The Cl. part starts with a mezzo-forte (*mf*) dynamic. The music is primarily composed of quarter and eighth notes.

Cl. *mp* Dm/F

Vc.

This system contains measures 8 through 14. The Cl. part continues with a melodic line, and the Vc. part provides a steady accompaniment. A chord change to Dm/F is indicated above the Cl. staff. The dynamics remain consistent.

Cl. *mf*

Vc.

This system contains measures 15 through 21. The Cl. part continues with a melodic line, and the Vc. part provides a steady accompaniment. The dynamics remain consistent.

Cl.

Vc.

This system contains measures 22 through 28. The Cl. part continues with a melodic line, and the Vc. part provides a steady accompaniment. The dynamics remain consistent.

D Scarborough Fair

52

Cl.

mp

Vc.

Musical score for measures 52-60 of Scarborough Fair. The Clarinet part (Cl.) is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The Violoncello part (Vc.) is in bass clef with the same key signature, providing a harmonic accompaniment with mostly quarter and eighth notes. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of the section.

61

Cl.

Vc.

Musical score for measures 61-70 of Scarborough Fair. The Clarinet part (Cl.) continues the melodic line from the previous section. The Violoncello part (Vc.) continues the harmonic accompaniment. The key signature remains two flats.

E Jenny of Oldstones

71

V.I.

f

Vc.

Musical score for measures 71-78 of Jenny of Oldstones. The Violin I part (V.I.) is in treble clef with a key signature of two flats. It features a melodic line with quarter and eighth notes, and rests. The Violoncello part (Vc.) is in bass clef with the same key signature, providing a harmonic accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the section.

79

V.I.

Vc.

Musical score for measures 79-86 of Jenny of Oldstones. The Violin I part (V.I.) continues the melodic line. The Violoncello part (Vc.) continues the harmonic accompaniment. The key signature remains two flats.

Music Hall Medley - Part 1

Ta-ra-ra Boom-de-ay

Henry J. Sayers

A D freely A⁷ D

V.1 A sweet Tux e-do girl you see, Queen of swell so - ci - e - ty, Fond of fun as fond can be, When it's on the strict Q. T. I'm

V.2

Vc. arco

9 A⁷ D

V.1 not too young, I'm not too old, Not too tim-id, not too bold, Just the kind you'd like to hold, Just the kind for sport, I'm told.

V.2

Vc.

B D A⁷ D

V.1 Ta - ra - ra Boom-de-ay, Ta - ra - ra Boom-de-ay, Ta-ra-ra Boom-de-ay, Ta ra-ra Boom-de-ay,

V.2 pizz

Vc. pizz

25 A⁷ D

V.1 Ta - ra-ra Boom de-ay, Ta - ra-ra Boom de-ay, Ta-ra-ra Boom de-ay, Ta-ra-ra Boom de-ay. —

V.2

Vc.

Sweet Rosie O'Grady

Maud Nugent

1 $\text{♩} = 170$ $\text{B}\flat$ F^7 $\text{B}\flat$ F^7 $\text{B}\flat$ F^7 $\text{B}\flat$

V.1 Sweet Ros - ie O' - Gra - dy, My dear lit - tle Rose, _____

V.2 *arco*

Vc. *arco*

9 Gm C^7 F^7

V.1 She's my stead - y la - dy, Most ev - 'ry - one knows, _____

V.2

Vc.

17 $\text{B}\flat$ F^7 $\text{B}\flat$ F^7 $\text{B}\flat$ $\text{E}\flat$ D^7

V.1 And when we are mar - ried, How hap - py we'll be; _____

V.2

Vc.

25 $\text{E}\flat$ C^7 $\text{B}\flat$ Gm C^7 F^7 $\text{B}\flat$

V.1 I love sweet Ro - sie O' - Gra - dy, And Ro - sie O' - Gra - dy loves me. _____

V.2

Vc.

--> Champagne Charlie

Champagne Charlie

Alfred Lee/George Leybourne

1 C

V.1 Cham-pagne Char-lie is my name, Cham-pagne drink-ing is my game,

V.2

Vc. pizz

5 C Cdim Dm7 G7 Dm C#dim G7

V.1 There's no drink as good as fizz! fizz! fizz! I'll drink ev-'ry drop there is, is, is!

V.2

Vc.

9 C

V.1 All round town it is the same, By Pop! Pop! Pop! I rose to fame,

V.2

Vc.

13 Am Ab7 C G7 C Segue

V.1 I'm the I-dol of the bar- maids, And Cham-pagne Char-lie is my name.

V.2

Vc.

Don't dilly dally on the way

Charles Collins & Fred W. Leigh

1 F $\text{♩} = 140$ G⁷ C⁷ F

V.1 My old man said, "Fol-low the van, Don't dil-ly dal-ly on the way."_____

V.2 *pizz*

Vc.

9 A⁷ Dm G⁷ C G⁷ C⁷

V.1 Off went the cart with the home packed in it, I walked be-hind with my old cock lin-net, But I

V.2

Vc.

17 F F^{#dim} C⁷ F F^{#dim} C⁷ F G⁷ C⁷

V.1 dil-ried & dal-ried, dal-ried & dil-ried, Lost the van & don't know where to roam._____

V.2

Vc.

24 F F⁷ B^b Dm Gm⁷ C⁷ F

V.1 — I stopped on the way to have the old half quar-tern, And I can't find my way home.

V.2

Vc.

--> Hold your hand out, naughty boy

Hold your hand out, naughty boy

C. W. Murphy & Worton David

1 $\text{♩} = 160$ $B\flat$ Cm

V.1 $\text{Hold your hand out, naugh-ty boy! Hold your hand out, naugh-ty boy!}$

V.2 *arco*

Vc. *arco*

10 F^7 $B\flat$

V.1 $\text{Last night, in the pale moon - light, I saw yer! I saw yer! With a}$

V.2

Vc.

18 Cm

V.1 $\text{nice girl in the park You were strol - ling full of joy, And you}$

V.2

Vc.

26 F^7 $B\flat$ $E\flat$ $B\flat$

V.1 $\text{told her you'd ne-verkisseda girl be - fore Hold your hand out, naugh-ty boy!}$

V.2

Vc.

Wait till the sun shines, Nellie

Andrew B. Stirling & Harry von Tilzer

1 **Bb F Eb Bb F7 Eb Bb7**

V.1
Wait till the sun shines, Nel-lie, When the clouds go drift - ing by,

V.2
pizz

Vc.
pizz

9 **Eb Bb C7 F7**

V.1
We will be hap - py, Nel - lie, Don't you sigh; _____

V.2

Vc.

17 **Bb F Eb Bb F7 A7 D**

V.1
Down lov - er's lane we'll wan-der, Sweet-hearts you and I; _____

V.2

Vc.

25 **G7 Cm Bb F7 Bb Eb Bb C7 Segue**

V.1
Wait till the sun shines Nel - lie, Bye and bye. _____

V.2

Vc.

--> Hello! Ma Baby

Hello! Ma Baby

Howard & Emerson

1 F G⁷

V.1 Hel-lo! ma ba - by, Hel-lo! ma ba - by, Hel-lo! ma rag - time gal!

V.2

Vc.

5 C⁷ F F_{dim} C⁷

V.1 Send me a kiss by wire, Ba-by, ma heart's on fire!

V.2

Vc.

9 F G⁷

V.1 If you re-fuse me, Hon-ey, you'll lose me, Then you'll be left a - lone, oh, ba - by,

V.2

Vc.

13 C C⁷ F B_b F

V.1 Tel - e - phone and tell me I'se your own.

V.2

Vc.

If you were the only girl in the world

Clifford Grey & Nat. D. Ayer

1 $\text{♩} = 80$ (Slow swing) $E\flat$ $C7+$ $F7$ $B\flat7$ $E\flat$ $B\flat7$

V.1
If you were the on - ly girl in the world, And I were the on - ly boy,

V.2
arco

Vc.
arco

6 $E\flat$ $E\flat\text{dim}$ $Fm7$ $B\flat7$ $B\flat+$ $E\flat\text{maj}7$ $E\flat6$

V.1
Noth-ing else would mat ter in the world to - day, We could go on lov-ing in the same old way... A

V.2

Vc.

10 $E\flat$ $C7+$ $F7$ $B\flat7$ $E\flat$ $B\flat7$

V.1
Gar - den of E - den, just made for two, With noth-ing to mar our joy;

V.2

Vc.

14 Cm Gm $A\flat$ $C\text{dim}$ $E\flat_3$ $C7$

V.1
I would say such won-der-ful things to you, There would be such won-der-ful things to do, If

V.2

Vc.

18 $A\flat$ $F\#\text{dim}$ Gm $Cm7$ F $B\flat$ $E\flat$ $A\flat$ $E\flat$

V.1
you were the on - ly girl in the world, And I were the on - ly boy.

V.2

Vc.

--> Lily of Laguna

Lily of Laguna

Leslie Stuart

1 (Swing) A^b $\text{♩} = 130$ D^b6 B^bm

V.1 She's ma la - dy love, she is ma dove, ma ba - by love,

V.2 *pizz*

Vc. *pizz*

5 E^b7 B^bm6 E^b7 B^bm6 B^bm E^b7 A^b

V.1 She's no gal for sit - tin' down to dream, She's de on - ly queen La - gu - na knows;

V.2

Vc.

9 A^b E^b7 A^b

V.1 I know she likes me, I know she likes me Be - cause she says so; She is de

V.2

Vc.

13 E^bm F^7 B^b7 E^b7 A^b D^b A^b

V.1 Lil - y of La - gu - na, she is my Lil - y and my Rose.

V.2

Vc.

Oh! you beautiful doll

Nat. D. Ayer/A. Seymour Brown

1 (No swing) A^b F^7 B^b7

V.1 Oh! you beau-ti-ful doll, you great big beau-ti-ful doll!—

V.2

Vc. pizz

5 E^b7 A^b B^bm E^b

V.1 Let me put my arms a - bout you, I could ne-ver live with - out you,

V.2

Vc.

9 A^b F^7 B^b7

V.1 Oh! you beau-ti-ful doll, You great big beau-ti-ful doll!— If you

V.2

Vc.

13 A^b E^7

V.1 ev - er leave me how my heart will ache, I want to hug you, but I fear you'd break,

V.2

Vc.

17 A^b C^7/G E^bm/G^b F^7 B^b E^b7 A^b

V.1 Oh, oh, oh, oh, Oh, you beau - ti - ful doll!

V.2

Vc.

--> The man on the flying trapeze

The man on the flying trapeze

Alfred Lee/George Leybourne

1 E_b^7 $\text{♩} = 150$ A^b F^7 B^b^7

V.1
Whoa! He'd fly thro' the air with the grea - test of ease, A

V.2
arco

Vc.
arco

6 E_b^7 A^b E_b^7

V.1
dar - ing young man on the fly - ing tra - peze. His

V.2

Vc.

10 A^b F^7 B^b^7

V.1
move - ments were grace - ful, All girls he could please, And

V.2

Vc.

14 E_b^7 A^b E_b^7 A^b

V.1
my love he's sto - len a - way.

V.2

Vc.

Roamin' in the gloamin'

Harry Lauder

1

V.1 **F** **Bb** **F**
Roam - in' in the gloam - in' on the bon - nie banks o' Clyde.

V.2

Vc. *arco*

The first system of the musical score consists of three staves. The top staff (V.1) is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a melody with lyrics: "Roam - in' in the gloam - in' on the bon - nie banks o' Clyde." Above the staff are three chords: F, Bb, and F. The middle staff (V.2) is in treble clef and provides a harmonic accompaniment. The bottom staff (Vc.) is in bass clef and contains a simple bass line. The word "arco" is written below the Vc. staff.

5

V.1 **F** **G7** **C** **C7**
Roam - in' in the gloam - in' wae my las - sie by my side. When the

V.2

Vc.

The second system of the musical score consists of three staves. The top staff (V.1) continues the melody with lyrics: "Roam - in' in the gloam - in' wae my las - sie by my side. When the". Above the staff are four chords: F, G7, C, and C7. The middle staff (V.2) continues the harmonic accompaniment. The bottom staff (Vc.) continues the bass line.

9

V.1 **F** **Gm**
sun has gone to rest, That's the time that we love best.

V.2

Vc.

The third system of the musical score consists of three staves. The top staff (V.1) continues the melody with lyrics: "sun has gone to rest, That's the time that we love best." Above the staff are two chords: F and Gm. The middle staff (V.2) continues the harmonic accompaniment. The bottom staff (Vc.) continues the bass line.

13

V.1 **C7** **F** *Segue (but faster)*
O, it's love - ly roam - in' in the gloam - - - in!

V.2

Vc.

The fourth system of the musical score consists of three staves. The top staff (V.1) continues the melody with lyrics: "O, it's love - ly roam - in' in the gloam - - - in!". Above the staff are two chords: C7 and F. The system ends with a double bar line and a key signature change to two flats (Bb) and a time signature change to 2/4. The text "Segue (but faster)" is written above the staff. The middle staff (V.2) continues the harmonic accompaniment. The bottom staff (Vc.) continues the bass line.

--> The Yankee Doodle Boy

The Yankee Doodle Boy

Geo M. Cohan

1 **B \flat** **C 7** **F 7** **B \flat**

V.1 I'm a Yan-kee Doo-dle Dan - dy, A Yan - kee Doo-dle, do or die; _____ A

V.2 *pizz*

Vc. *pizz*

9 **G 7** **Cm** **G 7** **Cm** **C 7** **F 7** **Cm** **F 7**

V.1 real live nep-hew of my Un - cle Sam's, Born on the Fourth of Ju - ly. _____ I've

V.2

Vc.

17 **B \flat** **C 7** **F 7** **B \flat**

V.1 got a Yan-kee Doo-dle sweet - heart, She's my Yan-kee Doo-dle joy. _____

V.2

Vc.

25 **B \flat** **F 7** **B \flat** **F 7** **B \flat** **F 7** **B \flat** **B \flat m** **C 7** **F 7** **B \flat** **Segue**

V.1 Yan-kee Doo-dle came to Dee Why just to ride the big waves, I am the Yan-kee Doo-dle Boy. _____

V.2

Vc.

Swanee

I. Caesar & George Gershwin

1 F F+ B \flat Gm 7 C 7 F C 7 F

V.1
Swan - ee, how I love you! how I love you! My dear old Swan-ee I'd give the

V.2

Vc. *pizz*

9 F D \flat^7 C 7 C 7 F C 7

V.1
world to be a-mong the folks in D - I - X - IE E - ven know my

V.2

Vc.

17 F F+ B \flat Gm 7 C 7 F C 7 F

V.1
Mam - my's wait-ing for me, pray-ing for me Down by the Swan-ee The folks up

V.2

Vc.

25 F F+ B \flat Gm C 7

V.1
north will see me no more When I go to the Swan - ee

V.2

Vc.

31 F B \flat F

V.1
When I go to the Swan - ee shore.

V.2

Vc.

Don't cry for me Argentina

M: Andrew Lloyd Webber W: Tim Rice
(from Evita) (Arr. Wayne Richmond, 2014)

$\text{♩} = 80$

Vc2.

16 **A** $\text{♩} = 95$
S.
It won't be ea - sy, you'll think it strange when I try to ex - plain how I feel, that I
Vc2.

21
S.
still need love af - ter all that I've done: _____ You won't be - lieve me All you will see is a
Vc2.

26 *Harp/Gtr stop*
S.
girl you once knew al - though she's dressed up to the nines at six - es and se - vens with you.
Vc2.

31 **B**
S.
I had to let it hap pen, I had to hange' Couldn't stay all my life down at heel' Looking out of the win dow, stay ing out of the sun. So I chose
Vc2.

39
S.
free - dom Run - ning a - round try - ing ev - ry - thing new, but no - thing im - pressed me at all, I nev - er ex - pect - ed it to.
Vc2.

46 **C**
S.
Don't cry for me Ar - gen - ti - na _____ the truth is _____ I nev - er left you. All through my
Vc2.

50

S. *wild days, my mad ex - ist - ence, I kept my prom - ise. don't keep your dis - tance.*

Vc2.

55 **D** *Harp/Guitar arpeggios*

S. *As as for for - tune, and as for fame; I nev - er in - vi - ted them in: Though it seemed to the world they were*

Vc2.

61

S. *all I de - sired. They are il - lu - sions They're not the so - lu - tions they prom - ised to be, the*

Vc2.

66

S. *an - swer was here all the time, I love you, and hope you love me.*

Vc2.

Stop

70 **E** *p All sops*

S. *Don't cry for me Ar - gen - ti - na. Mm Mm*

Vc2. *p*

74

S. *Mm*

Vc2.

F Chorus 2

78 *f* Slow tango feel

S. *f*
Don't cry for me Ar-gen - ti - na. The truth is I nev - er left you. All through my

Vc1 *f*

Vc2 *f*

82

S. wild days _____ my mad ex - ist - ence, I kept my prom - ise _____ don't keep your dis - tance. _____

Vc1

Vc2 *arco*

G Bridge

86 $\text{♩} = 80$

S. Have I said too much? There's noth - ing more I can think of to say to you

Vc2 *p*

89

S. But all you have to do is look at me to know that ev - 'ry word is true.

Vc2

H

93 ♩=95 *Slow tango feel*

S. *Don't cry for me Ar - gen - ti - na. The truth is I nev - er left you. All through my*

Vcl1

Vcl2 *f*

97

rit. Solo

S. *wild days _____ my mad ex - ist - ence, I kept my prom - ise _____ don't keep your dis - tance. _____*

Vcl1 *p*

Vcl2 *p*

Jugoslavia

(Unknown)

A *p* $\text{♩} = 110$ **I**

Vc.

V.1

7

V.1

Vc.

11

V.1

Vc.

15 **B** *1. p* *2. f*

V.1

Vc.

C 19 *p* *cresc.* *f*

V.1

Vc.

24 *ff*

V.1

Vc.

29 **D** *1. p* *2. f*

V.1

Vc.

35 **E** *p* Adagio

42 **F** 1. *P*
2. *F* Tempo 1

46 **G** 1. *P*
2. *F*

50 **H** 1. *P*
2. *F*

54 **I** Adagio ♩=110

62 **J** Tempo 1

68

72 *f* rit.

A Adagio
1 *p pizz*

Vc.

Cl.

Vc.

V.1

Vc. *arco*

21 **B** Rec.

29 *pizz* V.1 *p arco*

39 **C** Bm Cl.

Vc. *pizz*

43 **D** *pizz* V.1

Vc.

51 *f arco*

V.1

Vc.

58 *mf* *p* *pp* *ppp*

V.1

Vc.

arco

III

1 *p* $\text{♩} = 130$

V.1

Vc.

p pizz

11 *arco*

V.1

Vc.

arco

17

V.1

Vc.

23 *rit.*

V.1

Vc.

28 **B**

V.1

Vc. *p pizz*

32 **C** *mf* Fast

Rec.

Vc.

40

Rec.

Vc.

49 **D** *f*

Rec.

Vc. *pizz*

IV

61 *pizz* Allegro moderato

Vc.

63 **A**

V.1

Vc.

67 **B**

V.1

Vc.

71 **C**

V.1

Vc.

75 **D** 1. f 2. p $\text{♩} = 130$

V.1

Vc. *arco*

79 **E** *f*

V.1

Vc.

84 **F**

V.1

Vc. *pizz*

G **Coda** *f* poco a poco accel.

V.1

92

V.1

Vc.

99 *8va* *ff*

V.1

Vc. *ff*

Chiribim Chiribom

M: Trad. W: Amos Etinger

(adpt by Wayne Richmond from a Maria Dunn LW arr.)

Chorus --> Verse 1
Chorus --> Verse 2
Tutti Chorus

$\text{♩} = 120$

Chi - ri -

trill

arco

5 **A** Chorus

bim chi - ri - bom chi - ri bim bim bim bom bom bom chi - ri -

Not 1st time

pizz

9

bim chi - ri - bom chi - ri bim bim bim bom bom

13

Chi-ri - bi - ri - bi - ri - bi - ri bi - ri - bi - ri - bi - ri - bi - ri bi - ri - bi - ri - bi - ri bim bom bom

17

Chi - ri - bi - ri - bi - ri - bi - ri bi - ri - bi - ri - bim bi - ri bim bom bom bom

20 Start Very loud at end! Fine

Rec.

Vc.

B Verse

24

1. Lo - mir zing - en kin - der - lakh a ze - me - rl tzuz - a - men A
 2. Amol iz und - zer re - be - niu ge - gan - gen un - ter ve - gn

Vc.

pizz

28

ni - gen - dl, a frey - le - khen mit ver - te - lakh vos gra - men. Di
 mit a - mol heybt on tzu - pliu - khen on gi - sen a re - gn.

Vc.

32

ma - me kokht a lok - shn zup mit ka - she un mit kneyd - lakh
 Shreyt der re - be tzu der khj - mare "Er oif gis - en va - ser", Zai - nen

Vc.

36 Stop

Kim der iom tov kha - nu - kah mir shpi - len zikh in dreid - lakh. Chi - ri
 a - lekha - si - dim trukn a - rois nor Der re - be iz a - rois a na - ser.

Vc.