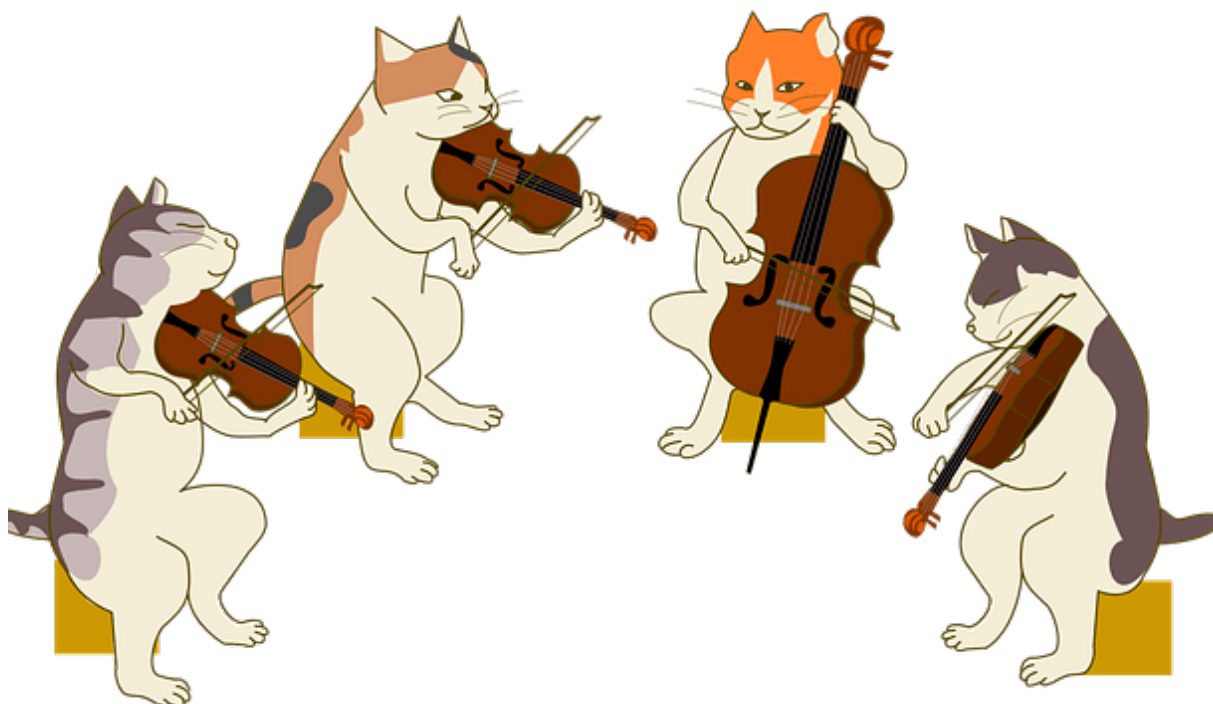


Corona Ensemble Concert Program #8

May/June 2024

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Uncle's Jig Set [Bb]

Arr. Wayne Richmond

A Uncle's Jig

First system of musical notation for 'Uncle's Jig'. It consists of four staves: V.1 (Violin 1), V.2 (Violin 2), V.3 (Viola), and Vc. (Violoncello). The key signature is B-flat major (two flats) and the time signature is 6/8. The first measure of each staff is marked with a double bar line and repeat dots. The V.3 and Vc. staves have a 'pizz' (pizzicato) marking under the first measure.

Second system of musical notation for 'Uncle's Jig', starting at measure 5. It consists of four staves: V.1, V.2, V.3, and Vc. The key signature and time signature remain the same. Each staff ends with a double bar line and repeat dots.

B

Third system of musical notation for 'Uncle's Jig', starting at measure 9. It consists of four staves: V.1, V.2, V.3, and Vc. The key signature and time signature remain the same. The V.3 and Vc. staves have an 'arco' (arco) marking under the first measure. Each staff ends with a double bar line and repeat dots.

A Oyster Girl

17

V.1

V.2

V.3

Vc.

arco

pizz

Musical score for measures 17-20. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features four staves: V.1 (Violin I), V.2 (Violin II), V.3 (Viola), and Vc. (Violoncello). Measures 17-18 are marked with a repeat sign. Measure 19 has a 'pizz' (pizzicato) marking for the cello. Measure 20 has an 'arco' (arco) marking for the viola.

21

V.1

V.2

V.3

Vc.

Musical score for measures 21-24. The score continues with the same instrumentation and key signature. Measures 21-22 are marked with a repeat sign. Measures 23-24 end 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 and key signature. Measures 25-26 are marked with a repeat sign. Measures 27-28 end with a double bar line and repeat dots. The cello part in measure 27 has an 'arco' marking.

29

V.1

V.2

V.3

Vc.

Musical score for measures 29-32. The score continues with the same instrumentation and key signature. Measures 29-30 are marked with a repeat sign. Measures 31-32 end with a double bar line and repeat dots. The cello part in measure 31 has an 'arco' marking.

The Sound of Music

Richard Rodgers (Arr. Gordon Slattery)

A Moderately *V*

V.1 *f*

Cl. *mp*

9

V.1 *V*

Cl. *f*

17 **B**

V.1 *mp pizz*

Cl. *arco*

25

V.1 *pizz*

Cl. *arco mf*

33 **C**

V.1 *mp*

Cl. *pizz mp*

il

41

V.I. *f*

Cl. *f*

49 **D**

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

Cl. *mf*

57

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

Cl. *mf*

65 **E**

V.I. *mf*

Cl. *mf*

73

Slower to the end

V.I.

Cl.

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,

Sax. *pp*

7

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

Sax.

B

13

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

Sax.

17

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

Sax. 3 3

C

21

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

Sax.

25

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

Sax.

29

D

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

Sax.

33

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

Sax.

37 **E** Fm⁷

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

Sax.

41

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

Sax.

45 **F**

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

Sax.

49

_____ With - out a love of my own. _____ **F**

Sax.

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

Chords: G D G C G

V.1

Cl.

V.2

Vc. *arco*

33 Chords: G D G C G

V.1

Cl.

V.2

Vc. *arco*

41 Chords: G Em D Bm G D D7

V.1

Cl.

V.2

Vc.

49 Chords: 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)

Chords: G Em Am D7 C G Am D7

V.1

V.2
pizz [2-3]
arco [4]

V.3
pizz [2-3]
arco [4]

Vc.
pizz

5 Chords: G Em Am D7 C G Am D7 Fine

V.1

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.

5

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 -

17

e

Cl.

23 **B**

J'ai tout quit - té pour l'in gra - te Syl - vi__ e El - le me quit - teet prend un au - trea mant

32 **C**

Cl.

36 **D**

Rec.

40 F#/A#

Cl.

44 **E** a bit faster

Cl.

52 a tempo rit. Plai

Cl.

60 **F**

sir d'a mour_ ne du-re qu'un mo ment_ Cha-grin d'a mour du-re tou-te la vi_ e

Cl.

68

Cl.

Sway

Pablo Beltran Luiz (Arr. by Matthew Naughtin)

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

Cl. *f* energico

V.I. arco *p* *a piacere* *ff*

Cl. *p* *ff*

B in tempo

V.I. *mf* soavement

Cl. *p*

C

V.I. *p* *cresc.*

Cl. *p* *cresc.*

V.I. *f* *ffz* *a piacere*

Cl. *f* *ffz* *solo*

33 **D** *in tempo*

V.I. *mp dolce e espr.*

Cl. *mf soavemente*

41

V.I. *mf* *f espr. e cantando*

Cl. *f*

49

V.I. *cresc.* *ff* *ffz f con fuoco*

Cl. *f espr. e cantando* *cresc.* *o'* *ff* *ffz f*

57 **E**

V.I. *ff*

Cl. *ff*

65

V.I. *marcato*

Cl. *marcato*

69

Antonio's Tune Set [Bb]

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

Napoleon (or Boney) Crossing the Alps x 2

1. Mandolin solo
2. Tutti

Harmony: Maria Dunn

$\text{♩} = 80$

V.1
V.2
Vc.

(Cello on repeat only)

5

V.1
V.2
Vc.

9

V.1
V.2
Vc.

14

Repeat tune

V.1
V.2
Vc.

La Polka De L'Aveyron x 2

♩=110

V.1

V.2

V.3

Vc. *arco*

Repeat tune

26

V.1

V.3

Vc. *pizz*

Irish Washerwoman x 2

♩=110

V.1

Vc. *pizz*

Repeat tune

43

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 [Bb]

W: Edith Piaf M: Luis Guglielmi

A

A na ta

B 1. Piano & voice only
2. Tutti

5

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

rit.

9

A na-ta-no mu-ne - de wa tash i wa-ki - ku ya sa shi i-ko to ba

13

i tsu mo ka war a nu ko to ba na no ni wa ta shi wa u re shi

17

wa ta shi no mu ne ni sa chi no_ ka ge ga a ru hi sa shi ta - no

Cl.

21

A na ta yu e no wa tash i yo_ wa ta shi yue_ no_ a na ta na no

Cl.

25

1.

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

Cl.

29

2.

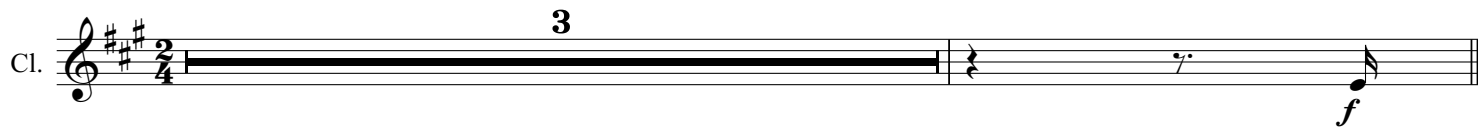
Play

ne to ki me ku.


Cl.

Villanesca

Enrique Granados (1867-1916)

Cl.  **3** *f*

Cl.  **A**

V.1 
Cl.  **10**

Cl.  **17** *poco a poco cresc.*

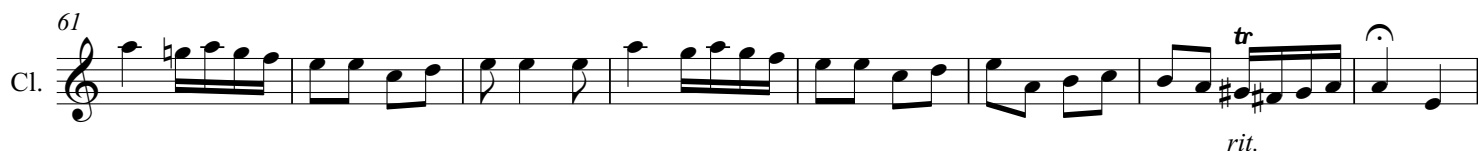
Cl.  **23** *ff*

Cl.  **28**

Cl.  **B**

Cl.  **C** **6**

Cl.  **D** *arco* *poco cresc.*

Cl.  **61** *tr* *rit.*

69
Cl.

77
Cl.
cresc. *poco dim.* *rit.*

85 **E**
Cl.

91
Cl.

97
Cl.
poco a poco cresc.

103
Cl.

108
Cl.

113 **F**
Cl.

121
Cl.
rit. molto e dim. *pizz* *arco* *pp*

Jenny of Oldstones/Scarborough Fair

Adapted by Wayne Richmond from an arrangement by Anny Chung

A Scarborough Fair

V.1 *mp*

V.1 10

B Jenny of Oldstones

Cl. *mf*

V.1 *pp*

Cl. 28 Dm/F *mp*

V.1 *mf*

Cl. 36 *mf*

V.1 *f*

Cl. 44

V.1 *rit.*

D Scarborough Fair

52

Cl. *mp*

V.1 *pp*

61

Cl.

V.1 *mp*

E Jenny of Oldstones

71

V.1 *f*

79

Cl.

V.1

Music Hall Medley - Part 1 [Bb]

Ta-ra-ra Boom-de-ay

Henry J. Sayers

A freely

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

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

17

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

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

♩=170

1

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

V.2 *arco*

Vc. *arco*

9

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

V.2

Vc.

17

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

V.2

Vc.

25

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

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

V.2

Vc.
pizz

5

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

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

V.2

Vc.

13

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

V.2

Vc.

Don't dilly dally on the way

Charles Collins & Fred W. Leigh

1 $\text{♩} = 140$

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

V.2
pizz

Vc.

9

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

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

V.2

Vc.

24

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 $\text{♩} = 160$

V.1
Hold your hand out, — naugh-ty boy! — Hold your hand out, — naugh-ty boy! —

V.2
arco

Vc.
arco

10

V.1
Last night, — in the pale moon - light, I saw yer! I saw yer! With a

V.2

Vc.

18

V.1
nice girl — in the park — You were strol - ling — full of joy, — And you

V.2

Vc.

26

V.1
told her you'd ne - ver kissed a 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

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

V.2
pizz

Vc.
pizz

9

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

V.2

Vc.

17

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

V.2

Vc.

25

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

V.2

Vc.

Segue

--> Hello! Ma Baby

Hello! Ma Baby

Howard & Emerson

1

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

V.2

Vc.

5

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

V.2

Vc.

9

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

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

$\text{♩} = 80$
1 (Slow swing)

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

V.2

Vc.

14
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
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) ♩=130

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

V.2 *pizz*

Vc. *pizz*

5

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

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

V.2

Vc.

13

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)

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

V.2

Vc.
pizz

5

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

V.2

Vc.

9

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

V.2

Vc.

13

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

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 $\text{♩} = 150$

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

V.2
arco

Vc.
arco

6

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

V.2

Vc.

10

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

V.2

Vc.

14

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

V.2

Vc.

Roamin' in the gloamin'

Harry Lauder

1

V.1
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 sharp (F#) and a common time signature (C). It contains the vocal melody with lyrics: "Roam - in' in the gloam - in' on the bon - nie banks o' Clyde." The middle staff (V.2) is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff (Vc.) is in bass clef with the same key signature and time signature, providing a bass line. The word "arco" is written below the Vc. staff.

5

V.1
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 vocal melody with lyrics: "Roam - in' in the gloam - in' wae my las - sie by my side. When the". The middle staff (V.2) continues the harmonic accompaniment. The bottom staff (Vc.) continues the bass line.

9

V.1
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 vocal melody with lyrics: "sun has gone to rest, That's the time that we love best." The middle staff (V.2) continues the harmonic accompaniment. The bottom staff (Vc.) continues the bass line.

13

Segue (but faster)

V.1
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 vocal melody with lyrics: "O, it's love - ly roam - in' in the gloam - - - in!". The middle staff (V.2) continues the harmonic accompaniment. The bottom staff (Vc.) continues the bass line. The system ends with a double bar line and a 2/4 time signature. The tempo instruction "Segue (but faster)" is written above the V.1 staff.

--> The Yankee Doodle Boy

The Yankee Doodle Boy

Geo M. Cohan

1

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

Detailed description: This system contains the first eight measures of the song. The vocal line (V.1) starts with a quarter rest, followed by a dotted quarter note 'I', an eighth note 'm', a quarter note 'a', an eighth note 'Yan-kee', a quarter note 'Doo-dle', a quarter note 'Dan', a quarter rest, a dotted quarter note 'dy,', a quarter note 'A', an eighth note 'Yan-', a quarter note 'kee', an eighth note 'Doo-dle,', a quarter note 'do', a quarter note 'or', a quarter note 'die;', a quarter rest, and a quarter note 'A'. The piano accompaniment (V.2 and Vc.) features a rhythmic pattern of quarter notes and rests, with a 'pizz' (pizzicato) marking under the first two measures.

9

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

V.2

Vc.

Detailed description: This system contains measures 9 through 16. The vocal line (V.1) begins with a quarter rest, followed by a quarter note 'real', a quarter note 'live', a quarter note 'nep-hew', a quarter note 'of', a quarter note 'my', a quarter note 'Un - cle', a quarter note 'Sam's,', a quarter note 'Born', a quarter note 'on', a quarter note 'the', a quarter note 'Fourth', a quarter note 'of', a quarter note 'Ju - ly.', a quarter rest, and a quarter note 'I've'. The piano accompaniment continues with a similar rhythmic pattern, including a sharp sign (#) under the first two measures.

17

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

V.2

Vc.

Detailed description: This system contains measures 17 through 24. The vocal line (V.1) starts with a quarter rest, followed by a quarter note 'got', a quarter note 'a', an eighth note 'Yan-kee', a quarter note 'Doo-dle', a quarter note 'sweet - heart,', a quarter note 'She's', a quarter note 'my', an eighth note 'Yan-kee', a quarter note 'Doo-dle', a quarter note 'joy.', a quarter rest, and a quarter note '_____'. The piano accompaniment continues with the established rhythmic pattern.

25

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

V.2

Vc.

Detailed description: This system contains measures 25 through 32. The vocal line (V.1) begins with a quarter note 'Yan-kee', a quarter note 'Doo-dle', a quarter note 'came', a quarter note 'to', a quarter note 'Dee', a quarter note 'Why', a quarter note 'just', a quarter note 'to', a quarter note 'ride', a quarter note 'the', a quarter note 'big', a quarter note 'waves,', a quarter note 'I', a quarter note 'am', a quarter note 'the', an eighth note 'Yan-kee', a quarter note 'Doo-dle', a quarter note 'Boy.', and a double bar line. The piano accompaniment concludes with a key signature change to one sharp (F#) and a 2/4 time signature, indicated by a sharp sign (#) and a 2/4 time signature at the end of the system.

Swanee

I. Caesar & George Gershwin

1

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

The first system of the musical score for 'Swanee' consists of three staves: V.1 (Vocal), V.2 (Violin), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a quarter note 'Swan - ee', followed by two eighth notes 'how I love you!', another two eighth notes 'how I love you!', a quarter note 'My', a quarter note 'dear', a quarter note 'old', a quarter note 'Swan-ee', and finally a quarter note 'I'd give the'. The violin and cello parts provide harmonic support with chords and single notes.

9

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

V.2

Vc.

The second system continues the musical score. The vocal line has a quarter note 'world', a quarter note 'to', a quarter note 'be', a quarter note 'a-mong the folks', a quarter note 'in', a quarter note 'D - I - X - IE', and a quarter note 'E - ven know my'. The instrumental parts continue with their respective parts.

17

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

V.2

Vc.

The third system of the score. The vocal line features a quarter note 'Mam - my's', a quarter note 'wait-ing for me,', a quarter note 'pray-ing for me', a quarter note 'Down', a quarter note 'by the Swan-ee', and a quarter note 'The folks up'. The instrumental parts continue.

25

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

V.2

Vc.

The fourth system of the score. The vocal line has a quarter note 'north', a quarter note 'will', a quarter note 'see me no more', a quarter note 'When I go to the Swan - ee'. The instrumental parts continue.

31

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

V.2

Vc.

The fifth and final system of the score. The vocal line concludes with a quarter note 'When I go to the Swan - ee shore.'. The instrumental parts conclude with their respective parts.

Don't cry for me Argentina

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

$\text{♩} = 80$

Cl. 

8 Cl. 

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

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

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

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

Cl. 

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.

Cl. 

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

Cl. 

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

Cl. 

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*

Cl.

61

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

Cl.

Stop

66

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

Cl.

70 **E** *p All sops*

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

Cl.

78 **F** *Chorus 2 Slow tango feel*

S. *Don't cry for me Ar-gen - ti - na. The truth is I never left you. All through my wild days my mad ex - ist - ence, I kept my promise don't keep your dis - tance.*

Cl.

86 **G** *Bridge*

♩ = 80

S. *Have I said too much? There's noth ing more I can think of to say to you But all you have to do is look at me to know that ev 'ry word is true.*

Cl.

93 **H** ♩ = 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*

Cl.

97 *rit. Solo*

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

Cl.

Jugoslavia

(Unknown)

♩=110

Cl. **A** *p*

Cl. **7**

Cl. **11**

Cl. **B** **1. p**
2. f

Rpt. only

Cl. **C** *p* *cresc.* *f*

Cl. **24** *ff*

Cl. **D** **1. p**
2. f

Rpt. only

Cl. **E** **Adagio**

Cl. **F** **1. P**
2. F **Tempo 1**

Cl. **G** **1. P**
2. F

Rpt. only

Cl. **H** **1. P**
2. F

Rpt. only

54 **I** Adagio *p*

Cl.

62 **J** Tempo 1

V.1

72 *f* rit.

Cl.

1 **A** Adagio

Rec.

5 *mf*

Cl.

13

V.1

21 **B**

Rec.

29 *pizz*

V.1

p arco

39 **C** Bm

Cl.

43 **D** *f*

Cl.

51 *ff*

Cl.

III

1 **A** $\text{♩} = 130$ 4

Rec.

5 *f*

Rec.

11

Rec.

17

Rec.

23 rit.

Rec.

28 **B**

V.1

32 **C** *mf* Fast

Cl.

40

Cl.

49 **D** *f*

Cl.

IV

61 Allegro moderato

Rec.

63 **A**

V.1

67 **B**

Cl.
Rpt. only

71 **C**

V.1

75 **D** 1. f 2. p ♩=130

Cl.
1st time only

79 **E**

Cl.

84 **F**

V.1

G Coda

88 poco a poco accel.

Cl.

92

Cl.

99

Cl.

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 -

5 **A** Chorus

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

Not 1st time

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

Very loud at end! Fine

bom.

Start *tr* *tr* *tr* *tr*

Start *tr* *tr* *tr* *tr*

24

B Verse

1. Lo - mir zing-en kin-der-lakh a ze - me-rl tzuz - a-men A ni-gen-dl, a frey-le-khen mit ver - te-lakh vos
2. Amol iz und-zer re - be - niu ge - gan - gen un - ter ve - gn mit a - mol heybt on tzu-pliu-khen on gi-sen a

Rec.

31

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

Rec.

Stop

36

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.

Rec.