

Corona Ensemble Music Volume 2

Volume 2 of music played by an ad hoc group of instrumentalists (mostly) who started meeting in Humph Hall (humphhall.org) during the 2020 Covid-19 Corona Virus pandemic.

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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.
8

Vc.

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.
8

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.
8

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 *f cresc.*

V.2 *mf cresc.*

11 **B**

V.1 *ff p mf p pp*

V.2 *ff p mf p pp*

15 **C** **Largo**

V.1 *mf*

V.2 *mp*

21 **A tempo**

V.1 *pp etc.*

V.2 *pp etc.*

28 **D** $\text{♩} = \text{♩}$

V.1

V.2

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

Smoke gets in your eyes

Jerome Kern

(arranged for string trio by Maria Dunn)

D $\text{♩} = 80$

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*

James Bond Theme

Arr. for string ensemble by Maria Dunn

A

Musical score for measures 1-6. The score is in 4/4 time with a key signature of one sharp (F#). It features four staves: V.1 (Violin I), V.2 (Violin II), Vla. (Viola), and Vc. (Violoncello). Measures 1-3 are marked with a forte (*f*) dynamic and include accents. Measures 4-6 are marked with a piano (*p*) dynamic. The V.1 and V.2 parts play a rhythmic eighth-note pattern, while the Vla. and Vc. parts play a harmonic accompaniment.

Musical score for measures 7-10. Measures 7-10 are marked with a mezzo-piano (*mp*) dynamic. The V.1 and V.2 parts continue with a rhythmic eighth-note pattern, while the Vla. and Vc. parts continue with their harmonic accompaniment.

Musical score for measures 11-14. Measures 11-14 are marked with a mezzo-forte (*mf*) dynamic. The V.1 and V.2 parts continue with a rhythmic eighth-note pattern, while the Vla. and Vc. parts continue with their harmonic accompaniment.

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 V.1 and V.2 parts continue with a rhythmic eighth-note pattern, while the Vla. and Vc. parts continue with their harmonic accompaniment.

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

Over the rainbow

(from 'Wizard of Oz')

M: Harold Arlen W: Yip Harburg

Arr. for strings by Maria Dunn

Chords: A F#m C#m D C#m

V.1 *mf*

V.2 *mf*

Vla. *mf*

Vc. *mf*

5 D Dm A/E F#m7 B E7 1. A Bm E7 2. A

V.1 *mp*

V.2 *mp*

Vla. *mp*

Vc. *mp*

10 A E7/A A E7

V.1 *mf*

V.2 *mf*

Vla. *mp* *mf*

Vc. *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.

The Kesh Jig

Irish traditional (Arr. Thomas Quigley)

V.1 **A** G D C D⁷ G D C D⁷ G

V.1 9 G G/B

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

mf pizz

V.1 17 **B**

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

f *mf arco* *mp*

V.1 25

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

p *cresc* *mf*

V.1 33 **C**

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

pizz

V.1 41

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

V.1 49 **D**

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

arco

V.1 56

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

65 **E**

V.1

V.2

mp *f*

73 **F**

V.1

V.2

mf *f* *mf* *f* Pizz

81 **G**

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 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 **H**

V.1

V.2

f *p* *f* *mf arco* *pp*

105

V.1

V.2

mf *ff* *mf* *f*

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

113 **I**

V.1

V.2

ff *p* *sfz* *ff* *p* *sfz* *ff*

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

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

Wellington Waltz

Michael Waters (Arr. by Wayne Richmond)

A C♯=130

Dm G⁷ C

V.1
V.2
V.3
Vla.
Vc.

B C F G⁷ Am D⁷ G⁷

V.1
V.2
V.3
Vla.
Vc.

17 C F G D⁷ G⁷ C

V.1
V.2
V.3
Vla.
Vc.

C C F G⁷ C D⁷ G⁷

25
V.1
V.2
V.3
Vla.
Vc.

33 C F G⁷ C G⁷ C

V.1
V.2
V.3
Vla.
Vc.

D C Am Dm G G⁷ C G

41
V.1
V.2
V.3
Vla.
Vc.

49 C Am Dm G⁷ *rall.* Am G G⁷ C

V.1
V.2
V.3
Vla.
Vc.

Lime Juice Tub Set

Arr. by Wayne Richmond

Lime Juice Tub

♩=110 C F C G⁷ C G⁷ Am F C

Musical score for 'Lime Juice Tub' in 2/4 time, tempo 110. The score is arranged for four parts: V.1, V.2, V.3, and Vc. The key signature is one sharp (F#). The piece consists of 8 measures. Chords are indicated above the staff: C, F, C, G7, C, G7, Am, F, C. The V.1 part features a melody with eighth and sixteenth notes. The V.2 part has a similar melodic line. The V.3 part plays a steady eighth-note accompaniment. The Vc. part provides a bass line with eighth notes.

Lady Monroe

♩=100 C G⁷ C Am Dm G⁷ C G⁷ C F C G⁷ C

Musical score for 'Lady Monroe' in 6/8 time, tempo 100. The score is arranged for four parts: V.1, V.2, V.3, and Vc. The key signature is two sharps (F# and C#). The piece consists of 8 measures. Chords are indicated above the staff: C, G7, C, Am, Dm, G7, C, G7, C, F, C, G7, C. The V.1 part has a melody with eighth and sixteenth notes. The V.2 part has a melody with eighth notes and rests. The V.3 part has a melody with eighth notes and rests. The Vc. part has a bass line with eighth notes and rests.

Never trust a sailor

17 ♩=110 D A A⁷ D

Musical score for 'Never trust a sailor' in 2/4 time, tempo 110. The score is arranged for four parts: V.1, V.2, V.3, and Vc. The key signature is two sharps (F# and C#). The piece starts at measure 17 and consists of 8 measures. Chords are indicated above the staff: D, A, A7, D. The V.1 part has a melody with eighth and sixteenth notes. The V.2 part has a melody with eighth notes and rests. The V.3 part has a melody with eighth notes and rests. The Vc. part has a bass line with eighth notes and rests. A 'pizz' marking is present under the Vc. part in the first measure.

The Cunnamulla Stocking Jig

♩.=100

A C G D⁷ G C G D G

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

29 **B** D⁷ G D⁷ G

V.1
V.2
V.3
Vc.

If I fell

Lennon & McCartney (Arr. Wayne Richmond)

A G Am Bm B^b07 Am⁷ D⁷ G Am

V.1 If I give my heart to you, I must be sure from the ve - ry

V.2

V.3

Vc.

6 Bm B^b07 A⁷ D⁷ G Cm D⁷

V.1 start that you, would love me more than her. If I

V.2

V.3

Vc.

B Instrumental on repeat

11 G Am Bm B^b07 Am⁷ D⁷ G Am Bm B^b07 Am⁷ D⁷

V.1 trust in you, Oh, please, don't run & hide. If I love you too, Oh please, don't hurt my pride like

V.2

V.3

Vc.

19 G⁷ C Cm G D⁷

V.1 her. 'Cause I could-n't stand the pain, and I would be sad if our new love was in vain. (So I)

V.2

V.3

Vc.

26 **C** G Am Bm Bb^{o7} Am⁷ D⁷ G Am Bm Bb^{o7}

V.1 hope you see, that I, would love to love you, and that she will

V.2

V.3

Vc.

32 Am⁷ D⁷ G rit. Cm G

V.1 cry, when she learns we are two, If I fell in love with you.

V.2

V.3

Vc.

I have a dream

Nana Mouskouri (Arr. Wayne Richmond, 2019)

V.P. $\text{♩} = 110$ C *pizz* G⁷ F G⁷ C

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.

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.

(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.

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.

Gauntlet

Doug Spata

$\text{♩} = 80$

A

4

V.1 *mp*

V.2 *mp*

9

V.1 *mp*

V.2 *mp*

B

17

V.1

V.2

21

V.1 *p*

V.2 *p*

26

V.1

V.2

C

33

V.1 *f*

V.2 *f*

38

V.1 *mp*

V.2 *p mp*

44

V.1 *mf*

V.2 *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

On Wings of Song

Felix Mendelssohn

Chords: C C G⁷/D G/B C

Measures 1-6 of the piece. The score is in 6/8 time. The first system contains four staves: V.1 (Violin I), V.2 (Violin II), V.3 (Viola), and Vc. (Violoncello). The music begins with a repeat sign. The first two measures are mostly rests, with some eighth notes in V.1 and V.2. The third measure has a melodic line in V.1 and V.2. The fourth measure continues the melodic line. The fifth and sixth measures show a more active melodic line in V.1 and V.2, with V.3 and Vc. providing a steady accompaniment.

Chords: Am⁷ D⁷ G

Measures 7-10. Measure 7 starts with a melodic line in V.1 and V.2. Measure 8 continues the melodic line. Measure 9 has a melodic line in V.1 and V.2, with a sharp sign in V.3. Measure 10 ends with a melodic line in V.1 and V.2.

Chords: Gm Dm Gm Dm

Measures 11-14. Measure 11 starts with a melodic line in V.1 and V.2. Measure 12 continues the melodic line. Measure 13 has a melodic line in V.1 and V.2. Measure 14 ends with a melodic line in V.1 and V.2.

Chords: G⁷/B Dm/A E⁷/G[#] E⁷/B Am Dm G⁷

Measures 15-18. Measure 15 starts with a melodic line in V.1 and V.2. Measure 16 continues the melodic line. Measure 17 has a melodic line in V.1 and V.2. Measure 18 ends with a melodic line in V.1 and V.2.

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

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.

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.

Detailed description: This system contains the first five staves of the musical score. The vocal line (V.1) features two verses of lyrics. The piano accompaniment includes staves for V.2, V.3, Recorder (Rec.), and Violoncello (Vc.). The key signature is one flat (Bb) and the time signature is common time (C). The system is marked with a red 'A' in a box and includes the following chord symbols: Fmaj7, Em7, A9, and Dm7.

6 Em7 Fmaj7 Am/F# Cm Dm7 F C

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.

Detailed description: This system contains the next five staves of the musical score. The vocal line (V.1) continues with the lyrics. The piano accompaniment includes staves for V.2, V.3, Recorder (Rec.), and Violoncello (Vc.). The system is marked with a '6' and includes the following chord symbols: Em7, Fmaj7, Am/F#, Cm, Dm7, F, and C. A first ending bracket is shown above the final measure of the vocal line.

B 2. C Dm7 G7 C C+/E F G7 CC+/E Dm7 G7

12
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.

Detailed description: This system contains the final five staves of the musical score. The vocal line (V.1) continues with the lyrics. The piano accompaniment includes staves for V.2, V.3, Recorder (Rec.), and Violoncello (Vc.). The system is marked with a red 'B' in a box and includes the following chord symbols: C, Dm7, G7, C, C+/E, F, G7, CC+/E, Dm7, and G7. A second ending bracket is shown above the final measure of the vocal line.

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# Cm 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.

Bei Mir Bistu Sheyn

S. Secunda (Arr. Wayne Richmond, 2017)

A $\text{♩} = 80$

V.1

V.1

5

B

V.1

V.2

9

V.1

V.2

13

V.1

V.2

$\text{♩} = 90$

C

A.

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

V.1

V.2

17

$\text{♩} = 130$

A.

Bei

V.1

V.2

25

26

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 shoy'n ge - volt ne - men mich, Un fun zey

V.1

V.2

38 ♩=170

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

V.1

V.2

♩=190

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

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

1. 2. 3

79

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

V.1 *ff*

V.2 *ff*

V.3 *ff*

True Love

(from 'High Society')

Cole Porter

Am⁷ D⁷ G

A D⁷ G C G^o G D⁷ C/G G

4

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

13 C G^o G D⁷ F#^o G

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

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.

White Christmas

Irving Berlin (Arr. Wayne Richmond, 2014)

Vln.1 *arco*

Vln.2 *arco*

A

6 C Dm⁷ G B C Dm⁷ F^{#7} G⁷ F G⁷ C Dm⁷ G⁷

Chiaki

I'm dream-ing of a White Christ-mas, just like the ones I used to know._____ Where the

Vln.1 *pizz*

Vln.2 *pizz*

Vc. *pizz*

14 C C⁷ F Fm C F C D⁷ Dm⁷ G⁷

Chiaki

tree - tops glis-ten And chil - dren lis-ten to hear sleigh bells in the snow._____

Vln.1

Vln.2

Vc.

22 **B** C Dm⁷ G B C Dm⁷ F^{#7} G⁷ F G⁷ C

Chiaki I'm dream-ing of a White Christ-mas, with ev'-ry Christ-mas card I write:_____

Vln.1 *pizz*

Vln.2 *pizz*

Vc.

29 Dm⁷ G⁷ C C⁷ F Fm C Gdim

Chiaki — "May your days be mer-ry and bright_____ And may all your

Vln.1

Vln.2

Vc.

35 Dm⁷ G⁷ C Dm⁷ G⁷ C Dm⁷ rall. C

Chiaki Christ - mas-es be white."_____ white."

Vln.1 *arco*

Vln.2 *arco*

Vc.

The Sheep under the Snow

V.1 V.2 Vc.

Am Em Am G Am

Measures 1-4: V.1 (Melody) starts with a treble clef, 3/4 time signature, and a repeat sign. Chords: Am, Em, Am, G, Am. V.2 (Harmony) starts with a treble clef and 3/4 time signature. Vc. (Bass) starts with a bass clef and 3/4 time signature.

V.1 V.2 Vc.

5 Em G⁶ Am Em⁷ Am

Measures 5-8: V.1 (Melody) continues with a treble clef and 3/4 time signature. Chords: Em, G⁶, Am, Em⁷, Am. V.2 (Harmony) continues with a treble clef and 3/4 time signature. Vc. (Bass) continues with a bass clef and 3/4 time signature.

V.1 V.2 Vc.

9 C G Am Em Am C

Measures 9-13: V.1 (Melody) continues with a treble clef and 3/4 time signature. Chords: C, G, Am, Em, Am, C. V.2 (Harmony) continues with a treble clef and 3/4 time signature. Vc. (Bass) continues with a bass clef and 3/4 time signature.

V.1 V.2 Vc.

14 G Am Em⁷ Am

Measures 14-17: V.1 (Melody) continues with a treble clef and 3/4 time signature. Chords: G, Am, Em⁷, Am. V.2 (Harmony) continues with a treble clef and 3/4 time signature. Vc. (Bass) continues with a bass clef and 3/4 time signature. First ending (1.) and second ending (2.) are indicated.

Three little boats went out to sea

1 Bm A Bm Fm

V.1 *mf*

V.2 *mf*

Vc. *mf*

5 Bm D⁷ Em⁷ Fm Bm

V.1

V.2

Vc.

9 Bm Em Bm Em Bm

V.1 *p*

V.2

Vc. *p*

13 Bm D Em Fm Bm

V.1 *mf*

V.2 *mf*

Vc. *mf*

Polka Set

John Ryan's Polka

A D $\text{♩} = 95$ F#m AD Bm A7 ^{1.} D ^{2.} D

B D Bm Em A7 D Bm Em A7 Bm7 A7 ^{1.} D ^{2.} D

Croen y Ddafad Felen

A G $\text{♩} = 95$ Am7 D Am G Am7 D

G Am D Am G ^{1.} Am D7 G ^{2.} Am D7 G E7

B Am E7 Am B° E7 Am E7

15 Am E7 Am B° ^{1.}E7 Am ^{2.}E7 D7

19 **C** G Am7 D Am G Am7 D G Am D Am G Am D7 G D7

Glwysen

1 Gm D Gm F Bb D7 Gm D Cm Gm D7 Gm Gm

10 D Gm F Bb D7 Gm D Cm Gm D7 Gm F7 Bb F

19 Gm D Gm Eb Cm A° D Gm

26 D Gm F Bb D7 Gm D Cm Gm D7 Gm

Antonio's Tune Set

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

Napoleone (or Boney) Crossing the Alps

Harmony: Maria Dunn

♩=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

♩=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

♩=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.

Pastime with good companie

Henry VIII

$\text{♩} = 120$ 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.
 Youth must have some dal - i - ance, of good or ill some pas - tance.
 Com - pan - ie with hon - es - ty, is vir - tue, vi - ces to flee.

V.2
 Pas - time with good com - pa - nie I love and shall un - til I die.
 Youth must have some dal - i - ance, of good or ill some pas - tance.
 Com - pan - ie with hon - es - ty, is vir - tue, vi - ces to flee.

Vc.
 Pas - time with good com - pa - nie I love and shall un - til I die.
 Youth must have some dal - i - ance, of good or ill some pas - tance.
 Com - pan - ie with hon - es - ty, is vir - tue, vi - ces to flee.

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
 Com - pa - nie me thinks then best All thoughts and fan - cies to di - gest. For
 Com - pa - nie is good and ill. But ev' - ry - man hath his free will. The

V.2
 Grudge who lust but none de - ny so God be pleas'd thus live will I. For
 Com - pa - nie me thinks then best All thoughts and fan - cies to di - gest. For
 Com - pa - nie is good and ill. But ev' - ry - man hath his free will. The

Vc.
 Grudge who lust but none de - ny so God be pleas'd thus live will I. For
 Com - pa - nie me thinks then best All thoughts and fan - cies to di - gest. For
 Com - pa - nie is good and ill. But ev' - ry - man hath his free will. The

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
 i - dle - ness, is chief mis - tress, of vi - ces all then
 best en - sue, the worst es - chew. My mind_____ shall be, Vir -

V.2
 my pas - tance, hunt, sing and dance. My heart_____ is set all
 i - dle - ness, is chief mis - tress, of vi - ces all then
 best en - sue, the worst es - chew. My mind_____ shall be, Vir -

Vc.
 my pas - tance, hunt, sing and dance. My heart_____ is set all
 i - dle - ness, is chief mis - tress, of vi - ces all then
 best en - sue, the worst es - chew. My mind_____ shall be, Vir -

12 Eb F/C Bb Eb F/C Bb Cm D7 Gm

V.1
 good - ly sport for my com - fort who shall_ me_____ let?
 who can say but mirth and play is best_ of_____ all?
 tue to use, vice to re - fuse, Thus shall I use_____ me.

V.2
 good - ly sport for my com - fort who shall_ me_____ let?
 who can say but mirth and play is best_ of_____ all?
 tue to use, vice to re - fuse, Thus shall I use_____ me.

Vc.
 good - ly sport for my com - fort who shall_ me_____ let?
 who can say but mirth and play is best_ of_____ all?
 tue to use, vice to re - fuse, Thus shall I use_____ me.

Uncle's Jig Set

Arr. Wayne Richmond

A Uncle's Jig

V.1 G C D G

V.2

V.3 *pizz*

Vc. *pizz*

5 C G D G

V.1

V.2

V.3

Vc.

9 **B** D A D A D

V.1

V.2

V.3 *arco*

Vc. *arco*

13 D A D A⁷ D

V.1

V.2

V.3

Vc.

A Oyster Girl

17

V.1 G D G D⁷

V.2

V.3 *pizz*

Vc. *pizz*

21

V.1 G C D⁷ G

V.2

V.3

Vc.

B

25

V.1 G C D⁷ G

V.2

V.3

Vc.

29

V.1 G C D⁷ G

V.2

V.3

Vc.

McMahon's

- 1. Slow with pauses
- 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

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

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

Munster Cloak

G $\text{♩} = 150$ D G D G D

V.1
Cl.
V.2
Vc.

9 G D G D G D

V.1
Cl.
V.2
Vc.

17 G D G D G D rit.

V.1
Cl.
V.2
Vc.

South Wind

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 G

V.1

Cl.

V.2

Vc.

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* *sffz* *a piacere*

Cl. *f* *sffz* *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* *fff* *f con fuoco*

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

57 **E**

V.I. *ff*

Cl. *ff*

65

V.I. *marcato*

Cl. *marcato*

69

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 nothing 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

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

Cl.

rit. Solo

Plaisir d'amour

Padre G. Martini (1706-1784)

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

♩ = 40

Cl.

5

9 **A**

17

23 **B**

32 **C**

36 **D**

40

Cl.

44

E

Cl.

52

Cl.

Plai

60

F

Cl.

Cl.

Cl.

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

68

Cl.

Villanesca

Enrique Granados (1867-1916)

Danza Espanola No. 4

Cl. 

Cl. 

V.I. 
Cl. 

Cl. 

Cl. 

Cl. 

Cl. 

Cl. 

Cl. 

Cl. 

69
Cl.

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

85 **E**
Cl.

91
Cl.

97
Cl.
poco a poco cresc.

103
Cl.
ff

108
Cl.

113 **F**
Cl.

121 **2**
Cl.
rit. molto e dim.

Jenny of Oldstones/Scarborough Fair

Adapted by Wayne Richmond from an arrangement by Anny Chung

A Scarborough Fair

V.1 *mp*

10 V.1

B Jenny of Oldstones

20 Cl. *mf*

V.1 *pp*

28 Cl. *mp*

V.1 *mf*

36 C Cl. *mf*

V.1 *f*

44 Cl.

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

Blue Moon

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

A

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

Cl.

7

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

Cl.

13 **B**

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

Cl.

17

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

Cl.

21 **C**

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

Cl.

25

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

Cl.

29

D

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

Cl.

33

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

Cl.

37

E

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

Cl.

41

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

Cl.

45

F

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

Cl.

49

F

_____ With - out a love of my own. _____

Cl.

Jugoslavia

(Unknown)

Cl. **A** *p* $\text{♩} = 110$

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

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

54 **I** Adagio *p* $\text{♩} = 110$
Cl.

62 Tempo 1
V.1

72 *f* rit.
Cl.

1 **A** Adagio
Rec.

5 *mf*
Cl.

13
V.1

21 **B**
Rec.

29 pizz *p* arco
V.1

39 **C**
Rec.

43 **D** *f*
Cl.

51 *ff* *p* *pp* *ppp*
Cl.

III

1 **A** ♩=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** ♩=130

Cl.
1st time only

79 **E**

Cl.

84 **F**

V.1

G Coda

88 poco a poco accel.

Cl.

92

Cl.

99

Cl.

Pastorale from Christmas Concerto

Corelli

A Largo $\text{♩} = 75$

V.I. *mp*

Cl. *mp*

5

V.I. *p*

Cl. *mf* *p*

9

V.I. *f*

Cl. *f*

12

B

V.I. *p*

Cl. *p*

17

V.I. *cresc* *decresc* *p*

Cl. *cresc* *decresc* *p*

24

V.I. *solo* *p* *f*

Cl. *p* *f*

27

C

V.I. *p* *f*

Cl. *p* *f*

31

V.1

Cl.

36 **D**

V.1

Cl.

mp

40

V.1

Cl.

mf

p

44

V.1

Cl.

mf

f

p

48

V.1

Cl.

pp

mf

p

pp

52 **E**

V.1

Cl.

f

55

V.1

Cl.

p

pp

The Sound of Music

Richard Rodgers (Arr. Gordon Slattery)

A Moderately *f* *mp*

9 *f*

17 **B** *mp* *pizz* *arco*

25 *pizz* *arco* *mf*

33 **C** *mp* *pizz* *arco*

41

V.I. *f*

Cl. *f* *il*

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.

La vie en rose [Bb]

W: Edith Piaf M: Luis Guglielmi

A

Musical score for section A, measures 1-4. The score is in 4/4 time and B-flat major. It features five staves: a vocal line (V.1) with a melodic line, two violin parts (V.1 and V.2) with harmonic accompaniment, a clarinet (Cl.) part, and a cello (Vc.) part. The key signature is B-flat major and the time signature is 4/4.

B

Musical score for section B, measures 5-8. The score continues with the same instrumentation as section A. The key signature is B-flat major and the time signature is 4/4.

Musical score for section C, measures 9-12. The score continues with the same instrumentation as section A. The key signature is B-flat major and the time signature is 4/4. This section includes triplets in the vocal line and violin parts.

16

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

This system contains measures 16 through 22. The first staff (V.1) features a melodic line with three triplet markings. The second staff (V.2) provides harmonic support with chords and some eighth-note patterns. The third staff (Cl.) has a steady eighth-note accompaniment. The fourth staff (Vc.) contains a bass line with various note values and rests.

23

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

This system contains measures 23 through 28. It includes a first ending bracket above the first staff (V.1) that spans measures 23 to 28. The notation continues with similar instrumental parts as the previous system, including triplets in the first staff.

29

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

This system contains measures 29 through 34. It begins with a second ending bracket above the first staff (V.1) that spans measures 29 to 34. The instrumental parts continue with their respective rhythmic and melodic patterns.

Chiribim Chiribom

M: Trad. W: Amos Etinger

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

Chorus --> Verse 1
Chorus --> Verse 2
Instrumental Chorus --> 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

Instrumental only

13

Chi - ri - bi - 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 Fine

bom.

Rec. *tr* *tr* *tr* *tr*

Sax. *tr* *tr* *tr* *tr*

B Verse

24

1. Lo - mir zing-en kin - der - lakh a ze - me - fl 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.

36

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

Rec. *Chi - ri*