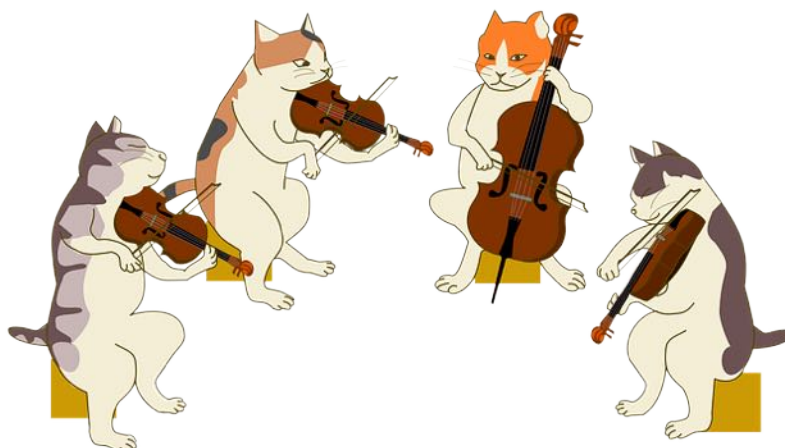


Corona Ensemble

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.

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 **C** **Largo** *ff p mf p pp*

V.2 *ff p mf p pp*

15

V.1 **A tempo** *mf*

V.2 *mp*

21

V.1 **D** *pp etc.*

V.2 *pp etc.*

28

V.1

V.2

37

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)

1 D $\text{♩} = 80$ A D A Em A⁷ D D⁺

V.1 V.2 Vc

6 G G^o F#m D Em A⁷ D Bm A⁷

V.1 V.2 Vc

11 D Em A⁷ D D⁺ G G^o

V.1 V.2 Vc

15 F#m D Em A⁷ D

V.1 V.2 Vc

19 $B\flat$ $B\flat$ maj7 F/A $A\flat^\circ$

V.1 *mf*

V.2 *mf*

Vc *mf*

22 Gm C $B\flat$ $B\flat$ maj7

V.1 *p*

V.2 *p*

Vc *p*

25 D $F\sharp$ m A^7 D A Em A^7 D D^+

V.1 *pp*

V.2 *pp*

Vc *pp*

30 G $G\sharp^\circ$ $F\sharp$ m D E A^7 D

V.1 *mf* *dim* *pp*

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 for a string ensemble in 4/4 time, key of D major. 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 the eighth-note pattern, while the Vla. and Vc. parts continue with the 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 the eighth-note pattern, while the Vla. and Vc. parts continue with the 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 the eighth-note pattern, while the Vla. and Vc. parts continue with the harmonic accompaniment. A fermata is placed over the final notes of measures 16 and 17.

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

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: *mf*, *mp*.

14 A C^o Em/B B Bm/E E⁷

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

22 D Dm A/E F#m B E⁷ A

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 *f*

V.2 *mp* *f*

73 **F**

V.1 *mf* *f* *mf*

V.2 *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 *f* *p* *f*

V.2 *mf arco* *pp*

105

V.1 *ff* *mf*

V.2 *mf* *f*

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

113 **I**

V.1 *sfz* *ff*

V.2 *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

V.1
V.2
Vla.
Vc.

British Grenadiers

20 G D G D7 G G D G D7 G

V.1
V.2
Vla.
Vc. *pizz*

28 C Am G D7 G

V.1
V.2
Vla.
Vc.

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

V.1
V.2
Vla.
Vc.

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

Four staves of music (V.1, V.2, V.3, Vc.) in 2/4 time. The key signature has 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 music features a mix of eighth and sixteenth notes, with some triplets in the first two staves.

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 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 music features a mix of eighth and sixteenth notes, with some triplets in the first two staves.

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 piece starts at measure 17 and consists of 8 measures. Chords are indicated above the staff: D, A, A7, D. The music features a mix of eighth and sixteenth notes. A 'pizz' (pizzicato) marking is present in the first measure of 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 G 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 continues in 6/8 time and G major. It features the same four staves as the previous section. The V.3 part uses slurs to connect notes across measures. The piece concludes with a double bar line and repeat dots.

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)

$\text{♩} = 110$

pizz

V.P.

7 **A**

Chk.

1. I have a dream, a song to sing. To help me cope with an - y - thing.
2. I have a dream, a fan - ta - sy. To help me through re - al - i - ty.

Instrumental only

Rec.

V.P.

15

Chk.

If you see the won - der of a fair - y - tale
And my des - tin - a - tion makes it worth the while.

Rec.

V.P.

19

Chk.

You can take the fu - ture e - ven if you fail.
Push - ing through the dark - ness still a - noth - er mile.

Rec.

V.P.

B Chorus Resume singing after inst.

(not 1st time)

Chk.

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

Rec.

V.P.

28

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

Rec.

V.P.

33

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

Rec.

V.P.

Solo + rit. last time

1.

39

Chk. *dream.*

Rec.

V.P.

Coda (2nd time) only

44

Rec.

V.P.

Fine --> Inst. verse

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 introduces a melody in V.1 and V.2. The fourth measure continues the melody. The fifth and sixth measures conclude the first system with a final note in V.1 and V.2.

Chords: Am⁷ D⁷ G

Measures 7-10 of the piece. The score continues with four staves. Measure 7 starts with a melody in V.1 and V.2. Measure 8 continues the melody. Measure 9 introduces a sharp in the V.3 line. Measure 10 concludes the second system with a final note in V.1 and V.2.

Chords: Gm Dm Gm Dm

Measures 11-14 of the piece. The score continues with four staves. Measure 11 starts with a melody in V.1 and V.2. Measure 12 continues the melody. Measure 13 continues the melody. Measure 14 concludes the third system with a final note in V.1 and V.2.

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

Measures 15-18 of the piece. The score continues with four staves. Measure 15 starts with a melody in V.1 and V.2. Measure 16 continues the melody. Measure 17 continues the melody. Measure 18 concludes the fourth system with a final note 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

V.1
V.2
Vla
Vc.

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

V.1
V.2
Vla
Vc.

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.

V.1
V.2
Vla
Vc.

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.

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.

B 12 C 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# 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

5

V.1

Tutti

9 **B**

Rec.

13

Rec.

$\text{♩} = 90$ **C** $\text{♩} = 130$

17

A.

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

Rec.

26 $\text{♩} = 140$

A.

mir bis-tu git. Bei mir hos-tu "it". Bei mir bis-tu tai-ye-re fun gelt. Fil shei-ne

Rec.

34 $\text{♩} = 150$ $\text{♩} = 170$ $\text{♩} = 190$

A.

ying - lach ho - ben shoyn ge - volt ne-men mich, Un fun zey al - le oys - ge-kli-bn hob ich nor dich. Bei

Rec.

42

A.

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

Rec.

1. Instrumental 2. Tutti

49 **D** ♩=200


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

Rec. 

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

Rec. 

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


Rec. 

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

Rec. 

66 **E**

A. "Bel - la Bel - la", e - ven say "Wun - der - bar", each lang - uage on - ly helps me tell you,

Rec. 

A. how grand you are! Bei mir bis - tu shein, I've tried to ex - plain, so

Rec. 

78

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

Rec. 

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 second four staves of the musical score. It begins with a red box containing the letter 'A'. Above the staves are the chords 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 staves are labeled V.1, V.2, Vla., and Vc. 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 third four staves of the musical score. It begins with the number '13' in a small box. Above the staves are the chords 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 staves are labeled V.1, V.2, Vla., and Vc. The music continues with quarter and eighth notes.

B

21 Cm⁷ F⁷ B^bmaj⁷ G⁷ Cm⁷ F⁷ B^b 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^o 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)

Chords: C Gdim F G⁷ C

Rec.

Cl.

6 **A** 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

Rec.

Cl.

Conc.

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. _____

Rec.

Cl.

Conc.

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

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

Rec.

Cl.

Conc.

28 C Dm⁷ G⁷ C C⁷ F Fm

Chiaki write: "May your days be mer-ry and bright And may

Rec.

Cl.

Conc.

34 C Gdim Dm⁷ G⁷ C Dm⁷ G⁷ C Dm⁷ rall. C

Chiaki all your Christ-mas-es be white." white."

Rec.

Cl.

Conc.

rall.

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. The piece ends with a double bar line and repeat signs.

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

⁵ 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 ³G 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*

26 A⁷ D G A⁷ D G A⁷ D G A⁷ D A⁷ D *Repeat tune*

V.1
V.3
Vc. *pizz*

Irish Washerwoman

♩=110 G Am G Am D⁷ G

V.1
Vc. *pizz*

43 G D⁷ C G C G Am D⁷ G *Repeat tune*

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 V.2 V.3 Vc.

pizz *pizz*

5

B

9

arco *arco*

13

A⁷

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

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.

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

Moderate Cha-Cha Tempo

Pablo Beltran Luiz (Arr. by Matthew Naughtin)

♩=126

A pizz. *f* arco *p* *ff* a piacere

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

14

19

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

33 **D** *in tempo*

V.1 *mp dolce e espr.*

V.2 *p mp dolce e espr.*

41

V.1 *mf f espr. e cantando*

V.2 *mf f espr. e cantando*

49

V.1 *cresc. ff sfz f con fuoco*

V.2 *cresc. ff sfz f*

57 **E**

V.1

V.2

64

V.1 *ff marcato*

V.2 *ff marcato*

69

V.1

V.2

Don't cry for me Argentina

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

Rec. $\text{♩} = 80$

8

Rec.

S. **A** $\text{♩} = 95$

It won't be ea - sy, you'll think it strange when I try to ex - plain how I feel, that I

S.

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

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*

S. **B**

I had to let it hap - pen, I had to change' Could - n't stay all my life down at heel' Look - ing out of the win - dow, stay - ing

Rec.

S.

out of the sun. So I chose free - dom Run - ning a - round try - ing ev - 'ry - thing new, but

Rec.

S.

no - thing im - pressed me at all, I nev - er ex - pect - ed it to.

Rec.

S. **C**

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


Rec.


S.

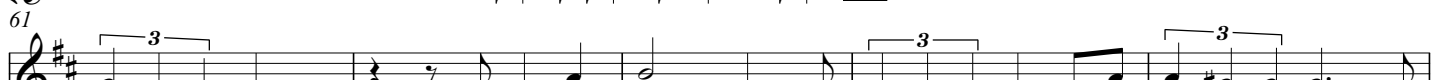
wild days, _____ my mad ex - ist - ence, I kept my prom - ise _____ don't keep your dis - tance. _____

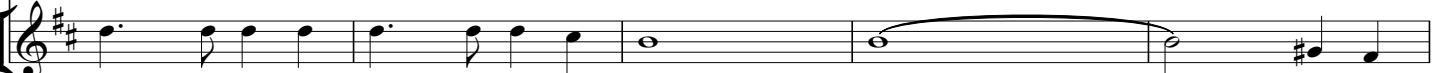
Rec.

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

Rec. 

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

Rec. 

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

Rec. 


70 **E** *P All sops*


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

Rec. 

Chorus 2

78 **F** *f 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.

Rec. 

Bridge

86 **G** *♩=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.

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

Rec. 

97 *rit. Solo*

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

Rec. 

Plaisir d'amour

Padre G. Martini (1706-1784)

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

$\text{♩} = 40$

Cl. 

Rec. 

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

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** 

36 **D**

Rec.

40

Cl.

44 **E**

Cl.

Rec.

53

Cl.

Rec.

Plai

60 **F**

Cl.

Rec.

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.

Rec.

Villançosa

Danza Espanola No. 4

Enrique Granados (1867-1916)

Cl. f

V.2 f

V.3 f

The first system of the score is in 2/4 time with a key signature of one sharp (F#). The Clarinet (Cl.) part begins with a whole rest for three measures, followed by a quarter note G4 with a forte (f) dynamic. The Violin 2 (V.2) part starts with a quarter rest, followed by a quarter note G4, and continues with a rhythmic pattern of quarter notes. The Violin 3 (V.3) part starts with a quarter rest, followed by a quarter note G4, and continues with a rhythmic pattern of quarter notes.

5 **A**

Cl.

V.2

V.3

The second system begins at measure 5. The Clarinet (Cl.) part has a red box labeled 'A' above the first measure. The Clarinet part features a melodic line with eighth and sixteenth notes. The Violin 2 (V.2) part continues with a rhythmic pattern of quarter notes. The Violin 3 (V.3) part continues with a rhythmic pattern of quarter notes.

10

V.1

V.2

V.3

The third system begins at measure 10. The Violin 1 (V.1) part has a melodic line with eighth and sixteenth notes. The Violin 2 (V.2) part continues with a rhythmic pattern of quarter notes. The Violin 3 (V.3) part continues with a rhythmic pattern of quarter notes.

17

V.1 *poco a poco cresc.*

V.2

V.3

The fourth system begins at measure 17. The Violin 1 (V.1) part has a melodic line with eighth and sixteenth notes. The Violin 2 (V.2) part continues with a rhythmic pattern of quarter notes. The Violin 3 (V.3) part continues with a rhythmic pattern of quarter notes. The instruction *poco a poco cresc.* is written below the Violin 1 staff.

23

V.1 *ff*

V.2

V.3 *ff*

29

V.1

V.2

V.3

33 **B**

V.1

V.2

V.3

42 **C**

V.1

V.2

V.3

53 **D**

V.1 *poco cresc.*

V.2

V.3

61

V.1 *tr.*
rit.

V.2

V.3

69

V.1 *poco cresc.*

V.2

V.3

77

V.1 *cresc.* *poco dim.* *tr.* *rit.*

V.2

V.3

85 **E**

V.1

V.2

V.3

91

V.1

V.2

V.3

97

V.1

V.2

V.3

poco a poco cresc.

103

V.1

V.2

V.3

ff

108

V.1

V.2

V.3

113

V.1

V.2

V.3

F

121

V.1

V.2

V.3

rit. molto e dim.

pp

Jenny of Oldstones/Scarborough Fair

Adapted by Wayne Richmond from an arrangement by Anny Chung

A Scarborough Fair

V.1 *mp*

V.2 *mp*

V.3 *mp*

V.1

V.2

V.3

B Jenny of Oldstones

V.1

V.2 *pp*
pizz.
mf

V.3 *mf*

V.1 *mf*

V.2 *arco*

V.3 *mp*

C

V.1 *f*

V.2 *mf*

V.3 *mf*

44

V.1 *rit.*

V.2

V.3

D Scarborough Fair

52

V.1 *pp*

V.2 *mp*

V.3 *pp*

62

V.1

V.2 *mp*

V.3

E Jenny of Oldstones

71

V.1 *f*

V.2 *mf*

V.3 *mf*

80

V.1

V.2 *pizz.*

V.3

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,

7

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

13 **B**

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

21 **C**

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

29 **D**

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

33

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

37 **E**

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

Rec.

41

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

Rec.

45 **F**

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

Rec.

49 **F**

With - out a love of my own.

Rec.

Jugoslavia

(Unknown)

Cl. **A** *p* $\text{♩} = 110$

Clarinet staff with notes and dynamics. Starts with a red box 'A' and 'p'. Tempo marking is quarter note = 110. The staff contains a series of eighth notes.

V.1

Violin 1 staff with notes and dynamics. Starts with a red box '7'. The staff contains eighth notes with accents.

V.1

Violin 1 staff with notes and dynamics. Starts with a red box '11'. The staff contains eighth notes with accents.

V.1 **B** *1. p* *2. f*

Violin 1 staff with notes and dynamics. Starts with a red box 'B' and dynamic markings '1. p' and '2. f'. The staff contains eighth notes with accents.

V.1 **C** *p* *cresc.* *f*

Violin 1 staff with notes and dynamics. Starts with a red box 'C', dynamic 'p', 'cresc.' marking, and 'f' at the end. The staff contains eighth notes with accents.

Rec. *ff*

Recorder staff with notes and dynamics. Starts with a red box '25' and dynamic 'ff'. The staff contains eighth notes with accents.

Rec. **D** *1. p* *2. f* *Rpt. only*

Recorder staff with notes and dynamics. Starts with a red box 'D', dynamic markings '1. p' and '2. f', and 'Rpt. only' in a red box. The staff contains eighth notes with accents and a repeat sign.

V.1 **E** *p* *Adagio*

Violin 1 staff with notes and dynamics. Starts with a red box 'E', dynamic 'p', and 'Adagio' marking. The staff contains quarter notes.

Rec. **F** *1. P* *2. F* *Tempo 1* *Rpt. only*

Recorder staff with notes and dynamics. Starts with a red box 'F', dynamic markings '1. P' and '2. F', 'Tempo 1' marking, and 'Rpt. only' in a red box. The staff contains eighth notes with accents and a repeat sign.

Rec. **G** *1. P* *2. F* *Rpt. only*

Recorder staff with notes and dynamics. Starts with a red box 'G', dynamic markings '1. P' and '2. F', and 'Rpt. only' in a red box. The staff contains eighth notes with accents and a repeat sign.

Rec. **H** *1. P* *2. F* *Rpt. only*

Recorder staff with notes and dynamics. Starts with a red box 'H', dynamic markings '1. P' and '2. F', and 'Rpt. only' in a red box. The staff contains eighth notes with accents and a repeat sign.

54 **I** Adagio ♩=110

V.1

62 **Tempo 1**

V.1

72 *f* rit.

Rec.

1 **A** Adagio **II**

Cl.

13

V.1

21 **B**

Rec.

V.1

30 *p* arco

V.1

39 **C**

Rec.

43 **D** *f*

Cl.

51 *ff* *mf* *p* *pp* *ppp*

Rec.

Cl.

1 **A** $\text{♩} = 130$ $\frac{2}{4}$ *f* **III**

Rec.

17 *rit.*

Rec.

28 **B**

V.1

32 **C** *mf* **Fast**

Rec.

42

Rec.


49 **D** *f*

Rec.

IV

61 Allegro moderato

2

Rec. 

63 **A**

V.1 

67 **B**

Rec. 

71 **C**

V.1 

75 **D** 1. f 2. p ♩=130

Rec. 

79 **E** f

Rec. 

84 **F**

V.1 

G Coda poco a poco accel.

Rec. 

Rec. 

Rec. 

Pastorale from Christmas Concerto

Corelli

A Largo ♩=75

V.1 *mp*

V.2 *mp*

V.3 *mp*

V.1

V.2

V.3

V.1 *p* *f*

V.2 *p* *f*

V.3 *f*

B

V.1 *p*

V.2 *p*

V.3 *p*

16

V.1

V.2

V.3

20

V.1

cresc

decresc

p

V.2

cresc

decresc

p

V.3

cresc

24

V.1

solo

p

f

V.2

p

f

V.3

p

f

27

V.1

p

f

V.2

p

f

V.3

p

f

31

V.1

V.2

V.3

36 **D**

V.1 *mp*

V.2 *mp*

V.3 *mp*

39

V.1

V.2

V.3

43

V.1 *p* *mf*

V.2 *p* *f*

V.3 *f*

47

V.1 *p* *pp*

V.2 *p* *pp*

V.3 *p* *pp*

51

V.1 *mf* **E**

V.2 *f*

V.3 *f*

Measures 51-53. V.1: *mf*, **E**. V.2: *f*. V.3: *f*.

54

V.1 *p* *pp*

V.2 *p* *pp*

V.3 *p* *pp*

Measures 54-56. V.1: *p*, *pp*. V.2: *p*, *pp*. V.3: *p*, *pp*.

The Sound of Music

Richard Rodgers (Arr. Gordon Slattery)

V.1 **A** Moderately *f*

V.2 *mp*

V.1 9

V.2

V.1 17 **B**

V.2

mp
pizz

pizz
mp

V.1 23

V.2

arco

pizz

arco

pizz

V.1 29

V.2

arco
mf

arco
mf

33 **C**

V.1 *mp*

V.2 *mp*

41

V.1 *f*

V.2 *f*

49 **D**

V.1 *mp*
pizz

V.2 *pizz*
mp

55

V.1 *arco* *pizz* *arco* *f*

V.2 *arco* *pizz* *arco*

65 **E**

V.1 *mf*

V.2 *mf*

73

Slower to the end

V.1

V.2

La vie en rose

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 a vocal line and four instrumental parts: Violin 1 (V.1), Violin 2 (V.2), Clarinet (Cl.), and Violoncello (Vc.).

Chord progression for section A:
Bb, Bbmaj7, Cm7, F7, Bb/F, F7

B

Musical score for section B, measures 5-8. The score is in 4/4 time and B-flat major. It features a vocal line and three instrumental parts: Violin 1 (V.1), Violin 2 (V.2), and Violoncello (Vc.).

Chord progression for section B:
Bb, G7, Cm, F7, Bb, Dm7/Ab, G7, Cm7, F7

Musical score for section C, measures 9-12. The score is in 4/4 time and B-flat major. It features a vocal line and four instrumental parts: Violin 1 (V.1), Violin 2 (V.2), Clarinet (Cl.), and Violoncello (Vc.).

Chord progression for section C:
Bb, Bbmaj7, Bb6, Cm7, F7, Cm7, F/C, Cm7, F7

16 $B\flat$ $G^7/BF^7/C$ F^7 $B\flat$ $B\flat$ maj^7 $B\flat^6$ $B\flat^7$ $E\flat$ maj^9 $E\flat^6$ $E\flat m^6$ $B\flat$ maj^7/D

23 $D\flat^{\circ 7}$ $C^7(\#5)$ C^7 Cm^7/F F^7 $B\flat$ $B\flat$ maj^7 Cm^7 F^7 Cm^7 F^7 $B\flat$ $B\flat^6$ N.C.

29 Cm^7 F^7 Cm^7 F^7 $B\flat$ $B\flat$ maj^7 Cm^7 F^7 Cm^7 F^7 $B\flat$

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.

Sax.

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