

# 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](http://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 *mf* *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** *etc.*

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)

D  $\text{♩} = 80$

A D A Em A<sup>7</sup> D D<sup>+</sup>

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

V.2 *p*

Vc. *p*

6 G G<sup>o</sup> F<sup>#</sup>m D Em A<sup>7</sup> D Bm A<sup>7</sup>

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 A<sup>7</sup> D D<sup>+</sup> G G<sup>o</sup>

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<sup>#</sup>m D Em A<sup>7</sup> 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 $\flat$ <sup>o</sup>**

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. *p* Yet to - day\_ my love has flown a - way,\_ I am with -

V.2 *p*

Vc. *p*

25 **D** **F $\sharp$ m** **A<sup>7</sup>** **D** **A** **Em** **A<sup>7</sup>** **D** **D<sup>+</sup>**

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

V.2 *pp*

Vc. *pp*

30 **G** **G $\sharp$ <sup>o</sup>** **F $\sharp$ m** **D** **E** **A<sup>7</sup>** **D**

V.1 *mf* so I smile and say, "When a lovely flame dies, *dim* smoke gets in your eyes." *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: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). Measures 1-3 show the main theme with accents and dynamic markings of *f*. Measures 4-6 show a transition with dynamic markings of *p*.

Musical score for measures 7-10. Measures 7-10 feature a rhythmic pattern in the Violin parts with a dynamic marking of *mp*. The Viola and Violoncello parts provide harmonic support with sustained notes.

Musical score for measures 11-14. Measures 11-14 continue the rhythmic pattern in the Violin parts with a dynamic marking of *mf*. The Viola and Violoncello parts continue their harmonic support.

**B**

Musical score for measures 15-18. Measures 15-18 feature a more complex rhythmic pattern in the Violin parts with dynamic markings of *mp* and *p*. The Viola and Violoncello parts continue their harmonic support.



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*

Vc. *mp*

14 A C<sup>o</sup> Em/B B Bm/E E<sup>7</sup>

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 E<sup>7</sup> A

V.1

V.2

Vla.

Vc.

# The Kesh Jig

Irish traditional (Arr. Thomas Quigley)

V.1 **A** G D C D<sup>7</sup> G D C D<sup>7</sup> 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*

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.

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

# Yanks & Brits

Arr. by Wayne Richmond

Am<sup>7</sup> D

V.1  
V.2  
Vla.  
Vc.

### Marching Through Georgia

3 G C G Em A<sup>7</sup> D

V.1  
V.2  
Vla.  
Vc.

7 G C G Em C<sup>6</sup> D<sup>7</sup> C G

V.1  
V.2  
Vla.  
Vc.

11 G C G A<sup>7</sup> D<sup>7</sup>

V.1  
V.2  
Vla.  
Vc.

15 G7 C G Am G C<sup>6</sup> D7 <sup>1.</sup>G <sup>2.</sup>G

British Grenadiers

20 G D G D7 G G D G D7 G

28 C Am G D7 G

33 D G D7 <sup>1.</sup>G <sup>2.</sup>G

# Wellington Waltz

Michael Waters (Arr. by Wayne Richmond)

**A** C♯=130

Dm G<sup>7</sup> C

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

**B** C F G<sup>7</sup> Am D<sup>7</sup> G<sup>7</sup>

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

17 C F G D<sup>7</sup> G<sup>7</sup> C

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



**C** C F G<sup>7</sup> C D<sup>7</sup> G<sup>7</sup>

33 C F G<sup>7</sup> C G<sup>7</sup> C

**D** C Am Dm G G<sup>7</sup> C G

49 C Am Dm G<sup>7</sup> *rall.* Am G G<sup>7</sup> C

# Lime Juice Tub Set

Arr. by Wayne Richmond

## Lime Juice Tub

♩=110 C F C G<sup>7</sup> C G<sup>7</sup> 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. The first staff (V.1) has a treble clef and contains the main melody. The second staff (V.2) has a treble clef and contains a rhythmic accompaniment. The third staff (V.3) has a treble clef and contains a rhythmic accompaniment. The fourth staff (Vc.) has a bass clef and contains a rhythmic accompaniment. The piece ends with a double bar line and a repeat sign.

## Lady Monroe

♩=100 C G<sup>7</sup> C Am Dm G<sup>7</sup> C G<sup>7</sup> C F C G<sup>7</sup> 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. The first staff (V.1) has a treble clef and contains the main melody. The second staff (V.2) has a treble clef and contains a rhythmic accompaniment. The third staff (V.3) has a treble clef and contains a rhythmic accompaniment. The fourth staff (Vc.) has a bass clef and contains a rhythmic accompaniment. The piece ends with a double bar line and a repeat sign.

## Never trust a sailor

17 ♩=110 D A A<sup>7</sup> 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. The first staff (V.1) has a treble clef and contains the main melody. The second staff (V.2) has a treble clef and contains a rhythmic accompaniment. The third staff (V.3) has a treble clef and contains a rhythmic accompaniment. The fourth staff (Vc.) has a bass clef and contains a rhythmic accompaniment. The piece ends with a double bar line and a repeat sign. The word 'pizz' is written below the first measure of the bass line.

# The Cunnamulla Stocking Jig

♩.=100

**A** C G D<sup>7</sup> G C G D G

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

29 **B** D<sup>7</sup> G D<sup>7</sup> G

V.1  
V.2  
V.3  
Vc.

# If I fell

Lennon & McCartney (Arr. Wayne Richmond)

**A** G Am Bm B<sup>b</sup>07 Am<sup>7</sup> D<sup>7</sup> 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<sup>b</sup>07 A<sup>7</sup> D<sup>7</sup> G Cm D<sup>7</sup>

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<sup>b</sup>07 Am<sup>7</sup> D<sup>7</sup> G Am Bm B<sup>b</sup>07 Am<sup>7</sup> D<sup>7</sup>

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 G<sup>7</sup> C Cm G D<sup>7</sup>

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<sup>o7</sup> Am<sup>7</sup> D<sup>7</sup> G Am Bm Bb<sup>o7</sup>

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

V.2

V.3

Vc.

32 Am<sup>7</sup> D<sup>7</sup> 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)

♩=110 *C pizz* *G7* *F G7 C*

V.P. *C* *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

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 G<sup>7</sup>/D G/B C

Measures 1-6 of the piece. The score is in 6/8 time. The first system includes staves for Violin 1 (V.1), Violin 2 (V.2), Violin 3 (V.3), and Viola (Vc.). The key signature has one flat (B-flat). The first measure is marked with a repeat sign. Chords are indicated above the staves: C (measures 1-2), C (measure 3), G<sup>7</sup>/D (measure 4), G/B (measure 5), and C (measure 6).

Chords: Am<sup>7</sup> D<sup>7</sup> G

Measures 7-10 of the piece. The score continues with staves for V.1, V.2, V.3, and Vc. Chords are indicated above the staves: Am<sup>7</sup> (measure 7), D<sup>7</sup> (measure 8), and G (measures 9-10).

Chords: Gm Dm Gm Dm

Measures 11-14 of the piece. The score continues with staves for V.1, V.2, V.3, and Vc. Chords are indicated above the staves: Gm (measures 11-12) and Dm (measures 13-14).

Chords: G<sup>7</sup>/B Dm/A E<sup>7</sup>/G<sup>#</sup> E<sup>7</sup>/B Am Dm G<sup>7</sup>

Measures 15-18 of the piece. The score continues with staves for V.1, V.2, V.3, and Vc. Chords are indicated above the staves: G<sup>7</sup>/B (measure 15), Dm/A (measure 16), E<sup>7</sup>/G<sup>#</sup> (measure 17), E<sup>7</sup>/B (measure 18), Am (measure 19), Dm (measure 20), and G<sup>7</sup> (measure 21).

19 C G<sup>7</sup> rit. C

24 C G<sup>7</sup>/D G/B C Dm/A Bm<sup>7</sup> E/G<sup>#</sup> Am

30 Dm/F G<sup>7</sup> C<sup>7</sup> D/A E<sup>7</sup>/G<sup>#</sup> G C/E Dm G<sup>7</sup>

35 Am/C G/D G<sup>7</sup> C

# Moon River

Henry Mancini

C/E  $\text{♩} = 120$  Am Dm G<sup>7</sup> C Dm/C C G

9 C Am F C F C Bm E<sup>7</sup>

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

1st time

2nd time

17 Am C<sup>7</sup> F B $\flat$ (b5) Am Am<sup>7</sup> F $\sharp$ <sup>o7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>

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 E<sup>7</sup>

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 Am<sup>7</sup>/G D<sup>7</sup>/F# F<sup>7</sup> 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 G<sup>7</sup> 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 Bass (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. Chord symbols Fmaj7, Em7, A9, and Dm7 are placed above the vocal staff.

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 lyrics. The piano accompaniment includes staves for V.2, V.3, Recorder (Rec.), and Bass (Vc.). The system is marked with a '6' at the beginning. Chord symbols Em7, Fmaj7, Am/F#, Cm, Dm7, F, and C are placed above the vocal staff. A first ending bracket is shown above the final measure of the vocal staff.

**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 lyrics. The piano accompaniment includes staves for V.2, V.3, Recorder (Rec.), and Bass (Vc.). The system is marked with a red 'B' in a box and a '2.' above the first measure. Chord symbols C, Dm7, G7, C, C+/E, F, G7, CC+/E, Dm7, and G7 are placed above the vocal staff. A measure number '12' is written at the start of the vocal staff.

18 C C+/E F G<sup>7</sup> C Am/F# C Dm<sup>7</sup> 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 Fmaj<sup>7</sup> Em<sup>7</sup> A<sup>9</sup>

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 Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Am/F# Cm Dm<sup>7</sup> 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 Dm<sup>7</sup> G<sup>7</sup> C C+/E Dm<sup>7</sup>/F G<sup>7</sup> 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** ♩=80

V.1

5

V.1

9 **B**

V.1

V.2

13

V.1

V.2

17 **C** ♩=90

A.

V.1

V.2

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

25 ♩=130

A.

V.1

V.2

Bei



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 shoyne 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

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 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 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

Am<sup>7</sup> D<sup>7</sup> 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 Am<sup>7</sup>, D<sup>7</sup>, and G. The music consists of quarter and eighth notes.

**A** D<sup>7</sup> G C G<sup>o</sup> G D<sup>7</sup> C/G G

V.1  
V.2  
Vla.  
Vc.

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

Detailed description: This system contains the fifth through eighth staves. A red box with the letter 'A' is above the first staff. The chords above are D<sup>7</sup>, G, C, G<sup>o</sup>, G, D<sup>7</sup>, C/G, and G. The lyrics 'I give to you and you give to me. True love, true love. So,' are written below the V.1 staff. The music continues with quarter and eighth notes.

13 C G<sup>o</sup> G D<sup>7</sup> F#<sup>o</sup> G

V.1  
V.2  
Vla.  
Vc.

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

Detailed description: This system contains the ninth through twelfth staves. The measure number '13' is at the start. The chords above are C, G<sup>o</sup>, G, D<sup>7</sup>, F#<sup>o</sup>, and G. The lyrics 'on and on it will al - ways be. True love, true love. For' are written below the V.1 staff. The music continues with quarter and eighth notes.

**B**

21 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Am<sup>7</sup> D<sup>7</sup>

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<sup>o</sup> G Am<sup>7</sup> D<sup>7</sup> 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 Dm<sup>7</sup> G B C Dm<sup>7</sup> F<sup>#7</sup> G<sup>7</sup> F G<sup>7</sup> C Dm<sup>7</sup> G<sup>7</sup>

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 C<sup>7</sup> F Fm C F C D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

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 Dm<sup>7</sup> G B C Dm<sup>7</sup> F<sup>#7</sup> G<sup>7</sup> F G<sup>7</sup> 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 Dm<sup>7</sup> G<sup>7</sup> C C<sup>7</sup> F Fm C Gdim

Chiaki — "May your days be mer-ry and bright\_\_\_\_\_ And may all your

Vln.1

Vln.2

Vc.

35 Dm<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup> 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) and Vc. (Bass) provide accompaniment.

V.1 V.2 Vc.

5 Em G<sup>6</sup> Am Em<sup>7</sup> Am

Measures 5-8: V.1 continues the melody with a treble clef. Chords: Em, G<sup>6</sup>, Am, Em<sup>7</sup>, Am. V.2 and Vc. continue the accompaniment.

V.1 V.2 Vc.

9 C G Am Em Am C

Measures 9-13: V.1 continues the melody with a treble clef. Chords: C, G, Am, Em, Am, C. V.2 and Vc. continue the accompaniment.

V.1 V.2 Vc.

14 G Am Em<sup>7</sup> Am

Measures 14-17: V.1 continues the melody with a treble clef. Chords: G, Am, Em<sup>7</sup>, Am. V.2 and Vc. continue the accompaniment. 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 D<sup>7</sup> Em<sup>7</sup> 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 <sup>1.</sup> D <sup>2.</sup> D

10 **B** D Bm Em A7 D Bm Em A7 Bm7 A7 <sup>1.</sup> D <sup>2.</sup> D

## Croen y Ddafad Felen

1 **A** G  $\text{♩} = 95$  Am7 D Am G Am7 D 3

5 G Am D Am G <sup>1.</sup> Am D7 G <sup>2.</sup> Am D7 G E7 3

10 **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 <sup>3</sup> 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.



# 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.

5

**B**

9

13

*pizz*

*pizz*

*arco*

*arco*

G C D G

C G D G

D A D A D

D A D A<sup>7</sup> D



# A Oyster Girl

17

V.1 G D G D<sup>7</sup>

V.2

V.3 pizz

Vc. pizz

21

V.1 G C D<sup>7</sup> G

V.2

V.3

Vc.

# B

25

V.1 G C D<sup>7</sup> G

V.2

V.3

Vc.

29

V.1 G C D<sup>7</sup> 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 D<sup>7</sup> C G Am D<sup>7</sup>

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

*pizz*

5 G Em Am D<sup>7</sup> C G Am D<sup>7</sup> Fine

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

9 C G Em C Am B<sup>7</sup>

V.1

Cl.

V.2

V.3

Vc.

13 Am C G B C G Am D<sup>7</sup> **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**

64

V.1 *ff marcato*


V.2 *ff marcato*


69


# Don't cry for me Argentina

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

♩=80

V1. 

V2. 

V3. 


8

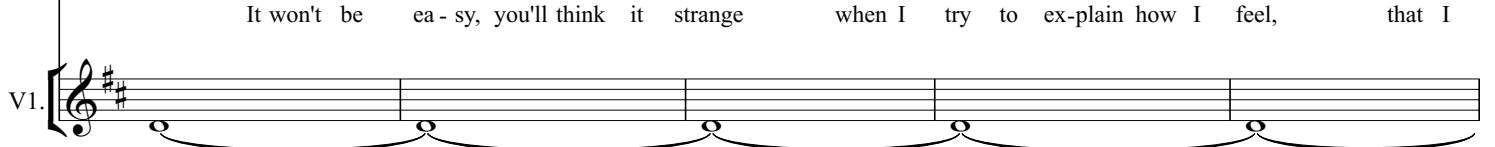
V1. 

V2. 

V3. 

16 **A** ♩=95

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

V1. 

21

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

V1. 

26 *Harp/Gtr stop*

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

V1. 



31 **B**

S. 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

V1.

V2.

37

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

V1.

V2.

42

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

V1.

V2.

46 **C**

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

V1.

V2.

50

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

V1.

V2.

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*

V1.

V2.

60

S. *seemed to the world they were all I de-sired. They are il - lu - sions They're not the so - lu - tions they*

V1.

V2.

*Stop*

65

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

V1.

V2.

70

**E***p All sops*

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

V1.

V2. *p*

**F** *Chorus 2*

78

*f Slow tango feel*

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

V1. *f*

V2. *f*

82

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

V1.

V2.

**G** *Bridge*

86  $\text{♩} = 80$ 

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.*

V1. *p*

V2. *p*

**H** *Slow tango feel*

93  $\text{♩} = 95$ 

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

V1. *f*

V2. *f*

V3. *f*

97

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

V1. *p*

V2. *p*

V3. *p*

*rit. Solo*

# Plaisir d'amour

Padre G. Martini (1706-1784)

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

Cl.  $\text{♩} = 40$

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

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**

40

Cl.  
V.1  
V.2

44 **E**

Cl.  
V.1  
V.2

52

60 **F**

Cl.  
V.1  
V.2

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

68

# Villançesa

Enrique Granados (1867-1916)

## Danza Espanola No. 4

Musical score for the first system of 'Danza Espanola No. 4'. It features three staves: Clarinet (Cl.), Violin 2 (V.2), and Violin 3 (V.3). The key signature is one sharp (F#) and the time signature is 2/4. The Clarinet part begins with a whole rest followed by a quarter note G4 with a forte (f) dynamic marking. The Violin 2 part starts with a quarter rest followed by a quarter note G4, also marked forte. The Violin 3 part starts with a quarter rest followed by a quarter note G4, marked forte.

Musical score for the second system of 'Danza Espanola No. 4'. It features three staves: Clarinet (Cl.), Violin 2 (V.2), and Violin 3 (V.3). The Clarinet part begins at measure 5 with a red box labeled 'A' above it. The Clarinet part has a melodic line with eighth and sixteenth notes. The Violin 2 part has a simple accompaniment of quarter notes. The Violin 3 part has a simple accompaniment of quarter notes.

Musical score for the third system of 'Danza Espanola No. 4'. It features three staves: Violin 1 (V.1), Violin 2 (V.2), and Violin 3 (V.3). The Violin 1 part begins at measure 10 with a melodic line. The Violin 2 part has a simple accompaniment of quarter notes. The Violin 3 part has a simple accompaniment of quarter notes.

Musical score for the fourth system of 'Danza Espanola No. 4'. It features three staves: Violin 1 (V.1), Violin 2 (V.2), and Violin 3 (V.3). The Violin 1 part begins at measure 17 with a melodic line. The Violin 2 part has a simple accompaniment of quarter notes. The Violin 3 part has a simple accompaniment 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  
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, \_\_\_\_\_

V.1 *p* *pp*

V.3 *p* *pp*

8

— With - out a dream in my heart, \_\_\_\_\_ With - out a love of my own. \_\_\_\_\_

12

**B**

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

V.1

V.3

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-

V.1

V.3

25

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

V.1

V.3

29 **D**

Moon... Now I'm no long-er a-lone. With-out a dream in my heart, With-out a love of my own. And then there

37 **E**

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

41

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

45 **F**

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

49 **F**

With - out a love of my own.

# Jugoslavia

(Unknown)

**A**  $\text{♩} = 110$  *p*

7

11

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

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

24 *ff*

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

V.1

V.2

V.3

35 **E** *p* Adagio

V.1

V.2

V.3

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

V.1

V.2

V.3 *pizz*

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

V.1

V.2

V.3

54 **I** Adagio ♩=110

V.1

V.2

V.3

62 **Tempo 1**

V.3

2

68

V.1

V.2

V.3

72 *f* rit.

V.1

V.2

V.3

1 **A** Adagio *mf* ||

Cl.

V.2 *pp*

V.3 *arco pp*

13

V.1

V.2

V.3

21 **B**

Rec.



29 *pizz* *P* arco **C**

V.1 *pizz* *p* arco

V.2 *pizz* *p* arco

V.3 *pizz*

43 **D** *f*

Cl. *f*

V.1 *pizz*

V.2 *pizz*

V.3

51 *ff*

Cl. *ff*

V.1 *f*

V.2 *f*

V.3

58 *p* *pp* *ppp*

Cl. *p* *pp* *ppp*

V.1 *mf* arco *p* *pp* *ppp*

V.2 *mf* arco *p* *pp* *ppp*

V.3 *mf* *p* *ppp* arco

1 **A** *p pizz* ♩=130 **III**

5 *p*

11

17 *rit.*

28 **B** *p pizz*

32 **C** *mf* Fast

Rpt. only

40

1. 2.

arco

49 **D** *f*

*p*

*pizz*

55

61 Allegro moderato A IV

V.1

V.2

V.3 *p*

67 B

V.1

V.2

V.3

71 C

V.1

V.2

V.3

75 D  $\text{♩} = 130$

V.1

V.2

V.3 *arco*

79 E *f*

V.1

V.2

V.3

84 **F**

V.1

V.2

V.3 *pizz*

**G** Coda

88 *f* poco a poco accel.

V.1

V.2

V.3

92

V.1

V.2

V.3

96

V.1 *8va* *ff*

V.2 *ff*

V.3 *ff*

# 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*

V.1 *p*

V.2 *p*

V.3 *p*

16

V.1

V.2

V.3

20

V.1

V.2

V.3

*cresc*

*decresc*

*p*

*cresc*

*decresc*

*p*

*cresc*

24

V.1

V.2

V.3

*solo*

*p*

*f*

*p*

*f*

*p*

*f*

27

V.1

V.2

V.3

**C**

*p*

*f*

*p*

*f*

*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*

54

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

V.2

17 **B**

V.1 *mp* pizz

V.2 pizz *mp*

23

V.1 arco pizz

V.2 arco pizz

29

V.1 arco *mf*

V.2 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 of "La vie en rose". 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.). The key signature has two flats (B-flat major). The tempo is 4/4. The score begins with a rest for the vocal line, followed by a melodic line in the V.1 part. The instrumental parts provide harmonic support with chords and rhythmic patterns. Chords are indicated above the V.1 staff: Bb, Bbmaj7, Cm7, F7, Bb/F, F7.

**B**

Musical score for section B of "La vie en rose". 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.). The key signature has two flats (B-flat major). The tempo is 4/4. The score begins with a rest for the vocal line, followed by a melodic line in the V.1 part. The instrumental parts provide harmonic support with chords and rhythmic patterns. Chords are indicated above the V.1 staff: Bb, G7, Cm, F7, Bb, Dm7/Ab, G7, Cm7, F7.

Musical score for section C of "La vie en rose". 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.). The key signature has two flats (B-flat major). The tempo is 4/4. The score begins with a rest for the vocal line, followed by a melodic line in the V.1 part. The instrumental parts provide harmonic support with chords and rhythmic patterns. Chords are indicated above the V.1 staff: Bb, Bbmaj7, Bb6, Cm7, F7, Cm7, F/C, Cm7, F7. There are also triplets indicated in the V.1 part.

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

23 **D $\flat$  $^{\circ}7$  C $^7$ (#5) C $^7$  Cm $^7$ /F F $^7$  B $\flat$  B $\flat$ ma $\flat$ 7 $^7$  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 $\flat$ ma $\flat$ 7 $^7$  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

$\text{♩} = 120$

2

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

Voice 1: Instrumental only

pizz arco pizz

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 Chi-ri-bi-ri-bi-ri-bi-ri

arco

18

bi-ri-bi-ri-bim bi-ri bim bom bom bom bom.

trm trm trm trm

Very loud at end! Fine

Verse

24 **B**

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

V.1 *trm trm trm trm trm trm*  
 2nd verse only

V.2

V.3

30

ver - te-lakh vos gra - men. Di ma - me kokht a lok - shn zup mit ka - she un mit  
 on gi-sen a re - gn. Shreyt der re - be tzu der khj-mare "Er oif gis - en

V.1

V.2

V.3

35

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

V.1

V.2

V.3