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Tunes collected, played & shared by Gial & Wayne during the 2020 Covid-19 lockdown.

Wayne Richmond
Humph Hall
85 Allambie Road

(02) 9939 8802
(0400) 803 804
wayne@humphhall.org

Ye banks and braes

(Harmony: Matt Seattle)

♩=95

V.1 G D G D Em C G D

V.2

9 G D G D G Em C G

V.1

V.2

17 G C Bm Em G C Bm Em G C Bm Em Am D

V.1

V.2

25 G D G D G Em C G

V.1

V.2

The Mill, Mill, O

(Harmony: Matt Seattle)

A ♩=85

D G A D G Em A D

5 D G A D G Em A D

B

9 D G A D A

14 D G A D G Em A D

Twædsidę

(Harmony: Matt Seattle)

A ♩=75 G

D(sus4) D G D G(sus4) G

7 D(sus4) D G D G(sus4) G

13 **B** G D(sus4) D G D(sus4) D C

20 G D(sus4) D G C G D G(sus4) G

Green Grows The Rashes, O

(Harmony: Matt Seattle)

A $\text{♩} = 85$ G Am

Section A (Measures 1-4): Treble clef, 3/8 time signature, key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. The bass line consists of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Chords G and Am are indicated above the first two measures.

5 C G Em Am B⁷ Em

Section A (Measures 5-8): Treble clef, 3/8 time signature, key signature of one sharp (F#). The melody continues with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Chords C, G, Em, Am, B⁷, and Em are indicated above the measures.

B 9 G Am

Section B (Measures 9-12): Treble clef, 3/8 time signature, key signature of one sharp (F#). The melody continues with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Chords G and Am are indicated above the first two measures.

13 C G Em Am B⁷ Em

Section A (Measures 13-16): Treble clef, 3/8 time signature, key signature of one sharp (F#). The melody continues with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5. The bass line continues with eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Chords C, G, Em, Am, B⁷, and Em are indicated above the measures.

My Love is but a Lassie Yet

(Harmony: Matt Seattle)

♩=70 **A** D Em₄ A

5 D G F# G A D

9 **B** D Em D G Em A

14 D Em Bm F# G A D

Da Full Rigged Ship

Collected by Tom Anderson from fiddler Peter Fraser
(Harmony: Matt Seattle)

♩=90 **A** Am C G D

Two staves of music in 6/8 time. The treble staff (Vla.) has a key signature of one flat and a common time signature. The bass staff (Vla.) has a key signature of one flat and a common time signature. The music consists of eighth and sixteenth notes with slurs. Chords are indicated above the treble staff: Am, C, G, D.

5 Am C Em Am

Two staves of music in 6/8 time. The treble staff (Vla.) has a key signature of one flat and a common time signature. The bass staff (Vla.) has a key signature of one flat and a common time signature. The music consists of eighth and sixteenth notes with slurs. Chords are indicated above the treble staff: Am, C, Em, Am.

9 **B** Am Em F C G Em

Two staves of music in 6/8 time. The treble staff (Vla.) has a key signature of one flat and a common time signature. The bass staff (Vla.) has a key signature of one flat and a common time signature. The music consists of eighth and sixteenth notes with slurs. Chords are indicated above the treble staff: Am, Em, F, C, G, Em.

13 Am Em F C G Am

Two staves of music in 6/8 time. The treble staff (Vla.) has a key signature of one flat and a common time signature. The bass staff (Vla.) has a key signature of one flat and a common time signature. The music consists of eighth and sixteenth notes with slurs. Chords are indicated above the treble staff: Am, Em, F, C, G, Am.

17 **C** C

Two staves of music in 6/8 time. The treble staff (Vla.) has a key signature of one flat and a common time signature. The bass staff (Vla.) has a key signature of one flat and a common time signature. The music consists of eighth and sixteenth notes with slurs. Chords are indicated above the treble staff: C.

21 G Am

Two staves of music in 6/8 time. The treble staff (Vla.) has a key signature of one flat and a common time signature. The bass staff (Vla.) has a key signature of one flat and a common time signature. The music consists of eighth and sixteenth notes with slurs. Chords are indicated above the treble staff: G, Am.

The Shepherds of Yarrow

(Harmony: Matt Seattle)

♩=70 **A** Slow

Am C

Am G(omit3) C F F

5

B C F C G(omit3) C G(omit3) F C

10

Am G F C G

15

Dm C Dm C G(omit3)

19

Am G(omit3) C F Fine F D.C.

23

Port Lennox

(Harmony: Matt Seattle)

♩=70 **A** Very Slow

Vla.

4
Vla.

7
Vla.

B
11
Vla.

15
Vla.

19
Vla.

23
Vla.

Mrs Patricia Gilmour

Judy Turner (2002)

♩ = 85 G Bm C Am D D7 G D7

6 G Bm C Am D D7 G

10 G Bm C Am D D7 G D7

14 G Bm C Am D D7 G

18 C Am G Em C D7 G G7

22 C Am G Em C D7 G

26 C Am G Em C D7 G G7

30 C Am G Em (Last time) C D G C G

Peace & Plenty

Brian McNeill (Arr. by Matt Seattle)

A $\text{♩} = 90$

5

9

13

B

17

22

26

30

The Banks of the Tyne

T Murray

♩=95 **A**

G Em Am D G C G Em D

9 G Em Am D G C G D G

17 **B** Em Bm Em C Em Bm Em D

26 G Em Am D G C G D G

The Banks of the Deveron

William Christie (Arr. Matt Seattle)

A ♩=45 Am G C G Am G C

Slow

5 F G C Am₄ G C₄ Dm Am E Am

B C G C G F

14 C G C Am₄ G C₄ Dm Am E Am

Sitting in the Stern of a Boat

(Harmony: Matt Seattle)

A G C G D G C G C G D G

V.1 V.2

B C G Am B⁷ Em G Em C B⁷(sus4) Em

V.1 V.2

G D G C G C G D G

V.1 V.2

Alloa House

Arr. by Matt Seattle

Slow

A

Musical score for measures 1-4. The score is for four violas (Vla.) in 3/4 time with a key signature of one sharp (F#). The first measure includes a red box with the letter 'A' and a downward-pointing arrow. The music features a mix of eighth and quarter notes, with some slurs and a trill in the first viola part.

5

Musical score for measures 5-8. The music continues with similar rhythmic patterns and melodic lines across the four viola parts.

9

Musical score for measures 9-12. The music continues with similar rhythmic patterns and melodic lines across the four viola parts.

13

Musical score for measures 13-16. The music concludes with a final cadence in the fourth measure. The score ends with double bar lines and repeat dots.

B

17

Musical score for measures 17-21. The score is for four violas (Vla.) in 3/8 time, with a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The first staff (top) has a repeat sign at the beginning. The music concludes with a double bar line.

22

Musical score for measures 22-25. The score is for four violas (Vla.) in 3/8 time, with a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The music concludes with a double bar line.

26

Musical score for measures 26-29. The score is for four violas (Vla.) in 3/8 time, with a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The music concludes with a double bar line.

30

Musical score for measures 30-33. The score is for four violas (Vla.) in 3/8 time, with a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The music concludes with a double bar line.

Jock O' Hazeldan

(Harmony: Matt Seattle)

♩=75

Vla. 1

Vla. 2

5

Vla. 1

Vla. 2

9

Vla. 1

Vla. 2

13

Vla. 1

Vla. 2

The Bonnie Lass O' Bon-Accord

James Scott Skinner (Harmony: Matt Seattle)

♩=40 **A**

Vla. G major 3/4

Vla.

B

5

Vla.

Vla.

10

Vla.

Vla.

Lindisfarnø

Matt Seattle (Bass & Baritone harmonies: Wayne Richmond 1999)

Slow **A** \downarrow $\text{♩} = 90$ D D/F# Em A (sus4) A

5 D D/F# Em A

9 D G Em A

13 D Em D/F# G A D

17 **B** Em D/F# Em A(sus4) A

22 Em D/F# Em A

26 D G Em A

30 D Em rit. D/F# G A D

Driving through the Mist

David Hart (Harm: Wayne Richmond, 2020)

Expressively ♩=55

A D F#m G A D G D Em A

p

5 D F#m Bm F#m Em A Bm A

B Bm A Em A D A

13 D A Bm G Bm A

16 Bm F#m G D A

19 **C** Bm F#m Bm F#m D A G A

23 D A F#m Bm G D A G D

27 **D** D F#m G A D G D Em A A⁷

31 D F#m Bm A D Bm Em A Grit. D

Gudewife of Peebles

Nathaniel Gow (Arr. Matt Seattle)

A

Two staves of music for Violin and Viola. The key signature has two flats (B-flat and E-flat) and the time signature is 6/8. The word "Slow" is written above the first measure. The music consists of eighth and sixteenth notes with various articulations.

Two staves of music for Violin and Viola, continuing from the previous system. The notation includes eighth and sixteenth notes with slurs and ties.

B

Two staves of music for Violin and Viola, starting at measure 9. The key signature and time signature remain the same. The music features more complex rhythmic patterns with sixteenth notes and slurs.

Two staves of music for Violin and Viola, starting at measure 14. The notation continues with eighth and sixteenth notes, ending with a double bar line and repeat dots.

Nonessuch

Arr. by Matt Seattle

A *V*

Vla. *V*

Vla. *V*

5

Vla.

Vla.

9

Vla.

Vla.

13

Vla. *V*

Vla. *V*

B *V*

Vla. *V*

Vla. *V*

22

Vla.

Vla.

26

Vla.

Vla.

30

Vla. *V*

Vla. *V*

10 B^b/D F^7/C B^b $Dmin$ F/A B^b C

V1. snow had fal - len, snow on snow, snow - on - snow,
 in the bleak mid - win - ter, a sta - ble - place suf - ficed the
 nough for him, whom an - gels fall - down be - fore, the
 on - ly his mo - ther in her maid - en blis
 if I were a wise man I would do my part; yet

V2.

Vla.

Vc.

14 F F/A $Dmin$ B^b C^7 F

V1. in the bleak mid - win - ter, long _____ a - go.
 Lord - God Al - migh - ty Je - sus Christ.
 ox and ass and ca - mel which _____ a - dore.
 wor - shipped the be - lo - ved him with _____ a kiss.
 what I can I give him give _____ my heart.

V2.

Vla.

Vc.

Mrs McLeod's Reel

Arr. Matt Seattle

A

Vla. 6/8

Vla. 6/8

5

Vla. 6/8

Vla. 6/8

B

9

Vla. 6/8

Vla. 6/8

14

Vla. 6/8

Vla. 6/8

Blow the wind southerley

Arr. Matt Seattle

Vla.

9

18

Star of the County Down

Traditional (Arr. Georgia Nettleton)

$\text{♩} = 100$ **A**

Vla. 4/4 G

Vla. 4/4 G

Vla. 4/4 G

5

Vla. 4/4 G

Vla. 4/4 G

Vla. 4/4 G

9

Vla. 4/4 G

Vla. 4/4 G

Vla. 4/4 G

13

Vla. 4/4 G

Vla. 4/4 G

Vla. 4/4 G

17

Vla. Vla. Vla.

21

Fine

1. 2.

Vla. Vla. Vla.

B Solo

26

$\text{♩} = 90$

Vla. Vla. Vla.

30

Vla. Vla. Vla.

34

Vla. Vla. Vla.

38

D.C. al Fine

Vla. Vla. Vla.

Cockles & Mussels

Trad. (Harmony & Bridge by Georgia Nettleton)

♩=90 **A**

Three staves of music for Viola (Vla.) in 3/4 time, key of D major. The first staff has a whole rest in the first measure, followed by eighth and quarter notes. The second and third staves feature a melodic line with dotted notes and a bass line with half notes.

11

Three staves of music for Viola (Vla.) in 3/4 time, key of D major. The first staff continues the melodic line with eighth and quarter notes. The second and third staves provide harmonic support with eighth and quarter notes.

19

Three staves of music for Viola (Vla.) in 3/4 time, key of D major. The first staff continues the melodic line. The second and third staves feature a more active bass line with eighth and quarter notes.

B Faster
♩=105

Three staves of music for Viola (Vla.) in 3/4 time, key of D major. The first staff continues the melodic line. The second and third staves provide harmonic support with eighth and quarter notes.

35

Vla. 1
Vla. 2
Vla. 3

43

Fine

Vla. 1
Vla. 2
Vla. 3

C *Bridge*

$\text{♩} = 90$

51

Vla. 1
Vla. 2
Vla. 3

59

D.S. al Fine

rit.

Vla. 1
Vla. 2
Vla. 3

Da Slockit Light

Tom Anderson, 1969

A ♩ = 85

Vla.

5
Vla.

9
Vla.

13
Vla.

B

17
Vla.

21
Vla.

25
Vla.

29
Vla.

Jacqueline's Waltz

Tom Anderson, 1980 (Harmony: Ellen Thomas)

A ♩=110

Two staves of music, both labeled 'Vla.' (Violin). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a repeat sign. The first staff features a melody with eighth and quarter notes, while the second staff provides a harmonic accompaniment with similar rhythmic patterns.

9

Two staves of music, both labeled 'Vla.'. This system includes a first ending bracket over measures 16 and 17, with a second ending bracket over measure 17. The notation continues with melodic and harmonic lines in the same key and time signature.

B 18

Two staves of music, both labeled 'Vla.'. This section begins at measure 18 and continues with the established melodic and harmonic patterns.

26

Two staves of music, both labeled 'Vla.'. This system continues the piece, showing the progression of the melody and accompaniment.

34

Two staves of music, both labeled 'Vla.'. This system continues the piece, showing the progression of the melody and accompaniment.

42

Two staves of music, both labeled 'Vla.'. This system concludes the piece, ending with a double bar line. The notation shows the final melodic and harmonic phrases.

Give me your hand

♩=130

Vla.

10
Vla.

20
Vla.

29
Vla.

38
Vla.

45 rit.
Vla.

For Ireland I'd not tell her name

1 $\text{♩} = 90$

Vla. Last_ eve as I wan-dered quite near. To the bor-ders of my lit-tle farm. A_

If this beau-ty but my words would heed. The_ words that I'd speak would be true. I'd_

There's a beau-ti - ful state - ly young maid. At the bor-ders of my lit-tle farm. She's

Vla. Last_ eve as I wan-dered quite near. To the bor-ders of my lit-tle farm. A_

If this beau-ty but my words would heed. The_ words that I'd speak would be true. I'd_

There's a beau-ti - ful state - ly young maid. At the bor-ders of my lit-tle farm. She's

10

Vla. beau-ti - ful maid-en ap - peared. Whose love - li - ness caused my heart harm. By her

help her in ev - 'ry need. And in - deed all her work I would do. To_

wel-com - ing kind un - a - fraid. And her smil is both child - like and warm. Her_

Vla. beau-ti - ful maid-en ap - peared. Whose love - li - ness caused my heart harm. By her

help her in ev - 'ry need. And in - deed all her work I would do. To_

wel-com - ing kind un - a - fraid. And her smil is both child - like and warm. Her_

18

Vla. bear-ing and looks smit - ten so, and the words from her sweet_ lips that came. To_

win one fond kiss from my love, I_ read her ro - man - ces of_ fame. Her_

hair in gold mas - ses that falls, like_ am - ber in sheen_ is the same. And the

Vla. bear-ing and looks smit - ten so, and the words from her sweet_ lips that came. To_

win one fond kiss from my love, I_ read her ro - man - ces of_ fame. Her_

hair in gold mas - ses that falls, like_ am - ber in sheen_ is the same. And the

26

Vla. meet her I'd race the fields o'er. But for Ire - land I'd_ not tell her name.

champ-ion I dail - y would prove. But for Ire - land I'd_ not tell her name.

bloom in her cheek's like a rose. But for Ire - land I'd_ not tell her name.

Vla. meet her I'd race the fields o'er. But for Ire - land I'd_ not tell her name.

champ-ion I dail - y would prove. But for Ire - land I'd_ not tell her name.

bloom in her cheek's like a rose. But for Ire - land I'd_ not tell her name.

Greensleeves

1. Slow (Wayne starts, join in rpt. of A)
2. Fast (jig)
3. Fast (jig)

(Slightly different version)

1 **A** *largo*

Vla

Vla

Detailed description: This system contains the first five measures of section A, marked 'largo'. It features two staves of Viola (Vla) in 3/8 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes.

6

Vla

Vla

Detailed description: This system contains measures 6 through 9 of section A. It features two staves of Viola (Vla) in 3/8 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes.

10 **B**

Vla

Vla

Detailed description: This system contains measures 10 through 14 of section B. It features two staves of Viola (Vla) in 3/8 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes.

15

Vla

Vla

Detailed description: This system contains measures 15 through 18 of section B. It features two staves of Viola (Vla) in 3/8 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes.

C Jig

Musical notation for measures 1-22 of the 'C' Jig section. The score is written for two violas (Vla) in 6/8 time. The key signature is C major. The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 22.

23

Musical notation for measures 23-26 of the 'C' Jig section. The score is written for two violas (Vla) in 6/8 time. The key signature is C major. The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 26.

D

27

Musical notation for measures 27-31 of the 'D' section. The score is written for two violas (Vla) in 6/8 time. The key signature changes to D major, indicated by two sharps (F# and C#). The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 31.

32

Musical notation for measures 32-35 of the 'D' section. The score is written for two violas (Vla) in 6/8 time. The key signature is D major. The music consists of eighth and sixteenth notes, with a repeat sign at the end of measure 35.

Matilda's Waltz

Trad. (harmonies by Wayne Richmond based on an arrangement by Winsome Evans)

Vla

Vla

Vla

9

Vla

Vla

Vla

17

Vla

Vla

Vla

25

Vla

Vla

Vla

Rain Dance

Ross Edwards - b. 1943

Vla. $\frac{23}{15} \frac{6}{7} 8$

Vla. $\frac{23}{15} \frac{6}{7} 8$

Measures 1-8 of the piece. The upper staff (Vla.) features a melodic line with eighth and sixteenth notes, while the lower staff (Vla.) provides a rhythmic accompaniment with quarter and eighth notes.

9

Vla.

Vla.

Measures 9-16. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Measure 9 is marked with a '9' above the staff.

17

Vla.

Vla.

Measures 17-24. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Measure 17 is marked with a '17' above the staff.

25

Vla.

Vla.

Measures 25-32. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Measure 25 is marked with a '25' above the staff. The piece concludes with a double bar line and a fermata.

Ashokan Farewell

Jay Ungar (Arr. Fiona Munro & Wayne Richmond)

A

Musical notation for section A, measures 1-8. The top staff (T1) features a melodic line with eighth and quarter notes. The bottom staff (T2) provides a harmonic accompaniment with dotted half notes and quarter notes.

9

Musical notation for section A, measures 9-16. The top staff (T1) continues the melodic line. The bottom staff (T2) continues the harmonic accompaniment.

B

17

Musical notation for section B, measures 17-25. The top staff (T1) has a more active melodic line with eighth notes. The middle staff (T2) and bottom staff (Bs) provide accompaniment.

26

Musical notation for section B, measures 26-32. The top staff (T1) continues the melodic line. The middle staff (T2) and bottom staff (Bs) provide accompaniment. A Viola (Vla) staff is introduced in the third measure of this system.

34 **C**

T1.

42

T1.

51 **D**

T1.

T2.

Vla.

Bs.

60

T1.

T2.

Vla.

Bs.

The Gentle Maiden

Irish Waltz

Chords: A G D G C

Musical score for measures 1-7. The score is in 3/4 time and G major. It features six staves: Violin (Vln.), Flute (Fl.), Guitar (Gtr.), Viola (Vla.), Violoncello (Vc.), and Drums (Dr.). The first measure is a whole rest for all instruments. The second measure begins with a repeat sign. The violin part starts with a quarter note G, followed by eighth notes A and B, and a quarter note D. The flute and guitar parts follow a similar rhythmic pattern. The viola and cello parts play sustained notes. The drums play a simple pattern of quarter notes and rests. A red box highlights the letter 'A' above the first measure.

Chords: G D Am

Musical score for measures 8-11. The score continues with the same instruments. The violin part has a quarter note G, followed by eighth notes A and B, and a quarter note D. The flute part has a quarter note G, followed by eighth notes A and B, and a quarter note D. The guitar part has a quarter note G, followed by eighth notes A and B, and a quarter note D. The viola and cello parts play sustained notes. The drums play a simple pattern of quarter notes and rests.

Chords: G D G C G D G

Musical score for measures 12-19. The score continues with the same instruments. The violin part has a quarter note G, followed by eighth notes A and B, and a quarter note D. The flute part has a quarter note G, followed by eighth notes A and B, and a quarter note D. The guitar part has a quarter note G, followed by eighth notes A and B, and a quarter note D. The viola and cello parts play sustained notes. The drums play a simple pattern of quarter notes and rests. The piece ends with a double bar line and repeat dots.

20 **B** G C G D Am

Vln. Fl. Gtr. Vla. Vc.

29 G D G C G D G

Vln. Fl. Gtr. Vla. Vc.

Twæe dansen

(Two Dances)

Joh Adolph Hasse

Bourré

♩=120

A

Three staves of Violins (Vla.) in 3/8 time, key of D major. The first staff begins with a *mf* dynamic and a *f* dynamic later. The second and third staves also begin with *mf* and reach *f* later. The section ends with repeat signs.

9 **B**

Three staves of Violins (Vla.) in 3/8 time, key of D major. The first staff begins with a *p* dynamic, followed by a *cresc* marking, and ends with *f* and *mf*. The second and third staves also begin with *p* and follow a similar dynamic progression.

18 **C**

Three staves of Violins (Vla.) in 3/8 time, key of D major. The first staff begins with a *f* dynamic and includes a *poco rit.* marking. The second and third staves begin with *mf* and reach *f* later. The section ends with repeat signs.

Gavotte

A

1

Musical score for Gavotte, section A, measures 1-8. The score is written for three violas (Vla.) in 3/8 time. The first measure is marked with a red 'A' and a first ending bracket. The music features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals) appearing in the later measures. The first ending concludes with a double bar line and repeat dots.

B

9

Musical score for Gavotte, section B, measures 9-13. The score continues for three violas in 3/8 time. It features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals) appearing in the later measures. The section concludes with a double bar line and repeat dots.

14

Musical score for Gavotte, measures 14-17. The score continues for three violas in 3/8 time. It features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals) appearing in the later measures. The section concludes with a double bar line and repeat dots.

18

Musical score for Gavotte, measures 18-21. The score continues for three violas in 3/8 time. It features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals) appearing in the later measures. The section concludes with a double bar line and repeat dots.

22

Musical score for Gavotte, measures 22-25. The score continues for three violas in 3/8 time. It features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals) appearing in the later measures. The section concludes with a double bar line and repeat dots.

21 D⁷ G

V.1
V.2
Vla.
Vc.

Detailed description: This system contains measures 21 through 24. The key signature has one sharp (F#). Measure 21 starts with a D7 chord. The melody in V.1 features a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, and C5. A slur covers measures 22 and 23, with a half note G4 in measure 22 and a half note F#4 in measure 23. Measure 24 ends with a G chord, marked with a half note G4. The bass line in Vc. consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, 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F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, 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Untitled Air

Harmony: Maria Dunn, 1997

$\text{♩} = 85$

Vla. 3/4 $\text{F}\sharp$

Vla. 3/4 $\text{F}\sharp$

9

Vla. 3/4 $\text{F}\sharp$

Vla. 3/4 $\text{F}\sharp$

17

Vla. 3/4 $\text{F}\sharp$

Vla. 3/4 $\text{F}\sharp$

25

Vla. 3/4 $\text{F}\sharp$

Vla. 3/4 $\text{F}\sharp$

Inishøer (Inis Oirr)

Traditional Irish Air (attrib. Thomas Walsh)
(Arr. Wayne Richmond, 2020)

♩=80 **A** G Em Am D

Musical score for measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The first measure is marked with a red 'A' in a box. The notes are: V.1 (G4, A4, B4, G4), V.2 (G4, A4, B4, G4), Vla. (G3, A3, B3, G3), Vc. (G2, A2, B2, G2).

5 G Em C D G

Musical score for measures 5-8. The notes are: V.1 (G4, A4, B4, G4), V.2 (G4, A4, B4, G4), Vla. (G3, A3, B3, G3), Vc. (G2, A2, B2, G2).

9 **B** C G Em C

Musical score for measures 9-13. The notes are: V.1 (G4, A4, B4, G4), V.2 (G4, A4, B4, G4), Vla. (G3, A3, B3, G3), Vc. (G2, A2, B2, G2).

14 Am⁷ G D G

Musical score for measures 14-17. The notes are: V.1 (G4, A4, B4, G4), V.2 (G4, A4, B4, G4), Vla. (G3, A3, B3, G3), Vc. (G2, A2, B2, G2).

Oscar's Song

Maria Dunn

$\text{♩} = 70$

A

F C/E Dm B^b F Am E^b C

Tune

Cello

9 F Am Dm B^b F/A B^b C B^b/F F

Tu.

Vc.

B

F C/E Dm B^b F Am E^b C

17

Tu. *8^{va}*

Recorder

Vln. Two violins

Vc.

26 F Am Dm B^b F/A B^b C B^b/F F

Tu. *(8)*

Vln.

Vc.

C

F C/E Dm Am B^b F/A Gm C

34

Vln. *All violins*

Vc.

42 F C/E Dm Am B^b C F

Vln.

Vc.

50 **D** B^b C F Dm B^b F/A Gm

Tu. All flutes/recorders

Vln. All violins

Vc.

58 C B^b C F Dm B^b C B^b/F F

Tu.

Vln.

Vc.

67 **E** F C/E Dm B^b F Am E^b C

Tu. ^{8^{va}} All flutes/recorders

Vln. All violins

Conc. All violins

Vla.

Vc.

76 F Am Dm B^b F/A B^b C B^b/F F

Tu. (8) *rall.* *p*

Vln. *p*

Conc. *p*

Vla. *p*

Vc. *p*

Traditional Gaelic Air

Arr. for concertinas by Wayne Richmond, 1995)

♩=60

A Bm G Em A D

5 Bm G A Bm Bm

1. Fine 2.

10 **B** Bm G A D

14 Bm G A Bm

18 **C** Em C Am D G

22 Em C D Em Em

27 **D** Em C D G

31 Em C D Em D.C. al Fine

Half a world away

Jill Watson (Harmonies: Wayne Richmond, 1995)

$\text{♩} = 120$

A Am Dm Am Em Am G Am Em

9 Dm C Am Em Am E Am E⁷

17 **B** A D A E A D E E⁷

25 D F#m E C# Bm D F#m E7

C 33 Am Dm Am Em Am G Am Em

41 Dm C Am Em Am E Am rit. E7

The Fairy Queen

(Turlough Carolan - Arr. Wayne Richmond)

A *Andante con moto* ♩=110

G Em C D⁷ G Em C D⁷

V.1 V.2 Vla. Con. Vc.

Detailed description: This system contains measures 1 through 8 of the piece. It features five staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), Concertina (Con.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante con moto' with a metronome marking of 110. Chords are indicated above the staves: G, Em, C, D7, G, Em, C, D7. The V.1 staff has a melodic line with eighth and sixteenth notes. The V.2 staff has a similar melodic line. The Vla. staff has a rhythmic accompaniment of eighth notes. The Con. staff has a rhythmic accompaniment of eighth notes. The Vc. staff has a bass line with quarter notes.

9 G D Em Bm C D⁷ G

V.1 V.2 Vla. Con. Vc.

Detailed description: This system contains measures 9 through 16. The chords are G, D, Em, Bm, C, D7, G. The V.1 staff has a melodic line with eighth and sixteenth notes. The V.2 staff has a rhythmic accompaniment of eighth notes. The Vla. staff has a rhythmic accompaniment of eighth notes. The Con. staff has a rhythmic accompaniment of eighth notes. The Vc. staff has a bass line with quarter notes.

17 **B** Em^{tr} D Em Bm C G

V.1 V.2 Vla. Con. Vc.

Detailed description: This system contains measures 17 through 24. The chords are Em (with a trill), D, Em, Bm, C, G. The V.1 staff has a melodic line with eighth and sixteenth notes. The V.2 staff has a rhythmic accompaniment of eighth notes. The Vla. staff has a rhythmic accompaniment of eighth notes. The Con. staff has a rhythmic accompaniment of eighth notes. The Vc. staff has a bass line with quarter notes.

26 C Em D Bm C D7 G

V.1

V.2

Vla.

Con.

Vc.

34 C G Em Bm Em C A7 D

V.1

V.2

Vla.

Con.

Vc.

43 Em D Bm C D7 G

V.1

V.2

Vla.

Con.

Vc.

Triste Espana

Juan del Ensina - on the death of a royal

♩=60 Dm A Dm C Dm Gm C

V.1 Triste Es - pa - na sin _____ ve - tu - ra.

V.2 Triste Es - pa - na sin _____ ve - tu - ra.

Vla. Triste Es - pa - na sin _____ ve - tu - ra.

Con. Triste Es - pa - na sin _____ ve - tu - ra.

Vc. Triste Es - pa - na sin _____ ve - tu - ra.

7 F Bb F Gm Cm/Eb D

V.1 To - dos te de - ven - - llo - - rar.

V.2 To - dos te de - ven - - llo - - rar.

Vla. To - dos te de - ven - - llo - - rar.

Con. To - dos te de - ven - - llo - - rar.

Vc. To - dos te de - ven - - llo - - rar.

12 D C F F⁷ B^b F⁷/C B^b

V.1
Des - po - bla - da d'a - - le - gri - la.

V.2

Vla.
Des - po - bla - da d'a - - le - gri - la.

Con.
8 Des - po - bla - da d'a - - le - gri - la.

Vc.

19 B^b E^b Cm Dm Gm F F⁷ Gm D G

V.1
Pa - ra nun - ca gen ti - - tor - - nar!

V.2

Vla.
Pa - ra nun - ca gen ti - - tor - - nar!

Con.
8 Pa - ra nun - ca gen ti - - tor - - nar!

Vc.

Rorate

Traditional Scottish

(Adapted from a Winsome Evans arrangement by Wayne Richmond, 2015)

Hp. $\text{♩} = 80$ D G A/C# G F#m Em Bm G Bm G

36 D Em G D D G D A Bm

41 G A Bm G A D7 G F#m Em

45 G D C G D/F# A Bm G Bm F#m

51 D Bm G F#m G D A7 D

Rosbif Waltz

(Tune from Rosbif album - harmonies: Wayne Richmond, 1999)

1 **A** Am F G Am F G C

V.1
V.2
Vla.
Con.
Vc.

10 C G Am Em Am F G Am Fine

V.1
V.2
Vla.
Con.
Vc.

18 **B** Am G Em G Am

V.1

V.2

Vla.

Con.

Vc.

26 **C** Am G C F C G Am

V.1

V.2

Vla.

Con.

Vc.

34 Am G C F C G **D.C. al Fine**
Am

V.1

V.2

Vla.

Con.

Vc.

Pavane "Mille Regretz"

A

♩=60

V.1
V.2
Vla.
Con.
Vc.

B

5

V.1
V.2
Vla.
Con.
Vc.

C

9

V.1
V.2
Vla.
Con.
Vc.

Gaillarde "Le Tout"

♩.=120 **A**

Musical score for section A, measures 1-16. The score is for five staves: V.1 (Violin I), V.2 (Violin II), Vla. (Viola), Con. (Cello), and Vc. (Bass). The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. The tempo is marked as quarter note = 120. The section begins with a repeat sign and a first ending bracket. The music features a mix of eighth and sixteenth notes in the upper parts, with a steady bass line.

B

Musical score for section B, measures 17-21. The score is for five staves: V.1 (Violin I), V.2 (Violin II), Vla. (Viola), Con. (Cello), and Vc. (Bass). The key signature is one flat and the time signature is 6/4. The section begins with a repeat sign and a first ending bracket. The music continues with similar rhythmic patterns as section A.

C

Musical score for section C, measures 22-26. The score is for five staves: V.1 (Violin I), V.2 (Violin II), Vla. (Viola), Con. (Cello), and Vc. (Bass). The key signature is one flat and the time signature is 6/4. The section begins with a repeat sign and a first ending bracket. The music concludes with a final cadence. The first ending leads to a second ending, which then concludes the piece.

Mother Hubbard's Whistle

Snave Pluckpayres

Musical notation for measures 1-4. Chords: D, Em, F#m, Em, A/C# D, Em, Bm, F#m.

Musical notation for measures 5-7. Chords: G, D/F#, F#m, Am, Bm, Em, Bm.

Musical notation for measures 8-10. Chords: Em, G, Bm, F#m, Bm, A, Bm.

11 Bm F#m G Bm A Bm F#m D

Fl.

V.1

Vla.

Vc.

15 Em G Bm A Bm F#m 3 Em Bm

Fl.

V.1

Vla.

Vc.

19 G F#m Bm Em Bm *2nd time*

Fl.

V.1

Vla.

Vc.

The Hen's March

Arr. Jean-Ann Callender

Vla. *f*

Vla. *f*

Vla. *f*

5

Vla. *p cresc.* *f*

Vla. *p cresc.* *f*

Vla. *p cresc.* *f*

9

Vla. *p* *f* *p* *f*

Vla. *f* *p* *f* *p*

13

Vla. *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p* *f* *p*

17

Vla. *cresc* *f*

Vla. *cresc* *f*

Vla. *cresc* *f*

Odessa Bulgar

A Gm Eb F Gm D7

9 Gm D7 Gm

17 Gm Eb F Gm D7

25 Gm D7 Gm F

B Bb F7

41 Bb

49 Bb F7

57 Bb

C Gm G7 Cm F7

73 Bb Gm D7 Gm

81 Gm G7 Cm F7

89 Bb Gm D7 Gm

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