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*Tunes collected, played & shared by Gial & Wayne during the 2020 Covid-19 lockdown.  
PDFs + audio (recordings & accompaniment) can be found at [looselywoven.org/misc/tunes.html](https://looselywoven.org/misc/tunes.html)*

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# Ye banks and braes

(Harmony: Matt Seattle - Cello: Wayne Richmond)

♩=95

V.1  $\text{G D G D Em C G D}$

V.2

Vc.

9  $\text{G D G D G Em C G}$

V.1

V.2

Vc.

17  $\text{G C Bm Em G C Bm Em G C Bm Em Am D}$

V.1

V.2

Vc.

25  $\text{G D G D G Em C G}$

V.1

V.2

Vc.

# The Mill, Mill, O

(Harmony: Matt Seattle)

**A** ♩=85

V.1: Treble clef, G major key signature, common time. Chords: D, G, A, D, G, Em, A D. Includes a red box 'A' and a tempo marking '♩=85'.

V.2: Treble clef, G major key signature, common time. Melodic line with eighth and sixteenth notes.

Vc.: Bass clef, G major key signature, common time. Bass line with eighth and sixteenth notes.

5

V.1: Treble clef, G major key signature, common time. Chords: D, G, A, D, G, Em, A D.

V.2: Treble clef, G major key signature, common time. Melodic line with eighth and sixteenth notes.

Vc.: Bass clef, G major key signature, common time. Bass line with eighth and sixteenth notes.

9 **B**

V.1: Treble clef, G major key signature, common time. Chords: D, G, A, D, A.

V.2: Treble clef, G major key signature, common time. Melodic line with eighth and sixteenth notes.

Vc.: Bass clef, G major key signature, common time. Bass line with eighth and sixteenth notes.

14

V.1: Treble clef, G major key signature, common time. Chords: D, G, A, D, G, Em, A D.

V.2: Treble clef, G major key signature, common time. Melodic line with eighth and sixteenth notes.

Vc.: Bass clef, G major key signature, common time. Bass line with eighth and sixteenth notes.

# Twædsidæ

(Harmony: Matt Seattle)

**A** ♩=75

V.1 G D(sus4) D G D G(sus4) G

V.2

Vc.

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

V.1

V.2

Vc.

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

V.1

V.2

Vc.

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

V.1

V.2

Vc.

# Green Grows The Rashers, O

(Harmony: Matt Seattle - Cello: Wayne Richmond)

**A** ♩ = 85

V.1

V.2

Vc.

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

V.1

V.2

Vc.

**B** 9 G Am

V.1

V.2

Vc.

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

V.1

V.2

Vc.

# My Love is but a Lassie Yet

(Harmony: Matt Seattle - Cello: Wayne Richmond)

♩=70 **A** D Em A

V.1  
V.2  
Vc.

5 D G F# G A D

V.1  
V.2  
Vc.

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

V.1  
V.2  
Vc.

14 D Em Bm F# G A D

V.1  
V.2  
Vc.

# Da Full Rigged Ship

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

**A** Am C G D

V.1  
V.2

5 Am C Em Am

V.1  
V.2

**B** Am Em F C G Em

V.1  
V.2

13 Am Em F C G Am

V.1  
V.2

**C** C

V.1  
V.2

21 G Am

V.1  
V.2

# The Shepherds of Yarrow

(Harmony: Matt Seattle)

♩=70 **A** Slow

Am C

Am G(omit3) C F F

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

Am G F C G

Dm C Dm C G(omit3)

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

# Port Lennox

(Harmony: Matt Seattle)

**A**  $\text{♩} = 70$  C Very Slow

V.1 G C G/B

V.2

4 Am G Dm C G C

V.1

V.2

7 G Am F G C C

V.1

V.2

**B** C G C Dm G Dm

V.1

V.2

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

V.1

V.2

19 C Dm D<sup>7</sup> G

V.1

V.2

23 C Dm Am G C

V.1

V.2

The musical score is written for two voices, V.1 and V.2, in a 2-staff system. The key signature is C major and the time signature is common time (C). The tempo is marked 'Very Slow' with a metronome marking of 70. The score is divided into two sections, A and B. Section A starts at measure 1 and ends at measure 10. Section B starts at measure 11 and ends at measure 24. The score includes various chords such as C, G, Am, Dm, F, and D7. There are also triplets and first/second endings indicated. The V.2 part features a consistent eighth-note accompaniment pattern throughout.

# 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)

The musical score is arranged for Violin 1 (Vln.1) and Violin 2 (Vln.2) in a 2-staff format. The key signature is one flat (B-flat major) and the time signature is common time (C). The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 22, 26, and 30 indicated at the start of their respective systems. Chords are written above the Vln.1 staff. A red box with the letter 'A' is placed above the first measure, and another red box with the letter 'B' is placed above the 17th measure. The music consists of a melodic line in the Vln.1 staff and a rhythmic accompaniment in the Vln.2 staff. The accompaniment features a consistent eighth-note pattern in the right hand and a steady bass line in the left hand. The overall mood is peaceful and melodic.

Chords: A, v, Am, C, G, Am, Em, Am, C, G, Am, Em, Am, Am, C, G, Am, Em, Am, C, G, Am, Em, Am, C, G, Am, Em, Am.

# The Banks of the Tyne

T Murray

♩=95 **A**

G Em Am D G C G Em D

V.1

V.2

Vc.

9 G Em Am D G C G D G

V.1

V.2

Vc.

17 **B**

Em Bm Em C Em Bm Em D

V.1

V.2

Vc.

26 G Em Am D G C G D G

V.1

V.2

Vc.

# The Banks of the Deveron

William Christie (Arr. Matt Seattle)

**A** ♩=45 Am G C G Am G C

Slow

Measures 1-4 of the piece. The first staff (V.1) has a red box with 'A' and a tempo marking of ♩=45. The second staff (V.2) has a 'Slow' marking. The third staff (Vc.) is the bass line. Chords are indicated above the staves: Am, G, C, G, Am, G, C.

5 F G C Am<sub>4</sub> G C<sub>4</sub> Dm Am E Am

Measures 5-8. Chords are indicated above the staves: F, G, C, Am<sub>4</sub>, G, C<sub>4</sub>, Dm, Am, E, Am.

9 **B** C G C G F

Measures 9-13. A red box with 'B' is at the start of measure 9. Chords are indicated above the staves: C, G, C, G, F.

14 C G C Am<sub>4</sub> G C<sub>4</sub> Dm Am E Am

Measures 14-17. Chords are indicated above the staves: C, G, C, Am<sub>4</sub>, G, C<sub>4</sub>, Dm, Am, E, Am.

# Sitting in the Stern of a Boat

(Harmony: Matt Seattle)

**A**  $\text{♩} = 60$  G C G D G C G C G D G

V.1  
V.2  
Vc.

**B** C G Am B<sup>7</sup> Em G Em C B<sup>7</sup>(sus4) Em

V.1  
V.2  
Vc.

**9** G D G C G C G D G

V.1  
V.2  
Vc.

# Alloa House

Arr. by Matt Seattle

Slow **A** Em D

Musical notation 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-V.4). Measure 1 includes a red box with the letter 'A' and a 'Slow' tempo marking. Chords Em and D are indicated above the first two measures. A trill (tr) is marked above the first note of measure 4. Accents (v) are placed above the first notes of measures 1, 2, and 3.

5 Em G

Musical notation for measures 5-8. Chords Em and G are indicated above the first and fifth measures respectively. The notation continues with four staves (V.1-V.4).

9 Am D G C Am Em C D

Musical notation for measures 9-12. Chords Am, D, G, C, Am, Em, C, and D are indicated above the first measure. The notation continues with four staves (V.1-V.4).

13 Em Bm Em G Bm Em

Musical notation for measures 13-16. Chords Em, Bm, Em, G, Bm, and Em are indicated above the first measure. The notation continues with four staves (V.1-V.4) and ends with double bar lines and repeat dots.

17 **B** Em G C G

V.1 V.2 V.3 V.4

22 Em G Am G

V.1 V.2 V.3 V.4

26 Am D G C Am Em C D

V.1 V.2 V.3 V.4

30 Em Bm Em G Bm Em

V.1 V.2 V.3 V.4

# Jock O' Hazeldan

(Harmony: Matt Seattle)

**A** ♩=75

V.1 G D Em G C D(sus4) D

V.2

Vc.

5 G D Em G D G(sus4) G

V.1

V.2

Vc.

**B** 9 C G D 3 C

V.1

V.2

13 G D Em G D G(sus4) G

V.1

V.2

Vc.

# The Bonnie Lass O' Bon-Accord

James Scott Skinner (Harmony: Matt Seattle)

♩=40 **A** A Bm E A A<sup>7</sup> D E A

5 **B** E A D A D A F<sup>#</sup>m Bm E A D A D E A E

10 A D A D A F<sup>#</sup>m Bm E A A<sup>7</sup> D E A

# Lindisfarnø

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

Slow **A**

V.1 V.2 V.3 Vc.

D D/F# Em A(sus4) A

5

V.1 V.2 V.3 Vc.

D D/F# Em A

9

V.1 V.2 V.3 Vc.

D G Em A

13

V.1 V.2 V.3 Vc.

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

V.1 V.2 Vc.

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

V.1 V.2 Vc.

**B** 9 Bm A Em A D A

V.1 V.2 Vc.

13 D A Bm G Bm A

V.1 V.2 Vc.

16 Bm F#m G D A

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

*f* *mf*

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

*p* *cresc.* *f* *dim.* *p*

27 **D** D F#m G A D G D Em A A<sup>7</sup>

*p*

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

# Gudewife of Peebles

Nathaniel Gow (Arr. Matt Seattle)

**A**  $\text{♩} = 40$   $B\flat$   $F$   $E\flat$   $B\flat$   $F$   $E\flat$   $B\flat$   $F$

V.1

Slow

V.2

Vc.

Detailed description: This system contains the first four measures of the piece. It features three staves: V.1 (Violin 1), V.2 (Violin 2), and Vc. (Violoncello). The key signature is B-flat major (two flats). The time signature is 6/8. Measure 1 starts with a repeat sign. 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 Vc. staff has a bass line with dotted half notes and eighth notes. Chords are indicated above the V.1 staff.

5  $B\flat$   $F$   $E\flat$   $B\flat$   $F$   $B\flat$   $E\flat$   $F$   $B\flat$

V.1

V.2

Vc.

Detailed description: This system contains measures 5 through 8. The notation continues from the previous system. 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 Vc. staff has a bass line with dotted half notes and eighth notes. Chords are indicated above the V.1 staff. The system ends with a double bar line and repeat dots.

9 **B**  $B\flat$   $E\flat$   $B\flat$   $F$   $B\flat$   $E\flat$   $F$   $C^7$   $F$

V.1

V.2

Vc.

Detailed description: This system contains measures 9 through 13. Measure 9 starts with a repeat sign. 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 Vc. staff has a bass line with dotted half notes and eighth notes. Chords are indicated above the V.1 staff. The system ends with a double bar line and repeat dots.

14  $Dm$   $G^7$   $Cm$   $F^7$   $B\flat$   $F$   $B\flat$   $F$   $B\flat$   $E\flat$   $F$   $B\flat$

V.1

V.2

Vc.

Detailed description: This system contains measures 14 through 17. The notation continues from the previous system. 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 Vc. staff has a bass line with dotted half notes and eighth notes. Chords are indicated above the V.1 staff. The system ends with a double bar line and repeat dots.

# Nonęsuch

Arr. by Matt Seattle

The musical score is arranged in two staves, V.1 and V.2, with guitar chords indicated above the notes. The piece is in 4/4 time and begins in the key of B-flat major. A red box labeled 'A' is placed above the first measure of the first system. The score is divided into systems of two staves each, with measure numbers 5, 9, 13, 17, 22, 26, and 30 marking the beginning of new sections. A key signature change to D major is indicated by a red box labeled 'B' above the first measure of the system starting at measure 17. The piece concludes with a double bar line and a key signature change to D major.

**A** V Dm G A Dm G A Dm

5 Dm G A Dm G A Dm

9 Am G A Dm Am G A Dm

13 Am G A Dm Am G A Dm

**B** V D G A D G A D

22 D G A D G A D

26 A G A D A G A D

30 A G A D A G A D

# In the bleak mid-winter

(Words: Christina Rossetti Music: Gustav Holst)

F F/A Dmin Gmin<sup>7</sup>/B<sup>b</sup> C<sup>7</sup>

In the bleak mid - win - ter fros - ty wind made moan,  
 Our God, heav'n can - not hold him nor - earth sus - tain;  
 E - nough for him, whom cherub - bim wor - ship night and day, a  
 An - gels and arch - an - gels may have ga - thered there,  
 What - can I give him, poor - as I am?

6 F Dmin B<sup>b</sup> C<sup>7</sup> F

earth stood hard as i - ron, wa - ter like a stone;  
 heav'n and earth shall flee a - way when he comes to reign;  
 breast - ful of milk, and a man - ger - ful of hay; e -  
 che - ru - bim and se - ra - phim thronged - the air; but  
 if I were a shep - herd I would bring a lamb;

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

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

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

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

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 with \_\_\_\_\_ a kiss.  
 what I can I give him give \_\_\_\_\_ my heart.

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 with \_\_\_\_\_ a kiss.  
 what I can I give him give \_\_\_\_\_ my heart.

# Mrs McLeod's Reel

Arr. Matt Seattle

**A**

V.1  $\text{D}$   $\text{A}$   $\text{Em}$   $\text{Bm}$   $\text{F}\#\text{m}$   $\text{Bm}$   $\text{Em}$   $\text{A}$

V.2

Vc.

5  $\text{D}$   $\text{A}$   $\text{Em}$   $\text{Bm}$   $\text{A}$   $\text{D}$   $\text{G}$   $\text{D}$

V.1

V.2

Vc.

**B**

9  $\text{F}\#\text{m}^7$   $\text{B}^7$   $\text{Em}^7$   $\text{A}^9$   $\text{D}$   $\text{B}^7$   $\text{Em}$   $\text{A}$

V.1

V.2

Vc.

14  $\text{F}\#\text{m}$   $\text{Bm}$   $\text{Em}$   $\text{Bm}$   $\text{A}$   $\text{D}$   $\text{G}$   $\text{D}$

V.1

V.2

Vc.

# Blow the wind southerley

Arr. Matt Seattle

V.1 V.2 Vc.

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

9 V.1 V.2 Vc.

A D A Bm E<sup>7</sup> A D A E<sup>7</sup> A D

18 V.1 V.2 Vc.

G D Em Bm D Em A D

# Star of the County Down

Traditional (Arr. Georgia Nettleton)

♩=100 **A** Em G D Em D

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). It features four staves: V.1 (Violin 1), V.2 (Violin 2), V.3 (Viola), and Vc. (Violoncello). The music begins with a repeat sign. Chord symbols are placed above the staves: Em (measures 1-2), G (measure 3), D (measure 4), Em (measures 5-6), and D (measures 7-8).

5 Em G D Em D Em

Musical score for measures 5-8. The score continues with four staves (V.1, V.2, V.3, Vc.). Chord symbols are placed above the staves: Em (measures 5-6), G (measure 7), D (measure 8), Em (measures 9-10), D (measures 11-12), and Em (measures 13-14).

9 G D Em D

Musical score for measures 9-12. The score continues with four staves (V.1, V.2, V.3, Vc.). Chord symbols are placed above the staves: G (measures 9-10), D (measures 11-12), Em (measures 13-14), and D (measures 15-16).

13 Em G D Em D Em

Musical score for measures 13-16. The score continues with four staves (V.1, V.2, V.3, Vc.). Chord symbols are placed above the staves: Em (measures 13-14), G (measure 15), D (measure 16), Em (measures 17-18), D (measures 19-20), and Em (measures 21-22).

17 G D Em D

V.1  
V.2  
V.3  
Vc.

21 Em G D Em D Em Em

Fine  
1. Em 2. Em

V.1  
V.2  
V.3  
Vc.

26 Solo ♩=90 Am Em

V.1  
V.2  
V.3  
Vc.

30 Am Em

V.1  
V.2  
V.3  
Vc.

34 Am Em

V.1  
V.2  
V.3  
Vc.

38 Am Bm D.C. al Fine

V.1  
V.2  
V.3  
Vc.

# Cockles & Mussels

Trad. (Harmony & Bridge by Georgia Nettleton)

♩=90 **A**

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

Musical score for measures 1-8. 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), V.3 (Viola), and Vc. (Violoncello). The V.1 staff contains the melody, while the other three staves provide harmonic accompaniment. Chords are indicated above the V.1 staff.

11 G G/B Am D<sup>7</sup> G Em C D G

Musical score for measures 9-18. The score continues with the same instrumentation and key signature. Chords are indicated above the V.1 staff.

19 G G/B Am D<sup>7</sup> G Em C D G

Musical score for measures 19-26. The score continues with the same instrumentation and key signature. Chords are indicated above the V.1 staff.

**B**  $\text{♩}$  Faster  
♩=105 G G/B Am D<sup>7</sup> G G/B C D

Musical score for measures 27-32. This section is marked 'Faster' with a tempo of 105 beats per minute. The instrumentation remains the same. Chords are indicated above the V.1 staff.

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

43 G G/B Am D<sup>7</sup> G Em C D G Fine

**C** Bridge

51  $\text{♩} = 90$  C G/B Am G C G/B C D

59 C G/B Am G C G D D.S. al Fine

rit.

# Da Slockit Light

Tom Anderson, 1969

**A** ♩=85

V.1

V.2

5

9

13

**B**

17

21

25

29

34

# Jacqueline's Waltz

Tom Anderson, 1980 (Harmony: Ellen Thomas)

V.1 **A** A E<sup>7</sup> A D A E<sup>7</sup>

V.2

V.1 9 A E<sup>7</sup> A D A E<sup>7</sup> A 1. 2. A

V.2

V.1 18 **B** A E<sup>7</sup> A D A E E<sup>7</sup>

V.2

V.1 26 A E<sup>7</sup> A Bm C# F#m A<sup>7</sup> D E<sup>7</sup> A

V.2

V.1 34 E<sup>7</sup> A D A E E<sup>7</sup>

V.2

V.1 42 A E<sup>7</sup> A D A E<sup>7</sup> A

V.2

# Give me your hand

♩=130 G Em C D C G

V.1  
V.2  
Vc. *pizz*

11 C Em G Em G Em

V.1  
V.2  
Vc.

21 G Em C G C G C D G Em

V.1  
V.2  
Vc.

31 C D G Em C G D

V.1  
V.2  
Vc.

41 C G Em D G F C G Em Crit. G

V.1  
V.2  
Vc.

# For Ireland I'd not tell her name

1  $\text{♩} = 90$  G C G C D

V.1  
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

V.2

Vc. *arco*

10 G C G D G

V.1  
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\_

V.2

Vc.

18 Em C G Em D

V.1  
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

V.2

Vc.

26 G C G D G

V.1  
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.\_\_\_\_\_

V.2

Vc.

# Greensleeves

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

(Slightly different version)

1 **A** *largo*

Am G Am Em

T. H. Vc.

6 Am G Am Em Am

T. H. Vc.

10 **B** C G Am Em

T. H. Vc.

15 C G Am Em Am

T. H. Vc.

**C**  $\text{♩} = 100$   
Jig

Am G Am Em

T. 

H. 

Vc. *pizz* 

23 Am G Am Em Am

T. 

H. 

Vc. 

27 **D** C G Am Em

T. 

H. 

Vc. 

32 C G Am Em Am

T. 

H. 

Vc. 

# Matilda's Waltz

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

G D7 Em C G Em C D7

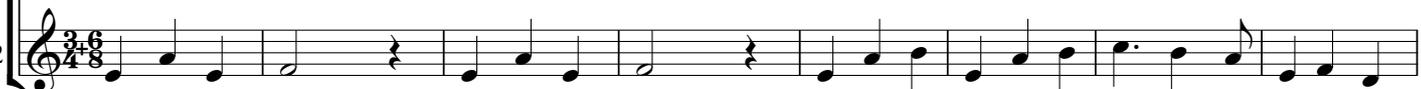
9 G D7 Em C G Em D7 G

17 G C G Em C D7

25 G D7 Em C G Em D7 G

# Rain Dance

Ross Edwards - b. 1943

V.1  V.2 

Measures 1-8. V.1 starts with a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The melody consists of eighth and quarter notes. V.2 starts with a treble clef, a key signature of one sharp (F#), and a time signature of 4/8. The accompaniment consists of quarter and eighth notes, with some rests.

V.1  V.2 

Measures 9-16. V.1 continues the melody from the previous system. V.2 continues the accompaniment, maintaining the same rhythmic pattern.

V.1  V.2 

Measures 17-24. V.1 continues the melody. V.2 continues the accompaniment.

V.1  V.2 

Measures 25-32. V.1 continues the melody. V.2 continues the accompaniment. The piece ends with a double bar line and a fermata.

# Ashokan Farewell

Jay Ungar (Arr. Fiona Munro & Wayne Richmond)

**A** D D/F# G Em D Bm G A<sup>7</sup>

Musical notation for system 1, measures 1-8. T1 and T2 staves. Chords: D, D/F#, G, Em, D, Bm, G, A<sup>7</sup>.

9 D D/F# G Em D Bm A<sup>7</sup> D

Musical notation for system 2, measures 9-16. T1 and T2 staves. Chords: D, D/F#, G, Em, D, Bm, A<sup>7</sup>, D.

**B** 17 D D/F# G D G/B A A<sup>7</sup>/G

Musical notation for system 3, measures 17-25. T1, T2, Br, and Vc staves. Chords: D, D/F#, G, D, G/B, A, A<sup>7</sup>/G.

26 D C G D Bm A<sup>7</sup> D

Musical notation for system 4, measures 26-32. T1, T2, Br, and Vc staves. Chords: D, C, G, D, Bm, A<sup>7</sup>, D.

34 **C** D D/F# G Em D Bm G

42 A7 D D/F# G Em D Bm A7 D

51 **D** D D/F# G D G/B A A7/G

60 D C G D Bm A7 D

# 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 five staves: Violin (Vln.), Flute (Fl.), Guitar (Gtr.), Violins (Vlns.), and Violas (Vc.). The Violin part starts with a red 'A' in a box above the first measure. The Flute and Guitar parts play a rhythmic melody. The Violins and Violas play a simple harmonic accompaniment. The Drum (Dr.) part is indicated by 'x' marks on a drum set. The piece ends with 'etc.' in the bottom right corner.

Chords: G D Am

Musical score for measures 8-11. The score continues from the previous system. The Violin part has a red '8' above the first measure. The Flute and Guitar parts continue their rhythmic melody. The Violins and Violas play a simple harmonic accompaniment.

Chords: G D G C G D G

Musical score for measures 12-15. The score continues from the previous system. The Violin part has a red '12' above the first measure. The Flute and Guitar parts continue their rhythmic melody. The Violins and Violas play a simple harmonic accompaniment. The piece ends with a double bar line and repeat dots.

20 **B** G C G D Am

Vln.

Fl.

Gtr.

Vlns.

Vc.

29 G D G C G D G

Vln.

Fl.

Gtr.

Vlns.

Vc.

# Twæe dansen

(Two Dances)

Joh Adolph Hasse

## Bourré

♩=120 **A** G C G C D<sup>7</sup> G G C D<sup>7</sup> Em Am D<sup>7</sup> G

V.1 *mf* *f*

V.2 *mf* *f*

V.3 *mf* *f*

9 **B** D D<sup>7</sup> G E<sup>7</sup> A A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> G A<sup>7</sup> D

V.1 *p* *cresc* *f* *mf*

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

V.3 *p* *cresc* *f*

**C** G C G C D<sup>7</sup> G G C D<sup>7</sup> Em Am D<sup>7</sup> G *poco rit.*

V.1 *f*

V.2 *mf* *f*

V.3 *mf* *f*

# Gavotte

J. B. Lully

**A** C G *i*C G C G F G C G

V.1  
V.2  
V.3

C D7 G Am D C G D7 G

V.1  
V.2  
V.3

**B** G7 C G7 C F G G#° Am Dm E Am A

V.1  
V.2  
V.3

14 Dm G7 C D7 Em B7 Em C G

V.1  
V.2  
V.3

18 C G C G F G A7

V.1  
V.2  
V.3

22 Dm G7 Am Dm A7 Dm G7 C

V.1  
V.2  
V.3

# Maiden's Prayer

Bob Wills, Bourne Co arr. Brian Wicklund  
(Harmonies: Wayne Richmond, 2020)

♩=75

V.1

V.2

5

9

13

17

Conc.

Vc.

G G<sup>7</sup> C

D<sup>7</sup> G

G<sup>7</sup> C

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

G<sup>7</sup> C

21 D<sup>7</sup> G

V.1  
V.2  
Conc.  
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, C5, and D5. A slur covers measures 22 and 23, with a half note D4 in measure 22 and a half note G4 in measure 23. Measure 24 has a whole note G4. The bass line in Vc. starts with a half note D3, followed by eighth notes E3, F#3, G3, A3, B3, C4, and D4. The concertina part (Conc.) follows a similar melodic line to V.1.

25 G<sup>7</sup> C

V.1  
V.2  
Conc.  
Vc.

Detailed description: This system contains measures 25 through 28. Measure 25 starts with a G7 chord. The melody in V.1 has a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and F#4. A slur covers measures 26 and 27, with a half note G4 in measure 26 and a half note C5 in measure 27. Measure 28 has a whole note C5. The bass line in Vc. starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, and G3. The concertina part (Conc.) follows a similar melodic line to V.1.

29 G Am<sup>7</sup> Bm<sup>7</sup> C D<sup>7</sup> G

V.1  
V.2  
Conc.  
Vc.

Detailed description: This system contains measures 29 through 32. Measure 29 starts with a G chord. The melody in V.1 has a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and F#4. A slur covers measures 30 and 31, with a half note G4 in measure 30 and a half note C5 in measure 31. Measure 32 has a whole note G4. The bass line in Vc. starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, and G3. The concertina part (Conc.) follows a similar melodic line to V.1.

# Untitled Air

Harmony: Maria Dunn, 1997

♩=85

Em D Em G D Em Am C D

V.ln. Fl. Vc.

Detailed description: This system contains measures 1 through 8. The V.ln. part features a melody with a triplet of eighth notes in measure 4. The Fl. part has a similar triplet in measure 4. The Vc. part provides a harmonic accompaniment with a steady eighth-note bass line.

9 Em D Em G D Em Am C D Em

V.ln. Fl. Vc.

Detailed description: This system contains measures 9 through 16. The V.ln. part continues the melody with a triplet in measure 10. The Fl. part has a triplet in measure 10. The Vc. part continues the accompaniment.

17 C D Em G D Em G C D

V.ln. Fl. Vc.

Detailed description: This system contains measures 17 through 24. The V.ln. part features a triplet in measure 17. The Fl. part has a triplet in measure 17. The Vc. part continues the accompaniment.

25 Em D Em G D Em Am C D Em

V.ln. Fl. Vc.

Detailed description: This system contains measures 25 through 32. The V.ln. part features a triplet in measure 25. The Fl. part has a triplet in measure 25. The Vc. part continues the accompaniment.

# Inishcør (Inis Oirr)

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

$\text{♩} = 80$  **A** G Em Am D

V.1  
V.2  
V.3

5 G Em C D G

V.1  
V.2  
V.3

9 **B** C G Em C

V.1  
V.2

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

V.1  
V.2  
V.3

# Oscar's Song

Maria Dunn

$\text{♩} = 70$

**A**

F C/E Dm B<sup>b</sup> F Am E<sup>b</sup> C

Tune

Cello

9 F Am Dm B<sup>b</sup> F/A B<sup>b</sup> C B<sup>b</sup>/F F

Tu.

Vc.

**B**

F C/E Dm B<sup>b</sup> F Am E<sup>b</sup> C

17

Tu. *8<sup>va</sup>*

Recorder

Vln. Two violins

Vc.

26 F Am Dm B<sup>b</sup> F/A B<sup>b</sup> C B<sup>b</sup>/F F

Tu. *(8)*

Vln.

Vc.

**C**

F C/E Dm Am B<sup>b</sup> F/A Gm C

34

Vln. *All violins*

Vc.

42 F C/E Dm Am B<sup>b</sup> C F

Vln.

Vc.

50 **D** B $\flat$  C F Dm B $\flat$  F/A Gm

Tu. All flutes/recorders

Vln. All violins

Vc.

58 C B $\flat$  C F Dm B $\flat$  C B $\flat$ /F F

Tu.

Vln.

Vc.

67 **E** F C/E Dm B $\flat$  F Am E $\flat$  C

Tu. *8<sup>va</sup>* All flutes/recorders

Vln. All violins

Conc. Wayne conc.

Vc.

76 F Am Dm B $\flat$  F/A B $\flat$  C B $\flat$ /F F

Tu. (8)

Vln. rall. *p*

Conc. *p*

Vc. *p*

# Traditional Gaelic Air

Arr. for concertinas by Wayne Richmond, 1995)

**A** Bm G Em A D

Musical score for measures 1-4. The score is in 2/4 time with a tempo of 60. It features four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#). The first system contains measures 1 through 4, with chords Bm, G, Em, A, and D indicated above the staves.

5 Bm G A Bm Bm

1. Fine 2.

Musical score for measures 5-8. The score continues with four staves (V.1, V.2, Vla., Vc.). Measures 5-7 are followed by a first ending (1. Fine) and a second ending (2.). The chords Bm, G, A, Bm, and Bm are indicated above the staves.

10 **B** Bm G A D

Musical score for measures 9-13. The score continues with four staves. Measure 9 is marked with a repeat sign and a **B** in a red box. The chords Bm, G, A, and D are indicated above the staves.

14 Bm G A Bm

Musical score for measures 14-17. The score continues with four staves. The chords Bm, G, A, and Bm are indicated above the staves. The piece concludes with a double bar line and a sharp sign.

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 E<sup>7</sup>

17 **B** A D A E A D E E<sup>7</sup>

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

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 V.1 staff: G, Em, C, D7, G, Em, C, D7. The V.1 part has a melodic line with eighth and sixteenth notes. The V.2 part has a rhythmic accompaniment of dotted half notes. The Vla. part has a continuous eighth-note accompaniment. The Con. part has a similar eighth-note accompaniment. The Vc. part has a bass line with quarter and eighth notes.

9 G D Em Bm C D<sup>7</sup> G

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

Detailed description: This system contains measures 9 through 16. The chords above the V.1 staff are G, D, Em, Bm, C, D7, G. The V.1 part continues with a melodic line, including some sixteenth-note runs. The V.2 part has a rhythmic accompaniment with some rests. The Vla. part has a continuous eighth-note accompaniment. The Con. part has a similar eighth-note accompaniment. The Vc. part has a bass line with quarter and eighth notes.

17 **B** Em<sup>tr</sup> D Em Bm C G

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

Detailed description: This system contains measures 17 through 24. The chords above the V.1 staff are Em (with a trill), D, Em, Bm, C, G. The V.1 part has a melodic line with a trill on the first measure. The V.2 part has a rhythmic accompaniment with some rests. The Vla. part has a continuous eighth-note accompaniment. The Con. part has a similar eighth-note accompaniment. The Vc. part has a bass line with quarter and eighth notes.

26 C Em D Bm C D7 G

34 C G Em Bm Em C A7 D

43 Em D Bm C D7 G

# Triste España

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

Vla.  
Triste Es - pa - na sin \_\_\_\_\_ ve - tu - ra.

Con.  
Triste Es - pa - na sin \_\_\_\_\_ ve - tu - ra.

Vc.

Detailed description: This is the first system of a musical score for 'Triste España'. It consists of five staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), Concerto (Con.), and Violoncello (Vc.). The music is in 3/4 time with a tempo of 60 beats per minute. The key signature has one flat (Bb). The first system contains measures 1 through 6. The lyrics 'Triste España sin \_\_\_\_\_ ve - tu - ra.' are written below the staves. Chord symbols are placed above the staves: Dm, A, Dm, C, Dm, Gm, and C.

7    F                    Bb                    F                    Gm                    Cm/Eb                    D

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

V.2

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

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

Vc.

Detailed description: This is the second system of the musical score, starting at measure 7. It continues with the same five staves as the first system. The lyrics 'To - dos te de - ven - - llo - - rar.' are written below the staves. Chord symbols are placed above the staves: F, Bb, F, Gm, Cm/Eb, and D.

12 D C F F<sup>7</sup> B<sup>b</sup> F<sup>7</sup>/C B<sup>b</sup>

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<sup>b</sup> E<sup>b</sup> Cm Dm Gm F F<sup>7</sup> 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

Hp. 6 D Em F#m Em D F#m Bm A Bm G Bm A

11 **A** D G D Em G A

F1.

Vc.

16 D G D Em G D

F1.

Vc.

21 D G D A Bm G A

F1.

Vc.

25 Bm G A D7 G F#m Em G D

F1.

Vc.

30 **B** D G D Em G A D G

F1.

Conc.

Vln.

Vc.

*2 flutes/whistles in octaves on rpt*

36 D Em G D D G D A Bm

Fl.

Conc.

Vln.

Vc.

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

Fl.

Conc.

Vln.

Vc.

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

Fl.

Conc.

Vln.

Hp.

Vc.

51 D Bm G F#m G D A7 D

Fl.

Hp.

Vc.

# Rosbif Waltz

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

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

The first system of the musical score consists of five staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), Con. (Cello), and Vc. (Violoncello). The music is in 3/2 time and begins with a first ending bracket labeled '1' and a red 'A' in a box. The key signature has one flat (B-flat). The first staff (V.1) has a treble clef and contains the melody. The second staff (V.2) has a treble clef and contains a supporting line. The third staff (Vla.) has an alto clef and contains a supporting line. The fourth staff (Con.) has a treble clef and contains a supporting line. The fifth staff (Vc.) has a bass clef and contains a supporting line. Chord symbols are placed above the first staff: Am, F, G, Am, F, G, C.

10 C G Am Em Am F G Am Fine

The second system of the musical score consists of five staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), Con. (Cello), and Vc. (Violoncello). The music continues from the first system. The first staff (V.1) has a treble clef and contains the melody. The second staff (V.2) has a treble clef and contains a supporting line. The third staff (Vla.) has an alto clef and contains a supporting line. The fourth staff (Con.) has a treble clef and contains a supporting line. The fifth staff (Vc.) has a bass clef and contains a supporting line. Chord symbols are placed above the first staff: C, G, Am, Em, Am, F, G, Am. The system ends with a double bar line and a repeat sign, followed by the word 'Fine'.

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 1), V.2 (Violin 2), 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 staves, and a steady eighth-note accompaniment in the lower staves.

**B**

Musical score for section B, measures 17-21. The score is for five staves: V.1, V.2, Vla., Con., and Vc. The key signature and time signature remain the same as in section A. The section begins with a repeat sign and a first ending bracket. The music continues with similar rhythmic patterns, featuring a more active melodic line in the first violin part.

**C**

Musical score for section C, measures 22-26. The score is for five staves: V.1, V.2, Vla., Con., and Vc. The key signature and time signature remain the same. The section begins with a repeat sign and a first ending bracket. The first ending has two options, labeled 1. and 2., leading to different conclusions for the section.

# Mother Hubbard's Whistle

Snave Pluckpayres

D Em F#m Em A/C# D Em Bm F#m

Musical score for measures 1-4. The score is in 6/8 time and D major. It features four staves: Flute (Fl.), Violin 1 (V.1), Violin 2 (V.2), and Violin 3 (V.3). The flute part has a melodic line with eighth and sixteenth notes. The violin parts provide harmonic support with dotted quarter notes and eighth notes. Chord symbols are placed above the flute staff.

5 G D/F# F#m Am Bm Em Bm

Musical score for measures 5-7. The score continues with the same instrumentation. The flute part has a melodic line with eighth and sixteenth notes. The violin parts provide harmonic support with dotted quarter notes and eighth notes. Chord symbols are placed above the flute staff.

8 Em G Bm F#m Bm A<sub>3</sub> Bm

Musical score for measures 8-10. The score continues with the same instrumentation. The flute part has a melodic line with eighth and sixteenth notes, including a triplet in measure 9. The violin parts provide harmonic support with dotted quarter notes and eighth notes. Chord symbols are placed above the flute staff.

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

Fl. V.1 V.2 V.3

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

Fl. V.1 V.2 V.3

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

Fl. V.1 V.2 V.3

# The Hen's March

Arr. Jean-Ann Callender

V.1 *f* *tr*

V.2 *f*

V.3 *f*

5

V.1 *p* *cresc.* *f* *tr*

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

V.3 *p* *cresc.* *f*

9

V.1 *p* *f* *p* *f*

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

13

V.1 *p* *f* *p* *f* *p* *f* *p*

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

17

V.1 *cresc.* *f* *tr*

V.2 *cresc.* *f*

V.3 *cresc.* *f*

# Coffee for Dora

Georgia Nettleton

**A** D G D G A

V.1  
V.2  
Vla.  
Vc.

Measures 1-4: The first system of the score. It features four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The key signature is two sharps (F# and C#) and the time signature is 4/4. Chords D, G, D, G, and A are indicated above the V.1 staff. The V.1 staff has a red 'A' in a box above the first measure. The V.1 staff contains a melodic line with eighth and quarter notes. The V.2 staff contains a similar melodic line. The Vla. staff contains a line of eighth notes. The Vc. staff contains a line of quarter notes.

4 D G D G A 1. D 2. D

V.1  
V.2  
Vla.  
Vc.

Measures 5-8: The second system of the score. It features four staves: V.1, V.2, Vla., and Vc. Chords D, G, D, G, A, 1. D, and 2. D are indicated above the V.1 staff. The V.1 staff has a red 'A' in a box above the first measure. The V.1 staff contains a melodic line with eighth and quarter notes. The V.2 staff contains a similar melodic line. The Vla. staff contains a line of eighth notes. The Vc. staff contains a line of quarter notes. There are repeat signs and first/second endings in measures 7 and 8.

9 **B** A G A

V.1  
V.2  
Vla.  
Vc.

Measures 9-12: The third system of the score. It features four staves: V.1, V.2, Vla., and Vc. Chords A, G, and A are indicated above the V.1 staff. The V.1 staff has a red 'B' in a box above the first measure. The V.1 staff contains a melodic line with eighth and quarter notes. The V.2 staff contains a similar melodic line. The Vla. staff contains a line of eighth notes. The Vc. staff contains a line of quarter notes.

13 G D A D G A 1. D 2. D

V.1  
V.2  
Vla.  
Vc.

Measures 13-16: The fourth system of the score. It features four staves: V.1, V.2, Vla., and Vc. Chords G, D, A, D, G, A, 1. D, and 2. D are indicated above the V.1 staff. The V.1 staff has a red 'B' in a box above the first measure. The V.1 staff contains a melodic line with eighth and quarter notes. The V.2 staff contains a similar melodic line. The Vla. staff contains a line of eighth notes. The Vc. staff contains a line of quarter notes. There are repeat signs and first/second endings in measures 15 and 16.

# Odessa Bulgar

**A** Gm Eb F Gm D7

System 1 (Measures 1-8): Treble clef, bass clef, 2/4 time signature, key signature of two flats. Chords: Gm, Eb, F, Gm, D7.

9 Gm D7 Gm

System 2 (Measures 9-16): Treble clef, bass clef, 2/4 time signature, key signature of two flats. Chords: Gm, D7, Gm.

17 Gm Eb F Gm D7

System 3 (Measures 17-24): Treble clef, bass clef, 2/4 time signature, key signature of two flats. Chords: Gm, Eb, F, Gm, D7.

25 Gm D7 Gm Fine F

System 4 (Measures 25-32): Treble clef, bass clef, 2/4 time signature, key signature of two flats. Chords: Gm, D7, Gm, Fine, F.

**B** Bb F7

System 5 (Measures 33-40): Treble clef, bass clef, 2/4 time signature, key signature of two flats. Chords: Bb, F7.

41 Bb

System 6 (Measures 41-48): Treble clef, bass clef, 2/4 time signature, key signature of two flats. Chord: Bb.

49 **Bb** **F7**

57 **Bb**

65 **C** **Gm** **G7** **Cm** **F7**

73 **Bb** **Gm** **D7** **Gm**

81 **Gm** **G7** **Cm** **F7**

89 **Bb** **Gm** **D7** **Gm** **D.C. al Fine**

# Down by the Sally Gardens

Traditional

Harm. & [B] Section by Georgia Nettleton

**A** D A/C# G D/A G A D

8 D A/C# G D/A G A D G D/F#

16 Bm G A F#m G A Bm A

24 D A/C# G D/A G A D Em/D D Fine

32 **B** F#m Em A D

V.1  
V.2  
Vla.  
Vc.

41 F#m G Em A

V.1  
V.2  
Vla.  
Vc.

49 F#m Em A D

V.1  
V.2  
Vla.  
Vc.

57 F#m Bm Em A **D.C. al Fine**

V.1  
V.2  
Vla.  
Vc.

# Orinoco

Georgia Nettleton

**A** Am Dm G C E/G#

First system of music for measures 1-2. It features four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The key signature is one flat (F major/D minor) and the time signature is 4/4. Chords are indicated above the staves: Am, Dm, G, C, and E/G#.

<sup>3</sup> Am Dm G Am

Second system of music for measures 3-4. It features four staves: V.1, V.2, Vla., and Vc. Chords are indicated above the staves: Am, Dm, G, and Am. The system ends with repeat signs.

**B** Am G F Em Dm Em

Third system of music for measures 5-6. It features four staves: V.1, V.2, Vla., and Vc. Chords are indicated above the staves: Am, G, F, Em, Dm, and Em. The system ends with repeat signs.

<sup>12</sup> Am G F Em Am

Fourth system of music for measures 7-8. It features four staves: V.1, V.2, Vla., and Vc. Chords are indicated above the staves: Am, G, F, Em, and Am. The system ends with repeat signs.

# Da New Rigged Ship

Traditional - Harmonies by Georgia Nettleton

**A** Am G D

System A (Measures 1-4):

- V.1:** Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3.
- V.2:** Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3.
- Vla.:** Bass clef, 4/4 time. Melody: quarter notes G3, A3, B3, C4, quarter notes B3, A3, G3, F3, quarter notes E3, D3, C3, B2.
- Vc.:** Bass clef, 4/4 time. Bass line: quarter notes G2, A2, B2, C3, quarter notes B2, A2, G2, F2, quarter notes E2, D2, C2, B1.

**B** A G A Em A G A

System B (Measures 5-8):

- V.1:** Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3, quarter notes A3, G3, F3, E3.
- V.2:** Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3, quarter notes A3, G3, F3, E3.
- Vla.:** Bass clef, 4/4 time. Melody: quarter notes G3, A3, B3, C4, quarter notes B3, A3, G3, F3, quarter notes E3, D3, C3, B2, quarter notes A2, G2, F2, E2.
- Vc.:** Bass clef, 4/4 time. Bass line: quarter notes G2, A2, B2, C3, quarter notes B2, A2, G2, F2, quarter notes E2, D2, C2, B1, quarter notes A1, G1, F1, E1.

**C** Am G D/F# Em Am G F

System C (Measures 9-12):

- V.1:** Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3, quarter notes A3, G3, F3, E3.
- V.2:** Treble clef, 4/4 time. Melody: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3, quarter notes A3, G3, F3, E3.
- Vla.:** Bass clef, 4/4 time. Melody: quarter notes G3, A3, B3, C4, quarter notes B3, A3, G3, F3, quarter notes E3, D3, C3, B2, quarter notes A2, G2, F2, E2.
- Vc.:** Bass clef, 4/4 time. Bass line: quarter notes G2, A2, B2, C3, quarter notes B2, A2, G2, F2, quarter notes E2, D2, C2, B1, quarter notes A1, G1, F1, E1.

# Three Around Three

Traditional - Harmonies by Georgia Nettleton

Chords: G D G C Am D

Musical score for measures 1-3. The score is in 4/4 time and G major. It features four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The melody in V.1 starts on G4 and moves through A4, B4, C5, D5, E5, F#5, G5. The other parts provide harmonic support with various rhythmic patterns.

Chords: G D G C G

Musical score for measures 4-6. The score continues from the previous system. The melody in V.1 moves from G5 to F#5, E5, D5, C5, B4, A4. The system concludes with repeat signs in all staves.

Chords: G C G D

Musical score for measures 7-11. The melody in V.1 moves from G4 to A4, B4, C5, D5, E5, F#5, G5. The system concludes with repeat signs in all staves.

Chords: G C D G

Musical score for measures 12-15. The melody in V.1 moves from G4 to A4, B4, C5, D5, E5, F#5, G5. The system concludes with repeat signs in all staves.

# Egan's Polka

Trad. - Violin harmonies: Georgia Nettleton, cello: Wayne Richmond

**A** D G A D G A D

V.1  
V.2  
V.3  
Vc. *pizz*

8 **B** D Em G A D Em G A D

V.1  
V.2  
V.3  
Vc.

# Londonderry Air (Danny Boy)

Trad. Harmonies: Georgia Nettleton (Cello part: Wayne Richmond)

**A**

Chords: D G D Bm<sup>7</sup> Em A

Chords: D G D Em A D A

**B**

Chords: D G D Bm<sup>7</sup> G D E A

Chords: D G D Bm G Em A D

# Athol Highlanders

♩.=120

**A**

A E<sup>7</sup> A E<sup>7</sup> A

5 A E<sup>7</sup> A D E<sup>7</sup> A

**B**

9 A D A Bmin E<sup>7</sup>

14 A D A D E<sup>7</sup> A

**C**

18 A Bmin E<sup>7</sup>

23 A D E<sup>7</sup> A

**D**

27 A Bmin A G

32 A Bmin A D E<sup>7</sup> A

# 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

$\text{♩} = 110$   
 A<sup>7</sup> D A D A D G A<sup>7</sup> D A D A D A<sup>7</sup> D

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

26 A<sup>7</sup> D G A<sup>7</sup> D G A<sup>7</sup> D G A<sup>7</sup> D A<sup>7</sup> D Repeat tune

V.1  
 V.3  
 pizz  
 Vc.

# Irish Washerwoman

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

V.1  
 pizz  
 Vc.

43 G D<sup>7</sup> C G C G Am D<sup>7</sup> G Repeat tune

V.1  
 Vc.



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## Loosely Woven

Welcome to the home of Loosely Woven, an adhoc troupe of musicians based in Sydney's Northern Beaches who put together & perform 3-4 free acoustic shows each year - just for the fun of it! And, would you believe, they have been doing so for a quarter of a century! 20th Sept. 2021 was exactly 26 years on from the first ever Loosely Woven concert which took place in Warriewood Surf Club on 20th Sept. 1990.

This site is to assist with the organisation and promotion of Loosely Woven events and to act as an archive once an event has occurred.

Click [here](#) for general info about Loosely Woven. Have a look at a selection of YouTube [video clips](#).

If you think you might like to be involved in a show with Loosely Woven please contact [Wayne](#) 0400 803 804 or 02 9939 8802.

By the way, what you are looking at is a relatively new 'responsive' site launched in July 2020. For info about concerts before that date go to the [old site](#).

You might also like to visit the [Humph Hall](#) and [The Corona Ensemble](#) sites.

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