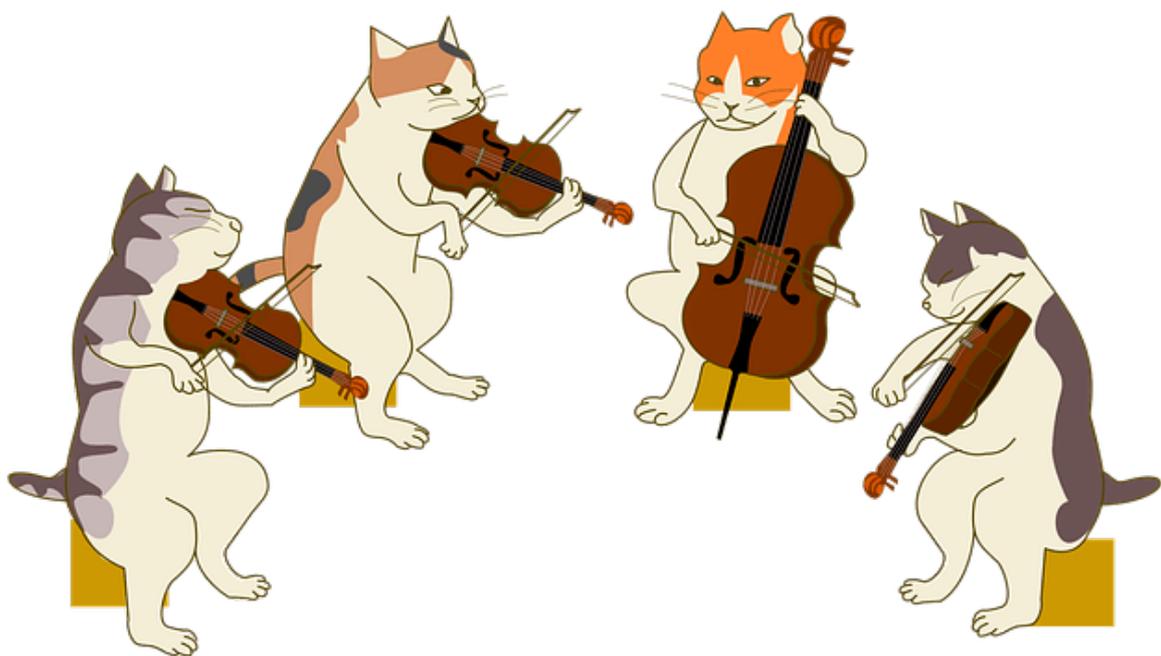


Corona Ensemble Concert Program #2

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Green Grows The Rashers, O

(Harmony: Matt Seattle - Cello: Wayne Richmond)

A ♩ = 85

V.1

V.2

Vc.

5 C G Em Am B⁷ Em

V.1

V.2

Vc.

B 9 G Am

V.1

V.2

Vc.

13 C G Em Am B⁷ 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.

Peace & Plenty

Brian McNeill (Arr. by Matt Seattle)

A $\text{♩} = 90$

Violin 1 (Vln.1) and Violin 2 (Vc.) parts are shown. Chords are indicated above the staff: Am, C, G, Am, Em, Am.

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

O Waly Waly

Traditional English Folk Song

♩=60

1. The wa - ter is

G D G D G D G D

p

p

p

p

Verse 1: Vocals + piano/harp
 Verse 2: + Cello (very soft!)
 Verse 3: + V2 + V3
 Verse 4: Tutti
 Instrumental (Some Violins 1 play tune)
 Verse 5: Vocals + piano/harp

3 D G D Bm G A A⁷

wide, I can-not get o'er, Nei-ther have I wings to fly. Give me a
 mea - dows the oth - er day, A - gath'ring flowers both fine and gay. A - gath'ring
 back up a-gainst some oak, Think-ing that he was a trus - ty tree. But first he
 is and she sails the sea, She's load-ed deep as deep can be. But not so
 hand - some and love is fine, And love's a jew - elwhile it is new. But when it is

V.1

V.2

V.3

Vc.

7 F#m G D Bm A7

boat that can car - ry two, and both shall cross, my true love and
 flowers both red and blue, I lit - tle thought what love can
 bend - ed and then he broke, And so did my false love to
 deep as the love I'm in; I know not if I sink or
 old, it grow - eth cold, And fades a - way like mor - ning

V.1

V.2

V.3

Vc.

10 D G D G D G D G D

I. do. me. swim. dew.
 2. O, down in the
 3. I leaned my
 4. A ship there
 5. O love is

V.1

V.2

V.3

Vc.

Bovaglio's Plaid

J. Scott Skinner (Arr. Maria Dunn, 2004)

A D/A A Bm/A A Bm/A D/A A E/A D/A A

5 D A/C# A Bm A/C# D A/C# A A/E E D/A A

B A A/C# DA/C# A F#m Bm7 E A A/C# DA/C#Bm E7 D/A A

13 A A/C# DA/C# F#m Bm7/DE D A/C#E/B A A/E E D/A A

C

D/A A/C# Bm A/C# Bm/DD/E D A/C# A A/E E D/A A

17

V.1

V.2

V.3

Vc.

21 D A/C# A D A/C# Bm D/E D A/C# A A/E E D/A A

V.1

V.2

V.3

Vc.

D

A A/C# DA/C# A F#m Bm7 E A A/C# DA/C# Bm E7 D/A A

25

V.1

V.2

V.3

Vc.

29 A A/C# DA/C# F#m Bm7/DE D A/C# E/B A A/E E D/AA

V.1

V.2

V.3

Vc.

Ma Yofus Tunç Set

Traditional

Ma Yofus

A D $\text{♩} = 60$

V.1

4

V.1

8

B B \flat F 7 B \flat D

V.1

12

V.1

17

C D Gm D Gm

V.1

21

V.1

25

D D Gm Cm D Gm D

V.1

29

V.1

Lebedikh un Freylakh (Lively & Joyful)



A

♩=140

Dm

33

First system of musical notation (measures 33-37). Includes staves for V.1, V.2, Vla., and Vc. with notes and rests.

38

Second system of musical notation (measures 38-42). Includes staves for V.1, V.2, Vla., and Vc. with notes and rests.

43

A

Dm

Third system of musical notation (measures 43-50). Includes staves for V.1, V.2, Vla., and Vc. with notes and rests.

51

Am

Dm

Am

A

Fourth system of musical notation (measures 51-58). Includes staves for V.1, V.2, Vla., and Vc. with notes and rests.

59 Dm A Dm Fine D

V.1

V.2

Vla.

Vc.

67 G Gm

V.1

V.2

Vla.

Vc.

77 D A D A D A D A D.S. al Fine

V.1

V.2

Vla.

Vc.

Durme durme mi angelico

(Adapted from an arrangement
by Winsome Evans)

♩=80 G Am D/F# D G C Am⁷

V.1
V.2
V.3
V.4
Vla.
Vc.

6 G/D D G C⁷ Am⁷ G/D D G

V.1
V.2
V.3
V.4
Vla.
Vc.

13 G C Am D/F# G Em

V.1

V.2

V.3

V.4

Vla.

Vc.

18 C D G Bm Em G/D D G

V.1

V.2

V.3

V.4

Vla.

Vc.

Jeanette's Waltz

Sandra Kerr (Harmonies: Wayne Richmond, 2020)

Composed on the Occasion of Her 50th Birthday

A ♩ = 110

G Am Bm C G

V.1

V.2

Conc.

Vc. *pizz*

7 Am D7 C D7 G Am Bm

V.1

V.2

Conc.

Vc.

13 C G Am D7 G C D7 G

V.1

V.2

Conc.

Vc.

B

18 Em C D7 G7 C

V.1

V.2

Conc.

Vc. *p arco*

24 Bm Em B7 Em C

V.1

V.2

Conc.

Vc.

29 D7 G7 C D7 G3 Am D G

V.1

V.2

Conc.

Vc.

Air on the G String (J. S. Bach)

$\text{♩} = 80$ **A** D D/C# Bm Bm/A G E/G# A A/G F#m F#m/E B/D# B Em Em/G

V.1 *mf*

V.2 *mf*

Vla. *mf*

Vc. *mf*

Musical score for measures 1-7. The score is for four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (D major), and the time signature is 4/4. The tempo is marked as quarter note = 80. The dynamic is mezzo-forte (mf). The first measure is marked with a red box containing the letter 'A'. The notes are: V.1: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4; V.2: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4; Vla.: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4; Vc.: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.

V.1

V.2

Vla.

Vc.

8 A/C# A7 D D/C# E/B D E7 1. A 2. A

Musical score for measures 8-13. The score is for four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (D major), and the time signature is 4/4. The dynamic is mezzo-forte (mf). The notes are: V.1: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4; V.2: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4; Vla.: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4; Vc.: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Measures 11-12 are marked with first and second endings.

14 **B** A A/G F#m F#m/E B7/D# B7 E E/D C#° Em/B F#/A# Em/B

V.1

V.2

Vla.

Vc.

Musical score for measures 14-17. The score is for four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (D major), and the time signature is 4/4. The dynamic is mezzo-forte (mf). The notes are: V.1: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4; V.2: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4; Vla.: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4; Vc.: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.

20 Em F# Bm Bm/A E/G# F#m E E/D A/C# E7 A A7/G

V.1

V.2

Vla.

Vc.

26 D/F# G E/G# A F#/A# B Em Em/D A/C# A7

V.1

V.2

Vla.

Vc.

31 D D/C Bm Bm/A G G/F# Em Em/D A G A7 D

V.1

V.2

Vla.

Vc.

Rorate

Traditional Scottish

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

♩=80

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

Vln.1

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

Vln.1

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.

Solo flute or violin plays lower octave on rpt

Vln.1

Vln.2

Vc.

36 D Em G D D G D A Bm

Fl. Vln.1 Vln.2 Vc.

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

Fl. Vln.1 Vln.2 Vc.

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

Fl. Vln.1 Vln.2 Vc.

51 D Bm G F#m G D A7 D

Fl. Vln.1 Vln.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 five staves: V.1, V.2, V.3, V.4, and Vc. Chords are indicated above the staves: A (measures 1-2), Em (measures 3-4), and D (measures 5-6). A trill (tr) is marked above the first note of measure 5. Accents (v) are placed above the first notes of measures 1, 2, 3, and 5.

5 Em G

Musical notation for measures 5-8. The score continues with five staves. Chords are indicated above the staves: Em (measures 5-6) and G (measures 7-8).

9 Am D G C Am Em C D

Musical notation for measures 9-12. The score continues with five staves. Chords are indicated above the staves: Am (measures 9-10), D (measures 11-12), G (measures 13-14), C (measures 15-16), Am (measures 17-18), Em (measures 19-20), C (measures 21-22), and D (measures 23-24).

13 Em Bm Em G Bm Em

Musical notation for measures 13-16. The score continues with five staves. Chords are indicated above the staves: Em (measures 13-14), Bm (measures 15-16), Em (measures 17-18), G (measures 19-20), Bm (measures 21-22), and Em (measures 23-24). The piece concludes with a double bar line and repeat dots.

17 **B** Em G C G

22 Em G Am G

26 Am D G C Am Em C D

30 Em Bm Em G Bm Em