

List of tunes for Slow Session

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L' Air Mignonne

Simon Riopel (via Imar)

A

4 D A 1. Bm E 2. E A

7 D D

9 D A 1. E A 2. E A

An Rogaire Dubh

(trad, via Martin Hayes)

1. A G A D A G D

5. A G A D G 1. D 2. D

10. D G D A D G D

14. D G D A A G 1. D 2. D

The Battle of the Somme

William Lawrie (1881–1916)

This musical score is for a piano accompaniment of the hymn 'The Battle of the Somme' by William Lawrie. It is written in D major (two sharps) and 3/8 time. The score is divided into four systems, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. Chord symbols (D, G, A) are placed above the treble staff to indicate the harmonic structure. The piece includes repeat signs and first/second endings.

System 1: Measures 1-4. Chords: D, G, D, G, D, D, A.

System 2: Measures 5-8. Chords: D, G, D, G, D, A, D. Includes first and second endings.

System 3: Measures 9-12. Chords: D, A, A, D, D, G, D, D, A.

System 4: Measures 13-16. Chords: D, G, D, G, D, A, D. Includes first and second endings.

Bear Dance

Violin

Cello

Em C D G D Em Bm

This system contains measures 1 through 6 of the piece. The Violin part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The Cello part is in bass clef with the same key signature and time signature. The chords Em, C, D, G, D, Em, and Bm are indicated above the measures. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and others with half notes.

Vln.

Vc.

7 C D Em Em D C D

This system contains measures 7 through 12. Measure 7 is marked with a '7' above the staff. Measures 7 and 8 are repeated, indicated by a double bar line with repeat dots. The chords C, D, Em, Em, D, C, and D are indicated above the measures. The Violin part continues with eighth and quarter notes, while the Cello part features more complex rhythmic patterns including beamed eighth notes and quarter notes.

Vln.

Vc.

13 G D Em Bm C D Em

This system contains measures 13 through 18. Measure 13 is marked with a '13' above the staff. Measures 13 and 14 are repeated, indicated by a double bar line with repeat dots. The chords G, D, Em, Bm, C, D, and Em are indicated above the measures. The Violin part concludes with a half note and a quarter note, while the Cello part ends with a half note and a quarter note.

Bear Dance

Usual

Harmony 1

Harmony 2

Chord progression: Em, Em, C, D, G, D

Measure 1: Usual (treble: G4, A4, B4; bass: G2, A2, B2), Harmony 1 (treble: G4, A4, B4; bass: G4, A4, B4), Harmony 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 2: Usual (treble: G4, A4, B4; bass: G2, A2, B2), Harmony 1 (treble: G4, A4, B4; bass: G4, A4, B4), Harmony 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 3: Usual (treble: G4, A4, B4; bass: G2, A2, B2), Harmony 1 (treble: G4, A4, B4; bass: G4, A4, B4), Harmony 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 4: Usual (treble: G4, A4, B4; bass: G2, A2, B2), Harmony 1 (treble: G4, A4, B4; bass: G4, A4, B4), Harmony 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 5: Usual (treble: G4, A4, B4; bass: G2, A2, B2), Harmony 1 (treble: G4, A4, B4; bass: G4, A4, B4), Harmony 2 (treble: G4, A4, B4; bass: G4, A4, B4)

6

Us

H 1

H 2

Chord progression: Em, Bm, C, D, Em, Em, D, C

Measure 6: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 7: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 8: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 9: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 10: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 11: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

12

Us

H 1

H 2

Chord progression: D, G, D, Em, Bm, C, D, Em, Em

Measure 12: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 13: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 14: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 15: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Measure 16: Us (treble: G4, A4, B4; bass: G2, A2, B2), H 1 (treble: G4, A4, B4; bass: G4, A4, B4), H 2 (treble: G4, A4, B4; bass: G4, A4, B4)

Bert Mackenzie's 70th Birthday Waltz

Louise Mackenzie

Violin

Cello

Vln.

Vc.

5

11

16

21

D Bm G A D

G A D Em 1. A Em 2. A D

G A D G Bm G

D Em A D Bm

G A D G A D Em A D

The musical score is written for Violin, Cello, Violin, and Cello. It is in the key of D major (two sharps) and 3/4 time. The score is divided into five systems, each with a measure number (5, 11, 16, 21) at the beginning of the Violin staff. Chords are indicated above the staves: D, Bm, G, A, D in the first system; G, A, D, Em 1., A, Em 2., A, D in the second; G, A, D, G, Bm, G in the third; D, Em, A, D, Bm in the fourth; and G, A, D, G, A, D, Em, A, D in the fifth. Triplets are marked with a '3' over the notes. The score ends with a double bar line in the fifth system.

Bill Malley's Barndance

Bill Malley

Violin

Cello

5

G G G D

Vln.

Vc.

3 3 3 3

1. 2.

10

Em C G Em C G D Em C

Vln.

Vc.

15

G D7 G C D 3 3 3 3

1. 2.

Billy Malley's Scottishe

Swing

The musical score for "Billy Malley's Scottishe" is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo/style is marked "Swing". The score is divided into four systems, each with a treble and bass staff. Chords A, D, and E are indicated above the treble staff. The piece features a repeating bass line and a melody with triplets and a first/second ending structure.

System 1: Measures 1-4. Chords: A, A, D, A, E. The melody starts with a quarter note F#4, followed by a quarter rest, then a quarter note G#4, and a quarter note A5. The bass line consists of a repeating eighth-note pattern: F#3, G#3, A3, B3.

System 2: Measures 5-8. Chords: A, D, A, E. The melody continues with a quarter note B5, a quarter note A5, a quarter note G#4, and a quarter note F#4. The bass line continues with the repeating eighth-note pattern. A triplet of eighth notes (F#3, G#3, A3) is marked in measure 7.

System 3: Measures 9-12. Chords: A, D, A, E. The melody continues with a quarter note E5, a quarter note D5, a quarter note C#4, and a quarter note B3. The bass line continues with the repeating eighth-note pattern. A triplet of eighth notes (F#3, G#3, A3) is marked in measure 11.

System 4: Measures 13-16. Chords: A, D, A, E. The melody continues with a quarter note A4, a quarter note G#3, a quarter note F#3, and a quarter note E3. The bass line continues with the repeating eighth-note pattern. A triplet of eighth notes (F#3, G#3, A3) is marked in measure 15. The piece concludes with a double bar line in measure 16.

The Black Joke

1. 2.

4 8 12 15

G C D G

C D C D G C D

Em Am D G

C D C D G

1. 2.

Bonnie Kate

First system of musical notation for 'Bonnie Kate'. The key signature is one sharp (F#) and the time signature is 4/4. The system consists of two staves (treble and bass clef). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: G, G, C, D, G.

Second system of musical notation for 'Bonnie Kate'. The system consists of two staves. Chords are indicated above the staff: G, Am, G, C, D (first ending), D (second ending). The system includes first and second endings, marked with '1.' and '2.' above the staff.

Third system of musical notation for 'Bonnie Kate'. The system consists of two staves. Chords are indicated above the staff: Em, Am, G/B, C, D. The system includes a repeat sign at the beginning of the first measure.

Fourth system of musical notation for 'Bonnie Kate'. The system consists of two staves. Chords are indicated above the staff: Em, G, G/B, C, D, G. The system includes a repeat sign at the end of the first measure.

The Bonny Miller

First system of music (measures 1-4). Chords: G, A, G, A.

Measure 1: Treble clef, G4 quarter, A4 quarter, B4 half. Bass clef, G2 quarter, A2 quarter, B2 half. Chord: G.

Measure 2: Treble clef, G4 quarter, A4 quarter, B4 half. Bass clef, G2 quarter, A2 quarter, B2 half. Chord: A.

Measure 3: Treble clef, G4 quarter, A4 quarter, B4 half. Bass clef, G2 quarter, A2 quarter, B2 half. Chord: G.

Measure 4: Treble clef, G4 quarter, A4 quarter, B4 half. Bass clef, G2 quarter, A2 quarter, B2 half. Chord: A.

Second system of music (measures 5-8). Chords: D, G/D, D, A/D, D, G/D, A.

Measure 5: Treble clef, D4 quarter, E4 quarter, F#4 half. Bass clef, D2 quarter, E2 quarter, F#2 half. Chord: D.

Measure 6: Treble clef, D4 quarter, E4 quarter, F#4 half. Bass clef, D2 quarter, E2 quarter, F#2 half. Chord: G/D.

Measure 7: Treble clef, D4 quarter, E4 quarter, F#4 half. Bass clef, D2 quarter, E2 quarter, F#2 half. Chord: D.

Measure 8: Treble clef, D4 quarter, E4 quarter, F#4 half. Bass clef, D2 quarter, E2 quarter, F#2 half. Chord: A/D.

Measure 9: Treble clef, D4 quarter, E4 quarter, F#4 half. Bass clef, D2 quarter, E2 quarter, F#2 half. Chord: D.

Measure 10: Treble clef, D4 quarter, E4 quarter, F#4 half. Bass clef, D2 quarter, E2 quarter, F#2 half. Chord: G/D.

Measure 11: Treble clef, D4 quarter, E4 quarter, F#4 half. Bass clef, D2 quarter, E2 quarter, F#2 half. Chord: A.

Third system of music (measures 9-12). Chords: Bm, A, G, A.

Measure 9: Treble clef, B4 quarter, A4 quarter, G4 half. Bass clef, B2 quarter, A2 quarter, G2 half. Chord: Bm.

Measure 10: Treble clef, B4 quarter, A4 quarter, G4 half. Bass clef, B2 quarter, A2 quarter, G2 half. Chord: A.

Measure 11: Treble clef, B4 quarter, A4 quarter, G4 half. Bass clef, B2 quarter, A2 quarter, G2 half. Chord: G.

Measure 12: Treble clef, B4 quarter, A4 quarter, G4 half. Bass clef, B2 quarter, A2 quarter, G2 half. Chord: A.

Booley House (in G)

This musical score is for the piece "Booley House (in G)". It is written for three instruments: Flute, Violin, and Cello. The key signature is one sharp (F#), and the time signature is 9/8. The score is divided into three systems, each containing staves for the Flute (Fl.), Violin (Vln.), and Cello (Vc.).

System 1:

- Flute:** Four measures of music. Chord annotations above the staff are G, Em, G, Em, and G.
- Violin:** Four measures of music. Chord annotations above the staff are G, Em, G, Em, and G.
- Cello:** Four measures of music. Chord annotations below the staff are G, Em, G, Em, and G.

System 2:

- Fl.** Four measures of music. Chord annotations above the staff are G, D, G, and D.
- Vln.** Four measures of music. Chord annotations above the staff are G, D, G, and D.
- Vc.** Four measures of music. Chord annotations below the staff are G, D, G, and D.

System 3:

- Fl.** Four measures of music. Chord annotations above the staff are G, D, Em, and D.
- Vln.** Four measures of music. Chord annotations above the staff are G, D, Em, and D.
- Vc.** Four measures of music. Chord annotations below the staff are G, D, Em, and D.

Booley House (in D)

Violin

Cello

D Bm D

Vln.

Vc.

Bm D D A

4

Vln.

Vc.

D A D

7

Vln.

Vc.

A Bm A

10

Brenda Stubbert's

Jerry Holland

Violin

Cello

5

Vln.

Vc.

9

Vln.

Vc.

13

Vln.

Vc.

17

Vln.

Vc.

Am Am C G C G

Am Am G Em Am

Am Am C G C G

Am Am C G Em Am

Am Am G Em Am

1. 2.

Brennan's Reel (in G)

(after Martin Hayes's version but in G rather than Bb)

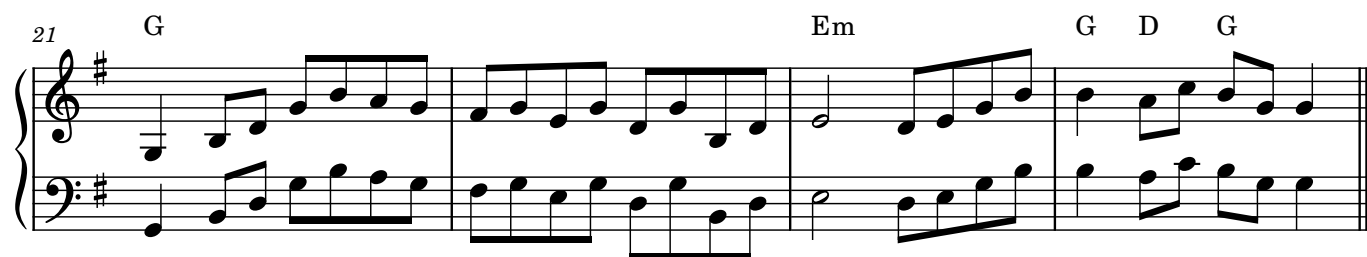
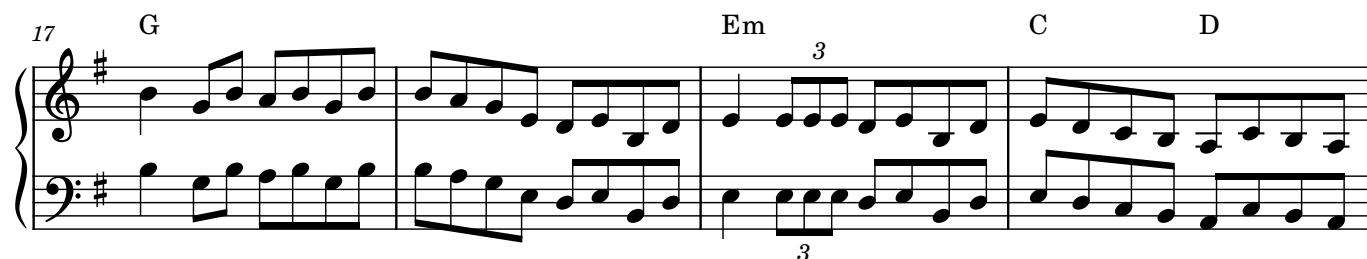
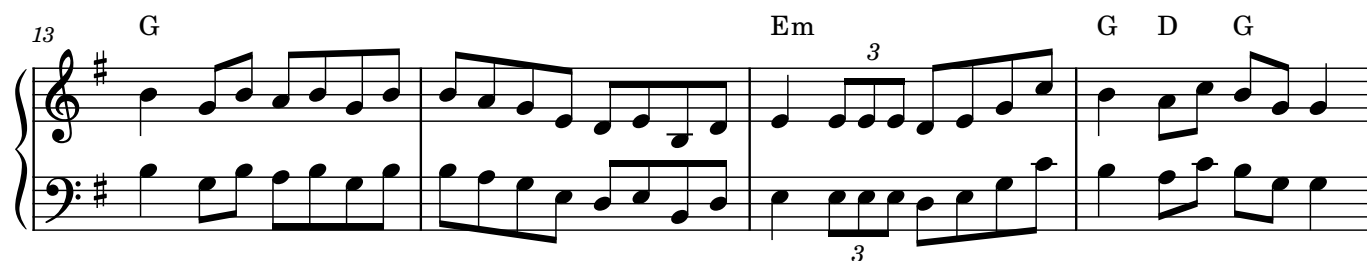
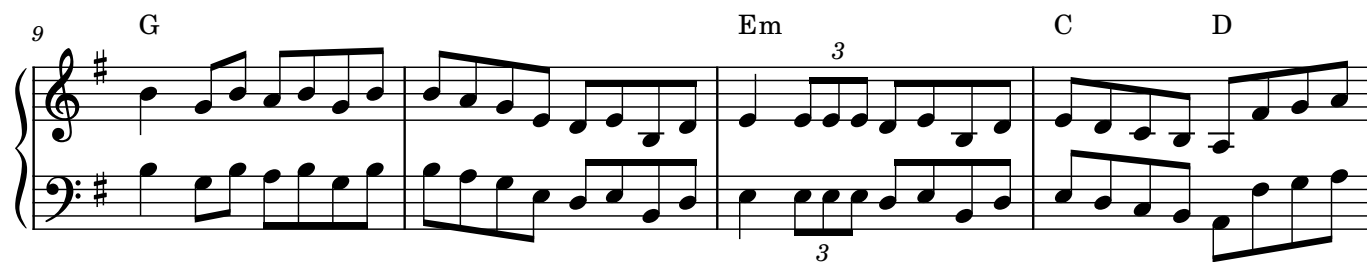
Swing

G

Em

C

D



The Brown Coffin

Swing

6

11

16

1. 2.

1. 2.

Chord symbols: Gm, B $\flat$, F, Gm, E $\flat$, Dm, F

The Brown Coffin (for Guitar Capo 3)

Swing

Em Em G D Em

This system contains measures 1 through 5. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Measure 1 includes a 'Swing' tempo marking and a square box icon. The notation features eighth-note patterns in both the treble and bass staves. Chord symbols Em, G, and D are placed above the staff.

6 Em C Bm 1. Em Em 2. Em

This system contains measures 6 through 10. Measure 6 is marked with a '6'. The system includes a first ending bracket (1.) and a second ending bracket (2.). Chord symbols Em, C, Bm, and Em are placed above the staff.

11 Em Em D D

This system contains measures 11 through 14. Measure 11 is marked with an '11'. The notation continues with eighth-note patterns. Chord symbols Em and D are placed above the staff.

15 Em Em C Bm 1. Em

This system contains measures 15 through 18. Measure 15 is marked with a '15'. The system includes a first ending bracket (1.). Chord symbols Em, C, Bm, and Em are placed above the staff.

19 2. Em Em

This system contains measures 19 through 22. Measure 19 is marked with a '19'. The system includes a second ending bracket (2.). Chord symbols Em and Em are placed above the staff.

Butterfly

Em D Em D Em D G D

Violin

Cello

5 Em Em Em G D

Vln.

Vc.

9 Em D Em D Em D G D

Vln.

Vc.

13 Ending (last time round)

Vln.

Vc.

The musical score is written for Violin and Cello. It begins with a key signature of one sharp (F#) and a 3/8 time signature. The first system (measures 1-4) features a melody in the Violin and a supporting line in the Cello. Chords Em, D, Em, D, Em, D, G, and D are indicated above the measures. The second system (measures 5-8) continues the melody, with chords Em, Em, Em, G, and D. The third system (measures 9-12) further develops the theme, with chords Em, D, Em, D, Em, D, G, and D. The final system (measures 13-14) is labeled 'Ending (last time round)' and shows the concluding phrases for both instruments.

Calliope House in G

Violin

Cello

G G Am G

Vln.

Vc.

6

1. 2.

G D G D G

Vln.

Vc.

11

G Am G

Vln.

Vc.

16

1. 2.

G D G D

Calliope House (in D)

Dave Richardson

Chords: D, D, Em, Em

5 D D 1. D A 2. D A D

11 D Em

15 D 1. A 2. D A D

Calum's Road

Donald Shaw

[illegible]

The Cat's Meow

Joanie Madden

Measures 1-4 of the piece. The key signature is D major (two sharps) and the time signature is 6/8. The melody in the treble clef is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass line in the bass clef is: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Chords D, G, and A are indicated above the staff.

Measures 5-8. Measure 5 continues the melody. Measure 6 has a G chord. Measure 7 has a first ending (1.) with chords A and D. Measure 8 has a second ending (2.) with chords A and D.

Measures 9-13. Measure 9 has a D chord. Measure 10 has a D chord. Measure 11 has a G chord. Measure 12 has an A chord. Measure 13 continues the melody.

Measures 14-18. Measure 14 has a D chord. Measure 15 has a D chord. Measure 16 has a G chord. Measure 17 has a first ending (1.) with chords A and D. Measure 18 has a second ending (2.) with chords A and D.

Measures 19-23. Measure 19 has a D chord. Measure 20 has a D chord. Measure 21 has an A chord. Measure 22 has an A chord. Measure 23 has a D chord and a G chord.

Measures 24-27. Measure 24 has a D chord and a G chord. Measure 25 has a D chord and an A chord. Measure 26 has a first ending (1.) with chords A and D. Measure 27 has a second ending (2.) with chords A and D.

Cavers of Kirkcudbright

Mike Vass

Violin

Cello

5

F C/A B $\flat$ Gm

9

B $\flat$ C Dm B $\flat$ C Dm A m

13

B $\flat$ C Dm B $\flat$ Gm F

last time only

Christmas tunes

The Bitter Withy

Lyrics by: Kerfuffle (from traditional song)

arranged by: Kerfuffle

The musical score is written for Violin and Cello in 4/4 time, with a key signature of one flat (B-flat). The score is divided into two systems. The first system covers the first five measures of the song, with lyrics: "A-s it fell out u-po-n one day, the stars from heav'n did fall. Our". The second system covers the next five measures, with lyrics: "Sav-iour asked his dear m-o-ther i-f h-e cou-ld play at ball". The Violin part is marked with a '5' above the first measure of the second system. The Cello part provides a steady accompaniment. Chord markings are placed above the staves: Dm and Am in the first system, and Dm, C, Dm, and Dm in the second system.

Violin

Cello

Dm Am

A-s it fell out u-po-n one day, the stars from heav'n did fall. Our

Vln.

Vc.

5

Dm C Dm Dm

Sav-iour asked his dear m-o-ther i-f h-e cou-ld play at ball

To play at ball, my own dear child, it's time that you were gone.
Don't let me hear of your ill-doings tonight when you come home.

So it's suttlng call, and downling call, our sweetest Saviour ran,
and there he met three rich young lords, "Good morning to you all".

"Good morn, good morn, good morn" said they, "Good morning" then said he,
"and which of you three rich young men will play at ball with me?"

"Oh, we are lords' and ladies' children, born in a Bowry Hall, and
you are born by Mary's child and born in an oxen stall."

"If I am born by Mary's child and born in an oxen stall,
I'll make you believe in your latter end and ruler above you all."

Our Saviour built a bridge from rays of the sun, and over it went he,
and over went these rich young lords and drown-ed were all three.

So suttlng call and downling call, their mothers they did run.
"Say Mary-mild, correct your child for he has drowned our sons."

So Mary-mild fetched home her child and placed him across her knee
and with a bunch of green withy twigs, she gave him lashes three.

"Oh withy, withy, the bitter withy, has causen me to smart.
The withy shall be the very first tree to perish at the heart."

Christmas tunes

God Rest Ye Merry Gentlemen (in Dm)

Violin

Cello

God rest ye mer-ry gen- tle- men, let no- thing you dis- may. Re-

5

Vln.

Vc.

-mem-ber Christ our Sa- vi- our was born on Christ-mas Day. To save us all from

10

Vln.

Vc.

Sa-tan's pow'r when we were gone as- tray, O-h ti- dings of co-m- fort and

15

Vln.

Vc.

joy, com-fort and joy, O- h ti -- dings of co- m- fort and joy.

Dm A Dm B♭ F B♭ Gm A

Dm A Dm B♭ F B♭ Gm A Gm C

F A Dm B♭ Gm A F

Dm Gm A F Dm

God rest ye merry gentleman

Em B Em G Em B

God rest ye mer-ry gent-le-men Let noth-ing you dis-may Re-

5 Em Am Em C Em B

mem-ber Christ, our sav-i-our was born on Christ-mas day To

9 Am Em B Em D Em

save us all from Satan's pow-er when we were gone ast-ray O-h

13 G B Em D

tid-ings of com-fort and-d joy com-fort and joy! Oh-h

17 G C G B Em

ti-di-ings of com-fort an-d joy

From God that is our Father
The blessed angels came
Unto some certain shepherds,
With tidings of the same;
That he was born in Bethlehem
The Son of God by name.

Chorus

Now when they came to Bethlehem,
Where our sweet Saviour lay
They found him in a manger
Where oxen feed on hay.
The blessed Virgin kneeling down
Unto the Lord did pray.

Chorus

With sudden joy and gladness,
The shepherds were beguil'd,
To see the Babe of Israel
Before his mother mild.
O then with joy and cheerfulness
Rejoice each mother's child.

Chorus

Now to the Lord sing praises,
All you within this place
Like we true loving brethren,
Each other to embrace,
For the merry time of Christmas
Is coming on a-pace.

Chorus

Good King Wenceslas

G Em D7 G D7 C G C D7 G G
 Good King Wen - ces - las look'd out On the feast of Ste - phen

5 G Em D7 G D7 C G C D7 G G
 When the snow lay round a - bout deep and crisp and ev - en

9 G D7 G D7 Em C G C D7 G G
 Brigh - tly shone the moon that night though the frost was cru - el

13 C B7 Em D7 G C D Em C G
 when a poor man came in sight Gathe-ring win - ter fu - ue - el

From God that is our Father
The blessed angels came
Unto some certain shepherds,
With tidings of the same;
That he was born in Bethlehem
The Son of God by name.

Chorus

Now when they came to Bethlehem,
Where our sweet Saviour lay
They found him in a manger
Where oxen feed on hay.
The blessed Virgin kneeling down
Unto the Lord did pray.

Chorus

With sudden joy and gladness,
The shepherds were beguil'd,
To see the Babe of Israel
Before his mother mild.
O then with joy and cheerfulness
Rejoice each mother's child.

Chorus

Now to the Lord sing praises,
All you within this place
Like we true loving brethren,
Each other to embrace,
For the merry time of Christmas
Is coming on a-pace.

Chorus

The Holly and the Ivy

Oh the ho - ll-y a - nd the i - vy when they are bo - th full grown, of

all the trees that are in the wo - od the ho - lly be - ars the crown Oh the

ri - i - sing o - f the sun and the run - ning o - f the deer, the

play - ying o - f the mer - ry or - ga - n, sweet si - in - ging all in the choir

From God that is our Father
The blessed angels came
Unto some certain shepherds,
With tidings of the same;
That he was born in Bethlehem
The Son of God by name.

Chorus

Now when they came to Bethlehem,
Where our sweet Saviour lay
They found him in a manger
Where oxen feed on hay.
The blessed Virgin kneeling down
Unto the Lord did pray.

Chorus

With sudden joy and gladness,
The shepherds were beguil'd,
To see the Babe of Israel
Before his mother mild.
O then with joy and cheerfulness
Rejoice each mother's child.

Chorus

Now to the Lord sing praises,
All you within this place
Like we true loving brethren,
Each other to embrace,
For the merry time of Christmas
Is coming on a-pace.

Chorus

Christmas tunes

I Saw Three Ships

following Kerfuffle's arrangement (in D instead of E)

D A D A D A

Flute

I saw three shi-ps come sail-ing i-n, On Christ-mas Da-y, on Christ-mas Day, I

Violin

D A D A D A

5

Fl.

saw three shi- ps come sail-ing i- n, On Christ-mas Day in the morn- ing.

Vln.

And what was o-n those ships all thre-e?
On Christmas Da-y, on Christmas Day
And what was o-n those ships all thre-e,
On Christmas Day in the morn-ing.

Our Saviour, Chr-ist and his la-dy,
...

Pray whi-ther sa-il those ships all thre-e?
...

Oh they sail-ed in-to Bethlehem
...

And all the be-lls on Earth shall r-ing
...

And all the Angels in Heaven shall sing
...

And all the so-uls on Earth shall sing
...

And let us all rejoice and pray
...

Claire Connor's Lament

Jo Freya

A m

G

E m

A m

G

E m

Flute

Violin

Cello

The first system of music is in 3/4 time. The Flute, Violin, and Cello parts are written on staves. The Flute and Violin parts are in treble clef, and the Cello part is in bass clef. The music consists of eighth and quarter notes, with some rests. The key signature is one flat (B-flat).

A m

G

E m

F

G

A m

Fl.

Vln.

Vc.

The second system of music continues the melody. It includes measures 9 through 16. The Flute, Violin, and Cello parts are written on staves. The Flute and Violin parts are in treble clef, and the Cello part is in bass clef. The music consists of eighth and quarter notes, with some rests. The key signature is one flat (B-flat).

A m

G

F

G

E m

E m

E m

G

E m

A m

Fl.

Vln.

Vc.

The third system of music concludes the piece. It includes measures 17 through 24. The Flute, Violin, and Cello parts are written on staves. The Flute and Violin parts are in treble clef, and the Cello part is in bass clef. The music consists of eighth and quarter notes, with some rests. The key signature is one flat (B-flat).

The Clare Reel

Violin

Cello

3

G C

D G

D G

6

Em G C

9

C D G

C D G

This musical score is for 'The Clare Reel', a piece in 4/4 time with a key signature of one sharp (F#). It is arranged for Violin (Vln.) and Cello (Vc.). The score is divided into four systems. The first system covers measures 1-2, with chords G and C indicated above the staff. The second system covers measures 3-4, featuring first and second endings for measures 3 and 4, with chords D and G indicated. The third system covers measures 5-6, with chords Em, G, and C indicated. The fourth system covers measures 7-8, also featuring first and second endings for measures 7 and 8, with chords C, D, and G indicated. The notation includes treble and bass staves for each instrument, with various musical symbols such as notes, rests, beams, and slurs. The piece concludes with a double bar line at the end of measure 8.

Come Ye Not from Newcastle?

Violin

Cello

Measures 1-5 of the Violin and Cello parts. The key signature is one sharp (F#) and the time signature is 2/2. Chords are indicated above the staves: G (measures 1-2), C (measure 3), and G (measures 4-5).

Vln.

Vc.

Measures 6-10 of the Violin and Cello parts. Measure 6 is marked with a '6'. Chords are indicated above the staves: C (measure 6), G (measure 7), D (measure 8), G (measure 9), G (measure 10), and Em (measures 11-12). First and second endings are marked with '1.' and '2.' above the staves.

Vln.

Vc.

Measures 11-14 of the Violin and Cello parts. Measure 11 is marked with an '11'. Chords are indicated above the staves: Am (measures 11-12), G (measure 13), C (measure 14), Em (measures 15-16), and G (measures 17-18).

Vln.

Vc.

Measures 15-19 of the Violin and Cello parts. Measure 15 is marked with a '15'. Chords are indicated above the staves: Am (measures 15-16), C (measure 17), Em (measure 18), D (measure 19), G (measures 20-21), and G (measures 22-23). First and second endings are marked with '1.' and '2.' above the staves.

Cooley's reel

Em Em D D

5 Em Em D 1. D Em 2. D Em

10 Em Em D D Em

15 Em D 1. D Em 2. D Em

Dawn Chorus

John Spiers

Musical notation for measures 1-4. Chords: Dm, Am, Gm. Includes triplets in measures 3 and 4.

Measures 1-4 of the piece. The key signature has one flat (Bb) and the time signature is 4/4. Measure 1 has a Dm chord. Measure 2 has an Am chord. Measure 3 has an Am chord and a triplet of eighth notes in the right hand. Measure 4 has a Gm chord and a triplet of eighth notes in the right hand.

Musical notation for measures 5-8. Chords: Dm, Am, Dm. Includes triplets in measures 6 and 7.

Measures 5-8 of the piece. Measure 5 has a Dm chord. Measure 6 has an Am chord and a triplet of eighth notes in the right hand. Measure 7 has a Dm chord and a triplet of eighth notes in the right hand. Measure 8 has a Dm chord and ends with a repeat sign.

Musical notation for measures 9-12. Chords: Dm, Bb, C, Am. Includes triplets in measures 10 and 11.

Measures 9-12 of the piece. Measure 9 has a Dm chord and starts with a repeat sign. Measure 10 has a Bb chord and a triplet of eighth notes in the right hand. Measure 11 has a C chord and a triplet of eighth notes in the right hand. Measure 12 has an Am chord and ends with a repeat sign.

Musical notation for measures 13-16. Chords: Bb, Gm, Am, Dm. Includes triplets in measures 14, 15, and 16.

Measures 13-16 of the piece. Measure 13 has a Bb chord. Measure 14 has a Gm chord and a triplet of eighth notes in the right hand. Measure 15 has an Am chord and a triplet of eighth notes in the right hand. Measure 16 has a Dm chord and a triplet of eighth notes in the right hand, ending with a repeat sign.

Denis Murphy's Polka

Denis Murphy

D

Em

G

Violin

Cello

Violin and Cello staves, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is in D major. The Violin part starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a dotted quarter note A4. The Cello part starts with a quarter rest, followed by eighth notes D3, E3, F#3, G3, and a dotted quarter note A3. The harmony is D major for measures 1-2 and E minor for measures 3-4.

D

Em

A

D

Vln.

Vc.

Violin and Cello staves, measures 5-8. Measure 5 starts with a 5-measure rest for the Violin. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is in D major. The Violin part starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a dotted quarter note A4. The Cello part starts with a quarter rest, followed by eighth notes D3, E3, F#3, G3, and a dotted quarter note A3. The harmony is D major for measures 5-6 and E minor for measures 7-8.

D

A7

D

Em

G

Vln.

Vc.

Violin and Cello staves, measures 9-12. Measure 9 starts with a repeat sign. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is in D major. The Violin part starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a dotted quarter note A4. The Cello part starts with a quarter rest, followed by eighth notes D3, E3, F#3, G3, and a dotted quarter note A3. The harmony is D major for measures 9-10, A7 for measures 11-12, and E minor for measures 13-14.

D

A7

G

A7

D

Vln.

Vc.

Violin and Cello staves, measures 13-16. Measure 13 starts with a 13-measure rest for the Violin. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is in D major. The Violin part starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, and a dotted quarter note A4. The Cello part starts with a quarter rest, followed by eighth notes D3, E3, F#3, G3, and a dotted quarter note A3. The harmony is D major for measures 13-14, A7 for measures 15-16, and D major for measures 17-18.

Dr Letcher's Favourite (aka Mounthills)

Violin Cello

C Dm G C G

Violin and Cello parts, measures 1-4. The key signature is one flat (Bb) and the time signature is 4/4. The Violin part starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The Cello part starts with a half note G3, followed by quarter notes A3, Bb3, and A3. The chords are C (measures 1-2), Dm (measures 3-4), G (measure 5), C (measure 6), and G (measures 7-8).

Vln. Vc.

5 C Dm G Am F C G C

Violin and Cello parts, measures 5-8. The Violin part starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The Cello part starts with a half note G3, followed by quarter notes A3, Bb3, and A3. The chords are C (measures 5-6), Dm (measures 7-8), G (measure 9), Am (measures 10-11), F (measures 12-13), C (measures 14-15), G (measures 16-17), and C (measures 18-19).

Vln. Vc.

9 G Dm Am F C G

Violin and Cello parts, measures 9-12. The Violin part starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The Cello part starts with a half note G3, followed by quarter notes A3, Bb3, and A3. The chords are G (measures 9-10), Dm (measures 11-12), Am (measures 13-14), F (measures 15-16), C (measures 17-18), and G (measures 19-20).

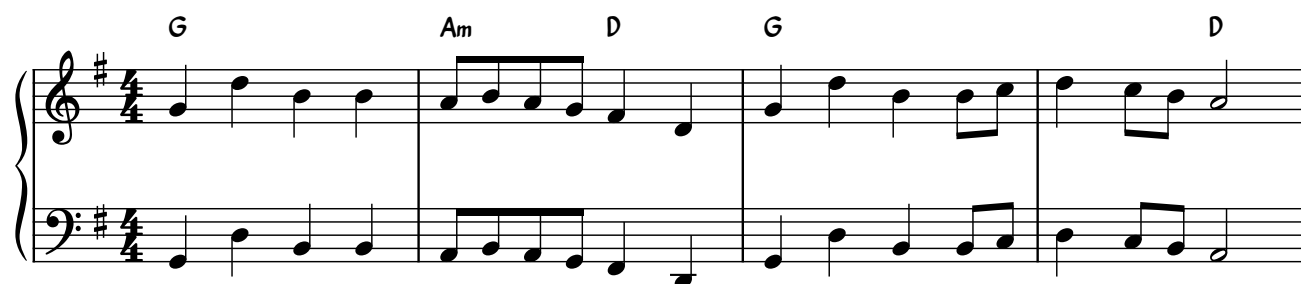
Vln. Vc.

13 C Am F C G C

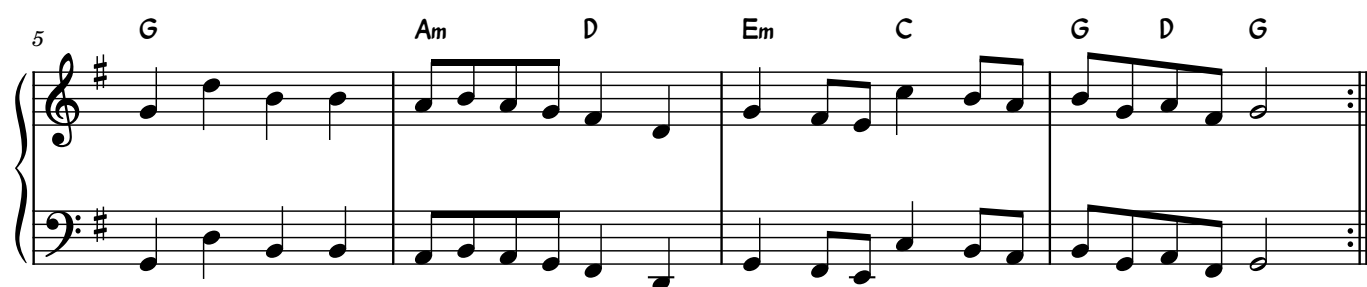
Violin and Cello parts, measures 13-16. The Violin part starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The Cello part starts with a half note G3, followed by quarter notes A3, Bb3, and A3. The chords are C (measures 13-14), Am (measures 15-16), F (measures 17-18), C (measures 19-20), G (measures 21-22), and C (measures 23-24).

Dr Letcher's Favourite (aka Mounthills) in G

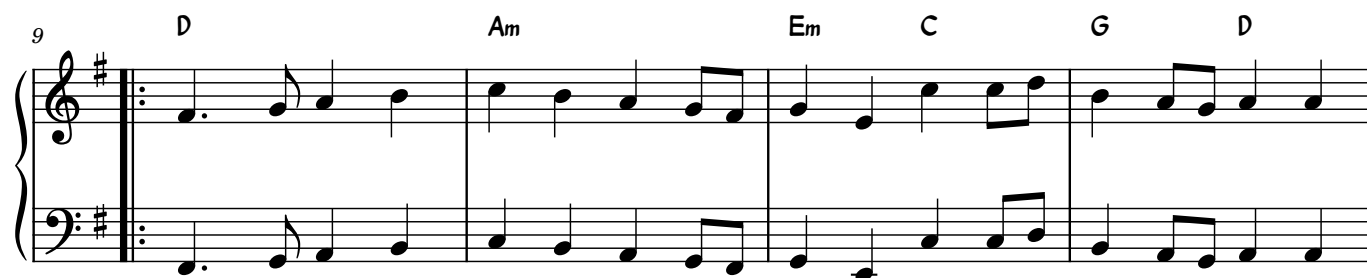
Chords: G, Am, D, G, D



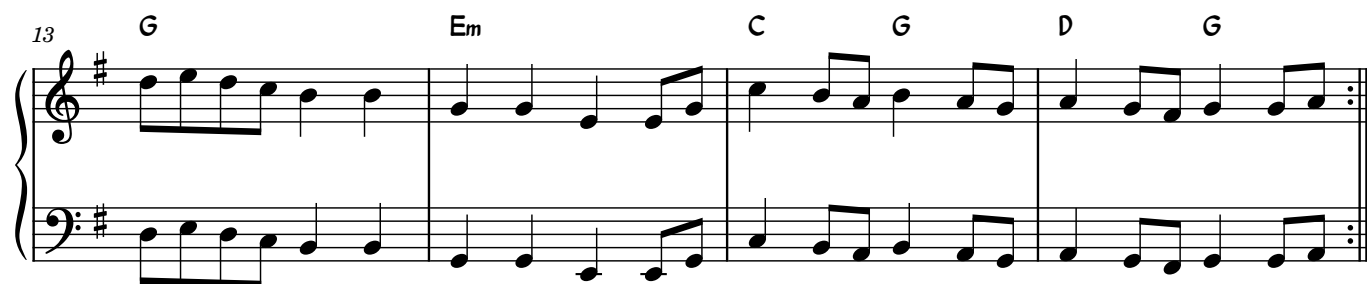
5 Chords: G, Am, D, Em, C, G, D, G



9 Chords: D, Am, Em, C, G, D



13 Chords: G, Em, C, G, D, G



Drowsy Maggie

Violin

Cello

Em D Em G D

This system contains the first four measures of the piece. The Violin part is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The Cello part is in bass clef with the same key signature and time signature. The measures are: 1. Em chord, quarter note D4, eighth notes E4-F#4, quarter note G4. 2. D chord, quarter note D4, eighth notes E4-F#4, quarter note G4. 3. Em chord, quarter note D4, eighth notes E4-F#4, quarter note G4. 4. G chord, quarter note D4, eighth notes E4-F#4, quarter note G4. The system ends with a repeat sign.

Vln.

Vc.

5 D A7 D Bm D A7 G D

This system contains measures 5 through 8. The Violin part (Vln.) is in treble clef. The Cello part (Vc.) is in bass clef. The measures are: 5. D chord, quarter note D4, eighth notes E4-F#4, quarter note G4. 6. A7 chord, quarter note D4, eighth notes E4-F#4, quarter note G4. 7. D chord, quarter note D4, eighth notes E4-F#4, quarter note G4. 8. Bm chord, quarter note D4, eighth notes E4-F#4, quarter note G4. The system ends with a repeat sign.

Vln.

Vc.

9 D A7 D Bm G D G D

This system contains measures 9 through 12. The Violin part (Vln.) is in treble clef. The Cello part (Vc.) is in bass clef. The measures are: 9. D chord, quarter note D4, eighth notes E4-F#4, quarter note G4. 10. A7 chord, quarter note D4, eighth notes E4-F#4, quarter note G4. 11. D chord, quarter note D4, eighth notes E4-F#4, quarter note G4. 12. Bm chord, quarter note D4, eighth notes E4-F#4, quarter note G4. The system ends with a repeat sign.

Eade Road with harmony part

Jo Hamilton (Xogara)

Harmony

Violoncello

D G D A

5

1. 2.

D G A A A

10

Bm Em D D

Bm Em D D

14

1. 2.

D A

Bm Em D D A

Farewell to Nigg

Duncan Johnstone

Violin

Cello

Bm A Bm D A7 D

5 Bm G A G A Bm Bm

1. 2.

10 D A Bm D Em7 A Bm G

15 A G A Bm Bm

1. 2.

Vln.

Vc.

Farewell to Whalley Range

Mike McGoldrick

Violin

Cello

4

1.

2.

C#m

C#m

Bm

C#m

8

D

E

1.

2.

E

Vln.

Vc.

Father Kelly's (no.1)

Father PJ Kelly

Chords: G, Em, G, Am, D

5 G Em G 1. D G 2. D G

10 G C D G D

14 G Am G 1. D G 2. D G

The Fiery Clockface

Bobby Nunn (1808-1853)

This musical score is for the piece "The Fiery Clockface" by Bobby Nunn. It is written for piano in the key of D major (indicated by two sharps) and 6/8 time. The score is divided into four systems, each with a grand staff (treble and bass clef). Chords are indicated by letters D, C, G, and A above the staff. The first system (measures 1-4) features a D chord in measures 1-2 and a C chord in measures 3-4. The second system (measures 5-8) features a D chord in measures 5-6, and a D/A chord in measures 7-8, which includes a first and second ending. The third system (measures 9-12) features a D chord in measures 9-10, a G chord in measure 11, an A chord in measure 12, and a D chord in measure 13. The fourth system (measures 14-17) features a D chord in measures 14-15, a G chord in measure 16, an A chord in measure 17, and a D chord in measure 18, which also includes a first and second ending. The piece concludes with a double bar line at the end of the second ending in measure 18.

1. 2.

5 10 14

D C

D D A D

D G A D

D G A D

A Fig for a Kiss

Em D Em D Em

The first system of the piece consists of four measures. The key signature is one sharp (F#) and the time signature is 9/8. The melody in the treble clef features eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The bass line follows a similar rhythmic pattern. Chords are indicated above the staff: Em, D, Em, D, and Em.

5 Em D Em G Em D

The second system contains measures 5 through 8. The melody continues with eighth and sixteenth notes. Measure 8 features a triplet of eighth notes in the treble. Chords are indicated above the staff: Em, D, Em, G, Em, and D.

9 Em D G D A G D Em

The third system contains measures 9 through 12. The melody continues with eighth and sixteenth notes. Measure 12 features a triplet of eighth notes in the treble. Chords are indicated above the staff: Em, D, G, D, A, G, D, and Em.

Flatworld

Andy Cutting

Violin

Cello

5

1.

2.

10

15

1.

2.

last time

B7 Em C Am B7

Em C B7 Em Em B7

Em Am D G C

Am B7 Am B7 Em

The musical score is written for Violin and Cello in 3/4 time, with a key signature of one sharp (F#). The score is divided into four systems, each with a measure number (5, 10, 15) at the beginning of the first staff. The first system (measures 1-5) features a Violin part with a melodic line and a Cello part with a bass line. The second system (measures 6-10) includes a first ending (1.) and a second ending (2.). The third system (measures 11-15) continues the melodic and bass lines. The fourth system (measures 16-20) includes a first ending (1.), a second ending (2.), and a final measure labeled 'last time'. Chords are indicated above the staves: B7, Em, C, Am, B7, Em, C, B7, Em, Em, B7, Em, Am, D, G, C, Am, B7, Am, B7, Em.

The Flying Tweed

Jane Griffiths

Violin

Cello

Vln.

Vc.

5

10

14

D C D D C

D C D G

D Am D Am

D Am D Am

1. 2.

1. 2.

Foul Weather Call

Em A Em A D G G A

Musical notation for measures 1-4. The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody in the treble clef consists of eighth and quarter notes, while the bass line in the bass clef provides a steady accompaniment of eighth notes.

5 Em A Em A D G D A7 D

Musical notation for measures 5-8. The notation continues with the same melodic and harmonic patterns as the first system, ending with a double bar line and repeat dots in measure 8.

9 D A E7 A D G Em A

Musical notation for measures 9-12. Measure 9 begins with a repeat sign. The melody and bass line continue, with measure 12 ending with a double bar line and repeat dots.

13 Em A Em A D G D A7 D

Musical notation for measures 13-16. This system repeats the melodic and harmonic structure of measures 5-8, concluding the piece with a double bar line and repeat dots in measure 16.

Four Up Hornpipe

Barry Goodman

Swing Em G D Em D

Violin

Cello

5 C Em D Bm E

Vln.

Vc.

9 C G D Em Bm

Vln.

Vc.

13 C G D Em

Vln.

Vc.

The Fox

Abraham Mackintosh

This musical score is for a piano piece titled "The Fox" by Abraham Mackintosh. It is written in A major (two sharps) and 4/4 time. The score consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature and time signature are indicated at the beginning of the first system. Chord symbols (A, Bm, D, E) are placed above the treble staff to indicate the harmonic structure. The piece begins with a repeat sign at the start of the first system. The first system contains measures 1 through 4. The second system, starting at measure 5, contains measures 5 through 8. The third system, starting at measure 9, contains measures 9 through 12. The fourth system, starting at measure 13, contains measures 13 through 16 and ends with a double bar line. The melody is primarily in the treble staff, while the bass staff provides a steady accompaniment with eighth and sixteenth notes.

5

9

13

A A Bm D E

A D A

A Bm D E

A D A

Go to Berwick, Jonny

A D A D A D Bm D

5 A A D A A Bm D

1.

9 A D Bm D

2.

Herbert the Sherbet

Martin Ellison

Em Am G Em Bm

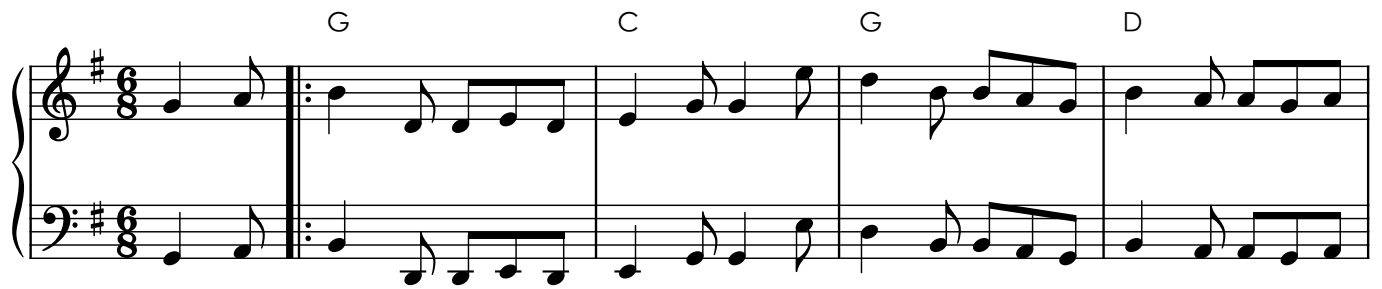
5 Em Am G Em B Em

9 Em B Em B Em G

13 G D D G G D Em

The Hundred Pipers (in G)

Chords: G C G D

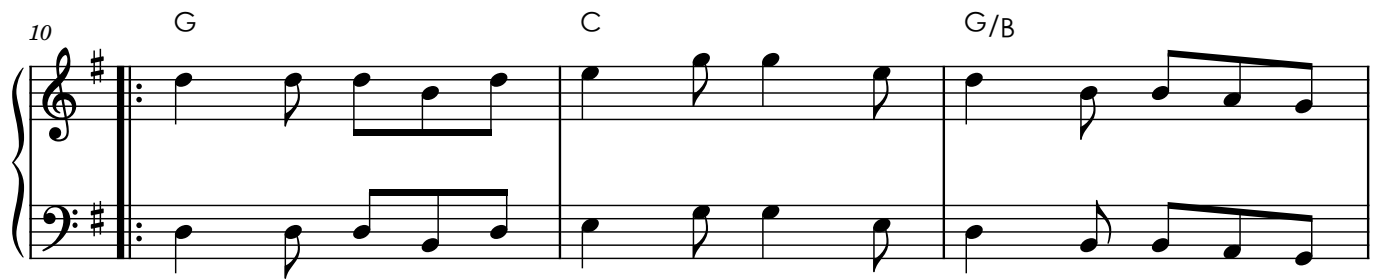


5 Chords: G C G D G G

1. 2.

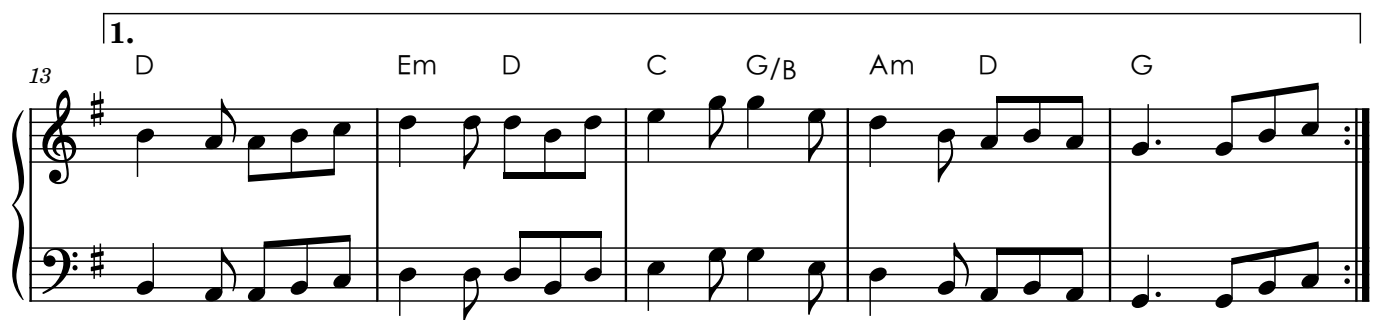


10 Chords: G C G/B



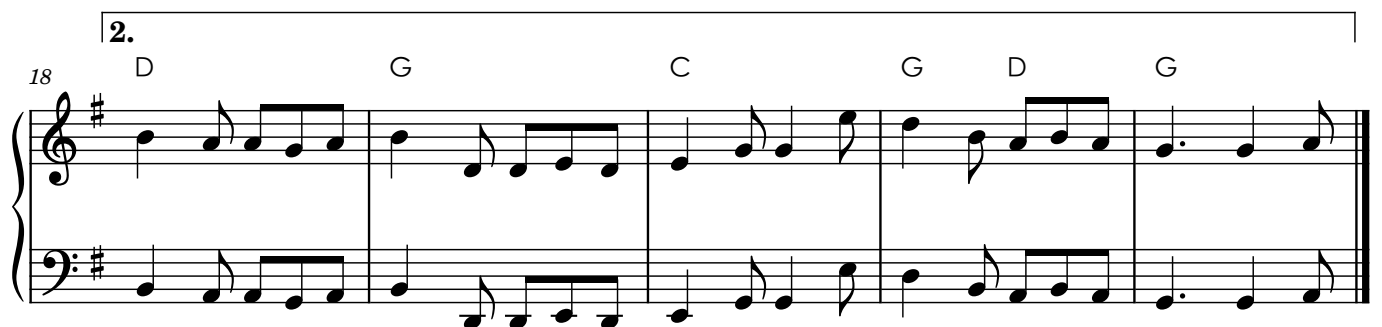
13 Chords: D Em D C G/B Am D G

1.



18 Chords: D G C G D G

2.



Hunt the Squirrel (in D)

Violin

Cello

D D G A G A D D

Vln.

Vc.

7 G A D G Bm Em

Vln.

Vc.

12 Bm A D D G A D

The Hut on Staffin Island

Phil Cunningham

[illegible]

I Buried My Wife and Danced on her Grave

Chords: D, D, C, G, D, Am

The first system of the piece consists of six measures. The key signature is one sharp (F#) and the time signature is 8/8. The melody is written in the treble clef and the bass line in the bass clef. The notes are: Measure 1: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 2: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 3: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 4: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 5: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 6: D4, E4, F#4, G4, A4, B4, C5, D5.

Chords: D, D, C, G, 1. D, 2. D

The second system of the piece consists of six measures. The key signature is one sharp (F#) and the time signature is 8/8. The melody is written in the treble clef and the bass line in the bass clef. The notes are: Measure 1: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 2: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 3: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 4: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 5: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 6: D4, E4, F#4, G4, A4, B4, C5, D5.

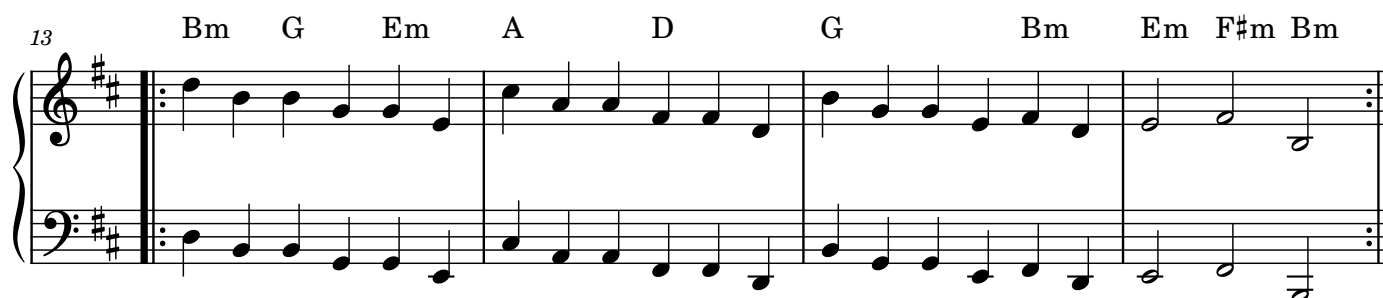
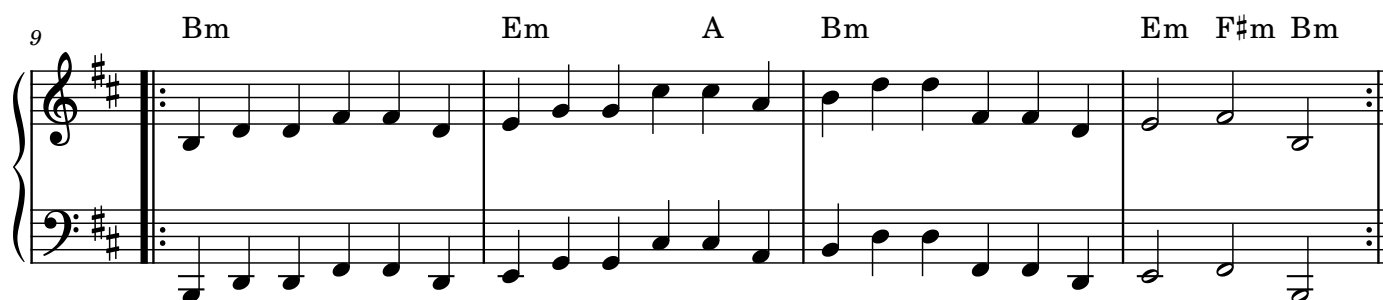
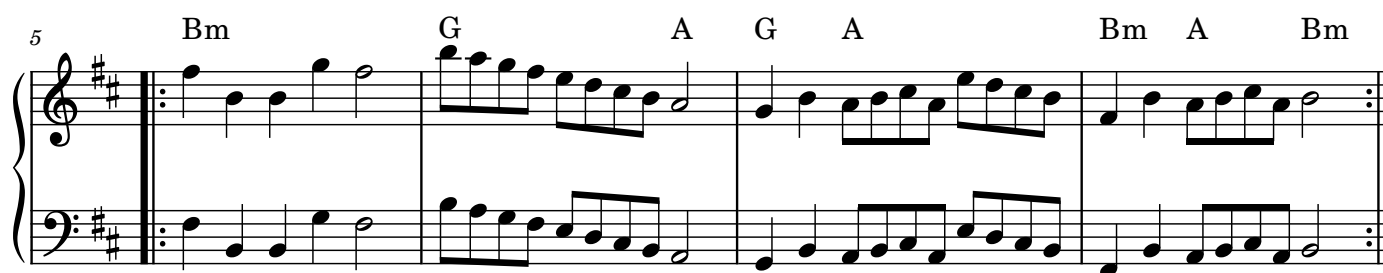
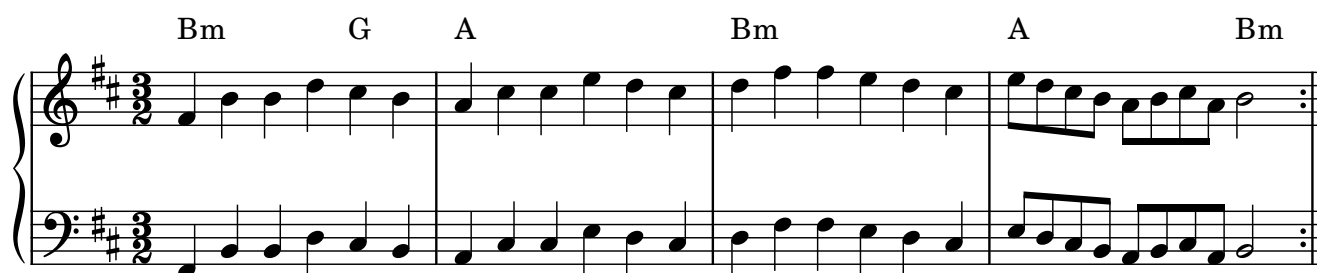
Chords: D, D, G, D, Am

The third system of the piece consists of four measures. The key signature is one sharp (F#) and the time signature is 8/8. The melody is written in the treble clef and the bass line in the bass clef. The notes are: Measure 1: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 2: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 3: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 4: D4, E4, F#4, G4, A4, B4, C5, D5.

Chords: D, D, G, D, G, 1. D, 2. D

The fourth system of the piece consists of six measures. The key signature is one sharp (F#) and the time signature is 8/8. The melody is written in the treble clef and the bass line in the bass clef. The notes are: Measure 1: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 2: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 3: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 4: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 5: D4, E4, F#4, G4, A4, B4, C5, D5; Measure 6: D4, E4, F#4, G4, A4, B4, C5, D5.

If You Will Not Have Me, You May Let Me Go



Ille Bhig

Flute

Violin

Viola

Violoncello

D D Em7 Em7

5

Fl.

Vln.

Vla.

Vc.

D/F# Em7 D/F# Em7 D/F# Em7 D/F# Em7

I Ne'er Shall Wean Her (in Am)

5 C C Am C 1. Am 2. Am

10

C C Am C Am

The first system of the musical score for 'The Rose Tree' consists of four measures. The first measure is marked with a 'C' (C major) chord and contains a treble clef, a repeat sign, and a bass clef. The second measure is also marked with a 'C' chord. The third measure is marked with an 'Am' (A minor) chord. The fourth measure is marked with a 'C' chord. The fifth measure is marked with an 'Am' chord. The notation is in 2/4 time and features a simple melody in the treble and a bass line in the bass.

14 C C Am C 1. Am 2. Am

The musical score for 'The Rose Tree' is presented in a two-staff format. The first staff is in treble clef and the second in bass clef. The key signature is one flat (B-flat). The score begins with a measure marked '14'. The first four measures are marked with chords: C, C, Am, and C. The fifth measure is marked with '1. Am' and the sixth with '2. Am'. The score concludes with a double bar line and repeat dots.

Inisheer

Thomas Walsh

Violin

Cello

5

G Em C D7 G 1. 2.

Vln.

Vc.

10

C Bm C D Em

14

C Em C D7 G 1. 2.

The musical score is written for Violin and Cello in 3/4 time, with a key signature of one sharp (F#). The score is divided into four systems. The first system (measures 1-4) features a repeat sign at the beginning. The second system (measures 5-8) includes a first ending (1.) and a second ending (2.). The third system (measures 9-12) also includes a first ending (1.) and a second ending (2.). The fourth system (measures 13-16) includes a first ending (1.) and a second ending (2.). Chords are indicated above the staves: G, Bm, C, D, Em, D7, and G. Fingerings (3, 1., 2.) are indicated for specific notes. The score ends with a double bar line.

Inisheer with harmony part

Thomas Walsh and Jane Griffiths (harmony)

[illegible]

Jimmy Allen

Violin

Cello

G Am C

Violin and Cello staves. Measure 1: Violin has a half note G4, Cello has a half note G3. Measure 2: Violin has a half note A4, Cello has a half note A3. Measure 3: Violin has a half note B4, Cello has a half note B3. Measure 4: Violin has a half note C5, Cello has a half note C4. Chords G, Am, and C are indicated above the staves.

Vln.

Vc.

5 G G G D7 G 1. G 2.

Violin and Cello staves. Measure 5: Violin has a half note G4, Cello has a half note G3. Measure 6: Violin has a half note A4, Cello has a half note A3. Measure 7: Violin has a half note B4, Cello has a half note B3. Measure 8: Violin has a half note C5, Cello has a half note C4. Chords G, G, G, D7, G, and G are indicated above the staves. First and second endings are marked with '1.' and '2.'.

Vln.

Vc.

10 G Em Am D G

Violin and Cello staves. Measure 9: Violin has a half note G4, Cello has a half note G3. Measure 10: Violin has a half note A4, Cello has a half note A3. Measure 11: Violin has a half note B4, Cello has a half note B3. Measure 12: Violin has a half note C5, Cello has a half note C4. Chords G, Em, Am, D, and G are indicated above the staves.

Vln.

Vc.

15 G G D7 G 1. G 2.

Violin and Cello staves. Measure 13: Violin has a half note G4, Cello has a half note G3. Measure 14: Violin has a half note A4, Cello has a half note A3. Measure 15: Violin has a half note B4, Cello has a half note B3. Measure 16: Violin has a half note C5, Cello has a half note C4. Chords G, G, D7, and G are indicated above the staves. First and second endings are marked with '1.' and '2.'.

John Ryan's Polka

Violin

Cello

D G D D G D D

Violin

Cello

Vln.

Vc.

5 D G D D D A D

Vln.

Vc.

Vln.

Vc.

9 D G D D A

Vln.

Vc.

Vln.

Vc.

13 D G D A D

Vln.

Vc.

Johsefin's Waltz

Roger Tallroth

G Bm Em G C C C D7

Violin

Cello

G Bm Em G C A7 D7 D7

Vln.

Vc.

G Em D C G C Am G D7

Vln.

Vc.

G Em D C G C Am G D7

Vln.

Vc.

G D7 Em C G D7 G

Vln.

Vc.

Jump at the Sun (from Isis Farmhouse)

John Kirkpatrick

Em C7 Em C7 Em Am B7 Em C7

Violin

Cello

Violin and Cello staves in 6/8 time, key of D major. Measures 1-5 show a rhythmic pattern of eighth and sixteenth notes. Chords are indicated above the staves: Em, C7, Em, C7, Em, Am, B7, Em, C7.

Em C7 Em Am B7 Em Em D Em

Vln.

Vc.

Violin and Cello staves in 6/8 time, key of D major. Measures 6-9 show a rhythmic pattern of eighth and sixteenth notes. Chords are indicated above the staves: Em, C7, Em, Am, B7, Em, Em, D, Em.

B7 Em D Em Am B7 Em

Vln.

Vc.

Violin and Cello staves in 6/8 time, key of D major. Measures 10-13 show a rhythmic pattern of eighth and sixteenth notes. Chords are indicated above the staves: B7, Em, D, Em, Am, B7, Em.

Keel Row

Swung

G Am G D G Am G D G

Violin

Viola

Cello

This block contains the first system of the musical score for Violin, Viola, and Cello. The Violin part is in treble clef, Viola in alto clef, and Cello in bass clef. All three parts are in 4/4 time with a key signature of one sharp (F#). The music is marked 'Swung'. Above the staves, the chords G, Am, G, D, G, Am, G, D, G are indicated. The first measure of each part begins with a repeat sign and a half note F#4 in the Violin, F#3 in the Viola, and F#2 in the Cello. The subsequent measures follow the chord progression, with eighth and sixteenth notes used to create a rhythmic pattern. The system ends with a double bar line and repeat dots.

5

Vln.

Vla.

Vc.

G C G D G C G D G

This block contains the second system of the musical score, starting at measure 5. The parts are labeled Vln., Vla., and Vc. The Violin part is in treble clef, Viola in alto clef, and Cello in bass clef. The key signature remains one sharp (F#) and the time signature is 4/4. Above the staves, the chords G, C, G, D, G, C, G, D, G are indicated. The first measure of each part begins with a repeat sign and a half note F#4 in the Violin, F#3 in the Viola, and F#2 in the Cello. The subsequent measures follow the chord progression, with eighth and sixteenth notes used to create a rhythmic pattern. The system ends with a double bar line and repeat dots.

Keel Row variations and words

Jane Griffiths

Melody

Variation

G Am G D G Am G D G

G C G D G C G D G

As I came thro' Sandgate,
Thro' Sandgate, thro' Sandgate,
As I came thro' Sandgate,
I heard a lassie sing:

'O, weel may the keel row,
The keel row, the keel row,
O weel may the keel row
That my laddie's in.'

'O wha's like my Johnnie,
Sae leish, sae blithe, sae bonnie?
He's foremost 'mang the mony
Keel lads o' coaly Tyne;
He'll set or row sae tightly
Or, in the dance sae sprightly,
He'll cut and shuffle slightly,
'Tis true, were he nae mine.'

'He wears a blue bonnet,
Blue bonnet, blue bonnet,
He wears a blue bonnet
A dimple in his chin.

And weel may the keel row,
The keel row, the keel row,
And weel may the keel row
That my laddie's in.'

Kerfunken Jig

Violin

Cello

Bm Bm D Em Bm

6 Bm D Bm D

1. 2.

Vln.

Vc.

10 D Bm D Bm D

15 Bm D A D

1. 2.

This musical score is for a piece titled "Kerfunken Jig". It is written for Violin and Cello in the key of D major (indicated by two sharps) and 6/8 time. The score is divided into four systems. The first system (measures 1-5) features a Violin and Cello part with a key signature of two sharps and a 6/8 time signature. The second system (measures 6-9) includes a Violin and Cello part, with a key signature change to D major (one sharp) and a 6/8 time signature. The third system (measures 10-14) continues the Violin and Cello part. The fourth system (measures 15-18) includes a Violin and Cello part, with a key signature change to D major (one sharp) and a 6/8 time signature. The score includes various musical notations such as notes, rests, and accidentals, as well as a key signature change and a time signature change. The piece concludes with a double bar line.

The Kesh Jig

Violin

Cello

G D C D G

Kilnamona Barndance

First system of music (measures 1-4). Chords: F, Gm, C, F.

Second system of music (measures 5-8). Chords: F, Gm, Bb, C, F.

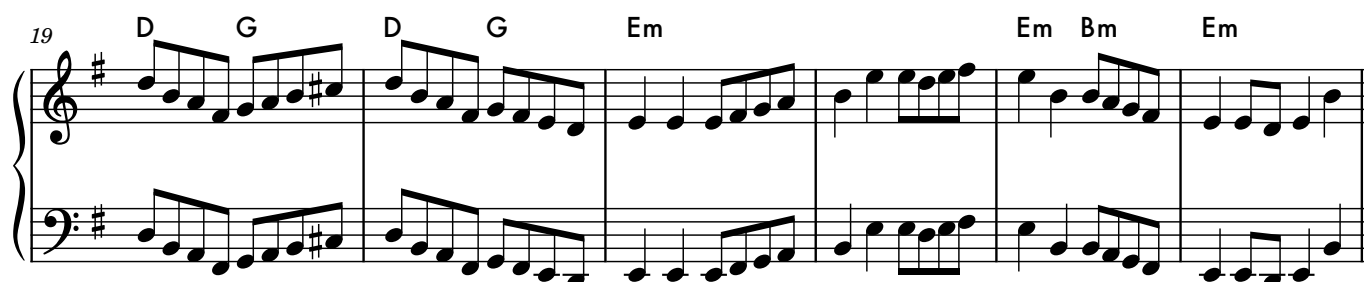
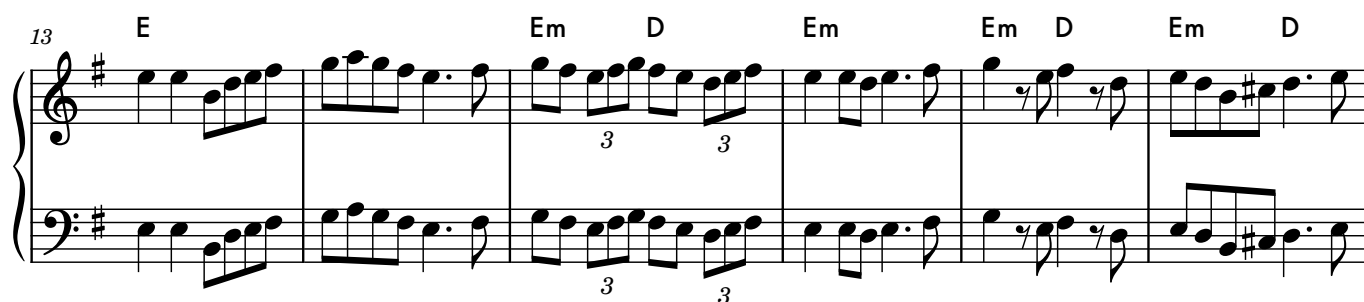
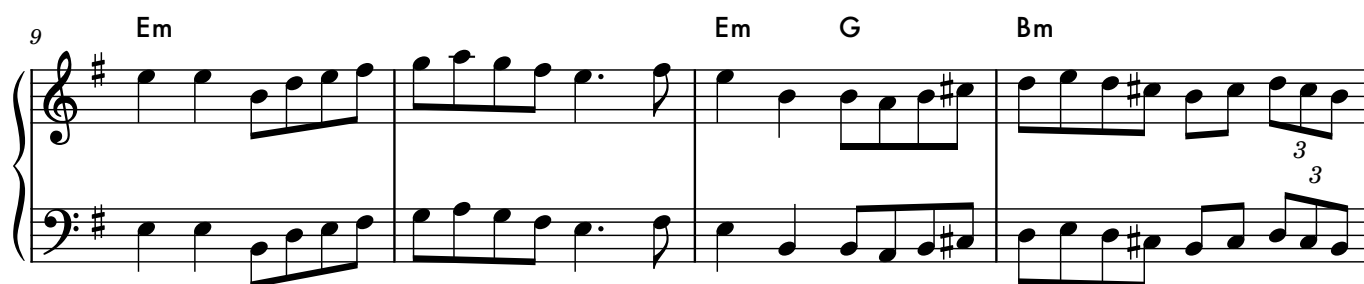
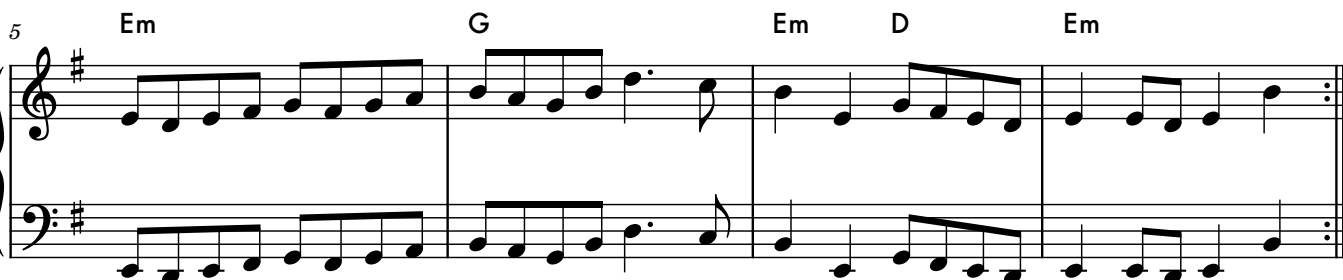
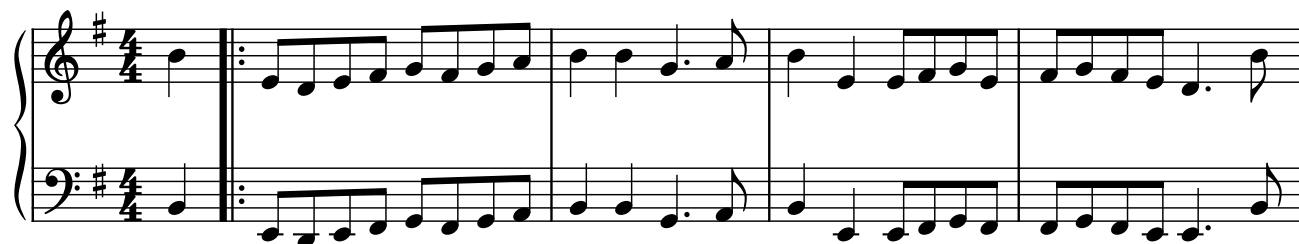
Third system of music (measures 9-12). Chords: Dm, C, Bb, Gm.

Fourth system of music (measures 13-16). Chords: Dm, C, Bb, F.

King of the Fairies

Swing Em

D



The Lancashire

Chord progression for the first system: G, D, A, D, A, D, G.

Chord progression for the second system: D, G, D, A, G, D, G, A, D, G, D, G.

Chord progression for the third system: D, A, G, D, A, D, G, D, G.

First ending for the second system: D, G.

Second ending for the second system: D, G.

First ending for the third system: D, G.

Second ending for the third system: D, G.

Looking at a Rainbow through a Dirty Window

Calum Stewart

First system of music (measures 1-4). Chords: G, D, C, D.

Second system of music (measures 5-8). Chords: G, D, C, G, D. Includes first and second endings.

Third system of music (measures 9-13). Chords: Em, C, D, G, D/F#.

Fourth system of music (measures 14-17). Chords: Em, C, D, G, D/F#, C. Includes first and second endings.

Lord Frog

Em D

5 Em C 1. D 2. D

10 G D

14 G D 1. Em 2. Em

The musical score for "Lord Frog" is written in 6/8 time with a key signature of one sharp (F#). It consists of four systems of piano accompaniment. The first system (measures 1-4) features chords Em and D. The second system (measures 5-8) features chords Em, C, and D, with a first and second ending. The third system (measures 9-12) features chords G and D. The fourth system (measures 13-16) features chords G, D, and Em, also with a first and second ending. The melody is primarily in the treble clef, while the bass line is in the bass clef.

Da (Lerwick) Lounge Bar

Annlaug Børsheim

Violin

Cello

6

Vln.

Vc.

11

Vln.

Vc.

17

Vln.

Vc.

23

Vln.

Vc.

Bm A D G D Em G D A

D G D A D A D D

D G D Em A D G D A

D A Bm A G D A D A

Bm A G D A D A D

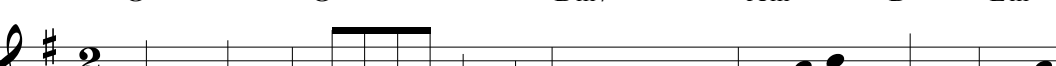
1. 2.

1. 2.

Lucy Farr's

Violin

Cello



G G Bm7 Am D Em

6 C C G G D 1. 3 2. G

Vln.

Vc.

Violin and Viola parts, measures 10-13. The key signature is one sharp (F#). The Violin part (Vln.) and Viola part (Vc.) are shown. The notes are as follows:

Measure	Violin (Vln.)	Viola (Vc.)
10	G4 (quarter), A4 (quarter), B4 (quarter), G4 (half)	G3 (quarter), A3 (quarter), B3 (quarter), G3 (half)
11	C5 (quarter), D5 (quarter), E5 (quarter), C5 (half)	C4 (quarter), D4 (quarter), E4 (quarter), C4 (half)
12	G4 (quarter), A4 (quarter), B4 (quarter), G4 (half)	G3 (quarter), A3 (quarter), B3 (quarter), G3 (half)
13	D5 (quarter), E5 (quarter), F#5 (quarter), D5 (half)	D4 (quarter), E4 (quarter), F#4 (quarter), D4 (half)

Violin and Viola parts, measures 14-17. The key signature is one sharp (F#). The Violin part (Vln.) is in treble clef, and the Viola part (Vc.) is in bass clef. The notes are as follows:

Measure	Violin (Vln.)	Viola (Vc.)
14	G4 (quarter), A4 (quarter), B4 (quarter), G4 (half)	F#3 (quarter), G3 (quarter), A3 (quarter), F#3 (half)
15	C5 (quarter), B4 (quarter), A4 (quarter), G4 (half)	G3 (quarter), A3 (quarter), B3 (quarter), G3 (half)
16	G4 (quarter), A4 (quarter), B4 (quarter), C5 (half)	A3 (quarter), B3 (quarter), C4 (quarter), A3 (half)
17	D5 (quarter), C5 (quarter), B4 (quarter), A4 (half)	B3 (quarter), C4 (quarter), D4 (quarter), B3 (half)

The Maid Behind the Bar

5

10

14

1.

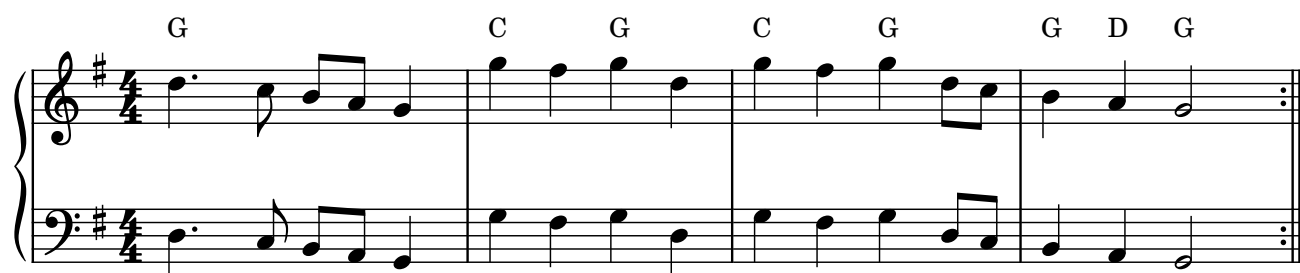
2.

1.

2.

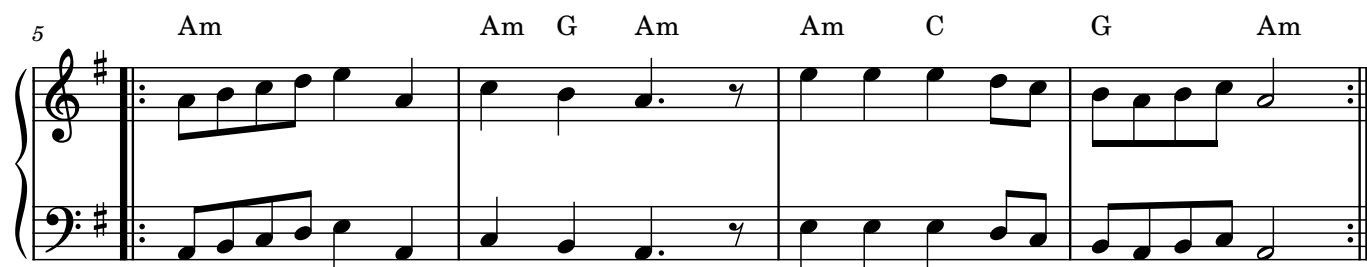
Maiden Lane

First system of music (measures 1-4) in G major, 4/4 time. Chords: G, C, G, C, G, G, D, G.



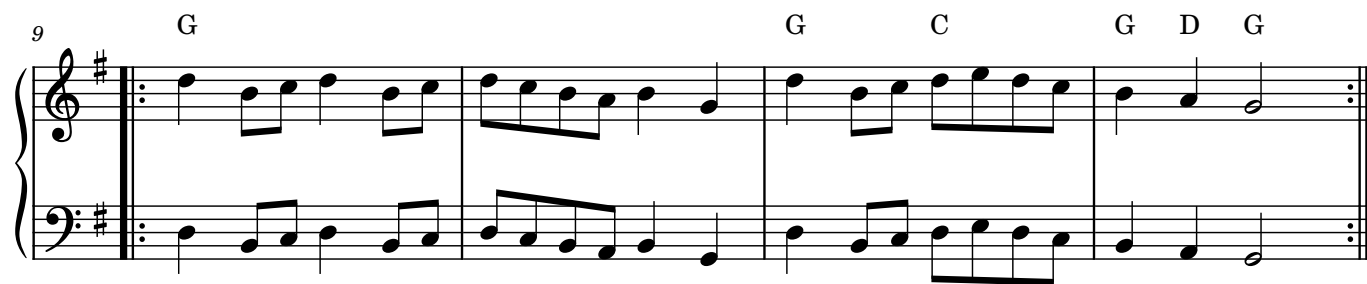
The first system of music consists of four measures. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef starts on G4, moves to A4, then B4, and ends on G4. The bass line in the bass clef starts on G3, moves to A3, then B3, and ends on G3. The chords are G, C, G, C, G, G, D, G.

Second system of music (measures 5-8) in G major, 4/4 time. Chords: Am, Am, G, Am, Am, C, G, Am.



The second system of music consists of four measures. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef starts on G4, moves to A4, then B4, and ends on G4. The bass line in the bass clef starts on G3, moves to A3, then B3, and ends on G3. The chords are Am, Am, G, Am, Am, C, G, Am.

Third system of music (measures 9-12) in G major, 4/4 time. Chords: G, G, C, G, D, G.



The third system of music consists of four measures. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef starts on G4, moves to A4, then B4, and ends on G4. The bass line in the bass clef starts on G3, moves to A3, then B3, and ends on G3. The chords are G, G, C, G, D, G.

McLeod's Farewell (aka Morning Nightcap)

Donald Shaw

[illegible]

5

Bm D A7sus4

1. 2.

Bm D A7sus4

1. 2.

10

D D G A

The musical score for 'The Rose Tree' is written for piano in D major (two sharps) and 2/4 time. It consists of two staves, treble and bass. The piece begins with a repeat sign. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The key signature is D major, and the time signature is 2/4. The score is divided into measures by bar lines. Above the staff, the letters 'D', 'D', 'G', and 'A' are placed above specific measures, likely indicating chords or fingerings. The piece ends with a final measure in the bass staff.

14 Bm D A7sus4 1. G D 2. G D

Detailed description: This musical score is for measures 14 through 18. It is written for a piano with a treble and bass clef. The key signature has two sharps (F# and C#). Measure 14 starts with a Bm chord. The melody in the treble clef consists of quarter notes D4, E4, F#4, and G4. The bass line in the bass clef consists of quarter notes D3, E3, F#3, and G3. Measure 15 has a D chord. The melody continues with quarter notes D4, E4, F#4, and G4. The bass line continues with quarter notes D3, E3, F#3, and G3. Measure 16 has an A7sus4 chord. The melody continues with quarter notes D4, E4, F#4, and G4. The bass line continues with quarter notes D3, E3, F#3, and G3. Measure 17 has a D chord. The melody continues with quarter notes D4, E4, F#4, and G4. The bass line continues with quarter notes D3, E3, F#3, and G3. Measure 18 has a D chord. The melody continues with quarter notes D4, E4, F#4, and G4. The bass line continues with quarter notes D3, E3, F#3, and G3. The score ends with a double bar line.

Michael Turner's Waltz

First system of musical notation (measures 1-5) in 3/4 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: G, Am, Bm, C, G, D.

Second system of musical notation (measures 6-10) in 3/4 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: G, Am, Bm, C, D, G, G. The system includes a first ending (1) and a second ending (2).

Third system of musical notation (measures 11-15) in 3/4 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: Am, D, Bm, Em, C.

Fourth system of musical notation (measures 16-20) in 3/4 time, key of D major. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: C, D, G, G. The system includes a first ending (1) and a second ending (2).

Midsommerschottish in G

Clara Tesch

G C G C

5 G/B C C 1. G 2. G

10 C G Am G Am D

14 C G/B C G Am7 D G

18 C G/B Am G Am7 D D

22 C G/B Am7 G Am7 D G

Montanesa de Lugo

Montanesa de Lugo

Chords: D, Bm, Em, A, G, A7, D7

Measure numbers: 5, 9, 13, 18, 22

First ending (measures 13-14): 1. D, 2. D

Second ending (measures 22-23): 1. D, 2. D

The musical score is written for piano in D major (two sharps) and 6/8 time. It consists of five systems of two staves each. The first system (measures 1-4) features a repeating eighth-note pattern in the right hand and a similar pattern in the left hand, with chords D, D, A, G, and D. The second system (measures 5-8) continues the pattern with chords D, Bm, Em, A, and D. The third system (measures 9-12) features a more complex melody with chords G, D, A7, D, and D7. The fourth system (measures 13-16) includes a first ending (measures 13-14) and a second ending (measures 15-16), both leading to a D chord. The fifth system (measures 18-21) continues the pattern with chords D, Em, A7, and D. The sixth system (measures 22-25) includes a first ending (measures 22-23) and a second ending (measures 24-25), both leading to a D chord.

Motorway Mazurka

Jon Swayne

5

10

15

1. 2.

1. 2.

D D G A D G A A G D Em A7 D D

The Mouse in the Cupboard

Measures 1-4 of the piece. The key signature is one sharp (F#) and the time signature is 8/8. Measure 1 begins with a repeat sign. Chord symbols G, C, and D are placed above measures 2, 3, and 4 respectively. The melody in the treble clef and the bass line in the bass clef are written in eighth notes.

Measures 5-8 of the piece. Measure 5 begins with a repeat sign. Chord symbols G, C, D, and G are placed above measures 5, 6, 7, and 8 respectively. The melody in the treble clef and the bass line in the bass clef are written in eighth notes.

Measures 9-12 of the piece. Measure 9 begins with a repeat sign. Chord symbols G, Am, G/B, C, and D are placed above measures 9, 10, 11, 12, and 13 respectively. The melody in the treble clef and the bass line in the bass clef are written in eighth notes.

Measures 13-16 of the piece. Measure 13 begins with a repeat sign. Chord symbols Em, D, C, G/B, C, D, and G are placed above measures 13, 14, 15, 16, 17, 18, and 19 respectively. The melody in the treble clef and the bass line in the bass clef are written in eighth notes.

Mouse in the Kitchen

Colin Farrell

5

9

13

A D A E

A D D A

E A E A

E A D A

The Musical Priest

Lightly swung

Chords: Bm, A, Bm, 1. Bm, 2. Bm

Measures 1-5 of the piece. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written for piano in a 'lightly swung' style. Measures 1-2 are marked with a Bm chord, measure 3 with an A chord, and measures 4-5 with a Bm chord. Measures 4 and 5 include first and second endings, both marked with a Bm chord. The notation features eighth-note patterns in both hands, with some beamed eighth notes and slurs.

Chords: D, A, Bm, A, Bm

6

Measures 6-10 of the piece. Measure 6 is marked with a D chord, measure 7 with an A chord, measure 8 with a Bm chord, measure 9 with an A chord, and measure 10 with a Bm chord. Measure 6 includes a triplet of eighth notes in the bass line, indicated by a '3' and a slur. The notation continues with eighth-note patterns and slurs.

Chords: Bm, A, Bm, 1. A, Bm, 2. A, Bm

10

Measures 11-15 of the piece. Measure 11 is marked with a Bm chord, measure 12 with an A chord, measure 13 with a Bm chord, measure 14 with an A chord, measure 15 with a Bm chord, measure 16 with an A chord, measure 17 with a Bm chord, measure 18 with an A chord, and measure 19 with a Bm chord. Measures 11, 13, and 15 include triplets of eighth notes in both the treble and bass lines, indicated by a '3' and a slur. The notation concludes with eighth-note patterns and slurs.

Nantwich Fair

First system of music (measures 1-5). Chords: D, A, D, A.

Second system of music (measures 6-10). Chords: G, D, G, D, 1. A, 2. A.

Third system of music (measures 11-14). Chords: A, D, D7, G.

Fourth system of music (measures 15-19). Chords: Em, A, D, G, A, 1. D, 2. D.

The Night Poor Larry was Stretched

Violin

Cello

Em D Em

4 D G G D

Vln.

Vc.

7 G D

This musical score is for the piece 'The Night Poor Larry was Stretched'. It is written for Violin and Cello, with guitar chords indicated above the staves. The key signature is one sharp (F#) and the time signature is 9/8. The score is divided into three systems. The first system (measures 1-3) features a Violin part with eighth and sixteenth notes and a Cello part with eighth notes. Chords Em, D, and Em are indicated. The second system (measures 4-6) includes a repeat sign after measure 4. Chords D, G, G, and D are indicated. The third system (measures 7-8) concludes the piece with a double bar line. Chords G and D are indicated. The Violin part in the second system has a measure rest in measure 5.

Old Tom of Oxford

Violin

Cello

D D A D A

Vln.

Vc.

5 D G A D G A D

Vln.

Vc.

9 D D G G

Vln.

Vc.

13 D A D D G A D

The Origin of the World (in Bm)

Dave Shepherd

Chords: Bm G Em D Bm G

Measures 1-6 of the piece. The key signature is B major (two sharps). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The chords are Bm, G, Em, D, Bm, and G.

7 Chords: A Em A G A Bm A

Measures 7-13 of the piece. The chords are A, Em, A, G, A, Bm, and A.

14 Chords: G A Bm Bm D Em

Measures 14-19 of the piece. The chords are G, A, Bm, Bm, D, and Em. There is a repeat sign at the end of measure 15.

20 Chords: A Bm D Em A Em D

Measures 20-26 of the piece. The chords are A, Bm, D, Em, A, Em, and D.

27 Chords: G A Bm A G A Bm

Measures 27-33 of the piece. The chords are G, A, Bm, A, G, A, and Bm. The piece ends with a double bar line.

The Orphan

Em Em D G D Em

First system of musical notation (measures 1-5) in G major, 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Em (measures 1, 2, 5), D (measures 3, 4), and G (measure 3).

5 Em Em D G D 1. Em 2. Em

Second system of musical notation (measures 6-10). Measure 6 starts with a repeat sign. Measures 9-10 are marked with first and second endings. Chords are indicated above the staff: Em (measures 6, 7, 9), D (measures 8, 10), and G (measure 8).

10 C D G Em D Em

Third system of musical notation (measures 11-14). Measure 11 starts with a repeat sign. Chords are indicated above the staff: C (measure 11), D (measure 12), G (measure 13), and Em (measures 14, 15).

14 Em Em D G D 1. Em 2. Em

Fourth system of musical notation (measures 15-19). Measure 15 starts with a repeat sign. Measures 18-19 are marked with first and second endings. Chords are indicated above the staff: Em (measures 15, 16, 18), D (measures 17, 19), and G (measure 17).

Out on the Ocean

This musical score is for the piece "Out on the Ocean". It is written in G major (one sharp) and 6/8 time. The score is presented in four systems, each with a grand staff (treble and bass clefs). The music is primarily piano accompaniment, with chords G, D, and C indicated above the treble staff. The first system (measures 1-4) begins with a repeat sign. The second system (measures 5-8) includes a first ending (1.) and a second ending (2.). The third system (measures 10-13) features a key signature change to E major (two sharps) and includes a D chord. The fourth system (measures 14-17) returns to G major and includes a first ending (1.) and a second ending (2.).

Chords indicated: G, D, C, E.

Measure numbers: 5, 10, 14.

First ending (1.) and Second ending (2.) markings are present in measures 8 and 17.

Paddy Fahy's Reel

Paddy Fahy

Violin

Cello

G Am D G

3

Vln.

Vc.

Am D G Am D G

4

3

Vln.

Vc.

D G D G G D

8

1

2

Vln.

Vc.

Am D G D

12

Vln.

Vc.

G D G D

16

3

1

2

3

Portsmouth

Portsmouth

5

10

14

1. 2.

1. 2.

Chords: G, C, D, D7

The musical score is for a piece titled "Portsmouth" in G major (one sharp) and 4/4 time. It is written for piano, with a treble and bass staff joined by a brace. The score consists of four systems of music. The first system (measures 1-4) features a melody in the treble staff and a bass line in the bass staff. Chords G, C, G, C, and D are indicated above the treble staff. The second system (measures 5-8) includes a repeat sign at the beginning and a first/second ending bracket at the end. Chords G, C, G, D7, and G are indicated. The third system (measures 9-12) also has a repeat sign at the beginning. Chords G, G, C, and D are indicated. The fourth system (measures 13-16) includes a repeat sign at the beginning and a first/second ending bracket at the end. Chords G, C, G, D7, and G are indicated. The piece concludes with a double bar line at the end of measure 16.

Pride of Petravore

Houston Collision

Em G C D Bm

First system of musical notation (measures 1-4) in 4/4 time, key of D major. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Em, G, C, D, Bm.

5 Em G C G Bm or B7 Em D Em

Second system of musical notation (measures 5-8). Measure 5 starts with a repeat sign. Chords are indicated above the staff: Em, G, C, G, Bm or B7, Em, D, Em. The system ends with a double bar line and repeat dots.

9 Em C G Bm D Em Bm

Third system of musical notation (measures 9-12). Measure 9 starts with a repeat sign. Chords are indicated above the staff: Em, C, G, Bm, D, Em, Bm. The system ends with a double bar line and repeat dots.

13 Em C G B7 Em D Em

Fourth system of musical notation (measures 13-16). Measure 13 starts with a repeat sign. Chords are indicated above the staff: Em, C, G, B7, Em, D, Em. The system ends with a double bar line and repeat dots.

Pull the Knife and Stick it Again

Bm D Bm A

5 Bm D Bm A 1. F#m Bm 2. F#m Bm

10 G A Bm D G A E A.

14 G A Bm A Bm A 1. F#m Bm 2. F#m Bm

Rights of Man

lightly swung

Em

Violin

Cello

Vln.

Vc.

4

D

Em

3

3

3

Bm

Vln.

Vc.

8

Em

Em

Em

1.

2.

Vln.

Vc.

12

D

Em

Vln.

Vc.

16

Bm

Em

Em

1.

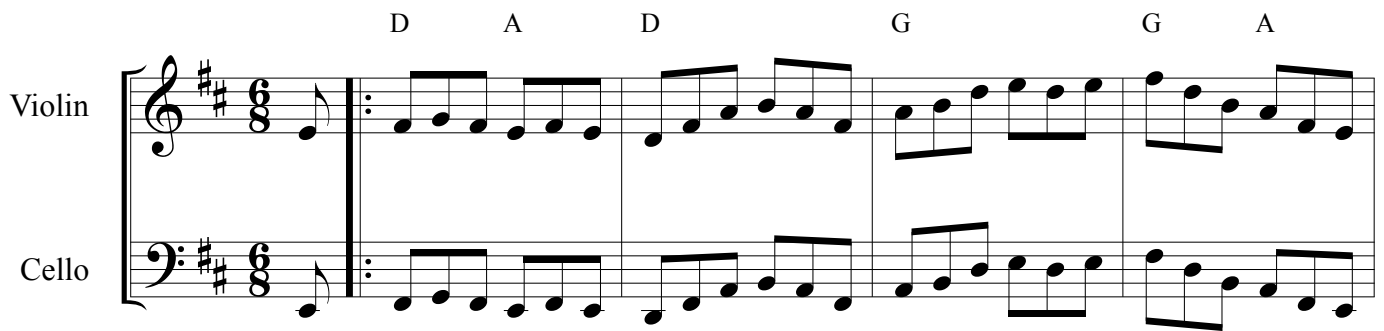
2.

The Rose in the Heather

Violin

Cello

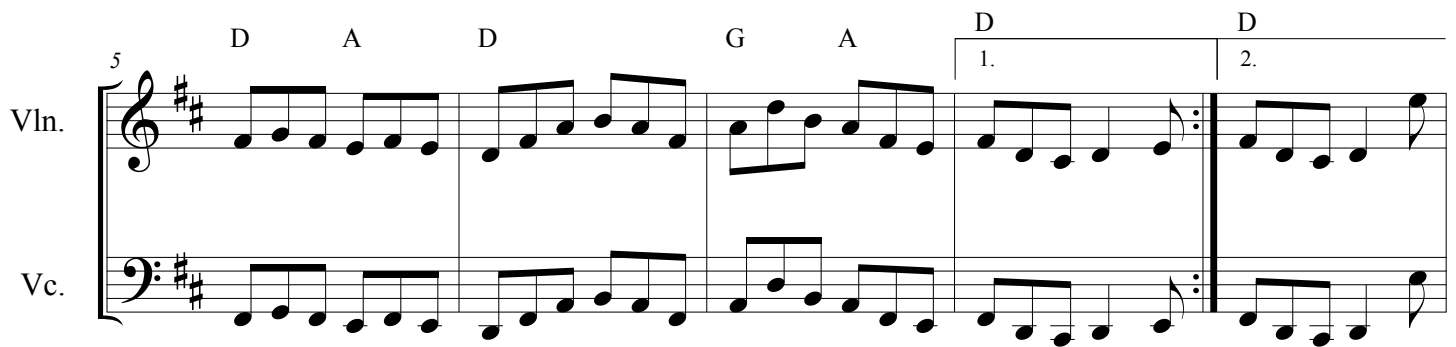
D A D G G A



Vln.

Vc.

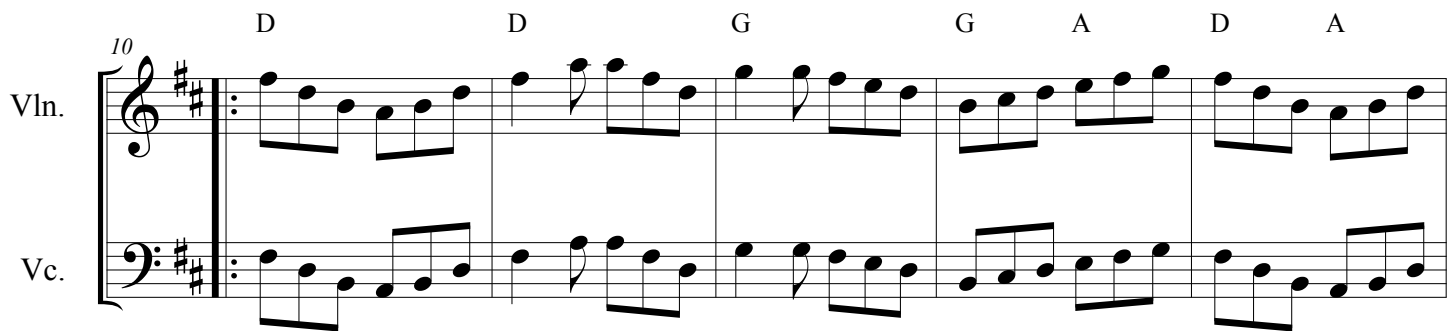
5 D A D G A D 1. 2.



Vln.

Vc.

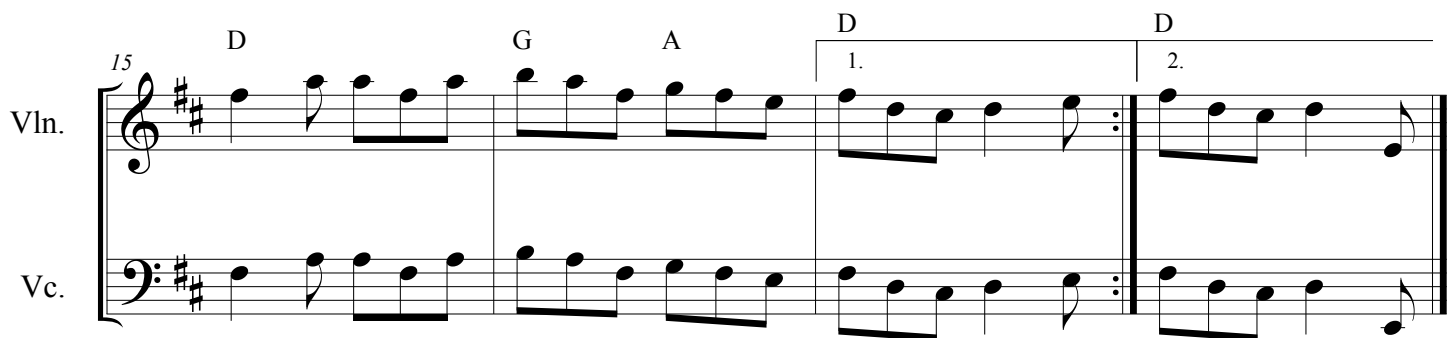
10 D D G G A D A



Vln.

Vc.

15 D G A D 1. 2.



Rusty Gully

Violin

Cello

G D

Violin and Cello staves in G major, 3/4 time. Measure 1: Violin has a triplet of eighth notes (G4, A4, B4) followed by two eighth notes (C5, B4). Cello has a triplet of eighth notes (G3, A3, B3) followed by two eighth notes (C4, B3). Measure 2: Violin has a quarter note (D4), a quarter note (E4), and a half note (F#4). Cello has a quarter note (D3), a quarter note (E3), and a half note (F#3).

Vln.

Vc.

G G Em

3

Violin and Cello staves. Measure 3: Violin has a triplet of eighth notes (G4, A4, B4) followed by two eighth notes (C5, B4). Cello has a triplet of eighth notes (G3, A3, B3) followed by two eighth notes (C4, B3). Measure 4: Violin has a quarter note (D4), a quarter note (E4), and a half note (F#4). Cello has a quarter note (D3), a quarter note (E3), and a half note (F#3). Measure 5: Violin has a half note (G4) and a quarter note (A4). Cello has a half note (G3) and a quarter note (A3). Measure 6: Violin has a quarter note (B4), a quarter note (C5), and a half note (B4). Cello has a quarter note (B3), a quarter note (C4), and a half note (B3).

Vln.

Vc.

D C D G

6

Violin and Cello staves. Measure 7: Violin has a quarter note (D4), a quarter note (E4), and a half note (F#4). Cello has a quarter note (D3), a quarter note (E3), and a half note (F#3). Measure 8: Violin has a quarter note (G4), a quarter note (A4), and a half note (F#4). Cello has a quarter note (G3), a quarter note (A3), and a half note (F#3). Measure 9: Violin has a quarter note (B4), a quarter note (C5), and a half note (B4). Cello has a quarter note (B3), a quarter note (C4), and a half note (B3). Measure 10: Violin has a quarter note (D5), a quarter note (C5), and a half note (B4). Cello has a quarter note (D4), a quarter note (C4), and a half note (B3).

Salmon Tails Polka or Rant

Violin

Cello

G D G G D C D

Vln.

Vc.

5 G D G G D 1. 2.

Vln.

Vc.

10 G C G D G D G C G D G

Vln.

Vc.

18 G C G D C D

Vln.

Vc.

22 G D G G D G

La Sansonette

Dominique Forges

Dm Gm Am Dm

A7

Violin

Cello

Violin and Cello staves, measures 1-4. The key signature has one flat (B-flat). The time signature is 4/4. The Violin part starts with a half note B-flat, followed by quarter notes D, F, and A. The Cello part starts with a half note B-flat, followed by quarter notes D, F, and A. The chords Dm, Gm, Am, and Dm are indicated above the measures.

Dm Gm A7 B $\flat$ A Dm

Vln.

Vc.

Violin and Cello staves, measures 5-8. The Violin part starts with a half note B-flat, followed by quarter notes D, F, and A. The Cello part starts with a half note B-flat, followed by quarter notes D, F, and A. The chords Dm, Gm, A7, B-flat, A, and Dm are indicated above the measures.

Dm A7

Vln.

Vc.

Violin and Cello staves, measures 9-12. The Violin part starts with a half note B-flat, followed by quarter notes D, F, and A. The Cello part starts with a half note B-flat, followed by quarter notes D, F, and A. The chords Dm and A7 are indicated above the measures.

Dm A A7 Dm

Vln.

Vc.

Violin and Cello staves, measures 13-16. The Violin part starts with a half note B-flat, followed by quarter notes D, F, and A. The Cello part starts with a half note B-flat, followed by quarter notes D, F, and A. The chords Dm, A, A7, and Dm are indicated above the measures.

Seven Stars

Violin I

Violin II

Cello

6

Vln. I

Vln. II

Vc.

12

Violin I

Violin II

Vc.

Chord progression: D, Em, D, A, Em, A, D, Em, D, G, Em, A, D, A, A, D, A, D, A, G, D, G, D, G, Em, A, D

The Sloe

Violin

Cello

D D G D

Vln.

Vc.

5 D D G D

Vln.

Vc.

9 G D G D D A G D

Vln.

Vc.

13 D A G D D G D

Spirit of the Dance

Violin

Cello

6

Vln.

Vc.

12

Em

C

G

D

G

G

G

This musical score is for the piece "Spirit of the Dance". It is written for Violin, Cello, Violin, and Viola. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into three systems. The first system (measures 1-5) features a Violin and Cello part. The second system (measures 6-11) features a Violin and Viola part. The third system (measures 12-17) also features a Violin and Viola part. Chords are indicated above the staves: G, Em, C, D, G in the first system; C, D, G, C, G, D, G in the second system; and Em, C, G, D, G, G in the third system. The score includes repeat signs and a double bar line at the end.

Spootiskerry

Ian Burns

Violin

Cello

Vln.

Vc.

5

10

14

18

(2nd)

Chords: G, G, D, G, Em, C, D, G, G, D, C, D7, G, G, 1., 2., G, Em, C, D7, G, Em, Am, D7, G, Em, C, D7, G, C, G, G, D, C, D7, G

Sunshine

Gregory Jolivet

Musical score for "Sunshine" by Gregory Jolivet, featuring piano accompaniment in D major, 4/4 time. The score is divided into three systems, each with a treble and bass staff joined by a brace. Chord symbols are placed above the treble staff.

System 1: Measures 1-4. Chords: D, D, Em, D/F#, G, A.

System 2: Measures 5-8. Chords: D, D, Em, D, G, A. Includes a first ending (1.) and a second ending (2.) marked with repeat signs and first/second endings.

System 3: Measures 10-13. Chords: D, G, A, G, D, G, D, G, A, D. Includes a first ending (1.) and a second ending (2.) marked with repeat signs and first/second endings.

The Swallowtail Jig

Em Em D D

Musical notation for measures 1-4. The key signature is D major (two sharps). The time signature is 8/8. The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of eighth and quarter notes. Chords Em and D are indicated above the staff.

5 Em Em D Em

Musical notation for measures 5-8. The key signature is D major. The time signature is 8/8. The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of eighth and quarter notes. Chords Em and D are indicated above the staff. Measure 8 ends with a double bar line and repeat dots.

9 Bm Em Em Bm Em D

Musical notation for measures 9-12. The key signature is D major. The time signature is 8/8. The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of eighth and quarter notes. Chords Bm, Em, and D are indicated above the staff. Measure 9 begins with a repeat sign. Measure 12 ends with a double bar line and repeat dots.

13 Bm Em D D Em

Musical notation for measures 13-16. The key signature is D major. The time signature is 8/8. The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of eighth and quarter notes. Chords Bm, Em, and D are indicated above the staff. Measure 13 begins with a repeat sign. Measure 16 ends with a double bar line and repeat dots.

The Teetotaller's (or Temperance) Reel

Chords: G, Em, G, D, G, Em, C, G, D, G, Em, D, Bm, Em, Em, C, G, D, G, G, D, G.

1. 2. 1. 2.

Tell her I am

Em D G D C Em Em D G D G

Violin

Cello

Vln.

Vc.

8

1. 2.

D D G G D D C G

Vln.

Vc.

15

Am D C G G D C G Am

Vln.

Vc.

21

Em C G Em D G C D

Vln.

Vc.

26

Em D G C D C G D

Tell her I will (aka Gallagher's frolics)

Violin

Cello

Em Em G D

Violin and Cello staves in 6/8 time, key of D major. Measures 1-4. Chords: Em, Em, G, D.

Vln.

Vc.

Em Em Em D Em 1. 2.

Violin and Cello staves. Measures 5-8. Chords: Em, Em, Em, D, Em, Em. First and second endings are indicated.

Vln.

Vc.

Em Em D D C

Violin and Cello staves. Measures 9-14. Chords: Em, Em, D, D, C.

Vln.

Vc.

D G D Em 1. 2.

Violin and Cello staves. Measures 15-18. Chords: D, G, D, Em, Em. First and second endings are indicated.

Tes Jolis Patins Blanc

Philippe Prieur

5

9

17

D C

G D

Em D C D

Em D C Am

Three Around Three

First system of music (measures 1-4). Chords: G, D, G, C, Am, G, D.

The first system consists of four measures. The key signature has one sharp (F#) and the time signature is 4/4. Measure 1 has a G chord, measure 2 has a D chord, measure 3 has a C chord, and measure 4 has an Am, G, and D chord. The melody in the treble clef and bass clef is written with eighth and quarter notes.

Second system of music (measures 5-8). Chords: G, D, G, C, Am, G, D, G.

The second system consists of four measures. Measure 5 has a G chord, measure 6 has a D chord, measure 7 has a C chord, and measure 8 has an Am, G, D, and G chord. The melody continues with eighth and quarter notes, ending with a double bar line and repeat dots.

Third system of music (measures 9-12). Chords: G, C, G, Em, D.

The third system consists of four measures. Measure 9 has a G chord, measure 10 has a C chord, measure 11 has a G chord, and measure 12 has an Em and D chord. The melody continues with eighth and quarter notes, ending with a double bar line and repeat dots.

Fourth system of music (measures 13-16). Chords: G, C, G, C, D, G.

The fourth system consists of four measures. Measure 13 has a G chord, measure 14 has a C chord, measure 15 has a G and C chord, and measure 16 has a D and G chord. The melody continues with eighth and quarter notes, ending with a double bar line and repeat dots.

Tommy People's Reel

Swung

G

D

G

Violin

Cello

First system of music for Violin and Cello. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a swung style. The Violin part starts with a G note, followed by a series of eighth and sixteenth notes. The Cello part follows a similar pattern, starting with a G note and then moving to D and G notes. The system is divided into three measures by vertical bar lines.

D

D

G

G

Vln.

Vc.

Second system of music for Violin and Cello. This system includes first and second endings. The Violin part starts with a D note, followed by a series of eighth and sixteenth notes. The Cello part follows a similar pattern, starting with a D note and then moving to G and G notes. The system is divided into four measures by vertical bar lines. The first ending is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a repeat sign. The third ending is marked with a double bar line and a repeat sign. The fourth ending is marked with a double bar line and a repeat sign.

G

A m

D

A m

D

Vln.

Vc.

Third system of music for Violin and Cello. This system includes first and second endings. The Violin part starts with a G note, followed by a series of eighth and sixteenth notes. The Cello part follows a similar pattern, starting with a G note and then moving to A m and D notes. The system is divided into four measures by vertical bar lines. The first ending is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a repeat sign. The third ending is marked with a double bar line and a repeat sign. The fourth ending is marked with a double bar line and a repeat sign.

Tongadale Reel

Violin

Cello

Am F G

4/4

Vln.

Vc.

Em Am F G Em

4

Vln.

Vc.

E Am E Am F

8

Vln.

Vc.

G G E Am F

12

Vln.

Vc.

G Em Am Am

16

The Townie Polka in D

Swing D D D D A

5 D D D G 1. D A 2. D A

10 D D D A

14 D D D G 1. D A 2. D A

The musical score is written for piano in D major (two sharps) and 4/4 time. It consists of four systems of music. The first system is marked 'Swing' and includes a repeat sign. The second system includes first and second endings. The third and fourth systems also include first and second endings. Chords are indicated by letters D, A, and G above the staff. The melody is written in the treble clef, and the piano accompaniment is in the bass clef.

Trip to Pakistan

Alistair Fraser and Nathalie Haas (Niall Kenny originally)

Violin

Cello

Em D Em D Em

Violin: Treble clef, 4/4 time. Notes: E4 (half), G4 (quarter), A4 (quarter), B4 (quarter).
Cello: Bass clef, 4/4 time. Notes: E2 (half), G2 (quarter), A2 (quarter), B2 (quarter).

Vln.

Vc.

5 Em C G D Em C G D

Vln.: Treble clef, 4/4 time. Notes: E4 (half), G4 (quarter), A4 (quarter), B4 (quarter).
Vc.: Bass clef, 4/4 time. Notes: E2 (half), G2 (quarter), A2 (quarter), B2 (quarter).

Vln.

Vc.

9 G Em D D Em

Vln.: Treble clef, 4/4 time. Notes: E4 (half), G4 (quarter), A4 (quarter), B4 (quarter).
Vc.: Bass clef, 4/4 time. Notes: E2 (half), G2 (quarter), A2 (quarter), B2 (quarter).

Willafjord

Violin

Cello

5

D G D Em G

Vln.

Vc.

10

D A7 D A7

14

D G A D G D D G D

1. 2.

1. 2.

The musical score for 'Willafjord' is written in 4/4 time with a key signature of two sharps (F# and C#). The score is divided into four systems, each featuring a Violin (Vln.) and Cello (Vc.) part. The first system (measures 1-4) includes chords D, G, D, Em, and G. The second system (measures 5-8) includes chords D, G, A7, D, and G. The third system (measures 9-12) includes chords D, A7, D, and A7. The fourth system (measures 13-16) includes chords D, G, A, D, G, D, D, G, and D. The score includes repeat signs and first/second endings for measures 8-9 and 15-16.

The Wise Maid

5 D D D G D

9 D D G D A D A

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score begins with a repeat sign. The first measure of the melody is a quarter rest, followed by a quarter note D, a half note E, and a quarter note F#. The bass line consists of a quarter note D, a half note E, and a quarter note F#. The second measure of the melody is a quarter note G, a half note A, and a quarter note B. The bass line consists of a quarter note G, a half note A, and a quarter note B. The third measure of the melody is a quarter note C, a half note D, and a quarter note E. The bass line consists of a quarter note C, a half note D, and a quarter note E. The fourth measure of the melody is a quarter note F#, a half note G, and a quarter note A. The bass line consists of a quarter note F#, a half note G, and a quarter note A. The fifth measure of the melody is a quarter note B, a half note C, and a quarter note D. The bass line consists of a quarter note B, a half note C, and a quarter note D. The sixth measure of the melody is a quarter note E, a half note F#, and a quarter note G. The bass line consists of a quarter note E, a half note F#, and a quarter note G. The seventh measure of the melody is a quarter note A, a half note B, and a quarter note C. The bass line consists of a quarter note A, a half note B, and a quarter note C. The eighth measure of the melody is a quarter note D, a half note E, and a quarter note F#. The bass line consists of a quarter note D, a half note E, and a quarter note F#. The score ends with a repeat sign.

You've Been A Long Time Away, Willie Gray

D A Em G A D A D A

This system contains the first four measures of the piece. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody in the treble clef consists of dotted half notes and quarter notes. The bass line in the bass clef features a mix of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

5 D Bm D A Em A D Bm D D

This system contains measures 5 through 8. Measures 5 and 6 feature a half note in the treble and a half note in the bass. Measures 7 and 8 feature a half note in the treble and a quarter-note triplet in the bass. The system ends with a double bar line and repeat dots.

9 D Bm D A7 Em A D G D A

This system contains measures 9 through 12. Measures 9 and 10 have a half note in the treble and a half note in the bass. Measures 11 and 12 have a half note in the treble and a quarter-note triplet in the bass. The system concludes with a double bar line and repeat dots.

250 to Vigo

Angus R Grant

Violin

Cello

Vln.

Vc.

6

12

17

Back to start

Bm G F#m Bm G Em7 G Em7

D G A D G A Bm G

F#m G F#m Bm F#m G F#m Bm F#m G

D A7 D A Bm G

Detailed description: The musical score is written for Violin and Cello. It is in 4/4 time and D major. The first system (measures 1-4) features a melody in the Violin and a bass line in the Cello. Chords are indicated above the staff: Bm, G, F#m, Bm, G, Em7, G, Em7. The second system (measures 5-8) continues the melody and bass line. Chords are D, G, A, D, G, A, Bm, G. The third system (measures 9-12) features a new melody and bass line. Chords are F#m, G, F#m, Bm, F#m, G, F#m, Bm, F#m, G. The fourth system (measures 13-16) features a final melody and bass line. Chords are D, A7, D, A, Bm, G. The score includes first and second endings and a 'Back to start' instruction.