

Sydney Harp Ensemble

[2019/20/21 Music for the Humph Hall Workshops]

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Sydney Harp Ensemble 'Harps Away' Concert – Humph Hall – Sunday 19th May, 2019

Marni Swanson of the Grey Coast

Andy Thorburn (Arr. Jan Von Nida)

$\text{♩} = 80$

A

G

Em

G

C

Hp.1

Hp.2

Hp.3

5

G

Em

C

D

G

Hp.1

Hp.2

Hp.3

9

B

G⁷

Am⁷

G⁷

Bm rit.

C⁷

Hp.1

Hp.2

Hp.3

A tempo

13

Bm

C

Am

Bm

Crit.

D⁷

Hp.1

Hp.2

Hp.3

Out on the Ocean

Traditional Scottish

1 **A** G Bm C D7

Hp.1
Hp.2
Hp.3

5 G Bm C D7 G

Hp.1
Hp.2
Hp.3

9 **B** Em Em Bm Cmaj7 D7

Hp.1
Hp.2
Hp.3

13 Em Em Bm C C D7 G

Hp.1
Hp.2
Hp.3

17 Em Em Bm **ribato** C D⁷

Hp.1

Hp.2

Hp.3

a tempo

21 Em Em Bm C C D⁷ rit.

Hp.1

Hp.2

Hp.3

Marni Swanson of the Grey Coast

25 G Em G C

Hp.1

Hp.2

Hp.3

29 G Em C D G

Hp.1

Hp.2

Hp.3

Africa

David Paich, Jeff Porcaro
(adapted by Sarah Millar from an arrangement by Amy Turk)

♩=80

The drum part consists of a steady 4/4 beat with eighth notes on the snare and bass drum, and a consistent hi-hat pattern.

5 **A**

The piano accompaniment for the first system includes three staves: Hp.1 (treble clef), Hp.2 (bass clef), and Hp.3 (bass clef). Hp.1 features a melodic line with accents and slurs. Hp.2 and Hp.3 provide harmonic support with chords and bass lines. A red box labeled 'A' is placed above the first measure of the Hp.1 staff.

9 **B** Verse 1

The piano accompaniment for the second system includes three staves: Hp.1 (treble clef), Hp.2 (bass clef), and Hp.3 (bass clef). Hp.1 features a melodic line with accents and slurs. Hp.2 and Hp.3 provide harmonic support with chords and bass lines. A red box labeled 'B' is placed above the first measure of the Hp.1 staff, with the text 'Verse 1' to its right. The system includes time signature changes from 4/4 to 2/4 and back to 4/4.

14

The piano accompaniment for the third system includes three staves: Hp.1 (treble clef), Hp.2 (bass clef), and Hp.3 (bass clef). Hp.1 features a melodic line with accents and slurs. Hp.2 and Hp.3 provide harmonic support with chords and bass lines. The system includes time signature changes from 4/4 to 2/4 and back to 4/4.

19

Hp.1

Hp.2

Hp.3

Detailed description: This system contains measures 19, 20, and 21. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. Hp.1 (treble clef) plays a rhythmic pattern of eighth and sixteenth notes. Hp.2 (bass clef) plays a similar rhythmic pattern with some chords. Hp.3 (grand staff) provides a harmonic accompaniment with chords and single notes. A flat symbol (b) is present in the bass staff of measure 20.

22

Hp.1

Hp.2

Hp.3

4/4

Detailed description: This system contains measures 22, 23, 24, and 25. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Hp.1 (treble clef) has a melodic line with some chords. Hp.2 (bass clef) has a rhythmic accompaniment. Hp.3 (grand staff) provides a harmonic accompaniment. A percussion part (drumsticks) is shown at the bottom, with a 4/4 time signature and some rhythmic notation. A flat symbol (b) is present in the bass staff of measure 22.

C Chorus

26

Hp.1

Hp.2

Hp.3

Dr.

Detailed description: This block contains the musical notation for measures 26 through 29 of the Chorus section. It features four staves: Hp.1 (Grand Piano 1), Hp.2 (Grand Piano 2), Hp.3 (Grand Piano 3), and Dr. (Drum). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Hp.1 has a complex melodic line with many sixteenth and thirty-second notes. Hp.2 provides a steady accompaniment with chords and eighth notes. Hp.3 has a more sparse accompaniment with quarter and eighth notes. The Dr. part features a consistent rhythmic pattern of eighth notes with a snare drum sound.

30

Hp.1

Hp.2

Hp.3

Dr.

Detailed description: This block contains the musical notation for measures 30 through 34 of the Chorus section. The instrumentation remains the same as in the previous block. Hp.1 continues with its intricate melodic line, incorporating some triplets and slurs. Hp.2 and Hp.3 continue their respective accompaniment parts. The Dr. part maintains its rhythmic pattern. The section concludes with a double bar line at the end of measure 34.

D Bridge

35

Hp.1

Hp.2

Hp.3

Dr.

Detailed description: This block contains the musical notation for measures 35 through 38 of the Bridge section. Hp.1 has a melodic line with accents and slurs. Hp.2 and Hp.3 have accompaniment parts with accents. The Dr. part features a rhythmic pattern of eighth notes. The section concludes with a double bar line at the end of measure 38.

E Verse 2

40

Hp.1

Hp.2

Hp.3

45

Hp.1

Hp.2

Hp.3

50

Hp.1

Hp.2

Hp.3

53

Hp.1

Hp.2

Hp.3

Dr.

F Chorus

57

Musical score for measures 57-60. The score is for four instruments: Hp.1 (two staves), Hp.2 (one staff), Hp.3 (two staves), and Dr. (two staves). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. Hp.1 has a complex melodic line with many sixteenth notes and slurs. Hp.2 plays a steady accompaniment of chords. Hp.3 has a simple bass line with some eighth-note patterns. Dr. plays a consistent drum pattern of eighth notes.

61

Musical score for measures 61-64. The score is for four instruments: Hp.1 (two staves), Hp.2 (one staff), Hp.3 (two staves), and Dr. (two staves). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. Hp.1 continues with a complex melodic line. Hp.2 continues with chord accompaniment. Hp.3 continues with a simple bass line. Dr. continues with the same drum pattern.

G Bridge

66

Musical score for measures 66-72. The score is for four parts: Hp.1 (Trumpet 1), Hp.2 (Trumpet 2), Hp.3 (Trumpet 3), and Dr. (Drum). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Hp.1 has a melodic line with accents. Hp.2 and Hp.3 have harmonic accompaniment. Dr. has a simple rhythmic pattern.

H Riff

69

Musical score for measures 69-72. The score is for four parts: Hp.1, Hp.2, Hp.3, and Dr. The key signature is three sharps and the time signature is 2/4. Hp.1 features a complex melodic line with triplets and a change to 2/4 time at the end. Hp.2 and Hp.3 provide harmonic support. Dr. has a simple rhythmic pattern.

73

Musical score for measures 73-76. The score is for four parts: Hp.1, Hp.2, Hp.3, and Dr. The key signature is three sharps and the time signature is 4/4. Hp.1 has a melodic line with a change to 4/4 time. Hp.2 and Hp.3 provide harmonic support. Dr. has a simple rhythmic pattern.

I Chorus 3

78

Hp.1

Hp.2

Hp.3

Dr.

Detailed description: This system covers measures 78 to 81. Hp.1 features a complex melodic line with many sixteenth notes and slurs. Hp.2 provides a steady accompaniment of chords. Hp.3 has a simple melodic line. The Dr. part shows a consistent rhythmic pattern of eighth notes.

82

Hp.1

Hp.2

Hp.3

Dr.

Detailed description: This system covers measures 82 to 85. Hp.1 continues with its intricate melodic pattern. Hp.2 maintains the chordal accompaniment. Hp.3's melodic line is consistent with the previous system. The Dr. part continues with its eighth-note rhythm.

86

Hp.1
Hp.2
Hp.3
Dr.

Detailed description: This system covers measures 86 and 87. Hp.1 and Hp.2 are in treble and bass clefs respectively, both in a key with three sharps (F#, C#, G#). Hp.3 is in a grand staff (treble and bass clefs). Dr. is in a drum set notation with two staves. The music features a mix of chords and melodic lines.

88

Hp.1
Hp.2
Hp.3
Dr.

Detailed description: This system covers measures 88, 89, and 90. The instrumentation remains the same as in the previous system. The music continues with complex harmonic textures and rhythmic patterns.

91 **J** *Outro*

Hp.1
Hp.2
Hp.3
Dr.

Fade out gradually

Detailed description: This system covers measures 91, 92, 93, and 94, which form the 'Outro' section. It begins with a red box containing a 'J' time signature. Hp.1 has a melodic line with accents. Hp.2 and Hp.3 provide harmonic support. Dr. plays a steady eighth-note pattern. The section concludes with a 'Fade out gradually' instruction.

Castle Kelly

Turlough O'Carolan (Adpt. by Sarah Millar from a Patrick Ball arr.)

Hp.1 *pp*

Hp.3

9 **A**

Hp.1

Hp.3

14

Hp.1

Hp.2

Hp.3

19 **B**

Hp.1

Hp.2

Hp.3

C

23

8^{va}

Musical score for measures 23-26. Hp.1 (two staves) plays a melodic line with eighth notes. Hp.2 (two staves) provides harmonic accompaniment with chords. Hp.3 (one staff) plays a bass line with eighth notes and rests. A dashed line above the Hp.1 staves indicates an 8va (octave) marking.

27

8^{va}

Musical score for measures 27-30. Hp.1 (two staves) continues the melodic line. Hp.2 (two staves) has a more active accompaniment with eighth notes. Hp.3 (one staff) continues the bass line. A dashed line above the Hp.1 staves indicates an 8va (octave) marking.

D

31

Musical score for measures 31-34. Hp.1 (two staves) plays a melodic line with eighth notes and rests. Hp.2 (two staves) has a sparse accompaniment with chords and rests. Hp.3 (one staff) plays a bass line with eighth notes and rests. A dashed line above the Hp.3 staff indicates an 8va (octave) marking.

35 **E**

Hp.1

Hp.2

Hp.3

Hp.1

Hp.2

Hp.3

39

Hp.1

Hp.2

Hp.3

43

Hp.1

Hp.2

Hp.3

47 **F**

Hp.1

Hp.2

Hp.3

Hp.2

Hp.3

51 **G** *p*

Hp.1

Hp.2

Hp.3

55

Hp.1

Hp.2

Hp.3

H*8va*

59

Hp.1

Hp.2

Hp.3

63

Hp.1

Hp.2

Hp.3

(8)

67

Hp.1

Hp.2

Hp.3

I

71

Hp.1

Hp.2

Hp.3

75 **J**

Hp.1

Hp.2

Hp.3

79

Hp.1

pp

Hp.2

pp

Hp.3

pp

Castle Kelly

Turlough O'Carolan (Adpt. by Sarah Millar from a Patrick Ball arr.)

Hp.1

1 2 3 4 5 6 7 8

9 **A**

9 10 11 12 13

14

14 15 16 17 18

19 **B**

19 20 21 22

23 **C**

23 24 25 26

27 **C**

27 28 29 30

31 **D**

31 32 33 34

35 **E**

35 36 37 38

39

39 40 41 42

43
Hp.1

47 **F**
Hp.1

51 **G** *P*
Hp.1

55

59 **H** *8va*
Hp.1

63 **I**
Hp.1

67 **I**
Hp.1

71
Hp.1

75 **J**
Hp.1

79
Hp.1

pp

pp

Castle Kelly

Turlough O'Carolan (Adpt. by Sarah Millar from a Patrick Ball arr.)

Hp.1

pp *pp*

Hp.1

9 **A**

Hp.1

14

Hp.2

Hp.2

19 **B**

Hp.2

23 **C**

Hp.2

27

Hp.2

31 **D**

Hp.2

35 **E**

Hp.2

39

Hp.2

43

47 **F**

Hp.2

51 **G**

Hp.2

55

Hp.2

59 **H**

Hp.2

63

Hp.2

67 **I**

Hp.2

71

Hp.2

75 **J**

Hp.2

79

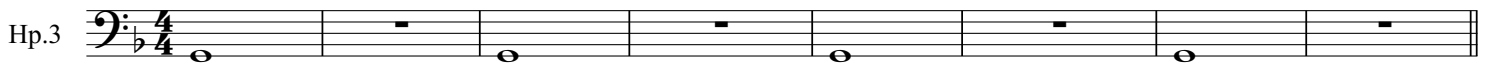
Hp.2

pp *pp*

Castle Kelly

Turlough O'Carolan (Adpt. by Sarah Millar from a Patrick Ball arr.)

Hp.3



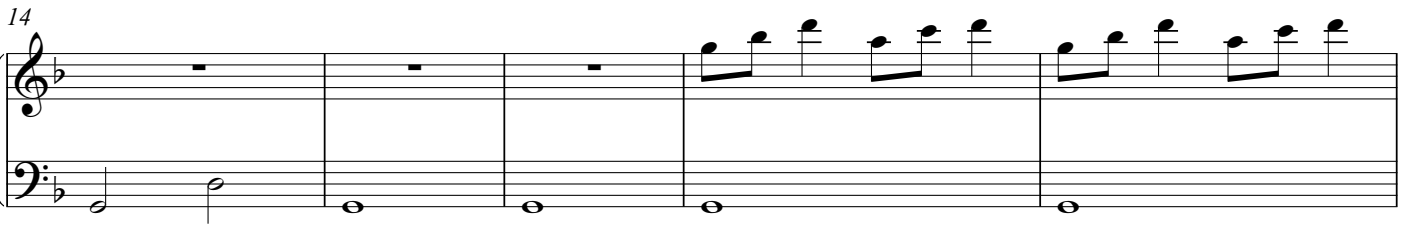
9 **A**

Hp.3



14

Hp.3



19 **B**

Hp.3



23 **C**

Hp.3



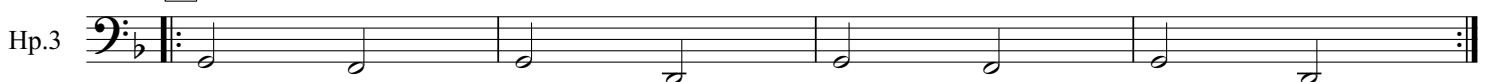
31 **D**

Hp.3



35 **E**

Hp.3



39

Hp.3



47 **F**

Hp.3

51 **G**

Hp.3

59 **H**

Hp.3

67 **I**

Hp.3

75 **J**

Hp.3

79

Hp.3

La Vie en Rose

Louiguy (arr. Jenni Sawell)

Intro $\text{♩} = 65$ $B\flat$

Hp. 1 $B\flat$

Hp. 2 *mp*

Hp. 3

Hp. 4

Detailed description: This block contains the introductory section of the piece. It is in 4/4 time with a tempo of 65 beats per minute. The key signature is B-flat major. The score is for four harp parts. Hp. 1 has a melodic line starting with a quarter rest, followed by eighth notes. Hp. 2 has a bass line with eighth notes. Hp. 3 and Hp. 4 have more complex rhythmic patterns with eighth and sixteenth notes. The section ends with a B-flat chord.

A $B\flat$ Dm $B\flat$ $E\flat$ $B\flat$ Cm F

Hp. 1 *mp*

Hp. 2

Hp. 3 *mp*

Hp. 4

Detailed description: This block contains section A, starting at measure 4. The key signature remains B-flat major. Hp. 1 has a melodic line with a *mp* dynamic. Hp. 2 has a bass line with eighth notes and some triplets. Hp. 3 has a chordal accompaniment with a *mp* dynamic. Hp. 4 has a complex rhythmic pattern with eighth and sixteenth notes. The section ends with a B-flat chord.

Cm F F $B\flat$ Cm $B\flat$ Cm F

Hp. 1 *mf*

Hp. 2

Hp. 3 *mf*

Hp. 4

Detailed description: This block contains the middle section, starting at measure 8. The key signature remains B-flat major. Hp. 1 has a melodic line with a *mf* dynamic. Hp. 2 has a bass line with eighth notes. Hp. 3 has a chordal accompaniment with a *mf* dynamic. Hp. 4 has a complex rhythmic pattern with eighth and sixteenth notes. The section ends with a B-flat chord.

B $B\flat$ Dm $B\flat$ Cm $B\flat$ $E\flat/C$

Hp. 1 *f* *ff*

Hp. 2

Hp. 3 *f* *ff*

Hp. 4

Detailed description: This block contains section B, starting at measure 12. The key signature remains B-flat major. Hp. 1 has a melodic line with dynamics *f* and *ff*. Hp. 2 has a bass line with eighth notes. Hp. 3 has a chordal accompaniment with dynamics *f* and *ff*. Hp. 4 has a complex rhythmic pattern with eighth and sixteenth notes. The section ends with a B-flat chord.

C Eb Dm⁷ Bb Cm F Dm F

16

Hp.1

Hp.2

Hp.3

Hp.4

D Bb Dm Bb Cm F Cm F Bb

21

Hp.1

Hp.2

Hp.3

Hp.4

mp *mf*

E Eb Dm⁷ Bb Cm Dm F

25

Hp.1

Hp.2

Hp.3

Hp.4

f *ff*

F Bb Dm Bb Cm F Cm F Bb

31

Hp.1

Hp.2

Hp.3

Hp.4

mf *mp* *p* *pp*

rit.

8^{vb}-----|

Theme from Legends of the Fall James Horner (Arr. Noni Dickson)

A ♩=85

Hp.1 *p*

Hp.2 *p*

Hp.3 *p*

9

Hp.1

Hp.2

Hp.3

16

Hp.1

Hp.2

Hp.3

B

22

Hp.1 *mf*

Hp.2 *mf*

Hp.3 *mf*

30

Hp.1 *mp*

Hp.2

Hp.3 *mp*

38

C

Hp.1

Hp.2

Hp.3

45

Hp.1

Hp.2

Hp.3

50

Hp.1

Hp.2

Hp.3

D

54

Hp.1

Hp.2

Hp.3

mf

mf

f

62

Hp.1

Hp.2

Hp.3

Ducks in a row

for lever ensemble

Katie Peterson (Opus 17)

A ♩ = 88

Hp.1 *mf pp mp p mf*

Hp.2 *p pp mp pp p mp*

Hp.3 *mf pp mp mf mp*

B

Hp.1 *p pp mf p mf mp*

Hp.2 *mf mp mf f*

Hp.3 *pp mp mf f*

C

Hp.1 *p*

Hp.2 *p f*

Hp.3 *mp*

D

Hp.1 *pp*

Hp.2

Hp.3 *mp*

D

Hp.1 *ff mf*

Hp.2 *f mp*

Hp.3 *f mp*

29

Hp.1 *mp* *f* *mf*

Hp.2 *p*

Hp.3 *p*

33 **E**

Hp.1 *mp*

Hp.2 *pp*

Hp.3

37

Hp.1 *f*

Hp.2 *mp* *pp*

Hp.3 *f* *mp*

41 **F**

Hp.1 *pp* *p*

Hp.2 *mf*

Hp.3 *mp*

45

Hp.1

Hp.2 *f* *p*

Hp.3 *f* *mp* *p*

49 **G**

Hp.1 *mp*

Hp.2 *p*

Hp.3 *pp*

mf

57 **H**

Hp.1 *f*

Hp.2 *p*

Hp.3 *mp*

61

Hp.1 *mp*

Hp.2 *p*

Hp.3 *mp*

65 **I**

Hp.1 *pp*

Hp.2 *pp*

Hp.3 *mf*

69

Hp.1 *pp*

Hp.2 *pp*

Hp.3 *mf*

73 **J**

Hp.1 *mf*

Hp.2 *p*

Hp.3 *mp*

77

Hp.1 *mf*

Hp.2

Hp.3

81 **K**

Hp.1 *p* *mf*

Hp.2 *p* *mf*

Hp.3 *pp*

89 **L** *rit.*

Hp.1 *f*

Hp.2 *mp* *p*

Hp.3 *v*

93

Hp.1 *mf* *mp* *pp*

Hp.2 *p*

Hp.3 *p* *pp*

The Blue Danube

Johann Strauss (Arr. for lever harps by Louise Trotter)

A

Hp.1 { Bass clef, 3/4 time signature. Measures 1-9: Chords in the left hand.

Hp.2 { Treble clef. Measures 1-9: Melodic line with eighth notes and quarter notes.

Hp.3 { Bass clef. Measures 1-9: Chords in the left hand.

10

Hp.1 { Treble clef. Measures 10-15: Melodic line with quarter notes and half notes.

Hp.2 { Treble clef. Measures 10-15: Melodic line with quarter notes and eighth notes.

Hp.3 { Bass clef. Measures 10-15: Chords in the left hand.

16

Hp.1 { Treble clef. Measures 16-22: Melodic line with quarter notes and half notes.

Hp.2 { Treble clef. Measures 16-22: Melodic line with quarter notes and eighth notes.

Hp.3 { Bass clef. Measures 16-22: Chords in the left hand.

B

23

Hp.1 { Treble clef. Measures 23-31: Melodic line with quarter notes and half notes.

Hp.2 { Treble clef. Measures 23-31: Chords in the left hand.

Hp.3 { Bass clef. Measures 23-31: Chords in the left hand.

31

Hp.1

Hp.2

Hp.3

39

Hp.1

Hp.2

Hp.3

47

Hp.1

Hp.2

Hp.3

56

C

Hp.1 { Bass clef, key signature of one sharp (F#). Melody with eighth notes and rests.

Hp.2 { Treble clef, key signature of one sharp (F#). Melody with eighth notes and rests. Includes annotations: G# and off.

Hp.3 { Bass clef, key signature of one sharp (F#). Accompaniment with chords and eighth notes.

4F#

D

66

Hp.1 { Treble clef, key signature of one sharp (F#). Melody with first and second endings. Includes annotations: 1. and 2.

Hp.2 { Treble clef, key signature of one sharp (F#). Melody with eighth notes and rests. Includes annotations: 2F# and 3Bb.

Hp.3 { Bass clef, key signature of one sharp (F#). Accompaniment with chords and eighth notes. Includes annotations: 4F# and 4Bb.

76

E

Hp.1 { Treble clef, key signature of two flats (Bb). Melody with chords and rests.

Hp.2 { Treble clef, key signature of two flats (Bb). Melody with eighth notes and rests.

Hp.3 { Bass clef, key signature of two flats (Bb). Accompaniment with chords and eighth notes.

85

Hp.1 { Treble clef, key signature of two flats (Bb). Melody with first and second endings. Includes annotations: 1. and 2.

Hp.2 { Treble clef, key signature of two flats (Bb). Melody with eighth notes and rests. Includes annotations: 2F# off and G# off.

Hp.3 { Bass clef, key signature of two flats (Bb). Accompaniment with chords and eighth notes.

96 **F**

Hp.1

Hp.2

3Bb off

Hp.3

105

Hp.1

Hp.2

Hp.3

113 **G**

Hp.1

Hp.2

Hp.3

121

Hp.1

Hp.2

Hp.3

Helston Floral Dance

Cornish Tune (arr. Sarah Deere-Jones)

Hp.1

Hp.2

Hp.3

Hp.4

G#

off

G#

off

3

A

Hp.1

Hp.2

Hp.3

Hp.4

5

Hp.1

Hp.2

Hp.3

Hp.4

7

Hp.1

Hp.2

Hp.3

Hp.4

9

Hp.1

Hp.2

Hp.3

Hp.4

11

1.

G#

off

Hp.1

Hp.2

Hp.3

Hp.4

G#

off

Coda

13

2.

G#

off

Hp.1

Hp.2

Hp.3

Hp.4

G#

off

Auldyn River

Paul Cringle (Arr. Rachel Hair)

A $G \text{ } \downarrow = 85$ C G D Em C

Hp.1

Hp.2

Hp.3

7 G D C D Em Em D

12 C G D C G

38

B Em C G D Em C

17

Hp.1

Hp.2

Hp.3 *8va*

G D C D Em Em D

23

Hp.1

Hp.2

Hp.3

C G D C G

28

Hp.1

Hp.2

Hp.3

Mountain Bird (Fjellvak)

Trad Norwegian (Arr. M Gilchrist)

Intro

Hp.1

Hp.2

13 **A**

Hp.1

Hp.2

21

Hp.1

Hp.2

29 **B**

Hp.1

Hp.2

37

Hp.1

Hp.2

C

45

Hp.1

Hp.2

53

Hp.1

Hp.2

D

61

Hp.1

Hp.2

69

Hp.1

Hp.2

E

77

Hp.1

Hp.2

1st time only

Bonny At Morn

Trad. England, Northumberland (Arr. Jenni Sawell, 2020)

A Em D

Hp.1

Hp.2

5 Em D Em

Hp.1

Hp.2

9 Em D

Hp.1

Hp.2

13 Em Bm Em

Hp.1

Hp.2

Detailed description: This system contains measures 13 through 16. The key signature has one sharp (F#). Measure 13 has a treble clef with a melody of quarter notes (F#, G, A, B) and a bass clef with a bass line of quarter notes (C, D, E, F#). Measure 14 has a treble clef with a melody of quarter notes (B, A, G, F#) and a bass clef with a bass line of quarter notes (F#, G, A, B). Measure 15 has a treble clef with a melody of quarter notes (B, A, G, F#) and a bass clef with a bass line of quarter notes (F#, G, A, B). Measure 16 has a treble clef with a melody of a half note (B) and a bass clef with a bass line of quarter notes (F#, G, A, B). Chords are indicated above the staff: Em for measures 13 and 16, and Bm for measure 15.

B 17 Em D

Hp.1

Hp.2

Detailed description: This system contains measures 17 through 20. Measure 17 has a treble clef with a melody of quarter notes (B, A, G, F#) and a bass clef with a bass line of quarter notes (C, D, E, F#). Measure 18 has a treble clef with a melody of quarter notes (B, A, G, F#) and a bass clef with a bass line of quarter notes (F#, G, A, B). Measure 19 has a treble clef with a melody of quarter notes (B, A, G, F#) and a bass clef with a bass line of quarter notes (F#, G, A, B). Measure 20 has a treble clef with a melody of a half note (B) and a bass clef with a bass line of quarter notes (F#, G, A, B). Chords are indicated above the staff: Em for measures 17 and 19, and D for measure 18. A red box with the letter 'B' is placed above measure 17.

21 Em Bm Em

Hp.1

Hp.2

Detailed description: This system contains measures 21 through 24. Measure 21 has a treble clef with a melody of quarter notes (F#, G, A, B) and a bass clef with a bass line of quarter notes (C, D, E, F#). Measure 22 has a treble clef with a melody of quarter notes (B, A, G, F#) and a bass clef with a bass line of quarter notes (F#, G, A, B). Measure 23 has a treble clef with a melody of quarter notes (B, A, G, F#) and a bass clef with a bass line of quarter notes (F#, G, A, B). Measure 24 has a treble clef with a melody of a half note (B) and a bass clef with a bass line of quarter notes (F#, G, A, B). Chords are indicated above the staff: Em for measures 21 and 24, and Bm for measure 23. The system ends with a double bar line.

Alloa House

Arr. by Matt Seattle

Slow A

Em

tr

D

Hp.1
Hp.2
Hp.3
Hp.4

Musical notation for measures 1-4. Hp.1 and Hp.2 play a melody with a trill in measure 3. Hp.3 plays a rhythmic accompaniment. Hp.4 plays a bass line. Chords Em and D are indicated above the staves.

5 Em

G

Hp.1
Hp.2
Hp.3
Hp.4

Musical notation for measures 5-8. Hp.1 and Hp.2 play a melody. Hp.3 plays a rhythmic accompaniment. Hp.4 plays a bass line. Chords Em and G are indicated above the staves.

9 Am D G C Am Em C D

Hp.1
Hp.2
Hp.3
Hp.4

Musical notation for measures 9-12. Hp.1 and Hp.2 play a melody. Hp.3 plays a rhythmic accompaniment. Hp.4 plays a bass line. Chords Am, D, G, C, Am, Em, C, and D are indicated above the staves.

13 Em Bm Em G Bm Em

Hp.1
Hp.2
Hp.3
Hp.4

Musical notation for measures 13-16. Hp.1 and Hp.2 play a melody. Hp.3 plays a rhythmic accompaniment. Hp.4 plays a bass line. Chords Em, Bm, Em, G, Bm, and Em are indicated above the staves.

B

17

Hp.1 Em G C G

Hp.2

Hp.3

Hp.4

22

Hp.1 Em G Am G

Hp.2

Hp.3

Hp.4

26

Hp.1 Am D G C Am Em C D

Hp.2

Hp.3

Hp.4

30

Hp.1 Em Bm Em G Bm Em

Hp.2

Hp.3

Hp.4

River Flows in You

Yiruma (Arr. for harp in 2 or 4 parts by Katie Bell)

Hp.1 *mp* *mp*

Hp.2 *p*

Hp.3 *p* *mp*

5 **A**

Hp.1 *mp* *p*

Hp.2 *p*

Hp.3 *p* *mp*

Hp.4 *mp* *p*

9 **B**

Hp.1 *mf*

Hp.2 *p*

Hp.3 *mp*

Hp.4 *mp*

13 **C**

Hp.1 *f* *mp* *mp*

Hp.2 *mf* *mp*

Hp.3 *mf* *mf*

Hp.4 *mf* *mp*

D

17

Hp.1 *mf* *mp*

Hp.2 *f* *mp*

Hp.3 *mp* *f*

Hp.4 *mp* *mf*

E

21

Hp.1 *f*

Hp.2 *mp*

Hp.3 *mp* *mf* *mp*

Hp.4 *=mp*

F

25

Hp.1 *mp* *mf < f* *mp*

Hp.2 *mf* *f*

Hp.3 *mp* *mf* *mp*

Hp.4 *mp* *f*

G

29

Hp.1 *pp* *mf < f* *mp* *mf*

Hp.2 *mp* *mf* *mp* *f*

Hp.3 *mp* *mf* *mp* *f*

Hp.4 *mp* *mf*

H

33

Hp.1 *f*

Hp.2 *mf* *f* *p*

Hp.3 *mp* *p*

Hp.4 *mp* *mf* *mp*

I

37

Hp.1 *f*

Hp.2 *p*

Hp.3 *mf*

Hp.4 *mp*

J

41

Hp.1 *pp*

Hp.2

Hp.3 *f*

Hp.4 *f*

K

45

Hp.1 *mf* rit.

Hp.2 *pp* *mf*

Hp.3 *mp* *mf*

Hp.4 *mf* *mf*

Harp. 3 & 4: all Ds raise to Eb

Harp. 3 & 4: all Ds raise to Eb

a tempo

L

Harps 1 & 2: all Ds raise to Eb

49

Harp 1: *ff*

Harp 2: *f*

Harp 3: *ff*, *pp*

Harp 4: *f*

M

53

Harp 1: *mp*, *mf*, *f*

Harp 2: *mp*

Harp 3: *mp*

Harp 4: *p*

N

All D & G levers raised
Imp on Eb6-9 pent scale

All parts improvise on Ab6-9 pent. scale

55

Harp 1: *mp*

Harp 2: *mp*

Harp 3: *pp*

Harp 4: *p*

River Flows in You

Yiruma (Arr. for harp in 2 or 4 parts by Katie Bell)

Harp 1

mp *mp*

5

A

mp

9

B

mf

13

C

f *mp* *mp*

17

D

mf *mp*

21

E

f

25

F

mp *mf < f* *mp*

29

G

pp *mf < f* *mp* *mf*

33 **H**
Hp.1 *f*

37 **I**
Hp.1 *f*

41 **J**
Hp.1

43
Hp.1 *pp*

45 **K**
Hp.1 *mf*

47
Hp.1 *rit.*

L Harps 1 & 2: all Ds raise to Eb

49 *a tempo*
Hp.1 *ff*

53 **M**
Hp.1 *mp* *mf* *f* *mp*

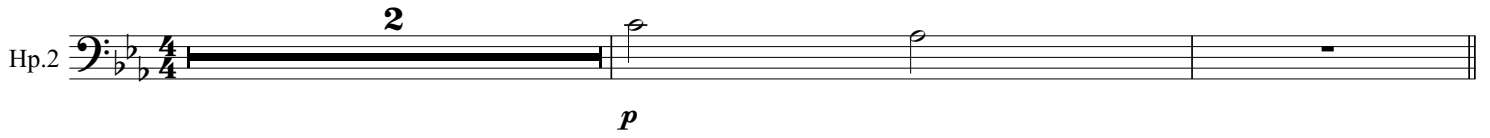
N All D & G levers raised
Imp on Eb6-9 pent scale

All parts improvise on Ab6-9 pent. scale

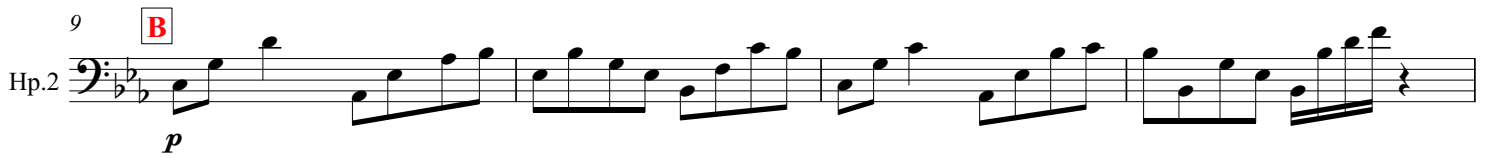
57
Hp.1

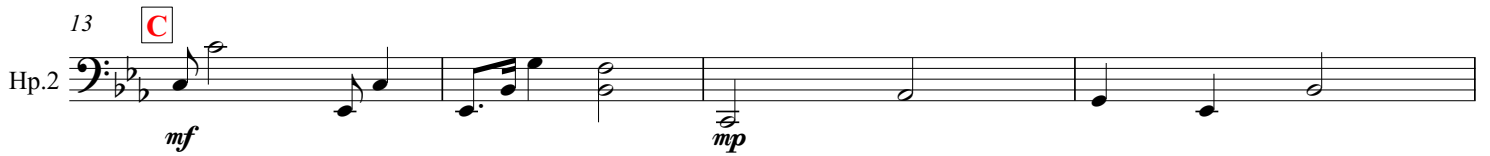
River Flows in You

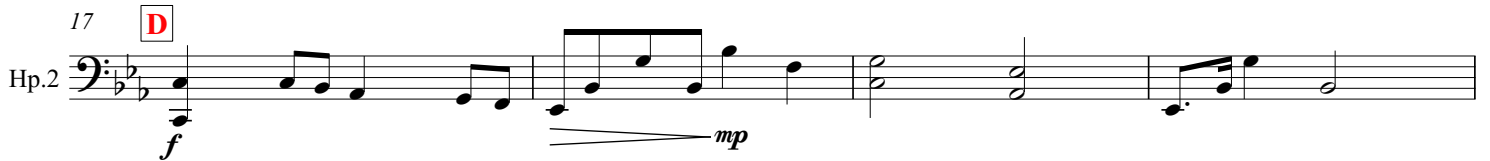
Yiruma (Arr. for harp in 2 or 4 parts by Katie Bell)

Hp.2 

5 **A** 

9 **B** 

13 **C** 

17 **D** 

21 **E** 

25 **F** 

29 **G** 

33 **H**

mf f p

37 **I**

p

41 **J**

45 **K**

pp mf

49 **L** Harps 1 & 2: all Ds raise to Eb

f

53 **M**

mp

57 **N** All D & G levers raised Imp on Eb6-9 pent scale All parts improvise on Ab6-9 pent. scale

v

River Flows in You

Yiruma (Arr. for harp in 2 or 4 parts by Katie Bell)

Harp 3

p *mp*

5 **A**

mp

9 **B**

mp

13 **C**

mf *mf*

17 **D**

mp *f*

21 **E**

mp *mf* *mp*

25 **F**

mf *f*

29 **G**

mp *mf* *mp* *f*

33 **H**

Hp.3

mp *p*

37 **I**

Hp.3

mf

41 **J**

Hp.3

f

45 **K**

Hp.3

mp *mf*

Harps 3 & 4: all Ds raise to Eb

49 **L**

Hp.3

ff *pp*

53 **M**

Hp.3

mp *pp*

57 **N**

Hp.3

>

All D & G levers raised
Imp on Eb6-9 pent scale

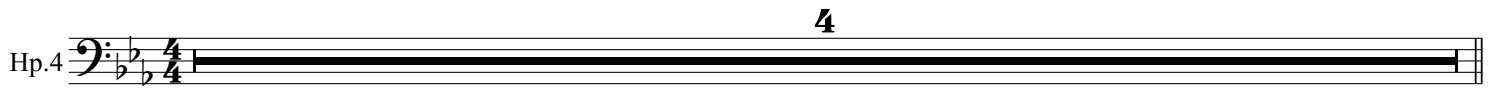
All parts improvise on Ab6-9 pent. scale

River Flows in You

Yiruma (Arr. for harp in 2 or 4 parts by Katie Bell)

4

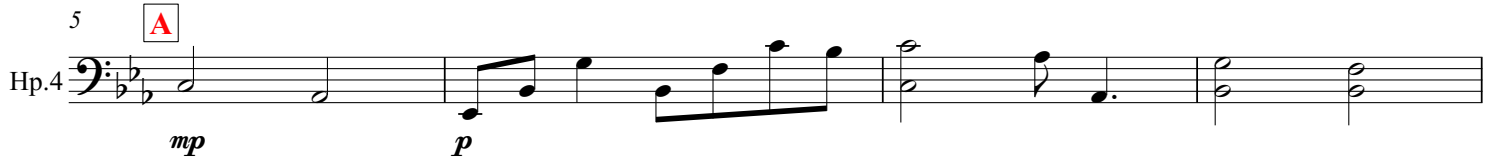
Hp.4



5

A

Hp.4

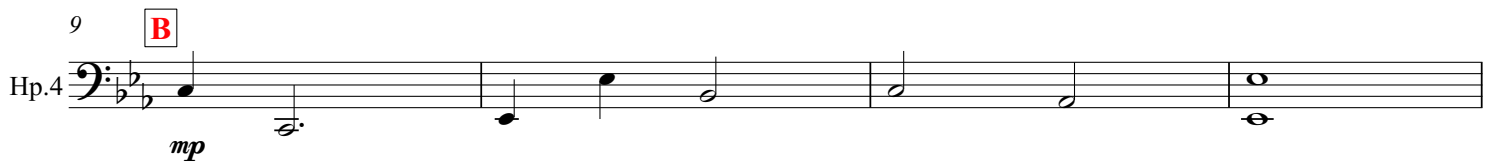


mp *p*

9

B

Hp.4

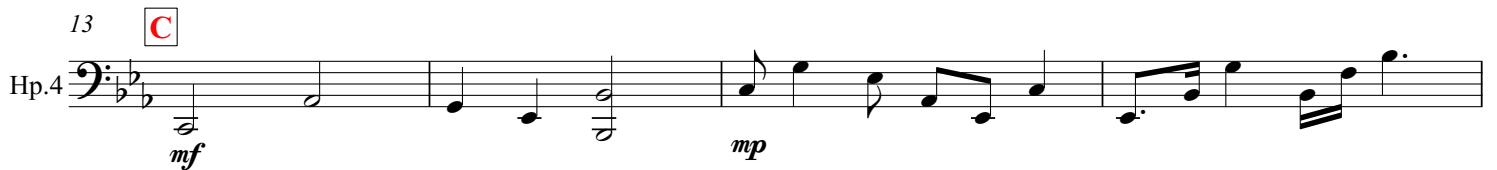


mp

13

C

Hp.4



mf *mp*

17

D

Hp.4

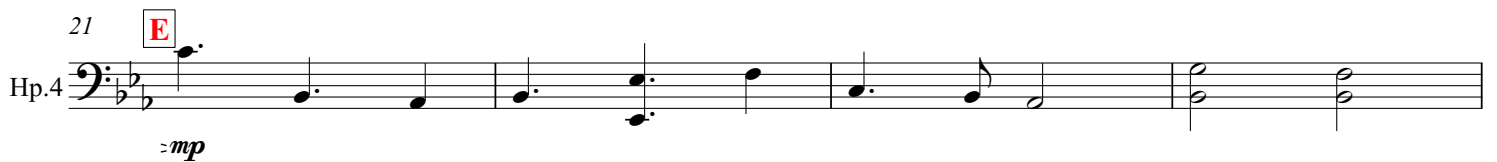


mp *mf*

21

E

Hp.4



mp

25

F

Hp.4



mp

29

G

Hp.4



mp *mf*

33 **H**

Hp.4

mp *mf* *mp*

37 **I**

Hp.4

mp

41 **J**

Hp.4

f

45 **K**

Hp.4

mf *mf*

Harps 3 & 4: all Ds raise to Eb

49 **L**

Hp.4

f

53 **M**

Hp.4

p

57 **N**

Hp.4

>

All D & G levers raised
Imp on Eb6-9 pent scale

All parts improvise on Ab6-9 pent. scale

Maiden's Prayer

Bob Wills Co. arr. Brian Wicklund
(Re-arranged for Harp Ensemble by Jenni Sawell, 2020)

$\text{♩} = 100$ **A**

G G G⁷ C D

Hp.1

Hp.2

F# off F# on

6 D D⁷ Am G G G G⁷

Hp.1

Hp.2

F# off

12 C G C G C G D⁷ G

Hp.1

Hp.2

F# on F# off

17 **B** G G⁷ C D

Hp.1

Hp.2 **F# on**

22 D D⁷ Am G G G⁷

Hp.1

Hp.2 **F# off**

28 C G Am⁷ Bm⁷ C D D⁷ G

Hp.1

Hp.2 **F# on**

Murray Mazurka

Andy Rigby 2020

♩=150 **A** D A G D

6 D A G D

10 **B** G D A⁷ D

14 G D A⁷ D

Hp.1

Hp.2

Hp.3

18 G D A⁷ D

Hp.1

Hp.2

Hp.3

22 G D A⁷ 1. D 2. D

Hp.1

Hp.2

Hp.3

Slanz

Trad. Irish / Arr. C. Mazza

♩ = 80

Hp.2

5 **A**

Hp.1

Hp.2

Hp.3

13

Hp.1

Hp.2

Hp.3

21 **B**

Hp.1

Hp.2

Hp.3

29

Hp.1

Hp.2

Hp.3

33

Hp.1
Hp.2
Hp.3

37 **C**

Hp.1
Hp.2
Hp.3

45

Hp.1
Hp.2
Hp.3

52 **D**

Hp.1
Hp.2
Hp.3

Morrison's Jig

Irish Jig/arr. C Mazza

A ♩. = 90

Hp.1

Hp.2

9 **B**

Hp.1

Hp.2

17

Hp.1

Hp.2

25 **C**

Hp.1

Hp.2

muffle

33

Hp.1

Hp.2

muffle

41 **D**

Hp.1

Hp.2

49

57 **E**

Hp.1

Hp.2

65 **F**

Hp.1

Hp.2

73 **G**

Hp.1

Hp.2

Galway Piper

Trad. Irish/Arr. C Mazza

A ♩=100

Section A, measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). It features three piano parts: Hp.1 (bass clef), Hp.2 (treble and bass clefs), and Hp.3 (treble and bass clefs). Hp.1 provides a harmonic accompaniment with chords and single notes. Hp.2 and Hp.3 play a rhythmic melody with eighth notes and rests, characteristic of a piper's accompaniment.

B

Section B, measures 5-8. The score continues in 4/4 time with the same key signature. Hp.1 (treble clef) plays a melodic line with quarter notes and half notes. Hp.2 and Hp.3 play a rhythmic accompaniment with eighth notes and rests, mirroring the style of section A.

C

9

Hp.1

Hp.2

Hp.3

8va

8va

8va

Detailed description: This system contains measures 9 through 12. Hp.1 (top) plays a series of chords in the right hand and single notes in the left hand. Hp.2 (middle) plays eighth-note patterns in the right hand, with a dashed line and '8va' marking above the staff. Hp.3 (bottom) plays eighth-note patterns in the right hand, with a dashed line and '8va' marking above the staff.

D

13

Hp.1

Hp.2

Hp.3

8va

(8)

Detailed description: This system contains measures 13 through 16. Hp.1 (top) plays chords in the right hand and single notes in the left hand. Hp.2 (middle) plays eighth-note patterns in the right hand, with a dashed line and '8va' marking above the staff. Hp.3 (bottom) plays eighth-note patterns in the right hand, with a dashed line and '(8)' marking above the staff.

Twirling Ribbons

Rhonda Howland

A Em $\text{♩} = 120$

Musical score for section A, measures 1-8. The score is for three harp parts (Hp.1, Hp.2, Hp.3) in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. Measure 1 has an accent (>) on the first note of Hp.1. Measures 5-8 feature a mezzo-piano (mp) dynamic. Hp.1 plays a melody of eighth notes in measures 5-8. Hp.2 plays a steady eighth-note accompaniment. Hp.3 plays a bass line of dotted half notes.

Musical score for section B, measures 9-16. The score is for three harp parts (Hp.1, Hp.2, Hp.3) in 3/4 time with a key signature of one sharp (F#). The dynamic is mezzo-forte (mf). Measure 9 is marked with a red 'B'. Measures 15-16 are marked with chords D and Em. Hp.1 plays a melody of eighth notes. Hp.2 plays a steady eighth-note accompaniment. Hp.3 plays a bass line of dotted half notes.

Musical score for section C, measures 17-24. The score is for three harp parts (Hp.1, Hp.2, Hp.3) in 3/4 time with a key signature of one sharp (F#). The dynamic is mezzo-forte (mf). Measure 17 is marked with a red 'C'. Measures 23-24 are marked with chords D and Em. Hp.1 plays a melody of eighth notes. Hp.2 plays a steady eighth-note accompaniment. Hp.3 plays a bass line of dotted half notes. A decrescendo hairpin is shown in measures 23-24, leading to a piano (p) dynamic.

25

D

Hp.1

Hp.2

Hp.3

33

E

D

Em

Hp.1

Hp.2

Hp.3

41

F

Am

rit.

D7

Hp.1

Hp.2

Hp.3

50 **G** G Bm Em Am D7 1. 2.

Hp.1 *mf* *mp* *mf* *f*

Hp.2 *mf* *mp* *mf* *f*

Hp.3 *mf* *mp* *mf* *f*

59 **H**

Hp.1 *mp*

Hp.2 *p* *mp*

Hp.3 *p* *mp*

67 **I** G D Bm Em G D G

Hp.1 *p* *mp*

Hp.2 *mp* *mf*

Hp.3 *pp* *p*

75 C G D G

Hp.1 *pp*

Hp.2 *pp*

Hp.3 *p*

83 C G D Em

Hp.1 *mp*

Hp.2 *mp*

Hp.3 *mf*

91 Em **J**

Hp.1 *ff* *mp* *rit.* *p*

Hp.2 *ff* *p* *mp* *p*

Hp.3 *sfz* *p* *mp* *rit.* *p*

Twirling Ribbons

Rhonda Howland

A Em $\text{♩} = 120$

Hp.1

9 **B** D Em

Hp.1

17 **C** D Em

Hp.1

25 **D**

Hp.1

33 **E** D Em

Hp.1

41 **F** Am rit. . . . D7

Hp.1

50 **G** G Bm Em Am D7

Hp.1 *mf* *mp* *mf* *f*

59 **H**

Hp.1 *mp*

67 **I** G D Bm Em G D G

Hp.1 *p* *mp*

75 C G D G

Hp.1 *pp*

83 C G D Em

Hp.1 *mp* *mp*

91 **J** Em

Hp.1 *ff*

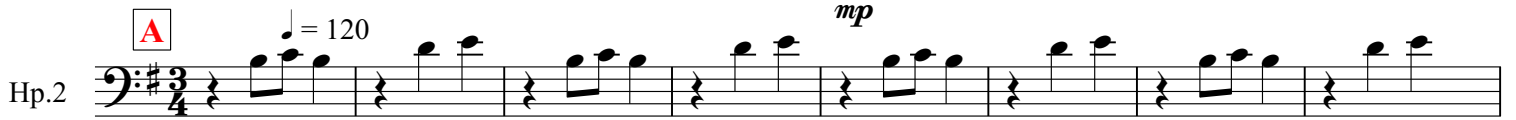
99 *mitt.*

Hp.1 *mp* *p*

Twirling Ribbons

Rhonda Howland

Hp.2 **A** $\text{♩} = 120$ *mp*



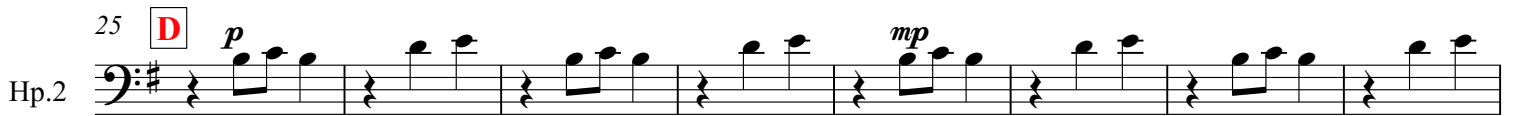
Hp.2 **B** *mf*



Hp.2 **C** *mf* *p*



Hp.2 **D** *p* *mp*



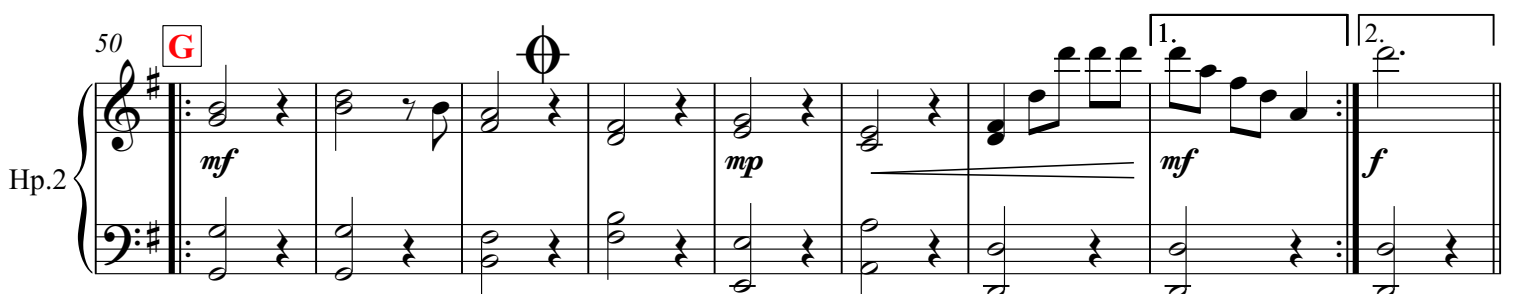
Hp.2 **E** *mf*



Hp.2 **F** *f* *p* *mp* *mf* *f* *rit.*



Hp.2 **G** *mf* *mp* *mf* *f*



59 **H** *p* *mp*

Hp.2

67 **I** *mp* *mf*

Hp.2

75 *pp*

Hp.2

83 *mp* 1.

Hp.2

91 2. *ff*

Hp.2

95 **J** *p* *mp* *p* *mit.*

Hp.2

Twirling Ribbons

Rhonda Howland

A ♩ = 120

Hp.3

mp

9 **B**

Hp.3

mf

17 **C**

Hp.3

mf *p*

25 **D**

Hp.3

p *mp*

33 **E**

Hp.3

mf

41 **F**

Hp.3

f *p* *mp* *mf* *f* rit.

50 **G**

Hp.3

mf *mp* *mf* *f* 1. 2.

59 **H**

Hp.3

p *mp*

67 **I**

Hp.3

pp

71

Hp.3

p

75

Hp.3

p

83

Hp.3

mf

1.

91

Hp.3

sfz

2.

95 **J**

Hp.3

p *mp* *p* *rit.*

Dream of Music

Composed by Katie Peterson

A

Hp.1
Hp.2
Hp.3
Hp.4

Slowly rolled chords

p

Detailed description: This system contains measures 1 through 6. Hp.1 starts with a red box labeled 'A' above measure 1. Hp.2 has the instruction 'Slowly rolled chords' above measure 5. Hp.3 has a dynamic marking of *p* at the beginning of measure 1. Hp.4 has a long, sustained chord in the bass line.

7

Hp.1
Hp.2
Hp.3
Hp.4

pp *p* *pp*

Detailed description: This system contains measures 7 through 12. Hp.1 has dynamic markings of *pp* at measure 7, *p* at measure 9, and *pp* at measure 11. Hp.2 and Hp.3 have corresponding melodic lines.

B

13

Hp.1
Hp.2
Hp.3
Hp.4

mp *p*

Detailed description: This system contains measures 13 through 17. Hp.1 has a dynamic marking of *p* above measure 14. Hp.3 has dynamic markings of *mp* at measure 13 and *p* at measure 15.

18

Hp.1
Hp.3
Hp.4

p *pp*

Detailed description: This system contains measures 18 through 22. Hp.1 has a dynamic marking of *p* at measure 18. Hp.3 has a dynamic marking of *pp* at measure 18.

C

25

Hp.1 *p* *mp* *p* *mp*

Hp.2 *p* *p*

Hp.3 *mf* *mp*

Hp.4 *p*

D

31

Hp.1 *mf* *p*

Hp.2 *mf*

Hp.3 *mf* *mp*

Hp.4 *mp*

→ C#5 → E#4

37

Hp.1 *p* *mp*

Hp.2 *p*

Hp.3 *p*

Hp.4 *p*

← C#5

41

Hp.1 *pp*

Hp.2 *pp*

Hp.3 *pp*

Hp.4 *pp*

→ E#3

E

45

Hp.1 *pp* *p* *pp* *mp*

Hp.2 ← Eb3

Hp.3 *ppp* *pp*

Hp.4 ← Eb4

F

53

Hp.1 *mf* *p* *mf*

Hp.2

Hp.3 *mp* *p*

Hp.4 *mf*

G

61

Hp.1 *mp* *p* *mf*

Hp.2

Hp.3 *mp* *p* *mp*

Hp.4 *mf*

H

69

Hp.1 *mf* melody *f*

Hp.2

Hp.3 *p*

Hp.4

77 **I**

Hp.1 *p* *mp* *p* *mp*

Hp.2 *p* *p*

Hp.3 *mf* *mp*

Hp.4 *p*

83 **J**

Hp.1 *mf* *p*

Hp.2

Hp.3 *mf*

Hp.4 *mp*

→ C#5 → Eb4

89

Hp.1 *p* *mp*

Hp.2

Hp.3 *p*

Hp.4

← C#5

93

Hp.1

Hp.2 *pp*

Hp.3

Hp.4

→ Eb3

Bonny Mermaid

Trad. England, Northumberland (Arr. Jenni Sawell, 2020)

A compilation of Bonny at Morn, a traditional English tune, and Mermaid's Tears, by Anne Crossby-Gaudet. Used with permission by Anne Crosby-Gaudet.

A

Hp.1 Em D Em D

Hp.2

Hp.3

Detailed description: This system contains the first four measures of the piece. It features three staves: Hp.1 (treble clef), Hp.2 (treble clef), and Hp.3 (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. Chord symbols Em and D are placed above the Hp.1 staff. Measure 1 starts with a red 'A' in a box. The Hp.1 part has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Hp.2 part has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Hp.3 part has a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

8 Em Em D

Hp.1

Hp.2

Hp.3

Detailed description: This system contains measures 5 through 8. The Hp.1 staff continues the melody from the first system. The Hp.2 staff continues its melody. The Hp.3 staff continues its bass line. Chord symbols Em and D are placed above the Hp.1 staff. Measure 8 ends with a double bar line.

13 Em Bm Em

Hp.1

Hp.2

Hp.3

Detailed description: This system contains measures 9 through 13. The Hp.1 staff continues the melody. The Hp.2 staff continues its melody. The Hp.3 staff continues its bass line. Chord symbols Em and Bm are placed above the Hp.1 staff. Measure 13 ends with a double bar line and a 4/4 time signature change.

B Em Bm Em G D G

17

Hp.1

Hp.2

Hp.3

R.H.

21 Em G Em

Hp.1

Hp.2

Hp.3

C Em D Em G Em D G

26

Hp.1

Hp.2

Hp.3

D G Em G Em

32

Hp.1

Hp.2

Hp.3

The Calm

(Movement 2, White Horses)

Maeve Gilchrist

Intro

Hp.1
Hp.2
Hp.3

9 **A**

Hp.1
Hp.2
Hp.3

14

Hp.1
Hp.2
Hp.3

19

Hp.1
Hp.2
Hp.3
Vc.

24

Hp.1

Hp.2

Hp.3

Vc.

29 **B**

Hp.1

Hp.2

Hp.3

35

Hp.1

Hp.2

Hp.3

40

Hp.1

Hp.2

Hp.3

Vc.

C

46

Hp.1
Hp.2
Hp.3

53

Hp.1
Hp.2
Hp.3

58

Hp.1
Hp.2
Hp.3

D

64

Hp.1
Hp.2
Hp.3
Vc.

72

Hp.1
Hp.2
Hp.3
Vc.

76

Hp.1
Hp.2
Hp.3
Vc.

Detailed description: This system covers measures 76 to 78. Hp.1 has a rapid sixteenth-note arpeggiated pattern. Hp.2 has a simple eighth-note melody. Hp.3 has a steady eighth-note accompaniment. Vc. has a single bass note in each measure.

79

Hp.1
Hp.2
Hp.3
Vc.

Detailed description: This system covers measures 79 to 83. Hp.1 continues with the arpeggiated pattern, ending with a chord. Hp.2 has a melody with some rests. Hp.3 continues with the eighth-note accompaniment. Vc. has a steady bass line.

84 **E**

Hp.1
Hp.2
Hp.3
Vc.

Detailed description: This system covers measures 84 to 89. Measure 84 starts with a red box containing the letter 'E'. Hp.1 has a melody with a triplet of eighth notes in measure 85. Hp.2 has a melody with some rests. Hp.3 continues with the eighth-note accompaniment. Vc. has a steady bass line.

90

Hp.1
Hp.2
Hp.3
Vc.

Detailed description: This system covers measures 90 to 93. Hp.1 has a melody with a slur over measures 90-91. Hp.2 has a melody with some rests. Hp.3 continues with the eighth-note accompaniment. Vc. has a steady bass line.

The Calm

Maeve Gilchrist

(Movement 2, White Horses)

Intro

Hp.1

Hp.2

9 **A**

Hp.1

Hp.2

17

Hp.1

Hp.2

23

Hp.1

Hp.2

29 **B**

Hp.1

Hp.2

37

Hp.1

Hp.2

41

Hp.1

Hp.2

46 **C**

Hp.1

Hp.2

54

Hp.1

Hp.2

64 **D**

Hp.1

Hp.2

72

Hp.1

Hp.2

77

Hp.1

Hp.2

84 **E**

Hp.1

Hp.2

90

Hp.1

Hp.2

The Calm

Maeve Gilchrist

(Movement 2, White Horses)

Intro

Hp.1
Hp.3

9 **A**

16

22

29 **B**

38

46 **C**

53

Hp.1

Hp.3

58

Hp.1

Hp.3

64 **D**

Hp.1

Hp.3

73

Hp.1

Hp.3

78

Hp.1

Hp.3

84 **E**

Hp.1

Hp.3

3

90

Hp.1

Hp.3

The Calm

Maeve Gilchrist

Intro

(Movement 2, White Horses)

Hp.1

9 **A**

14

19

29 **B**

37

46 **C**

52

58
Hp.1

64 **D**
Hp.1
Vc.

71
Hp.1
Vc.

75
Hp.1
Vc.

79
Hp.1
Vc.

84 **E**
Hp.1

90
Hp.1

Arirang

Arranged by Julie Kim

♩=52 **A** Gently

Hp.1 *mp*

Hp.2 *mp*

9 **B** ♩=86

Hp.1

(Tap on sound board) *mf*

Lever: D# II, III, IV
G# II, III, IV

gliss. gliss. gliss. gliss. (Tap on sound board)

Hp.3 *p*

16

Hp.1 *f*

Hp.2 *f*

Hp.3 *mf*

23

Hp.1

Hp.2

Hp.3 (Tap on sound board)

29 **C** (Tap on sound board)

Hp.1 *mf* Div.

Hp.2

Hp.3 *gliss.*

33 rit.

Hp.1

Hp.2

Hp.3 *gliss.*

37 **D** Slowly & relaxed

Hp.1 *mp* *pres de la table*

Hp.2

Hp.3 *p*

Lever: D \sharp II, III, IV
G \sharp II, III, IV

45

Hp.1 *mf*

Hp.2

Hp.3

53 **E** a tempo

Hp.1 *mf*

Hp.2 *gliss.*

Hp.3 (Tap on sound board) *mf*

61 **F**

Hp.1

Hp.2 *mf*

Hp.3 *mf*

69

Hp.1 *f*

Hp.2 *f*

Hp.3 *f*

77

Hp.1 *rit.* **G** *lento* *mp*

Hp.2 *mp*

Hp.3 *mp*

82

Hp.1 *rit.* *a tempo* *mf* *f*

Hp.2 *mf* *f*

Hp.3 *mf* *f*

Arirang

Arranged by Julie Kim

♩=52 **A** Gently

Hp.1 *mp*

9 **B** ♩=86
4

Hp.1 *mf*

21

Hp.1 *f*

29 **C** (Tap on sound board)

Hp.1 *mf*

Div.

33

Hp.1

rit.

37 **D** Slowly & relaxed

Hp.1 *mp*

pres de la table

45

Hp.1 *mf*

53 **E** a tempo

Hp.1 *mf*

61 **F**

Hp.1

69 *f*

Hp.1

1.

77 *rit.*

Hp.1

2.

80 **G** *lento* *rit.* *a tempo*

Hp.1 *mp* *mf* *f*

8^{va}

Arirang

Arranged by Julie Kim

Hp.2 **A** $\text{♩}=52$ Gently *mp*

Hp.2 **B** $\text{♩}=86$ (Tap on sound board) *mf*

Hp.2 *f*

Hp.2 *f*

Hp.2 **C**

Hp.2 **D** Slowly & relaxed

Hp.2

53 **E** a tempo *gliss.*

Hp.2

61 **F**

Hp.2

mf

69 **f**

Hp.2

77 **rit.**

Hp.2

80 **G** *mp* *mf* *f* **lento** **rit.** **a tempo**

Hp.2

Arirang

Arranged by Julie Kim

Hp.3 $\text{♩} = 52$ **A** Gently 8

Lever: D# II, III, IV
G# II, III, IV

Hp.3 9 **B** $\text{♩} = 86$

Hp.3 13 (Tap on sound board) *p*

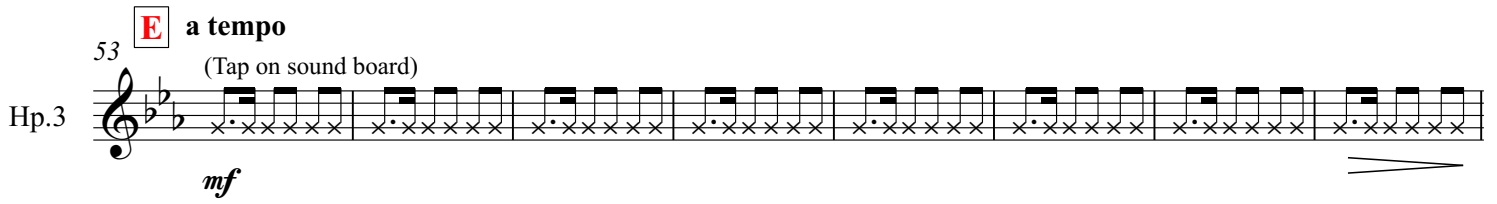
Hp.3 21 *mf*

Hp.3 29 **C**

Hp.3 37 **D** Slowly & relaxed Lever: D# II, III, IV G# II, III, IV 6 6 *p*

Hp.3 45

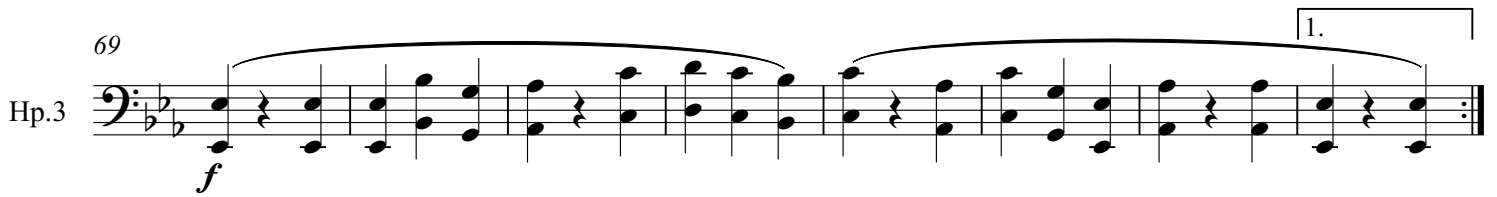
53 **E** a tempo
(Tap on sound board)
Hp.3 *mf*



61 **F**
Hp.3 *mf*



69
Hp.3 *f*



77 *rit.*
Hp.3



80 **G** *lento* *rit.* *a tempo*
Hp.3 *mp* *mf* *f*

