
East Bay Recorder Society



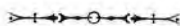
GIG BOOK

Revised Second Edition



✦ TUNEFUL MUSIC ✦

for PUBLIC PERFORMANCE *and* PRIVATE ENJOYMENT



Compiled and arranged by

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with contributions from

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Made possible by a grant from



CONTENTS

Acknowledgements	iii
Music index	iv
Preface	vi
Music selections	
Duets	1
Trios	17
Quartets & Quintet	57
Appendices	
A. Sources of music used for these arrangements	109
B. Other sources of printed music for additional repertoire	110
C. Bibliography and resources	112

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MUSIC INDEX

DUETS

Lauda Jesu Christo-Pastourelle	14 th c. Italian	AB	2
Suite in G Major	13 th c. French	A/TB	
Grimstock	John Playford (1651)	AT	5
All in a Garden Green			5
Broome			6
Joan's Placket			6
Newcastle			7
Woodycock-Lull Me Beyond Thee	Playford	S/TB	8
Ma Belle Si Ton Ame/Tourdion	17 th c.-16 th c. French	TB	10
Erev Shel Shoshanim- Iti Mil'vanon-Dodi Li	Traditional Jewish		
		AT	14

TRIOS

Suite in G Major	John Playford (1651)		
Grimstock		ATB	18
All in a Garden Green			19
Broome			20
Joan's Placket			20
Newcastle	Playford		22
Suite in D Minor		ATB	
Childgrove			23
Daphne			24
Scarborough Fair			25
Woodycock			26
Lull Me Beyond Thee	17 th c.-16 th c. French		27
Ma belle Si Ton Ame/Tourdion	G.F. Handel	ATB	28
Suite in C Major from <i>Watermusic</i>		ATB	
Fanfare			32
Lentement			34
Air			36
Coro			37
Alla Hornpipe			38
London Trios	F. J. Haydn	ATB	44
# 1 (Andante)			
# 4 (Allegro)			

Traditional Suite	ATB	
'Tis the Gift To Be Simple	American	50
Be Thou My Vision	Irish	51
Amazing Grace	American	52
Dona Nobis Pacem	Anonymous	53
Shenandoah	American	54
The Water is Wide	Traditional	54
Wild Mountain Thyme	English	55
Morning Has Broken	Gaelic	56

QUARTETS & QUINTET

Personent Hodie	Piae Cantiones, 1582	SATB	
Score			59
Parts			62
Ojos Claros y Serenos	Francisco Guerrero	TTTB	66
	(arr. Richard Geisler)		
Mon Coeur se Recommande à Vous	Orlando di Lasso	SATB	68
	(arr. Richard Geisler)		
What Then Is Love but Mourning	Philip Rosseter	SAATB	70
	(arr. Richard Geisler)		
Mounsiers Almaine-Phillips Pavin	Thomas Morley	SATB	73
	(arr. Fred Palmer)		
Sanctus from Missa <i>O Magnum Mysterium</i>	Tomas Luis de Victoria	SATB	76
	(arr. Richard Geisler)		
O Temps Divers	Orlando di Lasso	SATB	78
	(arr. Richard Geisler)		
Reflexion from	Louis-Antoine Dornel	SATB	
the <i>VI^{me} Concert de Symphonie</i>	(arr. Fred Palmer)		
Score			80
Parts			84
Overture in F Major	Georg Philip Telemann	ATTB	
Sarabande-Chasse	(arr. Frances Feldon)		
Score			88
Parts			95
Locus iste	Anton Bruckner	SATB	100
	(arr. Richard Geisler)		
The Humble Heart	George Dewitt Hymnal, 1822	SATB	102
	(arr. Fred Palmer)		
I Will Bow and Be Simple	Shaker melody, 1847	SATB	104
	(arr. Fred Palmer)		

All arrangements by Eileen Hadidian unless otherwise noted.

PREFACE

Introduction

Recorder ensembles from the East Bay Recorder Society have been performing for shut-ins and residents of retirement and nursing homes for several years. Members found that not all music selections worked well and that they sometimes lacked skills in connecting with this specialized audience. The chapter needed a common set of music to perform that was geared specifically to senior citizens. This Gig Book was created for that purpose and will, as well, allow recorder ensembles to play for their own pleasure or perform for any occasion with a minimum of rehearsal time.

The book includes repertoire from the medieval, Renaissance, and Baroque periods, as well as traditional music, in two to four parts. Some of the pieces are given in both two- and three-part arrangements. Chord symbols are provided above the bass lines for harp and guitar players. Most of the pieces are organized so that ensembles can play them as long sets.

Background

For centuries people have written about music's power to help in healing body and soul. The effects of music on creativity, learning and health are now widely documented. In the past ten years studies have established impressive data showing the effects of music in various medical situations. Music can reduce anxiety, decrease pain, lower blood pressure, heart rate, and stress-related hormones, increase endorphin levels and enhance the immune system.

How music affects us

Music can be either "stimulative" or "sedative." Stimulative music has an assertive rhythm that encourages reactions: moving, dancing, clapping. It increases heartbeat, pulse, blood pressure, and muscular energy. Sedative music, on the other hand, is slower and more soothing. It has an easy, flowing melody, a slow to moderate tempo, with an even range, and no major changes of rhythm or dynamics. It has a calming effect and reduces anxiety and stress.

Entrainment

When playing for people in rest homes or clinics, the ultimate goal is *entrainment*. The term means synchronizing the music with the person's energy.

When you first play for a roomful of people, they are often restless, preoccupied, sometimes agitated. Start with some fast music that matches their energy; then after about five minutes begin to slow down the music gradually. This draws the listeners into a calmer state. If you are able to observe the listeners as you play, you will notice that their breathing becomes more regular, that they begin to relax and may even close their eyes! That is just fine — it means the music is acting as a good sedative.

In other situations, you come into a roomful of people whose energy is low. In that case, start with slower music which matches their state, then gradually speed it up. You will often notice their bodies become involved, moving to the music.

Always observe the energy of your listeners, before starting to play. Bringing upbeat music right away to people feeling lethargic often doesn't work, whereas if you practice entrainment and match their energy before gradually shifting it, their bodies will follow the change of pace and align to the new rhythm. In the same manner, starting to play slow, relaxing music to a roomful of people who are agitated won't work; whereas if you match their energy, then gradually slow down the music, they will entrain to the slower rhythm.

Instrumentation

- The sound of the lower recorders is much mellower to the ears than higher instruments. Play Alto-Tenor-Bass combinations as much as possible.
- Adding other instruments enhances the texture and creates variety: viola da gamba or cello or the bass line, guitar or folk harp playing chords.
- In the four-part pieces, harpists and guitarists can add their own chords. The pieces that would be enhanced by chordal accompaniment are Monsieur's Almaine, Phillips Pavin, Reflexion, Sarabande and Chasse.

Repertoire development: how to choose music

Much of the repertoire of healing music comes from medieval chant repertoire, Celtic tunes, and music from various world traditions, with their modal melodies and flexible rhythm. Modal scales don't have a sense of drive and direction like major/minor scales. Their range is narrow, usually an octave and a fifth; they weave around a few central notes and seem to have a more calming effect.

- Focus on beautiful melodies, simple harmonies and straight forward rhythms.
- Remember that your purpose is to relax mind and body; the music needs to be comforting, easy on the ear, restful for the brain.
- Avoid overly intellectual, busy, complex music. Bach fugues are very satisfying to play, but people experiencing discomfort often can't engage their brain to follow or understand the music.
- Choose pieces from different cultural traditions: Celtic, American folk and spirituals, Jewish, Middle Eastern, East Asian, as well as medieval, Renaissance and baroque.
- Start with stimulative or sedative music depending on the setting you are playing in. Get your listeners into entrainment mode, pulling them into the music so they can begin to relax and decrease their anxiety, or liven up, depending on your intention.
- Organize pieces according to similar moods, modes, and keys.
- Build long, ten-minute sets in which you can segue from one piece to the next without stopping, in a seamless, elegant way.
- Determine your intention: do you want the music to go fast-slow, slow-fast, or fast-slow-fast? Put together your music sets accordingly.

EX: Playford's Instrumental Suite in G follows the pattern fast-slow-moderate-fast.

- Recognize the importance of repetition. It is soothing and comforting to have some familiarity, which is achieved by repeating a melody or motif.
- Introduce variation: play a piece several times, each time in a different way.

- Alter the rhythmic treatment of pieces. Take a medieval piece: play it first as a chant, arrhythmically and with a drone underneath, then as a rhythmic dance.
- Build a three to four-part piece by layers, from simple to complex: start with one part, then add another, then a third and a fourth.
- Don't stop between pieces to talk; finish a set before answering questions listeners might have
- Memorize pieces! Free yourself from the music stand! When you are playing from memory, you are much more tuned in to the people in your environment and are responding to them in a more spontaneous way.

Practical advice

- Write up a one-page description of what your group offers.
- Contact the activities director at each senior center or rest home.
- Visit the site to see what the performance space is like.
- Put together one hour of repertoire that flows smoothly, with one break in the middle. Use the process of entrainment for each half.
- Dress nicely; a good presentation is very important, and shows respect for your audience.
- On the day you are playing, introduce yourselves and explain that you will be offering two sets of music with no interruption. Ask people to save applause for the end of each set.
- Leave some time at the end to describe your instruments and answer questions.
- Don't give up! If a door slams in your face, try another. If you don't get a response, try again. I have found that even when I offer something for free as a community service, it sometimes takes three to six months to get a positive response from an administrator.
- Read about healing music and how it works. Consult the bibliography at the end of this book.

Eileen Hadidian
September 2005

DUETS

Lauda Jesu Cristo Glorioso/Pastourelle

Lauda Jesu Cristo Glorioso

14th c. Italian

Andante

6

10

14

19

22

A

B

Am

Am

G

F

G

Am

Am

G

Am

C

G

Am

Em

G

Am

Am

F

C

G

Am

Am

G

Am

G

Am

Am

G

Am

Am

G

Am

Dm

Am

G

Am

G

Am

Pastourelle: Dehors Lonc Pré

3

13th c. French

1 *Allegro*

A/T

B

Am Am G Am G Am

9

Am Am G Am Em Am G

18

G Am Am G Am

26

Em Am Am Am G

35

F Em Am Am Am

42

Em Am G Em Am Am

1. 2.

Suite in G Major

John Playford, 1651

I. Grimstock

Allegro

7

A

T

II. All in a Garden Green

Moderato

1

A

T

6

12

15

III. Broome, Bonnie Broome

Adagio 1

A

T

5

1. 2.

This musical score is for the song 'Broome, Bonnie Broome'. It is written for Soprano (A) and Tenor (T) voices. The tempo is marked 'Adagio'. The key signature has one sharp (F#) and the time signature is common time (C). The score begins with a first ending bracket over the final two measures of the first system. A measure number '5' is placed at the start of the second system. The piece concludes with a double bar line.

IV. Joan's Placket

Moderato 1

A

T

4

1. 2.

This musical score is for the song 'Joan's Placket'. It is written for Soprano (A) and Tenor (T) voices. The tempo is marked 'Moderato'. The key signature has one sharp (F#) and the time signature is 6/4. The score begins with a first ending bracket over the final two measures of the first system. A measure number '4' is placed at the start of the second system. The piece concludes with a double bar line.

8

This block contains the continuation of the musical score for 'Joan's Placket', starting at measure 8. It shows the vocal lines for Soprano (A) and Tenor (T) in 6/4 time with a key signature of one sharp. The system ends with a double bar line.

11 7

1. 2.

1 *Allegro* V. Newcastle

T/S

T

6

1. 2.

11

15

1. 2.

Woodycock/Lull me beyond thee

Woodycock

John Playford, 1651

Moderato

S/T

B

Dm Am Dm Am

5

F G A Dm

9

Dm Am Dm Am

13

C G Am A Dm

Lull me beyond thee

17

Musical notation for measures 17-21. The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. The bass line consists of half notes. Chords are indicated below the bass line: Dm, C, F, Dm, A, Dm, Dm, C. There is a repeat sign at the end of measure 21.

22

Musical notation for measures 22-24. The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes. The bass line consists of half notes. Chords are indicated below the bass line: F, C, Dm, C, F, C.

25

Musical notation for measures 25-29. The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes. The bass line consists of half notes. Chords are indicated below the bass line: F, C, Dm, F, Dm, A, Dm. The piece ends with a double bar line at the end of measure 29.

Le Tourdion

16th c. French

1 *Allegro*

Am F C G Am Em Am F G

7

Am Em Am C C G

12

Am C G Am Em Am

Erev Shel Shoshanim

Andante

J. Hadar

5

A

T

Dm Gm Gm Dm Dm C Am Dm

Dm Gm Gm Dm Gm Dm B^b C Am Dm

Iti Mil'vanon

Moderato

Traditional Jewish

5

A

T

Gm F Gm Dm C Dm

Dm Dm C Dm

8

Gm Am Dm Dm

Dodi Li

Traditional Jewish

Allegro

Refrain

A

T

Dm Gm Dm C Dm Gm Am Dm **Fine**

5

1. 2.

Dm Dm Gm C **Refrain**

10

Dm C Dm G Am **Refrain**

14

Dm C Dm C⁶ Dm Am **Refrain**

TRIOS

Suite in G Major

I. Grimstock

John Playford, 1651

Allegro

A/S

T/A⁸

B

G C D G C Am D G G G

6

C D G C D G G G

10

G G G G G D G

II. All in a Garden Green

19

1 Moderato

A

T

B

G G C D C

6

G C D G G C D G

11

G D G C G Am

15

Bm C G C D G

III. Broome, Bonnie Broome

*Adagio*₁

A
 T
 B

Chords: G D D G G C D

5

Chords: G Em D C D

1. 2.

Moderato

IV. Joan's Placket

A
 T
 B

Chords: G Em Am⁶ D G D

4

Chords: G G C G C G Em G C G

1. 2.

8

Measures 8-10 of a musical score in G major (one sharp). The score is written for three staves: Treble, Treble, and Bass. The first staff contains a melody of eighth and quarter notes. The second staff contains a melody of quarter and eighth notes. The third staff contains a bass line of quarter and eighth notes. Chord symbols are placed below the second staff: C, G, Em, D, G, Em.

11

Measures 11-13 of a musical score in G major. The score is written for three staves: Treble, Treble, and Bass. The first staff contains a melody with a first ending bracket over measures 11 and 12, and a second ending bracket over measure 13. The second staff contains a melody with a first ending bracket over measures 11 and 12, and a second ending bracket over measure 13. The third staff contains a bass line with a first ending bracket over measures 11 and 12, and a second ending bracket over measure 13. Chord symbols are placed below the second staff: Am⁶, D, G, D, G, G.

V. Newcastle

1 *Allegro*

T/S

T/A⁸

B

G G G C Em G

6

1. 2.

C Em G D G G G

11

C D Em C G⁶ G

15

1. 2.

D C C D G G

Suite in D Minor

23

1. Childgrove

Allegro

Playford, 1651

A

T

B

Dm Gm Am Dm

The first system of musical notation for 'Childgrove' consists of three staves: Treble (A), Treble (T), and Bass (B). The key signature is D minor (two flats) and the time signature is common time (C). The Treble staff (A) begins with a repeat sign followed by a series of eighth and quarter notes. The Treble staff (T) also begins with a repeat sign and contains several chords labeled Dm, Gm, Am, and Dm. The Bass staff (B) begins with a repeat sign and contains a series of half and quarter notes.

6

1. 2.

Dm Am Gm Am Dm F

The second system of musical notation for 'Childgrove' consists of three staves. The Treble staff (A) has a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10. The Treble staff (T) contains several chords labeled Dm, Am, Gm, Am, Dm, and F. The Bass staff (B) contains a series of half and quarter notes.

11

C Dm A F

The third system of musical notation for 'Childgrove' consists of three staves. The Treble staff (A) contains a series of eighth and quarter notes. The Treble staff (T) contains several chords labeled C, Dm, A, and F. The Bass staff (B) contains a series of half and quarter notes.

15

1. 2.

C Dm Gm A

The fourth system of musical notation for 'Childgrove' consists of three staves. The Treble staff (A) has a first ending bracket over measures 16-17 and a second ending bracket over measures 18-19. The Treble staff (T) contains several chords labeled C, Dm, Gm, and A. The Bass staff (B) contains a series of half and quarter notes.

II. Daphne

Playford, 1651

Andante

T T B

Dm Am Dm F C Dm F C

6

Dm Am F C Dm B^b C F F F C

11

F C Dm Gm Am Dm F Gm Dm Am Dm

III. Scarborough Fair

25

Andante Traditional English

T T B

Dm Dm Dm C

8

Dm Dm Dm Dm F

16

Dm C Dm C

21

1. 2.

Am Dm

IV. Woodycock

Playford, 1651

Moderato

S/T

T

B

Dm Am Dm⁶ Dm Am

This system contains the first five measures of the piece. The Soprano/Tenor (S/T) part is in the treble clef, and the Bass (B) part is in the bass clef. The Treble (T) part is also in the treble clef. The key signature has one flat (B-flat), and the time signature is 6/4. The chords indicated below the Treble part are Dm, Am, Dm⁶, Dm, and Am.

5

F G G⁶ F A Dm

This system contains measures 6 through 10. The chords indicated below the Treble part are F, G, G⁶, F, A, and Dm.

9

Dm Am Dm Am

This system contains measures 11 through 14. The chords indicated below the Treble part are Dm, Am, Dm, and Am.

13

C G Am A Dm

This system contains measures 15 through 19. The chords indicated below the Treble part are C, G, Am, A, and Dm.

V. Lull Me Beyond Thee

Playford, 1651

1

S/A

T

B

Dm C F Dm A Dm

Playford, 1651

5

Dm C F C Dm C F C

9

F C Dm Dm⁶ Am Dm A Dm

Ma Belle Si Ton Ame/Tourdion

Ma Belle Si Ton Ame

La Bergerie (17th c. French)

Andante

T/S

T

B

Am Em D E Am Am

1. 2.

6

C G C G Am G C Am Bm Em

10

Am D G C D E Am

14 *Descant*

1. 2.

Melody

Am Em D E Am Am

19

C G C G Am G C Am Bm Em

23

Am D G C D E Am

Le Tourdion

16th c. French

I *Allegro*

Measures 1-6 of the musical score for Le Tourdion. The score is in 3/4 time and features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (F major/D minor). The tempo is marked *Allegro*. The score includes a repeat sign at the end of measure 6.

Am F C G Am Am Am F G

7

Measures 7-11 of the musical score for Le Tourdion. The score is in 3/4 time and features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (F major/D minor). The score includes a repeat sign at the end of measure 11.

Am Em Am C C G

12

Measures 12-16 of the musical score for Le Tourdion. The score is in 3/4 time and features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (F major/D minor). The score includes a repeat sign at the end of measure 16.

Am C G Am Em Am

Suite in C major

I. Fanfare

G. F. Handel

A   

7   

15   

22   

28   

Fine

34 2.

Musical score for measures 34-40. Measure 34 starts with a second ending bracket. The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. Measures 34-40 show a melodic line in the treble and a supporting line in the bass, with various rests and note values.

41

Musical score for measures 41-47. The key signature has two flats. Measures 41-47 show a melodic line in the treble and a supporting line in the bass, with various rests and note values.

48

Musical score for measures 48-53. The key signature has two flats. Measures 48-53 show a melodic line in the treble and a supporting line in the bass, with various rests and note values.

54 D.S. al Fine

Musical score for measures 54-59. The key signature has two flats. Measures 54-59 show a melodic line in the treble and a supporting line in the bass, with various rests and note values. The piece ends with a double bar line and repeat signs.

II. Lentement

1



8



16



23



31



39



47



III. Air

1 *Andante con moto*

IV. Coro

1 *Andante*

tr. tr.

7

tr.

14

tr.

20

tr.

V. Alla Hornpipe

1 Allegro tr

The musical score is written for three staves (treble, treble, and bass clef) in 3/2 time. It consists of five systems of three staves each. The first system (measures 1-4) includes a first ending bracket and a trill (tr) in the first staff. The second system (measures 5-8) continues the melody. The third system (measures 9-12) includes a trill (tr) in the first staff and a slur in the second staff. The fourth system (measures 13-16) shows the bass staff with rests. The fifth system (measures 17-20) continues the melody. The tempo is marked *Allegro*.

5

9

13

17

21

Measures 21-24 of a musical score. The first staff (treble clef) features a rapid sixteenth-note melody. The second staff (treble clef) provides harmonic support with quarter and eighth notes. The third staff (bass clef) contains a bass line with quarter and eighth notes. Measure 24 ends with a double bar line and a fermata on the final note.

25

Measures 25-27 of a musical score. The first staff (treble clef) continues the melody with quarter and eighth notes. The second staff (treble clef) provides harmonic support. The third staff (bass clef) contains a bass line with quarter and eighth notes. Measure 27 ends with a double bar line and a fermata on the final note.

28

Measures 28-31 of a musical score. The first staff (treble clef) features a melody with a trill (tr) in measure 30. The second staff (treble clef) provides harmonic support. The third staff (bass clef) contains a bass line. Measure 31 ends with a double bar line and a fermata on the final note. The word "Fine" is written at the end of the system.

32

Measures 32-35 of a musical score. The first staff (treble clef) features a melody with eighth and sixteenth notes. The second staff (treble clef) provides harmonic support. The third staff (bass clef) contains a bass line with quarter and eighth notes. Measure 35 ends with a double bar line and a fermata on the final note.

36

Measures 36-39 of a musical score. The first staff (treble clef) features a melody with a trill (tr) in measure 38. The second staff (treble clef) provides harmonic support. The third staff (bass clef) contains a bass line. Measure 39 ends with a double bar line and a fermata on the final note.

40

40



44

D.C. al Fine



London Trio # 1

Andante

Franz Joseph Haydn (1732-1809)

The musical score is written for three voices: Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked 'Andante'. The score is divided into four systems, each containing three staves. The first system (measures 1-5) shows the initial entry of the voices. The second system (measures 6-11) continues the vocal lines with some rests. The third system (measures 12-15) features more active vocal parts. The fourth system (measures 16-18) concludes the excerpt with sustained notes and some final melodic lines.

Measures 1-5:

- Alto (A): Treble clef, F# key signature, 8/8 time. Starts with a quarter note F#4, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, 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G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, 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22



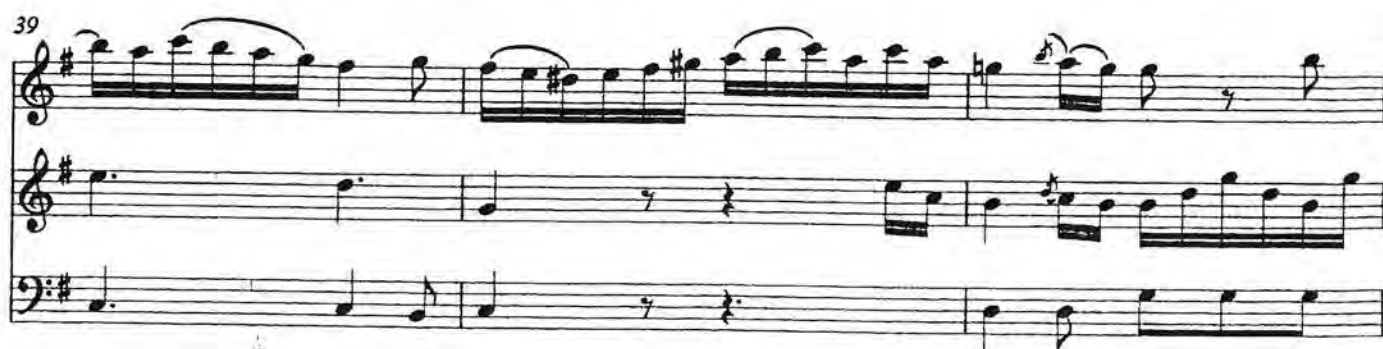
27



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42



London Trio # 4

Allegro *1*

Haydn

A

T

B

5

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13

17

Measures 17-20 of a musical score in G major (one sharp). The score is written for three staves: Treble, Treble, and Bass. Measure 17 features a melodic line in the first Treble staff with a slur over measures 17 and 18, and a half note in the second Treble staff. Measure 18 continues the melodic line in the first Treble staff and has a whole rest in the second. Measure 19 has a half note in the first Treble staff and a whole rest in the second. Measure 20 has a half note in the first Treble staff and a whole rest in the second. The Bass staff provides a steady accompaniment of eighth notes.

21

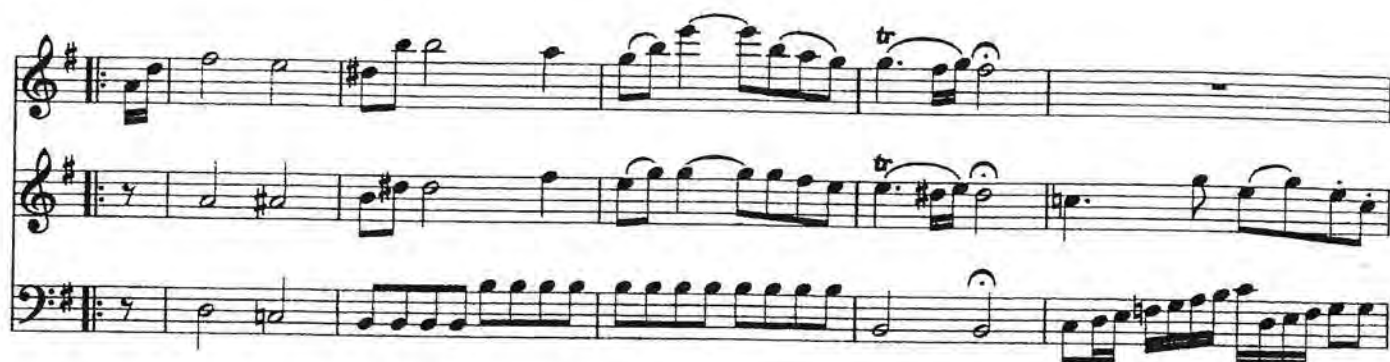
Measures 21-24 of a musical score in G major. The score is written for three staves. Measure 21 features a melodic line in the first Treble staff with a slur over measures 21 and 22, and a half note in the second Treble staff. Measure 22 continues the melodic line in the first Treble staff and has a whole rest in the second. Measure 23 has a half note in the first Treble staff and a whole rest in the second. Measure 24 has a half note in the first Treble staff and a whole rest in the second. The Bass staff provides a steady accompaniment of eighth notes.

25

Measures 25-27 of a musical score in G major. The score is written for three staves. Measure 25 features a melodic line in the first Treble staff with a slur over measures 25 and 26, and a half note in the second Treble staff. Measure 26 continues the melodic line in the first Treble staff and has a whole rest in the second. Measure 27 has a half note in the first Treble staff and a whole rest in the second. The Bass staff provides a steady accompaniment of eighth notes.

28

Measures 28-31 of a musical score in G major. The score is written for three staves. Measure 28 features a melodic line in the first Treble staff with a slur over measures 28 and 29, and a half note in the second Treble staff. Measure 29 continues the melodic line in the first Treble staff and has a whole rest in the second. Measure 30 has a half note in the first Treble staff and a whole rest in the second. Measure 31 has a half note in the first Treble staff and a whole rest in the second. The Bass staff provides a steady accompaniment of eighth notes.



First system of music (measures 31-34). The key signature is one sharp (F#). The system consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features various note values, including eighth and sixteenth notes, and rests. A trill (tr.) is marked above a note in the top staff in measure 34.



Second system of music (measures 35-38). The key signature is one sharp (F#). The system consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features various note values, including eighth and sixteenth notes, and rests.



Third system of music (measures 39-42). The key signature is one sharp (F#). The system consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features various note values, including eighth and sixteenth notes, and rests.



Fourth system of music (measures 43-46). The key signature is one sharp (F#). The system consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features various note values, including eighth and sixteenth notes, and rests. A triplet (3) is marked above a group of notes in the bottom staff in measure 46.

48



52



56



61



67



Traditional Suite

I. 'Tis the Gift to Be Simple

Lively

Shaker Tune

Shaker Tune

A

T

B

C

C

G

G

5

A musical score for the song 'The Rose Tree'. It consists of three staves: a treble staff for the melody, a middle staff for the right-hand accompaniment, and a bass staff for the left-hand accompaniment. The melody is written in treble clef and features a series of eighth and sixteenth notes. The right-hand accompaniment is in treble clef and includes chord markings: C, C, G, F, C, and C. The left-hand accompaniment is in bass clef and provides a simple harmonic foundation. The score includes a repeat sign and a double bar line.

10

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a melody of eighth and quarter notes. The middle staff is a treble clef with a melody of quarter and eighth notes, with chord symbols 'C', 'C', and 'G' written below it. The bottom staff is a bass clef with a simple accompaniment of whole and half notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three measures by vertical bar lines.[illegible]

II. Be Thou My Vision

Irish

Moderate

A 

T 
C Em Am G C G G C F

B 

8 


G F C⁶ C F G



13 


C⁶ F Am F C



III. Amazing Grace

Slowly *American*

A/T

T

B

C C F C C C G

8

C C F C

13

Am G C

IV. Dona Nobis Pacem

Anonymous

I.

First system of music, measures 1-7. The treble staff contains a melody in 3/4 time. The bass staff contains a harmonic accompaniment with notes labeled C, G, C, G, F, C, G.

8

II.

Second system of music, measures 8-15. The treble staff continues the melody. The bass staff contains notes labeled C, C, G, C, G, F, C, G.

16

III.

Third system of music, measures 16-20. The treble staff continues the melody. The bass staff contains notes labeled C, C, G, C, G.

21

Fourth system of music, measures 21-25. The treble staff continues the melody. The bass staff contains notes labeled F, C, G, C.

V. Shenandoah

American

Moderato

First system of musical notation for "Shenandoah". It features three staves: A (Alto), T (Tenor), and B (Bass). The key signature is C major, and the time signature is common time (C). The melody is written in the Alto staff. The Tenor and Bass staves provide harmonic support with chords and bass lines. Chords indicated below the Tenor staff are C, F, C, C⁶, F, and C.

Second system of musical notation for "Shenandoah", starting at measure 5. It continues the three-staff format (A, T, B). The melody continues in the Alto staff. Chords indicated below the Tenor staff are F, C, Am, C, Em, Am, G, and C.

VI. The Water Is Wide

Traditional

Flowing 1

First system of musical notation for "The Water Is Wide". It features three staves: A/T (Alto/Tenor), T (Tenor), and B (Bass). The key signature is C major, and the time signature is 4/4. The melody is written in the A/T staff. The Tenor and Bass staves provide harmonic support. Chords indicated below the Tenor staff are C, F, C, Am, and Dm.

Second system of musical notation for "The Water Is Wide", starting at measure 4. It continues the three-staff format (A/T, T, B). The melody continues in the A/T staff. Chords indicated below the Tenor staff are G, Em, F, Am, F, C, F, and C.

VII. Wild Mountain Thyme

Moderato

English

First system of music for "Wild Mountain Thyme". It consists of three staves: Treble (T), Treble (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Moderato*. The first staff has a dynamic marking of *1*. The second staff has chord markings: C, F, C, F, C. The third staff has a bass line.

Second system of music, starting at measure 5. It consists of three staves: Treble (T), Treble (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Moderato*. The first staff has a dynamic marking of *1*. The second staff has chord markings: F, C, Am, Dm, F, C, F. The third staff has a bass line.

Third system of music, starting at measure 10. It consists of three staves: Treble (T), Treble (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Moderato*. The first staff has a dynamic marking of *1*. The second staff has chord markings: C, F, C, F, C. The third staff has a bass line.

Fourth system of music, starting at measure 14. It consists of three staves: Treble (T), Treble (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Moderato*. The first staff has a dynamic marking of *1*. The second staff has a triplet marking of *3* and chord markings: Am, Dm, F, C, F, C. The third staff has a bass line.

QUARTETS/ QUINTET

Personent Hodie

59

Piae Cantiones (1582)

8

S Per-so-nent ho-di-e vo-ces pu-e-ru-lae, Lau-dan-tes ju-cun-dae
In mun-do na-sci-tur pan-nis in-vo-lui-tur, Prae-se-pi po-ni-tur

A

T

B

7

qui no-bis est na-tus, sum-mo De-o da-tus. Et de vir, vir, vir,
sta-bu-lo bru-to-rum, rec-tor su-per-no-rum. Per-di-dit, dit, dit,

13

et de vir, vir, vir, et de vir-gi-ne-o, ven-tre pro-cre-a-tus.
per-di-dit, dit, dit, per-di-dit spo-li-a, prin-ceps in-fer-no-rum.

19

Per-so-nent ho-di-e, vo-ces pu-e-ru-lae, Lau-dan-tes ju-cun-dae,
In mun-do na-sci-tur pan-nis in-vo-lui-tur, Prae-se-pi po-ni-tur,

25

qui no-bis est na-tus, sum-mo De-o da-tus. Et de vir, vir, vir,
sta-bu-lo bru-to-rum, rec-tor su-per-no-rum. Per-di-dit, dit, dit,

31

et de vir, vir, vir, et de vir-gi-ne-o, ven-tre pro-cre-a-tus.
per-di-dit, dit, dit, per-di-dit spo-li-a prin-ceps in-fer-no-rum.

37

Ma-gis tres ve-ne-runt, mu-ne-ra of-fe-runt, Pa-ru-lum in-qui-runt
Om-nes cle-ri-cu-li, pa-ri-ter pu-e-ri, Can-tent ut an-ge-li,

Ma-gis tres ve-ne-runt, mu-ne-ra of-fe-runt, Pa-ru-lum in-qui-runt
Om-nes cle-ri-cu-li, pa-ri-ter pu-e-ri, Can-tent ut an-ge-li,

43

stel-lu-lam se-quen-do, ip-sum a-do-ran-do. Au-rum thus, thus, thus,
ad-ve-nis-ti mun-do lau-des ti-bi mun-do. I-de-o, o, o,

stel-lu-lam se-quen-do, ip-sum a-do-ran-do. Au-rum thus, thus, thus,
ad-ve-nis-ti mun-do lau-des ti-bi fun-do. I-de-o, o, o,

49

au-rum thus, thus, thus, au-rum thus et myr-rham, e-i-of-fe-ren-do.
i-de-o, o, i, i-de-o glo-ri-a, in-ex-cel-sis De-o.

au-rum thus, thus, thus, au-rum thus et myr-rham e-i-of-fe-ren-do.
i-de-o o, o, i-de-o glo-ri-a, in-ex-cel-sis De-o.

Personent Hodie

Piae Cantiones (1582)

SOPRANO

Per - so - nent ho - di - e vo - ces pu - e - ru - lae, Lau - dan - tes
 In mun - do na - sci - tur, pan - nis in - vo lui - tur, Prae - se - pi

ju - cun - dae, qui no - bis est na - tus, sum - mo De - o da - tus. Et de vir,
 po - ni - tur, sta - bu - lo bru - to - rum, re - ctor su - per - no - rum. Per - di - dit,

vir, vir, et de vir, vir, vir, et de vir - gi - ne - o, ven - tre pro - cre -
 dit, dit, per - di - dit, dit, dit, per - di - dit spo - li - a prin - ceps in - fer -

a - tus.
 no - rum.

Ma - gis tres ve - ne - runt,
 O - mnes cle - ri - cu - li,

mu - ne - ra of - fe - runt, Pa - ru - lum in - qui - runt stel - lu - lam se - quen - do,
 pa - ri - ter pu - e - ri, Can - tent ut an - ge - li ad - ve - ni - sti mun - do,

ip - sum a - do - ran - do. Au - rum thus, thus, thus, au - rum thus,
 lau - des ti - bi fun - do. I - de - o o, o, i - de - o,

thus, thus, au - rum thus et myr - rham e - i - of - fe - ren - do.
 o, o i - de - o glo - ri - a. in ex - cel - sis De - o.

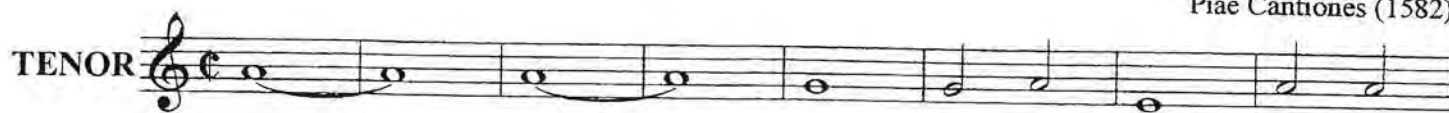
Personent Hodie

Piae Cantiones (1582)

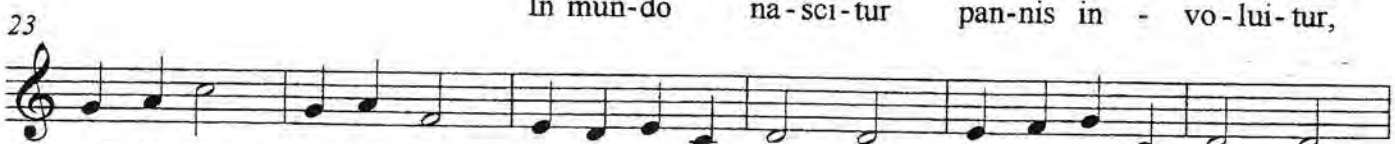


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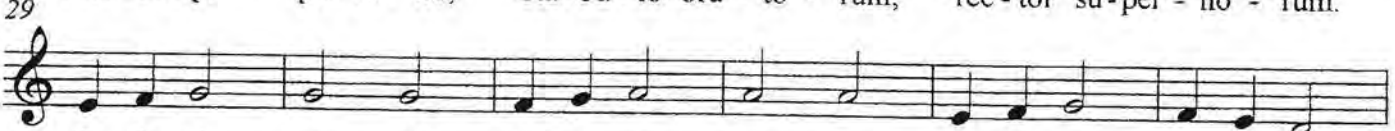
Piae Cantiones (1582)



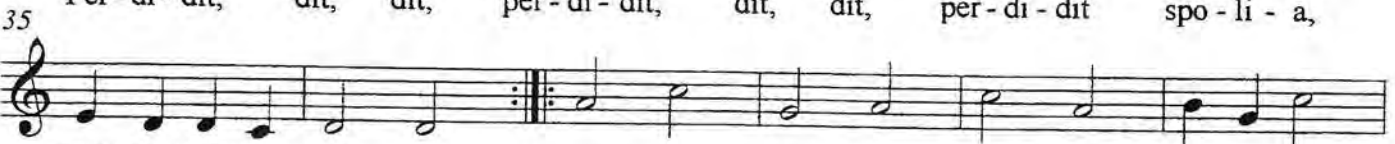
Per-so-nent ho-di-e vo-ces pu-e-ru-lae,
In mun-do na-sci-tur pan-nis in-vo-lui-tur,



Lau-dan-tes ju-cun-dae, qui no-bis est na-tus, sum-mo De-o da-tus.
Prae-se-pi po-ni-tur, sta-bu-lo bru-to-rum, rec-tor su-per-no-rum.



Et de vir, vir, vir, et de vir, vir, vir, et de vir-gi-ne-o,
Per-di-dit, dit, dit, per-di-dit, dit, dit, per-di-dit spo-li-a,



ven-tre pro-cre-a-tus.
prin-ceps in-fer-no-rum.



Personent Hodie

65

Piae Cantiones (1582)



9



17



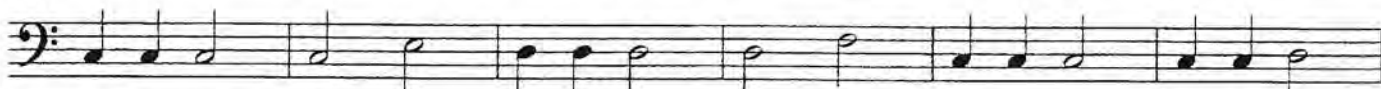
Per-so-nent ho-di-e vo-ces pu-e-ru-lae,
In mun-do na-sci-tur pan-nis in-vo-lui-tur,

23



Lau-dan-tes ju-cun-dae, qui no-bis est na-tus, sum-mo De-o da-tus.
Prae-se-pi po-ni-tur, sta-bu-lo bru-to-rum, re-ctor su-per-no-rum.

29



Et de vir, vir, vir, et de vir, vir, vir, et de vir-gi-ne-o
Per-di-dit, dit, dit, per-di-dit, dit, dit, per-di-dit spo-li-a,

35



ven-tre pro-cre-a-tus. Ma-gis tres ve-ne-runt, mu-ne-ra of-fe-runt,
prin-ceps in-fer-no-rum. Om-nes cle-ri-cu-li, pa-ri-ter pu-e-ri,

41



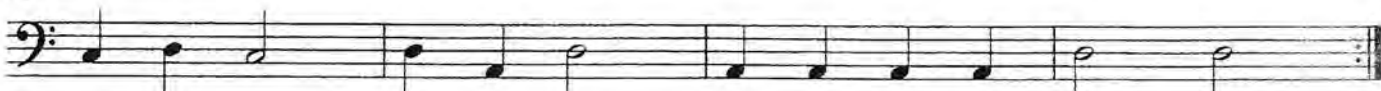
Pa-ru-lum in-qui-runt stel-lu-lam se-quen-do, ip-sum a-do-ran-do.
Can-tent ut an-ge-li ad-ve-nis-ti mun-do, lau-des ti-bi fun-do.

47



Au-rum thus, thus, thus, au-rum thus, thus, thus,
I-de-o, o, o, i-de-o, o, o,

51



au-rum thus et myr-rham e-i of-fe-ren-do.
i-de-o glo-ri-a in ex-cel-sis De-o.

Transcribed for recorders
by Richard Geisler

Ojos claros y serenos

Canciones y Villanescas Espirituales

Francisco Guerrero
1528-1599

$\text{♩} = 50$

Tenor I
or
Alto

Tenor II

Tenor III

Bass

Musical score for measures 9-16. The score is written for four parts: Tenor I (or Alto), Tenor II, Tenor III, and Bass. The key signature is one flat (B-flat). The time signature is common time (C). The tempo is marked as $\text{♩} = 50$. The notation includes various musical symbols such as notes, rests, and accidentals.

Musical score for measures 17-24. The score is written for four parts: Tenor I (or Alto), Tenor II, Tenor III, and Bass. The key signature is one flat (B-flat). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals.

25

25

25

25

25

8

This system contains measures 25 through 32. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is in 2/2 time and features a variety of note values including eighth, quarter, and half notes, with some rests. The key signature has one flat (B-flat).

33

33

33

33

33

8

This system contains measures 33 through 40. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music continues with similar notation to the previous system, including eighth, quarter, and half notes, and rests. The key signature remains one flat.

41

41

41

41

41

8

rit.

rit.

rit.

rit.

This system contains measures 41 through 48. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music concludes with a series of half and whole notes. Each staff has a *rit.* (ritardando) marking above it. The key signature remains one flat.

Transcribed for recorders
by Richard Geisler

My Heart Doth Beg

Mon cœur se recommande a vous

Orlando di Lasso
(1532-1594)

Soprano (S): *p* *mf*

Alto (A): *p* *mf*

Tenor (T): *p* *mf*

Bass (B): *p* *mf*

Recorder 1: *pp* *mf*

Recorder 2: *pp* *mf*

Recorder 3: *pp* *mf*

Recorder 4: *pp*

Recorder 1: *poco rit.* *mp* *p*

Recorder 2: *poco rit.* *mp* *p*

Recorder 3: *poco rit.* *mp* *p*

Recorder 4: *poco rit.* *mp* *p*

Vocal parts: *a tempo* *p* *mf* *dim*

Recorder parts: *a tempo* *p* *mf* *dim*

First system of musical notation, featuring four staves (treble and bass clefs). The music is in G major (one sharp). Dynamics include *p* (piano), *mf* (mezzo-forte), and *rit.* (ritardando). The system concludes with a fermata on the final note.

Second system of musical notation, featuring four staves. Dynamics include *pp* (pianissimo) and *p* (piano). The system concludes with a fermata on the final note.

Third system of musical notation, featuring four staves. Dynamics include *f* (forte). The system concludes with a fermata on the final note.

Fourth system of musical notation, featuring four staves. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). The system concludes with a fermata on the final note.



What Then Is Love But Mourning

Arranged for recorders
by Richard Geisler

Philip Rosseter
1575-1623

8 Andante

Soprano

Alto 1

Alto 2

Tenor

Bass

p

What then is love but mourn - ing, what de-sire but a selfe -

4 8 *mf*

bur - ning, till shee that hates doth love re - turne,

thus will I mourne, thus will I song, come a-way, come a-way my dar - ling.

Beautie is but a blooming,
 Youth in his glorie entombing;
 Time hath a while which none can stay,
 Then come away while thus I sing,
 Come away, come away my darling.

Summer in winter fadeth,
 Gloomie night heav'nly light shadeth,
 Like to the morne are Venus flowers,
 Such are heer houres, then will I sing
 Come away, come away my darling

Thomas Campion

MOUNSIERS ALMAINE

From The First Book of Consort Lessons

Arranged by Frederic Palmer

Thomas Morley
(1557-1602)

5

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a measure rest marked with an '8'. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music is written in a consort style with various note values and rests.

8 10 15

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a measure rest marked with an '8'. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music continues from the first system, with measure numbers 10 and 15 indicated above the staves.

PHILLIPS PAVIN

From The First Book of Consort Lessons

Arranged by Frederic Palmer

Thomas Morley
(1557-1602)

8

S

A

T

B

This system contains the first four staves of the musical score. The Soprano (S) staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts at measure 8 and features a melodic line with eighth and sixteenth notes, including a slur over measures 9 and 10. The Alto (A) staff uses a treble clef and follows a similar melodic pattern. The Tenor (T) staff uses a treble clef and has a more active line with many sixteenth notes. The Bass (B) staff uses a bass clef and provides a harmonic foundation with a mix of eighth and quarter notes.

8 5 10

This system contains the next four staves of the musical score. It begins at measure 8 and includes a measure rest for five measures (indicated by the number 5). The music resumes at measure 10, which is marked with a double bar line and repeat dots. The Soprano staff continues its melodic line, while the other parts provide harmonic support. The system concludes at measure 10.

8 15

This system contains measures 8 through 15. It features four staves: a treble staff with a key signature of one sharp (F#), a second treble staff, a third treble staff, and a bass staff. Measures 8-11 are marked with a repeat sign. Measures 12-15 continue the musical progression with various note values and rests.

8 20

This system contains measures 16 through 20. It features four staves: a treble staff with a key signature of one sharp (F#), a second treble staff, a third treble staff, and a bass staff. Measures 16-20 show a continuation of the musical piece, ending with a double bar line and repeat dots.

SANCTUS

Tomas Luis de Victoria
1549 - 1611

Soprano
Alto
Tenor
Bass

San - ctus San - ctus, Sanc - tus, San -

This system shows the vocal parts for Soprano, Alto, Tenor, and Bass. The Soprano part has lyrics: "San - ctus San - ctus, Sanc - tus, San -". The Alto, Tenor, and Bass parts are currently silent.

ctus, San - ctus, San - ctus.

Do - mi -

This system continues the vocal parts. The Soprano part has lyrics: "ctus, San - ctus, San - ctus." The Bass part has lyrics: "Do - mi -".

nus De - us Sa - ba - oth, Do - mi - nus De - us

This system continues the vocal parts. The Soprano part has lyrics: "nus De - us Sa - ba - oth, Do - mi - nus De - us".

Ple - ni sunt coe - li, et - ter -

Sa - ba - oth.

This system continues the vocal parts. The Soprano part has lyrics: "Ple - ni sunt coe - li, et - ter -". The Alto part has lyrics: "Sa - ba - oth."

21

ra
glo - ri - a tu - a, glo - ri - a tu - a glo - ri - a tu -

This system contains measures 21 through 25. It features four staves: a vocal line (soprano), an alto line, a tenor line, and a bass line. The key signature has one sharp (F#). The lyrics are 'ra', 'glo - ri - a tu - a, glo - ri - a tu - a', and 'glo - ri - a tu -'.

26

a, glo - ri - a tu - a, glo - ri - a tu - - - a

This system contains measures 26 through 29. It features four staves. The lyrics are 'a, glo - ri - a tu - a, glo - ri - a tu - - - a'. The system ends with a repeat sign and a 3/4 time signature.

30

Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel -

This system contains measures 30 through 36. It features four staves. The lyrics are 'Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel -'. The system ends with a repeat sign and a 3/4 time signature.

37

sis, Ho - san - na Ho - san - na in ex - cel sis -

This system contains measures 37 through 42. It features four staves. The lyrics are 'sis, Ho - san - na Ho - san - na in ex - cel sis -'. The system ends with a repeat sign and a 3/4 time signature.

O Wanton Time

Transcribed for recorders

(O Temps Divers)

Orlando di Lasso

(1592-1594)

by Richard Geisler

♩ = 72 or slower

SOPRANO

sempre legato

O wan-ton time. O time that robs, robsme of be - hold

ALTO

sempre legato

TENOR

sempre legato

BASS

sempre legato

8

ing

Her whom my troth, her whom my troth pro tects by con-stant vi - gi-lance: I

8

8

8

15

long for you. I long for you! In spite of my stead - fast - ness,

15

15

15

21 in spite of stead - fast - ness Deep is the pain caus'd by my lov'd one's ab - sence,

21 caus'd by my lov'd

27 caus'd by my lov'd one's ab - sence, caus'd by my lov'd one's ab - sence

27 one's absence

Oh time, oh do take time to play this melancholy madrigal. Do not hurry through it. Play the musical phrases as long legato sighs of longing. The song's sadness has much beauty.

O wanton time, O time that robs me of beholding
O temps divers, O temps diverse qui me defend devoir
 Her whom my troth protects by constant vigilance:
Celle ou ma foi rend sa ferme defense:

I long for you, I long for you! In spite of my steadfastness
Je meurs par foi, je meurs par foi! Car malgre mon vouloir,
 Deep is the pain caused by my loved one's absence.
Il n'est ennui que d'amoureuse absence.



Reflexion

From the VIème Concert de symphonie (1723)

Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)

Lentement

8

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

8 5

8 10

This system contains measures 10 through 14. It features four staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a measure rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note D5 with a trill (tr) above it, and ends with a quarter note E5. The second staff has a treble clef and contains chords and single notes, including a half note chord of F#4 and A4, and a half note chord of G4 and B4. The third staff has a treble clef and contains a half note G4, a half note A4, and a half note B4. The fourth staff has a bass clef and contains a half note G3, a half note F#3, and a half note E3.

8 15

This system contains measures 15 through 19. It features four staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a measure rest, followed by a half note G4, a half note A4, and a half note B4. The second staff has a treble clef and contains chords and single notes, including a half note chord of F#4 and A4, and a half note chord of G4 and B4. The third staff has a treble clef and contains a half note G4, a half note A4, and a half note B4. The fourth staff has a bass clef and contains a half note G3, a half note F#3, and a half note E3.

8 20

This system contains measures 20 through 24. It features four staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a measure rest, followed by a half note G4, a half note A4, and a half note B4. The second staff has a treble clef and contains chords and single notes, including a half note chord of F#4 and A4, and a half note chord of G4 and B4. The third staff has a treble clef and contains a half note G4, a half note A4, and a half note B4. The fourth staff has a bass clef and contains a half note G3, a half note F#3, and a half note E3.

8 25

Tr

Tr

This system contains measures 25 through 28. It features four staves. The first staff has a treble clef and a key signature of one sharp (F#). Measures 25 and 26 contain eighth notes and quarter notes, with a trill (tr) marked above the second measure. Measures 27 and 28 continue the melodic line with a trill (tr) in measure 28. The second staff has a treble clef and a key signature of one sharp. It features a melodic line with a second ending bracket (2) and a trill (tr) in measure 28. The third staff has a treble clef and a key signature of one sharp, with a melodic line. The fourth staff has a bass clef and a key signature of one sharp, with a trill (tr) marked above the first measure.

8 30

This system contains measures 30 through 33. It features four staves. The first staff has a treble clef and a key signature of one sharp. Measures 30 and 31 contain whole notes and half notes, with a melodic line. Measures 32 and 33 continue the melodic line. The second staff has a treble clef and a key signature of one sharp, with a melodic line. The third staff has a treble clef and a key signature of one sharp, with a melodic line. The fourth staff has a bass clef and a key signature of one sharp, with a melodic line.

8 35

Tr

This system contains measures 35 through 38. It features four staves. The first staff has a treble clef and a key signature of one sharp. Measures 35 and 36 contain whole notes and half notes, with a melodic line. Measures 37 and 38 continue the melodic line, with a trill (tr) marked above the second measure. The second staff has a treble clef and a key signature of one sharp, with a melodic line. The third staff has a treble clef and a key signature of one sharp, with a melodic line. The fourth staff has a bass clef and a key signature of one sharp, with a melodic line.

8 40

This musical score consists of four staves, likely for a string quartet. The notation is as follows:

- Staff 1 (Treble Clef):** Measure 40 starts with a half note G4, followed by a quarter note A4, and a half note B4. A slur covers measures 41 and 42, containing a half note C5 and a half note D5. Measure 43 has a half note E5 with a trill (tr) above it, followed by a quarter note D5 and a half note C5.
- Staff 2 (Treble Clef):** Measure 40 starts with a half note G4, followed by a quarter note A4, and a half note B4. A slur covers measures 41 and 42, containing a half note C5 and a half note D5. Measure 43 has a half note E5, followed by a quarter note D5 and a half note C5.
- Staff 3 (Treble Clef):** Measure 40 starts with a half note G4, followed by a quarter note A4, and a half note B4. A slur covers measures 41 and 42, containing a half note C5 and a half note D5. Measure 43 has a half note E5, followed by a quarter note D5 and a half note C5.
- Staff 4 (Bass Clef):** Measure 40 starts with a half note G3, followed by a quarter note A3, and a half note B3. A slur covers measures 41 and 42, containing a half note C4 and a half note D4. Measure 43 has a half note E4, followed by a quarter note D4 and a half note C4.

The score concludes with a double bar line at the end of measure 43.

Reflexion

From the VIème Concert de simphonie (1723)

Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)

Lentement

8 4 5

8 10 15

8 20

8 25

8 30 35

8 40

Reflexion

From the VIème Concert de simphonie (1723)

Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)

Lentement

5

10

15

20

25

30

35

40

tr

Reflexion

From the VI^{ème} Concert de simphonie (1723)

Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)

Lentement

5

10

15

20

25

30

35

40

Reflexion

From the VI^{ème} Concert de simphonie (1723)

Arranged by Frederic Palmer

Louis-Antoine Dornel
(c.1680-c.1756)

Lentement

5

10

15

20

25

30

35

40

3. Sarabande
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon

Alto Recorder

Tenor Recorder

Tenor Recorder

Bass Recorder

6

A. Rec.

T. Rec.

T. Rec.

B. Rec.

12

A. Rec.

T. Rec.

T. Rec.

B. Rec.

16

A. Rec.

T. Rec.

T. Rec.

B. Rec.

1.

2.

Detailed description: The musical score is for four voices: Alto (A. Rec.), two Tenors (T. Rec.), and Bass (B. Rec.). It begins at measure 16. The key signature has one sharp (F#), and the time signature is 4/4. The first two Tenors have a '+' above the first measure of the first system. The first ending (1.) is marked above the staff in measure 17. The second ending (2.) is marked above the staff in measure 19. The piece ends with a double bar line at the end of measure 20.

7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon

Alto Recorder

Tenor Recorder 1

Tenor Recorder 2

Bass Recorder

This system contains the first four staves of the musical score. The Alto Recorder, Tenor Recorder 1, and Tenor Recorder 2 staves are in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The Bass Recorder staff is in bass clef with the same key signature and time signature. All staves begin with a whole rest followed by two eighth notes, then a repeat sign. The music consists of eighth-note patterns and quarter notes.

5

A. Rec.

T. Rec.

T. Rec.

B. Rec.

This system contains staves 5 through 8. The Alto Recorder (A. Rec.) and the two Tenor Recorder (T. Rec.) staves are in treble clef. The Bass Recorder (B. Rec.) staff is in bass clef. The music continues with eighth-note and quarter-note patterns. A repeat sign is present at the beginning of the system.

10

A. Rec.

T. Rec.

T. Rec.

B. Rec.

This system contains staves 9 through 12. The Alto Recorder (A. Rec.) and the two Tenor Recorder (T. Rec.) staves are in treble clef. The Bass Recorder (B. Rec.) staff is in bass clef. The music continues with eighth-note and quarter-note patterns. A repeat sign is present at the beginning of the system.

15

A. Rec.

T. Rec.

T. Rec.

B. Rec.

Musical score for measures 15-19. The score is written for four parts: A. Rec. (Alto), T. Rec. (Tenor), T. Rec. (Tenor), and B. Rec. (Bass). The key signature is one flat (B-flat). The time signature is 4/4. A repeat sign is present at the beginning of measure 15. The notation includes various note values, rests, and a fermata over the final measure.

20

A. Rec.

T. Rec.

T. Rec.

B. Rec.

Musical score for measures 20-24. The score is written for four parts: A. Rec. (Alto), T. Rec. (Tenor), T. Rec. (Tenor), and B. Rec. (Bass). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various note values, rests, and a fermata over the final measure.

25

A. Rec.

T. Rec.

T. Rec.

B. Rec.

Musical score for measures 25-29. The score is written for four parts: A. Rec. (Alto), T. Rec. (Tenor), T. Rec. (Tenor), and B. Rec. (Bass). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various note values, rests, and a fermata over the final measure.

30

A. Rec.

T. Rec.

T. Rec.

B. Rec.

35

A. Rec.

T. Rec.

T. Rec.

B. Rec.

38

A. Rec.

T. Rec.

T. Rec.

B. Rec.

Alto Recorder

3. Sarabande
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon

Alto Recorder musical score, measures 1-14. The key signature is one flat (Bb) and the time signature is 3/4. The score consists of three staves. The first staff contains measures 1-7. The second staff begins at measure 8 and includes a first ending (1.) and a second ending (2.) bracketed over measures 9-10. The third staff begins at measure 14 and includes another first ending (1.) and second ending (2.) bracketed over measures 15-16. Fingerings are indicated by '+' signs above notes in measures 3, 4, 5, 9, 10, 15, and 16.

Tenor Recorder 1

3. Sarabande
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon

Tenor Recorder 1 musical score, measures 1-14. The key signature is one flat (Bb) and the time signature is 3/4. The score consists of three staves. The first staff contains measures 1-7. The second staff begins at measure 8 and includes a first ending (1.) and a second ending (2.) bracketed over measures 9-10. The third staff begins at measure 14 and includes another first ending (1.) and second ending (2.) bracketed over measures 15-16. Fingerings are indicated by '+' signs above notes in measures 3, 4, 5, 9, 10, 15, and 16.

Tenor Recorder 2

3. Sarabande
from Overture in F MajorBy Georg Philip Telemann
Arr. by Frances Feldon

Musical score for Tenor Recorder 2, 3. Sarabande from Overture in F Major. The score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff begins at measure 8 and includes a first ending (1.) and a second ending (2.). The third staff begins at measure 14 and also includes a first ending (1.) and a second ending (2.).

Bass Recorder

3. Sarabande
from Overture in F MajorBy Georg Philip Telemann
Arr. by Frances Feldon

Musical score for Bass Recorder, 3. Sarabande from Overture in F Major. The score is written in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of three staves of music. The first staff contains measures 1 through 7. The second staff begins at measure 8 and includes a first ending (1.) and a second ending (2.). The third staff begins at measure 13 and also includes a first ending (1.) and a second ending (2.).

7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon



7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon



7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon



7. Chasse
from Overture in F Major

By Georg Philip Telemann
Arr. by Frances Feldon



LOCUS ISTE

In This Place

Anton Bruckner
1824-1896

SOPRANO

ALTO

TENOR

BASS

Measures 1-8 of the vocal score. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. The Alto part begins with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4. The Tenor part begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. The Bass part begins with a half note G1, followed by quarter notes A1, B1, C2, D2, E2, F2, G2. Dynamics are marked as *mp* (measures 1-4), *mf* (measures 5-6), and *f* (measures 7-8).

Measures 9-16 of the vocal score. The Soprano part continues with quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The Alto part continues with quarter notes G3, A3, B3, C4, D4, E4, F4, G4. The Tenor part continues with quarter notes G2, A2, B2, C3, D3, E3, F3, G3. The Bass part continues with quarter notes G1, A1, B1, C2, D2, E2, F2, G2. Dynamics are marked as *mf* (measures 9-12) and *f* (measures 13-16).

Measures 17-24 of the vocal score. The Soprano part continues with quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The Alto part continues with quarter notes G3, A3, B3, C4, D4, E4, F4, G4. The Tenor part continues with quarter notes G2, A2, B2, C3, D3, E3, F3, G3. The Bass part continues with quarter notes G1, A1, B1, C2, D2, E2, F2, G2. Dynamics are marked as *ff* (measures 17-20) and *mp* (measures 21-24).

258

p *mp* *mp*

338

mf *f* *mf*

418

f *mf* *mp*

The Humble Heart

George DeWitt Hymnal

Arranged by Frederic Palmer

New Lebanon, 1822

First system of the musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in G major (one flat) and 4/4 time. The Soprano part begins with a fermata on the first measure, marked with an 8. The Alto, Tenor, and Bass parts begin with a half note. The system concludes with a 3/4 time signature change and a fermata on the Soprano part, marked with a 5.

Second system of the musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music continues in G major and 4/4 time. The Soprano part begins with a fermata on the first measure, marked with an 8. The system concludes with a 3/4 time signature change and a fermata on the Soprano part, marked with an 8.

10



This system contains measures 10 through 14. It features four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music consists of eighth and quarter notes, with some measures containing rests. The first staff has a measure rest at the beginning. The system ends with a double bar line.

15



This system contains measures 15 through 18. It features four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/4 to 4/4 between measures 15 and 16. The music consists of eighth and quarter notes, with some measures containing rests. The system ends with a double bar line.

I Will Bow and Be Simple

Shaker Melody

Arranged by Frederic Palmer

New Lebanon, 1847

8 5

S

A

T

B

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one sharp (F#) and the time signature is 2/4. Measure numbers 8 and 5 are indicated above the staves. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto, Tenor, and Bass parts begin with a treble clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The music is written in a simple, melodic style with various note values and rests.

10 15

Second system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one sharp (F#) and the time signature is 2/4. Measure numbers 10 and 15 are indicated above the staves. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto, Tenor, and Bass parts begin with a treble clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The music is written in a simple, melodic style with various note values and rests.

APPENDIX A

Sources of music used for these arrangements

Georg Frideric Handel. *Festive Music* (arr. by Walter Bergman).
NY: Hargail Music Press, 1970.

----- *Handel Album* (arr. by Walter Bergman).
London: Schott Editions, 1949.

Franz Joseph Haydn. *London Trios for two flutes & cello*.
NY: Edwin Kalmus.

Wolfgang Amadeus Mozart. *Ariette from Così Fan Tutte* (arr. by Philippe Gaubert).
Paris: Editions Leduc, 1927.

Piae Cantiones, 1582. Facsimile Edition.
Helsinki: Edition Fazer, 1967.

The Complete Country Dance Tunes from Playford's Dancing Master (1651-ca. 1728).
Edited by Jeremy Barlow.
London: Faber Music Limited, 1985.

Traditional pieces: passed on through oral tradition, or learned from friends.

APPENDIX B

Sources of printed music for additional repertoire

Pierre Attaignant, <i>14 Chansons</i> . London Pro Musica LMMPC1.	ATTB
Johann Sebastian Bach, <i>Air & Gavotte from Orchestral Suite #3</i> . Moeck MZ762/763.	AATB
Johann Sebastian Bach, <i>Air & Gigue from Suite #3</i> . Echo Editions, BR1.	AATB
William Byrd, <i>Sellenger's Round</i> (ed. Roy Sansom). x,y Press.	SATB
Andrew Charleton, <i>Treasury of Irish Airs</i> . Provincetown PBE31.	SATB
Arcangelo Corelli, <i>Two Trio Sonatas</i> (ed. Charlie Nagel). Cheap Trills Editions.	ATB
Louis Antoine Dornel, <i>Sonata op. 3, no. 7</i> (ed. Charlie Nagel). Cheap Trills Editions.	TTB
Juan del Encino, <i>Five Villancicos</i> . London Pro Musica LPMEML145.	Variable
Stephen Foster, <i>Various songs</i> . Echo Editions.	Variable
George Gershwin, <i>Various settings</i> . Arcadian Editions.	SATB
George Frederick Handel, <i>Concerto</i> . (4 movements from Concerto Grosso Op.6 no. 3). Oriol Editions OL136.	SATB
James Hook, <i>Trio in D</i> (ed. Fritz Spiegel). Oxford University Press.	AAT
James Hook, <i>Six Trios for 3 Flutes</i> . Rubank Editions.	ATT

- Wolfgang Amadeus Mozart, *March of the Priests from The Magic Flute*. SATB
Schott ST11783.
- Turlough O'Carolan, *The O'Carolan Collection*. SATB
Arcadian AP110 & AP153.
- Johann Pachelbel, *Canon in D*. TTTB
Loux Publishers LMP18.
- Playford Dances*, Volume I (ed. Bernard Thomas). SATB
London Pro Musica Edition, LPM 102.
- Michael Praetorius, *Dances from Terpsichore*, Volumes I & III SATB
(ed. Bernard Thomas). London Pro Musica Editions,
LPM DM 11 & DM 13.
- Henry Purcell, *First set of pieces from The Faerie Queen*. SATB
Schott ST11798 & 11799.
- Quartet-Book (ed. Isle Hechler). Moeck Editions, No.2073. SATB
Johann Sigismund Kusser: *Bourée, Menuett, Gavotte*.
- Quartets for Recorders, Book II: *Renaissance dances*. SATB
Universal Editions UE 17120.
- Quartets for Recorders, Book IV: *Famous pieces from the Baroque*. SATB
Universal Editions UE
- Georg Philip Telemann, *Seven Wedding Dances*. SATB
Consort Editions CM1046.
- Luis Venegas Henestrosa, *Cancion a 4*. SATB
Moeck MZ347/348.

APPENDIX C

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Programs and Websites

Healing Muses

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Email healingmuses@comcast.net
Website

Healing Muses was founded from personal experience in 1999 by Eileen Hadidian, a professional flutist and recorder player who was greatly strengthened by music during her battle with cancer. In 2001 Healing Muses incorporated as a 501(c)(3) nonprofit organization. Healing Muses brings soothing music to Bay Area medical centers to those in need without direct cost to patients. The musicians who serve as Healing Muses have demonstrated the ability to embody therapeutic presence.

Eileen also noted the following two organizations in her original edition of this Gig Book:

The Music for Healing and Transition Program

(which trains and certifies music practitioners to bring live music to the bedside of the ill and dying)

P.O. Box 127
Hillsdale, NY 12529
Website

Townsend Letter for Doctors & Patients

(The Examiner of Medicine Alternative)

911 Tyler St.
Pt. Townsend, WA 98368
Website