

The Tenpenny Bit

for string trio

a traditional fiddle tune,
arrangement by Cliff Crego

$\text{♩} = 108$

violin I



9 **A**



17 **B**



25 **C**



33 **D**



41 **E**



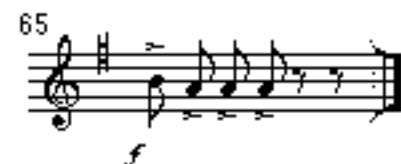
49 **F**



57 **G**



65



On the Web at:
<http://www.cs-music.com/arrangements/tenpenny.html>

The Tenpenny Bit

for string trio

a traditional fiddle tune,
arrangement by Cliff Crego

$\text{♩} = 108$

viola

p

9

A

mp

17

B

mf

25

C

f

33

D

f p f f p f

41

E

f

49

F

p f p

57

G

mp p

65

f

On the Web at:
<http://www.cs-music.com/arrangements/tenpenny.html>

The Tenpenny Bit

for string trio

a traditional fiddle tune,
arrangement by Cliff Crego

$\text{♩} = 108$

Cello

p

9 **A**

mf

17 **B**

mf

25 **C**

f

33 **D**

f *f* *f* *f*

41 **E**

f

49 **F**

p *f* *p*

57 **G**

mf *p*

65

f

On the Web at:
<http://www.cs-music.com/arrangements/tenpenny.html>

The Tenpenny Bit

for string trio

a traditional fiddle tune,
arrangement by Cliff Crego

$\text{♩} = 108$

violin II
(alt. cello)

The musical score is written for violin II (alternating cello) in G major, 3/4 time. It consists of seven systems of music, each labeled with a letter (A-G) and a measure number. The score includes various dynamics such as *p*, *mp*, *mf*, and *f*, as well as articulation marks like accents and slurs. The piece concludes with a final flourish in measure 65.

9 **A**

17 **B**

25 **C**

33 **D**

41 **E**

49 **F**

57 **G**

65

On the Web at:
[http://www.cs-music.com/
arrangements/
tenpenny1.html](http://www.cs-music.com/arrangements/tenpenny1.html)

Gilderoy

for string trio

based on a traditional fiddle
tune, by Cliff Orego

$\text{♩} = 138$

violin

10 **A** *mf*

18 **B**

25 **C** *f*

29

34 **D** *mf*

40 **E** (*tutti*) *f* *mp*

44 **F** *mp*

52 **G** *f*

56 **H** *f*

61

On the Web at ... <http://www.cs-music.com/arrangements/gilderoy1.html>

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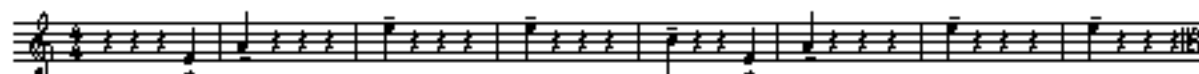
Gilderoy

for string trio

based on a traditional fiddle
tune, by Cliff Crego

$\text{♩} = 138$ (violin)

viola



On the Web at ... <http://www.cs-music.com/arrangements/gilderoy1.html>

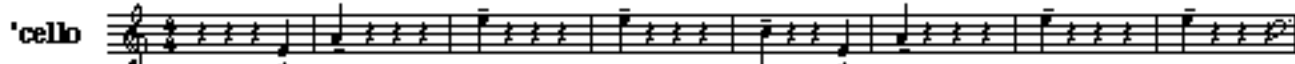
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Gilderoy

for string trio

based on a traditional fiddle
tune, by Cliff Crego

$\text{♩} = 138$ (violin)



On the Web at ... <http://www.cs-music.com/arrangements/gilderoy1.html>

from **The Circle in the Square: String Project** © 2000 cs-music.com
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Jacky Tar

for string trio

(let the meter
emerge gradually)

based on traditional fiddle
tune, by Cliff Crego

♩ = 72 "First Light"

violin I

9

A

17

(poco pesante)

B "The 3 Voices" (very smooth,
as if sung)

25

C

= 84 *accelerando poco a poco...* = 96

32

D

= 112 = 126

40

E

= 138 = 150

48

F

= 168 *accelerando poco a poco...* = 180 (constant)

56

G "The Turnaround"

Musical notation for section G, "The Turnaround". It consists of two staves of music in G major. The first staff starts at measure 64 and ends at measure 70. The second staff starts at measure 71 and ends at measure 78. Dynamics include *f*, *pp*, and *f*. A *GP.* (Grand Pause) is indicated above the final measure of the second staff.

H = 200 *subito* "Fast Dance: The Horn Pipe"

Musical notation for section H, "Fast Dance: The Horn Pipe". It consists of one staff of music in G major, starting at measure 79 and ending at measure 86. The tempo is marked as = 200 *subito*. The music is a fast, rhythmic dance tune.

I

Musical notation for section I, starting at measure 87 and ending at measure 94. It consists of one staff of music in G major, featuring a fast, rhythmic melody.

J "The Tail (Coda)"

Musical notation for section J, "The Tail (Coda)". It consists of one staff of music in G major, starting at measure 95 and ending at measure 99. Dynamics include *f* and *p*.

Musical notation for section J, "The Tail (Coda)". It consists of one staff of music in G major, starting at measure 100 and ending at measure 103. Dynamics include *ff*.

duration: 3' 30"

On the Web at:
<http://www.cs-music.com/arrangements/fjadkytar1.html>
[tenpenny1.html](http://www.cs-music.com/arrangements/tenpenny1.html)

Jacky Tar

for string trio

(let the meter
emerge gradually)

based on traditional fiddle
tune, by Cliff Crego

$\text{♩} = 72$ "First Light"

viola

pp

9

A

p

17

(*poco pesante*)

B "The 3 Voices" (*very smooth, as if sung*)

mp

25

C

= 84 *accelerando poco a poco...* = 96

32

mf

D

= 112 = 126

40

E

= 138 = 150

48

F

= 168 *accelerando poco a poco...* = 180 (constant)

56

G "The Turnaround"

64

f *f pp* *f*

71

pp *f* *f* *f* *p* *f* G.P.

H = 200 *subito* "Fast Dance: The Horn Pipe"

79

I

87

J "The Tail (Coda)"

95

f *p* *f*

100

ff

duration: 3' 30"

On the Web at:
<http://www.cs-music.com/arrangements/jackytar1.html>
[tenpenny1.html](http://www.cs-music.com/arrangements/tenpenny1.html)

Jacky Tar

for string trio

(let the meter
emerge gradually)

based on traditional fiddle
tune, by Cliff Crego

♩ = 72 "First Light"

'cello

pp

9

(gliss) , A

p

17

(poco pesante) B "The 3 Voices" (very smooth, as if sung)

mp

25

C = 84 *accelerando poco a poco...* = 96

32

mf

D = 112 = 126

40

E = 138 = 150

48

f

F = 168 *accelerando poco a poco...* = 180 (constant)

56

G "The Turnaround"

64

f (non-crescendo) *pp*

71

f p subito *p* *f* *p* *f* GP.

H = 200 *subito* "Fast Dance: The Horn Pipe"

79

84

89

J "The Tail (Coda)"

94

f *p* *p* *f*

98

f *p* *f* *ff*

duration: 3'30"

On the Web at:
<http://www.cs-music.com/arrangements/fjackson1.html>
[tempenny1.html](http://www.cs-music.com/arrangements/tempenny1.html)

Jacky Tar

for string trio

(let the meter
emerge gradually)

based on traditional fiddle
tune, by Cliffo Crego

$\text{♩} = 72$ "First Light"

violin II
(alt. cello)

9 (gliss) , A

17 (poco pesante) B "The 3 Voices" (very smooth, as if sung)

25

C = 84 *accelerando poco a poco...* = 96

32

D = 112 = 126

40

E = 138 = 150

48

F = 168 *accelerando poco a poco...* = 180 (constant)

56

G "The Turnaround"

64

f *pp subito*

f p subito *p* *f* *p* *f*

y *GP.* *y*

H = 200 *subito* "Fast Dance: The Horn Pipe"

79

I

84

89

J "The Tail (Coda)"

94

f *p subito*

m *y*

98

f *p* *f* *ff*

duration: 3'30"

On the Web at:
<http://www.cs-music.com/arrangements/fjackson1.html>
[tempenny1.html](http://www.cs-music.com/arrangements/tempenny1.html)

Sp = *sul ponticello*

N = *arco normale*

Always: Sp gradually change to N

The Friendly Visit

for string trio

based on traditional fiddle
tune, by Cliff Crego

$\text{♩} = 140$

violin

5

9

13

17

21

25

29

33

A

B

C

D

E

Sp

N

Sp

ff

ff

p

ff

p

f

mf

gliss

f

ff

p

f

mf

gliss

f

ff

p

f

mf

ff

p

ff

p

f

mf

(simile)

duration: 1' 53"

difficulty: 4

On the Web at...

<http://www.cs-music.com/arrangements/friendly1.html>

Sp = *sul ponticello*

N = *arco normale*

Always: Sp gradually change to N

The Friendly Visit

for string trio

based on traditional fiddle
tune, by Cliff Crego

$\text{♩} = 140$

The musical score is written for a viola in 4/4 time with a tempo of 140 beats per minute. It consists of nine staves of music, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29, 33). The score is divided into five sections labeled A, B, C, D, and E. Section A (measures 1-8) begins with a forte (*ff*) dynamic and includes a *sul ponticello* (*Sp*) section. Section B (measures 9-12) features a *sul ponticello* section with a *subito* dynamic change. Section C (measures 13-16) includes a *sul ponticello* section with a *subito* dynamic change. Section D (measures 17-24) is marked *f*. Section E (measures 25-33) is marked *f*. The score includes various articulations such as accents, slurs, and triplets. Dynamics range from *pp* to *ff*. The piece concludes with a final measure on the 33rd staff.

duration: 1' 53"

difficulty: 4

On the Web at...

<http://www.cs-music.com/arrangements/friendly1.html>

Sp = *sul ponticello*

N = *arco normale*

Always: Sp gradually change to N

The Friendly Visit

for string trio

based on traditional fiddle
tune, by Cliff Crego

$\text{♩} = 140$

violin

5

9

13

17

21

25

29

33

A

B

C

D

E

ff

ff

p

ff

p

f

mf

f

gliss

f

f

f

f

ff

p

f

mf

Sp

N

N

Sp

(simile)

duration: 1' 53"

difficulty: 4

On the Web at...

<http://www.cs-music.com/arrangements/friendly1.html>

The Wild Hills

for string trio

♩ = 102

based on a traditional fiddle
tune, by Cliffo Crego

violin I

31 **A**

39 **B**

46 **C**

53 **D**

60 **E**

66 **E** "the turnaround"

F ♩ = 136 (4:3)

70

G

76

H

83

J

89

(the dotted 8th = quarter)

96

K ♩ = ♩ = 181

102

109

115

121

127

duration: 3' 20"
<http://www.cs-music.com/arrangements/wildhills1.html>

The Wild Hills

for string trio

♩ = 102

solo

(may be played as
a simple triplet)

based on a traditional
fiddle tune, by Cliff Crego

viola

7

13

19

25

31

37

43

49

55

61

mf

A

B

C

D

E "the turnaround"

66 

F $\text{♩} = 136$ (4:3)

70 

G 78 *f* 

85 **H** 


91 **I** 

97 


J = 181 (4:3)

102 

109 **K** 

115 **L** 

121 **M** 

128 

duration: 3' 20"
<http://www.cs-music.com/arrangements/wildhills1.html>

The Wild Hills

for string trio

based on a traditional fiddle
tune, by Cliff Crego

= 102

(viola solo)

'cello

mf

A

31

mf

3

B

40

3

C

47

D

54

3

60

E "the turnaround"

66

F = 136 (4:3)

70 **G**

80

85 **H**

91 **I**

97

J = 181 (4:3)

102

109 **K** (*simile*)

115 **L**

121 **M**

127

duration: 3' 20"
<http://www.cs-music.com/arrangements/br/dhills1.html>

The Wild Hills

for string trio

based on a traditional fiddle
tune, by Cliffo Crego

$\text{♩} = 102$

(viola solo)

violin II
(alt. cello)

11 *mf*

17

19

25

31 **A** *mf*

40 **B**

47 **C**

54 **D**

60

66 **E** "the turnaround"

F ♩ = 136 (4:3)

70

G

76

H

83

J

89

(the dotted 8/8 = quarter)

96

K ♩ = ♩ = 181

102

109

115

121

127

duration: 3' 20"
<http://www.cs-music.com/arrangements/wildhills1.html>

The Breach of Killiecranky

for string trio

♩ = 72 (with a very steady halfnote = 36)

based on traditional fiddle
tune, by Cliff Crego

violin I

(con sordino)

pp p pp p pp

mp

A mf

B mf

C mf

D f

E f

(senza sordino)

mf mf mf

F $\text{♩} = 216$ **The Breach**

46 *f*

51 *f* *p* **G**

56 *f* **H**

61 *f* **I**

66 *f* **J**

71 *f* **K**

76 *f*

81 *f*

86 *f* **L**

91 *f* *p* **M** *y*

96 *f* *p* **N** *y*

101 **M**

106

111 **N**

116 **O**

121

126 **P**

131 **Q**

136 **R**

141 **S**

146

On the Web at:
<http://www.cs-music.com/arrangements&lliecranky-1.html>

The Breach of Killiecranky

for string trio

$\text{♩} = 72$ (with a very steady halfnote = 36)

based on traditional fiddle tune, by Cliff Crego

viola *(non sordino)*

(version with vc) *p* *p* *pp* *mp*

6 *mp*

11 **A** *mf*

16

21 **B** *mf*

26 **C** *mf*

31 *f*

36 **D** *f*

40 **E** *mf*

46 **F** = 216 "The Breach"

Musical staff 46-50: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic. A fermata is placed over the first measure.

Musical staff 51-55: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the first measure. The section is labeled **G** and ends with a *f p* dynamic marking.

Musical staff 56-60: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the first measure. The section is labeled **H** and ends with a *f (simile)* dynamic marking.

Musical staff 61-65: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the first measure. The section is labeled **I**.

Musical staff 66-70: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the first measure. The section is labeled **J**.

Musical staff 71-75: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the first measure. The section is labeled **K**.

Musical staff 76-80: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 81-85: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the first measure. A *ff* dynamic marking is present.

Musical staff 86-90: Treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the first measure. The section is labeled **L**. The staff ends with a change to 6/8 time signature.

Musical staff 91-95: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the first measure.

Musical staff 96-100: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. A fermata is placed over the first measure. A *p* dynamic marking is present. The staff ends with a change to 4/4 time signature.

101 **M**

ff *f*

106

f

111 **N**

ff

116 **O**

p *ff* *f*

121

p

126 **P**

p *ff* *p*

131 **Q**

p

136 **R**

f

141 **S** = 176 = 216

ff *pesante* *arco*

146

col legno *arco* *pizz* *arco*
pp *ff* *p*

On the Web at:
<http://www.cs-music.com/arrangements&cliffcrazy-1.html>

The Breach of Killiecranky

for string trio

based on traditional fiddle
tune, by Cliff Crego

$\text{♩} = 72$ (with a very steady halfnote = 36)

(con sordano)

'cello

pp < p pp < p pp < mp

Detailed description: The first staff is for the cello, in G major and 4/4 time. It begins with a whole rest. The first measure contains a half note G2, followed by a half note G3. The second measure contains a half note G3, followed by a half note G4. The third measure contains a half note G4, followed by a half note G5. The fourth measure contains a half note G5, followed by a half note G6. The fifth measure contains a half note G6, followed by a half note G7. The sixth measure contains a half note G7, followed by a half note G8. The seventh measure contains a half note G8, followed by a half note G9. The eighth measure contains a half note G9, followed by a half note G10. The dynamics are indicated as pp, p, pp, p, pp, and mp.

6

Detailed description: The second staff continues the cello part from measure 6. It contains a half note G2, followed by a half note G3. The third measure contains a half note G3, followed by a half note G4. The fourth measure contains a half note G4, followed by a half note G5. The fifth measure contains a half note G5, followed by a half note G6. The sixth measure contains a half note G6, followed by a half note G7. The seventh measure contains a half note G7, followed by a half note G8. The eighth measure contains a half note G8, followed by a half note G9. The dynamics are indicated as p.

11

A

mf

Detailed description: The third staff continues the cello part from measure 11. It contains a half note G2, followed by a half note G3. The third measure contains a half note G3, followed by a half note G4. The fourth measure contains a half note G4, followed by a half note G5. The fifth measure contains a half note G5, followed by a half note G6. The sixth measure contains a half note G6, followed by a half note G7. The seventh measure contains a half note G7, followed by a half note G8. The eighth measure contains a half note G8, followed by a half note G9. The dynamics are indicated as mf.

16

Detailed description: The fourth staff continues the cello part from measure 16. It contains a half note G2, followed by a half note G3. The third measure contains a half note G3, followed by a half note G4. The fourth measure contains a half note G4, followed by a half note G5. The fifth measure contains a half note G5, followed by a half note G6. The sixth measure contains a half note G6, followed by a half note G7. The seventh measure contains a half note G7, followed by a half note G8. The eighth measure contains a half note G8, followed by a half note G9. The dynamics are indicated as mf.

21

B

mf

Detailed description: The fifth staff continues the cello part from measure 21. It contains a half note G2, followed by a half note G3. The third measure contains a half note G3, followed by a half note G4. The fourth measure contains a half note G4, followed by a half note G5. The fifth measure contains a half note G5, followed by a half note G6. The sixth measure contains a half note G6, followed by a half note G7. The seventh measure contains a half note G7, followed by a half note G8. The eighth measure contains a half note G8, followed by a half note G9. The dynamics are indicated as mf.

26

C

mf

Detailed description: The sixth staff continues the cello part from measure 26. It contains a half note G2, followed by a half note G3. The third measure contains a half note G3, followed by a half note G4. The fourth measure contains a half note G4, followed by a half note G5. The fifth measure contains a half note G5, followed by a half note G6. The sixth measure contains a half note G6, followed by a half note G7. The seventh measure contains a half note G7, followed by a half note G8. The eighth measure contains a half note G8, followed by a half note G9. The dynamics are indicated as mf.

31

Detailed description: The seventh staff continues the cello part from measure 31. It contains a half note G2, followed by a half note G3. The third measure contains a half note G3, followed by a half note G4. The fourth measure contains a half note G4, followed by a half note G5. The fifth measure contains a half note G5, followed by a half note G6. The sixth measure contains a half note G6, followed by a half note G7. The seventh measure contains a half note G7, followed by a half note G8. The eighth measure contains a half note G8, followed by a half note G9. The dynamics are indicated as mf.

36

D

f

Detailed description: The eighth staff continues the cello part from measure 36. It contains a half note G2, followed by a half note G3. The third measure contains a half note G3, followed by a half note G4. The fourth measure contains a half note G4, followed by a half note G5. The fifth measure contains a half note G5, followed by a half note G6. The sixth measure contains a half note G6, followed by a half note G7. The seventh measure contains a half note G7, followed by a half note G8. The eighth measure contains a half note G8, followed by a half note G9. The dynamics are indicated as f.

40

E

(perma sordano)

mf

Detailed description: The ninth staff continues the cello part from measure 40. It contains a half note G2, followed by a half note G3. The third measure contains a half note G3, followed by a half note G4. The fourth measure contains a half note G4, followed by a half note G5. The fifth measure contains a half note G5, followed by a half note G6. The sixth measure contains a half note G6, followed by a half note G7. The seventh measure contains a half note G7, followed by a half note G8. The eighth measure contains a half note G8, followed by a half note G9. The dynamics are indicated as mf.

46 **F** = 216 "The Breach"

Musical staff 46-50: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G.

Musical staff 51-55: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G. A dynamic marking *f* is present at the beginning, and a *f p* marking is at the end. A large letter **G** is placed above the staff.

Musical staff 56-60: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G. A dynamic marking *f* is present. A large letter **H** is placed above the staff.

Musical staff 61-65: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G. A dynamic marking *f (simile)* is present. A large letter **I** is placed above the staff.

Musical staff 66-70: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G. A large letter **J** is placed above the staff.

Musical staff 71-75: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G. A large letter **K** is placed above the staff.

Musical staff 76-80: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G.

Musical staff 81-85: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G. A dynamic marking *ff* is present.

Musical staff 86-90: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G. A large letter **L** is placed above the staff.

Musical staff 91-95: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G.

Musical staff 96-100: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of eighth notes with slurs and accents, primarily on the notes F# and G. A dynamic marking *ff* is present.

101 **M** *ff* *f* (e optional)

106

111 **N** *ff*

116 **O** *p* *ff* *f*

121

126 **P** *p* *ff* *p*

131 **Q**

136 **R** *f* *f*

141 = 176 **S** = 216 *pp* *ff* *p*

146 *col legno* *arco* *pizz* *arco* *pp* *ff* *p*

On the Web at:
<http://www.cs-music.com/arrangements/cliffcrazy-1.html>

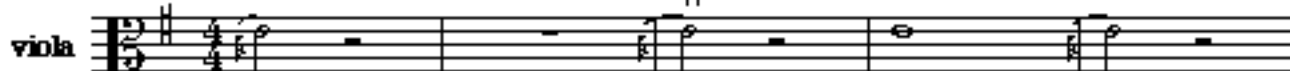
The Breach of Killiecranky

for string trio

$\text{♩} = 72$ (with a very steady halfnote = 36)

based on traditional fiddle tune, by Cliff Crego

m (non sordino)



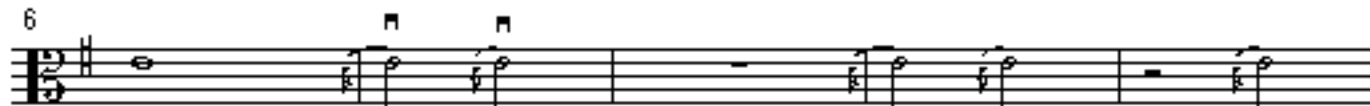
(version with two vl) *p*

p

pp

mp

6



mp

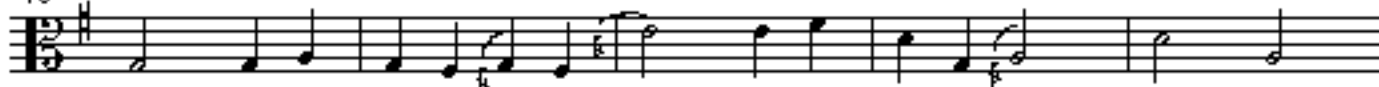
11



A

mf

16



21



B

mf

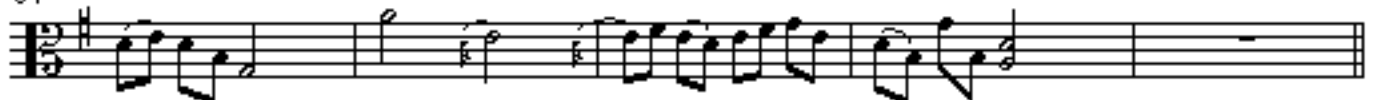
26



C

mf

31



36



D

f

40



E

mf

mf

(= 212)

46 **F** = 216 "The Breach"

Musical staff 46-50: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking *f* is present below the staff.

Musical staff 51-55: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. A dynamic marking *f p* is present below the staff. A section marker **G** is located above the staff.

Musical staff 56-60: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. A dynamic marking *f* is present below the staff. A section marker **H** is located above the staff. The word *(simile)* is written below the staff.

Musical staff 61-65: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. A section marker **I** is located above the staff.

Musical staff 66-70: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. A section marker **J** is located above the staff.

Musical staff 71-75: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. A section marker **K** is located above the staff.

Musical staff 76-80: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line.

Musical staff 81-85: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. A dynamic marking *ff* is present below the staff.

Musical staff 86-90: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. A section marker **L** is located above the staff. The letters *n y y* are written above the staff.

Musical staff 91-95: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. The letters *n y y* are written above the staff.

Musical staff 96-100: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. The letters *n y* are written above the staff.

Musical staff 101-105: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line. A dynamic marking *p* is present below the staff, followed by a hairpin crescendo leading to a dynamic marking *ff*.

101 **M**

106

111 **N**

116 **O**

121

126 **P**

131 **Q** solo

136 **R**

141 = 176 (*pesante*) **S** = 216

146 *col legno* *arco* *pizz arco*

ff *f*

ff *p* *ff* *f*

p *ff* *p*

p (*simile*)

f *f*

pp *ff* *p*

On the Web at:
<http://www.cs-music.com/arrangements/cliffcrazy-1.html>

The Breach of Killiecranky

for string trio

♩ = 72 (with a very steady halfnote = 36)

based on traditional fiddle tune, by Cliff Crege

(con sordino)

violin II

(version with two vl)

The musical score for Violin II is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, each starting with a measure number. The score includes various dynamics such as *pp*, *p*, *mf*, and *f*, as well as performance markings like accents (*>*) and hairpins. The piece is divided into sections labeled A, B, C, D, and E. Section A spans measures 6-10, B spans 11-15, C spans 16-20, D spans 21-30, and E spans 31-40. The final measure of the score is marked with a double bar line and the number (= 212).

(= 212)

46 **F** = 216 "The Breach"

Musical staff 46-50: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *f* is present at the beginning.

Musical staff 51-55: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *f* is present. A section marker **G** is located above the staff.

Musical staff 56-60: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A section marker **H** is located above the staff. Dynamic markings include *f* and *p*. The word *(simile)* is written below the staff.

Musical staff 61-65: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A section marker **I** is located above the staff.

Musical staff 66-70: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A section marker **J** is located above the staff.

Musical staff 71-75: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A section marker **K** is located above the staff.

Musical staff 76-80: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 81-85: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *ff* is present below the staff.

Musical staff 86-90: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A section marker **L** is located above the staff. Dynamic markings include *n* and *y*.

Musical staff 91-95: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamic markings include *n* and *y*.

Musical staff 96-100: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamic markings include *p* and *ff*.

101 **M**

106

111 **N**

116 **O**

121

126 **P**

131 **Q**

136 **R**

141 **S**

146

ff *f*

ff

p *ff* *f*

p *ff* *p*

p (*subito*)

f *f*

= 176 (*pesante*) **S** = 216

col legno *arco* *pizz arco*

pp *ff* *p*

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