



International Concertina Association

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FROM THE TREASURER

The Committee, at the A.G.M. in February, decided that all subscriptions should be paid in January and that from January 1987 the U.K. subscription should be £5.00 per annum. In view of this if your subscription is due now please pay £3.00 immediately. If your subscription is due from July please pay £2.00 then.

The possibility of a life membership fee was also discussed. No decision was made but the matter is to be investigated.

Subscriptions and donations received from

P.A.Ward, D.Haxton, A.A.Hemenway, H.E.Daniels, B.E. Campbell, C.Campbell,
A. Anderson, R.H.Evans, R.Mellish.

Subscriptions due May and June at £3.00 (overseas at 3/4 of your usual. sub.)

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FOR SALE

Wheatstone 48 button, metal ended concertina. Number 32420. Refurbished by
Crabbs in 1974 including new bellows and A440. £500.00 o.n.o.

Tony Franklin, 9 Lostwood Rd., St.Austell, Cornwall, Tel. St.Austell 69102

Lots of people wrote to me over the last few weeks ; here is a selection.
It seems that Halsway Mannor was the place to be.

Although I have yet to come across anyone playing a concertina while travelling through Spain or Portugal, I did attend a club social in Albiv; at an eating house "Dos Estrelles" and, believe it or not, there before our very eyes, was an all electric "concertina". It possessed no bellows, but stood on end upon a tube which had three feet at the bottom like a music stand. It was black moulded plastic with about 35/40 buttons on each side, and measured about 14" high x 10" x 10". The chap played it very well indeed and also accompanied his own voice with Spanish Tangos and ballroom dance music to which everyone danced with obvious delight. Although this keyboard was so compact, the rest of the space, usually taken up by a three piece band, was filled with black electronic gear: - speakers etc, which somehow spoiled the visual effect, but the tone was excellent with far more depth than could be produced with an ordinary concertina.

Vic Davies
Alicante, Spain

Once again another splendid week-end at Halsway Manor in the company of the W.C.C.P.

As a relative newcomer to the concertina scene, (it being my second Halsway Manor Week-end), I was most impressed and delighted at the scope and variety of the music played. Everything from Classical Band - Part-playing - Music Hall - Playing for Dance - Spoons and last but not least, a class for beginners.

The range of instruments played were equally varied with a majority of English closely seconded by Anglo's and Duets - even the odd melodion - fiddle and more obscure free reed gave voice and colour to the proceedings

Nothing but praise for the patience and excellence of our tutors - the tireless efforts of the organisers, plus the welcoming hospitality of Halsway staff. All of which conspired to make the weekend a thoroughly worthwhile and memorable event. Dave Murray

Art Hemenway writes from Seattle....

I grew up on a ranch near the Mexican border, and became interested in Mexican music and Spanish language at an early age. By the time I was 17 and going to the University of Arizona, I was playing violin and guitar in a mariachi band (Mexican street musicians) playing in bars of Northern Mexico. I also became fascinated with the Argentine (as opposed to ballroom) tango. Since moving to Seattle many years ago I have become seriously interested in the folk music of many countries and especially that of the Balkan countries and Greece. I made my living at the Boeing Company as an engineer for many years, but now devote all my time to music and dancing. I have many artist friends in Romania and Yugoslavia, recording stars, who are of Gypsy descent, and I have taught humanities at the university level.

I became interested in acquiring an English concertina shortly before World War II and finally ordered one from Crabb about 1946. I also bought a fine Crabb Duet and an 18-key miniature. However, I have always been interested in other instruments and own a grand piano, a grand cimbalom from Hungary, violin, guitar, ukulele, tenor recorder, etc. Two days ago I returned from Brazil where I and three dancing girls spent a month dancing ethnic dances in the streets during Carnaval in Rio de Janeiro and performing in Greek and Arab night clubs. Now all of this somewhat tedious background has a bearing on my feelings about the ICA and the concertina.

To begin with, I am unable to get very excited about the folk music that seems to have taken the concertina to its heart. Almost all of the music sent to me by the association appears to have been written recently by sincere and gifted players, but it seems to me to be contrived and clever: it lacks depth. I feel that the same is true of most of the older songs and dances, too, which have been diligently dug out of old libraries and archives. I am a sailor and much interested in the history of the sea. But when I see some young lad who writes and sings sea shanties and is touted as bringing the authentic feeling and interpretation to his work, I can only look at his pink cheeks and soft white hands and smile.

I don't question the sincerity of today's writers and I admire their musical virtuosity. But everything they do is in the final analysis, to me, "cutesy".

By way of contrast, the Mexican songs I learned 50 years ago and more were written by soldiers of the Mexican revolution who underwent appalling suffering for their patriotism. Other songs were written by lower class composers who lived in villages, on ranches, or hung around bars and suffered anguish for love. My favorite Greek song-writer is Theodorakis, who wrote the music for the movie "Zorba". There are no feigned emotions in the music of Theodorakis: during the recent rule of the generals in Greece, it was forbidden to sell or play his music. He was

jailed for some time and tortured. Wrote considerable poetry while in jail, with much support of the other political prisoners.

Getting back to the composers and musicians whose work appears in the ICA publications, I thank heavens that they live in a land of freedom and will never undergo the tribulations of the Balkan dancers and musicians. But I don't know where they can get material out of their own experiences that will produce great songs. Instead, I fear, the popularity of their work will prove transient and it will be relegated once more to archives and libraries, until some later generation discovers it excitedly.

Years ago, I learned a number of Scandinavian dances and some of the melodies of Scandinavia and Switzerland. This music is always light and tinkly and delightful. But the music gradually palled, and when friends asked me why I gave it up, the only answer I could think of was, "For me, the problem with Scandinavian music is that the musicians haven't suffered enough. They are so happy, they don't suffer really even for unrequited love!"

I shall always cherish my concertinas as the most extraordinary sources of music that the world has produced. But my repertoire will be (mostly) limited to music coming from countries other than the US and Great Britain.

In response to your invitation on Page 6 of the February newsletter, I would like to suggest something which would fall under "Concertina Technology". In my view, the lack of power or volume in the higher register, which incidentally is common to a lot of instruments - except trumpets and the like - is a drawback. It should be possible to put in double reeds, which I am sure would give the volume the necessary boost. I wonder what a craftsman like Mr Crabb would think of this idea.

If this could be successfully accomplished on the Concertina, particularly the Duet, I am sure it would go a long way to increasing its popularity.

J McBeath
East London
Republic of S. Africa

Just returned from a weekend at Halsway Manor, organised by Jenny Cox for the W.C.C.P. members and anyone interested in concertinas.

On the Thursday I thought we would have to cancel, as we had a freak snowstorm on the Isle of Wight and heard on the radio of blocked roads in the Salisbury area (the route we wanted to take). Having looked forward to this weekend ever since we attended for the first time last year, we decided to take a chance and packed sleeping bags and hot water bottle in the back of the caravanett just in case of snowdrifts.

To our suprise most of the snow had gone and we called in to see Colin Dipper who is in the process of making me a Crane Duet eagerly awaited for. We were made most welcome by both Colin and Rosie. A short break in Glastonbury and on to Halsway Manor.

I was very impressed once again by all the oak paneling and the huge log fires in the large entrance hall and the adjacent bar. tn the bar there is a small sign saying Library , you think it must be misplaced as the whole wall is just oak panel, but there is a secret door and upon opening it leads to a two foot wide hole and another door which enters the Library, it really is a beautiful place surrounded by magnificent views and country walks.

After dinner there was fast playing in the bar and slow playing in the dining room, unfortunately for me I am too slow to keep up with anyone but I thoroughly enjoyed listening first in the dining room then in the bar.

One or two early morning risers went for walks or Jogs around the Quantock Hills and I did espy Tim Laycock as he Joged, past me taking a leasurly walk. After breakfast there were so many goodies in the form of workshops that I wished I was 4 people so I could go to them all. The evening concert was superb one very couragous lady who managed to play her piece after a couple of mistakes was applauded with as much enthusiasm as the maestros.

More workshops on Sunday and time passed all too quick, the food was excellent the tutors patient and untiring in their efforts to help even an idiot like me. For the first time I met Mike Tams and Pat Smith who were great fun and when I couldn't play my concertina got me dancing to help the rythm. Dave Townsend who's record 'Portrait of a Concertina' either spurs you on to greater efforts or makes you stamp on your's in disgust. Last but by no means least Tim Laycock; now I am of the era that worshiped Cliff Richard but when I heard Tim play "The bells of ST Marys at our local club then bought his record 'the Giant of Cerne' I have transfered my affections. Tim did tell me he might have another record in the pipe line.

How ever Jenny manages to put on a weekend like that for the price I just do not know and if you haven't been to one of the annual weekends you have never lived.

Margaret M.

Melodeon Bashing?

Page 3 of February's newsletter displays more evidence of kite-flying than the brutal activity you refer to as "melodeon bashing".

As a player of both the English Concertina and the ubiquitous two-row melodeon, may I assert that far from "bashing" by melodeon I have always tried to treat it with the same sympathy and respect that I offer to my concertina. Melodeon-bashing has never had any appeal for me, either on aesthetic or economic grounds since the sounds produced by this unnecessarily violent activity are as painful to the ear as the cost of replacing stiff bellows and distorted reeds is to the pocket.

However much I may fondle, cosset, pamper and caress my melodeon I am not yet sufficiently fanatical about it to think that it deserves more than a passing mention in your pages. Alan Pittwood's analysis is both interesting and useful, but it is hardly relevant to a newsletter dedicated to Concertinas.

Colin Turner

Halsway Manor, March 87

Evans' Revenge at Halsway

Yes! Finally, George's cat has had its revenge. The Saturday evening concert not only featured Calennig, Tim Laycock and Dave Townsend but also marked the debut of 'George and Clive'! To assess George and myself as 'not quite in the virtuoso class' would probably, nay definitely, be an overestimate. However, armed with a copy of Ali Anderson's tutor, we squeaked and wheezed through a 'simple' jig called the Aith Rant - renamed with a great deal of foresight, on George's part, as Evans' Revenge.

The fact that I was sufficiently relaxed so as not to be overly worried about making mistakes during our 'performance' speaks volumes about the encouraging environment which makes Halsway the success that it is.

Finally, a special thank you to Jenny, for her high level of commitment and verve, and to Gladys for those lovely tunes which will stay with me forever. My first Halsway weekend and certainly not my last.

Clive Richardson

PS. Didn't get to say goodbye to many people. George - keep in touch (Tel. 0536 510703)

Jenny Cox is a wonderful organiser and was busy throughout the weekend. From time to time she popped up to make an announcement, or to nobble somebody to do something.

At the end she issued us all with slips of paper to write down what we wanted changed next time. I didn't write anything, because I shall be more than happy to have much the same again.

On Friday night the barman was heard to say "We don't sell cider." But it was all right: they did have it in bottles. The bar session settled to largely folk dance music; in some ways like many bar sessions elsewhere, but with wall-to-wall concertinas a definite improvement over wall-to-wall melodeons.

Unless one has attended the Saturday evening concert one cannot really appreciate just how many different kinds of music people can play on concertinas and in how many different styles. Jenny proved that she is as good a musician as organiser. One lady (who shall be nameless) made two or three false starts, and I prepared myself to cringe at an appalling performance; whereupon she beat her concertina into submission and played perfectly.

Partway through the evening a barrel of scrumpy had arrived as well.

I have two other main memories. Paramount is the friendly atmosphere. The other is the challenge of making my brain and fingers try something different on the box. The ultimate was when Hilde Senior became schoolmistress to introduce us to "The bass end of a concertina"; which meant sight reading in the bass clef. Trivial for some, perhaps, but those of us who decided we could do with the practice found it hard going indeed.

Such occasions encourage me to get out my McCann Duet, which I otherwise neglect in favour of the Anglo. In fact Duet players, who are rarely sighted at other times, seem to crawl out of the woodwork for the WCCP weekend. McCann, Crane and Hayden were all represented, besides Anglo, English, and Pat Robson's big square German machine.

This was my second WCCP weekend and I shall certainly go back for more. What else can I say?

Richard Mellish

The weekend started with a buffet to satisfy the appetite of everyone, this was followed by two separate sessions, one for slower tunes and the other for faster tunes; I opted for the slower tunes and although it broke the ice for introductions, there was a little lack of co-ordination. Later some people left for bed or drifted into the bar to join the late night session of 'faster tunes'.

Saturday morning started with sunshine streaming in through the bedroom window. After a 'full' breakfast we got down to the serious stuff, a choice of four different venues for which I joined Gladys for the elementary set where she introduced fingering technique, triplets and chords and many tips on playing. Then for the morning break for coffee and biscuits to be followed by an individual 'teach in' by-Dave Townsend. Also Tim Laycock gave a short talk on music hall with lots of music hall songs. After lunch Dave, Tim and Calennig gave an informal introduction of themselves by a chat and tunes/songs. Jenny introduced part playing and the idea of the concertina band.

A break for dinner and on to the evening concert where most people participated. The concert was exceptional, with a cross section of playing from individuals to groups of up to seven people, the variety of types of music, and styles of playing was tremendous. Even after the concert had finished, playing continued in the bar.

Sunday again started very bright when Mike and Pat (CALENNEG) gave a 'spoons' session, they also gave a second set showing the technique required for 'playing for dance.

Finally a presentation concert was given, demonstrating all the different workshops that had taken place over the weekend.

To conclude my report, the number and variety of workshops was so wide that anyone that owns a concertina will enjoy the weekend. It has certainly left a major impression on my outlook of the concertina. The staff at Halsway gave an excellent standard of service and a very good quality of food (with lashings of fresh cream).

I must congratulate the West Country Concertina Players who have done a marvelous job putting it all together.
B Leach.

ICA Festival

Late entries can be accepted, if you've found you're free after all on May 11th and would like to enter contact Martin Williams on 01 737 7987. He also has copies of testpieces.

The adjudicator will be Ashley Parnell, who adjudicated the first concertina section of the Taunton and Somerset Festival. He is a composer and pianist, with some knowledge of and interest in concertinas, and is an experienced adjudicator.

ICA Meeting, 20 June

Neil Wayne, collector and antiquarian, former director of Free Reed Publications, will talk about the early history of the concertina and its manufacturers, illustrated by a display from his unique collection of concertinas and related memorabilia. Don't miss this opportunity to listen and question this undoubted authority on the history of our instrument. Neil will be on at around 4.30, and there will be the usual opportunities for solo and concerted playing.

The meeting will take place at the Working Men's College, Crowndale Road, London NW1. Instructions on how to get there were printed in the March Newsletter. Time as usual is 1-7.00 pm. in room 21

Concertina classes

We are in the process of arranging a course of evening classes in English concertina playing, to start in September, 1987, at the Working Men's College. The tutor will be Douglas Rogers, and there will be scope for both ensemble and solo work. This course will be the first of its kind since Frank Butler's classes at Holloway and Battersea were discontinued in 1975 and 1976 respectively, and we hope very much that there will be enough support from students in the London area to keep the class running. Having sampled Douglas's tuition as a member of the Bloomsbury Concertina Band, I can assure prospective students that it will be of a very high standard! The class is planned for Wednesday evenings, and further details of times and enrolment fees will be printed in a later Newsletter,

Part II of this series concluded by establishing the sequence of tones and semitones in a diatonic major scale. Some authorities claim that singing according to this scale was a matter of instinct. It was certainly in use for centuries before it was scientifically analysed and recorded in writing. What we now call a "sing-along", and called "community singing" fifty years ago is a very old custom. The rustic with his folk ditty over his pint of ale had the support of a refrain sung by other tipplers who must have sung within the framework of a scale of notes without being aware of the fact.

They did come across the problem of pitch, and some singers must have complained that a song was too high, or too low for their voices. Extreme differences would be overcome by singing in octaves, which vocalists do by instinct without being aware of the fact. Some member of the audience must have called "Sing it a bit lower, mate", which was reasonable for voices, but a problem for instruments.

There was no standard of pitch anywhere. Stringed instruments could be retuned (with some delay) to a new pitch, but not wind instruments, nor keyboard instruments in later years. But the tune could be played starting at a different pitch on the available instruments, and maintaining the major scale sequence with the use of sharps or flats.

The easiest example is transposition from the key of C to the Key of G. It is necessary to sharpen the note F to retain the sequence. Notice, you have commenced one fifth higher, and sharpened the seventh note of the new scale. (Intervals in music are counted including both extreme notes). Keen players must have worked out most of the key sequences before the scientific boys fitted rules to the process.

Here are the rules, for keys C, G, D, A, E, B. Start one fifth up from the existing key, retaining all the sharps in that key, and add a new sharp to the seventh note. The seventh note is also the one immediately below the "name-note" of the new key. For keys F, B flat, E flat, A flat, D flat; - notice first that F is a fifth below C. So the rule is start the flat keys one fifth below, and flatten the fourth note. That flattened B is one fifth below F and is also the starting point for the key of B flat, the additional flat being an E. Continue this development until the key of D flat is reached, at which stage you are using all the black keys.

The key of B major also uses all the black keys, but it calls them sharps. The Keys of B major and D flat major are physically easier to play than others on the piano, as they call for the hand to remain in a natural position.

There is one key to include, that of F sharp, which is also G flat, both having six accidentals. Of that, more later.

F. E. BUTLER.

Musicians' session on the 3rd Tuesday of each month at the Queen's Arms, Cowden Pound, @ 3m south of Edenbridge on B2026. Details from Peter Trimming, 01 689 5550.

South Wales Concertina Players meet on the last Monday of every month at Marcus Music, Newport, Gwent.

Occasional sessions at Village Hall, Shillington, near Hitchin, Herts, on Thursday evenings, approximately every two months. Preceded by Sunday afternoon workshop when you have a chance to go through a few of the tunes that are played at the sessions, very useful both for beginners and those new to the Southern English repertoire. Details from Brian Tarry on 0462 711265. Next workshop June 7th, session June 12th.

All West Country Concertina Players' Freshford meetings are 12 - 6pm. Tea and Coffee will be available, but bring your own food. For full details of all WCCP events, phone Jenny Cox on 0272 48796.

For full details of all ICA London events phone Marian Janes on 01 348 5563.

If you know of an event which would interest concertina players, let me have details for inclusion in the Diary.

I hear from Frank Butler that the American 'Concertina and Squeezebox' will also be publishing his 'Basic music theory' and that the Australian concertina magazine is also interested.

C&S is an excellent magazine, published quarterly and covers just about anything with bellows. Overseas air mail \$18.00

C&S,
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VA 22578
USA

This Months Music Is a selection from F.E.B. which he tells me is being considered for the Taunton Festival. If you detach the two sheets and fold them in half so that page 13 of the newsletter is on the outside they form a small booklet.

May 1987

1st

Steve Turner at Woodman Folk Club, Kingswinford, W. Midlands

8th

Alistair Anderson at Woodman Folk Club, Kingswinford, W Midlands

9th/10th May

Alistair Anderson at Holmfirth Folk Festival, details 0484 683908

Sat 9th

ICA FESTIVAL at Victoria Methodist Hall, Westmorland Terrace,
London SW1 - same place as last time. Details in January newsletter.

Mon 11th

Dave Townsend at Bristol Folk Tradition Club. Details 0761 62690

Fri 15th

Steve Turner at Station Hotel, Knaresborough

Sat 16th

THE MELLSTOCK BAND (Dave Townsend on serpent, Paul Burgess and Flos Headford on fiddles, Ian Blake on clarinet) will be leading a Musicians' Workshop at Duncombe Drive Social Centre, Leighton Buzzard, Beds, 2.30pm to 5.30pm. It's an opportunity to learn the tunes, harmonies, style and techniques from their repertoire of 19th century Southern English village dance band music. They'll also be playing for a Ceilidh in Milton Keynes that evening from 8pm - 11.45pm. Details 0525 374614.

Sun 17th

WCCP AGM and playing at Butleigh 11am.

22nd-25th

Hastings Folk Festival includes **John Kirkpatrick and Tim Laycock**, details 0424 426162

Sat 30th

Oxford Ceilidh, with the West Country melodeon player Bob Cann and a band that includes his grandson playing anglo... Details 0993 5702.

June 1987

Sun 7th Workshop at Shillington Village Hall, a chance to learn tunes from the Southern English repertoire. Useful for beginners as well as experienced players who don't know these tunes well. Last time there were five concertinas among fiddles, flutes, whistles, Flemish bagpipes... Details from Brian Tarry, 0462 7112.65

Thurs 12th Session at Shillington Village Hall. See above; same tunes, rather faster this time.

June cont'd

Sat 20th

ICA meeting in London, with Neil Wayne. At Working Men's College, Crowndale Rd, NW1 (near Mornington Crescent tube, 10 mins walk from Euston). Details from Marian Janes, 01 348 5563.

July 1987

Sun 5th

WCCP at Freshford 12 - 6pm.

10th-12th

Allstair Anderson at Bracknell Festival, details 0344 484123

10th-12th

Dick Miles at Redcar Festival, details 0947 840298

September 1987

Sat 12th **Leighton Buzzard music workshop** led by Roger and Beryl Marriott, 2.30pm - 5.30pm at Duncombe Drive Social Centre, Leighton Buzzard. Details 0525 374614

Sat 26th **Provisional - ICA London meeting.** Details from Marian Janes, 01 348 5563

November 1987

7th November

Concertina day at the Taunton and Somerset Music Festival. Details from Jenny Cox, 0272 629931

March 1988

18th - 20th

WCCP weekend at Halsway Manor, led by Alistair Anderson.

MUSIC FOR A
CONCERTINA FESTIVAL

QUARTETS St. Antoni Chorale - Hayden

For three trebles and a baritone

Musical score for three trebles and a baritone, measures 1-8. The score is written in G major and 4/4 time. It features four staves: three treble clefs and one baritone clef. The music is characterized by rhythmic patterns and dynamic markings such as *mf*, *dim.*, and *p.*. The piece concludes with the instruction *D.C.* (Da Capo).

Musical score for three trebles and a baritone, measures 9-12. This section continues the piece with similar rhythmic and melodic motifs. It includes dynamic markings like *p* and *mf*. The staves are numbered I, II, III, and IV at the beginning of each line.

Musical score for three trebles and a baritone, measures 13-16. This section features more complex rhythmic patterns and includes dynamic markings such as *f* and *mf*. The staves are numbered I, II, III, and IV at the beginning of each line.

Handwritten musical score for two systems of four staves each. The top system includes dynamics like *p*, *pp*, and *f*. The bottom system includes dynamics like *f* and a fermata.

Handwritten musical score for a single system of five staves. It includes dynamics like *f*, *pp*, and a *grazioso* marking. The piece ends with *FINE* and *V.S.*

ADVANCED

Menuet

Maurice Moszkowski

Musical score for the first system of the Minuet, measures 1-6. The score is written in treble clef with a key signature of one sharp (F#). Measure 1 starts with a forte (*f*) dynamic. Measure 2 includes a piano (*p*) dynamic. Measure 3 features a *3e* (triple) marking. Measure 4 has a piano (*p*) dynamic. Measure 5 includes a piano (*p*) dynamic. Measure 6 ends with a fortissimo (*ff*) dynamic. The notation includes various chords and melodic lines.

Musical score for the second system of the Minuet, measures 7-12. The score continues in treble clef with a key signature of one sharp. Measure 7 includes a forte (*f*) dynamic. Measure 8 features an *8va* (octave) marking. Measure 9 has a forte (*f*) dynamic. Measure 10 includes a forte (*f*) dynamic. Measure 11 has a forte (*f*) dynamic. Measure 12 ends with a forte (*f*) dynamic. The notation includes various chords and melodic lines.

Musical score for the third system of the Minuet, measures 13-18. The score continues in treble clef with a key signature of one sharp. Measure 13 includes a piano (*p*) dynamic. Measure 14 has a piano (*p*) dynamic. Measure 15 includes a piano (*p*) dynamic. Measure 16 features a piano (*p*) dynamic. Measure 17 includes a piano (*p*) dynamic. Measure 18 ends with a piano (*p*) dynamic. The notation includes various chords and melodic lines.

Musical notation for 'The Ash Grove - Welsh Air'. It consists of six staves of music in G major (one sharp) and 3/4 time. The melody is written on the top staff, and the accompaniment is on the bottom five staves. The piece features a mix of eighth and sixteenth notes, with some triplet-like rhythms.

INTERMEDIATE

Two Welsh Airs - The Dove

Musical notation for 'Two Welsh Airs - The Dove'. It consists of three staves of music in G major (one sharp) and 3/4 time. The first staff contains the melody, and the second and third staves contain the accompaniment. The piece is marked with a piano (*mp*) dynamic and includes some slurs and accents.

Musical notation for 'Idle Days in Summertime'. It consists of three staves of music in G major (one sharp) and 3/4 time. The melody is on the top staff, and the accompaniment is on the bottom two staves. The piece is marked with a piano (*p*) dynamic and includes a *dim* (diminuendo) marking.

Idle Days in Summertime

Musical notation for the continuation of 'Idle Days in Summertime'. It consists of three staves of music in G major (one sharp) and 3/4 time. The melody is on the top staff, and the accompaniment is on the bottom two staves. The piece is marked with a piano (*p*) dynamic and includes a *dim* (diminuendo) marking and a *ritard* (ritardando) marking.