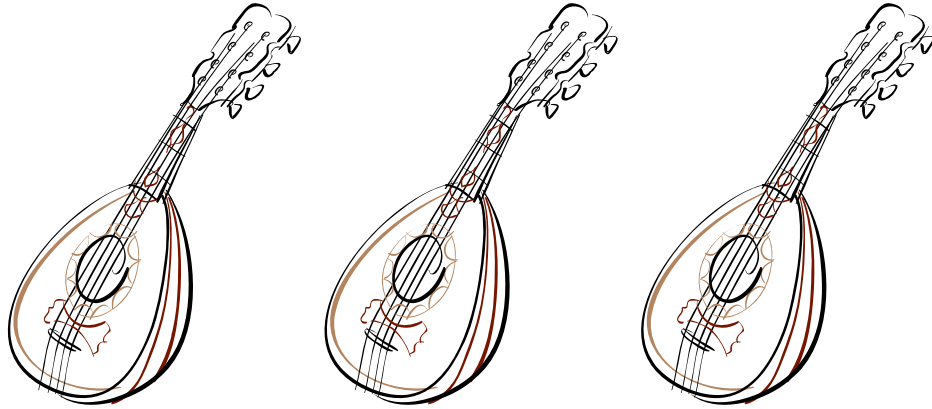


# Winter's Tale Book 5



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Traditional and Original Tunes for 3 Mandolins with Chords  
Arranged and composed by Evelyn Tiffany-Castiglioni

## Mandolin Compositions and Arrangements by Evelyn Tiffany-Castiglioni

**Evelyn Tiffany-Castiglioni** plays accordion with the Central Texas contra dance band “Jalapeño Honey,” and arranges and composes the band’s repertoire of more than 400 tunes. She studied concert accordion and music theory with her father, Robert S. Tiffany, Jr., classical pedal harp with Gayel Panke Gibson and Laurie Buchanan, voice with Lori Joachim Fredrics, cello with Prudence McDaniel of the Marian Anderson String Quartet, and mandolin with Marilynn Mair. She has won many awards for Scottish harp performance. Evelyn received a B.S. degree in Biology from the University of Texas-El Paso and a Ph.D. in Human Genetics and Cell Biology from the University of Texas Medical Branch-Galveston and is a professor of neuroscience at Texas A&M University.

### Evelyn’s Works for Mandolin Ensembles:

“**The Jamie Suite**” (2012) – setting of 3 tunes by the 18th century Scottish composer James Oswald for M1, M2, mandola, OM, and guitar. It was recorded on *Enigmatica 3* by Marilynn Mair’s ensemble Enigmatica (Uncommon Strings). This piece has also been arranged for M1, M2, mandola, mandocello, guitar, and bass and performed by the New York Mandolin Orchestra. Length 5:40.

“**Wild Onion Rag**” (2014) – selected for “15 Minutes of Fame: Austin Mandolin Orchestra” competition, 2014. This short piece for M1, M2, mandola, mandocello, guitar, and bass is a down-home Texas tribute to the wildflowers that spring up in cooler weather in Texas landscapes. Length 1:10.

“**Carousel**” (2015) – by the Austin Mandolin Orchestra at the 2015 Classical Mandolin Society of American convention. This piece for M1, M2, mandola, mandocello, guitar, and bass is about the magical, painted horses of the carousel. It was debuted by the Austin Mandolin Orchestra at the Classical Mandolin Society of America Convention in 2015. Length 4:30.

“**Mountain Melodies**” (2015) – suite for M1, M2, mandola, mandocello, guitar, and bass based on two Appalachian folk tunes. The two reels in this suite, “Kitchen Girl” and “Henry Reed’s Breakdown [a.k.a. “Pretty Little Cat”]” were collected by folklorist Alan Jabbour from the playing of Henry Reed. The reels are preceded by a slow, waltz-like version of “Kitchen Girl.” Length 4:30.

*Evelyn’s Big Book for Mandolins for the Year 2015* (173 pages), *Evelyn’s Big Book for Mandolins for the Year 2017* (187 pages), and *Evelyn’s Big Book of Mandolin Trios, Volume 3* (194 pages) – each book contains 3-part arrangements with guitar chords of more than 150 reels, jigs, hornpipes, waltzes, airs, and songs for mandolins. Available from [www.Amazon.com](http://www.Amazon.com).



## Waltz in A Minor

Astrid's Waltz (*Astridin Valsii*)

Arr. E. Tiffany-Castiglioni

*Evelyn's Mandolin Book*

Traditional Swedish

Melody Descant Harmony

Am F E7 Am Dm G7 C E7

Mel. Desc. Har.

9 Am F E7 Am F Dm E7

Mel. Desc. Har.

17 Dm G7 C Am F E7 Am

Mel. Desc. Har.

25 F Dm Am F E7 Am E7 Am

Mel. Desc. Har.

The musical score is written for three parts: Melody, Descant, and Harmony, all in 3/4 time. The key signature is A minor (no sharps or flats). The score is divided into four systems, each with measures 1 through 8. The first system includes chord markings: Am, F, E7, Am, Dm, G7, C, and E7. The second system includes: Am, F, E7, Am, F, Dm, and E7. The third system includes: Dm, G7, C, Am, F, E7, and Am. The fourth system includes: F, Dm, Am, F, E7, Am, E7, and Am. The Descant part features a melodic line with a key signature change to A major (one sharp) in measures 5 and 6 of each system. The Harmony part provides a steady accompaniment with chords and single notes.

Carol in G  
Major

# Blessed Be That Maid Marie

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglioni

English Carol (c. 1600), Setting by Charles Wood (1866-1926)

The musical score is written in 4/4 time and G Major. It features three parts: Melody, Descant, and Harmony. The first system includes chord symbols: Am, C, Am, G, C, C, G, C, Dm. The second system includes: G, Am, Dm, Am, C, G, Am, Dm. The third system includes: C, Am, G, F, C, F, G, C. The fourth system includes: F, C, C, G, C, Am, G, A. The piece concludes with a double bar line and a sharp sign on the final note of the harmony staff.

## Reel in D Minor

# Chilly Winds

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglioni

Traditional American

Melody Descant Harmony

Am C Am Am C Em

Mel. Desc. Har.

5 Am C Am Am Em 1. Am 2. Am

Mel. Desc. Har.

10 Am Em C Am C Em

Mel. Desc. Har.

14 Am Em C Am Am Em 1. Am 2. Am

Mel. Desc. Har.

The musical score is written for three parts: Melody, Descant, and Harmony. It is in D Minor and 4/4 time. The score is divided into four systems, each with a key signature of one flat (B-flat) and a common time signature (C). The first system starts with a key signature change to D Minor (two flats). The second system includes a key signature change to D Major (two sharps) for measures 11-12. The third system includes a key signature change to D Minor (two flats) for measures 13-14. The fourth system includes a key signature change to D Major (two sharps) for measures 15-16. The score includes various musical notations such as treble clefs, stems, beams, and accidentals. Chord markings are placed above the melody line. Measure numbers are indicated at the beginning of each system.

## Air in G Minor

## Coventry Carol

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglioni

Traditional English Carol

Melody

Descant

Octave Mandolin

6 Gm D Gm D Gm D Gm Cm D7

Mel.

Desc.

O. M.

11 Gm D Gm B $\flat$  Cm Gm D Gm D Gm

Mel.

Desc.

O. M.

Mel. 16 D Gm D Gm Cm D7 Gm

Desc. 16

O. M. 16 8

Mel. 21 Gm D Gm D Gm D Gm D Gm Cm D7

Desc. 21

O. M. 21 8

Mel. 27 Gm D Gm Bb Cm Gm D7 Gm D Gm

Desc. 27 1 2 3 1 2 3 2

O. M. 27 8

Mel. 32 D Gm D Gm D7 G D G D G

Desc. 32

O. M. 32 8

Air and Rowing Song  
in G Major

# Creag Ghuanach

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglio with harmony by W.H. Murray

Traditional Scottish

The musical score is arranged in four systems, each containing three staves: Melody, Descant, and Harmony. The key signature is G Major (one sharp) and the time signature is 3/4. Chord symbols are placed above the corresponding staves.

**System 1:**

- Melody: G, Am, G, C, G
- Descant: G, Am, G, C, G
- Harmony: G, Am, G, C, G

**System 2:**

- Mel. (5): G, C, G, Em, G, Am, Bm, D, G
- Desc. (5): G, C, G, Em, G, Am, Bm, D, G
- Har. (5): G, C, G, Em, G, Am, Bm, D, G

**System 3:**

- Mel. (9): G, A, G, G, Am, B, Em
- Desc. (9): G, A, G, G, Am, B, Em
- Har. (9): G, A, G, G, Am, B, Em

**System 4:**

- Mel. (13): G, Am, G, G, C, D, G
- Desc. (13): G, Am, G, G, C, D, G
- Har. (13): G, Am, G, G, C, D, G



Carol in  
D Major

# El Desembre Congelat

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglioni

Traditional Catalan

Melody

Descant

Harmony

Mel

Desc.

Har.

Mel

Desc.

Har.

Mel

Desc.

Har.

## El Noi de La Mare

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglioni

Traditional Catalan

Melody

Descant

Harmony

5

Mel.

Desc.

Har.

9

Mel.

Desc.

Har.

12

Mel.

Desc.

Har.

Chords: C, Bm, D7, G, G, Bm, C, D7, G, Bm, Am, G, Em, Bm, D7, G, G, Bm, D7, G

Carol in G  
Major

# Es Wird Scho Glei Dumpa

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglio

Anton Reidinger (Austria, 1884)

Sheet music for "Es Wird Scho Glei Dumpa" in G Major, 3/4 time, arranged by E. Tiffany-Castiglio. The music is presented in four systems, each containing three staves: Melody, Descant, and Harmony. Chord symbols (G and D7) are indicated above the Melody staff in each system. The key signature is one sharp (F#).

**System 1:** Measures 1-6. Chord symbols: G, D7, G, G, D7, G, D7.

**System 2:** Measures 7-12. Chord symbols: G, D7, G, G, D7, G, D7, G, D7, G.

**System 3:** Measures 13-18. Chord symbols: G, D7, G, D7, G, D7, G, D7.

**System 4:** Measures 19-24. Chord symbols: G, D7, G, D7, G, D7, G.

## Jig The Geese in the Bog - Clare Version

in DM/Bm

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglioni

Traditional Irish

Melody Descant Harmony

5 5 5

Mel. Desc. Har.

9 9 9

Mel. Desc. Har.

13 13 13

Mel. Desc. Har.

D A7 Bm D A7 D G

D A7 Bm Em Bm F#m Bm

Bm F#m Bm D A7

Bm D Em Bm F#m Bm

Hornpipe or  
Schottische in  
G Major and D Major

# Humours of Sinbad

*Evelyn's Mandolin Book*

Evelyn Tiffany-Castiglioni (February 25, 2018)

Melody

Descant

Harmony

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Mel.

Desc.

Har.

5

10

14

G D7 G 3 3 C 3 G 3 Am D7

G D7 G 3 D7 G D7 1.G 2.G 3

D 3 3 3 G D E7 A 3

D 3 3 3 G A7 1.D 2.D

Noel in Bb  
Major

# Lo, How a Rose E'er Blooming

*Evelyn's Mandolin Book*

Transcribed by E. Tiffany-Castiglioni

Michael Praetorius (Germany, 1609)

B $\flat$  E $\flat$  B $\flat$  F Gm Cm Gm F Cm B $\flat$  F B $\flat$

Melody

Descant

Harmony

6 B $\flat$  E $\flat$  B $\flat$  F Gm Cm Gm F Cm B $\flat$  F B $\flat$

Mel.

Desc.

Har.

11 B $\flat$  Cm Dm B $\flat$  C F F B $\flat$  E $\flat$  B $\flat$  F

Mel.

Desc.

Har.

15 G Cm B $\flat$  Cm F Gm F B $\flat$

Mel.

Desc.

Har.

Jig in G Major

## New Years Day (Yorkshire)

Arr. E. Tiffany-Castiglioni

*Evelyn's Mandolin Book*

Traditional English

Melody Descant Harmony

5 Mel. Desc. Har.

10 Mel. Desc. Har.

14 Mel. Desc. Har.

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

## On a Cold Winter's Day

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglioni

Traditional Irish

Melody

Descant

Harmony

9

Mel.

Desc.

Har.

17

Mel.

Desc.

Har.

25

Mel.

Desc.

Har.

Chord symbols: Gm, F, Bb, F Gm, F, Gm, Bb, F, Eb, Bb, F, Bb, F, Gm, Cm, Gm, Gm, F, Bb, F, Gm, F, Gm, Bb, F, Eb, Bb, F, Bb, F, Gm, Cm, Gm.



Arr. E. Tiffany-Castiglioni

Traditional Welsh Air

Em C Bm Em Am Em B7

Melody

Descant

Harmony

9 Em G C Bm Em Am B7 1.Em 2.Em

Mel.

Desc.

Har.

18 C D C G Em Am Em B7

Mel.

Desc.

Har.

26 Em G C Bm Em Am B7 Em

Mel.

Desc.

Har.

# *Evelyn's Mandolin Book*

## Traditional Irish

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Air in  
A Minor

# The Traveler Benighted in Snow

*Evelyn's Mandolin Book*

Arr. E. Tiffany-Castiglioni

Ancient Gaelic

Melody

Descant

Harmony

Am G Am G C G

Mel

Desc.

Har.

4 1. Am E7 Am 2. Am E7 Am Am G

let vibrate

Mel

Desc.

Har.

7 Am G C G Am E7 Am

Mel

Desc.

Har.

10 Am G Am Am G Am E7 Am

## About the Tunes

This collection is my fifth folio of mostly traditional tunes to play during the winter season, that is, from the perspective of a mandolinist in the Northern hemisphere. The first four collections are freely available on the Mandolin Café website. The tunes were selected for their tunefulness, wintriness, and relevant titles. I have arranged them especially for mandolins for my practice group, “Plucked Pairs,” though they can be played on most C instruments. Key signatures have been changed to mandolin-friendly keys in some cases. Each arrangement consists of a melody line, descant line (harmony generally within or higher than the melody), and harmony line (generally lower than the melody), as well as chords for guitar or accordion. “The Humors of Sinbad” appears in *Evelyn’s Big Book of Mandolin Trios, Volume 3* and “The Queen’s Marsh” is in *Evelyn’s Big Book for Mandolins for 2015*. The remaining arrangements are published here for the first time.

“**Astrid’s Waltz [Astridin Valsii]**” is a cozy traditional Swedish waltz. Three online sources for the notation are Karen Myer’s Blue Rose Scandinavian Folk Music website (Tune No. 1095 as *Astridin Valsii*; at <https://bluerose.karenmyers.org/wp/>), Bert Van Vreckem’s abc tune book (Tune No. 6 as *Astridin Vals*; <http://trillian.mit.edu/~jc/music/abc/mirror/flanders.blackmill.net/folk-dances.abc>), and Michel Van Der Meiren’s site (<http://www.tangosite.com/concertina/.../astridin-vals>). Martin Jonas recorded a trio arrangement on Mandolin Café: [https://www.mandolincafe.com/forum/threads/112890-Astridin-Valsii-\(Swedish-waltz\)?p=1366299&viewfull=1#post1366299](https://www.mandolincafe.com/forum/threads/112890-Astridin-Valsii-(Swedish-waltz)?p=1366299&viewfull=1#post1366299).

“**Blessed Be that Maid Marie**” is an ancient English Christmas Carol from William Ballet’s Lute Book (c. 1600) that was modernized and harmonized by the Irish composer Dr. Charles Wood Dr. Charles Wood (1866-1926) and published in Woodard (Carol No. 2, p. 4). I have raised the pitch by a fourth and altered the voicing of the harmonies slightly for three mandolins. Here are the lyrics of the first verse and refrain:

Blessed be that Maid Marie;  
Born He was of her body;  
Very God ere time began,  
Born in time the Son of man.

Refrain:

*Eya! Jesus hodie  
Natus est de Virgine.*

“**Chilly Winds**” is a reel and Old-Time American breakdown from The Round Cambridge University English Country Dance Club (Reel Set R3 1.1, <http://round.soc.srccf.net/band>). A fiddle recording is available at Tim Brooks’ website: *Barebones Old-Time Fiddle Tunes* (<https://www.oldtimetim.com/media/chillywinds.mp3>). Mr. Brooks states on his website that: “Chilly Winds was taught to me by the late Mick Brooks when the Haddenham Hoofers were rehearsing a new routine taught to them by Julie Young from Minnesota... The Hoofers band have been debating the name of the tune for some time, but I think that discussion has been put to rest on hearing the song on a great CD by Karl Jones and Beverley Smith which is clearly close to this melody, and refers to Chilly Winds in the lyric.” This tune is distinct from several bluegrass songs and clawhammer banjo tunes by the same name.

“**Coventry Carol**” is a trio arrangement of a poignant 16th century English Christmas carol which laments Herod’s slaughter of the innocents. I previously published a solo arrangement of this piece in Tiffany-Castiglioni 2015 (pp. 36-37).

“**Craig Ghuanach [Guanach]**” is a melody from an old Scottish air and epic poem ‘*Oran na Comhachaig* [Song of the Owl]’. The music was used in the 1930’s by Sir Hugh S. Robertson (1874–1952) for the “Mingulay Boat Song.” My source for the notation is *Coisir a Mho[d]* (p. 40), with harmony by M. H. Murray. The harmony was composed in the late 1800’s for Gaelic part-singing competitions, and I have used much of it in this arrangement, though I altered the voicings for mandolin. This collection of Gaelic songs was published for the organization *An Comunn Gàidhealach*, which was founded in

1891 to support the teaching, learning and use of the Gaelic language and the study and cultivation of Gaelic literature, history, music. Provincial mods and the 2019 Royal National Mod competition for Gaelic singing take place in Scotland yearly. The sheet music gives three verses of the song in Gaelic with the note: “The verses are from ‘*Oran na Comhachaig*’ a poem by D. M'Donald [Dòmhnall mac Fhionnlaigh nan Dàn], one of the old hunter bards of Lochnaber. He lived about 1550.” Creag Ghuanach is small craggy hill near Loch Treig. The piece should be played slowly and with a steady rhythm.

“*El Desembre Congelat* [Icy December]” a.k.a. “Cold December’s Winds Were Stilled” is a traditional Catalan carol. Two print sources are Ehret and Evans (pp. 266-267) and Keyte, Parrott, and Bartlett (p. 646). Here are the lyrics of the first verse and the refrain with an English version:

<i>El desembre congelat</i>	Cold December’s winds were stilled
<i>Confús es retira.</i>	In the month of snowing.
<i>Abril, de flors coronat,</i>	As the world fell dark one night,
<i>Tot el món admira,</i>	Springtime’s Hope was growing;
<i>Quan en un jardí d’amor</i>	Then one rose-tree blossomed new,
<i>Neix una divina flor</i>	One sweet Flower on it grew.

<i>D’una ro, ro, ro,</i>	On the tree once bare,
<i>D’una sa, sa, sa,</i>	Grew the Rose so fair,
<i>D’una ro,</i>	Ah, the Rose, ah, the Rose,
<i>D’una sa,</i>	Ah the Rose tree blooming,
<i>D’una rosa bella,</i>	Sweet the air perfuming.

“*El Noi de la Mare* [The Child of the Mother]” is a particularly lovely Christmas carol from the Catalan region of Spain (Hidalgo Montoya, p. 87). One English version that I remember singing begins “What shall we give to the Child in the manger?”

“*Es Wird Scho Glei Dumpa* [It will soon be dark]” is an Austrian carol sometimes considered traditional and sometimes credited to Anton Reidinger. I first heard this tender lullaby to the Christ Child on a recording by the original Trapp Family Singers (*The Sound of Christmas: The Trapp Family Singers*, Delta music, Inc., 1992, recorded in 1952). A print source of the tune is Ehret and Evan (pp. 266-267). (p. 9). I have not been able to locate the original source. However, an image of the song published in 1894 by is given on this website: [https://de.wikipedia.org/wiki/Es\\_wird\\_scho\\_glei\\_dumpa](https://de.wikipedia.org/wiki/Es_wird_scho_glei_dumpa), together with this information about the book from which it was reproduced: Anton Reidinger: *Krippllied*. In: Sigmund Fellöcker (Hrsg.): *Kripplsangl und Kripplspiel in der oberösterreichischen Volksmundart*. Band 5. Haslinger, Linz 1884, S. 1 f. Anton Reidinger (1839-1912) was an Austrian Catholic priest and dialect poet, who may have also composed the tune. I used the harmony part from this 1884 version in my arrangement. Here are the lyrics of the first verse and the refrain in Austrian dialect with an English translation.

<i>Es wird scho glei dumpa,</i>	It will soon be dark,
<i>es wird scho glei Nacht,</i>	It's almost night;
<i>Drum kim i zu dir her,</i>	That's why {Guanch come to you,
<i>mei Heiland auf d'Wacht.</i>	My Savior who's awake.
<i>Will singen a Liadl,</i>	I will sing a little song
<i>dem Liebling dem kloan</i>	To the dear little one,
<i>Du magst ja net schlafn,</i>	You do not like to sleep,
<i>i hör die nur woan.</i>	i just hear your cry.
<i>Hei, hei, hei, hei!</i>	Hush-a-bye, hush-a-bye,
<i>Schlaf sialß, herzliabes Kind!</i>	Sleep sweetly, dearest Child!

**“The Geese in the Bog”** is one of several Irish jigs by this title. This version is from County Clare and appears in Stanford/Petrie (No. 940, p. 239). with the source given as F. Keane. According to the Irish ornithologist Richard J. Ussher (pp. 32-33), several species of geese winter in bogs in Ireland, including the grey lag-geese, white-fronted goose, and bean goose (or at least they did a century ago). Geese also winter behind my house, though in a pond, rather than a bog. This is a lovely jig for mandolins. This version reverses the A and B parts of a more common version found Cole (p. 77), Kerr (Vol. 1, No. 46, p. 40), O'Neill 1903 (No. 1085, p. 204), O'Neill 1907 (No. 279, p. 61), and Ryan (p. 110), and also has slight melodic differences that I find more tuneful.

**“The Humours of Sinbad”** is a hornpipe or schottische I wrote in February 2018. Sinbad is a cat. He loves to listen to my mandolin group when we practice. Though the tune is notated with pairs of eighth notes, it should be played with a swing rhythm, the first eighth note receiving about 2/3 of the beat and the second 1/3.

**“Lo, How a Rose E'er Blooming”** a.k.a. **“*Es ist ein Ros entsprungen*”** is an Advent hymn of German origin. The melody was harmonized in 1609 by the master German composer Michael Praetorius (1571-1621) in *Musae Sioniae* (6. Theil (No.53). Theodore Baker's English lyrics, “Lo, How a Rose E'er Blooming,” were written in 1894 and appear in many Christian hymnals. The score I used as my source for this arrangement was edited by Atkins (1869-1953). The first stanza in German and Baker's English version are:

<i>Es ist ein Ros entsprungen,</i>	Lo, how a rose e'er blooming,
<i>aus einer Wurzel zart,</i>	From tender stem hath sprung.
<i>wie uns die Alten sunen,</i>	Of Jesse's lineage coming,
<i>von Jesse kam die Art</i>	As men of old have sung;
<i>Und hat ein Blümlein bracht</i>	It came, a flow'ret bright,
<i>mitten im kalten Winter,</i>	Amid the cold of winter,
<i>wohl zu der halben Nacht.</i>	When half spent was the night.

**“New Year's Day [Yorkshire]”** – is an English jig from an anonymous late 18th century music manuscript in the Vaughan William Memorial Library. A transcription is provided by The Village Music Project ([http://www.village-music-project.org.uk/abc/Vwml\\_anon\\_1.abc](http://www.village-music-project.org.uk/abc/Vwml_anon_1.abc)). Several different jigs bearing the same title appear in a number of English, Irish, and Scottish manuscripts and collections. Hence, I have designated this one Yorkshire, which is its place of origin.

**“On A Cold Winter's Day [Air La Fuar Geimread]”** is an Irish air from O'Neill 1903 (No. 616, p. 109). I have given the tune twice in this arrangement with different harmonies and descants. Even as I write the cold wind is howling outside and rattling the doors. It is dark too early and it is nippy (OK only 34 F, but that's pretty cold for Central Texas).

**“The Queen's Marsh (*Morfa'r Frenhines*)”** is a wintry-sounding Welsh air included in Bennett (Vol. 1, p. 1). Bennett's version is irregular with 15 bars in part A and 16 bars in part B. I have added one bar to part A. I previously published this arrangement in Tiffany-Castiglioni 2015 (p. 117).

**“The Smoky Chimney”** is a fine hornpipe from O'Neill 1903 (No. 1635, p. 304). It also appears as a reel entitled “Ivy Leaf” credited to Zeke Backus in Cole (p. 45) and Ryan (p. 73).

**“The Traveller Benighted in Snow [*Siubhal an t-sneachd tra oidhche*]”** is an ancient Gaelic air in 9/8 time from Fraser (No. 10, p. 4, with melody and bass line in Cm, marked “Moderate”). Fraser's note to the tune (p. 101) says, “The traveller, benighted in snow, was most pathetically described in Gaelic words, repeated by the editor's father, -- and the air conveys a feeling which the mind readily associates with such a bewildering occurrence, -- nay, even with his having perished there.” The melody is also given identically in Mason (p. 93, marked “Pathetically”). I have changed the key to Am and raised the last 4 notes one octave for mandolin in order to allow more ringing of open strings.



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