

# Spanish Lady

Traditional (Arr. Maria Dunn, 2015)

**A**  $\text{♩} = 110$   
Captain O'Kane

FL.S  
FL.K  
6  
FL.S  
FL.K  
10  
FL.S  
FL.K  
FL.A  
FL.M  
14  
FL.S  
FL.K  
FL.A  
FL.M  
Db.  
*pp*

**B**



Fl.S  
Fl.K  
Fl.A  
Fl.M  
V1.  
V2.  
Db.

24  
Fl.S  
Fl.K  
V1.  
V2.  
Db.  
Djembe

C

29

3 solo sops

S.S. *As I came down through Dub-lin ci - ty at the hour of twelve at night. Who should I see but the Span-ish la - dy,*

Fl.S.

Fl.K.

V1.

V2.

Db.

*I think it will work if you set treble to G major and bass to A major*

Hp.

Djembe

G.M.

35

S.S. *wash - ing her feet by can - dle - light. First she washed them, then she dried\_ them, o - ver a fire of*

A.S.

V2.

Hp.

Djembe

G.M.

*3 solo altos* First she washed them, then she dried\_ them, o - ver a fire of

40

S.S. *am - ber coal. In all my life I ne - 'er see a\_ maid so sweet a - bout the soul.*

A.S. *am - ber coal. In all my life I ne - 'er see a\_ maid so sweet a - bout the soul.*

V2.

Db.

Hp.

Djembe

G.M.

45 **D** A *all sops* A/G# F#m/E D A/C# E

S. S. *all altos*  
 Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.

A. S.  
 Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.

Bar.  
 Whack la - ddy whack la - ddy

Cl.  
 B. Cl.  
 V1.  
 V2.  
 Db.

Hp.  
 A A/G# F#m/E D A/C# E

Pno.  
 A A/G# F#m/E D A/C# E

Djembe  
 G.M.

49

A A/G# F#m/E D A/C# Bm E A

S. S  
Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.

A. S  
Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.

Bar.  
whack la - ddy whack loo - ra lay

Fl. S

Fl. A

Cl.

B. Cl.

V1.

V2.

Db.

A A/G# F#m/E D A/C# Bm E A

Hp.

A A/G# F#m/E D A/C# Bm E A

Pno.

Djembe

G.M.

E

53

Musical score for measures 53-57. The score is written for a woodwind and string ensemble. The instruments are Flute Solo (Fl.S), Flute Key (Fl.K), Flute Alto (Fl.A), Clarinet (Cl.), Violin 1 (V1), Violin 2 (V2), Gong/Membrane (G.M.), and Glockenspiel (Glk.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute Solo part features a melodic line with slurs and accents. The Flute Key part has a more rhythmic, eighth-note pattern. The Flute Alto part follows a similar melodic line to the Flute Solo. The Clarinet, Violin 1, and Violin 2 parts provide harmonic support with sustained notes. The Gong/Membrane part plays a steady eighth-note pattern. The Glockenspiel part has a sparse, rhythmic accompaniment.

58

Musical score for measures 58-62. The score continues with the same instruments as the previous system. The key signature changes to two sharps (F# and C#). The Flute Solo part has a melodic line with slurs and accents. The Flute Key part has a rhythmic pattern with a triplet in measure 62. The Flute Alto part follows a similar melodic line to the Flute Solo. The Clarinet, Violin 1, and Violin 2 parts provide harmonic support with sustained notes. The Gong/Membrane part plays a steady eighth-note pattern. The Glockenspiel part has a sparse, rhythmic accompaniment. A Djembe part is introduced in measure 58, playing a rhythmic pattern.

S. S. *I came back through Dub - lin Ci - ty, at the hour of half past eight. Who should I spy but the Span - ish La - dy, brush - ing her hair in the*

Fl. S.

Fl. K.

Fl. A.

B. Cl.

V. 2.

Db.

Hp.

Djembe

G.M.

69

S. S. broad day-light. First she tossed it, then she brushed it, on her lap was a sil - ver comb. In

A. S. *3 solo altos*  
First she brushed then she tossed on her lap was a sil - ver comb all my

Cl.

B. Cl.

V2.

Db.

Hp.

Djembe

G.M.

74

S. S. all my life I ne'er did see a\_\_ maid so fair since I did roam.

A. S. life ne're did see a\_\_ maid so fair since I did roam

Cl.

B. Cl.

Db.

Hp.

Djembe

G.M.



78 **G** A *all sops* A/G# F#m F#m/E D A/C# E

S. S. Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.

A. S. *all altos* Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.

Bar. Whack la - ddy whack la - ddy

Cl. B. Cl. VI. V2. Db. Hp. Pno. Djembe G.M.

A A/G# F#m/E D A/C# Bm E A

S. S. *Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.*

A. S. *Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.*

Bar. *whack la - ddy whack loo - ra lay*

Fl.S.

Cl.

B. Cl.

V1.

V2.

Db.

A F#m/E D Bm E A

Hp.

A F#m/E D Bm E A

Pno.

Djembe

G.M.

86 **H** *all violins*  
**Young William Plunkett**

V1.   
 V2.   
 Db.   
 G G/B C Em C Em Am CD G G/B C Em Am Em CD G   
 Hp. *not sure what will happen here... C# and G# used in bass previously*   
 Cow.   
**Young William Plunkett**   
 Glk.

94 *all flutes*

FLS.   
 V1.   
 V2.   
 Db.   
 G G/B C Em C Em Am CD G G/B C Em Am Em CD G   
 Hp.   
 Pno.   
 Cym.   
 Djembe   
 Cow.

Fl.S. Clarinet (Cl.) Bass Clarinet (B. Cl.) Violin (Vl.) Viola (V2.) Double Bass (Db.) Horns (Hp.) Piano (Pno.) Cymbals (Cym.) Djembe Cowbell (Cow.) Glockenspiel (Glk.)

Chord progression: C Bm G/B D Em Am G

Chord progression: Em C Bm D G G/B C Em D C G Em Am Bm C D G

Chord progression: C Bm G/B D Em Am G

S. S. *As*

Fl. S.

Cl.

B. Cl.

V1. *C Bm G/B D Em Am D G*

V2.

Db.

Hp. *Em C Bm D G G/B C Em D C G Em Am Bm C D G*

Pno. *C Bm G/B D Em Am D G*

Cym.

Djembe.

Cow.

Glk.

S. S. I went back through Dub-lin Ci-ty, as the sun be-gan to set. Who should I spy but the Span-ish La-dy, Catch-ing a moth in a gol-den net.

V1.

V2.

Djembe

G.M.

Glk.

S. S. When she saw me, then she fled me, lift-ing her pet-ti-coat o-ver her knee. In

A. S. *3 solo altos* When she saw me, then she fled me, lift-ing her pet-ti-coat o-ver her knee. In

V1.

V2.

Hp.

Djembe

G.M.

Glk.

S. S. all my life I ne'er did see a maid so shy as the Span-ish La-dy.

A. S. all my life I ne'er did see a maid so shy as the Span-ish La-dy.

V1.

V2.

Hp.

Djembe

G.M.

**J**

134

A *all sops* A/G# F#m/E D A/C# E

S. S. Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.

A. S. *all altos* Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.

Bar. Whack la - ddy whack la - ddy

Cl.

B. Cl.

V1.

V2.

Db.

Hp. A A/G# F#m/E D A/C# E

Pno. A A/G# F#m/E D A/C# E

Djembe

G.M.

A A/G# F#m/E D A/C# Bm E A

S. S. *Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.*

A. S. *Whack for the too - ra loo - ra lad - dy. Whack for the too - ra loo - ra lay.*

Bar. *whack la - ddy whack loo - ra lay*

Cl.

B. Cl.

V1.

V2.

Db.

A A/G# F#m/E D A/C# Bm E A

Hp.

A A/G# F#m/E D A/C# Bm E A

Pno.

Cym.

Djembe

G.M.



K

B B/A# G#m/F# E B/D# F# B B/A# G#m/F# E B/D#

142

S. S. *all soprs*  
*Whack for the too-ra loo-ra lad dy. Whack for the too-ra loo-ra lay. Whack for the too-ra loo-ra lad dy. Whack for the too-ra*

A. S. *all altos*  
*Whack for the too-ra loo-ra lad dy. Whack for the too-ra loo-ra lay. Whack for the too-ra loo-ra lad dy. Whack for the too-ra*

Bar.  
 Whack la-ddy whack la ddy whack la-ddy whack

Cl.  
 B. Cl.  
 V1.  
 V2.  
 Db.  
 Hp.  
*bass clef A# D#*  
 Pno.  
 Cym.  
 Djembe  
 G.M.  
 Cow.

S. S. *loo - ra lay. Whack for the too-ra loo-ra lay. Whack for the too-ra ra - lay*

A. S. *loo - ra lay. Whack for the too-ra loo-ra lay. Whack for the too-ra ra - lay*

Bar. *loo - ra lay loo-ra lay. loo-ra lay. Whack for the too-ra ra - lay*

Fl.S. *all flutes*

Fl.K. *all flutes*

Cl.

B. Cl.

V1.

V2.

Db.

Hp.

Pno.

Cym.

Djembe

G.M.

Cow

Glk.