

TONY'S TUNEBOOK

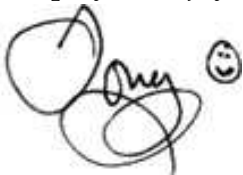
July 19, 2005

About This Tunebook

This tunebook is a collection of tunes I've written over the past few years. Not all the tunes I've written are in this book, but I've at least tried to put in the ones I think turned out the best out of the bunch.

Please feel free to make use of these tunes for your own personal enjoyment. If you are interested in recording any of these tunes (why would you want to do that??), all I ask is that you let me know first and that you credit me as the composer of whichever tune(s) you're using.

I hope you enjoy these tunes!

A handwritten signature in black ink that reads "Tony Upton" with a small smiley face to the right of the name.

Tony Upton

BRETON TUNES

An deiz ha bloazh (The Birthday)

An dro

Gouere (July)

Untitled #1

Untitled #2

An deiz ha bloazh (The Birthday)

Tony Upton, 7/26/01
dañs plin

♩ = 160

G Em C G Em C G Em C Em C
G D Bm Am Bm D Am G C Bm Em C
G D Bm Am D Bm Am C Bm Em C

This tune got its name because it was composed on my 25th birthday.

An dro

Tony Upton, 5/25/02
an dro

♩ = 180

Em D Em Am 1 Em G 2 Em Bm
Am Em Bm Em
C Bm D Em Bm D Em

This tune, which doesn't have a name yet, reminds me a bit of a modern tune ("War Hent Kerrigouarc'h") composed by Soïg Siberil.

Gouere (July)

Tony Upton, 7/28/01
dañs plin

♩ = 160

F#m A C#m F#m C#m E F#m C#m E F#m C#m

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

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

I named this tune for the month in which it was composed.

Untitled

Tony Upton, 11/16/02

♩ = 124

Cm Eb Bb Fm Cm Bb Gm Cm

Cm Eb Fm Ab Eb Cm Eb Fm Gm Cm

Cm Eb Cm Gm Bb

Gm Dm Bb 1 Cm Eb 2 Cm Eb

This tune started out as an extra part to a traditional Breton tune that I was working with, and it evolved into a completely separate tune.

Untitled

Tony Upton, 12/31/02

♩ = 120

Chord progression for the first staff: Gm Cm Dm Cm

Chord progression for the second staff: Gm F Gm

Chord progression for the third staff: Gm B \flat Cm Gm F

Chord progression for the fourth staff: Gm B \flat F Dm Gm

I'm not sure what inspired this tune, but here it is!

"CAROLAN-STYLE" TUNES

Planxty Hines

Planxty Hines

Tony Upton, 9/7/98

♩ = 185

The musical score is written on four staves in treble clef, key of D major (two sharps), and 6/8 time. The tempo is marked as ♩ = 185. The first staff begins with a repeat sign. The second staff ends with a repeat sign. The third staff begins with a repeat sign. The fourth staff contains two first endings, labeled '1' and '2', which lead to a final repeat sign.

This tune in the style of Turlough O'Carolan was written for a friend of mine (the same one for whom "Amber's Jig" was written).

HORNPIPES

Blackwater Hornpipe

Compliments to Natalie MacMaster

Cows in the Cornfield (added September 14, 2003)

The Flowers of Pittsburgh

Philadelphia Hornpipe

Union Station

Blackwater Hornpipe

Tony Upton, 8/15/02
hornpipe

♩ = 174

The musical score consists of four staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as ♩ = 174. The music is written in a treble clef. The chord progressions for each staff are as follows:

- Staff 1: Eb, Gm, Fm, Ab, Eb, Cm, Ab, Bb
- Staff 2: Eb, Gm, Fm, Ab, Eb, Cm, Bb, Eb
- Staff 3: Eb, Gm, Cm, Eb, Ab, Eb, Fm, Eb
- Staff 4: Eb, Gm, Cm, Fm, Ab, Gm, Eb

This tune is named for the Blackwater River, which forms the western boundary of Isle of Wight County, Virginia. As you might imagine, the river gets its name from the color of its water. The water is very dark because of the leaves that fall off the trees and decompose, creating tannic acid which is naturally a dark brownish color. After flowing south past the city of Franklin, the Blackwater River meets up with the Nottoway River to become the Chowan River at the border between Virginia and North Carolina.

Compliments to Natalie MacMaster

Tony Upton, 3/26/98
hornpipe

$\text{♩} = 166$

The musical score is written for a hornpipe in 4/4 time, with a tempo of 166 beats per minute. It consists of four staves of music. The key signature has two sharps (F# and C#). The first staff begins with a treble clef and a 4/4 time signature. The second and fourth staves include first and second endings, indicated by bracketed boxes with the numbers '1' and '2' above them. The piece concludes with a double bar line and repeat dots.

This tune got its name because of a Christmas card I got from Natalie a few years ago. At the time, I had recently purchased a CD called "Celtic Legacy" which has some of her music on it. After hearing it, I decided I'd like to hear more of her music. So, I wrote her a letter, and she sent me a Christmas card with her reply since it was around that time of year. That's the story!

Cows in the Cornfield

Tony Upton, 9/12/03
hornpipe

The musical score is written for a hornpipe in 4/4 time. It consists of four staves of music. The key signature has two sharps (F# and C#). The first staff begins with a treble clef and a 4/4 time signature. The piece features several triplet markings, indicated by the number '3' above groups of three notes. The score concludes with a double bar line and repeat dots.

The name of this tune came to mind as I was walking down a road near my house which goes between a couple of corn fields. All the corn in one of the fields had been harvested already, and the field was full of cows who were happily making a meal of the bits and pieces left behind.

The Flowers of Pittsburgh

Tony Upton, 12/9/98
hornpipe

♩ = 160

The musical score for 'The Flowers of Pittsburgh' is written for hornpipe in 4/4 time with a tempo of 160. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is primarily eighth-note based. The second staff includes a triplet of eighth notes and a first/second ending bracket. The third and fourth staves continue the melody with similar rhythmic patterns and also feature first/second ending brackets.

I really don't know where the idea for the name of this tune came from. If I ever figure it out, I'll be sure to put it here.

Philadelphia Hornpipe

Tony Upton, 7/14/98
hornpipe

♩ = 160

The musical score for 'Philadelphia Hornpipe' is written for hornpipe in 4/4 time with a tempo of 160. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is primarily eighth-note based. The second staff ends with a repeat sign. The third and fourth staves continue the melody with similar rhythmic patterns and also end with repeat signs.

For some reason, this tune reminds me of the one time I visited Philadelphia. I was in college at the time, and I was part of a marching band that was in a Thanksgiving parade there. That trip would have been so much better if it hadn't been so cold!! It was about 20 degrees the morning of the parade, and even though I was wearing several pairs of gloves, my hands were extremely cold by the time we were done.

Union Station

Tony Upton, 8/17/98
hornpipe

$\text{♩} = 176$

The musical score is written for a hornpipe in 4/4 time, key of D major (one sharp). The tempo is marked as quarter note = 176. The piece consists of four staves. The first staff is the melody. The second and fourth staves have first and second endings. The third staff is a bass line.

This tune was composed after the same trip that inspired "Trip to Alexandria." Union Station is the name of the train station in Washington, DC...although there's so much in Union Station that you could call it a small city of its own and not merely a train station. In fact, a couple of my favorite CD's came from there!

DOUBLE JIGS

Amber's Jig

Carnival Jig

Egan's Jig

Friday Night Jig (added March 27, 2004)

The Home Stretch

James River Jig

Maire Ni Chathasaigh's

Rambling in Circles

The Sunday Special (added July 19, 2005)

Whistlin' Around

Yellow Hammer Jig

Amber's Jig

Tony Upton, 8/6/01
double jig

♩. = 118

The musical score for "Amber's Jig" is written on four staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is indicated as quarter note = 118. The melody is composed of eighth and sixteenth notes, with some triplet patterns. The piece concludes with a double bar line and repeat dots.

This tune was composed after a visit from a friend of mine who used to live down the street from me. By the way, this is the same friend for whom I composed "Planxty Hines."

Carnival Jig

Tony Upton, 5/8/98
double jig

♩. = 118

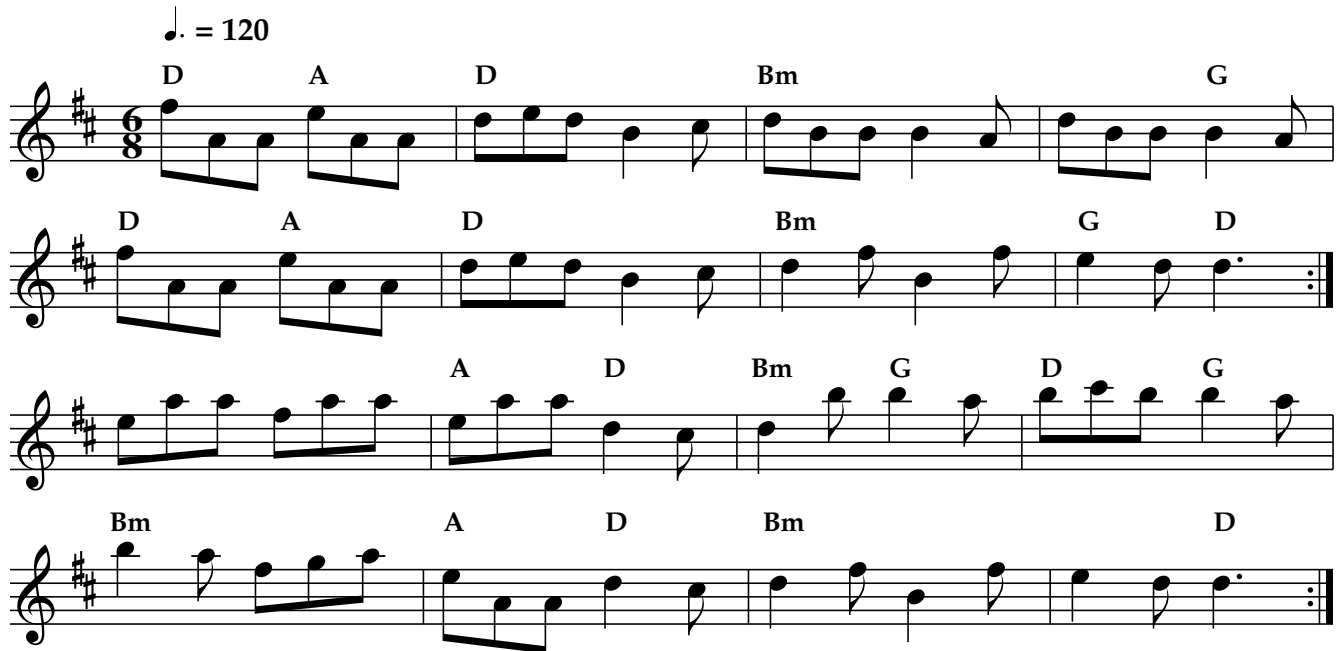
The musical score for 'Carnival Jig' is written in G major (two sharps) and 8/8 time. It consists of eight staves of music. The tempo is marked as quarter note = 118. The piece is a double jig, characterized by its 8/8 time signature and lively, rhythmic patterns. The score includes various musical notations such as eighth notes, quarter notes, and dotted notes, along with first and second endings marked with '1' and '2' in boxes. The piece concludes with a final cadence on the eighth staff.

This tune is one of my earlier compositions. The title doesn't refer to any specific carnival – I just think this tune has the sort of upbeat, lighthearted feeling most people would get from being at a carnival.

Egan's Jig

Tony Upton, 3/17/02
jig

♩. = 120



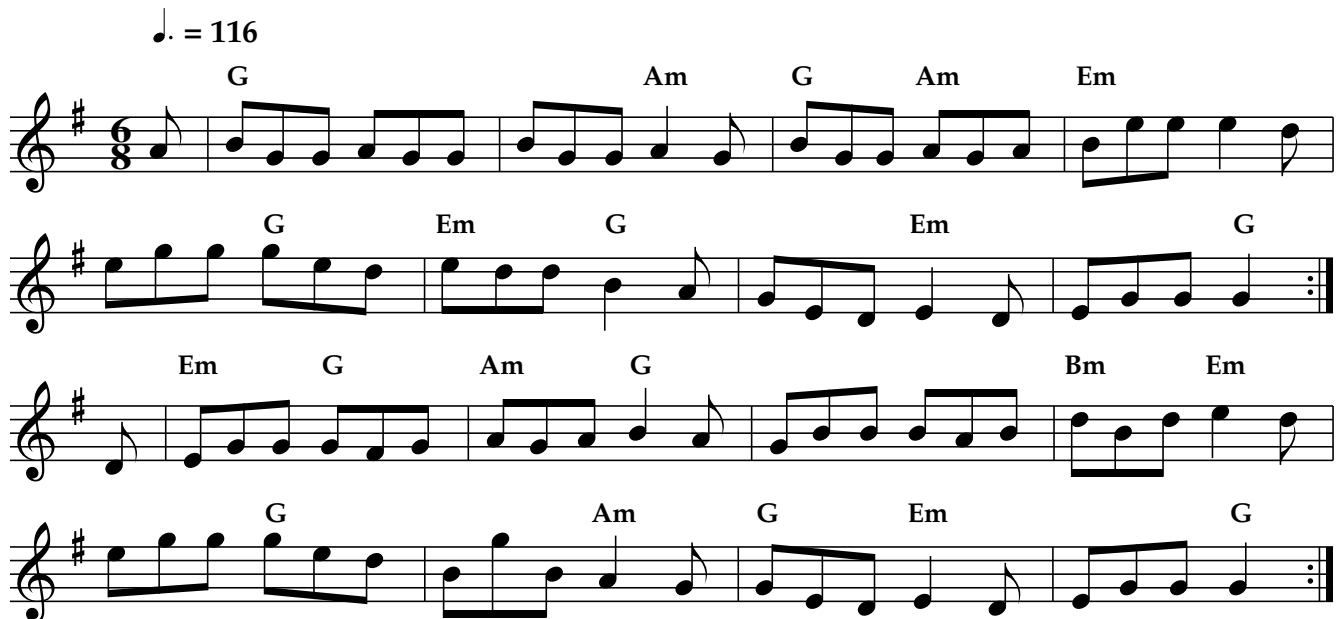
Musical score for Egan's Jig, 6/8 time signature, key of D major. The score consists of four staves of music. The first staff has a tempo marking of ♩. = 120. Chords are indicated above the notes: D, A, D, Bm, G. The second staff has chords: D, A, D, Bm, G, D. The third staff has chords: A, D, Bm, G, D, G. The fourth staff has chords: Bm, A, D, Bm, D. The piece ends with a double bar line and repeat dots.

This tune is a jig version of "Egan's Gone to Finland." I'd never thought of trying to turn a polka into a jig until I tried it with this tune, but I think it turned out fairly well.

Friday Night Jig

Tony Upton, 3/26/04
jig

♩. = 116



Musical score for Friday Night Jig, 6/8 time signature, key of D major. The score consists of four staves of music. The first staff has a tempo marking of ♩. = 116. Chords are indicated above the notes: G, Am, G, Am, Em. The second staff has chords: G, Em, G, Em, G. The third staff has chords: Em, G, Am, G, Bm, Em. The fourth staff has chords: G, Am, G, Em, G. The piece ends with a double bar line and repeat dots.

The title for this tune is easy to explain...it was written on a Friday night!

The Home Stretch

Tony Upton, 3/21/98
double jig

♩. = 124

The musical score for 'The Home Stretch' consists of four staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as a quarter note equals 124. The melody is written on the top staff, and the accompaniment is written on the three lower staves. The piece concludes with a double bar line and repeat dots.

The name of this tune is a reference to my interest in running. As I'm coming to the end of a run, (or approaching "the home stretch," if you prefer) my heart and lungs are usually working at least as fast as this tune is.

James River Jig

Tony Upton, 2/6/99
jig

♩. = 120

The musical score for 'James River Jig' consists of four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked as a quarter note equals 120. The melody is written on the top staff, and the accompaniment is written on the three lower staves. The piece concludes with a double bar line and repeat dots.

This jig is named for the James River, which is Virginia's largest river. By the time it reaches southeastern Virginia and the Chesapeake Bay, it's about 5 miles wide.

Maire Ni Chathasaigh's

Tony Upton, 12/27/98
jig

♩. = 125

The musical score for 'Maire Ni Chathasaigh's' is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a tempo marking of a quarter note equal to 125. The piece consists of four staves of music. The first staff contains the first measure of the piece. The second and third staves continue the melody. The fourth staff contains the first ending, which is marked with a '1' above the staff, and the second ending, marked with a '2' above the staff. The piece concludes with a double bar line and repeat dots.

This tune was intended to be played on the harp, although it might sound just fine on other instruments. It's named for an Irish harper who's pretty well-known.

Rambling in Circles

Tony Upton, 8/8/01
double jig

♩. = 124

The musical score for 'Rambling in Circles' is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a tempo marking of a quarter note equal to 124. The piece consists of four staves of music. The first staff contains the first measure of the piece, which includes a fermata over a note. The second and third staves continue the melody. The fourth staff contains the first ending, marked with a '1' above the staff, and the second ending, marked with a '2' above the staff. The piece concludes with a double bar line and repeat dots.

The title of this tune is a phrase that just miraculously popped into my head a couple of days before I wrote the tune.

The Sunday Special

Tony Upton, 7/17/05
jig

♩. = 114

The title of this tune is pretty easy to explain – it was composed on a Sunday, and it was pretty special because it was the first one I'd composed in quite a while. Even so, it seemed to come together rather quickly. So, since it was written on Sunday and it was special in some way, I decided to call it "The Sunday Special."

Whistlin' Around

Tony Upton, 7/12/02
jig

♩. = 116

This tune is named for what I was doing just before I wrote it – I was playing around on one of my tin whistles and trying to play a tune, when this one just started to come out instead.

Yellow Hammer Jig

Tony Upton, 10/24/02
jig

♩. = 120

The musical score is written in 6/8 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The score consists of four staves of music. The chords indicated above the notes are: E, F#m, E, A, E, B, B, F#m, E, C#m, B, E, A, E, A, E, A, E, A, E, F#m, B.

This tune is named for a road near Zuni, Virginia, a small town about 20 minutes southwest of Smithfield. When the roads in Isle of Wight County were finally named about 10 years ago, some roads were named after people (like Harry Wilson Road), some were named after the towns they pass through (like Central Hill Road), and some were named after geographical features they are close to (like Burwell's Bay Road). And then some were given names that make no sense at all...like Iron Mine Springs Road (which is not near an iron mine or a spring), and Yellow Hammer Road, the road for which this tune is named.

MARCHES

The Irregular March

The Irregular March

Tony Upton, 7/19/02

♩. = 120

The musical score for 'The Irregular March' is written in treble clef with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a tempo marking of quarter note = 120. The first measure is in 9/8 time with a Dm chord. The second measure is in 6/8 time with an Am chord. The third measure is in 9/8 time with a Dm chord. The fourth measure is in 9/8 time with a Dm chord. The fifth measure is in 9/8 time with an F chord. The sixth measure is in 9/8 time with a Dm chord. The seventh measure is in 9/8 time with a Bb chord. The eighth measure is in 9/8 time with an Am chord. The second staff begins with an F chord in 9/8 time. The second measure is in 9/8 time with a Dm chord. The third measure is in 6/8 time with a Bb chord. The fourth measure is in 9/8 time with an F chord. The fifth measure is in 9/8 time with a Gm chord. The sixth measure is in 9/8 time with a Bb chord. The third staff begins with a first ending bracket over measures 1 and 2, with chords Em and Gm. The second measure of the first ending is marked with a '2'. The first ending ends with a double bar line and repeat sign. The second ending bracket covers measures 3 and 4, with chords Am and Dm.

This tune, as its name implies, is rather irregular. I don't know what inspired it, but it's certainly one of my most unusual tunes.

POLKAS

The Devil and the Piper
Egan's Gone to Finland
Greenbrier Polka

The Devil and the Piper

Tony Upton, 2/21/99
polka

♩ = 100

The musical score for 'The Devil and the Piper' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four staves of music. The tempo is marked as ♩ = 100. The melody is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, typical of a polka. The piece concludes with a double bar line and repeat dots.

This is a rather unusual tune – whenever I hear it I think of a piper who’s been possessed by an evil spirit which makes him play tunes he doesn’t even know.

Egan’s Gone to Finland

Tony Upton, 3/9/02
polka

♩ = 126

The musical score for 'Egan's Gone to Finland' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four staves of music. The tempo is marked as ♩ = 126. The score includes guitar chords written above the notes: D, A, D, Bm, Bm, G, D, A, D, Bm, G, D, Bm, A, D, Bm, Bm, D. The melody features a mix of eighth and sixteenth notes, with some dotted rhythms. The piece ends with a double bar line and repeat dots.

The name of this tune comes from the fact that parts of this tune sound very similar to an Irish tune called "Egan's Polka," and other parts sound a bit like a polka from Finland played by Kevin Burke on his album "Up Close."

Greenbrier Polka

Tony Upton, 1/2/03
polka

♩ = 120

The musical score for 'Greenbrier Polka' is written in treble clef, G major, and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked as ♩ = 120. The first staff contains a single measure with a G chord above it, followed by a double bar line with repeat dots. The second staff continues with a G chord, followed by a first ending bracket labeled '1 Em' and a second ending bracket labeled '2 Em', both containing two measures. The third staff continues with a G chord and an Em chord. The fourth staff continues with a G chord, an Em chord, a first ending bracket labeled '1 G' (two measures), and a second ending bracket labeled '2 Em' (two measures).

This tune is one that just started taking shape in my mind without me even trying to do it. It's named for a mall that I shop at on occasion.

REELS

Aly Bain's Favourite

Bach's Trip to Brittany

Battery Park Road

Fifteen

Gale Warning

Leahy's Broken Strings

The Rising Tide

The Trip to Rescue

Aly Bain's Favourite

Tony Upton, 5/22/98
reel

♩ = 220

1 2

1 2

This tune really doesn't have any connections with Aly Bain, the great Shetland fiddler. I honestly don't know why I gave this tune the name I gave it, but I did, and I'm not going to change it now!

Bach's Trip to Brittany

Tony Upton, 9/21/98
reel

♩ = 228

This reel sounds like a strange mix of classical music and Breton music, so I tried to make sure the title was just as strange and mixed-up. (Well, maybe not strange...but certainly mixed-up.)

Battery Park Road

Tony Upton, 7/6/98
reel

♩ = 224

Musical score for Battery Park Road, a 4/4 reel in G major. The tempo is marked as quarter note = 224. The score consists of four staves of music. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes. There are two first and second endings marked with '1' and '2' above the notes.

This reel is named for a road which connects Church Street, one of the main roads in Smithfield, with Battery Park, a small village about five miles east of Smithfield. It's one of my favorite places to go on one of my bike rides.

Fifteen

Tony Upton, 2/5/03
reel

♩ = 232

Musical score for Fifteen, a 4/4 reel in G minor. The tempo is marked as quarter note = 232. The score consists of four staves of music. The key signature has two flats (Bb, Eb). Chord symbols Gm, Eb, Dm, F, and Gm are placed above the notes. The music features a mix of eighth and sixteenth notes. There are repeat signs at the end of the first and fourth staves.

If you take out the repeat signs, I think you'll find that the number of measures in this tune give it its name.

Gale Warning

Tony Upton, 3/20/98
reel

$\text{♩} = 230$

This is one of my earliest compositions. I think it goes well with "The Rising Tide," another tune I wrote at about the same time, and "Tam Lin," a traditional Irish reel.

Leahy's Broken Strings

Tony Upton, 3/28/98
reel

$\text{♩} = 232$

This tune was inspired by the last five minutes of a Leahy concert I saw on TV a few years ago. I came home that night just in time to see the very end of it, but what I heard and saw then was enough to get me started on this tune.

The Rising Tide

Tony Upton, 3/20/98
reel

♩ = 226

The musical score for 'The Rising Tide' is written for four staves in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 226. The first staff contains the main melody, featuring a series of eighth and sixteenth notes, with a triplet of eighth notes in the fifth measure. The second staff continues the melody, also featuring a triplet of eighth notes in the fifth measure. The third and fourth staves provide a harmonic accompaniment, primarily using quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

This tune has sort of an ominous sound to it. I guess that's appropriate, since it describes what what happens around here whenever the wind blows out of the northeast for a few hours or so.

The Trip to Rescue

Tony Upton, 1/2/99
reel

♩ = 222

The musical score for 'The Trip to Rescue' is written for four staves in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as ♩ = 222. The first staff contains the main melody, featuring a series of eighth and sixteenth notes, with a triplet of eighth notes in the fifth measure. The second and third staves provide a harmonic accompaniment, primarily using quarter and eighth notes. The piece concludes with a double bar line and repeat dots, followed by two first endings (labeled '1' and '2') and a final ending (labeled '2').

This tune is named for the trips I've taken on my bike to Rescue, a small village near the James River. It's about a mile or so beyond Battery Park – in fact, after Battery Park Road reaches Battery Park, it turns into Rescue Road and goes on into Rescue.

SLIDES/SINGLE JIGS

The Back Road

The Rainy Morning

The Back Road

Tony Upton, 3/21/98
slide

$\text{♩} = 146$

This tune, which is one of my earliest compositions, is named for the dirt road behind the house I used to live in. I used to spend a lot of time walking and riding my bike on that road.

The Rainy Morning

Tony Upton, 10/4/98
single jig

$\text{♩} = 134$

This tune was vaguely inspired by a wet and dreary morning.

SLIP JIGS

**The Six-Bar Jig
Skipping Along**

The Six-Bar Jig

Tony Upton, 6/2/98
slip jig

♩. = 130

The musical score for 'The Six-Bar Jig' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of four staves. The first three staves contain the main melody, which is a continuous sequence of eighth and sixteenth notes. The fourth staff contains two endings: the first ending is marked with a '1' and leads back to the beginning of the piece, while the second ending is marked with a '2' and concludes with a fermata over a half note.

The reason for the title of this tune should be obvious if you pay attention to the sheet music!!

Skipping Along

Tony Upton, 3/21/98
slip jig

♩. = 130

The musical score for 'Skipping Along' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of four staves. The first three staves contain the main melody, which is a continuous sequence of eighth and sixteenth notes. The fourth staff contains the final ending, which concludes with a fermata over a half note.

The name of this tune describes something I used to do quite a bit when I was a kid.

STRATHSPEYS

Battle of the Ironclads

The Cromartie Rant

The January Storm

Megan's Favorite

The Missed Note

Trip to Alexandria

Battle of the Ironclads

Tony Upton, 1/12/02
strathspey

♩ = 154

The musical score is written in G minor (one flat) and 4/4 time. It features a strathspey rhythm with a tempo of 154 beats per minute. The score is divided into six staves. The first staff begins with a Gm chord and contains a repeat sign. The second staff continues the melody with Gm, Dm, and Gm chords, ending with a triplet of eighth notes. The third staff has two first endings: the first ending leads to a Cm chord, and the second ending leads to a Bb chord. The fourth staff continues with Gm, Bb, Gm, Dm, Gm, Bb, Eb, Dm, and Bb chords, including a triplet. The fifth staff features Gm, Gm, Dm, F, and Gm chords, also with a triplet. The sixth staff has two first endings: the first ending leads to a Bb chord, and the second ending leads to a Bb chord.

This tune originally started out as a transposed version of my first tune, "Megan's Favorite," and ended up with what you see here. The title refers to the famous Civil War battle between the two ironclad ships (the Monitor and the Merrimac) which occurred in Hampton Roads Harbor, about 20 miles or so east of Smithfield.

The Cromartie Rant

Tony Upton, 2/11/99
strathspey

♩ = 156

Chords: Gm, B♭, Dm, F, Gm, B♭, C, B♭, Gm, B♭, Dm, F, Dm, Gm, B♭, C, B♭, Gm, B♭, Dm, F, Dm, Gm, F, Gm, C, Gm, B♭, Dm, F, Dm, B♭, Gm, B♭

This strathspey, which almost sounds like some of the tunes from the 1700's to me, is (sort of) named for a tune ("The Firth of Cromartie") that actually was written in the 1700's.

The January Storm

Tony Upton, 1/18/99
strathspey

♩ = 150

First ending: 1, 2

Second ending: 1, 2

Third ending: 1, 2

This tune is named for a surprise thunderstorm that came through Smithfield back in January of 1999.

Megan's Favorite

Tony Upton, 3/19/98
strathspey

♩ = 152

This is the first tune I ever wrote, and it's still my favorite. I named it for a friend who was the first person to hear it besides me.

The Missed Note

Tony Upton, 1/3/03
strathspey

♩ = 150

This tune started taking shape when I was trying to play "Miss Drummond of Perth" on my keyboard and I missed a note. The sequence of notes that produced inspired the first part of this tune.

Trip to Alexandria

Tony Upton, 8/17/98
strathspey

♩ = 156

The musical score is written on four staves. The first staff starts with a tempo marking of a quarter note equal to 156. The key signature is two sharps (D major). The time signature is 4/4. The music consists of eighth and sixteenth notes, with some triplet markings (3) and first/second endings (1, 2).

This tune was composed after I came back from a trip to Alexandria, Virginia (to visit the person for whom "Megan's Favorite" was named), which is just outside of Washington, DC.