

# Concert for Oscar

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# Brand New Day

Instrumental (no flute)  
 Verse 1 (no Violin 1) ---> Chorus (no flute)  
 Verse 2 ---> Chorus  
 Instrumental  
 Verse 3 ---> Chorus --> Chorus  
 Instrumental

Chris Wheeler

## Instrumental

F G Am C G F G Am C G

Fl  
 V1.  
 V2.  
 Cello

## Verse

10 C F C F C

Sop

1. Some peo - ple in my neigh - bour hood a - fraid what they don't un - der stand  
 2. There's a wo - man in an - o - ther road. was taken from her pa - rents as a child  
 3. There are oth - ers in my neigh - bour hood who walked cross the bridge and we say

Fl.  
 (Fine)  
 V1.  
 (Fine)  
 V2.  
 (Fine)  
 Vc.

14 C F Am F G C

Sop

most of all a - bout re - con - cil - i - a - tion first peo - ple of this land  
 she was koo - ri didn't know what it meant did - n't know who she was in - side  
 side by side now we are walk - ing ma - king good pro - mise of a new day

V1.  
 V2.  
 Vc.

18 F C Dm G C G

Sop

We stole their home and their free dom took their child - ren a - way  
 This was a gov - ernment po - li - cy 'til I was se - ven - teen.  
 We can look the past in the eye now greet their fu - ture with a smile

V1.  
 V2.  
 Vc.

22 C F Am F G C

Sop  
I'm a-shamed and I say why is so-rry such a hard word to say  
She waits for her mother father sis-ters brothers she's ne- ver seen.  
Share our sto - ries watch our child - ren play to - ge - ther come on and join us now.

V1.  
V2.  
Vc.

Chorus  
26 F G Am F G Am

Sop  
Wor king a brand new sto - ry like a dawn wind bringing the day

Alt  
Wor king a brand new sto - ry like a dawn wind bringing the day

Men  
wor king a sto - ry like a dawn wind bring ing the day

Fl.  
V2.  
Vc.

30 F G Am C G

Sop  
Work ing a brand new sto - ry working to bring a brand new day

Alt  
Work ing a brand new sto - ry working to bring a brand new day

Men  
wor king a sto - ry bring a brand new brand new day

Fl.  
V1.  
V2.  
Vc.

After Verse 1 only

# Cavatina

Stanley Myers/Cleo Laine

D F#m G Em7 Em7/A A7 Dma7 D7

Recorder

Voice

Violin 1

Violin 2

Viola

Cello

so so beau-tti ful beau-ti- ful to my eyes. From the

9 Gma7 Cma7 Fma7 Bbma7 Em7 A7 Dsus4 1. D 2. D

Rec.

V.

Vln. 1

Vln. 2

Vla.

Vc.

mo - ment I saw him the sun filled the sky. He was

Voice start

18 Bm E7 Ama7 Em7 A7 Dma7 D7 [To Coda]

Rec.

V.

Vln. 1

Vln. 2

Vla.

Vc.

How could I tell him what I so clear-ly could see? Though I  
Now it's all o - ver still the feel - ings ling-er on. For my

26 Gma<sup>7</sup> Cma<sup>7</sup> E<sup>7</sup>/D A/C<sup>#</sup> Am/C B<sup>b</sup>ma<sup>7</sup> Am

Rec.

V.   
longed for him, an - oth - er trust-ed me com plete ly so I ne-ver could be

Vln. 1

Vln. 2

Vla.

Vc.

34 Gm E/G<sup>#</sup> Am A<sup>b</sup> C<sup>#</sup>m Fm/A<sup>b</sup> D<sup>7</sup>/A

Rec.

V.   
free.

Vln. 1

Vln. 2

Vla.

Vc.

43 D Am/C F/C G/B A Dsus<sup>4</sup> DC al Coda

Rec.

Vln. 1

Vln. 2

Vla.

Vc.

Coda

53 Gma<sup>7</sup> Cma<sup>7</sup> Fma<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dsus<sup>4</sup> D

Rec.   
 V.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vc.

dream keeps re - turn - ing now that he's gone. For it was

61 Bm Em Em<sup>7</sup>/A D

Rec.   
 V.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vc.

beau - ti - ful, beau - ti - ful, Beau - ti - ful to be loved.



# Bethnal Green

$\text{♩} = 150$       G      D      G      D      C      G      C      D      G

Flute

Viol 1

Viol 2

Tromb

5      **A**      G      C      D      C      D      G

I'll tell the tale of a jea - lous male and a maid of sweet six - teen      She was  
 Then one fine day in the month of May she found her big ro - mance      He was  
 It star - ted well be - cause he fell for all her girl - ish charms      But he

V1

V2 *pizz*

Trb

10      G      C      D      C      D      G

blonde and dumb and she lived with her mum on the fringe of Beth - nal Green      She  
 tall and sleek with a scar a - cross his cheek and a pair of drain - pipe pants      She  
 had some doubt when he caught her out in some - one el - se's arms      He

V1

V2

Trb

14      D      Em      Am      D

worked all week for a rich old Greek for her Dad was on the dole      And her  
 said "to you I could be so true through all the years to come"      'cause she  
 said "Look here you know my dear this is go - ing a bit too far!"      And he

V1

V2

Trb



18 G C D C D G

one de - light was a Fri - day night when she had a li - ttle rock and roll  
 loved the gay a - ban - doned way he - chewed his - chew - ing gum  
 went quite white and he sloshed her - right in the mid - dle of her cha cha cha. (to [C])

V1  
V2  
Trb

22 **B** <sup>1-2</sup> G C D C D G

To my rit fal lal to my di - tty fal lal to my i - tty di - tty fal lal day To my

Tr.  
B.  
Fl.  
V1  
V2  
Trb

*arco*  
*arco*

27 G C D C D G

rit fal lal to my di - tty fal lal to my i - tty di - tty fal lal day

Tr.  
B.  
Fl.  
V1  
V2  
Trb

31 **C** 3. A D E D E A

He went be - fore a man of the law who said "this will not do I've

V1

V2

Trb

36 A D E D E A

had e - nough of the sort of stuff I get from the likes of you" And

V1

V2

Trb

40 E F#m Bm E

was she peeved when he re - ceived a long - ish term in clink In a

V1

V2

Trb

44 A D E D E A

fit of pique she ma - rried the Greek and now she's dressed in mink

V1

V2

Trb

48 **D** A D E D E A

Tr.  
To my rit fal lal to my di-tty fal lal to my i-tty di-tty fal lal day To my

B.

Fl.

V1  
*arco*

V2  
*arco*

Trb.

53 A D E D E A

Tr.  
rit fal lal to my di-tty fal lal to my i-tty di-tty fal lal day

B.

Fl.

V1

V2

Trb.

57 A E A E D A D E A

Fl.

V1

V2

Trb.

# Dravidian Dithyramb

Violin I *f*

5  
V1.  
Bar.

9  
Rec.  
V1.  
V2.  
Bar.  
Bas.

15  
Rec.  
V1.  
V2.  
Bar.  
Bas.

21

Rec. Fl. V1. V2. Bar. Bas.

26 *f*

Rec. Fl. V1. V2.

30

Rec. Fl. V1. V2.

Coda 34 *mf* *ffmf* *ffmf* *ff*

Rec. Fl. V1. V2.

accel.

+ Bar Conc.  
+ Bass Conc.

# O Can Ye Sew Cushions?

Girl singers only!

Trad Scottish

**Andante** F C Dm<sup>7</sup> Gm<sup>7</sup>/B<sup>b</sup> F C Dm<sup>7</sup> Gm/B<sup>b</sup> *Fine*

Flutes (Keva & Chris)

Violoncello

9 C Dm C/E F<sup>7</sup>

1 & 3. O can ye sew cu - shions and on can ye sew sheets and  
 2. I've placed ye my cra - dle on yon ho - lly top and

Fl. (Flutes 3rd time only)

Vc.

14 B<sup>b</sup> F A<sup>7</sup> Dm

can ye sing ba - la loo when the bairn greets? And  
 an aye as the wind blew my dle did rock O

Fl.

Vc.

18 C Dm C/E B<sup>b</sup>/F

hee and ba bir - die and hee and ba lamb! And  
 hush - a - bye ba - by o ba li - lly loo! And

Fl.

Vc.

22 F/A B<sup>b</sup> Gm Gm<sup>7</sup>/C F

hee and ba bir - die my bo - nnie wee lamb! (finish with Intro after 3rd verse)  
 he and ba bir - die my bo - nnie wee doo!

Fl.

Vc.

# Chorus

26 F B<sup>b</sup> C F F B<sup>b</sup> C F

**Allegro**

(Flutes 2nd time only)

Hee O wee O what will I do wi' you?

Fl.

**Allegro**

Vc.

30 F/A B<sup>b</sup> Gm<sup>7</sup>/C F B<sup>b</sup> C F

Black's the life that I lead wi' you! Mo - ny o you li - ttle for to gi'e you

Fl.

Vc.

34 F/A A Dm B<sup>b</sup> Gm<sup>7</sup>/C F

Hee O wee O What will I do wi' you?

Fl.

Vc.

Intro  
 Verse 1 (tune only - solo)  
 Chorus (4/4) (tune only)  
 Verse 2 (tune + harmony)  
 Chorus (4/4) (tune + harmony + flutes)  
 Verse 3 (tune + flutes)  
 Intro

# Makedonsko Oro

Traditional Serbian

1 **A** B Am B

3 Am B

5 **B** Am B Am B

7 Am B

9 A

11 **C** A

13

15 **D** A

17



19 **E** A

21

23 **F** A

24

26

Coda

28 **A**

# Signum

1. Sing
2. Strings
3. Wind
4. Sing

Cum de - co - re cum a - mo - re cum splen - do - re cum ar - do - re

The first system of the musical score for 'Signum' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is a piano accompaniment for a vocal line. The lyrics are: 'Cum de - co - re cum a - mo - re cum splen - do - re cum ar - do - re'.

5  
cum vi - go - re cum ca - lo - re vo - ce can - ta - te me - lo - di - ca

The second system of the musical score for 'Signum' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is a piano accompaniment for a vocal line. The lyrics are: 'cum vi - go - re cum ca - lo - re vo - ce can - ta - te me - lo - di - ca'.

9 1. p  
2. f rall.

Gau - di - a mi - ri - fi - ca mag - ni - fi - ca - te in mu - si - ca

The third system of the musical score for 'Signum' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is a piano accompaniment for a vocal line. The lyrics are: 'Gau - di - a mi - ri - fi - ca mag - ni - fi - ca - te in mu - si - ca'. There are dynamic markings '1. p' and '2. f' in a box at the beginning of the system, and a 'rall.' marking at the end.

Sing with love the wonder of thy rejoicing



# Moondyne Joe

Roger Montgomery

## Verse 1 (James)

E A B E A B E

Come all you con-victs bold and true and lis-ten to my tale of a trans-po tee who did re-fuse to stay in Fre-man-tle jail

5 E B E B E A B E

Ten years was his sen tence long for the stea ling he was a-ken of two chee ses and two loaves of bread and a piece of old chewed ba con

## Verse 2 (Wayne)

9 E A B E A B E

For ser-ving ten years Joe was freed and he moved out of town On ly to be ha-rassed by them who try to drag us down A-

14 E B E B E A B E

res-ted and then gao-led on su pic-ion of bush rang-ing Joe says "Me boys I'll not stay here for a - no-ther ten years rag-gin

## Chorus

18 E B E B E A B E Fine

A way a-way Moon dyne Joe's a way The con victs smile the screws they roar Moon dyne Joe's a way

## Verse 3 (Tully)

23 E A B E A B E

The traps they the took af-ter Joe & brought him back to town Sen-tenced him to full three years "we'll keep this bas-tard down" No

28 E A E B E A B E

ev-i-dence of bush-rang-ing could they find to chall-enge him Three years was the les-son me lads for try-ing to es-cape them A-

## Verse 4 (John Macrae)

32 E A B E A B E

gain Joe served his time then left the gaol the bars and locks Once a-gain bold Joe was caught for the stea-ling of an ox

36 E A E B E A B E [Sing Chorus]

Ten more years they sen-tenced him he swore he would not stay Four months la-ter hear the cry "Moon-dyne Joe's a-way

Verse 5 (James)

40 E A B E A B E  
 Those traps they set to fol-low Joe "he's got to serve his time" Ele-ven years in gaol and one in irons that Ma-gis-trate did sign.

45 E A E B E A B E  
 Moon-dyne Joe wrote out his case plead-ing false a-ress That Judge a greed took off ten years but made him serve the rest. They

Verse 6 (Wayne)

49 E A B E A B E  
 built a spec-ial cell for him with a ring set in the floor Ten bars u-pon the win-dow Ten bolts u-pon the door

53 E A E B E A B E [Sing Chorus]  
 Joe tried to es-cape a-gain "We'll hang him till he dies He dug a hole and like a mole and once a-gain they cried

Verse 7 (Tully)

57 E A B E A B E  
 This time Joe took to bush-ran-ging and "Bail up" was his call For two short months he rode the bush un-til the traps did call The

62 E A E B E A B E  
 bul-lets flew a man was down the police were armed too well Once a-gain bold Joe was caught & thrown back in-to gaol. He

Verse 8 (John Macrae)

66 E A B E A B E  
 took a job in pri-son\_lads in the car-pen-ter's work-shop. The war-ders caught him ma-king\_ a key for the front door lock.

70 E A E B E A B E  
 Six more months in irons he got in his spec-ial cell. In so-li-tary con-fine-ment but his spir-its\_ ne-ver fell. An a-

Verse 9 (All men)

74 E A B E A B E  
 ver-ter it was writ-ten\_ out in Moon-dyne Joe's own hand. De-liv-ered to the go-ven-or sea-ted in his house so grand.

78 E A E B E A B E [Sing Chorus]  
 Joe told his own sto-ry and owned the law's de-lay The Go-ve-nor's writ-ten a par-don and "it's Moon-dyne Joe's a-way!

# Chìome d'oro

Claudio Monteverdi

**A** *moderato*

V1 *mf* fiddles

V2 *mf*

5

V1 *f* concertinas

V2 *f*

9

V1 *p* fiddles

V2 *p*

*f* concertinas

14

V1 *p* fiddles

V2

18

V1

V2 *p*

*f* concertinas

22

V1

V2 *f*

The score is written for two violins, V1 and V2, in common time (C). It is marked 'moderato'. The first system (measures 1-4) features V1 with a melodic line and V2 with a rhythmic accompaniment. Dynamics range from mezzo-forte (mf) to forte (f). The second system (measures 5-8) continues the accompaniment with a forte (f) dynamic. The third system (measures 9-13) shows a change in texture, with V1 playing a melodic line and V2 providing a harmonic base. Dynamics include piano (p) and forte (f). The fourth system (measures 14-17) continues the melodic and harmonic development. The fifth system (measures 18-21) features a more active V1 part with a forte (f) dynamic. The sixth system (measures 22-25) concludes the passage with a forte (f) dynamic.

25 **B**

S1 flutes Chio-me d'o-ro bel te - so-ro tu mi le-ghi in mi-lle mo-di \_\_\_\_\_ se t'an no-di se ti

S2 Chio-me d'o-ro bel te - so-ro tu mi le-ghi in mi-lle mo-di \_\_\_\_\_ se t'an no-di se ti

V1

V2

29

S1 sno-di,

S2 sno-di,

V1 fiddles

V2

33

S1 flutes Can-di-det-te per-le e - let-te se le ro - se che co - pri - te \_\_\_\_\_ di-sco-pri-te mi fe

S2 Can-di-det-te per-le e - let-te se le ro - se che co - pri - te \_\_\_\_\_ di-sco-pri-te mi fe

V1

V2

37 **C**

S1  
ri-te

S2  
ri-te

V1  
concertinas

V2

41

S1  
flutes Vi-ve ste-lle che-si be-lle e si va-ghe ri-splen de - te se ri-de-te m'an-ci

S2  
Vi-ve ste-lle che-si be-lle e si va-ghe ri-splen de - te se ri-de-te m'an-ci

V1

V2

45 **rit.**

S1  
de - te se ri-de - te m'an-ci - de

S2  
de - te se ri-de - te m'an-ci - de

49 **D** **A Tempo**

S1  
te se ri-de - te m'an-ci de-te,

S2  
te se ri-de - te m'an-ci de-te,

V1  
**A Tempo**  
concertinas

V2



54

S1 flutes Pre zi-o sea mo - ro seco-ral li - nelab bra a ma - te separ la temi be - a-te

S2 Pre zi-o sea mo - ro seco-ral li - nelab bra a ma - te separ la temi be - a-te

V1 fiddles

V2

59

S1 flutes O bel no-do per cui

S2 O bel no-do per cui

V1

V2

63

S1 go-do o so-a-ve u - scir di vi-ta o gra-di - ta mia fe - ri - ta o gra - di - ta mia fe -

S2 go-do o so-a-ve u - scir di vi-ta o gra-di - ta mia fe - ri - ta o gra - di - ta mia fe -

68

**rit.** **adagio**

S1 ri - - ta Tutti o gra - di - ta mia fe - ri - ta

S2 **rit.** ri - - ta Tutti o gra - di - ta mia fe - ri - ta

V1 Tutti

V2

Am

# The Masochism Tango

Tom Lehrer

Gm F C7 F A7

6 **A** Dm Gm C7 F

I ache for the touch of your lips, dear, But much more for the touch of your whips, dear.

11 A7 Dm A7 Dm *tacet*

You can raise welts like no - bo - dy else, As we dance to the Mas - o - chis - m Tan - go. Let our

15 Dm Gm C7 F

love be a flame, not an em - ber, Say it's me that you want to dis - mem - ber,

19 A7 Dm Gm A7 Dm *tacet*

Black-en my eye, set fire to my tie, as we dance to the Mas - o - chis - m Tan - go. At your com -

23 **B** Gm C7 F Dm Gm C#dim D D7

mand be - fore you here I stand, My heart is in my hand, (*Ech!*) It's here that I must be. My heart en -

27 Gm C7 F Dm Gm C7 F A7

treats, Just hear those sav - age beats, And go put on your cleats & come & tram - ple me. Your

31 **C** Dm Gm C7 F

heart's hard as stone or ma - hog - a - ny, That's why I'm in such ex - qui - site ag - o - ny, My

35 A7 Dm Gm A7 Dm *tacet*

soul is on fire, I'ts a - flame with de - sire. Which is why I per - spire when we tan - go. You caught my

39 **D** Interlude (Somewhat slower) Bb Bb7 Eb

nose in your left cas - ta - net, love, I can feel the pain

43 **A<sup>7</sup>** **Dm** *tacet*

yet, love, Ev - 'ry time I hear drums. And I en - vy the

47 **B<sup>b</sup>** **B<sup>b</sup>7** *poco rit.* **E<sup>b</sup>** *a tempo* **A<sup>7</sup>**

rose. That you held in your teeth, love. With the thorns un - der - neath, love,

52 *(Somewhat faster as before)* *tacet*

Stick - ing in - to your gums. Your

55 **E** **Dm** **Gm** **C<sup>7</sup>** **F**

eyes cast a spell that be - witch - es, The last time I need - ed twen - ty stich - es. To

59 **A<sup>7</sup>** **Dm** **Gm** **A<sup>7</sup>** **Dm** *tacet*

sew up the gash you made with your lash, As we danced to the Mas - o - chis - m Tan - go. Bash in my

63 **F** **Gm** **C<sup>7</sup>** **F** **Dm** **Gm** **C<sup>#dim</sup>** **D** **D<sup>7</sup>**

brain, and make me scream with pain, Then kick me once a - gain, And say we'll nev - er part. I know too

67 **Gm** **C<sup>7</sup>** **F** **Dm** **Gm** **C<sup>7</sup>** **F** **A<sup>7</sup>**

well I'm un - der - neath your spell, So, dar - ling, if you smell some - thing burn - ing, it's my heart. (Excuse me!) Take

71 **G** **Dm** **Gm** **C<sup>7</sup>** **F**

your cig - a - rette from its hol - der, And burn your i - ni - tials in my shoul - der.

75 **A<sup>7</sup>** **Dm** **Gm**

Frac - ture my spine, And swear that you're mind. As we

77 **A<sup>7</sup>** **Dm** **A<sup>7</sup>** **Dm**

dance to the Mas - o - chis - m Tan - go.

# Sua-Gân

Traditional Welsh Lullaby (Arr. Fiona Munro)

**A** D G A Bm G A D

Sop  
Sleep, my dear one, dar - ling ba-by, snug & co - sy, gent - ly rest.  
Are you dream - ing, dar - ling ba-by, on this love - ly, peace - ful night?

Alto  
Sleep, my dear one, dar - ling ba-by, snug & co - sy, gent - ly rest.  
Are you dream - ing, dar - ling ba-by, on this love - ly, peace - ful night?

Tenor  
Sleep, my dear one, dar - ling ba-by, snug & co - sy, gent - ly rest.  
Are you dream - ing, dar - ling ba-by, on this love - ly, peace - ful night?

CM1

CM2

Cello

5 D G A D G A D

S.  
Moth - er's lov - ing arms a - round you make a warm and gen - tle nest.  
Dreams of beau - ty will sur - round you, qui - et vis - ions, warm & bright.

A.  
Moth - er's lov - ing arms a - round you make a warm and gen - tle nest.  
Dreams of beau - ty will sur - round you, qui - et vis - ions, warm & bright.

T.  
Moth - er's lov - ing arms a - round you make a warm and gen - tle nest.  
Dreams of beau - ty will sur - round you, qui - et vis - ions, warm & bright.

CM1.

CM2.

Vc.

Intro  
A: Flute (Sop) + guitar + cello  
B: + ? (Alto)  
C: Flute (Sop) + guitar + cello

Verse 1  
A: Chris + harm  
B: + violins (ten)  
C: " " "

Instrumental  
SAT: violins  
CM1: John  
Chris improvise  
Cello

Verse 2  
A: Chris solo + Alto (Fiona) + SAT vlins/guit  
B: + tenor  
C: " "  
Instrumental (Keva playing CM2)

Instrumental  
SAT: violins  
CM1: John  
CM2: Keva  
Chris improv.  
Cello

Verse 1  
Tutti

Coda

**9** **B** D G D F#m Em<sup>7</sup> A<sup>7</sup>

S. In those arms, no harm will find you; none dis-turb your slum - ber deep;  
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

A. In those arms, no harm will find you; none dis-turb your slum - ber deep;  
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

T. In those arms, no harm will find you; none dis-turb your slum - ber deep;  
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

CM1.

CM2.

Vc.

**13** **C** D Em A D F#m G A D [to Coda] G A D

S. *Soft - ly, calmly, dar - ling ba - by, with your moth er sweet - ly sleep.*

A. *Soft - ly, calmly, dar - ling ba - by, with your moth er sweet - ly sleep.*

T. *Soft - ly, calmly, dar - ling ba - by, with your moth er sweet - ly sleep.*

CM1.

CM2.

Vc.

**Coda**  
**18** D G Em A<sup>7</sup> D

CM1.

CM2.

Vc.

# Gypsy Tune Set

Traditional

**A** Moldavian Hora

Intro: |  (guitar etc. rhythm continues throughout tune)

Em Am B7

10 Em G D7 G B7

18 Em Baug Em

**B** D G D7 G

33 D7 G Em Baug Em Em

**C** B<sup>b</sup>o B7 C G<sup>#</sup>o Am

41 B<sup>b</sup>o Em B<sup>b</sup>o Em Baug Em

50 D<sup>#</sup>o Em B<sup>b</sup>o Em Baug Em



Detailed description: This is a musical score for a piece titled 'Moldavian Hora'. It is written for two staves, V1 and V2, in a 3/4 time signature with a key signature of one sharp (F#). The score is divided into sections A, B, and C. Section A starts with an introductory rhythm for guitar, followed by measures 1-17. Section B covers measures 18-32. Section C covers measures 33-50. The score includes various chords such as Em, Am, B7, G, D7, Baug, B<sup>b</sup>o, C, G<sup>#</sup>o, and D<sup>#</sup>o. Trills (tr) and accents (v) are used throughout. Measure numbers 10, 18, 25, 33, 41, and 50 are clearly marked. The piece concludes with a double bar line and a common time signature (C).

# Kalinka

1 **A** E7 Am E7 1. Am 2. Am G7

VI.

V2.

11 **B** C G7 C G7 C G7 C C7 F F#° G7 Dm E7

VI.

V2.

19 E7

VI.

V2.

21 **C** E7 Am E7 Am

VI.

V2.

29 **D** E7 Am E7 F#° E7 Am

VI.

V2.

# The loveliest girl in the world

1 **A** Am E7 Am Dm D#° E Am A°/Eb Dm6 G7 C F#°

VI.

9 E7 Am F G7 C E7 Dm Am E7 Am F7(b5)

VI.

17 **B** E7 F Dm G7 C E7 Dm6 G#° Am Dm6/B F/C E7 Am

VI.

The Basso

**A**

1 V V Am

6 E7 Am Am/B Am/C A7/C#

10 Dm Am

14 E7 E7/D E7/C E7/B Am V Am

**B**

20 Dm Am

24 E7 E7/F E7/F# E7/G# Am Am/B Am/C A7/C#



28 Dm Am

V1. V2.

32 E<sup>7</sup> E<sup>7</sup>/D E<sup>7</sup>/C E<sup>7</sup>/B 1. Am 2. Am

V1. V2. *Fine*

39 C G<sup>7</sup> C

V1. V2.

43 E<sup>7</sup> Am

V1. V2.

47 G<sup>7</sup> C

V1. V2.

51 E<sup>7</sup> 1. Am 2. Am

V1. V2. [DC al fine]

# Go for Baroque

Kevin Murray

**A**

Gm D Gm D Gm D Gm D

Melody

Melody

AAhs  
Ah Ah etc.

Violin

Harp.

Bass

(1st time only)

5 Gm D Gm D Gm D Gm D7 Gm 1.

Mel.

Mel.

AAhs

Vln.

Hpsd.

Bas.

A: Solo trombone  
 A: Tutti  
 B: Tutti  
 A: Tutti (featuring sax playing tune - high!) (Wayne tacet)  
 B: Tutti  
 A: Tutti (featuring fast harpsichord)

**B** 10 12.

Mel. *D Cm F7 B<sup>b</sup> D Gm Cm/E<sup>b</sup> D*

AAhs

Hpsd. *D Cm F7 B<sup>b</sup> D Gm Cm/E<sup>b</sup> D*

Bas.

14 *D Cm F B<sup>b</sup> D/F# Gm D7 Gm*

Mel.

AAhs

Hpsd. *D Cm F B<sup>b</sup> D/F# Gm D7 Gm*

Bas.

18 *Gm D Gm D Gm D Gm D7 Gm*

Mel.

AAhs

Vln.

Hpsd. *Gm D Gm D Gm D Gm D7 Gm*

Bas.

# dreaming man

tul '06

9 **A** Am G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> B<sup>7</sup> Em

Vln. *pp*

Vla.

13 Am G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> B<sup>7</sup>

Vln.

Vla.

17 Em<sup>7</sup> A Em<sup>7</sup> A A<sup>7</sup> Em<sup>7</sup> A Em<sup>7</sup> A A<sup>7</sup>

Vln.

Vla.

25 **B** Em<sup>7</sup> A Em<sup>7</sup> A A<sup>7</sup>

Vcl. *mf* 2nd time only

Vln. *pp* arco 2nd time only

Vla. *mp* 2nd time only

Vcl.

29 Em<sup>7</sup> A Em<sup>7</sup> A A<sup>7</sup>

Vln.

Vla.

Vcl.

Hey, you come down from the heights and talk of gods and man  
Snot lady with never a fault to confess

You've been sit - ting so high, why do you think you can  
That nameless face you put in her place cause she don't need no pearls to be dressed

33 **F#m** **G<sup>6</sup>** **Em<sup>7</sup>** **A**

So? you're car - ried a - round on hi - red thrones but man, why pre - tend\_ We'll  
 Why he - lieve you're the centre or worlds when we've all lay in tears that we'veshed In

Vln. *mf*

Vla. *mf*

Vc.

37 **Em<sup>7</sup>** **A** **G<sup>6</sup>** **A**

all stand in the same line\_\_\_\_\_ at the end\_\_\_\_\_  
 heart, I hope you find this thruth by the end\_\_\_\_\_

Vln. *p*

Vla. *mp*

Vc.

41 **1.** **Bm** **Bm/A** **Bm/G** **F#sus** **F#** **F#sus**

Vln. *pizz.*

Vla. *p* *mf*

Vc.

45 **C** 2.  
**Bm** **Bm/A** **Bm/G** **F#sus** **F#** **F#sus**

cause I've flown and I've swam but al-ways re- turn to no\_ more than I am, I'm a

Vln. *pizz.*

Vla. *p* *mf*

Vc.

49 **Em7** **A** **Em7** **A** **Em7**

dream\_ ing man, that's all I want- to be just fol- low this time that's sent to me with half the world as a

arco

Vln.

Vla.

Vc.

54 **A** **Em7**

friend, though a - head of me, and I don't heed no worst or no

Vln.

Vla.

Vc.

56 **A** **Em7** **A**

best \_\_\_\_\_ no I don't heed no worst or no best \_\_\_\_\_

Vln.

Vla.

Vc.

60 **D** F#9sus4 Esus4 F#9sus4 A<sup>Δ</sup> Esus4

Rec. *pizz.*

Vln. *pizz.*

Vla. *p*

Vc.

64 F#9sus4 Esus4 F#9sus4 G6 A7

Rec.

Vln. *arco*

Vla.

Vc.

68 **E** Cma7(#4) Em Cma7(#4) G6 A

Rec. where's the sent - i - ment here? the mys - ter - y now? the love and for - ev - er em - pow - er - ing

Vln. *arco*

Vla.

Vc.

72 Cma7(#4) Em Cma7(#4) G6 A

Rec. you... There's some tryin to break the dawn fought ov - er and sold out for ever - y thing but

Vln.

Vla.

Vc.

76 **Em<sup>7</sup>** **A** **G<sup>6</sup>** **A**

Voc here we stand now joined 'gainst the face-less wall cause in these

Rec.

Vln.

Vla.

Vc.

80 **Em<sup>7</sup>** **A** **Cma<sup>7</sup>(#4)** **B<sup>7</sup>**

Voc hard times a long line of free minds wonder-ing ask, when our time's gone just

Rec.

Vln.

Vla.

Vc.

84 **Am** **G<sup>6</sup>** **C** **F<sup>Δ</sup>** **Bsus** **B**

Voc what will man be - come

Rec.

Vln.

Vla.

Vc.



**F**88 Am G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> B<sup>7</sup> Em

92 Am G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> B<sup>7</sup> Em

Vln.

Vla.

96 **G** Am G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> B<sup>7</sup> Em Am G<sup>6</sup>

(Rpt only) lay-de- lay\_ lay-de lay\_ lay-de- lay\_ lay-de lay\_

Rec.

(Rpt only)

Vln.

Vla.

Vc.

101 Am<sup>6</sup> G<sup>6</sup> Am<sup>6</sup> G<sup>6</sup> 1. B<sup>7</sup> Em 2. B<sup>7</sup> Em

lay - de - lay\_ lay - de lay\_

rall.

Rec.

rall.

Vln.

Vla.

Vc.

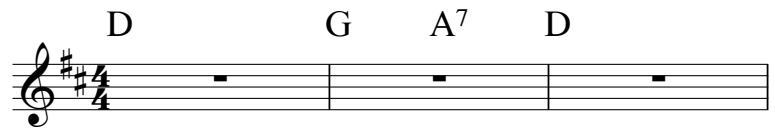
possible third time with improv vocals and viola?

# You'll never be the sun

Donagh Long

Intro (3 bars guitars)  
Verse 1: Chris + guitar  
Verse 2: Chris + harmony  
Interlude  
Instrumental (A): guitars + strings  
Verse 1: Chris + harmony + soft strings  
Turnaround x 3 (last 2 bars)

D G A<sup>7</sup> D



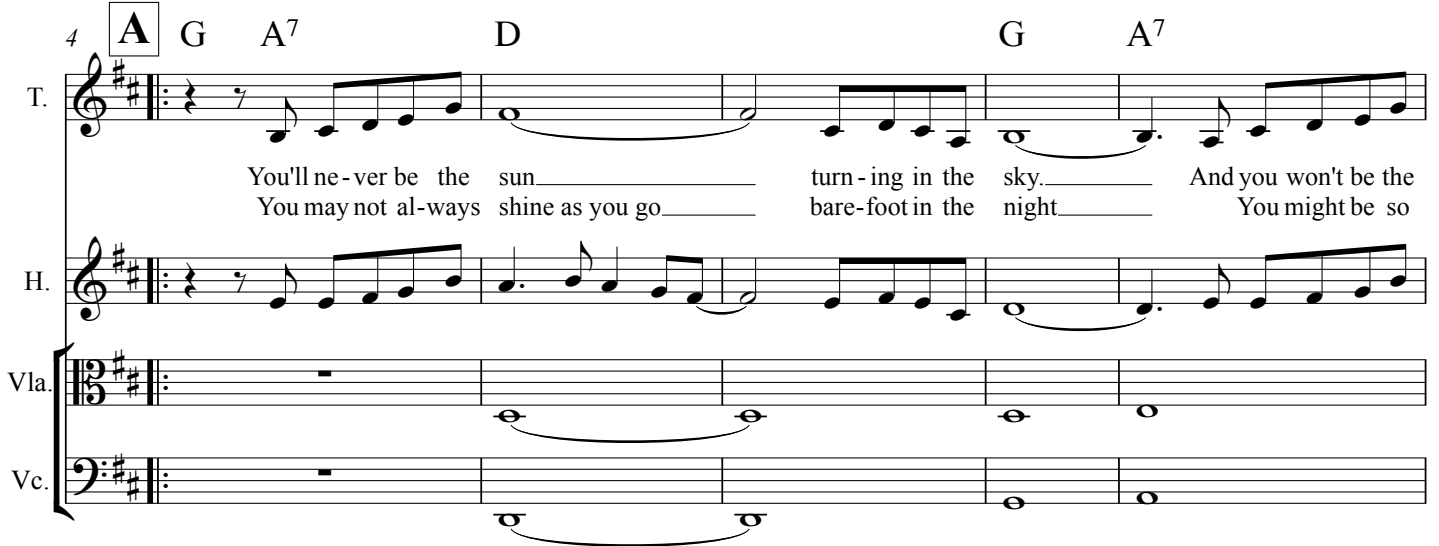
4 **A** G A<sup>7</sup> D G A<sup>7</sup>

T. You'll ne-ver be the sun \_\_\_\_\_ turn-ing in the sky. \_\_\_\_\_ And you won't be the  
You may not al-ways shine as you go \_\_\_\_\_ bare-foot in the night \_\_\_\_\_ You might be so

H.

Vla.

Vc.



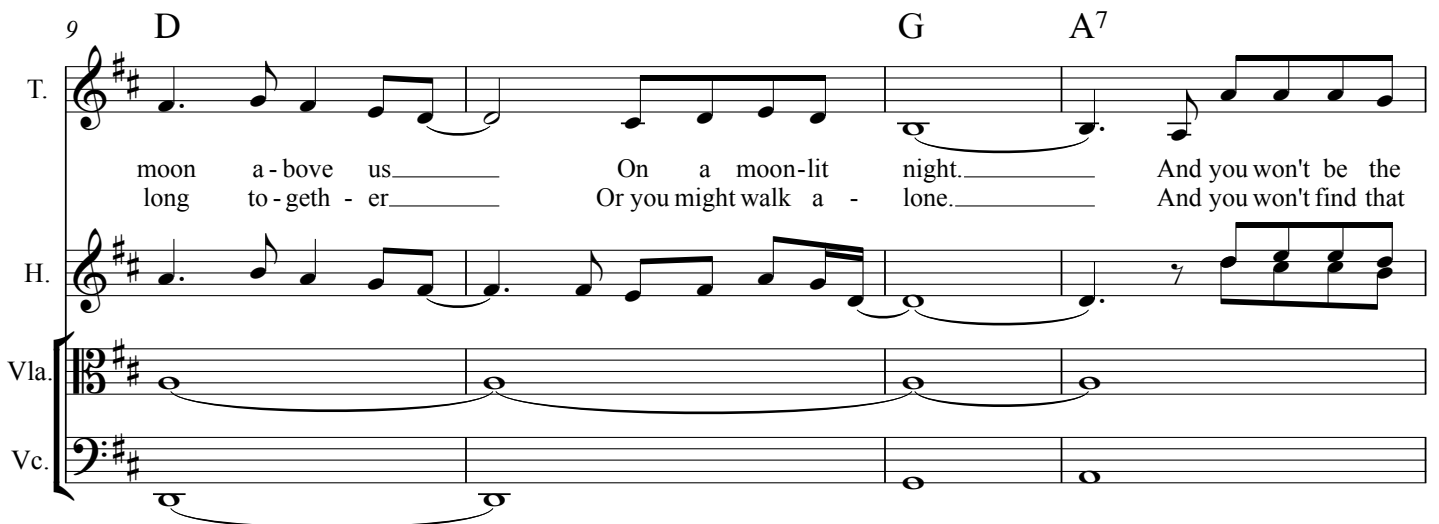
9 D G A<sup>7</sup>

T. moon a - bove us \_\_\_\_\_ On a moon-lit night. \_\_\_\_\_ And you won't be the  
long to - geth - er \_\_\_\_\_ Or you might walk a - lone. \_\_\_\_\_ And you won't find that

H.

Vla.

Vc.



13 D G A<sup>7</sup>

T. stars in hea - ven \_\_\_\_\_ Although they burn so bright \_\_\_\_\_ But e - ven on the  
love comes ea - sy \_\_\_\_\_ But love is al-ways right. \_\_\_\_\_ So e - ven when the

H.

Vln.

Vla.

Vc.



17 **D** **G** **A<sup>7</sup>** **D** *Fine*

T. deep - est o - cean You will be the light.  
dark clouds ga - ther You will be the light.

H.

Vln.

Vla.

Vc.

20 **B** Interlude **A** **D** **A**

T. And if you lose the part in-side When love turns'round on you Leav-ing the past be hind\_

H.

Vln.

Vla.

Vc.

26 **F<sup>#7</sup>** **Bm** **F<sup>#</sup>** **Bm** **E** **Em** **A**

T. Is know-ing you'll do like you al-ways do. Hold-ing you blind Keep-ing you true.

H.

Vln.

Vla.

Vc.

# Twenty Eighteen

English Folk Song

F F/E B<sup>b</sup>/D F/C Gm/B<sup>b</sup> Gm C

Treble

Bass

4. What care I for your rings and jew - els what care I for your house & land

1. As I walked through Lon - don ci - ty af - ter twelve O - clock at night  
 2. Mad - am I have come to court you if your fa - vour I can win  
 3. Ma - dam I've got rings and jew - els ma - dam I've got house and land

5 F F/E B<sup>b</sup>/D F/C B<sup>b</sup> F/A B<sup>b</sup> F/C C F

Tr.

B.

what care I for your world of trea - sure all I want is a hand - some man

there I saw a span - ish la - dy wash - ing & iron - ing by can - dle light  
 if you make me kind - ly wel - come then per - haps I'll come a - gain  
 ma - dam I've the world of trea - sure if you'll be at my com - mand

9 F B<sup>b</sup> F/A Dm C F Gm C Gm C

Tr.

B.

fal the ral the ri - ddle all the ray do fal the ral the ri - ddle all the day

13 F B<sup>b</sup> F/A Dm C F B<sup>b</sup> F/A F/C C F

Tr.

B.

fal the ral the ri - ddle all the day do fal the ral the ri - ddle all the day

17 F B<sup>b</sup> F Gm C

Tr. *Ah* \_\_\_\_\_ *ah* \_\_\_\_\_

B. *Twen - ty eigh - teen six - teen four - teen twelve ten eight six four two none*

21 F B<sup>b</sup> F Intro/Tag B<sup>b</sup> F B<sup>b</sup> F/C C F

Tr. *ah* \_\_\_\_\_ *'le - ven nine se - ven five three and one*

B. *nine - teen se - ven teen fif - teen thir - teen 'le - ven nine se - ven five three and one*

Verse 1: Men  
 Verse 2: Men  
 Chorus  
 Instrumental (Verse x 2 + Chorus)  
 Verse 3: Men  
 Verse 4: Women  
 Chorus  
 Instrumental (Verse x 2 + Chorus)

# Ashokan Farewell

Jay Ungar

**A**      D    D/F#    G    Em    D    Bm    G    A<sup>7</sup>

Rec. 

Vln. 1 

Vln. 2 

(strings play on repeat only)

9      D    D/F#    G    Em    D    Bm    A<sup>7</sup>    D

Rec. 

Vln. 1 

Vln. 2 

**B**

17      D    D/F#    G    D                    Bm    A    A<sup>7</sup>/G

Rec. 

Vln. 1 

Vln. 2 

(Strings start here)

25      D    C    G    D                    Bm    A<sup>7</sup>    D

Rec. 

Vln. 1 

Vln. 2 

**C**

33 D D/F# G Em D Bm G A7

Rec.

41 D D/F# G Em D Bm A7 D

Rec.

**D**

49 D D/F# G D Bm A A7/G

Rec.

Vln. 1

Vln. 2

57 D C G D Bm A7 D

Rec.

Vln. 1

Vln. 2

rall.

A: Keva & guitar only
B: + John Macrae + strings
A: Tutti (including piano)
B: (ditto)
C: Fiona & guitar only
D: Tutti

# The Kazoo Concerto

Mary Donnelly (Arr. George L. O. Strid)

**♩=168 Bouncy**

*mf* **A**

*mf* One day when I was feel-in' bored;

**7**

I. look-in' for some-thing to do. So I walked on down to the mu-sic store and bought a brand new ka

II.

**12**

I. zoo. It was shin-y & bright, a won-der-ful toy, just the size of my thumb. And when I put it

II.

**18**

I. \* *mp* 'Ode to Joy' from Symphony No. 9 by Ludwig van Beethoven

to my lips, I be-gan to hum- mm.. Mm

II. *mp*

*mp* *legato*



24

I. *Mm*

II.

29

I. *Mm* *Mm*

II.

35

**B** *mf*

I. *mf* I\_

II.

When I was walk-ing down the street hum-ming a lit-tle\_ song.

41

I. ran in - to a\_\_group of friends who want-ed to play a - long. So we walked right back to the mu-sic store and

II.

I. *bought somemu - si - cal toys. And when we all be - gan to play, we made a won - der - ful noise:*

II.

'Can Can' from the opera The Tales of Hoffman by Jacques Offenbach

- 1. Kazoo II only
- 2. Kazoo I only
- 3. Both

53 *f*

I. *Mm Mm Mm Mm Mm Mm*

II. *f (Trombone sound) Mm Mm Mm*

58

I. *Mm Mm Mm Mm Mm*

II. *Mm Mm Mm Mm*

1-2 3.

63 *mf* **C**

I. *Mm Now that peo - ple love to hear us play, they come from miles a - round. 'Cause they*

II. *mf*

69

I. just can't seem to get enough of our cacophonous sound. But we just play for the fun of it. We'd

II.

75 (senza rit.)

I. play until we drop. 'Cause once we start to play kazoo's, we never want to stop!

II.

(senza rit.)

81 From Eine Kleine Nacht Musik by Mozart Hallelujah Chorus from The Messiah

I. *Mm* We never want to *Mm* no,

II.

87 (pop bags)

I. ne - ver want to *Mm* don't want to stop! *Mm Mm*

II.

8va

8vb

# The First Time Ever I Saw Your Face

Ewan McColl

**A**

Piano

4-string Bass Guitar

Chords: C Dm G7 C Dm G7

Pno.

Bass

Chords: C Dm G7 C Dm G7

9

Pno.

Bass

Chords: Dm G7 C

1. The first time e-ver I saw your face  
2. The first time e-ver I kissed your mouth

13

Am Em F

VI.

Vla.

Vc.

Pno.

Bass

Chords: Am Em F

I thought the sun rose in your eyes  
I felt the earth move in my hands

2nd verse only

17 Gsus<sup>4</sup> G<sup>7</sup> C

and the moon and the stars were the gifts you gave To  
like the trem - bling heart of a cap - tive bird that

VI.  
Vla.  
Vc.  
Pno.  
Bass

22 B<sup>b</sup> C

the dark was there and the end-less skies my love. To  
at my com mand my love that

VI.  
Vla.  
Pno.  
Bass

26 B<sup>b</sup> C

the dark was there and the emp-ty skies  
at my com mand my love.

VI.  
Vc.  
Pno.  
Bass

**B**

30 Dm G7 C Am

3. The first time e-ver I lay with you and felt your heart

VI.

Vla.

Vc.

Pno.

Bass

Dm G7 C Am

36 Em F Gsus4 G7

so close to mine and I knew our joy

VI.

Vla.

Vc.

Bass

Em F Gsus4 G7

41 C Bb C

would fill the earth and last till the end of time

VI.

Vla.

Vc.

Bass

C Bb C

46 3 B<sup>b</sup> C

my love and it would last till the end of time my love

VI.

Vla.

Vc.

Bass

**C** Coda

51 Dm C/G G<sup>7</sup> C

The first time e-ver I saw your face

VI.

Vla.

Vc.

Pno.

Bass

56 B<sup>b</sup> C B<sup>b</sup> C

your face your face your face

VI.

Vla.

Vc.

Pno.

# The Millar of Drohan Tune Set

Adapted from a Lunasa arrangement

## The Millar of Drohan (x 2)

**SLOW**  
A: Anneli  
A: All strings  
B: All strings

**FAST**  
A: All strings  
A: All strings  
B: All strings

**SLOW**  
A: Anneli & Maria

Musical score for "The Millar of Drohan (x 2)". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff starts with a boxed 'A' and has chords G, Em, G, C, D. The second staff starts with a '5' and has chords G, Em, Bm, C, D, C, D, ending with a triplet of eighth notes. The third staff starts with a boxed 'B' and a '10' and has chords Em, D, Bm, C. The fourth staff starts with a '13' and has chords Bm, G, Am, Bm, C, D, Em, F#m, ending with a triplet of eighth notes. The piece concludes with the instruction "[Repeat tune]".

## 1st August (x 2)

Musical score for "1st August (x 2)". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff starts with a boxed 'A' and a '1' and has chords Em, G, D, A, ending with a triplet of eighth notes. The second staff starts with a '5' and has chords Em, G, D, A, A. The third staff starts with a boxed 'B' and a '10' and has chords G, D, Em, Am7, D, G. The fourth staff starts with a '14' and has chords Em, D, A, Am7, D, G, G, ending with a triplet of eighth notes. The piece concludes with the instruction "[Repeat tune]".



Windbroke (x 1)

1 **A** Em Am<sup>7</sup> Bm<sup>7</sup>

5 Em D Bm<sup>7</sup> Am<sup>7</sup> D

9 **B** Em Am<sup>7</sup> Bm<sup>7</sup>

13 Em 1. Am<sup>7</sup> G D Bm 2. Am<sup>7</sup> 3. Em<sup>7</sup>

Detailed description: This block contains the first system of music for 'Windbroke (x 1)'. It consists of four staves of music in G major. The first staff (measures 1-4) is marked with a boxed 'A' and has chords Em, Am<sup>7</sup>, and Bm<sup>7</sup>. The second staff (measures 5-8) has chords Em, D, Bm<sup>7</sup>, Am<sup>7</sup>, and D. The third staff (measures 9-12) is marked with a boxed 'B' and has chords Em, Am<sup>7</sup>, and Bm<sup>7</sup>. The fourth staff (measures 13-16) has chords Em, Am<sup>7</sup>, G, D, Bm, Am<sup>7</sup>, and Em<sup>7</sup>. The first ending (measures 13-14) is marked '1.' and the second ending (measures 15-16) is marked '2.'. There are triplets in measures 15 and 16.

McGlincheys (x 2)

1 **A** Am

5

9 **B** D

13 Am

Detailed description: This block contains the second system of music for 'McGlincheys (x 2)'. It consists of four staves of music in G major. The first staff (measures 1-4) is marked with a boxed 'A' and has the chord Am. The second staff (measures 5-8) has no chord markings. The third staff (measures 9-12) is marked with a boxed 'B' and has the chord D. The fourth staff (measures 13-16) has the chord Am. There are triplets in measures 10 and 11.

[Repeat tune]

# Oscar's Song

Maria Dunn

**A** F C/E Dm B<sup>b</sup> F Am E<sup>b</sup> C

Flute

Guitar: Tully

Cello

9 F Am Dm B<sup>b</sup> F/A B<sup>b</sup> C B<sup>b</sup>/F F

Fl.

Vc.

**B** F C/E Dm B<sup>b</sup> F Am E<sup>b</sup> C

Fl.

Vln.

Vc.

Fiona & Anneli

26 F Am Dm B<sup>b</sup> F/A B<sup>b</sup> C B<sup>b</sup>/F F

Fl.

Vln.

Vc.

**C** F C/E Dm Am B<sup>b</sup> F/A Gm C

Accordion: James  
Keyboard: Jill

Vln.

Vc.

All violins

42 F C/E Dm Am B<sup>b</sup> C F

Vln.

Vc.

50 **D** B $\flat$  C F Dm B $\flat$  F/A Gm

Fl. All flutes/recorders

Vln.

Vc.

58 C B $\flat$  C F Dm B $\flat$  C B $\flat$ /F F

Fl.

Vln.

Vc.

67 **E** F C/E Dm B $\flat$  F Am E $\flat$  C

Fl.

Vln.

Conc. Wayne

Vc.

76 F Am Dm B $\flat$  F/A B $\flat$  C B $\flat$ /F F

Fl.

Vln. rall. *p*

Conc. rall. *p*

Vc. rall. *p*

# June Apple

Appalachian Folk Song

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of chords: D4, D4, D4, D4, D4, D4, D4, and a half note D4. The lower staff is in bass clef with the same key signature and time signature. It contains a series of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, D4, followed by a half note D4.

3 **A** A G

The second system of music starts at measure 3. It features a boxed 'A' above the first measure. The upper staff contains a melodic line with eighth notes: A4, B4, C#5, D5, E5, D4, C#4, B3, A3, G3, F#3, E3, D3. The lower staff contains a bass line with eighth notes: D3, E3, F#3, G3, A3, B3, C#4, D4, followed by a half note D4. Chord symbols 'A' and 'G' are placed above the second and third measures respectively.

7 A G A

The third system of music starts at measure 7. It features chord symbols 'A', 'G', and 'A' above the first, second, and third measures respectively. The upper staff continues the melodic line with eighth notes: A4, B4, C#5, D5, E5, D4, C#4, B3, A3, G3, F#3, E3, D3. The lower staff continues the bass line with eighth notes: D3, E3, F#3, G3, A3, B3, C#4, D4, followed by a half note D4.

11 G

The fourth system of music starts at measure 11. It features a chord symbol 'G' above the second measure. The upper staff continues the melodic line with eighth notes: A4, B4, C#5, D5, E5, D4, C#4, B3, A3, G3, F#3, E3, D3. The lower staff continues the bass line with eighth notes: D3, E3, F#3, G3, A3, B3, C#4, D4, followed by a half note D4.

15 A G A

The fifth system of music starts at measure 15. It features chord symbols 'A', 'G', and 'A' above the first, second, and third measures respectively. The upper staff continues the melodic line with eighth notes: A4, B4, C#5, D5, E5, D4, C#4, B3, A3, G3, F#3, E3, D3. The lower staff continues the bass line with eighth notes: D3, E3, F#3, G3, A3, B3, C#4, D4, followed by a half note D4.

- Intro
- A + B (Instrumental)
- A + B (Verse 1: Anneli) (in D)
- A + B (Verse 2: Maria) (in D)
- A + B (Verse 3: Fiona) (in D)
- A + B (Instrumental)
- A + B (Verse 1: Tutti) (in D)
- A + B (Instrumental)

D & C chords during verses

19 **B** A G A

1. I wish I was a june a - pple hang ging from a tree e'v-ry time my  
 2. They made this ban-jo from a gourd strings were made of twine on-ly tune that  
 3. There's a train out on the is - land love heard it's\_ whis-tle blow tell my friends I'm

25 G A

love went by he'd take a bite of me take a bite of me my love  
 it could play was trou - ble on my mind trou - ble on my mind my love  
 so - rry but I'm sick and I must go Sick and I must go my love

30 G A

take a bite of me ev - ry time my  
 trou - ble on my mind the on - ly tune that  
 sick and I must go tell my friends I'm

33 G A

love went by he'd take a bite of me  
 it could play was trou - ble on my mind  
 so - rry but I'm sick and I must go