

1

GOLD STAR
cute

www.flutetunes.com

Nº 8
from 12 Horn Duos

Wolfgang Amadeus Mozart (1756-1791)
K. 487

Allegro (♩ = 132)

Musical notation for measures 1-9. The score is in 2/4 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a simple accompaniment. A repeat sign is present at the end of measure 9.

Musical notation for measures 10-18. Measure 10 begins with a treble clef and a key signature change to one sharp (F#). Dynamics include a *p* (piano) marking in measure 18. A repeat sign is at the end of measure 18.

Musical notation for measures 19-27. Dynamics include *f* (forte) and *p* (piano). An arrow points to a note in measure 25. A repeat sign is at the end of measure 27.

Musical notation for measures 28-36. Dynamics include *mf* (mezzo-forte) and *f* (forte). A repeat sign is at the end of measure 36.

Musical notation for measures 37-45. Dynamics include *f* (forte) and *p* (piano). A repeat sign is at the end of measure 45.

Musical notation for measures 46-54. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a double bar line at the end of measure 54.

90's X-Men

2

arr. Andy Oppenheimer

Allegretto

1 B \flat Trumpet

2 B \flat Trumpet

1 B \flat Tpt.

2 B \flat Tpt.

1 B \flat Tpt.

2 B \flat Tpt.

1 B \flat Tpt.

2 B \flat Tpt.

1 B \flat Tpt.

2 B \flat Tpt.

1 B \flat Tpt.

2 B \flat Tpt.

3

A Fig For A Kiss

anon.

♩ = 120

Musical score for 'A Fig For A Kiss' in G major, 9/8 time. The score consists of three staves. The first staff is the melody, and the second and third staves are accompaniment. Chords are indicated above the notes: Em, D, Em, D, Em, D, Em, D, Em, D, Em. The piece ends with a double bar line and repeat dots.

A Bright May Morning

anon.

♩ = 120

Musical score for 'A Bright May Morning' in G major, 9/8 time. The score consists of three staves. The first staff is the melody, and the second and third staves are accompaniment. Chords are indicated above the notes: G, D, G, G, G, C, G, G, G, G, G. The piece includes a triplet in the second measure of the first staff and trills (tr) at the end of the first and third staves. The piece ends with a double bar line and repeat dots.

Barrack Hill

anon.

♩ = 120

Musical score for 'Barrack Hill' in G major, 6/8 time. The score consists of four staves. The first staff is the melody, and the second, third, and fourth staves are accompaniment. Chords are indicated above the notes: Em, Em, Em, Em, Em, Am, Em, Am, B7, B7, Em, Am, B7, Am, Em, Am. The piece includes a first ending bracket from measure 13 to 14 and a second ending bracket from measure 15 to 16. The piece ends with a double bar line and repeat dots.

A Merry Christmas

anon. (Ireland)

Musical score for 'A Merry Christmas' in G major, 6/8 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music is written in a simple, folk-like style. Chords are indicated above the notes: G, G, C, G, D, G, C, D, G in the first staff; and G, G, G, G, G, G, C, G in the second staff. A handwritten note 'Scorp UP' is written above the sixth measure of the second staff. The piece ends with a double bar line and repeat dots.

A Cloudy Morning

anon.

Musical score for 'A Cloudy Morning' in G major, 6/8 time. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 160$. The music is written in a simple, folk-like style. Chords are indicated above the notes: G, G, G, G, G, G, C, G in the first staff; and G, G, G, G, G, G, C, G in the second staff. The piece ends with a double bar line and repeat dots.

A Draught of Ale

anon. (Ireland)

Musical score for 'A Draught of Ale' in G major, 6/8 time. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 120$. The music is written in a simple, folk-like style. Chords are indicated above the notes: G, G, G, G, D in the first staff; G, G, C, G, D, G in the second staff; G, G, G, G, D in the third staff; and G, G, C, G, D, G in the fourth staff. The piece ends with a double bar line and repeat dots.

5

5

5

5

E5

Angry Dreams of Revenge

E5/D#

6

E5/D

E5/C#

E5

E5/D#

E5/D

E5/C#

E5

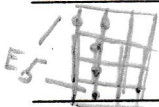
E5/D#

E5/D

E5/C#

E5

D.C.



Chromatic descending



At the Rabbi's Feast

ביים רעבונס סעודה • *Baym rebns sude*

Slow and stately ♩ = 60

Violin melody

⊕ CODA



Rabbi's
Feast
p. 2

Slow and stately ♩ = 60

Easy violin

2

9

last time to Coda ⊕

16

1 2

22

30

37

44

1

49

2

⊕ CODA

Axe Time

by Thorgeirr Eikenskjaldi,
the Chieftay



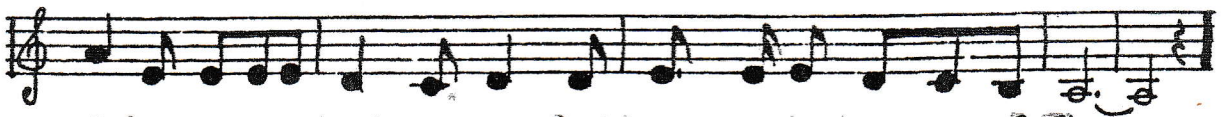
Axe time, sword time Bend your back to the oar



Wind time, wolf time And here's to the ham-mer of Thor



searched the world for the per-fect brew Let's wal-low in blood and gore Now



all I've got is a drunk-en crew And here's to the ham-mer of Thor.

HERE'S TO THE HOUSE OF OAKENSHIELD
LET'S WALLOW IN BLOOD AND GORE,
THEY'LL FIGHT TO THE DEATH AND NEVER YIELD
SO HERE'S TO THE HAMMER OF THOR.

WE'LL FILL OUR DAYS WITH SONG AND DEED
AND FILL OUR NIGHTS WITH MAID AND MEAD

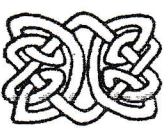
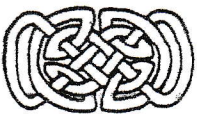
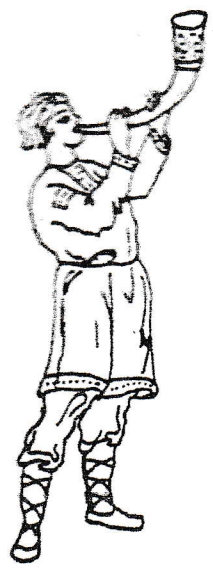
A MAIDEN STOOD BY THE COLD SEA AND CRIED
HER LOVE WILL NOT RETURN ON THE TIDE
THORGEIRR

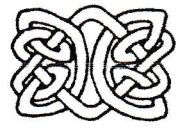
THORGEIRR CAPTAINED A MOTLEY HORDE
ONE MORNING HE FOUND HIMSELF OVERBOARD
O'GUIN

I'VE SEARCHED THE WORLD FOR A MAID TO KEEP
BUT ALL I'VE GOT IS A STINKY OLD SHEEP
JANET OF ARDEN

THE FOOD'S ON THE TABLE, THE BEER'S KEEPING COOL
WE'LL BOW TO THE KING AND LAUGH AT THE FOOL

THE FOOD'S IN OUR BELLIES, THE BEER IS ALL GONE
WE'LL BING OF OUR KING, THO HE'S NO PARAGON





I TRAVELLED AROUND ON THIS WORLD SINCE ITS DAWN
AND THE SADDEST OF TIMES IS WHEN THE LIQUOR'S ALL GONE.

GATHER YE ROUND, I'VE A TALE FOR TO TELL
OF THORGEIRR THE THIRSTY, WHO FIGHTS PRETTY WELL.

LET'S SING NOW IN PRAISE OF AN OVER-FULL GLASS,
THE MAN AT THE BAR, AND A PINCHABLE LASS.

MY LIFE IS ONE OF WAR AND DEATH
FROM THE FIRST TASTE OF SALT TO MY DYING BREATH.

I GO TO THE TOURNEYS AND FIGHT IN THE LISTS
BUT I NEVER WIN AND THAT'S WHY I GET PISSED.

I'LL SING YE A SONG OF JOHN THE BARD.
WHEN HE DRINKS ALE, 'TIS BY THE YARD.

OUR BARD WILL WRITE VERSES ABOUT ANYTHING
BUT HE'LL BE MUCH BETTER IF HE LEARNS TO SING.

HERE'S TO GANDHARVA, HIS PRAISES WE'LL SING
IF WE PRAY HARD ENOUGH, HE MAY BREAK A STRING.

IMPERIUM COMPOUND IS QUITE A DRINK
ONE GLASS AND YOU'RE SURE THE KING IS A FINK.

AAROND THE GRAY NEVER CHANGES HIS SHIRT
HIS CLOTHING IS WHITE, BUT YOU ONLY SEE DIRT.

I'LL SING YE A VERSE OF OUR MAN-MOUNTAIN STONE
HE'S TOO BIG TO ROLL, SO WE'LL LEAVE HIM ALONE.
GANDHARVA CHANDRA

I'VE SEARCHED THE WORLD FOR A PERFECT BREW
BUT ALL I'VE GOT IS A DRUNKEN CREW.

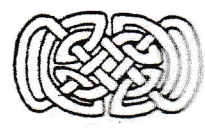
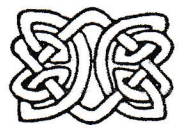
I SEARCHED THE WORLD FOR A MAID TO KEEP
BUT ALL I'VE GOT IS A MANGY SHEEP.

I HOPE THAT I'LL IN BATTLE FALL
AND JOIN THE HEROES IN ODIN'S HALL.

BUT WITH MY LUCK I'LL DIE IN BED
AND BE FORGOTTEN WHEN I'M DEAD.

LET'S DRINK A TOAST TO COMMON FOLK,
MAY THEY ALL PERISH IN RAGNAROK.

AND HERE'S A TOAST TO ALL MY FRIENDS,
MAY THEY ALL MEET APPROPRIATE ENDS.
JANET OF ARDEN



10A
11

HAMMER OF THOR

Thorgeirr Eikenskjalld the Thirsty & Janet of Arden

Bm F#m Bm F#m Bm 27. F#m E+LP

Chorus

Axe time, sword time, bend your backs to the oar. Wind time, wolf time,

Verse

here's to the ham-mer of Thor. I've searched the world for a per-fect brew, let's

wal-low in blood and gore. Now all I've got is a

drun-ken crew and here's to the ham-mer of Thor!

I've searched the world for a maid to keep
 Let's wallow in blood and gore!
 But all I've got is a mangy sheep
 Here's to the hammer of Thor!

Male voices:

We Vikings love our wives do dear...
 That's why we leave home for half the year...

Female voices:

The men are gone for half the year...
 But that's alright, the Smith's still here...

I hope that I will in battle fall...
 And spend my time in Odin's hall...

But with my luck I'll die in bed...
 And be forgotten when I'm dead...

Let's drink a toast to all my friends...
 May they all meet appropriate ends...

Let's drink a toast to the common flock...
 May they all perish in RAGNARÖK...

12

Ballyhooley

anon. (Ireland)

♩ = 120

Musical score for Ballyhooley in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a G chord. The second staff starts with a C chord. The third staff starts with a G chord. The fourth staff starts with a G chord. The piece ends with a double bar line and repeat dots.

Apples in Winter

anon. (Ireland)

♩ = 120

Musical score for Apples in Winter in G major, 6/8 time. The score consists of four staves of music. The first staff starts with an Em chord. The second staff starts with an Em chord. The third staff starts with an Em chord. The fourth staff starts with an Em chord and includes a first ending (1) and a second ending (2). The piece ends with a double bar line and repeat dots.

A night at the fair

(Ireland)

♩ = 128

Musical score for A night at the fair in G major, 6/8 time. The score consists of two staves of music. The first staff starts with a D chord. The second staff starts with a G chord. The piece ends with a double bar line and repeat dots.

بياع الهوى راح فين

Bayyaa el-Hawa Rah Fain

Bayyaa el-Hawa Rah Fain -2

Black Hole Sun

Chris Cornell

Intro

Asus Cadd9 G(no3) F#(no3)

(Guitar)

Verse

Fsus E(no3) A C

In my eyes in - dis - posed in dis -

guise as no - one knows — hides the face — lies the snake — in the sun —

G F#m Fsus Esus

- in my dis - grace — boil - ing heat sum - mer stench 'neath the

A G B^b(Break) A C

black the sky — looks dead — call my name — thru the cream — and I'll hear —

A G B^b(Break) **Chorus 1** Fsus Esus

- you scream a - gain — Black hole sun won't you come — and

A G Cadd9 Fsus Esus

wash a - way — the rain — black hole sun — won't you come — won't you come —

D E (Break) **Chorus 2** Fsus Esus

- won't you come — Stut - ter - ing won't you come — and

A G Cadd9 Fsus Esus

wash a - way — the rain — black hole sun — won't you come — won't you come —

D C 1. E(sus) D C E(sus) (3x)

(Black hole sun) won't you come — won't you come

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Morris Dances



These colorful English dances are most associated with the coming of spring and May Day. The morris is not a social dance, but a ceremonial one, performed by a team or *side* with great precision and flair.

Comic characters such as the fool and hobby horse cavort and play pranks on dancers and spectators alike as dancers leap high into the air in what are called *capers*. Each dancer wears dozens of tiny bells sewn to a sort of legging. The effect of hundreds of these bells all jingling in time to the music can be very striking.

A favorite accompaniment for the morris was the pipe and tabor, a three-hole flute and drum combination (see p. 47). When this tradition waned, instruments such as the fiddle and melodeon became popular. Tin whistles accompanied by side drums are known to have been used on occasion.

Morris music is played quite slowly but with a strong rhythm.

THE BLUE-EYED STRANGER

morris dance

English



16

Hyrule Symphony

Ocarina of Time: Bolero of Fire

read top
row for

The musical score consists of two systems of staves. The first system has a treble clef staff with a melody and a bass clef staff with a accompaniment. The second system also has a treble clef staff with a melody and a bass clef staff with a accompaniment. There are handwritten annotations: a circled '16' at the top left, 'read top row for' with a treble clef symbol on the left, and a circled 'Da' with a note in the bass staff of the second system.

Brought to you by:
Hyrule.net

Reels

17

The reel originated in Scotland sometime in the 18th century. This type of tune eventually became a mainstay of the Irish repertoire, surpassing all other forms of dance music in popularity.

Reels are played in cut time with two strong accents per measure. The tempo can be quite fast, although this is not always the case. Before going on to a more complex reel with ornaments here are two simpler examples for you to try.

THE BOYS OF 25

reel

Irish



18

p1 = 4, 1, 1, 2, 3, 1
p2 = 6, 2, 3, 1, 2

A Catch on the Midnight Cats

Michael Wise (c. 1648-87)

Catch for 3 voices

1

Ye cats that at mid-night spit love at each oth - er, Who
Old lad-y Grim· mal-kin with goose - ber - ry eyes, When a
Men ride man-y miles cats tread man-y tiles, Both

6

best feel- the - pangs of - a - pass - ion - ate - lov - er, I ap - peal to your
kit - ten knew some-thing for why she was wise, You find by ex -
haz - ard. both haz - ard their - necks in the fray, On - ly cats if they

11

scrat - ches and tat - ter - ed fur, if the bus' - ness - of -
-per - ience the love fits soon o'er, Puss, Puss lasts not
fall from a house or a wall, Keep their feet, mount their -

15

love be - no - more than to purr.
long, but turns to cat whore.
tails, mount their - tails and a - way.

The Chastity Belt

TML # 001837

19

Click Play Speed

Slow 1/4=115

Medium 1/4=145

Fast 1/4=165

TML #001837 Key G Major

Em Bm G C G Em Bm
G D7 G C G Em
D7 G Em G D7 G D7 C D7
Em D7 G Em

www.traditionalmusic.co.uk

Oh say, gentle maiden, may I be your lover
Condemn me no longer to moan and to weep
Struck down like a hawk, I lie wounded and bleeding
Oh let down your drawbridge, I'll enter your keep
Enter your keep nonie nonie, enter your keep nonie nonie
Let down your drawbridge, I'll enter your keep

Alas gentle errant, I am not a maiden
I'm married to Sir Oswald, that cunning old Celt
He's gone to wars for twelve months or longer
And he's taken the key to my chastity belt
Chastity belt nonie nonie, chastity belt nonie nonie
Taken the key to my chastity belt

Fear not gentle lady for I know a locksmith
To his shop we will go, on his door we will knock
And try to avail us of his technical knowledge
And see if he's able to unpick your lock
Unpick your lock nonie nonie, unpick your lock nonie nonie
See if he's able to unpick your lock

Alas sir and madam, to help I'm unable
My technical knowledge is to no avail
I can't find the secret to your combination
For the cunning old bastard has fitted a Yale
Fitted a Yale nonie nonie, fitted a Yale nonie nonie
The cunning old bastard has fitted a Yale

I come from the wars with dire news of disaster
A terrible mishap I have to confide
As my ship was a passing the Straits of Gibraltar
I carelessly dropped the key over the side
Over the side nonie nonie, over the side nonie nonie
Carelessly dropped the key over the side

Alas and alack I am locked up forever
Then up spoke the page boy "Leave it to me"
If you will allow me to enter your chamber
I'll open it up with me duplicate key
Duplicate key nonie nonie, duplicate key nonie nonie
Open it up with me duplicate key

60-85 BPM

XPS
First Note = E



Come by the Hills

Sheet Music And Tin Whistle Music

Traditional Irish
arr. Martin Dardis

Musical staff 1: Treble clef, 3/4 time signature, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Chords: G, D, G, C, G. Lyrics: Come by the hills wher t land is fan - cy and free and

Musical staff 2: Treble clef, 3/4 time signature, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Chords: G, Em, C, G, D. Lyrics: stand wh. the pea. meet the sky and the loughs me. the sea wher t.

Musical staff 3: Treble clef, 3/4 time signature, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Chords: G, Em, G, C, G. Lyrics: past has been lost and the fut - ure is still to be won and the

Musical staff 4: Treble clef, 3/4 time signature, key signature of one sharp (F#). Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Chords: G, Em, G, C, G. Lyrics: cares of to -- mor' ow must wait till this day is done

GOLD STAR

BOTH PARTS

21

Dance of Displeasure - COPIOUS

Broyges tants • ברוגז טאַנץ

SOLOS

With a lilt ♩ = 116
Dm Dm

Violin melody

Violin melody sheet music for 'Dance of Displeasure'. It consists of four staves of music in G minor (one flat). The tempo is marked 'With a lilt' at 116 beats per minute. The key signature has one flat (Bb). The music features a mix of eighth and sixteenth notes, with some triplets. Chord markings above the staff include Dm, A7, and Dm. Measure numbers 2, 7, 11, and 15 are indicated at the start of their respective staves.

KAVALLER & CLAY - CHABON

With a lilt ♩ = 116
Dm A7 Dm

Easy violin

Easy violin sheet music for 'Kavaller & Clay'. It consists of three staves of music in G minor (one flat). The tempo is marked 'With a lilt' at 116 beats per minute. The key signature has one flat (Bb). The music is simpler than the first piece, using mostly eighth notes. Chord markings above the staff include Dm, A7, and Dm. Measure numbers 8 and 13 are indicated at the start of their respective staves.

22

~~★~~ GOLD
STAR
LONG

www.flutetunes.com

23

Das klinget so herrlich

from *Die Zauberflöte*

Wolfgang Amadeus Mozart (1756–1791)

Wilhelm Popp (1828–1903)

K. 620

Allegro (♩ = 144)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a treble clef and a common time signature. The melody in the upper staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the lower staff starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The piece is in a 2/4 time signature.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The melody in the upper staff has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The bass line in the lower staff continues with quarter notes G2, A2, B2, and C3.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The melody in the upper staff has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The bass line in the lower staff continues with quarter notes G2, A2, B2, and C3. The system ends with a double bar line.

24 far left

THE DEVIL WENT DOWN TO GEORGIA

Music by
 CHARLIE DANIELS, JOHN THOMAS CRAIN, JR.,
 WILLIAM JOEL DiGREGORIO, FRED LAROY EDWARDS,
 CHARLES FRED HAYWARD and JAMES WAINWRIGHT MARSHALL

Fast hoedown two-beat ♩ = 132

Handwritten guitar tablature for the first four staves. The first staff begins with a *mf* dynamic marking. Chords are written above the staff: *Dm*, *C*, *Bb*, *Am*, *G*, *A*, and *Dm*. Fingering numbers (1-4) are written above the notes. An arrow points to the right at the end of the fourth staff.

17 Verse 1:

16

The devil went down to Georgia. He was lookin' for a soul to steal. He was in a bind 'cause he was way behind, and he was willin' to make a deal, when he came across this young man sawin' on a fiddle and playin' it hot. And the devil jumped up on a hickory stump and said, "Boy, let me tell you what."

ACD ← ADD TEN SEEN

33 Verse 2:

16

And the devil jumped up on a hickory stump and said, "Boy, let me tell you what." Now, you play pretty good fiddle, boy, but give the devil his due. I'll bet a fiddle of gold against your soul, 'cause I think I'm better than you."

→

49 Verse 3:

8

The boy said, "My name's Johnny, and it might be a sin, but I'll take your bet, you're gonna regret, 'cause I'm the best that's ever been."

57 Chorus:

C

John-ny, ros - in up ___ your bow and play your fid - dle hard, ___ 'cause

Violin

(25) middle left

2

Gm Dm

hell's broke loose in Geor - gia and the dev - il deals the cards. And

Gm

if you win, you get this shin - y fid - dle made of gold. But

A7

if you lose, the dev - il gets your soul.

73 Solo: Dm C

3 2 3 0 1 2 3 4 3 2 1 0 2 0 2 3 0 1 2 3 2 1 0 0

Dm C Bb A G A Dm

3 4 3 0 2 3 2 0 1 2 1 3 0 1 0 2 3 4 3 0 2 3 2 1 0

81 Verse 4:

16

The devil opened up his case and he said, "I'll start this show." and fire flew from his fingertips as he rosined up his bow. And he pulled the bow across the strings and it made an evil hiss. Then a band of demons joined in and it sounded somethin' like this:

97 Interlude:

D F E Eb 8

(Rhy. Gtr. Enters)

← PLAY I V Aggressively

109

4

(Bass Gtr. Enters)

109 Dm F/D Em/D Dm 1.2.

(Violin solo ad lib...)

middle right

26

2.

Gm Am Bb C

Dm A C

Dm ...end solo)

126 Verse 5:

8

When the devil finished, Johnny said, "Well, you're pretty good, old son, but sit down in that chair right there and let me show you how it's done"

134 Bridge:

* 1 0 1 2 1 0 3 0 3 0 0 0 1

(0) (0) (0) 1 (2) (1) (3)

Fire on the moun-tain: run, — boys run. The

2 3 0 1 2 0 2 0 3 2 0 3 3

(1) (3) (0) (2) (3) (2) (0) (3) (1)

dev-il's in the House of the Ris - ing Sun.

3 1 2 3 2 1 0 3 2 1 0 3 2

(1) (3) (0) (1) (0) (3) (1) (0)

Chick-en in the bread-pan. pick-in' out dough.

2 1 2 1 1 2 1 2 1 2

(1) (0) (0) (0) (0) (0) 1 0

Gran-ny, does your dog bite? No. child, no. To Coda ⊕

150 Solo

1 0 1 2 1 0 3 0 1 0 1 2 1 0 3 0 2 0 2 0 2 3 0 1 2 0 2 3 2 0 3 0

1.2.

*Cue notes for 2nd Violin.



TAPE



far aghs

27

4

3. A

2 0 2 3 2 0 3 2 3 0 1 3 1 0 (1) 0 (1) 2 (1) 0 2 0 1 2 0 (1) 2 1 0 2 0

1 2 0 (1) 2 1 0 2 0 1 2 0 (1) 2 1 0 2 0 A (1) C (3)

Dm A C Dm

0 3 (2)

D. § at Coda

16

The devil bowed his head because he knew that he'd been beat. And he laid that golden fiddle on the ground at Johnny's feet. Johnny said, "Devil, just come on back if you ever want to try again. 'Cause I told you once, you son-of-a-gun, I'm the best that's ever been. He played:

Coda Solo Dm C

182 1 0 1 2 1 0 3 0 1 0 1 2 1 0 3 0 C 0 2 0 2 3 0 1

Dm

2 0 2 3 2 0 3 0 1 1 2 1 0 3 0 1 0 1 2 1 0 3 0

C D E G A G F E

2 3 0 2 3 2 1 0

Dm

3 2 1 0 3 2 1 0

Dm

*1 2 1 3 0 1 0 2 3 4 3 1 2 3 2 0 1 2 1 3 0 1 0 3 2 0 3 0

*Cue notes for 2nd Violin.

TAPE



28

Duffy The Dancer

anon.

29

$\text{♩} = 160$

Musical score for 'Duffy The Dancer' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a tempo marking of $\text{♩} = 160$. The music features a melodic line with several trills (tr) and slurs. Measure numbers 4, 7, and 11 are indicated at the start of their respective staves.

Kathleen O'Moore

Musical score for 'Kathleen O'Moore' in G major, 6/8 time. The score consists of four staves of music. Chord symbols (G, D, C) are placed above the notes. Measure numbers 5, 8, and 12 are indicated at the start of their respective staves.

(for Bragi)

Turner Layton & Henry Creamer - 1921

Concert Pitch

"Strut Miss Lizzie"

30

Intro:

Voo-Doo Drums - 3.5 Bars:

A Gm D7 Gm Cm Gm D7 Gm F+

IN THE LAND OF RAIN WHERE THE PEOPLE SING TO PAIN, WELL I

Bb C7 F7 Bb Eb7 Bb Bb7

met some-body named BRAGI — there — Won't you
He's

B Chorus:

Eb Ebm Bb G7

got A PANNY BEARD (His) MAKE'S MUMFORD WITH A-HE-NAT IN TOWN — +/OS A

C7 F7 Bb Bb0 Bb Bb7

MUCHO MACHO MAN WHO CAN PUT A PUPPET SHOW IF YOU GIVE HIM HONEY (AND SEAH) YOU CAN

Eb Ebm Bb D7

FIND HIM IN TOWN (AT) THE CACK N' ASS DRINKIN WITH ALL HIS FRIENDS — BUT DON'T

Voo-Doo Drums - 4 Bars:

Gm D7 Gm Cm Gm D7 Gm F7

you ever expect for his ACC-COUNT to stay the same Hes x

Bb C7 F7 Bb Bb7 Eb Ebm Bb

II - ON MA-AN Better than KAY-PAY NOW —

Vocal to "C":

Patter:

(1) WARN YOU NOW Don't you litter IF He sees you throw it ON the ground
 He will find you He will beat you (and) shove your lit-ter right up ur shitter

In the land of rain where the people sing to pain,
 well i met some-body name bragi--- there--

(hes) got a fancy beard, (his) mace is much feared,
 with athena in tow----

(he's a) mucho macho man who can put a puppet show, if you give him some honey
 (and sepah)

(you can) find him in town, (at) the cock n ass,
 drinking with all his friends,

(but don't) You ever expect for his accent to stay the same

(he's a) li-on man better then kas-per now -----

(chorus)

(I) warn you now, don't you litter, if he sees you throw it on the ground,
 he will find you, he will beat you, (and) shove your litter right up ur shitter

(I) warn you now, don't you litter, if he sees you throw it on the ground,
 he will find you, he will beat you, (and) shove your litter right up ur shitter

31A
32

Handwritten musical score for guitar, featuring a treble clef and a key signature of one sharp (F#). The score consists of ten staves of music with various chords and melodic lines. The chords are written above the notes, and some are circled or boxed. The notation includes eighth and quarter notes, rests, and accidentals. The piece concludes with a double bar line and a repeat sign.

Chords listed in the score:

- Staff 1: D7, Am, Dm, Am, E7, Am, G+
- Staff 2: C, D7, G7, C, F7, C, C7
- Staff 3: F, Fm, C, A7
- Staff 4: D7, G7, C, Cdim, C, C7
- Staff 5: F, Fm, C, E7
- Staff 6: Am, E7, Am, Dm, Am, E7, Am, G7
- Staff 7: C, D7, G7, C, C7, F, Fm, C
- Staff 8: Cdim, C, Cdim, C, C, D7, G7
- Staff 9: Cdim, C, Cdim, C, C, A7, D7, G7, C
- Staff 10: Cdim, C, Cdim, C, C, D7, G7
- Staff 11: C, C7/Bb, F/A, Ab7, C, D7, G7, C, C7

BAC
B

33

GOLD STAR

CLARINET 1st PART

www.flutetunes.com

Gracieusement

from *Petites sonates à deux Flûtes Traversières*, No. 3

Joseph Bodin de Boismortier (1689–1755)

Op. 13, No. 3

Gracieusement (♩ = 100)

Musical notation for measures 1-6. The piece is in 3/4 time. The first staff (treble clef) contains the melody, and the second staff (treble clef) contains the accompaniment. Measure 1 starts with a quarter rest in the accompaniment. Measures 2-6 show a rhythmic pattern of quarter and eighth notes.

Musical notation for measures 7-13. The melody continues with eighth and quarter notes. Measure 13 ends with a double bar line and repeat dots.

Musical notation for measures 14-20. The melody features a key signature change to one sharp (F#) in measure 15. The accompaniment provides a steady harmonic support.

Musical notation for measures 21-27. The melody concludes with a final cadence in measure 27, marked with a double bar line and repeat dots.

Greensleeves

Believed to be composed by KING Henry VIII of ENGLAND CONSORT ANNE Boleyn
for his lover + future Queen
Englisches Volkslied (16. Jhdt.) (1491-1549)

34

Am G Am E



A - las my love, you do me wrong, to cast me off dis-court-eous-ly, for

Am G Am E Am



I have loved you so long de - ligh - ting in your com - pa - ny.

C G Am E



Green - sleeves was all my joy, Green - sleeves was my de-light,

C G Am E Am



Green - sleeves was my heart of gold and who but my la - dy Green - sleeves.

Passamezzo Antico
" " Romanesca

Passamezzi are chord Progressions which were agreed upon

Green Sleeves : referring to
grass stains on a
prostitutes clothes

35

D

D

D

IX.

HEJZE INO, FIJOŁECKU LEŚNY

HEIGH HO, BLUEBELL

2 Hejze i - no, fijo - łecku leśny, Cemu - - żeś sie nie ozwinął wcześni?
Heigh! Ho! Bluebell bluebell in the bower, Why has thou not opened up thy flower?

1 Inoś cekot, jaze rosa zeńdzie, Jaz dziew - cyna za in - sego wyńdzie.
Dew is drying, slow thy bud to waken, And the maiden has another taken.

*Hejze ino, fijołecku leśny,
Cemużeś sie nie ozwinął wcześni?
Inoś cekot, jaze rosa zeńdzie,
Jaz dziewczyna za inzego wyńdzie.*

*Hejze ino, Jasiu mój kochany,
Wodzili cie, od bramy do bramy,
Targali cie za sukmanke ludzie,
A dziewczyna za inksego pódzie.*

*Hejze ino, fijołecku leśny,
Cemużeś sie nie ozwinął wcześni?
Bedzies cekot, jaze rosa spadnie,
Jaz listeczek uśnienty opadnie.*

Heigh! Ho! Bluebell, bluebell in the bower.
Why hast thou not opened up thy flower?
Dew is drying, slow thy bud to waken,
And the maiden has another taken.

Heigh! Ho! Johnny, Johnny, my dear lover,
They have dragged thee all the village over,
Charmed thee, lured thee. Ah, why hast thou
tarried,
And thy lassie has another married.

Heigh! Ho! Bluebell, bluebell in the bower,
Why hast thou not opened up thy flower?
Thou wouldst linger till the dew was drying,
And thy petals, poor and pale, were dying.

37

Hey Ho Nobody at Home

RAVENS CROFT, PAMELIA 1609 85

Handwritten musical notation for the song "Hey Ho Nobody at Home". It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the first staff, and the bass line on the second. The lyrics are: "Hey ho No-bo-dy At home meat nor drink Nor mo-ney Have I none Fill the pot ea-die". Roman numerals I, II, III, IV, and V are placed above the notes to indicate chord positions.

Hey Ho What Shall I Say

RAVENS CROFT, PAMELIA 1609, 99

Handwritten musical notation for the song "Hey Ho What Shall I Say". It consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the first staff, and the bass line on the second and third. The lyrics are: "Hey ho WHAT Shall I say, Sir JOHN HATH car-ried my WIFE A-WAY, they were gone ere I wist, She will come When she list, hey trol-ly trol-ly Lol-ly, come A-gain ho".

Hey Ho to the Greenwood

Ravenscroft, Pammelia 1609 1, music William Byrd (1540-1623)

Round for 3 voices

1 Hey ho, to the green - wood now let us go. Sing heave - and
 5 ho, And there shall we find both buck and doe, Sing heave - and
 8 ho. The hart the hind and the lit - tle pret - ty roe. Sing heave - and ho.

Hey Ho Nobody at Home

Ravenscroft, Pammelia 1609 85

Round for 5 voices

1 Hey ho no - bo - dy at home, meat nor drink nor
 4 mo - ney have I none, fill the pot Ea - die

Hey Ho What Shall I Say

Ravenscroft, Pammelia 1609 99

Round for 9 voices

1 Hey ho what shall I say, Sir John hath car - ried my wife a - way,
 5 they were gone ere I wist, she will come when she list,
 7 hey trol - ly trol - ly lol - ly, come a - gain ho.

39

1

0

1

JAN 1, 2016
WRITTEN etc. by
E5 (J.P.)

"HOPE ON THE HORIZON"

40

Handwritten musical score for guitar on a 10-staff system. The score is written in treble clef with a 4/4 time signature. It consists of six staves of music. The first staff has a key signature of one sharp (F#) and a tempo marking of '4'. The second staff begins with an 'EM' chord and contains several triplet markings. The third staff has 'EM' and 'D7' chords. The fourth staff has 'EM', 'D7', 'E7', and 'D6' chords. The fifth staff has 'EM' and 'D7' chords. The sixth staff has 'EM' and 'D.S.' markings. The seventh staff shows a 'D.S.' marking and an 'E5' chord. The eighth staff is empty. The score ends with a double bar line on the seventh staff.



41

HOT PUNCH

march/jig

Scottish

The musical score consists of eight staves of music in G major (one sharp) and 6/8 time. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The fourth staff ends with a double bar line. The eighth staff also ends with a double bar line.

Hunting the Devil

Graham Pratt c1980 (SCA version)

As we were out a-hunting
One morning in the Spring,
Both the hounds and the were horses running well
Made the hills and valleys ring.

And he's jumped into the water
And he's swum to the other side.
He's crawled up on the other bank
Then he's turned to the huntsmen and he's cried.

But to our great misfortune
No fox there could be found
The huntsmen cursed and swore, but still
No fox moved over the ground.

"Ride on!, ye gallant huntsmen.
When must I come again?
Just call on me and you shall have
The best of a sport and a game."

Then up spoke our master huntsman,
At the head of hounds rode he,
"Well we have ridden for a full three hours
But no fox have we seen".

Then the men looked up in wonder,
And the hounds ran back to hide,
For the fox had changed to the Devil himself
Where he stood at the other side.

"And there is strength still in me
And I shall have my chase
And if only the Devil himself come by
I'd run him such a race".

Then the men, the hounds, the horses
Went flying back to town
And hard on their heels came a little black fox,
A-laughing as he ran.

Then up there sprang like lightning
A fox from out his hole
His fur was the colour of a starless night
His eyes like burning coal.

"Ride on!, ye gallant huntsmen.
When must I come again?
Just a-call on me and you shall have
The best of a sport and a game."

They chased him over the valley.
They chased him over the field.
They chased him down to the river bank,
But still he would not yield.

1
As — we were - out. a — hunt ing One — morn - ing - in — the —
5
spring- Both the hounds and the horses were — run - ning - well made the
8
hills and the val. leys — ring.

IDBURY HILL

morris dance

English

Musical notation for 'IDBURY HILL' consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is simple and rhythmic, typical of a morris dance tune. The first staff ends with a repeat sign.

41

DON OÍCHE ÚD I MBEITHIL (That Night in Bethlehem)

Christmas carol

Irish

Musical notation for 'DON OÍCHE ÚD I MBEITHIL' consisting of four staves of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is simple and rhythmic, typical of a Christmas carol. The first staff ends with a repeat sign.

Congratulations on completing the lessons. These simple tunes have given you the building blocks that the more complex pieces are made of.

~~A~~ GOLD
STAR SONG

L'Importun

from 55 Easy Pieces

Joseph Bodin de Boismortier (1689-1755)
Op. 22, No. 46

Menuet en Rondeau (♩ = 138)

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The melody consists of eighth-note patterns. Measure 4 contains a plus sign (+) above the first note.

Musical notation for measures 7-12. Measure 7 starts with a fermata over the first note. Measure 12 contains a plus sign (+) above the first note.

Musical notation for measures 13-18. Measure 13 starts with a fermata over the first note. Measure 18 contains a plus sign (+) above the first note. The piece concludes with the word "Fine" centered below the staff.

Musical notation for measures 19-24. Measure 19 starts with a fermata over the first note. Measure 24 contains a plus sign (+) above the first note. The piece concludes with the instruction "D.C." (Da Capo) at the bottom right.

LA SONG
youtube

JESU, JOY OF MAN'S DESIRING

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By Johann Sebastian Bach

Moderately

The musical score is written for guitar in the key of D major (two sharps) and 3/4 time. It consists of ten staves of music. The lyrics are written below the notes, and chord diagrams are placed above the staff lines. The lyrics are: "Je - su, the Through the Joy way Of where Man's hope De is - sir guid - ing, ing, Ho - ly wis - dom, love - most Hark, what peace - ful mu - sic - bright, rings, Drawn Where by the Thee, flock our in souls Thee as con - pir fid - ing, ing, Soar Drink to of un joy - cre - at death - less light. springs." The chords used are A, D, C#mi, F#mi, Bmi, E, D#o, E7, and D.

Bmi C#mi D E A F#mi D

C#mi F#mi D D#o E7 A

E F#7 Bmi G Emi F#7 Bmi G Emi

Word of God our flesh that fash - ioned,
Theirs is beau - ty's fair - est plea - sure,

Bmi G Bmi Emi E#o F#7 Bmi A D Bmi D7

With the fire of
Theirs is wis - dom's

G Emi A7 D7 G Emi A7

life im - pas - sioned.
ho - liest trea - sure.

D A D C#mi F#mi Bmi C#mi D

Striv - ing still to truth un -
Thou dost ev - er lead Thine

E A D C#mi F#mi

known, own, In ing, the dy - ing of
of love of

D E E7 A A7 D E7 A

round Thy throne.
joys un - known.

E7 A D C#mi F#mi

Bmi C#mi D E A F#mi D

A F#mi D D# E 1. A 2. A

47

Jewish Wedding Song

Khosn kale mazl tov • חתן כלה מזל טוב

Lively ♩ = 120

Violin melody

Em v

4 (B7) v Em last time to Coda v

8 B7 v 1 Em v 2 Em v G

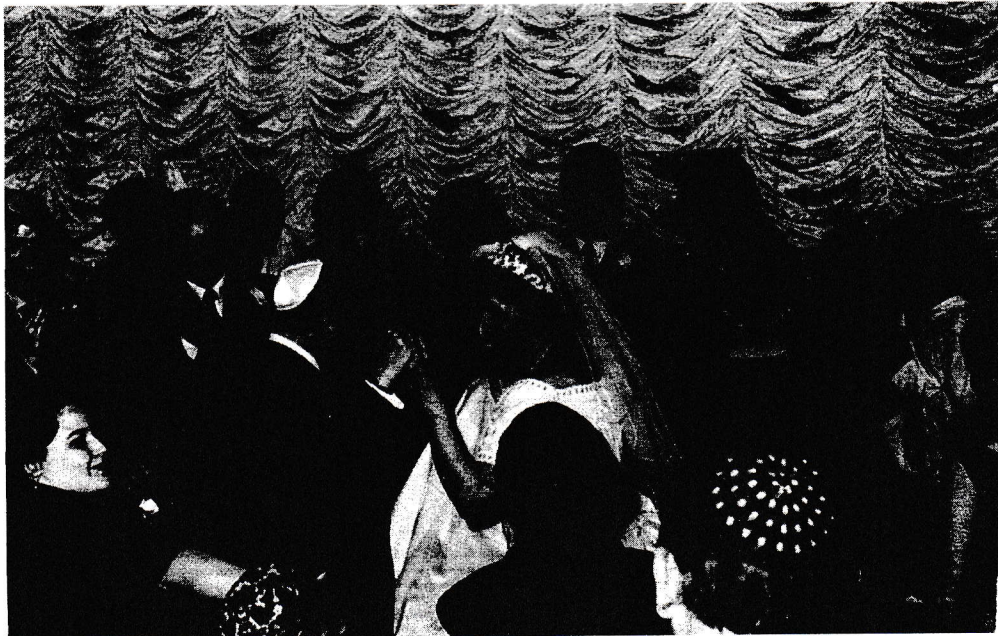
11 v (D7) v G

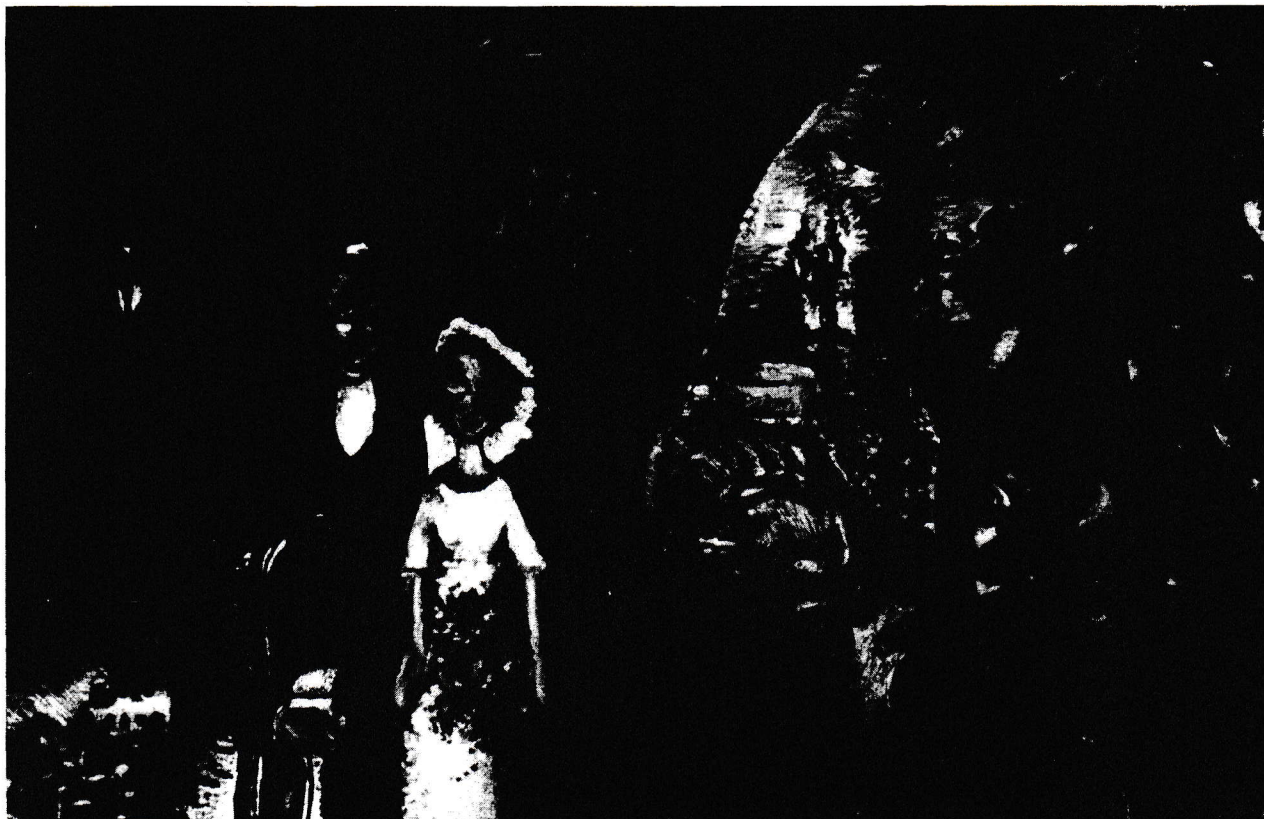
15 v B7 v 1 Em v

17 2 Em v

⊕ CODA B7 v Em

D. S. al Coda





Jewish Wedding Song
p. 2

Lively ♩ = 120

Easy violin

Musical notation for the first staff, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Lively ♩ = 120'. The notation includes a first ending bracket and a repeat sign.

Musical notation for the second staff, starting with a treble clef and a key signature of one sharp (F#). It includes the instruction 'last time to Coda' with a Coda symbol (⊕). The notation features first and second ending brackets and a repeat sign.

Musical notation for the third staff, starting with a treble clef and a key signature of one sharp (F#). It continues the melody from the previous staff.

Musical notation for the fourth staff, starting with a treble clef and a key signature of one sharp (F#). It includes first and second ending brackets. Below the staff is the instruction 'D. S. al Coda'.

Musical notation for the fifth staff, starting with a treble clef and a key signature of one sharp (F#). It begins with a Coda symbol (⊕) and the word 'CODA'. The notation includes a Coda symbol at the end of the piece.

49

The Legend of Zelda: Lost Woods

50


Koji Kondo

Violin

The image shows a handwritten musical score for a violin part. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords written above are Dm, Dm7, Em, and Dm. The second staff continues with notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords written above are Dm7, Em, C, Dm, G, Em, Dm, G. The third staff has notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords written above are C, Dm, G, E7, Dm, and Em. The fourth staff is mostly empty with a few notes and the handwritten text "more!" written above it.

51

Loch Lomond



1. By yon bon-nie banks, and by yon bon-nie braes, Where the
 sun shines bright on Loch Lo - - mond, Where
 me and my true love will nev - er meet a - gain, On the
 bon - nie, bon - nie banks of Loch Lo - - mond. Oh,
 you take the high road, an' I'll take the low road, And
 I'll be in Scot-land be - fore ye. But, me and my true love will
 nev - - er meet a - - gain, On the
 bon - nie, bon - nie banks of Loch Lo - - mond.

2. We'll meet where we parted in yon shady glen,
 On the steep steep side o' Ben Lomond,
 When in purple hue the highland hills we view
 And the moon coming over the gloamin.
 (Chorus)

3. Still fair is the scene, but, ah, how changed
 Are the hopes that we fondly cherished.
 Like a watry gleam, like a morning dream,
 On Culloden's field they hae perished.
 (Chorus)

4. The wild flowers spring, and the wee birdies sing,
 And in sunshine the waters are sleepin'.
 But, the broken heart it knows no second spring,
 An' resigned we may be tho' we're greetin'.
 (Chorus)

Chorus:

Oh you take the high road, an' I'll take the low road,
 And I'll be in Scotland before ye.
 But, me and my true love will never meet a-gain,
 On the bonnie, bonnie banks of Loch Lomond.

Loch Lomond

Flute 1

Flute 2

C / / / / Dm / / / / G / / / /

4 F / C / F / C / Dm / / / / G / C / F / / / /

8 G / C / G / C / / / / F / Dm / G / C / / / /

12 F / C / F / C / F / C / F / C / F / Dm / G / Dm / C / / / /

53

Longa Nahawand

Bey

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March from Occasional Oratorio G.F. HANDEL

Allegro pomposo

Trumpet in B♭

Alto Saxophone

10 **A**

15 **B** **C**

20 **D**

25

30 **E** Second time rall.

Bm F#7

33 Acoustic String Bass

Bm

F#7 C#

Bm A7

D B7

E9 A7 D Ebdim Em7 A9

D B7

E9 A9 D E9 F#7

Ode To Feargus Hornblower, Chicken Show'r

Words by Justin Tanguay
and Sara Ewen

Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

56

Brightly



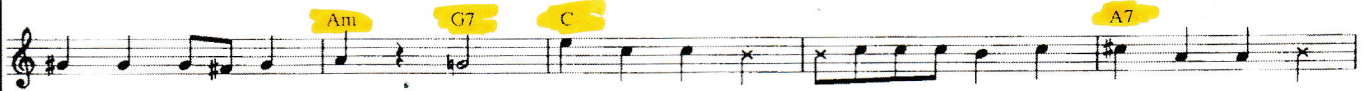
Now Fear- Gus Was a chick- En -- nnn The Bigg- est One a - Round! He
Fear - Gus Horn blo- wer Music Kowner Gen - tle as could be - ee All
Horn - Blowers most favor - ite thing isn't runn - ing away He'd



met a goblin and ran away but the goblin ran him a- ground! Now If You've Ev - er
oth - er ranks have swords and shanks but an el - ven flute has he! He Plays Fa-rie songs and
Much ra - ther be right here with thee sing ing his songs of glee! He's Played with the likes of



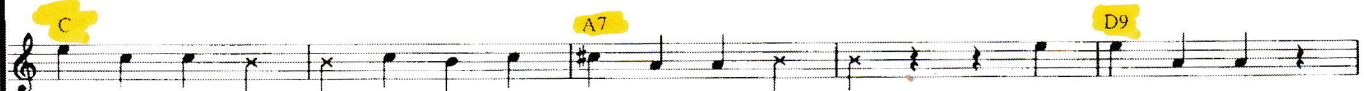
Seen him You'll think he's reall- y tough, the way he plays his sil- ver flute you'll
Lim - ricks, along side his lad- y love, his jack- et may bear a chick- en but
Elves n sprites, and still does to this day, Fear- gus is party guy, and he likes to



Ne - ver have e - nough Oh There he goes running a - way a - gain
He coos just like a dove!
Keep it th- at wa- ay!



Fear - gus m- ay be a scaredy cat (but) He'll always be your friend --



Let loo-- oose with a ----a bard like him and learn to be



cow - ard - ly -----

G → F = 2 ↓

Pastime With Good Company

Henry VIII, around 1513 (England)

57

♩ = 100

Am G Am B

G E7 A Am G C Am G C

G Am G C Am G C G E7 A

www.abcnotation.com/tunes

GOLD STAR
 P.1 1, 2, 3, 1
 P.2 2, 3, 1, 2

58

Pastime with good company

Henry VIII
 King of England
 1491 - 1547

Gm F Gm A f D7 G Gm

Soprano

Pas - timewithgood com - pa-ny I love andshall un to - I die gruchso will but
 Youthmusthavesome da - li-ance of good or ill some pas - tance com-pa-ny me

Alto

Pas - timewithgood com - pa-ny I love andshall un to I die gruchso will but
 Youthmusthavesome da - li-ance of good or ill some pas - tance com-pa-ny me

Baritone

Pas-timewithgood com - pa-ny I love-andshall un to - I die gruchso will but
 F Gm F D7 G Gm F Bb Gm F Bb

S

6 none - de ny so God bepleased so live - will I for mypastance hunt sing anddance my
 thinks thenbest all thought fan - cies to di-gest for i - dle-ness is chiefmis-tres of

A

none - de ny so God bepleased so live will I for mypastance hunt sing anddance my
 thinks thenbest all thought fan - cies to di-gest for i - dle-ness is chiefmis-tres of

Bar.

none de ny so God bepleased so live - will I for mypastance hunt sing anddance my
 F Gm F Bb Gm F Bb F D7 G

S

11 heart is set to my com-fort all good - ly sport who shall - me let?
 vi - ces all then who can say but mirth and play are best of all

A

heart is set to my com-fort al good - ly sport who shall me let?
 vi - ces all then who can say but mirth and play are best of all

Bar.

heart - is set to my com-fort all good - ly sport who shall - me - let?

59

Pastime with good company

Henry VIII
King of England

1491 - 1547

Gm F Gm A f D7 G Gm

Soprano

Pas - timewithgood com - pa-ny I love andshall un to - I die gruchso willbut
 Youthmusthavesome da - li-ance of good or ill some pas - tance com-pa-ny me

Alto

Pas - timewithgood com - pa-ny I love andshall un to I die gruchso willbut
 Youthmusthavesome da - li-ance of good or ill some pas - tance com-pa-ny me

Baritone

Pas-timewithgood com - pa-ny I love-andshall un to - I die gruchso willbut

F Gm F D7 G Gm F B^b Gm F B^b

6

S

none - de ny so God bepleased so live - will I for mypastance hunt sing anddance my
 thinks thenbest all thought fan - cies to di-gest for i - dle-ness is chiefmis-tres of

A

none - de ny so God bepleased so live will I for mypastance hunt sing anddance my
 thinks thenbest all thought fan - cies to di-gest for i - dle-ness is chiefmis-tres of

Bar.

none de ny so God bepleased so live - will I for mypastance hunt sing anddance my

F Gm F B^b Gm F B^b F D7 G

11

S

heart is set to my com-fort all good - ly sport who shall - me let?
 vi - ces all then who can say but mirth and play are best of all

A

heart is set to my com-fort al good - ly sport who shall me let?
 vi - ces all then who can say but mirth and play are best of all

Bar.

heart - is set to my com-fort all good - ly sport who shall - me - let?

PINK ELEPHANTS ON PARADE

from Walt Disney's DUMBO



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Words by NED WASHINGTON
 Music by OLIVER WALLACE

Briskly

Am F Am F Am F Am F7

Look out! Look out! Look out! Look out! Pink El - e - phants On Pa - rade,
 They're walk - ing a - round the bed,

Am F7 Am F7 Am F Am F

Here on they come! Hip - pe - ty hop - pe - ty, they're here and there, Pink
 on their head. Clip - pe - ty clop - pe - ty, ar - rayed in braid, Pink

Am F7 1 Am 2 Am E7

el - e - phants ev - 'ry - where. El - e - phants On Pa - rade! What - 'll I do?

Am G

What - 'll I do? What an un - u - su - al view! I can stand the
 I am not the

F E Am G F E Am G

sight of worms, and look at mi - cro - scop - ic germs. But tech - ni - col - or you
 type to faint when things are odd, or things are quaint. But see - ing things you

F E Am F7 1 Am 2 Am F

pach - y - derms is 'real - ly too much for me. know that ain't can cer - tain - ly give you an aw - ful fright!

Am F Am F7 Am F7 Am F7

What a sight! Chase 'em a - way! Chase 'em a - way! I'm a - fraid

Am F7 Am G

need your aid, Pink El - e - phants On Pa - rade!

F E Am G F E Repeat and Fade

Pink el - e - phants! Pink

PUSSYCAT POLKA

from Walt Disney's THE MICKEY MOUSE CLUB

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Words and Music by
 JIMMIE DODD

Moderately Bright

C G7

Have you ev - er seen a ro - mance that was as in - tense as that be - tween a

C

boy cat and a girl cat on a fence? They sing a song and do a cat dance

61

Red Is The Rose

Handwritten musical notation for the first line of the song. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords indicated above the staff are G, Em, Am, and C.

Handwritten musical notation for the second line of the song. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords indicated above the staff are G, Em, C, and Bm.

Handwritten musical notation for the third line of the song. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords indicated above the staff are C, Em, Am, and C.

Handwritten musical notation for the fourth line of the song. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords indicated above the staff are G, C, D7, and G. The line ends with a double bar line.

Red Is The Rose

Irish Folk Song

The musical score for "Red Is The Rose" is written in F major (one flat) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The notes are: F4 (quarter), A4 (quarter), Bb4 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords above the staff are: F (1), Dm, Gm, Bb (2). The second staff continues with notes: F4 (quarter), A4 (quarter), Bb4 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords above are: F (2), Dm (2), Dm (1), Bb, Am. Fingerings 2, 1, 2, 4 are shown. The third staff has notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords above are: Bb, Dm, Gm, Bb (1), Bb (2), 1. Fingerings 3, 5, 1, 2, 1 are shown. The fourth staff has notes: F4 (quarter), A4 (quarter), Bb4 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords above are: F (2-1), Bb, C7, F. Fingerings 2, 4, 3 are shown.

F#
●
●
●
●
●
●
●
●
●
●
●
●

(63)

GOLD STAR

www.flutetunes.com

Rondeau

from *Fanfares pour des trompettes, timbales, violons et hautbois*

Jean-Joseph Mouret (1682–1738)

$\text{♩} = 80$

The first system of the musical score consists of two staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music begins with a treble clef on the top staff and a bass clef on the bottom staff. The melody in the top staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, and C4. Trills (tr.) are indicated above the final notes of the first and third measures in both staves.

The second system of the musical score continues the piece. It consists of two staves. The melody in the top staff features a trill (tr.) above the first measure. The bass line continues with a steady eighth-note accompaniment. Trills (tr.) are also present above the final notes of the second and fourth measures in the top staff.

The third system of the musical score continues the piece. It consists of two staves. The melody in the top staff features a trill (tr.) above the first measure. The bass line continues with a steady eighth-note accompaniment. Trills (tr.) are also present above the final notes of the second and fourth measures in the top staff. The system concludes with a *Fine* marking above the final note of the top staff.

The fourth system of the musical score continues the piece. It consists of two staves. The melody in the top staff continues with a steady eighth-note accompaniment. The bass line continues with a steady eighth-note accompaniment.

The fifth system of the musical score continues the piece. It consists of two staves. The melody in the top staff continues with a steady eighth-note accompaniment. The bass line continues with a steady eighth-note accompaniment.

26

tr.

31

tr.

37

tr.

43

tr.

48

D.C. al Fine

65

SUMMERTIME

G. GERSHWIN

Handwritten musical score for "Summertime" by George Gershwin. The score is written on four staves in G major, 3/4 time. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody with various chords and a bass line. Chords are labeled as Bmi, (C7), Bmi (F#7), (Bmi7 B7), Emi, (G7), G#mi7, C#7, F#7, Bmi, (C7), Bmi, E7, D, Bmi, E7, F#7, Bmi (E7), and (C#mi7 F#7).

(SLOW) SWINGIN' SHEPHERD BLUES

MOE KOFFMAN

Handwritten musical score for "Swingin' Shepherd Blues" by Moe Koffman. The score is written on four staves in G major, 4/4 time. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melody with various chords and a bass line. Chords are labeled as D, D9, D7, G9, B7, Emi7, A7, D, D9, Gb, Bb7, A7, and D. There are also triplets indicated by a '3' in a circle.

67

Super Mario Bros. Theme

Kōji Kondō (1960—)

$\text{♩} = 100$

mf *p* *f* *p* *mf* *mf* *p* *p*

SMB Water World

Arranged by Justin Tanguay

Track 2

Track 3

8

8

15

15

22

22

29

29

69

Steven Universe

Main Theme

Rebecca Sugar

arr. Inês G.

Handwritten musical notation for the first line of the Steven Universe Main Theme. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff: G, B7, C, and Cm.

Handwritten musical notation for the second line of the Steven Universe Main Theme. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with eighth and quarter notes. Chords are indicated above the staff: G, B7, C, Cm, and G. Below the staff, the lyrics "GARNET AMY THISTLE AND PEARL AND STEVEN" are written in a handwritten font.

Handwritten musical notation for the third and fourth lines of the Steven Universe Main Theme. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody continues with eighth and quarter notes. Chords are indicated above the staff: A, C#7, D, and Dm. The fourth line ends with a double bar line.

Polish

40

IV.

TAM W KRAKOWIE, W PIEKNYM DOMKU
THERE IN CRACOW STAYS MY DARLING

Chords: F, C, Bb, F, F, F, C, C

4
 Tam w Kra - kowie, w pieknym dom - ku, Tam ma lu - ba prze - by - wa.
 There in Cracow stays my darl - ing In a house with win - dows bright,
 (Sic - dzi, sić - ázi, przy pieknym stolu - ku Bia - tom sa - to czy - sy - wa.)
 (Stitching, stitching flowers red and ro - ses In her wedding gar - ments white.)

Tam w Krakowie, w pieknym domku,
 Tam ma luba przebywa,
 (Siedzi, siedzi, przy pieknym stolicku
 Białom sate wysywa.)

Nie bedzies ty, moja miła,
 Biały saty wysywać,
 (Bo juz jutro, rano, raniusienko,
 Muse ostro w glidzie stać.)

There in Cracow stays my darling
 In a house with windows bright,
 (Stitching, stitching flowers red and roses
 In her wedding garments white.)

Put aside the wedding garments,
 Darling, rest thy eager hand,
 (For to-morrow, early in the morning,
 In the ranks I'll have to stand.)

There in Dagger Deep stays Brusjet
 In a fort with windows bright
 Blood runs red, red, his foes are all gone-gone
 Brusjet, Brusjet, mighty, mighty strong

71

Termina Field Majora's Mask

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes and rests, including a triplet of eighth notes marked with a '3' below the staff.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests, including a triplet of eighth notes marked with a '3' below the staff.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests, including a triplet of eighth notes marked with a '3' below the staff.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests, including a triplet of eighth notes marked with a '3' below the staff.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests, including a triplet of eighth notes marked with a '3' below the staff.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests, including a triplet of eighth notes marked with a '3' below the staff.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests, including a triplet of eighth notes marked with a '3' below the staff.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests, including a triplet of eighth notes marked with a '3' below the staff.

Tetris

Korobeiniki

72

Vivace E Am E Am

mf

Dm C

mf

E Am Am E7

mf

Am E7

mf

Am E7 Am E

mf

73

Three Country Dances

Ravenscroft, Pammelia 1609 74

Canon for 4 voices

♩ = 160

Bass (1)
 Tenor (2)
 Soprano (3)
 Alto (4)

Sing af - ter fel - lows, as you hear me, a toy that sel - dom
 Robin Hood, Rob-in Hood, said Lit-tle John, come dance be - fore the
 Now foot it as I do, Tom boy Tom, now foot it as I do
 The cramp is in my purse full - sore, no mo - ney will bide there

is seen a Sing af - ter fel - lows, as you hear me, a
 Queen a, Rob - in Hood, Rob - in Hood, said Lit - tle John, come
 Swi - then a Now foot it as I do, Tom boy Tom, now
 -in a And if I had some salve there - fore, o

toy that sel - dom is seen a Three coun - try dan - ces in one to be, a
 dance be - fore the Queen a, In a red pet - ti - coat and a green jack - et, a
 foot, it as I do Swi - then a And Hick thou must trick it all a - lone Til
 light - ly then would I sing a Hey

pret - ty con - ceit, as I ween a, Three coun - try dan - ces in
 white hose and - a green a, In a red pet - ti - coat
 Ro - bin come leap - ing in be - tween a, And Hick thou must trick it
 ho, the cramp - a, Hey ho, the cramp -

one to be, a pret - ty con - ceit, as I ween a
 and a green jack - et, a white hose and - a green a
 all a - lone Til Ro - bin come leap - ing in be - tween a
 - a Hey ho, the cramp - a the cramp - a

75 Silver
T=1
C=2

Three Duets

Menuetto 1

Joseph Haydn

Scherzando ♩ = c. 124

Tpt. *mf*

Tpt. *mf*

A

13

19

B

25

p

p

29

3 Duets

76

2

33 **C**

38

43 **D**

mf

49 **E**

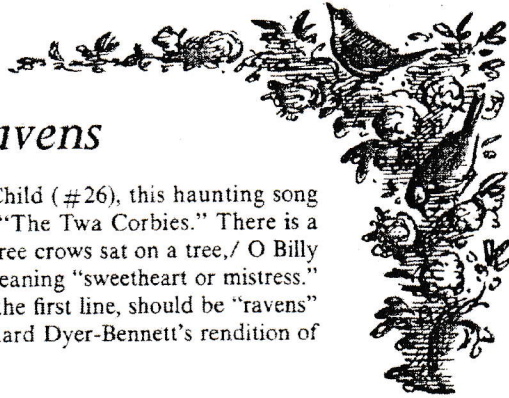
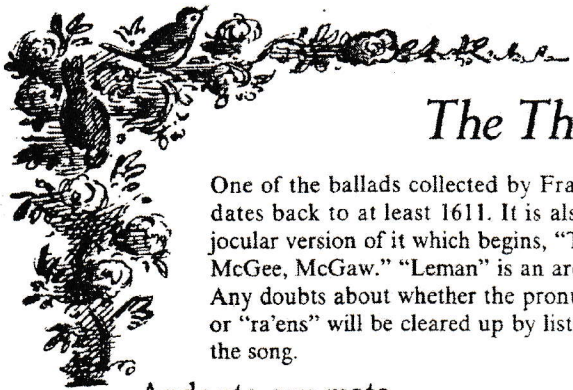
f

55

f

61

(77)



The Three Ravens

One of the ballads collected by Francis James Child (#26), this haunting song dates back to at least 1611. It is also known as "The Twa Corbies." There is a jocular version of it which begins, "There were three crows sat on a tree, / O Billy McGee, McGaw." "Leman" is an archaic word meaning "sweetheart or mistress." Any doubts about whether the pronunciation, in the first line, should be "ravens" or "ra'ens" will be cleared up by listening to Richard Dyer-Bennett's rendition of the song.

Andante con moto

Em A B Em

There were three ra'ens sat on a tree, Down a down, hey

mp

G Em D A7 D7 G

down, hey down, They were as black as black might be, With a down.

B7 G A D A7 D G A

The one of them said to his mate, "Where shall we our

B7 G A B Em

break - fast take?" With a down, der-ry, der-ry, der-ry down, down.

allargando

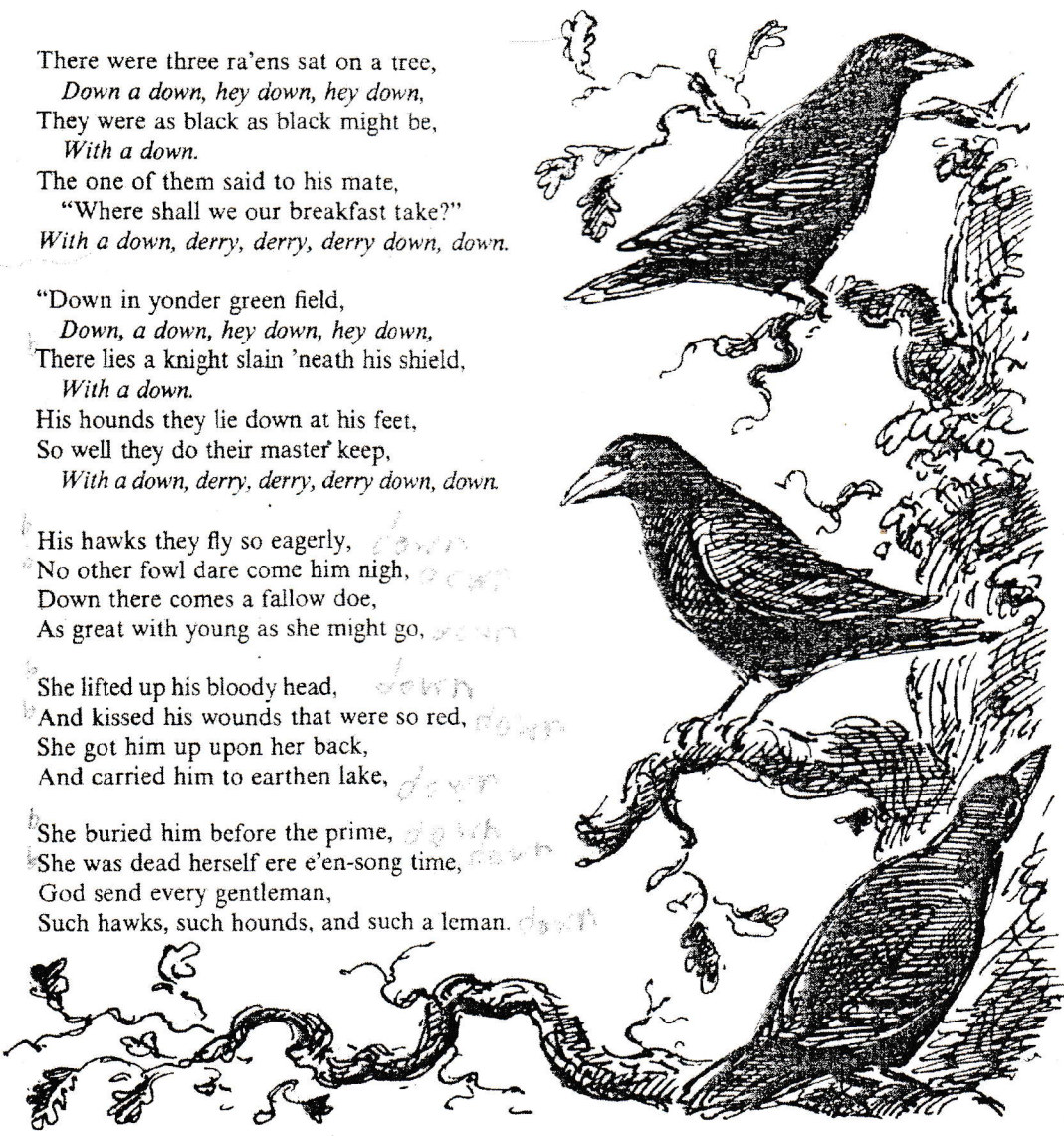
There were three ra'ens sat on a tree,
 Down a down, hey down, hey down,
 They were as black as black might be,
 With a down.
 The one of them said to his mate,
 "Where shall we our breakfast take?"
 With a down, derry, derry, derry down, down.

"Down in yonder green field,
 Down, a down, hey down, hey down,
 There lies a knight slain 'neath his shield,
 With a down.
 His hounds they lie down at his feet,
 So well they do their master keep,
 With a down, derry, derry, derry down, down.

His hawks they fly so eagerly,
 No other fowl dare come him nigh,
 Down there comes a fallow doe,
 As great with young as she might go,

She lifted up his bloody head,
 And kissed his wounds that were so red,
 She got him up upon her back,
 And carried him to earthen lake,

She buried him before the prime,
 She was dead herself ere e'en-song time,
 God send every gentleman,
 Such hawks, such hounds, and such a leman.



79

GOLD STAR

Trumpet Voluntary

Andante

Jeremy Clark (1670-1707)

Trumpet in B \flat

Trumpet in B \flat

5

9

13

17

21

P. Broude

Twelve Duets k.487 No.2



W.A.Mozart

Allegretto - Menuetto

Flute *f*

Flute *f*

7

p

f

f

21

Fine Trio

p

p

28

mp

mp

34

mf

p

mf

p

D.C. al Fine

81

Wedding March

Andante maestoso (76-108BPM) (85)

Felix Mendelssohn (1809-1847)

f

Flute 1

Flute 2

4

8

12

82

2

83

The Wise Man's Song

דעם צאָדיקס זעמערל • Dem tzadiks zemerl

With energy ♩ = 92

Violin melody

Measures 6-10. Chords: F#7, 1 Bm, 2 Bm, Bm. Includes triplets and repeat signs.

Measures 11-16. Chords: D. Includes accents (v) and slurs.

Measures 17-21. Chord: Bm. Includes triplets and a Coda symbol (⊕). Text: "last time to Coda ⊕".

Measures 22-28. Chords: F#7, 1 Bm, 2 Bm, D. Includes triplets and accents (v).

Measures 29-34. Chords: G, D, G, D, A7. Includes accents (v) and slurs.

Measures 35-40. Chords: 1 D, 2 D, Bm. Includes repeat signs and accents (v).

Measures 41-46. Chords: D, Bm. Includes triplets and accents (v).

Measures 47-51. Chords: F#7, 1 Bm. Includes triplets and accents (v).

Measures 52-56. Chord: 2 Bm. Section: ⊕ CODA. Includes triplets and accents (v).

With energy ♩ = 92

violin

5

11

18 last time to Coda ⊕

24

32

37

44

52

⊕ CODA