

A Convicts Medley

The Whitby Lad

Traditional (Arr. Samantha O'Brien, 2024)

B.1 Vc.

O come

3/4 time signature, key of B major (two sharps). Bassoon 1 (B.1) and Bassoon 2 (Vc.) play eighth-note patterns. The bassoon part ends with a fermata over the word "come".

B.1 Vc.

Bm D E G D E Bm
all ye bold & ramb - ling boys a war - ning take by me.

3/4 time signature, key of B major (two sharps). Bassoon 1 (B.1) and Bassoon 2 (Vc.) play eighth-note patterns. The bassoon part ends with a fermata over the word "me".

B.1 Vc.

14 D E G D E Bm
And when you go night ram - bl - in' do shun bad com - pa - ny.

3/4 time signature, key of B major (two sharps). Bassoon 1 (B.1) and Bassoon 2 (Vc.) play eighth-note patterns. The bassoon part ends with a fermata over the word "ny".

B.1 B.2 Vc.

22 D E G Bm E Bm
For it's son oh son, what have you done? You're bound for Bo - ta - ny Bay.

For it's son oh son, what have you done? You're bound for Bo - ta - ny Bay.

3/4 time signature, key of B major (two sharps). Bassoon 1 (B.1), Bassoon 2 (B.2), and Bassoon 2 (Vc.) play eighth-note patterns. The bassoon parts end with fermatas over the words "Bo-ta-ny Bay".

B.1 Vc.

30 D E G D E Bm
It was at the quar - ters se - ssions that the judge did say to me

3/4 time signature, key of B major (two sharps). Bassoon 1 (B.1) and Bassoon 2 (Vc.) play eighth-note patterns. The bassoon part ends with a fermata over the word "me".

B.1 Vc.

38 D E G D E Bm
Well the ju - ry's found you guil - ty you're bound for Bo - ta - ny Bay

3/4 time signature, key of B major (two sharps). Bassoon 1 (B.1) and Bassoon 2 (Vc.) play eighth-note patterns. The bassoon part ends with a fermata over the word "Bay".

46 +Choir

D E G Bm E Bm

B.1 For it's son oh son, what have you done? You're bound for Bo-ta-ny Bay.

B.2 For it's son oh son, what have you done? You're bound for Bo-ta-ny Bay.

Vc.

54 Bm D E G D E Bm

Vc.

Pratik (drum is to be a bodhran or something of the like.
doesn't have to be this exact rhythm, I trust Pratik to come up with something suitable :))

Drm etc.

62 D E G D E Bm

B.1 Well I've seen me a - ged fa - ther there a - trem-bl - ing at the bar

Vc.

70 D E G D E Bm

B.1 Like - wise my dear old mo - ther a - tear - ing her white hair

Vc.

78 D E G Bm E Bm

B.1 For it's son oh son, what have you done? You're bound for Bo-ta-ny Bay.

B.2 For it's son oh son, what have you done? You're bound for Bo-ta-ny Bay.

Vc.

86 D E G D E Bm

B.1 It was on the twen - ty eighth of June from En-gland we made way

Vc.

94

D E G D E Bm

B.1 And as we come down the Hu - mber well we heard them sai - lors say

Vc.

Just an idea, but on the beats with the asterisks, you could have sailors make working sounds at the same time (e.g. clanging of metal, hammering or pulling of rope etc)

102

D E G Bm E Bm

B.1 Well it's boys oh boys, there are no joys_ down there in_ Bo-ta - ny_ Bay.

B.2 Well it's boys oh boys, there are no joys down there in Bo-ta - ny_ Bay.

Vc.

III

rall..

Vln.1

Vla.

Vc.

The True Lover's Farewell

119 Em $\text{♩} = 100$

Vln.1

Vla.

Glk.

Hp

127 *Lily* Em

S. Oh fare you well, my own true_{_} love, oh fare you well for a while. I'm
Ting

Hp

132 D Em D Em

S. go - ing a-way but I'll come a - gain if I go ten thous - and miles. The

S.

Hp

136 Em

S. crow that is so black my_{_} love, shall sure - ly turn to white. And if

S. crow that is so black my_{_} love, shall sure - ly turn to white. And if

Glk.

Hp

140 D Em Em D Em

S. e - ver I prove false to the one that I love bright day shall turn to night. Bright

S. e - ver I prove false to the one that I love bright day shall turn to night. Bright

Glk.

Hp

144 Em

S. day shall turn to night my love, and a rock shall melt with the sun. And the
 S. day shall turn to night my love, and a rock shall melt with the sun. And the
 Vc.
 Glk.
 Hp.

148 D Em D Em

S. fi - re will breathe and be no more and the rag - ing sea will burn.
 S. fi - re will breathe and be no more and the rag - ing sea will burn.
 Vla.
 Vc.
 Glk.
 Hp.

152 = 100

+ Choir

S. Em D Em Bm Em D Em So

Vln.1

Vla.

Vc.

Glk.

Hp.

160 Em

S. fare you well my own true love 'cause I'm
 S. So fare you well my own true love 'cause I'm
 A. So fare you well my own true love
 B.1 So fare you well my
 Vln.1
 Vla.
 Glk.
 Hpx.

164 D Em Em rit. D Em = 80 $\frac{\#}{3}$

S. go - ing a-way but I'm com-ing a - gain, if I go ten thous - and miles.
 S. go - ing a-way but I'm com-ing a - gain, if I go ten thous - and miles.
 A. I'm com-ing a - gain, if I go ten thous - and miles.
 B.1 love come a - gain if you go ten thou - sand miles
 Vln.1
 Vla.
 Vc.
 Conc.
 Hpx. with melancholy

Bonny Bay

168 D A⁷ D G D

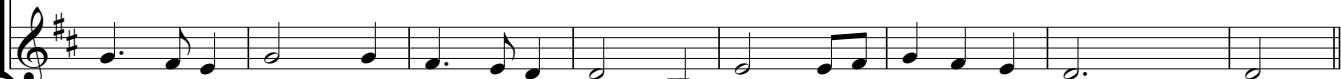
Vla. 

see what it's like without any chords ie.just concertina & viola.
if you think it needs chords, just have the guitars play one strum each bar for this passage

Conc. 

176 A⁷ D Bm A⁷ D

Vla. 

Conc. 

change to keyboard or accordion. have guitars & harp do rhythm for the 1st verse,
then you can continue playing from chorus until the end of the song

184 ♩ = 170 D A⁷ D G D A⁷

S. 

Fare - well to old Eng-land for - e - ver _____ Fare - well to my rum culls as well _____ Fare -

193 D G D Bm D A⁷ D

S. 

well to the well known old Bai - ley _____ where I used for to cut such a swell

+ k/bd

200 A⁷ D A⁷ D G A⁷

S. 

Sing - ing Too-ra - li, oo - ra - li Ad-di-ty _____ sing-ing too-ra - li, oo - ra - li ay, _____ sing-ing

A. 

Sing - ing Too-ra - li, oo - ra - li Ad-di-ty _____ sing-ing too-ra - li, oo - ra - li ay, _____ sing-ing

B.1 

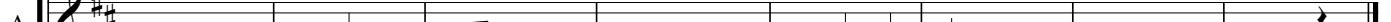
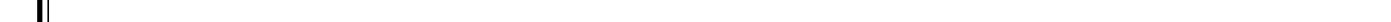
Sing - ing Too-ra - li, oo - ra - li Ad-di-ty _____ sing-ing too-ra - li, oo - ra - li ay, _____ sing-ing

Vln.1 

Vla. 

Vc. 

209 D G D Bm D A⁷ D

S. 
A. 
B.1 
Vln.1 
Vla. 
Vc. 