

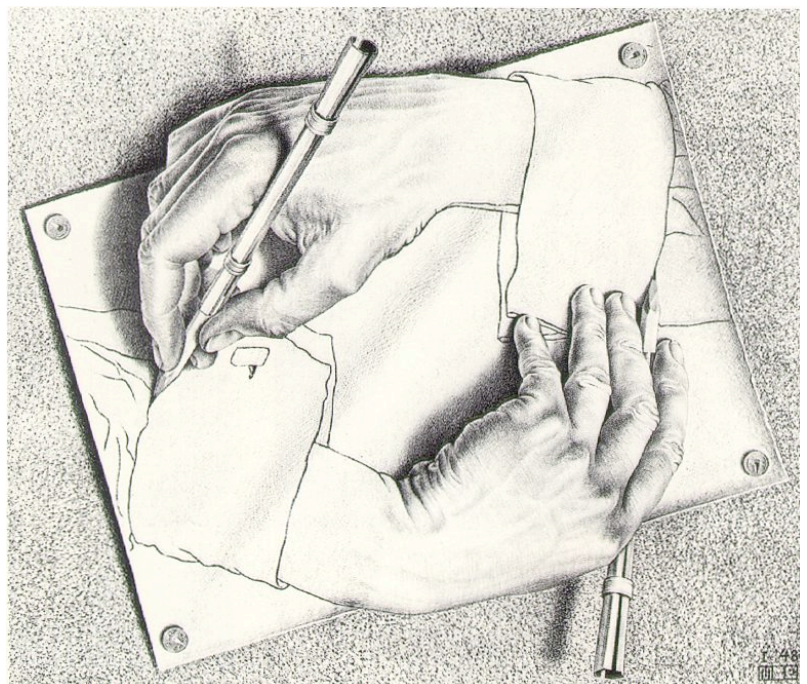
Déjà Vu

[February - March 2007]

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Poor Feller My Country

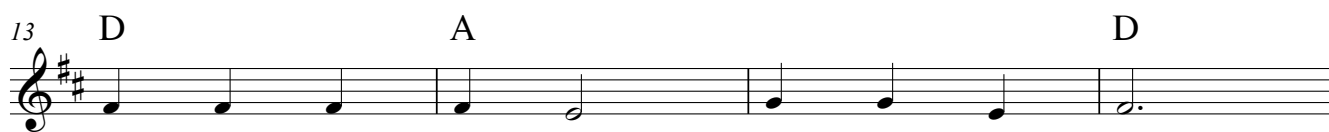
Ted Egan
[Arr. Maria Dunn 2003]



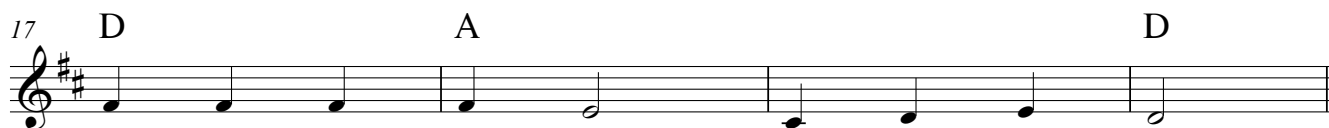
1. Once when I'm young boy, old man tell me.



Al - ways look af - ter, this you coun - try.



You are a ri - ver, You are the sea.



You are the rocks boy, This you coun - try.

2. Once in a dreamtime, happy and free.
People of nature in our country.
I was an emu, red kangaroo.
Dance in the firelight, didjeridu.
3. Civilisation, worn for the boss.
Put on some clothes boy, cover your loss.
I was a moonbeam, star in the sky.
I was the lightning, flashing on high.
4. Talk to the tourists, stop at the store.
Mining uranium, money galore.
I am a bottle, I am a can.
Wrapped up in plastic, civilised man.

Chorus

21 D A D

A. *Poor fell-er my coun-try, poor fell-er me.*

T. *Poor fell-er my coun-try, poor fell-er me.*

B. *Poor fell-er my coun-try, poor fell-er me.*

28 A D

A. *Dream ings a night-mare Poor fell er me.*

T. *Dream ings a night-mare Poor fell er me.*

B. *Dream ings a night-mare Poor fell er me.*

Drone --> sticks
 Verse 1: Rima
 Chorus: All (+ simple drums)
 Verse 2:
 Chorus: All (clap with sticks)
 Verse 3:
 Chorus: All (incl. chords)
 Verse 4: All women
 Chorus: All (full on!!)
 Chorus: All (+ improvisations)
 Chorus: All (+ improvisations)
 Chorus: All (a capella + sticks)

Salutations to the River Red Gums

William Keyte
(Arr. Lyndon Piddington)

N.B. 4 bars of Am on guitars before every verse

♩ = 150

Am

Sop
Doo oo doo oo

Alto
Doo do do do do doo oo do do do do

Tenor
Doo do do do doo oo do do do do doo oo

Bass
Doo oo doo oo

5 Am

G

Am

S.
oo oo oo ee

A.
oo oo blow - ing through my leaves

T.
Har - ken to the east wind oo ee A -

B.
oo oo oo ee

9 Am

G

Am

S.
oo oo oo ee

A.
oo oo For the fo - rest my spi - rit grieves

T.
lone in the emp - ty pad - dock oo ee

B.
oo oo oo ee

Chorus

13 C Dm G 1. Am 2. Am

S. *If you plant ten mill - ion trees None would grow like these, these.*

A. *If you plant ten mill - ion trees None would grow like these, these.*

T. *If you plant ten mill - ion trees None would grow like these, these.*

B. *If you plant ten mill - ion trees None would grow like these, these.*

Coda

19 C Am G Am

S. Great gums of the ri - ver, my sa - lu - ta - tions to ye

A. Great gums of the ri - ver, my sa - lu - ta - tions to ye

T. Great gums of the ri - ver, my sa - lu - ta - tions to ye

B. Great gums of the ri - ver, my sa - lu - ta - tions to ye

23 C Am G Am

S. Great gums of the ri - ver, my sa - lu - ta - tions to ye.

A. Great gums of the ri - ver, my sa - lu - ta - tions to ye.

T. Great gums of the ri - ver, my sa - lu - ta - tions to ye.

B. Great gums of the ri - ver, my sa - lu - ta - tions to ye.

2. Harken to the west wind, that blows from across the seas,
The wind that filled the sails, and brought axes to the trees. ---> Chorus

3. Harken to the north wind, that dust from the soil does burn,
Once so rich and fertile, when it's gone it can never return. ---> Chorus

4. Harken to the south wind, that comes from the icy cold,
Rips across an empty moonscape, that's grown so tired and old. ---> Chorus ---> Coda

Erev Shel Shoshanim

W: Moshe Dor M: Yosef Haddar

Intro	Intro
V1: Gial	V2: Gial + Monique
V1: Gial + Monique	V2: Tutti
C: Gial + Monique	C: Tutti
C: Tutti	C: Tutti (Rest + rall at end)
Instrumental (VVCC)	Intro (starts on last note of chorus)

Am G Em

4 Am Dm Am

1. E rev shel sho - sha - nim, Net- ze na el ha - bu - st'an.
 2. Sha - char ho-mah yo - nah, Ro-shech ma-a - le tla - lim.

8 G Em Am

Mor beh-sa-mim u le - vo-na le - rag-a lech mif - tan. [repeat each verse]
 Pich el-ha - bo - qer sho sha nah 'E - q - te fe - nu li.

Chorus

12 Am Dm Am

Lay - la yo-red le - aht, ve - ru-ach sho-shan nosh - vah.

16 G Em Am

Ha - va el-chash lach shir ba - lat, ze - mershel a - ha - vah.

The Poison Train

Michael O'Rourke

Intro (play also before verse 5)

♩ = 75 *8va*

F C B^b F C

6 (8)

F C F B^b F C

11

F C B^b Gm

1. This old town has had its day, all the peo - ple moved a - way, & the
 2. When the rail - way o - pened here all the gut - ters flowed with beer, & the
 3. Well they built the streets so wide it - 'd be a thing of pride, To____
 4. I still hear the tall man say to the child - ren at their play, Now you'd
 5. You feel sor - ry for the grass, all it did was grow too fast, & with

14

F C

hous - es stand - ing emp - ty in the dry & the dus - ty day. No - one
 peo - ple stood be - side the line to____ watch and_ wave & cheer. Oh the
 walk a - cross it drunk or throw a stone to the o - ther side, And the
 bet - ter go home ear - ly and you'd bet - ter__ stay a - way. Stay a -
 wea - pons ranged a - gainst it, it was ne - ver_ meant to last. And the

16

F C B^b Gm

cares for this old town now the mon - ey's not a - round & the
 speech - es that were made when the boss - es smiled & said,_____
 build - ings grew so tall you would trem - ble at their fall, Now they
 way____ from the line can't you hear the rail - way humming, The____
 man and his off - sider, well____ they're all dressed in black, As the

18

F B^b/C F

rail - way lines are rus - ty____ & the stat - ion's fall - ing down._____
 "Good times are be - gin - ing____ fol - low us & you'll go a - head."_____
 all fall down & you'd ne - ver know there was any - one there at all._____
 grass has grown too tall____ and the poi - son train is com - ing._____
 poi - son train goes through the town and__ blis - ters all the track._____

21 C F B^b F C

S. *There's a light down the line let it shine, shine, let it shine. There's a*

A. *There's a light down the line let it shine, shine, let it shine. There's a*

T. *There's a light down the line let it shine, shine, let it shine. There's a*

B. *There's a light down the line let it shine, shine, let it shine. There's a*

26 Dm B^b F C Fine

S. *camp down the way, all the fet - tlers will be com - ing home to - day.*

A. *camp down the way, all the fet - tlers will be com - ing home to - day.*

T. *camp down the way, all the fet - tlers will be com - ing home to - day.*

B. *camp down the way, all the fet - tlers will be com - ing home to - day.*

Final Verse

30 Dm B^b

S. 6. Well it ne - ver last - ed long — half the town was dead & gone; and

33 Gm C

S. ev - 'ry bo - dy was a - fraid to be there left a - lone, All the

35 F C B^b Gm

S. peo - ple stayed a - way and there was no cel - e - bra - tion, —

37 F B^b/C F (Back to chorus)

S. No - bo - dy made a speech the day they closed the rail - way sta - tion. —

The Last Tree on Rapa Nui

Kevin Murray 2005

Pn. *Gm Dm E^b B^b Gm Dm E^b B^b Cm Dm*

11 **A** *Gm Dm Gm Dm*

They saw it stand ing there. They'd lost their chance to care. They

16 *B^b F Dm*

knew it was the last. We must learn from their past. Their

20 **B** *Gm Dm C*

*is - land was frag - ile Their life times too
land was so dis - tant, They felt so a -
warred with their broth - ers, They rav - aged their*

23 *B^b Gm Dm Am Gm*

*short. They bare ly re mem bered The dam - age they'd wrought. What once was so -
lone. They placed all their faith in gods made of stone. They stood them on -
earth. Sad - ly con - fus - ing their wealth for their worth. They watched as they -*

29 *Dm Am B^b F C Am A*

*ver dant, Now no thing but scree, All ex - cept for that last lone ly tree. -
al - tars, Their backs to the sea, Gaz - ing down at that last lone - ly tree. (Go straight to D)
moved in, Des - pite heart - felt pleas, They cut down that last lone - ly tree. -*

C (Play after verses 1 & 3 only)

36 *Dm Am G C G Em*

44 C G Csus⁴ C

Pn.

Ch.

Con.

Vln.

50 **D** Gm Dm Gm Dm B^b F B^b Dm

saw it standing there. They'd lost their chance to care. They knew it was the last. We must learn from their past. (Their)
(They)

Pn.

Ch.

Con.

Vln.

59 **E** Gm Dm E^b B^b Gm Dm E^b B^b

Ah ah ah ah ah ah ah Ah but we must Learn from their past.

Pn.

Ch.

Vln.

Miss Marple

Ron Goodwin

♩ = 180 A A E⁷ E⁷ A D E⁷ A

Recorder

Violin I

5 A E⁷ A E⁷

9 **A** A

Rec.

V1.

V2.

14 D⁷ A A

Rec.

V1.

V2.

19 E A D [To Coda] E⁷ A 1.


Rec.


V1. [To Coda]

V2. [To Coda]

B | 2-3

24 A Am D7

Rec. 

V1. 

28 A D7

Rec. 

V1. 

31 E7


Rec. 


V1. 


V2. 

Coda

34 E7 A D E7 A

Rec. 

V1. 

V2. 

Cut-Lunch Blues

(Laughton & Jenny Patrick)

Chorus

Let-tuce, oh boy!
Rai-sons, oh boy!

Let-tuce, oh boy!
Rai-sons, oh boy!

Let-tuce, oh boy!
Rai-sons, oh boy!

F

Same old Mar - mite and let - tuce, Same old rasp - ber - ry
Don't want my pea - nuts and rai - sins, Don't want this yuk - ky old

Oh rasp - b'ry jam! To-matoes!
Oh yuk - ky pie! Ah ap-ple!

Oh rasp - bry jam! To-matoes!
Oh yuk - ky pie! Ah apple!

Oh rasp - b'ry jam! To-matoes!
Oh yuk - ky pie! Ah ap-ple!

F7 Bb F

jam. She knows I don't like to - matoes, Why don't I e - ver get
pie. Who wants to fin - ish this ap-ple, I'd rather go hun - gry and

8

Oh let's have - ham!
Oh, please don't - die.

The Cut Lunch - Blues.

Oh let's have - ham!
Oh please don't - die.

The Cut Lunch Blues.

Oh let's have ham!
Oh please don't die.

The Cut Lunch Blues.

C7 F

ham?
die.

I'm sit - tin' in the play-ground Singing the Cut-Lunch blues.

Verse

F

My mum does - n't give me e - nough to eat, She
My mum says that sweet things are bad for my health, She

F7

says we have to save and skimp. And
just - gives me ce - lery and cheese, You'd

B \flat 7

mine does - n't wrap my bis - cuit s ep - 'rate - ly, It
think they would find out what we like for lunch, It's

F

al - ways ends up sog - gy and limp. I'm
not that we are diffi - cult to please.

C7 F C7

sit - tin' in the play - ground sing - ing the Cut - Lunch Blues.

Ashokan Farewell

Jay Ungar

A

Rec.  D D/F# G Em D Bm G A7

Vln. 1 

Vln. 2  (strings play on repeat only)

9 Rec.  D D/F# G Em D Bm A7 D

Vln. 1 

Vln. 2 

B

17 Rec.  D D/F# G D Bm A A7/G

Vln. 1  (Strings start here)

Vln. 2 

25 Rec.  D C G D Bm A7 D

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

The Last Thing on My Mind

Tom Paxton

G C G C G D G

It's a les-son too late for the learn ing, — made of sand, — made of sand.

8 C G C G D G

— In the wink of an eye my soul is turn ing — in your hand, — in your hand.

Chorus

17 D C G

Are you go - ing a - way with no word of fare - well? Will there

8 Are you go - ing a - way with no word of fare - well? Will there

22 C G D

be not a trace left be - hind? — Well, I

8 be not a trace left be - hind? — Well, I

26

could have loved you bet ter; did-n't mean to be un - kind. You

could have loved you bet ter; did-n't mean to be un - kind. You

30

know that was the last thing on my mind. 1. You've got mind. 2. You've got mind.

know that was the last thing on my mind. mind.

It's a lesson too late for the learning, made of sand, made of sand.
 In the wink of an eye my soul is turning in your hand, in your hand.

Are you going away with no word of farewell?

Will there be not a trace left behind?

Well, I could have loved you better, didn't mean to be unkind.

You know that was the last thing on my mind.

You've got reasons a-plenty for goin', this I know, this I know,
 For the weeds have been steadily growing, please don't go, please don't go


As we walk, all my thoughts are a-tumblin', 'Round & 'round, 'round & 'round.
 Underneath our feet the subway's rumblin', underground, underground.


As I lie in my bed in the morning, without you, without you,
 Each song in my breast dies a-borning, without you, without you.

+ All sing 1st verse --> a capella chorus --> tutti chorus --> turn around x 3


Gendarmes' Duet

Words: H. B. Farnie Music: J. Offenbach

V1. 

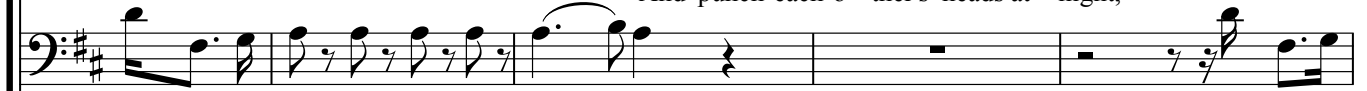
V2. 

5 D A D A⁷ D


T. 


8

And of ourselves we take good care!
Then lit - tle but - ter - flies we chase!
And punch each o - ther's heads at night,


B. 

We're pub-lic guard ians, bold, yet wa - ry, To risk our
Sometimes our du - ty's ex - tra mu - ral, We like to
If gen - tle men will make a ri - ot, We're quite dis

V1. 

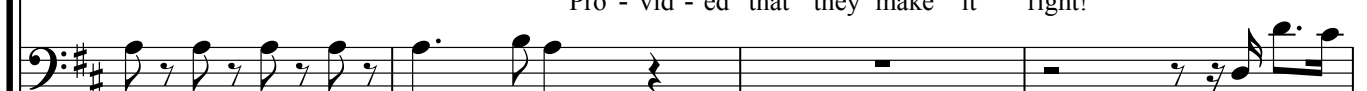
V2. 

10 A D A⁷ D


T. 


8

When dan - ger looms we're nev - er there!
Com - mune with Na - ture face to face!
Pro - vid - ed that they make it right!

B. 

pre - cious lives we're cha - ry, But when we
gam - bol in things ru - ral, Un - to our
posed to keep it qui - et, But if they

V1. 

V2. 

14 G D G D A⁷

T. Or lit-tle boysthat do no harm, Werunthem in,
 Refresh'dbyNa ture's ho - ly charm,
 Or give to us our pro-per terms!

B. meet a helpless wo - man, We run them in, we run them
 beat then back re - turn - ing,
 do not seem to see it,

V1.

V2.

19 D A⁷ D

T. we run them in, We show them we're the bold Gen - darmes!

B. in, We run them

V1.

V2.

22 A⁷ Bm G D A⁷ D

T. We run them in, we run them in, We show them we're the bold Gen - darmes!

B. in, we run them in, we run them in, We show them we're the bold Gen - darmes!

V1.

V2.

Stand by the Shore

Traditional (as performed by The Fagans)

♩ = 120
Verses 1 & 2

S. 

Sis - ters now our mee - ting is o'er__ Sis - ters we__ must__ part.
Broth - ers now our mee - ting is o'er__ Broth - ers we__ must__ part.

5

S. 

And if we should ne - ver meet a - gain, I'll keep you in__ my heart.
And if we should ne - ver meet a - gain, I'll keep you in__ my heart.

9 Choruses 1-3

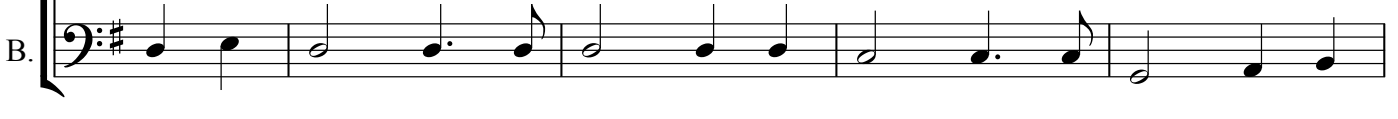
S. 

And we'll stand by the shore and we'll stand by the shore and we'll

A. 

T. 

And we'll stand by the shore and we'll stand by the shore and we'll

B. 

14

S. 

stand by the shore and be safe for - e - ver__ more.

(D 1st time only)

A. 

T. 

stand by the shore and be safe for - e - ver__ more.

B. 

18 Verse 3

S. 

Moth - ers now our mee - ting is o'er__ Moth - ers we__ must__ part.

A. 

22

S. And if we should ne - ver meet a gain, I'll keep you in — my — heart.

A.

26 Verse 4

S. Fath - ers now our mee - ting is o'er — Fath - ers we — must — part.

A.

30

S. And if we should ne - ver meet a - gain, I'll keep you in — my heart.

A.

34 Final Choruses

S. And we'll stand by the shore and we'll stand by the shore and we'll

A.

T. And we'll stand by the shore and we'll stand by the shore and we'll

B.

39

rall. (2nd time)

S. stand by the shore and be safe for - e - ver — more. more.

A.

T. stand by the shore and be safe for - e - ver — more. more.

B.

1. | 2.

Sydney

Gm C⁷ F B^b F ^{8va}

5 Verse

(Sweet Ca-ro - line)
(If it were mine)

T. I've trav-elled up & down, seen many a fam-ous town. Old Ten-ne-see & wond-rous Ca-rol - ine. But
There's loved ones al-ways there, with hap-py fa - ces fair. And gen-tle ways & smiles that are di - vine. I

B.

14

(Dear town of mine)
(To turn to crime)

T. now I'm go-ing home, con-tent no more to roam, I'll be hap-py in that dear old town of mine.
love each lit-tle nook, Each cran-ny, Yes! Each crook. To pros-per here you have to turn to crime.

B.

22 Chorus

D. Ah! The sil ver tails of Mosman Ah! The yup pies in Bal main!

S. S__ is for the sun shine all a round you. Y__ is for the yearning when a - way.
S__ is for the sil - ver tails of Mos - man. Y__ is for the yup - pies of Bal - main.

A.

T. S__ is for the sun shine all a round you. Y__ is for the yearning when a - way.
S__ is for the sil - ver tails of Mos - man. Y__ is for the yup - pies of Bal - main.

B.

30

D. D! You will ever know! The pay ment of the loan

S. D__ is for the dearest town that I have e ver known, N__ for noble hearts you meet each day.
D__ is for the dearest hous ing you will e ver know, N__ is for non pay ment of the loan.

A.

T. D__ is for the dearest town that I have e ver known, N__ for noble hearts you meet each day.
D__ is for the dearest housing you will e ver know, N__ is for non pay ment of the loan.

B.

38

D. Ah! _____ E vic tion with out warn ing Y! _____ should this be hap pen ing to

S. *F* *C7* *A*
E ___ is for the eve'ning neath the moon - light, *Y* ___ is for the young folks that you see. _____
E ___ is for e - vic - tion with out warn - ing, *Y* ___ should this be hap pen ing to me. _____

A. _____

T. _____

B. _____

46

D. me! _____ Syd - ney! The word means home to me. _____

S. *Dm* *C#7* *F* *D* *Gm* *C7* *F* *C7*
Put ___ them al - to - geth - er they spell Syd - ney! The word that means sweet home to me. _____

A. _____

T. _____

B. _____

Intro
Verse 1: Individual men sing phrases
Chorus 1: Individual women sing letters (All sing last phrase)
Verse 2: All sing (Wayne sings last phrase)
Chorus 2: All sing
Chorus 2: All sing with Descant & special ending

Men's Phrases

1. Ian
2. Wayne
- 3.
- 4.
- 5.
6. (All men)

Women's Letters

- S:
Y:
D:
N:
E:
Y:

54

D. me. _____

S. *F* *C7* *F*
(Sweet home to me!)
me. _____
(Sweet home to me!)

A. _____

T. _____

B. _____

The Song and the Sigh

Words: Henry Lawson Music: Ian Hamilton

Choir D G Em D Em D G Em D G

Ah Ah Ah

Treble Rec

Tenor Rec

Vln 1

Vln 2

Harp

Bass

Percussion

8 D G Em D Em D

T.
 The creek went down with a broken song, 'neath the She-Oaks high; The
 The song and the sigh went a-winding by, went winding down;
 They were hushed in the swamp of the dead man's crime, where the cur-lews cried; But they
 And the creek of life goes winding on, wandering by; And

Ch.
 Ah Ah

Trb R.

Ten R.

V1.

V2.

Hp.

Bass

Perc.

13 D G Em D G A⁷ D

T. wa_ ters ca rried the tune a_ long, and the Oa_ oaks a sigh.
 Circling the foot of the moun - tain high and the hill - side _____ brown.
 reached the ri - ver the self same time, and the _____ ere they died.
 bears for - e - ver its course up - on, A _____ song and a sigh.

Ch. _____

Trb R. _____

Ten R. _____

V1. _____

V2. _____

Hp. _____

Bass _____

Perc. _____

tune a_ long
 moun - tain high
 self same time
 course up - on

17 D D G D

T. _____

Ch. _____

Trb R. _____

Ten R. _____

V1. _____

V2. _____

Hp. _____

Bass _____

and the oa - ks a sigh. _____
 and the hill - side brown. _____
 and there _____ they died. _____

A Song and _____ (a Sigh.) (sighed) _____

Sonny

♩ = 140

C

G

D⁷

6

T. *Son ny_ don't go a - way_ I'm here all a - lone, _ Your*

H1. *Son ny_ don't go a - way_ I'm here all a - lone, _ Your*

H2. *Son ny_ don't go a - way_ I'm here all a - lone, _ Your*

11

T. *Da - dy's a sai - lor ne - ver comes home.*

H1. *Da - dy's a sai - lor ne - ver comes home.*

H2. *Da - dy's a sai - lor ne - ver comes home.*

C G

15

T. *Nights are so long, si - lence goes_ on I'm*

H1. *Nights are so long, si - lence goes_ on I'm*

H2. *Nights are so long, si - lence goes_ on I'm*

D

19

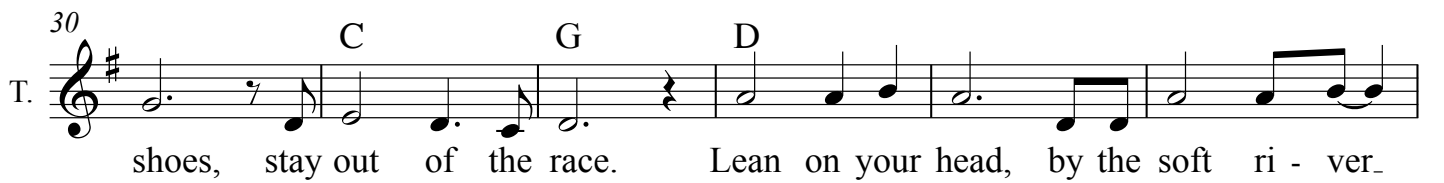
T. *fee - ling so tired, Not all that strong.*

H1. *fee - ling so tired, Not all that strong.*

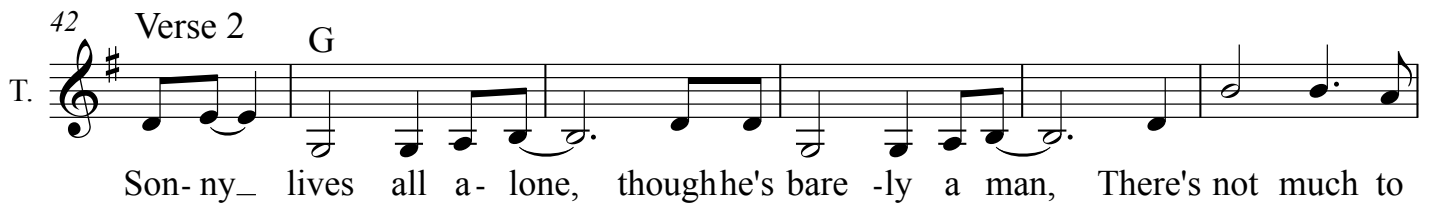
H2. *fee - ling so tired, Not all that strong.*

C G D

24 Verse 1 G
T. 
Son-ny_ lives on a farm, in a far dis-tant place, Take off your

30 C G D
T. 
shoes, stay out of the race. Lean on your head, by the soft ri - ver.

36 C G D
T. 
bed, Son-ny al - ways re - mem - bers the words Ma-ma says.

42 Verse 2 G
T. 
Son-ny_ lives all a- lone, though he's bare - ly a man, There's not much to

48 C G D
T. 
do, but he does what he can. Sits by the win-dow, in his room by the

54 C G D
T. 
stairs, Watch - ing the waves drift - ting soft on the wind.

60 Verse 3 (Instrumental before this verse) G
T. 
Man-y_ years have all gone, Son-ny's old & a- lone, His Dad-dy's a

66 C G D
T. 
sai - lor, ne - ver came home. Some-times he won-ders what his

71 C G D
T. 
life might have been, Still far a - way, Ma-ma's voice calls his name.

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, E4, F#4, G4, A4, B4, C#5, and D5. The lower staff is in bass clef with the same key signature and time signature, containing a series of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4.

The second system of music starts at measure 3. It features a boxed letter 'A' above the first measure. The upper staff contains a melodic line with eighth notes and a G chord above the third measure. The lower staff contains a bass line with eighth notes.

The third system of music starts at measure 7. It features a boxed letter 'A' above the first measure, a G chord above the third measure, and another boxed letter 'A' above the fifth measure. The upper staff contains a melodic line with eighth notes and a G chord above the third measure. The lower staff contains a bass line with eighth notes.

The fourth system of music starts at measure 11. It features a G chord above the third measure. The upper staff contains a melodic line with eighth notes and a G chord above the third measure. The lower staff contains a bass line with eighth notes.

The fifth system of music starts at measure 15. It features a boxed letter 'A' above the first measure, a G chord above the third measure, and another boxed letter 'A' above the fifth measure. The upper staff contains a melodic line with eighth notes and a G chord above the third measure. The lower staff contains a bass line with eighth notes.

- 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

Timeless Land

Phyl Lobl [Arr. Wayne Richmond 2003]

F
Bb
F
Gm
Dm

Vocals

Once she was _____ a time-less land, where time _____ ran on for

Violin

p

5

C7
Bb
F

e - ver, _____ to the dream - ing peo - ple there she was

VI

8

Dm
C
F
C7

land _____ of Ne - ver Ne - ver. _____ Fish and fowl _____ she had in

Rec.

VI

pp

<p>Intro</p> <p>Verse 1 (pluckies only)</p> <p>Verse 2 (+ strings and harmony)</p> <p>Interlude</p> <p>Verse 3 (+ recorder)</p> <p>Interlude</p> <p>Verse 4</p> <p>Interlude (pluckie chords + Low F drone only + sticks)</p> <p>Sing last phrase with only low F drone (strings & piano)</p>

11 F C7 F

plen - ty, and her stones were gi - ven worth, in their

Rec.

VI

14 Bb F Dm C F

hearts they held her ho - ly, and they thought of her as earth.

Rec.

VI

p

Intro/Interlude

18 * Bb F Dm C F

Sticks: etc.

Rec.

VI

2. Once she was an open land,
 Where few would bow to bosses,
 And the working people there
 Thought they called and barred the tosses.
 Where the convict and the settler,
 Earned their freedom by their toil.
 In their hearts they freely thanked her,
 And they thought of her as soil.

3. Then she was the lucky land,
 Where living easy came,
 And the clever people there
 Learned to play the power game.
 Soon they sold her stony hillsides,
 Then she lost her very heart.
 In the greed of their intention.
 They thought of her as dirt.

4. Now she is a changing land
 Upon the point of turning.
 Where she'll go its hard to say,
 Are we wise or lost in learning.
 For the ones who are to follow,
 She's the land we hold in trust.
 Will she be to them the earth
 Or they call her only dust?

I ain't afraid

Holly Near (as sung by Roy Bailey)

Em B7

I ain't a - fraid of your Yah - weh, I ain't a - fraid, of your Al - lah,

5 Em B7 Em

I ain't a - fraid, of your Je - sus, I'm a fraid of what you do in the name_ of your God.

9 Em B7

I ain't a - fraid, of your chur - ches, I ain't a - fraid, of your tem - ples,

13 Em B7 Em

I ain't a - fraid, of your pray - ing, I'm a fraid of what you do in the name_ of your God.

Chorus

17 Em B7

Rise up, — to the high-er pow - er, Free up — from fear, it will de-vo - ur you,
Rise up, — hear a high-er sto - ry, Free up — from the gods of war & glo - ry, —

21 Em

Watch out, — for the eg - o of the ho - ur, — The
Watch out, — for the threat of pur - ga - tor - y, — The

23 B7

ones who say they know it are the one's who will im-pose it on you.
spi - rit of the wind won't make a kil - ling off of sin & sa - tan.

Verse 5 Wayne only

25



I ain't a fraid___ of your bi - ble,___ I ain't a-fraid of your To - rah,___

29



I ain't a fraid of your Ko-ran, Don't let the let-ter of the Lord ob-scure the spi-rit of your love.

Wayne I ain't afraid of your Yahweh,
I ain't afraid of your Allah,
I ain't afraid of your Jesus,
I'm afraid of what you do in the name of your God.

Wayne I ain't afraid of your churches,
I ain't afraid of your temples,
I ain't afraid of your praying,
I'm afraid of what you do in the name of your God.

All *Rise up, to the higher power,
Free up from fear, it will devour you,
Watch out, for the ego of the hour,
The ones who say they know it
Are the one's who will impose it on you.*

John K/
Monique I ain't afraid of your Yahweh,
I ain't afraid of your Allah,
I ain't afraid of your Jesus,
I'm afraid of what you do in the name of your God.

John K/
Monique I ain't afraid of your churches,
I ain't afraid of your temples,
I ain't afraid of your praying,
I'm afraid of what you do in the name of your God.

All *Rise up, hear a higher story,
Free up from the gods of war and glory,
Watch out for the threat of purgatory,
The spirit of the wind won't make
a killing off of sin and satan.*

Wayne I ain't afraid of your Bible,
I ain't afraid of your Torah,
I ain't afraid of your Koran,
Don't let the letter of the lord
Obscure the spirit of your love.

Women Men
I ain't afraid of your sabbath,
I ain't afraid of your culture,
I ain't afraid of your borders,
All I'm afraid of what you do in the name of your God.

Men Women
I ain't afraid of your children,
I ain't afraid of your music,
I ain't afraid of your stories,
All I'm afraid of what you do in the name of your God.

All *Rise up, to the higher power,
Free up from fear, it will devour you,
Watch out, for the ego of the hour,
The ones who say they know it
Are the one's who will impose it on you.*

Men I ain't afraid of your Yahweh,
I ain't afraid of your Allah,
I ain't afraid of your Jesus,
I'm afraid of what you do in the name of your God.

Women I ain't afraid of your churches,
I ain't afraid of your temples,
I ain't afraid of your praying,
I'm afraid of what you do in the name of your God.

All *Rise up, hear a higher story,
Free up from the gods of war and glory,
Watch out for the threat of purgatory,
The spirit of the wind won't make
a killing off of sin and satan.*

Wayne I ain't afraid . . .
Men I ain't afraid . . .
All I ain't afraid . . .
I'm afraid of what you do in the name of your God!

Sudden ending!

Somos el barco

Lorre Wyatt (Arr. Jill Stubington 2006)

Violins

Bass

D

7

S.

G A D Bm Em

The stream sings it to the ri-ver the ri-ver sings it to the sea the sea sings it
 Now the boat_____ we are sail-ing in_____ was built_____ by man-y hands And the sea we are
 O the voy age_____ has been long and hard. and yet_____ we're sail - ing still With a song to help us
 So with our hopes we raise the sails_____ to face__ the_ winds once more And with our hearts we

V.

B.

13

S.

A D D⁷ G A⁷ D

to the boat that car-ries you and me._____ *So mos el bar co_____ so mos el mar*
 sail-ing on, it tou ches ma - ny_ sands._____
 pull to- geth - her, if we_ on - ly_ will._____
 chart the wa - ters ne- ver_ sailed be- fore._____

A.

M.

So mos el bar co_____ so mos el mar

So mos el bar co_____ so mos el mar

V.

B.

Verse 1:
 Verse 2: Noni
 Verse 3: Glenys
 Verse 4:
 Repeat Chorus a capella (Insts. join in bar 24)

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

S. *Yo na -ve -go en ti tu na -ve -gas en me We are the boat ____*

A. *Yo na -ve -go en ti tu na -ve -gas en me We are the boat ____*

M. *Yo na -ve -go en ti tu na -ve -gas en me We are the boat ____*

V. *(Insts. join in final chorus)*

B. *(Insts. join in final chorus)*

25 **A** **D** **A⁷** **D⁷**

S. *We are the sea ____ I sail in you you sail in me. ____*

A. *We are the sea ____ I sail in you you sail in me. ____*

M. *We are the sea ____ I sail in you I sail in you, you sail in me. ____*

V. *(Insts. join in final chorus)*

B. *(Insts. join in final chorus)*

31 **D** **G** **A⁷** **D**

V. *(Insts. join in final chorus)*

B. *(Insts. join in final chorus)*

Johnson Boys

Trad. American fiddle tune - arr. Jay Broker & Maria Dunn

12

T1.

13 **A** G D G D

T1.

T2.

19 G C D G C D | 1. G C D

T1.

T2.

25 | 2. G A **B** D

T1.

T2.

30 A D A D G D

T1.

T2.

35 G D | 1. A | 2. C D D⁷

T1.

T2.

42 **C**

Clap Pat Stamp

48

Clap Pat Stamp

54 **D** **G** (All voices in unison)

T2.

John-son boys, they went a cour-tin' John-son boys, they did-n't stay. The rea-son why they did-n't stay.

Clap Pat Stamp

60 **G** **C** **D** **G** **C** **D** **G** **C** **D** **G**

T1.

Could-n't pay their way, could-n't pay their way. John-son

T2.

Had no mon-ey for to pay their way, had no mon-ey for to pay their way. John-son boys,

67 **D** **G** **D**

T1.

boys, John-son boys, John-son boys,

T2.

they went a cour-tin' John-son boys, they did-n't stay. The rea-son why they did-n't stay.

T3.

John-son boys went a cour-tin'. John-son boys could-n't stay. John-son boys ne-ver

72 **G** **C** **D** **G** **C** **D** **A7** **D**

T1.

Could-n't pay their way could-n't pay their way.

T2.

Had no mon-ey for to pay their way, had no mon-ey for to pay their way.

T3.

had no mon-ey for to pay their way, had no mon-ey for to pay their way.

The love you leave behind

Fred Small

Verse 1

C7 Bb F C Bb

We've cleared off the ta-ble 'left o-vers' saved washed the dish-es and put them a way.

4 F C7 F Bb

I've told you a sto-ry tucked you in tight at the end of your knock a bout day

8 C F Dm Bb F Bb

When the moon sets her sail to car-ry you to sleep, o-ver the mid night

12 C7 F Gm Am Bb F C7 F

sea, I will sing you a song no one sang to me, may it keep you good com-pa-ny.

Chorus

17 F C Bb C Bb C7 F

Oh you can be an-y-bo-dy you want to be you can love whom e-ver you will. You can

22 F C Bb C Bb C7 F

tra-vel an-y coun-try that your heart needs and know that I will love you still. You can

26 F Dm Bb C Bb C

live by your-self you can ga-ther friends a round you can choose one spe-cial one, But the

30 F Dm Bb C Bb C7 F

on-ly mea sure of your words & your deeds will be the love you leave be hind when you're done.

Verse 2

34 C7 Bb F C Bb F

There are girls who grow up strong and bold there are boys qui-et & kind... Some

39 C7 F Bb C

race on a-head some fol-low be hind, some go in their own_ way & time. Some

43 F Dm Bb F Bb C7

wo-men love wo-men some men love men some raise chil dren some ne ver do. You can

47 F Gm Am Bb F C7 F [sing Chorus]

dream all the days ne-ver reach-ing the end of ev-'ry-thing poss-i- ble for you.

Verse 3

51 F Am Bb C

Don't be rat-tled by names by taunts by games_ but seek out_ spi-rits true. If you

56 F Dm Am Bb C7 [sing Chorus]

give your friends_ the best part of your self they'll give the same back to you.

Coda (stand and sing a capella)

60 F Dm Bb C

Yes the on - ly mea sure of your words & your deeds_____ will be the

63 Bb rall. C7 F

love you leave be - hind when you're done.