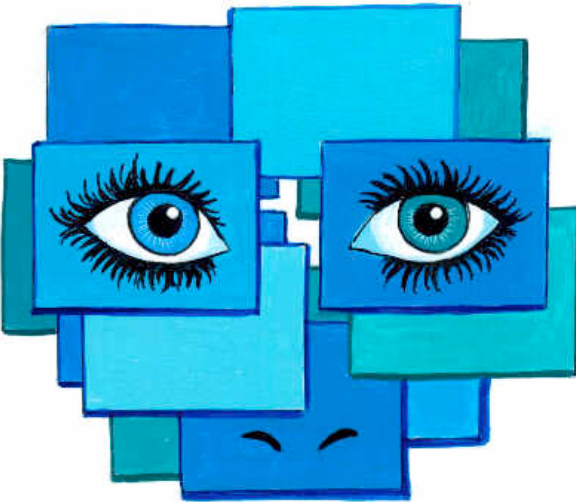


Bright Eyes

[Loosely Woven – Christmas 2015 – Final]

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Ancient City

M: Andrew de Teliga

Adapted from an arrangement by Paul Jarman & Mark O'Leary

Largo $\text{♩} = 65$ **4** **A** *All sing*
p

S1. *p*
Ci - ty in my dreams, anc-ient ci - ty mys-tic land Lost and left be-hind by time.

9

S1. *p*
Dreams that speak to me songs for e - ter - ni - ty Take me to the gol - den__ An-cient Ci - ty.

14 **B** *mp* **Bm** **F#m⁷** **Bm** **F#m⁷** **Bm** **F#m⁷** **Bm** **F#m⁷**

S1. *mp*
Now as the moon ap-pears, trees wan-der in the breeze Black-ened clouds a - dorn the sky

S2. *mp*
Ooh aah ooh aah ooh aah ooh

A. *mp*
Ooh aah ooh aah ooh aah ooh

B. *mp*
Ooh aah ooh aah ooh aah ooh

F1. *Both*

Tri.

18 **Bm** **F#m⁷** **Bm** **F#m⁷** **Bm** **F#m⁷** **Bm** *mf*

S1. *mf*
Moon shin-ing on the sea path of light to car - ry me Take me to the gol - den__ An-cient Ci - ty. Where

S2. *mf*
Ooh aah ooh aah Take me to the gol - den__ An-cient Ci - ty. Where

A. *mf*
Ooh aah ooh aah Take me to the gol - den__ An-cient Ci - ty. Where

B. *mf*
ooh aah ooh aah Take me to the gol - den__ An-cient Ci - ty. Where

Tri.

22 **C** Bm G A Bm A G F#m A

S1. fires once burned, the sha-dows of the night are dan-cing in the sil-ver light A once

S2. fires once burned, the sha-dows of the night are dan-cing in the sil-ver light A once

A. fires once burned, the sha-dows of the night are dan-cing in the sil-ver light A once

B. fires once burned, the sha-dows of the night are dan-cing in the sil-ver light A once

26 Bm G A Bm A G F#m A

S1. mas-ter-ful race, now gone with-out a trace— lost and left be-hind by time.

S2. mas-ter-ful race, now gone with-out a trace— lost and left be-hind by time.

A. mas-ter-ful race, now gone with-out a trace— lost and left be-hind by time.

B. mas-ter-ful race, now gone with-out a trace— lost and left be-hind by time.

30 **D** f Bm F#m7 Bm F#m7 Bm F#m7 Bm

S1. Lone-ly stars up in the sky, list-en to my song to-night and take me to the gol-den— An-cient Ci - ty.

S2. Lone-ly stars up in the sky, list-en to my song to-night and take me to the gol-den— An-cient Ci - ty.

A. Lone-ly stars up in the sky, list-en to my song to-night and take me to the gol-den— An-cient Ci - ty.

B. Lone-ly stars up in the sky, list-en to my song to-night and take me to the gol-den— An-cient Ci - ty.

34 **E** Em G Em7 G Em G A

F1.

S. D.

B. D.

Cym.

42 **F** Bm F#m7 Bm F#m7 Bm F#m7 Bm F#m7 Bm F#m7 Bm F#m7 Bm F#m7 Bm F#m7

B. Cl.

50 **G** Bm (solo?) Em Bm Em Bm Em Bm Em

S1. *mf* Dust scat-tered mem - o - ries, dark-ness for a thou-sand years. On - ly dreams are left be - hind.

54 **Bm** *mf* *cresc.* Em Bm F#m Bm A Gmaj7 F#m7

S1. Dreams etched in-to the stars, mem'-ries of a dis-tant past. Take me to the gol den An-cient Ci - ty.

S2. *mp* *cresc.* Aah aah aah aah Ooh aah Ci - ty.

A. *mp* *cresc.* Aah aah aah aah Ooh aah Ci - ty.

B. *mp* *cresc.* Aah aah aah Ooh aah Ci - ty.

B. D.

Cym. *susp. cymbal (roll)*

59 **H** Bm F#m7 Bm F#m7 Bm F#m7 Bm F#m7

S1. *f* *tutti* Now as the moon ap - pears trees wan-der in the breeze Black-ened clouds a-dorn the sky.

S2. *f* Ooh Aah ooh aah ooh aah ooh

A. *f* Ooh Aah ooh aah ooh aah ooh

B. *f* Ooh Aah ooh aah ooh aah ooh

63 Bm F#m7 Bm F#m7 Bm F#m7 Bm

S1. Moon shi-ning on the sea, path of light to car-ry me. Take me to the gol - den An-cient Ci - ty. Where

S2. Ooh aah ooh aah Take me to the gol - den An-cient Ci - ty. Where

A. Ooh aah ooh aah Take me to the gol - den An-cient Ci - ty. Where

B. ooh aah ooh aah Take me to the gol - den An-cient Ci - ty. Where

67 **I** Bm G A Bm A G F#m A

S1 fires once burned the sha-dows of the night are dan-cing in the sil - ver light. A once

S2 fires once burned the sha-dows of the night are dan-cing in the sil - ver light. A once

A. fires once burned the sha-dows of the night are dan-cing in the sil - ver light. A once

B. fires once burned the sha-dows of the night are dan-cing in the sil - ver light. A once

S. D. *f*

B. D. *f*

71 Bm G A Bm A G F#m A

S1 mas - ter - ful race, now gone with-out a trace__ lost and left be-hind by time.

S2 mas - ter - ful race, now gone with-out a trace__ lost and left be-hind by time.

A. mas - ter - ful race, now gone with-out a trace__ lost and left be-hind by time.

B. mas - ter - ful race, now gone with-out a trace__ lost and left be-hind by time.

S. D. *f*

B. D. *f*

75 **J** Bm *ff* F#m⁷ Bm F#m⁷ G *Rit.* F#m⁷ Bm

S1 Lone - ly stars up in the sky, list - en to my song to-night and take me to the gol - den__ An-cient Ci - ty!

S2 Lone - ly stars up in the sky, list - en to my song to-night and take me to the gol - den__ An-cient Ci - ty!

A. Lone - ly stars up in the sky, list - en to my song to-night and take me to the gol - den An-cient Ci - ty!

B. Lone - ly stars up in the sky, list - en to my song to-night and take me to the gol - den An-cient Ci - ty!

B. D. *ff*

Cym. *ff*

Orinoco Flow

Music: Enya (1988) Words: Roma Ryan
 Arr. by Samantha O'Brien based on Kirby Shaw SATB Arrangement

B. Cl. $G \text{ } \text{♩} = 116$ F C G F C

A *All women* *mf* G F C G F C

S. Let me sail, let me sail, let the O - ri - no - co flow; let me reach, let me beach on the shores of Tri-po - li; let me

All men *mf*

T. Let me sail, let me sail, let the O - ri - no - co flow; let me reach, let me beach on the shores of Tri-po - li; let me

10 G F C G F C

S. sail, let me sail, let me crash up on your shore; let me reach let me beach far be - yond the Yel - low Sea.

T. sail, let me sail, let me crash up on your shore; let me reach let me beach far be - yond the Yel - low Sea.

B *Sing 4 times* Cm Bb F G

S. Duht duh duht duh duh. Duht duh duht duh duh. *mf* Sail a -

D. Duht duh duht duh duh. Duht duh duht duh duh. *mf* Sail a - *one or two descants only*

A. Duht duh duht duh duh. Duht duh duht duh duh. *mf* Sail a -

T. Duht duh duht duh duh. Duht duh duht duh duh. Sail a -

B. Duht duh duht duh duh. Duht duh duht duh duh. Sail a -

19 **C** F C *Sing 3 times* G F C G

S. way, sail a-way, sail a - way. Sail a - way, sail a-way. From Bis - au__ to Pa - lau__ in the

D. way, sail a-way, sail a - way. Sail a - way, sail a-way, sail a - way. in the

A. way, sail a-way, sail a - way. Sail a - way, sail a-way, sail a - way. in the

T. way, sail a-way, sail a - way. Sail a - way, sail a-way, sail a - way. in the

B. way, sail a-way, sail a - way. Sail a - way, sail a-way, sail a - way. in the

All women

23 F C G F C

S. shade of Av - a - lon, from Fi - ji__ to Ti - ree__ in the Isles of Eb - o - ny, from Pe -

All men

T. shade of Av - a - lon, from Fi - ji__ to Ti - ree__ in the Isles of Eb - o - ny, from Pe -

26 G F C

S. ru__ to Ce - bu,__ feel the pow'r of Ba - by - lon, from Ba -

T. ru__ to Ce - bu,__ feel the pow'r of Ba - by - lon, from Ba -

28 G F C

S. li__ to Ca - li__ far be - neath the Co - ral Sea.

T. li__ to Ca - li__ far be - neath the Co - ral Sea.

Sing 4 times

30 Cm Bb F G

S. Duht duh duht duh duh. Duht duh duht duh duh.

D. Duht duh duht duh duh. Duht duh duht duh duh.

A. Duht duh duht duh duh. Duht duh duht duh duh.

T. Duht duh duht duh duh. Duht duh duht duh duh.

B. Duht duh duht duh duh. Duht duh duht duh duh.

D 33 G C G Am Fmaj⁷ G C

1 strum per chord until [E]

S. Oh, turn it up, turn it up, turn it up, up, Ad-ieu. oo, turn it up, turn it up,

D. Oh, turn it up, turn it up, turn it up, up, Ad-ieu. oo, turn it up, turn it up,

A. Oh, turn it up, turn it up, turn it up, up, Ad-ieu. oo, turn it up, turn it up,

T. Oh, turn it up, turn it up, turn it up, up, Ad-ieu. oo, turn it up, turn it up,

B. Oh, turn it up, turn it up, turn it up, up, Ad-ieu. oo, turn it up, turn it up,

p mf mf

39 G F D G

S. turn it up, up, Ad - ieu. Ah. Sail a -

D. turn it up, up, Ad - ieu. Ah. Sail a -

A. turn it up, up, Ad - ieu. Ah. Sail a -

T. turn it up, up, Ad - ieu. Ah. Sail a -

B. turn it up, up, Ad - ieu. Ah. Sail a -

Sing 3 times

E

44

S. *F C G F C*
 way, sail a - way, sail a - way. Sail a - way, sail a - way. From the

D.
 way, sail a - way, sail a - way. Sail a - way, sail a - way, sail a -

A.
 way, sail a - way, sail a - way. Sail a - way, sail a - way, sail a -

T.
 way, sail a - way, sail a - way. Sail a - way, sail a - way, sail a -

B.
 way, sail a - way, sail a - way. Sail a - way, sail a - way, sail a -

47

S. *G F C G*
 North_ to the South_ Eb - u - day un - to Khar-toum, from the deep_ Sea of Clouds to the

D.
 way. Eb - u - day un - to Khar-toum, from the deep_ Sea of Clouds to the

A.
 way. Eb - u - day un - to Khar-toum, from the deep_ Sea of Clouds to the

T.
 way. Eb - u - day un - to Khar-toum, from the deep_ Sea of Clouds to the

B.
 way. Eb - u - day un - to Khar-toum, from the deep_ Sea of Clouds to the

50

S. *F C G F C G*
 Is-land of the Moon. Car-ry me_ on the waves to the land I've ne-ver been; car-ry me_ on the waves to the

D.
 Is-land of the Moon. Car-ry me_ on the waves to the land I've ne-ver been; car-ry me_ on the waves to the

A.
 Is-land of the Moon. Car-ry me_ on the waves to the land I've ne-ver been; car-ry me_ on the waves to the

T.
 Is-land of the Moon. Car-ry me_ on the waves to the land I've ne-ver been; car-ry me_ on the waves to the

B.
 Is-land of the Moon. Car-ry me_ on the waves to the land I've ne-ver been; car-ry me_ on the waves to the

54 F C G F C

S. lands I've never seen... We can sail, we can sail with the O - ri - no - co flow;

D. lands I've never seen... We can sail, we can sail with the O - ri - no - co flow;

A. lands I've never seen... We can sail, we can sail with the O - ri - no - co flow; we can

T. lands I've never seen... We can sail, we can sail with the O - ri - no - co flow; we can

B. lands I've never seen... We can sail, we can sail with the O - ri - no - co flow; we can

57 **F** G F C G F C

S. Sail a - way, sail a-way, sail a - way.

D. Sail a - way, sail a-way, sail a - way.

A. sail, we can sail... We can sail, we can sail with the O - ri - no - co flow; let me

T. sail, we can sail... We can sail, we can sail with the O - ri - no - co flow; let me

B. sail, we can sail... We can sail, we can sail with the O - ri - no - co flow; let me

61 G F C G

S. Sail a -

D. Sail a -

A. reach, let me beach on the shores of Trip - o - li. We can sail, we can sail.

T. reach, let me beach on the shores of Trip - o - li We can sail, we can sail.

B. reach, let me beach on the shores of Trip - o - li We can sail, we can sail.

64 F C G F C

S. way, sail a - way, sail a - way with the O - ri - no - co flow; sail a -

D. way, sail a - way, sail a - way with the O - ri - no - co flow; sail a -

A. We can sail, we can sail, with the O - ri - no - co flow; sail a -

T. We can sail, we can sail, with the O - ri - no - co flow; sail a -

B. We can sail, we can sail, with the O - ri - no - co flow; sail a -

67 F C G

S. *cresc.* way, sail a - way, sail a - way!

D. *cresc.* way, sail a - way, sail a - way!

A. *cresc.* way, sail a - way, sail a - way!

T. *cresc.* way, sail a - way, sail a - way!

B. *cresc.* way, sail a - way, sail a - way!

You're my world

W: Gino Paoli M: Umberto Bindi Translation: Carl Sigman
(Arr. Wayne Richmond, 2015)

A *f* (flute intro)

Verse Am D7

S. You're my world, you're ev-ry breath I take. You're my

Perc. *Guitars & kb start* *Brushes start* etc.

5 G7 C Am Em

S. world, you're ev-ry move I make. Oth-er eyes see the stars up in the

8 F A7 Dm G C Bm7(sus4) E7 Am

S. skies, but for me they shine with-in your eyes. As the trees reach for the sun a -

12 **B** D7 *Don't sing on repeat (Instrumental)* G7 C *Resume after instrumental*

S. bove, so my arms reach out to you for love. With your

15 F *Gtrs & drums follow insts rhythm* C Fm C E7 A E11

S. hand rest-ing in mine, I feel a pow-er so di-vine.

Chorus *All sops* A F#m D6 Bm7

19 S. You're my world you are my night, and day. You're my

A. You're my world you are my night, and day. You're my

T. You're my world you are my night, and day. You're my

B. You're my world you are my night, and day. You're my

22 E7 A

S. world, you're ev-ry prayer I pray. If our

A. world, you're ev-ry prayer I pray. If our

T. world, you're ev-ry prayer I pray. If our

B. world, you're ev-ry prayer I pray. If our

24 **D/F# Dm⁶ A Dm A E¹¹ A Am**

S. love _____ ceas-es to be, then it's the end of my world _____ for me.

A. love _____ ceas-es to be, then it's the end of my world _____ for me.

T. love _____ ceas-es to be, then it's the end of my world _____ for me.

B. love _____ ceas-es to be, then it's the end of my world _____ for me.

28 **A D⁶ A D⁶ A/E E⁷**
Solo *All sops*

S. end of my world, end of my world, end _____ of my world for

A. end of my world, end of my world, end world for

T. end of my world, end of my world, end world for

B. end of my world, end of my world, end world for

32 **A F#m D⁶ Bm⁷ E⁷ A**

S. me. Ah

A. Ah Ah

T. Ah Ah

B. Ah Ah

I'm gonna sing

Traditional Spiritual

A ♩ = 126 *f*

S. I'm gon - na sing when the spi - rit says: "Sing!"

A. I'm gon - na sing when the spi - rit says: "Sing!"

T. *f* I'm gon - na sing _____ when the spi - rit says: "Sing!" I'm gon - na

B. *f* I'm gon - na sing _____ when the spi - rit says: "Sing!" I'm gon - na

4

S. I'm gon - na sing when the spi - rit says: "Sing!" I'm gon - na sing when the

A. I'm gon - na sing when the spi - rit says: "Sing!" I'm gon - na sing when the

T. sing _____ when the spi - rit says: "Sing!" I'm gon - na sing _____ when the

B. sing _____ when the spi - rit says: "Sing!" I'm gon - na sing _____ when the

7

S. spi - rit says: "Sing!" and o - bey the spi - rit of the Lord! _____

A. spi - rit says: "Sing!" and o - bey the spi - rit of the Lord! _____

T. spi - rit says: "Sing!" and o - bey the spi - rit of the Lord! _____ *p* I'm gon - na

B. spi - rit says: "Sing!" and o - bey the spi - rit of the Lord! _____ *p* I'm gon - na

B

10

p

S. I'm gon-na sing when the spi-rit says: "Sing!" I'm gon-na sing when the spi-rit says: "Sing!"

A. I'm gon-na sing when the spi-rit says: "Sing!" I'm gon-nasing when the spi-rit says: "Sing!"

T. sing _____ when the spi-rit says: "Sing!" I'm gon-na sing _____ when the spi-rit says: "Sing!" I'm gon-na

B. sing _____ when the spi-rit says: "Sing!" I'm gon-na sing _____ when the spi-rit says: "Sing!" I'm gon-na

14

cresc.

S. I'm gon-na sing when the spi-rit says: "Sing!" and o - bey the spi - rit of the Lord!____ I'm gon-na

A. I'm gon-na sing when the spi-rit says: "Sing!" and o - bey the spi - rit of the Lord!____ I'm gon-na

T. sing _____ when the spi-rit says: "Sing!" and o - bey the spi - rit of the Lord!____ I'm gon-na

B. sing _____ when the spi-rit says: "Sing!" and o - bey the spi - rit of the Lord!____ I'm gon-na

C

18

mp

S. pray, _____ I'm gon - na pray. _____

A. pray, _____ pray, _____

T. pray, _____ pray, _____

B. pray, _____ I'm gon - na

S. All night, all day, an - gels watch - ing me, my Lord.

A. All night, all day, an - gels watch - ing me, my Lord.

T. All night, all day, an - gels watch - ing me, my Lord.

B. pray when the spi - rit says: "Pray." I'm gon-na pray when the spi - rit says: "Pray." I'm gon-na

S. All night, all day, and o - bey the spi - rit of the Lord! I'm gon-na

A. All night, all day, and o - bey the spi - rit of the Lord! I'm gon-na

T. All night, all day, and o - bey the spi - rit of the Lord! I'm gon-na

B. pray when the spi - rit says: "Pray," and o - bey the spi - rit of the Lord! I'm gon-na

D

S. shout, shout, shout when the spi - rit says "shout, shout, shout" when the spi - rit says

A. shout, shout, shout when the spi - rit says "shout, shout, shout" when the spi - rit says

T. shout, shout, shout when the spi - rit says "shout, shout, shout" when the spi - rit says

B. shout, shout, shout when the spi - rit says "shout, shout, shout" when the spi - rit says

34

S. "shout, shout, shout!" — And o - bey the spi - rit of the Lord!

A. "shout, shout, shout!" — And o - bey the spi - rit of the Lord!

T. "shout, shout, shout!" — And o - bey the spi - rit of the Lord!

B. "shout, shout, shout!" — I'm gon-na shout! And o - bey the spi - rit of the Lord! I'm gon-na

38 **E** *f* **molto rit** **A tempo**

S. I'm gon-na pray, — "Hal-le-lu- jah!" Sing, pray, shout, "Hal-le-lu- jah!" Sing, "Hal - le - lu - jah!" And o-

A. I'm gon-na pray, "Hal-le-lu- jah!" Sing, pray, shout, "Hal-le-lu- jah!" Sing, "Hal - le - lu - jah!" And o-

T. I'm gon-na pray, "Hal-le-lu- jah!" Sing, pray, shout, "Hal-le-lu- jah!" Sing, "Hal - le - lu - jah!" —

B. sing. — "Hal-le-lu- jah!" Sing, pray, shout, "Hal-le-lu- jah!" Sing, "Hal - le - lu - jah!" —

44

S. bey the spi - rit of the Lord! And o - bey the spi-rit of the Lord! — *ff*

A. bey the spi - rit of the Lord! And o - bey the spi-rit of the Lord! — *ff*

T. — And o - bey the spi - rit of the Lord! Sing, pray shout, "Hal-le-lu- jah, Lord!" *mf* *ff* *cresc.*

B. — And o - bey the spi - rit of the Lord! Sing, pray shout, "Hal-le-lu- jah, Lord!" *mf* *ff* *cresc.*

25 **B** *All women in unison* **A#** **D#m** **B** **G#7**

S. *just be-cause he does n't do what ev-'ry-bod-y else does, a-that's no rea-son why I can't give him all my love. we can't share our love.*

29 **F#** **D#m** **B**

S. *He is al-ways good to me, al-ways treats me ten-der ly. 'cause he's not a reb-el, oh, no, no, good to him I'll try to be.*

D. *He is al-ways good to me, al-ways treats me ten-der ly. 'cause he's not a reb-el, oh, no, no, good to him I'll try to be.*

CL *(2nd time only)*

32 **C#7** **To Coda** **F#** **C#7**

S. *he's not a reb-el, no, no, no, to me.*

D. *he's not a reb-el, no, no, no, to me.*

CL

35 **F#** **D#m** **F#** **D#m**

A Sax. *f*

CL *Clap here etc.*

39 **B** **C#7** **B** **C#7**

A Sax.

43 **D#m** **B** **G#7** **C#7** **D.S. al §**

S. *If they don't like him that way, they won't likeme af - ter to-day, and I'll be stand-ing right by his side when they say:—*

Coda

47 **F#** **D#m** **F#** *Repeat ad lib. & fade*

S. *me. Oh, he's not a reb-el, no, no, no, He's not a reb-el, no, no, no,*

D. *me. Oh, he's not a reb-el, no, no, no, He's not a reb-el, no, no, no,*

CL

Rorate

Traditional Scottish

(Adapted from a Winsome Evans arrangement by Wayne Richmond, 2015)

$\text{♩} = 80$

D G A/C# G F#m Em Bm G Bm G

Hp.

6 D Em F#m Em D F#m Bm A Bm G Bm A

Hp.

A

D G D Em G A

F1.

B. Cl.

16 D G D Em G D

F1.

B. Cl.

21 D G D A Bm G A

F1.

B. Cl.

25 Bm G A D7 G F#m Em G D

F1.

B. Cl.

B

D G D Em G A D G

F1.

2 flutes/whistles in octaves on rpt

Conc.

Vln.

B. Cl.

36 D Em G D D G D A Bm

F1.

Conc.

Vln.

B. Cl.

41 G A Bm G A D7 G F#m Em

F1.

Conc.

Vln.

B. Cl.

45 G D C G D/F# A Bm G Bm F#m

F1.

Conc.

Vln.

Hp.

B. Cl.

51

F1.

Hp.

B. Cl.

D Bm G F#m G D D A7 D

Green among the gold

Intro --> V 1&2 --> Ch
Intro --> V 3&4 --> Ch x2 --> Coda

Rosalind & Steve Barnes
(Arr. Samantha O'Brien)

Intro $\text{♩} = 110$ G G/F# Am/E C

F1.

Verse 1 (Meredith)

5 G G/F# Em G/D G C

S.
Dus - ty plains and i - ron chains met E - rin's sons and daugh - ters.

9 G G/F# C G G/D C

S.
Cast u - pon a bar - ren land, a far off fa - tal shore. They

13 G G/F# Em G/D G C

S.
dreamed of mis - ty moun - tains in their home a - cross the wa - ter. They

17 G G/F# Em G/D C D7 G

S.
sang of Con - ne - ma - ra and the home they'd see no more. Now

Verse 2 (Judie)

22 G G/F# Em G/D G C

S.
lime - stone walls are all that's left of times of pain and fail - ure, This

26 G G/F# C G G/D C

S.
coun - try yields the se - crets of the beau - ty that it holds. And

30 G G/F# Em G/D G C

S.
tunes of E - rin's Isle are now the mu - sic of Aus - tra - lia, For

34 G G/F# Em G/D C D7 G

S.
I - rish hands have wo - ven strands of green a - mong the gold.

Chorus C D G C G

39 S. *And so be-neath the South-ern_ Cross they sang their songs of Ire-land. They*

A. *And so be-neath the South-ern_ Cross they sang their songs of Ire-land. They*

T. *And so be-neath the South-ern_ Cross they sang their songs of Ire-land. They*

B. *And so be-neath the South-ern_ Cross they sang their songs of Ire-land. They*

44 C D G C

S. *sent her_ sons_ and daugh-ters_ here_ in hun-gry_ days of old._ They*

A. *sent her_ sons_ and daugh-ters_ here_ in hun-gry_ days of old._*

T. *sent her_ sons_ and daugh-ters_ here_ in hun-gry_ days of old._*

B. *sent her_ sons_ and daugh-ters_ here_ in hun-gry_ days of old._*

48 G G/F# Em G/D G C

S. *play their jigs and reels_ be-neath the skies of their new home-land.*

A. *play their jigs and reels_ be-neath the skies of their new home-land.*

52 G G/F# Em G/D C D7 G to Coda

S. *I-rish hands have wo-ven_strands of green a-mong the gold.*

A. *I-rish hands have wo-ven_strands of green a-mong the gold.*

T. *I-rish hands have wo-ven_strands of green a-mong the gold.*

B. *I-rish hands have wo-ven_strands of green a-mong the gold.*


F1. *I-rish hands have wo-ven_strands of green a-mong the gold.*


57 G G/F# Am/E C


F1. *I-rish hands have wo-ven_strands of green a-mong the gold.*

Verse 3 (Men)

63 G G/F# Em G/D G C
S. 
Times were hard, at home__ and soon we took a great pro - mo - tion. To

67 G G/F# C G G/D C
S. 
start a brand new life u - pon__ the far side of the globe. And


71 G G/F# Em G/D G C
S. 
now we find our hearts are stran - ded some - where in mid o - cean. Now our


75 G G/F# Em G/D C D7 G
S. 
days are full__ of sun - shine and our fu - ture's full of__ hope.____ Now

Verse 4 (All)

80 G G/F# Em G/D G C
S. 
child - ren sing a bro - ken life of shear - ers and__ bush - ran - gers. And

84 G G/F# C G G/D C
S. 
learn to play our__ mu - sic and__ to dance the steps__ of old. Though their

88 G G/F# Em G/D G C
S. 
hearts are in Aus - tra - li - a they ne - ver will be stran - gers. To the

92 G G/F# Em G/D C D7 G [---> Chorus x2 --> Coda]
S. 
land we left be - hind__ us, they're the green a - mong - the gold.____

Coda

97 **A** G G/F# Em G/D G C

Vln.

Detailed description: This is the first staff of music in the Coda section, starting at measure 97. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the chords G, G/F#, Em, G/D, G, and C are indicated for measures 1 through 6 respectively. A red box with the letter 'A' is placed above the first measure.

101 G G/F# C G G/D C

Vln.

Detailed description: This is the second staff of music, starting at measure 101. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the chords G, G/F#, C, G, G/D, and C are indicated for measures 1 through 6 respectively.

105 G G/F# Em G/D G C

Vln.

Detailed description: This is the third staff of music, starting at measure 105. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the chords G, G/F#, Em, G/D, G, and C are indicated for measures 1 through 6 respectively.

109 G G/F# Em G/D C D7 G

Vln.

Detailed description: This is the fourth staff of music, starting at measure 109. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the chords G, G/F#, Em, G/D, C, D7, and G are indicated for measures 1 through 7 respectively.

113 **B** C D G C G

Vln.

Detailed description: This is the fifth staff of music, starting at measure 113. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the chords C, D, G, C, and G are indicated for measures 1 through 5 respectively. A red box with the letter 'B' is placed above the first measure.

117 C D G C

Vln.

Detailed description: This is the sixth staff of music, starting at measure 117. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the chords C, D, G, and C are indicated for measures 1 through 4 respectively.

121 G G/F# Em G/D G C

Vln.

Detailed description: This is the seventh staff of music, starting at measure 121. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the chords G, G/F#, Em, G/D, G, and C are indicated for measures 1 through 6 respectively.

125 G G/F# Em G/D C D7 G

Vln.

Detailed description: This is the eighth and final staff of music, starting at measure 125. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the chords G, G/F#, Em, G/D, C, D7, and G are indicated for measures 1 through 7 respectively. The staff ends with a double bar line.

The Virgin Mary

The New Loincloths sing intro & verses & 1st chorus.
Everyone sings in the other two choruses.

(Arr. Vincent)

Intro F Bb/F F Bb/F F Bb/F F Bb/F

S. La la la la la la la la

A. La la la la la la la la

T. La la la la la la la la

B. La la la la la la la la

5 Verses F C7 F

S. 1. The vir - gin Mar - y had a ba - by boy The vir - gin Ma - ry had a ba - by boy The
2. The an - gels sang when the ba - by born The an - gels sang when the ba - by born The
3. The wise men saw where the ba - by born The wise men saw where the ba - by born The

A. la la la la la la la etc.

T. la la la la la la la etc.

B. la la la la la la la etc.

10 F7 Bb F C7 F

S. vir - gin Mar - y had a ba - by boy and they say that his name was Je - sus...
an - gels sang when the ba - by born and pro claimed him the Sav - ior, Je - sus...
wise men saw where the ba - by born and they saw that his name was Je - sus...

A. say that his name was Je - sus...
claimed him the Sav - ior, Je - sus...
saw that his name was Je - sus...

T. say name was Je - sus...
claimed Sav - ior, Je - sus...
saw name was Je - sus...

B. say name was Je - sus...
claimed Sav - ior, Je - sus...
saw name was Je - sus...

14 **Chorus**

F C⁷/F F C⁷ F

S. He come from the glo - ry, — He come from the glo - rious king - dom.

A. He come from the glo - ry, — He come from the glo - rious king - dom.

T. He come from the glo - ry, — He come from the glo - rious king - dom.

B. *f* He come — oh yes, He come — He

19 F C⁷/F F C⁷ F

S. He come from the glo - ry — He come from the glo - rious king - dom.

A. He come from the glo - ry — He come from the glo - rious king - dom.

T. He come from the glo - ry — He come from the glo - rious king - dom.

B. come — oh yes He come — O

23 B^b F B^b F

S. O yes, be - liev - er! O yes, be - liev - er!

A. O yes, be - liev - er! O yes, be - liev - er!

T. O yes, — be - liev - er! O yes, — be - liev - er!

B. yes, O yes, O yes, O yes, He

27 F C⁷/F F Cm F

S. He come from the glo - ry, — He come from the glo - rious king - dom.

A. He come from the glo - ry, — He come from the glo - rious king - dom.

T. He come from the glo - ry, — He come from the glo - rious king - dom.

B. come — O yes He come — from the glo - rious king - dom. 27

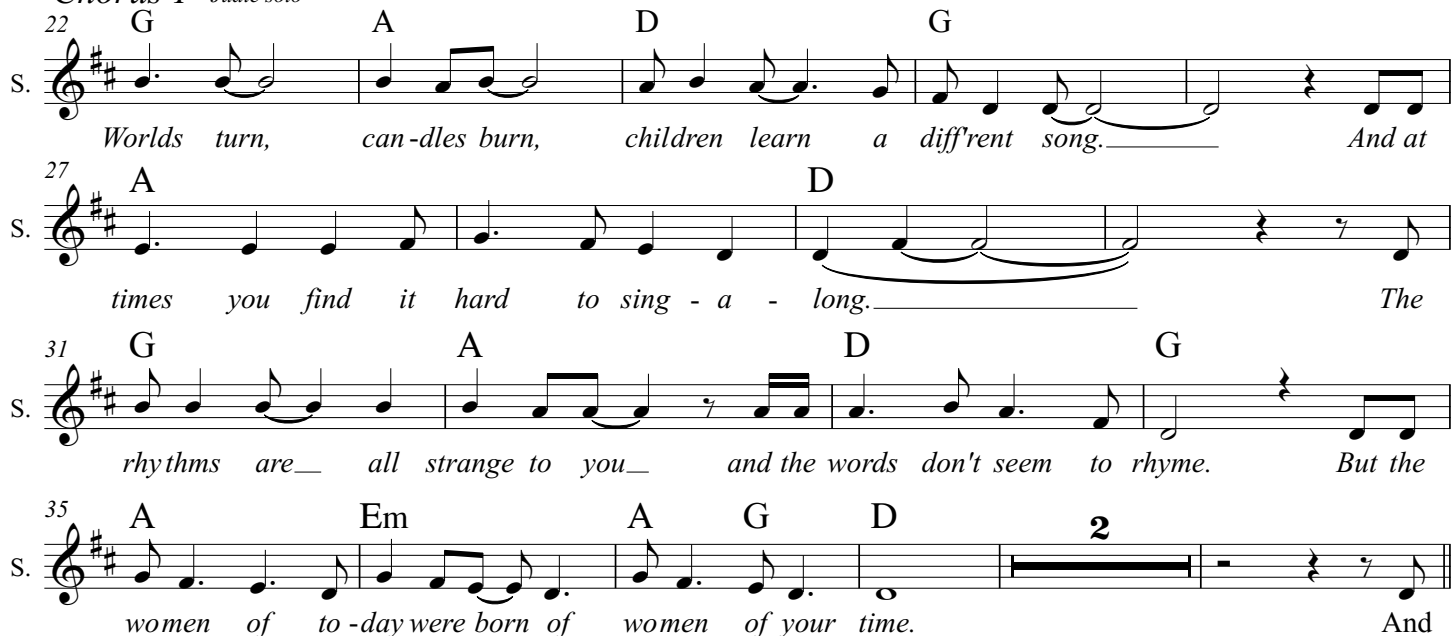
Women of our time

Judy Small (Arr. Wayne Richmond, 2015)

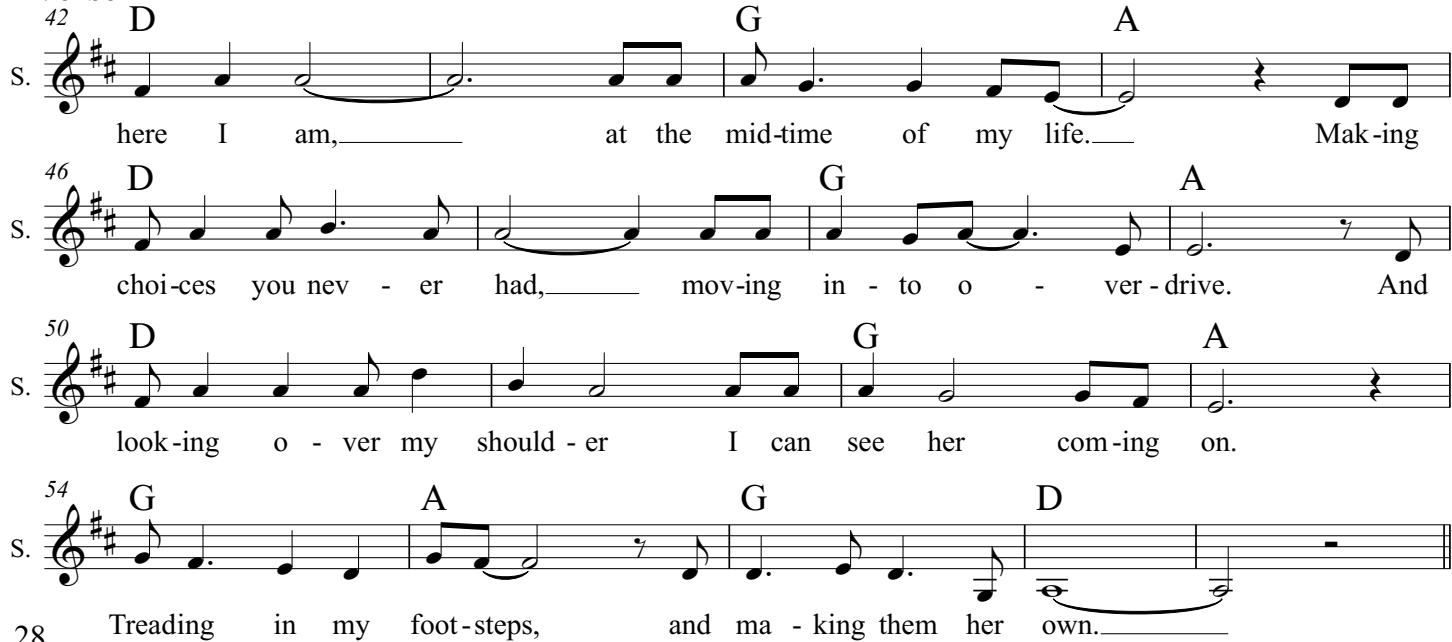
Verse 1 *Judie solo*

S. 
There you are _____ with your three score years and ten. And you're
tel-ling me it's ex - tra time from here on in. _____ Your
children grown you live a-lone keep-ing bu - sy all the while, but I
won - der what it is I sometimes see be-hind your smile. _____

Chorus 1 *Judie solo*

S. 
Worlds turn, can-dles burn, children learn a dif-ferent song. _____ And at
times you find it hard to sing - a - long. _____ The
rhythms are _____ all strange to you _____ and the words don't seem to rhyme. But the
women of to-day were born of women of your time. _____ And

Verse 2

S. 
here I am, _____ at the mid-time of my life. _____ Mak-ing
choi-ces you nev - er had, _____ mov-ing in - to o - ver - drive. And
look-ing o - ver my should - er I can see her com-ing on.
Treading in my foot-steps, and ma - king them her own. _____

Chorus 2 *All sing*

59 *G A D G* *Judie solo*
 S. *World's turn, can-dles burn, children learn a diff'rent song. And at*
 A. *World's turn, can-dles burn, children learn a diff'rent song.*

64 *A D* *All sing*
 S. *times I find it hard to sing - a - long. The*

68 *G A D G* *Judie solo*
 S. *rhy-thms are all strange to me and the words don't seem to rhyme. But the*
 A. *rhy-thms are all strange to me and the words don't seem to rhyme.*

72 *A Em A G D* **3**
 S. *women of to-morrow are born of women of my time.*

Bridge

79 *Bm F#m G A*
 S. *And there she stands at fif-teen, not yet wo-man, no long - er child.*

83 *Bm F#m G A* *All sing*
 S. *Her fu-ture is un - certain but her dreams are running wild.*
 A. *Her fu-ture is un - certain but her dreams are running wild.*

Verse 3

88 *D G A* *Judie solo*
 S. *And look-ing back in fif - ty years, I won - der what she'll find, will*

92 *G A G A D*
 S. *things have been so diff- 'rent, for a wo-man of her time?*

Coda

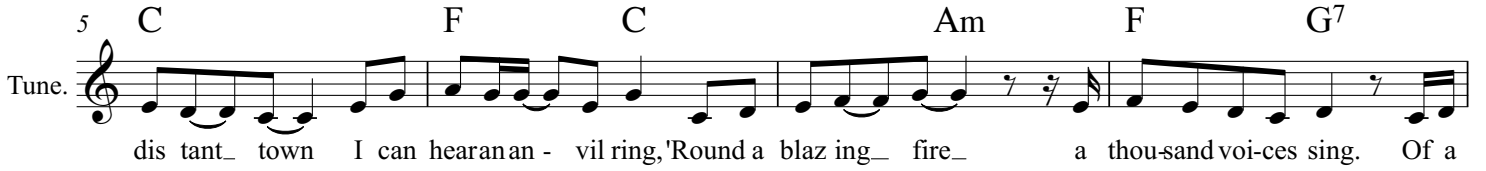
97 *G A G A D* *Solo voices*
 S. *Here we are, the three of us, all women of our time.*
 A. *Here we are, the three of us, all women of our time.*

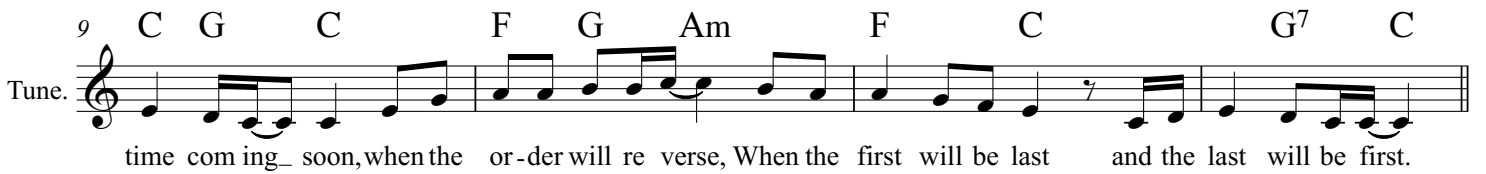
Bring them home

Graham Moore

C C/E F G⁷ C C/E F G⁷ Verse 1 (Wayne)

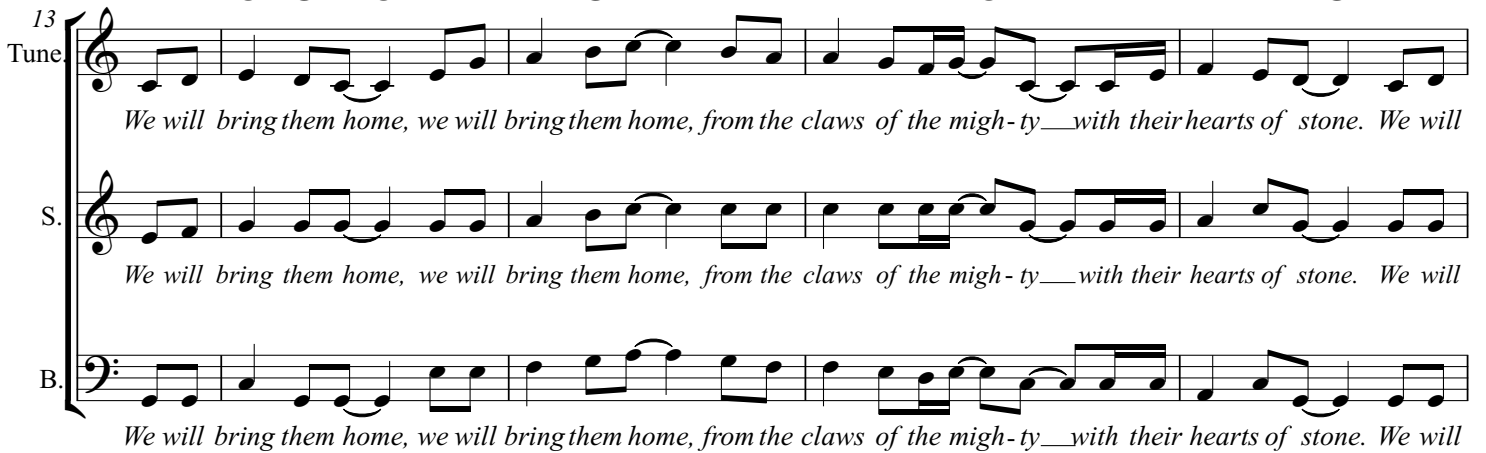
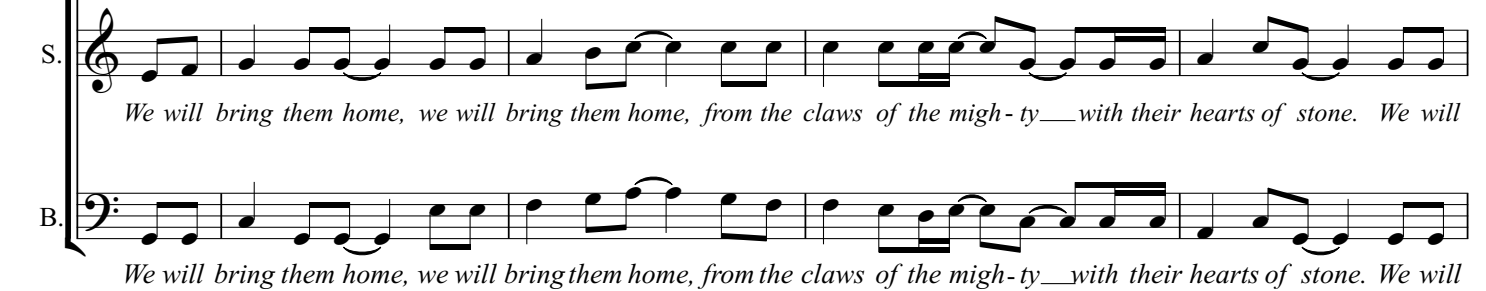

Tune. 
From a

5 C F C Am F G⁷
Tune. 
dis tant_ town I can hear an an - vil ring, 'Round a blaz ing_ fire_ a thou sand voi ces sing. Of a

9 C G C F G Am F C G⁷ C
Tune. 
time com ing_ soon, when the or der will re verse, When the first will be last and the last will be first.

Chorus

C G C F G Am F C F G⁷

13
Tune. 
We will bring them home, we will bring them home, from the claws of the migh ty_ with their hearts of stone. We will
S. 
We will bring them home, we will bring them home, from the claws of the migh ty_ with their hearts of stone. We will
B. 
We will bring them home, we will bring them home, from the claws of the migh ty_ with their hearts of stone. We will

18 C G C F G Am F C G⁷
Tune. 
bring them home, we will bring them home, We'll reach out a cross the o cean and we'll bring them
S. 
bring them home, we will bring them home, We'll reach out a cross the o cean and we'll bring them
B. 
bring them home, we will bring them home, We'll reach out a cross the o cean and we'll bring them

22 C C/E F G⁷ C C/E F G⁷

Tune. *home.*

S. *home.*

B. *home.*

Verse 2 (Men)

26 C F C Am F G⁷

Tune. In the deep est_ mine and the dark sa-tan ic_ mills, at the cut-ting of the seam & the spin ning of the wheel. On the

31 C G C F G Am F C G⁷ C

Tune. ra - ging sea,_ and the plough ing of the lands, ma - ny tongues will talk of the rights of_ man._ *[to Chorus]*

Verse 3 (All)

35 C F C Am F G⁷

Tune. From an a- corn small a migh ty oak will rise. If we speak as one_ we'll to- geth er_ win the prize. Raise your

S. From an a- corn small a migh-ty oak will rise. If we speak as one_ we'll to- geth er_ win the prize. Raise your

B. From an a- corn small a migh ty oak will rise. If we speak as one_ we'll to- geth er_ win the prize. Raise your

40 C G C F G Am F C G⁷ C

Tune. voi - ces high_ let them ring through out the land. And for jus - tice now, we'll to- geth er_ make a stand.

S. voi - ces high_ let them ring through-out the land. And for jus - tice now,_ we'll to- geth-er_ make a stand.

B. voi - ces high_ let them ring through out the land. And for jus - tice now, we'll to- geth er_ make a stand.

[to Chorus x2]

You raise me up

Rol Lovland & Brendan Graham

(Arr. Maria Dunn incorporating a Teena Chinn piano arr, 2015)

♩=60

staggered breathing

S. Mmmm

A. Mmmm

T. Mmmm

B. Mmmm

Fl.

7

DW. *Solo*

When I am

S.

A.

T.

B.

Fl.

14 **A**

DW. down, and oh, my soul, so wea-ry, when trou-bles come and my heart bur-dened be, then I am

S.

A.

T.

B.

18

DW. still__ and wait here in the si - lence, un-til you come__ and sit a - while with me. You raise me

RM. You raise me

S.

A.

T.

B.

22

DW. up so I can stand on moun-tains,__ You raise - me up to walk on storm-y seas.__ I am

RM. up You raise me up I am

S.

A. Aaah

T. Aaah

B. Aaah

26

DW. strong when I__ am on__your shoul - ders__ You raise me up__ to more than I__ can be.

RM. strong when I__ am on__your shoul - ders__ You raise me up__

S.

A. Mmm

T. Mmm

B. Mmm

B C F/C C C/E F Gsus G

30 Fl.

F/A F C/E F C/G G⁷sus

34 Fl.

C Harp & piano play block chords (crotchets)

37 C G/B Am F C/E G/B Am F

8 DW.

You raise me up so I can stand on moun-tains, — You raise - me up to walk on storm-y seas.

RM *All women*

You raise me up — You raise me up —

T. *All men*

You raise me up so I can stand on moun-tains, — You raise - me up to walk on storm-y seas.

41 C/E G C F/A C/G C/E F C/G G⁷sus C *Harp & piano tacet beat 4)*

8 DW.

— I am strong when I — am on your shoul-ders — You raise me up — to more than I — can be.

RM

— I am strong when I — am on your shoul-ders — You raise me up —

T.

— I am strong when I — am on your shoul-ders — You raise me up — to more than I — can be.

D add all instruments (incl. piano)

46 D G/D D D/F# G Asus A

Fl.

50 G/B G D/F# G D/A A⁷sus

Fl.

53 **E** D *All men* A/C# Bm G D/F# A/C# Bm G D/F# A

DW. 8 You raise me up so I can stand on moun-tains, You raise-me up to walk on storm-y seas. I am

S. You raise me up so I can stand on moun-tains, You raise-me up to walk on storm-y seas. I am

A. You raise me up so I can stand on moun-tains, You raise-me up to walk on storm-y seas. I am

Fl.

58 D G/B D/A D/F# G D/A A⁷sus D *(Harp & piano stop)* **Slower** DW

DW. 8 strong when I am on your shoul - ders You raise me up to more than I can be. I am

RM. I am

S. strong Aah

A. strong Aah

62 **F**

DW. 8 strong when I am on your shoul - ders You raise me up to more than I can be.

RM. strong I am strong on your shoul - ders You raise me up to more than I can be.

Shosholoza

Trad. South African Work Song
(Adapted from various arrangements by Jill Stubington, 2015)

♩=104

2

Noni

S. Sho - sho-lo- za ku-le-zon-ta - ba sti-me-le si-phum'e South Af

T. Sho - sho-lo - za ku-le zon-ta ba sti-me-la

7

S. - ri-ca Sho - sho-lo - za ku-le-zon-ta - ba sti-me-le si phum'e South Af

T. Wen' u - ya-ba le - ka - - ku-le- zon-ta ba sti-me-la

11

S. - ri-ca Wen'u-ya-ba-le - ka ku le-zon-ta ba sti-me-le si-phum'e South Af - ri- ca

T. Wen'u-ya-ba-le la ku-le - zon-ta - ba sti-me-le Sho - sho-lo-za

A full choir

16

S. Sho - sho-lo za ku-le-zon-ta ba sti-me-le si-phum'e South Af - ri ca

A. Sho - sho-lo za ke le-zon ta ba sti-me-le si-phum'e South Af - ri ca

T. ku le zon-ta ba sti-me-le Wen' u - ya-ba - le ka

B. Bom bom_ ku-le bom bom_ ku-le bom bom_ ku le bom bom_ ku-le

20

S. Sho - sho-lo__ za ku-le-zon-ta__ ba sti-me-le si-phum'e South Af - ri-ca

A. Sho - sho-lo - za ku-le-zon ta__ ba sti-me-le si-phum'e South Af - ri-ca

T.
 ku le__ zon-ta__ ba stgi-me-le Wen'u-ya-ba - le__ ka__

B. bom bom_ ku-le bom bom_ ku le bom bom_ ku le bom bom_ ku le

24

S. Wen' u - ya ba le__ ka ku le - zon - ta__ ba sti - me - le si - phum'e South Af

A. Wen' u - ya ba le__ ka ku le - zon - ta__ ba sti - me - le si - phum'e South Af

T.
 ku le__ zon - ta__ ba sti - me - le

B. bom bom_ ku le bom bom_ ku le bom bom_ ku - le

♩=120

27

S. 1. - ri - ca 2. ri - ca

A. - ri - ca ri - ca

T. Wen' u - ya - ba - le__ ka Sho - sho lo - za ma - ma

B. bom bom_ ku le bom

30 **B** piano stops

S. Da da__ da da da__ da la la__ la la__ la__ da da__ da da__ da la la__ la la__ la

A. Dig dig dig - ging in the sun Men must work for me

T. Sho - sho lo - za

B. Dig dig dig - ging in the sun Men must work for me

34 piano restarts

S. Da da__ da da da__ da la la__ la la__ la__ da da__ da da__ da la la__ la la__ la

A. Dig dig dig - ging in the sun Men must work for me

T. Sho - sho lo - za

B. Dig dig dig - ging in the sun Men must work for me

38

S. Da da__ da da da__ da la la__ la la__ la__ da da__ da da__ da la la__ la la__ la

A. Dig dig dig - ging in the sun Men must work for me

T. Sho - sho lo - za

B. Dig dig dig - ging in the sun Men must work for me

S. Da da_ da da da_ da la la_ la la_ la_ da da_ da da_ da la la_ la la_ la

A. Dig dig dig-ging in the sun Men must work for me

T. Sho sho lo za Wen'u-ya-ba - le_ ka_

B. Dig dig dig ging in the sun Men must work for me bom bom_ ku le

47 **C** *Piano on repeat only*

S. Sho - sho-lo_ za ku-le zon-ta_ ba sti me-le si-phum'e South Af - ri ca

A. Sho - sho-lo_ za ke le zon ta_ ba sti me-le si-phum'e South Af - ri ca

T. _ ku le_ zon-ta_ ba sti me-le Wen'u - ya-ba - le_ ka_

B. Bom bom_ ku-le bom bom_ ku-le bom bom_ ku le bom bom_ ku-le

51

S. Shosho-lo_ za ku lezon ta_ ba sti-me le siphum'SouthAf - ri ca ri ca._____

A. Shosho-lo - za ku lezon ta_ ba sti-me le siphum'SouthAf - ri ca ri ca._____

T. _ ku le_ zon ta_ ba stgime le Wen'u yaba-le - ka_ Wenu-ya-ba-le_ ka_

B. bom bom ku le bom bom kule bom bom ku le bom bom kule bom bom ku le._____

Evening Rise

1st: Sam solo
2nd: A (Women Unison)
3rd: A + T (all sing)
4th: A + T + S (all sing)
5th: A + S + B (all sing)
6th: S + A + T + B

Native American Song
Arr: Christian Bollmann

$\text{♩} = 88$

S. Eve - ning rise, spi - rit come, sun goes down when the day is done,
A. Eve - ning rise, spi - rit come, sun goes down when the day is done,
T. ooh ooh ooh ooh
B. Eve - ning rise, spi - rit come, sun goes down when the day is done,

5

S. mo - ther earth a - wa - ke - ns me with the heart - beat of the sea.
A. mo - ther earth a - wak - ens me with the heart - beat of the sea.
T. ooh ooh ooh ooh
B. mo - ther earth a - wak - ens me with the heart - beat of the sea.

Refuge to a Refugee

Bernard Carney (Arr. Wayne Richmond, 2015)

Intro --> Verse 1 (Eric)
Intro --> Verse 2 (Robin)
Intro --> Verse 3 (Frank or Wayne)
Interlude --> Verse 4 (All) (N.B. held notes in bars 34 & 38) + rall at end

Kick bass every minum
V1: Tamb every 2nd bar
V2: Every 2nd bar --> every bar from 27
V3: Every bar
V4: Every 2nd bar --> every bar from 27

S. **Cm** $\text{♩} = 170$ * **Fm** * **Cm** * **Fm** *

S. **Cm** * **Fm** **Cm** *

1. We are the luck - y coun - try, we have hearts e - nough to care. We can
2. This world's seen so much cha - os, there's a sha - dow through the lands. I
3. And the sharp eyes of the world can see, just what we're com - ing to. We who
4. And I fly no flag of Je - sus, speak no pol - i - ti - cians creed. But I

S. * **Fm** **G7** *

speak our minds in free dom, we have bound-less plains to share. And we
search the stars for ans wers, but I just don't un - der - stand. When
have so much but can - not, share it with the few. Re
sing the song of hu-man beings, cry - ing out in need. And I'll

S. **Cm** * **Fm** **Cm** *

don't de - ny our mate - ship, re - gard - less of the cost. And our
bro - ken souls in need of help cried out for us to hear. We
act - ing to the symp - toms never think - ing of the cause. When it's
sing it e - ver loud - er 'til all the wounds are healed. Til they

S. **Cm** **Ab** * **Fm** **G** * **G7** *

doors are al - ways o - pen to the lone - ly and the lost. Well
could have off - ered hope and love, in - stead we off - ered fear. The
po - ver - ty and in - just - ice are the ene - mies of us all. For the
know our hearts are o - pen, e - ven though their lips are sealed. For we

S. **Cm** * **Fm** **Cm** *

that was how it once was, we were proud to make the claim. But a
fear of drab de - ten - tion, locked like din - goes in a pound. The
face - less wound - ed spi - rits, locked be - hind the ra - zor wire. We
are the luck - y count - ry, we have hearts e - nough to care. We can

S. * **Fm** **G7** *

dark - en - ing of spi - rit now has crept a - cross our name. For the
fear of no ho - ri - zon on this so called Chris - tian ground. And
ral - ly for their free dom with our con - scien ces on fire. And our
speak our minds in free dom we have bound-less plains to share. And we've

35 Cm Fm Ab *hold extra bar v4*

S. way we treat our weak - est is what the world will see, *When we*
 ev - ry law our country makes re - flects on you and me, *When we*
 hearts be - come the hard - er and we har - bour bi - go - try, *When we*
 al - ways known com - pas - sion and re - joiced in be - ing free, *But we*

39 Cm Bb Cm Cm Bb Ab *hold twice as long v4*

S. can't give ref - uge to a ref - u - gee. *Why*
 can't give ref - uge to a ref - u - gee. *Why*
 can't give ref - uge to a ref - u - gee. *Why*
 can't give ref - uge to a ref - u - gee. *Why*

A. *Why*
 T. *Why*
 B. *Why*

44 Cm Bb Cm Cm Bb Cm Fm Cm Fm

rit. v4

S. can't we give ref-uge to a ref - u - gee. *V3 go to Interlude*
 can't we give ref-uge to a ref - u - gee.
 can't we give ref-uge to a ref - u - gee.
 can't we give ref-uge to a ref - u - gee.

A. *Why*
 T. *Why*
 B. *Why*

Interlude

55 Fm Cm Fm Cm

Sax. *Why*

63 Fm Cm

Sax. *Why*

68 Fm Cm *(Stop)*

Sax. *Why*

Bright Eyes

Words and Music by Mike Batt (Arr. Noni Dickson, 2015)

Fl. *♩=110* D Bm G A A D

10 Verse N.D. D G D Bm G D A A/G

Is it a kind of_ dream_ float-ing out_ on the tide - fol-low-ing the riv-er of
Is it a kind of_ sha - dow reach-ing in_ to the night_ wand-er-ing ov - er the

17 D G Em7 A A7 D G D

death down stream, or is it a dream? There's a fog a - long the ho - ri - zon a
hills un - seen or is it a dream? There's a high wind in the trees_ a

Mmm _____
the trees_

Mmm _____
high the trees_

Mmm _____
high the trees_

24 Bm G D A A/G D G

strange glow in_ the sky_ and no-bo-dy seems to know where you go
cold sound in_ the air_ and no-bo-dy ev - er knows when you go

Mmm _____
the air

Mmm _____
no-bo-dy ev - er knows when you go

Mmm _____
cold the air_

Mmm _____
no-bo-dy ev - er knows when you go

Mmm _____
cold the air

Mmm _____
no-bo-dy ev - er knows when you go

29 F#/A# G#° D/A A7 D

N.D. *and what does it mean. Oh oh is it a dream?
and where do you start Oh oh in - to the dark.*

A. *Mmm and where do you start Mmm Oh oh in - to the dark.*

D. *Mmm and where do you start Mmm Oh oh in - to the dark.*

T. *Mmm and where do you start Mmm Oh oh in - to the dark.*

B. *Mmm and where do you start Mmm Oh oh in - to the dark.*

Chorus Mmm (+ drums) Mmm

34 (+ Sops) F#m G A7 F#m G Em

N.D. *Bright eyes_ burning like fire_ Bright eyes_ how can you close and fail_*

A. *Bright eyes_ burning like fire_ Bright eyes_ how can you close and fail_*

T. *Bright eyes_ burning like fire_ Bright eyes_ how can you close and fail_*

B. *Bright eyes_ burning like fire_ Bright eyes_ how can you close and fail_*

43 F#7/A# Bm A7/C# D G Em A7 to Coda D^{1.}

N.D. *how can the light_ that burned_ so bright-ly sud-den-ly burn_ so pale_ Bright eyes.*

A. *how can the light_ that burned_ so bright-ly sud-den-ly burn_ so pale_ Bright eyes.*

T. *how can the light_ that burned_ so bright-ly sud-den-ly burn_ so pale_ Bright eyes.*

B. *how can the light_ that burned_ so bright-ly sud-den-ly burn_ so pale_ Bright eyes.*

Instrumental

48 D Bm G A D D.S.

Cl. *Instrumental accompaniment for Clarinet*

Coda

57 2. D Rpt. Chorus 3. D

Fl. *Instrumental accompaniment for Flute*


Mercy

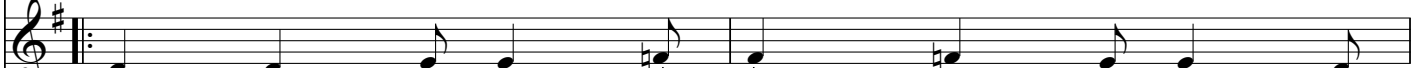
Words & Music by Stephen Booker & Aimee Duffy (2008)
Arr: Samantha O'Brien (2015)

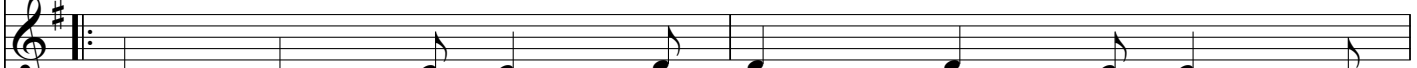
♩ = 126

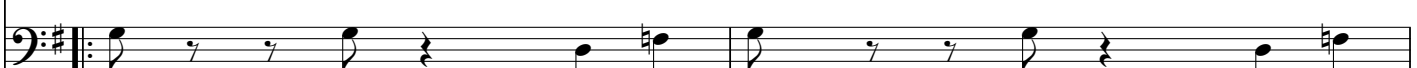
B. 
dom, dom, dom, dom, dom dom, dom, dom, dom dom, dom, dom, dom dom, dom, dom, dom,

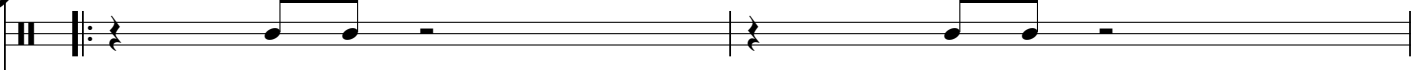
5 **A** G C/G G⁷ C/G

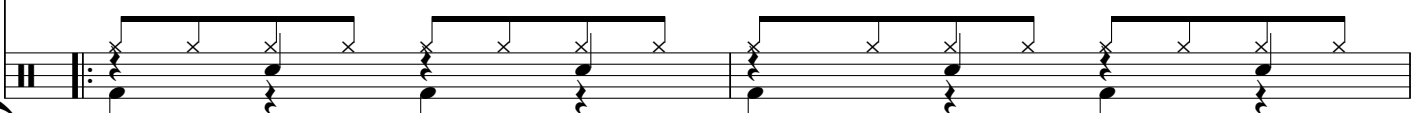
S. 
Yeah, yeah, yeah

S. 
Yeah, yeah, yeah, yeah, yeah yeah, yeah, yeah, yeah,

A. 
Yeah, yeah, yeah, yeah, yeah yeah, yeah, yeah, yeah,

B. 
dom, dom, dom dom dom, dom, dom dom

Djm. 

Dr. 

7 G C/G G⁷ | 1. C/G G | 2.

S. 
Yeah, yeah, yeah

S. 
— yeah, yeah, yeah, yeah — yeah, yeah, yeah, yeah

A. 
— yeah, yeah, yeah, yeah — yeah, yeah, yeah, yeah

B. 
dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom dom

Djm. 
etc. *etc.*

Dr. 
etc. *etc.*

10 C⁹/D C⁹ Gm C G⁷

S. 1. I love

S. Yeah, yeah, yeah, yeah, yeah

A. Yeah, yeah, yeah, yeah, yeah

B. dom, dom, dom dom dom dom dom dom, dom, dom dom dom, dom, dom dom

Djm.

Dr.

14 **B** Gm⁷ (Djembe stops)

S. you, but I got - ta stay true. My mo-rals got me on my
I will be some-thing on the side. but you got_ to un - der

S. Oo_ oo. Oo_ oo.

A. oo, oo oo, oo

B. dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom

18

S. knees, I beg you, please, stop play-ing games I don't know what this
stand that I need a man who can take my hand

S. Oo oo. Oo oo.

A. oo, oo oo, oo

B. dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom dom

V.S.

22 C⁹/D C⁹ Gm

S. is but you got me good, just like you knew you would I don't know what you do

S. Yeah, yeah, yeah, yeah, yeah oo, oo.

A. Yeah, yeah, yeah, yeah, yeah oo, oo.

B. dom, dom, dom dom dom, dom dom dom, dom, dom dom dom, dom, dom dom

26 C⁹/D C⁹ G⁷

S. but you do it well, I'm un - der your spell. You got me beg-ging you for

S. Yeah, yeah, yeah, yeah, yeah oo, oo.

A. Yeah, yeah, yeah, yeah, yeah oo, oo.

B. dom, dom, dom dom dom, dom dom dom, dom, dom dom dom, dom, dom dom dom

C (Djembe restarts)

30 G C/G Gm⁷ C/G G C/G Gm⁷ C/G Gm/C

S. mer - cy. Why won't you re - lease me? You got me beg - ging you for

S. Yeah,yeah, yeah,yeah, yeah yeah, yeah,yeah, yeah, yeah,yeah,yeah, yeah yeah, yeah,yeah, yeah

A. Yeah,yeah, yeah,yeah, yeah yeah, yeah,yeah, yeah, yeah,yeah,yeah, yeah yeah, yeah,yeah, yeah

B. dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom dom

34 C Gm7/C C G C/G Gm7

S. mer - cy. Why won't you re-lease__ me? I said re-lease

S. Yeah, yeah, yeah, yeah, yeah__ yeah, yeah, yeah, yeah,__ yeah, yeah, yeah, yeah__ yeah, yeah, yeah,

A. Yeah, yeah, yeah, yeah, yeah__ yeah, yeah, yeah, yeah,__ yeah, yeah, yeah, yeah__ yeah, yeah, yeah,

B. dom, dom, dom dom dom, dom, dom, yeaha dom, dom, dom dom dom, dom, dom dom,

38 C6/9/D C11 G C/G Gm7 C/G

S. me. 1. Now you think that I 2.

S. yeah,yeah,yeah,yeah, yeah_ yeah,yeah,yeah. Yeah,yeahyeahyeah, yeah_ yeah, yeahyeah, yeah,__

A. yeah,yeah,yeah,yeah, yeah_ yeah,yeah,yeah. Yeah,yeahyeahyeah, yeah_ yeah, yeahyeah, yeah,__

B. dom, dom, dom dom dom dom, dom, dom dom dom dom, dom, dom dom dom dom, dom, dom dom dom dom dom

43 **D** NC

S. I'm beg-ging you for mer - cy just_ why won't__ you re - lease__ me?

S. Oo_ oo. Oo oo.

A. oo, oo oo, oo

CL *men soft clapping, accented on third beat*

S. I'm beg-ging you for mer - cy You got me beg-ging You got me beg-ging You got me beg-ging

S. Oo oo. You got me beg-ging You got me beg-ging You got me beg-ging

A. oo, oo You got me beg-ging You got me beg-ging You got me beg-ging

E. Gtr.

CL

S. 1. Mer - cy Why won't you re - lease__ me? I'm beg - ging you for
2. mer - cy. I'm beg - ging you for mer - cy. I'm beg - ging you for

S. Yeah,yeah, yeah,yeah, yeah__ yeah, yeah,yeah, yeah,__ yeah, yeah,yeah, yeah__ yeah, yeah,yeah, yeah

A. Yeah,yeah, yeah,yeah, yeah__ yeah, yeah,yeah, yeah,__ yeah, yeah,yeah,yeah, yeah__ yeah, yeah,yeah,yeah, yeah

B. dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom dom

S. mer - cy. Why won't you re - lease__ me? You got me beg - ging you for
mer - cy. I'm beg - ging you for mer - cy. Why won't_ you re

S. Yeah, yeah, yeah,yeah, yeah__ yeah, yeah,yeah, yeah,__ yeah, yeah,yeah,yeah, yeah__ yeah, yeah,yeah,yeah,

A. Yeah, yeah, yeah,yeah, yeah__ yeah, yeah,yeah, yeah,__ yeah, yeah,yeah,yeah, yeah__ yeah, yeah,yeah,yeah,

B. dom dom, dom dom dom, dom, dom, dom dom, dom, dom dom dom, dom, dom dom,

61 C⁶/D C¹¹ G C/G Gm⁷

S. mer - - - - - se - - - - - cy - - - - - dom. - - - - -
 lea - - - - - se - - - - - me? - - - - - dom. - - - - -

S. yeah, yeah, yeah, yeah, yeah - - - - - yeah, yeah, yeah. Yeah, yeah, yeah, yeah, yeah

A. yeah, yeah, yeah, yeah, yeah - - - - - yeah, yeah, yeah. Yeah, yeah, yeah, yeah, yeah

B. dom, dom, - - - - - dom dom dom dom, dom, - - - - - dom dom dom dom, dom, - - - - - dom dom dom

64 1. C/G 2. C/G

S. 2. I'm beg - ging you for *Break it down!*

S. yeah, yeah, yeah, yeah, - - - - -

A. yeah, yeah, yeah, yeah, - - - - -

B. dom, dom, - - - - - dom dom dom, dom, dom, dom dom dom

F 66 G⁷

S. You got me beg - ging beg - ging you for mer - cy. You got me beg - ging down on my knees. I said,

S. Oo oo. Oo oo.

A. oo, oo oo, oo

B. dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom dom, dom, dom dom

Better be home soon

Neil Finn

Sax.1 *p* C

Sax.2 *p*

Verse

3 *Solo* C Am Em⁷ G

Some where_ deep in - side_ some-thing's got a hold_ on you,_ and it's
 Strip ping_ back the coats_ of lies and de-cep - ions,_
 It would cause me pain_ if we were to end_ it,_ but

7 C Am Em⁷

push - ing_ me a - side;_ see it stretch on for - ev - er.
 back to_ noth - ing - ness_ like a week in the des - ert.
 I could_ start a - gain,_ you can de - pend on it.

Chorus (Greg solo 1st time)

10 G Tenors + Sops C C⁷ F

And I know I'm right for the first time in my life.

A.

right for the first time in my life.

M.

right for the first time in my life.

14 G To Coda C G C Em⁷/B

That's why I tell_ you,_ you'd bet-ter be home soon. soon.

A.

That's why I tell_ you,_ bet-ter be home soon.

M.

That's why I tell_ you,_ bet-ter be home soon.

Sax.1

Sax.2

Bridge

21 Gm/Bb

D

G

T. So don't say no, don't say noth-ing's wrong,

A. So don't say no, don't say noth-ing's wrong,

M. So don't say no, don't say noth-ing's wrong,

24 Gm/Bb

A

D

Solo

T. 'cause when you get back home, may - be I'll be gone. Oh,

A. when you get back home, may - be I'll be gone.

M. when you get back home, may - be I'll be gone.

27

C

Am

Em⁷

G

C

Am

T. Oh,

Sax.1

Sax.2

33 Em⁷

F(sus2)

Bb⁹

D.S. al Coda

T.

Sax.1

Sax.2

Coda

38 Am

Solo D

Tenors + Sops

F

G

Solo molto rit.

N.C.

C

T. soon. Oh. That's why I tell you, you'd bet-ter be home soon. *p*

Sax.1 *p*

Sax.2 *p*

Silent Night

C4 D4 E4 F4 G4 A5 B5 C5 D5 E5 F5 G5

1 C Stop Stop

Bells. *C* *Stop* *Stop*

Vln. *pizz*

B. Cl. *p*

5 G7 C Stop Stop

Bells. *5* *G7* *C* *Stop* *Stop*

Vln.

B. Cl.

9 F C Stop

Bells. *9* *F* *C* *Stop*

Eric play tune arco

Fl.

Vln.

B. Cl.

13 F C Eric stop Stop

Bells.

Fl.

Vln.

B. Cl.

17 G⁷ C

Bells.

Fl.

Vln. *arco*

B. Cl.

21 Intro (sans bells) G⁷ C Stop

Bells.

Vln. *pizz*

B. Cl.

Riu Riu Chiu

Anon. 1556 (Loosely adapted in 2015 by Wayne Richmond from arrangements by Winsome Evans & Linda Spevacek)

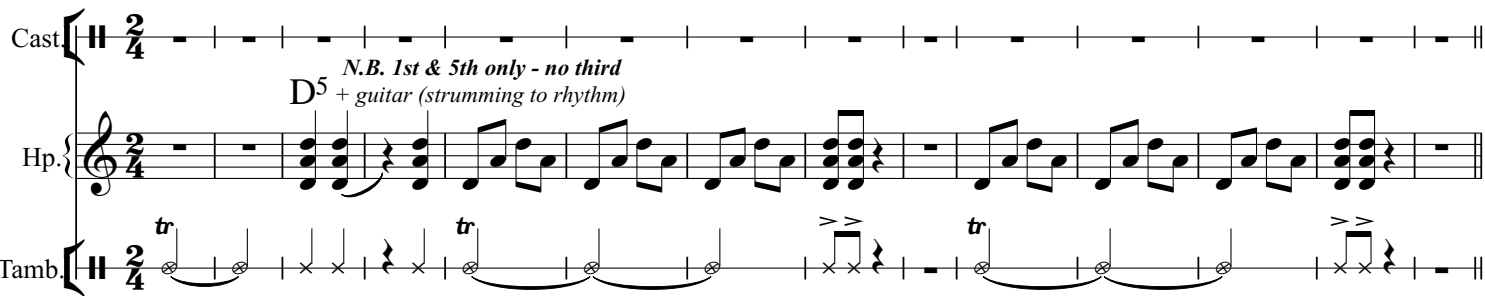
$\text{♩} = 120$

Cast. $\frac{2}{4}$

Harp: $\frac{2}{4}$

Tamb. $\frac{2}{4}$

N.B. 1st & 5th only - no third
 D^5 + guitar (strumming to rhythm)



15 **A**

Mel. D^5

Harp: *(harp/guitar broken chords - D & A notes only)*



25

Mel.

Harp:



35 **B**

Clp.

Mel.

Harp: $D^5 D^5 C^5 D^5 D^5 D^5 D^5 C^5 D^5 D^5 D^5 D^5 C^5 C^5 D^5 D^5 D^5$
(harp/guitar strum)

Tamb.

BD.



45

Clp.

Mel.

Harp: $D^5 D^5 C^5 D^5 D^5 D^5 D^5 C^5 D^5 D^5 D^5 D^5 C^5 C^5 D^5 D^5 D^5$

Tamb.

BD.



55 **C** Chorus

Clp.

S.

A.

B.

Hp.

Tamb.

BD.

Last time only

60

Clp.

S.

A.

B.

Hp.

Tamb.

BD.

67 **D** Verse V1: Judie V2: Rima V3: All

Cast.

S.

1. Hear the song of peace he brings to ev - 'ry na - tion,
 2. Hear the song of hope come out in ly - ric form,
 3. Hear the song of love he sings to all cre - a - tion,

Hp.

71

Cast.

S.

call - ing all to join, join their hearts in ju - bi - la - tion.
 like a whip - poor - will who did weath - er through the storm.
 bring - ing joy to all at this time of cel - e - bra - tion.

Hp.

75

Cast.

S.

No more need - less war, no more hun - ger for the poor,
 Al - ways look be - yond, good is wai - ting in the wing,
 For the sea - son now stands for love & hope & peace,

Hp.

79

Cast.

S.

Let the world u - nite, help - ing one an - oth - er more.
 When you find it, come, come and join him now and sing.
 Car - ry it be - yond, nev - er let the sing - ing cease.

[to Chorus]

Hp.

85 **E**

Instrumental

Clp.

Picc. *Piccolo*

Hp. *D⁵*

BD.

90

Clp.

Picc. *+ recorder*

Hp.

BD.

96

Clp.

Picc. *Recorder*

Hp.

BD.

101

Clp.

Picc. *+ piccolo*

Hp.

BD.

106 *(Tacet)*

D⁵
mp

f

Hp.

Silent Night

Franz Gruber (Arr. Wayne Richmond (2015) freely using elements from an arrangement by Winsome Evans

(Harp solo first time)

A C C/B Am Am/G F G⁷ C C/B

5 Am Am/G F G⁷ C Am Am F

10 G Am F G C

B Verses 1 & 3

Verse 1: MW + RM
Verse 3: Tutti

14 C G/B G C/E C

S. 1. Si - lent night, Ho - ly night, All is calm, all is bright.
3. Si - lent night, Ho - ly night, Son of God, love's pure light.

A. 1. Si - lent night, Ho - ly night, All is calm, all is bright.
3. Si - lent night, Ho - ly night, Son of God, love's pure light.

T. 3. Si - lent night, Ho - ly night, Son of God, love's pure light.

B. 3. Si - lent night, Ho - ly night, Son of God, love's pure light.

18 Am F Em/G Am F Am Em Am

S. 'Round yon vir - gin mo - ther & child. Ho - ly in - fant so ten - der & mild.
Ra - dian beams from Thy ho - ly face. With the dawn of re - deem - ing grace.

A. 'Round yon vir - gin mo - ther & child. Ho - ly in - fant so ten - der & mild.
Ra - dian beams from Thy ho - ly face. With the dawn of re - deem - ing grace.

T. Ra - dian beams from Thy ho - ly face. With the dawn of re - deem - ing grace.

B. Ra - dian beams from Thy ho - ly face. With the dawn of re - deem - ing grace.

22 Dm D° G/F C/E C Am G⁷ C Dm/F C *Fine*

S. Sleep in hea - ven - ly peace, Sleep in heav - en - ly peace.
 Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

A. Sleep in hea - ven - ly peace, Sleep in heav - en - ly peace.
 Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

T. Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

B. Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

26 C Am/C Dm G/B C F/A B° Em Am F G C

F1.1

D Verse 2

33 C Tutti G/B G C/E C Am F Em/G Am

S. 2. Si - lent night, Ho - ly night, Shep-herds first saw the sight. Heard the an-gels sing Al - le - lu - ia.

A. 2. Si - lent night, ho - ly night, Al - le - lu - ia. Al - le - lu - ia.

T. 2. Si - lent night, ho - ly night, Al - le - lu - ia. Al - le - lu - ia.

B. 2. Si - lent night, ho - ly night, Al - le - lu - ia. Al - le - lu - ia.

39 F Am Em Am Dm D° G/F C/E C Am G⁷ C Dm/F C

S. Loud pro-clai-ming both near & far. Christ our Sav-iour is born, Christ our Sav-iour is born.

A. ia. Al - le - lu - ia. Christ our Sav - iour, Christ is born.

T. ia. Al - le - lu - ia. Christ, our Sav - iour, Christ is born.

B. ia. Al - le - lu - ia. Christ, our Sav - iour, Christ is born.

45 E Am G Em Dm⁷/F G⁷ C

F1.1

Back to [B] (Verse 3)

B 2.
D⁷ G D

34 S. Well, that mock-ing-bird's gon-na sail³ a- way, we're gon-na for
A. Ooh Ooh
T. Ooh Ooh

39 E

S. get it, that big, fat moon_ is gon - na shine like a spoon, but,
A. Ah
T. Ah

42 A⁷

S. we're gon - na let it, you won't re - gret it. Kick your

C D E⁷

44 S. shoes off, do not fear, bring that bo-dy o-ver here,

52 G A⁷ D *JE solo final time*

S. I'll be your ba-by to - night.
A. I'll be your
T. I'll be your