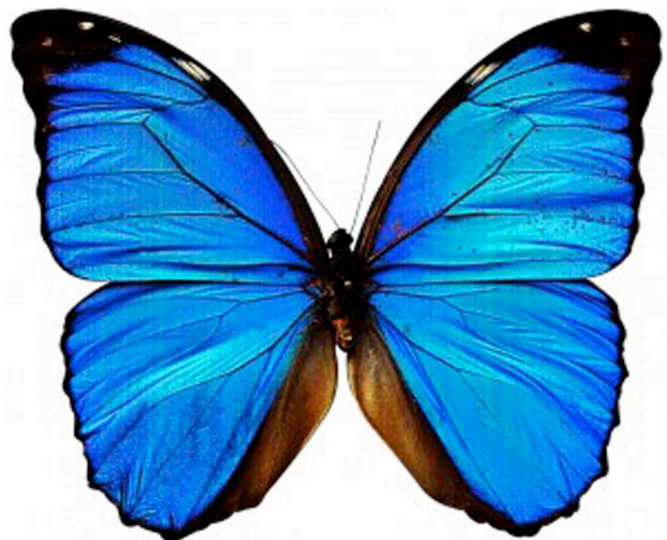


# Dreams

[Loosely Woven – August 2014 – Final]

Turn the world around.....	2
Follow the heron home.....	6
I am a small part of the world.....	8
Between the bars.....	12
Mamma.....	14
Rockaria.....	16
The Hippopotamus Song.....	20
Don't cry for me Argentina.....	22
Fall at your feet.....	26
Isle of Hope, Isle of Tears.....	30
Somebody to Love.....	34
Wollemi Pine.....	42
Run.....	46
Lanterns.....	48
Angel.....	52
Dreams.....	56
Dangerous Nan McGrew.....	62
Sit down you're rocking the boat.....	64
Kate's Tune Set.....	70
Bridge over Troubled Water.....	72
My Sweet Lord.....	76
The Last Song.....	80

Wayne Richmond  
 Humph Hall  
 85 Allambie Road  
 Allambie Heights 2100  
 (02) 9939 8802  
 (0400) 803 804  
[wayne@humphall.org](mailto:wayne@humphall.org)  
[looselywoven.org](http://looselywoven.org)



# Turn the world around

Harry Belafonte and Robert Freedman

Arr. Jill Stubington, 2014

(Play throughout)

♩=138

Gank.  $\frac{5}{4}$  (Play throughout)

G.M.  $\frac{5}{4}$  (Play throughout)

Mrcs.  $\frac{5}{4}$  (Play throughout)

djm.  $\frac{5}{4}$  (Play throughout)

W.B.  $\frac{5}{4}$  (Play throughout)

5 **A** Wayne solo

B.  $\frac{5}{4}$

We come from the fi - re Liv-ing in the fi - re Go back to the fi - re turn the world a-round

9 All men

B.  $\frac{5}{4}$

We come from the fi - re Liv-ing in the fi - re Go back to the fi - re turn the world a-round

13 All women

A.  $\frac{5}{4}$

We come from the fi - re Liv-ing in the fi - re Go back to the fi - re Turn the world a-round

All men

B.  $\frac{5}{4}$

We come from the fi - re Liv-ing in the fi - re Go back to the fi - re turn the world a-round

17 Perc start

Xyl.  $\frac{5}{4}$  Perc stop

21 **B** Female Solo

S.  $\frac{5}{4}$

We come from the wa - ter Liv-ing in the wa - ter Go back to the wa - ter Turn the world a-round

25 All women

S.  $\frac{5}{4}$

We come from the wa - ter Liv-ing in the wa - ter Go back to the wa - ter Turn the world a-round

All men

T.  $\frac{5}{4}$

We come from the wa - ter Go back to the wa - ter Turn the world a-round

29 Perc start

Xyl.  $\frac{5}{4}$  Perc stop

33 **C** G C D G G C D G

S. We come from the moun-tain Liv-ing on the moun-tain Go back to the moun-tain Turn the world a-round

A. We come from the moun-tain Liv-ing on the moun-tain Go back to the moun-tain Turn the world a-round

T. We come from the moun-tain Liv-ing on the moun-tain Go back to the moun-tain Turn the world a-round

B. We come from the moun-tain Liv-ing on the moun-tain Go back to the moun-tain Turn the world a-round

37 G C D<sup>7</sup> G G<sup>7</sup> C D<sup>7</sup> G

S. We come from the moun-tain Liv-ing on the moun-tain Go back to the moun-tain Turn the world a-round

A. We come from the moun-tain Liv-ing on the moun-tain Go back to the moun-tain Turn the world a-round

T. We come from the moun-tain Liv-ing on the moun-tain Go back to the moun-tain Turn the world a-round

B. We're from the moun-tain Live on the moun-tain Go to the moun-tain Turn the world a-round

41 **D**

Xyl. We're from the moun-tain Live on the moun-tain Go to the moun-tain Turn the world a-round

49 **E** *f* Perc stop

S. *f* Woh hoh so is life Wa hey so is life Woh hoh so is life Wa hey so is life

A. *f* Woh hoh so is life Wa hey so is life Woh hoh so is life Wa hey so is life

T. *f* Woh hoh so is life Wa hey so is life Woh hoh so is life Wa hey so is life

B. *f* Woh hoh so is life Wa hey so is life Woh hoh so is life Wa hey so is life

57 **F** (*ALL percussion tacet*) *p*

S. *p* Do you know who I am?

A. *p* Do you know who I am?

T. *p* Do you know who I am? *p* Do I know who you are?

B. *p* Do I know who you are?

61

S. See we one a - no - ther clear - ly?

A. See we one a - no - ther clear - ly?

T. Do we know who we are?

B. Do we know who we are?

65

S. *p* Do you know who I am? See we one a - no ther clear - ly Do we know who we are

A. *p* Do you know who I am? See we one a - no ther clear - ly Do we know who we are

T. Do you know who I am Do I know who you are Do we know who we are?

B. Do you know who I am Do I know who you are Do we know who we are?

69 **G** *mp*

S. Woh Woh

A. *mf* Ri - ver wash the moun - tain Turn the world a - round

T. *mf* Wa - ter make the ri - ver Ri - ver wash the moun - tain Fi - re make the sun - light Turn the world a - round

B. *mf* Wa - ter make the ri - ver Fi - re make the sun - light

73

S. Woh Woh

A. Bo - dy is the moun - tain Turn the world a - round

T. Heart is of the ri - ver Bo - dy is the moun - tain Spi - rit is the sun - light Turn the world a - round

B. Heart is of the ri - ver Spi - rit is the sun - light

77 **H** G C D G G C D G

S. We are of the spi - rit Tru - ly of the spi - rit On - ly can the spi - rit Turn the world a - round

A. We are of the spi - rit Tru - ly of the spi - rit On - ly can the spi - rit Turn the world a - round

T. We are of the spi - rit Tru - ly of the spi - rit On - ly can the spi - rit Turn the world a - round

B. We are of the spi - rit Tru - ly of the spi - rit On - ly can the spi - rit Turn the world a - round

81 G C D<sup>7</sup> G G<sup>7</sup> C D<sup>7</sup> G

S. We are of the spr - rit Tru - ly of the spi - rit On - ly can the spi - rit Turn the world a - round

A. We are of the spi - rit Tru - ly of the spi - rit On - ly can the spi - rit Turn the world a - round

T. We are of the spi - rit Tru - ly of the spi - rit On - ly can the spi - rit Turn the world a - round

B. We are of the spi - rit Tru - ly of the spi - rit On - ly can the spi - rit Turn the world a - round

85 **I**

Xyl.

93 **J** Play 4 times

S. *f* Woh hoh so is life a - bah - ti Wa hey so is life

A. *f* Woh hoh so is life a - bah - ti Wa hey so is life

T. *f* Woh hoh so is life a - bah - ti Wa hey so is life

B. *f* Woh hoh so is life a - bah - ti Wa hey so is life

97

S. Woh hoh so is life a - bah - ti Wa hey so is life

A. Woh hoh so is life a - bah - ti Wa hey so is life

T. Woh hoh so is life a - bah - ti Wa hey so is life

B. Woh hoh so is life a - bah - ti Wa hey so is life

# Follow the Heron

Karine Polwart (Arr. Noni Dickson, 2014)

**A** *Fl.*  $\text{♩} = 110$  *(guitar picking)*

D G D G D G D G

*Stop* *Stop*

**9 Verse** *S.* *V1: Noni --> Chorus (Noni)*  
*V2: Noni --> Chorus (Trio) --> Inst 1*  
*V3: Tutti --> Chorus (Tutti) --> Inst 2*

D G Em A D

The back of the win - ter has bro - ken and the light lin - gers long by the door.  
 In dark-ness we cra - dled our sor - row and stoked all our fires with fear.  
 So long may you sing of the sa - lmon and snow scen - ted sound of your home.

**17** *piano plays tune* *S.* G Em A D

And the seeds of the sum-mer have spo - ken with go-vans that bloom on the shore.  
 Now these bones that lie emp-ty had hol - low are read-y for glad - ness to cheer.  
 While the north wind de - liv-ers\_ it's ser - mon of ice and salt wa - ter and stone.

**B Chorus 1 & 2** *(kb starts)*

A D G D A

*S.* By night and by day we'll sport and we'll play and de-light as the dawn dan-ces o-ver the bay.  
*A.* night and by day we'll sport and we'll play and de-light as the dawn dan-ces o-ver the bay.  
*T.* night and by day we'll sport and we'll play and de-light as the dawn dan-ces o-ver the bay.  
*B.* night and by day we'll sport and we'll play and de-light as the dawn dan-ces o-ver the bay.

**36** *S.* D G Em A D G D G *Stop* *Stop*

Sleep blow the breath of the morn-ing a-way And we fol-low the her-on home.

*A.* fol-low the her-on home.  
*T.* fol-low the her-on home.

**C Instrumental 1**

**46** *Hp.* D G Em A D

**55** *Fl.* D G Em A D

63 A A/C# D G D A

Fl.

72 D G Em A D G D G

Fl.

*Play up octave* *Stop* *Stop*  
*to v3*

**D** Chorus 3

82 A D G D A

S.   
*By night and by day— we'll sport and we'll play and de-light as the dawn dan-ces o-ver the bay.—*

A.

T.   
*By night and by day— we'll sport and we'll play and de-light as the dawn dan-ces o-ver the bay.—*

B.

92 D G Em A D **E** Instrumental 2

S.   
*Sleep blow the breath of the morn-ing a-way— And we fol-low— the her-on— home.*

A.

T.   
*fol-low— the her-on— home.*

B.

Fl.

99 G D G D G D G

Fl.

*Stop* *Stop*

106 D G D G D G D G

Fl.

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

Fl.

# I am a small part of the world

Sally K. Albrecht & Jay Althouse  
(Instrumental Arr. Jill Stubington, 2014)

(Solo) **A** F F/A C F F/A

S. *I am a small part of the world. I have a small hand which to*

F1.

8 C B $\flat$  F/A Gm<sup>7</sup> F Gm C (Women) *I am a*

S. *hold. But if I stand by your side and you put your hand in mine, to - geth-er we can be so strong and bold. I am a*

T. (Men) *I am a*

13 **B** F/C C F/C C

S. *small part of the world. I have a small dream in my eyes. But if*

T. *small part of the world. I have a small dream in my eyes.*

17 B $\flat$  F/A B $\flat$  F Gm<sup>cresc.</sup> E $\flat$  Dm Am/C

S. *I tell you my dreams, to - geth-er we can reach up to the skies.*

T. *And if you add yours to mine, to - geth-er we can reach up to the skies.*

21 **C** *f* F C/E Dm Am/C B $\flat$  F/A Gm C F C/E Dm Am/C

S. *Hand in hand, dreams com-bine, voice with voice, to - geth-er for all time. Hand in hand, dreams com-bine,*

A. *Hand in hand, dreams com - bine, voice with voice, to - geth-er for all time. Hand in hand, dreams com - bine,*

T. *Hand in hand, dreams com-bine, voice with voice, to - geth-er for all time. Hand in hand, dreams com-bine,*

B. *Hand in hand, dreams com - bine, voice with voice, to - geth-er for all time. Hand in hand, dreams com - bine,*



27 **Bb F/A Gm<sup>7</sup> F/C C F C/E Dm Am/C Bb C F**

*mf*

S. voice with voice, \_\_\_\_\_ for all time.

A. voice with voice, \_\_\_\_\_ for all time.

T. voice with voice, \_\_\_\_\_ for all time.

B. voice with voice, \_\_\_\_\_ for all time.

Fl. \_\_\_\_\_

34 **D F F/A C C<sup>7</sup> F/C F C C<sup>7</sup>**

*mp*

S. I am a small part of the world. I have a small voice ring-ing clear. But if

A. I am a small part of the world. I have a small voice ring-ing clear. But if

T. I am a small part of the world. I have a small voice ring-ing clear.

B. I am a small part of the world. I have a small voice ring-ing clear.

39 **Bb F/A Gm<sup>7</sup> F Gm Eb F/C C**

*cresc.*

S. I sing out for free-dom, to - geth-er we have noth-ing left to fear.

A. I sing out for free-dom, to - geth-er we have noth-ing left to fear.

T. And you add your voice to mine, to - geth-er we have noth-ing left to fear.

B. And you add your voice to mine, to - geth-er we have noth-ing left to fear.

V.S.

43 **E** F C/E Dm Am/C B $\flat$  F/A Gm C

*f*

S. *Hand in hand, dreams com-bine, voice with voice, to - geth - er for all time.*

A. *Hand in hand, dreams com - bine, voice with voice, to - geth - er for all time.*

T. *Hand in hand, dreams com-bine, voice with voice, to - geth - er for all time.*

B. *Hand in hand, dreams com - bine, voice with voice, to - geth - er for all time.*

47 F C/E Dm Am/C B $\flat$  F/A Gm<sup>7</sup> F/C C F

S. *Hand in hand, dreams com-bine, voice with voice, \_\_\_\_\_*

A. *Hand in hand, dreams com - bine, voice with voice, \_\_\_\_\_*

T. *Hand in hand, dreams com-bine, voice with voice, \_\_\_\_\_ for all time.*

B. *Hand in hand, dreams com - bine, voice with voice, \_\_\_\_\_ for all time.*

52 **F** F C C<sup>7</sup> F C C<sup>7</sup>

F1. *[Piano accompaniment]*

56 B $\flat$  F/A Gm F Gm F/C C

F1. *[Piano accompaniment]*

60 F C C<sup>7</sup> F C C<sup>7</sup> B $\flat$  F/A Gm F Gm F/C

V1. *[Piano accompaniment]*

68 **G** *f* F C/E Dm Am/C B $\flat$  F/A Gm C

S. Hand in hand, dreams com-bine, voice with voice, \_\_\_\_\_ to - geth-er for all time.

A. *f* Hand in hand, \_\_\_\_\_ dreams com - bine, \_\_\_\_\_ voice with voice, \_\_\_\_\_ for all time. \_

T. *f* Hand in hand, dreams com-bine, voice with voice, for all time.

B. *f* Hand in hand, dreams com-bine, voice with voice, for all time.

72 F C/E Dm Am/C B $\flat$  F/A Gm<sup>7</sup> *mf* F/C C

S. Hand in hand, dreams com-bine, voice with voice, \_\_\_\_\_ for all *mf*

A. Hand in hand, \_\_\_\_\_ dreams com - bine, \_\_\_\_\_ voice with voice, \_\_\_\_\_ for all *mf*

T. Hand in hand, dreams com-bine, voice with voice, \_\_\_\_\_ for all *mf*

B. Hand in hand, dreams com-bine, voice with voice, \_\_\_\_\_ for all *mf*

76 F F/A C F F/A C (Solo or unison) **H** F F/A C C<sup>7</sup>(sus4) C<sup>7</sup> F (fade to nothing)

S. time. I am a small part of the world. Take my hand. \_\_\_\_\_ *p*

A. time. Tale my hand. \_\_\_\_\_ *p*

T. time. Tale my hand. \_\_\_\_\_ *p*

B. time. Tale my hand. \_\_\_\_\_ *p*

*p* 3 (Tutti) *p* Slowly

# Between the bars

Elliot Smith (Arr. Maria Dunn, 2014)

♩=100 (All down 8tv) A 4

Conc.

B Dm B $\flat$ /D F C<sup>6</sup> A<sup>7</sup>

Bee

Drink up ba - by stay up all night things you could do you won't but you might the po -

20 Dm B $\flat$ /D F A<sup>7</sup> B $\flat$

Bee

ten - tial you'll be you'll ne - ver see pro - mi - ses you'll on - ly make

24 C Dm B $\flat$ /D F C<sup>6</sup> A<sup>7</sup>

Bee

Drink up with me now and for - get all a - bout pre - ssure of days do what I say And I'll

Conc.

28 Dm B $\flat$ /D F A<sup>7</sup> B $\flat$

Bee

make you O K drive them a - way i - ma - ges stuck in your head

Conc.

32 D B $\flat$  C Dm B $\flat$  C Dm<sup>7</sup>

Bee

Peo - ple you've been be - fore that you don't want a - round a - ny - more

Sops

Mmm Mmm

Conc.

36 B $\flat$  C Dm<sup>7</sup> B $\flat$  B $\flat$ m

Bee

push shove won't bend to your will I'll keep them still

Sops

Mmm Mmm

Conc.

40 Cm<sup>7</sup> B $\flat$ m Fm Cm<sup>7</sup> B $\flat$ m Cm<sup>7</sup> B $\flat$ m B $\flat$  C

Conc.

46 **E** Dm B $\flat$ /D F A $^7$

Bee Drink up ba - by look at the stars I'll kiss you a - gain be - tween the bars where I'm

50 Dm B $\flat$ /D F A $^7$  B $\flat$

Bee see - ing you\_\_ there hands in the air wai - ting\_ ro - fi - na - lly be caught

F1.

Conc.

54 **F** Dm B $\flat$ /D F A $^7$  Dm B $\flat$ /D F A $^7$  B $\flat$

Bee

F1. Drink

Conc.

62 **G** Dm B $\flat$ /D F C $^6$  A $^7$

Bee up one more time and I'll make you mine keep you a - part deep in my heart se - pa -

66 Dm B $\flat$ /D F A $^7$  B $\flat$

Bee rate from the rest where I like you the best keep the things you for got\_\_

70 **H** B $\flat$  C Dm B $\flat$  C Dm $^7$  B $\flat$  C

Bee peo - ple you've been be - fore that you don't want\_\_ a - round a - ny - more\_\_ push shove

Sops Mmm

Conc.

75 Dm $^7$  B $\flat$  B $\flat$ m B $\flat$ m $^7$  Fm B $\flat$ m $^7$  Fm B $\flat$ m

Bee won't bend to your will I'll keep them still\_\_

Sops Mmm

Conc.

# Mamma

Nana Mouskouri (Arr. Wayne Richmond, 2014)

MW.  **A** F B $\flat$  C F  
This is the tale of a lit-tle boy, wan-der-ing far from his home.

MW.  F B $\flat$  C F  
Most of his fam'ly were with him then and noth-ing but life did they own.

MW.  F B $\flat$  C F  
Tor-tured by war in their na-tive land, their on-ly re-course was to flight.

MW.  F B $\flat$  C F  
Tra-cing the path of the sun by day and led by the north star at night.

MW.  F $^7$  B $\flat$  C $^7$  F  
On ward they pressed to the prom-ised land, not know-ing if that was the way. And

MW.  F $^7$  B $\flat$  D $^7$  Gm C $^7$  *Stop* C $^7$   
none of the child-ren could un-der-stand and this lit-tle boy used to say. Hey, hey, hey.

MW.  **B** F B $\flat$  C $^7$  F  
Mam-ma, where do we go from here? Mam-ma, why can't we stay?

MW.  F B $\flat$  C $^7$  F  
Mam-ma, is Dad-dy ve-ry near? Mam ma, why do you pray.

MW.  **C** F B $\flat$  C F  
Down came the win-ter, the food was scarce. The peo-ple were fall-ing like flies. Dis-

MW.  F B $\flat$  C F  
ease helped star-va-tion make mat-ters worse, and par-ents re-sort-ed to lies.

MW.  F $^7$  B $\flat$  C $^7$  F  
Hush, your Mam-ma will soon be well, though all they can do is to wait. And

MW.  F $^7$  B $\flat$  D $^7$  Gm C $^7$   
one lit-tle boy hears the doc-tor tell, the oth-ers he thinks it's too late, it's too late.

54 **D** F B $\flat$  C $^7$  F

MW. *Mam - ma, he whis - pers qui - et - ly, Mam - ma, you're look - ing old.*

Ch.

58 F B $\flat$  C $^7$  rit. F *a tempo*

MW. *Mam - ma, why don't you ans - wer me? Ma - ma, your hands feel cold. He*

Ch.

63 **E** F B $\flat$  C F

MW. *rush - es out in - to the chil - ly night. He can't be - lieve what he's been told. The*

67 F B $\flat$  C F

MW. *tears in his eyes start to blur his sight, & freeze on his face with the cold. But*

71 F $^7$  B $\flat$  C $^7$  F

MW. *in the next camp, there's a moth - er mild who's mourn ing a son passed a - way. And*

75 F $^7$  B $\flat$  D $^7$  Gm C $^7$  *Stop Stop*

MW. *fate brings the cries of the lit - tle child, to her just as he starts to say, Hey, hey, hey.*

80 **F** F B $\flat$  C $^7$  F

MW. *Mam - ma, she knows what she must do. Mam - ma, she thinks of her.*

Ch.

84 F B $\flat$  C $^7$  F

MW. *Mam - ma, I must take the place of you, and take him in - to my care.*

Ch.

88 **G** F B $\flat$  C $^7$  F F B $\flat$  C $^7$  *rall.* F *a tempo rall.* 2

MW. *Mam ma, Ah Mam ma, Ah Mam ma, Ah Mam ma, Ah*

Ch. 2

# Rockaria

Jeff Lynne (Arr. Wayne Richmond, 2014)

KD. **A** D (No drums) Bm F#m A7 D **3**

KD. **B** D

Just got back from the down town Pal - ais where the mu sic was so sweet it knocked me right back in the al ley, I'm read  
Come on I'll show you how to sing the blues, now, ba - by; come on o - ver, you got noth - in' to lose. Are you

KD. **G7** D

- y! Yeah, yeah, yeah, I'm read - y! Wo, wo, wo, I'm  
read - y? Hey, hey, hey, are you read - y? Oo, oo, oo, are you

KD. **A** Bm F#m Em A

read - y and I'm real - ly gon - na rock to - night! -  
read - y? I wanna show you how to rock and roll! - "Now

KD. **C** D

Sweet lit - tle la - dy sings like a song - bird and she sings the op - e - 'ra like you  
listen here, ba - by," she said to me, "You just meet me at the Op - 'ra House at

KD. **G7** D

ain't nev - er heard. But she ain't read - y, no, no, no, she ain't read - y.  
quar - ter to three. 'cause I'm read - y, yeah, yeah, yeah, I'm read - y.

KD. **Bm** F#m A7 D

No, no, no, she ain't read - y and she ain't gon - na rock and roll.  
Woo, hoo, hoo, I'm read - y I'm gon - na show you how to sing the blues."

S. **Bm** F#m A7 D

She ain't read - y and she ain't gon - na rock and roll.  
I'm read - y I'm gon - na show you how to sing the blues."

A. **Bm** F#m A7 D

She ain't read - y and she ain't gon - na rock and roll.  
I'm read - y I'm gon - na show you how to sing the blues."

T. **Bm** F#m A7 D

She ain't read - y and she ain't gon - na rock and roll.  
I'm read - y I'm gon - na show you how to sing the blues."

B. **Bm** F#m A7 D

She ain't read - y and she ain't gon - na rock and roll.  
I'm read - y I'm gon - na show you how to sing the blues."



**D**

37 **Em** (*Drums only 2nd time*) **A** **Em** **A**

KD. *She's sweet on Wag - ner. I think she'd die for Bee - tho-ven,*

S. \_\_\_\_\_

A. *(Start here 2nd time)*  
Mm \_\_\_\_\_ Mm \_\_\_\_\_ Mm \_\_\_\_\_

T. *(All men)*  
Mm \_\_\_\_\_ Mm \_\_\_\_\_

*(k/b guitar resume 2nd time)*

41 **Em** **A** **Em** **A**

KD. *she loves the way Puc-ci - ni lays down a tune, and Ver-di's al-ways creep-in' from her room.\_\_\_\_*

S. \_\_\_\_\_  
Mm \_\_\_\_\_

A. \_\_\_\_\_  
Mm \_\_\_\_\_

T. \_\_\_\_\_  
Mm \_\_\_\_\_

**E D** (*All sops*)

45 **Bm** **F#m** **A7** **KD**

KD. *Ah \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ We were*

A. *Ah \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_*

T. *Ah \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_*

B. *Ah \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_*

53 **F** D Em<sup>7</sup> D/F# G (All sops)

KD.

reel in'and a-rock-in' all through the night, yeah, we were rock-in' at the Op-ra House un - til the break of light, And the

57 D Em<sup>7</sup> D/F# G

KD.

or-ches-tra were play-in' all Chuck Ber-ry's great-est tunes, and the sing-ers in the cho-rus all got off on sing-in' blues. And

A. *p*

Ah Ah Ah Ah

T. *p*

Ah Ah Ah Ah

B. *p*

Ah Ah Ah Ah

61 D Em<sup>7</sup> D/F# G D Em<sup>7</sup> D/F# G

KD.

as the night grew old er, ev-'ry-bod-y was as one, the peo-ple on the streets came run-nin' in to join in song. Just to

A. *mp*

Ah Ah Ah Ah

T. *mp*

Ah Ah Ah Ah

B. *mp*

Ah Ah Ah Ah

65      D                  Em<sup>7</sup>                  D/F#                  G                  D                  Em<sup>7</sup>

KD.

A.

T.

B.

68      D/F#                  G                  D      Bm      F#m      A<sup>7</sup>      D *ff*

KD.

A.

T.

B.

# The Hippopotamus Song

Words: Michael Flanders  
 Music: Donald Swann & Michael Flanders  
 Arr: William Stickles

♩=180  
 4

G G/B C G/D Em A<sup>7</sup> D

S. *p* Ooh Ooh

A. *p* Ooh Ooh

T. *p* Ooh Ooh

B. *f*

1. A bold Hip-po - pot-a-mus was stand-ing one day, on the banks of the cool Sha - li - mar. He
2. The fair Hip-po - pot-a-ma, he aimed to en - tice, from her seat on the hill-top a - bove. As
3. Now more Hip-po - pot-a-mi be - gan to con-vene, on the banks of that riv - er so wide. I

14 G G/B C G/B Em A<sup>7</sup> D

S. Oo Oo A Like They

A. Oo Oo A Like They

T. Oo by the light of the eve - ning star. A -  
 came tip - toe - ing down to her love. Like  
 that en - sued by the Shal - li - mar's side. They

B. *f* *p*

gazed at the bot-tom as it peace-ful - ly lay, by the light of the eve - ning star. A -  
 she had - n't got a Ma to give her ad - vice, came tip - toe - ing down to her love. Like  
 won - der now what am I to say of the scene, that en - sued by the Sha - li - mar's side. They

22 Am Em F/A E Dm<sup>7</sup> E<sup>7</sup> Am

S. way on the hill - top sat comb-ing her hair, his fair Hip - po - pot - a - mine maid. The  
 thun - der, the for - est re - ech - oed the sound, of the song that they sang as they met. His  
 dived all at once with an ear split-ting splosh, then rose to the sur - face a - gain. A

A. way on the hill - top sat comb-ing her hair, his fair Hip - po - pot - a - mine maid. The  
 thun - der, the for - est re - ech - oed the sound, of the song that they sang as they met. His  
 dived all at once with an ear split-ting splosh, then rose to the sur - face a - gain. A

B.

30 Em<sup>7</sup> A<sup>7</sup> D Em<sup>7</sup> A<sup>7</sup> D E A<sup>7</sup> D<sup>7</sup>

S. Hip - po - pot - a - mus was no ig - no - ra - mus and sang her this sweet ser - e - nade. \_\_\_\_\_  
 in - am - o - ra - ta ad - just - ed her gar - ter and lift - ed her voice in du - et. \_\_\_\_\_  
 reg - u - lar arm - y of Hip - po - po - a - mi, all sing - ing this haunt - ing re - frain. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. Hip - po - pot - a - mus was no ig - no - ra - mus and sang her this sweet ser - e - nade. \_\_\_\_\_  
 in - am - o - ra - ta ad - just - ed her gar - ter and lift - ed her voice in du - et. \_\_\_\_\_  
 reg - u - lar arm - y of Hip - po - pot - a - mi, all sing - ing this haunt - ing re - frain. \_\_\_\_\_ *f*

Oh! \_\_\_\_\_  
 Oh! \_\_\_\_\_  
 Oh! \_\_\_\_\_

Refrain G G/B Am D<sup>7</sup> G A<sup>7</sup> D<sup>7</sup> G G/B

38 *P*

S. *Mud! Mud! Glor - i - ous mud! Noth - ing quite like it for cool - ing the blood. Fol - low me, fol - low, -*

A. *P* \_\_\_\_\_

T. *P* \_\_\_\_\_ *f*

B. *f* *Mud! Mud! Glor - i - ous mud! Noth - ing quite like it for cool - ing the blood. So p* *Fol - low me, fol - low, -*

48 Am E<sup>7</sup> Am C G/B A<sup>7</sup> D<sup>7</sup> G

S. down to the hol - low, and there let us wal - low in glor - i - ous mud,

A. *p* \_\_\_\_\_

T. *f* down to the hol - low, and there let us wal - low in glor - i - ous mud,

B. \_\_\_\_\_

55 G/D C rit. D<sup>7</sup> | 3. Am E Am D<sup>7</sup> rall. G *ff*

S. glor - i - ous, glor - i - ous *ff* mud! \_\_\_\_\_

A. glor - i - ous, glor - i - ous *ff* mud! \_\_\_\_\_

T. glor - i - ous, glor - i - ous *ff* mud! \_\_\_\_\_

B. mud, glor - i - ous mud! glor - i - ous, glor - i - ous *ff* mud! \_\_\_\_\_

# Don't cry for me Argentina

M: Andrew Lloyd Webber W: Tim Rice  
(from Evita) (Arr. Wayne Richmond, 2014)

F1.  $\text{♩} = 80$   
D G/D A<sup>7</sup>/D D

F1. 8 Bm/D E E/D A/C# 2

16 **A** D *Harp & plucky guitars start* G/D A<sup>7</sup>/D

S. It won't be ea-sy, you'll think it strange when I try to ex-plain how I feel, that I

Cym *etc.*

S. 21 D Bm/D

still need love af-ter all that I've done: \_\_\_\_\_ You won't be - lieve me All you will see is a

S. 26 E E/D A/C# E<sup>7</sup> A *Harp/Gtr stop*

girl you once knew al-though she's dressed up to the nines at six-es and se-vens with you.

S. 31 **B** D G/D

I had to let it hap-pen, I had to change' Could-n't stay all my life down at

S. 35 A<sup>7</sup>/D D

heel' Look-ing out of the win-dow, stay-ing out of the sun. So I chose

S. 39 Bm/D E

free - dom Run - ning a - round try - ing ev - 'ry - thing new, but

42 E/D A/C# E7 A

S. *no - thing im - pressed me at all, I nev - er ex - pect - ed it to.*

46 **C** D

S. *Don't cry for me Ar - gen - ti - na the truth is I nev - er left you. All through my*

50 A Bm Dmaj7 *Stop* Gmaj7 G

S. *wild days, my mad ex - ist - ence, I kept my prom - ise don't keep your dis - tance.*

**D** *Harp/Guitar arpeggios* D G/D A7/D

S. *As as for for - tune, and as for fame; I nev - er in - vi - ted them in: Though it*

60 D Bm/D

S. *seemed to the world they were all I de - sired. They are il - lu - sions They're*

64 E E/D

S. *not the so - lu - tions they prom - ised to be, the an - swer was here all the*

67 A/C# E7 A *Stop*

S. *time, I love you, and hope you love me.*

70 **E** D *p* All sops

S. Don't cry for me Ar-gen - ti - na. Mm\_\_\_\_\_ Mm\_\_\_\_\_

A. *p* Mm\_\_\_\_\_ Mm\_\_\_\_\_

T. *p* Mm\_\_\_\_\_ Mm\_\_\_\_\_

B. *p* Mm\_\_\_\_\_ Mm\_\_\_\_\_

74 A Bm Dmaj7 Gmaj7

S. Mm\_\_\_\_\_

A. Mm\_\_\_\_\_

T. Mm\_\_\_\_\_ Mm\_\_\_\_\_

B. Mm\_\_\_\_\_ Mm\_\_\_\_\_

**F** Chorus 2

78 *f* D Slow tango feel

S. *f* Don't cry for me Ar-gen - ti - na. The truth is I nev - er left you. All through my

A. *f* Don't cry for me Ar-gen - ti - na. The truth is I nev - er left you. All through my

T. *f* Don't cry for me Ar-gen - ti - na. The truth is I nev - er left you. All through my

B. *f* Don't cry for me Ar-gen - ti - na. The truth is I nev - er left you. All through my



82 **A** **Bm** **Dmaj7** **Gmaj7**

S. *wild days — my mad ex - ist - ence, I kept my prom - ise — don't keep your dis - tance. —*

A. *wild days — my mad ex - ist - ence, I kept my prom - ise — don't keep your dis - tance. —*

T. *wild days — my mad ex - ist - ence, I kept my prom - ise — don't keep your dis - tance. —*

B. *wild days — my mad ex - ist - ence, I kept my prom - ise — don't keep your dis - tance. —*

**G** *Bridge* **Gmaj7** **F#m**

86 *Have I said too much? There's noth - ing more I can think of to say to you*

89 **Gmaj7** **D**

S. *But all you have to do is look at me to know that ev - 'ry word is true.*

93 **H** **D** *Slow tango feel*

S. *Don't cry for me Ar - gen - ti - na. The truth is I nev - er left you. All through my*

A. *Don't cry for me Ar - gen - ti - na. The truth is I nev - er left you. All through my*

T. *Don't cry for me Ar - gen - ti - na. The truth is I nev - er left you. All through my*

B. *Don't cry for me Ar - gen - ti - na. The truth is I nev - er left you. All through my*

97 **A** **Bm** **Dmaj7** *Solo* **Gmaj7**

S. *wild days — my mad ex - ist - ence, I kept my prom - ise — don't keep your dis - tance. —*

A. *wild days — my mad ex - ist - ence, I kept my prom - ise —*

T. *wild days — my mad ex - ist - ence, I kept my prom - ise —*


B. *wild days — my mad ex - ist - ence, I kept my prom - ise —*

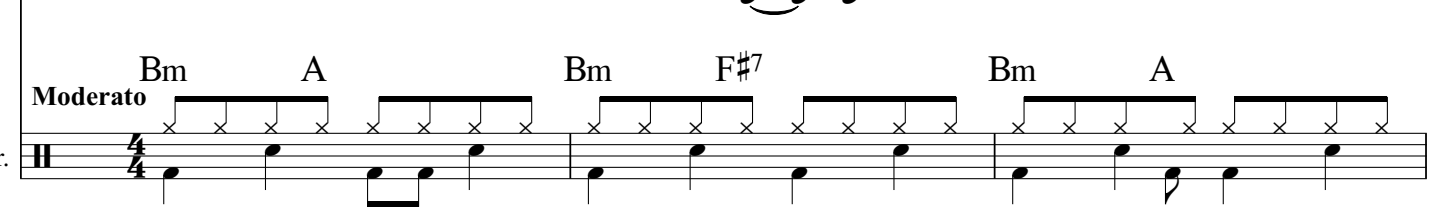
# Fall At Your Feet

Neil Finn (1991)

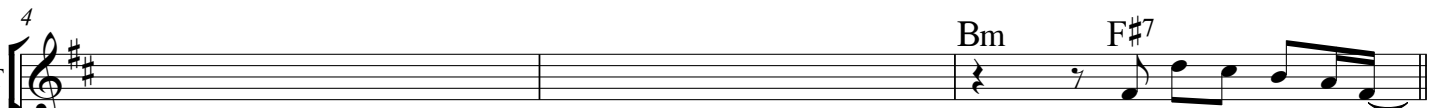
Arr: Samantha O'Brien (2014)

Moderato

B. Cl. 

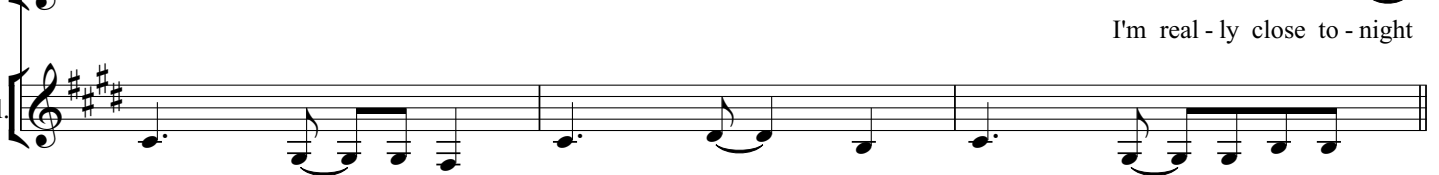
Dr. 

Bm A Bm F#7 Bm A

4 

Bm F#7

I'm real - ly close to - night

B. Cl. 

7 

**A** Bm D C#m


and I feel like I'm mov-ing in - side her,  
there's some-thing in the way that you're talk - ing

10 

F# Bm D C#m F#7 *1st time only*

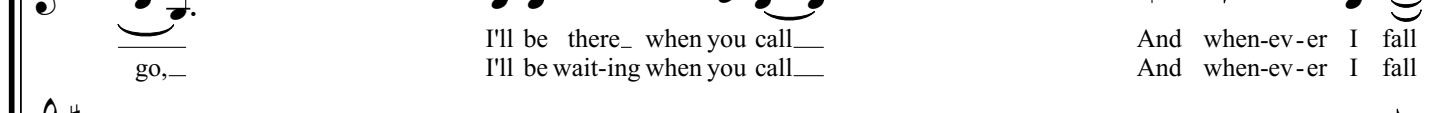
ly-ing in the dark \_\_\_\_\_  
words don't sound right

and I think that I'm be gin ning to know her  
but I hear them all mov ing in-side you, let it go,

15 

Bm D G

go, - I'll be there when you call - And when-ev-er I fall  
I'll be wait-ing when you call - And when-ev-er I fall

T. 

fall

19 **B** D A/C# Bm G D

GT  
 at your feet, you let your tears  
 at your feet, won't you let your tears

S.  
 ah ah

A.  
 ah ah

T.  
 at your feet, tears

24 A Bm G D

GT  
 rain down on me, when-ev-er I touch your  
 rain down on me, when-ev-er I touch your

S.  
 ah

A.  
 ah

T.  
 rain down on me, touch

28 A/C# Bm <sup>1.</sup>G

GT  
 slow turn - ing pain. You're hid - ing from me now,  
 slow\_ turn - ing pain.

S.

A.

T.  
 slow turn - ing pain.

31 C 2. G D A

GT The fin - ger of blame has turned up - on it - self and I'm more

S. blame has turned up - on it - self and I'm more

A. blame has turned up - on it - self and I'm more

T. blame has turned up - on it - self and I'm more

34 Bm G D A

GT \_ than will-ing to of - fer my - self. Do you want \_ my pres-ence or need \_ my help? Who

S. \_ than will-ing to of - fer my - self. Do you want \_ my pres-ence or need \_ my help?

A. \_ than will-ing to of - fer my - self. Do you want \_ my pres-ence or need \_ my help?

T. \_ than will-ing to of - fer my - self. Do you want \_ my pres-ence or need \_ my help?

38 Bm G D D A Bm

GT \_ knows where that might lead \_ I \_ fall \_

S. \_ \_ \_ \_ \_ \_

A. \_ \_ \_ \_ \_ \_

T. \_ \_ \_ \_ \_ \_

43 Em G D/A A Bm G

GT When-ev-er I \_ fall

S. \_ \_ \_ \_ \_ \_

A. \_ \_ \_ \_ \_ \_

T. \_ \_ \_ \_ \_ \_

fall

48 **E** D A/C# Bm G D

GT at your feet would you let your tears

S. ah ah

A. ah ah

T. at your feet, tears

53 A Bm G D

GT rain down on me? When-ev-er fall,

S. ah

A. ah

T. rain down on me? fall

57 A Bm G A D

GT ev-er I fall.

S.

A.

T. at your feet,

# Isle of Hope, Isle of Tears

Brendan Graham (Arr. Maria Dunn, 2014)

Captain O'Kane

♩=100 Am F G Em Am C Em F

V1.

**A** add guitar

6 Am F G Em Am C F G Am Am C G Dm

F1.

12 E7 F E7 Am F C G Em

F1.

16 Am C F G Am F G Am F G Am

F1.

21 **B** ♩=70

JK

On the first day of Jan - u - ar - y,

26

JK

eight-teen nine - ty two, - they o-pened El - lis Is - land and they let the peo - ple through. And the

29 G D/F# Em G/D C Am C D

JK

first to cross the thresh-old of the Isle of hope and tears was An-nie Moore from I - re-land who was all of fif-teen years. -

34 **C** All women C D G D/F# Em Am C D Em D/F# G/B

JK

Isle of hope, Isle of tears, Isle of free-dom Isle of fears, but it's not the Isle I left be-hind. - That Isle of

39 C D G D/F# Em JK Am C D F(add9)

JK

hun-ger, Isle of pain, Isle you'll nev-er see a-gain, but the Isle of home is al-ways on - your mind.

43 **D**

DW

V1.

In the

46 **E** G D/F# Em G/D C G/B

DW 8 li-ttle bag she— ca-rried all her past and his-to-ry— and her dreams for the fu-ture in the

49 C D G D/F# Em G/D

DW 8 land of li-ber-ty and cour-age is the pass-port when you're old world dis-a-ppears but

52 C Am C D

DW 8 there's no fu-ture in the past— when you're on-ly fif-teen years—

VI. 2/4

55 **F** C D G D/F# Em Am C D Em7 D/F# G/B

DW 8 *Isle of hope, Isle of tears, Isle of free-dom Isle of fears, but it's not the Isle\_ I left be-hind.— That Isle of*

S.

A.

T. 8 *Isle of hope, Isle of tears, Isle of free-dom Isle of fears, but it's not the Isle\_ I left be-hind.— That Isle of*

B. 8 *Isle of hope, Isle of tears, Isle of free-dom Isle of fears, but it's not the Isle\_ I left be-hind.— That Isle of*

60 C D G D/F# Em Am C D F(add9)

DW 8 *hun-ger, Isle of pain, Isle you'll nev-er see a-gain, but the Isle of home is al-ways on— your mind.*

S.

A.

T. 8 *hun-ger, Isle of pain, Isle you'll nev-er see a-gain,*

B. 8 *hun-ger, Isle of pain, Isle you'll nev-er see a-gain,*

64 **G** C D G D/F# Em Am C D

JK  
RM  
F1.

When they  
When they

67 **H** G  $\text{♩}=70$  D/F# Em G/D C G/B C D

JK  
RM  
DW

closed down E-llis\_ Is-land in nine-teen for ty three sev-en-teen mi-llion peo-ple had comethere for sanc-tua-ry and in the  
sing down 8ve if too high

E - llis Is - land E - llis is - land

71 G D/F# Em G/D C Am C D

JK  
RM  
DW

spring-time when I came here and stepped on-to it's piers I thought of how it must have been\_ when you're fif-teen years\_

E - llis Is - land E - llis when you're fif-teen years\_

76 **I** C D G D/F# Em Am C D Em7D/F#

JK  
RM  
DW

Isle of hope,\_\_\_\_ Isle of fears, but it's not the Isle\_ I left be-hind.\_\_\_\_ That Isle of  
Isle of tears,\_\_\_\_ Isle of fears, ooh\_\_\_\_  
Isle of free-dom Isle of fears, ooh\_\_\_\_

81 C D G D/F# Em Am C D G

JK  
RM  
DW

hun-ger,\_\_\_\_ but the Isle of home is al-ways on\_ your mind  
Isle of pain,\_\_\_\_ but the Isle of home is al-ways on\_ your mind  
Isle you'll nev-er see a-gain, but the Isle of home is al-ways on\_ your mind



85 **J** A/C# D E A E/G# F#m Bm D E F#m7 E/G# A/C#

*All sops*

JK  
 Isle of hope, Isle of tears, Isle of free dom Isle of fears, but it's not the Isle\_ I left be - hind. \_ That Isle of

RM  
 Isle of hope, Isle of tears, Isle of free dom Isle of fears, but it's not the Isle\_ I left be - hind. \_ That Isle of

DW  
 Isle of hope, Isle of tears, Isle of free dom Isle of fears, but it's not the Isle\_ I left be - hind. \_ That Isle of

A.  
 Isle of hope, Isle of tears, Isle of free dom Isle of fears, but it's not the Isle\_ I left be - hind. \_ That Isle of

T.  
 Isle of hope, Isle of tears, Isle of free dom Isle of fears, but it's not the Isle\_ I left be - hind. \_ That Isle of

B.  
 Isle of hope, Isle of tears, Isle of free dom Isle of fears, but it's not the Isle\_ I left be - hind. \_ That Isle of

90 D E A E/G# F#m Bm D E A JK

JK  
 hun-ger, Isle of pain, Isle you'll nev-er see a-gain, but the Isle of home is al-ways on\_ your mind but the

RM  
 hun-ger, Isle of pain, Isle you'll nev-er see a-gain, but the Isle of home is al-ways on\_ your mind

DW  
 hun-ger, Isle of pain, Isle you'll nev-er see a-gain, but the Isle of home is al-ways on\_ your mind

A.  
 hun-ger, Isle of pain, Isle you'll nev-er see a-gain, but the Isle of home is al-ways on\_ your mind

T.  
 hun-ger, Isle of pain, Isle you'll nev-er see a-gain, but the Isle of home is al-ways on\_ your mind

B.  
 hun-ger, Isle of pain, Isle you'll nev-er see a-gain, but the Isle of home is al-ways on\_ your mind

94 **K** Bm D E A ♩=100 rit. . . . .

JK  
 Isle of home is al-ways on\_ your mind

RM  
 Isle of home ooh

DW  
 Isle of home ooh

F1.  
 Isle of home ooh

# Somebody to Love

Freddie Mercury  
(Arr. Wayne Richmond & Samantha O'Brien, 2014)

**Freely**  
 Ab Eb/G Fm Dbmaj9 Eb7(sus4) Db Eb7 Ab

JB  
 Can an-y-bod-y find me some-bod-y to love?

S.  
 an-y-bod-y find me some-bod-y to love?

A.  
 an-y-bod-y find me some-bod-y to love?

T.  
 an-y-bod-y find me some-bod-y to love?

B.  
 an-y-bod-y find me some-bod-y to love?

$\text{♩} = 120$   
 6 **A** Ab Eb/G Fm Db Eb7 *Drums start* **B** Ab Eb/G Fm

JB  
 Each morn-ing I get up, I die a lit-tle, can't

9 Ab Bb Eb7 Ab Eb/G Fm Bb7 Eb7

JB  
 bare-ly stand on my feet. Take a look in the mir-ror and cry. Lord, what you're do-ing to me. I have

S.  
 Take a look at your-self in the mir-ror and cry. yeah, yeah.

A.  
 Take a look at your-self in the mir-ror and cry. yeah, yeah.

T.  
 Take a look at your-self in the mir-ror and cry. yeah, yeah.

B.  
 Take a look at your-self in the mir-ror and cry. yeah, yeah.

12  $A\flat$   $B\flat^7$   $E\flat$   $B\flat^7/D$   $E\flat$   $D\flat$   $A\flat$

JB spent all my years in be liev-ing you, but I just can't get no re-lief, Lord, some-bod-y, some-bod-y, Can

S. Ooh be-liev-ing you, just can't get no re-lief, Lord, some-bod-y, some-bod-y,

A. be-liev-ing you, just can't get no re-lief, Lord, some-bod-y, some-bod-y,

T. be-liev-ing you, just can't get no re-lief, Lord, some-bod-y, some-bod-y,

B.

15  $E\flat^7/G$   $Fm^7$   $D\flat^{\text{maj}7}$   $E\flat^7$   $A\flat$   $A\flat/G$   $Fm$   $D\flat$

JB an - y - bod - y find me some-bod - y to love?

S. an - y - bod - y find me

A. an - y - bod - y find me

T. an - y - bod - y find me

B.

19  $E\flat^7$   $A\flat$   $E\flat/G$   $Fm$   $A\flat$   $B\flat^7$   $E\flat$

JB I work hard, ev-'ry day of my life, I work till I ache my bones. At the

S. He works hard

A. He works hard

T. He works hard

B.

22  $A\flat$   $E\flat/G$   $Fm$   $B\flat^7$   $E\flat$   $A\flat$   $B\flat^7$   $E\flat$

JB  
end I take home my hard earned pay all on my own. I get down on my knees and I start to pray, 'till the

S.  
At the end of the day, my bones on my own knees on Down, knees, praise the Lord!

A.  
At the end of the day, my bones on my own knees on Down, knees, praise the Lord!

T.  
At the end of the day, my bones on my own knees on Down, knees, praise the Lord!

B.

25  $B\flat^7/D$   $E\flat$   $D\flat$   $A\flat$

JB  
tears run down from my eyes, Lord some-bod - y, some-bod - y, Can

S.  
Ooh Lord! some-bod - y, Please!

A.  
Ooh Lord! some-bod - y, Please!

T.  
Ooh Lord! some-bod - y, Please!

B.

27  $E\flat^7/G$   $Fm^7$   $D\flat^{maj7}$   $E\flat^7$   $A\flat$   $A\flat^7$  *ff*

JB  
an - y-bod - y find me some-bod - y to love?

S.  
an - y-bod - y find me some-bod - y to love?

A.  
an - y-bod - y find me some-bod - y to love?

T.  
an - y-bod - y find me some-bod - y to love?

B.

**D** Bridge Db

31 JB *f* *p* But ev - 'ry-bod-y wants to put me down They

S. *f* He works hard, ev-'ry day try and I try and I try *p* Ooh

A. *f* He works hard, ev-'ry day try and I try and I try *p* Ooh

T. *f* He works hard, ev-'ry day try and I try and I try *p* Ooh

B. *f* He works hard, ev-'ry day try and I try and I try *p* Ooh

34 JB *mf* *f* say\_ I'm go in' cra - zy\_ They say I got a lot of wa ter in my brain. Got\_ no com mon sense. I got no - bod y left to be

S. *mf* *f* Ooh Aah left to be

A. *mf* *f* Ooh Aah left to be

T. *mf* *f* Ooh Aah left to be

B. *mf* *f* Ooh Aah left to be

37 JB **E** lieve. Yeah, yeah, yeah, yeah, yeah!

S. lieve. Yeah, yeah, yeah, yeah, yeah!

A. lieve. Yeah, yeah, yeah, yeah, yeah!

T. lieve. Yeah, yeah, yeah, yeah, yeah!

B. lieve. Yeah, yeah, yeah, yeah, yeah!

Sax. *mf* *f* lieve. Yeah, yeah, yeah, yeah, yeah!

41  $A\flat$   $Cm/G$   $Fm_3$   $B\flat^7$   $E\flat^7$   $D\flat$   $A\flat$   $B\flat^7$   $E\flat$

Sax.

44 **F**  $E\flat$   $B\flat^7/D$   $E\flat$   $D\flat$   $A\flat$   $E\flat^7/G$   $Fm^7$   $D\flat^{maj7}$   $E\flat^7$

JB  
S.  
A.  
T.  
B.

Ooh, some-bod-y, some-bod-y, Can an - y-bod - y find me some  
Ooh Ah some-bod-y, some-bod-y, Can an - y-bod - y find me  
Ooh Ah some-bod-y, some-bod-y, an - y-bod - y find me

48 **G**  $A\flat$   $A\flat/G$   $Fm$   $D\flat^{maj7}$   $E\flat^7$   $A\flat$   $E\flat^7/G$   $Fm$

JB  
S.  
A.  
T.  
B.

bod-y to love? Got no feel, I got no rhy-thm, I  
Ooh An-y - bod - y find me some-one to love.  
Ooh An-y - bod - y find me some-one to love.

52  $A\flat$   $B\flat^7$   $E\flat^7$   $A\flat$   $E\flat/G$   $Fm$

JB  
S.  
A.  
T.  
B.

— just keep los - ing my beat. I'm O K I'm all right. Ain't gon-na  
You just keep los - ing and los - ing. He's all right, he's all  
You just keep los - ing and los - ing. He's all right, he's all  
You just keep los - ing and los - ing. He's all right, he's all  
You just keep los - ing and los - ing. He's all right, he's all

54  $Bb^7$   $Eb^7$   $Ab$   $Bb^7$   $Eb$   $Bb^7/D$   $Eb$   $Db$

JB face\_\_ no de-feat. I just got-ta get out of this pris-on cell. One day I'm gon-na be free, Lord.\_\_\_\_\_

S. right. Yeah, yeah! got-ta get out of this pris-on cell. One day I'm gon-na be free, Lord.\_\_\_\_

A. right. Yeah, yeah! Ooh\_\_\_\_\_ this pris-on cell\_ one day I'm gon-na be free, Lord.\_\_\_\_

T. right. Yeah, yeah! Ooh\_\_\_\_\_ this pris-on cell one day I'm gon-na be free, Lord.\_\_\_\_

B. right. Yeah, yeah! Ooh\_\_\_\_\_ this pri-son cell\_ One day I'm gon-na be free, Lord.\_\_\_\_

58 **H**  $Ab$  *Drums start mf cresc.*

A. Find me some-bod-y to love, \_

T. *mp cresc.* Find me some-bod-y to love, \_ Find me some-bod-y to love, \_

B.  $Ab$  *p cresc.* Find me some-bod-y to love, \_ Find me some-bod-y to love, \_ Find me some-bod-y to love, \_

61 *f cresc.* *Clap etc.*

S. Find me some-bod-y to love, \_ Find me some-bod-y to love, \_ Find me some-bod-y to love, \_

A. *f* Find me some-bod-y to love, \_ Find me some-bod-y to love, \_ Find me some-bod-y to love, \_

T. *f* Find me some-bod-y to love, \_ Find me some-bod-y to love, \_ Find me some-bod-y to love, \_

B. *f* Find me some-bod-y to love, \_ Find me some-bod-y to love, \_ Find me some-bod-y to love, \_

64 *ff*

S. Find me some-bod-y to love,— Find me some-bod-y to love,— Love,— love,—

A. *ff*

T. *ff*

B. *ff*

Find me some-bod-y to love,— Find me some-bod-y to love,— Love,— love,—

67

S. Find me some-bod-y to love, Find me some-bod-y to love, Some-bod-y, some-bod-y,

A. Find me some-bod-y to love, Find me some-bod-y to love, Some-bod-y, some-bod-y,

T. Find me some-bod-y to love, Find me some-bod-y to love, Some-bod-y, some-bod-y, some-bod-y, some-bod-y,

B. Find me some-bod-y to love, Find me some-bod-y to love, Some-bod-y some-bod-y

70

JB *Clap stops*  
Ab Eb<sup>7</sup>/G Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>

S. Find me some-bod-y, find me some - bod-y to love. Can an - y-bod - y find me \_\_\_\_\_

A. Find me some-bod-y, find me some - bod-y to love. an - y-bod - y find me \_\_\_\_\_

T. Some-bod - y, Find me some-bod-y, find me some - bod-y to love. an - y-bod - y find me \_\_\_\_\_

B. Some-bod-y, Find me some-bod-y, find me some - bod-y to love. an - y-bod - y find me \_\_\_\_\_



74 JB

Some - bod - y to \_\_\_\_\_ love. \_\_\_\_\_

(Sing six times)

Coda 76

JB Ab Ab/G Fm Db Eb7 Ab Ab/G

Find me, some - bod - y to \_\_\_\_\_ love! Find me, \_\_\_\_\_

Find me, some - bod - y to \_\_\_\_\_ love! Find me, \_\_\_\_\_

Find me, some - bod - y to \_\_\_\_\_ love! Find me, \_\_\_\_\_

Find me, some - bod - y to \_\_\_\_\_ love! Find me, \_\_\_\_\_

Find me, some - bod - y to \_\_\_\_\_ love! Find me, \_\_\_\_\_

79 Fm Db Eb7 Ab

some - bod - y to \_\_\_\_\_ love. Find me, find me, find me, find me.

some - bod - y to \_\_\_\_\_ love.

some - bod - y to \_\_\_\_\_ love.

some - bod - y to \_\_\_\_\_ love.

some - bod - y to \_\_\_\_\_ love.

# The Wollēmi Pine

Words: Denis Kevans & Sonia Bennett

Music: Sonia Bennett

Arr. Tom Bridges, © 2010

♩=120 *Verse 1*

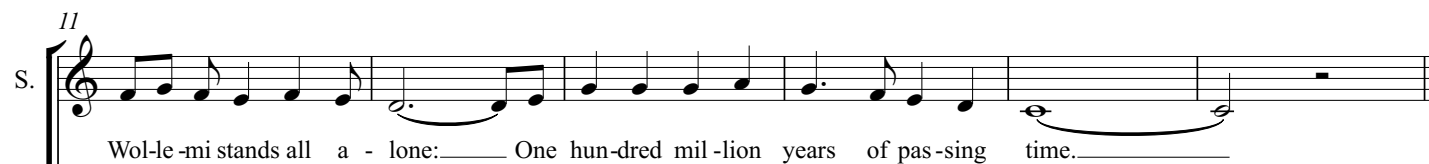
B. 

5  
S. 

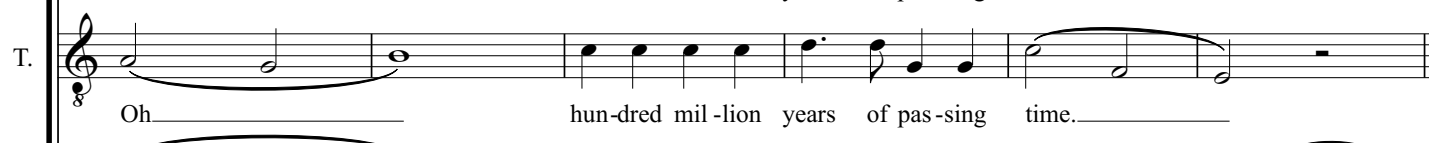
A. 

T. 

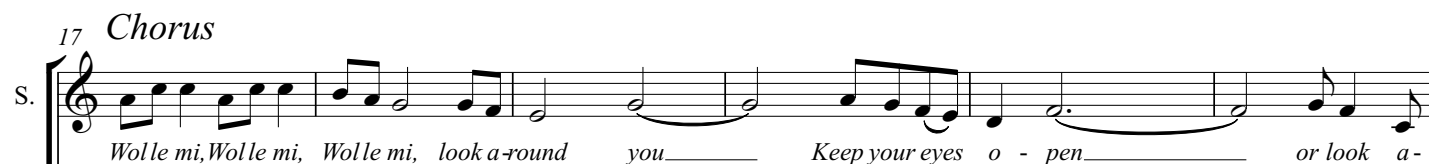
B. 

11  
S. 

A. 

T. 

B. 

17 *Chorus*  
S. 

A. 

T. 

B. 

23

S. *bout you, Oh \_\_\_\_\_ Wol-le - mi, Wol-le - mi, Wol-le - mi look a - round you, \_\_\_\_\_*

A. *bout you \_\_\_\_\_ Wol-le - mi, Wol-le - mi, Wol-le - mi, look a - round you \_\_\_\_\_*

T. *bout you. Oh, \_\_\_\_\_ Wol-le - mi, Wol-le - mi, Wol-le - mi, look a - round you, look a -*

B. *bout you. Oh, \_\_\_\_\_ Wol-le - mi, Wol-le - mi, Wol-le - mi, Wol-le - mi, Wol-le - mi,*

28

To Coda after Chorus 3

S. *Keep your eyes o - pen \_\_\_\_\_ or look a - bout\_ you. \_\_\_\_\_*

A. *o - pen, \_\_\_\_\_ or look a - bout\_ you. \_\_\_\_\_*

T. *round, Keep your eyes o - pen, \_\_\_\_\_ or look a - bout\_ you. \_\_\_\_\_*

B. *Wol-le - mi, o - pen, Keep o - pen, or look a - bout you. \_\_\_\_\_ 2. The*

33 Verse 2

B. *trees in this Wol - le - mi band, \_\_\_\_\_ Come from Gon - dwa - na land,*

37

S. *When the or phan lands of the south \_\_\_\_\_ were all in one \_\_\_\_\_ She's the mother of \_\_\_\_\_ my song, Gon -*

A. *When the or phan lands of the south \_\_\_\_\_ were all in one \_\_\_\_\_ She's the mother of \_\_\_\_\_ my song,*

T. *When the or phan lands of the south \_\_\_\_\_ were all in one \_\_\_\_\_ She's the mother of \_\_\_\_\_ my song,*

B. *She's the mother of \_\_\_\_\_ my song;*

To Chorus

S. *dwa-na you are strong: You were here before the dreaming of the dreaming had yet be-gun*

A. *You are strong. Here before the dreaming of the dreaming had yet be-gun*

T. *You are strong. Here before the dreaming of the dreaming had yet be-gun*

B. *You are strong. Here before the dreaming of the dreaming had yet be-gun Oh,*

Verse 3

B. *3. The on - ly clue to your tale, Were some leaf prints in the shale,*

S. *And we thought you'd come and gone long years a - go Sudden-ly what do I*

A. *And we thought you'd come and gone long years a - go Sudden-ly what do I*

T. *And we thought you'd come and gone long years a - go Sud den-ly, Sud den-ly what do I*

B. *Sud den-ly, Sud den-ly what do I*

To Chorus

S. *see? But a living Wol-le-mi tree, Where the mountain wat-ers pure and sweet do flow*

A. *see? Liv - ing tree. Moun-tain wat-ers pure and sweet do flow*

T. *see? Liv - ing tree. Moun-tain wat-ers pure and sweet do flow*

B. *see? Liv - ing tree. Moun-tain wat-ers pure and sweet do flow Oh,*

68 *Coda*

S. Wol-le-mi, Wolle mi, Wolle mi, look a-round you\_\_\_\_\_ Keep your eyes o - pen\_\_\_\_\_ or look a -

A. Wol le mi, Wolle mi, Wol le mi, look a-round you\_\_\_\_\_ Keep your eyes o - pen

T. Wolle mi, Wol-le mi, Wolle mi, look a - round you,\_\_\_\_\_

B. Wol - le - mi, Look a - round,

74

S. bout you.\_\_\_\_\_ Oh\_\_\_\_\_ Wol-le-mi, Wol-le-mi, Wol-le-mi look a-round you,\_\_\_\_\_

A. or look a - bout you.\_\_\_\_\_ Oh\_\_\_\_\_ Wol-le-mi, Wol-le-mi, Wol-le-mi look a -

T. \_\_\_\_\_ Keep your eyes o - pen, look a -round or look a - bout you,\_\_\_\_\_ Oh\_\_\_\_\_

B. Keep your eyes o - - - pen. Wol - le -

79

S. \_\_\_\_\_ Keep your eyes o - pen\_\_\_\_\_ or look a - bout you.\_\_\_\_\_ rit.

A. round you,\_\_\_\_\_ Keep your eyes o - pen a - bout you,\_\_\_\_\_ a - bout you.

T. Wolle-mi, Wol-le-mi Wolle-mi, eyes o - pen a - bout you, or look a - bout you.\_\_\_\_\_

B. mi, Look a - bout you.\_\_\_\_\_

# Run

Gary Lightbody, Jonathan Quinn, Mark McClelland, Nathan Connolly & Iain Archer

S. *SO*  
I'll sing it

Fl. Am F G Am F G

**A**  
5 Am F G(sus4) G Am F G(sus4) G

S. one last time for you, then we real - ly have to go. You've been the

9 Am F G(sus4) G Am F6 G

S. on - ly thing that's right in all I've done. And I can

V2: NG  
V3: Men (1st line) Tutti from 2nd line)

**B** 13 Am F G(sus4) G Am F G(sus4) G *V3: Women join in*

S. bare - ly look at you. But ev - 'ry sin - gle time I do. I know we'll  
might not see those eyes. makes it so hard not to cry; and as we

17 Am F G(sus4) G Am F6 G

S. make it an - y - where a - way from here.  
say our long good - byes. I near - ly do.

## **C** Chorus

1. Unison (p)  
2. Harmonies (f)

21 C G

S. Light up, light up as if you have a choice. E - ven if you can - not hear

A. Light up, light up as if you have a choice. E - ven if you can - not hear

25 Am F F<sup>6</sup>

S. *my voice. I'll be right be-side you, dear. To think I*

A. *my voice. I'll be right be-side you, dear.*

29 **D** C G

S. *Loud-er, loud-er and we'll run for our lives. I can hard-ly speak, I un*

A. *Loud-er, loud-er and we'll run for our lives. I can hard-ly speak, I un*

33 Am NG only at end F Fine.

S. *- der - stand why you can't raise your voice to say.*

A. *- der - stand why you can't raise your voice to say.*

36 **E** C G

S.

Fl.

41 Am F C Back to Chorus

S.

Fl.

# Lanterns

Birds of Tokyo (Arr. Maria Dunn, 2014)

F2.  $\text{♩} = 140$

9 **A** Eric

Late-ly I've found when I, start to think a-loud There's a long-ing in the sound There is

15 Eric

more I could be. In dark-ness I leave for a place I've ne-ver seen. It's been

21 Eric

cal-ling, out to me. That is where I should be. We

26 Eric

ne-ver car-ried days on our own. But now it's up to us to know. The

34 Eric

weight of be-ing so much more. We will find our-selves on the road.

T. T.

weight of be-ing so much more. We will find our-selves on the road.

B. B.

weight of be-ing so much more. We will find our-selves on the road.

43 **C** *All men on repeat* Eric

On we march with a mid-night song. We will light our way with our lan-terns on.  
On we march till we meet the dawn. We will light our way with our lan-terns on.

51 **D** *All women* S. **G** **D** **C** **G**

As we walk out with-out quest-ion with-out

Gtr. Gtr.

54 S. **C** **Em**

doubt in the light that we have found it is

Gtr. Gtr.

etc



57 Am D G G D C G

S. fin-a - lly clear\_\_ Our day has come\_\_ and we'll stand for who we are\_\_ we are

63 C Em Am D G Em E

S. rea-dy\_ we\_ are\_ young\_\_ we have no-thing to fear\_\_ We ne - ver car-ried

69 G Em G Em G

S. days on\_\_our own. But now it's up to us to know.\_\_ The weight of be-ing so much more.

T. *All men*  
days on our own up to us to know

78 C G Am D

Eric We will find our-selves\_\_ on the road.

S. We will find our-selves\_\_ on the road.

A. We will find our-selves\_\_ on the road.

T. We will find our-selves\_\_ on the road.

B. We will find our-selves\_\_ on the road.

85 F G *All sing* Bm C G

S. On we\_\_ march\_\_ with a\_\_ mid - night song.\_\_ We will\_\_

89 C Em Am D G + Eric

S. light our\_\_ way\_\_ with our\_\_ lan - terns on.\_\_

93 **G** *+ Eric* G Bm C G C Em Am D G stop

S. On we\_ march\_ till we\_ meet the dawn\_ We will light our way\_ with our lan - terns on\_

A. On we\_ march till we\_ meet the dawn\_ We will light our way\_ with our lan - terns on\_

T. On we\_ march till we\_ meet the dawn\_ We will light our way\_ with our lan - terns on\_

B. On we\_ march till we\_ meet the dawn\_ We will light our way\_ with our lan - terns on\_

101 **H** *All men* C Am C

T. We held the light\_ to our fa - ces and re - a - lised\_

Gtr.

107 Am C F

T. \_ we were cha - sing sha - dows be - hind\_ not worth sav - ing

Gtr.

113 Am

T. so burn it bright for - e - ver i - llu - mi - na - ting

Gtr.

**I** *All sing* 118 G Bm C G C Em Am D G

S. On we\_ march\_ with a\_ mid - night song\_ We will light our way\_ with our lan - terns on\_

Gtr.

126 **J** + Eric  
 G Bm C G C Em Am D G

S. On we\_ march\_ till we\_ meet the dawn\_ We will light our way\_ with our lan-terns on\_

A. On we\_ march till we\_ meet the dawn\_ We will light our way\_ with our lan-terns on\_

T. On we\_ march till we\_ meet the dawn\_ We will light our way\_ with our lan-terns on\_

B. On we\_ march till we\_ meet the dawn\_ We will light our way\_ with our lan-terns on\_

134 **K** All sing  
 G Bm C G C Em Am D G

S. On we\_ march\_ with a\_ mid- night song\_ We will light our way\_ with our lan-terns on\_

142 G Bm C G C Em Am D G stop

S. On we\_ march\_ till we\_ meet the dawn\_ We will light our way\_ with our lan-terns on\_

A. On we\_ march till we\_ meet the dawn\_ We will light our way\_ with our lan-terns on\_

T. On we\_ march till we\_ meet the dawn\_ We will light our way\_ with our lan-terns on\_

B. On we\_ march till we\_ meet the dawn\_ We will light our way\_ with our lan-terns on\_

150 **L**  
 Eric  
 8 In dark-ness I leave\_ for\_ a place I've ne - ver seen\_ It's been

155 rit.  
 Eric  
 8 cal - ling\_ out\_ to me\_ That is where I should be\_

# Angel

Sarah McLachlan  
Arr: Samantha O'Brien (2014)

**A**

JL. *mf* **D** **G(add9)/D** **D** **G(add9)/D**  
Spend all your time

9 **Em** **G** **D** **Gmaj7/B** **A**  
wait-ing for that sec-ond chance for a break that would make\_\_ it o - kay\_\_ There's al-ways some

17 **Em** **G** **G(sus2)/B** **D** **G/B** **A**  
rea - son to feel\_ not good e-nough and it's hard at the end\_\_ of the day\_\_ I need some dis -

25 **Em** **G** **G(sus2)** **D** **G(sus2)/B** **A(sus2)**  
trac-tion oh\_\_\_\_ beau-ti-ful re-lease\_\_ Mem-o - ry seep from my\_ veins

32 **Em** **G** **D** **Bm7** **A7**  
Let me be emp-ty oh and weight less and may-be I'll find some peace to-night\_\_

**B**

JL. **D** **Bm/D** **D** **F#m**  
In the arms of the an-gel Fly a - way\_\_\_\_ from\_ here,

SO. In the arms of the an-gel Fly a - way\_\_\_\_ from here,

GT. In the arms of the an-gel Fly a - way\_\_\_\_ from\_ here,

48 **G** **D** **Bm7** **A7**  
from this dark, cold\_\_ ho-tel room and\_ the end - less-ness\_\_ that you fear\_\_

SO. from this dark, cold\_\_ ho-tel room and\_ the end - less-ness\_\_ that you fear\_\_

GT. from this dark, cold\_\_ ho-tel room and\_ the end - less-ness\_\_ that you fear\_\_

56 **D**

JL. *you are\_ pulled from\_\_\_\_\_ a wreck-age of your*

SO. *you are\_ pulled from\_\_\_\_\_ a wreck-age of your*

GT. *you are\_ pulled from\_\_\_\_\_ a wreck-age of your*

61 **F#m** **G** **G(sus4)** **G** **D**

JL. *si lent\_\_\_\_\_ rev-er - ie.\_\_\_\_ you're in the arms of\_\_\_\_ the an - gel May you find\_\_\_\_*

SO. *si lent\_\_\_\_\_ rev-er - ie.\_\_\_\_ you're in the arms of\_\_\_\_ the an - gel May you find\_\_\_\_*

GT. *si lent\_\_\_\_\_ rev-er - ie.\_\_\_\_ you're in the arms of\_\_\_\_ the an - gel May you find\_\_\_\_*

70 **Bm7** **A** **C** **D** **G/D**

JL. *some com - fort\_ here*

SO. *some com - fort here*

GT. *some com - fort\_ here*

Hp. *some com - fort here*

76 **G(add9)/D** **D**

GT. *You're so tired of the straight*

Hp. *You're so tired of the straight*

81 **D** Em G D Gmaj7/B A

GT. line and ev-'ry-where you turn there's vul-tures and thieves\_\_ at your back Storm keeps on

89 Em G G(sus2)/B D G/B A

GT. twist - ing. Keep on build-ing the lies that you make up for all\_\_ that you lack.\_\_ It don't make no\_\_

97 Em G G(sus2) D G(sus2)/B A(sus2)

GT. diff 'rence es - cap-ing one last time\_\_ It's eas - i - er\_\_ to\_\_ be - lieve in this sweet

105 Em G D Bm7 A7

GT. mad-ness oh this glo - ri - ous sad-ness that brings me to my knees\_\_

112 **E** + sops D Bm/D D F#m

JL. In the arms of the an - gel Fly a - way\_\_ from here,

SO. + altos In the arms of the an - gel Fly a - way\_\_ from here,

GT. All men In the arms of the an - gel Fly a - way\_\_ from here,

120 G D Bm7 A7

JL. from this dark, cold\_\_ ho - tel room and the end - less-ness\_\_ that you fear\_\_

SO. from this dark, cold\_\_ ho - tel room and the end - less-ness\_\_ that you fear\_\_

GT. from this dark, cold\_\_ ho - tel room and the end - less-ness\_\_ that you fear\_\_

128 D

JL. you are\_ pulled from\_\_ a wreck-age of your

SO. you are\_ pulled from\_\_ a wreck-age of your

GT. you are\_ pulled from\_\_ a wreck-age of your

133 **F#m** **G G(sus4) G D**

JL. *si lent \_\_\_\_\_ rev-er - ie. \_\_\_\_\_ you're in the arms of \_\_\_\_\_ the an - gel May you find \_\_\_\_\_*

SO. *si lent \_\_\_\_\_ rev-er - ie. \_\_\_\_\_ you're in the arms of \_\_\_\_\_ the an - gel May you find \_\_\_\_\_*

GT. *si lent \_\_\_\_\_ rev-er - ie. \_\_\_\_\_ you're in the arms of \_\_\_\_\_ the an - gel May you find \_\_\_\_\_*

142 **Bm7 A D D(sus2) D**

JL. *some com - fort\_ here. Solo You're in the*

SO. *some com - fort here. Solo You're in the*

GT. *some com - fort\_ here. Solo You're in the*

149 **G G(sus4) G D Bm7 A**

JL. *arms of \_\_\_\_\_ the an - gel May you find \_\_\_\_\_ some com - fort\_*

SO. *arms of \_\_\_\_\_ the an - gel May you find \_\_\_\_\_ some com - fort*

GT. *arms of \_\_\_\_\_ the an - gel May you find \_\_\_\_\_ some com - fort\_*

157 **F D G(sus2)/D D G(sus2)/D D** *rall.*

JL. *here*

SO. *here*

GT. *here*

S. *mp ooh*

A. *ooh*

T. *ooh mp*

Bar *ooh mp*

# Dreams Guitars and piano, softly

Pat Drummond (Arr. Jill Stubington, 2014)

**Fl.**  $\text{♩} = 130$  C C/B Am G F G C

**S.** *Rima* **A** C C/B Am Am/G F

She had gol - den tres - ses and a pure white dress and there was sa - tin down the seams. She was

**S.** 10 Dm F G<sup>7</sup>

e - ver the light of her dad - dy's eye but to - night she was his Queen. And she

**S.** 14 C C/B Am Am/G F

seemed to shine just like an o - pal mined out of ever - y min - er's dreams.

**S.** 18 C C/B Am Am/G F F/E Dm G<sup>7</sup>

Light-ning Ridge has got an O - pal Queen Lord, she's the toast of the so - cial scene. It was an

**T.** 8 It was an

**S.** 24 **B** C C/B Am A/G F F/E

F J Bon-net that they put her up on and it was nine - ty in the shade; and they

**T.** 8 F J Bon-net that they put her up on and it was nine - ty in the shade; and they

**S.** 28 Dm F G<sup>7</sup>

rolled her on down through the red dirt town through the mid - dle of the big pa - rade. Now it's

**T.** 8 rolled her on down through the red dirt town through the mid - dle of the big pa - rade. Now it's

**S.** 32 C Am Am Am/G F

ten years la - ter and she's work - ing as the bar - maid up there in Glen - reagh; Just a

**T.** 8 ten years la - ter and she's work - ing as the bar - maid up there in Glen - reagh;

**S.** 36 C Am F G<sup>7</sup> C C(sus4)

snow white dress in a fa - ded pho - to frame.



**C** Chorus (Rima and Wayne only)

39 C F Em  
S. Ever - y - bo - dy's got a dream, it's true. It may not seem that much to you,  
T. Ever - y - bo - dy's got a dream, it's true. It may not seem that much to you,

43 A Dm G7 C  
S. but you are wrong if you think the song be - longs to the cho - sen few.  
T. but you are wrong if you think the song be - longs to the cho - sen few.

47 F D F Em  
S. The pas - sion and the power and the hope and the grace, are writ - ten in the lines of the av - er - age  
T. The pas - sion and the power and the hope and the grace, are writ - ten in the lines of the av - er - age

51 A Dm G7 A  
S. face. You may ne - ver know just what a mo - ment means,  
T. face. You may ne - ver know just what a mo - ment means,

55 F G7 C C(sus4)C  
S. Till you look at it through some - one el - se's dreams.  
T. Till you look at it through some - one el - se's dreams.

60 **D** F G7 C C(sus4) C G  
S. - - - - -

64 **E** C C/B Am Am/G F F/E  
Wayne  
T. He still talks a - bout the year that The Hawks won four - teen on the trot. He was

68 Dm F G7  
T. full - back then a much young - er man and Lord that team was hot! And he

72 C C/B Am Am/G Dm

T. talks with pride\_ a - bout the run - a - way try when the crowd cried out his name,\_\_\_ it's just

76 C Am F G7 C C(sus4)

T. foot - ball\_\_\_ boots\_\_\_ in a fa - ded pho - to frame.

**F** 79 C mf C C/B Am Am/G

F1.

83 F F/E Dm F G7

F1.

87 C C/B Am Am/G

F1.

91 Dm C Am F G7 C C(sus4)

F1.

**G** 95 C *Sops* *No instruments* F Em

S. Ever - y - bo - dy's got a dream, it's true.\_\_\_ It may not\_\_\_ seem\_\_\_ that much to you,

*Altos*

A. Ever - y bo - dy's got a dream it's true.\_\_\_ It may not\_\_\_ seem\_\_\_ that much to you.

*All men*

T. Ever - y - bo - dy's got a dream, it's true.\_\_\_ It may not\_\_\_ seem\_\_\_ that much to you,

99 A Dm G7 C

S. \_\_\_ but you are\_\_\_ wrong if you think the song\_\_\_ be - longs\_ to the cho - sen few.

A. \_\_\_ but you are\_\_\_ wrong if you think the song\_\_\_ be - longs\_ to the cho - sen few

T. \_\_\_ but you are\_\_\_ wrong if you think the song\_\_\_ be - longs\_ to the cho - sen few.

103 F Em A

S. *The pas-sion and the power and the hope and the grace, are writ-ten in the lines of the av-er-age face. You may*

A. *The pas-sion and the power and the hope and the grace are writ-ten in the lines of the av-er-age face You may*

T. *The pas-sion and the power and the hope and the grace, are writ-ten in the lines of the av-er-age face. You may*

108 Dm G7 A

S. *ne - ver\_ know\_ just what a mo - ment means, Till you*

A. *ne - ver\_ know\_ just what a mo - ment means Till you*

T. *ne - ver\_ know\_ just what a mo - ment means, Till you*

112 F G7 C C(sus4)

S. *look at\_ it\_ through some - one\_ el - se's dreams.*

A. *look at\_ it\_ through some - one\_ el - se's dreams.*

T. *look at\_ it\_ through some - one\_ el - se's dreams.*

116 **H** C C/B Am Am/G F F/E

S. *Ev' - ry\_ year\_ we come up\_ here\_ and we kid our - selves we're stars. And we*

A. *Ev'ry\_ year\_ we come up\_ here\_ and we kid our\_ selves we're stars And we*

120 Dm F G7

S. *watch from the wings while the pret - ty young things take home all the Gold Gui - tars!\_*

A. *watch from the wings while the pret - ty young things take home all the Gold Gui-tars*

T. *And the*

124 C C/B Am Am/G F (Soloists)

S. old blokes talk a - bout the last good tour and the fleet - ing\_ face\_ of fame. It's just

A. old blokes talk a - bout the last good tour and the fleet - ing\_ face\_ of fame

T. old blokes talk a - bout the last good tour and the fleet - ing\_ face\_ of fame.

128 C Am F G<sup>7</sup> C Am F G<sup>7</sup> C Am F G<sup>7</sup> C

S. cow-boy boots in a fad-ed pho - to frame. A snow-white dress in a fad-ed pho-to frame.

T. It's just foot-ball boots in a fad-ed pho-to frame. pho-to frame.

I 135 C Sops F Em

S. Ever - y - bo - dy's got a dream, it's true. It may not seem that much to you,

A. Altos Ever - y bo - dy's got a dream it's true. It may not seem that much to you.

T. All men Ever - y - bo - dy's got a dream, it's true. It may not seem that much to you,

139 A Dm G<sup>7</sup> C

S. but you are wrong if you think the song be - longs\_ to the cho - sen few.

A. but you are wrong if you think the song be - longs\_ to the cho - sen few

T. but you are wrong if you think the song be - longs\_ to the cho - sen few.

143 F Em

S. The pas-sion and the power and the hope and the grace, are writ-ten in the lines of the av - er - age

A. The pas-sion and the power and the hope and the grace are writ-ten in the lines of the av - er - age

T. The pas-sion and the power and the hope and the grace, are writ-ten in the lines of the av - er - age

147 A Dm G<sup>7</sup> A

S. face. You may ne - ver\_ know\_ just what a mo - ment means, \_

A. face You may ne - ver\_ know\_ just what a mo\_\_ ment means

T. face. You may ne - ver\_ know\_ just what a mo - ment means, \_

151 J F G<sup>7</sup> C C(sus4)

S. Till you look at\_ it\_ through some - one\_ el - se's dreams.

A. Till you look at\_ it\_ through some - one\_ el - se's dreams.

T. Till you look at\_ it\_ through some - one\_ el - se's dreams.

155 Solo Dm G<sup>7</sup> A F

S. We may ne - ver\_ know just what a mo - ment means, \_ Till we look at\_ it\_ through

T. Solo We may ne - ver\_ know just what a mo - ment means, \_ Till we look at\_ it\_ through

161 G<sup>7</sup> rall. C a tempo C/B Am G F rall. G C

S. some-one\_ el - se's dreams.

T. some-one\_ el - se's dreams.

F1. rall. C a tempo C/B Am G F rall. G C

Guitars and piano, softly

# Dangerous Nan McGrew

Lyrics: Don Hartman Music: Al Goodhart  
(Arr. Wayne Richmond, 2014)

$\text{♩} = 170$

F1. **Bm** *(slide whistle up & down)*

S. **Bm** **F#7**

Hot - cha, Cha - cha, Vo - doe - de - oh, And Boop - oop Poop - oop - a - doop.

S. **Bm** **F#7**

Too - tin', shoo - tin', high - fa - lu - tin', I make you loop the loop.

S. **C#m** **F#7 (woodblock)** **C#m** **F#7 (woodblock)**

I'm from the great North West. I'm dif - rent from the rest. I'm

S. **Bm** **Bm7** **E** **C#m7 rit.** **F#7**

Stand up, stand up, throw your hands up, I shoot pants and vest. Oh,

**B**

S. **G a tempo** **G#°** **Am** **D** **G/B** **C** **Am (w/b)**

I've been a bad girl all my life... I pick my teeth with a car - ving knife. And

S. **G** **E7** **A7** **D7** **G** **A** **D7**

I make a wi - dow\_ of a wife. 'Cause I'm dang'rous Nan Mc Grew... Why,

**C**

S. **G** **G#°** **Am** **D** **G/B** **C** **Am**

I slapped Jack Demp-sey in the face. And I make barbed wire look like\_ lace. And I

S. **G** **E7** **A7** **D7** **G** **C** **G**

throw my - self right out of place. 'Cause I'm dang'rous Nan Mc Grew... And

**D**

S. **B** **E** *(deep drum)*

I eat dy - na - mite\_ And I blow up in spite\_

S. **A7** *(loud bang)* **D** *(Boom! boom!)* *(drum)* *(Poo! Poo!)*

I shoot ev' - ry - thing in sight Be - ware! Take care!

45 **E** G G#° Am D G/B C Am  
 S. With one breath, I sink a boat\_ And if an - y - bo - dy gets my goat\_ I

49 G E7 (quiro) A7 D7 G C G  
 S. cut my - self a piece of throat. 'Cause I'm dang'rous Nan Mc Grew. Why,

53 **F** G G#° Am D G/B C Am (slide whistle up)  
 S. bul - lets, they bounce right off my chest And I sleep on a hor - net's nest\_ Why,

57 G E7 A7 D7 G C G  
 S. I'm the gal sends show-men\_ west. 'Cause I'm dang'rous Nan Mc Grew. Why,

61 G G#° Am D G/B C Am (Remember?)  
 S. li - ons\_ trem - ble when I\_ frown. When that great big Zep-pe - lin came to town.

65 G E7 (slide whistle down) A7 D7 G C G  
 S. I'm the one that held it down. 'Cause I'm dang'rous Nan Mc Grew.

69 **H** B E (machine gun)  
 S. I like de-stroy-ing pelf\_ I shoot bot-tles off the shelf.

73 A7 D (Boom! boom!) (Poo! Poo!)  
 S. I'm so bad I scare my - self! Take care! Be - ware! Why,

77 G G#° Am D (train) G/B C Am  
 S. I pull a train right off the tracks. And for per-fume, I use shel-lac. When

81 G E7 A7 D7 G D G  
 S. mad dogs bite, I bite 'em\_ back. 'Cause I'm dang'rous Nan Mc Grew.

# Sit down you're rockin' the boat

Frank Loesser  
(from 'Guys & Dolls')

Now who would like  
to start the ball rolling  
by giving testimony?

**A** Am F Am F

DW  $\text{♩} = 100$

I dreamed last night I got on the boat to Heav-en And by some chance I had brought my dice a long, And

7 Em F7 Em Eb9 Am E Gm C G7

DW

there I stood and I hol-lered, "Some-one fade me, But the pas-sen-gers they knew right from wrong. For the

11 **B** C  $\text{♩} = 100$  C7 F Fm C D7 Ab9 G7 (All)

DW

peo-ple all said, "Sit down, — sit down — you're rock-in' the boat." The

15 C C7 F Fm C G7 C (DW)

DW

peo-ple all said, "Sit down — sit down — you're rock-in' the boat; — And the

19 F9 C C7

DW

de-vil will drag you un - der By the sharp la-pel\_ of your check-ered coat; Sit down, — sit down, sit down,

24 F Fm (All) C G7 **C** C F C F C F C E7  $\text{♩} = 100$

DW

— sit down, Sit down — you're rock-in' the boat." — I

**D**

31 Am F Am F

DW

sailed a - way on that lit - tle boat to Heav-en And by some chance found a bot - tle in my fist, And

S. Ooh Ooh

A. Ooh Ooh

T. Ooh Ooh

B. Ooh Ooh



35 Em F7 Em Eb9 Am E rit. Gm C G7

DW there I stood nice-ly pas-sin' out the whis-key, But the pas-sen-gers were bound to re - sist. *For the*

S. Ooh Ooh Ooh Ooh Ooh Ooh

A. Ooh Ooh Ooh Ooh Ooh Ooh

T. Ooh Ooh Ooh Ooh Ooh Ooh

B. Ooh Ooh Ooh Ooh Ooh Ooh

39 **E** C=100 C7 F Fm C D7 Ab9 G7 C C7 F Fm

DW *peo-ple all said,"Be - ware — you're on — a heav-en-ly trip." Peo-ple all said,"Be - ware — be-ware*

S. All said,"Be - ware!" All said,"Be -

A. All said,"Be - ware!" All said,"Be -

T. All said,"Be - ware!" All said,"Be -

B. All said,"Be - ware!" All said,"Be -

45 C G7 C F9

DW — you'll scut-tle the ship. — And the de-vil will drag you un - der By the fan-cy tie'round your wick-ed throat; Sit down,

S. ware!" Sit down!

A. ware!" Sit down!

T. ware!" Sit down!

B. ware!" Sit down!

v3

51 C C7 F Fm C G7 C F E7

DW  
 sit down, sit down, sit down. Sit down you're rock-in' the boat." And

S.  
 sit down, sit down, sit down. Sit down you're rock-in' the boat." Down.

A.  
 sit down, sit down, sit down. Sit down you're rock-in' the boat." Down.

T.  
 sit down, sit down, sit down. Sit down you're rock-in' the boat." Down.

B.  
 sit down, sit down, sit down. Sit down you're rock-in' the boat." Down.

56 **F** Am  $\text{♩} = 100$  F Crazy laughter Am F

DW  
 as I laughed at those pas-sen-gers to Heav-en A great big wave came and washed me ov - er-board, And

S.  
 Ooh Ooh

A.  
 Ooh Ooh

T.  
 Ooh Ooh

B.  
 Ooh Ooh

60 Em F7 Em Eb9 Am E Grit. C G D7 G

DW  
 as I sank, and I hol-lered,"Some-one save me,"That's the mo-ment I woke up, thank the Lord.

S.  
 Ooh Ooh Ooh Thank the Lord, thank the Lord!

A.  
 Ooh Ooh Ooh Thank the Lord, thank the Lord!

T.  
 Ooh Ooh Ooh Thank the Lord, thank the Lord!

B.  
 Ooh Ooh Ooh Thank the Lord, thank the Lord! v3

65 **G** C $\flat$ =100 C<sup>7</sup> F Fm C D<sup>7</sup> A $\flat$ <sup>9</sup> G<sup>7</sup> C C<sup>7</sup>

DW *And I said to my-self;"Sit down— sit down— you're rock-in'the boat." Said to my-self;"Sit down*

S. *Said to my-self, "Sit down,—— Sit down!"—*

A. *Said to my-self, "Sit down,—— Sit down!"—*

T. *Said to my-self, "Sit down,—— Sit down!"—*

B. *Said to my-self, "Sit down,—— Sit down!"—*

71 F Fm C G<sup>7</sup> C F<sup>9</sup>

DW *— sit down— you're rock-in'the boat.— And the dev-il will drag you un - der With a*

S. *Said to my-self, "Sit down"— And the dev-il will drag you un*

A. *Said to my-self, "Sit down"— And the dev-il will drag you un*

T. *Said to my-self, "Sit down"— And the dev-il will drag you un*

B. *Said to my-self, "Sit down"— And the dev-il will drag you un*

76 C C<sup>7</sup> F Fm

DW *soul so heav-y you'd nev-er float; Sit down,— sit down, sit down,— sit down.—— Sit*

S. *- der.—— sit down, sit down,— sit down.——*

A. *- der.—— sit down, sit down,— sit down.——*

T. *- der.—— sit down, sit down,— sit down.——*

B. *- der.—— sit down, sit down,— sit down.——*

v3 *- der.—— sit down, sit down,— sit down.——*

G F F# G F F# G F F#

DW down.

S. Ne-ver get tir-ed of liv-ing, Ba - by Ne-ver get ti red of liv-ing, Babe, with a soul so hea-vy you'd ne - ver float\_\_\_

A. Ne-ver get tir-ed of liv-ing, Ba - by Ne-ver get ti red of liv-ing, Babe, with a soul so hea-vy you'd ne - ver float\_\_\_

T. Ne-ver get tir-ed of liv-ing, Ba - by Ne-ver get ti red of liv-ing, Babe, with a soul so hea-vy you'd ne - ver float\_\_\_

B. Ne-ver get tir-ed of liv-ing, Ba - by Ne-ver get ti red of liv-ing, Babe, with a soul so hea-vy you'd ne - ver float\_\_\_

C C7 F Fm G7 C F D G

DW down. Sit down. Oh

S. down, sit down, sit down, sit down, sit down. (Oh!!) Said to my-self, sit down. Sit down, sit

A. down, sit down, sit down, sit down, sit down. (Oh!!) Said to my-self, sit down. Sit down, sit

T. down, sit down, sit down, sit down, sit down. (Oh!!) Said to my-self, sit down. Sit down, sit

B. down, sit down, sit down, sit down, sit down. (Oh!!) Said to my-self, sit down. Sit down, sit

C F D G7 C F

DW Nice - ly sit down 'cause you're rock - in' the boat. He'll drag you un - der, Have you e-

S. down. He'll Yes, he will!

A. down. He'll Yes, he will!

T. down. He'll Yes, he will!

B. down. He'll Yes, he will!

C            C<sup>7</sup>            F            C<sup>o</sup>            Fm

*Rhythm stops but tempo maintained*

I said "Down with the devil! The devil! He's red, he's hot! He's bad! He's bad, bad, bad! I have been a VERY BAD GIRL! Sit down!!

103

DW: - ver\_ float-ing\_ down. Sit down! Sit down! Sit down! Sit down!

S.: Down! Down! Down! Down! Down!

A.: Down! Down! Down! Down! Down!

T.: Down! Down! Down! Down! Down!

B.: Down! Down! Down! Down! Down!

112

DW: You're rock-in'the boat! Yeh! You're rock-in'the boat! (Oh)

S.: Sit down, sit down! Sit down, sit down! Sit down, sit down!

A.: Sit down, sit down! Sit down, sit down! Sit down, sit down!

T.: Sit down, sit down! Sit down, sit down! Sit down, sit down!

B.: Sit down, sit down! Sit down, sit down! Sit down, sit down!

119

DW: Sit down, You're rock-in' the boat!

S.: Sit down! Rock - in' Sit down you're rock-in'the boat!

A.: Sit down! Rock - in' Sit down you're rock-in'the boat!

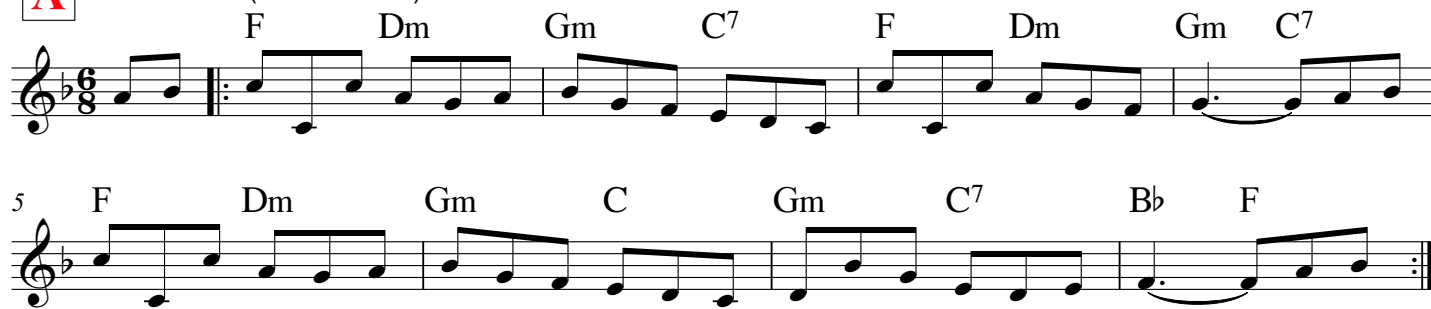
T.: Sit down! Rock - in' Sit down you're rock-in'the boat!

B.: Sit down! Rock - in' Sit down you're rock-in'the boat!

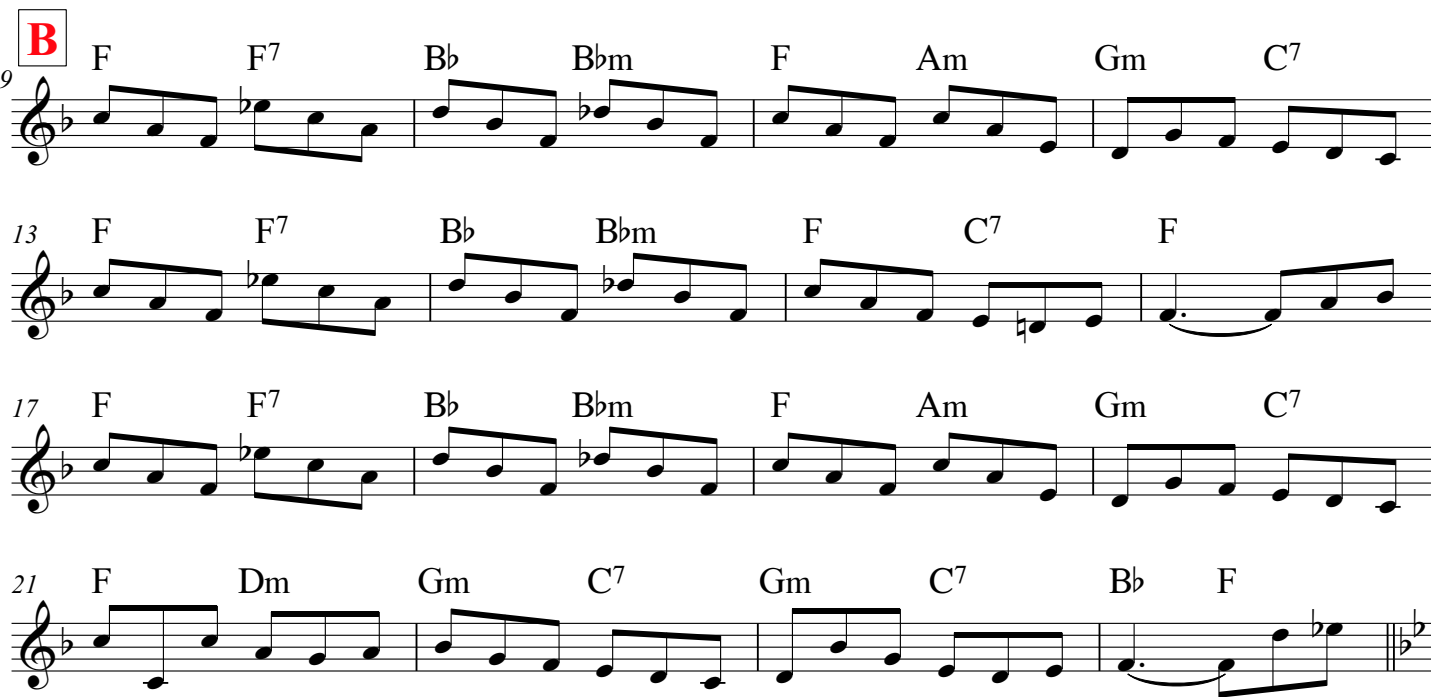
# Kate's Tune Set

(in memory of Catriona 'Kate' Mumbulla - 1949-2014)

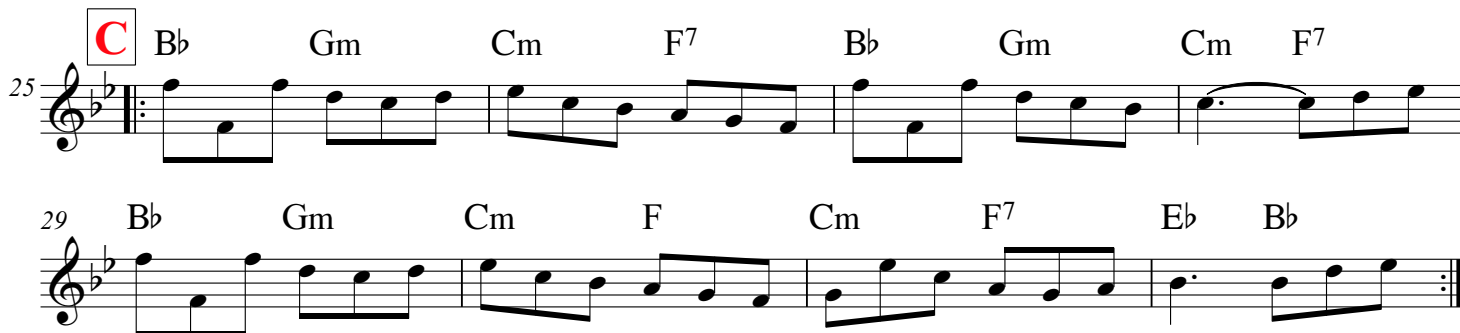
## A Catriona (trad. Scottish)



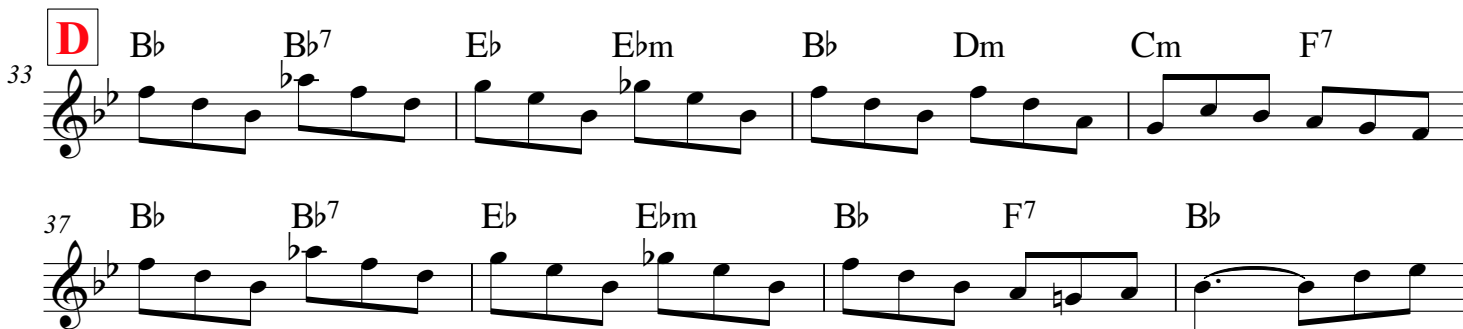
Musical notation for section A, measures 1-8. The key signature has one flat (Bb) and the time signature is 6/8. The melody is written on a treble clef staff. Chords are indicated above the staff: F, Dm, Gm, C7, F, Dm, Gm, C7.



Musical notation for section B, measures 9-24. The key signature has two flats (Bb and Eb) and the time signature is 6/8. The melody is written on a treble clef staff. Chords are indicated above the staff: F, F7, Bb, Bbm, F, Am, Gm, C7, F, F7, Bb, Bbm, F, Am, Gm, C7, F, F7, Bb, Bbm, F, Am, Gm, C7, F, Dm, Gm, C7, Gm, C7, Bb, F.



Musical notation for section C, measures 25-32. The key signature has two flats (Bb and Eb) and the time signature is 6/8. The melody is written on a treble clef staff. Chords are indicated above the staff: Bb, Gm, Cm, F7, Bb, Gm, Cm, F7, Bb, Gm, Cm, F7, Bb, Gm, Cm, F7, Eb, Bb.



Musical notation for section D, measures 33-40. The key signature has two flats (Bb and Eb) and the time signature is 6/8. The melody is written on a treble clef staff. Chords are indicated above the staff: Bb, Bb7, Eb, Ebm, Bb, Dm, Cm, F7, Bb, Bb7, Eb, Ebm, Bb, F7, Bb.

41  $B\flat$   $B\flat^7$   $E\flat$   $E\flat m$   $B\flat$   $Dm$   $Cm$   $F^7$

45  $B\flat$   $Gm$   $Cm$   $F^7$   $Cm$   $F^7$   $E\flat$   $B\flat$

Jig of Slurs (G.S. MacLennan - Scottish)

**A** 1  $C$   $F$   $C$   $F$   $C$   $Dm$

5  $C$   $F$   $C$   $F$   $G^7$   $C$

**B** 9  $C$   $Dm$   $Am$

14  $C$   $F$   $G^7$   $C$

**C** 18  $F$   $C$   $Dm$   $F$   $C$   $Dm$

23  $F$   $C$   $Dm$   $B\flat$   $C$   $Dm$

**D** 27  $F$   $Dm$   $F$   $Dm$

32  $F$   $Dm$   $B\flat$   $C$   $Dm$

# Bridge Over Troubled Water

Paul Simon (Arr. Maria Dunn, 2014)

♩=80

F1.

DW **A**   
When you're wear - y\_\_\_ fee-lin\_\_\_ small when tears are in your eyes I'll

15 DW   
dry them all I'm on your side\_\_\_ oh\_\_\_ wheb times get rough\_\_\_ And friends just

22 DW   
can't be found\_\_\_ like a bridge o - ver trou-bled wa - ter I will lay me

27 DW   
down like a bridge o - ver trou-bled wa - ter I will lay me

31 **B** C add guitar F C F C F *stop* all men  
DW   
down When you're

S.   
Ooo\_\_\_\_\_

A.   
Ooo\_\_\_\_\_

this is the guitar rhythm if they are able to play it

T. Bl.

37 **C** C F C F C F  
DW   
down and out\_\_\_ when you're on the street when ev-'ning falls so hard\_\_\_ I will

S.   
Ooo down and out Ooo\_\_\_\_\_ on the street when ev-'ning falls Ooo\_\_\_\_\_

A.   
Ooo down and out Ooo\_\_\_\_\_ on the street when ev-'ning falls Ooo\_\_\_\_\_



43 C F C F C G G<sup>7</sup> C

DW  
com-fort you I'll take your part oh when dark-ness comes

S.  
com-fort you I'll take your par

A.  
com-fort you I'll take your par

49 C<sup>7</sup> F D G C<sup>7</sup> solo tenor F D<sup>°</sup> C A<sup>7</sup> F E<sup>7</sup>

DW  
And pain is all a - round like a bridge o - ver trou-bled wa-ter I will lay me

S.  
And pain is all a - round Ooo

A.  
And pain is all a - round Ooo

55 Am C<sup>7</sup> F D<sup>°</sup> C Am F Am E **D** Am

DW  
down like a bridge o - ver trou-bled wa-ters i will lay me down

S.  
like a bridge o - ver trou-bled wa-ters i will lay me down

A.  
like a bridge o - ver trou-bled wa-ters i will lay me down

all men

60

F1.

69 **E** C plucked guitar F C F

DW  
sail on sil - ver girl sail on by your time has

MW  
sail on sil - ver girl sail on by your time has

74 C F C F C F C

DW  
come to shine all your dreams are on their way see how they

MW  
come to shine all your dreams are on their way see how they

79 G G<sup>7</sup> C C<sup>7</sup> F D G C<sup>7</sup> F D<sup>♯</sup><sup>o</sup>

DW  
shine Oh if you need a friend I'm sail-ing right be - hind like a bridge o - ver

MW  
shine Oh if you need a friend I'm sail-ing right be - hind like a bridge o - ver

S.  
see how they shine if you need a friend I'm sail-ing right be - hind like a bridge o - ver

A.  
see how they shine if you need a friend I'm sail-ing right be - hind like a bridge o - ver

T.  
see how they shine if you need a friend I'm sail-ing right be - hind like a bridge o - ver

B.  
see how they shine if you need a friend I'm sail-ing right be - hind like a bridge o - ver

86 C Am F Am E7 Am C7 F D7 C Am F E

DW  
trou-bled wa-ter I will ease your mind like a bridge o - ver trou - bled wa-ter I will ease your mind

MW  
trou-bled wa-ters i will ease your mind like a bridge o - ver trou - bled wa-ter I will ease your mind

S.  
trou-bled wa-ters i will ease your mind like a bridge o - ver trou - bled wa-ter I will ease your mind

A.  
trou-bled wa-ters i will ease your mind like a bridge o - ver trou - bled wa-ter I will ease your mind

T.  
trou-bled wa-ter I will ease your mind like a bridge o - ver trou - bled wa-ter I will ease your mind

B.  
trou-bled wa-ter I will ease your mind like a bridge o - ver trou-bled wa-ter I will ease your mind

**F** 92 Am D7 C F F Fm C

DW

MW

S.

A.

T.

B.

# My Sweet Lord

George Harrison

GT Em A Em A Em A Em A

9 **A** D Bm D Bm D D#°7 B7 Em A

17 **B** Em A Em A Em A

My sweet Lord, mm my Lord, mm my Lord, I real-ly want to  
mm my Lord, mm my Lord, I real-ly want to

24 D Bm D Bm

see you. Real-ly want to be with you. Real-ly want to  
know you. Real-ly want to go with you. Real-ly want to

28 D D#°7 B7 Em A

see you Lord, but it takes so long, my Lord. My sweet Lord,  
show you, Lord, that it won't take long my Lord.

32 **C** Em A Em A Em A

My sweet Lord, mm my Lord, my sweet Lord.

S. Hal - le - lu - ja. Hal - le - lu - ja. Hal - le - lu - ja.

A. Hal - le - lu - ja. Hal - le - lu - ja. Hal - le - lu - ja.

T. Hal - le - lu - ja. Hal - le - lu - ja. Hal - le - lu - ja.

38 Em A D D7

Real-ly want to see you. Real-ly want to see you. Real-ly want to

S. Hal - le - lu - ja.

A. Hal - le - lu - ja.

T. Hal - le - lu - ja.

44 **B7** **E** **C#7** **F#m** **B**

GT see\_you, Lord... Real-ly want to see you Lord, but it takes\_\_\_ so long, my\_\_\_ Lord. My\_\_\_ sweet Lord.

S. Hal - le - lu - ja.

A. Hal - le - lu - ja.

T. Hal - le - lu - ja.

50 **F#m** **B** **F#m** **B** **F#m** **B**

GT My\_\_\_ sweet Lord. My\_\_\_ sweet Lord. I real-ly want to

S. Hal - le - lu - ja.

A. Hal - le - lu - ja.

T. Hal - le - lu - ja.

56 **E** **C#m** **E** **C#m** **E** **C#7**

GT know you. I real-ly want to go you. Real-ly want to show you, Lord, and it won't take long, my

S. Hal - le - lu - ja. Hal - le - lu - ja. Ah

A. Hal - le - lu - ja. Hal - le - lu - ja. Ah

T. Hal - le - lu - ja. Hal - le - lu - ja. Ah

62 **D** **F#m** **B** **F#m** **B**


GT Lord. Mm\_\_\_ mm mm\_\_\_ My\_\_\_ sweet Lord.

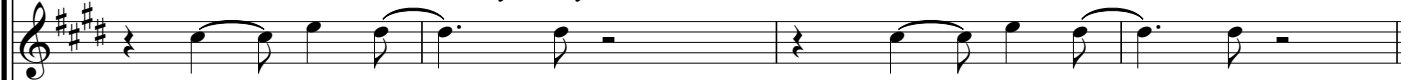
S. Hal - le - lu - ja.

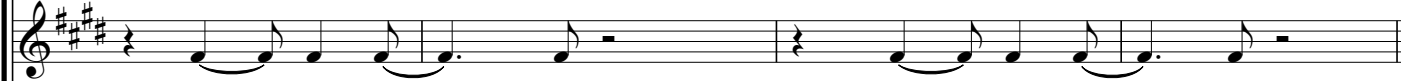
A. Hal - le - lu - ja.

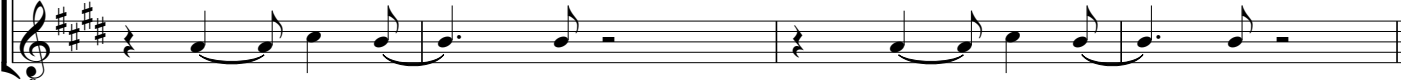
T. Hal - le - lu - ja.

66 **F#m** **B** **F#m** **B**

GT 


S. 


A. 

T. 

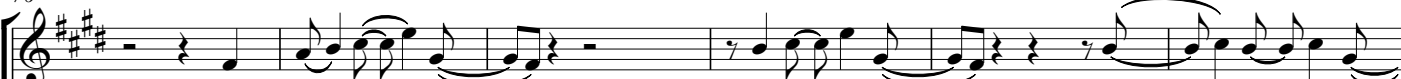
my my Lord.


70 **E** **C#m** **E** **C#m** **E** **E#o7** **C#7**


F1. 

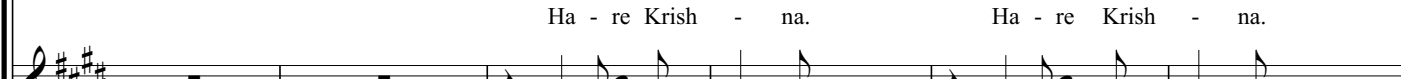
F2. 

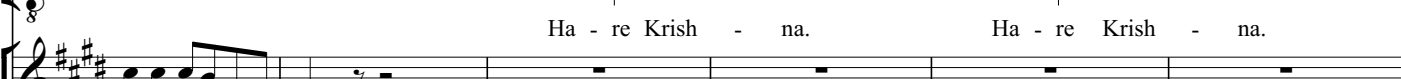
76 **F#m** **B** **F#m** **B** **F#m** **B**

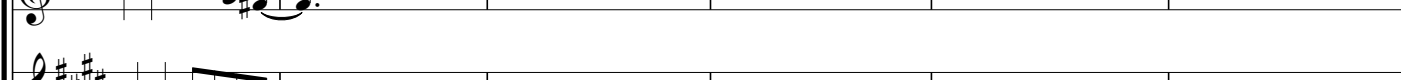
GT 

S. 

A. 

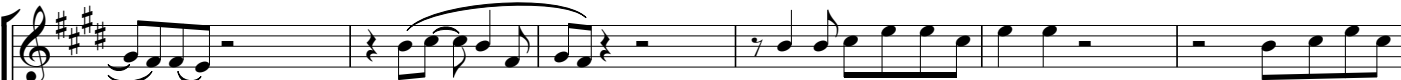
T. 

F1. 

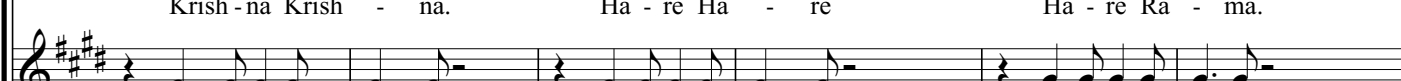
F2. 

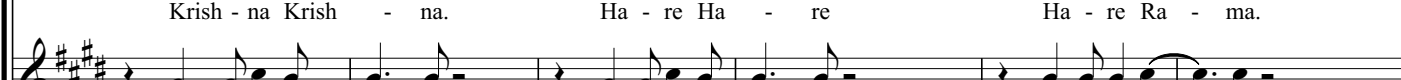
Mm mm my Lord. my my my Lord. Oh my my sweet

82 **F#m** **B** **F#m** **B** **E** **C#m**

GT 

S. 

A. 

T. 

Lord. Ooh Now I real-ly want to see you. Real-ly want to

88 E C#m E E#°7 C#7

GT  
 be with you. Real-ly want to see you Lord, but it takes so long my

S.  
 Ha - re Ra - ma. Ah

A.  
 Ha - re Ra - ma. Ah

T.  
 Ha - re Ra - ma. Ah

92 F#m B F#m B

GT  
 Lord. Mm my Lord. My my my Lord.

S.  
 Hal - le - lu - ja. Hal - le - lu - ja.

A.  
 Hal - le - lu - ja. Hal - le - lu - ja.

T.  
 Hal - le - lu - ja. Hal - le - lu - ja.

96 F#m B F#m B

GT  
 My sweet Lord. My sweet Lord.

S.  
 Ha - re Krish - na. Ha - re Krish - na.  
 Krish - na Krish - na. Ha - re Ha - re.  
 Gu - rur Brah - ma. Gu - rur Vish - nu.  
 Gu - rur De - vo. Ma - hesh - wa - ra.  
 Gu - rur Sak - shaat. Pa - ra brah - ma.  
 Tas - mayi Sh - ree. Gu - ruve Na - mah.  
 Ha - re Ra - ma. Ha - re Krish - na.  
 Ha - re Krish - na. Krish - na Krish - na.

A.  
 Ha - re Krish - na. Ha - re Krish - na.  
 Krish - na Krish - na. Ha - re Ha - re.  
 Gu - rur Brah - ma. Gu - rur Vish - nu.  
 Gu - rur De - vo. Ma - hesh - wa - ra.  
 Gu - rur Sak - shaat. Pa - ra brah - ma.  
 Tas - mayi Sh - ree. Gu - ruve Na - mah.  
 Ha - re Ra - ma. Ha - re Krish - na.  
 Ha - re Krish - na. Krish - na Krish - na.

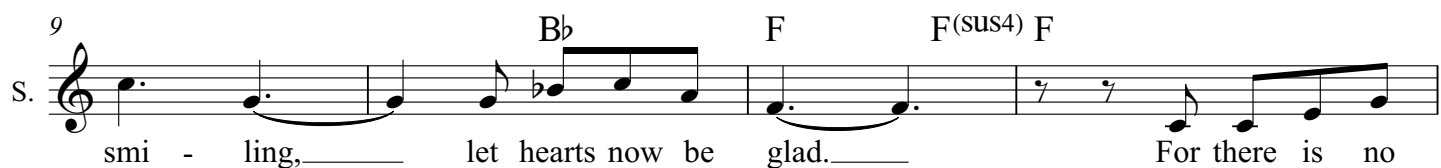
T.  
 Ha - re Krish - na. Ha - re Krish - na.  
 Krish - na Krish - na. Ha - re Ha - re.  
 Gu - rur Brah - ma. Gu - rur Vish - nu.  
 Gu - rur De - vo. Ma - hesh - wa - ra.  
 Gu - rur Sak - shaat. Pa - ra brah - ma.  
 Tas - mayi Sh - ree. Gu - ruve Na - mah.  
 Ha - re Ra - ma. Ha - re Krish - na.  
 Ha - re Krish - na. Krish - na Krish - na.

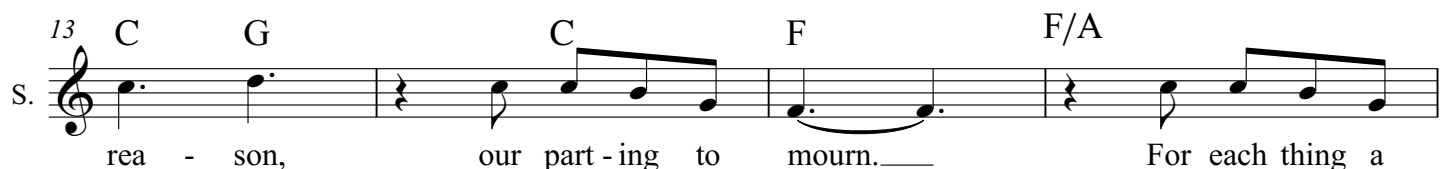
# The Last Song

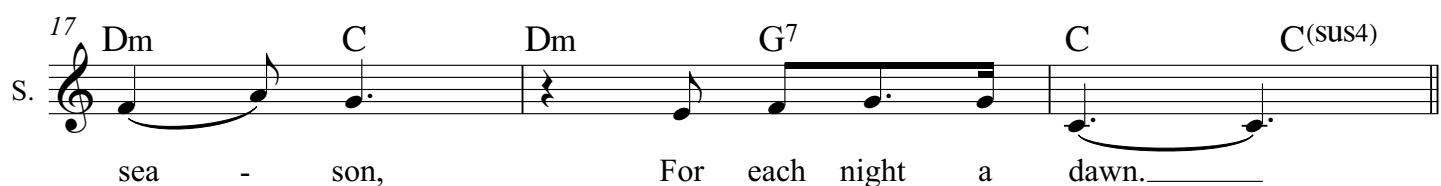
George Papavgeris (Arr. Wayne Richmond, 2014)

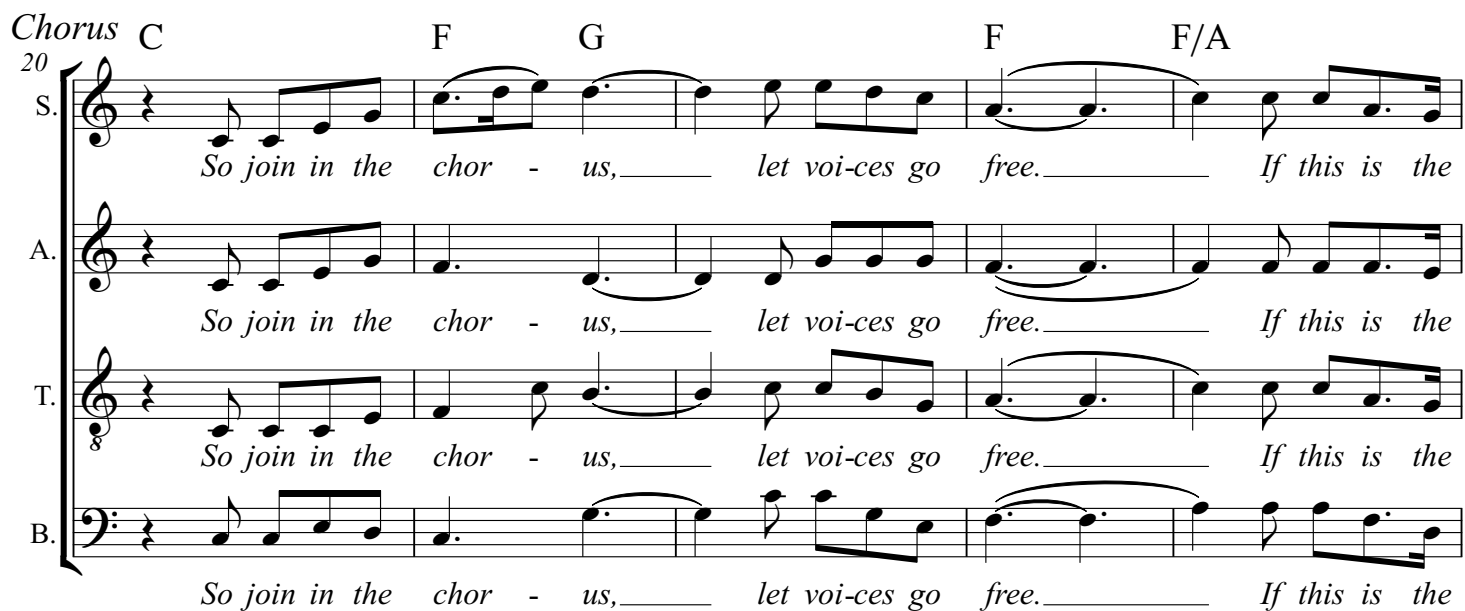
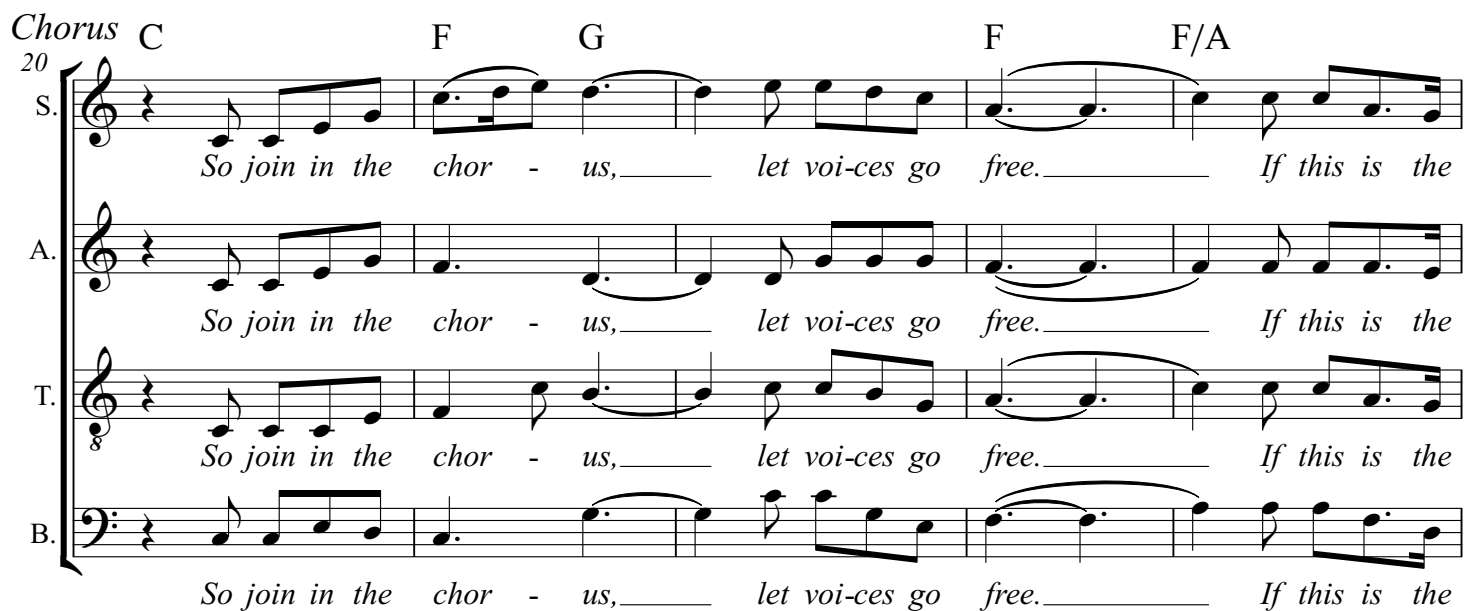
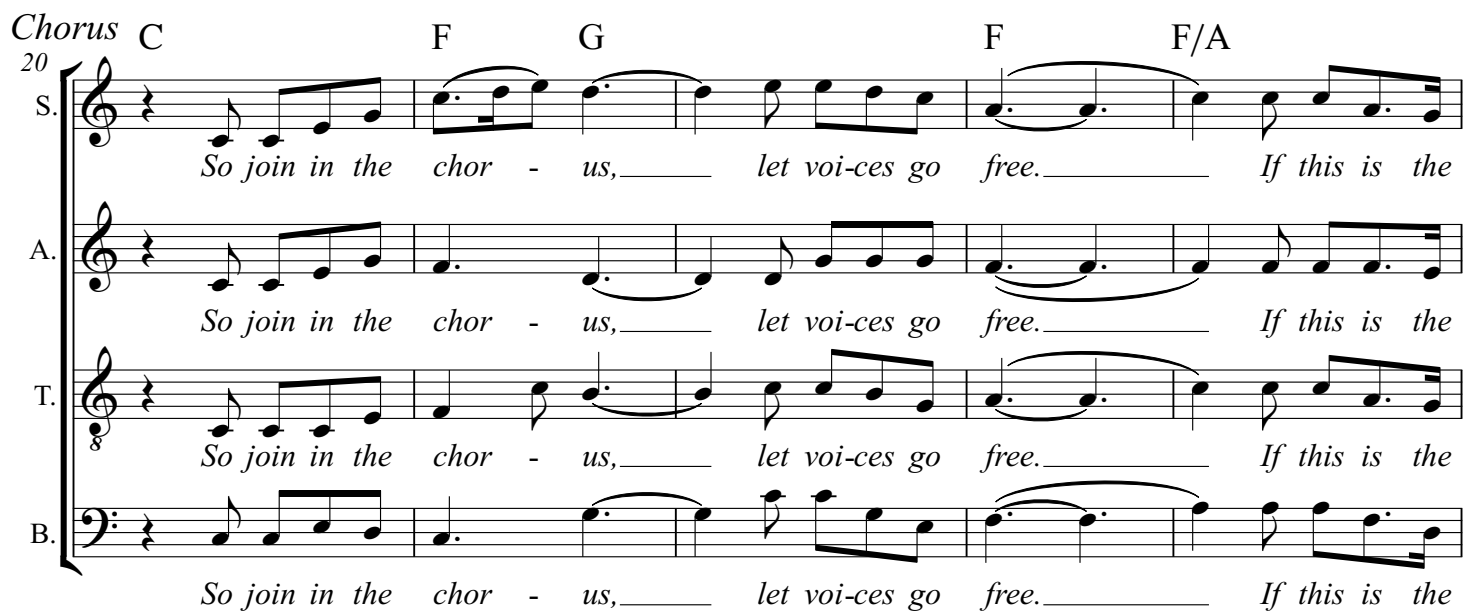
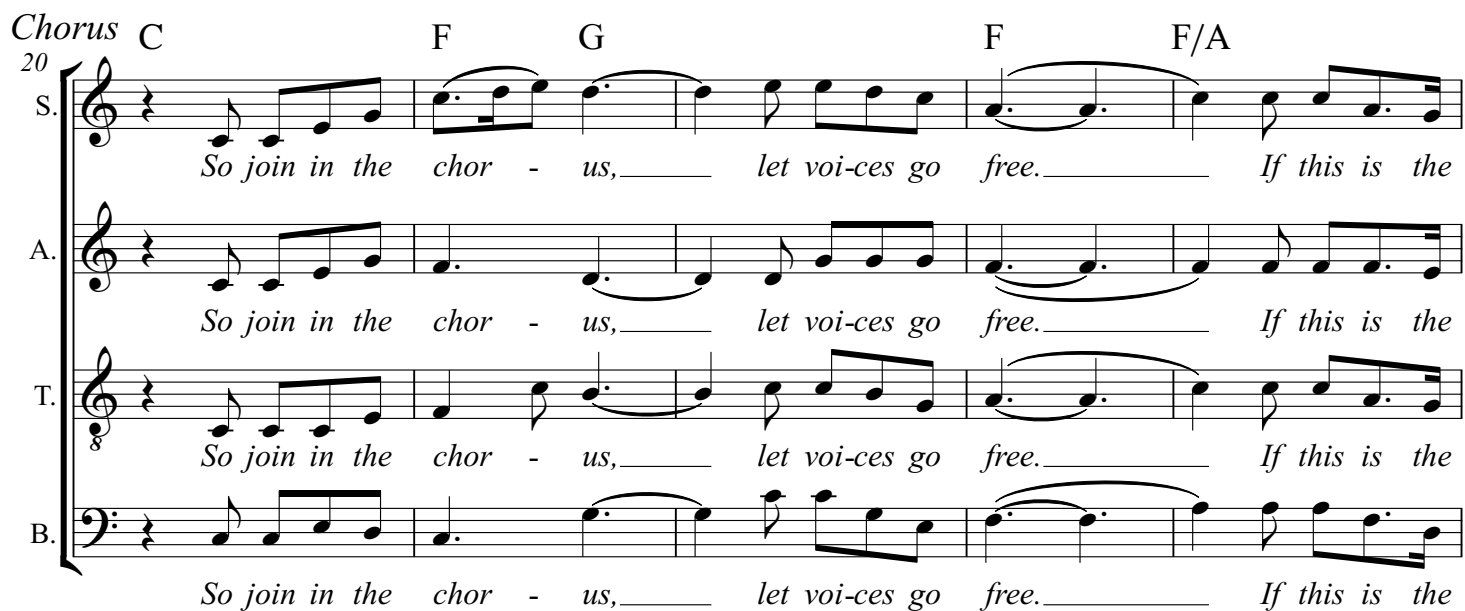
## Verse 1

S.  If this is the last song, don't let it be sad. Let faces be

S.  smi - ling, let hearts now be glad. For there is no

S.  rea - son, our part - ing to mourn. For each thing a

S.  sea - son, For each night a dawn.

**Chorus**  
S.  So join in the chor - us, let voi - ces go free. If this is the  
A.  So join in the chor - us, let voi - ces go free. If this is the  
T.  So join in the chor - us, let voi - ces go free. If this is the  
B.  So join in the chor - us, let voi - ces go free. If this is the

S.  last song, please sing it with me!  
A.  last song, please sing it with me!  
T.  last song, please sing it with me!  
B.  last song, please sing it with me!



Verse 2

30 G<sup>7</sup> F C F C C(sus4) C  
S. If this is the last song, let's all now re-joice. If har-mon-y

35 B<sup>b</sup> F F(sus4) F  
S. fails us, we'll make up with noise. And climb like a

39 C G C F F/A  
S. lad - der to - geth - er each tone, for there's noth - ing

43 Dm C Dm G<sup>7</sup> C C(sus4)  
S. sad - der than sing - ing a - lone.

Verse 3

46 F C F C C(sus4) C  
S. If this is the last song, re-mem-ber it well. When time's fly-ing

51 B<sup>b</sup> F F(sus4) F  
S. past us, and age casts a spell. I've some-thing to

55 C G C F F/A  
S. tell you: Be - lieve, it is true, if this is the

59 Dm C Dm G<sup>7</sup> C C(sus4)  
S. last song, I wrote it for you.