

Fly Away

[Loosely Woven – March 2018]

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Another train

Ending
Chorus (a capella)
Chorus (with instruments)
Chorus (with instruments)
Chorus (a capella) finishing on "board".

Pete Morton

(Adapted from a Jane Thompson arrangement)

Fl. C G/B Am G⁷ C G/B F G⁷ C G/B Am G⁷ C G F

A. *Verse 1* 16 G⁷ C G/B Am C/G F
The be-gin-ning is now, and will al-ways be. You say you lost your chance,

Fl.

Hm.

Fl.

A. 22 C/E Dm G⁷ C G/B Am
then fate brought you de-feat. But that means noth-ing, you look so sad,

Fl.

Hm.

A. 28 C/G F/A C G C
You've been listen-ing to those who say you missed your chance.

Fl.

Hm.

S. *Chorus* 33 C G/B Am G/B F/A
There's a-noth-er train, there al-ways is May-be the next one is yours

A. There's a-noth-er train, there al-ways is May-be the next one is yours

B. There's a-noth-er train, there al-ways is May-be the next one is yours

S. 39 C/G F G⁷ C G/B Am
Get up and climb a board a - noth-er train.

A. Get up and climb a board a - noth-er train.

B. Get up and climb a board a - noth-er train.

Verse 2

A. 45 G⁷ C G/B Am C/G F
 You say you're done, there's no such thing. Though you're stand - ing on your own

A. 51 C/E Dm G⁷ C G/B Am
 — your own breath is king. The be - gin - ning is now, don't turn a - round,

A. 57 C/G F/A C G C
 Re - grets of past mis - takes will on - ly drain you. [Chorus]

Verse 3

A. 62 G⁷ C G/B Am C/G F
 We crawl in the dark some - times and think too much. Then we fill our heads with cra

A. 68 C/E Dm G⁷ C G/B Am
 zy things that on - ly break our hearts. And I know you've seen what this world can do.

A. 74 C/G F/A C G C
 When it's drag-ging down a - no - ther load of wor - ri - some fools. [Chorus]

Verse 4 (all)

A. 79 G⁷ C G/B Am C/G F
 And I know it's hard when you feel con - fused, You can crown your - self with fears

A. 85 C/E Dm G⁷ C G/B Am
 — so you feel you can - not move. You're build - ing worlds that don't ex - ist,

A. 91 C/G F/A C G C
 I - ma - gin - a - tion plays the worst tricks. [Chorus x 2]

After the gold rush

Neil Young (Arr. Wayne Richmond, 2015)

Pno. F B_b F B_b

5 Verse 1 F B_b F B_b

KD Well, I dreamed I saw the knights in ar - mor com - ing say-in' some-thing a - bout a queen. There were
 SO Well, I dreamed I saw the knights in ar - mor com - ing say-in' some-thing a - bout a queen. There were
 RM Well, I dreamed I saw the knights in ar - mor com - ing say-in' some-thing a - bout a queen. There were

10 F C B_b C

KD peas-ants sing - in and drum-mers drum - min'and the arch - er split the tree. There was a fan
 SO peas-ants sing - in and drum-mers drum - min'and the arch - er split the tree. There was a fan
 RM peas-ants sing - in and drum-mers drum - min'and the arch - er split the tree. There was a fan

14 Dm E_b B_b E_b

KD - fare blow-in' to the sun there was float-ing on the breeze.
 SO - fare blow-in' to the sun there was float-ing on the breeze.
 RM - fare blow-in' to the sun there was float-ing on the breeze.

19 F C E_b B_b

KD Look at Moth-er Na - ture on the run in the twen-ty first cen - tu - ry.
 SO Look at Moth-er Na - ture on the run in the twen-ty first cen - tu - ry.
 RM Look at Moth-er Na - ture on the run in the twen-ty first cen - tu - ry.

23 F C E♭ B♭

KD
SO
RM

Look at Moth-er Na - ture on the run in the twen-ty first cen-tu - ry.

Look at Moth-er Na - ture on the run in the twen-ty first cen-tu - ry.

Look at Moth-er Na - ture on the run in the twen-ty first cen-tu - ry.

28 Verse 2 F B♭ F B♭

KD
SO
S.
F1.

I was ly - in' in a burned out base- ment with the full moon in my eyes. I was

I was ly - in' in a burned out base- ment with the full moon in my eyes. I was

pp

Ooh Ooh

33 F C B♭ C (All women)

KD
SO
RM
S.
F1.

hop - in' for re - place - ment when the sun burst through the sky. There was a band

hop - in' for re - place - ment when the sun burst through the sky. There was a band

There was a band

Ooh Ooh

37 Dm E♭ B♭ E♭ (Soloists)

KD
SO
RM

— play-in' in my head and I felt like I could cry. I was

— play-in' in my head and I felt like I could cry. I was

— play-in' in my head and I felt like I could cry. I was

42 F C E♭ B♭

KD think-in' a - bout_ what a friend_ had said.. I was hop-in' it was_ a lie.

SO

RM think-in' a - bout_ what a friend_ had said.. I was hop-in' it was_ a lie.

mf 46 F C E♭ B♭

KD Think-in' a - bout_ what a friend_ had said,.. I was hop-in' it was_ a lie.

mf

SO Think-in' a - bout_ what a friend_ had said,.. I was hop-in' it was_ a lie.

mf

RM Think-in' a - bout_ what a friend_ had said,.. I was hop-in' it was_ a lie.

Instrumental

50 F B♭ F B♭ F

Pno.

55 S. Oh

F1.

Pno. C E♭ B♭ F C E♭

61 B♭ *p* F B♭ F B♭

KD I dreamed a-bout the sil - ver space - ships fly - in' in the yel-low haze_ of the sun. There were

S.

F1.

Pno. B♭

66 F C B_b C (All sing)

KD chil-dren cry - in' and col-ours fly - in; all a - round the cho - sen ones. All in a dream,
 SO
 RM
 F1. All in a dream,

70 Dm E_b B_b E_b

KD — all in a dream, the load - ing had be - gun.
 SO — all in a dream, the load - ing had be - gun.
 RM — all in a dream, the load - ing had be - gun.
 F1. *mf* — all in a dream, the load - ing had be - gun.

75 F (Soloists) C E_b B_b

KD Fly-ing Moth-er Na - ture's sil - ver seed to a new home in the sun,
 SO Fly-ing Moth-er Na - ture's sil - ver seed to a new home in the sun,
 RM Fly-ing Moth-er Na - ture's sil - ver seed to a new home in the sun,
 S. Fly-ing Moth-er Na - ture's sil - ver seed to a new home in the sun,

79 F C E_b B_b

KD fly - ing Moth-er Na - ture's sil - ver seed to a new home.
 SO fly - ing Moth-er Na - ture's sil - ver seed to a new home.
 RM fly - ing Moth-er Na - ture's sil - ver seed to a new home.
 F1. Fly - ing Moth-er Na - ture's sil - ver seed to a new home.

Ruby Tuesday

Mick Jagger

Pno.

Em G/D C^{maj7} D G

5 Em G C D G

S. She would nev - er say where she came from, —
ques - tion why she needs to be so free, —
There's no time to lose I heard her say, —

Vln.

9 Em G C G D

S. Yes - ter - day don't mat - ter if it's gone. —
Tell you it's the on - ly way to be. —
Cash your dreams be - fore they slip a - way. —

Vln.

13 Em A⁷ D Em A⁷ D

S. While the sun is bright, — or in the dark - est night, — No - one knows,
She just can't be chained, — to a life where noth-ing's gained, — And nothing's lost,
Dy - ing all the time, — lose your dreams and you will lose your mind,

Vln.

17 G D

S. — she comes and goes. —
— at such a cost. —
— Ain't life un - kind. —

Vln.

Chorus

21 G D G G D G

S. Good - bye Ru - by Tues - day Who could hang a name on you?

A. Good - bye Ru - by Tues - day Who could hang a name on you?

T. Good - bye Ru - by Tues - day Who could hang a name on you?

25 G D F C D G D

S. When you change with ev' - ry new day Still I'm gon-na miss you. Don't

A. When you change with ev' - ry new day Still I'm gon-na miss you.

T. When you change with ev' - ry new day Still I'm gon-na miss you.

Coda

29 D Em G/D C^{maj7} D G

S. D Em G/D C^{maj7} D G

A. D - - - -

T. D - - - -

Walking in the air

Howard Blake (Arr. Maria Dunn, 2012)

1 = 80 *accordion bass note only*

V1. 

10 **A** **Dm** *accordion play chords* **Dm** **C**
 JL We're walk-ing in the air. We're float-ing in the moon - lit sky; the

17 **Gm** **B^b** **Dm** *add guitar plucking*
 JL peo-ple far be-low are sleep-ing as we fly. I'm hold-ing ver-y tight. I'm

23 **C** **Gm** **B^b** **Dm**
 JL rid-ing in the mid - night blue; I'm find-ing I can fly so high a-bove with you.

30 **B** *strum guitar* **A** **A⁷** **Dm** **Dm⁷ G** **G⁷ C** **Cm** **Cm⁷** **F** **F⁷ B^b E⁷** **A** *stop strum*
 JL Chil-dren gaze o-pen mouthed, ta-ken by sur-prise; no-bod-y down be-low be-lieves their eyes.
 S. Chil-dren gaze o-pen mouthed, ta-ken by sur-prise; no-bod-y down be-low be-lieves their eyes.
 A. Chil-dren gaze o-pen mouthed, ta-ken by sur-prise; no-bod-y down be-low be-lieves their eyes.

38 **C** **Dm** *plucked guitar* **C** **Gm** **B^b** **Dm**
 JL On a-cross the world the vil-la-ges go by like dreams, the riv-ers and the hills, the for-ests and the streams.
 S. On a-cross the world the vil-la-ges go by like dreams, the riv-ers and the hills, the for-ests and the streams.
 A. On a-cross the world the vil-la-ges go by like dreams, the riv-ers and the hills, the for-ests and the streams. *(tenors sing lower part)*

46 **D** *strum guitar* **F** **Dm** **B^b** **Gm** **Dm**
 JL — — *f* — — —
 S. — — *f* — — —
 A. — — *f* — — —

53 **E** *mf* add djembe **A A⁷ Dm Dm⁷ G G⁷ C Cm Cm⁷F F⁷ B^b E⁷ A
*Sudden-ly swoop-ing low on an o -cean deep. rous-ing up a migh-ty mon-ster from his sleep We're***

JL S. A. Bar. B.

Sudden-ly swoop-ing low on an o -cean deep. rous-ing up a migh-ty mon-ster from his sleep;

Sudden-ly swoop-ing low on an o -cean deep. rous-ing up a migh-ty mon-ster from his sleep;

Sudden-ly swoop-ing low on an o -cean deep. rous-ing up a migh-ty mon-ster from his sleep;

Sudden-ly swoop-ing low on an o -cean deep. rous-ing up a migh-ty mon-ster from his sleep;

61 **F** *Dm pluck guitar* **C** **Gm**

JL S. A. Bar. B.

surf-ing in the air, we're swim-ming in the fro - zen sky. we're drift-ing o -ver i - cy

we're swim-ming in the fro - zen sky. we're drift-ing o -ver i - cy

we're drift-ing o -ver i - cy

67 **B^b** **Dm** **G**

JL S. A.

moun-tains float-ing by. We're walk-ing in the air

moun-tains float-ing by. We're walk-ing in the air

moun-tains float-ing by. We're walk-ing in the air

74 **H** **Dm** **C** **Dm** **B^b** **F** **C**

V1.

78 **I** **F** **Dm** **Gm** **[1. B^b F C]** **[2. B^b F C]** **Dm**

V1.

Flame Trees

Don Walker & Steve Pretwich (Arr. Maria Dunn, 2017)

A C *FREELY AD LIB
one strum per chord*

EE  C G
 8 Kids out dri - ving Sa - tur-day af - ter - noon Just pass me by

5 C G C G
 EE - D G C G
 8 I'm just sa - vour-ing fa - mi - liar sights We share some his-to-ry this town and I

13 C D Bm C
 EE - D G C G
 8 And I can't stop that long for - go - tten feel - ing of her

17 C D G C G
 EE - D G C G
 8 Try-ing to book a room to stay the night

21 **B** IN TIME C = 120
 EE  C G
 8 Num-ber on is to find some friends to say "You're do - ing well"
 S. 
 B. 
 E.S. 
 W.B. 
 Mmm etc.

25 C G
 EE - D G C G
 8 af - ter all this time you boys look just the same"
 S. 
 B. 
 Mmm

29

EE C G
S. Mmm
B. Mmm

Number two is the happy hour at the one of two hotels

33

EE C D Bm C
S. Mmm
B. Mmm

And settle in - to play "Do you re - mem - ber so and so?"

37

EE D G
S. Mmm
B. Mmm

Num - ber three is ne - ver say her name

40

EE C Cmaj7 enter piano D Am
S. Flame trees Ah wea - ry dri - ver And there's
B. Ah the flame trees will blind the wea - ry dri - ver And there's

Tam. etc.
shake hit shake hit shake hit shake hit shake hit shake hit shake hit

45 C D G C G

EE no-thing else could set fire to this town There's no
S. no - thing ah to this town There's no
B. no-thing else could set fire to this town There's no

49 Cmaj7 D Em G/B

EE change there's no pace ev - ry - thing with - in it's place just makes it har-
S. change pace thing place
B. change there's no pace ev - ry - thing with - in it's place just makes it har-

53 C D G C G

EE - der to be - lieve that she won't be a - round
S. ah ah be a - round
B. - der to be - lieve that she won't be a - round

57 **D** C *sparc piano (Tamb stops)* G C

EE Oh who needs that sen-ti-men-tal bull-shit a-ny way Takes more than just
G (Tamb restarts)

62 EE a mem' ry to make me cry And I'm ha-py just to sit here round a

67 G C G

EE ta-ble with old friends And see which one of us can tell the bi-ggest lies

72 EE **F** C *more piano* G

And there's a girl She's fa lling in love near where the pi-an - no - la stands

76 C G

EE With her young lo-cal fac to ry out-of-work er Just hold-ing hands

80

EE C Bm D

B. And I'm wonder - ing if he'll go or if he'll stay

And I'm wonder - ing if he'll go or if he'll stay

84 G big piano E \flat B \flat E \flat B \flat F(sus4) F G

EE Do you re-mem- ber no-thing stopped us on the field in our day Oh the

S. Do you re-mem- ber no-thing stopped us on the field in our day

B. Do you re-mem- ber no-thing stopped us on the field in our day Oh the

H

90 Cmaj7 (all men) D Am

EE flame trees will blind the wea - ry dri - ver And there's

S. Flame trees Ah wea - ry dri - ver

94 C D G C

EE no - thing else could set fire to this town

S. no - thing else could set fire to this town this

97 G Cmaj7 D Em G/B

EE There's no change there's no pace ev - ry - thing with-in it's place just makes it har

S. town There's no change pace thing place

rit.

102 C D G C G G C G

EE - der to be - lieve that she won't be a - round Oh the be a - round

S. ah ah be a - round be a - round

O Can Ye Sew Cushions?

Trad Scottish (Arr. Maria Dunn, 2017)

A F Andante C Dm⁷ Gm^{7/Bb} F C Dm⁷ Gm^{7/Bb}

S. *p* 9 C Dm C/E F⁷ B_b F A⁷ Dm
can ye sew cu-shions and can ye sew sheets and can ye sing ba - la - loo when the bairn greets? And

17 C Dm C/E B_b/F F/A B_b Gm Gm^{7/C} F
hee and ba bir - die and hee and ba lamb! And hee and ba bir - die my bo - nnie wee lamb!

25 Dm B_b Gm⁷ C **B** F Allegro B_b C ₃ F
Vln.

30 F B_b C F F/A B_b Gm^{7/C} F
S. Hee O wee O what will I do wi' you? Black's the life that I lead wi' you!

34 B_b C F F/A A Dm
S. Mo - ny o you li - ttle for to gi'e you Hee O wee O What will

38 B_b Gm^{7/C} F rit. Am B_b F B_b/C
S. I do wi' you?

41 **C** F Andante C Dm⁷ Gm^{7/Bb} F C Dm⁷ Gm^{7/Bb}
S. *p* I've

49 C Dm C/E F⁷ B_b F A⁷ Dm
S. placed_ my cra-dle on yon ho-ly top and aye as_ the_ wind blew my_ cra - dle did rock O
S. Ooo.

57 C Dm C/E B_b/F F/A B_b Gm Gm^{7/C} F
S. hush - a-bye ba - by o ba li - lly loo! And he and ba bir - die my bo - nnie wee doo!
S. hush_____ ba - by li - lly loo! ba_____ bird - ie bo - nnie wee doo!

65 Dm B_b Gm⁷ C D F Allegro tutti C ₃ F

70 F B_b C F F/A B_b Gm^{7/C} F

Hee O wee O what will I do wi' you? Black's the life that I lead wi' you!

Hee O wee O what will I do wi' you? Black's the life that I lead wi' you!

rit.

74 B_b C F F/A A Dm B_b Gm^{7/C} F

Mo - ny o you li - tle for to gi'e you Hee O wee O What will I do wi' you?

Mo - ny o you li - tle for to gi'e you Hee O wee O What will I do wi' you?

79 Am B_b F B_b/C E F Andante C Dm⁷ Gm^{7/B_b} F C Dm⁷ Gm^{7/B_b}

Rec.1 *p*

89 C Dm C/E F⁷ B_b F A⁷ Dm

can ye sew cu-shions and can ye sew sheets and can ye sing ba - la - loo when the bairn greets? And

Ooo

97 C Dm C/E B_b/F F/A B_b Gm Gm^{7/C} F

hee and ba bir - die and hee and ba lamb! And hee and ba bir - die my bo - nnie wee lamb!

and hee_____ bir - die and ba lamb! and hee_____ bird - ie bo - nnie wee lamb!

105 F C Dm⁷ Gm^{7/B_b} F C Dm⁷ Gm^{7/B_b}

p

Road to Dorchester

Graham Moore

J=170

6

S.

7 Verse 1 D G
 S. Six brave men we've read your sto - ry the trial, the grief, the pain and the glo - ry at the
 II D D/C# D/B D/A G A⁷
 S. hands of the squire, the whig and the to - ry in Eng - land's pleas - ant land. But if

15 D G
 S. I could ask you one last ques - tion, one last thought for your re - flect - ion "Did you
 19 D D/C# D/B D/A G A⁷ D
 S. lose all hope, pray for pro - tec - tion on the road to Dor - ches - ter?"

Chorus

23 A D G D
 S. On the road, on the road, By the mas - ters of op - pres - sion you were ta -
 A. On the road, on the road, By the mas -ters of op - pres - sion you were ta -
 T. On the road, on the road, By the mas -ters of op - pres - sion you were ta -
 B. On the road, on the road, By the mas -ters of op - pres - sion you were ta -

30 G D A D A
 S. ken from your land On the road, on the road, The im -
 A. ken from your land On the road, on the road, The im -
 T. ken from your land On the road, on the road, The im -
 B. ken from your land On the road, on the road, The im -

Repeat at end

36

S. G D G A⁷ 5
A. mor - tal power of free - dom took you by the hand. 5
T. 8 mor - tal power of free - dom took you by the hand. 5
B. mor - tal power of free - dom took you by the hand. 5

Verse 2

45 D G
S. Did you wake with a dread in the dark day dawn-ing Did the sun force a way through the
49 D D/C# D/B D/A G A⁷
S. clouds of the morn-ing Was the lark on the wing a - bove you soar-ing free - ly in the sky? What
54 D G
S. thoughts did you share what fears were grow-ing Did you think you'd be home 'fore the cock was crow-ing Did you
58 D D/C# D/B D/A G A⁷ D *[To Chorus]*
S. think of the land where you'd be go - ing on the road to Dor - ches - ter?

Verse 3

62 D G
S. As you crossed Gray's bridge with the jail a - head past the spire of the church the graves of the dead, Did you
67 D D/C# D/B D/A G A⁷
S. feel re - gret for the things you'd said, the oath that you had sworn? Were you
71 D G
S. sure in your heart that your cause was right? Were you firm - ly re-solved to stand and fight for the
75 D D/C# D/B D/A G A⁷ D *[To a capella Chorus
--> Tutti Chorus]*
S. right to re - sist the mas - ter's might and for child - ren yet un - born?

The Irish Ballad

Words & Music: Tom Lehrer

Dm

1. A - bout a maid____ I'll sing a song,
 2. One morn - ing in____ a fit of pique,
 3. Her moth - er she____ could ne ver stand,
 4. She set her sis - ter's hair on fire,
 5. She weighted her bro - ther down with stones,
 6. One day when she____ had nothing to do,
 7. And when at last the po - lice came by,
 8. My tra - gic tale____ I won't pro - long,

4

Gm

Dm

Sing rick - e - ty - tick - e - ty tin.

7

Gm

Dm

A - out a maid____ I'll sing a song Who
 One morn - ing in____ a fit of pique, She
 Her moth - er she____ could ne ver stand, And
 She set her sis - ter's hair on fire, And
 She weighted her bro - ther down with stones, And
 One day when she____ had nothing to do, She
 And when at last the po - lice came by, Her
 My tra - gic tale____ I won't pro - long, And

10

C

Dm

did - n't have____ her fam - 'ly long, Not
 drowned her fa - ther in the creek, The
 so a cy - a - nide soup she planned, The
 as the smoke____ and flame rose high'r,
 sent him off____ to Da vy Jones, And
 cut her ba - by brother in two, And
 lit - tle pranks she did not de ny, To
 if you do not en - joy this song, You've your

12 Gm Dm Gm

on - ly did _____ she do them wrong, She _____.
wa - ter tast - ed bad for a week, And we
moth - er died with the spoon in her hand, And her
Danced a - round the fun - 'ral pyre,
all they e - ver found were some bones, And oc -
served him up as an I - rish stew, And in -
do so she would have had to lie, And selves to blame if it's too long, You should

14 Dm C Dm C

did ev' - ry - one of them in, _____ them in, _____ She
had to make do with gin, _____ with gin, _____ We
face in a hid - e - ous grin, _____ a grin, _____ Her
Play - ing a vi - - o - lin, _____ o - lin, _____ Oc -
cas - ion - al pie - ces of skin, _____ of skin, _____ In -
vi - ted the neigh - - bours in, _____ bours in, _____ In -
ly - ing, she knew, was a sin, _____ a sin, _____
ne - ver have let me be - gin, _____ be - gin, _____ You should

17 Dm C Dm

did ev' - ry - one of them in.
had to make do with gin.
face in a hid - e - ous grin.
Play - ing a vi - - o - lin.
cas - ion - al pie - ces of skin.
vi - ted the neigh - - bours in.
Ly - ing, she knew, was a sin.
ne - ver have let me be - gin.

Women of our time

Judy Small (Arr. Wayne Richmond, 2015)

Verse 1 Judie solo

Soprano vocal line with lyrics:

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

Soprano vocal line with lyrics:

22 G A D G
Worlds turn, can-dles burn, children learn a diff'rent song. And at

27 A D
times you find it hard to sing - a - long. The

31 G A D G
rhythms are all strange to you and the words don't seem to rhyme. But the

35 A Em A G D 2
women of to-day were born of women of your time. And

Verse 2

Soprano vocal line with lyrics and chords:

42 D G A
here I am, at the mid-time of my life. Mak-ing

46 D G A
choi-ces you nev - er had, mov-ing in - to o - ver - drive. And

50 D G A
look-ing o - ver my should - er I can see her com-ing on.

54 G A G D
Treading in my foot-steps, and ma - king them her own.

Chorus 2 All sing

59 G A D G
S. World's turn, can-dles burn, children learn a diff'rent song.— Judie solo
A. And at
World's turn, can-dles burn, children learn a diff'rent song.—
64 A D
S. times I find it hard to sing - a - long. All sing
The
68 G A D G
S. rhy-thms are all strange to me and the words don't seem to rhyme. Judie solo
A. But the
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
S. Her fu-ture is un - cer-tain but her dreams are running wild.
A. Her fu-ture is un - cer-tain but her dreams are running wild.

Verse 3

88 D Judie solo G A
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 G Solo voices

97 G A G A D
S. Here we are, the three of us, all wo-men of our time.
A. Here we are, the three of us, all wo-men of our time.

Flying Yiddish Tune Set

Traditional

Sher

Am

5 C E7 Am

9 Am

14 C E7 Am Am G

18 E7 Dm E7 Am

Battare Prosciutto

1 Am E7 Am

7 F Dm E7 Am

10 Am E7

14 Am F Dm E7 Am

18 Dm Am Dm G C

22 Dm Am Dm E7 Am

Lebbedikh un Freylakh (Lively & Joyful)

3 D^c

11 A D^c

19 A^c D^c A^c A

Fine

27 D^c A D^c D

35 G

43 G^c D A D A D A D D A

No One Stands Alone

Mosie Lister (Arr. Jill Stubington - 2010)

Intro
Chorus
Verse 1
Chorus
Verse 2
Chorus
Verse 1
Chorus --> Chorus (a capella)

Intro

Fl. E \flat B \flat F B \flat
 (flute up octave)

Cl.

Chorus

Soprano vocal line:

5 B \flat Cm B \flat /D Cm B \flat F E \circ F B \flat B \flat^7 /D

Hold my hand all the way Ev-ry hour ev-ry day From here to the great un - known_____

A musical staff labeled 'A.' at the beginning. It consists of five horizontal lines and four spaces. The melody begins with a quarter note, followed by a half note, then a series of eighth and sixteenth notes. The notes are connected by vertical stems and horizontal beams. The key signature is one flat, indicating F major or D minor.

A musical score for voice and piano. The vocal line starts with a half note followed by eighth notes. The lyrics are: "Hold my hand all the way Ev-ry hour ev-ry day From here to the great un - known". The piano accompaniment consists of eighth-note chords.

Bassoon B part for measures 11-12. The score shows a bass clef, a key signature of one flat, and a tempo of 120 BPM. The music consists of two measures of eighth-note patterns followed by a measure of quarter notes.

A musical score for Flute (Fl.). The staff begins with a treble clef, a key signature of one flat, and a common time signature. The first measure consists of six eighth notes. The second measure starts with a quarter note followed by a eighth note. The third measure contains three eighth notes. The fourth measure has two eighth notes. The fifth measure features a eighth note followed by a quarter note. The sixth measure consists of two eighth notes. The seventh measure has a eighth note followed by a quarter note. The eighth measure contains three eighth notes.

A musical score for a Clarinet (Cl.). The staff begins with a treble clef, followed by a key signature of one sharp, and a common time signature. The measure consists of eight eighth-note rests.

Musical score for 'Stand by Me' (14th measure). The vocal line includes the lyrics 'Take my hand let me stand Where no one stands a lone' over a harmonic progression of E♭, F, B♭/D, F, B♭/F, E♭, B♭/F, F, E♭, and B♭.

A musical staff labeled 'A.' at the beginning. It features a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes. Grace notes are indicated by small dots before certain notes. Slurs connect groups of notes, such as a slur over the first two notes and another over the last two notes of each measure.

Musical score for 'Stand Alone' by The Chieftains. The vocal part is in soprano clef, with a key signature of one flat. The lyrics are: Take my hand let me stand No one stands alone.

A musical score for piano, page 10, section B. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one flat, and the time signature is common time. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a quarter note. Measure 3 starts with a half note followed by a quarter note. Measure 4 starts with a half note followed by a quarter note. Measure 5 starts with a half note followed by a quarter note. Measure 6 starts with a half note followed by a quarter note. Measure 7 starts with a half note followed by a quarter note. Measure 8 starts with a half note followed by a quarter note. Measure 9 starts with a half note followed by a quarter note. Measure 10 starts with a half note followed by a quarter note.

A musical score for Flute (Fl.). The staff begins with a treble clef and a key signature of one flat. The first measure consists of two eighth notes. The second measure starts with a sixteenth note followed by a eighth note. The third measure contains three eighth notes. The fourth measure has two eighth notes. The fifth measure begins with a dotted half note, followed by a sixteenth note, a eighth note, another sixteenth note, and a eighth note. The sixth measure features a sixteenth-note grace note before a eighth note, followed by a eighth note. The seventh measure consists of two eighth notes.

Verse V1: p
V2: f

23

S. Cm Dm Eb B \flat B \flat /D F

1.Once I stood in the night With my head_bowed low In the dark-ness as black as_could be_____
2.Like a king I may live in a pal - ace so tall With greatrich - es to call_my own_____

A.

T. 8

1.Once I stood in the night With my head_bowed low In the dark-ness as black as_could be_____
2.Like a king I may live in a pal - ace so tall With greatrich - es to call_my own_____

B.

Cl.

1.Once I stood in the night With my head_bowed low In the dark-ness as black as_could be_____
2.Like a king I may live in a pal - ace so tall With greatrich - es to call_my own_____

31

F \sharp B \flat Cm B \flat E \flat B \flat F B \flat

S. — And my heart felt a - lone and I cried oh lord Don't turn your face from me_____
— But I don't know a thing in this whole wide world that's worse than being a - lone_____

A.

T. 8

— And my heart felt a - lone and I cried oh lord Don't turn your face from me_____
— But I don't know a thing in this whole wide world that's worse than being a - lone_____

B.

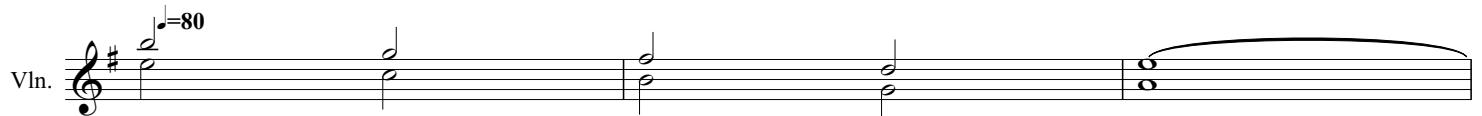
Cl.

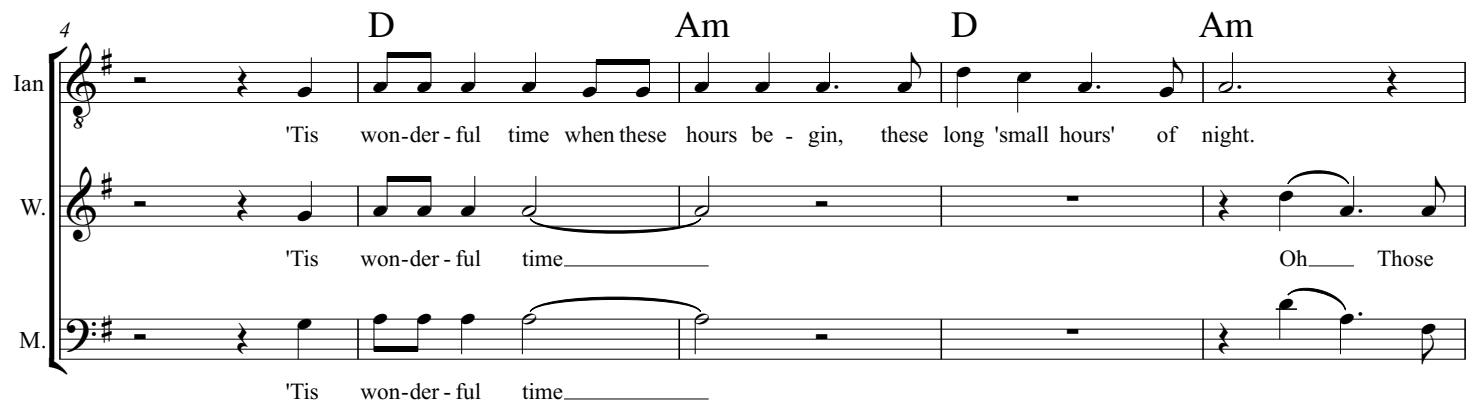
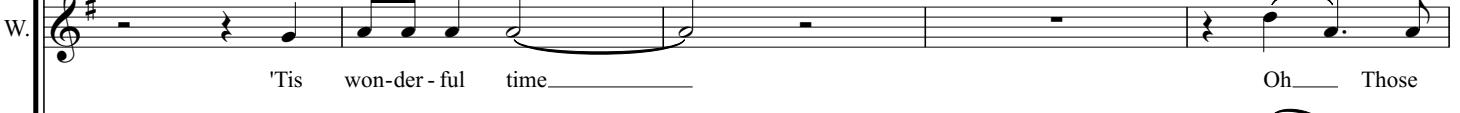
— And my heart felt a - lone and I cried oh lord Don't turn your face from me_____
— But I don't know a thing in this whole wide world that's worse than being a - lone_____

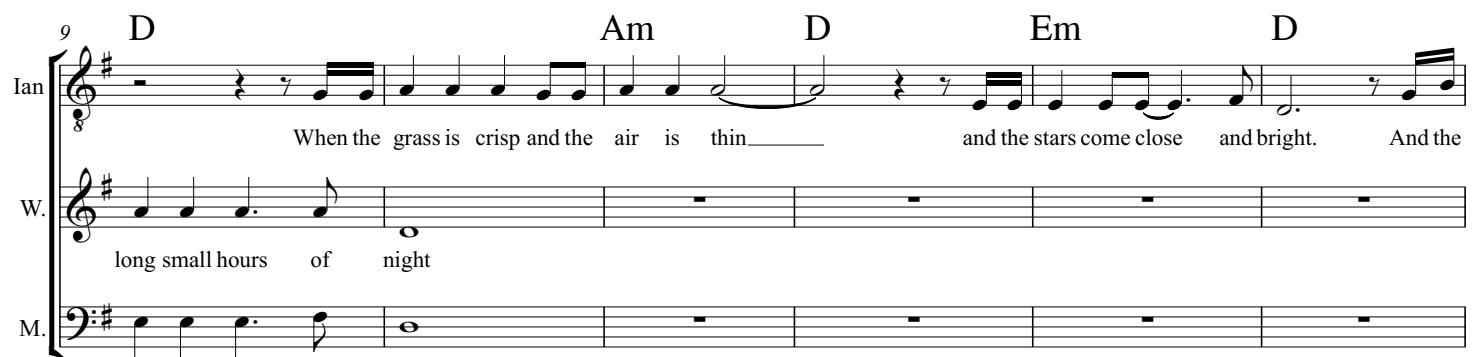
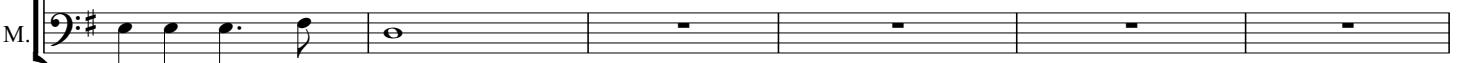
May Night on the Mountains

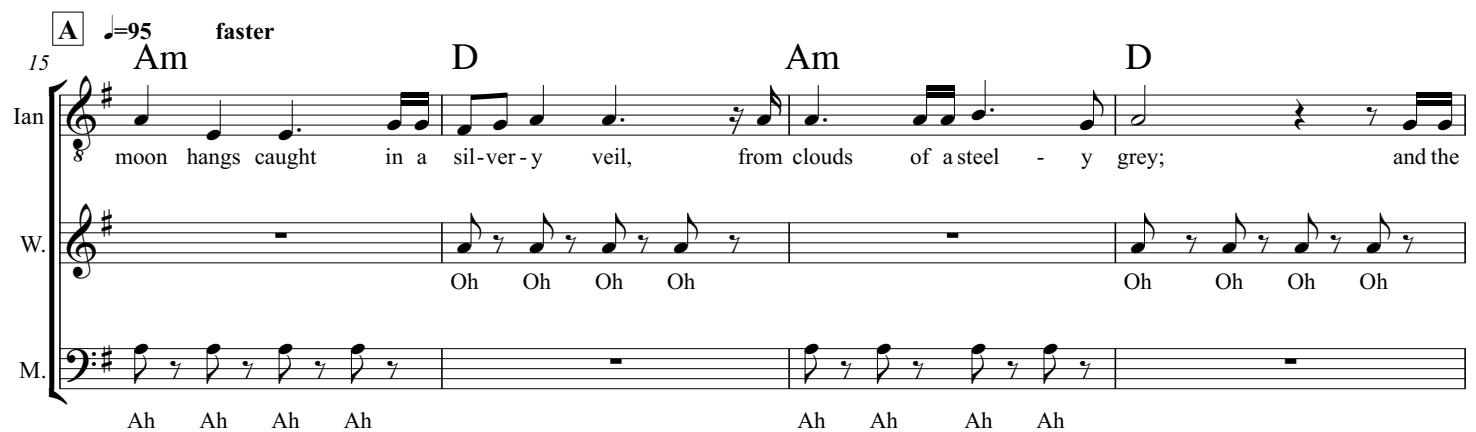
Words: Henry Lawson

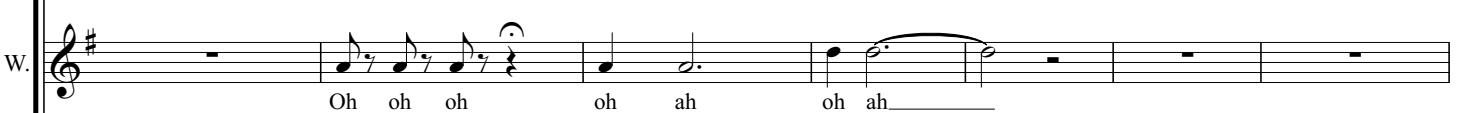
Music: Ian Hamilton

Vln. 

Ian 
 D Am D Am
 'Tis won-der - ful time when these hours be - gin, these long 'small hours' of night.
 W. 
 'Tis won-der - ful time _____ Oh Those
 M. 
 'Tis won-der - ful time _____

Ian 
 9 D Am D Em D
 When the grass is crisp and the air is thin _____ and the stars come close and bright. And the
 W. 
 long small hours of night
 M. 

A  faster
 15 Am D Am D
 Ian moon hangs caught in a sil-ver - y veil, from clouds of a steel - y grey; and the
 W. 
 Oh Oh Oh Oh Oh Oh Oh
 M. 
 Ah Ah Ah Ah Ah Ah Ah

19 D Am Em D C D C
 Ian hard cold blue of the sky grows pale in the won-der - ful Mil - ky Way. There is
 W. 
 Oh oh oh oh ah oh ah _____
 M. 
 oh ah oh ah _____

B D faster Am D Am D Am

Ian some-thing wrong with this star of ours, a mor-tal plank un sound, That can-not be charged to the migh-ty powers who
W. Oh Oh Oh Oh oh ah
M. Ah Ah Ah Ah oh ah

C

32 Em a tempo D Am D Am D

Ian guide the high stars round. Though man is grea-ter than bird or beast, though wis-dom is still his boast. He
W. oh ah He
M. oh ah He

39 D Am Em D

Ian sure-ly re-sem-bles Na-ture least and the things that vex her most. He sure-ly re-sem-bles Na-ture least. And the things that vex her most.
W. sure-ly re-sem-bles Na-ture least.
M. sure-ly re-sem-bles Na-ture least.

48 **D** G Em Bm G

Ian

50 Am **E** D Am Em D

Ian Oh say some muse of a larg - er star_ Some muse of the u - ni-verse. If they who peo-ple those plan
W. Oh say some muse of a large_er star
M. Oh say some muse of a large_er star

56 Am D Em D

Ian - ets far_____ Are bet-ter than we or worse.
W. or worse.
M. or worse.

Rose of Allendale

Traditional Irish

The musical score consists of eight staves of music for a single melody. The key signature is one flat (B-flat). The time signature is 3/4 throughout. The score includes lyrics in parentheses under each staff. Chords are indicated above the staff at various points.

Chords:

- F (Measures 1-4)
- B♭ (Measure 5)
- F (Measure 6)
- C (Measure 7)
- C⁷ (Measure 8)
- F (Measure 9)
- B♭ (Measure 10)
- F (Measure 11)
- Ma - ry left her high - land home and
-soling - still was she - to me In
whis - pered hopes of hap - pi ness, And
- 14 C⁷ F (Measures 12-13)
- wan - dered - forth with me.
sor - row's lone - ly hour.
tales fo - reign lands.
- 18 F Gm C F (Measures 16-19)
- Though - flo - wers deck'd the moun - tain side and
Oh - tem - pests rent my lone - ly boat and they
My - life has been a wil - der - ness un -
- 23 C C⁷ (Measures 20-21)
- fra - rent grance - filled the vale, By
blest the - quiver - ing sails. One
by - for - tune's gale; Had
- 27 F B♭ F (Measures 24-26)
- far maid the sweet est flo - wer there was the
fate en form linked with my stood love to storm her was the
not linked my to the to her Sweet
- 31 C F (Measures 28-29)
- Rose of Al len - dale.
Rose of Al len - dale.
Rose of Al len - dale.

Chorus

35 F B♭

Sweet Rose of Al-len-dale, Sweet

40 Gm Dm C C⁷

Rose of Al-len-dale. By
One Had

44 F B♭ F

far mai - the den sweet form linked est with my flo stood love - wer the there storm her was was the Sweet

48 C⁷ F

Rose of Al-len-dale.
Rose of Al-len-dale.
Rose of Al-len-dale.

1. Fine

Instrumental Interlude after Verse 2

52 [2.] F B♭ F

[2.] F B♭ F

57 C⁷ F

C⁷ F

The Rebel Jesus

Jackson Browne

=115 Fiddles D G A D

6 D/F# Bm G A⁷ D

- V1. Eric solo (+ soft solo fiddle)
 V2: _____ solo + soft fiddles + one soft whistle
 Instrumental (tutti)
 V3: All sing (+ tutti instruments)
 V4: _____ solo (+ clarinet) (+ tutti insts 2nd half)

12 D G A

1. All the streets are filled with laugh-ter & light and the mus - ic of the sea son And the
 2. Well they call him by the 'Prince of Peace and they call him by 'the sa viour' And they
 3. We guard our world with locks & guns and we guard our fine po-sess ions And
 4. But please for-give me if I seem to take the tone of judge ment For

etc.

17 D D/F# Bm

V4: + men,
fiddle &
whistle

mer - chant's win dows are all bright with the fa - ces of the child ren, And the
 pray to him u - pon the seas and in ev' - ry bold en - dea vour, And they
 once a year when Christ-mas comes we give to our re - la tions, And per-
 I've no wish to come be- tween this day and your en - joy ment, In this

21 G A D G A D

V4: tutti

fam' - lies hur - ry-ing in -to their homes as the sky dark-ens and free-zes will be
 fill his church-es with their pride & gold as their faith in him in - creas-es But they've
 haps we give a lit - tle to the poor if the gener - os - i - ty should seize us But if
 life of hard-ship and of earth-ly toil we have need for an - y-thing that frees us So we

25 G A D D/F# A

gath - er - ing a round the hearths & tables
turned the na - ture that I wor - ship in
a - ny-one of us should in - ter-fere
bid you pleas-ure and we bid you cheer

giv-ingthanks for
from a tem - ple
in the bus'ness
from a hea - then

God's graces_____
to a rob - ber's_ den
of why they're poor
and a pa - gan

29

	G	A	D	1.
--	---	---	---	----

And the birth of the re - bel Je - sus.
In the words of the re - bel Je - sus. *[To Instrumental]*
They get the same as the re - bel Je - sus.
On the side of the re - bel Je - sus.

Instrumental

33 |2. D G A

38 D D/F# Bm

43 G A D G A D

47 G A D D/F# A G A D

Four Strong Winds

Ian Tyson

© 1968 M. Witmark & Sons
(Arr. Tom Bridges, 2004)

Chorus

Medium slow

1 F Gm C⁷

Sophs: Four strong winds
p

Desc: Four strong winds
p

Altos: Four strong winds
p

Men: Four strong winds
p

4

F F Gm C

S.: high, All those things that don't change, come what may;

D.: high, All those things that don't change, come what may;

A.: high, All those things that don't change, come what may;

M.: high, All those things that don't change, come what may;

8

C⁷ F Gm C⁷

S.: But our good times are all gone And I'm bound for mov - ing

D.: But our good times are all gone And I'm bound for mov - ing

A.: But our good times are all gone And I'm bound for mov - ing

M.: But our good times are all gone And I'm bound for mov - ing

12 F C F Gm B^b C Fine

S. on, I'll look for you if I'm ev - er back this way.

D. (Last time only)

A. on, I'll look for you if I'm ev - er back this way.

M.

Verse

16 F Gm C⁷ F

S. - Think I'll go out to Al - ber - ta weather's good there in the fall. Got some
If I get there be - fore the snow flies and if things are go - ing good. You could

21 F Gm C C⁷

S. friends that I can go to work - in' for _____ Still I
meet me if I send you down the fare._____ But by

25 F Gm C⁷ F C F

S. wish you'd change your mind if I asked you one more time But we've
then it would be winter Noth - ing much for you to do, But those

29 Gm B^b C

S. been through that a hun - dred times or more._____
winds can sure blow cold way out there._____

4 bars of guitar (F)
Chorus
Verse 1: Soloist
Chorus
Verse 2: Soloist
Chorus (a capella)
Chorus (Tutti) (rall then hold last note)

I ain't afraid

Holly Near (as sung by Roy Bailey)

$\omega = 130$ Em

B7

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

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

5 Em

B7

Em

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

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

9 Em

B7

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

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

13 Em

B⁷

Em

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

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

Chorus

Em

B7

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

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

21 Em

*Watch out, — for the egg - o of the horse - ur, — The
Watch out. for the threat of pursuit - ga-tor - v. The*

23 B7

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

Verse 5 [Wayne only]

25

I ain't a fraid of your bi - bble,_ I ain't a-fraid of your To - rah,_

29

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

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

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

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

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

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

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

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

Women Men

I ain't afraid of your sabbath,
I ain't afraid of your culture,
I ain't afraid of your borders,

All I'm afraid of what you do in the name of your God.

Men Women

I ain't afraid of your children,
I ain't afraid of your music,

I ain't afraid of your stories,

All I'm afraid of what you do in the name of your God.

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

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

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

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

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

Sudden ending!

Dark-Eyed Daughter

Phyl Lobl [Arr. Wayne Richmond 2003]

Mother may I go out to swim, Yes my dark-eyed daughter.

Violin

Flute

Alto

Bass

Mother may I go out to swim, Yes my dark-eyed daughter.

5 F C G7 C

 Mo - ther I would go out to swim, but at the pool I can't get in,
 A.
 F1
 VI1

9 F C

— be - cause of the col - our of my skin, be -

A.

Fl

Vl

Harp intro (last 5 bars)
 V1: Judie solo
 V2: Harmony bars 4-5, 10-13)
 V3: As for V3 + recorder
 V4: + strings
 V5: Judie solo + harmony (turnaround at end with strings)

12 G7 C

cause I'm your dark - eyed daugh - ter.

A.
F1
V1

Mother may I go to the show?
 Yes my dark-eyed daughter.
 Mother tell me do you know,
 Which side of the theatre I should go?
 Go where the colour of your skin won't show,
 My darling dark-eyed daughter.

Mother will I go to school?
 Yes my dark-eyed daughter.
 Mother when I go to school
 Will the children treat me cruel?
 Children follow their parents rule,
 My darling dark-eyed daughter.

Mother will I go to work?
 Yes my dark-eyed daughter.
 You will go to work one day,
 But only get half of your pay,
 The other half will go the way,
 Of somebody's dark-eyed daughter.

Mother when will all this end?
 I don't know my daughter,
 Maybe it will end the day
 When heaven and earth shall pass away,
 And we will hear a great voice say,
 You're welcome here, my daughter.

Mustang Sally

Bonny Rice (Arr. Samantha O'Brien, 2018)

A⁷

FS. - - - - -

2

Mus - tang Sal -

5 *Verse 1*

FS. - - - - -

2

ly, guess you better slow your Mustang down... Mustang

13 **D⁷**

FS. - - - - -

2

Sally now ba - by, guess you better slow your Mustang down. You been

21 **E⁷**

FS. - - - - -

D⁷

runnin' all o-ver town now, oh, I guess I have to put your flat feet on the ground.

Ch. - - - - -

3

ooh

Chorus 1

29 **A⁷**

FS. - - - - -

All you wan-na do is ride a-round, Sal - ly

Ch. - - - - -

(Ride, Sal - ly ride.)

33

FS. - - - - -

All you wan-na do is ride a-round Sal - ly

Ch. - - - - -

All

(Ride, Sal - ly ride.)

37 **D⁷**

FS. - - - - -

you wan-na do is ride a - round Sal - ly

Ch. - - - - -

(Ride, Sal - ly ride.)

41 **A⁷**

FS. - - - - -

All you wan-na do is a - ride a-round Sal - ly

Ch. - - - - -

(Ride, Sal - ly ride.)

45 **E⁷**

FS. - - - - -

One of these ear-ly morn - ings. gonna be wip in' your weep in' eyes.

Ch. - - - - -

I

2

ooh

53 *Verse 2*

FS. - - - - -

bought you a brand new Mus - tang..

Ch. - - - - -

A - bout nine-teen six - ty five.

ah

57

FS. Now you come a-round, sig - nifying a woman, 'Cause you won't you won't let me ride... Mus tang
Ch.

61 D⁷ Ain't gon-na let you ride
FS. Sal-ly now ba - by, guess you bet-ter slow your Mustang down.
Ch.

65 A⁷ Sa- lly my ba - by
FS. You been
Ch. down

69 E⁷ runnin' all o-ver town now, D⁷ oh, I guess I have to put your flatfeet on the ground. A⁷ 3
Ch. ooh

Chorus 2

77 A⁷ All you wan-na do is ride a-round, Sal - ly
Ch.

81 FS. (Ride, Sal - ly ride.)
Ch. All

85 D⁷ All you wan-na do is ride a-round Sal - ly (Ride, Sal - ly ride.)
Ch.

89 A⁷ All you wan-na do is a - ride a-round Sal - ly (Ride, Sal - ly ride.)
Ch.

93 E⁷ One of these ear - ly morn - ings. D⁷ (Ride, Sal - ly ride.)
Ch. gon-na be wip - in' your weep-in' eyes.
ooh

97 A⁷ Play 3 times
FS. sing 2nd & 3rd time only
Ch. Sal-ly Sal-ly Sal-ly Sal-ly

Somos el barco

Lorre Wyatt (Arr. Jill Stubington 2006)

D

Fl.
Vc.

G A D Bm Em

S.

The stream sings it to the river
Now the boat we are sailing in
O the voyage has been long and hard
So with our hopes we raise the sails

the river sings it to the sea
was built by many hands
and yet we're sailing still
to face the winds once more

the sea sings it
And the sea we are
With a song to help us
And with our hearts we

Fl.
Vc.

A D D⁷ G A⁷ D

S.

to the boat that carries you and me.
sailing on, it touches many sands.
pull to gether, if we on-ly-will.
chart the wa - ters ne- ver sailed be fore.

So mos el bar co so mos elmar

A.

So mos el bar co so mos elmar

B.

So mos el bar co so mos elmar

Fl.
Vc.

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

19

Bm G A D G

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

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

B. Yo na -ve-go en ti tu na -ve-gas en me We are the boat

Fl. (Insts. start in final chorus)

Vc.

25

A D A⁷ D⁷

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

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

B. We are the sea I sail in you I sail in you, you sail in me

Fl.

Vc.

31

D G A⁷ D

Fl.

Vc.

Tolpuddle Man

Verse 1: Wayne --> Chorus
Verse 2: Men --> Chorus
Verse 3: All --> Chorus (a capella)
Chorus (with instruments) + turnaround

Graham Moore
(Adapted from Tom Bridges arr., Aug '04)

Verse 1 (Wayne) E

Verse 1 (Wayne) F Dm B^b

T. 1.Fare - well to my fam - ly, it's now I must leave you, That

Musical score for 'The Star-Spangled Banner' in F major, B-flat minor, and C major. The lyrics are: far-fa-tal shore in chains we shall see. Al -

6 F B♭ C

T. far fa - tal shore in chains we shall see. Al -

A musical score for voice and piano. The vocal line starts in F major (indicated by a key signature of one flat) and moves to D minor (indicated by a key signature of no sharps or flats) and then to B-flat major (indicated by a key signature of two flats). The lyrics are: "though we are taken, do not be mis - ta - ken, As". The piano accompaniment consists of simple harmonic chords.

14 F
T. bro - thers in U - nion we shall be free.
C F

Chorus

Musical score for "They can bring down our wages." The score consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The measure starts with a fermata over two eighth notes. The lyrics "They can bring down our" are followed by a fermata over two eighth notes. The next section begins with "wa-", followed by a fermata over two eighth notes. The lyrics "ges.— and starve all our" follow, with a fermata over two eighth notes. The final section begins with "chil-", followed by a fermata over two eighth notes. The lyrics "dren,— In" follow. The score is labeled with "18" above the staff, and chords "F", "Dm", and "B♭" are indicated above the staff.

The musical score consists of two staves. The top staff shows a soprano or tenor vocal line with lyrics: "They can bring down our wa-ges.— and starve all our chil-dren,— In". The bottom staff shows a bass line with sustained notes and eighth-note patterns.

Musical score for soprano voice, page 10, measures 23-27. The key signature changes from F major to B♭ major and then to C major. The lyrics are: "singing them away kind us and steal all over land they are". The vocal line includes eighth and sixteenth note patterns, and a sustained note in measure 27.

A musical staff labeled 'A.' at the beginning. It features a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth notes, sixteenth-note pairs, quarter notes, eighth-note pairs, and sixteenth-note pairs.

The image shows a musical score for the song "The Star-Spangled Banner". The top staff is in soprano clef, G major, and common time. The lyrics are: "chains they can bind us, and steal all our land; They can". The bottom staff is in bass clef, B-flat major, and common time. The lyrics continue: "B. chains they can bind us, and steal all our land; They can". The music consists of eighth and sixteenth note patterns.

27 F

S. mock our re - li - gion, from our fam - i - lies di -

A.

T. 8 mock our re - li - gion, from our fam - i - lies di -

B.

Dm

30 B^b

S. vide us, But they can't break the oath of a Tol - pud - dle man._____

A.

T. 8 vide us, But they can't break the oath of a Tol - pud - dle man._____

B.

F C F

35 Verse 2 (Men) F

T. 8 To those who rule us we are the dis-sent-ers do your du-ty, be grate-ful, don't com

Dm B^b F

42 B^b C F Dm

T. 8 plain we are taught. For God in His wis-dom di - vi - ded His

47 B^b F C F

T. 8 king-dom For few to have much while so ma - ny have naught._____

53 Verse 3 (All) F

T. 8 As broth- ers and sis- ters with an oath we will bind us the la - bou-ring poor in old

Dm B^b F

60 B^b C F Dm

T. 8 Eng - land shall rise. Though Framp - ton has framed us, they ne- ver will

65 B^b F C F

T. 8 tame us, A - rise men and wo - men we'll yet win the prize._____

I'll Fly Away

D = 100

G D

Some bright morn - ing when this life is o'er
When the sha - dows of this life have gone,
Oh how glad and hap - py when we meet,
Just a few more wea - ry days and then,

I'll ____ fly a - way____

9

A⁷ D

To a home on God's ce - les - tial shore,
Like a bird from these pri - son walls I'll fly,
No more cold iron shack - les on my feet,
To a land where joys will ne - ver end,
I'll _____ fly a - way._____

I'll _____ fly a - way._____

I'll _____ fly a - way._____

I'll _____ fly a - way._____

17 D G D

I'll fly a-way, O Lor-dy I'll fly a-way.

25 A⁷ D

When I die, Halle-lu-ia by and by, I'll fly a-way.

When I die, Halle-lu-ia by and by, I'll fly a-way.

When I die, Halle-lu-ia by and by, I'll fly a-way.

When I die, Halle-lu-ia by and by, I'll fly a-way.

N.B. Instrumental verse before Verse 3