

# Fly Away

[Loosely Woven – March 2018]

Another train .....	2
After the gold rush .....	4
Ruby Tuesday .....	8
Walking in the air .....	10
Flame Trees .....	12
O can ye sew cushions? .....	16
Road to Dorchester .....	18
The Irish Ballad .....	20
Women of our time .....	22
Flying Yiddish Tune Set .....	24
 No-one stands alone .....	26
May Night on the Mountains .....	28
Rose of Allendale .....	30
The Rebel Jesus .....	32
Four Strong Winds .....	34
I ain't afraid .....	36
Dark-eyed Daughter .....	38
Mustang Sally .....	40
Somos el barco .....	42
Tolpuddle Man .....	44
I'll fly away .....	46



Wayne Richmond  
Humph Hall  
85 Allambie Road  
Allambie Heights 2100

(02) 9939 8802  
(0400) 803 804  
[wayne@humphhall.org](mailto:wayne@humphhall.org)  
looselywoven.org

# 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 G<sup>7</sup> C G/B F G<sup>7</sup> C G/B Am G<sup>7</sup> C G F

**A.** *Verse 1* 16 G<sup>7</sup> 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 G<sup>7</sup> 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 G<sup>7</sup> 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 G<sup>7</sup> 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 G<sup>7</sup> 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 G<sup>7</sup> 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 G<sup>7</sup> 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 G<sup>7</sup> 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 G<sup>7</sup> 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<sub>b</sub> F B<sub>b</sub>

5 Verse 1 F B<sub>b</sub> F B<sub>b</sub>

KD 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<sub>b</sub> C

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

14 Dm E<sub>b</sub> B<sub>b</sub> E<sub>b</sub>

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

Hm. *p*

19 F C E<sub>b</sub> B<sub>b</sub>

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

Hm.

23 F C E<sub>b</sub> B<sub>b</sub>

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

Hm. *mf*

28 Verse 2 F B<sub>b</sub> F B<sub>b</sub> F

KD I was ly-in' in a burned out base ment with the full moon in my eyes. I was hop-in' for re-place

Hm. *pp*

Musical score for 'When the Sun Was Hot'. The score includes two staves: KD (soprano) and Hm. (alto). The key signature changes from C major (no sharps or flats) to B♭ major (one flat), then back to C major, and finally to D major (two sharps). The tempo is 34. The lyrics are: 'ment when the sun burst through the sky.' followed by '(All women)' and 'There was a band play- in''. The Hm. staff has a sharp sign above the staff.

Musical score for page 38. The vocal part for KD (mezzo-soprano) starts with a melodic line in E♭ major. The lyrics are: "in my head and I felt like I could cry. I was". The vocal part for Hm. (bass) consists of sustained notes in B♭ major. The key signature changes to B♭ major at the end of the vocal line.

42

KD

C

E♭

B♭

think-in' a - bout\_ what a friend\_\_ had said.. I was hop-in' it was\_ a lie.

Hm.

**p**

**ff**

Musical score for "Thinking About a Friend" by Hall & Oates. The score includes lyrics for KD and Hm., with chords F, C, Eb, and Bb.

**KD**

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

mf

Think-in' a - bout\_ what a friend\_ had said,\_ I was hop- in' it was\_ a lie.\_

**Hm.**

mf

*Instrumental*

50

Hm. *p*

Pno.

F B♭ F B♭ F C

Musical score for piano, keyboard (KD), and harmonica (Hm.) in B-flat major (B♭). The score consists of three staves. The piano staff (bottom) shows a melodic line with various note heads and rests, labeled with notes E♭, B♭, F, C, E♭, and B♭. The keyboard (KD) staff (top) has six empty measures. The harmonica (Hm.) staff (middle) has six measures containing open circles (holes). The key signature is B-flat major (two flats). The dynamic is **p** (piano). The section is labeled "Verse 3". Measure numbers 56 and 57 are indicated above the staves.

62 F B♭ F B♭

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

66 F C 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,

Hm.

70 Dm E♭ B♭ E♭

KD — all in a dream, the load - ing had be - gun.\_

Hm. *mf*

75 F (Soloists) C E♭ B♭

KD Fly-ing Moth-er Na - ture's sil - ver seed\_ to a new home in the sun,\_

Hm. *p*

79 F C E♭ B♭

KD fly - ing Moth-er Na - ture's sil - ver seed\_ to a new home.



# Ruby Tuesday

Mick Jagger

Pno.

Em      G/D      Cmaj<sup>7</sup>      D      G

S.

5      Em      G      C      D      G

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.

S.

9      Em      G      C      G      D

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.

S.

13      Em      A<sup>7</sup>      D      Em      A<sup>7</sup>      D

While the sun is bright, —  
She just can't be chained, —  
Dy - ing all the time, —

or in the dark - est night, —  
to a life where noth-ing's gained, —  
lose your dreams and you —

No - one knows,  
And nothing's lost,  
will lose your mind,

Vln.

S.

17      G      D

—  
—  
—  
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<sup>maj7</sup> D G

S. D Em G/D C<sup>maj7</sup> D G

A. D - - - -

T. D - - - -

# Walking in the air

## Howard Blake (Arr. Maria Dunn, 2012)

Howard Blake (Arr. Maria Dunn, 2012)

**80**

Hm. JL Hm.

**10** **A**

JL We're walk-ing in the air \_\_\_\_\_ We're float-ing in the moon - lit sky; \_\_\_\_\_ the

Hm.

**17**

JL add guitar plucking  
peo-ple far be-low are sleep-ing as we fly. \_\_\_\_\_ I'm hold-ing ver-y tight. \_\_\_\_\_ I'm

Hm.

**23**

JL rid-ing in the mid-night blue; \_\_\_\_\_ I'm find-ing I can fly so high a-bove with you.

Hm.

**30** **B**

JL strum guitar  
Chil-dren gaze o - pen mouthed, ta - ken by sur - prise;

Hm.

**34**

JL no - bod - y down be - low be - lies their stop strum eyes.

Hm.

**38** **C**

JL plucked guitar  
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.

Hm.

46 **D** strum guitar

JL: 

Hm: 

53 **E** *mf* add djembe stop guitar & djembe **p**

JL: 

Hm: 

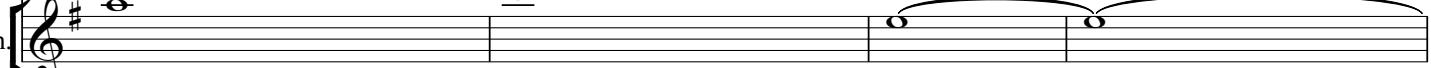
61 **F** pluck guitar

JL: 

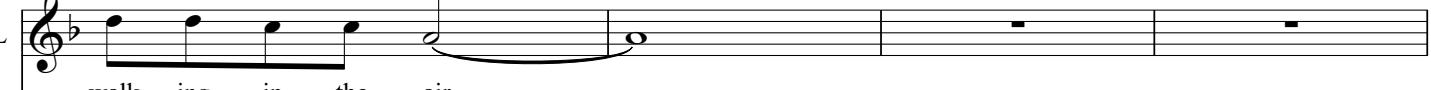
Hm: 

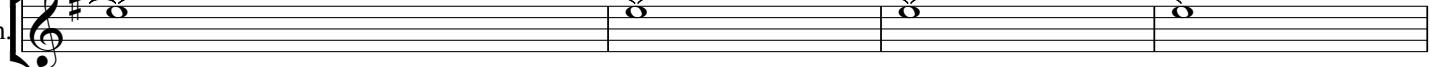
66

JL: 

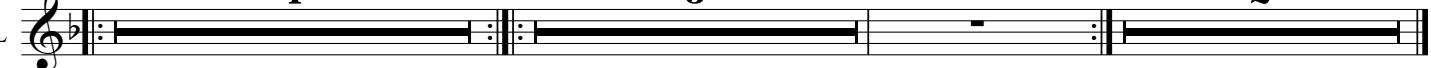
Hm: 

70 **G**

JL: 

Hm: 

74 **H** **4** **I** **3** **1.** **2.** **2**

JL: 

# Flame Trees

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

**A** FREELY AD LIB  
one strum per chord

EE 8 | Kids out dri - ving Sa - tur-day af - ter - noon Just pass me by I'm just sa-  
6 | - vour-ing fa - mi - liar sights We share some his - to-ry this town and I  
13 | And I can't stop that long for - go - tten feel - ing of her  
17 | Try-ing to book a room to stay the night  
21 **B** IN TIME =120  
EE 8 | Num-ber on is to find some friends to say "You're do - ing well"  
S. 8 | Mmm  
25 | af - ter all this time you boys look just the same"  
S. 8 | Mmm  
29 | Num-ber two is the ha - ppy hour at the one of two ho - tels  
S. 8 | Mmm  
33 | And se - ttle in - to play "Do you re - mem - ber so and so?"  
S. 8 | Mmm  
36 | Num-ber three is ne - ver say her name  
S. 8 | Mmm

40 C *enter piano*

EE Ah the flame trees will blind the wea - ry dri - ver And there's  
 S. Flame trees Ah wea - ry dri - ver  
 Vc. > > >

45

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

49

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

53

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

57 D *sparce piano (Tamb stops)*

EE Oh who needs that sen-ti-men-tal bull-shit a - ny way  
 Vc. >

61  
EE - - - - - Takes more than just a mem'-ry to make me cry -

65 **E** (Tamb restarts)  
EE - - - - - And I'm ha-ppy just to sit here round a ta - ble with old friends

69  
EE - - - - - And see which one of us can tell the bi-ggest lies - And there's a

73 **F** more piano  
EE girl - She's fa-ling in love near where the pi-an - no - la stands  
Vc - - - - -

77  
EE - - - - - With her young lo - cal fac - to-ry out - of-work - er Just hold - ing hands  
Vc - - - - -

80  
EE - - - - - And I'm won-der - ing if he'll go or if he'll stay  
Vc - - - - -

84 **G** big piano  
EE Do you re - mem - ber no - thing stopped us on the field  
S. Do you re - mem - ber no - thing stopped us on the field  
Vc - - - - -

87  
EE - - - - - in our day Oh the  
S. - - - - - in our day  
Vc - - - - -

90 H (all men)

EE flame trees will blind\_\_ the wea - ry dri - ver And there's  
 S. Flame trees Ah wea - ry dri - ver  
 Vc. > > >

94

EE no - thing else\_\_ could set\_\_\_\_ fire\_\_\_\_ to this town\_\_\_\_  
 S. no - thing else\_\_ could set\_\_\_\_ fire\_\_\_\_ to this town\_\_\_\_ this  
 Vc. > > >

97

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  
 Vc. > > > > >

102

EE - der to be - lieve\_ that she won't be\_ a-round\_ Oh the be\_ a-round\_ rit.  
 S. ah ah be a-round\_\_\_\_\_ be a-round\_\_\_\_\_  
 Vc. > > > > > 1. 2. rit.

# O Can Ye Sew Cushions?

Trad Scottish (Arr. Maria Dunn, 2017)

**A** *Andante*

S. (Soprano) Vc. (Cello)

9  
can ye sew cu-shions and can ye sew sheets and can ye sing ba - la - loo when the bairn greets? And

17  
hee and ba bir-die and hee and ba lamb! And hee and ba bir-die my bo-nnie wee lamb!

28 **B** *Allegro*  
Hee O wee O what will I do wi' you? Black's the life that I lead wi' you!  
rit.

34  
Mo ny o you li - ttle for to gi'e you Hee O wee O What will I do wi' you?  
rit.

39 **C** *Andante*  
I've

49 placed my cra-dle on yon holly top and aye as the wind blew my cra - dle did rock O hush - a-bye

This musical score consists of two staves: Soprano (S.) and Cello (Vc.). The Soprano staff uses a treble clef and the Cello staff uses a bass clef. The key signature changes between G major (indicated by a 'G') and F major (indicated by a 'F'). The time signature alternates between 3/4 and 2/4. The vocal part includes lyrics in parentheses. Performance instructions such as dynamics (p, f), tempo changes (Andante, Allegro), and articulations (rit., arco) are included. Measure numbers 9, 17, 28, 34, 39, and 49 are marked along the left side of the music.

58

S. ba-by o ba li-ly loo! And he and ba bir-die my bo-nnie wee doo!

Vc.

pizz

68 **D** Allegro

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

Vc.

74

S. Mo - ny o you li-ble for tog'e you Hee O wee O What will I do wi' you?

Vc. arco

rit.

81 **E** Andante

Rec.1 p

Vc. p

89

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

Vc.

97

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

Vc.

105

Rec.1 p

Vc. p

# Road to Dorchester

Graham Moore

$\text{♩} = 170$

Vc. 

7 Verse 1

S. 

Vc. 

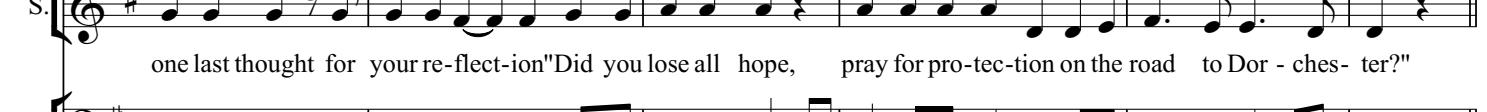
12

S. 

Vc. 

17

S. 

Vc. 

Chorus

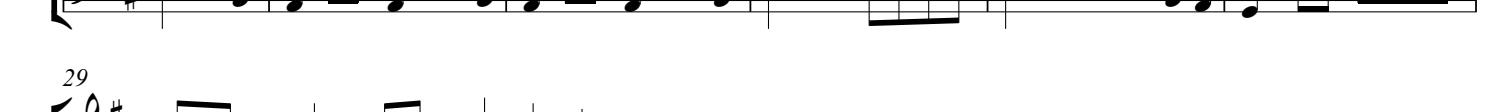
23

S. 

Vc. 

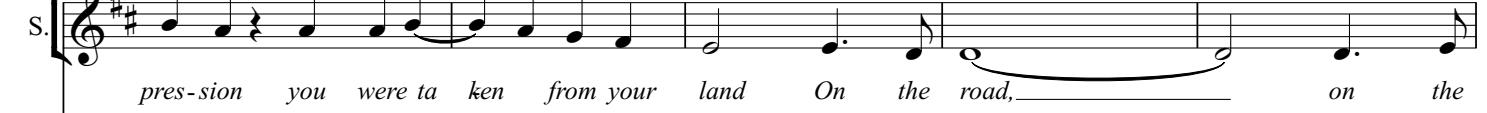
29

S. 

Vc. 

*Repeat at end*

34

S. 

Vc. 

40

Vc. 

## Verse 2

45

S. Did you wakewith a dread in the dark day dawn-ing Did the sun force a way through the clouds of the morn-ing Was the

Vc.

50

S. lark on the wing a - bove you soar-ing free - ly in the sky?— What thoughts did you share what

Vc.

55

S. fears were grow-ing Did you think you'd be home 'fore the cock was crow-ing Did you

Vc.

58 [To Chorus]

S. think of the land where you'd be go - ing on the road to Dor - ches - ter?

Vc.

## Verse 3

62

S. As you crossed Gray'sbridge with the jail a - head past the spire of the church the graves of the dead, Did you

Vc.

67

S. feel re - gret\_ for the things you'd said, the oath that you had\_ sworn? Were you

Vc.

71

S. sure in your heart that your cause was right? Were you firm - ly re-solved to stand and fight for the

Vc.

75 [To a capella Chorus  
--> Tutti Chorus]

S. right to re-sist the mas - ter's might and for child - ren yet un - born?

Vc.

# 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)

**4**      *Verse 1*    *Judie solo*

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

*22 Chorus 1 Judie solo*

S. *Worlds turn, can-dles burn, children learn a diffrent song.* \_\_\_\_\_ And at  
27 S. *times you find it hard to sing - a - long.* \_\_\_\_\_ The

S. *rhythms are all strange to you and the words don't seem to rhyme.* But the  
31 S. *women of to-day were born of women of your time.* And

2

## *Verse 2*

A musical score for two voices: Soprano (S.) and Harmonica (Hm.). The music is in common time, with a key signature of one sharp (F#). The score consists of four staves of music, each with lyrics underneath. The first staff starts at measure 42, the second at 46, the third at 50, and the fourth at 54.

**42**  
S. here I am, \_\_\_\_\_ at the mid-time of my life. Mak-ing  
Hm..

**46**  
S. choi-ces you nev - er had, \_\_\_\_\_ mov-ing in - to o - ver -drive. And  
Hm..

**50**  
S. look-ing o - ver my should - er I can see her com -ing on.  
Hm..

**54**  
S. Tread ing in my foot -steps, and ma - king them her own.  
Hm..

# Chorus

All sing

Judie solo

S. 59 World's turn, can - dles burn, children learn a diffrent song. And at  
Hm.

S. 64 times I find it hard to sing - a - long. The  
Hm.

S. 68 rhy thms are all strange to me and the words don't seem to rhyme. But the  
Hm.

S. 72 women of to - morrow are born of wo-men of my time.  
Hm.

## Bridge

S. And there she stands at fif - teen, not yet wo-man, no long - er child.

S. 83 All sing Her fute is un - certain but her dreams are running wild.  
Hm.

## Verse 3

Judie solo

S. 88 And look-ing back in fif - ty years, I won - der what she'll find, will  
Hm.

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

## Coda

Solo voices

S. 97 Here we are, the three of us, all women of our time.  
Hm.

# 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<sup>c</sup>

11 A D<sup>c</sup>

19 A<sup>c</sup> D<sup>c</sup> A<sup>c</sup> A

27 D<sup>c</sup> A D<sup>c</sup> D

35 G

43 G<sup>c</sup> D A D A D A D D A

Fine

# 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.  $E_b$   $B_b$   $F$   $B_b$   
 (flute up octave)

Cl.

## *Chorus*

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 a steady eighth-note bass line.

Bassoon B continues with a rhythmic pattern of eighth and sixteenth notes. The bassoon begins with a sixteenth note followed by an eighth note, then a series of eighth and sixteenth notes. This pattern repeats three times. The bassoon then plays a single eighth note, followed by a sixteenth note, another eighth note, and finally a sustained eighth note with a fermata.

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 melody consists of eighth and sixteenth notes, with a fermata over the eighth note at the end of the first measure. The score continues with a series of eighth and sixteenth-note patterns.

A musical score for a Clarinet (Cl.). The staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first note is a quarter note with a fermata above it. This is followed by eight eighth notes, each with a short vertical line below it, indicating they are to be played as sixteenth notes.

Musical score for 'Stand by Me' featuring a vocal line and piano accompaniment. The vocal line includes lyrics like 'Take my hand', 'let me stand', 'Where no one stands alone', and 'I'll stand by you'. The piano part shows chords such as 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 sharp (F#), and a common time signature. The melody consists of eighth notes, sixteenth notes, quarter notes, and eighth rests. There are two slurs: one over the first four notes and another over the last three notes.

Musical score for 'Stand Alone' by The Cranberries. The vocal line starts with a melodic line in G minor, descending from a high note. The lyrics 'Take my hand let me stand' are followed by a melodic line that rises to a peak before descending again. The lyrics 'No one stands alone' are at the end.

A musical score for piano, page 10, system 1. The bass staff begins with a half note B-flat, followed by a quarter note A, a half note G, a quarter note F, a quarter note E, a half note D, a quarter note C, a quarter note B, a half note A, a quarter note G, a quarter note F, a quarter note E, a half note D, a quarter note C, a quarter note B, and ends with a half note A. The key signature is one flat.

A musical score for Flute (Fl.) in G clef and B-flat key signature. The melody consists of eighth and sixteenth notes, with a fermata over the eighth note at the end of the first measure. The score continues with a series of eighth and sixteenth notes, ending with a fermata over the eighth note.

Verse V1: p  
V2: f

23

S. Cm Dm E $\flat$  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.

31

S. F $\sharp$  B $\flat$  Cm B $\flat$  E $\flat$  B $\flat$  F B $\flat$

— 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.

# May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

**Ian** ♩=80

D Am D

'Tis won-der-ful time when these hours be - gin, these long'small hours' of

**Vln.**

**Vc.**

8 Am D Am D Em D

night. When the grass is crisp and the air is thin\_\_\_\_\_ and the stars come close and bright. And the

**Vln.**

**Vc.**

**A** faster ♩=95

15 Am D Am D D Am

moon hangs caught in a sil-ver-y veil, front clouds of a steel - y grey; and the hard cold blue of the sky grows pale in the

**Vln.** *arco*

**Vc.** *pizz*

a tempo

21 Em D C D C

won-der - ful Mil - ky Way. There is

**Vln.** *arco*

**Vc.**

**B** D faster

26 Am D Am

some - thing wrong with this star of ours, a mor - tal plank un - sound, That

**Vln.** *pizz*

**Vc.**

30 D Am Em a tempo D

Ian can-not be charged to the migh - ty powers who guide the high stars round. Though

Vln.

Vc. arco

C 35 Am D Am D D Am

Ian man is grea-ter than bird or beast, though wis-dom is still his boast. He sure-ly re - sem-bles Na - ture least and the

41 Em D

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

Vc.

48 G [D] Em Bm G Am

Ian Oh

Vln.

Vc.

51 E D Am Em D

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

Vln.

Vc.

56 Am D Em D

Ian - ets far Are bet-ter than we or worse.

Vln.

Vc.

# 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 the beginning of each measure.

**Chords:**

- Measure 1: F
- Measure 2: B♭
- Measure 3: F
- Measure 4: C
- Measure 5: C<sup>7</sup>
- Measure 6: F
- Measure 7: B♭
- Measure 8: F
- Measure 9: F
- Measure 10: B♭
- Measure 11: F
- Measure 12: C<sup>7</sup>
- Measure 13: F
- Measure 14: F
- Measure 15: Gm
- Measure 16: C
- Measure 17: F
- Measure 18: F
- Measure 19: Gm
- Measure 20: C
- Measure 21: F
- Measure 22: C<sup>7</sup>
- Measure 23: F
- Measure 24: B♭
- Measure 25: F
- Measure 26: F
- Measure 27: B♭
- Measure 28: F
- Measure 29: C<sup>7</sup>
- Measure 30: F

**Lyrics:**

Oh the sky was clear, the morn - was fair. No  
Where' - er I wandered to east - or west, And  
And when my fe - vered lips - were parched On

breath came - o - ver the sea, When -  
faith be - gan to lour Con -  
Af ri - ca's burn - ing sands. She -

-Ma ry left her high - land home and  
-soling still was she to me In  
whis pered hopes of hap - pi ness, And

wan - dered - forth with me.  
sor - row's lone ly hour.  
tales fo reign lands.

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 -

fra - grance - filled the vale, By  
rent the - quiver - ing sails. One  
blest by - for - tune's gale; Had

far the sweet est flo - wer there was the  
maid en form with my stood love to storm her was the  
fate not linked my - the Sweet

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 C<sup>7</sup>

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 C<sup>7</sup> 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 C<sup>7</sup> F

C<sup>7</sup> F

# The Rebel Jesus

Jackson Browne

=115 Fiddles D G A D

6 D/F# Bm G A<sup>7</sup> 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                      C<sup>7</sup>*

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**

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

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<sup>b</sup> 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 C<sup>7</sup> 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 C<sup>7</sup>

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 C<sup>7</sup> 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<sup>b</sup> 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

B<sup>7</sup>

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 you;—  
Rise up,— hear a high-er sto-ry, Free up from the gods of war & glo-ry;*

21 Em

*Watch out,\_\_\_\_ for the eg - o of the ho - ur;\_\_\_\_ The  
Watch out for the threat of pur - ga - tor - y The*

23 B7

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

*Verse 5* [Wayne only]

25

I ain't a fraid of your bi - bble, I ain't a-fraids 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

$\text{♩} = 140$

C G7 C

Mo - ther may I go out to swim, Yes my dark - eyed daugh - er.

5 F C G7 C

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

A.

Fl

VI

9 F C

A musical score for orchestra and flute. The vocal part continues with lyrics: "be - cause of the col - our of my skin, be -". The flute part begins with a sustained note followed by eighth-note patterns. The strings provide harmonic support with sustained notes.

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)

A<sup>7</sup> = 116

FS  
Hm.

5      Verse 1

ly,      guessyou bet-ter slowyour Mus - tang down.

9

Mustang

13      D<sup>7</sup>

Sal-ly now ba - by,      guessyou bet-ter slow yourMustang down.

17      A<sup>7</sup>

Youbeen

21      E<sup>7</sup>      D<sup>7</sup>

run-nin' all o - ver town\_\_ now,\_\_      oh,      I guess I have to putyourflat feet on the

25      A<sup>7</sup>

ground.

# Chorus 1

29 A<sup>7</sup>

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

33

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

37 D<sup>7</sup>

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

41 A<sup>7</sup>

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

45 E<sup>7</sup>

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

49 A<sup>7</sup>

I

## Verse 2

53

FS bought you a brand new Mus-tang.. A -bout nineteen six -ty five.

Hm.

57

FS Nowyoucome a-round, sig - ni fying a wo man, 'Causeyouwon't youwon't let me ride. Mustang

Hm.

61 D<sup>7</sup>

FS Sal-ly now ba - by, guessyou bet-ter slow yourMustang down.

Hm.

65 A<sup>7</sup>

FS Youbeen

Hm.

69 E<sup>7</sup>

FS run-nin' all o - ver town\_\_ now, oh, I guess I have to putyourflat feet on the

Hm.

73 A<sup>7</sup>

FS ground.

Hm.

## Chorus 2

77 A<sup>7</sup>

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

Hm.

81

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

Hm.

85 D<sup>7</sup>

FS: — you wan-na do is ride a-round Sal-ly

Hm.

89 A<sup>7</sup>

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

Hm.

93 E<sup>7</sup> D<sup>7</sup>

FS: One of these ear-ly morn-ings. gon-na be wip-in' your weep in' eyes.

Hm.

97 A<sup>7</sup> Play 3 times

FS:

Hm.

100

HM.

# 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 D<sup>7</sup> G A<sup>7</sup> 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 before.

*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 A<sup>7</sup> D<sup>7</sup>

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 A<sup>7</sup> 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)

F Dm B<sup>b</sup>

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

6 F B<sup>b</sup> C

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

10 F Dm B<sup>b</sup>

T. though we are ta - ken, do not be mis - ta - ken, As

14 F C F

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

## Chorus

18 F Dm B<sup>b</sup>

S. They can bring down our wa - ges. and starve all our chil dren, In

A.

T. They can bring down our wa - ges. and starve all our chil dren, In

B.

23 F B<sup>b</sup> C

S. chains they can bind us, and steal all our land; They can

A.

T. chains they can bind us, and steal all our land; They can

B.

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<sup>b</sup>

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<sup>b</sup> F

42 B<sup>b</sup> C F Dm

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

47 B<sup>b</sup> 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<sup>b</sup> F

60 B<sup>b</sup> C F Dm

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

65 B<sup>b</sup> 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

A<sup>7</sup>      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.\_\_\_\_\_

17 D G D

I'll fly away, O Lordy I'll fly away.  
I'll fly away, O Lordy I'll fly away.  
I'll fly away, O Lordy I'll fly away.

8  
I'll fly away, O Lordy I'll fly away.  
I'll fly away, O Lordy I'll fly away.  
I'll fly away, O Lordy I'll fly away.

25 A<sup>7</sup> D

When I die, Halleluia by and by, I'll fly away.  
When I die, Halleluia by and by, I'll fly away.  
When I die, Halleluia by and by, I'll fly away.

8  
When I die, Halleluia by and by, I'll fly away.  
When I die, Halleluia by and by, I'll fly away.  
When I die, Halleluia by and by, I'll fly away.

N.B. Instrumental verse before Verse 3