

# 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)

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

Fl.

## Verse 1

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

A. 

Fl.

Hm.

22 C/E Dm G<sup>7</sup> C G/B Am

A. 

Fl.

Hm.

28 C/G F/A C G C

A. 

Fl.

Hm.

## Chorus

33 C G/B Am G/B F/A

S. 

A. 

B.

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

S. 

A. 

B.

Verse 2

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

A. You say you're done, there's no such thing. Though you're stand - ing on your own

51 C/E Dm G<sup>7</sup> C G/B Am

A. your own breath is king. The be - gin - ning is now, don't turn a - round,

57 C/G F/A C G C

A. Re - grets of past mis - takes will on - ly drain you. [Chorus]

Verse 3

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

A. We crawl in the dark some - times and think too much. Then we fill our heads with cra

68 C/E Dm G<sup>7</sup> C G/B Am

A. zy things that on - ly break our hearts. And I know you've seen what this world can do.

74 C/G F/A C G C

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

Verse 4 (all)

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

A. And I know it's hard when you feel con - fused, You can crown your - self with fears

85 C/E Dm G<sup>7</sup> C G/B Am

A. so you feel you can - not move. You're build - ing worlds that don't ex - ist,

91 C/G F/A C G C

A. I - ma - gin - a - tion plays the worst tricks. [Chorus x 2]

# After the gold rush

Neil Young (Arr. Wayne Richmond, 2015)

Pno. F Bb F Bb

5 *Verse 1* F Bb F Bb

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 Bb 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 Eb Bb Eb

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 Eb Bb

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 Eb Bb

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.

Verse 2 28 F Bb F Bb

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

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

S. *pp*  
Ooh

F1.  
Ooh

33 F C Bb C (All women)

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

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

RM  
There was a band

S.  
Ooh

F1.  
Ooh

37 Dm Eb Bb Eb (Soloists)

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

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

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

42 F C Eb Bb

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

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

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

46 *mf* F C Eb Bb

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

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

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

*Instrumental*

50 F Bb F Bb F

Pno.

55

S.  
Oh

F1.

Pno. C Eb Bb F C Eb

61 *Verse 3* Bb *p* F Bb F Bb

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

S.

F1. *p*

66 F C B $\flat$  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  
 All in a dream,

RM  
 All in a dream,

F1.  
 All in a dream,

70 Dm E $\flat$  B $\flat$  E $\flat$

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 $\flat$  B $\flat$

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 $\flat$  B $\flat$

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. —

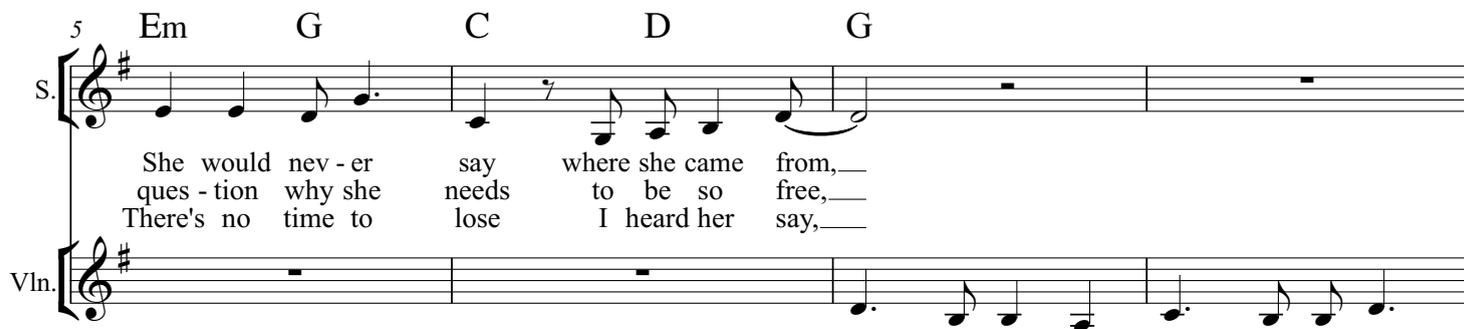
RM  
 fly - ing Moth-er Na - ture's sil - ver seed\_ to a new home. —

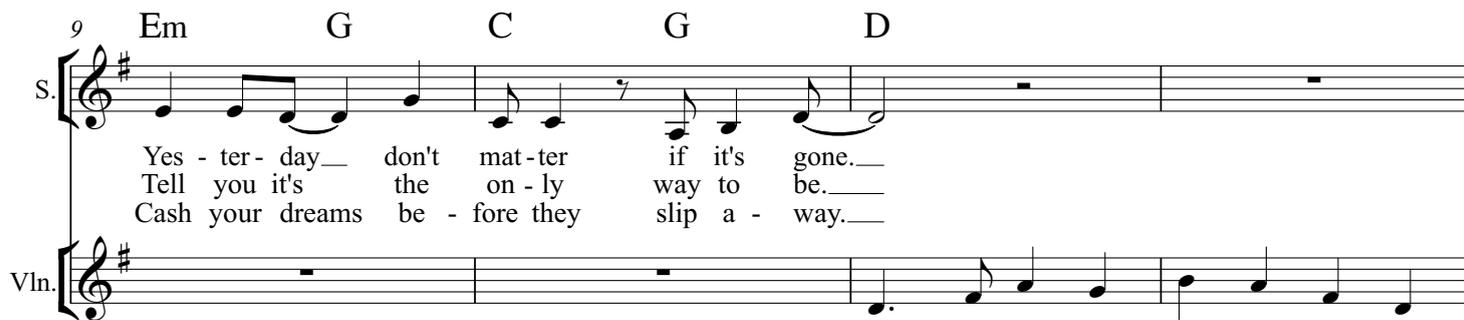
F1.  
 fly - ing Moth-er Na - ture's sil - ver seed\_ to a new home. —

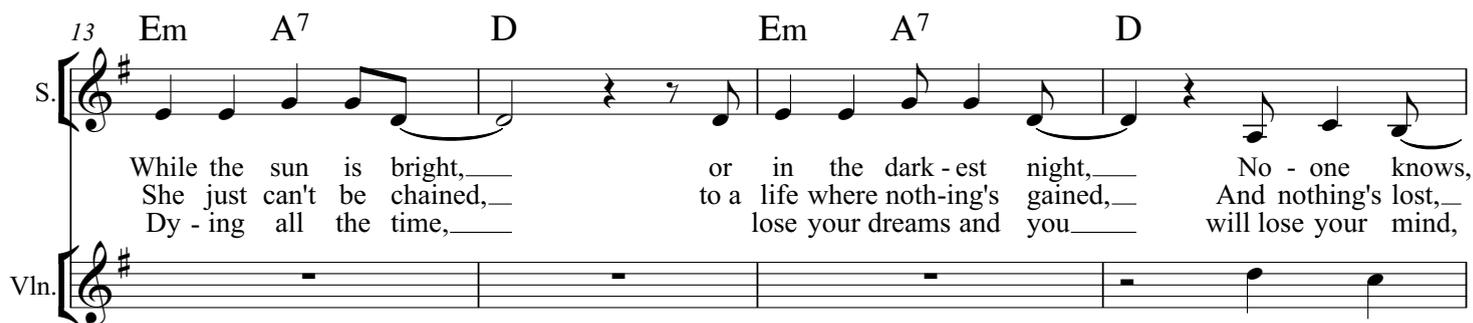
# Ruby Tuesday

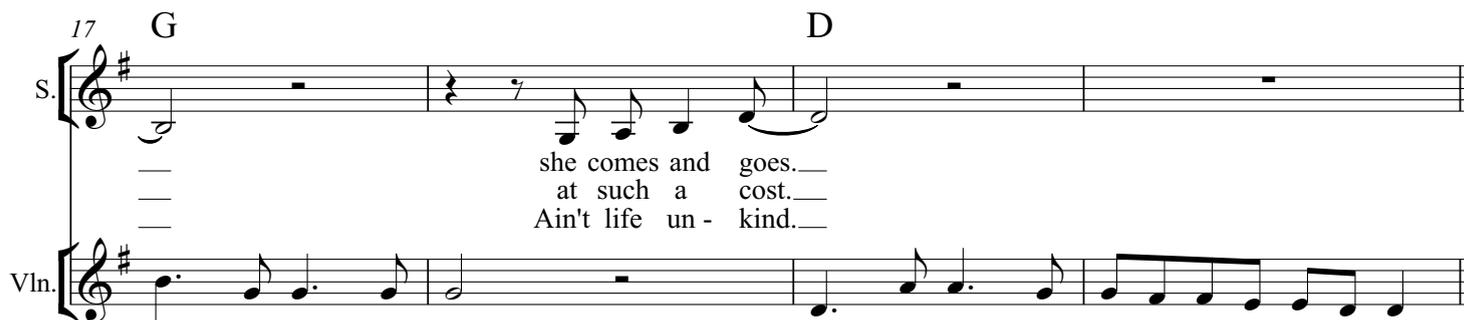
Mick Jagger

Pno.  The piano accompaniment for the first system consists of a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes, with a repeat sign at the beginning. Chords are indicated above the staff: Em, G/D, Cmaj7, D, and G.

5  The second system features a vocal line (S.) and a violin line (Vln.). The vocal line begins with a measure rest, followed by the lyrics: "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,". The violin line has a measure rest followed by a melodic line. Chords are indicated above the vocal staff: Em, G, C, D, and G.

9  The third system features a vocal line (S.) and a violin line (Vln.). The vocal line begins with a measure rest, followed by the lyrics: "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,". The violin line has a measure rest followed by a melodic line. Chords are indicated above the vocal staff: Em, G, C, G, and D.

13  The fourth system features a vocal line (S.) and a violin line (Vln.). The vocal line begins with a measure rest, followed by the lyrics: "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,". The violin line has a measure rest followed by a melodic line. Chords are indicated above the vocal staff: Em, A7, D, Em, A7, and D.

17  The fifth system features a vocal line (S.) and a violin line (Vln.). The vocal line begins with a measure rest, followed by the lyrics: "she comes and goes, at such a cost, Ain't life un - kind,". The violin line has a measure rest followed by a melodic line. Chords are indicated above the vocal staff: G and D.

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 Cmaj7 D G

S. *[Instrumental]*

A. *[Instrumental]*

T. *[Instrumental]*

# Walking in the air

Howard Blake (Arr. Maria Dunn, 2012)

♩=80 *accordion bass note only*

V1.

10 **A** *accordion play chords*

JL *Dm Dm C*

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

17 *add guitar plucking*

JL *Gm Bb Dm*

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

23

JL *C Gm Bb Dm*

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

30 **B** *strum guitar*

JL *A A7 Dm Dm7 G G7 C Cm Cm7 F F7 Bb E7 A* *stop strum*

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** *plucked guitar*

JL *Dm C Gm Bb Dm*

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. *(tenors sing lower part)*

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. \_\_\_\_\_

46 **D** *strum guitar*

JL *F Dm Bb Gm Dm*

*f*

S.

*f*

A.

*f*

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

A A<sup>7</sup> Dm Dm<sup>7</sup> G G<sup>7</sup> C Cm Cm<sup>7</sup>F F<sup>7</sup> B<sup>b</sup> E<sup>7</sup> A

JL *mf* Sud-den-ly swoop-ing low on an o-cean deep. rous-ing up a migh-ty mon-ster from his sleep We're

S. *mf* Sud-den-ly swoop-ing low on an o-cean deep. rous-ing up a migh-ty mon-ster from his sleep;—

A. *mf* Sud-den-ly swoop-ing low on an o-cean deep. rous-ing up a migh-ty mon-ster from his sleep;—

Bar. *mf* Sud-den-ly swoop-ing low on an o-cean deep. rous-ing up a migh-ty mon-ster from his sleep;—

B. *mf* Sud-den-ly swoop-ing low on an o-cean deep. rous-ing up a migh-ty mon-ster from his sleep;—

61 **F** *p* pluck guitar C Gm

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

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

A. *p* we're drift-ing o-ver i - cy

Bar. *p*

B. *p*

67 **B<sup>b</sup>** Dm **G**

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

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

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

74 **H** Dm C Dm B<sup>b</sup> F C

V.I. *H*

78 **I** F Dm Gm <sup>1.</sup> B<sup>b</sup> F C <sup>2.</sup> B<sup>b</sup> F C Dm

V.I. *I*

# Flame Trees

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

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

Kids out dri - ving Sa - tur-day af - ter - noon\_\_ Just pass me by\_\_  
I'm just sa - vour - ing\_\_ fa - mi - liar sights  
We share some his - to - ry\_\_ this town and I\_\_  
And I can't stop\_\_ that long for - go - tten feel - ing of her\_\_  
Try - ing to book a room\_\_ to stay\_\_ the night\_\_

**B** C  $\text{♩} = 120$  *IN TIME*

Num - ber one is to\_\_ find some friends to say\_\_ "You're do - ing well\_\_  
Mmm

af - ter all this time you boys\_\_ look just the same"  
Mmm

Num - ber two is the ha - ppy hour\_\_ at the one of two ho - tels\_\_  
Mmm

And se - ttle in - to play\_\_ "Do you re - mem - ber so\_\_ and\_\_ so?"\_\_  
Mmm

37 D G C

EE   
 S.   
 Num-ber three is ne - ver say her name Ah the   
 Mmm

41 Cmaj7 D Am

EE   
 Cl.   
 flame trees will blind the wea - ry dri - ver And there's   
 enter piano

45 C D G C G

EE   
 Cl.   
 no-thing else could set fire to this town There's no

49 Cmaj7 D Em G/B

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

53 C D G C G

EE   
 Cl.   
 - der to be - lieve that she won't be a - round

57 C G C

EE   
 Cl.   
 Oh who needs that sen-ti-men-tal bull-shit a-ny way Takes more than just   
 sparse piano (Tamb stops)

62 G C G

EE   
 Cl.   
 a mem'ry to make me cry And I'm ha-ppy just to sit here round a ta-ble with old friends   
 (Tamb restarts)

68 C G

EE 

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

Cl. 

73 C G

EE 

girl\_\_\_ She's fa-lling in love near where the pi-an - no - la stands

Cl. 

77 C G

EE 

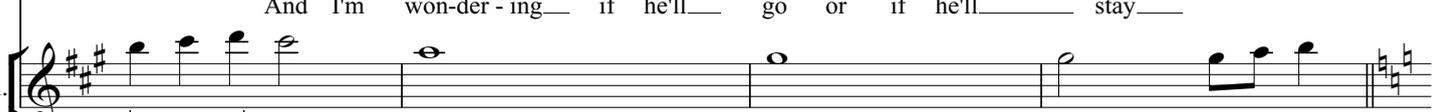
With her young lo-cal fac- to-ry out-of-work-er Just hold-ing hands

Cl. 

80 C Bm D

EE 

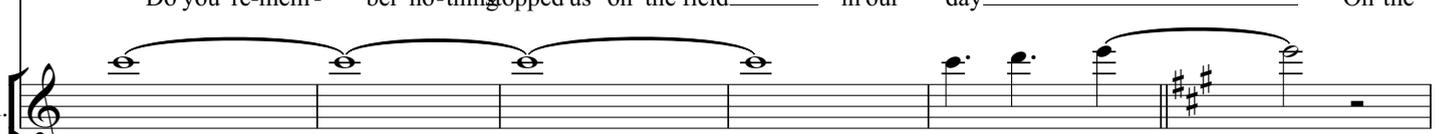
And I'm won-der - ing\_\_\_ if he'll\_\_\_ go or if he'll\_\_\_ stay\_\_\_

Cl. 

84 Eb Bb Eb Bb F(sus4) F G

EE 

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

Cl. 

90 **H** Cmaj7 (all men) D Am

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

Cl.

94 C D G C

EE no - thing else could set fire to this town

Cl.

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

Cl.

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

Cl.

# O Can Ye Sew Cushions?

Trad Scottish (Arr. Maria Dunn, 2017)

**A** *Andante*

Rec. I *p*

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

17

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

24

**B** *Allegro*

Vln. *arco*

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

34

S. Mo-ny o you li-ttle for to gi'e you Hee O wee O What will

38

S. I do wi' you? *rit.*

Vln. *rit.*

41

**C** *Andante*

Rec. I *p*

S. placed my cra-dle on yon ho-lly top and aye as the wind blew my cra-dle did rock O

S. Ooo

57

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 **D** Allegro  
 Vln. *tutti*

70  
 S. Hee O wee O what will I do wi' you? Black's the life that I lead wi' you!  
 Vln.

74  
 S. Mo - ny o you li - ttle for to gi'e you Hee O wee O What will  
 Vln. *rit.*

78  
 S. I do wi' you? *rit.*  
 Vln.

81 **E** Andante  
 Rec.1 *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  
 S. Ooo

97  
 S. hee and ba bir-die and hee and ba lamb! And hee and ba bir-die my bo - nnie wee lamb!  
 S. and hee bir - die and ba lamb! and hee bird - ie bo - nnie wee lamb!

105  
 Rec.1 *p*

# Road to Dorchester

Graham Moore

♩=170

6

S.

7 Verse 1

S.

Six brave men we've read your story the trial, the grief, the pain and the glory at the

S.

hands of the squire, the whig and the tory in England's pleasant land. But if

S.

I could ask you one last question, one last thought for your reflection. Did you

S.

lose all hope, pray for protection on the road to Dorchester?"

Chorus

S.

On the road, on the road, By the masters of oppression you were ta

A.

On the road, on the By the masters of oppression you were ta

T.

On the road, on the road, By the masters of oppression you were ta

B.

On the road, on the road, By the masters of oppression you were ta

S.

ken from your land On the road, on the road, The im

A.

ken from your land On the road, on the 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 The im

36 G D G A<sup>7</sup>

S. *mor - tal power of free - dom took you — by the hand.*

A. *mor - tal power of free - dom took you — by the hand.*

T. *mor - tal power of free - dom took you — by the hand.*

B. *mor - tal power of free - dom took you — by the hand.*

## 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 A<sup>7</sup>

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 A<sup>7</sup> 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 A<sup>7</sup>

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 A<sup>7</sup> 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, The  
 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, And oc -  
 all they e - ver found were some bones, And in -  
 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,  
 cas - ion - al pie - ces of skin, of skin, Oc -  
 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*

4

S. There you are \_\_\_\_\_ with your three score years and ten. And you're

9  
S. tel-ling me it's ex - tra time from here on in. \_\_\_\_\_ Your

13  
S. children grown you live a-lone keep-ing bu - sy all the while, but I

17  
S. won-der what it is I some-times see be-hind your smile. \_\_\_\_\_

## Chorus 1 *Judie solo*

22  
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

31  
S. rhythms are \_\_\_\_\_ all strange to you \_\_\_\_\_ and the words don't seem to rhyme. But the

35  
S. women of to-day were born of women of your time. \_\_\_\_\_ And

2

## Verse 2

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

F1. \_\_\_\_\_

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

F1. \_\_\_\_\_

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

F1. \_\_\_\_\_

54

S. 

Treading in my foot-steps, and ma - king them her own.

F1. 

*Chorus 2 All sing*

59

S. 

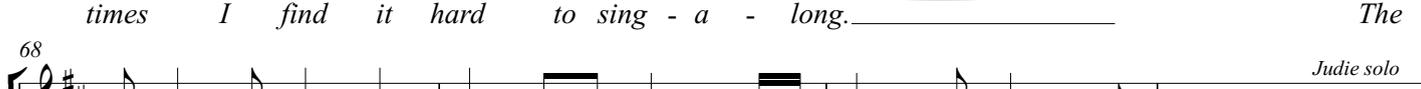
World's turn, can - dles burn, children learn a diffrent song. And at

F1. 

64

S. 

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

F1. 

68

S. 

rhythms are all strange to me and the words don't seem to rhyme. But the

F1. 

72

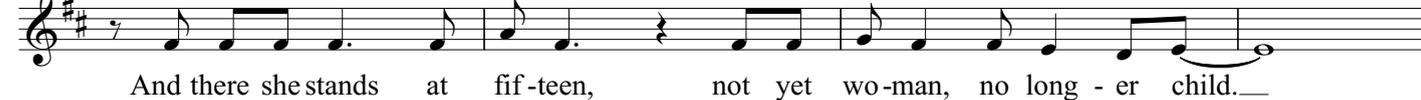
S. 

women of to - morrow are born of women of my time.

F1. 

*Bridge*

79

S. 

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

F1. 

83

S. 

Her fu-ture is un - certain but her dreams are running wild.

F1. 

*Verse 3 Judie solo*

88

S. 

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

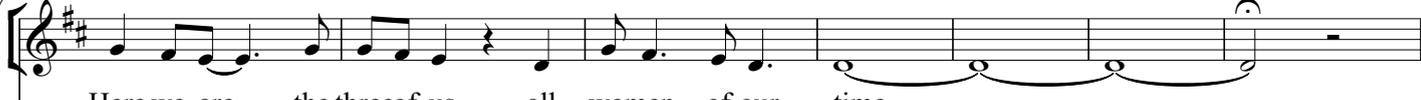
92

S. 

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

*Coda Solo voices*

97

S. 

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

F1. 

# Flying Yiddish Tune Set (Bb)

Traditional

Sher

Bm

5

D

F $\circ$ 7

Bm

9

Bm

14

D

F $\circ$ 7

Bm

Bm

A

18

F $\circ$ 7

Em

F $\circ$ 7

Bm

Battare Prosciutto

1

Bm

F $\circ$ 7

Bm

7

G

Em

F $\circ$ 7

Bm

10

Bm

F $\circ$ 7

14

Bm

G

Em

F $\circ$ 7

Bm

18

Em

Bm

Em

A

D

22

Em

Bm

Em

F $\circ$ 7

Bm

## Lebbedikh un Freylakh (Lively & Joyful)

1

3 E<sub>7</sub>

11 B E<sub>7</sub>

19 B<sub>7</sub> E<sub>7</sub> B<sub>7</sub> B

27 E<sub>7</sub> B E<sub>7</sub> E Fine

35 A

43 A<sub>7</sub> E B E B E B E B

# 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. Eb Bb F Bb  
(flute up octave)

Cl.

*Chorus*

5 Bb Cm Bb/D Cm Bb F E° F Bb Bb7/D

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

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

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

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

Fl.

Cl.

14 Eb F Bb/D F Bb/F Eb Bb/F F Eb Bb

S. Take my hand let me stand Where no one stands a lone

A. Take my hand let me stand No one stands a lone

T. Take my hand let me stand No one stands a lone

B. Take my hand let me stand No one stands a lone

Fl.

Verse  
23

V1: p  
V2: f

Cm Dm Eb Bb Bb/D F

S.   
 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 great rich - es to call my own

A.   
 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 great rich - es to call my own

T.   
 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 great rich - es to call my own

B.   
 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 great rich - es to call my own

Cl. 

31 F7 Bb Cm Bb Eb Bb F Bb

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.   
 — 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

T.   
 — 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.   
 — 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

Cl. 

# Rose of Allendale (Bb)

Traditional Irish

G C G

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

6 D D7

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

10 G C G

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

14 D7 G

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

18 G Am D G

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 D D7

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

27 G C G

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

31 D7 G

Rose \_\_\_\_\_ of Al - len - dale. \_\_\_\_\_  
Rose \_\_\_\_\_ of Al - len - dale. \_\_\_\_\_  
Rose \_\_\_\_\_ of Al - len - dale. \_\_\_\_\_

Chorus

35 G C

Sweet Rose of Al - len - dale, Sweet

40 Am Em D D7

Rose of Al - len - dale. By One Had

44 G C G

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

48 D7 G 1. Fine

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

Instrumental Interlude after Verse 2

52 2. G C G

57 D7 G

# Four Strong Winds

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

## Chorus

Medium slow *p* F Gm C7

Sops  
*p*  
Four strong winds that blow lone - ly, Sev - en seas that run

Desc  
*p*

Altos  
*p*  
Four strong winds that blow lone - ly, Sev - en seas that run

Men

4 F F Gm C

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

D.

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

M.

8 C7 F Gm C7

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

D.

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

M.

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 weath - er'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)

♩=130 Em B7

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

5 Em B7 Em

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

9 Em B7

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

13 Em B7 Em

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

## Chorus

17 Em B7

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

21 Em

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

23 B7

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

Verse 5 Wayne only

25

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

29

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

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

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

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

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,  
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,  
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]

$\text{♩} = 140$  C G7 C

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

Alto

Flute

Violin

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

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

A.

Fl

VI

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 daughter.

A.

Fl

VI

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.

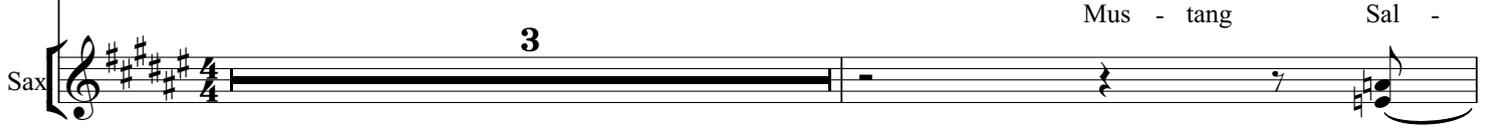
Mother will I go to work?  
 Yes my dark-eyed daughter.  
 You will go to work one day,  
 But only get half of your pay,  
 The other half will go the way,  
 Of somebody's dark-eyed daughter.

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

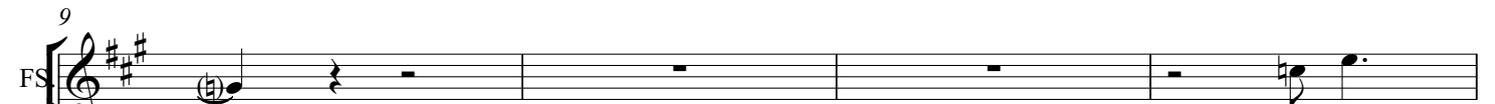
Bonny Rice (Arr. Samantha O'Brien, 2018)

♩=116

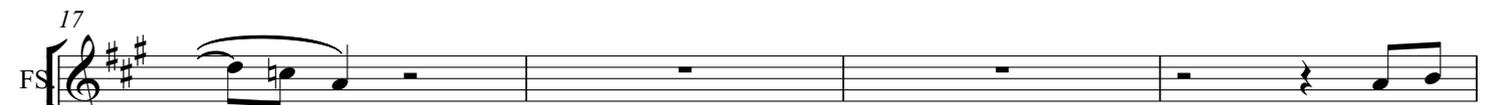
FS   
Sax   
Mus - tang Sal -

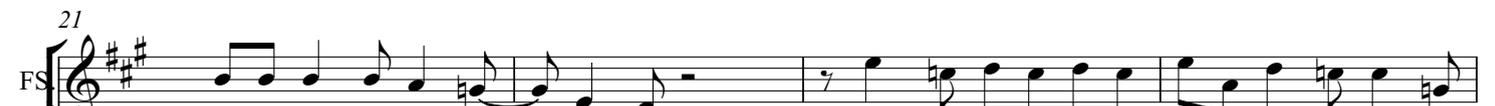
## Verse 1

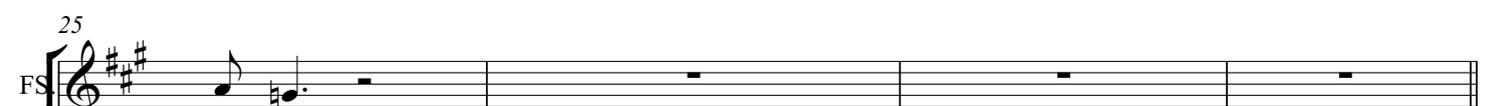
5  
FS   
Sax   
ly, guessyou bet-ter slowyour Mus - tang down.

9  
FS   
Sax   
Mustang

13  
FS   
Sax   
Sal-ly now ba - by, guessyou bet-ter slow your Mustang down.

17  
FS   
Sax   
You been

21  
FS   
Sax   
run-nin' all o - ver town now, oh, I guess I have to put your flat feet on the

25  
FS   
Sax   
ground.

29 Chorus 1

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

Sax *Bend up to note*

33

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

Sax

37

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

Sax

41

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

Sax

45

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

Sax

49

FS

Sax

I

Verse 2

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

Sax

57 FS   
 Nowyoucomea-round, sig - ni fying a wo man, 'Causeyouwon't youwon't let me\_ ride. Mustang

Sax

61 FS   
 Sal-ly now ba - by, guessyou bet-ter slow <sup>3</sup> yourMustang down.

Sax

65 FS   
 Youbeen

Sax

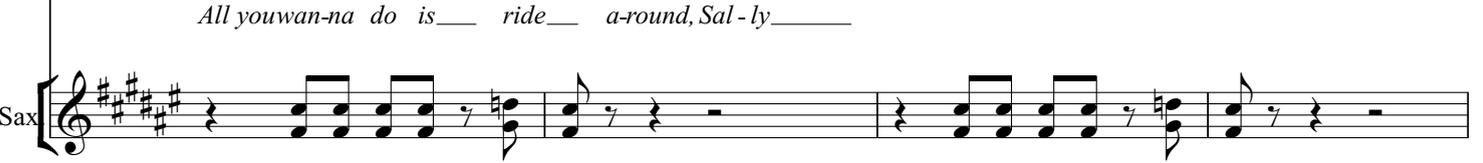
69 FS   
 run-nin' all o - ver town\_ now, oh, I guess I have to putyourflat feet on the

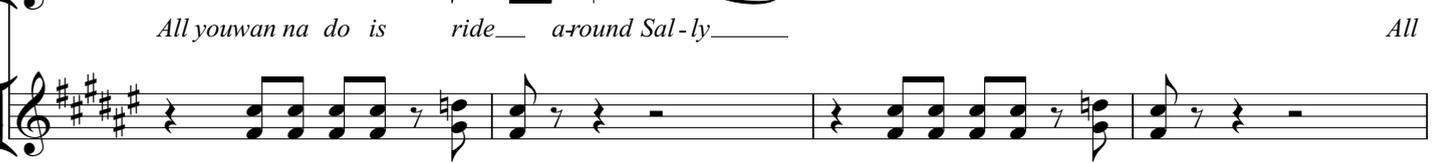
Sax

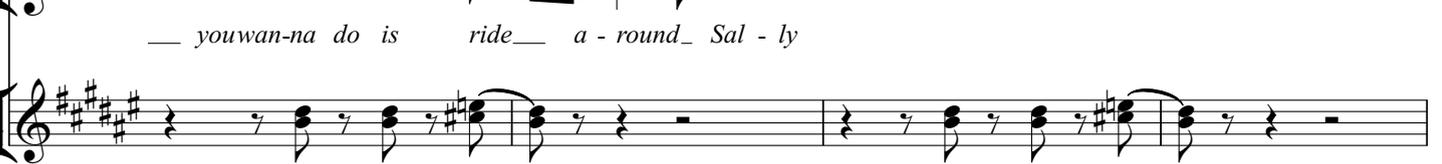
73 FS   
 ground.

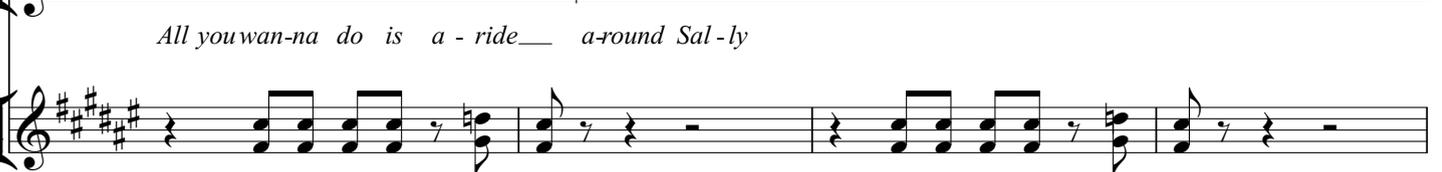
Sax

77 Chorus 2

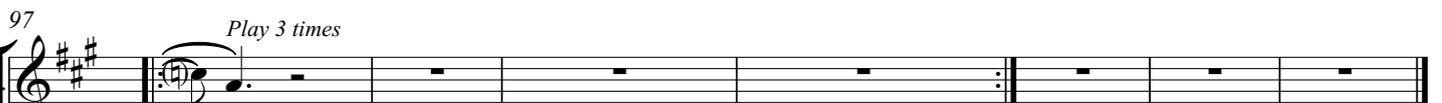
FS   
Sax 

81  
FS   
Sax 

85  
FS   
Sax 

89  
FS   
Sax 

93  
FS   
Sax 

97 *Play 3 times*  
FS   
Sax 

# Somos el barco

Lorre Wyatt (Arr. Jill Stubington 2006)

Fl. D

Vc. *pizz*

7 G A D Bm Em

S.

The stream sings it to the ri-ver the ri-ver sings it to the sea the sea sings it  
 Now the boat\_\_\_\_\_ we are sail ing in\_\_\_\_\_ was built\_\_\_\_\_byman y hands And the sea we are  
 O the voy age\_\_\_\_\_ has been long and hard and yet\_\_\_we're sail - ing still With a song to help us  
 So with\_our hopes we raise the sails\_\_\_ to face\_\_the\_winds once more And with our hearts we

Fl.

Vc.

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

S.

to the boat that carries you and me.\_\_\_\_ So mos el bar co\_\_\_\_\_so mos el mar  
 sail ing on,\_ it tou ches ma-ny\_sands.\_  
 pull to geth - her, if we\_ on-ly\_will.\_\_\_\_  
 chart the wa - ters ne- ver. sailed be fore.\_\_\_\_

A.

B.

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)*

8 **F** **Dm** **B $\flat$**

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

6 **F** **B $\flat$**  **C**

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

10 **F** **Dm** **B $\flat$**

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 $\flat$**

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

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

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

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

23 **F** **B $\flat$**  **C**

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

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

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

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

27 F Dm

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

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

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

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

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

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

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

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

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

35 Verse 2 (Men) F Dm B<sup>b</sup> F

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

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

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

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

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

53 Verse 3 (All) F Dm B<sup>b</sup> F

T. *As broth-ers and sis-ters with an oath we will bind us the la - bour-ing poor in old*

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

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

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

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

# I'll Fly Away (Bb)

E  $\text{♩} = 100$  A E

Some bright morn - ing when this life is o'er I'll fly a - way  
 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

I'll fly a - way

I'll fly a - way

9 B<sup>7</sup> E

To a home on God's ce - les - tial shore, I'll fly a - way.  
 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.

17 E A E

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

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

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

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

25 B<sup>7</sup> E

*When I die, Hal-le - lu - ia by and by, I'll fly a - way.*

*When I die, Hal-le - lu - ia by and by, I'll fly a - way.*

*When I die, Hal-le - lu - ia by and by, I'll fly a - way.*

*When I die, Hal-le - lu - ia by and by, I'll fly a - way.*

N.B. Instrumental verse before Verse 3