

# Fly Away

[Loosely Woven – March 2018]

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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  
 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<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  
 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<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.  
 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<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.  
 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.

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. *p*

66 F C B<sub>b</sub> 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, All in a dream, All in a dream,

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

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<sub>b</sub> B<sub>b</sub>

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<sub>b</sub> B<sub>b</sub>

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<sup>maj7</sup> 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 A<sup>7</sup> D Em A<sup>7</sup> 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<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)

$\text{♩} = 80$

Whs. V1.

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

17 JL peo - ple far be - low are sleep-ing as we fly. \_\_\_\_\_ I'm

21 JL holding ver-y tight. \_\_\_\_\_ I'm rid-ing in the mid - night blue; \_\_\_\_\_ I'm

Whs.

26 JL find-ing I can fly so high a - bove with you.

Whs.

30 S. Chil dren gaze o-pen mouthed, ta-ken by sur-prise; no-bod-y down be-low be-lieves their eyes.  
B

38 S. On a-cross the world the vil - la - ges go by like dreams, \_\_\_\_\_ the  
C

43 S. riv - ers and the hills, the for-ests and the streams. \_\_\_\_\_  
D

47

S. 

Whs. 

53 **E** *mf*

S. 

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

61 **F** *p*

S. 

we're swim-ming in the fro - zen sky.

Whs. 

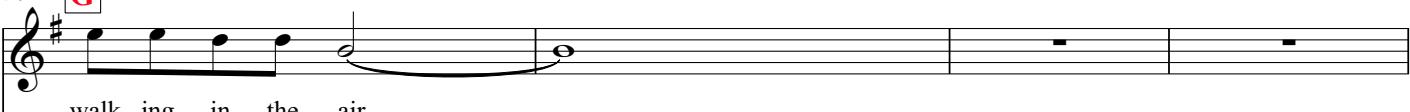
65

S. 

— we're drift-ing o-ver i - cy moun-tains float-ing by.

Whs. 

70 **G**

JL 

walk - ing in the air

S. 

We're walk - ing in the air

74 **H** Em D Em C G D

V1. 

78 G **I** Em Am <sup>1.</sup> C G D <sup>2.</sup> C G D Em

V1. 

# Flame Trees

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

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

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

5 C G  
EE 8 I'm just sa - vour - ing fa - mi - liar sights

9 C G  
EE 8 We share some his - to - ry this town and I

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

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

**B** IN TIME C = 120 G  
EE 8 Num-ber on is to find some friends to say "You're do - ing well

S. 8 Mmm

25 C G  
EE 8 af - ter all this time you boys look just the same"

S. 8 Mmm

29 C G  
EE 8 Num-ber two is the ha - ppy hour at the one of two ho - tels

S. 8 Mmm

33 C D Bm  
EE 8 And se - ttle in - to play "Do you re - mem - ber so and so?"

S. 8 Mmm

The musical score consists of eight staves of music. The top staff (EE) has lyrics and chords (C, G, D, Bm, C, G). The second staff (S.) has sustained notes. The third staff (EE) continues the lyrics and chords. The fourth staff (S.) has sustained notes. The fifth staff (EE) continues the lyrics and chords. The sixth staff (S.) has sustained notes. The seventh staff (EE) continues the lyrics and chords. The eighth staff (S.) has sustained notes.

36 C D G C  
EE — — — — — — — —  
S. — — — — — — — —

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

41 Cmaj7 enter piano D Am  
EE — — — — — — — —  
Sax — — — — — — — —

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

45 C D G C G  
EE — — — — — — — —  
Sax — — — — — — — —

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

49 Cmaj7 D Em G/B  
EE — — — — — — — —  
Sax — — — — — — — —

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

53 C D G C G  
EE — — — — — — — —  
Sax — — — — — — — —

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

57 D C sparse piano (Tamb stops) G  
EE — — — — — — — —  
Sax — — — — — — — —

Oh who needs that sen-ti-men-tal bull-shit a-ny way

61 C G  
EE — — — — — — — —  
Sax — — — — — — — —

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

65 **E** C (*Tamb restarts*) G

EE And I'm ha-py just to sit here round a ta - ble with old friends

Sax

69 C G

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

Sax

73 **F** C G

EE girl She's fa-ling in love near where the pi-an - no - la stands

Sax

77 C G

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

Sax

81 C Bm D

EE won - der - ing if he'll go or if he'll stay

Sax

84 **G** E<sub>b</sub> big piano B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> F(sus4) F G

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

Sax

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

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

Sax:

94 C D G C

EE: no - thing else could set fire to this town

Sax:

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

Sax:

102 C D [1. G C G] rit. [2. G C G]

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

Sax:

# Ó Can Ye Sew Cushions?

Trad Scottish (Arr. Maria Dunn, 2017)

**A Andante**

Rec.1

p

Rec.2

p

9

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

Vln.

arco

**B Allegro**

30

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 I do wi' you?

rit.

3

**C Andante**

41

Rec.1

p

Rec.2

p

49

S.

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

57

S.

hush - a-bye ba - by o ba li-ly loo! And he and ba bir - die my bo - nnie wee doo!

65

Vln.

**D Allegro**

tutti

70

S.

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

74

S.

Mo - ny o you li-ttle for to gi'e you Hee Owee OWhat will I do wi'\_you?

81 **E Andante**

Rec.1

p

Rec.2

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

97

S.

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

105

Rec.1

p

Rec.2

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 A<sup>7</sup>  
 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 A<sup>7</sup> 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 A<sup>7</sup> 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 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,  
 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*

S. 4 There you are \_\_\_\_\_ with your three score years and ten. And you're  
 S. tel - ling me it's ex - tra time from here on in. Your  
 S. 9 children grown you live a - lone keeping bu - sy all the while, but I  
 S. 13 won - der what it is I sometimes see be hind your smile.  
 S. 17

## Chorus 1 *Judie solo*

S. 22 Worlds turn, can - dles burn, children learn a diffrent song. And at  
 S. 27 times you find it hard to sing - a - long. The  
 S. 31 rhythms are all strange to you and the words don't seem to rhyme. But the  
 S. 35 women of to-day were born of women of your time. And  
 2

## Verse 2

S. 42 here I am, \_\_\_\_\_ at the mid-time of my life. Mak-ing  
 F1. 46 choi - ces you nev - er had, \_\_\_\_\_ mov-ing in - to o - ver - drive. And  
 F1. 50 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 diff'rent song. Jodie solo

F1.

And at

64

S. times I find it hard to sing - a - long. All sing

The

68

S. rhy-thms are all strange to me and the words don't seem to rhyme. Jodie solo

F1.

But the

72

S. women of to - morrow are born of women of my time. 3

*Bridge*

79

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

83

S. Her fu - ture is un - cer - tain but her dreams are running wild. All sing

F1.

88

S. Verse 3 Jodie solo

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?

97

Coda Solo voices

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

F1.

# Flying Yiddish Tune Set (Sax)

Traditional

Sher

The music for the 'Sher' section is in 4/4 time with a key signature of two sharps. It consists of six staves of musical notation. Measure numbers 1 through 18 are indicated on the left side of each staff.

Battare Prosciutto

The music for the 'Battare Prosciutto' section is in 4/4 time with a key signature of two sharps. It consists of eight staves of musical notation. Measure numbers 1 through 22 are indicated on the left side of each staff.

1 Lebbedikh un Freylakh (Lively & Joyful)

3

Music for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff: eighth-note pairs with a sharp.

11

Music for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff: eighth-note pairs with a sharp.

19

Music for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff: eighth-note pairs with a sharp.

Fine

27

Music for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff: eighth-note pairs with a sharp.

35

Music for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff: eighth-note pairs with a sharp.

43

Music for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff: eighth-note pairs with a sharp.

# 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♭    F    B♭  
 (flute up octave)  
 Cl.      3

## Chorus

5                 B♭                 Cm                 B♭/D    Cm    B♭                 F                 E°    F    B♭                 B♭<sup>7</sup>/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.                 Hold my hand    all the way    Ev-ry    hour    ev-ry day    From here    to the great un - known \_\_\_\_\_

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

14                 E♭    F    B♭/D                 F    B♭/F    E♭                 B♭/F                 F                 E♭    B♭  
 S.                 Take my hand    let me stand \_\_\_\_\_    Where no one stands a lone \_\_\_\_\_

A.                 Take my hand    let me stand \_\_\_\_\_    Where 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.                 Take my hand    let me stand \_\_\_\_\_    No one stands a - lone \_\_\_\_\_

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\_\_\_\_\_

# Rose of Allendale

Traditional Irish

The sheet music consists of eight staves of music with lyrics. The chords indicated are F, B♭, F, C, C⁷, F, B♭, F, C⁷, F, Gm, C, F, C, C⁷, F, B♭, F, C, C⁷, F, B♭, F, C, C⁷, F.

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

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

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

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

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

31 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.]

57 C<sup>7</sup> F

C<sup>7</sup>

3

# Four Strong Winds

Ian Tyson

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

## Chorus

**Medium slow**

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

Sophs  
Desc  
Altos  
Men

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

*p                      f*

**4**

*F                      F                      Gm                      C*

S.  
D.  
A.  
M.

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

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

**8**

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

S.  
D.  
A.  
M.

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

*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)

*=130* Em B<sup>7</sup>

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 B<sup>7</sup> 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 B<sup>7</sup>  
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 B<sup>7</sup> 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 B<sup>7</sup>  
Rise up,— to the high-er pow - er, Free up— from the 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 - 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]

$\text{♩} = 140$

C

G7

C

Musical score for the first section of "Dark-Eyed Daughter". The score includes four staves: Alto, Flute, Violin, and Bass (represented by a bass clef). The music is in common time (indicated by the '4'). The vocal line starts with "Mo-ther may I go out to swim, Yes my dark-eyed daught- er." The alto and flute parts play eighth-note patterns, while the violin provides harmonic support with sustained notes.

5

F

C

G7

C

Musical score for the second section of "Dark-Eyed Daughter". The score includes five staves: Alto, Flute (F1), Violin (V1), Bass (Bass Clef), and Bass (Bass Clef). The vocal line continues with "Mo-ther I would go out to swim, but at the pool I can't get in,". The flute part features eighth-note patterns, while the violin provides harmonic support.

9

F

C

Musical score for the third section of "Dark-Eyed Daughter". The score includes five staves: Alto, Flute (F1), Violin (V1), Bass (Bass Clef), and Bass (Bass Clef). The vocal line concludes with "be -cause of the col - our of my skin, be -". The flute part features eighth-note patterns, while the violin provides harmonic support.

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)

$\text{J}=116$

3

3

5 *Verse 1*

ly,  
guess you bet-ter slow your Mus-tang down.

9  
Mus-tang

13  
Sally now ba-by,  
guess you bet-ter slow your Mustang down.

17  
You been

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

25  
ground.

The musical score consists of two staves: FS (Fife) and Saxophone. The FS staff uses a treble clef and a key signature of one sharp. The Saxophone staff uses a soprano clef and a key signature of four sharps. Measure 1 starts with a long note followed by a short note and a half note. Measures 2-4 show the FS playing a sustained note while the Saxophone provides harmonic support. Measure 5 begins the first verse with lyrics. Measures 9 and 13 continue the lyrics. Measures 17-25 conclude the song with a final set of lyrics. The score is in common time throughout.

## 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

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

I

Sax

## Verse 2

53

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

Sax

57

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

Sax

61

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

Sax

65

Youbeen

Sax

69

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

Sax

73

ground.

Sax

## 77 Chorus 2

FS

All youwan-na do is ride a-round, Sal-ly

Sax

81

FS

All youwan na do is ride a-round Sal-ly All

Sax

85

FS

— youwan-na do is ride a - round\_ Sal - ly

Sax

89

FS

All youwan-na do is a - ride a-round Sal-ly

Sax

93

FS

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

Sax

97

Play 3 times

FS

Sax

# 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

The musical score consists of four staves. The top staff uses a treble clef, the second staff a treble clef with a 'G' above it, the third staff a bass clef, and the bottom staff a bass clef with an '8' below it. The key signature is one sharp (F#). The time signature is common time (indicated by '2'). The tempo is D = 100. The lyrics are:

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

The musical score consists of four staves. The top staff uses a treble clef, the second staff a treble clef with an 'A7' above it, the third staff a bass clef, and the bottom staff a bass clef with an '8' below it. The key signature is one sharp (F#). The time signature is common time (indicated by '2'). The tempo is A7. The lyrics are:

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

25 A<sup>7</sup> 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