

Fly Away

[Loosely Woven – March 2018]

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Another train

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

Pete Morton

(Adapted from a Jane Thompson arrangement)

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

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

Fl.

Hm.

Fl.

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

Fl.

Hm.

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

Fl.

Hm.

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

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

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

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

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

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

Verse 2

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

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

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

Verse 3

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

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

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

Verse 4 (all)

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

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

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

After the gold rush

Neil Young (Arr. Wayne Richmond, 2015)

Pno.

F B_b

F B_b

5 Verse 1 F B_b F B_b

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

Pno.

F B_b F B_b

10 F C B_b C

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

Pno.

F C B_b C

14 Dm E_b B_b E_b

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

Pno.

Dm E_b B_b E_b

19 F C E_b B_b

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

Pno.

F C E_b B_b

23 F C E_b B_b

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

Pno.

mf F C E_b B_b

Verse 2

28 F B_b F B_b

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

S. - 8 8 8 8

Ooh Ooh

33 F C B_b C *(All women)*

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

S. 8 8 8 8

Ooh Ooh

37 Dm E_b B_b E_b *(Soloists)*

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

Pno. { Dm E_b B_b E_b

42 F C E_b B_b

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

Pno. { p F C E_b B_b

46 F C E_b B_b

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

Pno. { mf F C E_b B_b

Instrumental

50 F B_b F B_b F C

Pno. { 50 F B_b F B_b F C

56 B_b *Verse 3* p

KD - - - - -

Pno. { 56 E_b B_b F C E_b B_b I

62 F B_b F B_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_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,

RM All in a dream,

70 Dm E_b B_b E_b

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

RM — all in a dream, the load - ing_ had be - gun._

Pno. { *mf* Dm E_b B_b E_b

75 F (Soloists) C E_b B_b

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

Pno. { *p* F C E_b B_b

79 F C E_b B_b

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

Pno. { F C E_b

After the gold rush

Neil Young (Arr. Wayne Richmond, 2015)

Pno. F B_b F B_b

5 Verse 1 F B_b F B_b

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

10 F C B_b C

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

14 Dm E_b B_b E_b

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

19 F C E_b B_b

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

23 F C E♭ B♭

KD
SO
RM

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

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

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

28 Verse 2 F B♭ F B♭

KD
SO
S.
F1.

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

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

pp

Ooh Ooh

33 F C B♭ C (All women)

KD
SO
RM
S.
F1.

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

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

There was a band

Ooh Ooh

37 Dm E♭ B♭ E♭ (Soloists)

KD
SO
RM

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

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

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

42 F C E♭ B♭

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

SO

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

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. F B♭ F B♭ F

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_b C (All sing)

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

70 Dm E_b B_b E_b

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

75 F (Soloists) C E_b B_b

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

79 F C E_b B_b

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

After the gold rush

Neil Young (Arr. Wayne Richmond, 2015)

Pno.

F B_b

F B_b

5 Verse 1

KD

F B_b

F B_b

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

Pno.

F B_b

F B_b

10

KD

F C B_b C

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-

Pno.

F C B_b C

14

KD

Dm E_b B_b E_b

- 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.

Vln.

p

8 8 8 8

Hm.

Dm E_b B_b E_b

Pno.

19 F C E_b B_b

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

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

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

Vln. 8

Hm.

Pno. F C E_b B_b

23 F C E_b B_b

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

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

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

Vln. *mf*

Hm. *mf*

Pno. *mf* F C E_b B_b

Verse 2 F B_b F B_b F C

28 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 - ment when the

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

S. *pp*

Ooh _____ Ooh _____ Ooh _____

F1. *pp*

Hm. *pp*

35 **B_b** **C** *(All women)* **Dm** **E_b** **B_b** **E_b**

KD sun burst through the sky. There was a band play-in' in my head and I felt like I could cry. I was

SO sun burst through the sky. There was a band play-in' in my head and I felt like I could cry. I was

RM There was a band play-in' in my head and I felt like I could cry. I was

S. Ooh.

F1. 8

Vln. *mf* 8 8 8 8

Hm. *mf* o o o o

Pno. { Dm *mf* E_b B_b E_b

42 **F** **C** **E_b** **B_b**

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.

Vln. *p* 8 8 8

Hm. o o o

Pno. { F *p* C E_b B_b

46

KD *mf*

C

E♭

B♭

SO *mf*

RM *mf*

Vln. 8

Hm. *mf*

Pno. *mf*

F

C

E♭

B♭

Musical score for orchestra and piano, page 50. The score includes parts for Violin (Vln.), Horn (Hrn.), and Piano (Pno.). The Violin and Horn parts play sustained notes (A) at dynamic *p*. The Piano part plays a rhythmic pattern of eighth-note pairs followed by quarter notes, with harmonic labels F, B♭, F, B♭, F, C above the keys. The piano staff has a brace under it.

56

KD B♭ *p*

S. I

F1. Oh

Vln.

Hm.

Pno. E♭ B♭ F C E♭ B♭

62 F B_b F B_b

KD dreamed a - bout the sil - ver space - ships fly - in' in the yel-low haze_ of the sun. There were
F1.
Vln.

66 F C B_b C (All sing)

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

70 Dm E_b B_b E_b

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

Pno. { Dm E_b B_b E_b

75

KD F (Soloists) C E♭ B♭

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.

Vln. *p*

Hm. *p*

Pno. F *p* C E♭ B♭

79

KD F C E♭ B♭

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.

Vln. 8

Pno. F C E♭ B♭

Ruby Tuesday

Mick Jagger

Pno.

Em G/D C^{maj7} D G

5 Em G C D G

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

Vln.

9 Em G C G D

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

Vln.

13 Em A⁷ D Em A⁷ D

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

Vln.

17 G D

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

Vln.

Chorus

21 G D G G D G

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

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

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

25 G D F C D G D

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

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

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

Coda

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

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

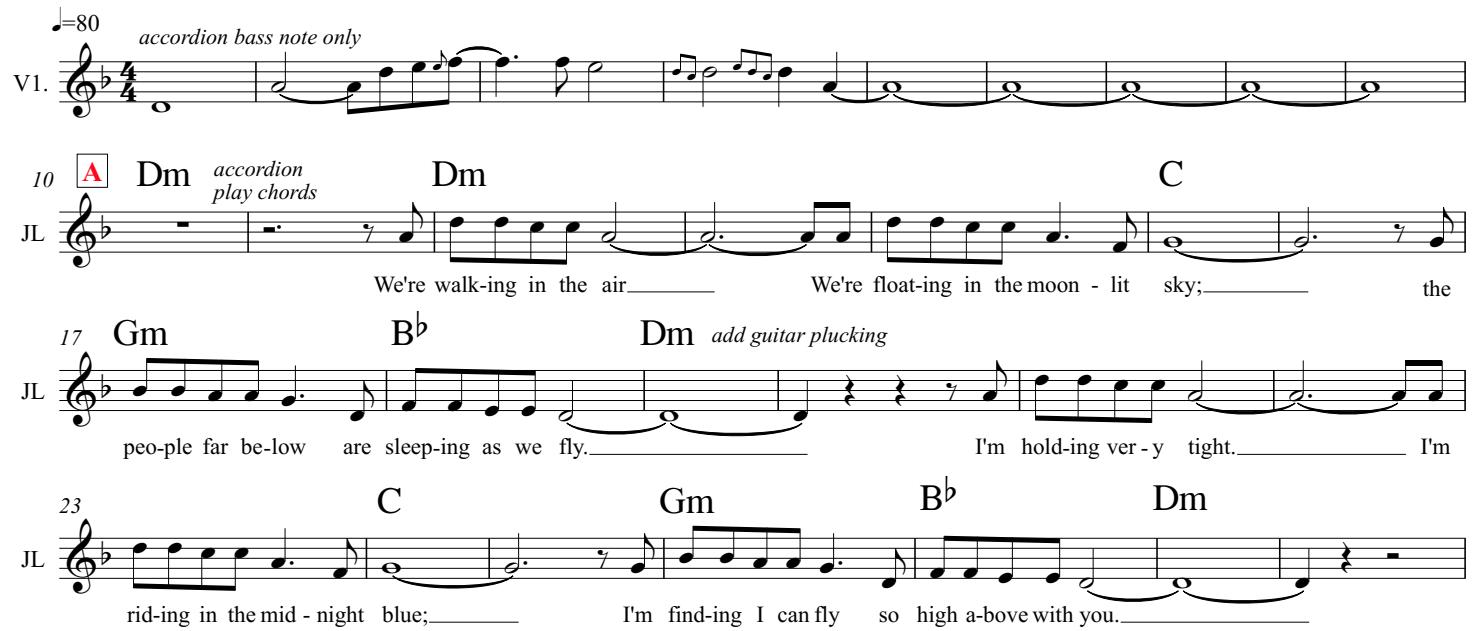
A. D - - - -

T. D - - - -

Walking in the air

Howard Blake (Arr. Maria Dunn, 2012)

1 = 80 *accordion bass note only*

V1. 

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

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

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

30 **B strum guitar** **A** **A⁷** **Dm** **Dm⁷ G** **G⁷ C** **Cm** **Cm⁷** **F** **F⁷ B^bE⁷** **A** *stop strum*
 JL Chil-dren gaze o-pen mouthed, ta-ken by sur-prise; no-bod-y down be-low be-lieves their eyes.
 S. Chil-dren gaze o-pen mouthed, ta-ken by sur-prise; no-bod-y down be-low be-lieves their eyes.
 A. Chil-dren gaze o-pen mouthed, ta-ken by sur-prise; no-bod-y down be-low be-lieves their eyes.

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

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

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

JL S. A. Bar. B.

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

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

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

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

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

JL S. A. Bar. B.

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

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

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

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

JL S. A.

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

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

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

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

V1.

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

V1.

Walking in the air

Howard Blake (Arr. Maria Dunn, 2012)

♩=80

Whs. *accordion bass note only*

V1.

V2.

Hm.

10 **A** Dm Dm C

JL - - - - - *accordion play chords* We're walk-ing in the air _____ We're refloat-ing in the moon-lit sky; _____ the

V1.

V2.

Hm.

Hp.

17 Gm B♭ Dm *add guitar plucking*

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

Whs.

V1.

V2.

Hm.

Hp.

23

JL C Gm B^b

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

Whs.

V1.

V2.

Hm.

Hp.

28 Dm

B strum guitar A A⁷ Dm Dm⁷ G G⁷

JL Chil-dren gaze o-pen mouthed, ta-ken by sur -

S. Chil-dren gaze o-pen mouthed, ta-ken by sur -

A. Chil-dren gaze o-pen mouthed, ta-ken by sur -

Whs.

V1.

V2.

Hm.

Hp.

Pno.

33

C Cm Cm⁷ F F⁷ B^b E⁷ A

JL S. A. V1. V2. Hm. Hp. Pno.

prise; no-bod-y down be-low be - lieves their eyes.
 prise; no-bod-y down be-low be - lieves their eyes.
 prise; no-bod-y down be-low be - lieves their eyes.

38

C Dm *plucked guitar* C Gm B^b Dm

JL S. A. V1. V2. Hm. Glk. Hp.

On a crossthe world the vil-la-gesgoby like dreams, the riv ersandthe hills, the for estsandthe streams.
 On a crossthe world the vil-la-gesgoby like dreams, the riv ersandthe hills, the for estsandthe streams.
 (tenors sing lower part)
 On a crossthe world the vil-la-gesgoby like dreams, the riv ersandthe hills, the for estsandthe streams.

46

D strum guitarF Dm B^b Gm Dm

Musical score page 46. The score consists of ten staves. The first three staves (JL, S., A.) show eighth-note patterns starting with a dynamic *f*. The next three staves (Whs., V1., V2.) show sixteenth-note patterns starting with *f*. The Hm. staff shows eighth-note patterns starting with *f*. The Glk. staff is silent. The Hp. staff shows eighth-note chords starting with *f*. The Pno. staff shows sixteenth-note patterns starting with *f*.

53 **E** A *mf* add djembe A⁷ Dm Dm⁷ G G⁷ C Cm Cm⁷F F⁷

JL Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

S. Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

A. Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

Bar. Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

B. Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

V1. *mf*

V2.

Hm. *mf*

Glk.

Hp. *mf*

Pno. *mf*

B^b E⁷ A F Dm C
 59 stop guitar & djembe **p** pluck guitar

JL from his sleep We're surf-ing in the air, we're swim-ming in the fro - zen sky. we're

S. from his sleep; we're swim-ming in the fro - zen sky. we're

A. from his sleep; we're

Bar. from his sleep;

B. from his sleep;

Whs.

V1. **p**

V2. **p**

Hm.

Glk.

Hp.

Pno.

66 Gm B^b Dm
 JL drift-ing o-ver i - cy moun-tains float-ing by. We're
 S. drift-ing o-ver i - cy moun-tains float-ing by.
 A. drift-ing o-ver i - cy moun-tains float-ing by.
 Whs.
 V1.
 V2.
 Hm.
 Hp.
 Pno.

70 G
 JL walk-ing in the air
 S. We're walk-ing in the air
 A. We're walk-ing in the air
 V1.
 V2. I'm
 Hm.
 Hp.
 Pno.

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

V1. Pno.

78 **I** F Dm Gm

V1. Glk. Pno.

81 1. B^b F C 2. B^b F C Dm

V1. Glk. Pno.

Flame Trees

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

A C *FREELY AD LIB
one strum per chord*

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

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

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

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

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

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

29

EE C G
S. Mmm
B. Mmm

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

33

EE C D Bm C
S. Mmm
B. Mmm

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

37

EE D G
S. Mmm
B. Mmm

Num - ber three is ne - ver say her name

40

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

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

45 C D G C G

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

49 Cmaj7 D Em G/B

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

53 C D G C G

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

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

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

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

67 G C G

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

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

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

76 C G

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

80

EE C Bm D

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

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

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

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

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

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

H

90 Cmaj7 (all men) D Am

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

S. Flame trees Ah wea - ry dri - ver

94 C D G C

EE no - thing else could set fire to this town

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

97 G Cmaj7 D Em G/B

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

S. town There's no change pace thing place

rit.

102 C D G C G G C G

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

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

Flame Trees

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

A C *FREELY AD LIB
one strum per chord*

EE G C G
Kids out dri-ving Sa - tur day af - ter-noon Just pass me by I'm just sa - vor-ing_ fa - mi - liar sights

Hp. C G C G
ad lib rolled chords

EE 9 C G C D Bm C
We share some his-to-ry_ this town and I And I can't stop_ that long for - go tten feel-ing of her_

Hp. C G C D Bm C

EE 17 C D G C G
Try-ing to book a room_ to stay_ the night_

Hp. C D G C G

EE 21 **B** IN TIME C = 120 G
Num ber on is to_ find some friends to say_ "You're do - ing well_

S. Mmm

B. Mmm

Hp.

E.S. etc.

W.B.

25 C G

EE af - ter all this time you boys_ look just the same"

S. Mmm

B. Mmm

Hp.

29 C G

EE Num - ber two is the ha - ppy hour_ at the one of two ho - tels_

S. Mmm

B. Mmm

Hp.

33 C D Bm C

EE And se - ttle in - to play_ "Do you re - mem - ber so_ and_ so?"

S. Mmm

B. Mmm

Hp.

37 D G

EE Num - ber three is ne - ver say_ her name

S. Mmm

B. Mmm

Hp.

40

Cmaj7
enter piano

D

Am

C

EE Ah the flame trees will blind__ the weary dri - ver And there's no thing else_ could set

S. Flame trees Ah_____ weary dri ver_ no - thing_____

B. Ah the flame trees will blind__ the weary dri - ver And there's no thing else_ could set

Cl.

Sax

Tpt

Vln

Vla

Vc.

Cmaj7

D

Am

C

Hp. *ad lib arpeggio*

Tam. *etc.*

shake hit shake hit

46

D G C Cmaj7 D

EE — fire_ to this town There's no change there's no pace ev - ry-thing

S. ah to this town There's no change pace thing

B. — fire_ to this town There's no change there's no pace ev - ry-thing

Cl.

Sax

Tpt.

Vln.

Vla.

Vc.

D G C Cmaj7 D

Hp.

51 Em G/B C D G C G

EE
S.
B.
Cl.
Sax
Tpt.
Vln
Vla
Vc
Hp.

— with in it's place just makes it har - der to be - lieve thatshe won't be a-round.
place ah ah be a-round —
— with in it's place just makes it har - der to be - lieve thatshe won't be a-round..

Em G/B C D G C G

D57 C *sparse piano (Tamb stops)*

G

EE
Cl.
Sax
Tpt
Vln
Vla
Vcl

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

C G

Hp. *ad lib rolled chords*

E65 C *(Tamb restarts)*

G

EE
Cl.
Sax
Hp.

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

C G

EE
Cl.
Sax
Hp.

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

69 C And see which one of us cantell the bi-ggest lies G
 EE And there's a
 Cl.
 Sax
 Hp.
 C
 F more piano
 73
 EE girl She's fa-ling in love near where the pi an - la stands
 Cl.
 Sax
 Vc.
 Hp.
 C
 G
 EE With her young lo-cal fac- to-ry out-of-work-er Just hold-ing hands
 Cl.
 3
 Sax
 Vc.
 Hp.

80

EE And I'm won der-ing if he'll go or if he'll stay
 B. And I'm won der-ing if he'll go or if he'll stay
 Cl.
 Sax
 Vc.
 Hp.

C Bm D

84 **G** big piano

EE Do you re mem- ber no-thingtappedus on the field in our day Oh the
 S. Do you re mem- ber no-thingtappedus on the field in our day
 B. Do you re mem- ber no-thingtappedus on the field in our day Oh the
 Cl.
 Sax
 Tpt
 Vln
 Vla
 Vc.
 Hp.

E \flat B \flat E \flat B \flat F(sus4) F G

H Cmaj7 (all men)

EE flame trees will blind the wea - ry dri - ver And there's
S. Flame trees Ah wea - ry dri - ver
Cl.
Sax
Tpt
Vln
Vla
Vc.

Cmaj7 D Am

Hp { ad lib arpeggio

94 C D G C

EE no-thing else could set fire to this town
S. no-thing else could set fire to this town this
Cl.
Sax
Tpt
Vln
Vla
Vc.

C D G C

Hp {

97 G Cmaj7 D Em G/B
 EE There's no change there's no pace ev - ry-thing with-in it's place just makes it har
 S. town There's no change pace thing place
 Cl.
 Sax
 Tpt
 Vln
 Vla
 Vcl
 Hp.
 rit.
 102 C D G C G G C G
 EE der to be - lieve that she won't be a-round Oh the be a-round
 S. ah ah be a-round be a-round
 Cl.
 Sax
 Tpt
 Vln
 Vla
 Vcl
 Hp.

O Can Ye Sew Cushions?

Trad Scottish (Arr. Maria Dunn, 2017)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

rit.

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

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

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

Andante

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

89 C Dm C/E F⁷ B_b F A⁷ Dm

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

Ooo

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

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

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

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

Rec. 1 p

O Can Ye Sew Cushions?

Trad Scottish (Arr. Maria Dunn, 2017)

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

S. *p* o
Rec.1 *p*
Rec.2 *p*
Con.
Vc. *p*
Hp. *p*

9 C Dm C/E F⁷ Bb F A⁷ Dm

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

17 C Dm C/E Bb/F F/A Bb Gm Gm^{7/C}

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

24 F Dm B \flat Gm 7 C

S. lamb!

Vln. arco

Con.

Vc. pizz

Hp.

B Allegro

28 S. F B \flat C F F B \flat C F F/Gm $^7/C$

Vln. F B \flat C \underline{F} Hee O wee O what will I do wi' you? Black's the life that I lead wi' you!

pizz

Con. pizz

Vc.

Hp.

34

S. B♭ C F F/A A Dm B♭ F Gm⁷/C rit. Am B♭ F B♭/C

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

Vln. arco

Con. arco

Vc. arco rit.

Hp.

41 **C** Andante

S. F Dm⁷ Gm^{7/Bb} F C Dm⁷ Gm^{7/Bb}

p I've

Rec.1 F C Dm⁷ Gm^{7/Bb} F C Dm⁷ Gm^{7/Bb}

p.

Rec.2 p.

Con. -

Vc. *p*

Hp. *p*

49 C Dm C/E F⁷ B_b F A⁷ Dm

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

S. Ooo.

Vln. *arco*

Vc.

Hp.

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

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!

Vln.

Con.

Vc. *arco*

Hp.

89 C Dm C/E F⁷ B_b F A⁷ Dm

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.....

Vln.

Con.

Vc.

Hp.

97

C Dm C/E B_b/F F/A B_b Gm Gm⁷/C

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

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

Vln.

Con.

Vc.

Hp.

104

F F C Dm⁷ Gm⁷/B_b F C Dm⁷ Gm⁷/B_b

S. lamb!

S. lamb!

Rec.1

Rec.2

Vln.

Con.

Vc.

Hp.

Road to Dorchester

Graham Moore

J=170

6

S.

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

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

Chorus

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

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

Repeat at end

36

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

Verse 2

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

Verse 3

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

Road to Dorchester

Graham Moore

Intro
 Verse 1 (Wayne) --> Chorus (Tutti)
 Verse 2 (Wayne) --> Chorus (Tutti)
 Verse 3 (Men) --> Chorus (a capella)
 Chorus (Tutti) --> 4 bar tag with rall

=170 D

Vln Vc

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

Vln Vc

11 D D/C# D/B D/A G A⁷

S.

hands of the squire, the whig and the to - ry in Eng-land's pleas - ant land. But if

Vln Vc

15 D G

S.

I could ask you one last ques - tion, one last thought for your re - flect - ion"Did you

Vln Vc

19 D D/C# D/B D/A G A⁷ D

S.

lose all hope, pray for pro - tec - tion on the road to Dor - ches - ter?"

Vln Vc

Chorus

23

S. A D G D G D A

On the road, on the road, By the masters of oppression you were taken from your land On the

A. *On the road, on the road, By the masters of oppression you were taken from your land*

T. *On the road, on the road, By the masters of oppression you were taken from your land On the*

B. *On the road, on the road, By the masters of oppression you were taken from your land*

Vln

Vc

Repeat at end

32

D A G D G A⁷

road, on the road, Theim mortal power of freedom took you by the hand.

A. *On the road, on the road, Theim mortal power of freedom took you by the hand.*

T. *road, on the road, Theim mortal power of freedom took you by the hand.*

B. *On the road, on the road, Theim mortal power of freedom took you by the hand.*

Vln

Vc

40

Vln

Vc

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

Vln.

Vc.

49 D D/C# D/B D/A G A⁷

S. clouds of the morn-ing Was the lark on the wing a - bove you soar-ing free-ly in the sky? What

Vln.

Vc.

54 D G

S. thoughts did you share what fears were grow-ing Did you think you'd be home 'fore the

Vln.

Vc.

57 D D/C# D/B D/A G A⁷ D [To Chorus]

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

Vln.

Vc.

Verse 3

62 D G

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

Vln

Vc

67 D D/C# D/B D/A G A⁷

S. feel re- gret_ for the things you'd said, the oath that you had_ sworn? Were you

Vln

Vc

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

Vln

Vc

75 D D/C# D/B D/A G A⁷ D *[To a capella Chorus
--> Tutti Chorus]*

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

Vln

Vc

Rose of Allendale

Traditional Irish

Chorus

35 F B♭

Sweet Rose of Al-len-dale, Sweet

40 Gm Dm C C⁷

Rose of Al-len-dale. By
One Had

44 F B♭ F

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

48 C⁷ F

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

1. Fine

Instrumental Interlude after Verse 2

52 [2.] F B♭ F

[2.] F B♭ F

57 C⁷ F

C⁷ F

Four Strong Winds

Ian Tyson

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

Chorus

Medium slow

1 F Gm C⁷

Sophs: Four strong winds
p

Desc: Four strong winds
p

Altos: Four strong winds
p

Men: Four strong winds
p

4

F F Gm C

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

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

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

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

8

C⁷ F Gm C⁷

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

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

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

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

12 F C F Gm B^b C Fine

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

D. (Last time only)

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

M.

Verse

16 F Gm C⁷ F

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

21 F Gm C C⁷

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

25 F Gm C⁷ F C F

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

29 Gm B^b C

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

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

I ain't afraid

Holly Near (as sung by Roy Bailey)

$\omega = 130$ Em

B7

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

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

5 Em

B7

Em

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

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

9 Em

B7

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

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

13 Em

B⁷

Em

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

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

Chorus

Em

B7

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

Rise up,— to the high-er pow - er, Free up— from fear, it will de-vot-ed-ly you
Rise up,— hear a high-er sto - ry, Free up— from the gods of war & glo - ry.—

21 Em

*Watch out, ____ for the egg - o of the hen - 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

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

A.

Fl

Vl

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

12 G7 C

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

A.
F1
V1

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

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

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

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

Mustang Sally

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

A⁷

FS. - - - - -

2

Mus - tang Sal -

5 *Verse 1*

FS. - - - - -

2

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

13 **D⁷**

FS. - - - - -

2

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

21 **E⁷**

FS. - - - - -

D⁷

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

Ch. - - - - -

3

ooh

Chorus 1

29 **A⁷**

FS. - - - - -

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

Ch. - - - - -

(Ride, Sal - ly ride.)

33

FS. - - - - -

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

Ch. - - - - -

All

(Ride, Sal - ly ride.)

37 **D⁷**

FS. - - - - -

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

Ch. - - - - -

(Ride, Sal - ly ride.)

41 **A⁷**

FS. - - - - -

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

Ch. - - - - -

(Ride, Sal - ly ride.)

45 **E⁷**

FS. - - - - -

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

Ch. - - - - -

I

2

ooh

53 *Verse 2*

FS. - - - - -

bought you a brand new Mus - tang..

Ch. - - - - -

A - bout nine-teen six - ty five.

ah

57

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

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

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

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

Chorus 2

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

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

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

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

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

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

Mustang Sally

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

A⁷ = 116

FS (Flute) starts with a sustained note followed by a rhythmic pattern.

Saxophone (Sax.) enters with a rhythmic pattern.

M.1 (Mezzo-Soprano) and M.2 (Mezzo-Soprano) enter with eighth-note patterns.

Vln. (Violin) and Hm. (Horn) provide harmonic support with eighth-note patterns.

The lyrics "Mus-tang Sal-" are written above the vocal parts.

Verse 1

FS (Flute) begins with a rhythmic pattern.

Saxophone (Sax.) enters with a rhythmic pattern.

M.1 (Mezzo-Soprano) and M.2 (Mezzo-Soprano) enter with eighth-note patterns.

Vln. (Violin) and Hm. (Horn) provide harmonic support with eighth-note patterns.

The lyrics "ly, guess you better slow your Mustang down. Mustang" are written below the vocal parts.

13

D⁷

FS (Flute) plays a rhythmic pattern.

Saxophone (Sax.) enters with a rhythmic pattern.

M.1 (Mezzo-Soprano) and M.2 (Mezzo-Soprano) enter with eighth-note patterns.

Vln. (Violin) and Hm. (Horn) provide harmonic support with eighth-note patterns.

The lyrics "Sal-ly now ba - by, guess you bet-ter slow your Mus-tang down." are written below the vocal parts. A '3' is placed under the third beat of the first measure.

17 A⁷

FS - - - - - You been

Sax. - - - - -

M.1 - - - - -

M.2 - - - - -

Vln. - - - - -

Hm. - - - - -

21 E⁷ D⁷

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

Ch. ooh

FS - - - - -

Sax. - - - - -

M.1 - - - - -

M.2 - - - - -

Vln. - - - - -

Hm. - - - - -

25 A⁷

ground -

FS - - - - -

Sax. - - - - -

M.1 - - - - -

M.2 - - - - -

Vln. - - - - -

Hm. - - - - -

Chorus 1

29 A⁷

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

Sax. Bend up to note

M.1

M.2

Vln.

Hm.

33

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

Sax.

M.1

M.2

Vln.

Hm.

37 D⁷

FS: — you wan-na do is ride a-round Sal-ly
Ch. (Ride, Sal-ly ride.)

Sax.

M.1

M.2

Vln.

Hm.

41 A⁷

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

Sax. M.1 M.2 Vln. Hm.

45 E⁷ D⁷

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

Ch. Sax. M.1 M.2 Vln. Hm.

49 A⁷

FS: I

Sax. M.1 M.2 Vln. Hm.

Verse 2

53

FS bought you a brand new Mus tang._ A - bout nine - teen six - ty five.

Ch. ah

Sax.

M.1

M.2

Vln.

Hm.

57

Now you come a - round, sig - ni - fying a wo - man, 'Cause you won't you won't let me ride._ Mus - tang

Ain't gon - na let you ride__

Ch.

Sax.

M.1

M.2

Vln.

Hm.

61 D⁷

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

3

Ch.

Sax. Sa - lly my ba - by

M.1

M.2

Vln.

Hm.

65

FS

A⁷

Ch. You been
down

Sax.

M.1

M.2

Vln.

Hm.

69

FS

E⁷

run-nin' all o - ver town now,

D⁷

oh, I guess I have to put your flat feet on the

Ch. ooh

Sax.

M.1

M.2

Vln.

Hm.

73

FS

A⁷

ground.

Sax.

M.1

M.2

Vln.

Hm.

Chorus 2

77 A⁷

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

Sax.

M.1

M.2

Vln.

Hm.

81

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

Sax.

M.1

M.2

Vln.

Hm.

85 D⁷

FS: — you wan-na do is ride a-round Sal-ly
 Ch. (Ride, Sal-ly ride.)

Sax.

M.1

M.2

Vln.

Hm.

89 A⁷

FS
Ch.
Sax.
M.1
M.2
Vln.
Hm.

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

93 E⁷ D⁷

FS
Ch.
Sax.
M.1
M.2
Vln.
Hm.

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

97 A⁷
Play 3 times

FS
Ch.
Sax.
M.1
M.2
Vln.
Hm.

sing 2nd & 3rd time only
Sal-ly— Sal-ly— Sal-ly— Sal-ly—

Somos el barco

Lorre Wyatt (Arr. Jill Stubington 2006)

D

Fl.
Vc.

G A D Bm Em

S.

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

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

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

Fl.
Vc.

A D D⁷ G A⁷ D

S.

to the boat that carries you and me.
sailing on, it touches many sands.
pull to gether, if we on-ly-will.
chart the wa - ters ne- ver sailed 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 A⁷ D⁷

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

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

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

Fl.

Vc.

31

D G A⁷ D

Fl.

Vc.

Tolpuddle Man

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

Graham Moore

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

Verse 1 (Wayne)

F Dm B^b

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

6 F B^b C

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

10 F Dm B^b

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^b

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^b 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^b

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

A.

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

B.

F C F

35 Verse 2 (Men) F

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

Dm B^b F

42 B^b C F Dm

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

47 B^b F C F

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

53 Verse 3 (All) F

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

Dm B^b F

60 B^b C F Dm

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

65 B^b F C F

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

I'll Fly Away

D = 100

G D

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

I'll fly a - way

9

A⁷ D

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

I'll _____ fly a - way._____

I'll _____ fly a - way._____

I'll _____ fly a - way._____

17 D G D

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

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 A⁷ D

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