

Shared Indulgence II

[Wayne's 60th Birthday Concert – 12th Feb 2011]

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Wayne Richmond
 Humph Hall
 85 Allambie Road
 Allambie Heights 2100

(02) 9939 8802
 (0400) 803 804
wayne@humph.org
looselywoven.org

The Poison Train

Michael O'Rourke

Intro (play also before verse 5)

♩ = 75 *8va*

F C B^b F C

(8)

6 F C F B^b F C

11

11 F C B^b Gm

1. This old town has had its day, all the peo - ple moved a - way, & the
 2. When the rail - way o - pened here all the gut - ters flowed with beer, & the
 3. Well they built the streets so wide it - 'd be a thing of pride, To____
 4. I still hear the tall man say to the child - ren at their play, Now you'd
 5. You feel sor - ry for the grass, all it did was grow too fast, & with

14

14 F C

hous - es stand - ing emp - ty in the dry & the dus - ty day. No - one
 peo - ple stood be - side the line to____ watch and__ wave & cheer. Oh the
 walk a - cross it drunk or throw a stone to the o - ther side, And the
 bet - ter go home ear - ly and you'd bet - ter__ stay a - way. Stay a -
 wea - pons ranged a - gainst it, it was ne - ver__ meant to last. And the

16

16 F C B^b Gm

cares for this old town now the mon - ey's not a - round & the
 speech - es that were made when the boss - es smiled & said,____
 build - ings grew so tall you would trem - ble at their fall, Now they
 way____ from the line can't you hear the rail - way humming, The____
 man and his off - sider, well____ they're all dressed in black, As the

18

18 F B^b/C F

rail - way lines are rus - ty____ & the stat - ion's fall - ing down.____
 "Good times are be - gin - ing____ fol - low us & you'll go a - head."____
 all fall down & you'd ne - ver know there was any - one there at all.____
 grass has grown too tall____ and the poi - son train is com - ing.____
 poi - son train goes through the town and__ blis - ters all the track.____

21 C F B^b F C

A. *There's a light down the line let it shine, shine, let it shine. There's a*

T. *There's a light down the line let it shine, shine, let it shine. There's a*

B.

26 Dm B^b F C Fine

A. *camp down the way, all the fet - tlers will be com - ing home to - day.*

T. *camp down the way, all the fet - tlers will be com - ing home to - day.*

B.

Final Verse

30 Dm B^b

6. Well it ne - ver last - ed long — half the town was dead & gone; and

33 Gm C

ev - 'ry bo - dy was a - fraid to be there left a - lone, All the

35 F C B^b Gm

peo - ple stayed a - way and there was no cel - e - bra - tion, —

37 F B^b/C F (Back to chorus)

No - bo - dy made a speech the day they closed the rail - way sta - tion. —

The Cradle Song

James Scott Skinner

- 1. Tune: Violin (+ cello)
- 2. Tune: Violin (+ cello + piano)
- 3. Tune: Cello (+ harmonies + piano)
- 4. Tune: Violins (tutti)
- 5. Tune: Piano (+ cello 1st two lines only)
Piano repeats last line up octave.

♩ = 60

T D G D Bm Em A⁷

5 D G D Bm G A⁷ D

9 G D Bm Em A⁷

13 D Em F#m Bm G A⁷ D

I Hold Your Hand in Mine

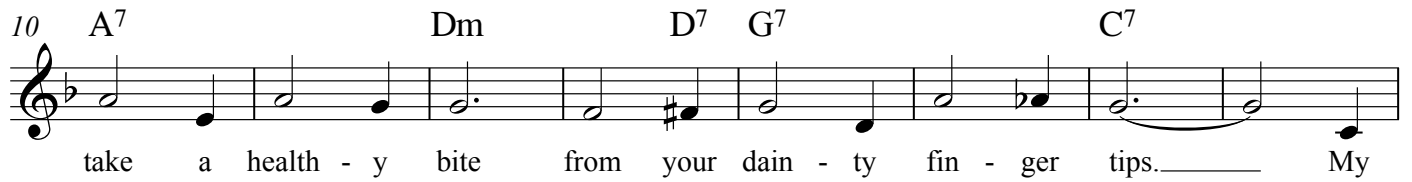
Words & Music by Tom Lehrer

C⁷ F C⁷ F



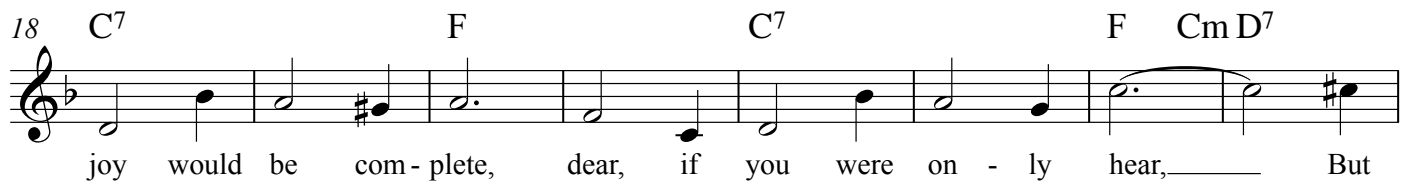
I hold your hand in mine, dear, I press it to my lips.____ I

10 A⁷ Dm D⁷ G⁷ C⁷



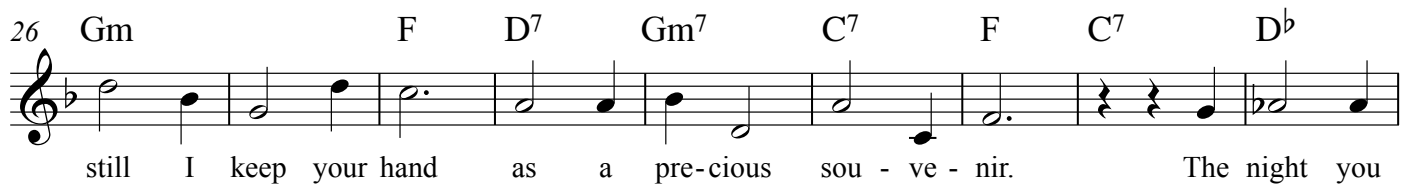
take a health - y bite from your dain - ty fin - ger tips.____ My

18 C⁷ F C⁷ F Cm D⁷



joy would be com - plete, dear, if you were on - ly hear,____ But

26 Gm F D⁷ Gm⁷ C⁷ F C⁷ D^b



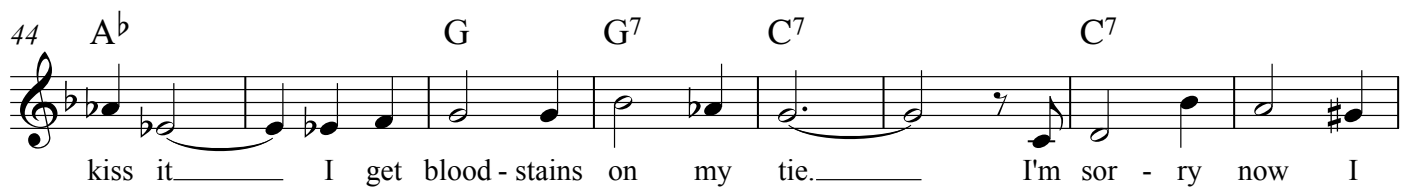
still I keep your hand as a pre - cious sou - ve - nir. The night you

35 A^b E^b E^{b7} A^b A^{b7} D^b



died I cut it off, I real - ly don't know why,____ For now each time I

44 A^b G G⁷ C⁷ C⁷



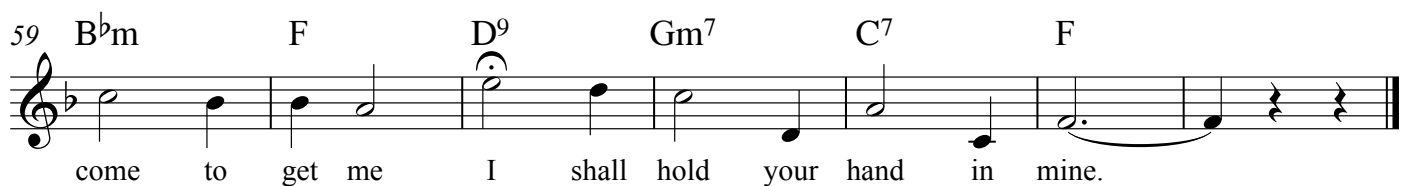
kiss it____ I get blood - stains on my tie.____ I'm sor - ry now I

52 F C⁷ F F⁷ B^b



killed you,____ for our love was some - thing fine,____ And till they

59 B^bm F D⁹ Gm⁷ C⁷ F



come to get me I shall hold your hand in mine.

The End of the Seas

Intro
 V1: Glennie & Ian --> Chorus
 V2: Choir (unison first 3 phrases --> Chorus)
 V3: Choir (full harmony throughout) --> Chorus

Kevin Murray (2008)

♩ = 90

S.

(Women only unison verses 1 & 2)

(Men only unison vs 1 & 2)

5

S. *B^b E^b G^m*

A. *B^b E^b G^m*

B. *B^b E^b G^m*

What will we do _____ When the o - ceans have had e nough? _____ What will we do _____
 What will we do _____ When the co - rals have all turned white? _____ What will we do _____
 What will we do _____ When the cur - rents have gone a - wry? _____ What will we do _____

What will we do _____ When the o - ceans have had e nough? _____ What will we do _____
 What will we do _____ When the co - rals have all turned white? _____ What will we do _____
 What will we do _____ When the cur - rents have gone a - wry? _____ What will we do _____

(Both in unison vs 1 & 2)

10

S. *G^{m7} F⁷sus G^m Cm C*

A. *G^{m7} F⁷sus G^m Cm C*

B. *G^{m7} F⁷sus G^m Cm C*

— When the dol - phins start cry - ing? It's just. so sad _____ that we can - not see _____ it.
 — When the nets come up emp - ty? It feels so bad _____ As we come to real - ise.
 — When the whale's song is si - lent? It makes me mad _____ that we let_ this hap - pen.

— When the dol - phins start cry - ing? It's just. so sad _____ that we can - not see _____ it.
 — When the nets come up emp - ty? It feels so bad _____ As we come to real - ise.
 — When the whale's song is si - lent? It makes me mad _____ that we let_ this hap - pen.

Vln.

(Full harmony verses 2 & 3)

17 E^b F B^b Chorus Am Gm

S. *Here in our hands lies the fate of this o-cean world. Well it feelslike the end of the*
That in our hands lies the fate of this o-cean world.
While in our hands lies the fate of this o-cean world.

A. *Here in our hands lies the fate of this o-cean world. Well it feelslike the end of the*
That in our hands lies the fate of this o-cean world.
While in our hands lies the fate of this o-cean world.

B.

Vln.

22 E^b Gm F Cm C

S. *seas, no mat-ter what we _ might wish. _ Yes it feels like the end of the oceans a bun dance.*

A. *seas, no mat-ter what we _ might wish. _ Yes it feels like the end of the oceans a bun dance.*

B.

Vln.

27 E^b F B^b F^7sus F^7sus B^b

S. *Don't know what we can do. _ What to do? _ What to do? _*

A. *Don't know what we can do. _ What to do? _ What to do? _*

B.

Vln.

Don't close your eyes

Kazu Milne

Solo $\text{♩} = 112$ *poco rit.*
mp
6 2

Solo alto Have you e-ver lost some-one you cared for. Have you e-ver i - ma-gined it hap-pen-ing to you?

Solo 18

It is ha-ppen-ing in Chi-na, ev-ery day and ev-ery mo - ment. Please don't, don't close your eyes.

Solo 27 **A**
8

But one day he su-dden-ly dis-a-ppears, is he still a-live? Don't don't close your eyes..

B. 44 **B** *f*

Tell me why they have to be tor tured? Is it be-cause they try to be good?

B. 52 *f*

Tell me why can you let this go on? Is it be cause they are not fa - mi - ly?

B. 60 **C** *mf* *Solo* *f*

don't close your eyes, be-cause it's happening in Chi-na. Ah

B. 70 *ff*

Ah they've fa-mi-ly like. you. do, they cry just like you do.

B. Cl. 80 **D** *mp* **6**

B. Cl. 96 *mf* *f* **2**

B. Cl. 112 **E** *mp*

B. Cl. 124 *mf*

134 **F** *Solo*

B. *4*

B. Cl. *4 mp*

don't close your eyes, to-

147 *f* *All*

B. *f*

B. Cl. *f*

ge ther_ we can stop_ this_ No more killing no more hurt - ing. Holding hands to - geth around the

154

B. ✓

B. Cl.

world. Holding hands_ to - ge - the there's no, no more fear.

162 *mp Solo* **G**

Solo *p All*

B. *p*

B. Cl.

Ah Ah

Ha - py me - mo - ries, times spent to - ge - ther, be - liev - ing_ that they'd for -

169 *mf*

Solo *mf*

B. *mp* *mf*

B. Cl. *mp*

e - ver last_ But one day he su - dden - ly dis - a - p - pears, is he still a - live?_ Please don't,

one day he su - dden - ly dis - a - p - pears, is he still a - live?_ Please don't,

177 *f* *poco rit*

Solo *f*

B. *f*

don't close your eyes_ To - ge - ther_ we can stop_ this_

don't close your eyes_ To - ge - ther_ we can stop_ this_

Banana Boat Song

Lord Burgess, William Attaway & Harry Belafonte

S: Singer, rather indignant
 C: Commentator, soft, husky, 'cool'
 (supposed to be the bongo player)

Solo voice ad lib throughout

Day - O Day O Day-light come and me wan go home Day me day

Bongo drums

C: Wow man, I'll have to ask you not to shout like that. That's like right in my ear man.
 S: Well it goes with the song
 C: Yeah, but don't holler in my ear man.
 S: Well, it's authentic, er, calypso shout.
 C: Yeah, but, like, why stand next to me man?
 S: Well, the shout go with the bongo drums.
 C: Well, not my bongo drums man. I mean, move away.
 S: Well, I don't see why.
 C: No, no! Stand over next to the guitar man.
 S: He sent me over here.
 C: Yeah? Well, then sing softly man. You know, I mean like - wow!
 S: OK.

7

C: It's too loud man! *P* C: That's better.

Day Day

12

a capella C: Yeah man.

Me say day me say day me say day me say day me say day O Day-light come and me wan-na go home.

17

E^b B^{b7} E^b

Work all night on a drink of rum Day light come and me wan go home

Voices and instruments

21 E^b B^b7 E^b

Stack ba - na - na till the morn - ing come Day light come and me wan go home Lift

Instruments *Voices and instruments*

25 f C : Hold it man. Hold it man. p C : Too loud man. Too loud! B^b7

Six foot se - ven foot eight foot bunch Day light come and me wan go home lift

29 E^b B^b7 E^b

ff C : Hold it man. Hold it, hold it man. p C : My ears. My ears. Like my ears! ff

six foot se - ven foot eight foot bunch Day - light come and me wan go home Day me day day O

Instruments *Instruments*

C: No hold it man. It's too shrill man. It's too piercing!
 S: Well I don't see why . . .
 C: No, it's too piercing man. It's too piercing.
 S: Well I gotta do the shout.
 C: No man, it's too piercing. Like I don't dig loud noises.
 S: Well you ruined the whole . . .
 C: Piercing
 S: . . . record is what you do.
 C: Yeh, well tough. I'll take my bongos and go man because like the whole thing is like bugging me anyhow.
 S: Yes. Well, wait a minute. I won't shout.
 C: No. I'm off man. Like I didn't want to make this gig in the first place!
 S: No, no. Wait a minute. I'll be soft.
 C: Yeah? Well then back off of me man. It's too piercing.
 S: OK (*walks away*) How's this? "Day O"
 C: Too loud man.
 S: OK (*walks away*) "Day O"
 C: Too loud man. I can still hear you. Would you mind leaving the room?
 S: OK (*leaves the room*)

35 *7* C: Crazy. E^b B^b7 E^b
mf

Day Me day day O (Door opens, runs back in) Day light come and me wan go home

a cappella *Voices and instruments*

40 *7*

(Runs back out & closes door) Day me day day O (Door opens, runs back in)

44 E^b B^b7 E^b B^b7 E^b
mf

Day light come and me wan go home Beau-ti-ful bunch of ripe ba-na na Day light come and me wan go home

Voices and instruments *Instruments* *Voices and instruments*

50

Hide the dead ly black ta - ran - tula Day light come and me

Instruments *Voices and instruments*

C: Oh man. Don't sing about spiders. I mean - ooh - like I don't dig spiders!
S: Well, but that's how the songs goes. See it goes . . .

53

E^b *B^b7* *E^b*
C: Oohh! Rall

Hide the dead ly Black ta ran tula Day light come and me wan go home

Instruments *Voices and instruments*

C: Is that it? Can I leave now?
S: Well, not yet. We gotta big finish.
(Runs out and slams door)

57

7

Day me day day me day day me day day me day day O

(Tries to open door. Knocks.)
S: Hey!
C: Yeah man.
S: I locked myself out.
C: Crazy
(Running steps, glass smashes, falls)
S: I come through the window!

61

E^b *B^b7* *E^b*
mf Rall C: Wow!

Day light come and me wan go home

Voices and instruments

Break o Day

Words: Henry Lawson Music: Ian Hamilton 2001

Fl. Clar. Vln. Vc.

8 **G A⁷ D**

S. You love me, you say— and I think you do,— but I know so ma-ny who don't. And—
 They well might have name me the Fall 'o Night,— For—drear is the track I mark, But—
 There was ne - ver a lo - ver so proud and kind, There was never a friend so true; But the
 God bless you, dear, with your red-gold hair— And your pitying_ eyes_ of grey. Oh!—

Fl. Clar. Vln. Vc.

13 **G A⁷ D A G G**

S. how can I say— I'll be true to you, when I know very well I won't? I have jour-neyed long and my
 I love fair girls and I love the light,— For— I and my tribe were dark. You may love me dear, for a
 song of my life— I have left be - hind— In the heart of a girl like you. There was never so deep or—
 my heart for-bids that a star so fair— Should be marred by the Break 'O Day. Live— on my girl, as the

Fl. Clar. Vln. Vc.

18 A G A G A⁷

S. goal is far. I love, but I can-not bide, For as sure as ri-ses_ the morn - ing star, with the
 day and a night, You may cast your life_ a - side; But as sure as the mor - ing star shines bright with the
 cruel a wrong In the land that is far_ a - way, There was ne-ver so bitter a bro - ken heart That_
 girl you are, Be a good and a true_ man's bride, For as sure as the set_ of the even-ing star_ with the

Fl.

Cl.

Vln.

Vc.

23 D A G A Chorus G A G

S. break of day I'll ride. I was doomed to ruin or doomed to mar the home where e-ver I
 break of day I'll ride. 4. I was born to ruin or_ born to mar the home where e-ver I
 rode at the break of day.
 fall 'o night I'll ride.

Fl.

Cl.

Vln.

Vc.

29 A D G A⁷ D

S. stay, but I'll think of you as the mor ning star, and they call me Break O' day.
 light, Oh, I wish that you_ were the eve - ning star, and that I were the Fall o' Night.

Fl.

Cl.

Vln.

Vc.

The Kangaroo Sat

Plain: Wayne
Italics: Glenny
Underlined: Both

Keith Murray

Am G⁷ C Dm Em F C

As *the* kan-ga-roo sat on the old man's head, he *care-ful-ly* pol-ished his

5 Dm⁷ G⁷ C Dm Em F C Dm G⁷ C

nails. *And the old man but-tered a piece of bread with an inch of tad pole's tails.* When the

10 C Dm Em F C Dm G⁷

kan-ga-roo's son came home at one, *he sneezed at the up-stairs maid.* But she

14 C Dm Em F C Dm G⁷ C

coun-ted to ten & *sneezed back a gain, so they called for the fire bri-gade.* With a

18 Dm Em D⁷ G Am D⁷

hop and sneeze, once a - gain *if you please,* with a hop and sneeze "A

21 G D⁷ G⁷ C Dm Em F C

choo! A - choo! Now the kan-ga-roo's dead on the old man's bed. *The maid is grow-ing a*

25 Dm G⁷ C Dm Em F C Dm

beard. And the old man's bread is toast in - stead. *It's much worse than I*

29 Em Dm G⁷ F G⁷ C F C G⁷ C

feared, — It's much worse than I feared!

An Old Folk Tale

V1: Harry & Noni
 V2: + piano, perc, guit (+ harm, viola & flute at [D])
 V3 & 4: Tutti --> Coda

Harry Dingle
 (Arr. Tully Dingle - '09)

A C#m A B E C#m

HD: Some-days well I just wish'em a - way / Some days I just want to stay in bed / Some days I wish I'd never o-pened my mouth / Some days I know I'll never get it all done / Some days I'm back on a mys - tic - al trail / Some days I have all thanswers in my head / Some days I'm cool like the wind from the south / Some days_ aint I the for - tu-nite one

Fl., Cl., Vla.

6 **A** B E **B** C#m A B E

HD: morr-ow's anad - ven-ture / morr-ow's justa myster-y / morr-ow's anen-igma / morr-ow's got a vis - ion / Yes-ter-day's an old folk tale [To Coda 4th time] / Some days I'm won - dering what the / Some days I'm look - ing for a / Some days I rea - lly fell like

Fl., Cl., Vla.

11 C#m A B

HD: hell I'm do - ing here / place to hide_ / pack ing_ it in / Some days I want to keep so they never dis - a - ppear / Some days I don't care if the ri - ver's too wide / Some days I find 3 new places to be - gin / To - morr - ow's just a ques - tion / To - morr - ow's just a puzzle - / Yes - ter - day's an old folk / To - morr - ow's just a puzzle - / To - morr - ow's opp - or - tuni - ty

Fl., Cl., Vla.

16 **E** **C** Chorus **A** B⁶ B⁷ E

HD: tale / And the stor - ies that we write / with our dream - ing / Stor - ies that we write / stor - ies that we write / with our dream - ing / Stor - ies that we write

Ch.: stor - ies that we write / with our dream - ing / Stor - ies that we write

Fl., Cl., Vla.

23 **B/D#** **C#m** **A** **B** **A** **B**

HD. *with ever y beat of our heart — Stor ies that we write that give us mean -ing Stor ies that we write They're just folk tales*

Ch. *beat of our heart — Stor ies that we write — that give us mean -ing Stor ies that we write — folk tales*

Fl. *with ever y beat of our heart — Stor ies that we write that give us mean -ing Stor ies that we write They're just folk tales*

Cl.

Vla.

32 **D** **E** **B/D#** **C#m** **A B** **E** **B/D#** **C#m** **A B**

HD. *— o -ver -night folk tales — o -ver -night*

Ch. *— o -ver -night*

Fl.

Cl.

Str.

Vla.

Coda
41 **E** **B/D#** **A** **B**

HD. *tale To - morn -ow's got a vis - ion Yes -ter -day's an old folk*

Fl.

Cl.

Str.

Vla.

45 **E** **B/D#** **C#m** **A** **E** **B/D#** **C#m** **A** **B** **E**

Fl.

Cl.

Str.

Vla.

June Apple

Appalachian Folk Song

♩=150

The first system of music consists of two staves in 4/4 time. The key signature has three sharps (F#, C#, G#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of quarter notes G2, A2, B2, and C3.

The second system of music starts at measure 3. It features a repeat sign at the beginning. Above the first measure is a box containing the letter 'A'. Above the second measure is the letter 'A', and above the third measure is the letter 'G'. The melody and accompaniment continue with the same rhythmic pattern as the first system.

The third system of music starts at measure 7. Above the first measure is the letter 'A', above the second measure is 'G', and above the third measure is 'A'. The melody and accompaniment continue with the same rhythmic pattern.

The fourth system of music starts at measure 11. Above the second measure is the letter 'G'. The melody and accompaniment continue with the same rhythmic pattern.

The fifth system of music starts at measure 15. Above the first measure is the letter 'A', above the second measure is 'G', and above the third measure is 'A'. The melody and accompaniment continue with the same rhythmic pattern.

Intro
A + B (Instrumental)
A + B (Verse 1: Anneli) (in D)
A + B (Verse 2: Maria) (in D)
A + B (Verse 3: Fiona) (in D)
A + B (Verse 1: Tutti) (in D)
A + B (Instrumental)

D & C chords during verses

19 **B** A G A

1. I wish I was a june a - pple hang ging from a tree e'v-ry time my
 2. They made this ban-jo from a gourd strings were made of twine on-ly tune that
 3. There's a train out on the is - land love heard it's_ whis-tle blow tell my friends I'm

25 G A

love went by he'd take a bite of me take a bite of me my love
 it could play was trou - ble on my mind trou - ble on my mind my love
 so - rry but I'm sick and I must go Sick and I must go my love

30 G A

take a bite of me ev - ry time my
 trou - ble on my mind the on - ly tune that
 sick and I must go tell my friends I'm

33 G A

love went by he'd take a bite of me
 it could play was trou - ble on my mind
 so - rry but I'm sick and I must go

Somos el barco

Lorre Wyatt (Arr. Jill Stubington 2006)

Vln. D

Vc. *pizz*

S. G A D Bm Em

The stream sings it to the ri-ver the ri ver sings it to the sea the sea sings it
 Now the boat_____ we are sail ing in_____ was built_____byman y hands And the sea we are
 O the voy age_____ has been long and hard and yet_____we're sail - ing still With a song to help us
 So with_our hopes we raise the sails_____ to face__the_winds once more And with our hearts we

Vln.

Vc.

S. A D D⁷ G A⁷ D

to the boat that carries you and me._____ *So mos el bar co _____ so mos el mar*
 sail ing on,_ it tou ches ma ny_sands._
 pull to geth - her, if we_ on-ly_will._____ *So mos el bar co _____ so mos el mar*
 chart the wa - ters ne- ver_ sailed be fore._____ *So mos el bar co _____ so mos el mar*

A.

B.

Vln.

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 ____*

Vln. *(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. ____*

Vln.

Vc.

31 **D G A⁷ D**

Vln.

Vc.

Gendarmes' Duet

Words: H. B. Farnie Music: J. Offenbach

♩=120 D A⁷ D G D A⁷ D *Fine*

5 D A D A⁷

And of our selves we take good
Then lit - tle but - ter - flies we
And punch each o - ther's heads at

We're pub - lic guard - ians, bold, yet wa - ry,
Some - times our du - ty's ex - tra mu - ral,
If gen - tle men - will make a ri - ot,

9 D A D A⁷

care!
chase!
night,

When dan - ger looms we're nev - er
Com - mune with Na - ture face to
Pro - vid - ed that they make it

To risk our pre - cious lives we're cha - ry,
We like to gam - bol in things ru - ral,
We're quite dis posed to keep it qui - et,

13 D G D G D

T. there! Or lit - tle boys that do no harm,
face! Re - fresh'd by Na - ture's ho - ly charm,
right! Or give to us our pro - per terms!

B. But when we meet a help - less wo - man, *We run them*
Un - to our beat then back re - turn - ing,
But if they do not seem to see it,

Rec. *We run them in, we run them in, We show them we're the bold Gen -*

V1. *We run them in, we run them in, we run them in, We show them we're the bold Gen -*

V2. *We run them in, we run them in, we run them in, We show them we're the bold Gen -*

Vc. *We run them in, we run them in, we run them in, We show them we're the bold Gen -*

18 A7 D A7

T. *We run them in, we run them in, We show them we're the bold Gen -*

B. *in, we run them in,*

Rec. *We run them in, we run them in, We show them we're the bold Gen -*

V1. *We run them in, we run them in, we run them in, We show them we're the bold Gen -*

V2. *We run them in, we run them in, we run them in, We show them we're the bold Gen -*

Vc. *We run them in, we run them in, we run them in, We show them we're the bold Gen -*

21 D A7 Bm G D A7 D

T. *darmes! We run them in, we run them in, We show them we're the bold Gen darmes!*

B. *We run them in, we run them in, we run them in, We show them we're the bold Gen darmes!*

Rec. *darmes! We run them in, we run them in, We show them we're the bold Gen darmes!*

V1. *darmes! We run them in, we run them in, We show them we're the bold Gen darmes!*

V2. *darmes! We run them in, we run them in, We show them we're the bold Gen darmes!*

Vc. *darmes! We run them in, we run them in, We show them we're the bold Gen darmes!*

I dreamed a dream

Lyrics: Herbert Kretzmer Music: Claude-Michel Schönberg
 Arr. Wayne Richmond, 2010 (from 'Les Miserables')

Fl. $\text{♩} = 70$

4 **A**

DW

I dreamed a dream in time gone by
 Then I was young and un - a - fraid

When hope was high and lifeworth li - ving._____
 When dreams were made and used and was - ted._____

Cl.

8

DW

I dreamed that love would ne - ver die,
 There was no ran - som to be paid,

I dreamed that God would be for - giv - ing._____
 No song un - sung, no wine un - tas - ted._____

Cl.

12 **B**

DW

But the ti - gers come at night

With their voi - ces soft as thun - der._____

Fl.

Cl.

16

DW

As they tear your hope a - part,

As they turn your dream to shame._____

Fl.

Cl.

22 **C**

DW

She slept in sum - mer by my side,

She filled my days with end - less won - der._____

Cl.

26

DW She took my child-hood in her stride But she was gone when Au-tumn came.

Fl.

Cl.

31 **D**

DW And still I dreamed she'd come to me, That we would live the years to- geth-er.

Fl.

Cl.

35 **D**

DW But there are dreams that can - not be. And there are storms we can - not wea - ther.

Fl.

Cl.

39 **E**

DW I had a dream my life would be so diffe-rent from this hell I'm

Fl.

Cl.

43 **rit.**

DW li - ving, so diffe-rent now from what it seemed Now life has killed the dream I

Fl.

Cl.

46 **F** **rit.**

DW dreamed.

Fl.

Rave On



Sunny West, Bill Tilghman & Norman Petty

Verse

$\text{♩} = 160$

T. 
A-w-e-e-e-ell the lit-tle things you say and do. Make me want to be with you - ou-ou.
Sax. 
way you dance-a and hold me tight. The way you kiss and say good night.



[2nd verse only]



T. 
Rave on, it's a cra-zy feel-ing and-a I know it's got-ta me reel-in' when
Sax. 

T. 
you say, "I love you," Rave on. The Oh well,
Sax. 

Chorus

T. 
Rave on, it's a cra-zy feel-in' and-a I know it's got-ten me feel in', I'm so glad that
Sax. 

T. 
you're re-veal-in' your love for me. Rave on, rave on and tell me,
Sax. 

T. 
tell me not to be lone-ly, tell me you love me on-ly,
Sax. 

**To Bridge
To Coda**

29 1. *Instrumental*

T. G C G

Sax.

rave on to me. —

34 Back to Chorus

Sax.

Bridge

39 2.

T. G C G D7 G C G

Sax.

rave on to me. — rave on to me. —

44

T. Burn - ing, Burn - ing, Burn - ing! Well lets-a rock!

Sax.

49 [Stop!]

T. Well lets - a roll! Well lets - a

Sax.

52 Back to Chorus

T. rock! roll! rock! roll! Ow!!!

Sax.

Coda

56 3.

T. G C G G C G

Sax.

rave *f* on to me. — *p* rave *f* on to me. — *ff*

Tuxedo Junction

Intro
 V1 &2: Kevin
 Bridge: Choir
 V3: Men
 Instrumental Verse x 2
 Instrumental Bridge
 Instrumental Verse

Erskine & Hawkins

♩=130

8

Solo 

Feel-ing low Walk-ing slow

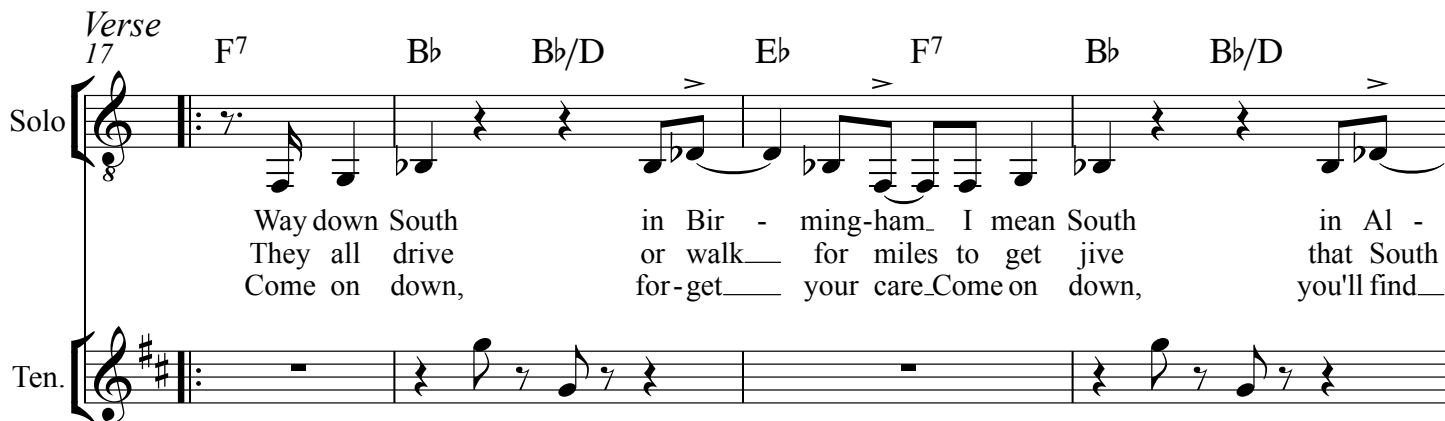
13

Solo 

Want to go right back where I be-long

Verse


17

Solo 

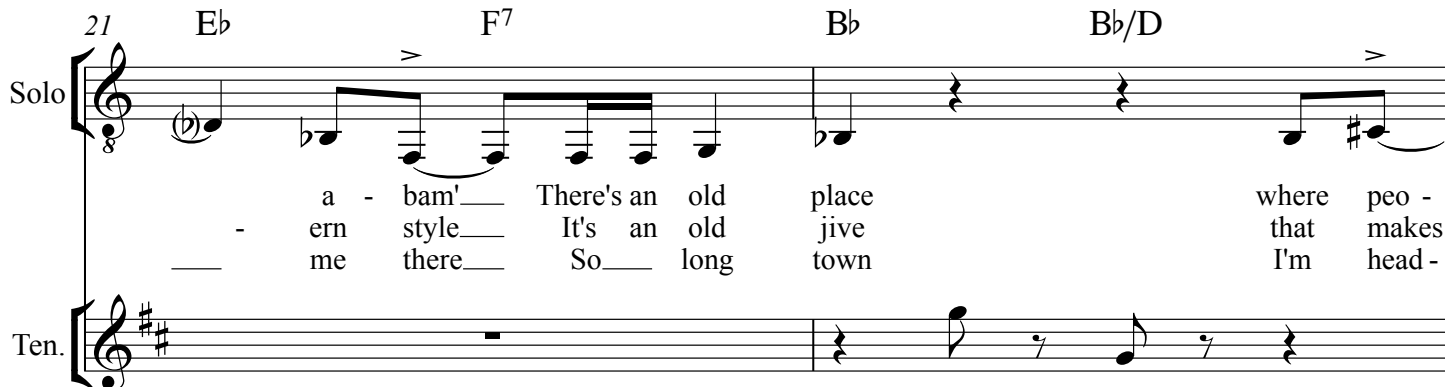
Way down South in Bir-ming-ham I mean South in Al-

They all drive or walk for miles to get jive that South

Come on down, for-get your care Come on down, you'll find

Ten. 

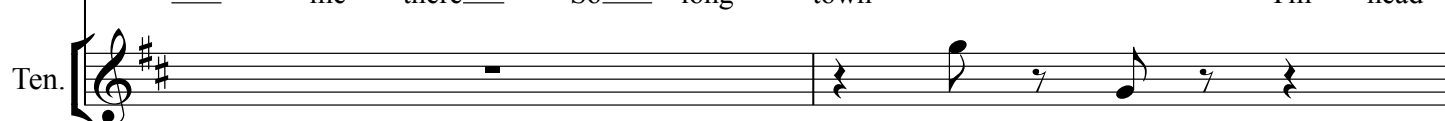
21

Solo 

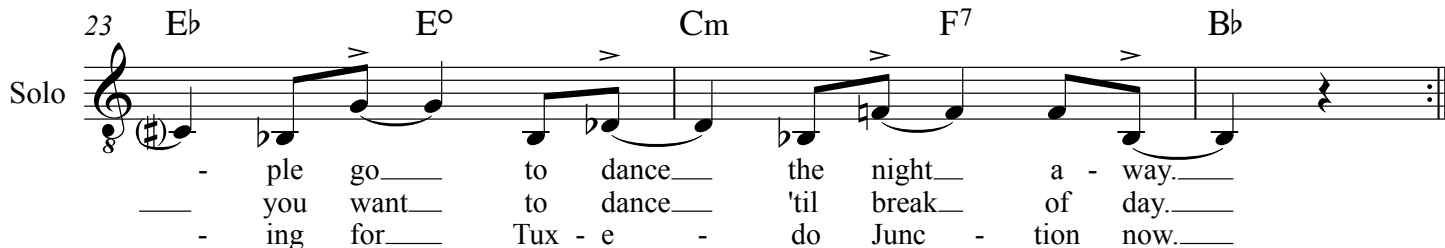
- a-bam' There's an old place where peo-

- ern style It's an old jive that makes

me there So long town I'm head-

Ten. 

23

Solo 

- ple go to dance the night a-way

- you want to dance 'til break of day

- ing for Tux-e do Junc-tion now

Bridge

26 $B\flat$ $E\flat$ $E\flat m^7$ $B\flat$ $B\flat^7$

Solo $\frac{8}{8}$
 It's a junc - tion where the town folks meet At each

Ten.

31 $E\flat$ $E\flat m^7$ $B\flat$ Gm^7 Cm^7 F^7

Solo $\frac{8}{8}$
 func - tion in a tux they - greet - you

Ten.

Coda

$E\flat$ $B\flat$

Solo $\frac{8}{8}$
 doo da da da doo da! doo da da da doo da! doo da

Ten.

$E\flat$ E° F^7 $B\flat$ *fff*

Solo $\frac{8}{8}$
 doo-by doo-by doo-by doo-by doo-by doo-by doo-by doo-by doo! doo da! *fff*

Ten.

Mr Wayne Richmond

1st Movement



Tully Dingle 2004

♩ = 80 G Am G Cm G Dm/F C B^b Dm E^b A D F Dm

Conc. 

♩ = 80 8 **A** A A/C[#] D C F Dm Am G/B

Conc. 

Conc. 
Rec. 



B 16 G Am G Cm G Dm/F C B^b

Conc. 
Rec. 

Conc. 
Rec. 

C 23 Am B^b C Dm A Gm C Dm Am B^b C Dm A

Conc. 
Rec. 

Conc. 
Rec. 

D 35 Dm Am B^b C Dm A Gm C

Conc.

Rec.

39 Dm Am B^b C

Conc.

Rec.

41 Dm A Gm C

Conc.

Rec.

43 Dm Am B^b C

Conc.

Rec.

45 Dm A Gm C B^b Dm

Conc.

Rec.

48 B^b Dm B^b Dm B^b A rit.

Conc.

Rec.

52 **E** A tempo D Em D Gm D Am/C D

Conc.

Rec.

Blue Moon

Words: Lorenz Hart Music: Richard Rodgers

(Arr. Wayne Richmond - 2010)

A

Solo

B. *p*

Cl.

Blue Moon you saw me stand-ing a - lone,

Blue Moon. Blue Moon.

7

Solo

Cl.

With-out a dream in my heart, With-out a love of my own. Blue

B

13

Solo

Cl.

Moon you knew just what I was there for, you heard me say-ing a pray'r

17

Solo

for, some-one I real-ly could care for. And then there

C

21

Solo

Cl.

sud-den-ly ap-pears be - fore me. The on - ly one my arms will e - ver hold. I heard some

25

Solo

Cl.

bo - dy whis-per "Please a - dore me" And when I looked, the moon had turned to gold! Blue

D

29

Solo

Cl.

Moon Now I'm no long-er a - lone. With-out a dream in my heart,

33
Solo
With - out a love of my own. And then there

37 [E] [all sops]
Solo
Cl.
sud - den - ly ap - pears be - fore me. The on - ly one my arms will e - ver hold. I heard some

41
Solo
Cl.
bo - dy whis - per "Please a - dore me" And when I looked, the moon had turned to gold! Blue

45 [F] [Marjorie solo]
Solo
Cl.
Moon Now I'm no long - er a - lone. With - out a dream in my heart,


50
Solo
With - out a love of my own.

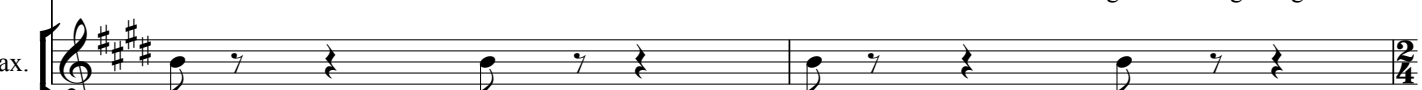
53 [G] ♩=120
B.
B Sax.
Bom boo ba bom ba bom ba bom bom boo ba bom boo ba bom da dang di dang dang da ding - a dong ding Blue

56
B.
Moon, Blue, blue moon. Doop - a doop - a doop Moon, Blue Moon, Blue

59
B.
Moon. Doop - a doop - a doop Moon, Blue Moon, Blue Moon. Doop - a doop - a doop.

62

B.  Bom boo ba bom ba bom_ ba bom bom boo ba bom boo ba bom da dang_ di dang dang da

B Sax. 

64

Solo  Blue_ Moon, _____ you saw me stand ing_ a - lone, _____ with out a dream in _____ my

B Sax. 

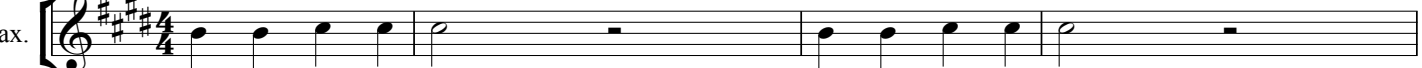
69

Solo  heart, _____ without a love of_ my own. _____ Blue

B Sax. 

74

Solo  Moon, _____ you knew just what I _____ was there for _____ you heard me say - ing _____ a

B Sax. 

78

Solo  prayer for_ some-one I real - ly _____ could care for_ And then there

B Sax. 

82

Solo  sud-den-ly ap peared be - fore _____ me. _____ The on-ly one my arms will

B Sax. 

87

Solo  e - ver hold. _____ I heard some - bo - dy whis - pet Please a -

B Sax. 

92

Solo
 dore me." And when I looked, the moon had turned to gold. Oh! Blue.

B Sax.

98 **K**

Solo
 Moon, Now I'm no lon - ger a - lone, with-out a dream in my

B Sax.

102

Solo
 heart, without a love of my own.

B Sax.

107 **L**

Solo
 Oh Oh Oh

B Sax.

113

B Sax.

116 **M**

Solo
 Oh Oh Oh

B.

MooDoopadoopadoop.

B Sax.

122

B.
 Bom boo ba bom ba bom ba bom boo ba bom boo ba bom da dang di dang dang da ding-a dong ding. Blue Moon.

B Sax.

Oscar's Song

Maria Dunn

♩=70 **A** F C/E Dm B^b F Am E^b C

Wayne conc.

Guitar: Tully

Tune

Cello

9 F Am Dm B^b F/A B^b C B^b/F F

Tu.

Vc.

17 **B** F C/E Dm B^b F Am E^b C

Recorder

Two violins

Tu.

Vln.

Vc.

26 F Am Dm B^b F/A B^b C B^b/F F

Tu.

Vln.

Vc.

C Accordion: James
Keyboard: Jill

34 F C/E Dm Am B^b F/A Gm C

All violins

Vln.

Vc.

42 F C/E Dm Am B^b C F

Vln.

Vc.

50 **D** B^b C F Dm B^b F/A Gm

Tu. All flutes/recorders

Vln. All violins

Vc.

58 C B^b C F Dm B^b C B^b/F F

Tu.

Vln.

Vc.

67 **E** F C/E Dm B^b F Am E^b C

Tu. All flutes/recorders

Vln. All violins

Conc. Wayne conc.

Vc.

76 F Am Dm B^b F/A B^b C B^b/F F

Tu.

Vln. rall. p

Vc. rall. p

Conc. rall. p

Vc. rall. p

I ain't afraid

Holly Near (as sung by Roy Bailey)

Em B⁷

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

5 Em B⁷ Em

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

9 Em B⁷

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

13 Em B⁷ Em

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

Chorus

17 Em B⁷

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

21 Em

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

23 B⁷

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

Verse 5 Wayne only

25

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

29

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

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

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

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

John K/
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!

My Favourite Things

Richard Rodgers Julie Andrews

1 Cmaj7 $\text{♩} = 120$ D Am⁷ B⁷

5 Em

Bo - tox and nose - drops & nee - dles for knit - ting.
Hot tea and crum - pets and corn pads for bun - ions.

9 Cmaj⁷

Walk - ers and hand - rails and new den - tal fit - tings.
No spi - cy hot food or food cooked with on - ions.

13 Am⁷ D⁷ G/B C/E

Bun - dles of ma - ga - zines tied up with string.
Bath - robes with heating pads and hot meals they bring.

17 D C F#m⁷ B⁷ Em

These are a few of my fav - our - ite things.
These are a few of my fav - our - ite things.

23 Em

Cada - leas and cat - a - racts hearing aids and glas - ses,
Back pain con - fused brain. No need for sin - nin'

27 Cmaj⁷

Poy - dent and fixi - dent and false teeth in glas - ses.
Thin bones and frac - tures and hair that is thin - in'

31 Am⁷ D⁷ Bm⁷ C/E

Pace - ma - kers, golf carts and por - ches with swings.
And we won't men - tion our short shrun - ken frames.

35 D C F#^o B⁷

These are a few of my fav - our - ite things.
When we re - mem - ber our fav - our - ite things.

39 **Em** **F#°**

When the pipes leak, when the bones creak,
 When the joints ache, when the hips break,

43 **Em** **C**

when the knees go bad, I
 when the eyes grow dim,

47 **C** **Gmaj7** **Am7** **F#m/A**

sim - ply re - mem - ber my fav - our - ite things and
 The I re - mem - ber my fav - our - ite things and the

51 **G/D** **Cmaj7/D** **B/D** **Bm7/D**

then I don't feel so
 life that I've had and things don't seem so

55 **G** **C** **B7**

bad. _____
 bad. _____

59 **G** **C** **G/D** **D7** **G**

bad. _____
 s

The Stripper ♩=85

67 **G** **Cm6** **G** **G7** **F#7** **F7** **E7**

71 **A9** **D9** **G7** **Eb7** **C** **D** **G**

Tolpuddle Man

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

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

Verse 1 (Wayne)

8 **F** **Dm** **B^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. They can bring down our wa - ges. _____ and starve all our chil dren, In

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

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

23 **F** **B^b** **C**

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

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

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

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

27 F Dm

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

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

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

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

30 Bb F C F

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

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

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

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

35 *Verse 2 (Men)* F Dm Bb F

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

42 Bb C F Dm

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

47 Bb F C F

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

53 *Verse 3 (All)* F Dm Bb F

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

60 Bb C F Dm

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

65 Bb F C F

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

Jesus is on the wire

Thea Hopkins (Arr. Maria Dunn - 2010)

MW $\text{♩} = 60$ 8

Verse 1
9 Cm Fm7
MW Run down church Red. clay ri-ver co-vered in a smok-ey haze

17 Cm
MW Sun²- day morn - ing the fi - re is out

21 Fm7 Cm
MW Sun-day morn-ing no-one a - bout
Cl.

Verse 2
29 Cm Fm7
MW The earth is soft this time of year boots get caked from there to here
Cl.

37 Cm Fm7
MW down the road route twen-ty five_ they found this boy he was bare-ly a - live
Cl.

Chorus
45 Bb Ab Cm7 Ab
MW Je - sus _ is on the wi - re so far _ a - way high - er and high - er _
Cl.

53 **B \flat** **A \flat**

MW *Je - sus _ is on the wi - re _*

Cl.

Verse 3
61 **Cm** **Fm 7**

MW *They took him down off the fence cold _ as ice al - most _ dead*

Cl.

69 **Cm 7** **Fm 7**

MW *they said that he _ that he slept with guys they said that he de - served to die*

Cl.

Chorus
77 **B \flat** **A \flat** **Cm 7** **A \flat**

MW *Je - sus _ is on the wi - re so far _ a - way high - er and high - er _*

Cl.

84 **B \flat** **A \flat** **Fm 7**

MW *Je - sus _ is on the wi - re _*

Cl.

Morning Nightcap Tune Set

(Adapted from a Lunasa arrangement)

The Wedding Reel (x2) Intro: K/B drone then 1st four lines guitar

$\text{♩} = 200$ D Em⁷

5 Bm A⁷sus⁴

9 D Em⁷

13 Bm A⁷sus⁴

17 D Em⁷

21 Bm A⁷sus⁴ G

25 F[#]m⁷ G Em

29 Bm A⁷sus⁴ G G

Morning Nightcap (x2)

1. A: G drone (stop at start of bar 14!) B: Little chords to rhythm
2. A: Chords to rhythm B: Big chords to crotchet beats

1 Ḡm B^b

5 Cm⁷ Dmsus⁴

9 Gm B^b

13 Cm⁷ Dmsus⁴

17 Gm Gm Am⁷ B^b Cm Bb Gm Am⁷ Gm₃ F

Musical staff 17-20: Treble clef, key signature of one sharp (F#). Measures 17-20. Chords: Gm, Gm, Am⁷, B^b, Cm, Bb, Gm, Am⁷, Gm₃, F. Rhythmic notation includes eighth and sixteenth notes with stems down, and some notes with 'x' marks below them.

21 Cm Gm Am⁷ B^b Cm Dm Dm

Musical staff 21-24: Treble clef, key signature of one sharp (F#). Measures 21-24. Chords: Cm, Gm, Am⁷, B^b, Cm, Dm, Dm. Rhythmic notation includes eighth and sixteenth notes with stems down, and some notes with 'x' marks below them. A triplet of eighth notes is marked with a '3' above it.

25 Gm Gm Am⁷ B^b Cm Bb Gm Am⁷ Gm₃ F

Musical staff 25-28: Treble clef, key signature of one sharp (F#). Measures 25-28. Chords: Gm, Gm, Am⁷, B^b, Cm, Bb, Gm, Am⁷, Gm₃, F. Rhythmic notation includes eighth and sixteenth notes with stems down.

29 Cm Gm Am⁷ B^b Cm Dm Dm

Musical staff 29-32: Treble clef, key signature of one sharp (F#). Measures 29-32. Chords: Cm, Gm, Am⁷, B^b, Cm, Dm, Dm. Rhythmic notation includes eighth and sixteenth notes with stems down, and some notes with 'x' marks below them. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line and a sharp sign (#).

The Malbay Shuffle (Diarmaid Moynihan) (x 1 as writ)

1 G Am C⁹ D

Musical staff 1-4: Treble clef, key signature of one sharp (F#). Measures 1-4. Chords: G, Am, C⁹, D. Rhythmic notation includes eighth and sixteenth notes with stems down.

5 G Am C⁹ D

Musical staff 5-8: Treble clef, key signature of one sharp (F#). Measures 5-8. Chords: G, Am, C⁹, D. Rhythmic notation includes eighth and sixteenth notes with stems down.

9 G C G C G C G D

Musical staff 9-12: Treble clef, key signature of one sharp (F#). Measures 9-12. Chords: G, C, G, C, G, C, G, D. Rhythmic notation includes eighth and sixteenth notes with stems down.

13 G C G C G Am G D

Musical staff 13-16: Treble clef, key signature of one sharp (F#). Measures 13-16. Chords: G, C, G, C, G, Am, G, D. Rhythmic notation includes eighth and sixteenth notes with stems down.

17 G Am C⁹ D

Musical staff 17-20: Treble clef, key signature of one sharp (F#). Measures 17-20. Chords: G, Am, C⁹, D. Rhythmic notation includes eighth and sixteenth notes with stems down.

21 G Am C⁹ D G

Musical staff 21-24: Treble clef, key signature of one sharp (F#). Measures 21-24. Chords: G, Am, C⁹, D, G. Rhythmic notation includes eighth and sixteenth notes with stems down.

The fleeting Song

Tully Dingle 2005

Eb/Bb Drone throughout

H.

5 **A**
Won't come out ea - sy Ea - si - ly go _____ Won't come out ea - sy Ea - si - ly go _____
Nest of the ea - gle I saw a song _____ I saw the mu - sic feed - ing the young _____
H.

11
Breath of the mor - ning I heard it all _____ Breath of the mor - ning soon will be gone _____
I saw the mu - sic chan - ging it all _____ And I know the mu - sic soon will be gone _____
H.

17 **B**
But I'm wal - king ea - sy home won't come a - gain but I'm Wal - king
Ch.
H.

24 1. _____ 2. _____
Ea - sy home
Ch.
Rec.
H.

29
home death of a friend but I'm wal - king ea - sy
Ch.
H.

33 **C**

home

41

ppp

47 **D**

But I'm Wal - king Ea - sy home won't come a - gain but I'm wal - king ea - sy home

55

death of a friend but I'm wal - king ea - sy home

62 **E** ♩=95

Ch. song de par ting

Vln.

Vc.

H.

70

Ch. song de par ting

Vln.

Vc.

H.

78 **F**

Vln.

Vc.

H.

86

Vln.

Vc.

H.

94 **G**

Ch. song de par ting

Rec.

Vln.

Vc.

H.

102

Ch. *song de par ting*

Rec.

Vln.

Vc.

H.

110 **H**

Rec.

Vln.

Vc.

H.

118

Rec.

Vln.

Vc.

H.

126 **I**

Ch. *Ah*

tr

Rec.

Vln.

Vc.

H.

Ain't gonna marry

*I ain't gonna marry, I ain't gonna settle down,
Oh no my soul, Lordy Mama!
I ain't gonna marry, I ain't gonna settle down,
I'm gonna lay right here and run you men around.*

Just when you think that your lovin' man is true,
Oh no my soul, Lordy Mama!
Just when you think that your lovin' man is true,
He's my man, your man, somebody else's too!

*I ain't gonna marry, I ain't gonna settle down,
Oh no my soul, Lordy Mama!
I ain't gonna marry, I ain't gonna settle down,
I'm gonna lay right here and run you men around.*

Big fat mama with the meat shakin' on her bones,
Oh no my soul, Lordy Mama!
Big fat mama with the meat shakin' on her bones,
Every time she shimmy, babe, the skinny women weep & moan!

*I ain't gonna marry, I ain't gonna settle down,
Oh no my soul, Lordy Mama!
I ain't gonna marry, I ain't gonna settle down,
I'm gonna lay right here and run you men around.*

[Chords: 12 bar blues in the key of G]