

Shared Indulgence II

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

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The Poison Train

Michael O'Rourke

Intro (play also before verse 5)



1. This old town has had its day, all the people 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



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



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



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 \flat F C

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

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

26 Dm B \flat F C Fine

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

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

Final Verse

30 Dm B \flat

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 \flat Gm

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

37 F B \flat /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

H.

C.

T.

5 D G D Bm G A⁷ D

T.

H.

C.

T.

9 G D Bm Em A⁷

T.

H.

C.

T.

13 D Em F#m Bm G A⁷ D

T.

H.

C.

T.

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

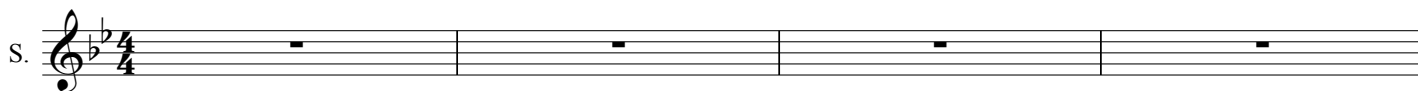
V1: Glenney & Ian --> Chorus

V2: Choir (unison first 3 phrases --> Chorus

V3: Choir (full harmony throughout) --> Chorus

Kevin Murray (2008)

♩ = 90



(Women only unison verses 1 & 2)

(Men only unison vs 1 & 2)

5

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 _____

A.

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 _____

B.

(Both in unison vs 1 & 2)

10

— 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.

A.

— 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.

B.

Vln.

(Full harmony verses 2 & 3)

17 E^b F B^b Chorus Am Gm 3 3

S. Here in our hands lies the fate of this o-cean world. Well it feels like 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 feels like 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 3 3 C 3 3

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 1-3 4. 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

112 **6** **poco rit.** **2** **mp** **Bb** **Ebm** **Bb** **Gm**

Solo

Have you e - ver lost some-one you cared for.____ Have you e - ver i - ma-gined it

16 **Cm** **F** **Eb** **Bb/D**

Solo

hap - pen - ing to you?____ It is ha - ppen - ing in Chi - na, ev - ery

T.

21 **Cm⁷** **Bb** **Cm** **F** **Bb**

Solo

day and ev - ery mo - ment.____ Please don't, don't close your eyes.

T.

27 **A** **mf** **Bb** **Ebm** **Bb** **Gm** **Cm**

T.

Hap - py me - mo - ries, times spent to - ge - ther. Be - liev - ing that they'd for - e - ver last.____

35 **Eb** **Bb/D** **Cm** **Bb** **Fm⁷** **Cm** **G**

Solo

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

T.

44 **B** **Choir** **mf** **G** **C** **D** **Em** **D** **C** **f**

S.

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

A.

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

T.

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

B.

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

53 G B7 Em D C *mf* Solo

S. why can you let this go on? Is it be-cause they are not fa-mi-ly? Please

A. why can you let this go on? Is it be-cause they are not fa-mi-ly? Please

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

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

60 C Eb Abm/Eb Eb Cm Fm Bb Eb *f* All

S. don't close your eyes, be-cause it's ha-ppen-ing in Chi-na. Peo-ple are los-ing their pre-

A. don't close your eyes, be-cause it's ha-ppen-ing in Chi-na. Ah

T. *mf* Solo don't close your eyes, be-cause it's ha-ppen-ing in Chi-na. Peo-ple are los-ing their pre- *f* All

B. *mf* Solo don't close your eyes, be-cause it's ha-ppen-ing in Chi-na. Ah

Eb6 Ab Eb Ab Bb(sus4)

69

S. cious ones, they feel pain like you do, they've fa-mi-ly like you do, they cry just like you do.

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

T. cious ones, they feel pain like you do, they've fa-mi-ly like you do, they cry just like you do.

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

77 Bb D 32 E 30

S. 32 30

A. 32 30

T. 32 30

B. 32 30

142 **F** *mf* *Solo* **E \flat A \flat m/E \flat E \flat Cm Fm B \flat *f* *All***

S. Please don't close your eyes, to - ge - ther we can stop this. No more

A. *Solo* Please don't close your eyes, to - ge - ther we can stop this. No more *All f*

T. *Solo* don't close your eyes, to - ge - ther we can stop this. No more *All f*

B. *Solo* don't close your eyes, to - ge - ther we can stop this. No more *All f*

151 **E \flat E \flat 6**

S. ki - lling no more hurt - ing. Hold - ing hands to - ge - ther around the world. Hold - ing

A. ki - lling no more hurt - ing. Hold - ing hands to - ge - ther around the world. Hold - ing

T. ki - lling no more hurt - ing. Hold - ing hands to - ge - ther around the world. Hold - ing

B. ki - lling no more hurt - ing. Hold - ing hands to - ge - ther around the world. Hold - ing

155 *mp* *Solo*

Solo

S. **A \flat E \flat A \flat B \flat (sus4) B \flat Ha - ppy**
 hands to - ge - ther, there's no, no more fear.

A. hands to - ge - ther, there's no, no more fear.

T. hands to - ge - ther, there's no, no more fear.

B. hands to - ge - ther, there's no, no more fear.

163 **G** Eb Abm Eb Cm Fm Bb

Solo me-mo-ries, times spent to - ge - ther, be - liev-ing that they'd for - e-ver last But

S. *p* *All* Ah Ah *mp*

A. *p* *All* Ah Ah *mp*

T. *p* *All* Ah Ah *mp*

B. *p* *All* Ah Ah *mp*

171 Ab Eb/G Fm Eb *mf* Fm

Solo one day he su-d-den-ly dis - a - p-pears, is he still a - live? Please don't, don't close your

S. one day he su-d-den-ly dis - a - p-pears, is he still a - live? Please don't, don't close your *mf*

A. Please don't, don't close your *mf*

T. one day he su-d-den-ly dis - a - p-pears, is he still a - live? Please don't, don't close your *mf*

B. one day he su-d-den-ly dis - a - p-pears, is he still a - live? Please don't, don't close your *mf*

178 C *f* Fm *poco rit* C

Solo eyes. *f* To - ge - ther we can stop this.

S. eyes. *f* To - ge - ther we can stop this.

A. eyes. *f* To - ge - ther we can stop this.

T. eyes. *f* To - ge - ther we can stop this.

B. 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 ff C : Hold it man. Hold it, hold it man. p C : My ears. My ears. Like my ears! B^b7 E^b ff

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

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 *mf* B^b7 E^b

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 *mf* B^b7 E^b B^b7 E^b

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. 


Vc. 

8 

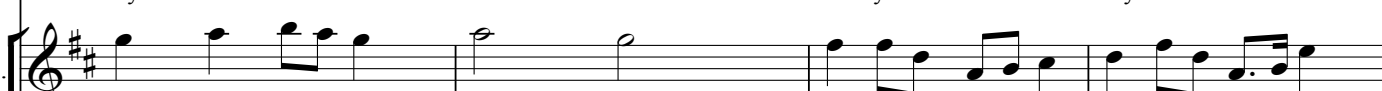
You love me, you say— and I think you do,— but I know so ma-ny who don't. And—
 They well might have name me the Fall 'o Night,— For— drear is the track I mark, But—
 There was ne - ver a lo - ver so proud and kind, There was never a friend so true; But the
 God bless you, dear, with your red-gold hair—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


Fl. 


Vc. 

13 


how can I say— I'll be true to you, when I know very well I won't? I have
 I love fair girls— and I love the light,— For— I and my tribe were dark. You may
 song of my life— I have left be - hind— In the heart of a girl like you. There was
 my heart for-bids— that a star so fair— Should be marred by the Break 'O Day. Live—

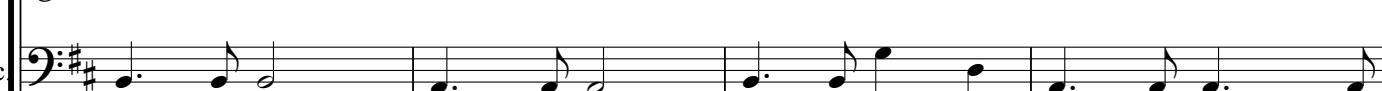
Fl. 

Vc. 

17 

jour-neyed long and my goal is far. I love, but I can-not bide, For as
 love me dear, for a day and a night, You may cast your life— a - side; But as
 never so deep or— cruel a wrong In the land that is far— a - way, There was
 on my girl, as the girl you are, Be a good and a true— man's bride, For as

Fl. 

Vc. 

21 G A⁷ D A G A

S. *sure as ri - ses_ the morn - ing star, with the break of day I'll ride.*
sure as the mor - ing star shines bright with the break of day I'll ride.
ne - ver so bitter_ a bro - ken heart_ That_ rode at the break of day.
sure as the set_ of the even - ing star_ with the fall 'o night I'll ride.

Fl.

Vc.

Chorus
25 G A G A

S. *I was doomed to ruin or doomed to mar the home where e-ver I stay, but I'll*
4. I was born to ruin or_ born to mar the home where e-ver I light, Oh, I

A. *I was doomed to ru - in or doomed to mar the home where e-ver I stay, but I'll*
4. I was born to ruin or_ born to mar the home where e-ver I light, Oh, I

B. *I was doomed to ru - in or doomed to mar the home where e-ver I stay, but I'll*
4. I was born to ru - in or born to mar the home where e-ver I light, Oh, I

Fl.

Vc.

30 D G A⁷ D

S. *think of you as the mor ning star, and they call me Break O' day.*
wish that you _ were the eve - ning star, _ and that I were the Fall o' Night.

A. *think of you as the mor ning star, and they call me Break O' day.*
wish that you _ were the eve - ning star, _ and that I were the Fall o' Night.

B. *think of you as the mor ning star, and they call me Break O' day.*
wish that you _ were the eve - ning star, _ and that I were the Fall o' Night.

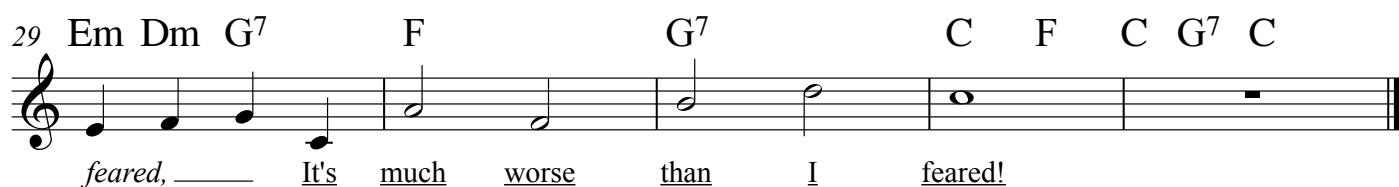
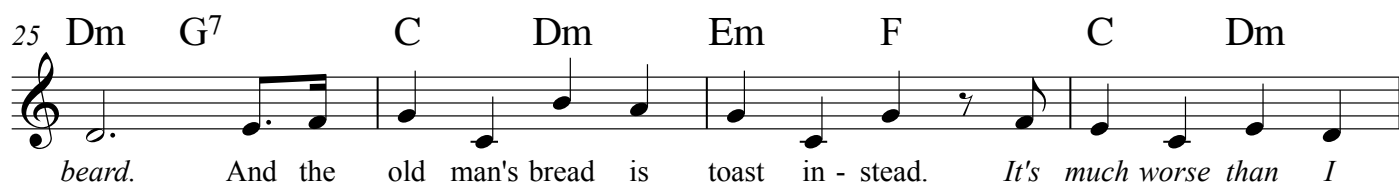
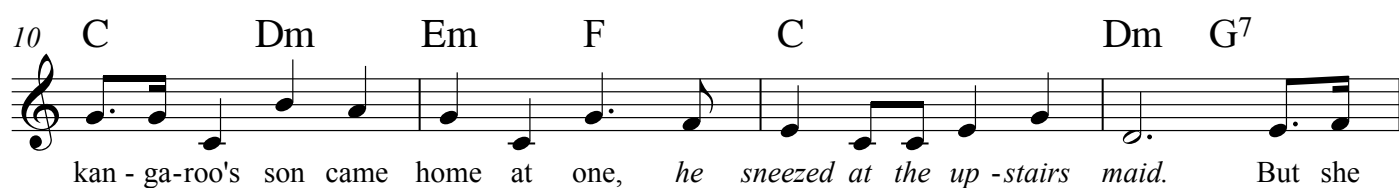
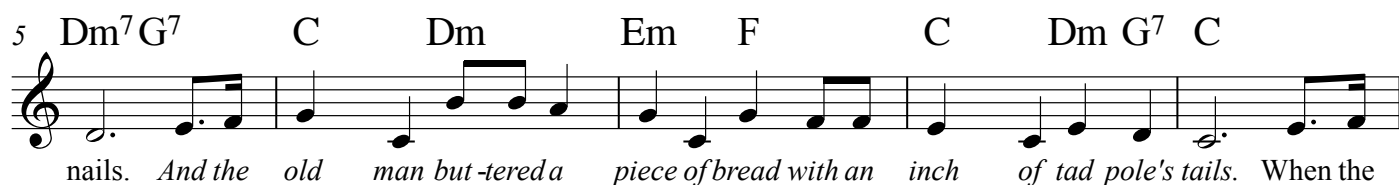
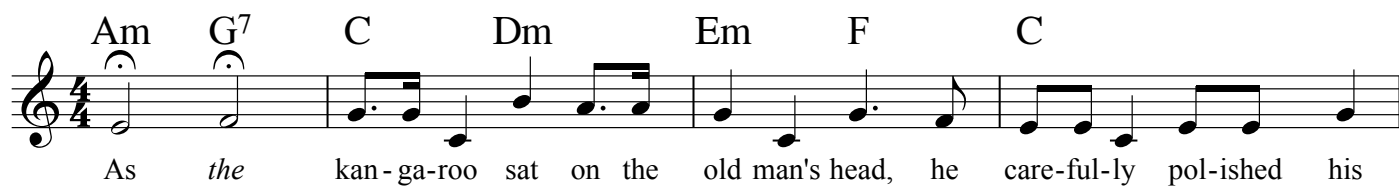
Fl.

Vc.

The Kangaroo Sat

Plain: Wayne
Italics: Glenney
Underlined: Both

Keith Murray



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. 8

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

Fl.

Cl.

Vla.

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

HD. 8

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

Fl.

Cl.

Vla.

11 C#m A B

HD. 8

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

Fl.

Cl.

Vla.

16 **E** **C** Chorus **A** B⁶ B⁷ **E**

HD. 8

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.

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 Stories that we write They're just folk tales*

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

Fl. *—*

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 - morr-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. *—*

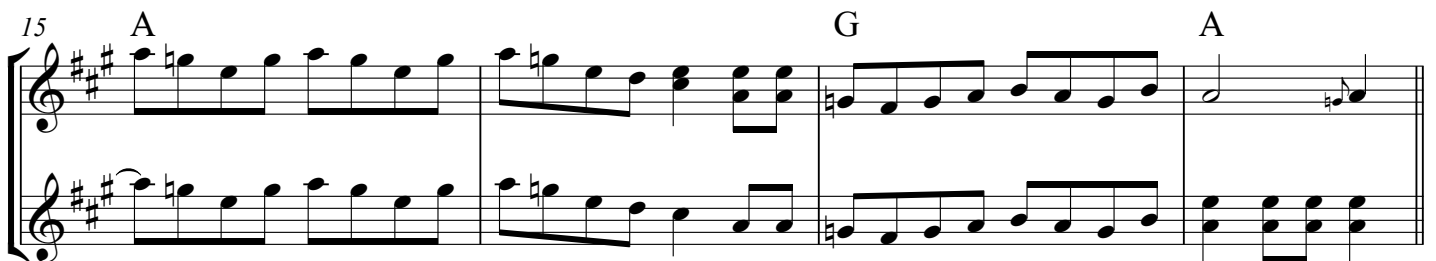
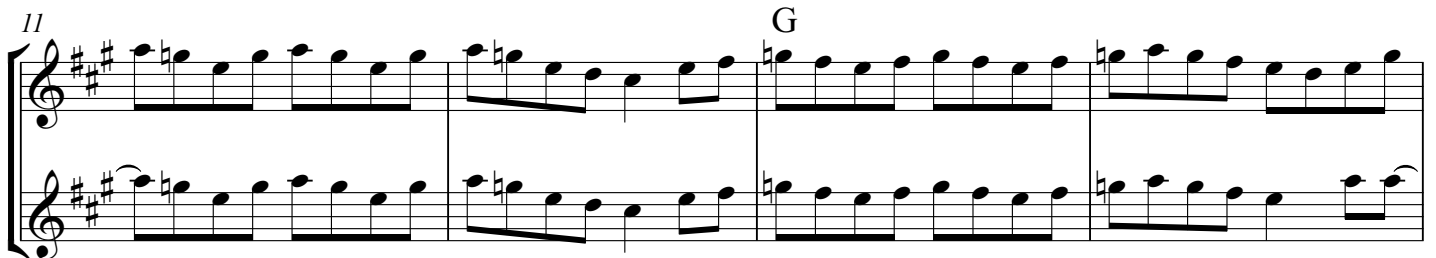
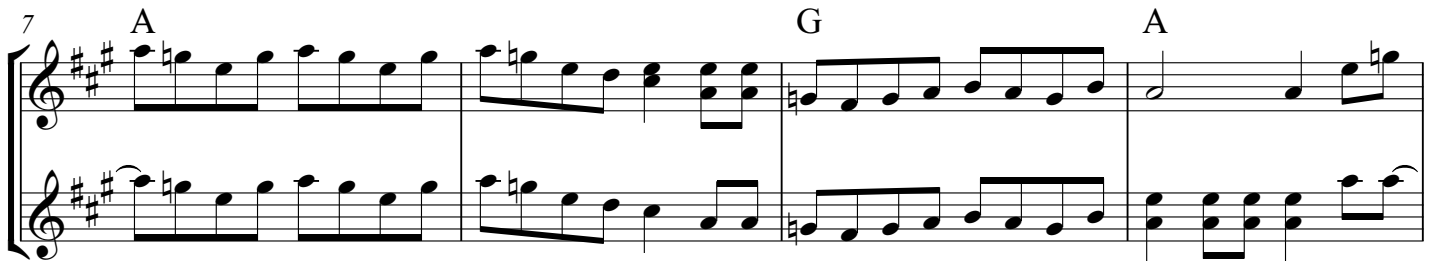
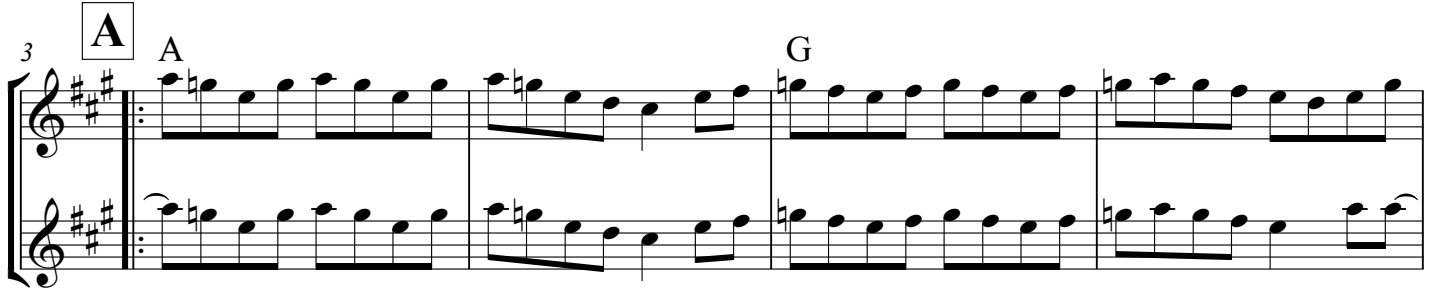
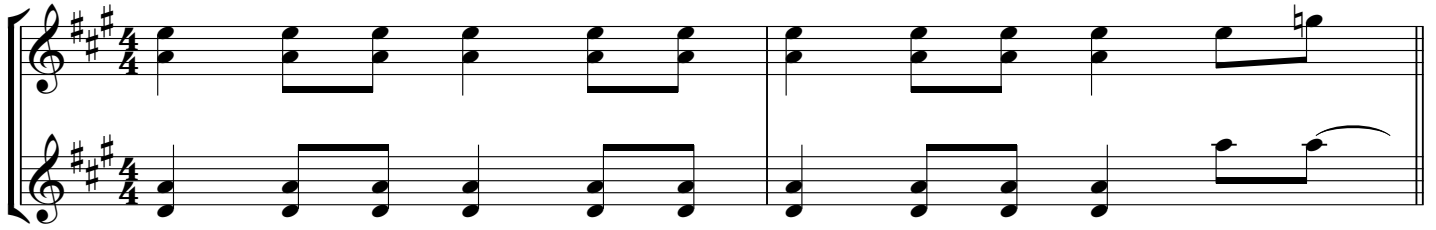
Str. *—*

Vla. *—*

June Apple

Appalachian Folk Song

♩=150



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)

19 **B** D & C chords during verses 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._
 chart the wa - ters ne- ver_ sailed be fore._

A. *So mos el bar co _____ so mos el mar*

B. *So mos el bar co _____ so mos el mar*

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*

Rec.

V1.

V2.

Vc.

5 D A D A⁷

T.

B.

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,

Rec.

V1.

V2.

Vc.

9 D A D A⁷

T.

B.

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,

Rec.

V1.

V2.

Vc.

13 D G D G D

T. 8 there! face! right! Or lit - tle boys that do no harm,
Re - fresh'd by Na - ture's ho - ly charm,
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. 3 3

V1.

V2.

Vc.

18 A⁷ D A⁷

T. 8 *We run them in,* we run them in, We show them we're the bold Gen -

B. in, we run them in,

Rec.

V1.

V2.

Vc.

21 D A⁷ Bm G D A⁷ D

T. 8 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.

V1.

V2.

Vc.

I dreamed a dream

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

♩=70

DW

4 **A** F F/E Dm F/C Bb Bb/A Gm⁷ C¹¹ C⁷

DW

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

When hope was high and life worth li - ving.____
When dreamswere made and used and was - ted.____

8 F F/E Dm⁷ F/C Bbmaj⁷ Bbmaj⁷/A Gm⁷ C¹¹ C⁷

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.____

12 **B** D D/F# Gm Gm/Bb D D/F# G G/B

DW

But the ti - gers come at night

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

16 C C/E Fm Fm/Ab C

DW

As they tear your hope a - part,

As they turn your dream to

19 F Gm/F F Gm/F C

DW

shame.____

22 **C** F F/E Dm F/C Bb Bb/A Gm⁷ C¹¹ C⁷

DW

She slept in sum-mer by my side,

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

26 F F/E Dm⁷ F/C Bbmaj⁷ Bbmaj⁷/A

DW

She took my child - hood in her stride

But she was gone when Au - tumn

29 F C/E Cm⁶/Eb D⁷(sus4) D⁷

DW

came.

31 **D** Em G/D C C/B Am⁷ D¹¹ D⁷

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

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

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

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

35 G G/F# Em⁷ G/D C^{maj7} C/B Am D(sus4) D

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

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

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

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

39 **E** G G/F# Em ³ G/D C C/B Am⁷ D¹¹ D⁷

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

S. Ooh Ooh Ah

A. Ooh Ooh

M. Ooh Ooh

43 G G/F# Em⁷ rit. G/D C^{maj7} D⁷

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

S. Ah

A. Ah

M. Ah

46 **F** G D/F# Em⁷ G/B C D⁷ rit. G

DW dreamed.


Rave On


Sunny West, Bill Tilghman & Norman Petty



Verse

G

♩=160

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



5 T. 
 be with you - ou-ou. Rave on, it's a cra-zy feel-ing and-a I know it's got-ta me reel-in' when you say,
 say good night.

11 T. 
 "I love you," Rave on. The Oh well,
 S. 
 Dum did-dle-dy dum did-dle-dy Dum, did-dy, did-dy, did-dy! Dum, did-dy, did-dy, did-dy!

Chorus

15 -C

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
 S. 
 Rave on, I know so glad

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

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

To Bridge
To Coda

29 ^{1.} G C G

T. ₈ rave on to me.

S. Ah

Instrumental

31 C ^{8va} G

Pno.

35 D G C G **Back to Chorus**

Pno.

Bridge ^{2.}

39 G C G D⁷ G C G

T. ₈ rave on to me. — rave on to me. — Burn-ing, Burn-ing, Burn - ing!

S. Ah Ah

47

T. ₈ Well lets - a rock! Well lets - a roll!

S. Well lets - a rock! Well lets - a

51 *[Stop!]* **Back to Chorus**

T. ₈ Well lets - a rock! roll! rock! roll! Ow!!!

S. roll! rock! roll! rock! roll!

Coda ^{3.}

56 G C G G C G

T. ₈ rave on to me. — rave on to me. —

S. Ah Ah

Tuxedo Junction

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

V1 & 2 Tutti
Bridge: Tutti
V3: Tutti
Coda: Tutti

Erskine & Hawkins

Solo $\text{♩} = 130$

8

Feel - ing low Walk - ing

Solo 12

slow

Want to go right back where I be - long.

F F⁷ B^b

Solo Verse 17

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

F⁷ B^b B^b/D E^b F⁷ B^b B^b/D

Solo 21

a - bam' There's an old place where peo - ple go to dance the night a - way.
- ern style It's an old jive that makes you want to dance 'til break of day.
me there So long town I'm head - ing for Tux - e do Junc - tion now.

E^b F⁷ B^b B^b/D E^b E^o C^m F⁷ B^b

Bridge

Solo 26

It's a junc - tion where the town folks meet At each

A.

It's a junc - tion where the town folks meet At each

B.

It's a junc - tion where the town folks meet At each

B^b E^b E^bm⁷ B^b B^b⁷

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

Solo *func - tion in a tux they — greet — you*

A. *func - tion in a tux they — greet — you*

B. *func - tion in a tux they — greet — you*

Coda $E\flat$ $B\flat$

Solo *doo da da da doo da! — doo da da da doo da! — doo da*

A. *doo da da da doo da! — doo da da da doo da! — doo da*

T. *doo da da da doo da! — doo da da da doo da! — doo da*

B. *doo da da da doo da! — doo da da da doo da! — doo da*

$E\flat$ E° F^7 $B\flat$ *fff*

Solo *doo - by doo - by doo - by doo - by doo - by doo - by doo - by doo!* *fff* *doo da! —*

A. *doo - by doo - by doo - by doo - by doo - by doo - by doo - by doo!* *fff* *doo da! —*

T. *doo - by doo - by doo - by doo - by doo - by doo - by doo - by doo!* *fff* *doo da! —*

B. *doo - by doo - by doo - by doo - by doo - by doo - by doo - by doo!* *fff* *doo da! —*

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



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



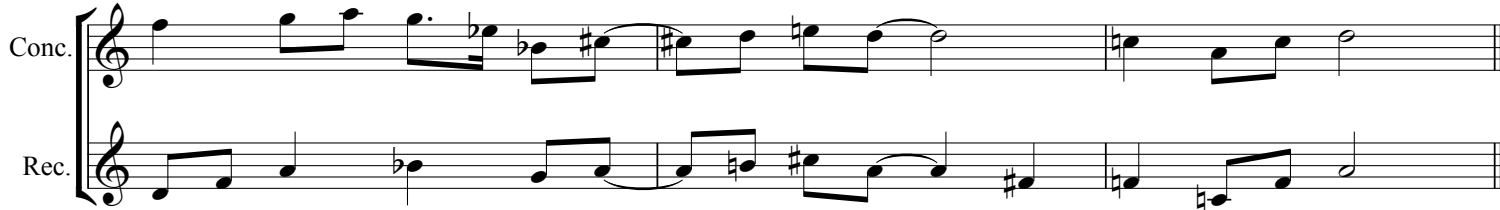
12 A A/C[#] D C F Dm Am Em D



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



20 Dm E^b A D F Dm



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



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



D 35 Dm Am B \flat C Dm A Gm C

Conc.

Rec.

39 Dm Am B \flat C

Conc.

Rec.

41 Dm A Gm C

Conc.

Rec.

43 Dm Am B \flat C

Conc.

Rec.

45 Dm A Gm C B \flat Dm

Conc.

Rec.

48 B \flat Dm B \flat Dm B \flat A rit.

Conc.

Rec.

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

Conc.

Rec.

rit.

Blue Moon

Words: Lorenz Hart Music: Richard Rodgers
(Arr. Wayne Richmond - 2010)

A Eb Db Eb Db Eb Db Eb Db Eb Cm Fm Bb⁷

Solo

S. *p* Blue Moon... you saw me stand-ing a - lone,

A. *p* Blue Moon... Blue Moon... Blue Moon

T. *p* Blue Moon... Moon... Blue Moon

B. *p* Blue Moon... Blue Moon... Blue Moon

7 Eb Cm Fm Bb⁷ Eb Cm Fm⁷ Eb Ab

Solo

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

B 12 Eb Bb⁷ Eb Cm Fm Bb⁷ Eb Cm Fm Bb⁷ Eb Cm

Solo

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

S. Blue Moon Ah

A.

18 F Fm⁷ Eb Fm⁷ Eb

Solo

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

C 21 Fm⁷ Bb Eb Fm⁷ Bb⁷ Eb

Solo

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

S. Ah Ah

A. Ah Ah

T. Ah Ah

B.

25 $A\flat m$ $D\flat^7$ $G\flat$ $B\flat$ F^7 Fm^7 $B\flat^7$

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

S.
Ah Blue

A.
Ah Blue

T.
Ah Blue

B.

29 D $E\flat$ Cm Fm $B\flat^7$ $E\flat$ Cm Fm $B\flat^7$ $E\flat$ Cm Fm^7 $E\flat$ $A\flat$ $E\flat$

Solo
Moon Now I'm no long - er a - lone. With - out a dream in my heart, With - out a love of my own. And then there

S.
Moon Ah

A.
Ah

T.
Ah

B.

37 E Fm^7 $B\flat$ $E\flat$ Fm^7 $B\flat^7$ $E\flat$

[all sops]

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

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

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

B.

41 $A\flat m$ $D\flat^7$ $G\flat$ $B\flat$ F^7 $B\flat$ C^7

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

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

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

B.

45 **F** Dm Gm ^[Marjorie solo] C⁷ F Dm Gm C⁷ F Dm Gm⁷ F

Solo

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

S.

Ah

A.

T.

B.

53 **G** D⁷ $\text{♩} = 120$ D⁷ D⁷ D⁷ D⁷ D⁷ G Em

B.

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 Moon, Blue, blue

57 G Em Am D G Em Am D

S.

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

A.

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

T.

Am D

B.

moon. Doop-a doop - a doop Moon, Blue Moon, Blue Moon. Doop-a doop - a doop Moon, Blue Moon, Blue Moon. Doop-a doop - a doop.

62

Solo

Blue...

B.

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

65 **H** G Em Am D G Em Am D G Em

Solo

Moon, you saw me stand-ing a - lone, with-out a dream in my heart,

S.

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

A.

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

T.

Moon, Blue Moon, Blue moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

B.

70 Am D

Solo with-out a love of my own. Blue

S. Moon. Doop a doop-a doop.

A. Moon. Doop a doop-a doop.

T. Moon. Doop a doop-a doop.

B. Moon. Doop a doop-a doop. 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

74 G Em Am D G Em Am D

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

S. Moon, Blue Moon, Blue Moon. Doop - a doop - a doop Moon, Blue Moon, Blue Moon. Doop - a doop - a doop

A. Moon, Blue Moon, Blue Moon. Doop - a doop - a doop Moon, Blue Moon, Blue Moon. Doop - a doop - a doop

T. Moon, Blue Moon, Blue Moon. Doop - a doop - a doop Moon, Blue Moon, Blue Moon. Doop - a doop - a doop

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

78 G Em Am D G C G

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

S. Moon, Blue Moon, Blue Moon. Doop - a doop - a doop. Ooh Wah, wah, wah, wah.

A. Moon, Blue Moon, Blue Moon. Doop - a doop - a doop. Ooh Wah, wah, wah, wah.

T. Moon, Blue Moon, Blue Moon. Doop - a doop - a doop. Ooh Wah, wah, wah, wah.

B. Moon, Blue Moon, Blue Moon. Doop - a doop - a doop. Ooh Wah, wah, wah, wah.

82 Am G

Solo sud-den-ly ap - peared be - fore me. The on - ly

S. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

A. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

T. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

B. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

V.S.

86 Am G

Solo

one my arms will e - - ver hold. I heard some

S. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

A. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

T. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

B. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

90 Am G

Solo

bo - dy whis - per "Please a - dore me."

S. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

A. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

T. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

B. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

93 A7 D D7

Solo

And when I looked, the moon had turned to gold. Oh! Blue_

S. Doo doo, Doo doo, Ah

A. Doo doo, Doo doo, Ah

T. Doo doo, Doo doo, Ah

B. Doo doo, Doo doo, Ah Bob de-bop_ de bop Bop de-bop_ Blue

98 G Em Am D G Em Am D G Em

Solo

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

S. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

A. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

T. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

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

103 Am D

Solo — with-out a love of — my own.

S. Moon. Doop a doop-a doop.

A. Moon. Doop a doop-a doop.

T. Moon. Doop a doop-a doop.

B. 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

107 **L** G Em Am D G Em Am D G Em Am D

Solo Oh Oh Oh

S. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop.

A. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop.

T. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop.

B. Moon. Doop-a doop-a doop.

113

B. 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

116 **M** G Em Am D G Em Am D G Em Am D

Solo Oh Oh Oh

S. Moon, Blue Moon, Blue Moon. Doop-a doop a doop Moon, Blue Moon, Blue Moon. Doop-a doop a doop Moon, Blue Moon, Blue Moon. Doop-a doop a doop.

A. Moon, Blue Moon, Blue Moon. Doop-a doop a doop Moon, Blue Moon, Blue Moon. Doop-a doop a doop Moon, Blue Moon, Blue Moon. Doop-a doop a doop.

T. Moon, Blue Moon, Blue Moon. Doop-a doop a doop Moon, Blue Moon, Blue Moon. Doop-a doop a doop Moon, Blue Moon, Blue Moon. Doop-a doop a doop.

B. Moon. Doop-a doop-a doop.

122

B. 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 Moon.

Oscar's Song

Maria Dunn

A Wayne conc.

Tune **Guitar: Tully**

Cello

Chords: F C/E Dm B^b F Am E^b C

Tu. **Vc.**

Chords: F Am Dm B^b F/A B^b C B^b/F F

B

Tu. **Recorder**

Vln. **Two violins**

Vc.

Chords: F C/E Dm B^b F Am E^b C

Tu. **Vln.** **Vc.**

Chords: F Am Dm B^b F/A B^b C B^b/F F

C Accordion: James
Keyboard: Jill

Vln. **All violins**

Vc.

Chords: F C/E Dm Am B^b F/A Gm C

Vln. **Vc.**

Chords: F C/E Dm Am B^b C F

50 **D** B \flat C F Dm B \flat F/A Gm

Tu. All flutes/recorders

Vln. All violins

Vc.

58 C B \flat C F Dm B \flat C B \flat /F F

Tu.

Vln.

Vc.

67 **E** F C/E Dm B \flat F Am E \flat C

Tu. All flutes/recorders

Vln. All violins

Conc. Wayne conc.

Vc.

76 F Am Dm B \flat F/A B \flat C B \flat /F F

Tu.

Vln. 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



29



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,
I'm afraid of what you do in the name of your God.*

All Men Women
*I ain't afraid of your children,
I ain't afraid of your music,
I ain't afraid of your stories,
I'm afraid of what you do in the name of your God.*

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

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

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

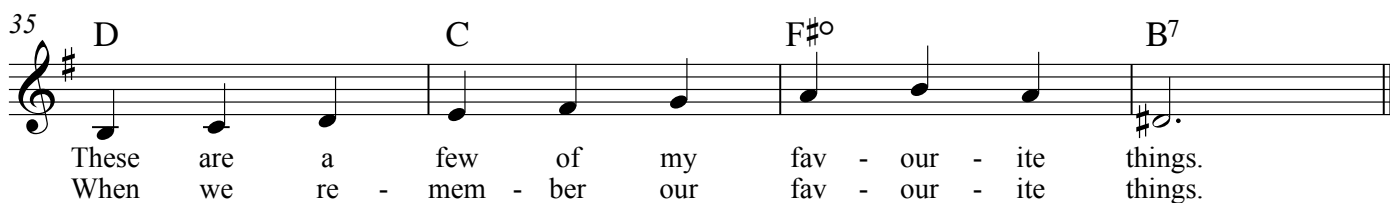
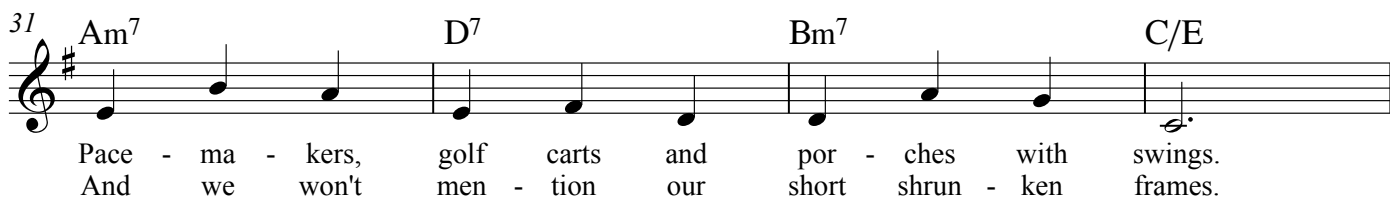
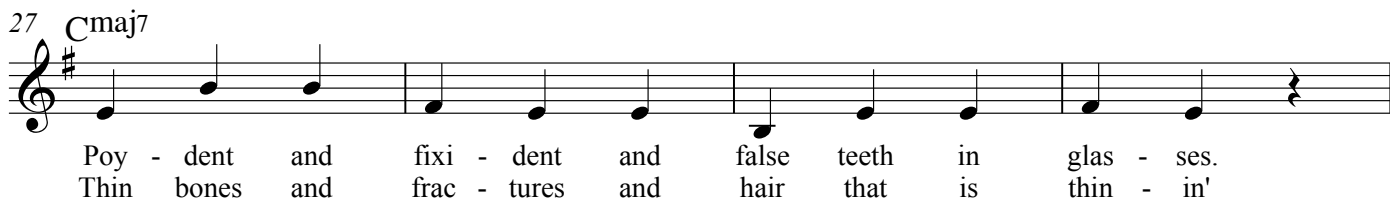
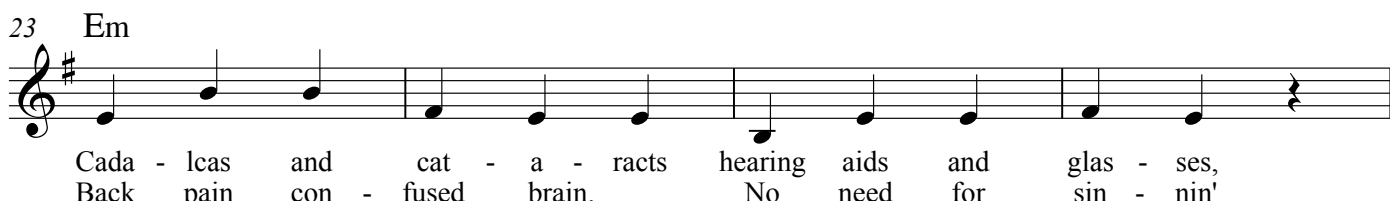
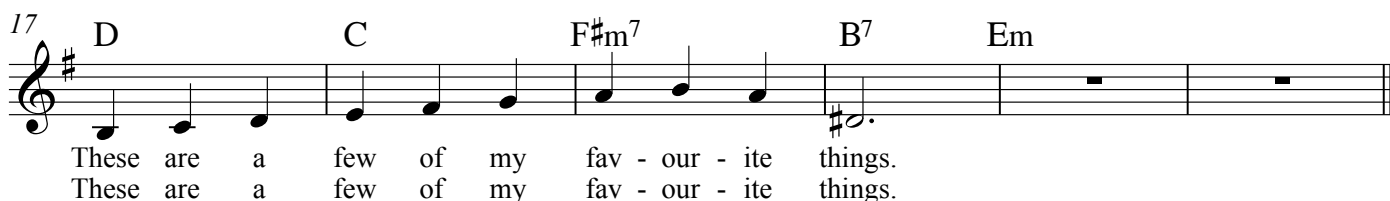
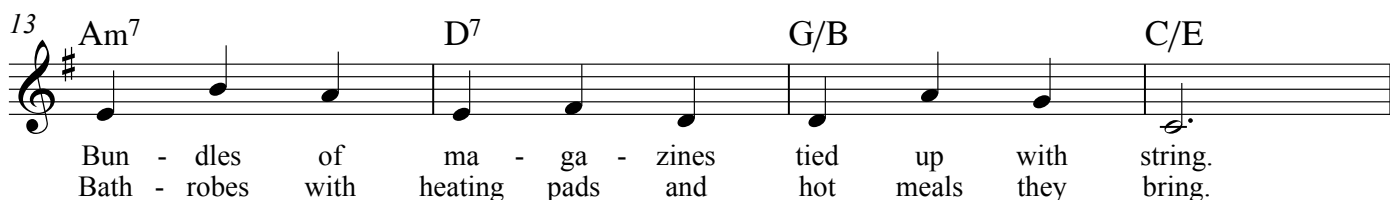
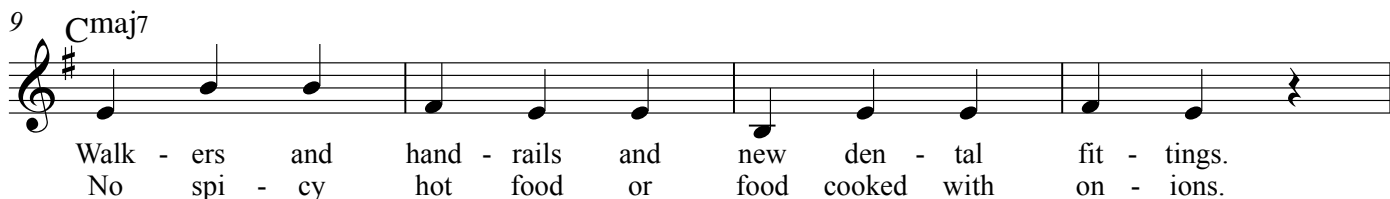
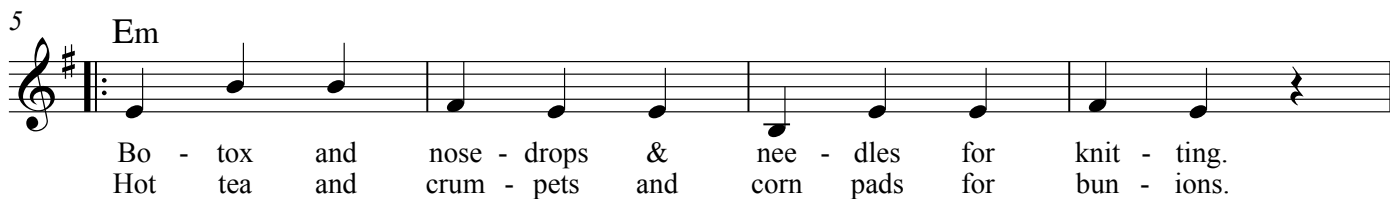
All *Rise up, hear a higher story,
Free up from the gods of war and glory,
Watch out for the threat of purgatory,
The spirit of the wind won't make
a killing off of sin and satan.*

Wayne *I ain't afraid . . .*
Men *I ain't afraid . . .*
All *I ain't afraid . . .*
ff *I'm afraid of what you do in the name of your God!*

Sudden ending!

My Favourite Things

Richard Rodgers Julie Andrews



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 1. G C B7

bad.
bad.

59 2. G C G/D D7 G

bad. s

The Stripper ♩=85

67 F Bbm6 F F7 E7 Eb7 D7

71 G9 C9 F7 Db7 Bb C F

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 B^b F C F

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

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

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

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

35 *Verse 2 (Men)* F Dm B^b F

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

42 B^b C F Dm

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

47 B^b F C F

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

53 *Verse 3 (All)* F Dm B^b F

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

60 B^b C F Dm

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

65 B^b 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

15 Cm

MW in a smok-ey haze Sun-day morn-ing the fi-re is out

21 Fm⁷ Cm 3

MW Sun-day morn-ing no-one a-bout

B. 3

Verse 2
29 Cm Fm⁷

MW The earth is soft this time of year boots get caked from there to here

B.

37 Cm Fm⁷

MW down the road route twen-ty five they found this boy he was bare-ly a-live

Chorus
45 B^b A^b Cm⁷

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

A. Je-sus is on the wi-re so far a-way high-er and

B.

51 *Ab* *Bb* *Ab* **5**

MW *high - er* *Je - sus* *is on the wi - re*

A. *high - er* *Je - sus*

B. **5**

Verse 3

61 *Cm* *Fm⁷*

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

69 *Cm⁷* *Fm⁷*

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

B. they said that he de-served to die

Chorus

77 *Bb* *Ab* *Cm⁷*

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

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

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

83 *Ab* *Bb* *Ab* *Fm⁷*

MW *high - er* *Je - sus* *is on the wi - re*

A. *high - er* *Je - sus*

B. *high - er* *Je - sus*

Morning Nightcap Tune Set

(Adapted from a Lunasa arrangement)

The Wedding Reel (x2)

Intro: K/B drone then 1st four lines guitar

$\text{♩} = 200$

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 1. G 2.

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 Gm B^b

5 Cm⁷ Dmsus⁴

9 Gm B^b

13 Cm⁷ Dmsus⁴

17 Gm Gm Am⁷ B^b Cm B^b Gm Am⁷ Gm₃ F

21 Cm Gm Am⁷ B^b Cm Dm Dm 3

25 Gm Gm Am⁷ B^b Cm B^b Gm Am⁷ Gm₃ F

29 Cm Gm Am⁷ B^b Cm Dm Dm 3 (off!)

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

1 G Am C⁹ D

5 G Am C⁹ D

9 G C G C G C G D

13 G C G C G Am G D

17 G Am C⁹ D

21 G Am C⁹ D G

The fleeting Song

Tully Dingle 2005

Eb/Bb Drone throughout

H. 

5 **A** 

Won't come out ea - sy Ea - si - ly go _____
Nest of the ea - gle I saw a song _____

Won't come out ea - sy Ea - si - ly go _____
I saw the mu - sic feed - ing the young _____

H. 

11 

Breath of the mor - ning I heard it all _____
I saw the mu - sic chan - ging it all _____

Breath of the mor - ning soon will be gone _____
And I know the mu - sic soon will be gone _____

H. 

17 

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

Ch. 

H. 

24 

Ea - sy home

Ch. 

Rec. 

H. 

29 

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

Ch. 

H. 

33 **C** Cm Bb Cm F Eb Cm Bb Ab F Ab

Ch. *home*

Vln.

Vc.

H.

41 Gm Eb F Gm Eb

Vln.

Vc.

H.

ppp

47 **D** Bb Gm Eb F Eb Bb Gm Eb

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

Ch.

Vln.

Vc.

H.

55 F Eb Bb Gm Eb Gm Eb Gm Eb Gm Eb Gm

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

Ch.

Vln.

Vc.

H.

62 **E** Eb $\text{♩} = 95$ F Eb F Eb F Eb F

Ch. song de par ting

Vln.

Vc.

H.

70 Eb F Eb F Eb F Eb F

Ch. song de par ting

Vln.

Vc.

H.

78 **F** Cm Bb Ab Bb Cm Bb Ab Bb

Vln.

Vc.

H.

86 Cm Bb Ab Bb Cm Bb Ab Bb

Vln.

Vc.

H.

94 **G** Eb F Eb F Eb F Eb F

Ch. song de par ting

Rec.

Vln.

Vc.

H.

102 Eb F Eb F Eb F Eb F

Ch. song de par ting

Rec.

Vln.

Vc.

H.

110 **H** Cm Bb Ab Gm Fm Gm Ab Bb

Rec.

Vln.

Vc.

H.

118 Cm Bb Ab Eb Fm Gm Abm

Rec.

Vln.

Vc.

H.

126 Eb **I** F Eb F Eb F Eb F Eb F Eb F Eb F Eb

Ch. Ah

Rec. tr tr tr tr

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]