

Kath's 90th Birthday Party

[Loosely Woven – 15th December 2019]

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Greensleeves

Traditional

S. 
1. A - las, my love, you do me wrong to cast me out dis - cour - teous - ly, When
2. I have been read - y at your hand to grant what - e - ver you would crave, I
3. I bought thee ker - chiefs to thy head that were wrought fine and gall - ant - ly; I
4. Well, I will pray to God on high that thou my con - stan - cy may - st see; And
5. Green - sleeves now fare - well, a - dieu! God I pray to pros - per thee; For

S. 
I have lov - ed you so long, de - light - ing in your com - pa - ny.
have both wa - gered life and land, your love and good-will for to have.
kept thee both at board and bed, which cost my purse well fav - ored - ly.
that yet once be - fore I die Thou wilt vouch - safe to love me.
I am still thy lov - er true Come once a - gain and love me.

S. 
Green - sleeves was my de - light Green - sleeves was my heart of gold.

S. 
Green - sleeves was my la - dy love, and who but my La - dy Green - sleeves.

Summertime

George Gershwin (Arr. Maria Dunn - 2011)

♩=60
10 freely Am⁶ Am⁶ Dm⁶
KD. Su- mmer - time and the li - vin is ea - sy Fish are jump-in and the co- tton is

18 E B⁷ E Am⁶ Am⁶ C Am D⁷
KD. high Oh yo da-ddy's rich and yo ma is good loo - kin so hush li- ttle ba - by don' you

♩=75
26 Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶
KD. cry One of these morn-in's yo go- nna rise up singin' then you'll
S. Mmm morn in's mmm
MS. Mmm mmm morn-in's mmm mmm
A. Mmm mmm morn-in's mmm mmm

34 Dm Dm/C# Dm⁷/C E B⁷ E Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶
KD. spread yo wings and you'll take the sky But til that morn-in' there's a noth-in' can harm you
S. spread yo wings mmm take to the sky Mmm
MS. spread yo wings mmm take to the sky Mmm mmm
A. spread yo wings mmm take to the sky Mmm mmm

41 Am⁶ Bm⁶ C Am⁷ D⁷ Am Am⁷/G Am⁷/F Am⁷/E Am Am⁷/G Am⁷/F Am⁷/E
KD. with da - ddy an ma - mmy stand in' by
S. da-ddy ma-mmy stan-din' su- mmer- time su- mmer- time
MS. da-ddy ma-mmy stan-din' su- mmer- time su- mmer- time
A. da-ddy ma-mmy stan-din' su- mmer- time su- mmer- time

48 Am Am⁷/G Am⁷/F Am⁷/E Am Am⁷/G Am⁷/F Am⁷/E Dm Dm/C# Dm⁷/C Dm⁶/BE B⁷
KD. su- mmer- time su- mmer- time su- mmer- time
S. su- mmer- time su- mmer- time su- mmer- time
MS. su- mmer- time su- mmer- time su- mmer- time
A. su- mmer- time su- mmer- time su- mmer- time

55 E Am Am⁷/G Am⁷/F Am⁷/E Am Am⁷/G Am⁷/F Am⁷/E C Am⁷ D⁷ Am Bm

S. su-mmer-time su-mmer-time su-mmer-time

MS. su-mmer-time su-mmer-time su-mmer-time

A. su-mmer-time su-mmer-time su-mmer-time

64 Am Bm Am⁶ Bm⁶ Am⁶/C Bm⁶ Am⁶ Bm⁶ Am⁶/C Bm⁶

S. Su - mmer - time and the li - vin is ea - sy Fish are

MS. Su - mmer - time and the li - vin is ea - sy Fish are

A. Su - mmer - time and the li - vin is ea - sy Fish are

70 Dm Dm/C Dm⁶/B Dm⁶/A E B⁷ E

S. jump - in and the co - tton is high Oh yo

MS. jump - in and the co - tton is high Oh yo

A. jump - in and the co - tton is high Oh yo

74 Am⁶ Bm⁶ Am⁶/C Bm⁶ Am⁶ Bm⁶ Am⁶/C Bm⁶ C Am⁷ D⁷

S. da-ddy's rich and yo ma is good loo - kin so hush li - ttle ba - by don't you

MS. da-ddy's rich and yo ma is good loo - kin so hush li - ttle ba - by don't

A. da-ddy's rich and yo ma is good loo - kin so hush li - ttle ba - by don't

80 Am⁶ Bm⁶ Am⁶ Bm⁶ *rit.* C Am D⁷

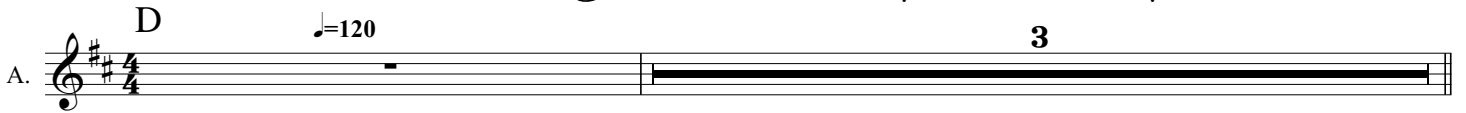
S. cry so hush li - ttle ba - by don't you cry

MS. don't cry don't cry Ooo su - mmer-time time

A. don't cry hush don't cry Ooo su - mmer-time time

The Futures Exchange

Judy Small (Arr. Wayne Richmond, 2018)

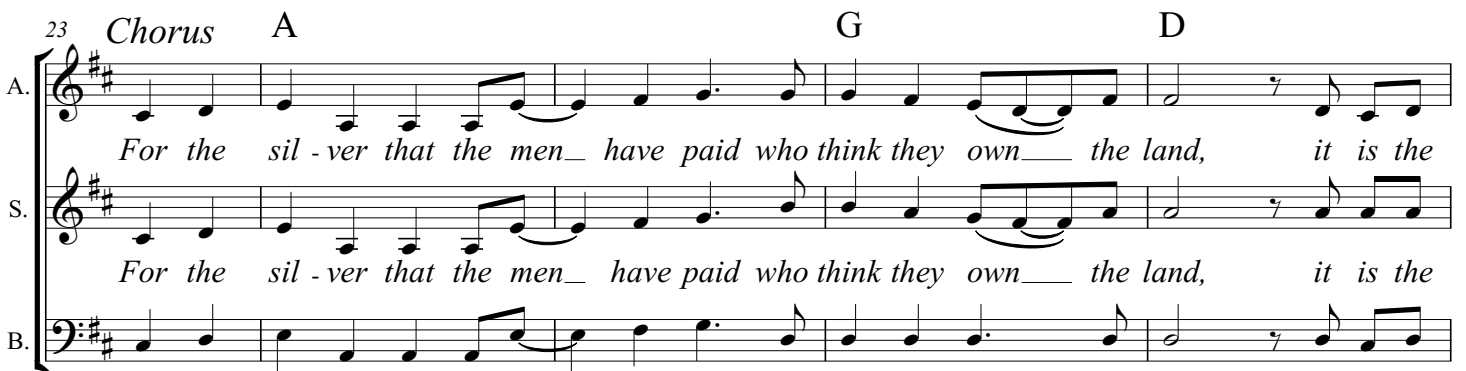
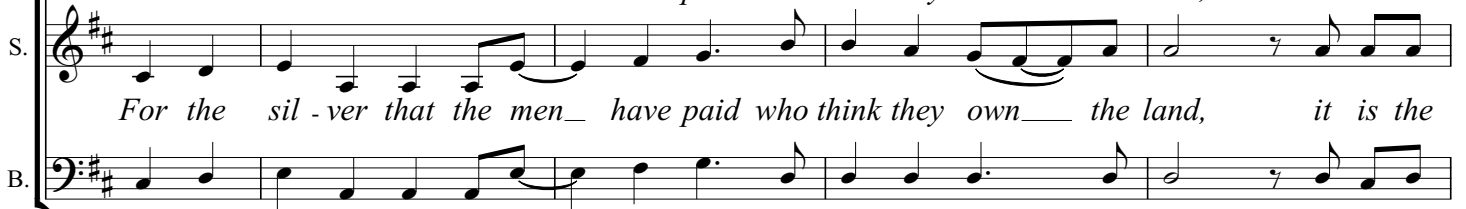

A. 

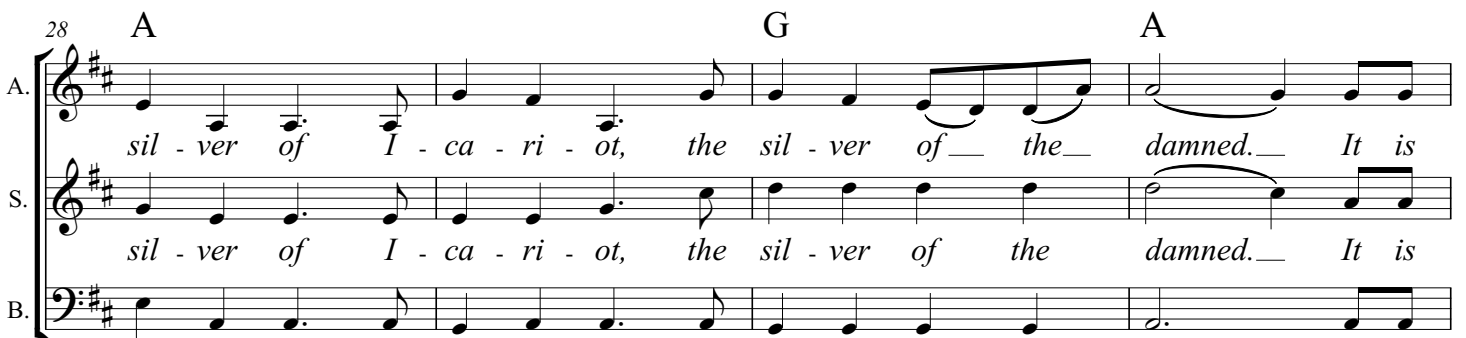


5 Verse 1 D Yen
A. 
1. It ri - ses in the sun light, sil ver dome up-on the sand. en -

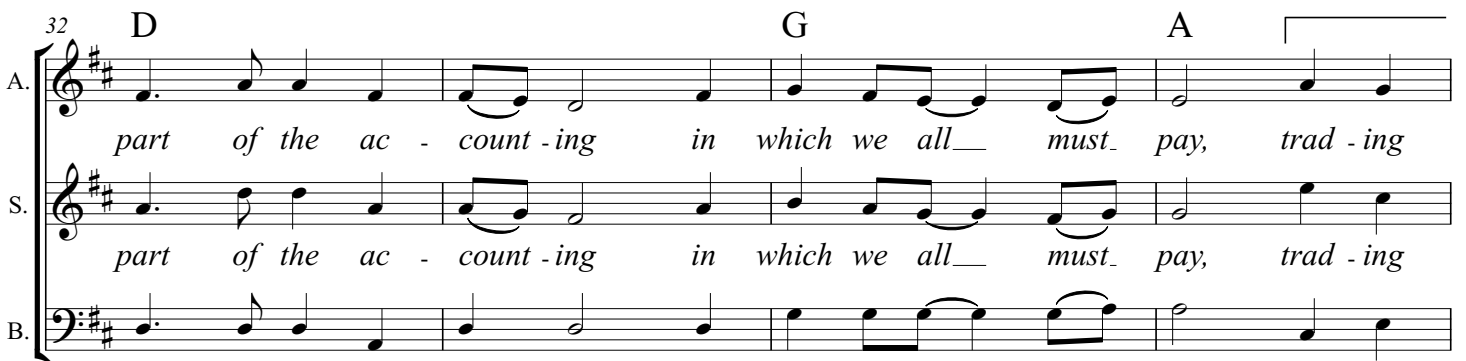
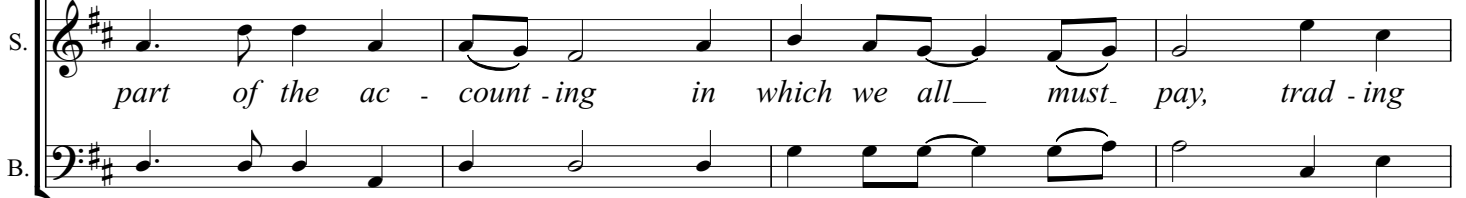

10 A G A
A. 
cir cled by the wire like a blight up-on the land. And the

14 D
A. 
peo-ple of the Dream - ing whose sa - cred land it is, won - der

18 G A G A7 D
A. 
who this Un - cle Sam may be to think it could be his.

23 Chorus A G D
A. 
For the sil - ver that the men have paid who think they own the land, it is the
S. 
For the sil - ver that the men have paid who think they own the land, it is the
B. 

28 A G A
A. 
sil - ver of I - ca - ri - ot, the sil - ver of the damned. It is
S. 
sil - ver of I - ca - ri - ot, the sil - ver of the damned. It is
B. 

32 D G A
A. 
part of the ac - count - ing in which we all must pay, trad - ing
S. 
part of the ac - count - ing in which we all must pay, trad - ing
B. 

36 D Bm G A⁷ D

A. *in our child-ren's fu - tures for false prom-i - ses to - day.*

S. *in our child-ren's fu - tures for false prom-i - ses to - day.*

B. *in our child-ren's fu - tures for false prom-i - ses to - day.*

41 Verse 2 [Yen] D

A. *For the land belongs to Dreaming & the peo - ple are its own. Who have*

46 A G A [Women]

A. *lived there fif - ty thous - and years, the des-ert is their home. And the*

50 D

A. *women go a - weep - ing and a - wail - ing for its loss. And we*

54 G A G A⁷ D [-> Chorus]

A. *join them in their griev - ing & the count - ing of the cost.*

59 Verse 3 [Tutti] D

A. *And the mine from which the poi son comes sits cold be - neath the stars. The*

64 A G A

A. *land scape it has ravaged will for - e - ver bear the scars Rox - by,*

68 D

A. *Rang - er, Ja - bil - u - ka will be words to con - jure shame, for the*

72 G A G A⁷ D

A. *spark they help to kin - dle will ig - nite the Devil's flame.*

You are my sunshine

C C7

A. 
You are my sun - shine, my on - ly sun - shine. You make me
 1. The oth - er night dear, as I lay sleep - ing. I dreamed I
 2. I'll al - ways love you and make you hap - py If you will
 3. You told me once, dear, you real - ly loved me. And no - one
 4. In all my dreams, dear, you seem to leave me. When I a -

S. 
You are my sun - shine, my on - ly sun - shine. You make me
 1. The oth - er night dear, as I lay sleep - ing. I dreamed I
 2. I'll al - ways love you and make you hap - py If you will
 3. You told me once, dear, you real - ly loved me. And no - one
 4. In all my dreams, dear, you seem to leave me. When I a -

B. 

V.1  *pizz*

V.2  *pizz*

3 F C

A. 
hap - py, when skies are grey. You'll ne - ver
 held you in my arms. But when I
 on - ly say the same. But if you
 else could come be - tween. But now you've
 wake my poor heart pains. So when you

S. 
hap - py, when skies are grey. You'll ne - ver
 held you in my arms. But when I
 on - ly say the same. But if you
 else could come be - tween. But now you've
 wake my poor heart pains. So when you

B. 

V.1 

V.2 

5 F C Am

A. *know dear, how much I love you. So please don't*
'woke dear, I was mis - tak - en. So I
leave me, and love a - noth - er. You'll re -
left me, and love a - noth - er. You have
come back, and make me hap - py I'll for -

S. *know dear, how much I love you. So please don't*
'woke dear, I was mis - tak - en. So I
leave me, and love a - noth - er. You'll re -
left me, and love a - noth - er. You have
come back, and make me hap - py I'll for -

B.

V.1

V.2

7 C G7 C

A. *take my sun - shine a - way.*
hung my head and I cried.
gret it all some - day.
shat - tered all of my dreams.
give you dear I'll take all the blame.

S. *take my sun - shine a - way.*
hung my head and I cried.
gret it all some - day.
shat - tered all of my dreams.
give you dear I'll take all the blame.

B.

V.1

V.2

Dream a little dream of me

M: Fabian André & Wilbur Schwandt
L: Gus Kahn (Arr. Samantha O'Brien - 2013)

♩ = 90 Swing

Uke. *etc.*

C B7 Ab G C B7 Ab G

5 **A** C B7 Ab G C B7 A7

SO Stars shi-ning bright a - bove you Night bree-zes seem to whi-sper "I love you"

9 F Fm C Ab G

SO Birds sing-ing in a syc - a - more tree Dream a li-ttle dream of me__

B *snare brushes* 13 C B7 Ab G C B7 A7

SO Say "Night-ie night"and kiss me Just hold me tight and tell me you'll miss me

17 F Fm C Ab G C E7

SO While I'm a-lone and blue as can be Dream a li-ttle dream of me

21 **C** A F#m Bm E7 A F#m Bm E7

SO Stars fa-ding but I lin-ger on, dear_ Still cra-ving your_ kiss_

Uke. *etc.*

25 A F#m Bm E7 A Ab G

SO I'm lon-ging to lin-ger till dawn, dear_ Just say - ing this_

D 29 C *Uke pluck* B7 Ab G C B7 A7

SO Sweetdreams till sun-beams find you_ Sweetdreams that leave all wor-ries far be-hind you_

33 F Fm C Ab G C E7 C B7 Ab G

SO But in your dreams what - e - ver they be Dream a lit tle dream of me me

51 A F#m Bm E7 A Ab G

SO oh, I'm lon-ging to lin-ger till dawn, dear. Just say-ing this_____

S. I'm lon-ging to lin-ger till dawn, dear. Just say-ing this_____

A. I'm lon-ging to lin-ger till dawn, dear. Just say-ing this_____

T. bom ba da bom ba da ba ba da da Just say-ing this_____

B. bom ba dom ba dom bom dom da da da bom Just say-ing this_____

G 55 *p* C *Uke pluck* B7 Ab G C B7 A7

SO *p*Doh_____ etc Oh_____

S. bom ba da bom ba da ba ba da da bom ba da bom ba da bom ba da da da

A. ba da da ba da da ba ba da da ba da da ba da da bom ba da da da

T. *f* Sweetdreams till sun-beams find you Sweetdreams that leave all wor-ries far be-hindyou

59 F Fm C Ab G C N.C. rit. C

SO Oh_____ Oh_____ Dream a lit-tle dream of me

S. bom bom bom bom bom bom bom Dream a lit-tle dream of me Dream a lit-tle dream of me

A. bom bom bom bom bom bom bom Dream a lit-tle dream of me Dream a lit-tle dream of me

T. But in your dreams what - e - ver they be Dream a lit-tle dream of me Dream a lit-tle dream of me

B. bom bom bom bom bom bom bom Dream a lit-tle dream of me Dream a lit-tle dream of me

Walking into doors

Archie Roach (Arr. Wayne Richmond)

Pnc.

The piano introduction consists of two staves in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a simple bass line of quarter notes. Chords C and G are indicated above the first and second measures respectively.

Verse 1 Wayne & Christine

S. ⁹ Am ³ G

Measures 9-12 of the song. The singer's staff shows a melody with a triplet of eighth notes in measure 10. The lyrics are: "You say you're a man, you un - der - stand, but you don't."

S. ¹³ Em D

Measures 13-16 of the song. The singer's staff shows a melody with a triplet of eighth notes in measure 14. The lyrics are: "You should lend her a help - ing hand, but you won't."

S. ¹⁷ Am ³ G

Measures 17-20 of the song. The singer's staff shows a melody with a triplet of eighth notes in measure 18. The lyrics are: "Cause I'm a man, I don't un - der - stand, but I try."

S. ²¹ Em D

Measures 21-24 of the song. The singer's staff shows a melody with a triplet of eighth notes in measure 22. The lyrics are: "She al - ways does what I com - mand, while she cries."

S. ²⁵ Am G

Measures 25-28 of the song. The singer's staff shows a melody with a triplet of eighth notes in measure 26. The lyrics are: "And why should we do what we do and sleep at night?"

Vc.

The violoncello accompaniment for measures 25-28, featuring a simple bass line with some melodic flourishes.

S. ²⁹ Em D N.C. G

Measures 29-32 of the song. The singer's staff shows a melody with a triplet of eighth notes in measure 30. The lyrics are: "The cra - zy things we put her through it is - n't right. It is - n't right."

Vc.

The violoncello accompaniment for measures 29-32, featuring a simple bass line with some melodic flourishes.

Chorus Tutti

S. ³⁵ C G

Measures 35-38 of the song. The singer's staff shows a melody with a triplet of eighth notes in measure 36. The lyrics are: "So my broth - ers don't hurt her an - y - more."

A.

Measures 35-38 of the song. The alto's staff shows a melody with a triplet of eighth notes in measure 36. The lyrics are: "So my broth - ers don't hurt her an - y - more."

B.

Measures 35-38 of the song. The bass's staff shows a melody with a triplet of eighth notes in measure 36. The lyrics are: "So my broth - ers don't hurt her an - y - more."

Vc.

The violoncello accompaniment for measures 35-38, featuring a simple bass line with some melodic flourishes.

40 C G

S. She's got her law, you got yours. And she's—

A. She's got her law, you got yours. And she's—

B. She's got her law, you got yours. And she's—

Vc.

44 D G

S. sick and tired of walk-ing in - to doors.

A. sick and tired of walk-ing in - to doors.

B. sick and tired of walk-ing in - to doors.

Vc.

48 Am G

Vc.

52 Em D

Vc.

Verse 2 Wayne & Christine

56 Am G

S. Here gen - tle spi - rit, her sa - cred ways and her smile.

60 Em D

S. May not be here, she may dis - ap - pear in a lit - tle while.

64 Am G

S. Sis - ter moon, sis - ter girl and giv - ing birth.

68 Em D N.C. G

S. Moth - er Na - ture, Moth - er of pearl and Moth - er Earth. Sweet Moth - er Earth. --> Chorus x2 + Duet turnaround

Love in the morning

Archie Roach (Arr. Maria Dunn, 2019)

♩=120

FS. *Solo 1*

B. *When I*

ba da ba da ba da ba da

Shk *etc.*

FN *etc.*

9 *E♭* *uke only* *E♭7* *A♭* *B♭7* *E♭* *E♭7*

FS. see you, *When I* see you in the morn - ing light,

S. ba da see you ba da ba da ba da morn - ing light

A. ba da see you ba da ba da ba da morn - ing light

B. ba da ba da ba da ba da ba da

15 *A♭* *B♭7* *E♭* *E♭7* *A♭*

FS. *Then I* know ev-'ry-thing will be all right, Yes, yes, yes, 'cause darl- ing I love

S. ba da ba da ba da Yes, yes, yes da

A. ba da ba da ba da Yes, yes, yes da

B. ba da ba da ba da Yes, yes, yes da

20 *B♭7* *E♭* *B♭7* *Solo 2*

FS. you so! said I love you so! *And when I*

S. ba da so love you so so

A. ba da so love you so so

B. ba da so love you so so

Verse 2

25 **E_b** **A_b** **B_b⁷** **E_b**

FS. hear you al-ways sounds just like an An-gel's song.

S. ba da hear you ba da ba da ba da an-gels song

A. ba da hear you ba da ba da ba da an-gels song

B. ba da ba da ba da ba da ba da

31 **A_b** **B_b⁷** **E_b** **A_b**

FS. And I know that you will make me strong. Yes, yes, yes. And to-gether

S. ba da ba da ba da Yes, yes, yes da

A. ba da ba da ba da Yes, yes, yes da

B. ba da ba da ba da Yes, yes, yes da

36 **B_b⁷** **E_b** **B_b⁷** Perc. Stop + bass & drums

FS. - er we will grow. And then we will grow.

S. ba da we will grow so

A. ba da we will grow so

B. ba da we will grow so

Chorus

Shaker restart + guitar, ad lib vln + accord.

41 **E_b** **A_b** **E_b** **B_b⁷** **E_b** **E_b** **A_b**

FS. is the great-est gift I know.

S. Love in the morn - ing It makes my spi-rit sing

A. Love in the morn - ing It makes my spi-rit sing

B. Love in the morn - ing is the great-est gift I know. It makes my spi-rit sing

46 Eb Bb7 Eb Ab

FS. here in the af - ter-glow. I touch your bo-dy, and I touch your

S. touch your bo - dy your

A. touch your bo - dy your

B. here in the af - ter-glow. I touch your bo-dy, and I touch your

51 Eb Ab Eb Bb7 Solo 3

FS. soul, hold me darl-ing, till I grow old. When I

S. soul touch your soul hold me old

A. soul touch your soul hold me old

B. soul, hold me darl-ing, till I grow old.

Verse 3 - accord & violin

57 Eb Ab Bb7 Eb

SO. When I feel you, feel this way,

FS. feel you, know when - ev - er I feel this way,

S. feel you, know feel this way,

A. feel you, know feel this way,

B. feel you, know feel this way,

63 Ab Bb7 Eb Ab

SO. through the day. Yes, yes, yes,

FS. I try to keep this with me through the day. Yes, yes, yes, darl-ing I long

S. way through the day. Yes, yes, yes

A. way through the day. Yes, yes, yes

B. way through the day. Yes, yes, yes

68 **Bb7** **Eb** **Bb7**

FS. *for your touch, for your special touch.*

S. *long for your touch special touch*

A. *long for your touch special touch*

B. *long for your touch special touch*

Chorus + accord & violin

73 **Eb** **Ab** **Eb** **Bb7** **Eb** **Eb** **Ab** **Eb**

FS. *is the great-est gift I know.*

S. *Love in the morn - ing It makes my spi-rit sing*

A. *Love in the morn - ing It makes my spi-rit sing*

B. *Love in the morn - ing is the great-est gift I know. It makes my spi-rit sing*

79 **Bb7** **Eb** **Ab** **Eb**

FS. *here in the af - ter-glow. I touch your bo-dy, and I touch your soul,*

S. *touch your bo - dy your soul touch your*

A. *touch your bo - dy your soul touch your*

B. *here in the af - ter-glow. I touch your bo-dy, and I touch your soul,*

84

Sax.

FS. **Ab** **Eb** **Bb7**

hold me darl-ing, till I grow old.

S. *soul hold me old*

A. *soul hold me old*

B. *hold me darl-ing, till I grow old.*

Instrumental tacet violin

89 Eb Ab Eb Eb Bb7 Eb Eb Ab Eb

Sax.

S.
ba da ba da ba da ba da ba da ba da

A.
ba da ba da ba da ba da ba da ba da

B.
ba da ba da ba da ba da ba da ba da

95 Eb Bb7 Eb Eb7 Ab Eb

Sax.

S.
ba da ba da ba da ba da ba da

A.
ba da ba da ba da ba da ba da

B.
ba da ba da ba da ba da ba da

100 Eb Ab Eb Bb7

Sax.

FS.
When my

S.
ba da ba da ba da ba da ba

A.
ba da ba da ba da ba da ba

B.
ba da ba da ba da ba da When my

Verse 4 tacet violin & accord

105 Eb Eb7 Ab Bb7 Eb

FS. dream - ing, when my dream - ing is quiet a - gain,

S. When my dream - ing, drea - ming is qui - et a - gain

A. When my dream - ing drea - ming is qui - et a - gain

B. dream - ing, when my dream - ing is quiet a - gain,

111 Ab Bb7 Eb Ab

SO. Yes, yes, yes,

FS. Feels just like a des - ert af - ter rain. Yes, yes, yes, I love you and thank

S. af - ter rain. Yes, yes, yes

A. af - ter rain. Yes, yes, yes

B. Feels just like a des - ert af - ter rain. Yes, yes, yes I love you and thank

116 Bb7 Eb Bb7

FS. - you so much. Oh, I thank you babe.

S. love you so much. Ooo

A. love you so much. Ooo

B. - you so much. Oh, I thank you babe.

Chorus + violin & accord

121 Eb Ab Eb Bb⁷ Eb Ab Eb

FS. *is the great-est gift I know.*

S. *Love in the morn - ing _____ It makes my spi-rit sing _____*

A. *Love in the morn - ing _____ It makes my spi-rit sing _____*

B. *Love in the morn - ing _____ is the great-est gift I know. It makes my spi-rit sing _____*

127 Bb⁷ Eb Ab Eb

FS. *here in the af - ter-glow. _____ I touch your bo-dy, _____ and I touch your soul, _____*

S. *touch your bo - dy your soul _____ touch your*

A. *touch your bo - dy your soul _____ touch your*

B. *here in the af - ter-glow. _____ I touch your bo-dy, _____ and I touch your soul, _____*

132 Ab Eb Bb⁷

FS. *hold me darl-ing, _____ till I grow old. _____ It's a*

S. *soul hold me _____ old*

A. *soul hold me _____ old*

B. *hold me darl-ing, _____ till I grow old. _____ It's a*

Coda

137 Eb Ab Bb

FS. 8 spi - rit - ual thing, Yeah, It's a

S. spi - rit - ual thing, Yeah,

A. spi - rit - ual thing, Yeah,

B. spi - rit - ual thing, Yeah, It's a

141 Eb Eb7 Ab Bb7

FS. 8 spi - rit - ual thing, Ooh, make my.

S. It's a spi - rit - ual thing, Ooh

A. It's a spi - rit - ual thing, Ooh

B. spi - rit - ual thing, Ooh make my.

145 Eb Eb7 Ab Bb7

FS. 8 — spi - rit sing. Yeah, make my.

S. spi - rit sing Yeah,

A. spi - rit sing Yeah,

B. — spi - rit sing. Yeah, make my.

149 Eb Eb7 Ab Eb

FS. 8 — spi-rit sing,— Oh, Stop

S. spi - rit sing Oh, love in the morn - ing.—

A. spi - rit sing Oh, love in the morn - ing.—

B. — spi-rit sing,— Oh, love in the morn - ing.—

My Way

English Words: Paul Anka
 Music: Jacques Revaux & Claude Francois

D

1. And

3 **S** D F#m/C# Am⁶/C B

now the end is here, and so I face the fin - al cur - tain. My
 grets, I've had a few, but then a - gain, too few to men - tion. I
 loved, I've laughed and cried, I've had my fill, my share of los - ing. And

Fl. not 1st time

7 Em Em⁷/D A⁷/C# D

friend, I'll say it clear, I'll state my case, of which I'm cer - tain. I've
 did what I had to do, and saw it through with-out ex - emp - tion. I
 now, as tears sub - side, I find it all so a - mus - ing. To

Fl.

11 D⁷ G Gm

lived a life that's full, I trav-eled each and ev - 'ry high - way. And
 planned each chart-ed course, each care-ful step a - long the by - way. And
 think I did all that, and may I say, not in a shy way. Oh

Fl.

15 D A⁷ G⁶ D

more, much more than this, I did it my way. 2. Re -
 more, much more than this, I did it my way.
 no, oh no, not me, I did it my way.

Fl.

19 ²⁻³ D D D⁷ G

way. Yes, there were times, I'm sure you knew, when I bit off more than I could
 way. For what is a man, what has he got? If not him - self, then He has

Fl.

23 Em⁷ A⁷ F[#]m⁷ Bm

chew. But through it all, when there was doubt, I ate it up and spit it out. Ifaced it
 naught. To say the things he tru - ly feels, and notthe words of one whkneels. The re-cord

Fl.

28 Em⁷ A⁷ G⁶/D D **To Coda** **D.S. al Coda**

all, and I stood tall, and did it my way. shows I took the blows, and did it my way. 3. I've

Fl.

Coda
33 D G A⁷ G⁶/D D

way. The re-cord shows I took the blows, and did it my way.

Fl.

Mothers, Daughters, Wives

Judy Small - 1982

Chorus F C F

S. (And) the first time it was fath-ers, the last time it was sons, and in - be - tween your hus-bands marched a-

A. and in - be - tween your hus-bands marched a-

M. (And) the first time it was fath-ers, the last time it was sons, and in - be - tween your hus-bands marched a-

7 B \flat C F B \flat F

way with drums & guns. — And you ne-ver thought to ques- tion, — you just went on with your lives. — 'Cause

way with drums & guns. — And you ne-ver thought to ques-tion, you just went on with your lives. — 'Cause

way with drums & guns. — you just went on with your lives. —

13 Gm B \flat C [—> Coda]

all they'd taught you who to be — was moth-ers, daugh-ters, wives. —

all they'd taught you who to be — was moth-ers, daugh-ters, wives. —

was moth-ers, daugh-ters, wives. —

18 Verse 1 F C F

You can on - ly just re - mem ber — the tears your moth-er — shed. As they sat and read their pa - pers — through the

25 B \flat C F B \flat F

lists & lists of dead. — And the gold frames held the pho-to graphs that moth-ers kissed each night. And the

31 Gm B \flat C [—> Chorus]

door frames held the shocked and si - lent stran - gers — from the fight. —

36 Verse 2 F C F

And it was twen-ty one years la - ter, — with chil-dren of your own. The trum-pet soun-ded once a- gain. and the

43 B \flat C F B \flat

sol - dier boys — were gone. And you drove their trucks & made their guns — and ten - ded to — their

48 F Gm Bb C
wounds. And at night you kissed their pho - to - graphs & prayed for safe re - turns. And

Verse 3

53 F C F
af - ter it was o - ver you had to learn a - gain. To be just wives & moth ers, when you'd

59 Bb C F Bb F
done the work of men. So you worked to help the nec - dy, and you ne - ver trod on toes. And the

65 Gm Bb C [---> Chorus]
pho - tos on the pia - nos struck a hap - py fam - 'ly pose.

70 Verse 4 F C F
And then your daugh - ters grew to wo men, and your lit - tle boys to men. And you prayed that you were dream - ing when the

77 Bb C F Bb
call - up came a - gain. But you proud - ly smiled and held your tears as they brave - ly waved good - bye.

82 F Gm Bb C
And the pho - tos on the man - tel - pie - ces al - ways made you cry. And

Verse 5

87 F C F Bb
now you're get ting ol - der and in time the pho tos fade. And in wi dow - hood you sit back and re - flect on the pa -

94 C F Bb F
rade. Of the pas - sing of your me - mo - ries as your daugh - ters change their lives See - ing

99 Gm Bb C [---> Chorus]
more to our ex - is - tence than just moth - ers, daugh ters, wives.


Coda

104 C Bb F Gm F Bb C F
wives. And you be - lieved them, that there was noth ing more than moth ers, daugh ters, wives.

Harry Belafonte Medley


Jamaica Farewell

D Verse **G**

S. 


1. Down the way where the nights are grey and the
 2. Down at the mar - ket you can hear la - dies
 3. Sounds of laugh - ter ev' - ry - where and the

3 **A⁷** **D**

S. 

sun shines dai - ly on the moun - tain top.
 cry out while on their heads they bear,
 dan - cing girls swaying to and fro.

5 **D** **G**

S. 

I took a trip on a sai - ling ship. And when I
 Ack - ey rice salt fish are nice. And the
 I must de - clare, my heart is there, tho' I've


7 **A⁷** **D**

S. 

reached Ja - mai - ca I made a stop. But I'm
 rum is fine a - ny time of year.
 been from Maine to Me - xi - co.


Chorus

9 **D** **Em** **A⁷** **D**

S. 

sad to say, I'm on my way, - won't be back for ma - ny a day. - My

13 **D** **Em** **A⁷** **D**

S. 

heart is down, my head is turn - ing a - round, I had to leave a litt - le girl in Kings - ton town.

Mary's Boy Child

1 B^b E^b F^7 B^b

S. *Long time a - go in Beth-le - hem_ so the Holy_ Bi - ble_ say.*
While shep-herds watched their flock by_ night, They see a bright new shin - ing_ star._____ They
Now Jo - seph and his wife Ma- ry,___ came to Beth - le - hem_ that_ night._____ They

Vln.

Vc.

5 B^b E^b B^b F^7 B^b

S. *Ma - ry's Boy Child, Je - sus Christ was born on Christ - mas Day.*
hear a choir_ sing_ a song, The music seemed to come from a - far.
found do place to bear the Child, not a sin - gle room was in sight.

Vln.

Vc.

9 B^b E^b F^7 B^b Gm Cm F F^9 B^b F B^b E^b

S. *Hark, now hear the an-gels sing, the new King born to - day._____ And Man will live for ev-er_ more, Be-*

Vln.

Vc.

15 B^b F^7 B^b B^b E^b F^7 B^b Gm Cm F F^9

S. *cause of Christ-mas Day. Trum-pets sound and an-gels sing, list-en_ to what they say, That*

Vln.

Vc.

21 B^b F B^b E^b B^b F^7 B^b E^b B^b F^7 B^b

S. *Man will live for ev-er_ more be-cause of Christ-mas Day.*

Vln.

Vc.

Banana Boat Song

1

S. Day - o, day - o, Day-light come and me wan go home

A. *Voices and instruments*

B.

E \flat B \flat 7 E \flat

5

S. Day - o, day - o, Day-light come and me wan-na go home.

A.

B.

E \flat *a capella* B \flat 7 E \flat

9

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

A.

B.

E \flat B \flat 7 E \flat

13

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

A.

B.

E \flat B \flat 7 E \flat

17

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

A.

B.

B \flat 7 E \flat

21 B^b7 E^b

S. six foot se - ven foot eight foot bunch Day-light come and me wan go home

A.

B.

25 B^b E^b

S. Day - o, day - o, Day-light come and me wan go home

A.

B.

29 B^b E^b

S. Day - o, day - o, Day-light come and me wan-na go home. *a capella*

A. *Voices and instruments*

B.

Island in the Sun

1 C F G⁷ C

S. This is my is - land in the sun Where my peo - ple have toiled since time be - gun.

5 Dm C G⁷ C

S. I may sail on ma - ny a sea, her shores will al - ways be home to me.

9 F G⁷ C

S. Oh, is - land in the sun, willed to me by my fath - er's hand. All my days I will

14 F G⁷ C

S. sing and praise of your for - ests, wa - ters, and shin - ing sands.

3/4

Scarlet Ribbons

1 F Gm/F C F/A Bb C Gm/C F/C

S.

Marjorie 1. I peeked in to say good night And then I heard my child in prayer
2. All the stores were closed and shut - tered All the streets were dark and bare

9 F Gm/F C F/A Bb C7 Bb C7 F

S.

"And for me some scar - let rib - bons Scar - let rib - bons for my hair"
In our town no scar - let rib - bons Scar - let rib - bons for her hair

17 F *Gial* C/F F7 Bb Dm C Dm Bb C7 F Gm/F

S.

Marjorie 3. Through the night my heart was ach-ing Just be - fore the dawn was brea-king I peeked in and

A.

3. Through the night my heart was ach-ing Just be - fore the dawn was brea-king I peeked in and

27 C7 F Bb C7 Gm/C C7 F Gm/F

S.

on her bed in gay pro - fu - sion ly - in there Love - ly rib - bons

A.

on her bed in gay pro - fu - sion ly - ing there Love - ly rib - bons

35 C7 F Bb C7 Bb C7 F

S.

scar - let rib - bons_ scar - let rib - bons_ for her hair

A.

scar - let rib - bons_ scar - let rib - bons_ for her hair

Hava Nagila

1 D D Cm Edim D7 Gm

Fl.

Vln.

5 D Gm D Cm D

S. Ha - va Na-gi - la Ha - va Na gi - la Ha - va Na-gi - la Ve Nis - m' cha.

Vln.

13 Gm D Cm D

S. Ha - va Na-gi - la Ha - va Na gi - la Ha - va Na gi - la Ve Nis - m' cha.

Vln.

21 Cm D Cm G⁷ Cm D Cm D

S. Ha - va ne ra - ne - na Ha - va ne ra - ne - na Ha - va ne ra - ne - na Ve' nis - m' cha.

Vln.

29 Cm D Cm G⁷ Cm D Cm D

S. Ha - va ne ra - ne - na Ha - va ne ra - ne - na Ha - va ne ra - ne - na Ve' nis - m' cha.

Vln.

37 Gm Cm Gm Cm Gm

S. U ru, U - ru a - chim Uru, a - chim b' - lev sa - may - ach Uru, a - chim b' - lev sa - may - ach

Vln.

45 D⁷ D

S. Uru, a - chim b' - lev sa - may - ach Uru, a - chim b' - lev sa - may - ach Uru, a - chim

Vln.

50 Cm D Cm Edim D⁷ Gm

S. Uru, a - chim B' - lev sa - may - - - ach.

Vln.

ff

Ol' Man River

M: Jerome Kern W: Oscar Hammerstein II

System 1: Chords: G, C, G, D⁷. Lyrics: Col-oured folks work on de Mis - sis - sip - pi, Col-oured folks work while de white folks play. *pizz*

System 2: Chords: G⁷, C, G, Em⁷, A⁷, D⁷, G. Lyrics: Pull - in' dose boats from de dawn to sun - set, Git - tin' no rest till de Judge - ment Day.

System 3: Chords: Bm, Em⁶, Bm, Em⁶, Bm, Em⁶, Bm, F^{#7}. Lyrics: Don't look up an' don't look down, you don't dast make de white boos frown. *arco*

System 4: Chords: Bm, G^o, Bm, G^o, Bm, Bm⁷, C^{#m7}, G^o, Bm, Am⁷, D⁷. Lyrics: Bend yo' knees an' bow yo' head, an' pull date rope un - til you're dead.

System 5: Chords: G⁷, C, E⁷, Am. Lyrics: Let me go 'way from de Mis - sis - sip - pi, Let me go 'way from de white men boss. *pizz*

System 6: Chords: C^o, G, F⁷, D⁷, G, D⁷. Lyrics: Show me dat stream called de riv - er Jor - dan, Dat's de ol' stream date I long to cross.

System 7: Chords: G, Em, G, C, G, C, G, Em. Lyrics: Ol' man riv - er, dat ol' man riv - er, he must know sump - in' but don't say noth - in', he *arco*

30 **D7** **Am7** **D7** **G** **Am7** **G**

S. jus' keeps roll - in', he keeps on roll - in' a - long. He

Vln.

34 **Em** **G** **C** **G** **Em** **G** **G°**

S. don't plant 'ta - ters, he don't plant cot - ton, an' dem dat plants'em is soon for - got - ten, But

Vln.

38 **D7** **Am7** **D7** **G** **C** **G** **Em** **F#7**

S. o'l man riv - er, he jus' keeps roll - in' a - long.

Vln.

42 **Bm** **F#7** **Bm** **F#7** **Bm6** **G°** **Bm** **F#7**

S. You an' me, we sweat an' strain, Bod - y all ach - in' an' racked wid pain.

Vln.

46 **Bm** **G°** **Bm** **G°** **Bm** **G°** **Bm** **Am** **D7**

S. "Tote dat barge!" "Lift dat bale," Git a lit - tle drunk an' you land in jail.

Vln.

50 **G** **Em** **G** **C** **G** **D7** **Em** **A7**

S. Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' an' skeered of dy - in', But

Vln.

54 **G** **Em** **Am7** **D7** **G** **G**

S. Ol' man riv - er, he jus' keeps roll - in' a - long. long.

Vln.

Women of our time

Judy Small (Arr. Wayne Richmond, 2015)

Verse 1 *Judie solo*

4

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

9

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

13

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

17

S. won-der what it is I sometimes see be-hind your smile. _____

Chorus 1 *Judie solo*

22

S. Worlds turn, can-dles burn, children learn a diffrent song. _____ And at

27

S. times you find it hard to sing - a - long. _____ The

31

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

35

S. women of to-day were born of women of your time. _____ And

2

Verse 2

42

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

F1.

46

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


F1.


50

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

F1.

54

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

F1. 

Chorus 2 All sing

59 *Judie solo*


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


F1. 

64 *All sing*

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

68 *Judie solo*

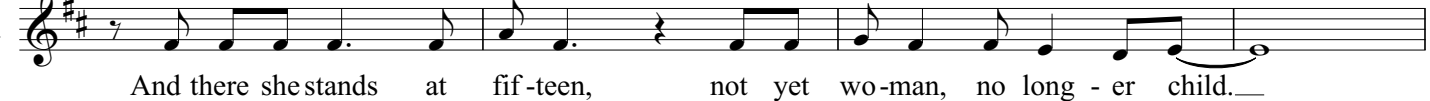
S.  rhythms are all strange to me and the words don't seem to rhyme. But the

F1. 

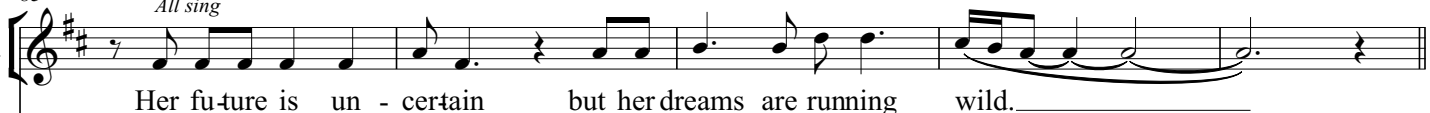
72 **3**


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

Bridge

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

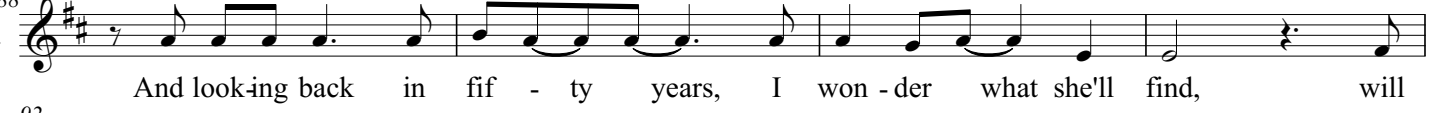
83 *All sing*

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


F1. 

Verse 3 Judie solo

88

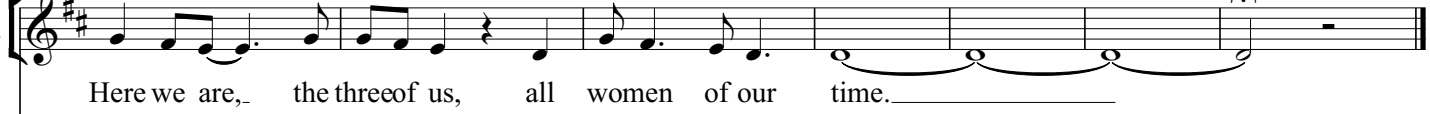
S.  And look - ing back in fif - ty years, I won - der what she'll find, will


92

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

Coda Solo voices

97

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

F1. 

Down City Streets

Archie Roach & Ruby Hunter (Arr. Wayne Richmond, 2017)

♩=120

C B \flat C B \flat C B \flat

pp Down city streets I would roam,

8 F C

I had no bed I had no home.

Verse 1

13 C F B \flat F C

Crawled out of bushes ear-ly morn, Used news-papers to keep me warm.

21 C F B \flat F C

Then I'd have to score a drink, To start me up, help me to think.

Chorus A (soloists only)

29 C B \flat F C

Down ci-ty streets I would roam, Used my fin - gers as a comb.

Verse 2

37 C F B \flat F C

In those days, when I was young, drink-ing and fight-ing was no fun.

45 C F B \flat F C

It was dai - ly liv - ing for me, I had no choice, it was meant to be.

Chorus B

After v3: 1. Tutti (with insts.)
2. Tutti (a capella)
3. Tutti (with insts.) --> Coda

53 C Ist: soloists only Bb F C

Down ci-ty streets I would roam, I had no bed I had no home.

H. Down ci-ty streets I would roam, I had no bed I had no home.

Fl.

61 C Bb F --> Coda C

And there was noth - ing that I owned, Used my fin - gers as a comb.

H. And there was noth - ing that I owned, Used my fin - gers as a comb.

Fl.

69 Verse 3 C F Bb F C

Now I'm a man, I'm not a lone, I am mar ried, I have child-ren of my own.

77 C F Bb F C

Now I have some - thing I call my own, these are my child ren, and this is my home.

Fl.

85 Bridge (Stop) (Stop) (Stop) (Stop) Build up

C F Bb F C

I look a round and un-der stand, how street kids feel when they're put down.

--> Chorus B x 3 --> Coda

93 Coda C Bb C Bb C Bb C Bb C

comb. Ooh Ooh Ooh Ooh

H. comb. Ooh Ooh Ooh Ooh

Fl. pp p

Happy Birthday

Musical notation for the first system of 'Happy Birthday'. It consists of two staves in 3/4 time, key of G major. The first staff has a treble clef and the second has an alto clef. Chords G, D7, and G are indicated above the first staff. The melody in the first staff starts with a quarter note G, followed by quarter notes A, B, C, D, E, F#, G. The accompaniment in the second staff starts with a whole rest, followed by quarter notes G, A, B, C, D, E, F#, G.

Musical notation for the second system of 'Happy Birthday'. It consists of two staves in 3/4 time, key of G major. The first staff has a treble clef and the second has an alto clef. Chords C, G, D7, and G are indicated above the first staff. The melody in the first staff starts with a quarter note G, followed by quarter notes A, B, C, D, E, F#, G. The accompaniment in the second staff starts with a whole rest, followed by quarter notes G, A, B, C, D, E, F#, G.

For clarinet/trumpet

Musical notation for the first system of the clarinet/trumpet part. It consists of two staves in 3/4 time, key of G major. The first staff has a treble clef and the second has an alto clef. The melody in the first staff starts with a quarter note G, followed by quarter notes A, B, C, D, E, F#, G. The accompaniment in the second staff starts with a whole rest, followed by quarter notes G, A, B, C, D, E, F#, G.

Musical notation for the second system of the clarinet/trumpet part. It consists of two staves in 3/4 time, key of G major. The first staff has a treble clef and the second has an alto clef. The melody in the first staff starts with a quarter note G, followed by quarter notes A, B, C, D, E, F#, G. The accompaniment in the second staff starts with a whole rest, followed by quarter notes G, A, B, C, D, E, F#, G.

For saxophone

Musical notation for the first system of the saxophone part. It consists of two staves in 3/4 time, key of G major. The first staff has a treble clef and the second has an alto clef. The melody in the first staff starts with a quarter note G, followed by quarter notes A, B, C, D, E, F#, G. The accompaniment in the second staff starts with a whole rest, followed by quarter notes G, A, B, C, D, E, F#, G.

Musical notation for the second system of the saxophone part. It consists of two staves in 3/4 time, key of G major. The first staff has a treble clef and the second has an alto clef. The melody in the first staff starts with a quarter note G, followed by quarter notes A, B, C, D, E, F#, G. The accompaniment in the second staff starts with a whole rest, followed by quarter notes G, A, B, C, D, E, F#, G.