

The colour of Prudence

[July 2009]

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Please don't disturb dear Prudence

Tully Dingle '09

Intro x 2: Guitars + k/b only

Verse 1: Guitars + k/b (+ clarinet from [C])

Verse 2: Guitars, k/b & clarinet (+ strings from [C]) --> Chorus

Intro x 1: Guitars, k/b, clarinet & strings

Verse 3: (with solo harmony) (+ flute from [C]) --> Chorus

Intro x 1: All except strings

Verse 4: Tutti --> Chorus --> Coda

A C F C F C F G⁶ G^{1.} G⁷

9 G G⁷ **B** C F C Am C

Have you ev - er won - dered back to the world you were born in - to? The
Was the world a big - ger place then? Did tro - u - bles knock to get in as it
ev - er won - dered back to the years the world was called to a

15 F C G G⁷ C F

times your mo - ther knew As she rocked you in the cra - dle
feels that they do know? As she held you in your dream - ing
war u - pon its feet Each fall - en had a moth

20 C Am F (C) G C

and sung you to sleep did she fear the world a - round would wake you? Now I've a
of inn - o - cent dreams did she won - der what the world would come to? Now the
er who'd held a son or daugh - ter They were nev - er more to see Now there's

26 **C** Am F C Am

child of my own and I feel the times are chang - ing In this world she grows domy
T - V Screen oh it's brought it all u - pon me each hope and fear seems
wars a - gain if ev - er they have ceased They call it home de - fence Though there's no

32 F G C F C Am

fears just lie and wait But what e - ver lay be - yond my door I pray to - night
per - son - al and real
happ - y end to see
life and love and learn - ing So what e - ver lay be - yond our doors for now in love

38 F G C F C G G⁷ 1.
 they won't dis- turb dear Pru - dence Was the
 V4 let's not dis - turb dear Pru - dence

44 C²⁻⁴ C/D C/E F Am F C
 Chorus For I know she dreams of sweet er things than fears this night and she'll al ways hear me sing
 Ch know she dreams of sweet er things than fears this night and she'll al ways hear me sing

51 F G G⁷ F Am F C [to Coda]
 her lull-a-by And I pray my kiss es keep her safe and sound till morn when I'll o pen up the door
 Ch her lull-a-by And I pray my kiss es keep her safe and sound till morn. Ooh

59 F C Am F G⁷ [Back to Intro]
 A sim-ple won der to a-dore So to-night please don't dis turb dear Pru-dence
 Ch 8 Ooh

D Coda
 64 F C Am F C D⁷
 And see her eyes show so much more A bless-ed giv - ing that's for sure A sim-ple won der to a-dore
 Ch 8 Ooh etc.

70 F G G F G
 So to-night please don't dis turb to-night please don't dis turb to-night please don't dis turb dear Pru-dence
 Ch 8 Ooh

77 C F C F C
 82 F G⁶ 1. G G⁷ 2. G G⁷ C

My Place

Chris Wheeler (Arr. Maria Dunn '09)

♩=140

This is my place I've lived here for - e-ver_ and a day_ been
 here to live and learn_ here to play Fu-nny how it's hard to find my way some-times_
 Fu-nny how it's hard to find my_ way Here at my place
 I'm the child who feels_ my-ste-ry_ I'm the old one steeped in his - to - ry_
 The se-crets and the sto-ries some-times cloud re - a - li - ty_ Fu-nny how it's hard to find my_ way.
 Where does the rain-bow end_ Why do we watch the wind in the ta_ llest trees
 Where the rain-bow end watch the wind in the tall-est trees_
 Where do the wild_ birds fly in the au tumn sky Fu-nny how it's hard to find my_
 where wild birds fly in the aut umn sky fu - nny how it's hard to find my
 way Down in my place there is no
 way
 han-dle_ on the door_ And i can't see a win-dow in the wall_ But

Chords: B $\flat$, E $\flat$, F, B $\flat$, E $\flat$, F, B $\flat$, Gm, Cm, F, B $\flat$, 2, B $\flat$, E $\flat$, F, B $\flat$, E $\flat$, F, B $\flat$, Gm, Cm, F, B $\flat$, E $\flat$, F, E $\flat$, F, B $\flat$, B $\flat$ /A, Gm, E $\flat$, F, B $\flat$, B $\flat$ /A, Gm, Cm, F, B $\flat$, B $\flat$, E $\flat$, F, B $\flat$

Bar
 Fl.
 Rec.

67 E^b F B^b Gm E^b F

some-where there's a stair-case to an u-pper floor Light and air and free-dom

Fl.

Rec.

73 B^b Gm E^b F B^b Gm Cm

free-dom to ex - plore the se-crets and the sto - ries come back and ask for more Fu-nny how it's

Fl.

Rec.

80 F B^b E^b F E^b F

hard to find my way Where does the rain-bow end. Why do we watch the wind

Bar.

Fl.

Rec.

Where the rain-bow end watch the wind

87 B^b B^b/A Gm E^b F B^b B^b/A Gm

in the ta-ll-est trees Where do the wild birds fly in the au tumn sky

Bar.

Fl.

Rec.

in the tall-est trees where wild birds fly in the aut umn sky

93 Cm F B^b Gm F B^b

Fu-nny how it's hard to find my way. Fu-nny how it's hard to find my way.

Bar.

Fl.

Rec.

fu-nny how it's hard to find my way Fu-nny how it's hard to find my way

Uluru and Alice

Music: Trad. (based on Waltzing Matilda)

Words: Ian Ross Williams

N.B. Keyboard & guitar verse 1 & 4 only

Verse 1

Measures 1-5: Chords: G, G, A, Em, C⁷, G. Lyrics: I live out on the side-line; my home is by the shore One day for ad-ven-ture I'll go

Measures 6-9: Chords: D, D⁷, G, A, Em, C⁷, G, Bm. Lyrics: -in-land to ex-plore I'll jour-ney to the cen-tre where the land is deep-est red Search for an-cient foot-prints by some

Measures 10-12: Chords: D⁷, G, C/G, D/C, C/G. Lyrics: dus - ty dry creek bed U - lu - ru and A - lice I of - ten hear your names And

Measures 13-15: Chords: G, E⁷, D⁷, G, D. Lyrics: I can feel you heart-beat the mys - ter - y re-mains Still be-neath the end-less skies my

Measures 16-18: Chords: Em, C, G, Bm, D⁷, G. Lyrics: arms are o - pen wide U - lu - ru and A - lice in my coun - tries shame and pride

Verse 2

Violin 1: AE & FM

Violin 2: AM & MD

Viola: PH

19

There's a wo-man went to pri-son though she did no-thing wrong Her lit-tle ba-by dis-ap-peared one

24

eve-ning dark and long "The din-go's got my ba by she screamed in - to the night The ju-ry found her guil-ty_ Ah but

28

what she said was right U-lu-ru_ and A-lice_ I of-ten hear your names And I can feel your heart-beat the

32

mys ter y re mains Still be neath the end-less skies my arms are o pen wide U lu ru and A lice in my coun-try's shame & pride

8

Verse 3

37

And back in nine-teen twen-ty eight like ma-ny times be-fore A

41

black man killed a white man for brea-king tri-bal law Re venge was swift and sa-vage po - lice-men hor-sesguns Black

45

wo-men men and chil-dren soon lay dy-ing in the sun U-lu-ru and A-lice I

49

of ten hear your names And I can feel your heart-beat the mys-ter-y re-mains Still be-neath the end-less skies my

53

arms are-o - pen wide U - lu - ru and A - lice in my coun-try's shame and pride

Conc.

Vla.

Vln.

Verse 4 (All sing)

56 G G A Em C⁷

Sops & Tenors

Altos & Basses

There's two laws in my coun-try now on one thing they a-gree On

Rec.

Hp.

60 G D⁷ G A Em C⁷

who's the-right-ful ow-ner of the sac-red rock we see And gen-er-ous of spir-it now the own-ers share like friends a

Rec.

Hp.

64 G Bm D⁷ G C/G D/C C/G

gi ant rock the sym-bol of a fu-ture jour-neys end Ul-u-ru_ and A-lice_ I of-ten hear your names And

Rec.

Hp.

68 G E⁷ D⁷ G D Em C

I can feel your heart-beat the mys-ter-y re-mains Still be-neath the end-less skies my arms are o pen wide

H.

Rec.

Hp.

72 G Bm D⁷ G

U - lu - ru — and A - lice in my coun-try's shame and pride

H.

Rec.

Hp.

74 G D⁷ G

U - lu - ru — and A - lice in my coun-try's shame — and pride

H.

Rec.

Hp.

Take a drink on me

Traditional

6 A D G

10 1. 2. D G

Ain't got no mo - ney go-nna sell my shoes Who will buy me a

14 A D

bo - ttle of booze O lord ho - ney take a drink on me

18 D

Ain't no use with you si - ttin and cry - in cause I

20 G

aint dead yet and I aint dy - in

22 A D

O lord ho - ney take a drink on me

25 D G

Take a drink on me take a drink on me all a round take a

29 A D

drink on me O lord ho - ney take a drink on me

Ain't no use for me to work so hard,
When I get home I have to mow the yard . . .

Ain't no use for me hanging around
'Cause I got a woman and love is found . . .

Gonna quit my job, stay up all night,
Make my money playing card and dice . . .

It's mighty pathetic and lousy's how I feel,
When I get thrown in for drinking that swill . . .

El Pajaro Campana (The Bellbird)

Trad. (Arr. Alfredo Rolando Ortiz)

A (Noni solo starting with 4 bar intro)

Musical score for section A, measures 1-12. The key signature is one flat (Bb) and the time signature is 6/8. The score is written for piano. Measures 1-4 are a 4-bar intro. Measures 5-12 contain the main melody. Chords F and C are indicated above the staff.

B (Guitar & percussion - Harry, Chris, Tull & Meredith)

Musical score for section B, measures 13-28. The key signature is one flat (Bb) and the time signature is 6/8. The score is written for guitar and percussion. Measures 13-28 contain the main melody. Chords F and C are indicated above the staff.

C (Cello plucked)

Musical score for section C, measures 29-40. The key signature is one flat (Bb) and the time signature is 6/8. The score is written for cello plucked. Measures 29-40 contain the main melody. Chords F, C, and C7 are indicated above the staff.

45 **D** F (Mandolin) C F C F

53 F C F C F

61 **E** F C F C F

69 F C F C F

77 **F** (Claps: Alex, Wayne & Judy) F C F

82 C F

86 C Bb Am Gm F
(Claps stop on 1st beat)

Magic

Harry Dingle
Arr. Tully Dingle - 09

1. I be-lieve in ma-gic Ba-by To
2. I be-lieve in myster-ies Cause
3. Well I know you like histor-y You say it
4. You say we come here ea-sy So I
5. Well blue skies and sun-shine Aint no

E C#m A B

Ba-by

5 Tri-humph o-ver tra-ge-dy Ba-by To
myster-ies will al-ways be And
shows we never really learn a-ny thing Your
leave with lots of may-be's If it
guar-in-tee for a good time And

E C#m A B

Ba-by

9 take a dream from make be-lieve To shine a light where it's
if we have a sin-gle clue, that's all we need to
myths and leg-ends they're so bold The awe and wonder I can
takes a while to get in tune Tear up the script get
when we have to dig so deep You find there's not much

E C#m A

Ooo Ooo Ooo

12 ne-ver been The ma-gic of love
get us through The myster-ies of love
still be-hold Just Liv-ing this love
out the room It's a jour-ney of love
we can keep There's on-ly love

B E C#m A B

ne-ver been ma-gic of love
get us through myster-ies of love
still be-hold Liv-ing this love
out the room jour-ney of love
we can keep There's on-ly love

(5th)

Verse 1 (Harry solo)

Verse 2 (S: PH A: TD/AM B: JM/WR) --> Chorus

Verse 3 (S: Altos 8ve down A: Sops B: JM/WR)

Verse 4 (S: Sops A: Alto B: JM/WR --> Chorus

Verse 5 --> Coda (S: Altos 8ve down A: Sops B: JM/WR)

Sopranos: Meredith & Judy

Altos: Anneli, Fiona, Maria, Noni, Chris, Sam

Chorus

17 A C#m B E Eb7

And af-ter all it's your ten-der ness That walks a way with my heart_

Ooo

25 A C#m F# B

I'll take it all ever y sweet car-ess An-y hint that ever y mo ment could be ours

Ooo

Coda

33 E C#m A B 1-4

1. There's on - ly love

2. I be - lieve in ma - gic

3. Tri - humph over trag - edy

4. I be - lieve in myster-ies

37 B E C#m A

super instant rall.

Cause mys-ter-ies will al-ways be. There's on - ly love. There's on - ly

41 B E C#m A B E

a tempo

love. There's on-ly love

Living in the mountains

Chris Wheeler (Arr. Jill Stubington '09)

D A/C# G A D A G

Verse 1



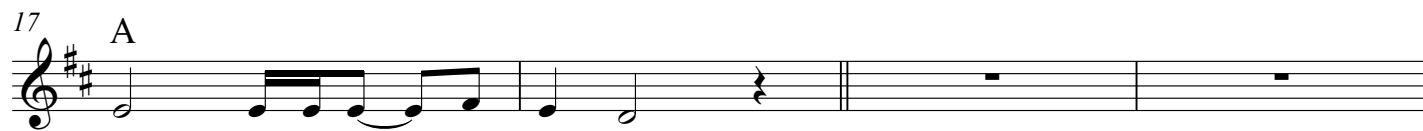
Breath-less in fierce heat of sum-mer Anx-ious from the



drought's cruel hand Stor-ies in my fam-ily say Al-ways like this on the land



Liv-ing in the moun-tains all my life Li-ving in the moun-tains all my



life li-ving in the mountains

Verse 2



Old folks knew our time was com-ing Light-ning struck a thou-sand times



Bush was bur-ning sto-machs chur-ning Had to check con - tain-ment lines



All a - cross the - moun-tains all my life All a - cross the



(MW & JM) All a - cross the moun-tains all my life All a - cross the



(MD, ND, AE, FM) All a - cross the moun-tains all my life All a - cross the



(Men)

32 G A

moun-tains — all my life All a - cross the moun-tains

S. moun-tains — all my life All a - cross the moun-tains

A. moun-tains — all my life All a - cross the moun-tains

B. moun-tains — all my life All a - cross the moun-tains

Bridge

35 G D⁷ G D⁷

37 G A Em A D

Then it changed the hor-ses felt it Trapped like. rab-bits_ in a snare. — Wind swung round like a

S. Then it changed the hor-ses felt it Trapped like. rab-bits_ in a snare. — Wind swung round like a

B. Then it changed the hor-ses felt it Trapped like. rab-bits_ in a snare. — Wind swung round like a

42 Bm Em A

fur - nace blast — Lyre birds li - zards_ scram-bling past

S. fur - nace blast — Lyre birds li - zards_ scram-bling past

B. fur - nace blast — Lyre birds li - zards_ scram-bling past

45 D Bm G A

Must be - wa - ter some where _____ Roar of the fire the Cho - king smoke

S. Must be - wa - ter some-where Must be wa - ter some where Cho - king smoke

B. Must be - wa - ter some where Roar of the fire Cho - king smoke

49 G A D

Shim - mer of heat ash on our feet Got ta get out_ of here_

S. shim-mer of heat ash on our feet Got ta get out_ of here_

B. Shim-mer of heat ash

52 Bm G A

got - ta get out_ a live_____

S. got - ta get out_ a live_____

B. Got - ta get out_ of here Got - ta get out_ a live_____

Instrumental

55 D G/D D D A

59 G A D A G

Verse 3

65 D A G D

There's a sto - ry in my fam-ily Down through ge-ne - a - tions, Win-ter brings the

70 A G A Bm D

snow each year_ Sum-mer fire and some-times fear, We're still here to start a new

75 G A D A

Friends & neigh-bours pulled us through E - ven the hor - ses made it too,_ still

79 A G A G

Li-ving in_ the moun tains all our lives Li-ving in the moun-tains all our

S. *Li-ving in_ the moun tains all our lives Li-ving in the moun-tains all our*

A. *Li-ving in_ the moun tains all our lives Li-ving in the moun-tains all our*

B. *Li-ving in_ the moun tains all our lives Li-ving in the moun-tains all our*

83 A G A G D

lives li-ving in the moun-tains all our lives Li-ving in the moun-tains._

S. *lives li-ving in the moun-tains all our lives*

A. *lives li-ving in the moun-tains all our lives*

B. *lives li-ving in the moun-tains all our lives. Got-ta get out of here.*

Thapelo

Traditional Sotho Song (Arr. Tony Backhouse)

A *f*

S. *f* tsa ro-na re bi-ne ho-san - na Ho - san-na ho-dim - o ho-dim - o ho Nta-

A. *f* Tha pe-lo tsa ro-na re bi-ne ho-san - na Ho - san-na ho-dim - o ho-dim - o ho Nta-

T. *f* tsa ro-na re bi-ne ho-san - na Ho - san-na ho-dim - o ho-dim - o ho Nta-

B. *f* tsa ro-na re bi-ne ho-san - na Ho - san-na ho-dim - o ho-dim - o ho Nta-

8 *p*

S. *p* -te. Tha - pe-lo tsa ro-na re bi-ne ho-san - na Ho - san-na ho-dim - o ho-dim

A. *p* -te. Tha - pe-lo tsa ro-na re bi-ne ho-san - na Ho - san-na ho-dim - o ho-dim

T. *p* -te. Tha - pe-lo tsa ro-na re bi-ne ho-san - na Ho - san-na ho-dim - o ho-dim

B. *p* -te. Tha - pe-lo tsa ro-na re bi-ne ho-san - na Ho - san-na ho-dim - o ho-dim

15 *ff* 1.

S. *ff* o ho Nta - te. Ho-dim - o ho Nta - te, Ho-dim - o ho Nta - te, Ho-dim - o ho Nta - te.

A. *ff* o ho Nta - te. Ho-dim - o ho Nta - te, Ho-dim - o ho Nta - te, Ho-dim - o ho Nta - te.

T. *ff* o ho Nta - te. Ho-dim - o ho Nta - te, Ho-dim - o ho Nta - te, Ho-dim - o ho Nta - te.

B. *ff* o ho Nta - te. Ho-dim - o ho Nta - te, Ho-dim - o ho Nta - te, Ho-dim - o ho Nta - te.

A Strings (S: PH A: AE & AM T: FM (viola) B: MD (cello)
A: Woodwind (S: CW (desc recorder) A: SO (flute up 8ve) T: JM (clarinet) B: WR (bass conc.)
B: Strings & woodwind

A: a capella vocals (S: CW MW JM A: FM AE SO T: PH TD AM B: JM WR HD)
A: a capella vocals
B: a capella vocals

2. **B**

23 *p*

S. te. Tha - pe - lo tsa ro - na re bi - ne ho-san - na oh Ho -

A. *p* te. Tha - pe - lo tsa ro - na re bi - ne ho-san - na oh Ho -

T. *p* te. Tha - pe - lo tsa ro - na re bi - ne ho-san - na oh Ho -

B. *p* te. Tha - pe - lo tsa ro - na re bi - ne ho-san - na oh Ho -

28 *ff* *fff*

S. san - na ho-dim - o ho-dim - o ho Nta - te. Hey.

A. *ff* *fff* san - na ho-dim - o ho-dim - o ho Nta - te. Hey.

T. *ff* *fff* san - na ho-dim - o ho-dim - o ho Nta - te. Hey.

B. *ff* *fff* san - na ho-dim - o ho-dim - o ho Nta - te. Hey.

Macrae's Klezmer Tune Set

Compiled by John Macrae ('09)

Play only on the repeats (incl. upbeat) for this page (high instruments up octave)

A Kandel's Hora

Section A, measures 1-8 and 9-16. The key signature is two flats (Bb, Eb) and the time signature is 3/8. The notation includes various notes, rests, and trills (tr). Chord symbols are placed above the staff: D, Cm, D, Cm, G7, C, D, Cm, D, Cm, D.

B

Section B, measures 17-24 and 25-32. The key signature is two flats (Bb, Eb) and the time signature is 3/8. The notation includes various notes, rests, and trills (tr). Chord symbols are placed above the staff: Gm, D, Cm, D, Gm, Cm, D, Cm, D.

Bridge (All play)

Bridge (All play), measures 33-40. The key signature is two flats (Bb, Eb) and the time signature is 3/8. The notation includes various notes and rests. Chord symbols are placed above the staff: Gm.

C

Section C, measures 41-48 and 49-56. The key signature is two flats (Bb, Eb) and the time signature is 3/8. The notation includes various notes, rests, and trills (tr). Chord symbols are placed above the staff: Gm, Cm, D, D, Cm, D7, Gm.

D

Section D, measures 57-64 and 65-72. The key signature is two flats (Bb, Eb) and the time signature is 3/8. The notation includes various notes, rests, and trills (tr). Chord symbols are placed above the staff: Gm, D, Cm, D, Gm, Cm, D. The section ends with a double bar line and a 2/4 time signature change.

Sher

Play all

1 **A** Gm D Adim⁷ D⁷ Eb Bb

9 **B** Cm Gm Gm⁷ Eb⁷ D⁷ Gm D⁷

17 Cm Gm Gm⁷ Eb⁷ D⁷ Gm

25 **C** Gm Gm⁶ G⁷ Cm D⁷ Gm₃

33 Cm D⁷ Gm Edim⁷ Eb⁷ D⁷ Gm

41 Gm Gm⁶ G⁷ Cm D⁷ Gm₃

53 Cm D⁷ Gm Edim⁷ Eb⁷ D⁷ Gm

Percussion Bridge

1

Rumanian Hora

Play only on the repeats (2nd, 4th, 6th & 8th lines) for this page

(Sam, John & Tully only)

5 D

13 (Tutti)

Cm Adim D

(Sam, John & Tully only)

21 D

29 (Tutti)

Cm Adim D

D (*Sam, John & Tully only*)

37 Gm D⁷/F[#] Gm D

(*Tutti*)
45 Gm D⁷/F[#] Gm D

(*Sam, John & Tully only*)
53 D Cm D

(*Tutti*)
61 D Cm rit. D

Odessa Bulgar

John plays anacrusis then Tutti

1 **A** Gm Eb F Gm D7

10 Gm D7 Gm

18 Gm Eb F Gm D7

26 Gm D7 Gm F

34 **B** Bb F7

42 Bb

50 Bb F7

58 Bb

66 **C** Gm G7 Cm F7

74 Bb Gm D7 Gm

82 Gm G7 Cm F7

90 Bb Gm D7 Gm

This Flower

Intro
Verse 1 --> Chorus
Instrumental (verse only)
Verse 2 --> Chorus
Coda

Kasey Chambers (Arr. Maria Dunn '09)

♩=120

B $\flat$ F B $\flat$ B $\flat$ stop

Well this

Vln. 1 PH

Vln. 2 AE

Chorus (All sing 2nd & 3rd times - SA top, TB bottom)

6 B $\flat$ E $\flat$ /B $\flat$ B $\flat$ E $\flat$ B $\flat$

flo - wer is my soul it's not half of what I owe I should

flo - wer is my soul it's not half of what I owe I should

10 E $\flat$ B $\flat$ F B $\flat$ E $\flat$ /B $\flat$ B $\flat$

give you ev - ry' rose that e - ver grew Take this one here for a start You can

give you ev - ry' rose that e - ver grew Take this one here for a start You can

16 E $\flat$ B $\flat$ F B $\flat$ (Last chorus to coda)

keep it in your heart I have ev - ry thing I need be cause of you

keep it in your heart I have ev - ry thing I need be cause of you

Vln. 1 SE (Verse 2 Instrumental)

Vln. 2 CW

Verse 1 & 3

21 B^b B^b E^b/B^b B^b E^b B^b

Well if my life was long e - nough to pack up_ ev - ry thing I love I would
Well all the flo - wers grow ing wild_ for ten_ thou-sand lone - ly miles it's not

Vln. 1

Vln. 2

26 F B^b E^b/B^b B^b

do just that and give it all to you But it's im - poss - i - ble to pay_ all the
near e - nough to give you what I should So I will owe you for a - while. may - be

Vln. 1

Vln. 2

32 E^b B^b F B^b $B^b(Stop)$

tings you gave a way_ so this flow - er_ I give will have_ to do Well this
long - er than my time_ I would give you all_ the world_ if_ I could So this

Vln. 2

Coda (All sing)

38 F B^b

I have ev - ry thing_ I need be-cause of you

I have ev - ry thing_ I need be-cause of you

Vln. 2

AE

42 F B^b $B^b stop$

PH

Vln. 1

Vln. 2

Caravan

Duke Ellington (Arr. Samantha O'Brien '09)

A $\text{♩} = 110$

Gtr. 4/4

9 **B**

Fl.

Gtr.

13

Fl.

Gtr.

17 **C**

Fl.

D. Rec.

21

Fl.

D. Rec.

Gtr.

25 **D**

Fl.

D. Rec.

28

Fl.

D. Rec.

2

2

33 **E**

Fl.

D. Rec.

37

Fl.

D. Rec.

41 **F**

Gtr.

Minor Swing

Django Reinhardt (Arr. Samantha O'Brien)

$\text{♩} = 200$ $\text{♩} = \text{♩} \cdot \text{♩}$

Fl. $\frac{4}{4}$

D. Rec. $\frac{4}{4}$

Alto Sax. $\frac{4}{4}$

Ten. Sax. $\frac{4}{4}$

A

9

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

17

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

B

25

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

33

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

C

41

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

49

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

D Percussion solo

57 Am

2

Dm⁷

2

E⁷

2

Am

2

Fl.

65 Dm⁷

2

Am

A⁷E⁷

2

Am

Fl.

E

72

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

80

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

F

89

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

97

Fl.

D. Rec.

Alto Sax.

Ten. Sax.

Mary's Eyes

Gaelic Storm (Arr. Maria Dunn '09)

$\text{♩} = 120$ C (Tully stuff) Verse 1 Am

CW 4

Ma-ry's eyes are start lin' and her hair's New-ca-stle gold and she

10 F C/E C G C

CW

walks the thin white line be-tween the bo-dy and the soul She's as faith-ful to her hi-st'ry as a

16 Am F C/E C G Am

CW

no-vice to his fast for she is stand-ing on the bones of Ire-land's past She is sing-ing of the

23 Em F C/E Dm

CW

trou-bles an the fi-re in the land "Til I can al-most feel the fa-mine sli-pp-ing through my trem-bling hand

29 G Am Em F

CW

— And I won-der as I hear her that the spi-rit still shines through And she can reach a-cross

(Harp & piano start)

35 C/E Am Dm G C Csus⁴ C Verse 2 C

CW

o-cean deep and break my heart in two Ma-ry's wise who is

Fl. 1

Fl. 2

43 Am F C/E C Dm

CW

foo-lish she's as con-stant as the tide for it's a wo-man's heart that beats be-neath that stu-bborn I-rish pride

49 G C Am F

CW

We are saints and we are si-nners we are he-ros we are thieves we are all of us be -

55 C/E C Dm G Am Em

CW

gi-nners on the road to Ga - li - lee She is sing-ing of the trou-bles an the fi-re in the

Fl. 1

Fl. 2

61 F C/E Dm G

CW

land "Til I can al-most feel the fa-mine sli-pping through my trem-bling hand And I

Fl. 1

Fl. 2

66 Am Em F

CW

won-der as I hear her that the spi-rit still shines through And she can reach a-cross

Fl. 1

Fl. 2

71 C/E Am Dm G C Csus⁴ C

CW

o - cean deep and break my heart in two

Fl. 1

Fl. 2

V.S.

Interlude

78 B Em B Em F

CW

Hp.

piano

83 C F G G⁷

CW

Hp.

So let us

Verse 3

89 C Am F C/E C

CW

hoist a pint in si - lence__ to the east where ire - land lies and we will stare a-cross the wa - ter__ for a

95 G C Am

CW

glimpse of Ma-ry's_ eyes we are ships with-out__ a har - bour__ we are sail-ors on dry land and the

101 F C/E C G Am

CW

song goes on for - e - ver__ e-verthough the re-cord can't She is sing-ing__ of the trou-bles an the

Fl. 1

Fl. 2

107 Em F C/E Dm

CW *fi-re in the land "Til I can al-most feel the fa-mine sli-pping through my trem-bling hand*

Fl. 1

Fl. 2

112 G Am Em F

CW *— And I won-der as I hear her that the spi-rit still shines through And she can reach a-cross*

Fl. 1

Fl. 2

118 C/E Am Dm G C Csus⁴ C Csus⁴ C

CW *o - cean deep and break my heart in two*

Fl. 1

Fl. 2

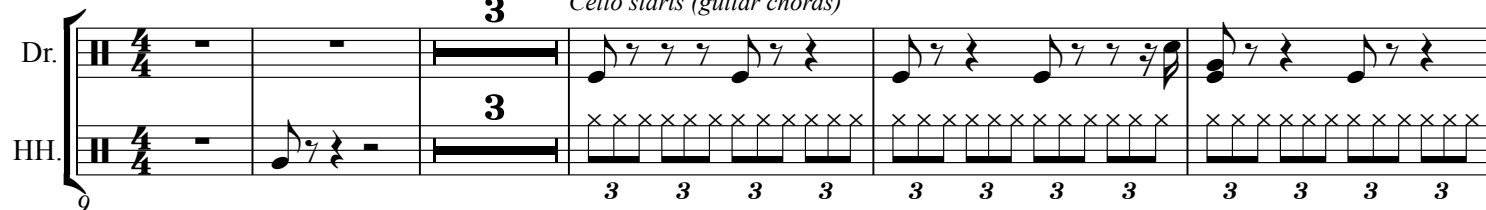
Under African Skies

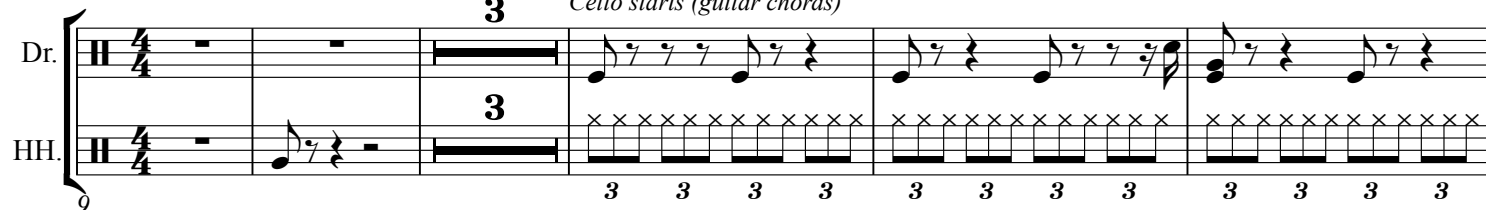
Paul Simon (Arr. Maria Dunn '09)

♩=140

3

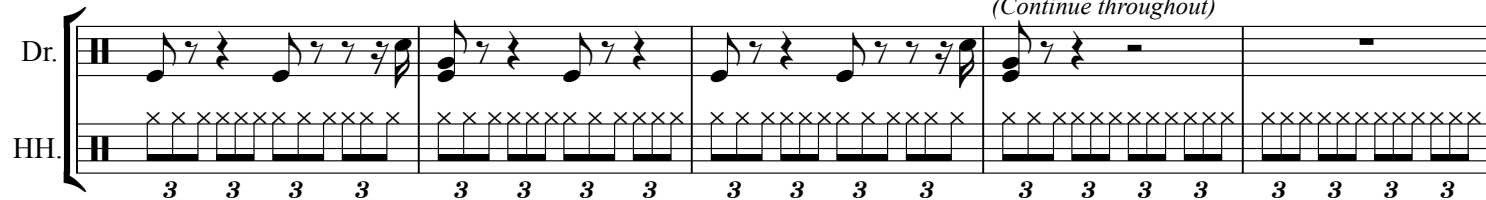
Cello starts (guitar chords)

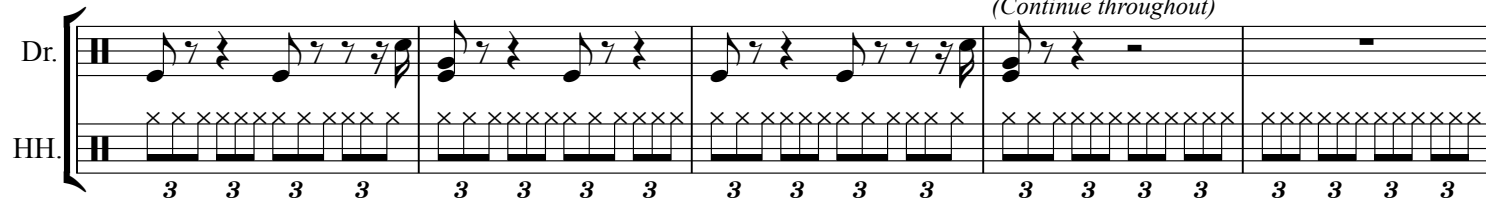
Dr. 

HH. 

9 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(Continue throughout)

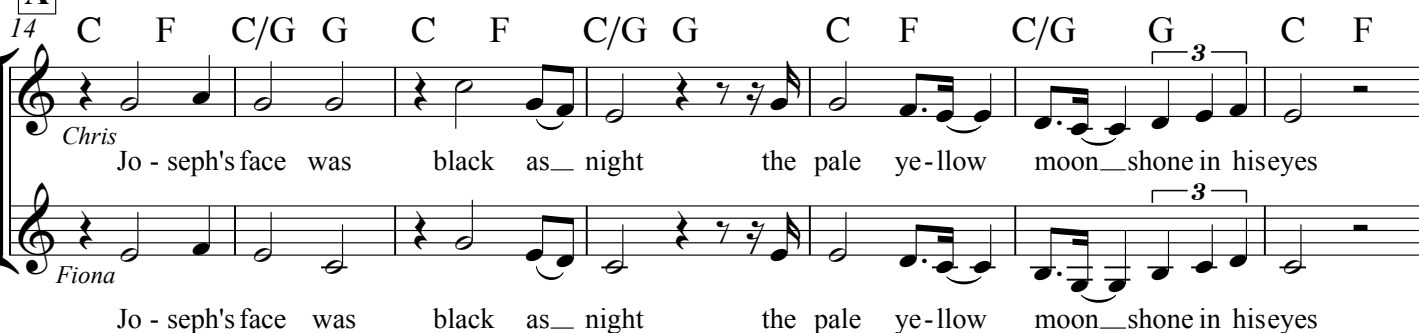
Dr. 

HH. 

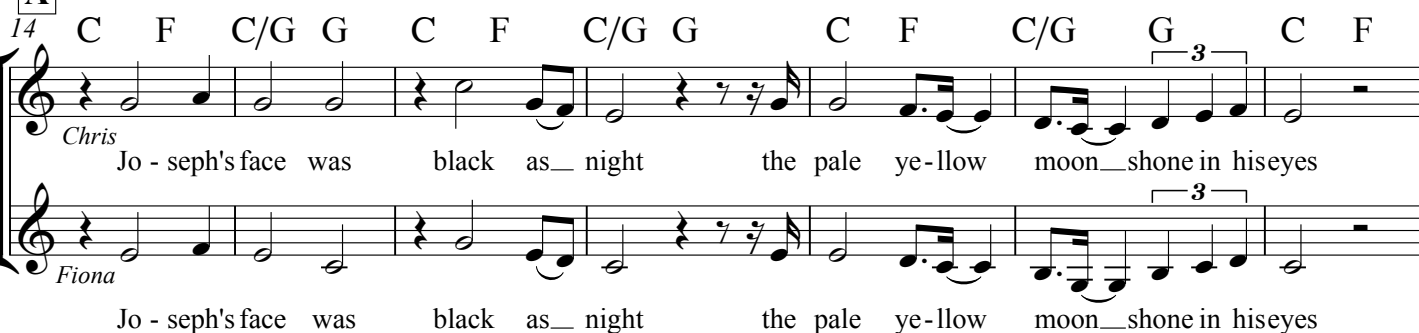
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A (guitars - pluck only)

14 C F C/G G C F C/G G C F C/G G C F

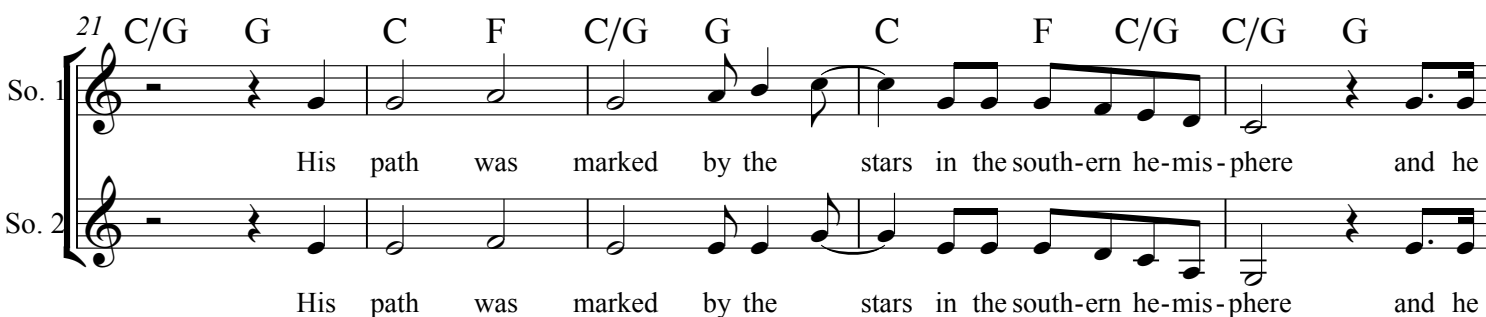
So. 1 

Chris Jo - seph's face was black as night the pale ye-llow moon shone in his eyes

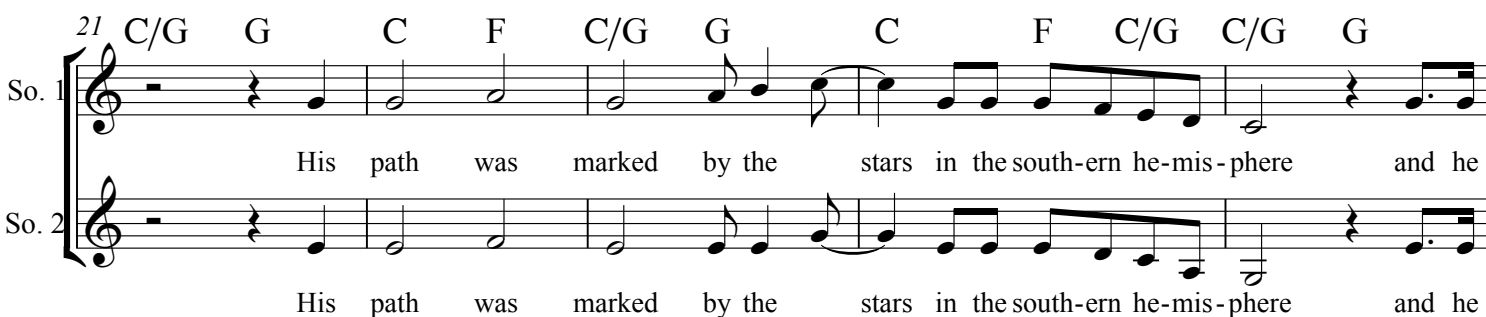
So. 2 

Fiona Jo - seph's face was black as night the pale ye-llow moon shone in his eyes

21 C/G G C F C/G G C F C/G C/G G

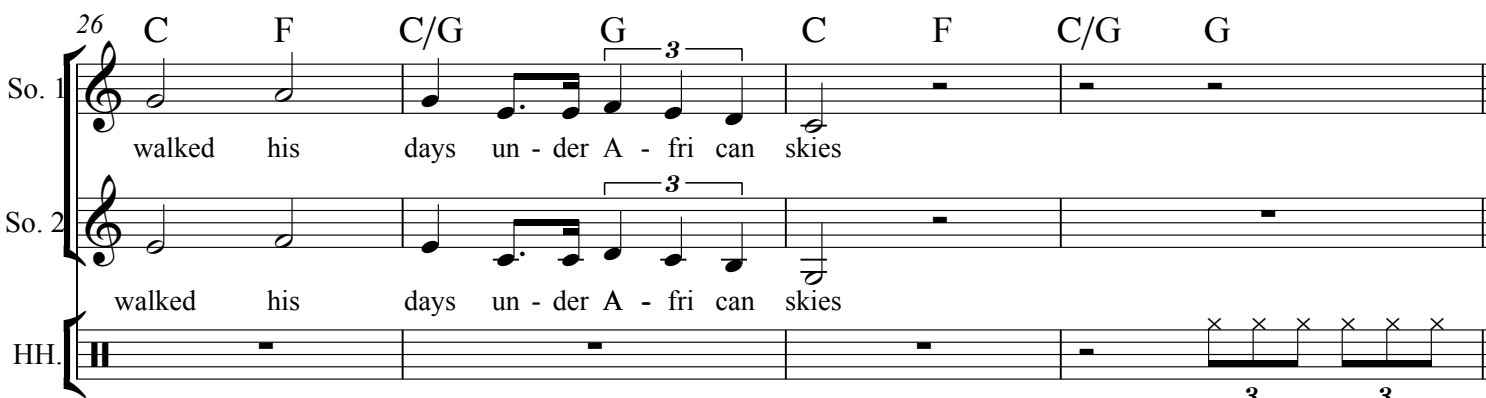
So. 1 

His path was marked by the stars in the south-ern he-mis-phere and he

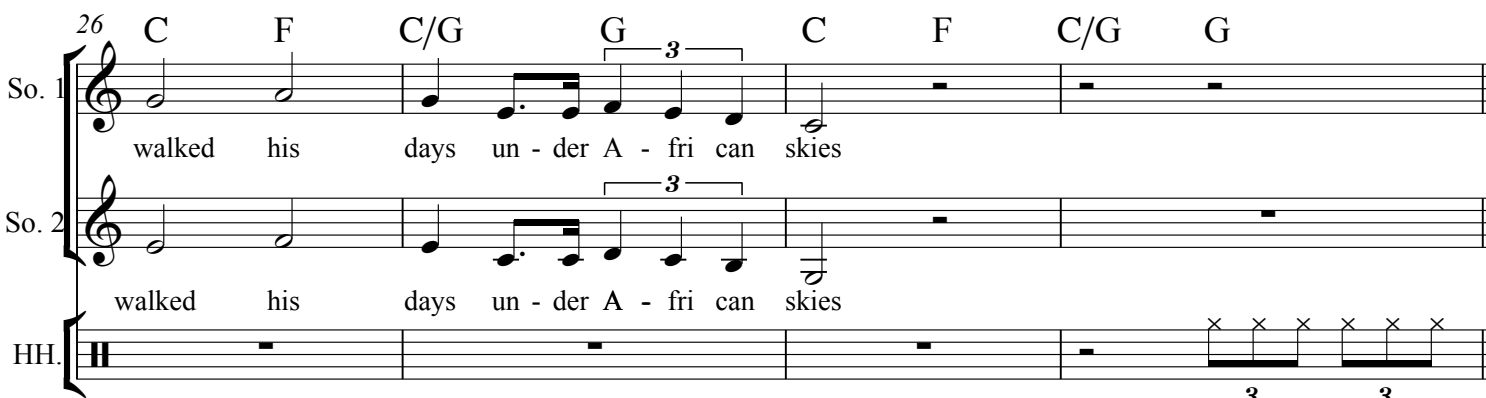
So. 2 

His path was marked by the stars in the south-ern he-mis-phere and he

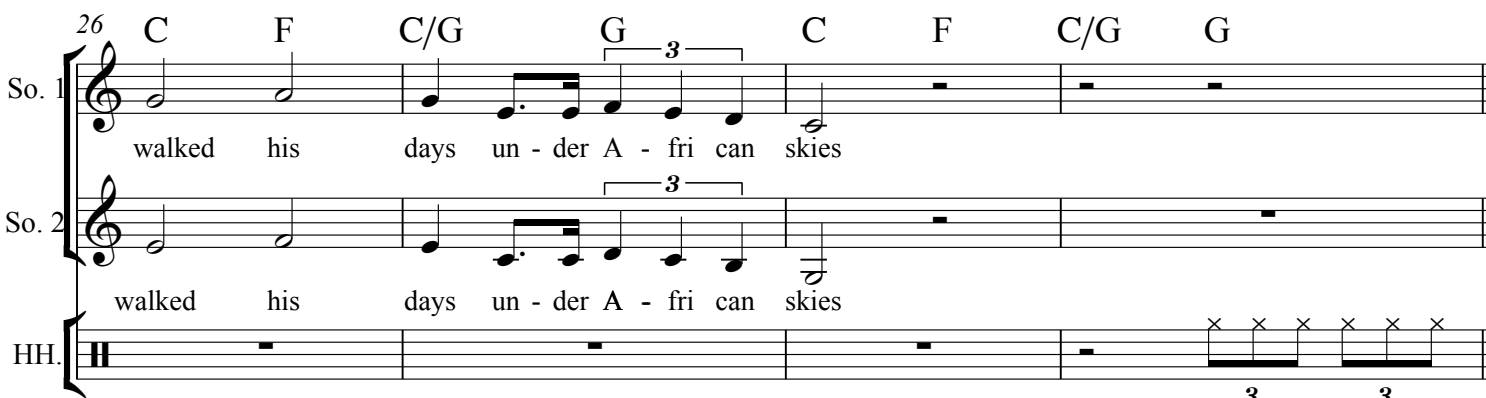
26 C F C/G G C F C/G G

So. 1 

walked his days un - der A - fri can skies

So. 2 

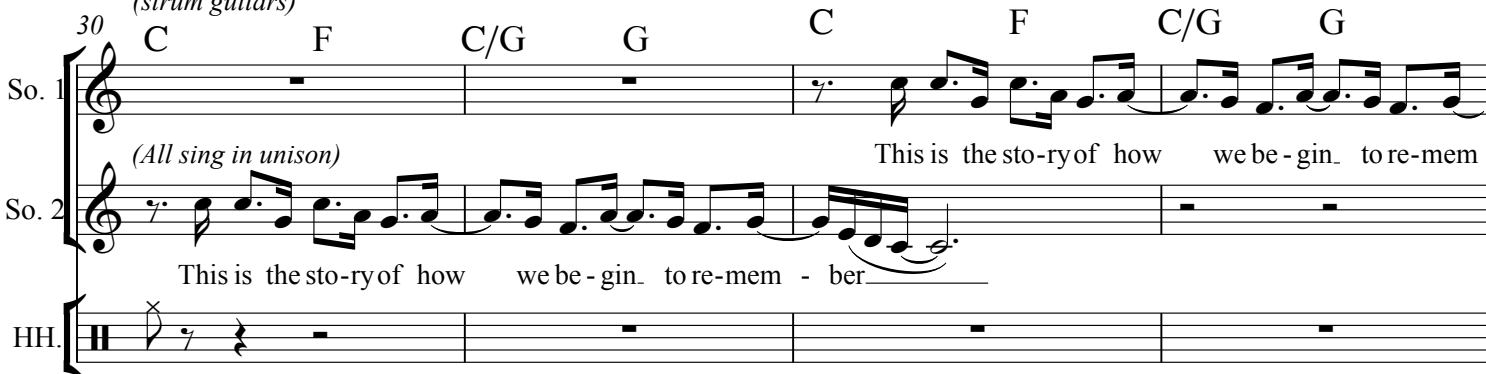
walked his days un - der A - fri can skies

HH. 

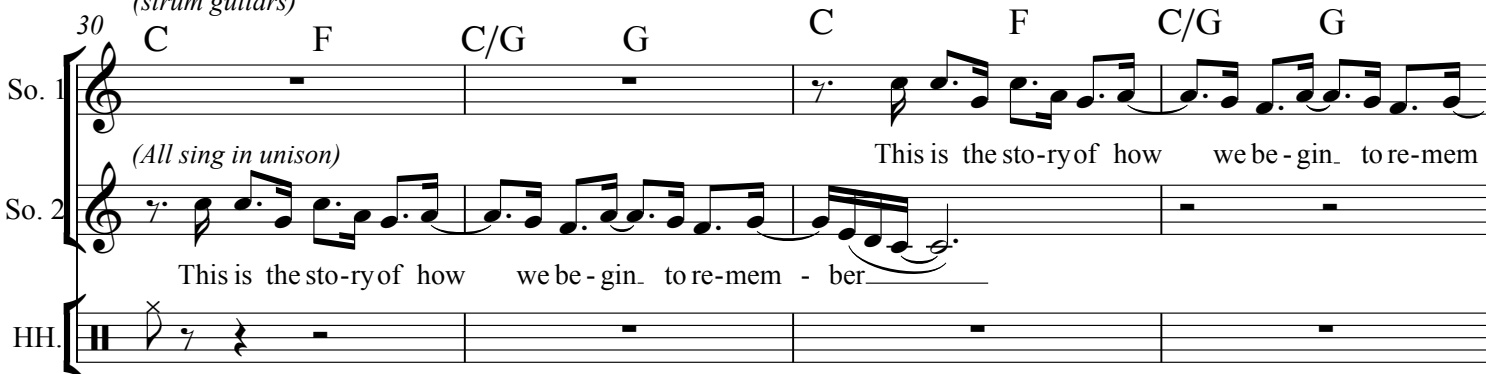
3 3

(strum guitars)

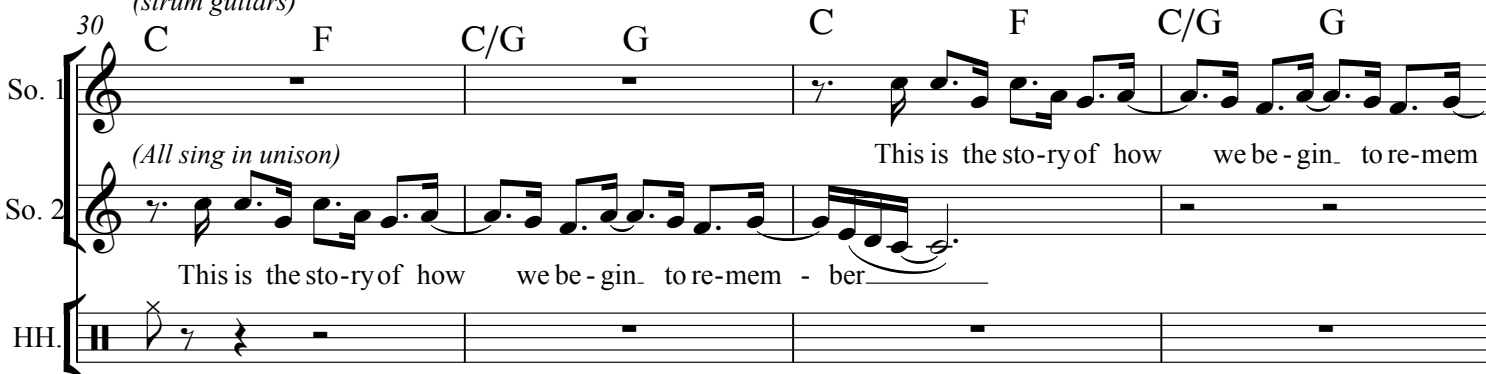
30 C F C/G G C F C/G G

So. 1 

(All sing in unison) This is the sto-ry of how we be - gin to re-mem

So. 2 

This is the sto-ry of how we be - gin to re-mem - ber

HH. 

34 C F C/G G C F C/G G

So. 1 ber This is the po-wer-ful puls-ing of love in the

So. 2 This is the po-wer-ful puls-ing of love in the vein

S. MW & JM This is the po-wer-ful puls-ing of love in the vein

A. MD AE ND SO This is the po-wer-ful puls-ing of love in the vein

T. TD PH AM This is the po-wer-ful puls-ing of love in the vein

B. JM WR HD This is the po-wer-ful puls-ing of love in the vein

38 C F C/G G C F C/G G

So. 1 vein A-fter the dream of fa - lling and ca lling your

So. 2 (All sing in unison) A-fter the dream of fa - lling and ca-lling your name out

42 C/G G C F

So. 1 name out These are the roots of rhy - thm

So. 2 These are the roots of rhy - thm and the roots of rhy - thm re - main

S. These are the roots of rhy - thm and the roots of rhy - thm re - main

A. These are the roots of rhy - thm and the roots of rhy - thm re - main

T. These are the roots of rhy - thm and the roots of rhy - thm re - main

B. These are the roots of rhy - thm and the roots of rhy - thm re - main

45 C/G G C F

So. 1 and the roots of rhy - thm re - main

HH. *(Guitars stop or pluck)*

49 C F

So. 1

HH. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

53 C/G G C F C/G G C F C/G G C F

So. 1 In ear - ly mem - 'ry mi - ssion mu - sic was ring - ing roud

So. 2 In ear - ly mem - 'ry mi - ssion mu - sic was ring - ing roud

HH. 3 3 3 3

59 C/G G C F C/G G C F C/G G C F

So. 1 — my nu-se-ry door I said take this child Lord from Tu - scson A - ri - zo -

So. 2 — my nu-se-ry door I said take this child Lord from Tu - scson A - ri - zo -

65 C/G G C F C/G G C F C/G G

So. 1 na Give her the wings to fly through har-mo-ny she won't bo-ther you no more

So. 2 na Give her the wings to fly through har-mo-ny she won't bo-ther you no more

HH. 3 3

(Guitar strum)

70 C F C/G G C F

So. 1 This is the sto - ry of how we be - gin to re-mem - ber

(All sing in unison)

HH.

74 C F C/G G C F

So. 1 This is the po - wer-ful puls - ing of love_____ in the vein

So. 2 This is the po - wer-ful puls - ing of love_____ in the vein

S. This is the po - wer-ful puls - ing of love_____ in the vein

A. This is the po - wer-ful puls - ing of love_____ in the vein

T. 8 This is the po - wer-ful puls - ing of love_____ in the vein

B. This is the po - wer-ful puls - ing of love_____ in the vein

78 C (All sing in unison) F C/G G³ C F C/G G

So. 1 A-fter the dream of fa - lling and ca lling your name out_____

82 B

So. 1 These are the roots of rhy - thm and the roots of rhy - thm re - main_____

So. 2 These are the roots of rhy - thm and the roots of rhy - thm re - main_____

S. These are the roots of rhy - thm and the roots of rhy - thm re - main_____

A. These are the roots of rhy - thm and the roots of rhy - thm re - main_____

T. 8 These are the roots of rhy - thm and the roots of rhy - thm re - main_____

B. These are the roots of rhy - thm and the roots of rhy - thm re - main_____

85 C/G G C F C/G G C F C/G G C F

So. 1 Ka oom-ba oom-ba oom-ba ooh Ka oom - ba oom - ba

So. 2 Ka oom-ba oom-ba oom-ba ooh Ka oom - ba oom - ba

S. MW JM oom - ba oom - ba Ka oom-ba oom-ba ka

A. MD ND AE oom - ba oom - ba Ka oom-ba oom-ba ka

T. 8 TD PH AM Ka oom-ba oom-ba oom-ba ooh Ka oom - ba oom - ba

B. JM WR HD Ka oom-ba oom-ba oom-ba ooh Ka oom - ba oom - ba

91 C/G G C F C/G G C F C/G G C F

So. 1 oom - ba ooh Ka oom - ba oom ba oom - ba ooh

So. 2 oom - ba ooh Ka oom - ba oom ba oom - ba ooh

S. oom ba oom-ba oom - ba oom - ba Ka oom ba oom ba ka oom ba oom ba oom - ba

A. oom-ba oom ba oom - ba oom - ba Ka oom ba oom ba ka oom ba oom ba oom - ba

T. 8 oom - ba ooh Ka oom - ba oom ba oom - ba ooh

B. oom - ba Ka oom ba oom ba oom ba ooh Ka oom ba oom ba

97 C/G G C F C/G G C F C/G G

So. 1

So. 2

S.

A.

T.

B.

HH.

Ka oom - ba oom - ba oom - ba ooh

oom - ba Ka oom baoom ba ka oom baoom ba oom - ba oom - ba

oom - ba Ka oom baoom ba ka oom baoom ba oom - ba oom - ba

oom ba ooh Ka oom ba oom ba oom - ba

3 3 3 3

senza guitar

102 C F C/G G C F C/G G C F

So. 1

So. 2

Jo - seph's face was black as night the pale ye - llow

Jo - seph's face was black as night the pale ye - llow

107 C/G G C F C/G G C F C/G G

So. 1

So. 2

moon shone in his eyes His path was marked by the

moon shone in his eyes His path was marked by the

112 C F C/G C/G G C F C/G G C F C/G G

So. 1

So. 2

stars in the south-ern he-mis-phere and he walked his days un-der A - fri can skies

stars in the south-ern he-mis-phere and he walked his days un-der A - fri can skies

118 (Play 4 times) (Play 7 times)

HH.

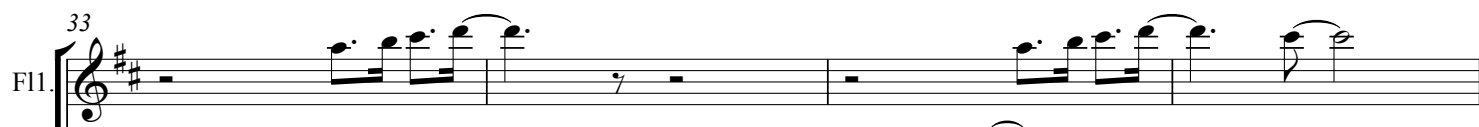
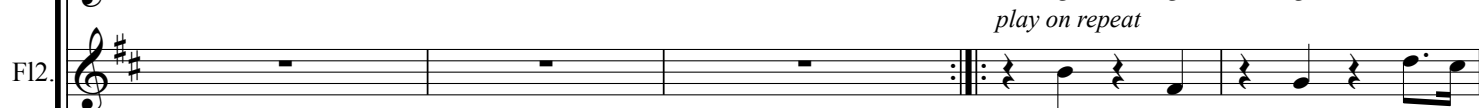
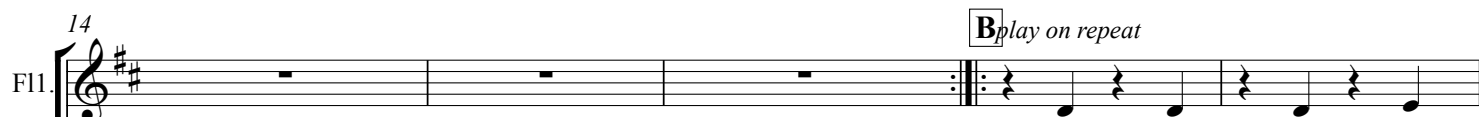
3 3 3 3 3 3 3 3 3 3 3 3 3 3

PrueDance

Maria Dunn ('09)

Bum Shuffle

♩=108 **A** *play on repeat*



37

F11.

F12.

Cl.

This musical score segment covers measures 37 through 40. It is written for three instruments: Flute 1 (F11.), Flute 2 (F12.), and Clarinet (Cl.). The key signature is one sharp (F#), and the time signature is 3/4. Measure 37 begins with a repeat sign. Flute 1 plays a series of half notes: F#4, G#4, A4, B4, C5, D5, E5, and F#5. Flute 2 plays a continuous eighth-note melody. The Clarinet plays a rhythmic pattern of eighth notes. The piece concludes in measure 40 with a double bar line and a key signature change to one flat (F).

Lament for a Good Night's Sleep

102

Fl1.

Fl2.

T. Rec.

B. Cl.

107

Fl1.

Fl2.

T. Rec.

B. Cl.

111

Fl1.

Fl2.

T. Rec.

B. Cl.

119

Fl1.

Fl2.

T. Rec.

B. Cl.

V.S.

Little Mistress Cheekychops

127 **J** ♩=160 8

F11.

135 **K**

F11.

F12.

T. Rec.

B. Cl.

139

F11.

F12.

T. Rec.

B. Cl.

143 **L**

F11.

F12.

T. Rec.

B. Cl.

Strum guitar starts

Piano plays guitar chords - Piano sound [1]

151 **M**

F11.

F12.

T. Rec.

B. Cl.

155

Fl1.

Fl2.

T. Rec.

B. Cl.

159

N

Fl1.

Fl2.

T. Rec.

B. Cl.

163

Fl1.

Fl2.

T. Rec.

B. Cl.

167

O

Fl1.

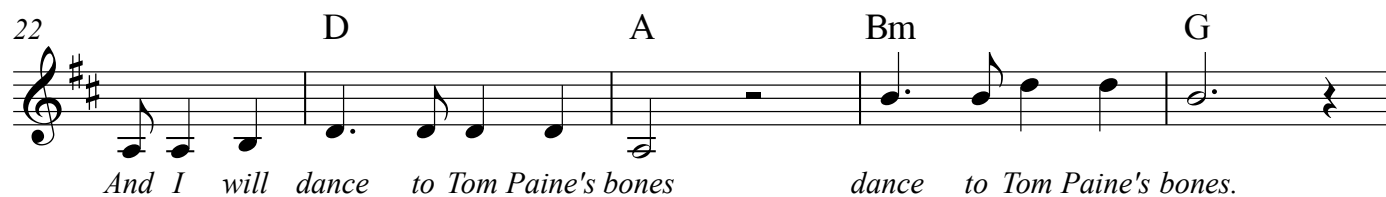
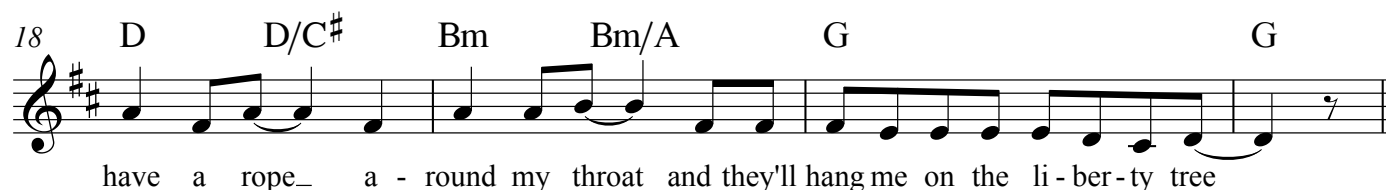
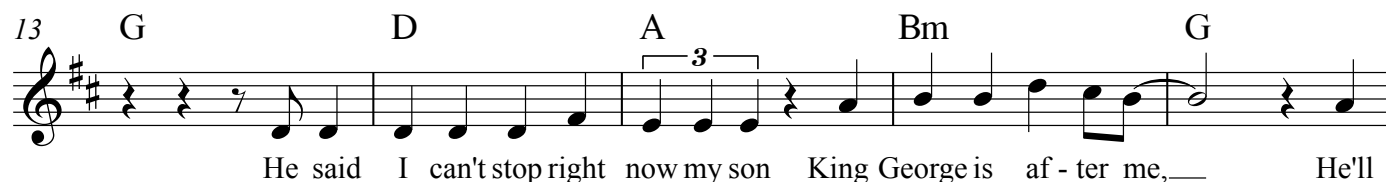
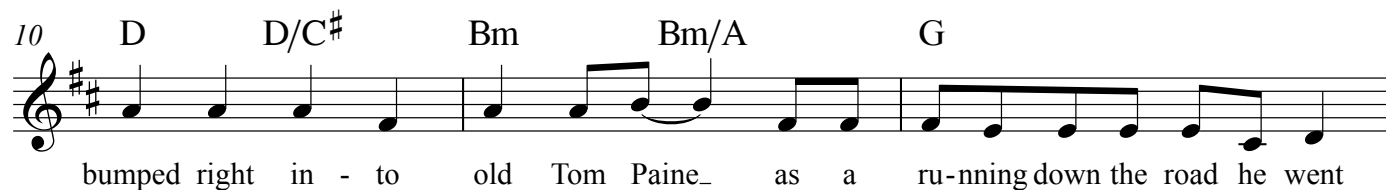
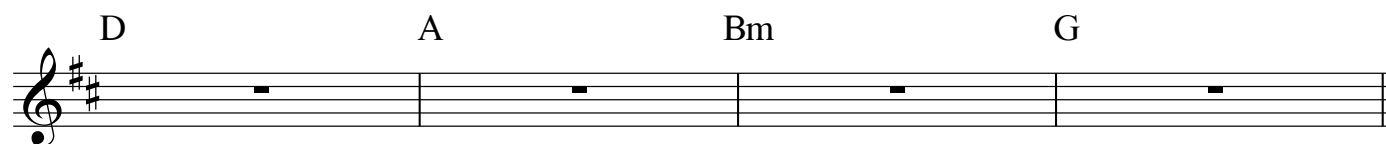
Fl2.

T. Rec.

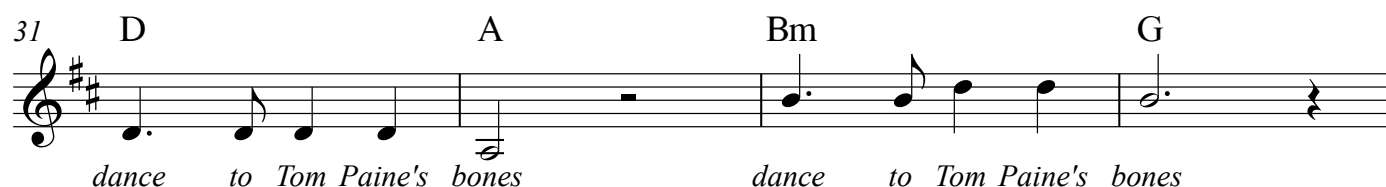
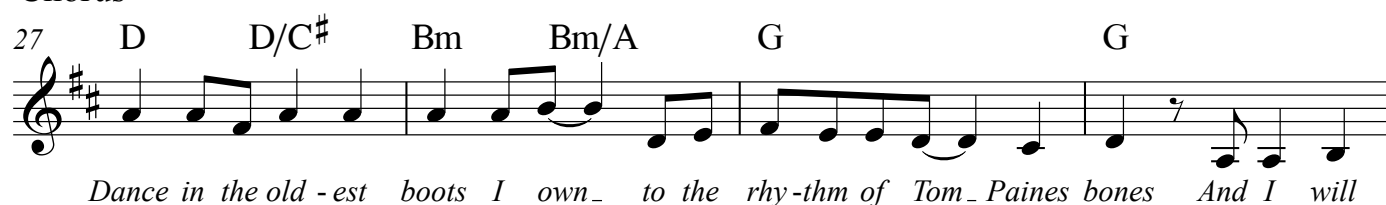
B. Cl.

Tom Paine's Bones

Graham Moore



Chorus



35 D D/C# Bm Bm/A G D

40 A Bm G D D/C# Bm Bm/A G G

dance in the old - est boots I own to the rhy- thm of Tom Paines bones

As I dreamed out one evening
 By a river of discontent
 I bumped right into old Tom Paine
 As a-running down the road he went
 He said, "I can't stop right now, my son,
 King Georgy's after me
 He'll have a rope around my throat
 And they'll hang me on the Liberty Tree"

*And I will dance to Tom Paine's bones
 Dance to Tom Paine's bones
 Dance in the oldest boots I own
 To the rhythm of Tom Paine's bones
 I will dance to Tom Paine's bones
 Dance to Tom Paine's bones
 Dance in the oldest boots I own
 To the rhythm of Tom Paine's bones*

He said I just spoke about freedom
 Justice for everyone
 Ever since the very first word I spoke
 I've been looking down the barrel of a gun
 Well they say I preached revolution
 Let me say in my defence
 All I did wherever I went
 Was to talk a lot of common sense"

And I will dance to Tom Paine's bones . . .

Well old Tom Paine he ran so fast
 He left me standing still
 And there I was, a piece of paper in my hand
 Standing at the top of the hill
 It said, "This is the Age Of Reason
 These are The Rights Of Man
 Kick off religion and monarchy"
 It was written there in Tom Paine's plan

And I will dance to Tom Paine's bones . . .

He said I just spoke about freedom
 Justice for everyone
 Ever since the very first word I spoke
 I've been looking down the barrel of a gun
 Well they say I preached revolution
 Let me say in my defence
 All I did wherever I went
 Was to talk a lot of common sense"

And I will dance to Tom Paine's bones . . .

Old Tom Paine, there he lies
 Nobody laughs, nobody cries
 Where he's gone or how he fares
 Nobody knows and nobody cares

But I will dance to Tom Paine's bones . . .

And I will dance to Tom Paine's bones . . .

Thomas Paine (1736-1809)

Best remembered as the author of "Rights of Man" and "The Age of Reason", Paine was born in Norfolk in 1736 and spent part of his early life in Sussex. At the invitation of Benjamin Franklin, he migrated to America in the early 1770s and fought in the American Revolution, writing a series of pamphlets, "Crisis in America" & "Common Sense" which had a tremendous influence on the development of the Republic. He served in several governmental posts before going to France where he was elected to the National Assembly following the French Revolution. Like Thomas Muir, he opposed the execution of Louis XVI and was imprisoned for a year before returning to America where he died in 1809. It is rumoured that his remains were brought back to England but their whereabouts are now completely unknown.

Hushabye

Arranged by Maria Dunn '09

A

$\text{♩} = 77$

4

(Conc)

15 *pp cresc*

27 *dim* *p cresc*

37 *cresc* *dim*

B

$\text{♩} = 84$

(Sops)

p Ooo ooo

CW MW JM

S.2 *p* Ooo ooo

Fl.2

48 Ooo Ooo

S.2 Ooo Ooo

62 **C** (Soloist)

Hush - a - bye don't you cry go to sleep you li-ttle ba - by When you wake you shall have

74

all the pre-tty li-ttle hor - ses Da-pples and greys pin-tos and bays all the pre-tty li-ttle hor - ses

86 **D** Piano tacet (Flute)

Meredith

Fl.2

95

Fl.2

107 (Violin) **E** (Soloist) *Piano starts*

p Way down yon-der in the mea-dow poor li-ttle ba - by cry-ing Ma -

MW SO

S.1 Way down yon-der in the mea-dow poor li-ttle ba - by cry-ing Ma -

AE JM

S.2 Way down yon-der in the mea-dow poor li-ttle ba - by cry-ing Ma -

116

ma The birds and the bu-tter-flies flu-ter_ round his eyes poor li-ttle ba - by cry-ing Ma - ma

S.1 ma The birds and the bu-tter-flies flu-ter_ round his eyes poor li-ttle ba - by cry-ing Ma - ma

S.2 ma The birds and the bu-tter-flies flu-ter_ round his eyes poor li-ttle ba - by cry-ing Ma - ma

125 **F**

Hush - a - bye don't you cry go to sleep you li-ttle ba - by When you wake you shall have

137 **G**

all the pre - tty li-ttle hor - ses Da-pples and greys pin-tos and bays all the pre - tty li-ttle

147 (Sopranos)

hor - ses all the pre - tty li-ttle hor - ses pre - tty li-ttle hor-ses Ooo_____

Meredith

S.1 all the pre - tty li-ttle hor - ses pre - tty li-ttle hor-ses pre - tty li-ttle hor-ses

Judy *FM AE SO ND CW*

S.2 pre - tty li-ttle hor-ses *p* Ooo_____

156

ooo Ooo

S.2 ooo Ooo

163

Ooo

S.2 Ooo

Goon Medley

The Goons (Arr. Maria Dunn '09)

Pomp & Circumstance

[flute]

Fl. 1

Fl. 2

Cl.

Tbn.

6

12

Fl. 1

Fl. 2

Cl.

Tbn.

I love you

$\text{♩} = 80$

16 solo out of tune

24

32 I love you Aah yes I do

40 I love your bro - ther Your dear old sis - ter too

48 i love your Pa and your dear cou - sin Lou

But most of all my dar - ling i love your bro - ther

I'm walking backwards for Christmas

55 **3**

I'm walk-ing back-wards for Christ-mas a - cross the I - rish sea

62 I'm walk-ing back-wards for Christ-mas It's the on - ly thing for me I've

66 tried walk-ing side-ways and walk-ing to the front but peo-ple just look at me and say... it's a pub-licity stunt!

70 I'm walk-ing back-wards for Christ-mas to prove that I love

Three Goons in a fountain (Attempt One)

74 $\text{♩} = 90$

you. Three goons in a

Fl. 1

Fl. 2

Cl.

79 right thank you thank you

foun-tain which one will the foun-tain drown I've got a shop full of schmu - tters

Ying Tang Song

84

There's a song that I re-call my mo-ther sang to me she sang it as she tucked me in when I was nine-ty three

89 $\text{♩} = 120$ guitar

ying tong ying tong ying tong ying tong ying tong yi-dll-e-i poe ying tong ying tong ying tong ying tong

94

ying tong ying keep up lad ying tong yi-dll-e-i poe ying tong ying tong ying tong yi-dll-e-i

98 add ukulele

poelad poelad ying tong ying tong ying tong ying tong ying tong yi-dll-e-i poe ying tong yi-dll-e-i poe

102

ying tong yi-dll-e-i poe ying tong ying tong ying tong ying tong ying tong yi-dll-e-i poe ying tong ying tong ying tong yi-dll-e-i

106

poe yi-dll-e-i poe

Fl. 1

Fl. 2

Cl.

Tbn.

108

Fl. 1

Fl. 2

Cl.

Tbn.

111

Ying — ying chook-ie chool-ie — ying tong yi-dll-e - i poe ying tong yi-dll-e - i poe

115

ying ying ying chook-ie chool-ie — ying ying tong ying tong chook-ie — poe

118

ying tong chook-ie — chook-ie chook-ie chick-en ying tong yi-dll-e-i poe aargh

124

ying tong ying tong ying tong ying tong ying tong yi-dll-e - i poe ying tong ying tong ying tong ying tong

Three Goons in a fountain (Attempt Two)

127

Fl. 1

Fl. 2

Cl.

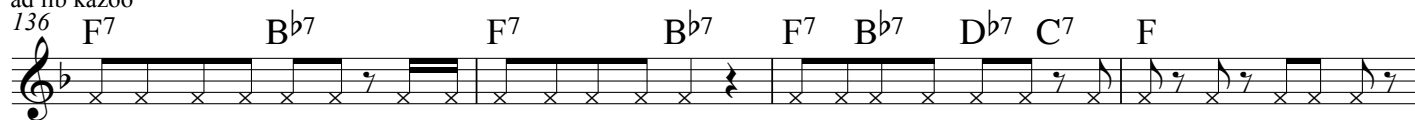
131

Three goons in a foun - tain which one will the foun-tain drown

Shoot singer,
Singer dies

Eeh! Ah! Oh! Ooh!

ukulele (Milligan) (Maria)
ad lib kazoo



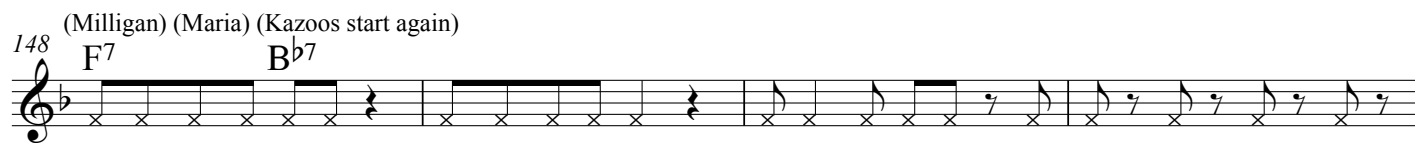
If you're feel-ing pim-ply and you knees are turn-ing blue Don't be ner-vous sim-ply, try eh ah oh oh ooh!



break-fast ev'-ry mor-ning and you find that you! al-most with-out warn-ing will be oh eh ah ooh!



Com-bat cure in -fec-tions with this la test feit! fo-l-low the di-rec-tions and ping!!



Now the nights are col der you'll find what to do x on the x x for eh ah oh ooh

152

Fl. 1

Fl. 2

Cl.

Tbn.

slide

158

Fl. 1

Fl. 2

Cl.

Tbn.

slide

slide

(Bloodnok) (Wayne?)

163

Fl. 1

Fl. 2

Cl.

Tbn.

slide

slide

F⁷ B^b7

When the plin a-f-fects you

(Tacet piano)

169

F⁷ B^b7 F⁷ B^b7 D^b7 C⁷ F F⁷ B^b7

or you've got the flu You'll find what pro- tects you is eh ah nick-ee noo Be-tter than the whi- sky,

173

F⁷ B^b7 F⁷ B^b7 D^b7 C⁷ F B^b (Eccles) (Judy) G⁷/B C⁷ F⁷

bran-dy gin or glue makes your li-ver frisk-y does eh ah ooh And for ma- king cof-fee or for go-ing deaf

178

B^b G⁷/B C⁷ F⁷ (Seagoon) (Paul) B^b7 F⁷ B^b7 F⁷ B^b7 D^b7 C⁷

Ma- king me a cof-fee and ya ha ya ya ha So if you get hea- ted don't get in a stew hold your breath be seat- ed and

183

F (All) B^b7 B⁰ F/C F⁷ B^b7 B⁰

eh ah oh ooh So when your out of kiz- zel, and the rent is due, just a ti- ny spoon- ful will

187

A⁷ Dm (Noni) (Woodblock) (Judy) (Noni) (All sing)

do, And ooh ah urgh eh glug ur ah oh ooh (raspberry)

Fl. 1

Fl. 2

Cl.

Tbn.

raspberry

raspberry

raspberry

raspberry

Arasong Overture

Tully Dingle ('05)

Opening Theme

Solo W. **A** $\text{♩} = 100$
2 3 2

Magalin Tune

Wd. **B** 4 (All woodwind) (Sam solo)

Wd. 24

Wd. 31 3

Wd. 42

Ashtoni's Theft & Madala's Deceit

Wd. **C** 7 5

Wd. 68 **D** tr 3

Wd. 77 (Two flutes: Sam & Chris) tr

Wd. 85 1.

Wd. 93 **E** 2 6 2

Wd. 109 **F** tr 3 3 3 rall

The finest of all

117 ♩=170



No happy endings (a return to the theme)



The Diamantina Drover

Arranged by Maria Dunn ('09)

A $\text{♩} = 65$

T.  The

Fl. 

9 **B**

T.  fa - ces in the pho - to - graph are fa - ded And I can't be - leive he looks so much like me For it's been

13

T.  ten long years to - day since I left for old Cork sta - tion Say - ing I won't be back till the dro - ving's done For the rain

17

T.  ne - ver falls on the du - sty Dia - man - ti - na The dro - ver finds it hard to change his mind For the

21

T.  years have sure - ly gone like the drays from old Cork Sta - tion And I won't be back till the dro - ving's done

26 **C**

T.  Well it seems like the sun comes up each mor - ning And sets me up and takes it all a -

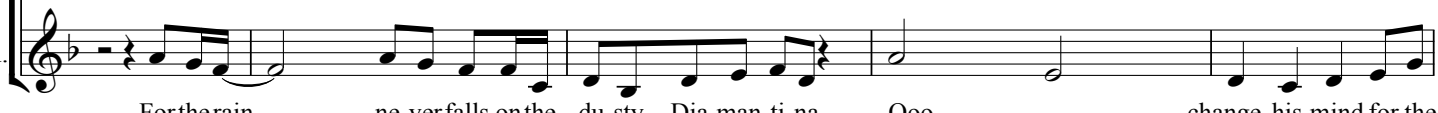
31

T.  way For the dream - ing by the light of the camp fire at night Ends with the burn - ing by the

35

T.  day For the rain ne ver falls on the du - sty Dia - man ti - na The dro ver finds it hard to change his mind For the

S.  For the rain ne ver falls on the du - sty Dia - man ti - na The dro ver finds it hard to change his mind For the
(MW JM CW)

A.  For the rain ne ver falls on the du sty Dia man ti - na Ooo change his mind for the
(SO AE MD FM ND)

40

T. years have sure-ly gone like the drays from old Cork Sta-tion And I won't be back till the dro-ving'sdone

S. years have sure-ly gone like the drays from old Cork Sta-tion And I won't be back till the dro-ving'sdone

A. years years have gone like the drays sta-tion I won't be back till the dro-ving'sdone

44 (Sam) **D**

Fl.

48

Fl.

52

T. For the rain__ ne-ver falls on the du - sty Dia - man-ti-na The dro-ver finds it hard to change his

S. For the rain__ ne-ver falls on the du - sty Dia - man-ti-na The dro-ver finds it hard to change his

A. For the rain__ ne-ver falls on the du-sty Dia-man-ti-na Ooo_____

Fl.

56

T. mind For the years have sure - ly gone like the

S. mind For the years have sure - ly gone like the

A. change his mind for the years years have gone like the

Fl.

58

T. drays from old Cork Sta - tion And I won't be back till the dro - ving's done

S. drays from old Cork Sta - tion And I won't be back till the dro - ving's done

A. drays sta - tion I won't be back till the dro - ving's done

Fl.

61

E

T. Sometimes I think I'll se-ttle back in Syd-ney_ But it's been so long it's hard to change my mind For the

66

T. ca-ttle trail_goes on and the fen-ces roll for-e-ver And I won't be back till the dro ving's done For the rain

70

T. — ne - ver falls on_the du - sty Dia - man-ti - na The dro-ver finds it hard to change his mind For the

Fl.

74

T. years have sure - ly gone like the drays from old Cork Sta - tion And I won't be back till the dro - ving's

Fl.

77 **F**

T. done I won't be back till the dro-ving's done

S. (Judy) I won't be back I won't be back I won't be back

A. (MD ND) I won't be back I won't be back I won't be back

Fl. **F**

Enaír Tune Set

1. A: Flutes over A drone B: Other flutes join in + chords last line
2. All other instruments join in

Lord Mayo (x 2)

Based on a Lunasa arrangement

A Am

5 Am C G Em 3 D

9 Am G C

13 Am C G Em 3 D

B Am Em C G Em

21 Am Em C G Am

25 Am Em C G Em

29 Am C D C Am Em⁷ C Em Am 3

(Start chords)

Gavotte (x 3)

1. & 2. over Am chord
3. Chords

1 Am C Dm Am C Am

3 Am C Dm Am C Am

5 Am

7 Am Emsus⁴

68

Maid of Mt Cisco (x 3)

1. 1st two lines: Sam only 3rd line: + Anneli (rhythm starts 3rd last line)
2. Tutti
3. Tutti

A Am Em⁷sus⁴

1 5 Am Em⁷sus⁴ Am

9 Am Em⁷sus⁴

13 Am Em⁷sus⁴ Am

B D G D Em⁷

17 21 D G D Em⁷ 3

C Am 3

25 (1st time: Start slow build up of guitars - Am)

29 3

33 C Em⁷ Am Em⁷ Fma⁷

38 Dm⁷ Em 1-2 C Em⁷ 3. C Em⁷ Am

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)

HD. C#m A B E C#m

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 the answers 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 B [To Coda 4th time] E C#m A B E

morr-ow's an ad-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 Some days I'm look-ing for a
 morr-ow's an en-igma Some days I rea-lly fell like
 morr-ow's got a vis-ion

Fl.

Cl.

Vla.

11 C#m A B

hell I'm do-ing here Some days I want to keep so they never dis-a-pear 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

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 every 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.

Cl.

Vla.

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

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

Ch. *— o-ver-night*

Fl.

Cl.

Str.

Vla.

41 **Coda** **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.

Old pop in an oak

Rednex (Arr. Maria Dunn '09)

add percussion on repeat

Old pop in an oak pop in an oak once you could hear the su-cker ling - er show Thought I

6 *(Women join in)*
e - ver go-nna see my old pop in an oak e - ver go-nna see his old pipe in a smoke old

10 *2. G A*
pipe in a smoke Old

Piano Bass: subito (f/p) followed by cresc

Cello: Low G/A

other sustained accordion/ low wind

Fl.
Vln.

16 *A* *E*
pop in an oak pop in an oak once you could hear the su-cker ling - er show Thought I

Fl.

20 *D* *E* *(Women join in)*
e - ver go-nna see my old pop in an oak e - ver go-nna see his old pipe in a smoke old

Fl.

24 *2. D E B A* *E* *D*
pipe in a smoke

Fl.

Vln.

30 E D E A

Fl. hey hey hey hey hey hey

Vln.

36 E D E D E

Fl. hey hey hey hey hey hey hey hey

Vln.

41 **C** A (All women sing) E D E D E A

Our big da-ddy is al - ways the lea - der he is the fa-mi-ly's cap-tain and chief, the one I

Vln.

50 E D (Stop!) E

choked when my skin's caught up in my throat 'Cause there was our pop in the oak Old

Fl. (Stop!) (Stop!)

Vln. (Stop!)

57 **D** A E

pop in an oak pop in an oak once you could hear the su-cker ling - er show Thought I

Fl.

61 D E (Women join in) 1. D E

e - ver go-nna see my old pop in an oak e - ver go-nna see his old pipe in a smoke old

Fl.

65 ^{2.} D E **E** A E D

pipe in a smoke

Fl.

Vln.

71 E D E A

hey hey hey hey hey hey

Fl.

Vln.

77 E D E D E **F** A

hey hey hey hey hey hey hey hey

Fl.

Vln.

etc....
banjo solo

83 E D E D E A E D E D E

98 **G** A (All women sing) E D E D E

Our big ma ma she rea-lly had her guts go when da-ddy put the bar-be-que on max - i -

106 A E D (Stop!) E

mum and caught her fa-vour-ite pet a skunk whose name's Garth short af-ter our pop was up far

Fl.

Vln.

(Stop!)

(Stop!)

(Stop!)

114 **H** A E

pop in an oak pop in an oak once you could hear the su-cker ling - er show Thought I

Fl.

118 D E (Women join in) 1. D E

e - ver go-nna see my old pop in an oak e - ver go-nna see his old pipe in a smoke old

Fl.

122 2. D E **I** A E D

pipe iin a smoke hey hey hey hey hey hey hey hey hey hey

Fl.

Vln.

128 E D E A

hey hey hey hey hey hey hey hey hey hey

Fl.

Vln.

133 E Percussion solo

hey hey hey hey

Fl.

Vln.

139 **J** A E

pop in an oak pop in an oak once you could hear the su-cker ling - er show Thought I

Fl.

143 D E (Women join in) 1. D E

e - ver go-nna see my old pop in an oak e - ver go-nna see his old pipe in a smoke old

Fl.

147 2. D E **K** A E D

pipe in a smoke

Fl.

Vln.

153 E D E A

hey hey hey hey hey hey

Fl.

Vln.

159 E D E D E A

hey hey hey hey hey hey pop in an oak

Fl.

Vln.

gradually fade out percussion

165 D

pop in an oak once you could hear the su - cker ling - er show_ Thought I

Fl.

Vln.

168 E *(All insts stop!)*

e - ver go-nna see and old pop in an oak e - ver go-nna see his old pipe in a smoke old

Fl.

The times they are a changin'

Bob Dylan (Arr. Maria Dunn, '09)

A ♩=80

Solo

Come ga-ther'round peo-ple where - e-ver you roam and a - mit that the wa-ters a - round you havegrown and a -

S. *(MW JM SO)*

Come ga-ther'round peo-ple where - e-ver you roam and a - mit that the wa-ters a - round you havegrown and a -

A. *(AE FM MD ND)*

Come ga-ther'round peo-ple where - e-ver you roam and a - mit that the wa-ters a - round you havegrown and a -

10

Solo

cept it that soon you'll bedrenched to the bone. If your time to you is worth savin' Then you'd

S.

cept it that soon you'll bedrenched to the bone. If your time to you is worth savin' Then you'd

A.

cept it that soon you'll bedrenched to the bone. If your time to you is worth savin' Then you'd

19

Solo

be-tter start swimmin' or you'll sink like a stone For the times they are a - chan -

S.

be-tter start swimmin' or you'll sink like a stone For the times they are a - chan -

A.

be-tter start swimmin' or you'll sink like a stone For the times for the times they are a - chan -

♩=160 **B** *(Enter guitar & harp)*

27 G Em C D G Em C D G

Solo

- gin' Come writ-ers and

S.

- gin'

A.

- gin'

Fl. 1 *(Sam)*

36 Em C G G Am C D G

Solo

critics who pro-pher-sy with your pen And keep your eyes wide the chance won't come a - gain And don't speak too

45 **Em C G G Am C D**

Solo soon_ for the wheel's still in spin_____ And there's no te - llin who that it's na - min'_____ For the

53 **D D/C G/B D/A G C D**

Solo lo - ser now will be la - ter to win For the times they are a - chan -

61 **(Enter piano) C G Em C D G Em C**

Solo gin'

Fl. 2 (Meredith)

70 **25 D 7 D G Em C G**

Solo Come mo - thers and fa - thers_ through - out the land_____ And

S. 25 7

A. 25 7 (Meredith) And

108 **G Am C D G Em C**

Solo don't crit - i - cise what you can't un - der - stand Your sons and your daugh - ters are be - yond your co -

S. don't crit - i - cise what you can't un - der - stand Your sons and your daugh - ters are be - yond your co -

A.

115 **G G Am C D D D/C**

Solo mmand_____ Your old road is ra - pid - ly a - gin'_____ Please get out of the new one if you
(JM CW)

S. mmand_____ Your old road is ra - pid - ly a - gin' Please get out of the new one if you
(MW AE MD)

A. Fiona Your old road is ra - pid - ly a - gin' Please get out of the new one if you
(FM ND)

123 G/B D/A G C D

Solo

S.

A.

Fl. 1

Fl. 2

can't lend a hand for the times they are a - chan -

can't lend a hand for the times they are a - chan -

can't lend a hand for the times they are a - chan -

(Strummed guitars heavy piano)

129 E G Em C D G Em C D G

Solo

S.

A.

Fl. 1

Fl. 2

gin' The line it is

gin' (MW JM SO) The line it is

gin' (AE FM MD ND) The line it is

138 Em C G G Am C D G Em

Solo

S.

A.

drawn the curse it is cast the slow on now will la-ter be fast The pre-sent now will

drawn the curse it is cast the slow on now will la-ter be fast The pre-sent now will

drawn the curse it is cast the slow on now will la-ter be fast The pre-sent now will

148 C G G Am C D D/C G/B

Solo

S.

A.

la-ter be past The or-der is ra-pi - dly fa - din' The first one now will la-ter be

la-ter be past The or-der is ra-pi - dly fa - din' The first one now will la-ter be

la-ter be past The or-der is ra-pi - dly fa - din' The first one now will la-ter be

158 D/A G C D G Em C D

Solo
last For the times they are a - chan - - gin' _____ For the

S.
last For the times they are a - chan - - gin' _____ For the

A.
last For the times for the times they are a - chan - - gin' _____ For the

Fl. 1

Fl. 2

167 G C D G Em C

Solo
times they are a - chan - - - gin' _____

S.
times they are a - chan - - - gin' _____

A.
times for the times they are a - chan - - - gin' _____

Fl. 1

Fl. 2
(Sing)

174 G C D G

Solo
For the times they are a - chan - - - gin' _____

S.
For the times they are a - chan - - - gin' _____

A.
For the times they are a - chan - - - gin' _____

Fl. 1

Fl. 2
(Sing)