

Loosely Woven 'On the road'

[April 2009 - Choir version]

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Old Gondwana


Words: Denis Kevans & Sonia Bennett Music: Sonia Bennett

Arr. Maria Dunn (2008)

B. 
 Gon - dwa - na Gon - dwa - na Gon - dwa - na Gon - dwa - na Gon - dwa - na Gon - dwa - na
[Men sing this pattern throughout unless specified otherwise starting from Verse 2]

5 **A** 
 From the stones with bro - ken hearts Springs the flow'rs
 And the flow'rs will bloom and blow And the stones
 And the sands will turn to stone And the flow'rs


S. *Verse 4 only*
 From the stones with bro - ken hearts
 A. From the stones with bro - ken hearts

10 
 on ev - 'ry hand From the stones born in the
 will turn to sand And the birds will sing a
 oncemore will stand And the breeze will hum a

S. Springs the flow'rs on ev - 'ry hand
 A. Springs the flow'rs on ev - 'ry hand

15 
 heart Of old gon - dwa - na
 song For old gon - dwa - na
 tune For old gon - dwa - na

S. From the stones born in the heart Of old gon - dwa - na
 A. From the stones born in the heart Of old gon - dwa - na

19 **B** 
 land dy e dy e dy e dy e da Old Gon - dwa - na
 land
 land

25 
 Old Gon dwa - na Old Gon - dwa na in my soul

2, 3, 4

33 **C** D⁶ D⁹ D⁶ D⁹

SB. land land dy e dy e dy e dy e dy e dy e da

S. land dy e dy e dy e dy e dy e dy e da

A. land dy e dy e dy e dy e dy e dy e da

B. Gon - dwa - na Gon - dwa - na Gon - dwa - na Gon - dwa - na Gon - dwa - na

37 D⁶ D⁹ D⁶ D⁹

SB. dy e dy e dy e dy e dy e dy e da

S. dy e dy e dy e dy e dy e dy e da

A. dy e dy e dy e dy e dy e dy e da

B. Gon - dwa - na Gon - dwa - na Gon - dwa - na Gon - dwa - na Gon - dwa - na

41 **D** D⁶ C/D Bm/D Am/D Em⁷/D D⁶ D⁹ *[To Coda after v4]*

SB. Old Gon - dwa - na Old Gon dwa - na Old Gon - dwa na in my soul

S. Old Gon - dwa - na Old Gon - dwa - na Old Gon dwa - na in my soul

A. Old Gon - dwa - na Old Gon - dwa - na Old Gon dwa - na in my soul in my soul

B. Old Gon - dwa - na Old Gon - dwa - na Old Gon - dwa - na in my soul

Coda

49 D⁶ C/D Bm/D Am/DEm⁷/D D⁶

SB. *Old Gon - dwa - na - Old Gon dwa - na Old Gon -dwa na in my soul*

S. *Old Gon - dwa - na Old Gon - dwa - na Old Gon dwa-na in my soul*

A. *Old Gon - dwa - na Old Gon - dwa - na Old Gon dwa-na in my soul*

B. *Old Gon - dwa - na Old Gon - dwa - na Old Gon - dwa - na in my soul*

56 D⁹ D⁶ D⁹ D⁶ D⁹ D⁶

SB. *in my soul - in my soul*

S. *in my soul*

A. *in my soul*

B. *Gon - dwa - na Gon -dwa-na Gon -dwa -na Gon -dwa -na Gon -dwa-na Gon -dwa -na*

Shir Lashalom

V1: Gial --> Chorus
 Instrumental --> Chorus
 V2: Women (Men from [B]) --> Chorus (English)
 Chorus x 1 (in Hebrew) --> Coda

Words: Yaakov Rotblit
 Music: Yair Rosenblum

A

S. *Bm Em A7 D G*
 Tnu la-she-mesh la-'a-lot la-bo-ker le-ha 'ir Ha-za-ka she
 Let the sun shine weave its way through rain-bow blooms of flowers. Don't look back to-

6 S. *C#m7 F#7 Bm Em*
 ba-tfi-lot o-ta-nu lo tach-zir. Mi ash-er ka-va ne-ro u'-
 wards the past. the dead no long-er ours. Lift your eyes with hope of life not

11 S. *A7 D Bm Em7 F#7 Bm*
 ve a-far nit man. Bech-i mar lo ya-'i-ro lo yach-zi-ro le 'chan.
 sight-ing through a gun. Sing a song of love and joy, and not of bat-tles won.

B

S. *A7 D A7 D F#7*
 Ish o-tan-u lo ya-shiv mi-bor tach-tit a-'fel kan lo yo-'il-u
 Don't just say "A day will come" go out and bring that day! It's not a dream, in

Cl. *A7 D A7 D F#7*

21 S. *Bm B7 Em C#m7 F#7 Bm Chorus*
 lo sim-chat ha-ni-tza chon. Ve-lo shir-ei hal-lel. La-chen rak
 all the ci-ty streets and squares sing "Peace is on its way!" So go and

Cl. *Bm B7 Em C#m7 F#7 Bm Chorus*

C

S. *G D Em Bm*
 shi-ru shir la-sha-lom al til-ha-shu tfi-la Mu-tav ta-
 sing a song of sha-lom don't whis-per tim-id prayers Go out and

H. *G D Em Bm*

T. *G D Em Bm*

8 S. *G D Em Bm*
 shi-ru shir la-sha-lom al til-ha-shu tfi-la
 sing a song of sha-lom don't whis-per tim-id prayers

B. *G D Em Bm*

Cl. *G D Em Bm*

29 G D Em C#dim F#sus4 F#

S. *shi - ru shir la-sha-lom bi - tze 'a - ka gdo - la*
shout a song of sha-lom so ev - 'ry - one can hear.

H. *shi - ru shir la-sha-lom bi - tze 'a - ka gdo - la*
shout a song of sha-lom so ev - 'ry - one can hear.

T. *shi - ru shir la-sha-lom bi - tze 'a - ka gdo - la*
shout a song of sha-lom so ev - 'ry - one can hear.

B. *shi - ru shir la-sha-lom bi - tze 'a - ka gdo - la*
shout a song of sha-lom so ev - 'ry - one can hear.

Cl. *shi - ru shir la-sha-lom bi - tze 'a - ka gdo - la*
shout a song of sha-lom so ev - 'ry - one can hear.

[to Coda]

Instrumental (after 1st chorus) (Choir sing along - "Na, Na, Na . . . ")

33 **D**

Cl. *Na, Na, Na . . .*

37 Cl. *Na, Na, Na . . .*

41 Cl. *Na, Na, Na . . .*

45 Cl. *Na, Na, Na . . .*

[to C]

Coda

49 G D Em Bm

S. *Na na na etc.*

H. *Na na na etc.*

53 G D Em F#7

S. *Na na na etc.*

H. *Na na na etc.*

rit

My Country

Words: Dorothy Mackellar Music: Anon (Arr. Noni Dickson)

- Intro
- Verse 1: Noni + pluckies
- Chorus
- Verse 2: Noni + strings
- Chorus
- Instrumental (verse only)
- Verse 3: Choir + all insts.
- Chorus (a capella)
- Chorus (with insts.)

Flute

Clar.

Violin

Viola

F F/A B \flat Gm C⁷ F F_{sus}⁴ F F_{sus}⁴

S.

Vln.

Vla.

6 F F B \flat C C⁷ Gm C

The love of field and coppice of green and shaded lanes Of ordered woods and gardens is
 love a sun-burnt country A land of sweeping plains Of ragged mountain ranges Of
 op-al heart-ed country A wil-ful lav-ish land All you who have not loved her You

S.

Cl.

Vln.

Vla.

13 F C F F⁷ B \flat

run-ning through your veins Strong love of grey blue distance Brown streams and soft dim
 droughts and flood-ing rains I love her far hor-i-zons I love her jew-el
 will not und-er-stand Though earth holds man-y splend-ours Where-ev-er I may

S.

Cl.

Vln.

Vla.

18 F C/E B \flat C⁷ F Dm B \flat C F F_{sus}⁴ F

skies I know but can-not share-it My love is oth-er wise
 sea Her Beau-ty and her terr-or The wide brown land for me
 die I know to what brown coun-try my hom-ing thoughts will fly

24 C⁷ Chorus F B \flat C F

S. Core of my heart My coun - try Land of the rain - bow gold _____

A. Core of my heart My coun - try Land of the rain - bow gold _____

T. Core of my heart My coun - try Land of the rain - bow gold _____

B. Core of my heart My coun - try Land of the rain - bow gold _____

Cl. Core of my heart My coun - try Land of the rain - bow gold _____

Vln. Core of my heart My coun - try Land of the rain - bow gold _____

Vla. Core of my heart My coun - try Land of the rain - bow gold _____

29 F/A B \flat Gm C⁷ F F^{sus}⁴ F B \flat C⁷

S. For flood and fire and fa - mine she pays us back three fold. I An

A. For flood and fire and fa - mine she pays us back three fold.

T. For flood and fire and fa - mine she pays us back three fold.

B. For flood and fire and fa - mine she pays us back three fold.

Fl. For flood and fire and fa - mine she pays us back three fold.

Cl. For flood and fire and fa - mine she pays us back three fold.

Vln. For flood and fire and fa - mine she pays us back three fold.

Vla. For flood and fire and fa - mine she pays us back three fold.

Hotel California

Don Henley, Glenn Frey, Don Felder (Arr. Tanja Ackerman)

A G D Em F#7 **B** Bm⁷ F#m A E⁹

9 On a dark des-ert high-way cool wind³ in my hair warm smell of co-li-tas ri-sing up through the air_

12 G D Em⁷ F#m
Up a-head in the dis-tance I saw a shim-mer-ring light My head grew hea-vy and my sight grew dim_

15 F#m Bm⁷ F#m
I had to stop for the night There she stood in the door-way I heard the mis-sion bell_

18 A E⁹ G
and I was think-ing to my-self_ This could be Heav-en or this could be Hell_ Then she lit up a can-dle

21 D Em⁷ F#m
and she showed me the way. There were voi-ces down the cor-ri-dor_ I thought I heard them say

C G D F# Bm

S. Wel come to the Ho-tel_ Cal i for nia such a love ly place Such a lovely face_

A. such a love ly place

T. Wel come to the Ho-tel_ Cal i for nia such a love ly place Such a lovely face_

B. Wel come to the Ho-tel_ Cal i for nia such a love ly place

25 G D Em F#

S. Plenty of room at the Hot-el Cal_i for nia An-y time of year you can find it here

A. Plenty of room at the Hot-el Cal_i for nia an-y time of year_ find it here

T. Plenty of room at the Hot-el Cal_i for nia An-y time of year you can find it here

B. Plenty of room at the Hot-el Cal_i for nia an-y time of year_ find it here

D Bm F# A E

29 Her mind is Tif-fan-y twist-ed she got the Mer-ce-des bends She got a lot of pret-ty pret-ty boys that she calls friends

33 G D Em F#

T. How they dance in the court yard sweet sum-mer sweat Some dance to re-mem-ber_ some dance to for-get

37 Bm F# A

S. He said

A. He said

T. So I called up the Cap-tain "Please bring me my wine "We have nt had that spir-it here since

B. So I called up the Cap-tain "Please bring me my wine "We have nt had that spir-it here since

40 E G

T. nine-teen six - ty nine - " And still those voi - ces are call - ing from

B. nine-teen six - ty nine - " And still those voi - ces are call - ing from

42 D Em F#

T. far a way wake you up in the mid-dle of the night just to hear them say,

B. far a way wake you up in the mid-dle of the night just to hear them say,

45 E G D F# Bm

S. Wel come to the Ho - tel_ Cal i for nia such a love ly place Such a lovely face They

A. such a love ly place

T. Wel come to the Ho - tel_ Cal i for nia such a love ly place Such a lovely face They

B. Wel come to the Ho - tel_ Cal i for nia such a love - ly place

49 **G D Em F#**

S. *livin'it up_ at the Hot-el Cal_i for nia What a nice surprise bring your al i - bis_*

A. *livin'it up_ at the Hot -el Cal_i for nia what a nice surprise al - i - bis_*

T. *livin'it up_ at the Hot -el Cal_i for nia What a nice surprise bring your al - i - bis*

B. *livin'it up_ at the Hot -el Cal_i for nia what a nice surprise al - i - bis_*

53 **Bm F# A E**

S. *and she said*

A. *Mir-rors on the ceil-ing_ the pink cham-pagne on ice we are all just pris-oners here of our own de vice*

T. *Mir-rors on the ceil-ing_ the pink cham-pagne on ice we are all just pris-oners here of our own de vice*

B. *and she said*

57 **G D Em**

A. *and in the mas-ter's cham-bers. they gath-ered for the_ feast_ They stab it with their steel-y knives but they*

T. *and in the mas-ter's cham-bers. they gath-ered for the_ feast_ They stab it with their steel-y knives but they*

60 **F Bm F#7**

S. *just can't kill the beast. I was run-nin for the door.*

A. *just can't kill the beast. I was*

T. *just can't kill the beast. Last thing I re-mem ber run-nin for the door.*

B. *just can't kill the beast. I was*

63 A E⁹

T. I had to find the pas-sage back to___ the place I was be___ fore___

65 G D Em⁷ F#⁷

S. Re lax.said the night man but you can ne-ver leave

A. We are pro-grammed to re ceive but you can ne-ver leave

T. Re lax.said the night man You can check out an-y time you like but you can ne-ver leave

B. We are pro-grammed to re ceive but you can ne-ver leave

69 **G** G D F#⁷ Bm⁷

S. Wel come to the Ho-tel_ Cal i for nia such a love ly place Such a lovely face_

A. such a love ly place

T. Wel come to the Ho-tel_ Cal i for nia such a love ly place Such a lovely face_

B. Wel come to the Ho-tel_ Cal i for nia such a love ly place

73 G D Em⁷ F#

S. Plenty of room at the Hot-el Cal_i for nia An-y time of year you can find it here

A. Plenty of room at the Hot-el Cal_i for nia an-y time of year — find it here

T. Plenty of room at the Hot-el Cal_i for nia An-y time of year you can find it here

B. Plenty of room at the Hot-el Cal_i for nia an-y time of year — find it here

The End of the Seas

Kevin Murray (2008)

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

♩ = 90

S.

(Women only unison verses 1 & 2)

(Men only unison vs 1 & 2)

5

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

A.

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

B.

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

(Both in unison vs 1 & 2)

10

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

A.

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

B.

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

Vln.

(Full harmony verses 2 & 3)

Chorus

17 E^b F B^b Am Gm

S. *Well it feels like the end of the*

A. *Well it feels like the end of the*

B. *Well it feels like the end of the*

Vln.

22 E^b Gm F Cm C

S. *Yes it feels like the end of the o-cyans a-bun-dance.*

A. *Yes it feels like the end of the o-cyans a-bun-dance.*

B. *Yes it feels like the end of the o-cyans a-bun-dance.*

Vln.

27 E^b F B^b F⁷sus F⁷sus B^b

S. *What to do? —*

A. *What to do? —*

B. *What to do? —*

Vln.

Jia Xiang (Home Town)

Traditional Chinese

Fl. Bm Em⁹ G F#m Bm Em⁹ G F#m

T. Bm Em⁹ G F#sus⁴ F#7

Wo-de Jia- xiang zai ri - ge- ze__ Na- li you tiao mei li de he

T. Bm Em⁹ G F# Bm Bmsus⁴

A-ma-la shuo niu yang man shan po__ Na shi yin-wei pu-sa bao-you de

T. Bm Em⁹ G F#sus⁴ F#7

Lan lan de tian shang bai yun duo duo__ Mei li he shui fan qing bo__

H.

Fl. *[Flute 2nd verse only]*

T. Bm Em⁹ G F# Bm

xiong ying zai zhe - li zhan chi-fei guo__ liu xia na duan dong ren de ge

H.

Fl.

<p>Intro Verse: Anna & Gial Chorus: All x 2 Instrumental: Flute Verse: Anna & Gial + women 'Oohing' Chorus: All (including strings) x 3 Instrumental: Flute</p>

28 **Bm** **F#m**

T. *Om man-i man-i bei me hom Om man-i man-i bei me hom*

H. *Om man-i bei me hom. Om man-i bei me hom.*

Vln. *arco. pizz. arco. pizz.*

Vc.

32 **G** **Em** **F#m7** **Bm**

T. *Om man-i man-i bei me hom Om man-i man-i bei me hom*

H. *Om bei me hom. Om man-i man-i bei me hom.*

Vln. *arco. pizz. arco. pizz.*

Vc.

36 **Bm** **Bm/F#** **Em**

Fl.

40 **G** **Em** **F#m** **Bm** *[Fine]*

Fl.

[Back to Verse 2]

We shall overcome/Simple Gifts Trad. - Arr. Jill Stubington, 2009

A A D/A A D/A A Bm C#m

S. We shall o - ver come We shall o - ver come We shall o - ver come
 We are not a - fraid We are not a - fraid We are not a -
 We'll walk hand in hand We'll walk hand in hand We'll walk hand in

A. We shall o - ver come We shall o - ver come We shall o - ver come
 We are not a - fraid We are not a - fraid We are not a -
 We'll walk hand in hand We'll walk hand in hand We'll walk hand in

T. We shall o - ver come We shall o - ver come We shall o - ver come
 We are not a - fraid We are not a - fraid We are not a -
 We'll walk hand in hand We'll walk hand in hand We'll walk hand in

B. We shall o - ver come We shall o - ver come We shall o - ver come
 We are not a - fraid We are not a - fraid We are not a -
 We'll walk hand in hand We'll walk hand in hand We'll walk hand in

6 A Bm/D E Bm E D A/C Bm A Bm A/E E7

S. come some day Oh deep in my heart I do be-
 fraid to - day.
 hand to - day.

A. come some day Oh deep in my heart I do be-
 fraid to - day.
 hand to - day.

T. come some day Oh deep in my heart I do be-
 fraid to - day.
 hand to - day.

B. come some day Oh deep in my heart I do be-
 fraid to - day.
 hand to - day.

12 F#m E7 A D A/E E A A/E E

S. lieve that we shall o - ver come some day come some day.

A. lieve that we shall o - ver come some day come some day.

T. lieve that we shall o - ver come some day come some day.

B. lieve that we shall o - ver come some day come some day.

attaca

20 **B** **16** **C** **17**

'Tis the

54 **D** (All sing - 1st time: mp 2nd time: forte)

gift to be sim-ple 'tis the gift to be free 'Tis the gift to come down

57

where you ought to be And when we find our-selves in the place just right 'Twill

60 [To Coda 2nd time]

be in the val - ley of love and de-light

64 **E**

When true sim - pli - ci - ty is gained To bow and to bend we shall

67

not be a shamed To turn turn will be our de-light 'Till by

70

turn-ing turn-ing we come round right _____ 'Tis the

75 Coda

p

p

pp

Four Strong Women

Maurie Mulheron

(Adapted from a Tom Bridges a capella arrangement)

S. *F Bb F Dm Bb C_{sus} C⁷*
 It took a ham mer — an act of love. To turn that jet hawk — in-to a dove. — It took some
 A. *F Bb F Dm Bb C_{sus} C⁷*
 It took a ham mer — an act of love. To turn that jet hawk — in-to a dove. — It took some
 B. *F Bb F Dm Bb C_{sus} C⁷*
 jet hawk to a dove. —

6 S. *Bb F C⁷ [to Coda] F*
 cour - age — it took some strength, to stop that fight - er — from deal - ing death.
 A. *Bb F C⁷ [to Coda] F*
 cour - age — it took some strength, to stop that fight - er — from deal - ing death.
 B. *Bb F C⁷ [to Coda] F*

10 Verses 1 & 2 S. *F Bb F Dm Bb*
ff 1. In - to the hang - ar — in - to the plane. Now use your ham - mer — to stop the
 2. You sang of jus - tice — you rang the bell. You drove your ham - mer — through Ti-mor's
 A. *F Bb F Dm Bb*
 1. In - to the hang - ar — in - to the plane. Now use your ham - mer — to stop the
ff 2. You sang of jus - tice — you rang the bell. You drove your ham - mer — through Ti-mor's
 B. *F Bb F Dm Bb*
 ham - mer stop the
 ham mer through Ti-mor's

14 S. *C_{sus} C⁷ Bb F C⁷ (tenderly) (Verse 1 only) F*
 pain — there's stead - y breath ing — as your work starts; Four strong wo men — four beat - ing hearts.
 hell. — You won your free - dom — but you won more; You stopped a death plane from mak - ing war.
 A. *C_{sus} C⁷ Bb F C⁷ (tenderly) (Verse 1 only) F*
 pain — there's stead - y breath ing — as your work starts; Four strong wo men — four beat - ing hearts.
 hell. — You won your free - dom — but you won more; You stopped a death plane from mak - ing war.
 B. *C_{sus} C⁷ Bb F C⁷ (tenderly) (Verse 1 only) F*

Chorus: Choir (a capella)
 Verse 1: Sopranos + 'Oohs' + pluckies
 Chorus: Choir + strings
 Verse 2: Loud choir + strings + woodwind
 Verse 3: Soft choir + strings + bass recorder
 Chorus (loud) --> Chorus (strong but a capella) --> Coda (subito pp!!)

Verse 3
 19 *pp* F B \flat F Dm B \flat

S. 3. Four strong wo-men_ with ham-mers high, beat-ing plough - shares_ for a peace-ful

A. Four strong wo-men_ with ham-mers high, beat-ing plough - shares_ for a peace-ful

B. Ooh etc.

23 C sus C 7 *cresc.....* B \flat F *ff* C 7 F

S. sky. They know the strug- gle,_they know the cause; Who -ev -er prof - its_ keeps mak - ing wars.

A. sky. They know the strug- gle,_they know the cause; Who -ev -er prof - its_ keeps mak - ing wars.

B. sky. They know the strug- gle,_they know the cause; Who -ev -er prof - its_ keeps mak - ing wars.

Who -ev -er prof - its_ keeps mak - ing wars.

[--> Chorus (f) --> Chorus a capella (p) --> Coda]

Coda
 28 F *subito pp* C/G F C 7 B \flat F

S. death_ Four strong wo - men_ four beat - ing hearts.

A. death_ Four strong wo - men_ four beat - ing hearts.

B. death_ Four strong wo - men_ four beat - ing hearts.

Clarence Big River

Words & Music: Sonia Bennett

♩ = 130 F G C F G C F G C F G C 2

11 Verse C

Through Take me down to the Clar-ence, where the bream and mul-let
 Oh take me down to Yam-ba, where the king prawns & oys ters
 lush and sleep - y farm-lands, An-cient forests and deep ra -

15

go. Take me down to the Clar-ence show me the gar-den grow. From the
 rule. We sing of I - lu - ka, rain - fo - rests move me more. Oh
 vines. With its hun - dred chart-ered is - lands, Fer - tile land su - preme. I'll

20

great Di - vide to Yam-ba's shores, Big Ri - ver ram - bling free. Got to
 show me your pas - sions, show me the love I want to stay and lin-ger long. Big
 paint the pic-tures of pris-tine beach - es where the heathland flow - ers bloom. And

24 F G⁷ C

get out of the tan-gle ci - ty, want-to be in na - ture's own coun - try.
 Ri - ver keep mov - ing, plat - y - pus in cry - stal pond.
 walk in the foot-steps of an-cients by the light of the silver - y moon.

Chorus

28 C

Roar you Ri - ver, Big Ri - ver mov - ing down.
 Roar you Ri - ver, Big Ri - ver mov - ing down.
 Roar you Ri - ver, Big Ri - ver mov - ing down.
 Roar you Ri - ver, Big Ri - ver mov - ing down.
 Big Ri - ver, Ri - ver mov - ing down. Big Ri - ver,

Roll big Ri - ver, — Go - ing through Graf - ton town. —

S. Roll big Ri - ver, — Go - ing through Graf - ton town. —

A. Roll big Ri - ver, — Go - ing through Graf - ton town. —

T. 8 Roll big Ri - ver, — Go - ing through Graf - ton town. —

B. — Big riv - er, — Go - in through Graf - ton town. —

Bridge

Doo doo doo doo doo doo, doo ...

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

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

T. 8 Doo doo doo doo doo doo, Doo doo doo doo doo, doo ...

B. — — — — — Doo ...

Doo doo doo doo doo doo, doo ...

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

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

T. 8 Doo doo doo doo doo doo, doo ...

B. — — — — — Doo ...

Hey Jude

Lennon/McCartney - Arr. Tanja Ackerman

F
Csus²
F
C⁷
Gm⁷
C⁷
F

S. *p* Hey Jude don't make it bad, take a sad song & make it bet-ter Re
 A. *p* Hey Jude don't make it bad, take a sad song and make it bet-ter Re
 T. *p* Hey Jude don't make it bad, take a sad song and make it bet-ter Re
 B. *p* Hey Jude don't make it bad, take a sad song and make it bet-ter Re

B^b
F
C⁷
F
F

S. *mf* mem-ber to let her in to your heart then you can start to make it bet-ter Hey Jude don't be a-
 A. *mf* mem-ber to let her in to your heart then you can start to make it bet-ter Hey Jude don't be a-
 T. *mf* mem-ber to let her in to your heart then you can start to make it bet-ter Hey Jude don't be a-
 B. *mf* mem-ber to let her in to your heart then you can start to make it bet-ter Hey Jude don't be a-

C⁷
Gm⁷
C⁷
F
B^b
F

S. *p* fraid You were made to go out and get her Ah then you be-gin
 A. *p* fraid You were made to go out and get her Ah then you be-gin
 T. *mf* fraid You were made to go out and get her The min-ute you let her un-der your skin then you be-gin
 B. *mf* fraid You were made to go out and get her The min-ute you let her un-der your skin then you be-gin

19 C⁷ F F⁷ B^b Gm⁷ Fsus⁴

S. *mf* to make it bet - ter And an - y time you feel the pain__ Hey Jude re - frain__ don't car_ ry the world

A. *p* div. Ah

T. *p* Ah

B. *p* Ah

24 C⁷ F F⁷ B^b Gm⁷ Fsus⁴

S. up on_ your shoul der Ah

A. unis. Ah

T. *mf* For now you know that it's a fool__ who plays it cool__ By mak ing his world

B. *p* Ah

29 C⁷ F F⁷ C⁹sus⁴ C⁷ *f*

S. Na na na na__ na na na na na.

A. *mf* *f* Na na na na__ na na na na na.

T. *mf* *f* a lit__ tle cold__ er Na na na na__ na na na na na.

B. *mf* *f* Na na na na__ na na na na na.

S. *mf* Hey Jude don't let me down You have

A. *mf* Hey Jude don't let me down You have

T. *mf* Hey Jude don't let me down You have

B. *mf* Hey Jude don't let me down You have

Chords: F, C7

S. found her now go and get her Ah then you can start to make it bet

A. found her now go and get her Ah then you can start to make it bet

T. found her now go and get her Re-mem-ber to let her in - to your heart then you can start to make it bet

B. found her now go and get her Re-mem-ber to let her in - to your heart then you can start to make it bet

Chords: Gm7, C7, F, Bb, F, C7

S. ter So let it out & let it in Hey Jude be-gin your'e wait ing for some one to per form with.

A. ter Ah Ah

T. ter Ah Ah Ah

B. ter Ah Ah

Chords: F, F7, Bb, Gm7, Fsus4, C7, F

S. And don't you know that it's just you Hey Jude you'll do The move ment you need is on your

A. Ah

T. *mf* And don't you know that it's just you Hey Jude you'll do The move ment you need is on your

B. Ah

Chords: F7, Bb, Gm7, Fsus4, C7

51 **F** **F7** **C⁹sus⁴** **C⁷** **F** **C⁷**

S. *mf* Na na na na na na na na. Hey Jude don't make it bad Take a

A. *mf* Na na na na na na na na. Hey Jude don't make it bad Take a

T. *mf* shoul.der. Na na na na na na na na. Hey Jude don't make it bad Take a

B. *mf* Na na na na na na na na. Hey Jude don't make it bad Take a

57 **Gm⁷** **C⁷** **F** **B^b** **F** **C⁷**

S. sad song & make it bet-ter. Re-mem-ber to let her un-der your skin then you'll be-gin to make it

A. sad song and make it bet-ter. Re-mem-ber to let her un-der your skin then you'll be-gin to make it

T. sad song and make it bet-ter. Re-mem-ber to let her un-der your skin then you'll be-gin to make it

B. sad song and make it bet-ter. Re-mem-ber to let her un-der your skin then you'll be-gin to make it

62 **F** **F** **E^badd^F** **B^b** **F** | 1-2 | 3.

S. *f* bet-ter bet-ter bet-ter bet-ter. Da da da da da da da da Hey Jude Jude *pp*

A. *f* bet-ter bet-ter bet-ter bet-ter. Da da da da da da da da Hey Jude Jude *pp*

T. *f* bet-ter bet-ter bet-ter bet-ter. Da da da da da da da da Hey Jude Jude *pp*


B. *f* bet-ter bet-ter bet-ter bet-ter. Da da da da da da da da Hey Jude Jude *pp*


Time is a tempest


John Broomhall (Harmonies: Jill Stubington)

N.B. Verse 3 by Cloudstreet


Chorus 1


S.  Time is a tem-pest and we are all trav-el-lers we are all trav-el-lers we are all trav-el-lers


A.  Time is a tem-pest and we are all trav-el-lers we are all trav-el-lers we are all trav-el-lers

B. 


9


S.  Time is a tem-pest and we are all trav-el-lers trav-el-ling through the storm.____


A.  Time is a tem-pest and we are all trav-el-lers trav-el-ling through the storm.____

B. 


17 Chorus 2


S.  So lift up your voi-ces and sing to the wind and rain Sing to the wind and rain Sing to the wind and rain


A.  So lift up your voi-ces and sing to the wind and rain Sing to the wind and rain Sing to the wind and rain

B. 


26


S.  Lift up your voi-ces and sing to the wind and rain trav-el-ling through the storm -


A.  Lift up your voi-ces and sing to the wind and rain trav-el-ling through the storm -

B. 

34 Verse 1 (Women)

S.  Our ci - ties_ are crow-ded our for-ests_ are fall - ing War clouds a -

40 S.  bove an - gry voi-ces_ are call - ing Five min-utes_ to mid-night is

45 S.  no time for stall-ing_ Just time to share our - love

51 Verse 2 (Men)

S.  They've poi-soned the o - ceans they've dammed the great ri - vers They've bull-dozed the

57 S.  jun - gle they're ta - kers not giv-ers_ They call it pro-gress well it

62 S.  gives me the shi-vers We're in for a win - ter that's cold

68 Verse 3 (All)

S.  So - bro-thers and sis - ters we'll join hands to - geth-er_ With love in our

74 S.  strug-gle_ we'll face the foul wea-ther And when the sun_ shines through un-der

79 S.  blue skies we'll ga - ther_ Our jour-ney will take us home_____

<p>Instrumental Chorus 1 (concertinas) Chorus 1 Verse 1 (Women) --> Chorus 2 --> Chorus 1 Verse 2 (Men) --> Chorus 2 --> Chorus 1 Verse 3 (All) --> Chorus 2 --> Chorus 1</p>

Smart Bomb, Dumb Politicians

Bruce Watson
(Arr. Jill Stubington 2008)

Intro Eb7 *Chorus* Ab Db7 (Eb7) Ab Db (Eb7)

W. Yeh, we've got Smart bombs & dumb pol-i-ti-cians Smart bombs & dumb po-li-ti-cians

Sax.

7 Ab Db7 (Eb7) Ab [---> Coda] Eb7 Ab Eb7

W. Scat tergun strat e gies dployedwith pre ci sionwegot smartbombs and dumbpo li - ti - cians.

Sax. *p*

13 *Verse 1* Ab Fm Bbm Eb7

W. but shor-ter tem-pers but less that's pre-cious

M. We got tall-er build-ings We got more__pos-ses-ions we got

Sax. *p* *f* *p* *f*

18 Ab Fm Bbm Eb7

W. but nar-row-er vi- sion Two hun-dred chan-nels full of rubb ish on our te le vi- sions.

M. wi-der free ways Two hun-dred chan-nels full of rubb ish on our te-le-vi-sions. And we've

Sax. *p* *f* *p* *f*

22 **Ab** **Fm** **Bbm**

W.
 but not the space with-in but we

M.
 con-quer-ed out-er space, we talk so much,

Sax. *p* *f* *p*

25 **Eb7** **Ab** **Fm**

W.
 sel-dom lis - ten when what we need is si-lence, got

M.
 we got mu-zak ev -'ry-where we go got

Sax. *f* *p* *f*

28 **Bbm** **Eb7** [--> Chorus]

W.
 peo - ple mak - ing war to rid the world of vio - lence We got

M.
 peo - ple mak - ing war to rid the world of vio - lence We got

Sax. *p*

Instrumental Chorus

30 **Ab** **Db** **Ab** **Db**

Vln.
 Sax.

34 **Ab** **Db** **Ab** **Eb7** **Ab** **Eb7**

Vln.
 Sax.

40 Verse 2

W. *Ab* *Fm* *Bbm*
Well we're in-for-ma-tion rich There's so much food

M. *8*
but un-der-stand-ing poor But there's more star-ving than

Sax. *p* *f* *p*

44 *Eb7* *Ab* *Fm*
And we've got poor lit - tle rich kids, - We got

M. *8*
ev - er be - fore who starve them-selves for fa-shion

Sax. *f* *p* *f*

47 *Bbm* *Eb7* *Ab*
more_ com-pu - ters_ We got big - ger ci - ties, -

M. *8*
but less com-pa - ssion but

Sax. *p* *f* *p*

50 *Fm* *Bbm* *Eb7*
We got fan - cy hou - ses_ We got

M. *8*
more who feel a - lone but bro - ken_ homes.

Sax. *f* *p* *f*

53 **Ab** **Fm**

W. lea - ders who think__ you get In - stead of

M. 8

Sax. *p* *f*

peace by ma - king war,

55 **Bbm** **Eb7** *f* [--> Chorus x 2]

W. sur - prise & won - der we got shock__ and awe__ We got

M. 8

Sax. *p* *f*

shock__ and awe__ We got

Coda

57 **Eb7** **Ab** **Eb7** **Ab**

W. and dumb pol-i - ti - cians, Smart bombs and dumb pol-i - ti - cians Smart bombs

M. 8

Sax.

61 **Eb7** **Ab** **Fm** **Eb7** **Ab**

W. and dumb pol-i - ti - cians.

M. 8

Sax.

The Route March

Words: Henry Lawson Music: Ian Hamilton (2008)

S. D Em A A

Did you hear the chil-dren sing-in' Oh my bro-thers? _____ Did you
 Do you hear the chil-dren sing-in' Oh my bro-thers? _____ Do you
 Shall we hear the chil-dren sing-in' Oh my bro-thers? _____ Shall we

Tpt.

Vln.

Vla.

Vc.

B. Cl.

7 D G A⁷

S.

hear the chil-dren sing - in' _____ as outtroops went mar-ching past In the
 hear the chil-dren sing - in' _____ for the first man and the last As they
 hear the chil-dren sisng-in' _____ in the sunshin or the rain? There'll be

Tpt.

Vln.

Vla.

Vc.

B. Cl.

12

D Em D G⁶ D

S. sun-shine_ and the rain as they'll ne-ver_ sing a - gain Did you hear_ the school girls
 march away_ and_ vanish to a tune we_ though was banished Do you hear_ the chil-dren
 sobs_____ beneath the ringin' of the bells and_ neath the singin' there'll be tears_ or or - phan

Vln.

Vla.

Vc.

B. Cl.

17

G A⁷ D E

S. sing-in'___ as our boys_____ went march-ing past.
 sing-in'___ for the future_____ and the past
 chil-dren___ When our boys_____ come back a - gain

Tpt.

Vln.

Vla.

Vc.

B. Cl.

Ataturk Tribute

Words: Kemal Ataturk Music: Ian Hamilton (2007)

1 A

S. Those he - roes and lost their lives

A. Those he - roes You are now ly-ing

T. Those he - roes that shed their blood.

B. Those he roes that shed their blood.

Fl.

Tpt.

6

S. in the soil of a friend ly coun try. There-fore rest in peace,

A. in the soil of a friend ly coun try. There-fore rest in peace

T. in the soil of a friend ly coun try. There-fore rest in

B. in the soil of a friend ly coun try. There-fore

Fl. *(perhaps drop flute here or from bar 12)*

Tpt.

S. rest in peace, _____ in peace.

A. rest in peace, _____ in peace.

T. peace, There-fore rest _____

B. rest in peace, _____ in peace.

Fl.

Tpt.

16 **B** (Perhaps one or two solo voices here)

T. There's no dif-rence be - tween the John - ies and the Meh-mets to us

B. There's no dif-rence be - tween the John - ies and the Meh-mets to us

Tpt.

S. where they lie side by side, _____ side by side. Here in this coun-try of ours.

A. where they lie side by side, _____ side by side. Here in this coun-try of ours.

T. where they lie side by side, _____ side by side. Here

B. where they lie side by side, _____ side by side. Here

Tpt.

27 **C**

T. You the mo-thers who sent their sons from far - a-way coun-tries

B. You the mo-thers who sent their sons from far - a-way coun-tries

Fl.

Tpt.

32

S. Ah

A. Ah

T. wipe a-way your tears, wipe a-way your tears.

B. wipe a-way your tears, wipe a-way your tears.

Fl.

Tpt.

35 **D**

S. Your sons, your sons, are now ly-ing in our bo-som and are in peace...

A. Your sons, your sons, are now ly-ing in our bo-som in peace...

41

S. Af-ter hav-ing lost their lives,

A.

T. and are in peace. Af-ter hav-ing lost their lives,

B. and are in peace. Af-ter hav-ing lost their lives,

Tpt.

46

S. Af-ter hav-ing lost their lives on this land.

A. af-ter hav-ing lost their lives on this land.

T. af-ter hav-ing lost their lives on this land.

B. af-ter hav-ing lost their lives on this land.

Tpt.

51 **E**

S. They have be-come, They have be-come our sons as well, our sons as well.

A. They have be-come our sons as well, our sons as well.

T. our sons as well, our sons as well.

B. our sons as well, our sons as well.

Tpt.

Need a man

Jane E (Arr. Maria Dunn - 2009)

A ♩=154

Jane. *A C#m⁷ Bm⁷ E⁷*
 Need a man need a man need a man need a man need a man I hate men be-cause they come from

S.1

S.2

A. *A C#m⁷ Bm⁷ E⁷*
 Need a man need a man need a man need a man need a man

Jane. *A C#m⁷ Bm⁷ E⁷ A C#m⁷ Bm⁷ E⁷ A C#m⁷ Bm⁷ E⁷*
 Mars and I have read it in my stars they should be sent-enced be-hind bars they should be shot who play gui

Jane. *A C#⁰ Bm⁷ E⁷ AC#m⁷Bm⁷ E⁷ A C#m⁷ Bm⁷ E⁷*
 tars— And I hate men be-cause I fall for

S.1
 doo doo doot doo doo doot doo

S.2
 doot doo doot doo doot doo doot doo

A.
 doo doo doot doo doo doo doot doo

Jane. *A C#m⁷ Bm⁷ E⁷ A C#m⁷ Bm⁷ E⁷ A C#m⁷*
 them who are the cause of all may-hem who should be shipped off to Sa-lem they should be

Jane. *Bm⁷ E⁷ B Dm⁷ A A⁷ Dm⁷*
 cut off at the stem Stro-king

S.1
 What she needs is gui-dence from a-bove ooo_ wop_ bop ooo_

S.2
 What she needs is gui-dence from a-bove ooo_ wop_ bop ooo_

A.
 What she needs is gui-dence from a-bove ooo_ wop_ bop ooo_

30 $F\#m^b5$ Bm^7 Esus E^7 $C^{\square}A$ $C\#m^7$ Bm^7 E^7

Jane. with a vel - vet glove I don't want a man I want a

S.1 ba ba da la ba ba ba

S.2 ba ba da la ba ba ba

A. ba ba da la ba ba ba

35 A $C\#m^7$ Bm^7 E^7 A $C\#m^7$ Bm^7 E^7 A $C\#m^7$ Bm^7 E^7

Jane. kill one whose blood I want to spill one who needs to write a will I need to be a-lone un-

41 A $C\#0$ Bm^7 E^7 A $C\#m^7$ Bm^7 E^7

Jane. till I need a man to love

S.1 She needs a man to love She needs a man to love What she

S.2 She needs a man to love She needs a man to love What she

A. She needs a man to love She needs a man to love What she

45 D^{\square} Dm^7 Bm^b5 A A^7 Dm^7

Jane. Stro-king

S.1 needs is gui-dence from a - bove ooo__ wop__ bop ooo__

S.2 needs is gui-dence from a - bove ooo__ wop__ bop ooo__

A. needs is gui-dence from a - bove ooo__ wop__ bop ooo__

50 **F#m^{b5}** **Bm⁷** **Esus** **E⁷** **E** **A** **F#m^{b5}**

Jane. with a vel - vet glove I need a man to

S.1 — ba ba da la ba ba ba she needs a man to love

S.2 — ba ba da la ba ba ba she needs a man to love

A. — ba ba da la ba ba ba she needs a man to love

55 **Bm⁷** **E⁷** **A** **C#m⁷** **Bm⁷** **E⁷**

Jane. love I need a man to love

S.1 she needs a man she needs a man to love she needs a man

S.2 she needs a man she needs a man to love she needs a man

A. she needs a man she needs a man to love she needs a man

61 **F** **A** **C#m⁷** **Bm⁷** **E⁷** **A** **C#m⁷** **Bm⁷** **E⁷**

Jane. Don't need a man to pick me up don't need a man to put me

65 **A** **C#m⁷** **Bm⁷** **E⁷** **A** **C#m⁷** **Bm⁷** **E⁷** **A** **C#0**

Jane. down don't need a man to fill life's cup don't need a man to go to town

70 **Bm⁷** **E⁷**

Jane.

S.1 doo doo doot doo doo doo doot doo doo doo doot

S.2 doot doo doot doo doot doo doot doo doot doo doot

A. doo doo doot doo doo doot doo doo doo doot

75 **Bm⁷** **E⁷** **A** **C^{#0}** **Bm⁷** **E⁷** **A** **C^{#m⁷}** **Bm⁷** **E⁷**

Jane.

S.1 doo doo doo doot doo doo doo doot doo What she

S.2 doo doot doo doot doo doot doo doot doo What she

A. doo doo doo doot doo doo doo doot doo What she

81 **G** **Dm⁷** **A** **A⁷** **Dm⁷** **F^{#m^{b5}}**

Jane. Stro-king with a vel - vet

S.1 needs is gui-dence from a - bove ooo_ wop_ bop ooo_

S.2 needs is gui-dence from a - bove ooo_ wop_ bop ooo_

A. needs is gui-dence from a - bove ooo_ wop_ bop ooo_

V.S.

87 **Bm⁷** **Esus** **E⁷** **H** **A** **F[#]m^{b5}** **Bm⁷**

Jane. *glove* I need a man to love

S.1 ba ba da la ba ba ba she needs a man to love she needs a

S.2 ba ba da la ba ba ba she needs a man to love she needs a

A. ba ba da la ba ba ba she needs a man to love she needs a

92 **E⁷** **A** **C[#]m⁷** **Bm⁷** **E⁷**

Jane. I need a man to have and hold

S.1 man she needs a man to love she needs a man

S.2 man she needs a man to love she needs a man

A. man she needs a man to love she needs a man

97 **I** **A** **C[#]m⁷** **Bm⁷** **E⁷** **A** **C[#]m⁷** **Bm⁷** **E⁷** **A** **C[#]m⁷**

Jane. Who keeps me warm when I am cold who loves me back when I love him to shine a

102 **Bm⁷** **E⁷** **A** **C[#]m⁷** **Bm⁷** **E⁷** **A** **C[#]m⁷** **Bm⁷** **E⁷**

Jane. light when light is dim to make me laugh when times are grim and carry me off on a

107 A C#m7 Bm7 E7 A C#m7 Bm7 E7 A C#m7

Jane. *whim*
I need a man to love__ I need a man to love__

S.1 She needs a man to love She needs a man to love She needs a

S.2 She needs a man to love She needs a man to love She needs a

A. She needs a man to love She needs a man to love She needs a

112 Bm7 E7 A C#m7 Bm7 E7 Bm7

Jane. I need a man to love__ Need a man need a man

S.1 man to love She needs a man to love Need a man need a man

S.2 man to love She needs a man to love Need a man need a man

A. man to love She needs a man to love Need a man need a man

116 Bm7b5

Jane. need a man need a man need a man I need a man to love__

S.1 need a man need a man need a man

S.2 need a man need a man need a man

A. need a man need a man need a man

I wonder

Words: Henry Weston Pryce (Gunner 379)
Music: Sonia Bennett (Arr. Jill Stubington '08)

A Verse 1

Sonia

5 SB.

9 SB.

13 SB.

G D/F# Em C D

Could Ho-mer walk this hill and hear the song of ca-non high and clear The

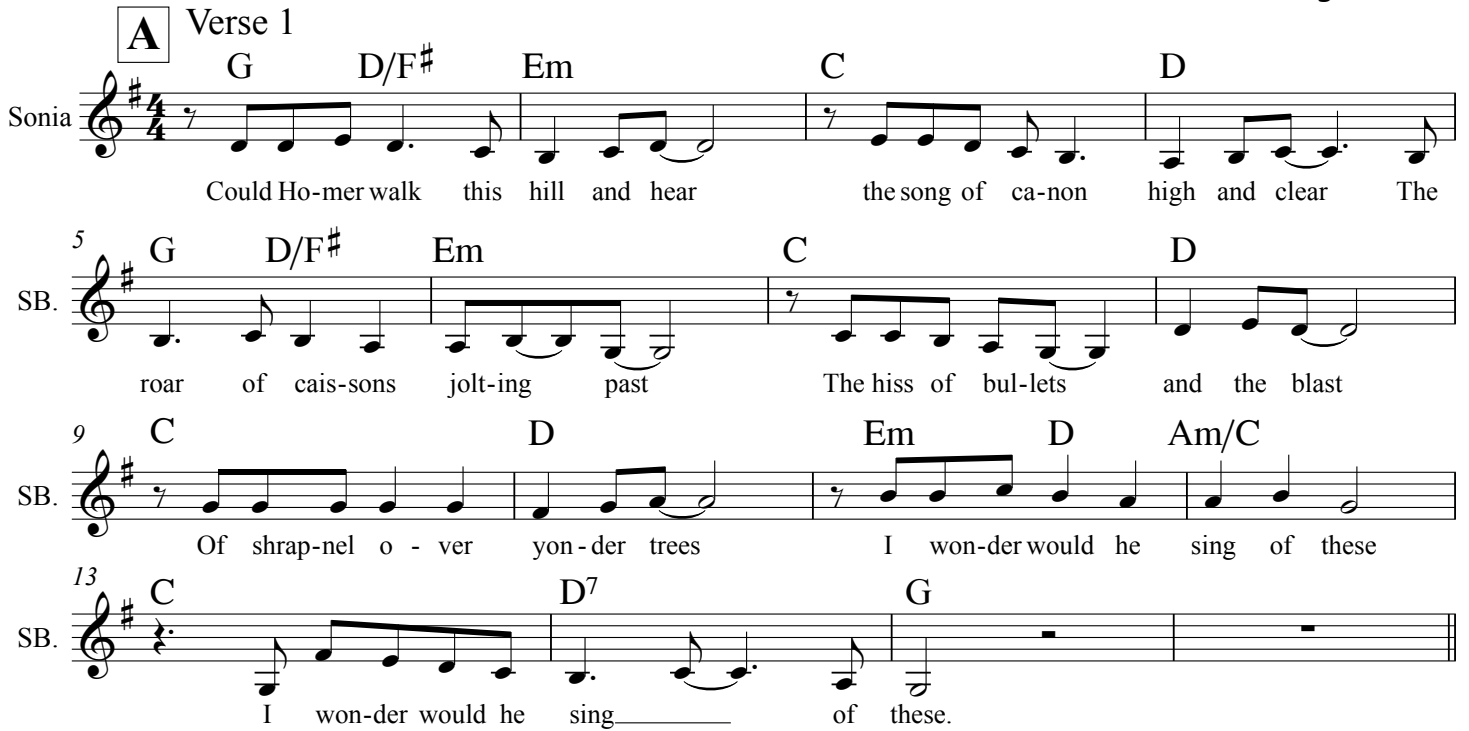
roar of cais-sons jolt-ing past The hiss of bul-lets and the blast

C D Em D Am/C

Of shrap-nel o - ver yon-der trees I won-der would he sing of these

C D7 G

I won-der would he sing _____ of these.



B Verse 2 (Piano starts)

17 SB.

21 SB.

25 SB.

29 SB.

D/F# Em C D

Could Ho-mer see this field and spy The walk-ing woun-ded reel-ing by_ With

G D/F# Em C D

wet red wounds and fa - ces grey Each help-ing each a - long the way

C D Em D Am/C

If he could see these bro-ken men I won-der would he sing a - gain

C D G

I won-der would he sing _____ a - gain

Cl.



C Verse 3

33 G D⁷ Em D⁹ Em/G C D

SB. I would that my im - a - gin-ings Might be as blind old Ho-mer sings But if he touched this

S. Ooh _____ etc.

A. Ooh _____ etc.

M.

38 Bm D/A Em G D

SB. cold ma-chine That slays be-yond the hills un-seen Heard the song of yon-der lark

S.

A.

M.

43 C⁷ Am/CEm/B G/D D⁹ G

SB. I won-der would he bless the dark I won-der would he bless _____ the dark

S.

A.

M.

D Verse 4 (a capella)

49 **G** **Bm/F Am** **G**

S. *Could I lie here in dreams and find The vi-o-let and all her kind And down a-mong the blos-soms lie_*

A. *Could I lie here in dreams and find The vi-o-let and all her kind And down a-mong the blos-soms lie_*

M. *Could I lie here in dreams and find The vi-o-let and all her kind And down a-mong the blos-soms lie_*

55 **C** **G/D** **D/F#** **C** **D**

S. *To hear the sing - ing_ hours go by_ If then a gun should bid me wake*

A. *To hear the sing - ing_ hours go by_ If then a gun should bid me wake*

M. *To hear the sing - ing_ hours go by_ If then a gun should bid me wake*

59 *(No acc here)* **C** **D** **G**

S. *I won-der if my heart would break I won-der if my heart should break*

A. *I won - der if my heart_ should break*

M. *If my_ heart should break*

Cl. *I won - der if my heart_ should break*

(Piano restarts) Verse 5

64 **G** **D D7** **G/D** **D** **E** **G** **D/A** **Em** **C**

S. *I won-der why the sun-light falls So gay on yon - der*

A. *I won - der why the sun - light falls So gay on yon-der*

Cl. *I won - der why the sun - light falls So gay on yon-der*

70 D

S. bro - ken walls.

A. bro - ken walls.

T. I won - der why that sol - dier lies With bloo - dy lips and smi - ling eyes

M.

75 C D Em D D⁷ G C

S. I won - der is that Death and yet I know my dream is to for - get I know my dream is

A. I won - der is that Death and yet I know my dream is to for - get I know my dream is

M.

Verse 6

80 (unaccompanied)

SB. Could Ho - mer see this field and spy etc.

S. D⁷ G (No more piano) to _____ for - get Ooh _____

A. to _____ for - get Ooh _____

T. to _____ for - get Ooh _____

M.

Ukulele Lady

Gus Kahn & Richard Whiting (Arr. Maria Dunn 2008)

♩ = 60

B \flat 2 F G 9 F G 0 F C 7 F 3

9 F D \flat 7 C 7 F

They saw the splen-dor of the moon - light__ on Hon - o - lu - lu Bay
We used to sing to them by moon - light__ on Hon - o - lu - lu Bay

13 F D \flat 7 C 7 F A 7

There's some-thing ten - der in the moon - light__ on Hon - o - lu - lu Bay
Fond mem - 'rys cling to them by moon - light__ al - tho' they're far a - way

17 Dm Am F 7 Am C 7

all the beach-es full of peach-es a-long
They'll be go - ing eyes are glow - ing to kiss

all the beach-es full of peach-es a -
They'll b go - ing eyes are glow - iing to__

S. 3

And all the beach-es are full of peach-es who bring their ukes a - long
Some day theyll be go - ing where eyes are glow - ing And lips are made to kiss

21 F G 7 C 7

And in the gli-mmer of the moon - light__ we love to sing our song
To see some-bo - dy in the moon - light__ and hear the song they miss

long And in the gli-mmer of the moon - light__ we love to sing our song
kiss To see some-bo - dy in the moon - light__ and hear the song they miss

And in the gli-mmer of the moon - light__ we love to sing our song
To see some-bo - dy in the moon - light__ and hear the song they miss

25 F Am Dm F⁶ F Dm F

S. 1
If you like - a u - ku - le - le la - dy u - ku - le - le la - dy like - a you If

S. 2
If you like - a u - ku - le - le la - dy u - ku - le - le la - dy like - a you

S. 3
If you like - a u - ku - le - le la - dy u - ku - le - le la - dy like - a you

30 Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷ F F Am (kiss!)

S. 1
you like to ling - er where it's sha - dy U - lu - le - le La - dy ling - er too If you kiss a

S. 2
If you like to ling - er where it's sha - dy U - lu - le - le La - dy ling - er too If you kiss a

S. 3
If you like to ling - er where it's sha - dy U - lu - le - le La - dy ling - er too If you kiss a

35 Dm E⁶ F Dm F Gm⁷ C⁷ Gm⁷ C⁷

S. 1
u - ku - le - le La - dy while you pro - mise e - ver to be true And she see an - o - ther U - ku - le - le

S. 2
u - ku - le - le La - dy while you pro - mise e - ver to be true And she see an - o - ther U - ku - le - le

S. 3
u - ku - le - le La - dy while you pro - mise e - ver to be true And she see an - o - ther U - ku - le - le

40 Gm⁷ C⁷ F B^b F

S. 1
La - dy fool a round with you May - be she'll sigh May - be she'll cry

S. 2
La - dy fool a round with you May - be she'll sigh — May - be she'll cry boo hoo boo

S. 3
La - dy fool a round with you May - be she'll sigh — May - be she'll cry boo hoo boo

V.S.

46 G⁷ C⁷ C⁷ (Playoff)

S. 1
 May - be she'll find some bod - y else bye and bye to sing to ____

S. 2
 hoo May-be she'll find some bod - y else bye and bye ____ to sing to ____

S. 3
 hoo May-be she'll find some bod - y else bye and bye ____ to sing to ____

51 Dm F Dm

S. 1
 When it's cool and sha - dy where the trick - y wick - i wack - ies woo If

S. 2
 When it's cool and sha - dy where the trick - y wick - i wack - ies woo

S. 3
 When it's cool and sha - dy where the trick - y wick - i wack - ies woo

54 Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷

S. 1
 you like - a U - ku - le - le La - dy U - ku - le - le La - dy like - a

S. 2
 If you like - a U - ku - le - le La - dy U - lu - le - le La - dy like - a

S. 3
 If you like - a U - ku - le - le La - dy U - lu - le - le La - dy like - a

1. | 2-3

57 F G⁰ F C⁷ F F G⁰ F C⁷ F [Back to verse 2] F [Back to Chorus]

S. 1
you you

S. 2
you you

S. 3
you you

4.

62 F

S. 1
u - ku - le - le la - dy like - a you u - ku - le - le la - dy like - a

S. 2
you u - ku - le - le la - dy like - a you

S. 3
you u - ku - le - le la - dy like - a

65

S. 1
u - ku - le - le la - dy like - a you U - ku - le - le La - dy

S. 2
u - ku - le - le la - dy like - a you U - ku - le - le La - dy

S. 3
u - ku - le - le la - dy like - a you U - ku - le - le La - dy

Two-Fifty to Vigo Tune Set

Arr. Anneli Elliott from Lunasa tune sets

Two-Fifty to Vigo (Angus R. Grant)

1 Intro

Bm A G A

1 **A** Bm Em A Bm G

5 Bm G A Bm G A

9 D G A D G A

13 D G A Bm G

17 **B** F#m G F#m Em F#m G F#m Em

21 F#m G F#m Em F#m G A

25 D G A D G A

29 D G A Bm G A

Tie the Bonnet (Traditional)

1 Em D Em D Bm

5 (Bm) Em (C) (D) (C) (D) D Em D Bm

9 A D G D/F# Em D

13 A/C# D Bm (Em)

Musical score for 'Tie the Bonnet (Traditional)'. The piece is in G major (one sharp) and common time. It consists of four staves of music. The first staff (measures 1-4) has chords Em, D, Em, D, Bm. The second staff (measures 5-8) has chords (Bm), Em, (C), (D), (C), (D), D, Em, D, Bm. The third staff (measures 9-12) has chords A, D, G, D/F#, Em, D. The fourth staff (measures 13-16) has chords A/C#, D, Bm, (Em). The piece ends with a double bar line and a 3/2 time signature.

John Doherty's (Traditional)

1 A G A Em A Em A

6 A D C#m Em A Em A

10 A D C#m Em A Em

Musical score for 'John Doherty's (Traditional)'. The piece is in G major (one sharp) and 3/2 time. It consists of three staves of music. The first staff (measures 1-5) has chords A, G, A, Em, A, Em, A. There are first and second endings. The second staff (measures 6-9) has chords A, D, C#m, Em, A, Em, A. The third staff (measures 10-13) has chords A, D, C#m, Em, A, Em. The piece ends with a double bar line and a 9/8 time signature.

Chloe's Passion (Dr Angus McDonald) Intro Strings play [A] over D drone

1 Dm C Dm C Bb

5 Dm C Dm C Dm C Bb

9 F C Am

13 Dm C Bb Am

17 Gm Am Bb C Dm C Dm Em Dm

Musical score for 'Chloe's Passion (Dr Angus McDonald)'. The piece is in F major (one flat) and 9/8 time. It consists of five staves of music. The first staff (measures 1-4) has chords Dm, C, Dm, C, Bb. The second staff (measures 5-8) has chords Dm, C, Dm, C, Dm, C, Bb. The third staff (measures 9-12) has chords F, C, Am. The fourth staff (measures 13-16) has chords Dm, C, Bb, Am. The fifth staff (measures 17-20) has chords Gm, Am, Bb, C, Dm, C, Dm, Em, Dm. The piece ends with a double bar line.

Fields of gold

G M Sumner (Arr. Maria Dunn, 2008)

5 **A** [Solo] F#m F#m/E D D E7 A

S. You'll re-mem-ber me_ when the west wind moves up-on the fields of bar-ley_ You'll for

11 F#m F#m/E D A/C# Bm7 E7 A

S. get the sun_ in his jea-lous sky as we walked in fields of gold [Solo] F#m F#m/E D

T. So she took my hand and we gazed a - while,

17 D E7 A F#m F#m/E D A/C# Bm7 E7 A

T. u-pun the fields of bar-ley_ In my arms she fell_ as her hair came down a - mong the fields of gold.

23 **B** F#m F#m/E D A/C# Bm7 E7 A F#m F#m/E D

T. Will you stay with me_ will you be my love_

B.

29 D E7 A F#m F#m/E D A/C# Bm7 E7 A A/C#

T. a-mong the fields of bar-ley_ We'll for- get the sun_ in his jea-lous sky_ as we lie in fields of gold

B.

35 **C** D E A D E A D

S. I ne-ver made pro-mis-es light-ly_ and there have been some that I've bro - ken_ but I swear in the

A. I ne-ver made pro-mis-es light-ly_ and there have been some that I've bro - ken_ but I swear in the

40 E F#m Bmaj7 E Bm7 Esus4 F#m F#m/E Bmaj7 E Bm7 Esus4 A

S. days still left_ we will walk in fields of gold_ We will walk in fields of gold **13**

A. days still left_ we will walk in fields of gold_ We will walk in fields of gold **13**

T. days still left_ we will walk in fields of gold_ We will walk in fields of gold **13**

B. We will walk in fields of gold **13**

We will walk in fields of gold

58 $F\#m$ $F\#m/E$ D D E^7 A

T. Ma-ny years have passed since those su-mmer days_ a-mong the fields of bar-ley_ See the

B. Ma-ny years have passed since those su-mmer days_ a-mong the fields of bar-ley_ See the

63 $F\#m$ $F\#m/E$ D $A/C\#$ Bm^7 E^7 A

T. child-ren run_ as the sun goes down_ as you lie in fields of gold

B. child-ren run_ as the sun goes down_ as you lie in fields of gold

67 D D E A D E A

S. I ne-ver made pro-mis-es light-ly_ and there have been some that I've bro-ken_

A. I ne-ver made pro-mis-es light-ly_ and there have been some that I've bro-ken_

71 D E $F\#m$ $Dmaj^7$ E $F\#m$ $F\#m/E$ Bm^7 $Esus^4$ $Dmaj^7$ E A **6**

S. but I swear in the days still left_ we will walk in fields of gold_ We will walk in fields of gold **6**

A. but I swear in the days still left_ we will walk in fields of gold_ We will walk in fields of gold **6**

T. but I swear in the days still left_ we will walk in fields walk in fields of gold fields of gold **6**

B. but I swear in the days still left_ we will walk in fields walk in fields of gold fields of gold **6**

83 *[Solo]* $F\#m$ $F\#m/E$ D D E^7 A $F\#m$ $F\#m/E$

S. You'll re-mem-ber me_ when the west wind moves up-on the fields of bar-ley_ You'll for-get the sun_ in his

89 D $A/C\#$ Bm^7 E^7 A Bm^7 E^7 A Bm^7 E^7 A **4**

S. jea-lous sky as we walked in fields of gold as we walked in fields of gold as we walked in fields of gold **4**

A. *[Solo]* as we walked in fields of gold **4**

T. *[Solo]* walked in fields of gold walked in fields of gold fields of gold **4**

B. *[Solo]* walked in fields of gold fields of gold **4**

You send me

Sam Cooke (Arr. Maria Dunn, 2008)

G Em C D **A**G Em C D G Em

SB. You send me dar-ling You
You thrill me dar-ling you

S. 1 You send me dar-ling you
You thrill me dar-ling you

S. 2 You send me dar-ling you
You thrill me dar-ling you

A. You send me dar-ling you
You thrill me dar-ling you

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

6 C D G Em C D

SB. send me ba-by you you send me hon-est you
thrill me ba-by you thrill me hon-est you

S. 1 send me ba-by you you send me
thrill me ba-by you thrill me

S. 2 send me ba-by you you send me
thrill me ba-by you thrill me

A. send me ba-by you you send me
thrill me ba-by you thrill me

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

9 1. G Em C D

SB. do hon-est you do Mm

S. 1 hon-est you do hon-est you do ba ba ba ba ba da

S. 2 hon-est you do hon-est you do ba ba ba ba ba da

A. hon-est you do hon-est you do ba ba ba ba ba da

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

11 ²G C⁷ G *Fine* G⁷

SB. do hon - est you do hon - est you do At

S. 1 hon - est you do hon - est you do ba ba ba ba ba ba da

S. 2 hon - est you do hon - est you do ba ba ba ba ba ba da

A. hon - est you do hon - est you do ba ba ba ba ba ba da

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

13 **B** C D G G⁷ C D G

SB. first I thought it was in-fat-u - a - tion But ooh it has last-ed so long now I

S. 1 in-fat - u - a - tion Ooo so long

S. 2 in-fat - u - a - tion Ooo so long

A. in-fat - u - a - tion Ooo so long

B. Ooo da ba da Ooo da ba da

[Chords in brackets for 'Blue Moon']

17 C(F) D(G) G(C) Em A⁷ D D⁷ (Back to A)

SB. find my-self want-ing to take you back and take you take you home

S. 1 take you back take you back home take you home take you home take you home

S. 2 take you back take you back home take you home take you home take you home

A. take you back take you back home take you home take you home take you home

B. Ooo da ba da take you take you home

The Aussie Bar-B-Que Song

Eric Bogle

♩ = 100



When the sum-mer sun is shin - in' on Aus - tra - lia's hap - py land, 'Round
 The Scots eat lots of hag - gis, the French eat snails and frogs, The
 There's flies stuck to the mar - gar - ine the bread has gone rock hard, The
 And when the bar - by's o - ver and your home-ward way you wend, With a



count - less fires in strange at - tire, in ma - ny sol - emn bands, Of
 Greeks go crackers over their mous - sakas and the Yanks all love hot dogs, The
 kids are fightin' & the mossies are bi - tin' who for - got the Ae - ro - gard? There's
 queez - y tummy on the family dun - ny man - y lone - ly hours you spend. You might



glum Aus - tra - lians watch - in' their lunch go up in flames, By the
 Welsh - men like to have a leek the I - rish love their stew, But you
 bull ants in the Es - ky and the beer is run - nin' out, And
 find your - self re - flect - ing, like man - y of - ten do, Come



smoke and smell you can plain - ly tell that it's bar - by time a - gain.
 just can't beat the half-cooked meat at an Aus - sie bar - b - que!
 what you saw in Mum's cole - slaw you just don't think a - bout!
 rain or shine that's the very last time that you'll have a bar - b - que!

N.B.

Tune: Most men & sopranos

H1: Altos

H2: A couple of tenors (and a soprano?)

Verse 1: Solo --> Chorus

Verse 2: Solo --> Chorus

Verse 3: Solo --> Chorus

Verse 4: All --> Chorus (a capella)

Chorus (All with big ending!)

Chorus

18 G Am/C G/B Am

When the steaks are burn - in' fierce - ly, When the smoke gets in your eyes, — When the

23 D7 G

snags all taste like fried tooth-paste, and you're mouth is full of — flies. It's a

27 G Am/C G/B Am

na - tion - al in - sti - tu - tion, it's Aus - tra - lian through and through, — So

31 D7 G

come on — mate and grab your plate, let's have a bar - b - que!

Longer

Daniel Fogelberg (Arr. Tanja Ackerman)

A 8 **B** Ron 1st time / Ian 2nd time

T. 8

1. Long - er than_ there've been fish - es in the o - cean,
2. Strong - er than_ an - y mount - ain cath - e - dral,

11

T. 8

high - er than_ an - y bird e - ver flew. Long - er than_ there've been
tru - er than_ an - y tree e - ver grew. Deep - er than_ an - y

14

T. 8

stars up in the hea vens, I've been in love_ with you. —
for - est pri - e - val, I am in love_ with you. —

1. | 2.

18 **C**

S. 8

A. 8

T. 8

B. 8

I'll_ bring fi - re in_ the win - ters. You'll_ send show - ers in_ the springs ³

I'll_ bring fi - re in_ the win - ters. You'll_ send show - ers in_ the springs ³

I'll_ bring fi - re in_ the win - ters. You'll_ send show - ers in_ the springs ³

I'll_ bring fi - re in_ the win - ters. You'll_ send show - ers in_ the springs ³

22

S. 8

A. 8

T. 8

B. 8

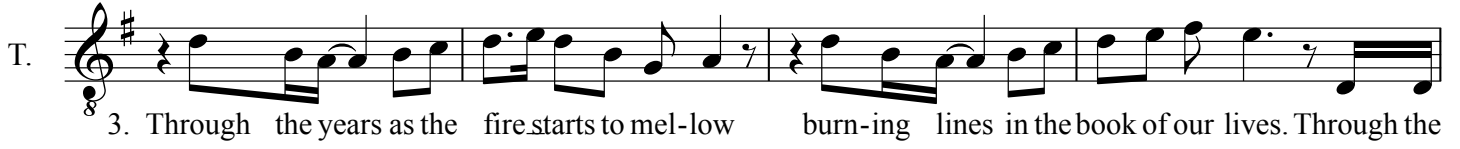
We'll_ fly through the falls and sum - mers with love_ on our wings. —

We'll_ fly through the falls and sum - mers with love_ on our wings. —

We'll_ fly through the falls and sum - mers with love_ on our wings. —

We'll_ fly through the falls and sum - mers with love_ on our wings. —

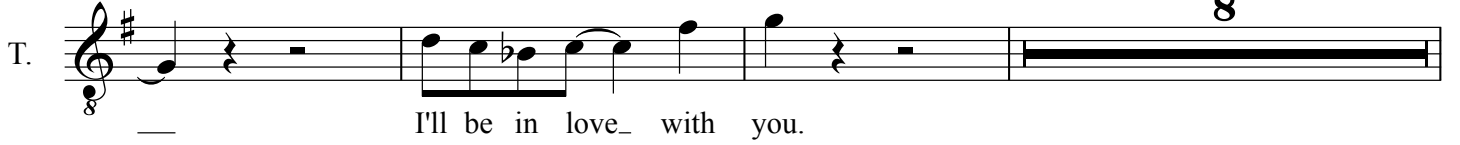
26 **D**

T. 

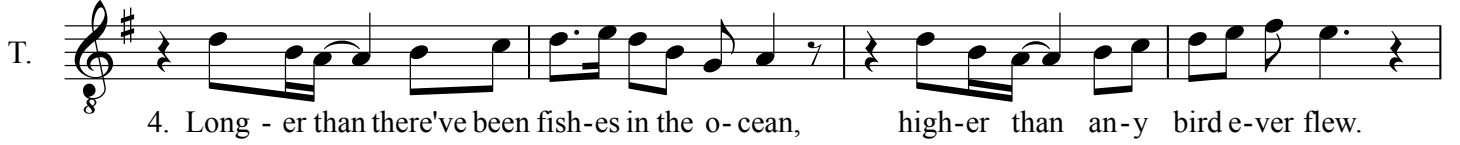
30

T. 

33

T. 

44 **E**

T. 

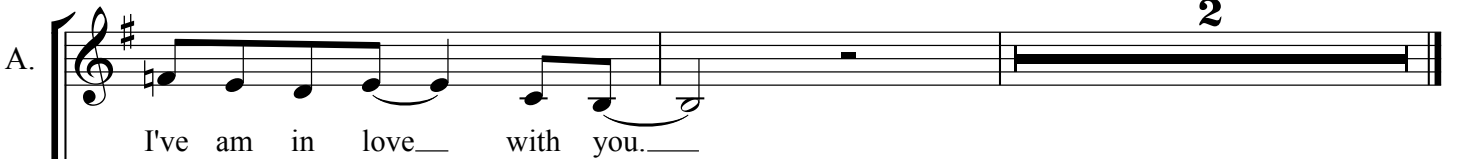
48

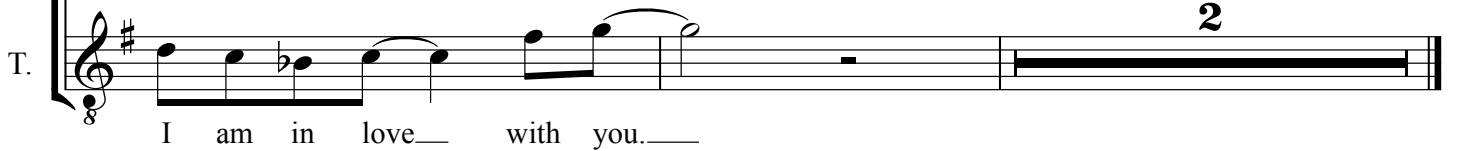
Kim

A. 

T. 

52

A. 

T. 

Will you love me tomorrow

Gerry Goffin & Carole King

Verse 1

4 C [Gial] F G C

S.

11 Dm7/G G7 [Gial +] E7 Am F

S.

Verse 2

18 Gsus G C C [Gial +] F

S.

A.

24 G7 C Dm7/G G7

S.

A.

29 E7 Am F G C

S.

A.

Bridge

37 F [All] Em F F/G C

S.

72

45 F Em Am Dsus D7 Dm7 Em7 F Dm7/G

S. But will my heart be bro - ken when the night meets the morn - ing sun?

A. But will my heart be bro - ken when the night meets the morn - ing sun?

Verse 3

53 C F G C

S. I'd like to know that your love is a love I

A. Shal-la lup shup, Shal-la lup shup, Shal-la lup shup, Shal-la lup shup, Shal-la lup shup,

58 Dm7/G G7 E7

S. can be sure of. So tell me now and

A. Shal-la lup shup Shal-la lup shup, Shal-la lup shup, Aah Aah

63 Am F Gsus G C

S. I won't ask a - gain, Will you still love me to - mor - row?

A. Will you still love me to - mor - row?

69 7 Esus E7 Am G Am7/G F

S. So tell me now and I won't ask a - gain, Will you still

A. Aah Aah Will you still

82 Gsus G C F Gsus G C

S. love me to - mor - row? Will you still love me to - mor - row?

A. love me to - mor - row? Will you still love me to - mor - row?

Rolling Home

John Tams

V1: Wayne --> Chorus
 V2: Ian --> Chorus
 V3: Rima --> Chorus
 V4: Men --> Chorus
 V5: All --> Chorus --> Chorus (a capella)

Verse 1 (Wayne)

Musical notation for Verse 1 (Wayne) in 4/4 time, key of F major. The melody is written on a single staff. Chords are indicated above the staff: F, C7, F, Bb, F, C7, F, C7, F.

 Round goes the wheel of for- tune don't be a-fraid to ride, There's a land of milk and

 hon ey_ waits on the oth - er side... There'll be peace & there'll be plen - ty, you'll

 ne ver. need to roam. When we go_ roll ing_ home, when we go roll - ing home.

Chorus

Musical notation for the Chorus, featuring four vocal parts: A (Alto), T (Tenor), and B (Bass). The melody is written on a single staff. Chords are indicated above the staff: F, Bb, C7.

 Rol - ling home, when we_ go roll - ing home, when we_ go

 roll - ing home

 Rol - ling home, when we_ go roll - ing home, when we_ go

Musical notation for the continuation of the Chorus, featuring four vocal parts: A (Alto), T (Tenor), and B (Bass). The melody is written on a single staff. Chords are indicated above the staff: F, Bb, Gm, F, C7, F.

 roll - ing, roll - ing when we go roll - ing home.

Verse 2 (Ian)

Musical notation for Verse 2 (Ian) in 4/4 time, key of F major. The melody is written on a single staff. Chords are indicated above the staff: F, C7, F, Bb, F, C7, Bb, F.

 The gen try_ in their fine ar ray, do pros-per night and morn. While we un - to_ the

 fields must go_ to plough and sow the corn. The rich they steal the pow-er, but the

36 C⁷ F C⁷ F [--> Chorus]

glor-y's ours a-lone. When we go roll-ing home, when we go roll-ing home.

Verse 3 (Rima)

42 F C⁷ F B \flat

The frost is on the hedge row, the i-cy winds do blow. While we poor wear-y

48 F C⁷ B \flat F

la-bour ers strive through the driv ing_ snow, Our_ dreams fly up to glo - ry of

53 C⁷ F C⁷ F [--> Chorus]

where the lark has flown. When we go roll-ing home, when we go roll-ing home.

Verse 4 (Men)

59 F C⁷ F B \flat

The sum mer of re-sent ment,- the win-ter of des- pair,- The jour ney to_ con

65 F C⁷ B \flat F

tent ment is set with trap and snare. Stand to and stand to- geth-er, your

70 C⁷ F C⁷ F [--> Chorus]

la bours yours a-lone. When we go roll ing_ home, when we go roll-ing home.

Verse 5 (All)

76 F C⁷ F B \flat

So_ pass the bot tle_ 'round and let the toast go_ free. Here's a health to ev er-y

82 F C⁷ B \flat F

la bour er where - e-ver they may be. Fair wa-ges now and e - ver, let's

87 C⁷ F C⁷ F [--> Chorus x2]

reap what we_ have sown. When we go roll- ing_ home, when we_ go roll - ing home.

Big River Country

Clyde Collins (Arr. Wayne Richmond)

Am F E7 Am Dm Am

We had met in the heart of the ci ty. As we

6 Dm G C Dm G

talked a lot of ques-tions he plied. "Where I live, what I do, when I

9 C Am Dm G7 Chorus

ask 'How a-bout you?'" With eyes that shone he proud-ly rep - lied. "I come from

12 F G C Am Dm G7 C C7

Big Ri - ver - Coun - try, - where the might - y Clar - ence Ri ver - flows, through lus - cious

S. Big Ri - ver - Coun - try, - Ooh

A. Big Ri - ver - Coun - try, - Ooh

B. Big Ri - ver - Coun - try, - Ooh

16 F G C Am Dm G7

Big Ri ver - Coun - try, - where the sweet su - gar cane crop grows, and the

S. Big Ri ver - Coun - try, - crop grows,

A. Big Ri ver - Coun - try, - crop grows,

B. Big Ri ver - Coun - try, - crop grows,

20 C F#dim

wa-ters yield a rich sea-food har-vest, there the tour-ist finds real hap-pi-

23 Em Cm/Eb G Em Am D7 Dm G7

ness, The peo-ple work and play, sun-lit miles a way from big ci ty's _fren-zied stress, When your

S. *[Silent]*

A. *[Silent]*

B. *[Silent]*

The peo-ple work and play, miles a way from big ci ty's _fren-zied stress,

28 C Dm G7 Em C#dim F F#dim

fu ture looks bleak er _it's time you should seek a _ life _ with a great new theme Come to

S. *[Silent]*

A. *[Silent]*

B. *[Silent]*

Ooh

32 C Am Dm G C Am Dm G7 Dm G7 C F C

Big Ri-ver Coun-try _ and live your dream." and live your dream." _____

S. *[Silent]*

A. *[Silent]*

B. *[Silent]*

Big Ri-ver Coun-try _ and live your dream." and live your dream." _____

