

Loosely Woven 'On the road'

[April 2009 – Full Score 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]

WB. *[Continue woodblock throughout]*

Vc. *[Cont. D drone throughout]*

SB. **A** D⁶ D⁹ D⁶ D⁹ D⁶

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
Verse 4 only

S. From the stones___ with bro ken. hearts

A. From the stones___ with bro ken. hearts

Fl. *2nd verse only*

Rec. *3rd verse only*

Hp. *2nd 3rd & 4th verse*

SB. 10 D⁹ D⁶ D⁹ D⁶ D⁹

___ on ev -'ry hand. From the stones___ born in the
___ will turn to sand. And the birds___ will sing a
___ once more 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

Fl.

Rec.

Hp.

15 D⁶ D⁹ D⁶ D⁹

SB. 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

Fl. _____

Rec. _____

Hp. _____

B 1.

19 D⁶ D⁹ D⁶ D⁹ D⁶

SB. land dy e dy e dy e dy e dy e da _____ Old Gon -
 land
 land

Hp. _____

24 C/D Bm/D Am/D Em⁷/D

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

Hp. _____

29 D⁶ D⁹ D⁶ D⁹

SB. soul _____ after verse 1 only

Fl. _____

Hp. _____

Intro: Woodblock, D drone & men (W/B & drone cont. throughout - men sing 2 bar pattern from v2 when there is nothing else)
 Verse 1: Sonia --> Chorus (B)
 Verse 2: Sonia + flutes & harp --> Chorus (C & D) (extra 2 bars at end!)
 Verse 3: Sonia + clarinet & harp --> Chorus (C & D)
 Verse 4: Sonia + choir & harp --> Chorus (C & D)
 Coda

2, 3, 4



D⁶ D⁹ D⁶ D⁹ D⁶ D⁹

SB. *land dye dye dy e dye dye dye da* *dye dye dy e dye dye dye*

S. *land dy e dye dye dye dy e dye da* *dy e dye dye dye*

A. *land dye dye dye dye dye dye da* *dye dye*

B. *Gon - dwanaGon-dwa naGondwa - na Gon - dwa naGon-dwa naGon dwa - na Gon - dwa naGon-dwa naGondwa - na*

Rec. *(8)*

Hp. *(8)*



D⁶ D⁹ D⁶ C/D Bm/D

SB. *dy e da* *Old Gon - dwa na Old Gon dwa - na*

S. *dy e dye da* *Old Gon - dwa - na Old Gon - dwa - na*

A. *dy e dye dye dye da* *Old Gon - dwa - na Old Gon - dwa - na*

B. *Gon - dwa naGon - dwa naGon dwa - na Old Gon - dwa - na Old Gon - dwa - na*

Rec. *(8)*

Hp. *(8)*

Coda

45 Am/D Em7/D D⁶ D⁹ D⁶

SB. Old Gon - dwa na in my soul [To Coda after v4] Old Gon -

S. Old Gon dwa - na in my soul [To Coda after v4] Old Gon -

A. Old Gon dwa - na in my soul in my soul_ [To Coda after v4] Old Gon -

B. Old Gon - dwa - na in my soul_ [To Coda after v4] Old Gon -

Rec. [To Coda after v4]

Hp. [To Coda after v4]

50 C/D Bm/D Am/D Em7/D

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

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

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

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

Rec. [To Coda after v4]

Hp. [To Coda after v4]

55 D^6 D^9 D^6

SB. *soul*

S. *soul* *in my soul*

A. *soul* *in my soul*

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

Fl.

Rec.

Hp.

58 D^9 D^6 D^9 D^6

SB.

S. *in my soul*

A.

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

Fl.

Hp.

Godspeed (Sweet Dreams)

Radney Foster (Arr. Tanja Ackerman)

(Dedicated to Bennett)

A Moderate ♩ = 88

D

A

Fl.

Vl.

Vc.1

7

A

Verse 1

D

Drag-on tales and the wa-ter is wide_

pi-rate's sail and lost

Fl.

Vl.

Vc.1

Vc.2

12 F#m E D Chorus

boys fly Fish bite moon-beams evry night and I love you God

Vc.1

Vc.2

Detailed description: This system contains measures 12 through 16. It features a vocal line with lyrics, a grand piano accompaniment, and two violin parts. The key signature is F# major (three sharps). The tempo and meter are not explicitly stated but appear to be 4/4. The lyrics are: "boys fly Fish bite moon-beams evry night and I love you God". The piano part has a rhythmic accompaniment with eighth and sixteenth notes. The violin parts provide harmonic support with sustained notes and some melodic lines.

17 A E A D

speed lit tle man Sweet dreams lit-tle man Oh my love will fly to

Vl.1

Vc.1

Detailed description: This system contains measures 17 through 21. It features a vocal line with lyrics, a grand piano accompaniment, a violin part, and a viola part. The key signature is F# major. The lyrics are: "speed lit tle man Sweet dreams lit-tle man Oh my love will fly to". The piano part continues with a similar rhythmic pattern. The violin and viola parts have more active melodic lines.

22 F#m E D

you each night on an gels' wings God speed

Vl.1

Vc.1

Detailed description: This system contains measures 22 through 26. It features a vocal line with lyrics, a grand piano accompaniment, a violin part, and a viola part. The key signature is F# major. The lyrics are: "you each night on an gels' wings God speed". The piano part has a more active accompaniment with eighth notes. The violin and viola parts have melodic lines.

27

A

D

sweet dreams

Verse 2

32

A

D

The rocket racers' all tuckered out Super man's in pyjamas on the couch

36

F#m

E

D

Chorus

Good night moon we'll find the mouse and I love you God speed lit tle man

Chorus:

41

A E A D

Sweet___ dreams lit tle man

Oh my love_ will fly___ to you each night on___

Musical score for measures 41-45. The score includes a vocal line with lyrics, a piano accompaniment, and staves for Flute (Fl.), Violin 1 (Vl.), Violin 2 (Vc.1), and Viola (Vc.2). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

46

F#m E D

an gels'_ wings_

God___ speed

sweet

Musical score for measures 46-50. The score includes a vocal line with lyrics, a piano accompaniment, and staves for Flute (Fl.), Violin 1 (Vl.), Violin 2 (Vc.1), and Viola (Vc.2). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

51

A

dreams

D

A

Vl.

Vc.1

56

D

F#m

E/G#

Vc.1

61

A
Verse 3

God_ bless mummy

D

A

Fl.

Vc.1

Vc.2

66

D

and matchbox cars_ God bless dad and thanks_ for the stars_

69

F#m

E

D

Chorus

God hears Amen_ wherever we are_ and I love you_ God_ speed lit tle man

74

A E A D

Sweet dreams lit-tle man

Oh my love_ will fly_ to you each night on_

Musical score for measures 74-78. The score includes vocal lines with lyrics, piano accompaniment, flute, violin 1, and two violas. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Sweet dreams lit-tle man Oh my love_ will fly_ to you each night on_".

79

F#m E D

an gels' wings_

God speed

God

Musical score for measures 79-83. The score includes vocal lines with lyrics, piano accompaniment, flute, violin 1, and two violas. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "an gels' wings_ God speed God".

84 A D A

— speed God speed sweet dreams

Fl.

Vl.1

Vc.2

89 D A

Ah Ah Ah Ah

Fl.

Vl.1

Vc.1

Vc.2

94

D

A

Musical score for measures 94-97. The score includes vocal lines with lyrics "Ah" and "Ah", piano accompaniment, and staves for Flute (Fl.), Violin 1 (Vl.), and Violin 2 (Vc.2). The key signature is three sharps (F#, C#, G#).

98

D

A

D

Musical score for measures 98-101. The score includes vocal lines with lyrics "Ah Ah Ah", piano accompaniment, and staves for Flute (Fl.), Violin 1 (Vl.), and Violin 2 (Vc.2). The key signature is three sharps (F#, C#, G#).

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 Bm Em A7 D G

S. 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 C#m7 F#7 Bm Em

S. 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 A7 D Bm Em7 F#7 Bm

S. 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 A7 D A7 D F#7

S. 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. *(Instrumental)*

21 Bm B7 Em C#m7 F#7 Bm Chorus

S. 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. *(Instrumental)*

C G D Em Bm

S. 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. *(Instrumental)*

T. *(Instrumental)*

8 B. 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

Cl. *(Instrumental)*

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 C 7 F F $_{sus}^4$ F F $_{sus}^4$

S.

Vln.

Vla.

6 F F B \flat C C 7 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 F 7 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 C 7 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)

G D Em F#7

The first system of the musical score includes staves for Tenor (T.), Bass, Violin 2 (V2), and Voice (Vc). The Tenor staff is mostly empty. The Bass staff has a whole note G2 in the first measure, a whole note D2 in the second, and a dotted quarter note G2 followed by an eighth note A2 in the third. The Violin 2 and Voice staves have a whole note G2 in the first measure and a dotted quarter note G2 followed by an eighth note A2 in the third. The Acoustic Guitar (A. G.) and Electric Guitar (E. G.) parts feature a rhythmic pattern of eighth notes. The Acoustic Guitar part has a treble clef and a key signature of two sharps. The Electric Guitar part has a treble clef and a key signature of two sharps, with fret numbers indicated below the staff. The Piano (Pr.) part has a grand staff with a treble clef and a key signature of two sharps, mirroring the Acoustic Guitar part.

A

The second system of the musical score includes staves for Tenor (T.), Bass, Violin 1 (V1), Violin 2 (V2), Voice (Vc), and Piano (Pr.). The Tenor staff has a treble clef and a key signature of two sharps. It contains the lyrics: "On a dark des-ert high-way cool wind in my hair warm smell of co-li - tas". The Bass staff has a bass clef and a key signature of two sharps. The Violin 1 and Violin 2 staves have a treble clef and a key signature of two sharps. The Voice staff has a bass clef and a key signature of two sharps. The Piano part has a grand staff with a treble clef and a key signature of two sharps. The lyrics are: "On a dark des-ert high-way cool wind in my hair warm smell of co-li - tas".

8 **E⁹** **G** **D**

T. *ri-sing up through the air* *Up a-head in the dis-tance* *I saw a shim-mer-ring light*

Bass

V1

V2

Vc

Pr

11 **Em⁷** **F^{#7}** **Bm⁷**

T. *My head grew hea-vy and my sight grew dim* *I had to stop for the night* *There she stood in the door-way*

Bass

V1

V2

Vc

Pr

14 **F#m** **A** **E⁹**

T. I heard the mis-sion bell_ and I was think-ing to my- self. This could be Heav-en or this could be Hell_

Bass

V1

V2

Vc

Pr

17 **G** **D** **Em⁷**

T. Then she lit up a can-dle and she showed me the way. There were voi-ces down the cor-ri- dor

Bass

V1

V2

Vc

Pr

20

B_G **D**

S. *Wel come to the Ho - tel - Cal - i for nia such*

T. *I thought I heard them say Wel come to the Ho - tel - Cal - i for nia such*

B. *Wel come to the Ho - tel - Cal - i for nia such*

Tpt.

Bass

V1

V2

Vc.

Hp.

G **D**

Pk.

Detailed description of the musical score: This is a page of a musical score for the song 'Hotel California'. It features vocal parts for Soprano (S.), Tenor (T.), and Bass (B.), along with instrumental parts for Trumpet (Tpt.), Bass, Violin 1 (V1), Violin 2 (V2), Viola (Vc.), Harp (Hp.), and Piano (Pk.). The key signature is D major (two sharps). The score includes lyrics for the vocal parts. Chord markings are present above the vocal staves: **B_G** and **D** at the top, **F#7** above the Tenor staff, and **G** and **D** above the Piano staff. The piano part features a characteristic rhythmic pattern in the right hand and a melodic line in the left hand. The harp part provides accompaniment for the vocal lines.

F#

Bm

G

S. *a love ly place_* *Such a lovely face_* *Plenty of room at the Hot-el Cal_i*

A. *such a love - ly place* *Plenty of room at the Hot-el Cal_i*

T. *a love ly place_* *Such a lovely face_* *Plenty of room at the Hot-el Cal_i*

B. *a love ly place_* *Plenty of room at the Hot-el Cal_i*

Fl. *[Musical notation]*

Cl. *[Musical notation]*

Tpt. *[Musical notation]*

Bass *[Musical notation]*

V1 *[Musical notation]*

V2 *[Musical notation]*

Vc. *[Musical notation]*

Hr. *[Musical notation]*

F#

Bm

G

Pr. *[Musical notation]*

29 **C** **Bm** **F#** **A**

T. $\frac{8}{8}$ 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

Fl.

Bass

V1

V2

Vc.

Pr.

Bm **F#** **A**

32 **E** **G** **D**

T. $\frac{8}{8}$ that she calls friends How they dance in the court yard sweet sum-mer sweat_

Fl.

Bass

V1

V2

Vc.

Pr.

E **G** **D**

20

35 Bm

S.

T.

Some dance to re-mem-ber_ some dance to for-get So I called up the Cap-tain

B.

So I called up the Cap-tain

Fl.

Cl.

Tpt.

Bass

V1

V2

Vc.

Hp.

Pk.

Em F# Bm

S. He said

A. He said

T. "Please bring me my wine" "We have - nt had that spir-it here since nine-teen six-ty nine-"

B. "Please bring me my wine" "We have - nt had that spir-it here since nine-teen six-ty nine-"

Fl. 3

Cl.

Tpt.

Bass

V1

V2

Vc.

HR.

Pr. F# A E

41 G D Em

T. And still those voi-ces are call- ing from far a way wake you up in the mid-dle of the night

B. And still those voi-ces are call- ing from far a way wake you up in the mid-dle of the night

Fl.

Cl.

Tpt.

Bass

V1

V2

Vc.

Hp.

G D Em

Pr.

44

D G D F#

S. *Wel come to the Ho tel_ Cal i for nia such a lovely place Such a*

A. *such a love ly place*

T. **F#** *just to hear them say, Wel come to the Ho tel_ Cal i for nia such a lovely place Such a*

B. *just to hear them say, Wel come to the Ho tel_ Cal i for nia such a lovely place*

Fl.

Cl.

Tpt.

Bass

V1

V2

Vc.

Hr.

F# G D **F#**

3

Pr.

48 **Bm** **G** **D**

S. *lovely face They livin' it up_ at the Hot-el Cal__i for nia What a*

A. *livin' it up_ at the Hot-el Cal__i for nia*

T. *lovely face They livin' it up_ at the Hot-el Cal__i for nia What a*

B. *livin' it up_ at the Hot-el Cal__i for nia*

Fl.

Cl.

Tpt.

Bass

V1

V2

Vc.

Hr.

Bm **G** **D**

Pr.

51 **Em** **F#** **Bm**

S. *nice__ surprise__* *bring your al-i-bis__*

A. *what a nice__ surprise__* *al-i-bis__* *Mir-rors on the ceil- ing__*

T. *nice__ surprise__* *bring your al-i-bis* *Mir-rors on the ceil- ing__*

B. *what a nice__ surprise__* *al-i-bis__*

Fl.

Cl.

Tpt.

Bass

V1

V2

Vc.

Hr.

Em **F#** **Bm**

Pk.

54 F# A E

S.

A. 3 3

T. 3 3

B.

Bass

V1

V2

Vc

Pk 3 3

57 G D Em

A. G D Em

T. G D Em

Bass

V1

V2

Vc

Pk G D Em

60

E 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

Bass

V1

V2

Vc

Hr.

Pk. F#7 Bm F#7

63

S. Re lax_ said the night man_

A. We are

T. I had to find the pas-sage back to__ the place I was be_ fore__ Re lax_ said the night man_ We are

B. We are

V1

V2

Vc

Hr.

Pr.

A E⁹ G

66

D Em⁷ F#⁷

S.
 but you can ne-ver leave

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

T.
 You can check out an-y time you like but you can ne-ver leave

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

V1

V2

Vc

Hr.

Pk.
 D Em⁷ F#⁷

69 **F**_G **D** **F#7** **Bm⁷**

S. *Wel come to the Ho tel_ Cal i for nia such a love ly place_ Such love ly place_*

A. *such lovely place*

T. *Wel come to the Ho tel_ Cal i for nia such a love ly place_ Such love ly place_*

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

Fl.

Cl.

Tpt.

Bass

V1

V2

Vc.

Hp.

F_G **D** **F#7** **Bm⁷**

Pf.

73

G D Em⁷ F#

S. *Plenty of room at the hotel Cal_i fonia Any time of year you can find it here_*

A. *Plenty of room at the hotel Cal_i fonia an y time of year_ find it here_*

T. *Plenty of room at the hotel Cal_i fonia Any time of year you can find it here_*

B. *Plenty of room at the hotel Cal_i fonia an y time of year_ find it here_*

Fl.

Cl.

Tpt.

Bass

V1

V2

Vc.

Hp.

Pr.

G D Em⁷ F#

32

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.

Here in our hands lies the fate of this o-cean world.
 That in our hands lies the fate of this o-cean world.
 While in our hands lies the fate of this o-cean world.

22 E^b Gm F Cm C

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

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

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

Vln.

seas, no mat-ter what we might wish. —

27 E^b F B^b F⁷sus F⁷sus B^b

S. *What to do? —*

A. *What to do? —*

B. *What to do? —*

Vln.

Don't know what we can do. —

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.

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

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]

B

19

Musical score for measures 19-25, Section B. The score is for four instruments: Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

26

Musical score for measures 26-34. The instruments are V. 1, V. 2, Vla., and Vc. The music continues with similar rhythmic patterns, including many rests in the violin parts.

C

35

Musical score for measures 35-42, Section C. The instruments are Flute (Fl.), V. 1, V. 2, Vla., and Vc. The flute part begins with a melodic line, while the other instruments provide accompaniment.

43

Musical score for measures 43-50. The instruments are Flute (Fl.), Recorder (Rec.), V. 1, V. 2, Vla., and Vc. The recorder part begins with a melodic line, and the other instruments provide accompaniment.

52

D (All sing - 2nd time: forte)

S.

Fl.

Aaron Copland's arrangement- play piano from the score in A (not Ab)

V. 1

V. 2

Vla.

Vc.

Second time forte

Second time forte

Second time forte

Double bass second time only

[To Coda 2nd time]

58

S.

Fl.

V. 1

V. 2

Vla.

Vc.

E

64

S. When true sim - pli - ci - ty is gained To bow and to bend we shall not be a shamed To

V. 1

V. 2

Vla.

Vc.

68

S. turn turn will be our de-light 'Till by turn - ing turn - ing we come round right

Fl.

V. 1

V. 2

Vla.

Vc.

72

Coda

S. 'Tis the *p* *p* *pp*

Fl. *rit.*

V. 1 *p* *rit.*

V. 2 *p* *rit.*

Vla. *p* *rit.*

Vc. *p* *rit.* *pp*

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.
 B. 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.
 B.

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.
 B. ham - mer stop the
 ham mer through Ti-mor's

14 S. *C_{sus} C⁷ Bb F C⁷ (Verse 1 only) F*
pp (tenderly)
 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.
 B.

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. 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.

Clarence Big River

Intro & V1: Sonia solo --> Chorus --> Bridge
 Verse 2 --> Chorus --> Bridge
 Instrumental (Chorus)
 Verse 3 --> Chorus -- Bridge
 Verse 1 (All) --> Chorus --> Chorus --> Bridge

Sonia Bennett

♩ = 130

F G C F G C F G C F G C

Verse 12 C

Through
Oh

Take me down to the Clar ence, where the bream and mul let_ go. Take me down to the
 take me down to Yam ba, where the king prawns & oysters_ rule. We sing of_ I -
 lush and sleep - y farm lands, An-cient forests and deep ra - vines. With its hun- dred chart-ered

Fl. *pizz*

V1. *pizz*

V2. *pizz*

Vc. *pizz*

17

Clar ence_ show me the gar - den grow. From the great Di- vide_ to
 lu - ka, rain - fo - rests move me more. Oh_ show me your pas - sions,
 is lands, Fer - tile land su - preme. I'll paint the pic - tures of

Fl. *pizz*

V1. *pizz*

V2. *pizz*

Vc. *pizz*

21

Yam - ba's_ shores, Big Ri - ver_ ram - bl - ing free. Got to
 show me the love I want to_ stay and lin - ger long. Big_
 pris - tine beach - es where the heath land_ flow - ers bloom. And

Fl. *pizz*

V1. *pizz*

V2. *pizz*

Vc. *pizz*

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.

Fl.

Vl.

V2.

Vc.

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

S.

A.

T.

B.

Fl.

Vl.

V2.

Vc.

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

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

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

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

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

Fl.

V1.

V2.

Vc.

Bridge

Doo doo doo doo doo_ doo, doo ... doo ... doo ...

Doo doo doo doo doo_ doo, doo ... doo ... doo ...

Doo doo doo doo doo_ doo, doo ... doo ... doo ...

Doo doo doo doo doo_ doo, Doo doo doo doo doo, doo ... doo ...

Doo ...

Fl.

V1.

V2.

Vc.

40 C F G⁷ C

S.
A.
T.
B.
Fl.
Vl.
V2.
Vc.

43 F G⁷ C

S.
A.
T.
B.
Fl.
Vl.
V2.
Vc.

Hey Jude

Lennon/McCartney - Arr. Tanja Ackerman

F

Csus⁴ C

F

S.
A.
T.
B.

p Hey Jude don't make it

Fl.
Cl.
Tpt.
V1.
V2.
Vc.

Slowly

m

p

p

p

p

Hp.

m

Bass

Csus⁴ C F

Pno.

pp

p

pp

6

C⁷ Gm⁷ C⁷ F B^b

S.
bad, take a sad song & make it bet-ter Re-mem-ber to let her in to your

A.
bad, take a sad song and make it bet-ter Re-mem-ber to let her in to your

T.
bad, take a sad song and make it bet-ter Re-mem-ber to let her in to your

B.
bad, take a sad song and make it bet-ter Re-mem-ber to let her in to your

V1.

V2.

Vc.

Hp.

Bass

C⁷ Gm⁷ C⁷ F B^b

Pno.

Detailed description of the musical score: The score is for a song in a 4/4 time signature with a key signature of one flat (Bb). It features four vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts for Violin 1, Violin 2, Viola, Harp, Bass, and Piano. The lyrics are: "bad, take a sad song & make it bet-ter Re-mem-ber to let her in to your". The instrumental parts provide harmonic support, with the piano part featuring a walking bass line and chords. The harp part provides a melodic accompaniment. The vocal parts are in harmony, with the Soprano and Alto parts having the most prominent melodic lines. The score is divided into two systems, with the first system covering measures 6-9 and the second system covering measures 10-13. The chord markings are C⁷, Gm⁷, C⁷, F, and B^b.

10 F C7 F F *mf*

S. heart then you can start to make it bet- ter Hey Jude don't be a -

A. heart then you can start to make it bet- ter Hey Jude don't be a -

T. heart then you can start to make it bet- ter Hey Jude don't be a -

B. heart then you can start to make it bet- ter Hey Jude don't be a -

Fl. *mp*

Cl. *mf mp*

Tpt. *p*

V1. *mp*

V2. *mp*

Vc. *mf mp*

Hp. *mf*

Bass *mf*

F C7 F F *mf*

Pno. *mf*

30

14 *C*⁷ *Gm*⁷ *C*⁷ *F* *B^b*

p *p* *mf* *mf*

S. *fraid* You were made to go out and get her Ah

A. *fraid* You were made to go out and get her Ah

T. *fraid* You were made to go out and get her The min-ute you let her un-der your

B. *fraid* You were made to go out and get her The min - ute you let her un-der your

Fl.

Cl.

Tpt.

V1.

V2.

Vc.

Hp.

Bass

*C*⁷ *m* *Gm*⁷ *C*⁷ *F* *B^b*

Pno.

18 F C7 F F7 *mf*

S. — then you be-gin to make it bet - ter And an - y time you feel the pain

A. — then you be-gin to make it bet - ter

T. skin then you be-gin to make it bet - ter *p*

B. skin then you be-gin to make it bet - ter *p*

Fl. *mf*

Cl.

V1. *p*

V2. *p*

Vc. *m* *p*

Hp. *mp*

Bass

F C7 F F7 *p*

Pno. *p*

22 **B^b** **Gm⁷** **Fsus⁴** **C⁷** **F**

S. — Hey Jude re- frain_ don't car_ ry the world_ up on_ your shoul_ der

A. *p* div. Ah unis.

T. *p* Ah

B. *p* Ah

Fl.

V1.

V2.

Vc.

Hp.

Bass

B^b **Gm⁷** **Fsus⁴** **C⁷** **F**

Pno.

Detailed description of the musical score: The score is for measures 22-26 of 'Hey Jude'. It features a vocal line with lyrics: 'Hey Jude re- frain_ don't car_ ry the world_ up on_ your shoul_ der'. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with a piano (*p*) dynamic. The Alto part includes 'div.' and 'unis.' markings. The instrumental parts include Flute, Violins (V1, V2), Cello (Vc), Harp (Hp), Bass, and Piano (Pno.). The piano part includes a chord chart at the top and bottom of the page: **B^b**, **Gm⁷**, **Fsus⁴**, **C⁷**, and **F**. The harp part has a 7-measure rest in the first measure of each measure. The bass part has a steady eighth-note accompaniment.

26 **F7** **B^b_p** **Gm⁷** **Fsus⁴** **C⁷**

S. *p* Ah

A. *p* Ah

T. *mf*
 For now you know that it's a fool who plays it cool By making his world a little

B. *p* Ah

Cl. *mp*

V1.

V2.

Vc.

Hp.

Bass

F7 **B^b** **Gm⁷** **Fsus⁴** **C⁷**

Pno.

30

F F7 C⁹sus⁴ C⁷ F

S. *mf* Na na na na na na na na. Hey Jude don't let me

A. *mf* Na na na na na na na na. Hey Jude don't let me

T. *mf* cold er Na na na na na na na na. Hey Jude don't let me

B. *mf* Na na na na na na na na. Hey Jude don't let me

Fl. *mf* *m*

Cl. *m*

Tpt. *mf* *p*

V1. *mf* *mp*

V2. *mf* *mp*

Vc. *mf* *mp*

Hp. *mf*

Bass *m*

Pno. F F7 C⁹sus⁴ C⁷ F *mf*

35 *C*⁷ *Gm*⁷ *C*⁷ *F* *B^b*

S. down You have found her now go and get her Ah

A. down You have found her now go and get her Ah *p*

T. down You have found her now go and get her *mf* Re-mem-ber to let her in - to your

B. down You have found her now go and get her *mf* Re-mem-ber to let her in - to your

Fl.

Cl.

Tpt.

V1.

V2.

Vc.

Hp.

Bass

*C*⁷ *Gm*⁷ *C*⁷ *F* *B^b*

Pno.

36

39 F C⁷ F F⁷ B^b

S. then you can start to make it bet ter So let it out & let it in Hey Jude be- gin

A. then you can start to make it bet ter Ah

T. heart then you can start to make it bet ter Ah

B. heart then you can start to make it bet ter Ah

Fl.

Cl.

V1.

V2.

Vc.

Hp.

Bass

F C⁷ F F⁷ B^b

Pno.

44 Gm⁷ F^{sus}⁴ C⁷ F F⁷

S. — your'e wait. ing for some one to per form with.

A. — unis. Ah

T. — Ah Ah And don't you know that it's just you *mf*

B. — Ah

Fl. —

Cl. — *m*

V1. —

V2. —

Vc. —

Hp. —

Bass —

Gm⁷ F^{sus}⁴ C⁷ F F⁷

Pno. —

S. na. Hey Jude don't make it bad Take a sad song & make it
 A. na. Hey Jude don't make it bad Take a sad song and make it
 T. na. Hey Jude don't make it bad Take a sad song and make it
 B. na. Hey Jude don't make it bad Take a sad song and make it
 Fl. *m*
 Cl. *m*
 Tpt.
 V1. *mp*
 V2. *mp*
 Vc. *mp*
 Hp.
 Bass
 Pno. *m*

F C7 Gm7 C7

58 F B^b F C⁷

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

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

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

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

Fl.

Cl.

Tpt.

V1.

V2.

Vc.

Hp.

Bass

Pno.

F B^b F C⁷

F

F

S. *f* bet - ter bet - ter bet - ter bet - ter Da da da

A. *f* bet - ter bet - ter bet - ter bet - ter Da da da

T. *f* bet - ter bet - ter bet - ter bet - ter Da da da

B. *f* bet - ter bet - ter bet - ter bet - ter Da da da

Fl. *f*

Cl. *f*

Tpt. *f*

V1. *mf*

V2. *mf*

Vc. *f*

Hp. *f*

Bass *f*

Pno. *f*

65

E^baddF B^b F

S. da da da da da da da da Hey Jude Jude *pp*

A. da da da da da da da Hey Jude Jude *pp*

T. da da da da da da da Hey Jude Jude *pp*

B. da da da da da da da Hey Jude Jude *pp*

Fl. Repeat and fade out *pp*

Cl. Repeat and fade out *pp*

Tpt. Repeat and fade out *pp*

V1. Repeat and fade out *pp*

V2. Repeat and fade out *pp*

Vc. *pp*

Hp. *pp*

Bass *pp*

E^baddF B^b F

Pno. *pp*

Here's a how-de-do

Gilbert & Sullivan (from 'The Mikado')

Yum Yum

Voice

Here's a how de do If I mar-ry you

Violins

Piano

9

When your time has come to per-ish then the mai-den whom you cher-ish must be slaugh-tered too

VI.

Wood.

Pno.

A

15

Nanki Poo

Here's a how de do Here's a how-de - do Here's a pret-ty mess

VI.

Pno.

24

In a month or less I must die with-out a wed ding Let the bit ter tears I'm shed ding wit-ness my dis- tress

32

Here's a pret-ty mess Here's a pret-ty mess Here's a state of things

B *Koko*

39

To her life she clings Mat-ri mon i al de-vo-tion does n't seem to suit her no-tion bur-i - al it brings

47

Here's a state of things Here's a state of things

VI.

Pno.

52 **C**

With a pass-ion that's in - tense I wor-ship and a dore But the laws of comm-on sense we ought-n't

Nanki Poo.

With a pass-ion that's in - tense I wor-ship and a dore But the laws of comm-on sense we ought-n't

Koko.

VI.

Wood.

Pno.

59

to ig nore If what he says is true Tis death to mar-ry you Here's a pret-ty

Nanki Poo. to ig nore If what he says is true Tis death to mar-ry you Here's a pret-ty

Koko.

VI.

Wood.

Pno.

66

state of things Here's a pre-ty how-de - do Here's a pret - ty state of things a pret-ty state of things

Nanki Poo. state of things Here's a pre-ty how-de - do Here's a pret - ty state of things a pret-ty state of things

Koko.

VI.

Wood.

Pno.

Here's a how-dy do For if what you say is true I can-not can-not

Nanki Poo. Here's a how-dy do For if what you say is true I can-not can-not

Koko. Here's a how-dy do For if what you say is true I can-not can-not

VI.

Wood.

Pno.

mar-ry you, Here's a pre - ty pre - ty state of things

Nanki Poo. mar-ry you, Here's a pre - ty pre - ty state of things

Koko. mar-ry you,

VI.

Wood.

Pno.

88 *(Spoken)*

Musical staff for voice, starting with a treble clef and a key signature of two sharps (F# and C#). The staff contains a single note on the first line (F#) with a fermata, followed by a rest for the remainder of the line.

Here's a pretty how-de-do!

VI.

Musical staff for Violin I, starting with a treble clef and a key signature of two sharps. It contains a series of eighth notes and chords, including a double sharp (F#) in the second measure.

Wood.

Musical staff for Woodwinds, starting with a treble clef and a key signature of two sharps. It contains a series of eighth notes and chords, including a double sharp (F#) in the second measure.

Pno.

Musical staff for Piano, consisting of two staves (treble and bass clefs) with a key signature of two sharps. It contains a series of eighth notes and chords, including a double sharp (F#) in the second measure.

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

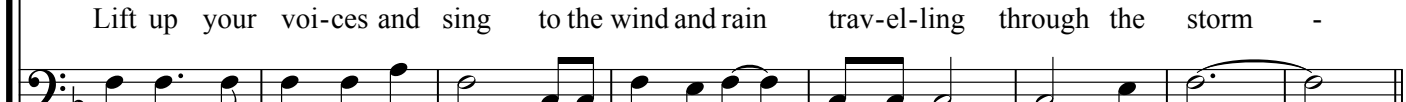
S. 
So lift up your voi-ces and sing to the wind and rain Sing to the wind and rain Sing to the wind and rain

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_____

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

Smart Bomb, Dumb Politicians

Bruce Watson
(Arr. Jill Stubington 2008)

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

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

W.

Sax.

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

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

W.

Sax. *p*

13 *Verse 1* Ab Fm Bbm Eb7

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

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

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

18 Ab Fm Bbm Eb7

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

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-quered 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. *[Instrumental]*

Sax. *[Instrumental]*

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

Vln. *[Instrumental]*

Sax. *[Instrumental]*

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

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 sing-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.

11

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.

19

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)

♩=154

The musical score is arranged in a system with five systems of staves. The first system contains vocal parts for Jane, S.1, S.2, and A. The second system contains instrumental parts for Fl.1, Fl.2, Conc., and Sax. The third system contains the Piano (Pno.) part. The fourth system contains the string parts for Vln., Vla., Vc., and Cb. The score is in the key of D major (indicated by two sharps) and 4/4 time. It features a tempo of 154 beats per minute. The lyrics for the vocal parts are: "Need a man need a man need a man need a man need a man" and "I hate men be -". The instrumental parts include woodwinds, strings, and piano accompaniment. The piano part includes a section marked "pizz" (pizzicato) at the end.

Jane.
Need a man need a man need a man need a man need a man
I hate men be -

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

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

A.
Need a man need a man need a man need a man need a man

Fl.1

Fl.2

Conc.

Sax.

Pno.
A C#m7

Vln.
♩=154

Vla.

Vc.

Cb.
pizz

6

Jane. **Bm⁷** **E⁷** **A** **C[#]m⁷** **Bm⁷** **E⁷** **A** **C[#]m⁷**

cause they come from Mars and I have read it in my stars they should be

S.1

S.2

A.

Fl.1

Fl.2

Conc.

Sax.

Pno. **Bm⁷** **E⁷** **A** **C[#]m⁷** **Bm⁷** **E⁷** **A** **C[#]m⁷**

Vln.

Vla.

Vc.

Cb.

10

Bm⁷ E⁷ A C^{#m⁷} Bm⁷ E⁷ A C^{#0}

Jane.  sent-enced be-hind bars they should be shot who play gui - tars.

S.1 

S.2 

A. 

Fl.1 

Fl.2 

Conc. 

Sax. 

Bm⁷ E⁷ A C^{#m⁷} Bm⁷ E⁷ A C^{#0}

Pno. 

Vln. 

Vla. 

Vc. 

Cb. 

14

Chords: Bm⁷ E⁷ A C[#]m⁷ Bm⁷ E⁷ A C[#]m⁷

Jan. *And* I hate men be -

S.1 doo doo doot doo doo doo doot doo

S.2 doot doo doot doo doot doo doot doo

A. doo doo doot doo doo doo doot doo

Fl.1

Fl.2

Conc.

Sax.

Pno. Bm⁷ E⁷ A C[#]m⁷ Bm⁷ E⁷ A C[#]m⁷

Vln.

Vla.

Vc.

Cb.

18

Bm⁷ E⁷ A C^{#m}⁷ Bm⁷ E⁷ A C^{#m}⁷

Jane. cause I fall for them who are the cause of all may - hem who should be

S.1

S.2

A.

Fl.1

Fl.2

Conc.

Sax.

Bm⁷ E⁷ A C^{#m}⁷ Bm⁷ E⁷ A C^{#m}⁷

Pno.

Vln.

Vla.

Vc.

Cb.

Bm7 E7 A C#m7 Bm7 E7 Dm7

Jane.

shipped off to Sa - lem they should be cut off at the stem

S.1

What she needs is

S.2

What she needs is

A.

What she needs is

Fl.1

Fl.2

Conc.

Sax.

Bm7 E7 A C#m7 Bm7 E7 Dm7

Pno.

Vln.

Vla.

Vc.

Cb.

A A⁷ Dm⁷

Jane. Stro-king

S.1
gui-dence from a - bove ooo wop bop ooo

S.2
gui-dence from a - bove ooo wop bop ooo

A.
gui-dence from a - bove ooo wop bop ooo

Fl.1

Fl.2

Conc.

Sax.

Pno. A A⁷ Dm⁷

Vln.

Vla.

Vc.

Cb.

30

F#m^{b5} Bm⁷ Esus E⁷ A C#m⁷ Bm⁷ E⁷

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

Fl.1

Fl.2

Conc.

Sax.

F#m^{b5} Bm⁷ Esus E⁷ A C#m⁷ Bm⁷ E⁷

Pno.

Vln.

Vla.

Vc.

Cb.

Jane. A C#m7 Bm7 E7 A C#m7 Bm7 E7
 kill one whose blood I want to spill one who needs to write a

S.1
 S.2
 A.

Fl.1
 Fl.2
 Conc.
 Sax.

A C#m7 Bm7 E7 A C#m7 Bm7 E7
 Pno.

Vln.
 Vla.
 Vc.
 Cb.

39

A C#m7 Bm7 E7 A C#0 Bm7 E7

Jane. will I need to be a - lone un - till I need a man to love

S.1 She needs a man to love

S.2 She needs a man to love

A. She needs a man to love

Fl.1

Fl.2

Conc.

Sax.

A C#m7 Bm7 E7 A C#0 Bm7 E7

Pno.

Vln.

Vla.

Vc.

Cb.

43

A C#m7 Bm7 E7 Dm7 Bm^{b5}

Jane.

S.1
She needs a man to love What she needs is gui - dence from a -

S.2
She needs a man to love What she needs is gui - dence from a -

A.
She needs a man to love What she needs is gui - dence from a -

Fl.1

Fl.2

Conc.

Sax.

Pno.
A C#m7 Bm7 E7 Dm7 Bm^{b5}

Vln.

Vla.

Vc.

Cb.

47

A A⁷ Dm⁷ F#m^{b5}

Jane. Stro-king with a vel - vet

S.1 bove ooo wop bop ooo

S.2 bove ooo wop bop ooo

A. bove ooo wop bop ooo

Fl.1

Fl.2

Conc.

Sax.

Pno. A A⁷ Dm⁷ F#m^{b5}

Vln.

Vla.

Vc.

Cb.

51

Bm⁷ Esus E⁷ A F#m^{b5} Bm⁷

Jane. *glove.* I need a man to love

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

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

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

Fl.1

Fl.2

Conc.

Sax.

Bm⁷ Esus E⁷ A F#m^{b5} Bm⁷

Pno.

Vln.

Vla.

Vc.

Cb.

56

E7 A C#m7 Bm7 E7

Jane. I need a man to love

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

Fl.1

Fl.2

Conc.

Sax.

Pno. E7 A C#m7 Bm7 E7

Vln.

Vla.

Vc.

Cb.

61

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

S.1

S.2

A.

Fl.1

Fl.2

Conc.

Sax.

Pno.

Vln.

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 61 and is in the key of A major (three sharps). It features a vocal line for Jane with lyrics: "Don't need a man to pick me up don't need a man to put me". The vocal line is supported by four backup vocalists (S.1, S.2, A., and another S.1). The instrumental ensemble includes Flute 1 and 2, Clarinet, Saxophone, Piano, Violin, Viola, Violoncello, and Contrabass. The piano part provides harmonic support with chords A, C#m7, Bm7, and E7. The saxophone part has a melodic line with eighth notes. The string parts (Vln., Vla., Vc., Cb.) provide a steady accompaniment.

69

A C#0 Bm7 E7 A C#m7

Jane. town

S.1 doo doo doot doo

S.2 doot doo doot doo

A. doo doo doot doo

Fl.1

Fl.2

Conc.

Sax.

Pno. A C#0 Bm7 E7 A C#m7

Vln.

Vla.

Vc.

Cb.

72

Bm⁷

E⁷

A

C^{#0}

Bm⁷

E⁷

Jane.

S.1

S.2

A.

Fl.1

Fl.2

Conc.

Sax.

Pno.

Vln.

Vla.

Vc.

Cb.

doo doo doot

doo

doo doo doot

doot doo doot

doo

doot doo doot

do doo doot

do doo doot

do doo doot

Bm⁷

E⁷

A

C^{#0}

Bm⁷

E⁷

75

A C#m7 Bm7 E7 A C#0

Jane.

S.1

doo doo doo doot doo

S.2

doo doot doo doot doo

A.

doo doo doot doo doo

Fl.1

Fl.2

Conc.

Sax.

Pno.

A C#m7 Bm7 E7 A C#0

Vln.

Vla.

Vc.

Cb.

Jane. A A⁷ Dm⁷

S.1
gui-dence from a - bove ooo wop bop ooo

S.2
gui-dence from a - bove ooo wop bop ooo

A.
gui-dence from a - bove ooo wop bop ooo

Fl.1

Fl.2

Conc.

Sax.

Stro-king

Pno. A A⁷ Dm⁷

Vln.

Vla.

Vc.

Cb.

86

F#m^{b5} Bm⁷ Esus E⁷ 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

Fl.1

Fl.2

Conc.

Sax.

Pno. F#m^{b5} Bm⁷ Esus E⁷ A F#m^{b5}

Vln.

Vla.

Vc.

Cb.

91

Bm⁷ E⁷ A C[#]m⁷ Bm⁷

Jane. love I need a man to have and hold

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

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

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

Fl.1

Fl.2

Conc.

Sax.

Bm⁷ E⁷ A C[#]m⁷ Bm⁷

Pno.

Vln.

Vla.

Vc.

Cb.

96

E7 A C#m7 Bm7 E7 A C#m7

Jane. Who keeps me warm when I am cold who loves me

S.1

S.2 man

A. man

Fl.1 man

Fl.2

Conc.

Sax.

E7 A C#m7 Bm7 E7 A C#m7

Pno.

Vln.

Vla.

Vc.

Cb.

100

Jane. *Bm⁷ E⁷ A C^{#m⁷} Bm⁷ E⁷ A C^{#m⁷}*
 back when I love him to shine a light when light is dim to make me

S.1

S.2

A.

Fl.1

Fl.2

Conc.

Sax.

Bm⁷ E⁷ A C^{#m⁷} Bm⁷ E⁷ A C^{#m⁷}
 Pno.

Vln.

Vla.

Vc.

Cb.

104

Jane. *Bm⁷ E⁷ A C^{#m⁷} Bm⁷ E⁷ A C^{#m⁷}*
laugh when times are grim and ca - rry me off on a whim

S.1 She needs a

S.2 She needs a

A. She needs a

Fl.1

Fl.2

Conc.

Sax.

Pno. *Bm⁷ E⁷ A C^{#m⁷} Bm⁷ E⁷ A C^{#m⁷}*

Vln.

Vla.

Vc.

Cb.

108

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

Jane. *I need a man to love I need a man to love*

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

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

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

Fl.1

Fl.2

Conc.

Sax.

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

Pno.

Vln.

Vla.

Vc.

Cb.

Bm7 E7 A C#m7 Bm7 E7 Bm7

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

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

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

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

Fl.1 Fl.1

Fl.2 Fl.2

Conc. Conc.

Sax. Sax.

Bm7 E7 A C#m7 Bm7 E7 Bm7

Pno. Pno.

Vln. Vln.

Vla. Vla.

Vc. Vc.

Cb. Cb.

Bm^{7b5}

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

Fl.1

Fl.2

Conc.

Sax.

Bm^{7b5}

Pno.

Vln.

Vla.

Vc.

Cb.

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. *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. **G D Em C D**
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

S. 1

Fl. 1

Fl. 2

Cl.

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

9

S. 1

Fl. 1

Fl. 2

Cl.

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

S. 2

Cl.

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 - r'ys cling to them by moon - light al - tho' they're far a - way

17

S. 1

S. 2

S. 3

Cl.

Dm Am F 7

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

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

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

20 Am C7 F G7 C7

S. 1
a - long to kiss And in the gli-mmer of themoon - light we love to sing our song
To see some-bo - dy in themoon - light and hear the song they miss

S. 2
a - long to kiss And in the gli-mmer of themoon - light we love to sing our song
To see some-bo - dy in themoon - light and hear the song they miss

S. 3
long kiss And in the gli-mmer of themoon - light we love to sing our song
To see some-bo - dy in themoon - light and hear the song they miss

Cl.

25 F Am Dm F6 F Dm F Gm7 C7

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

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

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

Cl.

31 Gm7 C7 Gm7 C7 F F Am Dm E6 (kiss!)

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

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

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

Cl.

36 F Dm F Gm7 C7 Gm7 C7 Gm7 C7

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

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

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

Cl.

41 F B^b F G⁷

S. 1
you May - be she'll sigh May - be she'll cry May - be she'll

S. 2
you May-be she'll sigh May-be she'll cry boo hoo boo hoo May-be she'll

S. 3
you May-be she'll sigh May-be she'll cry boo hoo boo hoo May-be she'll

Cl.

47 C⁷ C⁷ (Playoff) F Dm

S. 1
find some bod - y else bye and bye to sing to When it's cool and sha-dy

S. 2
find some bod - y else bye and bye to sing to When it's cool and sha-dy

S. 3
find some bod - y else bye and bye to sing to When it's cool and sha-dy

Cl.

52 F Dm Gm⁷ C⁷ Gm⁷ C⁷

S. 1
where the trick - y wick - i wack-ies woo If you like - a U - ku-le - le La - dy

S. 2
where the trick - y wick - i wack-ies woo If you like - a U - ku-le - le La - dy

S. 3
where the trick - y wick - i wack-ies woo If you like - a U - ku-le - le La - dy

Cl.

56 *Gm7 C7* $\overset{1.}{\text{F}}$ G^0 F C^7 F F G^0 F C^7 F [Back to verse 2] $\overset{2-3}{\text{F}}$ [Back to Chorus]

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

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

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

Fl. 1

Fl. 2

Cl.

62 $\overset{4.}{\text{F}}$

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*

Cl. *3* *3* *3*

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*

Fl. 1

Cl. *3*

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)

Detailed description: This is a guitar tablature for the song 'Tie the Bonnet (Traditional)'. It consists of four staves of music in the key of D major (two sharps). 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

Detailed description: This is a guitar tablature for 'John Doherty's (Traditional)'. It is in the key of D major (two sharps) and 3/2 time. The first staff (measures 1-5) has chords A, G, A, Em, A, Em, A. 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

Detailed description: This is a guitar tablature for 'Chloe's Passion (Dr Angus McDonald)'. It is in the key of D minor (one flat) and 9/8 time. 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)

Musical score for the first system of 'Fields of Gold'. The score is in 4/4 time and G major. It features staves for Fl. 1, Fl. 3, B. Rec., Vln., Vc., Glk., and Hp. The Fl. 1 part has a melodic line starting in the third measure. The Fl. 3 and B. Rec. parts play a rhythmic accompaniment. The Vln. part has a long note in the final measure. The Vc. part has a long note in the final measure. The Glk. part has a rhythmic accompaniment. The Hp. part has a rhythmic accompaniment.

Musical score for the second system of 'Fields of Gold'. The score is in 4/4 time and G major. It features staves for S., Fl. 3, B. Rec., Vln., Vc., and Glk. The S. part has a solo line starting in the first measure. The Fl. 3 part has a long note in the first measure. The B. Rec. part has a rhythmic accompaniment. The Vln. part has a long note in the first measure. The Vc. part has a rhythmic accompaniment. The Glk. part has a rhythmic accompaniment. The lyrics are: "You'll re-mem-ber me... when the west wind moves up-on the fields of bar-ley... You'll for".

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

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

T. [Solo] F#m F#m/E
So she took my hand and we

B. Rec.

Vln.

Vla.

Vc.

Glk.

16 D D E7 A F#m F#m/E D A/C#

T. gazed a - while, u-pon the fields of bar-ley___ In my arms she fell_ as her hair came down a -

Vla.

Vc.

Glk.

Hp.

V.S.

21 **Bm⁷** **E⁷** **A** **B** **F[#]m** **F[#]m/ED** **A/C[#]** **Bm⁷** **E⁷** **A**

T. 8
mong the fields of gold. Will you

B. Will you

Fl. 2

Fl. 3

B. Rec.

Vln.

Vln. 2

Vla.

Vc.

Glk.

Hp

27 **F#m** **F#m/E** **D** **D** **E7** **A**

T. *stay with me_ will you be my love_ a-mong the fields of bar-ley_ We'll for-*

B. *stay with me_ will you be my love_ a-mong the fields of bar-ley_ We'll for-*

Fl. 1

Fl. 2

B. Rec.

Vln. 1

Vln. 2

Vla.

Vc.

Hp

V.S.

31 F#m F#m/E D A/C# Bm⁷ E⁷ A A/C#

T. get the sun_ in his jea-lous sky_ as we lie in fields of gold

B. get the sun_ in his jea-lous sky_ as we lie in fields of gold

Fl. 1

Fl. 2

B. Rec.

Vln. 1

Vln. 2

Vla.

Vc.

Hp.

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

S. I ne-vermade pro mis-es light-ly and there have been some that I've bro - ken but I swear in the

A. I ne-vermade pro mis-es light-ly and there have been some that I've bro - ken but I swear in the

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vc.

Hp.

40

S. *E F#m Bm⁷ Esus⁴ F#m F#m/E Bm⁷ Esus⁴ A*
Dmaj⁷ E Dmaj⁷ E
 days still left_ we will walk in fields of gold _____ We will walk in fields of gold

A. *E F#m Bm⁷ Esus⁴ F#m F#m/E Dm⁷ Esus⁴ A*
Dmaj⁷ E Dmaj⁷ E
 days still left_ we will walk in fields of gold _____ We will walk in fields of gold

T. _____ We will walk in fields of gold

B. _____ We will walk in fields of gold

Fl. 1 _____

Fl. 2 _____

Fl. 3 _____

B. Rec. _____

Vln. _____

Vln. 2 _____

Vla. _____

Vc. _____

Hp _____

45

B. Rec.

Vln. 1

Vln. 2

Vla.

Vc.

Hp.

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

50

Fl. 1

Fl. 2

Fl. 3

B. Rec.

Vln. 1

Vln. 2

Vla.

Vc.

Glk.

Hp.

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

D A/C# Bm7 E7 A

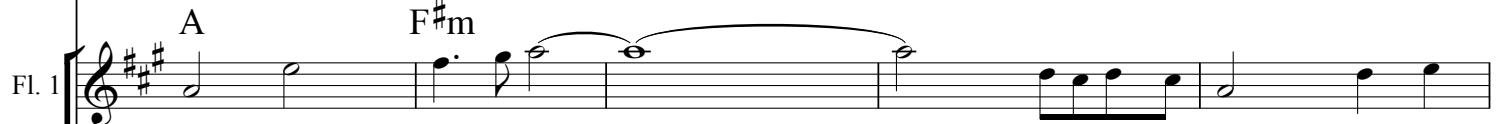
V.S.

T. 

Ma-ny years have passed since those su-mmer days_

B. 

Ma-ny years have passed since those su-mmer days_

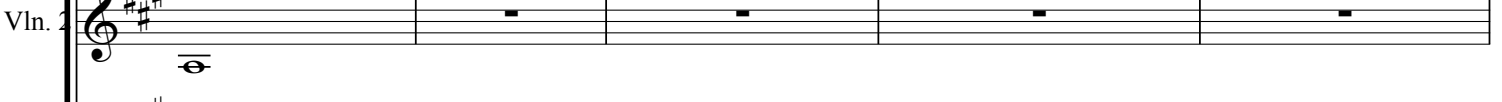
Fl. 1 

Fl. 2 

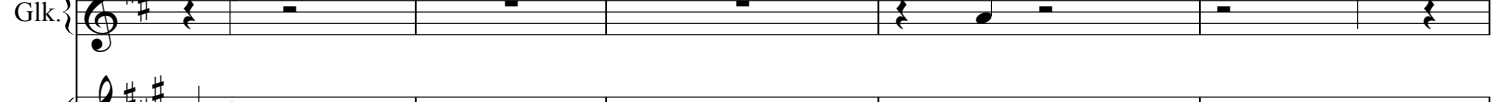
Fl. 3 

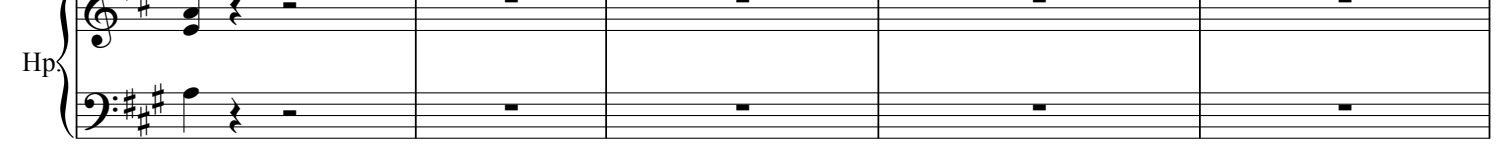
B. Rec. 

Vln. 

Vln. 2 

Vc. 

Glk. 

Hp 

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

T. a-mong the fields of bar-ley — See the child-ren run_ as the sun goes down as you lie in fields of

B. a-mong the fields of bar-ley — See the child-ren run_ as the sun goes down as you lie in fields of

Fl. 1

Fl. 2

B. Rec.

Vln.

Vc.

Glk.

D D

E

A

D

E

A

S. I ne-vermade pro-mis-es light-ly and there have been some that I've bro-ken

A. I ne-vermade pro-mis-es light-ly and there have been some that I've bro-ken

T. I ne-vermade pro-mis-es light-ly and there have been some that I've bro-ken

B. I ne-vermade pro-mis-es light-ly and there have been some that I've bro-ken

Fl. 1 gold

Fl. 2 gold

B. Rec. gold

Vln. gold

Vc. gold

Glk. gold

Hp. gold

D E F#m Bm7 Esus4 Dmaj7 E F#m F#m/E Bm7 Esus4 Dmaj7 E A

S. but I swear in the days still left we will walk in fields of gold We will walk in fields of gold

A. but I swear in the days still left we will walk in fields of gold We will walk in fields of gold

T. but I swear in the days still left we will walk in fields walk in fields of gold fields of gold

B. but I swear in the days still left we will walk in fields walk in fields of gold fields of gold

Fl. 1

Fl. 2

Fl. 3

B. Rec.

Vln.

Vln. 2

Vla.

Vc.

Glk.

Hp

77 **F#m**

Fl. 1

Fl. 3

B. Rec.

Vln. 2

Vc.

Glk.

Hp.

82 *[Solo]* **F#m** **F#m/E** **D** **D** **E⁷**

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

S.

Fl. 3

B. Rec.

Vln.

Vc.

Glk.

Hp.

93 A Bm⁷ E⁷ A

S. gold [Solo] as we walked in fields of gold

A. as we walked in fields of gold

T. walked in fields of gold fields of gold

B. gold fields of gold

Fl. 1

B. Rec.

Vln.

Vc.

Hp.

96 F#m F#m/E D A/C# Bm⁷ E⁷ A

Fl. 1

Fl. 2

Fl. 3

Vln.

Vln. 2

Glk.

Hp.

You send me

Sam Cooke (Arr. Maria Dunn, 2008)

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

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

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

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

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

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

Fl. *[Blue Moon]*

V. 1 *(To be played with blue moon)*

V. 2 *(To be played with blue moon)*

5 G Em C D G Em

SB. You send me ba-by you you
you thrill me ba-by you you

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

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

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

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

Fl.

V. 1

V. 2

8

C D G Em C D

SB. send me thrill me hon-est you do hon-est you do Mm

S. 1 send me thrill me hon-est you do hon-est you do ba ba ba ba ba ba da

S. 2 send me thrill me hon-est you do hon-est you do ba ba ba ba ba ba da

A. send me thrill me hon-est you do hon-est you do ba ba ba ba ba ba da

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

Fl.

V. 1

V. 2

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 ba da da ba da da ba da da ba da da ba da

Fl.

V. 1

V. 2

B

13 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

Fl.

V. 2

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

(Chords in brackets for 'Blue Moon')

SB. find myself 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

Fl.

V. 2

All sing: A A B A A B
 'Blue Moon' instrumental: A A B A
 Sonia sings: B AA

The Aussie Bar-B-Que Song

Eric Bogle

♩ = 100

G Am/C G/B Am

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

5 D7 G

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

9 Am/C G/B Am

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

13 D7 G

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

H1. When the steaks are burn - in' fierce - ly, When the smoke gets in your eyes, — When the

H2. 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

H1. snags all taste like fried tooth-paste, and you're mouth is full of — flies. It's a

H2. 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

H1. na - tion - al in - sti - tu - tion, it's Aus - tra - lian through and through, — So

H2. 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!

H1. come on — mate and grab your plate, let's have a bar - b - que!

H2. come on — mate and grab your plate, let's have a bar - b - que!

Longer

Daniel Fogelberg (Arr. Tanja Ackerman)

Moderate Ballad

80bpm

A

V1.

V2.

Vc.

5

Fl.

V1.

V2.

Vc.

9

B Ron 1st time / Ian 2nd time

T.

1. Long - er than there've been fish - es in the o - cean, high - er than an - y bird e - ver flew.
2. Strong - er than an - y mount - ain cath - e - dral, tru - er than an - y tree e - ver grew.

B

V1.

V2.


Vc.

2nd time only

Hp.

G Am⁷ Gmaj⁷ C G Am⁷ Gmaj⁷ C

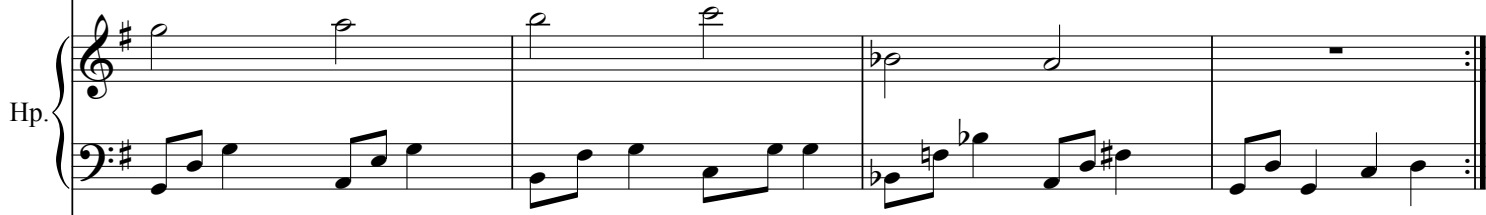
Pno.

T.  1.

V1.  1.

V2. 

Vc. 

Hp. 

G Am⁷ Gmaj⁷ C B^b D⁷ G

Pno 

V.S.

17 [2.] C

S. I'll bring fi-re in the win-ters You'll send

A. I'll bring fi-re in the win-ters You'll send

T. I'll bring fi-re in the win-ters You'll send

B. I'll bring fi-re in the win-ters You'll send

Fl.

Cl.

Tpt.

V1. [2.] C

V2.

Vc.

Hp.

Pno. G Fadd²/C C Ebadd²/Bb Bb Fadd²/C C

S. show-ers in_ the springs ³ We'll_ fly through the falls and sum mers with

A. show-ers in_ the springs ³ We'll_ fly through the falls and sum mers with

T. show-ers in_ the springs ³ We'll_ fly through the falls and sum mers with

B. show-ers in_ the springs ³ We'll_ fly through the falls and sum mers with

Fl. ³

Cl.

Tpt.

V1.

V2.

Vc.

Hp.

Pno

Ebadd²/Bb Bb Fadd²/C C Ebadd²/Bb Bb

D

S. love _____ on our wings...

A. love _____ on our wings...

T. love _____ on our wings... 3. Through the years as the

B. love _____ on our wings...

Fl.

Cl.

Tpt.

V1. D

V2.

Vc.

Hp.

Pno. G Am⁷

27

fire starts to mel - low burn - ing lines in the

Gmaj7 C G Am7

T. book of our lives. Through the bind - ing cracks and the pa - ges__ start to yel - low,

Fl.

V1.

V2.

Vc.

Hp.

Pno Gmaj7 C G Am7 Gmaj7 C

T. I'll be in love with you... I'll be in love with you.

Fl.

V1.

V2.

Vc.

Hp.

Pno Bb D7 G Bb D7 G

36

Tpt.

V1.

V2.

Vc.

38

Tpt.

V1.

V2.

Vc.

44

E

T. 8

4. Long - er than there've been fish - es in the o - cean, high - er than an - y bird e - ver flew.

Tpt.

E

V1.

V2.

Vc.

G Am⁷ Gmaj⁷ C G Am⁷ Gmaj⁷ C

Pno

48 Kim

A. Long-er than there've been stars up in the heav - ens I've been in love with you.

T. Long-er than there've been stars up ³ in the heav - ens I've been in love with you.

Fl.

Cl.

V1.

V2.

Vc.

G Am⁷ Gmaj⁷ C B^b D⁷

Pno.

51

A. I've am in love with you.

T. I am in love with you.

Fl.

Cl.

V1.

V2.

Vc.

G B^b D⁷ G

Pno.

Will you love me tomorrow

Gerry Goffin & Carole King

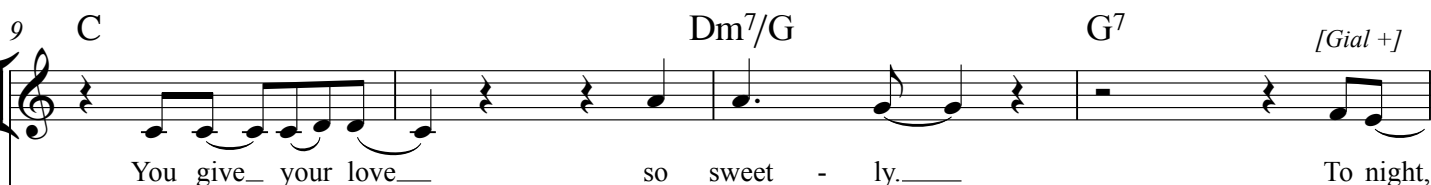
C

Vln. 

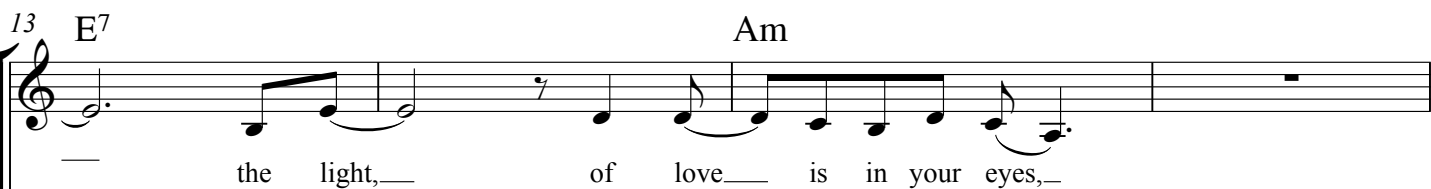
Verse 1

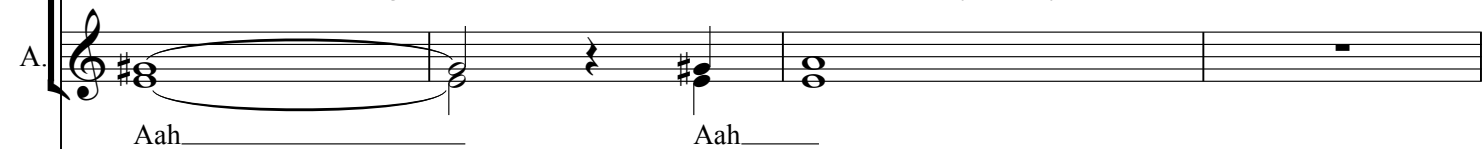
5 C [Gial] F G
S. 
To night_ you're mine_ com - plete - ly_

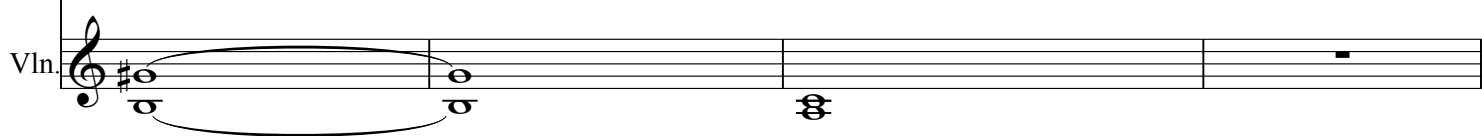
Vln. 

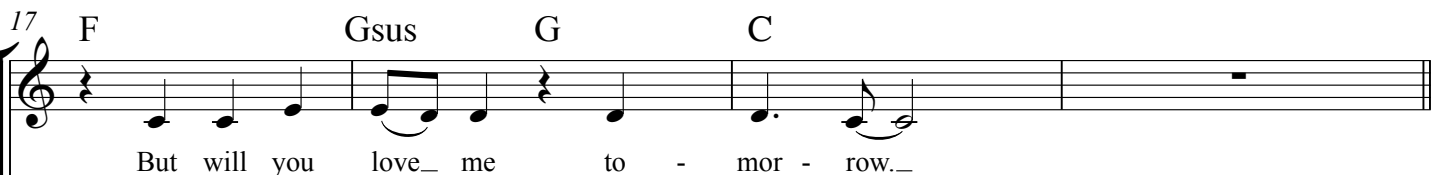
9 C Dm⁷/G G⁷ [Gial +]
S. 
You give_ your love_ so sweet - ly_ To night,

Vln. 

13 E⁷ Am
S. 
the light_ of love_ is in your eyes_

A. 
Aah Aah

Vln. 

17 F G^{sus} G C
S. 
But will you love_ me to - mor - row_

A. 
But will you love_ me to - mor - row_

Vln. 

Verse 2

21 C [Gial +] F G⁷

S. Is this a last - ting treas - ure, —

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

Vln.

25 C Dm⁷/G G⁷

S. Or just a mo - ment's pleas - ure? — Can I —

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

Vln.

29 E⁷ Am

S. — be lieve — the mag - ic of your sigh? —

A. Aah — Aah —

Vln.

33 F G C

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

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

Vln. *f*

Bridge

37 F [All] Em F F/G C

S. To-night with words un - spo - ken, you say that I'm the on - ly one.

Vln.

44 F Em

S. But will my heart be bro - ken when the

A. But will my heart be bro - ken

Vln.

49 Am Dsus D7 Dm7 Em7 F Dm7/G

S. night meets the morn - ing sun?

A. when the night meets the morn - ing sun?

Vln.

Verse 3

53 C F G

S. I'd like to know that your love

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

Vln.

57 C Dm⁷/G G⁷ E⁷

S. is a love I can be sure of. So tell me now

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

Vln.

62 Am F Gsus G C

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

A. Aah Will you still love me to mor - row._

Vln.

Instrumental

69

Vln.

76 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

Vln.

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._

Vln.

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." _____

