

Loosely Woven 'On the road'

[April 2009 – John Macrae version]

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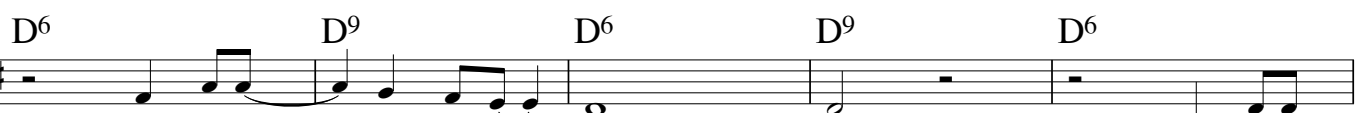


Old Gondwana


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]

5 **A** D⁶ D⁹ D⁶ D⁹ D⁶
 SB. 
 From the stones with bro - ken hearts Springs the flow'rs
 And the flowe'rs will bloom and blow And the stones
 And the sands will turn to stone And the flow'rs

Rec. 
3rd verse only

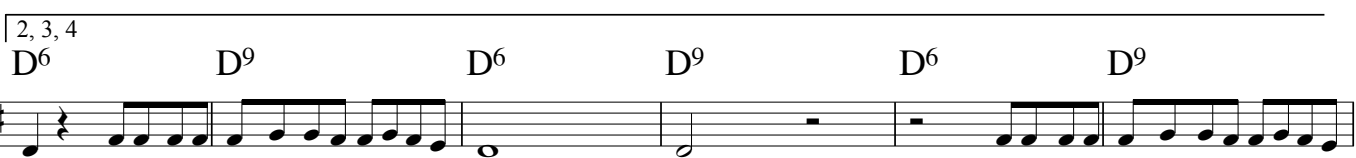
10 D⁹ D⁶ D⁹ D⁶ D⁹ D⁶
 SB. 
 on ev - 'ry hand From the stones born in the heart
 will turn to sand And the birds will sing a song
 once more will stand And the breeze will hum a tune

Rec. 

16 D⁹ D⁶ D⁹ **B** ^{1.} D⁶ D⁹ D⁶ D⁹
 SB. 
 Of old gon - dwa - na land dy e dy e dy e dy e dy e da
 For old gon - dwa - na land
 For old gon - dwa - na land

Rec. 

23 D⁶ C/D Bm/D Am/Bm⁷/D D⁶ D⁹ D⁶ D⁹
 SB. 
 Old Gon - dwa - na Old Gon dwa - na Old Gon - dwa na in my soul

33 ^{2, 3, 4} **C** D⁶ D⁹ D⁶ D⁹ D⁶ D⁹
 SB. 
 land dye dye dy e dy e dy e da dye dye dy e dy e dy e
 land

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

Rec. 

39 **D**⁶ **D**⁹ **D** **D**⁶ **C/D** **Bm/D**

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

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

Rec. (8)

45 **Am/D** **Em**⁷/**D** **D**⁶ **D**⁹

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

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

Rec. (8) [To Coda after v4]

Coda

49 **D**⁶ **C/D** **Bm/D** **Am/D** **Em**⁷/**D**

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

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

Rec. (8)

55 **D**⁶ **D**⁹ **D**⁶ **D**⁹ **D**⁶ **D**⁹ **D**⁶

SB. *soul*

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

Rec. (8)

Godspeed (Sweet Dreams)

Radney Foster (Arr. Tanja Ackerman)
(Dedicated to Bennett)

Moderate ♩ = 88

Fl.

9 Verse 1

13
Drag-on tales_ and the wa-ter is wide pi-rate's sail and lost_ boys fly_

17
Fish bite moon-beams ev_ ry night and I love you_ God_

22
_ speed lit-tle man Sweet_dreams lit-tle man Oh my love will fly_ to

26
you each night on_ an gels'_ wings God_ speed sweet_ dreams

32 Verse 2
The rocket_ racers' all tucked out_ Super man's in pyjamas_ on the couch

36
Good night moon we'll find_ the mouse and I love you_ God_ speed lit-tle man

41
Sweet_ dreams lit tle man Oh my love will fly_ to you each night on_

46
an gels'_ wings God_ speed sweet_ dreams

50
an gels'_ wings God_ speed sweet_ dreams

65 Verse 3 D

God bless mummy and matchbox cars... God bless dad and thanks for the stars

Fl.

69 E D Chorus

God hears Amen wherever we are and I love you God speed lit-tle man Sweet

Fl.

75 A E A D F#m E D

dreams lit-tle man Oh my love will fly to you each night on an gels' wings

Fl.

81 A D

God speed God speed God speed sweet

88 A D A

dreams Ah Ah Ah

Fl.

94 D A

Ah Ah

Fl.

98 D A D

Ah Ah Ah

Fl.

Shir Lashalom

V1: Gial --> Chorus
 Instrumental --> Chorus
 V2: Women (Men from [B]) --> Chorus (English)
 Chorus x 2 (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 17 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 accompaniment for Clarinet.

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 accompaniment for Clarinet.

C 25 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 accompaniment for Horn.

T. Instrumental accompaniment for Trumpet.

8 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. Instrumental accompaniment for Bass.

Cl. Instrumental accompaniment for Clarinet.

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.*

Cl. *Na na na etc.*

53 G D Em F#7

S. *Na na na etc.*

Cl. *Na na na etc.*

rit

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^b 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^b Gm C⁷ F F^{sus4} F B^b 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.

29 **D**

T.

 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.

32

T.

 that she calls friends_ How they dance in the court yard sweet sum-mer sweat_

Fl.

35

T.

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

Fl.

Cl.

Tpt.

38

T.

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

Fl.

 3

Cl.

Tpt.

V.S.

41

T. *And still those voi-ces are call-ing from far ³ a way wake you up in the mid-dle of the night*

Fl.

Cl.

Tpt.

44

T. *just to hear them say, Wel come to the Ho - tel Cal - i for nia such a*

Fl.

Cl.

Tpt.

47

T. *love ly place - Such a lovely face They livin' it up - at the Hot-el Cal_i for nia What a*

Fl.

Cl.

Tpt.

51

T. *nice surprise bring your al-i-bis Mir-rors on the ceil-ing the pink cham-pagne on ice*

Fl.

Cl.

Tpt.

55
T. we are all just pris-oners here_ of our own de vice_ and in the mas-ter's cham-bers_

58
T. they gath-ered for the_ feast___ They stab it with their steel-y knivesbut they just can't kill the beast.

61 **F**
T. Last thing I re-mem ber run-nin for the door I had to find the pas-sage back to___ the

64
T. place I was be_ fore_ Re lax_said the night man You can check out an-y time you like but you can ne-ver leave

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

Fl.

Cl.

Tpt.

73
T. Plenty of room at the Hot-el Cal_i for nia An-y time of year you can find it here_

Fl.

Cl.

Tpt.

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

S.

A.

B.

(Both in unison vs 1 & 2)

10

S.

A.

B.

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. 10 Bm Em⁹ G F#sus⁴ F#7

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

T. 14 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. 19 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. 23 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]

We shall overcome/Simple Gifts

Trad. - Arr. Jill Stubington, 2009

A A D/A A D/A A

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

B.

5 Bm C#m A Bm/D E Bm E D

S. We shall o - ver come some day _____ Oh____
 We are not a - fraid to - day. _____
 We'll walk hand in hand to - day. _____

B.

9 A/C Bm A Bm A/E E7 F#m E7

S. deep in my heart I do be - lieve that

B.

13 A D A/E E A A/E E

S. we shall o - ver come some day _____ come some day. _____

B. *attaca*

20 **B** **16** **C** **8**

Rec.

48

Rec.

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

S.

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

56

S.

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

60 [To Coda 2nd time]

S.

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

64 **E**

S.

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

68

S.

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

72

S.

'Tis the

Coda

75

S.

p *rit.* *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
ff 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. 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.

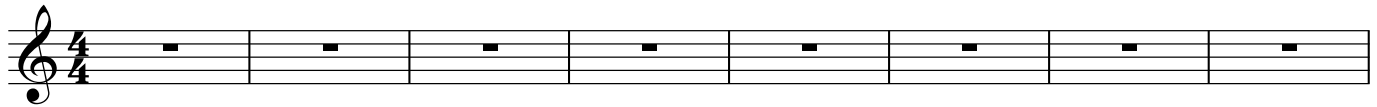
B.

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

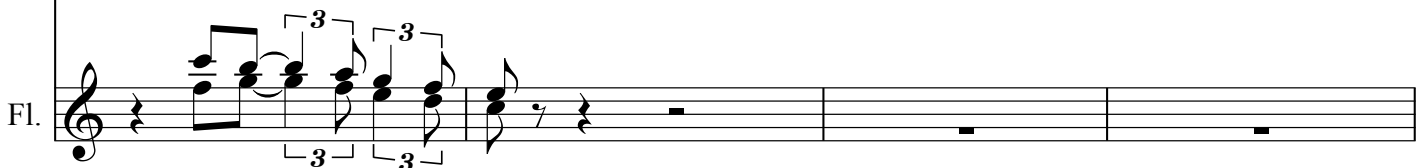
♩ = 130



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



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



grow. From the great Di - vide to Yam-ba's shores, Big Ri - ver ram - bling
 more. Oh show me your pas-sions, show me the love I want to stay and lin-ger
 preme. I'll paint the pic-tures of pris-tine beach-es where the heath-land flow - ers



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



Chorus

28

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

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

32

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

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

Bridge

37

Doo doo doo doo doo doo, doo ...

Doo ...

41

Doo doo doo doo doo doo, doo ...

Doo ...

Hey Jude

Lennon/McCartney - Arr. Tanja Ackerman

7

12

18

23

29

35

41

47

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77

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38 *p* Ah _____ then you be-gin to make it bet-ter *mf* So let it out & let it in Hey Jude be-gin

44 *p* your'e wait ing for some one to per form with. Ah _____

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

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

62 *f* bet-ter bet-ter bet-ter bet-ter Da da da da da da da da da da Hey Jude *pp*

1-2 3. *pp*

Repeat and fade out

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

S. *p* found her now go and get her Ah then you be-gin to make it bet

A. *p* found her now go and get her Ah then you be-gin to make it bet

T. *mf* found her now go and get her The min-ute you let her un-der your skin then you be-gin to make it bet

B. *mf* found her now go and get her The min-ute you let her un-der your skin then you be-gin to make it bet

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

A. *div. p* ter Ah Ah unis.

T. *p* ter Ah Ah Ah

B. *p* ter Ah Ah

S. *p* Ah

A. *p* 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. *p* Ah

51

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

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

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)

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.

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-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. *[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*
W. 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*
W. 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*
W. 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. peace by ma - king war,

Sax. *p* *f*

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

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

M. shock__ and awe__ We got

Sax. *p* *f*

Coda

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

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

M.

Sax.

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

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

M.

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 sisng-in' in the sunshin or the rain? There'll be

Tpt.

Vln.

Vla.

Vc.

B. Cl.

12

S. D Em D G⁶ D

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

S. G A⁷ D E

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.

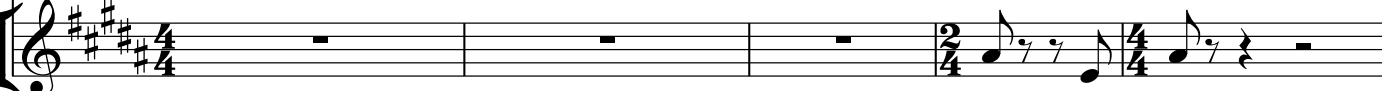
Tpt.


Need a man

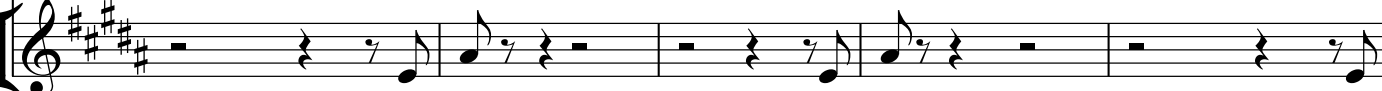
Jane E (Arr. Maria Dunn - 2009)

A ♩=154

Jane. 
Need a man need a man need a man need a man need a man

Sax. 
I hate men be -

6
Jane. 
cause they come from Mars and I have read it in my stars they should be sent-enced be-hind

Sax. 

11
Jane. 
bars they should be shot who play gui - tars

Sax. 

16
Jane. 
And I hate men be - cause I fall for them who are the cause of all may -

Sax. 

21
Jane. 
hem who should be shipped off to Sa - lem they should be cut off at the

Sax. 

25 **B**
Jane. 
stem Stro-king with a vel - vet

Sax. 

31 C

Jane.

glove I don't want a man I want a kill one whose

Sax.

36

Jane.

blood I want to spill one who needs to write a

Sax.

39

Jane.

will I need to be a - lone un - till

Sax.

42 D

Jane.

I need a man to love_

Sax.

49

Jane.

Stro-king with a vel - vet glove_ I

Sax.

53 E

Jane.

need a man to love_ I need a man_ to love_

Sax.

60 **F**

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

Sax.

65

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

Sax.

70

Jane.

Sax.

75

Jane.

Sax.

80 **G**

Jane.

Sax.

85

Jane. Stro-king with a vel - vet glove _____ I

Sax.

89 **H**

Jane.

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.

Cl.

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

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. *I won - der 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. 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

Cl.

9

 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

 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

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

21

 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

 If you like - a u - ku - le - le la - dy u - ku - le - le la - dy like - a you If you like to

31

 ling - er where it's sha - dy U - lu - le - le La - dy ling - er too If you kiss a

(blow kiss)

35 Dm F⁶ F Dm F Gm⁷ C⁷ Gm⁷ C⁷

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

Cl.

40 Gm⁷ C⁷ F B^b F

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

Cl.

46 G⁷ C⁷ C⁷ F Am

May - be she'll find some bod - y else bye and bye to sing to _____

Cl.

51 Dm F⁶ F Dm F Gm⁷ C⁷ Gm⁷ C⁷

When it's cool and sha - dy where the trick - y wick - i wack - ies woo If you like - a U - ku - le - le La - dy

Cl.

56 Gm⁷ C⁷ 1. F G⁰ F C⁷ F F G⁰ F C⁷ F [Back to verse 2] 2-3 F [Back to Chorus]

U - ku - le - le La - dy like - a you you

Cl.

62 4. F

u - ku - le - le la - dy like - a you u - ku - le - le la - dy like - a

Cl.

65

u - ku - le - le la - dy like - a you U - ku - le - le La - dy

Cl.

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)* *(C)* *(D)* *(C)* *(D)* *Em* *D* *Bm*

9 *A* *D* *G* *D/F#* *Em* *D*

13 *A/C#* *D* *Bm* *(Em)*

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*

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*

Fields of gold

G M Sumner (Arr. Maria Dunn, 2008)

Fl. 1
Fl. 3
B. Rec.

8

6 **A** *[Solo]*
You'll re-mem-ber me_ when the west wind moves up-on the fields of bar-ley_ You'll for

Fl. 3
B. Rec.

8

11 *[Baritone solo]*
get the sun_ in his jea-lous sky as we walked in fields of gold took my hand and we gazed a - while

B. Rec.

8

17
u-pon the fields of bar-ley_ In my arms she fell_ as her hair came down a - mong the fields of gold.

Fl. 2
Fl. 3

23 **B**
Will you stay with me_ will you be my love_

Fl. 1
Fl. 2
Fl. 3
B. Rec.

8

29

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

Fl. 1

Fl. 2

B. Rec.

35

I ne-ver made pro-mis es light - ly — and there have been some that I've bro - ken —

Fl. 1

Fl. 2

39

— but I swear in the days still left_ we will walk in fields of gold — We will walk in fields of gold

Fl. 1

Fl. 2

Fl. 3

B. Rec.

45

[Violin]

B. Rec.

52

[Flute]

Fl. 1

Fl. 2

Fl. 3

B. Rec.

58

[Tenors]

Fl. 1

Fl. 3

B. Rec.

Ma-ny years have passed since those su-mmer days. a-mong the fields of

62

Fl. 1

Fl. 2

B. Rec.

bar-ley See the child-ren run as the sun goes down as you lie in fields of gold

67

[Sopranos]

Fl. 1

Fl. 2

B. Rec.

I ne vemade promis es light ly and ther have been some that I've bro ken but I swear in the days still left we will

73

walk in fields of gold We will walk in fields of gold

F#m

Fl. 1

Fl. 2

Fl. 3

B. Rec.

82

[Solo]

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

Fl. 3

B. Rec.

89

jea-lous sky as we walked in fields of gold as we walked in fields of gold as we

B. Rec.

94

walked in fields of gold

Fl. 1

Fl. 2

Fl. 3

B. Rec.

You send me

Sam Cooke (Arr. Maria Dunn, 2008)

A [*Blue Moon*]

Cl

Cl

SB.

Bass.

G Em C D G Em C D

You send me dar-ling
You thrill me dar-ling

[*Blue Moon*]

5

Cl

Cl

SB.

Bass.

G Em C D G Em

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

8

1.

Cl

Cl

SB.

Bass.

C D G Em C D

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

11 [2.]

Cl

Cl

SB.

Bass.

G C⁷ G *Fine* G⁷

do hon-est you do hon-est you do At

13 **B**

Cl

Cl

SB.

Bass.

C D G G⁷ C D G

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

17

Cl

Cl

SB.

Bass.

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

[Chords in brackets for 'Blue Moon']

find my self want-ing_ to take you back and take you_ take_you home

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



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

H1.
H2.

23 D7 G

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

H1.
H2.

27 G Am/C G/B Am

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

H1.
H2.

31 D7 G

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

H1.
H2.

Longer

Daniel Fogelberg (Arr. Tanja Ackerman)

A 4

Fl.

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.

13

T.

1. Long - er than there've been stars up in the hea - vens, I've been in love with you. —
 2. Deep - er than an - y for - est pri - e - val, I am in love with you. —

18 **C**

T.

I'll — bring fi - re in the win - ters You'll send show - ers in the springs ³

Fl.

Cl.

Tpt.

22 **D**

T.

We'll fly through the falls and sum - mers with love — on our wings. — 3. Through the years as the

Fl.

Cl.

Tpt.

27

T. fire_ starts to mel-low burn-ing lines in the book of our lives. Through the

Fl.

30

T. bind-ing cracks and the pa - ges start to yel-low, I'll be in love with you... I'll be in love with you.

Fl.

36

Tpt.

40

Tpt.

44 **E**

T. 4. Long - er than there've been fish-es in the o-cean, high-er than an-y bird e-ver flew.

Tpt.

48

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

Fl.

Cl.

51

T. I am in love with you... **2**

Fl. **2**

Cl. **2**

Will you love me tomorrow

Gerry Goffin & Carole King

Verse 1

4 C [Gial] F G C

S. To-night you're mine___ com-plete - ly,___ You give your love___ so

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

S. sweet - ly.___ To-night,___ the light,___ of love___ is in your eyes, But will you

A. Aah___ Aah___ But will you

Verse 2

18 Gsus G C C [Gial +] F

S. love me to - mor - row.___ Is this a last-ting treas - ure,___

A. love me to - mor - row.___ Shal-la lup shup, Shal-la lup shup, Shal-la lup shup,

24 G7 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, Shal-la lup shup,

29 E7 Am F G C

S. — be-lieve___ the mag - ic of your sigh? Will you still love-me to - mor - row?..

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

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.---

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

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

John Tams

Verse 1 (Wayne)

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

A. Rol - ling home, when we_ go roll - ing home, when we_ go
roll - ing home
T. Rol - ling home, when we_ go roll - ing home, when we_ go
B. Rol - ling home, when we_ go roll - ing home, when we_ go

A. roll - ing, roll - ing when we go roll - ing home.
T. roll - ing, roll - ing when we go roll - ing home.
B. roll - ing, roll - ing when we go roll - ing home.

Verse 2 (Ian)

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." _____

