

# Loosely Woven 'On the road'

[April 2009 - Sax version]

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# Old Gondwana

Words: Denis Kevans & Sonia Bennett Music: Sonia Bennett

Arr. Maria Dunn (2008)

SB. **4** **A** D<sup>6</sup> D<sup>9</sup> D<sup>6</sup> D<sup>9</sup> D<sup>6</sup>

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

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

A. **4**  
 From the stones \_\_\_ with bro-ken hearts

Fl. **4** **A** *2nd verse only*

10 D<sup>9</sup> D<sup>6</sup> D<sup>9</sup> D<sup>6</sup> D<sup>9</sup> D<sup>6</sup> D<sup>9</sup>

SB.   
 \_\_\_ on ev'ry hand From the stones born in the heart  
 will turn to sand And the birds will sing a song  
 oncemore will stand And the breeze will hum a tune

S.   
 Springsthe flow'rs\_ on ev'ry hand From the stones\_ born in the

A.   
 Springsthe flow'rs\_ on ev'ry hand From the stones\_ born in the

Fl.   
 Springsthe flow'rs\_ on ev'ry hand From the stones\_ born in the

17 D<sup>6</sup> D<sup>9</sup> **B** <sup>1.</sup> D<sup>6</sup> D<sup>9</sup> D<sup>6</sup> D<sup>9</sup>

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

S.   
 heart \_\_\_ Of old gon - dwa - na

A.   
 heart \_\_\_ Of old gon - dwa - na

Fl.   
 heart \_\_\_ Of old gon - dwa - na

23  $D^6$   $C/D$   $Bm/D$   $Am/DEm^7/D$   $D^6$   $D^9$   $D^6$   $D^9$

SB. *Old Gon - dwa - na - Old Gon dwa - na Old Gon - dwa na in my soul after verse 1 only*

Fl.

33  $D^6$   $D^9$   $D^6$   $D^9$   $D^6$   $D^9$

SB. *land dy e dy e dy e dy e dy e da - dy e dy e dy e dy e dy e dy e*

S. *land dy e dy e dy e dy e dy e dy e da - dy e dy e dy e dy e*

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

2, 3, 4

39  $D^6$   $D^9$   $D^6$   $C/D$

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

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

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

44  $Bm/D$   $Am/D$   $Em^7/D$   $D^6$   $D^9$

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

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

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

Coda

49 D<sup>6</sup> C/D Bm/D Am/D Em<sup>7</sup>/D

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

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

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

55 D<sup>6</sup> D<sup>9</sup> D<sup>6</sup>

SB. soul

S. soul in my soul

A. soul in my soul

Fl.

58 D<sup>9</sup> D<sup>6</sup> D<sup>9</sup> D<sup>6</sup>

SB. in my soul

S. in my soul

A. in my soul

Fl.



# Godspeed (Sweet Dreams)

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

Moderate ♩ = 88

Fl.

9 Verse 1

13 Chorus

17

22 **2**

32 Verse 2 **D**

36 Chorus

41

46 **13**

Fl. **13**

65 Verse 3 A D

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

Fl.

69 F#m 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 1 (in Hebrew) --> Coda

Words: Yaakov Rotblit  
 Music: Yair Rosenblum

**A**

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

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

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

**B**

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

Cl. *A7 D A7 D F#7*

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

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

**C**

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

H. *G D Em Bm*

T. *G D Em Bm*

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

Cl. *G D Em Bm*



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

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

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

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

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

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

[to Coda]

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

33 **D**

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

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

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

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

[to C]

Coda

49 G D Em Bm

S. *Na na na etc.*

H. *Na na na etc.*

53 G D Em F#7

S. *Na na na etc.*

H. *Na na na etc.*

rit

# My Country

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

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

Flute

Clar.

Violin

Viola

F F/A B $\flat$  Gm C $^7$  F F $_{sus}^4$  F F $_{sus}^4$

6 F F B $\flat$  C C $^7$  Gm C

S. 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

Vln.

Vla.

13 F C F F $^7$  B $\flat$

S. 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

Cl.

Vln.

Vla.

18 F C/E B $\flat$  C $^7$  F Dm B $\flat$  C F F $_{sus}^4$  F

S. 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

Cl.

Vln.

Vla.

24 C<sup>7</sup> 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 C<sup>7</sup> F F<sub>sus</sub><sup>4</sup> F B $\flat$  C<sup>7</sup>

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

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

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

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

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

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

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

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

# Hotel California

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

**A** **B**

8 4 8 11 14 17 21 **C** 25

T. 8 On a dark des-ert high-way cool wind in my hair warm smell of co-li-tas  
ri-sing up through the air\_ Up a - head in the dis-tance I saw a shim-mer-ring light  
My head grew hea-vy and my sight grew dim\_ I had to stop for the night There she stood in the door-way  
I heard the mis-sion bell and I was think-ing to my-self. This could be Heav-en or this could be Hell.  
Thenshelitupacandle andsheshowedmethe way. Therewerevoicesthroughthecorridor IthoughtIheardthemsay  
Wel come to the Ho-tel\_ Cal i for nia such a love ly place\_ Such a lovely face\_  
Plenty of room at the Hot-el Cal\_i for nia An-y time of year you can find it here\_

Fl.  
Cl.  
Tpt.

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.

Cl.

Tpt.

V.S.

41

T. *And still those voi-ces are call-ing from far <sup>3</sup> 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

*B<sup>b</sup> E<sup>b</sup> Gm*

S.

A.

B.

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

*(Both in unison vs 1 & 2)*

10

*Gm<sup>7</sup> F<sup>sus</sup> F E<sup>b</sup> F<sup>7</sup><sup>sus</sup> Gm CmC*

S.

A.

B.

Vln.

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.



(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  $B^b$   $F^7sus$   $F^7sus$   $B^b$

S. *What to do? —*

A. *What to do? —*

B. *What to do? —*

Vln.

# Jia Xiang (Home Town)

Traditional Chinese

Fl. Bm Em<sup>9</sup> G F#m Bm Em<sup>9</sup> G F#m

T. 10 Bm Em<sup>9</sup> G F#sus<sup>4</sup> F#7

Wo-de Jia- xiang zai ri - ge- ze\_\_ Na- li you tiao mei li de he

T. 14 Bm Em<sup>9</sup> G F# Bm Bmsus<sup>4</sup>

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

T. 19 Bm Em<sup>9</sup> G F#sus<sup>4</sup> 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 Em<sup>9</sup> G F# Bm

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

H.

Fl.

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

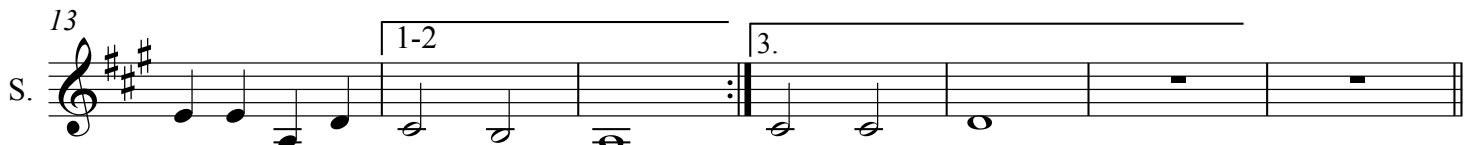
Trad. - Arr. Jill Stubington, 2009

S. 

We shall o-ver come\_\_\_ We shall o-ver come\_\_\_ We shall o-ver come some  
We are not a - fraid\_\_\_ We are not a - fraid\_\_\_ We are not a - fraid to -  
We'll walk hand in hand\_\_\_ We'll walk hand in hand\_\_\_ We'll walk hand in hand to -

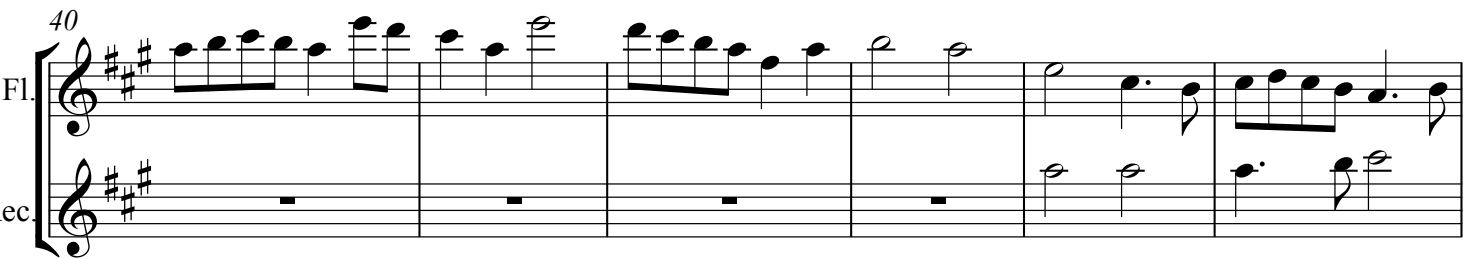
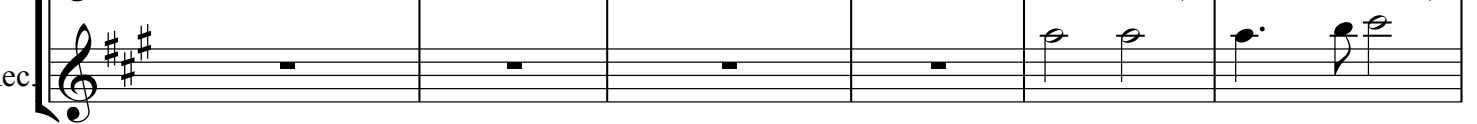
S. 

day\_\_\_ Oh\_ deep in my heart I do be - lieve that  
- day.\_\_\_\_\_  
day.\_\_\_\_\_

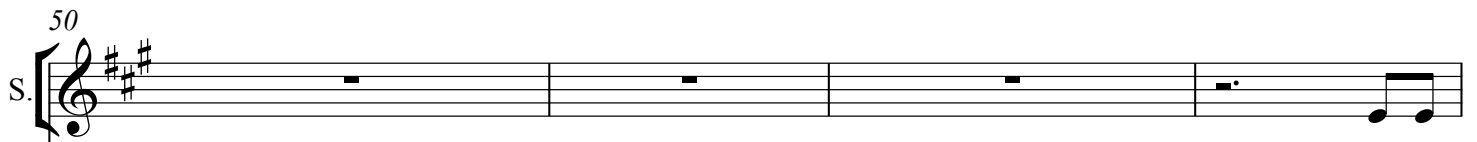
S. 

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

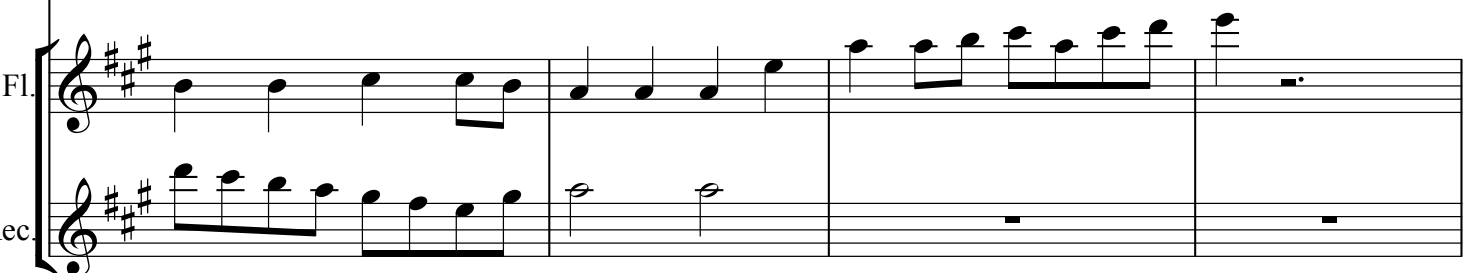
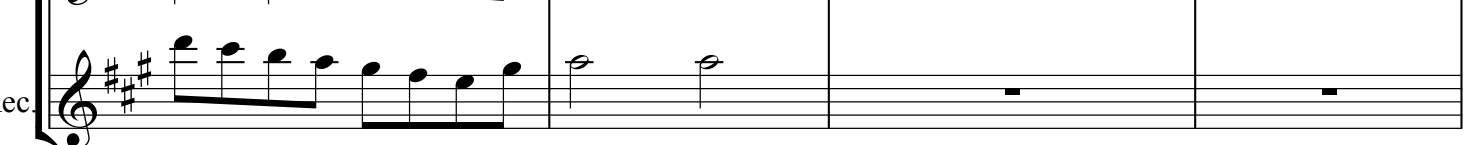
Fl. 

Fl.   
Rec. 

Fl.   
Rec. 

S. 

'Tis the

Fl.   
Rec. 

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

S. 


gift to be sim-ple'tis the gift to be free 'Tis the gift to come down where you ought to be And

58 [To Coda 2nd time]

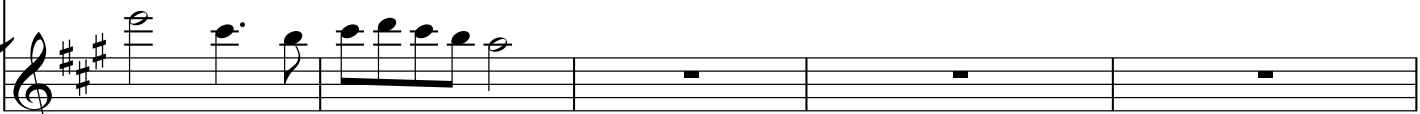
S. 

when we find our-selves in the place just right 'Twill be in the val-ley of love and de-light

62 **E**

S. 

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

Fl. 

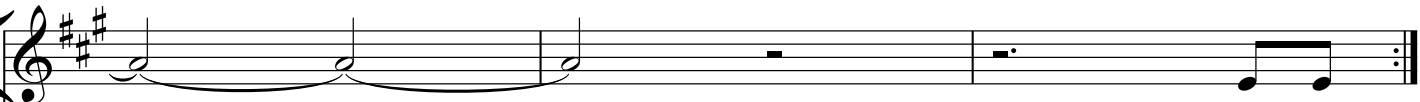
67

S. 


not be a shamed To turn turn will be our de-light 'Till by turn-ing turn-ing we come round right—

Fl. 

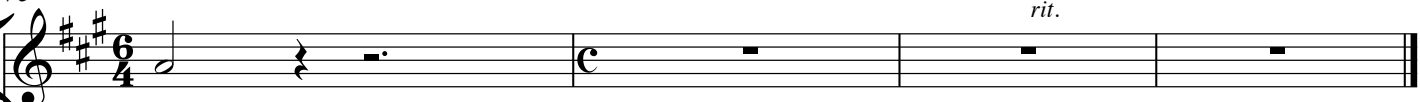
72

S. 


'Tis the

Fl. 

75 Coda

S. 

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

Fl. 

*p* *rit.* *p*

# Four Strong Women

Maurie Mulheron

(Adapted from a Tom Bridges a capella arrangement)

S. *F Bb F Dm Bb C<sub>sus</sub> C<sup>7</sup>*  
 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<sub>sus</sub> C<sup>7</sup>*  
 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<sub>sus</sub> C<sup>7</sup>*  
 jet hawk to a dove. —

6 S. *Bb F C<sup>7</sup> [to Coda] F*  
 cour - age — it took some strength, to stop that fight - er — from deal - ing death.  
 A. *Bb F C<sup>7</sup> [to Coda] F*  
 cour - age — it took some strength, to stop that fight - er — from deal - ing death.  
 B. *Bb F C<sup>7</sup> [to Coda] F*

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

14 S. *C<sub>sus</sub> C<sup>7</sup> Bb F C<sup>7</sup> (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<sub>sus</sub> C<sup>7</sup> Bb F C<sup>7</sup> (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<sub>sus</sub> C<sup>7</sup> Bb F C<sup>7</sup> (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 $\text{sus}$  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 **2**

Verse  
 12 C

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

Through  
 Oh

We  
 With its

Fl.

16

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

Fl.

20

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

Fl.

24 F G<sup>7</sup> 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.



Chorus

28 C

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

Fl.

32 F G<sup>7</sup> C

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

Fl.

Bridge

37 F G<sup>7</sup> C F G<sup>7</sup> C

Doo doo doo doo doo doo, doo ...

Fl.

41 F G<sup>7</sup> C F G<sup>7</sup> C

Fl.

# Hey Jude

Lennon/McCartney - Arr. Tanja Ackerman

Slowly

*p* Hey Jude don't make it bad, take a

*m*

*p*

7

S. sad song & make it bet-ter Re-mem-ber to let her in to your heart then you can start to make it

12

S. bet-ter Hey Jude don't be a-fraid You were made to go out and get her Ah

*mf*

*p*

*mp*

*mf* *mp*

18

S. then you be-gin to make it bet-ter And an-y time you feel the pain Hey Jude re-frain

*mf*

*mf*

23

S. don't car-ry the world up on your shoul-der Ah

*p*

*mp*

29

S. Na na na na na na na. Hey Jude don't let me down You have found her now go and get her

*mf* *f* *mf*

*mf* *m*

*m*

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*

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

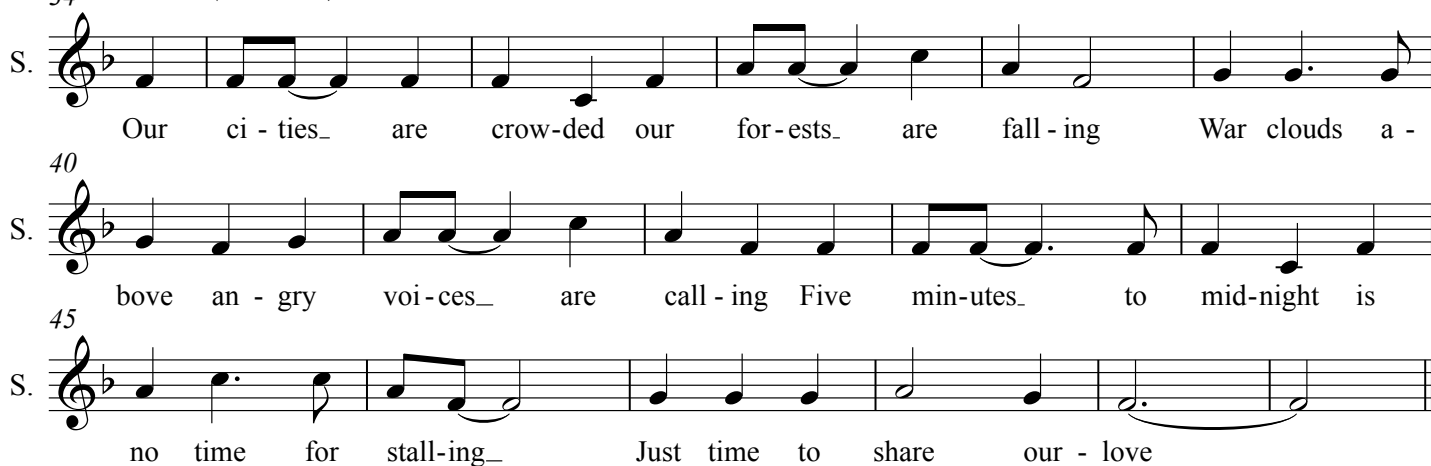


B. 

26  
S.   
Lift up your voi-ces and sing to the wind and rain trav-el-ling through the storm -

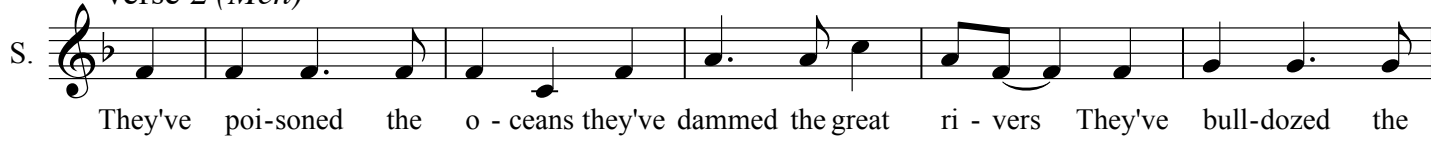
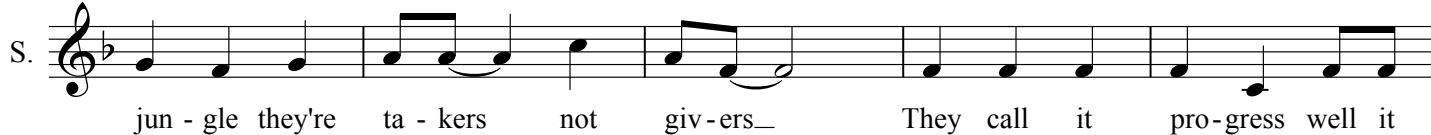
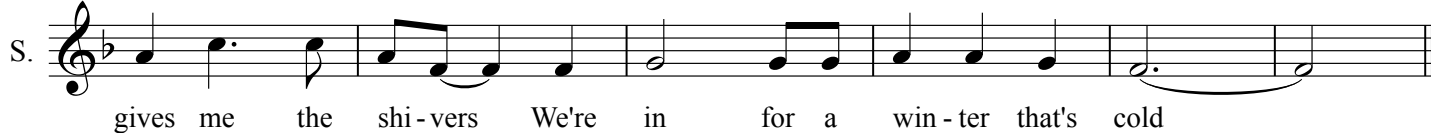
A.   
Lift up your voi-ces and sing to the wind and rain trav-el-ling through the storm -

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) --&gt; Chorus 2 --&gt; Chorus 1          Verse 2 (Men) --&gt; Chorus 2 --&gt; Chorus 1          Verse 3 (All) --&gt; Chorus 2 --&gt; Chorus 1</p>
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# 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

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

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

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

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



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

W.

M.

Sax.

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

W.

M.

Sax.

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

W.

M.

Sax.

*Instrumental Chorus*

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

Vln.

Sax.

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

Vln.

Sax.

40 Verse 2

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

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

Sax. *p* *f* *p*

44 *Eb7* *Ab* *Fm*  
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. and dumb pol-i - ti - cians, Smart bombs and dumb pol-i - ti - cians Smart bombs

Sax.

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

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

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

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 A<sup>7</sup>

hear the chil-dren sing - in' \_\_\_\_\_ as outroops 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.

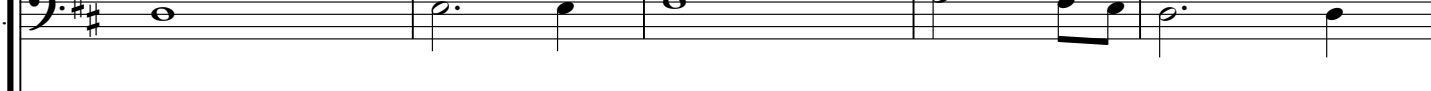
12      D                      Em                      D                      G<sup>6</sup>                      D


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                      A<sup>7</sup>                      D                      E

S. 

sing-in'\_\_                      as our boys\_\_ went march-ing past.  
 sing-in'\_\_                      for the future\_\_ and the past  
 chil-dren\_\_                      When our boys\_\_ come back a - gain

Tpt. 

Vln. 

Vla. 

Vc. 

B. Cl. 

# Ataturk Tribute

Words: Kemal Ataturk Music: Ian Hamilton (2007)

1 A

S. Those he - roes and lost their lives

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

T. Those he - roes that shed their blood.

B. Those he roes that shed their blood.

Fl.

Tpt.

6

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

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

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

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

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

Tpt.

S. rest in peace, \_\_\_\_\_ in peace.

A. rest in peace, \_\_\_\_\_ in peace.

T. peace, There-fore rest \_\_\_\_\_

B. rest in peace, \_\_\_\_\_ in peace.

Fl.

Tpt.

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

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

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

Tpt.

## 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.

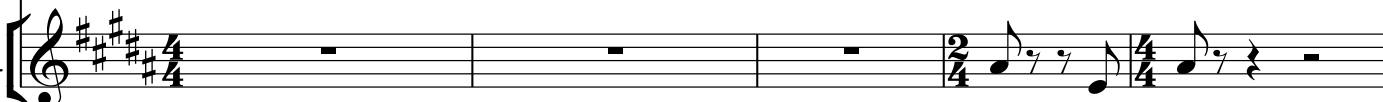
Tpt.


# Need a man

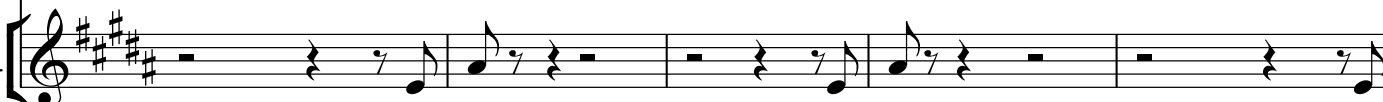
Jane E (Arr. Maria Dunn - 2009)

**A** ♩=154

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

Sax. 

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. need a man to love\_\_\_\_\_ I need a man\_\_\_\_\_ to have and hold\_\_

Sax.

96 **I**

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

Sax.

101

Jane. him to shine a light when light is dim to make me laugh when times are grim and ca-rry

Sax.

106

Jane. me off on a whim I need a man to love\_\_ I need a man to love

Sax.

111

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

Sax.

116

Jane. need a man need a man need a man I need a man to love\_\_

Sax.

# 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.

Chords: G, D/F#, Em, C, D, C, D, Em, D, Am/C, C, D7, G

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

## B Verse 2 (Piano starts)

17 SB.

21 SB.

25 SB.

29 SB.

Chords: D/F#, Em, C, D, G, D/F#, Em, C, D, C, D, Em, D, Am/C, C, D, G

Could Ho-mer see this field and spy The walk-ing woun-ded reel-ing by\_ With  
wet red wounds and fa - ces grey Each help-ing each a - long the way  
If he could see these bro-ken men I won-der would he sing a - gain  
I won-der would he sing \_\_\_\_\_ a - gain

**C** Verse 3

33 G D<sup>7</sup> Em D<sup>9</sup> 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 C<sup>7</sup> Am/CEm/B G/D D<sup>9</sup> 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 D<sup>7</sup> 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. **D<sup>7</sup> 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)

$\text{♩} = 60$

Fl. 1  $B^b$  F  $G^9$

Fl. 1 5 F  $G^0$  F  $C^7$  F F  $G^0$  F  $C^7$  F

9 F  $D^b7$   $C^7$

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

13 F  $D^b7$   $C^7$  F  $A^7$  Dm

There's some-thing ten-der in themoon-light on Hon - o - lu - lu Bay all the  
Fond mem - 'rys cling to them bymoon-light al-tho'they're far a - way They'll be

18 Am  $F^7$  Am  $C^7$

beach - es full of peach - es a - long  
go - ing eyes are glow - ing to kiss

21 F  $G^7$   $C^7$

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

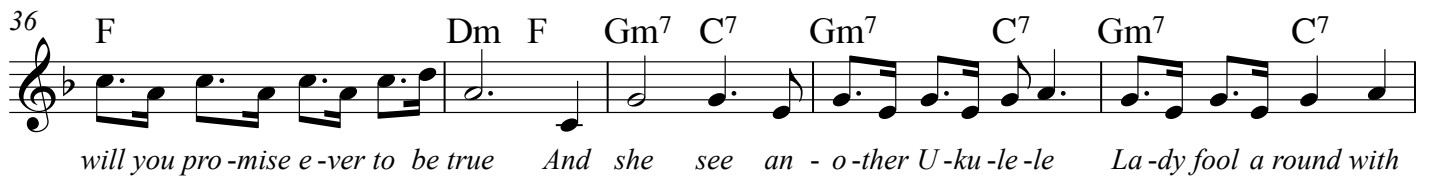
25 F Am Dm  $F^6$  F Dm F  $Gm^7$   $C^7$

If you like - a u - ku - le - le la - dy u - ku - le - le la - dy like - a you If you like to  
(blow kiss)

31  $Gm^7$   $C^7$   $Gm^7$   $C^7$  F F Am Dm  $F^6$

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

36 F Dm F Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>



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

41 F B<sup>b</sup> F G<sup>7</sup>



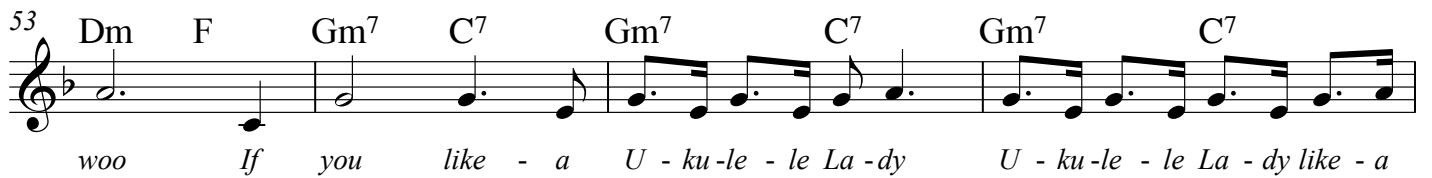
you May - be she'll sigh May - be she'll cry May - be she'll find some bod - y else

48 C<sup>7</sup> C<sup>7</sup> F Am Dm F<sup>6</sup> F



bye and bye to sing to — When it's cool and sha - dy where the trick - y wick - i wack - ies

53 Dm F Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>



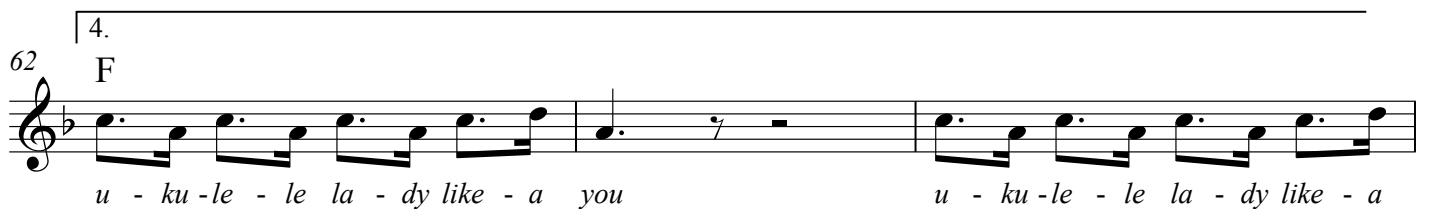
woo If you like - a U - ku - le - le La - dy U - ku - le - le La - dy like - a

57 1. F G<sup>0</sup> F C<sup>7</sup> F F G<sup>0</sup> F C<sup>7</sup> F [Back to verse 2] 2-3 F [Back to Chorus]



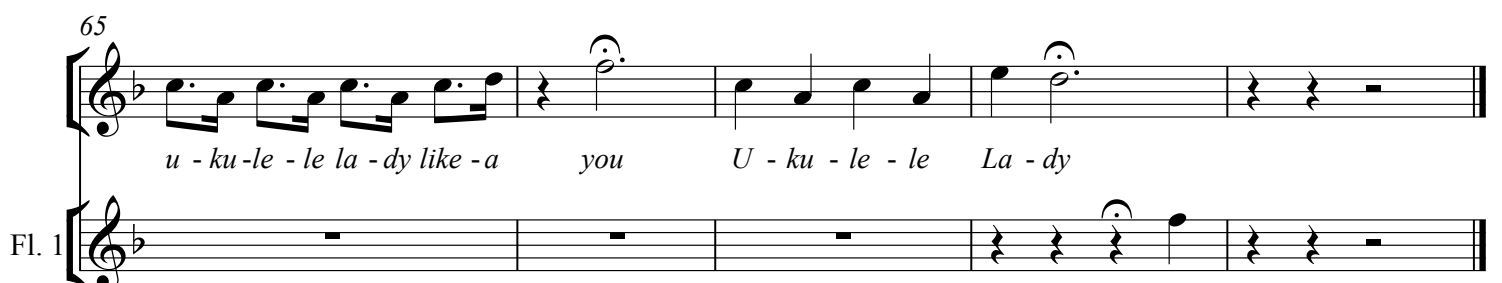
you you

62 4. F



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

65



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

# Two-Fifty to Vigo Tune Set

Arr. Anneli Elliott from Lunasa tune sets

## Two-Fifty to Vigo (Angus R. Grant)

1 Intro

Bm A G A

1 **A** Bm Em A Bm G

5 Bm G A Bm G A

9 D G A D G A

13 D G A Bm G

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

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

25 D G A D G A

29 D G A Bm G A

### Tie the Bonnet (Traditional)

1 *Em* *D* *Em* *D* *Bm*

5 *(Bm)* *(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.

Musical score for the first system, measures 1-5. Fl. 1 has a melodic line starting at measure 4. Fl. 3 and B. Rec. have a rhythmic accompaniment.

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.

Musical score for the second system, measures 6-10. Fl. 3 has a solo line. B. Rec. provides harmonic support.

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.

Musical score for the third system, measures 11-16. B. Rec. has a solo line. Fl. 3 and Fl. 1 are silent.

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

Musical score for the fourth system, measures 17-22. Fl. 1 has a melodic line. Fl. 2 and Fl. 3 are silent.

23 **B**

Will you stay with me\_ will you be my love\_

Fl. 1

Fl. 2

Fl. 3

B. Rec.

Musical score for the fifth system, measures 23-28. Fl. 1 has a melodic line. Fl. 2 and Fl. 3 have accompaniment. B. Rec. has a rhythmic accompaniment.

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 nevmade promises lightly andtherhavebeen somethatI've bro ken butI swear inthedaystillleft wewill



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)

SB. G Em C D **A** G Em C D G Em

S. 1

S. 2

A.

Fl. *[Blue Moon]*

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

6 C D G Em C D

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

S. 1

S. 2

A.

Fl.

9 <sup>1.</sup>G Em C D

SB. do hon - est you do Mm

S. 1

S. 2

A.

Fl.

11 <sup>2.</sup>G C<sup>7</sup> G *Fine* G<sup>7</sup>

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

Fl.

13 **B** C D G G<sup>7</sup> 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

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

17 C(F) D(G) G(C) Em A<sup>7</sup> D D<sup>7</sup> (Back to A)

[Chords in brackets for 'Blue Moon']

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

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

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

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

Fl.

# 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)

**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 <sup>3</sup>

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 <sup>3</sup> 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.



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)

Musical notation for Verse 1 (Wayne) in 4/4 time, key of F major. The melody is written on a single staff with lyrics underneath. 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), B (Bass), and B (Bass). The melody is written on four staves with lyrics underneath. 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), B (Bass), and B (Bass). The melody is written on four staves with lyrics underneath. Chords are indicated above the staff: F, Bb, Gm, F, C7, F.

roll - ing, roll - ing when we go roll - ing home.  
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 with lyrics underneath. 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 C<sup>7</sup> F C<sup>7</sup> 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 C<sup>7</sup> F B $\flat$

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

48 F C<sup>7</sup> B $\flat$  F

la-bour ers strive through the driv ing\_ snow, Our\_ dreams fly up to glo - ry of

53 C<sup>7</sup> F C<sup>7</sup> F [--> Chorus]

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

Verse 4 (Men)

59 F C<sup>7</sup> F B $\flat$

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

65 F C<sup>7</sup> B $\flat$  F

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

70 C<sup>7</sup> F C<sup>7</sup> F [--> Chorus]

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

Verse 5 (All)

76 F C<sup>7</sup> 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 C<sup>7</sup> B $\flat$  F

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

87 C<sup>7</sup> F C<sup>7</sup> 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." \_\_\_\_\_

