

Loosely Woven 'On the road'

[April 2009 - Strings version]

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Old Gondwana

Words: Denis Kevans & Sonia Bennett Music: Sonia Bennett

Arr. Maria Dunn (2008)

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

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

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

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

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

15 D⁶ D⁹ D⁶ D⁹
SB. heart Of old gon - dwa - na
song For old gon - dwa - na
tune For old gon - dwa - na

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

19 **B** 1. D⁶ D⁹ D⁶ D⁹ D⁶ C/D
SB. land dy e dy e dy e dy e dy e da Old Gon - dwa - na
land
land

25 Bm/D Am/D Em⁷/D D⁶ D⁹ D⁶ D⁹
SB. Old Gon dwa - na Old Gon - dwa na in my soul

2, 3, 4

33 **C** D⁶ D⁹ D⁶ D⁹

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

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

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

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

37 D⁶ D⁹ D⁶ D⁹

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

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

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

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

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

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

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

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

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

Coda

49 D⁶ C/D Bm/D Am/DEm⁷/D D⁶

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

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

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

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

56 D⁹ D⁶ D⁹ D⁶ D⁹ D⁶

SB. *in my soul - in my soul*

S. *in my soul*


A. *Gon - dwa - na Gon -dwa-na Gon -dwa -na Gon -dwa -na Gon -dwa-na Gon -dwa -na*


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

Godspeed (Sweet Dreams)

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

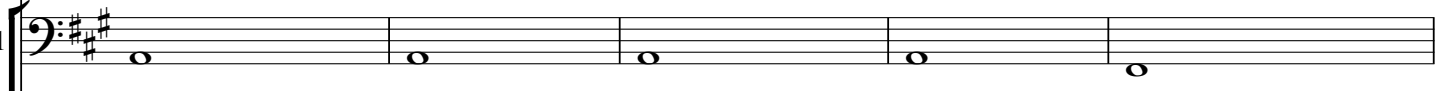
Moderate ♩ = 88

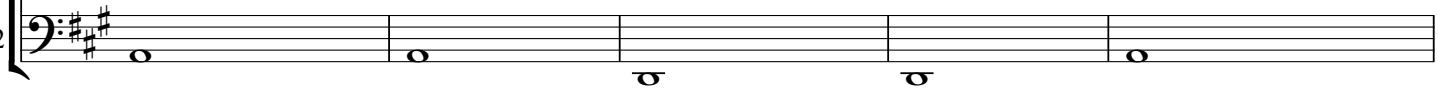
Vl. 

Vc.1 

9 Verse 1 D F#m


Drag-on tales and the wa-ter is wide pi-rate's sail and lost__ boys fly__ Fish bite moon-beams ev__

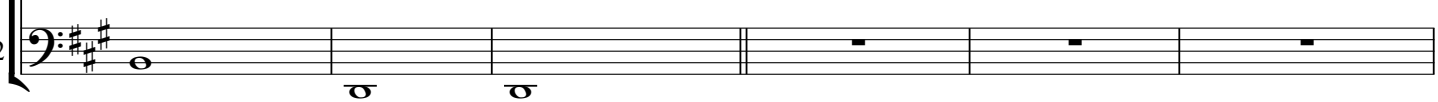
Vc.1 

Vc.2 

14 E D Chorus A E

__ ry night and I love you__ God__ speed lit-tle man Sweet__ dreams lit-tle man

Vc.1 

Vc.2 

20 A D F#m E D


Oh my love will fly__ to you each night on__ an gels'_ wings God__

Vl. 

Vc.1 

26 A D

__ speed sweet__ dreams

Vc.1 

Verse 2

32 A D F#m

The rocket racers' all tuckered out_ Super man's in pyjamas_ on the couch Good night moon we'll find

Vc.1

Vc.2

37 E D Chorus A E

the mouse and I love you_ God_ speed lit-tle man Sweet_ dreams lit tle man

V1.

Vc.1

Vc.2

43 A D F#m E D

Oh my love will fly_ to you each night on_ an gels'_ wings God

V1.

Vc.1

Vc.2

49 A

speed sweet_ dreams

V1.

Vc.1

Vc.2

56

Vc.1

52 D A D

58 F#m E/G# D A

64 A D

Verse 3 God bless mummy and matchbox cars_ God bless dad and thanks.

68 F#m E D Chorus

_ for the stars God hears Amen wherever_ we are_ and I love you_ God

73 A E A D

_ speed lit-tle man Sweet_ dreams lit-tle man Oh my love will fly_ to

78 **F#mE** **D**
you each night on an gels' wings God speed God

84 **A** **D** **A**
speed God speed sweet dreams

89 **D** **A**
Ah Ah Ah Ah

94 **D** **A**
Ah Ah

98 **D** **A** **D**
Ah Ah Ah

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 $_{sus}^4$

S.

Vln.

Vla.

6 F F B \flat C C 7 Gm C

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

S.

Cl.

Vln.

Vla.

13 F C F F 7 B \flat

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

S.

Cl.

Vln.

Vla.

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

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

24 C⁷ Chorus F B \flat C F

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Hotel California

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

T. **A** **3** **B**

V1. **A** **3** **B** On a dark des-ert high-way cool wind in my hair

V2. **3**

Vc. **3**

T. 7 warm smell of co-li - tas ri-sing up through the air— Up a - head in the dis-tance

V1.

V2.

Vc.

T. 10 I saw a shim-mer-ring light My head grew hea-vy and my sight grew dim— I had to stop for the night

V1.

V2.

Vc.

T. 13 There she stood in the door-way I heard the mis-sion bell and I was think-ing to my-self This could be

V1.

V2.

Vc.

16

T. *Heav-en or this could be Hell_ Then she lit up a can-dle and she showed me the way.*

V1.

V2.

Vc.

19

T. *There were voi - ces down the cor - ri - dor_ I thought I heard them say*

V1.

V2.

Vc.

21

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

V1.

V2.

Vc.

25

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

V1.

V2.

Vc.

29 **D**

T.

 Her mind is Tif-fan ytwist-ed she got the Mer-ce-des bends She got a lot of pret-ty pret-ty boys

V1.

V2.

Vc.

32

T.

 that she calls friends How they dance in the court yard sweet sum-mer sweat Some dance to re-mem-ber_

V1.

V2.

Vc.

36

T.

 some dance to for-get So I called up the Cap-tain "Please bring me my wine

V1.

V2.

Vc.

39

T.

 "We have-nt had that spir-it here since nine-teen six-ty nine-"_ And still those voi-ces are call-ing from

V1.

V2.

Vc.

42

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

V1.

V2.

Vc.

45 **E**

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

V1.

V2.

Vc.

49

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

V1.

V2.

Vc.

53

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

V1.

V2.

Vc.

57

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

V1.

V2.

Vc.

60

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

V1.

V2.

Vc.

63

T. I had to find the pas-sage back to_ the place I was be_ fore_ Re lax_ said the night man_

V1.

V2.

Vc.

66

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

V1.

V2.

Vc.

69 **G**

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

V1.

V2.

Vc.

73

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

V1.

V2.

Vc.

The End of the Seas

Kevin Murray (2008)

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

♩ = 90

S.

(Women only unison verses 1 & 2)

(Men only unison vs 1 & 2)

5

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

A.

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

B.

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

(Both in unison vs 1 & 2)

10

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

A.

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

B.

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

Vln.

(Full harmony verses 2 & 3)

Chorus

17 E^b F B^b Am Gm

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

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

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

Vln.

22 E^b Gm F Cm C

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

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

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

Vln.

27 E^b F B^b 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 Em⁹ G F#m Bm Em⁹ G F#m*

T. *Bm Em⁹ G F#sus⁴ F#7*

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

T. *Bm Em⁹ G F# Bm Bmsus⁴*

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

T. *Bm Em⁹ G F#sus⁴ F#7*

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

H.

Fl. *[Flute 2nd verse only]*

T. *Bm Em⁹ G F# Bm*

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

H.

Fl.

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

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

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

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

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

Vc.

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

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

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

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

Vc.

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

Fl.

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

Fl.

[Back to Verse 2]

We shall overcome/Simple Gifts

Trad. - Arr. Jill Stubington, 2009

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

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

V. 1 *(Maybe just one violin - verse 3 only)*

8 E D A/CBm A BmA/EE7F#m E7 A D A/E E A 1-2

S. — Oh deep in my heart I do be-lieve that we shall o - ver come some day

V. 1

16 3. A/E E

S. come some day.

V. 1

Vla.

Vc.

B 20

V. 1

V. 2

Vla.

Vc.

25

V. 1
V. 2
Vla.
Vc.

This system contains measures 25 through 29. It features four staves: Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#). The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

30

V. 1
V. 2
Vla.
Vc.

This system contains measures 30 through 35. It features four staves: Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#). The music continues with rhythmic patterns, including some sixteenth-note runs in the Viola and Cello parts.

36 C

V. 1
V. 2
Vla.
Vc.

This system contains measures 36 through 41. It features four staves: Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#). A common time signature 'C' is indicated in a box above the first measure. The music shows more complex rhythmic figures, particularly in the Violin 1 part.

42

V. 1
V. 2
Vla.
Vc.

This system contains measures 42 through 46. It features four staves: Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#). The music features long, sweeping melodic lines with slurs across multiple measures in all parts.

48

S. 

V. 1 

V. 2 

Vla. 

Vc. 

'Tis the

54

D (All sing - 1st time: mp 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

V. 1 

V. 2 

Vla. 

Vc. 

Second time forte

1st time: mp 2nd time: forte
Double bass second time only

[To Coda 2nd time]

58

S. 

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

V. 1 

V. 2 

Vla. 

Vc. 

64 E

S. *When true sim - pli ci ty is gained To bow and to bend we shall not be ashamed To turn turn will be our de light 'Till by*

V. 1

V. 2

Vla.

Vc.

70

S. *turn-ing turn-ing we come round right 'Tis the*

V. 1

V. 2

Vla.

Vc.

75 Coda

S. *rit.*

V. 1 *p rit. p pp*

V. 2

Vla. *p rit. pp*

Vc. *p rit. p pp*

p p

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

$\text{♩} = 130$

F G C F G C F G C F G C **2**

Through
Oh

Verse
12 C

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

pizz

V1.

pizz

V2.

pizz

Vc.

17

Clar-ence show me the gar - den grow. From the great Di - vide to Yam - ba's shores, Big
 lu - ka, rain - fo - rests move me more. Oh show me your pas - sions show me the love I
 is - lands, Fer - tile land su - preme. I'll paint the pic - tures of pris - tine beach - es where the

V1.

V2.

Vc.

22

Ri - ver ram - bling free. Got to get out of the tan - gle ci - ty, want - to be in
 want to stay and lin - ger long. Big Ri - ver keep mov - ing, plat - y - pus
 heath - land flow - ers bloom. And walk in the foot - steps of an - cients by the

V1.

V2.

Vc.

Chorus

26 F G7 C C

na-ture's own coun - try. Roar you Ri-ver, - Big Ri-ver - mov - ing down. —
 in cry - stal pond.
 light of the silver - y moon.

32 F G7 C

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

Bridge

37 F G7 C F G7 C

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

41 F G7 C F G7 C

Hey Jude

Lennon/McCartney - Arr. Tanja Ackerman

S. *p* Hey Jude don't make it bad, take a sad song & make it better. Remember together in your

V1. I *p*

V2. *p*

Vc. *p*

The first system of the musical score for 'Hey Jude' is in 4/4 time and B-flat major. It features a vocal line (S.) and three instrumental lines (V1. I, V2., and Vc.). The vocal line begins with a piano (*p*) dynamic and contains the lyrics: 'Hey Jude don't make it bad, take a sad song & make it better. Remember together in your'. The instrumental lines provide accompaniment, with the bass line (Vc.) starting on a low G and moving up stepwise.

10 S. *mf* heart then you can start to make it bet-ter. Hey Jude don't be a-fraid You were made to go out and get her.

V1. I *mp*

V2. *mp*

Vc. *mf* *mp*

The second system of the musical score continues from the first. The vocal line (S.) starts at measure 10 with a mezzo-forte (*mf*) dynamic and contains the lyrics: 'heart then you can start to make it bet-ter. Hey Jude don't be a-fraid You were made to go out and get her.'. The instrumental lines (V1. I, V2., and Vc.) continue their accompaniment, with the bass line (Vc.) showing a slight increase in dynamics to mezzo-forte (*mf*) and mezzo-piano (*mp*).

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

V1. I *p*

V2. *p*

Vc. *m* *p*

The third system of the musical score continues from the second. The vocal line (S.) starts at measure 17 with a piano (*p*) dynamic and contains the lyrics: 'Ah then you be-gin to make it bet-ter And an-y time you feel the pain. Hey Jude re-frain'. The instrumental lines (V1. I, V2., and Vc.) continue their accompaniment, with the bass line (Vc.) showing a slight increase in dynamics to mezzo (*m*) and piano (*p*).

23 S. *p* don't car-ry the world up on your shoul-der Ah Na na na na na na na. *mf* *f*

V1. I *mf*

V2. *mf*

Vc. *mf*

The fourth system of the musical score continues from the third. The vocal line (S.) starts at measure 23 with a piano (*p*) dynamic and contains the lyrics: 'don't car-ry the world up on your shoul-der Ah Na na na na na na na.'. The instrumental lines (V1. I, V2., and Vc.) continue their accompaniment, with the bass line (Vc.) showing a slight increase in dynamics to mezzo-forte (*mf*) and forte (*f*). The system ends with a double bar line and a 2/4 time signature change.

33

S. *mf* Hey Jude don't let me down You have found her now go and get her *p* Ah then you begin to make it better

V1. I *mp*

V2. *mp*

Vc. *mp*

42

S. *mf* So let it out & let it in Hey Jude begin your waiting for some one to perform with. *p* Ah... Na nana na na nana na. *mf*

V1. I *mf*

V2. *mf*

Vc. *mf*

54

S. *m* Hey Jude don't make it bad Take a sad song & make it better. Remember to let her see your skin then you'll begin to make it

V1. I *mp*

V2. *mp*

Vc. *mp*

62

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

V1. I *mf* *pp*

V2. *mf* *pp*

Vc. *f* *pp*

Repeat and fade out

Here's a how-de-do

Gilbert & Sullivan (from 'The Mikado')

Yum Yum

Here's a how de do If I mar-ry you When your time has

VI.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a rest for the first four measures, then enters with a dotted quarter note followed by an eighth note, and continues with a rhythmic pattern of quarter and eighth notes.

10

come to per-ish then the mai-denwhom you cher-ish must be slaugh-tered too Here's a how de do Here's a how-de

VI.

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics, and the piano accompaniment maintains the rhythmic pattern established in the first system.

18

A *Nanki Poo*

do Here's a pret-ty mess In a month or less I must die with

VI.

Detailed description: This system contains the next two staves of music. The key signature changes to two sharps (F# and C#) at measure 18. The vocal line begins with the word 'do' and then continues with the lyrics. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes.

27

out a wed-ding Let the bit-ter tears I'm shed-ding wit-ness my dis-

VI.

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics, and the piano accompaniment maintains the complex rhythmic pattern.

31

tress Here's a pret-ty mess Here's a pret-ty mess

VI.

Detailed description: This system contains the next two staves of music. The vocal line repeats the phrase 'Here's a pret-ty mess' twice. The piano accompaniment continues with the same rhythmic pattern.

37

B *Koko*

Here's a state of things To her life she clings Mat-ri-mon i al de-vo-tion does n't seem to

VI.

Detailed description: This system contains the final two staves of music on the page. The key signature changes to one sharp (F#) and the time signature is 2/4. The vocal line begins with the lyrics, and the piano accompaniment features a rhythmic pattern of quarter and eighth notes.

44

suit her no-tion bur-i - al it brings Here's a state of things Here's a state of things

VI.

52 C

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

VI.

59

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

VI.

66

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

VI.

73

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

VI.

80

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

VI.

(Spoken)

88

Here's a pretty how-de-do!


VI.


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.

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.

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 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 G⁶ D

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

Vln.

Vla.

Vc.

B. Cl.

17

G A⁷ D E

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

Tpt.

Vln.

Vla.

Vc.

B. Cl.

Ataturk Tribute

Words: Kemal Ataturk Music: Ian Hamilton (2007)

1 A

S. Those he - roes and lost their lives

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

T. Those he - roes that shed their blood.

B. Those he roes that shed their blood.

Fl.

Tpt.

6

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

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

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

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

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

Tpt.

11

S. rest in peace, _____ in peace.

A. rest in peace, _____ in peace.

T. peace, There-fore rest _____

B. rest in peace, _____ in peace.

Fl.

Tpt.

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

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

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

Tpt.

19

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

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

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

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

Tpt.

27 **C**

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

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

Fl.

Tpt.

32

S. Ah

A. Ah

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

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

Fl.

Tpt.

35 **D**

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

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

41

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

A.

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

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

Tpt.

46

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

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

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

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

Tpt.

51 **E**

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

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

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

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

Tpt.

Need a man

Jane E (Arr. Maria Dunn - 2009)

A ♩=154

Jane.

Vln.

Vla.

6
Jane.

11
Jane.

16
Jane.

20
Jane.

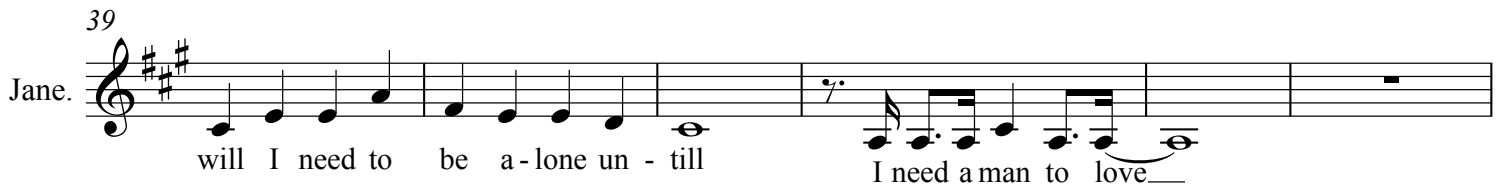
27
Jane.

Vln.

Vla.

34
Jane.

39

Jane. 

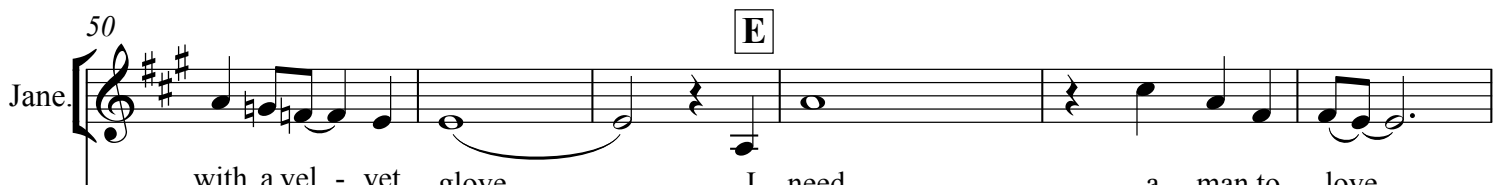
45 **D**


Jane. 


Vln. 

Vla. 

50 **E**

Jane. 

Vln. 

Vla. 

56 **F**

Jane. 

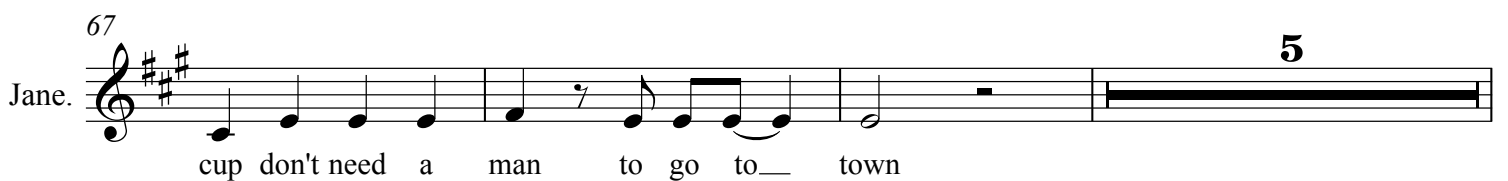
Vln. 

Vla. 

62

Jane. 

67

Jane. 

75

Vln.

Vla.

80

Jane.

Vln.

Vla.

G

2

2

3

3

3

84

Jane.

Vln.

Vla.

Stro-king with a vel - vet glove _____ I

89

H

Jane.

Vln.

Vla.

need a man to love _____ I need a man _____

94 I

Jane.
 — to have and hold_ Who keeps me warm when I am cold who loves me

Vln.

Vla.

100

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

106

Jane.
 me off on a whim I need a man to love_ I need a man to love_

112

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

Vln.

Vla.

116

Jane.
 need a man need a man need a man I need a man to love_

Vln.

Vla.

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 D⁷ Em D⁹ Em/G C D

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

S. Ooh _____ etc.

A. Ooh _____ etc.

M.

38 Bm D/A Em G D

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

S.

A.

M.

43 C⁷ Am/CEm/B G/D D⁹ G

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

S.

A.

M.

D Verse 4 (a capella)

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

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

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

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

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

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

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

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

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

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

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

M. *If my_ heart should break*

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

(Piano restarts) Verse 5

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

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

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

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

70 **D**

S. bro - ken walls.

A. bro-ken walls.

T. **G D Em C D**
I won-der why that sol-dier lies With bloo-dy lips and smi-ling eyes

M.

75 **C D Em D D⁷ G C**

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

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

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

Verse 6

80 *(unaccompanied)*

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

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

A. to _____ for - get Ooh _____

T. to _____ for - get Ooh _____

M.

Ukulele Lady

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

♩ = 60 $B\flat$ *divide if necessary*

Vln. *pizz*

Measures 1-5: Violin part with chords F, G⁹, F, G⁰, F, C⁷.

Vln.

Measures 6-8: Violin part with chords F, F, G⁰, F, C⁷, F.

Vln.

Measures 9-12: Violin part with chords F, D^{b7}, C⁷, F.

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

Vln.

Measures 13-16: Violin part with chords F, D^{b7}, C⁷, F.

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

Vln.

Measures 17-20: Violin part with chords F, D^{b7}, C⁷, F, A⁷.

Vln.

Measures 21-24: Violin part with chords Dm, Am, F⁷, Am, C⁷.

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

Vln.

Measures 25-28: Violin part with chords Dm, Am, F⁷, Am, C⁷.

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

Vln.

Measures 29-32: Violin part with chords F, G⁷, C⁷.

V.S.

25

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

F Am Dm F⁶ F Dm F

Vln.

30

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

Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷ F

Vln.

34

(blow kiss)

you kiss a u - ku - le - le La - dy will you pro - mise e - ver to be true And

F Am Dm F⁶ F Dm F

Vln.

38

she see an - o - ther U - ku - le - le La - dy fool a round with you

Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷ F

Vln.

42

May - be she'll sigh May - be she'll cry

B^b F

Vln.

46

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

G7 C7 C7

Vln.

50

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

F Am Dm F6 F Dm F

Vln.

54

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

Gm7 C7 Gm7 C7 Gm7 C7

Vln.

57 | 1. [Back to verse 2] 2-3 [Back to Chorus]

you you

F G0 F C7 F F G0 F C7 F F

Vln.

62 | 4.

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

F

Vln.

65

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

arco

Vln.

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)

A [Solo]

Musical score for measures 1-8. The vocal line begins with the lyrics "You'll re-mem-ber me... when the west wind moves". The instrumental parts include Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Musical score for measures 9-13. The vocal line continues with the lyrics "up-on the fields of bar-ley... You'll for - get the sun... in his jea-lous sky as we walked in fields of".

Musical score for measures 14-17. Measure 14 is marked as a [Baritone solo]. The vocal line includes the lyrics "gold took my hand... and we gazed a - while u - pon the fields of".

Musical score for measures 18-21. The vocal line concludes with the lyrics "bar-ley... In my arms she fell... as her hair came down a - mong the fields of gold."

23 **B**

Will you stay with me... will you be my love...

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

35 **C**

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

V.S.

40

days still left_ we will walk in fields of gold We will walk in fields of gold

Vln.

Vln. 2

Vla.

Vc.

45

F#m F#m/ED E7 A F#m F#m/ED A/C#

Vln.

Vln. 2

Vla.

Vc.

51

[Flute]

Bm7 E7 A

Vln.

Vln. 2

Vla.

Vc.

58 [Tenors]

Many years have passed in those summer days among the fields of barley. Set the children run as the sun goes down as you lie in fields of gold

67 [Sopranos]

I never made promises lightly and they have been some that've broken but I swear the days still left we will walk in fields of

74 [Solo]

gold We will walk in fields of gold You'll re

member me when the west wind moves up on the fields of barley. You'll forget the sun in his jealous sky as we walked in fields of

91 [Flute]

gold as we walked in fields of gold as we walked in fields of gold

You send me

Sam Cooke (Arr. Maria Dunn, 2008)

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

SB. You You send thrill me dar-ling dar-ling
A. You You send me dar-ling thrill me dar-ling
B. Da da ba da da ba da da ba da da ba da
V. 1 (To be played with blue moon)
V. 2

5 G Em C D G Em

SB. You you send thrill me ba-by you you you you
A. you you send me ba-by thrill me ba-by you you
B. Da da ba da da ba da da da ba da da ba da Da da ba da da ba
V. 1
V. 2

8 C D ^{1.} G Em C D

SB. send thrill me hon-est you do hon-est you do Mm
A. send me thrill me hon-est you do hon-est you do ba ba ba ba ba ba da
B. da da ba da da ba da Da da ba da da ba da da ba da
V. 1
V. 2

11 **2**G C⁷ G *Fine* G⁷

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

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

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

V. 1

V. 2

13 **B** C D G G⁷ C D G

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

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

B. Ooo da ba da Ooo da ba da

V. 2

17 C(F) D(G) G(C) Em A⁷ D D⁷ (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

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

B. Ooo da ba da take you take you home

V. 2

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. 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 Moderate Ballad
80bpm

V1.

V2.

Vc.

5

V2.

Vc.

9 **B** Ron 1st time / Ian 2nd time

T.

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

V1.

V2.

Vc.

12

bird e - ver flew. Long - er than there've been stars up in the hea - vens,
tree e - ver grew. Deep - er than an - y for - est pri - e - val,

V1.

V2.

Vc.

15

T. *8* I've been in love with you...
I am in love with you...

V1. V2. Vc.

18 C

T. *8* I'll bring fi-re in the win - ters You'll send show-ers in the springs³

V1. V2. Vc.

22

T. *8* We'll fly through the falls and sum-mers with love on our wings...

V1. V2. Vc.

V.S.

26 **D**

T. 8

3. Through the years as the fire_ starts to mel-low burn-ing lines in the

V1.

V2.

Vc.

29

T. 8

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

V1.

V2.

Vc.

32

T. 8

I'll be in love with you._ I'll be in love with you.

V1.

V2.

Vc.

36

V1.

V2.

Vc.

40

V1.

V2.

Vc.

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.

V1.

V2.

Vc.

48

T.

Long-er than there've been stars ³ up in the heav-ens I've been in love with you.

V1.

V2.

Vc.

51

T.

I am in love with you. —

V1.

V2.

Vc.

Will you love me tomorrow

Gerry Goffin & Carole King

Vln.

Verse 1

5

[Gial]

S.
To - night_ you're mine_ com - plete - ly,___

Vln.

9

[Gial +]

S.
You give_ your love_ so sweet - ly.____ To-night,

Vln.

13

S.
_ the light,___ of love___ is in your eyes, But will you love me to - mor - row. _

Vln.

Verse 2

21

[Gial +]

S.
Is this a last - ting treas - ure,___ Or just a

Vln.

26

S.
mo-ment's pleas - ure?_____ Can I___ be-lieve___ the mag - ic of your sigh?

Vln.

32

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

Vln.

Bridge

37 [All]

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

Vln.

45

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

Vln.

Verse 3

53

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

Vln.

58

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

Vln.

63

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

Vln.

Instrumental

69

Vln.

76

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

Vln.

82

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

Vln.

Rolling Home

John Tams

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

Verse 1 (Wayne)

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

Round goes the wheel of for- tune don't be a-fraid to ride, There's a land of milk and
 hon ey_ waits on the oth - er side... There'll be peace & there'll be plen - ty, you'll
 ne ver. need to roam. When we go_ roll ing_ home, when we go roll - ing home.

Chorus

Musical notation for the Chorus, measures 17-20. It features four staves: A (Alto), T (Tenor), and B (Bass). Chords are indicated above the staff: F, Bb, C7.

A. Rol - ling home, when we_ go roll - ing home, when we_ go
 T. 8 Rol - ling home, when we_ go roll - ing home, when we_ go
 B. roll - ing home

Musical notation for the Chorus continuation, measures 21-24. It features four staves: A (Alto), T (Tenor), and B (Bass). Chords are indicated above the staff: F, Bb, Gm, F, C7, F.

A. roll - ing, roll - ing when we go roll - ing home.
 T. 8 roll - ing, roll - ing when we go roll - ing home.
 B.

Verse 2 (Ian)

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

The gen try_ in their fine ar ray, do pros-per night and morn. While we un - to_ the
 fields must go_ to plough and sow the corn. The rich they steal the pow-er, but the

36 C⁷ F C⁷ F [--> Chorus]

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

Verse 3 (Rima)

42 F C⁷ F B \flat

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

48 F C⁷ B \flat F

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

53 C⁷ F C⁷ F [--> Chorus]

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

Verse 4 (Men)

59 F C⁷ F B \flat

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

65 F C⁷ B \flat F

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

70 C⁷ F C⁷ F [--> Chorus]

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

Verse 5 (All)

76 F C⁷ F B \flat

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

82 F C⁷ B \flat F

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

87 C⁷ F C⁷ F [--> Chorus x2]

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

Big River Country

Clyde Collins (Arr. Wayne Richmond)

Am F E7 Am Dm Am

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

6 Dm G C Dm G

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

9 C Am Dm G7 Chorus

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

12 F G C Am Dm G7 C C7

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

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

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

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

16 F G C Am Dm G7

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

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

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

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

20 C F#dim

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

23 Em Cm/Eb G Em Am D7 Dm G7

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

S. *[Instrumental]*

A. *[Instrumental]*

B. *[Instrumental]*

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. *[Instrumental]*

A. *[Instrumental]*

B. *[Instrumental]*

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. *[Instrumental]*

A. *[Instrumental]*

B. *[Instrumental]*

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

