

# On the road 2011

[Loosely Woven - April 2011 - Choir version]

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# Brand New Day

Chris Wheeler

Instrumental (no flute)  
 Verse 1 Chris (no Violin 1) ----> Chorus (no flute)  
 Verse 2 Chris ----> Chorus  
 Instrumental  
 Verse 3 Chris ----> Chorus --> Chorus  
 Instrumental

## Instrumental

Flute. F G Am C G F G Am C G

## Verse

10 C F C F C

1. Some peo - ple in my neigh - bour hood a - fraid what they don't un - der stand  
 2. There's a wo - man in an - o - ther road. was taken from her pa - rents as a child  
 3. There are oth - ers in my neigh - bour hood who walked cross the bridge and we say

Fl. *(Fine)*

V1. *(Fine)*

V2. *(Fine)*

Vc.

14 C F Am F G C

most of all a - bout re - con - cil - i - a - tion first peo - ple of this land  
 she was koo - ri didn't know what it meant did - n't know who she was in - side  
 side by side now we are walk - ing ma - king good pro - mise of a new day

V1.

V2.

Vc.

18 F C Dm G C G

We stole their home and their free dom took their child - ren a - way  
 This was a gov - ern - ment po - li - cy 'til I was se - ven - teen.  
 We can look the past in the eye now. greet their fu - ture with a smile

V1.

V2.

Vc.

22 C F Am F G C

Sop  
I'm a-shamed and I say why is so-rry such a hard word to say  
She waits for her mother fa-ther sis-ters brothers she's ne-ver seen.  
Share our sto-ries watch our child-ren play to-ge-ther come on and join us now.

V1.  
V2.  
Vc.

Chorus  
26 F G Am F G Am

Sop  
*Working a brand new sto-ry like a dawn wind bringing the day.*

Alt  
*Working a brand new sto-ry like a dawn wind bringing the day.*

Men  
*working a sto-ry like a dawn wind bring-ing the day*

Fl.  
V2.  
Vc.

30 F G Am C G

Sop  
*Working a brand new sto-ry working to bring a brand new day*

Alt  
*Work ing a brand new sto-ry working to bring a brand new day*

Men  
*working a sto-ry bring a brand new brand new day*

Fl.  
V1.  
V2.  
Vc.

After Verse 1 only

# Heritage

Judy Mitchell, 2010

Solo **A**  $\text{♩} = 90$  Alto Solo **Em D Em G**

There are sto-ries in my fa-mi-ly that go back ma-ny years The blood of Scot-tish high-lan-ders is

Solo **Bm C G**

mixed with sal - ty tears. They were dis - pos-sessed by Eng - lish lairds who took their land a -

Solo **Bm Em D Em Bm Em**

way, So they had to sail a - cross the world to find a place to stay.

S. **B C G CG CG**

A. Yet the clear skies of Aus - tra - li - a were cal - ling, were cal - ling

T. Yet the clear skies of Aus - tra - li - a were cal - ling, were cal - ling

B. These are my roots, the land where I be - long

These are my roots, the land where I be - long

Solo **C Em G D Bm Em C G Bm**

It was my great greatgrand-fa-ther who lan-ded on the quay. He got a job down Braid-wood way with all his fa - mi ly Oh they

Solo **C Am G Bm Em D Em Bm Em**

call them now the pi - o-neers, their life was ve - ry hard, and they dreamt of that old high-land life from which they had been barred.

S. **D C G CG CG Nil C**

A. Yet the clear skies of Aus - tra - li - a were cal - ling, were cal - ling For the clear skies of Aus

T. Yet the clear skies of Aus - tra - li - a were cal - ling, were cal - ling For the clear skies of Aus

S. **G CG Am C G C**

A. tra-li-a were cal-ling to their heart

T. These are my roots, the land where I be - long The coun-try of my an-ces - ters I ce - le - brate in song

B. These are my roots, the land where I be - long The coun-try of my an-ces - ters I ce - le - brate in song

← ♩ = ♩ → **a little slower**

79 **E** **Em** [guitar 1st beat of bar] **Bm** **Em** **G** **Bm**

Solo 

88 **C** **G** **Bm** **Em** **D** **Em** **Bm** **Em** **F** **C**

Solo 

97 **C** **G** **Am** **F#°** **E**

Vln. 

103 **G** **p** **E** **a tempo** **A** **E** **A** **F#m** **G#m** **E** **A** **F#m** **G#** **C#m** **mp**

S. 

A. 

T. 

B. 

119 **E** **A** **E** **A** **F#m** **G#m** **E** **A** **F#m** **G#** **A**

S. 

A. 

T. 

B. 

135 **H** **p** **E** **A** **E** **C#m** **F#m** **G#m** **F#m** **rit**

S. 

A. 

T. 

B. 

145 **E** **C#m** **F#m** **C#m** **F#m** **G#m** **F#m** **E** **very slowly**

S. 

A. 


T. 


B. 

# I'll never find another you


Tom Springfield  
(Arr. Wayne Richmond 2010)

♩=120

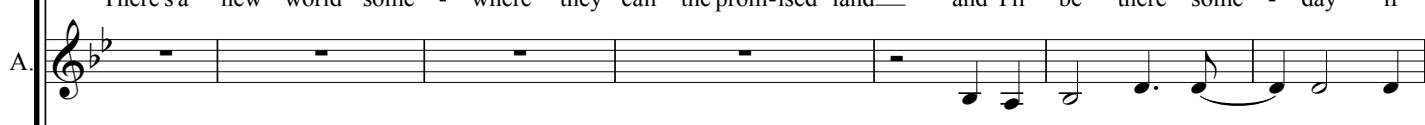
S. 

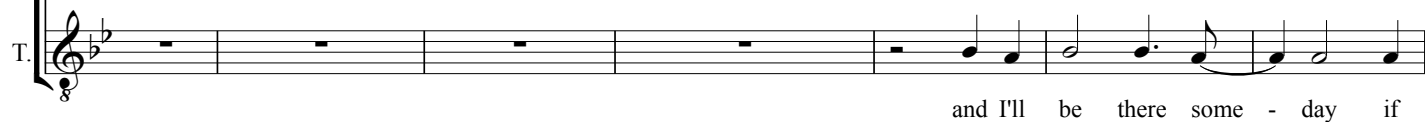
S. 

## Verse 1 (1 voice per part)


9 

S. There's a new world some - where they call the prom - ised land and I'll be there some - day if


A. 

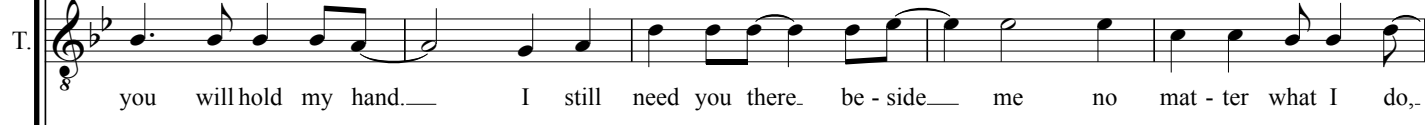
T. 


and I'll be there some - day if


16 

S. you will hold my hand. I still need you there. be - side me no mat - ter what I do,

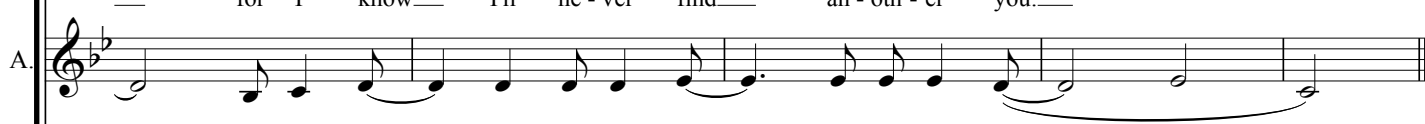
A. 


T. 


B. 

21 

S. — for I know I'll ne - ver find an - oth - er you.

A. 

T. 

B. 

Verse 2

26 *mf* B $\flat$  E $\flat$  C $^7$  F $^7$  *f* B $\flat$  Dm

S. There is al - ways some - one\_ for each of us, they say.\_ And you'll be my some-one for

A. *p* (full choir) Ooh *mf* Ah

T. *p* Ooh *mf* Ah

B. *p* *mf*

33 E $\flat$  F Gm E $\flat$  F E $\flat$

S. e - ver and a day.\_ I could search the whole world o - ver un - til my life is through

A. *f*

T. *f*

B. *f*

I could search the whole world o - ver un - til my life is through

38 Dm E $\flat$  B $\flat$ /F E $\flat$ /G E $\flat$  $^6$  F B $\flat$  E $\flat$  B $\flat$

S. \_ but I know\_ I'll ne - ver find\_ an - oth - er you.\_

A. \_ but I know\_ I'll ne - ver find\_ an - oth - er you.\_

T. \_ but I know\_ I'll ne - ver find\_ an - oth - er you.\_

B. \_ but I know\_ I'll ne - ver find\_ an - oth - er you.\_

V.S.

Bridge F/A Gm Eb Bb/F F Bb F/A Gm F Eb Bb F7

43 *f*

S. *f* It's a long, long jour - ney so stay by my side, — when I walk through the storm — you'll be my guide, — be my guide. —

A. *f*

T. *f*

B. *f*

8

It's a long, long jour - ney so stay by my side, — when I walk through the storm — you'll be my guide, — be my guide. —

Verse 3

52 *mf* Bb Eb C7 F7 Bb Dm

S. *mf* If they gave me a for - tune my pleas - ure would be small. — I could lose it all to - mor - row. and

A. *p*

T. *p*

B. *p*

8

If they gave me a for - tune my pleas - ure would be small. — I could lose it all to - mor - row. and

59 Eb F *f* Gm Eb F Eb

S. *f* nev - er mind at all. — *f* But if I — should lose your love — dear, — I don't know what I'd do, —

A. *f*

T. *f*

B. *f*

8

nev - er mind at all. — *f* But if I — should lose your love — dear, — I don't know what I'd do, —

64 Dm Eb Eb° Bb/F Eb/G Eb6 F7 Bb Eb F7

S. — for I know I'd nev - er find — an - oth - er you. —

A. —

T. —

B. —

8

— for I know I'd nev - er find — an - oth - er you. —



*Instrumental*

69 *f* B $\flat$  E $\flat$  C $^7$  F $^7$  B $\flat$  Dm E $\flat$

S. *f* *mf*

A. *p* *mf*  
Ooh Ah

T. *p* *mf*  
Ooh Ah

B. *p* *mf*

77 F *f* Gm E $\flat$  F E $\flat$  Dm E $\flat$  E $\flat$  $^{\circ}$  B $\flat$ /F E $\flat$ /G

S. *f*  
But if I \_\_\_ should lose your love \_\_\_ dear, \_\_\_ I don't know what I'd do, \_\_\_ for I know I'd nev-er find

A. *f*

T. *f*  
— But if I should lose your love \_\_\_ dear, \_\_\_ I don't know what I'd do, \_\_\_ for I know I'd nev-er find

B. *f*

83 E $\flat$  $^6$  F $^7$  B $\flat$  E $\flat$  F $^7$  B $\flat$  E $\flat$  F $^7$  B $\flat$  E $\flat$  B $\flat$

S. — an-oth-er you, — an - oth - er\_ you, — an-oth-er\_ you. —

A. — an-oth-er you, — an-oth-er-er you, — an-oth-er you. —

T. — an-oth-er you, — an-oth-er-er you, — an-oth-er you. —

B. — an-oth-er you, — an-oth-er-er you, — an-oth-er you. —

# The End of the Seas

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

Kevin Murray (2008)

♩ = 90

S.

*(Women only unison verses 1 & 2)*

*(Men only unison vs 1 & 2)*

5

S. *(Women only unison verses 1 & 2)*  
 A. *(Women only unison verses 1 & 2)*  
 B. *(Women only unison verses 1 & 2)*

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

S. *(Both in unison vs 1 & 2)*  
 A. *(Both in unison vs 1 & 2)*  
 B. *(Both in unison vs 1 & 2)*  
 Vln. *(Both in unison vs 1 & 2)*

— 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)

17  $E^b$  F  $B^b$  Chorus Am  $Gm$

S.  
Here in our hands lies the fate of this o-c-e-a-n world. Well it feels like the end of the...  
That in our hands lies the fate of this o-c-e-a-n world.  
While in our hands lies the fate of this o-c-e-a-n world.

A.  
Here in our hands lies the fate of this o-c-e-a-n world. Well it feels like the end of the...  
That in our hands lies the fate of this o-c-e-a-n world.  
While in our hands lies the fate of this o-c-e-a-n world.

B.

Vln.

22  $E^b$   $Gm$  F  $Cm$  C

S.  
seas, no mat-ter what we might wish. Yes it feels like the end of the oceans a bun dance.

A.  
seas, no mat-ter what we might wish. Yes it feels like the end of the oceans a bun dance.

B.

Vln.

27  $E^b$  F  $B^b$   $F^7sus$   $F^7sus$   $B^b$

S.  
Don't know what we can do. What to do? What to do?

A.  
Don't know what we can do. What to do? What to do?

B.

Vln.

# Goodbye

Words: Walter Reisch Music: Robert Stole  
(Arr. Wayne Richmond - 2010, from 'The White Horse Inn')

♩=115

DW *Bb Bb7 Gm Bb7* **A** *Eb* *Ab*

My heart is bro - ken, but what care I? Such pride in - side may be wo - ken, I'll try my stand - ing be - hind a chair, Bread sauce re - spect - ful - ly hand - ing! Hence - forth I'm

14 *Bb7 Eb Ab Bb7 Eb Eb*

best not to cry, by and by, when the fin - al fare wells must be spo - ken! I'll join the Le - gion that's what I'll do, and free as the air, I de - clare, and my chest has a chance of ex - pand - ing! I've done with wo - men and now I plan to

25 *Ab Bb7 Eb Cm Dm/F F7 Bb Bb7 Gm Bb7*

in some far dis - tant re - gion where hu - man hearts are staunch and true, I shall start my life a - new! join the ar - my of he - men and show the la - dies if I can, that a wait - er's still a man!

## Chorus/Instrumental

39 **B** *Eb Bb7 Eb Ab Eb/Bb Bb7 Eb*

Good - bye! It's time I sought a for - eign clime where I may find, there are hearts more kind than I leave be - hind! And

W. *Eb Bb7 Eb Ab Eb/Bb Bb7 Eb*

Good - bye! It's time I sought a for - eign clime where I may find, there are hearts more kind than I leave be - hind! And  
(Not verse 1)

M. *Eb Bb7 Eb Ab Eb/Bb Bb7 Eb*

Good - bye! It's time I sought a for - eign clime where I may find, there are hearts more kind than I leave be - hind! And  
(Not verse 1)

52 *Eb Bb7 Eb Ab Eb/Bb Bb7 Eb*

so I go, to fight a sav - age foe, al - though I know, I'll be some - times missed, by the girls I've kissed! In some  
(Singing restarts)

W. *Eb Bb7 Eb Ab Eb/Bb Bb7 Eb*

so I go, to fight a sav - age foe, al - though I know, I'll be some - times missed, by the girls I've kissed!

M. *Eb Bb7 Eb Ab Eb/Bb Bb7 Eb*

so I go, to fight a sav - age foe, al - though I know, I'll be some - times missed, by the girls I've kissed!

## Bridge

64 **C** *Bb Eb Bb Eb F7 Bb Eb Bb*

Ah - ys - sin - ian French do - min - ion I shall do my bit, and fall for the flag if I must! Where the

W. *Bb Eb Bb Eb F7 Bb Eb Bb*

Ah and fall for the flag if I must!

M. *Bb Eb Bb Eb F7 Bb Eb Bb*

Ah and fall for the flag if I must!

72 *(Go to Inst. at B)*

B $\flat$  E $\flat$  B $\flat$  E $\flat$  F F $^7$  B $\flat$  B $\flat^7$  Gm B $\flat^7$

DW  
 8 des-ert sand is nice and hand-y I'll be full of grit; You won't see my heels for the dust.

W.  
 8 *p* Ah *f* You won't see my heels for the dust.

M.  
 8 *p* Ah *f* You won't see my heels for the dust.

**D**

82 E $\flat$  B $\flat^7$  E $\flat$  A $\flat$  E $\flat$  B $\flat^7$  E $\flat$

DW  
 8 I'll do or die! You'll know the rea-son why, When told of bold Le - o pold's,"last stand"for the Fa-ther land! Good

W.  
 8 I'll do or die! You'll know the rea-son why, When told of bold Le - o pold's,"last stand"for the Fa-ther land! Good

M.  
 8 I'll do or die! You'll know the rea-son why, When told of bold Le - o pold's,"last stand"for the Fa-ther land! Good

95 B $\flat^7$  E $\flat$ maj7 B $\flat^7$  E $\flat$  B $\flat^7$  E $\flat$ maj7 B $\flat^7$  E $\flat$

DW  
 8 bye! Good - bye! I wish you all a last Good - bye! Good - bye! Good - bye! I wish you all a last Good bye! 2. I'm sick of

W.  
 8 Good bye! Good bye! Good - bye! Good bye! Good bye!

M.  
 8 Good bye! Good bye! Good - bye! Good bye! Good bye!

111 *2.* B $\flat^7$  E $\flat$

DW  
 8 wish you all a last Good - bye!

W.  
 8 wish you all a last Good - bye!

M.  
 8 wish you all a last Good - bye!

# Tolpuddle Man

Verse 1: Wayne --> Chorus  
 Verse 2: Men --> Chorus  
 Verse 3: All --> Chorus (a capella)  
 Chorus (with instruments) + turnaround

Graham Moore  
 (Adapted from Tom Bridges arr., Aug '04)

## Verse 1 (Wayne)

1. Fare - well to my fam - 'ly, it's now I \_\_\_\_\_ must leave you, That  
 far fa - tal shore in chains we shall see. Al -  
 though we are ta - ken, \_\_\_\_\_ do not be mis - ta - ken, \_\_\_\_\_ As  
 bro - thers \_\_\_\_\_ in U - nion we shall be free.

## Chorus

They can bring down our wa - ges. \_\_\_\_\_ and starve all our chil dren, In  
 They can bring down our wa - ges. \_\_\_\_\_ and starve all our chil dren, In  
 chains they can bind us, and steal all our land; They can  
 chains they can bind us, and steal all our land; They can

27 F Dm

S. *mock our re - li - gion, from our fam - i - lies di -*

A. *mock our re - li - gion, from our fam - i - lies di -*

T. *mock our re - li - gion, from our fam - i - lies di -*

B. *mock our re - li - gion, from our fam - i - lies di -*

30 B<sup>b</sup> F C F

S. *vide us, But they can't break the oath of a Tol - pud-dle man.*

A. *vide us, But they can't break the oath of a Tol - pud-dle man.*

T. *vide us, But they can't break the oath of a Tol - pud-dle man.*

B. *vide us, But they can't break the oath of a Tol - pud-dle man.*

35 *Verse 2 (Men)* F Dm B<sup>b</sup> F

T. *To those who rule us we are the dis-sent-ers do your du-ty, be grate ful, don't com*

42 B<sup>b</sup> C F Dm

T. *plain we are taught. For God in His wis dom di - vi - ded His*

47 B<sup>b</sup> F C F

T. *king dom For few to have much while so ma - ny have naught.*

53 *Verse 3 (All)* F Dm B<sup>b</sup> F

T. *As broth ers and sis - ters with an oath we will bind us the la - bouring poor in old*

60 B<sup>b</sup> C F Dm

T. *Eng - land shall rise. Though Framp - ton has framed us, they ne - ver will*

65 B<sup>b</sup> F C F

T. *tame us, A - rise men and wo - men we'll yet win the prize.*

# Cousin Jack

Steve Knightley  
Arr: Samantha O'Brien

Intro ♩ = 120

Solo

Em C D Em C D Em C D Em C D Em C D Em C D

Verse 1

Solo

13 Em C D G D Em Bm

This land is barr-en and bro-ken— scarred like the face of the moon Our tongue is no lon-ger spo-ken—

Solo

19 C D Em C D

towns all a-round the face ru-in Will there be work in New Bruns-wick?— Will I find gold in the

Solo

24 G D Em Bm C D

Cape If I tun-nel way down to Aus-tra-lia— Oh will I e-vere-scape

T. 8 Oh will I e-vere-scape

Bar Oh will I e-vere-scape

Chorus 1

Solo

29 G D Em C D

Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the

T. 8 Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the

Bar Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the

Solo

34 G D C G D Em

lode, and in side the vein.— Where the co-pper the clay and the ar-senic and tin Run in your blood and get

T. 8 lode, and in side the vein.— Where the co-pper the clay and the ar-senic and tin Run in your blood and get

Bar lode, and in side the vein.— Where the co-pper the clay and the ar-senic and tin Run in your blood and get



39 C D G D C D C Em

Solo  
un der your skin I'll leave the coun try be hind I'm not co ming back So foll ow me down cou sin Jack

T.  
un der your skin I'll leave the coun try be hind I'm not co ming back So foll ow me down cou sin Jack

Bar  
un der your skin I'll leave the coun try be hind I'm not co ming back So foll ow me down cou sin Jack

Interlude 1

46 Em C D Em C D Em C D Em C D Em Verse 2

Solo  
This

56 Em C D G D Em Bm

Solo  
soil was too poort to make E den Gra nite and sea left no choice Though vis ions of hea ven sus tained us When

62 C D Em C D

Solo  
John Wes ley gave us a voice Did Jo seph once come from St. Mi chaels mount Two thou sand years pass in a

67 G D Em Bm C D

Solo  
dream. When you're wor king your way back in the dark ness Deep in the heart of the seam

Chorus 2

72 G D Em C D

Solo  
Where there's a mine or a hole in the ground That's where I'm hea ded for that's where I'm bound So look for me un der the

S.  
Where there's a mine or a hole in the ground Ah look for me un der the

A.  
Where there's a mine or a hole in the ground Ah look for me un der the

T.  
Where there's a mine or a hole in the ground That's where I'm hea ded for that's where I'm bound So look for me un der the

Bar  
Where there's a mine or a hole in the ground That's where I'm hea ded for that's where I'm bound So look for me un der the

77 G D C G D Em

Solo  
 lode, and in side the vein. — Where the co pper the clay and the ar senic and tin Run in your blood and get

S.  
 lode, and in side the vein co pper the clay and the ar senic and tin Ah

A.  
 lode, and in side the vein co pper the clay and the ar senic and tin Ah

T.  
 lode, and in side the vein. — Where the co -pper the clay and the ar -senic and tin Run in your blood and get

Bar  
 lode, and in side the vein. — Where the co -pper the clay and the ar -senic and tin Run in your blood and get

82 C D G D C D C Em

Solo  
 un der your skin - I'll leave the coun -try be -hind I'm not co ming back — So foll ow me down cou sin Jack —

S.  
 — I'll leave the coun -try be -hind I'm not co ming back —

A.  
 — I'll leave the coun -try be -hind I'm not co ming back —

T.  
 un -der your skin - I'll leave the coun -try be -hind I'm not co ming back — So foll ow me down cou -sin Jack —

Bar  
 un -der your skin - I'll leave the coun -try be -hind I'm not co ming back — So foll ow me down cou -sin Jack —

Interlude 2

89 Em C D Em C D Em C D Em C D Em

Solo

98 Verse 3 Em C D G D

Solo  
 I dream of a bridge on the Ta - mar — It op -ens us up to the east And the

103 Em Bm C D

Solo  
 En - glish they live in our hou - ses — The Spa - nish they fish in these seas

Chorus 3

107 *(a capella on repeat)*

G D Em C D

Solo  
S.  
A.  
T.  
Bar

Where there's a mine or a hole in the ground That's where I'm hea ded forthat's where I'm bound So look for me un der the

Where there's a mine or a hole in the ground Ah look for me un der the

Where there's a mine or a hole in the ground Ah look for me un der the

Where there's a mine or a hole in the ground That's where I'm hea-ded forthat's where I'm bound So look for me un-der the

Where there's a mine or a hole in the ground That's where I'm hea-ded forthat's where I'm bound So look for me un-der the

112 G D C NC G D Em C

Solo  
S.  
A.  
T.  
Bar

lode, and in side the vein. Where the co pper the clay and the ar senic and tin Run in your blood and get un deryour skin

lode, and in side the vein co pper the clay and the ar senic and tin Ah

lode, and in side the vein co pper the clay and the ar senic and tin Ah

lode, and in-side the vein. Where the co-pper the clay and the ar-senic and tin Run in your blood and get un-der your skin

lode, and in-side the vein. Where the co-pper the clay and the ar-senic and tin Run in your blood and get un-der your skin

118 D G D C D C Em

Solo  
S.  
A.  
T.  
Bar

I'll leavethe coun-try be-hind I'm not co ming back— So foll-ow me down cou-sin Jack

I'll leavethe coun-try be-hind I'm not co ming back—

I'll leavethe coun-try be-hind I'm not co ming back—

I'll leavethe coun-try be-hind I'm not co ming back— So foll-ow me down cou-sin Jack

I'll leavethe coun-try be-hind I'm not co ming back— So foll-ow me down cou-sin Jack

# Four Strong Women

Maurie Mulheron

(Adapted from a Tom Bridges a capella arrangement)

$\text{♩} = 75$

S. *F B $\flat$  F Dm B $\flat$  C $\text{sus}$  C $^7$*   
 It took a ham mer — an act of love. To turn that jet hawk in-to a dove. — It took some

A. *F B $\flat$  F Dm B $\flat$  C $\text{sus}$  C $^7$*   
 It took a ham mer — an act of love. To turn that jet hawk in-to a dove. — It took some

B. *F B $\flat$  F Dm B $\flat$  C $\text{sus}$  C $^7$*   
 jet hawk to a dove. —

6 *B $\flat$  F C $^7$  [to Coda] F*

S. *B $\flat$  F C $^7$  [to Coda] F*  
 cour - age — it took some strength, to stop that fight - er — from deal - ing death.

A. *B $\flat$  F C $^7$  [to Coda] F*  
 cour - age — it took some strength, to stop that fight - er — from deal - ing death.

B. *B $\flat$  F C $^7$  [to Coda] F*

10 Verses 1 & 2 *F B $\flat$  F Dm B $\flat$*

S. *F B $\flat$  F Dm B $\flat$*   
***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 B $\flat$  F Dm B $\flat$*   
***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

B. *F B $\flat$  F Dm B $\flat$*   
 ham - mer stop the  
 ham mer through Ti - mor's

14 *C $\text{sus}$  C $^7$  B $\flat$  F *pp* (tenderly) (Verse 1 only) F*

S. *C $\text{sus}$  C $^7$  B $\flat$  F *pp* (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 $\text{sus}$  C $^7$  B $\flat$  F *pp* (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 $\text{sus}$  C $^7$  B $\flat$  F *pp* (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.

# I ain't afraid

Holly Near (as sung by Roy Bailey)

♩=130 Em B<sup>7</sup>

I ain't a - fraid of your Yah - weh, I ain't a - fraid, of your Al - lah,

5 Em B<sup>7</sup> Em

I ain't a - fraid, of your Je - sus, I'm a - fraid of what you do in the name\_ of your God.

9 Em B<sup>7</sup>

I ain't a - fraid, of your chur - ches, I ain't a - fraid, of your tem - ples,

13 Em B<sup>7</sup> Em

I ain't a - fraid, of your pray - ing, I'm a - fraid of what you do in the name\_ of your God.

## Chorus

17 Em B<sup>7</sup>

Rise up, — to the high - er pow - er, Free up — from fear, it will de - vo - ur you,  
Rise up, — hear a high - er sto - ry, Free up — from the gods of war & glo - ry, —

21 Em

Watch out, — for the eg - o of the ho - ur, — The  
Watch out, — for the threat of pur - ga - tor - y, — The

23 B<sup>7</sup>

ones who say they know it are the one's who will im - pose it on you.  
spi - rit of the wind won't make a kil - ling off of sin & sa - tan.

Verse 5 Wayne only

25

I ain't a fraid of your bi - ble, I ain't a-fraid of your To - rah,

29

I ain't a fraid of your Ko-ran, Don't let the let-ter of the Lord ob-scure the spi-rit of your love.

Wayne *I ain't afraid of your Yahweh,  
I ain't afraid of your Allah,  
I ain't afraid of your Jesus,  
I'm afraid of what you do in the name of your God.*

Wayne *I ain't afraid of your churches,  
I ain't afraid of your temples,  
I ain't afraid of your praying,  
I'm afraid of what you do in the name of your God.*

All *Rise up, to the higher power,  
Free up from fear, it will devour you,  
Watch out, for the ego of the hour,  
The ones who say they know it  
Are the one's who will impose it on you.*

David W/  
Chris *I ain't afraid of your Yahweh,  
I ain't afraid of your Allah,  
I ain't afraid of your Jesus,  
I'm afraid of what you do in the name of your God.*

*I ain't afraid of your churches,  
I ain't afraid of your temples,  
I ain't afraid of your praying,  
I'm afraid of what you do in the name of your God.*

All *Rise up, hear a higher story,  
Free up from the gods of war and glory,  
Watch out for the threat of purgatory,  
The spirit of the wind won't make  
a killing off of sin and satan.*

Wayne *I ain't afraid of your Bible,  
I ain't afraid of your Torah,  
I ain't afraid of your Koran,  
Don't let the letter of the lord  
Obscure the spirit of your love.*

Women Men  
*I ain't afraid of your sabbath,  
I ain't afraid of your culture,  
I ain't afraid of your borders,  
All I'm afraid of what you do in the name of your God.*

Men Women  
*I ain't afraid of your children,  
I ain't afraid of your music,  
I ain't afraid of your stories,  
All I'm afraid of what you do in the name of your God.*

All *Rise up, to the higher power,  
Free up from fear, it will devour you,  
Watch out, for the ego of the hour,  
The ones who say they know it  
Are the one's who will impose it on you.*

Men *I ain't afraid of your Yahweh,  
I ain't afraid of your Allah,  
I ain't afraid of your Jesus,  
I'm afraid of what you do in the name of your God.*

Women *I ain't afraid of your churches,  
I ain't afraid of your temples,  
I ain't afraid of your praying,  
I'm afraid of what you do in the name of your God.*

All *Rise up, hear a higher story,  
Free up from the gods of war and glory,  
Watch out for the threat of purgatory,  
The spirit of the wind won't make  
a killing off of sin and satan.*

Wayne *I ain't afraid . . .*  
Men *I ain't afraid . . .*  
All *I ain't afraid . . .*  
ff *I'm afraid of what you do in the name of your God!*

Sudden ending!

# Rave On

Sunny West, Bill Tilghman & Norman Petty

## Verse

G

$\text{♩} = 160$

T.

A - w - e - e - e - ell the lit - tle things you say and do. Make me want to  
way you dance - a and hold me tight. The way you kiss and

5

be with you - ou - ou. Rave on, it's a cra - zy feel - ing and - a I know it's got - ta me reel - in' when you say,  
say good night.

11

"I love you," Rave on. The Oh well,  
Dum did - dle - dy dum did - dle - dy Dum, did - dy, did - dy, did - dy! Dum, did - dy, did - dy, did - dy!

## Chorus

15 - C

T.

Rave on, it's a cra - zy feel - in' and - a I know it's got - ten me feel - in', I'm so glad that

S.

Rave on, I know so glad

20

you're re - veal - in' your love for me. Rave on, rave on and tell me,  
Ah Rave on,

25

tell me not to be lone - ly, tell me you love me on - ly,  
tell me

To Bridge  
To Coda



1. **G C G**

T. *rave on to me.*

S. *Ah*

*Instrumental*

31 **C G**

Pno. *8va*

35 **D (8) G C G** **Back to Chorus**

*Bridge* 2.

39 **G C G D7 G C G**

T. *rave on to me. — rave on to me. — Burn-ing, Burn-ing, Burn - ing!*

S. *Ah Ah*

47

T. *Well lets - a rock! Well lets - a roll!*

S. *Well lets - a rock! Well lets - a*

51 *[Stop!]* **Back to Chorus**

T. *Well lets - a rock! roll! rock! roll! Ow!!!*

S. *roll! rock! roll! rock! roll!*

*Coda* 3.

56 **G C G G C G**

T. *rave on to me. — rave on to me. —*

S. *Ah Ah*

# The times they are a changin'

Bob Dylan (Arr. Maria Dunn, '09)

**A** ♩=80

Solo  
S.  
A.  
T.  
B.

Come ga-ther'round peo-ple where - e-ver you roam and ad-mit that the wa-ters a-round you have grown and a-

Detailed description: This system contains the first five staves of the musical score. The Solo part is on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The vocal parts (Soprano, Alto, Tenor, Bass) are on treble clef staves. The bass line is on a bass clef staff. The lyrics are written below the vocal staves.

10  
Solo  
S.  
A.  
T.  
B.

cept it that soon you'll be drenched to the bone If your time to you is worth sa - vin' Then you'd

Detailed description: This system contains the next five staves of the musical score, starting at measure 10. The Solo part continues on the treble clef staff. The vocal parts and bass line continue on their respective staves. The lyrics are written below the vocal staves.

19  
Solo  
S.  
A.  
T.  
B.

be-tter start swi-mmin'or you'll sink like a stone For the times they are a - chan - - gin' (Enter guitar & harp)

**B** ♩=160 G Em

Detailed description: This system contains the final five staves of the musical score, starting at measure 19. The Solo part continues on the treble clef staff. The vocal parts and bass line continue on their respective staves. The lyrics are written below the vocal staves. A tempo change to ♩=160 and a key change to G major (indicated by 'B' and 'G Em') occur at the beginning of this system. The instruction '(Enter guitar & harp)' is written above the Solo staff.

29 C D G Em C D G Em C G

Solo

Come wri-ters and cri-tics who pro-phe-sy\_ with your pen\_

39 G Am C D

Solo

And\_ keep your eyeswide the chance won't come a - gain And

44 G Em C G

Solo

don't speak too soon\_ for the wheel's still in spin\_ And there's

49 G Am C D D D/C

Solo

no te - llin who that it's na - min' For the lo - ser now will be

55 G/B D/A G C D

Solo

la - ter to win For the times\_ they are a - chan - - -

(Enter piano)

61 C G Em C D G Em C

Solo

gin'

68 D G Em C G G Am C

T.  
8

B.

Come sen-a-tors con-gress-men please heed the call\_ Don't stand in the door-ways dont block up the

77 D G Em C G G Am C D

T.  
8

B.

hall For he who gets hurt will be he who has stalled\_ There's a ba-ttle out - side and it's ra - gin'\_ It will

87 D/C G/B D/A G C D **D** G Em

T.  
8

B.

(Plucked guitar light piano)

soon shake your win-dows and ra-ttle your walls For the times they are a - chan - - gin'

97 C D G Em C

T.  
8

102 D G Em C G G Am C D

Solo  
Come mo-thers and fa-thers\_ through-out the land\_\_\_\_\_ And don't crit - i - cise what you can't un-der-stand Your

S.  
And don't crit - i - cise what you can't un-der-stand Your

112 G Em C G G Am C D D

Solo  
sons and yourdaugh-ters are be-yond your co - mmand\_\_\_\_\_ Your old road is ra-pid - ly a - gin'\_\_\_\_\_ Please get out of the

S.  
sons and yourdaugh-ters are be-yond your co - mmand\_\_\_\_\_ Your old road is ra-pid - ly a - gin' Please get out of the

A.  
Your old road is ra-pid - ly a - gin' Please get out of the

122 D/C G/B D/A G C D **E** G Em C D G Em C

(Strummed guitars heavy piano)

Solo  
new one if you can't lend a hand for the times they are a - chan - gin'\_\_\_\_\_

S.  
new one if you can't lend a hand for the times they are a - chan - gin'\_\_\_\_\_

A.  
new one if you can't lend a hand for the times they are a - chan - gin'\_\_\_\_\_

136 D G Em C G G Am C D G

Solo  
The line it is drawn the curse it is cast\_\_\_\_\_ the slow on now\_ will la-ter be fast The pre-sent

S.  
The line it is drawn the curse it is cast\_\_\_\_\_ the slow on now\_ will la-ter be fast The pre-sent

A.  
The line it is drawn the curse it is cast\_\_\_\_\_ the slow on now\_ will la-ter be fast The pre-sent

T.  
The line it is drawn the curse it is cast\_\_\_\_\_ the slow on now\_ will la-ter be fast The pre-sent

B.  
The line it is drawn the curse it is cast\_\_\_\_\_ the slow on now\_ will la-ter be fast The pre-sent

147 Em C G G Am C D D/C G/B

Solo  
 now will la-ter be past\_\_\_\_\_ The or-der is ra-pi - dly fa - din'\_\_\_\_\_ The first one now will la-ter be

S.  
 now will la-ter be past\_\_\_\_\_ The or-der is ra-pi - dly fa - din'\_\_\_\_\_ The first one now will la-ter be

A.  
 now will la-ter be past\_\_\_\_\_ The or-der is ra-pi - dly fa - din'\_\_\_\_\_ The first one now will la-ter be

T.  
 now will la-ter be past\_\_\_\_\_ The or-der is ra-pi - dly fa - din'\_\_\_\_\_ The first one now will la-ter be

B.  
 now will la-ter be past\_\_\_\_\_ The or-der is ra-pi - dly fa - din'\_\_\_\_\_ The first one now will la-ter be

158 D/A G C D G Em C D G

Solo  
 last For the times they are a - chan - - gin'\_\_\_\_\_ For the times they are a -

S.  
 last For the times they are a - chan - - gin'\_\_\_\_\_ For the times they are a -

A.  
 last For the times for the times they are a - chan - - gin'\_\_\_\_\_ For the times for the times they are a -

T.  
 last For the times for the times they are a - chan - - gin'\_\_\_\_\_ For the times for the times they are a -

B.  
 last For the times they are a - chan - - gin'\_\_\_\_\_ For the times they are a -

169 C D G Em C G C D G

Solo  
 chan - - gin'\_\_\_\_\_ For the times they are a - chan - - gin'\_\_\_\_\_

S.  
 chan - - gin'\_\_\_\_\_ For the times they are a - chan - - gin'\_\_\_\_\_

A.  
 chan - - gin'\_\_\_\_\_ For the times they are a - chan - - gin'\_\_\_\_\_

T.  
 chan - - gin'\_\_\_\_\_ For the times they are a - chan - - gin'\_\_\_\_\_

B.  
 chan - - gin'\_\_\_\_\_ For the times they are a - chan - - gin'\_\_\_\_\_





# Hay Una Mujer Desaparecida


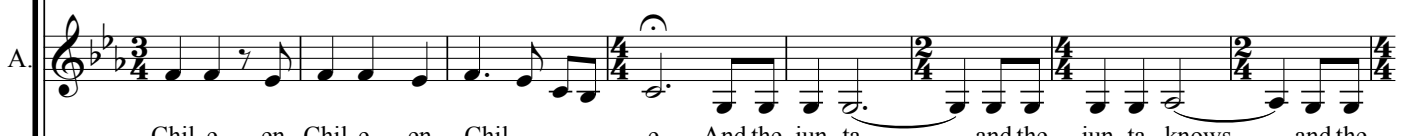


Holly Near

## Verse 1

S.   
Mi-chelle Peñ - a Her - re - ra. Nal - vi - a Ro - sa Me - ña Al - va - ra\_\_ do. Ce-  
8  
S.   
cil - ia Cas - tro Sal - va dor - es. I - da A - mel - ia Al - mar - za.

## Chorus (Soloists only 1st time)

16   
Cm F Cm F Cm  
Hay un - a mu - jer des - a - par - e - ci - da Hay un - a mu - jer des - a - par - e - ci\_\_ da En  
A.   
Hay un - a mu - jer des - a - par - e - ci - da Hay un - a mu - jer des - a - par - e - ci\_\_ da En  
T.   
Hay un - a mu - jer des - a - par - e - ci - da Hay un - a mu - jer des - a - par - e - ci\_\_ da En  
B.   
Hay un - a mu - jer des - a - par - e - ci - da Hay un - a mu - jer des - a - par - e - ci\_\_ da En

22   
F Cm G7  
Chil - e en Chil - e, en Chil - e. And the jun - ta and the jun - ta knows and the  
A.   
Chil - e en Chil - e, en Chil - e. And the jun - ta and the jun - ta knows and the  
T.   
Chil - e en Chil - e, en Chil - e. And the jun - ta and the jun - ta knows and the  
B.   
Chil - e en Chil - e, en Chil - e. And the jun - ta and the jun - ta knows and the

30 Cm

S. jun - ta knows where she is and the jun - ta knows where they are hi-ding her, she is dy - ing!

A. jun - ta knows where she is and the jun - ta knows where they are hi-ding her, she is dy - ing!

T. jun - ta knows where she is and the jun - ta knows where they are hi-ding her, she is dy - ing!

B. jun - ta knows where she is and the jun - ta knows where they are hi-ding her, she is dy - ing!

35 Cm F Cm

S. Hay un - a mu - jer des - a - par - e - ci - da Hay un - a mu - jer des - a -

A. Hay un - a mu - jer des - a - par - e - ci - da Hay un - a mu - jer des - a -

T. Hay un - a mu - jer des - a - par - e - ci - da Hay un - a mu - jer des - a -

B. Hay un - a mu - jer des - a - par - e - ci - da Hay un - a mu - jer des - a -

40 F Cm F Cm

S. par - e - ci - da en Chil - e en Chil - e, en Chil - e.

A. par - e - ci - da en Chil - e en Chil - e, en Chil - e.

T. par - e - ci - da en Chil - e en Chil - e, en Chil - e.

B. par - e - ci - da en Chil - e en Chil - e, en Chil - e.

45 Verse 2

A. Cla - ra E - le - na Can - te - ro E - li - sa del Car - men Es - co - bar. El - i -

52 To Chorus - (Tutti)

A. a - na Ma - ri - a Es - pi - no - sa. Ro - sa E - le - na Mo - ra - les.

Bridge

60

S. Mis sing\_ Mis sing\_ Mis sing\_

A. In Bra- zil. In Ur - u- guay. Guat- a - ma - la.\_\_\_\_

66

S. Mis sing\_ Hay un hom - bre O los ni - ños

A. El Sal-va - dor. Hay un ni - ño\_\_

Ab G

73

S. Hay un - a mu - jer des - a - par - e - ci - da

A. Hay un - a mu - jer des - a - par - e - ci - da



Coda

77 Cm Fm<sup>6</sup>/C Cm Fm<sup>6</sup>/C *p* Cm

A.

86 Fm<sup>6</sup>/C Cm Fm<sup>6</sup>/C Cm Fm<sup>6</sup>/C

A.

96 Cm Fm<sup>6</sup>/C Cm Fm<sup>6</sup>/C *p* Cm *(All sops)*

S.

A.   
*(All altos)*

B.

107 Fm<sup>6</sup>/C Cm Fm<sup>6</sup>/C Cm Fm<sup>6</sup>/C Cm *fff*

S.

A.

T.

B.

# Blue Moon

Words: Lorenz Hart Music: Richard Rodgers  
(Arr. Wayne Richmond - 2010)

**A** Eb Db Eb Db Eb Db Eb Db Eb Cm Fm Bb<sup>7</sup>

Solo

S. *p* Blue Moon... you saw me stand-ing a - lone, *pp* Blue Moon

A. *p* Blue Moon... Moon... *pp* Blue Moon

T. *p* Blue Moon... Blue Moon... *pp* Blue Moon

B. *p* Blue Moon... Blue Moon...

7 Eb Cm Fm Bb<sup>7</sup> Eb Cm Fm<sup>7</sup> Eb Ab

Solo

With-out a dream in my heart, With-out a love of my own.

**B** 12 Eb Bb<sup>7</sup> Eb Cm Fm Bb<sup>7</sup> Eb Cm Fm Bb<sup>7</sup> Eb Cm

Solo

Blue Moon... you knew just what I was there... for, you heard me say-ing a pray'r... for,

S. Blue Moon Ah

A.

18 F Fm<sup>7</sup> Eb Fm<sup>7</sup> Eb

Solo

some - one I real - ly could care... for. And then there

**C** 21 Fm<sup>7</sup> Bb Eb Fm<sup>7</sup> Bb<sup>7</sup> Eb

Solo

sud - den - ly ap - pears be - fore me. The on - ly one my arms will e - ver hold. I heard some -

S. Ah Ah

A.

T. Ah Ah

B.

25 **Abm** **Db7** **Gb** **Bb** **F7** **Fm7** **Bb7**

Solo  
 bo - dy whis - per "Please a - dore me" \_\_\_\_\_ And when I looked, the moon had turned to gold! Blue

S.  
 \_\_\_\_\_

A.  
 Ah \_\_\_\_\_ Blue

T.  
 \_\_\_\_\_ Ah \_\_\_\_\_ Blue

B.  
 \_\_\_\_\_

29 **D** **Eb** **Cm** **Fm** **Bb7** **Eb** **Cm** **Fm** **Bb7** **Eb** **Cm** **Fm7** **Eb** **Ab** **Eb**

Solo  
 Moon \_\_\_\_\_ Now I'm no long - er a - lone. \_\_\_\_\_ With - out a dream in my heart, \_\_\_\_\_ With - out a love of my own. \_\_\_\_\_ And then there

S.  
 Moon \_\_\_\_\_ Ah \_\_\_\_\_

A.  
 \_\_\_\_\_

T.  
 \_\_\_\_\_ Ah \_\_\_\_\_

B.  
 \_\_\_\_\_

37 **E** **Fm7** **Bb** **Eb** **Fm7** **Bb7** **Eb**

[all sops]

Solo  
 sud - den - ly ap - pears be - fore me. \_\_\_\_\_ The on - ly one my arms will e - ver hold. \_\_\_\_\_ I heard some -

A.  
 \_\_\_\_\_

T.  
 sud - den - ly ap - pears be - fore me. \_\_\_\_\_ The on - ly one my arms will e - ver hold. \_\_\_\_\_ I heard some -

B.  
 \_\_\_\_\_

41 **Abm** **Db7** **Gb** **Bb** **F7** **Bb** **C7**

Solo  
 bo - dy whis - per "Please a - dore me" \_\_\_\_\_ And when I looked, the moon had turned to gold! Blue

A.  
 \_\_\_\_\_

T.  
 bo - dy whis - per "Please a - dore me" \_\_\_\_\_ And when I looked, the moon had turned to gold! \_\_\_\_\_ Blue

B.  
 \_\_\_\_\_

45 **F** Dm Gm C7 **F** Dm Gm C7 **F** Dm Gm7 **F**

[Marjorie solo]

Solo

Moon \_\_\_\_\_ Now I'm no long-er a-lone. \_\_\_\_\_ With-out a dream in my heart, \_\_\_\_\_ With-out a love of my own. \_\_\_\_\_

S.

Ah

A.

T.

B.

53 **G** D7  $\text{♩} = 120$  D7 D7 D7 D7 G Em

B.

Bom boo ba bom ba bom. ba bom bom boo ba bom boo ba bom da dang di dang dang da ding-a dong ding Blue Moon, Blue, blue

57 **G** Em Am D **G** Em Am D

S.

Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop.

A.

T.

Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop.

B.

Am D

moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop.

62

Solo

B.

Blue \_\_\_\_\_

Bom boo ba bom ba bom. ba bom bom boo ba bom boo ba bom da dang. di dang dang da ding-a dong ding Blue

65 **H** **G** Em Am D **G** Em Am D **G** Em

Solo

Moon, \_\_\_\_\_ you saw me stand-ing \_\_\_\_\_ a - lone, \_\_\_\_\_ with-out a dream in \_\_\_\_\_ my heart, \_\_\_\_\_

S.

Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

A.

T.

Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

B.

Moon, Blue Moon, Blue moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

70 Am D

Solo  
S.  
A.  
T.  
B.

with-out a love of my own. Blue

Moon. Doop a doop-a doop.

Moon. Doop a doop-a doop. Bom boo ba bom ba bom ba bom bom boo ba bom boo ba bom da dang di dang dang da ding-a dong ding Blue

74 G Em Am D G Em Am D

Solo  
S.  
A.  
T.  
B.

Moon, you knew just what I was there for you heard me say - ing a

Moon, Blue Moon, Blue Moon. Doop - a doop - a doop Moon, Blue Moon, Blue Moon. Doop - a doop - a doop

Moon, Blue Moon, Blue Moon. Doop - a doop - a doop Moon, Blue Moon, Blue Moon. Doop - a doop - a doop

78 G Em Am D G C G

Solo  
S.  
A.  
T.  
B.

prayer for some-one I real - ly could care for. And then there

Moon, Blue Moon, Blue Moon. Doop - a doop - a doop. Ooh Wah, wah, wah, wah.

Moon, Blue Moon, Blue Moon. Doop - a doop - a doop. Ooh Wah, wah, wah, wah.

82 Am G

Solo  
S.  
A.  
T.  
B.

sud-den-ly ap - peared be - fore me. The on - ly

Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

86 Am G

Solo

one my arms will e - - ver hold. I heard some

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

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

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

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

90 Am G

Solo

bo - dy whis - per "Please a - dore me."

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

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

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

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

93 A7 D D7

Solo

And when I looked, the moon had turned to gold. Oh! Blue\_

S. Doo doo, Doo doo, Ah

A. Doo doo, Doo doo, Ah

T. Doo doo, Doo doo, Ah

B. Doo doo, Doo doo, Ah Bob de-bop\_ de bop Bop de-bop\_ Blue

98 K G Em Am D G Em Am D G Em

Solo

Moon, Now I'm no lon - ger a - lone, with-out a dream in my heart,

S. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

A. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

T. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

B. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

103 Am D

Solo — with-out a love of — my own.

S. Moon. Doop a doop-a doop.

A. Moon. Doop a doop-a doop.

T. Moon. Doop a doop-a doop.

B. Bom boo ba bom ba bom ba bom bom boo ba bom boo ba bom da dang di dang dang da ding-a dong ding Blue

107 **L** G Em Am D G Em Am D G Em Am D

Solo Oh Oh Oh

S. Moon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon.Doop-a doop-a doop.

A. Moon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon.Doop-a doop-a doop.

T. Moon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon.Doop-a doop-a doop.

B. Moon.Doop-a doop-a doop.

113

B. Bom boo ba bom ba bom\_ ba bom bom boo ba bom boo ba bom da dang\_ di dang dang da ding-a dong ding Blue

116 **M** G Em Am D G Em Am D G Em Am D

Solo Oh Oh Oh Oh

S. Moon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,Blue Moon.Doop-a doop a doop.

A. Moon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,Blue Moon.Doop-a doop a doop.

T. Moon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,Blue Moon.Doop-a doop a doop.

B. Moon.Doop-a doop-a doop.

122

B. Bom boo ba bom ba bom\_ ba bom bom boo ba bom boo ba bom da dang\_ di dang dang da ding-a dong ding. Blue Moon.

# The Route March

Words: Henry Lawson Music: Ian Hamilton (2008)

D Em

S. 

Conc. 

Sax. 

Vln. 

Vla. 

Vc. 

8 D G A<sup>7</sup>

S. 

Conc. 

Sax. 

Vln. 

Vla. 

Vc. 



14

S. *D* *Em* *D* *G* *D*

sun-shine and the rain as they'll ne-ver sing a-gain Did you hear the school girls sing  
 march away and vanish to a tune we thought was banished Do you hear the child-ren' sing-  
 be sobs be neath the ringin' the bells and 'neath the singin' There'll be tears of rph - an child

Conc.

Vln.

Vla.

Vc.

19

S. *G* *A7* *D* *E*

in' as our boys went swing in' past.  
 in' for the future and the past  
 ren' When our boys come back a-gain.

Conc.

Sax.

Vln.

Vla.

Vc.

# 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.

Sax. Those he roes that shed their blood.

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) There-fore

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

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.

Sax.

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

Sax.

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

Sax.

27 **C**

T. 8  
You the mothers who sent their sons from far - a - way coun - tries

B. 8  
You the mothers who sent their sons from far - a - way coun - tries

Fl.

Sax.

32

S. 8  
Ah

A. 8  
Ah

T. 8  
wipe a - way your tears, wipe a - way your tears.

B. 8  
wipe a - way your tears, wipe a - way your tears.

Fl.

Sax.

35 **D**

S. 8  
Your sons, your sons, are now ly - ing in our bo - som and are in peace. —

A. 8  
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,

Sax.

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.

Sax.

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.

Sax.

# I dreamed a dream

Lyrics: Herbert Kretzmer Music: Claude-Michel Schönberg  
 Arr. Wayne Richmond, 2010 (from 'Les Miserables')

♩=70

DW F F/E F/D F/A B<sub>b</sub> G<sub>m</sub>/C

4 **A** F F/E D<sub>m</sub> F/C B<sub>b</sub> B<sub>b</sub>/A G<sub>m</sub><sup>7</sup> C<sup>11</sup> C<sup>7</sup>

DW

I dreamed a dream in time gone by  
 Then I was young and un - a - fraid

When hope was high and life worth li - ving.\_\_\_\_  
 When dreamswere made and used and was - ted.\_\_\_\_

8 F F/E D<sub>m</sub><sup>7</sup> F/C B<sub>b</sub> maj<sup>7</sup> B<sub>b</sub> maj<sup>7</sup>/A G<sub>m</sub><sup>7</sup> C<sup>11</sup> C<sup>7</sup>

DW

I dreamed that love would ne - ver die,  
 There was no ran - som to be paid,

I dreamed that God would be for - giv - ing.\_\_\_\_  
 No song un - sung, no wine un - tas - ted.\_\_\_\_

12 **B** D D/F# G<sub>m</sub> G<sub>m</sub>/B<sub>b</sub> D D/F# G G/B

DW

But the ti - gers come at night  
 With their voi - ces soft as thun - der.\_\_\_\_

16 C C/E F<sub>m</sub> F<sub>m</sub>/A<sub>b</sub> C

DW

As they tear your hope a - part,  
 As they turn your dream to

19 F G<sub>m</sub>/F F G<sub>m</sub>/F C

DW

shame.\_\_\_\_\_

22 **C** F F/E D<sub>m</sub> F/C B<sub>b</sub> B<sub>b</sub>/A G<sub>m</sub><sup>7</sup> C<sup>11</sup> C<sup>7</sup>

DW

She slept in sum - mer by my side,  
 She filled my days with end - less won - der.\_\_\_\_

26 F F/E D<sub>m</sub><sup>7</sup> F/C B<sub>b</sub> maj<sup>7</sup> B<sub>b</sub> maj<sup>7</sup>/A

DW

She took my child - hood in her stride  
 But she was gone when Au - tumn

29 F C/E C<sub>m</sub><sup>6</sup>/E<sub>b</sub> D<sup>7</sup>(sus4) D<sup>7</sup>

DW

came.

31 **D** Em G/D C C/B Am<sup>7</sup> D<sup>11</sup> D<sup>7</sup>

DW

S. And still I dreamed she'd come to me, That we would live the years to - geth - er.

A. And still I dreamed she'd come to me, That we would live the years to - geth - er.

M. And still I dreamed she'd come to me, That we would live the years to - geth - er.

35 G G/F# Em<sup>7</sup> G/D C<sup>maj7</sup> C/B Am D(sus4)D

DW

S. But there are dreams that can - not be. And there are storms we can - not wea - ther.

A. But there are dreams that can - not be. And there are storms we can - not wea - ther.

M. But there are dreams that can - not be. And there are storms we can - not wea - ther.

39 **E** G G/F# Em <sup>3</sup> G/D C C/B Am<sup>7</sup> D<sup>11</sup> D<sup>7</sup>

DW

S. I had a dream my life would be so diffe - rent from this hell I'm

A. Ooh Ooh Ah

M. Ooh Ooh

43 G G/F# Em<sup>7</sup> rit. G/D C<sup>maj7</sup> D<sup>7</sup>

DW

S. li - ving, so diffe - rent now from what it seemed Now life has killed the dream I

A. Ah

M.

46 **F** G D/F# Em<sup>7</sup> G/B C D<sup>7</sup> rit. G

DW

dreamed.

# When I'm gone

Phil Ochs (Arr. by Tom Bridges 2003)

♩=80 **1** (Chris) / E C#m F#m7 B

S. There's no place in this world where I'll be long, when I'm gone, And I won't know the right from the wrong, when I'm gone, And

A. There's no place in this world where I'll be long, when I'm gone, And I won't know the right from the wrong, when I'm gone, And

T. There's no place in this world where I'll be long, when I'm gone, And I won't know the right from the wrong, when I'm gone, And

B. There's no place in this world where I'll be long, when I'm gone, And I won't know the right from the wrong, when I'm gone, And

5 E G#m C#m F#m B E

S. you won't find me sing-ing on this song, when I'm gone, So I guess I'll have to do it while I'm here. 2. And

A. you won't find me sing-ing on this song, when I'm gone, So I guess I'll have to do it while I'm here. 2. And

T. you won't find me sing-ing on this song, when I'm gone, So I guess I'll have to do it while I'm here. 2. And

B. you won't find me sing-ing on this song, when I'm gone, So I guess I'll have to do it while I'm here. 2. And

9 **2** (Chris + Rima) E C#m F#m7 B

S. I won't feel the flow-ing of the time when I'm gone, All the pleas-ures of love will not be mine when I'm gone,

A. I won't feel the flow-ing of the time when I'm gone, All the pleas-ures of love will not be mine when I'm gone,

T. I won't feel the flow-ing of the time when I'm gone, All the pleas-ures of love will not be mine when I'm gone,

B. I won't feel the flow-ing of the time when I'm gone, All the pleas-ures of love will not be mine when I'm gone,



13 E G#m C#m F#m B E

S. My pen won't pour a ly - ric line when I'm gone, so I guess I'll have to do it while I'm here. And

A. My pen won't pour a ly - ric line when I'm gone, so I guess I'll have to do it while I'm here. And

T. My pen won't pour a ly - ric line when I'm gone, so I guess I'll have to do it while I'm here. And

B. My pen won't pour a ly - ric line when I'm gone, so I guess I'll have to do it while I'm here. And

17 **3** (Tutti) E C#m F#m7 B

S. I won't breathe the bran - dy air when I'm gone, And I can't ev - en suf - fer from my cares when I'm gone,

A. I won't breathe the bran - dy air when I'm gone, And I can't ev - en suf - fer from my cares when I'm gone,

T. I won't breathe the bran - dy air when I'm gone, And I can't ev - en suf - fer from my cares when I'm gone,

B. I won't breathe the bran - dy air when I'm gone, And I can't ev - en suf - fer from my cares when I'm gone,

21 E G#m C#m F#m B E

S. Won't be asked to do my share when I'm gone, so I guess I'll have to do it while I'm here. And

A. Won't be asked to do my share when I'm gone, so I guess I'll have to do it while I'm here. And

T. Won't be asked to do my share when I'm gone, so I guess I'll have to do it while I'm here. And

B. Won't be asked to do my share when I'm gone, so I guess I'll have to do it while I'm here. And

25 **4** (Tutti a capella)  
 E C#m F#m7 B

S. I won't-be run-ning from the rain when I'm gone, and I can'tev-en suf-fer from the pain when I'm gone, There's

A. I won't-be run-ning from the rain when I'm gone, and I can'tev-en suf-fer from the pain when I'm gone, There's

T. I won't-be run-ning from the rain when I'm gone, and I can'tev-en suf-fer from the pain when I'm gone, There's

B. I won't-be run-ning from the rain when I'm gone, and I can'tev-en suf-fer from the pain when I'm gone, There's

29 E G#m C#m F#m B E

S. noth-ing I can lose or I can gain when I'm gone So I guess I'll have to do it while I'm here.

A. noth-ing I can lose or I can gain when I'm gone So I guess I'll have to do it while I'm here.

T. noth-ing I can lose or I can gain when I'm gone So I guess I'll have to do it while I'm here.

B. noth-ing I can lose or I can gain when I'm gone So I guess I'll have to do it while I'm here.

33 **5** (Tutti)  
 E C#m F#m7 B

S. *p* Won'tsee the gol-den of the sun when I'm gone, And the eve-nings and the morn-ings will be one when I'm gone,

A. *p* Won'tsee the gol-den of the sun when I'm gone, And the eve-nings and the morn-ings will be one when I'm gone,

T. *p* Won'tsee the gol-den of the sun when I'm gone, And the eve-nings and the morn-ings will be one when I'm gone,

B. *p* Won'tsee the gol-den of the sun when I'm gone, And the eve-nings and the morn-ings will be one when I'm gone,

37 E G#m C#m F#m B E

S. *f* CAN'T BE SING-ING LOUD-ER THAN THE GUNS WHEN I'M GONE, So I guess I'll have to do it while I'm here. All my

A. CAN'T BE SING-ING LOUD-ER THAN THE GUNS WHEN I'M GONE, So I guess I'll have to do it while I'm here. All my

T. *f* CAN'T BE SING-ING LOUD-ER THAN THE GUNS WHEN I'M GONE, So I guess I'll have to do it while I'm here. All my

B. *f* CAN'T BE SING-ING LOUD-ER THAN THE GUNS WHEN I'M GONE, So I guess I'll have to do it while I'm here. All my

41 6 (Chris) E C#m F#m7 B

S. days won't be dan-ces of del-ight when I'm gone, And the sands will be shift-ing from my sight when I'm gone,

A. days won't be dan-ces of del-ight when I'm gone, And the sands will be shift-ing from my sight when I'm gone,

T. days won't be dan-ces of del-ight when I'm gone, And the sands will be shift-ing from my sight when I'm gone,

B. days won't be dan-ces of del-ight when I'm gone, And the sands will be shift-ing from my sight when I'm gone,

45 E G#m C#m F#m B E

S. Can't add my name in-to the fight when I'm gone so I guess I'll have to do it while I'm here. And

A. Can't add my name in-to the fight when I'm gone so I guess I'll have to do it while I'm here. And

T. Can't add my name in-to the fight when I'm gone so I guess I'll have to do it while I'm here. And

B. Can't add my name in-to the fight when I'm gone so I guess I'll have to do it while I'm here. And

49 **7** (Tutti) E C#m F#m7 B

S. *f* I won't be laugh-ing at the lies when I'm gone, And I can't ques-tion how or when or why when I'm gone,

A. *f* I won't be laugh-ing at the lies when I'm gone, And I can't ques-tion how when or why when I'm gone,

T. *f* I won't be laugh-ing at the lies when I'm gone, And I can't ques-tion how or when or why when I'm gone,

B. *f* I won't be laugh-ing at the lies when I'm gone, And I can't ques-tion how when or why when I'm gone,

53 E G#m C#m F#m B E *Slower; more deliberately...*

S. *p* Can't live proud en-ough to die when I'm gone. so I guess I'll have to do it while I'm here. There's no

A. *p* Can't live proud en-ough to die when I'm gone. so I guess I'll have to do it while I'm here. There's no

T. *p* Can't live proud en-ough to die when I'm gone. so I guess I'll have to do it while I'm here. There's no

B. *p* Can't live proud en-ough to die when I'm gone. so I guess I'll have to do it while I'm here. There's no

57 **8** (Tutti) E C#m F#m7 B

S. place in this world That I'll be-long when I'm gone, And I won't know the right from the wrong when I'm gone, And

A. place in this world That I'll be-long when I'm gone, And I won't know the right from the wrong when I'm gone, And

T. place in this world That I'll be-long when I'm gone, And I won't know the right from the wrong when I'm gone, And

B. place in this world That I'll be-long when I'm gone, And I won't know the right from the wrong when I'm gone, And

61

E G#m C#m F#m B A E

S. *rall*  
 you won't find me sing-ing on this song when I'm gone, so I guess I'll have to do it while I'm here.

A. *rall*  
 you won't find me sing-ing on this song when I'm gone, so I guess I'll have to do it while I'm here.

T. *rall*  
 you won't find me sing-ing on this song when I'm gone, so I guess I'll have to do it while I'm here.

B. *rall*  
 you won't find me sing-ing on this song when I'm gone, so I guess I'll have to do it while I'm here.

# Da Doo Ron Ron

Ellie Greenwich, Jeff Barry & Phil Spector

Sax.  $E_b$

## Verse

5  $E_b$   $A_b$   $B_b^7$   $E_b$

T. I met him on a Mon-day and my heart stood still... Da doo ron ron... ron, da doo ron ron...  
 knew what he was do - ing when he caught my eye. He  
 Picked me up at se - ven and he looked so fine...

H. Ooh \_\_\_\_\_ Da doo ron ron... ron, da doo ron ron...

Sax.

10  $E_b$   $A_b$   $B_b^7$   $E_b$

T. Some-bod-y told me that his name was Bill... Da doo ron ron... ron, da doo ron ron...  
 looked so... qui-et but... my oh my...  
 Some-day soon I'm gon-na make him mine.

H. Ooh \_\_\_\_\_ Da doo ron ron... ron, da doo ron ron...

Sax.

## Chorus

14  $E_b$   $A_b$   $E_b$   $B_b^7$   $E_b$

T. Yes!\_ My heart stood still. Yes!\_ His name was Bill. And\_ when he  
 Yes!\_ He caught my eye... Yes!\_ My, oh my!  
 Yes!\_ He looked so fine. Yes!\_ I'll make him mine!

H.

Sax.

