

# On the road 2012

[Loosely Woven – March/April 2012 ]

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# Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

B.  $\text{♩} = 59$   $\text{♩} = 110$  **2** **2**

Free dom Free dom free- dom free- dom

7 G C G D<sup>7</sup> G C G D<sup>7</sup> G C G D<sup>7</sup> G C G D<sup>7</sup>

T.  $\text{♩} = 110$

We say free - dom free-dom will come wel-come free - dom

B.  $\text{♩} = 110$

We say free - dom free-dom will come wel-come free - dom

15 G C G D<sup>7</sup> G C G D<sup>7</sup> G C G D<sup>7</sup> 3

T.  $\text{♩} = 110$

jus - tice jus-tice will come wel-come jus - tice Hu-man

B.  $\text{♩} = 110$

jus - tice jus-tice will come wel-come jus - tice Hu-man

21 Em 3 3 3 3 3 3 3 3 3 3 3 3

T.  $\text{♩} = 110$

free-dom is fun-da-men-tal and jus-tice a right e - qual-i-ty's that thin line be-tween wrong and right

B.  $\text{♩} = 110$

free-dom is fun-da-men-tal and jus-tice a right e - qual-i-ty's that thin line be-tween wrong and right

26 Em 3 3 3 3 3 3 3 3 3 3 3 3

T.  $\text{♩} = 110$

when the earth is de-nu-ded her crea-tures op-pressed then jus-tice and free-dom are put to the test

B.  $\text{♩} = 110$

when the earth is de-nu-ded and crea-tures op-pressed then jus-tice and free-dom are put to the test

32

T.  $\text{♩} = 110$

We say free - dom free-dom will come wel-come free - dom jus - tice

B.  $\text{♩} = 110$

We say free - dom free-dom will come wel-come free - dom jus - tice

40

T.   
 jus-tice will come wel-come jus - tice We say free - dom free-dom will come

B.   
 jus-tice will come wel-come jus - tice We say free - dom free-dom will come

52

T.   
 wel-come free - dom jus - tice jus-tice will come wel-come jus - tice

B.   
 wel-come free - dom jus - tice jus-tice will come wel-come jus - tice

60

T.   
 the

B.   
 The wo-man child\_ the mo-ther earth\_ the land the law the hu-man birth\_ the

63

T.   
 spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom free-dom will come

B.   
 spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom free - dom free - dom

68

T.   
 wel-come free - dom jus - tice jus-tice will come

B.   
 free - dom free - dom free - dom jus - tice jus-tice jus-tice

74

T.   
 wel-come jus - tice My be-ing's my spi-rit the land is my law the in -

B.   
 jus-tice jus-tice jus-tice My be-ing's my spi-rit the land is my law the in -

V.S.

79

T. *8*  $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   
 dus - tri - al sa - va - ges keep the o - pressed so poor re - sis - tance will break the

B. *8*  $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   
 dus - tri - al sa - va - ges keep the o - pressed so poor re - sis - tance will break the

82

T. *8*  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   
 stealth eag - le's claw. peace is much more than the ab - sence of war

B. *8*  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   
 stealth eag - le's claw. peace is much more than the ab - sence of war The

85

T. *8*  $\frac{4}{4}$   
 the crea - tures and the li - ving plants all cry out as one they chant

B. *8*  $\frac{4}{4}$   
 man child the mo - ther earth the land the law the li - ving sun the crea - tures and the li - ving plants all cry out as one they chant

89

T. *8*  $\frac{4}{4}$   
 free - dom free - dom will come wel - come free - dom jus - tice

B. *8*  $\frac{4}{4}$   
 free - dom free - dom free - dom free - dom free - dom free - dom jus - tice

96

T. *8*  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 jus - tice will come wel - come jus - tice

B. *8*  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 jus - tice jus - tice jus - tice jus - tice jus - tice

111 *with mandolin*

Vln. *8*  $\frac{4}{4}$   
 (Musical notation with triplets)

115

Vln. *8*  $\frac{4}{4}$   
 (Musical notation with triplets)

119

T. free - dom free-dom will come wel-come free - dom jus - tice

B. free - dom free - dom free - dom free - dom free - dom jus - tice

Vln.

126

T. jus-tice will come wel-come jus-tice da da da da

B. jus-tice jus-tice jus-tice jus-tice free - dom

Vln.

132

T. da

B. free - dom free - dom free - dom free - dom free - dom

Vln.

137

T. da da da da da da da da da da da da da

B. free - dom free - dom free - dom

Vln.

140

T. da da da da da da da da da da da da free - dom

B. free - dom free - dom free - dom free - dom

Vln.

# The Kakapo's Lament

Kevin Murray (2008)

$\text{♩} = 85$  Gm D7 Gm D7 Gm F Gm Cm Gm

Fl.

9 **A** Gm D7 Gm D7 Gm D7 Cm D7 Gm

S.

Through the long dark night he's cal-ling, but his song is sung in vain. The ka-ka-po is lone-ly, just

A.

Through the long dark night he's cal-ling, but his song is sung in vain. The ka-ka-po is lone-ly, just

B.

Vla.

B Rec.

16 Cm D7 Gm D7 Gm D7 Gm D7 *Ian solo*

S.

hear his sad re- frain . . . Ah\_ Ah\_ Ah\_ That

A.

hear his sad re- frain . . .

B.

Vla.

Bom Bom Bom Bom Bom Bom

B Rec.

Con.

22 **B** Gm Cm Bb F7 Gm F7 D7 Gm Cm Bb F7 Gm

S.

mourn-ful song he sings once filled this val - ley. The hills a-round once ech-oed with that sound. This

Vla.

B Rec.

Con.

26 **D7** **Gm** **D7** **Gm**

S.   
 mis ty,mos-sy earth once swarmed with ka-ka-po, but now there's on-ly one left to be found. As the

Vla.

B Rec.

Con.

30 **Gm** **Cm** **F7** **D7** **Gm** **F7** **D7** **Cm** **D7** **Gm** **D7**

S.   
 sun sinks low & night en-shrouds the val - ley, The ka-ka-po booms out his lone la - ment. It's

Vla.

B Rec.

Con.

34 **F7** **Gm** **D7** **Gm** **F7** **D7**

S.   
 just so sad,it's just too bad that ka-ka-po just had to go.Still one lone song in - to the night is sent . . .

B.   
 Bom

Vla.

B Rec.

Con.

38 Gm D7 Gm D7 Gm D7

S. Ah Ah Ah

A.

B. Bom Bom Bom Bom Bom

Vla.

B Rec.

Con.

42 C Cm D7 Gm F7 D7 Cm D7 Gm D7

Fl.

Vla.

B Rec.

Con.

47 F7 Gm D7 Gm F7 D7

Fl.

Vla.

B Rec.

Con.



**D**

57 Gm D7 Gm D7 Gm D7 Gm DGm D7

S. Ah Ah Ah Through the long dark night he's call ing, but his call yields no re -

A. Through the long dark night he's call ing, but his call yields no re -

B. Bom Bom Bom Bom

Fl.

Vla.

B Rec.

Con.

59 Gm F7 D7 Gm D7 Gm D7 Gm D7 Gm D7 rit. Gm

S. ply. The ka-ka-po's a - lone now, just hear his plaint-ive\_ cry. Ah Ah Bom Bom.

A. ply. The ka-ka-po's a - lone now, just hear his plaint-ive\_ cry.

B. Bom Bom Bom Bom

Fl.

Vla.

B Rec.

Con. rit.

# I've Got You Under My skin

Cole Porter (Arr. Maria Dunn, 2011)

Percussion: kit with brushes

I haven't added a harp part because it isn't a harp kind of song, but I could write a bass line to be played on harp if you want.

E<sup>b</sup> ♩=120

GT.

I've

Sax.1

5 **A** Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6

GT.

got you un-der my skin I've got you deep in the heart of me so

13 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 C<sup>7</sup> Fm<sup>7</sup> Fm<sup>7</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup>

GT.

deep in my heart you're rea-ly a part of me I've got you un-der my skin I

**B**

21 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6 Fm<sup>7</sup>b<sup>5</sup>

GT.

tried so not to give in I said to my-self "this af-

26 Fm<sup>7</sup>b<sup>5</sup>/B<sup>b</sup> B<sup>b</sup>7 D E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6

GT.

fair ne-ver will go so well but

29 Dm<sup>7</sup> G<sup>7</sup> C<sup>o</sup> C C<sup>7</sup>

GT.

why should I try to re-sist when dar-ling I know so well? I've

33 A<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6

GT.

got you un-der my skin I'd

37 **C** Fm<sup>7</sup> B<sup>b</sup>7 Gm<sup>7</sup> E<sup>b</sup>7

GT.

sac-ri-fice an-y-thing come what might for the sake of ha-ving you near in spite of a

41 Fm<sup>7</sup> Fm<sup>7</sup>b<sup>5</sup> E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7 G<sup>7</sup>

GT.

warn-ing voice that comes in the night and re-peats and re-peats in my ear 'don't you

45 Cm A<sup>b</sup> E<sup>b</sup>/G C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>  
 GT. know li-ttle fool you ne-ver can win use your men - ta - li - ty wake up to re - a - li - ty"

52 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m<sup>6</sup> E<sup>b</sup>/G  
 GT. but each time I do just the thought of you makes me stop be-fore I be -

56 B<sup>b</sup>m/D<sup>b</sup> C<sup>7</sup> Fm B<sup>b</sup>7(b9) E<sup>b</sup>  
 GT. gin 'cause I've got you un-der my skin

**D**  
 61 Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> C<sup>6</sup> Dm<sup>7b5</sup> Dm<sup>7b5</sup>/G G<sup>7</sup> B Cmaj<sup>7</sup> C<sup>6</sup>  
 Sax.1

69 Bm<sup>7</sup> E<sup>7</sup> A<sup>0</sup> A A<sup>7</sup> Fm<sup>6</sup> Fm<sup>6</sup>/G G<sup>7</sup> Cmaj<sup>7</sup>  
 Sax.1

76 **E** Fm<sup>7</sup> B<sup>b</sup>7 Gm<sup>7</sup> E<sup>b</sup>7 Fm<sup>7</sup>  
 GT. I'd sac-ri-fice an - y - thing come what might for the sake of ha-ving you near in spite of a war - ing voice that

82 Fm<sup>7b5</sup> E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7 G<sup>7</sup> Cm A<sup>b</sup> E<sup>b</sup>/G  
 GT. comes in the night and re - peats and re - peats in my ear 'don't you know li-ttle fool you ne-ver can win

88 C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7  
 GT. use your men - ta - li - ty wake up to re - a - li - ty" but each

93 A<sup>b</sup> A<sup>b</sup>m<sup>6</sup> E<sup>b</sup>/G B<sup>b</sup>m/D<sup>b</sup> C<sup>7</sup>  
 GT. time I do just the thought of you makes me stop be-fore I be - gin 'cause I've

97 **F** Fm B<sup>b</sup>7(b9) E<sup>b</sup> C<sup>7</sup> Fm B<sup>b</sup>7(b9)  
 GT. got you un-der my skin I've got you un-der my

103 E<sup>b</sup> C<sup>7</sup> Fm B<sup>b</sup>7(b9) E<sup>b</sup>  
 GT. skin I've got you un-der my skin  
*stop rhythm & kb*

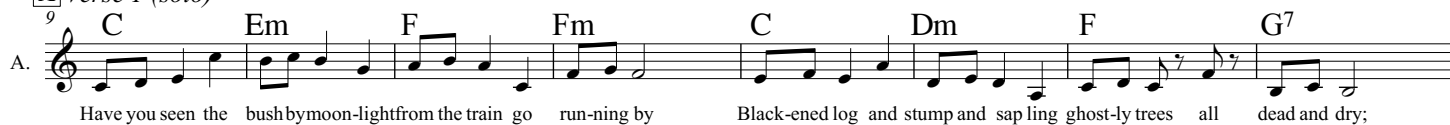
# On the night train

W: Henry Lawson M: Ade Monsborough

(Arr. Noni Dickson - 2011)

VI. 

**A** Verse 1 (solo)

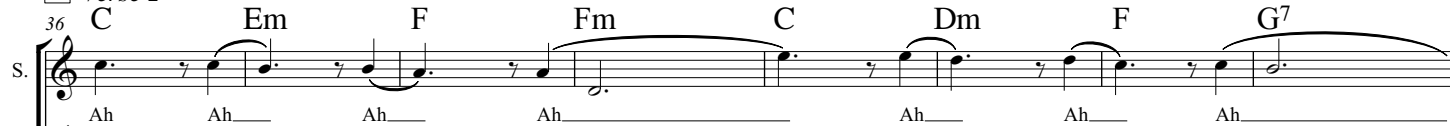
A.   
 Have you seen the bush by moon-light from the train go run-ning by Black-ened log and stump and sap ling ghost-ly trees all dead and dry;

A.   
 Here a patch of glas sy wat - er; there a glimpse of mys-tic sky? Have you heard the still voice cal - ling yet so warm and yet so co - ld.

A.   
*I'm the moth - er bush that bore you, come to me when you are old.*

Fl. 

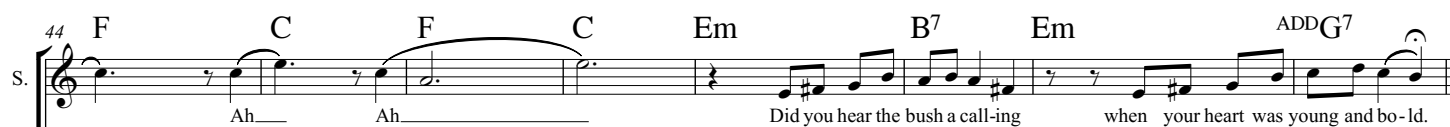
**C** Verse 2

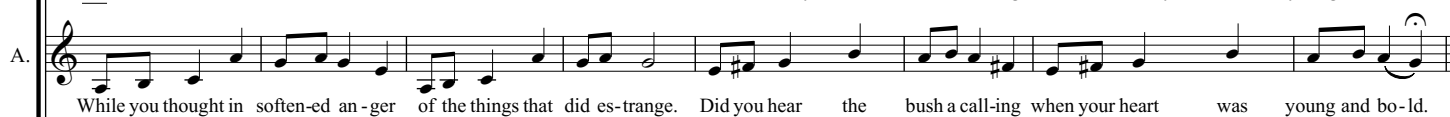
S.   
 Ah Ah Ah Ah Ah Ah Ah

A.   
 Did you see the bush be-low you sweep-ing dark - ly to the range All un-changed and all un-chang-ing Yet so ve - ry old and strange!

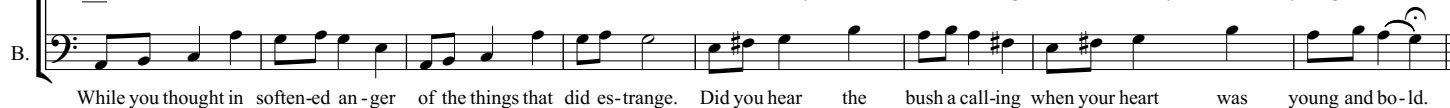
T.   
 Ah

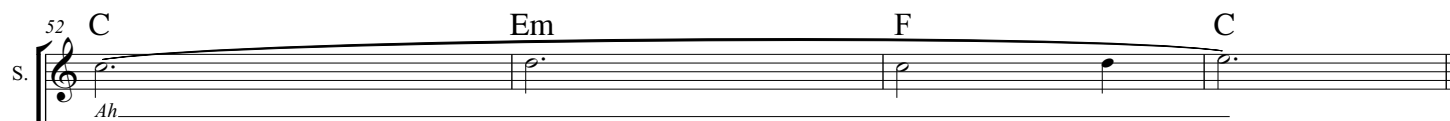
B.   
 Did you see the bush be-low you sweep-ing dark - ly to the range All un-changed and all un-chang-ing Yet so ve - ry old and strange!

S.   
 Ah Ah Did you hear the bush a call-ing when your heart was young and bo-ld.

A.   
 While you thought in soften-ed an-ger of the things that did es-trange. Did you hear the bush a call-ing when your heart was young and bo-ld.

T.   
 Ah Ah Did you hear the bush a call-ing When your heart was young and bo-ld.

B.   
 While you thought in soften-ed an-ger of the things that did es-trange. Did you hear the bush a call-ing when your heart was young and bo-ld.

S.   
 Ah

A.   
*I'm the moth - er bush that nursed you; come to me when you are old.*

T.   
*I'm the moth - er bush that nursed you; come to me when you are old.*

B.   
*I'm the moth - er bush that nursed you; come to me when you are old.*

56 **D** C Em F Fm C Em F Fm C

F1.

65 Em F Fm C Dm F G<sup>7</sup>

T. Rec.

72 F C F C Em B<sup>7</sup> Em

F1.

79 G<sup>7</sup> rit. C a tempo Em F C Em F Fm C Em F Fm

F1.

91 **E** Verse 3 C Em F Fm C Dm F G<sup>7</sup>

S.   
In the cut ting in the tun-nel out of sight of stack or shed, have you heard the grey bush call-ing from the pine ridge ov-er head:

A.   
In the cut ting in the tun-nel, out of sight of stack or shed, have you heard the grey bush call-ing from the pine - ridge ov-er head:

T.   
In the cut ting in the tun-nel, out of sight of stack or shed, have you heard the grey bush call-ing from the pine - ridge ov-er head:

B.   
In the cut ting in the tun-nel, out of sight of stack or shed, have you heard the grey bush call-ing from the pine - ridge ov-er head:

99 F C F C Em B<sup>7</sup> Em G<sup>7</sup>

S.   
You have seen the seas and cit - ies; all is cold to you, or dead. All seems done and all seems to - ld but the grey light turns to go - ld!

A.   
You have seen the seas and cit - ies; all is cold to you, or dead. All seems done and all seems told but the grey light turns to go - ld!

T.   
You have seen the seas and cit - ies; all is cold to you, or dead. All seems done and all seems told but the grey light turns to go - ld!

B.   
You have seen the seas and cit - ies; all is cold to you, or dead. All seems done and all seems told but the grey light turns to go - ld!

107 C Em F C

S.   
I'm the mo - ther bush that loves you, come to me now you are old

A.   
I'm the mo - ther bush that loves you, come to me now you are old

T.   
I'm the mo - ther bush that loves you, come to me now you are old

B.   
I'm the mo - ther bush that loves you, come to me now you are old

111 Em F Fm C

V1.

# Road to Dorchester

Graham Moore

♩=170

6

S.

## Verse 1

7

S.

Six brave men we've read your story the trial, the grief, the pain and the glory at the

11

hands of the squire, the whig and the tory in England's pleasant land. But if

15

S.

I could ask you one last question, one last thought for your reflection. Did you

19

lose all hope, pray for protection on the road to Dorchester?"

## Chorus

23

S.

On the road, on the road, By the masters of oppression you were ta

A.

On the road, on the By the masters of oppression you were ta

T.

On the road, on the road, By the masters of oppression you were ta

B.

On the road, on the road, By the masters of oppression you were ta

30

S.

ken from your land On the road, on the road, The im

A.

ken from your land On the road, on the The im

T.

ken from your land On the road, on the road, The im

B.

ken from your land On the road, on the The im

Repeat at end

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

S. mor - tal power of free - dom took you — by the hand. 5

A. mor - tal power of free - dom took you — by the hand. 5

T. mor - tal power of free - dom took you — by the hand. 5

B. mor - tal power of free - dom took you — by the hand. 5

Verse 2

45 D G

S. Did you wake with a dread in the dark day dawn-ing Did the sun force a way through the

49 D D/C# D/B D/A G A<sup>7</sup>

S. clouds of the morn-ing Was the lark on the wing a - bove you soar-ing free - ly in the sky? — What

54 D G

S. thoughts did you share what fears were grow-ing Did you think you'd be home 'fore the cock was crow-ing Did you

58 D D/C# D/B D/A G A<sup>7</sup> D [To Chorus]

S. think of the land where you'd be go - ing on the road to Dor - ches - ter?

Verse 3

62 D G

S. As you crossed Gray's bridge with the jail a - head past the spire of the church the graves of the dead, Did you

67 D D/C# D/B D/A G A<sup>7</sup>

S. feel re - gret — for the things you'd said, the oath that you had — sworn? Were you

71 D G

S. sure in your heart that your cause was right? Were you firm - ly re-solved to stand and fight for the

75 D D/C# D/B D/A G A<sup>7</sup> D [To a capella Chorus --> Tutti Chorus]

S. right to re - sist the mas - ter's might and for child - ren yet un - born?

# The Eyes of Margaret

The Rankin Family  
 Arr: Samantha O'Brien (2011)

Piano accompaniment (Pno.) with chords: C, C G/B F/A G, G Am G/B C, C G/B F/A G.

S. 8 C G7  
 1. When mor ning comes to me I see the eyes of Mar garet I see the eyes of

S. 19 G6 C C(sus4) C  
 Mar- garet when mor- ning comes a- round

S. 25 G7 C G7 Dm7  
 When she comes near me I see the eyes of Mar garet I see the

S. 34 G7 C C(sus4) C  
 smi - les of Mar garet and time rolls a- round

S. 41 F C G7 C  
 When dark-ness comes near her, I see a side, a pen and a le-ter have fad - ed and died A

W. 41

S. 50 F C G7 pp  
 prom-ise is brok - en, a change in the tide some-one is sing - ing her song Ah na

W. 50

S. 58 C C/E Dm7/F Dm G7 G7/D C C(sus4) C  
 na na na na na na na na na na Ah na

W. 58

S. 66 C C/E Dm7/F Dm G7 G7/D C  
 na na na na na na na na na na na

W. 66



73 C G/B F/A G G Am Bm C G/B F/A G

Pno.

79 C G7

S. 2. And when she's lo - nely I'll take the hand of Mar garet I'll hold the hand of Mar garet

91 G6 C C(SUS4) C G7 C G7

S. and she'll come a round And when she is trou bled I'll hear the cries of

101 Dm7 G7 G6 C C(SUS4) C

S. Mar garet I'll wipe the eyes of Mar-garet and she al-ways comes a round

111 *[A capella on repeat]* **f** F C G7 C F

S. **f** When dark-ness comes near her, I see a side, a pen and a le-tter have fad-ed and died A prom-ise is

W. **f** When dark-ness comes near her, I see a side, a pen and a le-tter have fad-ed and died A prom-ise is

T. **f** When dark-ness comes near her, I see a side, a pen and a le-tter have fad-ed and died A prom-ise is

M. **f** When dark-ness comes near her, I see a side, a pen and a le-tter have fad-ed and died A prom-ise is

121 C G7 *[Tutti insts.]* **pp** C C/E Dm7/F Dm

S. brok-en, a change in the tide some-one is sing-ing her song **pp** Ah na na na na na na

W. brok-en, a change in the tide some-one is sing-ing her song **pp** Ah na na na na na na

T. brok-en, a change in the tide some-one is sing-ing her song **pp** Ah na na na na na na

M. brok-en, a change in the tide some-one is sing-ing her song **pp** Ah na na na na na na

132 G7 G7/D C C C C/E Dm7/F Dm G7 G7/D C

S. na na na na na Ah na na na na na na na na na na na

W. na na na na na Ah na na na na na na na na na na na


T. na na na na na Ah na na na na na na na na na na na

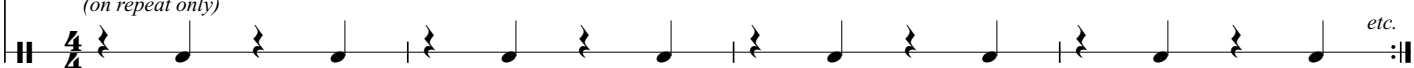
M. na na na na na Ah na na na na na na na na na na na

# You Were Meant For Me

Jewel Kilcher and Steve Poltz  
(Arr. Maria Dunn - 2011)

(on repeat only)

Bass: 

Egg: 

5 **A** C<sup>9</sup> G/B C Em

Tr. 

I hear the clock it's six A M\_\_\_\_\_ I feel so far\_\_ from where I've been\_\_


9 C<sup>9</sup> G/B C D

Tr. 


I've got my eggs and my pan-cakes too\_\_\_\_\_ I've got ma-ple sy-rup ev' ry thing but you\_\_\_\_\_

Bass: 


13 C<sup>9</sup> G/B C Em

Tr. 

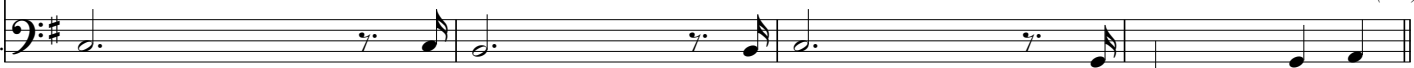
I break the yolks and make a smi ley face\_\_\_\_\_ I kind of like it in my brand new place I wipe the

Bass: 

17 C<sup>9</sup> G/B C D

Tr. 

spots a-bove the mirror don't leave the keys in the door\_\_\_\_\_ I ne-ver put the towels on the floor an - y more cause (etc.)

Bass: 

21 **B** C D G D/F# Em G/D

Tr. 


dreams last\_\_ for\_\_\_\_\_ so\_\_ long\_\_ e - ven af - ter you're gone\_\_

25 C D G D/F# Em G/D

Tr. 

I know\_ you love\_ me\_ and\_ soon\_ you will see\_\_\_\_\_ you were meant

29 C D Em

Tr. 

\_\_ for me and I was meant for you\_\_

33 **C** **C<sup>9</sup>** **G/B** **C** **Em**

Tr. I called my ma-ma she was out for a walk\_\_\_ Con-soled a cup of co - ffee but it didn't want to talk\_\_\_ I

37 **C<sup>9</sup>** **G/B** **C** **D**

Tr. picked up a pa - per it was more bad news\_\_\_ more hearts be - ing bro - ken or peo - ple be - ing used\_\_\_

41 **C<sup>9</sup>** **G/B** **C** **Em**

Tr. put on my coat in the pour - in\_\_\_ rain\_\_\_ I saw a mo - vei but it was - not the same

45 **C<sup>9</sup>** **G/B** **C**

Tr. Cause it was ha - py and i\_\_\_ was sad\_\_\_ And it made me miss you\_\_\_

48 **D** **D** **C** **D** **G** **D/F#** **Em** **G/D**

Tr. Oh\_\_\_ so bad\_\_\_ dreams last\_\_\_ for\_\_\_ so\_\_\_ long\_\_\_ e - ven af - ter you're gone\_\_\_

S. Oooh

A. Oooh

Bar. Oooh

B. Oooh

53 **C** **D** **G D/F#** **Em G/D** **C** **D** **Em**

Tr. I know you love me\_ and soon you will see\_\_\_ you were meant\_ for me and I was meant for you\_\_\_ I

S.

A.

Bar.

B.

61 **E** Am<sup>7</sup> D Bm D Em<sup>7</sup>

Tr. go a-bout my bus'ness I'm do-in fine\_\_ be-sides what\_\_ would I say\_\_ if I had\_\_ you on the line?

S. Ooo

A. Ooo

Bar. Ooo

B. Ooo

65 Am<sup>7</sup> D Bm<sup>7</sup> Em

Tr. Same old sto - ry not much to say Hearts are bro-ken ev 'ry day\_\_

S.

A.

Bar.

B.

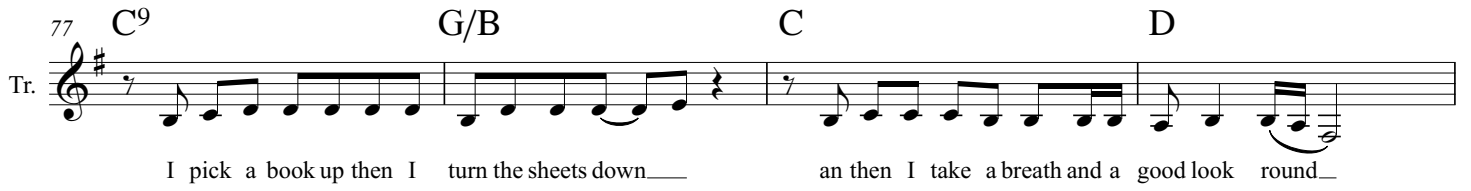
69 C<sup>9</sup> G/B C Em

Tr.

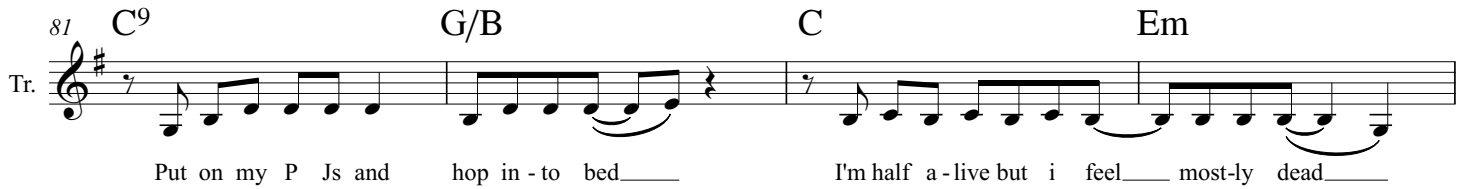
**F**  
73 C<sup>9</sup> G/B C Em

Tr.  I brushed my teeth I put the cap back on— I know you hate it when I leave the light on

77 C<sup>9</sup> G/B C D

Tr.  I pick a book up then I turn the sheets down— an then I take a breath and a good look round—

81 C<sup>9</sup> G/B C Em

Tr.  Put on my P Js and hop in - to bed— I'm half a - live but i feel— most-ly dead—

85 C<sup>9</sup> G/B C D

Tr.  I try to tell my-self it will be— al - right— I just should-nt think a - ny more to - night—

**G**  
89 C D G D/F# Em G/D

Tr.  dreams last— for— so— long— e - ven af - ter you're gone—

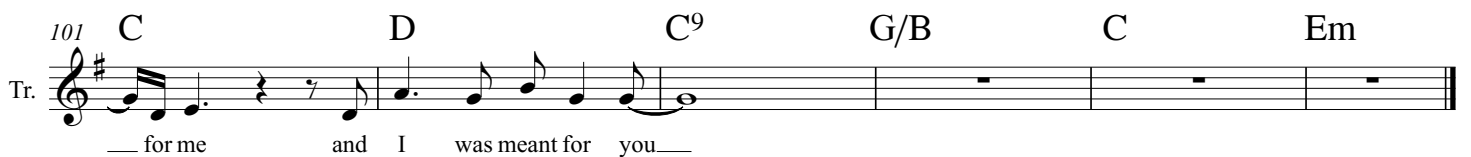
93 C D G D/F# Em G/D

Tr.  I know. you love— me— and— soon— you will see— you were meant

97 C D Em

Tr.  — for me and I was meant for you— you were meant

101 C D C<sup>9</sup> G/B C Em

Tr.  — for me and I was meant for you—

# Hushabye

Traditional (Arr. Maria Dunn - 2009)

**A** ♩=84

S. *p* Ooo ooo Ooo

A. *p* Ooo Ooo

10 **B<sup>b</sup>** **C** **Dm**

S. Ooo

A. Ooo

**B** Guitars start

21 **Dm** **Gm** **C** **A<sup>7</sup>** **Dm**

CW Hush - a - bye don't you cry go to sleep you li - ttle ba - by

29 **Dm** **Gm** **C** **A<sup>7</sup>** **Dm**

CW When you wake you shall have all the pre - tty li - ttle hor - ses

37 **F** **C** **B<sup>b</sup>** **F** **C** **A<sup>7</sup>** **Dm**

CW Da - pples and greys pin - tos and bays all the pre - tty li - ttle hor - ses

**C** Piano tacet

45 **Dm** **Gm** **C** **Dm** **B<sup>b</sup>** **F** **C** **Dm** **F** **C**

Fl. Sam

55 **Dm** **B<sup>b</sup>** **Dm** **Gm** **C** **B<sup>b</sup>** **C** **Dm**

68 **D** **Dm** **Gm** **C** **A<sup>7</sup>** **Dm**

CW Way down yon - der in the mea - dow poor li - ttle ba - by cry - ing Ma - ma The

S. Way down yon - der in the mea - dow poor li - ttle ba - by cry - ing Ma - ma The

S. Way down yon - der in the mea - dow poor li - ttle ba - by cry - ing Ma - ma The

A. Way down yon - der in the mea - dow poor li - ttle ba - by cry - ing Ma - ma The

76 **Dm** **Gm** **C** **A<sup>7</sup>**

CW birds and the bu-tter-flies flu-tter\_ round his eyes poor li-ttle ba-by cry-ing Ma-ma

S. birds and the bu-tter-flies flu-tter\_ round his eyes poor li-ttle ba-by cry-ing Ma-ma

S. birds and the bu-tter-flies flu-tter\_ round his eyes poor li-ttle ba-by cry-ing Ma-ma

A. birds and the bu-tter-flies flu-tter\_ round his eyes poor li-ttle ba-by cry-ing Ma-ma

84 **E** **Dm** **Gm** **C** **A<sup>7</sup>** **Dm**

CW Hush - a - bye don't you cry go to sleep you li-ttle ba-by

92 **Dm** **Gm** **C** **A<sup>7</sup>** **Dm**

CW When you wake you shall have all the pre-tty li-ttle hor-ses

100 **F** **F** **C** **B<sup>b</sup>** **F** **C** **A<sup>7</sup>**

CW Da-pples and greys pin-tos and bays all the pre-tty li-ttle

106 **Dm** **B<sup>b</sup>** **C** **A<sup>7</sup>** **Dm**

CW hor-ses all the pre-tty li-ttle hor-ses pre-tty li-ttle hor-ses

S. all the pre-tty li-ttle hor-ses pre-tty li-ttle hor-ses pre-tty li-ttle hor-ses

S. pre-tty li-ttle hor-ses *Ooo* *p*

115

S. *ooo* *Ooo*

A. *Ooo* *p* *Ooo*

122

S. *Ooo*

A. *Ooo*

# Never Mind the Why and Wherefore

Gilbert & Sullivan (from 'HMS Pinafore')

♩=120

Glk. *f*

Tri. *f*

W. Bl. *f*

9 **A**

Captain Ne - ver mind the why and where-fore, love can le - vel ranks, and there-fore, though his lord-ship's sta-tion's migh - ty, though stu -  
 Sir Jo Ne ver mind the why and where-fore, love can le - vel ranks, and there-fore, though your nau - ti - cal re - la - tion in my  
 Josephine Ne - ver mind the why and where-fore, love can le - vel ranks, and there-fore, I ad - mit the ju - ris - dic - tion; a - bly

16

pen-dous be his brain, though her tastes are mean and fligh - ty and her for - tune poor — and plain. —  
 set could scarce - ly pass, though you oc - cu - py a sta - tion in the low - er mid - dle class. —  
 have you played your part; You have car - ried firm con - vic - tion to my hes - i - ta - ting heart. —

24 **B** Captain & Sir Jo. Captain

Ring the mer-ry bells on board ship, Rend the air with warb-ling wild, For the un-ion of his Lord-ship with a hum-ble cap-tain's child. For a

Glk. *p*

33 Josephine Sir Jo. Josephine (to Coda)

hum-ble cap-tain'sdaugh-ter For a gal lant cap-tain'sdaugh-ter, And a Lord that rulesthe wa-ter, And a tar who ploughs the wa-ter.

Glk.

42 **C**

Let the air with joy be la-den rend with songs the air a-bove, For the un-ion of a maid-en with the man who owns her

Glk. *p*

Tri. *p*

W. Bl. *p*



50

love. \_\_\_\_\_

Glk. *mf*

Cym. *mf*

Tri. *mf*

W. Bl. *mf*

Coda

58 **D** Josephine Men

Let the air with joy be la den Ring the merry bells on board-ship, For the un ion of amai-den, for her un ion with his Lord-ship Rend with songs the

Glk. *p* *mf*

Cym. *p* *mf*

Tri. *p* *mf*

W. Bl. *mf*

67

air a-bove, for the man who owns her love! Rend with songs the air a - bove for the man who owns her love!

Glk.

Cym.

Tri.

W. Bl.

77 **E**

Glk.

Cym.

Tri.

W. Bl.

add lib interesting rhythm!

# Bring Him Home

Music: Claude-Michel Schonberg  
Lyrics: Herbert Kretzner & Alain Boublil

$\text{♩} = 80$  *poco rit.* **A Tempo** *poco rit.*

DW *p* God on

Vl. *p*

**A** **A Tempo** *poco rit.* **A Tempo** *poco rit.* **A Tempo** *poco rit.*

DW high hear my prayer in my need you have always been there He is

Guitar plays same rhythm as harp

**A Tempo** *poco rit.* **A Tempo** *poco rit.* **A Tempo** *poco rit.* **A Tempo** *poco rit.*

DW 13 **F Gm<sup>7</sup> Fmaj<sup>7</sup>/A B<sup>b</sup> F B<sup>b</sup> Fmaj<sup>7</sup> B<sup>b</sup> A A<sup>7</sup>**

young he's a - fraid let him rest hea - ven

**A Tempo**

DW 19 **Dm Dm/C B<sup>b</sup> B<sup>b</sup>/E B<sup>b</sup>/A Gm Gm<sup>7</sup> C<sup>7</sup> F**

blessed Bring him home bring him home bring him home

**B** **A Tempo** *add piano*

DW 26 **Am Gm Dm C**

He's like the son I might have known if God had gi - ven me a son The su-mmers

Bar The su-mmers

B. The su-mmers

*poco rit.* *tacet piano*

DW 30 **B<sup>b</sup> F/A B<sup>b</sup> F/A Gm A C<sup>7</sup>**

die one by one How soon they fly on and on and I am old and will be gone Bring him

Bar die one by one How soon they fly on and on

B. die one by one How soon they fly on and on

**C** A Tempo poco rit. A Tempo poco rit. A Tempo poco rit. . . .

37 F Gm<sup>7</sup> Fmaj<sup>7</sup>/A B<sup>b</sup> F B<sup>b</sup> Fmaj<sup>7</sup> B<sup>b</sup> Am Gm B<sup>b</sup>/C C *f* add piano

DW *pp* peace bring him joy he is young he is on-ly a boy You can

S. *pp* Bring him peace bring him joy he is young

A. Bring him peace bring him joy he is young

Bar *pp* Bring him peace bring him joy he is young *f* You can

B. *pp* Bring him peace bring him joy he is young *f* You can

A Tempo poco rit. A Tempo poco rit. A Tempo

45 F Gm<sup>7</sup> Fmaj<sup>7</sup>/A B<sup>b</sup> F B<sup>b</sup> Fmaj<sup>7</sup> B<sup>b</sup> A A<sup>7</sup> Dm Dm/C

DW *mf* take you can give let him be let him live If i

S. *mf* Ooo Ooo Ooo

A. Ooo Ooo Ooo

Bar take you can give let him be let him live

B. take you can give let him be let him live

53 B<sup>b</sup> B<sup>b</sup>/E B<sup>b</sup>/A Gm Gm<sup>7</sup> C<sup>7</sup> *poco rit.* *tacet piano* **D** A Tempo poco rit. . . .

DW die let me die let him live bring him

S. Die Die

A. Die Die

Bar Die Die

B. Die Die

A Tempo poco rit. A Tempo poco rit. A Tempo molto rit. . . .

59 F Gm<sup>7</sup> Fmaj<sup>7</sup>/A B<sup>b</sup> F Gm<sup>7</sup> Fmaj<sup>7</sup>/A B<sup>b</sup> F B<sup>b</sup> Fmaj<sup>7</sup> B<sup>b</sup> F B<sup>b</sup> Fmaj<sup>7</sup> B<sup>b</sup> F

DW home bring him home bring him home

# City of New Orleans

Steve Goodman (Chords: Arlo Guthrie)  
Based on harmonies by Tom Bridges

♩ = 110 D A D Bm G D A<sup>7</sup>

Ri - din' on\_ the Ci - ty of\_ New Or - leans, Il - li - nois Cen - tral Mon - day morn - ning rail.\_\_\_\_  
Dealin' card games with the old men\_ in the club\_ car, Pen - ny a point\_ ain't no - one keep - in' score.\_\_\_\_  
Night - time in\_ the Ci - ty of\_ New Or - leans, Chang - ing cars\_ in Mem - phis, Ten - nes - see.\_\_\_\_

9 D A D Bm A<sup>7</sup> D

Fif teen cars and fif - teen rest less ri - ders, Three con - duc - tors, twen ty five sacks of mail. All a -  
Pass the pa - per bag\_ that holds the bot - tle Feel the wheels\_ rum - blin' 'neath the floor. And the  
Half - way home, and we'll be there\_ by morn ing Through the Mississippi darkness Rol ling down to the sea. And\_

17 Bm F#m A E

long the south bound o dys sey\_ The train pulls out at Kan - ka - kee Rolls a long past hous es, farms & fields.\_\_\_\_  
sons of pull - man por - ters\_ And the sons of en - gin - eers Ride their fa - ther's ma - gic car - pets made of steel.\_\_\_\_  
all the towns and peo ple\_ seem To fade in - to a bad dream And the steel rails\_ still ain't heard the news.\_\_\_\_

S.  
A.  
B.

oooh  
oooh

25 Bm F#m A A<sup>7</sup> D

Pass - in' trains that have no names, Freight yards full of old black men And the graveyards of the rus - ted au - to - mo - biles.  
Moth - ers with their babes a - sleep, Are rock - in' to the gen - tle beat And the rhy - thm of the rails is all\_ they feel.  
The conductor sings his songs a - gain\_ Pass engers will\_ please refrain This\_ train's got the\_ disa - p - pearing rail - road blues.

S.  
A.  
B.

oooh oooh Aaah  
oooh oooh Aaah  
oooh oooh Aaah

Intro: Guitars strum D chord till 1st verse starts  
 Verse 1: Soloist? --> Chorus (All)  
 Verse 2: Soloist? --> Chorus  
 Verse 3: All men --> Chorus --> Chorus (a capella) --> Chorus (with insts.)  
 Coda: Guitars strum from \* in bar 40 to end.

Chorus (sing "Goodnight" from Chorus 3)

33 G A7 D Bm G D

S. Good morn-ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na-tive son.  
 (night)\_

A. Good morn-ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na-tive son.  
 (night)\_

B. Good morn-ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na-tive son.  
 (night)\_

40 A7 D A Bm E7/G#

S. — I'm the train they call The Ci - ty of New Or - leans; I'll be

A. — I'm the train they call The Ci - ty of New Or - leans; I'll be

B. — I'm the train they call The Ci - ty of New Or - leans; I'll be

45 C/E G A A7 D

S. gone five hun - dred miles when the day is done.

A. gone five hun - dred miles when the day is done.

B. gone five hun - dred miles when the day is done.

[Guitars repeat last 8 bars as Coda]

# Big Spender

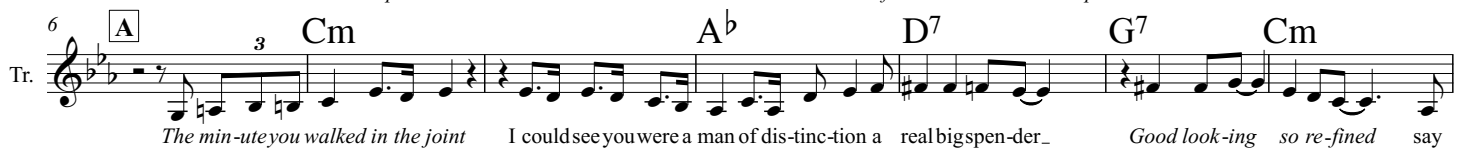
Cy Coleman (Arr. Maria Dunn - 2011)

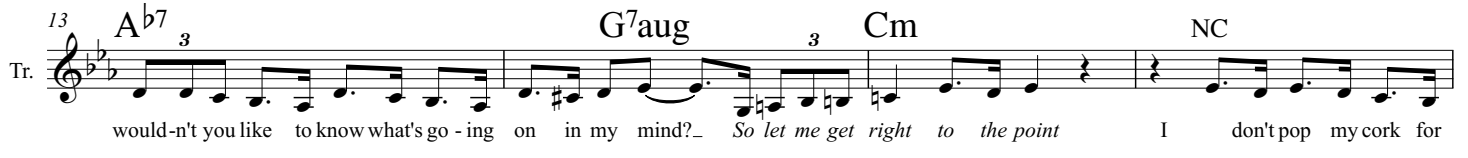
Dorothy Fields

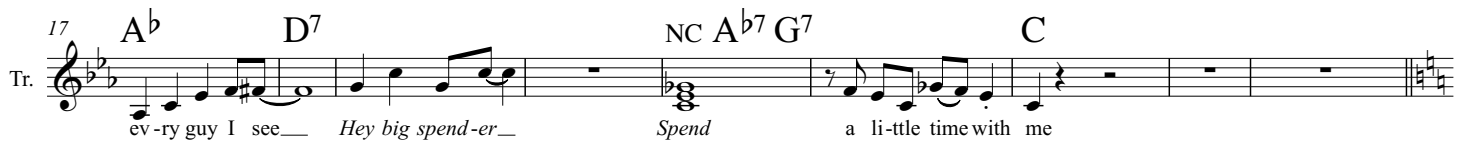
*italics* = all women otherwise Lynette

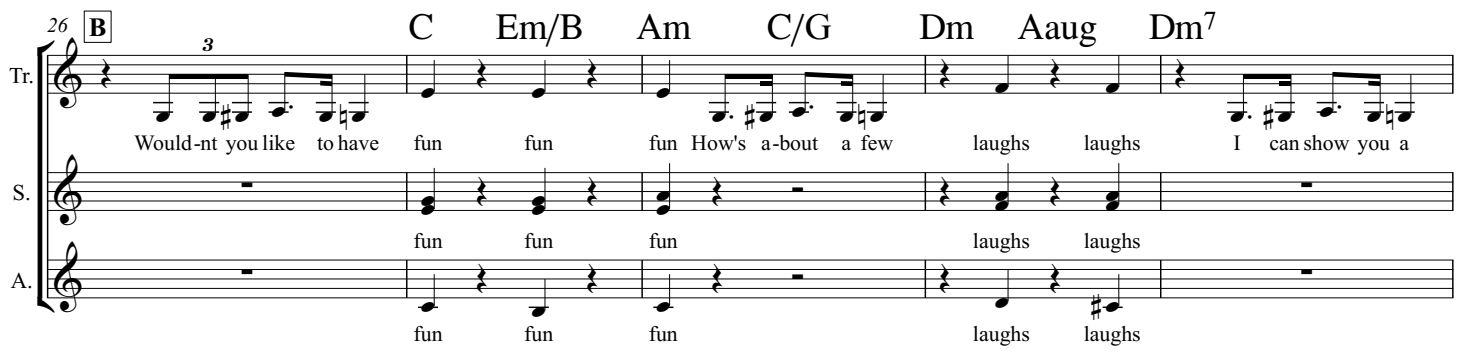
$\text{♩} = 120$


A. Sax. 


Tr.   
*The min-ute you walked in the joint I could see you were a man of dis-tinc-tion a real bigspen-der. Good look-ing so re-fined say*

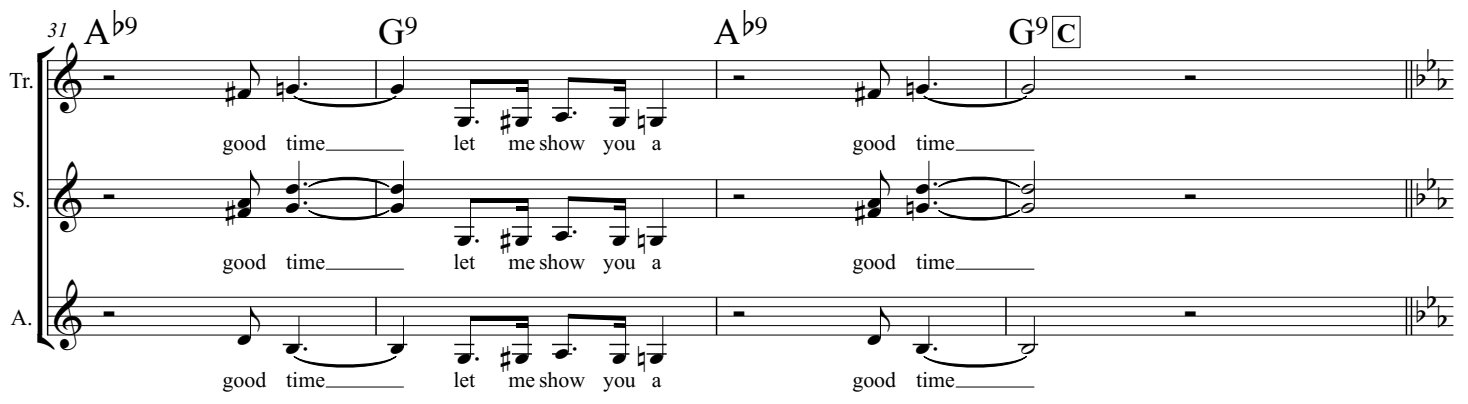
Tr.   
*would-n't you like to know what's go-ing on in my mind?\_ So let me get right to the point I don't pop my cork for*


Tr.   
*ev-ry guy I see\_ Hey big spend-er\_ Spend a li-ttle time with me*


Tr.   
*Would-nt you like to have fun fun fun How's a-bout a few laughs laughs I can show you a*

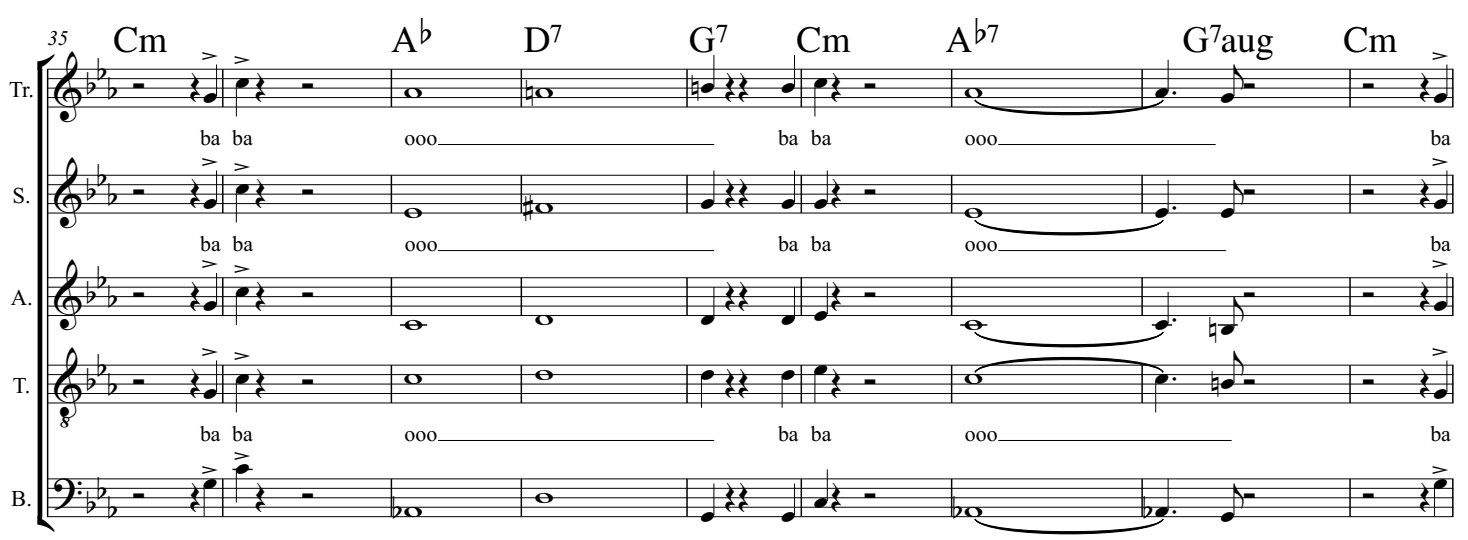
S.   
*fun fun fun laughs laughs*


A.   
*fun fun fun laughs laughs*


Tr.   
*good time\_ let me show you a good time\_*


S.   
*good time\_ let me show you a good time\_*

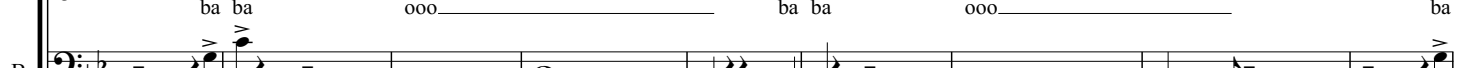
A.   
*good time\_ let me show you a good time\_*

Tr.   
*ba ba ooo\_ ba ba ooo\_ ba*

S.   
*ba ba ooo\_ ba ba ooo\_ ba*

A.   
*ba ba ooo\_ ba ba ooo\_ ba*

T.   
*ba ba ooo\_ ba ba ooo\_ ba*

B.   
*ba ba ooo\_ ba ba ooo\_ ba*

44  $A^b$   $D7$   $A^b7G7$

Tr. ba ooo Hey big spend er baba baba ba baba baba ba

S. ba ooo Hey big spend er baba baba ba baba baba ba

A. ba ooo Hey big spend er baba baba ba baba baba ba

T. ba ooo Hey big spend er baba baba ba baba baba ba

B. ba ooo Hey big spend er baba baba ba baba baba ba

54  $D$   $C$   $Em/BAm$   $C/G$   $Dm$   $Aaug$   $Dm7$   $A^b9$   $G9$

Tr.  $\overset{3}{\text{—}}$ Would-nt you like to have fun fun fun How's a-bout a few laughs laughs I can show you a good time let me show you a

S. fun fun fun laughs laughs good time let me show you a

A. fun fun fun laughs laughs good time let me show you a

T. fun fun fun laughs laughs good time let me show you a

B. fun fun fun laughs laughs good time let me show you a

61  $A^b9$   $E$   $G9$  (All sing)  $Cm$   $A^b$   $D7$

Tr. good time The min-ute you walked in the joint I could see you were a man of dis-tinc-tion a real big spend-er

S. good time

A. good time

67  $G7$   $Cm$   $A^b7$   $G7aug$   $Cm$

Tr. Good look-ing so re-fined say would-n't you like to know what's go-ing on in my mind? So let me get right to the point

72  $A^b$   $D7$

Tr. I don't pop my cork for ev-ry guy I see Hey big spend-er Hey big spend-er

79  $A^b7$   $G7$

Tr. Hey big spend-er Spend a li-ttle time with

83  $Cm$   $Cm/B^b$   $F/A$   $Fm/A^b$   $G$   $Cm$   $Cm$

Tr. me.

# May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

**Ian**  $\text{♩} = 80$  **8** **A** **D** **Am** **4**

'Tis Won-der-ful time when these hours be-gin\_\_\_\_\_

**Ian** **17** **D** **Am** **D** **Am**

'Tis won-der-ful time when these hours be - gin, these long 'small hours' of night.

**W.**

'Tis won-der-ful time\_\_\_\_\_ Oh\_\_\_\_\_ Those

**M.**

'Tis won-der-ful time\_\_\_\_\_

**Ian** **22** **D** **Am** **D** **Am** **D**

When the grass is crisp and the air is thin\_\_\_\_\_ and the stars come close and bright. And the

**W.**

long small hours of night

**M.**

**B**  $\text{♩} = 95$  **faster**

**Ian** **28** **D** **Am** **D** **Am** **D**

moon hangs caught in a sil-ver-y veil, from clouds of a steel - y grey; and the hard cold blue of the

**W.**

Oh Oh Oh Oh Oh Oh Oh Oh

**M.**

Ah Ah Ah Ah Ah Ah Ah Ah

**Ian** **33** **Am** **a tempo** **Em** **D** **C** **D** **C**

sky grows pale in the won-der-ful Mil - ky Way. There is

**W.**

Oh oh oh oh ah oh ah\_\_\_\_\_

**M.**

oh ah oh ah\_\_\_\_\_



39 **C** D faster Am D Am D Am

Ian some-thing wrong with this star of ours, a mor-tal plank un sound, That can-not be charged to the migh-ty powers who

W. Oh Oh Oh Oh oh ah

M. Ah Ah Ah Ah oh ah

45 Em a tempo D **D** D Am D Am

Ian guide the high stars round. Though man is grea-ter than bird or beast, though wis-dom is still his boast. He

W. oh ah He

M. oh ah He

52 D Am Em D

Ian sure-ly re-sem-bles Na-ture least and th~~e~~ things that vex her most. He sure-ly re sem-bles Na-ture least. And the things that vex her most.

W. sure-ly re-sem-bles Na-ture least

M. sure-ly re-sem-bles Na-ture least

61 **E** D C 2 Bm G Am D Am D Am G Em Bm G

Ian Oh say some muse of a larg-er start,

73 Am **F** D Am Em D

Ian Oh say some muse of a larg-er star. Some muse of the u - ni - verse. If they who peo-ple those plan

W. Oh say some muse of a large\_er star

M. Oh say some muse of a large\_er star

79 Am D Em D

Ian - ets far. Are bet-ter than we or worse.

W. or worse.

M. or worse.

# Morning Nightcap Tune Set

(Adapted from a Lunasa arrangement)

## The Wedding Reel (x2) Intro: K/B drone then 1st four lines guitar

$\text{♩} = 200$  D Em<sup>7</sup>

5 Bm A<sup>7</sup>sus<sup>4</sup>

9 D Em<sup>7</sup>

13 Bm A<sup>7</sup>sus<sup>4</sup>

17 D Em<sup>7</sup>

21 Bm A<sup>7</sup>sus<sup>4</sup> G

25 F<sup>#</sup>m<sup>7</sup> G Em

29 Bm A<sup>7</sup>sus<sup>4</sup> G G

## Morning Nightcap (x2)

1. A: G drone (stop at start of bar 14!) B: Little chords to rhythm  
2. A: Chords to rhythm B: Big chords to crotchet beats

1 Ḡm B<sup>b</sup>

5 Cm<sup>7</sup> Dmsus<sup>4</sup>

9 Gm B<sup>b</sup>

13 Cm<sup>7</sup> Dmsus<sup>4</sup>

17 Gm Am<sup>7</sup> B<sup>b</sup> Cm Gm Am<sup>7</sup> Gm<sub>3</sub> F

21 Cm Gm Am<sup>7</sup> B<sup>b</sup> Cm Dm Dm

25 Gm Am<sup>7</sup> B<sup>b</sup> Cm Bb Gm Am<sup>7</sup> Gm<sub>3</sub> F

29 Cm Gm Am<sup>7</sup> B<sup>b</sup> Cm Dm Dm (off!) 3

*The Malbay Shuffle (Diarmaid Moynihan) (x 1 as writ)*

1 G Am C<sup>9</sup> D

5 G Am C<sup>9</sup> D

9 G C G C G C G D

13 G C G C G Am G D

17 G Am C<sup>9</sup> D

21 G Am C<sup>9</sup> D G

# Confitemini Domino

a capella

Trad. Parody by Bruce McNicol

## Verse 1 $\text{♩} = 100$

*f* *p* D Bm D A Em C Em A D

S. *f* *p* Con-fi-te-mi-ni Do-mi-no quo-ni-am-bo-nus Con-fi-te-mi-ni Do-mi-no Al-le-lu-ia!

A. *f* *p* Con-fi-te-mi-ni Do-mi-no quo-ni-am-bo-nus Con-fi-te-mi-ni Do-mi-no Al-le-lu-ia!

T. *f* *p* Con-fi-te-mi-ni Do-mi-no quo-ni-am-bo-nus Con-fi-te-mi-ni Do-mi-no Al-le-lu-ia!

B. *f* *p* Con-fi-te-mi-ni Do-mi-no quo-ni-am-bo-nus Con-fi-te-mi-ni Do-mi-no Al-le-lu-ia!

## Verse 2

*mf* D Bm D A Em C Em A D

S. *mf* 'Ave you got an-y do-mi-nos? An-y you could loan us. 'Ave you got an-y do-mi-nos? Al & Lou will play ya!

A. *mf* 'Ave you got an-y do-mi-nos? An-y you could loan us. 'Ave you got an-y do-mi-nos? Al & Lou will play ya!

T. *mf* 'Ave you got an-y do-mi-nos? An-y you could loan us. 'Ave you got an-y do-mi-nos? Al & Lou will play ya!

B. *mf* 'Ave you got an-y do-mi-nos? An-y you could loan us. 'Ave you got an-y do-mi-nos? Al & Lou will play ya!

## Verse 3 Allegretto

*f* D Bm D A Em C Em A D

S. *f* Let's go down to the Ca-si-no. Ever-y-one I know has been there. Let's go down to the Ca-si-no. Throw some money at the wheel.

A. *f* Let's go down to the Ca-si-no. Ever-y-one I know has been there. Let's go down to the Ca-si-no. Throw some money at the wheel.

T. *f* Let's go down to the Ca-si-no. Ever-y-one I know has been there. Let's go down to the Ca-si-no. Throw some money at the wheel.

B. *f* Let's go down to the Ca-si-no. Ever-y-one I know has been there. Let's go down to the Ca-si-no. Throw some money at the wheel.

Verse 4  $\text{♩} = 110$

25 *ff* D Bm D A Em C Em A D *rall.*

S. *ff* Life's a game of chance an-y-way. Roll the dice & let's get star-ted. Rac-ing, scratch-ies, po-kies, Bin-go. Vir-tu-al Re al-i - ty!

A. *ff*

T. *ff*

B. *ff*

Verse 5  $\text{♩} = 90$

33 *p* D Bm D A Em C Em A D

S. *p* Ne-ver-mind a bout the chil dren's food. We might win e nough to feed them. We can dine at the soup kit chen. If we cannot feed our selves.

A. *p*

T. *p*

B. *p*

Verse 6  $\text{♩} = 100$

41 *f* D Bm D A Em C Em A D *rall.*

S. *f* Con-fi-te-mi-ni Do-mi-no It's a T-A-B\_\_ bo-nus. Con-fi-te-mi-ni Ca - si - no. Al-le-lu - ia!

A. *f*

T. *f*

B. *f*

# Summertime

S: BB DH AB  
MS: SH RM HD  
A: GL ND MW GM

George Gershwin (Arr. Maria Dunn - 2011)

Fl.  $\text{♩} = 60$

chinese cymbals

11 freely  $\text{Am}^6$   $\text{Am}^6$   $\text{Dm}^6$  E  $\text{B}^7$

Su-mmer - time and the li - vin is ea - sy Fish are jump-in and the co-tton is high

19 E  $\text{Am}^6$   $\text{Am}^6$  C Am  $\text{D}^7$

Oh yo da-ddy's rich. and yo ma is good loo - kin so hush li-ttle ba - by don' you

$\text{♩} = 75$   
26  $\text{Am}^6$   $\text{Bm}^6$   $\text{Am}^6$   $\text{Bm}^6$   $\text{Am}^6$   $\text{Bm}^6$   $\text{Am}^6$   $\text{Bm}^6$   $\text{Am}^6$   $\text{Bm}^6$   $\text{Am}^6$   $\text{Bm}^6$

cry One of these morn-in's yo go-nna rise up

32  $\text{Am}^6$   $\text{Bm}^6$   $\text{Am}^6$   $\text{Bm}^6$   $\text{Dm}$   $\text{Dm}/\text{C}^\sharp$   $\text{Dm}^7/\text{C}$  E  $\text{B}^7$  E

singin' then you'll spread yo wings and you'll take the sky But til that

38  $\text{Am}^6$   $\text{Bm}^6$   $\text{Am}^6$   $\text{Bm}^6$   $\text{Am}^6$   $\text{Bm}^6$   $\text{Am}^6$   $\text{Bm}^6$  C  $\text{Am}^7$

morn-in' there's a noth - in' can harm you with da - ddy an ma - mmy

43  $\text{D}^7$  Am  $\text{Am}^7/\text{G}$   $\text{Am}^7/\text{F}$   $\text{Am}^7/\text{E}$  Am  $\text{Am}^7/\text{G}$   $\text{Am}^7/\text{F}$   $\text{Am}^7/\text{E}$

stand in' by su - mmer-time su - mmer-time

48 Am Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/EAm Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/EDm Dm/C# Dm<sup>7</sup>/Dm<sup>6</sup>/BE B<sup>7</sup>

S. su - mmer-time su-mmer - time su-mmer-time

55 E Am Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/EAm Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/E C Am<sup>7</sup>

S. su - mmer-time su-mmer-time su-mmer

61 Am<sup>6</sup> Bm<sup>6</sup>

KD. time \_\_\_\_\_

S. time Su-mmer -

67 Am<sup>6</sup>/C Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup>/C Bm<sup>6</sup> Dm Dm/C

KD. and the li - vin is ea - sy Fish are jump-in

S. and the li - vin is ea - sy Fish are jump-in

Cym.

71 Dm<sup>6</sup>/B Dm<sup>6</sup>/A E B<sup>7</sup> E Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup>/C Bm<sup>6</sup>

KD. and the co - tton is high Oh yo da-ddy's rich and yo ma is good

S. and the co - tton is high Oh yo da-ddy's rich and yo ma is good

Cym.

76 Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup>/C Bm<sup>6</sup> C Am<sup>7</sup> D<sup>7</sup> Am<sup>6</sup> Bm<sup>6</sup>

KD. loo - kin so hush li - ttle ba - by don' you cry

S. loo - kin so hush li - ttle ba - by don' you cry

Cym.

81 Am<sup>6</sup> Bm<sup>6</sup> rit. C Am D<sup>7</sup>

KD. so hush li - ttle ba - by don' you cry

S. don't cry Ooo su-mmer-time time

Cym. don't cry Ooo su-mmer-time time

# Como Lora Una Estrella

Antonio Carillo (1892-1962) Venezuelan

♩=115

Hp. *1st time 8va*

Gtr. *Em B<sup>7</sup> Em B<sup>7</sup>*

5 **A**

Hp.

Gtr. *Em B<sup>7</sup> Em B<sup>7</sup> Em Em Am*

13

Hp.

Gtr. *Am<sup>7</sup> B<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> Em*

21

Hp.

Gtr. *Em B<sup>7</sup> Em B<sup>7</sup> Em Em Am*

29

Hp.

Gtr. *Am<sup>7</sup> Em B<sup>7</sup> Em*

37 **B**

Hp.

Gtr. *B<sup>7</sup> Em Em B<sup>7</sup> Em Gmaj<sup>7</sup>*



45

Hp.

Gtr.

Am D Em Em<sup>7</sup> B<sup>7</sup> Em

53 **C**

Hp.

Gtr.

B<sup>7</sup> Em Em B<sup>7</sup> Em Gmaj<sup>7</sup>

61

Hp.

Gtr.

Am D Em Em<sup>7</sup> B<sup>7</sup> Em

69 **D**

Hp.

Gtr.

Em B<sup>7</sup> Em B<sup>7</sup> Em Em Am

77

Hp.

Gtr.

Am<sup>7</sup> Em B<sup>7</sup> Em

85 **E**

Hp.

Gtr.

B<sup>7</sup> Em Em B<sup>7</sup> Em Gmaj<sup>7</sup>

93

Hp.


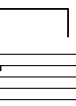

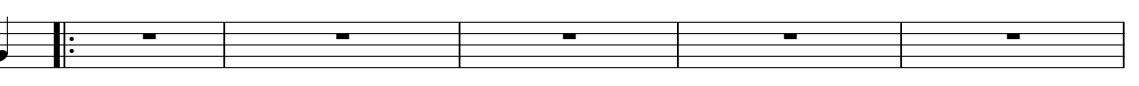
Gtr.

Am D Em Em<sup>7</sup> B<sup>7</sup> Em


# A Bunch of Damned Whores


Ted Egan (Arr. Maria Dunn - 2010)

Mand. 

Molly   
1.  2.  (two voices only after verses 1 & 2)  
Mand.   
*We're a bunch of damned whores and we ne-ver\_ wear drawers and they*

Molly   
15 *say we're the cause of dis-sen-sion\_\_\_\_\_ But ne-ver\_ you fuss be-*

Molly   
21 *fore you judge us there's a few things that we'd like to men-tion*

Molly   
27 *2. I'm Mo-rag Mac don ald\_ I was born in the Gor bals and raised in the bro-thels since I was aged ten and*  
Mand.   
(Verse 2 only)

Molly   
36 *now I'm tran-spor-ted for life for me sins they've hand-ed me o-ver to the Gov-ern-ment men\_\_\_\_\_ I*  
Mand. 

Molly   
45 *won-der how just it all is for I must now sub-mit to the e-vils of this cru-el lot They'll*  
Mand. 

53

Molly

flog us they'll rape us they'll tell us we're e- vil but they are the sin ners\_ we're\_ not

Mand.

61 (All women) C G F C

Molly

5. So lift up your skirts girls and show your bare bums and slap on your bu-ttocks me whore-y old

69 G C G F C F G C

Molly

chums We'll show'em\_ we know'em\_ for just who they are they're the world's great-est bast-ards by far

*Coda* (This comes right at end after acapella chorus - Start slow no rhythm, sust strings / accordion 2nd time thru)

77 Am G Am G Am G Am G Am

Molly

85 C G F G C F G

Molly

(All singers) (Faster with rhythm instruments)

Mand.

93 C G F G C G F G C

Molly

stop

Mand.

Intro  
 Chorus (tune only) --> V1 (Molly)  
 Chorus (tune + H1) --> V2 (Morag)  
 Chorus (tune + H1) --> V3 (Brigid)  
 Intro --> V4 (Megan)  
 Chorus (tune + H2) --> V5 (All)  
 Chorus (tune + H2 + H3) (a capella) --> Coda

# Roll you sweet rain

Kate Fagan (Arr. Jill Stubington, 2011)

guitars start here

Tune. **A** **A** **A<sup>7</sup>** **E** **A**

3 Times it's been hard and times it's been eas - y Walk-ing the road That leads from your door

12 **E** **A** **E** **B** **A** **k/b starts here**

Morn-ing was bright But grey clouds came ear - ly We ne-ver\_ said. good-bye\_ be-fore All the wild\_

21 **E** **A** **E**

hor - ses And all the wide blue skies All the pla - ces we saw in our sleep No look-ing back

29 **A** **E** **B** **A**

now We have to keep\_ trav'-ling the road\_ that is un - der our feet\_ Sweet

36 **B** **E** **A** **E** **B** **E**

rain\_ com-ing down\_ from the moun-tain\_ Down to the ri-vers and seas\_ Sweet rain com-ing down\_ from the

46 **A** **E** **B** **A** **B** **E** **B** **A** **2**

moun-tain Roll\_ you sweet rain roll right o-ver me\_ Roll\_ you sweet rain roll right o-ver me

57 **C** **A** **E** **A**

Good-bye\_ the hou - ses that cling to the moun-tain Good-bye\_ the long days\_ and all the long nights

65 **E** **A** **E** **B** **A**

Good-bye\_ the fruit trees\_ that bow down black bran-ches I'm leav-ing be - fore the first light Mir-ra-cle\_

74 **E** **E** **A**

wish-es\_ We throw by the road-side Yes - ter - day's\_ se - crets\_ To - mor-row's de - sires

81 **E** **E** **A** **E** **B** **A**

Al - ways the sound of a hund - red hearts beat - ing\_ To keep me through for - ests and fires

88 **D** **E** **A** **E** **B** **E**

Sweet rain\_ com-ing down\_ from the moun-tain\_ Down to the ri-vers and seas\_ Sweet rain\_ com-ing down\_ from the

99 **A** **E** **B** **A** **E** **B** **A** **3**

moun-tain Roll\_ you sweet rain roll right o-ver me\_ Roll\_ you sweet rain roll right o-ver me

111 **E** A A<sup>7</sup> E  
Tune. Some say I'm fool - ish and some say I'm reck - less Some - times I'm wear - y From trav - ling a -  
118 A E A E B A  
Tune. lone But there ain't no home but the one that goes with you strong as a great wall of stone  
126 **F** E A E B E  
Tune. Sweet rain com - ing down from the moun - tain Down to the ri - vers and seas Sweet rain com - ing  
Desc. Sweet rain com - ing down from the moun - tain Down to the ri - vers and seas Sweet rain com - ing  
Ten. Sweet rain com - ing down from the moun - tain Down to the ri - vers and seas Sweet rain com - ing  
Bas. Sweet rain com - ing down from the moun - tain Down to the ri - vers and seas Sweet rain com - ing  
136 A E B A E B A  
Tune. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me  
Desc. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me  
Ten. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me  
Bas. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me  
146 **G** *a capella* E A E B E  
Tune. Sweet rain com - ing down from the moun - tain Down to the ri - vers and seas Sweet rain com - ing  
Desc. Sweet rain com - ing down from the moun - tain Down to the ri - vers and seas Sweet rain com - ing  
Ten. Sweet rain com - ing down from the moun - tain Down to the ri - vers and seas Sweet rain com - ing  
Bas. Sweet rain com - ing down from the moun - tain Down to the ri - vers and seas Sweet rain com - ing  
156 A E B A E B A  
Tune. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me  
Desc. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me  
Ten. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me  
Bas. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me

# The Devil went down to Georgia

Charlie Daniels, John Crain, Jr, William DiGregorio,  
Fred Edwards, Charles Hayward & James Marshall

♩=132  
Dm A C Dm C B $\flat$  Am Gm A

V1.

8 Dm A C Dm C A Dm

V1.

1. The

17 **B** Verse 1

V1.

dev-il went down to Geor - gia, he was look-in' for a soul to steal. He was in a bind 'cause he was way be-hind, and he was will-in'to make a deal.

24 A C

V1.

When he came a-cross this young mansaw in'on a fid-dle and play in'it hot. And the dev il jumped upon a hick o ry stump and said, "Boyletmetellyou what." 2. "I

**C** Verse 2

33 Dm

V1.

guess you did-n't know it but I'm a fid-dle play-er, too. And if you'd care to take a dare, I'll make a bet\_ with you. Now

41 A C Dm

V1.

you play pret-ty good fid-dle, boy, but give the dev-il his due. I'll bet a fid-dle of gold a gainst your soul, 'cause I think I'm bet-ter than you." 3. The

51 Verse 3

V1.

boy said, "My name's John-ny, and it might be a sin, but I'll take your bet, you're gon-na re-gret, 'cause I'm the best that's ev-er been." \_

**D** Chorus

59 Dm C Gm Dm

S.

John-ny, ros-in up\_ your bow and play your fid-dle hard. 'cause hell's broke loose in Geor-gia and. the dev-il deals the cards. And

67 Ooh \_\_\_\_\_ Gm G# $^{\circ}7$  A

S.

if you win, you get this shin-y fid-dle made of gold. But if you lose, the dev-il gets your soul. \_\_\_\_\_

**E** Solo

75 Dm C Dm C B $\flat$  Am G A Dm A C

V1.

4. The

83 **F** Verse 4

V1.

dev-il o-pened up his case and he said, "I'll start this show." and fire\_ flew from his fin-ger-tips as he ros-in-ed up his bow. And he

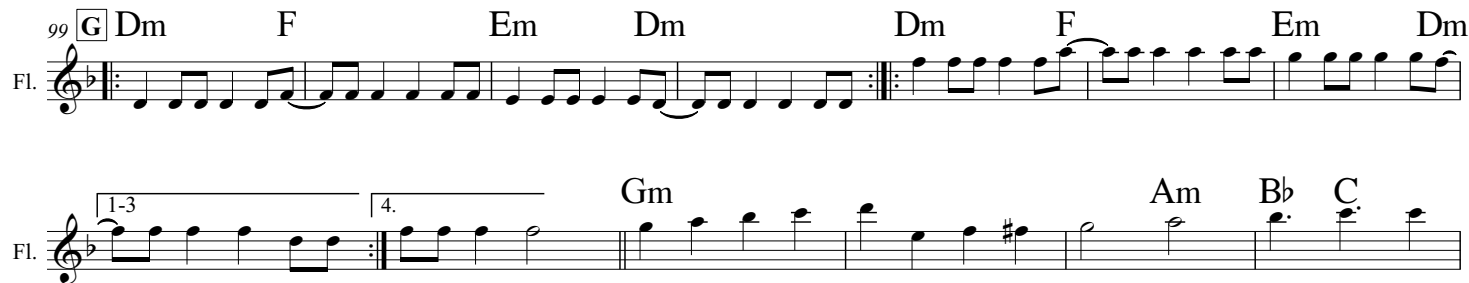
91 A C

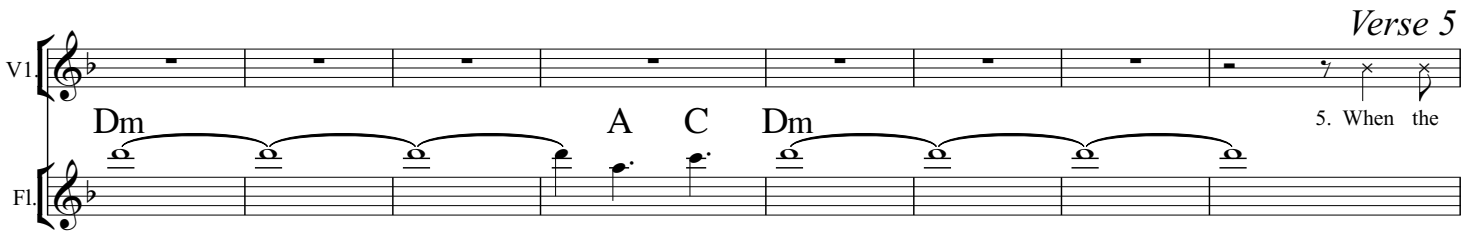
V1.

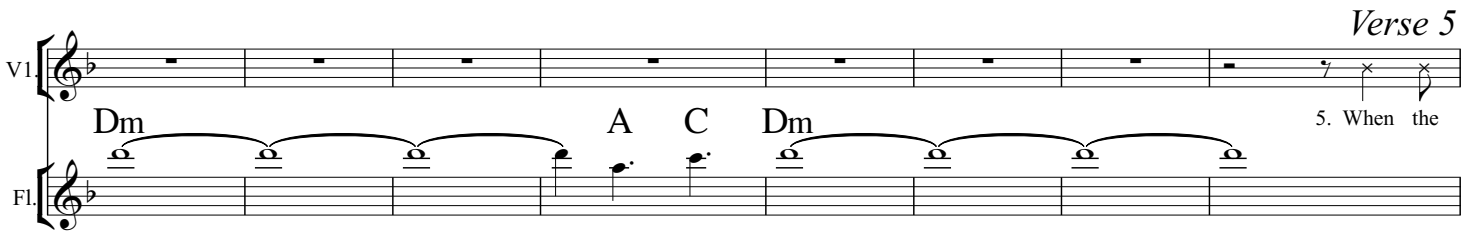
pulled the bow a - cross the strings and it made an e-vil hiss. Then a band of de-mon joined in\_ and it sound-ed some-thin' like this. 4. The

*Interlude* (guitar enters)

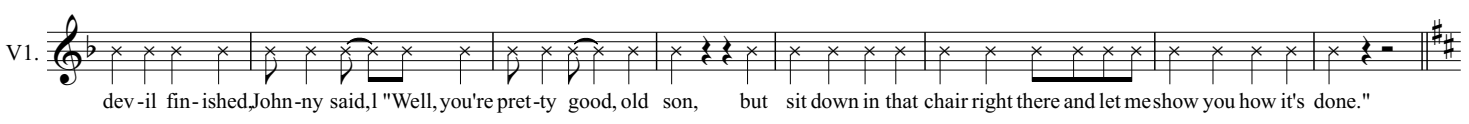
99 **G** Dm F Em Dm Dm F Em Dm

Fl. 

V1. 

Fl. 

*Verse 5*

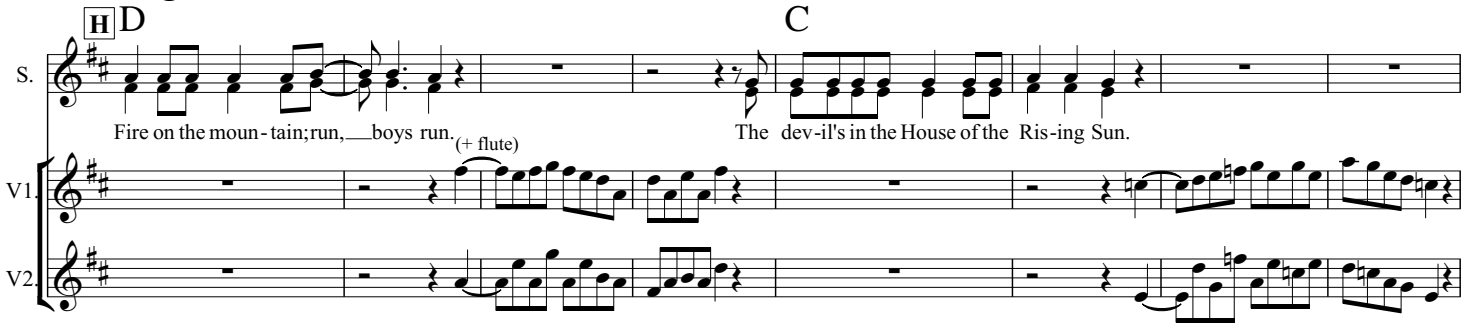
V1. 

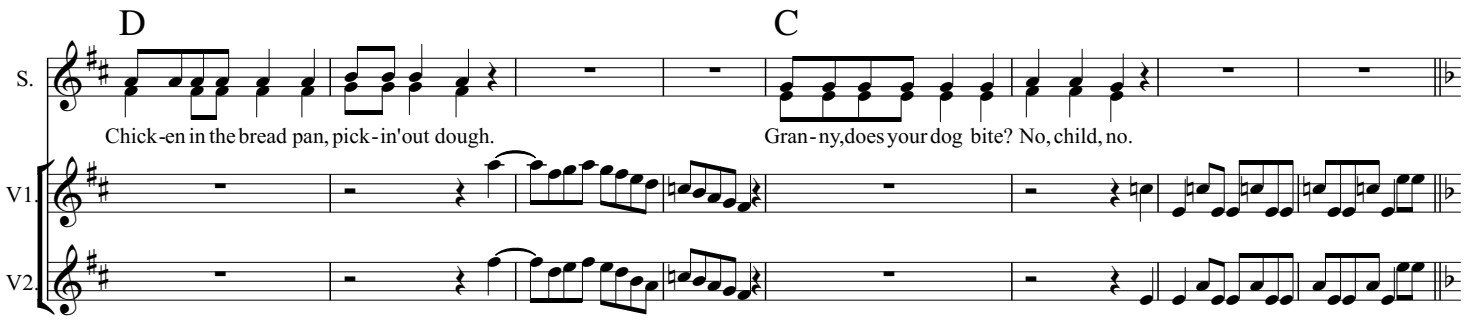
5. When the

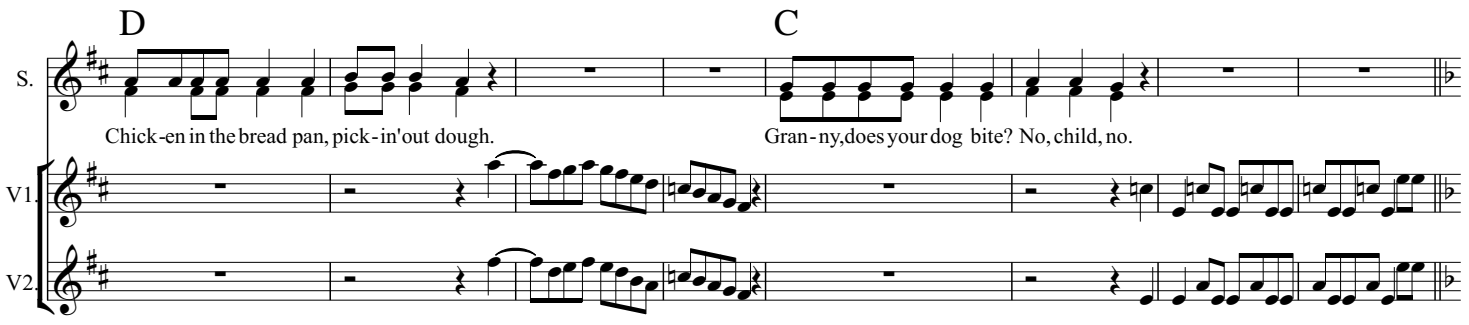
*Bridge*

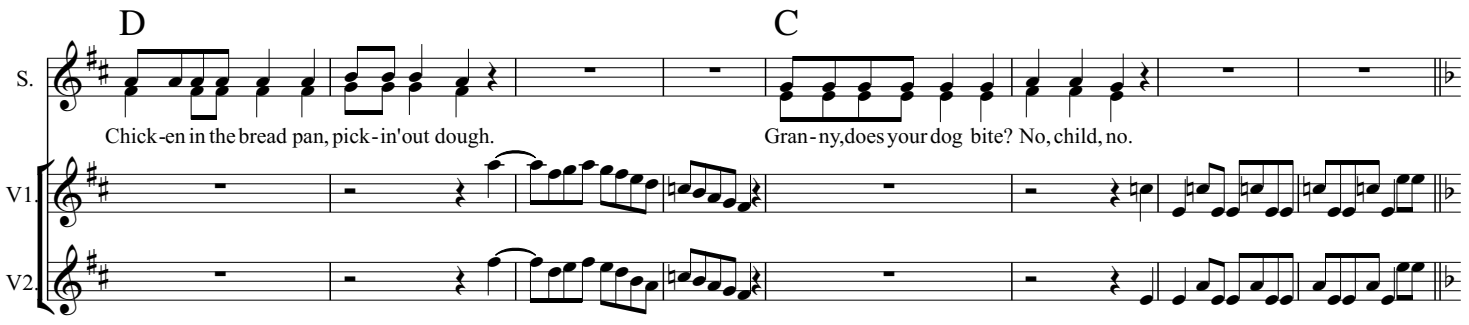
S. 


V1. 

V2. 

S. 

V1. 

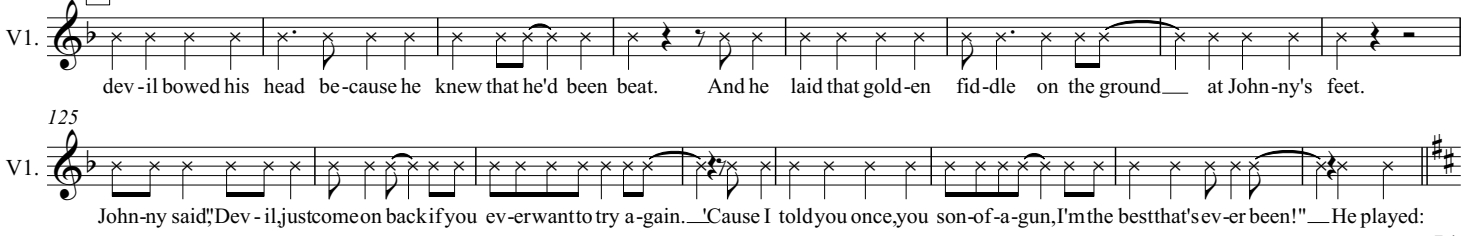
V2. 

V1. 

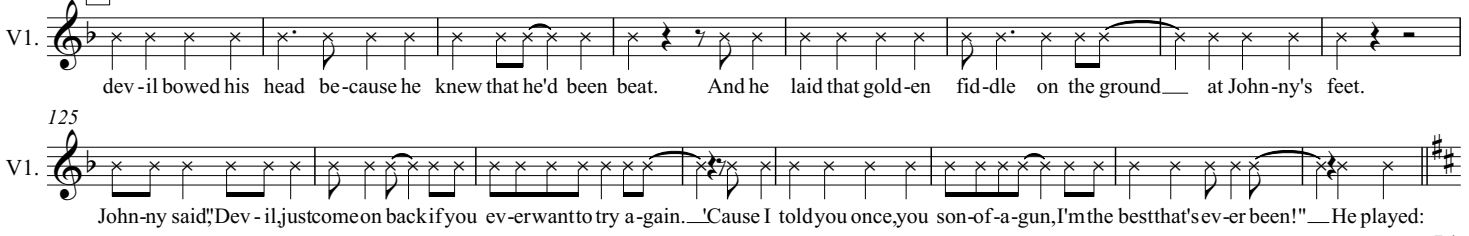
V1. 

6. The

*Verse 6*

V1. 

125

V1. 

John-ny said, 'Dev-il, just come on back if you ev-er want to try a-gain. 'Cause I told you once, you son-of-a-gun, I'm the best that's ev-er been!' He played:

Bridge

133 **D** **K** **C**

S. Fire on the moun-tain; run, boys run. The dev-il's in the House of the Ris-ing Sun.

V1

V2

140 **D**

S. Chick-en in the bread pan, pick-in' out dough.

V1

V2

145 **C**

S. Gran-ny, does your dog bite? No, child, no.

V1

V2

149 **L** **Dm** **C**

V1

153 **Dm** **C** **Dm** **C** **G** **Dm** **C** **Bb** **Am** **Dm** **C** **Bb** **Am**

V1

161 **Dm** **C** **Bb** **Am** **Dm** **C** **Bb** **Am** **Gm** **F** **Dm**

V1

V2





# Jacob's Ladder

V1: Chris + guitars  
 V1: All + instruments  
 V2: All  
 V3: All (a capella)  
 V1: All (tutti instruments)

Traditional - as sung by Pete Seeger

♩.=80 D


S.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_


A.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

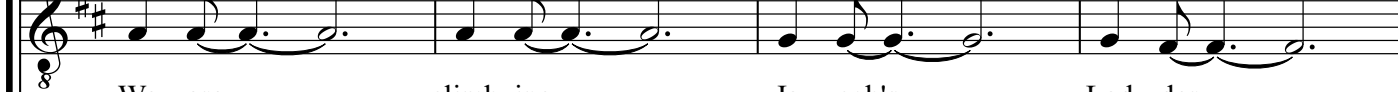
T.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

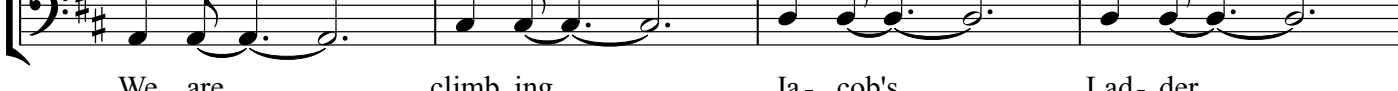
B.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

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

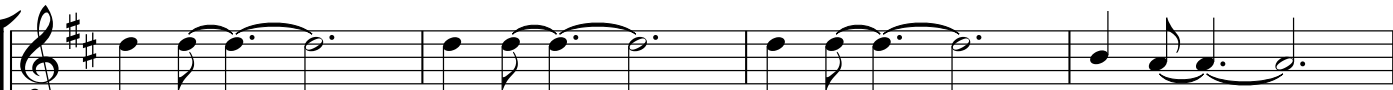
S.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

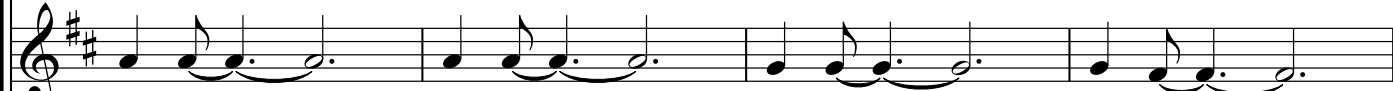
A.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

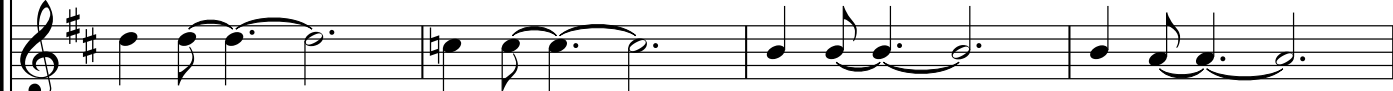
T.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

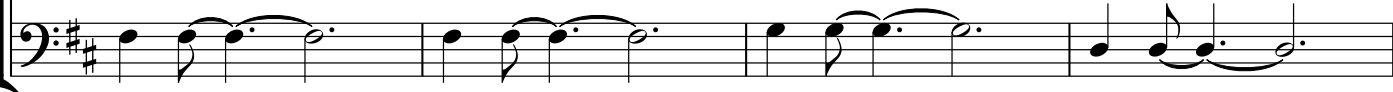
B.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

9            D                            D<sup>7</sup>                            G                            D


S.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

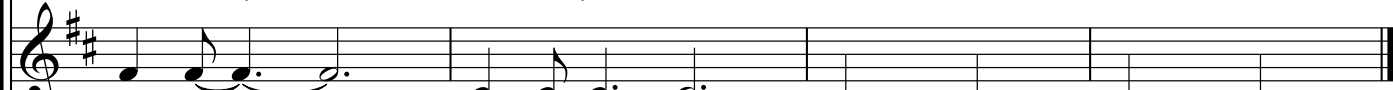
A.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

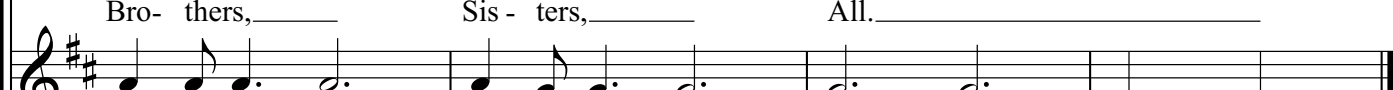
T.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

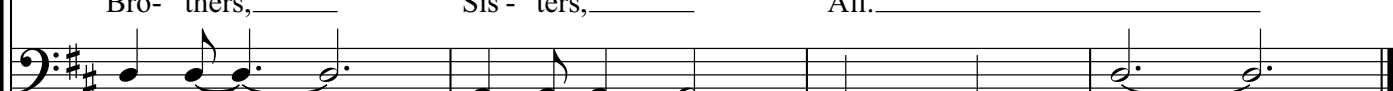
B.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

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

S.  Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_

A.  Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_

T.  Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_

B.  Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_

# At the Hop

Arthur Singer, David White & John Madara  
(Arr. Wayne Richmond - 2011)

♩=180

4

S.

5 **Ab** **A** **Fm<sup>7</sup>** **Bbm<sup>7</sup>** **Eb<sup>7</sup>** **Ab**

S. Bah Bah Bah Bah At the hop!

A. Bah Bah Bah Bah At the hop!

T. Bah Bah Bah Bah At the hop!

B. Bah Bah Bah Bah At the hop!

14 **B** **Ab** **Ab<sup>7</sup>**

S. Well, you can rock it, you can roll it, do the stomp and e-ven stroll it at the hop. When the

A. Hop, hop, hop, hop! Hop, hop, hop, hop!

T. Hop, hop, hop, hop! Hop, hop, hop, hop!

B. Hop, hop, hop, hop! Hop, hop, hop, hop!

19 **Db** **Ab**

S. re-cords start a-spin-nin', you ca-lyp-so and you chick-en at the hop. Do the

A. Hop, hop, hop, hop! Hop, hop, hop, hop!

T. Hop, hop, hop, hop! Hop, hop, hop, hop!

B. Hop, hop, hop, hop! Hop, hop, hop, hop!

23 Eb7 Db Ab

S. dance sen - sa - tions that are sweep-in' the na - tion at the hop. Let's go!

A. Bah Hop, hop, hop, hop!

T. Bah Hop, hop, hop, hop!

B. Bah Hop, hop, hop, hop!

27 C Ab Ab7 Db

S. Let's go to the hop! Let's go to the hop! Let's go to the hop!

A. Let's go to the hop! Let's go to the hop! Let's go to the hop!

T. Let's go to the hop! Let's go to the hop! Let's go to the hop!

B. Let's go to the hop! (Oh, ba - by) Let's go to the hop! (Oh, ba - by) Let's go to the hop! (Oh, ba - by)

33 Ab Eb7 Db Ab Ab Eb E7

S. Let's go to the hop! Bah Let's go to the hop! Let's go!

A. Let's go to the hop! Bah Let's go to the hop! Let's go!

T. Let's go to the hop! Bah Let's go to the hop! Let's go!

B. Let's go to the hop! (Oh, ba - by) Bah Let's go to the hop! Let's go!

39 **D** A A<sup>7</sup> D

S. Bah Bah Bah Bah

A. Bah Bah Bah Bah

T. Bah Bah Bah Bah

B. Bah Bah Bah Bah

Fl.

45 A E<sup>7</sup> D A E<sup>7</sup>

S. Bah Ooh Bah Well, you can

A. Bah Ooh Bah

T. Bah Ooh Bah

B. Bah Ooh Bah

Fl.

51 **E** A A<sup>7</sup>

S. swing it, you can groove it, you can real-ly start to move it at the hop. Where the

A. Hop, hop, hop, hop! Hop, hop, hop, hop!

T. Hop, hop, hop, hop! Hop, hop, hop, hop!

B. Hop, hop, hop, hop! Hop, hop, hop, hop!

55 **D** **A**

S. *jock-ey is the smooth-est and the mu-sic is the cool-est at the hop. All the*

A. *Hop, hop, hop, hop! Hop, hop, hop, hop!*

T. *Hop, hop, hop, hop! Hop, hop, hop, hop!*

B. *Hop, hop, hop, hop! Hop, hop, hop, hop!*

59 **E7** **D** **A**

S. *cats and the chicks can get their kicks\_ at the hop. Let's go!*

A. *Bah \_\_\_\_\_ Hop, hop, hop, hop! Let's go!*

T. *Bah \_\_\_\_\_ Hop, hop, hop, hop! Let's go!*

B. *Bah \_\_\_\_\_ Hop, hop, hop, hop! Let's go!*

63 **F** **A** **A7** **D**

S. *Let's go to the hop! Let's go to the hop! Let's go to the hop!*

A. *Let's go to the hop! Let's go to the hop! Let's go to the hop!*

T. *Let's go to the hop! Let's go to the hop! Let's go to the hop!*

B. *Let's go to the hop! (Oh, ba-by) Let's go to the hop! (Oh, ba-by) Let's go to the hop! (Oh, ba-by)*

69 **A** **E7** **D** **A** 1. **E7** 2. **A**

S. *Let's go to the hop! Bah \_\_\_\_\_ Let's go to the hop! Let's go!*

A. *Let's go to the hop! Bah \_\_\_\_\_ Let's go to the hop! Let's go!*

T. *Let's go to the hop! Bah \_\_\_\_\_ Let's go to the hop! Let's go!*

B. *Let's go to the hop! (Oh, ba-by) Bah \_\_\_\_\_ Let's go to the hop! Let's go!*