

On the road 2012

[Loosely Woven – March/April 2012]

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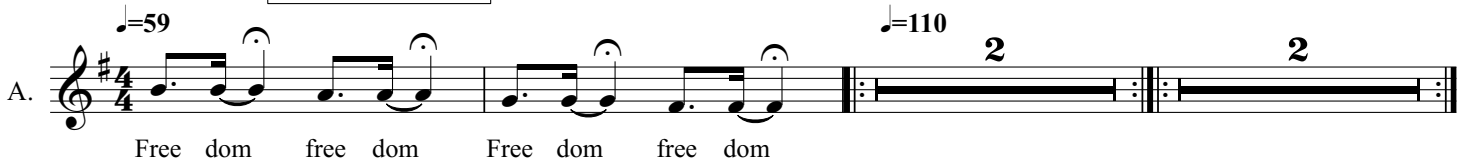


Freedom

w/b: John Kibby
djembe: Noni & Sam
Cow bell: Barry

S1: Gaye, BB, SG, KD, LJ
S2: JM, RM, MD, +?

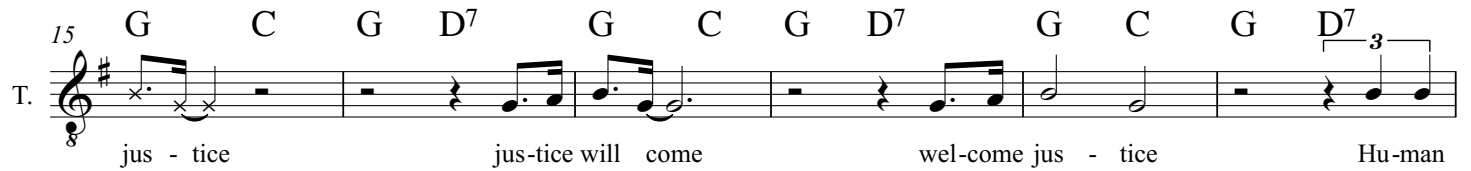
Kev Carmody (Arr. Maria Dunn - 2010)

A. 

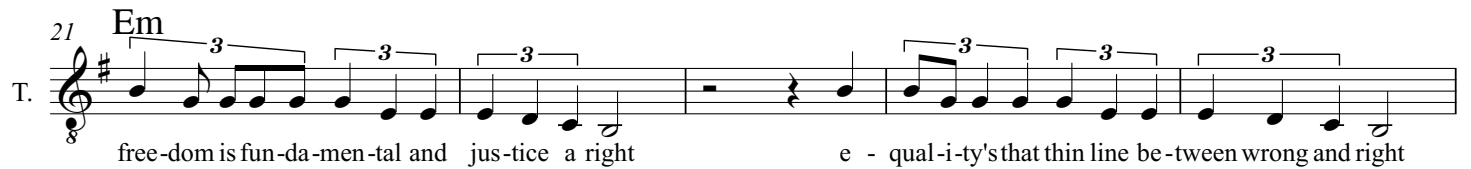
Free dom free dom Free dom free dom

T. 

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

T. 

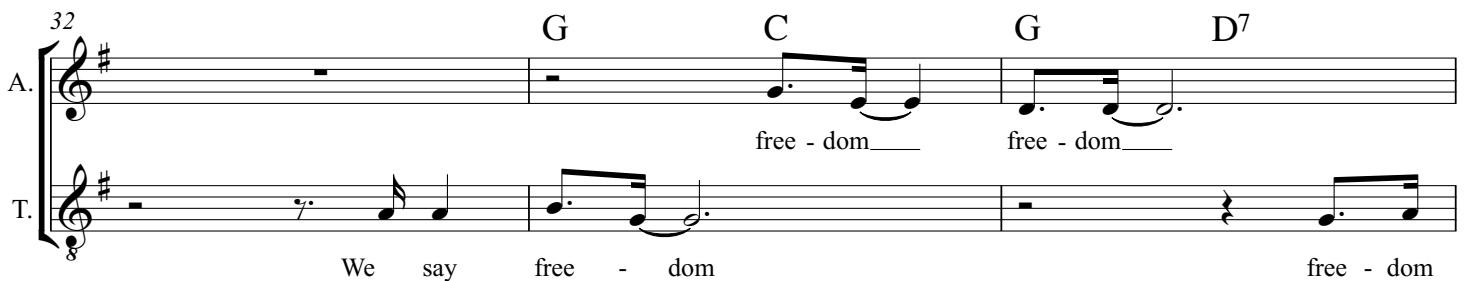
jus-tice jus-tice will come wel-come jus-tice Hu-man

T. 

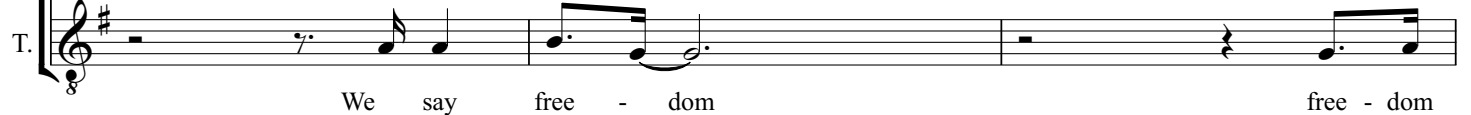
free-dom is fun-da-men-tal and jus-tice a right e-qual-i-ty's that thin line be-tween wrong and right

T. 

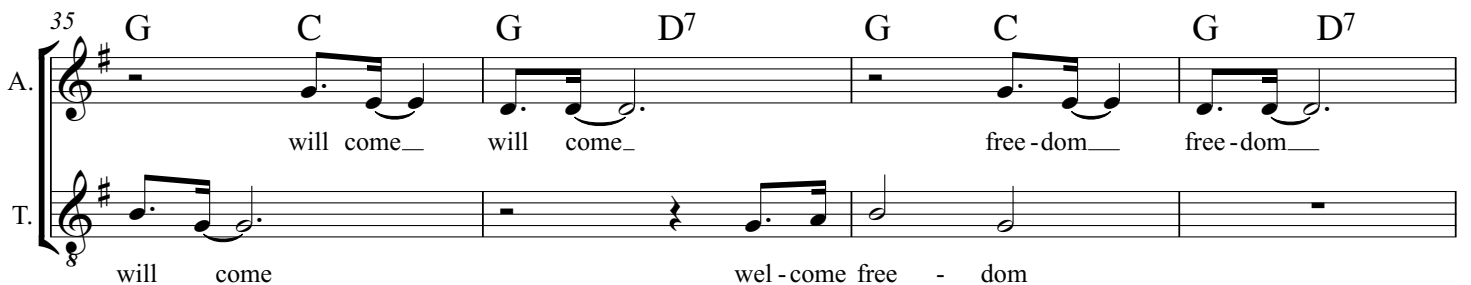
when the earth is de-nu-ded her crea-tures op-pressed then jus-tice and free-dom are put to the test

A. 


free-dom free-dom

T. 

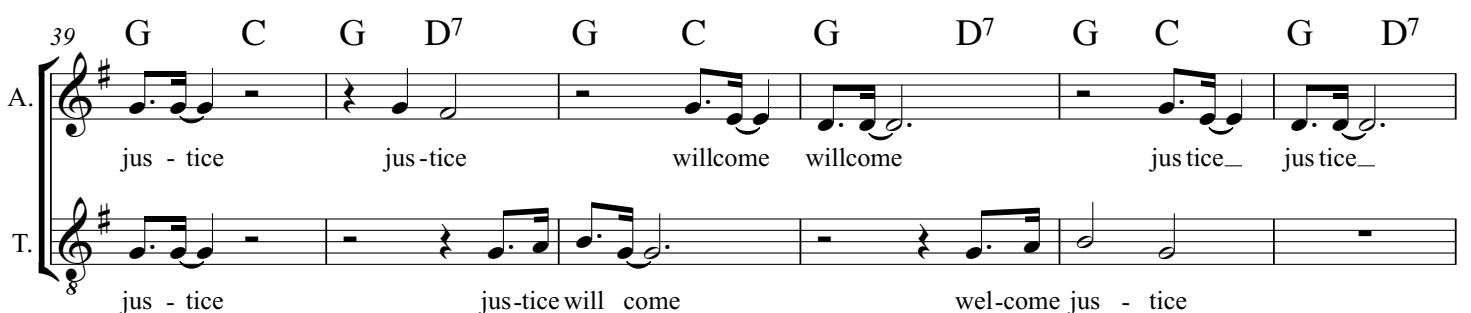
We say free-dom free-dom

A. 


will come will come free-dom free-dom

T. 

will come wel-come free-dom

A. 

jus-tice jus-tice will come will come jus-tice jus-tice

T. 

jus-tice jus-tice will come wel-come jus-tice

45

A.

Free-dom e - qua - li - ty jus-tice are one when we re - sist then jus-tice and free-dom will come we say

T.

We say

49

A.

free - dom freedom_ will come will come_ freedom_ freedom_

T.

free - dom free-dom will come wel-come free - dom

55

A.

jus - tice jus-tice will come will come justice_ justice_ The

T.

jus - tice jus-tice will come wel-come jus - tice

61

A.

wo - man child_ the mo - ther earth_ the land the law the hu - man birth the

63

A.

spi - rit child_ with - in my womb the cy - cle of the au - tumn moon

65

A.

free - dom will come will come_ free dom free dom

T.

free - dom free-dom will come wel-come free - dom

71

A. jus - tice jus-tice will come will come justice_ justice_

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

77

T. be-ing's my spi-rit the land is my law the in - dus-tri - al sa-va-ges keep the o-pressed so poor re -

81

A. The

T. sis-tance will break the stealth eag-le's claw. peace is much more than the ab-sence of war

85

A. man child_ the mo - ther earth_ the land the law the li - ving sun_ the

87

A. crea - tures and the li - ving plants_ all cry out as one they chant free - dom

90

A. will come will come_ free dom_ free dom_

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

95

A. jus - tice jus - tice will come will come jus-tice_

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

100

A. jus tice_ Reach out for peace and em-brace hu-man love bro-thers and sis-ters shed gen-e - ra-tions of blood

105
A. free-dom will tri-umph and jus-tice en-dure when we stru-ggle u-ni-ted a-gainst ev-ry war

111 *all violins with mandolin*
Vln.

115
Vln.

119
A. wo-man child the mo-ther earth the land the law the hu-man birth the
Vln.

121
A. spi-rit child with-in my womb the cy-cle of the au-tumn moon free-dom The

125
A. man child the mo-ther earth the land the law the li-ving sun the

127
A. crea-tures and the li-ving plants all cry out as one they cry jus-tice
Vln.

131
Vln.

135
Vln.

139
Vln.

The Kakapo's Lament

Kevin Murray (2008)

♩ = 85 Gm D7 Gm D7 Gm F Gm Cm Gm

Fl.

9 **A** Gm D7 Gm D7 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 calling, but his call yields no re -

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

B. Bom Bom 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 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
Violin 1: Maria, Geoff
Violin 2: Judy

Viola: Fiona
Cello: Nicole/Maria

♩=120

GT. E^b $A Fm^7$ B^b7 $E^b maj^7$ E^b6 Fm^7 B^b7

I've got you un-der my skin I've got you deep in the

Vc.

11 $E^b maj^7$ E^b6 Fm^7 B^b7 E^b6 C^7 Fm^7 Fm^7/B^bB^b7 $E^b maj^7$

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

Vc.

20 $B Fm^7$ B^b7 $E^b maj^7$ E^b6 Fm^7b5 Fm^7b5/B^bB^b7 $D E^b maj^7 E^b6$

I tried so not to give in I said to my-self this af-fair ne-ver will go so well but

V1.

V2.

Vla.

Vc.

29 Dm^7 G^7 C^o C C^7 $A^b m^6$ $A^b m^6/B^bB^b7$ $E^b maj^7$ E^b6

why should I try to re-sist when dar-ling I know so well? I've got you un-der my skin I'd

V1.

V2.

Vla.

Vc.

37 Fm^7 B^b7 Gm^7 E^b7 Fm^7 Fm^7b5 $E^b maj^7$

sac-ri-fice an-y thing come what might for the sake of ha ving you near in spite of a warn-ing voice that comes in the night and re-peats and re-peats in my

V1.

V2.

Vc.

44 B^b7 G^7 Cm A^b E^b/G C^7 Fm^7 B^b7 E^b

GT. ear 'don't you know li-ttle fool you ne-ver can win use your men - ta - li - ty wake up to re - a - li - ty"

V1.

V2.

Vla.

Vc.

52 E^b7 A^b A^bm^6 E^b/G

GT. but each time I do just the thought of you makes me stop be - fore I be -

V1.

V2.

Vla.

Vc.

56 B^bm/D^b C^7 Fm $B^b7(b9)$ E^b

GT. gin 'cause I've got you un - der my skin

V1.

V2.

Vla.

Vc.

D

60

GT.

V1.

V2.

Vla.

Vc.

68

GT.

V1.

V2.

Vla.

Vc.

I'd

E Fm7 Bb7 Gm7 Eb7 Fm7 Fm7b5 Ebmaj7

77

GT.

sac-ri-fice an-y-thing ome what might for the sake of ha ving you near in spite of a war-ing voice that ome in the night and re-peats and re - peats in my

V1.

V2.

Vc.

Bb7 G7 Cm Ab Eb/G C7 Fm7 Bb7

84

GT.

ear _____ 'don't you know li-ttle fool _____ you ne-ver can win _____ use your men - ta - li - ty _____ wake up to re-

V1.

V2.

Vla.

Vc.

91 E^b E^b7 A^b A^bm6 E^b/G B^bm/D^b C^7

GT. *a - li - ty" but each time I do just the thought of you makes me stop be-fore I be - gin 'cause I've*

V1.

V2.

Vla.

Vc.

97 F^b Fm $B^b7(b9)$ E^b C^7 Fm $B^b7(b9)$

GT. *got you un - der my skin I've got you un - der my*

V1.

V2.

Vla.

Vc.

103 E^b C^7 Fm $B^b7(b9)$ E^b

GT. *skin I've got you un - der my skin*

V1.

V2.

Vla.

Vc.

stop rhythm & kb

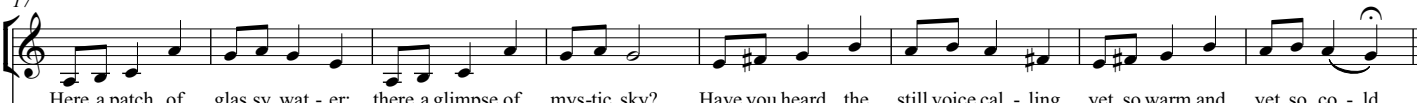



pizz




On the night train

W: Henry Lawson M: Ade Monsborough
(Arr. Noni Dickson - 2011)


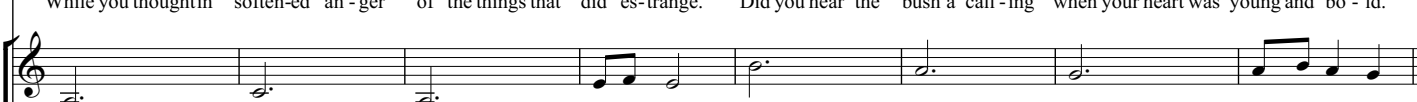

Vl. 
Vla. 

9 **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;
Vl. 
Vla. 


17
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.
Vl. 
Vla. 
Vc. 

25 (All women) **B**
A. 
I'm the moth-er bush that bore you, come to me when you are old.
Vl. 
Vla. 
Vc. 


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


44
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.
Vl. 
Vla. 


52 D

A. 

I'm the moth er bush that nursed you, come to me when you are old.

Vl. 

Vla. 

Vc. 

64 rit.

Vl. 

Vla. 

Vc. 


80 **a tempo**

Vl. 


Vla. 


Vc. 

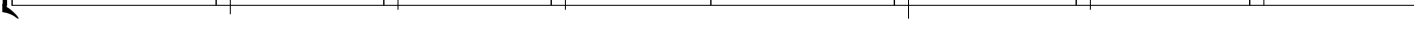
91 E

A. 

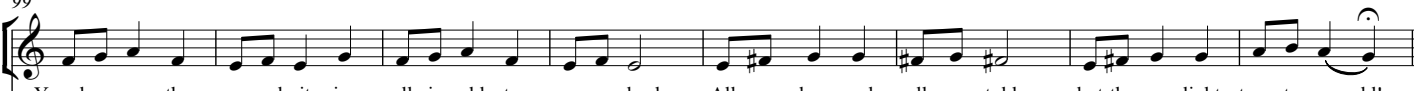
In the cut - ting in the tun - nel, out of sight of stack or shed, have you heard the grey bush call - ing from the pine-ridge ov - er head:

Vl. 


Vla. 


Vc. 

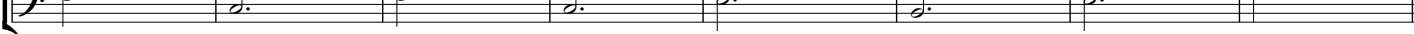
99

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!

Vl. 

Vla. 

Vc. 

107

A. 

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

Vl. 

Vla. 

Vc. 

rall. . . C

Road to Dorchester

Intro

Verse 1 (Wayne) --> Chorus (Tutti)

Verse 2 (Wayne) --> Chorus (Tutti)

Verse 3 (Men) --> Chorus (a capella)

Chorus (Tutti) --> 4 bar tag with rall

Graham Moore

$\text{♩} = 170$

Vln.

Verse 1
7

S.

Vln.

12

S.

Vln.

17

S.

Vln.

Chorus
23

S.

Vln.

29

S.

Vln.

Repeat at end

35

S.


Vln.


40

Vln.

Verse 2

45

S.  Did you wakewith a dread in the dark daydawn-ing Did the sun force a way through the clouds of the morn-ing Was the


Vln. 


50

S.  lark on the wing a - bove you soar-ing free - ly in the sky? — What thoughts did you share what

Vln. 

55

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

Vln. 


58

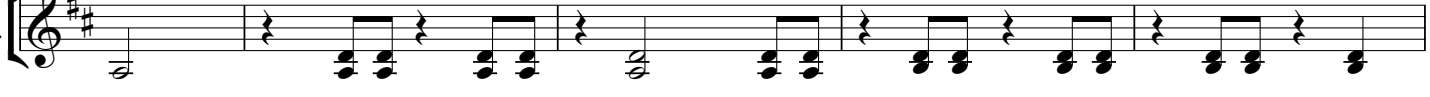
S.  think of the land where you'd be go - ing on the road to Dor - ches - ter? *[To Chorus]*

Vln. 

Verse 3

62

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

Vln. 

67

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

Vln. 

71

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

Vln. 

75

S.  right to re - sist the mas - ter's might and for child - ren yet un - born? *[To a capella Chorus
--> Tutti Chorus]*

Vln. 

The Eyes of Margaret

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

Pno.

Chords: C, C G/B F/A G, G Am G/B C, C G/B F/A G

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

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

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

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

41 S. **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.

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

58 S. **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.

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

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 na

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

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

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

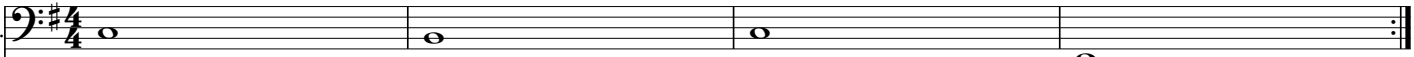
T. na na na na na Ah na na na na na na na na na na na na

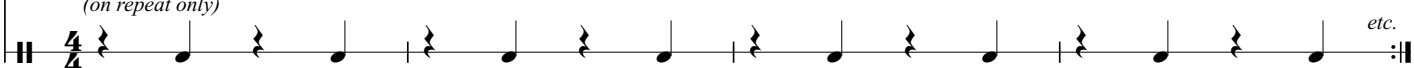
M. na na na na na Ah na na na na na na na na na na na na

You Were Meant For Me

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

(on repeat only)

Bass: 

Egg: 

5 **A** C⁹ G/B C Em

Tr. 

I hear the clock it's six A M_____ I feel so far__ from where I've been__

9 C⁹ 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 C⁹ G/B C Em

Tr. 

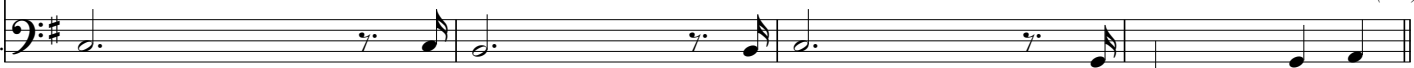
I break the yolks and make a smi ley face_____ I kind of like it in my brand new place I wipe the

Bass: 

17 C⁹ 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. 

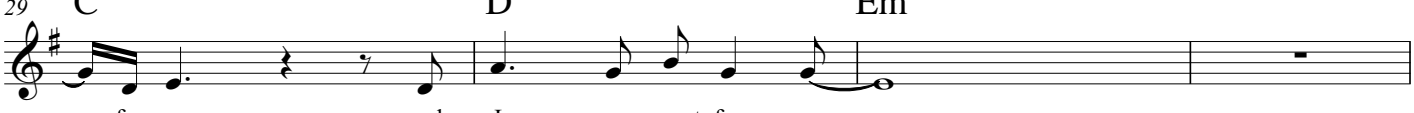
dreams last__ for____ so__ long__ e - ven af - ter you're gone__

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** C⁹ 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 C⁹ 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 C⁹ 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 C⁹ G/B C

Tr. Cause it was ha - ppy 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** Am⁷ D Bm D Em⁷

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 Am⁷ D Bm⁷ Em

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

S.

A.

Bar.

B.

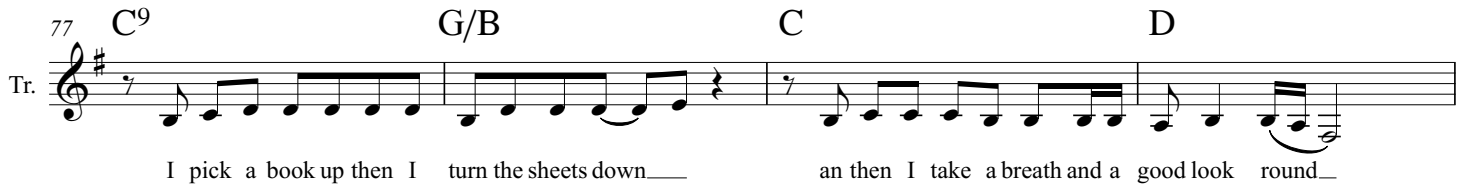
69 C⁹ G/B C Em

Tr.

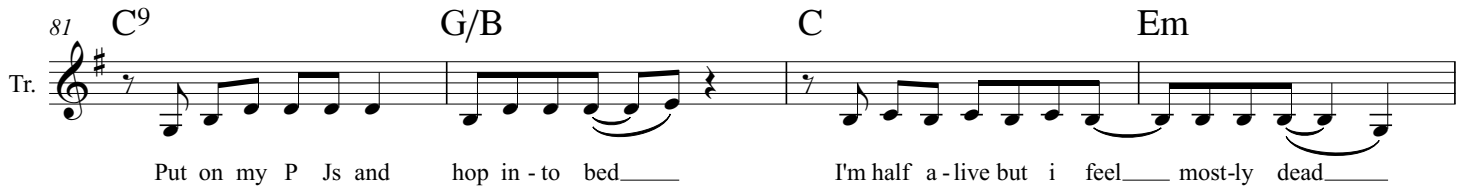
F
73 C⁹ G/B C Em

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

77 C⁹ 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 C⁹ 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—

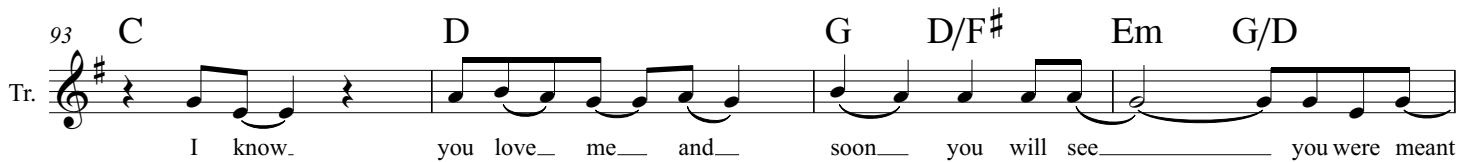
85 C⁹ G/B C D

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—

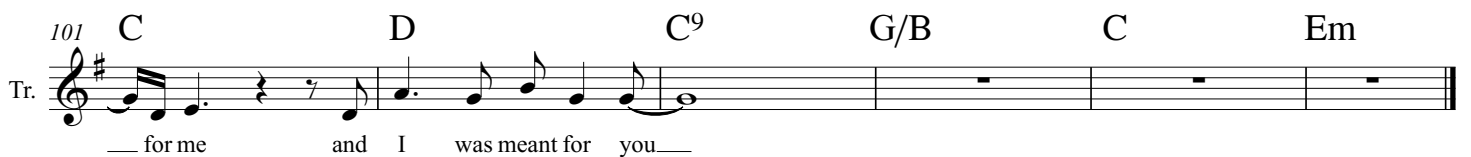
93 C D G D/F# Em G/D

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 C⁹ 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 Ooo

A. *p* Ooo Ooo Ooo

13

V1. *p*

V2. *p*

Vla. *p*

Vc. *p*

B Guitars start

21 **Dm** **Gm** **C** **A⁷** **Dm**

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

V1. *pp*

V2. *pp*

Vla. *pp*

Vc. *pp*

29 Dm Gm C A⁷ Dm

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

V1.
V2.
Vla.
Vc.

37 F C B^b F C A⁷ Dm

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

V1.
V2.
Vla.
Vc.

45 Dm Gm C Dm B^b F C Dm F C Dm B^b

Fl.
Sam

Vla.
Vc.

57 Dm Gm C B^b C Dm

Fl.
V1.
V2.
Vla.
Vc.

p

D 68 **Dm** **Gm** **C** **A⁷** **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

V1. *pp*

V2. *pp*

Vla. *pp*

Vc. *pp*

76 **Dm** **Gm** **C** **A⁷**

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

V1.

V2.

Vla.

Vc.

E 84 **Dm** **Gm** **C** **A⁷** **Dm**

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

Vla.

Vc.

92 Dm Gm C A⁷ Dm

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

Vla.:

Vc.:

99 F C B^b F C A⁷ Dm B^b

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

S.:

Meredith all the pre - tty li-ttle

V1.:

V2.:

Vla.:

Vc.:

108 C A⁷ Dm

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

S.:

hor - ses pre - tty li-ttle hor-ses pre - tty li-ttle hor-ses

S.:

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

V1.:

V2.:

Vla.:

Vc.:

117

S.:

Ooo... Ooo...

A.:

p Ooo... Ooo... Ooo...

Vc.:

Never Mind the Why and Wherefore

Gilbert & Sullivan (from 'HMS Pinafore')

♩=120

V1. *f*

V2. *f*

Vla. *f*

Vc. *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

V1. *p*

V2. *p*

Vla. *p*

Vc. *p*

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. _____

V1.

V2.

Vla.

Vc.

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

33 Josephine Sir Jo. Josephine (to Coda)

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

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

50

love.

Coda

58 **D** Josephine

Men

Let the air with joy be la-den Ring the mer-ry bells on board-ship, For the un-ion of a mai-den, for her un-ion with his Lord-ship

Musical score for measures 58-65. It features a vocal line for Josephine and a vocal line for Men. The instrumental accompaniment includes Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *p* (piano) for all parts.

66

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

Musical score for measures 66-76. It features a vocal line for Josephine and a vocal line for Men. The instrumental accompaniment includes Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) for all parts.

77

E

Musical score for measures 77-84. It features a vocal line for Josephine and a vocal line for Men. The instrumental accompaniment includes Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *f* (forte) for all parts.

85

Musical score for measures 85-92. It features a vocal line for Josephine and a vocal line for Men. The instrumental accompaniment includes Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *ff* (fortissimo) for all parts.

Bring Him Home

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

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

DW 
V1. 
Vla. 

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

DW 
Vla. 

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

13 **F** **Gm⁷** **Fmaj⁷/A** **B^b** **F** **B^b** **Fmaj⁷** **B^b** **A** **A⁷**

DW 
V1. 
V2. 
Vla. 
Vc. 

A Tempo **Dm** **Dm/C** **B^b** **B^b/E** **B^b/A** **Gm** **Gm⁷** **C⁷** **F**

19 **A Tempo**

DW 
V1. 
V2. 
Vla. 
Vc. 

26 **B** Am Gm Dm C add piano B \flat

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

V1.

V2.

Vla.

Vc.

f

31 F/A B \flat F/A poco rit. Gm A C 7 tacet piano

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

V1. poco rit. *p*

V2. *p*

Vla. *p*

Vc. *p*

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

F Gm 7 Fmaj 7 /A B \flat F B \flat Fmaj 7 B \flat Am Gm B \flat /C C *f* add piano

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

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

V2. A Tempo poco rit. A Tempo poco rit. A Tempo poco rit. . .

Vla.

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

45 F Gm⁷ Fmaj⁷/A B^b F B^b Fmaj⁷ B^b A A⁷ Dm Dm/C

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

A. *mf*
Ooo Ooo Ooo

V1. *f*

V2. *f*

Vla. *f*

Vc. *f*

53 B^b B^b/E B^b/A Gm Gm⁷ C⁷ poco rit. . . . tacet piano

DW die let me die let him

A. Die Die

V1. poco rit. . . .

V2.

Vla.

Vc.

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

57 F Gm⁷ Fmaj⁷/A B^b F Gm⁷ Fmaj⁷/A B^b F Gm⁷ Fmaj⁷/A B^b

DW live bring him home bring him home bring him

p *pp*

V1. *p* *pp*

V2. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

A Tempo molto rit. . .

63 F B^b Fmaj⁷ B^b F B^b Fmaj⁷ B^b F

DW home

V1.

V2.

Vla.

Vc.

City of New Orleans

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

♩ = 110 D A D Bm G D A⁷

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 A⁷ 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 A⁷ 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 re - frain This_ train's got the_ dis - a - p - p - e - a - r - i - n - g 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

Dorothy Fields

Cy Coleman (Arr. Maria Dunn - 2011)


$\text{♩} = 120$

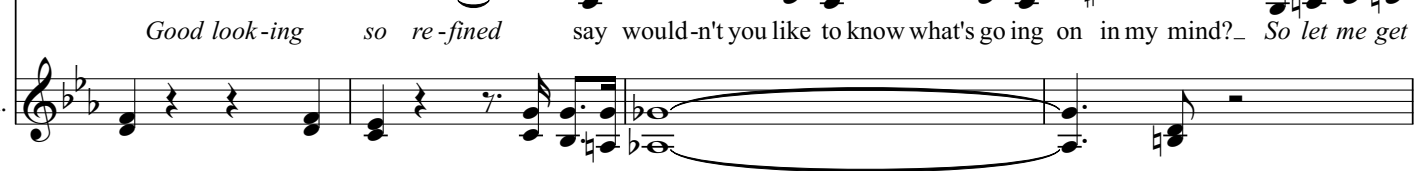
A. Sax. 
Vln. 


italics = all women otherwise Lynette

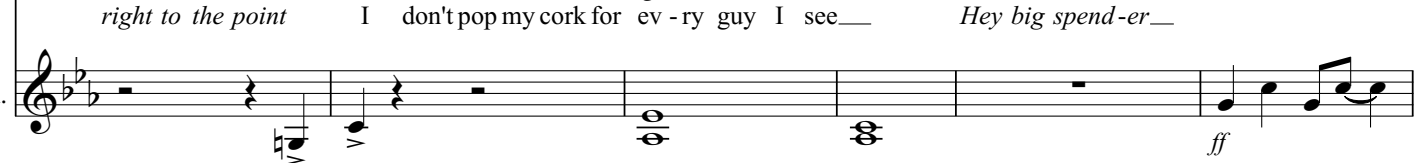
Tr. 
The min-ute you walked in the joint I could see you were a man of dis-tinc-tion a real big spen-der_

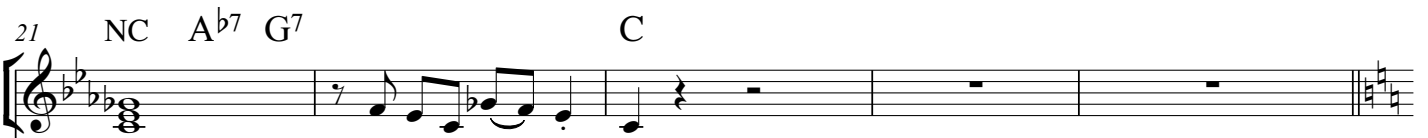
Vln. 


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


Vln. 

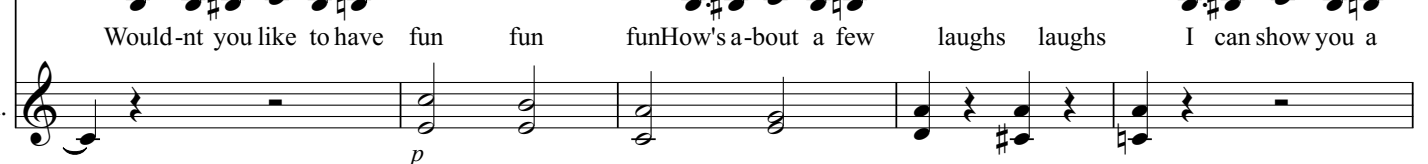
Tr. 
right to the point I don't pop my cork for ev-ry guy I see_ Hey big spend-er_

Vln. 

Tr. 
Spend a li-ttle time with me

Vln. 

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

Vln. 

31 A^{b9} G^9 A^{b9} C G^9

Tr. good time____ let me show you a good time____

Vln. *mp*

35 Cm A^b D^7 G^7 Cm A^{b7}

Tr. ba ba ooo____ ba ba ooo____

Vln.

42 G^7aug Cm A^b D^7

Tr. ba ba ooo____

Vln.

48 A^{b7} G^7

Tr. Hey big spend-er____ ba ba ba ba ba ba____ ba ba ba ba ba ba

Vln. *ff* *mp* *mp*

54 D C Em/B Am C/G Dm $Aaug$ Dm^7

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

Vln. *p*

59 A^{b9} G^9 A^{b9} E G^9 (All sing)

Tr. good time____ let me show you a good time____ $\overset{3}{\text{The min-ute you}}$

Vln. *mp*

63 Cm A^b D⁷ G⁷

Tr. *walked in the joint I could see you were a man of dis-tinc-tion a real big spen-der_ Good look-ing*

Vln.

68 Cm A^{b7} G⁷aug Cm

Tr. *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*

Vln.

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_*

Vln.

78 A^{b7} G⁷

Tr. *Hey big spend-er_ Spend a li-ttle time_ with*

Vln.

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

Tr. *me.*

Vln.

May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

♩=80

Vln. Vc.

9 **A** D Am

Ian Vln. Vc.

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

18 D Am D Am D -

Ian Vln. Vc.

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

23 Am D Em D

Ian Vln. Vc.

grass is crisp and the air is thin ————— and the stars come close_ and bright. And the

B faster ♩=95

28 Am D Am D D Am

Ian Vln. Vc.

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

pizz *arco*

a tempo

34 Em D C D C

Ian Vln. Vc.

won-der-ful Mil - ky Way. There is

arco

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

Ian some - thing wrong with this star of ours, a mor - tal plank un - sound, That

Vln. *pizz*

Vc.

43 **D** **Am** **Em** *a tempo* **D**

Ian can - not be charged to the migh - ty powers who guide the high stars round. Though

Vln. *arco*

Vc.

48 **D** **Am** **D** **Am** **D** **D** **Am**

Ian man is grea - ter than bird or beast, though wis - dom is still his boast. He sure - ly re - sem - bles Na - ture least and the

54 **Em** **D**

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

Vc.

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

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

Vln.

Vc.

74 **F** **D** **Am** **Em** **D**

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

Vln.

Vc.

79 **Am** **D** **Em** **D**

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

Vln.

Vc.

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 Em⁷

5 Bm A⁷sus⁴

9 D Em⁷

13 Bm A⁷sus⁴

17 D Em⁷

21 Bm A⁷sus⁴ G

25 F[#]m⁷ G Em

29 Bm A⁷sus⁴ 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^b

5 Cm⁷ Dmsus⁴

9 Gm B^b

13 Cm⁷ Dmsus⁴

17 Gm Am⁷ B^b Cm Gm Am⁷ Gm₃ F

21 Cm Gm Am⁷ B^b Cm Dm Dm

25 Gm Am⁷ B^b Cm Bb Gm Am⁷ Gm₃ F

29 Cm Gm Am⁷ B^b Cm Dm Dm (off!)

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

1 G Am C⁹ D

5 G Am C⁹ D

9 G C G C G C G D

13 G C G C G Am G D

17 G Am C⁹ D

21 G Am C⁹ 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 mo-ney 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 mo-ney 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 mo-ney 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 mo-ney 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 soupkit 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

George Gershwin (Arr. Maria Dunn - 2011)

♩ = 60

V1. *pp*

V2. *pp*

11 freely

KD. *pp*

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

V1. *pp*

V2. *pp*

19

KD. *pp*

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

V1. *pp*

V2. *pp*

26 ♩ = 75

KD. *pp*

cry One of these morn-in's yo go-nna rise up singin' then you'll

A. *pp*

Mmm mmm morn-in's mmm mmm

Vc. *pp*

34

KD. spread yo wings and you'll take the sky _____ But til thatmorn-in' _____ there's a noth-in' can harm you _____

A. spread yo wings mmm take to the sky Mmm _____ mmm _____

Vc. _____

41

KD. _____ with da - ddy an ma - mmystand in' by _____

A. _____ da-ddy ma-mmy stan-din' _____ su-mmer-time su-mmer-time

V1. _____

Vc. _____

48

A. _____ su-mmer-time _____ su-mmer-time _____ su-mmer

V1. _____

Vc. _____

53

A. _____ time _____ su-mmer-time _____ su-mmer

V1. _____

Vc. _____

59

KD. _____ Su-mmer

A. _____ time _____ su - mmer-time

V1. _____

V2. _____

Vc. _____

66

KD. time _____ and the li - vin is ea - sy _____ Fish are jump-in and the co-tton is

V1.

V2.

Vc.

72

KD. high _____ Oh yo da-ddy's rich_ and yo ma is good loo - kin _____ so

V1.

V2.

Vc.

78

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

A. don't cry hush don't cry Ooo _____ su-mmer-time time

V1.

V2.

Vc.

Como Lora Una Estrella

Antonio Carillo (1892-1962) Venezuelan

♩=115

A

Fl. V2. Vla. Vc.

Fl. Vc.

Fl. V2. Vla. Vc.

Fl. Vla. Vc.

Fl. V2. Vla. Vc.

37 **B**

V2. *arco*

Vla.

Vc.

Hp.

45

V2. *pizz*

Vla. *arco* *pizz*

Vc.

Hp.

53 **C**

V1.

V2. *arco*

Vla.

Vc.

60

V1. *pizz*

V2. *pizz*

Vla. *arco* *pizz*

Vc.

69 **D**

V2 *arco*

Vla *arco*

Vc.

Hp.

76

V2 *pizz*

Vla *pizz*

Vc.

Hp.

85 **E**

Fl.

V1 *arco*

V2 *arco*

Vla *arco*

Vc.

Hp.

93

Fl.

V1.

V2.

Vla.

Vc.

Hp.

pizz

pizz

pizz

A Bunch of Damned Whores

Ted Egan (Arr. Maria Dunn - 2010)

Am G Am G

Acc.

9 **Chorus** (Tune - sung every time)
C G F C

Tune

H1

H2

H3

We're a bunch of damned whores and we ne-ver wear drawers and they say we're the cause of dis -
(two voices only after verses 1 & 2)

We're a bunch of damned whores and we ne-ver wear drawers and they say we're the cause of dis -
(two voices only after verses 4 & 5)

We're a bunch of damned whores drawers and they say we're the cause of dis -
(two voices after verse 5)

We're ne-ver wear drawers and they say we're the cause of dis -

17 G C G F C F G C

Tune

H1

H2

H3

sen - sion But ne-ver you fuss be - fore you judge us there's a few things that we'd like to men - tion

sen - sion But ne-ver you fuss be - fore you judge us there's a few things that we'd like to men - tion

sen - sion But ne-ver you fuss be - fore you judge us there's a few things that we'd like to men - tion

sen - sion But fore you judge us there's a few things that we'd like to men - tion

27 **Verses** C G F C G

Morag

Molly

Brigid

Megan

1. Well me name's Mo - lly Brown and the beak sent me down for nick-in' a gent - le man's watch in the Strand So I'm

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

3. I'm Bri - gid Rourke and I'm from Coun - ty Cork a pris - ner for life just for steal - in' a sheep to

4. My name's Me - gan Rhys and I's nabbed by the po - lice in the back streets of Car - diff for pin - chin' a dress I'm

36 C G F C F G C

Morag

Molly

Brigid

Megan

sail - in' a - way from South - amp - ton to - day trans - port - ed for life to Van - Die - man's land So if I'm

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

feed me old pa - rents who were squeal - in' with hun - ger Oh Je - sus these times are so hard I could weep For I'm

on - ly eight - een and I've been trea - ted mean my life is a sto - ry of un - ha - ppi - ness Thrown

45 C G F C G

Morag
 one of them whores that ne-ver wears drawers it's sim-ply that I can't a-fford 'em But it

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

Brigid
 here in the fac-ry out at Pa-rra-ma-tta and sold to the sold-iers and guards by a

Megan
 out of my pa-rish for ha-vin' a ba-by whose fa-ther was killed in the war I was

53 C G F C F G C

Morag
 seems plain to me that the En-glish gen-try are the bas-kets what caused all the whore-dom

Molly
 flog us they'll rape us they'll tell us we're e-vil but they are the sin-ners we're not
 (To intro then verse 4)

Brigid
 dir-ty old har-lot who takes all me mo-ney and spends it on li-quer and cards

Megan
 dri-ven to vice so "twill din pob saes" it's the sys-tem that made me a whore

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

(Faster with rhythm instruments)

85 C G F G C F G

Molly
 (All singers)

Fl.
 (All melodic instruments)

93 C G F G C G F G C

Molly

Fl.
 stop

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

56 C A E A

Tune.

Good-bye_ the hou-ses that cling to the moun-tain Good-bye_ the long days___and all the long nights

Vln.

Vla.

Vc.

65 E A E B A

Tune.

Good-bye_ the fruit trees___that bow down black bran-ches I'm leav-ing be - fore the first light Mir-ra-cle_

Vln.

Vla.

Vc.

74 E E A

Tune.

wish-es___ We throw by the road-side Yes - ter - day's se - crets___ To - mor - row's de - sires

Vln.

Vla.

Vc.

81 E E A E B A

Tune.

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

Vln.

Vla.

Vc.

88 **D** E A E B E

Tune. *Sweet rain__com-ing down_from themoun-tain__ Down to the ri-vers and seas_Sweet rain__com-ing down_from the*

Vln.

Vla.

Vc.

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

Tune. *moun-tain Roll_you sweet rain roll right o ver me__ Roll_you sweet rain roll right o-ver me*

Vln.

Vla.

Vc.

111 **E** A A7 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 themoun-tain__ Down to the ri-vers and seas__ Sweet rain__com-ing*

Desc.

Ten.

Vln.

Vla.

Vc.

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*

Vln.

Vla.

Vc.

G a capella

146

E A E B

Tune. *Sweet rain com-ing down from the moun-tain Down to the ri-vers and seas Sweet*

Desc. *Sweet rain com-ing down from the moun-tain Down to the ri-vers and seas Sweet*

Ten. *Sweet rain com-ing down from the moun tain Down to the ri vers and seas Sweet*

155

E A E

Tune. *rain com-ing down from the moun-tain Roll you sweet rain roll*

Desc. *rain com-ing down from the moun-tain Roll you sweet rain roll*

Ten. *rain com-ing down from the moun-tain Roll you sweet rain roll*

160

B A E B A

Tune. *right o ver me Roll you sweet rain roll right o ver me*

Desc. *right o ver me Roll you sweet rain roll right o ver me*

Ten. *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
 VI. **Dm** **A** **C** **Dm** **C** **B \flat** **Am** **Gm** **A**

8 **Dm** **A** **C** **Dm** **C** **A** **Dm**

1. The

17 **B** *Verse 1*

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**

When he came a-cross this young mansaw in' on a fid-dle and play in't hot. And the dev il jumped upon a hick o ry stump and said, "Boyletmetellyou what." 2. "I

C *Verse 2*

33 **Dm**

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**

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*

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**

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 **Gm** **G \sharp 07** **A**

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**

4. The

83 **F** *Verse 4*

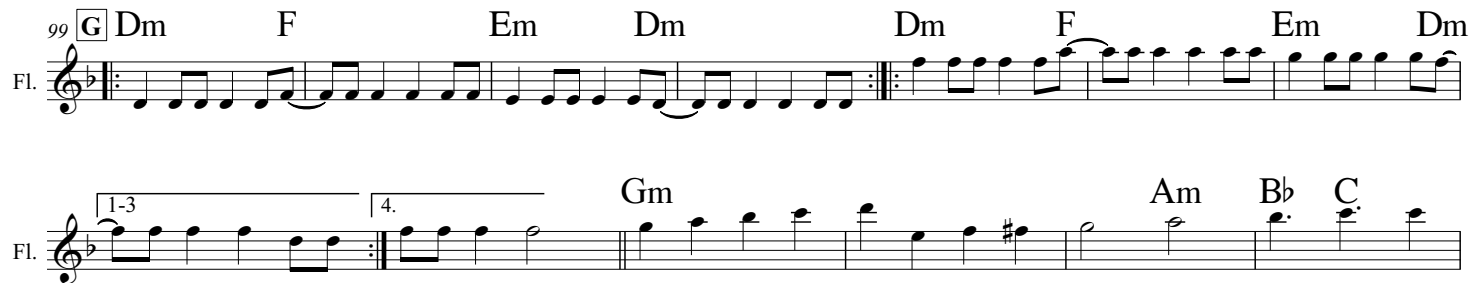
dev-il o-pened up his case and he said, "I'll start this show." and fire_ flew from his fin-ger-tips as he ros-in-ed up his bow. And he

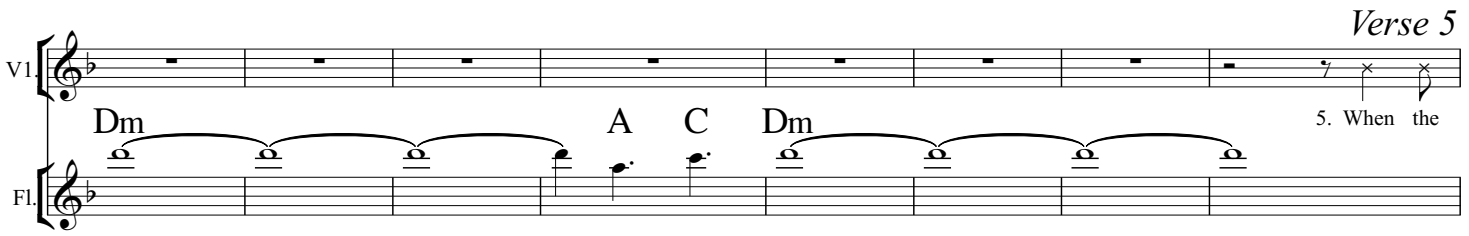
91 **A** **C**

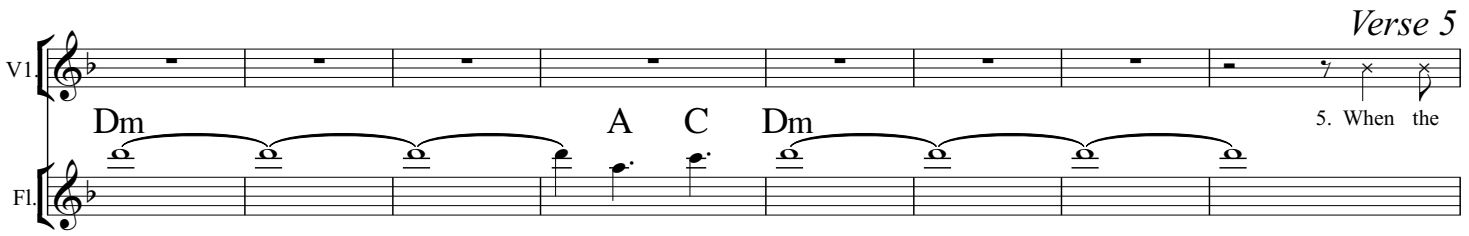
pulled the bow a - cross the strings and it made an e - vil hiss. Then a band of de-mon_ joined in_ and it sound-ed some-thin' like this. (f.) (f.)

Interlude (guitar enters)

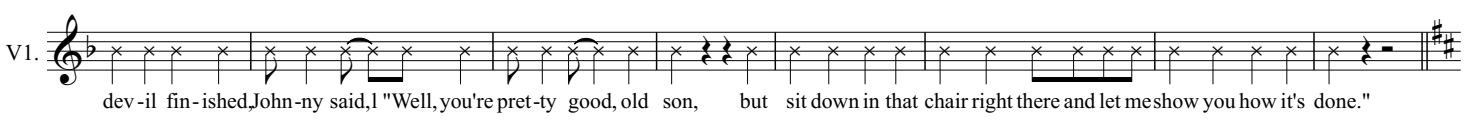
99 **G** Dm F Em Dm Dm F Em Dm

Fl. 

V1 

Fl. 

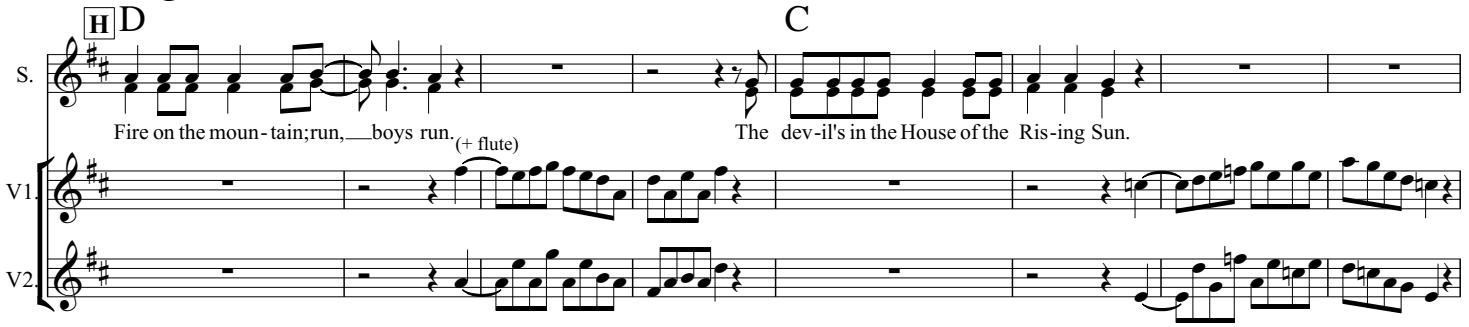
Verse 5

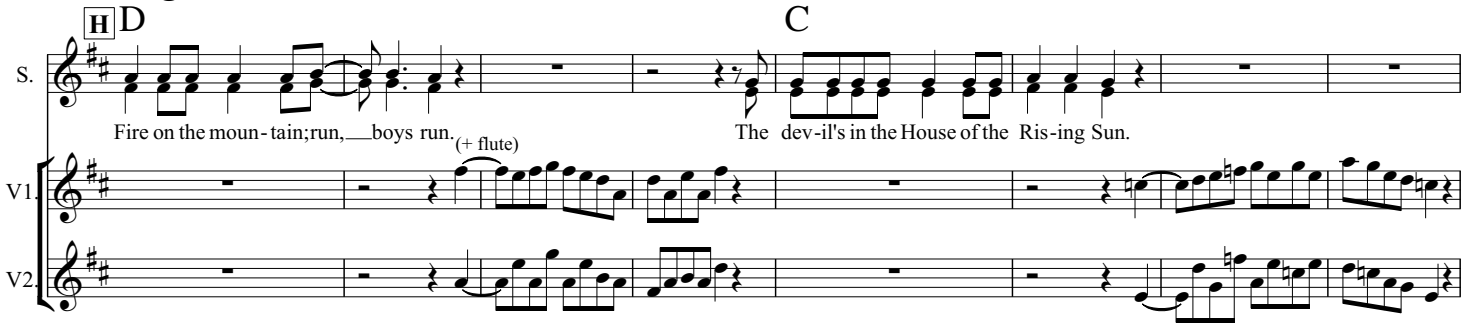
V1 

5. When the

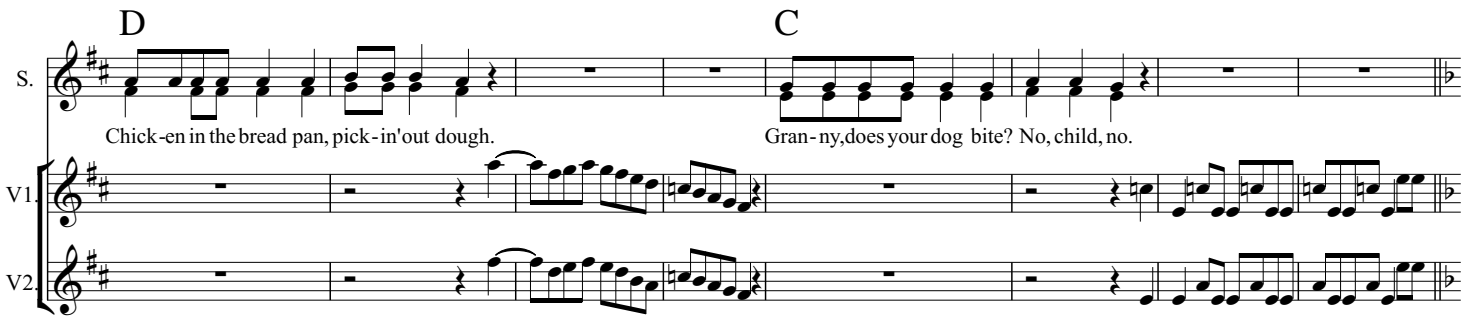
Bridge

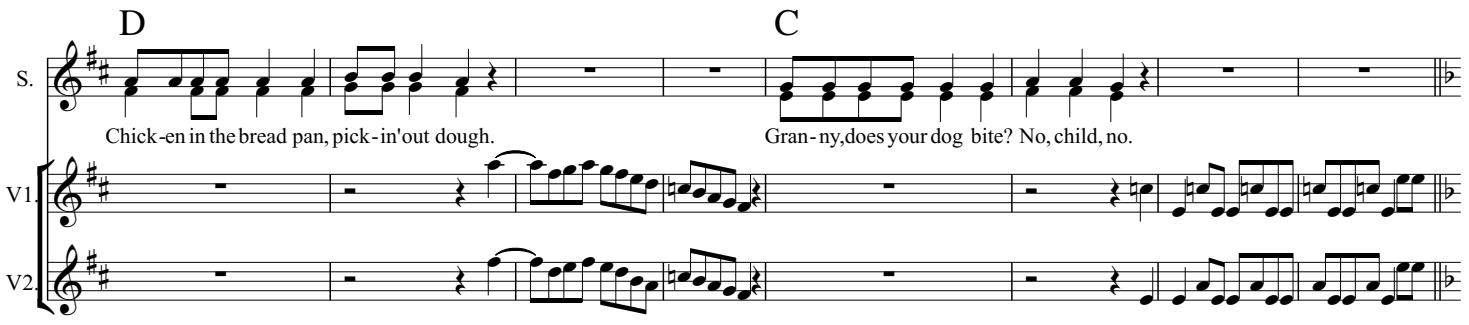
S. **H** D C
 Fire on the moun-tain; run, — boys run. (+ flute) The dev-il's in the House of the Ris-ing Sun.

V1 

V2 

S. D C
 Chick-en in the bread pan, pick-in' out dough. Gran-ny, does your dog bite? No, child, no.

V1 

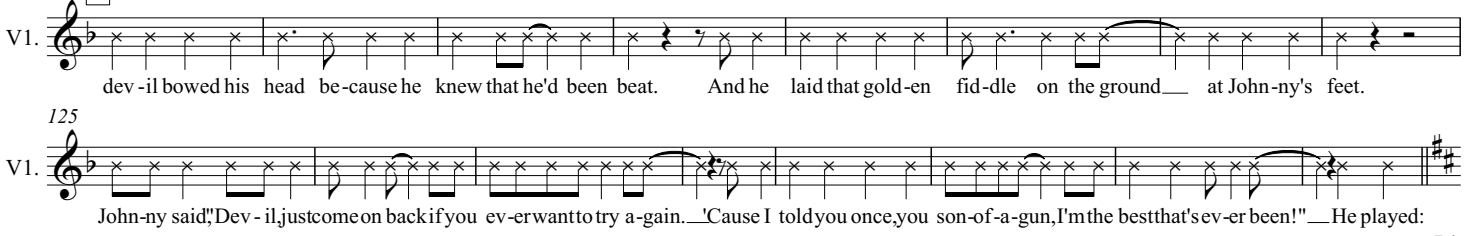
V2 


V1 **I** Dm C 

109 A A C Dm
 V1 

6. The

117 **J** *Verse 6*

V1 

125
 V1 

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. _____

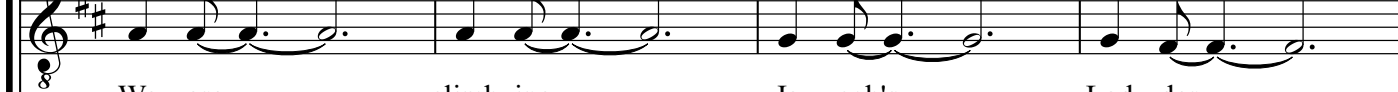
5 A A⁷ G D

S. 

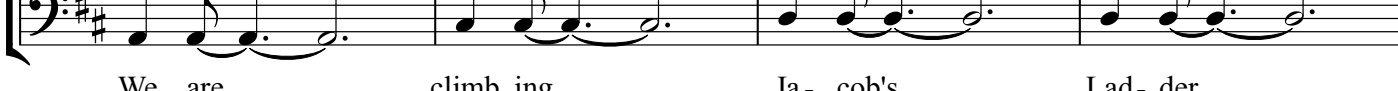
We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

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. _____

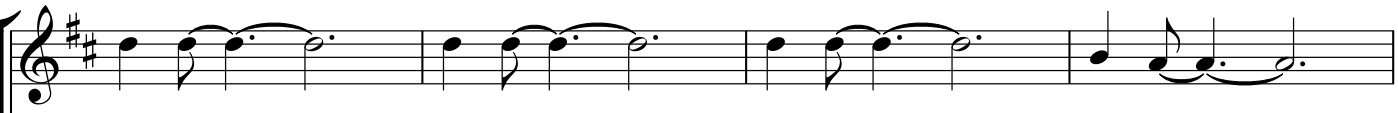
T. 


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 D7 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 A7 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 4/4 **A** $A\flat$ Fm^7 Bbm^7 $E\flat^7$ $A\flat$

S. Bah Bah Bah Bah At the hop! Well, you can

A. Bah Bah Bah Bah At the hop!

T. Bah Bah Bah Bah At the hop!

B. Bah Bah Bah Bah At the hop!

15 **B** $A\flat$ $A\flat^7$

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

VI.

19 $D\flat$ $A\flat$

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

VI.

23 $E\flat^7$ $D\flat$ $A\flat$

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

VI.

27 **C** $A\flat$ $A\flat^7$ $D\flat$

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

VI.

33 $A\flat$ $E\flat^7$ $D\flat$ $A\flat$ $A\flat E\flat E^7$

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

VI.

39 **D** A A⁷ D

S. Bah Bah Bah

VI.

45 A E⁷ D A E⁷

S. Bah Ooh Bah Well, you can

VI.

51 **E** A A⁷

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

VI.

55 D A

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

VI.

59 E⁷ D A

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

VI.

63 **F**A A⁷ D

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

VI.

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!

VI.