

On the road 2012

[Loosely Woven – March/April 2012]

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Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

♩=59

♩=110

WG
Free- dom free- dom Free- dom free- dom

MG
Free- dom free- dom Free- dom free- dom

S1
Free- dom free- dom Free- dom free- dom

S2
Free- dom free- dom Free- dom free- dom

A.
Free- dom free- dom Free- dom free- dom

T.
Free- dom free- dom Free- dom free- dom

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

enter drum 2 enter percussion 2

7 G C G D7 G C G D7 G C G D7 G C G D7

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

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

15 G C G D7 G C G D7 G C G D7

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

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

21 Em

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

B.
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

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

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

33 G C G D7 G C G D7 G C G D7

A. freedom_ freedom_ will come will come_ freedom_ freedom_

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

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

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

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

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

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

45 Em C G D7 Em C G D7

S1 Free-dom e - qua - li - ty jus - tice are one when we re - sist then jus - tice and free-dom will come we say

S2 Free-dom e - qua - li - ty jus - tice are one when we re - sist then jus - tice and free-dom will come we say

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

B. We say

49 G C G D7 G C G D7 G C G D7

S1 free - dom

S2 free - dom free dom free dom free dom free dom free dom

A. free - dom free-dom will come will come_ free-dom free-dom_

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

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

55 G C G D7 G C G D7 G C G D7

S2 jus - tice ju - stice ju - stice ju - stice ju - stice The

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

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

B. jus - tice jus-tice will come wel-come jus - tice The

61

WG

MG

G
tacet all instruments

S1 the spi-rit child with-in my womb the cy-cleof the au-tumn moon

S2 wo-man child the mo-ther earth the land the law the hu-man birth the spi-rit child with-in my womb the cy-cleof the au-tumn moon

A. wo-man child the mo-ther earth the land the law the hu-man birth the spi-rit child with-in my womb the cy-cleof the au-tumn moon

T. the spi-rit child with-in my womb the cy-cleof the au-tumn moon

B. wo-man child the mo-ther earth the land the law the hu-man birth the spi-rit child with-in my womb the cy-cleof the au-tumn moon

65

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

MG
tutti instruments
free - dom free-dom will come wel-come free - dom

S1
G C G D⁷ G C G D⁷ G C G D⁷
free - dom free-dom free-dom

S2
free - dom free dom free dom free dom free dom

A.
free - dom will come will come_ freedom_ freedom_

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

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

71

WG
jus - tice jus-tice will come wel-come ju - stice

MG
jus - tice jus-tice will come wel-come jus - tice My

S1
G C G D⁷ G C G D⁷ G C G D⁷
jus - tice free-dom free-dom

S2
jus - tice ju - stice ju - stice ju - stice ju - stice

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

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

B.
jus - tice jus-tice jus-tice jus-tice jus-tice jus-tice My

WG free-dom will come wel-come free - dom jus - tice jus-tice

MG G D7 G C G D7 G C G D7 G C G D7
free-dom will come wel-come free - dom jus - tice jus-tice

S1 free-dom free-dom jus - tice

S2 free dom free dom free dom free dom jus - tice

A. wilcome will come_ freedom_ free-dom jus - tice jus-tice

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

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

WG will come wel-come ju - stice

MG G C G D7 G C G D7
will come wel-come jus - tice

S1 free - dom free - dom

S2 ju - stice ju - stice ju - stice ju - stice

A. will come_ will come_ jus - tice_ jus - tice_

T. will come wel-come jus - tice

B. jus - tice jus - tice jus - tice jus - tice

101

WG
S1
S2
A.

Reach out for peace and embrace human love brothers and sisters shed generations of blood

105

WG
S1
S2
A.

tacet instruments

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

111

Vln.

with mandolin

115

A.
Vln.

The

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

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

S1
free - dom the spi-rit child with-in my womb the cy-cle of the au-tumn moon

S2
free - dom willcome_ will come_

A.
wo-man child the mo-ther earth the landthe law the hu-man birth the spi-rit child with-in my womb the cy-cle of the au-tumn moon

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

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

Vln.

WG
free - dom jus - tice jus - tice

MG
free - dom jus - tice jus - tice

S1
free - dom jus - tice the

S2
free - dom jus - tice jus - tice

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

T.
free - dom jus - tice jus - tice

B.
free - dom jus - tice jus - tice

WG will come_ wel-come jus - tice

MG will come_ wel-come jus - tice

S1 crea - tures and the li - ving plants_ all cry out as one they cry jus - tice

S2 will come_ will come_ jus - tice

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

T. will come_ wel-come jus - tice

B. jus - tice jus - tice jus - tice

G D7 G C G D7

S2 da da_ da da da da da_ da da da da da_ da da da da da da

A. da da_ da da da da da_ da

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

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

G C G D7 G C G D7

WG
 free - dom free - dom free - dom free - dom
 G C G D7 G C G D7

MG
 da da da da

S1
 free - dom free - dom free - dom free - dom

S2
 da da_ da da da da da da_ da da da da da_ da da da

A.
 da da_ da da da da da da_ da da da_ da da da da da da_ da

T.
 8 da da da da da da da da da da da da da da da da

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

WG
 free - dom free - dom free - dom free - dom free - dom
 G C G D7 G C G D7 G

MG
 da da da da da da da da free - dom

S1
 free - dom free - dom free - dom free - dom free - dom

S2
 da da_ da da da da da da_ da da da da da_ da da da free - dom

A.
 da da_ da da da da da da_ da da da_ da da da da da da_ da free - dom

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

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

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.

51 **D** 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
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^b ♩=120

GT.

I've

Sax. 1

5 **A** Fm⁷ B^b7 E^bmaj⁷ E^b6 Fm⁷ B^b7 E^bmaj⁷ E^b6

GT.

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

13 Fm⁷ B^b7 E^b6 C⁷ Fm⁷ Fm⁷/B^b B^b7 E^bmaj⁷

GT.

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

B

21 Fm⁷ B^b7 E^bmaj⁷ E^b6 Fm⁷b⁵

GT.

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

26 Fm⁷b⁵/B^b B^b7 D E^bmaj⁷ E^b6

GT.

fair ne-ver will go so well but

29 Dm⁷ G⁷ C^o C C⁷

GT.

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

33 A^bm⁶ A^bm⁶/B^b B^b7 E^bmaj⁷ E^b6

GT.

got you un-der my skin I'd

37 **C** Fm⁷ B^b7 Gm⁷ E^b7

GT.

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

41 Fm⁷ Fm⁷b⁵ E^bmaj⁷ B^b7 G⁷

GT.

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

45 Cm A^b E^b/G C⁷ Fm⁷ B^b7 E^b
 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^b7 A^b A^bm⁶ E^b/G
 GT. but each time I do just the thought of you makes me stop be-fore I be -

56 B^bm/D^b C⁷ Fm B^b7(b9) E^b
 GT. gin 'cause I've got you un-der my skin

D
 61 Dm⁷ G⁷ Cmaj⁷ C⁶ Dm^{7b5} Dm^{7b5}/G G⁷ B Cmaj⁷ C⁶
 Sax.1

69 Bm⁷ E⁷ A⁰ A A⁷ Fm⁶ Fm⁶/G G⁷ Cmaj⁷
 Sax.1

76 **E** Fm⁷ B^b7 Gm⁷ E^b7 Fm⁷
 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^{7b5} E^bmaj⁷ B^b7 G⁷ Cm A^b E^b/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 C⁷ Fm⁷ B^b7 E^b E^b7
 GT. use your men - ta - li - ty wake up to re - a - li - ty" but each

93 A^b A^bm⁶ E^b/G B^bm/D^b C⁷
 GT. time I do just the thought of you makes me stop be-fore I be - gin 'cause I've

97 **F** Fm B^b7(b9) E^b C⁷ Fm B^b7(b9)
 GT. got you un-der my skin I've got you un-der my

103 E^b C⁷ Fm B^b7(b9) E^b
 GT. skin I've got you un-der my skin
stop rhythm & kb

On the night train

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

VI. C Em F Fm C Em F Fm

A Verse 1 (solo)

A. C Em F Fm C Dm F G7
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. F C F C Em B7 Em G7
Here a patch of glassy wa-ter; there a glimpse of mys-tic sky? Have you heard the still voice call-ing yet so warm and yet so co-ld.

A. C (All women) Em F C
I'm the moth - er bush that bore you, come to me when you are old.

Fl. Em F Fm C Em F Fm

C Verse 2

S. C Em F Fm C Dm F G7
Ah Ah Ah Ah Ah Ah Ah

A. C Em F Fm C Dm F G7
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!

T. C Em F Fm C Dm F G7
Ah

B. C Em F Fm C Dm F G7
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!

S. F C F C Em B7 Em ADDG7
Ah Ah Did you hear the bush a call-ing when your heart was young and bo-ld.

A. F C F C Em B7 Em ADDG7
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. F C F C Em B7 Em ADDG7
Ah Ah Did you hear the bush a call-ing When your heart was young and bo-ld.

B. F C F C Em B7 Em ADDG7
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. C Em F C
Ah

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

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

B. C Em F C
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 G⁷

T. Rec.

72 F C F C Em B⁷ Em

F1.

79 G⁷ 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 G⁷

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 B⁷ Em G⁷

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

S.

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

S.

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 A⁷

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 A⁷

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 A⁷ 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 A⁷

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 A⁷ 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)

Pno.

C C G/B F/A G G Am G/B C C G/B F/A G

8 S.

1. When mor ning comes to me I see the eyes of Mar garet I see the eyes of

19 S.

Mar- garet when mor- ning comes a- round

25 S.

When she comes near me I see the eyes of Mar garet I see the

34 S.

smi - les of Mar garet and time rolls a- round

41 S.

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.

prom-ise is brok - en, a change in the tide some-one is sing - ing her song Ah na

W.

58 S.

na na na na na na na na na na Ah na

W.

66 S.

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

91 G6 C C(SUS4) C G7 C G7

S. I'll take the hand of Mar garet I'll hold the hand of Mar garet

101 Dm7 G7 G6 C C(SUS4) C

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

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

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 Ah na na na na na na na na na na

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

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

M. na na na na Ah 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

(on repeat only) etc.

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.

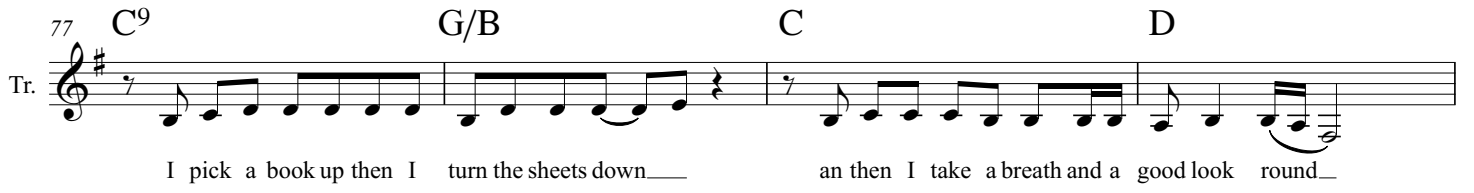
69 C⁹ G/B C Em

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—

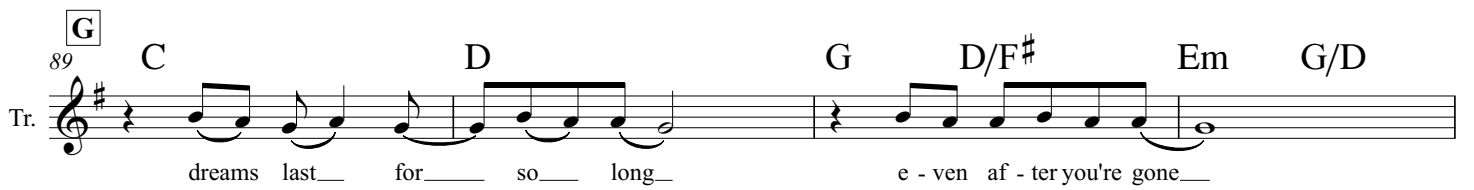
81 C⁹ G/B C Em

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—

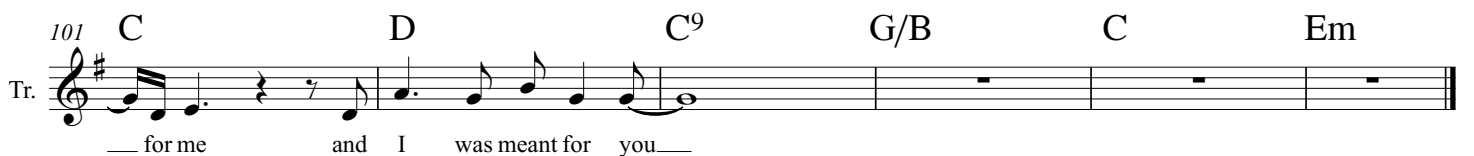
93 C D G D/F# Em G/D

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

A. *p* Ooo Ooo

10

B^b **C** **Dm**

S. Ooo

A. Ooo

B Guitars start

21 **Dm** **Gm** **C** **A⁷** **Dm**

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

29 **Dm** **Gm** **C** **A⁷** **Dm**

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

37 **F** **C** **B^b** **F** **C** **A⁷** **Dm**

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^b** **F** **C** **Dm** **F** **C**

Fl. Sam

55 **Dm** **B^b** **Dm** **Gm** **C** **B^b** **C** **Dm**

68 **D** **Dm** **Gm** **C** **A⁷** **Dm**

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** **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

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

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

92 **Dm** **Gm** **C** **A⁷** **Dm**

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

100 **F** **F** **C** **B^b** **F** **C** **A⁷**

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

106 **Dm** **B^b** **C** **A⁷** **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'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.

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

♩=80 poco rit. A Tempo poco rit. . . .

DW God on

Vl. *p*

5 **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

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

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

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

19 A Tempo

DW blessed Bring him home bring him home bring him home

Dm Dm/C B^b B^b/E B^b/A Gm Gm⁷ C⁷ F

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

DW 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

30 B^b F/A B^b F/A poco rit. . . . Gm A C⁷ tacet piano

DW 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

f *p*

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

37 F Gm⁷ Fmaj⁷/A B^b F B^b Fmaj⁷ B^b Am Gm B^b/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 Gm⁷ Fmaj⁷/A B^b F B^b Fmaj⁷ B^b A A⁷ 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^b B^b/E B^b/A Gm Gm⁷ C⁷ *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 Gm⁷ Fmaj⁷/A B^b F Gm⁷ Fmaj⁷/A B^b F B^b Fmaj⁷ B^b F B^b Fmaj⁷ B^b 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 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 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

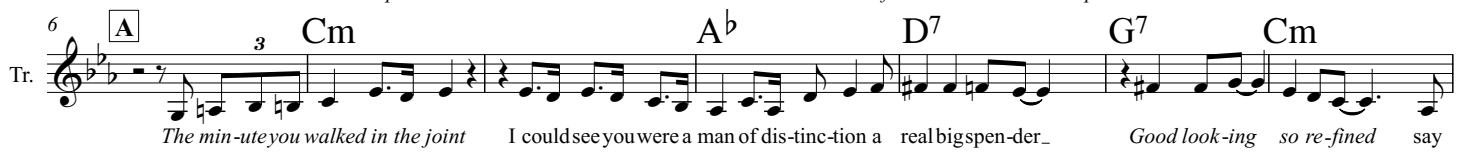
Cy Coleman (Arr. Maria Dunn - 2011)

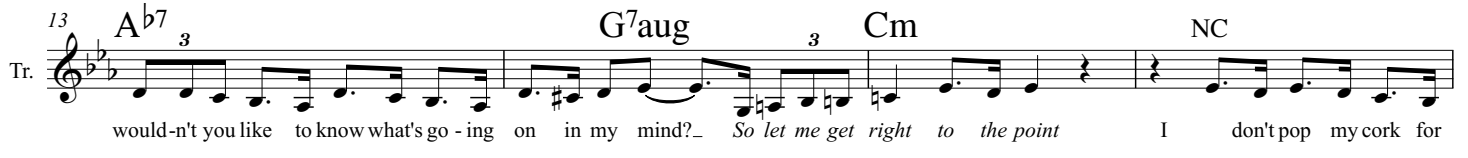
Dorothy Fields

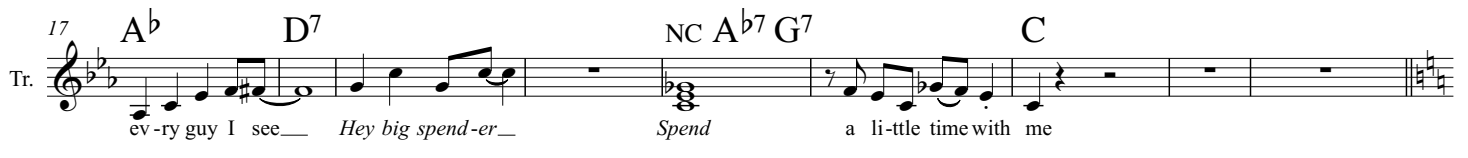
italics = all women otherwise Lynette

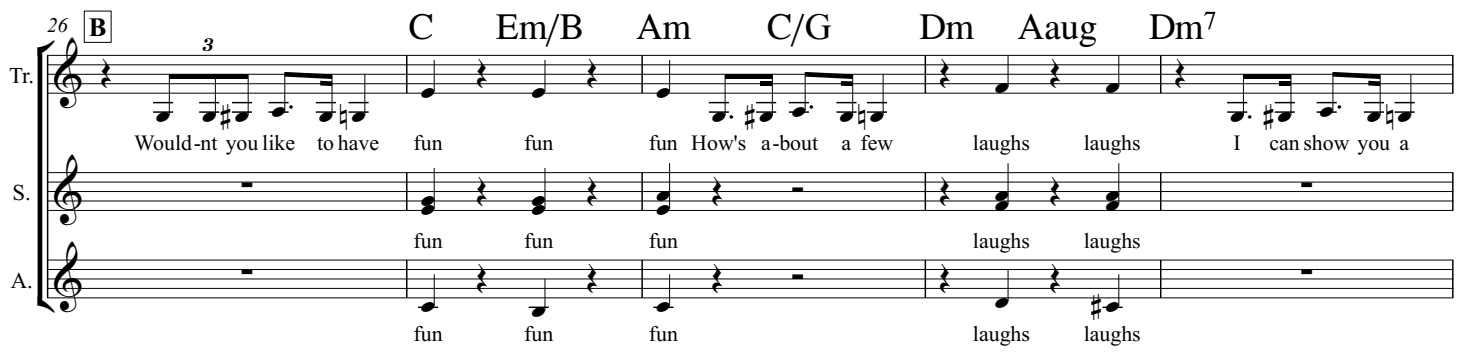
$\text{♩} = 120$


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

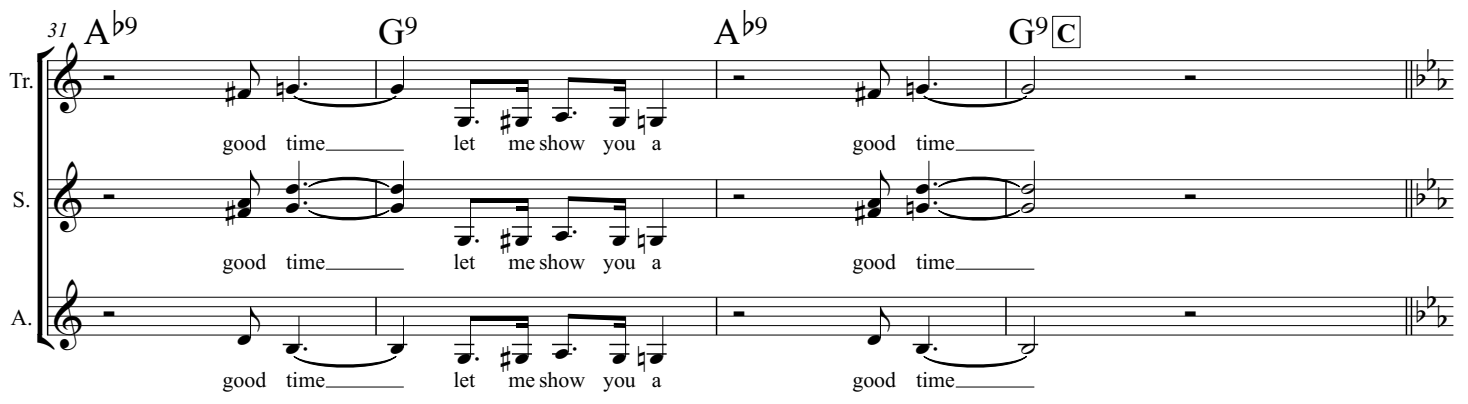
Tr. 
would-n't you like to know what's go-ing on in my mind?_ So let me get right to the point I don't pop my cork for


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

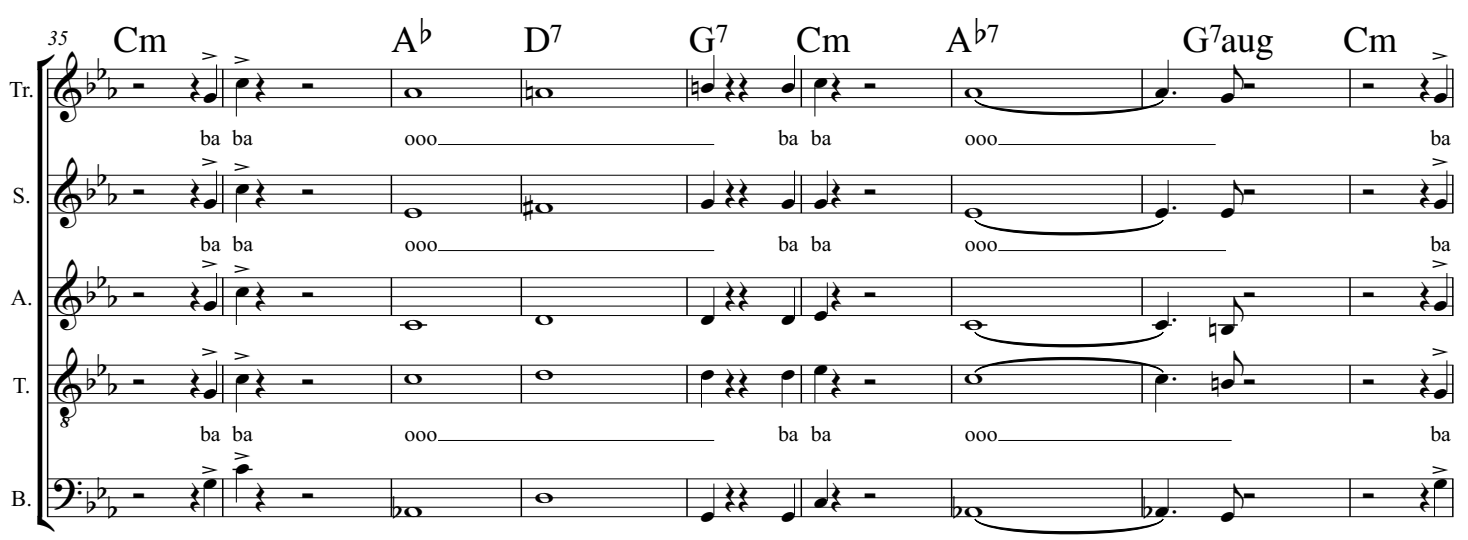
S. 
fun fun fun laughs laughs


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_

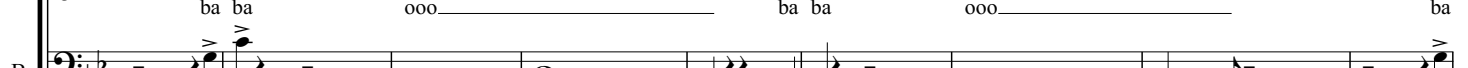
A. 
good time_ let me show you a good time_

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 D^7 $A^b G^7$

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/BA^m C/G D^m A^aug D^m7 A^b9 G^9

Tr. *Would-n't 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 G^9 *(All sing)* C^m A^b D^7

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*

B. *good time*

67 G^7 C^m A^b7 G^7aug C^m

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 D^7

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

79 A^b7 G^7

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

83 C^m C^m/B^b F/A F^m/A^b G C^m C^m

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 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 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 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

1. 2.

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

* 3 3

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 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 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 Am^6 Am^6 Dm^6 E B^7

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

19 E Am^6 Am^6 C Am 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 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6

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

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

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

38 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 C Am^7

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

43 D^7 Am Am^7/G Am^7/F Am^7/E Am Am^7/G Am^7/F Am^7/E

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

48 Am Am⁷/G Am⁷/F Am⁷/EAm Am⁷/G Am⁷/F Am⁷/EDm Dm/C# Dm⁷/Dm⁶/BE B⁷

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

55 E Am Am⁷/G Am⁷/F Am⁷/EAm Am⁷/G Am⁷/F Am⁷/E C Am⁷

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

61 Am⁶ Bm⁶

KD. time _____

S. time Su-mmer -

67 Am⁶/C Bm⁶ Am⁶ Bm⁶ Am⁶/C Bm⁶ Dm Dm/C

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

Cym. x x

71 Dm⁶/B Dm⁶/A E B⁷ E Am⁶ Bm⁶ Am⁶/C Bm⁶

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

Cym. x x x

76 Am⁶ Bm⁶ Am⁶/C Bm⁶ C Am⁷ D⁷ Am⁶ Bm⁶

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

S. don't don't cry

Cym. x x

81 Am⁶ Bm⁶ rit. C Am D⁷

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

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

Cym. x x rit.

Como Lora Una Estrella

Antonio Carillo (1892-1962) Venezuelan

♩ = 115

Hp. *1st time 8va*

Gtr. *Em B⁷ Em B⁷*

5 **A**

Hp.

Gtr. *Em B⁷ Em B⁷ Em Em Am*

13

Hp.

Gtr. *Am⁷ B⁷ Am⁷ B⁷ Em*

21

Hp.

Gtr. *Em B⁷ Em B⁷ Em Em Am*

29

Hp.

Gtr. *Am⁷ Em B⁷ Em*

37 **B**

Hp.

Gtr. *B⁷ Em Em B⁷ Em Gmaj⁷*

45

Hp.

Gtr.

Am D Em Em⁷ B⁷ Em

53 C

Hp.

Gtr.

B⁷ Em Em B⁷ Em Gmaj⁷

61

Hp.

Gtr.

Am D Em Em⁷ B⁷ Em

69 D

Hp.

Gtr.

Em B⁷ Em B⁷ Em Em Am

77

Hp.

Gtr.

Am⁷ Em B⁷ Em

85 E

Hp.

Gtr.

B⁷ Em Em B⁷ Em Gmaj⁷

93

Hp.

Gtr.

Am D Em Em⁷ B⁷ Em

A Bunch of Damned Whores

Ted Egan (Arr. Maria Dunn - 2010)

Chorus (Tune - sung every time)

1. 2. C G F C

Tune

7

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

(two voices only after verses 1 & 2)

H1

7

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

(two voices only after verses 4 & 5)

H2

7

We're a bunch of damned whores _____ drawers and they say we're the cause of dis-

(two voices after verse 5)

H3

7

We're _____ ne-verwear drawers and they say we're the cause of dis-

17 G C G F C F G C

Tune

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

H1

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

H2

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

H3

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

Verses

27 C G F C G

Morag

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

Molly

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

Brigid

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

Megan

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

36 C G F C F G C

Morag

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 _____

Molly

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

Brigid

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

Megan

on-ly eight-teen 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 - quor and cards_____

Megan
 dri - ven to vice so_ "twill din pob saes" it's the sys - tem that made me a whore_____
 (Other girls join in)

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)

93 C G F G C G F G C

Molly

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. **3** **A** A A⁷ E **A**
 Times it's been hard and times it's been eas - y Walk-ing the road That leads from your door

Tune. **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_

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

Tune. **A** **E** **B** **A**
 now We have to keep_ trav'-ling the road_ that is un - der our feet_ Sweet

Tune. **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

Tune. **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

Tune. **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

Tune. **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_

Tune. **E** **E** **A** **E** **A**
 wish-es_ We throw by the road-side Yes - ter - day's_ se - crets_ To - mor-row's de - sires

Tune. **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

Tune. **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

Tune. **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 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 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.

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.

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.

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.

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't 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

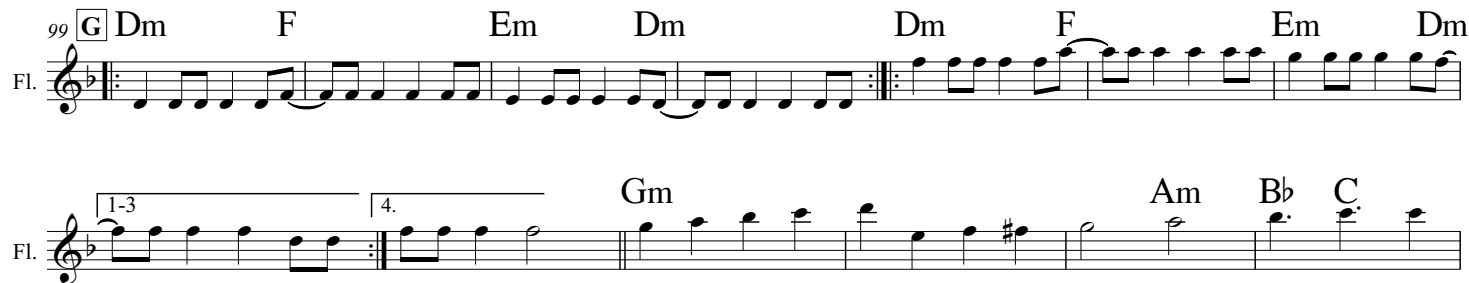
91 A C

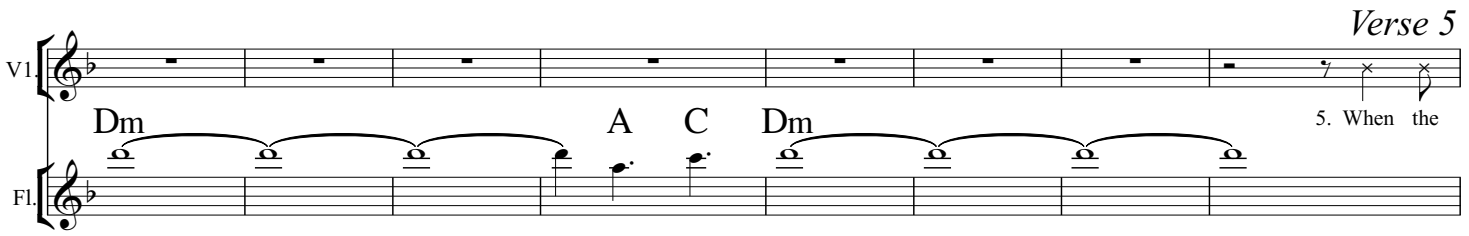
V1.

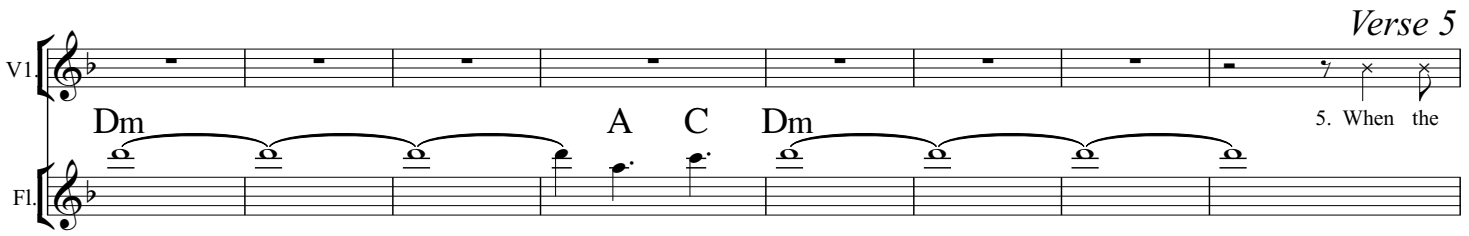
pulled the bow a - cross the strings and it made an e-vil hiss. Then a band of de-mon joined in_ and it sound-ed some-thin' like this. 4. The

Interlude (guitar enters)

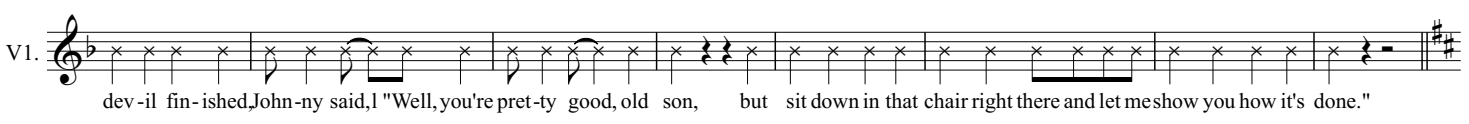
99 **G** Dm F Em Dm Dm F Em Dm

Fl. 

V1 

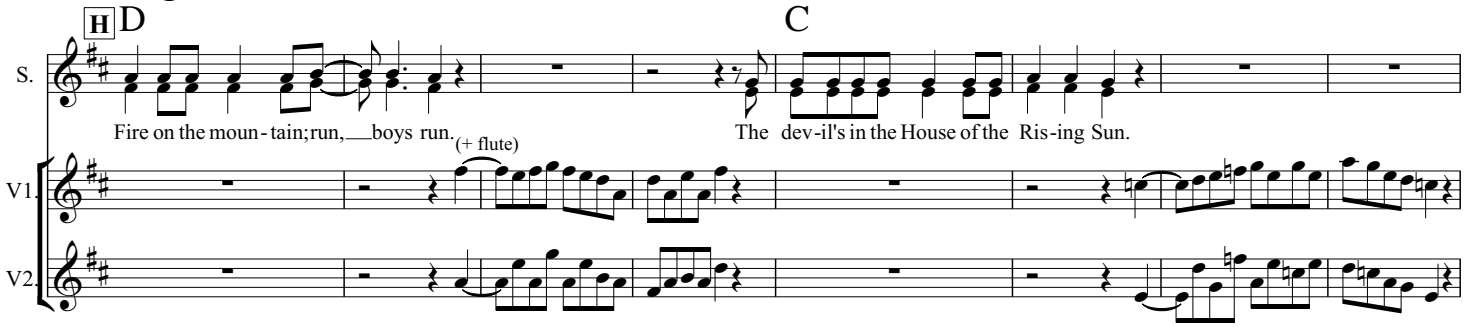
Fl. 

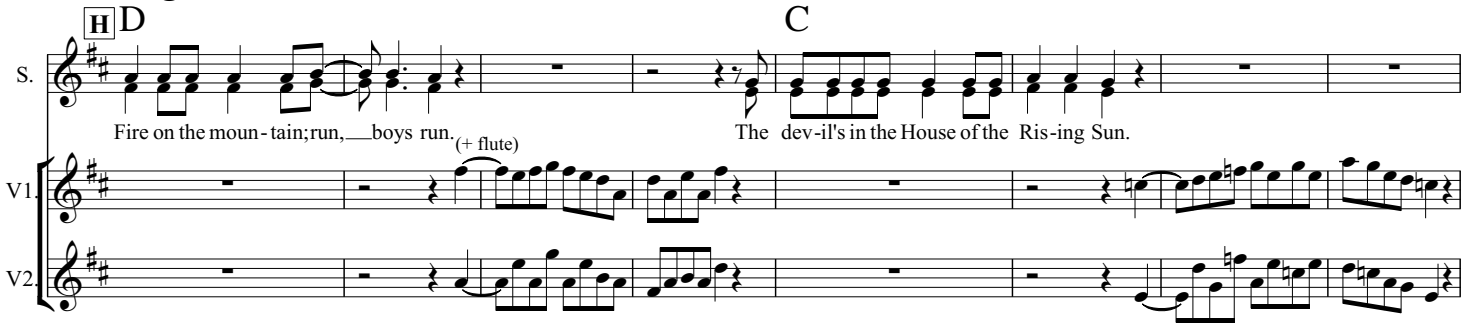
Verse 5

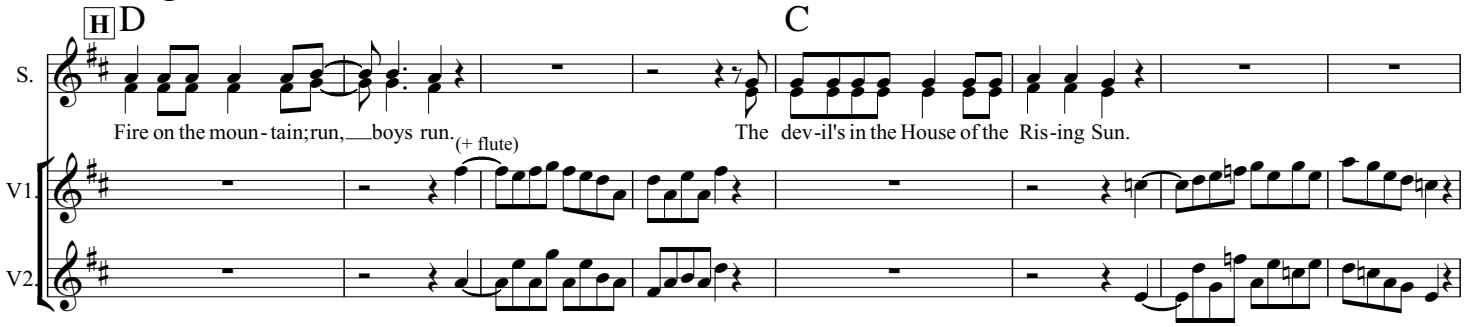
V1 

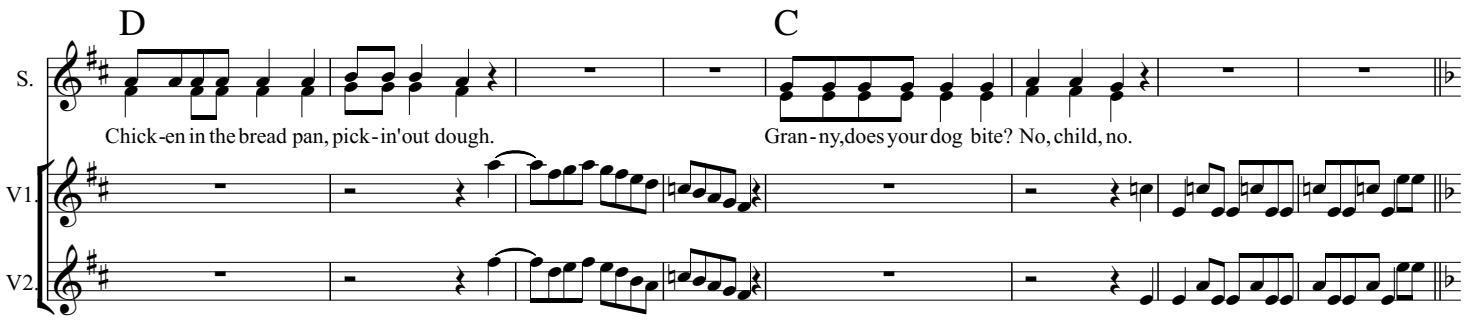
5. When the

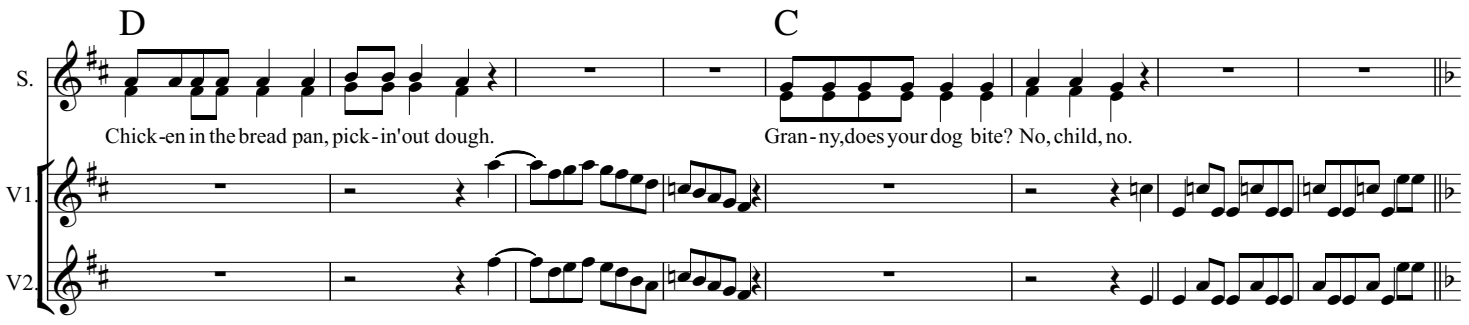
Bridge

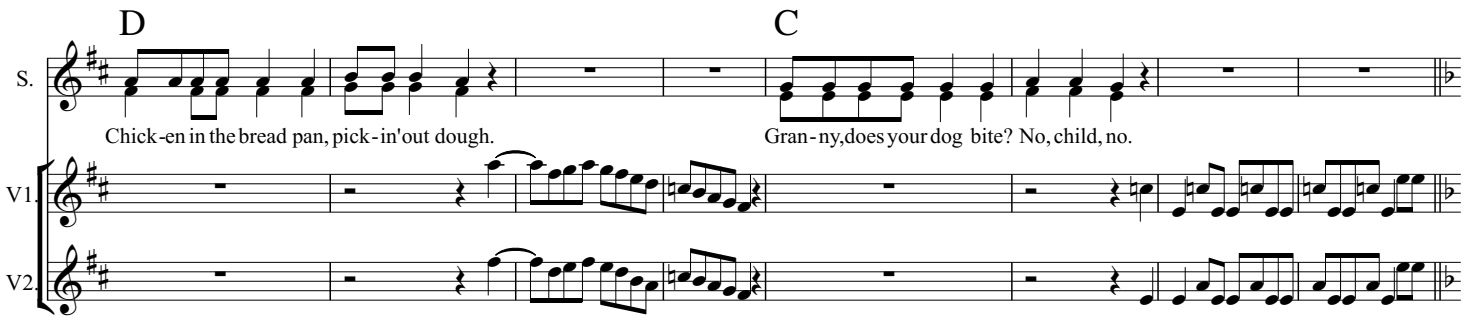
S. **H** D C 

V1 

V2 

S. D C 

V1 

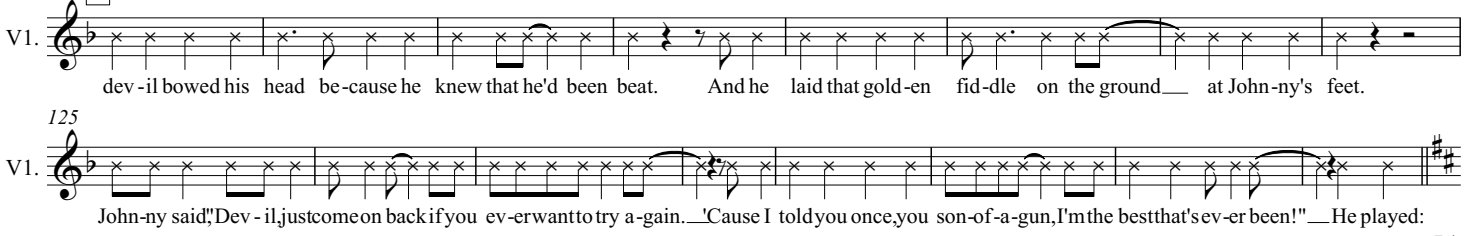
V2 

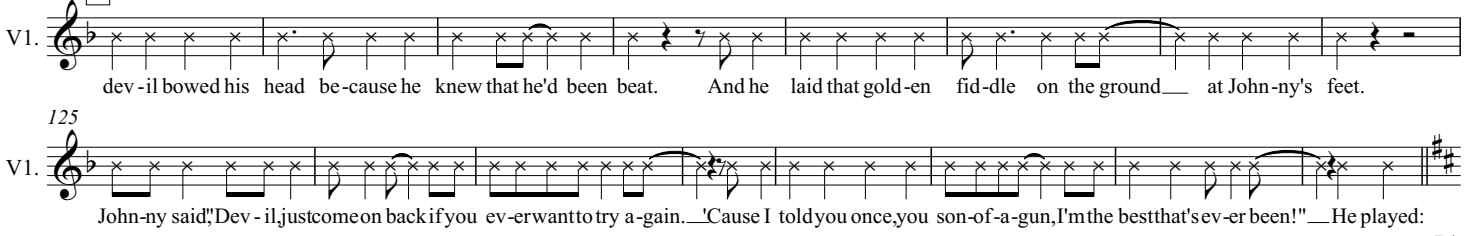
V1 **I** Dm C 

109 A C Dm 

6. The

117 **J** *Verse 6*

V1 

125 

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. _____

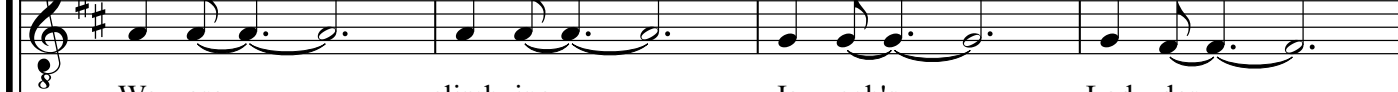
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

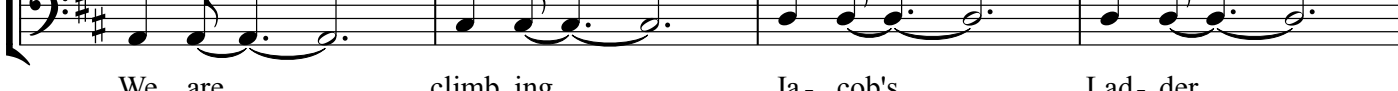
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

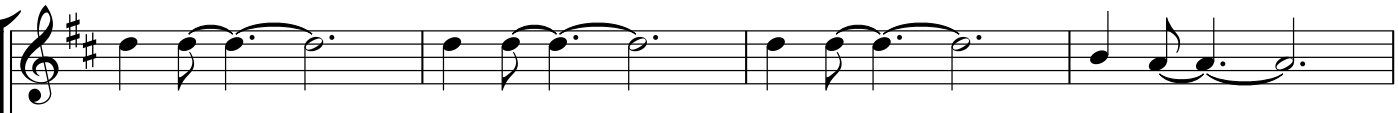
S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____


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

S.

5 **Ab** **A** **Fm⁷** **Bbm⁷** **Eb⁷** **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** **Ab⁷**

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 A⁷ D

S. Bah Bah Bah Bah

A. Bah Bah Bah Bah

T. Bah Bah Bah Bah

B. Bah Bah Bah Bah

Fl.

45 A E⁷ D A E⁷

S. Bah Ooh Bah Well, you can

A. Bah Ooh Bah

T. Bah Ooh Bah

B. Bah Ooh Bah

Fl.

51 **E** A A⁷

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!*