

# On the road 2012

[Loosely Woven – March/April 2012 ]

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# Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

WG

Free dom free dom Free dom free dom

B.

Free dom Free dom free dom free dom

8

B.

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

15

B.

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

21

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

B.

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

32

B.

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

39

B.

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

45

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

B.

We say

49

B.

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

55

S2

B.

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

61

B.

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

63

B.

spi - rit child\_\_\_ with - in my womb the cy - cle of the au - tumn moon

65

WG

B.

free - dom                      free-dom will come\_\_\_\_\_ wel-come free - dom

free - dom      free - dom                      free - dom                      free - dom                      free - dom                      free - dom

71

WG

B.

jus - tice                      jus-tice will come\_\_\_\_\_ wel-come ju - stice

jus - tice      jus-tice                      jus-tice                      jus-tice                      jus-tice                      jus-tice                      My

77

B.

be - ing's my spi - rit the land is my law                      the in -

79

B.

dus - tri - al sa - va - ges keep the o - pressed so poor                      re -

81

B.

sis - tance will break\_\_\_ the stealth eag - le's claw.

83

B.

peace is much more than the ab - sence of war                      The

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

B. crea - tures and the li - ving plants all cry out as one they chant

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

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

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

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

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

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

WG *add bass guitar* **4** **2** *add drum*

WG *add percussion & build up tutti instruments* free - dom free-dom will come wel-come

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

B Sax

123

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

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

129

WG  
 jus-tice

S2  
 G C G D7 G C G D7  
 da da\_ da da da da da\_ da da da da da\_ da da da da da\_ da da da

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

135

S2  
 da da\_ da da 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

B Sax

139

S2  
 da da\_ da da 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

B Sax

# The Kakapo's Lament

Kevin Murray (2008)

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

Fl.

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

S.

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

A.

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

B.

Vla.

B Rec.

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

S.

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

A.

hear his sad re- frain . . .

B.

Vla.

Bom Bom Bom Bom Bom Bom

B Rec.

Con.

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

S.

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

B.   
 Bom

Vla.

B Rec.

Con.

38 Gm D7 Gm D7 Gm D7

S. Ah Ah Ah

A.

B. Bom Bom Bom Bom Bom

Vla.

B Rec.

Con.

42 C Cm D7 Gm F7 D7 Cm D7 Gm D7

Fl.

Vla.

B Rec.

Con.

47 F7 Gm D7 Gm F7 D7

Fl.

Vla.

B Rec.

Con.



**D**

57 Gm D7 Gm D7 Gm D7 Gm DGm D7

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

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

B. Bom Bom Bom Bom 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)

♩=120

GT. 

Sax.1 

Sax.2 

B. Cl. 

I've

5 **A**

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

Sax.1 

Sax.2 

B. Cl. 

13

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

19 **B**

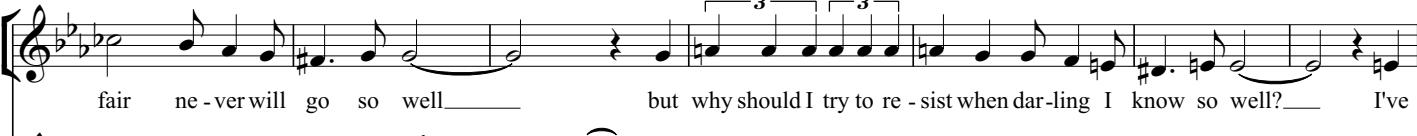
GT.   
skin I tried so not to give in I said to my-self 'this af-

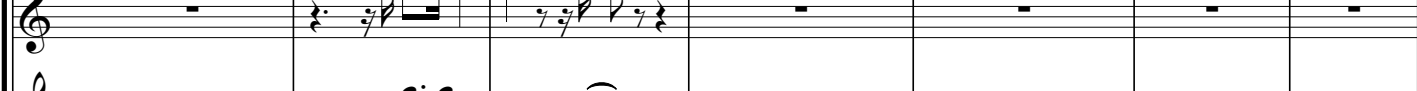
Sax.1 

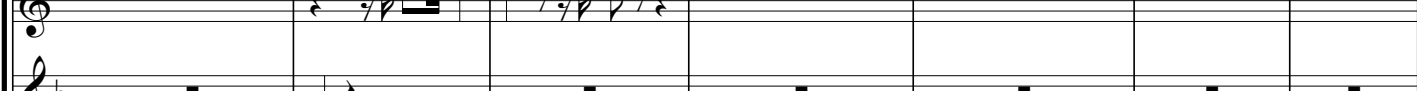
Sax.2 

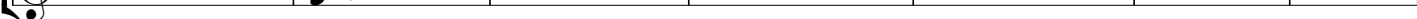
B. Cl. 

26

GT.   
fair ne-ver will go so well but why should I try to re-sist when dar-ling I know so well? I've

Sax.1 

Sax.2 

B. Cl. 

33

GT.   
 got you under my skin I'd

Sax.1

Sax.2

B. Cl.

37 **C**

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

Sax.1

Sax.2

B. Cl.

41

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

Sax.1

Sax.2

B. Cl.

45

GT.   
 know li - ttle fool you ne - ver can win use your men - ta - li - ty wake up to re - a - li - ty' but each

Sax.1

Sax.2

B. Cl.

53

GT.

Sax.1

Sax.2

B. Cl.

61 **D**

Sax.1

B. Cl.

68

Sax.1

Sax.2

B. Cl.

72

GT.

Sax.1

Sax.2

B. Cl.

77 **E**

GT.

Sax.1

Sax.2

B. Cl.

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

83

GT. *3* *3* *3*  
 peats and re-peats in my ear — 'don't you know li-ttle fool — you ne-ver can win — use your men - ta - li - ty —

Sax.1

Sax.2

B. Cl.

90

GT. **F**  
 — wake up to re - a - li - ty" but each time I do just the thought of you makes me stop be - fore I be - gin 'cause I've got you

Sax.1

Sax.2

B. Cl.

98

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

Sax.1

Sax.2

B. Cl.

103

GT. *stop rhythm & kb*  
 skin — I've got you — un - der my skin —

Sax.1

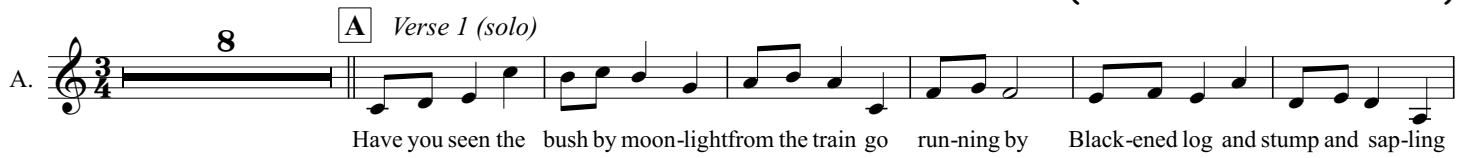
Sax.2

B. Cl.

# On the night train

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

8 **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

15



A. ghost-ly trees all dead and dry; Here a patch of glas-sy wat - er; there a glimpse of mys-tic sky?


21 (All women)



A. Have you heard the still voice cal-ling yet so warm and yet so co-ld. *I'm the moth-er bush that bore you, come to me when you are old.*

**B**

29 Em F Fm C Em F Fm



F1.

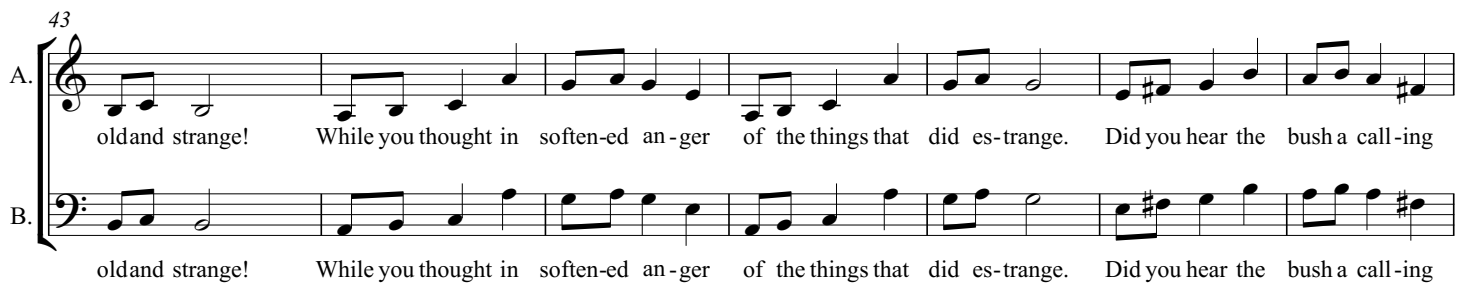
36 **C**



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

B. 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

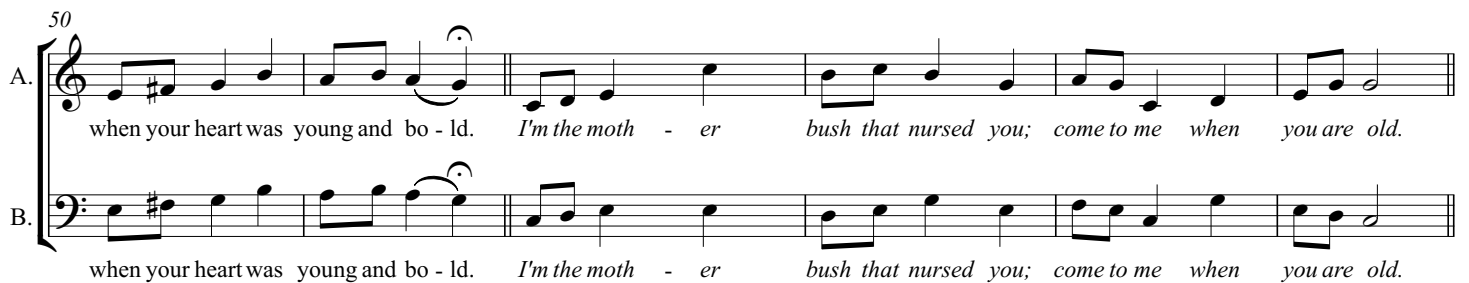
43



A. old and strange! While you thought in soften-ed an-ger of the things that did es-trange. Did you hear the bush a call-ing

B. old and strange! While you thought in soften-ed an-ger of the things that did es-trange. Did you hear the bush a call-ing

50



A. when your heart was young and bo - ld. *I'm the moth - er bush that nursed you; come to me when you are old.*

B. when your heart was young and bo - ld. *I'm the moth - er bush that nursed you; come to me when you are old.*

56 **D**



F1.

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



T. Rec.

72 rit.

F1.

T. Rec.

80 a tempo

F1.

T. Rec.

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:

T. Rec.

99

A.   
 You have seen the seas and cit - ies; all is cold to you, or dead.

B.   
 You have seen the seas and cit - ies; all is cold to you, or dead.

T. Rec.

103

A.   
 All seems done and all seems told but the grey light turns to go - ld!

B.   
 All seems done and all seems told but the grey light turns to go - ld!

107

A.   
 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

A.

# 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 A<sup>7</sup>

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

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

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

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

Verse 2

45 D G

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

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

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

54 D G

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

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

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

Verse 3

62 D G

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

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

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

71 D G

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

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

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

# The Eyes of Margaret

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

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 na Ah na

W.

66 S. 

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

[A capella on repeat]

111 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

[Tutti insts.]

121 C G7 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 na na na

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

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

# Hushabye

Traditional (Arr. Maria Dunn - 2009)

**A**  $\text{♩} = 84$  **4**

Ooo *p* Ooo Ooo

13

**B** Guitars start

CW

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

29

CW

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

37

CW

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

**C** Piano tacet

45

Fl. 1

Sam

Fl. 2

Meredith

53

Fl. 1

Fl. 2

B. Cl.

60

Fl. 1

2

Fl. 2

2

B. Cl.

2

68 **D**

CW  
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

CW  
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**

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

92

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

100 **F**

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

108

CW  
all the pre - tty li-ttle hor - ses pre - tty li-ttle hor - ses **2**

117

A.  
Ooo \_\_\_\_\_ Ooo \_\_\_\_\_ Ooo \_\_\_\_\_  
*p*

123

A.

# Never Mind the Why and Wherefore

Gilbert & Sullivan (from 'HMS Pinafore')

♩=120

Fl. *f*

Fl. *f*

Cl. *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 might, 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. \_\_\_\_\_

Fl. *p*

Cl. *p*

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

Fl. *p*

Fl. *p*

Cl. *p*

33

Josephine

Sir Jo.

Josephine

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

Fl. *sf*

Fl. *sf*

Cl. *sf*

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

Fl. *p*

Fl. *p*

Cl. *p*

50

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

Fl. *mf*

Fl. *mf*

Cl. *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

Fl. *p*

Fl. *p*

Cl. *p*

66

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

Fl. *mf*

Fl. *mf*

Cl. *mf*

Tag

77

**E**

*f*

Fl. *f*

Fl. *f*

Cl. *f*

86

*ff*

*ff*

*ff*

Fl. *ff*

Fl. *ff*

Cl. *ff*





# Bring Him Home

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

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

DW   
God on

**5** **A** **A Tempo** **poco rit. A Tempo** **poco rit. A Tempo** **poco rit. . .** **Guitar plays same rhythm as harp**

DW   
high hear my prayer in my need you have al-ways been there He is

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

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

**19** **A Tempo**

DW   
blessed Bring him home bring him home bring him home

**26** **B** **add piano**

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

Fl.   
**f**

Rec. 

**31** **poco rit. . .** **tacet piano**

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

Fl.   
**p**

Rec.   
**p**

**C** A Tempo poco rit.. A Tempo poco rit.. A Tempo poco rit. . . . .  
 DW 37 *f* add piano  
 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

45 A Tempo poco rit.. A Tempo poco rit.. A Tempo  
 DW take you can give let him be let him live If i  
 A. *mf*  
 Ooo Ooo Ooo  
 Fl. *f*  
 Rec. *f*

53 poco rit. . . . .  
 DW die let me die let him  
 Fl. *tacet piano*  
 Rec. *tacet piano*

**D** A Tempo poco rit.. A Tempo poco rit.. A Tempo poco rit.. A Tempo molto rit. . . . .  
 DW 57 live bring him home bring him home bring him home  
 Fl. *p*  
 Rec. *p*

# City of New Orleans

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

♩ = 110 D A D Bm G D A<sup>7</sup>

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

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

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

17 Bm F#m A E

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

S.  
A.  
B.

oooh  
oooh

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

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

♩=120

S. Sax. **2**

A. Sax. **2**

*p* *sfz* *p*

*italics = all women otherwise Lynette*

6 **A**

Tr. **3**

*The min-ute you walked in the joint I could see you were a man of dis-tinc-tion a real big spen-der\_*

S. Sax.

A. Sax. **3**

11

Tr. **3**

*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*

S. Sax.

A. Sax.

15

Tr. *right to the point I don't pop my cork for ev-ry guy I see\_ Hey big spend-er\_*

S. Sax.

A. Sax. *ff*

21 **C**

Tr. *Spend a li-ttle time with me*

S. Sax. *mp*

A. Sax. *mp*

26 **B**

Tr. *3*  
 Would-nt you like to have fun fun fun How'sa-bout a few laughs laughs I can show you a

S. Sax

A. Sax *p*

31

Tr. good time let me show you a good time

S. Sax

A. Sax

34 **C**

Tr. ba ba ooo

S. Sax *mp* *3*

A. Sax *mp* *3*

39

Tr. ba ba ooo ba

S. Sax *3* *3*

A. Sax *3*

44

Tr. ba ooo Hey big spend-er

S. Sax

A. Sax *ff*

49

Tr. *ba ba ba ba ba ba* *ba ba ba ba ba ba*

S. Sax *mp*

A. Sax *mp*

54 **D** 3

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

S. Sax

A. Sax *p*

59

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

S. Sax

A. Sax

62 **E** 3

*(All sing)*

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

S. Sax *mp*

A. Sax *mp*

66 *mp* 3

Tr. *real big spen-der* *Good look-ing so re-fined* *say would-n't you like to know what's go-ing*

S. Sax

A. Sax



70

Tr. *3*  
*on in my mind?\_ So let me get right to the point I don't pop my cork for ev - ry guy I see\_\_*

S. Sax

A. Sax

75

Tr. *Hey big spend-er\_ Hey big spend-er\_ Hey big spend-er\_*

S. Sax

A. Sax *ff*

81

Tr. *Spend a li - ttle time\_ with me.*

S. Sax

A. Sax

84

S. Sax

A. Sax

# May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

♩=80

2

Rec.

Fl.

9 **A**

Ian

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

Rec.

Fl.

18

Ian

won-der-ful time when these hours be-gin, these long'small hours' of night. When the grass is crisp and the air is thin\_

Rec.

Fl.

25 **B** faster ♩=95

Ian

and the stars come close and bright. And the moon hangs caught in a sil-ver-y veil, from

Rec.

Fl.

30

Ian

clouds of a steel - y grey; and the hard cold blue of the sky grows pale in the

Rec.

Fl.

34 a tempo

Ian

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

Rec.

Fl.

39 **C** **faster**

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

Rec.

Fl.

45 **a tempo** **D**

Ian 

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

Rec.

Fl.

52

Ian 

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

61 **E** **3**

Ian 

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

Rec.

Fl.

72 **F**

Ian 

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

Rec.

Fl.

79

Ian 

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

Rec.

Fl.

# Morning Nightcap Tune Set

(Adapted from a Lunasa arrangement)

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

$\text{♩} = 200$  D Em<sup>7</sup>

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

9 D Em<sup>7</sup>

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

17 D Em<sup>7</sup>

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

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

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

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<sup>b</sup>

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

9 Gm B<sup>b</sup>

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

\* 3 3

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

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

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

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

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

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

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

9 G C G C G C G D

13 G C G C G Am G D

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

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

# Confitemini Domino

a capella

Trad. Parody by Bruce McNicol

## Verse 1 $\text{♩} = 100$

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

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

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

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

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

## Verse 2

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

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

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

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

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

## Verse 3 Allegretto

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

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

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

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

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

Verse 4  $\text{♩} = 110$

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

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

A. *ff*

T. *ff*

B. *ff*

Verse 5  $\text{♩} = 90$

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

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

A. *p*

T. *p*

B. *p*

Verse 6  $\text{♩} = 100$

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

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

A. *f*

T. *f*

B. *f*

# Summertime

George Gershwin (Arr. Maria Dunn - 2011)

Fl.  $\text{♩} = 60$



11 *freely*

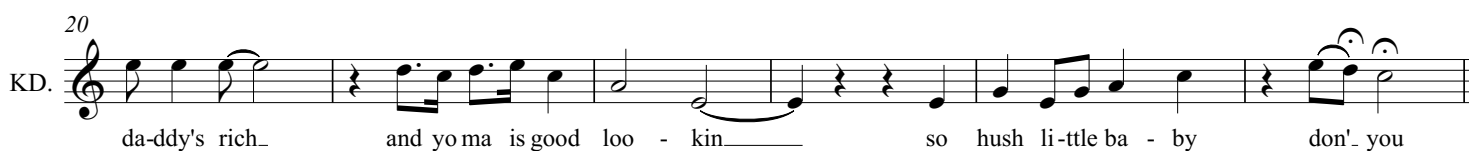
KD. Su-mmer - time\_\_\_\_\_ and the li - vin is ea - sy\_\_\_\_\_ Fish are jump-in and the co-tton is high Oh yo

Cl.



20

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

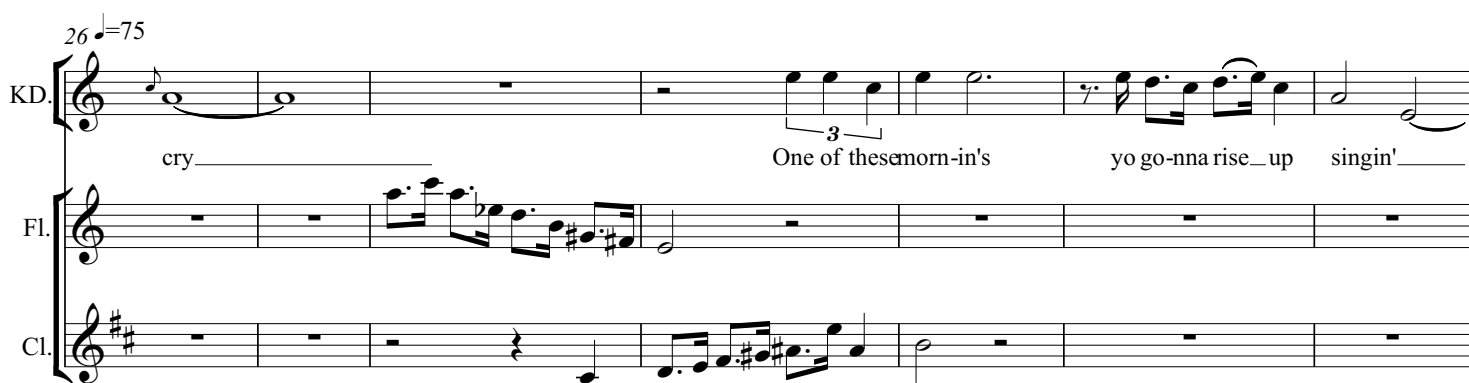


26  $\text{♩} = 75$

KD. cry\_\_\_\_\_ One of these morn-in's yo go-nna rise\_ up singin'\_\_\_\_\_

Fl.

Cl.



33

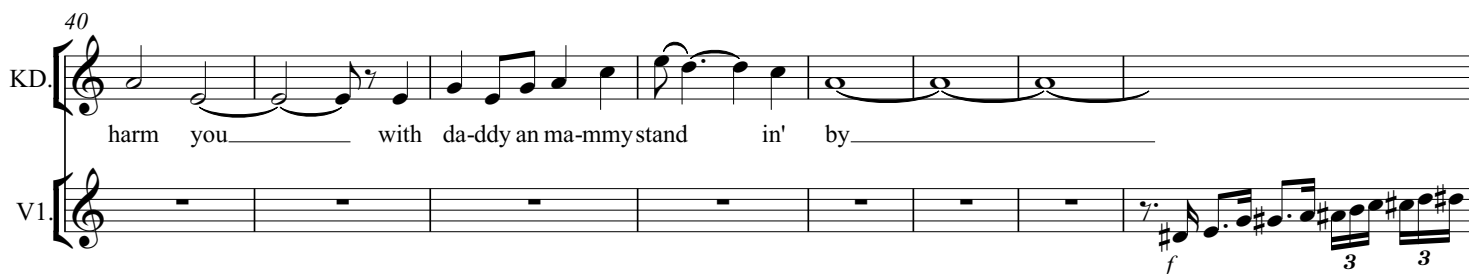
KD. \_\_\_\_\_ then you'll spread yo wings and you'll take the sky\_\_\_\_\_ But til that morn-in'\_\_\_\_\_ there's a noth-in' can



40

KD. harm you\_\_\_\_\_ with da-ddy an ma-mmy stand in' by\_\_\_\_\_

VI.



48

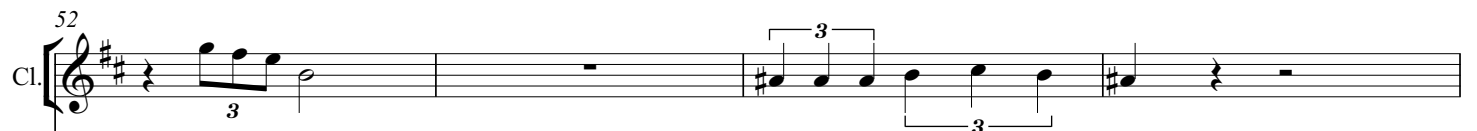
Cl.


VI.





52

Cl. 

VI. 

56

Cl. 

VI. 

62

KD. 

Cl. 

66

KD. 

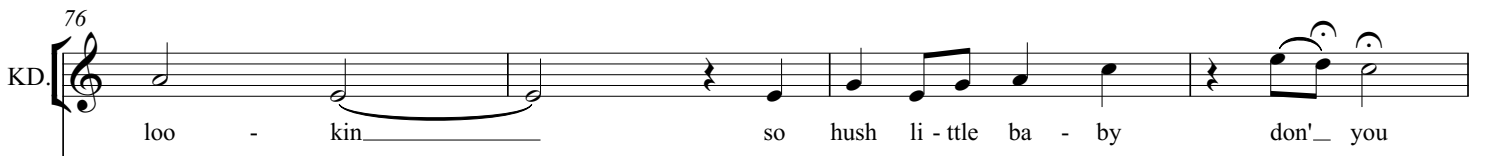
Cl. 


71

KD. 

Cl. 

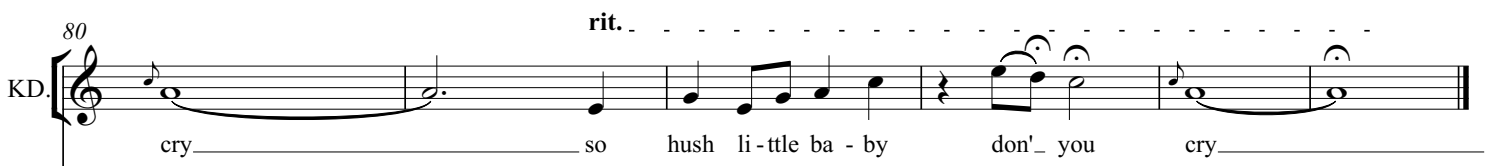
76


KD. 

Cl. 

80

*rit.*

KD. 

Cl. 

# Como Lora Una Estrella

Antonio Carillo (1892-1962) Venezuelan

♩ = 115

3

A

F1.

Hp.

1st time 8va

10

F1.

Hp.

15

F1.

Hp.

*tr*

21

F1.

Hp.

29

F1.

Hp.

37

B

Hp.

45

Hp.

53 **C**

V1.

Hp.

61

F2.

Hp.

69 **D**

F1.

F2.

77

F1.

F2.

85 **E**

F1.

F2.

V1.

93

F1.

F2.

V1.

# A Bunch of Damned Whores


Ted Egan (Arr. Maria Dunn - 2010)

(2nd time only)


Fl. 


Molly   
Fl. 

Molly 

Molly   
Fl.   
(Verse 4 only)

Molly   
Fl. 

Molly   
Fl. 

Molly   
Fl. 

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

Molly

Fl.

Cl.

(2nd time thru only)

81 Am G Am G Am

Molly

Fl.

Cl.

(Faster with rhythm instruments)

85 C G F G C F G

Molly

(All singers)

Fl.

(All melodic instruments)

Cl.

93 C G F G C G F G C

Molly

Fl.


Cl.

stop


# Roll you sweet rain

Kate Fagan (Arr. Jill Stubington, 2011)

3 **A** guitars start here

Tune.  Times it's been hard and times it's been eas - y Walk - ing the road\_\_ That leads from your


11

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

20 **k/b starts here**

Tune.  All the wild\_\_ hor - ses And all the wide blue skies All the pla - ces we saw in our sleep

28

Tune.  No look - ing back now We have to keep trav' - ling the road\_\_ that is un - der our feet\_\_ Sweet

36 **B**

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

46 **2**


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

57 **C**

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

Fl.  Cl. 

64

Tune.  nights Good - bye\_\_ the fruit trees\_\_ that bow down black bran - ches I'm leav - ing be - fore the first light

Fl.  Cl. 

72

Tune.

Cl.

80

Tune.

Cl.

88 **D**

Tune.

97

Tune.

103

Tune.

111 **E**

Tune. 

118

Tune. 

49

126 **F**

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

Fl.

Cl.

135

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

Fl.

Cl.

140

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

Fl.

Cl.



146 **G** a capella

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 themoun-tain\_\_ Down to the ri-vers and seas\_\_ Sweet rain\_\_ com-ing*

Bas.

156

Tune. *down\_\_ from the moun - tain Roll\_\_ you sweet\_ rain roll right o ver*

Desc. *down\_\_ from the moun - tain Roll\_\_ you sweet\_ rain roll right o ver*

Ten. *down from the moun - tain Roll you sweet\_ rain roll right o - ver*

Bas.

161

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

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

Ten. *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

**A**  $\text{♩} = 132$

V1.

V1. 1. The

Sax.

**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

V1. will-in' to make a deal. When he came a - cross this young man saw-in' on a fid-dle and play-in' it hot.

V1. And the dev-il jumped up on a hick-o - ry stump and said, "Boy, let me tell you what." 2. "I

Sax.

**C** Verse 2

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

Sax.

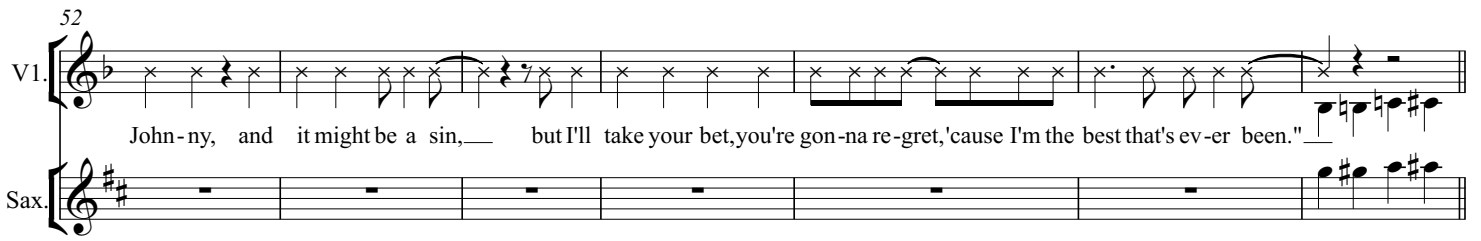
V1. you. Now you play pret-ty good fid-dle, boy, but give the dev - il his due. I'll bet a fid-dle of gold a -

Verse 3

V1. gainst your soul, 'cause I think I'm bet-ter than you." 3. The boy said, "My name's

Sax.

52

V1. 

Sax. 

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."

59 **D** *Chorus*

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 \_\_\_\_\_

S. 

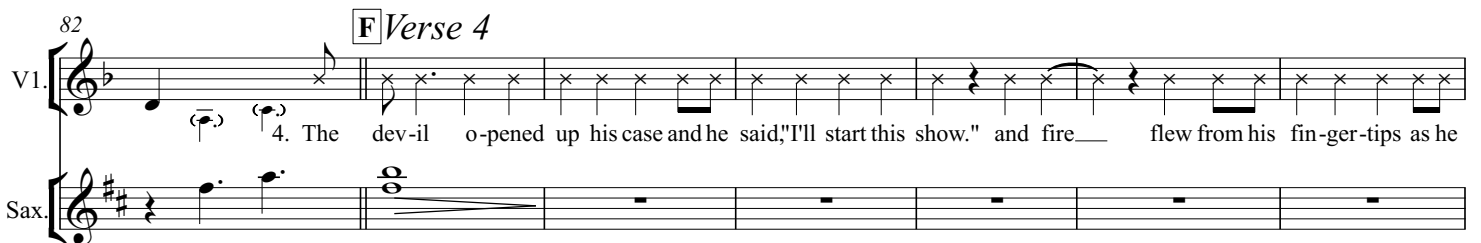
if you win, you get this shin-y fid-dle made of gold. But if you lose, the dev-il gets your soul.

Sax. 

75 **E** *Solo*

V1. 

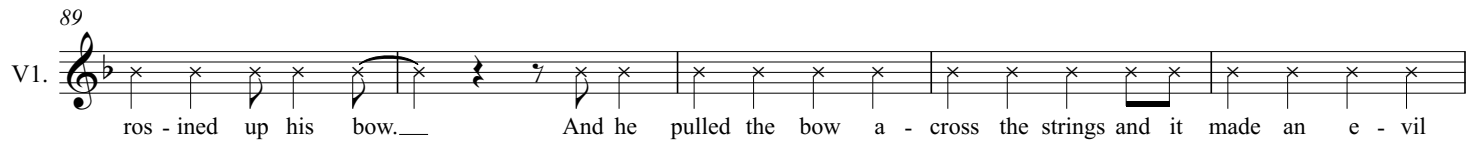
82 **F** *Verse 4*

V1. 

Sax. 

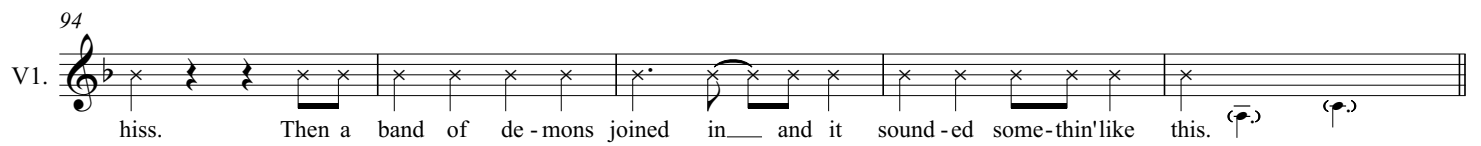
4. The dev-il o-pened up his case and he said, "I'll start this show." and fire \_\_\_\_\_ flew from his fin-ger-tips as he

89

V1. 

ros - ined up his bow. \_\_\_\_\_ And he pulled the bow a - cross the strings and it made an e - vil

94

V1. 

hiss. Then a band of de - mons joined in \_\_\_\_\_ and it sound - ed some-thin' like this.

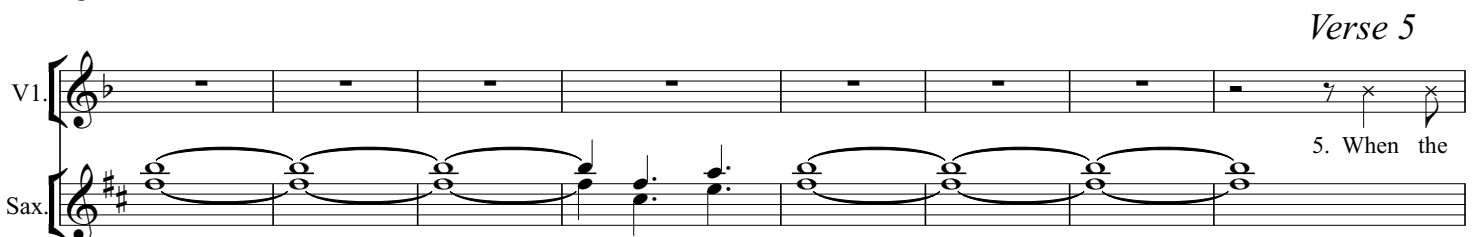
99 **G** *Interlude*

Sax. 

Sax. 

1-3 4.

*Verse 5*

V1. 

Sax. 

5. When the

V1. dev-il fin ished John-ny said, I "Well, you're pret-ty good, old son, but sit down in that chair right there and let me show you how it's done."

**H** *D Bridge* **C**

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

V1.   
 Sax.

**D**

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

V1.   
 Sax.

**C**

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

V1.   
 Sax.

**I**

V1. 1-2 3.

Sax.

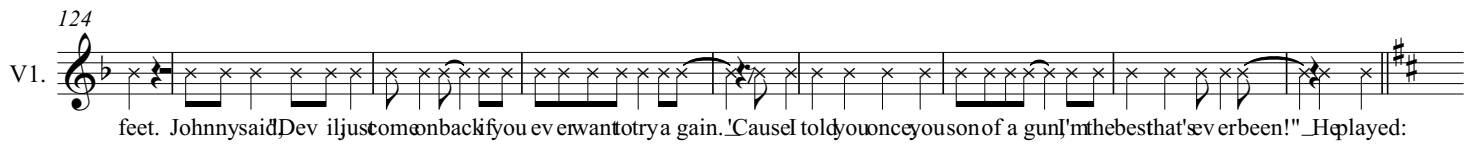
108

V1. 6. The

Sax.

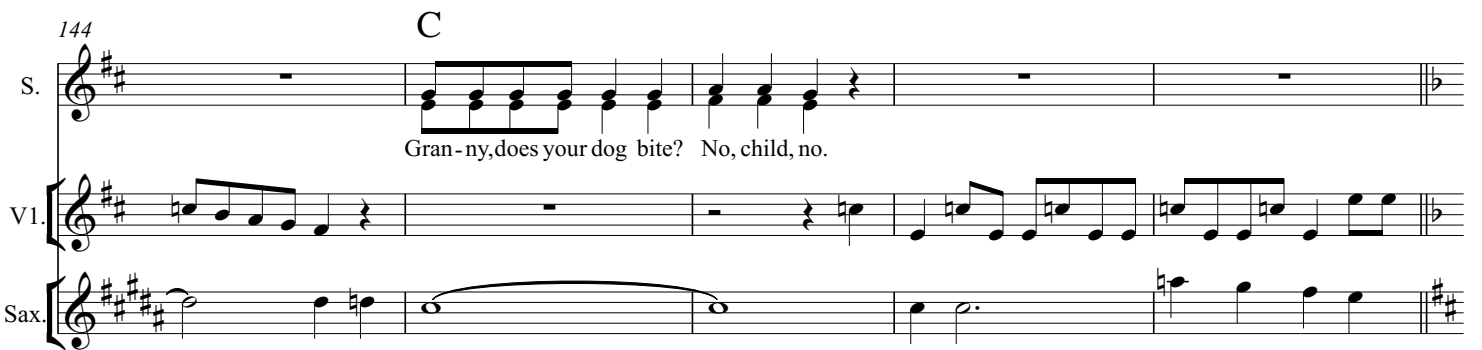


117 **J** *Verse 6*

V1. dev-il bowed his head be-cause he knew that he'd been beat. And he laid that gold-en fid-dle on the ground — at John-ny's

124  
 V1.   
 feet. JohnnysaidDev iljustomøbackifyou ev erwantotrya gain. 'Causel toldyouonceyouson of a gun!'mthebestthat'sev erbeen!' \_Hϕplayed:

133 **K** *D Bridge*  
 S.   
 V1.   
 Sax. 

139 **D**  
 S.   
 V1.   
 Sax. 

144 **C**  
 S.   
 V1.   
 Sax. 

149 **L**  
 V1. 

153 **C Dm C G**  
 V1.   
 Sax. 

161  
 V1.   
 Sax. 

# Jacob's Ladder

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

Traditional - as sung by Pete Seeger

♩.=80 D


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


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

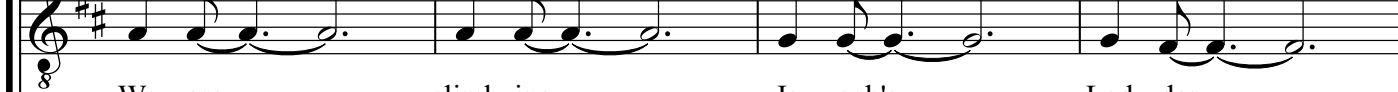
T.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

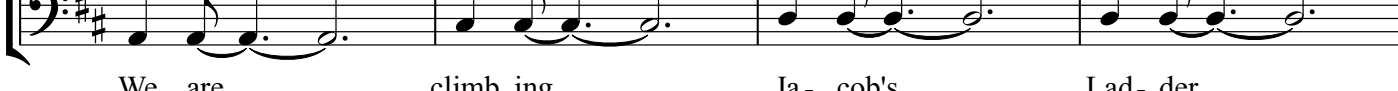
B.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

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

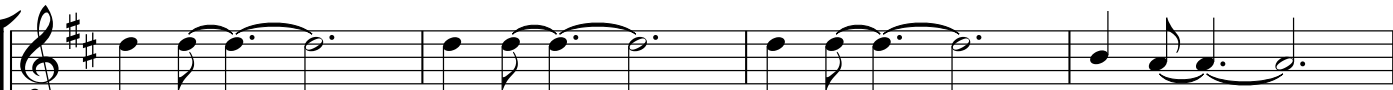
S.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

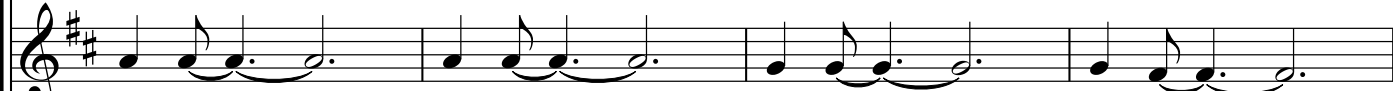
A.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

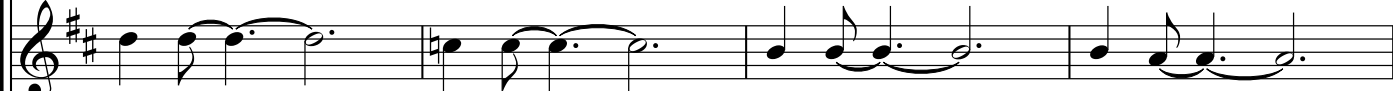
T.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

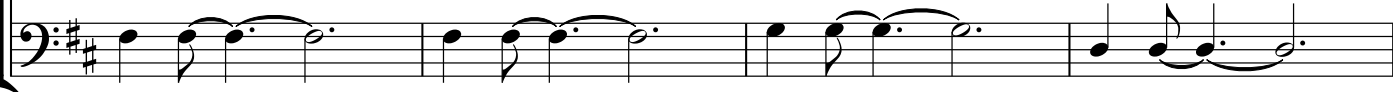
B.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

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


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

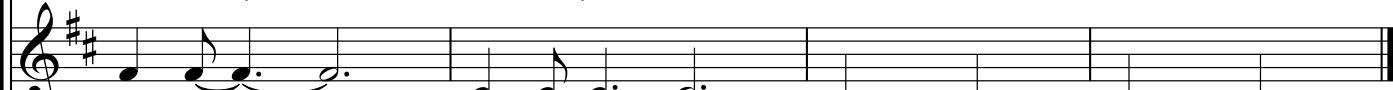
A.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

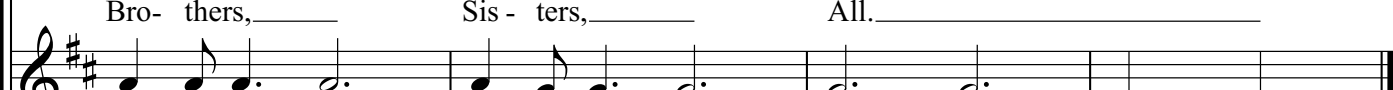
T.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

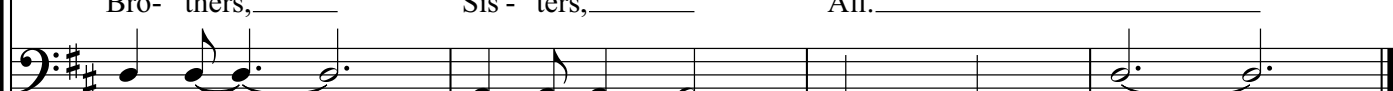
B.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

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

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

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

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

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

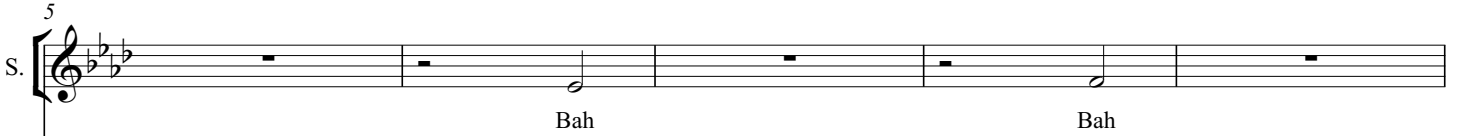
# At the Hop



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

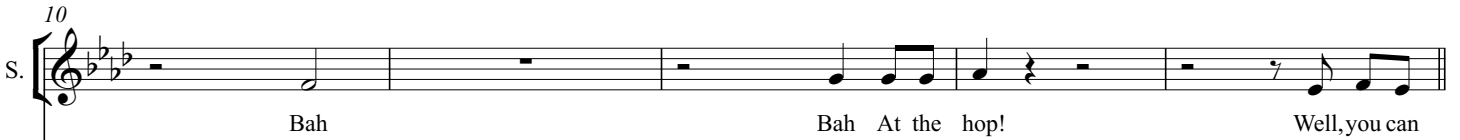
A ♩=180



4

S. 

S.   
Bah Bah

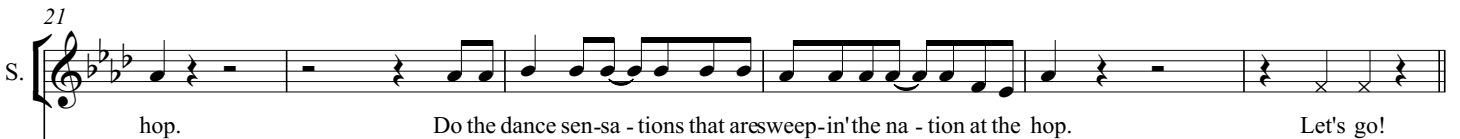
Sax.1   
Sax.2 

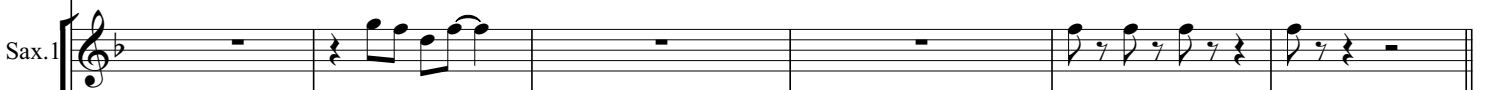
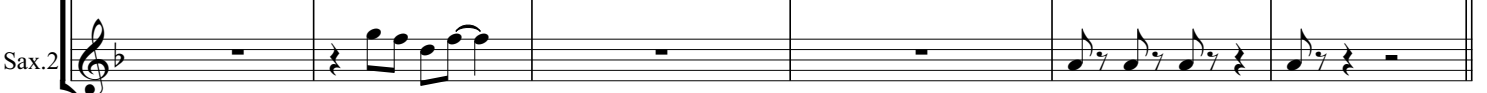
S.   
Bah Bah At the hop! Well, you can

Sax.1   
Sax.2 

S.   
rock it, you can roll it, do the stompage and stroll it at the hop. When the records start a spin nin' you can lyp so and you chick en at the

Sax.1   
Sax.2 

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

Sax.1   
Sax.2 



27 **C**

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

Sax.1

Sax.2

32

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

Sax.1

Sax.2

39 **D**

Sax.1

Sax.2

43

Sax.1

Sax.2

47

Sax.1

Sax.2

51 E

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

Sax.1

Sax.2

55

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

Sax.1

Sax.2

59

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

Sax.1

Sax.2

63 **F**

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

Sax.1

Sax.2

67

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

Sax.1

Sax.2

71

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

Sax.1

Sax.2