

On the road 2012

[Loosely Woven – March/April 2012]

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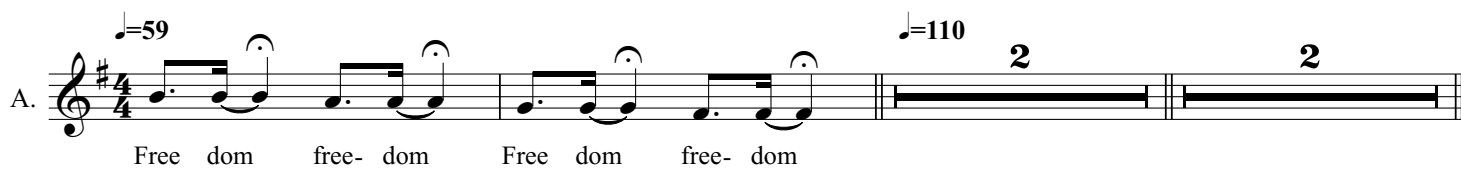
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Freedom

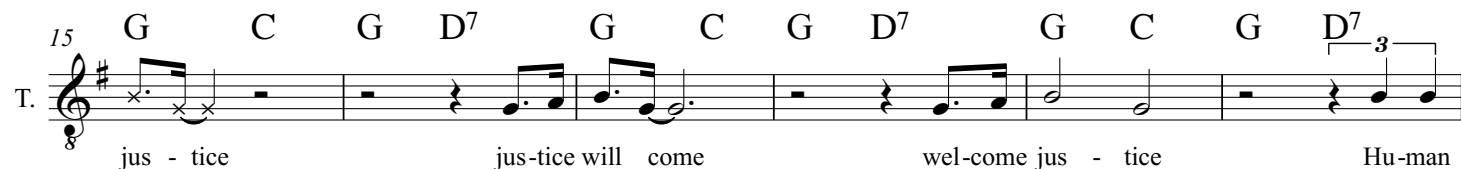
Kev Carmody (Arr. Maria Dunn - 2010)

A. 

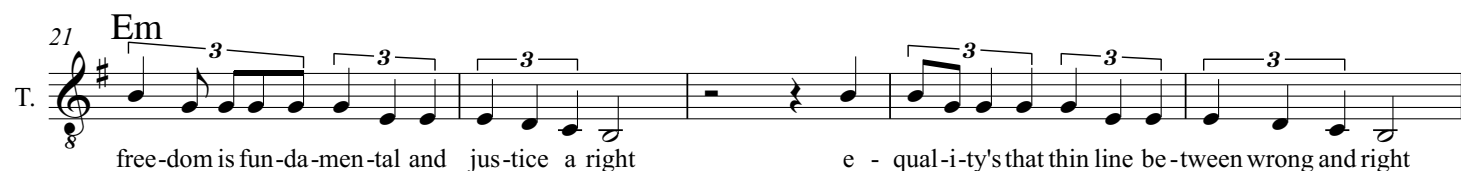
Free dom free- dom Free dom free- dom

T. 

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

T. 

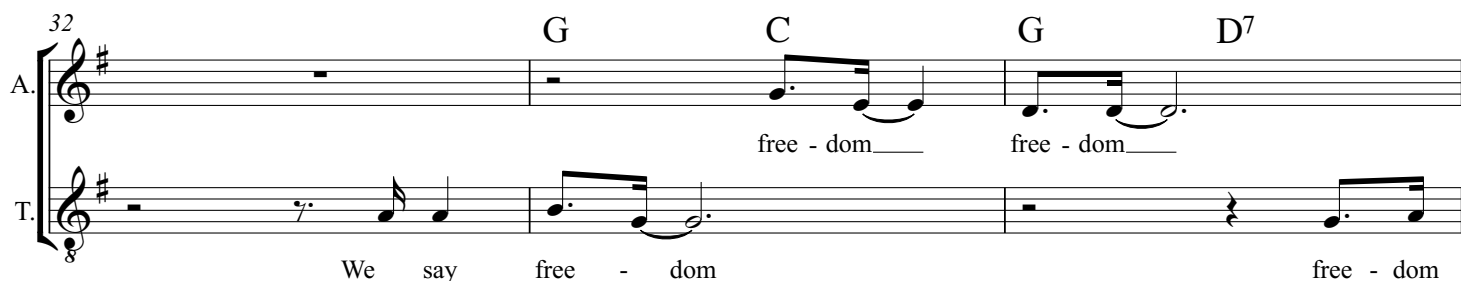
jus - tice jus-tice will come wel-come jus - tice Hu-man

T. 


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

T. 

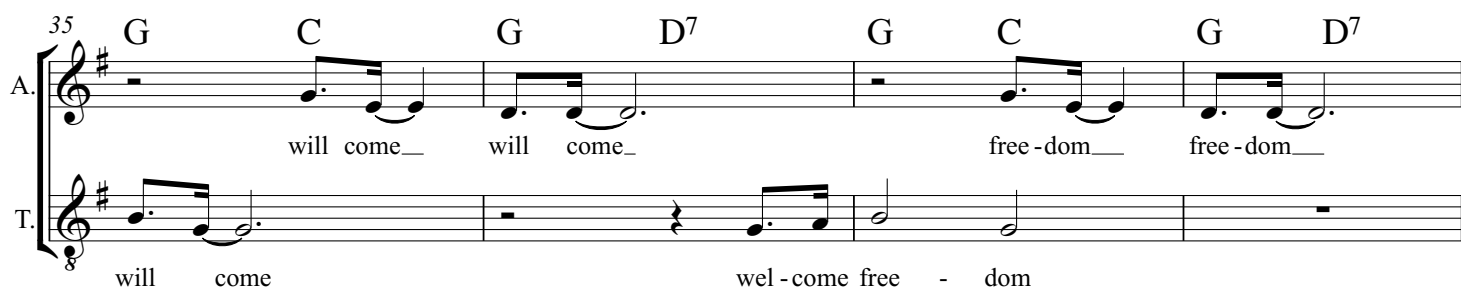
when the earth is de-nu-ded her crea-tures op-pressed then jus-tice and free-dom are put to the test

A. 


free - dom free - dom

T. 

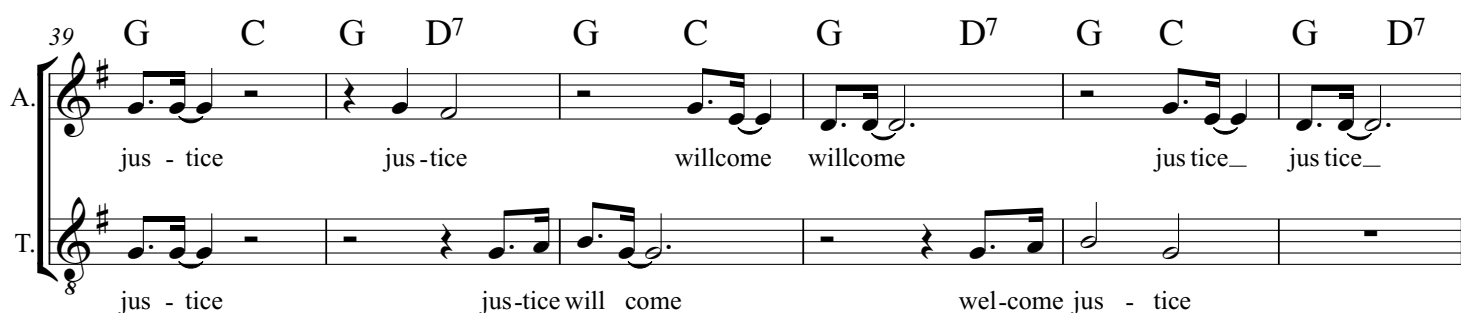
We say free - dom free - dom

A. 


will come will come free-dom free-dom

T. 

will come wel-come free - dom

A. 

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

T. 

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

45

A.

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

T.

We say

49

A.

free - dom freedom_ will come will come_ freedom_ freedom_

T.

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

55

A.

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

T.

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

61

A.

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

63

A.

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

65

A.

free - dom will come will come_ free dom free dom

T.

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

71

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

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

77

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

81

A. The

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

85

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

87

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

90

A. will come will come_ free dom_ free dom_

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

95

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

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

100

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

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

111 *with mandolin*
Vln.

115
Vln.

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

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

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

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

131
Vln.

135
Vln.

139
Vln.

31 G C G D⁷ G C G D⁷ G C

A. freedom. freedom. willcome will come_ freedom.

T. put to the test We say free - dom free-dom will come wel-come free dom

B. put to the test We say free - dom free-dom will come wel-come free dom

38 G D⁷ G C G D⁷ G C G D⁷ G C G D⁷

A. freedom_ jus - tice jus-tice willcome willcome justice_ justice_

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

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

45 Em³ C³ G D⁷ Em³ C³ 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 G C

S1. free - dom

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

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

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

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

56 G D7 G C G D7 G C G D7 G *tacet all instruments*

S1.

S2. ju - stice ju - stice ju - stice ju - stice The wo-man child the mo-ther earth the

A. jus-tice willcome willcome justice_ justice_ The wo-man child the mo-ther earth the

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

B. jus-tice will come wel-come jus - tice The wo-man child the mo-ther earth the

62

WG we cry free - dom free-dom

MG we cry free - dom free-dom *tutti instruments*

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

S2. land the law the hu-man birth the spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom

A. land the law the hu-man birth the spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom

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

B. land the law the hu-man birth the spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom free - dom

G C G D7

67

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

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

G C G D⁷ G C G D⁷ G C G D⁷

S1. free dom free dom jus - tice

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

A. will come will come_ freedom_ freedom_ jus - tice jus-tice

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

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

73

WG will come wel-come jus - tice

MG will come wel-come jus - tice My be-ing's my spi-rit the land is my law the in- tremolo including cymbal roll

G C G D⁷ G C G D⁷

S1. free dom free dom

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

A. will come will come justice_ jus tice_

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

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

87

WG
 they chant free - dom free-dom will come
 G C G D⁷ G C
tutti instruments

MG
 they chant free - dom free-dom will come

S1.
 crea-tures and the li-ving plants all cry out as onthey chant free - dom free dom

S2.
 crea-tures and the li-ving plants all cry out as onthey chant free - dom free dom

A.
 crea-tures and the li-ving plants all cry out as onthey chant free - dom will come

T.
 crea-tures and the li-ving plants all cry out as onthey chant free - dom free-dom will come

B.
 crea-tures and the li-ving plants all cry out as onthey chant free - dom free - dom free - dom

92

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

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

S1.
 free dom jus - tice free dom

S2.
 free dom free dom free dom jus - tice ju - stice

A.
 will come_ freedom_ freedom_ jus - tice jus-tice will come

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

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

98

WG
wel-come ju - stice
Reach out for peace and em - brace hu-man love

MG
wel-come jus - tice

S1.
free dom
Reach out for peace and em - brace hu-man love

S2.
ju - stice ju - stice ju - stice
Reach out for peace and em - brace hu-man love

A.
will come_ jus tice_ jus tice_
Reach out for peace and em - brace hu-man love

T.
wel-come jus - tice

B.
jus - tice jus - tice jus - tice

103 *tacet instruments*

WG
bro-thers and sis-ters shed gen-e - ra tions of blood free-dom will tri-umph and jus-tice en dure when we stru-gg-le u - ni-ted a -

S1.
bro-thers and sis-ters shed gen-e - ra tions of blood free-dom will tri-umph and jus-tice en dure when we stru-gg-le u - ni-ted a -

S2.
bro-thers and sis-ters shed gen-e - ra tions of blood free-dom will tri-umph and jus-tice en dure when we stru-gg-le u - ni-ted a -

A.
bro-thers and sis-ters shed gen-e - ra tions of blood free-dom will tri-umph and jus-tice en dure when we stru-gg-le u - ni-ted a -

108

WG *add bass guitar* G C G D⁷ G C

S1. gainst ev - ry war

S2. gainst ev - ry war

A. gainst ev - ry war

Vln. *with mandolin*

114 G D⁷ G C G D⁷ G C G D⁷ *add percussion & build up*

WG *add drum*

A. The

A Sax.

B Sax.

Tpt.

Vln. *with mandolin*

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 wilbome_ will come_

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-cle of the au-tumn moon

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

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

A Sax.
B Sax.
Tpt.
Vln.

123 G C G D⁷

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

MG
free - dom jus - tice jus - tice will come

S1.
free - dom jus - tice the crea-tures and the li-ving plants

S2.
free - dom jus - tice jus - tice will come

A.
free - dom The man child the mo-ther earth the land the law the li-ving sun_ the crea-tures and the li-ving plants

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

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

128

WG
wel-come jus-tice

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

S1.
all cry out as one they cry jus-tice

S2.
will come_ jus-tice da da_ da da da da da_ da da da da da_ da da da da

A.
all cry out as one they cry jus-tice da da_ da da da da

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

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

Vln.
da da da da da da da da da da da

WG

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

G D7 G C G D7 G C G D7

MG

da da da da

S1.

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

S2.

G D7

da da_ da da 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 da da da_ da da da_ da da da da da da da_ da

T.

da da

B.

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

A Sax.

B Sax.

Tpt.

Vln.

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

MG
G C G D⁷ G C G D⁷ G
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 da_ da da da free - dom

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

T.
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

A Sax.
B Sax.
Tpt.
Vln.

The Kakapo's Lament

Kevin Murray (2008)

♩ = 85 Gm D7 Gm D7 Gm F Gm Cm Gm

Fl.

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

S.

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

A.

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

B.

Vla.

B Rec.

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

S.

hear his sad re- frain . . . Ah_ Ah_ Ah_ That

A.

hear his sad re- frain . . .

B.

Vla.

Bom Bom Bom Bom Bom Bom

B Rec.

Con.

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

S.

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

B.
 Bom

Vla.

B Rec.

Con.

38 Gm D7 Gm D7 Gm D7

S. Ah Ah Ah

A.

B. Bom Bom Bom Bom Bom

Vla.

B Rec.

Con.

42 C Cm D7 Gm F7 D7 Cm D7 Gm D7

Fl.

Vla.

B Rec.

Con.

47 F7 Gm D7 Gm F7 D7

Fl.

Vla.

B Rec.

Con.

D

57 Gm D7 Gm D7 Gm D7 Gm DGm D7

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

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

B. Bom Bom Bom Bom

Fl.

Vla.

B Rec.

Con.

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

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

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

B. Bom Bom Bom Bom

Fl.

Vla.

B Rec.

Con. rit.

I've Got You Under My skin

Cole Porter (Arr. Maria Dunn, 2011)

GT. E^b $\text{♩} = 120$ **2** **A** Fm^7 B^b7 $E^b\text{maj}^7$ E^b6 Fm^7 B^b7

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

11 $E^b\text{maj}^7$ E^b6 Fm^7 B^b7 E^b6 C^7 Fm^7

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

18 Fm^7/B^b B^b7 $E^b\text{maj}^7$ **B** Fm^7 B^b7 $E^b\text{maj}^7$ E^b6

un-der my skin I tried so not to give in I

25 Fm^7b5 Fm^7b5/B^b B^b7 D $E^b\text{maj}^7$ E^b6 Dm^7 trill trill

said to my-self this af-fair ne-ver will go so well but why should I try to re-

30 G^7 C^o C C^7 $A^b m^6$ $A^b m^6/B^b$ B^b7 $E^b\text{maj}^7$ E^b6

sist when dar-ling I know so well? I've got you un-der my skin I'd

37 **C** Fm⁷ B^{b7} Gm⁷ E^{b7} Fm⁷ Fm^{7b5}

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

43 E^bmaj⁷ B^{b7} G⁷ Cm A^b E^b/G C⁷

peats and re - peats in my ear _____ 'don't you know li-ttle fool _____ you ne-ver can win _____ use your men

V1.

V2.

Vla.

49 Fm⁷ B^{b7} E^b E^{b7} A^b

ta - li - ty _____ wake up to re - a - li - ty" but each time I do just the

V1.

V2.

Vla.

54 A^bm⁶ E^b/G B^bm/D^b C⁷ Fm B^{b7}(b9) E^b

thought of you makes me stop be-fore I be - gin 'cause I've got you _____ un-der my skin _____

V1.

V2.

Vla.

60 **D**

GT. 

V1. 

V2. 

Vla. 

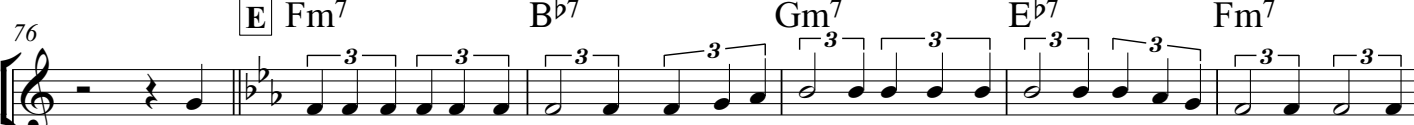
68

V1. 

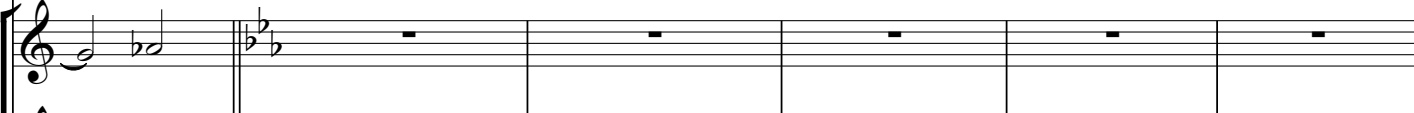
V2. 

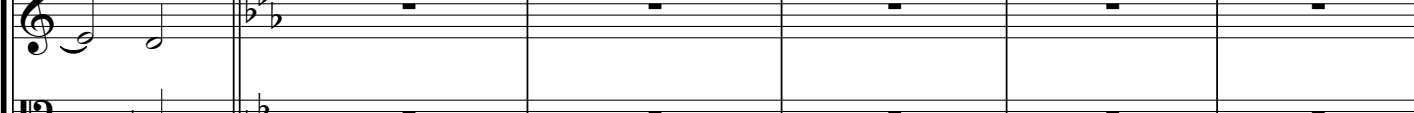
Vla. 


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

V1. 

V2. 

Vla. 

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 _____

V1. 

V2. 

Vla. 

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

V1.

V2.

Vla.

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

V1.

V2.

Vla.

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

V1.

V2.

Vla.

103 E^b C⁷ Fm B^{b7}(b9) E^b

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

V1.

V2.

Vla.

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 

Sax.2 

B. Cl. 

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


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


Sax.1 

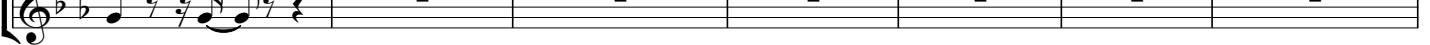
Sax.2 

B. Cl. 

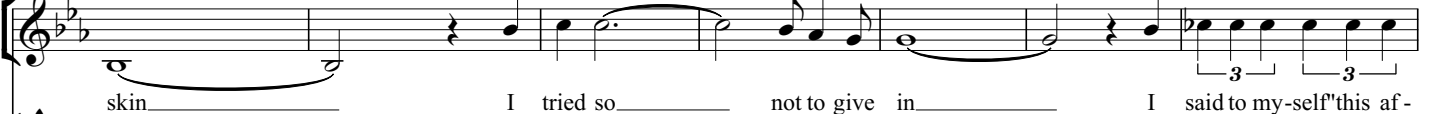
12 E^b6 Fm⁷ B^b7 E^b6 C⁷ Fm⁷ Fm⁷/B^b B^b7


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

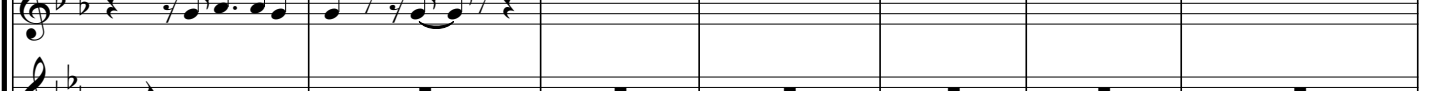
Sax.1 

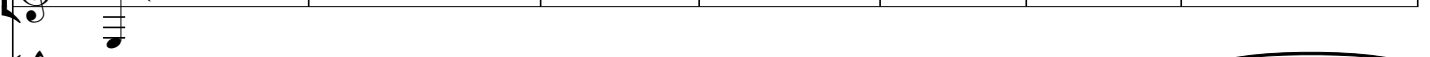
Sax.2 

19 E^bmaj⁷ **B** Fm⁷ B^b7 E^bmaj⁷ E^b6 Fm⁷b⁵

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

Sax.1 

Sax.2 

B. Cl. 

Vl. 

Vla. 

26 Fm^{7b5}/B^b B^b7 D E^bmaj7 E^b6 Dm^7 G^7 C° C C^7

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.

V1.

V2.

Vla.

33 A^bm6 A^bm6/B^b B^b7 E^bmaj7 E^b6 C Fm^7 B^b7

GT. got you un-der my skin I'd sac-ri-fice an-y-thing come what might for the

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

39 Gm^7 E^b7 Fm^7 Fm^{7b5} E^bmaj^7 B^b7 G^7

GT.

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

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

GT.

S.

A.

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

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

GT. 
 S. 
 A. 
 Sax.1 
 Sax.2 
 B. Cl. 
 V1. 
 V2. 
 Vla. 

but each time I do just the thought of you makes me stop be-fore I be - gin 'cause I've

57 Fm $B^b7(b9)$ E^b

GT. 
 S. 
 A. 
 Sax.1 
 Sax.2 
 B. Cl. 
 V1. 
 V2. 
 Vla. 

got you un-der my skin

got you

got you

D

61 **Dm⁷** **G⁷** **Cmaj⁷** **C⁶** **Dm^{7b5}** **Dm^{7b5}/G** **G⁷** **B** **Cmaj⁷** **C⁶**

69

Bm⁷ **E⁷** **A⁰** **A** **A⁷** **Fm⁶** **Fm⁶/G** **G⁷** **Cmaj⁷** **C⁶** **B^{b7}** ^{Id}

E

77 **Fm⁷** **B^{b7}** **Gm⁷** **E^{b7}** **Fm⁷**

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

28

82 Fm^{7b5} $E^b maj^7$ B^b7 G^7 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

S. li-ttle fool ne-ver can

A. li-ttle fool ne-ver can

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

88 C^7 Fm^7 B^b7 E^b E^b7 A^b $A^b m^6$

GT. use your men-ta-li-ty wake up to re-a-li-ty" but eachtime I do just the thought of you makes me

S. win Oo Oo

A. win Oo Oo

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

95 E^b/G B^bm/D^bC^7 **F** Fm $B^b7(b9)$ E^b C^7

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

S. got you_

A. got you_

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

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

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

S. got you_

A. got you_

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

105 Fm B^b7(b9) E^b
stop rhythm & kb

GT. got you un - der my skin

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla. pizz


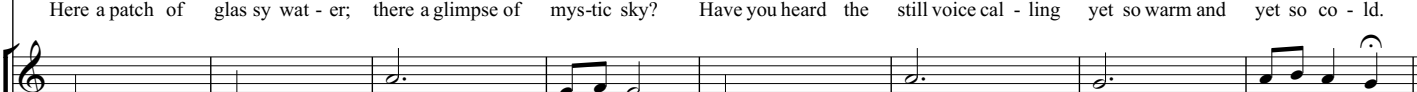


Detailed description: This is a page of a musical score, page 105. It features a guitar part with lyrics: "got you un - der my skin". The guitar part is in F minor (Fm) and has a tempo marking of "stop rhythm & kb". The key signature changes to B-flat 7(b9) (B^b7(b9)) and then to E-flat (E^b). The score includes staves for Saxophone 1, Saxophone 2, Bassoon (B. Cl.), Violin 1 (V1.), Violin 2 (V2.), and Viola (Vla.). The saxophones and bassoon have rests. The violins and viola have melodic lines. The viola part ends with a "pizz" (pizzicato) marking. The score is in 12/8 time.

On the night train

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


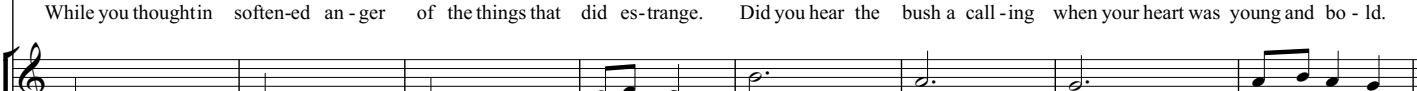

Vl. 
Vla. 

9 **A** *Verse 1 (solo)*
A. 
Have you seen the bush by moon-light from the train go run-ning by Black-ened log and stump and sap-ling ghost-ly trees all dead and dry;
Vl. 
Vla. 


17
A. 
Here a patch of glassy water; there a glimpse of mystic sky? Have you heard the still voice calling yet so warm and yet so cold.
Vl. 
Vla. 
Vc. 

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


36 **C**
A. 
Did you see the bush below you sweeping darkly to the range All unchanged and all unchanging Yet so very old and strange!
Vl. 
Vla. 

44
A. 
While you thought in softened anger of the things that did estrange. Did you hear the bush calling when your heart was young and bold.
Vl. 
Vla. 


52 D

A. 

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

Vl. 

Vla. 

Vc. 

64 rit.

Vl. 

Vla. 

Vc. 

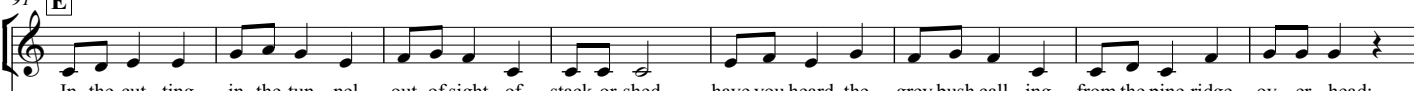
80 **a tempo**

Vl. 


Vla. 

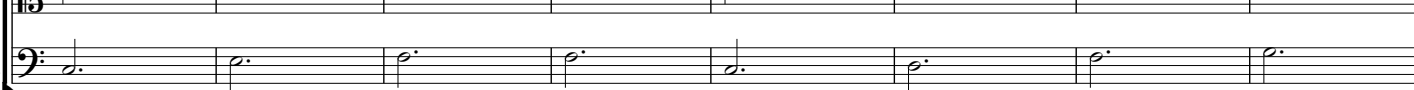
Vc. 


91 E

A. 

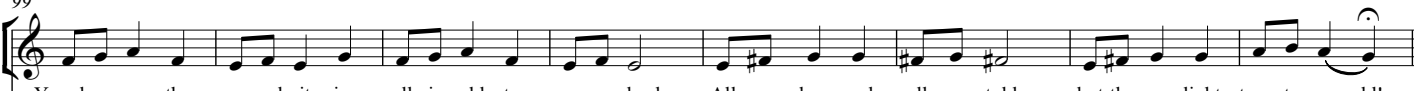
In the cut - ting in the tun - nel, out of sight of stack or shed, have you heard the grey bush call - ing from the pine-ridge ov - er head:

Vl. 


Vla. 

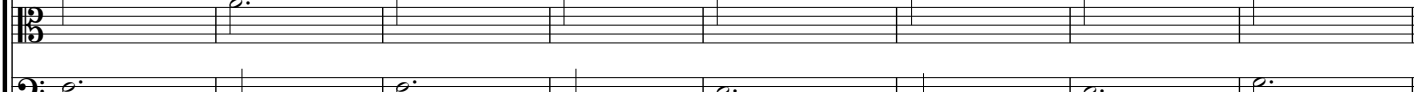
Vc. 


99

A. 

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

Vl. 

Vla. 

Vc. 

107

A. 

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

Vl. 

Vla. 

Vc. 

rall. . . C

On the night train

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

C Em F Fm C Em F Fm

Vl. I
Vla.
Hp.

A Verse 1 (solo)

9 C Em F Fm C Dm F

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

Vl. I
Vla.
Hp.

16 G⁷ F C F C Em B⁷

A. dead and dry; Here a patch of glas-sy wat-er; there a glimpse of mys-tic sky? Have you heard the still voice cal-ling

Fl. I
Vl. I
Vla.
Vc.
Hp.

23 Em G⁷ C (All women) Em F C

A. yet so warm and yet so co - ld. I'm the moth - er bush that bore you, come to me when you are old.

Fl.

Vl.

Vla.

Vc.

Hp. Em G⁷ C Em F C

B

29 Em F Fm C Em F Fm

Fl.

Vl.

Vla.

Hp. Em F Fm C Em F Fm

C Verse 2

36 C Em F Fm C Dm F

S. Ah Ah Ah Ah Ah Ah Ah

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

T. Ah

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

F1.

V1.

Vla.

Hp. C Em F Fm C Dm F

43 G7 F C F C Em B7

S. Ah Ah Did you hear the bush a call - ing

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

T. Ah Ah 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

F1.

V1.

Vla.

Hp. G7 F C F C Em B7

20

50

Em ADDG7 C Em F C

S. when your heart was young and bo - ld. Ah _____

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.

T. 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.

Fl.

VI.

Vla.

Vc.

Em G7 C Em F C

Hp.

D

56 C Em F Fm C Em F Fm C

Fl.
T. Rec.
Vl.
Vla.
Vc.
Hp. *No Harp* *C Harp Starts*

65 Em F Fm C Dm F G⁷

T. Rec.
Vl.
Vla.
Vc.
Hp.

72 F C F C Em B⁷ Em G⁷ rit. C a tempo

F1.

T. Rec.

Vl.

Vla.

Vc.

Hp.

F C F C Em B⁷ Em G⁷ rit. C a tempo

81 Em F C Em F Fm C Em F Fm

F1.

T. Rec.

Vl.

Vla.

Vc.

Hp.

Em F C Em F Fm C Em F Fm

E Verse 3

91 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 over 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 over 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 over 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 over head:

F1.

T. Rec.

VI.

Vla.

Vc.

Hp. C Em F Fm C Dm F G⁷

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!

Fl.

T. Rec.

Vl.

Vla.

Vc.

Hp.

107 C Em F C Em F Fm

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*

Vl.

Vla.

Vc.

Hp.

C Em F C Em F Fm *rall. . . .*

rall. . . .

Road to Dorchester

Intro

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

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

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

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

Graham Moore

$\text{♩} = 170$

Vln.

Verse 1

S.

Six brave men we've read your sto - ry the trial, the grief, the pain and the glo - ry at the hands of the squire, the

Vln.

S.

whig and the to - ry in Eng - land's pleas - ant land. But if I could ask you one last ques - tion,

Vln.

S.

one last thought for your re - flect - ion' Did you lose all hope, pray for pro - tec - tion on the road to Dor - ches - ter?'"

Vln.

Chorus

S.

On the road, on the road, By the mas - ters of op -

Vln.

S.

pres - sion you were ta ken from your land On the road, on the road,

Vln.

Repeat at end

S.


The im mor - tal power of free - dom took you by the hand.


Vln.

Vln.

Verse 2

45

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


Vln. 


50

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

Vln. 

55

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

Vln. 


58

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

Vln. 

Verse 3

62

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


Vln. 


67

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

Vln. 

71

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

Vln. 

75

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

Vln. 

Road to Dorchester

Intro
Verse 1 (Wayne) --> Chorus (Tutti)
Verse 2 (Wayne) --> Chorus (Tutti)
Verse 3 (Men) --> Chorus (a capella)
Chorus (Tutti) --> 4 bar tag with rall

Graham Moore

♩=170 D

Vln
Vc

Verse 1
7

S. D G

Six brave men we've read your sto - ry the trial, the grief, the pain and the glo - ry at the

Vln
Vc

11

S. D D/C# D/B D/A G A7

hands of the squire, the whig and the to - ry in Eng - land's pleas - ant land. But if

Vln
Vc

15

S. D G

I could ask you one last ques - tion, one last thought for your re - flect - ion"Did you

Vln
Vc

19

S. D D/C# D/B D/A G A7 D

lose all hope, pray for pro - tec - tion on the road to Dor - ches - ter?"

Vln
Vc

Chorus

23

A D G D G D A

S. *On the road, on the road, By the masters of op-pression you were taken from your land On the*

A. *On the road, on the By the masters of op-pression you were taken from your land*

T. *On the road, on the road, By the masters of op-pression you were taken from your land On the*

B. *On the road, on the road, By the masters of op-pression you were taken from your land*

Vln *On the road, on the road, By the masters of op-pression you were taken from your land*

Vc *On the road, on the road, By the masters of op-pression you were taken from your land*

Repeat at end

32

D A G D G A⁷

S. *road, on the road, Them mortal power of freedom took you by the hand.*

A. *On the road, on the Them mortal power of freedom took you by the hand.*

T. *road, on the road, Them mortal power of freedom took you by the hand.*

B. *On the road, on the Them mortal power of freedom took you by the hand.*

Vln *On the road, on the Them mortal power of freedom took you by the hand.*

Vc *On the road, on the Them mortal power of freedom took you by the hand.*

40

Vln *On the road, on the Them mortal power of freedom took you by the hand.*

Vc *On the road, on the Them mortal power of freedom took you by the hand.*

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

Vln

Vc

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

Vln

Vc

54 D G

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

Vln

Vc

57 D D/C# D/B D/A G A⁷ D [To Chorus]

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

Vln

Vc

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

Vln

Vc

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

Vln

Vc

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

Vln

Vc

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?

Vln

Vc

Road to Dorchester

Graham Moore

$\text{♩} = 170$

Vc.

Verse 1

7

S.
Six brave men we've read— your sto - ry the trial, the grief, the pain and the glo - ry at the hands of the squire, the

Vc.

12

S.
whig and the to - ry in Eng - land's pleas - ant land. — But if I could ask you one last ques - tion,

Vc.

17

S.
one last thought for your re - flect - ion "Did you lose all hope, pray for pro - tec - tion on the road to Dor - ches - ter?"

Vc.

Chorus

23

S.
On the road, — on the road, — By the mas - ters of op -

Vc.

29

S.
pres - sion you were ta ken from your land On the road, — on the

Vc.

Repeat at end

34

S.
road, — The im - mor - tal power of free - dom took you — by the hand.

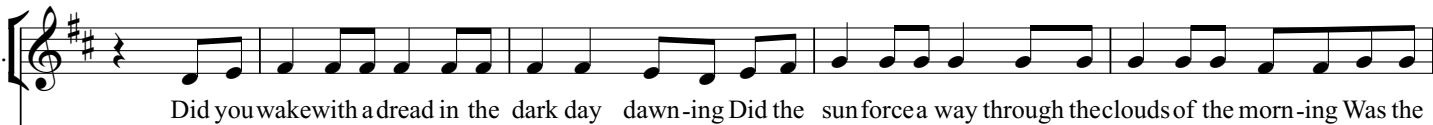
Vc.


40

Vc.


Verse 2


45

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

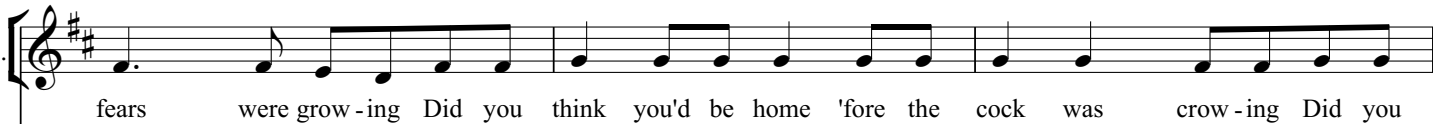
Vc. 


50

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

Vc. 

55

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

Vc. 

58

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

Vc. 

Verse 3


62

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

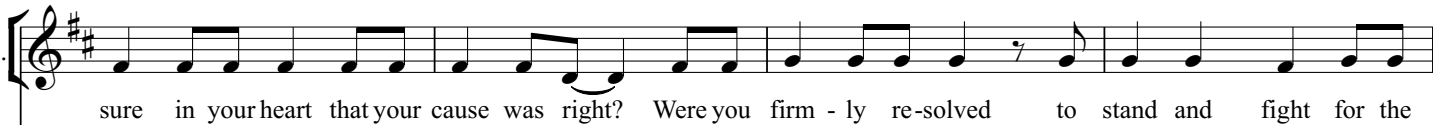
Vc. 


67

S.  feel re - gret_ for the things you'd said, the oath that you had_ sworn? Were you


Vc. 


71

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

Vc. 

75

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

Vc. 

The Eyes of Margaret

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

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

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

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

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

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

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

W. 41 F C G7 C

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

W. 50 F C G7 pp

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

W. 58 C C/E Dm7/F Dm G7 G7/D C C(sus4) C

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

W. 66 C C/E Dm7/F Dm G7 G7/D C

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

You Were Meant For Me

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

Chords: C⁹, G/B, C, Em

Hp.

Bass *(on repeat only)*

Egg *(on repeat only)*

5 C⁹ **A** G/B C Em

Tr.

I hear the clock it's six A M_____ I feel so far___ from where I've been___

Hp.

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___

Hp.

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

Fl.

Hp.

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*

Fl.

Rec.

Hp. *(etc.)*

Bass

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

Tr. *dreams last_ for_ so_ long_ e - ven af - ter you're gone_*

Fl. *p*

Rec. *p*

Cl. *p*

Hp.

Bass

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

Tr. *I know_ you love_ me_ and_ soon_ you will see_ you were meant_*

Fl.

Rec.

Cl.

Hp.

Bass

29 C D Em

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

Hp.

33 C C⁹ G/B C Em C⁹

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 picked up a pa - per it was*

Fl.

Hp.

38 G/B C D C⁹

Tr. *more bad news more hearts be-ing bro-ken or peo-ple be-ing used put on my coat in the*

Fl.

Hp.

42 G/B C Em C⁹

Tr. *pour-in rain I saw a mo-vei but it was-not the same Cause it was ha-ppy and*

Fl.

Rec.

Hp.

46 **G/B** **C** **D**

Tr. *i was sad And it made me miss you Oh so bad*

S. _____

A. _____

Bar. _____

B. _____

Fl. _____

Rec. _____

Hp. _____

Oooh

Oooh

Oooh

Oooh

Oooh

3

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

49 *dreams last for so long e - ven af - ter you're gone*

S. _____

A. _____

Bar. _____

B. _____

Fl. *p*

Rec. *p*

Cl. *p*

Hp. _____

p

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

Tr. I know_ you love_ me_ and_ soon_ you will see_ you were meant

S.

A.

Bar.

B.

Fl. *p*

Rec. *p*

Cl. *p*

Hp.

57 C D Em

Tr. _ for me and I was meant for you_ I

S.

A.

Bar.

B.

Fl.

Rec.

Cl.

Hp.

E

61 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

Fl.

Rec.

Cl.

Hrp.

65 Am⁷ D Bm⁷ Em

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

S. *colla voce*

A. *colla voce*

Bar. *colla voce*

B. *colla voce*

Fl. *colla voce*

Rec. *colla voce*

Cl. *colla voce*

Hrp.

69 C⁹ G/B C Em

Tr.
 Hp.

73 **F** C⁹ G/B C Em

Tr.
 Hp.

77 C⁹ G/B C D

Tr.
 Hp.

81 C⁹ G/B C Em

Tr.
 Fl.
 Hp.

85 C⁹ G/B C D

Tr.
 Fl.
 Rec.
 Hp.

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

Tr. dreams last_ for_ so_ long_ e - ven af - ter you're gone_

Fl.

Rec. *p*

Cl. *p*

Hp.

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

Tr. I know you love_ me_ and_ soon_ you will see_ you were meant_ for me and

Fl.

Rec.

Cl.

Hp.

98 D Em C

Tr. I was meant for you_ you were meant_ for me and

Fl.

Rec.

Cl.

Hp.

102 D C9 G/B C Em

Tr. I was meant for you_

Fl.

Rec.

Cl.

Hp.

Hushabye

Traditional (Arr. Maria Dunn - 2009)

A $\text{♩} = 84$

S. *p* Ooo ooo Ooo Ooo

A. *p* Ooo Ooo Ooo

13

S. *p*

A. *p*

V1. *p*

V2. *p*

Vla. *p*

Vc. *p*

B Guitars start

21 **Dm** **Gm** **C** **A⁷** **Dm**

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

V1. *pp*

V2. *pp*

Vla. *pp*

Vc. *pp*

29 Dm Gm C A⁷ Dm

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

V1.
V2.
Vla.
Vc.

37 F C B^b F C A⁷ Dm

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

V1.
V2.
Vla.
Vc.

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

Fl.
Sam

Vla.
Vc.

57 Dm Gm C B^b C Dm

Fl.
V1.
V2.
Vla.
Vc.

p

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

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

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

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

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

V1. *pp*

V2. *pp*

Vla. *pp*

Vc. *pp*

76 **Dm** **Gm** **C** **A⁷**

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

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

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

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

V1.

V2.

Vla.

Vc.

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

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

Vla.

Vc.

92 Dm Gm C A⁷ Dm

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

Vla.:

Vc.:

99 F C B^b F C A⁷ Dm B^b

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

S.:

V1.:

V2.:

Vla.:

Vc.:

Meredith all the pre - tty li-ttle

108 C A⁷ Dm

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

S.:

S.:

V1.:

V2.:

Vla.:

Vc.:

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

117

S.:

A.:

Vc.:

Ooo... Ooo... *p* Ooo... Ooo... Ooo...

Hushabye

Traditional (Arr. Maria Dunn - 2009)

A ♩=84

S. *p* Ooo ooo Ooo Ooo

A. *p* Ooo Ooo Ooo

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

V1 *p*

V2 *p*

Vla *p*

Vc. *p*

Hp. *p*

B Guitars start

CW **Dm** **Gm** **C** **A⁷** **Dm**

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

V1 *pp*

V2 *pp*

Vla *pp*

Vc. *pp*

Hp. *pp*

28

Dm Gm C A⁷ Dm

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

V1

V2

Vla

Vc.

Hp.

37

F C B^b F C A⁷ Dm

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

V1

V2

Vla

Vc.

Hp.

45 **C** Piano tacet
 Dm Gm C Dm Bb F C Dm

Fl. Sam

A. F. Meredith

Conc.

Vla.

Vc.

Hp. *pp*

53 F C Dm Bb Dm Gm C Bb

Fl.

A. F.

B. Cl.

Conc.

Vla.

Vc. *p*

Hp. *p*

61

C Dm

Fl.

A. F.

B. Cl.

Conc.

V1.

V2.

Vla.

Vc.

Hp.

The musical score consists of nine staves. The top four staves (Flute, Alto Flute, Bass Clarinet, and Concertina) play a melodic line with a C major chord in measure 61 and a Dm minor chord in measure 62. The Violin 1 and Violin 2 staves are silent until measure 64, where they play a piano (p) dynamic. The Viola and Violoncello staves play a piano (p) dynamic throughout. The Harp part provides accompaniment with chords and arpeggios.

68 **D** Dm Gm C A⁷ Dm

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

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

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

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

V1 *pp*

V2 *pp*

Vla *pp*

Vc. *pp*

Hp. *pp*

76 Dm Gm C A⁷

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

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

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

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

V1

V2

Vla

Vc.

Hp. *pp*

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

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

Vla.

Vc.

Hp.

92 **Dm** **Gm** **C** **A7** **Dm**

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

V1.

V2.

Vla.

Vc.

Hp.

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

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

S. Meredith all the pre - tty li - ttle

V1

V2

Vla

Vc.

Hp.

108 **C** **A⁷** **Dm**

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

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

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

V1


V2

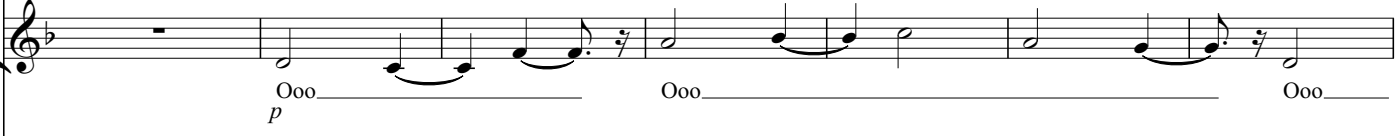
Vla

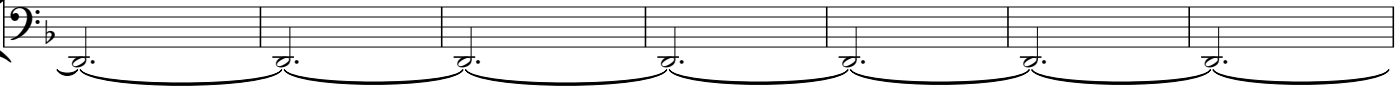
Vc.

Hp.

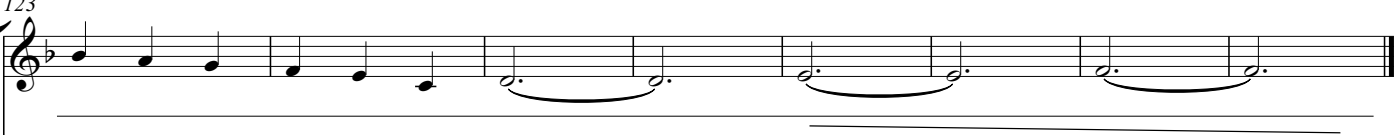
116


S. 

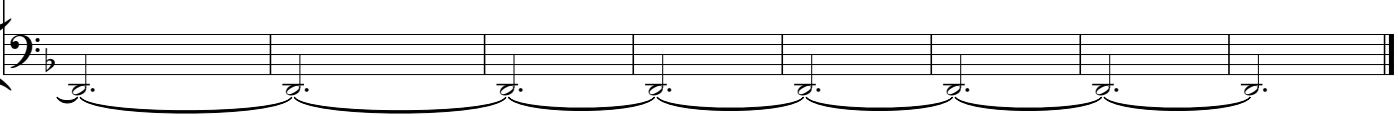
A. 

Vc. 

123

S. 

A. 

Vc. 

Never Mind the Why and Wherefore

Gilbert & Sullivan (from 'HMS Pinafore')

♩=120

V1. *f*

V2. *f*

Vla. *f*

Vc. *f*

9 **A**

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

V1. *p*

V2. *p*

Vla. *p*

Vc. *p*

16

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

V1.

V2.

Vla.

Vc.

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

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

33 Josephine Sir Jo. Josephine (to Coda)

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

42 **C**

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

50

love.

Coda

58 **D** Josephine

Men

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

V1. *p*

V2. *p*

Vla. *p*

Vc. *p*

66

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

V1. *mf*

V2. *mf*

Vla. *mf*

Vc. *mf*

77

E *f*

V1. *f*

V2.

Vla.

Vc.

85

V1.

V2. *ff*

Vla. *ff*

Vc. *ff*

Never Mind the Why and Wherefore

Gilbert & Sullivan (from 'HMS Pinafore')

$\text{♩} = 120$

Fl. *f*

Fl. *f*

Cl. *f*

B. Cl. *f*

Vi. *f*

V2. *f*

Vla. *f*

Vc. *f*

Glk. *f*

Tri. *f*

W. B. *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

Vi. *p*

V2. *p*

Vla. *p*

Vc. *p*

16

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

Fl.
 Cl.
 B. Cl.
 Vl.
 V2.
 Vla.
 Vc.

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.
 Fl.
 Cl.
 B. Cl.
 Vl.
 V2.
 Vla.
 Vc.
 Glk.

p

Josephine Sir Jo. Josephine

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

Fl. *sf*

Fl. *sf*

Cl. *sf*

B. Cl. *sf*

Vl. *sf* *p*

V2. *sf*

Vla. *sf*

Vc. *sf*

Glk. *sf*

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 whoowns her love._____

Cpt. 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 whoowns her love._____

Jo. 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 whoowns her love._____

Fl. *p* *mf*

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

Vl. *p* *mf*

V2. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Glk. *mf*

Cym. *mf*

Tri. *p* *mf*

W. B. *p* *mf*

52

Fl.
Cl.
B. Cl.
Vl.
V2
Vla.
Vc.
Glk.
Tri.
W. B.

Coda **D**

58

Josephine Men

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

Fl.
Fl. *p*
Cl. *p*
B. Cl.
Vl. *p*
V2 *p*
Vla. *p*
Vc. *p*
Glk. *p*
Cym.
Tri. *p*

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!

Cpt. *mf*

Jo. *mf*

Fl. *mf*

Fl. *mf*

Cl. *mf*

B. Cl. *mf*

V1. *mf*

V2. *mf*

Vla. *mf*

Vc. *mf*

Glk. *mf*

Cym. *mf*

Tri. *mf*

W. B. *mf*

Tag **E**
77 *f*

Fl.

Cl.

VI.

V2.

Vla.

Vc.

Glk.

Cym.

Tri.

W. B.

add lib interesting rhythm!

86

Fl.
Cl.
V1
V2
Vla
Vc.
Glk.
Cym.
Tri.

ff

Bring Him Home

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

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

DW: *p* God on

V1: *p*

Vla.: *p*

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

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

Vla.: *p*

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

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

V1: *p*

V2: *p*

Vla.: *p*

Vc.: *p*

A Tempo

DW: blessed Bring him home bring him home bring him home

V1: *p*

V2: *p*

Vla.: *p*

Vc.: *p*

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

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

V1. *f*

V2. *f*

Vla. *f*

Vc. *f*

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

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

V1. poco rit. *p*

V2. *p*

Vla. *p*

Vc. *p*

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

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

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

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

Vla. *f* add piano

V.S.

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

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

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

A. *mf*
Ooo Ooo Ooo

V1. *f*

V2. *f*

Vla. *f*

Vc. *f*

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

DW die let me die let him

A. Die Die

V1. *poco rit. - - -*

V2.

Vla.

Vc.

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

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

DW live bring him home bring him home bring him

p *pp*

V1. *p* *pp*

V2. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

A Tempo molto rit. . .

63 F B^b Fmaj⁷ B^b F B^b Fmaj⁷ B^b F

DW home

V1.

V2.

Vla.

Vc.

Bring Him Home

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

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

DW
Vl. *p*
Vla. *p*
Hp. $\text{♩} = 80$ poco rit. A Tempo poco rit. A Tempo poco rit. . .

7 A Tempo poco rit. . . A Tempo poco rit. . . . Guitar plays same rhythm as harp

DW
Vla. *p*
Hp. A Tempo poco rit. . . A Tempo poco rit. . . .

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

DW F Gm⁷ Fmaj⁷/A B^b F B^b Fmaj⁷ B^b A A⁷
young he's a - fraid let him rest hea - ven

Vl. *p*
V2. *p*
Vla. *p*
Vc. *p*
Hp. A Tempo poco rit. . . A Tempo poco rit. . . A Tempo poco rit. . . .

19 Dm Dm/C B^b B^b/E B^b/A Gm Gm⁷ C⁷ F
blessed Bring him home bring him home bring him home

Vl. *p*
V2. *p*
Vla. *p*
Vc. *p*
Hp. A Tempo

B Am Gm Dm C add piano B^b F/A B^b

26 DW He's like the son I might have known if God had given me a son The sufferers die one by one How soon they fly on and

Bar. The sufferers die one by one How soon they fly on and

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

Fl. The sufferers die one by one How soon they fly on and

Rec. The sufferers die one by one How soon they fly on and

Vl. The sufferers die one by one How soon they fly on and

Vc. The sufferers die one by one How soon they fly on and

Hp. The sufferers die one by one How soon they fly on and

poco rit. F/A Gm A C⁷ tacet piano

33 DW on and I am old and will be gone Bring him

Bar. on and I am old and will be gone Bring him

B. on and I am old and will be gone Bring him

Fl. on and I am old and will be gone Bring him

Rec. on and I am old and will be gone Bring him

Vl. on and I am old and will be gone Bring him

Vc. on and I am old and will be gone Bring him

Hp. on and I am old and will be gone Bring him

poco rit.

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

C **F** **Gm⁷** **Fmaj⁷/A** **B^b** **F** **B^b** **Fmaj⁷** **B^b** **Am** **Gm** **B^b/C** **C**

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

S.
 Bring him peace bring him joy he is young

A.
 Bring him peace bring him joy he is young

Bar.
 Bring him peace bring him joy he is young

B.
 Bring him peace bring him joy he is young

V2.
 3

Vla.
 3

Hp.
 p

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

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

44 DW
 You can take you can give let him be let him live

S.
 mf Ooo Ooo Ooo

A.
 mf Ooo Ooo Ooo

Bar.
 f You can take you can give let him be let him live

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

Fl.
 f

Rec.
 f

V1.
 f

V2.
 f

Vla.
 f

Vc.
 f

Hp.
 poco rit. f A Tempo poco rit. A Tempo poco rit. A Tempo

52

Dm/C B \flat B \flat /E B \flat /A Gm Gm 7 C 7 poco rit. **D**F Gm 7 Fmaj 7 /A B \flat *tacet piano* A Tempo poco rit. .

DW If i die let me die let him live bring him

S. Die Die

A. Die Die

Bar. Die Die

B. Die Die

Fl.

Rec. *p*

V1. *p*

V2. *p*

Vla. *p*

Vc. *p*

Hp. poco rit. . A Tempo poco rit. . *p*

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

F Gm 7 Fmaj 7 /A B \flat F Gm 7 Fmaj 7 /A B \flat F B \flat Fmaj 7 B \flat F B \flat Fmaj 7 B \flat F

59

DW home bring him home bring him home

Fl. *p* *pp*

Rec. *pp*

V1. *pp*

V2. *pp*

Vla. *pp*

Vc. *pp*

Hp. A Tempo poco rit. . A Tempo poco rit. . A Tempo molto rit. . *pp* *8va*

City of New Orleans

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

♩ = 110 D A D Bm G D A⁷

Ri - din' on_ the Ci - ty of_ New Or - leans, Il - li - nois Cen - tral Mon - day morn - ning rail._
Dealin' card games with the old men_ in the club_ car, Pen - ny a point_ ain't no - one keep - in'_ score._
Night - time in_ the Ci - ty of_ New Or - leans, Chang - ing cars_ in Mem - phis, Ten - nes - see._

9 D A D Bm A⁷ D

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

17 Bm F#m A E

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

S.
A.
B.

oooh

oooh

25 Bm F#m A A⁷ D

Pass - in' trains that have no names, Freight yards full of old black men And the graveyards of the rus - ted au - to - mo - biles.
Moth - ers with their babes a - sleep, Are rock - in' to the gen - tle beat And the rhy - thm of the rails is all_ they feel.
The conductor sings his songs a - gain_ Pass engers will_ please re - frain This_ train's got the_ 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

Dorothy Fields

Cy Coleman (Arr. Maria Dunn - 2011)

$\text{♩} = 120$


A. Sax. 

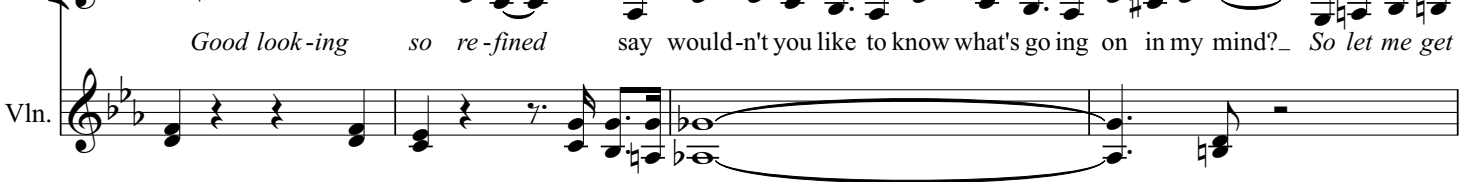
Vln. 


italics = all women otherwise Lynette

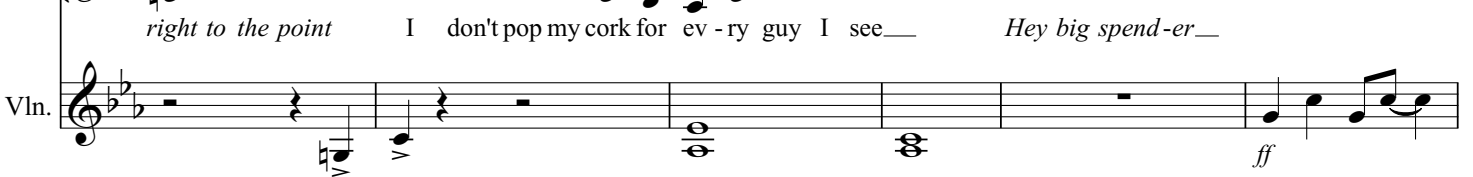
Tr. 


Vln. 

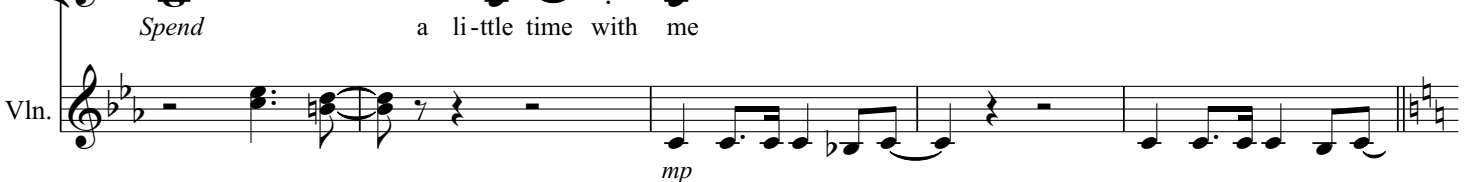
Tr. 


Vln. 

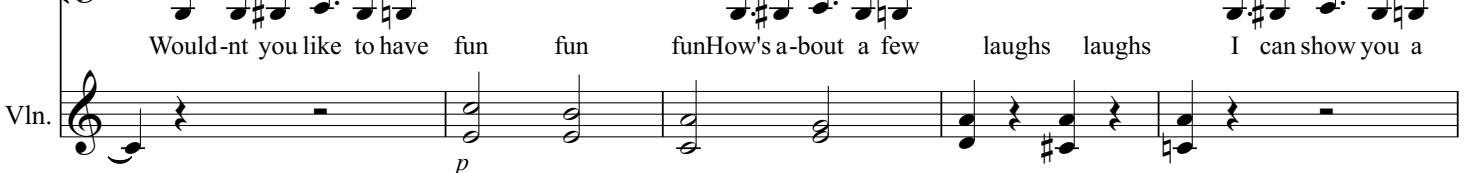
Tr. 

Vln. 

Tr. 

Vln. 

Tr. 

Vln. 

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

Tr. good time____ let me show you a good time____

Vln. *mp*

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

Tr. ba ba ooo____ ba ba ooo____

Vln.

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

Tr. ba ba ooo____

Vln.

48 A^{b7} G^7

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

Vln. *ff* *mp* *mp*

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

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

Vln. *p*

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

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

Vln. *mp*

63 Cm A^b D⁷ G⁷

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

Vln.

68 Cm A^{b7} G⁷aug Cm

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

Vln.

72 A^b D⁷

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

Vln.

78 A^{b7} G⁷

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

Vln.

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

Tr. *me.*

Vln.

Big Spender

Dorothy Fields

Cy Coleman (Arr. Maria Dunn - 2011)

$\text{♩} = 120$

Adim+7

S. Sax
A. Sax
B. Cl.
Vln.
W. Bl.

finger click finger click etc

italics = all women otherwise Lynette

6 **A** Cm A^b D⁷ G⁷ Cm

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

S. Sax
A. Sax
B. Cl.
Vln.
Kbd.

13 A^b7 G⁷aug Cm NC A^b D⁷

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 ev-ry guy I see...

S. Sax
A. Sax
B. Cl.
Vln.
Kbd.

A^b7 G⁷aug Cm NC A^b D⁷

stop

3 3 3 3
(D major scale with C^b)

19 NC A^{b7}G⁷ C B C Em/B

Tr. *Hey big spend er— Spend a li ttle timewith me Would nt you liketohave fun fun*

S. *fun fun*

A. *fun fun*

S. Sax. *ff mp*

A. Sax. *ff mp p*

B. Cl. *ff mp p*

Vln. *ff mp p*

Kbd. *ff mp p*

NC A^{b7}G⁷ C Em/B

28 Am C/G Dm Aaug Dm⁷ A^{b9} G⁹ A^{b9} G⁹ C

Tr. *fun How's a-bout a few laughs laughs I can show you a good time__ let me show you a good time__*

S. *fun laughs laughs good time__ let me show you a good time__*

A. *fun laughs laughs good time__ let me show you a good time__*

S. Sax. *mp*

A. Sax. *mp*

B. Cl. *mp*

Vln. *mp*

Kbd. *mp*

Am C/G Dm Aaug Dm⁷ A^{b9} G⁹ A^{b9} G⁹

35 Cm A^b D⁷ G⁷ Cm A^{b7}

Tr. ba ba ooo ba ba ooo

S. ba ba ooo ba ba ooo

A. ba ba ooo ba ba ooo

T. ba ba ooo ba ba ooo

B. ba ba ooo ba ba ooo

S. Sax

A. Sax

B. Cl.

Vln.

Kbd. Cm A^b D⁷ G⁷ Cm A^{b7}

42 G⁷aug Cm A^b D⁷

Tr. ba ba ooo

S. ba ba ooo

A. ba ba ooo

T. ba ba ooo

B. ba ba ooo

S. Sax

A. Sax

B. Cl.

Vln.

Kbd. G⁷aug Cm A^b D⁷
 stop 7 (D major scale with C[♯])

36

48 $A^{\flat 7} G^7$ D $C Em/B$

Tr. Hey big spend-er— ba ba ba ba ba ba— ba ba ba ba ba ba— Would-nt you like to have fun fun

S. Hey big spend-er— ba ba ba ba ba ba— ba ba ba ba ba ba— fun fun

A. Hey big spend-er— ba ba ba ba ba ba— ba ba ba ba ba ba— fun fun

T. Hey big spend-er— ba ba ba ba ba ba— ba ba ba ba ba ba—

B.

S. Sax

A. Sax *ff* *mp* *p*

B. Cl. *ff* *mp* *p*

Vln. *ff* *mp* *mp* *p*

Kbd. $A^{\flat 7} G^7$ $C Em/B$

56 Am C/G Dm $Aaug$ Dm^7 $A^{\flat 9}$ G^9 $A^{\flat 9}$

Tr. fun How's a-bout a few laughs laughs I can show you a good time— let me show you a good time—

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

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

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

S. Sax

A. Sax

B. Cl.

Vln.

Kbd. Am C/G Dm $Aaug$ Dm^7 $A^{\flat 9}$ G^9 $A^{\flat 9}$

E
62 **G⁹ (All sing) Cm A^b D⁷ G⁷ Cm**

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

S. Sax *mp*

A. Sax *mp*

B. Cl. *mp*

Vln. *mp*

Kbd. *mp*

G⁹ Cm A^b D⁷ G⁷ Cm

69 **A^b7 G⁷aug Cm A^b D⁷**

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 ev-ry guy I see_*

S. Sax

A. Sax

B. Cl.

Vln.

Kbd. *stop* (D major scale with C[?])

A^b7 G⁷

75

Tr. *Hey big spend-er—* *Hey big spend-er—* *Hey big spend-er—* *Spend*

S. Sax *ff* *ff*

A. Sax *ff* *ff*

B. Cl. *ff* *ff*

Vln. *ff* *ff*

Kbd. *ff* *ff*

A^b7 G⁷

82

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

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

S. Sax

A. Sax

B. Cl.

Vln.

Kbd.

Cm Cm/B^b Cm Cm/B^b G Cm Cm

May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

♩ = 80

Vln.
Vc.

9 **A** D Am

Ilan
Vln.
Vc.

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

18 D Am D Am D -

Ilan
Vln.
Vc.

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

23 Am D Am D

Ilan
Vln.
Vc.

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

B faster ♩ = 95

28 D Am D Am D Am

Ilan
Vln.
Vc.

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

pizz

a tempo

34 Em D C D C

Ilan
Vln.
Vc.

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

arco

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

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

Vln. *pizz*

Vc.

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

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

Vln. *arco*

Vc.

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

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

Vln.

Vc.

54 **Em** **D**

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

Vc.

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

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

Vln.

Vc.

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

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

Vln.

Vc.

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

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

Vln.

Vc.

May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

♩ = 80

Rec.
Fl.
Vln.
Vc.
Hp.
Cym.
Perc.

9 **A** D Am

Ian
Rec.
Fl.
Vln.
Vc.
Hp.
Cym.
Perc.

'Tis Won-der-ful time when these hours be-gin____

17

D Am D Am D

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

W. 'Tis won-der-ful time_____ Oh_ Those long small hours of

M. 'Tis won-der-ful time_____

Rec.

Fl.

Vln.

Vc.

Hp.

Cym.

Perc.

23

Am D Am D

Ian grass is crisp and the air is thin_____ and the stars come close and bright. And the

W. night

M.

Rec.

Fl.

Vln.

Vc.

Hp.

B $\text{♩} = 95$ **faster**

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

Ian ♩ moon hangs caught in a sil-ver - y veil, from clouds of a steel - y grey; and the

W. ♩ Oh Oh Oh Oh Oh Oh Oh Oh

M. ♩ Ah Ah Ah Ah Ah Ah Ah Ah

Rec. ♩

Fl. ♩

Vln. ♩ *pizz*

Vc. ♩

Hp. ♩

Cym. ♩ $\text{♩} = 95$ **faster**

Perc. ♩

a tempo

32 **D** **Am** **Em** **D** **C** **D** **C**

Ian ♩ hard cold blue of the 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

Rec. ♩

Fl. ♩

Vln. ♩

Vc. ♩ *arco*

Hp. ♩

Cym. ♩

Perc. ♩ **a tempo**

38

C

39 **D** *faster* ♩=95 **Am** **D** **Am**

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

W. Oh Oh Oh Oh

M. Ah Ah Ah Ah

Rec.

Fl.

Vln. *pizz*

Vc.

Hp.

Cym. *faster* ♩=95

Perc.

43 **D** **Am** **Em** *a tempo* **D** ♩=80

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

W. oh ah oh ah

M. oh ah oh ah

Rec.

Fl.

Vln. *arco*

Vc.

Hp.

Cym.

Perc. *a tempo* ♩=80

D

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

Ian *8* man is grea - ter than bird or beast, though wis - dom is still his

Rec.

Fl.

Hp.

51 **Am** **D** **Am** **Em** **D**

Ian *8* boast. He sure - ly re - sem - bles Na - ture least and the things that vex her most. He

W.

M.

Hp.

56

Ian *8* sure - ly re - sem - bles Na - ture least. And the things that vex her most.

Vc.

E

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

Ian *8* Oh say some muse. of a larg - er start,

Rec.

Fl.

Vln.

Vc.

Hp.

Cym.

Perc.

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_

Rec.

Fl.

Vln.

Vc.

Hp.

Cym.

Perc.

79 Am D Em D

Ian - ets far_ Are bet - ter than we or worse.____

W. or worse.____

M. or worse.____

Rec.

Fl.

Vln.

Vc.

Hp.

Cym.

Perc.

Morning Nightcap Tune Set

(Adapted from a Lunasa arrangement)

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

$\text{♩} = 200$ D Em⁷

5 Bm A⁷sus⁴

9 D Em⁷

13 Bm A⁷sus⁴

17 D Em⁷

21 Bm A⁷sus⁴ G

25 F[#]m⁷ G Em

29 Bm A⁷sus⁴ G G

Morning Nightcap (x2)

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

1 Ḡm B^b

5 Cm⁷ Dmsus⁴

9 Gm B^b

13 Cm⁷ Dmsus⁴

17 Gm Am⁷ B^b Cm Gm Am⁷ Gm₃ F

21 Cm Gm Am⁷ B^b Cm Dm Dm

25 Gm Am⁷ B^b Cm 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

George Gershwin (Arr. Maria Dunn - 2011)

♩ = 60

V1. *pp*

V2. *pp*

11 freely

KD. Su-ummer - time_____ and the li - vin is ea - sy_____ Fish are jump-in and the co-nton is high

V1.

V2.

Vc.

19

KD. Oh yo da-d-dy's rich_ and yo ma is good loo - kin_____ so hush li-ttle ba - by don' you

V1.

V2.

Vc.

26 ♩ = 75

KD. cry_____ One of these morn-in's yo go-nna rise_up singin'_____ then you'll

A. Mmm_____ mmm_____ morn-in's mmm_____ mmm_____

Vc.

34

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

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

Vc. _____

41

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

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

V1. _____

Vc. _____

48

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

V1. _____

Vc. _____

53

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

V1. _____

Vc. _____

59

KD. _____ Su-mmer

A. _____ time _____ su - mmer-time _____

V1. _____

V2. _____

Vc. _____

66

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

V1.

V2.

Vc.

72

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

V1.

V2.

Vc.

78

KD. hush li-ttle ba-by don't you cry _____ so hush li-ttle ba-by don't you cry _____

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

V1.

V2.

Vc.

rit.

Summertime

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

George Gershwin (Arr. Maria Dunn - 2011)

Musical score for the instrumental introduction of 'Summertime'. The score is in 4/4 time and begins with a tempo marking of $\text{♩} = 60$. The instruments are Flute (Fl.), Clarinet (Cl.), Violin I (V1), Violin II (V2), Viola (Vc.), Harp (Hp.), and Chinese Cymbals (Cym.). The Flute and Clarinet parts feature melodic lines with grace notes and slurs. The Violin I and II parts play a rhythmic accompaniment of eighth notes, marked *pp*. The Harp part provides a harmonic accompaniment with chords and arpeggios. The Chinese Cymbals part consists of rhythmic patterns marked with 'x'.

Musical score for the vocal introduction of 'Summertime'. The score is in 4/4 time and begins with a tempo marking of *freely*. The instruments are Flute (Fl.), Clarinet (Cl.), Violin I (V1), Violin II (V2), Viola (Vc.), Harp (Hp.), and Chinese Cymbals (Cym.). The vocal part (K.D.) features the lyrics: "Su-mer- time and the li- vin is ea- sy Fish are jump-in and the co- tton is high". The instrumental parts (Fl., Cl., V1, V2, Vc., Hp., Cym.) provide a harmonic and rhythmic accompaniment. The Harp part is marked *freely*. The Chinese Cymbals part consists of rhythmic patterns marked with 'x'.

19 E Am⁶ Am⁶ C Am D⁷

KD. Oh yo da-d-dy's rich_ and yo ma is good loo - kin_ so hush li-ttle ba - by don' you

V1.

V2.

Vc.

Hp.

♩=75

26 Am⁶Bm⁶ Am⁶Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶Bm⁶ Am⁶ Bm⁶ Am⁶Bm⁶ Am⁶Bm⁶

KD. cry_ One of these morn-in's yo go-nna rise_up singin' then you'll

S. Mmm morn in's mmm

MS. Mmm mmm morn-in's mmm mmm

A. Mmm mmm morn-in's mmm mmm

Fl.

Cl.

Vc.

Hp.

Cym.

34 Dm Dm/C# Dm7/C E B7 E Am6 Bm6 Am6 Bm6 Am6 Bm6 Am6 Bm6

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

S. spread yo wings mmm take to the sky Mmm

MS. spread yo wings mmm take to the sky Mmm mmm

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

Vc.

Hp.

Cym.

42 C Am7 D7 Am Am7/G Am7/E Am7/G Am7/E Am Am7/E Am7/G Am7/F

KD. da - dyanma - mmystand - in' by

S. da ddy mammy stan din' summertime summertime su-mmertime

MS. da ddy mammy stan din' summertime summertime su-mmertime

A. da ddy mammy stan din' summertime summertime su-mmertime

Fl.

Cl.

VI.

Vc.

Hp.

Cym.

Am⁷/E Dm/C[#] Dm⁶/B

Am⁷/G Am⁷/E

50 Am Am⁷/G Am⁷/F Dm Dm⁷/C E B⁷ E Am Am⁷/F

KD.

S. summer - time summertime summertime

MS. summer - time summertime summertime

A. summer - time summertime summertime

Fl. *tr*

Cl. *3*

Vi. *3*

Vc. *3*

Hp.

58 Am Am⁷/G Am⁷/F Am⁷/E C Am⁷ D⁷ Am Bm Am

KD.

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

MS. su-mmer-time su - mmer - time

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

Fl. *3*

Cl. *3*

Vi. *3*

V2.

Vc. *3*

Hp.

65 **Bm** **Am⁶** **Bm⁶** **Am⁶/C** **Bm⁶** **Am⁶** **Bm⁶** **Am⁶/C** **Bm⁶** **Dm** **Dm/C**

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

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

MS. Su-mmer - time and the li - vin is ea - sy Fish are jump-in

A. Su-mmer - time and the li - vin is ea - sy Fish are jump-in

FL. *3* *3* *3*

CL.

V1.

V2.

Vc.

Hp.

Cym.

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

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

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

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

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

FL.

CL.

V1.

V2.

Vc.

Hp.

Cym.

77 **Am⁶/C** **Bm⁶** **C** **Am⁷** **D⁷** **Am⁶** **Bm⁶**

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

S. so hush li - ttle ba - by don't don't cry

MS. so hush li - ttle ba - by don't don't cry

A. so hush li - ttle ba - by don't don't cry

Fl. *(Instrumental)*

Cl. *(Instrumental)*

V1. *(Instrumental)*

V2. *(Instrumental)*

Vc. *(Instrumental)*

Hp. *(Instrumental)*

Cym. *(Instrumental)*

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

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

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

Fl. *(Instrumental)*

Cl. *(Instrumental)*

V1. *(Instrumental)*

V2. *(Instrumental)*

Vc. *(Instrumental)*

Hp. *(Instrumental)*

Cym. *(Instrumental)*

Como Lora Una Estrella

Antonio Carillo (1892-1962) Venezuelan

♩=115

A

Fl. V2. Vla. Vc.

Fl. Vc.

Fl. V2. Vla. Vc.

Fl. Vla. Vc.

Fl. V2. Vla. Vc.

37 **B**

Score for measures 37-44, section B. The key signature is one sharp (F#). The instruments are V2 (Violin II), Vla (Viola), Vc (Violoncello), and Hp (Harp). V2 plays a rhythmic pattern of eighth notes, starting with an *arco* marking. Vla plays a melodic line with eighth notes and rests. Vc plays a simple bass line with quarter notes. Hp has a few notes at the end of the section.

45

Score for measures 45-52. V2 plays sustained chords with a *pizz* marking at the end. Vla plays a melodic line with a *arco* marking. Vc plays a simple bass line. Hp plays a rhythmic accompaniment.

53 **C**

Score for measures 53-59, section C. The key signature is one sharp (F#). The instruments are V1 (Violin I), V2 (Violin II), Vla (Viola), and Vc (Violoncello). V1 plays a melodic line with eighth notes. V2 plays a rhythmic pattern of eighth notes, starting with an *arco* marking. Vla plays a melodic line with eighth notes and rests. Vc plays a simple bass line with quarter notes.

60

Score for measures 60-67. V1 plays a melodic line with eighth notes. V2 plays sustained chords with a *pizz* marking at the end. Vla plays a melodic line with a *arco* marking. Vc plays a simple bass line. Hp has a few notes at the end of the section.

69 **D**

V2 *arco*

Vla *arco*

Vc.

Hp.

76

V2 *pizz*

Vla *pizz*

Vc.

Hp.

85 **E**

Fl.

V1 *arco*

V2 *arco*

Vla *arco*

Vc.

Hp.

93

Fl.

V1.

V2.

Vla.

Vc.

Hp.

pizz

pizz

pizz

Como Lora Una Estrella

A Antonio Carillo (1892-1962) Venezuelan

♩=115

Fl.

V2.

Vla.

Vc.

Hp.

Gr.

pizz

pizz

1st time 8va

Em stop B7 stop Em stop B7 stop Em stop B7 stop Em stop

8

Fl.

Vc.

Hp.

Gr.

B7 stop Em stop Em stop Am stop Am7 stop

15

Fl.

V2.

Vla.

Vc.

Hp.

Gr.

tr

B7 stop Am7 stop B7 stop Em stop Em stop B7 stop

23

Fl.

Vla.

Vc.

Hp.

Gr.

Em stop B7 stop Em stop Em stop Am stop

30

Fl.

V2.

Vla.

Vc.

Hp.

Gr.

Am7 stop Em stop B7 stop Em stop

37 **B**

V2.

Vla.

Vc.

Hp.

Gr.

B7 stop Em stop Em stop B7 stop Em stop Gmaj7 stop

45

V2

Vla. *arco*

Vc.

Hp.

Gr. *stop*

Am D Em Em⁷ B⁷ Em

53 **C**

V1

V2 *arco*

Vla.

Vc.

Hp.

Gr. *stop*

B⁷ Em Em B⁷ Em Gmaj⁷

61

Fl.

V1

V2

Vla. *arco*

Vc.

Hp.

Gr. *stop*

Am D Em Em⁷ B⁷ Em

D

69

Fl. *arco*

Vla. *arco*

Gr. *stop*

Em B7 Em B7 Em Em Am

77

V2 *pizz*

Vla. *pizz*

Gr. *stop*

Am7 Em B7 Em

E

85

Musical score for measures 85-92. The score includes staves for Flute 1 (Fl.), Flute 2 (Fl.), Violin 1 (V1), Violin 2 (V2), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), and Guitar (Gtr.). The key signature is one sharp (F#). The guitar part features a sequence of chords: B7, Em, Em, B7, Em, and Gmaj7. The guitar part includes 'stop' markings above the staff. The strings (V1, V2, Vla, Vc.) are marked 'arco'. The harp part has a complex rhythmic pattern. The flute parts have melodic lines with some rests.

93

Musical score for measures 93-100. The score includes staves for Flute 1 (Fl.), Flute 2 (Fl.), Violin 1 (V1), Violin 2 (V2), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), and Guitar (Gtr.). The key signature is one sharp (F#). The guitar part features a sequence of chords: Am, D, Em, Em7, B7, and Em. The guitar part includes 'stop' markings above the staff. The strings (V1, V2, Vla, Vc.) are marked 'pizz' (pizzicato). The harp part has a complex rhythmic pattern. The flute parts have melodic lines with some rests.

A Bunch of Damned Whores

Ted Egan (Arr. Maria Dunn - 2010)

Am G Am G

Acc.

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

Tune

H1

H2

H3

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

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

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

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

17 G C G F C F G C

Tune

H1

H2

H3

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

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

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

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

27 **Verses** C G F C G

Morag

Molly

Brigid

Megan

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

2. I'm Mo - rag Mac - don - ald I was born in the Gor - bals and raised in the bro - thels since I was aged ten and

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

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

36 C G F C F G C

Morag

Molly

Brigid

Megan

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

now I'm tran - spor - ted for life for me sins they've hand - ed me o - ver to the Gov - ern - ment men I

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

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

45 C G F C G

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

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

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

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

53 C G F C F G C

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

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

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

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

61 (All women) C G F C

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

69 G C G F C F G C

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

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

77 Am G Am G Am G Am G Am

Molly

(Faster with rhythm instruments)

85 C G F G C F G

Molly
 (All singers)

Fl.
 (All melodic instruments)

93 C G F G C G F G C

Molly


Fl.
 stop


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


A Bunch of Damned Whores

Ted Egan (Arr. Maria Dunn - 2010)

Am G Am G

Acc. 

Fl. 

Mand. 

Chorus C G F C

9 [2.] (Tune - sung every time)

Morag 
We're a bunch of damned whores and we ne-ver wear drawers and they

Molly 
We're a bunch of damned whores and we ne-ver wear drawers and they

Brigid 
We're a bunch of damned whores drawers and they

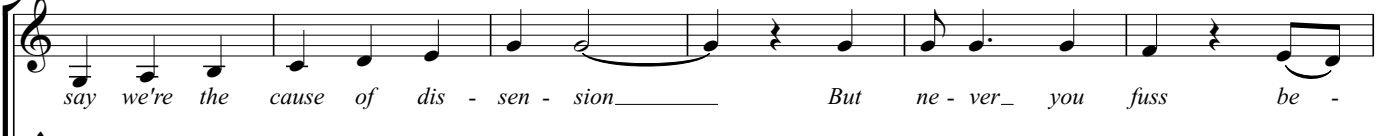
Megan 
We're ne-ver wear drawers and they


Acc. 


Fl. 


Mand. 

15 G C G

Morag 
say we're the cause of dis-sen-sion But ne-ver you fuss be-

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

Brigid 
say we're the cause of dis-sen-sion But ne-ver you fuss be-

Megan 
say we're the cause of dis-sen-sion But

21 F C F G C

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

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

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

Megan
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 mename'sMo - lly Brown_ and the beak sent medown for nick in'_ a gent - le man'swatch in theStrand Sol'm

Molly
2. I'm Mo - rag Mac - don ald_ I was born in the Gor - bals and raised in the brothel since I was aged ten and

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

Megan
4. Myname'sMe - gan Rhys and I's nabbed by the po lice_ in the back streets of Car diff for pin chin' a dress I'm

Acc.
(Verse 3 only)

Fl.
(Verse 4 only)

Mand.
(Verse 2 only)

Intro
Chorus --> V1 (Molly)
Chorus --> V2 (Morag)
Chorus --> V3 (Brigid)
Intro --> V4 (Megan)
Chorus --> V5 (All)
Chorus (a capella) --> Coda

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

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

Brigid
feed me old pa-rents who weresqueal-in' with hun ger Oh Je - sus these times are so hard I could weep

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

Acc. C G F C F G C

Fl.

Mand.

44 C G F C G

Morag
So if I'm one of them whores that ne-ver wears drawers it's simply that I can't a - fford 'em But it

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

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

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

Acc. C G F C G

Fl.

Mand.

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

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

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

Acc.
Fl.
Mand.

61 (All women) C G F C G

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

70 C G F C F G C

Molly
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
Fl.
Cl.
(2nd time thru only)

(Faster with rhythm instruments)

85 C G F G

Molly (All singers)

Acc. (2nd time thru)

Fl. (All melodic instruments)

Cl.

Mand.

89 C F G

Molly

Acc.

Fl.

Cl.

Mand.

93 C G F G C G F G C

Molly

Acc.

Fl. stop

Cl.

Mand. stop

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

Roll you sweet rain

Kate Fagan (Arr. Jill Stubington, 2011)

guitars start here

3 **A** **A** **A⁷** **E**

Tune.

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

11 **A** **E** **A** **E** **B** **A**

Tune.

door Morn-ing was bright But grey clouds came ear-ly We ne-ver_ said good-bye_ be-fore

20 **E** **A**

Tune.

All the wild_ hor-ses And all the wide blue skies All the pla-ces we saw in our sleep

28 **E** **A** **E** **B** **A**

Tune.

No look-ing back now We have to keep trav'-ling the road_ that is un-der our feet_ Sweet

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

Tune.

rain_ com-ing down_ from the moun-tain_ Down to the ri-vers and seas_ Sweet rain com-ing down_ from the

Vln.

Vla.

Vc.

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

Tune.

moun tain Roll_ you sweet rain roll right o-ver me_ Roll_ you sweet rain roll right o-ver me

Vln.

Vla.

Vc.

56 C A E A

Tune.

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

Vln.

Vla.

Vc.

65 E A E B A

Tune.

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

Vln.

Vla.

Vc.

74 E E A

Tune.

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

Vln.

Vla.

Vc.

81 E E A E B A

Tune.

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

Vln.

Vla.

Vc.

88 **D** E A E B E

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

Vln.

Vla.

Vc.

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

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

Vln.

Vla.

Vc.

111 **E** A A7 E

Tune. *Some say I'm__ fool-ish and some say I'm__ reck-less Some-times I'm wear-y From trav-ling a -*

118 A E A E B A

Tune. *lone But there ain't no home but the one that goes with you strong as__ a great wall_of stone*

126 **F** E A E B E

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

Desc.

Ten.

Vln.

Vla.

Vc.

136

A E B A E B A

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

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

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

Vln.

Vla.

Vc.

G a capella

146

E A E B

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

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

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

155

E A E

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

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

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

160

B A E B A

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

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

Ten. *right o-ver me Roll you sweet rain roll right o-ver me*

Roll you sweet rain

Kate Fagan (Arr. Jill Stubington, 2011)

guitars start here

A A A⁷ E

Tune. Times it's been hard and times it's been eas-y Walk-ing the road__ That

Hp.

10 A E A E B

Tune. leads from your door Morn-ing was bright But grey clouds came ear-ly We ne ver_ said good bye_ be

Hp.

18 A k/b starts here E

Tune. fore All the wild_ hor-ses And all the wide blue skies All the pla-ces we saw in our

Hp.

27 A E A E B A

Tune. sleep No look ing back now We have to keep trav'-ling the road__ that is un-der our feet

Hp.

35 **B** E A E B E

Tune. *Sweet rain_ com-ing down_from the moun tain_____ Down to the ri vers and seas_____ Sweet*

Vln.

Vla.

Vc.

Hp.

44 A E B A B

Tune. *rain com-ing down_from the moun-tain Roll_you sweet rain roll right o-ver me_____ Roll_you sweet*

Vln.

Vla.

Vc.

52 E B A **C** A E

Tune. *rain roll right o-ver me Good bye the hou - ses that cling to the moun-tain*

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

61 A E

Tune.

 Good bye_ the long days_____ and all the long nights Good bye_ the fruit trees_____ that bow down black

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

68 A E B A E

Tune.

 bran-ches I'm leav-ing be - fore the first light Mir-ra cle_ wish-es_ We throw by the

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

76 **E** **A** **E** **E**

Tune. road-side Yes-ter day's se - crets___ To - mor row's de - sires Al-ways the sound of a

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

83 **A** **E** **B** **A** **D** **E**

Tune. hund-red hearts beat ing_ To keep me through for - ests and fires Sweet rain___ com-ing

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

90

A E B E

Tune. *down_ from the moun tain_____ Down to the ri vers and seas_____ Sweet rain_ com-ing down_ from the*

Cl.

Vln.

Vla.

Vc.

99

A E B A E B A

Tune. *moun-tain Roll_ you sweet rain roll right o ver me_____ Roll_ you sweet rain roll right o-ver me*

Cl.

Vln.

Vla.

Vc.

108

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*

Hp.

117 A E A E B A

Tune.

trav-ling a - lone But there ain't no home but the one that goes with you strong as a great wall of stone

Hp.

126 E A E B

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

Bas.

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

play arpeggios

135 E A E

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

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

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

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

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

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

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

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

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

140 B A E B A

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

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

Ten. *right o - ver me Roll you sweet rain roll right o - ver me*

Bas. *right o - ver me Roll you sweet rain roll right o - ver me*

Fl. *right o ver me Roll you sweet rain roll right o - ver me*

Cl. *right o ver me Roll you sweet rain roll right o - ver me*

Vln. *right o ver me Roll you sweet rain roll right o - ver me*

Vla. *right o ver me Roll you sweet rain roll right o - ver me*

Vc. *right o ver me Roll you sweet rain roll right o - ver me*

G a capella

146

E A E B

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

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

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

Bas.

155

E A E

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

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

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

Bas.

160

B A E B A

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

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

Ten. right o - ver me— Roll you sweet rain roll right o - ver me

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'it hot. And the dev il jumped upon a hick o ry stump and said, "Boyletmetellyou what." 2. "I

C *Verse 2*

33 **Dm**

V1.

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

41 **A** **C** **Dm**

V1.

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

51 *Verse 3*

V1.

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

D *Chorus*

59 **Dm** **C** **Gm** **Dm**

S.

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

67 **Gm** **G \sharp 07** **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

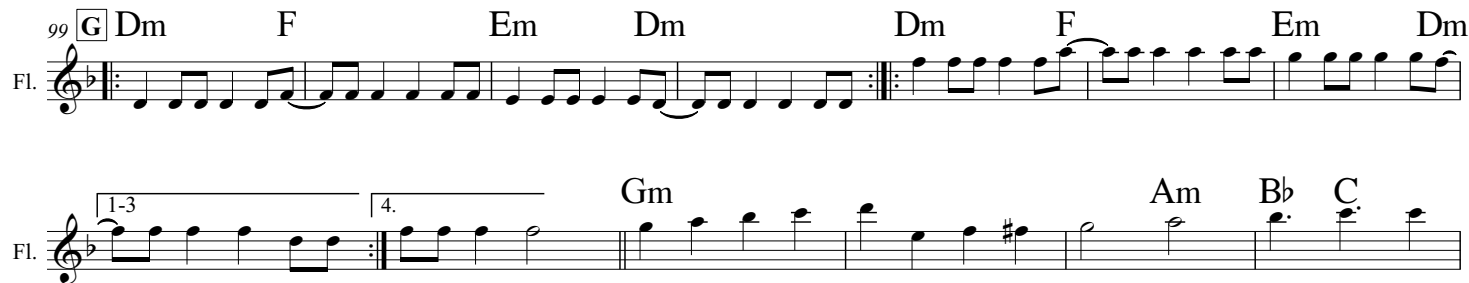
91 **A** **C**

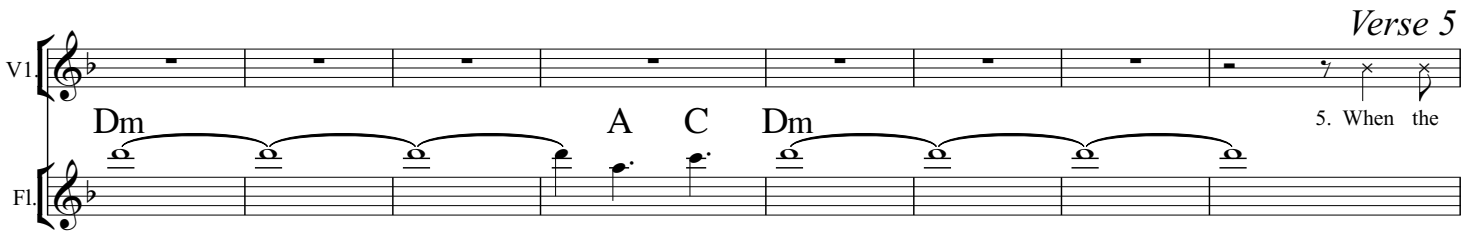
V1.

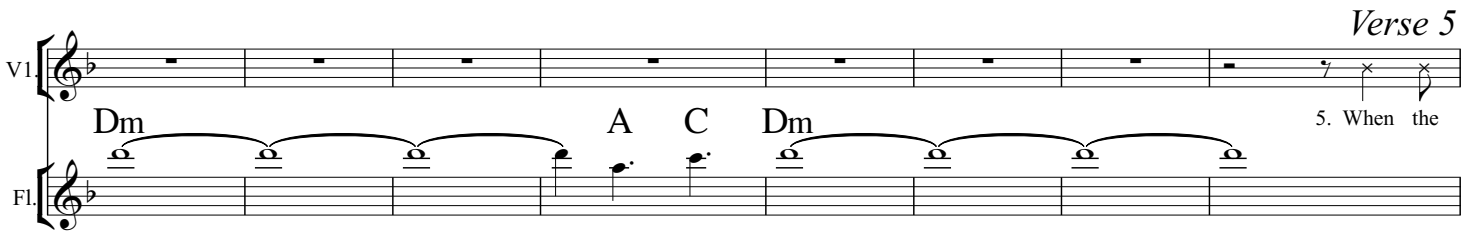
pulled the bow a - cross the strings and it made an e-vil hiss. Then a band of de-mon joined in_ and it sound-ed some-thin' like this. (f) (f)

Interlude (guitar enters)

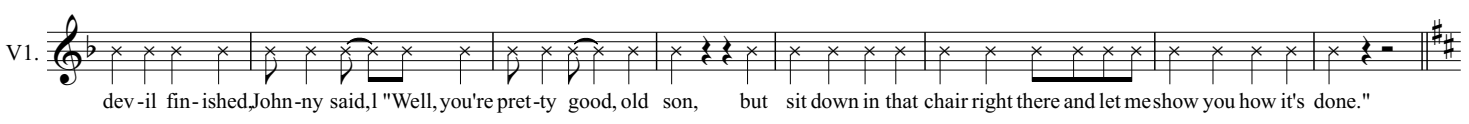
99 **G** Dm F Em Dm Dm F Em Dm

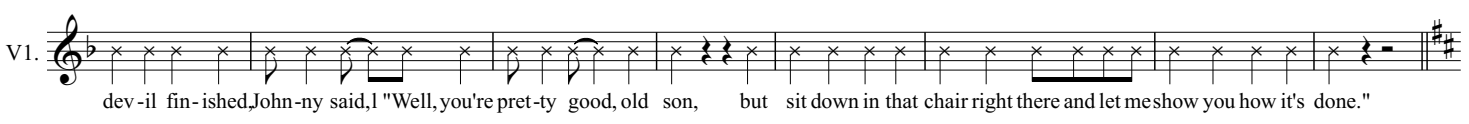
Fl. 

V1 

Fl. 

Verse 5

V1 

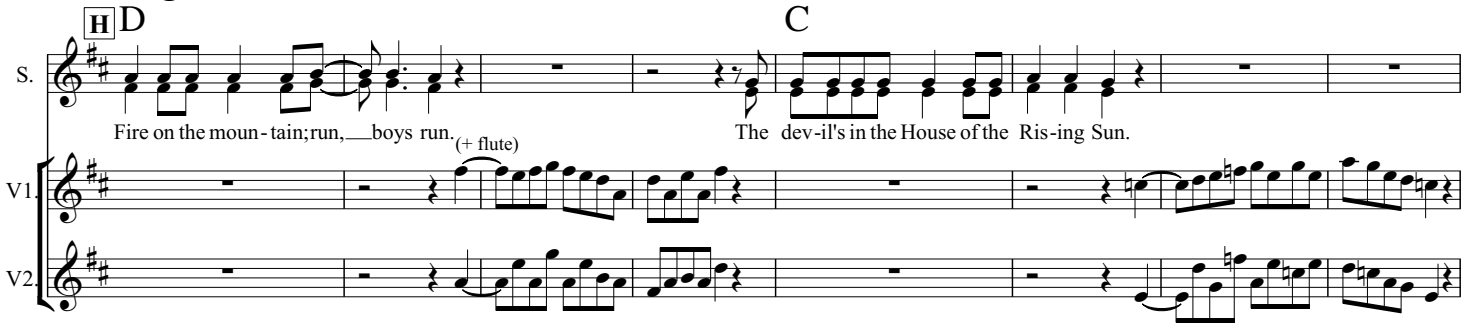
Fl. 

5. When the

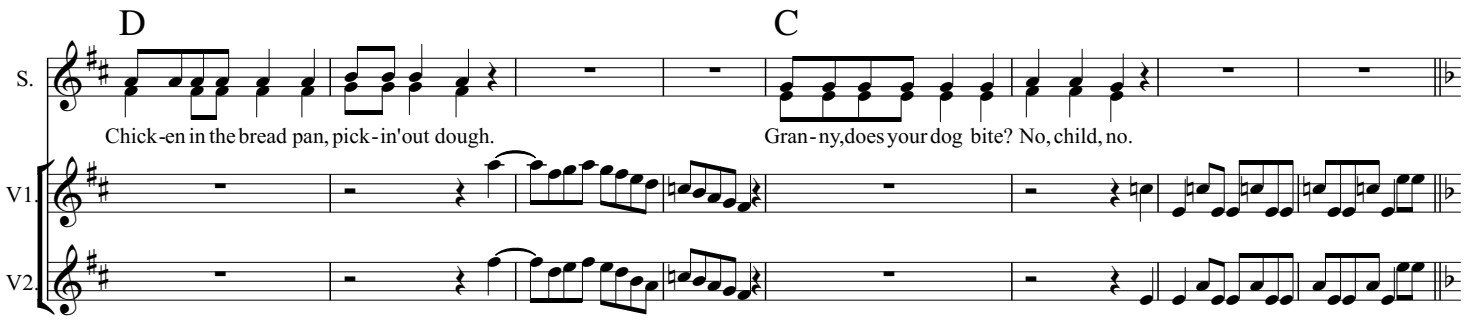
Bridge

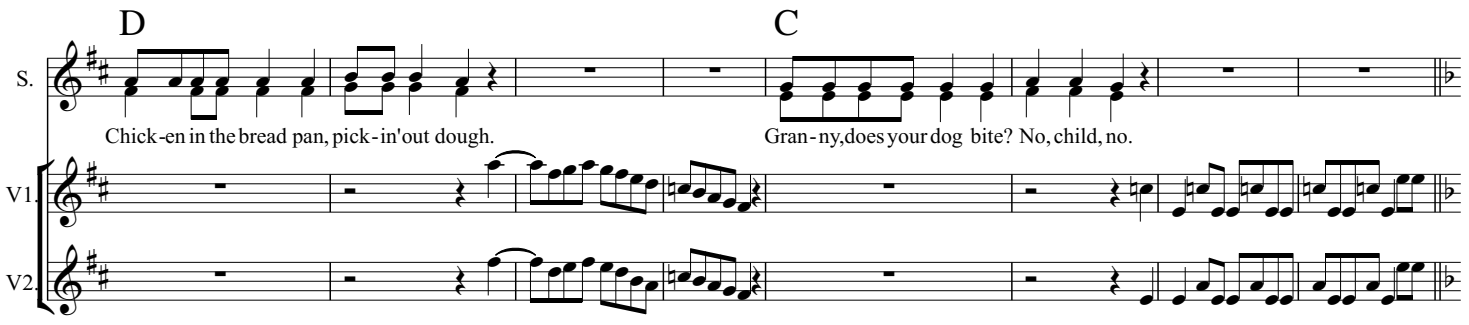
S. 

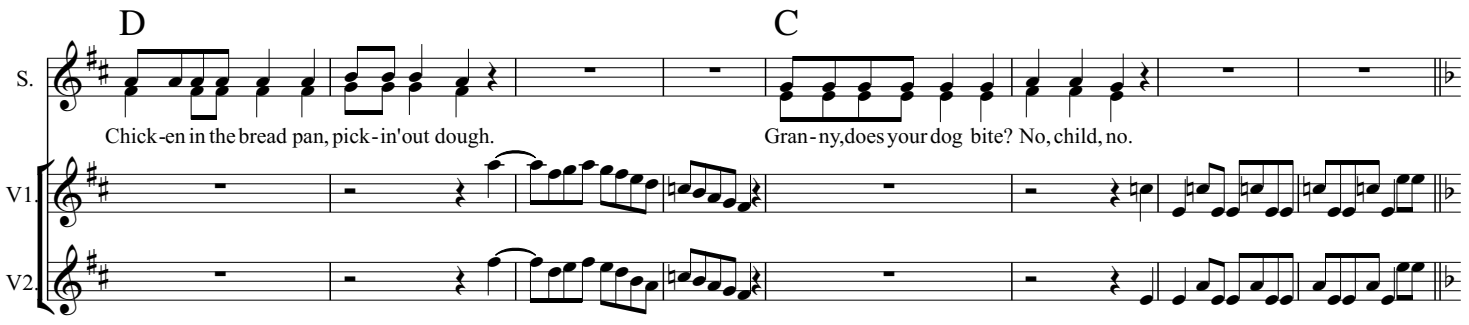
V1 

V2 


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

S. 

V1 

V2 

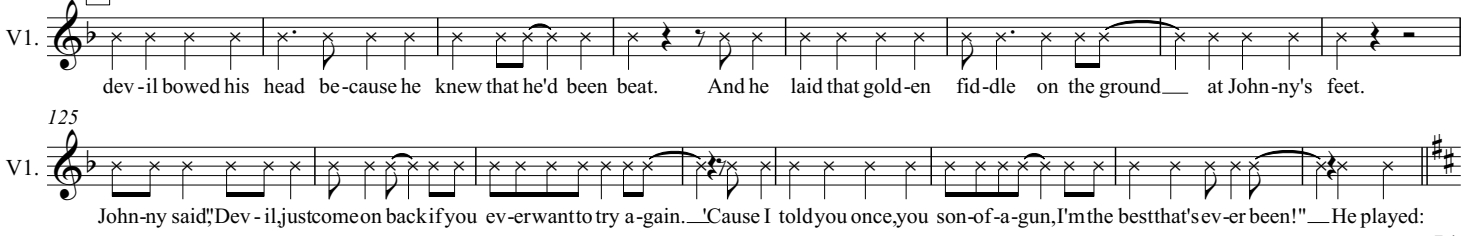
Chick-en in the bread pan, pick-in' out dough. Gran-ny, does your dog bite? No, child, no.

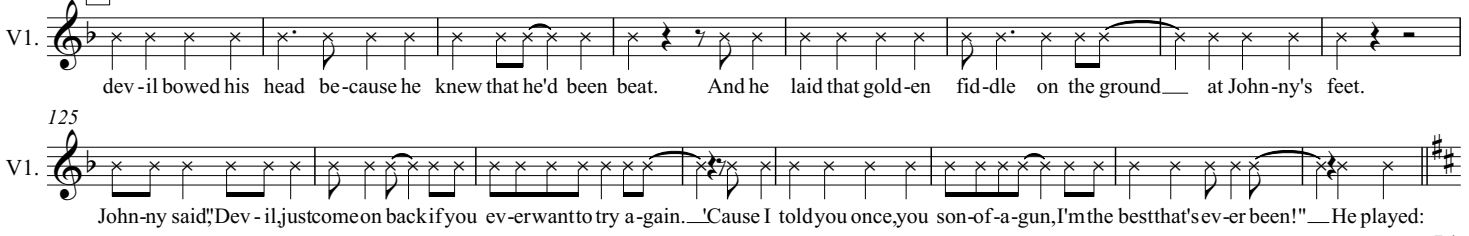
V1 

V1 

6. The

Verse 6

V1 

V1 

117 **J** 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 feet.

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

Bridge

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

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

V1

V2

140 **D**

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

V1

V2

145 **C**

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

V1

V2

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

V1

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

V1

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

V1

V2

The Devil went down to Georgia

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

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

VI.

Fl.

Sax.

B. Cl.

9 Dm C A Dm

VI.

Fl.

Sax.

B. Cl.

1. The

17 **B** Verse 1

VI.

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

VI.

When he came a cross this young man saw-in' on a fid-dle and play-in' it hot. And the dev-il jumped up on a hick-o-ry stump and said, "Boy, let me tell you what."

32 **C** Verse 2 A C Dm

VI.

2. "I 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

Fl.

Sax.

B. Cl.

40

VI.

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-against your soul, 'cause I think I'm bet-ter than

48 **A C Dm Verse 3**

Vl. *you."* 3. The boys said, 'My name's John ny, and it might be a sin, ___ but I'll take your bet you're gone nare gret, 'cause I'm the best that's ever been.' ___

Fl.

Sax.

B. Cl.

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*

Fl.

B. Cl.

67 **Gm G#07 A**

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

Fl.

Sax.

B. Cl.

E Solo

75 **Dm C Dm C Bb Am G A Dm A C**

Vl. *4. The*

Fl.

Sax.

B. Cl.

83 **F** Verse 4

VI. *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-ined up his bow. And he*

Fl.

Sax.

B. Cl.

91 *pulled the bow a - cross the strings and it made an e - vil hiss. Then a band of de-monjoined in__and it sound-ed some-thin'like this.* A C

VI.

99 **G** Interlude (guitar enters)

Fl. *Dm F Em Dm Dm F Em Dm* 1-3 4.

Sax.

B. Cl.

Verse 5

VI. *5. When the*

Fl. *Gm Am Bb C Dm A C Dm*

Sax.

B. Cl.

VI. *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 meshow you how it's done."*

H D Bridge

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

VI. (+ flute)

V2.

Sax.

B. Cl.

D **C**

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

V1.

V2.

Sax.

B. Cl.

I

Dm **C**

V1. | 1-2 | 3.

B. Cl.

107 **A** **A** **A** **CDm**

V1. 6. The

Fl.

Sax.

B. Cl.

J Verse 6

117

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 feet.

125

V1. John-ny said, "Dev-il, just come on back__ if you ev-er want to try a-gain.__ 'Cause I

129

V1. told you once, you son-of-a-gun,__ I'm the best that's ev-er been!"__ He played:

K Bridge

133 **D** **C**

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

V1.

V2.

Fl.

Sax.

B. Cl.

141 **D** **C**

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

V1.

V2.

Fl.

Sax.

B. Cl.

L

149 **Dm** **C**

V1.

B. Cl.

153 Dm C Dm C G Dm C B \flat Am Dm C B \flat Am

Vl.

Sax.

B. Cl.

161 Dm C B \flat Am Dm C B \flat Am Gm F Dm

Vl.

V2.

Sax.

B. Cl.

Jacob's Ladder

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

Traditional - as sung by Pete Seeger

♩.=80 D


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


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

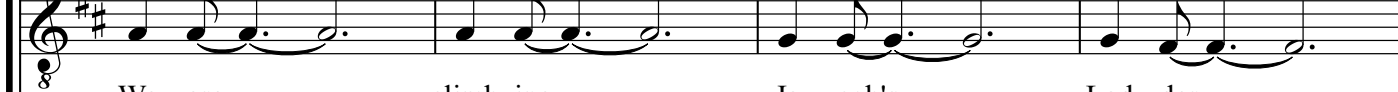
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

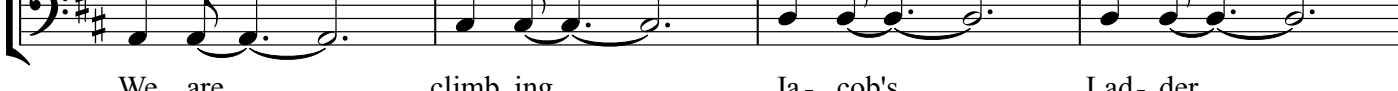
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

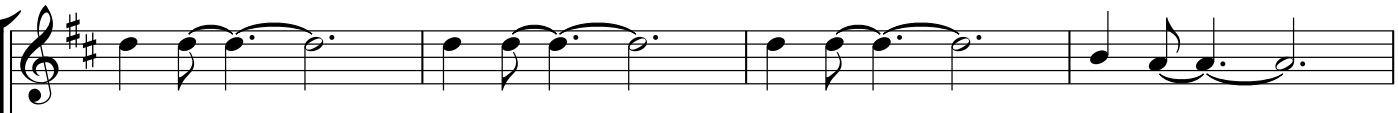
S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____


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


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


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

9 D D⁷ G D


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


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


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


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

13 A⁷ G D

S.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

A.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

T.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

B.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

At the Hop

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

♩=180 4/4 **A** $A\flat$ Fm^7 Bbm^7 $E\flat^7$ $A\flat$

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

A. Bah Bah Bah Bah At the hop!

T. Bah Bah Bah Bah At the hop!

B. Bah Bah Bah Bah At the hop!

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

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

VI.

19 $D\flat$ $A\flat$

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

VI.

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

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

VI.

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

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

VI.

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

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

VI.

39 **D** A A⁷ D

S. Bah Bah Bah

VI.

45 A E⁷ D A E⁷

S. Bah Ooh Bah Well, you can

VI.

51 **E** A A⁷

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

VI.

55 D A

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

VI.

59 E⁷ D A

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

VI.

63 **F**A A⁷ D

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

VI.

69 A E⁷ D A 1. E⁷ 2. A

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

VI.

At the Hop

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

Pno. $A\flat$ $\text{♩} = 180$

5 $A\flat$ Fm^7 $B\flat m^7$

S. **A** Bah Bah Bah

A. Bah Bah

T. Bah Bah Bah

B. Bah Bah Bah

Sax.1

Sax.2

10 $E\flat^7$ $A\flat$

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

A. Bah Bah At the hop!

T. Bah At the hop!

B. Bah At the hop!

Sax.1

Sax.2

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

S. rock it, you can roll it, do the stomp and e-ven stroll it at the hop. When the re-cords start a spin-nin', you ca-

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

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

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

Sax.1

Sax.2

VI.

20 $A\flat$ $E\flat^7$ $D\flat$ $A\flat$

S. lyp-so and you chick-en at the hop. Do the dance sen sa - tions that are sweep-in' the na - tion at the hop.

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

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

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

Sax.1

Sax.2

VI.

26 C $A\flat$ $A\flat 7$ $D\flat$

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

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

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

B. *hop! 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)*

Sax.1

Sax.2

VI.

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

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

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!*

Sax.1

Sax.2

VI.

39 **D** **A** **A⁷** **D**

S. Bah Bah Bah Bah Bah

A. Bah Bah Bah Bah Bah

T. Bah Bah Bah Bah Bah

B. Bah Bah Bah Bah Bah

Fl. [Musical notation]

Sax.1 [Musical notation]

Sax.2 [Musical notation]

VI. [Musical notation]

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. [Musical notation]

Sax.1 [Musical notation]

Sax.2 [Musical notation]

VI. [Musical notation]

51 **E** **A** **A⁷** **D**

S. swing it, you can groove it, you can real-ly start to move it at the hop. Where the jock-ey is the smooth-est and the

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

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

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

Sax.1

Sax.2

Vi.

56 **A** **E⁷** **D** **A**

S. mu sic is the cool est at the hop. All the cats and the chicks can get their kicks at the hop. *Let's go!*

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

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

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

Sax.1

Sax.2

Vi.

63 **F** A A⁷ D A

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

Sax.1

Sax.2

VI.

70 E⁷ D A E⁷ A

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

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

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

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

Sax.1

Sax.2

VI.