

On the road 2012

[Loosely Woven – March/April 2012]

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Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

♩=59 ♩=110

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

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

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

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

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

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

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

2 2

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

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

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

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

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

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

21 Em

T.
free-dom is fun-da-men-tal and jus-tice a right e - qual-i-ty's that thin line be - tween wrong and right

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

26 Em

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

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

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

A. freedom_ freedom_ will come will come_ freedom_ freedom_

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

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

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

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

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

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

45 Em C G D7 Em C G D7

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

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

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

T. We say

B. We say

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

S1 free - dom

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

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

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

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

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

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

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

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

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

61

WG

MG

G
tacet all instruments

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

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

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

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

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

65

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

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

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

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

A.
free - dom will come will come_ freedom_ freedom_

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

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

71

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

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

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

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

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

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

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

77 Em tremolo including cymbal roll

MG *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 -*

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 -*

B. *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 stop instruments

MG *sis - tance will break the stealth eag - le's claw. peace is much more than the ab - sence of war*

S2 *The*

A. *The*

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

B. *sis - tance will break the stealth eag - le's claw. peace is much more than the ab - sence of war The*

85

WG *they chant free - dom*

MG *they chant free - dom*

S1 *the crea - tures and the li - ving plants all cry out as one they chant free - dom*

S2 *man child the mo - ther earth the land the law the li - ving sun. the crea - tures and the li - ving plants all cry out as one they chant free - dom*

A. *man child the mo - ther earth the land the law the li - ving sun. the crea - tures and the li - ving plants all cry out as one they chant free - dom*

T. *the crea - tures and the li - ving plants all cry out as one they chant free - dom*

B. *man child the mo - ther earth the land the law the li - ving sun. the crea - tures and the li - ving plants all cry out as one they chant free - dom*

tutti instruments G C

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

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

S1
free-dom free-dom jus - tice

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

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

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

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

WG
will come wel-come ju - stice

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

S1
free - dom free - dom

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

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

T.
will come wel-come jus - tice

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

101

WG
S1
S2
A.

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

105

WG
S1
S2
A.

tacet instruments

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

111

Vln.

with mandolin

115

A.

Vln.

The

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

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

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

S2
free - dom willcome_ will come_

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

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

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

Vln.

WG
free - dom jus - tice jus - tice

MG
free - dom jus - tice jus - tice

S1
free - dom jus - tice the

S2
free - dom jus - tice jus - tice

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

T.
free - dom jus - tice jus - tice

B.
free - dom jus - tice jus - tice

WG will come_ wel-come jus - tice

MG will come wel-come jus - tice

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

S2 will come_ will come_ jus - tice

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

T. will come wel-come jus - tice

B. jus - tice jus - tice jus - tice

G D7 G C G D7

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

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

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

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

G C G D7 G C G D7

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

MG
 da da da da

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

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

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

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

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

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

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

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

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

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

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

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

The Kakapo's Lament

Kevin Murray (2008)

♩ = 85 Gm D7 Gm D7 Gm F Gm Cm Gm

Fl.

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

S.

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

A.

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

B.

Vla.

B Rec.

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

S.

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

A.

hear his sad re- frain . . .

B.

Vla.

Bom Bom Bom Bom Bom Bom

B Rec.

Con.

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

S.

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

B.
 Bom

Vla.

B Rec.

Con.

38 Gm D7 Gm D7 Gm D7

S. Ah Ah Ah

A.

B. Bom Bom Bom Bom Bom

Vla.

B Rec.

Con.

42 C Cm D7 Gm F7 D7 Cm D7 Gm D7

Fl.

Vla.

B Rec.

Con.

47 F7 Gm D7 Gm F7 D7

Fl.

Vla.

B Rec.

Con.

D

57 Gm D7 Gm D7 Gm D7 Gm DGm D7

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

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

B. Bom Bom Bom Bom

Fl.

Vla.

B Rec.

Con.

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

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

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

B. Bom Bom Bom Bom

Fl.

Vla.

B Rec.

Con. rit.

I've Got You Under My skin

Cole Porter (Arr. Maria Dunn, 2011)

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

E^b ♩=120

GT.

I've

Sax. 1

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

GT.

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

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

GT.

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

B

21 Fm⁷ B^b7 E^bmaj⁷ E^b6 Fm⁷b⁵

GT.

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

26 Fm⁷b⁵/B^b B^b7 D E^bmaj⁷ E^b6

GT.

fair ne-ver will go so well but

29 Dm⁷ G⁷ C^o C C⁷

GT.

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

33 A^bm⁶ A^bm⁶/B^b B^b7 E^bmaj⁷ E^b6

GT.

got you un-der my skin I'd

37 **C** Fm⁷ B^b7 Gm⁷ E^b7

GT.

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

41 Fm⁷ Fm⁷b⁵ E^bmaj⁷ B^b7 G⁷

GT.

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

45 Cm A^b E^b/G C⁷ Fm⁷ B^b7 E^b
 GT. know li-ttle fool you ne-ver can win use your men - ta - li - ty wake up to re - a - li - ty"

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

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

D
 61 Dm⁷ G⁷ Cmaj⁷ C⁶ Dm⁷^b5 Dm⁷^b5/G G⁷ B Cmaj⁷ C⁶
 Sax.1

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

76 **E** Fm⁷ B^b7 Gm⁷ E^b7 Fm⁷
 GT. I'd sac - ri - fice an - y - thing come what might for the sake of ha - ving you near in spite of a war - ing voice that

82 Fm⁷^b5 E^bmaj⁷ B^b7 G⁷ Cm A^b E^b/G
 GT. comes in the night and re - peats and re - peats in my ear 'don't you know li - ttle fool you ne - ver can win

88 C⁷ Fm⁷ B^b7 E^b E^b7
 GT. use your men - ta - li - ty wake up to re - a - li - ty" but each

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

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

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

On the night train

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

Hp. C Em F Fm

5 Hp. C Em F Fm

A Verse 1 (solo)

9 A. C Em F Fm C Dm F

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

Hp. C Em F Fm C Dm F

16 A. G7 F C F C Em

dead and dry; Here a patch of glas-sy wat - er; there a glimpse of mys-tic sky? Have you heard the

Hp. G7 F C F C Em

22 A. B7 Em G7 C (All women) Em F C

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

Hp. B7 Em G7 C Em F C

B
29

F1. 

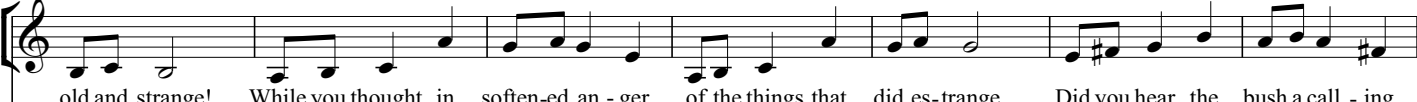
Hp. 


36 **C**

A. 

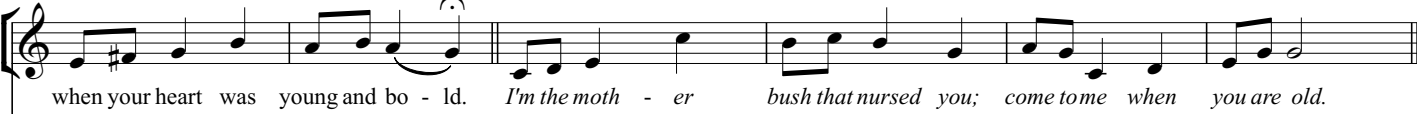
Hp. 


43

A. 

Hp. 

50

A. 

Hp. 

D
56

F1. 

64 Em F Fm C Dm F G⁷

T. Rec.

Hp. C Em F Fm C Dm F G⁷

72

F1.

T. Rec.

Hp. F C F C Em B⁷ Em

79 rit. a tempo

F1.

T. Rec.

Hp. G⁷ rit. C a tempo Em F C Em F

86

F1.

Hp. Fm C Em F Fm

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

Hp. C Em F Fm C Dm F

98

A. ov - er head: You have seen the seas and cit - ies; all is cold to you, or dead. All seems done and

Hp. G⁷ F C F C Em

104

A. all seems told but the grey light turns to go - ld! *I'm the mo - ther bush that loves you, come to me now you are old*

Hp. B⁷ Em C Em F C

111 Em F Fm

Hp. rall..

Road to Dorchester

Graham Moore

♩=170

6

S.

Verse 1

S.

S.

S.

S.

Chorus

S.

A.

T.

B.

S.

A.

T.

B.

Repeat at end

36 G D G A⁷

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

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

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

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

Verse 2

45 D G

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

49 D D/C# D/B D/A G A⁷

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

54 D G

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

58 D D/C# D/B D/A G A⁷ D [To Chorus]

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

Verse 3

62 D G

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

67 D D/C# D/B D/A G A⁷

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

71 D G

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

75 D D/C# D/B D/A G A⁷ D [To a capella Chorus
--> Tutti Chorus]

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

The Eyes of Margaret

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

Pno.

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

8 S.

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

19 S.

Mar- garet when mor- ning comes a- round

25 S.

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

34 S.

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

41 S.

When dark-ness comes near her, I see a side, a pen and a le-ter have fad - ed and died A

W.

50 S.

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

W.

58 S.

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

W.

66 S.

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

W.

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

Pno.

79 C G7

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

91 G6 C C(SUS4) C G7 C G7

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

101 Dm7 G7 G6 C C(SUS4) C

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

You Were Meant For Me

Jewel Kilcher and Steve Poltz

(Arr. Maria Dunn - 2011)

Hp. C^9 G/B C Em



Tr. C^9 G/B C Em C^9

I hear the clock it's six A M I feel so far from where I've been I've got my eggs and my

Hp.



Tr. G/B C D C^9 G/B

pan-cakes too I've got ma-ple sy-rup ev'ry thing but you I break the yolks and make a smi-ley face

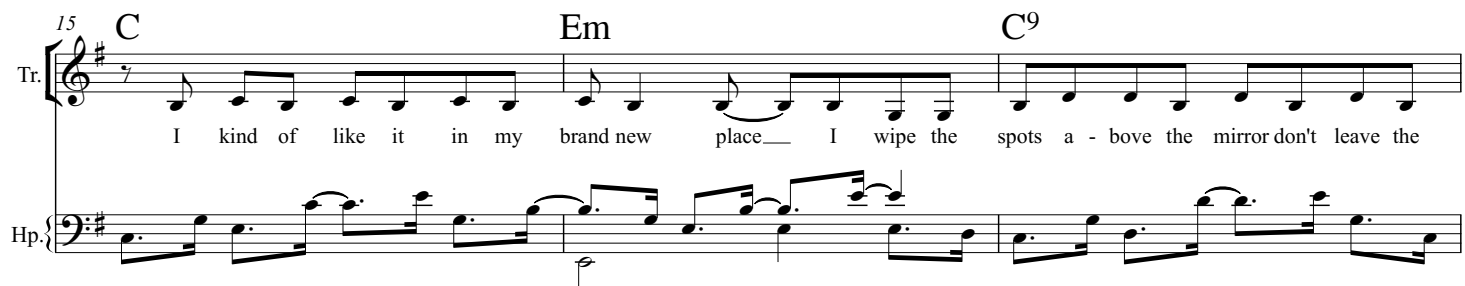
Hp.



Tr. C Em C^9

I kind of like it in my brand new place I wipe the spots a - bove the mirror don't leave the

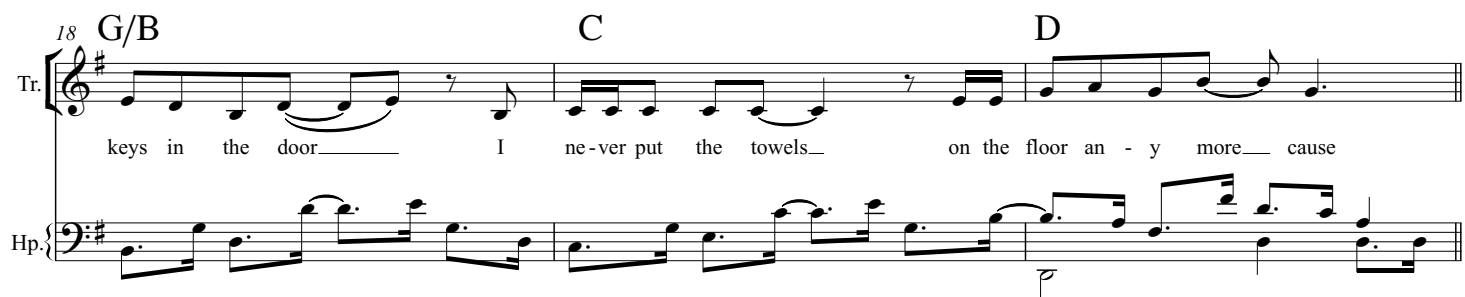
Hp.



Tr. G/B C D

keys in the door I ne-ver put the towels on the floor an - y more cause

Hp.



Tr. C D G $D/F^\#$ Em G/D

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

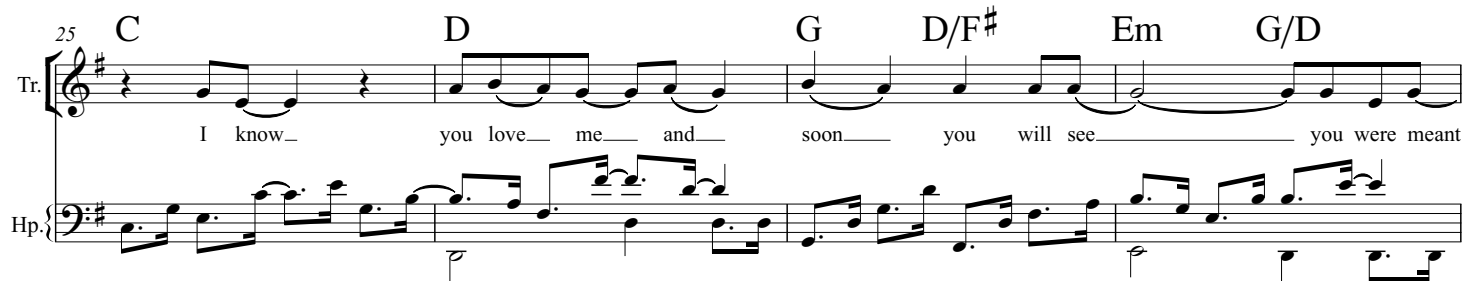
Hp.



Tr. C D G $D/F^\#$ Em G/D

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

Hp.



29 C D Em

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

Hp.

33 C⁹ G/B C Em

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

Hp.

37 C⁹ G/B C D

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

Hp.

41 C⁹ G/B C Em

Tr.
 put on my coat_ in the pour-in_ rain_ I saw a mo-vei but it was-not the same

Hp.

45 C⁹ G/B C D

Tr.
 Cause it was ha-ppy and i_ was sad_ And it made me miss you_ Oh_ so bad_

A.
 Oooh_

Hp.

49 D C G D/F# Em G/D

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

A.

Hp.

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

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

A.

Hp.

57 **C** **D** **Em**

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

A.

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?

A. Ooo_

Hp.

65 **Am7** **D** **Bm7** **Em**

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

A.

Hp.

69 **C9** **G/B** **C** **Em**

Hp.

F 73 **C9** **G/B** **C** **Em**

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

Hp.

77 C⁹ G/B C D

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

Hp.

81 C⁹ G/B C Em

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

Hp.

85 C⁹ G/B C D

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

Hp.

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

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

Hp.

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

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

Hp.

97 C D Em C

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

Hp.

102 D C⁹ G/B C Em

Tr. I was meant for you _____

Hp.

Hushabye

Traditional (Arr. Maria Dunn - 2009)

A ♩=84

S.
A.

p Ooo ooo Ooo Ooo

p Ooo Ooo Ooo

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

S.
A.

Hp.

p

B Guitars start

21 **Dm** **Gm** **C** **A⁷** **Dm**

CW

Hp.

pp

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

29 **Dm** **Gm** **C** **A⁷** **Dm**

CW

Hp.

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

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

Hp.

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

Fl. Sam

Hp. *pp*

52 Dm F C Dm B^b Dm Gm C

Fl.

Hp.

60 B^b C Dm

Fl.

Hp. *p*

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

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

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

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

Hp.
pp

E 84 Dm Gm C A7 Dm

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

Hp.

92 Dm Gm C A7 Dm

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

Hp.

100 **F** C B^b F C A⁷ Dm

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

Hp.

107 B^b C A⁷ Dm

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

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

Hp.

114

CW hor - ses

S. *Ooo* *Ooo*

A. *Ooo* *Ooo*
p

Hp.

122

S. *Ooo*

A. *Ooo*

Never Mind the Why and Wherefore

Gilbert & Sullivan (from 'HMS Pinafore')

♩=120

Glk. *f*

Tri. *f*

W. Bl. *f*

9 **A**

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

16

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

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

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

Glk. *p*

33 Josephine Sir Jo. Josephine (to Coda)

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

Glk.

42 **C**

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

Glk. *p*

Tri. *p*

W. Bl. *p*

50

love. _____

Glk. *mf*

Cym. *mf*

Tri. *mf*

W. Bl. *mf*

Coda

58 **D** Josephine Men

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

Glk. *p* *mf*

Cym. *p* *mf*

Tri. *p* *mf*

W. Bl. *mf*

67

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

Glk.

Cym.

Tri.

W. Bl.

77 **E**

Glk.

Cym.

Tri.

W. Bl.

add lib interesting rhythm!

Bring Him Home

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

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

DW *God on*

Hp. *p*

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

DW *high hear my prayer in my*

Hp.

9 A Tempo *poco rit.*

DW *need you have al - ways been there He is*

Hp. *Guitar plays same rhythm as harp*

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

DW *young he's a - fraid let him*

Hp. *p*

F Gm⁷ Fmaj⁷/A B^b F B^b Fmaj⁷ B^b

17 A Tempo *poco rit.* A Tempo

DW *rest hea - ven blessed Bring him*

Hp.

A A⁷ Dm Dm/C

21 B^b B^b/E B^b/A Gm Gm⁷ C⁷ F

DW *home bring him home bring him home*

Hp.

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

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

Hp.

30 B \flat F/A B \flat F/A poco rit. . .

DW die one by one How soon they fly on and on and I am

Hp.

34 Gm A C 7 tacet piano

DW old and will be gone Bring him

Hp.

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

DW peace bring him joy he is

A. Bring him peace bring him joy

Hp.

41 Am A Tempo Gm B \flat /C C poco rit. . . add piano

DW young he is on - ly a boy You can

A. he is young

Hp.

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

DW **F** **Gm⁷** **Fmaj⁷/A** **B^b** **F** **B^b** **Fmaj⁷** **B^b**

take _____ you can give _____ let him

A. *mf*
Ooo _____ Ooo _____

Hp. *f*

49 **A Tempo** **A⁷** **Dm** **Dm/C**

DW be _____ let him live _____ If i

A. *mf*
Ooo _____

Hp. *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. *mf*
Die _____ Die _____

Hp. **poco rit.**

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

DW **F** **Gm⁷** **Fmaj⁷/A** **B^b** **F** **Gm⁷** **Fmaj⁷/A** **B^b**

live _____ bring him home _____ bring him

A. *mf*
live _____ bring him home _____ bring him

Hp. *p*

61 **A Tempo** F Gm⁷ Fmaj⁷/A B^b **A Tempo** F B^b

DW home bring him home

Hp. *pp*

64 Fmaj⁷ B^b F B^b Fmaj⁷ B^b F

DW

Hp. *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 refrain This_ train's got the_ disa - p - pearing rail - road blues.

S.
A.
B.

oooh oooh Aaah
oooh oooh Aaah
oooh oooh Aaah

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

Chorus (sing "Goodnight" from Chorus 3)

33 G A7 D Bm G D

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

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

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

40 A7 D A Bm E7/G#

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

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

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

45 C/E G A A7 D

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

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

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

[Guitars repeat last 8 bars as Coda]

Big Spender

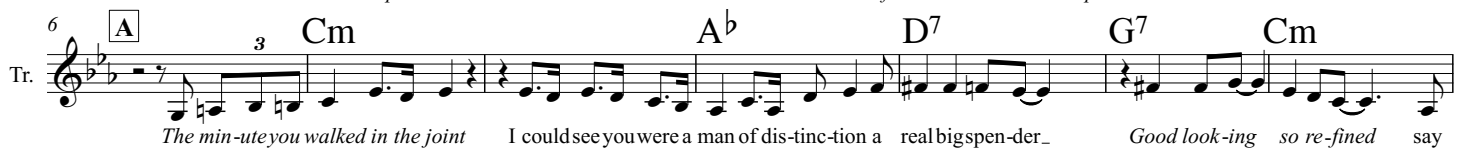
Cy Coleman (Arr. Maria Dunn - 2011)

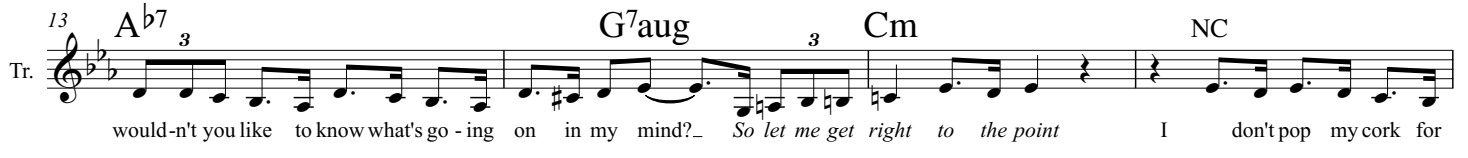
Dorothy Fields

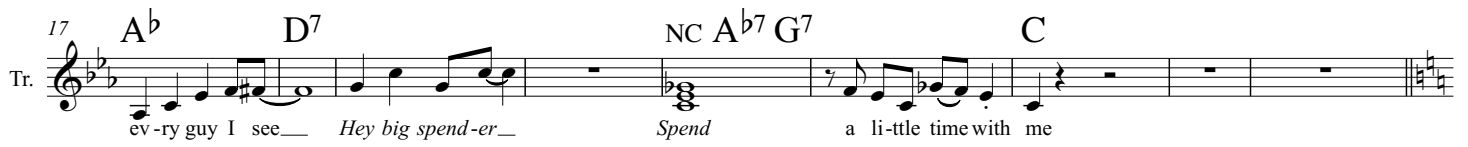
italics = all women otherwise Lynette

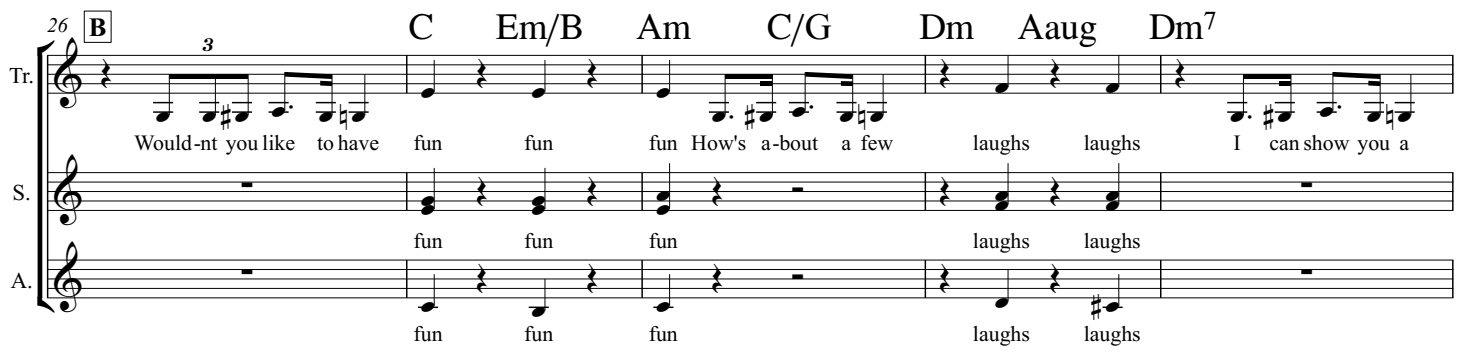
$\text{♩} = 120$


A. Sax. 


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

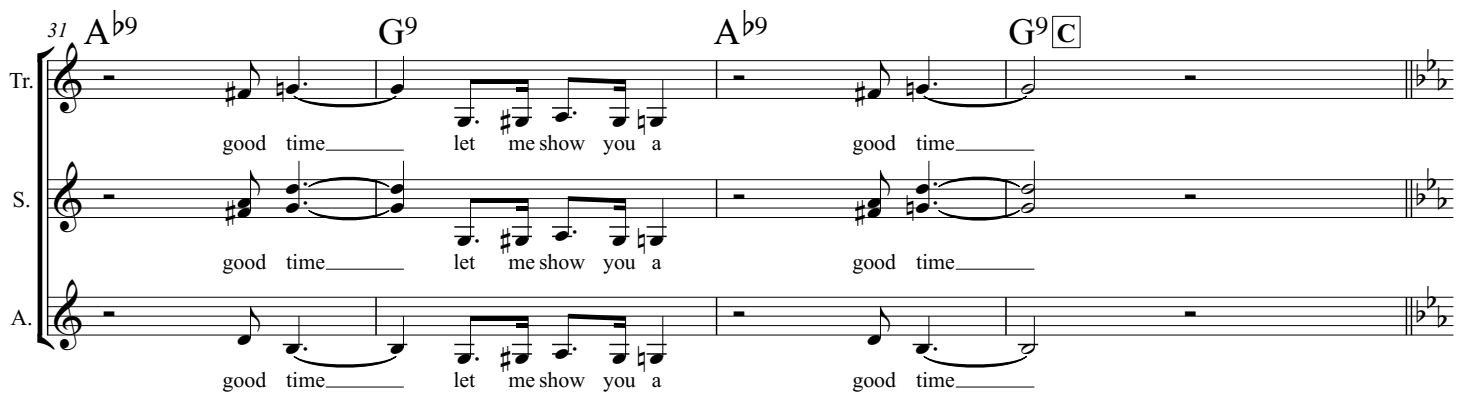
Tr. 
would-n't you like to know what's go-ing on in my mind?.. So let me get right to the point I don't pop my cork for


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


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

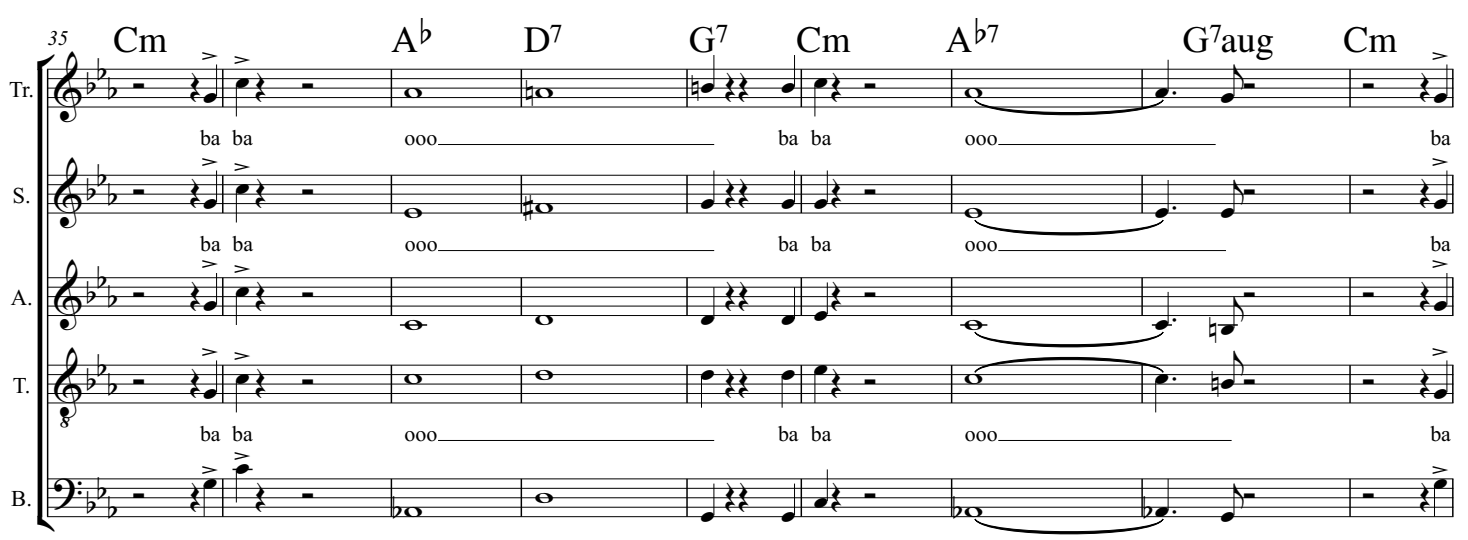
S. 
fun fun fun laughs laughs


A. 
fun fun fun laughs laughs


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


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

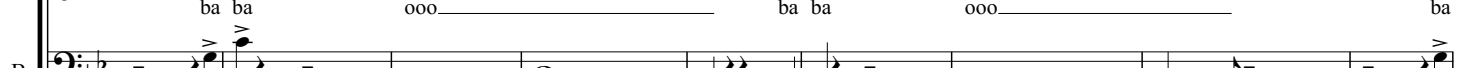
A. 
good time. let me show you a good time.

Tr. 
ba ba ooo. ba ba ooo. ba

S. 
ba ba ooo. ba ba ooo. ba

A. 
ba ba ooo. ba ba ooo. ba

T. 
ba ba ooo. ba ba ooo. ba

B. 
ba ba ooo. ba ba ooo. ba

44 A^b $D7$ A^b7G7

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

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

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

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

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

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

Tr. $\overset{3}{\text{—}}$ Would-n't you like to have fun fun fun How's a-bout a few laughs laughs I can show you a good time let me show you a

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

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

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

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

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

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

S. good time

A. good time

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

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

72 A^b $D7$

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

79 A^b7 $G7$

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

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

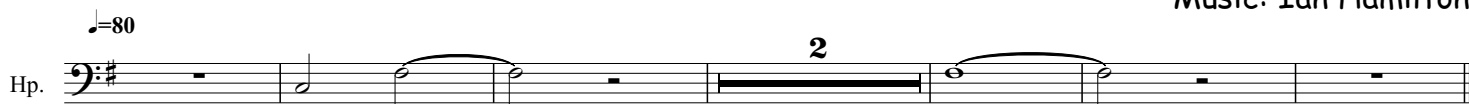
Tr. me.

May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

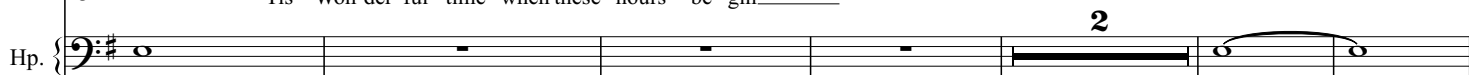
♩=80

Hp. 

9 **A** D Am

Ian 

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

Hp. 

17 D Am D Am

Ian 

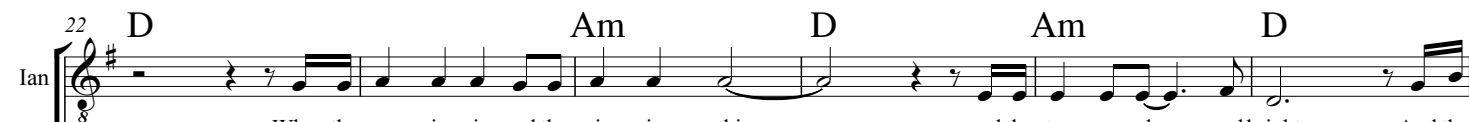
'Tis won-der-ful time when these hours be-gin, these long 'small hours' of night.

W. 

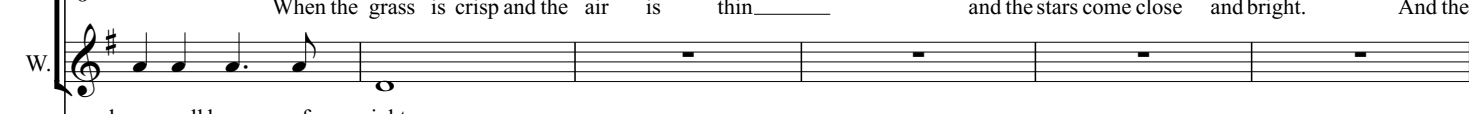
'Tis won-der-ful time Oh Those

Hp. 


22 D Am D Am D

Ian 

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


W. 

long small hours of night

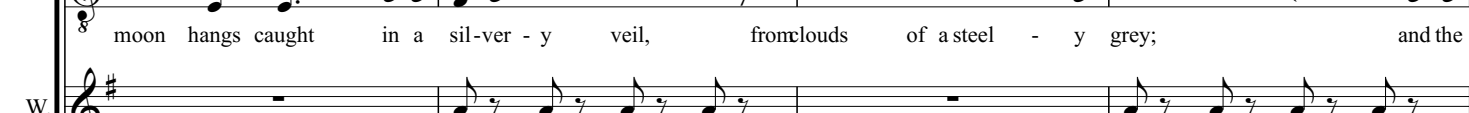
Hp. 

B ♩=95 faster

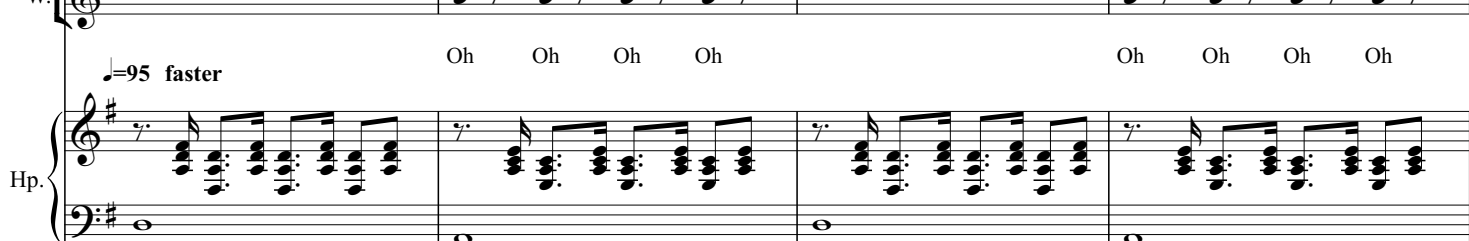
28 D Am D Am

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

Hp. 

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

a tempo

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

a tempo

Hp.

39 **D** *faster* $\text{♩} = 95$ **Am** **D** **Am**

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

W.: Oh Oh Oh Oh

faster $\text{♩} = 95$

Hp.

43 **D** **Am** **Em** **D**

♩ = 80 a tempo

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

W.: oh ah oh ah

♩ = 80 a tempo

Hp.

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

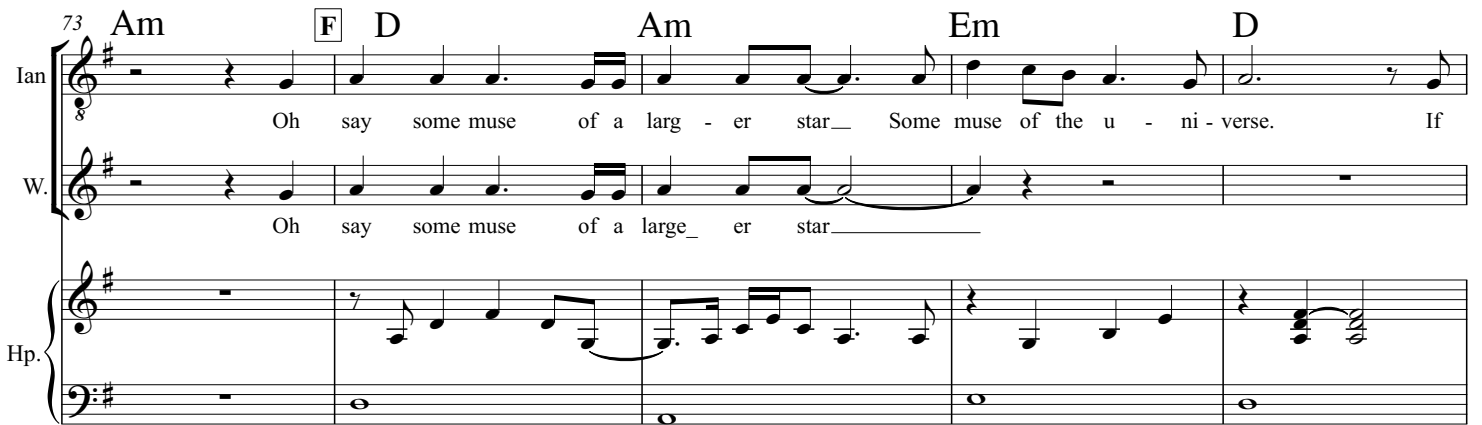
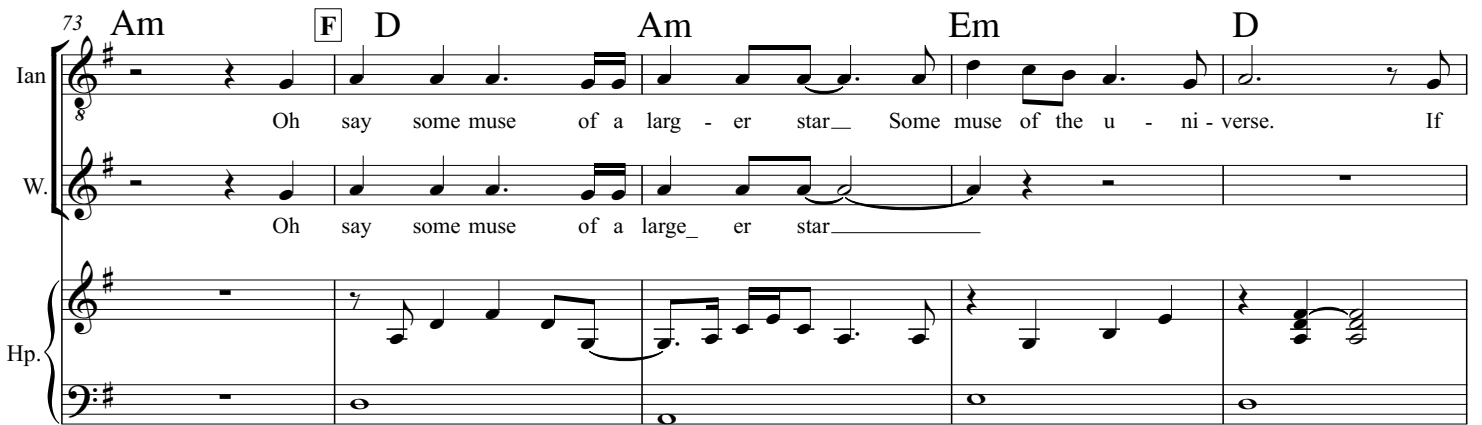
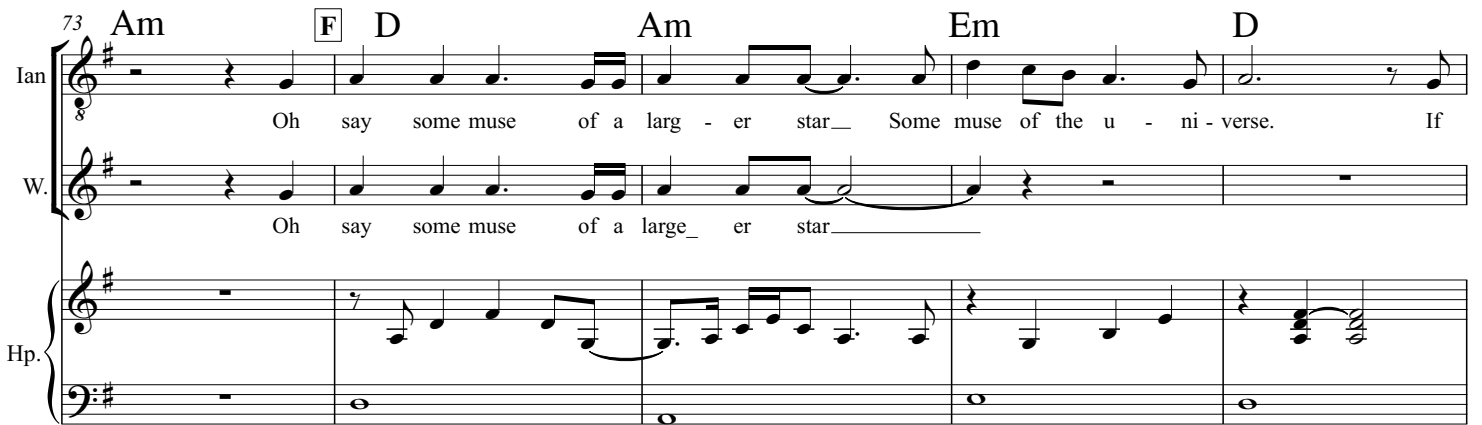
Ian: man is grea ter than bird or beast though wis dom is still his boast. He sure ly re - sembles Na - ture least and the things that vex her most. He

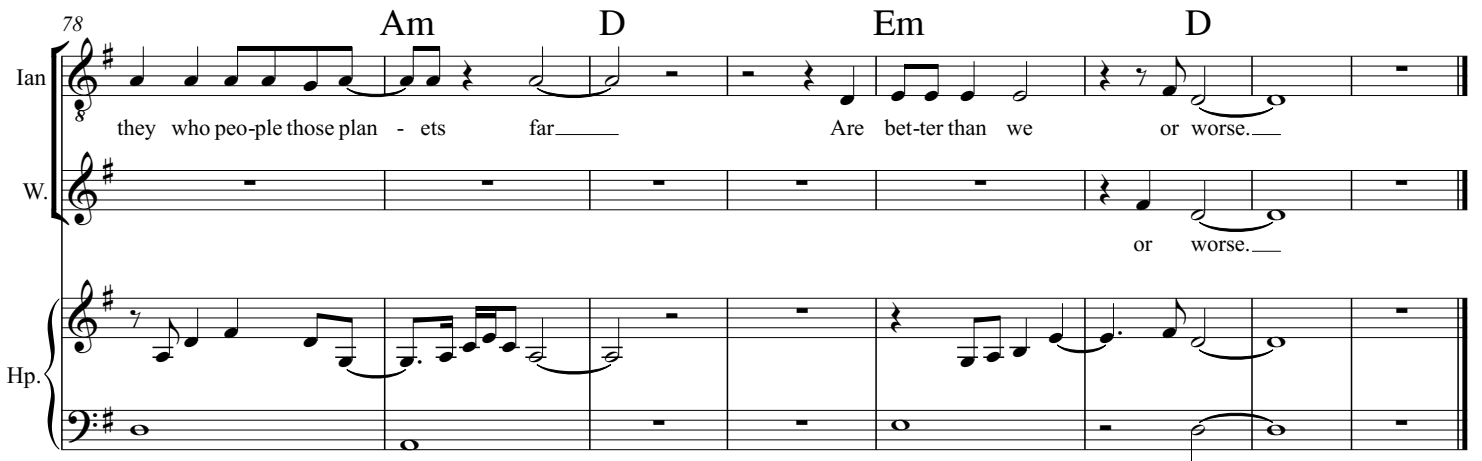
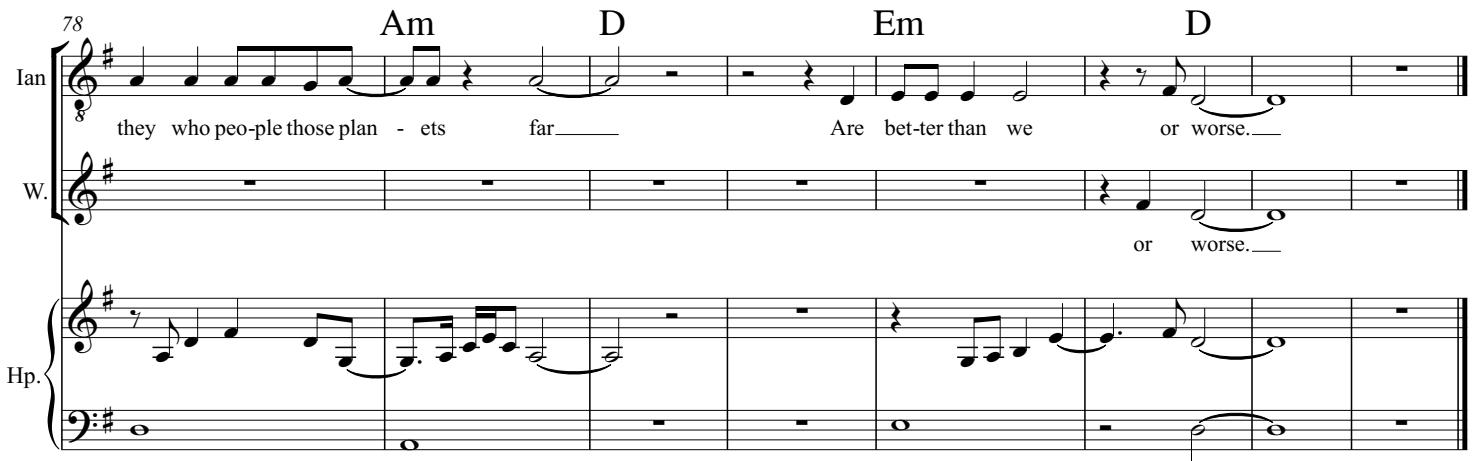
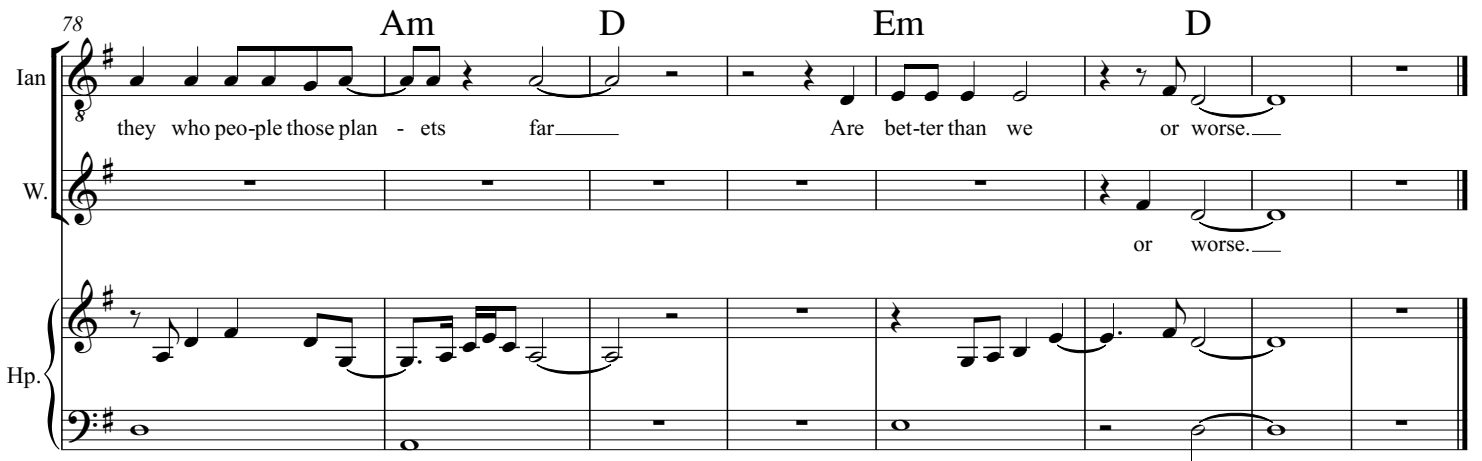
W.: He sure ly re - sembles Na - ture least

Hp.

56
 Ian 

61
 Ian 
 Hp. 

73
 Ian 
 W. 
 Hp. 

78
 Ian 
 W. 
 Hp. 

Morning Nightcap Tune Set

(Adapted from a Lunasa arrangement)

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

$\text{♩} = 200$ D Em⁷

5 Bm A⁷sus⁴

9 D Em⁷

13 Bm A⁷sus⁴

17 D Em⁷

21 Bm A⁷sus⁴ G

25 F[#]m⁷ G Em

29 Bm A⁷sus⁴ G G

Morning Nightcap (x2)

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

1 Ḡm B^b

5 Cm⁷ Dmsus⁴

9 Gm B^b

13 Cm⁷ Dmsus⁴

17 Gm Am⁷ B^b Cm Gm Am⁷ Gm₃ F

21 Cm Gm Am⁷ B^b Cm Dm Dm

25 Gm Am⁷ B^b Cm Bb Gm Am⁷ Gm₃ F

29 Cm Gm Am⁷ B^b Cm Dm Dm (off!)

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

1 G Am C⁹ D

5 G Am C⁹ D

9 G C G C G C G D

13 G C G C G Am G D

17 G Am C⁹ D

21 G Am C⁹ D G

Confitemini Domino

a capella

Trad. Parody by Bruce McNicol

Verse 1 $\text{♩} = 100$

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

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

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

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

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

Verse 2

mf D Bm D A Em C Em A D

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

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

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

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

Verse 3 Allegretto

f D Bm D A Em C Em A D

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

Hp.

The piano introduction consists of two staves. The right hand plays a series of chords: F major, D minor, and C major. The left hand plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4.

10

freely Am⁶ Am⁶ Dm⁶

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

freely

The vocal line (KD) starts with a whole note chord of Am⁶ (F, A, C, E, G) and a whole note G4. The piano accompaniment (Hp.) features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

17

E B⁷ E Am⁶

and the co - tton is high Oh yo da - ddy's rich

The vocal line (KD) continues with a half note E4, a half note B4, and a half note E4. The piano accompaniment (Hp.) continues with the same rhythmic pattern.

21

Am⁶ C Am D⁷

and yo ma is good loo - kin so hush li - ttle ba - by don't you

The vocal line (KD) continues with a half note G4, a half note F4, and a half note E4. The piano accompaniment (Hp.) continues with the same rhythmic pattern.

♩=75

26 Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶

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

MS Mmm mmm morn-in's mmm mmm

A. Mmm mmm morn-in's mmm mmm

The vocal line (KD) features a triplet of eighth notes: G4, A4, B4. The piano accompaniment (Hp.) continues with the same rhythmic pattern. There are also parts for Soprano (MS) and Alto (A.) with 'Mmm' vocalizations.

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

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

MS spread yo wings mmm take to the sky Mmm mmm

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

Hp.

41 Am6 Bm6 C Am7 D7 Am Am7/G Am7/F Am7/E Am Am7/G Am7/FAm7/E

KD. with da - ddy an ma - mmy stand in' by

MS da-ddy ma-mmy stan-din' su-mmer-time su-mmer-time

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

Hp.

48 Am Am7/G Am7/FAm7/E Am Am7/G Am7/F Am7/E Dm Dm/C# Dm7/CDm6/B E B7 E

KD.

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

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

Hp.

56 Am Am⁷/G Am⁷/F Am⁷/E Am Am⁷/G Am⁷/F Am⁷/E

KD.

MS su - mmer-time su - mmer-time

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

Hp.

60 C Am⁷ D⁷ Am Bm Am

KD.

MS su - mmer-time

A. su - mmer-time

Hp.

65 Bm Am⁶ Bm⁶ Am⁶/C Bm⁶ Am⁶ Bm⁶ Am⁶/C Bm⁶

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

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

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

Hp.

70 Dm Dm/C Dm⁶/B Dm⁶/A E B⁷ E Am⁶ Bm⁶ Am⁶/C Bm⁶

KD. jump-in and the co-tton is high Oh yo da-d-dy's rich_ and yo ma is good

MS jump-in and the co-tton is high Oh yo da-d-dy's rich_ and yo ma is good

A. jump-in and the co-tton is high Oh yo da-d-dy's rich_ and yo ma is good

Hp.

76 Am⁶ Bm⁶ Am⁶/C Bm⁶ C Am⁷ D⁷ Am⁶ Bm⁶

KD. loo - kin_ so hush li - ttle ba - by don'_ you cry_

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

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

Hp.

81 Am⁶ Bm⁶ rit. C Am D⁷

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

MS don't cry Ooo_ su - mmer-time time

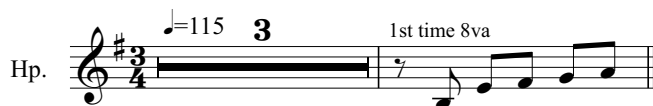
A. hush don't cry Ooo_ su - mmer-time time

Hp. rit.

Como Lora Una Estrella

Antonio Carillo (1892-1962) Venezuelan

Hp. $\text{♩} = 115$ **3** 1st time 8va

The piano introduction is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The tempo is marked as quarter note = 115, and the time signature is 3/4.

5 **A**

This system contains measures 5 through 12. It features a Flute (Fl.) part in the upper staff and a Piano (Hp.) accompaniment in the lower staves. The Flute part starts with a measure rest, followed by eighth-note patterns. The piano accompaniment consists of chords and rhythmic patterns in both hands.

13

This system contains measures 13 through 20. It features a Piano (Hp.) accompaniment in the lower staves. The piano part continues with chords and rhythmic patterns in both hands.

21

This system contains measures 21 through 28. It features a Piano (Hp.) accompaniment in the lower staves. The piano part continues with chords and rhythmic patterns in both hands.

29

This system contains measures 29 through 36. It features a Piano (Hp.) accompaniment in the lower staves. The piano part continues with chords and rhythmic patterns in both hands.

37 **B**

This system contains measures 37 through 44. It features a Piano (Hp.) accompaniment in the lower staves. The piano part continues with chords and rhythmic patterns in both hands.

45

This system contains measures 45 through 52. It features a Piano (Hp.) accompaniment in the lower staves. The piano part continues with chords and rhythmic patterns in both hands.

53 **C**

Hp.

This system contains measures 53 through 60. The key signature has one sharp (F#). The music is in common time. The right hand (treble clef) features a melodic line with eighth and quarter notes, often starting with a grace note. The left hand (bass clef) provides a steady accompaniment with chords and single notes. A box labeled 'C' is placed above the first measure.

61

Hp.

This system contains measures 61 through 68. The right hand continues with a melodic line, and the left hand provides accompaniment. The piece concludes with a final chord in the right hand.

69 **D**

Hp.

This system contains measures 69 through 76. The key signature changes to two sharps (F# and C#). The music is in common time. The right hand features a melodic line with eighth and quarter notes. The left hand provides accompaniment with chords and single notes. A box labeled 'D' is placed above the first measure.

77

Hp.

This system contains measures 77 through 84. The right hand continues with a melodic line, and the left hand provides accompaniment. The piece concludes with a final chord in the right hand.

85 **E**

Hp.

This system contains measures 85 through 92. The key signature changes to three sharps (F#, C#, and G#). The music is in common time. The right hand features a melodic line with eighth and quarter notes. The left hand provides accompaniment with chords and single notes. A box labeled 'E' is placed above the first measure.

93

Hp.

This system contains measures 93 through 100. The right hand continues with a melodic line, and the left hand provides accompaniment. The piece concludes with a final chord in the right hand.

A Bunch of Damned Whores

Ted Egan (Arr. Maria Dunn - 2010)

Chorus (Tune - sung every time)

1. 2. C G F C

Tune

7

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

(two voices only after verses 1 & 2)

H1

7

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

(two voices only after verses 4 & 5)

H2

7

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

(two voices after verse 5)

H3

7

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

17 G C G F C F G C

Tune

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

H1

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

H2

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

H3

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

Verses

27 C G F C G

Morag

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

Molly

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

Brigid

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

Megan

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

36 C G F C F G C

Morag

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

Molly

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

Brigid

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

Megan

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 - quor and cards

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

61 (All women) C G F C

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

69 G C G F C F G C

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

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

77 Am G Am G Am G Am G Am

Molly

(Faster with rhythm instruments)

85 C G F G C F G

Molly
 (All singers)

93 C G F G C G F G C

Molly

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

Roll you sweet rain

guitars start here

Kate Fagan (Arr. Jill Stubington, 2011)

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

Hp.

89 E A E B E

Tune. 


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

98 A E B

Tune. 

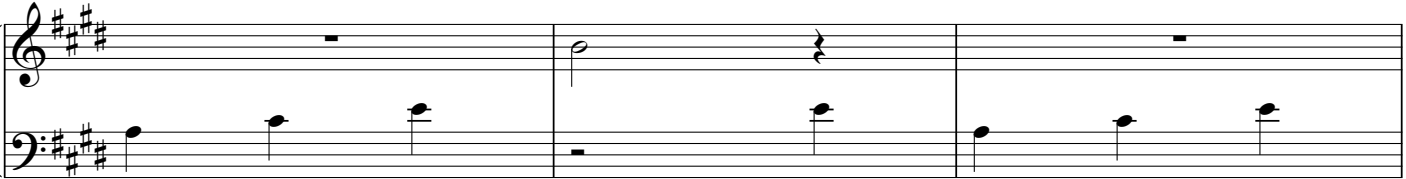
down_ from the moun-tain Roll_ you sweet_ rain roll right o ver

103 A E B A

Tune. 

me_ Roll_ you sweet_ rain roll right o - ver me

108

Hp. 


111 E A A7 E A

Tune. 


Some say I'm_ fool-ish and some say I'm_ reck-less Some-times I'm wear-y From trav-ling a-lone But

Hp. 


119 E A E B A

Tune. 

there ain't no home but the one that goes with you strong as_ a great wall_ of stone

Hp. 

126 F E A E B

Tune. 

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

Hp. 

135 E A E


Tune.  *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*

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*

155 E A E

Tune.  *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_____*

The Devil went down to Georgia

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

♩ = 132

V1. **Dm** **A** **C** **Dm** **C** **B \flat** **Am** **Gm** **A**

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

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 thi young mansaw in'on a fid dle and play in'it hot. And the dev il jumped upon a hick o ry stump and said, "Boyletmetellyou what." 2. "I*

C *Verse 2*

33 **Dm**

V1. *guess you did-n't know it but I'm a fid-dle play-er, too. And if you'd care to take a dare, I'll make a bet_ with you. Now*

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

V1. *you play pret-ty good fid-dle, boy, but give the dev-il his due. I'll bet a fid-dle of gold a gainst your soul, 'cause I think I'm bet-ter than you." 3. The*

51 *Verse 3*

V1. *boy said, "My name's John-ny, and it might be a sin, but I'll take your bet, you're gon-na re-gret, 'cause I'm the best that's ev-er been."*

D *Chorus*

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

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

67 *Ooh* **Gm** **G \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**

4. The

83 **F** *Verse 4*

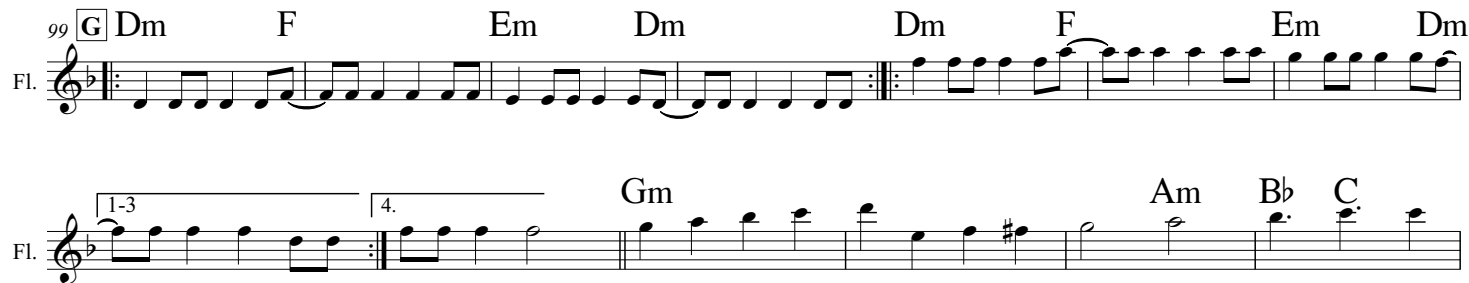
V1. *dev-il o-pened up his case and he said, "I'll start this show." and fire_ flew from his fin-ger-tips as he ros-in-ed up his bow. And he*

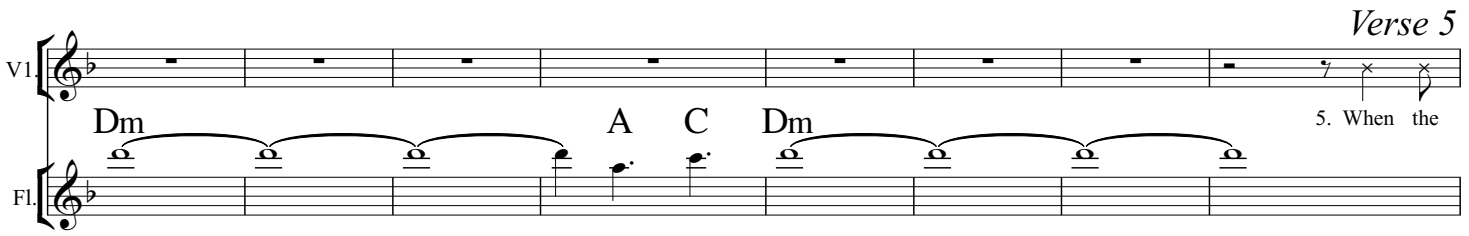
91 **A** **C**

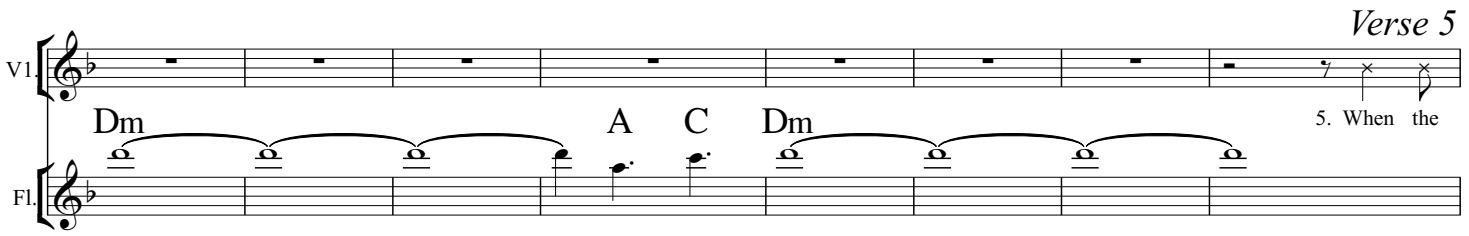
V1. *pulled the bow a - cross the strings and it made an e-vil hiss. Then a band of de-mon joined in_ and it sound-ed some-thin' like this.*

Interlude (guitar enters)

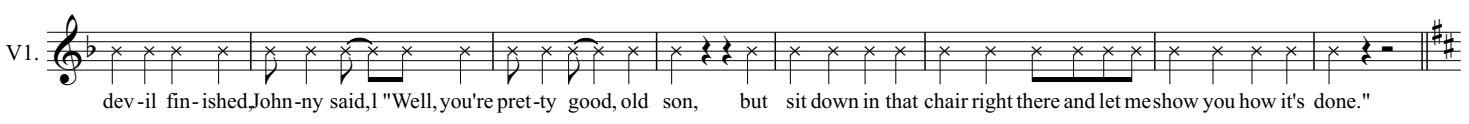
99 **G** Dm F Em Dm Dm F Em Dm

Fl. 

V1 


Fl. 

Verse 5


V1 


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

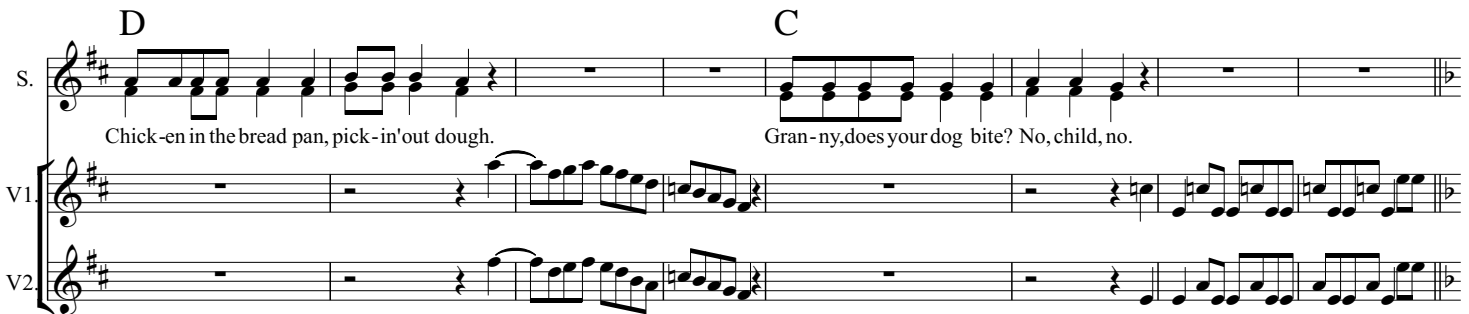
Bridge

S. 


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


V1 


V2 

S. 

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

V1 

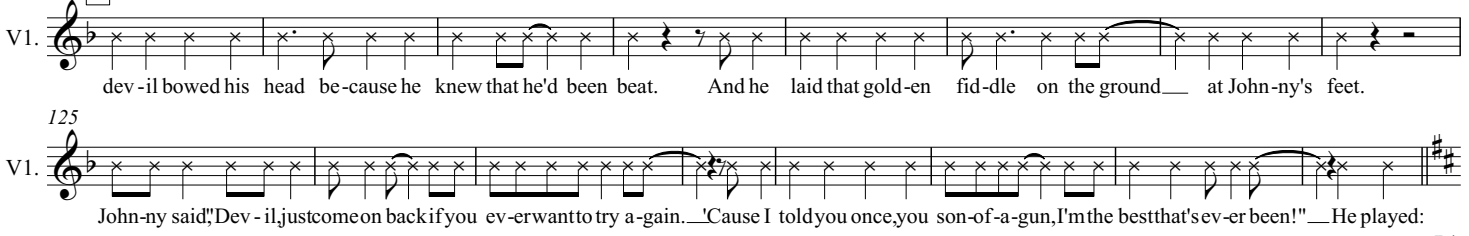
V2 

V1 

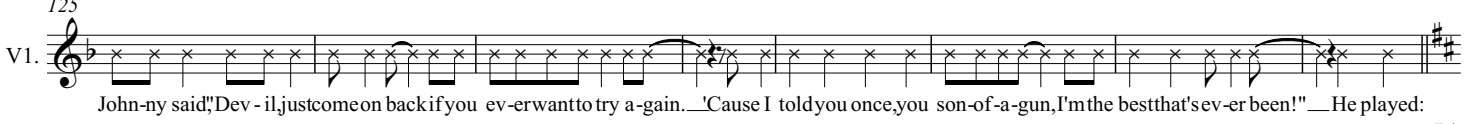
V1 

6. The

Verse 6

V1 

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

V1 

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

Bridge

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

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

V1

V2

140 **D**

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

V1

V2

145 **C**

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

V1

V2

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

V1

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

V1

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

V1

V2

Jacob's Ladder

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

Traditional - as sung by Pete Seeger

♩.=80 D


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


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

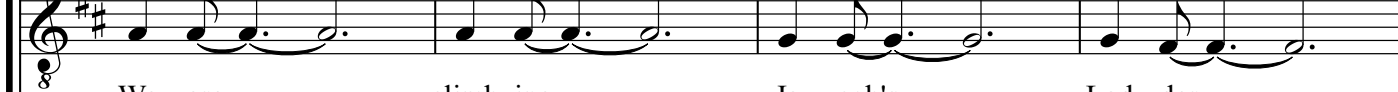
T. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

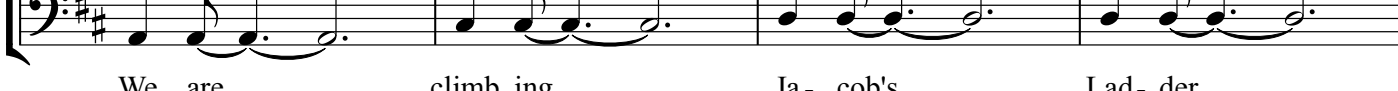
B. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

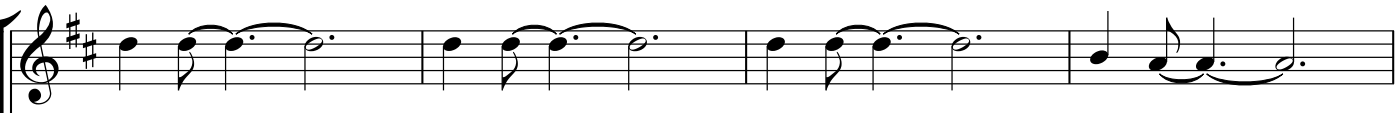
S. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____


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


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


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

9 D D7 G D


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


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


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


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

13 A7 G D

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

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

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

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

At the Hop

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

♩=180

4

S.

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

S. Bah Bah Bah Bah At the hop!

A. Bah Bah Bah Bah At the hop!

T. Bah Bah Bah Bah At the hop!

B. Bah Bah Bah Bah At the hop!

14 **B** **Ab** **Ab⁷**

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

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

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

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

19 **Db** **Ab**

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

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

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

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

23 Eb7 Db Ab

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

A. Bah Hop, hop, hop, hop!

T. Bah Hop, hop, hop, hop!

B. Bah Hop, hop, hop, hop!

27 C Ab Ab7 Db

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

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

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

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

33 Ab Eb7 Db Ab Ab Eb E7

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

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

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

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

39 **D** A A⁷ D

S. Bah Bah Bah Bah

A. Bah Bah Bah Bah

T. Bah Bah Bah Bah

B. Bah Bah Bah Bah

Fl.

45 A E⁷ D A E⁷

S. Bah Ooh Bah Well, you can

A. Bah Ooh Bah

T. Bah Ooh Bah

B. Bah Ooh Bah

Fl.

51 **E** A A⁷

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

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

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

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

55 **D** **A**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

B. *Let's go to the hop!* Bah _____ *Let's go to the hop!* *Let's go!*

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