

On the road 2012

[Loosely Woven – March/April 2012]

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Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

A. $\text{♩} = 59$ $\text{♩} = 110$ **2**

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

5 *enter percussion* **2**

T. $\text{♩} = 110$

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

14

T. $\text{♩} = 110$

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

21 **Em**

T. $\text{♩} = 110$

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. $\text{♩} = 110$

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

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

A. $\text{♩} = 110$

T. $\text{♩} = 110$

free-dom_ free-dom_ will come_ will come_

free - dom free-dom will come wel-come

37 **G C G D7 G C G D7**

A. $\text{♩} = 110$

T. $\text{♩} = 110$

free - dom_ free - dom_ jus - tice jus - tice

free - dom jus - tice jus - tice

41 **G C G D7 G C G D7**

A. $\text{♩} = 110$

T. $\text{♩} = 110$

will come_ will come_ 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

S1 free - dom free - dom

A. free - dom will come_ will come_

69

S1 free - dom jus - tice

A. free-dom_ free-dom_ jus - tice jus - tice

73 G C G D⁷ G C G D⁷

S1 free - dom free - dom

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

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

89

S1 free - dom free-dom_ free-dom_

A. free - dom wilcome will come_ freedom_ freedom_

95

S1 jus - tice free-dom_ free-dom_

A. jus - tice jus-tice wilcome wilcome justice_ justice_

101

A. 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 *add bass guitar*
 WG
add drum

117
 A.
 The wo-man child the mo-ther earth the land the law the hu-man birth the
 A Sax

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

129
 A.
 jus - tice
 T.
 da da da da da da da da

133
 A.
 da da_ da da da da da_ da da da_ da da da da da da

137
 A.
 da da_ da da da da da_ da da da_ da da da da
 A Sax

140
 A.
 da da_ da da da_ da da da da da da_ da free - dom
 A Sax

The Kakapo's Lament

Kevin Murray (2008)

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

Fl.

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

S.

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

A.

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

B.

Vla.

B Rec.

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

S.

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

A.

hear his sad re- frain . . .

B.

Vla.

Bom Bom Bom Bom Bom Bom

B Rec.

Con.

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

S.

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

B.
 Bom

Vla.

B Rec.

Con.

38 Gm D7 Gm D7 Gm D7

S. Ah Ah Ah

A.

B. Bom Bom Bom Bom Bom

Vla.

B Rec.

Con.

42 C Cm D7 Gm F7 D7 Cm D7 Gm D7

Fl.

Vla.

B Rec.

Con.

47 F7 Gm D7 Gm F7 D7

Fl.

Vla.

B Rec.

Con.

57 **D** Gm D7 Gm D7 Gm D7 Gm DGm D7

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

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

B. Bom Bom Bom Bom Bom Bom

Fl.

Vla.

B Rec.

Con.

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

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

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

B. Bom Bom Bom Bom Bom Bom

Fl.

Vla.

B Rec.

Con. *rit.*

I've Got You Under My skin

Cole Porter (Arr. Maria Dunn, 2011)

♩=120

GT. 

Sax.1 

Sax.2 

B. Cl. 

I've

5 **A**

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

Sax.1 

Sax.2 

B. Cl. 

13

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

19 **B**

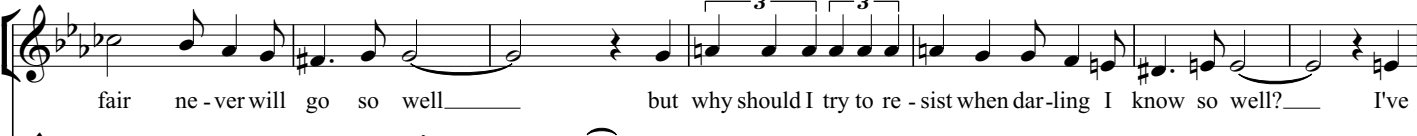
GT. 
skin I tried so not to give in I said to my-self 'this af-

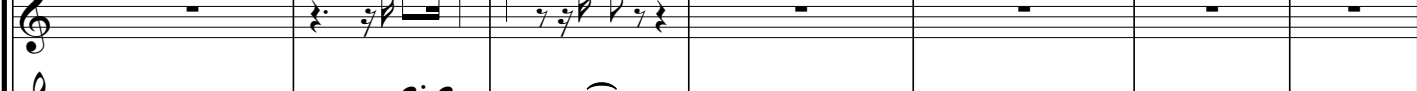
Sax.1 

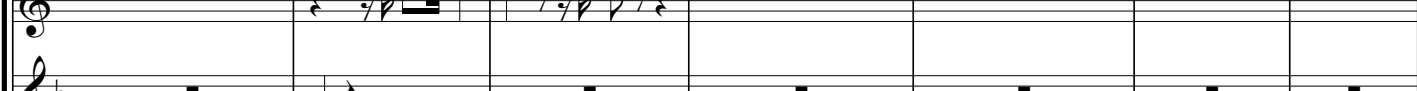
Sax.2 

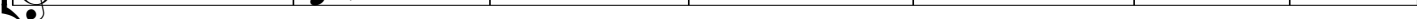
B. Cl. 

26

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

Sax.1 

Sax.2 

B. Cl. 

33

GT.
 got you under my skin I'd

Sax.1

Sax.2

B. Cl.

37 **C**

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

Sax.1

Sax.2

B. Cl.

41

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

Sax.1

Sax.2

B. Cl.

45

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

Sax.1

Sax.2

B. Cl.

53

GT.

Sax.1

Sax.2

B. Cl.

61 **D**

Sax.1

B. Cl.

68

Sax.1

Sax.2

B. Cl.

72

GT.

Sax.1

Sax.2

B. Cl.

77 **E**

GT.

Sax.1

Sax.2

B. Cl.

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

83

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

Sax.1

Sax.2

B. Cl.

90

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

Sax.1

Sax.2

B. Cl.

98

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

Sax.1

Sax.2

B. Cl.

103

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

Sax.1

Sax.2

B. Cl.

On the night train

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

8 **A** Verse 1 (solo)

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

F1.

15

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

F1.

22 (All women)

A. 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.*

F1.

29 **B**

F1.

36 **C**

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

F1.

43

A. old and strange! While you thought in soften-ed an-ger of the things that did es-trange.

F1.

48

A. Did you hear the bush a call-ing when your heart was young and bo-ld.

F1.

52

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

F1.

56 **D**

F1.

8

72

F1.

rit.

a tempo

80

F1.

91 **E** Verse 3

S. *In the cut - ting in the tun - nel out of sight of stack or shed, have you heard the grey bush call - ing*

F1.

97

S. *from the pine ridge ov - er head: You have seen the seas and cit - ies; all is cold to you, or dead.*

F1.

104 **G7**

S. *all seems to - ld but the grey light turns to go - ld! I'm the moth - er bush that loves you, come to me now you are old*

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

111

S.

2

2

Road to Dorchester

Graham Moore

♩=170

6

S.

Verse 1

7

S.

11

S.

15

S.

19

S.

Chorus

23

S.

A.

T.

B.

30

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)

Piano accompaniment (Pno.)

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.

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.

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 Ah na

W.

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

na na na na na na na na na na

W.

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

Pno.

79 C G7

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

91 G6 C C(SUS4) C G7 C G7

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

101 Dm7 G7 G6 C C(SUS4) C

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

[A capella on repeat]

111 *f* F C G7 C F

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

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

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

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

[Tutti insts.]

121 C G7 *pp* C C/E Dm7/F Dm

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

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

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

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

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

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

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)

4 **A**

Tr. I hear the clock it's six A M_____ I feel so far_ from where I've been_

9

Tr. I've got my eggs and my pan-cakes too_____ I've got ma-ple sy-rup ev'-ry thing but you_____

13

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. *3*

17

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.

21 **B**

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

Fl.

Rec. *p*

Cl. *p*

25

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

Fl.

Rec.

Cl.

29

Tr. _____ for me and I was meant for you_____

33

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

Fl. *3* *3*

37

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

Fl.

41

Tr. put on my coat. in the pour - in — rain — I saw a mo - ve - i but it was - not the same

Fl.

Rec.

45

Tr. Cause it was ha - ppy and i — was sad — And it made me miss you — Oh — so bad —

Fl.

Rec.

49 **D**

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

Fl.

Rec. *p*

Cl. *p*

53

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

Fl.

Rec. *p*

Cl. *p*

57

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

Fl.

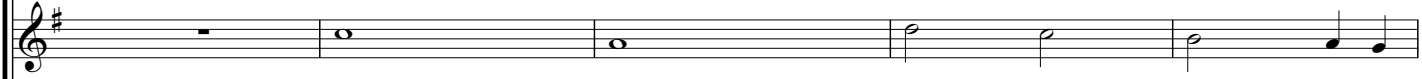
Rec.

Cl.

60 **E**


Tr.  I go a-bout my bus' ness I'm do-in fine_ be-sides what__would I say_ if I had__ you on the line?

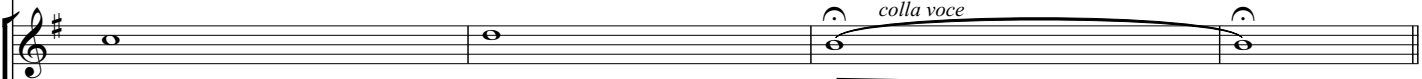
Fl. 

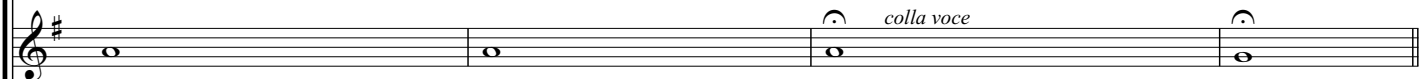
Rec. 

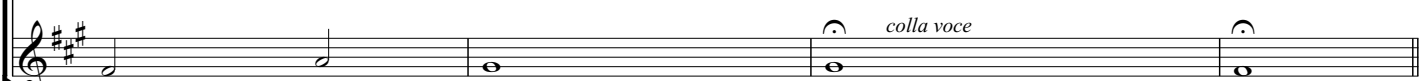
Cl. 

65

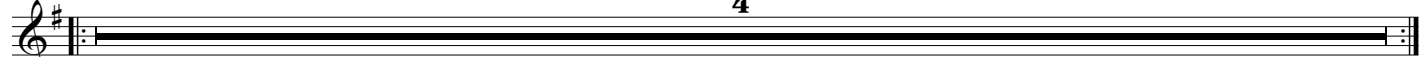
Tr.  Same old sto - ry not much to say Hearts are bro - ken ev 'ry day____

Fl.  *colla voce*

Rec.  *colla voce*

Cl.  *colla voce*

69 **4**

Tr. 

73 **F**

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

77

Tr.  I pick a book up then I turn the sheets down____ an then I take a breath and a good look round__

81

Tr.  Put on my P Js and hop in - to bed____ I'm half a - live but i feel__ most - ly dead____

Fl. 

85

Tr.

Fl.

Rec.

89 **G**

Tr.

Fl.

Rec.

Cl.

93

Tr.

Fl.

Rec.

Cl.

97

Tr.

102

Tr.

Fl.

Rec.

Cl.

Hushabye

Traditional (Arr. Maria Dunn - 2009)

A $\text{♩} = 84$ **4**

Ooo *p* Ooo Ooo

13

B Guitars start

CW

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

29

CW

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

37

CW

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

C Piano tacet

45

Fl. 1

Sam

Fl. 2

Meredith

53

Fl. 1

Fl. 2

B. Cl.

60

Fl. 1

2

Fl. 2

2

B. Cl.

2

68 **D**

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

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

76

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

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

84 **E**

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

92

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

100 **F**

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

108

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

117

A.
Ooo *p* Ooo Ooo

123

A.

Never Mind the Why and Wherefore

Gilbert & Sullivan (from 'HMS Pinafore')

♩=120

Fl. *f*

Fl. *f*

Cl. *f*

9 **A**

Captain Ne - ver mind the why and where - fore, love can le - vel ranks, and there - fore, though his lord - ship's sta - tion's 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.

Fl. *p*

Cl. *p*

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

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

Fl. *p*

Fl. *p*

Cl. *p*

Josephine Sir Jo. Josephine

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

sf *sf* *sf* *sf*

42 **C**

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

p *p* *p*

50

love. _____

mf *mf* *mf*

Coda

58 **D** Josephine

Men

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

Musical score for measures 58-65. It features a vocal line for Josephine and a vocal line for Men. The piano accompaniment includes two Flute (Fl.) parts and one Clarinet (Cl.) part. The dynamics are marked *p* (piano).

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

Musical score for measures 66-76. It features a vocal line for Josephine and a vocal line for Men. The piano accompaniment includes two Flute (Fl.) parts and one Clarinet (Cl.) part. The dynamics are marked *mf* (mezzo-forte).

Tag

77 **E** *f*

Musical score for measures 77-85. It features a vocal line for Josephine and a vocal line for Men. The piano accompaniment includes two Flute (Fl.) parts and one Clarinet (Cl.) part. The dynamics are marked *f* (forte).

Musical score for measures 86-90. It features a vocal line for Josephine and a vocal line for Men. The piano accompaniment includes two Flute (Fl.) parts and one Clarinet (Cl.) part. The dynamics are marked *ff* (fortissimo).

Bring Him Home

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

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

DW 
God on

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

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

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

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

19 **A Tempo**

DW 
blessed Bring him home bring him home bring him home

26 **B**

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

Fl. 
f

Rec. 

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

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

Fl. 
p

Rec. 
p

C A Tempo poco rit.. A Tempo poco rit.. A Tempo poco rit.
 DW 37 *f* add piano
 peace_____ bring him joy_____ he is young he is on-ly a boy____ You can
 A. *pp*
 Bring him peace bring him joy he is young

45 A Tempo poco rit.. A Tempo poco rit.. A Tempo
 DW take_____ you can give_____ let him be let him live_____ If i
 A. *mf*
 Ooo_____ Ooo_____ Ooo_____ #
 Fl. *f*
 Rec. *f*

53 poco rit.
 DW die_____ let me die_____ let him
 Fl. *f*
 Rec. *f*

D A Tempo poco rit.. A Tempo poco rit.. A Tempo poco rit.. A Tempo molto rit.
 DW 57 live_____ bring him home_____ bring him home_____ bring him home_____
 Fl. *p*
 Rec. *p*

City of New Orleans

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

♩ = 110 D A D Bm G D 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)

♩=120

S. Sax. **2**

A. Sax. **2**

p *sfz* *p*

italics = all women otherwise Lynette

6 **A**

Tr. **3**

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

S. Sax.

A. Sax. **3**

11

Tr. **3**

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

S. Sax.

A. Sax.

15

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

S. Sax.

A. Sax. *ff*

21 **C**

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

S. Sax. *mp*

A. Sax. *mp*

26 **B**

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

S. Sax

A. Sax *p*

31

Tr. good time let me show you a good time

S. Sax

A. Sax

34 **C**

Tr. ba ba ooo

S. Sax *mp* *3*

A. Sax *mp* *3*

39

Tr. ba ba ooo ba

S. Sax *3* *3*

A. Sax *3*

44

Tr. ba ooo Hey big spend-er

S. Sax

A. Sax *ff*

49

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

S. Sax *mp*

A. Sax *mp*

54 **D** 3

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

S. Sax

A. Sax *p*

59

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

S. Sax

A. Sax

62 **E** 3

(All sing)

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

S. Sax *mp*

A. Sax *mp*

66 *mp* 3

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

S. Sax

A. Sax

70

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

S. Sax

A. Sax

75

Tr. *Hey big spend-er_ Hey big spend-er_ Hey big spend-er_*

S. Sax

A. Sax *ff*

81

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

S. Sax

A. Sax

84

S. Sax

A. Sax

May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

♩=80

2

Rec.

Fl.

9 **A**

8

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

Rec.

Fl.

18

8

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

Rec.

Fl.

25 **B** faster ♩=95

8

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

Rec.

Fl.

30

8

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

Rec.

Fl.

34 a tempo

8

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

Rec.

Fl.

39 **C** **faster**

Ian some-thing wrong with this star of ours, a mor-tal plank un sound, That can -not be charged to the migh ty powers who

Rec.

Fl.

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

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

Rec.

Fl.

52

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

61 **E** **3**

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

Rec.

Fl.

72 **F**

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

Rec.

Fl.

79

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

Rec.

Fl.

Morning Nightcap Tune Set

(Adapted from a Lunasa arrangement)

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

$\text{♩} = 200$ D 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

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

George Gershwin (Arr. Maria Dunn - 2011)

Fl. $\text{♩} = 60$

11 *freely*

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

Fl.

18

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

26 $\text{♩} = 75$

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

S. Mmm morn in's mmm

Fl.

33

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

S. spread yo wings mmm take to the sky Mmm

40

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

S. da-d-dy ma-mmy stan-din' su-mmer-time su-mmer

47

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

Fl. *tr*

Vl. *f* 3 3 3 3 3

52

S. su-mmer-time su - mmer

Fl. *3* *3* *3*

Vl. *3* *3* *3*

57

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

Fl. *3* *3*

Vl. *3*

Am Bm

65 Bm

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

Fl. *3* *3*

71

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

Fl.

75

KD. and yo ma is good loo - kin so hush li - ttle ba - by don' you

Fl.

80 rit.

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

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

Fl. rit.

Como Lora Una Estrella

Antonio Carillo (1892-1962) Venezuelan

♩=115

3 **A**

F1.

Hp. 3 1st time 8va

10

F1.

Hp.

15

F1. *tr*

Hp.

21

F1.

Hp.

29

F1.

Hp.

37 **B**

Hp.

45

Hp.

53 **C**

V1.

Hp.

61

F2.

Hp.

69 **D**

F1.

F2.

77

F1.

F2.

85 **E**

F1.

F2.

V1.

93

F1.

F2.

V1.

A Bunch of Damned Whores


Ted Egan (Arr. Maria Dunn - 2010)

(2nd time only)

Fl. 


Molly 
(two voices only after verses 1 & 2)
We're a bunch of damnedwhores and we ne-ver wear drawers and they say we're the cause of dis - sen - sion—
Fl. 

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

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*
Fl. 
(Verse 4 only)

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—
Fl. 

Molly 
— *I won-der how just it all is for I must now sub - mit to the e - vils of this cru - el*
Fl. 

Molly 
lot They'll flog us they'll rape us they'll tell us we're e - vil but they are the sin ners we're_ not—
Fl. 

61 (All women) C G F C

Molly

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

69 G C G F C F G C

Molly

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

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

77 Am G Am G

Molly

Fl.

Cl.

(2nd time thru only)

81 Am G Am G Am

Molly

Fl.

Cl.

(Faster with rhythm instruments)

85 C G F G C F G

Molly

(All singers)

Fl.

(All melodic instruments)

Cl.

93 C G F G C G F G C

Molly

Fl.


Cl.

stop


Roll you sweet rain

Kate Fagan (Arr. Jill Stubington, 2011)

3 **A** guitars start here

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


11

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

20 **k/b starts here**

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

28

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

36 **B**

Tune.  rain__ com - ing down_ from the moun - tain__ Down to the ri - vers and seas__ Sweet rain com - ing down_ from the

46 **2**


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

57 **C**

Tune.  Good - bye_ the hou - ses that cling to the moun - tain Good - bye_ the long days_ and all the long

Fl.  Cl. 

64

Tune.  nights Good - bye_ the fruit trees_ that bow down black bran - ches I'm leav - ing be - fore the first light

Fl.  Cl. 

72

Tune.

Cl.

80

Tune.

Cl.

88 **D**

Tune.

97

Tune.

103

Tune.

111 **E**

Tune.

118

Tune.

49

126 **F**

Tune. Sweet rain__ com-ing down__ from the moun-tain__ Down to the ri-vers_ and seas__ Sweet

Desc. Sweet rain__ com-ing down__ from the moun-tain__ Down to the ri-vers_ and seas__ Sweet

Ten. Sweet rain__ com-ing down from the moun-tain__ Down to the ri-vers_ and seas__ Sweet

Fl.

Cl.

135

Tune. rain__ com-ing down__ from the moun - tain Roll__ you sweet_ rain roll

Desc. rain__ com-ing down__ from the moun - tain Roll__ you sweet_ rain roll

Ten. rain__ com-ing down from the moun - tain Roll you sweet_ rain roll

Fl.

Cl.

140

Tune. right o ver me__ Roll__ you sweet_ rain roll right o - ver me

Desc. right o ver me__ Roll__ you sweet_ rain roll right o - ver me

Ten. right o - ver me__ Roll you sweet_ rain roll right o - ver me

Fl.

Cl.

146 **G** a capella

Tune. *Sweet rain__ com-ing down_from the moun-tain__ Down to the ri-vers and seas__ Sweet rain__ com-ing*

Desc. *Sweet rain__ com-ing down_from the moun-tain__ Down to the ri-vers and seas__ Sweet rain__ com-ing*

Ten. *Sweet rain__ com-ing down from themoun-tain__ Down to the ri-vers and seas__ Sweet rain__ com-ing*

Bas.

156

Tune. *down__ from the moun - tain Roll__ you sweet_ rain roll right o ver*

Desc. *down__ from the moun - tain Roll__ you sweet_ rain roll right o ver*

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

Bas.

161

Tune. *me__ Roll__ you sweet_ rain roll right o ver me__*

Desc. *me__ Roll__ you sweet_ rain roll right o ver me__*

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

Bas.

The Devil went down to Georgia

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

A $\text{♩} = 132$

V1
Fl.

8

V1
Fl.

1. The

17 **B** Verse 1

V1
Fl.

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

23

V1
Fl.

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

28

V1
Fl.

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

33 **C** Verse 2

V1
Fl.

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

V1
Fl.

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

Verse 3

V1
Fl.

you." 3. The boy said, "My name's John - ny, and it might be a sin,

54

VI but I'll take your bet, you're gon-na re - gret, 'cause I'm the best that's ev - er been."

Fl.

D Chorus

59

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.

67

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.

E Solo

75

VI 4. The

Fl.

F Verse 4

83

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.

Fl.

90

VI And he pulled the bow across the strings and it made an e-vil hiss. Then a band of devils joined in and its sound ed some thin like this.

Interlude

99 **G**

(guitar enters)

Fl. 1-3 4.

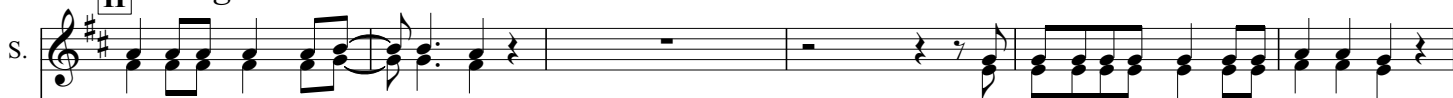
Fl.

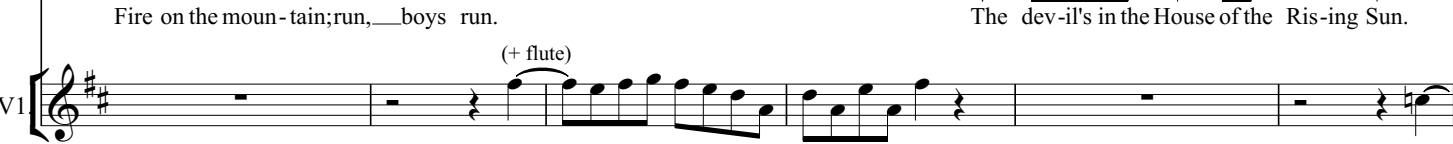
Verse 5

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

Fl.


H *Bridge*


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


V1 
(+ flute)


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


V1 


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

V1 


V1 
I 1-2 3.

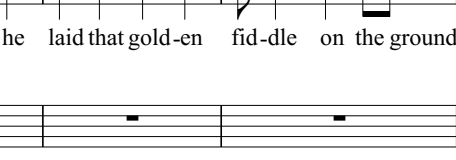
Fl. 


V1 
108


Fl. 

J *Verse 6*

V1 
6. The 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

Fl. 

V1 
123
at John-ny's feet. John-ny said, "Dev-il, just come on back. if you ev-er want to try a-gain.

V1 
128
'Cause I told you once, you son-of-a-gun, I'm the best that's ev-er been!" He played:


133 **K** *Bridge*

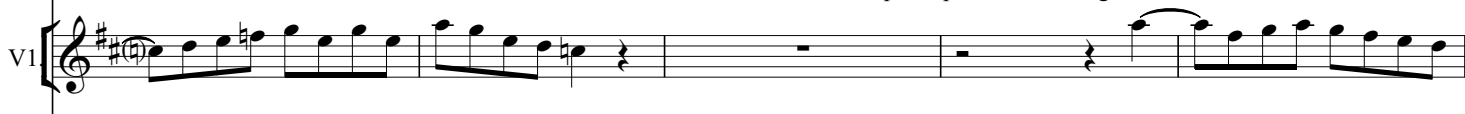
S.  Fire on the moun-tain;run,—boys run. The dev-il's in the House of the Ris-ing Sun.

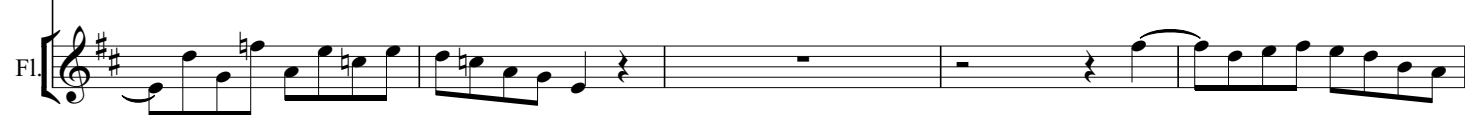
VI. 

Fl. 

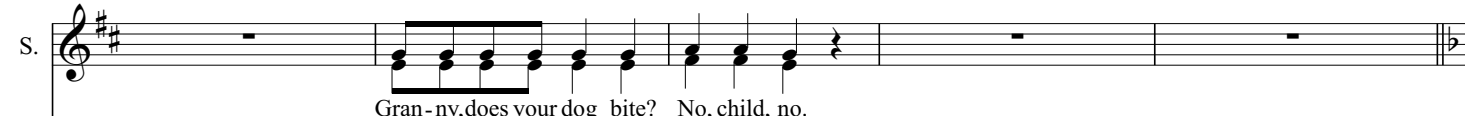
139

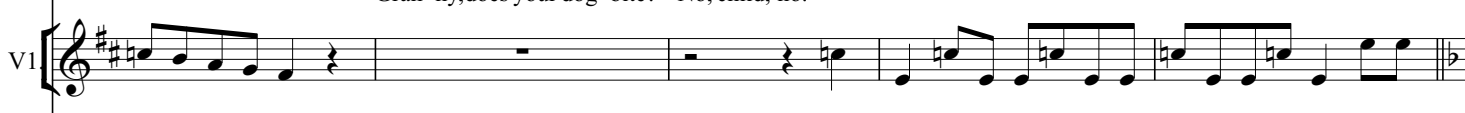
S.  Chick-en in the bread pan, pick-in' out dough.


VI. 

Fl. 

144

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

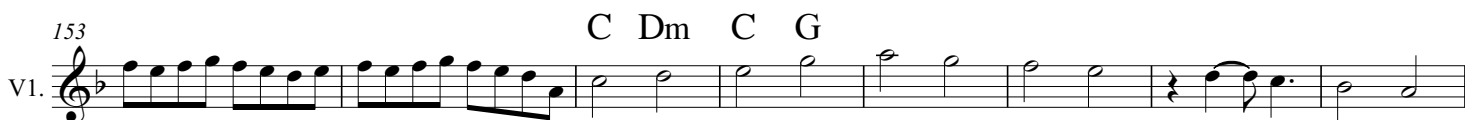
VI. 

Fl. 

149 **L**

VI. 

153

VI.  C Dm C G

161

VI. 

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. _____

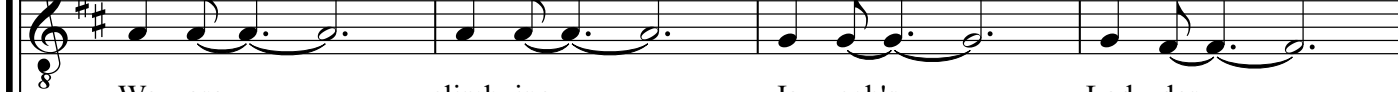
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

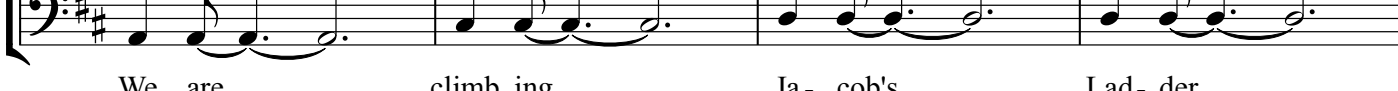
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

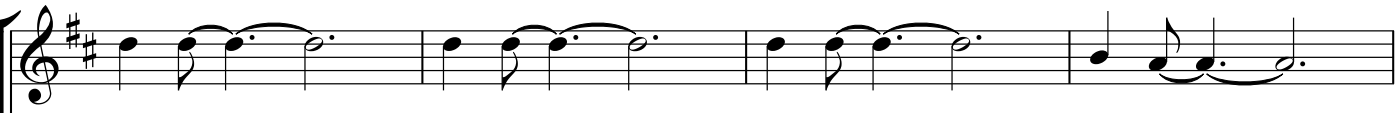
S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____


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. _____

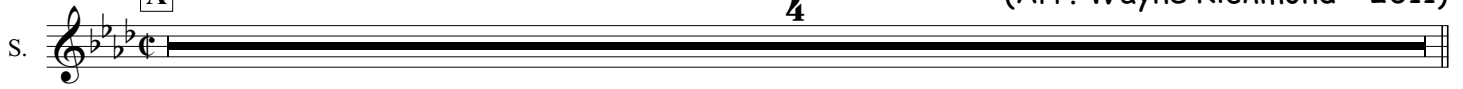
B.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

At the Hop


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

A ♩=180

4

S. 


S. 
Bah Bah


Sax.1 
Sax.2 

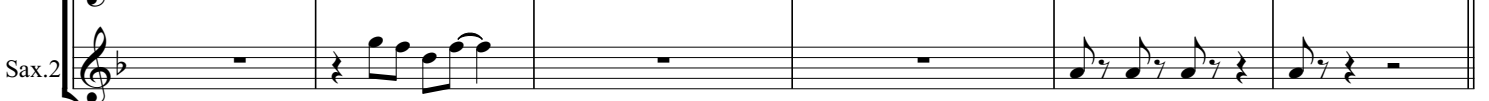
S. 
Bah Bah At the hop! Well, you can

Sax.1 
Sax.2 

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

Sax.1 
Sax.2 

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

Sax.1 
Sax.2 

27 **C**

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

Sax.1

Sax.2

32

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

Sax.1

Sax.2

39 **D**

Sax.1

Sax.2

43

Sax.1

Sax.2

47

Sax.1

Sax.2

51 **E**

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

Sax.1

Sax.2

55

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

Sax.1

Sax.2

59

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

Sax.1

Sax.2

63 **F**

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

Sax.1

Sax.2

67

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

Sax.1

Sax.2

71

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

Sax.1

Sax.2