

On the road 2012

[Loosely Woven – March/April 2012]

Freedom2
 The Kakapo12
 I've got you under my skin.....16
 On the night train18
 Road to Dorchester.....20
 The Eyes of Margaret22
 You were meant for me.....24
 Hushabye.....28
 Never mind the why and wherefore.....30
 Bring him home30
 City of New Orleans32

Big Spender34
 May night on the mountain.....36
 Morning Nightcap Tuneset.....38
 Confitemini Domino.....38
 Summertime.....42
 Como Lora Una Estrella.....44
 A Bunch of Damn Whores.....46
 Roll you sweet rain.....48
 The Devil went down to Georgia.....50
 Jacob's Ladder54
 At the Hop56

Wayne Richmond
 Humph Hall
 85 Allambie Road
 Allambie Heights NSW 2100

(02) 9939 8802
 (0400) 803 804
wayne@humph.org

Web: looselywoven.org



JL

Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

♩=59 ♩=110

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

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

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

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

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

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

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

enter drum **2** *enter percussion* **2**

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

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

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

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

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

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

21 Em

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

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

26 Em

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

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

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

A. freedom_ freedom_ will come will come_ freedom_ freedom_

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

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

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

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

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

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

45 Em C G D7 Em C G D7

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

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

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

T. We say

B. We say

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

S1 free - dom

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

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

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

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

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

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

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

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

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

61

WG

MG

G
tacet all instruments

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

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

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

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

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

65

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

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

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

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

A.
free - dom will come will come_ freedom_ freedom_

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

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

71

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

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

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

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

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

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

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

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

90

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 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

97

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

A. da da_ da da da da da_ da

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

Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

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 *enter drum* *enter percussion* G C G D⁷ G C
We say free - dom

B.
Free dom Free dom free dom free dom We say free - dom

10 G D⁷ G C G D⁷ G C G D⁷ G C G D⁷ G C

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

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

18 G D⁷ G C G D⁷ Em

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

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

25 Em

T.
tween wrong and right when the earth is de-nu-ded her crea-tures op-pressed then jus-tice and free-dom are

B.
tween wrong and right when the earth is de-nu-ded and crea-tures op-pressed then jus-tice and free-dom are

31 G C G D⁷ G C G D⁷ G C

A. freedom. freedom. willcome will come_ freedom.

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

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

38 G D⁷ G C G D⁷ G C G D⁷ G C G D⁷

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

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

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

45 Em³ C³ G D⁷ Em³ C³ G D⁷

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

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

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

T. We say

B. We say

49 G C G D⁷ G C G D⁷ G C G D⁷ G C

S1. free - dom

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

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

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

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

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

S1.

S2.

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

A.

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

T.

jus-tice will come wel-come jus - tice

B.

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

62

WG

we cry free - dom free-dom

MG

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

S1.

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

S2.

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

A.

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

T.

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

B.

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

67

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

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

G C G D⁷ G C G D⁷ G C G D⁷

S1. free dom free dom jus - tice

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

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

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

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

73

WG will come wel-come jus - tice

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

G C G D⁷ G C G D⁷

S1. free dom free dom

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

A. will come will come justice_ jus tice_

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

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

MG *3* *3* *3* *3* *3* *3*
 dus - tri - al sa - va - ges keep the o - pressed so poor re - sis - tance will break the stealth eag - le's claw.

T. *3* *3* *3* *3* *3* *3*
 dus - tri - al sa - va - ges keep the o - pressed so poor re - sis - tance will break the stealth eag - le's claw.

B. *3* *3* *3* *3* *3* *3*
 dus - tri - al sa - va - ges keep the o - pressed so poor re - sis - tance will break the stealth eag - le's claw.

83 *stop instruments*

MG *3* *3* *3*
 peace is much more than the ab - sence of war

S1. the

S2. The man child the mo - ther earth the land the law the li - ving sun_ the

A. The man child the mo - ther earth the land the law the li - ving sun_ the

T. *3* *3* *3*
 peace is much more than the ab - sence of war the

B. *3* *3* *3*
 peace is much more than the ab - sence of war The man child the mo - ther earth the land the law the li - ving sun_ the

87

WG

they chant free - dom free-dom will come

G C G D⁷ G C

tutti instruments

MG

they chant free - dom free-dom will come

S1.

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

S2.

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

A.

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

T.

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

B.

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

92

WG

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

G D⁷ G C G D⁷ G C G D⁷ G C

MG

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

S1.

free dom jus - tice free dom

S2.

free dom free dom free dom jus - tice ju - stice

A.

will come_ freedom_ freedom_ jus - tice jus-tice will come

T.

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

B.

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

98

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

MG
wel-come jus - tice

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

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

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

T.
wel-come jus - tice

B.
jus - tice jus - tice jus - tice

103 *tacet instruments*

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

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

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

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

108

WG *add bass guitar* G C G D⁷ G C

S1. gainst ev - ry war

S2. gainst ev - ry war

A. gainst ev - ry war

Vln. *with mandolin*

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

WG *add drum*

A. The

A Sax.

B Sax.

Tpt.

Vln. *with mandolin*

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

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

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

S2.
free - dom wilbome_ will come_

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

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

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

A Sax.
B Sax.
Tpt.
Vln.

123 G C G D⁷

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

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

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

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

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

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

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

128

WG
wel-come jus-tice

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

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

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

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

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

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

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

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

MG
G D7 G C G D7 G C G D7
da da da da

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

S2
G D7
da da_ da da da da da_ da da da da da da_ da da da da da_ da da da

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

T.
da da

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

A Sax.
B Sax.
Tpt.
Vln.

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

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

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

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

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

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

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

A Sax.
B Sax.
Tpt.
Vln.

The Kakapo's Lament

Kevin Murray (2008)

♩ = 85 Gm D7 Gm D7 Gm F Gm Cm Gm

Fl.

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

S.

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

A.

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

B.

Vla.

B Rec.

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

S.

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

A.

hear his sad re- frain . . .

B.

Vla.

Bom Bom Bom Bom Bom Bom

B Rec.

Con.

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

S.

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

Vla.

B Rec.

Con.

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

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

B.
 Bom

Vla.

B Rec.

Con.

38 Gm D7 Gm D7 Gm D7

S. Ah Ah Ah

A.

B. Bom Bom Bom Bom Bom

Vla.

B Rec.

Con.

42 **C** Cm D7 Gm F7 D7 Cm D7 Gm D7

Fl.

Vla.

B Rec.

Con.

47 F7 Gm D7 Gm F7 D7

Fl.

Vla.

B Rec.

Con.

D

57 Gm D7 Gm D7 Gm D7 Gm DGm D7

S. Ah Ah Ah Through the long dark night he's 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)

GT. E^b $\text{♩} = 120$ $\frac{4}{4}$ 2 A Fm^7 B^b7 E^bmaj^7 E^b6 Fm^7 B^b7

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

11 E^bmaj^7 E^b6 Fm^7 B^b7 E^b6 C^7 Fm^7 Fm^7/B^b B^b7

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

19 E^bmaj^7 B Fm^7 B^b7 E^bmaj^7 E^b6 Fm^7b5 Fm^7b5/B^b B^b7

skin I tried so not to give in I said to my-self this af-fair ne-ver will

27 D E^bmaj^7 E^b6 Dm^7 G^7 C^o C C^7 A^bm^6

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

34 A^bm^6/B^b B^b7 E^bmaj^7 E^b6 C Fm^7 B^b7 Gm^7 E^b7

un-der my skin I'd sac-ri-fice an-y thing come what might for the sake of ha-ving you near in spite of a

41 Fm^7 Fm^7b5 E^bmaj^7 B^b7 G^7 Cm A^b

warn-ing voicethat comes in the night and re-peats and re-peats in my ear don't you know li ttle fool you ne-ver can li ttle fool

S. li ttle fool

A. li ttle fool

47 E^b/G C^7 Fm^7 B^b7 E^b E^b7 A^b

win use your men-ta-li-ty wake up to re-a-li-ty but eachtime I do just the ne-ver can win Oo Oo ne-ver can win Oo Oo

S. ne-ver can win Oo Oo

A. ne-ver can win Oo Oo

54 $A^{\flat}m^6$ E^{\flat}/G $B^{\flat}m/D^{\flat}7$ Fm $B^{\flat}7(b9)$ E^{\flat} **D** 15

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

S. _____

A. _____ got you_ _____

76 Fm^7 $B^{\flat}7$ Gm^7

GT. I'd sac - ri - fice an - y - thing come what might for the sake of ha - ving you

80 $E^{\flat}7$ Fm^7 Fm^7b5 $E^{\flat}maj^7$ $B^{\flat}7$ G^7

GT. near in spite of a war - ing voice that comes in the night and re - peats and re-peats in my ear _____ 'don't you

85 Cm A^{\flat} E^{\flat}/G C^7 Fm^7 $B^{\flat}7$ E^{\flat} $E^{\flat}7$

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

S. _____ li-ttle fool _____ ne-ver can win _____ Oo _____ Oo _____

A. _____ li-ttle fool _____ ne-ver can win _____ Oo _____ Oo _____

93 A^{\flat} $A^{\flat}m^6$ E^{\flat}/G $B^{\flat}m/D^{\flat}$ C^7

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

97 **F** Fm $B^{\flat}7(b9)$ E^{\flat} C^7 Fm $B^{\flat}7(b9)$

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

S. _____ got you_ _____ got you_ _____

A. _____ got you_ _____ got you_ _____

103 E^{\flat} C^7 Fm $B^{\flat}7(b9)$ E^{\flat}

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

stop rhythm & kb

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 \flat $\text{♩} = 120$


GT.  I've


Sax.1 


Sax.2 

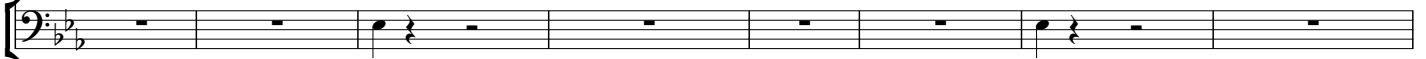
Vc. 

5 **A** Fm 7 B \flat 7 E \flat maj 7 E \flat 6 Fm 7 B \flat 7 E \flat maj 7 E \flat 6


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


Sax.1 

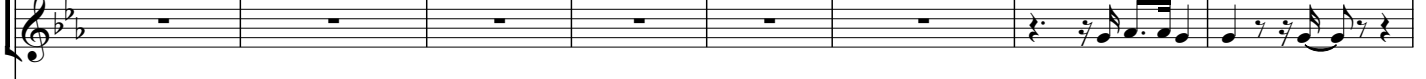
Sax.2 


Vc. 

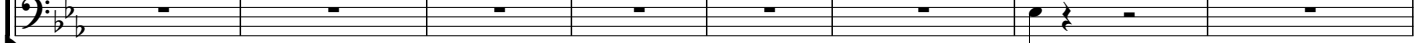
13 Fm 7 B \flat 7 E \flat 6 C 7 Fm 7 Fm 7 /B \flat B \flat 7 E \flat maj 7

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

Sax.1 

Sax.2 

Vla. 

Vc. 

B

21 Fm⁷ B^{b7} E^bmaj⁷ E^{b6} Fm^{7b5} Fm^{7b5}/B^bB^{b7} D E^bmaj⁷ E^{b6}

GT. tried so _____ not to give in _____ I said to my-self "this af - fair ne - ver will go so well _____ but

Sax.1

Sax.2

V1.

V2.

Vla.

Vc.

29 Dm⁷₃ G⁷ C^o C C⁷ A^bm⁶ A^bm⁶/B^bB^{b7} E^bmaj⁷

GT. why should I try to re - sist when dar-ling I know so well? _____ I've got you _____ un - der my skin _____

Sax.1

Sax.2

V1.

V2.

Vla.

Vc.

36 E^{b6} **C** Fm⁷ B^{b7} Gm⁷₃

GT. I'd sac - ri - fice an - y - thing come what might for the sake of ha - ving you

Sax.1

Sax.2

Vla.

Vc.

E^b7

Fm⁷

Fm⁷^{b5}

E^bmaj⁷

40

GT. *(Guitar part with triplets)*

near in spite of a warn - ing voice that comes in the night and re - peats and re - peats in my

Sax.1

Sax.2

Vl.

V2.

Vc.

B^b7

G⁷

Cm

A^b

E^b/G

C⁷

Fm⁷

B^b7

E^b

E^b7

44

GT. *(Guitar part with triplets)*

ear... 'don't you know li-ttle fool... you ne-ver can win... use your men - ta - li - ty... wake up to re - a - li - ty" but each

S.

li-ttle fool ne-ver can win Oo... Oo...

A.

li-ttle fool ne-ver can win Oo... Oo...

Sax.1

Sax.2

Vl.

V2.

Vla.

Vc.

53 A^b $A^b m^6$ E^b/G $B^b m/D^b7$ Fm $B^b7(b9)$ E^b

time I do just the thought of you makes me stop before I be - gin 'cause I've got you _____ under my skin _____

got you _____

got you _____

GT. Sax.1 Sax.2 Vl.1 Vl.2 Vla. Vc.

D Dm^7 G^7 $Cmaj^7$ C^6 $Dm^7 b5$ G^7 B $Cmaj^7$ C^6 $Dm^7 b5/G$

61

Sax.1 Vl.1 Vl.2 Vla. Vc.

69

GT.

Sax.1

Sax.2

Vl.1

Vl.2

Vla.

Vc.

Bm⁷ E⁷ A⁰ A A⁷ Fm⁶ Fm⁶/GG⁷ Cmaj⁷ C⁶ B⁷ ^{1d}

E

77

GT.

Sax.1

Sax.2

Vc.

Fm⁷ B^{b7} Gm⁷ E^{b7} Fm⁷

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

82 **Fm^{7b5}** **E^bmaj⁷** **B^{b7}** **G⁷** **Cm** **A^b** **E^b/G**

GT. comes in the night and re - peats and re - peats in my ear _____ 'don't you know li-ttle fool _____ you ne-ver can win _____

S. _____ li-ttle fool ne-ver can

A. _____ li-ttle fool ne-ver can

Sax.1 _____

Sax.2 _____

V1. _____

V2. _____

Vla. _____

Vc. _____

88 **C⁷** **Fm⁷** **B^{b7}** **E^b** **E^{b7}** **A^b** **A^bm⁶**

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

S. win Oo _____ Oo _____

A. win Oo _____ Oo _____

Sax.1 _____

Sax.2 _____

V1. _____

V2. _____

Vla. _____

Vc. _____

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

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

S. *got you_ got you_*

A. *got you_ got you_*

Sax.1

Sax.2

V1.

V2.

Vla.

Vc.

103 E^b C^7 Fm $B^b 7(b9)$ E^b

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

Sax.1

Sax.2

V1.

V2.

Vla.

Vc.

stop rhythm & kb

pizz

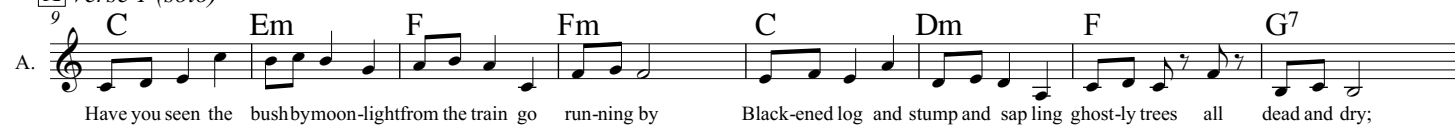
On the night train

W: Henry Lawson M: Ade Monsborough

(Arr. Noni Dickson - 2011)

VI. 

A Verse 1 (solo)

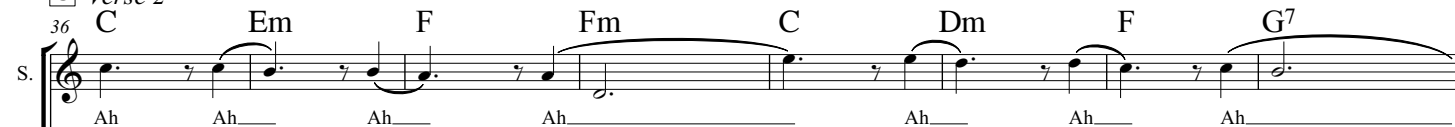
A. 
Have you seen the bush by moon-light from the train go run-ning by Black-ened log and stump and sap ling ghost-ly trees all dead and dry;

A. 
Here a patch of glassy wa-ter; there a glimpse of mys-tic sky? Have you heard the still voice cal-ling yet so warm and yet so co-ld.

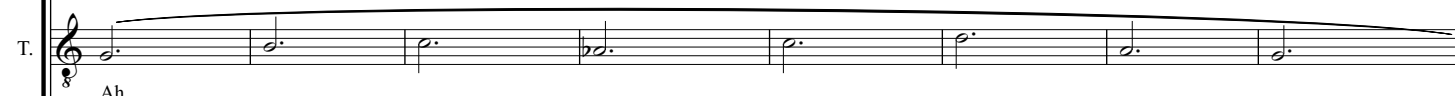
A. 
I'm the moth - er bush that bore you, come to me when you are old.

Fl. 

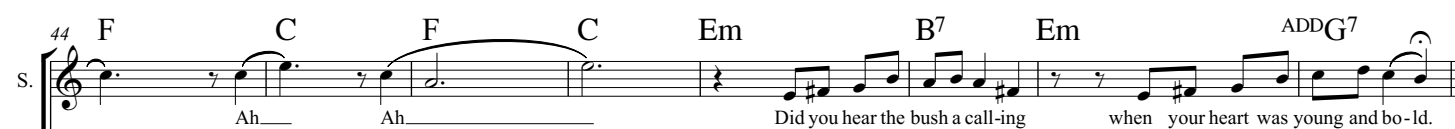
C Verse 2

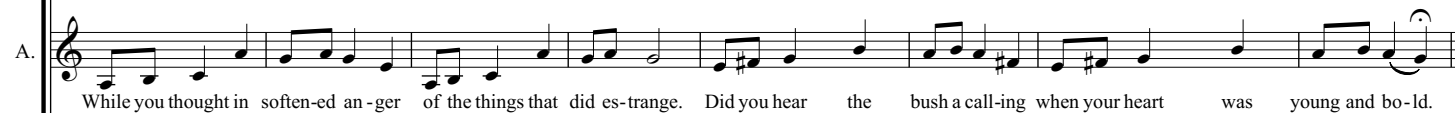
S. 
Ah Ah Ah Ah Ah Ah Ah

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

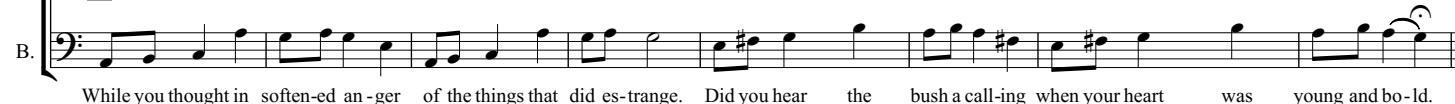
T. 
Ah

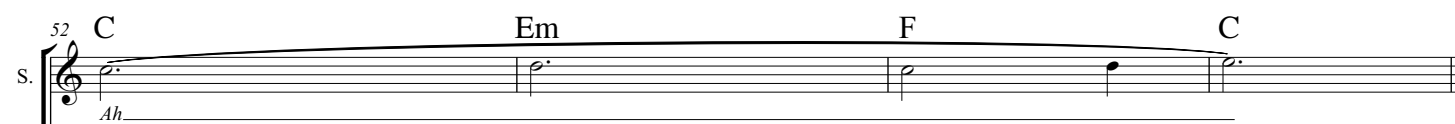
B. 
Did you see the bush be-low you sweep-ing dark - ly to the range All unchanged and all un-chang-ing Yet so ve - ry old and strange!

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

A. 
While you thought in soften-ed an-ger of the things that did es-trange. Did you hear the bush a call-ing when your heart was young and bo-ld.

T. 
Ah Ah Did you hear the bush a call-ing When your heart was young and bo-ld.

B. 
While you thought in soften-ed an-ger of the things that did es-trange. Did you hear the bush a call-ing when your heart was young and bo-ld.

S. 
Ah

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

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

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

56 **D** C Em F Fm C Em F Fm C

F1.

65 Em F Fm C Dm F G⁷

T. Rec.

72 F C F C Em B⁷ Em

F1.

79 G⁷ rit. C a tempo Em F C Em F Fm C Em F Fm

F1.

91 **E** Verse 3 C Em F Fm C Dm F G⁷

S.
A.
T.
B.

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

99 F C F C Em B⁷ Em G⁷

S.
A.
T.
B.

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

107 C Em F C

S.
A.
T.
B.

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

111 Em F Fm C

V1.

On the night train

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

C Em F Fm C Em F Fm

Vl. I
Vla.
Hp.

A Verse 1 (solo)

9 C Em F Fm C Dm F

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

Vl. I
Vla.
Hp.

16 G7 F C F C Em B7

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

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

23 Em G⁷ C (All women) Em F C

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

Fl.

Vl.

Vla.

Vc.

Hp. Em G⁷ C Em F C

B

29 Em F Fm C Em F Fm

Fl.

Vl.

Vla.

Hp. Em F Fm C Em F Fm

C Verse 2

36 C Em F Fm C Dm F

S. Ah Ah Ah Ah Ah Ah Ah

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

T. Ah

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

F1.

V1.

Vla.

Hp. C Em F Fm C Dm F

43 G7 F C F C Em B7

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

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

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

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

F1.

V1.

Vla.

Hp. G7 F C F C Em B7

50

Em ADDG7 C Em F C

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

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

T. When your heart was young and bo - ld. I'm the moth - er bush that nursed you; come to me when you are old.

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

Fl.

Vl.

Vla.

Vc.

Em G7 C Em F C

Hp.

D

56 C Em F Fm C Em F Fm C

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

65 Em F Fm C Dm F G⁷

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

72 F C F C Em B⁷ Em G⁷ rit. C a tempo

F1.

T. Rec.

Vl.

Vla.

Vc.

Hp.

F C F C Em B⁷ Em G⁷ rit. C a tempo

81 Em F C Em F Fm C Em F Fm

F1.

T. Rec.

Vl.

Vla.

Vc.

Hp.

Em F C Em F Fm C Em F Fm

E Verse 3

91 C Em F Fm C Dm F G⁷

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

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

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

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

F1.

T. Rec.

VI.

Vla.

Vc.

Hp. C Em F Fm C Dm F G⁷

99 F C F C Em B⁷ Em G⁷

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

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

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

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

Fl.

T. Rec.

Vl.

Vla.

Vc.

Hp.

107 C Em F C Em F Fm

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

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

T. *I'm the mo - ther bush that loves you, come to me now you are old*

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

Vl.

Vla.

Vc.

Hp.

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

rall. . . .

Road to Dorchester

Graham Moore

♩=170

6

S.

Verse 1

7

S.

Six brave men we've read your story the trial, the grief, the pain and the glory at the

11

hands of the squire, the whig and the tory in England's pleasant land. But if

15

S.

I could ask you one last question, one last thought for your reflection. Did you

19

lose all hope, pray for protection on the road to Dorchester?"

Chorus

23

S.

On the road, on the road, By the masters of oppression you were ta-

A.

On the road, on the By the masters of oppression you were ta-

T.

On the road, on the road, By the masters of oppression you were ta-

B.

On the road, on the road, By the masters of oppression you were ta-

30

S.

ken from your land On the road, on the road, The im

A.

ken from your land On the road, on the The im

T.

ken from your land On the road, on the road, The im

B.

ken from your land On the road, on the The im

Repeat at end

36 G D G A⁷

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

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

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

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

Verse 2

45 D G

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

49 D D/C# D/B D/A G A⁷

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

54 D G

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

58 D D/C# D/B D/A G A⁷ D [To Chorus]

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

Verse 3

62 D G

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

67 D D/C# D/B D/A G A⁷

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

71 D G

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

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

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

Road to Dorchester

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

Graham Moore

$\text{♩} = 170$ D

Verse 1
7

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

11

S. D D/C\# D/B D/A G A^7
hands of the squire, the whig and the to - ry in Eng - land's pleas - ant land. But if

15

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

19

S. D D/C\# D/B D/A G A^7 D
lose all hope, pray for pro - tec - tion on the road to Dor - ches - ter?"

Chorus

23

A D G D G D A

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

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

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

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

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

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

Repeat at end

32

D A G D G A⁷

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

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

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

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

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

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

40

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

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

Verse 2

45 D G

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

Vln

Vc

49 D D/C# D/B D/A G A⁷

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

Vln

Vc

54 D G

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

Vln

Vc

57 D D/C# D/B D/A G A⁷ D [To Chorus]


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

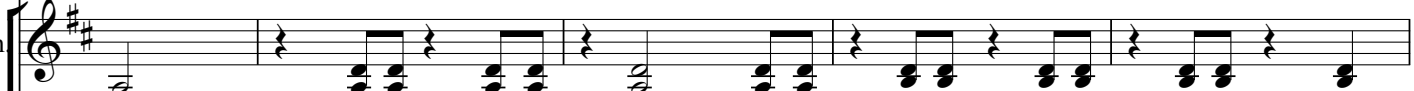
Vln


Vc

Verse 3


62 D G


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


Vln 

Vc 

67 D D/C# D/B D/A G A7


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


Vln 

Vc 


71 D G


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


Vln 

Vc 

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

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

Vln 

Vc 

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

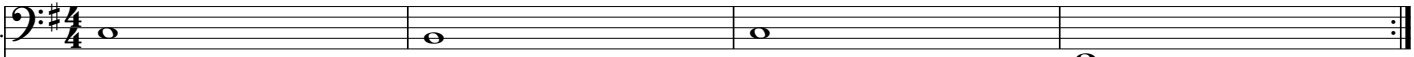
T. na na na na na Ah na na na na na na na na na na na na

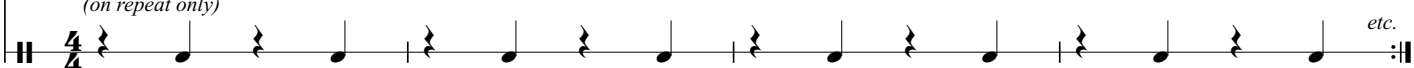
M. na na na na na Ah na na na na na na na na na na na na

You Were Meant For Me

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

(on repeat only)

Bass: 

Egg: 

5 **A** C⁹ G/B C Em

Tr. 

I hear the clock it's six A M_____ I feel so far__ from where I've been__

9 C⁹ G/B C D

Tr. 

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

Bass: 


13 C⁹ G/B C Em

Tr. 

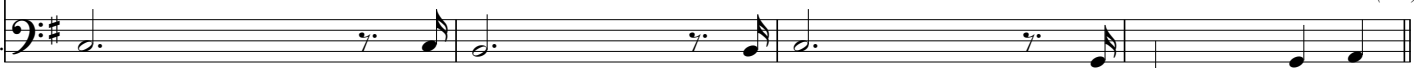
I break the yolks and make a smi ley face_____ I kind of like it in my brand new place I wipe the

Bass: 

17 C⁹ G/B C D

Tr. 

spots a-bove the mirror don't leave the keys in the door_____ I ne-ver put the towels on the floor an - y more cause (etc.)


Bass: 

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

Tr. 

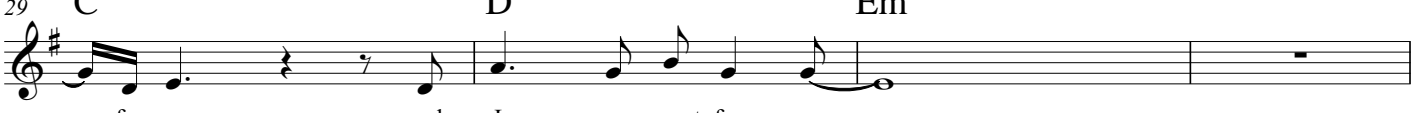
dreams last__ for____ so__ long__ e - ven af - ter you're gone__

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

Tr. 

I know_ you love_ me_ and_ soon_ you will see_____ you were meant

29 C D Em

Tr. 

__ for me and I was meant for you__

33 **C** **C⁹** **G/B** **C** **Em**

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

37 **C⁹** **G/B** **C** **D**

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

41 **C⁹** **G/B** **C** **Em**

Tr. put on my coat in the pour-in___ rain___ I saw a mo-vei but it was-not the same

45 **C⁹** **G/B** **C**

Tr. Cause it was ha - ppy and i___ was sad___ And it made me miss you___

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

Tr. Oh___ so bad___ dreams last___ for___ so___ long___ e - ven af - ter you're gone___

S. Oooh

A. Oooh

Bar. Oooh

B. Oooh

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

Tr. I know you love me_ and soon you will see___ you were meant_ for me and I was meant for you___ I

S.

A.

Bar.

B.

61 **E** Am⁷ D Bm D Em⁷

Tr. go a-bout my bus'ness I'm do-in fine__ be-sides what__ would I say__ if I had__ you on the line?

S. Ooo

A. Ooo

Bar. Ooo

B. Ooo

65 Am⁷ D Bm⁷ Em

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

S.

A.

Bar.

B.

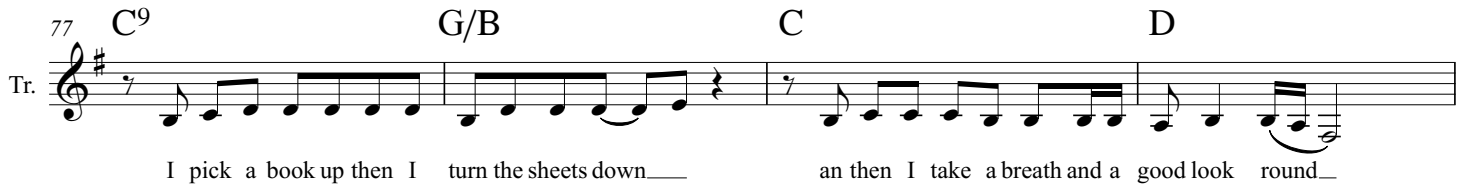
69 C⁹ G/B C Em

Tr.

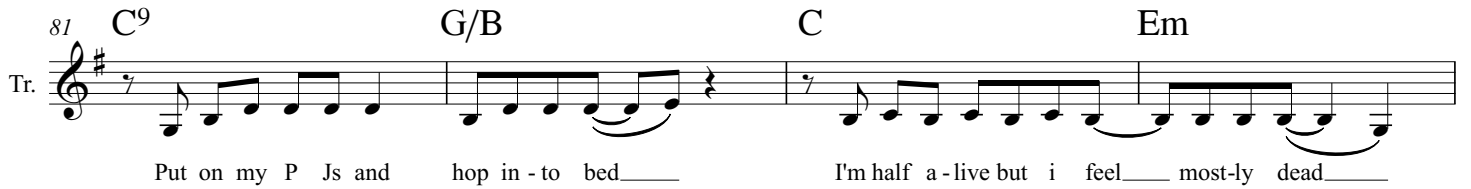
F
73 C⁹ G/B C Em

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

77 C⁹ G/B C D

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

81 C⁹ G/B C Em

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

85 C⁹ G/B C D

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

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

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

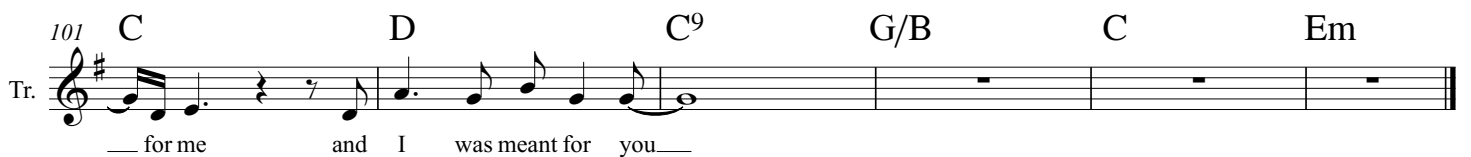
93 C D G D/F# Em G/D

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

97 C D Em

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

101 C D C⁹ G/B C Em

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

You Were Meant For Me

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

Chords: C⁹, G/B, C, Em

Hp.

Bass *(on repeat only)*

Egg *(on repeat only)*

5 C⁹ **A** G/B C Em

Tr.

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

Hp.

9 C⁹ G/B C D

Tr.

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

Hp.

Bass

13 C⁹ G/B C Em

Tr.

I break the yolks and make a smi-ley face_____ I kind of like it in my brand new place_ I wipe the

Fl.

Hp.

Bass

17 **C⁹** **G/B** **C** **D**

Tr. *spots a-bove the mirror don't leave the keys in the door I ne-ver put the towels_ on the floor an - y more_ cause*

Fl.

Rec.

Hp. *(etc.)*

Bass

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

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

Fl. *p*

Rec. *p*

Cl. *p*

Hp.

Bass

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

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

Fl.

Rec.

Cl.

Hp.

Bass

29 C D Em

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

Hp.

33 C C⁹ G/B C Em C⁹

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

Fl.

Hp.

38 G/B C D C⁹

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

Fl.

Hp.

42 G/B C Em C⁹

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

Fl.

Rec.

Hp.

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

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

S. _____ Oooh

A. _____ Oooh

Bar. _____ Oooh

B. _____ Oooh

Fl. _____

Rec. _____

Hp. _____

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

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

S. _____

A. _____

Bar. _____

B. _____

Fl. *p* _____

Rec. *p* _____

Cl. *p* _____

Hp. _____

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

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

S.

A.

Bar.

B.

Fl. *p*

Rec. *p*

Cl. *p*

Hp.

57 C D Em

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

S.

A.

Bar.

B.

Fl.

Rec.

Cl.

Hp.

E

61 Am⁷ D Bm D Em⁷

Tr. go a-bout my bus'-ness I'm do-in fine be-sides what would I say if I had you on the line?

S. Ooo

A. Ooo

Bar. Ooo

B. Ooo

Fl.

Rec.

Cl.

Hrp.

65 Am⁷ D Bm⁷ Em

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

S. *colla voce*

A. *colla voce*

Bar. *colla voce*

B. *colla voce*

Fl. *colla voce*

Rec. *colla voce*

Cl. *colla voce*

Hrp.

69 C⁹ G/B C Em

Tr.

Hp.

73 **F** C⁹ G/B C Em

Tr. 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_

Fl.

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_

Fl.

Rec.

Hp.

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

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

Fl.

Rec. *p*

Cl. *p*

Hp.

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

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

Fl.

Rec.

Cl.

Hp.

98 D Em C

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

Fl.

Rec.

Cl.

Hp.

102 D C9 G/B C Em

Tr. I was meant for you_

Fl.

Rec.

Cl.

Hp.

Hushabye

Traditional (Arr. Maria Dunn - 2009)

A ♩=84

S. *p* Ooo ooo Ooo

A. *p* Ooo Ooo

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

S. Ooo

A. Ooo

B Guitars start

21 **Dm** **Gm** **C** **A⁷** **Dm**

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

29 **Dm** **Gm** **C** **A⁷** **Dm**

CW 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

C Piano tacet

45 **Dm** **Gm** **C** **Dm** **B^b** **F** **C** **Dm** **F** **C**

Fl. Sam

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

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

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

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

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

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

76 **Dm** **Gm** **C** **A⁷**

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

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

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

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

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

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

92 **Dm** **Gm** **C** **A⁷** **Dm**

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

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

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

106 **Dm** **B^b** **C** **A⁷** **Dm**

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

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

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

115

S. ooo Ooo

A. *p* Ooo Ooo

122

S. Ooo

A. Ooo

Hushabye

Traditional (Arr. Maria Dunn - 2009)

A ♩=84

S. *p* Ooo ooo Ooo Ooo

A. *p* Ooo Ooo Ooo

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

V1 *p*

V2 *p*

Vla *p*

Vc. *p*

Hp. *p*

B Guitars start

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

V1 *pp*

V2 *pp*

Vla *pp*

Vc. *pp*

Hp. *pp*

21 **Dm** **Gm** **C** **A⁷** **Dm**

28

Dm Gm C A⁷ Dm

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

V1

V2

Vla

Vc.

Hp.

37

F C B^b F C A⁷ Dm

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

V1

V2

Vla

Vc.

Hp.

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

Fl. Sam

A. F. Meredith

Conc.

Vla.

Vc.

Hp. *pp*

53 F C Dm Bb Dm Gm C Bb

Fl.

A. F.

B. Cl.

Conc.

Vla.

Vc. *p*

Hp. *p*

61

C Dm

Fl.

A. F.

B. Cl.

Conc.

V1.

V2.

Vla.

Vc.

Hp.

p

p

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

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

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

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

V1. *pp*

V2. *pp*

Vla. *pp*

Vc. *pp*

Hp. *pp*

76 Dm Gm C A⁷

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

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

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

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

V1.

V2.

Vla.

Vc.

Hp. *pp*

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

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

Vla.

Vc.

Hp.

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

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

V1.

V2.

Vla.

Vc.

Hp.

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

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

S. Meredith all the pre - tty li-ttle

V1

V2

Vla

Vc.

Hp.

108 **C** **A⁷** **Dm**

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

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

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

V1


V2


Vla

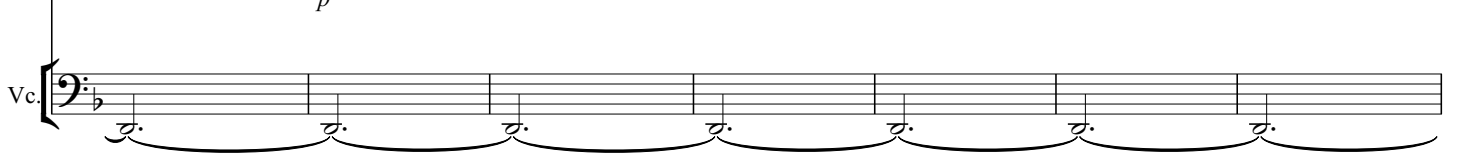
Vc.

Hp.


116


S. 

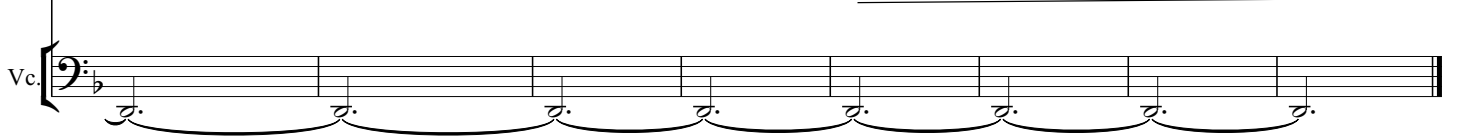
A. 

Vc. 

123

S. 

A. 

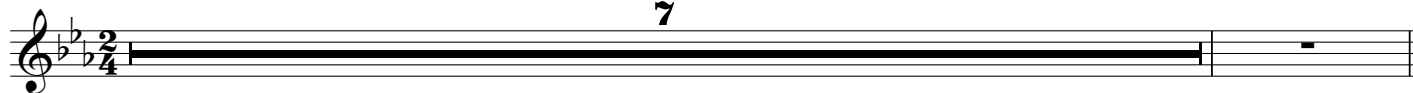
Vc. 

Never Mind the Why and Wherefore

Gilbert & Sullivan (from 'HMS Pinafore')

♩=120

7



Captain Ne - ver mind the why and where-fore, love can le - vel ranks, and there - fore, though his
 Sir Jo Ne ver mind the why and where-fore, love can le - vel ranks, and there - fore, though your
 Josephine Ne - ver mind the why and where-fore, love can le - vel ranks, and there - fore, I ad -



lord - ship's sta - tion's migh - ty, though stu - pen - dous be his brain, though her
 nau - ti - cal re - la - tion in my set could scarce - ly pass, though you
 mit the ju - ris - dic - tion; a - bly have you played your part; You have



tastes are mean and fligh - ty and her for - tune poor and plain.
 oc - cu - py a sta - tion in the low - er mid - dle class.
 car - ried firm con - vic - tion to my hes - i - ta - ting heart.



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



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.



Let the air with joy be la - den rend with songs the air a - bove,



Let the air with joy be la - den rend with songs the air a - bove,



Let the air with joy be la - den rend with songs the air a - bove,

46 Eb Bb7 Eb Bb7 Eb Bb7

For the un - ion of a maid - en with the man who owns her love. _____

Cpt. 8 For the un - ion of a maid - en with the man who owns her love. _____

Jo. 8 For the un - ion of a maid - en with the man who owns her love. _____

52 **6**

Coda **D** Eb Bb7 Eb Bb7

58 Josephine Let the air with joy be la - den Ring the mer - ry bells on board - ship,

62 Men For the un - ion of a mai - den, for her un - ion with his Lord - ship

66 Eb Ab Bb7 Eb

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

Cpt. 8 Rend with songs the air a - bove, for the man who owns her love!

Jo. 8 Rend with songs the air a - bove, for the man who owns her love!

70 Eb Ab Eb Bb7 Eb

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

Cpt. 8 Rend with songs the air a - bove for the man who owns her love!

Jo. 8 Rend with songs the air a - bove for the man who owns her love!

77 **E** **17**

Never Mind the Why and Wherefore

Gilbert & Sullivan (from 'HMS Pinafore')

$\text{♩} = 120$

E_b Bb^7 E_b Bb^7 E_b Bb^7 E_b Bb^7 E_b

Fl. f

Fl. f

Cl. f

B. Cl. f

V1. f

V2. f

Vla. f

Vc. f

Glk. f

Tri. f

W. Bl. f

9 **A** E_b Bb^7 E_b Bb^7 G_b° E_b

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

Fl. p

V1. p

V2. p

Vla. p

Vc. p

30 p

16 $A\flat$ $E\flat$ $B\flat$ F^7 $B\flat$ E° $B\flat/F$ F^7 $B\flat$

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*

B. Cl. *p*

Vl. *p*

V2.

Vla.

Vc.

B

24 $F^7/B\flat$ $B\flat$ $F^7/B\flat$ $B\flat$ $F^7/B\flat$ $B\flat$ $E\flat$ $B\flat$ F^7 $B\flat$

Captain & Sir Jo. Captain

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

Fl.

Fl.

Cl.

B. Cl.

Vl.

V2.

Vla.

Vc.

Glk. *p*

Josephine Sir Jo. Josephine

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

Fl. *sf*

Fl. *sf*

Cl. *sf*

B. Cl. *sf*

Vl. *sf* *p*

V2. *sf*

Vla. *sf*

Vc. *sf*

Glk. *sf*

42 **C** Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7

Let the air with joy be la-den rend with songs the air a-bove, For the un-ion of a maid-en with the man whoowns her love. _____

Cpt. Let the air with joy be la-den rend with songs the air a-bove, For the un-ion of a maid-en with the man whoowns her love. _____

Jo. Let the air with joy be la-den rend with songs the air a-bove, For the un-ion of a maid-en with the man whoowns her love. _____

Fl. *p* *mf*

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

V1. *p* *mf*

V2. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Glk. *mf*

Cym. *mf*

Tri. *p* *mf*

W. Bl. *p* *mf*

52 Eb Bb7 Eb Bb7 Eb Bb7 Eb

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

Coda 58 Eb **D** Bb7 Eb Bb7 Eb Bb7 Eb Bb7

Josephine Men

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

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

p

34

66 Eb Ab Bb7 Eb Eb Ab Eb Bb7 Eb

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

Fl. *mf*
 Fl. *mf*
 Cl. *mf*
 B. Cl. *mf*
 V1. *mf*
 V2. *mf*
 Vla. *mf*
 Vc. *mf*
 Glk. *mf*
 Cym. *mf*
 Tri. *mf*
 W. Bl. *mf*

77 *Tag* **E**

f Eb Bb7 Eb Bb Gb° Eb Ab Eb Bb

Fl. *f*

Fl. *f*

Cl. *f*

Vi. *f*

V2.

Vla.

Vc.

Glk.

Cym.

Tri.

W. Bl.

add lib interesting rhythm!

86

Chord progression: Eb Bb7 Eb Bb Eb Ab Eb Bb7 Eb

Fl. *ff*

Fl. *ff*

Cl. *ff*

V1. *ff*

V2. *ff*

Vla. *ff*

Vc. *ff*

Glk.

Cym.

Tri.

Bring Him Home

M: Claude-Michel Schonberg L: Herbert Kretzner & Alain Boublil
 Arr: Maria Dunn - 2012

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

DW God on

Vl. *p*

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

DW *3* Guitar plays same rhythm as harp

high hear my prayer in my need you have always been there He is

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

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

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

19 A Tempo

DW *Dm Dm/C B^b B^b/A B^b/G B^b Gm Gm⁷ C⁷ F*

blessed Bring him home bring him home bring him home

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

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

Bar The su-mmers

B. The su-mmers

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

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

Bar *f* die one by one How soon they fly on and on

B. *f* die one by one How soon they fly on and on

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

37 F Gm⁷ Fmaj⁷/A B^b F Gm⁷ Fmaj⁷ B^b Am Gm B^b/C C *f* add piano

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

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

A. Bring him peace bring him joy he is young

Bar *pp* Bring him peace bring him joy he is young *f* You can

B. *pp* Bring him peace bring him joy he is young *f* You can

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

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

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

S. *mf* Ooo Ooo Ooo

A. Ooo Ooo Ooo

Bar take you can give let him be let him live

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

53 B^b B^b/E B^b/A Gm Gm⁷ C⁷ *poco rit.* **D** *tacet piano* A Tempo *poco rit.* . . .

DW die let me die let him live bring him

S. Die Die

A. Die Die

Bar Die Die

B. Die Die

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

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

DW home bring him home bring him home

Bring Him Home

M: Claude-Michel Schonberg L: Herbert Kretzner & Alain Boublil

Arr: Maria Dunn - 2012

♩=80

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

DW: - - - - - 6/4 - - - - - 4/4 God on high - - - - - hear my

V1: - - - - -

Vla: *p*

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

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

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

Vla: - - - - -

Hp: A Tempo *poco rit.* A Tempo *poco rit.* A Tempo *poco rit.*

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

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

V1: - - - - -

V2: *p*

Vla: *p*

Vc: *p*

Hp: A Tempo *poco rit.* A Tempo *poco rit.* A Tempo *poco rit.*

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

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

V1: - - - - -

V2: - - - - -

Vla: - - - - -

Vc: - - - - -

Hp: A Tempo

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

Dm Dm/C B^b B^b/A B^b/G B^b Gm Gm⁷ C⁷ F

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

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

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

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

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

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

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

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

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

33 F/A Gm A C⁷ poco rit. tacet piano

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

V2. *pp*

Vla. *pp*

Hp. *p*

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

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

44 DW *f add piano* You can take you can give let him be let him live

S. *mf* Ooo Ooo Ooo

A. *mf* Ooo Ooo Ooo

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

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

Fl. *f*

Rec. *f*

V1. *f*

V2. *f*

Vla. *f*

Vc. *f*

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

52

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

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

S. Die Die

A. Die Die

Bar. Die Die

B. Die Die

Fl.

Rec. *p*

V1. *p*

V2. *p*

Vla. *p*

Vc. *p*

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

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

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

59

DW home bring him home bring him home

Fl. *p* *pp*

Rec. *pp*

V1. *pp*

V2. *pp*

Vla. *pp*

Vc. *pp*

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

City of New Orleans

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

♩ = 110 D A D Bm G D A⁷

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

9 D A D Bm A⁷ D

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

17 Bm F#m A E

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

S.
A.
B.

oooh
oooh

25 Bm F#m A A⁷ D

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

S.
A.
B.

oooh oooh Aaah
oooh oooh Aaah
oooh oooh Aaah

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

Chorus (sing "Goodnight" from Chorus 3)

33 G A7 D Bm G D

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

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

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

40 A7 D A Bm E7/G#

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

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

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

45 C/E G A A7 D

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

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

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

[Guitars repeat last 8 bars as Coda]

Big Spender

Cy Coleman (Arr. Maria Dunn - 2011)

Dorothy Fields

italics = all women otherwise Lynette

$\text{♩} = 120$

A. Sax. $\text{♩} = 120$
2
p *sfz* *p*

Tr. **A** 3 Cm A^b D⁷ G⁷ Cm
The min-ute you walked in the joint I could see you were a man of dis-tinc-tion a real big spend-er. Good look-ing so re-fined say

Tr. 13 A^b 3 G⁷aug 3 Cm NC
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. 17 A^b D⁷ NC A^b G⁷ C
ev-ry guy I see_ Hey big spend-er_ Spend a li-ttle time with me

Tr. **B** 3 C Em/B Am C/G Dm Aaug Dm⁷
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. 31 A^b9 G⁹ A^b9 G⁹ **C**
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. 35 Cm A^b D⁷ G⁷ Cm A^b7 G⁷aug Cm
ba ba ooo_ ba ba ooo_ ba
S. *ba ba ooo_ ba ba ooo_ ba*
A. *ba ba ooo_ ba ba ooo_ ba*
T. *ba ba ooo_ ba ba ooo_ ba*
B. *ba ba ooo_ ba ba ooo_ ba*

44 A^b D^7 $A^b G^7$

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

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

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

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

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

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

Tr. *Would-n't you like to have fun fun fun How's a-bout a few laughs laughs I can show you a good time let me show you a*

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

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

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

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

61 A^b9 E G^9 *(All sing)* C^m A^b D^7

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

S. *good time*

A. *good time*

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

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

72 A^b D^7

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

79 A^b7 G^7

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

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

Tr. *me.*

Big Spender

Dorothy Fields

Cy Coleman (Arr. Maria Dunn - 2011)

$\text{♩} = 120$

Adim+7

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

finger click finger click etc

italics = all women otherwise Lynette

6 **A** Cm Ab D7 G7 Cm

Tr.
Kbd.

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

13 Ab7 G7aug Cm NC Ab D7

Tr.
Kbd.

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

stop
(D major scale with C \flat)

19 NC A^{b7}G⁷ C B C Em/B

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

S. *fun fun*

A. *fun fun*

S. Sax. *ff mp*

A. Sax. *ff mp p*

B. Cl. *ff mp p*

Vln. *ff mp p*

Kbd. *ff mp p*

NCA^{b7}G⁷ C Em/B

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

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

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

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

S. Sax. *mp*

A. Sax. *mp*

B. Cl. *mp*

Vln. *mp*

Kbd. *mp*

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

35 Cm A^b D⁷ G⁷ Cm A^{b7}

Tr. ba ba ooo ba ba ooo

S. ba ba ooo ba ba ooo

A. ba ba ooo ba ba ooo

T. ba ba ooo ba ba ooo

B. ba ba ooo ba ba ooo

S. Sax

A. Sax

B. Cl.

Vln.

Kbd. Cm A^b D⁷ G⁷ Cm A^{b7}

42 G⁷aug Cm A^b D⁷

Tr. ba ba ooo

S. ba ba ooo

A. ba ba ooo

T. ba ba ooo

B. ba ba ooo

S. Sax

A. Sax

B. Cl.

Vln.

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

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

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

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

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

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

B.

S. Sax

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

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

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

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

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

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

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

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

S. Sax

A. Sax

B. Cl.

Vln.

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

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

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

S. Sax *mp*

A. Sax *mp*

B. Cl. *mp*

Vln. *mp*

Kbd. *mp*

G⁹ Cm A^b D⁷ G⁷ Cm

69 **A^b7 G⁷aug Cm A^b D⁷**

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

S. Sax

A. Sax

B. Cl.

Vln.

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

A^b7 G⁷

75

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

S. Sax *ff*

A. Sax *ff*

B. Cl. *ff*

Vln. *ff*

Kbd. *ff*

A^b7 G⁷

82

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

S. Sax

A. Sax

B. Cl.

Vln.

Kbd.

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

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

May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

Ian $\text{♩} = 80$ 8 **A** D Am 4

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

Ian 17 D Am D Am

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

W. 'Tis won-der-ful time_____ Oh_____ Those

M. 'Tis won-der-ful time_____

Ian 22 D Am D Em D

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

W. long small hours of night

M.

B $\text{♩} = 95$ faster 28 Am D Am D D

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

W. Oh Oh Oh Oh Oh Oh Oh Oh

M. Ah Ah Ah Ah Ah Ah Ah Ah

Ian 33 Am Em D C D C

sky grows pale in the won-der-ful Mil - ky Way. There is

W. Oh oh oh oh ah oh ah_____

M. oh ah oh ah_____

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

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

W. Oh Oh Oh Oh oh ah

M. Ah Ah Ah Ah oh ah

45 Em a tempo D **D** Am D Am D

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

W. oh ah He

M. oh ah He

52 D Am Em D

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

W. sure-ly re-sem-bles Na-ture least

M. sure-ly re-sem-bles Na-ture least

61 **E** D C 2 Bm G Am D Am D Am G Em Bm G

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

73 Am **F** D Am Em D

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

W. Oh say some muse of a large_er star

M. Oh say some muse of a large_er star

79 Am D Em D

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

W. or worse.

M. or worse.

May Night on the Mountains

Words: Henry Lawson

Music: Ian Hamilton

♩ = 80

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

9 **A** D Am

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

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

17

D Am D Am D

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

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

M. 'Tis won-der-ful time_____

Rec.

Fl.

Vln.

Vc.

Hp.

Cym.

Perc.

23

Am D Em D

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

W. night

M.

Rec.

Fl.

Vln.

Vc.

Hp.

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

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

W. Oh Oh Oh Oh Oh Oh Oh Oh

M. Ah Ah Ah Ah Ah Ah Ah Ah

Rec.

Fl.

Vln. *pizz*

Vc.

Hp.

Cym. ♩=95 *faster*

Perc.

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

M. oh ah oh ah

Rec.

Fl.

Vln. *arco*

Vc.

Hp.

Cym.

Perc. *a tempo*

C

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

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

W. Oh Oh Oh Oh

M. Ah Ah Ah Ah

Rec.

Fl.

Vln. *pizz*

Vc.

Hp.

Cym. *faster* ♩=95

Perc.

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

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

W. oh ah oh ah

M. oh ah oh ah

Rec.

Fl.

Vln. *arco*

Vc.

Hp.

Cym.

Perc. *a tempo* ♩=80

D

48 Am D Am

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

Rec.

Fl.

Hp.

51 D D Am Em D

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

W.

M.

Hp.

56

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

Vc.

E

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

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

Rec.

Fl.

Vln.

Vc.

Hp.

Cym.

Perc.

73 Am **F** D Am Em D

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

W. Oh say some muse of a large_ er star_

M. Oh say some muse of a large_ er star_

Rec.

Fl.

Vln.

Vc.

Hp.

Cym.

Perc.

79 Am D Em D

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

W. or worse._

M. or worse._

Rec.

Fl.

Vln.

Vc.

Hp.

Cym.

Perc.

Morning Nightcap Tune Set

(Adapted from a Lunasa arrangement)

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

$\text{♩} = 200$ D Em⁷

5 Bm A⁷sus⁴

9 D Em⁷

13 Bm A⁷sus⁴

17 D Em⁷

21 Bm A⁷sus⁴ G

25 F[#]m⁷ G Em

29 Bm A⁷sus⁴ G G

Morning Nightcap (x2)

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

1 Ḡm B^b

5 Cm⁷ Dmsus⁴

9 Gm B^b

13 Cm⁷ Dmsus⁴

17 Gm Am⁷ B^b Cm Gm Am⁷ Gm₃ F

21 Cm Gm Am⁷ B^b Cm Dm Dm

25 Gm Am⁷ B^b Cm Bb Gm Am⁷ Gm₃ F

29 Cm Gm Am⁷ B^b Cm Dm Dm (off!) 3

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 mo-ney 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 mo-ney 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 mo-ney 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 mo-ney 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 soupkit 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 **10** freely Am⁶ Am⁶ Dm⁶

KD.

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

18 E B⁷ E Am⁶ Am⁶ C Am D⁷

KD.

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

♩=75 26 Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶

KD.

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

S. Mmm morn in's mmm

MS. Mmm mmm morn-in's mmm mmm

A. Mmm mmm morn-in's mmm mmm

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

KD.

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

S. spread yo wings mmm take to the sky Mmm

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

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

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

KD.

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

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

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

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

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

KD.

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

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

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

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

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

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

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

64 Am Bm Am⁶ Bm⁶ Am⁶/C Bm⁶ Am⁶ Bm⁶ Am⁶/C Bm⁶

S. 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

70 Dm Dm/C Dm⁶/B Dm⁶/A E B⁷ E

S. jump - in and the co - tton is high Oh yo

MS. jump - in and the co - tton is high Oh yo

A. jump - in and the co - tton is high Oh yo

74 Am⁶ Bm⁶ Am⁶/C Bm⁶ Am⁶ Bm⁶ Am⁶/C Bm⁶ C Am⁷ D⁷

S. da-ddy's rich and yo ma is good loo - kin so hush li - ttle ba - by don't you

MS. da-ddy's rich and yo ma is good loo - kin so hush li - ttle ba - by don't

A. da-ddy's rich and yo ma is good loo - kin so hush li - ttle ba - by don't

80 Am⁶ Bm⁶ Am⁶ Bm⁶ C Am D⁷ rit.

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

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

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

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

Summertime

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

George Gershwin (Arr. Maria Dunn - 2011)

Musical score for the first system of 'Summertime'. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin I (V1.), Violin II (V2.), Viola (Vc.), Harp (Hp.), and Chinese Cymbals (Cym.). The tempo is marked as quarter note = 60. The Flute part begins with a melodic line. The Violin I and II parts play a rhythmic accompaniment with a *pp* dynamic. The Harp part provides a harmonic accompaniment. The Chinese Cymbals part has a specific rhythmic pattern.

Musical score for the second system of 'Summertime', starting at measure 11. The vocal line (K.D.) is marked 'freely' and includes the lyrics: "Su-mmer - time and the li - vin is ea - sy Fish are jump-in and the co-nton is high". The accompaniment includes parts for Flute (Fl.), Clarinet (Cl.), Violin I (V1.), Violin II (V2.), Viola (Vc.), Harp (Hp.), and Chinese Cymbals (Cym.). The vocal line is accompanied by a piano accompaniment. The Harp part is marked 'freely'. The Chinese Cymbals part has a specific rhythmic pattern.

11 freely Am^6 Am^6 Dm^6 E B⁷

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

19 E Am⁶ Am⁶ C Am D⁷

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

V1.

V2.

Vc.

Hp.

♩=75

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

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

S. Mmm morn in's mmm

MS. Mmm mmm morn-in's mmm mmm

A. Mmm mmm morn-in's mmm mmm

Fl.

Cl.

Vc.

Hp.

Cym.

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

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

S. spread yo wings mmm take to the sky Mmm

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

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

Vc.

Hp.

Cym.

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

KD. da - dyanma - mmystand - in' by

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

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

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

Fl.

Cl.

VI.

Vc.

Hp.

Cym.

Am⁷/E Dm/C[#] Dm⁶/B

Am⁷/G Am⁷/E

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

KD.

S. summer - time summertime summertime

MS. summer - time summertime summertime

A. summer - time summertime summertime

Fl. *tr*

Cl.

Vl.

Vc.

Hp.

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

KD.

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

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

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

Fl.

Cl.

Vl.

V2.

Vc.

Hp.

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

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

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

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

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

FL. *3*

CL. *3*

V1. *3*

V2. *3*

Vc.

Hp.

Cym.

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

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

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

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

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

FL.

CL.

V1.

V2.

Vc.

Hp.

Cym.

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

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

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

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

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

Fl. *(Instrumental)*

Cl. *(Instrumental)*

V1. *(Instrumental)*

V2. *(Instrumental)*

Vc. *(Instrumental)*

Hp. *(Instrumental)*

Cym. *(Instrumental)*

81 **Am⁶** **Bm⁶** *rit.* **C** **Am** **D⁷**

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

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

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

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

Fl. *(Instrumental)*

Cl. *(Instrumental)*

V1. *(Instrumental)*

V2. *(Instrumental)*

Vc. *(Instrumental)*

Hp. *(Instrumental)*

Cym. *(Instrumental)*

Como Lora Una Estrella

Antonio Carillo (1892-1962) Venezuelan

♩=115

Hp. *1st time 8va*

Gtr. *Em B⁷ Em B⁷*

5 **A**

Hp.

Gtr. *Em B⁷ Em B⁷ Em Em Am*

13

Hp.

Gtr. *Am⁷ B⁷ Am⁷ B⁷ Em*

21

Hp.

Gtr. *Em B⁷ Em B⁷ Em Em Am*

29

Hp.

Gtr. *Am⁷ Em B⁷ Em*

37 **B**

Hp.

Gtr. *B⁷ Em Em B⁷ Em Gmaj⁷*

45

Hp.

Gtr.

Am D Em Em⁷ B⁷ Em

53 **C**

Hp.

Gtr.

B⁷ Em Em B⁷ Em Gmaj⁷

61

Hp.

Gtr.

Am D Em Em⁷ B⁷ Em

69 **D**

Hp.

Gtr.

Em B⁷ Em B⁷ Em Em Am

77

Hp.

Gtr.

Am⁷ Em B⁷ Em

85 **E**

Hp.

Gtr.

B⁷ Em Em B⁷ Em Gmaj⁷

93

Hp.

Gtr.

Am D Em Em⁷ B⁷ Em

Como Lora Una Estrella

A Antonio Carillo (1892-1962) Venezuelan

♩=115

Fl.

V2.

Vla.

Vc. *pizz*

Hp. *1st time 8va*

Gr. *Em stop B7 stop Em stop B7 stop Em stop B7 stop Em stop*

8 Fl.

Vc.

Hp.

Gr. *B7 stop Em stop Em stop Am stop Am7 stop*

15 Fl. *tr*

V2.

Vla.

Vc.

Hp.

Gr. *B7 stop Am7 stop B7 stop Em stop Em stop B7 stop*

23

Fl.

Vla.

Vc.

Hp.

Gr.

Em B⁷ Em Em Am

30

Fl.

V2.

Vla.

Vc.

Hp.

Gr.

Am⁷ Em B⁷ Em

37 **B**

V2.

Vla.

Vc.

Hp.

Gr.

B⁷ Em Em B⁷ Em Gmaj⁷

45

V2

Vla. *arco*

Vc.

Hp.

Gr. *stop*

Am D Em Em⁷ B⁷ Em

53 **C**

V1

V2 *arco*

Vla.

Vc.

Hp.

Gr. *stop*

B⁷ Em Em B⁷ Em Gmaj⁷

61

Fl.

V1

V2

Vla. *arco*

Vc.

Hp.

Gr. *stop*

Am D Em Em⁷ B⁷ Em

69 **D**

Fl.

Fl.

V2
arco

Vla.
arco

Vc.

Hp.

Gtr.
Em stop B7 stop Em stop B7 stop Em stop Em stop Am stop

77

Fl.

Fl.

V2

Vla.
pizz

Vc.
pizz

Hp.

Gtr.
Am7 stop Em stop B7 stop Em stop

E

85

Musical score for measures 85-92. The score includes parts for Flute 1 (Fl.), Flute 2 (Fl.), Violin 1 (V1), Violin 2 (V2), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), and Guitar (Gtr.). The key signature has one sharp (F#). The guitar part features a sequence of chords: B7, Em, Em, B7, Em, and Gmaj7. The strings are marked with 'arco' and 'pizz'.

93

Musical score for measures 93-100. The score includes parts for Flute 1 (Fl.), Flute 2 (Fl.), Violin 1 (V1), Violin 2 (V2), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), and Guitar (Gtr.). The key signature has one sharp (F#). The guitar part features a sequence of chords: Am, D, Em, Em7, B7, and Em. The strings are marked with 'pizz'.

Como Lora Una Estrella

A Antonio Carillo (1892-1962) Venezuelan

♩=115

Fl.

V2.

Vla.

Vc. *pizz*

Hp. *1st time 8va*

Gr. *Em stop B7 stop Em stop B7 stop Em stop B7 stop Em stop*

8 Fl.

Vc.

Hp.

Gr. *B7 stop Em stop Em stop Am stop Am7 stop*

15 Fl. *tr*

V2.

Vla.

Vc.

Hp.

Gr. *B7 stop Am7 stop B7 stop Em stop Em stop B7 stop*

23

Fl.

Vla.

Vc.

Hp.

Gr.

Em B⁷ Em Em Am

30

Fl.

V2.

Vla.

Vc.

Hp.

Gr.

Am⁷ Em B⁷ Em

37 **B**

V2.

Vla.

Vc.

Hp.

Gr.

B⁷ Em Em B⁷ Em Gmaj⁷

45

V2

Vla. *arco*

Vc.

Hp.

Gr. *stop*

Am D Em Em⁷ B⁷ Em

53 **C**

V1

V2 *arco*

Vla.

Vc.

Hp.

Gr. *stop*

B⁷ Em Em B⁷ Em Gmaj⁷

61

Fl.

V1

V2

Vla. *arco*

Vc.

Hp.

Gr. *stop*

Am D Em Em⁷ B⁷ Em

69 **D**

Fl. 1

Fl. 2

V2. *arco*

Vla. *arco*

Vc.

Hp.

Gr. *Em* *B7* *Em* *B7* *Em* *Em* *Am*

77

Fl. 1

Fl. 2

V2.

Vla.

Vc.

Hp.

Gr. *Am7* *Em* *B7* *Em*

E

85

Musical score for measures 85-92. The score includes parts for Flute 1 (Fl.), Flute 2 (Fl.), Violin 1 (V1), Violin 2 (V2), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), and Guitar (Gtr.). The key signature is one sharp (F#). The guitar part features a sequence of chords: B7, Em, Em, B7, Em, and Gmaj7. The V1, V2, and Vla parts are marked with *arco*. The Gtr. part includes *stop* markings above the staff.

93

Musical score for measures 93-100. The score includes parts for Flute 1 (Fl.), Flute 2 (Fl.), Violin 1 (V1), Violin 2 (V2), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), and Guitar (Gtr.). The key signature is one sharp (F#). The guitar part features a sequence of chords: Am, D, Em, Em7, B7, and Em. The V1, V2, and Vla parts are marked with *pizz* at the end of the section. The Gtr. part includes *stop* markings above the staff.

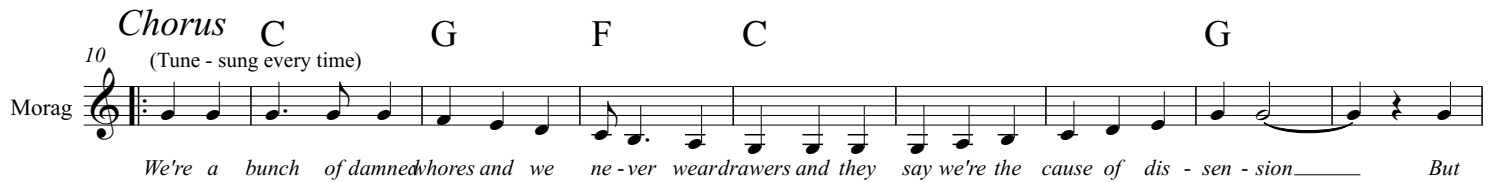
A Bunch of Damned Whores

Ted Egan (Arr. Maria Dunn - 2010)

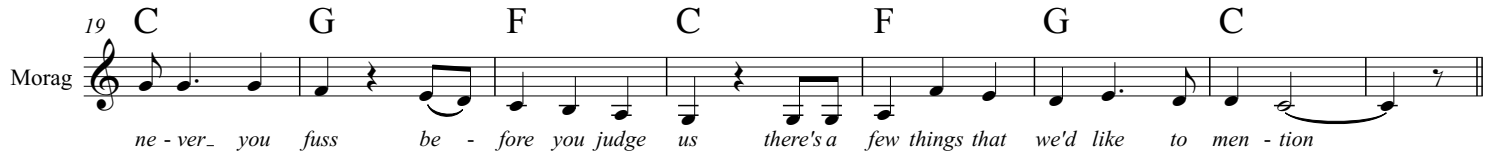
Am G Am G

Acc. 

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

Morag 

We're a bunch of damnedwhores and we ne-ver weardrawers and they say we're the cause of dis-sen-sion

Morag 

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

Brigid 

3. I'm Bri-gid Rourke and I'm from Coun-ty Cork a

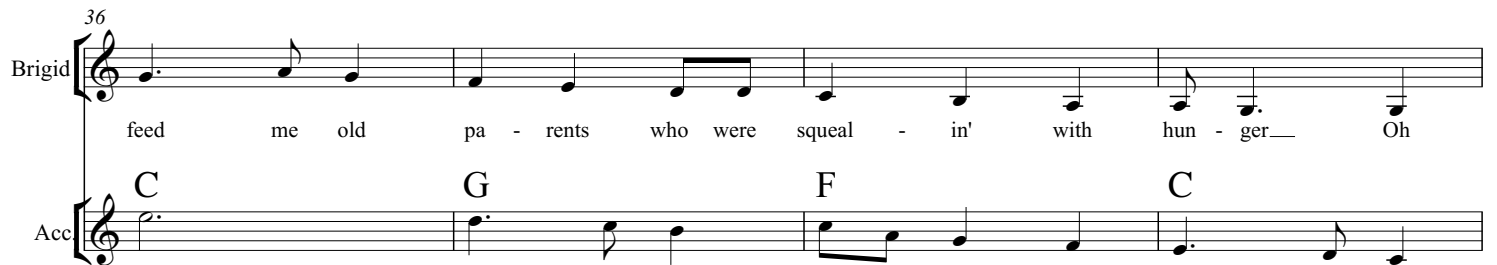
Acc. 

(Verse 3 only)

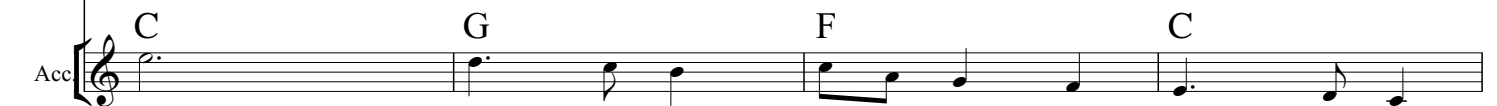
Brigid 

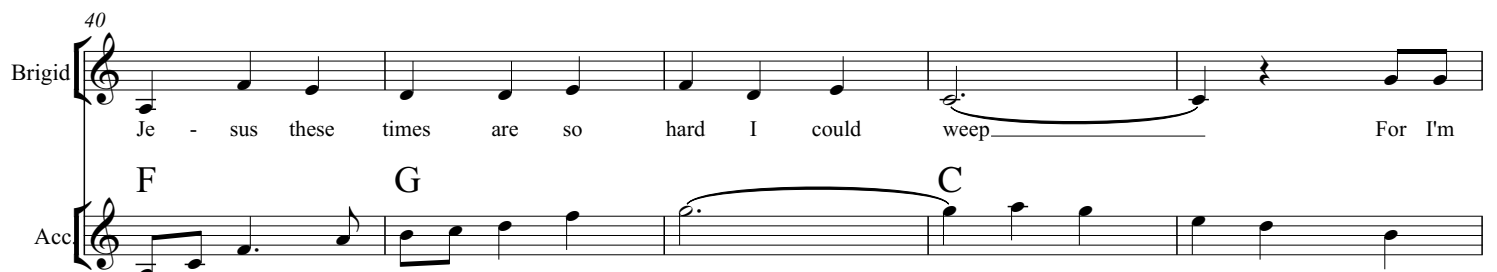
pris-ner for life just for steal-in' a sheep to

Acc. 


Brigid 

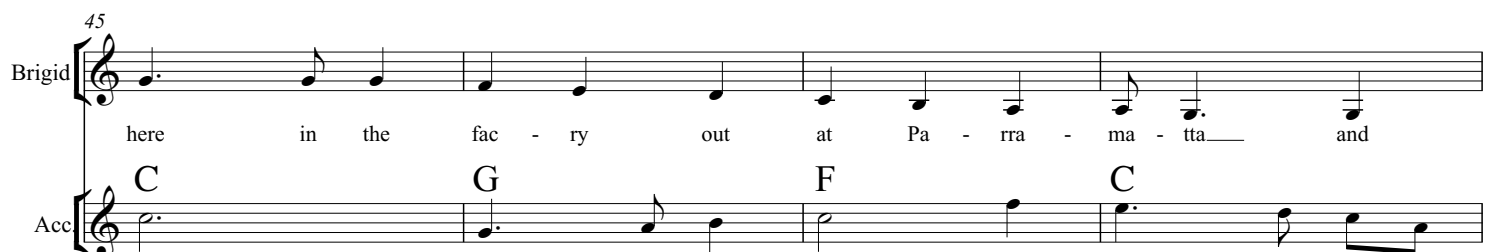
feed me old pa-rents who were squeal-in' with hun-ger Oh

Acc. 


Brigid 

Je-sus these times are so hard I could weep For I'm

Acc. 

Brigid 

here in the fac-ry out at Pa-rra-ma-tta and

Acc. 

49
Brigid
sold to the sold - iers and guards by a

Acc
G

53
Brigid
dir - ty old har - lot who takes all me mo - ney and

Acc
C G F C

57
Brigid
spends it on li - quor and cards

Acc
F G C

(To intro then verse 4)

61 (All women) C G F C G
Molly
5. So lift up your skirts girls and show your bare - bums and slap on your bu - ttocks me whore - y old chums We'll

70 C G F C F G C
Molly
show 'em we know 'em for just who they are they're the world's great - est bast - ards by far

77 Am G Am G
Fl.
Intro

81 Am G Am G Am
Fl.
Intro

85 C G F G C F G C
Acc.
(2nd time thru)

93 C G F G C G F G C
Acc.
Intro

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

A Bunch of Damned Whores

Ted Egan (Arr. Maria Dunn - 2010)

Am G Am G

Acc.

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

Tune

H1

H2

H3

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

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

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

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

17 G C G F C F G C

Tune

H1

H2

H3

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

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

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

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

27 **Verses** C G F C G

Morag

Molly

Brigid

Megan

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

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

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

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

36 C G F C F G C

Morag

Molly

Brigid

Megan

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

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

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

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

45 C G F C G

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

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

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

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

53 C G F C F G C

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

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

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

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

61 (All women) C G F C

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

69 G C G F C F G C

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

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

77 Am G Am G Am G Am G Am

Molly

(Faster with rhythm instruments)

85 C G F G C F G

Molly
 (All singers)

Fl.
 (All melodic instruments)

93 C G F G C G F G C

Molly

Fl.
 stop

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

A Bunch of Damned Whores

Ted Egan (Arr. Maria Dunn - 2010)

Am G Am G 1.

Acc.

Fl. (2nd time only)

Mand.

9 2. (Tune - sung every time) C G F C

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

Molly (two voices only after verses 1 & 2)
We're a bunch of damned whores and we ne - ver_ wear drawers and they

Brigid (two voices only after verses 4 & 5)
We're a bunch of damned whores_ drawers and they

Megan (two voices after verse 5)
We're_ ne - ver wear drawers and they

Acc. (little notes second time)

Fl.

Mand.

15 G C G

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

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

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

Megan
say we're the cause of dis - sen - sion_ But_

21 F C F G C

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

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

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

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

Verses
27 C G F C G

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

Molly
2. I'm Mo - rag Mac - don ald_ Iwasborn in theGor - bals andraised in the brothelssince I wasaged ten and

Brigid
3. I'm Bri - gid Rourkeand I'm fromCounty Cork a pris - ner for life just for steal - in' a sheep to

Megan
4. Myname'sMe - gan Rhys and I's nabbedby the po lice_ inthe back streetsof Car diff for pin chin' a dress I'm

Acc.
(Verse 3 only)

Fl.
(Verse 4 only)

Mand.
(Verse 2 only)

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

36 C G F C F G C

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

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

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

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

Acc. C G F C F G C

Fl.

Mand.

44 C G F C G

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

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

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

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

Acc. C G F C G

Fl.

Mand.

53

Morag

C G F C F G C

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

(Other girls join in)

Megan

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

Acc.

Fl.

Mand.

61 (All women) C G F C G

Molly

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

70 C G F C F G C

Molly

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

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

77 Am G Am G Am G Am G Am

Molly

Fl.

Cl.

(2nd time thru only)

(Faster with rhythm instruments)

85 C G F G

Molly (All singers)

Acc. (2nd time thru)

Fl. (All melodic instruments)

Cl.

Mand.

89 C F G

Molly

Acc.

Fl.

Cl.

Mand.

93 C G F G C G F G C

Molly

Acc.

Fl. stop

Cl.

Mand. stop

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

Roll you sweet rain

Kate Fagan (Arr. Jill Stubington, 2011)

guitars start here

Tune. **A** **A** **A⁷** **E** **A**

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

12 **E** **A** **E** **B** **A** **k/b starts here**

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

21 **E** **A** **E**

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

29 **A** **E** **B** **A**

now We have to keep_ trav'-ling the road_ that is un - der our feet_ Sweet

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

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

46 **A** **E** **B** **A** **B** **E** **B** **A** **2**

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

57 **C** **A** **E** **A**

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

65 **E** **A** **E** **B** **A**

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

74 **E** **E** **A**

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

81 **E** **E** **A** **E** **B** **A**

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

88 **D** **E** **A** **E** **B** **E**

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

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

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

111 **E** A A⁷ E

Tune. 

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

118 A E A E B A

Tune. 

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

126 **F** E A E B E

Tune. 


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

Desc. 

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

Ten. 

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

Bas. 

136 A E B A E B A

Tune. 

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

Desc. 

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

Ten. 

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

Bas. 

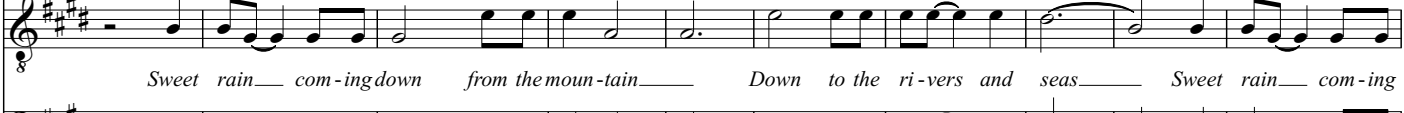
146 **G** *a capella* E A E B E

Tune. 


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

Desc. 

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

Ten. 

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

Bas. 

156 A E B A E B A

Tune. 

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

Desc. 

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

Ten. 

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

Bas. 

Roll you swœt rain

Kate Fagan (Arr. Jill Stubington, 2011)

guitars start here

A A A⁷ E

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

Hp.

10 A E A E B

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

Hp.

18 A k/b starts here E

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

Hp.

27 A E A E B A

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

Hp.

35 **B** E A E B E

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

Vln.

Vla.

Vc.

Hp.

44 A E B A B

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

Vln.

Vla.

Vc.

52 E B A **C** A E

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

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

61 A E

Tune.

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

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

68 A E B A E

Tune.

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

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

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

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

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

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

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

Fl.

Cl.

Vln.

Vla.

Vc.

Hp.

90

A E B E

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

Cl.

Vln.

Vla.

Vc.

99

A E B A E B A

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

Cl.

Vln.

Vla.

Vc.

108

E A A⁷ E

Tune. *Some say I'm_ fool-ish and some say I'm_ reck-less Some-times I'm wear-y From*

Hp.

117 A E A E B A

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

Hp.

126 **F** E A E B

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

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

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

Bas.

Fl.

Cl.

Vln.

Vla.

Vc.

Hp. *play arpeggios*

135 E A E

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

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

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

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

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

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

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

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

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

140 B A E B A

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

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

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

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

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

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

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

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

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

G a capella

146

E A E B

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

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

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

Bas.

155

E A E

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

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

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

Bas.

160

B A E B A

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

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

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

Bas.

The Devil went down to Georgia

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

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

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

1. The

17 **B** *Verse 1*

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**

When he came a-cross this young mansaw in'on a fid-dle and play in'it hot. And the dev il jumped upon a hick o ry stump and said, "Boyletmetellyou what." 2. "I

C *Verse 2*

33 **Dm**

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**

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*

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." 4.

D *Chorus*

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

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

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

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*

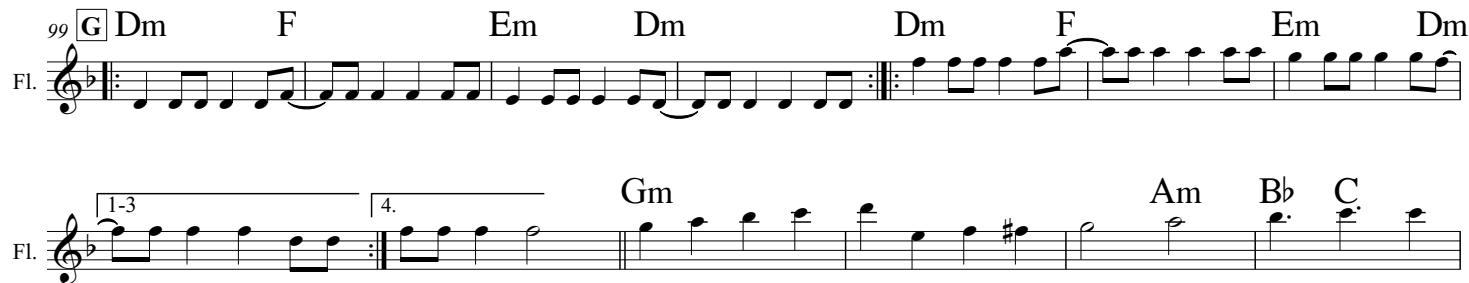
dev-il o-pened up his case and he said, "I'll start this show." and fire_ flew from his fin-ger-tips as he ros-ined up his bow. And he

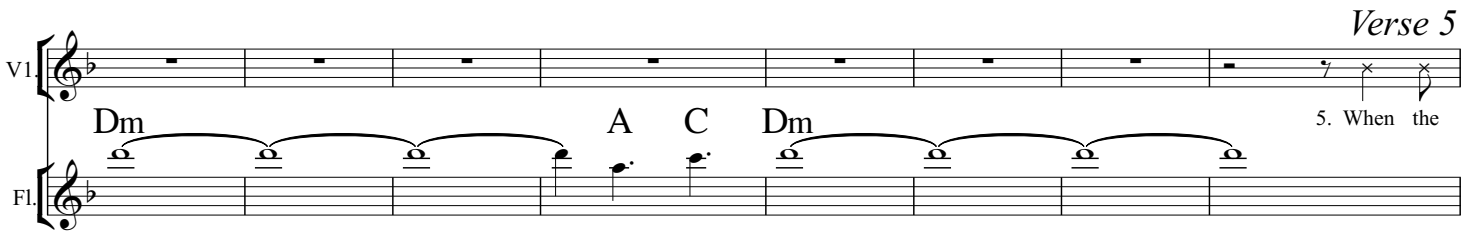
91 **A** **C**

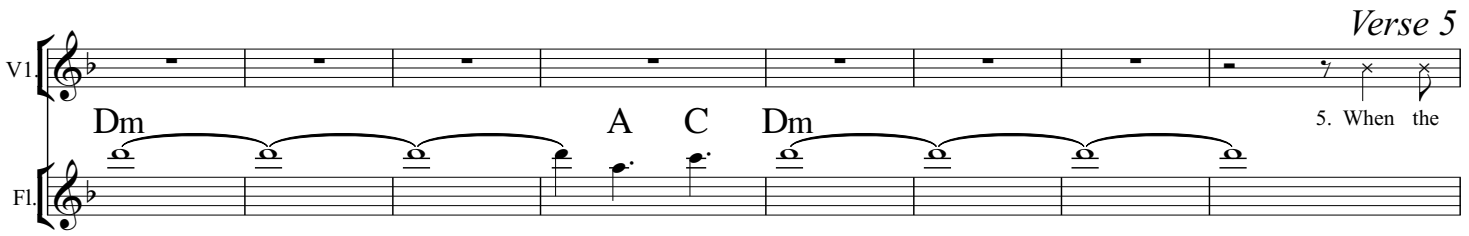
pulled the bow a - cross the strings and it made an e - vil hiss. Then a band of de-mon joined in_ and it sound-ed some-thin' like this. 4.

Interlude (guitar enters)

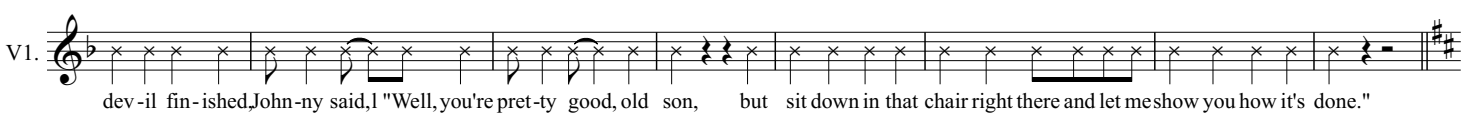
99 **G** Dm F Em Dm Dm F Em Dm

Fl. 

V1 

Fl. 

Verse 5

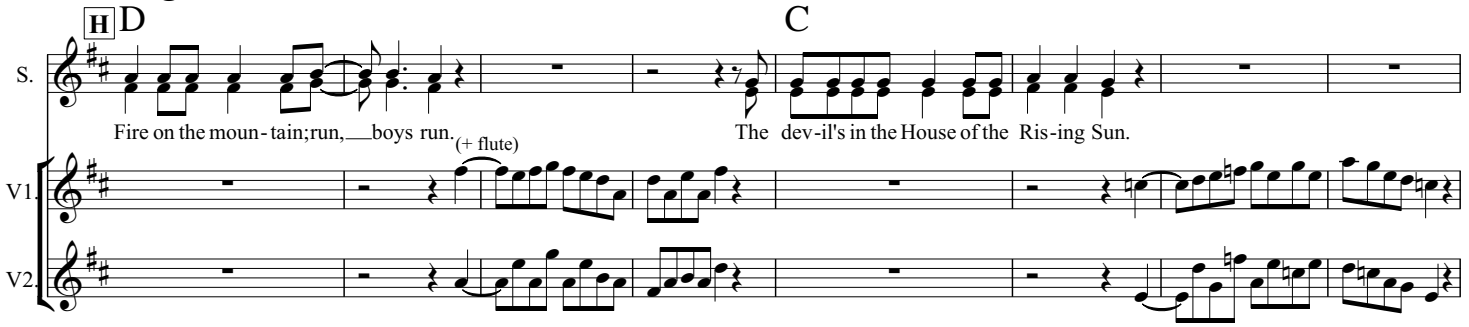
V1 

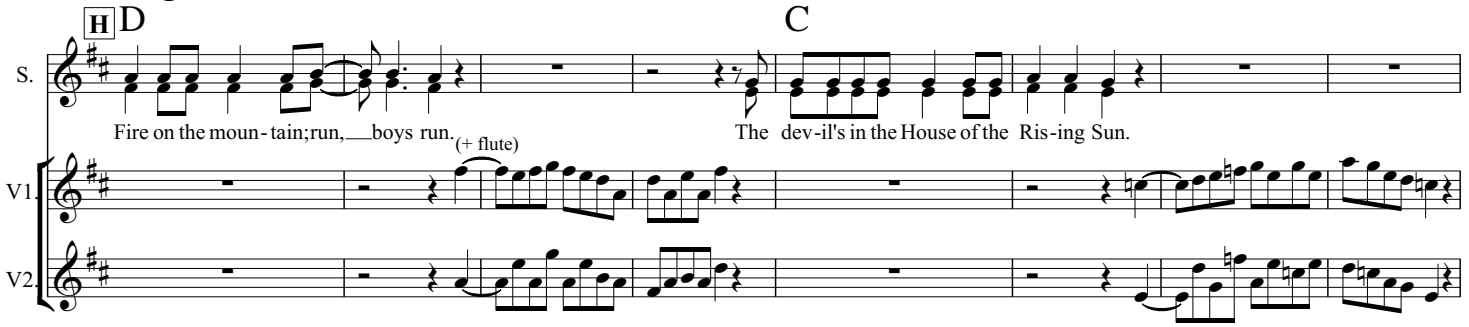
5. When the

Bridge

S. **H** D C

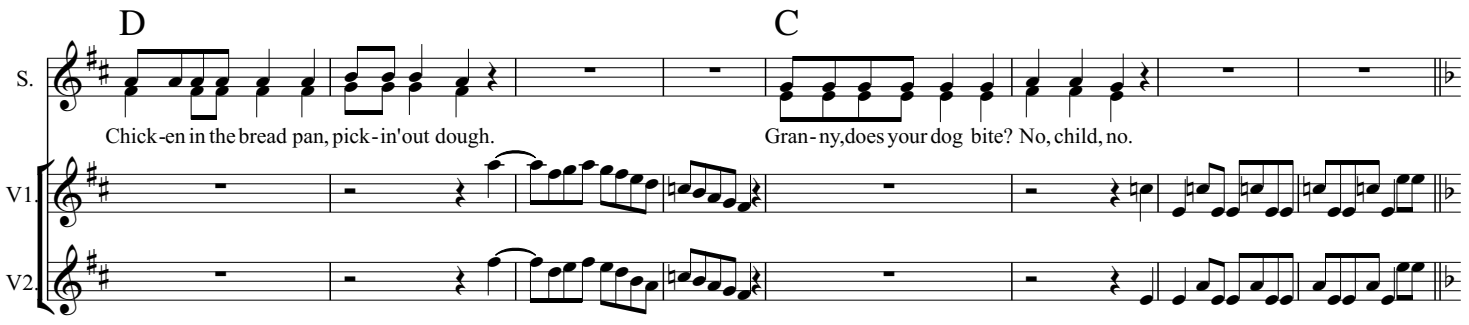
Fire on the moun-tain; run, — boys run. (+ flute) The dev-il's in the House of the Ris-ing Sun.

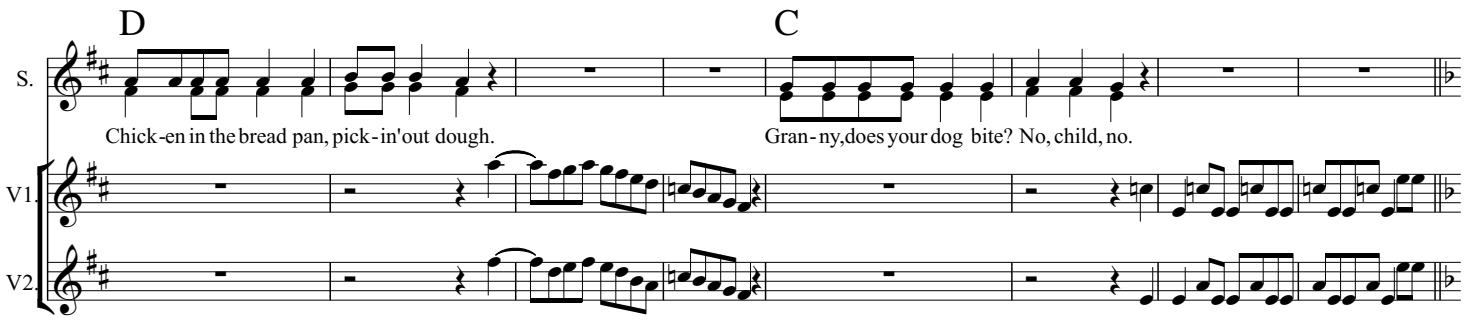
V1 

V2 

S. D C

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

V1 

V2 

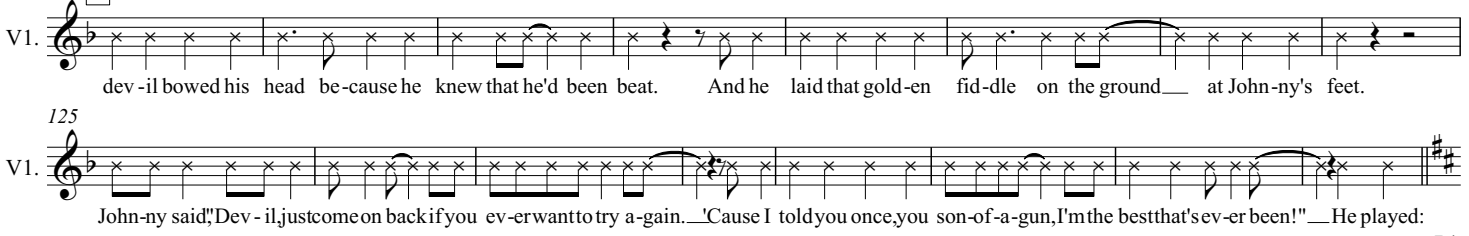
V1 **I** Dm C 

109 A C Dm


V1 

6. The

117 **J** *Verse 6*

V1 

125

V1 

Bridge

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

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

V1

V2

140 **D**

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

V1

V2

145 **C**

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

V1

V2

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

V1

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

V1

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

V1

V2

The Devil went down to Georgia

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Fred Edwards, Charles Hayward & James Marshall

♩=132

A Dm C Dm C B \flat Am Gm A Dm A C

VI.

Fl.

Sax.

B. Cl.

9 Dm C A Dm

VI.

Fl.

Sax.

B. Cl.

1. The

17 **B** Verse 1

VI.

dev-il went down to Geor - gia, he was look-in' for a soul to steal. He was in a bind 'cause he was way be hind, and he was will-in' to make a deal.

24

VI.

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

32 **C** Verse 2

A C Dm

VI.

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

Fl.

Sax.

B. Cl.

40

VI.

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

48 **A C Dm Verse 3**

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

Fl.

Sax.

B. Cl.

D Chorus

59 **Dm C Gm Dm**

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

Fl.

B. Cl.

67 **Gm G#07 A**

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

Fl.

Sax.

B. Cl.

E Solo

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

Vl. _____ 4. The

Fl.

Sax.

B. Cl.

83 **F** Verse 4

VI. *dev il o-pened up his case and he said,"I'll start this show." and fire__ flew from his fin-ger-tips as he ros-ined up his bow.__ And he*

Fl.

Sax.

B. Cl.

91 **A C**

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

99 **G** Interlude (guitar enters)

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

Sax.

B. Cl.

Verse 5

VI. *5. When the*

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

Sax.

B. Cl.

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

H D Bridge

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

VI. *(+ flute)*

V2.

Sax.

B. Cl.

C

D **C**

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

V1.

V2.

Sax.

B. Cl.

I

Dm **C**

V1. | 1-2 | 3.

B. Cl.

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

V1. 6. The

Fl.

Sax.

B. Cl.

J Verse 6

117

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

125

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

129

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

K Bridge

133 **D** **C**

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

V1.

V2.

Fl.

Sax.

B. Cl.

141 **D** **C**

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

V1.

V2.

Fl.

Sax.

B. Cl.

L

149 **Dm** **C**

V1.

B. Cl.

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

V1.

Sax.

B. Cl.

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

V1.

V2.

Sax.

B. Cl.

Jacob's Ladder

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

Traditional - as sung by Pete Seeger

♩.=80 D

S. 

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

A. 

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


T. 

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


B. 

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

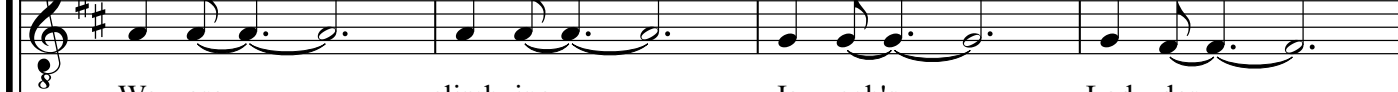
5 A A⁷ G D

S. 

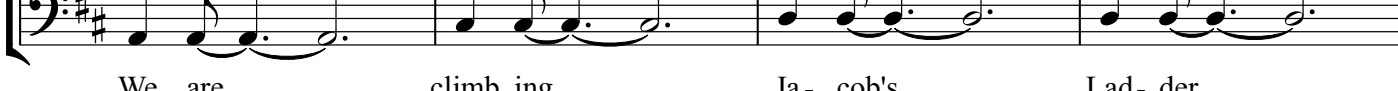
We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

A. 

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

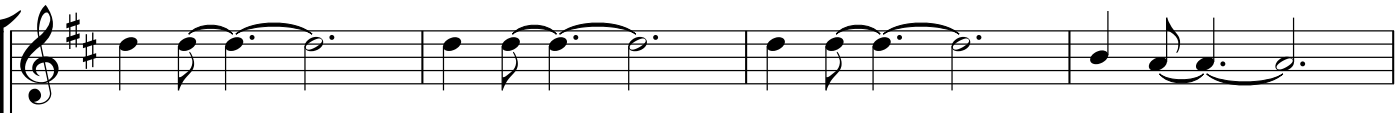
T. 


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


B. 


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

9 D D7 G D


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


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


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


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

13 A7 G D

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

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

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

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

At the Hop

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

♩=180

4

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

At the Hop

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

Pno. $A\flat$ $\text{♩} = 180$

5 $A\flat$ Fm^7 Bbm^7

S. **A** Bah Bah Bah

A. Bah Bah

T. Bah Bah Bah

B. Bah Bah Bah

Sax.1

Sax.2

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

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

A. Bah Bah At the hop!

T. Bah At the hop!

B. Bah At the hop!

Sax.1

Sax.2

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

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

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

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

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

Sax.1

Sax.2

VI.

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

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

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

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

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

Sax.1

Sax.2

VI.

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

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

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

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

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

Sax.1

Sax.2

VI.

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

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

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

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

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

Sax.1

Sax.2

VI.

39 **D** **A** **A7** **D**

S. Bah Bah Bah Bah Bah

A. Bah Bah Bah Bah Bah

T. Bah Bah Bah Bah Bah

B. Bah Bah Bah Bah Bah

Fl. [Musical notation]

Sax.1 [Musical notation]

Sax.2 [Musical notation]

VI. [Musical notation]

45 **A** **E7** **D** **A** **E7**

S. Bah Ooh Bah Well, you can

A. Bah Ooh Bah

T. Bah Ooh Bah

B. Bah Ooh Bah

Fl. [Musical notation]

Sax.1 [Musical notation]

Sax.2 [Musical notation]

VI. [Musical notation]

51 **E** **A** **A⁷** **D**

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

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

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

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

Sax.1

Sax.2

VI.

56 **A** **E⁷** **D** **A**

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

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

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

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

Sax.1

Sax.2

VI.

63 **F**A A⁷ D A

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

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

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

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

Sax.1

Sax.2

VI.

70 E⁷ D A E⁷ A

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

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

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

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

Sax.1

Sax.2

VI.

The times they are a changin'

Bob Dylan (Arr. Maria Dunn, '09)

A

$\text{♩} = 80$

Solo
S.
A.
T.
B.

Come ga-ther'round peo-ple where - e-ver you roam and ad-mit that the wa-ters a-round you have grown and a-

10
Solo
S.
A.
T.
B.

cept it that soon you'll be drenched to the bone If your time to you is worth sa - vin' Then you'd

19
Solo
S.
A.
T.
B.

be-tter start swi-mmin'or you'll sink like a stone For the times they are a - chan - gin' **B** $\text{♩} = 160$ G Em

be-tter start swi-mmin'or you'll sink like a stone For the times they are a - chan - gin'

be-tter start swi-mmin'or you'll sink like a stone For the times for the times they are a - chan - gin'

be-tter start swi-mmin'or you'll sink like a stone For the times for the times they are a - chan - gin'

be-tter start swi-mmin'or you'll sink like a stone For the times they are a - chan - gin'

29 C D G Em C D G Em C G

Solo

Come writ-ers and cri-tics who pro-phe-sy_ with your pen_

39 G Am C D

Solo

And_ keep your eyes wide the chance won't come a - gain And

44 G Em C G

Solo

don't speak too soon_ for the wheel's still in spin_ And there's

49 G Am C D D D/C

Solo

no te - llin who that it's na - min'_ For the lo - ser now will be

55 G/B D/A G C D

Solo

la - ter to win For the times_ they are a - chan - - -

(Enter piano)

61 C G Em C D G Em C

Solo

gin'

68 D G Em C G G Am C

T.

Come sen-a-tors con-gress-men please heed the call_ Don't stand in the door-ways dont block up the

B.

77 D G Em C G G Am C D

T.

hall For he who gets hurt will be he who has stalled_ There's a ba-ttle out - side and it's ra - gin'_ It will

B.

87 D/C G/B D/A G C D D G Em

T.

(Plucked guitar light piano)

soon shake your win-dows and ra-ttle your walls For the times they are a - chan - - gin'

B.

97 C D G Em C

T.

102 D G Em C G G Am C D

Solo
Come mo-thers and fa-thers_ through-out the land____ And don't crit-i - cise what you can't un-der-stand Your

S.
And don't crit-i - cise what you can't un-der-stand Your

112 G Em C G G Am C D D

Solo
sons and your daugh ters are be-yond your co - mmand____ Your old road is ra-pid - ly a - gin'____ Please get out of the

S.
sons and your daugh ters are be-yond your co - mmand____ Your old road is ra-pid - ly a - gin' Please get out of the

A.
Your old road is ra-pid - ly a - gin' Please get out of the

122 D/C G/B D/A G C D **E** G Em C D G Em C

(Strummed guitars heavy piano)

Solo
new one if you can't lend a hand for the times they are a - chan - gin'____

S.
new one if you can't lend a hand for the times they are a - chan - gin'____

A.
new one if you can't lend a hand for the times they are a - chan - gin'____

136 D G Em C G G G Am C D G

Solo
The line it is drawn the curse it is cast____ the slow one now_ will la-ter be fast The pre-sent

S.
The line it is drawn the curse it is cast____ the slow one now_ will la-ter be fast The pre-sent

A.
The line it is drawn the curse it is cast____ the slow one now_ will la-ter be fast The pre-sent

T.
The line it is drawn the curse it is cast____ the slow one now_ will la-ter be fast The pre-sent

B.
The line it is drawn the curse it is cast____ the slow one now_ will la-ter be fast The pre-sent

147 Em C G G Am C D D/C G/B

Solo
S.
A.
T.
B.

now will la-ter be past_____ The or-der is ra-pi - dly fa - din'_____ The first one now will la-ter be

now will la-ter be past_____ The or-der is ra-pi - dly fa - din'_____ The first one now will la-ter be

now will la-ter be past_____ The or-der is ra-pi - dly fa - din'_____ The first one now will la-ter be

now will la-ter be past_____ The or-der is ra-pi - dly fa - din'_____ The first one now will la-ter be

now will la-ter be past_____ The or-der is ra-pi - dly fa - din'_____ The first one now will la-ter be

158 D/A G C D G Em C D G

Solo
S.
A.
T.
B.

last For the times they are a - chan - - gin'_____ For the times they are a -

last For the times they are a - chan - - gin'_____ For the times they are a -

last For the times for the times they are a - chan - - gin'_____ For the times for the times they are a -

last For the times for the times they are a - chan - - gin'_____ For the times for the times they are a -

last For the times they are a - chan - - gin'_____ For the times they are a -

169 C D G Em C D G C D G

Solo
S.
A.
T.
B.

chan - - gin'_____ For the times they are a - chan - - gin'_____

chan - - gin'_____ For the times they are a - chan - - gin'_____

chan - - gin'_____ For the times they are a - chan - - gin'_____

chan - - gin'_____ For the times they are a - chan - - gin'_____

chan - - gin'_____ For the times they are a - chan - - gin'_____

The times they are a changin'

Bob Dylan (Arr. Maria Dunn, '09)

A ♩=80

Solo
S.
A.
T.
B.

Come ga-ther'round peo-ple where - e-ver you roam and ad-mit that the wa-ters a-round you have grown and a-

10
Solo
S.
A.
T.
B.

cept it that soon you'll be drenched to the bone. If your time to you is worth sa- vin' Then you'd

19
Solo
S.
A.
T.
B.

be-tter start swi-mmin'or you'll sink like a stone For the times they are a - chan - -

♩=160 **B** (Enter guitar & harp)

27 **G Em C D G Em C D G**

Solo 

S. 

A. 

T. 

B. 

Fl. 1 

Vc. 

Hp. 


36 **Em C G G Am C D**


Solo 


Vc. 

Hp. 

44 **G Em C G G Am C**

Solo 

Vc. 

Hp. 

52 D D D/C G/B D/A G C D

Solo
For the lo - ser now will be la - ter to win For the times_ they are a - chan -

Vln. 1

Vln. 2

Vc.

Hp.

61 **C** (Enter piano) G Em C D G Em C

Solo
gin'

T.
Come sen-a-tors

B.
Come sen-a-tors

Fl. 2

Vln. 1

Vln. 2

Vc.

Hp.
G Em C D G Em C D G

70 Em C G G Am C

T. con - gress - men please heed the call Don't stand in the door - ways dont block up the

B. con - gress - men please heed the call Don't stand in the door - way don't block up the

Vln. 1

Vln. 2

Vc.

Hp. Em C G G Am C

77 D G Em C G G Am

T. hall For he who gets hurt will be he who has stalled There's a ba - ttle out - side and it's

B. hall For he who gets hurt will be he who has stalled There's a ba - ttle out - side and it's

Vln. 1

Vln. 2

Vc.

Hp. D G Em C G Am

85 C D D/C G/B D/A G

T. ra - gin' It will soon shake your win-dows and ra-ttle your walls For the times_

B. ra - gin' It will soon shake your win-dows and ra - ttle your walls For the times_

Vln. 1

Vln. 2

Vc.

Hp. C D D/C G/B D/A G

92 C D G D Em C D G

T. they are a - chan - - - gin'__

B. they are a - chan - gin'

D. Rec.

Vln. 1

Vln. 2

Vc.

Hp. C D G Em C D G

(Plucked guitar light piano)

100

Solo

D G Em C G G

Come mo-thers and fa thers__through-out the land_____ And don't crit - i -

S.

Em C

And don't crit - i -

T.

D. Rec.

Vc.

Hp.

Em C D G Em C G G

109

Solo

Am C D G Em C G G

cise what you can't un-der-stand Your sons and yourdaugh-ters are be-yond your co mmand_____ Your old road is

S.

cise what you can't un-der-stand Your sons and yourdaugh-ters are be-yond your co mmand_____ Your old road is

A.

Your old road is

Hp.

Am C D G Em C G G

118 Am C D D D/C G/B

Solo
ra - pid - ly a - gin' Please get out of the new one if you can't lend a

S.
ra - pid - ly a - gin' Please get out of the new one if you can't lend a

A.
ra - pid - ly a - gin' Please get out of the new one if you can't lend a

B. Cl.

Hp.

124 D/A G C D

Solo
hand for the times they are a - chan - -

S.
hand for the times they are a - chan - -

A.
hand for the times they are a - chan - -

Fl. 1

Fl. 2

B. Cl.

Hp.

(Strummed guitars heavy piano)

129 **E** G Em C D G Em C D G

Solo
gin' _____ The line it is

S.
gin' _____ The line it is

A.
gin' _____ The line it is

T.
The line it is

B.
The line it is

Fl. 1

Fl. 2

B. Cl.

Vln. 1

Vln. 2

Vc.

E G Em C D G Em C D G

Hp.

138 Em C G G Am C D

Solo
drawn the curse it is cast the slow one now will la-ter be fast The

S.
drawn the curse it is cast the slow one now will la-ter be fast The

A.
drawn the curse it is cast the slow one now will la-ter be fast The

T.
drawn the curse it is cast the slow one now will la-ter be fast The

B.
drawn the curse it is cast the slow one now will la-ter be fast The

Vln. 1

Vln. 2

Vc.

Hp.
Em C G G Am C D

146

G Em C G G Am C

Solo

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Hp.

pre sent now will la-ter be past_____ The or - der is ra-pi - dly fa - din'_____

pre sent now will la-ter be past_____ The or - der is ra-pi - dly fa - din'_____

pre sent now will la-ter be past_____ The or - der is ra-pi - dly fa - din'_____

pre sent now will la-ter be past_____ The or - der is ra-pi - dly fa - din'_____

pre sent now will la-ter be past_____ The or - der is ra-pi - dly fa - din'_____

G Em C G G Am C

154

D D/C G/B D/A G C

Solo

S.

A.

T.

B.

The first one now will la-ter be last For the times they are a - chan -

The first one now will la-ter be last For the times for the times they are a - chan -

The first one now will la-ter be last For the times they are a - chan -

The first one now will la-ter be last For the times they are a - chan -

Vln. 1

Vln. 2

Vc.

D D/C G/B D/A G C

Hp.

162 D G Em C D G C

Solo
S.
A.
T.
B.

gin' _____ For the times they are a - chan -
gin' _____ For the times they are a - chan -
gin' _____ For the times for the times they are a - chan -
gin' _____ For the times for the times they are a - chan -
gin' _____ For the times they are a - chan -

Fl. 1
Fl. 2
B. Cl.

(Sing)
(Sing)

Vln. 1
Vln. 2
Vc.

D G Em C D G C

Hp.

170 D G Em C D

Solo - - gin' - - - - - - For the

S. - - gin' - - - - - - For the

A. - - gin' - - - - - - For the

T. - - gin' - - - - - - For the

B. - - gin' - - - - - - For the

Fl. 1

Fl. 2

B. Cl.

Vln. 1

Vln. 2

Vc.

D G Em C

Hp.

175 G C D G

Solo
times they are a - chan - - - gin'

S.
times they are a - chan - - - gin'

A.
times they are a - chan - - - gin'

T.
times they are a - chan - - - gin'

B.
times they are a - chan - - - gin'

Fl. 1

Fl. 2 *(Sing)*

B. Cl.

Vln. 1

Vln. 2

Vc.

G

Hp.