

# Serendipity

[August-September 2007]

Draft 2 – 6/7/07

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# Your daughters & your sons

Tommy Sands

Adapted from an arrangement for unaccompanied SATB choir by Tom Bridges (Jan '04)

1. They would - n't hear\_\_ your mu - sic and they tore your paint - ings down. They  
2. Your wear - y smile\_\_ that proud - ly hides the chain - marks on your hands. You  
3. They taun - ted you\_\_ in Bel - fast and they tor - tured you in Spain. And  
4. I don't know your\_\_ re - li - gion but one day I heard you pray\_\_ For a  
5. And now your mus - ic's play - ing and the wri - ting's on the wall\_\_ And

4 would - n't read\_\_ your wri - ting and they banned you from the town\_\_  
brave - ly strive\_\_ to re - al - ise the rights of ev - 'ry - one\_\_  
in that War - saw ghett - to where they tied you up in chains.  
world where ev - 'ry - one can work and chil - dren they can play\_\_  
all the dreams you pain - ted can be seen by one and all\_\_

6 They could - n't stop\_\_ your dream - ing and the vic - t'ry you have won\_\_ For you  
And though your bod - y's bent and though the vic - t'ry you have won\_\_ For you  
In Vi - et - nam\_\_ and Chi - le where they came with tanks and guns, It's\_\_  
And though you nev - er got your share of the fruits that you have won\_\_ You\_\_  
And now you've got\_\_ them think - ing and the fu - ture's just 3 be gun\_\_ For you

8 They could - n't stop\_\_ your dream - ing and the vic - t'ry you have won\_\_ For you  
And though your bod - y's bent and though the vic - t'ry you have won\_\_ For you  
In Vi - et - nam\_\_ and Chi - le where they came with tanks and guns, It's\_\_  
And though you nev - er got your share of the fruits that you have won\_\_ You\_\_  
And now you've got\_\_ them think - ing and the fu - ture's just 3 be gun\_\_ For you

9 sowed the seeds of free - dom in your daugh - ters and your sons\_\_  
sowed the seeds of jus - tice in your daugh - ters and your sons\_\_  
there you sowed the seeds\_\_ of peace in your daugh - ters and your sons\_\_  
sowed the seeds of e - quali - ty in your daugh - ters and your sons\_\_  
sowed the seeds of free - dom in your daugh - ters and your sons\_\_

Chorus

11 **B<sup>b</sup>** **C** **F** **B<sup>b</sup>** **C**

S. *In your daugh-ters and your sons, in your daugh-ters and your— sons. — You  
You  
It's  
You  
You*

A. *In your daugh-ters and your sons, in your daugh-ters and your— sons. — You  
You  
It's  
You  
You*

T. *In your daugh-ters and your sons, in your daugh-ters and your— sons. — You  
You  
It's  
You  
You*

B. *In your daugh-ters and your sons, in your daugh-ters and your— sons. — You  
You  
It's  
You  
You*

14 **F** **B<sup>b</sup>** **C** **F** **C<sup>7</sup>**

S. *sowed the seeds of free - dom in your daugh - ters and your sons.  
sowed the seeds of jus - tice in your daugh - ters and your sons.  
there you sowed the seeds of peace in your daugh - ters andn your sons.  
sowed the seeds of e - qual - i - ty in your daugh - ters and your sons.  
sowed the seeds of free - dom in your daugh - ters and your sons.*

A. *sowed the seeds of free - dom in your daugh - ters and your sons.  
sowed the seeds of jus - tice in your daugh - ters and your sons.  
there you sowed the seeds of peace in your daugh - ters andn your sons.  
sowed the seeds of e - qual - i - ty in your daugh - ters and your sons.  
sowed the seeds of free - dom in your daugh - ters and your sons.*

T. *sowed the seeds of free - dom in your daugh - ters and your sons.  
sowed the seeds of jus - tice in your daugh - ters and your sons.  
there you sowed the seeds of peace in your daugh - ters andn your sons.  
sowed the seeds of e - qual - i - ty in your daugh - ters and your sons.  
sowed the seeds of free - dom in your daugh - ters and your sons.*

B. *sowed the seeds of free - dom in your daugh - ters and your sons.  
sowed the seeds of jus - tice in your daugh - ters and your sons.  
there you sowed the seeds of peace in your daugh - ters andn your sons.  
sowed the seeds of e - qual - i - ty in your daugh - ters and your sons.  
sowed the seeds of free - dom in your daugh - ters and your sons.*

- Intro: |F Bb|C FC| (x 2)
- V1: Line 1 & 2: Sops
- Line 3: Sops + Tenors
- Line 4: Sops + Tenors + Altos
- Intro (2 bars only)
- V2: Line 1 & 2: Men
- Line 3 & 4: All
- Intro (2 bars only)
- V3: Line 1 & 2: Women
- Line 3 & 4: All
- Intro (2 bars only)
- V4: Line 1 & 2: F solo + Nnnn
- Line 3 & 4: F solo + M solo + Nnnn
- Intro (2 bars only)
- V5: Tutti (Repeat Chorus) (1st line a capella)

Verse 4 (Choir)

S. *Nnnn Nnnn Nnnn Nnnn Nnnn Nnnn*

A. *Nnnn Nnnn Nnnn Nnnn Nnnn Nnnn*

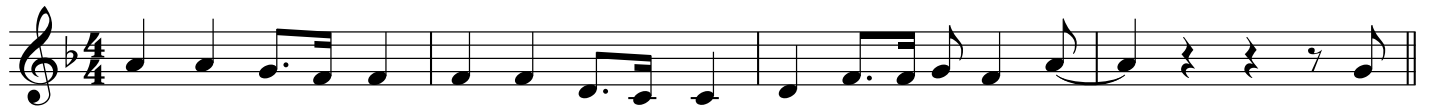
T. *Nnnn Nnnn Nnnn Nnnn Nnnn Nnnn*

B. *Nnnn Nnnn Nnnn Nnnn Nnnn Nnnn*

# Supergran

Phil Coulter & Billy Connolly

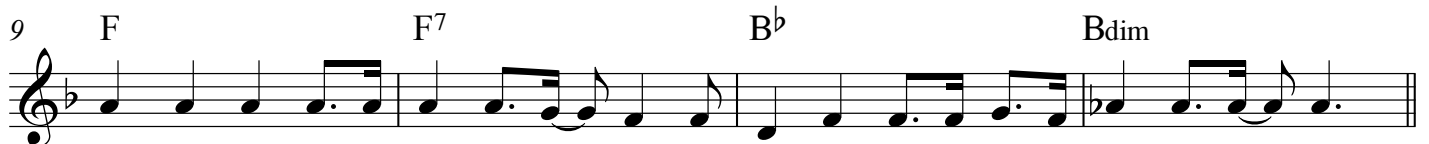
Verse 1 F



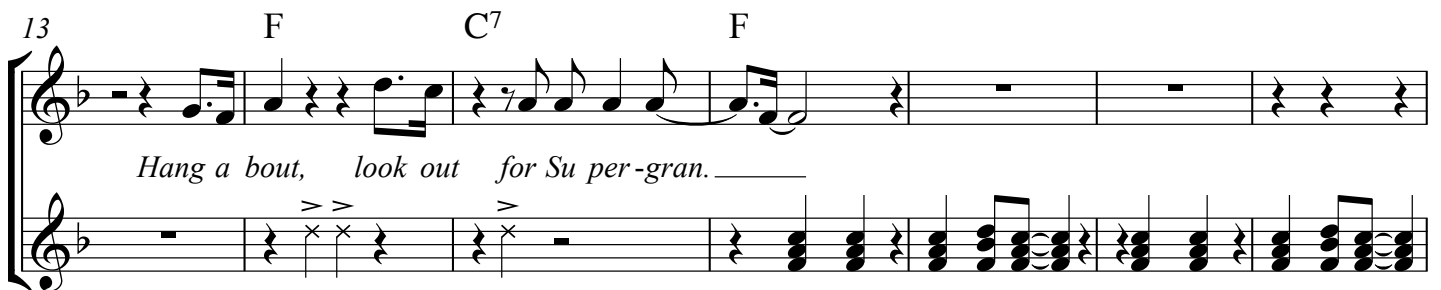
Stand back Sup-er-man, Ice-man, Spi-der-man, Bat-man, & Ro-bin too!\_\_\_ Don't



wan-na cause a ruck-us, could be a bit rau-cous, but I've got a match for you!\_\_\_ She



makes them look like a bunch of fair-ies, she's got more bot-tle than U-ni-ted Dair-ies,



Hang a bout, look out for Su per-gran.\_\_\_\_\_

Sup Sup - Sup er-gran! Sup Sup - Sup er-gran!

Verse 2



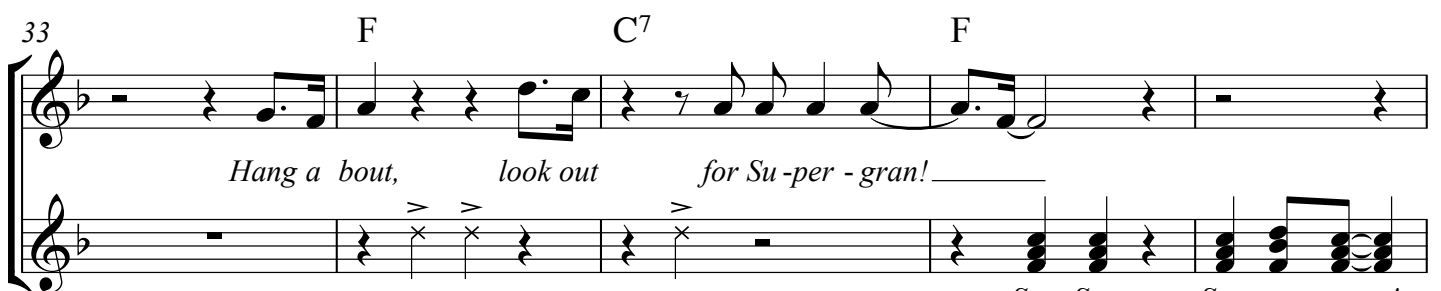
You can take your he-ros, your Ro-bert De Ni-ros, Your Al Pa-ci-no too.\_\_\_\_ They



say Stal-lo-ney is just a-noth-er pho-ney, He could-n't lace\_ his shoes.\_\_\_\_\_



Af-ter her they're all big girls blous-es, She's got more front than a row of hous-es,



Hang a bout, look out for Su-per-gran!\_\_\_\_\_

Sup-Sup - Sup-er-gran!

Bridge

38

B<sup>b</sup>7

F



She's a ser - i - ous Gran - ny,

A ser - i - ous Gran - ny.



*Sup - Sup - Sup - er - gran!*

*Sup - Sup - Sup - er - gran!*

43

G<sup>7</sup>

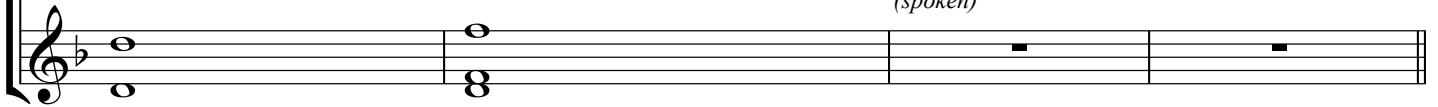
C<sup>7</sup>



She'll do things that you ne - ver saw your Gran - ny do,

Is there nothing that she cannae' do?

*(spoken)*



Ooh

Ah

Verse 3

47

F



On your bike Won - der Wo - man, let's just say you had it com - in' This one is for real. —

51

C<sup>7</sup>



Char - lie's An - gels pack it in be - fore it gets em - bar - ras - sing, The la - dy's sol - id steel. —

She

55

F

F<sup>7</sup>

B<sup>b</sup>

Bdim



comes on strong like a Ben - gal Lan - cer, She makes you all look like a bunch of chan - cers.



*(1 or 2 voices only)*

59

F

C<sup>7</sup>

F

C<sup>7</sup>



*Hang a bout, look out for Su - per - gran. — look out for Su - per - gran.*



64

F

C<sup>7</sup>

F



*look out for Su - per - gran. —*



*Sup - Sup - Sup - er Gran!*

# Hello Muddah, Hello Faddah

Allan Sherman

1 A E7 E7 A

Vln.  
Fl.

5 C#7 D Coda A E7 A Fine

Vln.  
Fl.

9 A E7 E7 A

Vln.  
Fl.

1. Hel - lo Mud - dah Hel - lo Fad - dah Here I am at Camp Gra - na - da And it's  
 2. All theounsel-lors hate the wai - ters And the lake has al - i - ga - tors And the  
 3. Dear - est Fad - dah Dar-ling Mud-dah How's my prec-ious lit - tle brud-dah? Let me

14 G#7 C#m B7 E7

Vln.  
Fl.

ve - ry en - ter-tain-ing And they say we'll have some fun if it stops rain-ing. I went  
 Head Coach wants no sis-sies So he reads to us from some-thing called U - lys - ses Now I  
 come home if you miss me I would e - ven let Aunt Berth - a hug and kiss me Wait a

18 A E7 E7 A

Vln.  
Fl.

hik - ing with Joe Spiv-ey He de - vel - oped Poi-son Iv - y You re  
 don't want this should scare ya' But my bunk mate has ma - lar - ia You re  
 min - ute it's stopped hail-ing Guys are swim-ming guys are sail-ing Play-ing

22 C#7 D A E7 A

Vln.  
Fl.

mem ber Leon ard Skin ner, He got pto maine pois' ninglastnight af - ter din ner.  
 mem ber Jef - frey Har - dy They're a - bout to or - gan - ise a search ing par - ty. (to Bridge)  
 crick - et Gee that's bet - ter Mud-dah Fad - dah kind - ly dis - re - gard this let - ter! (to Coda)

Bridge

26 Am Dm Am Dm  
Take me home, oh Mud-dah Fad-dah Take me home, I hate Gra-na-da.

30 Am C F Esus<sup>4</sup> E<sup>7</sup>  
Don't leave me out in the for-est where I might be ea-ten by a bear

34 Am Dm Am Dm  
Take me home, I prom-ise I will not make noise, or mess the house with

38 Am C F Esus<sup>4</sup> E<sup>7</sup>  
oth-er boys, Oh please don't make me stay, I've been here one whole day! (to 3rd verse)

*pizz.*

*rall.*

*arco.*

# O waly, waly (The water is wide)

Traditional English Folk Song

Musical score for the first system of the song. It features six staves: Tune, Women, Recorder, Flute, Viola, and Cello. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: "The wa - ter is wide, I ca - not get o'er, Nei - ther". Above the Tune and Women staves, the notes are marked with chords: F, Bb, and F. The Recorder, Flute, Viola, and Cello parts provide instrumental accompaniment.

Musical score for the second system of the song. It features six staves: T (Tenor), W (Woman), Rec. (Recorder), Fl. (Flute), Vla. (Viola), and Vc. (Cello). The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: "have I wings to - fly. Give me a boat that can car - ry". Above the T and W staves, the notes are marked with chords: Dm, Bb, C, C7, Am, and Bb. The Recorder, Flute, Viola, and Cello parts provide instrumental accompaniment.



6 F Dm C<sup>7</sup> [To Coda] F B<sup>b</sup> FB<sup>b</sup> F B<sup>b</sup> FB<sup>b</sup>F

T  
two, \_\_\_\_\_ and both shall cross, \_\_\_\_\_ my true love & I.

W  
two, \_\_\_\_\_ both shall cross, my true love & I.

Rec. \*

Fl.

Vla.

Vc.

O, down in the meadows the other day,  
A-gath'ring flowers both fine and gay,  
A -gath'ring flows both red and blue,  
I little thought what love can do.

I leaned my back up against some oak,  
Thinking that he was a trusty tree,  
But first he bended and then he broke,  
And so did my false love to me.

A ship there is and she sails the sea,  
She's loaded deep as deep can be,  
But not so deep as the love I'm in;  
I know not if I sink or swim.

*(Instrumental)*

O, love is handsome and love is fine,  
And love's a jewel while it is new,  
But when it is old, it groweth cold,  
And fades away like morning dew.

### Coda

10 Dm F/C B<sup>b</sup> F

T  
rall.  
dew. \_\_\_\_\_

- |   |
|---|
| <p>Intro (pluckies only from *)</p> <p>V1: Solo (with pluckies)</p> <p>V2: Trio ( ) (+ flute &amp; viola)</p> <p>V3: Choir (+ flute &amp; viola)</p> <p>V4: Choir (as above)</p> <p>Instrumental (featuring recorder)</p> <p>V5: Solo (pluckies only) --&gt; Coda</p> |
|---|

# The Vitamin Dance

Leon Rosselson

Intro  
 Verse 1 --> Chorus  
 Verse 2 --> Chorus  
 Verse 3 --> Chorus  
 Instrumental (verse x 2)  
 Verse 4 --> Final Chorus  
 Intro --> Instrumental (verse x 2)

Intro A [3 times] E<sup>7</sup>

Verse 1  
 3 A D E<sup>7</sup> A

Some like to hip hop Some like to jive Some like to do the nine to five

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

Some like to boo-gie when they get the chance But I like to do the vi-ta-min dance

Chorus  
 11 A D E<sup>7</sup>

The vi-ta-min dance the vi-ta-min dance Let's all do the vi-ta-min dance The

16 A D E<sup>7</sup> A D A D A D A

vi-ta-min dance is the dance for me, es - pec-ia -lly-the one called Vi-ta-min C.

Verse 2  
 21 A D E<sup>7</sup> A

You can do it at break-fast you can do it at tea, all you need is some-thing with vi-ta-min C. You

26 A D A D D G D G E<sup>7</sup>

find it in sa - lad you find it in greens You find it in fruit, po - ta-toes and beans It's

30 A D A D D G D G E<sup>7</sup>

not in choc-late and it's not in cheese But it's there in to-ma-toes and ap-ples and peas.

[to Chorus]

Verse 3

34 A D E7 A

If you want to do the vi-ta-min, here's what you do, You get your-self\_ an or-ange or two, You

39 A D A D D G D G E7

take off the peel, Throw it in the bin Then you eat the jui-cy fruit with the vi-ta - min.\_ [to Chorus --> Instrumental]

Verse 4

43 A D E7 A

You get fir-mer mus-cles you get smooth-er skin, When you do the dance of the vi - ta-min. It's

48 A D A D D G D G E7

good for your blood, bones, teeth & gums. And it keeps a way the snee-zes when the win-ter comes.

Final Chorus

52 A D E7

The vi-ta-min dance the vi-ta-min dance Let's all do the vi-ta-min dance The

57 A D E7 A D A D

vi-ta-min dance is the dance for me, es - pec-ia -lly-the one called Vi-ta-min C. Oh the

61 A D E7

vi-ta-min dance the vi-ta-min dance Let's all do the vi-ta-min dance The

65 A D E7

vi-ta-min dance is the dance for me, es - pec-ia -lly-the one

69 A

pec-ia -lly-the one pec-ia -lly-the one called vi-ta-min C.

[--> Intro --> Instrumental]

# Yerushalayim Shel Zahav

Naomi Shemer

(Adapted from an arrangement by Ron K. Cytron)

Intro Dm Gm C<sup>7</sup> F Dm Gm A Dm

8 Verse Dm Gm DmGm D Dm

A - vir ha-rim za - lul ka - ya-yin ve - rei - 'ah o - ra - nim Ni - sa be - ru-'ah ha - 'ar  
As clear as wine the wind is fly-ing a - mong the drea-my pines. As eve-ning light is slow-ly

14 Gm Dm A<sup>7</sup> Dm Dm Gm

bay - im Im kol pa - 'a - mon - im. Uve - tar - de - mat i - lan va - e - ven Shvu  
dy - ing a lone-ly bell still chimes. So ma - ny songs so ma - ny sto - ries the

19 DmGm D Dm Gm Dm A<sup>7</sup> Dm

yah ba-hal - o - mah Ha - ir ash - er ba - dad yo - she - vet U - ve - lib - bah ho - mah.  
sto-nyhills re - call. A - round her heart my ci - ty car - ries a lone-ly an - cient wall.

25 Chorus Gm C<sup>7</sup> F Gm C<sup>7</sup> Gm C<sup>7</sup> F F<sup>7</sup>

Ye - ru - sha - la - yim shel za - hav v' - shel n' - cho - shet v' - shel or ha - lo l' -  
la - yim all of gold Ye - ru - sha - la - yim, bronze & light With - in my

30 B<sup>b</sup> E<sup>7</sup> Am/C Gm/D Dm Am Dm 1. Dm Am Dm Fine 2. Dm Am Dm Fine

chol shee - rei - ich a ni kee - nor Ye - ru - sha ni kee - nor.  
heart I - trea - sure your gol - den sight. Ye - ru - sha gold - en sight.

Interlude

36

40

A

45

1.

2.

B

51

58

Interlude --> Intro  
 Verse (Hebrew)  
 Chorus (Hebrew)  
 Instrumental (Verse + Chorus)  
 Verse (English)  
 Chorus (English) + extra Hebrew chorus

# The Fields of Athenry

Pete St John (Arr. Tom Bridges)

C F C G

By a lone-ly pri-son wall, I heard a young girl call - ing.  
 By a lone-ly pri-son wall, I heard a young man call - ing.  
 By a lone-ly har-bour wall, She watched the last star fall - ing. As that

7 C F G

S.

Mich-ael, they have ta - ken you a - way. For you  
 Noth-ing mat - ters Mar - y when your free. Against the  
 pri - son ship sailed out a- gainst the sky. Sure she'll

11 C F/A C G

S.

stole Tre-vel - y - n's corn, so the young might see the morn. Now a  
 fa - mine and the Crown, I re- belled, they cut me down. Now  
 wait and hope and pray, for her love in Bo-tan - y Bay. It's so

15 G<sup>7</sup> C

S.

pri - son ship lies wai - ting in the bay.  
 you must raise our child with dig - ni - ty.  
 lone - ly 'round the fields of Ath - en - ry.

## Chorus

19 C F C Am

S.

Low lie the fields of Ath - en - ry, where

A.

T.

B.

Low lie the fields of Ath - en - ry, where

23 C G

S. *once we watched the small free birds fly. Our —*

A. *once we watched the small free birds fly. Our —*

T. *once we watched the small free birds fly. Our —*

B. *once we watched the small free birds fly. Our —*

27 C F/A C G

S. *love was on the wing, — we had dreams and songs to sing. It's so*

A. *love was on the wing, — we had dreams and songs to sing. It's so*

T. *love was on the wing, — we had dreams and songs to sing. It's so*

B. *love was on the wing, — we had dreams and songs to sing. It's so*

31 G7 C

S. *lone - ly 'round the fields — of Ath - en - ry. —*

A. *lone - ly 'round the fields — of Ath - en - ry. —*

T. *lone - ly 'round the fields — of Ath - en - ry. —*

B. *lone - ly 'round the fields — of Ath - en - ry. —*

[4 bar guitar/harp turnaround]

# Another train

Pete Morton (Adapted from a Jane Thompson arrangement)

C G/B Am G<sup>7</sup> C G/B F G<sup>7</sup> C G/B Am G<sup>7</sup> C G F

Flute

## Verse 1

16 G<sup>7</sup> C G/B Am C/G F

A. The be-gin-ning is now, and will al-ways be. You say you lost your chance,

Fl.

Vla.

22 C/E Dm G<sup>7</sup> C G/B Am

A. then fate brought you de-feat. But that means noth-ing, you look so sad,

Fl.

Vla.

28 C/G F/A C G C

A. You've been listen-ing to those who say you missed your chance.

Fl.

Vla.

## Chorus

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

S. There's a-noth-er train, there al-ways is May-be the next one is yours

A. There's a-noth-er train, there al-ways is May-be the next one is yours

B. There's a-noth-er train, there al-ways is May-be the next one is yours



39 C/G F G<sup>7</sup> C G/B Am

S. — Get up and climb a board — there's a-noth-er train. —

A. — Get up and climb a board — there's a-noth-er train. —

B. — Get up and climb a board — there's a-noth-er train. —

45 G<sup>7</sup> Verse 2 C G/B Am C/G F

A. You say you're done, there's no such thing. — Though you're stand-ing on\_ your own

51 C/E Dm G<sup>7</sup> C G/B Am

A. your own breath is king. — The be-gin-ning is now, — don't turn a - round, —

57 C/G F/A C G C

A. Re - grets of past mis - takes will on - ly drain — you. [Chorus]

62 G<sup>7</sup> Verse 3 C G/B Am C/G F

A. We crawl in the dark some-times — and think too much. — Then we fill our heads with cra

68 C/E Dm G<sup>7</sup> C G/B Am

A. zy things that on - ly break our hearts. And I know you've seen what the earth can do, —

74 C/G F/A C G C

A. — When it's drag-ging down a - noth - er load\_ of wor-ri-some fools. [Chorus]

79 G<sup>7</sup> Verse 4 C G/B Am C/G F

A. And I know it's hard when you feel con - fused, — You can crown your-self with fears

85 C/E Dm G<sup>7</sup> C G/B Am

A. — so you feel you can-not. move. — You're build-ing worlds — that don't ex - ist, —

91 C/G F/A C G C

A. I - ma - gin - a - tion — plays the worst tricks. [Chorus x 2]

# Hallelujah

Intro  
 Verse --> Chorus (for all 5 verses)  
 Instrumental (bars 18-24)  
 Chorus x 2

Leonard Cohen

Intro F C F C G

9 Verse C (Choir "oohs") Am C

I've heard there was a secret chord, that David played and it  
 faith was strong but you needed proof, you saw her bath - ing  
 May - be I've been here be - fore, I know this room; I've  
 was a time you let me know, what's real and go - ing  
 May - be there's a God a - bove, and all I e - ver

13 Am F G<sup>7</sup> C G<sup>7</sup>

pleased the Lord but you don't real-ly care for mu - sic do ya? It  
 on the roof, her beau - ty and the moon-light o - verthrough ya. She  
 walked the floor, I used to live a - lone be - fore I knew ya. I've  
 on be - low, but now you nev - er show it to me do ya? And re  
 learned from love was how to shoot at some - one who out - drew ya. And it's

18 C F G Am F G

goes like this: the fourth, the fifth, the mi - nor fall, the ma - jor lift, the baf - fled king com  
 tied you to a kitch - en chair, she broke your throne; she cut our hair, and from your lips she  
 seen your flag on the mar - ble arch, Love is not a vic - t'ry march, it's a cold and it's a  
 mem - ber when I moved in you, the ho - ly dove was mo - vin' too, and ev - 'ry breath we  
 not a cry you can hear at night, it's not some - body who's seen the light, It's a cold and it's a

R.  
 Fl.  
 Vla.

23 E Am Chorus F Am

S. pos - ing Hal - le - lu - jah... *Hal - le - lu - jah.* *Hal - le - lu - jah,* *Hal - le -*  
 drew the Hal - le - lu - jah...  
 bro - ken Hal - le - lu - jah...  
 drew was Hal - le - lu - jah...  
 bro - ken Hal - le - lu - jah...

A. *Hal - le - lu - jah.* *Hal - le - lu - jah,* *Hal - le -*

T. *Hal - le - lu - jah.* *Hal - le - lu - jah,* *Hal - le -*

B. *Hal - le - lu - jah.* *Hal - le - lu - jah,* *Hal - le -*

R.

Fl.

Vla.

30 F C G C Am C Am

S. *lu - jah,* *Hal - le - lu - lu - jah.* 2. Your  
 4. There

A. *lu - jah,* *Hal - le - lu - lu - jah.*

T. *lu - jah,* *Hal - le - lu - lu - jah.*

B.

R.

Fl.

Vla.

[To bar 18 verse 5]

# Serendipity

Intro  
 Verse 1 (Solo) --> Chorus  
 Verse 2 (Duet) --> Chorus  
 Verse 3 (Choir) --> Chorus  
 Intro

Kevin Murray (late 80s)

♩ = 110

Am Dm F Am B<sup>b</sup> F



Verse  
8

Am Dm F Am B<sup>b</sup> F

W. Time goes rush - ing by. Too late we re - al - ise.  
 2. The fires of youth grow dim. Quenched by the days with - in.  
 3. Se - ren - dip - i - ty. That's my phi - lo - soph - y.

M. Time goes tum - bling by. Too soon we say good - bye.  
 The fires of youth grow dim. Quenched by the days with - in.  
 Se - ren - dip - i - ty. That's my phi - lo - soph - y.

16

Am Dm F Am B<sup>b</sup> F

W. — That life's what happens to you. While you plan for some - thing new.  
 — So dai - ly fan that flame. To play in life's sweet game.  
 — Just take the chance you'll see, that's how life's meant to be.

M. Vague sha - dows from the past. Mem - or - ies fade fast.  
 — So dai - ly fan that flame. To play in life's sweet game.  
 — Just take the chance you'll see, that's how life's meant to be.

Chorus  
25

Dm F Am C

W. We all know in spite of all our best laid plans.

M. We all know in spite of all our best laid plans

Inst.

30 **B<sup>b</sup>** **Gm** **F**

Life still deals that un - ex - pec - ted hand. So

W. Life still deals that un - ex - pec - ted hand.

M. Life still deals that un - ex - pec - ted hand.

Inst.

34 **Dm** **F** **Am** **C** **B<sup>b</sup>** **Gm** **F**

Seize the day be - fore it seiz - es you. Live your life like ev - 'ry day is new.

W. Seize the day be - fore it seiz - es you. Live your life like ev - 'ry day is new.

M. Seize the day be - fore it seiz - es you. Live your life like ev - 'ry day is new.

Inst.

42 **B<sup>b</sup>** **F**

Inst.

46 **B<sup>b</sup>** **F** **B<sup>b</sup>** **F**

Live your life. Live your life.

W. Live your life. Live your life.

M. Live your life. Live your life.

Inst.

# Travelin' Soldier

Bruce Robison

## A Verse 1

A D

Two days past eight- een. He was wait- in' for the bus in his ar- my greens. Sat down in a booth in a ca- fé there. Gave his

4 A

or- der to a girl\_ with a bow\_ in her hair.\_ He's a lit- tle shy so she gives him a smile. And he

6 D

said, "Would you mind sit- tin' down for a while and talk\_ in' to me? I'm feel - in' a lit- tle low."

8 A G D A [Strings & accord. start]

She said, "I'm off in an hour and I\_ know where we can go."\_

11 [Bass starts]

So they went down and they sat on the pier. He said, "I bet you got a boy- friend but I don't care. I got

14 D A G D A

—no one. to send a let- ter to.\_ Would you mind if I\_ sent\_ one back here to you?"\_

## B Chorus

18 F#m D

*I\_ cried, nev- er gon- na hold the hand of an- oth- er guy.\_*

20 A E

*— Too young for him they told her. Wait- in' for the love of a trav- el - in' sol - dier.*

22 **F#m** **D**

Our love will nev - er end. \_ Wait - in' for the sol - dier to come back. a - gain.

24 **A** **E** **A**

— Ne - ver more to be \_ a - lone when the let - ter said \_ a sol - dier's com in' home. \_\_\_\_\_

27 **C** Verses 2 & 3 **A**

2. So the let - ters came \_ from an ar - my camp in Cal - i - for - nia, then Vi - et - nam And he told  
3. Fri - day night \_ at a foot - ball game, the Lord's prayer and \_ the An - them sang, \_ a man

30 **D** **A** (Extra bar verse 4 only)

— her of his heart. It might be love and all \_ of the things he was so scared of \_ He  
— said \_ "Folks, would you bow your heads for a list \_ of lo - cal \_ Viet - nam dead. \_

33

said, "When it's get - tin' kind of rough o - ver here, I think of that day sit - tin' down at the pier. And I close  
Cryin' all a - lone \_ un - der the stands was a pi - co - lo player in the march - ing \_ band. \_ On - ly

35 **D** **A**

— my eyes \_ and see your pret - ty smile. \_ Don't  
one name read \_ and no - body real - ly cared. \_ but a

37 **G** **D** **A**

wor - ry, but I won't be a - ble to write \_ for a while. \_  
pret - ty lit - tle girl \_ with a bow \_ in her \_ hair. \_

Verse 1 (solo + guitar) (strings start bar 10, bass starts bar 12)  
Chorus  
Verse 2  
Chorus  
Instrumental (verse)  
Verse 3 (with extra bar in middle)  
Chorus (sans last bar)  
Chorus  
Instrumental (A | D | A | D | etc.) (fades)

# Kacheche (African wagtail bird)

Preset 357

Intro  
 Verse 1 --> Chorus  
 Verse 2 --> Chorus --> Interlude  
 Verse 3 --> Chorus --> Coda

Intro

Hp.

Hp.

Hp.

Hp.

Hp.

S.   
 Verse A7  
 O - nde ge O - nde ge u - na im ba n - a fur a.  
 O - nde ge O - nde ge u - na ru ka m ba - li sa na.  
 O - ro ho O ro ho yan gu we - im - ba vi le n - a fur a ha.

Hp.

S.   
 O - nde ge u - na im ba n - a fur a ha n - gu fu  
 O - nde ge u - na ru ka m ba li sa na ya - ma  
 O - ro ho weru - ka vi le m ba li sa na ya a ma

Hp.



65

S. **D** **Em<sup>7</sup>** **A** **D**

sa na. U - na im ba a O.  
 ta ta. U - na ru ka a O.  
 ta ta. We - ru - ka vi le e O.

Hp.

Chorus

71

S. **D** **A<sup>7</sup>** **D**

Ka - che-che Ka - che-che Ka - che - che Ka.  
 Ka - che-che Ka - che-che Ka - che - che Ka.  
 Ka - che-che Ka - che-che Ka - che - che Ka.

Hp.

79

S. **D** **A<sup>7</sup>** **D** [--> Coda]

Ka - che-che Ka - che-che Ka - che - che Ka.  
 Ka - che-che Ka - che-che Ka - che - che Ka.  
 Ka - che-che Ka - che-che Ka - che - che Ka.

Hp.

Interlude (before verse 3)

87

Rec. **D**

96 **G** **D** [--> Verse 3]

3

Coda

103

Hp. **D** *rit.*

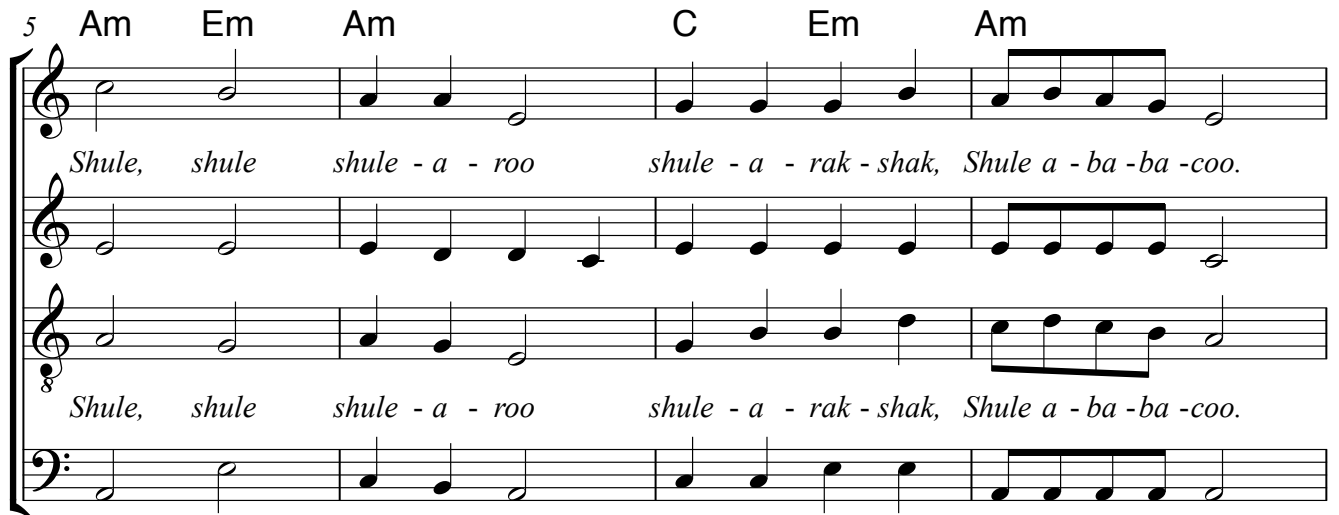
# Gone the rainbow

Peter, Paul & Mary (Arr. Maria Dunn 2003)

Am



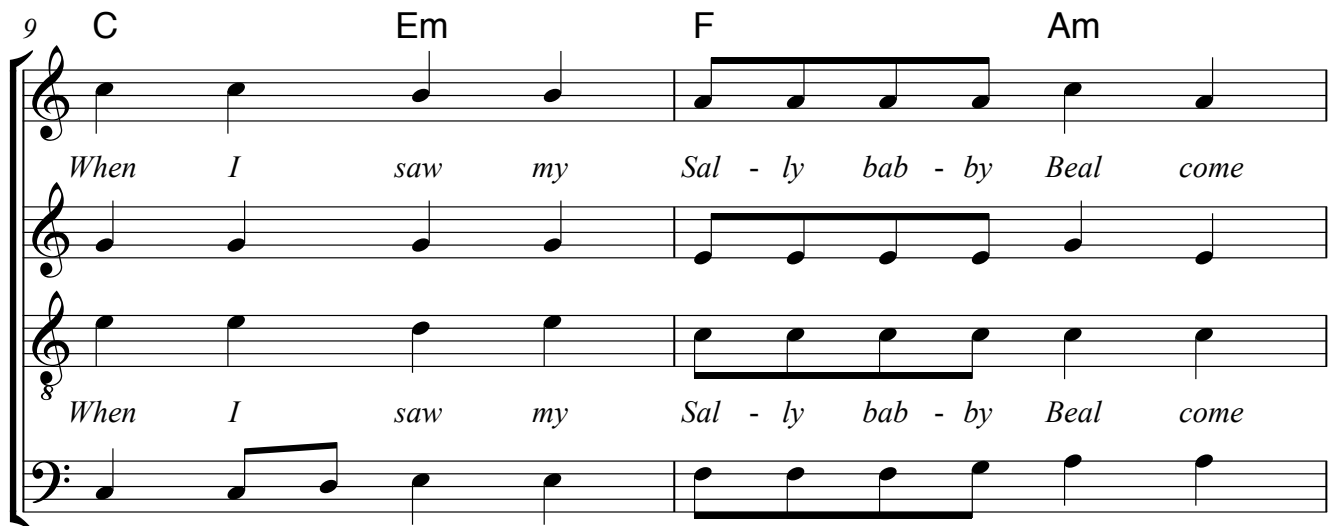
5 Am Em Am C Em Am



Shule, shule shule - a - roo shule - a - rak - shak, Shule a - ba - ba - coo.

Shule, shule shule - a - roo shule - a - rak - shak, Shule a - ba - ba - coo.

9 C Em F Am



When I saw my Sal - ly bab - by Beal come

When I saw my Sal - ly bab - by Beal come

11 Em E7 Am (Interlude starts here)



bib - ble in the boo shy Lor - ey.

bib - ble in the boo shy Lor - ey.

13 Am G F Am C Em Am

Here I sit on But-ter-milk Hill; Who could blame me, cry my fill;  
 I sold my flax, I sold my wheel To buy my love a sword of steel,  
 Oh, my ba - by, oh, my love, Gone the rain bow, gone the dove;

Recorder  
Vs 1&2  
Concertina

Recorder  
Vs 3  
Concertina

17 C Em Am F Am Em Am

Ev' - ry tear would turn a mill, John - ny's gone for a sol - dier.  
 So it in bat - tle he might wield,  
 Your fa - ther was my on - ly love;

Vs 1&2

Vs 3

Interlude

21 Am Em Am C Em Am

25 C Em Am F G E Am

Intro --> Chorus (solo) --> Chorus (Tutti)  
 Interlude  
 Verse 1 --> Chorus  
 Verse 2 --> Chorus  
 Verse 3 --> Chorus  
 Interlude



**B** D G D F#m Em7 A7

S. In those arms, no harm will find you; none dis-turb your slum - ber deep;  
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

A. In those arms, no harm will find you; none dis-turb your slum - ber deep;  
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

T. In those arms, no harm will find you; none dis-turb your slum - ber deep;  
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

B. In those arms, no harm will find you; none dis-turb your slum - ber deep;  
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

CM1.

CM2.

Vc.

**C** D Em A D F#m G A D [to Coda] G A D

S. Soft - ly, calm - ly, dar - ling ba - by, with your moth - er sweet - ly sleep.

A. Soft - ly, calm - ly, dar - ling ba - by, with your moth - er sweet - ly sleep.

T. Soft - ly, calm - ly, dar - ling ba - by, with your moth - er sweet - ly sleep.

B. Soft - ly, calm - ly, dar - ling ba - by, with your moth - er sweet - ly sleep.

CM1.

CM2.

Vc.

- 1. Instrumental: CM1 (Sam)
- 2. Verse 1
- 3. Instrumental: CM1 (Sam) CM2 (John)
- 4. Verse 2
- 5. Instrumental: as above + Sop (Fiona), Alto (Helen), Tenor (Barry)
- 6. Verse 1
- Coda

**Coda** 18 D G Em A7 D

CM1.

CM2.

Vc.

# Skin

Leon Rosselson

♩ = ♪<sup>-3</sup> ♪

Chorus D A<sup>7</sup> D A<sup>7</sup> D E<sup>7</sup> A A<sup>7</sup>

Sop  
 You need skin, take good care of it, Don't harm a hair of it What would you do with out it?

Alto  
 You need skin, take good care of it, Don't harm a hair of it What would you do with out it?

Bass

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

S.  
 Keep it clean. Soa-py wa-ter ev'ry day will wash the dirt & smells a-way 'Cos you need skin.

A.  
 Keep it clean. Soa-py wa-ter ev'ry day will wash the dirt & smells a-way 'Cos you need skin.

B.

Verse

9 A<sup>7</sup> D

S.  
 Whe-ther you're fat or whe-ther you're thin it keeps the germs from craw-ling in.  
 Whe-ther you're black or whe-ther you're brown it keeps your tummy from tumb-ling down.  
 Whe-ther you're dark or whe-ther you're fair Skin's the thing for growing your hair.

A.  
 Whe-ther you're fat or whe-ther you're thin it keeps the germs from craw-ling in.  
 Whe-ther you're black or whe-ther you're brown it keeps your tummy from tumb-ling down.  
 Whe-ther you're dark or whe-ther you're fair Skin's the thing for growing your hair.

11 A<sup>7</sup> D rit. A<sup>7</sup>

S.  
 Whe-ther you're skin-ny or whe-ther you're stout. It stops the blood from tric-kl-ing out!  
 Whe-ther you're sil-ly or whe-ther you're smart. It keeps your bones from fall-ing a-part!  
 Wa-ter proof in rain-y weather. And keeps the bits of your bo-dy to-gether!

A.  
 Whe-ther you're skin-ny or whe-ther you're stout. It stops the blood from tric-kl-ing out!  
 Whe-ther you're sil-ly or whe-ther you're smart. It keeps your bones from fall-ing a-part!  
 Wa-ter proof in rain-y weather. And keeps the bits of your bo-dy to-gether!



# I don't work for a living

Mullen/Freeman - early 20th century?  
(Adapted from an arrangement by Chloe and Jason Roweth)

Chorus C G

Tune



Women




Men




I don't work for a liv-ing I get a-long all right with-out.

9 G<sup>7</sup> C G<sup>7</sup>


T.



W.



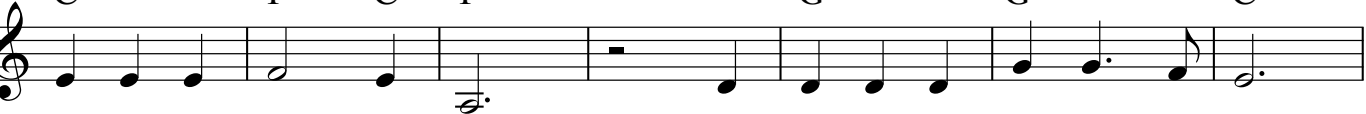
M.



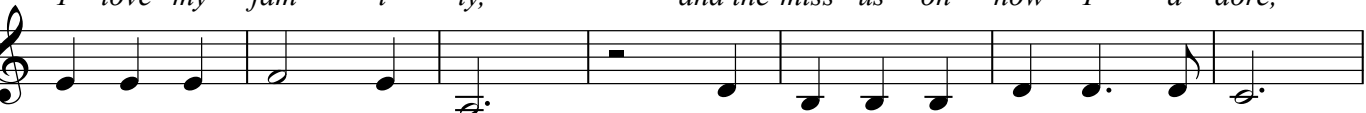
I don't toil all day, I sup-pose it's be-cause I'm not built that way.  
I live peace-ful-ly, La-bour dis-putes ne-ver wor-ry me.

17 C F C F G G<sup>7</sup> C


T.



W.



M.



Some peo-ple work for love, and say it's all sun-shine and gain.  
I love my fam-i-ly, and the miss-us oh how I a-dore,

24 G<sup>7</sup> C

T.



W.



M.



But if I can't have sun-shine with-out a-ny work. I think I'll stay out in the rain.  
I de-ci-ded to make them all hap-py that's why, I ne-ver go home an-y-more!



Verse 1

32 C G7

T. They say we're all born with a pur- pose, They say we're all born with a gift.

41 C

T. Some peo- ple like to be far- mers, I sup- pose it's by hard work and thrift.

48 G7

T. There's lots of us fight- ing and striv- ing, for a seat down in the old A. C. T.,

56 C G7

T. But if I've got a seat in me trous- ers, and a mis sus to work for me.\_\_\_\_\_

[to Chorus]

Interlude

65 C F G7 C

T. \_\_\_\_\_

Verse 2

73 C

T. Now give me a nail and a ham- mer, and a pic- ture to hang on the

80 G7 C

T. wall. And give me a strong step- lad- der, for you know that I might fall.

89 G7

T. And give me a cou- ple\_ of wai- ters, and a bar- rel of good old Bass Ale,

97 C G7

T. And I bet you I'll hang up that pic- ture, if some- bo- dy drives the nail!\_\_\_\_\_

[to Chorus]

4 bars guitar (C)  
 Chorus  
 Verse 1  
 Chorus  
 Interlude  
 Verse 2  
 Chorus (alternative words)

# Rip Rip Woodchip

John Williamson  
(Arr. Maria Dunn 2007)

## Intro

clap thighs mouthpop rasp click clap thighs mouthpop swanee cymbal rasp

## Verse 1

raspberry cymbal swanee rasp thighs mouthpop bikehorn click cymbal rasp

5 What am I go - nna do? ... What a - bout the fu - ture? Go - tta draw the line with - out de - lay Why

9 should-n't I get e - mo - tional the bush is sa - cred? An - cient life will fade a - way

13 O - ver the hill I go Fill the quo - ta can't go slow

17 O - ver the hill I go kill - ing a - no - ther moun - tain Go - tta fill the quo - ta can't go slow

Huge ma - chin - er - y one big swipe a shear - er's blow

## Chorus

21 Rip rip wood - chip turn it in - to pa - per throw it in the bin no news to - day

25 Night - mare dream - ing can't you hear the scream - ing chain - saw eye - sore more de - cay

Interlude 1

## Verse 2

32 Re - mem - ber the axe - men knew their tim - ber cared a - bout the way they bought it down

37 Cross - cut black - butt ta - llow - wood and ce - dar build a - no - ther bung - a - low pi - on - eer town.

41 G C D G G C D G G C D G

I am the bush we are one go hand in hand I am the bush

I am the bush and I am ko-a-la We are one go hand in hand I am the bush like Ban-jo and Hen-ry it's

47 Chorus G C D G G Em Em D G Em D G

in my blood make a stand Rip rip wood-chip turn it in -to pa-per throw it in the bin no news to-day

in my blood go-nna make a stand

53 G Em Em D G Em D G

Night-mare dream-ing can't you hear the scream-ing chain-saw eye-sore more de-cay

8

Intro 65 G C 3 3 C D G C 3 3 C D G

clap thighs mouthpop rasp click clap thighs mouthpop swanee cymbal rasp

raspberry cymbal swanee rasp bikehorn click rasp

Chorus 69 G Em Em D G Em D G G Em

1. Rip rip wood-chip turn it in -to pa-per throw it in the bin no news to-day! Night-mare dream-ing

2. & 3. Rip rip wood-chip turn it in -to pa-per throw it in the bin don't un-der-stand. Night-mare dream-ing

74 Em D G Em D G D G

can't you hear the scream-ing chain-saw eye-sore more de-cay.

can't you hear the scream-ing stirs my blood gon-na make a stand. make a stand.

1-2 3.