

# Thoroughly Thora

[Loosely Woven – August 2011] [Final]

The World Turned Upside Down .....	2
The Garden Song .....	8
Too Young.....	12
Better Than .....	14
Calon Lan .....	16
Her lips were red as roses.....	18
Lady Marmalade.....	20
I've got you under my skin .....	24
Prelude for Peace.....	28
Big Spender .....	32
Rising Tide.....	36
Albion's Shore.....	40
Queen of Waters.....	42
The Devil went down to Georgia.....	44
Eyes of Margaret.....	50
Tune Set.....	52
Thora.....	56
Surfin' USA .....	60

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# The World Turned Upsidedown


Leon Rosselson (as sung by The Fagans)

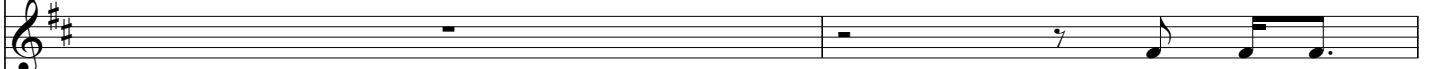
## Verse 1

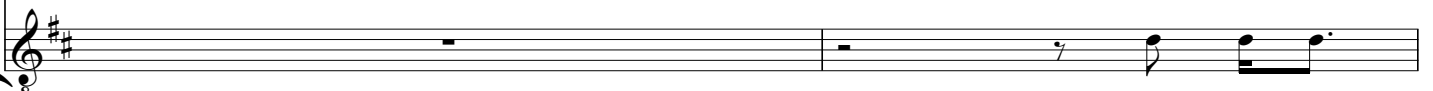
S1.   
1. In six-teen for-ty nine, to St George's Hill, a rag-ged band they called the Dig-gers came to

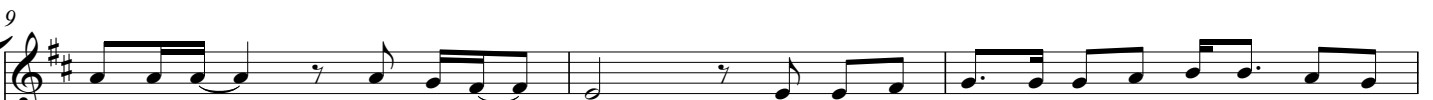
S1.   
show the peo - ple's will, They de-fied the land- lords, they de- fied the laws, they were the


## Verse 2

S1.   
dis - pos - sessed re - claim - ing what was theirs. 2. We come in


A.   
2. We come in


T.   
2. We come in


S1.   
peace they said, to dig and sow, we come to work the land in com-mon and to

A.   
peace they said, to dig and sow, we come to work the land in com-mon and to

T.   
peace they said, to dig and sow, we come to work the land in com-mon and to

S1.   
make the waste ground grow. This earth di - vi - ded we will make whole, so it can

A.   
make the waste ground grow. This earth di - vi - ded we will make whole, so it can

T.   
make the waste ground grow. This earth di - vi - ded we will make whole, so it can

Verse 3

15

S1 be a com - mon\_\_ treas - u - ry\_\_ for all. 3. The sin of

S2 - - - - - 3. The sin of

A. be a com - mon\_\_ treas - u - ry\_\_ for all. 3. The sin of

T. be a com - mon\_\_ treas - u - ry\_\_ for all. 3. The sin of

B. - - - - - 3. The sin of

17

S1 pro-per - ty\_\_ we do dis - dain no - one has an - y right\_\_ to buy and sell\_\_ the

S2 pro-per - ty\_\_ we do dis - dain no - one has an - y right\_\_ to buy and sell\_\_ the

A. pro-per - ty\_\_ we do dis - dain no - one has an - y right\_\_ to buy and sell\_\_ the

T. pro-per - ty\_\_ we do dis - dain no - one has an - y right\_\_ to buy and sell\_\_ the

B. pro-per - ty\_\_ we do dis - dain no - one has an - y right\_\_ to buy and sell\_\_ the

20

S1 earth for pri - vate\_\_ gain, By theft and mur - der\_\_ they took the land,\_\_ now ev - ery -

S2 earth for pri - vate\_\_ gain, By theft and mur - der\_\_ they took the land,\_\_ now ev - ery -

A. earth for pri - vate\_\_ gain, By theft and mur - der\_\_ they took the land,\_\_ now ev - ery -

T. earth for pri - vate\_\_ gain, By theft and mur - der\_\_ they took the land,\_\_ now ev - ery -

B. earth for pri - vate\_\_ gain, By theft and mur - der\_\_ they took the land,\_\_ now ev - ery -

Verse 4

23

S1 where the walls spring up at their com-mand. 4. They make the laws to chain us

S2 where the walls spring up at their com-mand. 4. They make the laws to chain us

A. where the walls spring up at their com-mand. 4. They make the laws to chain us

T. where the walls spring up at their com-mand. 4. They make the laws to chain us

B. where the walls spring up at their com-mand. 4. They make the laws to chain us

26

S1 well, the cler-gy daz-zle us with hea ven or they damn us in-to hell, We will not

S2 well, the cler-gy daz-zle us with hea ven or they damn us in-to hell, We will not

A. well, the cler-gy daz-zle us with hea ven or they damn us in-to hell, We will not

T. well, the cler-gy daz-zle us with hea ven or they damn us in-to hell, We will not

B. well, the cler-gy daz-zle us with hea ven or they damn us in-to hell, We will not

29

S1 wor-ship the God they serve the God of greed who feeds the rich while poor folk

S2 wor-ship the God they serve the God of greed who feeds the rich while poor folk

A. wor-ship the God they serve the God of greed who feeds the rich while poor folk

T. wor-ship the God they serve the God of greed who feeds the rich while poor folk

B. wor-ship the God they serve the God of greed who feeds the rich while poor folk

Verse 5

32

S1 starve. 5. We work we eat to- geth - er\_\_\_ we need no swords, we will not

S2 starve. 5. We work we eat to- geth - er\_\_\_ we need no swords, we will not

A. starve. 5. We work we eat to- geth - er\_\_\_ we need no swords, we will not

T. starve. 5. We work we eat to- geth - er\_\_\_ we need no swords, we will not

B. starve. 5. We work we eat to- geth - er\_\_\_ we need no swords, we will not

35

S1 bow to mas - ters\_\_\_ or pay rent to the lords\_ We are free though we are\_\_\_

S2 bow to mas - ters\_\_\_ or pay rent to the lords\_ We are free though we are\_\_\_

A. bow to mas - ters\_\_\_ or pay rent to the lords\_ We are free though we are\_\_\_

T. bow to mas - ters\_\_\_ or pay rent to the lords\_ We are free though we are\_\_\_

B. bow to mas - ters\_\_\_ or pay rent to the lords\_ We are free though we are\_\_\_

Verse 6

38

S1 poor, you dig- gers\_\_\_ all stand up for glor - y, Stand up now. 6. From the men of

S2 poor, you dig- gers\_\_\_ all stand up for glor - y, Stand up 6. From the men of

A. poor, you dig- gers\_\_\_ all stand up for glor - y, Stand up 6. From the men of

T. poor, you dig- gers\_\_\_ all stand up for glor - y, Stand up now.

B. poor, you dig- gers\_\_\_ all stand up for glor - y, Stand up now.

41

S1  
pro-per - ty — the or - ders came they sent their hir - ed men and troo - pers to wipe

S2  
pro-per - ty — the or - ders came they sent their hir - ed men and troo - pers to wipe

A.  
pro-per - ty — the or - ders came they sent their hir - ed men and troo - pers to wipe

44

S1  
out the Dig - ger's claim, tear down their cot-tag - es, — de - stroy their corn, they were dis -

S2  
out the Dig - ger's claim, tear down their cot-tag - es, — de - stroy their corn, they were dis -

A.  
out the Dig - ger's claim, tear down their cot-tag - es, — de - stroy their corn, they were dis -

47

*Verse 7*

S1  
persed, on - ly the vis - ion — lin - gers on. 7. You poor take cour age, — you rich take

S2  
persed, on - ly the vis - ion — lin - gers on. 7. You poor take cour age, — you rich take

A.  
persed, on - ly the vis - ion — lin - gers on. 7. You poor take cour age, — you rich take

T.  
7. You poor take cour age, — you rich take

B.  
7. You poor take cour age, — you rich take

50

S1  
care, the earth was made a com mon\_ treas-u - ry\_\_\_ for ev - 'ry- one\_ to share, All things in

S2  
care, the earth was made a com mon\_ treas-u - ry\_\_\_ for ev - 'ry- one\_ to share, All things in

A.  
care, the earth was made a com mon\_ treas-u - ry\_\_\_ for ev - 'ry- one\_ to share, All things in

T.  
care, the earth was made a com mon\_ treas-u - ry\_\_\_ for ev - 'ry- one\_ to share, All things in

B.  
care, the earth was made a com mon\_ treas-u - ry\_\_\_ for ev - 'ry- one\_ to share, All things in

53

S1  
com mon,\_\_\_ all peo - ple one, We come in\_\_\_ peace, The or - der came to cut them

S2  
com mon,\_\_\_ all peo - ple one, We come in\_\_\_ peace, The or - der came to cut them

A.  
com mon,\_\_\_ all peo - ple one, We come in\_\_\_ peace, The or - der came to cut them

T.  
com mon,\_\_\_ all peo - ple one, We come in\_\_\_ peace, The or - der came to cut them

B.  
com mon,\_\_\_ all peo - ple one, We come in\_\_\_ peace, The or - der came to cut them

56

S1  
down. We come in\_\_\_ peace, The or - der came to cut them down.

S2  
down. We come in\_\_\_ peace, The or - der came to cut them down.

A.  
down. We come in\_\_\_ peace, The or - der came to cut them down.

T.  
down. We come in\_\_\_ peace, The or - der came to cut them down.

B.  
down. We come in\_\_\_ peace, The or - der came to cut them down.

# The Garden Song

Dave Mellett (Arr. Jill Stubington - 2011)

Pat sings the 1st verse on her own  
Then everyone sings verses 1, 2 etc.

**A** F B $\flat$  F B $\flat$  C F

S.  $\text{♩} = 145$  **3**  $\text{||:}$   $\text{||:}$   $\text{||:}$

A. **3**  $\text{||:}$   $\text{||:}$   $\text{||:}$

T. **3**  $\text{||:}$   $\text{||:}$   $\text{||:}$

Bar. **3**  $\text{||:}$   $\text{||:}$   $\text{||:}$

1. Inch by inch row by row gon-na make this gar-den grow  
2. Pull - in weeds pick-in stones We are made of dreams and bones

9 B $\flat$  C F B $\flat$  E $^{\circ}$ F C F B $\flat$  F

S.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

A.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

T.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

Bar.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

Gon-na mulch it deep and low\_ Gon-na make it fer-tile\_ ground Inch by inch row by row  
Need a spot to call my own\_ Cause the time is close at\_ hand Grain for grain sun and rain

15 B $\flat$  C F B $\flat$  C F B $\flat$  E $^{\circ}$  C F  $\overbrace{\text{||:}}$ <sup>1-2</sup>  $\overbrace{\text{||:}}$ <sup>3.</sup>

S.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

A.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

T.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

Bar.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

Please bless these seeds I grow Please keep them safe be-low Till the rain comes tum-bl-ing down  
Find my way in na-ture's chain Tune my bo - dy and my brain To the mu - sic from the land

22 **B** F Gm C $^7$  Dm C

S.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

A.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

T.  $\text{||:}$   $\text{||:}$   $\text{||:}$   $\text{||:}$

Inch by inch row by row Gon-na make this gar den grow  
food-scrap from the kit - chen\_ To a suit-a-ble out-side spot Mix'em up with old lawn clip-pings and tea leaves from the tea-pot



26 F Gm C

S. Gon - na mulch it deep and low Gon - na make it

A.

T. 8 Ap - ple cores fal - len leaves and next door's old dead cat Some cow dung chook poo horse ma - nure and

29 1. F 2. F

S. fer - tile ground fer - tile ground

A.

T. 8 Un - cle Hed'ley's hat Take Un - cle Hed'ley's hat

31 F Bb F Bb C F Bb C F Bb E° F

S. 3. Plant your rows straight and long Sea-son them with prayer and song Mo-ther Earth will keep you strong If you give her love and

A.

T. 8 3. Plant your rows straight and long Sea-son them with prayer and song Mo-ther Earth will keep you strong If you give her love and

Bar.

38 C F Bb F Bb C F Bb C F

S. care Old crow watch in' from a tree Has his hun-gry eyes on me In my gar-den I'm as free as that

A.

T. 8 care Old crow watch in' from a tree Has his hun-gry eyes on me In my gar-den I'm as free as that

Bar.

45 *Pat solo* Bb E° C F Bb C F Bb E° C F

S. fea-thered thief up there In my gar - den I'm as free as that fea-thered thief up there

A.

T. 8 fea-thered thief up there

Bar.

fea-thered thief up there

# Better Than

John Butler

Arr: Samantha O'Brien (2011)

## VERSE 1

4 **Em** **G**

T. *All you want is what you can't have and if you just look a-round now, you'll see you got mag-ic so just*

10 **Em** **G**

T. *sit back and re-lax en-joy it while you still have\_ it, don't look back on life man and on-ly see trag-ic be-cause*

## CHORUS 1

14 **Em** **G**

T. *You can be bet-ter than that, (Don't) let it get the bet-ter of you, What can be bet-ter than now? Life's not a-bout what's bet-ter than*

H. *You can be bet-ter than that, (Don't) let it get the bet-ter of you, What can be bet-ter than now? Life's not a-bout what's bet-ter than*

18 **Em** **G**

T. *You can be bet-ter than that, (Don't) let it get the bet-ter of you, What can be bet-ter than now? Life's not a-bout what's bet-ter*

H. *You can be bet-ter than that, (Don't) let it get the bet-ter of you, What can be bet-ter than now? Life's not a-bout what's bet-ter*

## VERSE 2

22 **Em** **G**

T. *All the ti-me while you're look-ing a-way\_ there are things you can do man, there's things you can say\_ or do\_*

26 **Em** **G**

T. *the ones you're with, with whom you're spend-ing the day\_ to get your gaze off to-mor-row and come what may\_ be-cause*

## CHORUS 2

30 **Em** **G**

T. *You can be bet-ter than that, (Don't) let it get the bet-ter of you, What can be bet-ter than now? Life's not a-bout what's bet-ter than*

H. *You can be bet-ter than that, (Don't) let it get the bet-ter of you, What can be bet-ter than now? Life's not a-bout what's bet-ter than*

34 **Em** **G**

T. *You can be bet-ter than that, (Don't) let it get the bet-ter of you, What can be bet-ter than now? Life's not a-bout what's bet-ter*

H. *You can be bet-ter than that, (Don't) let it get the bet-ter of you, What can be bet-ter than now? Life's not a-bout what's bet-ter*

BRIDGE

38 C Am G C Am G

T. Oh, I know some - times things can be hard. But you should know by now they

H. Oh, I know some - times you should know by now

Glock.

45 C Am G C Am

T. come and they go. So why, oh why do I look to the oth - er side? Cause I know the

H. Why? Why? I

Glock.

52 G D/F# Em G Em

T. grass is green - er but just as hard to mow. Life's not a - bout what's bet - ter than...

H. mow.

Glock.

VERSE 3

62 Em G

T. All you want is what you can't have and if you just look a - round now, you'll see you got mag - ic so just

66 Em G (off)

T. sit back and re - lax en - joy it while you still have it, don't look back on life man and on - ly see trag - ic be - cause

CHORUS 3

70 Em G

T. You can be bet - ter than that, (Don't) let it get the bet - ter of you, What can be bet - ter than now? Life's not a - bout what's bet - ter than

H. You can be bet - ter than that, (Don't) let it get the bet - ter of you, What can be bet - ter than now? Life's not a - bout what's bet - ter than

74 Em G

T. You can be bet - ter than that, (Don't) let it get the bet - ter of you, What can be bet - ter than now?

H. You can be bet - ter than that, (Don't) let it get the bet - ter of you, What can be bet - ter than now?

77 1. 2. G Em

T. Life's not a - bout what's bet - ter Life's not a - bout what's bet - ter than

H. Life's not a - bout what's bet - ter

# Calon Lan

Trad. (Arr. Jill Stubington - 2011)

♩=70

**A** Lynette solo

S. 

Nid wy'n go - fyn by-wyd moe - thus Aur y byd na'i ber - lau man - Go - fyn wyf am ga - lon ha - pus Ca lon on - est cal - on lan Ca - lon

13

S. 

lan yn llawn dai - o - ni Te - cach yw na'r li - li dlos Dim ond ca - lon lan all ga - nu ca - n'ur dydd a cha - nu'r nos


**B** All women


S.  F C F F/A B $\flat$  F/C C $^7$  F/C C

A. 

Should I che - rish earth - ly trea - sure It would fly on spee - dy wings - The pure


27

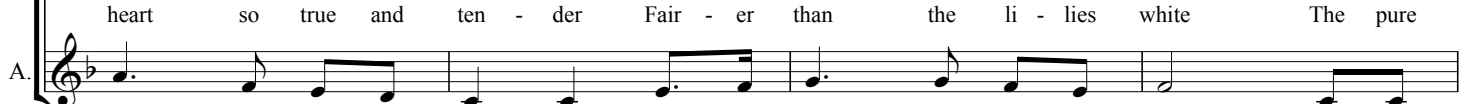
S.  F C B $\flat$  F/C C $^7$  F

A. 

heart a plen - teous mea - sure Of true plea - sure dai - ly brings Oh pure


31


S.  F/C C F/C C C $^7$  F F/A

A. 

heart so true and ten - der Fair - er than the li - lies white The pure


35

S.  B $\flat$  C B $\flat$ /D C/E F/C F/C C F

A. 

heart a - lone can ren - der Songs of joy both day - and night


40 **C**

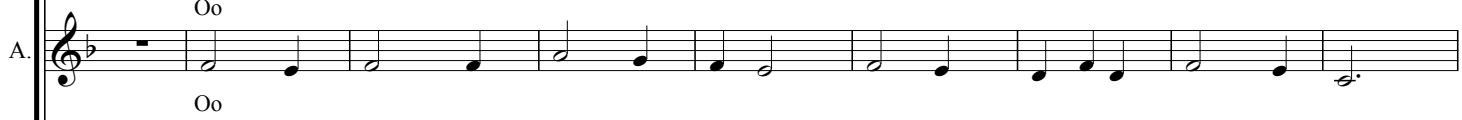
Fl.  F C F B $\flat$  F C $^7$  F C F C B $\flat$  F C $^7$  F

49

Fl.  C F C C $^7$  F B $\flat$  C B $\flat$  C F C F

**D**

S.  Oo

A.  Oo

T.  F C FF/AB $\flat$  F/C C $^7$  F/CC F C B $\flat$  F/C C $^7$  F

Should I che - ris earth - ly trea - sure It would fly on spee dy wings - The pure heart a plen - teous mea - sure Of true plea - sure dai - ly brings Oh pure

67

S.

A.

T.

F/C C F/CC C<sup>7</sup> F F/A B<sup>b</sup> C B<sup>b</sup>/D C/E F/C F/C C F

heart so true and ten - der Fair - er than the li - lies white The pure heart a - lone can ren - der Songs of joy both day and night

76 **E** F C F F/A B<sup>b</sup> F/C C<sup>7</sup> F/C C F C

S.

A.

T.

Bar.

Eve and morn my prayers as - cen - ding To God's heaven on wings of song — Seek the joy that knows no

82 B<sup>b</sup> F/C C<sup>7</sup> F F/C C F/C C C<sup>7</sup>

S.

A.

T.

Bar.

end - ing The pure heart that knows no wrong Oh pure heart so true and ten - der Fair - er than the li - lies  
Ka lon larn a hlawn da - yo - ni Te - kaks you narr li - li

88 F F/A B<sup>b</sup> C B<sup>b</sup>/D C/E F/C F/C C F

S.

A.

T.

Bar.

white The pure heart a - lone can ren - der Songs of joy both day and night Eve and night  
dlus Dim ond ka - lon arn ah ga - ni Ka - nir deeth a ka - nir nus.

[Rpt. a capella]

1. 2.

# Her lips were red as roses

Bob Bickerton

Arr: Samantha O'Brien (2011)

Play intro before verses 1 & 4

♩=110

G

D

G

D

Fl.

Whs.

Conc.

Mand.

6

JM

Fl.

Whs.

Conc.

Mand.

1. Come

11

D

G

A

JM

Fl.

Mand.

gath - er round you sai - lor lads and lis - ten to my song It's

15

D

G

D

G

A

JM

Mand.

of a trick was played on me and I won't de - tain you long I

19

D

G

D

Bm

A

G

JM

Mand.

went a - shore the oth - er day me prec - ious gold to trade And

23 **D Bm G A D** *All men except 1st time*

JM  
there I met a pre - tty maid who did me heart be - tray; *And her*

W.  
*And her*

Mand.

27 **G D Bm A**

JM  
lips were red as ros - es and her eyes a deep sky blue *Her*

W.  
lips were red as ros - es and her eyes a deep sky blue *Her*

31 **D Bm G A D** *(Chorus x2 after last verse)*

JM  
hair as yell - ow as the gold she steals from me and you

W.  
hair as yell - ow as the gold she steals from me and you

1. Woodwind + pluckies  
2. Tutti

East at Glendart (x2)

36 **G D A D G D Em A**

Mand.

41 **G D A D G A D**

Mand.

45 **D Bm A D D Bm Em A**

Mand.

49 **D G D A G A D**

Mand.

# Lady Marmalade

Bob Crewe & Kenny Nolan  
Arr: Samantha O'Brien (2011)

♩=117

Sax

B. Cl.

Org.

Dr.

5

KD

H.

Sax

B. Cl.

Org.

Dr.

Hey sis - ter, go sis - ter, soul sis - ter, flow sis - ter Hey sis - ter, go sis - ter, soul sis - ter, flow sis - ter

He

9

KD

Sax

B. Cl.

Org.

Dr.

met Mar-ma lade down in old New Or leans strut-tin' her stuff on the street She said, "Hel - lo, hey Joe, you wan-na

14

KD

H.

Sax

B. Cl.

Org.

Dr.

give it a go?" Mm hmm, Get-cha get-cha ya ya da da Get-cha get-cha ya ya here.

Get-cha get-cha ya ya da Get-cha get-cha ya ya here.



19 **Gm<sup>7</sup>** **C** **Cm<sup>7</sup>** **G<sup>5</sup>** **Gm<sup>7</sup>** **C**

KD

H. Mo chachoc o-la-ta ya ya Cre oleLa dyMar ma- lade Vou - lez vouscou chera vec moi

Sax

B. Cl.

25 **Gm<sup>7</sup>** **C** 1. **Gm<sup>7</sup>** **C**

KD

H. ce soir? Vou-lez vous cou-cher a-vec moi Stayed in her bou-doir while she fresh-ened up, Hey sis-ter,go sis-ter, soul sis-ter,flow sis-ter

Sax

B. Cl.

30 **Gm<sup>7</sup>** **C** **Cm<sup>7</sup>** **Dm<sup>7</sup>**

KD

H. that boy drank all that mag - no - lia wine. On her black sat - in sheets, I swear he start-ed to freak. Hey sis-ter, go sis-ter, soul sis-ter,flow sis-ter

Sax

B. Cl.

34 2. **G<sup>5</sup>** **Gm/D** **Gm/B<sup>b</sup>** **E<sup>b</sup>M<sup>7</sup>** **G**

KD

Sax

B. Cl.

41 **E<sup>b</sup>M<sup>7</sup>** **D** **Gm<sup>7</sup>** **C**

KD

H. Hey, hey, hey hey-ey ey, Seein'her skin feel-ing silk - y smooth, Hey, hey, hey

Sax

B. Cl.

47 **Gm<sup>7</sup>** **C** **Cm<sup>7</sup>** **Dm<sup>7</sup>**

KD: col - or of ca - fe au lait, made the sav - age beast in - side roar un - til it cried, "More,  
liv - ing his gray - flan - nel life, But when he turns off to sleep, old mem - ries keep more,

H.: "More,  
more,

Sax:

B. Cl.:

51 **D** **Gm<sup>7</sup>** **C**

KD: more, more!" — Now he's at home do - ing nine - to - five  
more, more, more!" —

H.: more, more, more!" —

Sax:

B. Cl.:

55 **Gm<sup>7</sup>** **C** **Gm<sup>7</sup>** **C**

KD: Get - cha get - cha ya ya da da Get - cha get - cha ya ya here

Sax:

B. Cl.:

60 **Gm<sup>7</sup>** **C** **Cm<sup>7</sup>** **G<sup>5</sup>**

KD: Mo - cha choc - o - la - ta ya ya Cre - ole La - dy Mar - ma - lade.

Sax:

B. Cl.:

Men start singing Kristy's part (no rhythm)

65 **Gm<sup>7</sup>** **C** **Gm<sup>7</sup>** **C**

KD *1.*  
Vou-lez vous cou-cher a - vec moi\_\_\_ ce soir?\_ Vou-lez vous cou-cher a - vec moi\_\_\_

H.  
Vou-lez vous cou-cher a - vec moi\_\_\_ ce soir?\_ Vou-lez vous cou-cher a - vec moi\_\_\_

Sax

69 **Cm<sup>7</sup>** **G<sup>5</sup>** **Gm<sup>7</sup>**

KD *2.*  
Cre - ole La - dy Mar - ma - lade.\_\_\_\_

B. Cl.

*Rhythm restarts*

72 **Gm<sup>7</sup>** **C** **Gm<sup>7</sup>** **C**

KD  
Vou-lez vous cou-cher a - vec moi\_\_\_ ce soir?\_ Vou-lez vous cou-cher a - vec moi\_\_\_

H.  
Vou-lez vous cou-cher a - vec moi\_\_\_ ce soir?\_ Vou-lez vous cou-cher a - vec moi\_\_\_

Sax

B. Cl.

76 **Gm<sup>7</sup>** **C** **Gm<sup>7</sup>** **C** **Gm<sup>7</sup>** **C**

KD  
Get chaget chaya ya da\_\_\_ da\_\_\_ Get chaget chaya ya here\_\_\_ Mo chachoc o-la-ta ya\_\_\_ ya\_\_\_

H.  
Get chaget chaya ya da\_\_\_ Get chaget chaya ya here\_\_\_ Mo chachoc o-la-ta ya\_\_\_ ya\_\_\_

Sax

B. Cl.

82 **Gm<sup>7</sup>** **C** **Cm<sup>7</sup>** **G<sup>5</sup>**

KD *1.* *2.*  
Get-cha get-cha ya ya here\_\_\_ Cre-ole La-dy Mar-ma - lade.\_\_\_\_

H.  
Get-cha get-cha ya ya here\_\_\_ lade.\_\_\_\_

Sax

B. Cl.

# I've Got You Under My skin

Cole Porter (Arr. Maria Dunn, 2011)

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

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

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

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

19  $E^b\text{maj}^7$   $\text{B}$   $Fm^7$   $B^b7$   $E^b\text{maj}^7$   $E^b6$   $Fm^7\text{b}5$   $Fm^7\text{b}5/B^b$   $B^b7$

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

27  $D$   $E^b\text{maj}^7$   $E^b6$   $Dm^7$   $G^7$   $C^\circ$   $C$   $C^7$   $A^b\text{m}^6$

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

34  $A^b\text{m}^6/B^b$   $B^b7$   $E^b\text{maj}^7$   $E^b6$   $\text{C}$   $Fm^7$   $B^b7$   $Gm^7$   $E^b7$

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  $Fm^7$   $Fm^7\text{b}5$   $E^b\text{maj}^7$   $B^b7$   $G^7$   $Cm$   $A^b$

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

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

S. ne-ver can win Oo Oo

A. ne-ver can win Oo Oo



# Prelude for Peace

Sharon Thormahlen (Arr. Noni Dickson - 2011)

*Intro* C F Bdim Em Am Dm G C

Glk.

Musical notation for the Intro of the Glockenspiel part, showing a sequence of chords: C, F, Bdim, Em, Am, Dm, G, C.

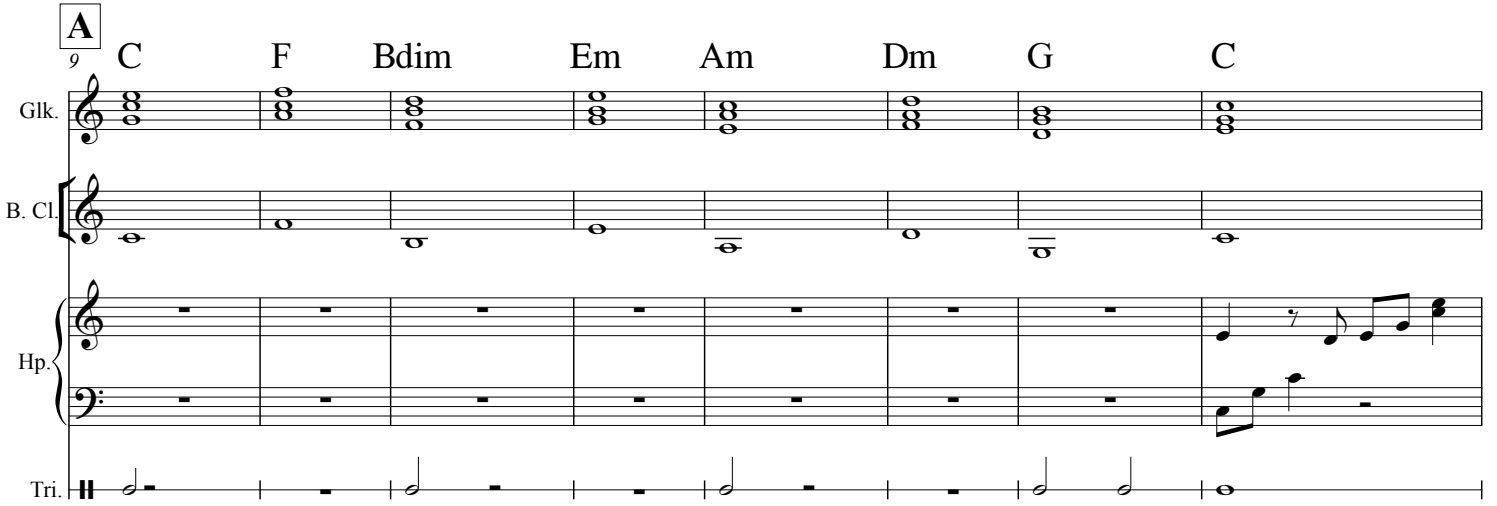
**A**  
9 C F Bdim Em Am Dm G C

Glk.

B. Cl.

Hp.

Tri.

Musical notation for Section A, measures 9-16. It includes parts for Glockenspiel (Glk.), B. Cl., Hp., and Tri. The chords are C, F, Bdim, Em, Am, Dm, G, C.

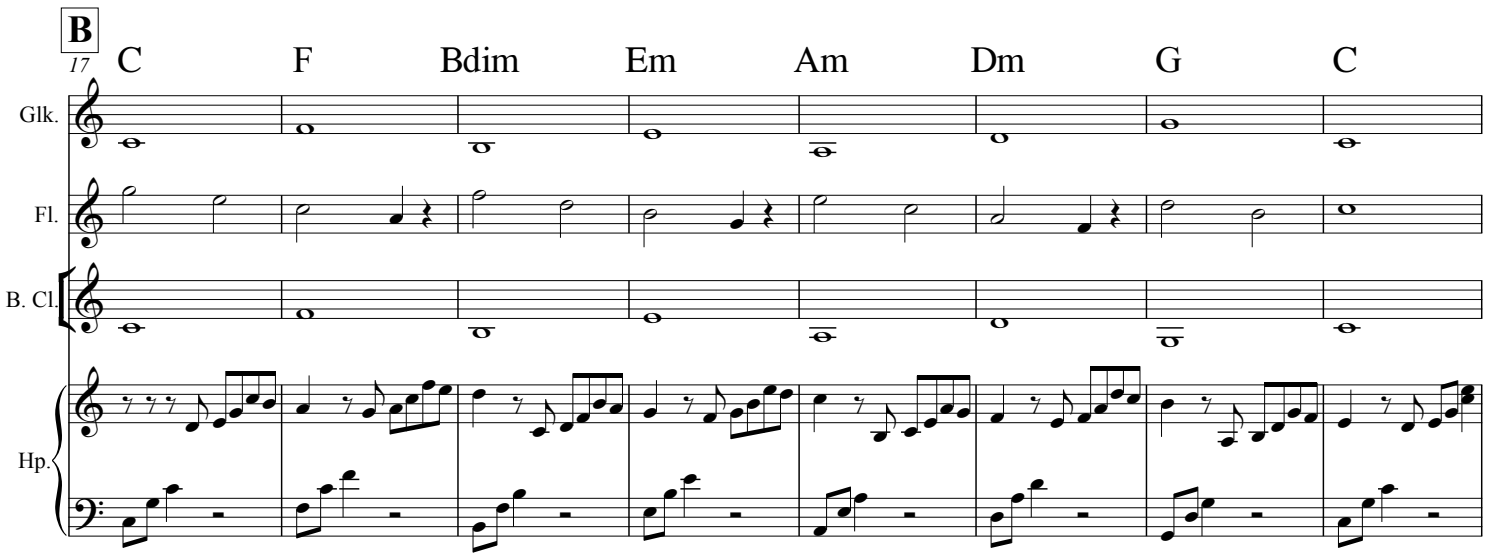
**B**  
17 C F Bdim Em Am Dm G C

Glk.

Fl.

B. Cl.

Hp.

Musical notation for Section B, measures 17-24. It includes parts for Glockenspiel (Glk.), Fl., B. Cl., and Hp. The chords are C, F, Bdim, Em, Am, Dm, G, C.

**C**  
25 C F Bdim Em Am Dm G C

B. Cl.

Vln.

Vla.

Hp.

Musical notation for Section C, measures 25-32. It includes parts for B. Cl., Vln., Vla., and Hp. The chords are C, F, Bdim, Em, Am, Dm, G, C.

**D**  
33 C F Bdim Em Am Dm G C

Fl.  
B. Cl.  
Cl.  
Hp.

**E** (Meredith)  
41 C F Bdim Em Am Dm G C

S.  
Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

B. Cl.  
Vln.  
Vla.  
Hp.

**F** Verse 1 (Meredith & Noni)  
49 C F Bdim Em Am Dm G C

S.  
Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

A.  
Al - le - lu - ia Al - le - lu Sing a song from me to you Hand to heart and heart to hand Al - le - lu - ia

Glk.  
B. Cl.  
Vln.  
Vla.  
Hp.

**G** Verse 2 & 3 (Choir)

57 **C** **F** **Bdim** **Em** **Am**

S. Al - le - lu - ia Al - le - lu - ia Al - le

A. Al - le - lu - ia Al - le - lu **A** May peace flow from me to you\_ Hand to heart and  
gift of love from me to you\_

T. Hand to heart\_ Heart to hand\_ Love\_

B. Hand to heart\_ Heart to hand\_ Love\_

Glk.

Fl.

B. Cl.

Vln.

Vla.

Cl.

Hp.

Tri.



62 **Dm** **G** **C** **H** **C**

1. 2.

S. lu - ia Al - le - lu - ia ia

A. heart to hand Al - le - lu - ia ia

T. peace Al - le - lu - ia ia

B. peace Al - le - lu - ia ia

Glk.

Fl.

B. Cl.

Vln.

Vla.

Cl.

Hp.

Tri.

# Big Spender

Dorothy Fields

Cy Coleman (Arr. Maria Dunn - 2011)

$\text{♩} = 120$

A. Sax.

Tr.   
*italics = all women otherwise Lynette*  
Cm A<sup>b</sup> D<sup>7</sup> G<sup>7</sup> Cm  
The min ute you walked in the joint I could see you were a man of dis tinc tion a real big spen der. Good look ing so re-fined say

Tr.   
A<sup>b7</sup> G<sup>7</sup>aug 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.   
A<sup>b</sup> D<sup>7</sup> NC A<sup>b7</sup> G<sup>7</sup> C  
ev-ry guy I see\_ Hey big spend-er\_ Spend a li-ttle time with me

Tr.   
C Em/B Am C/G Dm Aaug Dm<sup>7</sup>  
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.   
A<sup>b9</sup> G<sup>9</sup> A<sup>b9</sup> G<sup>9</sup> 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.   
Cm A<sup>b</sup> D<sup>7</sup> G<sup>7</sup> Cm A<sup>b7</sup> G<sup>7</sup>aug 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  $A^b$   $D^7$   $A^b7 G^7$

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

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

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

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

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

54  $D$   $C$   $Em/BAm$   $C/G$   $Dm$   $Aaug$   $Dm^7$   $A^b9$   $G^9$

Tr. *Would-nt 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)*  $Cm$   $A^b$   $D^7$

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 spen-der*

S. *good time*

A. *good time*

B. *good time*

67  $G^7$   $Cm$   $A^b7$   $G^7aug$   $Cm$

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

72  $A^b$   $D^7$

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

Tr. *me.*

# Rising Tide

Ian R. Williams (Arr. Jill Stubington - 2011)

**A**  $A^b$  (Piano)  $G^b6$   $A^b$   $G^b6$   $B^bm$   $B^bm7$

Fl.

4  $B^bm$   $B^bm7$   $E^b$   $E^b7$   $E^b$   $E^b7$   $A^b$   $G^b6$

Fl.

8 (Stop!)  $A^b$   $A^b$   $G^b6$   $A^b$   $G^b6$   $B^bm$   $B^bm7$

Fl.

Cl.

12  $B^bm$   $B^bm7$   $E^b$   $E^b7$   $E^b$   $E^b7$   $A^b$   $G^b6$   $A^b$

Fl.

Cl.

**B Verse 1** Meredith Guitars

17  $A^b$   $G^b6$   $A^b$   $G^b6$   $B^bm$   $B^bm7$

S.

Un - der my feet... Trem - bl - ing and trem bl - ing Shak - en with fear...

Fl.

20  $B^bm$   $B^bm7$   $E^b$   $E^b7$   $E^b$   $E^b7$   $A^b$   $G^b6$

S.

Sha - ken with fear here they come the Tum - bl ing rush - ing in waves'll run O - ver... the shore...

Fl.

24 (Stop!)  $A^b$   $A^b$   $G^b6$   $A^b$   $G^b6$   $B^bm$   $B^bm7$

S.

Come take my hand... Stay by my side...

Fl.

28  $B^bm$   $B^bm7$   $E^b$   $E^b7$   $E^b$   $E^b7$   $A^b$

S.

May - be to - ge - ther we can try Beat that ris - ing tide

Fl.

**C** Verse 2 All singers

33 **Ab** (1 chord per bar from here on) **Bbm**

S. O-vermy head To-wer-ing and show-er ing Drow-ning in fear\_ Drown-ing in fear here they come the

A. O-vermy head To-wer-ing and show-er ing Drow-ning in fear\_ Drown-ing in fear here they come the

T. O-vermy head To-wer-ing and show-er ing Drow-ning in fear\_ Drown-ing in fear here they come the

B. O-vermy head To-wer-ing and show-er ing Drow-ning in fear\_ Drown-ing in fear here they come the

Fl. O-vermy head To-wer-ing and show-er ing Drow-ning in fear\_ Drown-ing in fear here they come the

Cl. O-vermy head To-wer-ing and show-er ing Drow-ning in fear\_ Drown-ing in fear here they come the

V1 O-vermy head To-wer-ing and show-er ing Drow-ning in fear\_ Drown-ing in fear here they come the

V2 O-vermy head To-wer-ing and show-er ing Drow-ning in fear\_ Drown-ing in fear here they come the

37 **Eb** **Ab** **Ab** **Ab**

S. tum-bl-ing rush-ing in waves'll run o - ver\_ the wall Come take my hand\_

A. tum-bl-ing rush-ing in waves'll run o - ver\_ the wall Come take my hand\_

T. tum-bl-ing rush-ing in waves'll run o - ver\_ the wall Come take my hand\_

B. tum-bl-ing rush-ing in waves'll run o - ver\_ the wall Come take my hand\_

Fl. tum-bl-ing rush-ing in waves'll run o - ver\_ the wall Come take my hand\_

Cl. tum-bl-ing rush-ing in waves'll run o - ver\_ the wall Come take my hand\_

V1 tum-bl-ing rush-ing in waves'll run o - ver\_ the wall Come take my hand\_

V2 tum-bl-ing rush-ing in waves'll run o - ver\_ the wall Come take my hand\_

42 **Ab** **Bbm** **Eb<sup>7</sup>** **Ab**

S. *Stay by my side — May-be to - ge - ther we can try Beat that ris - ing tide*

A. *Stay by my side — May-be to - ge - ther we can try Beat that ris - ing tide*

T. *Stay by my side — May-be to - ge - ther we can try Beat that ris - ing tide*

B. *Stay by my side — May-be to - ge - ther we can try Beat that ris - ing tide*

V1 *Stay by my side — May-be to - ge - ther we can try Beat that ris - ing tide*

V2 *Stay by my side — May-be to - ge - ther we can try Beat that ris - ing tide*

**D** Verse 3 **Ab** **Bbm**

48

S. *Up to the hill climb-ing up and clamb-er - ing and leav - in the fear*

A. *Up to the hill — climb-ing up and clamb-er - ing and leav-ing the fear*

T. *Up to the hill Climb-ing up and clamb-er - ing Leav-ing the fear*

B. *Up to the hill Climb-ing up and clamb-er - ing Leav-ing the fear*

V1 *Up to the hill Climb-ing up and clamb-er - ing Leav-ing the fear*

V2 *Up to the hill Climb-ing up and clamb-er - ing Leav-ing the fear*

51 **Eb** **Ab**

S. *Leav - ing the fear near - ly there now Clamb-er - ing stam-mer-ing fi - nal - ly safe home a gain*

A. *Leav - ing the fear near - ly there now Clamb-er - ing stam-mer-ing fi - nal - ly safe home a gain*

T. *Leav - ing the fear near - ly there now Clamb-er - ing stam-mer-ing fi - nal - ly safe home a gain*

B. *Leav - ing the fear near - ly there now Clamb-er - ing stam-mer-ing fi - nal - ly safe home a gain*

V1 *Leav - ing the fear near - ly there now Clamb-er - ing stam-mer-ing fi - nal - ly safe home a gain*

V2 *Leav - ing the fear near - ly there now Clamb-er - ing stam-mer-ing fi - nal - ly safe home a gain*

55 *Ab Cm Db Bbm*

S. *Come take my hand Stay by my*

A. *Come take my hand Stay by my*

T. *Come take my hand Stay by my side*

B. *Come take my hand Stay by my side*

Fl. *Come take my hand Stay by my side*

Cl. *Come take my hand Stay by my side*

V1 *Come take my hand Stay by my side*

V2 *Come take my hand Stay by my side*

59 *Eb7 Ab*

S. *side Try Try to beat that ris - ing tide*

A. *side Try Try to beat that ris - ing tide*

T. *May - be to - ge - ther we can try Beat that ris - ing tide*

B. *May - be to - ge - ther we can try Beat that ris - ing tide*

Fl. *side Try Try to beat that ris - ing tide*

Cl. *side Try Try to beat that ris - ing tide*

V1 *side Try Try to beat that ris - ing tide*

V2 *side Try Try to beat that ris - ing tide*

# Albion's Shore

Graham Moore (Arr. Wayne Richmond)

S. *D A G A D D/F# G*  
1. The dis-tant shore of Eng-land fades from sight. All now seems dark that once was pure and bright.

V1

V2

S. *A D A G G/B A7 G A G A7 D*  
— And now a con - vict serves me for a time — To suf fer hard - ship in a fo reign clime.

V1

V2

S. *D A G A D D D/F#*  
My faith and un - ion's strong - er than these chains. To pas - tures green he'll

A.

T.

B.

V1

V2

S. *G A D A G G/B A7 G A*  
lead me once a gain. Through death's dark val - ley safe - ly and se cure. Re - turned once more to

A.

T.

B.

V1

V2

40



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

S.  
stand on Al - bion's shore.

A.  
stand on Al - bion's shore.

T.  
stand on Al - bion's shore.

B.

F1

F2

V1

V2

How wretched is an exile's state of mind  
 Through grief worn down, with servile chains confined  
 When not one gleam of hope on earth remains  
 And not one friend to soothe his heartfelt pains

Too true I know that man was made to mourn,  
 With anguish full my aching heart is torn  
 A heavy portion's fallen to my lot,  
 Far from my friends, by all the world forgot.

*(Instrumental verse)*

Farewell my mother, aged father dear  
 In silence shed a sympathetic tear  
 I pray before our lives will cease to run  
 You'll be united with your long-lost son



19

E A D A D A E

SO  
W.  
T.  
B.  
B. Cl.

blue - jay mor - ning Fea - the - ring thor - ny me - mo - ries Hail home, hearts have been too long a - way On a

24

E A D A D E A

SO  
W.  
T.  
B.  
B. Cl.

well - worn by - way tra - vel - ling Mag - pie ga - the - ring Fare - well Queen of Wa - ters

*TAG (all instruments)*

29

E A D A D A E

Inst.  
B. Cl.

35

E A D A D E E/A

Inst.  
B. Cl.

V1: Sam + Guitar/Harp (verse on E/A chord only) Chorus: (same as verse) --> TAG (Violin only)  
 V2: Sam+David+Guitar/Harp --> Chorus: (same as verse + Noni +K/b) --> TAG (all insts.)  
 V3: Sam+Noni+David+Flute --> Chorus: Choir --> TAG (all insts.)  
 V4: Sam --> Chorus: Sam+Noni+David+Guitar/Harp  
 Chorus: All Choir --> TAG (all insts.)

# The Eyes of Margaret

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

Piano accompaniment for the first system. Chords: C, C G/B F/A G, G Am G/B C, C G/B F/A G.

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

S. 19  
Mar garet when mor ning comes a round

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

S. 34  
smi les of Mar garet and time rolls a round

S. 41  
When dark ness comes near her, I see a side, a pen and a le tter have fad ed and died A

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

S. 58  
na na na na na na na na na na na Ah na

S. 66  
na na na na na na na na na na na

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

Pno.

79 C G7

S. 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 troubled 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

[Pluckies only on repeat]

111 F C G7 C F

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

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

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

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

[Tutti insts.]

121 C G7 C C/E Dm7/F Dm

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

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

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

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

132 G7 G7/D C C(sus4) 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

W. na na na na na Ah 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

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

# Thora

Words: Fred E. Weatherly Music: Stephen Adams)  
(Dedicated to Deaconess Thora Thomas)

$\text{♩} = 85$

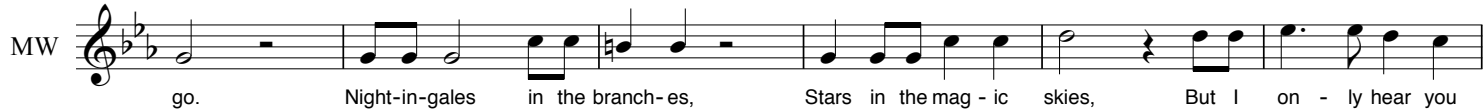
## Verse 1

MW  $\text{Eb}$   $\text{Bb}^7$   $\text{Cm}$   $\text{Ab}$   $\text{Cm}$   $\text{G}^7$   $\text{Eb}$   $\text{Ab}$   $\text{Fm}$   $\text{Bb}$   $\text{Bb}^+$




I stand in a land of ro-ses, But I dream of a land of snow, Where you and I were hap-py In the years of long a -

MW  $\text{Eb}$   $\text{Cm}$   $\text{G}$   $\text{Cm}$   $\text{G}$   $\text{Cm}$   $\text{Bb}^7$



go. Night-in-gales in the branch-es, Stars in the mag - ic skies, But I on - ly hear you

MW  $\text{Eb}$   $\text{Ab}$   $\text{Eb}$   $\text{Bb}$   $\text{Bb}^7$   $\text{Eb}$   $\text{Gb}^{\text{O}7}$   $\text{Gm}$   $\text{G}^{\text{O}7}$   $\text{Bb}/\text{F}$   $\text{F}^7$   $\text{Bb}^7$




sing-ing, I on - ly see your eyes, I on - ly hear you sing-ing, I on - ly see your eyes.

## Chorus 1


MW  $\text{Eb}$   $\text{Gm}/\text{D}$   $\text{Cm}$   $\text{G}$   $\text{Ab}$   $\text{Fm}$   $\text{Bb}^7$   $\text{Eb}$   $\text{Cm}$   $\text{Ab}$   $\text{Gb}^{\text{O}7}$

*con anima*



Come! come! come to me, Tho- ra, Come once a- gain and be. Child of my dream, light of my life,

MW  $\text{Cm}$   $\text{G}^7$   $\text{Cm}/\text{Eb}$   $\text{G}$   $\text{Cm}$   $\text{G}^7$   $\text{Ab}$   $\text{Cm}$   $\text{Ab}$   $\text{Eb}/\text{Bb}$

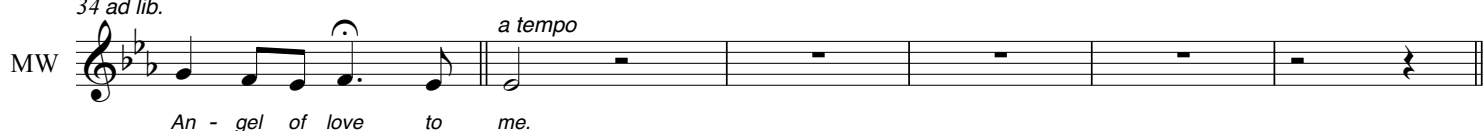


An - gel of love to me! Child of my dream, light of my life, An - gel of love to me,

## Interlude

MW  $\text{Fm}$   $\text{Bb}^7$   $\text{Eb}$   $\text{Cm}$   $\text{Bb}^7$   $\text{Eb}/\text{G}$   $\text{Bb}^7$   $\text{Eb}$

*34 ad lib.* *a tempo*



An - gel of love to me.

Verse 2

40 Eb Bb7 Cm Ab Cm G7 Eb Ab Fm Bb Bb+

MW I stand a-gain in the North land, But in si-lence and in shame; Your grave is my on-ly land-mark, And men have for-got-ten my

48 Eb Cm G Cm G Cm Bb7

MW name. 'Tis a tale that is tru-er and old-er Than an-y the sa-gas tell, I lov'd you in life too

54 Eb Ab Eb Bb Bb7 Eb Gb07 Gm G07 Bb/F F7 Bb7

MW lit-tle, I love you in death too well! I lov'd you in life too lit-tle, I love you in death too well.

Chorus 2

61 Eb G/D Cm G Ab Fm Bb7 Eb Cm Ab Gb07

MW *con anima* Speak! speak! speak to me, Tho- ra, Speak from your Heav'n to me; Child of my dream, love of my life,

A. Speak! speak! speak to me, Tho- ra, Speak from your Heav'n to me; Child of my dream, love of my life,

T. Speak! speak! speak to me, Tho- ra, Speak from your Heav'n to me; Child of my dream, love of my life,

B. Speak! speak! speak to me, Tho- ra, Speak from your Heav'n to me; Child of my dream, love of my life,

67 Cm G7 Cm/Eb G Cm G7 Ab Cm Ab Eb/Bb

MW Hope of my world to be! Child of my dream, love of my life, Hope of my world to be!

A. Hope of my world to be! Child of my dream, love of my life, Hope of my world to be!

T. Hope of my world to be! Child of my dream, love of my life, Hope of my world to be!

B. Hope of my world to be! Child of my dream, love of my life, Hope of my world to be!

73 rit. Fm Bb7 a tempo Eb

MW Hope of my world to be. 2

A. Hope of my world to be. 2

T. Hope of my world to be. 2

B. Hope of my world to be. 2

# Surfin' USA

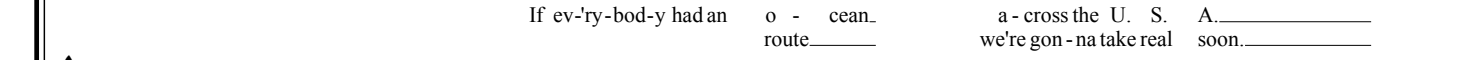
Chuck Berry

♩=150

B $\flat$

E $\flat$

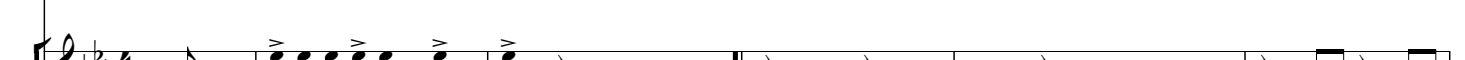
S. 

A. 

B. 

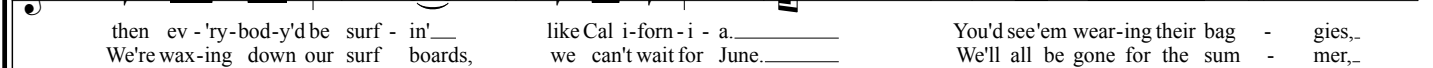
Ooh Ooh

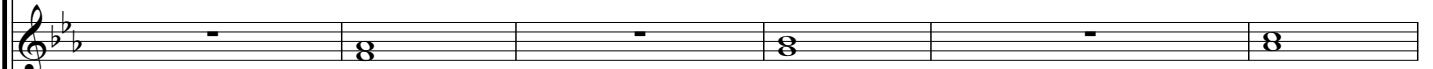
Cl. 

Sax. 

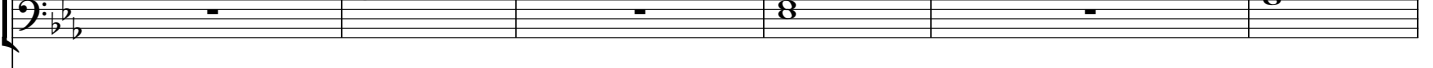
B. Sax. 

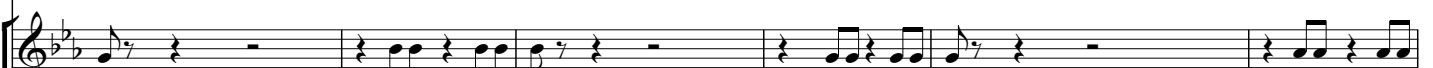
6 S. 

A. 

B. 

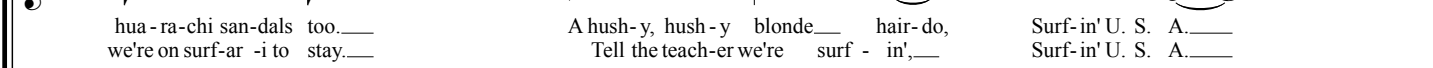
Ooh Ooh Ooh

Cl. 

Sax. 

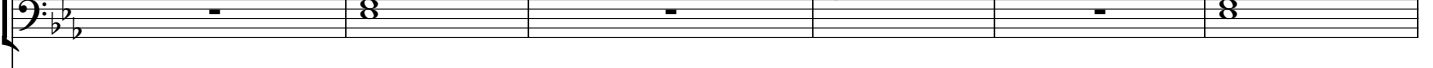
B. Sax. 

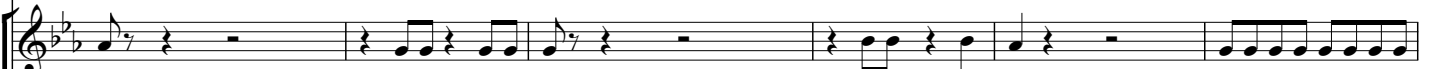
12 S. 

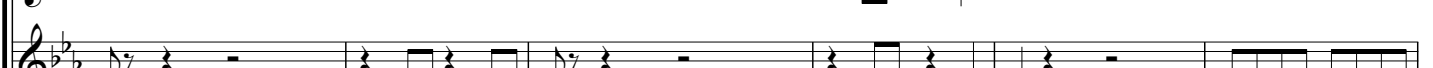
A. 

B. 

Ooh Ooh Ooh

Cl. 

Sax. 

B. Sax. 



18 Bb Eb

S. 2. You'll catch'em surf-in' at Del Mar, Ven-tu-ra Coun-ty line. San-ta Cruz and  
 4. And Hag-ger ties and Swam - ies, Pa-cif-ic Pal - i - sades. San O ñofre and

A. In - side, out - side U. S. A. In - side, out - side U. S. A.

B. In - side, out - side U. S. A. In - side, out - side U. S. A.

Cl. In - side, out - side U. S. A. In - side, out - side U. S. A.

Sax. In - side, out - side U. S. A. In - side, out - side U. S. A.

B. Sax. In - side, out - side U. S. A. In - side, out - side U. S. A.

23 Bb<sup>7</sup> Eb Ab

S. Trest - le, Aus-tra-li-a's Nar - ra - been. All o - ver Man - hat - tan,  
 Sun - set. Re- don-do Beach L. A. All o - ver La Jol - la

A. In - side, out - side U. S. A. In - side, out - side U. S. A. In - side, out - side

B. In - side, out - side U. S. A. In - side, out - side U. S. A. In - side, out - side

Cl. In - side, out - side U. S. A. In - side, out - side U. S. A. In - side, out - side

Sax. In - side, out - side U. S. A. In - side, out - side U. S. A. In - side, out - side

B. Sax. In - side, out - side U. S. A. In - side, out - side U. S. A. In - side, out - side

28 Eb Bb Ab Eb

S. and down Do hen y Way. Ev -'ry bod y's gone surf - in', Sur fin'U. S.A. We'll all beplanning out a  
 at Wa - i - mi-a Bay.

A. U.S. A. In - side, out - side surf - in',

B. U.S. A. In - side, out - side surf - in',

Cl. U.S. A. In - side, out - side surf - in',

Sax. U.S. A. In - side, out - side surf - in',

B. Sax. U.S. A. In - side, out - side surf - in',

*Instrumental*

35 <sup>8<sup>va</sup></sup> **Bb** **Eb** **Bb**

42 **Eb** **Ab** **Eb**

47 **Bb** **Ab** **Eb** **Eb**

S. Ev - 'ry-bod-y's gone surf - in', Sur-fin' U. S. A.\_\_\_\_

A. surf - in',\_\_\_\_

B. surf - in',\_\_\_\_

4. 4.