

# 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)

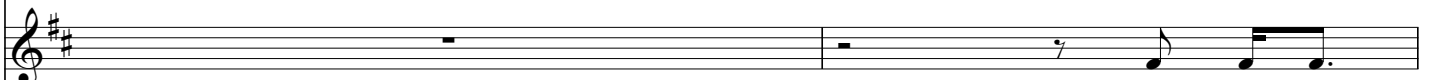
## Verse 1

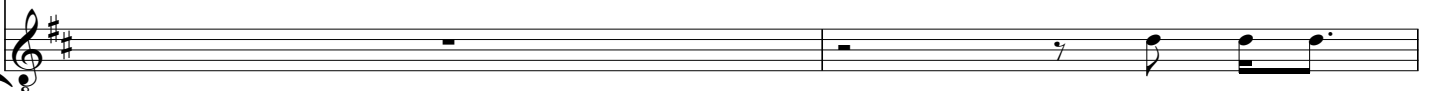
S1.   
1. In six-teen for-ty nine, to St George's Hill, a rag-ged band they called the Dig-gers came to

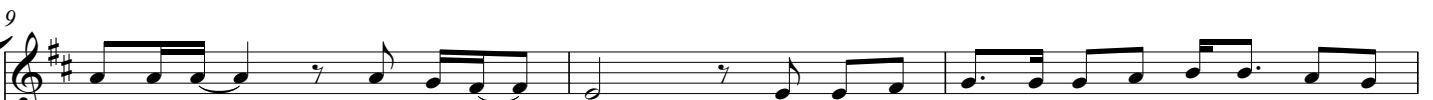
S1.   
show the peo - ple's will, They de-fied the land- lords, they de- fied the laws, they were the


## Verse 2


S1.   
dis - pos - sesed 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)


$\text{♩} = 145$

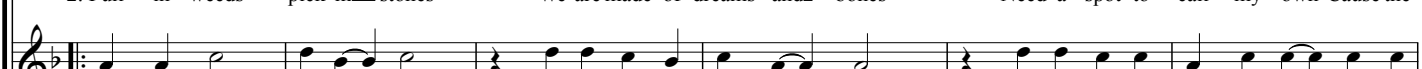
Fl. 

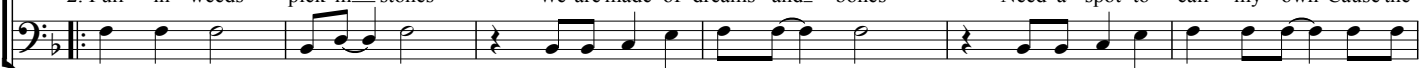
B. Cl. 

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


S.   
 1. Inch by inch row by row gon-na make this gar - den\_ grow Gon-na mulch it deep and low\_ Gon - na  
 2. Pull - in weeds pick in\_ stones We are made of dreams and\_ bones Need a spot to call my own Cause the


A.   
 1. Inch by inch row by row gon-na make this gar - den\_ grow Gon-na mulch it deep and low\_ Gon - na  
 2. Pull - in weeds pick in\_ stones We are made of dreams and\_ bones Need a spot to call my own Cause the

T.   
 1. Inch by inch row by row gon-na make this gar - den\_ grow Gon-na mulch it deep and low\_ Gon - na  
 2. Pull - in weeds pick in\_ stones We are made of dreams and\_ bones Need a spot to call my own Cause the


Bar. 


Bass clarinet and baritone come in at verse 2

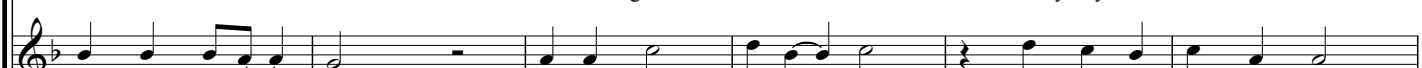
Fl. 


B. Cl. 

11 B $\flat$  E $\circ$ F C F B $\flat$  F B $\flat$  C F

S.   
 make it fer- tile\_ ground Inch by inch row by row Please bless these seeds I grow  
 time is close at\_ hand Grain for grain sun and\_ rain Find my way in na - ture's chain

A.   
 make it fer- tile\_ ground Inch by inch row by row Please bless these seeds I grow  
 time is close at\_ hand Grain for grain sun and\_ rain Find my way in na - ture's chain

T.   
 make it fer- tile\_ ground Inch by inch row by row Please bless these seeds I grow  
 time is close at\_ hand Grain for grain sun and\_ rain Find my way in na - ture's chain

Bar.   
 make it fer- tile\_ ground Inch by inch row by row Please bless these seeds I grow  
 time is close at\_ hand Grain for grain sun and\_ rain Find my way in na - ture's chain

Fl. 

B. Cl. 



17 **Bb** **C** **F** **Bb** **E<sup>o</sup>** **C** **F** **F**

S. Please keep them safe be - low Till the rain comes tum-bl - ing down  
Tune my bo - dy and my brain To the mu - sic from the land

A. Please keep them safe be - low Till the rain comes tum-bl - ing down  
Tune my bo - dy and my brain To the mu - sic from the land

T. Please keep them safe be - low Till the rain comes tum-bl - ing down  
Tune my bo - dy and my brain To the mu - sic from the land

Bar. Please keep them safe be - low Till the rain comes tum-bl - ing down  
Tune my bo - dy and my brain To the mu - sic from the land Take

Fl.

V1.

V2.

B. Cl.

22 **B** **F** **Gm** **C7** **Dm** **C**

S. Inch by inch row by row Gon-na make this gar-den grow  
Inch by inch row by row Gon-na make this gar-den grow

A. Inch by inch row by row Gon-na make this gar-den grow  
Inch by inch row by row Gon-na make this gar-den grow

T. food-scraps 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

Bar.

V1.

V2.

26 **F** **Gm** **C** **F**

S. Gon - na mulch it deep and low Gon - na make it fer - tile ground  
Gon - na mulch it deep and low Gon - na make it fer - tile ground

A. Gon - na mulch it deep and low Gon - na make it fer - tile ground  
Gon - na mulch it deep and low Gon - na make it fer - tile ground

T. Ap - ple cores fal - len leaves and next door's old dead cat Some cow dung chook poo horse ma-nure and Un - cle Hed'ley's hat Take

Bar.

V1.

V2.

30 2. F F B $\flat$  F B $\flat$  C F

S. fer - tile ground 3. Plant your rows straight and long Sea-son them with prayer and song

A. fer - tile ground 3. Plant your rows straight and long Sea-son them with prayer and song

T. Un-cle Hed'ley's hat 3. Plant your rows straight and long Sea-son them with prayer and song

Bar. 3. Plant your rows straight and long Sea-son them with prayer and song

Fl.

V1.

V2.

B. Cl.

35 B $\flat$  C F B $\flat$  E $\circ$  F C F B $\flat$  F B $\flat$  C

S. Mo-ther Earth will keep you strong If you give her love and care Old crow watch in' from a tree Has his hun-gry

A. Mo-ther Earth will keep you strong If you give her love and care Old crow watch in' from a tree Has his hun-gry

T. Mo-ther Earth will keep you strong If you give her love and care Old crow watch in' from a tree Has his hun-gry

Bar. Mo-ther Earth will keep you strong If you give her love and care Old crow watch in' from a tree Has his hun-gry

Fl.

V1.

V2.

B. Cl.

42 **F** **B $\flat$**  **C** **F** **B $\flat$**  **E $^{\circ}$**  **C**

S. eyes on me In my gar - den I'm as free as that fea - thered thief\_ up

A. eyes on me In my gar - den I'm as free as that fea - thered thief\_ up

T. eyes on me In my gar - den I'm as free as that fea - thered thief\_ up

Bar. eyes on me In my gar - den I'm as free as that fea - thered thief\_ up

Fl.

V1.

V2.

B. Cl.

46 **F** **B $\flat$**  **C** **F** **B $\flat$**  **E $^{\circ}$**  **C** **F**

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

A. there

T. there

Bar. there

Fl.

V1.

V2.

B. Cl.

# Too Young

Intro  
V1: David + instruments (very freely)  
V2: Instrumental (in time) (bars 6-20)

Words: Sylvia Dee Music: Sid Lippman

rit. . . . .

They

B $\flat$  Dm Gm Cm $^7$  F $^7$

$\text{♩} = 100$

6 B $\flat$  Dm Gm Cm $^7$  F $^7$  B $\flat$  Dm E $\flat$

try to tell us we're too young. Tooyoung to real-ly be in love.

13 G $^7$  Cm F $^7$  Cm $^7$  F $^7$  Cm $^7$  F $^7$

— They say that love's a word, a word we've on-ly heard, but can't be gin to know the mean-ing

12

20 **B $\flat$  Gm $^7$  G $^7$  Cm $^7$  Ebm F $^7$  B $\flat$  Dm Gm Cm $^7$  F $^7$**

of. \_\_\_\_\_ And yet, we're not too young to know \_\_\_\_\_ this  
*(Singer restarts v2)*

Fl.

Cl.

Vln.

B. Cl.

26 **B $\flat$  B $\flat$  $^7$  Eb B $\flat$  $^+$  Eb Cm Eb Ebm**

love will last though years may go. \_\_\_\_\_ And then, some - day they may re -

Fl.

Cl.

Vln.

B. Cl.

32 **B $\flat$  G $^7$  Cm $^7$  Dm F $^7$  B $\flat$  Cm $^7$  F $^7$  B $\flat$  Ebm B $\flat$**

call, \_\_\_\_\_ we were not too young at all. \_\_\_\_\_ They all. \_\_\_\_\_

Fl.

Cl.

Vln.

B. Cl.

1. || 2.

# Better Than

John Butler

Arr: Samantha O'Brien (2011)

G/D C C/B Bm Em

G

Fl.

B. Cl.

## VERSE 1

Em

G

T.

B. Cl.

Em

G

T.

B. Cl.

## CHORUS 1

Em

G

T.

H.

Fl.

B. Cl.

Em

G

T.

H.

Fl.

B. Cl.

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\_*

B. Cl.

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*

B. Cl.

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*

Fl.

B. Cl.

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*

Fl.

B. Cl.

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\_*

Fl.

B. Cl.

Glock.

45 C Am G C

T. come and they go. So why, oh why do I look to the other side? Cause I

H. Why? Why? I

Fl.

B. Cl.

Glock.

51 Am G D/F# Em

T. know the grass is greener but just as hard to mow.

H. mow.

Fl.

B. Cl.

Glock.

56 G Em

T. Life's not a-bout what's better than...

Fl.

B. Cl.

59 G

Fl.

B. Cl.

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 magic so just

Fl.

B. Cl.



66 **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*

Fl.

**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*

Fl.

B. Cl.

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?*

Fl.

B. Cl.

77 **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*

Fl.

B. Cl.

# Calon Lan

Trad. (Arr. Jill Stubington - 2011)

**A** ♩=70 Lynette solo

S. Nid wy'n go - fyn by-wydmoeg - thus Aur y byd na'i ber-lau man - Go-fyn

Hp.

9

S. wyf am ga-lon ha - pus Ca lon on - est cal-on lan Ca-lon lan yn llawn dai - o - ni Te-cach yw na'r li-li dlos Dim ond

Hp.

17 **B** All women F C F F/A B $\flat$

S. ca - lon lan all ga - nu ca-n'urdydd a cha nu'r nos Should I che - rish earth-ly trea - sure It would

A.

Hp.

25 F/C C $^7$  F/C C F C B $\flat$  F/C C $^7$  F F/C C

S. fly on speed-y wings - The pureheart a plen-teous mea - sure Of true plea - sure dai-ly brings Oh pureheart so true and

A.

Hp.

32 F/C C C $^7$  F F/A B $\flat$  C B $\flat$ /D C/E F/C F/C C F

S. ten - der Fair-er than the li-lieswhite The pureheart a-lone can ren - der Songs of joy both day and night

A.

Hp.

40 **C**

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

Cl.

B.C.

V1.

V2.

Hp.

49 C F C C $^7$  F B $\flat$  C B $\flat$  C F C F

Fl.

Cl.

B.C.

V1.

V2.

Hp.

58 **D**

S.

A. Oo

T. Oo F C F F/A B $\flat$  F/C C $^7$  F/C C F C B $\flat$

Should I che - rish earth-ly trea - sure It would fly on spec-dy wings\_ The pureheart a plen-teousmea - sure Of true

V1.

V2.

Hp.

65

S.

A.

T.

V1.

V2.

Hp.

F/C C<sup>7</sup> F F/C C F/C C C<sup>7</sup> F F/A

71

S.

A.

T.

V1.

V2.

Hp.

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

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.

Fl.

Cl.

B. C.

Hp.

repeat voices only

82 **Bb** **F/C** **C7** **F** **F/C** **C** **F/C** **C** **C7**

S. 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

A. 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

T. 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

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

Fl. 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

Cl. 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

B. C. 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

Hp. 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** **Bb** **C** **Bb/D** **C/E** **F/C** **F/C** **C** **F**

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

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

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

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 larn ah ga - ni Ka - nir deeth a ka - nir nus.

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

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

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

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

# Her lips were red as roses

Bob Bickerton

Arr: Samantha O'Brien (2011)

♩=110

G

D

G

D

Fl.

Whs.

Conc.

Mand.

6

JM

Fl.

Whs.

Conc.

Mand.

1. Come

11

JM

Fl.

Mand.

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

15

JM

Mand.

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

19

JM

Mand.

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

23 **D Bm G A D** (John sings 1st chorus solo)

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

W.  
*And her*

M.  
*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*

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

Mand.

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*

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

Mand.

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 vous cou 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,**

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.**

Sax

B. Cl.

34 **2.** **F** **F/C** **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,**

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,*

Sax

B. Cl.

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

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

H. *more, 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*

H. *Get - cha get - cha ya ya 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*

H. *Mo - cha choc - o - la - ta ya ya*

Sax

B. Cl.

65 **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: [Instrumental accompaniment]

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

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

B. Cl.: [Instrumental accompaniment]

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: [Instrumental accompaniment]

B. Cl.: [Instrumental accompaniment]

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: [Instrumental accompaniment]

B. Cl.: [Instrumental accompaniment]

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

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

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

Sax: [Instrumental accompaniment]

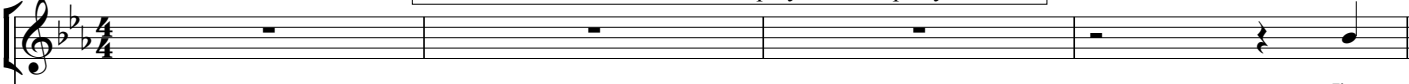
B. Cl.: [Instrumental accompaniment]


# 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<sup>b</sup> ♩=120


GT.  I've


Sax.1 


Sax.2 

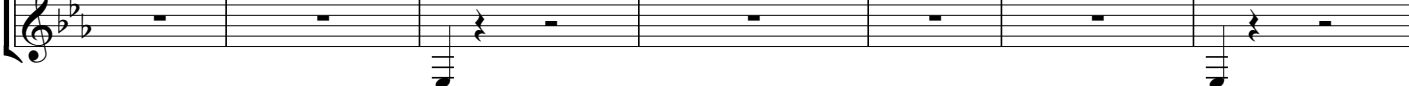
B. Cl. 

5 **A** Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup>

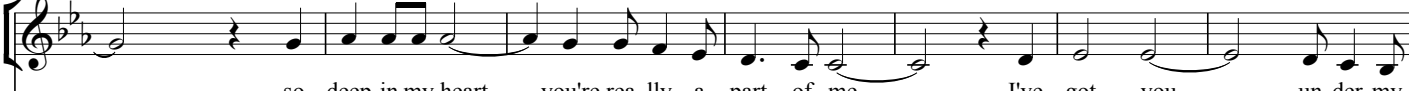
GT.  got you \_\_\_\_\_ un-der my skin \_\_\_\_\_ I've got you \_\_\_\_\_ deep in the heart of me \_\_\_\_\_


Sax.1 

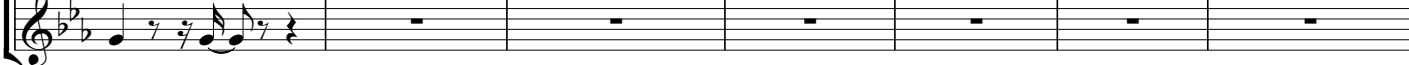
Sax.2 

B. Cl. 


12 E<sup>b</sup>6 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 C<sup>7</sup> Fm<sup>7</sup> Fm<sup>7</sup>/B<sup>b</sup> B<sup>b</sup>7

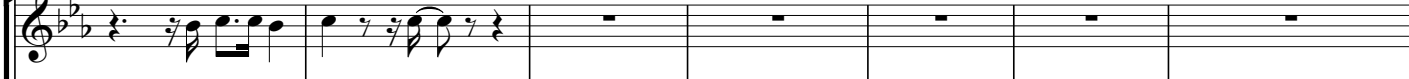
GT.  \_\_\_\_\_ so deep in my heart \_\_\_\_\_ you're rea-ly a part of me \_\_\_\_\_ I've got you \_\_\_\_\_ un-der my

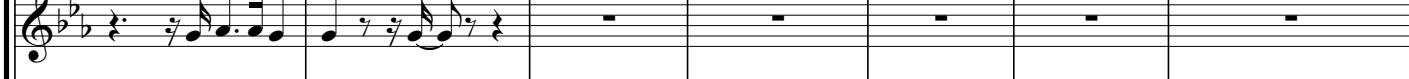
Sax.1 


Sax.2 

19 E<sup>b</sup>maj<sup>7</sup> **B** Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>6 Fm<sup>7</sup>b<sup>5</sup>

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

Sax.1 

Sax.2 

B. Cl. 

Vl. 

Vla. 

26 Fm<sup>7b5</sup>/B<sup>b</sup> B<sup>b7</sup> D E<sup>b</sup>maj<sup>7</sup> E<sup>b6</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>o</sup> C C<sup>7</sup>

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

Sax.1

Sax.2

B. Cl.

Vl.1

Vl.2

Vla.

33 A<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>maj<sup>7</sup> E<sup>b6</sup> C Fm<sup>7</sup> B<sup>b7</sup>

GT. got you un-der my skin I'd sac-ri-fice an - y - thing come what might for the

Sax.1

Sax.2

B. Cl.

Vl.1

Vl.2

Vla.

39 **Gm<sup>7</sup>** **E<sup>b</sup>7** **Fm<sup>7</sup>** **Fm<sup>7b5</sup>** **E<sup>b</sup>maj<sup>7</sup>** **B<sup>b</sup>7** **G<sup>7</sup>**

GT. *sake of ha-ving you 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*

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

45 **Cm** **A<sup>b</sup>** **E<sup>b</sup>/G** **C<sup>7</sup>** **Fm<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**

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

S. *li-ttle fool ne-ver can win Oo \_\_\_\_\_ Oo \_\_\_\_\_*

A. *li-ttle fool ne-ver can win Oo \_\_\_\_\_ Oo \_\_\_\_\_*

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

52  $E^b7$   $A^b$   $A^bm6$   $E^b/G$   $B^bm/D^b$   $C^7$

GT.

S. but each time I do just the thought of you makes me stop be-fore I be - gin 'cause I'll be

A.

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

57  $Fm$   $B^b7(b9)$   $E^b$

GT.

S. got you un-der my skin

A. got you

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

**D**

61 Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> C<sup>6</sup> Dm<sup>7b5</sup> Dm<sup>7b5</sup>/G G<sup>7</sup> B Cmaj<sup>7</sup> C<sup>6</sup>

69

Bm<sup>7</sup> E<sup>7</sup> A<sup>0</sup> A A<sup>7</sup> Fm<sup>6</sup> Fm<sup>6</sup>/G G<sup>7</sup> Cmaj<sup>7</sup> C<sup>6</sup> B<sup>b7</sup> I'd

**E**

77 Fm<sup>7</sup> B<sup>b7</sup> Gm<sup>7</sup> E<sup>b7</sup> Fm<sup>7</sup>

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

28



82  $Fm^{7b5}$   $E^b maj^7$   $B^b7$   $G^7$   $Cm$   $A^b$   $E^b/G$

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

B. Cl.

V1.

V2.

Vla.

88  $C^7$   $Fm^7$   $B^b7$   $E^b$   $E^b7$   $A^b$   $A^b m^6$

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

B. Cl.

V1.

V2.

Vla.

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

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

S. got you

A. got you

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

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

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

S. got you

A. got you

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla.

105 Fm B<sup>b</sup>7(b<sup>9</sup>) E<sup>b</sup>  
*stop rhythm & kb*

GT. got you un - der my skin

Sax.1

Sax.2

B. Cl.

V1.

V2.

Vla. pizz

# Prelude for Peace

Sharon Thormahlen (Arr. Noni Dickson - 2011)

*Intro* C F Bdim Em Am Dm G C

Glk.

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

Glk.

B. Cl.

Hp.

Tri.

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

Glk.

Fl.

B. Cl.

Hp.

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

B. Cl.

Vln.

Vla.

Hp.

**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)

$\text{♩} = 120$

Adim+7

Musical score for S. Sax, A. Sax, B. Cl., Vln., and W. Bl. The score includes performance instructions: "finger click", "finger click", and "etc".

Musical score for Tr., S. Sax, A. Sax, B. Cl., Vln., and Kbd. Includes lyrics: "The min-ute you walked in the joint I could see he was a man of dis tinc tion a real big spen- dor. Good look ing so re fined say". A box indicates: "italics = all women otherwise Lynette".

Musical score for Tr., S. Sax, A. Sax, B. Cl., Vln., and Kbd. Includes lyrics: "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 the cork for ev ry guy I see...". A box indicates: "(D major scale with Ct)".



19 NC A<sup>b7</sup>G<sup>7</sup> 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 p*

A. Sax *ff mp p*

B. Cl. *ff mp p*

Vln. *ff mp p*

Kbd *ff mp p*

NC A<sup>b7</sup>G<sup>7</sup> C Em/B

28 Am C/G Dm Aaug Dm<sup>7</sup> A<sup>b9</sup> G<sup>9</sup> A<sup>b9</sup> G<sup>9</sup> 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 Dm<sup>7</sup> A<sup>b9</sup> G<sup>9</sup> A<sup>b9</sup> G<sup>9</sup>

35 Cm A<sup>b</sup> D<sup>7</sup> G<sup>7</sup> Cm A<sup>b7</sup>

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<sup>b</sup> D<sup>7</sup> G<sup>7</sup> Cm A<sup>b7</sup>

42 G<sup>7</sup>aug Cm A<sup>b</sup> D<sup>7</sup>

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 G<sup>7</sup>aug stop Cm A<sup>b</sup> D<sup>7</sup>  
 (D major scale with C<sub>4</sub>)

34

48  $A^b7 G7$  **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  $A^b7 G7$   $C Em/B$

56  $Am C/G Dm Aug Dm^7 A^b9 G^9 A^b9$

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—

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

S. Sax

A. Sax

B. Cl.

Vln.

Kbd  $Am C/G Dm Aug Dm^7 A^b9 G^9 A^b9$

**E**  
62 **G<sup>9</sup> (All sing) Cm A<sup>b</sup> D<sup>7</sup> G<sup>7</sup> Cm**

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

S. Sax *mp*

A. Sax *mp*

B. Cl. *mp*

Vln. *mp*

Kbd *mp*

69 **A<sup>b</sup>7 G<sup>7</sup>aug Cm A<sup>b</sup> D<sup>7</sup>**

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 the cork for ev ry guy I see -*

S. Sax

A. Sax

B. Cl.

Vln.

Kbd *stop* (D major scale with C<sub>1</sub>)

A<sup>b</sup>7 G<sup>7</sup>

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<sup>b</sup>7 G<sup>7</sup>

82

Tr. *a li-ttle time with me*

S. Sax

A. Sax

B. Cl.

Vln.

Kbd

Cm Cm/B<sup>b</sup> F/A Fm/A<sup>b</sup> G Cm Cm

# Rising Tide

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

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

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

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

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

**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\_

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\_

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

S. Come take my hand\_ Stay by my side\_

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

**C** Verse 2 All singers

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

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

48 **Ab** **Bbm**

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.

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.

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

# Queen of Waters

Nancy Kerr (Arr: Samantha O'Brien - 2011)

E/A A D A A D E A

SO [Play 3 times] 1. Well a - way my love a - way, for we're sail - ing home to - day On a boat called me - mo - ry,  
 2. Well it's hard to roll in mirth, when your feet don't touch the earth And the wolf comes hun - ge - ring,  
 3. Well I should have sowed my corn, but I danced un - til the dawn Like an ant gras - shop - pe - ring,  
 4. So we'll bid our ship a - dieu, there's a moor - ing in the blue Where the gulls are ga - the - ring,

Inst. Harp & guitar play this throughout verse 1 (flute only - verse 3)

B. Cl. (Do not play first time)

8 D A D A E A D A D

SO Hail home, hearts that long for the land Oh she's like some Per - sian queen, with her o - pal robes se -  
 Hail home, hearts that long for the land Fol - ly ne - ver foots the bill, and we all shall pay in  
 Hail home, hearts that long for the land Oh there must be bet - ter ways, for to keep the debts at be  
 Hail home, hearts that long for the land Oh she's like some Per - sian queen, and her like shall ne'er be

W. Hail home, hearts that long for the land (Noni - verse 3)

T. Hail home, hearts that long for the land (David - verse 2, 3 & 4)

Inst.

B. Cl.

14 E A D A D A E

SO rene In the lam - plight shim - me - ring, Hail home, hearts that long for the land On a  
 full For a life of me - lo - dy, Hail home, hearts that long for the land  
 bay And the whis - key trick - l - ing, Hail home, hearts that long for the land  
 seen On - ly in our re - ve - rie, Hail home, hearts that long for the land

W. (Noni - verse 3) Hail home, hearts that long for the land On a

T. (David - verse 2+3+4) Hail home, hearts that long for the land On a

B. On a

Inst.

B. Cl.

19 E A D A D A E

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

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

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

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

B. Cl.

24 E A D A D E A

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

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

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

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

B. Cl.

*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-->Chorus: Sam + Guitar/Harp (verse on E/A chord only) --> TAG (Violin only)  
 V2-->Chorus: Sam+David?+Guitar/Harp+Keyb. (choruses only) --> TAG (all insts.)  
 V3-->Chorus: Sam+Noni+David+Flute (Verse) & all choir in Chorus --> TAG (all insts.)  
 V4-->Chorus: Sam+David (Verse) + Noni (Chorus)+Guitar/Harp  
 Chorus: All Choir --> TAG (all insts.)

# 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 Dm A C

Vl. Fl. Sax. B. C.

9 Dm C A Dm

Vl. Fl. Sax. B. C.

1. The

17 **B** Verse 1

Vl. Fl. Sax. B. C.

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

Vl. Fl. Sax. B. C.

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

Vl. Fl. Sax. B. C.

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

40

Vl. Fl. Sax. B. C.

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 boysaid,'Myname'John ny, and itmightbe a sin, butI'll takeyourbetyou'regon nare gret,causeI'mthe bestthat'sev erbeen."

Fl.

Sax

B. C.

**D** Chorus

59 Dm C Gm Dm

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

Fl.

B. C.

67 Ooh Gm G#07 A

S. if you win,you get this shin-y fid-dle made of gold. But if you lose, the dev-il gets your soul.

Fl.

Sax

B. C.

**E** Solo

75 Dm C Dm C Bb Am G A Dm A C

Vl. 4. The

Fl.

Sax

B. C.

**F** Verse 4

83

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

Fl.

Sax

B. C.

91

V1. *pulled the bow a - cross the strings and it made an e - vil hiss. Then a band of de-monsjoined in\_\_and it sound-ed some-thin'like this.*

A C

**G** Interlude (guitar enters)

99

Fl. *Dm F Em Dm Dm F Em Dm*

Sax

B. C.

1-3 4.

Verse 5

V1. *5. When the*

Fl. *Gm Am Bb C Dm A C Dm*

Sax

B. C.

V1. *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.*

V1. (+ flute)

V2.

Sax

B. C.

46



**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. C.

**I**

**Dm** **C**

V1. 1-2 3.

B. C.

107 **A** **A** **A** **CDm**

V1. 6. The

Fl.

Sax

B. C.

**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. C.

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. C.

**L**

149 **Dm** **C**

V1.

B. C.

153 Dm Dm C B $\flat$  Am Dm C B $\flat$  Am

V1. Sax. B. C.

161 Dm C B $\flat$  Am Dm C B $\flat$  Am Gm F Dm

V1. V2. Sax. B. C.

# 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

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

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's Tune Set

Phil Cunningham

## The Ross Memorial Hospital

**A** D A Bm F#m G D EmA<sup>7</sup> D A Bm F#m G A DGD

9 D A Bm F#m G D EmA<sup>7</sup> D A Bm F#m G A DGD

**B** Em G Bm F#m G D EmA<sup>7</sup> Em G Bm F#m G A DGD

26 Em G Bm F#m G D EmA<sup>7</sup> D A Bm F#m G A DGD

## There is a Tavern in the Town

<sup>1</sup>D A<sup>7</sup>

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

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

25 D A<sup>7</sup>

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

## Muckin' of Geordie's Byre

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

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

## The Rakes of Kildare

1 Am G Em G Am G Em Am

10 Am Em G Em G Am Em G Em Am

19 Am Em G Em G Am G Em Am

## Greensleeves

1. Slow  
2. Fast (jig)

1 Am G Am Em Am G Am Em Am

10 C G Am Em C G Am Em Am

# Thora

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

*♩=85 Verse 1* Eb Bb7 Cm Ab Cm G7

MW *I stand in a land of ro - ses, But I dream of a land of snow, Where*

Vc.

6 Eb Ab Fm Bb Bb+ Eb

MW *you and I were hap - py In the years of long a - go.*

Vc.

10 Cm G Cm G

MW *Night - in - gales in the branch - es, Stars in the mag - ic skies, But I*

Vln.

Vc.

14 Cm Bb7 Eb Ab Eb Bb Bb7

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

Vln.

Vc.

18 Eb Gb07 Gm G07 *ad lib.* Bb/F F7 Bb7 *rall.*

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

Fl.

Cl.

Vln.

Vc.



Chorus 1

22 Eb Gm/D Cm G Ab Fm Bb7

con anima

MW  
Come! come! come to me, Tho - ra, Come once a - gain and be.

A.  
Come! come! come to me, Tho - ra, Come once a - gain and be.

T.  
8  
Come! come! come to me, Tho - ra, Come once a - gain and be.

B.

Fl.

Cl.

Vln.

Vc.

26 Eb Cm Ab Gb07 Cm G7 Cm/Eb G

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

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

T.  
8  
Child of my dream, light of my life, An - gel of love to me!

B.

Fl.

Cl.

Vln.

Vc.

30 Cm G7 Ab Cm Ab Eb/Bb

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

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

T.  
 An - gel of love to me,

B.

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

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

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

Vc.

*Interlude*

34 *ad lib.* Fm Bb7 Eb *a tempo* Cm Bb7 Eb/G Bb7 Eb

MW  
 An - gel of love to me.

Fl.  
 An - gel of love to me.

Cl.  
 An - gel of love to me.

Vln.  
 An - gel of love to me.

Vc.  
 An - gel of love to me.

*Verse 2*

40 Eb Bb7 Cm Ab Cm G7

MW  
 I stand a - gain in the North land, But in si - lence and in shame; Your

Vln.  
 I stand a - gain in the North land, But in si - lence and in shame; Your

Vc.  
 I stand a - gain in the North land, But in si - lence and in shame; Your

45 Eb Ab Fm Bb Bb+ Eb

MW grave is my on - ly land - mark, And men have for - got - ten my name. 'Tis a

Vln.

Vc.

49 Cm G Cm G

MW tale that is tru - er and old - er Than an - y the sa - gas tell, I

Vln.

Vc.

53 Cm Bb7 Eb Ab Eb Bb Bb7

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

Vln.

Vc.

57 Eb Gb07 Gm G07 Bb/F F7 Bb7

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

Fl.

Cl.

Vln.

Vc.

Chorus 2

61 *con anima* Eb G/D Cm G Ab Fm Bb<sup>7</sup>

MW *Speak! speak! speak to me, Tho - ra, Speak from your Heav'n to me;*

A. *Speak! speak! speak to me, Tho - ra, Speak from your Heav'n to me;*

T. *Speak! speak! speak to me, Tho - ra, Speak from your Heav'n to me;*

B. *Speak! speak! speak to me, Tho - ra, Speak from your Heav'n to me;*

Fl. *Speak! speak! speak to me, Tho - ra, Speak from your Heav'n to me;*

Cl. *Speak! speak! speak to me, Tho - ra, Speak from your Heav'n to me;*

Vln. *Speak! speak! speak to me, Tho - ra, Speak from your Heav'n to me;*

Vc. *Speak! speak! speak to me, Tho - ra, Speak from your Heav'n to me;*

65 Eb Cm Ab Gb<sup>o7</sup> Cm G<sup>7</sup> Cm/Eb G

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

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

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

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

Fl. *Child of my dream, light of my life, Hope of my world to be!*

Cl. *Child of my dream, light of my life, Hope of my world to be!*

Vln. *Child of my dream, light of my life, Hope of my world to be!*

Vc. *Child of my dream, light of my life, Hope of my world to be!*

69 Cm G<sup>7</sup> A<sup>b</sup> Cm A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup>

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

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

T.  
 Hope of my world to be!

B.

Fl.  
 Hope of my world to be!

Cl.  
 Hope of my world to be!

Vln.

Vc.

73 F<sup>m</sup> rit. B<sup>b</sup>7 E<sup>b</sup> a tempo

MW  
 Hope of my world to be.

A.  
 Hope of my world to be.

T.  
 Hope of my world to be.

B.

Fl.  
 rit. a tempo

Cl.  
 rit. a tempo

Vln.

Vc.