

Thoroughly Thora

[Loosely Woven – August 2011] [Final]

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The World Turned Upsidedown


Leon Rosselson (as sung by The Fagans)

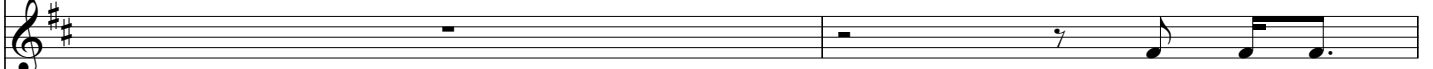
Verse 1

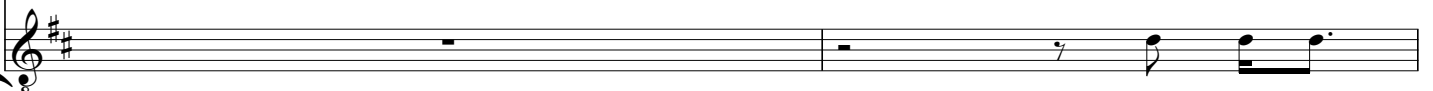
S1. 
1. In six-teen for-ty nine, to St George's Hill, a rag-ged band they called the Dig-gers came to

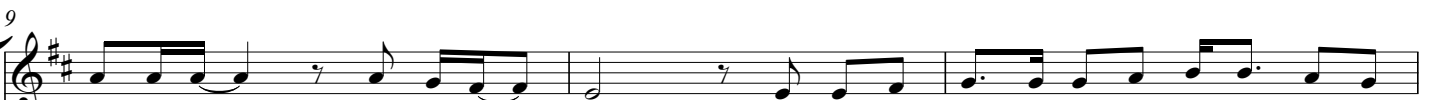
S1. 
show the peo - ple's will, They de-fied the land- lords, they de- fied the laws, they were the

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

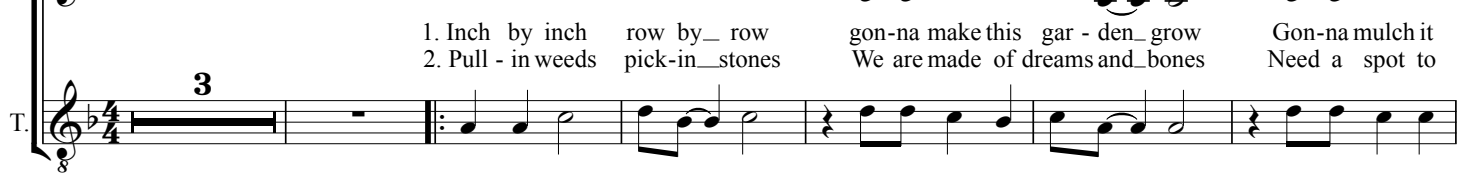
Dave Mellett (Arr. Jill Stubington - 2011)

♩=145

A

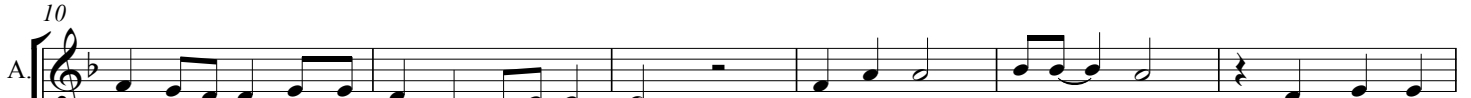
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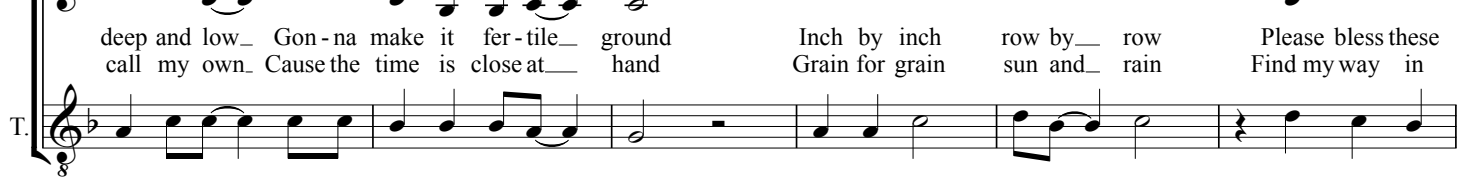
A. 

T. 

1. Inch by inch row by row gon-na make this gar - den grow Gon-na mulch it
2. Pull - in weeds pick-in stones We are made of dreams and bones Need a spot to

10

A. 

T. 

deep and low_ Gon - na make it fer - tile_ ground Inch by inch row by_ row Please bless these
call my own_ Cause the time is close at_ hand Grain for grain sun and_ rain Find my way in

16


A. 

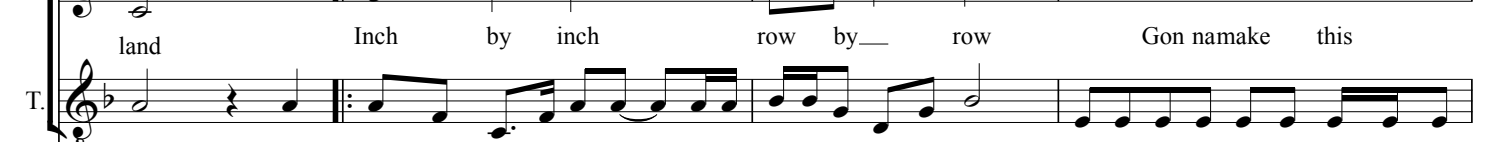
T. 

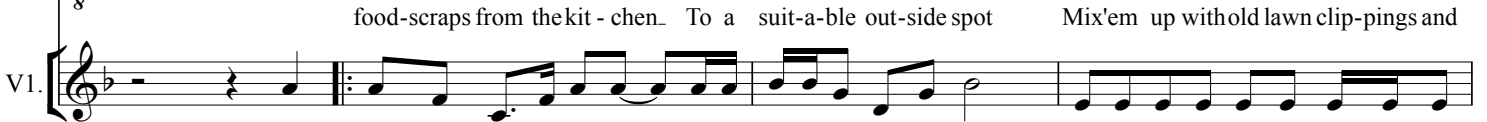
seeds I grow Please keep them safe be - low Till the rain comes tum - bl - ing down
na - ture's chain Tune my bo - dy and my brain To the mu - sic from_ the

21

B


A. 


T. 


VI. 

land Inch by inch row by_ row Gon namake this
food-scraps from the kit - chen_ To a suit-a-ble out-side spot Mix'em up with old lawn clip-pings and

25


A. 


T. 


VI. 

gar - den grow Gon - na mulch it deep and_ low
tea leaves from the tea - pot Ap - ple cores fal - len leaves and next door's old dead cat Some

28

A. 

T. 

VI. 

Gon - na_ make it fer - tile ground fer - tile ground
cow dung chook poo horse ma - nure and Un - cle Hed'ley's hat Take Un - cle Hed'ley's hat

31

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

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

V1.

V2.

35

A. Mo - ther Earth will keep you strong. If you give her love and care

T. Mo - ther Earth will keep you strong. If you give her love and care

V1.

V2.

39

A. Old crow watch in' from a tree Has his hun - gry eyes on me

T. Old crow watch in' from a tree Has his hun - gry eyes on me

V1.

V2.

43

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

T. In my gar - den I'm as free as that fea - thered thief up there

V1.

V2.

47

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

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 $E\flat m$ 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 $B\flat$ $B\flat^7$ $E\flat$ $B\flat^+$ $E\flat$ Cm $E\flat$ $E\flat m$

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 $B\flat$ $E\flat m$ $B\flat$

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)

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. 3 3

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 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)

$\text{♩} = 70$

A Lynette solo

S. 

Nid wy'n go-fyn by-wydmoethus 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'urdydd a cha-nu'r nos

22

B All women

S. 

Should I che risearth ly trea-sure It would fly onspee dy wings The pure heart a plen teous mea sure Of true plea sure dai lybrings Oh pure

A. 

31

S. 

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

A. 

40

C

Fl. 

V1. 

V2. 

49

Fl. 

V1. 

V2. 

58

D

F C FF/AB \flat F/C C 7 F/CC F C B \flat F/C C 7 F

T. 

Should I che risearth ly trea sure It would fly onspee dy wings The pure heart a plen teous mea sure Of true plea sure dai lybrings Oh pure

V1. 

V2. 

67 F/C C F/CC C⁷ F F/A B^b C B^b/D C/E F/C F/C C F

T. 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

V1.

V2.

76 **E**

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

A.

T. Eve and morn my prayers as - cen - ding To God's heaven on wings of song — Seek the joy that knows no

Bar.

82

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.

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.

88

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

A.

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

Bar.

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** *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

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-ladedown 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-chaya ya da da Get-cha get-chaya ya here

Get-cha get-chaya ya da Get-cha get-chaya ya here

19 **Gm⁷** **C** **Cm⁷** **G⁵** **Gm⁷** **C**

KD

H. *Mo chachoc o-la-ta ya ya Cre oleLa dyMar ma- lade_ Vou - lezvouscou chera vec moi_*

Sax

B. Cl.

25 **Gm⁷** **C** |. **Gm⁷** **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 **Gm⁷** **C** **Cm⁷** **Dm⁷**

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 **F** **F/C** **G⁵** **Gm/D** **Gm/B^b** **E^bM⁷** **G**

KD

Sax

B. Cl.

41 **E^bM⁷** **D** **Gm⁷** **C**

KD

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

Sax

B. Cl.

47 **Gm⁷** **C** **Cm⁷** **Dm⁷**

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** **Gm⁷** **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 **Gm⁷** **C** **Gm⁷** **C**

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

Sax
 B. Cl.

60 **Gm⁷** **C** **Cm⁷** **G⁵**

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 **Gm7** **C** **Gm7** **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

B. Cl.

69 **Cm7** **G5** **Gm7**

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

B. Cl.

Rhythm restarts

72 **Gm7** **C** **Gm7** **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 **Gm7** **C** **Gm7** **C** **Gm7** **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 **Gm7** **C** **Cm7** **G5**

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 $\text{♩} = 120$ **2** **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

heart of me_____ so deep in my heart_____ you're rea-lly a part of me_____ I've got you_____

18 Fm^7/B^b B^b7 $E^b\text{maj}^7$ **B** Fm^7 B^b7 $E^b\text{maj}^7$ E^b6 Fm^7b5

_____ un-der my skin_____ I tried so_____ not to give in_____ I said to my-self' this af-

26 Fm^7b5/B^b B^b7 D $E^b\text{maj}^7$ E^b6 Dm^7 G^7

fair ne-ver will go so well_____ but why should I try to re - sist when dar-ling I

31 C^o C C^7 $A^b\text{m}^6$ $A^b\text{m}^6/B^b$ B^b7 $E^b\text{maj}^7$ E^b6

know so well?_____ I've got you_____ un-der my skin_____ I'd

37 **C** Fm⁷ B^b7 Gm⁷ E^b7 Fm⁷ Fm⁷^b5

GT. *sac-ri-fice an-y -thing come what might for the sake of ha-ving you near in spite of a warn-ing voice that comes in the night and re*

43 E^bmaj⁷ B^b7 G⁷ Cm A^b E^b/G C⁷

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

V1.

V2.

Vla.

49 Fm⁷ B^b7 E^b E^b7 A^b

GT. *ta - li - ty _____ wake up to re - a - li - ty" but each time I do just the*

V1.

V2.

Vla.

54 A^bm⁶ E^b/G B^bm/D^b C⁷ Fm B^b7(b⁹) E^b

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

V1.

V2.

Vla.

60 **D**

GT.

V1.

V2.

Vla.

68

V1.

V2.

Vla.

76 **E Fm7 Bb7 Gm7 Eb7 Fm7**

GT.

I'd 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

V1.

V2.

Vla.

82 **Fm7b5 Ebmaj7 Bb7 G7 Cm Ab Eb/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

V1.

V2.

Vla.

88 C⁷ Fm⁷ B^{b7} E^b E^{b7}

GT. use your men - ta - li - ty — wake up to re - a - li - ty" but each

V1.

V2.

Vla.

93 A^b A^bm⁶ E^b/G B^bm/D^b C⁷

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

V1.

V2.

Vla.

97 **F** Fm B^{b7}(b9) E^b C⁷ Fm B^{b7}(b9)

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

V1.

V2.

Vla.

103 E^b C⁷ Fm B^{b7}(b9) E^b

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

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)


$\text{♩} = 120$

A. Sax. 

Vln. 

Tr. 

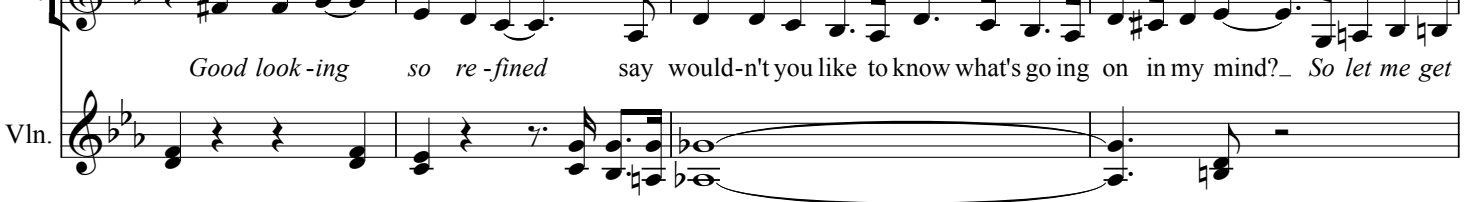
italics = all women otherwise Lynette

Vln. 

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


Chords: Cm, A^b, D⁷

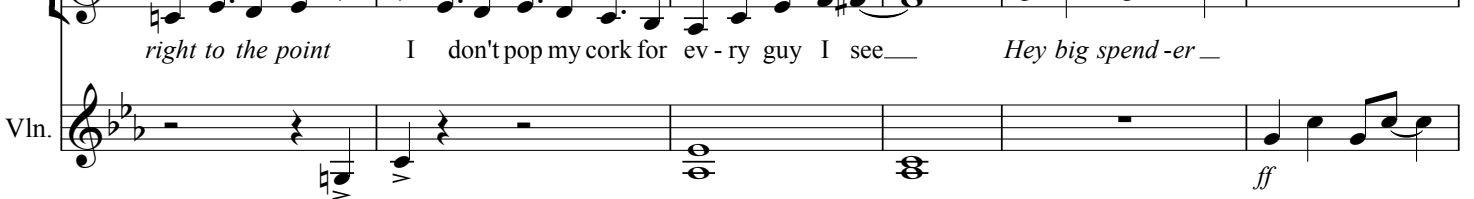
Tr. 

Vln. 

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

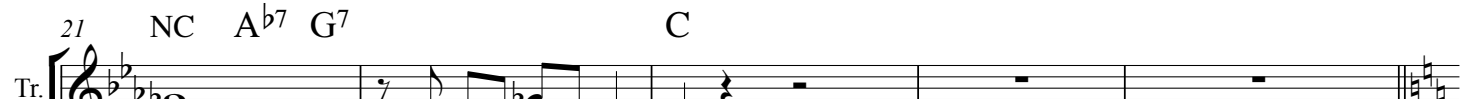
Chords: G⁷, Cm, A^{b7}, G⁷aug

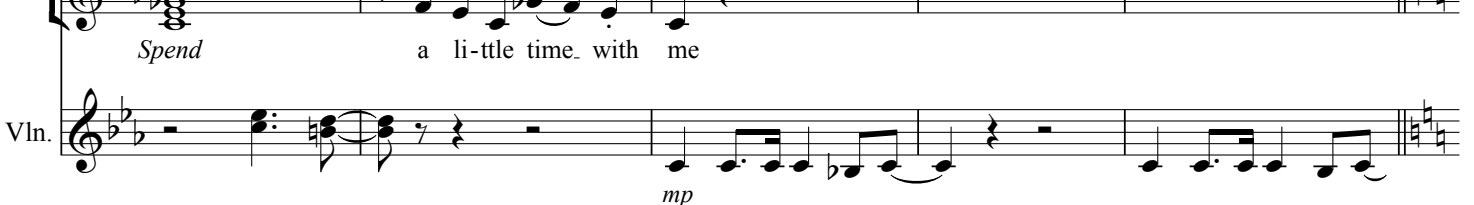
Tr. 

Vln. 

right to the point I don't pop my cork for ev-ry guy I see__ Hey big spend-er__


Chords: Cm, NC, A^b, D⁷


Tr. 

Vln. 

Spend a li-ttle time. with me

Chords: NC, A^{b7}, G⁷, C

Tr. 

Vln. 

Would-nt you like to have fun fun fun How's a-bout a few laughs laughs I can show you a

Chords: C, Em/B, Am, C/G, Dm, Aaug, Dm⁷

31 A^{b9} G^9 A^{b9} C G^9

Tr. good time____ let me show you a good time____

Vln. *mp*

35 Cm A^b D^7 G^7 Cm A^{b7}

Tr. ba ba ooo____ ba ba ooo____

Vln.

42 G^7aug Cm A^b D^7

Tr. ba ba ooo____

Vln.

48 A^{b7} G^7

Tr. Hey big spend-er____ ba ba ba ba ba ba____ ba ba ba ba ba ba

Vln. *ff* *mp* *mp*

54 D C Em/B Am C/G Dm $Aaug$ Dm^7

Tr. $\overset{3}{\text{—}}$ Would-nt you like to have fun fun funHow's a-bout a few laughs laughs I can show you a

Vln. *p*

59 A^{b9} G^9 A^{b9} E G^9 (All sing)

Tr. good time____ let me show you a good time____ $\overset{3}{\text{The min-ute you}}$

Vln. *mp*

63 Cm A^b D⁷ G⁷

Tr. *walked in the joint I could see you were a man of dis-tinc-tion a real big spen-der - Good look-ing*

Vln.

68 Cm A^{b7} G⁷aug Cm

Tr. *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*

Vln.

72 A^b D⁷

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

Vln. *ff*

78 A^{b7} G⁷

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

Vln. *ff*

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

Tr. *me.*

Vln.

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** (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** **Eb⁷** **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 A⁷ D A⁷ D A⁷

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
 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.
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
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.
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.
E A D A D A E

B. Cl.
E A D A D A E

35

E A D A D E E/A

Inst.
E A D A D E E/A

B. Cl.
E A D A D E E/A

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 Devil went down to Georgia

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

♩=132
 VI. **Dm** **A** **C** **Dm** **C** **B \flat** **Am** **Gm** **A**

8 **Dm** **A** **C** **Dm** **C** **A** **Dm**

1. The

17 **B** *Verse 1*

dev-il went down to Geor - gia, he was look-in' for a soul to steal. He was in a bind 'cause he was way be-hind, and he was will-in' to make a deal.

24 **A** **C**

When he came a cross thi young mansaw in'on a fid dle and play in'it hot. And the dev il jumped upon a hick o rystump and said, 'Boy, let metellyou what.' 2. "I

C *Verse 2*

33 **Dm**

guess you did-n't know it but I'm a fid-dle play-er, too. And if you'd care to take a dare, I'll make a bet_ with you. Now

41 **A** **C** **Dm**

you play pret ty good fid dle, boy, but give the dev-il his due. I'll bet a fid dle of gold a gainst your soul, 'cause I think I'm bet ter than you." 3. The

51 *Verse 3*

boy said, "My name's John-ny, and it might be a sin, but I'll take your bet, you're gon-na re-gret, 'cause I'm the best that's ev-er been." _

D *Chorus*

59 **Dm** **C** **Gm** **Dm**

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

67 **Gm** **G \sharp 07** **A**

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

E *Solo*

75 **Dm** **C** **Dm** **C** **B \flat** **Am** **G** **A** **Dm** **A** **C**

4. The

83 **F** *Verse 4*

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

91 **A** **C**

pulled the bow a - cross the strings and it made an e-vil hiss. Then a band of de-mon joined in_ and it sound-ed some-thin' like this. (P.) (P.)

Interlude (guitar enters)

99 **G** Dm F Em Dm Dm F Em Dm

Fl.

Fl.

Verse 5

V1

V2

Fl.

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

Bridge

S.

V1

V2

Fire on the moun-tain, run, boys run. (+ flute) The dev-il's in the House of the Ris-ing Sun.

S.

V1

V2

Chick-en in the bread pan, pick-in' out dough. Gran-ny, does your dog bite? No, child, no.

V1

109 A C Dm

V1

6. The

117 **J** *Verse 6*

V1

V2

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

133 **K** D Bridge

C

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

V1

V2

140

D

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

V1

V2

145

C

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

V1

V2

149 **L** Dm

C

V1

153 Dm

Dm C Bb Am Dm C Bb Am

V1

161 Dm C Bb Am Dm C Bb Am Gm F Dm

V1

V2

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

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

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

W. na na na na na Ah 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

M. na na na na na Ah 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 EmA⁷ D A Bm F#m G A DGD

9 D A Bm F#m G D EmA⁷ D A Bm F#m G A DGD

B Em G Bm F#m G D EmA⁷ Em G Bm F#m G A DGD

26 Em G Bm F#m G D EmA⁷ D A Bm F#m G A DGD

There is a Tavern in the Town

¹D A⁷

9 D G A⁷ D

17 A⁷ D A⁷ D G A⁷

25 D A⁷

33 D G A⁷ D

Muckin' of Geordie's Byre

1 D G D A⁷ D A⁷ D

Musical notation for the first system of 'Muckin' of Geordie's Byre'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff: D, G D A⁷, D, and A⁷ D.

10 G D A⁷ D G D A⁷ D

Musical notation for the second system of 'Muckin' of Geordie's Byre'. It continues the melody from the first system. Chords are indicated above the staff: G, D, A⁷, D G D, and A⁷ D. The system ends with a double bar line and repeat dots.

The Rakes of Kildare

1 Am G Em G Am G Em Am

Musical notation for the first system of 'The Rakes of Kildare'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff: Am, G Em G, Am, and G Em Am.

10 Am Em G Em G Am Em G Em Am

Musical notation for the second system of 'The Rakes of Kildare'. It continues the melody from the first system. Chords are indicated above the staff: Am, Em G Em G, Am, and Em G Em Am.

19 Am Em G Em G Am G Em Am

Musical notation for the third system of 'The Rakes of Kildare'. It continues the melody from the second system. Chords are indicated above the staff: Am, Em G Em G, Am, and G Em Am. The system ends with a double bar line and a key signature change to natural (F).

Greensleeves

1. Slow
2. Fast (jig)

1 Am G Am Em Am G Am Em Am

Musical notation for the first system of 'Greensleeves'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff: Am, G, Am, Em, Am, G, and Am Em Am. A second staff below shows the bass line.

10 C G Am Em C G Am Em Am

Musical notation for the second system of 'Greensleeves'. It continues the melody from the first system. Chords are indicated above the staff: C, G, Am, Em, C, G, and Am Em Am. The system ends with a double bar line.


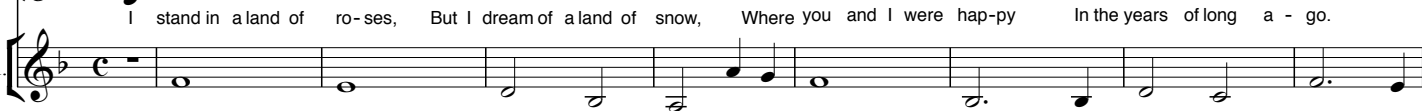
Thora

Words: Fred E. Weatherly Music: Stephen Adams)


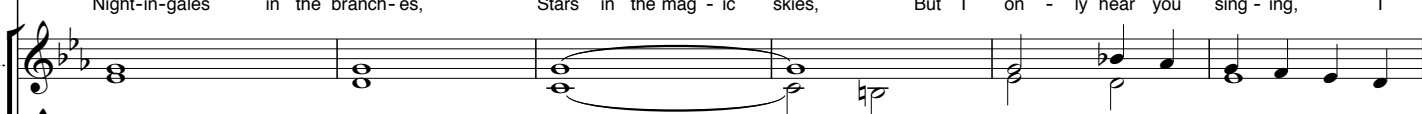
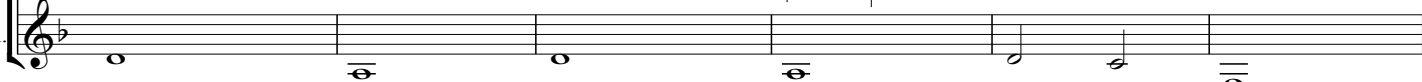
(Dedicated to Deaconess Thora Thomas)

Verse 1

$\text{♩} = 85$

MW 
B. Cl. 

10

MW 
Vln. 
B. Cl. 

16

MW 
Vln. 
B. Cl. 

Chorus 1

22


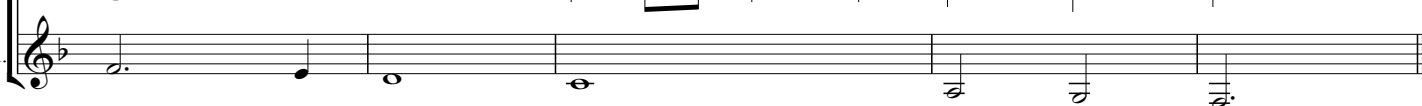
MW 
Vln. 
B. Cl. 

28

MW 
Vln. 
B. Cl. 

Interlude

35

MW 
Vln. 
B. Cl. 

Verse 2

MW *40*
 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 name. 'Tis a

Vln.

B. Cl.

MW *49*
 tale that is tru-er and old-er Than an-y the sa-gas tell, I lov'd you in life too lit-tle, I

Vln.

B. Cl.

MW *55*
 love you in death too well! I lov'd you in life too lit-tle, I love you in death too well.

Vln.

B. Cl.

Chorus 2

MW *61*
con anima
 Speak! speak! speak to me, Tho- ra, Speak from your Heav'n to me; Child of my dream, love of my life,

Vln.

B. Cl.

MW *67*
 Hope of my world to be! Child of my dream, love of my life, Hope of my world to be!

Vln.

B. Cl.

MW *73*
a tempo
 Hope of my world to be.

Vln.

B. Cl.

Surfin' USA

Chuck Berry

$\text{♩} = 150$

B \flat

E \flat

S. 

If ev-'ry-bod-y had an o - cean. a - cross the U. S. A. route we're gon - na take real soon.

A. 

B. 

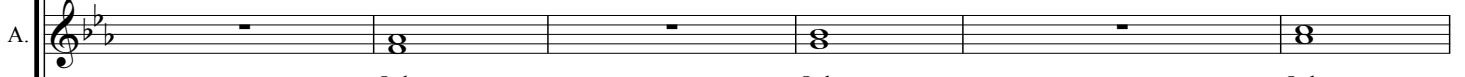
Cl. 

Sax. 

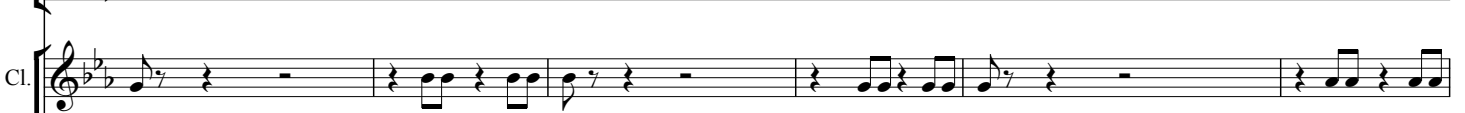
B. Sax. 

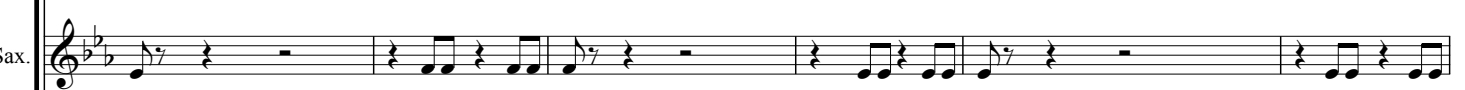
6 S. 

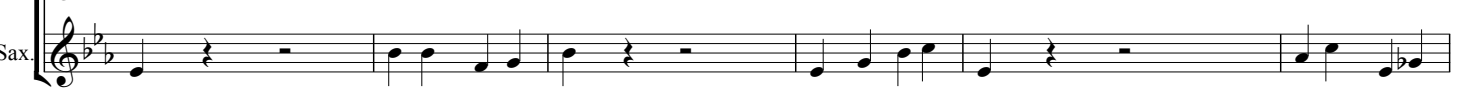
then ev - 'ry-bod-y'd be surf - in' like Cal i-forn - i - a. You'd see'em wear-ing their bag - gies, We're wax-ing down our surf boards, we can't wait for June. We'll all be gone for the sum - mer,

A. 

B. 

Cl. 

Sax. 

B. Sax. 

12 S. 

hua - ra - chi san - dals too. A hush - y, hush - y blonde hair - do, Surf - in' U. S. A. we're on surf - ar - i to stay. Tell the teach - er we're surf - in', Surf - in' U. S. A.

A. 

B. 

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 **Bb⁷** **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 ^{8^{va}} **Bb** **Eb** **Bb**

F1.
Cl.
Sax.
B. Sax.

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

F1.
Cl.
Sax.
B. Sax.

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

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

surf - in', —
surf - in', —

S.
A.
B.
F1.
Cl.
Sax.
B. Sax.