

# One Voice

[Loosely Woven – July/August 2012 – Final]

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# One Voice

Ruth Moody

Arr: Samantha O'Brien (2012)


**A** ♩=67  
Bm A D Bm A D Bm A D D G D


S.   
(Sam) This is the sound of one voice One spi-rit one voice The

9 D G D A Bm G D A Bm G D


S.   
sound of one who makes a choice This is the sound of one voice This is the sound of one voice

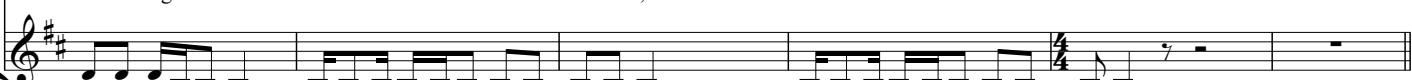
16 Bm A D D G D D G

S.   
(Sam) This is the sound of voi-ces two The sound of me sing-in' with you Help-ing each o - ther to make it


A.   
(Rima) This is the sound of voi-ces two The sound of me sing-in' with you Help-ing each o - ther to make it


21 D A Bm G D A Bm G D

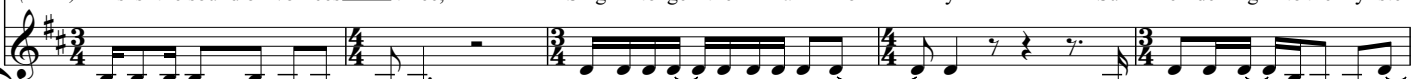
S.   
through This is the sound of voi-ces two, This is the sound of voi-ces two.

A.   
through This is the sound of voi-ces two, This is the sound of voi-ces two.

27 **B** Bm A D D G D D G

S.   
(Sam) This is the sound of voi-ces three, Sing-in'to-ge - ther in har - mon - y Sur - ren-der-ing to the my-ste

S.   
(Fiona) This is the sound of voi-ces three, Sing-in'to-ge - ther in har - mon - y Sur - ren-der-ing to the my-ste

A.   
(Rima) This is the sound of voi-ces three, Sing-in'to-ge - ther in har - mon - y Sur - ren-der-ing to the my-ste

32 D A Bm G D A Bm G D

S.   
- ry This is the sound of voi-ces three, This is the sound of voi-ces three.

S.   
- ry This is the sound of voi-ces three, This is the sound of voi-ces three.

A.   
- ry This is the sound of voi-ces three, This is the sound of voi-ces three.

38 **C Bm** (Choir) **A D D G D D G D A**

S. This is the sound of all of \_\_\_ us Sing-in' with love and the will to \_\_\_ trust Leave the rest be-hind, it'll turn to \_\_\_ dust

S. This is the sound of all of \_\_\_ us Sing-in' with love and the will to \_\_\_ trust Leave the rest be-hind, it'll turn to \_\_\_ dust

A. This is the sound of all of \_\_\_ us Sing-in' with love and the will to \_\_\_ trust Leave the rest be-hind, it'll turn to \_\_\_ dust

T. This all of us Sing \_\_\_\_\_ and the will to trust rest turn to and

B. This all of us Sing \_\_\_\_\_ to trust rest turn to and

44 **Bm G D A Bm G D G D A G D**

S. This is the sound of all of \_\_\_ us This is the sound of all of \_\_\_ us Oo oo\_ Oo Oo\_ Oh oo\_ Oo oo\_ (Sam)

S. This is the sound of all of \_\_\_ us This is the sound of all of \_\_\_ us (Fiona) Oo\_ Oo\_

A. This is the sound of all of \_\_\_ us This is the sound of all of \_\_\_ us (Rima) Oo\_ Oo\_ Oo\_ Oo\_

T. this all us This all us

B. this all us and this all us

51 **A C<sup>6</sup> D C<sup>6</sup> D Bm A D D G D**

S. Oo\_ This is the sound of one \_\_\_ voice. One peo-ple, one \_\_\_ voice A

S. Oo\_ This is the sound of one \_\_\_ voice. One peo-ple, one \_\_\_ voice A

A. Oo\_ This is the sound of one \_\_\_ voice. One peo-ple, one \_\_\_ voice A

58 **D G D A Bm G D A NC** *All Rhythm Stops*

S. song for ev - ery one of \_\_\_ us This is the sound of one \_\_\_ voice This is the sound of one \_\_\_ voice

S. song for ev - ery one of \_\_\_ us This is the sound of one \_\_\_ voice This is the sound of one \_\_\_ voice

A. song for ev - ery one of \_\_\_ us This is the sound of one \_\_\_ voice This is the sound of one \_\_\_ voice

# Corner of The Sky

Stephen Schwartz (Arr. Maria Dunn - 2012)

**A** C  $\text{♩} = 75$  F/C C F/C G/B

Fl.

F/A G C Dm/C C Dm/C

Fl.

**B** C Dm/C Cmaj7 B<sup>b</sup>/C F Csus<sup>2</sup> C

MW

Ev - ry-thing has its sea - son\_ ev - ry-thing has its time\_ show me a rea - son and I'll soon  
 Ev - ry one has a day - dream ev - ry one has a goal\_ people like the way dreams have of stick  
 So may-be some mis-ty day\_ you'll wa-ken to find me gone\_ and far away you'll find\_ me sing-ing soft\_

12 Dm C/F G B<sup>b</sup> B<sup>b</sup>maj7 E<sup>b</sup>maj7 E<sup>b</sup>maj7

MW

\_ show you\_ a\_ rhyme Cats fit on the win - dow sill\_  
 - ing to\_ the\_ soul\_ Thunder clouds have their light - ning\_  
 \_ ly to\_ the dawn.\_ and you'll won - der if I'm hap - py there, a

14 A<sup>b</sup> A<sup>b</sup>maj7 Dm7 Gm Gm/F E<sup>b</sup> B<sup>b</sup>/D C7 B<sup>b</sup> F7/AC/G

MW

child - ren fit in the snow Why do I feel I don't fit\_ in an - y - where I go?  
 nightingales have their\_ song and dont you see i want my life to be some thing more than long?  
 lit - tle more than I've been. and the ans-wer will come back to you. like laugh - ter on\_ the wind.

**C** F Fmaj7 Gsus Em Em7 F

MW

Riv - ers be-long where they can ram - ble\_ ea-gles be-long where they can fly\_

S.

Ri - vers ram - ble ea - gles fly

A.

Ri - vers ram - ble ea - gles fly

M.

Ri - vers ram - ble ea - gles fly

21 C Dm<sup>7</sup>/C G/B Am C/G F C/E

MW  
I've got to be\_ where my spi-rit can\_ run free got to find my cor - ner\_

S.  
I've got to be\_ where my spi-rit can\_ run free

A.  
I've got to be\_ spi-rit can run free

M.  
I've got to be\_ spi-rit can run free

24 Gm C Dm/C C Dm/C

MW  
of the sky\_

S.  
cor - ner\_ of the sky\_

A.  
cor - ner\_ of the sky\_

M.  
cor - ner of the sky\_

**D** 3.  
27 Gm C Dm/C C Dm/C

MW  
of the sky\_

S.  
got to find my cor - ner\_ cor - ner\_ of the sky\_

A.  
got to find my cor - ner\_ cor - ner\_ of the sky\_

M.  
cor - ner of the sky\_

31 C Dm/C C Dm/C C B<sup>b</sup>/C F/A F/G C

Fl.  
[Musical notation]

# Circus Tune

Nina Kharakoz

F ♩=120

Acc.

5 **A** G Am

9 G Am

13 **B** C Dm

17 Bb Am Bb

(Improvise from now on)

23 **C** F D

Acc.

S. D.

27 F D

Acc.

S. D.

31 F D

Acc.

S. D.

35 F Bb

Acc.

S. D.

39 F

Acc.

43 **D** Fm C C G7 C

Acc.

Cl.





C

30 F C F/A C<sup>7</sup>/B<sup>b</sup> F C<sup>7</sup>

T. now shall wear the cheer-ful face In times when things are slack - est And who shall whis - tle round the place when

B. now shall wear the cheer-ful face In times when things are slack - est And who shall whis - tle round the place when

36 D<sup>7</sup> Gm C<sup>7</sup>

S. Oh who shall cheek the squat - ter now when he comes round us

A. Oh who shall cheek the squat - ter now when he comes round us

T. F/A C<sup>7</sup>/B<sup>b</sup> F For - tune smiles her black - est Oh who shall cheek the squat - ter now when he comes round us

B. For - tune smiles her black - est Oh who shall cheek the squat - ter now when he comes round us

41 F C<sup>7</sup> F/A C<sup>7</sup>/B<sup>b</sup> F

S. snar - ling His tongue is grow - ing hot - ter now since An - dy crossed the Dar - ling

A. snar - ling His tongue is grow - ing hot - ter now since An - dy crossed the Dar - ling

T. snar - ling His tongue is grow - ing hot - ter now since An - dy crossed the Dar - ling

B. snar - ling His tongue is grow - ing hot - ter now since An - dy crossed the dar - ling

46 **D** C G C F C G C

T. I\_\_ come from the North-ern plains where girls & grass are scan-ty where the creeks rundry orten feethigh it's ei-ther drought or plen-ty

B. I\_\_ come from the North-ern plains where girls & grass are scan-ty where the creeks rundry orten feethigh it's ei-ther drought or plen-ty

51 C G C C F C G

S. There are men from ev - ry land From Spain and France and Flan - ders\_\_ They're a

A. There are men from ev - ry land From Spain and France and Flan - ders\_\_ They're a

54 C F C G C *f* C G C G

S. well mixed pack both white & black the Queens-land o - ver land er So pass the bil-ly round boys Don't let the pan-ni-kin stand there For to

A. well mixed pack both white & black the Queens-land o - ver land er So pass the bil-ly round boys Don't let the pan-ni-kin stand there For to

T. *f* pass the bil-ly round boys Don't let the pan-ni-kin stand there For to

B. *f* pass the bil-ly round boys Don't let the pan-ni-kin stand there For to

58 C F G C G C G C

S. night we drink the health of ev - ry o - ver lan - der ev - ry o - ver lan - der Oh

A. night we drink the health of ev - ry o - ver lan - der Oh

T. night we drink the health of ev - ry o - ver lan - der

B. night we drink the health of ev - ry o - ver lan - der o - ver - lan - der

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

S. may the showers in tor-rents fall and all the tanks run o - ver And may the grass grow green and tall in path-ways of the dro ver And

A. may the showers in tor-rents fall And all the tanks run o - ver And may the grass grow green and tall in path-ways of the dro-ver And

70 **D<sup>7</sup>** **Gm** **C<sup>7</sup>** **F** **C<sup>7</sup>** **F/A** **C<sup>7</sup>/B<sup>b</sup>** **F**

S. may good an - gels send the rain on des-ert stret-ches san-dy And when the sum - mer comes a-gain God grant'twill bring us An - dy

A. may good an - gels send the rain on des-ert stret-ches san-dy And when the sum - mer comes a-gain God grant'twill bring us An - dy

T. may good an - gels send the rain on des-ert stret-ches san-dy And when the sum - mer comes a-gain God grant'twill bring us An - dy

B. may good an - gels send us rain on des-ert stret-ches san-dy And when the sum - mer comes a-gain God grant'twill bring us An - dy

**F** Voices only

78 **D<sup>7</sup>** **f** **Gm** **C<sup>7</sup>** **F**

S. may good an - gels send the rain des - ert stre - tches san - dy

A. *p* may good an - gels send the rain on des - ert stret - ches san - dy And

T. *p* may good an - gels send the rain on des - ert stret - ches san - dy And

B. *p* may good an - gels send us rain on des - ert stret - ches san - dy And

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

S. when the sum - mer comes a - gain grant 'twill bring us An - dy

A. when the sum - mer comes a - gain God grant 'twill bring us An - dy

T. when the sum - mer comes a - gain God grant 'twill bring us An - dy

B. when the sum - mer comes a - gain God grant 'twill bring us An - dy

# Working Man

Intro --> Solo chorus --> v1 (Eric) --> Chorus  
 v2 (men) --> Chorus --> Instrumental  
 v3 (all) --> Chorus (a capella)  
 --> Chorus (tutti) with turnaround.

Rita MacNeil (Arr. Noni Dickson, 2012)

Pno. F B $\flat$  FC $^7$  F B $\flat$  FC $^7$  F

11 *Solo* F B $\flat$  F C $^7$

*It's a work-ing man I am\_ and I've been down un-der - ground. And I swear to God if I e-ver see the sun,*

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

*Or for an-y length of time, I can hold it in my mind.\_ I ne-ver a-gain will go down un-der - ground.\_*

*Verse* F B $\flat$  F C $^7$

v1: Eric solo (+ 'Oohs')  
 v2: all men (+ 'Oohs')  
 v3: all choir sing tune

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

1. At the age of six-teen years, Oh he quar-rels\_ with his peers. Who vow they'd ne-ver see\_ a-noth-er one.

v2 F B $\flat$  F C $^7$

2. At the age of six-ty four, he will greet you at the door.\_ And he'll gent - ly lead you by the arm.

v3 F B $\flat$  F C $^7$

3. At the age of nine-ty two, and his time on earth all through. Friends and fam-i -ly we all gath-ered 'round.

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

Oohs

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

Oohs

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

Oohs

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

*In the dark re-cess of the mines, where you age be-fore your time.\_ And the coal - dust\_ lies hea-vy on your lungs.*

v2 F B $\flat$  F C $^7$  F

*Through the dark re-cess of the mines, Oh he'll take you back in time.\_ And he'll tell you of\_ the hard-ships that were had.*

v3 F B $\flat$  F C $^7$  F

*We cast his ash-es to the wind, for we prom-ised our old friend,\_ that he ne-ver a-gain\_ would go down un-der - ground.*

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

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

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

Chorus

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

A. *It's a work ing man I am and I've beendown un der - ground. And I swear to God if I e-ver see the sun, Or for*

S. *It's a work ing man I am and I've beendown un der - ground. And I swear to God if I e-ver see the sun, Or for*

T. *It's a work ing man I am and I've beendown un der - ground. And I swear to God if I e-ver see the sun, Or for*

B. *It's a work ing man I am and I've beendown un der - ground. And I swear to God if I e-ver see the sun, Or for*

54 F B $\flat$  F C $^7$  F (B $\flat$ ) (to Instrumental)

A. *an-y length of time, I can hold it in my mind. I ne-ver a-gain will go down un - der - ground.*

S. *an-y length of time, I can hold it in my mind. I ne-ver a-gain will go down un - der - ground.*

T. *an-y length of time, I can hold it in my mind. I ne-ver a-gain will go down un - der - ground.*

B. *an-y length of time, I can hold it in my mind. I ne-ver a-gain will go down un - der - ground.*

Pno. *an-y length of time, I can hold it in my mind. I ne-ver a-gain will go down un - der - ground.*

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

Pno. *an-y length of time, I can hold it in my mind. I ne-ver a-gain will go down un - der - ground.*

Instrumental

66 G C G D $^7$

VI. *an-y length of time, I can hold it in my mind. I ne-ver a-gain will go down un - der - ground.*

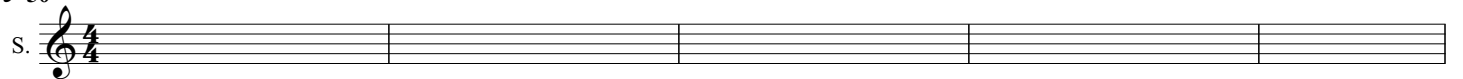
75 G C G D $^7$  G C $^7$  (to Verse 3)

VI. *an-y length of time, I can hold it in my mind. I ne-ver a-gain will go down un - der - ground.*

# Stranger in Paradise

Robert Wright & George Forrest  
(Arr. Maria Dunn - 2012)

♩=50



piano plays sustained string sound to fill out in meredith's verse, no pluckies

6 **A** G<sup>7</sup> Em/G B<sup>7</sup>/G Em/G Dm<sup>7</sup>/G Em<sup>7</sup>

Oh why do the leaves of the mul - ber - ry tree whis - per diff - 'rent - ly now? And

9 Am<sup>6</sup>/E Em Am/E Em Dm<sup>7</sup>/E Dm<sup>7</sup>

why is the night - in - gale sing - ing at noon on the mul - ber - ry bough? For

11 Em/C# Dm<sup>7</sup> Em/C# Dm<sup>7</sup> Dm/B E<sup>7</sup>/B<sup>b</sup> E<sup>6</sup>/B<sup>b</sup> A<sup>7</sup> Dm<sup>7</sup>/A<sup>b</sup> A<sup>b</sup>+

some most mys - te - ri - ous rea - son. This is - n't the gar - den I know No, it's

poco rit. . . . .

13 Dm<sup>7</sup>/G Em/G G<sup>0</sup> F/G Dm<sup>7</sup> G#<sup>0</sup>

Par - a - dise now that was on - ly a gar - den a mo - ment a - go!

♩=80

16 **B** Am Am<sup>7</sup> D<sup>9</sup> D<sup>7</sup> G<sup>t</sup>7 G<sup>6</sup> G G<sup>6</sup> Am<sup>7</sup>/G Am A<sup>0</sup>/D G<sup>6</sup>

Take my hand, I'm a stran - ger in Para a - dise, All lost in a won - der - land, A stran - ger in Par - a - dise.

23 Gmaj<sup>7</sup> G<sup>6</sup> Am<sup>7</sup>/G Am<sup>6</sup>/G D<sup>7</sup>/G Gmaj<sup>7</sup> Em<sup>7</sup>/G Am<sup>7</sup>/G A<sup>0</sup>/G G<sup>6</sup> Em<sup>7</sup>/G

If I stand star - ry eyed, That's a dan - ger in Par - a - dise. For mor - tals who stand be - side An an - gel like you.

31 **C** Em<sup>7</sup>/B E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup> Fm<sup>6</sup> Fm<sup>6</sup> G<sup>7</sup> Cm

I saw your face And I as - cend - ed Out of the com - mon - place In - to the rare!

♩=140

39 Cm(stop) B<sup>7</sup> B<sup>7</sup> Em<sup>9</sup> Em<sup>6</sup> Em<sup>6</sup> (stop) Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Some - where in space I hang sus - pend - ed Un - til I know There's a chance that you care.

rit.

47 **D** G#<sup>0</sup> Am Am<sup>7</sup> D<sup>9</sup> D<sup>7</sup> G<sup>t</sup>7 G<sup>6</sup> G G<sup>6</sup> Am<sup>7</sup>/G Am

Won't you an - swer the fer - vent pray'r Of a stran - ger in Par - a - dise? Don't send me in dark de - spir

A Tempo

♩=100

53  $A^0/D$   $G^6$   $Gmaj^7$   $G^6$   $A^7/C^\sharp$   $Dm^7/C$   $Gmaj^7/B$  *molto rit.*

T.

59  $G^\sharp 0$   $Am^7$   $F^7/D$   $E^6m^7/G$   $\text{♩} = 100$

T.

78  $F$   $C^\sharp \text{♩} = 140$   $C^\sharp 7$   $F^\sharp$   $F^\sharp$   $D^\sharp m^6$   $D^\sharp m^6$   $F^7$   $B^b m$

S.

86  $B^b m(\text{stop})$   $A^7$   $A^7$   $Dm^9$   $Dm^6$   $Dm^6(\text{stop})$   $Gm^7$   $C^7$  *rit.*

S.

T.

93  $F^7$   $F^\sharp 0$   $Gm$   $Gm^7$   $C^9$   $C^7$   $F^{\flat 7}$   $F^6$   $F$   $F^6$   $Gm^7/F$   $Gm$   $\text{♩} = 100$

S.

T.

100  $G^0/C$   $F^6$   $Fmaj^7$   $F^6$   $G^7/B$   $C^7/B^b$  *rit.*

S.

T.

105  $Fmaj^7/A$   $F^\sharp 0$   $Gm^7$   $G^{1/2}dim^7$   $F^6$  *molto rit.*

S.

T.

# Tiger

Benny Andersson & Bjorn Ulvaeus

Arr: Samantha O'Brien (2012)

♩ = 132

KD  $E^b$   $E^b m^6$   $B^b$   $E^b$   $E^b m^6$   $B^b$   $E^b$

Fl. 1. The

9  $F$   $E^b$   $F$   $E^b$   $B^b/D$

KD

ci - ty is a jun - gle, you'd bet - ter take care\_ Nev - er walk a - lone af - ter mid - night  
 (2.)ci - ty is a night-mare, a hor - ri - ble dream Some of us will dream it for - ev - er  
 (3.)ci - ty is a pri - son, you nev - er es - cape\_ You're for - ev - er trapped in the al - leys.

13  $F$   $B^b$   $E^b$   $E^b m^6$

KD

If you don't be - lieve it you'd bet - ter be - ware of me I am be - hind you I al - ways find you I am the ti -  
 Look a - round the cor - ner and try not to scream. It's me.  
 Look in - to the sha - dows and you'll see the shape of me.

W. Ahh

M. Ahh

18  $B^b$   $E^b$   $E^b m^6$   $B^b$   $E^b$

KD

- ger Peo - ple who fear me ne - ver go near me I am the ti - ger 2. The

W. ti - ger Ahh ti - ger

M. ti - ger Ahh ti - ger

24  $E^b$   $Gm$   $C/E$   $Gm$   $C$   $D$   $Gm$

KD

Yel - low eyes are glow - ing like the ne - on lights Yel - low eyes,  
 Yel - low eyes,



30 C/E Gm E<sup>b</sup> E<sup>b</sup>m<sup>6</sup>

KD  
 the spot\_lights of the ci-ty nights. I am be-hind you, I al-ways find you, I am the ti-

W.  
 the spot\_lights of the ci-ty nights. Ahh

M.  
 Ahh

35 B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>m<sup>6</sup> B<sup>b</sup> To Coda ⊕ E<sup>b</sup> D.S. al Coda

KD  
 - ger Peo-ple who fear me ne-ver go near me I am the ti - ger 3.The

W.  
 ti - ger Ahh ti - ger

M.  
 ti - ger Ahh ti - ger

41 ⊕ Coda E<sup>b</sup> E<sup>b</sup>m<sup>6</sup> B<sup>b</sup>

KD  
 And if I meet you, what if I eat you. I am the ti - ger I am be-hind

W.  
 Ahh ti - ger

M.  
 Ahh ti - ger

46 E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> B<sup>b</sup>

KD  
 you I al-ways find you. I am the ti - ger, ti - ger, ti - ger

W.  
 Ahh ti - ger ti - ger

M.  
 Ahh ti - ger ti - ger


# You'll never walk alone

Rodgers & Hammerstein (from 'Carousel')

Arr. Samantha O'Brien - 2012


**A**

C G F C G

LJ. 

When you walk through a storm hold your head up high, and don't be a-fraid of the dark.


8 Gm Dm B<sup>b</sup> F Dm B<sup>b</sup> Am Gm F E

LJ. 


At the end of the storm is a golden sky, and the sweet silver song of a lark.

**B**

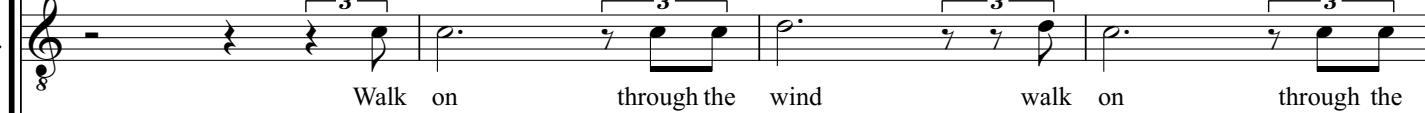
16 C<sup>7</sup> (all sops) F Bdim C

LJ. 

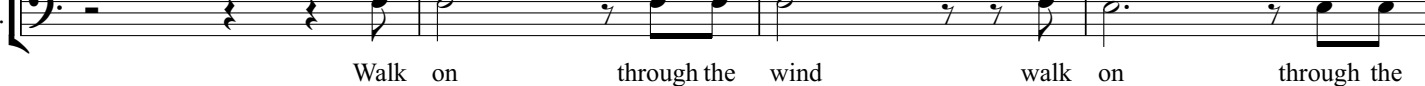
Walk on through the wind walk on through the

A. 

Walk on through the wind walk on through the


T. 

Walk on through the wind walk on through the


B. 

Walk on through the wind walk on through the


20 Fm<sup>6</sup> C Em F G<sup>9</sup> G<sup>7</sup>

LJ. 

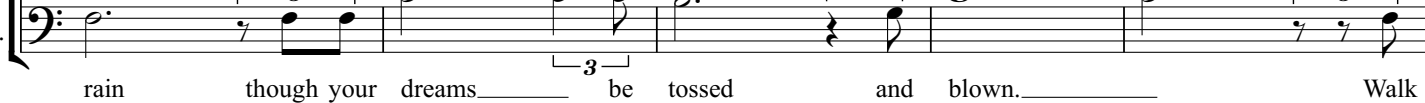
rain though your dreams be tossed and blown. Walk

A. 

rain though your dreams be tossed and blown. Walk

T. 

rain though your dreams be tossed and blown. Walk

B. 

rain though your dreams be tossed and blown. Walk

**C**

25 C C+ F D7 C C+ F7 F#7 Em G7 G7

LJ. on, walk on, with hope in your heart, and you'll ne - ver walk a - lone. You'll

A. on, walk on, with hope in your heart, and you'll ne - ver walk a - lone. You'll

T. on, walk on, with hope in your heart, and you'll ne - ver walk a - lone. You'll

B. on, walk on, with hope in your heart, and you'll ne - ver walk a - lone. You'll

**D**

33 C C+ F G9 C G G7 C C+ F D7

LJ. ne - ver walk a - lone. Walk on, walk on, with hope in your heart and you'll

A. ne - ver walk a - lone. Walk on, walk on, with hope in your heart and you'll

T. ne - ver walk a - lone. Walk on, walk on, with hope in your heart and you'll

B. ne - ver walk a - lone. Walk on, walk on, with hope in your heart and you'll

41 C C+ F7 F#7 Em G7 C C+ F G9 F Dm Em C

LJ. ne - ver walk a - lone. You'll ne - ver walk a - lone.

A. ne - ver walk a - lone. You'll ne - ver walk a - lone.

T. ne - ver walk a - lone. You'll ne - ver walk a - lone.

B. ne - ver walk a - lone. You'll ne - ver walk a - lone.

# Bibbidi-Bobbidi-Boo

W: Jerry Livingston M: Mack David & Al Hoffman  
(Arr. Wayne Richmond - 2012)

F1.  $\text{♩} = 120$   $A^7$   $f$

5 **A**  $D$   $(DW+BB)$   $A^7$   $D$   $A^7$

Sa-la-ga-doo-la men-chic-ka boo-la bib-bi-di bob-bi-di-boo. Put'em to-geth-er and what have you got? Bib-bi-di, bob-bi-di, boo.

9  $D$   $A^7$   $D$

Sa-la-ga-doo - la men-chic-ka boo - la bib bi-di bob-bi-di-boo. It-'ll do mag-ic be-lieve it or not, bib bi-di, bob-bi-di, boo.

13  $G$   $(DW)$   $D$   $(BB)$   $E^7$   $Bm^7$   $Gm$   $E^7$

Sa - la - ga - doo - la means men-chc-ka boo - le-roo. but the thing-a - ma-bob that does the job is

16  $A^7$   $Em^7$   $A^7$   $D$   $(DW+BB)$

bib - bi - di, bob - bi - di, boo. Sa - la - ga - doo - la, men-chic-ka boo - la, bib - bi - di, bob - bi - di, boo.

19  $A^7$   $D$

Put'em to-geth-er and what have you got? Bib-bi - di, bob-bi - di, bib - bi - di, bob-bi - di, bib - bi - di, bob-bi - di, boo.

22 **B**  $(DW)$   $D$   $G$   $A^7$

If your mind is in a dith-er and your heart is in a haze. I'll

26  $D$   $G$   $A$   $A^7$   $D$   $D$

haze your dith - er and dith - er your haze, with the ma - ic phrase. If you're chas-ed a-round by troub-le and you're

29  $G$   $A^7$   $D$   $G$   $A$   $A^7$   $D$   $Bb^7$

fol-lowed by a jinx, I'll jinx your troub-le and troub-le your jinx, in less than for-ty winks.

34 **C**  $(Men)$   $Eb$   $(DW)$   $(BB)$   $Bb^7$   $(DW+BB)$   $Eb$   $Bb^7$

Sa-la-ga-doo-la men-chic-ka boo-la bib-bi-di bob-bi-di-boo. Hey! Put'em to-geth-er and what have you got? Bib-bi-di, bob-bi-di, boo.

38  $(Women)$   $Eb$   $(BB)$   $(DW)$   $Bb^7$   $(DW+BB)$   $Eb$

Sa-la-ga-doo-la men-chic-ka boo - la bib-bi-di bob-bi-di-boo. Hey! It-'ll do mag-ic be-lieve it or not, bib-bi-di, bob-bi-di, boo.

42  $A\flat_3$   $E\flat$   $B\flat$   $F^7$   $B\flat^7$   $Fm^7$   $B\flat^7$

S. Sa-la-ga-doo - la means men-chc-ka boo - le-roo. but the thing-a-ma-bob that does the job is bib-bi-di, bob-bi-di, boo.

T. Sa-la-ga-doo - la means men-chc-ka boo - le-roo. but the thing-a-ma-bob that does the job is bib-bi-di, bob-bi-di, boo.

46  $E\flat$  (Choir)  $(DW+BB)$

S. Sa - la - ga - doo - la, men - chic - ka boo - la, bib - bi - di, bob - bi - di, boo. Hey!

48  $B\flat^7$   $E\flat$

S. Put 'em to - geth - er and what have you got? bib - bi - di, bob - bi - di, boo.

50  $\square$   $A\flat$   $E\flat^7$   $A\flat$   $A\flat^7$

F1.

54  $D\flat$   $A\flat^7$   $D\flat$

F1.

58  $\square$   $G\flat$   $D\flat$   $A\flat$   $E\flat^7$   $A\flat^7$   $E\flat m^7$   $A\flat^7$

S. Sa la-ga-doo-la means men-chc-ka boo-le-roo. but the thing-a-ma-bob that does the job is bib-bi-di, bob-bi di, boo.

T. Sa la-ga-doo-la means men-chc-ka boo-le-roo. but the thing-a-ma-bob that does the job is bib-bi-di, bob-bi di, boo.

62  $D\flat$  (DW+BB)  $A\flat^7$

S. Sa - la - ga - doo - la, men-chic-ka boo - la, bib - bi - di, bob - bi - di, boo. Put 'em to - geth - er and what have you got?

65 (BB) (DW) (BB) (DW)

S. Sa - la - ga bib - bi - di, Men - chic - ka bob - bi - di, Bib - bi - di bob - bi - di, Bob - bi - di bib - bi - di,

67  $A\flat^7$  (DW+BB)  $D\flat$

S. Put 'em to - geth - er and what have you got? Bib - bi - di bob - bi - di, Boo!

# Fix You

Coldplay (Arr: Samantha O'Brien - 2012)

Vln.  $\text{♩} = 137$



C Em Am<sup>7</sup> G(add4) C Em Am<sup>7</sup>

8 **A** G(add4) C Em Am<sup>7</sup> G(add4) C Em Am<sup>7</sup>



1. When you try\_\_\_ your best but you don't suc - ceed\_\_\_ when you get\_\_\_ what you want but not what you need\_\_\_

16 G(add4) C Em Am<sup>7</sup> G(add4) C Em Am<sup>7</sup>



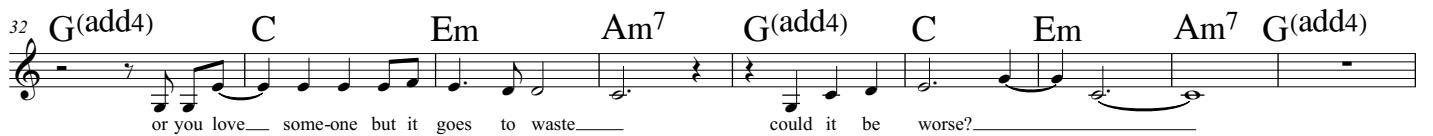
when you feel\_\_\_ so tired but you can't sleep\_\_\_ stuck in re - verse\_\_\_

24 **B** G(add4) C Em Am<sup>7</sup> G(add4) C Em Am<sup>7</sup>



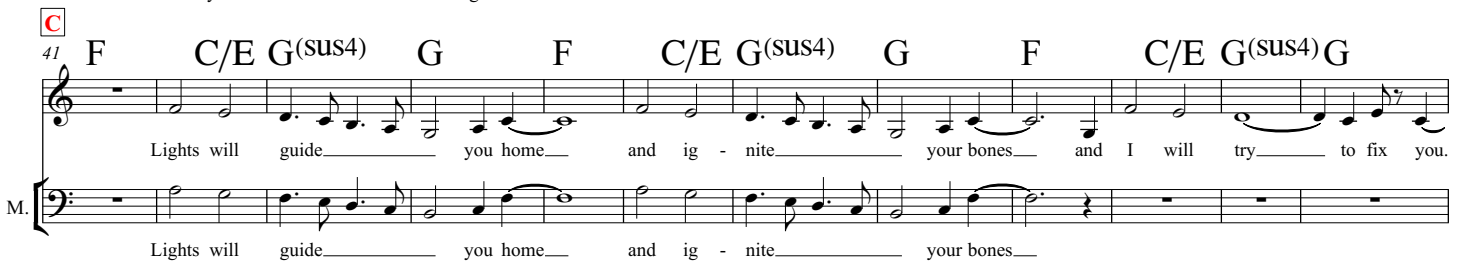
2. And the tears\_\_\_ come stream - ing down your face\_\_\_ when you lose\_\_\_ some - thing you can't re - place\_\_\_

32 G(add4) C Em Am<sup>7</sup> G(add4) C Em Am<sup>7</sup> G(add4)



or you love\_\_\_ some - one but it goes to waste\_\_\_ could it be worse?\_\_\_

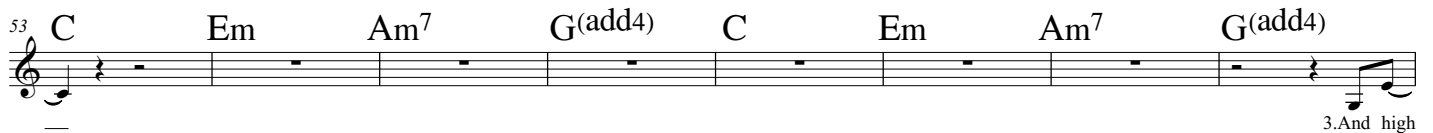
41 **C** F C/E G(sus4) G F C/E G(sus4) G F C/E G(sus4) G



Lights will guide\_\_\_ you home\_\_\_ and ig - nite\_\_\_ your bones\_\_\_ and I will try\_\_\_ to fix you.

M. Lights will guide\_\_\_ you home\_\_\_ and ig - nite\_\_\_ your bones\_\_\_

53 C Em Am<sup>7</sup> G(add4) C Em Am<sup>7</sup> G(add4)



3. And high

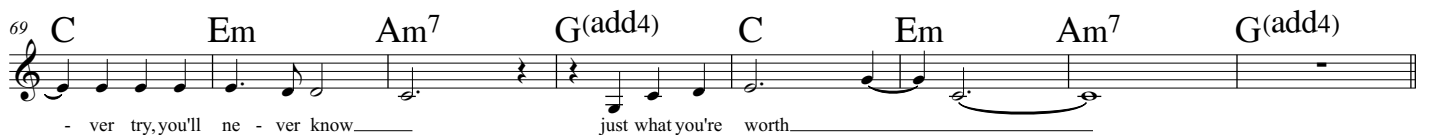
61 **D** C Em Am<sup>7</sup> G(add4) C Em Am<sup>7</sup> G(add4)



*Guitar strum starts*

\_\_\_ up a - bove and down be - low\_\_\_ when you're too\_\_\_ in love to let it go\_\_\_ but if you ne

69 C Em Am<sup>7</sup> G(add4) C Em Am<sup>7</sup> G(add4)



- ver try, you'll ne - ver know\_\_\_ just what you're worth\_\_\_

77 **F** **E** C/E G(sus4) G F C/E



Lights will guide\_\_\_ you home\_\_\_ and ig -

M. Lights will guide\_\_\_ you home\_\_\_ and ig -

83 G(sus4) G F C/E G(sus4) G



nite\_\_\_ your bones\_\_\_ and I will try\_\_\_ to fix you

M. nite\_\_\_ your bones\_\_\_ and I will try\_\_\_

89 **F** C F C G(sus4) G Am7 F C G(sus4) G

105 C F C G(sus4) G Am7 F C G(sus4) G

121 **G** C F C G(sus4) G

Tears stream down your face when you lose some-thing you can not re - place

129 Am7 F C G(sus4) G

Tears stream down your face and I...

137 C F C G(sus4) G

Tears stream down your face I pro - mise you I will learn from my mis - takes

145 Am7 F C G(sus4) G

Tears stream down your face and I...

153 **F** **H** C/E G(sus4) G F C/E G(sus4) G F C/E G(sus4) G C

# If you can walk you can dance, if you can talk you can sing

Bruce Watson

(Adapted from an arrangement by Bronwyn Calcutt)

Chorus --> Verse 1  
 Chorus --> Verse 2  
 Chorus --> Bridge  
 Instrumental --> Verse 3  
 Chorus (repeat 2nd last phrase)

**Chorus**  $\text{♩} = 135$  **F** **Bb** **F** **Bb**

If you can walk you can dance, If you can talk you can sing. If you can walk you can dance,  
 You can dance You can sing You can

Repeat in last chorus **To Bridge** **Fine**

**F** **Bb** **F** **Bb** **C** **F** **Bb** **C**

If you can talk you can sing. If you can walk you can dance if you can talk You can sing.  
 dance You can sing walk you can dance if you can talk You can sing.

**Verse** **14** **F** **Dm7** **F** **Dm** **Gm** **Dm(sus4)** **Dm**

1. Don't tell me that you can't dance, Don't tell me you got two left feet. 'Cos ev ery bod y can move to the mu sic,  
 2. Don't tell me that you can't sing, That at school they did n't want you in the choir. Our voice is the ins-tru ment ev-'ry-one plays, You've been  
 3. Don't tell me that you can't dance, Don't tell me that you can't sing. 'Cos mu sic's a part of what we all are, It's  
 Wa - ooo Wa - ooo Wa -

**20** **Bb** **C** **F** **Dm7** **F** **Dm**

Ev-ery-one can feel the beat. You don't have to be Ru-dolph Nu-rey-ev, You don't have to be Mar-got Fon - teyn.  
 play-ing it all your life. You don't have to be Pav-a-rot-ti, You don't have to be K D Lang.  
 just a ve-ry hu-man thing. It's wa-ter in the des-ert, it's salt in the sea, It's a blaz-ing fi-re in the cold. It's our  
 ooo - - - ooo Wa - ooo Wa -



26 **Gm** **Dm(sus4)** **Dm** **Bb** **C**

Vs.1 You just got - ta let the mu - sic flow through you Like cas - ca - ding glas - ses of cham - pagne. If\_\_\_ you can

Vs.2 You just got - ta have a song in your heart\_\_\_ Just let your-self do your\_ thang!\_\_\_

Vs.3 flesh and blood, it's the air\_\_\_ we breathe, It's food\_\_\_ for the hun - gry\_\_\_ soul.---

W. ooo Wa - ooo - - - ooo

M.

*Bridge*

30 **Gm7** **Dm(sus4)** **Dm** **Gm7** **Dm7**

W. From Af - ghan-is-tan to Zim-bab - we, From Ha-va - na\_ to Ber -lin,---

M. Ooo Zim - bab - we Zim - bab - we Then we'll take we'll take Ber-lin...

38 **Gm7** **Dm(sus4)** **Dm7** **A7** **Dm** **C**

W. From Guat-ta - ma - la\_ out\_ to\_ Gal - way, Ev - ery - bod - y\_\_\_ wants\_\_\_ to\_\_\_ dance and sing!---

M. Ooo Gal - way Ev - ery - bod - y wants to dance and wants to dance and sing!

*Instrumental*

46 **F** **Bb** **F** **Bb** **F**

W. Oo oo ooh Oo oo ooh Oo oo ooh

M.

53 **Bb** **F** **Bb** **C7** **F** **Bb** **C** **To Verse 3**

W. Oo oo ooh Ooh!---

M.

# You don't speak for me

Judy Small (Arr. Wayne Richmond, 2012)

♩=180 G G(sus4) **A** G C G

S. You who scribble on walls with your min-i - scule minds, You who make mid-night

9 C G C

S. calls, you who rat - tle my blinds, The vio - lence you preach is the core of your

15 G D D(sus4) D7 C G

S. creed, Well you don't speak for me! You call your-selves pa - tri - ots swas-tik - a style, You

24 C G C G

S. feed on the fear of the ig - nor - ant child. There's no love of na - tion or peo - ple or land in the ha - tred be -

33 D D(sus4) D7 C G G(sus4) G

S. hind your smile. You don't speak for me, No you don't speak for me! I've

A. *(RM)* hind your smile. *(all)* No you don't speak for me! I've

T. *(DW)* hind your smile. *(all)* No you don't speak for me! I've

B. *(GT)* hind your smile. *(all)* No you don't speak for me! I've

44 **B** D G C G

S. seen where you come from, I've seen where you lead, It's a poi - son - ous fruit that grows from your seed, You

A. seen where you come from, I've seen where you lead, It's a poi - son - ous fruit that grows from your seed, You

T. seen where you come from, I've seen where you lead, It's a poi - son - ous fruit that grows from your seed, You

B. seen where you come from, I've seen where you lead, It's a poi - son - ous fruit that grows from your seed, You

52 C G D D(sus4)

S. stir up the ha - tred 'til some-thing ex - plodes. Well you don't speak for me! \_\_\_\_\_

A. stir up the ha - tred 'til some-thing ee - plodes. Well you don't speak for me! \_\_\_\_\_

T. stir up the ha - tred 'til some-thing ex - plodes. Well you don't speak for me! \_\_\_\_\_

B. stir up the ha - tred 'til some-thing ex - plodes. Well you don't speak for me! \_\_\_\_\_

**C**

59 D7 C G C G

S. — You who slaugh-ter free crea-tures and then call it sport, You proud-ly dis - play the corp-ses you've shot, You

A. — You who slaugh-ter free crea-tures and then call it sport, You proud-ly dis - play the corp-ses you've shot, You

T. —

B. —

68 C G D D(sus4)

S. talk a - bout free - dom and rights and con - trol, But you don't speak for me! \_\_\_\_\_

A. talk a - bout free - dom and rights and con - trol, But you don't speak for me! \_\_\_\_\_

T. talk a - bout free - dom and rights and con - trol, But you don't speak for me! \_\_\_\_\_

B. —

But you don't speak for me! \_\_\_\_\_

**D**

75 D7 C G C G

S. — You

A. — You

T. You who poi-son the air-waves with Gen-ghis Khan views, You broad-cast your bi-as and call it the news. You

B. You who poi-son the air-waves with Gen-ghis Khan views, You broad-cast your bi-as and call it the news.

84

C G D D(sus4) D7

S. say that you speak for the mil-lions out there, And de - ny that you're light-ing a dan - ger-ous fuse. Well you

A. say that you speak for the mil-lions out there, And de - ny that you're light-ing a dan - ger-ous fuse. Well you

T. And de - ny that you're light-ing a dan - ger-ous fuse. Well you

B. And de - ny that you're light-ing a dan - ger-ous fuse. Well you

92

C C(sus4) C G G(sus4) G

S. don't speak for me! No you don't speak for me! You

A. don't speak for me! No you don't speak for me!

T. don't speak for me! No you don't speak for me!

B. don't speak for me! No you don't speak for me!

100 **E**

D G C G

S. don't speak for me, you don't speak for my friends, We've fol-lowed that line, we've seen where it ends. In -

108

C G D D(sus4)

S. tol - er - ance, ha - tred, di - vis - ion and strife, You don't speak for me!

115 **F**

D7 p C G C

S. You who march in your hun-dreds of thous-ands for peace, You who work for po - lit - i - cal

122

G cresc C G f D D(sus4)

S. pris-on-ers' re - lease, You fight the in - jus-tice of wo-men ig - nored, You speak for me!

131 **D7** **C** **G** **C** **G**

S. You who com-bat a - part-heid where - e-ver it's seen, You strug-gle to keep the u - nique for-ests green, You

A. You who com-bat a - part-heid where - e-ver it's seen, You strug-gle to keep the u - nique for-ests green, You

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

140 **C** **G** **D** **D(sus4)** **D7**

S. fight for the rights of all peo - ple in chains, You speak for me! \_\_\_\_\_ Yes,

A. fight for the rights of all peo - ple in chains, You speak for me! \_\_\_\_\_ Yes,

T. fight for the rights of all peo - ple in chains, You speak for me! \_\_\_\_\_ Yes,

B. \_\_\_\_\_

You speak for me! \_\_\_\_\_ Yes,

148 **C** **C(sus4)** **C** **rit.** **G** **G(sus4)** **G**

S. you speak for me! \_\_\_\_\_ You speak for me! \_\_\_\_\_

A. you speak for me! \_\_\_\_\_ You speak for me! \_\_\_\_\_

T. you speak for me! \_\_\_\_\_ You speak for me! \_\_\_\_\_

B. you speak for me! \_\_\_\_\_ You speak for me! \_\_\_\_\_

# Beacon

Stiff Gins (Arr. Jill Stubington - 2012)

Vib. **A** Eb = 69 Bb Cm Ab<sup>6</sup> Eb Bb Cm Ab<sup>6</sup>

S. Eb Bb Cm Ab<sup>6</sup> Eb Bb Cm Ab<sup>6</sup>  
A. Eb Bb Cm Ab<sup>6</sup> Eb Bb Cm Ab<sup>6</sup>

Strong a-gainst the waves you stay an-chored to the shore Tides are swept a-way you re-main Strength at our core

Strong a-gainst the waves you stay an-chored to the shore Tides are swept a-way you re-main Strength at our core

S. Eb Eb/Bb Bb Cm Ab<sup>6</sup> Eb Eb/Bb Bb Cm

A. Eb Eb/Bb Bb Cm Ab<sup>6</sup> Eb Eb/Bb Bb Cm

T. 8

B. 8

Shi-ning your light you guide Lost and bro-ken souls\_ A watch-ful lov-ing eye\_ you light\_\_ a

Shi-ning your light you guide Lost and bro-ken souls A watch-ful lov-ing eye\_ you light\_\_ a

Shin-ing your light you guide ah A watch-ful eye you light\_\_

Shin - ing your light you guide ah Watch - ful eye you light\_\_

S. Ab<sup>6</sup> Fm Bb Eb Ab<sup>7</sup> Fm Bb

A. Ab<sup>6</sup> Fm Bb Eb Ab<sup>7</sup> Fm Bb

T. 8

B. 8

way through rock-y shores In crush ing tides You are a bea - con\_\_ in our lives\_\_ In rough and rea-dy\_\_ seas you are a

way through rock-y shores In crush ing tides You are a bea - con\_\_ in our lives\_\_ In rough and rea-dy\_\_ seas you are a

ah In crush-ing tides You are a bea con in our lives\_\_ In rough and rea-dy\_\_ seas you are a

ah You are a bea con in our lives you are a

S. Eb Ab<sup>6</sup> Fm Bb Eb Ab<sup>7</sup> Fm Bb Eb Eb

A. Eb Ab<sup>6</sup> Fm Bb Eb Ab<sup>7</sup> Fm Bb Eb Eb

T. 8

B. 8

bea - con\_\_ for me a bea - con\_\_ a bea - con\_\_

bea - con\_\_ for me a bea - con\_\_ a bea - con\_\_

bea con for me a bea - con\_\_ a bea - con\_\_

bea con for me a bea - con\_\_ a bea - con\_\_

S. **B** Bb Cm Ab<sup>6</sup> Eb Bb Cm Ab<sup>6</sup>

48 Eb Bb Cm Ab<sup>6</sup> Eb Bb Cm

S. a child of the sea to safe ly swim your love of beaches

A. a child of the sea to safe ly swim your love of beaches

T. a child of the sea you taught me how to safe ly swim and see how your love of beaches has

B. a child of the sea you taught me how to safe ly swim and see how your love of beaches has

55 Eb Bb Cm Ab<sup>6</sup> Eb Bb

S. has passed down on to him safe ly we hope one day to be as you a

A. has passed down on to him safe ly we hope one day to be as you a

T. passed down on to him safe ly we drift and hope one day to be as you a gen-tle guid-ing light to those

B. passed down on to him safe ly we drift and hope one day to be as you a gen-tle guid-ing light to those

62 Cm Ab<sup>6</sup> Fm Bb Eb Ab<sup>7</sup> Fm

S. light for those In rough and rea-dy seas you are a bea-con for me In crush ing

A. light for those In rough and rea-dy seas you are a bea-con for me In crush ing

T. na-vi-gat-ing through In rough and rea-dy seas you are a bea-con for me In crush-ing

B. na-vi-gat-ing through you are a bea-con for me

69 Bb G Cm Fm Bb Eb Ab<sup>6</sup> Fm Bb Eb *p*

S. tides You are a bea-con in our lives a bea-con bea-con bea-con sing a-bout

A. tides You are a bea-con in our lives a bea-con a - bea - con a bea-con sing a-bout

T. tides You are a bea-con in our lives *p* sing a-bout life

B. You are a bea-con in our lives sing a-bout life

Glock. You are a bea-con in our lives sing a-bout life

# Sing about life

Tiddas (Arr. Jill Stubington - 2012)

1 **A** Eb Eb/G Ab Bb Eb Eb/G Ab Bb Eb Eb/G Ab Bb

*f* Sing a-bout life

S. life Sing a-bout life Sing a-bout poss-i bil-i-ties

A. life *f* Sing a-bout life Sing a-bout poss-i bil-i-ties

T. *f* Sing a-bout life you know you may be

B. Sing a-bout life you know you may be

7 Eb Eb/G Ab Bb Eb Eb/G Ab Bb Eb Eb/G Ab Bb

You and me will both be free Talk a-bout life Is a-ny bo-dy

S. You and me will both be free Talk a-bout life Is a-ny bo-dy

A. You and me will both be free Talk a-bout life Is a-ny bo-dy

T. right Talk a-bout life

B. right Talk a-bout life

13 Eb Eb/G Ab Bb Eb Eb/G Ab Bb Eb Cm Fm/C Cm

*p* lis-ten ing To the cry of one child May be time will tell for

S. lis-ten ing To the cry of one child *p* May be time will tell for

A. lis-ten ing To the cry of one child *p* May be time will tell for

T. To the cry *p* May be time will tell for

B. To the cry May be time will tell for

21 Fm Fm/Ab Bb Eb Eb Eb/G Ab Bb Eb Eb/G

*mp* you and I so let's wait and see so we try to do it right Say it's our res-pon si bil-i-ty

S. you and I *mp* so let's wait and see *f* so we try to do it right Say it's our res-pon si bil-i-ty

A. you and I *mp* So let's wait and see *f* so we try to do it right Say it's our res-pon si bil-i-ty

T. you and I *mp* so let's wait and see *f* so we try to do it right

B. you and I *mp* so let's wait and see *f* so we try to do it right



26  $A\flat B\flat$   $E\flat E\flat/G$   $A\flat B\flat$   $E\flat E\flat/G$   $A\flat B\flat$   $E\flat$

S. You and me will both be free. You and me will both be free.

A. You and me will both be free. You and me will both be free.

T. You know you may be right. You and me will both be free. You and me will both be free.

B. You know you may be right. You and me will both be free. You and me will both be free.

33 **C**  $Cm$   $Fm/C$   $Cm$   $Fm$   $Fm/A\flat$   $B\flat$   $E\flat$   $E\flat$   $E\flat/G$

*p* *mp*

S. May be time will tell for you and I so let's wait and see so we try to do it right we sing a-bout

A. May be time will tell for you and I so let's wait and see so we try to do it right

T. May be time will tell for you and I so let's wait and see so we try to do it right

B. May be time will tell for you and I so let's wait and see so we try to do it right

38  $A\flat B\flat$   $E\flat E\flat/G$   $A\flat B\flat$   $E\flat E\flat/G$   $A\flat B\flat$   $E\flat E\flat/G$   $A\flat B\flat$   $E\flat E\flat/G$   $A\flat B\flat$   **$E\flat$**

*mf* *f* *ff*

S. life Is a-nybo dy lis ten ing to the cry of one child.

A. ev' ry day we talk a bout life of one child.

T. ev' ry day we talk a bout life of one child.

B. of one child.

# The Impossible Dream

Music: Mitch Leigh Lyrics: Joe Darion  
(Arr. Samantha O'Brien - 2012)

VI.  $\text{♩} = 66$   $B^b/F$   $Gm^7$   $Cm^7$   $G^b\text{dim}$   $E^b/F$   $Cm^7$   $E^b/F$

Violin I part of the score, starting with a tempo marking of quarter note = 66. The key signature has two flats (B-flat and E-flat). The music features a melodic line with various chords indicated above the staff.

7 **A**  $B^b$   $E^b$   $E^b$   $Dm$   $Dm^7$   $E^b$

To dream the im-pos-si-ble dream, to fight the un-beat-a-ble foe, To bear with un-bear-a-ble sor-row, to

Dulcimer part of the score, starting at measure 7. It includes a section marker 'A' in a red box. The lyrics are: "To dream the im-pos-si-ble dream, to fight the un-beat-a-ble foe, To bear with un-bear-a-ble sor-row, to".

14  $Cm$   $F^7$  *Verse 2*  $B^b$   $E^b$

run where the brave dare not go. To right the un-right-a-ble wrong, to love pure and chaste from a-

Dulcimer part of the score, starting at measure 14. It includes a section marker 'Verse 2'. The lyrics are: "run where the brave dare not go. To right the un-right-a-ble wrong, to love pure and chaste from a-".

19  $E^b$   $Dm$   $Dm^7$   $E^b$   $Cm$   $F^7$   $Cm^7$

far, To try when your arms are too wea-ry, to reach the un-reach-a-ble star! This is my

S. \_\_\_\_\_

A. \_\_\_\_\_

B. \_\_\_\_\_

Vocal parts of the score, including Soprano (S.), Alto (A.), and Bass (B.) staves. The lyrics are: "far, To try when your arms are too wea-ry, to reach the un-reach-a-ble star! This is my".

24 **B**  $B^b$   $\text{♩} = 66$   $Gm$   $Dm$   $E^b$   $Gm$

quest, to fol-low that star, No mat-ter how hopeless, no mat-ter how far, To fight for the right with-out ques-tion or

S. quest, to fol-low that star, No mat-ter how hopeless no mat-ter how far, To fight for the right with-out ques-tion or

A. quest, to fol-low that star, No mat-ter how hopeless no mat-ter how far, To fight for the right with-out ques-tion or

B. quest, to fol-low that star, No mat-ter how hopeless no mat-ter how far To fight for the right with-out

Vocal parts of the score, including Soprano (S.), Alto (A.), and Bass (B.) staves. It includes a section marker 'B' in a red box. The lyrics are: "quest, to fol-low that star, No mat-ter how hopeless, no mat-ter how far, To fight for the right with-out ques-tion or".

29 **G $\flat$**  **B $\flat$**  **B $\flat$ /F $\sharp$**  **Gm** **A $\flat$**  **Cm** **A $\flat$**

DW  
 pause, \_\_\_\_\_ To be wil-ling to march in-to hell for a heav-en-ly cause! And I know, \_ if I'll on-ly be true \_\_\_ To this glo ri-ous

S.  
 pause \_\_\_\_\_ To be will-ing to march in-to hell for a heav-en-ly cause! And I know, \_ if I'll on-ly be true \_\_\_ To this glo ri-ous

A.  
 pause \_\_\_\_\_ To be will-ing to march in-to hell for a heav-en-ly cause! And I know, \_ if I'll on-ly be true \_\_\_ To this glo ri-ous

B.  
 que-stion or pause \_\_\_\_\_ to march in-to hell for a heav-en-ly cause! And I know, \_ if I'll on-ly be true \_\_\_ To this glo ri-ous

34 **D** *rall.* **E $\flat$**  **Cm** **NC**

DW  
 quest, \_\_\_\_\_ that my heart \_\_\_\_\_ will lie peace-ful and calm, \_\_\_\_\_ When I'm laid to my rest, \_\_\_\_\_ And the

S.  
 quest, \_\_\_\_\_ that my heart \_\_\_\_\_ will lie peace-ful and calm, \_\_\_\_\_

A.  
 quest, \_\_\_\_\_ that my heart \_\_\_\_\_ will lie peace-ful and calm, \_\_\_\_\_

B.  
 quest, \_\_\_\_\_ that my heart \_\_\_\_\_ peace-ful and calm, \_\_\_\_\_

**C** **B $\flat$**  **E $\flat$**

38  
 DW  
 world \_\_\_ will be bet-ter for this; \_\_\_\_\_ That one man, \_\_\_\_\_ scorned and cov-ered with scars, \_\_\_\_\_ Still \_\_\_

S.  
 World, \_\_\_\_\_ bet-ter for this \_\_\_\_\_ Man, \_\_\_\_\_ cov-ered with scars, \_\_\_\_\_

A.  
 World, \_\_\_\_\_ bet-ter for this \_\_\_\_\_ Man, \_\_\_\_\_ cov-ered with scars, \_\_\_\_\_

B.  
 World, \_\_\_\_\_ bet-ter for this \_\_\_\_\_ Man, \_\_\_\_\_ cov-ered with scars, \_\_\_\_\_

42 **Dm** **Dm $^7$**  **E $\flat$**  **B $\flat$**  *rall.* **NC** **B $\flat$**  *a tempo*

DW  
 strove \_\_\_ with his last ounce of cour-age, \_\_\_\_\_ To reach \_\_\_ the un-reach-a-ble stars, \_\_\_\_\_

S.  
 Ah, \_\_\_\_\_ reach, \_\_\_\_\_ stars, \_\_\_\_\_

A.  
 Ah, \_\_\_\_\_ reach, \_\_\_\_\_ stars, \_\_\_\_\_

B.  
 Ah, \_\_\_\_\_ reach, \_\_\_\_\_ stars, \_\_\_\_\_

# Belfast Polka/Pennsylvania Railway

Phil Coulter

Arr: Samantha O'Brien (2012)

NC **A** (Drum starts - 4 beats to the bar)

Wh.

**B** (Egg starts)

Wh.

VI. **A**

VI. **C** **D** **G** **A** **D**

VI. **D** **A** **D** **A** **D**

Fl.

VI. **E** **A** **D** **A** **D** **A**

Wh.

Fl.

VI. **F** **D** **A** **D** **A** **D**

Fl.

VI. **G** **D** **G** **A** **D**

33 **H** D A D A D

VI. Wh. Fl.

37 **I** A E7 A A E7 A

VI. Wh. Fl.

41 **J** D A D A D

VI. Wh. Fl.

45 **K** NC D NC D NC D NC D

VI. Wh. Fl. Dr. (Egg stops)

# Softly as I leave you

Lyrics: Harold David Shaper Music: Antonia DeVita  
(Arr. Wayne Richmond - 2012)

♩=80 B♭ B♭/A Cm<sup>7</sup> F<sup>7</sup> B♭ G♭ F

Marj.

F1.

VI.

**A**

6 B♭ B♭/A Cm<sup>7</sup>/G F<sup>7</sup> B♭ B♭/A Cm<sup>7</sup>/G F<sup>7</sup>

Marj.

Soft - ly I will leave you soft - ly for my heart would

10 B♭ B♭/D E♭ B♭/D Cm<sup>7</sup> F<sup>7</sup>

Marj.

break if you should wake and see me go. So I leave you

**B**

14 D♭ D♭/C E♭m<sup>7</sup>/B♭ A♭<sup>7</sup> D♭ D♭/C E♭m<sup>7</sup>/B♭ A♭<sup>7</sup>

Marj.

soft - ly long be-fore you miss me. long be-fore your

18 D♭ G♭ Fm<sup>7</sup> D♭/F E♭m<sup>7</sup> A♭<sup>7</sup>

Marj.

arms can beg me stay for one more hour or one more

**C**

22 B♭ B♭/A Cm<sup>7</sup>/G F<sup>7</sup> B♭ B♭/A Cm F<sup>7</sup> Gm Gm<sup>7</sup>/F

Marj.

day. Af-ter all the years I can't bear the tears to

27 E♭ G♭ E♭m<sup>7</sup>

Marj.

fall so soft - ly, as I leave you

**D**

30

B $\flat$  B $\flat$ /A Cm $^7$ /G F $^7$  B $\flat$  B $\flat$ /A Cm $^7$ /G F $^7$  B $\flat$  B $\flat$ /D E $\flat$  F $^7$  B $\flat$ /D Cm $^7$  F $^7$ 

Marj. there.\_\_\_\_\_

S. *p* Ooh\_\_\_\_\_ Ooh\_\_\_\_\_ Ooh\_\_\_\_\_ Ooh\_\_\_\_\_

A. *f* Ooh\_\_\_\_\_ Ooh\_\_\_\_\_ Ooh\_\_\_\_\_ Ooh\_\_\_\_\_

T. *p* Ooh\_\_\_\_\_ Ooh\_\_\_\_\_ Ooh\_\_\_\_\_ Ooh\_\_\_\_\_

B. *p* Ooh\_\_\_\_\_ Ooh\_\_\_\_\_ Ooh\_\_\_\_\_ Ooh\_\_\_\_\_

**E**

38

D $\flat$  D $\flat$ /C E $\flat$ m $^7$ /B $\flat$  A $\flat$  $^7$  D $\flat$  D $\flat$ /C E $\flat$ m $^7$ /B $\flat$  A $\flat$  $^7$ 

Marj. soft - ly\_\_\_\_\_ long be-fore you miss me.\_\_\_\_\_ long be-fore your

42 D $\flat$  G $\flat$  Fm $^7$  D $\flat$ /F E $\flat$ m $^7$  A $\flat$  $^7$

Marj. arms can beg me stay\_\_\_\_\_ for one more hour\_\_\_\_\_ or one more

**F**

46

B $\flat$  B $\flat$ /A Cm $^7$ /G F $^7$  B $\flat$  B $\flat$ /A Cm F $^7$  Gm Gm $^7$ /F

Marj. day.\_\_\_\_\_ Af-ter all the years\_\_\_\_\_ I can't bear the tears to

51 E $\flat$  G $\flat$  E $\flat$ m $^7$  B $\flat$ /D Cm $^7$  F $^7$

Marj. fall so soft - ly,\_\_\_\_\_ as I leave you there,\_\_\_\_\_ as I leave you

56 B $\flat$ /D Cm $^7$  F $^7$  B $\flat$  B $\flat$ /D F $^7$  B $\flat$

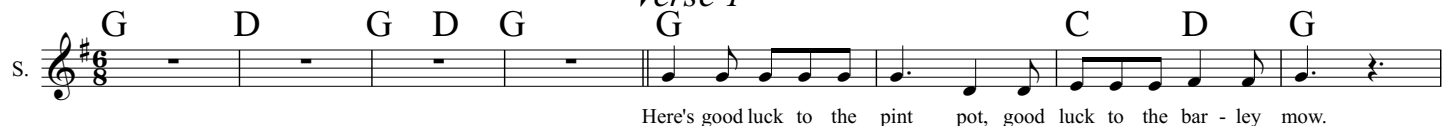
Marj. there,\_\_\_\_\_ as I leave you, there.\_\_\_\_\_

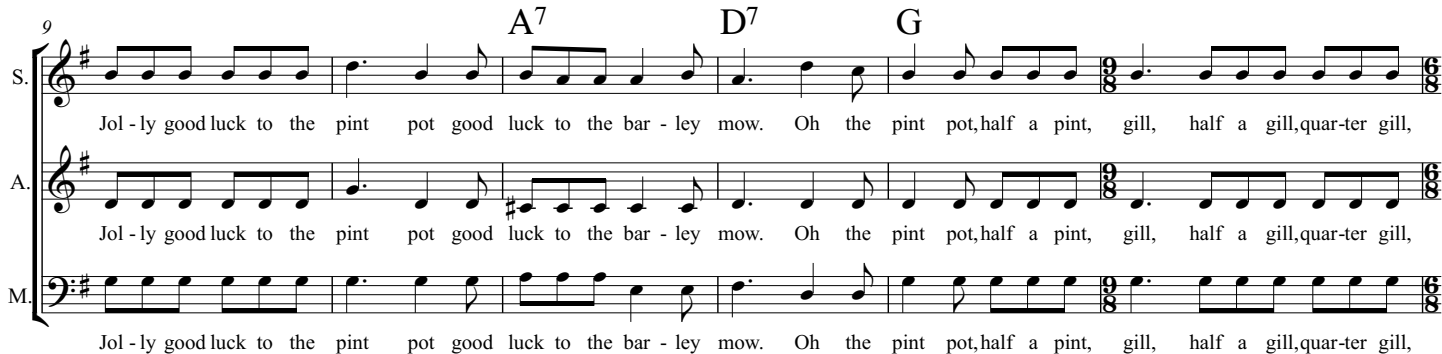
# Good Luck to the Barley Mow

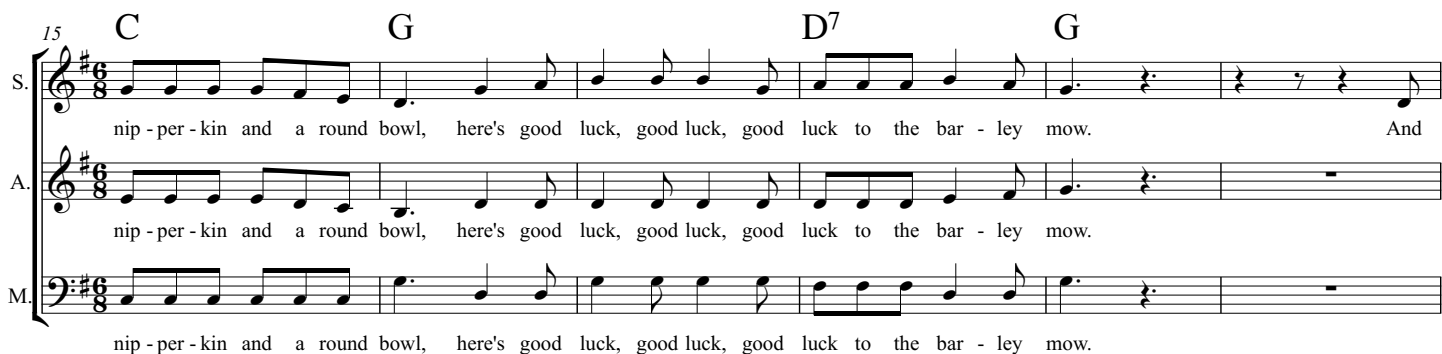
Trad. (as sung by The Irish Rovers)

♩.=120

## Verse 1

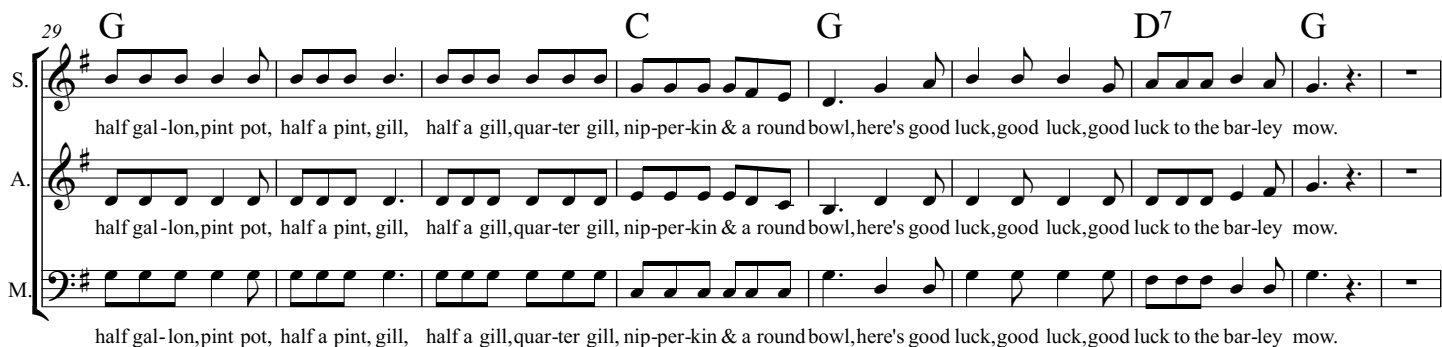
S.   
Here's good luck to the pint pot, good luck to the bar - ley mow.

9   
S. Jol - ly good luck to the pint pot good luck to the bar - ley mow. Oh the pint pot, half a pint, gill, half a gill, quar - ter gill,  
A. Jol - ly good luck to the pint pot good luck to the bar - ley mow. Oh the pint pot, half a pint, gill, half a gill, quar - ter gill,  
M. Jol - ly good luck to the pint pot good luck to the bar - ley mow. Oh the pint pot, half a pint, gill, half a gill, quar - ter gill,

15   
S. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow. And  
A. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.  
M. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

## Verse 2

21   
S. here's good luck to the half gal - lon good luck to the bar - ley mow. Jol - ly good luck to the half gal - lon good luck to the bar - ley mow. Oh the  
A. Jol - ly good luck to the half gal - lon good luck to the bar - ley mow. Oh the  
M. Jol - ly good luck to the half gal - lon good luck to the bar - ley mow. Oh the

29   
S. half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill, nip - per - kin & a round bowl, here's good luck, good luck, good luck to the bar - ley mow.  
A. half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill, nip - per - kin & a round bowl, here's good luck, good luck, good luck to the bar - ley mow.  
M. half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill, nip - per - kin & a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

## Verse 3

38   
S. Here's good luck to the gal - lon good luck to the bar - ley mow. Jol - ly good luck to the gal - lon good luck to the bar - ley mow. Oh the gal - lon half gal - lon,  
A. Jol - ly good luck to the gal - lon good luck to the bar - ley mow. Oh the gal - lon, half gal - lon,  
M. Jol - ly good luck to the gal - lon good luck to the bar - ley mow. Oh the gal - lon, half gal - lon,



47 C G D<sup>7</sup> G

S. pint pot, half a pint, gill, half a gill, quar-ter gill, nip-per-kin & a round bowl, Here's good luck, good luck, good luck to the bar-ley mow. Well

A. pint pot, half a pint, gill, half a gill, quar-ter gill, nip-per-kin & a round bowl, here's good luck, good luck, good luck to the bar-ley mow.

M. pint pot, half a pint, n gill, half a gill, quar-ter gill, nip per-kin & a round bowl, here's good luck, good luck, good luck to the bar-ley mow.

*Verse 4*

55 G C D G A<sup>7</sup> D<sup>7</sup> G

S. here's good luck to the half bar-rel good luck to the bar-ley mow. Jol-ly good luck to the half bar-rel good luck to the bar-ley mow. Oh the half bar-rel gal-lon,

A. Jol-ly good luck to the half bar-rel good luck to the bar-ley mow. Oh the half bar-rel, gal-lon,

M. Jol-ly good luck to the half bar-rel good luck to the bar-ley mow. Oh the half bar-rel, gal-lon,

64 C G D<sup>7</sup> G

S. half gal-lon, pint pot, half a pint, gill, half a gill, quar-ter gill, nip-per-kin & a round bowl, Here's good luck, good luck, good luck to the bar-ley mow.

A. half gal-lon, pint pot, half a pint, gill, half a gill, quar-ter gill, nip-per-kin & a round bowl, here's good luck, good luck, good luck to the bar-ley mow.

M. half gal-lon, pint pot, half a pint, gill, half a gill, quar-ter gill, nip per-kin & a round bowl, here's good luck, good luck, good luck to the bar-ley mow.

*Verse 5*

72 E<sup>7</sup> A D E A B<sup>7</sup> E<sup>7</sup>

S. Well here's good luck to the bar - rel good luck to the bar-ley mow. Jol-ly good luck to the bar - rel good luck to the bar-ley mow. Oh the

A. Jol-ly good luck to the bar - rel, good luck to the bar-ley mow. Oh the

M. Jol-ly good luck to the bar - rel, good luck to the bar-ley mow. Oh the

81 A

S. bar - rel, half bar - rel, gal - lon, half - gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

A. bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

M. bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

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

S. nip - per - kin and a round bowl, Here's good luck, good luck, good luck to the bar - ley mow. Well

A. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

M. nip per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

Verse 6

91 A D E A B7 E7

S. here's good luck to the daugh - ter good luck to the bar - ley mow. Jol - ly good luck to the daugh - ter good luck to the bar - ley mow. Oh the

A. Jol - ly good luck to the daugh - ter good luck to the bar - ley mow. Oh the

M. Jol - ly good luck to the daugh - ter good luck to the bar - ley mow. Oh the

99 A

S. daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

A. daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

M. daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

104 D A E7 A

S. nip - per - kin and a round bowl, Here's good luck, good luck, good luck to the bar - ley mow. Well

A. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

M. nip per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

Verse 7

110 A D E A B7 E7

S. here's good luck to the land - lord good luck to the bar - ley mow. Jol - ly good luck to the land - lord good luck to the bar - ley mow. Oh the

A. Jol - ly good luck to the land - lord good luck to the bar - ley mow. Oh the

M. Jol - ly good luck to the land - lord good luck to the bar - ley mow. Oh the

118 A

S. land - lord, daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

A. land - lord, daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

M. land - lord, daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

123 D A E7 A

S. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow. Well

A. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

M. nip per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

Verse 8

129 A D E A B7 E7

S. here's good luck to the brew - er good luck to the bar - ley mow. Jol-ly good luck to the brew - er good luck to the bar - ley mow. Oh the

A. Jol-ly good luck to the brew - er good luck to the bar - ley mow. Oh the

M. Jol-ly good luck to the brew - er good luck to the bar - ley mow. Oh the

137 A

S. brew - er, land - lord, daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

A. brew - er, land - lord, daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

M. brew - er, land - lord, daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

143 D A E7 A

S. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow. Well

A. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

M. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

Verse 9

149 A D E A B7 E7 A accel.

S. here's good luck to the com - pa - ny good luck to the bar - ley mow. Jol-ly good luck to the com - pa - ny good luck to the bar - ley mow. Oh the com - pa - ny, brew - er,

A. Jol-ly good luck to the com - pa - ny good luck to the bar - ley mow. Oh the com - pa - ny, brew - er,

M. Jol-ly good luck to the com - pa - ny good luck to the bar - ley mow. Oh the com - pa - ny, brew - er,

158

S. land - lord, daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

A. land - lord, daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

M. land - lord, daugh - ter, bar - rel, half bar - rel, gal - lon, half gal - lon, pint pot, half a pint, gill, half a gill, quar - ter gill,

163 D A E7 A

S. nip - per - kin and a round bow, here's good luck, good luck, good luck to the bar - ley mow.

A. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

M. nip - per - kin and a round bowl, here's good luck, good luck, good luck to the bar - ley mow.

*Wind that shakes the barley (x2)*

168  $\text{♩} = 110$  D G D G A<sup>7</sup>

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

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

181 D G D A<sup>7</sup> D 1. G A<sup>7</sup> 2. G A<sup>7</sup>

Musical notation for 'Wind that shakes the barley (x2)'. It consists of four staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff starts at measure 168 with a tempo marking of quarter note = 110. The second staff starts at measure 173. The third staff starts at measure 177. The fourth staff starts at measure 181 and includes first and second endings. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the notes.

*Fairy Reel (x2)*

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

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

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

198 D G A<sup>7</sup> D G 1. A<sup>7</sup> D 2. A<sup>7</sup> D

Musical notation for 'Fairy Reel (x2)'. It consists of four staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff starts at measure 186. The second staff starts at measure 190. The third staff starts at measure 194. The fourth staff starts at measure 198 and includes first and second endings. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the notes.



# Ride On

Sunas (Arr. Maria Dunn - 2012)

♩=120 Cm

Hp.

5 **A** C<sup>5</sup> A<sup>b7</sup> B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> C<sup>5</sup>  
True youride the fi - nest horse I've e-ver seen... standingsix teen one or two... eyes wild and green

13 A<sup>b7</sup> B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> C<sup>5</sup>  
You ride the horse sowell hand light to the touch... I can ne - ver go with you no matter how I wanted to

21 C<sup>5</sup> A<sup>b7</sup> B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> C<sup>5</sup>  
Ride... on see you I couldne - ver go with you no matter how I wanted to...

S.1 solo voice  
Ride... on see you I couldne - ver go with you no matter how I wanted to

A. solo voice  
see you I couldne - ver go with you no matter how I wanted to...

29 **B** Cm add mandolin A<sup>b</sup> B<sup>b</sup>  
When you ride in - to the night with - out a trace to find run your claw a - long my - gut...

35 Cm A<sup>b</sup>  
one last... time I turn to face and em - pty space where once you used to lie

40 B<sup>b</sup> Cm  
I look for your face to light the... night with a tear - drop iin my eye

45 Cm A<sup>b</sup> B<sup>b</sup> Cm  
ride on... see... you...

S.1 all S1  
Ride... on see you I couldne - ver go with you no matter how I wanted to...

S.2 all S2  
Ride... on see you I couldne - ver go with you no matter how I wanted to...

A. all alto  
see you I couldne - ver go with you no matter how I wanted to...

53 **C** Cm A<sup>b</sup> B<sup>b</sup> Cm

Fl.

61 Cm A<sup>b</sup> B<sup>b</sup>

Fl.

67 **D** A<sup>b</sup> B<sup>b</sup> Cm

FM.   
 Black is the colour of my true love's hair his lips are

73 A<sup>b</sup> B<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>

FM.   
 like some ro - ses fair he has the sweet-est smile and the gen-tle-est

79 Cm A<sup>b</sup> B<sup>b</sup> Cm

FM.   
 hands and I love the ground where on he stands

84 **E** A<sup>b</sup> B<sup>b</sup> Cm A<sup>b</sup>

FM.   
 I love my love and well he knows I love the ground

S.1 *solo voice*   
 I love my love and well he knows I love the ground

A. *solo voice*   
 I love my love and well he knows I love the ground

90 B<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup>

FM.   
 where on he goes but un-til the day my lo - ver

S.1   
 where on he goes but un-til the day my lo - ver

A.   
 where on he goes but un-til the day my lo - ver

95 Cm A<sup>b</sup> B<sup>b</sup> Cm

FM.   
 comes un - til we shall be as one

S.1   
 comes un - til we shall be as one

A.   
 comes un - til we shall be as one

V.S.

100 **F** A<sup>b</sup> B<sup>b</sup> Cm A<sup>b</sup>

FM. to the Clyde. mourn and weep sat - is -

S.1 *all S1*  
I go to the Clyde and i mourn and weep for sat-is - fied

S.2 *all S2*  
I go to the Clyde and i mourn and weep for sat-is - fied

A. *all alto*  
I go to the Clyde and i mourn and weep for sat-is - fied

106 B<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup> Cm

FM. fied ne - ver shall be le - tter few short

S.1  
— I ne'er shall be. I will write him a le- tter just a few short lines

S.2  
— I ne'er shall be. I will write him a le tter just a few short lines

A.  
— I ne'er shall be. I will write him a le- tter just a few short lines

112 A<sup>b</sup> B<sup>b</sup> Cm

FM. lines su - ffer death a thous - sand times

S.1  
and su - ffer death a thou - sand times

S.2  
and su - ffer death a thou - sand times

A.  
and su - ffer death a thou - sand times

117 **G** C<sup>5</sup> A<sup>b7</sup> B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup>

FM. True you ride the fi - nest horse I've e - ver seen stand - ing six - teen

122 B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> C<sup>5</sup>

FM. one or two eyes wild and green You ride the horse so well



127  $A^b7$   $B^b$   $B^bsus^4$   $B^b$   $B^bsus^4$   $C^5$

FM. hand light to the touch— I can ne - ver go with you no ma-tter how i want-ed to

133  $C^5$   $A^b7$

FM. Ride on see you

S.1 *solo voice* Ride on see you

A. *solo voice* see you

137  $B^b$   $B^bsus^4$   $B^b$   $B^bsus^4$   $C^5$  [1.]

FM. I could ne - ver go with you no ma-tter how I want-ed to

S.1 I could ne - ver go with you no ma-tter how I want-ed to

A. I could ne - ver go with you no ma-tter how I want-ed to

[H] 141 [2.]  $B^b$   $Cm$   $B^b$   $Cm$

FM. no ma-tter how I want-ed to want-ed to no ma-tter how I want-ed to want-ed

S.1 no ma-tter how I want-ed to want-ed to no ma-tter how I want-ed to want-ed

A. no ma-tter how I want-ed to want-ed to no ma-tter how I want-ed to want-ed

145 *slowly*  $\text{♩} = 60$

FM. to no ma - tter how I want - ed to

S.1 to no ma - tter how I want - ed to

A. to no ma - tter how I want - ed to



26 **C** **F** **G**

Lead be the man who walks a thou - sand miles to fall down at your door.

S. be the man who walks a thou - sand miles to fall down at your door.

A. be the man who walks a thou - sand miles to fall down at your door.

B. be the man who walks a thou - sand miles to fall down at your door.

30 *Bridge* **C** **F** **G** **C**

Lead Ba la la da, Ba la la da, da da da dun did-dle un did-dle un did-dle ah da da. Ba la

S. Ba la la da, Ba la la da, da da da dun did-dle un did-dle un did-dle ah da da.

A. Ba la la da, Ba la la da, da da da dun did-dle un did-dle un did-dle ah da da.

B. Ba la la da, Ba la la da, da da da dun did-dle un did-dle un did-dle ah da da.

35 **F** **G** **Fine** **C**

Lead la da, ba la la da, da da da dun did-dle un did-dle un did-dle ah da da.

S. Ba la la da, Ba la la da, da da da dun did-dle un did-dle un did-dle ah da da.

A. Ba la la da, Ba la la da, da da da dun did-dle un did-dle un did-dle ah da da.

B. Ba la la da, Ba la la da, da da da dun did-dle un did-dle un did-dle ah da da.

40 *Final Verse* **C** **F** **G** **C**

Lead When I'm lone-ly well you know I'm gon-na be I'm gon-na be the man who's lone-ly with-out you. And when I'm

45 **F** **G**

Lead dream - in' Well you know I'm gon-na dream I'm gon-na dream a - bout the time when I'm with

48 **Am** **F** **G** **C** *(back to Chorus)*

Lead you, I'm gon-na dream 'bout the time when I'm with you.

S. you. I'm gon-na dream 'bout the time when I'm with you.

B. you. I'm gon-na dream 'bout the time when I'm with you.

# Caledonia

Dougie Maclean


(Adapted from an arrangement by Dougie Maclean & Andrew Russel)

F1. 

F1. 

## Verse 1

S.   
I don't know\_ if you can see the chan - ges that have come ov - er me.\_ In these

S.   
last few days I've been a - fraid\_ that I might drift\_ a - way.\_ So I've been

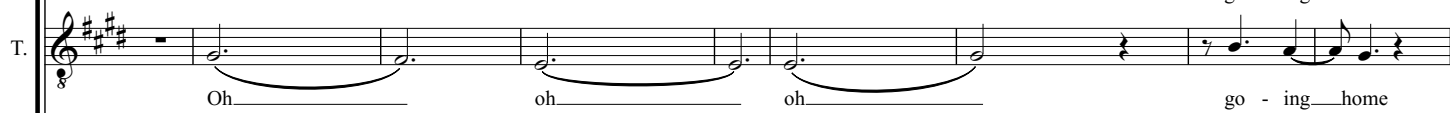
S.   
tel - ling old\_ stor - ies sing - ing songs\_ that make me think a - bout where I came from\_ an'

S.   
that's the rea - son\_ why I seem\_ so far a - way\_ to - day.

## Chorus 1

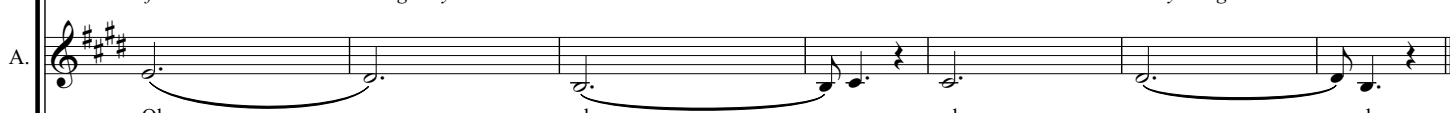
S.   
*And let me tell you that I love you, and I think a-bout you all the time. Ca-le-do-ni-a you're cal-ling me and now I'm\_ go - ing\_ home. For*

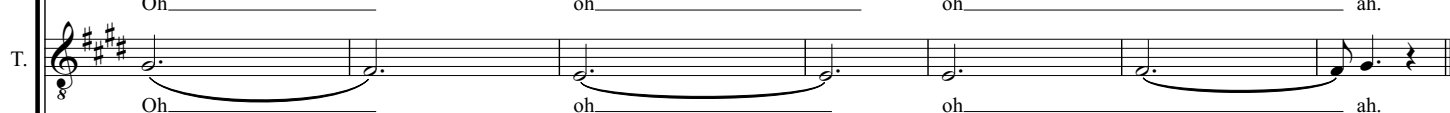
A.   
Oh\_ oh\_ oh\_ go - ing\_ home

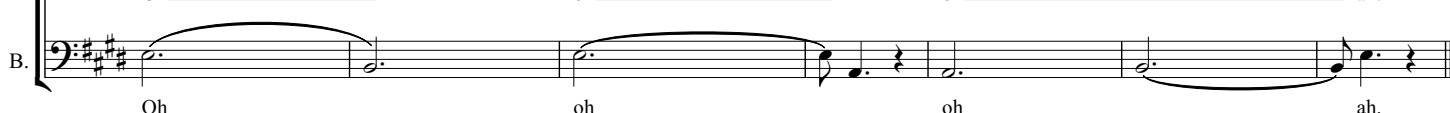
T.   
Oh\_ oh\_ oh\_ go - ing\_ home

B.   
Oh\_ oh\_ oh\_ go - ing\_ home

S.   
*if I should be - come a stran - ger\_ you know that it would make me more than\_ sad. Ca - le - do - ni - a's been ev'ry - thing I ev - er\_ had.*

A.   
Oh\_ oh\_ oh\_ ah.

T.   
Oh\_ oh\_ oh\_ ah.

B.   
Oh\_ oh\_ oh\_ ah.

Verse 2

50 E B C#m A E B

S. Oh and I have moved and I kept on mov-ing proved the points that I need - ed pro - ving, lost the friends that I need-ed los-ing found

A. Ah kept mov - in' proved prov - ing. friends los - ing

T. Ah kept mov - in' proved prov - ing. friends los - ing

B. Ah proved prov - ing. friends los - ing

57 C#m A E B C#m

S. oth - ers on the way. Oh and I have tried and I've kept on try - ing, sto - len dreams, yes there's

A. oth - ers on the way. I tried and kept try - ing dreams

T. oth - ers on the way. I tried and kept try - ing dreams

B. oth - ers on the way. I tried and kept try - ing dreams

63 A E B C#m A

S. no de - ny - ing. I have tra - velled hard with con - science fly - ing some - where with the wind. Oh but

A. no de - ny - ing tra - velled hard with the wind.

T. no de - ny - ing tra - velled hard with the wind.

B. no de - ny - ing tra - velled hard with the wind.

Chorus 2

69 E B C#m A E B E

S. let me tell you that I love you. and I think a-bout you all the time. Ca-le-do - ni-a you're cal-ling me and now I'm go - ing home. For

A. let me tell you that I love you. think a-bout you all the time. Ca-le-do - ni-a you're cal-ling me go - ing home.

T. let me tell you that I love you. think a-bout you all the time. Ca-le-do - ni-a you're cal-ling me go - ing home.

B. let me tell you that I love you. think a-bout you all the time. Ca-le-do - ni-a you're cal-ling me go - ing home.

77 B C#m A B E

S. if I should be-come a stran-ger\_ you know that it would make me more than sad. Ca-le-do - ni-a's been ev'ry-thing I ev - er had.

A. if I should be-come a stran-ger\_ it would make me more than sad. Ca-le-do - ni-a's been ev'ry-thing I ev - er had.

T. if I should be-come a stran-ger\_ it would make me more than sad. Ca-le-do - ni-a's been ev'ry-thing I ev - er had.

B. if I should be-come a stran-ger\_ it would make me more than sad. Ca-le-do - ni-a's been ev'ry-thing I ev - er had.

84 Verse 3 E B C#m A E B C#m

S. Now I'm sit-ting here be - fore the fire the emp-ty room\_ the for-est choir the flames that could-n't get an-y higher they're with-ered now they've

A. Ah oh ah (whispered singing) now they've

T. Ah oh ah (whispered singing) now they've

B. Ah oh ah (whispered singing) now they've

92 A E B C#m A

S. gone. But I'm stea-dy think-ing my\_ way is clear and I know what I will do to - mor - row when the

A. gone Stea - - dy clear, what I will do to - mor - row.

T. gone Stea - - dy clear, what I will do to - mor - row.

B. gone Stea - - dy clear, what I will do to - mor - row.

98 **E B C#m A**

S. hands have sha - ken and the kis - ses flowed well I will dis - ap - pear. *Oh and*

A. Hands flowed I will dis - ap - pear.

T. Hands flowed I will dis - ap - pear.

B. Hands flowed I will dis - ap - pear.

### Chorus 3

103 **E B C#m A E B E**

S. let me tell you that I love you. and I think a - bout you all the time. Ca - le - do - ni - a you're cal - ling me and now I'm — go - ing — home. For

A. let me tell you that I love you. think a - bout you all the time. Ca - le - do - ni - a you're cal - ling me go - ing — home.

T. let me tell you that I love you. think a - bout you all the time. Ca - le - do - ni - a you're cal - ling me go - ing — home.

B. let me tell you that I love you. think a - bout you all the time. Ca - le - do - ni - a you're cal - ling me go - ing — home.

111 **B C#m A B E**

S. if I should be - come a stran - ger - you know that it would make me more than — sad. Ca - le - do - ni - a's been ev' ry - thing I ev - er — had. —

A. if I should be - come a stran - ger - it would make me more than — sad. Ca - le - do - ni - a's been ev' ry - thing I ev - er — had. —

T. if I should be - come a stran - ger - it would make me more than — sad. Ca - le - do - ni - a's been ev' ry - thing I ev - er — had. —

B. if I should be - come a stran - ger - it would make me more than — sad. Ca - le - do - ni - a's been ev' ry - thing I ev - er — had. —

F1.

### Coda

118 **B E B<sub>rall</sub> E**

F1.

# Fun, Fun, Fun

Music & Words: Brian Wilson & Mike Love

Arr: Samantha O'Brien (2012)

♩=155

Sax.1 C F

Sax.1 C G F C

12 **A** G C F C

1. Well, she got her dad-dy's car and she cruised through the ham-bur-ger stand\_\_\_now. Seems she for - got all a - bout the li -

18 G7 C F

bra-ry like she told her "Old man" \_\_\_now And she'll have

And with her ra-di-o blast-in', goes cruis-in' just as fast as she can \_\_\_now

25 C Em F G7 C F C G7

fun, fun, fun, till her dad - dy takes the T - Bird a - way\_\_\_\_\_ 2. Well, the

fun, fun, fun, till her dad - dy takes the T - Bird a - way\_\_\_\_\_ fun, fun fun, till her dad - dy takes the T - Bird a - way

fun, fun, fun, till her dad - dy takes the T - Bird a - way\_\_\_\_\_

29 **B** C F C

girls can't stand her 'cause she walks, looks and drives like an ace\_\_\_ now\_\_\_\_\_ She makes the In - dy five hun - dred look

\_\_\_\_\_ you walk like an ace\_ now you walk like an ace\_ ooh\_\_\_\_\_

34 G7 C

like a Ro-man char-i - ot race\_\_\_ now. A lot - ta guys try to catch her but she leads 'em on a wild goose chase

\_\_\_\_\_ you look like an ace\_ now you look like an ace\_ ooh\_\_\_\_\_

39 F C Em F G7 C F C D7

\_\_\_ now. And she'll have fun, fun, fun, till her dad - dy takes the T - Bird a - way\_\_\_\_\_

drive like an ace\_ now you drive like an ace\_ fun, fun, fun, till her dad - dy takes the T - Bird a - way\_ fun, fun till her dad - dy takes the T - Bird a - way

And she'll have fun, fun, fun, till her dad - dy takes the T - Bird a - way\_\_\_\_\_



45 **C**

W

G Em C G D

Sax.1

52 **D** G C F

K/G

W

A well, you knew all a - long\_ that your dad was get tin' wise to you\_ now. And since he

ooh\_ you should-n't of lied\_ now you should-n't of lied\_

57 C G7

K/G

W

took your set of keys you've been think-in' that your fun is all through\_ now But you can

ooh\_ you should-n't of lied\_ now you should-n't of lied\_

61 C F

K/G

W

come a - long with me, 'cause we got - ta lot - ta things to do\_ now. And you'll have

ooh\_ you should-n't of lied\_ now you should-n't of lied\_

65 **E** C Em7 F G7 C F C G7

K/G

W

fun, fun, fun, now that dad - dy took the T - Bird a - way\_ And you'll have

fun, fun, fun, now that dad - dy took the T - Bird a - way\_ fun, fun, now that dad - dy took the T - Bird a

69 C Em7 F G7 C F C D7 solo or two sops.

K/G

W

M.

fun, fun, fun, now that dad - dy took the T - Bird a - way\_ Ooh\_

fun, fun, fun, now that dad - dy took the T - Bird a - way\_ 3 fun, fun, now that dad - dy took the T - Bird a - way

fun, fun, fun, till her dad - dy takes the T - Bird a - way\_ And you'll have

73 **F** G repeat to fade - accapella C

K/G

W

M.

fun, fun, fun, now that dad - dy took the T - Bird a - way\_ fun, fun, now that dad - dy took the t - bird a - way

fun, fun, fun, now that dad - dy took the T - Bird a - way\_ dad - dy took the t - bird a - way