

# One Voice

[Loosely Woven – July/August 2012 - Draft]

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# One Voice

Ruth Moody

Arr: Samantha O'Brien (2012)

♩=67

Bm A D Bm A D

PNQ

5 **A** Bm A D D G D D G

S. This is the sound of one \_\_\_\_\_ voice One spi-rit one \_\_\_\_\_ voice The sound of one\_who makes a\_

PNQ

10 D A Bm G D A Bm G D

S. \_\_\_\_\_ choice \_\_\_\_\_ This is the sound of one \_\_\_\_\_ voice \_\_\_\_\_ This is the sound of one \_\_\_\_\_ voice

PNQ

16 Bm A D D G D D G

S. 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. This is the sound of voi- ces \_\_\_\_\_ two The sound of me \_\_\_\_\_sing-in' with \_\_\_\_\_ you Help-ing each o- ther to make it\_

PNQ

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.

PNQ

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

S. 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 - ry

S. 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 - ry

A. 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 - ry

PNQ.

33 Bm G D A Bm G D

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

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

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

Man.

Hp.

PNQ.

S. This is the sound of all of us Sing-in'with love and the will to trust Leave the

S. This is the sound of all of us Sing-in'with love and the will to trust Leave the

A. This is the sound of all of us Sing-in'with love and the will to trust Leave the

T. This all of us Sing and the will to trust

B. This all of us Sing to trust

Man.

Hp.

PN

S. restbe hindit-ll turnto dust This the sound of all of us This the sound of all of us Oo oo.

S. restbe hindit-ll turnto dust This the sound of all of us This the sound of all of us

A. restbe hindit-ll turnto dust This the sound of all of us This the sound of all of us

T. rest turn to and this all us This all us

B. rest turn to and this all us and this all us

Man.

Hp.

PN

48 G D A G D A C<sup>6</sup> D C<sup>6</sup> D

S. Oo Oo Oh oo Oo oo Oo

S. Oo Oo

A. Oo Oo Oo Oo Oo

Man. *occasional chord rhythm until end of bar 61 then stop*

Hp.

PNQ.

54 Bm A D D G D

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

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

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

PNQ.

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

PNQ.

# Corner of The Sky

Stephen Schwartz (Arr. Maria Dunn - 2012)

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

Fl.  
Cl.  
V.I.  
V.2  
Vla.

6 G C Dm/C C Dm/C

Fl.  
Cl.  
V.I.  
V.2  
Vla.

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

Ev-ry-thing has its sea - son\_ ev-ry-thing has its time\_ show me a rea - son and\_ I'll soon  
Ev-ry man has his day- dreams to ev-ry man has his goal\_ people like the way dreams have\_ of stick  
So man - y men seem des - tined\_ to set - tle for some-thing small but I won't rest\_ un - til\_ I know

MW  
Fl.  
Cl.  
V.I.  
V.2  
Vla.

12 Dm C/F G B $\flat$  B $\flat$ maj $^7$  E $\flat$ maj $^7$  E $\flat$ maj $^7$  A $\flat$  A $\flat$ maj $^7$  Dm $^7$

MW show you a rhyme Cats fit on the win-dow sill child - ren fit in the snow  
 - ing to the soul. Thunder clouds have their light - ning nighting-gales have their song  
 - I'll have it all So don't ask where I'm go - ing just lis - ten when I'm gone

Fl.

Cl.

V1.

V2.

Vla.

15 Gm Gm/F E $\flat$  B $\flat$ /D C $^7$  B $\flat$  F $^7$ /A C/G

MW Why do I feel I don't fit in an - y - where I go?  
 and dont you see i want my life to be some-thing more than long?  
 and far aw - ay you'll hear me sing - ing soft - ly to the dawn

Fl.

Cl.

V1.

V2.

Vla.

MW  
Riv ers be- long where they can ram - ble... ea gles be- long where they can fly... I've got to be... where my

S.  
Ri - vers ram - ble ea - gles fly I've got to be... where my

A.  
Ri - vers ram - ble ea - gles fly I've got to be...

M.  
Ri - vers ram - ble ea - gles fly I've got to be...

Fl.  
Cl.  
V1.  
V2.  
Vla.

MW  
spi rit can run free got to find my cor ner... of the sky...

S.  
spi rit can run free cor ner... of the sky...

A.  
spi rit can run free cor ner... of the sky...

M.  
spi-ri can run free cor- ner of the sky...

Fl.  
Cl.  
V1.  
V2.  
Vla.



**D**

3.

27 Gm

C

Dm/C

C

Dm/C

MW  
S.  
A.  
M.

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

Fl.  
Cl.  
V1.  
V2.  
Vla.

31

C

Dm/C

C

Dm/C

C

B<sup>b</sup>/C

F/A/F/G

C

Fl.  
Cl.  
V1.  
V2.  
Vla.

# 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 Dm

27 F Dm

31 F Dm

35 F Bb

39 F

43 **D** Fm C F C F

# Working Man

Rita MacNeil (Arr. Noni Dickson, 2012)

VI.   
Pno. 

5 VI.   
Pno. 

*Solo*  
11 A.   
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, Or for  
Fl.   
VI.   
Vc.   
Pno. 

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

Verse

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

28 F Bb F C7

A. 1. At the age of sixteen years, Oh he quarrels with his peers. Who vow they'd never see another one.

v2 2. At the age of sixty four, he will greet you at the door. And he'll gently lead you by the arm.

v3 3. At the age of ninety two, and his time on earth all through. Friends and family we all gathered 'round.

S. Oohs

T. Oohs

B. Oohs

VI.

Hp.

36 F Bb F C7 F

A. In the dark recess of the mines, where you age before your time. And the coal-dust lies heavy on your lungs.

v2 Through the dark recess of the mines, Oh he'll take you back in time. And he'll tell you of the hardships that were had.

v3 We cast his ashes to the wind, for we promised our old friend, that he never again would go down under ground.

S.

T.

B.

Rec.

VI.

Hp.

Chorus

45 F Bb F C7

A. *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, Or for*

S. *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, Or for*

T. *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, Or for*

B. *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, Or for*

Fl.

Rec.

VI.

54 F Bb F C7 F

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.*

Fl.

Rec.

VI.

Pno.

62 Bb F C7 F

Pno.

10

Instrumental

66 G C G

Musical score for measures 66-72. The score is for five instruments: Flute 1 (F1), Flute 2 (F2), Recorder (Rec), Violin (VI), and Piano (Hp). The key signature has one sharp (F#). The tempo is marked with a '66'. The first system shows measures 66-72. Chords are indicated above the staff: G (measures 66-67), C (measures 68-69), and G (measures 70-72). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

73 D7 G C

Musical score for measures 73-77. The score is for five instruments: Flute 1 (F1), Flute 2 (F2), Recorder (Rec), Violin (VI), and Piano (Hp). The key signature has one sharp (F#). The tempo is marked with a '73'. The second system shows measures 73-77. Chords are indicated above the staff: D7 (measures 73-74), G (measures 75-76), and C (measures 77). The piano part continues with its accompaniment.

78 G D7 G

Musical score for measures 78-81. The score is for five instruments: Flute 1 (F1), Flute 2 (F2), Recorder (Rec), Violin (VI), and Piano (Hp). The key signature has one sharp (F#). The tempo is marked with a '78'. The third system shows measures 78-81. Chords are indicated above the staff: G (measures 78-79), D7 (measures 80-81), and G (measures 81). The piano part concludes with a final chord in the right hand.

# Fix You

Coldplay (Arr: Samantha O'Brien - 2012)

♩=137

C Em Am<sup>7</sup> G(add<sup>4</sup>) C Em Am<sup>7</sup>

Vln.

B. Cl.

Hp.

Glk.

Org.

The first system of the musical score for 'Fix You' features a 4/4 time signature and a tempo of 137. It includes staves for Violin, Bass Clarinet, Harp, Glockenspiel, and Organ. The Violin part has a melodic line with slurs. The Bass Clarinet part has a steady eighth-note accompaniment. The Harp part has a similar eighth-note accompaniment. The Glockenspiel part has a simple eighth-note accompaniment. The Organ part has a complex accompaniment with chords and moving lines in both hands.

8 **A** G(add<sup>4</sup>) C Em Am<sup>7</sup> G(add<sup>4</sup>) 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 \_\_\_

Vln.

B. Cl.

Hp.

Glk.

The second system of the musical score for 'Fix You' includes the vocal line starting at measure 8. The lyrics are: "1. When you try \_\_\_ your best but you don't suc ceed \_\_\_ when you get \_\_\_ what you want but not what you need \_\_\_". The instrumental parts continue with the same accompaniment as in the first system.

16 G(add<sup>4</sup>) C Em Am<sup>7</sup> G(add<sup>4</sup>) C Em Am<sup>7</sup>

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

B. Cl.

Hp.

The third system of the musical score for 'Fix You' includes the vocal line starting at measure 16. The lyrics are: "when you feel \_\_\_ so tired but you can't sleep \_\_\_ stuck in re - verse \_\_\_". The instrumental parts continue with the same accompaniment.

24 **B** G(add<sup>4</sup>) C Em Am<sup>7</sup> G(add<sup>4</sup>) 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 \_\_\_

B. Cl.

Hp.

10

The fourth system of the musical score for 'Fix You' includes the vocal line starting at measure 24. The lyrics are: "2. And the tears \_\_\_ come stream-ing down your face \_\_\_ when you lose \_\_\_ some-thing you can't re place \_\_\_". The instrumental parts continue with the same accompaniment. The page number 10 is at the bottom left.



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?\_\_\_\_\_

B. Cl.

Hp.

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.

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

Vln.

B. Cl.

53 C Em Am<sup>7</sup> G(add4) C Em Am<sup>7</sup> G(add4) **D** C *Guitar strum starts*

3.And high\_\_ up a-bove and

Vln.

B. Cl.

Hp.

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

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

Vln.

B. Cl.

Hp.

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

Vln.

B. Cl.

Hp.

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

77 Lights will guide you home and ig -

M. Lights will guide you home and ig -

Vln.

B. Cl.

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

Vln.

B. Cl.

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

89

Fl.

Vln.

B. Cl.

Hp.

12

97 Am<sup>7</sup> F C G(sus4)G

Fl.

Vln.

B. Cl.

Hp.

105 C F C G(sus4) G

Fl.

Vln.

B. Cl.

Hp.

113 Am<sup>7</sup> F C G(sus4)G

Fl.

Vln.

B. Cl.

Hp.

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

Tears stream down your face when you lose something you cannot replace

S. Tears stream down your face when you lose something you cannot replace

A. Tears stream down your face when you lose something you cannot replace

M. Tears stream down your face when you lose something you cannot replace

Fl.

Vln.

B. Cl.

Hp.

129 Am<sup>7</sup> F C G(sus4) G

Tears stream down your face and I...

S. Tears stream down your face and I...

A. Tears stream down your face and I...

M. Tears stream down your face and I I I

Vln.

B. Cl.

Hp.

137 C F C G(sus4) G

Tears stream down your face I promise you I will learn from my mistakes

S. Tears stream down your face I promise you I will learn from my mistakes

A. Tears stream down your face I promise you I will learn from my mistakes

M. Tears stream down your face I promise you I will learn from my mistakes

Vln.

B. Cl.

Hp.

145 Am<sup>7</sup> F C G(sus4) G

Tears stream down your face and I...

S. Tears stream down your face and I...

A. Tears stream down your face and I...

M. Tears stream down your face and I I I

Vln. [Musical notation]

B. Cl. [Musical notation]

Hp. [Musical notation]

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

*Sam & Meredith only*

Lights will guide you home and ig - nite

Vln. [Musical notation]

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

your bones and I will try to fix you

Vln. [Musical notation]

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

Bruce Watson (Adapted from an arrangement by Bronwyn Calcutt)

**Chorus**  $\text{♩} = 135$  **F** **B $\flat$**  **F** **B $\flat$**

If you can walk you can dance, If you can talk you can sing. If you can walk you can dance,  
S. You can dance You can sing You can  
B. You can dance You can sing You can  
Sax. *p*  
Vl. *pizz*

Repeat in last chorus

7 **F** **B $\flat$**  **F** **B $\flat$**

If you can talk you can sing. If you can walk you can dance if you can  
S. dance You can sing walk you can dance if you can  
B. dance You can sing walk you can dance if you can  
Sax.  
Vl.

11 **C** **F** **B $\flat$**  **C** **Fine To Bridge**

talk You can sing. talk You can sing.  
S. talk You can sing.  
B. talk You can sing.  
Sax. *f*  
Vl. *arco*

Verse

14 F Dm<sup>7</sup> F Dm Gm Dm(sus<sup>4</sup>) 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,

S. Wa - ooo Wa - ooo Wa -

Sax. *p*

Vl. *pizz* *p*

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

20 B $\flat$  C F Dm<sup>7</sup> F

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-

S. ooo - - ooo Wa - ooo

Sax.

Vl.

25 Dm Gm Dm(sus<sup>4</sup>) Dm B $\flat$  C

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

S. Wa - ooo Wa - ooo - - - ooo

Sax.

Vl.

Bridge

30 Gm<sup>7</sup> Dm(sus4) Dm Gm<sup>7</sup> Dm<sup>7</sup>

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

S. Ooo Zim - bab - we Zim - bab - we Then we'll take we'll

B.

37 Gm<sup>7</sup> Dm(sus4)

From Guat - ta - ma - la out to Gal - way,

S. take Ber - lin. Ooo Ooo

B.

41 Dm<sup>7</sup> A<sup>7</sup> Dm C

Ev - ery - bod - y wants to dance and sing!

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

B.

Instrumental

46 F Bb F

S. Oo oo ooh Oo oo ooh

B.

Sax. *p*

Vl. *arco* F Bb F



51 B $\flat$  F B $\flat$  F

S. Oo oo ooh Oo oo ooh

B.

Sax.

VI. B $\flat$  F B $\flat$  F

55 B $\flat$  C $^7$  F B $\flat$  C $^7$  To Verse 3

S. Ooh!

B.

Sax.

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

Don't tell me that you can't sing  
 That at school they didn't want you in the choir  
 Our voice is an instrument that everyone plays  
 You've been playing it all your life  
 You don't have to be Pavarotti  
 You don't have to be K D Lang  
 You just gotta have a song in your heart  
 Just let yourself do your thang!

Don't tell me that you can't dance  
 Don't tell me that you can't sing  
 'Cos music is a part of what we all are  
 It's just a very human thing  
 It's water in the desert, it's the salt in the sea  
 It's a blazing fire in the cold  
 It's our flesh and blood, it's the air we breathe  
 It's food for the hungry soul

# You don't speak for me

Judy Small (Arr. Wayne Richmond, 2012)

$\text{♩} = 180$  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) D<sup>7</sup> 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) D<sup>7</sup> 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. (solo) (all) No you don't speak for me! I've

T. (solo) (all) No you don't speak for me! I've

B. (solo) (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 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 C G 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)

$E_b$   $\text{♩} = 69$   $B_b$   $Cm$   $A_b^6$   $E_b$   $B_b$   $Cm$   $A_b^6$

9 **A**  $E_b$   $B_b$   $Cm$   $A_b^6$   $E_b$   $B_b$   $Cm$   $A_b^6$

S. Strong a-against the waves you\_\_ stay an ehored to the shore Tides are swept a - way you\_\_ re-main Strength at our core

A. Strong a-against the waves you\_\_ stay an ehored to the shore Tides are swept a - way you\_\_ re-main Strength at our core

$E_b$   $B_b$   $Cm$   $A_b^6$   $E_b$   $B_b$   $Cm$   $A_b^6$

17  $E_b$   $E_b/B_b$   $B_b$   $Cm$   $A_b^6$   $E_b$   $E_b/B_b$   $B_b$   $Cm$   $A_b^6$

S. Shi-ning your light you\_\_ guide Lost and bro-ken souls A watch-ful lov-ing eye..you light a way through rock-y shores

A. Shi-ning your light you\_\_ guide Lost and bro-ken souls A watch-ful lov-ing eye..you light a way through rock-y shores

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

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

$E_b$   $E_b/B_b$   $B_b$   $Cm$   $A_b^6$   $E_b$   $E_b/B_b$   $B_b$   $Cm$   $A_b^6$

25 Fm Bb Eb Ab<sup>7</sup> F Bb Eb Ab<sup>7</sup>

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

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

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

B. You are a bea- con\_\_ in our lives you are a bea- con\_\_ for me

Vib. Fm Bb Eb Ab<sup>7</sup> F Bb Eb Ab<sup>7</sup>

V1.

V2.

Vla.

B. Cl.

33 F Bb Eb Ab<sup>7</sup> F Bb Eb Eb

S. a bea - con a bea - con

A. a bea - con a bea - con

T. a bea - con\_\_ a bea - con

B. a bea - con\_\_ a bea con

Vib. F Bb Eb Ab<sup>7</sup> F Bb Eb Eb

Fl.

V1.

V2.

Vla.

B. Cl.

41 **B** B $\flat$  Cm A $\flat$ <sup>6</sup> E $\flat$  B $\flat$  Cm A $\flat$ <sup>6</sup>

S.

Vib.

Fl.

V1.

V2.

Vla.

B. Cl.

48 E $\flat$  B $\flat$  Cm A $\flat$ <sup>6</sup> E $\flat$  B $\flat$  Cm

S. a child of \_the sea to safe-ly swim your love of bea ches

A. a child of \_the sea to safe-ly swim your love of bea ches

T. a child of \_the sea you taught me\_ how to safe-ly swim and see how your love of bea-ches has

B. a child of \_the sea you taught me\_ how to safe-ly swim and see how your love of bea-ches has

Vib.

V1.

V2.

Vla.

B. Cl.

55 E $\flat$  E $\flat$  B $\flat$  Cm A $\flat$ <sup>6</sup> E $\flat$  B $\flat$

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 oneday to be as you a gen-tle guid-ing light to those

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

Vib.

B. Cl.



62 Cm Ab<sup>6</sup> Fm B<sup>b</sup> E<sup>b</sup> Ab<sup>7</sup> Fm B<sup>b</sup> G

S. light for those In rough and rea dy\_ seas you are a bea con\_ for me In crush ing tides You are a

A. light for those In rough and rea dy\_ seas you are a bea con\_ for me In crush ing tides You are a

T. na-vi-gat-ing through In rough and rea dy\_ seas you are a bea eon\_ for me In crush ing tides You are a

B. na-vi-gat-ing through you are a bea eon\_ for me You are a

Vib. Cm Ab<sup>6</sup> Fm B<sup>b</sup> E<sup>b</sup> Ab<sup>7</sup> Fm B<sup>b</sup> G

B. Cl.

Glock.

70 Cm F F B<sup>b</sup> E<sup>b</sup> Ab<sup>6</sup> F B<sup>b</sup> E<sup>b</sup>

S. bea con\_ in our lives a bea - con bea\_ con bea - con sing a-bout

A. bea con\_ in our lives a bea - con a - bea\_ con a bea - con sing a-bout

T. bea eon\_ in our lives sing a-bout life

B. bea eon\_ in our lives sing a-bout life

Vib. Cm F F B<sup>b</sup> E<sup>b</sup> Ab<sup>6</sup> F B<sup>b</sup> E<sup>b</sup>

B. Cl.

Glock.

# Sing about life

Tiddas (Arr. Jill Stubington - 2012)

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

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

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

T.

B.

Pno.

S Sax.

A Sax.

6 Ab Bb Eb Eb/G Ab Bb Eb Eb/G Ab Bb Eb Eb/G

S. You and me will both be free Talk a-bout life

A. You and me will both be free Talk a-bout life

T. you know you may be right Talk a-bout life

B. you know you may be right Talk a-bout life

Pno.

S Sax.

A Sax.

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

S. Is a-ny bo-dy lis-ten-ing To the cry of onechild

A. Is a-ny bo-dy lis-ten-ing To the cry of onechild

T. To the cry

B. To the cry

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

Pno.

S Sax.

A Sax.

**B**

19  $Cm$   $Fm/C$   $Fm$   $Fm/A\flat$   $B\flat$   $E\flat$   $E\flat$   $E\flat/G$   $A\flat$   $B\flat$

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

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

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

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

Pno.

S Sax.

A Sax.

V1.

V2.

Vla.

25 Eb Eb/G Ab Bb Eb Eb/G Ab Bb Eb Eb/G

S. our res-pon-si bil-i-ty You and mewill both be free

A. our res-pon-si bil-i-ty You and mewill both be free

T. You know you may be right You and mewill both be free

B. You know you may be right You and mewill both be free

Pno. Eb Eb/G Ab Bb Eb Eb/G Ab Bb Eb Eb/G

S Sax.

A Sax.

30 Ab Bb Eb Cm Fm/C Fm Fm/Ab Bb Eb

S. You and me will both be free May be time will tell\_ for you and I so let's wait and\_ see so we try to do it

A. You and me will both be free May be time will tell for you and I so let's wait and\_ see so we try to do it

T. You and me will both be free May be time will tell\_ for you and I so let's wait and\_ see so we try to do it

B. You and me will both be free May be time will tell\_ for you and I so let's wait and\_ see so we try to do it

Pno. Ab Bb Eb Cm Fm/C Fm Fm/Ab Bb

V1.

V2.

Vla.

37 Eb Eb/G Ab Bb Eb Eb/G Ab Bb

S. right we sing a - bout life Is a - ny bo - dy

A. right ev' ry day we talk a - bout

T. right ev' ry day we talk a - bout

B. right

Pno.

41 Eb Eb/G Ab Bb Eb Eb/G Ab Bb

S. lis - ten - ing to the cry of one child

A. life of one child

T. life of one child

B. of one child'

Pno.

S Sax.

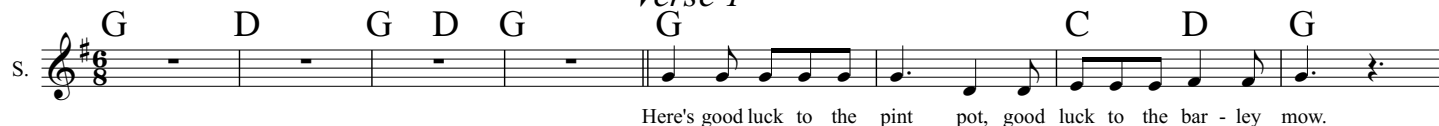
A Sax.

# Good Luck to the Barley Mow

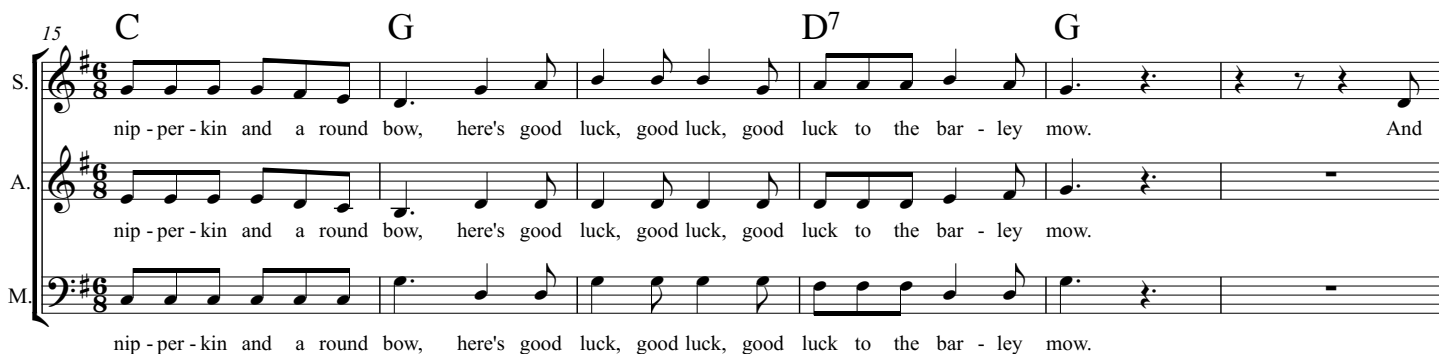
Trad. (as sung by The Irish Rovers)

♩.=120

## Verse 1

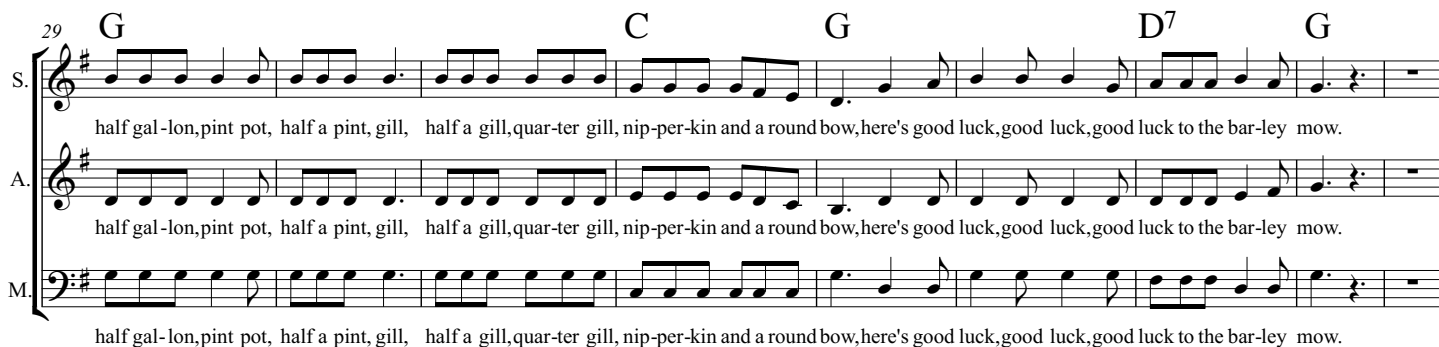
S.   
Here's good luck to the pint pot, good luck to the bar - ley mow.

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 bow, here's good luck, good luck, good luck to the bar - ley mow. And  
A. nip - per - kin and a round bow, here's good luck, good luck, good luck to the bar - ley mow.  
M. nip - per - kin and a round bow, 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 and a round bow, 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 and a round bow, 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 and a round bow, 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 and a roundbowl, 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 and a round bow, 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 and a round bow, 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 gal-lon good luck to the bar-ley mow. Oh the half bar-rel, gal-lon,

M. Jol-ly good luck to the gal-lon 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 and a roundbowl, 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 and a round bow, 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 and a round bow, 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 bow, here's good luck, good luck, good luck to the bar - ley mow.

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

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

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



Verse 8

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

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 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 bow, here's good luck, good luck, good luck to the bar - ley mow.

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

Verse 9

149 A D E A B<sup>7</sup> E<sup>7</sup> accel. A

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 E<sup>7</sup> 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 bow, here's good luck, good luck, good luck to the bar - ley mow.

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

*Wind that shakes the barley*

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>

*Fairy Reel*

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



# Ride On

Sunna (Arr. Maria Dunn - 2012)

♩=120 C<sup>5</sup>

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>  
FM. True you ride the fi - nest horse I've e ver\_ seen\_ stand - ing six teen one or\_ two\_

Hp.

11 C<sup>5</sup> A<sup>b7</sup>  
FM. eyes wild and green You ride the horse so well hand light to the touch

Hp.

16 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>  
FM. I can ne - ver go with you no ma - tter how i want - ed to

Bass.

Hp.

21 C<sup>5</sup> A<sup>b7</sup>  
FM. Ride on see you

S.1 *solo voice*  
Ride on see you

A. *solo voice*  
Ride on see you

Bass. *solo voice*  
see you

Hp.

30 C<sup>5</sup> A<sup>b7</sup>  
Hp.

25 **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>**

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

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


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

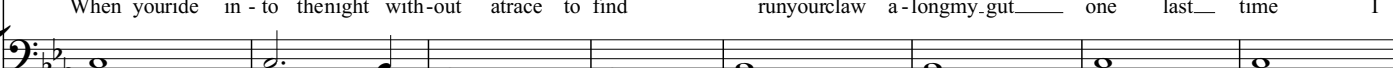
Bass. 


Vln.  2nd time only


Hp.  **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>**

29 **B** **Cm add mandolin** **A<sup>b</sup>** **B<sup>b</sup>** **Cm**

FM.  When youride in - to thenight with-out atrace to find runyourclaw a-longmy.gut one last time I

Bass. 

Vln. 

Hp.  **Cm add mandolin** **A<sup>b</sup>** **B<sup>b</sup>** **Cm**

37 **A<sup>b</sup>** **B<sup>b</sup>** **Cm**

FM.  turn toface and em-ptyspace where once you used to lie I look foryourface to lighthenight witha tear drop iin my eye

T. Rec. 

Bass. 

Vln. 

Hp.  **A<sup>b</sup>** **B<sup>b</sup>** **Cm**

45 Cm A<sup>b</sup>

FM. *ride on see*

S.1 *all S1*  
*Ride on see you*

S.2 *all S2*  
*Ride on see you*

A. *all alto*  
*see you*

Bass.

Vln.

Hp. Cm A<sup>b</sup>

49 B<sup>b</sup> Cm

FM. *you*

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

S.2 *I could ne - ver go with you no ma-ter how I want-ed to.*

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

Fl. *2nd time only*

Bass.

Vln.

Hp. B<sup>b</sup> Cm

32

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

Fl.  
D. Rec.  
Bass.  
Vln.  
Hp.

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

Fl.  
D. Rec.  
Bass.  
Vln.  
Hp.

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

Black is the co - lour of my true love's hair his lips are

FM.  
Fl.  
D. Rec.  
Bass.  
Vln.  
Hp.

73  $A^b$   $B^b$   $Gm$   $A^b$   $B^b$   $Cm$

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

Fl.

Bass.

Hp.  $A^b$   $B^b$   $Gm$   $A^b$   $B^b$   $Cm$

80  $A^b$   $B^b$   $Cm$

FM. and I love the\_ ground\_ where on he stands

Fl.

Bass.

Vln.

Hp.  $A^b$   $B^b$   $Cm$

84 **E**  $A^b$   $B^b$   $Cm$   $A^b$

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\_

Fl.

Bass.

Vln.

Hp.  $A^b$   $B^b$   $Cm$   $A^b$

34



90

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

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

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

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

Fl.

Bass.

Vln.

Hp. B<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup> Cm

96

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

FM. un - til\_ we\_ shall be as one \_\_\_\_\_ to the

S.1 un - til\_ we\_ shall be as one \_\_\_\_\_ I go to\_ the\_ Clyde

S.2 \_\_\_\_\_ I go to\_ the\_ Clyde

A. un - til\_ we\_ shall be as one \_\_\_\_\_ I go to\_ the\_ Clyde

Fl.

T. Rec.

Bass.

Vln.

Hp. A<sup>b</sup> B<sup>b</sup> Cm A<sup>b</sup>

102

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

FM. Clyde mourn and weep sat - is - fied ne - ver shall

S.1 and i mourn and weep for sat - is - fied I ne'er shall be

S.2 and i mourn and weep for sat - is - fied I ne'er shall be

A. and i mourn and weep for sat - is - fied I ne'er shall be

Fl.

T. Rec.

Bass.

Vln.

Hp. B<sup>b</sup> Cm A<sup>b</sup> B<sup>b</sup> Gm

108

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

FM. be le - tter few short lines

S.1 I will write him\_ a le - tter just a few short lines and su ffer\_

S.2 I will write him\_ a le - tter just a few short lines and su ffer\_

A. I will write him\_ a le - tter just a few short lines and su ffer\_

Fl.

T. Rec.

Bass.

Vln.

Hp. A<sup>b</sup> B<sup>b</sup> Cm

113  $A^b$   $B^b$   $Cm$

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

S.1 *death a thou - sand times*

S.2 *death a thou - sand times*

A. *death a thou - sand times*

Fl.

T. Rec.

Bass.

Vln.

Hp.  $A^b$   $B^b$   $Cm$

117 **G**  $C^5$   $A^b7$   $B^b$   $B^bsus^4$   $B^b$   $B^bsus^4$

FM. *True you ride the fi - nest horse I've e ver\_ seen\_ stand - ing six teen one or\_ two\_*

harp only  $C^5$   $A^b7$   $B^b$   $B^bsus^4$   $B^b$   $B^bsus^4$

Hp.

123  $C^5$   $A^b7$

FM. *eyes wild and green You ride the horse so well hand light to the touch*

Hp.  $C^5$   $A^b7$

128  $B^b$   $B^bsus^4$   $B^b$   $B^bsus^4$   $C^5$

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

Hp.  $B^b$   $B^bsus^4$   $B^b$   $B^bsus^4$   $C^5$

133 **C<sup>5</sup>** **A<sup>b7</sup>**

FM.

S.1 *Ride* *on* *see* *you*  
*solo voice*

A. *Ride* *on* *see* *you*  
*solo voice*  
*see* *you*

Fl.

D. Rec.

Vln.

Hp. **C<sup>5</sup>** **A<sup>b7</sup>**  
*add mandolin and guitar*

137 **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>** 1.

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

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

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

Fl.

D. Rec.

Vln.

Hp. **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>**

H

2.

141

**B<sup>b</sup> Cm B<sup>b</sup>**

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

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

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

Fl.

D. Rec.

Vln.

Hp. **B<sup>b</sup> Cm B<sup>b</sup>**

144

**Cm**

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

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

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

Hp. **Cm** stop **=60**

**=60**  
slowly

# Ride On

Sunna (Arr. Maria Dunn - 2012)

♩=120 C<sup>5</sup>

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>  
FM. 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>  
FM. 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>  
FM. 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>  
FM. 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>  
FM. one last\_ time I turn to face and em - pty space where once you used to lie

40 B<sup>b</sup> Cm  
FM. 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  
FM. 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.

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

FM.

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

FM.

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

FM.

S.1 *solo voice*

A. *solo voice*

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

FM.

S.1

A.

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

FM.

S.1

A.

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

# Caledonia

Dougie Maclean

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

Instrumental introduction for F1, F2, V1, Vla, and B. Cl. in E major, 3/4 time. Chords: E, B, E, E, B, E, E, E(sus4), E, E(sus4).

## Verse 1

S. 17 E B C#m A E B C#m A  
I don't know if you can see the changes that have come over me... In these last few days I've been a fraid that I might drive a way...  
25 E B C#m A E B C#m A  
So I've been telling old stories singing songs that make me think a bout where I came from an' that's there a son why I seem so far a way to-day. And

## Chorus 1

S. 35 E B C#m A E B E  
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  
43 B C#m A B E  
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. Oh and  
A. Oh oh oh ah.  
T. Oh oh oh ah.  
B. Oh oh oh ah.

Verse 2

51 E B C#m A E B C#m A

S. I have moved and I kept on moving proved the points that I need - ed pro - ving, lost the friends that I needed losing found others on the way. Oh and

A. Ah kept mov - i - proved prov ing. friends losing oth - erson the way. \_\_\_\_

T. Ah kept mov - i - proved prov ing. friends losing oth - erson the way. \_\_\_\_

B. Ah \_\_\_\_\_ proved prov ing. friends losing oth - erson the way. \_\_\_\_

B. Cl. *pp*

60 E B C#m A E B C#m A

S. I have tried and I've kept on trying, stolen dreams, yes there's no deny ing. I have travelled hard with conscience flying somewhere with the wind. Oh but

A. I tried and kept try - ing dreams node - ny - ing tra - velled hard \_\_\_\_\_ with the wind. \_\_\_\_

T. I tried and kept try - ing dreams node - ny - ing tra - velled hard \_\_\_\_\_ with the wind. \_\_\_\_

B. I tried and kept try - ing dreams node - ny - ing tra - velled hard \_\_\_\_\_ with the wind. \_\_\_\_

B. Cl.

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.

B. Cl.

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.

B. Cl. 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 A

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 gone.

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

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

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

Fl. I. [Instrumental]

VI. I. [Instrumental]

Vla. [Instrumental]

B. Cl. [Instrumental]

93 E B C#m A E B C#m A

S. But I'm steady think ing my ways is clear and I know what I will do to morrow when the hands have shaken and the kisses flowed well I will dis - appear. Oh and

A. Stea - dy clear, what will I do tomorrow. Hands flowed I will dis-ap - pear.

T. Stea - dy clear, what will I do tomorrow. Hands flowed I will dis-ap - pear.

B. Stea - dy clear, what will I do tomorrow. Hands flowed I will dis-ap - pear.

Fl. I. [Instrumental]

VI. I. [Instrumental]

Vla. [Instrumental]

B. Cl. [Instrumental]

4

# 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.*

Fl. VI. Vla. B. Cl.

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\_*

Fl. VI. Vla. B. Cl.

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


Fl. F2. VI. Vla. B. Cl.

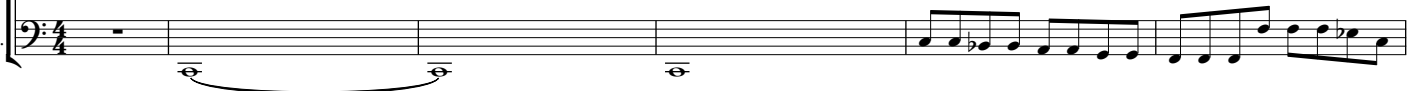
# Fun, Fun, Fun

Music & Words: Brian Wilson & Mike Love

Arr: Samantha O'Brien (2012)

♩=155

Sax 

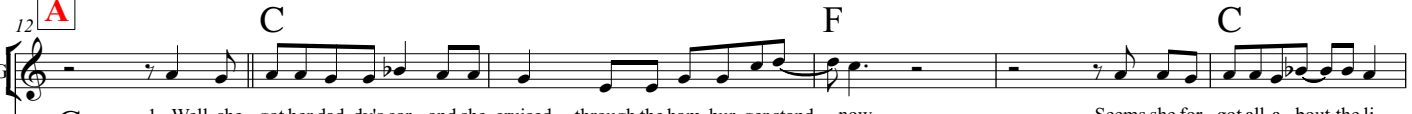
Vc. 

6

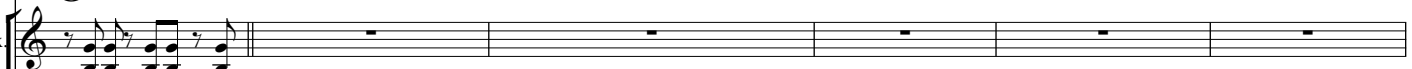
Sax 


Vc. 


12 **A**

K/G 

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 -

Sax 

Vlns 

Vc. 

18

K/G 

bra-ry like she told her "Old man"\_\_ now And with her ra - di - o blast - in'goes cruis-in' just as fast as she can

Vlns 

Vc. 

23

K/G 

\_\_now And she'll have fun, fun, fun, till her dad-dy takes the T-Bird a way\_\_\_\_\_ 2. Well the

W 

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

M. 

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

Sax 

Vlns 

Vc. 

**B** C F C

29

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

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

Sax \_\_\_\_\_

Vlns \_\_\_\_\_

Vc. \_\_\_\_\_

34 G<sup>7</sup> C

K/G 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

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

Sax \_\_\_\_\_

Vlns \_\_\_\_\_

Vc. \_\_\_\_\_

39 F C Em F G<sup>7</sup> C F C D<sup>7</sup>

K/G \_\_\_\_\_ now. And she'll have fun, fun, fun, till her dad-dy takes the T-Birda way \_\_\_\_\_

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

M. \_\_\_\_\_ And she'll have fun, fun, fun, till her dad-dy takes the T-Birda way \_\_\_\_\_

Sax \_\_\_\_\_

Vlns \_\_\_\_\_

Vc. \_\_\_\_\_

45 **C**

W

G Em C G D

Sax

Vlns

Vc.

52 **D** G C F

K/G

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

W

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

Sax

Vlns

Vc.

57 C G7

K/G

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

W

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

Sax

Vlns

Vc.

61 C F

K/G

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

W

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

Sax

Vlns

Vc.

40



65 **E** C Em<sup>7</sup> F G<sup>7</sup> C F C G<sup>7</sup>

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

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

Sax

Vlns

Vc.

69 C Em<sup>7</sup> F G<sup>7</sup> C F

K/G fun, fun, fun, now that dad - dy took the T - Bird a - way \_\_\_\_\_ solo or two sops. Ooh \_\_\_\_\_

W 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

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

Sax

Vlns

Vc.

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

K/G \_\_\_\_\_

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

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