

Wave

[Loosely Woven – March 2015 – Final]

I'll never find another you 2
 Feel like going back home..... 6
 Flour Bin 8
 Tom Paine's Bones..... 12
 Song for the Mira..... 14
 Bye Bye Baby Goodbye 18
 My Homeland 20
 Siyahamba 22
 Learn all their songs, sweet lyrebird..... 24
 City of New Orleans 26

A bunch of damned whores 28
 I wonder..... 32
 Belfast Polka..... 36
 Wave 38
 Little Gomez..... 42
 Fields of Athenry 48
 You send me..... 50
 Da Doo Ron Ron..... 52
 Longer 54
 Cousin Jack..... 56
 Oh freedom!..... 62

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I'll never find another you

Tom Springfield
(Arr. Wayne Richmond 2010)

♩=130 B♭ Eb F B♭ Eb F

Fl.

5 B♭ Eb F B♭ Eb F

Fl.

Vln.

9 Verse 1 (1 voice per part) B♭ Eb C⁷ F⁷ B♭ Dm

S.
There's a new world some - where they call the prom-ised land and I'll be there some - day if

A.

T.
and I'll be there some - day if

16 Eb F Gm Eb F Eb

S.
you will hold my hand. I still need you there be- side me no mat-ter what I do,

A.

T.
you will hold my hand. I still need you there be- side me no mat-ter what I do,

B.

21 Dm Eb B♭/F Eb/G Eb⁶ F B♭ Eb F⁷

S.
for I know I'll ne-ver find an-oth-er you.

A.

T.
for I know I'll ne-ver find an-oth-er you.

B.

Fl.

2

Verse 2

26 *mf* B \flat E \flat C 7 F 7 *f* B \flat Dm

S. There is al - ways some - one. for each of us, they say. — And you'll be my some-one for-

A. *p* (full choir) Ooh — Ah *mf*

T. *p* Ooh — Ah *mf*

B. *p* — Ah *mf*

33 E \flat F Gm E \flat F E \flat

S. e - ver and a day. — I could search the whole world o - ver un - til my life is through

A. *f*

T. *f*

B. *f*

I could search the whole world o - ver un - til my life is through

38 Dm E \flat B \flat /F E \flat /G E \flat 6 F B \flat E \flat B \flat

S. — but I know — I'll ne-ver find — an-oth-er you. —

A. — but I know — I'll ne-ver find — an-oth-er you. —

T. — but I know — I'll ne-ver find — an-oth-er you. —

B. — but I know — I'll ne-ver find — an-oth-er you. —

Fl. — but I know — I'll ne-ver find — an-oth-er you. —

Bridge F/A Gm Eb Bb/F F Bb F/A Gm F Eb Bb F7

43 *f*

S. *f*
It's a long, long jour - ney so stay by my side, ___ when I walk through the storm_ you'll be my guide, ___ be my guide._

A. *f*

T. *f*
It's a long, long jour - ney so stay by my side, ___ when I walk through the storm_ you'll be my guide, ___ be my guide._

B. *f*

Verse 3

52 *mf* Bb Eb C7 F7 Bb Dm Eb

S. *mf*
If they gave me a for - tune my pleas-ure would be small. ___ I could lose it all to - mor- row and nev-er mind at all.

A. *p*

T. *p*
If they gave me a for - tune my pleas-ure would be small. ___ I could lose it all to - mor- row and nev-er mind at all.

B. *p*

60 *f* F Gm Eb F Eb Dm Eb° Eb Bb/FEb/G Eb6 F7 Bb Eb F7

S. *f*
_ But if I_ should lose your love_ dear, _ I don't know what I'd do, ___ for I know I'd never find ___ an other you. _____

A. *f*

T. *f*
_ But if I_ should lose your love_ dear, _ I don't know what I'd do, ___ for I know I'd never find ___ an other you. _____

B. *f*

Fl. _____

4

Instrumental

69 *f* B \flat E \flat C 7 F 7 B \flat Dm E \flat F *f*

S. *f* *mf* *f* But if I

A. *p* *mf* *f*
Ooh Ah

T. *p* *mf* *f*
Ooh Ah But if

B. *p* *mf* *f*

Vln.

78 Gm E \flat F E \flat Dm E \flat E \flat $^\circ$ E \flat /G E \flat 6 F 7 B \flat /F

S. ___ should lose your love___ dear,___ I don't know what I'd do,___ for I know I'd nev-er find___ an-oth-er you,

A. I should lose your love___ dear,___ I don't know what I'd do,___ for I know I'd nev-er find___ an-oth-er you,

T. I should lose your love___ dear,___ I don't know what I'd do,___ for I know I'd nev-er find___ an-oth-er you,

B.

84 B \flat E \flat F 7 B \flat E \flat F 7 B \flat E \flat B \flat

S. an - oth - er_ you, an-oth-er_ you.

A. an - oth - er_ you, an-oth-er_ you.

T. an - oth - er_ you, an-oth-er_ you.

B.

Feel like going back home

S. Pigram (Arr. Jill Stubington)

[All women]

E $\text{♩} = 130$ B E B E B E B

S. *Da da_ da da da da da_ da da da*

Hp.

(+ harp)

5 **A** E B E B E B E B E B

S. *Da da_ da da da da*

T. [All men] *Feel like go-ingback home_ Right now while the man-goesare ripe*

Vln. pizz.

Vc. pizz.

Hp.

(Stop harp melody)

10 E B E B E B E B E B E

S. *Fran-gi pan - is start-ing to bloom And the blue bone start-ing to bite.*

T.

Vln.

Vc.

Hp.

16 **B** G#7 C#m A E B E

S. Hey Ma I can just_ taste your fish soup and rice_ I'm com-ing back_ home to you

A. Hey Ma I can just_ taste your fish soup and rice_ I'm com-ing back_ home to you

T. Hey Ma I can just_ taste your fish soup and rice_ I'm com-ing back_ home to you

Vln. arco

Vc. arco

21 G#7 C#m A E B E B E B

S. Can't hack the pace of the ci-ty life_ Soon I'll be dream ing of Broome

A. Can't hack the pace of the ci-ty life_ Soon I'll be dream ing of Broome

T. Can't hack the pace of the ci-ty life_ Soon I'll be dream ing of Broome

B. Can't hack the pace of the ci-ty life_ Soon I'll be dream ing of Broome

Fl. Can't hack the pace of the ci-ty life_ Soon I'll be dream ing of Broome

Vln.

Vc.

26 **C** C#m E B E

S. La - zy breeze blow-ing through your mind

A. La - zy breeze blow-ing through your mind

T. La - zy breeze blow-ing through your mind

B. La - zy breeze blow-ing through your mind

Fl. La - zy breeze blow-ing through your mind

Vc.

30 A Am E B⁷ E B E B

S. Sky blue sea catch a feed at an - y time

A. Sky blue sea catch a feed at an - y time

T. Sky blue sea catch a feed at an - y time

B. Sky blue sea catch a feed at an - y time

Fl.

Vc.

35 **D** [All women]

S. Driv-ing up the dus-ty red high way _____ I got the free-dom blow-ing wind in my hair

T. [All men] Driv-ing up the dus-ty red high way _____ I got the free-dom blow-ing wind in my hair

Vln. pizz.

Vc. pizz.

41

S. Soak-ing up the wild des-ert coun try _____ All my wor-ries are gone I don't care

T. Soak-ing up the wild des-ert coun- try _____ All my wor-ries are gone I don't care

Vln.

Vc.

46 **E** G#7 C#m A E B E G#7

S. Hey Ma I can just taste your fish soup and rice... I'm com-ing back home to you Can't hack the pace of the

A. Hey Ma I can just taste your fish soup and rice... I'm com-ing back home to you Can't hack the pace of the

T. Hey Ma I can just taste your fish soup and rice... I'm com-ing back home to you Can't hack the pace of the

B. Can't hack the pace of the

Vln. arco

Vc. arco

52 C#m A E B E B E B **F** C#m E B

S. ci-ty life... Soon I'll be dreaming of Broome La - zy breeze blow ing through your

A. ci-ty life... Soon I'll be dreaming of Broome La - zy breeze blow ing through your

T. ci-ty life... Soon I'll be dreaming of Broome La - zy breeze blow ing through your

B. ci-ty life... Soon I'll be dreaming of Broome La - zy breeze blow ing through your

Fl.

Vln.

Vc.

59 E A Am E B7 E B7 E

S. mind Sky blue sea catch a feed at an - y time

A. mind Sky blue sea catch a feed at an - y time

T. mind Sky blue sea catch a feed at an - y time

B. mind Sky blue sea catch a feed at an - y time

Fl.

Vc.

64

S. *Feel like go-ing back home _____ Right now while the man-goes are*
[All men]

T. *Feel like go-ing back home _____ Right now while the man-goes are*

Vln. *pizz.*

Vc. *pizz.*

Hp.

70

S. *ripe Fran-gi pa-nis start-ing to bloom _____ And the blue bone start-ing to*

T. *ripe Fran-gi pan-is start-ing to bloom And the blue bone start-ing to*

Vln.

Vc.

Hp.

76

G#7 C#m A E B E

S. *bite Hey Ma I can just_ taste your fish soup and rice_ I'm com-ing back home to you*

A. *Hey Ma I can just_ taste your fish soup and rice_ I'm com-ing back home to you*

T. *bite.*

Vln. *arco*

Vc. *arco*

82 **G#7** **C#m** **A** **E** **B**

S. Can't hack the pace of the ci - ty life_ Soon I'll be dream ing of Broome

A. Can't hack the pace of the ci - ty life_ Soon I'll be dream ing of *mp* Soon I'll be dream - ing in

T. 8 Can't hack the pace of the ci - ty life_ Soon I'll be dream ing of Broome

B. Can't hack the pace of the ci - ty life_ Soon I'll be dream ing of Broome

Vln.

Vc.

86 *p* *pp* *ppp rall* *pp* *ppp rall*

S. Sing-ing and danc- ing in Broome

A. Broome Sing-ing and dan - cing in *ppp rall* Soon I'll be dream - ing in Broome

T. 8 *ppp rall* Soon I'll be dream ing in Broome

B. *p* Soon I'll be dream-ing in Broome

Fl. *pp*

Vln.

Vc.

Flour Bin

W: Henry Lawson M: Sonia Bennett (Arr. Maria Dunn, 2013)

G *tacet piano*

Rec.1
Rec.2
Conc.
Hp.

8 **A** G C C/B Am D G G/F#

SB
The flats are green as e-ver_ the creeks go ri-pling through The mud-gee hills are

Rec.1
Rec.2
Conc.
Hp.

14 Em C D G C

SB
show-ing their deep-est shades of blue Those moun - tains in the dis tance that e-ver held a charm are

Conc.
Hp.

21 G D G G

SB
fair - er than a pic - ture as seen from Cox - es farm On a Ger-man farm by Mud-gee that

Vl.1
Vla.
Rec.1
Rec.2
Conc.
Hp.

8

28 C C/B Am D G G/F# Em C D

SB took long years to win On the wide bricked back ver - an - dah there stands a flo-ur bin And the

Vl.

Vla.

Conc.

Hp.

34 G C

SB dear old Ger - man la - dy though the ba-ker's cart runs out still

Vl.

Vla.

Conc.

Hp.

38 G D G

SB keeps a fif - ty in it a - gainst a time of drought

Vl.

Vla.

Conc.

Hp.

42 **B** *enter piano* Bm Em C D G G/F# Em C D

SB
All women It was my fathemade-it it stands asgoodas new And of the others like it there still re-main a few God

Vl.1
 Vla
 Rec.1
 Rec.2
 Conc.
 Hp.

51 G C G D G

SB
 grant whendroughtshastrikeus thy youngwilltake a pull andthe old folk findthe strengtha new to keepthosflourbins full

Vl.1
 Vla
 Rec.1
 Rec.2
 Conc.
 Hp.



tacet piano
(piano to double violin
melody only if needed)

60 Em D C G/B Am G D/F# G Em D C G/B Am G

67 D/F# G Em

72

D *enter piano*

Sonia + men

76 **G G C C/B Am D G G/F#**

SB *By Law - son's hill near Mud gee. on old Eu run der - ee the place they call New*

Rec.1

Rec.2

Conc.

Hp.

83 **Em C D G**

SB *Pipe - clay where the di-ggers used to be on a drea - ry old se - lec - tion where*

Conc.

Hp.

88 **C G D G**

SB *times were dry and thin in a slab and shin - gle kit - chen there stood a flo - ur bin*

Conc.

Hp.

All women

94

Bm Em C D G G/F#

SB Twas ploor - er with the ca ttle_ twas rust and smut in wheat twas blight in eyes and

Bar. Twas ploor - er with the ca ttle_ twas rust and smut in wheat twas blight in eyes and

B. Twas ploor - er with the ca ttle_ twas rust and smut in wheat twas blight in eyes and

Vl. 1.

Vla.

Rec.1

Rec.2

Conc.

Hp.

100

Em C D G C

Sonia only *all women*

SB or-chards and coarse salt beef to eat Oh how our mo - ther stru ggled till eyes and brain were dull Oh

Bar. or-chards and coarse salt beef to eat Oh how our mo - ther stru ggled till eyes and brain were dull

B. or-chards and coarse salt beef to eat Oh how our mo - ther stru ggled till eyes and brain were dull

Vl. 1.

Vla.

Rec.1

Rec.2

Conc.

Hp.

107 **G D G** *All except sops*

SB how our fa - ther slaved and toiled to keep those flour bins full The

Vl.

Vla.

Rec.1

Rec.2

Conc.

Hp.

114 **E G C C/B Am D G G/F# Em C**

SB flats are green as e ver_ the creeks go ri ppling through The Mud gee hills are show ing their deep-est shades of

S.

126

SB *G D G C G*
 fair - er than a pic - ture as seen from Cox - es farm are fair - er than a pic - ture as

S.
 fair - er than a pic - ture are fair - er than a pic - ture

A.
 fair - er than a pic - ture as seen from Cox - es farm are fair - er than a pic - ture

Bar.
 fair - er than a pic - ture as seen from Cox - es farm are fair - er than a pic - ture

B.
 fair - er than a pic - ture as seen from Cox - es farm are fair - er than a pic - ture

Conc.
 fair - er than a pic - ture as seen from Cox - es farm are fair - er than a pic - ture

Hp.

132

SB *D G* *rit.*
 seen from Cox - es farm

Vl.
rit.

Vla.
rit.

Rec.1
rit.

Rec.2
rit.

Conc.
rit.

Hp.
rit.

Tom Paine's Bones

Graham Moore

D A Bm G

5 D A Bm G

As I dreamed out one ev'nin by a ri-ver of dis-con - tent I

10 D D/C# Bm Bm/A G

bumped right in - to old Tom Paine as a ru-nning down the road he went

13 G D A Bm G

He said I can't stop right now my son King George is af - ter me, — He'll

18 D D/C# Bm Bm/A G G

have a rope_ a - round my throat and they'll hang me on the li - ber - ty tree

22 *Chorus* D A Bm G

And I will dance to Tom Paine's bones dance to Tom Paine's bones.

27 D D/C# Bm Bm/A G G

Dance in the old - est boots I own_ to the rhy - thm of Tom_ Paines bones And I will

31 D A Bm G

dance to Tom Paine's bones dance to Tom Paine's bones

35 D D/C# Bm Bm/A G

dance in the old - est boots I own_ to the rhy - thm of Tom_ Paines bones

39 D A Bm G
Vln. D A Bm G

43 D D/C# Bm Bm/A G G
Vln. D D/C\# Bm Bm/A G G

As I dreamed out one evening
 By a river of discontent
 I bumped right into old Tom Paine
 As a-running down the road he went
 He said, "I can't stop right now, my son,
 King Georgy's after me
 He'll have a rope around my throat
 And they'll hang me on the Liberty Tree"

*And I will dance to Tom Paine's bones
 Dance to Tom Paine's bones
 Dance in the oldest boots I own
 To the rhythm of Tom Paine's bones
 I will dance to Tom Paine's bones
 Dance to Tom Paine's bones
 Dance in the oldest boots I own
 To the rhythm of Tom Paine's bones*

He said I just spoke about freedom
 Justice for everyone
 Ever since the very first word I spoke
 I've been looking down the barrel of a gun
 Well they say I preached revolution
 Let me say in my defence
 All I did wherever I went
 Was to talk a lot of common sense"

And I will dance to Tom Paine's bones . . .

Well old Tom Paine he ran so fast
 He left me standing still
 And there I was, a piece of paper in my hand
 Standing at the top of the hill
 It said, "This is the Age Of Reason
 These are The Rights Of Man
 Kick off religion and monarchy"
 It was written there in Tom Paine's plan

And I will dance to Tom Paine's bones . . .

Old Tom Paine, there he lies
 Nobody laughs, nobody cries
 Where he's gone or how he fares
 Nobody knows and nobody cares

But I will dance to Tom Paine's bones . . .

And I will dance to Tom Paine's bones . . .

Thomas Paine (1736-1809)

Best remembered as the author of "Rights of Man" and "The Age of Reason", Paine was born in Norfolk in 1736 and spent part of his early life in Sussex. At the invitation of Benjamin Franklin, he migrated to America in the early 1770s and fought in the American Revolution, writing a series of pamphlets, "Crisis in America" & "Common Sense" which had a tremendous influence on the development of the Republic. He served in several governmental posts before going to France where he was elected to the National Assembly following the French Revolution. Like Thomas Muir, he opposed the execution of Louis XVI and was imprisoned for a year before returning to America where he died in 1809. It is rumoured that his remains were brought back to England but their whereabouts are now completely unknown.

Song for the Mira

Allister MacGillivray (Arr. Jill Stubington - 2008)

Fl. *F* *F* *Bb7/G* *C* *F*

Vln.

Pno.

Play rippling arpeggios, a single note at a time

6 *Gm* *F/A* *Eb/Bb* *Eb* *Gm* *F*

Fl.

Vln.

Pno.

Verse 1 (JK)

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

S. Out on the Mi - ra_ on warm af - ter noons_ Old men go fish-in'_ with

Pno.

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

S. black line & spoons And if they catch noth-in'_ they ne-ver_ com plain I

Pno.

23 *C* *F* *C*

S. wish I_ was with them_ a gain_ As

A. As

Pno.

Verse 2 (JK & RM)

27 F B \flat F C F B \flat C

S. boys in their boats_ call to girls on the shore_ Teas-in' the ones_ that they dear-ly a dore And

A. boys in their boats_ call to girls on the shore_ Teas-in' the ones_ that they dear-ly a dore And

Fl.

Vln.

Pno.

Rippling arpeggios

35 F B \flat F C F F E \flat /G A $^\circ$

S. in - to the eve - ning the courting be-gins I wish I_ was with them a gain

A. in - to the eve - ning the courting be-gins I wish I_ was with them a gain

Fl.

Vln.

Pno.

Just play bass notes unless fiddles are in trouble. Play chords here

Refrain (JK & RM)

43 **Bb** **C** **Am** **Dm⁷** **Gm** **G** **C** **F Eb/G A^o**

S. *Can you im-a - gine a piece of the un-i-verse More fit for prin-ces and Kings?*

A. *Can you im-a__ gine a piece of the un-i-verse More fit for prin-ces and kings*

Vln.

Pno.

Play just bass notes unless the fiddles are in trouble.

51 **Bb** **C** **Am** **Dm** **G** **C**

S. *I'll trade you ten of your cit ies for Mar i-on Bridge and the plea-sure it brings.*

A. *I'll trade you ten of your cit ies for Mar i-on Bridge and the plea-sure it brings*

Vln.

Pno.

Verse 3 (Choir)

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

S. *Out on the Mi - ra_ on soft summer nights_ Bon fi-res blaze to the children's de light. They*

A. *Out on the Mi - ra_ on soft summer nights_ Bon fi-res blaze to the children's de light. They*

M. *Out on the Mi - ra_ on soft sum-mer nights._ Bon fi-res blaze to the chil-dren's de - light. They*

Fl.

Vln.

Pno.

67 F B \flat F C F C rit.

S. dance round the flames sing-in' songs with their friends I wish I was with them a - gain. And

A. dance round the flames sing-in' songs with their friends I wish I was with them a - gain.

M. dance round the flames sing-in' songs with their friends I wish I was with them a - gain.

Fl. *tr.*

Vln.

Pno. *rit.*

Verse 4 (JK)

75 F a tempo B \flat F C F B \flat C

S. o - ver the ash - es the stor-ies are told of witch-es and were wolves & Oak Is-land gold

Hp.

83 F B \flat F C F F E \flat /G A $^\circ$

S. Stars on the ri - ver face spar-kle and spin I wish I was with them a - gain

Pno.

Hp.

Refrain (Choir)

91

S. Can you im-a__ gine a piece of the un-i - verse More fit for prin-ces and kings

A. Can you im-a__ gine a piece of the un-i - verse More fit for prin-ces and kings

M. Can you im-a__ gine a piece of the un-i - verse More fit for prin-ces and kings

Pno. Rippling arpeggios

99

S. I'll trade you ten of your cit-ies for Mar-i - on Bridge and the plea-sure it brings

A. I'll trade you ten of your cit-ies for Mar-i - on Bridge and the plea-sure it brings

M. I'll trade you ten of your cit-ies for Mar-i - on Bridge and the plea-sure it brings

Fl.

Pno.

C

Verse 5 (Choir)

107

S. Out on the Mi - ra the peo - ple are kind. They treat you to home brew & help you un wind And

A. Out on the Mi - ra the peo - ple are kind. They treat you to home brew & help you un wind And

M. Out on the Mi - ra the peo - ple are kind. They treat you to home brew & help you un wind And

Fl.

Pno. Rippling arpeggios

F Bb F C F Gm C

tr tr

5

115 F B \flat F B \flat F C

S. if you come bro-ken they'll see that you mend_ I wish I_ was with them a gain_____

A. if you come bro-ken they'll see that you mend_ I wish I_ was with them a gain_____

M. if you come bro-ken they'll see that you mend_ I wish I_ was with them a gain_____

Fl. *tr*

Pno.

Verse 6 (JK & RM)

123 F B \flat F C F B \flat C

S. Now I'll con clude_ with a wish you go well_ Sweet be yourdreams & your hap-pi - nesswell

A. Now I'll con clude_ with a wish you go well_ Sweet be yourdreams & your hap-pi - nesswell

Fl.

Vln.

Pno.

Very light rippling arpeggios

131 F B \flat F F/C C

S. I'll leave you here for my jour ney be-gins I'm going to_ be with them a -

A. I'll leave you here for my jour ney be-gins I'm going to_ be with them a -

Fl.

Vln.

Pno. 3

Play just bass notes unless fiddles are in trouble

137 F/C C F/C F/C F poco rit a tempo poco rall.

S. gain. I'm going to be with them a - gain Ooh

A. gain.

Fl.

Vln.

Pno.

(8^{va})


Bye Bye Baby, Goodbye

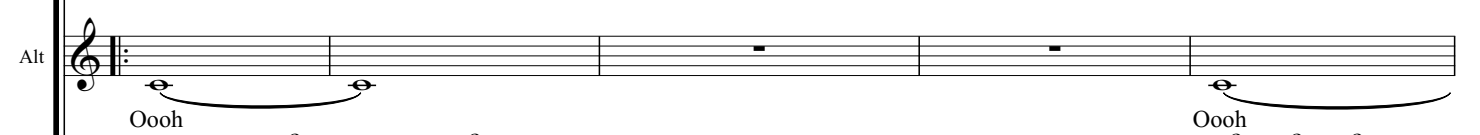
Frank McNully (Arr. Tom Bridges)

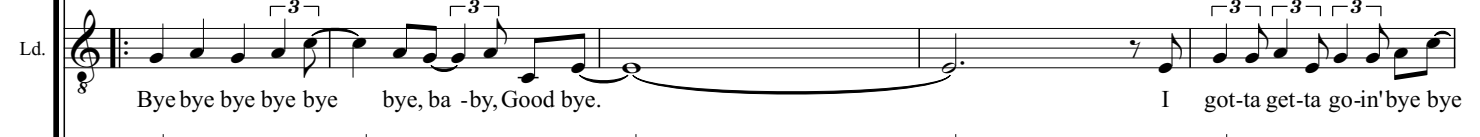
Sop 
Doo Doo Doo Doo


Alt 
Doo - by doo, Doo - by doo. Doo - by doo, Doo - by doo.

3 **C**

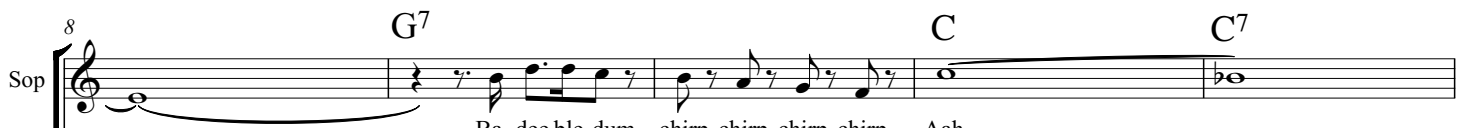
Sop 
Oooh Ba-dee-ble doop pa doo - pa doop, Oooh

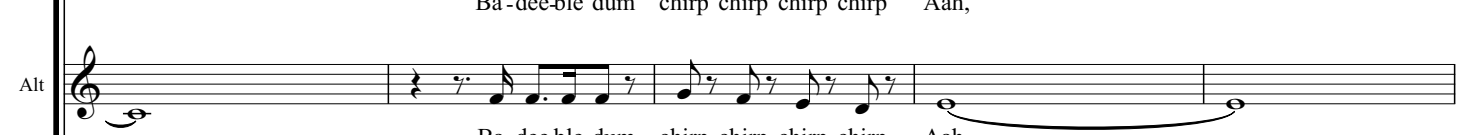
Alt 
Oooh Oooh

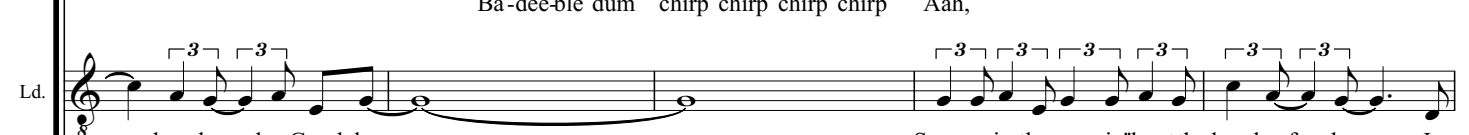
L.d. 
Bye bye bye bye bye bye, ba - by, Good bye. I got-ta get-ta go-in'bye bye

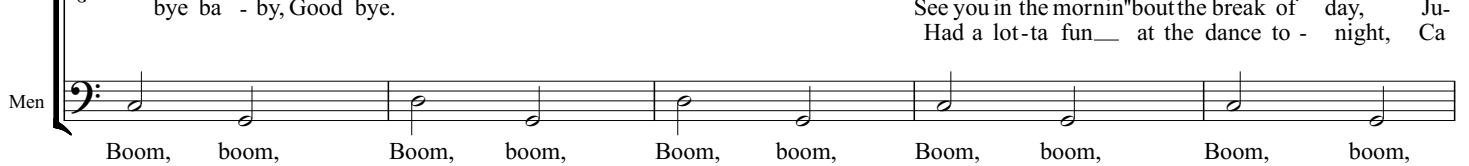
Men 
Boom, boom, Boom, boom, Boom, boom, Boom, boom, Boom, boom,

8 **G7** **C** **C7**


Sop 
Ba-dee-ble dum chirp chirp chirp chirp Aah,

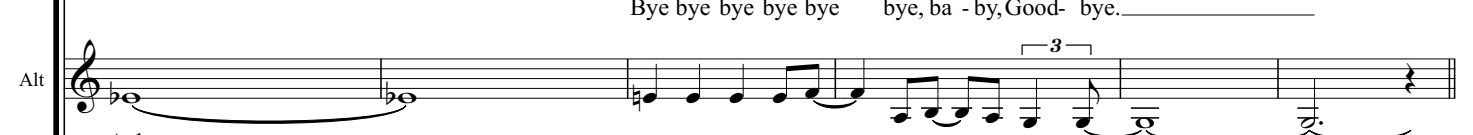
Alt 
Ba-dee-ble dum chirp chirp chirp chirp Aah,

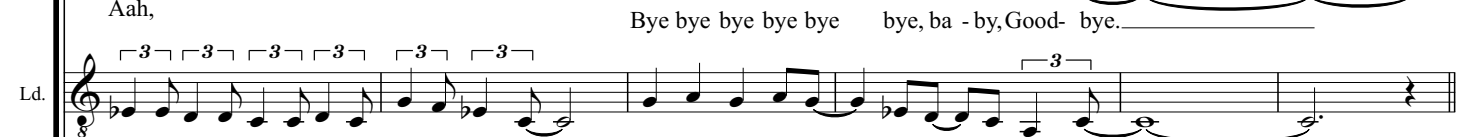
L.d. 
bye ba - by, Good bye. See you in the mornin'bout the break of day, Ju- Had a lot-ta fun_ at the dance to - night, Ca

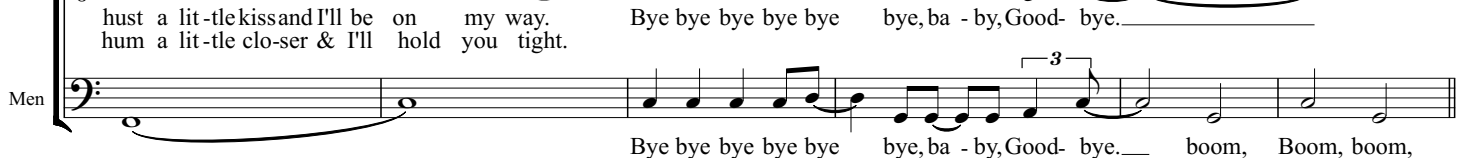
Men 
Boom, boom, Boom, boom, Boom, boom, Boom, boom, Boom, boom,

13 **F7** **C** **G7** **C** *To Coda*

Sop 
Aah, Bye bye bye bye bye bye, ba - by, Good- bye.

Alt 
Aah, Bye bye bye bye bye bye, ba - by, Good- bye.

L.d. 
hust a lit-tle kiss and I'll be on my way. Bye bye bye bye bye bye, ba - by, Good- bye. hum a lit-tle clo-ser & I'll hold you tight.

Men 
Bye bye bye bye bye bye, ba - by, Good- bye. boom, Boom, boom,

19 **G⁷** **D⁷** **G⁷**

Sop
I get so lone - ly when we're a-part, I love you on - ly so don't you break my heart.

Alt
I get so lone - ly when we're a-part, I love you on - ly so don't you break my heart.

Ld.
8 Aah, Aah, Aah,

Men
Aah, Aah, Aah, So don't you break my heart. ba-dum, dum, dum,

Coda

27 **G⁷/D** **G⁷** **C**

Sop
Bye bye bye bye bye bye, ba - by, Good - bye.

Alt
Bye bye bye bye bye bye, ba - by, Good - bye.

Ld.
8 Bye bye bye bye bye bye, ba - by, Good - bye.

Men
Bye bye bye bye bye bye, ba - by, Good - bye. boom, Boom, boom,

31 **G⁷/D** **G⁷** **C** *(whispered)*

Sop
Bye bye bye bye bye bye, ba - by, Good - bye. *(Bye bye) —*

Alt
Bye bye bye bye bye bye, ba - by, Good - bye. *(Bye bye) —*

Ld.
8 Bye bye bye bye bye bye, ba - by, Good - bye. *(Bye bye) —*

Men
Bye bye bye bye bye bye, ba - by, Good - bye. *(Bye bye) —*

My Homeland

Isla Grant
(Arr. Jill Stubington, 2010)

A C C F

ND
Wish I was on a moun-tain

Fl.1

Fl.2

V.1

V.2

Vc.

Hp.

6 C G C F

SO
Wish I could sit and dream a

ND
high watch-ing an ea- gle as she flies Wish I could sit and dream a

V.1

V.2

Vc.

Hp.

10 C G C

SO while _____ and spend some time _____ in my home-land. So ma-ny

ND while _____ and spend some time _____ in my home-land So ma-ny

Fl.1

Fl.2

V.1

V.2

Vc.

Hp.

15 F C G C F

SO pla ces _____ I can't re - call _____ There's been so ma ny _____ I've seen them all _____ But through the years _____ I've come to

ND pla ces _____ I can't re - call _____ There's been so ma ny _____ I've seen them all _____ But through the years _____ I've come to

S.

Mm _____ etc.

A.

Mm _____ etc.

T.

Mm _____ etc.

B.

Mm _____ etc.

V.1

V.2

Vc.

20 C G C F C

SO know my heart be longs in my home-land. I've seen the bright lights the neon signs spent loving

ND know my heart be longs in my home-land. I've seen the bright lights the neon signs spent loving

S.

A.

T.

B.

Fl.1

V.1

V.2

Vc.

Hp.

25 G C F

SO nights sip-ping ru-by red wine. Made a thousand friends a-long the

ND nights sip-ping ru-by red wine. Made a thousand friends a-long the

Fl.1

V.1

Vc.

28 C G C C⁷

SO
way_____ But now I long to be_ in my home - land.

ND
way_____ But now I long to be_ in my home - land.

Fl.1
tr

V.1

V.2

Vc.

B

31 C7 F Bb F C7 F

37 Bb F C7 F

41 Bb F C7 F

S.
 A.
 T.
 B.
 Chorus lyrics: Wish I___ was

Fl.1
 Fl.2
 V.1
 V.2
 Vc.
 Acc.
 Chorus lyrics: Wish I___ was

50

S.

on a moun-tain high watch-ing an ea - gle as she flies Wish I could

A.

on a moun-tain high watch-ing an ea - gle as she flies Wish I could

T.

on a moun-tain high watch-ing an ea - gle as she flies Wish I could

B.

on a moun-tain high watch-ing an ea - gle as she flies Wish I could

Vc.

54

S.

sit and dream a - while and spend some time in my home-land

A.

sit and dream a - while and spend some time in my home-land

T.

sit and dream a - while and spend some time in my home-land

B.

sit and dream a - while and spend some time in my home-land

Vc.

58 **D** F C G C F C Gm

Fl.1

Fl.2

Vc.

Acc. {

Alternative to cello

8^{vb}

65 C G C F C G⁷ C

SO

ND

Fl.1

Fl.2

V.1

V.2

Vc.

Acc. {

But now I long to be_ in my home-land.

But now I long to be_ in my home-land. But now I long to be_ in my home-land

8^{vb}

Siyahamba

1. A capella (strong & loud!)
 2. A capella (soft & gentle)
 3. Instrumental (chords and improvised melodies only)
 4. Tutti (very strong and loud!)
- (May repeat Tutti after stopping!)

Traditional Zulu Song

Chords: G, D⁷, G

S. Si-ya hamb' e-ku-kha - nye-ni kwen- khos' Si - ya-hamb'e-ku-kha-aye-ni kwen- khos'. ____

A. Si-ya hamb' e-ku-kha - nye-ni kwen- khos' Si - ya-hamb'e-ku-kha-aye-ni kwen- khos'. ____

T. Si-ya hamb' e-ku-kha - nye-ni kwen- khos' Si - ya-hamb'e-ku-kha-aye-ni kwen- khos'. ____

B. Si-ya hamb' e-ku-kha - nye-ni kwen- khos' Si - ya-hamb'e-ku-kha-aye-ni kwen- khos'. ____

5 Chords: G, D⁷, G, G⁷

S. Si-ya hamb' e-ku-kha - nye-ni kwen khos' Si-ya hamb'e-ku-kha nye-ni kwen' khos'. ____

A. Si-ya hamb' e-ku-kha - nye-ni kwen khos' Si-ya hamb'e-ku-kha nye-ni kwen' khos'. nye-ni kwen khos'

T. Si-ya hamb' e-ku-kha - nye-ni kwen khos' Si-ya hamb'e-ku-kha nye-ni kwen' khos'. nye-ni kwen khos'

B. Si-ya hamb' e-ku-kha - nye-ni kwen khos' Si-ya hamb'e-ku-kha-aye-ni kwen khos'. ____

10 C G D⁷ G G⁷

S. Si-ya-ham ba _____ Oo- oo_ Si-yahamb'e-ku kha aye-nikwen khos'__

A. Si-ya-ham ba ham ba Si-ya-ham ba ham ba Si-yahamb'e-ku kha aye-nikwen kha nye nikwen khos'

T. Si-ya-ham ba ham ba Si-ya-ham ba ham ba Si-yahamb'e-ku kha aye-nikwen kha nye nikwen khos'

B. Si-ya-ham ba ham ba Si-ya-ham ba ham ba Si-yahamb'e-ku kha aye-nikwen kha__

15 C G D⁷ G

S. Si-ya-ham-ba _____ Oo- oo_ Si-ya hamb'e-ku-kha-nye-ni kwen- khos'__ Oo- oo.

A. Si-ya ham-ba ham-ba Si-ya-ham-ba ham-ba Si-ya hamb'e-ku-kha-nye-ni kwen- khos'__

T. Si-ya ham-ba ham-ba Si-ya-ham-ba ham-ba Si-ya hamb'e-ku-kha-nye-ni kwen- khos'__

B. Si-ya ham-ba ham-ba Si-ya-ham-ba ham-ba Si-ya hamb'e-ku-kha-nye-ni kwen- khos'__

Learn all their songs, sweet lyrebird

Words: Denis Kevas

Music: Sonia Bennett - c 1990s

Woodwind arr. Maria Dunn

V1 --> Chorus
 V2 --> Chorus
 V3 --> Chorus --> Instrumental
 V4 --> Chorus
 V5 --> Chorus (with turnaround x3)

Verses 1, 2, 4 & 5

G Bm C D G Bm C D

1. Learn all their songs, sweet ly - re - bird The moun-tain wa - ters sigh. They
 2. Their songs are songs of joy - ous - ness, There's free - dom in their flight. They
 4. Learn all their songs, sweet ly - re - bird For now where - e're I go. I
 5. Sweet ly - re - birds, learn all their songs and when they all are gone. I'll

8 G Bm C D G Bm C D

rush un - bound - ed through the rocks and leap from way up high. They
 slide the cur - tain off the dawn and zip o - pen the night. Their
 see their feath - ers splashed with blood and through the bush they blow. The
 come and lis - ten to you sing and hear their van - ished songs. The

16 G Bm C D G Bm C D

laugh and gal - lop through the green, Their sil - ver veins un - curled.
 blaz - ing col - ours burn - ing bright, My heart's wings are un - furled.
 kil - ler teeth so need - le sharp, in - sect - i - cides so cruel.
 thrush, the whist - lers, and the wrens, Where the white, white wa - ter's hurl.

Chorus

24 G Bm C D G Bm

Learn all their songs, sweet ly - re - bird, and keep them, keep them,
 Learn all their songs, sweet ly - re - bird, and keep them, keep them,

30 C D G Bm C D

keep them for the world.
 keep them for the world.

Fl. turn around flute or other instruments

Verse 3

36 G Bm C D

3. I love to stand in - side the green where_

Fl.

41 G Bm C D

time has charmed the stone. And

Fl.

45 G Bm C D

here the rhap - - so - dies they sing For_

Fl.

49 G Bm C D

me and you a - lone. The_

Fl.

53 G Bm C D

gol - den whist - lers chall - - eng - ing their_

Fl.

57 G Bm C D

songs dance round the walls.

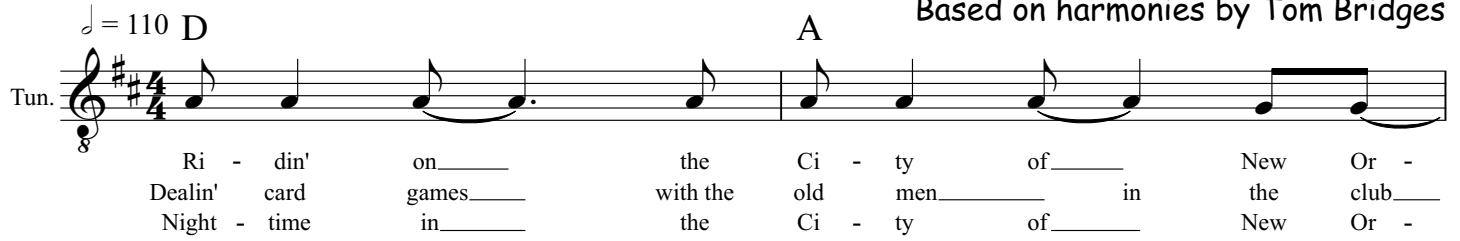
Fl.

City of New Orleans

Steve Goodman (Chords: Arlo Guthrie)

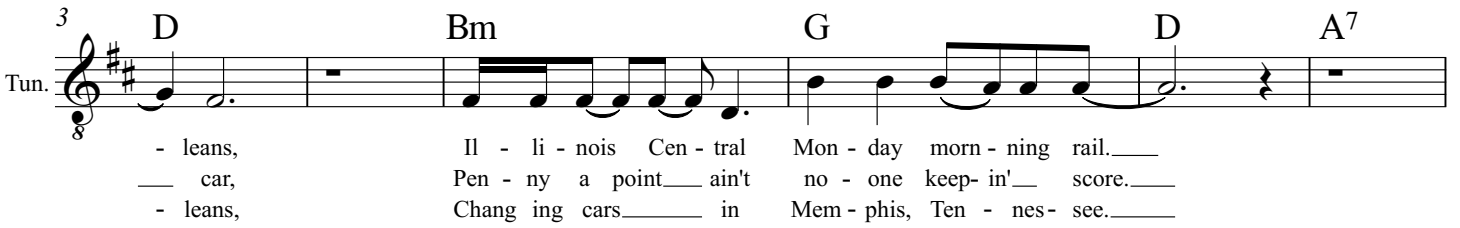
Based on harmonies by Tom Bridges

♩ = 110 D

Tun. 

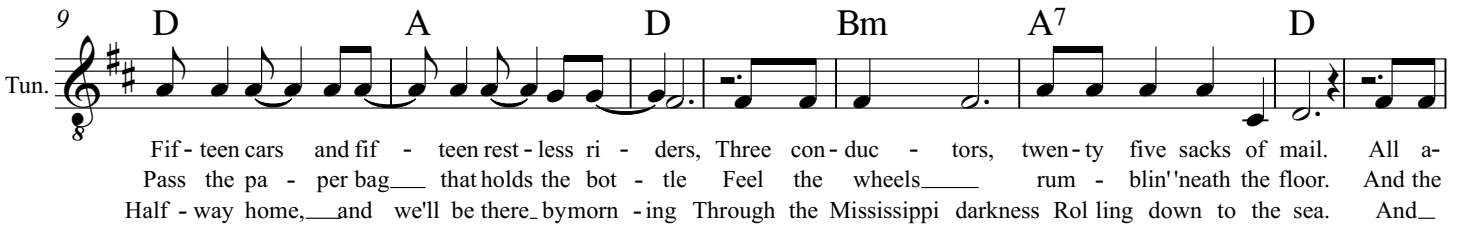
Ri - din' on the Ci - ty of New Or -
 Dealin' card games with the old men in the club
 Night - time in the Ci - ty of New Or -

3 D Bm G D A⁷

Tun. 

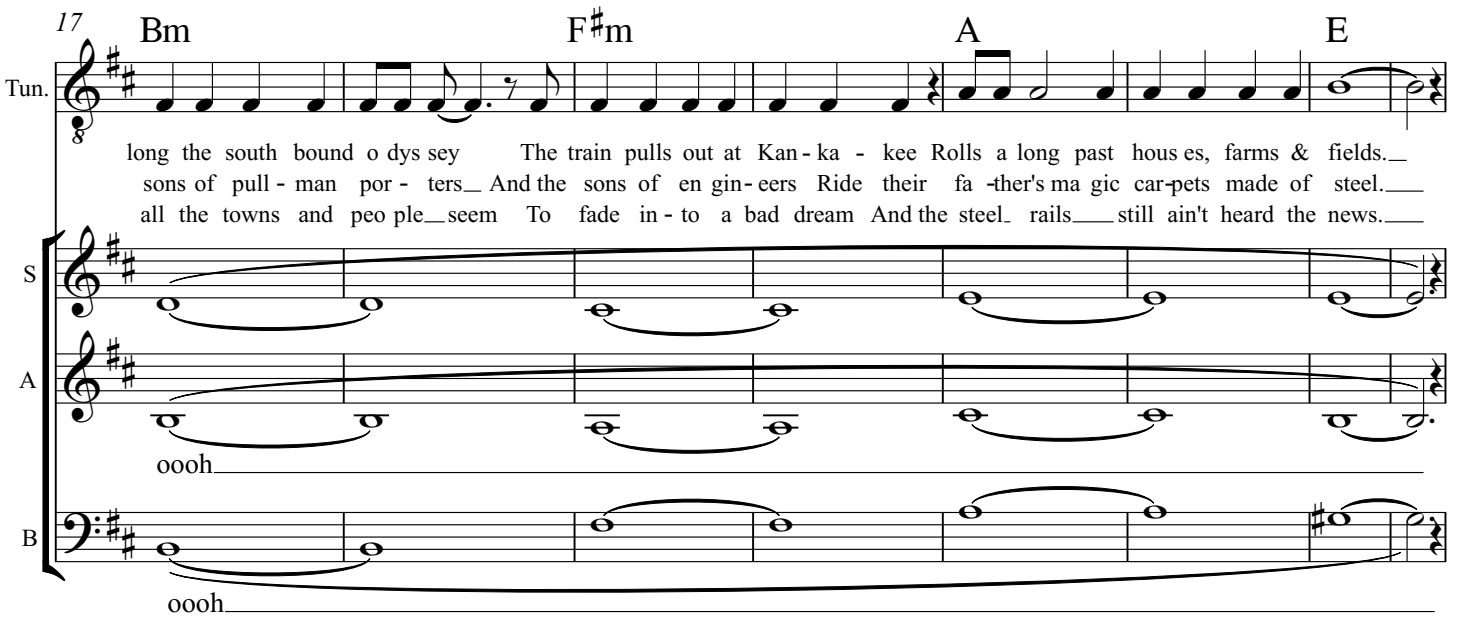
- leans, Il - li - nois Cen - tral Mon - day morn - ning rail.
 — car, Pen - ny a point ain't no - one keep - in' score.
 - leans, Chang ing cars in Mem - phis, Ten - nes - see.

9 D A D Bm A⁷ D

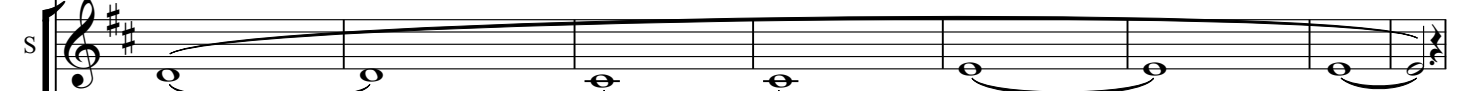
Tun. 


Fif - teen cars and fif - teen rest - less ri - ders, Three con - duc - tors, twen - ty five sacks of mail. All a -
 Pass the pa - per bag that holds the bot - tle Feel the wheels rum - blin'neath the floor. And the
 Half - way home, and we'll be there by morn - ing Through the Mississippi darkness Rol ling down to the sea. And

17 Bm F#m A E


Tun. 

long the south bound o dys sey The train pulls out at Kan - ka - kee Rolls a long past houses, farms & fields.
 sons of pull - man por - ters And the sons of en gin - eers Ride their fa - ther's ma gic car - pets made of steel.
 all the towns and peo ple seem To fade in - to a bad dream And the steel rails still ain't heard the news.

S 


A 

oooh

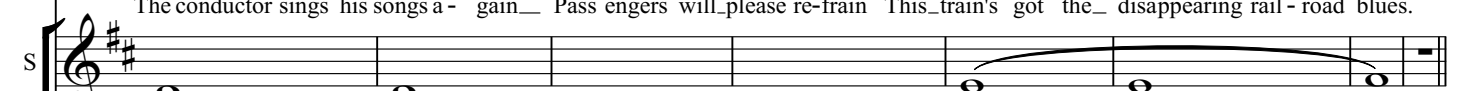
B 

oooh


25 Bm F#m A F#m A⁷ D

Tun. 


Pass - in' trains that have no names, Freight yards full of old black men And the graveyards of the rus - ted au to mo biles.
 Moth - ers with their babes a - sleep, Are rock - in' to the gen - tle beat And the rhy - thm of the rails is all they feel.
 The conductor sings his songs a - gain Pass engers will please re - refrain This train's got the disappear ing rail - road blues.

S 

oooh oooh Aaah

A 

oooh oooh Aaah

B 

oooh oooh Aaah

Intro: Guitars strum D chord till Wayne starts
 Verse 1: Wayne --> Chorus (All)
 Verse 2: _____ --> Chorus
 Verse 3: All men --> Chorus --> Chorus (a capella) --> Chorus (with insts.)
 Coda: Guitars strum from * in bar 40 to end.

Chorus (sing "Goodnight" from Chorus 3)

33

G A7 D Bm G D

Tun. 8
 Good morn- ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na - tive son.

S
 Good morn- ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na - tive son.

A
 Good morn- ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na - tive son.

B
 Good morn- ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na - tive son.

(night)_

40

A7 D A Bm E7/G#

Tun. 8
 — I'm the train they call The Ci - ty of New Or - leans; I'll be

S
 — I'm the train they call The Ci - ty of New Or - leans; I'll be

A
 — I'm the train they call The Ci - ty of New Or - leans; I'll be

B
 — I'm the train they call The Ci - ty of New Or - leans; I'll be

* (night)_

45

C/E G A A7 D

Tun. 8
 gone five hun - dred miles when the day is done.

S
 gone five hun - dred miles when the day is done.

A
 gone five hun - dred miles when the day is done.

B
 gone five hun - dred miles when the day is done.

[Guitars repeat last 8 bars as Coda]

A Bunch of Damned Whores

Ted Egan (Arr. Maria Dunn - 2010)

♩=180

Am G Am G

Acc. (+ mandolin)

9 Am G Am G

Acc.

16 *Chorus 1*
(All) C G F C G

T. We're a bunch of damnedwhores and we ne-ver wear drawers and they say we're the cause of dis - sen - sion. But

Acc.

25 C G F C F G C *Verse 1*

T. ne-ver you fuss be - fore you judge us there's a few things that we'd like to men - tion 1. Well me

33 C G F C G

T. name's Mo - lly Brown and the beak sent me down for nick in' a gent - le man's watch in the Strand So I'm

41 C G F C F G C

T. sail - in' a - way from South - amp - ton to - day trans - port - ed for life to Van - Die - man's land So if I'm

50 C G F C G

T. one of them whores that ne - ver wears drawers it's sim - ply that I can't a - fford 'em But it

58 C G F C F G C *Chorus 2*

T. seems plain to me that the En - glish gen - try are the bas - kets what caused all the whore dom. We're a

H1. (two voices only)

We're a

66 C G F C G

T. bunch of damnedwhores and we ne - ver wear drawers and they say we're the cause of dis - sen - sion. But

H1.

bunch of damnedwhores and we ne - ver wear drawers and they say we're the cause of dis - sen - sion. But

74 C G F C F G C Verse 2

T. *ne- ver you fuss be - fore you judge us there's a few things that we'd like to men- tion* 2. I'm

H1. *ne- ver you fuss be - fore you judge us there's a few things that we'd like to men tion*

82 C G F C G

T. *Mo- rag Mac don ald_ I was born in the Gor bals and raised in the bro- thels since I was aged ten and*

Mand. *Mo- rag Mac don ald_ I was born in the Gor bals and raised in the bro- thels since I was aged ten and*

90 C G F C F G C

T. *now I'm tran - spor- ted for life for me sins they've hand- ed me o - ver to the Gov- ern- ment men_____ I*

Mand. *now I'm tran - spor- ted for life for me sins they've hand- ed me o - ver to the Gov- ern- ment men_____ I*

99 C G F C G

T. *won- der how just it all is for I must now sub - mit to the e - vils of this cru - el lot They'll*

Mand. *won- der how just it all is for I must now sub - mit to the e - vils of this cru - el lot They'll*

107 C G F C F G C Chorus 3

T. *flog us they'll rape us they'll tell us we're e- vil but they are the sin ners_ we're_ not_____ We're a*

H1. *flog us they'll rape us they'll tell us we're e- vil but they are the sin ners_ we're_ not_____ We're a*

Mand. *flog us they'll rape us they'll tell us we're e- vil but they are the sin ners_ we're_ not_____ We're a*

115 C G F C G

T. *bunch of damnedwhores and we ne- ver wear drawers and they say we're the cause of dis - sen- sion_____ But*

H1. *bunch of damnedwhores and we ne- ver wear drawers and they say we're the cause of dis - sen- sion_____ But*

123 C G F C F G C Verse 3

T. *ne- ver you fuss be - fore you judge us there's a few things that we'd like to men- tion* 3. I'm

H1. *ne- ver you fuss be - fore you judge us there's a few things that we'd like to men tion*

131 C G F C G

T. Bri - gid Rourke and I'm from Coun - ty Cork a pris - ner for life just for steal - in' a sheep to

Acc. C G F C G

139 C G F C F G C

T. feed me old pa - rents who were squeal - in' with hun ger Oh Je - sus these times are so hard I could weep

Acc. C G F C F G C

147 C G F C G

T. For I'm here in the fac - ry out at Pa - rra - ma - tta_ and sold to the sold - iers and guards_ by a

Acc. C G F C G

156 C G F C F G C

T. dir - ty old har - lot who takes all me mo ney_ and spends it on li - quor and cards_

Acc. C G F C F G C (+ mandolin)

164 Am G Am G

Acc. Am G Am G

Fl.

172 Verse 4

T. 4. My

Acc. Am G Am G

Fl.

180 C G F C G C

T. name's Me-gan Rhys and I's nabbed by the po lice_ in the back streets of Car-diff for pin-chin' a dress I'm on ly eight

Acc.

Fl.

189 G F C F G C C G

T. een and I've been trea-ted mean my life is a sto-ry of un-ha - ppi - ness_ Thrown out of my pa-rish for

Fl.

199 F C G C

T. ha - vin' a ba - by whose fa - ther was killed in the war_ I was dri - ven to

Fl.

206 G F C F G C Chorus 4

T. vice so_ "twill din pob saes" it's the sys - tem that made me a whore_ We're a
(Other girls join in) (two voices)

H2. We're a

Fl.

213 C G F C G

T. bunch of damnedwhores and we ne- ver wear drawers and they say we're the cause of dis - sen - sion_ But

H2. bunch of damned whores_ drawers and they say we're the cause of dis - sen - sion_ But

221 C G F C F G C Verse 5

T. ne- ver you fuss be - fore you judge us there's a few things that we'd like to men - tion (All) 5. So

H2. ne- ver you fuss be - fore you judge us there's a few things that we'd like to men - tion

229 C G F C G

T. lift up your skirts girls and show your bare_ bums and slap on your bu ttocks me whore-y old chums We'll

237 C G F C F G C *Chorus 5*

T. show'em_ we know'em_ for just who they are they're the world's great-est bast-ards by far_____ We're a

H2. _____ (two voices) We're_____

H3. _____ (two voices) We're a

245 C G F C G

T. bunch of damned whores and we ne- ver wear drawers and they say we're the cause of dis - sen- sion_____ But

H2. _____ ne-ver wear drawers and they say we're the cause of dis - sen- sion But_____

H3. bunch of damned whores_____ drawers and they say we're the cause of dis - sen- sion_____ But

253 C G F C F G C

T. ne- ver_ you fuss be - fore you judge us there's a few things that we'd like to men- tion

H2. _____ fore you judge us there's a few things that we'd like to men- tion

H3. ne- ver_ you fuss be - fore you judge us there's a few things that we'd like to men- tion

Coda (This comes right at end after acapella chorus - Start slow no rhythm, sust strings / accordion 2nd time thru)

260 Am G Am G Am G Am G Am

T.

H2.

H3.

Acc.

(2nd time thru only)

Am G Am G Am G Am G Am

Fl.

(Faster with rhythm instruments)

268 C G F G

T.

(All singers)

Acc.

(2nd time thru)

Fl.

(All melodic instruments)

272 C F G

T.

Acc.

Fl.

276 C G F G C G F G C

T.

Acc.


Fl.


stop

I wonder


Words: Henry Weston Pryce (Gunner 379)
Music: Sonia Bennett (Arr. Jill Stubington '08)

A



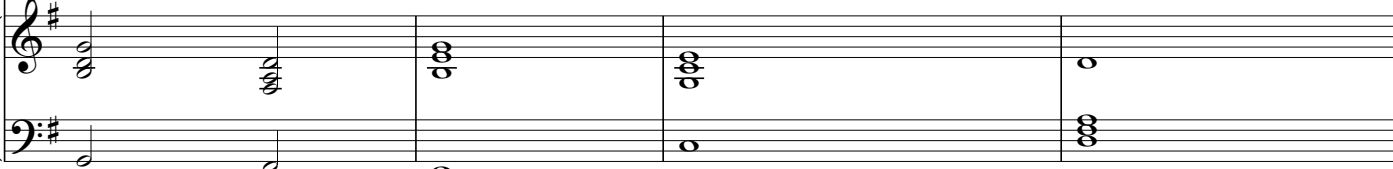
SB.  Em C D
Could Ho-mer walk this hill and hear_ the song of ca-non high and clear The

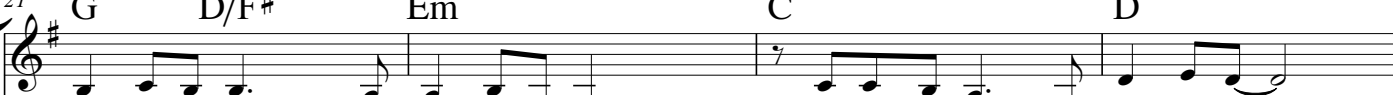

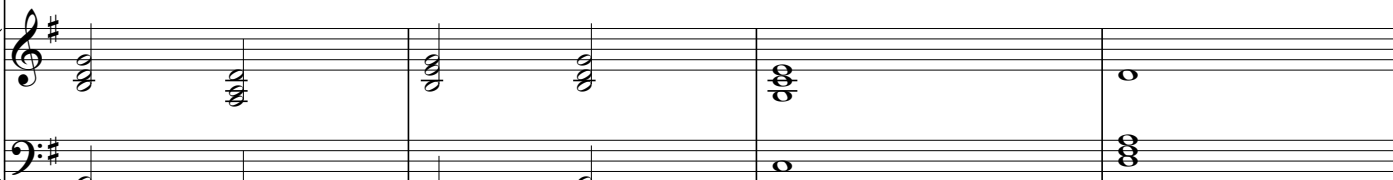
5 SB.  G D/F# Em C D
roar of cais-sons jolt-ing past_ The hiss of bul-lets and the blast

9 SB.  C D Em D Am/C
Of shrap-nel o-ver yon-der trees I won-der would he sing of these

13 SB.  C D7 G
I won-der would he sing_ of these.

B Verse 2 (Piano starts)

17 SB.  D/F# Em C D
Could Ho-mer see this field and spy The walk-ing woun-ded reel-ing_ by_ With
Con. 
Pno. 

21 SB.  G D/F# Em C D
wet red wounds and fa-ces grey Each help-ing each a-long the way
Con. 
Pno. 

25 C D Em D Am/C

SB. If he could see these bro - ken_ men_ I won - der would he sing a - gain_

Con.

Pno.

29 C D G

SB. I won - der would he sing a - gain

Con.

Pno.

C Verse 3

33 G D⁷ Em D⁹ Em/G C D

SB. I would that my im - a - gin - ings Might be as blind old Ho - mer sings But if he touched this

S. Ooh_ etc.

A. Ooh_ etc.

M.

Pno.

38 Bm D/A Em G D

SB. cold ma-chine That slays be-yond the hills un-seen Heard the song of yon-der lark

S.

A.

M.

Pno.

43 C⁷ Am/C Em/B G/D D⁹ G

SB. I won-der would he bless the dark I won-der would he bless the dark

S.

A.

M.

Pno.

D Verse 4 (a capella)

49 **G** **Bm/F Am** **G**

S. *Could I lie here in dreams and find The vi-o-let and all her kind And down a-mong the blos-soms lie_*

A. *Could I lie here in dreams and find The vi-o-let and all her kind And down a-mong the blos-soms lie_*

M. *Could I lie here in dreams and find The vi-o-let and all her kind And down a-mong the blos-soms lie_*

55 **C** **G/D** **D/F#** **C** **D**

S. *To hear the sing ing_ hours go by_ If then a gun should bid me wake*

A. *To hear the sing ing_ hours go by_ If then a gun should bid me wake_*

M. *To hear the sing ing_ hours go by_ If then a gun should bid me wake_*

59 (No acc here) **C** **D** **G**

S. *I won-der if my heart would break I won-der if my heart should break*

A. *I won-der if my heart_____ should break*

M. *If my_____ heart should break*

Con. *I won-der if my heart should break*

64 **G** **D** **D7** **G/D** **D**

Con. *G D D7 G/D D*

Pno. *G D D7 G/D D*

E Verse 5

67 G D/A Em C D

S. I won-der why the sun - light falls... So gay on yon - der bro - ken walls.

A. I won - der why the sun - light falls... So gay on yon-der bro - ken walls.

T.

M.

Con.

Pno.

71 C D

S. I won-der is that Death and yet

A. I won-der is that Death and yet

T. G D Em C D
won-der why that sol-dier lies With bloo-dy lips and smi-ling eyes I won-der is that Death and yet

M. won-der why that sol-dier lies With bloo-dy lips and smi-ling eyes I won-der is that Death and yet

Pno.

77 **Em** **D** **D⁷** **G** **C** **D⁷**

S. I know my dream is to for - get_ I know my dream is to _____ for -

A. I know my dream is to for - get_ I know my dream is to _____ for -

T. I know my dream is to for - get_ I know my dream is to _____ for -

M. I know my dream is to for - get_ I know my dream is to _____ for -

Pno.

Verse 6

81 *(unaccompanied)*

SB. _____
 Could Ho - mer see this field and spy etc.

G *(No more piano)*

S. _____
 -get Ooh _____

A. _____
 -get Ooh _____

T. _____
 _get Ooh _____

M. _____
 _get Ooh _____

Pno.

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.

VI.

VI.

Fl.

VI.

Wh.

Fl.

VI.

Fl.

VI.

Fl.

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)

Wave

Antonio Carlos Jobim 1967 (Arr. Samantha O'Brien - 2015)

$\text{♩} = 130$
SB Dm^7 G^{13} Dm^7 G^{13} Dm^7 G^{13} Dm^7 G^{13} Dm^7 G^{13} Dm^7 G^{13}
pizz. 1. So close your
Db.
E.S. etc.

7 **A** D^7 Bb° Am^7 D^9 G^7 Gm^6
SB eyes for that's a love ly place to be, a ware of things your heart a - lone was meant to be
Db.
W.B. etc.

13 $F\#^{13}$ $F\#+7$ $F\#m^7$ $B7(b9)$ E^9 Bb^9 $A+7$ Dm^7 G^9 Dm^7 G^9
SB The fun da men tal lone li ness goes when ev - er two can dream a dream to - geth er 2. You can't de
Db.

19 **B** D^7 Bb° Am^7 D^9 G^7 Gm^6
SB ny don't try to fight the ris ing sea Don't fight the moon, the stars a - bove and don't fight me
Fl.
Fl.
Db.

25 $F\#^{13}$ $F\#+7$ $F\#m^7$ $B7(b9)$ E^9 Bb^9 $A+7$ Dm^7 G^9 Dm^7 G^9
SB The fun da men tal lone li ness goes when ev - er two can dream a dream to - geth er
Fl.
Fl.
Db.

31 **C** Gm⁷ C⁹ F⁷

(+ sops & tenors)

SB When I saw you first the time_ was_ half_ past_ three_

(altos & basses)

Ch When I saw you first the time_ was_ half_ past_ three_

Db

35 Fm⁷ Bb⁹ Eb⁷ A⁷alt.

SB When your eyes_ met mine_ it was e - ter - - - ni - ty. But now we

Ch When your eyes_ met mine_ it was e - ter - - - ni - ty.

Db

39 **D** D⁷ Bb^o Am⁷ D⁹ G⁷ Gm⁶

SB know_ the wave is on its way to_ be_ just catch the wave_ don't be a - fraid_ of lov ing me

Fl.

Fl.

Db

45 F#13 F#+7 F#m⁷ B7(b9) E⁹ Bb⁹ A⁷ Dm⁷ G⁹ Dm⁷ G⁹

SB _____ The fundamental loneli ness goes when ev er two candreamadream to - geth - er

Ch _____ loneli ness goes to - - - geth - er

Fl.

Fl.

Db

E D⁷ B^b° Am⁷ D⁹ G⁷ Gm⁶

51 Fl. Fl. Db.

57 F#¹³ F#+⁷ F#m⁷ B⁷(b⁹) E⁹ B^b⁹ A+⁷ Dm⁷ G⁹ Dm⁷ G⁹

Fl. Fl. Db.

F Gm⁷ C⁹ F⁷

63 SB (+ sops & tenors)
Ch (altos & basses) Db.

When I saw you first the time_ was_ half_ past_ three_

When I saw you first the time_ was_ half_ past_ three_

67 Fm⁷ B^b⁹ Eb⁷ A⁷alt.

SB
Ch
Db.

When your eyes_ met mine_ it was e - ter - - ni - ty. But now we

When your eyes_ met mine_ it was e - ter - - ni - ty.

71 **G** D⁷ B^b° Am⁷ D⁹ G⁷

SB know _____ the wave is on its way to_ be_____ just catch the wave___ don't be a - fraid

Fl.

Fl.

Db.

76 Gm⁶ F^{#13} F^{#+7} F^{#m7} B^{7(b9)} E⁹ B^{b9} A⁺⁷

SB _____ of lov ing me_____ The fun da men tal lone-li ness goes when ev-er two can dream a dream to -

Ch lone-li ness goes to - -

Fl.

Fl.

Db.

81 Dm⁷ G⁹ Dm⁷ G⁹ Dm⁷ G⁹ Dm⁷ G⁹ Dm⁷ G⁹ Dm⁷ G⁹ Dm⁷ G⁹

SB geth - er _____ oh, to - ge - ther_____ to - ge - ther_____ (Wood block stop)

Ch geth - er _____ oh, to - ge - ther_____ to - ge - ther_____

Fl.

Fl.

Db.

87 Dm⁷ G¹³ Dm⁷ G¹³ Dm⁷ G¹³ Dm⁷ G¹³ Dm⁷ G¹³ Dm⁷ G¹³ D(add2)

SB _____

Db.

Little Gomez

Eric Bogle

A *WR* *KP*

T. Well I used to have a dog-gie and dalled him "Lit-tle Go-mez" cause you see he was a Mex-i-can Chi-hua-hua. There

H1 Bark! Bark! Woof! Woof! He was a Chi-hua-hua.

H2 Bark! Bark! Woof! Woof! He was a Chi-hua-hua.

B. Bark! Bark! Woof! Woof! He was a Chi-hua-hua.

11

T. was-n't much of him but what there was was all co-jo-nes, he real-ly was a ran-dy lit-tle fel-la.

H1 Bow! Wow! was a ran-dy fel-la.

H2 Bow! Wow! Ruff! Ruff! was a ran-dy fel-la.

B. Ruff! Ruff! was a ran-dy fel-la.

19 *WR KP WR Both WR*

T. Big dogs, small dogs, it mat-tered not to him. The can-nine e-qui-va-lent of Er-rol Flynn. At the

H1 dogs mat-tered not to him. The can-nine e-qui-va-lent of Er-rol Flynn.

H2 dogs The can-nine e-qui-va-lent of Er-rol Flynn.

B. dogs mat-tered not to him. The can-nine e-qui-va-lent of Er-rol Flynn.

27 *KP Both*

T. drop of a som-bre-ro he'd jump up and get stuck in. Ta-king Go-mez out for walk ies was em-bar-ras-sing! Ta-king

H1 drop hat Ooh! Ooh! Ta-king

H2 drop hat Ooh! Ooh! Ta-king

B. drop hat Ooh! Ooh! Ta-king

T. Go - mez out for walk - ies was em - bar - ras - sing!

H1 Go - mez out for walk - ies was em - bar - ras - sing!

H2 Go - mez out for walk - ies was em - bar - ras - sing!

B. Go - mez out for walk - ies was em - bar - ras - sing!

B

39 *KP* I re - mem - ber one day in the park, his tal - ly rose by four, An en - vi - ab - le score he was a - mass - ing. Two *WR*

park park tally four See Go - mez a - mass - ing.

park park tally four See Go - mez a - mass - ing.

park park tally four See Go - mez a - mass - ing.

49 *KP* pleased and pa - tient poo - dles and an out - raged lab - ra - dor, And a wom - bat who just hap - pened to be pass - ing! I - *WR* *KP*

lick lick bite! bite! See the wom - bat pass - ing!

lick lick bite! bite! See the wom - bat pass - ing!

lick lick bite! bite! See the wom - bat pass - ing!

57 *WR* tried a hun - dred ways to curb his car - nal ap - pe - tite, Kept him on a lead and locked him up at night, I *KP*

tried kerb ap - pe - tite, Kept him on a lead and locked him up at night,

tried kerb ap - pe - tite, Kept him on a lead and locked him up at night,

tried kerb ap - pe - tite, Kept him on a lead and locked him up at night,

65 *WR* *Both*

T. ev-en put some bro-mide in his chun-ky meat-y bites But the on-ly thing that might have worked was Kryp to - nite! Yes the

H1 lick lick chomp chomp Yes the

H2 lick lick chomp chomp Yes the

B. lick lick chomp chomp Yes the

73

T. on - ly thing that might have worked was Kryp - to - nite!

H1 on - ly thing that might have worked was Kryp - to - nite!

H2 on - ly thing that might have worked was Kryp - to - nite!

B. on - ly thing that might have worked was Kryp - to - nite!

C 77 *WR* *KP*

T. Then came the fate-ful day when he tried to con-su-mate A li - a-son with a St Ber-nard called Blod - wyn. - Ev-en

H1 fate fate mate mate He might be a box - er!

H2 fate fate mate mate He might be a box - er!

B. fate fate mate mate He might be a box - er!

86 *WR*

T. though he was quite clear-ly fight-ing well a-bove his weight, He did-n't let that min-or de-tail stop him. He

H1 though quite weight weight He was not a box - er!

H2 though quite weight weight He was not a box - er!

B. though quite weight weight He was not a box - er!

94

KP *Both* *WR*

T. near-ly pulled it off, oh, what an ac-ro-bat, But Blod-wyn got bored and down she sat. They

H1 He was an ac-ro-bat. Blod-wyn got bored and down she sat.

H2 He was an ac-ro-bat. Blod-wyn got bored and down she sat.

B. He was an ac-ro-bat. Blod-wyn got bored and down she sat.

102

KP *Both*

T. say that af-ter mak-ing love you of-ten feel quite flat, I'm sure that lit-tle Go-mez would a-gree with that! Yes I'm

H1 Hump! Hump! Slump! Slump! Yes I'm

H2 Hump! Hump! Slump! Slump! Yes I'm

B. Hump! Hump! Slump! Slump! Yes I'm

110

T. sure that lit-tle Go-mez would a-gree with that!

H1 sure that lit-tle Go-mez would a-gree with that!

H2 sure that lit-tle Go-mez would a-gree with that!

B. sure that lit-tle Go-mez would a-gree with that!

114 **D** *KP* *WR*

T. So I bur-ied Go-mez in the park, his hap-py hunt-ing ground, A sad but fit-ting fi-na-le. I

H1 bite bite hound hound Such a sad fi-na-le.

H2 bite bite hound hound Such a sad fi-na-le.

B. bite bite hound hound Such a sad fi-na-le.

T. had to dig a grave that was ra-ther flat and round, 'Cause he looked like a squashed ta - ma - le. But

H1 dig dig down down looked like a squashed ta - ma - le.

H2 dig dig down down looked like a squashed ta - ma - le.

B. dig dig down down looked like a squashed ta - ma - le.

T. I real-ly missed my wee Chi-hua-hua chum, Went down to the pet shop to buy a-noth-er one, I

H1 I missed my wee chum, Went to the shop for a - no - ther one,

H2 I missed my wee chum, Went to the shop for a - no - ther one,

B. I missed my wee chum, Went to the shop for a - no - ther one,

T. went in feel-ing hap-py, but I came out feel-ing glum, Be-cause the man down at the pet shop loved cor - ny puns! Yes the

H1 glad glad sad sad Yes the

H2 glad glad sad sad Yes the

B. glad glad sad sad Yes the

T. man down at the pet shop loved cor - ny puns!

H1 man down at the pet shop loved cor - ny puns!

H2 man down at the pet shop loved cor - ny puns!

B. man down at the pet shop loved cor - ny puns!

152

E*Both*

T. And he said "Yes, we have no chi - hua-huas, we have no chi - hua-huas to - day._____ We've Al-

H1. "Yes, we have no chi - hua-huas, we have no chi - hua-huas to - day._____ We've Al-

H2. "Yes, we have no chi - hua-huas, we have no chi - hua-huas to - day._____ We've Al-

B. "Yes, we have no chi - hua-huas, we have no chi - hua-huas to - day._____ We've Al-

162

T. sa-tians, Dal - ma-tions, the fruits of a flirt - a - tion 'tween a half-blind Pek - i - nese and a tou - pee._____

H1. sa-tians, Dal - ma-tions, the fruits of a flirt - a - tion 'tween a half-blind Pek - i - nese and a tou - pee._____

H2. sa-tians, Dal - ma-tions, the fruits of a flirt - a - tion 'tween a half-blind Pek - i - nese and a tou - pee._____

B. sa-tians, Dal - ma-tions, the fruits of a flirt - a - tion 'tween a half-blind Pek - i - nese and a tou - pee._____

169

T. *rit.* — But yes, we have no chi - hua-huas, we have no chi - hua-huas to - day - ay - ay." Ummm.

H1. *rit.* — But yes, we have no chi - hua-huas, we have no chi - hua-huas to - day - ay - ay." Ummm.

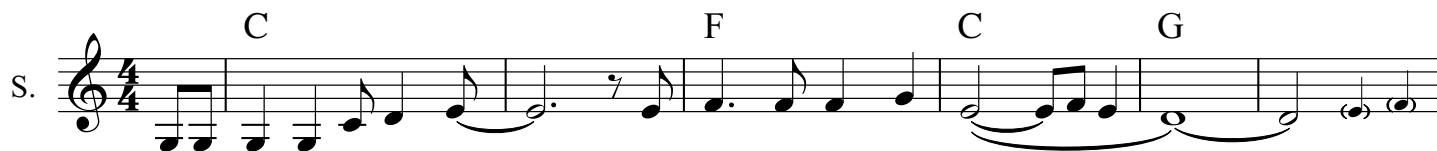
H2. *rit.* — But yes, we have no chi - hua-huas, we have no chi - hua-huas to - day - ay - ay." Ummm.

B. *rit.* — But yes, we have no chi - hua-huas, we have no chi - hua-huas to - day - ay - ay." Ummm.

Fields of Athenry

Intro: (guitars - last 4 bars)
 V1: Male & female solos --> Chorus
 V2: Male & female solos --> Chorus
 V3: Tutti --> Chorus (a capella)
 Chorus (with insts.) --> Rpt last 4 bars
 Intro: (last 4 bars - guitar)

Pete St John
 (Arr. Tom Bridges)

S. 

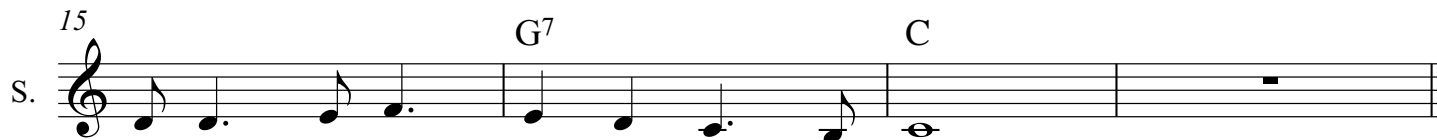
Man: By a lone-ly pri-son wall, I heard a young girl call - ing.
 Woman: By a lone-ly pri-son wall, I heard a young man call - ing.
 All: By a lone-ly har-bour wall, She watched the last star fall - ing. As that

S. 

Woman: Mich-ael, they have ta - ken you a - way. For you
 Man: Noth-ing mat - ters Mar - y when your free. Against the
 pri - son ship sailed out a - gainst the sky. Sure she'll

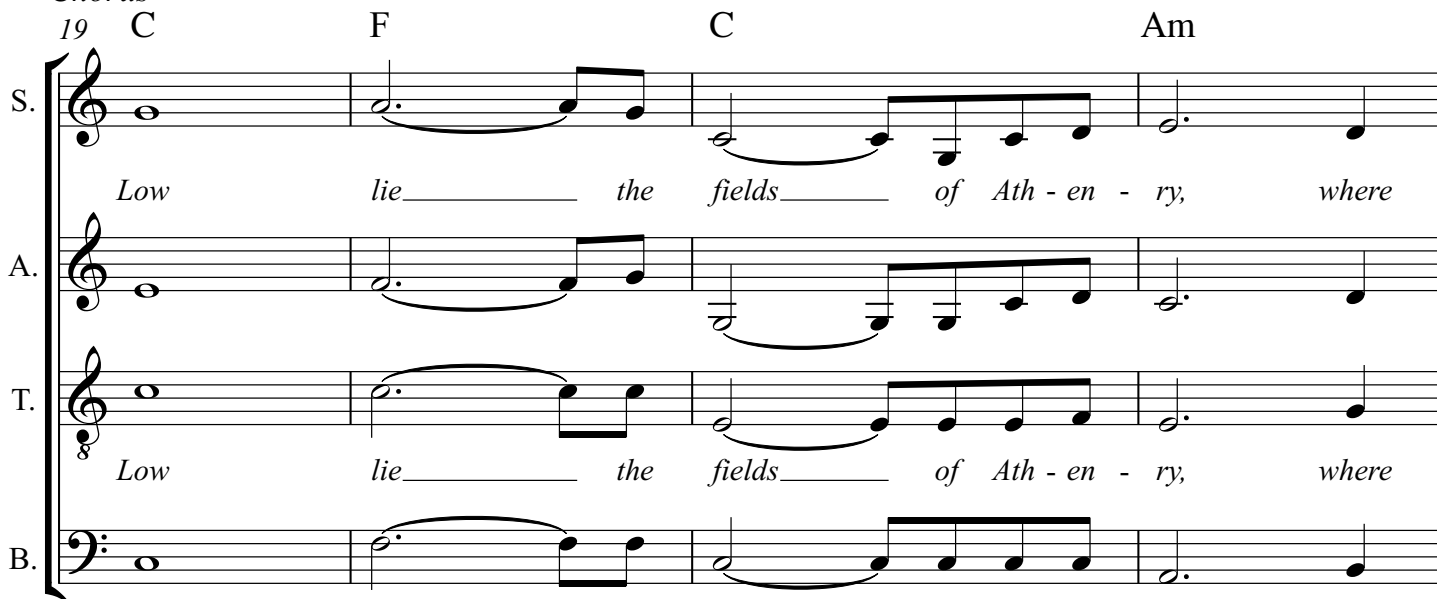
S. 

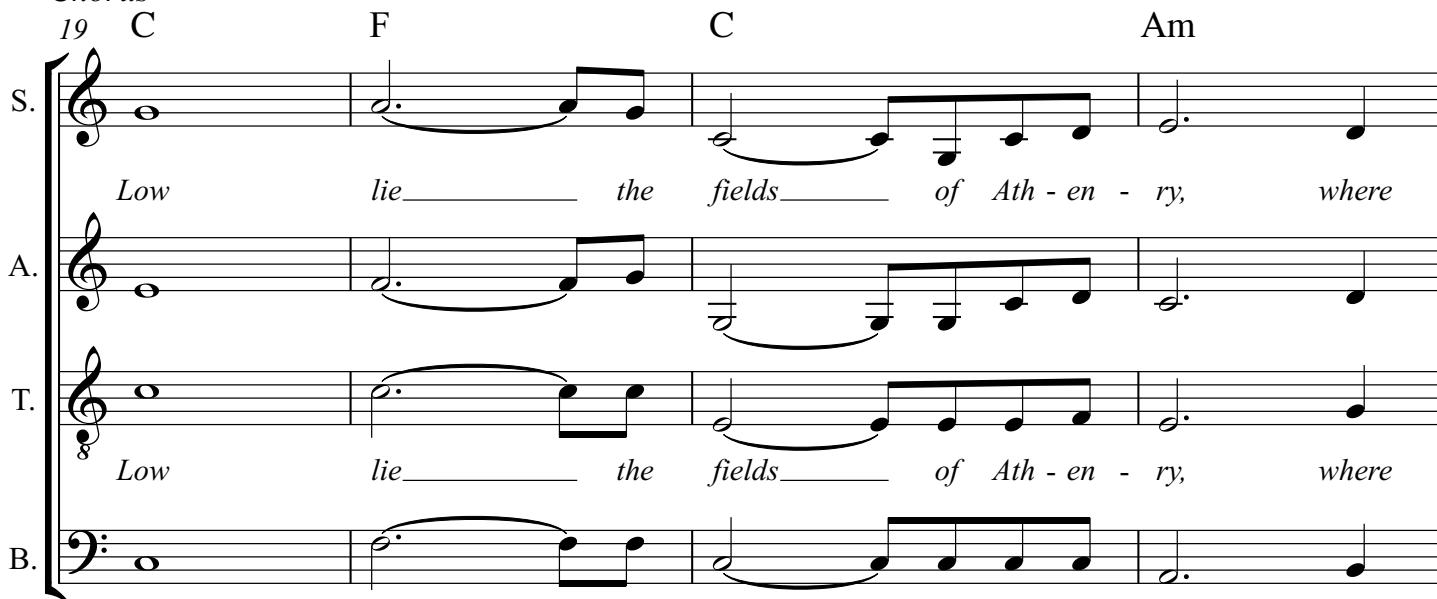
stole Tre-vel - y - n's corn, so the young might see the morn. Now a
 fa - mine and the Crown, I re - belled, they cut me down. Now
 wait and hope and pray, for her love in Bo-tan - y Bay. It's so

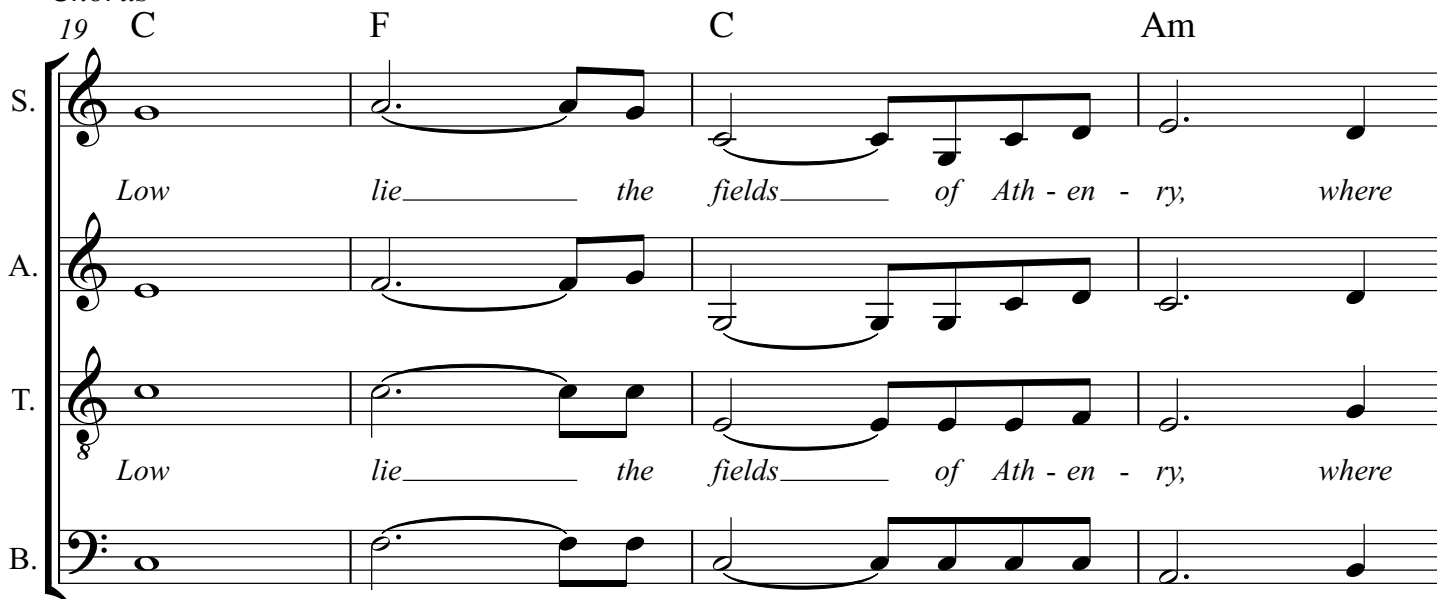
S. 

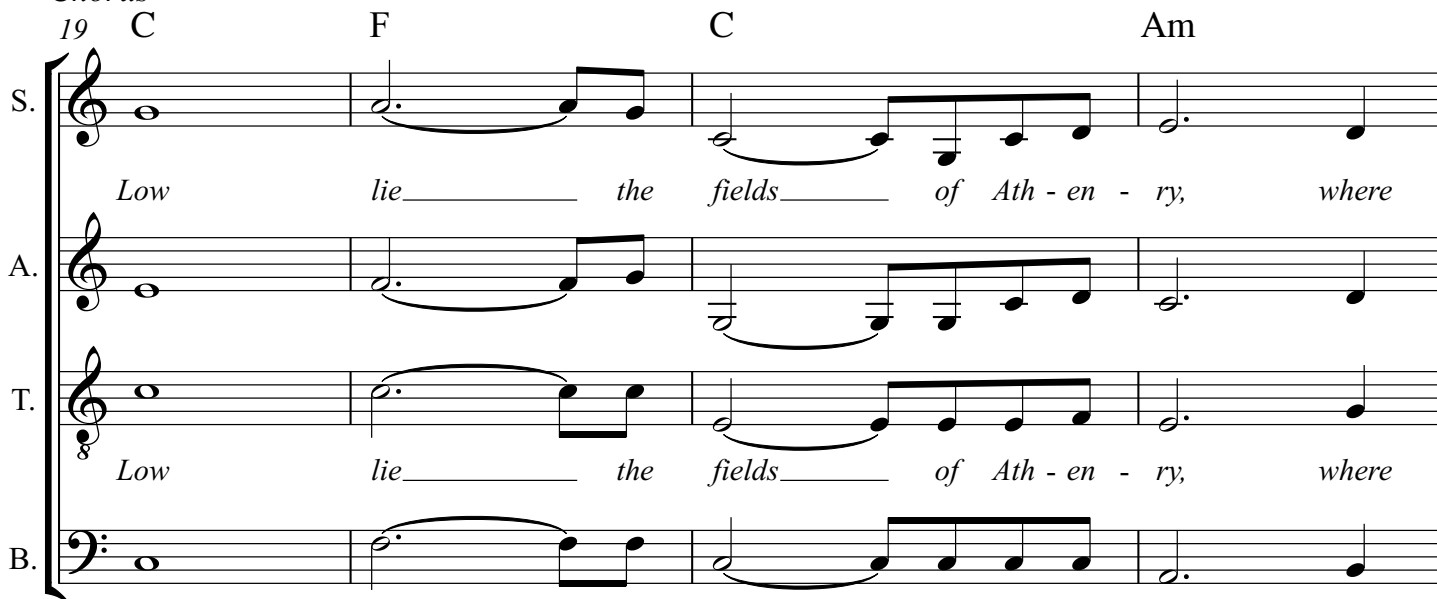
pri - son ship lies wai - ting in the bay.
 you must raise our child with dig - ni - ty.
 lone - ly 'round the fields of Ath - en - ry.

Chorus

19 S. 

A. 

T. 

B. 

Low lie the fields of Ath - en - ry, where

23 C G

S. *once we watched the small free birds fly. Our—*

A. *once we watched the small free birds fly. Our—*

T. *once we watched the small free birds fly. Our—*

B. *once we watched the small free birds fly. Our—*

27 C F/A C G

S. *love was on the wing, we had dreams and songs to sing. It's so*

A. *love was on the wing, we had dreams and songs to sing. It's so*

T. *love was on the wing, we had dreams and songs to sing. It's so*

B. *love was on the wing, we had dreams and songs to sing. It's so*

[Turnaround]

31 G G7 C

S. *lone - ly 'round the fields of Ath - en - ry.*

A. *lone - ly 'round the fields of Ath - en - ry.*

T. *lone - ly 'round the fields of Ath - en - ry.*

B. *lone - ly 'round the fields of Ath - en - ry.*

[4 bar guitar/harp turnaround]

You send me

Sam Cooke (Arr. Maria Dunn, 2008)

G Em C D **A** G Em C D

SB. You You send thrill me me dar-ling dar-ling

S. 1 You You send thrill me dar-ling dar-ling

S. 2 You You send thrill me dar-ling dar-ling

A. You You send thrill me dar-ling dar-ling

B. Da da ba da da ba da da ba da da ba da

Fl. [Blue Moon]

Vln.A

Vln.B

(To be played with blue moon)

5 G Em C D G Em

SB. You you send thrill me me ba-by you you you you

S. 1 you you send thrill me ba-by ba-by you you

S. 2 you you send thrill me ba-by ba-by you you

A. you you send thrill me ba-by ba-by you you

B. Da da ba da da ba da da ba da da ba da Da da ba da da ba

Fl.

Vln.A

Vln.B

8

C D G Em C D

SB. send thrill me me hon-est you do hon-est you do Mm

S. 1 send me thrill me hon-est you do hon-est you do ba ba ba ba ba ba da

S. 2 send me thrill me hon-est you do hon-est you do ba ba ba ba ba ba da

A. send me thrill me hon-est you do hon-est you do ba ba ba ba ba ba da

B. da da ba da da ba da Da da ba da da ba da da ba da

Fl.

Vln.A

Vln.B

2.

G C7 G Fine G7

SB. do hon-est you do hon-est you do At

S. 1 hon-est you do hon-est you do ba ba ba ba ba ba da

S. 2 hon-est you do hon-est you do ba ba ba ba ba ba da

A. hon-est you do hon-est you do ba ba ba ba ba ba da

B. Da da ba da da ba da da ba da da ba da

Fl.

Vln.A

Vln.B

BC D G G⁷ C D G

SB. first I thought it was_ in-fat-u - a- tion_ But ooh it has last-ed so long now I

S. 1 in-fat-u - a- tion Ooo so long

S. 2 in-fat-u - a- tion Ooo so long

A. in-fat-u - a- tion Ooo so long

B. Ooo da ba da Ooo da ba da

Fl.

Vln.B.

*[Chords in brackets for 'Blue Moon']*C(F) D(G) G(C) Em A⁷ D D⁷ (Back to A)

SB. find myself want ing_ to take you back and take you_ take__you home

S. 1 take you back take you back home take you home take you home take you home

S. 2 take you back take you back home take you home take you home take you home

A. take you back take you back home take you home take you home take you home

B. Ooo da ba da take you take you__ home

Fl.

Vln.B.

All sing: A A B A A B
 'Blue Moon' instrumental: A A B A
 Sonia sings: B AA

Da Doo Ron Ron

Ellie Greenwich, Jeff Barry & Phil Spector

Sax. $\text{♩} = 140$ G^b

Verse

5 E^b A^b B^b7 E^b

T. I met him on a Mon-day and my heart stood still... Da doo ron ron... ron, da doo ron ron...
knew what he was do - ing when he caught my eye. He
Picked me up at se - ven and helooked so fine...

H. Ooh... Da doo ron ron... ron, da doo ron ron...

Sax.

10 E^b A^b B^b7 E^b

T. Some-bod-y told me that his name was Bill... Da doo ron ron... ron, da doo ron ron...
looked so... qui-et but... my oh my...
Some-day soon I'm gon-na make him mine.

H. Ooh... Da doo ron ron... ron, da doo ron ron...

Sax.

Chorus

14 E^b A^b E^b B^b7 E^b

T. Yes!_ My heart stood still. Yes!_ His name was Bill. And_ when he
Yes!_ He caught my eye... Yes!_ My, oh my!
Yes!_ Helooked so fine. Yes!_ I'll make him mine!

H.

Sax.

Longer

Daniel Fogelberg (Arr. Tanja Ackerman)

$\text{♩} = 80$ **A** *Moderate Ballad*

V1.

V2.

Vc.

5

V1.

V2.

Vc.

9 **B** *G DW Am⁷ Gmaj⁷ C G Am⁷ Gmaj⁷ C*

T.

1. Long - er than there've been fish - es in the o - cean, high - er than an - y bird e - ver flew.
2. Strong - er than an - y mount - ain cath - e - dral, tru - er than an - y tree e - ver grew.

V1.

V2.

Vc.

2nd time only

Pno

13 G Am⁷ Gmaj⁷ C B^b D⁷ G G

1. 2.

T. Long-er than there've been stars up in the hea-vens, I've been in love with you._
 Deep-er than an - y for-est pri - e - val, I am in love with you.

V1.

V2.

Vc.

Hp.

Pno

V.S.

C (all tenors + sops)

18 Fadd²/C C Ebadd²/Bb Bb Fadd²/C C Ebadd²/Bb Bb

T. I'll bring fi-re in the win - ters You'll send show-ers in the springs ³

A. I'll bring fi-re in the win - ters You'll send show-ers in the springs ³

B. I'll bring fi-re in the win - ters You'll send show-ers in the springs ³

Fl.1

Fl.2

V1.

V2.

Vc.

Hp.

Pno

Fadd²/C C Ebadd²/Bb Bb D⁷(sus4)/G D⁷/F# F⁶ D⁷/F#

22

T. We'll fly through the falls and sum-mers with love on our wings.

A. We'll fly through the falls and sum-mers with love love on our wings.

B. We'll fly through the falls and sum-mers with love love on our wings.

Fl.1

Fl.2

V1.

V2.

Vc.

Hp.

Pno

V.S.

26 **D** G *DW* Am⁷ Gmaj⁷ C G Am⁷ Gmaj⁷ C

T. 3. Through the years as the fire starts to mel-low burn-ing lines in the book of our lives. Through the

Fl.1

Fl.2

V1.

V2.

Vc.

Hp.

Pno

30 G Am⁷ Gmaj⁷ C B^b D⁷ G

T. bind - ing cracks and the pa - ges start to yel-low, I'll be in love with you._

Fl.1

V1.

V2.

Vc.

Hp.

Pno

34 **B \flat** **D 7** **G**

T. I'll be in love with you.

Fl. 1

V1.

V2.

Vc.

Hp.

Pno

36

Fl. 1

V1.

V2.

Vc.

40

Fl. 1

Fl. 2

V1.

V2.

Vc.

44 **E** G Am⁷ Gmaj⁷ C G Am⁷ Gmaj⁷ C

T. 4. Long - er than there've been fish - es in the o - cean, high - er than an - y bird e - ver flew.

Fl.1

Fl.2

V1.

V2.

Vc.

Pno

48 G Am⁷ Gmaj⁷ C B^b D⁷ G

T. Long - er than there've been stars up in the heav - ens I've been in love with you...

A. Long - er than there've been stars up in the heav - ens I've been in love with you...

Fl.1

Fl.2

V1.

V2.

Vc.

Pno

52 $B\flat$ D^7 G

T. I am in love with you._

A. I've am in love with you._

Fl.1

Fl.2

V1.

V2.

Vc.

Pno

Cousin Jack

Steve Knightley
Arr: Samantha O'Brien

♩ = 120 *Intro* Em C D Em C D Em C D

Fl.

Sax.

7 Em C D Em C D Em C D

Fl.

Sax.

Verse 1

13 Em C D G D Em Bm

EE

Acc

This land is barr-en and bro-ken__ scarred like the face of the moon Our tongue is no lon-ger spo-ken__

C *Play chords* D G D Em Bm

19 C D Em C D

EE

Acc

towns all a-round the face ru-in Will there be work in New Bruns-wick?_ Will I find gold in the

C D Em C D

24 G D Em Bm C D

EE

T.

B.

Acc

Cape If I tun-nel way down to Aus-tra-lia__ Oh will I e-vere-scape

Oh will I e-vere-scape

Oh will I e-vere-scape

G D Em Bm C D

Chorus 1

29

EE *G D Em C D*
Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So lookfor me un-der the

T. *8*
Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So lookfor me un-der the

B
Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So lookfor me un-der the

Acc *G D Em C D*

34

EE *G D C G D Em C*
lode, and in-side the vein.—Where the co-pper the clay and the ar-senic and tin Run in your blood and get un-der yourskin—

T. *8*
lode, and in side the vein.—Where the co-pper the clay and the ar-senic and tin Run in your blood and get un-der yourskin—

B
lode, and in side the vein.—Where the co-pper the clay and the ar-senic and tin Run in your blood and get un-der yourskin—

Acc *G D C G D Em C*

40

EE *D G D C D C Em*
I'll leave the coun-try be - hind I'm not co-ming back— So foll-ow me down cou-sin Jack—

T. *8*
I'll leave the coun-try be - hind I'm not co-ming back— So foll-ow me down cou-sin Jack—

B
I'll leave the coun-try be - hind I'm not co-ming back— So foll-ow me down cou-sin Jack—

Acc *D G D C D C Em*

Interlude 1

46

Sax.

Em C D Em C D Em C D Em C D

Acc.

Verse 2

55

EE

This soil was too poor to make E - den_ Gra-nite and sea left no choice Though vis-ions of hea-ven sus

Fl.

Sax.

Acc. *Acc. stop* *Acc. start* C D G D Em

61

EE

tained us_ When John Wes-ley gave us a voice Did Jo - seph once come from St. Mi-chael's mount Two

Fl.

Acc. Bm C D Em C

66

EE

thou-sand years pass in a dream. When you're wor-king your way back in the dark-ness_ Deep in the heart of the seam

Fl.

Acc. D G D Em Bm C D

Chorus 2

72 G D Em C D

EE *Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the*

S. *Where there's a mine or a hole in the ground Ah look for me un-der the*

A. *Where there's a mine or a hole in the ground Ah look for me un-der the*

T. *Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the*

B. *Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the*

Acc G D Em C D

77 G D C G D Em

EE *lode, and in-side the vein. — Where the co-pper the clay and the ar-senic and tin Run in your blood and get*

S. *lode, and in-side the vein co-pper the clay and the ar-senic and tin Ah*

A. *lode, and in-side the vein co-pper the clay and the ar-senic and tin Ah*

T. *lode, and in side the vein. — Where the co-pper the clay and the ar-senic and tin Run in your blood and get*

B. *lode, and in side the vein. — Where the co-pper the clay and the ar-senic and tin Run in your blood and get*

Fl. *lode, and in side the vein. — Where the co-pper the clay and the ar-senic and tin Run in your blood and get*

Sax. *lode, and in side the vein. — Where the co-pper the clay and the ar-senic and tin Run in your blood and get*

Acc G D C G D Em

82 C D G D C D C Em

EE *un-der your skin — I'll leave the coun-try be - hind I'm not co-ming back — So foll-ow me down cou-sin Jack —*

S. *I'll leave the coun-try be - hind I'm not co-ming back —*

A. *I'll leave the coun-try be - hind I'm not co-ming back —*

T. *un-der your skin — I'll leave the coun-try be - hind I'm not co-ming back — So foll-ow me down cou-sin Jack —*

B. *un-der your skin — I'll leave the coun-try be - hind I'm not co-ming back — So foll-ow me down cou-sin Jack —*

Fl. *un-der your skin — I'll leave the coun-try be - hind I'm not co-ming back — So foll-ow me down cou-sin Jack —*

Sax. *un-der your skin — I'll leave the coun-try be - hind I'm not co-ming back — So foll-ow me down cou-sin Jack —*

Acc. C D G D C D C Em

Interlude 2

89

Fl. *Interlude 2*

Sax. *Interlude 2*

Acc. Em C D Em C D Em C

94 D Em C D Em

EE *Interlude 2*

Fl. *Interlude 2*

Sax. *Interlude 2*

Acc. D Em C D Em *Acc. stop*

Verse 3

99

EE

Em C D G D

dream of a bridge on the Ta - mar It op - ens us up to the east And the

Fl.

Sax.

T. Rec.

Acc

Em C D G D

Acc. start

103

EE

Em Bm C D

En - glish they live in our hou - ses The Spa - nish they fish in these seas

Fl.

Sax.

T. Rec.

Acc

Em Bm C D

Chorus 3 (a capella on rpt.)

107 G D Em C

EE
Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So

S.
Where there's a mine or a hole in the ground Ah

A.
Where there's a mine or a hole in the ground Ah

T.
8 Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So

B
Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So

111 D G D C NC

EE
look for me un - der the lode, and in - side the vein. Where the

S.
look for me un - der the lode, and in - side the vein

A.
look for me un - der the lode, and in - side the vein

T.
8 look for me un - der the lode, and in - side the vein. Where the

B
look for me un - der the lode, and in - side the vein. Where the

114 G D Em C

EE
co-pper the clay and the ar-senic and tin Run in your blood and get un-der your skin—

S.
co-pper the clay and the ar-senic and tin Ah—

A.
co-pper the clay and the ar-senic and tin Ah—

T.
co-pper the clay and the ar-senic and tin Run in your blood and get un-der your skin—

B.
co-pper the clay and the ar-senic and tin Run in your blood and get un-der your skin—

118 D G D C

EE
I'll leave the coun-try be-hind I'm not co-ming back— So

S.
I'll leave the coun-try be-hind I'm not co-ming back—

A.
I'll leave the coun-try be-hind I'm not co-ming back—

T.
I'll leave the coun-try be-hind I'm not co-ming back— So

B.
I'll leave the coun-try be-hind I'm not co-ming back— So

121 D C Em

EE
foll-ow me down cou-sin Jack—

T.
foll-ow me down cou-sin Jack—

B.
foll-ow me down cou-sin Jack—

Oh frædom!

Verse 1: Sonia solo --> Tutti (loud)
 Verse 2: Tutti (soft)
 Verse 3: Tutti (loud) incl. percussion
 Instrumental
 Verse 4: Tutti (a capella) --> Verse 1: Tutti (loud)

African-American Traditional

Chords: G C G D⁷ G Em A⁷ D A⁷

S.

A.

T.

B.

1. Oh free - dom! Oh free - dom. Oh free-dom o-ver me.
 2. No mo'weep - in', No mo'weep - in' No mo'weep - in' o-ver me.
 3. There'll be sing - in' There'll be sing - in' There'll be sing - in' o-ver me.
 4. There'll be pray - in' There'll be pray - in' There'll be pray - in' o-ver me.

8 D ff D⁷ G G⁷ C A⁷

S.

A.

T.

B.

ff An' be - fo' Ah'd be a slave, Ah'd be bur - ied in my grave, an' go

13 G/D Em Am D⁷ G C/G G D⁷ Last G

S.

A.

T.

B.

home to my Lord and be free. free.

home to my Lord and be free/ (Oh free - dom!) free.