

Wave

[Loosely Woven – March 2015 – Penrose Selection]

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I'll never find another you

Tom Springfield
(Arr. Wayne Richmond 2010)

♩=130

Fl. G C D G C D

Fl. 5 G C D G C D

9 Verse 1

S. G C A⁷ D⁷
There's a new world some - where they call the prom-ised land__ and I'll

S. 14 G Bm C D
be there some - day if you will hold my hand.__ I still

S. 18 Em C D C Bm C
need you there__ be - side__ me no mat - ter what I do,__ for I know

S. 22 G/D C/E C⁶ D G C D⁷
__ I'll ne - ver find__ an - oth - er you.__

26 Verse 2 *mf*

S. G C A⁷ D⁷ *f*
There is al - ways some - one__ for each of us, they say.__ And you'll

S. 31 G Bm C D
be my some - one for - e - ver and a day.__ I could

S. 35 Em C D C Bm C
search the whole_ world o - ver un - til my life is through__ but I know

S. 39 G/D C/E C⁶ D G C G
__ I'll ne - ver find__ an - oth - er you.__

Bridge D/F#

Em

C

G/D

D

G

D/F#

43 *f*
S. It's a long, long jour - ney so stay by my side, when I

48 Em

D

C

G

D7

S. walk through the storm you'll be my guide, be my guide.

Verse 3

52 *mf*

G

C

A7

D7

S. If they gave me a for - tune my pleas - ure would be small. I could

57 G

Bm

C

D

f

S. lose it all to - mor - row and nev - er mind at all. But if I

61 Em

C

D

C

Bm

C

C°

S. should lose your love dear, I don't know what I'd do, for I

65 G/D

C/E

C6

D7

G

C

D7

S. know I'd nev - er find an - oth - er you.

Instrumental

69 *f*

G

C

A7

D7

S. Ooh

74 G

Bm

C

D

f

S. But if I

78 Em

C

D

C

Bm

C

C°

S. should lose your love dear, I don't know what I'd do, for I

82 G/D

C/E

C6

D7

G C

D7

G C

D7

G C

G

S. know I'd nev - er find an - oth - er you, an - oth - er you, an - oth - er you.

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

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.

Learn all their songs, sweet lyrebird

Words: Denis Keavans

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

W: Learn all their songs, sweet ly - re - bird, and keep them, keep them,
 M: Learn all their songs, sweet ly - re - bird, and keep them, keep them,
 Fl: Learn all their songs, sweet ly - re - bird, and keep them, keep them,

30 C D G Bm C D

W: keep them for the world.
 M: keep them for the world.
 Fl: keep them for the world.

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

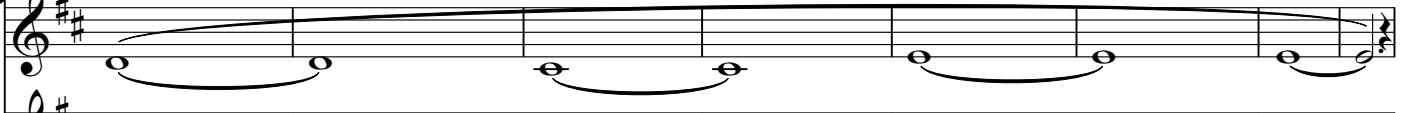
Tun. 


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

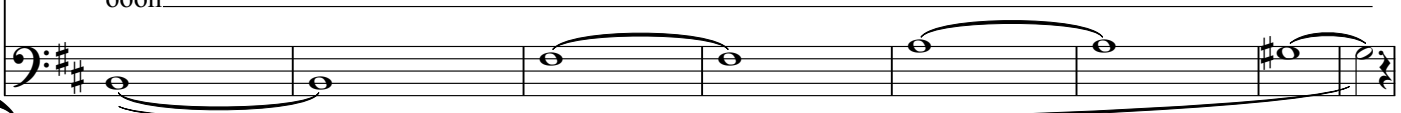
Tun. 

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

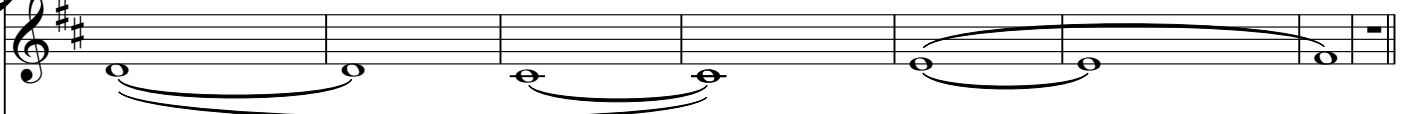
B 

oooh

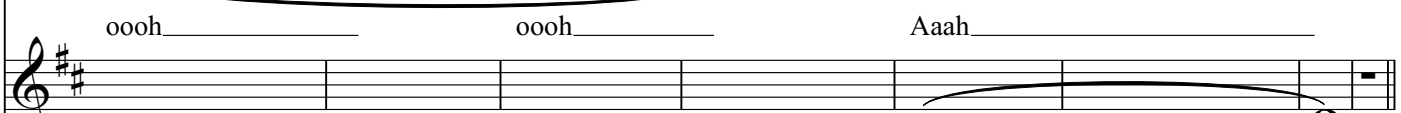
25 Bm F#m A A⁷ D

Tun. 

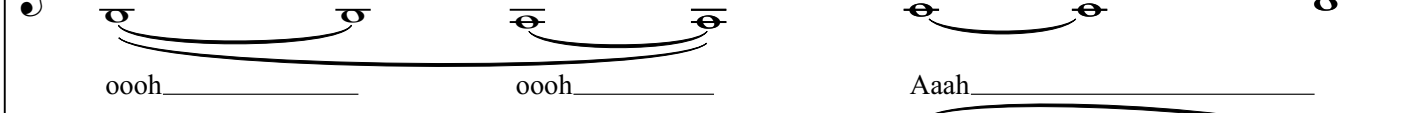
Pass - in' trains that have no names, Freight yards full of old black men And the graveyards of the rus - ted au to mo biles.
Moth - ers with their babes a - sleep, Are rock - in' to the gen - tle beat And the rhy - thm of the rails is all they feel.
The conductor sings his songs a - gain Pass engers 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.
 (night)_

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

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

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

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]

Fields of Athenry

Intro: (guitars - last 4 bars)

V1: Male & female solos --> Chorus

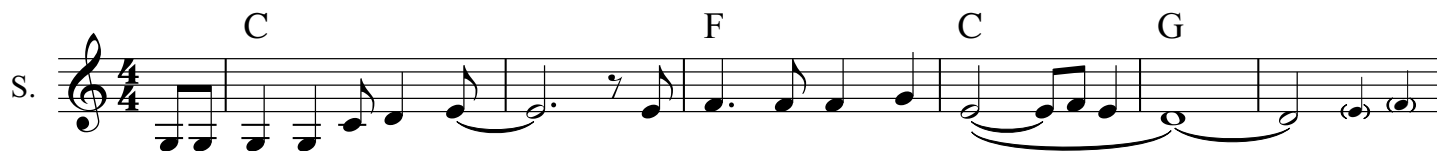
V2: Male & female solos --> Chorus

V3: Tutti --> Chorus (a capella)

Chorus (with insts.) --> Rpt last 4 bars

Intro: (last 4 bars - guitar)

Pete St John
(Arr. Tom Bridges)

S. 

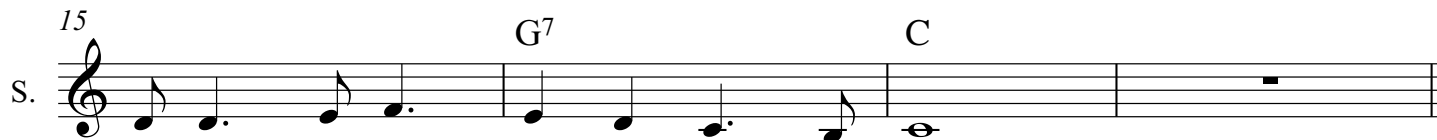
Man: By a lone-ly pri-son wall, I heard a young girl call - ing.
 Woman: By a lone-ly pri-son wall, I heard a young man call - ing.
 All: By a lone-ly har-bour wall, She watched the last star fall - ing. As that

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

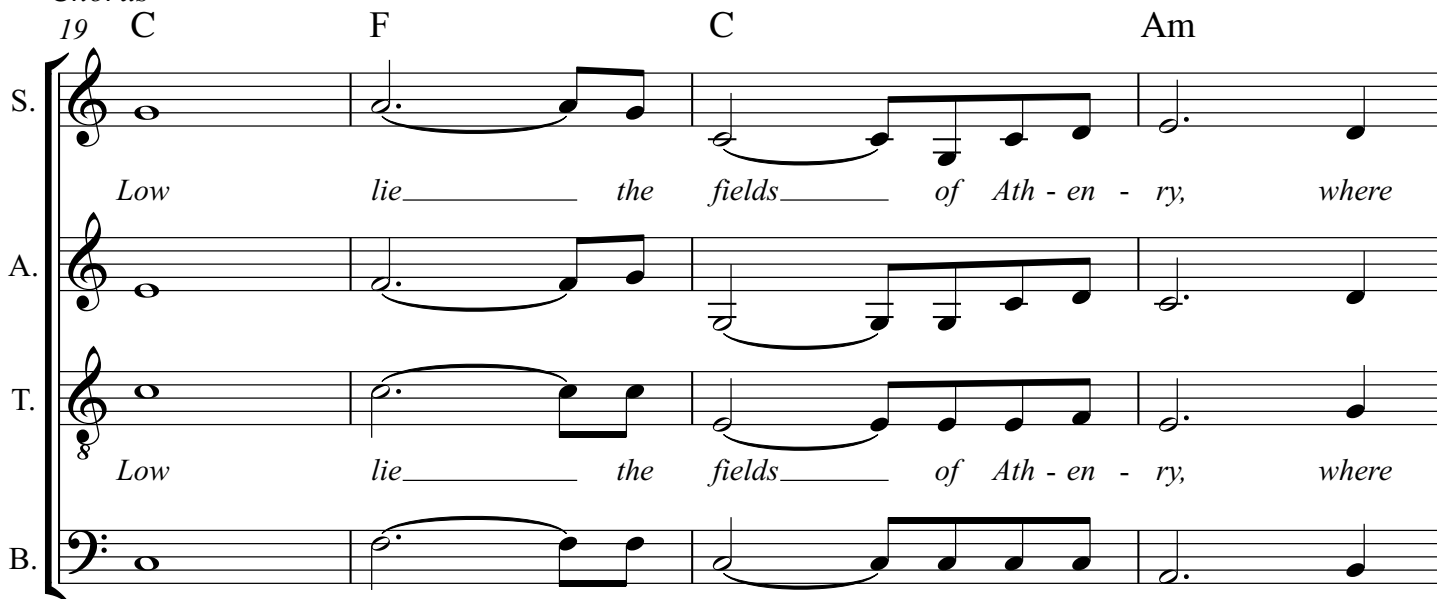
S. 

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.

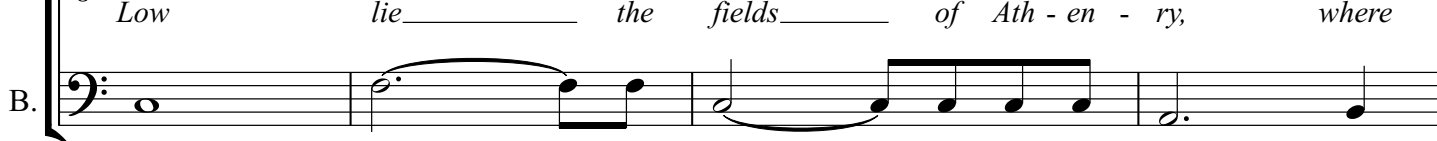
Chorus

19 

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

A. 

T. 

B. 

8 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]

Cousin Jack

Steve Knightley
Arr: Samantha O'Brien

Intro

Sax.

Fl.

Verse 1

EE
This land is barr-en and bro - ken_____ scarred like the face of the moon

EE
Our tongue is no lon - ger spo - ken_____ towns all a-round the face ru - in

EE
Will there be work in New Bruns - wick?___ Will I find gold in the Cape If I

EE
tun - nel way down to Aus - tra - lia_____ Oh will I e - ver e - scape

Chorus 1

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

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

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

EE
I'll leave the coun-try be - hind I'm not co-ming back_____ So foll-ow me down cou-sin Jack_____

Interlude 1

46 **Em C D Em C D**

Acc.

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

Acc.

Verse 2

56 **Em C D G D**

EE

soil was too poor to make E - den____ Gra-nite and sea left no choice Though

60 **Em Bm C D**

EE

vis - ions of hea-ven sus - tained us____ When John Wes - ley gave us a voice Did

64 **Em C D G D**

EE

Jo - seph once come from St. Mi-chael's mount Two thou-sand years pass in a dream. When you're

68 **Em Bm C D**

EE

wor-king your way back in the dark - ness____ Deep in the heart of the seam

Chorus 2

72 **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

76 **D G D C**

EE

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

79 **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____

83 **D G D C D C Em**

EE

I'll leave the coun-try be - hind I'm not co-ming back____ So fol-low me down cou-sin Jack____

Interlude 2

89 Em C D Em C D

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

Verse 3

99 Em C D G D

103 Em Bm C D

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

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

Chorus 3 (a capella on rpt.)

107 G D Em C

111 D G D C NC

114 G D Em

117 C D G D C

121 D C Em

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


fol-low 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. 

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.

A. 

T. 

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.

B. 

8 D *ff* D⁷ G G⁷ C A⁷

S. 

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


A. 

T. 


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


B. 

13 G/D Em Am D⁷ G C/G G D⁷ Last G

S. 

home to my Lord and be free. free.

A. 

T. 

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

B. 