

Jenolan Caves

[4th August 2007]

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Somos el barco

Lorre Wyatt (Arr. Jill Stubington 2006)

Violins

Bass

D

7

G A D Bm Em

S.

The stream sings it to the ri-ver the ri-ver sings it to the sea the sea sings it
 Now the boat_____ we are sail-ing in_____ was built_____ by man-y hands And the sea we are
 O the voy age_____ has been long and hard. and yet_____ we're sail - ing still With a song to help us
 So with our hopes we raise the sails_____ to face__ the_ winds once more And with our hearts we

V.

B.

13

A D D7 G A7 D

S.

to the boat that car-ries you and me._____ So mos el bar co_____ so mos el mar
 sail-ing on, it tou ches ma - ny_ sands._____ pull to- geth - her, if we_ on - ly_ will._____ chart the wa - ters ne- ver_ sailed be- fore._____

A.

M.

V.

B.

Verses: Chris
 Choruses: All
 At bar 30, repeat last chorus a capella (Insts. join in bar 24)

19 **Bm** **G** **A** **D** **G**

S. *Yo na -ve -go en ti tu na -ve -gas en me We are the boat ____*

A. *Yo na -ve -go en ti tu na -ve -gas en me We are the boat ____*

M. *Yo na -ve -go en ti tu na -ve -gas en me We are the boat ____*

V. *(Insts. join in final chorus)*

B. *(Instrumental accompaniment)*

25 **A** **D** **A⁷** **D⁷**

S. *We are the sea ____ I sail in you you sail in me. ____*

A. *We are the sea ____ I sail in you you sail in me. ____*

M. *We are the sea ____ I sail in you I sail in you, you sail in me. ____*

V. *(Instrumental accompaniment)*

B. *(Instrumental accompaniment)*

31 **D** **G** **A⁷** **D**

V. *(Instrumental accompaniment)*

B. *(Instrumental accompaniment)*

Oscar's Song

Maria Dunn

A Wayne conc.
F C/E Dm B^b F Am E^b C

Tune

Guitar: Tully

Cello

9 F Am Dm B^b F/A B^b C B^b/F F

Tu.

Vc.

17 **B** F C/E Dm B^b F Am E^b C

Tu. Recorder

Vln. Two violins

Vc.

26 F Am Dm B^b F/A B^b C B^b/F F

Tu.

Vln.

Vc.

C Accordion: James
Keyboard: Jill

34 F C/E Dm Am B^b F/A Gm C

Vln. All violins

Vc.

42 F C/E Dm Am B^b C F

Vln.

Vc.

Sonny

Intro (accordion solo)
Chorus --> Verse 1 (Soloist)
Chorus --> Verse 2 (Soloist)
Chorus --> Instrumental Chorus --> Verse 3 (All women)
Chorus --> Chorus (a capella) --> "Sonny don't go away" (a capella)

$\text{♩} = 140$

C G D⁷

6 G

T.
Son ny_ don't go a - way_ I'm here all a - lone, - Your

H1.
Son ny_ don't go a - way_ I'm here all a - lone, - Your

H2.
Son ny_ don't go a - way_ I'm here all a - lone, - Your

11 C G

T.
Da - dy's a sai - lor ne - ver comes home.

H1.
Da - dy's a sai - lor ne - ver comes home.

H2.
Da - dy's a sai - lor ne - ver comes home.

15 D

T.
Nights are so long, si - lence goes_ on I'm

H1.
Nights are so long, si - lence goes_ on I'm

H2.
Nights are so long, si - lence goes_ on I'm

19 C G D

T.
fee - ling so tired, Not all that strong._____

H1.
fee - ling so tired, Not all that strong._____

H2.
fee - ling so tired, Not all that strong._____

24 Verse 1 G

T. Son-ny_ lives on a farm, in a far dis-tant place, Take off your

30 C G D

T. shoes, stay out of the race. Lean on your head, by the soft ri - ver.

36 C G D

T. bed, Son-ny al - ways re - mem - bers the words Ma-ma says.

42 Verse 2 G

T. Son-ny_ lives all a- lone, though he's bare -ly a man, There's not much to

48 C G D

T. do, but he does what he can. Sits by the win-dow, in his room by the

54 C G D

T. stairs, Watch - ing the waves drift - ting soft on the wind.

60 Verse 3 (All women) (Instrumental 'Chorus' before this verse) G

T. Man-y_ years have all gone, Son-ny's old & a- lone, His Dad-dy's a

66 C G D

T. sai - lor, ne - ver came home. Some-times he won-ders what his

71 C G D

T. life might have been, Still far a - way, Ma-ma's voice calls his name.

The Fields of Athenry

Pete St John (Arr. Tom Bridges)

C F C G

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

7 C F G

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

11 C F/A C G

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

15 G⁷ C

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.

Guitar/harp intro (last 4 bars)
 Verse 1 --> Chorus --> 4 bar guitar
 Verse 2 --> Chorus --> 4 bar guitar
 Verse 3 --> Chorus (soft)
 Chorus (loud)
 Repeat last phrase
 Guitar/harp coda (last 4 bars)

Chorus

19 C F C Am

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

31 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]

Gone the rainbow

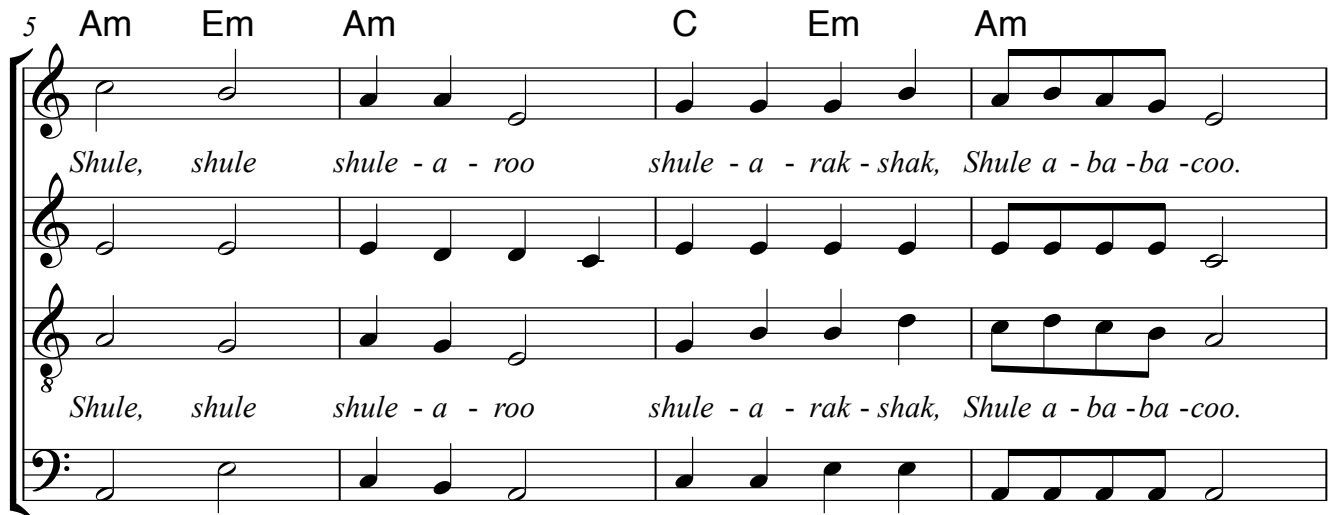
Peter, Paul & Mary (Arr. Maria Dunn 2003)

Am



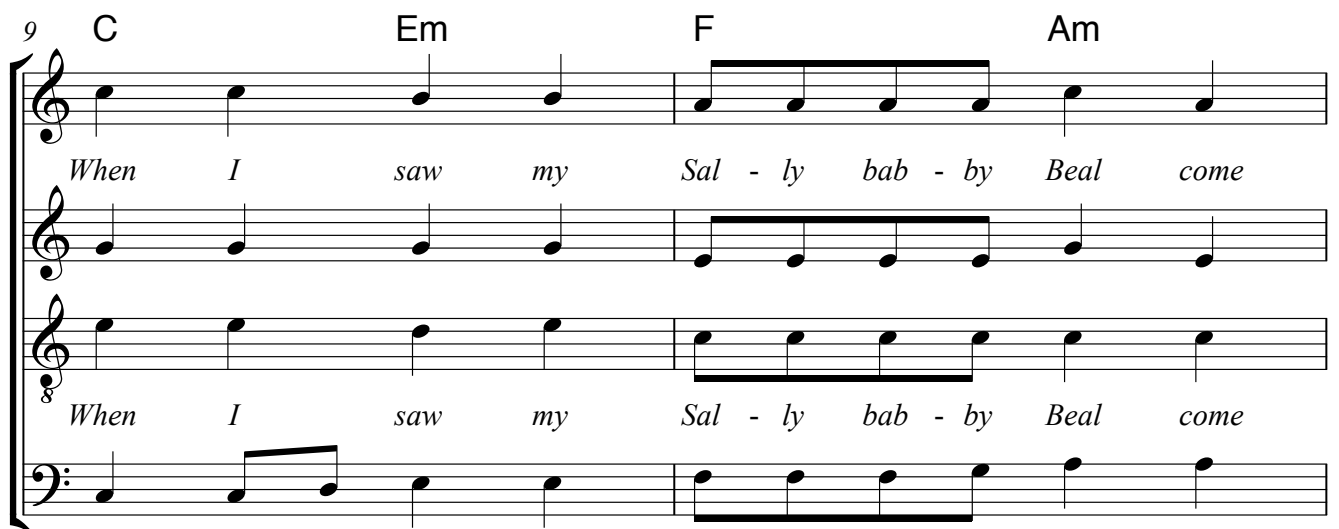
5 Am Em Am C Em Am

Shule, shule shule - a - roo shule - a - rak - shak, Shule a - ba - ba - coo.



9 C Em F Am

When I saw my Sal - ly bab - by Beal come



11 Em E7 Am (Interlude starts here)

bib - ble in the boo shy Lor - ey.



13 Am G F Am C Em Am

Here I sit on But-ter-milk Hill; Who could blame me, cry my fill;
 I sold my flax, I sold my wheel To buy my love a sword of steel,
 Oh, my ba - by, oh, my love, Gone the rain bow, gone the dove;

Recorder Vs 1&2
 Recorder Vs 3

17 C Em Am F Am Em Am

Ev' - ry tear would turn a mill, John - ny's gone for a sol - dier.
 So it in bat - tle he might wield,
 Your fa - ther was my on - ly love;

Vs 1&2
 Vs 3

Interlude

21 Am Em Am C Em Am

25 C Em Am F G E Am

Intro --> Chorus (Chris) --> Chorus (Mudlarks)
 Interlude
 Verse 1 (Mudlarks) --> Chorus (Mudlarks)
 Verse 2 (Mudlarks) --> Chorus (Mudlarks)
 Verse 3 (Mudlarks) --> Chorus (Mudlarks)
 Interlude

B D G D F#m Em7 A7

S. In those arms, no harm will find you; none dis-turb your slum - ber deep;
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

A. In those arms, no harm will find you; none dis-turb your slum - ber deep;
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

T. In those arms, no harm will find you; none dis-turb your slum - ber deep;
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

B. In those arms, no harm will find you; none dis-turb your slum - ber deep;
Heav'n - ly an-gels dance a-bove you; smil - ing on your slum - ber deep.

CM1.

CM2.

Vc.

C D Em A D F#m G A D [to Coda] G A D

S. Soft - ly, calm - ly, dar - ling ba - by, with your moth - er sweet - ly sleep.

A. Soft - ly, calm - ly, dar - ling ba - by, with your moth - er sweet - ly sleep.

T. Soft - ly, calm - ly, dar - ling ba - by, with your moth - er sweet - ly sleep.

B. Soft - ly, calm - ly, dar - ling ba - by, with your moth - er sweet - ly sleep.

CM1.

CM2.

Vc.

1. Inst: (Play vocal parts)
 2. Verse 1 - 1st pge: Chris 2nd pge: Chris + Mudlarks "oohs" harmonies
 3. Inst: CM1 (Sam)
 4. Verse 2 - Mudlarks
 5. Inst: CM1 (Sam) CM2 (John) + Sop (Fiona), Alto (Helen), Tenor (Barry)
 6. Verse 1 - Mudlarks
- Coda

Coda 18 D G Em A7 D

CM1.

CM2.

Vc.

Brand New Day

Chris Wheeler

Instrumental (no flute)
 Verse 1 Chris (no Violin 1) ----> Chorus (no flute)
 Verse 2 Chris ----> Chorus
 Instrumental
 Verse 3 Chris ----> Chorus --> Chorus
 Instrumental

Instrumental

Flute. F G Am C G F G Am C G

Verse

10 C F C F C

1. Some peo - ple in my neigh - bour hood a - fraid what they don't un - der stand
 2. There's a wo - man in an - o - ther road. was taken from her pa - rents as a child
 3. There are oth - ers in my neigh - bour hood who walked cross the bridge and we say

Fl. *(Fine)*

V1. *(Fine)*

V2. *(Fine)*

Vc.

14 C F Am F G C

most of all a - bout re - con - cil - i - a - tion first peo - ple of this land
 she was koo - ri didn't know what it meant did - n't know who she was in - side
 side by side now we are walk - ing ma - king good pro - mise of a new day

V1.

V2.

Vc.

18 F C Dm G C G

We stole their home and their free dom took their child - ren a - way
 This was a gov - ernment po - li - cy 'til I was se - ven - teen.
 We can look the past in the eye now greet their fu - ture with a smile

V1.

V2.

Vc.

22 C F Am F G C

Sop
I'm a-shamed and I say why is so-rry such a hard word to say
She waits for her mother father sis-ters brothers she's ne-ver seen.
Share our sto-ries watch our child-ren play to-ge-ther come on and join us now.

V1.
V2.
Vc.

Chorus
26 F G Am F G Am

Sop
Working a brand new sto-ry like a dawn wind bringing the day

Alt
Working a brand new sto-ry like a dawn wind bringing the day

Men
working a sto-ry like a dawn wind bring-ing the day

Fl.
V2.
Vc.

30 F G Am C G

Sop
Working a brand new sto-ry working to bring a brand new day After Verse 1 only

Alt
Working a brand new sto-ry working to bring a brand new day

Men
working a sto ry bring a brand new brand new day

Fl.
V1.
V2.
Vc.

Mend the torn air

Words: Denis Kevans

Music: Denis Rice

Intro Dm Am F Bb Dm Am

7 F Bb F Fsus2 F C

1. Your _____
2. And when _____
3. Now they _____
4. When the _____
5. So your _____

13 F Bb F

beak is the nee - dle, the thread is your song, and you
 har - mon - y reigned in the for - est of green, and _____
 tear down the trees and a night - mare it seems. the _____
 scream - ing of shells and the big guns did roar, the _____
 beak is the need - le the thread is your song To _____

17 C Dm F C

mend the torn air when the mad - ness is gone
 no scream ing steel de - sec - rat - ed the scene,
 time - less old forest and the scream - ing mach - ines
 larks with their song tried to e - ven the score
 mend the torn air when the mad - ness is gone

21 F Bb C

And the har - mon - ies old of the bush - land un - fold
 All the birds of the air made the har - mon - ies there
 But _____ you with your song, _____ you foll - ow a - long
 They _____ near burst their hearts _____ in sing - ing their parts,
 Like the larks in the war who have done it be - fore

26 Dm C F C/E

And you mend the torn air with your song.
 And they thread - ed the air with their song.
 And you mend the torn air with your song.
 And they mend - ed the air with their song
 You _____ mend the torn air with your song

- | |
|------------------------------|
| Intro |
| Verse 1 --> Verse 2 |
| Instrumental (Intro + verse) |
| Verse 3 --> Verse 4 |
| Intro |
| Verse 5 (All sing) |
| Intro |

Mend the torn air

Words by Dennis Kevans

Music by Dennis Rice

Messed up by Tully

Recorder

DM Am trem F B^b DM Am trem F B^b

Violin

9 F F_{sus2} F C F B^b F

R Your beak is the needle, the thread is your song, and you

VI

V2

17 C DM F C F

R mend the torn air when the mad-ness is gone And the har - mon-ies old of the

VI

V2

23 B^b C DM C F C/E

R bush-land un - fold And you mend the torn air with your song.

VI

V2

Wollemí Pine

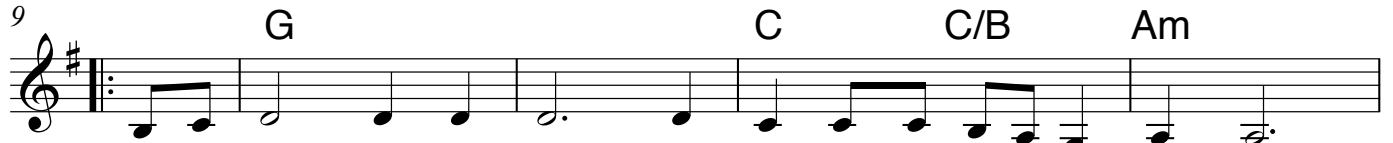
Woodblocks --> drone --> Intro
 Verse 1 (Sonia) --> Chorus (All)
 Verse 2 (Sonia) --> Chorus (All)
 Verse 3 (Sonia) --> Chorus (All)
 Verse 1 (All) -->: Coda (All)

Words: Denis Kevans & Sonia Bennett
 Music: Sonia Bennett

Intro



Verse



Hi hi hi hi hi hi hi hi hi hi hi hi hi hi hi

There's a tree that's so rare grows deep in the gor - ges out there
 The trees in this Woll - emi band Come from Gwan - da - na land When the
 The only clue to your tale were the leaf prints in the shale And we



Deep in my heart I will sing of the Wo - lle - mi pine No preach - ing
 or - phan lands of the south were as one. She's the
 thought you'd come and gone long years a - go. A - bout



words no an - gry tones the Woll - em - i stands all a - lone One
 mother of my song Gwan - da - na you are strong. You were
 then what did we see a li - ving Woll - em - i tree where the

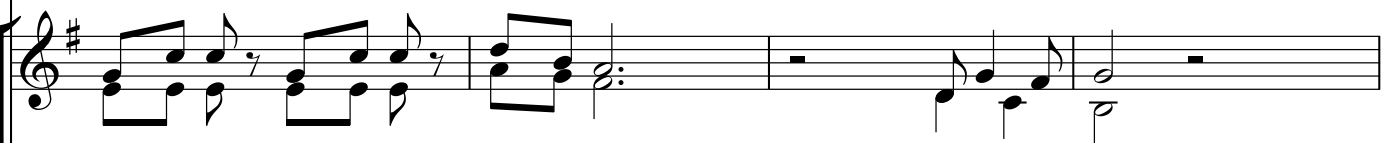


hun - dred mill - ion years of pass - ing time
 here be - fore the dreaming of the dreaming had yet be - gun.
 moun - tain wa - ters pure and sweet do flow.

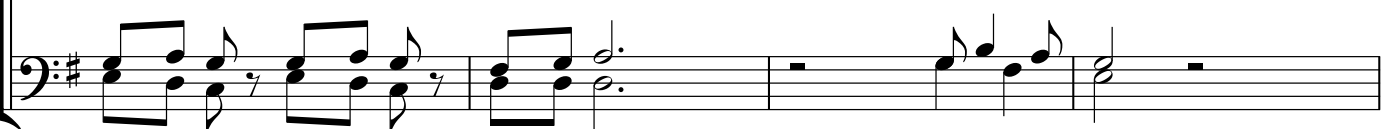
Chorus



Woll - em - i Woll - em - i Woll - em - i look a - round you keep your eyes



Woll - em - i Woll - em - i Woll - em - i you..



68

Woll-em-i Woll-em-i Woll-em-i Woll-em-i Woll-em i - a

Woll-em-i Woll-em-i Woll-em-i Woll-em-i Woll-em i - a

Woll-em-i Woll-em-i Woll-em-i Woll-em-i

72

Woll-em-i Woll-em-i Woll-em-i Woll-em-i Woll-em i - a

Woll-em-i Woll-em-i Woll-em-i Woll-em-i Woll-em i - a

Woll-em-i Woll-em-i Woll-em-i Woll-em-i

76

Woll em i Woll em i Woll em i Woll em i Woll em i - a

Woll em i Woll em i Woll em i Woll em i Woll-em i Woll em i Woll em i - a

Woll em-i Woll em-i Woll em-i Woll em i

Woll em-i Woll em-i Woll-em-i Woll-em-i

80

Woll-em-i__Woll-em-i__Woll-em-i__Woll-em-i__ Woll em_ i - a__

Woll - em-i__Woll-em-i__

Woll em-i__Woll-em-i__Woll-em-i__Woll-em-i__ Woll em_ i - a__ Woll-em_ i-a

Woll-em-i Woll-em-i Woll-em-i

Woll-em-i Woll-em-i Woll - em-i Woll - em-i

84

Wollem i__ ya ya__ Wollem i__

Wollem i Wollem i

Wollem i Wollem i__

Wollem i__ Wollem i__ Wollem i__ Wollem i__

Wollem i Wollem i Wollem i Wollem i

92

Mmm... Mmm...

The Last Tree on Rapa Nui

Kevin Murray 2005

Pn. Gm Dm E^b B^b Gm Dm E^b B^b Cm Dm

11 **A** Gm Dm Gm Dm

They saw it stand ing there. They'd lost their chance to care. They

16 B^b F Dm

knew it was the last. We must learn — from their past. Their

20 **B** Gm Dm C

is - land was frag - ile Their life times too
land was so dis - tant, They felt so a -
warred with their broth - ers, They rav - aged their

23 B^b Gm Dm Am Gm

short. They bare ly re mem bered The dam - age they'd wrought. What once was so
lone. — They placed all their faith in gods made of stone. — They stood them on
earth. — Sad - ly con - fus - ing their wealth for their worth. They watched as they

29 Dm Am B^b F C Am A

ver dant, Now no thing but scree, All ex - cept for that last lone ly tree. —
al - tars, Their backs to the sea, Gaz - ing down at that last lone - ly tree. — (Go straight to D)
moved in, Des - pite heart - felt pleas, They cut down that last lone - ly tree. —

C (Play after verses 1 & 3 only)

Pn. 36 Dm Am G C G Em

Ch.

Con.

Vln.

44 C G Csus⁴ C

Pn.

Ch.

Con.

Vln.

50 **D** Gm Dm Gm Dm B^b F B^b Dm

saw it standing there. They'dlost theirchance to care.Theyknewitwasthe last. We must learn fromtheir past. (Their) (They)

Pn.

Ch.

Con.

Vln.

59 **E** Gm Dm E^b B^b Gm Dm E^b B^b
Women a capella

Ah ah ah ah ah ah ah Ah but we must Learn from their past.

Pn.

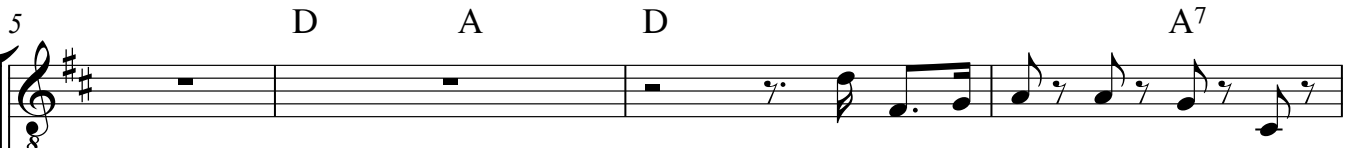
Ch.

Vln.

Gendarmes' Duet

Words: H. B. Farnie Music: J. Offenbach

Rec.  D A7 D G D A7 D Fine

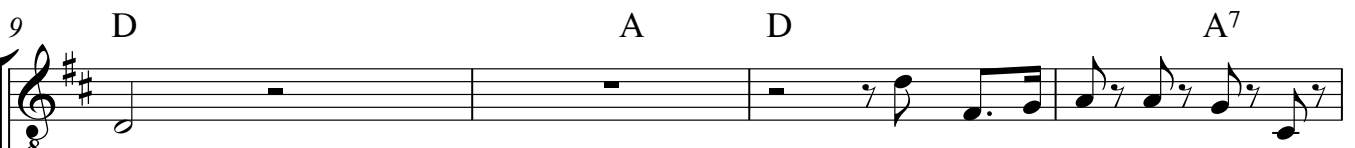
T.  5 D A D A7

And of our selves we take good
Then lit - tle but - ter - flies we
And punch each o - ther's heads at

B. 

We're pub-lic guard - ians, bold, yet wa - ry,
Some-times our du - ty's ex - tra mu - ral,
If gen - tle men will make a ri - ot,

Rec. 

T.  9 D A D A7

care!
chase!
night,

When dan - ger looms we're nev - er
Com - mune with Na - ture face to
Pro - vid - ed that they make it

B. 

To risk our pre - cious lives we're cha - ry,
We like to gam - bol in things ru - ral,
We're quite dis posed to keep it qui - et,

Rec. 

13 D G D G

T. there! Or lit - tle boys that do no
face! Re - fresh'd by Na - ture's ho - ly
right! Or give to us our pro - per

B. But when we meet a help - less wo - man,
Un - to our beat then back re - turn - ing,
But if they do not seem to see it,

Rec. *3 3*

17 D A⁷ D

T. harm, We run them in, we run them in, We show them
charm, terms!

B. We run them in, we run them in,

Rec.

20 A⁷ D A⁷

T. we're the bold Gen - darmes! We run them in,

B. We run them in, we run them

Rec.

23 Bm G D A⁷ D

T. we run them in, We show them we're the bold Gen - darmes!

B. in, we run them in, We show them we're the bold Gen - darmes!

Rec.

Morning Nightcap Tune Set

(Adapted from a Lunasa arrangement)

The Wedding Reel

Musical score for "The Wedding Reel" in D major, 4/4 time. The score consists of eight staves of music with various chords and a repeat section at the end.

Chords: D, Em⁷, Bm, A⁷sus⁴, D, Em⁷, Bm, A⁷sus⁴, D, Em⁷, Bm, A⁷sus⁴, G, F[#]m⁷, G, Em, Bm, A⁷sus⁴, G, G.

Repeat section: 1.2., 3.

Morning Nightcap

Musical score for "Morning Nightcap" in D major, 4/4 time. The score consists of four staves of music with various chords and triplets.

Chords: Gm, B^b, Cm⁷, Dm sus⁴, Gm, B^b, Cm⁷, Dm sus⁴.

Triplets: 3, 3, 3, 3, 3.

17 Gm Am⁷ B^b Cm Gm Am⁷ Gm₃ F

21 Gm Am⁷ B^b Cm Dm Dm

25 Gm Am⁷ B^b Cm Gm Am⁷ Gm₃ F

29 Gm Am⁷ B^b Cm Dm Dm (off!)

The Malbay Shuffle (Diarmaid Moynihan)

G Am C⁹ D

G Am C⁹ D

G C G C G C G D

G C G C G Am G D

G Am C⁹ D

G Am C⁹ D G

Break o Day

Words: Henry Lawson Music: Ian Hamilton 2001

4 G

You love me, you say__ and
They well might have name me the
There was ne - ver a lo - ver so
God bless you, dear, with your

Vln.

10 A⁷ D G

I think you do, but I know so ma - ny who don't. And how can I say I'll be
Fall 'o Night, For__ drear is the track I mark, But I love fair girls and I
proud and kind, There was never a friend so true; But the song of my life I have
red - gold hair__ And your pitying eyes of grey. Oh! my heart for - bids that a

Vln.

14 A⁷ D A G G

true to you, when I know very well I won't? I have jour - neyed long and my
love the light, For__ I and my tribe were dark. You may love me dear, for a
left be - hind In the heart of a girl like you. There was never so deep or__
star so fair__ Should be barred by the Break 'O Day. Live_ on my girl, as the

Vln.

18 A G A

goal is far. I love, but I can - not bide, For as
day and a night, You may cast your life__ a - side; But as
cruel a wrong In the land that is far__ a - way, There was
girl you are, Be a good and a true__ man's bride, For as

Vln.

21 G A⁷ D A G A

sure as ri - ses__ the morn - ing star, with the break of day I'll ride.
sure as the mor - ing star shines bright with the break of day I'll ride.
ne - ver so bitter a bro - ken heart That rode at the break of day.
sure as the set__ of the even - ing star with the fall 'o night I'll ride.

Vln.

25

G A G A

I was doomed to ruin or doomed to mar the home where e-ver I stay, but I'll
 4. I was born to ruin or_ born to mar the home where e-ver I light, Oh, I

A.

I was doomed to ru-in or doomed to mar the home where e-ver I stay, but I'll
 4. I was born to ruin or_ born to mar the home where e-ver I light, Oh, I

B.

I was doomed to ru-in or doomed to mar the home where e-ver I stay, but I'll
 4. I was born to ru-in or born to mar the home where e-ver I light, Oh, I

Vln.

30

D G A⁷ D

think of you as the mor-ning star, and they call me Break O' day.
 wish that you were the eve-ning star, and that I were the Fall o' Night.

A.

think of you as the mor-ning star, and they call me Break O' day.
 wish that you were the eve-ning star, and that I were the Fall o' Night.

B.

think of you as the mor-ning star, and they call me Break O' day.
 wish that you were the eve-ning star, and that I were the Fall o' Night.

Vln.

The Vitamin Dance

Leon Rosselson

Intro
 Verse 1 --> Chorus
 Verse 2 --> Chorus
 Verse 3 --> Chorus
 Instrumental (verse x 2)
 Verse 4 --> Final Chorus
 Intro --> Instrumental (verse + chorus)

Intro A [3 times] E⁷

Verse 1

3 A D E⁷ A

Some like to hip hop Some like to jive Some like to do the nine to five

7 A D A D D G D G E⁷

Some like to boo-gie when they get the chance But I like to do the vi-ta-min dance

Chorus

11 A D E⁷

The vi-ta-min dance the vi-ta-min dance Let's all do the vi-ta-min dance The

16 A D E⁷ A D A D A D A

vi-ta-min dance is the dance for me, es - pec-ia -lly-the one called Vi-ta-min C.

Verse 2

21 A D E⁷ A

You can do it at break-fast you can do it at tea, all you need is some-thing with vi-ta-min C. You

26 A D A D D G D G E⁷

find it in sa - lad you find it in greens You find it in fruit, po - ta-toes and beans It's

30 A D A D D G D G E⁷

not in choc-late and it's not in cheese But it's there in to-ma-toes and ap-ples and peas.

[to Chorus]

Verse 3

34 A D E7 A

If you want to do the vi-ta-min, here's what you do, You get your-self_ an or-ange or two, You

39 A D A D D G D G E7

take off the peel, Throw it in the bin Then you eat the jui-cy fruit with the vi - ta - min... [to Chorus --> Instrumental]

Verse 4

43 A D E7 A

You get fir-mer mus-cles you get smooth-er skin, When you do the dance of the vi - ta-min. It's

48 A D A D D G D G E7

good for your blood, bones, teeth & gums. And it keeps a way the snee-zes when the win-ter comes.

Final Chorus

52 A D E7

The vi-ta-min dance the vi-ta-min dance Let's all do the vi-ta-min dance The

57 A D E7 A D A D

vi-ta-min dance is the dance for me, es - pec - ia - lly - the one called Vi - ta - min C. Oh the

61 A D E7

vi - ta - min dance the vi - ta - min dance Let's all do the vi - ta - min dance The

65 A D E7

vi - ta - min dance is the dance for me, es - pec - ia - lly - the one

69 A

pec - ia - lly - the one pec - ia - lly - the one called vi - ta - min C.

[--> Intro --> Instrumental]

I ain't afraid

Holly Near (as sung by Roy Bailey)

Em B7

I ain't a - fraid of your Yah - weh, I ain't a - fraid, of your Al - lah,

5 Em B7 Em

I ain't a - fraid, of your Je - sus, I'm a fraid of what you do in the name_ of your God.

9 Em B7

I ain't a - fraid, of your chur - ches, I ain't a - fraid, of your tem - ples,

13 Em B7 Em

I ain't a - fraid, of your pray - ing, I'm a fraid of what you do in the name_ of your God.

Chorus

17 Em B7

Rise up, — to the high-er pow - er, Free up — from fear, it will de-vo - ur you,
Rise up, — hear a high-er sto - ry, Free up — from the gods of war & glo - ry, —

21 Em

Watch out, — for the eg - o of the ho - ur, — The
Watch out, — for the threat of pur - ga - tor - y, — The

23 B7

ones who say they know it are the one's who will im-pose it on you.
spi - rit of the wind won't make a kil - ling off of sin & sa - tan.

Verse 5 Wayne only

25 Em B7

I ain't a fraid of your bi - ble, I ain't a-fraid of your To - rah,

29 Em B7

I ain't a fraid of your Ko-ran, Don't let the let-ter of the Lord ob-scure the spi-rit of your love.

<p>Wayne I ain't afraid of your Yahweh, I ain't afraid of your Allah, I ain't afraid of your Jesus, I'm afraid of what you do in the name of your God.</p> <p>Wayne I ain't afraid of your churches, I ain't afraid of your temples, I ain't afraid of your praying, I'm afraid of what you do in the name of your God.</p> <p>All <i>Rise up, to the higher power, Free up from fear, it will devour you, Watch out, for the ego of the hour, The ones who say they know it Are the one's who will impose it on you.</i></p> <p>John K/ Chris I ain't afraid of your Yahweh, I ain't afraid of your Allah, I ain't afraid of your Jesus, I'm afraid of what you do in the name of your God.</p> <p>John K/ Chris I ain't afraid of your churches, I ain't afraid of your temples, I ain't afraid of your praying, I'm afraid of what you do in the name of your God.</p> <p>All <i>Rise up, hear a higher story, Free up from the gods of war and glory, Watch out for the threat of purgatory, The spirit of the wind won't make a killing off of sin and satan.</i></p> <p>Wayne I ain't afraid of your Bible, I ain't afraid of your Torah, I ain't afraid of your Koran, Don't let the letter of the lord Obscure the spirit of your love.</p>	<p>Women Men I ain't afraid of your sabbath, I ain't afraid of your culture, I ain't afraid of your borders, All I'm afraid of what you do in the name of your God.</p> <p>Men Women I ain't afraid of your children, I ain't afraid of your music, I ain't afraid of your stories, All I'm afraid of what you do in the name of your God.</p> <p>All <i>Rise up, to the higher power, Free up from fear, it will devour you, Watch out, for the ego of the hour, The ones who say they know it Are the one's who will impose it on you.</i></p> <p>Men I ain't afraid of your Yahweh, I ain't afraid of your Allah, I ain't afraid of your Jesus, I'm afraid of what you do in the name of your God.</p> <p>Women I ain't afraid of your churches, I ain't afraid of your temples, I ain't afraid of your praying, I'm afraid of what you do in the name of your God.</p> <p>All <i>Rise up, hear a higher story, Free up from the gods of war and glory, Watch out for the threat of purgatory, The spirit of the wind won't make a killing off of sin and satan.</i></p> <p>Wayne I ain't afraid . . . Men I ain't afraid . . . All I ain't afraid . . . I'm afraid of what you do in the name of your God!</p> <p style="text-align: right;">Sudden ending!</p>
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June Apple

Appalachian Folk Song

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of chords: D4, E4, F#4, G4, A4, B4, C#5, and D5. The lower staff is in bass clef and contains a series of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4.

3 **A** A G

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The lower staff is in bass clef and contains a series of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4.

7 A G A

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The lower staff is in bass clef and contains a series of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4.

11 G

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The lower staff is in bass clef and contains a series of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4.

15 A G A

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The lower staff is in bass clef and contains a series of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4.

- Intro
- A + B (Instrumental)
- A + B (Verse 1: Anneli) (in D)
- A + B (Verse 2: Maria) (in D)
- A + B (Verse 3: Fiona) (in D)
- A + B (Instrumental)
- A + B (Verse 1: Tutti) (in D)
- A + B (Instrumental)

D & C chords during verses

19 **B** A G A

1. I wish I was a june a - pple hang ging from a tree e'v-ry time my
 2. They made this ban-jo from a gourd strings were made of twine on-ly tune that
 3. There's a train out on the is - land love heard it's_ whis-tle blow tell my friends I'm

25 G A

love went by he'd take a bite of me take a bite of me my love
 it could play was trou - ble on my mind trou - ble on my mind my love
 so - rry but I'm sick and I must go Sick and I must go my love

30 G A

take a bite of me ev - ry time my
 trou - ble on my mind the on - ly tune that
 sick and I must go tell my friends I'm

33 G A

love went by he'd take a bite of me
 it could play was trou - ble on my mind
 so - rry but I'm sick and I must go

The Valley of the Waters

Words: Sonia Bennett, Denis Kevans

Music: Sonia Bennett

C 1. 2. (Fine)

Verses 1 & 5

C Am F G

Come with me to the Val-ley of the Wa - ters, Walk with me through the mists of

C G C

time. There you'll find all the pleas-ures of the

Am F G C C_{sus} C

gar-den, Free for us till the end of time. (to Coda)

Chorus

Am G F Em

Leave be - hind the ur - ban sprawl & the ci - ty, that's the

Am G F G7 C [Female voices]

grind that's wast-ing us a - way. Stop & hear the

Em Am Em

si - lence, hear the si - lence in our - selves,

F [All] G

we've got a lot to share to - day.

Verse 2

43 [Strings start] C Am F G
 O your eyes are green as the forest, You're strong as the Eu-ca-lypt
 50 C G C
 tree, When I hear you you sing-ing in the
 54 Am F G C Csus C
 val-ley, You're the ly-re-bird that sings for me.

Verse 3

60 C Am F G
 Bare feet walk with us up in the val-ley, Bare feet walk-ing in a veil of
 67 C G C
 mist, Bare feet walk Past man-y se-cret
 71 Am F G C Csus C
 pla-ces, Which un-seen lips have of-ten kissed.

Verse 4

77 C Am F
 We'll see the splash that feeds the flow-ers, See fern leaves
 83 G C G C
 dance to the drum ming spray, See the sculp-ture, how the hands of
 88 Am F G C Csus C
 wa-ter Make fa-ces in stone, by night and day.

Coda

94 [Sonia solo] F G C Csus C [Tutti] F
 Free for us till the end of time. Free for us
 100 G C Am F G (Back to Intro)
 till the end of time. Ah

City of New Orleans

Steve Goodman (Chords: Arlo Guthrie)
Based on harmonies by Tom Bridges

♩ = 110 D A D Bm G D A⁷

Tun.

Ri - din' on the Ci - ty of New Or - leans, Il - li - nois Cen - tral Mon - day morn - ning rail. ___
Dealin' card games with the old men in the club car, Pen - ny a point ain't no - one keep in' score. ___
Night - time in the Ci - ty of New Or - 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 hous es, 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 frain This train's got the dis - appear 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: Wayne --> 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. 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.

40 A7 D A Bm E7/G#

Tun. — 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. 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]