

# Serendipity

[August-September 2007]

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Wayne Richmond  
38 Alleyne Avenue  
North Narrabeen NSW 2101

(02) 9913 7788  
(0400) 803 804  
[wayne@humph.org](mailto:wayne@humph.org)

Web: [humph.org](http://humph.org)



# Your daughters & your sons

Tommy Sands

Adapted from an arrangement for unaccompanied SATB choir by Tom Bridges (Jan '04)

1. They would - n't hear\_\_ your mu - sic and they tore your paint - ings down. They  
2. Your wear - y smile\_\_ that proud - ly hides the chain - marks on your hands. You  
3. They taun - ted you\_\_ in Bel - fast and they tor - tured you in Spain. And  
4. I don't know your\_\_ re - li - gion but one day I heard you pray\_\_ For a  
5. And now your mus - ic's play - ing and the wri - ting's on the wall\_\_ And

4 would - n't read\_\_ your wri - ting and they banned you from the town\_\_  
brave - ly strive\_\_ to re - al - ise the rights of ev - 'ry - one\_\_  
in that War - saw ghett - to where they tied you up in chains.  
world where ev - 'ry - one can work and chil - dren they can play\_\_  
all the dreams you pain - ted can be seen by one and all\_\_

6 They could - n't stop\_\_ your dream - ing and the vic - t'ry you have won\_\_ For you  
And though your bod - y's bent and though the vic - t'ry you have won\_\_ For you  
In Vi - et - nam\_\_ and Chi - le where they came with tanks and guns, It's\_\_  
And though you nev - er got your share of the fruits that you have won\_\_ You\_\_  
And now you've got\_\_ them think - ing and the fu - ture's just 3 be gun\_\_ For you

8 They could - n't stop\_\_ your dream - ing and the vic - t'ry you have won\_\_ For you  
And though your bod - y's bent and though the vic - t'ry you have won\_\_ For you  
In Vi - et - nam\_\_ and Chi - le where they came with tanks and guns, It's\_\_  
And though you nev - er got your share of the fruits that you have won\_\_ You\_\_  
And now you've got\_\_ them think - ing and the fu - ture's just 3 be gun\_\_ For you

9 sowed the seeds of free - dom in your daugh - ters and your sons\_\_  
sowed the seeds of jus - tice in your daugh - ters and your sons\_\_  
there you sowed the seeds\_\_ of peace in your daugh - ters and your sons\_\_  
sowed the seeds of e - quali - ty in your daugh - ters and your sons\_\_  
sowed the seeds of free - dom in your daugh - ters and your sons\_\_

Chorus

11 **B<sup>b</sup>** **C** **F** **B<sup>b</sup>** **C**

S. *In your daugh-ters and your sons, in your daugh-ters and your— sons. — You  
You  
It's  
You  
You*

A. *In your daugh-ters and your sons, in your daugh-ters and your— sons. — You  
You  
It's  
You  
You*

T. *In your daugh-ters and your sons, in your daugh-ters and your— sons. — You  
You  
It's  
You  
You*

B. *In your daugh-ters and your sons, in your daugh-ters and your— sons. — You  
You  
It's  
You  
You*

14 **F** **B<sup>b</sup>** **C** **F** **C<sup>7</sup>**

S. *sowed the seeds of free - dom in your daugh - ters and your sons.  
sowed the seeds of jus - tice in your daugh - ters and your sons.  
there you sowed the seeds of peace in your daugh - ters andn your sons.  
sowed the seeds of e - qual - i - ty in your daugh - ters and your sons.  
sowed the seeds of free - dom in your daugh - ters and your sons.*

A. *sowed the seeds of free - dom in your daugh - ters and your sons.  
sowed the seeds of jus - tice in your daugh - ters and your sons.  
there you sowed the seeds of peace in your daugh - ters andn your sons.  
sowed the seeds of e - qual - i - ty in your daugh - ters and your sons.  
sowed the seeds of free - dom in your daugh - ters and your sons.*

T. *sowed the seeds of free - dom in your daugh - ters and your sons.  
sowed the seeds of jus - tice in your daugh - ters and your sons.  
there you sowed the seeds of peace in your daugh - ters andn your sons.  
sowed the seeds of e - qual - i - ty in your daugh - ters and your sons.  
sowed the seeds of free - dom in your daugh - ters and your sons.*

B. *sowed the seeds of free - dom in your daugh - ters and your sons.  
sowed the seeds of jus - tice in your daugh - ters and your sons.  
there you sowed the seeds of peace in your daugh - ters andn your sons.  
sowed the seeds of e - qual - i - ty in your daugh - ters and your sons.  
sowed the seeds of free - dom in your daugh - ters and your sons.*

- Intro: |F Bb|C FC| (x 2)
- V1: Line 1 & 2: Sops  
Line 3: Sops + Tenors  
Line 4: Sops + Tenors + Altos
- Intro (2 bars only)
- V2: Line 1 & 2: Men  
Line 3 & 4: All
- Intro (2 bars only)
- V3: Line 1 & 2: Women  
Line 3 & 4: All
- Intro (2 bars only)
- V4: Line 1 & 2: F solo + Nnnn  
Line 3 & 4: F solo + M solo + Nnnn
- Intro (2 bars only)
- V5: Tutti (Repeat Chorus) (1st line a capella)

Verse 4 (Choir)

S. *Nnnn Nnnn Nnnn Nnnn Nnnn Nnnn*

A. *Nnnn Nnnn Nnnn Nnnn Nnnn Nnnn*

T. *Nnnn Nnnn Nnnn Nnnn Nnnn Nnnn*

B. *Nnnn Nnnn Nnnn Nnnn Nnnn Nnnn*

# Supergran

Phil Coulter & Billy Connolly

Verse 1 F



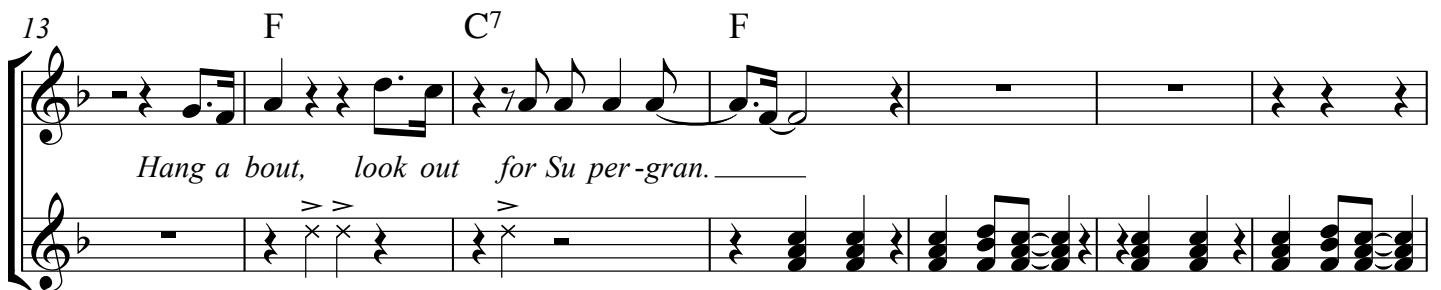
Stand back Sup-er-man, Ice-man, Spi-der-man, Bat-man, & Ro-bin too!\_\_\_ Don't



wan-na cause a ruck-us, could be a bit rau-cous, but I've got a match for you!\_\_\_ She



makes them look like a bunch of fair-ies, she's got more bot-tle than U-ni-ted Dair-ies,



Hang a bout, look out for Su per-gran.\_\_\_\_\_

Sup Sup - Sup er-gran! Sup Sup - Sup er-gran!

Verse 2



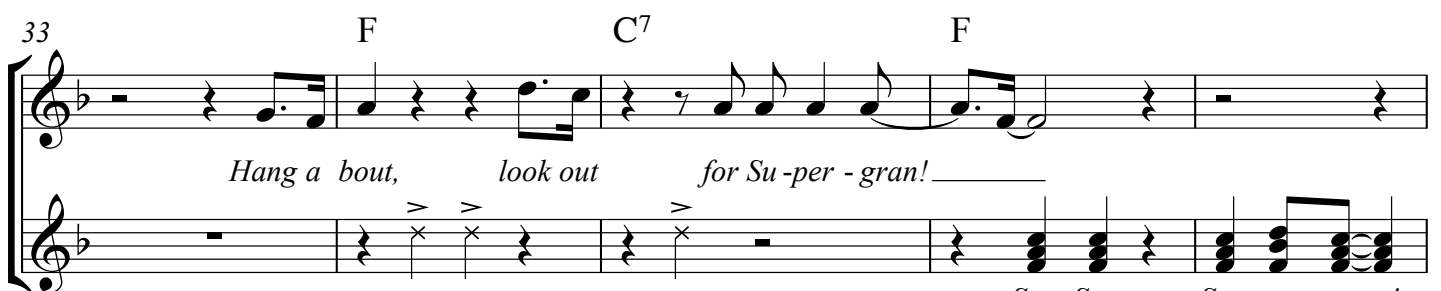
You can take your he-ros, your Ro-ber-t De Ni-ros, Your Al Pa-ci-no too.\_\_\_\_ They



say Stal-lo-ney is just a-noth-er pho-ney, He could-n't lace\_ his shoes.\_\_\_\_\_



Af-ter her they're all big girls blous-es, She's got more front than a row of hous-es,



Hang a bout, look out for Su-per-gran!\_\_\_\_\_

Sup-Sup - Sup-er-gran!

Bridge  
38

B<sup>b</sup>7

F

She's a ser - i - ous Gran - ny, A ser - i - ous Gran - ny.

Sup - Sup - Sup - er - gran! Sup - Sup - Sup - er - gran!

43

G<sup>7</sup>

C<sup>7</sup>

She'll do things that you ne - ver saw your Gran - ny do, Is there nothing that she cannae' do?  
*(spoken)*

Ooh Ah

Verse 3

47 F

On your bike Won - der Wo - man, let's just say you had it com - in' This one is for real. —

51

C<sup>7</sup>

Char - lie's An - gels pack it in be - fore it gets em - bar - ras - sing, The la - dy's sol - id steel. — She

comes on strong like a Ben - gal Lan - cer, She makes you all look like a bunch of chan - cers.

*(1 or 2 voices only)*

59

F

C<sup>7</sup>

F

C<sup>7</sup>

Hang a bout, look out for Su - per - gran. — look out for Su - per - gran.

64

F

C<sup>7</sup>

F

look out for Su - per - gran. —

Sup - Sup - Sup - er Gran!

# Hello Muddah, Hello Faddah

Allan Sherman

1 A E7 E7 A

Vln.  
Fl.

5 C#7 D Coda A E7 A Fine

Vln.  
Fl.

9 A E7 E7 A

Vln.  
Fl.

1. Hel - lo Mud - dah Hel - lo Fad - dah Here I am at Camp Gra - na - da And it's  
 2. All theounsel-lors hate the wai - ters And the lake has al - i - ga - tors And the  
 3. Dear - est Fad - dah Dar-ling Mud-dah How's my prec-ious lit - tle brud-dah? Let me

14 G#7 C#m B7 E7

Vln.  
Fl.

ve - ry en - ter-tain-ing And they say we'll have some fun if it stops rain-ing. I went  
 Head Coach wants no sis-sies So he reads to us from some-thing called U - lys - ses Now I  
 come home if you miss me I would e - ven let Aunt Berth - a hug and kiss me Wait a

18 A E7 E7 A

Vln.  
Fl.

hik - ing with Joe Spiv-ey He de - vel - oped Poi-son Iv - y You re  
 don't want this should scare ya' But my bunk mate has ma - lar - ia You re  
 min - ute it's stopped hail-ing Guys are swim-ming guys are sail-ing Play-ing

22 C#7 D A E7 A

Vln.  
Fl.

mem ber Leon ard Skin ner, He got pto maine pois' ninglastnight af - ter din ner.  
 mem ber Jef - frey Har - dy They're a - bout to or - gan - ise a search ing par - ty. (to Bridge)  
 crick - et Gee that's bet - ter Mud-dah Fad - dah kind - ly dis - re - gard this let - ter! (to Coda)

Bridge

26 Am Dm Am Dm

Take me home, oh Mud-dah Fad-dah Take me home, I hate Gra-na-da.

H.

Vln. *pizz.*

30 Am C F Esus<sup>4</sup> E<sup>7</sup>

Don't leave me out in the for-est where I might be ea-ten by a bear

H.

Vln.

Fl.

34 Am Dm Am Dm

Take me home, I prom-ise I will not make noise, or mess the house with

H.

Vln.

38 Am C F Esus<sup>4</sup> E<sup>7</sup>

oth - er boys, Oh please don't make me stay, I've been here one whole day! (to 3rd verse)

H.

Vln. *arco.*

Fl.

# O waly, waly (The water is wide)

Traditional English Folk Song

Musical score for the first system of the song. It features six staves: Tune, Women, Recorder, Flute, Viola, and Cello. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: "The wa - ter is wide, I ca - not get o'er, Nei - ther". The Tune and Women parts include triplets and are accompanied by chords F, Bb, and F. The Recorder, Flute, Viola, and Cello parts provide instrumental accompaniment.

Musical score for the second system of the song. It features six staves: T (Tenor), W (Woman), Rec. (Recorder), Fl. (Flute), Vla. (Viola), and Vc. (Cello). The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: "have I wings to - fly. Give me a boat that can car - ry". The T and W parts include triplets and are accompanied by chords Dm, Bb, C, C7, Am, and Bb. The Recorder, Flute, Viola, and Cello parts provide instrumental accompaniment.

6 F Dm C<sup>7</sup> [To Coda] F B<sup>b</sup> FB<sup>b</sup> F B<sup>b</sup> FB<sup>b</sup>F

T  
two, \_\_\_\_\_ and both shall cross, \_\_\_\_\_ my true love & I.

W  
two, \_\_\_\_\_ both shall cross, my true love & I.

Rec. \*

Fl.

Vla.

Vc.

O, down in the meadows the other day,  
A-gath'ring flowers both fine and gay,  
A -gath'ring flows both red and blue,  
I little thought what love can do.

I leaned my back up against some oak,  
Thinking that he was a trusty tree,  
But first he bended and then he broke,  
And so did my false love to me.

A ship there is and she sails the sea,  
She's loaded deep as deep can be,  
But not so deep as the love I'm in;  
I know not if I sink or swim.

*(Instrumental)*

O, love is handsome and love is fine,  
And love's a jewel while it is new,  
But when it is old, it groweth cold,  
And fades away like morning dew.

### Coda

10 Dm F/C B<sup>b</sup> F

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

*rall.*

- |                                   |
|-----------------------------------|
| Intro (pluckies only from *)      |
| V1: Solo (with pluckies)          |
| V2: Trio ( ) (+ flute & viola)    |
| V3: Choir (+ flute & viola)       |
| V4: Choir (as above)              |
| Instrumental (featuring recorder) |
| V5: Solo (pluckies only) --> Coda |

# 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 x 2)

Intro A [3 times] E<sup>7</sup>

Verse 1  
 3 A D E<sup>7</sup> 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 E<sup>7</sup>

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

Chorus  
 11 A D E<sup>7</sup>

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

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

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 E<sup>7</sup>

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]



Interlude

36

Musical score for measures 36-39. The Flute part (Fl.) starts with a whole note G4, followed by quarter notes A4, Bb4, and A4. The Violin (Vln.) and Viola (Vc.) parts play a rhythmic accompaniment of eighth notes.

40

A

Musical score for measures 40-44. This section is marked with a repeat sign and a first ending bracket. The Flute part (Fl.) has a melodic line with a repeat sign. The Violin (Vln.) and Viola (Vc.) parts continue with their accompaniment.

45

1.

2.

B

Musical score for measures 45-50. This section includes a first ending (1.) and a second ending (2.) for the Flute part (Fl.). The Violin (Vln.) and Viola (Vc.) parts provide accompaniment. A section marked 'B' begins at measure 48.

51

Musical score for measures 51-57. The Flute part (Fl.) features a more active melodic line with eighth notes. The Violin (Vln.) and Viola (Vc.) parts continue with their accompaniment.

58

Musical score for measures 58-63. The Flute part (Fl.) continues with its melodic line. The Violin (Vln.) and Viola (Vc.) parts provide accompaniment.

Interlude --> Intro  
 Verse (Hebrew)  
 Chorus (Hebrew)  
 Instrumental (Verse + Chorus)  
 Verse (English)  
 Chorus (English) + extra Hebrew chorus

# 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 G<sup>7</sup> 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.

## Chorus

19 C F C Am

S.

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

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*

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]

# Another train

Pete Morton (Adapted from a Jane Thompson arrangement)

C G/B Am G<sup>7</sup> C G/B F G<sup>7</sup> C G/B Am G<sup>7</sup> C G F

Flute

## Verse 1

16 G<sup>7</sup> C G/B Am C/G F

A. The be-gin-ning is now, and will al-ways be. You say you lost your chance,

Fl.

Vla.

22 C/E Dm G<sup>7</sup> C G/B Am

A. — then fate brought you de - feat. But that means noth - ing, you look so sad,

Fl.

Vla.

28 C/G F/A C G C

A. — You've been listen - ing to those who say you missed your chance.

Fl.

Vla.

## Chorus

33 C G/B Am G/B F/A

S. There's a - noth - er train, there al - ways is May - be the next one is - yours

A. There's a - noth - er train, there al - ways is May - be the next one is - yours

B. There's a - noth - er train, there al - ways is May - be the next one is - yours

39 C/G F G<sup>7</sup> C G/B Am

S. — Get up and climb a board — there's a-noth-er train. —

A. — Get up and climb a board — there's a-noth-er train. —

B. — Get up and climb a board — there's a-noth-er train. —

45 G<sup>7</sup> Verse 2 C G/B Am C/G F

A. You say you're done, there's no such thing. — Though you're stand-ing on\_ your own

51 C/E Dm G<sup>7</sup> C G/B Am

A. your own breath is king. — The be-gin-ning is now, — don't turn a - round, —

57 C/G F/A C G C

A. Re - grets of past mis - takes will on - ly drain — you. [Chorus]

62 G<sup>7</sup> Verse 3 C G/B Am C/G F

A. We crawl in the dark some-times — and think too much. — Then we fill our heads with cra

68 C/E Dm G<sup>7</sup> C G/B Am

A. zy things that on - ly break our hearts. And I know you've seen what the earth can do, —

74 C/G F/A C G C

A. — When it's drag-ging down a - noth - er load\_ of wor-ri-some fools. [Chorus]

79 G<sup>7</sup> Verse 4 C G/B Am C/G F

A. And I know it's hard when you feel con - fused, — You can crown your-self with fears

85 C/E Dm G<sup>7</sup> C G/B Am

A. — so you feel you can-not. move. — You're build-ing worlds — that don't ex - ist, —

91 C/G F/A C G C

A. I - ma - gin - a - tion — plays the worst tricks. [Chorus x 2]

# Hallelujah

Intro  
 Verse --> Chorus (for all 5 verses)  
 Instrumental (bars 18-24)  
 Chorus x 2

Leonard Cohen

Intro F C F C G

9 Verse C (Choir "oohs") Am C

I've heard there was a secret chord, that David played and it  
 faith was strong but you needed proof, you saw her bath-ing  
 May-be I've been here be-fore, I know this room; I've  
 was a time you let me know, what's real and go-ing  
 May-be there's a God a-bove, and all I e-ver

13 Am F G7 C G7

pleased the Lord but you don't real-ly care for mu-sic do ya? It  
 on the roof, her beau-ty and the moon-light o-verthrough ya. She  
 walked the floor, I used to live a-lone be-fore I knew ya. I've  
 on be-low, but now you nev-er show it to me do ya? And re  
 learned from love was how to shoot at some-one who out-drew ya. And it's

18 C F G Am F G

goes like this: the fourth, the fifth, the mi-nor fall, the ma-jor lift, the baf-fled king com-  
 tied you to a kitch-en chair, she broke your throne; she cut our hair, and from your lips she  
 seen your flag on the mar-ble arch, Love is not a vic-t'ry march, it's a cold and it's a  
 mem-ber when I moved in you, the ho-ly dove was mo-vin' too, and ev-'ry breath we  
 not a cry you can hear at night, it's not some-body who's seen the light, It's a cold and it's a

23 E Am Chorus F Am

S. pos - ing Hal - le - lu - jah... *Hal - le - lu - jah.* *Hal - le - lu - jah,* *Hal - le -*  
 drew the Hal - le - lu - jah...  
 bro - ken Hal - le - lu - jah...  
 drew was Hal - le - lu - jah...  
 bro - ken Hal - le - lu - jah...

A. *Hal - le - lu - jah.* *Hal - le - lu - jah,* *Hal - le -*

T. *Hal - le - lu - jah.* *Hal - le - lu - jah,* *Hal - le -*

B. *Hal - le - lu - jah.* *Hal - le - lu - jah,* *Hal - le -*

R.

Fl.

Vla.

30 F C G C Am C Am

S. *lu - jah,* *Hal - le - lu - lu - jah.* 2. Your  
 4. There

A. *lu - jah,* *Hal - le - lu - lu - jah.*

T. *lu - jah,* *Hal - le - lu - lu - jah.*

B.

R.

Fl.

Vla.

[To bar 18 verse 5]

# Serendipity

Intro  
 Verse 1 (Solo) --> Chorus  
 Verse 2 (Duet) --> Chorus  
 Verse 3 (Choir) --> Chorus  
 Intro

Kevin Murray (late 80s)

♩ = 110

Am Dm F Am B<sup>b</sup> F



Verse  
8

Am Dm F Am B<sup>b</sup> F

W. Time goes rush - ing by. Too late we re - al - ise.  
 2. The fires of youth grow dim. Quenched by the days with - in.  
 3. Se ren - dip - i - ty. That's my phi - lo - soph - y.

M. Time goes tum - bling by. Too soon we say good - bye.  
 The fires of youth grow dim. Quenched by the days with - in.  
 Se - ren - dip - i - ty. That's my phi - lo - soph - y.

16

Am Dm F Am B<sup>b</sup> F

W. — That life's what happens to you. While you plan for some - thing new.  
 — So dai - ly fan that flame. To play in life's sweet game.  
 — Just take the chance you'll see, that's how life's meant to be.

M. Vague sha - dows from the past. Mem - or - ies fade fast.  
 — So dai - ly fan that flame. To play in life's sweet game.  
 — Just take the chance you'll see, that's how life's meant to be.

Chorus  
25

Dm F Am C

W. We all know in spite of all our best laid plans.

M. We all know in spite of all our best laid plans

Inst.

30 **B<sup>b</sup>** **Gm** **F**

Life still deals that un - ex - pec - ted hand. So

W. Life still deals that un - ex - pec - ted hand.

M. Life still deals that un - ex - pec - ted hand.

Inst.

34 **Dm** **F** **Am** **C** **B<sup>b</sup>** **Gm** **F**

Seize the day be - fore it seiz - es you. Live your life like ev - 'ry day is new.

W. Seize the day be - fore it seiz - es you. Live your life like ev - 'ry day is new.

M. Seize the day be - fore it seiz - es you. Live your life like ev - 'ry day is new.

Inst.

42 **B<sup>b</sup>** **F**

Inst.

46 **B<sup>b</sup>** **F** **B<sup>b</sup>** **F**

Live your life. Live your life.

W. Live your life. Live your life.

M. Live your life. Live your life.

Inst.

# Travelin' Soldier

Bruce Robison

## A Verse 1

A D

Two days past eight- een. He was wait- in' for the bus in his ar- my greens. Sat down in a booth in a ca- fé there. Gave his

4 A

or- der to a girl\_ with a bow\_ in her hair.\_ He's a lit- tle shy so she gives him a smile. And he

6 D

said, "Would you mind sit- tin' down for a while and talk\_ in' to me? I'm feel - in' a lit- tle low."

8 A G D A [Strings & accord. start]

She said, "I'm off in an hour and I\_ know where we can go."\_

11 [Bass starts]

So they went down and they sat on the pier. He said, "I bet you got a boy- friend but I don't care. I got

14 D A G D A

—no one. to send a let- ter to.\_ Would you mind if I\_ sent\_ one back here to you?"\_

## B Chorus

18 F#m D

*I\_ cried, nev- er gon- na hold the hand of an- oth- er guy.\_*

20 A E

*— Too young for him they told her. Wait- in' for the love of a trav- el - in' sol - dier.*

22 **F#m** **D**

Our love will nev - er end. \_ Wait - in' for the sol - dier to come back. a - gain.

24 **A** **E** **A**

— Ne - ver more to be \_ a - lone when the let - ter said \_ a sol - dier's com in' home. \_

27 **C** Verses 2 & 3 **A**

2. So the let - ters came \_ from an ar - my camp in Cal - i - for - nia, then Vi - et - nam And he told  
3. Fri - day night \_ at a foot - ball game, the Lord's prayer and \_ the An - them sang, \_ a man

30 **D** **A** (Extra bar verse 4 only)

— her of his heart. It might be love and all \_ of the things he was so scared of \_ He  
— said \_ "Folks, would you bow your heads for a list \_ of lo - cal \_ Viet - nam dead. \_

33

said, "When it's get - tin' kind of rough o - ver here, I think of that day sit - tin' down at the pier. And I close  
Cryin' all a - lone \_ un - der the stands was a pi - co - lo player in the march - ing \_ band. \_ On - ly

35 **D** **A**

— my eyes \_ and see your pret - ty smile. \_ Don't  
one name read \_ and no - body real - ly cared. \_ but a

37 **G** **D** **A**

wor - ry, but I won't be a - ble to write \_ for a while. \_  
pret - ty lit - tle girl \_ with a bow \_ in her \_ hair. \_

Verse 1 (solo + guitar) (strings start bar 10, bass starts bar 12)  
Chorus  
Verse 2  
Chorus  
Instrumental (verse)  
Verse 3 (with extra bar in middle)  
Chorus (sans last bar)  
Chorus  
Instrumental (A | D | A | D | etc.) (fades)

# Kacheche (African wagtail bird)

Intro  
 Verse 1 --> Chorus  
 Verse 2 --> Chorus --> Interlude  
 Verse 3 --> Chorus --> Coda

Preset 357

Intro

Hp.

Hp.

Hp.

Hp.

Hp.

50 Verse A7

S.

O - nde ge O - nde ge u - na im ba n - a fur a.  
 O - nde ge O - nde ge u - na ru ka m ba - li sa na.  
 O - ro ho O ro ho yan gu we - im - ba vi le n - a fur a ha.

Hp.

58

S.

O - nde ge u - na im ba n - a fur a ha n - gu fu  
 O - nde ge u - na ru ka m ba li sa na ya - ma  
 O - ro ho weru - ka vi le m ba li sa na ya a ma

Hp.

65

S. **D** **Em<sup>7</sup>** **A** **D**

sa na. U - na im ba a O.  
 ta ta. U - na ru ka a O.  
 ta ta. We - ru - ka vi le e O.

Hp.

Chorus

71

S. **D** **A<sup>7</sup>** **D**

Ka - che-che Ka - che-che Ka - che - che Ka.  
 Ka - che-che Ka - che-che Ka - che - che Ka.  
 Ka - che-che Ka - che-che Ka - che - che Ka.

Hp.

79

S. **D** **A<sup>7</sup>** **D** [--> Coda]

Ka - che-che Ka - che-che Ka - che - che Ka.  
 Ka - che-che Ka - che-che Ka - che - che Ka.  
 Ka - che-che Ka - che-che Ka - che - che Ka.

Hp.

Interlude (before verse 3)

87

Rec. **D**

96 **G** **D** [--> Verse 3]

3

Coda

103

Hp. **D** *rit.*

# 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.

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

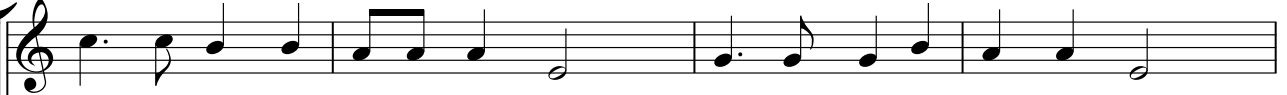
When I saw my Sal - ly bab - by Beal come

11 Em E7 Am (Interlude starts here)

bib - ble in the boo shy Lor - ey.

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  
Concertina



Recorder  
Vs 3  
Concertina



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

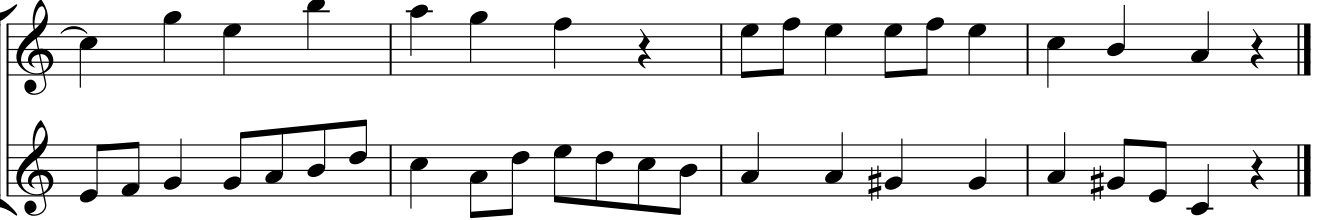


Interlude

21 Am Em Am C Em Am



25 C Em Am F G E Am



Intro --> Chorus (solo) --> Chorus (Tutti)  
 Interlude  
 Verse 1 --> Chorus  
 Verse 2 --> Chorus  
 Verse 3 --> Chorus  
 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. Instrumental: CM1 (Sam)
- 2. Verse 1
- 3. Instrumental: CM1 (Sam) CM2 (John)
- 4. Verse 2
- 5. Instrumental: as above + Sop (Fiona), Alto (Helen), Tenor (Barry)
- 6. Verse 1
- Coda

Coda 18 D G Em A7 D

CM1.

CM2.

Vc.

# Skin

Leon Rosselson

♩ = ♪<sup>3</sup> ♪

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

Sop  
 You need skin, take good care of it, Don't harm a hair of it What would you do with out it?

Alto  
 You need skin, take good care of it, Don't harm a hair of it What would you do with out it?

Bass

5 D A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D

S.  
 Keep it clean. Soa-py wa-ter ev'ry day will wash the dirt & smells a-way 'Cos you need skin.

A.  
 Keep it clean. Soa-py wa-ter ev'ry day will wash the dirt & smells a-way 'Cos you need skin.

B.

Verse

9 A<sup>7</sup> D

S.  
 Whe-ther you're fat or whe-ther you're thin it keeps the germs from craw-ling in.  
 Whe-ther you're black or whe-ther you're brown it keeps your tummy from tumb-ling down.  
 Whe-ther you're dark or whe-ther you're fair Skin's the thing for growing your hair.

A.  
 Whe-ther you're fat or whe-ther you're thin it keeps the germs from craw-ling in.  
 Whe-ther you're black or whe-ther you're brown it keeps your tummy from tumb-ling down.  
 Whe-ther you're dark or whe-ther you're fair Skin's the thing for growing your hair.

11 A<sup>7</sup> D rit. A<sup>7</sup>

S.  
 Whe-ther you're skin-ny or whe-ther you're stout. It stops the blood from tric-kl-ing out!  
 Whe-ther you're sil-ly or whe-ther you're smart. It keeps your bones from fall-ing a-part!  
 Wa-ter proof in rain-y weather. And keeps the bits of your bo-dy to-gether!

A.  
 Whe-ther you're skin-ny or whe-ther you're stout. It stops the blood from tric-kl-ing out!  
 Whe-ther you're sil-ly or whe-ther you're smart. It keeps your bones from fall-ing a-part!  
 Wa-ter proof in rain-y weather. And keeps the bits of your bo-dy to-gether!



# I don't work for a living

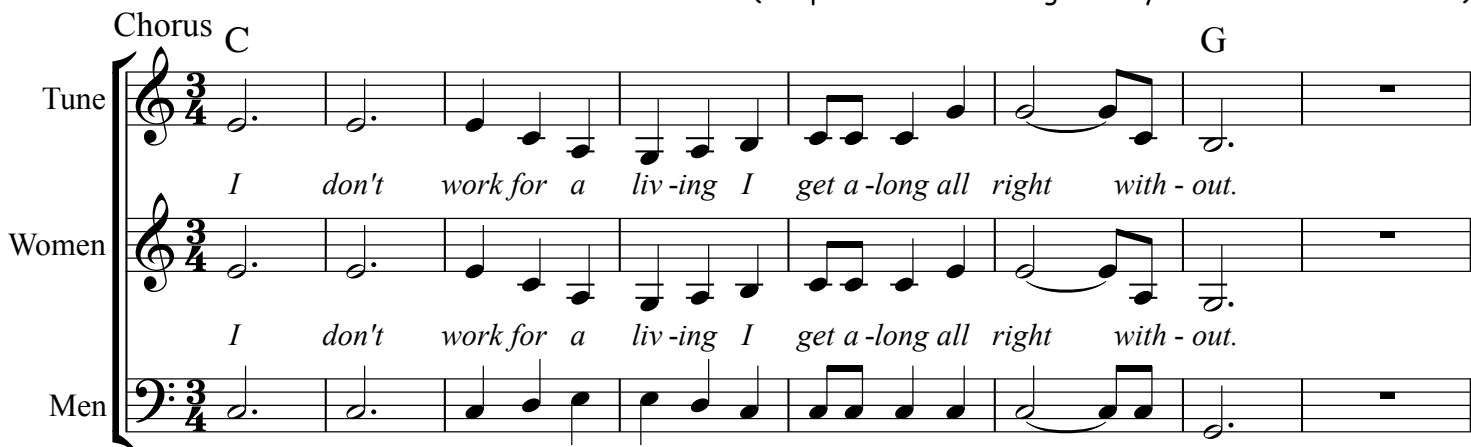
Mullen/Freeman - early 20th century?  
 (Adapted from an arrangement by Chloe and Jason Roweth)

Chorus C G

Tune

Women

Men



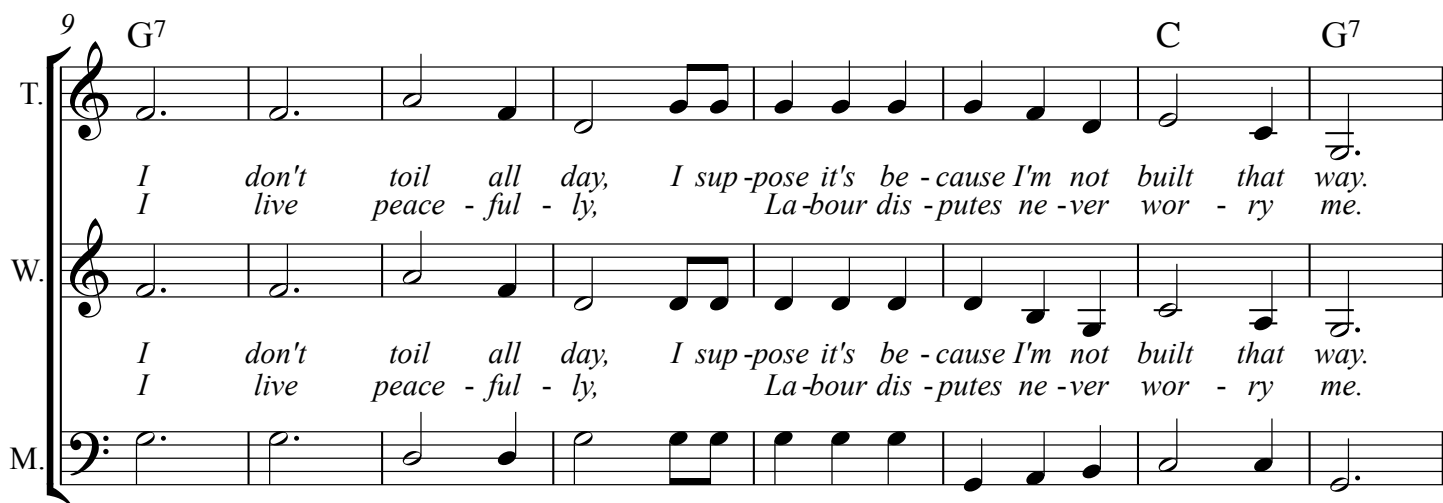
I don't work for a liv-ing I get a-long all right with-out.

9 G7 C G7

T.

W.

M.



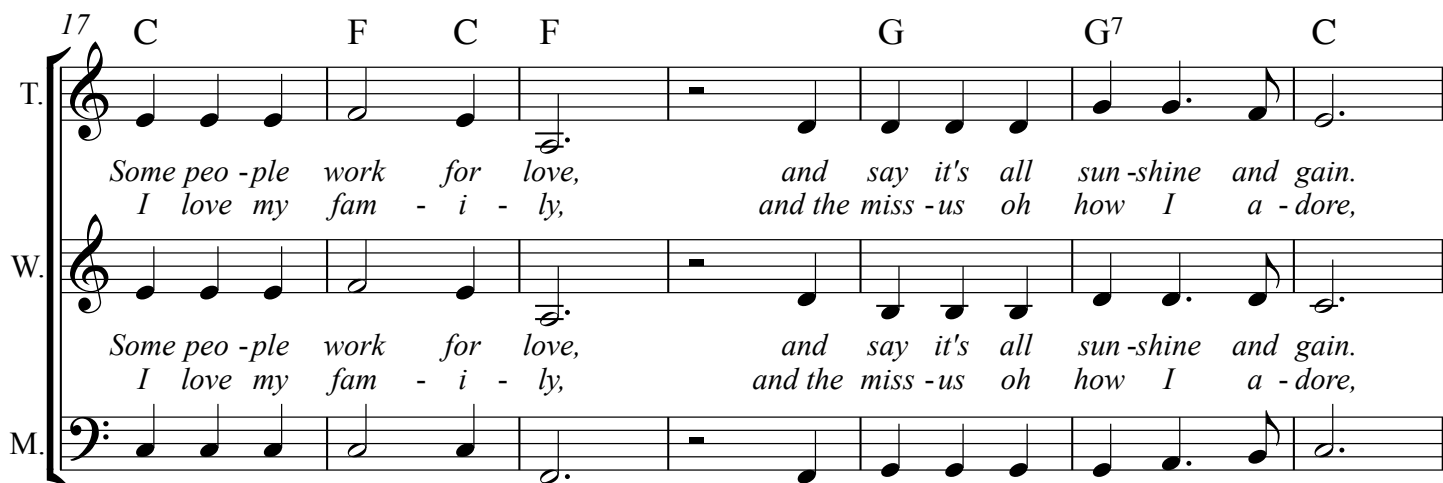
I don't toil all day, I sup-pose it's be-cause I'm not built that way.  
 I live peace-ful-ly, La-bour dis-putes ne-ver wor-ry me.

17 C F C F G G7 C

T.

W.

M.



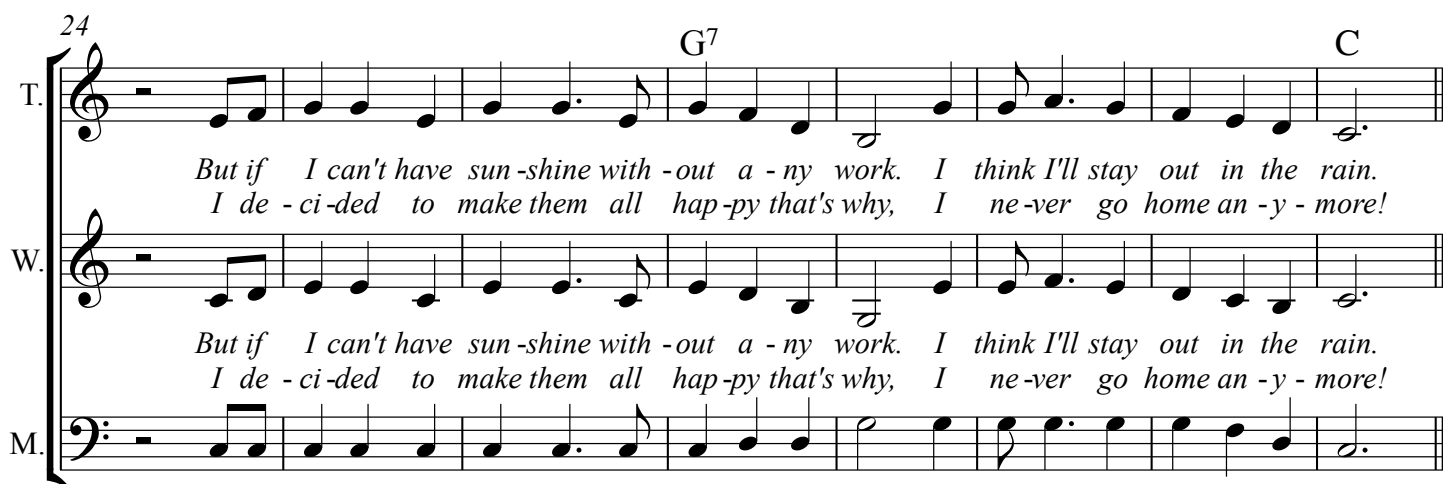
Some peo-ple work for love, and say it's all sun-shine and gain.  
 I love my fam-i-ly, and the miss-us oh how I a-dore,

24 G7 C

T.

W.

M.



But if I can't have sun-shine with-out a-ny work. I think I'll stay out in the rain.  
 I de-ci-ded to make them all hap-py that's why, I ne-ver go home an-y-more!

Verse 1

32 C G7

T. They say we're all born with a pur- pose, They say we're all born with a gift.

41 C

T. Some peo- ple like to be far- mers, I sup- pose it's by hard work and thrift.

48 G7

T. There's lots of us fight- ing and striv- ing, for a seat down in the old A. C. T.,

56 C G7

T. But if I've got a seat in me trous- ers, and a mis sus to work for me.\_\_\_\_\_

[to Chorus]

Interlude

65 C F G7 C

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

Verse 2

73 C

T. Now give me a nail and a ham- mer, and a pic- ture to hang on the

80 G7 C

T. wall. And give me a strong step- lad- der, for you know that I might fall.

89 G7

T. And give me a cou- ple\_ of wai- ters, and a bar- rel of good old Bass Ale,

97 C G7

T. And I bet you I'll hang up that pic- ture, if some- bo- dy drives the nail!\_\_\_\_\_

[to Chorus]

4 bars guitar (C)  
 Chorus  
 Verse 1  
 Chorus  
 Interlude  
 Verse 2  
 Chorus (alternative words)

# Rip Rip Woodchip

John Williamson  
(Arr. Maria Dunn 2007)

Intro

M. *G C<sub>3</sub> C D G C<sub>3</sub> C D G*

clap raspberry thighs mouthpop rasp cymbal swanee click clap thighs mouthpop bikehorn swanee cymbal rasp rasp

Rec.

Fl.

Verse 1

M. *G C D G G C C D G*

What am I go - nna do? — What a - bout the fu - ture? Go - tta draw the line with - out de - lay Why

Fl.

9 *G C D G G C C D G*

M. *3*

should-n't I get e - mo - tion - al the bush is sa - cred? An - cient life will fade a - way

13 *G C D G G C D G*

W. *3*

O - ver the hill I go Fill the quo - ta can't go slow

M. *3*

O - ver the hill I go kill - ing a no - ther moun - tain Go - tta fill the quo - ta can't go slow

Fl. *3 3*

17 *G C D G G C D G*

W. *3*

Hugema - chin - er - y one big swipe a shear - er's blow

M. *3*

Huge ma - chin - er - y wi - ping out the scen - e - ry one big swipe like a shear - er's blow

Fl. *3*

Chorus

21 G Em Em D G Em D G

W. *Rip rip wood-chip turn it in - to pa - per throw it in the bin no news to - day*

M.

Rec. *3 3*

Fl.

25 G Em Em D G Em D G

W. *Night - mare dream - ing can't you hear the scream - ing chain - saw eye sore more de - cay*

M.

Rec. *3*

Fl. *3 3*

29 Interlude 1

M.

Fl. G Em Em D G Em C D G *3* Re

Vln. *3*

Verse 2

33 G C D G G C C D G

M. *mem - ber the axe - men knew their tim - ber cared a - bout the way they bought it down*

Fl.

Vln.

37 G C D G G C C D G

M. *Cross cut black - butt ta - llow - wood and ce - dar build a - no - ther bung - a - low pi - on - eer town.*

Vln. *3*

41 G C D G G C D G

W. I am the bush we are one go hand in hand

M. I am the bush and I am ko-a - la We are one go hand in hand

Fl. *pizz* *arco* 3 3 3

Vln. *pizz* *arco* 3 3 3

45 G C D G G C D G

W. I am the bush in my blood make a stand

M. I am the bush like Ban - jo and Hen - ry it's in my blood go - nname a stand

Fl. 3

Vln. *pizz*

Chorus

49 G Em Em D G Em D G

W. Rip rip wood-chip turn it in - to pa - per throw it in the bin no news to - day

M. Rip rip wood-chip turn it in - to pa - per throw it in the bin no news to - day

Rec. 3 3

Fl. 3

53 G Em Em D G Em D G

W. Night - mare dream - ing can't you hear the scream - ing chain - saw eye sore more de - cay

M. Night - mare dream - ing can't you hear the scream - ing chain - saw eye sore more de - cay

Rec. 3

Fl. 3 3

Vln. 3 3 *arco*

Interlude 2

57 Em C D Em C D G Em C D Em CD G

Rec.

Fl.

Vln.

Intro

65 G C<sub>3</sub> C D G C<sub>3</sub> C D G

M.

Rec.

Fl.

Chorus

69 G Em Em D G Em D G

W.

1. Rip rip wood-chip turn it in - to pa - per throw it in the bin no news to - day!  
 2. & 3. Rip rip wood-chip turn it in - to pa - per throw it in the bin don't un - der - stand.

M.

Rec.

Fl.

Vln.

73 G Em Em D G Em D G D G

W.

Night - mare dream ing can't you hear the scream ing chain saw eye - sore more de cay.  
 Night - mare dream ing can't you hear the scream ing stirs my blood gon na make a stand. make a stand.

M.

Rec.

Fl.

Vln.

Jig **A**  
 1 Em

Rec. Fl. Vln.

9 Em Em/D Em/C Em/D Em Em/D Em/C Em/B Em/D

Rec. Fl. Vln.

17 Em G D Em C D Em G D C Am<sup>7</sup> D Em

Rec. Fl. Vln.

25 Em G D Em C D Em G D C Am<sup>7</sup> D Em

Rec. Fl. Vln.

33 **B** G

Em C D G Em C A/C<sup>#</sup> D G

Rec. Fl. Vln.

41 G Em C D G Em C A/C<sup>#</sup> D G

Fl. Vln.

49 G C D Em C D G C D Em C D G

Rec. 

Fl. 

Vln. 

57 G C D Em C D G C D Em C D G

Rec. 

Fl. 

Vln. 


65 C Em


Rec. 

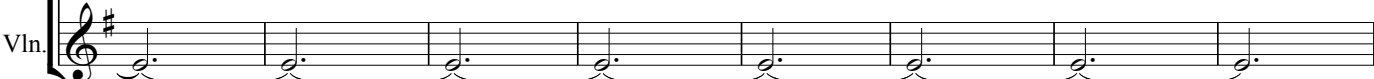
Fl. 

Vln. 


73 Em Em/D Em/C Em/D Em Em/D Em/C Em/B Em/D


Rec. 


Fl. 

Vln. 

81 Em G D Em C D Em G D C Am<sup>7</sup> D Em

Rec. 

Fl. 

Vln. 

89 Em G D Em C D Em G D C Am<sup>7</sup> D Em

Recorder, Flute, and Violin parts for measures 89-96. The Recorder part features a melodic line with eighth notes. The Flute part has a similar melodic line. The Violin part provides a rhythmic accompaniment with eighth notes and rests. Chords are indicated above the Recorder staff.

97 **D** G

Em C D G Em C A/C<sup>#</sup> D G

Recorder, Flute, and Violin parts for measures 97-104. The Recorder part has a melodic line with eighth notes. The Flute part has a similar melodic line. The Violin part provides a rhythmic accompaniment with eighth notes and rests. Chords are indicated above the Recorder staff.

105 G Em C D G Em C A/C<sup>#</sup> D G

Flute and Violin parts for measures 105-112. The Flute part has a melodic line with eighth notes. The Violin part provides a rhythmic accompaniment with eighth notes and rests. Chords are indicated above the Flute staff.

113 G C D Em C D G C D Em C D G

Recorder, Flute, and Violin parts for measures 113-120. The Recorder part has a melodic line with eighth notes. The Flute part has a similar melodic line. The Violin part provides a rhythmic accompaniment with eighth notes and rests. Chords are indicated above the Recorder staff.

121 G C D Em C D G C D Em C D G

Recorder, Flute, and Violin parts for measures 121-128. The Recorder part has a melodic line with eighth notes. The Flute part has a similar melodic line. The Violin part provides a rhythmic accompaniment with eighth notes and rests. Chords are indicated above the Recorder staff.

**E**

129 Em/G Am<sup>7</sup> Em C D G

Recorder, Flute, and Violin parts for measures 129-136. The Recorder part has a melodic line with eighth notes. The Flute part has a similar melodic line. The Violin part provides a rhythmic accompaniment with eighth notes and rests. Chords are indicated above the Recorder staff.