THE CONTEMPLAYFUL

SONGBOOK

A Field Guide to Co-enchantment for:

Song Keepers · Community Choirs · Singing Dojos
Music Educators · Uketopian Ensembles

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How to Use the Contemplayful Songbook

"The object we call a book is not the real book, but its potential like a musical score or seed. It exists fully only in the act of being read; and its real home is inside the head of the reader, where the symphony resounds, the seed germinates. A book is a heart that only beats in the chest of another." -Rebecca Solnit

The Contemplayful Songbook is both a song sower's seed bank and a musical cookbook, one that draws on diverse musical streams. For years I've curated this song repository for my own purposes as a music educator and singing activist. Now I'm making it available for kindred spirits who propagate cultural transformation through song. It's meant as a working field guide Write in the margins. Mark songs up with your own musical revisions and adaptations. Your insights and experience can help shape this song seed bank'**s** future evolution.

Here's a brief outline of the purpose and layout of this songbook.

The opening essay, **Contemplayful Singing: the Craft of Co-Enchantment** presents an overview of the vision and practice of contemplayful singing. I recommend reading it online: tinyurl.com/7apgsgg. There you'll find the latest version of this introductory material, and web links that give fuller details on the way of contemplayful singing.

The songs herein are transcribed in a format I call "Numerical Notation" (NN for short). I developed NN in the course of studying the workings of harmony and music theory. **Mapping Music: A Guide to Numerical Notation** clarifies the conventions of NN.

The songs are sorted into eight broad categories/chapters:

Chapter 1: Openings and Warm Ups is a collection simple, uplifting and easy to learn songs and chants. They're great for evoking a spirit of community in social groups of all sizes and purposes.
Chapter 2: Hymns and Spirituals is an assortment of songs from religious traditions, mostly Judeo-Christian.
Chapter 3: Anthems contains nonreligious songs that give voice to higher visions and deeper purposes.
Chapter 4: Popular Songs is the catchall chapter. It contains a wide range of songs with verse and chorus structures. Most of these songs are from the broad current of "pop" music created over the last century.
Chapter 5: Layered Songs contains songs and chants that have multiple harmonizing parts. These songs are typically sung in a cumulative fashion, with parts gradually entering and/or dropping out.
Chapter 6: Laurence Cole Songs are composed by my friend Laurence Cole, song crafter and song leader extraordinaire. Many of these uplifting pieces are also layered songs.
Chapter 7: Rounds is a collection of mesmerizing rounds, some hauntingly simple, others deliciously complex
Chapter 8: The Book of Rounds is a collection of 21 beautiful rounds composed by Emil Adler and Julie Flanders, recorded by the October Project. Their album. "The Book of Rounds" features lush recordings of all 21 rounds, with complex arrangements that go far beyond my simple transcriptions.
Chapter 9: Goodnight and Goodbye contains parting songs and lullabies that can bring a satisfying closure to a meeting or celebration.

In the digital version of this songbook, most songs include embedded links that lead to recordings on Youtube or other freely available sources on the internet.

Near the end of the book there's a **Compendium of Chord Progressions**. It's a collection of 148 circular (repeating) chord progressions, useful for songwriting inspiration. These progressions are also a great resource for musicians who want to explore grooves for improvisation or as backing for spoken word poetry.

A **Song Index** is found at the end of the book.

About copyright, fair use and other reproductive matters: There are about 300 songs in this songbook. Some are public domain. Others are written by friends and comrades who have given me express permission to include them here. Many others are well known songs that are “owned” by music publishers. I’ve gone to great lengths to identify all composers. For now, I’m not seeking permission for the use of the copyrighted material herein. My use of these songs falls within the “fair use” guidelines in copyright law quoted below:

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Thank you to Cleo Keller, my partner in life and song, for designing and drawing the contemplayful cover illustration, and for heroically proofing all these songs. And thanks to Adrian Green for the back cover illustration and your magnificent voice and spirit. Thanks also to the many singers who have eagerly taught and learned songs with me over the years.

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Contemplayful Singing:
The Craft of Co-Enchantment

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To contemplay is to contemplate playfully. Contemplaying harmonizes creative action with inquiring reflection. “Action is the fruit of contemplation, and contemplation is the fruit of action.” That’s a contemplayful credo. In this spirit, contemplayful singing blends wholehearted expression with careful listening. Contemplayful singers practice provocative acceptance and respectful audacity. We raise resonant voices and grow receptive ears. A contemplayful cohort cultivates consensual co-enchantment.

A contemplayer is a person who contemplays. Friends who contemplay together are contemplaymates. Contemplaymates enjoy contemplaydates. A good contemplaydate engages a fruitful interplay of opposites. By embracing paradox, we generate creative flow. Contemplayers cultivate spacious intimacy, disciplined spontaneity and easygoing excellence. We sing with careful abandon and confident vulnerability. We encourage an attitude of serious whimsy.

This interplay of opposites furthers both personal and cultural evolution. As Krista Tippett observes: "In life and society, wisdom emerges precisely in those moments when we have to hold seemingly opposing realities in a creative tension and interplay: power and frailty, birth and death, pain and hope, beauty and brokenness, mystery and conviction, calm and fierceness, mine and yours."

Sinead O’Connor describes how singing can ignite the interplay of opposites:

It’s no accident that the voice is placed where it is, right between the head and the heart… The voice is halfway between the heavens and the earth—constantly grounding us to the earth at times then guiding our path up out of it at other times… Song and chant places us in the “between”—between heart and head, between the beyond and the here-and-now—pulling us in two directions. In this unity of opposites lies its healing powers.

This uniting of opposites may sound appealing, but how realize it? I offer here some musical recipes for paradoxical play. To render these recipes more lucid, let me first present a contemplayful vocabulary.

A Contemplayful Vocabulary

"Uttering a word is like striking a note on the keyboard of the imagination." -Ludwig Wittgenstein

Eight seed concepts evoke the vision and practice of contemplayful singing. These seed concepts are briefly defined below. In the entries that follow, they’re more fully evoked. This contemplayful vocabulary has grown over years of musical experiments and conversations. These terms help us envision and refine our craft. They’re essential notes on our keyboards of imaginations:

1. Contemplay: To engage in contemplative play.
2. Consensuality: The practice/experience of feeling, thinking and acting in consort with others.
3. Presonance: Presence joined with resonance; a vibrant attunement of bodies, hearts and minds.
4. Co-Enchantment: A communion of imaginations, generated by singing together.
5. Interspection: A joint reflection, shared by two or more collaborators, on the dynamics, purposes and perceptions that shape their relationship.

6. The Song Seed Game: The propagation of co-enchantment and wonderstanding through contemplayful singing.
7. Singing Dojo: A community of singers who cultivate consensual co-enchantment.
8. Mugician: A musical magician, or a magical musician; a player of the Song Seed Game.

Here's a fuller detailing of these seed concepts:

Contemplay

The word "Contemplay" is a mingling of "contemplate" and "play." To contemplay is to harmonize action and reflection, depth and levity, spontaneity and deliberation.

"Contemplay" branches into a family of related words, including:
*Contemplaying - "We spent several fruitful hours contemplaying the agenda for our annual retreat."
*Contemplayful - "I'm feeling contemplayful this morning. Let's grab our ukes and head to the river!"
*Contemplayer - "Sue is such a dedicated contemplayer. She inspires me to up my game."
*Contemplaymate- "He and I have been contemplaymates for years."
*Contemplaydate - "We meet every Wednesday night for a contemplaydate."
*Contemplayground - "The singing dojo is our contemplayground."

Consensuality

Much consideration is given these days to the concept of "consent," both in a legal sense and as a relationship ethic. In musing on consent, I keep returning to the overlapping meanings of three related words: consent, consensus, and consensual:

Con-sent, verb:
1. give permission for something to happen.
etymology: from Latin consentire, from con-'together' + sentire 'feel.'
(To consent is to "feel together.")

Con-sen-sus, noun:
1. general agreement: UNANIMITY
etymology: from Latin consentire, from con-'together' + sentire 'feel.'

"Consent" and "consensus" mingle in the word "consensual":
Con-sen-su-al, adjective:
1. relating to or involving consent or consensus.

Notice how the Latin root "sentire" is embedded in many words:
Consenting… Sentient… Sentiment… Sentinel… Scent… Sense… Sensitive… Sensible… Sensual.
"Sentire" conveys a sense of consciousness, of awareness. Likewise "consent" and "consensus" imply mutual understanding, a shared sensibility, a shared reality.

Consent and the spirit of consensuality are fundamental to all forms of social play amongst equals. A game flourishes when players consent to act in accord with the game's rules, boundaries and spirit. Likewise with conversations. (Note: Games and conversations in which one or more players participate unwilling or half-heartedly aren't fully consensual.) Consensuality is more often implicit than explicit. Implicit consensuality works fine when one is operating within a familiar status quo. But when we're breaking new ground, navigating a crisis, or growing a new culture, we need consensual clarity about our terms of engagement. To grow consensuality is to grow a culture.

Presonance

Presonance is a hybrid word: presence + resonance. Consider these two terms on their own:

“Presence” is a quality of wholehearted awareness and engagement that manifests when a person is focused, curious and engaged.

“Resonance” holds both a physical and psychological meaning. When you sing, the vibrations of your vocal cords resonate in your body. From there the sound emerges into the world, where it may further resonate in the environment. When we sing together, we enjoy the resonance of our voices in unison and harmony. Beyond this physical resonance, singing evokes emotional and imaginative resonances. When we resonate strongly in song, we experience a communion of voices, hearts and minds. As lyricist Yip Harburg observed: "Words make you think a thought. Music makes you feel a feeling. A song makes you feel a thought."

Psychologists use the term “positivity resonance” to describe the vital rapport that emerges when people actively attune to each other. Positivity resonance grows when we consensually engage in work, play or conversation. It’s key to fruitful teamwork and collaboration.

Think of a human being as a musical instrument. Each of us has unique timbres, and an innate capacity to resonate, to give forth music. We play and are played by each other, sometimes roughly or inconsiderately, other times with great sensitivity. Young children are easily played by others, by life. They readily resonate with awe, delight and/or dismay at life's everyday wonders and tragedies. As we become adults (adulterated?) our capacity to resonate can diminish. We protect ourselves in the armor of conformity and/or indifference. We’re simultaneously wary of being played and hungry to be played. People flock to spectacles like sporting events and concerts to shed their armor for a while. In these designated zones we resonate and empathize freely with strong emotions. We feel we’re part of a great story or song. Resonance is a basic need in human existence. Lack of resonance can lead to depression and/or apathy.

So, presonance is the rejuvenating experience of interpersonal attunement that emerges in wholehearted relationships and teams. If participants aren’t “all in”, presonance dissipates.

In contemplayful singing, presonance begins within. We start by going “all in” with ourselves. A contemplayer is dedicated first and foremost to raising their own presonance while raising their voice. As drummer Mickey Hart observed: “As a musician the idea is to uplift your own spirit, because if you don't uplift *your* spirit, you won't be able to lift anyone *else's*.”

Co-Enchantment

Co-Enchantment is a mingling of imaginations that transpires in spirited social singing. The roots of the word “enchant” illuminate this meaning:
en-chant: from Latin *incantare*, from *in*- "upon, into" + *cantare* “to sing”
Several dictionary definitions of enchant are also apropos:
1: to influence by or as if by charms and incantation
2: to attract and move deeply: rouse to ecstatic admiration
3: fill (someone) with great delight; charm.
Co-enchantment confers all these benefits. There are many forms of co-enchantment. Devotional singers may generate an effervescent exuberant co-enchantment , while liturgical co-enchanters might cultivate a subtle serene rapture. Co-enchanting friends foster singtimacy (sing + intimacy).

Interspection

Interspection is a word that bridges between “introspection” and “extrospection”:

"Introspection" is the examination or observation of one's own mental and emotional processes.

"Extrospection" is defined as: examination or observation of what is outside oneself.

“Interspection” occurs when two or more collaborators reflect on the dynamics and patterns that characterize their relationship. We can practice interspection in romantic, familial, and/or working relationships.

A useful adjective form is "interspective": "Kris and I shared a great interspective conversation about our working relationship."

An interspective conversation seeks mutual understanding and co-empowerment. Blame and evasion are incompatible with interspecting. (At the same time, interspective exploration of blaming and/or evasive patterns can yield great benefit.)

Interspection is both a science--a way of studying the ecology of communication--and a practical skill. By developing our capacity to hold interspective conversations, we become better able to negotiate our differences. We increase our capacity for robust collaboration and co-enchantment. Brene Brown’s concept of “rumbling” aligns well with the practice of interspection. Check out her short blog post, “Let’s Rumble”: brenebrown.com/blog/2019/05/01/lets-rumble/

The Song Seed Game

The term “song seed game” plays off a concept described in Hermann Hesse’s *The Glass Bead Game*. In this visionary novel, the Glass Bead Game is an illuminating, open-ended play of ideas, principles and archetypes. Players of the Glass Bead Game seek truth, and beauty, not victory. John Crowley describes it as “a game played more as music is played than as a sport is played, a game that players spend a lifetime learning and yearning to excel in, but in which they can excel only by cooperating, not competing: you triumph at the Glass Bead Game only insofar as other players do too.” In the same spirit, players of the song seed game generate co-enchanting co-enlightenment by singing, teaching, learning and creating together.

Poets and visionaries have long advocated living life in a spirit of playful inquiry and mutual uplift. Here’s some invocations:

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
-T. S. Eliot “Little Gidding”

“All questions of religion and ethics are really questions as to what are optimal game rules.” -Alan Watts

"We are all bundles of potential that manifest only in relationship. Thus, when we’re in good relationships, based on a generosity of spirit and not ‘what’s in it for me’ we discover new potentials and create new potentials together. The narrow sense of self, where we focus only on our needs, keeps us all from realizing new potentials. So life is all about relationships which then gift us with new discoveries. Being in good relationships is the only way to release this energy of life, which always wants to move toward the new and does so with great flair and abundance." -Margaret Wheatley

“Questions aren’t transient means to get to better answers... Answers and solutions are transient means to help us ask better questions.” - Daniel Christian Wahl

In the song seed game, contemplayful singing is our vital context of creative inquiry, of co-enchantment.

Singing Dojo

The word "dojo" comes from Japan. In the U.S., "dojo" usually refers to a martial arts school or studio. In Japan, the word has broader and deeper meanings. Dojo literally means both "place of training" and "place of awakening." Aikido master Richard Strozzi-Heckler writes:

In traditional Japanese culture there are many kinds of dojos: martial arts dojos, meditation dojos, tea ceremony dojos, for example. In these dojos, students practice a specific art together under the direction of a qualified teacher. While the students learn and gain competency in a discourse or craft, they also build the foundation for a moral, ethical, and spiritual life. (From *The Leadership Dojo*.)

In the same spirit, Gaku Homma, founder of the Denver Aikido Dojo wrote: *"I believe that learning how to share, understand, help, trust, forgive, and learn from each other is the original educational ideal for the martial arts."*

With this understanding of dojo, we can consider chanting monks, college acapella groups and barbershop quartets as different kinds of singing dojos, each perpetuating its own lineage of wisdom and joy. Singing dojos come in many shapes and sizes: intimate duos, large inclusive cohorts, and everything in between. Whatever the size or context, a contemplayful singing dojo provides a consensual environment for playing the song seed game. My years of experimenting with contemplayful singing practices has led to the evolution of a form of dojo we call the singing compass. The format and precepts of a singing compass are described in the "Contermplayful Cookbook."

Mugician

Music is a form of magic, a way of arousing states of consciousness. Music evokes mood and emotion, attunes hearts, minds and imaginations. The elixir of music can shape the consciousness of an individual, a community or a nation. Musing on the magic of music has led me to discover the term "mugician." A mugician is a musical magician who conjures feelings, thoughts and relationships with song. I myself am a freelance mugician. Songs are my spells and incantations. My ukulele is my magic wand. Mugicians co-conspire in singing dojos. There they partake in the sacrament of learning together, propagating haunting harmonies and communal epiphanies. A community of mugicians is a co-enchanting coven.

Weaving It All Together

These 8 seed concepts coalesce in a statement like: "In our contemplayful singing dojo, mugicians play the song seed game of consensual co-enchantment. We grow in presonance through our vocal interplay and compassionate interspection."

Clarifying questions spring from these fertile concepts, furthering our contemplayful co-evolution. Generous questions like: How can we strengthen our consensuality? What co-enchantments might we cast in this urgent hour? How might we propagate singing dojos and proliferate the song seed game? Such questions hold a vital relevance at this perilous time. The machine of civilization accelerates relentlessly towards a reckoning with the limits of its growth addiction. Mainstream culture generates a ceaseless torrent of games and enchantments that entrance and infatuate the masses. In this context contemplayful mugicians work assiduously to proliferate singing cultures that liberate our imaginations, that bond us together in illuminating enjoyment. Our co-enchantments sow the seeds of the more beautiful world our hearts know is possible.

Contemplayful Recipes for Co-Enchantment

Let's put this conceptual tool kit into practice. Below are some contemplayful singing recipes and tips. I hope you adapt and evolve them for your own context.

The Contemplayful Uke

I'll start by testifying to the role the ukulele plays in my contemplayful activism. The uke has become integral to my path as a contemplayful mugician. While it is only one tool amongst many that a mugician may employ, it has proven ideal for my purposes. The uke is the Swiss army knife of the music world: compact, versatile and empowering. It exemplifies the credo: "Simple in means and rich in ends." Playing uke while singing facilitates insight into harmony and rhythm. The uke is affordable, portable, charming and easy to learn. At the same time it's worthy of a lifetime of practice and study. I've become a uketivist, a uketopian activist.

Here's how the uke catalyzes wonderstanding and presonance in my contemplayful practice:

First, by learning the chords to accompany a song or chant, I deepen my understanding and memory of that song. I mostly just play simple accompaniments. The most basic strum, confidently played, jumpstarts the co-enchantment of singers and listeners. When I teach a song, playing chords on the uke conjures a harmonic scaffolding that facilitates learning. Once the song is flowing, I often drop the accompaniment but continue singing unaccompanied. As my musical scaffolding disappears, the sudden stark beauty of acapella singing is thrilling.

A few specifics about the type of ukes I employ: I play a tenor uke, the largest standard uke. The slightly larger fretboard suits my hand size. I replace the high G 4th string on my uke with a low G string, an octave lower. That low G note matches the lowest note I typically sing. The extended melodic range this low G gives is useful for teaching and elucidating vocal lines. The keys and chord progressions used throughout this songbook have been selected to be uke friendly.

Typically in our singing sessions only one or two ukes are played at any time. The aim is for the uke to inform and energize our vocal expression, never to overshadow it. In some contexts we convene contemplayful ukulele dojos. In this context most singers play uke. Here, uke craft comes more to the fore. We take the time to map out a song's chord progression. Even in this uke-centric context we moderate the intensity of our mighty collective strum.

If, upon reading this testimonial, you're drawn to take up the uke, I recommend this solid starter uke: the Kmise 26 inch mahogany tenor uke (Model: KMU26T). It comes in a package with a tuner and gig bag for around $60. it also comes with buttons installed for mounting a shoulder strap. I highly recommend playing uke while wearing a strap. This allows greater freedom and mobility when playing

There's a wide variety of uke lessons available on the internet. My favorite online instructor is Stu Fuchs. He offers teaching videos for both beginners and advanced players on his "Ukulele Zen" youtube channel. His warm and lucid presentations elegantly convey both ukulele technique and a spirit of easygoing excellence. Highly recommended.

Dyadic Contemplaydates: Weaving Nets of Souls

"The smallest indivisible human unit is two people, not one; one is a fiction. From such nets of souls societies, the social world, human life springs." -Tony Kushner

One-to-one relationships—dyads—are a microcosm of culture. Consensual dyads provide an optimal context for co-enchantment and interspection. A dyadic singing dojo can activate the song seed game in its most basic and profound form. Here's a description of a deep and simple dyadic contemplaydate.

Syd and Lee meet weekly for a 45 minute contemplaydate. A typical session is structured as follows:

They start by warming up with a drone/improvisation duet. They select a vocal pitch they both can comfortably sustain, then sing it in unison in long resonant tones. After three breaths cycles of this, Syd continues sounding a steady drone while Lee explores harmony, dissonance and melodies, improvising against Syd's steady reference point. After a minute or two, they switch roles: Lee sings a drone while Syd freely vocalizes.

Next they explore leadership and followership in song collaboration. Lee selects and shapes the first song, "Amazing Grace." Lee sets the key, tempo, and dynamics to play with; decides whether or not to employ improvisation and/or harmonization, and whether to sing sitting, standing, or in motion. Lee also chooses what instrumental accompaniment (if any) to give the song. Today Lee asks Syd to play chords on the uke as they sing. Finally, Lee determines how to end the song. They sing a final reprise of the chorus acapella, followed by three silent breaths to savor the experience. In all this crafting, Syd acts as Lee's avid assistant and sounding board, all in the span of 10 to 15 minutes. They then reflect on their shared experience, each saying what they enjoyed, learned and perhaps struggled with.

Then they reverse roles: Syd chooses and "conducts" the second song, "This Land Is Your Land", sung in a blues style, while Lee plays backing uke and harmonizes on the chorus in accord with Syd's preferences.

Next they take up a third song that they both find alluring. This week they choose to play with a mashup medley of "I'll Fly Away/Laid My Burden Down" They collaborate as equals; shaping the song as partners, spontaneously creating a musical expression they both shape in the moment.

Lee and Syd conclude with a few minutes of interspection on their contemplaydate. They share a hug and part ways, each brimming with ideas and an afterglow of presonance.

For more insight into the ecology of creative dyads, read Joshua Shenk's excellent *Powers of Two: Finding the Essence of Innovation in Creative Pairs*.

The Double Dyad Dojo Date

If you and your dyadic partner want to play "doubles", invite two friends who are game for a singing adventure to a double dyad dojo date. A double dyad is a pair of dyads, a total of four singers. Your invitees might already sing together, or you can convene with two singers who haven't yet met. The basic structure is like the dyadic date outlined above. In a double dyad, one or two of the singers can play an apprentice or understudy role, perhaps learning to sing in two-part harmony or to play chords on the uke. Double dyads also offer opportunities to practice the give and take of co-mentoring. No matter what different skill levels we are relating from, there's always so much to learn from each other. A wise zen saying observes: ""A teacher is a student who teaches to continue their studies."

The Singing Compass

A singing compass is a contemplayground for adventurous singers. The format has evolved to nourish consensual singing and listening. The recipe below gives the basic framework and protocol for a singing compass. If you adapt and evolve this form to suit your own vocal community, let us know how it goes.

The optimal context for a singing compass is an open, uncluttered room. The higher the ceiling the better. A 6 foor diameter circle can comfortably hold 8 to 12 singers. A 12 ft circle can accommodate 20+ singers. Singers are encouraged to sing while standing. If chairs are desired by some, it's best if they are simple, movable straight backed seats, set just outside the perimeter of the circle.

Recipe for a contemplayful singing compass:

Ingredients:
*4 to 20 singers.
*1 to 4 ukuleles (optional)
*15 minutes to 2 hrs of dedicated time
*Environment: An open. sparsely furnished room suitably sized for the number of singers participating. A room with warm acoustics and a wood or carpeted floor. A dance or yoga space can work well. If possible, set up simple movable chairs at the room's periphery. What size space? For 12 singers, an 8 foot diameter space is about right. A singing compass can also convene outdoors, though an outdoor space can be challenging to focus and hear clearly in unless in some way it's protected or contained.

Social Architecture:
Singers divide into 4 subgroups. Each subgroup clusters at a cardinal point in the circle: North, South, East and West. These zones in the circle don't need to literally conform to geographic coordinates. They're just names that come in handy when giving guidance. You can use physical attributes of the room to set the compass up. For instance, if a wall of the room has more windows or light, you could call that the south. With some songs, these four groups of singers might be arranged in terms of bass, tenor, alto, and soprano vocal parts, but that is not the main purpose of this arrangement.

If there's a big group (relative to the size of the space), singers may stand shoulder to shoulder on the compass perimeter. In smaller groups (or larger rooms) include open territory between the four groups. A tighter circle can feel more intimate and conducive to group listening. On the other hand, allowing space between the subgroups can allow singers to move about freely and explore the soundscape being generated.

Here's a good song for introducing the singing compass to new participants:

"Ocean Breath" by Helen Greenspan is a meditative, easily learned call and response song with just a few words. (You can find it in the "Rounds" chapter of *The Contemplayful Songbook*.) Start by teaching folks to sing it in unison. Then North and South singers become callers, while East and West play the responders. After a few rounds of that, singers can choose to circumambulate the compass, each at their own pace. Towards the center of the compass is the zone in which interaction between singers is more direct. The center can also be a great point in which to just listen, absorbing the overall forest of sound being generated. At the sounding of a chime, all singers return to their original points for a final unison singing of the song, followed by 3 shared breaths in silence. (I encourage a moment of silence after most songs. There's a saying: "The silence after Mozart is also Mozart.")

The co-empowering leadership protocol detailed above is well applied here. Each song can have one or more designated facilitator. Facilitators introduce songs, model adventurous participation, and guide the tempo and dynamics. Mentorship and/or assistance is available for anyone who wants to learn to lead. Co-mentoring is the norm in all singing compass collaborations.

The Empowered Round Robin: Culturing Contemplayful Leadership

The empowered round robin adapts the collaborative spirit and structure of the singing dojo to a community format. It's an inclusive and adaptable structure that fosters consensual mugicianship and skill sharing. A good size for an Empowered round robin is 10 to 20 singers. For larger singing gatherings, it may work better to go with a "curated" singalong/impromptu choir. Groups smaller than 10 can wok too. The smaller the group, the greater the exposure for each participant. That can be a plus or a minus depending on what participants are looking for.

Round robins are a common format for singing gatherings: a group of singers and musicians gather in a circle. Participants take turns requesting a song for the group to sing, often selecting out of a common songbook. Empowered round robins (ERRs) are structured to encourage a more intentional and learningful culture of collaboration. This is the empowering part of the format: When a singer selects a song, they become the group's creative director for 5 to 10 minutes. (Let participants feel free to pass if they don't wish to lead a song, for whatever reason.) Whatever the leader calls for, the group is game for, within reason and capability! If the leader/facilitator asks everyone to stand and stomp rhythmically as we sing, we make it so. Facilitators are also encouraged to play with song dynamics and tempo, or to request a specific instrumental accompaniment from musicians in the circle. The more everyone is gung ho to participate in this spirit, the deeper the magic that unfolds.

The ERR cultivates the same spirit of attunement practiced in dyadic singing dates. A difference is that in the ERR, we don't assume that everyone shares a common culture or confidence in their song leadership skills. ERRs are most fruitful when the conveners offer support and guidance, both modeling and mentoring contemplayful leadership. Make a standing offer to back up any participant who feels anxious about leading a song. Cultivating a collaborative atmosphere is key. It's fun and empowering when participants partner up to co-teach songs. In some ERRs co-leading is the norm. It's also fine for a song leader/facilitator to give only basic directions about how they want the group to sing their song.

To maximize the co-enchantment level when leading a song at an ERR, know your song, backwards and forwards. Have a clear vision of how you intend to cast a co-enchantment. Enlist allies, other mugicians who are wise to your game plan Co-enchantment is born of the fire and focus that we mugicians bring to our song casting. When you confidently conjure and cast a song spell, you galvanize others to develop that ability too. Hosts of the ERR are stewards and benefactors of the evening. Sometimes in a larger public ERR it works to use a "sign up" protocol, with a specific number of song leading "slots" available for sign up, and an emcee holding the evening together. An ERR that meets regularly can employ a process of supportively acculturating prospective song leaders, asking for a preview of their song. This is offered in a spirit of co-mentorship. It can be a treat to warm up your song in a supportive "green room."

Conclusion

The cultivation of contemplayful relationships and dojos is an infinite game. There's always more to learn and propagate. To further your inquiry, visit our website: Contemplayful.com. You'll find pdf samples from the songbook and other useful resources.

Follow this link to read an online version of this essay. The online version contains helpful links that expand on the themes touched on here: tinyurl.com/7apgsgg.

If you'd like to add your voice to (and stay updated with) our consensual co-enchanting contemplayful conspiracy, drop me an email: Craig Green <seedsofharmony@gmail.com>

Mapping Music:
A Guide to Numerical Notation

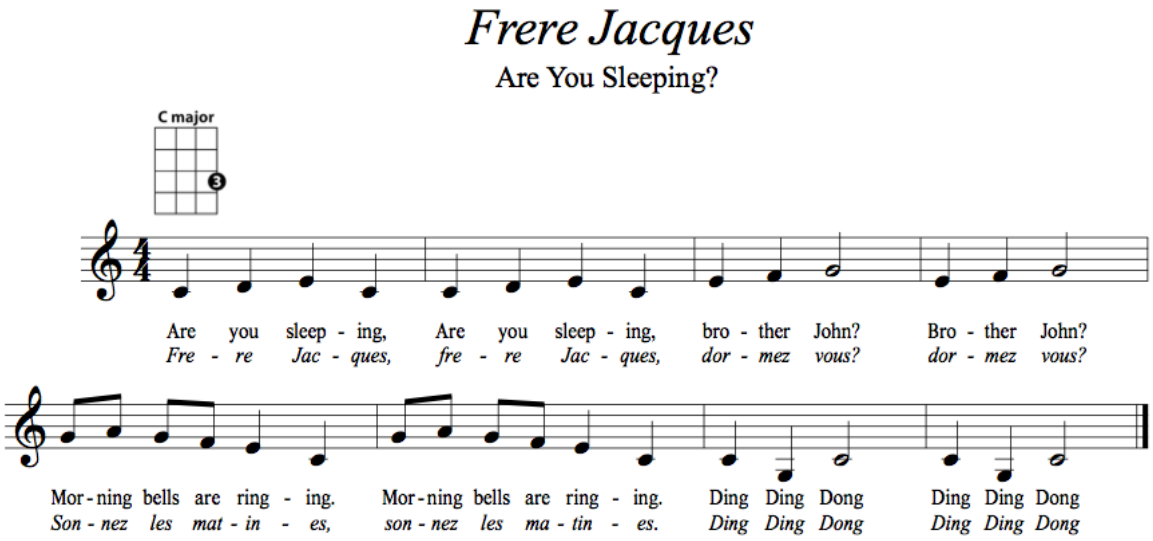
Musicologist Charles Seeger (Pete Seeger's father) observed: *"A notation of folksong in a book is like a picture of a bird in a bird book. It was changing before the picture was taken, and changed afterward."* A great perspective. We might also say a song transcription is like a map of that piece of music. While the map is not the territory, it can provide great insight for those who seek to understand the lay of the land (or song).

Just as there are many forms of map making, music can be transcribed in various ways: standard notation, tablature, shape note, etc. In the course of my musical education and activism I've developed my own notation system I call Numerical Notation (or NN for short). NN is a handy way of transcribing, composing and teaching songs. It functions as something like a musical x-ray, revealing facets of a song's deeper structure that aren't so clear in standard notation. In the course of developing NN I've adopted conventions from existing forms of notation, always steering towards simplicity, clarity and ease of use. NN has proven useful for learning, composing and transcribing songs. It also deepens understanding of harmony and song craft.

My play and practice with NN over many years has led to the creation of this songbook. Over 300 songs are transcribed here into NN. The format may appear odd at first glance. But if you and I were sitting together at a piano, you'd easily grasp the conventions of NN in just a few minutes. This introduction is written for those with no background in music theory. Experienced musicians can skim over the examples below to gain a working understanding.

NN is useful as an alternative or supplement to standard musical notation. Take a few minutes to familiarize yourself with the basic conventions of NN. They're easy to pick up, whether or not you can read standard music notation.

We'll start with the example of a familiar song shown in both standard notation and NN. Look below at the well known song "Frere Jacques (Are You Sleeping?)", transcribed in the key of C major:



Are You Sleeping/Frere Jacques

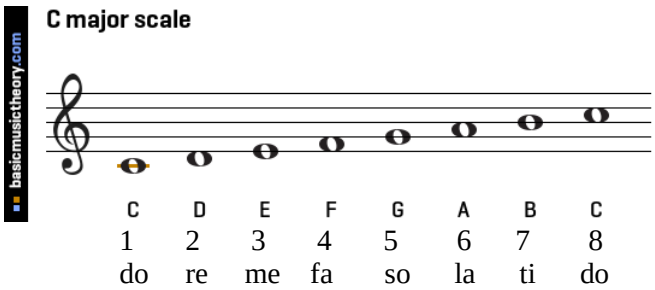
traditional

/ 1 2 3 1 / 1 2 3 1 / 3 4 5— / 3 4 5— /
Are you sleep- ing Are you sleep- ing Bro- ther John— Bro- ther John—?

/ -5 -6 -5 -4 3 1 / -5 -6 -5 -4 3 1 / 1 5 1— / 1 5 1— /
Mor-ning bells are ring- ing Mor-ning bells are ring-ing Ding ding dong— Ding ding dong—

1st Dimension: Pitch and Notes

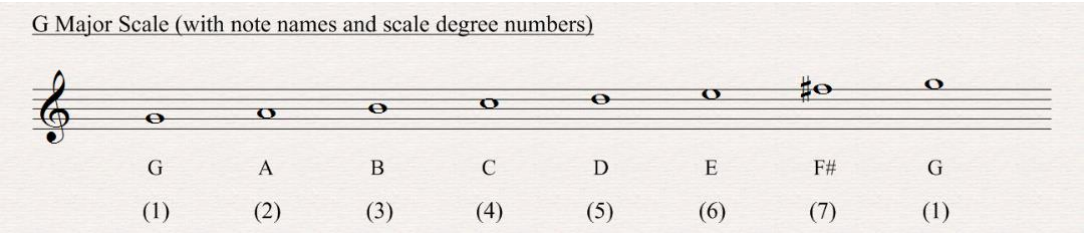
The numbers above the lyrics notate the melody. The numbers are the "scale degrees" of each note. In the key of C major the scale degree numbers are as follows:



This chart shows four notations of representing musical pitches. The image of the notes on a music staff (a treble clef) is standard notation. Below those are the letter names of the notes. Third are the NN numerals. Finally the familiar do –re –me scale is known as solfege, a system where every note of a scale is given its own unique syllable.

Note that 1 and 8 are actually the same note, C, an octave apart.

One of the benefits of NN is that the specific notes sung or chords played can easily be transposed to suit your own purposes. The chart below shows the equivalence of notes and numbers in the key of G Major:



The numbers 1 thru 8 can notate a melody in a single octave. When a melody extends beyond a single octave, NN notates that in two ways. Most simply, as notes extend above the 8, the numbers keep rising:

1 2 3 4 5 6 7 8 9 10 11 12 etc.
C D E F G A B C D E F G etc.
do re me fa so la ti do re me fa so etc.

A transcription with lots of double digit numbers can be confusing to read. In practice, these transcriptions rarely go beyond an occasional 10 or 11. It's cleaner to transcribe notes is a lower octave in a song with the numbers 1 thru 7. Underlining distinguishes these lower notes from the same notes in a higher octave. Thus, in the key of C, a two octave range is notated as follows:

C D E F G A B C D E F G A B C
1 2 3 4 5 6 7 1 2 3 4 5 6 7 8
do re me fa so la ti do re me fa so la ti do

So, for example, in "Are You Sleeping" the 5 (G) in the last two measures is a 4th *below* the 1 (C), not a 5th above it.

2nd Dimension: Time and Tempo

Every musical note has both pitch and duration. NN also shows the time value of notes.

Here's a key to how NN shows the time value of each note in the melody. If you're familiar with standard notation, you'll see that in many ways NN follows a convention from standard music notation: as in standard notation, a dotted note (i.e., a note with a period after it) is 50% longer than an undotted note.

3——	whole note
3—	half note
3—.	dotted half note
3	quarter note
3.	dotted quarter note
-3	eighth note
-3.	Dotted eighth note
=3	sixteenth note
-3—	eighth note tied to a half note
/ 1 2 3 1 /	A slash marks the beginning and end of each measure.

3rd Dimension: Chords and Chord Progressions

There's power in understanding the chord structure of a song. Here's a transcription of "Are You Sleeping" that includes the accompanying chords:

[4 part round] **Are You Sleeping/Frere Jacques** traditional

```
-------------------------------------------------------------------------------------------------------------------------------
/ C        G7      C         / C       G7      C         / C    G7    C        / C   G7    C       //
/ I        V7      I         / I       V7      I         / I    V7    I        / I   V7    I       //
/ 1        2       3     1   / 1       2       3     1   / 3    4     5—       / 3   4     5—      /
 Are       you     sleep- ing  Are     you     sleep-ing * Bro- ther  John—  Bro- ther  John—? *

/ -5   -6   -5   -4  3    1   / -5   -6   -5   -4  3    1   / 1     5__  1—    / 1     5__  1—    /
Mor-ning bells are ring-ing  Mor-ning bells are ring-ing * Ding ding  dong—  Ding ding  dong— *
-------------------------------------------------------------------------------------------------------------------------------
```

First, here's a few points about the notation of rounds:

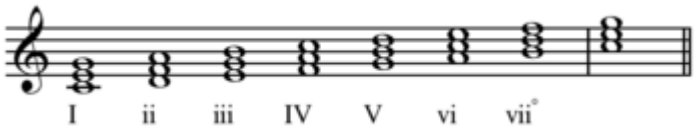
Note the asterisks (*) inserted in the lyrics of "Frere Jaques/Are You Sleeping." This song is a round and, as in all the rounds included in the Contemplayful Songbook, the asterisk indicates points in the singing at which a new voice can begin the song. So in this instance, every two measures a new voice can enter.

To the left of the round's title, I note how many parts a given round could be sung in. In this instance, it's a 4 part round. On longer rounds, with parts that take several lines to transcribe, I've used different type faces on the different parts of the round to distinguish them (See "**God Danced"** in the songbook as an example of this.)

Just above the numbers, chords are notated with Roman numerals. This is a common convention in music theory. Above the Roman numerals, the transcription shows the same chord progression in a specific key. In all the songs in this songbook I've notated keys that are accessible for most voices and comfortable to play on guitar or uke. However, a singer or musician may choose a different key than the one I've indicated. Using Roman numerals aids an accompanist to easily transpose to a new key.

Upper case Roman numerals (IV) indicate major chords, lower case (vi) indicate minor chords. When a song is in the key of C Major, the range of chords most commonly used is as follows:

C	Dm	Em	F	G	Am	B dim.	C
I	ii	iii	IV	V	vi	VII dim.	I
5	6	7	1	2	3	4	5
3	4	5	6	7	1	2	3
1	2	3	4	5	6	7	1



(Explaining why a given chord in this sequence is major or minor involves a deeper dive into music theory. If that interests you, visit musictheory.net. Also, Hooktheory.com provides a great interactive website for curious musicians and composers.)

The most common major keys (in folk and pop music) use the following chords:

	I	ii	iii	IV	V	vi	VII dim.	I
Key of F	F	Gm	Am	Bb	C	Dm	E dim.	F
Key of C	C	Dm	Em	F	G	Am	B dim.	C
Key of G	G	Am	Bm	C	D	Em	F# dim.	G
Key of D	D	Em	F#m	G	A	Bm	C# dim.	D
Key of A	A	Bm	C#m	D	E	F#m	G# dim.	A
Key of E	E	F#m	G#m	A	B	C#m	D# dim.	E

This array of chords is not the only harmonic palette used in songs. It's not uncommon to have, say, an E major chord (III) instead of E minor (iii) in the key of C. And flattened chords are common too, say a Bb chord in the key of C major. In Roman numerals that will be notated as a bVII.

Let's consider a more complex example. Here's the first line of "California Dreamin" by the Mamas and the Papas:

```
==================================================================================
 (A)              / Dm      C              / Bb            C            / A                    / A
 (V)              / i       VII            / VI            VII          / V                    / V
-1  -2   -1     -7 / 1      (—.)           /  (--)  -1   -2  -1 -7   -7   -5 /--    (—.)        / (—)
All the leaves are brown                        And the sky—  is  grey—
                  All   the leaves are brown————————                 And the sky  is   grey——
                 /  3      3    2      -2   -1 /--.        -2—              / (--)  -2   -2   2   -2   -2  /--.
==================================================================================
```

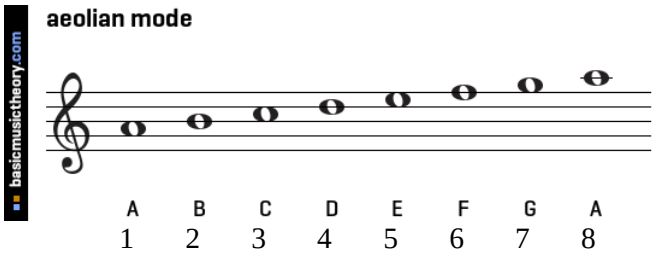
The lines of double dashes (they're actually a succesion of :"equals" symbols: ========) above and below the notation indicate the equivalent of what's known as a "system" in standard notation. This indicates that the two vocal parts lines, one italicized, one not, are sung simultaneously and that the chords above the lyrics apply to each line.

The (V) over the opening notes is an optional chord that may or may not be played. Throughout the songbook, optional chords and chord variations are indicated in this way.

Notice that some notes in both the lead line and the response are sustained past a measure's end. In these cases a dash (—) attached to the word indicates that the note is sustained into the next measure. A dash can also indicate a word or syllable sung with multiple notes. This is analogous to the convention in standard notation of using a "tie" (i.e: ⌒) for sustained notes and legato slurs.

Additional conventions of Numerical Notation:

How are minor keys and scales notated?
With songs in minor keys, the idea is the same, though the scale pattern the numbers relate to is different. Here's the equivalence of notes and numbers for the key of A minor. (The minor scale is also known as the Aeolian mode.)



Here's the range of chords typically used in minor keys:

:	i	ii	III	iv	v	VI	VII	i
Key of G minor:	Gm	Am	Bb	Cm	Dm	Eb	F	Gm
Key of D minor:	Dm	Em	F	Gm	Am	Bb	C	Dm
Key of A minor:	Am	Bm	C	Dm	Em	F	G	Am
Key of E minor:	Em	F#m	G	Am	Bm	C	D	Em
Key of B minor:	Bm	C#m	D	Em	F#m	G	A	Bm

How are accidentals notated?

If a song or melody includes accidentals—notes that are not part of the diatonic scale of the song's key—those notes are marked with #'s and b's. A note with a # (e.g. #3) is raised (sharpened) a half step. A note with a b (e.g. b3) is lowered (flatted) a half step. As in standard music notation, this sharpening or flattening of a note applies to any subsequent use of that note in the measure in which the accidental symbol is used. In subsequent measures, the sharpening or flattening of that note "expires" unless notated again.

Since there is no equivalent to the "natural" sign (♮) on the computer keyboard, in the rare instances in which a note with an accidental designation is followed by a "natural" note (e.g a C sharp is followed by a C natural), that natural note is marked with an "n" (e.g. n3).

How are vocal harmonies notated?

When notating vocal harmonies, I place the melody directly above the lyrics. Higher harmonies are shown above the melody, and lower harmonies are below the lyrics, as in this example from "Amazing Grace":

[3/4] Amazing Grace words: John Newton; music: trad.

D // D / D7 / G / D // D / D / A7 / A7
I // I / I7 / IV / I // I / I / V7 / V7
1 / 3— 5 / 5— 5 / 4— 4 / 3— 1 / 3— -5 -3 / 5— -5 -8 / 7—. /—
5 / 1— 3 / 3— 2 / 1— 6 / 5— 5 / 1— -3 -1 / 3— -2 -5 / 5—. /—
A-ma—zing grace— how sweet the sound— that saved— a— wretch— like— me————
3 / 3— 5 / b7— 7 / 6— 4 / 3— 3 / 5— -1 -5 / 1— 1 / 2—. /—

How are time signatures indicated?

If a song is in a time signature other than 4/4 time (4 quarter notes per measure) this is indicated in brackets at the upper left of the transcription. Thus on "Amazing Grace" 3/4 time (three quarter notes per measure) is indicated as [3/4] in the upper left corner. If there's no such bracket, the song is in 4/4 time.

What do the double slashes in the chord notation indicate?
In many song transcriptions in NN, a double slash [//] is used every four measures in the chord notation to mark musical phrasing, since that's the usual length of a musical phrase.

How are tied notes and slurs indicated?

Notes that are sustained (tied) across measures are notated with an extended dash, as in the opening line of "Blue Skies" by Irving Berlin, below:

/ 1— 5— /— -4 -3 4 / 5——/ — -4 -3 4 / 5— 7—/ — -7 1 / 3—— /
Blue— skies— smi-ling at me——— No-thing but blue— skies— do I see—
As for slurs, i.e. two or more notes that are sung over one syllable, the convention is similar to a tied note. If one syllable is sung with several notes, that syllable is followed by a long dash (—). Here's an example from Hank Williams' "I Saw the Light":

/ 3 3— 2 / 3 2 1— / 3 3— 2 / 3 2 1— /
I saw the light—— I saw the light——

Here, the word "light" is sung for a full measure with a slur of two quarter notes followed by a half note. The dash after light—— indicates that all three notes are sung legato, or smoothly, over the word.

How are triplets notated?

Triplets are enclosed in 3 point brackets
{-3 -5 -8 } triplet of three eighth notes (such triplets are equal in time value to 2 regular eighth notes)
{ 2 4 2 } triplet of three quarter notes (such triplets are equal in time value to 2 regular quarter notes)

How are variant chords notated?

Variant chords are indicated by the addition of numbers. This is a common convention in standard musical notation. The most common modified chord is the V7. In the key of C, the V7 is a G7 chord. A G7 chord has an F note added to the notes G, B, and D that make up a standard G chord. The F is the (flatted) 7th note up from the G, which is the root note of the G major chord. On rare occasions the unflatted 7th note is used. In the example used here, that would be a G major 7 chord, or simply Gmaj7: G, B, D, and F#.) Using the same logic, a G9 chord adds the 9th note in the G scale. That would be an "A":
G A B C D E F# G A
1 2 3 4 5 6 7 8 9
And so on. G6 would consist of G, B, D, and E.

Variant chords can be replaced with their simplified original form. That is to say: In general it's fine to play a G chord instead of G7.

What's the easiest way to get the hang of NN?
The quickest way to become adept at reading Numerical Notation is to sing songs in this collection that you know by heart while visually tracking the notation above the lyrics.

I can already read music. Why bother learning this new format?
Here's a few of the benefits of NN:

Easy transcription and key changes: I developed NN as a simple shorthand to use when learning songs by ear from recording. I'd sing along phrase by phrase while plunking on a piano. I'd double check the notes I was singing, and then jot down the numbers to retain my findings. Initially I just wrote down the notes by name (e.g. E F# G# B). Often when sharing these songs with singing friends, we'd discover that it worked better for us to sing in a different key. So I switched to jotting down the scale degrees instead of the specific notes. I quickly came to prefer the simple adaptability of NN over standard notation. With NN you can accurately make song transcriptions or jot down musical ideas without a blank staff or music software.

Compact. NN allows notation of melody and harmony lines without the large amount of space that a musical staff takes up. This allows song sheets and songbooks to hold more songs. Songbooks can be lighter!

Deepens understanding of music theory and harmony. Transcribing songs into NN provides a sort of x-ray into a song's harmonic structure. It reveals the intrinsic shape and relationship of melody, harmony and chord structure. It's already common amongst musicians to refer to notes and chords by their scale degrees or Roman numerals. So NN helps illuminate the relationship between music theory and actual music.

Numerical Notation is still evolving. You may notice variations in the formatting of different songs. Any feedback and suggestions on how to make NN more accessible and useful are welcome.

Related Music Notation Formats

There are at least two existing notation systems that are similar to NN: Tonic Sol-fa was developed in the 19th century by Sarah Glover and John Curwen. It was widely adopted throughout the British Empire as an effective tool for teaching music but lost favor in the 20th century (though it is still commonly used in South African hymnals.) The "numbered musical notation," also know as jianpu is widely used today in China. Jianpu is close to NN in look and format, The logic of all three systems is similar. Familiarity with one gives easy comprehension of the others. If NN is similar to existing notations, why add a new one? NN has two advantages over either of these systems: it more readily allows one to transcribe or compose music with only a regular computer keyboard. In addition, it fully integrates chord notation and music theory. You can learn more about both Tonic Sol-fa and jianpu on Wikipedia.

Chapter 1: Openings and Warmups

Blessed Am I

Source Unknown (arr. Jivan)

(Some singers replace the first[t] word, "Blessed", with "Human." Check out Jivan's recording on Youtube.)

```
---------------------------------------------------------------------------------------------------------------
// D                    / D                  / D                        / D                    //
// I                    / I                  / I                        / I                    //
/ -5   -3 -3 -3—       / -5 -3 -3  -3—      / 5  -5  -4  -5 -4 -3  -4 / -5 4   3—       -5  /
/ -3   -1 -1 -1—       / -3 -1 -1  -1—      / 3  -3  -2  -3 -2 -1  -2 / -3 2   1—       -1  /
 Bless-ed am I———  Spi-rit am  I——  I  am  the  in- fi-nite with-in my  soul——  I
/ -1   -5 -5 -5—      / -1 -5  -5  -5—     / 1  -1  -6  -1 -6 -5  -6 / -1 6   5—       -6  /
---------------------------------------------------------------------------------------------------------------
// D                          / D                    / D        Em        / D                //
// I                          / I                    / I        ii        / I                //
/ 5   -5 -4  -5  -4   -3  -4 / -5   4    3—    (-) / 5—      -4   4.    / 3——              /
/ 3   -3 -2  -3  -2   -1  -2 / -3   2    1—    (-) / 3—      -2   2.    / 1——              /
have no be-gin-ning and  I  have no— end——     All——  this I——  am———
/ 1   -1 -6  -1  -6   -5  -6 / -1   6    5—    (-) / 1—      -5   5.    / 5——              /
---------------------------------------------------------------------------------------------------------------
```

Breathe Me In

Mackenzie Myers

(Mackenzie Myers' great recording of "Breathe Me In" is on Youtube.)

```
/ C                    / C                          / Am                          / C                    / (4x)
/ I                    / I                          / vi                          / I                    / (4x)
/ 1        -6 -5  1—   / -1  -2   -1   3   -5  -5  -5  / -6  -8   -6  -5   -3  -2  -3  -2  / -3  -2   -1  1—  (-) / (4x)
Drink—   me—  in—     Drink—  me  in—  I  feel the  ri- ver  rush-ing  thru— my—  veins—  a-gain—
Breathe— me—  in—     Breathe—me  in—  I  feel the  wind—  rus-  tl-  in'— my—  limbs— a-gain—
Sing—    me—  in—     Sing—   me  in—  I  hear the  birds— whi-  stl-  in'— my—  tune—  a-gain—
Dance—   me—  in—     Dance—  me  in—  I  feel  the  peo-ple  drum-min' to— my heart beat— a-gain—
```

Breathe Relax Remember

Victoria Holloway (arr. Jivan)
(Jivanfree.com)

(*This transcription is based on Jivan's recording on Youtube. That version is in the key of C#.*)

```
// D          / D          / D     C     / C          // Bm7        / Am                / D                / D     //
// I          / I          / I     bVII  / bVII       // vi7        / v                 / I                / I     //
/ 5—.    -4  -5 / 5—  (--.) -5 / 8  5   4—   /—   (--)  -4  -5 /-  -3—   3  / 2.     -2  4  -4 -3 / 6  -5  5—  (-) / (——) /
/ 3—.    -2  -3 / 3—  (--.) -3 / 5  3   2—   /—   (--)  -2  -3 /-  -1—   1  / b7.    -7  1  2  / 4  -3  3—  (-) / (——) /
/ 1—.    -7b -1 / 1—  (--.) -1 / 3  1   b7—  /—   (--)  -7b -1 /-  -6—   6  / 5.     -5  6  b7 / 2  -1  1—  (-) / (——) /
Breathe— re—  lax—     re-  mem—ber———     Be——  still—  and  know— that I  am  spi— rit—
```

Can't Kill the Spirit (chorus)

Naomi Littlebear Morena

```
        // D            / D          / D7          / D7    // G          / G              / Dm       / Dm
        // I            / I          / I7          / I7    // IV         / IV             / i        / i
-5   6  / 1  -1  1  -5  6  / 5—  (--) 6  / 1  -2  1  -5  6  / 5——  / 6—.   1  / 6—     -6  1.  / b3—.  2  / 1  -2  1
You can't kill the  spi———rit—   it's  like a  moun——tain—  Old——  and strong— she goes  on—  and  on and on
You  can  feel the  spi———rit—   she's like a moun——tain—  Old——  and  strong— she  goes on—  and  on and on
```

[6/8]

The Earth, the Air, the Fire, the Water

Source Unknown

……

```
    // Dm              / Dm                  /  C              / C
    // i               / i                   / VII             / VII
-2  / 3      -3  3   -3 / -3 -3  -3   -5  -5   -5 / 4    -2  2     -2 / 2   -2  2
-5  / 1      -1  1   -1 /-1 -1  -1   -3  -3   -3 / 2    -7  7     -7 / 7   -7  5
The Earth, the Air, the Fi-re, the Wa-ter, re-turn, re-turn,  re-turn, re-turn

    // Dm              / Dm                  /  C              / C       Dm      //
    // i               / i                   / VII             / VII     i       //
-2  // 3     -3  3   -3 / -3 -3  -3   -5  -5   -5 / 4    -2  2     -2 / 2   -4  3   (-2) //
-5  // 1     -1  1   -1 / -1-1 -1   -3  -3   -3 / 2    -7  7     -7 / 7   -2  1   (-5) //
The Earth, the Air, the Fi-re, the Wa-ter, re-turn, re-turn, re-turn, re-turn (The)
```

……

Every Little Cell

words: Karl Anthony; melody: "Shortnin Bread"

(*Donald T. McMahon made an excellent recording of this song. Available on amazon.com.*)

```
// C                    / C                  /  C                    / G          C      //
// I                    / I                  /  I                    / V          I      //
/ -1  -1   -6 -6  -5  -5   6   /-1  -1   6     5    6  / -1  -1   -6 -6  -5  -5  6  / -3  -3   2   1—     / (2x)
  E-very lit-tle cell in  my  bo-dy  is    hap- py   E-very lit-tle cell in my  bo- dy  is  well—     (2x)
/ -8  -8   -8 -8  -8  -8   8   /-8  -8   8     8    8  / -3  -3   -3 -3  -3  -3  3  / -5  -5   3   2—     / (2x)

/  8      6     -5  6.     / -8 -8   -6 -6  5—   /  8      6     -5  -5  6  / -3  -3   2   1—     / (2x)
  I'm    so     glad—      E-very lit-tle cell—  in     my   bo-  dy is   hap-py and well—   (2x)
/  3      3      3—       / -3 -3   -3 -3  3—   /  3      3     -3  -3  3  / -6  -6   6   1—     / (2x)
```

Full Height of Our Power

Shawna Carol (kellianna.com)

This arrangement is based on Kellianna's recording, [available on Youtube](#).

```
/ Dm                    /  Am            Dm       /  Dm                    /  Am7     Dm      //
/ i                     /  v             i        /  i                     /  v7      i       //
/ (-) -5  -4  -3  -3  -3  -3  -3 / -2  -2    -2  -2  -2  -3  3  / (-)  -5  -4  -3   3    -3  -2 /-  2   -5  -4  -3  3  // (2x)
/ (-) -3  -2  -1  -1  -1  -1  -1 / -7  -7    -7  -5  -7  -1  1  / (-)  -3  -2  -1   1    -1  -5 /-  4   -3  -4  -1  1  // (2x)
    We are  a  peo-ple at the  full height of  our  pow—er—    This is  the place  and now—  is  the  hour——   (2x)
……
/ Dm          Am          / Dm       Am            /  Dm          Am          / Dm      Am      //
/ i           v           / i                      /  i           v           / i       v       //
/ 8—          -7    11    -8 /——                   /  8—          -7   7      -7 / 5——           //
/ 5—          -4    7     -5 /——                   /  5—          -4   3      -4 / 1——           //
We———         re-  cog— nize*————————              our———         sa- cred—   worth————————

/ 8—          -7    11    -8 /  8—.                /  8—          -7   7      -7 / 5——           //
/ 5—          -4    7     -5 /  5—.          (-)  -1 /  5—        -4   3      -4 / 1——           //
We———         have  the  po-* wer————————        to  trans———   form the    Earth————————
……
```

Happy Because I Sing words: William James, tune: “Shortnin Bread”

/ C / C / C / G C // (2x)
/ I / I / I / V I // (2x)
/ 1 6 5 6 / 1 6 -5 6. / 1 6 5 6 / 3 2 1— // (2x)
I don't sing be- cause I'm hap-py. I'm hap-py be- cause I sing— (2x)

/ 8 6 -5 6. / -8 6 5— (-) / -8 6 5. 6 / -3 2 1— (-) / (2x)
I’m so hap-py— when I sing— When I sing— my spi- rit rings— (2x)

Head and Shoulders Knees and Toes trad.

/ C / C / C / G //
/ I / I / I / V //
/ 5. -5 -6 -5 -4# -5 / 3 -5 -5 5— / 5. -5 -6 -5 -4# -5 / 2 -5 -5 -5 -4 -3 -2 /
Head— and shoul-ders knees and toes *knees and toes*— Head— and shoul-ders knees and toes *knees and toes*— And—

/ C C7 / F / G / C //
/ I I7 / IV / V / I //
/ 1 . 3 5 8 / -9 -8 -7 -8 6— / 7. -7 -7 -5 -6 -7 / 8 -1 -1 1— //
Eyes and— ears— and— mouth— and— nose— Head and shoul-ders knees and toes *Knees and toes*—

The Heart Sutra trad./Chloe Goodchild

(The words are the closing mantra of the Heart Sutra. Translation:“Gone, gone, gone beyond, gone altogether beyond, what a glorious awakening, all is well.” This setting is by Chloe Goodchild: www.youtube.com/watch?v=jAoYJAfJsAA*.)*

/ Am / Am / C / Am // C / Am / G / Am / Am //
/ i / i / III / i // III / i / VII / i / i //
/ 5— 5— / 5— 5— / 7— 7— / 7 5 5— / 7 7 7— / 7 5 5 4 / 4— 4— / 4 5 5— /—— /
/ 1— 1— / 1— 1— / 3— 3— / 3 1 1— / 3 3 3— / 3 1 1 7 / 7— 7— / 7 1 1— /—— /
Ga—te— Ga—te— Pa—ra— Ga— te— Pa-ra- sam— Ga—te— Bod—hi— Swa—ha———

Heaven In My Heart Nick Prater

soundcloud.com/shakti-sings-choir/heaven-in-my-heart-nick-prater

/ D / Bm / D / Bm //
/ I / vi / I / vi //
/(-) -1 -6 -6 5— / -3 -2 -1 -6 1— / (-) -1 -6 -6 5— / -3 -2 -1 -6 1— /
I'm gon-na find— hea-ven in my heart— I'm gon-na find— hea-ven in my heart—
/(-) -1 -4 -4 3— / -1 -6 -6 -6 6— / (-) -1 -4 -4 3— / -1 -6 -6 -6 6— /
/(-) -1 -1 -1 1— / -6 -6 -6 -6 6— / (-) -1 -1 -1 1— / -6 -6 -6 -6 6— /

/ D / Bm // Em / D / Em / D //
/ I / vi // ii / I / ii / I //
/(-) -1 -6 -6 5— / -3 -2 -1 -6 1 -3 -2 /— (-) -3 -2 -1 /—. -3 -2 /— (-) -3 -2 -1 /—— /
I'm gon-na find— hea-ven in my heart Ooh ooh— Ooh ooh ooh—— Ooh ooh—— Ooh ooh ooh——
/(-) -1 -4 -4 3— / -1 -6 -6 -6 6 -1 -6 /— (-) -1 -6 -5 /—. -1 -6 /— (-) -1 -6 -5 /—.
/(-) -1 -1 -1 1— / -6 -6 -6 -6 6 -5 -4 /—. (--) -5 -1 /—. -5 -4 /—. (--) -5 -1 /——

Home In My Heart

Susan Seneshen

```
==========================================================================================
  Am      // Am              / Am        / Em7      / Em7            // Em7            / Em7        / Am      /
  i       // i               / i         / v7       / v7             // v7             / v7         / i       /
 -1     -1 // 2  3  1—      /—   1  1  / 2——    /—  (--) -2    -2 / 4  3  2—      /—    2  3  / 1——   /
There's a  home————————  in my  heart————  There's a  home————————  in  my  heart——

          / (—.)  -3   -3 / 4  5  3— /—  3  3  / 4——          /—  (--) -4   -4 / 7  6  5—  /—  4  5  /
          / (—.)  -1   -1 / 2  3  1— /—  1  1  / 2——          /—  (--) -2   -2 / 4  3  2—  /—  2  3  /
                *There's a  home————  in my  heart————————  There's a  home————  in  my*
==========================================================================================
/ Am        // Am        / Am          / Em7        / Em7       // Em7       / Em          / Am        / Am
/ i         // i         / i           / v7         / v7        // v7        /  v7         / i         / i
/ (--) 5  5  4 / 5——    / (--) 1  -1 -2  3 / 4——    /-- 4  4  3 / 4——    / (--) 7  -3 -2  1 / 1——    /— (--)
   On-ly our  love——    will o-pen the door————— On-ly our love————  will o-pen the door————

/ 3——     / (--) 8  8  7 / 8——     / (--) 7  -7  -7  8 / 7——    /-- 7  7  8 / 7——     / (--) 7  -7  -7  7 / 5—.
/ 1——     / (--) 5  5  4 / 5——     / (--) 1  -1  -2  3 / 4——    /-- 4  4  3 / 4——     / (--) 7  -3  -2  1 / 1—.
*heart————  On-ly our love————  will o-pen the door————  On-ly our love————  will o-pen the door*
==========================================================================================
```

I Am Here

Trina Brunk

```
      // C          / C                    / Am      / Am        // F          / F              / C      / C
      // I          / I                    / vi      / vi        // IV         / IV             / I      / I
-5  -1  / 1——     /—        (-) -5 -5  -1 / 1——    /— (-)  -5  -1 / 1——    /—    (-)  -6  -5 / 5——   /—    (-)
 I  am  Here————————————  I am  A- live————  I  am  Home————  All  is  well————
```

[3/4]

Jazz Swing Scale

Anne Peckham

[*This is one of many engaging warm-ups found in Vocal Workouts for the Contemporary Singer*.]

```
// G              / Am7              / Bm7            / Cmaj7          //
// I              / ii7              / iii7           / IVmaj7         //
/  1    -1  -2   3 / -2  -1#  -2 -3  4 / 3   -3  -4   5  /-4  -3  -4  -5  6  /
  Dot dah bah dot doo ya doo'n dot  Dot dah bah dot doo ya doo'n dot

// D7             /  Em              / D7                 / G        //
// V7             /  vi              / V7                 / I        //
/ 5   -5  -6    7  /-6  -5# -6 -7  8   /-7  -6#  -7   -8  -9  -7 / 8—  (--)  /
 Dot dah bah dot doo ya doo'n dot Doo ya doo bah doo'n dah—

// G                / D                / Em7            / D                //
// I                / V                / vi             / V                //
/  8     -8  -7    6   / -7  -8   -7 -6  5  / 6    -6  -5   4  / -5  -6  -5 -4  3  /
  Dot  dah bah dot  doo ya doo'n dot  Dot  dah bah dot  doo ya doo'n dot

// C(maj7)          / Bm7              / Am        D7  / G        //
// IV(maj7)         /  iii7            / ii        V7  / I        //
/ 4     -4  -3    2   / -3  -4   -3 -2  1  /  2    -2  -1 -7  -2 / 1—   (--)  /
 Dot  dah bah dot   doo ya doo'n dot   Dot  do ya doo'n  dah—
```

The Lady's Bransle

lyrics: Hope Athearn / music: "Nonesuch"

```
……————————————————————————————————————————————————————————————————————————————
   // C                  /  Am                    / C                    / Am        (2x)
   // I                  /  vi                    / I                    / vi         (2x)
5  / 5    3    4     5  / 3    -2  -3   1     5  / 5    3   4     5  / 3—   1  (2x)
3  / 3    1    2     3  / 1    -7  -1   6     3  / 3    1   2     3  / 1—   6  (2x)
Oh she  will bring the buds in  the spring and laugh a- mong the flow—ers
In sum-mer's heat her kiss -es are  sweet she sings  in   lea-  fy   bow—ers
……————————————————————————————————————————————————————————————————————————————
   // G                  /  Am                    /  G                   / Am          (2x)
   // V                  /  vi                    /  V                   / vi          (2x)
3 /  2    7    1   2  /  3   -2  -3   1     3  /  2    7   1   2  / 3—    1   (2x)
1 /  7    5    6   7  /  1   -7  -1   6     1  /  7    5   6   7  / 1—    6   (2x)
She cuts   the  cane and ga- thers the grain when fruits of   fall sur-round— her
Her bones grow old in  win-  ter-  y   cold   she  wraps her cloak a-round— her
……————————————————————————————————————————————————————————————————————————————
```

Land of 1000 Dances

Chris Kenner & Fats Domino

[*Sunlightsquare does a great Latin jazz version of this song.*]

```
/ E        Bm7        / E      Bm7        /  E        Bm7      / E7        Bm7        / E    Bm7     /  E    Bm     /
/ I         v7        / I       v7        /  I         v7      / I7         v7        / I     v7     /  I     v7     /
/ 5—       -4  -5  -4 -5 /—   -4  -5  -4  -5 /--  -4  -2   4   -2 -1  / 2     (--)  -4  -5 -4  -5 /———        /  (———)      /
/ 3—       -2  -3  -2 -3 /—   -2  -3  -2  -3 /--  -2  -7b  2   -7 -6  / 7b    (--)  -2  -3 -2  -3 /———        /  (———)      /
/ 1—       -7b -1  -7  -1 /—  -7b -1  -7  -1 /--  -7b -5   7   -5 -4  / 5     (--)  -7b -1  -7  -1 /———        /  (———)      /
 Na———  na-na-na Na—   na-na-na- Na—   na-na Naa  na-na Naa—   Na-na-na-Na————  :
 Doo   do    do-do-do   Doo do    do-do-do   (3x)
 / 1.   5      -5 -7 -7# /   1.   5      -5 -7 -7# / (3x)
```

Latin Long Tones

Anne Peckham

(*This is one of many artful warm-ups found in* [*Vocal Workouts for the Contemporary Singer*](#).)

```
/ Amaj7              / G6     /Amaj7 / G6      // C7                  / Fmaj7     / E7   / Amaj7     //
/ Imaj7              / bVII6 / Imaj7  / bVII6  // bIII7               / bVImaj7  / V7   / Imaj7     //
/ 5      5     5     5  / 5——— /———    /—. (--)  / 5     5     5     5  / 5———     /——— /—.    (--)  /
 Mah may mee moh moo————————          Mah may mee moh moo——————————
```

Let It Go

words © Michael Leunig, music © Suzann Frisk
(email: spf@nex.net.au)

```
      // C              / G              / F          / C              // F              / C            / G                  / C
      // I              / V              / IV         /  I             // IV             / I            / V                  / I
-1  -2 / 3—.  =2 =1 -2 / 2—.  -3   -5 / -6—.  -5 / -3 5—.  -3 -5 / -6—   -5  -5  -3 / -5 -3—  -1 / -2—   -3    -2.  =1  / -2 -1—.
Let it  go—   Let-   it  out—   Let it  all—   un- ra-vel— Let it free— and it can be———   a   path— on which to   tra-vel—
```

Let the Way Be Open

Abbi Spinner

(*Abbi Spinner's recording is in the key of F. The second part of this chant is sung in counterpoint to the first.*)

```
// A                    /  G                 / D                 / A        // A          /  G        /  D        / A        //
// I                    / bVII               / IV                / I        //  I         / bVII      / IV        / I        //
/ 10—        8    10   /  9——               /  8—     8  -9 -8  / 8——      // 8—.   8   / b7—.  7  / 6——      / 8——      //
/ 8—         5   -8 -7b / b7——              / 6—      4  -6 -5  / 5——      // 3—.   1   /  4—.  3  / -2—. -1 / 1——      //
  Sing—      thru  my—  voice——             Play— thru my— hands—          Let—  the  way—  be  o——— pen——
/  5—        5    5   /  4——                / 4—      4    4    / 3——      // 5—.   5   / b7—.  7  / 6——      / 5——      //

/ -8.   =8  -5   -5  b7  8   / -8.  =8  -5   -5  b7  8  / (4x)              /          //          /          /          /          //
  Let   the way be  o-  pen  Let the way be  o- pen  Let the waybe…   Let…      Let…      Let…      Let…      Let…
```

The More We Get Together

trad.

(*This arrangement is based on Fun Nation's rocking version in 4/4 time.*)

```
     / D                 / D              / A              / D              /  D                /  D              / A                  / D
     / I                 / I              / V              / I              /  I                /  I              / V                  / I
 8   / -8—    -9  -8   -6 / 5   3—    5  / 5   5—    5 / 5.   5.    5   / -8—    -9   -8  -6 / 5   5—    5 / -5  -5  5—    6    / 5—
 3   / -5—    -6  -5   -4 / 3   1—    1  / 2   5—    5 / 3.   1.    1   / -5—    -6   -5  -4 / 3   1—    1 / -2  -2  2—    4    / 3—.
The  more— we get to- ge-ther— to-  ge-ther— to- ge- ther The  more— we get  to- ge-ther— the hap-pi-er— we'll  be—

D /  A              / D              / A              /  D              /  D                / D              / A                  / D
I  /  V             / I              / V              /  I              /  I                / I              / V                  / I
5  /  7     7—   9  / 8.    5.    5  / 7    7—   9  /  8.   5.    5  /  -8—    -9  -8 -6 / 5   3     4  / -7  -7  7—   9  / 8—.
1  /  2     2—   4  / 3.    1.    1  / 2    2—   4  /  3.   1.    1  /  -5—    -6  -5  -4 / 3   1—    1  / -2  -2  2—   2  / 1—.
For your friends are my friends &  my friends are your friends.The more— we get to-ge-ther— the hap-pi-er   we'll be—
5  /  5     5—   5  / 5.    5.    5  / 5    5—   5  /  5.   5.    5  /  -8—    -9  -8  -6 / 8   5—    5 / -5  -5  5—   6   / 5—.
```

North Star

Philip Glass

(Philip Glass's lush and hypnotic recording of this piece is in the key of C minor. Also check out Mike Oldfield's version.)

[Capo 3]

```
==========================================================================
/ Am  (or F maj7)      / G                  / Am                 / Am                 //
/ i     (or VImaj7)    / VII                /  i                 / i                  //
/ 8——                  / 7——                / 5——                / 5——                /
/ 5——                  / 7——                / 8——                / 8——                /
/ 3——                  / 4——                / 5——                / 5——                /
/ 1——                  / 2——                / 3——                / 3——                /
  Eeee————————         Aaaahhh————          Ooooooooh————————————————
/ 6——                  /  7——               / 1——                / 1——                /

/ -3 -1  -3 -1 -3  -1  -3 -1 / -2 -7 -2 -7 -2  -7 -2 -7 / -1 -7 -1 -7  -1 -7 -1 -7  / -1  -7 -1  -7  -1 -7 -1 -7  /
/ -3 -5  -3 -5 -3  -5  -3 -5 / -2 -4 -2 -4 -2  -4 -2 -4  / -1 -3 -1 -3  -1 -3 -1 -3  / -1  -3 -1  -3  -1 -3 -1 -3  /
/ Ee ah ee ah ee ah ee ah  Ee ah ee ah ee ah ee ah Ee ah ee ah ee ah ee ah    Ee ah ee ah ee ah ee ah
/ -5 -3  -5 -3 -5  -3 -5 -3 / -4 -2 -4  -2  -4 -2  -4 -2  / -3 -1  -3 -1  -3 -1 -3 -1 / -3 -1 -3  -1 -3  -1 -3 -1  /
/ -1 -3  -1 -3 -1  -3 -1 -3 / -2 -4 -2  -4  -2 -4  -2 -4  / -3 -5  -3 -5  -3 -5 -3 -5 / -3 -5 -3  -5 -3  -5 -3 -5  /
==========================================================================
```

[2 part round]

Ooh Wa

Source unknown

```
                    *
// C      Dm    / C      Dm     / C      Dm     /  C     Dm    // C      Dm     / C      Dm    / C      Dm     / C      Dm  //
// I      ii    / I      ii     / I      ii     /  I     ii    // I      ii     / I      ii    / I      ii     / I      ii  //
/ 1   1   2   2  / 1   1   6.  (-) / 1   1   2   2  / 1   1   6.  (-) / 5   5   6   6  / 5   5  (—) / 5   5   6   6  / 5   5  (—) /
Ooh wa ooh wa*ooh wa ooh   Ooh wa ooh wa ooh wa ooh    Ooh wa ooh wa  ooh wa      Ooh wa ooh wa ooh wa
```

Peace Chant

trad., Senegal (from Doudou Nydiaye Rose)

(Translation: "Peace shall be!")

```
/ Am      / D       / Am      / Am      // Dm7    (Em) / Em7                 / Am     //
/  i      / IV      / i       / i       // iv7     (v)  / v7                  / i      //
 8—.  -9 -7 /  8—. -5 -7 / 5—.  -4 -3 / 5—.    -1 -5 / 4   -5 -3  2—   / -4  -4   3   -2  -2   1   /—.    (--) /
Hey———————————————————————————— Oh— oh———————— Ya-sa-lam   a dou-na————
```

Returning

Jennifer Berezan

[*from Jenninfer Berezan's album* *Returning*]

```
   // A          / A          /  D          / A          //  A          / D                          / A          / D
   // I          /  I         /  IV         / I          //  I          / IV                         /  I         / IV
-5  / -8—. =6 =5 / 5—.  (-) -5 / -8—  -7 -6 -8 / 8—.  (-)  -5 //  8——        / 6.    -6  -6   -6   -6   -6  -5 /  5——      / (—.)
-1  / -5—. =4 =3 / 3—.  (-) -1 / -6—  -5 -4 -6 / 5—.  (-)  -1 // -5— -4 -3 -2 / 1.    -1  -1   -2   -1   -1  -3 / -3 -2 1—.  / (—.)
 Re-tur————————ning—   Re- tur————  ning—   Re- tur————  ning— to the mo-ther of  us   all————
-1  / 3——      / 1—.  (-)  -1 / 4—  -3 -2 -4 / 3—.  (-)  -1 // 3——        / 1.    -6 -6   -6   -6   6   1  / 1——      / (—.)
```

Roll the Old Chariot Along

traditional

……

```
      // Dm              /  Dm                    /  C                /  C
      // i               /  i                     / VII               / VII
  5   / 5.     -3   1—   / -5  -5 -5   -3   1     5   /  4.    -2   7—      / -4  -4 -4  -2  7
We'll roll— the old—    cha-ri-ot  a- long  We'll   roll—  the  old—     cha-ri-ot  a- long
  3   / 3.     -1   5—   / -3  -3 -3   -1   5     3   /  2.    -7   5—      / -2  -2 -2  -7  5

      // Dm              / Dm                     / Dm    Am7  Dm  Am7 / Dm
      // i               / i                      / i     v7   i   v7  / i
  5   / 5.     -3   1—   / -5  -5 -5   -3   1     -5   -5   /  5    4    3   2   / 1—    (--)
We'll roll— the old—    cha-ri-ot  a- long And we'll   all    hang  on  be-  hind—
  3   / 3.     -1   5—   / -3  -3 -3   -1   5     -3   -3   /  3    2    1   7   / 5—   (--)
```

……

```
      // Dm                      /  Dm                    / C                      /  C
      // i                       / i                      / VII                    / VII
-5 -5  / -5 -5  -5  -3  -1   -1    -5    -5 / -5  -5 -5 -3   1    -4 -4 / -4 -4  -4 -2  -7  -7   -4    -4  / -4  -4 -4 -2  -7  (-)
Oh a    lit-tle bit of sing-ing would-n't do us a-ny harm Oh a   lit-tle bit of sing-ing would-n't  do us a-ny harm

      // Dm                      / Dm                     / Dm    Am7  Dm  Am7 / Dm
      // i                       / i                      / i     v7   i   v7  / i
-5  -5 / -5 -5 -5  -3  -1   -1   -5    -5  / -5  -5 -5 -3   1    -5   -5   /  5    4    3   2   / 1—    (--)
Oh  a    lit-tle bit of sing-ing would-n't do us a-ny harm And we'll  all   hang  on   be-  hind—    (We'll roll— the old)
```

……

[4 part round] **Row Row Row Your Boat** traditional

(*This arrangement, based on Melinda Caroll's recording, is in 4/4 time, not the usual 6/8 time.*)

```
==========================================================================
                                                *                                *
/ A                         / A                     /  A                 / A             /
/  I                        / I                     /   I                / I             /
/  1     (--)      1       (--)  / 1     -2     3.        (-)  /  3    2     3    4    / 5—.      (--)  /
 Row            row            row  your  boat—        * gent-ly  down the   stream—      *

/-10 -10 -10 (-) -8  -8 -8 (-) / -5   -5 -5 (-) -3  -3 -3 (-) /  8   (-) -6   5    4   / 3—.       (--)  /
/ -8  -8  -8  (-)  -5  -5  -5 (-) / -3   -3 -3 (-) -1  -1 -1 (-) /  5   (-) -4   3    2   / 1—.       (--)  /
 Mer-ri- ly      mer-ri-ly       mer-ri-ly     mer-ri-ly    * life     is   but  a    dream—
==========================================================================
```

Listening to music now is no small thing. If there are any survivors interested in reminiscing about how it happened, they'll certainly spend some time talking about the role of music at the end. Think of it this way:

We can hear the same piece of music as many times as we want to, and each time it's the same: each time is the same time. Each time we hear it, we escape from linear one-way time and enter into the eternal present of cosmic time, an eternal, continually repeatable now: we enter another world, a world outside of time, the timeless world of the music. Music, in other words, defies the end. Listening to music we escape from history, which is precisely what we long to do every minute of our lives.

No wonder we turn to music almost religiously! It's a refuge and a consolation, beautiful, invulnerable, and untranslatable, within and without at once, at once nowhere and everywhere, as faithful to us as we are to it. Music is instantly aware of every secret huddling fretful and desolate in our souls; it speaks to our every mood and weather, even those of which we aren't conscious; it offers itself fully and indiscriminately to everyone who approaches it with a pure heart, regardless of their past deeds. It calms our troubled devotion, uplifts our battered spirits, pacifies our bewildered weariness, and renews our will to live. It allows us to forget. We love it, we love those who write and perform it for us, we can't imagine life without it. We stumble home from work, exhausted and tense, and head straight for the stereo. First things first.

And what does all this remind us of? You guessed it! Music is just like God! They must have something to do with Each Other!

-Martin Glass

Scaling

Craig Green

This series of scale songs/games are great for warming up the voice and ear training. For best results sing these with a vocal partner, taking turns switching parts. You can vary between singing the numbers/scale degrees or the lyrics. Make up your own lyrics if you like. While these scaling songs can be sung acapella, I recommend playing accompanying chords. For a full vocal workout, raise the key with each repetition: Modulate rom A to Bb, then B, etc. This is easy to do with a capo on a uke or guitar. For a more harmonically advanced scale song, check out "Jazz Swing Scale" on page 4.

Scaling Up

/ A E7 / A D / E D / E7 A //
/ I V7 / I IV / V IV / V7 I //
/ -1 -2 -3 -1 -2 -3 -4 -2 / -3 -4 -5 -3 -4 -5 -6 -4 / -5 -6 -7 -5 -6 -7 -8 -6 / -7 -8 -9 -7 8— //
Co-en-chant-ing con-tem-play-ing voice to voice re-ju-ve-nat-ing co-con-spi-ring co-cre-at-ing Li-be-ra-ting songs—
Con— tem— play— ful— Co— en— chant— ing—
/ 1— 2— / 3— 4— / 5— 6— / 7— 8— //

Minor Scaling Up

Each of these scaling songs can be sung with minor scales and chords instead of major. Here's an example:

/ Am Em7 / Am Dm / Em Dm / Em7 Am //
/ i v7 / i iv / v iv / v7 i //
/ -1 -2 -3 -1 -2 -3 -4 -2 / -3 -4 -5 -3 -4 -5 -6 -4 / -5 -6 -7 -5 -6 -7 -8 -6 / -7 -8 -9 -7 8— //
Co-en-chant-ing con-tem-play-ing voice to voice re-ju-ve-nat-ing co-con-spi-ring co-cre-at-ing Li-be-ra-ting songs—
Con— tem— play— ful— Co— en— chant— ing—
/ 1— 2— / 3— 4— / 5— 6— / -7 7. 8— //

Scaling Down

/ A E7 / D A / E7 A / E7 A /
/ I V7 / IV I / V7 I / V7 I /
/ -8 -7 -6 -8 -7 -6 -5 -7 / -6 -5 -4 -6 -5 -4 -3 -5 / -4 -3 -2 -4 -3 -2 -1 -3 / -2 -1 -7 -2 1— /
Con-tem-play-ful co-cre-a-tion Voice to voice re-ju- ve-na-tion Li- ber-ate i- ma-gi-na-tion land-ing on the one—
Eight— Se-ven—— Six—— Five—— Four—— Three—— Two—— One——
/ 8— -7 7. / 6— 5— / 4— 3— / 2— 1— /

Scaling Up and Down

This variation plays with a smaller vocal range. It is a good introduction to scaling for less experienced singers.

/ A E7 / A D (or E7) / A E7 (or Dm) / A E7 /
/ I V7 / I IV (or V7) / I V7 (or ii) / I V7 /
/ -1 -2 -3 -1 -2 -3 -4 -2 / -3 -4 -5 -3 -4 -5 -6 -4 / -5 -4 -3 -5 -4 -3 -2 -4 / -3 -2 -1 -3 -2 -1 -7 -2 /
We are ris-ing e-ver high-er reach-ing for our heart's de-si-re We are div-ing e-ver low-er at the bot-tom we start o-ver
One—— Two—— Three—— Four—— Five—— Four—— Three—— Two——
/ 1— 2— / 3— 4— / 5— 4— / 3— 2— /

Minor Scaling Up and Down

/ Am Em7 / Am Dm (or Em7) / Am Em7 (or Dm) / Am Em7 //
/ i v7 / i iv (or v7) / i v7 (or ii) / i v7 //
/ -1 -2 -3 -1 -2 -3 -4 -2 / -3 -4 -5 -3 -4 -5 -6 -4 / -5 -4 -3 -5 -4 -3 -2 -4 / -3 -2 -1 -3 -2 -1 -7 -2 //
We are ris-ing e-ver high-er reach-ing for our heart's de-si-re We are div-ing e-ver low-er at the bot-tom we start o-ver
One—— Two—— Three—— Four—— Five—— Four—— Three—— Two——
/ 1— 2— / 3— 4— / 5— 4— / 3— 2— //

Simple Things

Source Unknown

[*You can sing the last line of this song as a round. Different voices can enter at the asterisks.*]

// Am / Am / G / Am // Am /
// i / i / VII / i // i /
/ -1 -1 1 3 -4 -3 / -5 5. -5 -4 3 / 4— -4 -3 4 / 5—. (-) -1 / 1 -1 -1 3 -4 -4 /
Let me give thanks for the sim-ple— thi-ngs that come— fr-om the Earth— The clouds in the sky and the

/ Am / G / Am // Am / Am / G / Am //
/ i / VII / i // i / i / VII / i //
/ 5 -5 -5 -5 -4 -3 -3 / -4 -4 4 3 2 / 1—. (-) -1 / 1 1 3 4 / 5 5 -5 -4 3 / 4. -4 -4 -3 4 / 5—. (--) /
wind thru the tre-es & the ri-ver that sings to me— I hear their voi-ces one by one— hear them as— they call—

……

/ Am G / Am G / Am G / Am (G) / (2x)
/ i VII / i VII / i VII / i (VII) / (2x)
/ 8 8 7 7 / 5 5 4 4 / 5 1 1 7 / 1—— / (2x)
Hey ya hey ya * hey ya hey ya* hey ya hey ya * Ho— * (2x)

……

Thank You For Having the Courage to Be Yourself

Alicia Bonnet

(A good recording of this song is available online: awakeningharmony.bandcamp.com/track/courage)

/ Dm / C / Dm / Dm (2x)
/ i / VII / i / i (2x)
-5 -7 -5 / 1. 1— -1 / -2 2 -2 -3 2 -7 / -1 2 -1— /— (-) (2x)
I wan-na thank— you— for hav-ing— the cour-age— to be your-self—— (2x)
-5 -7 -5 / 1. 5— -5 / -7 7 -7 -7 7 -5 / -5 5 -5— /— (-) (2x)

/ C / C / Dm / Dm (2x)
/ VII / VII / i / i (2x)
-1 -1 / -4 -4 -4 4— -4 / -4 4 -4 -5 4 -3 / -3 2 -1— /— (--) (2x)
Cuz when you are your-self— you give me— the cour-age— to be my—self——— (2x)
-1 -1 / -7 -7 -7 7— -7 / -7 7 -7 -7 7 -7 / -1 7 -5— /— (--) (2x)

This Is Home

Sophia Efthimiou (Sophiaefthimiou.com)

/ C / C / C / C / G7 / C / G /
/ I / I / I / I / V7 / I / V /
3 -4 -3 / 5—— /-- (-) -5 -5 -4 3 / 3—— /— 3 5 / 4—— /— 3 5 / 5—— /—
1 -2 -1 / 3—— /-- (-) -3 -3 -2 1 / 1—— /— 1 3 / 2—— /— 1 3 / 2—— /—
This is— home—— where I— be- long——— In this breath—— in this heart———

/ C / C / F / F / G7 / G7 / C / C
/ I / I / IV / IV / V7 / V7 / I / I
3 -4 -3 / 5—— /-- (-) -5 -5 -4 3 / 4—— /— 3 5 / 4—— /— 5 -4 -3 / 3—— /—
1 -2 -1 / 3—— /-- (-) -3 -3 -2 1 / 1—— /— 1 3 / 2—— /— 3 -2 -1 / 1—— /—
This is— home—— where I— be- long——— In this voice—— in this— song———

Warm and Tender Love

Richard Lawton

……

/ C / F / C / (F)
/ I / IV / I / (IV)
3 4 / 5 5 5 5 / 4. -4 4 4 / 5—— / (—)
1 2 / 3 3 3 -3 -2 / 1. -6 1 -2 -1 / 3—— / (—)
Won't you wash me in your— warm and ten-der— love—
5 7 / 1 1 1 -1 -6 / 6. -6 6 5 / 1—— / (—)

3 4 / 5 5 5 5 / -5 4 -4 4 -4 -3 / 3—— / (—)
1 2 / 3 3 3 -3 -2 / 1. -6 1 -2 -1 / 1—— / (—)
Won't you wash me in your— warm and ten-der— love——
5 6 / 1 1 1 -1 -6 / 6. -6 6 6 / 5—— / (—)

……

We Are a Circle

Rick Hamouris

Dm / Dm / Dm / Am / Dm
i / i / i / v / i
-3 -3 -3 / -2 -3 3. -3 -3 -3 / -2 -3 3. -3 -3 -3 / -3 -2 2. -2 -7 -2 / -2 -3 3.
-1 -1 -7 / -7 -1 1. -1 -1 -7 / -7 -1 1. -5 -5 -1 / -1 -7 7. -5 -5 -7 / -7 -1 1.
We are a cir—cle with-in a cir—cle with no be-gin—ing and ne-ver end—ing

---

[2 part round]

We Are Circling

Buffy Sainte-Marie

(*This arrangement is based on Buffy Sainte-Marie's recording on her album Power in The Blood. The chorus is sung as a 2 part round on the final time through, with the 2nd voice entering at the end of the first measure.*)

/ A / A / A / A /
/ I / I / I / I /
/ 3 3 -5 -3 3 / -3 -3 -3 -3 -5 -3 3 / 3 3 5 8 / 8 -8 -8 -7b -5 3 /
/ 1 1 -3 -1 1 / -1 -1 -1 -1 -3 -1 1 / 1 1 3 4 / 5 -5 -5 -4 -3 1 /
*We are cir-cl-ing * cir-cl-ing to-ge— ther We are sing-ing, sing-ing our heart— song*

/ A / A / A / A / A / A /
/ I / I / I / I / I / I /
/ 8 8 -7b -5 5 / -4 -5 -5 -4 -5 -3 3 / -8 -8 -7b -5 -7 -5 3 / -4 -5 -5 -4 -5 -3 3 /—— / (——) /
/ 5 5 -4 -3 1 / -7b -1 -1 -7 -3 -1 1 / -5 -5 -4 -3 -4 -3 1 / -7b -1 -1 -7 -3 -1 1 /—— / (——) /
This is fa-mi-ly This— is— u- ni- ty, This is ce-le-bra—tion This— is— sa— cred——

We are spi-ral-ing, spi-ral-ing to-ge—ther. On-ward, in-ward Crea-ture to cre-a—tion
Ho-ly mys-te-ry— Mo-ther Earth Child Birth. This is Mo-ther Na—ture. This— is— sa-cred—— *We are cir-cl-ing…*

We are spin-ning (ahh) Spin-ning all to-ge—ther. We are sing-ing O-ver the rain—bow
This is har-mo-ny. This is com-mu-ni-ty. This is ce-le-bra—tion. This— is— sa-cred—— *We are cir-cl-ing…*

We are ri-pen-ing. Ri-pen-ing to-ge—ther. Ba-bies, el-ders, bo-zos and an-gels
This is how we grow. This is how we get to know. This is ce-le-bra—tion. This— is— sa—cred— *We are cir-cl-ing…*

[2 part round]

We Are Opening

Source Unknown

```
==========================================================================
Dm     / Dm          / Dm                  / C                  /  Dm
i      / i           / i                   / VII                /  i
-3  -3  / 5—.     4  / 3—.          -3  -3  / 2—.          -5 -4  / 3—.
-1  -1  / 3—.     2  / 1—.          -1  -1  / 7—.           2     / 1—.
We are  O———pen-ing———      We are  O————— pen-  ing———  (2x) *

-3  -3  / -5 -5  5  3  3  / 5     -5  3  -3  -3  -3 / -2 -2  2    4    5  / 4  -3  3.
-1  -1  / -3 -3  3  1  1  / 3     -3  1  -1  -1  -1 / -7 -7  7    2    3  / 2  -1  1.
We are  o-pen-ing up in  sweet sur-ren-der to  the lu-mi-nous love light  of  the one   (2x) *
-1  -1  / -3 -3  3    1  1  / 3     -3  1  -1  -1  -1 / -7 -7  7    2    3  / 2  -1  1.
==========================================================================
```

We are Ri——sing—— *We are Ri——sing——*
We are ri-sing up like the Phoe-nix from the fire, bro-thers and sis-ters spread your wings and fly high-er

We Are the Power

Starhawk

```
-----------------------------------------------------------------------------------------------------------
/ Em          D        / Am      Em        / Em          D          / Am      Em        /
/ i           VII      / iv      i         / i           VII        / iv      i         /
/ (-) -5  -5  -5  4  -4  -4 /  3   -3  3—   (-) / (-) -5  -5  -5  7   -4  -4 / -4   5  5—  (-) /
/ (-) -3  -3  -3  2  -1  -7 / -7  -1 -1  1—  (-) / (-) -3  -3  -3  4   -2  -7 / -7   1  1—  (-) /
    We are the po- wer in  E— v'ry-one—        We are the dance of the moon and sun—.

                                   -8  -7  -5  / -7 -8—.                /——                /
                  (Descant:)   We are the  po-wer————————————————————
-----------------------------------------------------------------------------------------------------------
/ Em          D          / Am      Em        / Em          D        / Am      Em        /
/  i          VII        / iv      i         /  i          VII      / iv      i         /
/ (-)  -5  -5  -5  4   -4  -4  /  3   -3  3—   (-) / (-) -5  -5  -5  7  4   /  6   -6  5—  (-)  /
/ (-)  -3  -3  -3  2   -7  -7  / -7  -1 -1  1—  (-) / (-) -3  -3  -3  4  -2 -7  / -7 -1  -1  1—  (-)  /
    We are the hope that will  ne—ver hide—      We are the tur-ning— of— the tide—'
-----------------------------------------------------------------------------------------------------------
```

[2 part call and response]

We're Here Today

Laurie Lewis

(This call and response song is adapted from the chorus of Laurie Lewis's "Here Today.")

```
……................................................................................................................
/ C                  / C      / C                  / C      / C                  /  G7    / G7                / C      /
/ I                  /  I     / I                  / I      / I                  / V7     / V7                / I      /
/ (--)  5      6.   -5 / 5——  / (--)  3   3   -2  -1   / 1——  / (--)  3   3.   -2  /  2——  / (--)  4   4   3   / 3——  /
    We're here  to-day*——     and then  we're— gone——     Our  lives are  short—      Just  like this  song——
……................................................................................................................
/ (--)  5      6.   -5 / 5——  / (--)  3   3   -2  -1 / 1——  / (--)  3   3.   -2  / 2——  / (--)  3   3  -2 -1  / 1——  /
    We     on—ly  have——     such lit-  tle—  time——     so  come and let——     our   voi-ces— twine—
……................................................................................................................
```

[3/4]

Wei Wu Wei

Vanessa Hafiza Ragan

(*There's a beautiful qi gong flavored dance that accompanies this chant. Watch it on youtube: bit.ly/1niJ2f1*)

/ Em / Bm7 / Bm7 / Bm7 / Em / Bm7 / Bm7 / Bm7 / Em / Em / Em / Em /
/ i / v7 / v7 / v7 / i / v7 / v7 / v7 / i / i / i / i /
/ 1 2 3 / 4—. /—. /—. / 1 2 3 / 4—. /—. /—. / 1 2 3 / 5—. /—. /— (--) /
Wei— Wu Wei——————— Wei— Wu Wei——————— Wei— Wu Wei———————

/ Em Bm / Bm / Em / Em / Em / Em Bm / Bm / Em / Em / Em / Em Bm / Bm / Em / Em / Em /
/ i v / v / i / i / i / i v / v / i / i / i / i v / v / i / i / i /
/ 3 2— /— 7 / 1—. /—. /—. / 3 2— /— 7 / 1—. /—. /—. / 3 2— /— 7 / 1—. /—. / —. /
Yu Zhou—— peng hung——————— Yu Zhou— peng hung——————— Yu Zhou—— peng hung———————

"Wéi Wǔ Wéi": Going with the natural flow; effortless doing; action that yields. (Literally: Action without action.)
"Yǔ Zhòu Peng Hung": The Universe (is in perfect) balance.

[3/4]

Well Song

Judith Tripp

/ Am / Am / Em7 / Am /
/ i / i / v7 / i /
/ -1 -1 -1 -3 -1 -5 / -1 -1 -1 -3 1 / -4 -4 -4 -4 -3 -4 / 3 -2 1. /
Where are you go-ing and where have you come from? What are you do-ing in this— world—? (2x)
……
/ Am / Am / Am Em7 / Am /
/ i / i / i v7 / i /
/ -1 -8 -6 -5 -3 -1 / -1 -8 -6 5. / -1 -3 -5 -4 -3 -4 / 5—. /
What are you draw—ing out of the well—? *Who will you, What will you serve—?*

/ -1 -8 -6 -5 -3 -1 / -1 -8 -6 5. / -1 -3 -5 -4 -3 -2 / 1—. /
What are you draw—ing out of the well—? *Who will you, What will you serve—?*
……

Wings

Suzanne Sterling

(*This transcription is based on the recording by Reclaiming on "Second Chants*.)

/ Am G / Am /Am Dm / E7 /
/ i VII / i / i iv / V7 /
/ 5—. -5 -5 /
/ 1 1 2 -1 -2 / -3 -4 -3 -2 1. -1 / 3 3 4 -3 -4 / 2—. -1 -1 /
Wan-der-ing in the de-ep of the night— A thou-sand birds take— flight— And our

/ Am Dm / Am Dm / Am Em7 / Am /
/ i iv / i iv / i v7 / i /
/ 5 5 6 -6 -6 / 5 5 6 -6 -6 / 5 -5 -5 5 5 / 5—. (--) /
/ 5 5 4 -1 -1 / 5 5 4 -1 -2 / 3 -4 -3 2 -7 -1 / 1—. (--) /
dreams are borne on the wings of change We are wea-ving the world to—night—

You Are Beautiful

Dub Tribe Soundsystem

(from the track "Wednesday Night" on *Bryant Street*, available on Youtube. This chant starts at 4:28.)

```
     / Dm          / Am            / Dm          / Am          / Dm      / C            / Dm     / Am
     / i           / v             / i           / v           / i       / VII          / i      / v
-5   -4 / -5   -1  1  3— /—   (--) -5   -4 / -5  -1  1  3— /—  (--) -5  -4 / 5   5—.  / 7   4   4   4  /-4  -3—. /--  (—)
You are beau-ti-ful————      You are beau-ti-ful————      You are per-fect— just the way you are———
-1   -1 / -1   -1  1  1— / 7—  (--) -1  -1  / -1  -1  1  7— /—  (--) -1  -1  / 1   1—.  /  7  7   7   7  / 1——    /--  (—)
```

For A New Beginning

John O'Donohue

In out-of-the-way places of the heart,
Where your thoughts never think to wander,
This beginning has been quietly forming,
Waiting until you were ready to emerge.

For a long time it has watched your desire,
Feeling the emptiness growing inside you,
Noticing how you willed yourself on,
Still unable to leave what you had outgrown.

It watched you play with the seduction of safety
And the gray promises that sameness whispered,
Heard the waves of turmoil rise and relent,
Wondered would you always live like this.

Then the delight, when your courage kindled,
And out you stepped onto new ground,
Your eyes young again with energy and dream,
A path of plenitude opening before you.

Though your destination is not yet clear
You can trust the promise of this opening;
Unfurl yourself into the grace of beginning
That is at one with your life's desire.

Awaken your spirit to adventure;
Hold nothing back, learn to find ease in risk;
Soon you will be home in a new rhythm,
For your soul senses the world that awaits you.

Chapter 2: Hymns and Spirituals

[3/4] **Amazing Grace** words: John Newton; music: trad.

[*A couple lyrics in this classic are sometims modified. Some singers replace "wretch" in the first verse with "soul". And in the 2nd verse, I replace "fear" with "sing." Check out Al Green's beautiful slow rendition of this hymn in 4/4 time.*]

```
……————————————
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Amen/Freedom

Jester Hairston

(*During the civil rights movement in the 1960s, "Amen" was adapted to the song "Freedom."*)

```
==========================================================================
                    // D          /  D                    /  (Bm)      / D                    //
                    // I          /  I                    /  (vi)      / I                    //
/ (--) -3 -5  -3 -2   1   / (——)      / (--) -3  -2  -1 -1    3   / (——)      / (--)  -1 -1   -3  -3   5   /
    Ev'ry-bo-dy now                  Ev'ry-bo-dy say                  Ev'ry-bo-dy say
                    / -1—  -6  5  / 1—.              (--) / -3—   -2  1  / 3—.              (--)  /
                      A———— men——                        A————men——
                      Free———dom——                       Free———dom——
==========================================================================
// D      G   / D       G       / D        A7     /  D            //
// I      IV  /  I      IV      / I        V7     /  I            //
/ 8—.   8   / 8—      6—      / 5—       4—     / 3—.      (--)  /
/ 5—.   6   / 5—      4—      / 3—       2—     / 1—.      (--)  /
  A——— men—    A——  men—    A—— men—
  Free—— dom—  Free—  dom—  Free—  dom—
/ 3—.   4  / 3—       1—      / 1—       5—     / 5—.      (--)  /
==========================================================================
```

Sing it over now **Free—dom—** *Make it loud now* **Free—dom—** *Everybody say*
Free—dom— Free—dom— Free—dom—.

Bright Morning Stars Are Rising

traditional

[*There are many versions of this beloved hymn. This transcription is based on The Honey Dewdrops' recording. Time values of notes are just suggestions. Sing with a free meter.*]

[Capo 1st fret to match recording.]

```
 D      / (G)          D          / D                    / A                        / A
 I      /  (IV)        I          / I                    / V                        /  V
-5  -1  / 1.       -6   -1  -6   5  / -1 -5  1—     -1  -2 /  2      2     -3   -1    1    /-3 -1  2—
Bri-ght mor—ning stars— are    ri—sin'—.  Bri-ght mor—ning stars— are   ri— sin'—.
 -3 -5  / 4.       -3   -5    -4   3   / -5 -3  5—     -5  -7 /  7.     -6    -8   -6    5   /-8 -5  4—

       /  (G)          D          /  D           / A                / Bm         G          / D        /
       /  (IV)         I          /  I           / V                / vi         IV         / I        /
-5  -1 / 1.       -6   -1   -6   5   /-1 -5  1— .  / 2—  -1   -3.  =2 / -1 -6  5    6   -6  5   / 5——  /—.
Bright mor—ning stars— are    ri— sin'—    Day—    is   a- brea—kin' in   my—  soul———
-3  -5  / 4.       -3   -5   -4    3   /-5  3  5—.   / 7—   -6  -8.  =6 / -5 -4  3    4   -4  1   / 1——  /—.
```

Oh where— are our dear fathers—? Oh where— are our dear fathers—?
They are in— the fields a-plowing— Day— is a-breaking in my soul—

Oh, where— are our dear mothers—? (2x) They are in the valley a-praying— Day— is a-breaking in my soul—.
Oh where— are our dear sisters——? (2x) They are by the streams a dancing— Day— is a-breaking in my soul—.
Oh where— are our dear brothers—? (2x) They're sowing seeds of gladness— Day— is a-breaking in my soul—.

[3/4]

Come Thou Fount of Every Blessing

Robert Robinson

(*This arrangement is based on Sufjan Stevens' recording.*)

```
          // C                    / G                    / F                    / C
          // I                    / V                    / IV                   / I
-5   -5   / 5     5   -8 -8   /  7     5     -7  -7  /  8     8    -8  -6  / 5—
-3   -2   / 1     1   -3 -5   /  2     2     -3  -5  /  6     5    -3  -2  / 1—
Come thou  fount— of—  e-  v'ry  bless—ing— Tune my heart— to— sing Thy grace—

          // C                    / G                    /  F                   / C
          // I                    / V                    /  IV                  /  I
-5   -5 / 5     5   -8 -8   /  7     5     -7  -7  /  8     8    -8  -6  / 5—
-3   -2 / 1     1   -3 -5   /  2     2     -3  -5  /  6     5    -3  -2  / 1—
Streams of  mer—cy— ne-ver   ceas—ing—  Call for  songs— of—  loud-est praise—

          // Am                   / C                    /  Am                  / C
          // vi                   / I                    /  vi                  / I
-5   -6 /  8     7   -6 -5   / -6 -5   3   -5   -6 /  8     7    -6   -5 / 8—
Teach me some— mel—o-dious  son—net— Sung  by   flam—ing— tongues a-  bove—

          // C                    / G                    / F                    / C
          // I                    / V                    / IV                   /  I
-5   -5 /  5     5   -8   -8 /  7     5     -7  -7  /  8     8    -8   -6 /  5—
-3   -2 /  1     1   -3   -5 /  2     2     -3  -5  /  6     5    -3   -2 /  1—
Praise the mount— I'm— fixed u- pon— it— Mount of    thy— un—chang-ing love—

Here I raise— my— E-  be- ne—zer—        Hi-ther    by—   thy— help I'm come—
And I hope— by—  thy good plea—sure—  Safe-  ly   to—    ar— rive   at  home—.
Je-sus sought— me— when a stran—ger— Wan-dering from— the— fold of God—
He, to res—cue— me from dan—ger—        In-  ter-   posed— his— pre-cious blood—

Oh to grace— how— great a debt—or—      Dai-ly I'm— con—strained to be—
Let that grace— now— like a fet—ter—     Bind my wan—dering heart to Thee—
Prone to wan—der—  Lord I feel— it—      Prone to leave— the— God   I  love—
Here's my heart— O— take and seal— it—   Seal it for— Thy— courts a-bove—.
……————————————————————————————————————————————————————————————————————
        // C                  / G                    / F                    / C       (2x)
        // I                  / V                    / IV                   / I       (2x)
-5  -5 / 5     5   -8  -8 / 7     5     -7  -7  /  8     8    -8  -6 / 5—   (2x)
-3  -2 / 1     1   -3  -5 / 2     2     -3  -5  /  6     5    -3  -2 / 1—   (2x)
Na  na nah— nah—  Na na  nah— nah—  Na-na  nah— nah—  Na-na  nah— (2x)
……————————————————————————————————————————————————————————————————————
```

No one imagines that a symphony is supposed to improve in quality as it goes along, or that the whole object of playing it is to reach the finale. The point of music is discovered in every moment of playing and listening to it. It is the same, I feel, with the greater part of our lives, and if we are unduly absorbed in improving them we may forget altogether to live them.

-Alan Watts

Down In the River To Pray

traditional

(This song, originally titled "Down In the Valley to Pray" was adapted for the film *O Brother Where Art Thou?*)

/ (A7) // D / D A7 / A7 D / D //
/ (V7) // I / I V7 / V7 I / I //
/ (--) 5 5 6 / 1 -1 -1 -1 -1 1 / 1— -2 -2 -2 -3 / 2 1 3 -2- 1 / 1 6 5 3 /
As I went down in the ri-ver to pray— Stu-dy- in' a- bout that good ol'— way and who shall
/ (--) 3 3 4 / 5 -5 -5 -5 -5 5 / 5— -7 -7 -7 -1 / 7 6 1 -6 -5 / 5 4 3 3 /

// D / D A7 / G D // D /
// I / I V7 / IV I // I /
/ 5. -6 1 6 / 1 3 2— / -1 1 -6 5— /-- (--) /
wear the star-ry crown Good Lord— show me the way——
/ 3. -4 5 3 / 5 1 2— / -1 1 -6 5— /-- (--) /

……

// A / D / D G / G D // A / D / Bm7 G / D //
// V / I / I IV / IV I // V / I / vi7 IV / I //
/ 2— 2 1 / 3 5 3— / 3 2 1— / -1 1. -6 5. / 2— 2 1 / 3 5 3— / 3 -2 -2 -1 -1 6 / 5—— /
O— sis-ters let's go down Let's go down— Come on down— O— sis-ters let's go down Down in the ri-ver to pray—
/ 7— 7 5 / 1 1 1— / 1 5 6— / -6 6. -4 5. / 7— 7 6 / 1 3 1— / 1 -6 -6 -6 -6 6 / 5—— /

……

O brothers let's go down— Let's go down— Come on down…
O Fathers let's go down— Let's go down— Come on down…
O Mothers let's go down come on down, don't you wanna go down?…
O sinners let's go down— Let's go down— Come on down…

Glory Hallelujah (Laid My Burden Down)

traditional

(*This tune is the same as "Will the Circle Be Unbroken." This spiritual harmonizes beautifully with "I'll Fly Away."*)

D // D / D / D7 / D7 // G / G / D / D
I // I / I / I7 / I7 // IV / IV / I / I
1 2 / 3— 3— / (—) 5 4 / 3— 5— / (—) 5 5 / 4—— / (--) 4 4 4 / 3—— / (—)
5 6 / 1— 1— / (—) 3 2 / 1— 3— / (—) 3 2 / 1—— / (--) 1 6 1 / 6 5—. / (—)
Glo-ry Glo— ry— Ha-lle- lu— jah— since I laid— my bur-den do-wn——
I'll——— fly a- way— oh— glo— ry— I'll——— fly a- way— in the morn—
(—) / 5—— /— 5 5 / 5— 6— / 5— 3— / 1—— /— 1 1 / 1— 3 1 / 5—

D // D / D / Bm7 / Bm7 // D / A7 / D (G) / D
I // I / I / vi7 / vi7 // I / V7 / I (IV) / I
1 2 / 3— 3— / (—) 5 8 / 8—— / 6— 8 8 / 5—. 3 / 4—. 5 / 3—— / (—)
5 6 / 1— 1— / (—) 3 5 / 5—— / 3— 6 5 / 3—. 1 / 2—. 3 / 1—— / (—)
Glo- ry Glo— ry— Hal-le- lu——— jah— since I laid— my bur— den down—
in'— When I— die— Hal-le- lu-jah by and by— oh— I'll—— fly a- way—
1— / 3— 1— / 5— 1 2 / 3 2 3 4 / 3— 2— / 3—— / (—) 2 2 / 1—— / (—)

Feel like shoutin'— Ha-lle- lu— jah— since I laid— my bur-den do-wn…
Life is sweeter— so much sweet-er— since I laid— my bur-den do-wn…
Love is shi-nin— all a-round me— since I laid— my bur-den do-wn…

I Saw the Light

Hank Williams

// G / G / G / G // C / C / C / G //
// I / I / I / I // IV / IV / IV / I //
5 / 5 5— 6 / 1— 1— / 5 5— 6 / 1—— / 2 1— 6 / 1— 1— / 2 1— 1 / 6 5— (--) /
I wan-dered— so aim—less— life filled— with sin—— I would—n't let— my— dear sa—vior in——

// G / G / G / G // G / G / D / G //
// I / I / I / I // I / I / V / I //
/ 5 5— 6 / 1— 1 6 / 5 5 5 6 / 1—— / 5—. 6 / 5— 3— / 3 3— 2 / 1—— /
Then Je—sus came— like a stran-ger in the night— Praise— the Lord—— I saw— the light—
……..
// G / G / G / G // C / C / C / G //
// I / I / I / I // IV / IV / IV / I //
/ 3 3— 2 / 3 2 1— / 3 3— 2 / 3 2 1— / 2 1— 6 / 1— 1— / 2 1— 6 / 6 5— (--) /
I saw— the light—— I saw— the light—— No more— dark-ness no more— night—
/ 1 1— 6 / 1 6 5— / 1 1— 6 / 1 6 5— / 6 6— 4 / 6— 6— / 6 6— 4 / 4 3— (--) /

// G / G / G / (Em7) // G / G / D / G //
// I / I / I / (vi7) // I / I / V / I //
/ 5 5— 6 / 1— 1 6 / 5 5— 6 / 1—— / 5—. 6 / 5— -3 1. / 3 3— 2 / 1—— /
Now I'm— so hap—py no sor-row— in sight— Praise— the Lord——— I saw— the light—
/ 3 3— 4 / 5— 5 4 / 3 3— 4 / 5—— / 1—. 1 / 1— 5— / 5 5— 4 / 3—— /
……..

Just like— a blind— man— I wandered— alone— Worries— and fears I claimed for my own—
Then like— the blind man that God gave back his sight— Praise— the Lord— I saw— the light— *.I saw— the light…*

I was— a fool— to wander— and stray— Straight is the gate— and narrow the way—
Now I— have traded— the wrong for— the right— Praise— the Lord— I saw— the light— *I saw— the light…*

May a good vision catch me
May a benevolent vision take hold of me, and move me
May a deep and full vision come over me, and burst open around me
May a luminous vision inform me, enfold me.
May I awaken into the story that surrounds,
May I awaken into the beautiful story.
May the wondrous story find me;
May the wildness that makes beauty arise between two lovers
arise beautifully between my body and the body of this land,
between my flesh and the flesh of this earth,
here and now,
on this day,
May I taste something sacred.

David Abram

Jacob's Ladder

trad. Spiritual

[*This arrangement is based on Pete Seeger's rendition of Jacob's Ladder*.]

……

// C / C / C / C // G / G / F / C //
// I / I / I / I // V / V / IV / I //
/ -3 -3—. / -3 -3—. / -5 5—. / -5 -3—. / -2 -2—. / -2 2—. / -4 -6—. / -6 -5—. /
We are— climb-ing— Ja- cob's— Lad-der— We are— climb-ing— Ja-cob's— Lad-der—
/ -1 -1—. / -1 -1—. / -3 3—. / -3 -1—. / -7 -7—. / -7 7—. / -1 -4—. / -4 -3—. /
/ -5 -5—. / -5 -5—. / -1 1—. / -1 -5—. / -5 -5—. / -5 5—. / -6 -1—. / -1 -1—. /

// C / C7 / F / C // C / G7 / F / C //
// I / I7 / IV / I // I / V7 / IV / I //
/ -8 -8—. / -8 -8—. / -8 -8—. / -6 -5—. / -5 -3—. / -4 -2—. / 1——/—— /
We are— climb-ing— Ja-cob's— Lad-der— - Bro-thers— Sis- ters— all——————
/ -5 -5—. / -5 -b7—. / -6 -6—. / -4 -3—. / -3 -1—. / -2 -7—. / 4——/ 3—— /
/ -3 -3—. / -3 -3—. / -4 -4—. / -2 -1—. / -1 -5—. / -7 -5—. / 6——/ 5—— /

……

Every— round goes— higher— higher— (3x) Brothers, sisters all—
Every— new rung— makes us stronger—… Brothers, sisters all—
We are— open— we are— shining—

Just a Closer Walk With Thee

trad. spiritual

(Check out the great version by Rising Appalachia, with modified lyrics)

// D / A7 / A7 / D //
// I / V7 / V7 / I //
/ 5. -5# -6 -3 -5 -5b / 4—— / 9. -8 -7 -5 -6 -8 / -6 -5—. /
Just— a clo-ser walk with thee—— Grant— it Je-sus is my plea———
/ 3. -3 -3 -1 -1 -1 / 7— 2— / 4. -4 -4 -4 -4 -4 / 3—— /
/ 1. -1 -1 -5 -5 -5 / 5—— / 7. -5 -5 -5 -5 -5 / 1—— /

/ D D7 / G (G7) / D A7 / D (G) D //
/ I I7 / IV (IV7) / I V7 / I (IV) I //
/ 10. -10 -10 -8 -9 -10 /-9 -8— -8 -6 / 5. -5 5 -6 -8 / 8—— /
Dai— ly walk-ing close to thee—— Let it be— dear Lord Let it be————————————
/ 5. -5 -5 -3 -4 -5 / 4—. -3b -3 / 3. -3 4 -4 -4 / 5—— /
/ 1. -1 -1 -1 -1 -1 / 6—. -6 -6 / 1. -1 5 -5 -5 / 1—— /
Just a clo-ser walk with thee——
/{-3 =3}{-3 =3} -4 -4 3— /

I— am weak, but Thou art strong— Je—sus, keep me from all wrong——
I'll— be satisfied as long— as I walk— let me walk close to Thee——.

Through— this world of toil and snares— If— I falter, Lord, who cares——?
Who— with me my burden shares—? None but Thee— dear Lord, none but Thee——.

When— my troubled life is o'er— Time— for me will be no more——
Then guide— me gently, safely o'er— to thy shore— dear Lord, to thy shore——

[6/4]

Kyrie

Abraham Sussman & Jonathan Lieff

(Originally recorded by On Wings of Song in C# minor. This arrangement is based on Chloe Goodchild's recording)

/ Dm Bb / Dm C / Dm / Dm // Dm C / F Gm / Dm C / Dm C // Dm / Bb C / Dm / Dm //
/ i VI / i VII / i / i // i VII / III vi / i VII / i VII // i / VI VII / i / i //
/ 8—. 8—. / 8—. 7—. / 8——. / 5—— (--) 3 / 5—. 6—. / 5—. 4—. / 3—. 4—. / 5—. 4 5 4 / 5——. / 6—. 4—. / 5——. /(——.)/
/ 5—. 6—. / 5—. 4—. / 5——. / 1—— (--) 7 / 3—. 4—. / 5—. 6—. / 5—. 4—. / 3—. 2 3 2 / 1——. / 1—. 7—. / 1——. / (——.)/
Ky— ri— e———————— E - le———————————————————————————— i— son——
/ 3—. 3—. / 3—. 2—. / 3——. / 1—— (--) 7 / 3—. 2—. / 3—. 4—. / 3—. 2—. / 1—. 7—. / 1——. / 3—. 4—. / 1——. / (——.) /

May All Beings Be Happy

Jennifer Berezan

(*This chant is the centerpiece of Jennifer Berezan's album "In These Arms."*)

D // A / G / D / D // A / G / D / D //
I // V / IV / I / I // V / IV / I / I //
-1 / 2—— / -1 -1— (-) -4 / -5 -5—. / (—.) (-) -1 / 2—— / -1 -1— (-) -4 / 5—. (--) / (—.) (-) -1 /
May all——— be-ings— be hap-py— May all——— be-ings— be safe— May

// A / G / D / A // G / G //
// V / IV / I / V // IV / IV //
/ 2—— / -1 -1—. / 3. =4 =3 2 1 / 2—. (-) -7 / 1—— / (—.) (-) -1 /
all——— be-ings—— e————v'ry-where—— be free—— (May all— beings— be happy—)

Cutting Loose

William Stafford

Sometimes from sorrow, for no reason,
you sing. For no reason, you accept
the way of being lost, cutting loose from
all else and electing a world
where you go where you want to.

.

Arbitrary, sound comes, a reminder
that a steady center is holding
all else. If you listen, that sound
will tell you where it is, and you
can slide your way past trouble.

.

Certain twisted monsters
always bar the path – but that's when
you get going best, glad to be
lost, learning how real it is
here on the earth, again and again.

.

Oh Happy Day

Edwin R. Hawkins

```
 Intro:      / G                 / C                 / G                 / C
             / I                 / IV                / I                 / IV
==========================================================================
 C          // G                 / C                 / G                 / E7
IV          // I                 /  IV               / I                 / VI7
 -6  -1  -1  / 3——               / (—) (-)  -6  -1  -1  / -5 3.    (—)   / (—)
Oh hap-py day—                          Oh hap-py day—

            / (--)  -3   -3  3  -4 /——                / (--)  -3   -3   3    -3   /——      /
                 Oh hap-py day———                          Oh hap-py  day———
            / (--)  -1   -1  1  -1 /——                / (--)  -1   -1   1    -1# /——      /
            / (--)  -5   -5  5  -6 /——                / (--)  -5   -5   5    -5   /——      /
==============================================================================================
E7                 // A7                    / D7                    / A7                    / D7
VI7                // II7                   / V7                    / II7                   / V7
(--)  3       4  3  /  3  2—.                / (--)  3.    -4    -3   -3 /--  2—.              / (--)
     When Je-sus washed——                        Oh when he washed————

                 / (—)    -4#   -6 -4   -5 /——                / (—)   -4#   -6 -4   -5 /——
                        When Je-sus washed———                       When Je-sus washed—
                 / (—)   -6    -1 -6   -7 /——                / (—)   -6    -1 -6   -7 /——
                 / (—)   -2    -2 -2   -2 /——                / (—)   -2    -2 -2   -2 /——
==============================================================================================
D7                    // A7                 / D7                          // G                 / C            / G                      /
 V7                   // II7                / V7                          // I                 / IV           /  I                     /
(—) (-)   -3    -4  -3  /  3  2—.           / (--)  2    -2      -3   -2     -1 -1 /—        (—)    / (—) 1—   / -1  -1   6__  (—)      /
        When Je-sus washed———                   He washed my sins a-way——                                Aw—  hap-py day

                    / (—) -6   -1 -6   -7 /——                    / (--)  1    -1   1  -1 /——       / (--)      1   -1   1    -1  /
                          When Je-sus washed———                        Oh hap-py day——                  Oh hap-py day
                    / (—) -4#   -6  -4  -5 /——                    / (--)  3   -3   3   -4 /——       / (--)      3   -3   3    -4  /
                    / (—)  -2    -2  -2  -2 /——                    / (--)  1   -1   1   -1 /——       / (--)      1   -1   1    -1  /
==============================================================================================

/ D7                 // G        / G        / C        / C                 // G        / G      C              / G            /
/ V7                 // I        / I        /  IV      / IV                // I        / I      IV             / I            /
/ (--) 4     4       4  / 3——  /—.   3   /  4——  /—   -4     4   -3  /--  1—.  /—      -4     4    -5 /--   (—.)     /
     He taught me how———      to   watch——   fight and pray————————   fight and pray—
/ (--) 7     7       7  / 1——  /—.   1   /  1——  /—   -1     1   -1  /--  5—.  /—      -1     1    -3 /--   (—.)     /
/ (--) 5     5       5  / 5——  /—.   5   /  6——  /—   -6     6   -5  /--  1—.  /—      -6     6    -1 /--   (—.)     /
==============================================================================================
/  D7                // G       / G       /  C       / C          // G       / G      C          / G        //
/  V7                // I       / I       /  IV      / IV         // I       / I      IV         / I        //
/ (--) 4     4     4 / 3——  /—.   3 /  4——  /—  4.   -3  /-- 1—.  /—     -4     4    -5 /--  (—.)  /
     And live re-joi————cing  e————v'ry   day————————     ev'- ry   day—          Oh happy day....
/ (--) 7     7     7 / 1——  /—.   1 /  1——  /—  1.   -1  /-- 5—.  /—     -1     1    -3 /--  (—.)  /
/ (--) 5     5     5 / 5——  /—.   5 /  6——  /—  6.   -5  /-- 1—.  /—     -6     6    -1 /--  (—.)  /
==============================================================================================
```

Oh Freedom

trad. Spiritual

(*Harry Belafonte recorded a great version of this spiritual with a gospel chorus*.)

/ D / D / A / D // D / D / A / A
/ I / I / V / I // I / I / V / V
/ 1—— / -3 3—. (-) / 4—. 5 / -4 3—. (-) / 5—— / -4 3. 5 5 / 5—— /—
/ 5—. 6 / -1 1—. (-) / 2—. 3 / -2 1—. (-) / 3—— / -2 1. 3 3 / 2—— /—
Oh——— free-dom— oh——— free-dom— Oh—— free-dom— o- ver me————
/ 5—. 4 / -5 5—. (-) / 7—. 1 / -6 5—. (-) / 1—— / -6 5. 1 1 / 7— **-5 6 -5 /—**
o-ver me—

A // D / D7 / G / G // D / A / D (G) / D //
V // I / I7 / IV / IV // I / V / I (IV) / I //
3 4 / 5 5 -5 5 -5 /— 4 3 / -4 4. 4 1 / 4— 1 1 / 1— -1 3. / 5— 5 4 / 3—— / (——) /
1 2 / 3 3 -3 3 -3 /— 2 1 / -2 1. 1 6 / 1— 1 6 / 5— -1 1. / 2— 3 2 / 1—— / (——) /
and be-fore I'll be a slave— I'll be bur-ied in my grave— and go home— to my— God— and be free—.
and I'll fight— for my— right— to be free—.
6 7 / 1 1 1 1 -7b /— 7 7 / -6 6. 6 4 / 6— 6 4 / 5— -5 5. / 5— 5 5 / 5—— / (——) /

No more weeping … over me—— and before I'll be a slave….
There'll be shouting… over me—— and before I'll be a slave….
There'll be singing… over me—— and before I'll be a slave….

Nobody's Fault But Mine

trad. (Nina Simone)

(*This arrangement is based on Rising Appalachia's rendition.*)

==========

/ Am / Am / Am / E7 /
/ i / i / i / V7 /
/ -8 -7 -5 7 -5 -5 -5 /-- (—.) / -8 -8 -8 10 -8 -8 -7#/— (—) /
/ -5 -4 -3 4 -3 -1 -1 /-- (—.) / -5 -5 -5 7 -5 -5 -5 /— (—) /
No-bo-dy's fault— but mine— *No-bo-dy's fault— but mine——*
Duum— du duum duum Duum— du duum duum Duum— du duum duum Duum— du duum duum
/ 1. -1 5 7 / 1. -1 5 7 / 1. -1 5 1 / #7. -7 5 7 /

==========

/ Am / D / Am E7 / Am /
/ i / IV / i V7 / i /
/ -10 -8 8 -5 -7 -5 / -10 -8 -8 5 (--.) / -8 -7 -5 7 -5 -5 -5 /-- (—.) /
/ -8 -8 8 -5 -7 -5 / -5 -3 -4 -3 -1 (--.) / -5 -4 -3 4 -3 -1 -1 /-- (—.) /
If I die— and my soul— be lost— *No-bo-dy's fault— but mine—*
Duum— du duum duum Duum— du duum duum Duum— du duum duum Duum— du duum duum
/ 1. -1 5 7 / 1. -1 5 7 / 1. -1 5 #7. / 1. -1 5 #7 /

==========

My ma-ma taught me how to sing— My ma-ma taught me how to sing— yeah—
If I die— and my soul— be lost— No-bo-dy's fault— but mine— *No-bo-dy's fault— but mine….*

My ma-ma taught me how to dance— My ma-ma taught how to dance—
If I die— and my soul— be lost— No-bo-dy's fault— but mine— *No-bo-dy's fault— but mine….*

My dad-dy taught me how to fly— My dad-dy taught how to fly…

Now Let Us Sing Til the Power of the Lord Comes Down trad.

(This version is based on Ysaye Barnwell's arrangement on *Singing in the African American Tradition*)

==========

```
// A                          / A                          /
// I                          / I                          /
/ (-) -3  -3  -3  -3 -2  -1  -2 / (-)  3     -4      3—     /
/ (-) -1  -1  -1  -1 -6  -5  -6 / (-)  1     -2      1—     /
/ (-) -5  -5  -5  -5 -6  -5  -6 / (-)  5     -6      5—     /
      Sing til the po-wer of the   Lord comes down—
Now  let  us  sing————————————————————   Now let  us
-1    -5  -3  / 1————————————————/—————   (-)  -1   -5   -3  /
```

==========

```
/A                        / B7            E              // A            A7          / D
/ I                       / II7           V              //  I           I7          / IV
/ (-) -3  -3  -3  -3  -3  -3  -3 / (-)  4#   -6     5—     / (-) -3  -3  -4  3—      / (-) -4  -4  -4  4.   (-)
/ (-) -1  -1  -1  -1 -6  -5  -6 / (-)  2    -3     2—     / (-) -1  -1  -2  1—      / (-) -1  -1  -2  1.   (-)
/ (-)  -5  -5  -5  -5 -6  -5  -6 /  (-) 6    -6     7—     / (-) -5  -5  -6  5————  / (-) -6 -6  -7b  6.   (-)
    Sing til the po-wer of the     Lord comes down—        Lift up your voice———     be not  a-fraid
sing————————————————————   Lift up your   voice————   Be not  a-  fraid———
/-1—————————-2  -3  -4  / 5.————— (--)   -5   -6   -7   /  1—        (-) -1  -7 -7b / 6—
```

==========

```
D          / A                          /  E7          A                //
IV         / I                          /  V7          I                //
           / (-) -5  -5  -5  -5  -4  -3  -4 / (-)  5    4     3—        /
           / (-) -3  -3  -3  -3  -2  -1  -2 / (-)  3    -2    1—        /
           / (-) -1  -1  -1  -1  -6  -5  -6 / (-)  1    -6    5—        /
                sing til the po-wer of the     Lord comes down—
  now let us sing   til the po-wer of the   Lord comes down!  (Now let us sing)
(-) -3  -3  -4  / 5      -5 -5   -5 -5   -5 -5     /  -5     -3     1    (-)  -1   -5  -3 / 1———
```

==========

Additional Verses:

Now let us pray… Fall on your knees… Be not afraid… Now let us pray til the power of the lord come down!
Now let us work… Roll up your sleeves… Be not afraid… Now let us work til the power of the lord come down!
Now let us dance… Kick up your heels… Be not afraid… Now let us dance til the power of the lord come down!

==========

```
ENDING:  // A                          / (Bm)          A        (2x) //  E              A        /
         // I                          / (ii)          I        (2x) //  V              I        /
         // (-)  8   -8  -8   -8  -6   -5 -6 /(-)  8   -8  -8   -8  -6   -5  -6  //  (-)  7    -7     5—     /
         // (-)  5   -5  -5   -5  -4   -3 -4 / (-)  5   -5  -5   -5  -4   -3  -4  //  (-)  5    -4     3—     /
         // (-)  3   -3  -3   -3  -2   -1 -2 / (-)  3   -3  -3   -3  -2   -1  -2  //  (-)  3    -2     1—     /
              Sing til the po-wer of the      Sing til the po-wer of the (2x)   Lord comes down—
-3    -3  -4  //  5—          (-)  -3    -3  -4 /  5—                -3    -3  -4  //  5—            1—      /
Now let us   sing————      Now let us   sing————————      Now let us    sing————————— !
             Po-wer Po-wer Po-wer
         // -5  -5   -8  -8   -7b  -7    (--)  /-5   -5   -8  -8   -7b  -7    (--)  //
```

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Peace Like A River

Marvin Frey

```
……..……
        // C          / C    (E7 )   / F          / C    (G7)    // Am       /  C     D7     / G7     / G7
        // I          / I    (III7)  / IV         / I    (V7)    // vi       /  I     II7    / V7     / V7
1     2 / 3—   3. -3 / -5 5. 5#  5  / 6 5  4. -4 / -4 3.  1   2 / 3—   3. -3 / -5 5.    4# 4 / 4——   / 5—
5     6 / 1—   1. -1 / -3 3. 3   2  / 1—  1. -1 / -6 5.  5   6 / 1—   1. -1 / -3 3.    2  1 / 2——   /—
I've got peace  like a  ri-ver I've got peace like a  ri-ver I've got  peace like a  ri-ver— in  my  soul———
                                                                                                  in my  soul—
                                                                                        / (—) 6  6  / 5—

        // C          / C    (E7)    / F          / C    (G7)    // Am       / C      G7     / C  (F) / C
        // I          / I    (III7)  / IV         / I    (V7)    // vi       / I      V7     / I  (IV) / I
5     4 / 3—   3. -3 / -5 5.  5#  5 / 6 5  4.  -4 / -4 3.  1   2 / 3—   3.  -3 / -5 5.   4  4 / 3——   /—
5     6 / 1—   1. -1 / -3 3.  3   2 / 1—  1.  -1 / -6 5.  5   6 / 1—   1.  -1 / -3 3.   2  2 / 1——   /—
I've got peace  like a  ri-ver  I've got peace  like  a  ri-ver I've got peace  like a  ri-ver  in  my soul————
                                                                                                  in  my  soul—
                                                                                        / (—) 6  6 / 5—
……
```

I've got joy like a fountain…
I've got pain like an arrow…
I've got love like an ocean…

River of Light/Spring Forth a Well

trad.

[*These two traditional hymns blend in beautiful counterpoint*.]

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==========================================================================================
                // C                / C              / C     (Am)  / G                // C                /
                // I                / I              / I     (vi)  / V                // I                /
                / 1  -1  -1 -1 -1  2  / 3—    3     2  / 1—   6—   / 5——             / 1     1    1    2  /
                 I'e got a ri-ver of   light— flow-ing out— of—   me————————      Makes the lame to
Spring forth a   well——              in-side my   soul———      Spring forth a    well————
 3      3    2  / 1——            / (--) 1   1   6   / 5—   3—   / (--)  3     3    2  /  1——            /
==========================================================================================
/ C                / D            / G                // C              / C              / C    Am    / G          //
/ I                / II           / V                // I              / I              / I    vi    / V          //
/ 3—     2    1    / 2—    3—  / 2——              / 1   1    1    2  / 3—    3    2  / 1—  6—    / 5——      /
 walk— and  the   blind— to— see————          O-pens pri-son doors— sets the cap—tives— free——
     and make me  whole——       Spring forth a   well———          and let  me  see———          that—
 / (--)  1    1    3  / 2——       / (--)  3     3   2   / 1——         / (--)  1    1   6  / 5—   3—   / (—)  6—   /
==========================================================================================
/ C                / Em7            / C      G      /  C                //
/ I                / iii7           / I      V      /  I                //
/ 5   -5  -5 -5 -5  6  / 5   3    1    2  / 3—    2—    / 1——              /
 I'e got a ri-ver of  light—  flow-ing out—  of—    me————
 light————————       that shines in  me———        ( Spring forth  a  )
/ 5——              /(--) 3    3    2  / 1——       / (--)  3     3    2  /
==========================================================================================
```

Rivers Of Babylon

B. Dowe, S. McNaughton

/ D / D / D / D // D / A7 / A7 / D //
/ I / I / I / I // I / V7 / V7 / I //
/ (--) -5 -5 -1 -1 2 / 3 -3 -3— / (--) 5 1 2 / 3—— /(--) 3 4 3 / 3 2—. / (--) -2 -2 -2 2 3 / 2. -1 1— /
By the ri-vers of Ba-by-lon there we sat down— and there we wept— when we re-mem-bered Zi—on—.
/ (--) -5 -5 -1 -1 2 / 1 -1 -1—/ (--) 5 1 2 / 1—— / (--) 1 2 1 / 7—— / (--) -7 -7 -7 7 1 / 6. -5 5— /

/ D / D / D / G / D /
/ I / I / I / IV / I /
/ (--) -5 -8 6 5 /-3 -3 -3 -2 3 2 / 3 -3 3. (-) -2 / -1 1 -2 1 6 / 1—. (--) /
For the wick-ed car-ry us a- way cap-tiv- i-ty— re-quir-ing from us a song—
/ (--) -1 -3 2 1 /-1 -1 -1 -6 1 5 / 1 -6 1. (-) -1 / -6 6 -7 6 6 / 5—. (--) /

/ D / D / A7 / D /
/ I / I / V7 / I /
/ -1 1 -1 1 -2 / -3 3 3 -4 3 /-2— -1 -3 -2 / 1—— /
How can we sing our ho-ly song in a strange—— land— ?
/ -5 5 -5 5 -6 / -1 1 1 -2 1 / 7— 6 5 / 1—— /

/ D / D / A7 / D / A7 / D / A7 / D /
/ I / I / V7 / I / V7 / I / V7 / I /
/ (—) 5 5 / 3— 4 -3 -1 / 2— -5 -5 -5 -5 / 3 3 4 -3 -2 / 2— 5 5 / 3 -3 -3 4 -3 -2 / 2— 3. -2 / 1—— /
Let the words of our— mouths & the me-di- ta-tions of our— hearts be ac-cep-ta-ble in thy— sight—here to-night—
(—) 5 5 / 1— 1 1 / 5— -2 -2 -2 -2 / 1 1 1 1 / 5— 5 7 / 1 -1 -1 1 1 / 5— 5. -5 / 1—— /

[3/4]

Silent Night

Franz Gruber, Josef Mohr

// A / A / A / A // E / E / A / A //
// I / I / I / I // V / V / I / I //
/ 5. -6 5 / 3—. / 5. -6 5 / 3—. / 9— 9 / 7—. / 8— 8 / 5—. /
Si——lent night— Ho——ly Night— All— is calm— All— is bright—.
/ 3. -4 3 / 1—. / 3. -4 3 / 1—. / 5— 5 / 5—. / 5— 5 / 3—. /

// D / D / A / A // D / D / A / A //
// IV / IV / I / I // IV / IV / I / I //
/ 6— 6 / 8. -7 6 / 5. -6 5 / 3—. / 6— 6 / 8. -7 6 / 5. -6 5 / 3—. /
Round— yon vir——gin Mo—ther and child—. Ho—ly In—fant so ten—der and mild—
/ 4— 4 / 6. -5 4 / 3. -4 3 / 1—. / 4— 4 / 6. -5 4 / 3. -4 3 / 1—. /

// E7 / E7 / A / A // A / E7 / A / A //
// V7 / V7 / I / I // I / V7 / I / I //
/ 9— 9 / 11. -9 7 / 8—. / 10—. / 8 5 3 / 5. -4 2 / 1—. /— (--) /
Sleep— in hea—ven-ly peace———— Sleep— in Hea—ven-ly peace———.
/ 5— 5 / 5. -5 4 / 3—. / 5—. / 5 3 1 / 2. -2 2 / 1—. /— (--) /

Si—lent night— Ho——ly Night— Shep—herds quake— at— the sight—
Glor—ies stream— from Hea—ven a-far— Hea—ven-ly hosts— sing al—le-lu-ia—
Christ— the Sa—vior is born———— Christ— the Sa—vior is born——

Siyahamba

South African Freedom Song

(The bold print lyrics are only sung by the lower harmony.)

```
==========================================================================================
      / D                 / D                   / A                           / D              (2x)
      / I                 / I                   / V                           / I              (2x)
 -5 -5 / -3—    -3  -2  -3  / -1 -1  -6     5    4  -3 / -2   -2  -2  -1   -2  -2  -3   -1 / —.   (2x)
 Si-ya- hamb— a- ku-kha-nye-ni kwen-khos'  Si- ya- hamb'e- ku-kha-nye-ni kwen-khos—          (2x)
 -5 -5 / -1—    -1  -7  -1  /  -5 -5  -6     5    1  -1 / -7   -7  -7  -6  -7  -7  -1   -5 / —.  (1st time) (2x)
 -3 -3 / -5—    -5  -4  -5  /  -3 -3  -4     3    6  -6 / -5   -5  -5  -4  -5  -5  -5   -3 / —.  (1st time) (2x)
                                                                                  -5  / -5 -5   6     b7    (2nd time)
                                                                                  -3  / -3 -3   4     5     (2nd time)
                                                                                  kha nye-ni kwen-khos (2nd time)
==========================================================================================
 D7   / G                    / D                   / A                           / D
 I7   / IV                   / I                   / V                           / I      (2x)
 -1 -1 / -1   -1—.           /--     -1  5.        -4 -3 / -2   -2  -2  -1   -2  -2   -3   -1 /—.  (2x)
 Si-ya- ham-ba———————————————  oohh—   Si-ya-hamb'e- ku-kha-nye-ni kwen-khos—   (2x)
 Si-ya- ham-ba   ham-ba Si-ya-  ham-ba   ham-ba Si-ya-hamb'e- ku-kha-nye-ni kwen-khos nye-ni kwen-khos
-7  -7 / -6   -6  (--) -6  -6  -6  -6  / -5   -5  (--) -5   -5  -1 -1 / -7   -7  -7  -6   -7  -7   -1   -5  /  -5  -5  6     b7  (1st time)
-5  -5 / -4   -4  (--) -4  -4  -4  -4  / -3   -3  (--) -3   -3  -6 -6 / -5   -5  -5  -4   -5  -5   -5   -3  /  -3  -3  4     5   (1st time)
                                                                                                  -5 /—.   (2nd time)
                                                                                                  -3 /—.   (2nd time)
                                                                                                  khos—  (2nd time)
==========================================================================================
```

We are mar—ching in the light of God— We are mar-ching in the light of God— (2x)
(2nd time) *The light of God*

We are mar-ching, **mar-ching, We are mar-ching, march-ing** We are mar-ching in the light of God— (2x)
(1st time) *The light of God*

For the world is a spell (in Latin, fascinum), an enchantment (being thrilled by a chant), an amazement (being lost in a maze), an arabesque of such stunning rhythm and a plot so intriguing that we are drawn by its web into a state of involvement where we forget that it is a game. We become fascinated to the point where the cheering and the booing are transformed into intense love and hate, or delight and terror, ecstatic orgasm or screaming meemies....

Listen intently to a voice singing without words. It may charm you into crying, force you to dance, fill you with rage, or make you jump for joy. You can't tell where the music ends and the emotions begin, for the whole thing is a kind of music—the voice playing on your nerves as the breath plays on a flute. All experience is just that, except that its music has many more dimensions than sound. It vibrates in the dimensions of sight, touch, taste, and smell, and in the intellectual dimension of symbols and words—all evoking and playing upon each other. –Alan Watts

Soon I Will Be Done With the Troubles

trad. spiritual

(*Check out the great version of this song by Rising Appalachia on youtube, with alternate lyrics*.)

/ Am / Am / E7 / Am /
/ i / i / V7 / i /
/ -1 -1 -3 -4 -5 -5 -7 -7 / -8 -8 -8 -7 5— / -5 -5 -5 -5 -5 -4 -3 -4 / -5 -5 -5 -4 1— /
Soon I will be done a-with the trou-bles of the world trou-bles of the world— the trou-bles of the world—
Soon I will be done a with the trou-ble with the trou-ble with the trou-ble Soon I will be
-5 -4 -3 -2 / -1 -1 (—) -1 -1 / -1 -1 (—) -1 -1 / -7# -7 (—) -1 -1 / -1 -1 (--) -5 -4 -3 -2 /

No more———— weep-in & a wail—in No more———— weep-in & a wail—in
/ 8 8—. / -10 -10 -10 -10 -8 -7 5 / #7 7—. / -10 -10 -10 -10 -11 -10 8 /

/ Am / Am / E7 / Am /
/ i / i / V7 / i /
/ -1 -1 -3 -4 -5 -5 -7 -7 / -8 -8 -8 -7 5 -3 -4 / 5. -4 5 5 / 1——— /
Soon I will be done a-with the trou-bles of the world go-in' home— to live with God————
done a with the trou-ble go-in' home— to live with God— Soon I will be
/ -1 -1 (—) -1 -1 / -1 -1 (—) -5 -5 / #7. -7 7 7 / 1— -5 -4 -3 -2 /

No more———— weep-in & a wail-in go-in' home— to live with God————
/ 8 8—. / -10 -10 -10 -10 -8 -7 .-8 -8 / 9. -9 10 9 / 8——— /

This Little Light of Mine

Harry Dixon Loes

(*Etta James recorded a great call and response rendition of this classic with a gospel choir*.)

……..

/ G / G / G / G // C / C / C / G //
/ I / I / I / I // IV / IV / I / I //
/ 5 -6 -5 -1 1 -1 /—. (-) -3 /-- -3 -2 -3 2 -1 /——— / 6 -1 -6 -1 1 -1 /——— / 1 -1 -6 -1 6 -5 /——— /
This lit-tle light of mine— I'm— gon-na let it shine— This lit-tle light of mine— I'm gon-na let it shine—

/ G / G / B7 / Em7 // G / D / G C / G //
/ I / I / III7 / vi7 // I / V / I IV / I //
/ 5 -6 -5 -1 1 -1 /—. (-) -3 /-- -3 -3 -3 2. / 1— -1 1. / 3— -3 3. / 2— -3 2. / 1——— /— (—) /
This lit-tle light of mine— I'm— gon-na let it shine— Let it— shine— let it— shine— let it— shine———

……..

Everywhere I go— I'm— gonna let it shine…
I've got the light of peace and love— I'm— gonna let it shine…
I've got the light of freedom— I'm— gonna let it shine …

"Books are frozen voices, in the same way that musical scores are frozen music. The score is a way of transmitting the music to someone who can play it, releasing it into the air where it can once more be heard. And the black alphabet marks on the page represent words that were once spoken, if only in the writer's head. They lie there inert until a reader comes along and transforms the letters into living sounds. The reader is the musician of the book: each reader may read the same text, just as each violinist plays the same piece, but each interpretation is different." —Margaret Atwood

Up Above My Head

traditional

[*Randy Travis does an irresistible gospel/bluegrass version of this classic call and response song.*]

D / D / D / D / D /
I / I / I / I / I /
-5 -5 -6 -1 -3 /—— / (--) -3 -3 -2 -1 -6 -5 / 1—— / (--) -3b -1 -3 -1 /
Up a-bove my head—————— I hear mu-sic in the air—— Up a-bove my
Up a-bove my head—————— *I hear mu-sic in the air——————*
/ (--) -5 -5 -6 -1 -3 /—— / (--) -3 -3 -2 -1 -6 -5 -1 /—— /

/ A / A / D / D / D7 /
/ V / V / I / I / I7 /
/ 2—— / (--) -2 -3 -2 -1 -6 -5 -1 /—— / (--) -6 -5 -6 -6 / -6 5—. /
head—————— I hear mu-sic in the air———————— Up a-bove my head————
Up a-bove my head—————— *I hear mu-sic in the air——————* *Up a-bove my*

/D7 / G / G / D / A / D G / D
/ I7 / IV / IV / I / V / I IV / I
/ (--) -5 -5 -5 -5 -5 -5 / -5 -4—. / (--) -5 -5 -6 -1 -2 -1 / 3 -3 -1 -3 3 / 2 -2 -1 -2 -2 2 / 1—— /--
I hear mu-sic in the air—————— Oh I real-ly do be-lieve Yes I do be-lieve there's a hea-ven some-where—
head—————— *I hear music in the air——* *Yes I do be-lieve there's a hea-ven right here——*

Up a-bove my head— I see free-dom in the air—
Up a-bove my head— I hear shoutin in the air—…
Up a-bove my head— I see trouble in the air—…

Wings of a Dove

Trad Spiritual

……

/ D Em / D Em / D Em / D Em / D Em / D Em / D Em / D Em / D Em / D
/ I ii / I ii / I ii / I ii / I ii / I ii / I ii / I ii / I ii / I
/ 3— 4— / 5— 4 (--) / 3— 4— / 5— 4 (--) / 3— 4— / 5— 4 (--) / 3— 4— / 5— 4 (--) / 3— 4— / 3 (--)
/ 1— 2— / 3— 2 (--) / 1— 2— / 3— 2 (--) / 1— 2— / 3— 2 (--) / 1— 2— / 3— 2 (--) / 1— 2— / 1 (--)
Hoo ooo oo— ooo Hoo ooo oo— ooo Hoo ooo oo— ooo Hoo ooo oo— ooo Hoo ooo ooo
5— 6— / 1— 6 (--) / 5— 6— / 1— 6 (--) / 5— 6— / 1— 6 (--) / 5— 6— / 1— 6 (--) / 5— 6— / 5 (--)

……

/ D / Em / D / D / D / G D / A
/ I / ii / I / I / I / IV I / V
3 3 / 5—. 5 / 6— 5 -4 -5 /-4 -3—. / 3— -3 -3 3 / 5 5—. / 6 6 5 5 / 5—.
1 1 / 3—. 3 / 4— 3 -2 -3 /-2 -1—. / 1— -1 -1 1 / 3 3—. / 4 4 3 3 / 2—.
If I had— the wings of a dove—————— wings that would take me— where I want to go—
5 5 / 1—. 1 / 2— 1 -6 -1 /-6 -5—. /— -5 -5 5 / 1 1—. / 2 2 1 1 / 7—.

/ G / G / G F#m / Em / G D Em7 / D / G / D / D
/ IV / IV / IV iii / ii / IV I ii7 / I / IV / I / I
5 / 6—. -6 -6 / 6 6—. / 6 6 5 -5 -4 /—— / 6 6 5 4 / 3— 3 5 / 6— -5 -4 3 / 3—— / (—)
2 / 4—. -4 -4 / 4 4—. / 4 4 3 -3 -2 /—— / 4 4 3 2 / 1— 1 3 / 4— -3 -2 1 / 1—— / (—)
I'd fly— from the ut-most— way out in- to space— No no no no no—— There is no— hi—ding place—
7 / 1—. -1 -1 / 1 1—. / 1 1 7 -7 -6 /—— / 1 1 1 1 / -1 -6 -5 5 7 / 1— -1 -6 5 / 5—— / (—)

……

Where the Soul Never Dies

William Golden

```
==========================================================================================
   / D                    / D                    / D                    / A
   / I                    / I                    / I                    / V
1  / 3    2      1     3  / 5   6   5    -5      -4  / 3—.            -1  -3  / 2—.
To Ca-naan's land I'm  on my way Where the soul———————  ne-ver  dies—
To Ca-naan's land I'm  on my way Where the  soul    of   man  ne-ver  dies—
5  /  5    5      5     8  / 8   8    8    -8      -6 /  5      5    5    -3  -5  / 5—.
==========================================================================================
   / D                    / D                    / D          A          / D
   / I                    / I                    / I          V          / I
1  / 3    2      1     3  / 5   6   5    -5      -4  / 3—.            -2   -2 / 1—.
My dark-est night will turn to  day  Where the soul————————  ne-ver dies—
My dark-est night will turn to  day Where the  soul    of   man  ne-ver dies—
5   / 5   5     5     8   / 8    8   8    -8      -6 /  5      5    5    -3   -5 / 3—.
==========================================================================================

CHORUS:
     / D                    / D                    / D                    / A
     / I                    / I                    / I                    / V
1    / 3—.                 6    / 5—.             1      / 3—.           1     / 2—.
No   sad——————————  fare-wells——————————  No      tear———     dimmed eyes———
Dear friends there'll be   no    sad  fare—wells There'll be   no  tear dimmed eyes———
 5   / 5       5       5     8   / 8     8     8     -8   -6  /  5    5   5    -4  -5  / 5—.
==========================================================================================
       / D                    / D                    / D              A      / D
       / I                    / I                    / I              V      / I
 1     / 3—.                 6   / 5—.            -5    -4  / 3—.          -2  -2   / 1—.
Where all——————————  is   love———     And the  soul————    ne-ver  dies———.
Where all   is  peace and   joy and love And the  soul  of   man  ne-ver  dies———
 5     / 5    5    5      5   / 8    8    8    -8   -6  /  5    5    5    -3  -4   / 3—.
==========================================================================================
```

A rose is bloom-ing there for me Where the soul— of man ne-ver dies—
And I will spend e-ter-nity Where the soul— ne-ver dies—. *Dear friends there'll be…*

A love light beams a-cross the foam Where the soul of man ne-ver dies—
It shines to light the shores of home Where the soul———ne-ver dies—. *Dear friends there'll be…*

My life will end in death-less sleep Where the soul———never dies—
And ever-lasting joys I'll reap, Where the soul of man never dies—. *Dear friends there'll be…*

I'm on my way to that fair land, Where the soul of man never dies—
Where there will be no parting hand, Where the soul of man never dies— *Dear friends there'll be…*

Chapter 3: Anthems

Blowin' In the Wind

Bob Dylan

……

// D / G / D / D // D / G / D / D //
// I / IV / I / I // I / IV / I / I //
/ 5— -5 5 -6 /— 6 -5 -5 /— -3 -2 1 /-- (—) -3 -5 /—. -5 -6 /— -5 4 -5 /— (—) / (——) /
How— ma-ny roads— must a man— walk— down— be-fore— you call— him a man—?

/ D / G / D / (Bm7) // D / G / A / A
/ I / IV / I / (vi7) // I / IV / V / V
/ 5— -5 5 -6 /— 6 -5 -5 /— 3. -1 /-- (—) -1 -5 /—. 3 / 4— -3 3 -2 /-- (—.) / (—.)
How— ma-ny seas— must a white— dove— sail— be-fore— she sleeps in the sand—?

A // D / G / D / D // D / G / D / D
V // I / IV / I / I // I / IV / I / I
-5 -5 -5 /— -5 5 -6 /— 6 -5 -5 /— -3 -2 1 /-- (—) -3 -5 /—. -5 -6 /— -5 4 -5 /— (—) / (—.)
Yes and How— ma-ny times— must the can-non-balls fly— be-fore— they're for— e-ver banned—?

// G / A / D / G (or Bm7) // G / A / D / D //
// IV / V / I / IV (or vi7) // IV / V / I / I //
-3 -4 /— -4 3 -2 /-- (—) 4 / 3 -3 3 -2 -1 /-- (—) -1 -4 /— -3 3. / -2 2 1 -7 1 /-- (—.) / (——) /
The an— swer my friend— is blow-in' in the wind— The an—swer is— blow-in in the wind—

……

How ma-ny times— must a man— look up— be-fore he can see— the sky—?
Yes and how ma-ny ears— must one— man have— be-fore— he can hear— peo-ple cry—?
Yes and how— ma-ny deaths— will it take— till he knows— that too ma-ny peo-ple have died—?
The an— swer my friend— is blow-in' in the wind— the an—swer is— blow-in in the wind—

How— ma-ny years— can a moun-tain ex-ist— be-fore its washed to the sea—?
Yes and how— ma-ny years— can some peo-ple ex-ist— be-fore they're al-lowed— to be free—?
Yes and how— ma-ny times— can a man— turn his head— pre-tend-ing he just— does-n't see—?
The an— swer my friend— is blow-in' in the wind— the an—swer is— blow-in in the wind—

There is a vitality, a life force, a quickening that is translated through you into action, and because there is only one of you in all of time, this expression is unique. And if you block it, it will never exist through any other medium, and it will be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business to keep it yours clearly and directly. You do not even have to believe in yourself or in your work. You have to keep yourself open and aware to the urges that motivate you. Keep the channel open.... No artist is pleased.... No satisfaction whatever at any time.... There is only a queer divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive that the others.

-Martha Graham

Blue Boat Home

[3/4] Words: Peter Mayer; Music: “Hyfrydol” by Rowland Prichard
[Capo 2]

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-----------------------------------------------------------------------------------------------------------------------------------
// D          / Bm7        / Em       / A       // D          / Bm7      / Em          / D       //
// I          / vi7        / ii       / V       // I          / vi7      / ii          / I       //
/ 1—     2  / 1.    -2   3  / 4—    3  / 2  1  2 / (--) 5    4  / 3—   3  /  2    1    2  / 1—.    /
 Though— be-  low— me  I   feel— no  mo—tion     Stan-ding  on—  these moun-tains and  plains—
-----------------------------------------------------------------------------------------------------------------------------------
// D       / Bm7        / Em      / A       // D          /  Bm      / Em    A  / D     //
// I       / vi7        / ii      / V       // I          /  vi      / ii    V  / I     //
/ 1—   2 / 1.    -2   3  / 4—  3  / 2  1  2  / (--) 5    4  / 3—    3  /  2   1   2  / 1—.   /
  Far—  a- way— from the roll—ing  o— cean     Still  my  dry—  land  heart— can  say—
-----------------------------------------------------------------------------------------------------------------------------------
//  F#m7     / Bm7     / Em      / A       // F#m7      / Bm7     / Em       / A
//  iii7     / vi7     / ii      / V       // iii7      / vi7     / ii       / V
/  5—   5   / 5  4  3  / 4—   4  / 4  3   2  / (--) 3   3  / 3   4   5 /  5   4   3  / 2—    (-)
  I've—  been  sail—ing  all—  my  life— now     Ne-ver  har-bor or  port have I   known—
-----------------------------------------------------------------------------------------------------------------------------------
    // D        / G        / D        / A              // D              / G        / / D     / A     / D      / D     /
    // I        / IV       / I        / V              //  I              / IV       // I     / V     /  I     / I     /
-3  /  5   3  5  / 4   2  4  / 3  1   3  / -2 -3 -4 -3 -2 -1  / (--) 5    -5  -6 /--   -5  4.  / 3—.  /  2—.  / 1—.   / (—.)  /
The wide u- ni-verse is the  o-cean I   tra——— vel—     And the Earth— is my— blue—  boat—  home—.
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Sun— my sail— and moon, my rudder— as I ply the starry sea—
Lean—ing over the edge— in wonder— casting questions into the deep—.
Drifting here with my ship's companions— all we kindred pilgrim souls—.
Making our way by the lights of the heavens— in our beautiful blue— boat— home—.

Hm-m-m... (*humming to tune of first line*)

I— give thanks to the waves— upholding me— hail the great winds urging me on—
Greet— the infinite sea— before me— sing the sky my sailor's song—
I was born upon the fathoms— never harbor or port have I known—
The wide universe is the ocean I travel—and the Earth is my blue boat home—
The wide universe is the ocean I travel—and the Earth is my blue— boat— home—

Ah-ah-ah... (singing to tune of first line)

You're always asked to sort of stretch a little bit more -- but actually we're made for that. There's a song that wants to sing itself through us. We've just got to be available. Maybe the song that is to be sung through us is the most beautiful requiem for an irreplaceable planet or maybe it's a song of joyous rebirth as we create a new culture that doesn't destroy its world. But in any case, there's absolutely no excuse for our making our passionate love for our world dependent on what we think of its degree of health, whether we think it's going to go on forever. -Joanna Macy

Bountiful River

Pete Seeger

(Pete Seeger recorded this magnificent song on his 2012 album with Lorre Wyatt: *A More Perfect Union.*)

// C / C / Dm7 / Dm7 // G7 / G7 / C / C ///
// I / I / ii7 / ii7 // V7 / V7 / I / I //
/ 3 3— (--) / {(--) 3 3 }{ 3 2 3 }/ -4 4. (—) / (—) 2. -2 / 5—. (--) / (--) -3 2 -6 -5 /—. (--) / (——) /
Deep love— like a boun-ti-ful ri-ver— fills the soul— re-news the heart—

/ 3 3— (--) / {(—) 3 }{ 3 2 3 }/ -4 4. (—) / (——) / 5—— / (--) 5 -3 -2 / 1—— / (——) /
My love— is al- ways and e- ver— We—— will ne-ver part——

Sail-ing— Sail-ing to-ge-ther——— fills the soul— re-news the heart—
Flow-ing— Flow-ing for-ever—— We—— will ne-ver part——

// C / C / Dm7 / Dm7 // G7 / G7 / C / C //
// I / I / ii7 / ii7 // V7 / V7 / I / I //
/ 8—— /— { 8 8 8 } / -6 -4—. /—— / 7—— /— { 7 6 5 } / -5 -3—. /—— /
/ 5—— /— { 5 4 3 } / -4 -2—. /—— / 4—— /— { 4 3 2 } / -3 -1—. /—— /
Oh—————— *boun-ti-ful ri-ver——————* *Oh——————* *boun-ti- ful ri-ver———*
/ 3—— /— { 3 2 1 } / -2 -6—. /—— / 2—— /— { 2 1 7 } / -1 -5—. /—— /

/ (-) 8 -7 -6 -7 -6 /— { 8 8 8 } / 6— 4— /—— / 7— -6 -7 -6 -5 /-- (-) 5 -5 5 / 5—— / (——) /
/ 5—— /— { 5 4 3 } / -4 -2—. /—— / 5—— /-- (-) 5 -3 2 / 1—— / (——) /
Oh—————— *boun-ti-ful ri-ver——————* *We——————* *will ne-ver part———*
/ 3—— /— { 3 2 1 } / -2 -6—. /—— / 2—— /-- (-) -5 -6 7 / 1—— / (——) /

Re-vi-ving— Re-viving this ri-ver———— fills the soul— re-news the heart—
Em-bar-ked on— an end-less en-dea-vor— We—— will ne-ver part——
Blend-ing— one voice with a-no-ther——— fills the soul— re-news the heart—
Wea-ving— our lives with these wa-ters—— We—— will ne-ver part—— *Oh— boun-ti-ful ri-ver—...*

Each swim-mer— that cross-es this ri-ver— Fills the soul— re-news the heart—
Sing-ing— "We're in this to-ge-ther—" We—— will ne-ver part——
Shad-fish— sur-ging up ri-ver— fills the soul— re-news the heart—
Sing-ing— "We're in this to-ge-ther—" We—— will ne-ver part—— *Oh— boun-ti-ful ri-ver—...*

An ea-gle— circ-ling in hea-ven— Fills the soul— re-news the heart—
The ea-gle— and ri-ver re-peat-ing— We—— will ne-ver part——
Life gi-ver— this boun-ti-ful ri-ver— fills the soul— re-news the heart—
Our spir-its— are min-gled for-e-ver— We—— will ne-ver part—— *Oh— boun-ti-ful ri-ver—...*

Our love for— our sons and our daugh-ters— Fills the soul— re-news the heart—
Time now— to care for these wa-ters— We—— will ne-ver part—— *Oh— boun-ti-ful ri-ver—...*

Caravan of Love

Ernie Isley/Chris Jasper/Marvin Isley

[*This arrangement is based on the Housemartins' great acapella recording. Their version is in the key of A.*]

Chords sung throughout (except on Chorus and Bridge):

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==================================================================================
     / G                 / Em                / Am7               / D                 /
     / I                 / vi                / ii7               / V                 /
     / 5——               / 6——               / 6——               / 5——               /
     / 3——               / 1——               / 4——               / 2——               /
     / 1——               / 6——               / 2——               / 5——               /
      Ahhh————————       ahhhh————————       ahhhhh————————      ahhhhh————————
       Dm    dm    dm dm  dm   dm    dm  dm  dm   dm    dm  dm  dm   dm   baa
     / -1  (--) -1  (--) -5  -5# /  -6 (--) -6 (--)  -6  -3  / -2  (--) -2  (--.) -6 / -2 (-) -3 (-) -4  (-)  5   /
==================================================================================
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```
(D)      / G                    / Em                    / Am7                / D
(V)      / I                    / vi                    / ii7                / V
-5  -6  -1 /-  -2  (--.)  -5  -6  -1 /-  -5  -6  (--)  -5  -6  -1 /-  2,  (-)  -1  -1  -2 / -3  2,  (-)
Are you rea— dy?          Are  you rea—dy—          Are you rea—dy?       Are  you  rea— dy— ?

-5  -5  -2 /-3 -3 -3  -3  -3  -2  -1  -1 /-6  -3  -3  -4  -3  -2  -1  -1 / 6  1  6  -2 -3 / -2 -3  3  (-)
Are you rea—dy for the time of your  life— It's time to stand up and fight—  S'al-right S'al—right——

-5  -5  -3 /-  -3  -3  -3  -3 -2 -1 -1 / 6  -3  -4  -3 -2  -1  -1  / 6—  (—)  / (—)  (-)
Hand in hand— we take a  ca— ra-van——  to  the  mo—ther  land——

-5  -5  -3  / -3  -3  -3  -3  -2  -1  -1 / 6  -3  -4  -3  -2  -1  -1 / 6  1  6  3  / 2  3  (--)
One by one we gon-na stand up with  pri-de  One that can't be de-nied—  Stand  up  Stand  up—

-5  -5 / 3  -3  3  -2  -3  -5  / 3.  6  5  -3  / -2  1  1  2  -3  /  -4 -3 2  (-)
From the high- est  moun-tain,  val-ley  low—  We  join  to-  ge-ther  with hearts  of  gold——
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Bridge:

```
……————————————————————————————————————————————————————————————————————————
          / Em                    / Bm                / Em                / Bm
          /  ii                   / vi                / ii                / vi
-5  -5  -3 / -4 -3  -2  -1  -2  -2 -3  -1 /—  (--)  -5  -5 /-4  -3  -2  -1  -5  3  -1 /—  (-)
Now the chil—dren of the world can— see—  There's a  bet-ter place for us to  be—
-2  -2  /-4  -3  -2  -1  -2  3  -3 /—  (--)  -3  -3  /-4  -3  -2  -1  -5  3  3 /—  (-)
                            -6 /—                                          -6 /—  (-)

Bm      / Bm      Em7 /  Em7                / G     / A
vi      / vi      ii7  /  ii7               / IV    / V
-3  -3  -4 /  -3  -2  -1  -1 -6 / (-)-3 -4  -3  -2  -1  1  /—  1— / 2—.
The place in which we were bo-rn  So ne-glec-ted and torn—  a—  part—
                                                  6 /—  6— / 7—.
……————————————————————————————————————————————————————————————————————————
```

Chorus:

……

/ D / Bm / Em / Bm A (2x)
/ I / vi / ii / vi V (2x)
-5 -5 / -3 -3 -3 -3 -3 (-) -4 /- -3 -2 -3 -1 -5 -5 -6/-- 1 / 6 3 -2 -3
E-v'ry wo-man e- v'ry man Join— the ca-ra-van— of love— Stand up Stand up *Stand up—*
-5 -5 / -1 -1 -1 -1 1 (-) -1 /- -1 -1 -1 6 -5 -4/-- 8 6 (--) / (--) 6 7
-5 -5 / -5 -5 -5 -5 5 (-) -6 /- -6 -6 -6 6 -3 -2/-- 1 6 (--) / (--) 4 5

-5 -5 / -3 -3 -3 -3 -3 (-) -4 /- -3 -2 -3 -1 -5 -5 -6/-- 1 / 6 3 -2 -3
E-v'ry bo- dy take a stand Join— the ca-ra-van— of love— Stand up Stand up *Stand up—*
……

/ D / Bm / Em7 / A
/ I / vi / ii7 / V
-1 -1 / 6 5—. /- -6— -1 -1 / 3 -4 -3 -4 2. /— (--) **(2x)**
I'm your bro-ther———— I'm your bro-ther don't you know—
She's my sis-ter———— She's my sis-ter don't you know—

Bridge 2:

……

/ Em / Bm / Em / Bm
/ ii / vi / ii / vi
-5 -5 -4 /- -3 -2 -1 -2 -2 -3 -1 /— (-) -5 -6 -3 / -4 -3 -2 -1 -2 -3 -1 /— (-)
We'll be liv—ing in a world of— **peace**—— And the day— when e- v'ry-one is **free**—

/ Bm / Em7 / G / A /
/ vi / ii7 / IV / V /
/ (-) -3 -3 -4 -3 -2 -1 -1 / 6 (-) -3 -4 -3 -2 -1 -1 / 6— (-) -1 -1 -2 /— (—) /
We'll bring the young and the old—— Won't you let your love **flow**—— **from your heart**—
……

E-v'ry wo-man e- v'ry man join the caravan…

Coda:

……

/ G / Em
/ I / vi
-5 -6 -1 /- -2 (--.) -5 -6 -1 /- -5 -6 (--)
So are you rea— dy? *(we're co-ming)* Are you rea—— dy? *(we're co-ming)*
-3 - 3 – 3 *-3 -3 –3*
……

/ Am7 / D
/ ii7 / V
-5 -6 -1 /- 2, (--.) -1 -1 -2 / -3 2
Are you rea—dy? *(we're co-ming)* Are you rea— dy? *(we're com-ing on the ca-ra-van)*
-4 -4 -4 *-3 -4 -3 -4 -3 -4 -5 -3*
……
You better get ready (*Go for it)* You better get ready *(Go for it)*
You better get ready *(Go for it)*You better get ready for the caravan *(Go to catch the car-a-van)*

Carry the Earth

Azula

(Capo 3 to match original recording in C minor.)

```
/ Am                / Am (or F)      / F                        / E7          /
/ i                 / i  (or VI)     / VI                       / V7          /
/ 1   5    -4  3.  /--.  (—)     -1 / 1     5    -4  3   -1 -3 / 2—   (—)  /
  I   can see you——              I   see   you   see me too———

/ Am                / Am (or F)      / F                        / E7
/ i                 / i  (or VI)     / VI                       / V7
/ 1   5    -4  3.  /--.  (—)     -1 / 1.     -1      -4  4.   / 2—.
  I   have cho-sen—              I   know you're cho-sen    too——

-----------------------------------------------------------------------------------------------
      / Dm        Em7    / Am          / Dm        Em7            / C          /
      / iv        v7     / i           / iv        v7             / III        /
  1   / 1    -5  -5  -4 5.   /—.     (--)  / 1     5   -4    -3   -1 -3 /——      /
Cause we   are a  fire————————          We   are  one  big   light———

/ Dm            Em7    / Am          / Dm        Em7            / Am              /
/ iv            v7     / i           / iv        v7             / i               /
/ 1       5         -4  5.  /—.     (--)  / 1     5     4       -1 -7 / 1—      (—)   /
 Dan—cing— high-er———————          let   the  world  shine— bright—
-----------------------------------------------------------------------------------------------
/ Am                        / Am (or F)                / F                        / E7                /
/ i                         / i  (or VI)               / VI                       / V7                /
Stand up war-ri-ors————————                Trans-  form     ma-   gi-cians———————        Oh
Con-nect— con-nect the lov-ers—            And   care  deep-ly care my queens——

-----------------------------------------------------------------------------------------------
Cause we—   are a fire———————              We—   are—  one  big   light———
 Dan—cing— high-er——                       let— the— world—  shine—  bright—
-----------------------------------------------------------------------------------------------

      / Dm        Em7       / Am                / Dm            Em7       / C
      / iv        v7        / i                 / iv            v7        / III
-5 -5 /  4.      -3   4.     -3  / -5  1—   (-) -5  -5 /  4.        -3    4.     -3  / 5    4   3
In my eyes— you see— the   o-cean—      In my  bones— you  feel— the  trees———

      / Dm        Em7            / Am                / Dm            Em7         / Am
      / iv        v7             / i                 / iv            v7          / i
-5  -5 /  4—       4—          -3  / -5  5—   (-) -5 -5 /  4.        -3  -4   4     -7 / 1—       (--)
In my  veins—   flow—     the    ri- ver—      In my  hands—  I   car-ry— the  earth—

In your eyes—  I see—     the o-cean—      In your bones—   I  feel—  the trees—
In your veins— flows—     the ri-ver—      In your hands—  you car-ry— the earth—
```

Come and Go With Me to That Land

traditional

```
                 / D                    / (D7)                 / G                  / D
                 / I                    / (I7)                 / IV                 / I
 -1   -1   2 / 3   3  -3 3  -5 /—   -5    -5   5  / -4  4.  -4  4. / 3—
 -5   -5   6 / 1   1  -1 1  -3 /—   -3    -3   3  / -2  1.  -1  1. / -6  5.
Come and go  with me to that land—  Come and go  with me  to that land—
 -5   -5   6 / 5   5  -5 5  -1 /—   -1    -1   1  / -6  6.  -6  6. / 1—

                 / D                    / D                    / E                  / A
                 / I                    / I                    / II                 / V
 -1   -1   2  / 3   3  -3 3  -5 /—  -5    5  -4# /——                / 5—
 -5   -5   6  / 1   1  -1 1  -3 /—  -3    3  -2  /——                / 2—
Come and go  with me to that land—  where I'm bound————————
 -5   -5   6  / 5   5  -5 5  -1 /—  -1    1  -6 /—  -6   1  -7 /—
                                                   where I'm  bound-

                 / D                    / D7                   / G                  / E7          /
                 / I                    / I7                   / IV                 / II7         /
 -5   -5   5 / 3   3  -3 3  -5 /—   -5    -5   5  / 4   4  -4  4.  / #4——   /
 -5   -5   5 / 6   5  -5 5  -3 /—   -3    -3   3  / 2   1  -1  1.  / 2——    /
Come and go with me to that land—  Come and go  with me  to that  land——
 -2   -2   2 / 1   1  -1 1  -7b /—  -7    -7   7  / 6   6  -6  6.  / 6——   /

/ D                  / A7                  / D    (G)    / D
/ I                  / V7                  / I    (IV)   / I
/ 5   5  -6  5  -4 /—   -5    4   -3 /—   4—    / 3—
/ 3   3  -4  3  -2 /—   -3    2   -1 /——       / 1—
 With me to that land—  where I'm  bound————————
/ 1   1  -1  1  -5 /—   -6    7   -1 /—  6    6   / 5—
                                        where I'm bound—
```

There'll be justice in that land, peace and justice in that land. There'll be justice in that land where I'm bound…

There'll be singing in that land, voices ringing in that land. There'll be singing in that land, where I'm bound…

There'll be freedom in that land, there'll be freedom in that land…

Much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its sweet rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down.

- Dr. Martin Luther King, Jr.

[3/4]

Come Sing a Song With Me

Carolyn McDade

/ G / G / G / G / C / C / C / D7 /
/ I / I / I / I / IV / IV / IV / V7 /
/ 3—. / 3— 5 / 3— 2 / 1—. / 6—. / 6— 8 / 6— 5 / 4—. /
Come— sing— a song— with me— Come— sing— a song— with me—

/ G / G / G / G / Am / D (or Bm) / G /
/ I / I / I / I / ii / V (or iii) / I /
/ 3—. / 3— 5 / 3— 2 / 1— 1 / 2 3 4 / 3— 2 / 1—. /-- (--)
Come— sing— a song— with me— that I—— might know— your mind——
.....

/ D / D / G / G / D / D / G / G
/ V / V / I / I / V / V / I / I
5 / 5—. /-- 9 7 / 8—. /— 6 / 5— 6 / 5— 4 / 3—. /—
And I'll——— bring you hope—— when hope— is hard— to find———

/ D / D / G / Em / Am / D / G / G /
/ V / V / I / vi / ii / V / I / I /
5 / 5—. / 9— 7 /10— 9 / 8— -1 -1 / 2 3 4 / 3— 2 / 1—. / (—.) /
And I'll— bring— a song— of love— and a rose in the win—ter time—
.....

Come— dream— a dream— with me— Come— dream— a dream— with me—…

Come— dance— a dance— with me— Come— dance— a dance— with me—…

The Way It Is

William Stafford

There's a thread you follow. It goes among
things that change. But it doesn't change.
People wonder about what you are pursuing.
You have to explain about the thread.
But it is hard for others to see.
While you hold it you can't get lost.
Tragedies happen; people get hurt
or die; and you suffer and get old.
Nothing you do can stop time's unfolding.
You don't ever let go of the thread.

The Course

Ayla Nereo

(B**acking vocals to sing throughout)**

/ F / F / F / Bb / F / Bb / F / F /
/ I / I / I / IV / I / IV / I / I /
/ 5—— / 5— (--) 5 / 5—— / 4—. 5 / 5—— / 4—. 5 / 5—— / 5—— /
/ 1— 6 5 / 3— (--) 3 / 3— 2 1 / 4— (--) 3 / 3— 2 1 / 4— (--) 3 / 3—— /— (—) /
Ohhh— oh oh ohh— Woah Woah——— ohh— Woah Woah—— ohh— Woah Woah——
/ 5— 4 3 / 1— (--) 1 / 1—— / 1— (--) 1 / 1— / 1— (--) 1 / 1—— /— (—) /

/ 5—— / 5—— / (——) / 6 5— -3 -2 / 1—— / 6 5— -3 -2 / 1—— / 1— (—) /
Ooh——————————————- *Ooh ooh— oh-oh- ooh—— Oh-ooh— oh-oh-ooh———*

/ F / F / F / Bb / F / Bb / F / F /
/ I / I / I / IV / I / IV / I / I /
/ 5— 6 8 / 8 6— -5 -5 / 5 5 6 8 / 8— 6 5 / -5 6 8. 6 /- (-) 5 5 5 / 5 3—. / (—‘) /
Who’ll fetch the wa-ter? Will it be your great grand-daugh—ter my dar——lin— who’ll fetch the wa-ter—?

/ 5 5 6 8 / 8—. -5 -5 / 5. -5 -6 8. / 8 6 5 /-5 6 8. 6 /- (-) -8 -8 6. -5 / 8—— / (—.) 5 /
What will be its course—? From the source how will it find— us my dar——lin’— what’-ll be the course—? And

/ F / F / F / Bb / F / Bb / F / F /
/ I / I / I / IV / I / IV / I / I /
/ 5 5 6 8 / 8—. -8 -8 / 12 10 -9 8. / 8. (--.) -8 -8 / 12 10 9. -8 / 8 8 6 5 / 8—— / (—.) 5 /
Who will call the rain— feel it fall- in’ to our— skin— from a well-ing deep— with-in who’ll call the rain—? And

/ I / I / I / IV / I / IV / I /
/ 5— 6 8 / 8—. -5 -5 / 5 5 6 8 / 8— 6 -5 -5 / 5 -5 -5 -4 3 -4 /- 5 -4 3 -1 / 1—— /
Who’ll strike the drum? When our thun-d’ring heart-beat needs it when the feet got-ta pray it down—who’ll beat—the gound?

Ohhh— oh oh ohh— Woah Woah— oh oh ohh— Woah Woah— oh oh ohh— Woah Woah—— (2x)

/ F / F / F / Bb / F / Bb / F / F /
/ I / I / I / IV / I / IV / I / I /
Who will speak in truth— and where will they walk it, show us how my dar-ling— who’ll sow the truth— and
Where from will it bloom— to the sto-ry as we shape it for each o-ther bro-ther sis-ter what we choose— This

Breath— we been gi-ven— this life— we are tend-ing— this gar-den we are seed-ing for the ones yet to come— Oh
Who’ll fetch the wa-ter—? Will it be your great grand-daugh-ter my dar—ling— who’ll fetch the wa—ter—?

/ F / F / F / Bb / F / Bb / F / F /
/ I / I / I / IV / I / IV / I / I /
/ 8— 9 10 / 9 8. (--) -5 / 8 8 9 10 / 9— (--) 5 / 8 8 9 10 / 10— (—) / 8 8 9 10 /10—. (--) /
/ 1— 2 3 / 2 1. (--) -5 / 1 1 2 3 / 2— (--) 5 / 1 1 2 3 / 3— (—) / 1 1 2 3 / 3—. (--) /
I’ll— fetch the wa-ter And I will be the course— and I will call the rain— I will call the rain—
Ooh—————————————————— *Oh-ooh— oh-oh-ooh——— Oh-ooh— oh-oh-ooh————*
/ 5—— / 5—— / 5—— / 6 5— -3 -2 / 1—— / 6 5— -3 -2 / 1—— / 1—— /

Don't Worry, Be Happy

Bobby McFerrin

……..
/ C / C / Dm / Dm //
/ I / I / ii / ii //
/ 8— 6 5 / -6 -2 3 -5 -3 -2 -1 / -2 -3 2—. / (—) -5 -3 -2 -1 //
/ Ooh— ooh ooh oo-oo ooh Oo-ooh-ooh ooh oh-oo ooh—— Ooh ooh-ooh ooh

/ F / F / C / C //
/ IV / IV / I / I //
/ -2 -3 2—. / (—) -3b -2 -1 -6 / 1—— / (——) //
ooh-oo ooh—— Ooh ooh-ooh ooh ooh——
……..
/ C / C / Dm / Dm
/ I / I / ii / ii
Here's a lit-tle song I wrote— You might want to sing it note— for note

// F / F / C / C //
// IV / IV / I / I //
Don't wor-ry— be hap-py—
……..
// C / C / Dm / Dm
// I / I / ii / ii
In e-very life we have— some trou-ble— But when you wor-ry you make— it dou-ble—

// F / F / C / C //
// IV / IV / I / I //
Don't wor-ry— be hap-py— (Don't worry be happy now)
……..
Ooh— ooh ooh ooh oo-ooh Ooh ooh-ooh ooh oh-oo ooh— Ooh ooh-ooh ooh
ooh-oo ooh— Ooh ooh-ooh ooh ooh——

Ain't got no place to lay your head — Somebody came and took your bed—
Don't wor-ry— be hap-py—
The landlord say your rent is late— He may have to litigate—
Don't wor-ry— be hap-py—
Ooh— ooh ooh ooh oo-ooh Ooh ooh-ooh ooh oh-oo ooh…

Ain't got no cash, ain't got no style— Ain't got no gal to make you smile—
Don't wor-ry— be hap-py—
'Cause when you worry your face will frown— And that will bring everybody down
So Don't wor-ry— be hap-py—
Ooh— ooh ooh ooh oo-ooh Ooh ooh-ooh ooh oh-oo ooh…

Now there, is this song I wrote— I hope you learned note for note Like good little children,
Don't wor-ry— be hap-py— Now listen to what I said,
In your life expect some trouble When you worry you make it double
But Don't wor-ry— be hap-py—
Ooh— ooh ooh ooh oo-ooh Ooh ooh-ooh ooh oh-oo ooh…

Ella's Song _Bernice Johnson Reagon (Sweet Honey in the Rock)

(*This song is a tribute to Civil Rights pioneer Ella Baker. The lyrics are all quotes from Baker.*)

```
/ C                          / C                      / G          / G        /
/ I                          / I                      / V          / V        /
/ -3  -2  -1  -1  1    -6 -5 /  3   -2  -1   1    1  / 2   (—.)  / (——)  /
 We  who—  be-lieve in—    free-dom—  can-not   rest

/ G                    / F                  /  C                      / C          /
/ V                    / IV                 /  I                      / I          /
/ -2   2   -2  2    2  /  2    1    1    1  /  3  -2 -1 -5  -6  -1  -1 /—.   (--)  /
 We who  be-lieve in   free-dom can-not rest   un—til   it—   comes—
```

```
/ C                          / C                      /  G                    / G          /
/ I                          /                        /  V                    / V          /
/ -3  -2  -1  -1  1    -6 -5 /  3   -2 -1    1    1   / (--)  3.  =4 =3  -2 -1 /  2   (—.)  /
 We  who—  be-lieve in—   free- dom—  can- not        rest——————————
                            We who—  be-lieve in   free-dom—  can-not rest
                          / -5  -4  -3  -3  3    3  /  5   -4  -3   3   3  /  4   (—.) /
                          / -3  -2  -1  -1  1    1  /  3   -2  -1   1   1  /  2   (—.) /
```

```
/ G                    / F                    /  C                      / C          /
/ V                    / IV                   /  I                      / I          /
/ -2   2   -2  2    2  /  2    1    1    1  /  3  -2 -1 -5  -6  -1  -1 /—.   (--)  /
 We who  be-lieve in   free- dom   can- not   rest   un—til  it—  comes—
                       We who  be-lieve in   free-dom can -not     rest—
/  (——)               / -4   4   -4   4   4  /  5    4   4   4    / 3—.  (--)  /
/  (——)               / -2   2   -2   2   2  / 2    1   1   1    / 1—.  (--)  /
```

Until the killing of black men— black mothers' sons—
Is as important as the killing of white men— white mothers' sons— *We who believe in freedom cannot rest…*

That which touches me most is that I had a chance to work with people—
Passing on to others that which was passed on to me— *We who believe in freedom cannot rest…*

To me young people come first, they have the courage where we fail—
And if I can but shed some light as they carry us through the gale— *We who believe in freedom cannot rest…*

The older I get the better I know that the secret of my going on—
Is when the reins are in the hands of the young who dare to run against the storm—

Not needing to clutch for power, not needing the light just to shine on me—
I need to be one in the number as we stand against tyranny—

Struggling myself don't mean a whole lot, I've come to realize—
That teaching others to stand up and fight is the only way my struggle survives—

I'm a woman who speaks in a voice and I must be heard—
At times I can be quite difficult, I'll bow to no man's word—

[6/8]

Every Grain Of Sand

Bob Dylan

……..
/ G / C / G / C
/ I / IV / I / IV
=1 =3 / 5 -5 5 -3 / -5 3 (--) =1 =3 / -5. =5 5 -5 -3 1 /-- (--.)
In the time of my con-fes-sion in the hour of my deep-est need—

/ G / C / D / D7
/ I / IV / V / V7
=1 =3 / 5 -5 5 -5 / 5 -5 3 (-) / -2 -2 -2 -3 -2 -1 / 2 (--.)
When the pool of tears be-neath my feet floods e-v'ry new-born— seed
……..
There's a dy-ing voice with-in me— reach-ing out some-where—
Toil-ing in the dan-ger— and the mo-rals of— des-pair
……..
/ D / D7 / G / D
/ V / V7 / I / V
-2 / 2 -2 2 -3 / -4 -4 (--) -3 -4 / 5 -5 -5 -4 -3 / -2 (—)
Don't have the in—cli-na-tion to look back on a-ny mis-take

/ D / D7 / G / D C
/ V / V7 / I / V IV
-2 / 2 -2 2 -3 / 4 -4 -4 -3 -4 / 5 -5 -5 -4 -3 / -2 (—)
Like Cain I now be-hold this chain of e- vents that I— must break
……..
/ G / C / G / C
/ I / IV / I / IV
=1 =3 / 5 5 -5 -3 / -5 3 (-) -1 -3 / 5 -5 -5 3 / 1 (--.)
In the fu- ry of the mo-ment— I can see the mas-ter's hand—

/ G / C / D / G /
/ I / IV / V / I /
-5 / 5 -5 5 -3 / -5 3 (--) -5 / 5 -5 -5 -3 -2 / 1. (--.) /
In e- v'ry leaf that trem-bles— in e— v'ry grain— of sand—
……..

Oh, the flow-ers of in-dul-gence— and the weeds of yes-ter-year—
Like cri-mi-nals, they have choked the breath— of cons-cience and good cheer—
The sun beams down u-pon the steps— of time to light the way—
To ease the pain of idle-ness— and the mem-ory of de-cay—
I gaze into the door-way of temp-ta-tion's an-gry flame—
And e-v'ry time I pass that way I'll al-ways hear— my name—
Then on-ward in my jour-ney— I come to un-der-stand—
That e-v'ry hair is num-bered— like e— v'ry grain— of sand—

/ G / C / G / C
/ I / IV / I / IV
I have gone from rags to rich-es— in the sor-row of the night—

/ G / C / D / D7
/ I / IV / V / V7
In the vio-lence of a sum-mer's dream— in the chill of a win-try light—

In the bit-ter dance of lone-li-ness— fad-ing into space—
In the bro-ken mir-ror of in-no-cence— on each for-got-ten face—
……..
/ D / D7 / G / D
/ V / V7 / I / V
I hear the an-cient foot-steps like the mo-tion of the sea

/ D / D7 / G / D
/ V / V7 / I / V
Some-times I turn there's some-one there— o-ther times it's on—ly me
……..
/ G / C / G / C /
/ I / IV / I / IV /
I am hang-ing in the bal-ance— of the re-al-i-ty of man—

/ G / C / D / G /
/ I / IV / V / I /
Like e-v'ry spar-row falling— like e— v'ry grain— of sand—

The meaning of my existence is that life has addressed a question to me. Or conversely, I myself am a question which is addressed to the world, and I must communicate my answer, for otherwise I am dependent upon the world's answer.

-C.G. Jung

The Farthest Field

David Dodson

(Cindy Kallet, Ellen Epstein and Michael Cicone have recorded a great arrangement of this hymn.)

/ C / C / C / C /
/ I / I / I / I /
/ (--) 5 5 -3 -2 / 1—— / (--) 1 3 5 / 5—— /
There is a— land—————— high on a hill————
There is a land———— High on a
/ (--) 3 3 4 / 3—— / (--) 3 3 4 /
/ (--) 1 1 2 / 1—— / (--) 1 1 2 /
/ (--) 5 5 6 / 1—— / (--) 1 1 6 /

/ C / F C / C / G / C (F) / C
/ I / IV I / I / V / I (IV) / I
/ (--) 1 3 5 / 6— 5 5 / 5 3 / 2 5 5 -3 -2 / 1—— / (--)
where I am go— ing. There is a voice that calls to— me——
hill where I am go— ing. There is a voice that calls to— me——
/ 3 1 3 5 / 6— 5 5 / 5 3 / 2 5 5 -3 -2 / 1—— / (--)
/ 1 1 1 3 / 4— 3 3 / 3 1 / 7 1 2 3 / 3— 4— / 3
/ 1 5 5 5 / 1— 1 1 / 1 5 / 5 6 7 1 / 5—— / (--)

The air is sweet——— the grass-es wave——
The air is sweet— the grass-es

/ (--) 1 3 5 / 6— 5 5 / 5 3 / 2 5 5 -3 -2 / 1 1 3 5 /
The wind is blow—ing a- way up in the far-thest field Oh——
wave The wind is blow—ing a- way up in the far-thest field Oh——

/ F / F / C / C /
/ IV / IV / I / I /
/ 6 6 6 -7 -8 / 8 8 8 6 / 5. -3 1 5 / 5—— /
Walk with me and— we will see the my—ste-ry re-vealed—
/ 4 4 4 5 / 6 6 6 4 / 3. -3 3 3 / 3—— /
/ 1 1 1 1 / 4 4 4 2 / 1. -1 1 1 / 5—— /

/ F / F / C G / C /
/ IV / IV / I V / I /
/ 6 6 6 -7 -8 / 8 8 8 6 / 5. -3 3 2 / 1—. (--) /
When one day we wend our way up to the far-thest field—
/ 4 4 4 5 / 6 6 6 4 / 3. -3 3 4 / 3—. (--) /
/ 1 1 1 1 / 4 4 4 2 / 1. -5 5 6 / 1—. (--) /

The sun will rise—— the sun will set——
Across the moun—tains and we will live with beauty there——
The frag-rant flowers—— the days and hours——
Will not be count—ed and peace-ful songs will fill the air Oh—
Walk with me and— we will see …

I know one day—— I'll leave my home——
I know one day—— I'll leave my home——
Here in the val—ley and climb up to that field so fair——
And when I'm called— and count-ed in——
And when I'm called— and count-ed in——
That fi-nal tal—ly I know that I will see you there— Oh—
Walk with me and— we will see …

Oh my dear friends—— I tru-ly love——
Oh my dear friends—— I tru-ly love——
To hear your voi—ces lift-ed up in ra-di-ant song——

Though thru the years—— we all have made——
Though thru the years—— we all have made——
our sepa-rate choi—ces we've end-ed here where we be-long. Oh—
Walk with me and— we will see …

Circles of Our Lives

Wendell Berry

Within the circles of our lives
we dance the circles of the years,
the circles of the seasons
within the circles of the years,
the cycles of the moon
within the circles of the seasons,
the circles of our reasons
within the cycles of the moon.

Again, again we come and go,
changed, changing. Hands
join, unjoin in love and fear,
grief and joy. The circles turn,
each giving into each, into all.

Only music keeps us here,
each by all the others held.
In the hold of hands and eyes
we turn in pairs, that joining
joining each to all again.

And then we turn aside, alone,
out of the sunlight gone
into the darker circles of return.

Grassroots Movement

M.C. Yogi

[CAPO 3 to match recording] *(Watch M.C. Yogi's Youtube video of this inspiring anthem!)*

/ A / A / E / E / D / D / A / A /
/ I / I / V / V / IV / IV / I / I /
Come on everybody We can do it. Join the grassroots movement

/ A / A / C / C
/ I / I / IIIb / IIIb
It's a brand new day and a brand new morning There's a brand new time on the ho-ri-zon dawning
Doo – doo *du-du duh du- du* *Doo – doo* *du-du duh du-du*
/ 1 1 (—) / -1 1 1 -1 1 / 3b 3 (—) / -3b 3 3 -3 3 /
/ 5 5 (—) / -5 5 5 -5 5 / 5 5 (—) / -5 5 5 -5 5 /

/ D / D / A / A
/ IV / IV / I / I
Got to pull back the blinds, no more yawning It's time to rise and shine cuz the world is calling
Doo – doo *du-du duh du-du* *Doo – doo* *du-du duh du-du*
/ 4 4 (—) / -4 4 4 -4 -4 / 8 8 (—) / -8 8 8 -8 8
/ 6 6 (—) / -6 6 6 -6 -6 / 5 5 (—) / -5 5 5 -5 5

We got to /get involved as the /planet revolves— / This is our chance to ad/vance the cause—
/ Now is the time and to/day is the day— / We are the ones who can /make the change— /
/ We have the tools and the /skills and we're capable / To change the world and / make it more sustainable
To/gether we are strong and our /bonds are unbreakable / If we act bold— / we can obtain the goal /
/ Let's have the courage so / we can be of service Planting /seeds when they flourish every/body will be nourished
To/gether we are better nothing /to it but to do it— / It's a / grassroots movement

---

/ A / A / E / E /
/ I / I / V / V /
4 / 3—— / (—) 5 3 / 3 2— -6 -5 3 / -2 -1—
Let's all——— *lend a hand—* *across the land———*
2 / 1 -6 -5 -1 -1 -6 -5 / -1 -1 5 1 1 / (-) -1 -6 1 -1 -6 / 1 -6 1 (-)
Let's all— join to-ge-ther e-v'ry wo-man and man and, lend a hand all a- cross the land
6 / 5 -5 -5 -5 -5 -5 -5 / -5 -5 5 5 5 / (-) -5 -5 5 -5 -5 / 5 -5 5 (-)

/ D / D / A / A /
/ IV / IV / I / I /
(--) / / / -3 -3 -2 -1 -3 -3 -2 -1 / (-) -3 -2 1 /
2 / 1 -6 -5 1 6 / (-) -1 -1 1 -1 / -1 -1 -6 -5 -1 -1 -6 -5 / (-) -1 -6 1 /
join in let's be-gin start right a-way to- ge-ther mo-vin' for-ward toward a brigh-ter day Yo!
6 / 6 -6 -6 6 6 / (-) -6 -6 6 -6 / -5 -5 -5 -5 -5 -5 -5 -5 / (-) -5 -5 5 /

/ This is the place and / this is the nation. It's / time to work together for the / future generations /
/ Now is the moment we're the / ones we've been waiting for / This is the chance to /open up the door to your /
/ Heart and start to / play your part. Shining / bright like a light in/side the dark
As we em/bark and endeavor to /make this world better Let's / always remember that we're / in it together
Whatever / gender— religion— / or persuasion /Let's come together and / rise to this occasion /
/Pitching in all a/cross the land— Rolling / up our sleeves and / lending a hand—
We can /do it If we / put our hearts to it /If you want improvement then /come on join the movement
If you're /in let's begin let's /start right away To/gether moving forward towards a / brighter day. *Let's all join…*

Hallelujah

Sarah Nutting and Karisha Longaker (Ma Muse)
(Mamuse.org)

```
/ D                     / D                     / A7                / D
/ I                     / I                     / V7                / I
/ 3   3     3   -2 -1 / 3    3    3    2  / 5.    -2  5   2  / 5  -4 -3  3
/ 1   5     1   -6 -5 / 1    5    1    5  / 7.    -5  7   5  / 1  -6 -5  5
  E—v'ry— time I—   feel  this  way This  old—  fa-mil-iar  sink——ing

D      / G                                / D                          / A7                          / D
I      / IV                               / I                          / V7                          / I
-4  -6 / 6.    -6   =6  =4   (-) -5    =5  =4  / 3  {-3 -4 -5}  5    -5.    =5  / -5 -5  (-)  -5   -5  -5   -5  -4  / 3—.
-1  -3 / 4.    -4   =4  =1   (-) -1    =1  =6  / 1  {-1 -2  -3} 3    -2.    =2  / -2 -2  (-)  -2   -2  -2   -2  -1  / 1—.
  I  will lay— my  trou-bles    down by the  wa————ter— where the  ri-ver     will ne-ver run—  dry—

-----------------------------------------------------------------------------------------------------------------------
D   / G                                / D                          / A7                          /  D
I   / IV                               / I                          / V7                          /  I
(--) / -6  =6  =6  -6  -6  -6  -6  -6  -6 / -5   =5  =5  -5  -5  -5  -5  -5  -5 / -5  =5  =5  -5  -5  -5   -5  -5  -5  / 3   4   5
       I'm gon-na let my-self be lift-ed  I'm gon-na  let my-self be lift-ed I'm gon-na let my-self be lift-ed  By and by
(--)   / -4  = 4 =4  -4  -4  -4  -4  -4  -4 /  -3  =3  =3  -3  -3  -3  -3  -3 / -2   =2  =2  -2  -2  -2   -2  -2  -2  / 1   2   3

-4  -6 /  6    6.              (-)   -6  -6 /  5—       5.            (-)  -5  -5 /  5    5.              (-)  -5   -4  /  3—.
-1  -4 /  4    4.              (-)   -1  -3 /  3. =2 =1  1.          (-)  -1  -1 /  2    2.              (-)  -1   -1  /  1—.
Hal-le- lu—jah—                 Hal-le-lu———jah————      Hal-le- lu—jah——              By  and  by———
-----------------------------------------------------------------------------------------------------------------------
D      / G                                / D                          / A7                          /  D
I      / IV                               / I                          / V7                          /  I
-4  -5 / 6.   -6   =6   =4   (-) -5    =5  =4  /  3 {-3 -4 -5} 5    -5.    =5  / -5  -5  (-) -5   -5  -5  -5 -4   / 3—.
I  will lay   my trou-bles      down by the  wa————  ter   Where the   ri-ver     will ne-ver run— dry—
I  will lay   my trou-bles      down by the  wa————  ter   Where the   ri-ver     will ne-ver run—  dry—
-1  -3 / 4.   -4   =4   =1   (-) -1    =1  =6  / 5  {-5 -6 -1} 1    -1.    =1  / -2 -2  (-)  -2   -2  -2  -2  -1  / 1—.
-----------------------------------------------------------------------------------------------------------------------

It's— been said— and I do— be-lieve—As you ask— so shall— you re-ceive—
So take from me these trou-bles— Bring me sweet— re-lease  Where the ri-ver— will ne-ver run dry— Hal-le-lu-jah…

There is a ri-ver in this heart of— hearts   With a know-ing—ness of my high—est— good
I am will-ing—     I will do— my— part— Where the ri-ver—     will ne-ver run— dry—     Hal-le-lu—jah—…
```

Utopia is diagnostic. Suffering yields hope, and each particular shade of hope is colored by the particulars of the suffering.

Chris Jennings *Paradise Now*

[3/2] # How Can I Keep From Singing? m: R. Lowry w: Anne Warner

[*This song is often sung in 4/4 time by shortening whole notes to half notes and dotted half notes to quarter notes*]

/ D / G / D / A
/ I / IV / I / V
3 / 3 3 5—. 3 / 4 4 1—. 2 / 3 3 3—. 5 / 5 5——
5 / 1 2 3—. 1 / 2 1 6—. 6 / 5 1 5—. 3 / 3 2——
My life flows on— in end-less song— a-bove Earth's la—men-ta-tion—
5 / 5 5 1—. 5 / 6 6 4—. 4 / 3 5 1—. 1 / 1 7——

/ D / Em G / D / A7 D
/ I / ii IV / I / V7 I
3 / 3 3 5—. 3 / 4 4 2—. 2 / 1 3 5—. 5 / 5 3
5 / 1 2 3—. 1 / 2 1 6—. 6 / 5 1 3—. 2 / 2 1——
I hear the real— though far off hymn— that hails a new— cre- a- tion—
5 / 5 5 1—. 5 / 6 6 4—. 4 / 5 5 1—. 5 / 5 1——

D / D / Bm7 / D / A7
I / I / vi7 / I / V7
5 / 8 8 8—. 5 / 6 8 5—. 5 / 5 5 5—. 5 / 5 7——
3 / 5 5 5—. 3 / 2 3 1—. 2 / 3 3 3—. 2 / 3 5——
Thru all the tu—mult and the strife— I hear its mu—sic ring-ing—
1 / 3 3 3—. 1 / 6 6 6—. 7 / 1 1 1—. 7 / 1 2——

/ D / Em G / D / A D
/ I / ii IV / I / V I
5 / 8 8 8—. 5 / 6 8 8—. 8 / 8 8 5—. 2 / 2 1—.
3 / 5 5 5—. 3 / 2 1 6—. 6 / 5 1 3—. 2 / 2 1—.
It sounds an e— cho in my soul—. How can I keep— from sing-ing—?
1 / 3 3 3—. 1 / 6 6 4—. 6 / 5 5 1—. 5 / 5 1—.

What though the tempest loudly roars— I hear the truth it liveth—
And though the darkness round me close— songs in the night it giveth—
No storm can shake my inmost calm— while to that rock I'm clinging—
Since love is lord of heav'n and earth— how can I keep from singing—?

When tyrants tremble as they hear— the bells of freedom ringing—
When friends rejoice both far and near— how can I keep from singing—?
In prison cell and dungeon vile— our thoughts to them are winging—
When friends by shame are undefiled— how can I keep from singing—?

Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds.

Karl Paulnack

I'll Take You There

Al Bell (The Staple Singers)

(*This arrangement just maps the basic contours of this joyful song. Play with it and make it your own.*)

(F) / C / F / C / F
(IV) / I / IV / I / IV
6 5 / 1 6 (—) / (—) 6 5 / 1 6 (—) /
Are you rea-dy? Are you rea- dy?

/ (—) (-) -8 -8 -8 / 6— (—) / (—) (-) -8 -8 -8 / 6—
/ (—) (-) -5 -5 -5 / 4— (—) / (—) (-) -5 -5 -5 / 4—
/ (—) (-) -3 -3 -3 / 1— (—) / (—) (-) -3 -3 -3 / 1—
I'll take you there— *I'll take you there—*
/ (—) (-) -1 -1 -1 / 6— (—) / (—) (-) -1 -1 -1 / 6—

……

F / C / F / C / F / C / F
IV / I / IV / I / IV / I / IV
-3 -2 -1 / -3 (-) (—.) / (—) -4 -4 -4 -4 / 3 -2 -1 (—) / (—) -7 -6 -5 -4 / 3 -2 -1 (—) / (—)
I know a place Ain't no-bo-dy cry- in'— Ain't no-bo-dy worr-ied—
I'll take you there *I'll take you there—* *I'll take you there—*
/ (-) (—) -3 -3 -3 / 1. (-) (—) / (-) (—) -3 -3 -3 / 1. (-) (—) / (-) (—) -3 -3 -3 / 1.

/ C / F / C / F / C /
/ I / IV / I / IV / I /
-3 -1 -1 -6 / 3 1 (—) / (—) -4 -4 -4 -5 / 3 -2 -1 (—) / (——) / -3 -1 (--) -1 -7 (-) /
Ain't no smi-lin' fa-ces— ly-in' to the ra-ces— Help me, come on
ly-in' to the ra-ces *I'll take you there* *I'll take you*
-3 -3 -3 / 1. (-) (—) / (-) (—) -3 -3 -3 /

……

/ C / F / C / F / C /
/ I / IV / I / IV / I /
/ (--) -1 -7 (-) -1 -6 -5 / -3 -1 (--) -1 -7 (-) /
Come on Some-bo-dy Help me Come on

Oh! Oh! Mercy! *I'll take you there* Oh, let me take you there *I'll take you there*
Oh-oh! Let me take you there! *I'll take you there…* Let me lead the way *I'll take you there*

> *We speak mostly of happy and sad emotions, a divide that suggests a certain comic lightness to the one side and pure negativity to the other, but perhaps we would navigate our experiences better by thinking in terms of deep and shallow, rich and poor. The very depth of emotion, the connecting to the core of one's being, the calling into play one's strongest feelings and abilities, can be rich, even on deathbeds, in wars and emergencies, while what is often assumed to be the circumstance of happiness sometimes is only insulation from the depths, or so the plagues of ennui and angst among the comfortable suggest.*
>
> Rebecca Solnit

I'm Gonna Walk It With You

Brian Claflin and Ellie Grace

```
        / Am                    /  Am                  / E7                        / Am
        / i                     /  i                   / V7                        / i
-5   -5 / 5    -5  -5   1    -2 -1 / 3.    -2   1  (-)  -5  / -7#  -7   7   -7   -7  -8  -7  / 8—    (--)
-1   -7 / 1    -1  -1   3    -4 -3 / 5.    -4   3  (-)  -1  / -5   -5   5   -4   -3  -1  -7  / 1—    (--)
Well  it looks like it  might be a  hard— road—    but  I'm gon-na  walk it with-a   you—

        / Am                    /  Am                  / E7                        / E7
        / i                     /   i                  / V7                        / V7
-5   -5 / 5    -5.   8     7   =10/ 10 10  -9  -8  (-) -8  / -9   9    11  -9   -9   -9 /—  (-)
-1   -7 / 1    -1.   3     4   =3 / 5   5   -4  -3  (-) -1  / -5   5   #7  -5   -5   -5 /—  (-)
And I   know you might have a hea-vy load—     but   I  can   car—ry some too—

        / Am                    /   Am                 / Dm                        / Am
        / i                     /   i                  / iv                        / i
-10 10 / -10 10  10  9     -8  /  9    10   -9  -8  -8  -8  / 6     6     6    (-)  -6  /  10   10   -9   -8
-5   8  / -8   8   8   5     -5  /  4    5   -4  -3  -3  -3  / 4    -4 -3   4    (-)  -3  /  5    5   -4   -3
 I  will  lift you up when they push you down—  I  will raise my— voice     and stand my ground—

        / Am                    /  Am                  / E7                        / Am
        / i                     /  i                   / V7                        / i
-5   -5 / 5    -5  -5   1    -2 -1 / 3.    -2   1  (-)  -5  / -7#  -7   7   -7   -7  -8  -7  / 8—    (--)
-1   -7 / 1    -1  -1   3    -4 -3 / 5.    -4   3  (-)  -1  / -5   -5   5   -4   -3  -1  -7  / 1—    (--)
Well  it looks like it  might be a  hard— road—    but  I'm gon-na  walk it with-a   you—
……..

And it looks like it might be a long— night—     but I ain't go-in' nowhere—
And I know   it's  gon-na   be a hard— fight—     but I will stay right here—
I will shine a light in the dark-est hour—    I    will face the man in the tall-est tower—
Well it looks like it might be a long— night—    but I ain't go-in' no—where———
……..
                / Am                / Am                / Dm                        / E7
                / i                 / i                 / iv                        / V7
(—) (-)-7  8   / 8      (—) -7  -8  /  -8 -7 5   (-)  5    -5  /  4     -4  -3  -4.     -3.   -2 /—
          I  will work!       I  will    fight—!       I    will strive in the name  of   love—
                                                                  /  2     -2  -1   -2.     -1.  -7# /—

 (—) (-) -7  8   / -8 -7 5   (-) -5  7  /   8—      (-)   5   -5  / -4  -4  -4  -3    4     -5  -5 /—   (--)
          I  will speak—       I  will  shout—!     I— will sing it  to  the skies a- bove—
                                                        1   -1  / -2  -2  -2  -1    2    -1  -2# /—
……..
Well it looks like it might be a pe-ri-lous climb—  but I will fol-low your lead—
And I know it might be a long— time—   until the last one of us is freed—
But I will hold on tight, stay by your side—  I will be with you for this whole damn ride—
Well it looks like it might be a pe-ri-lous climb— but I will fol-low your lead—
[repeat  1st verse]

          I will walk!        I will climb!          Shine my light the whole night through—
Because it looks like it  might be a hard— road—    but  I'm gon-na  walk it with—  you—
```

I'm On My Way

traditional

[Mavis Staples does a great rendition of this freedom song on *Never Turning Back*.]

/ D / D / D / A7 / A7 / A7 / A7 /
/ I / I / I / V7 / V7 / V7 / V7 /
/ (--) 5 -6 1 -1 /—— / (--) 1 2 1 / -7 -5—. / (--) 5 7 2 / 2—— / (--) 2 3 2 /
I'm on my way—— to free-dom land— I'm on my way— to free-dom
I'm on my way—— *to free-dom land——* *I'm on my way——*
/ (--) 5 -6 1 -1 /—— / (--) 2 2 1 / -7 -5—. / (--) 5 7 1 / 2—— /

/ D / D / D7 / D7 / G / G /
/ I / I / I7 / I7 / IV / IV /
/ 1—. / (--) 1 3 -4 -5 /—— / (--) 5 5 5 /-5 -4—. / (--) 4 5 4 /
land——— I'm on my way———— to free-dom land———— I'm on my
to free-dom land——— *I'm on my way———* *to free-dom land I'm on my*
/ (--) 5 5 4 / -3 -1—. /(--) 1 3 -4 -5 /—— / (--) 4 4 4 / 4 4 5 4 /

/ D / A7 / D / D
/ I / V7 / I / I
/ 3— 5 3 / 2 5 -2 2 -1 /—— / (--)
way— great— God I'm on my way——
way— great— God I'm on my way— I'm on my way——
/ 1— 1— / 7 7 -7 7 -5 /-- 5 -6 6 -6 -5 /--

I asked my brother to come with me (3X) I'm on my way, praise God I'm on my way.
If you won't go, don't hinder me…(3X) I'm on my way, praise God I'm on my way.
I'm on my way, and I won't turn back…(3X) I'm on my way, praise God I'm on my way.'

Joe Hill

Earl Robinson and Alfred Hayes

……..

/ G / G / C / G
/ I / I / IV / I
-5 / 3 5 5 5 / 3 5 5. -5 / 6 8 8 6 / 8— (--)
I dreamed I saw Joe Hill last night— A- live as you or me—

/ C / C / A7 / D7 / D7 / G /
/ IV / IV / II7 / V7 / V7 / I /
-5 / 8. -8 8 5 / 7 6 5. -3 / -2 2. 7. -7 / 5— (--) 3 / 5 5 6. -5 / 1—— /
Says I— "But Joe, you're ten years— dead—" "I ne-ver— died—" said he— "I ne-ver died"—" said he——
. ……..

"The Copper Bosses killed you Joe— They shot you Joe" says I—
"Takes more than guns to kill a man—" Says Joe "I did—n't die—" Says Joe "I did—n't die—"

And stand-ing there as big as life— And smil-ing with his eyes—
Says Joe "What they can never kill— went on to or—ga-nize— Went on to or—ga-nize—"

From San Diego up to Maine— In every mine and mill—
Where working-men defend their rights— It's there you find— Joe Hill— It's there you find— Joe Hill—

Light Is Returning

Charlie Murphy

(Listen to Charlie Murphy's original arrangement on Youtube.)

/ Am / G6 / F / Em4 / Am / G6 / F / Em4 /
/ i / VII6 / VI / v4 / i / VII6 / VI / v4 /
/ (--) 3 5 7 / 7— 7— / (--) -6 -6 6 6 / 7 7 7. -7 / 8 8 8 8 / 7—— / (—) 6 6 / 5—— /
/ (--) 1 3 4 / 5. 4 -3 1 / (--) -1 -1 3 4 / 5 5 4. -7 / 5 1 3 4 / 5. 4 -3 1 / (—) 7 3 / 1—— /
Light is re-tur- ning— e-ven though this is the dark—est hour. No one can hold——— back the dawn—
/ (--) 5 1 2 / 3. 2 -1 5 / (--) -5 -5 1 2 / 3 3 2. -2 / 3 5 1 2 / 3. 2 -1 5 / (—) 5 7 / 5——— /

Let's keep it bur-ning— let's keep the light of hope a- live. Make safe our jour-ney— thru the storm—

One pla-net is tur-ning— cir-cle on her path a-round the sun. Earth Mo-ther is call-ing— her chil-dren home—

.....
...
/ Am / G6 / F / Em4 /
/ i / VII6 / VI / v4 /
/ -1 1 1. -1 -1 / -3 1 1— / -1 1 1. -1 -1 / -3 1 1— /
Come on home— chil-dren come on home— Come on home— chil-dren come on home— Light is re-tur- ning…

Look to the People

Ruth Pelham

(This is what's known as a "zipper" song. With each verse you sing, replace the word *courage* with *justice, laughter, etc.*)

/ A / D A / A / E
/ I / IV I / I / V
-1 -1 -1 / -3 -5 -5 5 -3 -1 / 6. 5. -5 -5 / 8 5 -5 -3 -3 -2 /—.
We're gon-na look to the peo—ple for *cour—age—* in the hard times co-min' a-head—

/ A / D A / A E7 / A
/ I / IV I / I V7 / I
-5 -5 -5 / -1 -1 3 -1 -1 -1 / -6 6 5. -3 -3 / 3 3 -4 -3 -2 -1 /—.
We're gon-na sing and shout we're gon-na work it— out— in the hard times comin' a-head—
……..
/ D C#m / D A / A / A / D C#m / D A / A / A / D C#m / D A / A /
/ IV iii / IV I / I / I / IV iii / IV I / I / I / IV iii / IV I / I /
1 / 8— 7— / 6— 5— /——/-- 1 / 8— 7— / 6— 5— /——/-- 1 / 8— 7— / 6— 5— /——/
With peo—ple's— *cour—age———* With peo—ple's— *cour—age———* With peo—ple's— *cour—age———*
1 / 4— 3— / 2— 1— / ——/-- 1 / 4— 3— / 2— 1— / ——/-- 1 / 4— 3— / 2— 1— /——/

/ A / E / E / A /
/ I / V / V / I /
/ 3 3 / 2—— /—— / 1—— /
We can make——— it———
/ 1 1 / 5——/—— / 1—— /
……..

We're gon-na look to the people for *justice…*
We're gon-na look to the people for *laughter…*
We're gon-na look to the people for *music…*

Ode to Joy

m: Beethoven; words: Billy Bragg, based on Schiller (final verse lyrics are by Don West)

/ C / G / C / C G /
/ I / V / I / I V /
/ 3 3 4 5 / 5 4 3 2 / 1 1 2 3 / 3. -2 2— /
See now like a phoe-nix ri- sing from the rub-ble of— the war—
/ 1 1 2 3 / 2 2 1 7 / 5 5 6 1 / 1. -7 7— /

/ C / G / C / G C /
/ I / V / I / V I /
/ 3 3 4 5 / 5 4 3 2 / 1 1 2 3 / 2. -1 1— /
Hope of a- ges ma-ni-fes-ted Peace and free-dom e—ver-more—
/ 1 1 2 3 / 2 2 1 7 / 5 5 6 5 / 5. -5 5— /

/ G C / G C / G E7 / D7 G /
/ V I / V I / V III7 / II7 V /
/ 2 2 3 1 / 2 -3 -4 3 1 / 2 -3 -4 3 2 / 1 2 5— /
Bro-thers sis-ters stand to— ge-ther raise your—voi-ces now as one——
/ 7 7 1 5 / 7 7 1 5 / 7 7 7 7 / 6 1 2— /

/ C / G / C / G C /
/ I / V / I / V I /
/ 3 3 4 5 / 5 4 3 2 / 1 1 2 3 / 2. -1 1— /
Though by his-to- ry di- vi-ded re-con-ciled in u—ni-son——
/ 1 1 2 1 / 2 2 1 7 / 5 5 6 5 / 7. -5 1— /

Throw off now the chains of ancient bit-ter-ness and enmity—
Hand in hand let's walk to-ge-ther on the path of li—ber-ty—
Hark a new— dawn is— break-ing raise your— voi-ces now as one—
Though by his-to- ry di- vi-ded re-con-ciled in u—ni-son——

What’s to be then oh my brother Sister what is in your heart—?
Tell me now the hopes you harborWhat’s the task & where to start—?
Though now speak ten mil-lion voices every word is un-der-stood—
Fur-nish e-v’ry heart with joy and ba-nish all hat-red for good—

Build the road of peace before us. Build it wide and deep and long—
Speed the slow remind the eager Help the weak and guide the strong—
None shall push aside another. None shall let another fall—
Joy— joy—sis-ters and bro-thers All for one and one for all—.

To be courageous, is not necessarily to go anywhere or do anything except to make conscious those things we already feel deeply and then to live through the unending vulnerabilities of those consequences. To be courageous is to seat our feelings deeply in the body and in the world: to live up to and into the necessities of relationships that often already exist, with things we find we already care deeply about: with a person, a future, a possibility in society, or with an unknown that begs us on and always has begged us on. Whether we stay or whether we go - to be courageous is to stay close to the way we are made.

David Whyte

On Children

words: Kahlil Gibran; music: Ysaye Barnwell

(The original recording by Sweet Honey in the Rock is in the key of Ab)

/ D G / D / A7 /
/ I IV / I / V7 /
/ (—) (-) -6 -6 -5 /- -5. =5 =4 -3 (-) -5 -5 -3 / -5 -5 -5 -5 -5 -5 5 /
-3 / -3. -3 =2 -1 (-) -4 -4 -3 /- -3. =3 =2 -1 (-) -3 -3 -1 / -2 -2 -3 -4 -4 -4 4 /
Your child-ren—— are not your— child-ren——. They are the sons and the daugh-ters of Life's
-1 -1 -1 /- -1. 1 (-) -1 -1 -1 / -7 -7 -1 -2 -2 -2 2 /

/ D / G / D /
/ I / IV / I /
/ -5 =5 -5 =6 -8 (-) -8 -8 -8 /- 8 -6 -6 -7 -8 -8 /- =8 =6 -5 -5 -5 -6 -8 -7 /
/ -3 =2 -3 =4 -5 (-) -5 -5 -6 /- =6 =5 -4 -4 -4 -5 -6 -5 /- =5 =4 -3 -3 -3 -4 -5 -4 /
long-ing for it-self. They come thru— you— but they are not from— you—— And though they are with
/ -1 =1 -1 =2 -3 (-) -3 -3 -4 /- 4 -1 -3b -4 -1 -3n/- =3 =2 -1 -1 -1 -2 -3 -2 /

/ A7 / D / D /
/ V7 / I / I /
/ -7 (-) -5 -5 5 -8 -8 / -6 5. (--) -3 -4 / -5 -5 -3 5 -3 -5 -6 /
/ -4 (-) -2 -3 4 -5 -3 / -2 1. (--) -1 -2 / -3 -3 -1 3 -1 -3 -4 /
you they be-long not to—— you—. You can give them your love but not your
/ -2 (-) -7 -1 2 -3 -5 / -4 3. (--) -1 -2 / -1 -1 -1 1 -1 -1 -2 /

/ D / D / D /
/ I / I / I /
/ 5 (--) -5 -6 -8 -6 /-5 5 (-) -5 -6 -8 -6 / -5 -5 (—) -3 -4 /
/ 3 (--) -3 -4 -5 -4 /-3 3 (-) -3 -4 -5 -4 / -3 -3 (—) -1 -2 /
thoughts. They have their own— thoughts. They have their own— thoughts. You can
/ 1 (--) -3 -2 -1 -3b /-2 1 (-) -3 -2 -1 -3b / -2 -3 (—) -1 -2 /

/ D / D G / G / D /
/ I / I IV / IV / I /
/ 5 -3 -5 -5 -3 -5 -6 / -5 (-) -5 -5 8 8 / 6 -5 4 -4 -6 -5 /-3 3 -1 -8 -8 8 /
/ 3 -1 -3 -3 -1 -3 -4 / -3 (-) -1 -1 6 6 / 6 -6 6 -6 -8 -8 /-5 5 -5 -5 -6 b7 /
house their bod-ies but not their souls For their souls dwell in a place of to-mor— row which you can-not
/ 3 -1 -1 -1 -1 -1 -2 / -1 (-) -1 -1 4 4 / 4 -4 4 -4 -5 -5 /=3 =2 1 -1 -3 -3 3 /

/ G / D / A7 / D
/ IV / I / V7 / I
/ -4 -4 (-) -4 -4 =4 -5 =5 -5 / (--) -5 -5 -6 =5 -3. -6 / -5 (-) -5 -5 -6 -6 -6 -8 / -6 -5 -5
/ -6 -6 (-) -6 -6 =6 -7 =7 -8 / (--) -1 -2 -3 =2 -1. -3 / -2 (-) -2 -3 -4 -4 -4 -5 / -4 -3 -3
vi-sit not e-ven in your dreams. You can strive to be like them but you can-not make them just like you.
/ -1 -1 (-) -1 -4 =4 -5 =3 =2 =1 / (--) -1 -1 -1 =1 -1. -1 / -7 (-) -7 -1 -2 -2 -2 -3 / -2 -1 -1

D / A7 / D / D
I / V7 / I / I
(-) -6 =5 -3. -6 / -5 (-) -5 -5 -6 -6 -6 -8 / -6 -5 5 (—) /
(-) -3 =2 -1. -3 / -2 (-) -2 -3 -4 -4 -4 -5 / -4 -3 3 (--.) (-3 / -3. -3 =2 -1)
strive to be like them but you can-not make them just like you. *Hm Hmm*—— (Your chil—dren— are not...)
(-) -1 =1 -1. -1 / -7 (-) -7 -1 -2 -2 -2 -3 / -2 -1 -1 -1 =5 =6 -1. (-1 / -1. -1 =6 -5)

A Place In The Choir

Bill Staines

……

/ D / D / A7 / D /
/ I / I / V / I /
/ 5 5 -5 -5 -5 -5 / 5 -4 -4 3— / 2 2 2— / 5 5 -5 -5 3 /
/ 3 3 -3 -3 -3 -3 / 3 -2 -2 1— / 2 2 2— / 3 5 -3 -2 1 /
All God's crit-ters got a place in the choir— Some sing low— some sing high-er. Some

/ G / G D / A7 / D / D / D /
/ IV / IV I / V / I / I / I /
/ -4 4. 4 -4 -4 / -4 -4 2 1. -1 / 2 2 3 5 / 3. -3 3. -3 / -3 -3 -3 -3 3 3 / (——) /
/ -1 1. 1 -1 -1 / -6 -5 4 5. -5 / 5 5 3 2 / 1. -6 1. -6 / -1 -1 -1 -1 1 1 / (——) /
sing out loud on the te-le-phone wire and Some just clap their hands or paws or a-ny-thing they got now.

……

/ D / D / A7 / D /
/ I / I / V / I /
/ -3 -3 -3 -3 3 -3 -3 / 3 -2 -2 -1 -1 -1 -1 / 2 2 2 -2 -2 / 3 5 -3 -2 1 /
Lis-ten to the bass it's the one on the bot-tom where the bull-frog croaks and the hip-po-po-ta-mus

/ G / G D / A7 / D /
/ IV / IV I / V / I /
/ 1 1 1 -1 -1 / 6 -5 5. -5 -5 / 5 5 3 2 / 1—. (--) /
Moans and groans with a big to-do and the old cow just goes moo—

The dogs and the cats they take up the middle where the honeybee hums and the cricket fiddles.
The donkey brays and the pony neighs and the old coyote howls. *All God's crit-ters…*

……

Listen to the top where the little birds sing on the melodies with the high notes ringing.
The hoot owl hollers over everything and the jaybird disagrees.
Singing in the night time, singing in the day the little duck quacks, then he's on his way.
The 'possum ain't got much to say and the porcupine talks to himself. *All God's crit-ters…*

……

It's a simple song of living sung everywhere by the ox and the fox and the grizzly bear,
The grumpy alligator and the hawk above, the sly raccoon and the turtle dove. *All God's crit-ters…*

Everybody here is a part of the plan. We all get to play in the great critter band
From the eagle in the sky to the whale in the sea It's one great symphony. *All God's crit-ters…*

To feel that what we do is right for ourselves and good for the world at exactly the same time — is one of the great triumphs of human existence.

David Whyte

Planet Called Home

Holly Near

/ Am / Dm / Em7 / Em7 Am
/ i / iv / v7 / v7 i
/ 1 -5 5 5. / -6 -6 -6 -6 6 5 / 4 -4 4 -4 4 / 4 -3 4 5
Can you call on— your i-ma-gi-na-tion? As if tell-ing a myth to a child—

/ Am / Dm / Em7 / Em7 Am /
/ i / iv / v7 / v7 i /
-5 / -8 -5 -5 5 -6 7 / -7 -6 6 -7 -6 6 / -5 -5 -5 5 3 3 / -2 -3 -2 1— /
Put in the fan-tas-ti-cal won-der-ful ma-gi-cal— Add the ro-man-tic the brave and the wild—

Once upon a time there was a power— So great that no one could know its name—
People tried to claim it and rule with it— Always such arrogance ended in shame—

Thousands of years would pass in a moment— Hundreds of cultures would come and go—
Each generation with a glorious calling— Even when they were too busy to know—
Then one day after two millennia— Which after all was a small part of time—
Hundreds of souls found their way out of nowhere— To be on earth at the threat of decline—

Let's all go, they moved as one being— Even though each would arrive here alone—
They promised to work in grace with each other— To brave the beautiful planet called home—
There was no promise that they could save it— But how exciting to give it a try—
If each one did just one thing beautifully— Complex life forms on earth might survive—

And so they arrive in a spectrum of colors— The population on earth did explode—
Some threw themselves in front of disaster— Others slowly carried their load—
Some formed choirs that sang songs of freedom— Some grew sanctuaries for bees—
Some died as martyrs, some lived as healers— Some bravely walked with a dreadful disease—

They mingled among each class and culture— Not one of them could be identified—
But together they altered just enough moments— To help the lost and the terrified—
To step outside of our egos and bodies— To know for once that we truly are one—
Then quickly we would forget to remember— But that's OK, their job was well done—

And earth went on for another millennium— And now it’s time for my song to end—
This magical story of hope and of wonder— Invites you all to wake up and pretend to be—
Fabulous creatures sent from the power— Souls that have come with one purpose in mind—
To do one thing that will alter the outcome— And maybe together we can do it in time—

Can— you call— on— your i-ma-gi-na-tion? As if tell-ing a myth to a child—
Put in the fan-tas-ti-cal won-der-ful ma-gi-cal— Add the ro-man-tic the brave and the wild—

SPOKEN:
The souls are coming back The souls are coming back The souls are coming back

‘

Quite Early Morning

Pete Seeger

[*Holly Near recorded a beautiful cover of this song. The coda shown here is based on her version.*]

```
/ D                     / A7      / A7            / D     / D                   / A7        / A7          / D     /
/ I                     / V7      / V7            / I     / I                   / V7        / V7          / I     /
/ (--) -1   -1   1    3 / 5— 5— / (--) 5  4   -3 -5 /——  / (--) 1   1   3     / 5—  5— / (--) -5  4.  -3 / 5——  /
/ (--) -5   -5   6    1 / 2— 2— / (--) 3  2   -1 -3 /——  / (--) 5   6   1     / 2—  2— / (--) -3  2.  -1 / 3——  /
      Don't you know it's dar—kest     be-fore the dawn——     And this thought keeps me—     mo— ving on——
/ (--) -5   -5   6    1 / 7— 7— / (--) 7  6   -5 -1 /——  / (--) 5   6   1     / 7—  7— / (--) -7  6.  -5 / 1——  /

/ D            / G        / G            / D          / D            / A     / A            / D          /
/ I            / IV       / IV           / I          / I            / V     / V            / I          /
/ (--) 5  5  5 / 4—.  (--) / (--) 4   4  4 / 5  4  3— / (--) 3   2  1 / 5—— / (--) 5.   5.  -5 / -5  5.  (—) /
/ (--) 3  3  2 / 1—.  (--) / (--) 2   1  6 / 6—  5—  / (--) 5   4  3 / 2—— / (--) 5    1.  -2 / -2  3.  (—) /
      If we could heed—     these ear-ly  warn—ings—     the time is  now—     quite ear—ly  mor-ning
/ (--) 1  1  7   / 6—.  (--) / (--) 6   6  6 / 1—   1—  / (--) 5   5  5 / 7—— / (-) 5.   5.  -5 / -6  1.  (—) /

/ D            / G        / G            / D          / D            / A     / A            / D          /
/ I            / IV       / IV           / I          / I            / V     / V            / I          /
/ (--) 5  5  5 / 4—.  (--) / (--) 4   4  4 / 5  4  3— / (--) 3   2  1 / 5—— / (--) 5.   5.  -5 / 5   3—.  /
/ (--) 3  3  2 / 1—.  (--) / (--) 2   1  6 / 6—  5—  / (--) 5   4  3 / 2—— / (--) 1    3.  -2 / 2   1—.  /
      If we could heed—     these ear-ly  warn—ings—     the time is  now—     quite ear—ly  mor—ning—
/ (--) 1  1  7   / 6—.  (--) / (--) 6   6  6 / 1—   1—  / (--) 5   5  5 / 7—— / (-) 5.   5.  -5 / -6 -1  1—.  /
```

Some say that humankind— won't long endure—. But what makes them— so doggone sure—?
I know that you— who hear our singing— could make those freedom bells— go ringing— (2x)

And so we keep on— while we live— until we have no— no more to give—
And when these fingers— can strum no longer— hand the old banjo— to the young ones stronger— (2x)

So though it's darkest— before the dawn— these thoughts keep us— moving on—
Through all this world— of joy and sorrow— we still can have— singing tomorrows— (2x)

CODA:

```
……..……..
/ D                 / G          / G              / D          / D                 / G          / G          / D     /
/ I                 / IV         / IV             / I          / I                 / IV         / IV         / I     /
/ (--) 5  5  -4 -3 /-4 -4  4—.  / (--) 5   5  -4 -4 / -4 -3  3—. / (--) 5   5  -4 -3 / -4 -4 4—.  / (—.) -3 -4 / 3——  /
/ (--) 3  3  -2 -1 /-2 -6  1—.  / (--) 3   3  -2 -1 / -2 -6  1—. / (--) 3   3  -2 -1 / -2 -6  1—.  / (—.) -5 -6 / 1——  /
     Na na  na-na  na-na-nah—     Na na  na-na  na-na-nah—     Nah nah na-na  na-na-nah—     Na-na- nah—
/ (--) 1  1  -6 -5 /-6 -6  6—.  / (--)  1   1  -6 -5 / -5 -5  5—. / (--) 1   1  -6 -5 / -6 -6  6—. / (—.) -5 -6 / 5——  /
……..……..
```

The physical world is diaphanous. It's like music. When you play music, it simply disappears. There's nothing left. And, for that very reason it is one of the highest and most spiritual of the arts, because it is the most transient. -Alan Watts

Reach

John Hall (Orleans)

(Listen to the bluegrass version of "Reach" by New Grass Revival in the key of E.)

Chord progression throughout:
/ F / F / Dm / Dm / Bb / Bb / F / F /
/ I / I / vi / vi / IV / IV / I / I /
……..……

/ F / F / Dm / Dm /
/ I / I / vi / vi /
Some-times I stop and won-der Why can't I let my-self en- joy— The

/ Bb / Bb / F / F /
/ IV / IV / I / I /
space I'm in— And all the won-der-ful pla-ces I've been My

/ F / F / Dm / Dm /
/ I / I / vi / vi /
eyes— are on the fu-ture— And I can't think a-bout the past——

/ Bb / Bb / F / F
/ IV / IV / I / I
My as-pir-a-tions al-ways ex-ceed my grasp—
……..……

/ F / F / Dm / Dm
/ I / I / vi / vi
You got to reach— A lit-tle bit high-er— When the light— with-in be-comes a fire—

/ Bb / Bb / F / F
/ IV / IV / I / I
Hey hey— Woa woa— You've got to grow——

You got to reach— A lit-tle bit high-er— To get a hold— of all that you desire—
Set your soul— and you'll ne'ver grow old—
……..……

/ F / F / Dm / Dm
/ I / I / vi / vi
When the ha-bits of a life-time— be-come a pain-ful cage—

/ Bb / Bb / F / F
/ IV / IV / I / I
You want to break out— but you don't know how to change— No no

/ F / F / Dm / Dm
/ I / I / vi / vi
Well you—— may have a vi-sion— or you may have a friend—

/ Bb / Bb / F / F
/ IV / IV / I / I
Who will come to you— (*come to you*) And say these same words a-gain— (*yeah again again again yeh yeh yeh*)
You got to reach— A lit-tle bit high-er…

[3/4]

Rivers and Roads

The Head and the Heart

……..……..

/ C / C / Am / C / Am / F / C / C /
/ I / I / vi / I / vi / IV / I / I /
5 / 1— 2 / 3— 5 / 6— 5 / 3— -5 -5 / 6— 6 / 5— 1 / 3—. / (—) -5 -5 /
A year— from now— we'll all— be gone— All our friends— will move— a- way— and they're

/ Am / F / C / C / Am / F / C / C /
/ vi / IV / I / I / vi / IV / I / I /
/ -6 6. 6 / 6— 5 / -3 1— (-) / (—) -3 -3 / 2— -1 -1 / 6— 5 / 1—. / (—.) /
go-ing— to bet— ter pla-ces— But our friends— will be gone— a- way—

……..……..

Noth—ing is— as it— has been— and I miss— your face— like hell— and I
guess— it's just— as well— but I miss— your face— like hell—

/ C / C / Am / C / Am / F / C / C /
/ I / I / vi / I / vi / IV / I / I /
/ 8—. /—. / 9—. / 8 — (--) / 9—. /—. / 8—. / (—.) /
/ 5—. /—. / 6—. / 5— (--) / 6—. /—. / 5—. / (—.) /
Ohhhhh——— *ohhhh——* *ohh—* *Ohhh———* *ohhh——*
/ 3—. /—. / 4—. / 3— (--) / 4—. /—. / 3—. / (—.) /

Been talk—ing bout the way— things change—— and my fam-ily lives— in a dif—f'rent state—
and if you don't— know what— to make of this— then we— will not— re-late—
so if you don't— know what— to make of this— then we— will not— re-late—

/ C / C / Am / C / Am / F / C / C /
/ I / I / vi / I / vi / IV / I / I /
/ -8 6. 5 / 8— (--) / -8 6. 5 / 8— (--) / -8 6. 5 / 6— 6 / 5—. / (—.) /
/ -3 2. 1 / 5— (--) / -3 2. 1 / 5— (--) / -3 2. 1 / 2— 3 / 1—. / (—.) /
Ri-vers— and roads— ri-vers— and roads— ri-vers— 'til I— reach you—
Ohhhhh——— *ohhhh——* *oh—* *ri-vers— 'til I— reach you—*

Joy is a revolutionary force, and so is beauty, because what we are trying to defeat is so many kinds of ugliness. Remembering what's beautiful is remembering why you try, what's at stake, who we could be, who else is out there, and what you dreamed the other night.

Rebecca Solnit

Shake These Bones

Malcolm Dalglish

/ G / Em / G D / G / G / G / Em / D
/ I / vi / I V / I / I / I / vi / V
5 / 1 3 6 5 / 1 6 / 3— 2. -3 / 1—. 5 / 1 1 6 5 / 1 2 / 3. -2 3 5 / 2—.
I'll show you what I'm feel-in' Lord— a—ny day— I'll shake these bones and shout and sing— my life a- way—
1 / 3 3 2 1 / 3 1 / 1— 7. -7 / 5—. 1 / 3 3 2 1 / 3 5 / 6. -6 6 5 / 5—.

/ G / Em / C / D / G / Em / G D / G
/ I / vi / IV / V / I / vi / I V / I
3 / 5 5 3 2 / 3 1 6 1 / 4. -4 2 1 / 2—. 5 / 1 1 6 5 / 1 6 / 3— 2. -3 / 1—.
I'll shake these bones and I will shout and sing— my life a- way—. It won't be long be-fore these bones— turn to clay—
5 / 3 3 3 2 / 1 1 1 3 / 1. -1 1 1 / 5—. 1 / 3 3 2 1 / 3 1 / 1— 7. -7 / 5—.

I'll tell you what I'm thinking Lord any time—. I'll tell you lies I'll tell you dreams you won't mind—
I'll tell you lies I'll tell you dreams I know that you won't mind— There's something there that's out of reach I will find

I'll tell you what I'm seein' Lord ev'ry where— It may be only a small part of what is there—.
It may be only a small part of what is really there—. But I'll stumble like the blind man lord without fear—.

I'll tell you what I'm hearing lord all the time—. I'm hearing songs and melodies in my mind—.
I'm hearing songs and melodies and when they're out of mind—. I'll hear the sweetest peace of all , left behind—.

I'll show you how I'm living lord every day—. I may not fall down on my knees and start to pray—
I may not fall down on my knees and worship you or pray— but there's reverence in my laughter lord anyway—.

I'll show you who I'm loving lord in the night— and when the door is opened lord and filled with light—
And when the door is open lord and filled with the morning light— we'll hear the child that calls for us out of sight—.

I'll show you who I'm loving lord in the day— and to my fellow people lord these words I'll say—
and to all my fellow people lord these loving words I'll say—, it won't be long before these bones turn to clay—.

Simple Gifts

Shaker Hymn by Joseph Brackett

(*The Kings' Singers recorded a sublime arrangement of this classic*.)

D / D / D / A / A
I / I / I / V / V
-5 -5 / 1 -1 -2 -3 -1 -3 -4 / 5 -5 -4 3 -2 -1 / 2 2 2 1 / -2 -3 -2 -7 5
Tis the gift to be sim-ple 'tis the gift to be free Tis the gift to come down where we ought to be—

/ D / D / A / G D /
/ I / I / V / IV I /
5 / -1 -7 -1 -2 3 -2 -2 / 3 4 5. -3 / 2 -2 -3 2 -1 -1 / 2 -1 -7 1— /
and when we find our-selves in the place just right— 'twill be in the val—ley of love and de-light—

/ D / D / D / A
/ I / I / I / V
/ 5— 3. -2 / -3 -4 -3 -2 1. -2 / 3 -3 -4 5 -4 -3 / 2 -2 -3 2
When— true— sim-pli-ci-ty is gained, to bow and to bend we will not be a-shamed

/ D / D / A / G D /
/ I / I / V / IV I /
5 /1— 1. -2 /-3 -2 -3 -4 5 -4 -3 / 2 2 3 -3 -2 / 1 1 1— /
To turn turn— will be— our de-light til by turn-ing turn-ing we come round right—

Sing Sing

Serena Ryder

(*This arrangement comes from the Australian songbook* Short Stuff. *Arranged by Vanessa Craven. To learn a great accompanying clap/stomp pattern.watch Serena Ryder's performance on youtube.)*

……

/ Dm Am / Dm Am / Dm Am / Dm Am (2x)
/ i v / i v / i v / i v (2x)
-5 -4 -3 / 1 5 2 5 / -3 -5 -4 -3 -2. =1 -1. =5 /- -5 -4 -3 -2 -1 -3 /— (-)
You got-ta sing sing sing sing sing out—— loud— Don't mat— ter if you stay on track—

-5 -4 -3 / 1 5 2 5 / -3 -5 -4 -3 -2. =1 -1. =5 /-. -5 -4 3 -2 -1 -1 /— (=)
You got-ta sing sing sing sing sing out—— loud— don't— you dare hold no-thing back—

……

=5 -4. =3 / 1 5 2 5 / -3 =5 -4. =3 -2. =1 -1. =5 /-. =5 -4. =3 2 -1. =3 /— (=)
I've been a- round for long e- nough to—— know— that e— v'ry bo—dy needs to sing—

=5 -4. =3 / -1 =1 -5. =5 2 (-.) =3 /-. -5 =4 -3 . =2 =1 -1. =1 / =5 -5. -4. =3 -2. =1 -1. =1 /— (=)
No mat-ter if you're all a- lone or— sur-roun-ded by a thou-sand peo-ple with a thou—sand things—
You got-ta…

……

It's not a-bout the way you look or what you do— as long as you are ha-ving fun—
Be-cause you know we're here to—ge-ther in the world You'll ne—ver be the on-ly one— *You got-ta…*

……

BRIDGE: / Dm Am / Dm Am / Dm / Dm // (2x)
/ i v / i v / i / i // (2x)
/ 8—— /— -8. =7 5 // (2x)
=5 -4. =3 / 1 (--) 2 (--) / 3 (--) 4 (--) / 5—— /— -5. =4 3 // (2x)
You got-ta sing sing sing sing Sing—— Sing—— (2x)
/ 3—— /— -3. =2 1 // (2x)

……

CODA (3 part canon):
/ Dm / Dm / Dm / Am /
/ iv / iv / iv / i /
/ -8. =8 -7. 6 =5 -4. =6 /-. =6 -5 . 4 =3 -2. =4 /-. =4 -3. 2 =2 -1. =1 /— . (--) / (3x)
Don't you dare hold no-thin Don't*— you dare hold no-thin Don't— you dare hold noth-in back— (3x)

This is the true joy of life, the being used up by a purpose recognized by yourself as a mighty one; being a force of nature instead of a feverish selfish little clod of ailments and grievances, complaining that the world will not devote itself to making you happy. I am of the opinion that my life belongs to the community and as long as I live, it is my privilege to do for it whatever I can. I want to be thoroughly used up when I die, for the harder I work, the more I live. Life for me is no "brief candle". It is a sort of splendid torch which I have got hold of for a moment, and I want to make it burn as brightly as possible before passing it on to future generations. – George Bernard Shaw

Somos el Barco

Lorre Wyatt

(The two lines of the chorus can be sung in counterpoint.)

A / D / E / A / F#m7 / D / E / A / A
I / IV / V / I / vi7 / IV / V / I / I
-5 / 6. 6 -4 -6 -8 /-7 -6— (-) -6 / -5 5 -5 -6 -5 -4 / 3—. (-) -3 / 4— 4 6 / 5 -4 3. (-) -2 / -3 2. 3 4 / 5
The stream sings it to the ri-ver— the ri-ver sings it to the sea—. The sea— sings it to the boat that car-ries you & me
……..
A / D / E / A / F#m7 / D / E / A / A
I / IV / V / I / vi7 / IV / V / I / I
3 4 5 / 6 6—. / (—) { 2 3 4 } / 5—— / (--) -1 -1 -1 2 -3 / 4—— /-7 -7 -7 1 -2 / 3—— / (--)
So-mos el bar-co— so-mos el mar— Yo na-ve-go en ti—— tu na-ve-gas en mi——

8 7 b7 / 6—— / (--) 9 7. -6 / 5—— / (--) 5 4 3 / 4—— / (--) 4 3 2 / 1——/--. (—)
We are the boat— We are— the sea— I sail in you—— You sail in me———
……..

Now the boat we are sailing in— was built by many hands— And the sea we are sailing on— touches every land.

-4 -5 / -6 6. 6 8 / 7 -6 5. 4 / 5. -6 5 4 / 3—. -2 -3 / 4. -4 -4 6. / 5. -4 -3 2. / 3 2 3 4 / 5
O the voy-age has been long and hard and yet we're sail-ing still— With a song to help us pull to-ge-ther if we on- ly will
-4 -3 / -4 4. 4 4 / 2 2 2. -2 / 3. -3 3 2 / 1—. -2 -1 / 1. -1 -1 1. / 2. -2 -2 2. / 1 7 1 2 / 3

So with our hopes we raise the sail to face the winds once more And with our hearts we chart the waters never sailed before

[3/4]

Stand In That River

Moira Smiley

/ C / C / C / F / C / C / Am G /
/ I / I / I / IV / I / I / vi V /
/ 3— 3 / 5 4 3 / 8—. / 8—. / 5— 8 / 5 4 3 / 1— 2 /
/ 1— 1 / 3 2 1 / 5—. / 6—. / 3— 5 / 3 2 1 / 6— 5 /
Come— and stand in that ri— ver— Cur—rent gen-tle and slow——
/ 5— 5 / 1 6 5 / 3—. / 4—. / 1— 3 / 1 6 5 / 3— 5 /

/ C / C / F / C / C / Dm / C / C /
/ I / I / IV / I / I / ii / I / I /
/ 3— 3 / 5 4 3 / 6—. /-8 -9 10— / 5 8 5 / -4 -3 2 4 / 3—. /-- (—) /
/ 1— 1 / 3 2 1 / 6— 5 / 8—. / 3 5 3 / -2 -1 6 2 / 1—. /-- (—) /
Send— your trou-bles down wa——ter——— Down— on that— wa-ter flow——
/ 5— 6 / 1 6 5 / 4— 3 / 5—. / 1 3 1 / -6 -5 4 6 / 5—. /-- (—) /

When— you stand in that ri—ver— An—gels sing in your head—
Se-crets be-yond e-v'ry wor——ry——. Dre-ams be-yond e-v'ry dread—.

Tell— me sis—ter bro—ther— Where— does that river flow—? It
Flows— down to the great wa——ter—— Where soon my peo—ple will go—

Step By Step

adapted by Pete Seeger & Waldemar Hills

(This arrangement is based on Sweet Honey in the Rock's rendition of Step By Step as a 2 part round.)

```
                 *
/ Am          / Am          / Em   Am   / Em   Am   / Am          / Am          / Em   Am   / Em   Am   /
/ i           / i           / v    i    / v    I    / i           / i           / v    i    / v    i    /
/ 3   4  5  4 / 3   2   3—  / 2   4 3—  / 2  4   3— / 3   4   5   4 / 3   2   3— / 2   4 3—  / 2  4   3—  /
/ 1   2  3  2 / 1   7_  1—  / 7_  2 1—  / 7_ 2   1— / 1   2   3   2 / 1   7_  1— / 7_  2 1—  / 7_ 2   1—  /
Step by step the * long-est  march  can be won   can be won  Ma-ny stones can form an arch   sing'ly none  sing'ly none

/ Am          / Am          / Am  Dm    / Dm        E7    / E7      Am    / Am          / Em   Am  / Em   Am  /
/ i           / i           / i   iv    / iv        V7    / V7      i     / i           / v    i   / v    i   /
/ 3   4  5  4 / 5   7  8—   / 7  8  8.  -8 / 8      8     5—  / 3   4  5  4 / 3   2  3—  / 2  4  3—  / 2  4  3—  /
/ 1   2  3  2 / 3   4  5—   / 4  5  6.  -5 / 4      3     2—  / 1   2  3  2 / 1   7_ 1—  / 7_ 2  1—  / 7_ 2  1—  /
And by un-ion what we will  can—  be  ac-comp-lished still   Drops of wa-ter turn the mill  sing'ly none, sing'ly none
```

[3/4]

Step Forward

Craig Minowa (Cloud Cult)

```
/  Am                    / F              / C                  / G            /
/  i                     / VI             / III                / VII          /
/ -5   -5   -5 -5 -5 -5  / 5   4    3     / -4   -3 -4 -3   4  / 5   4   3   /
When your life is fin-ished burn-ing  down  You'll be all that's left  stand-ing there

/  F                    / C              / G          / G          /
/ VI                    / III            / VII        / VII        /
/ -6   -6  -6  -6 -6 -6 / 5  4   -3  -3 / -4 -4  4  4 / 5  4   5   /
 You'll be-come a  ba-by cu-mu- lus and  fly up to  the  fir- ma-ment

No one gets to know the pur—pose—  We  need to learn to live with-out know—ing— But
  All    we    are    say- ing  is  step  for- ward  step  for- ward Oh
……————————————————————————————————————————————————————————————————————————————————————————
/  Am    / F      / C      / G      / F      / C        / G      / G      /  [2x]
/  i     / VI     / III    / VII    / VI     / III      / VII    / VII    /  [2x]
/ 3—.    / 1—.    / 5  4  3 / 4  3  2 / 3—.  / -7—   -1 / 7—.   / (—.)   /  [2x]
Oh——   Oh——   Ahh——   Ahh——   ooh——   ooh——  oh  Ooh——                    [2x]
……————————————————————————————————————————————————————————————————————————————————————————

We can on-ly see a  small—  part— of—  e-very-thing and noth—ing—
When you fi-nally know you can't— know—  Step  for- ward  step  for- And
If you don't be-lieve in mi—ra-cles, It comes with e-very sin-gle heart—beat—
A-no-ther op—por—tu-ni-ty  step  for- ward  Step  for- ward  oh  Oh—  Oh—....

E-v'ry-bo-dy here is try-ing so hard to make things a lit-tle bet-ter—  I
Ne-ver got a chance to thank you, Step for-ward, step for-ward, And
E-v'ry-bo-dy here is try-ing so hard to make things a lit-tle bet-ter—
All  we  are  say- ing  is  step  for- ward  step  for- ward Oh  Oh—  Oh—....

When your life is fin-ished burn—ing— down—  You'll be all that's left stand—ing— there
You'll be-come a  ba-by  cu—mu- lus—          And  fly  up  to the  fir—ma-ment—
```

Swimming to the Other Side

Pat Humphries

(This arrangement is based on Lui Collins' recording.)

```
---------------------------------------------------------------------------------------------------------
        / C                         / G                 / Am                        / Em
        / I                         / V                 / vi                        / iii
3   2  / -1  -1   -5    -5  1     1  /-1   2.    3   2 / 1      -6  -6  -1 -1   3   / 3—
We are  liv-ing 'neath the great big dip-per— we are washed by the ve-ry same rain—
6   5  / -5  -5   -5    -5   5    5  / -5   5.   6   5 / 5      -5  -5  -5 -5   1   / 7—
        / 1—                3—      / 5—      2—    / 6—            1—        / 2—
         We—               are—      liv—     ing—   We—           are—       dwell—
---------------------------------------------------------------------------------------------------------
          / F                         /  C                  / Dm                    / G
          / IV                        /  I                  / ii                    / V
-3   5.   /  -6   -6   -5  -5    3.     -3 /-3 -2  1     3    -2-1 / -1  -6    6    -1   1.   / 2—
We are— swim-ming in the stream  to-  ge— ther, some  in    po-wer (and) some in— pain—
-6  7.    /  -1    -1    -1  -1   1.     -1  /  1    5     6    5   / -4  -4  (--)   -6   6.   / 5—
7—       /  6—                  1—        / 1—        3—      / 4—          4—        / 2—
ing—      In——                  a——       grand—    and—     awe—         some—      time—
---------------------------------------------------------------------------------------------------------
        / C                       /  G                     /  Am                     / Em
        / I                       /  V                     /  vi                     / iii
3   2  /-1    -1   5   1       1  / -1    2.  -3   -3  -2  -2 / -1  -1  -5   -5   1    2   / 3—
We can wor-ship this ground we  walk on, cher-ish-ing the be-ings that we live be-  side—
6   5 / -5   -5    5   5       5  /  -5    5.  -5   -5  -5  -5 / -5  -5  -5   -5   1    7   / 7—
(—)  /  1—            3—        / 5—        2—            / 6—              1—       / 2—
        We—           can—      wor—      ship—           We—             will—     cher—
---------------------------------------------------------------------------------------------------------
        / F                 / C                 / Dm              G        / C
        / IV                / I                 / ii              V        / I
-3   5. / -6  -6  5    3    3 /-3-2  1    -1    3.   / -2    -3    -2  -1  -1  7.    / 1—
Loving spir-its will live for-e— ver, we're all— swim-ming to the  o-ther— side—.
-6   7. /-1   -1  1    1    1 / 1    5    -5    6.   / -6    -6    -6  -6  -6  5.    / 5—
7—      / 6—          1—     / 1—       3—        / 4—              4—        / 3—.  (--) /
ish—    all—          the—    ones—     we—       live—             be—       side—
---------------------------------------------------------------------------------------------------------
```

I am alone and I am searching— hungering for answers in my time—
I am balanced on the brink of wisdom— I'm impatient to receive a sign—
I move forward with my senses open— imperfection it be my crime—
In humility I will listen— we're all swimming to the other side— *We are liv-ing 'neath…*

On this journey through thoughts and feelings— binding intuition, my head, my heart—
I am gathering the tools together— I'm preparing to do my part—
All of those who have come before me— band together and be my guide—
Loving lessons that I will follow— we're all swimming to the other side— *We are living 'neath…*

When we get there we'll discover— all of the gifts we've been given to share—
Have been with us since life's beginning— and we never noticed they were there—
We can balance on the brink of wisdom— never recognizing that we've arrived—
Loving spirits will live together— we're all swimming to the other side— *We are liv-ing 'neath….*

This Land Is Your Land

Woody Guthrie

(Little Feat recorded a great bluesy version of this anthem.)

…….

D7 / G / G / D / D / A7 / A7 / D / D
I7 / IV / IV / I / I / V7 / V7 / I / I
3 4 5 / 6— 6— /-- 6 3 4 / 5— 5— /-- 1 3 5 / 4— 4— /-- -4 -4 3 4 / 5— 5— /--
1 2 3 / 4— 4— /-- 4 1 2 / 3— 3— /-- 5 1 3 / 2— 2— /-- -2 -2 1 2 / 3— 3— /--
This land is your— land— this land is my— land—— From Ca-li- for—nia— to the New York Is—land—

D / G / G / D / D / A7 / A7 / D / D
I / IV / IV / I / I / V7 / V7 / I / I
-3 -3 4 5 / 6— 6—/-- -6 -6 3 4 / 5— 5— /— (—) / 4 4— 4 / 2. -7 2 4 / 3—— /--
-1 -1 2 3 / 4— 4—/-- -4 -4 1 2 / 3— 3— /— (—) / 2 2— 2 / 7. -5 7 2 / 1—— /--
From the red-wood for—est— to the gulf stream wa—ters—— This land— was made for you and me——

…….

As I went walk—ing— that rib-bon of high—way— I saw a-bove— me— that end-less sky—way—
I saw be-low— me— that gol-den val—ley— This land— was made— for you and— me—

I roamed and ramb—led— and I fol-lowed my foot—steps— to the spark-ling sands— of— her dia-mond des—erts—
And all a-round— me— a voice was sound—ing— "This land— was made— for you and— me—"

When the sun come shin—ing— as I was stroll—ing— and the wheat fields wav—ing— and the dust clouds roll—ing—
A voice was chant—ing— as the fog was lift—ing— This land— was made— for you and— me—

In the squares of the ci—ty— by the sha-dow of the stee—ple— near the re-lief off—ice— I saw my peo—ple—
As they stood hun—gry— I stood there whis—tling— This land— was made— for you and— me—

A great big wall there— It tried to stop me— And a great big sign— said— pri-vate pro-per—ty—
But on the o-ther side— it did-n't say noth—ing— That side— was made— for you and— me—

No-bo-dy liv—ing— can e- ver stop— me— as I go walk—ing— my free-dom high—way—
No-bo-dy liv—ing— can make me turn— back— This land— was made— for you and— me—

An honorable human relationship — that is, one in which two people have the right to use the word "love" — is a process, delicate, violent, often terrifying to both persons involved, a process of refining the truths they can tell each other.It is important to do this because it breaks down human self-delusion and isolation. It is important to do this because in doing so we do justice to our own complexity. It is important to do this because we can count on so few people to go that hard way with us.

Adrianne Rich

[3/4]

The Times They Are a-Changing

Bob Dylan

(I've changed some pronouns in the first verse, following Richie Havens' version of this song.)

```
     / G                / Em              / C              / G     / G            / G            / Em           / D              / D7
     / I                / vi              / IV             / I     / I            / I            / vi           / V              / V7
 1   / -1  1.      1    / -1   1.     1   / -2  1.     2   / 3—.  /—   -5   -5  / 5    5   5  / -5   4.     3 / 2      2   2   / 2
Come ga-ther— round peo-ple— wher- e-ver— you roam——— And ad- mit that the wa-ters— a- round us have grown

        / G          / Em             / C              / G     / G          / G         / Em7       / D7       / D7
        / I          / vi             / IV             / I     / I          / I         / vi7       / V7       / V7
 1   1 / 1   1   1   / 1.      -1   1  / 2—      -1 -2  / 3—.  /—   -5 -5  / 5—    5 / 5   4   3   / 2    2— /—
And ac-cept it that soon— we'll be drenched to the bone———. If our time— to us is worth sav-ing———

            / D              / D                  / D7         / D7            / G       / (Em7)    / D       / G     / G
            / V              / V                  / V7         / V7            / I       / (vi7)    / V       / I     / I
-5    -5   / -5  5.     5    / -5   -5     5    5   / 5    5   5  / 5—    -3  -4  / 5—.    / 5    4   3  / 2—  1  / 1—.  /--  (--)
Then we'd bet-ter— start swim-ming or we'll sink like a stone— For the times— they are a- chang—ing———

Come writers and critics who prophesy with your pen— And keep your eyes wide the chance won't come again—
And don't speak too soon, for the wheel's still in spin— And there's no telling who that it's naming—
For the loser now will be later to win— For the times— they are a- chang—ing———

Come senators, congressmen, please heed the call— Don't stand in the doorway, don't block up the hall—
For those that get hurt will be those who have stalled— There's a battle outside and it's raging—
It'll soon shake you windows and rattle your walls— For the times— they are a- chang—ing———

Come mothers and fathers throughout the land— And don't criti-cize what you can't under-stand—
Your sons and your daughters are be-yond your com-mand— Your old road is rapidly aging—
Please get out of the new one if you can't lend your hand— For the times— they are a- chang—ing———

The line it is drawn, the curse it is cast— The slow one now will later be fast—
As the present now will later be past— The order is rapidly fading—
And the first one now will later be last— For the times— they are a- chang—ing———
```

The Everyday Enchantment Of Music

A rough sound was polished until it became a smoother sound, which was polished until it became music. Then the music was polished until it became the memory of a night in Venice when tears of the sea fell from the Bridge of Sighs, which in turn was polished until it ceased to be and in its place stood the empty home of a heart in trouble. Then suddenly there was sun and the music came back and traffic was moving and off in the distance, at the edge of the city, a long line of clouds appeared, and there was thunder, which, however menacing, would become music, and the memory of what happened after Venice would begin, and what happened after the home of the troubled heart broke in two would also begin.

Mark Strand

Turning of the World

Ruth Pelham

(*Additional verses can be created by replacing "turning" with words such as "healing" and "dreaming".The upper harmony line is easier to sing than the melody, with smaller interval leaps.*)

/ G D / Em G / C G / D /
/ I V / vi I / IV I / V /
-5 -4 / 3 -5 -6 5 -5 -5 / -6 -6 -6 -7 8— / (-) -8 -8 -8 8 5 / -5— -5 -5 -4 /
-3 -2 / 1 -3 -4 5 -10 -9 / -8 -8 -3 -4 5— / (-) -6 -6 -5 5 -4 -3 / -2— -3 -3 -2 /
Let us sing this— song for the **turn-ing** of the world— That we may **turn** as— one— *With e- v'ry*
-3 -2 / 1 1 2 2 2 / -3 -3 -3 -4 3— / (-) -4 -4 -4 3 1 / -2— -1 -1 -2 /

……

/ G D / Em G / C G / D G /
/ I V / vi I / IV I / V I /
/ -8. =8 -8 -8 =8 -8. -8 -8 / 7— 8— /
/ -3. =3 -5 -6 5 -5 -5 / -6 -6 -6 -7 8 -5 -5 / -4 =4 -4 -4 =3 -3. -4 -5 / 5— 5— /
/ -1. =1 -3 -4 5 -10 -9 / -8 -8 -3 -4 5 -3 -5 / -6. =6 -6 -6 =5 -5. -4 -3 / 2. =3 =2 1— /
voice with e-v'ry song We will move this world a- long And our lives will feel the e-cho of our ***turn——— ing—***
/ -1. =1 -1 -1 2 -2 -2 / -3 -3 -3 -3 3 -3 -3 / -1. =1 -1 -1 = 1 -1. -1 -1 / 2. =3 =2 3— /

……

/ G / D / G / C G / D /
/ I / V / I / IV I / V /
/ (-) -5 -5 -5 / -5— -5 -5 -5 / -5— (-) -5 -5 / 4 4 3 5 /-5— -5 -5 -4 /
/ (-) -8 -7 -8 / -9— -5 -5 -5 / -10 -9 8. (-) -8 -7 / 6 6 5 -4 -3 /-2— -3 -3 -2 /
With e-v'ry voice— With e-v'ry song——— We will move this world a— long— *With e- v'ry*
/ (-) -1 -1 -1 / -2— -2 -2 -2 / -3— (-) -3 -3 / 1 4 5 -4 -3 /-2— -3 -3 -2 /

/ G D / Em G / C G / D G /
/ I V / vi I / IV I / V I /
/ -1. =1 -3 -4 5 -10 -9 / -8 -8 -3 -4 5 -3 -5 / -6. =6 -6 -6 =5 -5. -4 -3 / 2. =3 =2 1— /
voice with e-v'ry song We will move this world a- long And our lives will feel the e-cho of our ***turn——— ing—***

We use stories to make sense of our lives. And we use stories as models to guide us in the future. We shape stories, and then stories shape us. Once partners feel safe with each other, they can create a clear story of their relationship and figure out how to recover from disconnections and make their bonds stronger. This not only sums up their past in a way that makes sense, it gives them a blueprint for the future.

Sue Johnson

[Capo 1 to match original in Eb]

Unison In Harmony

Jim Boyes (Coope, Boyes & Simpson)

/ D / G D / G D / D A / D /
/ I / IV I / IV I / I V / I /
/ (-) 5 -6 8 -6 -5 / (-) 6 -8 8 5 / (-) 8 -8 8 -6 -5 / -8 -7 6 7— / (-) 5 -6 8 -6 -5 /
/ (-) 1 -2 3 -2 -1 / (-) 4 -5 5 -3 -1 / (-) 4 -5 5 -3 -1 / -4 -5 2 2— / (-) 1 -2 3 -2 -1 /
Soar-ing sky—wards— leap-ing side-ways— Do or die words— cleave the air— Joy and laugh-ter—
/ (-) 1 -7 6 6 / (-) 4 -4 4 4 / (-) 1 -1 1 1 / 3 4 5— / (-) 1 -5 1 -6 -5 /

/ G D / G D / Bm G / G D / A D /
/ IV I / IV I / vi IV / IV I / V I /
/ (-) 6 -8 8 -6 -5 / (-) 6 -8 8 -6 -5 / -6 6 -8— / (-) 10 -9 8 -3 -4 / 5 5 3— /
/ (-) 4 -5 5 -3 -1 / (-) 4 -5 5 -3 -1 / -3 5 -6— / (-) 6 -6 5 -1 -2 / 3 -3 -2 1— /
mor-nings af- ter— Raise the raf-ters— we don't care— if the roof's be—yond re— pair—
/ (-) 4 -5 1 1 / (-) 4 -5 1 1 / -3 4 -4— / (-) 1 -1 1 -3 -4 / 5 -4 -5 1— /

/ A / G D / G D / G / G D / A7 D /
/ V / IV I / IV I / IV / IV I / V7 I /
/ (-) 2 -2 -7 -6 5 / (-) 6 -8 8 -6 -5 / (-) 8 -9 10 -9 -8 / -10 9 -9 8— / (-) 10 -9 8 -6 -5 / 5 -5 -4 3— /
/ (-) 2 -2 -7 -6 5 / (-) 4 -5 5 -3 -1 / (-) 4 -5 5 -3 -1 / -3 5 -6— / (-) 6 -6 5 -1 -2 / 3 -3 -2 1— /
Raise the raf—ters Raise the raf-ters— Raise the raf-ters— we don't care— If the roof's be—yond re—pair—
/ (-) 5 -5 5 5 / (-) 4 -5 1 1 / (-) 4 -5 1 1 / -5 3 -4— / (-) 1 -1 1 -3 -4 / 5 -4 -5 1— /

Sis-ters bro-thers— to all o-thers— Let that be our guid-ing star— Hearts on fire— but
No mes-si-ah— Hear the mu-sic from a-far— What we sing is— what we are—
Hear the mu—sic— Hear the mu-sic— Hear the mu-sic from a-far— What we sing is— what we are—

O-ver hills and o-ver val-leys— O-ver moun-tains o-ver seas— Na-tion shall sing—
Un—to na-tion— Un-til na-tions— cease to be— U-ni-son in— har-mo-ny—
Un-til na-tions— Un-til na-tions— Un-til na-tions— cease to be— U-ni-son in— har-mo-ny—

A Prayer Among Friends

John Daniel

Among other wonders of our lives, we are alive
with one another, we walk here
in the light of this unlikely world
that isn't ours for long.
May we spend generously
the time we are given.
May we enact our responsibilities
as thoroughly as we enjoy
our pleasures. May we see with clarity,
may we seek a vision
that serves all beings, may we honor
the mystery surpassing our sight,
and may we hold in our hands
the gift of good work

Wagon Wheel Bob Dylan, Ketch Secor (Old Crow Medicine Show)

/ A / E / F#m / D /
/ I / V / vi / IV /
I'm headed down south to the land of the pines— thumbin' my way to North Car-o-line—

/ A / E / D / D /
/ I / V / IV / IV /
Starin' up the road— I pray to God I see headlights—

I made it down the coast in seventeen hours— Pickin' me a bouquet of dogwood flowers—
And I'm a hopin' for Raleigh I can see my baby tonight—

So rock me mama like a wagon wheel— Rock me mama anyway you feel— Hey— mama rock me—
Oh rock me mama like the wind and the rain— Rock me mama like a south-bound train— Hey— mama rock me—

Runnin' from the cold— up in New England I was born to be a fiddler in an old-time string band—
My baby plays the guitar— I pick the banjo now—
Oh, the North country winters keep a gettin' me— I lost my money playin' poker so I had to up and leave
But I ain't a turnin' back to livin' that old life no more— *So rock me mama like a wagon wheel…*

Walkin' to the south— out of Roanoke I caught a trucker out of Philly, had a nice long toke—
But he's a headed west from the Cumberland Gap— to Johnson City, Tennessee—
And I gotta get a move on fit for the sun I hear my baby callin' my name And I know that she's the only one
And if I die in Raleigh— at least I will die free— *So rock me mama like a wagon wheel…*

Wake Up and Live Bob Marley

/ Bm / Bm / Bm / Bm / Bm / Bm / Bm / Bm /
Wake up and live, y'all Wake up and live! Wake up and live now Wake up and live!

/ Bm / Bm / Bm / Bm / Bm / Bm / Bm / Bm /
Life is one big road with lots of signs. So when you riding through the ruts, don't you complicate your mind

/ Bm / Bm / Bm / Bm / Bm / Bm / Bm / Bm
Flee from hate, mischief and jealousy! Don't bury your thoughts; put your vision to reality, yeah!

All together now: (Wake up and live) *wake up and live y'all* (Wake up and live) *wake up and live y'all*
(wake up and wake up and live, yeah) *wake up and live y'all* wake up and (*wake up and live*) wake up and live

/ Bm / Bm / Bm / Bm / Bm / Bm / Bm / Bm / Bm / Bm /
Rise———————— ye migh-ty people. Ye-ah! There's work to be done So lets do it-- a little by little
Rise———————— from your sleepless slumber! yeah yeah yeah yeah
We're more than sand on the sea shore we're more than numbers All together now: *Wake up and live…*

You see, one— one cocoa full a basket, when they use you live big today: tomorrow you buried in-a casket
one - one cocoa full a basket, yeah, yes when they use you live big today: tomorrow buried in-a casket
All together now: *Wake up and live…*

Walk A Mile

Jan Nigro

…….

```
        / A              / D              A                / A                  / E7              /
        / I              / IV             I                / I                  / V7              /
-8 -8  -8 /  8     (—)  8 / -8   -8 -8     8     -8  -8   -8 / 8   -8  8   -6   5  / -5—    -5 -5  -4 /
-5 -5  -5 /  5     (—)  3 / -4   -5 -6     5     -5  -5   -5 / 5   -5  5   -4   3  / -2—    -3 -3  -2 /
I want to walk          a  mile in your shoes, I want to walk a mile in your shoes— I wan-na

/ A              Bm7              / A              E7              / A              / E7            A
/ I              ii               / I              V7              / I              / V7            I
/ 3    -3   -3   -4   -4   -4   -4  /  5  -5  -5  -5  -5   -5  -5  / 8    (—)   5  /-5  -5  5   5    (--)
/ 1    -1   -1   -2   -2   -1   -2  /  3  -3  -1  -2  -2   -3  -4  / 5    (—)   3  /-2  -3  2   1    (--)
know what you think and what you feel  so  I  real-ly want to walk          a    mile in your shoes!
```

…….

```
   /  A                          / D          /  A                          /  E
   /  I                          / IV         /  I                          /  V
-1 / -1    -1   -1    1   -3   -5 /  6—.  (--) /  -5    -5   -5    5     -4    3 / 2—    (--)
Re-mem-ber the fight that we had—?       Why did we both have to lose—?

        / A                          / D                    / A                          /  E7         A
        / I                          / IV                   /  I                         /  V7         I
-3   2  / -1    -1   -1    1        -3 -5 / 6—    (-)  -5   -5   -5 / -8   -5   -5  5    -3   3  /-2 -3  -2    1
It's be-cause we both walked a-way   mad—      in-stead of wal-king a mile in each   o— ther's shoes!
```

You hear how the world is a mess— When-e-ver you turn on the news—
But all countries could find happiness— If they'd be walking a mile in each other's shoes! *I want to walk…*

Tempers start to cool down— A frown turned into a smile—
Anger can not be found— when you're wearing those shoes and you're walking that mile! *I want to walk…*

The most subversive invitation you could ever accept is the invitation to awaken to who you are and where you have landed. Plato said in The Symposium that one of the greatest privileges of a human life is to become midwife to the birth of the soul in another. When your soul awakens, you begin to truly inherit your life.You leave the kingdom of fake surfaces, repetitive talk and weary roles and slip deeper into the true adventure of who you are and who you are called to become.

The greatest friend of the soul is the unknown. Yet we are afraid of the unknown because it lies outside our vision and our control.We avoid it or quell it by filtering it through our protective barriers of domestication and control. The normal way never leads home.

John O'Donohue

[3/4]

Walking Far From Home

Sam Beam (Iron & Wine)

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---------------------------------------------------------------------------------------------------------------------
      / D          / D          / A        / A            / Bm           / Bm              / G     / G
      / I          / I          / V        / V            / vi           / vi              / IV    / IV
1  2  / 3    5—  / (--) 3   1  / 3  2—  / (--)  1     2  / 3     3     3 / 3    -1   1   -2 / 1—.  /--
I  was walk-ing—     far from home—      Where the names were not burned a- long the  wall——
                     Ahh——   Ahh——   Ahh———    Ahh————————————
                    / 5—.     / 2—.    / 4—.       / 3—.        /—.              / (—.)   /
---------------------------------------------------------------------------------------------------------------------
1    2  / 3    5— / (--) 3   1 / 3  2—  / (--)  1    2  / 3    3   3   / 3   -2  1.      / 3    3   3   / 3
Saw a  build-ing—    high as  hea-ven—    But  the  door was so    small——      door was so  small
                     Ahh——   Ahh——   Ahh— —    Ahh————————————
                    / 5—.     / 2—.    / 4—.       / 3—.        /—.              / (—.)   /
---------------------------------------------------------------------------------------------------------------------
```

I saw rain clouds— little babies— And a bridge that had tumbled to the ground—
I saw sinners— making music— And I dreamt of that sound— dreamt of that sound

I was walking— far from home— But I carried your letters all the while—
I saw lovers— in a window— Whisper, "Want me like time— want me like time"

I saw sickness— blooming fruit trees— I saw blood and a bit of it was mine—
I saw children— in a ri-ver— But their lips were still dry— lips were still dry

I was walking— far from home— And I found your face mingled in the crowd—
Saw a boat full— of believers— Say, "I'm talking too loud— talking too loud"

I saw sunlight— on the water— Saw a bird fall like a hammer from the sky—
Saw a woman— on the speed train— She was closing her eyes— closing her eyes

I saw flowers— on the hillside— And a millionaire pissing on the lawn—
Saw a prisoner— take a pistol— And say, "Join me in song— join me in song"

Saw a car crash— in the country— Where the prayers run like weeds along the road
I saw strangers— stealing kisses— Giving only their clothes— only their clothes

Saw a white dog— chase its tail— And a pair of hearts carved into a stone—
I saw kind-ness— and an an-gel— Crying, "Take me back home— take me back home"

Saw a highway— saw an ocean— I saw widows in the temple to the Lord—
Naked dancers— in the city— How they spoke for us all— spoke for us all

I saw loaded— linen tables— And a motherless colt then it was gone—
I saw hungry— brothers waiting— With a ra-di-o on——— radio on

I was walking— far from home— Where the names were not burned along the wall—
Saw a wet road— form a circle— And it came like a call— came like a call from the

Lord——

[3/4] **We Are** Ysaye Barnwell (*Sweet Honey In the Rock*)

/ Em / Em / Em / Em7 / Am / C / Em B7 / Em
/ i / i / i / i7 / iv / VI / i V / i
5 / 1 3 4 / 5— 5 / 6 5 4 / 5 4 3 / 4. 3 -2 / 3 -2 1. / 5 1 #7 / 1—
For each child that's born— a mor-ning star ri-ses and sings— to the u- ni-verse who— we are— [3x]
For each——— child— that's born—— stars—— rise— and sing—— who— we are— [3x]
5 / 5—. / 5— 5 / 5—. / 7—. / 6— 6 / 6—. / 5— 4 / 3—
3 / 3—. / 3— 2 / 3—. / 5—. / 4— 3 / 1. -2 3 / 3— 2 / 3—

……

/ Em / Em / Am / Em / Am / Am / B7 / Em /
/ i / i / iv / i / iv / iv / V7 / i /
/ 3—. / -3 -2 1 3 / 4 3 2 / 1— 5 / 1. -2 3 / 1— 3 / 4 3 2 / 3 1— /
We—— are— our Grand-mo-ther's prayers and we——— are— our Grand-fa-thers' dream-ings—
/ 5—. / 5— 5 / 6 6 6 / 5— (--) / 6—. / 6— 6 / 5 5 4 / 5 3— /

/ Em / Em / Am / Em / Am / C / B7 / Em
/ i / i / iv / i / iv / VI / V7 / i
/ 3. -4 5 / 3— 5 / 6 5 4 / 5 4 3 / 4. -5 4 / 3 2 1 / 5 1 #7 / 1
We—— are— the breath of our an-ces-tors, we——— are— the spi-rit of God.
/ 5—. / 5— 7 / 8 7 6 / 7 6 5 / 6—. / 6— 6 / 5 5 4 / 3

……

/ Em / Em / Em / Em / Am / C7 / Em / B7
/ i / i / i / i / iv / VI7 / i / V7
3 2 / -5 1. 7 / 1 3 2 / -5 1. 7 / 1. -3 2 / 4 4 4 / #4. 4 -4 / 5 4 3 / 4 3
We are mo-thers— of cour-age and fa- thers— of time— we are daugh-ters of dust— and the sons of great vi- sion
We are one—— We are one—— We are one—— We are one—— We
5 4 / 3—. / (--) 5 4 / 3—. / (--) 5 7 / 6—. / (--) 6 6 / 5—. / (--) 5

/ Em / Em / Em / Em / Am / C7 / Em / B7
2 / -5 1. 7 / 1 3 2 / -5 1. 7 / 1. -3 2 / 4 4 4 / #4. 4 -4 / 5 4 3 / 4 3
we're sis-ters— of mer-cy and bro-thers— of love— we are lo-vers of life— and the buil-ders of na-tions
are one—— We are one— We are one—— We are one—— We
4 / 3—. / (--) 5 4 / 3—. / (--) 5 7 / 6—. / (--) 6 6 / 5—. / (--) 5

/ Em / Em / Em / Em / Am / C7 / Em / B7 /
2 / -5 1. 7 / 1 (--) 3 / -5 1. 7 / 1. -3 2 / 4 4 4 / #4. 4 -4 / 5 4 3 / 4 3 2 /
we're seek-ers— of truth and kee-pers— of faith— we are ma-kers of peace— and the wis-dom of a—ges
are one—— We are one—— We are one—— We are one————
4 / 3—. / (--) 5 4 / 3—. / (--) 5 7 / 6—. / (--) 6 6 / 5—. /-- (—) /

We— are— our Grand-mo-ther's prayers and we——— are— our Grand-fa-thers' dream-ings …

5 / 1 3 4 / 5— 5 / 6 5 4 / 5 4 3 / 4. 3 -2 / 3 -2 1. / 5 1 #7 / 1—
For each child that's born— a mor-ning star ri-ses and sings—to the u-ni-verse who— we are— (2x)
For each—— child— that's born—— stars—— rise— and sing—— who— we are— (2x)
(last time) We are One——
/ (--) 5 4 / 3—./—./

We Shall Be Known By the Company We Keep

_Karisha Longaker
(MaMuse.org)

/ A / A / E / A / A / E7 / A / A /
/ I / I / V / I / I / V7 / I / I /
/ (--) 5 5 8 / 8 6 6 5 / 5 -5 5. 5 / 5— 3 4 / 5 8 6 5 / 5. -5 5 4 / (--) 3—. /(——)/
/ (--) 3 3 5 / 5 4 4 3 / 2 -1 1. 2 / 3— 1 2 / 3 5 4 3 / 2. -2 2 1 / (--) 1—. /(——)/
We shall be known— by the com-pa-ny we keep— By the ones who cir-cle round to tend these fires—
/ (--) 1 1 1 / 1 2 1 2 / 2 -1 1. 1 / 1— 5 6 / 1 1 2 1 / 7. -7 -7 -6 -6 -5 / (--) 5—. /(——)/

/ A / A / E / A / D / E7 / A /
/ I / I / V / I / IV / V7 / I /
/ (--) 5 5 8 / 8 6 6 5 / 7 -5 5. 7 / 8 8 8 5 / 6 -6 6. 5 / 5. -5 -5 4 -4 / 3—— /
/ (--) 3 3 5 / 5 4 4 3 / 2 -1 1. 2 / 3 3 3 1 / 4 -4 4. 3 / 2. -2 -2 1 -1 / 1—— /
We shall be known— by the ones who sow & reap the seeds of change a- live from deep— with-in— the Earth—
/ (--) 1 1 1 / 1 2 1 2 / 2 -1 1. 1 / 1 1 1 6 / 1 -1 2. 1 / 7. -7 -7 6 -5 / 5—— /

/ A / D A / A / D / A / D / E / A /
/ I / IV I / I / IV / I / IV / V / I /
/(—) -10 9. / 8— 8— /— -10 9. / 8 8 8 5 / 5— -10 9. / 8 8 8 8 / 7 7 7 7 / -8 -6 5—. /
/(—) -8 7. / 6— 5— /— - 8 7. / 6 5 5 3 / 3— -8 7. / 6 6 6 5 / 5 5 2 3 / -3 -2 1—. /
It is— time— now—— It is— time now that we thrive— It is time we lead our-selves in- to the well——
/(—) -8 7. / 6— 5— /— -8 7. / 6 5 5 3 / 3— -8 7. / 6 6 6 5 / 5 5 2 2 / -3 -2 1—. /

/ A / D A / A / D / A
/ I / IV I / I / IV / I
/ (—) -10 9. / 8— 8— /-- 10 10 9 / 8 8 8 5 / 5
/ (—) -8 7. / 6— 5— /-- 8 7 6 / 5 5 5 3 / 3
It is— time— now— and what a time to be a- live
/ (—) -8 7. / 6— 5— /-- 8 7 6 / 5 5 5 3 / 3

A / D / E7 / F#m / F#m / D / E7 / A /
I / IV / V7 / vi / vi / IV / V7 / I /
3 3 5 / 6 6 6 5 / 5. -5 5 4 / (--) 6—. / (--) 3 3 5 / 6 6 6 5 / 5. -5 5 4 / (--) 3—. /
1 1 3 / 4 4 4 3 / 2. -2 2 1 / (--) 3—. / (--) 1 1 3 / 4 4 4 3 / 2. -2 2 1 / (--) 1—. /
In this great turn-ing we shall learn to lead in love— In this great turn-ing we shall learn to lead in love—
1 1 3 / 4 4 4 3 / 2. -2 2 1 / (--) 3—. / (--) 1 1 3 / 4 4 4 3 / 2. -2 2 1 / (--) 1—. /

When ink joins with pen, then the blank paper
can say something. Rushes and reeds must be woven
to be useful as a mat. If they weren't interlaced,
the wind would blow them away.
Like that, God paired up
creatures and gave them friendship.

Rumi

We Shall Overcome

Traditional, arranged by Zilphia Horton/Frank Hamilton/Guy Carawan/Pete Seeger

(*The coda notated below is a satisfying way to end this anthem. Its cascading call and response can be sung repeatedly*.)

/ G C / G / G C / G / G C D / Em A7 / D A7 / D (C D) /
/ I IV / I / I IV / I / I IV V / vi II7 / V II7 / V (IV V) /
/ 5 5 6 6 / 5. -4 3— / 5 5 6 6 / 5. -4 3— / 5 5 6 7 / 8— 9— / 7— {6 7 6} / 5— 6 7 /
We shall o-ver- come—— We shall o- ver- come—— We shall o- ver-come— some— day———————— Oh—
/ 3 3 4 4 / 3. -2 1— / 3 3 4 4 / 3. -2 1— / 3 3 4 5 / 6— 6— / 5— #4— / 2— 4 5 /
/ 1 1 1 1 / 1—— / 1 1 1 1 / 1—— / 1 1 1 2 / 3— 2— / 2— 2— / 7—. (--) /

/ G C / G / C D / Em / G C / G D / G C / G (D) /
/ I IV / I / IV V / vi / I IV / I V / I IV / I (V) /
/ 10— 10 9 / 8. -6 5— / 8— 7 7 / 6—. (--) / 8 8 6 6 / 5— 5— / 8—— /— (—) /
/ 8— 8 6 / 5. -4 3— / 6— 5 4 / 3— . (--) / 5 5 1 4 / 3— 2— / 1—— /— (—) /
deep— in my heart————— I— do be- lieve——— We shall o-ver- come— some— day———
/ 3— 4 2 / 1 *1* *3* *5* / 6— 7 7 / 8 *3* *4* *4#* / 1 1 4 4 / 1— 7— / 1—— /— (—) /
(*I know that*) (*Wo- oh- oh*)

CODA:

// G C / G D / G C / G D / G C / G D / G C / G /
// I IV / I V / I IV / I V / I IV / I V / I IV / I /
/ 5 5 1 4 / 3— 2— / 1—— /— (—) / 5 5 1 4 / 3— 2— / 1—— /— (—) /
We shall o-ver- come— some— day————————— We shall o- ver-come— some— day————
We shall o-ver- come— some— day——— *some day——*
/ 5 5 1 4 / 3— 2— / 1—— /— (—) / (—) 1— / 1—— /

Love After Love

Derek Walcott

The day will come when with elation
You will greet yourself arriving at your own door, in your own mirror
And each will smile at the other's welcome saying:
"sit, here, eat!"
You will love again the stranger who was yourself.
Give wine, give bread, give back your heart to itself
to the stranger who has loved you all your life
whom you ignored for another,
who knows you by heart.
Take down the love letters from your bookshelf
the photographs, the desperate notes.
Peel your own image from the mirror.
Sit! Feast on your life. Feast on your life.

We're Marching on to Freedom Land

Carlton Reese

[Ysaye Barnwell teaches this stirring Civil Rights anthem on her series: Singing In the African American Tradition.]

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---------------------------------------------------------------------------------------------------------------------------
/ E                                  / E                                  / A                                  / A                  /
/ I                                  / I                                  / IV                                 / IV      8—         /
/ (-.) -5    -5.   =3   5.          =3 / -5    6.   -5—                  / (-.) -6    -6.   =4   6.         =4 / -6.  =7  6—       /
      We're mar-chin'on—            to Free-dom Land—.                        We're mar-chin' on—          to Free-dom Land—.
/ (-.) -3    -3.   =1   3.          =1 / -3    4.   -3—                  / (-.) -4    -4.   =1   4.         =1 /-4.  =4  4—        /
/ (-.) -1    -1.   =1   1.          =1 / -1    1.   -1—                  / (-.) -1    -1.   =6   1.         =1 /-1.  =1  1—        /
/ (—)                 -5  -5  -6  -7  / 1            -3   -3  -2   -1   / 4—                  -4  -6 -1 -2  / -4—      -3b -2 -1 /
                      to  Free—dom Land—.     We're mar—chin'  on——— —          to Fre—dom Land—.  God is our
---------------------------------------------------------------------------------------------------------------------------
/ E                                  / E                  / A                                  / A                  /
/ I                                  / I                  / IV                                 / IV                 /
/ 5    5    5          (-) =3  / -5.  =6  5—            / (-.) -6   -6.  =6   6.          =6  /-6.  =7    -8. =7 -6 -5    /
God our strength       from day  to day——              As we tra-vel—        the  nar-row way———.
/ 3    3    3          (-) =1 / -3.   =4  3—            / (-.) -4  -4. =4   4.            =4  /-4.  =5   -6. =5 -4 -3    /
/ 1    1    1          (-) =5 / -1.   =1  1—            / (-.) -1  -1. =1   1.            =1  /-1.  =1   1—              /
/ 1        (--)   -1   -1   -1  -1/—    -3b  -3  -3  -2  -1 / 1—          -1    -1   -1  -1 /—          -1    -1  -1   /
strength       from day to day—     As  we tra-vel a-long          the nar-row way——       We're go-ing
---------------------------------------------------------------------------------------------------------------------------
/ E                                  / B7                                 / E                  F#m     / E      B7        //
/ I                                  / V7                                 / I                  ii      / I      V7        //
/ (-) -5     -5.  =3  -5    5        / (-) 7      7.  -5  -7  7—          / (-.) -8    -8.  =8    9.  =9   9 / 8—   {11  10  9 } /
      We're go-ing for-ward—          We're go-ing for-ward—                 One day we're gon-na be free—. Oh oh oh
/ (-) -3     -3.  =1  -3    3        / (-) 4      4.  -1 -4   4—          / (-.) -3    -3.  =3    4.  =4   5 / 3—   { 6   5   4 } /
/ (-)-1      -1.  =1  -1   -1 =7=6        /-5   5      5.  -5 -5   5—      / (-.) -1    -1.  =1    4.  =4   5 / 1—   { 5   6   7 } /
/ -1   1—                -1    -7   -6 / -5  5—.                  (-)   / (-.) -5    -5.  =5    6.  =6   6 / 5—   { 5   6   7 } /
for-ward— —          We're go-ing for-ward— — —                          One day we're gon-na be free—. Oh oh oh
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Well May The World Go

Pete Seeger

[2/4]

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……————————————————————————————————————————————————————————————————————————————————————————————————————————————————————
/ D          / G          / D          / A7         / D          / G          / D          A7       / D      /
/ I          / IV         / I          / V7         / I          / IV         / I          V7       / I      /
/ 8    -7.   =7 / 6   -5.  =5 / 5   -5.  =5 / 5    5  / 8   -7.  =7 / 8    9 / =8   -8.  -7.  =7 / 5—   /
/ 5    -5.   =5 / 6   -5.  =4 / 5   -5.  =5 / 5    4  / 5   -5.  =5 / 6    5 / =5   -5.  -5.  =4 / 3—   /
/ 3    -1.   =3 / 4   -2.  =4 / 3   -1.  =3 / 2    5  / 3   -3.  =3 / 4    5 / =3   -3.  -2.  =1 / 1—   /
 Well may the world go, the  world go  the  world go  Well may the  world go  when I'm far  a- way—.
/ 1    -1.   =1 / 1   -6.  =1 / 1   -1.  =1 / 7    7  / 1   -1.  =1 / 1    1 / =1   -1.  -7.  =5 / 5—   /
……————————————————————————————————————————————————————————————————————————————————————————————————————————————————————
/ 3    -3.   =3 / =4  -4.  -5.  =4 / =3   -3.  -1.  =1 / =2  -2.  5  / 3   -1.  =1 / -4  -4   5   / =3   -3.  -2.  =2 / 1—   /
Well may the ski-ers  turn  the swim-mers churn the  lo-vers burn Peace may the  na-tions learn when I'm  far  a- way—.

Sweet may the fid-dle sound the ban-jo    play    the old hoe down Dancers swing round & round when I'm far a-way—.

Fresh may the bree-zes blow   Clear may the    streams flow      Blue a-bove, green be- low      when I'm far a-way—.
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Widening Circles

words: Ranier Maria Rilke (translated by Joanna Macy and Anita Barrows); music: Cameron Dawningsong

……

/ Am / Dm / G / Am / Am / Dm / G / Am / (2x)
/ i / iv / VII / i / i / iv / VII / i / (2x)
/ 5 5 5 / 6— 6 / 7 7 7 / 7 5— / 5— 5 / 6— 6 / 4 3 4 / 5— . /
I live my life— in wi- de- ning cir- cles— that— reach out— a- cross— the world—

/ 5 5 5 / 6— 6 / 7 7 7 / 7 5— / 5— 5 / 6— 6 / 4 3 2 / 1—
I may not e— ver com-plete the last one— but— I give— my- self— to it—.

……

/ F / Em / Dm / C / Am / Bm7 / C / G / Am / Bm7 / C / G /
/ VI / v / iv / III / i / ii7 / III / VII / i / ii7 / III / VII /
5 / 6— . / 5— 5 / 4—. / 3—. / 1— 1 / 2 2 2 / 3—. / 7—. / 1— 1 / 2 2 2 / 3—. / 7—. /
I cir— cle— a- round— God— that— pri- mor-di-al to— wer— that— pri- mor-di- al to— wer—

/ F / Em / Dm / C / Am / Bm7 / C / G / Am / Bm7 / C / G /
/ VI / v / iv / III / i / ii7 / III / VII / i / ii7 / III / VII /
/ 6 6 6 / 5 5 5 / 4 4 4 / 3 3 3 / 1—. / 2—. / 3—. / (—) 7 / 1—. / 2—. / 3—. / 2 3 4 /
I have been cir-cling for thou-sands of years and I still— don't— know— I still— don't— know— Am I a

……

/ Am / Dm / G / Am / Am / Dm / G / Am / (2x)
/ i / iv / VII / i / i / iv / VII / i / (2x)
/ 5 5 5 / 6 6 6 / 4—. / 5— 8 / 8 8 8 / 8 8 8 / 7—. / 8— 5 / (2x)
fal- con a storm or a great— song—? A fal- con a storm or a great— song—? A (2x)

A Blessing For Equilibrium

John O'Donohue

Like the joy of the sea coming home to shore,
May the music of laughter break through your soul.
As the wind wants to make everything dance,
May your gravity be lightened by grace.
Like the freedom of the monastery bell,
May clarity of mind make your eyes smile.
As water takes whatever shape it is in,
So free may you be about who you become.
As silence smiles on the other side of what's said,
May a sense of irony give you perspective.
As time remains free of all that it frames,
May fear or worry never put you in chains.
May your prayer of listening deepen enough
To hear in the distance the laughter of God.

Woke Up This Mornin’

Rev. Osby of Aurora, Ill.

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/ G                                 / G                   / G          / G                    /  C                                  /
/ I                                 / I                   / I          / I                    /  IV                                 /
                                                          / 5—.     5  / 4—    -3            /                                     /
/ -5    -6   -1   1    -6   -1    -6 / 1—    (—)          / 3—.     3  / 2—    -1  -3  -2  -1 / -6   -1   -2    1     -6   -1  -6 /
Woke up this mor—nin’ with my mind—                        stayed— on free— dom Oh yes I  woke up this mor—nin’ with my
                                        My mind it was stayed— on stayed on— free-dom  woke up this mor—nin’ with my
                                   / (--) -1  3    -5  6   /  1—.     1  /  -1    7.    6     5    /  -4    -4   -4   4     -4   -4   -4 /
-----------------------------------------------------------------------------------------------------------------------------------------------
/ C                       /  C          / G                  / G                                / G                      /
/  IV                     / IV         /  I                  /  I                               / I                      /
/                         / 4—.     4  / 4—    3             /                                  /                        /
/ 1—        (—)           / 1—.     1  / 6—   5     -3   -4 / -5   -6   -1    1     -2   -1    -6 / 1—.              (--)   /
mind—                     stayed— on free—dom. Well I woke up this mor-nin’ with my mind———
mind My mind  it was   stayed— on  free-  dom          woke up this mor-nin’ with my mind   My mind it was
 4     -4    4  - 4  4  /  4—.      4   / 4—   3—          / -1   -1  -1   1    -1    -1   -1  / 1       -1   3    -5  6  /
-----------------------------------------------------------------------------------------------------------------------------------------------
/ B7          / Em                    / G                    / Am                     / D7          / G         /
/ III7        / vi                    / I                    / ii                     / V7          /  I        /
/ 3—.      3 / -2 -1  -1{--    1   2  } / 3—      {(--) 3    3 }/ 2—        {(--) 3   2 }/ -2—  -3  2 / 1——    /
 Stayed— on free—dom— Ha-lle-  lu—            Ha-lle- lu—              Ha-lle-  lu———————— ia——
 Stayed— on  free——        dom        Ha-lle-lu              Ha-lle- lu              lu————————ia——
/  2—.      2  /  1—.            1    /{(--) 5  5 } 5  (--)    /{(--) 4   4  } 4         (--) / 4——       / 3——    /
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```

Ain’t no harm to keep your mind *(your mind keep it)* stayed on freedom….
I’m walkin’ and talkin’ with my mind *(my mind it is)* stayed on freedom…
I’m singin’ and shoutin’ with my mind *(my mind it was)* stayed on freedom…
I’m preachin’ and teachin’ with my mind *(my mind it is)* stayed on freedom…

"All deep things are Song. It seems somehow the very central essence of us, Song; as if all the rest were but wrappages and hulls! The primal element of us; of us, and of all things. The Greeks fabled of Sphere-Harmonies: it was the feeling they had of the inner-structure of Nature that the soul of all her voices and utterances was perfect music. Poetry, therefore, we will call musical Thought. The poet is he who thinks in that manner. At bottom, it turns still on the power of intellect; it is man's sincerity and depth of vision that makes him Poet. See deep enough, and you see musically; the heart of Nature being everywhere music, if you can only reach it." -Thomas Carlyle

[3/4]

Woyaya

Teddy Osei, Sol Amarifio

(*Originally recorded by Osibisa. A great acapella version was recorded by Tommy Eden.*)

[CAPO 3]

……

G / G / D / C / Bm / Am / Am / G / G / G / G (2x)
I / I / V / IV / iii / ii / ii / I / I / I / I (2x)
1 2 / 3—. / 5—. / 4 6 4 / 3 5 3 / 2— 1 / 6— 5 / -3 3 -1 1 /—. / (—.) / (--)
We are go— ing— Hea-ven knows where we are go—— ing— but we know with-in——

1 2 / 5—. / 7—. / 6 6 6 / 5 5 5 / 4. -5 6 / 4— 3 / -5 5 -4 3 /—. / (—.) /
1 2 / 3—. / 5—. / 4 6 4 / 3 5 3 / 2. -1 6 / 6— 5 / -3 3 -1 1 /—. / (—.) /
And we'll get— there— Hea-ven knows how we will get——— there— but we know we will—

……

/ Em / D / C / C / Em / Am7 / G / D
/ vi / V / IV / IV / vi / ii7 / I / V
/ 8 8 8 / 7— 8 / 6—. / (--) 7 8 / 6—. / 4— 2 / 3 4 3 / 2
It will be hard— we know— and the road— will— be mud-dy and rough
/ 6 6 6 / 5— 5 / 4—. / (--) 4 4 / 3—. / 1— 6 / 1 2 1 / 7
/ 3 3 3 / 2— 2 / 1—. / (--) 1 1 / 1—. / 3— 2 / 1 6 5 / 5

1 2 / 5—. / 7—. / 6 6 6 / 5 5 5 / 4— 6 / 4— (--) / -5 5 -3 3 /—. /
1 2 / 3—. / 5—. / 4 6 4 / 3 5 3 / 2— 1 / 6— (--) / -3 3 -1 1 /—. /
but we'll get— there— hea-ven knows how we will get—— there— We know we will—

/ Am / Am / G / G / Am / Am / G / G /
/ ii / ii / I / I / ii / ii / I / I /
/ -6 6 4. /— (--) / -5 5 3. /— (--) / -6 -6 -5 4. /— (--) / -5 -5-4 3. /— (--) /
/ -4 4 4. /— (--) / -3 3 3. /— (--) / -4 4 4. /— (--) / -3 3 3. /— (--) /
/ -2 2 2. /— (--) / -1 1 1. /— (--) / -2 2 2. /— (--) / -1 1 1. /— (--) /
Wo- ya-ya—— Wo-ya-ya—— Wo-ya-ya—— Wo-ya- ya—— (We are…)
Wo-ya-ya——— Wo-ya-ya—— Wo-ya-ya—— Wo-ya-ya——
/ -2 2 2. /— (--) / -1 1 1. /— (--) / -2 2 2. /— (--) / -1 1 1. /— (--) /

Siddhartha listened. He was now listening intently, completely absorbed, quite empty, taking in everything. He felt that he had now completely learned the art of listening. He had often heard all this before, all these numerous voices in the river, but today they sounded different. He could no longer distinguish the different voices--the merry voice from the weeping voice, the childish voice from the manly voice. They all belonged to each other: the lament of those who yearn, the laughter of the wise, the cry of indignation and the groan of the dying. They were all interwoven and interlocked, entwined in a thousand ways. And all the voices, all the goals, all the yearnings, all the sorrows, all the pleasures, all the good and evil, all of them together was the world. All of them together was the stream of events, the music of life. When Siddhartha listened attentively to this river, to this song of a thousand voices; when he did not bind his soul to any one particular voice and absorb it in his Self, but heard them all, the whole, the unity; then the great song of a thousand voices consisted of one word: perfection.

-Hermann Hesse

Chapter 4: Popular Songs

All Together Now

John Lennon & Paul McCartney

/ G / D7 / G / D7 G /
/ I / V7 / I / V7 I /
/ 3 3 3 3 / -4 -4 -4 -3 =4 -3. 4 / 3 3 =3 =3 3 -3 -5 /- -5 -5 3. (--) /
One, two, three, four Can I have a lit-tle more? Five, six, sev-en, eight, nine, ten— I love you—

/ G / D7 / G D7 / G /
/ I / V7 / I V7 / I /
/ 3 3 3 3 / -4 -4 -4 -3 -4 -3 4 / 3 3 -3 -3 -3 -5 /- -5 -5 3 -1 -2 -3 /
A B C D can I bring my friend to tea? E F G- H- I- J— I love you. *Bom bom bom*

/ C / G / C / D7 / D7 /
/ IV / I / IV / V7 / V7 /
/ -4. =4 4 -4. =4 4 / -3. =3 3 -3. =3 3 / -4. =4 4 -4 =4 4 / -5. =5 5 -5. =6 7 /—. (--) /
Bom-pa-bom Sail the ship *bom-pa-bom* Chop the tree. *Bom-pa-bom* Skip the rope *bom-pa-bom* Look at me——

/ G / G / D7 / G /
/ I / I / V7 / I /
/ -3. =1 -3. =1 3 (--) / -3. =1 -3. =1 3 (--) / -4. =2 -4. =2 4 (--) / -3. =1 -3. =1 3 (--) /
All to- ge- ther now All to- ge-ther now All to-ge-ther now All to-ge-ther now
/ -1. =1 -1. =1 1 (--) / -1. =1 -1. =1 1 (--) / -2. =2 -2. =2 2 (--) / -1. =1 -1. =1 1 (--) /
/ -5. =5 -5. =5 5 (--) / -5. =5 -5. =5 5 (--) / -7. =7 -7. =7 7 (--) / -5. =5 -5. =5 5 (--) /

Black, white, green. red Can I take my friend to bed? Pink, brown, yel-low orange and blue— I love you—

All to-ge-ther now All to-ge-ther now All to-ge-ther now All to-ge-ther now (2x)

Bom-pa-bom Sail the ship *bom-pa-bom* Chop the tree. *Bom-pa-bom* Skip the rope *bom-pa-bom* Look at me——

All to- ge-ther now All to- ge-ther now All to-ge-ther now All to-ge-ther now (4x)

/ 5 5 6 7 / 8—— /
All to- ge-ther now—
/ 4 4 4 4 / 5—— /
/ 2 2 2 2 / 3—— /
/ 7 7 7 7 / 1—— /

*Music, dancing, rhythm -- all these are art forms which have no goal other than themselves, and to participate in them fully is to lay aside all thought of a necessary future; to say "must" to rhythm is to stop it dead. In the moment when he is anxious to play the correct notes, the musician is blocked. In both senses, he stops playing. He can only perfect his art by continuing to play, practicing without *trying* until the moment comes when he finds that the correct rhythm plays itself.*

Alan Watts

Always Look On the Bright Side of Life

Eric Idle

```
     / Am            D            / G              Em      / Am                D                / G      Em
     / ii            V            / I              vi      / ii                V                / I      vi
-3   / -2    -2 -2  -3  2    -3   -3 / -1 -1  -1   -5  3  (--) / -4 -5  -6   -1   -3  -2  -3   -2 / 5   (—)
Some things in life are bad. They can real-ly make you mad      O-ther things just make you swear and curse

            / Am            D            / G              E7          / A7                          / Am7
            / ii            V            / I              VI7         / II7                         / ii7
-3    -3    / -2   -1  -2  -1  -2  -1 (-) -2  / -1   -1  -1  -1  -1  -6  (-) -6 / -2  -2  -2   -2   -2  -6  -7  -1 / 2  (--)
When you're chew-ing on life's gris-tle  Don't grum-ble give a whis-tle   And this-'ll help things turn out for the best

-----------------------------------------------------------------------------------------------------------------------
D7   //  G       Em       / Am7    D          / G       Em      /  Am       D      // (2x)
V7   //  I       vi       / ii7    V          / I       vi      /  ii       V      // (2x)
3—   //  1  1    -1   1  -1 /  1   (--) -6 -5  -6  -1 / (--.) -8  6  (-)  -3 / -2  -3 -4  -6  5   (--) // (2x)
And—  Al-ways look on the bright    side— of  life    Do doot    do  do  do do do doo        (2x)
     //  5  5    -6   6  -6 / 6   (--)  2     -7  -1 / (——)            / (——)                // (2x)
     //  3  3    -3   3  -3 / 4   (--)  5     -4  -3 / (——)            / (——)                // (2x)
-----------------------------------------------------------------------------------------------------------------------
```

If life seems jolly rotten, there's something you've forgotten. And that's to laugh and smile and dance and sing
When you're feeling in the dumps, don't be silly chumps! Just purse you're lips & whistle that's the thing. *And—*

For life is quite absurd, and death's the final word. You must always face the curtain with a bow.
Forget about your sin! Give the audience a grin. Enjoy it, it's your last chance any how.

So— Always look on the bright— side— of death— Do doot do do do do do doo
Just be-fore you draw your ter-mi-nal breath— Do doot do do do do do doo

Life's a piece of shit— (OR *Life can give you fits*) when you look at it. Life's a laugh and death's a joke it's true—
You see it's all a show. Keep 'em laughing as you go. Just remember that the last last laugh is on you. *And— Always…*

Bamboo

Dave Van Ronk

(*The classic recording of this song is by Peter Paul and Mary. Dave Van Ronk's original title was "River Come Down."*)

```
-----------------------------------------------------------------------------------------------------------------------
   /  D                    / C                    / D                    /  C                    / D
   /  I                    / VIIb                 / I                    / VIIb                  / I
-5 /  -1  -1  -1  -1  -3  3   -3 /  -2  -2  -2  -2  -4   4   -4  / -3  -3  -3  -3  -1   1   -1  /  -2  -2  -2  -2  b7.  -1 /-
You take a  stick of bam-boo You take a stick of bam-boo You take a stick of bam-boo You throw it  on the wa—ter—

      (-)  1      3—       /  (--)   2      4—        / 1.        -1—        /——                // (2x)
           Oh————————          Oh————————          Ha-       nah————————————————            (2x)
.......................................................................................................................
   /  -5  -5—.                / 4—          4    6    / 5——                / (——)              // (2x)
     Ri-ver————————————————————          She  come  down————————————                            (2x)
   /  -1  -1—.                / 7————————————7    7    / 1——                / (——)              // (2x)
-----------------------------------------------------------------------------------------------------------------------
You  tra-vel on  the ri-ver    You  tra-vel  on  the ri-ver    You   tra-vel on  the ri-ver You   tra-vel   on  the wa-ter…

My home's across the river My home's across the river   My home's across the river  My home's across the wa-ter…
```

Blue Skies

Irving Berlin

/ Am / E7 / Am / D7 / C / G7 / C / E7 /
/ i / V7 / i / IV7 / III / VII7 / III / V7 /
/ 1— 5—/— -4 -3 4 / 5——/— -4 -3 4 / 5— 7—/— -7 1 / 3—— / (——) /
Blue— skies— smi-ling at me——— No-thing but blue— skies— do I see—

/ Am / E7 / Am / D7 / C / G7 / C / C /
/ i / V7 / i / IV7 / III / VII7 / III / III /
/ 1— 5—/— -4 -3 4 / 5——/— -4 -3 4 / 5— 7—/— 7 1 / 3——/— (—) /
Blue—birds— sing-in' a song—— Noth-ing but blue—birds— all day long——

/ C / Fm C / F C / G7 C /
/ III / vi III / VI III / VII7 III /
/ -3 -4 -5 -6 7— / -8b -7 6 7— / -6 -5 4 5— / -4 -3 2 3— /
Ne-ver saw the sun— shin-ing so bright— Ne-ver saw things— go-ing so right—

/ C / Fm C / F C / G7 C (E7) /
/ III / vi III / VI III / VII7 III (V7) /
/ -3 -4 -5 -6 7— / -8b -7 6 7— / -6 -5 4 5— / -4 -3 2 3— /
No-ti-cing the days— hur-ry-ing by— When you're in love— my how they fly——

/ Am / E7 / Am / D7 / C / G7 / C / (E7) /
/ i / V7 / i / IV7 / III / VII7 / III / (V7) /
/ 1— 5—/— -4 -3 4 / 5——/— -4 -3 4 / 5— 7—/— -7 1. / 3——/—— /
Blue days— all of them gone—— Noth-ing but blue— skies— from now on————

Blues Stay Away From Me

Delmore/Delmore/Raney/Glover

/ D / D / D / D7 / G7 / G7 / D /
/ I / I / I7 / I7 / IV7 / IV7 / I /
/ 8—— /-- -6 -5 8 5 / -6 -5—. / (——) / 8—— /- -5 -6 -5 6 6 / -6 -5—. /
/ 5—— /-- -4 -3 5 4 / 3—— / (——) / 6—— /- -3 -4 -3 5 4 / 3—— /
/ 3—— /-- -2 -1 b3 2 / 1—— / (——) / 4—— /- -1 -2 -1 b3 2 / 1—— /
Blues———— stay a-way from me—— Blues———— why don't you let me be———?
/ 1—— /-- -3 -3 5 5 / 1—— / (——) / 1—— /- -1 -3 -3 5 6 / 1—— /

/ D / A7 / A7 / D / (A7) /
/ I / V7 / V7 / I / (V7) /
/ (—) 8 8 / -8 -7—. / (-) -5 -6 -5 8 5 / 5—. (--) / (——) /
/ (—) 5 5 / -6 -5—. / (-) -5 -6 -1 5 2 / 3—. (--) / (——) /
/ (—) 3 3 / -3 -2—. / (-) -5 -6 -5 b3 2 / 1—. (--) / (——) /
Don't know why———— You keep on haun-ting me——
/ (—) 3 5 / -6 -5—. / (-) -5 -6 -1 b7 2 / 3—. (--) / (——) /

Love— was ne-ver meant for me— True love— was ne-ver meant for me— Seems some-how— We ne-ver can a-gree—

Life— is full of mi-se-ry— Dreams— are like a me-mo-ry— Bring-ing back— Your love that used to be—

Tears— so many I can't see— Years— don't mean a thing to me— Time goes by— And still I can't be free—

Both Sides Now

Joni Mitchell

/ A / D A / A (Amaj7) / D A /
/ I / IV I / I (Imaj7) / IV I /
/ 5 5 4 3 / -4 5. 1. -2 / 3 5 5 7 / -7 8 8— -8 /
Bows and flows of an- gel— hair— And ice cream cas-tles in the air— And

/ A D / D / Bm7 (D) / E7
/ I IV / IV / ii7 (IV) / V7
/ 8 10 4 5 / -4 -3 4—. / (-) -5 -5 -5 4 5 / 2—. (-)
fea-ther can-yons e- v'ry-where— I've looked at clouds that way—

/ A / D A / A (Amaj7) / D A
/ I / IV I / I (Imaj7) / IV I
-5 / 5. -5 4 3 / 4 -5 1. (-) -2 / 3 5 5 7 / -7 8 8—
But now— they on-ly block the sun— They rain and snow on e- v'ry one—

/ A D / D / Bm7 (or D) D / E7 /
/ I IV / IV / ii7 (or IV) IV / V7 /
-8 / 8 10 4 5 / -4 -3 4—. / (-) -5 -5 -4 4 5 / 2—— /
So ma-ny things I would have done— But clouds got in my way—
……..
/ A (Bm7) / D A / D A / D A
/ I (ii7) / IV I / IV I / IV I
/ (-) -10 -10 -8 9. -10 / 11 10 5. -8 / -11 10 5— -8 / -11 10 5—
I've looked at clouds from both sides now— From up and down— and still some-how—

/ E D / A / A / E4 / E4 / A D / A /
/ V IV / I / I / V4 / V4 / I IV / I /
-8 / 7. -8 7 6 / 5. -2 1 (-) -5 / -5 -4 -4 -3 3 1 / 1—— /— (--) -3 -2 / 1—— /—— /
It's clouds' il-lu- sions I— re-call I real—ly— don't know clouds—— at— all————
……..
Moons and Junes and fer-ris wheels— the diz-zy dancing way you feel— as
every fairy tale comes real— I've looked at love that way—
But now it's just another show— You leave 'em laughing when you go—
and if you care, don't let them know— don't give yourself away—

I've looked at love from both sides now— from give and take, and still— somehow
It's love's illusions I recall— I really don't know love at all—

Tears and fears and feeling proud— to say "I love you" right out loud—
dreams and schemes and circus crowds— I've looked at life that way—
But now old friends are acting strange— they shake their heads, they say I've changed—
Something's lost but something's gained— in living every day—

I've looked at life from both sides now— from win and lose, and still somehow—
It's life's illusions I recall— I really don't know life at all—

California Stars

Woody Guthrie/Jay Bennett/Jeff Tweedy

……..
/ G / G / D / D
/ I / I / V / V
-1 -1 -2 / 1 (--.) -1 -3 -4 / -3 -2 -1 1 -1 -2 -7 /- (—) -7 -2 -3 /-4 -3 -2 2
I'd like to rest my hea-vy head— to-night On a bed— of Ca-li- for-nia— stars

/ C / C / G / G
/ IV / IV / I / I
-1 -1 -1 / 1 1 (--) -1 -2 / 3 -2 1 -1 -2 -1 /- (—) -2 -3 -4 / -3 -2 -1 1
I'd like to lay my wea-ry bones to-night On a bed— of Ca-li- for-nia— stars
……..
I'd love to feel your hand touch-ing mine And tell me why— I must keep work-ing on
Yes, I'd give my life— to lay my head to-night On a bed— of Ca-li-for-nia— stars

I'd like to dream my trou-bles all a-way On a bed— of Ca-li-for-nia stars
Jump up from my star bed and make a-noth-er day Un-der-neath— my Ca-li-for-nia— stars

They hang like grapes on vines that shine And warm the lov-ers glass like friend-ly wine
So, I'd give this world just to dream a dream with you On our bed— of Ca-li-for-nia— stars

Can't Help Falling In Love

Hugo Peretti, L.Creatore & G. Weiss

……
/ C Em7 / Am / F C / G / F G / Am F / C G / C /
/ I iii7 / vi / IV I / V / IV V / vi IV / I V / I /
/ 1— 5— / 1—. -2 -3 / 4— 3— / -2—. -5 / 6— 7— / 1— { 2 3 4 } / 1— 2— / 1—— /
Wise— men— say— on-ly fools— rush— in—— But I— can't— help— fall-ing in love— with— you—
/ 1— 7— / 5—. -5 -1 / 1— 1— / -2—. -2 / 1— 2— / 3— { 4 3 4 } / 3— 2— / 1—— /
……

Shall— I— stay— Would it be— a— sin—**?** If I— can't— help— fall-ing in love— with— you—
……
/ Em B7 / Em B7 / Em B7 / Em7 A7 / Dm G7 /
/ iii VII7 / iii VII7 / iii VII7 / iii7 VI7 / ii V7 /
/ -7 -3 -5 -7 6— / -7 -3 -5 -7 6— / -7 -3 -5 -7 6— / 5 5. -3 -5 -3 / 4—— /
Like a ri-ver flows— sure-ly to the sea— Dar-ling so it goes— some things— are meant to be———
/ -3 -3 -3 -3 #2— / -3 -3 -3 -3 #2— / -3 -3 -3 -3 #2— / 7 7. -1# -1 -1 / 2—— /
……

Take— my— hand— take my whole— life— too— For I— can't— help— fall-ing in love— with— you—

> *Poetry can keep life itself alive. You can endure almost anything as long as you can sing about it.*
>
> James Wright

Circle

Harry Chapin

……..……

/ C (Cmaj7) / (C6) (Cmaj7) / C Cmaj7 / Dm
/ I (Imaj7) / (I6) (Imaj7) / I Imaj7 / ii
/ 5 5 5 -3 -4 /- 5—. (-) / -5 5. 5 3 / 4—. (-)
All my life's a cir—cle—— sun-rise— and sun- down—
/ 3 3 3 -1 -2 /- 3—. (-) / -3 3. 3 1 / 2—. (-)
/ 1 1 1 -5 -6 /- 1—. (-) / -1 1. 1 5 / 6—. (-)

/ Dm / Dm / G7 / C /
/ ii / ii / V7 / I /
-6 / 6 6 6 -4 -5 /- 6— -6 -8 / 6 5 5 -3 -5 /—— /
The moon rolls thru the night time— til the day-break comes a-round——
-4 / 4 4 4 -2 -3 /- 4— -4 -4 / 4 2 2 -1 -3 /—— /
-2 / 2 2 2 -6 -1 /- 2— -2 -2 / 2 7 7 -6 -1 /—— /

/ C Cmaj7 / C6 Cmaj7 / C Cmaj7 / Dm7 /
/ I Imaj7 / I6 Imaj7 / I Imaj7 / ii7 /
/ 5 5 5 -3 -4 /- 5—. -5 / -5 5. 3 8 / 8—— /
All my life's a cir—cle— but I can't— tell you why——
/ 3 3 3 -1 -2 /- 3—. -3 / -3 3. 1 5 / 6—— /
/ 1 1 1 -5 -6 /- 1—. -1 / -1 1. 1 3 / 4—— /

/ F / G / F G7 / C /
/ IV / V / IV V7 / I /
/ -8 8. -9 8 -8 /- -7 7— (-) -5 / 6 6 -5 -3 2 / 1—— /
Sea-sons spin-ning round a- gain— the years keep roll—ing by——
/ -6 6. -6 6 -6 /- -5 5— (-) -2 / 4 4 5 5 / 5—— /
/ -4 4. -4 4 -4 /- -2 2— (-) -2 / 1 1 2 2 / 3—— /
……

Seems like I've been here before— can't remember when—
but I've got this funny feeling— that we'll all get together again—
No straight lines make up my life— all my roads have bends—
No clear cut beginning— thank God no dead ends—!

I've found you a thousand times— I guess you've done the same—
But then we lose each other— it's like a children's game—
But as I find you here again— the thought comes to my mind—
Our love is like a circle— let's go round one more time—

The artist in ancient times inspired, entertained, educated his fellow citizens. Modern artists have an additional responsibility - to encourage others to be artists. Why? Because technology is going to destroy the human soul unless we realize that each of us must in some way be a creator as well as a spectator or consumer.... Make your own music, write your books, if you would keep your soul. —Pete Seeger

Company of Friends

Danny Schmidt (© 2007)

(*Danny and his partner Carrie Elkin recorded a beautiful harmonized version of this song.*)

```
          / G                 / G                 / D                 /  G
          / I                 / I                 / V                 /  I
-8     8. / 8—   -8   8    -8 /-   8—   -5  5   / 5    -5   5.     4   / 3—
-1     3. / 5—   -5   5    -5 /-   3—   -1  1   / 2    -2   3.     2   / 1—
When I  die—  let them judge me— by my com- pa-ny— of   friends—

          /  G                  / G                  / C                 / G
          /  I                  / I                  / IV                /  I
-5     7. /  -8     8.     8.   -5 /  -8     5.    -5   8   /  8   -8   8.    5  / 5—
-1     3. /  -5     5.     5.   -3 /  -5     3.    -3   5   /  6   -6   6.    5  / 5—
Let them know me— as— the foot-prints that I     left  u-pon the  sand—

             / C                        / G                 / Em                          / D
             / IV                       / I                 /  vi                         / V
-5     7.     /  8.        -8  8  -8    -8   /  5.      -5   7    /  8.         -5     8     -7     -7 /—
-3     5.     /  6.        -6  6  -5    -5   /  3.      -3   3    / -3 -2 -1   -1     3     -2     -2 /—
Let them—   laugh— for all the laugh-ter— Let them   cry—     for  laugh-ter's end—

               / G                   / G                  / D                  /  G          /
               / I                   / I                  / V                  /  I          /
-5     -5    8 / 8—    -8   8      -8 /-     5—   -5  5   / 5    -5    5.     4   /  3——    /
-1     -3    2 / 5—    -5   5      -5 /-     3—   -1  1   / 2    -2    3.     2   /  1——    /
But when I   die—  let them judge— me— by my com-pa-ny— of    friends—
```

When I die— let them toast— to all the things that I be-lieve—
Let them raise— a glass to cons-cious-ness and not spill a drop for grief—
Let the bub-bles rise at mid-night. Let their tongues get light as thieves—
And when I die— let them toast— to all the things that I be-lieve—

……

```
          / G                / G                / C                / G              /  C                  / G              / G              / D
          / I                / I                / IV               / I              / IV                  / I              / I              / V
-3   5  -3  / 5   -3   5.   -3  / -5   3.     8.   -7 / 6    -6  6.   5   / -5—    8.   -7 / 6    -6   6    5     -5   / 3—    1    3  / 5   6   5   3  / 2—
Cuz I   be-lieve in rest-less hun-ger— I— be-lieve in red  bal-loons— I— be-lieve in pri-vate thun-der— In the end I  do be-lieve—
*and I   be-lieve———*                  *I   be-lieve———*                  *I    be-lieve———*                  *In the end I  do  be-lieve—*
-5   -5  -3 / 5——          /—  (--)  -8  -8 / 8——          /—   (--)  -8  -8 / 8——                /—        8    8  / 8  8   8   8  / 7—
```

And I   be-lieve in in- spi- ra-tion I—   be-lieve in light-ning bugs— I— be-lieve in slow creation—   In the end I do believe—
And I   be-lieve in ink on pa-per I—   be-lieve in lips on ears—   I—be-lieve what's shared is savored— In the end I do believe—
And I be-lieve in work on Sun-days I— be-lieve in rais-ing barns— I— be-lieve in wasting Mondays— In the end I do believe—
And I be-lieve in   in- tu-   i- tion   I— be-lieve in be-ing wrong— I— be-lieve in con-tra-dic-tion— In the end I do believe—

```
          / G              / G              / C                / G              / C                / G              / D              / G       /
          / I              / I              / IV               / I              / IV               /  I             / V              / I       /
-3   5 -3 / 5   -3   5.   -3 /  -5   3  8.   -7 / 6    -6    6.    5   / -5—    8  -7 / 6    -6    6    5  -5 / 3—    -1  1  / 2    -2   3.  2  / 1——   /
And I be-lieve in liv-ing smit-ten I— be-lieve all hearts will mend— I be-lieve our book is writ-ten— by our com-pa-ny of friends
```

……

When I die— let them judge me— by my com- pa-ny— of friends
Let them know me— as— the foot-prints that I   left u-pon the sand…

The Country Life

traditional English folk song

……

/ A / D E7 / A / D E7 /
/ I / IV V7 / I / IV V7 /
5 / 8 -8 -8 8 -3 -3 / 4 6 5 -6 -7 / 8. -8 8 3 / 4 6 5— /
Oh I like to rise when the sun she ri- ses— Ear—ly in the morn— ing—
5 / 5 -5 -5 5 -5 -5 / 6 4 2 -4 -5 / 5. -5 5 5 / 6 8 7— /

/ A / D E7 / A / D E7
/ I / IV V7 / I / IV V7
/ 8 -8 -8 8 3 / 4 6 5 -6 -7 / -8. =8 -8. =8 8 3 / 4 6 5
I like to hear them small birds sing-ing— Mer-ri-ly u- pon their lay— land
/ 5 -5 -5 5 5 / 6 4 3 -4 -5 / -5. =5 -5. =5 5 5 / 6 8 7

/ A / D E7 / A E7 / A
/ I / IV V7 / I V7 / I
-5 -7 / 8 -8. =8 8 -3. =3 / 4 6 5 -3 -3 / -3 -3 -5 -5 4 2 / 1—.
And hur- rah for the life of a coun-try child And to ram-ble in the new mown hay—
-5 -5 / 5 -5. =5 5 -5. =5 / 6 8 7 -5 -5 / -5 -5 -3 -3 2 5 / 3—.

……

/ A / D E7 / A / D E7
/ I / IV V7 / I / IV V7
-5 -7 / 8. -8 8 -3 -3 / 4 6 5 7 / 8 -8 -8 8 3 / =3 -4. 6 5
In the spring we sow at the har-vest mow And that's how the seas-ons a-round they go

/ A / D E7 / A E7 / A
/ I / IV V7 / I V7 / I
-6 -7 / 8. -8 8 -3. =3 / 4 6 5 -3 -3 / -3 -3 -5 -5 4 2 / 1—.
But of all the times if to choose I may It's to ram-ble in the new-mown hay— For I like to rise…

In winter when the sky is grey, we hedge and we ditch our lives away
But in summer when the sun shines gay, we go rambling through the new-mown hay Oh I like to rise…

In the wholeheartedness of concentration, world and self begin to cohere. With that state comes an enlarging: of what may be known, what may be felt, what may be done.

Jane Hirshfield

Dance Me to the End of Love

Leonard Cohen

[*This transcription is based on the cover recording by The Civil Wars. Watch their ardent Youtube video.*]

……

/ Dm / Dm / Am / Am / E7 / E7 / Am / Am / (2x)
/ iv / iv / i / i / V7 / V7 / i / i / (2x)
/ 7 6—. / 7 6 7 6 / 6 5—. / 6 5 6 5 / 5 4—. / 5— 4— / 3—— / (——) / (2x)
Lai lai—— *Lai lai lai lai lai lai——* *Lai lai lai lai lai lai——* *Lai— lai— lai——* (2x)
/ 5 4—. / 5 4 5 4 / 4 3—. / 4 3 4 3 / 3 2—. / 3— 2— / 1—— / (——) / (2x)

……

/ Dm / Dm / Am / Am /
/ iv / iv / i / i /
/ 7. 6. -7 -6 / -7 6— -6 -6 / 6 5 -5 -4# -5 /-- (—.) /
Dance me— to your beau-ty— with a bur-ning vi- o- lin—
/ 5. 4. -5 -4 / -5 4— -4 -4 / 4 3 -3 -2 -3 /-- (—.) /

/ Dm / Dm /Am / Am /
/ iv / iv / i / i /
/ 7. 6. -5 -6 / -8 8— -8 -8 / 8 5 -5 -4# -5 /-- (—.) /
Dance me— thru the pa-nic— 'til I'm gath-ered safe-ly in—
/ 5. 4. -3 -4 / -6 6— -6 -6 / 5 3 -3 -2 -3 /-- (—.) /

/ Dm / Dm / Am / Am /
/ iv / iv / i / i /
/ 7 6 7 6 / 7 6 7 6 / 6 5 5 4# / -5— (-) -5 /
Lift me like an o- live branch and be my home-ward dove— and
/ 5 4 5 4 / 5 4 5 4 / 4 3 3 2 / -3— (-) -3 /

/ E7 / E7 / Am / Am / E7 / E7 / Am / Am /
/ V7 / V7 / i / i / V7 / V7 / i / i /
/ 5. -2— / (--) -5 -5 5 6 / 5— (—) / (—.) -3 -3 / -2 2— (--) / (--) -2 -2 2 -2 -1 /— (—) / (——) /
Dance me— to the end of love— Yeah dance— me— to the end of love—
/ 2. -2— / (--) -2 -2 2 2 / 3— (—) / (—.) -3 -3 / -2 2— (--) / (--) -2 -2 2 -2 -3 /— (—) / /

……

Let me see your beau-ty— when the wit-ness-es are gone—
Let me feel you mov-ing— like they do in Ba-by-lon—
Show me slow-ly what I on-ly know the li-mits of— and
Dance me— to the end of love— please dance me— to the end of love—
Lai lai— Lai lai lai— la Lai lai— Lai lai lai— la-lai lai— Lai lai lai—

Dance me to the wed-ding now— dance me on and on—
Dance me very ten-der-ly— and dance me very long—
We're both of us be-neath our love— and both of us a-bove—
Dance me— to the end of love— Won't you dance me— to the end of love—
Lai lai— Lai lai lai— la Lai lai— Lai lai lai— la-lai lai— Lai lai lai—

Dance me to the child-ren— who are ask-ing to be born—
Dance me thru the cur-tain— that our kiss-es have out-worn—
Raise a tent of shel-ter now though e-very thread is torn— And
Dance me— to the end of love— Dance me— to the end of love
Lai lai— Lai lai lai— la Lai lai— Lai lai lai— la-lai lai— Lai lai lai—

Dancing in the Moonlight

Sherman Kelly

(This arrangement is based on the Baha Men's recording.)

……

/ Dm7 / G / C G / Am // (2x)
/ iv7 / VII / III VII / i // (2x)
/ 8—. 7 / 4—. (--) / -7— -5 -4 -5 / 1—. (--) // (2x)
Oooh—— Oh Ohhh—— Oooh—— Oh-oh-oh Oh— (2x)

……

/ Am / Dm / G / C G / Am
/ i / iv / VII / III VII / i
/ (--) -8 -7 -8 3 -5 /-- -4 -4 -3 -4 (--) / (—) -4 3 -5 /- -7 -5 7 -7 -8 /--
We— get it— on— most e- v'ry night When that moon— is— big and bright—
/ (--) 5 -5 5 -5 /-- -4 -4 -3 -4 (--) / (—) -4 3 -3 /- 3 2 -2 -1 /--

Am / Dm / G / C G / Am / Dm7 / G / C G /
i / iv / VII / III VII / i / iv7 / VII / III VII /
-8 -7 8 10 -5 /- 4 4 -3 4 / (-) -4 -3 4 3 -5 /- -7 -5 7 -8 -7 -8 /-- -4 3— (-) / (——) / (——) / (——) /
It's a su-per- na— tu ral de-light E- v'ry-bo-dy's dan—cin'— in the— moon—light—

Ev'ry-bo-dy here— is out of sight They don't bark— and they don't bite
They keep things loose, they keep things light E-v'ry-bo-dy was dan-cin' in the moon-light—

……

/ Dm7 / G / C G / Am
/ iv7 / VII / III VII / i
-5 /- -4 -4 -3 3 5 / (-) -4 -3 4 3 -5 /- 4 4 3 -3 /-
Dan-cin' in the moon-light E-v'ry-bo-dy 's feel- in' warm and right—
-1 /- -1 -1 -1 1 1 / (-) -7 -7 7 7 -3 /- 2 2 1 1 /-

Am7 / Dm7 / G / C G / Am
i / iv7 / VII / III VII / i
1 1 3 -4 /-- -3 -4 -3 -4 (--) / (-) -4 -3 4 3 -5 /- 4 4 3 -3 /- 1—.
It's such a fine— and nat-'ral sight E-v'ry-bo-dy's dan—cin' in the moon—light—
1 1 1 -1 /-- -1 -1 -1 -1 (--) / (-) -7 -7 7 7 -3 /- 7 7 1 -1 /- 1—.

……

Am / Dm / G / C G / Am
We like our fun and we never fight You can't dance and stay up-tight— It's a su-per-
na- tu- ral de-light Ev'ry-bo-dy was dan-cin' in the moon-light—
Dan-cin' in the moon-light …

Stories feed the imagination, which is our connection between who we are and who we may be, between our individual existence and the bigger stories of the race and the culture to which we belong. And yes, the imagination is also the connection between our own tiny ship of a soul and the vastness of the ocean on which it sails. -Roger Housden

Daydream

John Sebastian (Lovin' Spoonfuls)

……

/ C / A7 / Dm7 / G7 / (2x)
/ I / VI7 / ii7 / V7 / (2x)
/ (--) -3 -2# -3 -5 -6 -8# /- 6—. (-) / (--) -8 -6 8 -8 -6 / { 8 6 5 } 3 5 /
What a day for a day—dream— What a day for a day-drea-min' boy—

/ (--) -3 -2# -3 -5 -6 -8# /- 6—. (-) / (--) -8 -6 8 8 / -8 -6 -8 5— (-) /
And I'm lost in a day— dream—. Drea-min' 'bout my bun-dle of joy—

……

/ F D7 / C A7 / F D7 / C A7 /
/ IV II7 / I VI7 / IV II7 / I VI7 /
/ (-) -4 {-6 -1 -2} -3b. =1 { 2 -1 } / -3 3 #1— (-) / (-) -4 {-1 -3 -5} -2. =1 { -2 -2 -1 } / -3 3 #1 6. /
And e-ven if time ain't real-ly on my side— it' s one of those days for ta-king a walk out-side—

/ F D7 / C A7 / G7 / G7 /
/ IV II7 / I VI7 / V7 / V7 /
/ (-) -4 {-6 -1 -2 } -2. =1 -2. =1 / -3 -3 -3 #1— (-) / (-) -1 {-3 -3 -1} -3 -1 { -2 -2 -1 } / -3 3 -5— /
I'm blow-ing the day to take a walk in the sun—, and fall on my face on some-bo-dy's new mown lawn—

……

I've been having a sweet dream— I been dreaming since I woke up today—
It's starring me and my sweet thing— 'Cause she's the one makes me feel this way—

And even if time is passing me by a lot— I couldn't care less about the dues you say I got—
Tomorrow I'll pay the dues for dropping my load— a pie in the face for being a sleepy bull toad— {Whistle verse}

And you can be sure that if you're feeling right, a daydream will last long into the night
Tomorrow at breakfast you may prick up your ears or you may be daydreaming for a thousand years

What a day for a day—dream—. Custom made for a daydreaming boy—
And now I'm lost in a day—dream— dreaming 'bout my bundle of joy— *{Whistle refrain…}*

One should not be ashamed of wishful thinking, for this is just what all inventive and creative people do. They are dreamers, and they find ways of realizing their dreams because they wish and dream effectively. That is to say, their wishful thinking is not vague; their desires are imagined so precisely and specifically that they can very often be carried out. The trouble with many religions, accused of wishful thinking, is that they are not wishful enough. They show a deplorable lack of imagination and of adventure in trying to find out what it is that one really wants. I cannot conceive any better way of trying to understand myself, or human nature in general, than a thorough exploration of my desires, making them as specific as possible, and then asking myself whether this is actually what I want.

Alan Watts

El Condor Pasa

words: Paul Simon music: Daniel Alomias Robles

(*The Simon and Garfunkel recording is in Em. This arrangement in Am is a better range for most singers.*)

……

/ Am / C / C / C / Am / Am
/ i / III / III / III / i / i
5 / -1 -7# -1 -2 -3 -2 -3 -4 / 5 (—) -7 -7 / 5 (—) -8 -7 / 5— (-) -5 -4 -3 / =4 =3 1. (-) 5 / =4 =3 1.
I'd ra-ther be a spar-row than a snail— Yes I would if I could— I sure-ly would—— hmm- hmm—

5 / -1 -7# -1 -2 -3 -2 -3 -4 / 5 (—) -7 -7 / 5 (--) -8 -7 -8 -7 / -8 -7 5. -5 -4 -3 / =4 =3 1. (-) 5 / =4 =3 1.
I'd ra-ther be a ham-mer than a nail— Yes I would if I on-ly could—— I sure-ly would— hmm-hmm—

……

/ F / F / C / C
/ VI / VI / III / III
-5 / 8. -7 -8. =7 -8. =10 / -10. =9 8— -10 -8 / 7— (-) -7 -8 -7 / 5—. (-)
A-way— I'd ra—ther sail a- way——— Like a swan— that's here and gone—

/ F / F / C / C / Am /
/ VI / VI / III / III / i /
-5 / 8. -7 -8. =7 -8. =10 /-10. =9 8— -8 -10 -8 / 7— (-) -7 -8 -7 / 5—. (-) -5 -4 -3 / =4 =3 -1— (--) /
A man— gets tied up to the ground—— He gives the world— its sad-dest sound— Its sad-dest sound———

……

I'd ra-ther be a fo- rest than a street— Yes I would if I could— I sure-ly would—— hm- hmm—
I'd ra-ther feel the earth be-neath my feet— Yes I would if I on-ly could— I sure-ly would—— hm- hmm—

A-way— I'd ra—ther sail a- way——— Like a swan— that's here and gone—
A man— gets tied up to the ground—— He gives the world— its sad-dest sound— Its sad-dest sound———

In a real conversation is the understanding that whatever identity you have so assiduously built until this point in your life, it will not survive the conversation. That´s true whether it´s an intimate conversation in a relationship. It´s true whether it´s an artistic conversation with the page as a writer. You realize that you are creating an intimate connection with the unknown and that ultimately is connected with your own demise. We are always going through these cycles of building and then tearing down and disappearance. All of human existence has to do with this cycle of appearance and disappearance. And yet we´ve spent no time apprenticing ourselves to the disappearing part of the cycle. If you get into a real conversation, it´s going to nourish you, but it will also pull you apart to make way for the new person.

David Whyte

(Feelin' Groovy) Fifty-ninth Street Bridge Song

Paul Simon

(Renee and Jeremy made a great cover of this song. There's also a fun "fugue" version by the Seekers.)

/ D A / Bm7 A / D A / Bm7 A /
/ IV I / ii7 I / IV I / ii7 I /
/ (--) -6 5— -3 / 4 -5 -3— / (-) -1 -6 -4 5 -3 -5 /- 5 8. 5 /
Slow down— you move too fast— You got to make the mor—ning last. Just
/ (--) -4 3— -1 / 2 -3 -1— / (-) -1 -4 -2 3 -3 -2 /- 2 5. 3 /

/ D A / Bm7 A / D A / Bm7 A / D A / Bm7 A
/ IV I / ii7 I / IV I / ii7 I / IV I / ii7 I
/ (--) -6 -4 5. -3 / -4 5 -3— / (--) {-6 -6 -4 } 5 -3 -5 /- 5 10 8. /—— /—.
Kick-in' down the cob-ble-stones— look-in' for fun and feel—in ' groo-vy————————
/ (--) -4 -2 3. -1 / -2 3 -1— / (--) {-4 -4 -2 } 3 -1 -2 /- 2 3 1. /—— /—.

/ D A / Bm7 A / D A / Bm7 A / D A / Bm7 A
/ IV I / ii7 I / IV I / ii7 I / IV I / ii7 I
{-3 -4 -5 }/ 6 4 5 3 /- -3 -3 5 3 /—— / (—.)
{-1 -2 -3 }/ 4 2 3 1 /- -1 -1 3 1 /—— / (—.) {-1 -2 -3 }/
Ba-da-ba dah ya ba ya— feel-in' groo-vy———— *Ba-da-ba (dah ya ba ya— feel-in'...)*
Ba-da-ba dah ya ba ya— feel-in' groo-vy————
{-3 -4 -5 }/ 6 4 5 3 /- -5 -5 5 3 /—— / (—.)
{-1 -2 -3 }/ 4 2 3 1 /- -1 -1 3 1 /—— / (—.)

Hel-lo lamp post—, what cha know-in'—? I've come to watch your flo-wers gro-win—'.
Ain't cha got no rhymes for me—? Doot-in doo-doo, feel-in' groovy—. *Da-ba-da dah ya ba ya ba da ba…*

/ D A / Bm7 A / D A / Bm7 A /
/ IV I / ii7 I / IV I / ii7 I /
5 / -6 6 -4 5 3 / -4 -4 -4 -2 3 (-) -1 / { 10 9 8 }{ 10 9 8 } / { 8 5 4 }{ 3 4 5 } /
Got no deeds to do no pro-mi-ses to keep. I'm dap-pled and drow-sy and rea-dy to sleep. Let the

/ D A / Bm7 A / D A / Bm7 A / D A / Bm7 A /
/ IV I / ii7 I / IV I / ii7 I / IV I / ii7 I /
/ { 6 4 6 }{ 8 5 8 }/{ 10 9 8 } 5— / (-) 6 -4 5 3 / (-) 5 -5 10— / 8—— /—— /
Morn-ing time drop all its pe-tals on me— Life I love you All is groo—vy————*Ba-da-ba dah ya…*

Sometimes your only available transportation is a leap of faith.

Margaret Shepard

[6/8] **Feeling Good** Anthony Newley & Leslie Bricusse.

(SoCal Vocals recorded a great acapella version of this classic.)

……..……..

/ Am / C / F / E7 / Am / C / F / E7 /
/ i / III / VI / V7 / i / III / VI / V7 /
/ (--.) -1 -3 -4 / 5. (--.) / (--) -5 -1 -3 -4 / 5—. / (--.) -1 -3 -4 / 5. (--.) / (--) -8 -8 -8 ` -8 / 5—. /
Birds fly-ing high— you know how I feel— Sun in the sky— you know how I feel—

/ Am / C / D / F /
/ i / III / IV / VI /
/ (--.) 8. / -7 -7 -5 -5 -3 -1 / (--) -1 -1 -1 -1 / 3. (-) -1 -1 /
Breeze— drift-ing on by— you know how I feel— *It's a*

/ Am / C / F / E7 / Dm / E7 / Am / C / F / E7 /
/ i / III / VI / V7 / iv / V7 / i / III / VI / V7 /
/ -3 4 (-) -3 -3 / -4 5 (-) -3 -4 / -5 -5 7— / (--.) -5 -4 -3 / 4—. / (-) -1 -1 -4 -3 -1 / 1—. /—. /—. / (—.) /
new dawn it's a new day it's a new life— for—— me— and I'm feel—ing good————

……..……..

Fish in the sea— you know how I feel—. Ri-ver run-ning free— you know how I feel—
Blos-som on the tree— you know how I feel—
It's a new dawn— it's a new day— it's a new life— for me———— and I'm feeling good————

Dragonfly out in the sun— you know what I mean, don't you know. Butterflies all having fun— you know what I mean—
Sleep in peace when day is done— that's what I mean— *And this*
old world— is a new world— and a bold world for me— and I'm feeling good———.

Stars when you shine— you know how I feel— Scent of the pine— you know how I feel—
Oh freedom— is mine— and I know how I feel— *It's a*

/ Am / C / F / E7 / Am / C / F / E7
/ i / III / VI / V7 / i / III / VI / V7
new dawn it's a new day it's a new life— It's a new dawn it's a new day it's a new life—

/ Am / C / F / F / F / E7 / Am / C / F / E7 / Am /
/ i / III / VI / VI / VI / V7 / i / III / VI / V7 / i /
It's a new dawn it's a new day it's a new life It's a new life for me——— and I'm feeling good————————
.

The liberative artist plays the part of Orpheus by living in the mode of music instead of the mode of language. His entire activity is dancing, rhythm for its own sake, and in this way he becomes a vortex which draws others into its pattern. He charms their attention from then to now, absorbing them into a rhythm in which survival ceases to be the criterion of value. It is by this attraction, and not by direction or commandment, that he is sought out as a teacher in the way of liberation. It is easy enough to become a martyr by throwing open challenges and judgments at the ways of the world. It is all too simple to indulge the sense of being in the right by flaunting one's lack of inhibition and scandalizing a repressed society. But the high art, the upaya [skillful means], of a true Bodhisattva is possible only for him who has gone beyond all need for self-justification, for so long as there is something to prove, some ax to grind, there is no dance.

Alan Watts *Psychotherapy East & West*

Forever Young

Bob Dylan

(*Peter Paul & Mary made a great reggae flavored cover. There's also a great duet version by Iron & Wine and Rhiannon Giddens*.)

```
          / G                                   /  D                                  /  C
          / I                                   /  V                                  /  IV
-5   -3  / -5   -5   -5   -5   -5  3.      =5   =5  / =5  =5  -5  -5     6—     =5    =5  / =6  -5.  -4  -3  -4  -3.
-3   -3  / -3   -3   -3   -2   -3  -2  1   =1   =2  / =2  =2  -2  -1     3—     =2    =1  / =1  -1.  -1  -1  -2  -1.
May God bless and keep you al-ways—  May your  wish-es all come true—   May you   al-ways do  for  o-thers

         /  C                /  G          /  G            /  G                              / Bm
         /  IV               /  I          /  I            /  I                              /  iii
=3   -3. / =4  =4  -5  -1  -1  / 1   (—.)  / (—.)   -5   -3  / -5   -5  -5   -5   -5   -5   -6.   3   / =5   -5.  =5  -5   5
=1   -1. / =1  =1  -1  -6  -6  / 5   (—.)  / (—.)   -2   -3  / -3   -3  -3   -3   -3   -3   -2.   1   / =2   -2.  =2  -1   3
And let   o-thers do for you—                  May you build  a   lad-der  to   the stars And climb on  e- v'ry rung—

                    /  C        /  D7                /  G                /  G
                    /  IV       /  V7                /  I                /  I
-5   -5   -5    4  /—   (—)  / (—) (-)  -4  -4  -4  /  -4  3.     (—)  /  (—)  (-)
-1   -1   -1    1  /—   (—)  / (—) (-)  -1  -1  -1  /  -6  5.     (—)  /  (—)  (-)
And may you stay—                  for-e- ver young——
-----------------------------------------------------------------------------------------------------------------------
 G        / D       /  D                / Em7       / Em7          / G       /  D7                / G          /  G
 I        / V       /  V                / vi7       / vi7          / I       /  V7                / I          /  I
-8  -8 -8  / 7—.  6 / 5   (--.)  -9  -9  -8  / 9   8   7  6  / (—)   -10  -8  / 10——  / 9—  (-)  -5  -5 -5  / 5——   / (—.)
-3  -3 -3  / 2——   /--   (--.)  -3  -2  -1  /-2  -1—.   /  (—)   -9   -8  / 8——   / (—)  (-)  -3  -2 -1  / 1——   / (—.)
For-e-ver young——      For-e- ver  young——        may you   stay—            for-e-ver young——
-----------------------------------------------------------------------------------------------------------------------
```

May you grow up to be righteous— May you grow up to be true— May you always know the truth
And see the lights surrounding you— May you always be courageous— Stand upright and be strong—
And may you stay— for-e- ver— young——— *For-e-ver young…*

May your hands always be busy— May your feet always be swift— May you have a strong foundation
When the winds of changes shift— May your heart always be joyful— May your song always be sung—
And may you stay——— for-e-ver— young——— *For-e-ver young…*

Either we have hope within us or we don't. It is a dimension of the soul and is not essentially dependent on some particular observation of the world. It is an orientation of the spirit, an orientation of the heart. It transcends the world that is immediately experienced and is anchored somewhere beyond its horizons. Hope in this deep and powerful sense is not the same as joy that things are going well or a willingness to invest in enterprises that are obviously headed for early success, but rather an ability to work for something because it is good, not just because it stands a chance to succeed. Hope is definitely not the same thing as optimism. It is not the conviction that something will turn out well, but the certainty that something makes sense regardless of how it turns out. It is hope, above all, which gives the strength to live and continually try new things.

Vaclav Havel

Four Strong Winds

Ian Tyson (Ian and Sylvia)

……

```
          / G                 / Am              / D7              / G
          / I                 / ii              / V7              / I
 5    4   / 3—     3   5   / 4   4—  -6 -4 / 5—    5    4  / 3—
 5    6   / 1—     1   7   / 6   6—  -6 -1 / 7—    1    2  / 5—
Four strong winds— that blow lone-ly— Se-ven seas— that run  high—

          / G                 / Am                / D      / D7
          / I                 / ii                / V      / V7
 3    4   / 5—     3   5   / 4—       4     6   / 5——— /—
 5    6   / 1—     1   7   / 6—       6     1   / 7——— /—
All those things— that don't change— Come what may———

        / G                   / Am            / D7                / G
        / I                   / ii            / V7                / I
 4   5 / -5    5.       3  3  / 4—     4   6 / 5.      -5  5    4 / 3—
 1   2 / -3    3.       2  1  / 2—     6   1 / 7.      -7  1    2 / 5—
But our good times— are all  gone— and I'm bound  for mov-ing on—

         / Am            /  C                / D7      / D7
         /  ii           /  IV               / V7      / V7
 4   5  / 6   6  -6  4.   / -3  3.     3     1  /  2——— /—
 2   3  / 4   4  -4  2.   / -1  1.     1     6  /  5——— /—
I'll look for you if  I'm—   e-ver— back  this  way———
```

……

Think I'll go out to Al-berta— Wea-ther's good there in the fall—
Got some friends that I can go to work-ing for—
Still I wish you'd change your mind— If I asked you one more time—
But we've been through that a hun-dred times or more— *Four strong winds…*

If I get there be-fore the snow flies— And things are going good—
You could meet me— if I send you down the fare—
But by then it will be win-ter— not too much for you to do
And those winds sure can blow way out there— *Four strong winds…*

> *What is it that has called you so suddenly out of nothingness to enjoy for a brief while a spectacle which remains quite indifferent to you? The conditions for your existence are as old as the rocks. For thousands of years men have striven and suffered and begotten and women have brought forth in pain. A hundred years ago, perhaps, another man—or woman—sat on this spot; like you he gazed with awe and yearning in his heart at the dying of the glaciers. Like you he was begotten of man and born of woman. He felt pain and brief joy as you do. Was he someone else? Was it not you yourself? What is this Self of yours?*
>
> Erwin Schrodoinger

[Capo 2 frets to match recording in Bm]

Get Lucky

(Daft Punk)

G. De Homem-Christo / N. Rodgers / P. Williams / T. Bangalter

/ Am / C / Em7 / D
/ i / III / v7 / IV
/ (——) / (——) / (——) / (--) -3 -3 -6 =5 -4 -5
Like the le-gend of the

/ Am / C / Em7 / D
/ i / III / v7 / IV
=4 / -3 -3 (--.) 2 (-) / (--.) -3 -6 =5 -4 -5 =4 /- -3 (--) 3 =4 =3 / 2. -2 -6 =5 -4 -5
phoe—nix— yeah Our ends— were be-gin— nings ahh———— What keeps the pla-net

/ Am / C / Em7 / D /
/ i / III / v7 / IV /
=4 /- -5 (—) -2 -3 / (--.) -3 -6 =5 -4 -5 =4 /-3 -3 (--) =3 =4 =3 =2 -7 / 2—— /
spin—ning— ahhh— The force of love be-gin—ning— no———— Ahh——

……..…

/ Am / C / Em7 / D /
/ i / III / v7 / IV /
/ -3— -2 -3 -5 /— -5 -6 -7 /— (-) -5 -9 -8 /— (--) 1 /
We've——— come too far— to give up———— who we are—— So
let's———— raise the bar— and our cups———— to the stars—

/ Am / C / Em7 / D /
/ i / III / v7 / IV /
/(-) =8 -8 -8 -8 =6 -8 9 /(-) =8 -8 -8 -8 =6 -8 9 / (-) =8 -8 -8 -8 =6 -8 9 /(-) =6 -6 -6 -6 =6 -7 -6 -5 /
We're up all night 'til the sun I'm up all night to get some She's up all night for good fun I'm up all night to get luc-ky
We're up all night 'til the sun We're up all night to get some We're up all night for good fun We're up all night to get luc-ky
We're up all night to get lucky We're up all night to get lucky We're up all night to get lucky We're up all night to get luc-ky

……..…

/ Am / C / Em7 / D /
/ i / III / v7 / IV /
The present has no
rib-bon— Your gift keeps on giv-ing— What is this I'm
feel-ing—? If you wan-na leave I'm with it— Aah— *We've— come too far…*

Our job is to become more and more of what we are. The growth of a poet seems to be related to his or her becoming less and less embarrassed about more and more. -Marvin Bell

Give Yourself To Love

Kate Wolf

[Capo 4 to match original recording in the key of B.]

```
     / G                  / Em        / C                          / G              /
     / I                  / vi        / IV                         / I              /
 3   / 3     3   -2  3.   / 1——      / (-) -6      -6   -1    -2   3.   / 3—   (--.)  -1  /
Kind friends all ga-thered round——      there's some-thing I would say—        that

/ G                  / Em                / C                      / D       / D          /
/ I                  / vi                / IV                     / V       / V          /
/ -5    5.    -6 5  -5 / -5 -5   -3 1.   1  / 4      -1  1.   -2  -2 /——     /  (——)   /
 What brings us—  to- ge-ther here— has blessed us all— to-day———

/ G              / D              / C              / G
/ I              / V              / IV             / I
/ 3.   5.  -5   -5 / -6  5.    -4  3.  / 4   3   2   1  / 3—   (--.)
Love has made a cir-cle—  that—   holds us all in- side—

      / G                  / Em          / C          D          / C              /  C
      /  I                 / vi          / IV         V          / IV             / IV
 -5   / 3    1—    -1  -1 /-4 -3 -2 1.   1  / (--) -4  -3   2    -7 -1 /--   1—.   (--)  / (—)
Where stran-gers— are as  fa-mi-ly— and      lone-li-ness can't—   hide—
……————————————————————————————————————————————————————————————————————————————
 (Cmaj7)  / G                / Em       / C                          / G            /
 (IVmaj7) / I                / vi       / IV                         /  I           /
  -3    -3   / 3    -3    2.   3  / 1——     / (-) -5  -6   -1   2       3     /  3  1— (--)  /
*You must give your-self  to   love——        if  love  is  what you're af-ter—*
-1    -1   / 1    -1    7.   1  / 6——     / (-) -5  -6   -5   5       5     /  5  3— (--)  /

/ G                  / Em          / C                  /  D                    /
/ I                  / vi          / IV                 / V                     /
/ (--) -5 -5   5   6   /  5—    3—  /  (--) 1     4    4   /  3      2       1    (--)  /
      *O-pen up your heart— to—        the tears and laugh-ter— and*
/ (--) -1 -1   1   2   /  1—    5—  /  (--) 5     1    1   /  7      5       5    (--)  /

/ G                  / Em        / C              D       /  G            /
/ I                  / vi        / IV             V       /  I            /
/ 3    -3    2.   3  / 1——     / (-)  6    -1    2    3  / -3 -2 1—    /
*Give your-self  to   love——        Give your-self  to   love———*
/ 1    -1    7.   1  / 6——     / (-)  4    -4    5    5  / -5 -4 3—    /
……————————————————————————————————————————————————————————————————————————————
```

I've walked these mountains in the rain— I've learned to love the wind—
I've been up before the sunrise— to watch the day begin—
I always knew I'd find you— though I never did know how—
Like sunshine on cloudy day— you stand before me now— *So give yourself to love—*

Love is born in fire— It's planted like a seed—
Love— can't give you everything— but it gives you what you need—
Love comes when you are ready— love comes when you're afraid—
It will be your greatest teacher— the best friend you have made— *So give yourself to love—*

[6/8]

Hallelujah

Leonard Cohen

```
    / G                 / Em7               / G                 / Em7               / C                 / D                 / G         /
    / I                 / vi7               / I                 / vi7               / IV                / V                 / I         /
-5  / 5     -5     5  -5 /-6  -6   6.     -3  / -5  -5   5     -5 -5 /  6     -6    6    -5  / -6   6.    -6  -6 / 6  -5  -5  4 / -5  -5— /
 I  heard there was a  se-cret chord that Da-vid played &  it pleased the Lord but you don't  real-ly care for mu-sic  do ya—

/  D          /  G                /  C          D       / Em            /  C                / D                 / Bm7               / Em7       /
/  V          /  I                / IV          V       / vi            / IV                / V                 / iii7              / vi7       /
/ (—) (-) -5 / 5   -5   5    -5 /  6     -6   7   -5  / -8 -8   8.    -6  /-8  -8   9.   -8  / -9  -9   9.    -9  / 10   10   -10  -9 / -9 -8 8— /
            It goes like this the fourth the fifth the mi-nor fall  the ma-jor lift   The baff-led king com-pos-ing  hal- le-lu—ah—
……..……
/ Em7       / C         / C             / Em7       / Em7         / C         /  C            / G          / D7         / G       / D
/ vi7       / IV        / IV            / vi7       / vi7         / IV        / IV            / I          / V7         / I       / V
/ (--.)  5  -8 / 8.   8.   / (--.)  8   -8 / 6.   6.    / (--.)  5   -8  / 8.   8.  / (--.)   8   -8 / 5—  -6 -5 / 4—.       / 3—.   / (—) (-)
/ (--.)  3  -5 / 6.   6.   / (--.)  6   -5 / 3.   3.    / (--.)  3   -5  / 6.   6.  / (--.)   6   -5 / 3—  -4 -3 / 2— -1 -7 / 1—.   / (—) (-)
      Hal-le-lu—jah—       Hal-le-lu—jah—        Hal-le-  lu—jah—       Hal-le-lu————————————— jah—
/ (--.)  1  -3 / 4.   4.   / (--.)  4   -3 / 1.   1.    / (--.)  1   -3  / 4.   4.  / (--.)   4   -3 / 1— -2 -1 / 7—.        / 5—.   / (—) (-)
……..……
```

Your faith was strong but you needed proof You saw her bathing on the roof Her beauty and the moonlight overthrew ya
She tied you to a kitchen chair She broke your throne, she cut your hair And from your lips she drew the Hallelujah

Maybe I have been here before I know this room I've walked this floor I used to live alone before I knew you
I've seen your flag on a marble arch Love is not a victory march It's a cold and it's a broken Hallelujah

There was a time you let me know what's real and going on below but now you never show it to me do you?
And remember when I moved in you, the holy dark was moving too And every breath we drew is Hallelujah

Maybe there's a god above and all I ever learned from love was how to shoot at someone who outdo you
And it's not a cry you can hear at night. It's not somebody who seen the light. It's a cold and it's a broken Hallelujah

You say I took the name in vain I don’t even know the name But if I did, well really, what’s it to you?
There’s a blaze of light in every word, it doesn’t matter which are heard: the holy or the broken Hallelujah

I did my best, it wasn’t much I couldn’t feel, so I tried to touch I’ve told the truth, I didn’t come to fool you
And even though it all went wrong I’ll stand before the lord of song with nothing on my tongue but Hallelujah

“Someday after we have mastered the winds, the waves, the tides and gravity we shall harness for good, for God, the energies of love. And then for the second time in the history of the world we will have discovered fire.”

-Teilhard de Chardin

[3/4]

A Hard Rain's a-Gonna Fall

Bob Dylan

/ D / D / G / D / D / D / D / D / D / A
/ I / I / IV / I / I / I / I / I / I / V
5 / -5 5. -5 / 5 (--) 3 / -4 -3— / 1— (--) / (—) 5 / 5 5 5 / 5— 5 / 5 4 3 / 2—. / (—)
Oh where have you been my blue-eyed— son—? And where have you been— my dar-ling young one—?
3 / -3 3. -3 / 3 (--) -3 / -4 -5— / 3— (--) / (—) 3 / 3 3 3 / 3— 3 / 3 2 1 / 7—. / (—)

……

/ G / G / A / D / D / G / G / A / D / D
/ IV / IV / V / I / I / IV / IV / V / I / I
6 / -6 6. -6 -6 / 6— 5 / 5 4 3 / 4 1— / (—) 6 / 6 6 6 / 6— 6 / 5 5 4 / 3 1— /—
I've stum-bled on the side— of twelve mis-ty moun-tains I've walked & I've crawled on six croo-ked high-ways—
I've stepped in the mid-dle— of se- ven sad for- ests— I've been out in front of a do-zen dead o- ceans—
I've been ten thou-sand miles in the mouth of a grave-yard—

……...

D / D / D / A / D / D / D / D / G /
I / I / I / V / I / I / I / IV /
-1 -1 -1 / 1—. / (--.) -1 -1 -1 / 2—. / (—) -2 -2 / 3—. / (--.) -3 -3 -3 / 4—. /
And it's a hard— and it's a hard— it's a hard— and it's a hard—
-5 -5 -5 / 5—. / (--.) -5 -5 -5 / 5—. / -5 -5 / 1—. / -1 -1 -1 / 1—. /

/ D / D / D / G / G / D / D /
/ I / I / I / IV / IV / I / I /
/ (--.) -5 -5 -5 / 8 8— /—. /—. / (--.) -4 -4 -3 / -4 -3 1— / (—.) /
And it's a hard rain's——————— a- gon-na fall———
/ (--.) -1 -1 -1 / 3 3— / 4—. /—. / (--.) -1 -1 -1 / -5—. / (—.) /

…….....

Oh, what did you see, my blue-eyed son? *Oh, what did you see, my darling young one?*
I saw a newborn baby with wild wolves all around it— I saw a highway of diamonds with nobody on it—
I saw a black branch with blood that kept drippin'— I saw a room full of men with their hammers a-bleedin'—
I saw a white ladder all covered with water— I saw ten thousand talkers whose tongues were all broken—
I saw guns and sharp swords in the hands of young children— *And it's a hard….*

And what did you hear, my blue-eyed son? *And what did you hear, my darling young one?*
I heard the sound of a thunder, it roared out a warnin'— Heard the roar of a wave that could drown the whole world—
Heard one hundred drummers whose hands were a-blazin'— Heard ten thousand whisperin' and nobody listenin'—
Heard one person starve, I heard many people laughin'— Heard the song of a poet who died in the gutter—
Heard the sound of a clown who cried in the alley— *And it's a hard….*

Oh, who did you meet, my blue-eyed son? *Who did you meet, my darling young one?*
I met a young child beside a dead pony— I met a white man who walked a black dog—
I met a young woman whose body was burning— I met a young girl, she gave me a rainbow—
I met one man who was wounded in love— I met another man who was wounded with hatred— *And it's a hard….*

Oh, what'll you do now, my blue-eyed son? *Oh, what'll you do now, my darling young one?*
I'm a-goin' back out 'fore the rain starts a-fallin'— I'll walk to the depths of the deepest black forest—
Where the people are many and their hands are all empty— Where the pellets of poison are flooding their waters—
Where the home in the valley meets the damp dirty prison— Where the executioner's face is always well hidden—
Where hunger is ugly, where souls are forgotten— Where black is the color, where none is the number—
And I'll tell it and think it and speak it and breathe it— And reflect from the mountain so all souls can see it —
Then I'll stand on the ocean until I start sinkin'— And I'll know my song well before I start singin'— *And it's a hard…*

Hi-de-ho

Carole King & Gerry Goffin

……
/ G C / G C / G C / G C /
/ I IV / I IV / I IV / I IV /
/ -5. =3 =6 -1. / -5. =6 1 6 / (--) -3b =3n -2 1 -6 / -1. =7 -1. -5. 1. /
Hi— de- ho— hi— de- hi—— Gon- na get me a piece of the sky——

/ G C9 / G C / G C / G C7 /
/ I IV9 / I IV / I IV / I IV7 /
/ (--) -3b. =3n -2 1 { -1 -2 -1 } / 5. -3 {-1 -2 -1} -6 -1 / -3b. =3n -2. =3 {-2 -1 -1}{-1 -6 -5} / (--) 1 3b (--) /
Gon- na find me some o' that old— sweet roll— Sing-ing hi- de- hi-de hi— de hi— de ho——
……
/ G C / G D / G
/ I IV / I V / I
/ { (-) -1 -1 } -1 -1 -1 -5 6 / { (-) -1 -1 } -1 -1 2. (--) / (-) -5 -5 -5 -5 -6 -8 -1
I've been down so low—— Bot-tom looked like up— Once I felt like se-cond saves

/ G C9 / G C / G C
/ I IV9 / I IV / I IV
-1 -6 / 1 -6 -1 -1 6 -6 -5 / -3 2 1 -6 2 -6 -5 / 3. -2 1 -6 2
Was e- nough to fill my cup— Now I off—ered all I had— But it ain't— no way to live—

/ G / C9 G /
/ I / IV9 I /
-6 -5 /-b3 -2 -1 -5 -3n -2 -1 -5 / -6 -1 -1 -1 1— /
Be-ing ta-ken by the ones who have the least a-mount to give— *Hi—de- ho— hi— de-hi—...*
……

Once I met the de-vil— he was mighty slick— Tempted me with worldly goods
Said I could have my pick—. But when he laid the paper on me— And showed me where to sign—
I said, "Thank you very kind-ly but I'm in too great a need of mine—" *Hi—de- ho— hi— de-hi—*

One of the most calming and powerful actions you can do to intervene in a stormy world is to stand up and show your soul. Soul on deck shines like gold in dark times. The light of the soul throws sparks, can send up flares, builds signal fires, causes proper matters to catch fire. Struggling souls catch light from other souls who are fully lit and willing to show it. If you would help to calm the tumult, this is one of the strongest things you can do. -Clarissa Pinkola Estes

I Can See Clearly Now

Johnny Nash

/ D / G / D / D / D / G / A /
/ I / IV / I / I / I / IV / V /
/ (—) -1 -2 -3 -4 /-- -3 2 -1 -1 -3 /-- -1 -5 (—) / (——) / (—) -1 -2 -3 -4 /--. 4 -3 2 / -7 -1 -7 -2— /
I can see clear—ly now— the rain— is gone I can see all— ob-sta-cles in my— way—

/ D / G / D /
/ I / IV / I /
/ (—) -1 -2 -3 -4 /- 3 2. -1 -3 /-- -1 -5 (—) /
Gone are the dark— clouds that had— me blind

// D / C / G / D // (2x)
// I / VIIb / IV / I // (2x)
// (—) =5 =5 =5 =5 =5 / b7— (—) / =6 =5 4. -6 -1 -2 -1 /-- =6 =5 (—) // (2x)
It's gon-na be a bright— bright— sun shi-ny day——— (2x)
bright— bright sun shi-ny day———
// (——) / (—) 4— / (—) 4 -4 -4 -4 -3 /— (—) // (2x)
// (——) / (—) 2— / (—) 1 -6 -1 -2 -1 /— (—) // (2x)
// (——) / (—) 7— / (—) 6 -6 -6 -6 -5 /— (—) // (2x)

I think I can make it now— the pain is gone— All of the bad feelings have dis-ap-peared—
Here is the rain-bow I've been pray-in' for
It's gon-na be a bright— bright— bright sun shi-ny day—

BRIDGE:

……

/ F / F / C / C / F / F /
/ bIII / bIII / bVII / bIII / bIII / bIII /
/(—) -5 -5 -5 -5 /--. -5 { 5 4 b3 }/ 4 -2— -1 / -2 =1 b7. (—) / (—) -5 -5 -5 -5 /--. -5 { 5 4 b3 } /
Look all a-round- there's no-thing but blue skies——————— Look straight a-head- there's noth-ing but

……

/ A / A / C#m / G / C#m / G / C / Bm / A / A /
/ V / V / vii / IV / vii / IV / bVII / vi / V / V /
/ 5 5—. /—— / #4—— / 4—— / #4—— / 4—— / 4—— / 3—— / 2—— /— (—) /
blue skies———————————————————————————————
/ 2 2—. /—— / 2—— / 1—— / 2—— / 1—— / 2—— / 1—— / 2—— /— (—) /
/ 7 7—. /—— / 7—— / 6—— / 7—— / 6—— / 7—— / 6—— / 5—— /— (—) /

……...

I can see clear-ly now the rain is gone— I can see all— ob-sta-cles in my way…
Gone are the dark— clouds that had— me blind

It's gon-na be a bright— bright— sun shi-ny day——— (4x)
bright— bright sun shi-ny day——— (4x)

Music, to create harmony, must investigate discord. –Plutarch

I Want To Sing That Rock and Roll

Gillian Welch & David Rawlings

(Capo 1st fret to match recording)

……...

/ G / C G / G / A D
/ I / IV I / I / II V
/ -3 3 -3 5 5 / 4 4 -2# 3. /-3 3 -3 5 5 / #4 4 5.
I wan—na sing that rock and roll—. I wan-na 'lec-tri - fy my soul—
/ -1 1 -1 -3 -2 1 / 2 2 -7 1. /-1 1 -1 -3-2 1 / 2 2 2.

/ G G7 / C / G / D7 G /
/ I I7 / IV / I / V7 I /
-5 / -3. =3 -3. =3 -3. =5 =5 =5 -5 -4 / -4. =4 -4. =4 -4. =4 =4 =4 /-3 3 -3 -5 -4 3 / 4 4 -2# 3. /
Cause e- v'ry-bo-dy been ma-king a shout, So big and loud, been drow-nin' me out I want to si-ng that rock and roll—.
-2 / -1. =1 -1. =1 -1. =3 =3 =3 -3 -1 / -1. =1 -1. =1 -1. =1 =1 =1 /-1 1 -1 -3 -2 1 / 2 2 -7 1. /

……...

G / G / C G / G / D / A D / D
I / I / IV I / I / V / II V / V
(—) / -3 3 -3 -5 -4 3 / 4 4 -2# 3. / (—) /-5 5 -5 7 7 / 6 6 7— /--.
I want to reach that glo-ry land—. I want to shake my Sa-viour's hand——
(—) / -1 1 -1 -3 -2 1 / 2 2 -7 1. / (—) /-2 2 -2 5 5 / #4 4 5— /--.

And I wan-na sing that rock and roll—. I want to 'lec-tri- fy my soul—

/ G G7 / C7 / G / D7 G /
/ I I7 / IV7 / I / V7 I /
-5 / -3. =3 -3. =3 -3. =5 =5 =5 -5 -4 / -4. =4 -4. =4 -4. =4 =4 =4 /-3 3 -3 -5 -4 3 / 4 4 -2# 3. /
Cause e- v'ry-bo-dy been ma-king a shout, So big and loud, been drow-nin' me out I want to si-ng that rock and roll—.
-2 / -1. =1 -1. =1 -1. =1 =1 =1 -1 -1 / -b3. =3 -3. =3 -3. =3 =3 =3 /-1 1 -1 -3 -2 1 / 2 2 -7 1. /

I been a traveling near and far— but I want to lay down my old guitar—

And I wanna sing that rock and roll. I want to 'lectrify my soul….

(Guitar break)

I been a traveling near and far, But I want to lay down my old guitar—.
And I wanna sing that rock and roll, I want to 'lectrify my soul…

/ G D7 / G /
/ I V7 / I /
/ -3 3 -3 -5 -4 -3 -2 / -2 -3— (--) /
I wan—na sing that rock and roll—.
/ -1 1 -1 -3 -2 -1 -7 / -7 -1— (--) /

If I Had A Hammer

words: Lee Hays, music: Pete Seeger
(*as sung by Peter, Paul and Mary*)

Intro: / G Bm7 / C D / G Bm / C
/ I iii7 / IV V / I iii / IV

D / G Bm7 / C D / G Bm7 / C D / G Bm7 / C / D /
V / I iii7 / IV V / I iii7 / IV V / I iii7 / IV / V /
1 -3 5 -6 / -5—. -5 /-- 6 -6 -6 -5 -5 / -3—. -1 /-- 1 -3 -5 -5 -6 / -5—. -5 /-- 6 -6 -6 6 / 6. -5— /
If I had a ham—mer— I'd ham-mer in the morn—ing— I'd ham-mer in the eve—ning all o-ver this land——
/ 1— 7. -6 /-- 6 -6 -6 -5 -5 / 1— 7. -6 /-- 6 -6 -5 -5 -5 / -1—. -1 /-- 1 -1 -1 1 / 2—— /
/ 1— 7. -6 /-- 6 -6 -6 -5 -5 / 1— 7. -6 /-- 6 -6 -5 -5 -5 / -1—. -1 /-- 1 -1 -1 1 / 2—— /

/ G / G / G / Em / Em /
/ I / I / I / vi / vi /
/ (--)-5. =5 -6 -5 5 / 8. -8— / (--) -6. =6 -6 -6 -6 -6 / 8. -8— / (--) -6. =6 -6 -6 6 /
I'd- a ham-mer out dan-ger— I'd a-ham-mer out a war-ning— I'd a-ham-mer out
/ (--)-2. =2 -2 -2 2 / 3. -3— / (--) -3. =3 -3 -3 -3 -3 / 3. -3— / (--) -3. =3 -3 -3 3 /
/ (--)-2. =2 -2 -2 2 / 1. -1— / (--) -1. =1 -1 -1 -1 -1 / 6. -6— / (--) -6. =6 -6 -6 6 /

/ C G / C G / C G / D / G Bm7 / C D / G Bm / C D /
/ IV I / IV I / IV I / V / I iii7 / IV V / I iii / IV V /
/ 6. -6 5. -5 / -6 -6 -6 -6 -5 5. / (--) 6 5. -5 /— -5 -5 5 / 3—— /--. 2. (--) / 3—— /- (-) 1 -3 5 -6 /
love be-tween my bro-thers and my sis-ters All——— o-ver this land————. Ooohh—— If I had a
/ 4. -4 3. -3 / -4 -4 -4 -4 -3 3. / (--) 4 3. -2 /— -2 -1 7 / 1—7—/ 6— 7— / 1— 7—/ 6 (—.) /
/ 1. -1 1. -1 / -1 -1 -1 -1 -1 1. / (--) -1— -7 /— -7 -7 7 / 5—— /—— / 5— 5—/ 5 (—.) /
……
If I had a bell I'd ring it in the morn—ing I'd ring it in the eve—ning all o-ver this land—
I'd ring out dan-ger I'd ring out a war-ning I'd ring out love be-tween my bro-thers and my sis-ters…

If I had a song I'd sing it in the morn—ing I'd sing it in the eve—ning all o-ver this land—
I'd sing out dan-ger I'd sing out a war-ning I'd sing out love be-tween my bro-thers and my sis-ters…

……
Well I got a ham-mer and I got a bell and I got a song— to— sing all o-ver this land—

G / G / G / Em / Em /
I / I / I / vi / vi /
-5. =5 -6 -5 5 / 8. -8— / (--) -8. =6 8 8 / -8— 9 -8 /-- -8. =6 -8 -8 8 /
It's the ham-mer of jus-tice It's the bell of free——dom— It's the song a-bout
-5. =5 -6 -5 5 / 3. -3— / (--) -3. =3 3 3 / -3— 4 -3 /-- - 3. =3 -3 -3 3 /
-5. =5 -6 -5 5 / 1. -1— / (--) -1. =1 1 1 / -6—. -6 /-- -6. =6 -6 -6 6 /

/ C G / C G / C G / D / G / C / G / G /
/ IV I / IV I / IV I / V / I / IV / I / I /
/ 8. -8 5. -5 / -8 -8 -8 -8 -5 5. / (--) 8 5— /--. 5 -5 5 / 8——/ 6—— / 8——/-- (—.) /
love be-tween my bro-thers and my sis-ters All——— o-ver this land————————
/ 4. -4 3. -3 / -4 -4 -4 -4 -3 3. / (--) 4 3. -2 /--. 2 -1 7 / 3——/ 4—— / 5——/-- (—.) /
/ 1. -1 5. -5 / -1 -1 -1 -1 -5 5. / (--) 6 5 1 / 7. 7 -7 7 / 1——/ 2—— / 3——/-- (—.) /
……

If You Want to Sing Out, Sing Out

_Cat Stevens

Intro: / C G6 Fmaj7 / G6 / C G6 Fmaj7 / G
/ I V6 IVmaj7 / V6 / I V6 IVmaj7 / V

(G) / C G / F9 G / C G / Am /
(V) / I V / IV9 V / I V / ii /
-2 -2 -7 / -1 -1 -3 5 (-) -6 -6 /- (--.) -5 -5 -5 / -5 -5 -3 2 -3 -1 /- -6 (--.) -6 -2 -3 /
Well if you want to sing out sing out— And if you want to be free, be free—— Cause there's a

/ Dm Am / G C / G / G
/ ii vi / V I / V / V
/ 4 4 3 -1 -2 /- -7 -5 -5 -3 -2 -1 -2 /-- (—.) / (—) (-)
mil-lion things to be——— You know that there are—

And if you want to live high, live high— And if you want to live low, live low— 'Cause there's a
Mil-lion ways to go—— You know that there are—

/ C / F9 / G / C / C / F9 /
/ I / IV9 / V / I / I / IV9 /
/ (--) -5 -3 -5 -3 -5 -6 /-- (—.) / (-) -5 -6 -5 -6 -5 -5 -5 /{- -4 -3} (—.) / (-) -5 -8 -7 -6 -7 -5 -6 /-- (—.) /
You can do what you want— The op-por-tu-ni-ty's on——— And if you find a new way—

/ G / C / C / F9 G / G / C Am /
/ V / I / I / IV9 V / V / I vi /
/ (--) -6 -5 -6 -5 -5 -5 /{- -4 -3} (—.) / (--) -5 -3 -5 -3 5 / 3 (—.) / (-) -5 -5 -5 -5 -6 -7 -1 /-- (-) 3. 5 /
You can do it to-day——— You can make it all true And you can make it un-do— you see.

/ Em / Am / Em / Am / Em / G /
/ iii / vi / iii / vi / iii / V /
/ (—) (-) -6 -7 -8 / (--.) -1 6 5 / (—) (-) -6 -7 -8 / (--.) -1 6 5 / (--) -3 2 -1 -2 /-- (—.) / (—) (-)
Ah—— it's ea-sy. Ah—— You on-ly need— to know—

Well if you want to say yes, say yes— And if you want to say no, say no— 'Cause there's a
mil-lion ways to go— You know that there are—
And if you want to be me, be me—. And if you want to be you, be you—
'Cause there's a mil-lion things to do— You know that there are —

You can do what you want…

Well, if you want to sing out, sing out! And if you want to be free, be free 'Cause there's a million things to be——

C G / C G / C G /
I V / I V / I V /
You know that there are— You know that there are— You know that there are—

G / C G / F9 G / C G / F9 G / C G6 / FMaj7 G6 / C /
V / I V / IV9 V / I V / IV9 V / I V6 / IVMaj7 V6 / I /
You know that there are——— You know that there are———

I'll See You In My Dreams

Gus Kahn and Isham Jones

/ C Am / Em Am / C Am / Em Am /
/ I vi / iii vi / I vi / iii vi /

/ C Am / Em Am / C Am / Em Am / D7 / F G / C Am / Em Am /
/ I vi / iii vi / I vi / iii vi / II7 / IV V / I vi / iii vi /
/ 3 5 3 3 / 3—— / 3 6 3 3 / 3—— / 3 2 1 3 / 2 1 3 3 / 1—— /— (—) /
Though the days are long—— Twi-light sings a song—— of the hap-pi- ness that used to be————

/ Em B7 / B7 / B7 Em / Em / G D7 / Am D7 / G / G7
/ iii VII7 / VII7 / VII7 iii / iii / V II7 / vi II7 / V / V7
/ 5 7 #4 4 / #4—— / #4 7 3 3 / 3—— / 2 5 2 7 / 1 2 3 #4 / 5——/-- (—)
Soon my eyes will close— Soon I'll find re- pose— And in dreams you're al-ways near to me——

……..

/ F / F / Fm / Fm / C / B7 / Am / Am /
/ IV / IV / iv / iv / I / VII7 / vi / vi /
7 / 6— 1— / 2— 3— / 2—— /—— / 3— 5— / 6— 7— / 6——/—— /
I'll see— you— in— my— dreams——— Hold— you— in— my— dreams——

/ A7 / A7 / A7 / A7 / D7 / D7 / G / G7 /
/ VI7 / VI7 / VI7 / VI7 / II7 / II7 / V / V7 /
/ 6— 6— / 7— #1— / 5 3 5 3 /—— / 3— 6— / 7— 1— / 3 2 3 2 /—— /
Some—one— took— you— out of my arms—— Still— I— feel— the— thrill of your charms—

/ F / F / Fm6 / Fm6 / C / B7 / Am / Am /
/ IV / IV / iv6 / iv6 / I / VII7 / vi / vi /
/ 6— 1— / 2— 3— / 2—— /—— / 3— 5— / 6— 7— / 6—— /—— /
Lips— that— once— were— mine———— Ten— der— eyes— that— shine————

/ Gm6 A7 / A7 / E7 / Am C7 / F / Fm6 G / C Am / Em Am /
/ v6 VI7 / VI7 / III7 / vi I7 / IV / iv6 V / I vi / iii vi /
/ b7— 6— / 5—. 6 / 3— 2— / 1—. b7 / 6— 1— / 2— 3— / 1—— /—— /
They— will— light— my way— to—night— I'll see— you— in— my— dreams————

……..

Lips— that— once— were mine— Ten—der— eyes— that— shine—
They— will— light— my way— to-night— I'll see— you— in— my— dreams————

/ Gm6 A7 / A7 / E7 / Am C7 / F / Fm6 G / C Am / Em Am / C /
/ v6 VI7 / VI7 / III7 / vi I7 / IV / iv6 V / I vi / iii vi / I /
/ b7— 6— / 5—. 6 / 3 -3 3 2 / 1—. b7 / 6— 1— / 2— 3— / 1—— /—— / (——) /
They— will— light— my lone-ly way to- night— I'll see— you— in— my— dreams————

I'm Beginning to See the Light

Music by Duke Ellington, Harry James, Johnny Hodges; lyric by Don George

/ D Fdim A7 / D D6 / Dm G6 / Dm6 Gm7
/ I bIIIdim V7 / I I6 / i IV6 / i6 iv7
-5# /-6 -1 6 1 2 / -3 6 6— -5# / -6 -1 6 1 2 /-3b b6 6—
I ne-ver cared much for moon-lit skies— I ne-ver winked back at fi- re flies—

/ D D9 / B7 / G A7 / D (A7)
/ I I9 / VI7 / IV V7 / I (V7)
#5 / -6 -1 6 1 2 / -3 5 5. -5 -4 / -3 -1 -6 1. -2 -1 /— (--.)
But now that the stars are in your eyes— I'm be-gin-ning to see— the light—.

I ne-ver went in for af-ter glow— Or can-dle-light on the mis-tle-toe—
But now when you turn the lamp down low— I'm be-gin-ning to see the light—.
……..
/ F#7 / F#7 / F7 / F7 /
/ III7 / III7 / bIII7 / bIII7 /
/ (-) 6b -7 6 7 / -5# 7 -3— / (-) 6b -7 6 7 / -5 b7 -3b— /
Used to ram-ble thru the park— Sha-dow box-ing in the dark—

/ E7 / E7 / Bb7 / Em7 A7 /
/ II7 / II7 / bVI7 / ii7 V7 /
/ (-) 2 -6 2 6 / -4# 6 2. -2 -2 / -3b -3 -3 -3 1 -2 /——
Then you came and caused a spark That's a four-a-larm fire— now———.
……..
I ne-ver made love by lan-tern shine— I ne-ver saw rain-bows in my wine—
But now that your lips are burn-ing mine— I'm be-gin-ning to see the light—

The lesson that life constantly enforces is 'Look underfoot.' You are always nearer to the true sources of your power than you think. The lure of the distant and the difficult is deceptive. The great opportunity is where you are. Don't despise your own place and hour. Every place is the center of the world.

-John Burroughs

Imagine

John Lennon

……
/ G Gmaj7 / C / G Gmaj7 / C / G Gmaj7 / C /
/ I Imaj7 / IV / I Imaj7 / IV / I Imaj7 / IV /
/ (-) -5 -5 -5 5 7 /-7 6. (—) / (-) -5 -5 -5 5 7 / 6— (—) / (-) 5 5. 7 / -7 6. (—) /
I-ma-gine there's no hea-ven— It's ea-sy if you try— No hell— be-low us—
……
/ G Gmaj7 / C / C Em / Am7 C / D / D7 /
/ I Imaj7 / IV / IV vi / ii7 IV / V / V7 /
/(-) -5 -5 -5 5 7 / 6—. (--) / (-) -6 -1 -6 1 3 / -3 2. (—) / -7 7. 7 -1 -2 /— -3 5 =3 =2 /
A-bove us on- ly sky— I- ma-gine all the peo-ple— li-ving for to-day—. Ah-haaa——
/ -3 -3 -3 2 3 / 4—— / (-) -4 -4 -4 3 3 / -4 4. (—) / -2 2. 2 -3 -5 /— -7 2 =7 =2 /
/ (-) -5 -5 -5 5 7 / 1—— / (-) -1 -1 -1 6 6 / -6 6. (—) / -5 5. 5 -6 -7 /— -5 7 =6 =5 /
……

Imagine there's no countries— It isn't hard to do— No-thing to kill and die for,
And no religion too— Imagine all the people— . li-ving life in peace— You—
……
/ C D / G B7 / C D7 / G B7 /
/ IV V / I III7 / IV V / I III7 /
/ (--) -6 -1 -7 =1 =7 -6 -6 -7 / -2 1. (—) / (--) -6 -1 -7 -7 -6 -6 / 3—. (--) /
You may say——— I'm a drea-mer— But I'm not the on-ly one——.
/ (--) -4 -4 5 -4 -5 / -5 5. (—) / (--) -4 -4 -5 -5 -4 -4 / 3—. (--) /

/ C D / G B7 / C D7 / G /
/ IV V / I III7 / IV V7 / I /
/ (-) -6 -6 -1 -7 =1 =7 -6 -5 / -1 1. (—) / (--) -1 -1 -2 =3 =2 -1 -2 / -3 -1 1— (--) /
I hope some day——— you'll join us— And the world—— will live as one—.
/ (-) -4 -4 -4 5. -5 / -5 5. (—) / (--) -6 -6 7. -5 / -5 -5 5— (--) /
……

Imagine no possessions— I wonder if you can— No need for greed or hunger—
A brotherhood of man— Imagine all the people— sharing all the world— You— *You may say————...*

I invite you to have an improbable quest playing at the edge of your imagination: a heroic task that provokes deep thoughts and noble passions even if it incites smoldering torment . . . an extravagant dream that's a bit farfetched but not entirely insane . . . a goal that stretches your possibilities and opens your mind . . . a wild hope whose pursuit makes you smarter and stronger even if you never fully accomplish it.

Rob Brezsny

I've Been Workin' On the Railroad

traditional

/ C / C / F / C /
/ I / I / IV / I /
/ 1. -5 -1 -5 -1 -2 / 3— 1— / 4. -4 1 2 / 3—— /
I've— been work-in' on the rail—road— All— the live long day——

/ C / C / D7 / G /
/ I / I / II / V /
/ 1. -5 -1 -5 -1 -2 / 3— 1 -3 -3 / 3 2 2 3 / 2—— /
I've been work-in' on the rail—road just to pass the time a- way——
.
/ G / C / F / E7 /
/ V / I / IV / III7 /
/ 2. -2 -1# -2 -3 -2 / 1— 5— / 4 -4 -4 -1 -1 -2 -2 / 3—— /
Can't— you hear the whis-tle blow—ing—? Rise up so ear-ly in the morn——

/ F / C / C F C G7 / C /
/ IV / I / I IV I V7 / I /
/ 6. -7 -1 -2 -1 -6 / 5— 1— / 3 4 3 2 / 1—— /
Can't— you hear the cap-tain shout—ing— Di- nah blow your horn——

……

// C / D7 / G / C // (2x)
// I / II7 / V / I // (2x)
// -5 -5 -5 -5 1— / -6 -6 -6 -6 2— / -7 -7 -7 -7 6 7 / 1 2 3— // (1ST time)
Di-nah won't you blow— Di-nah won't you blow— Di-nah won't you blow your horn—— ? (2x)
/ 1—— // (2nd time)

……

/ C / C / C / G /
/ I / I / I / V /
/ -3 -3 -3 -3 -1 -1 1 / 5— 1— / -3 -3 -3 -3 -1 -1 1 / 2 7 6 5 /
Some-one's in the kit-chen with Di— nah—. Some-one's in the kit-chen I know——.

/ C C7 / F / C G7 / C /
/ I I7 / IV / I V7 / I /
/ -3 -3 -3 -3 -1 -1 1 / 4— 6— / -5 -5 -5 -5 4 2 / 1 5 6 1 /
Some-one's in the kit-chen with Di— nah— Strum-ming on the old ban- jo. And sing- ing

/ C / C / C / G /
/ I / I / I / V /
/ 3— 1— / {-5 -5 -5 } 5 1— / 3 3 {-1 -1 -1 } 1 / 2 7 6 5 /
Fee— fie— fid-dle-e- i- o—— Fee fie fid-dle-e- i- o- o- o- o.

/ C C7 / F / C G7 / C /
/ I I7 / IV / I V7 / I /
/ 3— 1— /{-4 -4 -4 } 4 6— / -5 -5 -5 -5 4 2 / 1—. (--) /
Fee— fie— fid-dle-e- i- o—— Strum-ming on the old ban- jo——

Johnny B. Goode

Chuck Berry

/ A / A / A / A
/ I / I / I / I
-5 / -5 -5 -5 -5 -5 -3 -4 -3 / -4 3 5. (-) -5 / -5 -5 -5 -5 -5 -3 -4 -3 / -4 3 1. (-)
Deep down in Lou-si- a- na close to New Or- leans— way back up in the woods a-mong the e- ver-greens—

/ D7 / D7 / A / A
/ IV7 / IV7 / I / I
-5 / -5 -3b 4 -4 -3 -4 -3 / -4 b3 5. (-) -5 / -5 -5 -5 -3 5 -4 -3 / -4 -3 -1 1. (-)
There stood an old ca-bin made of earth and wood— where lived a coun-try boy named John-ny B. Goode—

/ E7 / E7 / A / A
/ V7 / V7 / I / I
-5 / -5 -3 -4 -3 -4 -3 -4 -3 / 4 -3 5 -1 -3 -4 / -5 -5 -5 5 -3 -4 -3 / -4 -3 -1 1
Who ne-ver e-ver learned to read or write so well— but he could play the gui-tar just like a ring-in' a bell
……

/ A / A / A / A / D
/ I / I / I / I / IV
5 -5 /-- (—) (-) -5 /-- -4 -3 5 (-) -5 /-- (—) (-) -5 /-- -4 -3 5 (-) -5 /-- (—) (-)
Go! Go—! Go— John-ny go! Go—! Go— John-ny, go! Go—!

/ D / A / A / E7 / E7 / A / A
/ IV / I / I / V7 / V7 / I / I
-5 /-- -4 -3 5 (-) -5 /-- (—) (-) -5 /-- -4 -3 5 (-) -5 /— (—) / (—) -4 -3 -1 -1 /— (—) / (—)
Go— John-ny, go! Go—! Go— John-ny, go! Go——! John-ny B. Goode—
……

He used to carry his guitar in a gunny sack— Go sit beneath the tree by the railroad track—
Old engineers would see him sittin' in the shade— Strummin' with the rhythm that the drivers made—
The people pass-ing by they would stop and say— 'oh, my but that little country boy could play'— *Go! Go…*

His mother told him "Someday you will be a man— You will be the leader of a big ol' band—
Many people comin' from miles around— will hear you play your music when the sun go down—
Maybe someday your name'll be in lights— sayin' "Johnny B. Goode tonight." *Go! Go…*

As a musician the idea is to uplift your own spirit, because if you don't uplift your spirit, you won't be able to lift anyone else's.

Mickey Hart

Keep On The Sunny Side

A. P. Carter

……

/ C / F / C / G
/ I / IV / I / V
/ 5 -5. =5 -5 -4 3 / -1 -1 -1. =1 -1 -7 6 / 1 -1. =1 -3 -3 -2 -1 / 2—.
Keep on the sun-ny side al-ways on the sun-ny side. Keep on the sun-ny side of life—
/ 3 -3. =3 -4 -3 1 / -6 -6 -6. =6 -6 -7 1 / 3 -3. =3 -5 -5 -4 -3 / 5—.
/ 1 -1. =1 -1 -6 5 / -4 -4 -4. =4 -4 -4 4 / 5 -5. =5 -1 -1 -6 -5 / 7—.

/ C / F C / C F C G7 / C /
/ I / IV I / I IV I V7 / I /
-3 -4 / -5 -5 -6 -5 3 -3 -2 / -1 -2 -1 -6 5 -1 -2 / 3 -4. =4 -3 -3 -2 -7 / 1—. (--) /
It will help us ev'ry day, it will bright-en all our way if we keep on the sun-ny side of life—
(--) / -3 -3 -4 -3 1 -1 -1 / -6 -6 -6 -1 1 (--) / 5 -6. =6 -5 -5 -4 -2 / 3—. (--) /
(--) / -1 -1 -1 -1 5 -5 -5 / -4 -4 -4 -2 3 (--) / 1 -2. =2 -1 -1 -7 -5 / 5—. (--) /

……

/ C / F / C / C / C / C / G / G
/ I / IV / I / I / I / I / V / V
5 5 / 1— 3. -3 / 2 1 1 1 / 5—— / (—) 1 3 / 5— 5. -5 / 5 5 3— / 2—— /-- (--)
There's a dark and a trou-bled side of life— there's a bright and a sun-ny side— too——
1 1 / 1— 1. -1 / 1 1 1— / 5—— /-- (--)

/ G / G / C / C / G / G / C /
/ V / V / I / I / V / V / I /
2 3 / 4 3 2 2 / 5— 4 3 / 3—. 2 / 1— 3— / -2 2. 2 1 / 7— 6 7 / 1—— /
Though we meet— with the dark—ness and strife——— the— sunny side we al—so may view— *Keep on…*
5 5 / 5— 5 5 / 7— 7 7 / 1—— /— 1— / -5 5. 5 5 / 5— 5 5 / 5—— /

……

Though the storm and its furies rage today— crushing hope that we cherish so dear—
Cloud and storm will in time pass away— and the sun again will shine bright and clear— *Keep on…*

Let us greet with a song of hope each day— though the moment be cloudy or fair—
And let us trust in our saviour always—. He'll keep us everyone in his care— *Keep on…*

*All perfect accomplishment in art or life is accompanied by the curious sensation that it is happening of itself -- that it is not forced, studied, or contrived. This is not to say that everything which is felt to happen of itself is a perfect accomplishment; the marvel of human spontaneity is that it has developed the means of self-discipline -- which becomes repressive only when it is felt that the controlling agent is separate from the action. But the sensation that the action is happening of itself, neither *from* an agent nor *to* a witness, is the authentic sensation of life as pure process in which there is neither mover nor moved. Process without source or destination, verb without subject or object -- this is not deprivation, as the word "without" suggests, but the "musical" sensation of arriving at every moment in which the melody and rhythm unfold.*

Alan Watts

Knockin' On Heaven's Door

Bob Dylan

Intro (Can be sung as accompanying voices on verses):

```
/ G          / D            / Am7 / (C)     // G          / D                / C      / C       //
/ I          / V            / ii7   / (IV)  // I          / V                / IV     / IV      //
/ (—) 8—   / -7—  -8 -7 -6 /——/— (—)  / (—) 8—  / -7—      -8 -7 -6 /——— /— (—)  /
/ (—) 5—   / -5—  -6 -5 -4 /——/— (—)  / (—) 5—  / -5—      -6 -5 -4 /——— /— (—)  /
/ (—) 3—   / -2—  -3 -2 -2 /——/— (—)  / (—) 3—  / -2—      -3 -2 -1 /——— /— (—)  /
     Oooh   Oooh  Oooh————————          Oooh   Oooh—  Oooh————————
……————————————————————————————————————————————————————————————————————————————————————————
/ G                    / D                  / Am      / Am7   / G                / D                    / C       / C        / (2x)
/ I                    / V                  / ii7     / ii7   / I                / V                    / IV      / IV       / (2x)
/ (—)  -3   -3   -3   -3  / 2      -2  -1  2—  / (———)  / (———) / (—)  -3   3    -3 /-   2     -2 -1    -1 -6 /— (—) / (—)      /
     Ma-ma, take this badge off of me—                                I  can't use— it—   a-ny   more———.
     It's get-tin' dark    too dark to see——                          I feel I'm kno-ckin' on hea-ven's door———
……————————————————————————————————————————————————————————————————————————————————————————
/ G                / D                    / Am7 / (C)     / G                / D                    / C       / C        / (2x)
/ I                / V                    / ii7   / ii7   / I                / V                    / IV      / IV       / (2x)
/ (—)  3      3    / -3   -2    2   -2    -1    -2 /——— / (———) /(—)  3      3    / -3   -2    2    -2    -7    -1 / 6——— / (———) / (2x)
   Knock knock knoc-kin' on  hea-ven's door—                  Knock knock  knoc-kin' on  hea-ven's door——                (2x)
/ (—)  1      1    / -7   -7    7   -7    -1    -1 /——— / (———) /(—)  1      1    / -7   -7    7   -7    -7    -1 /———  / (———) / (2x)
/ (—)  5      5    / -5   -5    5   -5    -5    -4 /——— / (———) /(—)  5      5    / -5   -5    5   -5    -5    -4 /——— / (———) / (2x)
……————————————————————————————————————————————————————————————————————————————————————————
     Mama, put my guns in the ground——                          I can't shoot them— a-ny more——.
     That long black cloud is comin' down——                     I feel  I'm knockin' on heaven's door—    Knock knock….
```

La Bamba

traditional Mexican folk song

("La Bamba" follows the same chord progression as "Twist and Shout". They can make a fine mash-up.)

```
/ (G7)                / C      F        / G7                / C          F       / G7                / C      F        /
/ (V7)                / I      IV       / V7                / I          IV      / V7                / I      IV       /
/ (--) -4  -4 -4  -4   4  / 3    1—   (--)  / (-) -4 -4 -4  -4   4  / -3   1   -1  -1  1  -2 / 7   -7 -2  -4  -3   2  / 3   1—    (--)  /
     Pa-ra bai-lar la  bam-ba—          Pa-ra bai-lar la  bam-ba se  ne-ce-si-  ta   u-na  po-ca de   gra-cia—

/ G7                / C      F          / G7                / C      F     /
/ V7                / I      IV         / V7                / I      IV    /
/ (--) -4 -4 -4  -4  4   / 3   1  -1 -1 -1 -1 / 2  -7  -7  -2 -4  -3  -2 / 3   1   (—)   /
     u-na po-ca de   gra-cia y  o-tra co- si- ta   y   a- ri- ba  a- ri-  ba

/ (-) -7  -2 -4 -3  -2 /-3 -1    1    1    1  / 2    7   2   4 / 3   3   1    6 / 5
     ay  a- ri-ba  a-  ri-ba  por  ti   se-  ré,  por ti  se-ré, por ti    se- ré

  -4  -4   4   -4   -4 /-3  1—     (--)  /  (-) -4  -4  4    -4  -4 /-3   1    1   -1  -1   -2 /--  7  2    4  / 3    3    1   6 / 5—   (—) /
  Yo no soy ma-ri- ne-ro—                Yo no soy ma-ri-ne-ro  Soy ca-pi- tan— Soy ca-pi- tan  Soy ca-pi-tan—
-----------------------------------------------------------------------------------------------------------------------------------------
/ C      F      / G7          / C      F      / G7          / C      F      / G7          / C     F     /
/ I      IV     / V7          / I      IV     / V7          / I      IV     / V7          / I     IV    /
/ 3—     1—     / 2    2  (—) / 3—     1—  / 2    2   (—) / 3—     1—  / 2    2   (—) / 3— 4— /
/ 1—     6—     / 7    5  (—) / 1—     6—  / 7    5   (—) / 1—     6—  / 7    5   (—) / 1——   /
  Bam—ba—  bam-ba        Bam—ba—  bam-ba        Bam—ba—  bam-ba        Ahhh——
```

[3/4]

Last Night I Had the Strangest Dream

Ed McCurdy

(This harmony arrangement is based on Simon and Garfunkel's recording of this song.)

[Capo 2]

/ G / G / G / G / C / C / G / G
/ I / I / I / I / IV / IV / I / I
5 / 5— -3 -2 / 1— 5 / 5— -3 -2 / 1— 8 /-8 -6— / 4 5 6 / 5—. /-- (--)
Last night— I— had— the stran—gest— dream— I e- ver— dre-amed be-fore——
5 / 5— -3 -2 / 1— 5 / 5— -3 -2 / 1— 4 /-4 -4— / 2 3 4 / 3—. /-- (--)

G / D / D / G / Em / Am / D / G / G
I / V / V / I / vi / ii / V / I / I
5 / 5— 3 / 2 3 4 / 5— -3 -2 / 1— 1 / 2— 2 / 2 3 2 / 1—. / (—)
I dreamed the wor-ld had all— a— greed— to put— an end— to war—
3 / 2— 2 / 2 1 2 / 3— 3 / 3— 3 / 4— 4 / 2 3 4 / 3—. / (—)

G / C / C / G / G / C / C / G / G
I / IV / IV / I / I / IV / IV / I / I
8 / 8— 6 / 4— 8 / 8— 5 / 3— 8 / 8— 6 / 4 5 6 / 5—. / (—)
I dreamed I saw— a migh—ty room— all filled— with wo-men and men—
1 / 1— 1 / 1— 2 / 3— 4 / 5— 4 / 4— 4 / 2 3 4 / 3—. / (—)

G / C / C / G / G / Am / D7 / G / G
I / IV / IV / I / I / ii / V7 / I / I
-8 -8 / 8— 6 / 4— 8 / 8— 5 / 3— 3 / -4 -4— / 3— 2 / 1—. /-- (--)
and the pa—per they— were sign—ing said— they'd ne-ver— fight— a- gain——
-4 -4 / 4— 2 / 2— 4 / 5— 5 / 3— 5 / -6 -6— / 5— 4 / 3—. /-- (--)

And when the— papers all were signed— and a million copies made—
they all joined hands and bowed their heads— and grateful prayers were prayed—
and the people in the streets below— were dancing round— and round—
and guns and swords and uniforms— were scattered on the ground—

Last night— I— had— the stran—gest— dream— I e- ver— dre-amed be-fore——
I dreamed the wor-ld had all— a— greed— to put— an end— to war—

Humans are capable of a unique trick: creating realities by first imagining them, by experiencing them in their minds. When Martin Luther King said "I have a dream…", he was inviting others to dream it with him. Once a dream becomes shared in that way, current reality gets measured against it and then modified towards it. As soon as we sense the possibility of a more desirable world, we begin behaving differently – as though that world is starting to come into existence, as though, in our minds at least, we're already there. The dream becomes an invisible force which pulls us forward. By this process it starts to come true. The act of imagining something makes it real.

This imaginative process can be seeded and nurtured by artists and designers, for, since the beginning of the 20th century, artists have been moving away from an idea of art as something finished, perfect, definitive and unchanging towards a view of artworks as processes or the seeds for processes – things that exist and change in time, things that are never finished…. Increasingly working with time, culture-makers see themselves as people who start things, not finish them.

Brian Eno

Lean On Me

Bill Withers

/ C / F / C / G /
/ I / IV / I / V /
/ 3 (--) -3 -4 -5 -6 /-- (--) -6 -5 -4 -3 /-- (--) -3 -4 5 / 5. -4 4. (-) /
/ 1 (--) -1 -2 -3 -4 /-- (--) -4 -3 -2 -1 /-- (--) -1 -2 3 / 3. -2 2. (-) /
Some times in our lives— we all have pain— we all have sor—row—

/ C / F / C / G7 C
/ I / IV / I / V7 I
/ 3 (--) -3 -4 -5 -6 /-- (--) -6 -5 -4 -3 /-- (--) -3 -4 5 -4 /--. 3
/ 1 (--) -1 -2 -3 -4 /-- (--) -4 -3 -2 -1 /-- (--) -1 -2 3 -7 /--. 1
But if we are wise— we know that there's al-ways to- mor— row

.....

/ C / F / C / G /
/ I / IV / I / V /
-5 -4 -3 /-- (--) -5 -5 -5 -4 /-- (-) -4 -4 -3 -2 -1 /-- (--) -3 -4 5 / 5 -4 4. (--) /
-3 -2 -1 /-- (--) -3 -3 -2 -2 / 1 (-) -1 -1 -7 -6 -6 / 5 (--) -1 -2 3 / 3 -2 2. (--) /
Lean on me— when you're not strong— and I'll be your friend— I'll help you ca—rry on—

/ C / F / C / G7 C /
/ I / IV / I / V7 I /
/ 3 (--) -5 -5 -5 -5 / 4 (-) -4 -4 -3 -2 -1 /-- (-) -5 -4 -3 -3 -2 /-- -5 3. (--) /
/ 1 (--) -3 -3 -2 -2 / 1 (-) -1 -1 -7 -6 -6 / 5 (-) -3 -2 -1 -1 -7 /-- -2 1. (--) /
For it won't be long— 'til I'm gon-na need— some-bo-dy to lean— on—

.....

Please swa-llow your pride— if I have things— you need to bor—row—
For no one can fill— those of your needs— that you won't let— show—

.....

/ C / C / C / G C
/ I / I / I / V I
-5 -6 / 8 -8. =8 -6 -8 (-) -5 / -4 -5 -6 8. -10 -9 / 10 -10 -9 8 -8 -7 /-- -9 -8 (--)
You just call on me bro-ther when you need a hand— We all need some-bo-dy to lean— on

/ C / C / C / G C
/ I / I / I / V I
I just might have a prob-lem that you'll un-der-stand— We all need some-bo-dy to lean— on—

.....

Lean on me— when you're not strong—…
You just call on me bro-ther when you need a hand—…

If there is a load— you have to bear— that you can't ca—rry—
I'm right up the road— I'll share your load— if you just call— me—

/ Dm7 C / Dm7 C / Dm7 C / Dm7 C /
/ ii7 I / ii7 I / ii7 I / ii7 I /
/ 4 -3 -3— / 4 -3 -3— / 4 -3 -3— / 4 -3 -3— /
/ 9 -8 -8— / 9 -8 -8— / 9 -8 -8— / 9 -8 -8— /
Call— me— Call— me—— Call— me—— Call— me——
If you need a friend Call me— If you need a friend Call me—
/ (—) =5 =6 -1 -6 / 1— (-) -5 -2 -1 / (—) =5 =6 -1 -6 / 8— (-) -5 -2 -1 /

Let It Be

John Lennon & Paul McCartney

……

/ F C / Dm Bb / F C / Bb Am Gm F
/ I V / vi IV / I V / IV iii ii7 I
=5 =5 / -5 =5 -6 -3 -5 -5 =1 -2. / =3 =3 3 =2 -2 =1 1. / =3 -3. -4 =3 -3. 2 =3 =2 =2 /= -1— (=)
When I find my-self in times of trou-ble Mo-ther Ma-ry comes to me Spea-king words of wis-dom let it be————

=5 / =5 -5 -6 =1 -5. -5 =1 -2. / =2 -3 -3 =2 -2 -1 1 (=) / =3 -3 -4 =3 -3. -2 (=) =3 =2 / -2 -1—
And in my hour of dark-ness She is stan-ding right in front of me Spea-king words of wis-dom let it be——.

……

/ Dm C / Bb F / F C / Bb F Gm7 C /
/ vi V / IV I / I V / IV I ii7 I /
=3 -2 =1 /-- =3 -5 -6. =5 -5 =3 /= =2 -1 =6 -5 3 (--) / =3 -3 -4. =3 -3. -2 (=) =3 =2 =2 /- -1— /
Let it be— let it be— let it be——— let it be. Whis-per words of wis-dom let it be————
Aah—— Aah—— Aah—— Aah—— Aah—— Aah—— Aah ah ah Aah—
/ 8— 7— / 6— 5— / 5— 4— / 4 -3 -2 1— /
/ 3— 2— / 1— 1— / 1— 7— / 6— 5— /

……

And when the bro-ken heart-ed peo-ple liv-ing in the world a-gree— There will be an ans-wer, let it be—
For though they may be part-ed there is still a chance that they will see— There will be an ans-wer let it be—.
Let it be— let it be— let it be——— let it be There will be an ans-wer— let it be—
Let it be— let it be— let it be——— let it be Whis-per words of wis-dom— let it be—

And when the night is cloudy— There is still a light that shines on me— Shine until tomorrow Let it be—
I wake up to the sound of music— Mother Ma—ry comes to me— Speaking words of wisdom— let it be—
Let it be— let it be— let it be——— let it be There will be an ans-wer— let it be—
Let it be— let it be— let it be——— let it be Whis-per words of wis-dom— let it be—

CODA:
/ Bb Am Gm7 F Eb Bb / C Bb F / (2x)
/ IV iii ii7 I VIIb IV / V IV I / (2x)
Doo do- do doo do- do Doo doo doo—

The power of language remains, first and foremost, a way of singing oneself into contact with others and with the cosmos— a way of bridging the silence between oneself and another person, or a startled black bear, or the crescent moon soaring like a billowed sail above the roof.

Whether sounded on the tongue, printed on the page, or shimmering on the screen, language's primary gift is not to re-present the world around us, but to call ourselves into the vital presence of that world— and into deep and attentive presence with one another.

—David Abram, *Becoming Animal: An Earthly Cosmology*

Let It Grow

Eric Clapton

(*This song has a minor key and scale in the verse, and a major key and scale in the chorus.*)

/ Am E7 / C D / F G /
/ i V7 / III IV / VI VII /
/ -1 =5 -5. =5 -5. 5 (-) / -5 =5 -6. -5 4. (-) / (-.) =1 -3 -3 -4 -4 -3 -2 /
Stand-in' at the cross-roads tryin' to read the signs— To tell me which way I should

/ Am E7 / C D / F G / A /
/ i V7 / III IV / VI VII / I /
/ -1 =5 -5. =5 -5. -1. (-) -1 / -5 =5 -6. -5 4 (--) / (--) -3 -3 -4 -4 =3 =2 -2 / 1—— /
Go to find the ans-wer— and all the time I know— Plant your love and let— it grow—

……..

/ A Amaj7 / A / D A / G /
/ I Imaj7 / I / IV I / bVII /
/(--) =5 -5. 5 =6 -7. / 1—— / (--) =4 -4 -3 -3 -2 -1 / 2—— /
Let it grow Let it grow—— Let it blos-som let it flow—

/ A Amaj7 / A / D A / A / E7 /
/ I Imaj7 / I / IV I / I / V7 /
/ (--) -5 =5 -5. =5 -6. -7 / 1—— / (--) -4 -4 -3 -2 1. / (—) =3 =2 -1 / 2—— /
In the sun the rain the snow—— Love is love-ly—— let— it grow—

……..

Lookin' for a reason, to check out on my mind— Tryin' hard to get a
Friend that I can count on— there's nothing left to show— Plant your love and let it grow—
Let it grow Let it grow…

Time is getting shorter, There's much for you to do— Only ask and you will
Get what you are needing— the rest is up to you— Plant your love and let— it grow—
Let it grow Let it grow…

We must abandon completely the notion of blaming the past for any kind of situation we're in and reverse our thinking and see that the past always flows back form the present. That now is the creative point of life. So you see its like the idea of forgiving somebody, you change the meaning of the past by doing that...Also watch the flow of music. The melody as its expressed is changed by notes that come later. Just as the meaning of a sentence...you wait till later to find out what the sentence means...The present is always changing the past.

Alan Watts

[3/4]

Let's Go Fly A Kite

Richard and Robert Sherman

D7 / G / GMaj7 / G6 / G / G / G6 / Am7 / D /
V7 / I / IMaj7 / I-6 / I / I / I6 / ii7 / V /
5 4 / -3 3. 3 / 3 2# 3 / 3—. /- (-) 5 4 / 3— 3 / 3 2# 3 / 4—. / (--) 3 4 /
Wi-th tup-pence— for pa-per and strings— You can have— your own set of wings— With your

/ G / B7 / C / C / D7 / D7 / D7 / D7 / G /
/ I / III7 / IV / IV / V7 / V7 / V7 / V7 / I /
/ 5 4# 5 / #5 5n #5 / 6— 6 / 8 7 6 / 5 5 5 / 5—. / (--) 2 3 / 4 3 2 / 1— (--) /
feet on the ground you're a bird— in flight with your fist hold-ing tight— To the string of your kite—
……
….
/ G / G / G / C / C / C / C / G / G / G / G /
/ I / I / I / IV / IV / IV / IV / I / I / I / I /
/ 3—. / 5—. / 8—. / 8—. / 8—. / 8— 7 / 6—. / 8—. / 8— 9 / 8— 6 / 5— (--) /
Oh— oh— oh— Let's— go— fly— a kite— Up— to— the high—est height—

/ D / D / D / D / G / Am7 / A7 / G /
/ V / V / V / V / I / ii7 / II7 / I /
/ 7—. / 7—. / 7— 6 / 5 (--) 4 / 3—. / 4—. / #4—. / 5—. /
Let's— go— fly— a kite and send— it— soar— ing—

/ C / C / C / C / G / G / G / G / D / D / D / Am7 D7 / G / C / G /
/ IV / IV / IV / IV / I / I / I / I / V / V / V / ii7 V7 / I / IV / I /
/ 8—. / 8— 9 / 8— 7 / 6— (--) / 8—. / 8— 8 / 10— 9 / 8— (--) / 7—. / 7—. / 7—. /-- 8 9 / 8—. /—. /—. /
Up— thru— the at—mos-phere Up— where the air— is clear— Oh— let's— go—— fly a kite———!
……

When you send it fly-in' up there— All at once— you're light-er than air— You can
dance on the breeze O-ver houses and trees— With your first hold-ing tight— To the string of your kite—
Oh oh oh…Let's go— fly a kite…

Somehow we have been fooled into thinking that song is entertainment, something we can do without, like dessert. But to give voice to what lives inside is what keeps all things possible. -Mark Nepo

[6/8]

Light of My Life

Ferron

……

(Chord progression thru entire song:)

// D / D / G / G // D / D / A / A //
// I / I / IV / IV // I / I / V / V //

……

(A) / D / D / G / G / D /
(V) / I / I / IV / IV / I /
=5 =5 -6 -7 / 1—. / (--) =1 =1 -1 -2 -3 / 4—. / (--.) -4 -3 -2 / 3. 4 -3 /
I live by the moon— I have squan-dered much time— How I have clutched close to

/ D / A / A / D / D /
/ I / V / V / I / I /
/ =3 -3. -1 -1 -1 -7 -5 / 2—. / (--) =4 =4 -4 -3 -2 / -3 -5 -5 5. / (-.) =3 =3 -3 -2 -1 /
ru- in— what could ne-ver be mine—— A-ny-way I have laughed at the night— I've crawled up to the

/ G / G / D / D / A / A
/ IV / IV / I / I / V / V
/ 1—. / (--.) =4 -4 -3 -2 / 3 -3 -4 -3 -2 / 3 -1 -1 -7 -5 / 2—. / (--.)
day— I've sha-ken my fist— at a- ny old twist— the dark had to play— (And what did I say?)

……

A / D / D / G / G / D / D / A / A
V / I / I / IV / IV / I / I / V / V
-5 -6 -7 / 1—. / (--) =1 -2 -3 / 4—. / (--.) -4 -3 -2 / 3 -4 =4 -3 -2 / 1 -1 -7 -5 / 2—. / (--)
Light of my life— Light of my life— Light of my life— I'm with you to-night— Light of my life—

……

I have begged to the stars— I have doubt-ed my soul— I have tra-veled quite far— with-out mov-ing at all— It's a feel-ing I stole— I've been swal-lowed by walls— I'm a de-sert some times— I'm as sure as a fall— but ne-ver so tall— com-plete as a rhyme— (And what's the rhyme?)

Light of my life— Light of my life— Light of my life— I'm with you to-night— Light of my life—

Now you are what I've heard— And you are what I've seen— You live in the eye— of those that pass by— u-ni-ted in dream— You're a mur-mer-ing wind— You're a sign from a friend— You're a time to be-gin— a poke of a pin—A sigh with-out end— (And what's the sigh?)

Light of my life— Light of my life— Light of my life— I'm with you to-night— Light of my life—

As poets value the sounds of words above their meanings, and images above arguments, I am trying to get thinking people to be aware of the actual vibrations of life as they would listen to music.

Alan Watts, *In My Own Way:*

Love Is a Rose

Neil Young

……

/ G / C G / G / D G /
/ I / IV I / I / V I /
/ -5 -5 -5 5. -5 -5 / -5 - 6 6 5 3 / 3 -5 5. -3 -1 / 2 -3 3. (--) /
Love is a rose but you bet-ter not pick it— On-ly grows when it's on the vine—
/ -3 -3 -3 3. -3 -3 / -3 - 4 4 3 1 / 1 -3 3. -1 -1 / 7 -7 1. (--) /
/ -1 -1 -1 1. -1 -1 / -1 - 1 1 1 5 / 1 -1 -1. -1 -1 / 5 -5 5. (--) /

/ G / C G / G / D G /
/ I / IV I /I / V I /
/ -5 -5 -5 5. -5 -5 / 6 6 5 3 / 3 -5 5. -3 -1 / -2 -1 2 1— /
Hand-ful of thorns and you'll know you've missed it— Lose your love— when you say the word mine—
/ -3 -3 -3 3. -3 -3 / 4 4 3 1 / 1 -3 3. -1 -5 / -7 -5 7 1— /
/ -1 -1 -1 1. -1 -1 / 1 1 1 5 / 1 -1 1. -1 -1 / -5 -5 5 5— /

……

/ C / G / D / G /
/ IV / I / V / I /
/ 6 -6 -6 6 6 / -5 -5 5 3— / 2 -2 -2 5 5 / 5 -3 -1 1 (--) /
I wan-na see what's ne-ver been seen— I wan-na live that age old— dream
/ 4 -4 -4 4 4 / -3 -3 3 1— / 7 -7 -7 2 2 / 3 1 3 (--) /
/ 1 -1 -1 1 1 / -1 -1 1 1— / 2 -2 -2 2 2 / 1 -1 -2 3 (--) /

/ C / G / D / G / G / G /
/ IV / I / V / I / I / I /
/ -6 6. 6 6 / 5 -5 3 -2 1 / 2 -2 5. 5 / 1— (—) / 3 -3 3. -2 -1 / 1— (—) /
Come on— y'all let's go to-geth-er let's take the best— right now— take the best— right now— **Love is a…**
/ -4 4. 4 4 / 3 -3 1 -5 5 / 5 -5 2. 2 / 1— (—) / 1 -1 1. 6 / 5— (—) /
/ -1 1. 1 1 / 1 -1 1 -1 1 / 7 -7 7. 7 / 1— (—) / 5 -5 5. 4 / 3— (—) /

I want to go to a old hoe-down— Long ago in a western town—
Pick me up if my feet are draggin'— Give me a lift and I'll hay your wagon— **Love is a rose…**

Love Me Tender

Elvis Presley and Vera Matson

/ C / D7 / G7 / C / C / D7 / G7 / C /
/ I / II7 / V7 / I / I / II7 / V7 / I /
/ 5 1 7 1 / 2 6 2— / 1 7 6 7 / 1—. (--) / 5 1 7 1 / 2 6 2— / 1 7 6 7 / 1—. (--) /
Love me ten-der, love me sweet— ne-ver let me go—— You have made my life com-plete— and I love you so—

/ C E7 / Am C7 / F Fm / C / C A7 / D7 / G7 / C /
/ I III7 / vi I7 / IV iv / I / I VI7 / II7 / V7 / I /
/ 3 3 3 3 / 3 3 3— / 3 2 1 2 / 3—. (--) / 3 3 4 3 / 2 6 2— / 1 7 6 7 / 1—. (--) /
Love me ten-der, love me true— all my dreams ful-fill—— For my dar-ling I love you— and I al-ways will—

Love me ten-der, love me long— take me to your heart— For it's there that I be-long— and we'll ne-ver part—
Love me ten-der, love me true— all my dreams ful-fill— For my dar-lin' I love you— and I al-ways will—

Love me ten-der, love me dear— tell me you are mine— I'll be yours through all the years—til the end of time—
Love me ten-der, love me true— all my dreams ful-fill— For my dar-ling I love you— and I al-ways will—

Lullaby in Ragtime

Sylvia Fine

This medley is from the film "5 Red Pennies." Just the first two parts make a beautiful duet. The third part (in bold print) is awesome to add in eventually. Watch the Youtube clip of Danny Kaye, Susan Gordon & Louis Armstrong singing all 3!

[Capo 1 to match recording]

/ D (Dmaj7) / (D6) D / Em7 / Em7 /
/ I (Imaj7) / (I6) I / ii7 / ii7 /
/ -4# -5 -3 -4 -5 -3 -4 -5 / -3 -3b -2 1 (-) -2 -3n / 4 6 4. -3 / 3 2—. /
Won't you play the mu-sic so the cra-dle can rock to a lul- la- by— in rag- time——.
Good— night— time— to call it a day—
/ *(—)* *5—* / *3——* / *(—)* *4.* *-5* / *-6 -5 -4 -6—* /

/ 3 -5 -5 -5 -5 -5 -5 / -5 -5— (-) -5 / 6. -6 -6 -1 -7 / 6——— /
This lit-tle pen-ny is to wish on——— And make your wish-es come true———

/ Em / Em7 / A7 / D /
/ ii / ii7 / V7 / I /
/ -5# -6 -4 -5 -6 -4 -5 -6 / -4 -3 -b3 2 (-) -3 -4 / -5 5 5— -4 / 4 3—. /
Slee-py hands are creep-in' to the end of the clock play a lul- la- bye in rag- time——.
sleep— tight— dream your trou-bles a-way—
/ *(—)* *6—* / *4——* / *(—)* *5.* *-6* / *-7 -6 -5 -7—* /

/ 4 -6 -6 -6 -6 -6 -6 / -6 -6 (-) -6 / 7. -7 -7 -6 -5 / 3——— /
This lit-tle pen-ny is to dream on— and dream of all you can do————

/ D (Dmaj7) / (D7) / G / Gm7
/ I (Imaj7) / (I7) / IV / iv7
/ -1 -2 -3 -1 -2 -3 -1 -2 / 3 2 1— / (-) 3 2 1. / (-) b3 2 1.
You can tell the sand-ma-n is on his way— by the way— that they play—
good— night——— in spite of a- ny sor-row——— there's
/ *(—)* *8—* / *9—.* *8* / *9* *8* *6* *4* / *3* *2—* *-3*

/ 6 -6 -6 -6 -5 -3 -1 / 6. -5 -3 1— / 5 -5 -5 -5 -4 -1 -6 / 5—. (-)
This lit-tle pen-ny is a dan-cing pen-ny— See how it glit-ters & it glows—

/ E7 (Bm7) / E7 / A7 / A7 /
/ II7 (vi7) / II7 / V7 / V7 /
-5 / #4. =4 =5 6. =6 =7 / 1. =7 =1 3 6 / 2— (—) / (-) -3 -2 -1 7 6 /
As still— as the trill— of a thrush— in a twi-light hush— So you can hear the
a brand— new— day——— on its way— to— mor——— row———
-4 / 6— *3—* / *6—.* *-2 -2# / 3—* *b3—* / *2—* *5—* /

-4 / 3 -2 -1 -6 1. / 3 -2 -1 -6 1. / 5 { -7 -2 -5 } 4 { -7 -2 -4 } / 3 -1 -3 2 #2 /
As bright as a whis-tle— Light as a this-tle— Quick quick as a wink Up on its twin- kl-ing toes Oh

---

/ D (Dmaj7) / (D6) D / Em7 / Em7 /
/ I (Imaj7) / (I6) I / ii7 / ii7 /
/ -4# -5 -3 -4 -5 -3 -4 -5 / -3 -3b -2 -1— / -2 -3 -4 -6 4. 3 / 3 2—. /
Rhy-thm of the rip-ples on the side of the boat— as you sail a-way to dream- land——.
Some—— day——— all your dreams will come true—
/ (—) 5— / 3—— / (—) 4 -5 / -6 -5 -4 -6— /

/ 3 -5 -5 -5 -5 -5 -5 / -5 -5— (-) -5 / 6. -6 -6 -1 -7 / 6——— /
This lit-tle pen-ny is to laugh on—— To see— that tears ne-ver fall———

/ Em / Em7 A / A7 / D
/ ii / ii7 V / V7 / I
/ -5# -6 -4 -5 -6 -4 -5 -6 / -4 -3 -3*b* 2. -3n -4 / 5 5 5 4 / 3—.
High a-bove the moon you hear a sil-ve-ry note as the sand-man takes your hand—.
Some—— way——— for me and you——
/ (—) 6— / 4—— / (—) 8 8 7 / 8—.

/ 4 -6 -6 -6 -6 -6 -6 / 6 -6 -6 -6 6 -6 / 7. -7 -7 -6 -5 / 3—.
This lit-tle pen-ny is the last lit-tle pen-ny And most— im-por-tant of all—

/ G / Gm / D / B7
/ IV / iv / I / VI7
1 / -6 -5 -4 -5 -6 1 (-) /-6b -5 -4 -5 -6 -1 (--) / (--) -5 -4 3. -4 / 5—
So rock-a-by my ba-by don't you cry my ba-by slee-py-time— is nigh—.
so close——— your eyes——— and dream a- gain my dar-ling—
8 / 9—. 8 / 9—. 8 / 7 5 3 2 / 1# 6—

1 / 6— -6 -5 -4 -5 /-6b 1— -3 -4 / -5 1. { 5 4 5 } / 3—.
For this— pen-ny is to love on— And where love is— hea-ven is there—

/ Em B7 / Em E7 / Em7 A7 / D //
/ ii VI7 / ii II7 / ii7 V7 / I //
5 5# / 6— 6— / (--) -4 -4 -5 6 6 / (—) -4 -3 2 / 1—— //
Won't you rock— me— to— a rag- time lu-ll-a- by——
Til then—— good—— night——— good night— sweet— heart——
3 / 4— 5— / 6—. 5 / 6— 7— / 8—— //

-3 -3 / 4 6 -6 -6 -6 -6 / 4 6 -6 6 -6 / 6. -7 7 2 / 1—— //
So with just five pen-nies if they're these five pen-nies You'll be— a mill-ion- aire——

Lovely Day

Bill Withers and Skip Scarborough

[This arrangement is based on Kirk Franklin's recording: "Gonna Be a Lovely Day"]

/ D / Bm7 / Gmaj7 / Gmaj7 Dm Am7 /
/ I / vi7 / IVmaj7 / IV i v7 /
/ (--.) =5 =5 -5 -5 -5. =5 / -4 =3 1. (--.) / (--.) =5 =5 -5 -5 -4 -3 / 1 (—.) /
When I wake up in— the morn-ing love— And the sun-light hurts my eyes

/ D / Bm7 / Gmaj7 / Dm (or Bbmaj7) /
/ I / vi7 / IVmaj7 / i (or bVImaj7) /
/ (--.) -5 -5 -5 -5 -5 =4 /= -3 1. (--.) / (--.) -5 -5 -5 -4 -3 / 1 (—.) /
And some-thing with-out warn-ing, love— Bears hea-vy on my mind

---

/ Gm7 / Am7 / Gm7 / Am7 /
/ iv / v7 / iv7 / v7 /
/ -5 -4 -3b -2 1. (-) / (—) -1 =1 -1. -4 /- 3b -2 1 (--) / (——) /
Then I look at you— And the world's al—right with me—
Then I look at you— And the world's al—right with me
/ (—) -5 -4 -3b -2 / 1—. (—) / -1 =1 -1. 4 3b -2 / 1 (—.) /
/ -5 -4 -3b -2 1. (-) / (—) -1 =1 -1. -4 /- 3b -2 1 (--) /
Then I look at you— And the world's al—right with me

/ Gm7 / Am7 / Gm7 / Am7
/ iv / v7 / iv7 / v7
/ -5 -4 -3b -2 1— / (—) -1 -1 -1 -4 /- 3b -2 1. (--) / (—) (-)
Just one look at you—— And I know it's— gon- na be—
Just one look at you— And I know it's gon-na be—
/ (—) -5 -4 -3b -2 / 1—. (—) / -1 -1 -1. 4 -b3 -2 -1 /- (—)
/ (——) / -5 -4 -3b -2 1— / (—) -1 -1 -1 -4 /- -3b -2 -1 (-)
Just one look at you— And I know it's— gon-na be—

/ D / Bm7 / Gmaj7 / Em Bm7 /
/ I / vi7 / IVmaj7 / i v7 /
-5 -7b -8 / 8—— / 8—— / 8—— / 8— (-) -4 -3b -4 /
A love-ly day——————————————————————————————— (A love-ly) (2x)
Love-ly day Love-ly day Love-ly day Love-ly day Love-ly day Love-ly day Love-ly day Love-ly day (2x)
/-3b -2 1 -3 -2 1 / -3b -2 1 -5 -3 -1 (-) / -3b -2 1 -3 -2 1 / -3b -2 1 -5 -3 -1 (-) /

/ D / Bm7 / Gmaj7 / Dm Am7 /
/ I / vi7 / IVmaj7 / i v7 /
When the day that lies a-head of me— Seems im-pos-si-ble to face—
When some-one else in-stead of me— Al-ways seems to know the way—
Then I look at you…

Magic Penny

_Malvina Reynolds

(Norman Foote does a great reggae flavored version of "Magic Penny" on his CD *Pictures On The Fridge*.)

……

/ D / D / A7 / D /
/ I / I / V7 / I /
/ 1 -5 1 -2 -3 -4 / -5 -6 -5 -3— / -4 -5 -4 -2— / -3 -4 -3 -1— /
Love is some-thing if you give it a- way— give it a-way— give it a-way—
/ 1 -5 1 -7 -1 -2 / -3 -4 -3 -1— / -2 -2 -2 -7— / -1 -2 -1 -5— /

/ D / D / A7 / D /
/ I / I / V7 / I /
/ 1 -5 1 -2 -3 -4 / -5 -6 -5 3— -3 / 5 4 3 2 / 1—. (--) /
Love is some-thing if you give it a- way— you end up ha-ving more—
/ 1 -5 1 -7 -1 -2 / -3 -4 -3 1— -1 / 2 2 1 7 / 1—. (--) /

……

/ G / D / A7 / D /
/ IV / I / V7 / I /
/ 6 6 8. -6 / 5 5 -5 3. / 4 4 2 -3 -4 / 5 5 -5 3. /
It's just like a ma-gic pen-ny hold on tight and you won't have a-ny—
/ 4 4 4. -4 / 3 3 -3 1. / 2 2 7 -1 -2 / 3 3 -3 1. /

/ G / D / E7 / A /
/ IV / I / II7 / V /
/ 6 -7 8 -7 -8 -6 / 5 5 -5 3 -3 / 2 -3 #4 -3 2 / 5—— /
Lend it spend it and you'll have so ma-ny they'll roll all o-ver the floor— **Love is something…**
/ 4 -4 6 -4 -6 -4 / 3 3 -3 1 -1 / 6 -6 2 -1 6 / 7—— /

……

/ G / D / A7 / D /
/ IV / I / V7 / I /
-1 / 6 -7 8 -7 -8 -6 / -5 5. 3. -3 / 4 -4 -3 2 3 / -5 5. 3. (-) /
So let's go dan-cing til the break of day and if there's a pi- per we can pay
-1 / 4 -4 6 -4 -6 -4 / -3 3. 1. -1 / 2 -2 -1 7 1 / -1 1. 1. (-) /

/ G / D / A7 / D /
/ IV / I / V7 / I /
/ 6 -7 8 -7 -8 -6 / -5 -6 -5 3— -3 / 5 4 3 2 / 1—. (--) /
Love is some-thing if you give it a-way— you end up ha-ving more— **Love is something…**
/ 4 -4 6 -4 -6 -4 / -3 -4 -3 1— -1 / 7 2 1 7 / 1—. (--) /

……

May I Suggest

Susan Werner

(*The Sweet Colleens recorded a gorgeous acapella version of this wise song.*)

……

/ D / A / G A / D
/ I / V / IV V / I
-1 -1 -3 / -3— -1 -1 -3 / -3 -2 2. -1 -1 -4 / -4 -3 -3 -2 -2 -3 -2 -1 / 1— (-)
May I sug-gest— May I sug-gest to you— May I sug-gest this is the best part of your life—
-5 -5 -1 / -1— -1 -1 -1 / -1 -5 5. -5 -5 -5 / -1 -1 -1 -1 -5 -5 -5 -5 / 5— (-)

/ D / A / G A / D
/ I / V / IV V / I
-1 -1 -3 / -3— -1 -1 -3 / -3 -2 2. -1 -1 -4 / -4 -3 -3 -2 -2 -1 -3 -2 / 1— (-)
May I sug-gest— This time is blessed for you— This time is blessed and shin-ing al-most blind-ing bright—
-5 -5 -1 / -1— -1 -1 -1 / -1 -5 5. -5 -5 -1 / -1 -1 -1 -6 -5 -5 -5 -5 / 5— (-)

/ G / D / G (Em) / A
/ IV / I / IV (ii) / V
-1 -6 -5 / -4— -1 -6 -5 / -5 -1 3. -1 -1 -6 / -6 -5 -5 -4 -4 -3 -3 -2 / 2— (-)
Just turn your head— And you'll be-gin to see— The thou-sand rea-sons that were just be-yond your sight—
-5 -5 -5 / -6— -6 -1 -1 / -1 -5 5. -5 -5 -5 / -1 -1 -1 -1 -2 -1 -6 -5 / 5— (-)

/ D / A / G A / D /
/ I / V / IV V / I /
-1 -1 -3 / -3— -4 -4 -3 / -3 -2 2. -1 -1 -4 / -4 -3 -3 -2 -2 -3 -2 -1 / 1—— /
The rea-sons why— Why I sug-gest to you— Why I sug-gest this is the best part of your life——
-5 -5 -1 / -1— -1 -1 -1 / -1 -7 7. -7 -7 -7 / -6 -6 -6 -6 -5 -5 -5 -5 / 5—— /

……

There is a world— That's been ad-dressed to you— Ad-dressed to you, in-tend-ed on-ly for your eyes—
A sec-ret world— A trea-sure chest to you— Of pri-vate scenes and bril-liant dreams that mes-mer-ise—

-1 -6 -5 / -5 -4 1. -1 -6 -5 / -5 -1 3. -1 -1 -6 / -6 -5 -5 -4 -4 -3 -3 -2 / 2— (-)
A ten-der lo- ver's smile— A ti- ny ba-by's hands— the mil-lion stars that fill the turn-ing sky at night—
Oh I sug-gest— Oh I sug-gest to you— Yes I sug-gest this is the best part of your life—

There is a hope— That's been ex-pressed in you— The hope of se-ven ge-ne-ra-tions may-be more—
And this is the faith— That they in-vest in you— It's that you'll do one bet-ter than was done before—
In-side you know— In-side you un-der-stand— In-side you know what's yours to fi-nal-ly set right—
And I suggest— And I suggest to you— And I suggest this is the best part of your life—

This is a song— Comes from the west to you— Comes from the west, comes from the slowly setting sun—
This is a song— with a request of you— To see how very short the endless days will run—
And when they're gone— And when the dark des-cends— Oh we'd give a-ny-thing for one more hour of light—

/ G A / D /
/ IV V / I /
-1 -1 -4 / -4 -3 -3 -2 -2 -3 -2 -1 / 1—— /
May I sug-gest this is the best part of your life—

Mbube- Wimoweh-The Lion Sleeps Tonight

Soloman Linda

"Mbube" is the Zulu word for "Lion." This arrangement combines elements from several versions of the song. Rian Malan's article "In the Jungle" reveals the amazing journey this song has made from South Africa to the world.

/ D / G / D / A7 /
/ I / IV / I / V7 /
/ -5 -5 -5 (-) -5 -5 -5 (-) / -6 -6 -6 (-)-6 -6 -6 (-) / -5 -5 -5 (-) -5 -5 -5 (-) / -4 -4 -4 (-) -4 -4 -4 (-) /
/ -3 -3 -3 (-) -3 -3 -3 (-) / -4 -4 -4 (-)-4 -4 -4 (-) / -3 -3 -3 (-) -3 -3 -3 (-) / -2 -2 -2 (-) -2 -2 -2 (-) /
Yim-bu-be Yim-bu-be Yim-bu-be Yim-bu-be Yim-bu-be Yim-bu-be Yim-bu-be Yim-bu-be
/ -1 -1 -1 (-) -1 -1 -1 (-) / -1 -1 -1 (-)-1 -1 -1 (-) /-1 -1 -1 (-) -1 -1 -1 (-) / -5 -5 -5 (-) -5 -5 -5 (-) /

/ 8 -10 (-) 1. / -4 -4 -4 (-) 4 2 / -5 -5 -5 (-) 5 3 / -5 -5 -5 (-) 5 4 /
Hey yep Ahh Yim-bu-be A- ha yim-bu-be Ah ha yim-bu-be Ah - ha

/ 1 -2 3 2 -3 / 4 -3 2 1 -1 / -3 5 5 -5 5 /—— /
Ooh- oo-oo -oo oo oo- oh oo- oh a we-um bum bo lay————————————

/ 8. 6 8. / 8. 6 8. / 8 6 5 6 / 5—— /
Wo— oh oh— Wo— oh oh— ma ma Yim- bu- beh—

/ (—) 5 3 / (—) 6 4 / (—) -5 -3 -5 -5 /—— /
Hush now Hush now wo-o oh ohh——

/ 8. 6 8. / 8. 6 8. / 8 6 5 6 / 5———— /
Wo— oh oh— Wo— oh oh— ma ma Yim- bu- beh———

/ (—) 5 3 / (—) 6 4 / (—) -5 -3 -5 -5 /—— /
Hush now Hush now wo-o oh ohh————

/ 3— 3— / 4— 4— / 3. -1 1 3 / 2—— /
Hey— Hey— Hey— Hey— yim— bu-be Ma- ma————
/ 1— 1— / 1— 1— / 1. -5 5 5 / 5—— /

(This vocal groove is from the Mahotella Queens' beautiful rendition):

/ (—) -5 -5 -5 -5 / -4 5 4 -4 -5 -4 / -3 -3 -3 (-) -5 -3 -5 (-) / -4 -4 -4 5 4. /
Ku-su- ke-la Ku-da- la Ku-lo- ku Ku-thi-wa yim-bu-be Yim-bu-be Ma- ma
[Long, long ago people used to say you're a lion. You're a lion mama]

Mercedes Benz

Janis Joplin & Michael McClure

/ D / D / G / D / D / D / D / A
/ I / I / IV / I / I / I / I / V
5 / 5 (--) -5. =5 / 3 1 (--) -1 / b7 1— 1 / -5— (-) 1 / 3 5— 6 / 5 3— 1 / 3 5— 6 / 5— (--)
O Lord won't you buy me a Mer-ce—des-Benz—? My friends all— drive Por-sches— I must make a-mends

/ D / D / D / G / D / D / A / D
/ I / I / I / IV / I / I / V / I
6 / 8— 6 5 / 3 1— 2 / 3— -2 1. / -1— (-) 8 / -8 5— (-) -5 -5 / 3 1— 1 / 2 3— 2 / 1—.
Worked hard— all my life-time— no help— from my friends So Lord— won't you buy me— a Mer-ce—des Benz?

O Lord won't you buy me a co-lor— T. V—? Dial-ing For Dol-lars— is try-ing to find me—
I wait for de-li-very— each day un-til three— O Lord, won't you buy me a c-olor T-V—?

Oh Lord won't you buy me a night on the town—? I'm count-ing on you Lord— please don't let me down—
Prove that you love me— and buy the next round— Oh Lord won't you buy me a night on the town—? Ev-ry-body:

O Lord won't you buy me a Mer-ce—des-Benz—? My friends all— drive Por-sches— I must make a- mends
Worked hard— all my life-time— no help— from my friends So Lord— won't you buy me— a Mer-ce—des-Benz?

Misirlou

trad. Greece

This transcription is based on Pete Seeger's recording of Misirlou.
All A (I) chords can be played as A7 (I7).

/ A (or A7) / A (Bb) / A / A / A / A (Bb) / A / A /
/ I (or I7) / I (bII) / I / I / I / I (bII) / I / I /
/ -1 1 -2b 3 4 / -5 5 -6b 7 6 / 5—— /-- (—.) / -1 1 -2b 3 4 / -5 5 -6b 7 6 / 5—— /— (—) /
Do-doo Do-doo doo Do-doo Do-doo doo Doo—— Do-doo Do-doo doo Do-doo Do-doo doo Doo———

/ Bb / Bb / A / A / Bb / Bb / A / A /
/ bII / bII / I / I / bII / bII / I / I /
/ -6b 5 -6 5 4 / -5 4 -5 4 -3 -1 / 3—— /-- (—.) / -5 4 -5 4 3 / -4 3 -4 3 -2b -3 / 1——/— (—) /
Do-doo Do-doo doo Do-doo Do-doo do-do Doo—— Do-doo Do-doo doo Do-doo Do-doo do- do Doo——

/ A / Dm / Dm / C / C / Bb / (Gm) / A / A /
/ I / iv / iv / bIII / bIII / bII / (bvii) / I / I /
/ (-) -1 -7 -1 -1# -2 -2# -3 / 4—— /—. -3 -4 / 5—— /—. -4 -5 / b6—. -5 -6 / 7—. -6 -7 / 8—— /— (—) /
do-do do-do do-do- do doo——— do do doo——— do do doo— do do doo— do do doo——

/ Bb / Bb / A / A / Bb (or Gm) / Bb / A / A /
/ bII / bII / I / I / bII (or bvii) / bII / I / I /
/ -9b 8 -9 8 b7 / -8 b7 -8 7 b6 / 5—— /—— / -7b b6 -7 6 5 / -4 3 -4 3 b2 / 1—— /— (—) /
Do-doo Do-doo doo Do-doo Do-doo doo Doo———— Do-doo Do-doo doo Do-doo Do-doo doo Doo———
‘

The Mummers' Dance

Loreena McKennitt

(Listen to the haunting acapella recording of this song by Stanford Mixed Company.)

(This song is in the Mixolydian mode, so all 7s are flatted. In the key of D, 7 is C, not C#).

On the 2nd time thru the intro, play a IV (G) chord instead of a I (D) chord.

INTRO:

/ D	/ F	/ C	/ D	/ Bb	/ C	/ D (or G)	/ D (or G)	// (2x)
/ I	/ bIII	/ VII	/ I	/ bVI	/ VII	/ I (or IV)	/ I (or IV)	// (2x)
/ 5——	/ 7——	/ 4——	/ 5——	/ b3——	/ 4— 7—	/ 1——	/ —. (--)	// (2x)
Ah———	Ah———	Ah———	Ah———	Ah———	Ah———	Ah———		(2x)
/ 1——	/ b3——	/ 7——	/ 1——	/ b6——	/ 7— 4—	/ 5——	/ —. (--)	// (2x)

/ D / C / Am / G
/ I / VII / v / IV
-1 / 1 -5 5. -1 -2 / 1 -7 7. -7 -7 / 2. -2 2 -1 -1 /—.
When in the spring—time— of the year— When the trees— are crowned with leaves—

/ D / C / Am / D
/ I / VII / v / I
-1 -1 / 1 -5 5. -1 -2 / 1 -7 7. (-) -7 / 2. -2 -2 1 -1 /—.
When the ash and oak— and the birch and yew— Are dressed in rib-bons fair—

When owls call the breath-less moon— In the blue veil of the night—
The sha-dows of the trees ap-pear— A-midst the lan-tern light—

……..

/ D / C / G / D /
/ I / VII / IV / I /
/ 5 -8 8. -8 -9 / 8 -7 7. -7 / 7 6 6 7 / -6 -5—. /
We've been ramb—ling— all the night— And some time of— this day——
/ 3 -5 5. -5 -6 / 5 -4 4. -4 / 4 4 4 5 / -4 -3—. /

/ D / C / G / D / C / Bb C / D /
/ I / VII / IV / I / VII / bVI VII / I /
/ 5 -8 8. -8 -9 / 8 -7 7. -7 / -7 6 -6 6 7 / -6 5. (—) / (——) / (——) / (——) /
Now re- tur— ning— back a-gain— we bring— a gar—land gay—
/ 3 -5 5. -5 -6 / 5 -4 4. -4 / 4 -4 4. 4 / -4 3. (—) / (——) / (——) / (——) /

……..

Who— will go down to those sha-dy groves— And sum-mon the sha-dows there—?
And tie a rib-bon on those shel-ter-ing arms— In the spring-time of the year—
The songs of birds seem to fill the wood— That when the fidd-ler plays—
All their voices can be heard— Long past their wood-land days— *We've been ramb—ling…*

And so they linked their hands and danced— Round in cir-cles and in rows—
And so the jour-ney of the night des-cends— When all the shades are gone—
"A gar-land gay we bring you here— And at your door we stand—
It is a sprout well bud-ded out— The work of our Lord's hand—" *We've been ramb—ling…*

[3/4]

Nature Boy

eden ahbez

/ Dm / Gm A7 / Dm / Gm A7 / Dm Dm+7 / Dm7 Dm6 /
/ i / iv V7 / i / iv V7 / i i+7 / i7 i6 /
-5 / -5. =3 1— /- -5 -2 -3 -4 -6 / -5. =3 1— /- -5 -2 -3 -4 -6 / -5 -8 #7— / -5 -7 #6— /
There was a boy— A ve-ry strange en-chant-ed boy— They say he wan-dered ve-ry far— ve-ry far—

/ Gm7 Dm / A7 / Gm7 A7 / A7 / Em Dm / Dm / E7 / E7 A7 / A7
/ iv7 i / V7 / iv7 V7 / V7 / ii i / i / II7 / II7 V7 / V7
/ -4 -6 5. -1 / 2— (-) -5 / -5 -4 2— /— (-) -5 / -4 -3 1— /— (-) -4# / -3 -2 #6— / 7 #7— /— (-)
o- ver land and sea— A lit-tle shy—— and sad of eye—— But ve-ry wise— was he———

/ Dm / Gm A7 / Dm / Gm A7 / Dm Dm+7 / Dm7 Dm6 /
/ i / iv V7 / i / iv V7 / i i+7 / i7 i6 /
-5 / -5. =3 1—/- -5 -2 -3 -4 -6 / -5. =3 1— /- -5 -2 -3 -4 -6 / -5 -8 #7— / -5 -7 #6— /
And then one day— One ma-gic day he passed my way— And while we spoke of ma-ny things— Fools and kings—

/ Gm7 Dm / A7 / A7 (Gm7) / / Em7 Dm / Dm+7 / E7 / Em A7 / Dm
/ iv7 i / V7 / V7 (iv7) / / ii7 i / i+7 / II7 / ii V7 / i
/ -4 -6 5. -1 / 2— (-) -5 / -5 -4 2— /— (-) -5 / -4 -3 1— /— (-) -5 / -3 -2 #6— / -5 -4 3 -5 -2 / 1—.
This he said to me— The great-est thing—— you'll e-ver learn—— is just to love— and be loved in re-turn—

Never Ending Song of Love

Delaney Bramlett

// C / C / G / G // G / G / C /
// I / I / V / V // V / V / I /
5 #4 5 / 5 -5 5. 4 / 3— 1— / 7—— / (—) 7 7 / 7—. 7 / 7 7 1 2 / 1—— /
5 #4 5 / 3 -3 3. 2 / 1— 5— / 5—— / (—) 4 5 / 5—. 5 / 5 5 4 5 / 3—— /
I've got a ne- ver-en-ding love— for— you—— From now on— that's all I want to do——

/ C // C / C / G / G // G / G / C /
/ I // I / I / V / V // V / V / I /
/ (—) 5 5 / 5— 5 4 / 3— 1— / 7—— / (--) 7 7 7 / 7 7 7 7 / 5— 4— / 3—— /
/ (—) 5 5 / 3— 3 2 / 1— 5— / 5—— / (--) 3 4 #4 / 5 5 5 5 / 3 2 3 2 / 1—— /
From the first— time we met— I— knew—— I'd have a ne-ver-en-ding love— for— you——

……..

/ C7 // F / F / F / F // C / C / C / C
/ I7 // IV / IV / IV / IV // I / I / I / I
/ (—) 4 4 / 4 4 4 4 / 5 4 3 4 / —. (--) / (—) -4 4. / 5— 5. -4 / 3 1— (--) / 5— 5. -4 / -3 3.
/ (—) 6 b7 / 1 1 1 6 / 2 1 7 1 / —. (--) / (—) -6 5. / 3 2 3. -2 / 1 5— (--) / 3 2 3. -2 / -1 1.
Af- ter all this time of be-in' a- lone—— We can love— one a- no-ther— feel— for each o- ther

C // F / F / F / F / F // G / G / G / G7 //
I // IV / IV / IV / IV / IV // V / V / V / V7 //
4 4 / 4—— / (——) / (——) / (——) / (--) 4. 3. / 5 4. 2. / (--) 4— 3 / 5— 4— /
1 2 / 1—— / (——) / (——) / (——) / (--) 2. 1. / -3 2 2. 5. / (--) 2— 1 / 3— 2— /
From now on—— Feels so good— I— can hard—ly stand— it—

……..

Ne-ver-end-ing love for you— From now on— that's all I want to do——
From the first— time we met— I— knew— I'd sing my ne-ver-end-ing song of love for you——

Passing Afternoon

Sam Beam (Iron & Wine)

```
……..……..
 (D)      / C                    D              / G                  C          /
 (V)      / IV                   V              / I                  IV         /
 -2   -3  / -4   =4   -5   =2   =2 =1 7   -5   -6   / =6  -1  -2  =5 =5 =3 4   (--)  /
 -6   -7  / -1   =1   -2   =7   =7 =6 5   -3   -4   / =4  -5  -6  =3 =3 =2 1   (--)  /
 There are   times that walk from you——   like  some   pass-ing af- ter-noon——

/ G                    D                  / C                D
/ I                    V                  / IV               V
/ =5  -1   1        =1 =2 -1  -6  -5  (=) / =5 -6 -1  =1  =2 1   (=)
/ =3  -5   5        =5 =6 -5  -4  -3  (=) / =3 -4 -5  =5  =6 5   (=)
Sum-mer warmed— the  o-pen win-dow       of her ho-ney-moon—
……..…..
```

And she chose a yard to burn—— but the ground re-mem-bers her—
Wood-en spoons— her chil-dren stir her Bou-gain-vi-llea blooms—

There are things that drift a-way— like our end-less, num-bered days—
Au-tumn blew the quilt right off— the per-fect bed she made—

And she's cho-sen to be-lieve— in the hymns her mo-ther sings—
Sun-day pulls— its child-ren from the piles of fal-len leaves—

There are sail-ing ships that pass— all our bod-ies in the grass—
Spring-time calls— her child-ren 'til she let's them go at last—

And she's cho-sen where to be— though she's lost her wedding ring—
Some-where near— her mis-placed jar of Bou-gain-vil-lea seeds—

There are things we can't re-call— blind as night that finds us all—
Win-ter tuck— her child-ren in her fra-gile chi-na dolls—

But my hands re-mem-ber hers— roll-ing 'round the shad-ed ferns—
Nak-ed arms— her sec-rets still like songs I'd ne-ver learned—

There are names a-cross the sea— only now I do be-lieve—
Some-times with— the win-dows closed she'll sit and think of me—

But she'll mend his tat-tered clothes— and they'll kiss as if they know—
A ba-by sleeps— in all our bones— so scared to be alone—

Rhythm lies at the heart of play, and thus various rhythmic actions are the primordial forms of delight -- birdsong, the chirping of crickets, the beating of hearts, the pulsation of laughter, the ecstatic loss of self in drumming and dancing, the sonorous vibrations of voices and strings and bells. Absorption in rhythm can go on until energy fails, for when we survey the various cultures of mankind it appears there is nothing men would rather do than be lost all night in rhythm.

-Alan Watts

Please Don't Bury Me

John Prine

/ D / D / G / G / D / D / A / A
/ I / I / IV / IV / I / I / V / V
/ (--) 5 5 5 / -5 -3— (--) / (--) 1 1 1 / -1 -6— (--) / (--) 5 1 2 / 3 5— 1 / 7— (—) / (—.)
Woke up this mor-ning— put on my slip-pers— walked in the kit-chen— and died—.

/ D / D / G / G / A / A / D / D7
/ I / I / IV / IV / V / V / I / I7
4 / 5— 5 5 / -5 3— -1 -1 / 1 1 1 1 / -1 -6— 6 / 5 5 7 2 / -2 4. 3 2 / 1—— / (—)
And oh— what a fee-lin'— when my soul went thru the cei-ling— and on up in-to hea-ven I did rise— .

/ G / G / D / D / D / D / A / A7
/ IV / IV / I / I / I / I / V / V7
3 3 / 4 4 4 4 / 6— 6 6 / -6 5. 5 3 / 1— (--) 5 / 5 5 5 5 / 5 5 4 3 / 2—— / (—.)
When I got there they did say "John it hap-pened this a- way You slipped u- pon the floor & hit your head—.

/ D / D / G / D / A / A / D / D7 /
/ I / I / IV / I / V / V / I / I7 /
5 / 5 -5 5. 5 / -3 1 (-) 3 2 / 1 1 1 6 / 3— (--) 5 / 5 5 5 5 / 3 1 3 2 / 1—— / (——) /
And all the an-gels say— just be-fore you passed a- way These were the ve- ry last words that you said—

……..

/ G / G / D / D / D / D / D / A /
/ IV / IV / I / I / I / I / I / V /
/ 4 4 4 4 / 6—. 6 / 6 5 5 5 / -3 1. (--) -5 -5 / -5 5. 5 5 / 5 5 5 5 / 5 5 5 3 /-5 -2—. /
Please don't bu-ry me down in the cold cold ground. No I'd ra-ther have them cut me up & pass me all a- round—

/ D / D / G / D / G / D / A / D /
/ I / I / IV / I / IV / I / V / I /
/ 5 -5 5. -5 -3 / -5 5 1— -1 / 1 1 1 6 / 3—. 6 / 1 1 1— / -5 -5 5 3 1 / 3 3 3 2 / 1—— /
Throw my brain in a hur-ri-cane The blind can have my eyes The deaf can take both of my ears if they don't mind the size—

……..

/ D / D / G / D / D / D / A / A /
/ I / I / IV / I / I / I / V / V /
Give my stomach to Mil-wau-kee if they run out of beer Put my socks in a ce-dar box, just get 'em out of here—

/ D / D / G / D / G / D / A7 / D
/ I / I / IV / I / IV / I / V7 / I
Venus de Milo can have my arms. Look out, I've got your nose. Sell my heart to the junk man & give my love to Rose

……..

But please don't bu-ry me…

Give my feet to the footloose, careless, fancy free. Give my knees to the needy, don't pull that stuff on me.
Hand me down my walkin' cane it's a sin to tell a lie. Send my mouth way down south, and kiss my ass goodbye.
But please don't bu-ry me…

Precious Friend

Pete Seeger

(Check out Holly Near and Ronnie Gilbert's cover)

/ G / D7 Eb7 / G / G / C / C / G / G /
/ I / V7 bVI7 / I / I / IV / IV / I / I /
/ 3 (—.) / 4 (--) #4 (--) / 5 (—.) / (--) 3— 2 / 1— (—) / (--) 2 1 -6 -5 /—— / (——) /
Just when I thought all— was lost— you changed my mind——.

/ G / D7 Eb7 / G / Em7 / A7 / A7 / D7 /
/ I / V7 bVI7 / I / vi7 / II7 / II7 / V7 /
/ 3 (—.) / 4 (--) #4 (--) / -5 -1 -1 -1 -1 1 -1 /-- 1 1 1 / 1 6 1 6 /(--) 3— b3 / 2—— /
You gave me hope (not just the old soft soap—) You showed that we could learn to share in time——.

/ D7 / G / D7 Eb7 / G / G / C / C / B7 /
/ V7 / I / V7 bVI7 / I / I / IV / IV / III7 /
/ -7 -2 -7 -7b -6 -5 -5 -4 / (--) 3—. / 4 (--) -4# 6. / 5—. (--) / (--) 3 3 2 / 1—— / (--) -2 2. 1 / 7—— /
(You & me & Roc-ke-fel-ler) I'll— keep plug-gin' on— Your face will shine— thru all our tears—

/ B7 / C / A7 / G / E7 / A7 / D / G /
/ III7 / IV / II7 / I / VI7 / II7 / V / I /
/ (—.) b7 / 6. (--.) 1 / 2. -1 -2 -1 -2 -3b / (--) 3 -3 3 -6 /—— / (—) -2 1 -3 /-- 5 6 -1 -1 /— (—) /
And when we sing a-no-ther lit-tle vic-to-ry song— Pre-cious friend, you will be there—

/ E7 / A7 / D / G C / G (D) /
/ VI7 / II7 / V / I IV / I (V) /
/ -5 -5 -5b 4 -4 3 / (—) -2 1 -3 /-- 5 6 -1 -1 /—— / (——) /
Sin-gin' in har-mo-ny Pre-cious friend- you will be there—.

[3/4]

Pussy Willows Cat-tails

Gordon Lightfoot

(Kenny Rankin made a haunting recording of this song)

/ Dm / C / Bb / Dm / Dm / C / Bb / Dm /
/ i / VII / VI / i / i / VII / VI / i /
/ -5 -1 -2 3. / 4 2 (--) / 3 1 -7 -1 / 1 1 (--) / 5 1 -2 -3 / -4 -2— / -3 -1 6 -6 -7 / 5— (--) /
Pus-sy-wil-lows cat-tails soft winds and— ro-ses Rain pools in the wood-land— wa-ter to my— knees—

/ Gm / C / F / Dm / Dm / Dm / C / Bb / Dm /
/ iv / VII / III / i / i / i / VII / VI / i /
(-) =6 =5 4— /- =4 =3 7. -7 / 5 3 4 / 5—. /—. / (--) -5 -1 -2 -3 / 4 2 (--) / 3 1 7 / 1 1— /
Shi-ver-ing— qui-ver-ing— the warm breath of spring—— Pus-sy-wil-lows cat-tails soft winds and ro-ses—

Cat-birds and corn fields— day dreams to—ge-ther Rid-ing on the road-side— the dust gets in your eyes—
Re-vel-ing— di-she-vel-ing— the sum-mer nights can bring— Pus-sy-wil-lows— cat-tails soft winds— and— ro-ses—

Slant-ed rays and co-lored days— stark blue ho-ri-zons— Na-ked limbs and wheat bins— ha-zy af-ter-noons—
Voi—cing— re—joi-cing— the wine cups do bring— Pus-sy-wil-lows— cat-tails soft winds and— ro-ses—

Harsh nights and can-dle-lights wood fires a-blazin— Soft lips and fin-ger tips— rest-ing in my soul—
Trea-sur-ing— re-mem-ber-ing— the pro-mise of spring— Pus-sy-wil-lows— cat-tails soft winds and— ro-ses—

Quinn the Eskimo (The Mighty Quinn)

Bob Dylan

/ G / C / G / C / G / C /
/ I / IV / I / IV / I / IV /
/ (-) -3 -3 -2 -1 / -1 -1— (--) / (—) 1 1 / 6— (—) / (--) -3 -3 2 1 / 1 6 1. (-) /
Ev'-ry- bo-dy's build-ing— ships and boats— Some are build-ing mo-nu- ments

/ G / C / G / C / G / C
/ I / IV / I / IV / I / IV
/ (-) -1 -1 -1 -6 -1 / 1— (—) / (--) -3 -3 2 1 / 1 6 1— / (--) -3 -3 2 1 / 1— (-)
o-thers jot-ting down notes—. E- v'ry-bo-dy's in des-pair— e- v'ry girl and boy—

/ G / D / C / G /
/ I / V / IV / I /
-1 1 / 3 -3 -3 -2 1 / 2 2. (-) -1 -1 / -1 -6 -1 -6 -3 -2 1 / 1—. (--) /
But when Quinn the Es-ki-mo gets here— E- v'ry-bo-dy's gon-na jump— for joy—
Whoo——— *Whoo*——— *Whoo*———————————
/ 3—— / 2—— / 1—— /—— /

……

/ G / G / D / G / G / D / C / G / (2x)
/ I / I / V / I / I / V / IV / I / (2x)
/ 3 3— 1 / 3—. (--) / 4 4— 4 / 3— (--) 3 / 3— 3— / -2 2. 2 2 / 4 4— 3 /—. (--) / (2x)
/ 1 1— 5 / 1—. (--) / 2 2— 1 / 1— (--) 5 / 5— 5— / -6 5. 3 2 / 1 1— 1 /— . (--) / (2x)
Come all— with-out— come all— with-in— You'll not— see— noth-ing like the Migh-ty— Quinn— (2x)
/ 5 5— 5 / 5—. (--) / 5 5— 5 / 1— (--) 1 / 1— 1— / -1 1. 1 5 / 6 6— 5 /— (--) / (2x)

……

I like to go just like the rest— I like my sugar sweet— But jump-ing queues and making haste just
ain't my cup of meat— Ev'-ry-one's be-neath the trees, feed-ing pig-eons on a limb—
But when Quinn the Es-ki-mo gets here— All the pig-eons gon-na run to him—— *Come all with-out…*

Let me do what I wanna do— I can re-cite 'em all— Just tell me where it hurts and
I'll tell you who to call— No-bo-dy can get no sleep— there's some-one on ev'-ry-ones toes—
But when Quinn the Es-ki-mo gets here— Ev'-ry-bo-dy's gon-na wan-na doze—— *Come all with-out…*

They were in fact singing the Midsummer Chant, which goes on for the four days before Getheny Kus, night and day. Singers and drummers drop in and out at will, most of them singing on certain syllables in an endless group improvisation, guided only by the drums and by melodic cues in the Chantbook, and falling into harmony with the soloist if one is present. At first I heard only a pleasantly thick textured droning sound over a quiet and subtle beat. I listened till I got bored and decided I could do it too. So I opened my mouth and sang "aah" and heard all the other voices singing "aah" above and with and below mine until I lost mine and heard only all the voices, and then only the music itself, and then suddenly the startling silvery rush of a single voice running across the weaving, against the current and sinking into it and vanishing, and rising out of it again… I spent the next three days there. I would have spent the nights there if they had let me. I wasn't sleepy at all any more. I had sudden endless energy and couldn't sleep. -Ursula K LeGuin *"Coming of Age In Karhide"*

[3/4]

The Rainbow Connection

Paul Williams & Kenneth Ascher

INTRO:
/ D / G / D / G /
/ I / IV / I / IV /
……..
/ D / Bm / Em7 / A / DMaj7 / Bm / G / A /
/ I / vi / ii7 / V / IMaj7 / vi / IV / V /
/ 3 5 8 /-9 -10 10— / 4 5 8 / 8 9. -2 / 3 5 7 / 8— 5 / 6—. /— (--) /
Why are there so ma-ny— songs a- bout rain-bows And what's on the o—ther side—— ?

/ D / Bm / Em7 / A / DMaj7 / Bm / G / G /
/ I / vi / ii7 / V / IMaj7 / vi / IV / IV /
/ 3 5 8 /-9 10. 3 / 4 5 8 / 8 9. -2 / 3 5 7 / 8 8 5 / 6—. /— (--) /
Rain-bows are vi-sions— but on-ly il- lu- sions— And rain-bows have no-thing to hide——

/ GMaj7 / GMaj7 / GMaj7 / GMaj7 / C#m7 / C#m7 / C#m7 / C#m7 /
/ IVMaj7 / IVMaj7 / IVMaj7 / IVMaj7 / vii7 / vii7 / vii7 / vii7 /
/ 6 10 6 / 10 6 10 / 6 10 6 / 10 6— / 7 7 7 / 9 7 5 / 7—. /— (--) /
So we've been told and some choose to be-lieve it— I know they're wrong wait and see———

/ Em7 / A / F#m7 / B7 / Em7 / A / D / G / D / G /
/ ii7 / V / iii7 / VI7 / ii7 / V / I / IV / I / IV /
/ 4 6 8 / 7 8. -5 / 5 7 9 / 7 #8. -3 / -4 6. 8 / -10 10. 9 / 8—. / (—.) / (—.) / (—.) /
Some-day we'll find it— the Rain-bow Con-nec-tion— The lo-vers— the drea-mers— and me—
……..

Who said that e-v'ry wish— would be heard and an-swered— When wished on the morn—ing star—?
Some-bo-dy thought of that—, and someone believed it— Look what it's done— so far—.
What's so a-maz-ing that keeps us star gaz-ing, And what do we think we might see?
Some-day we'll find it— the Rain-bow Con-nec-tion— The lo-vers— the drea-mers— and me—

BRIDGE:
……..
/ A / Bm7 / D / G / D / Em7 / A / A /
/ V / vi7 / I / IV / I / ii7 / V / V /
/ 9. -8 9 / 10. -9 8 / 5— 5 / 6. -7 8 / 5. -6 8 / 9—. / 9—. /-- (—) /
All— of us un—der its spell— We know— that it's pro-ba-bly ma— gic———
……..
Have you been half a-sleep— and have you heard voi-ces—? I've heard them call-ing— my name—.
Is this the sweet sound— that calls the young sail-ors—? The voice might be one and— the same—.
I've heard it too many times to ig-nore it— It's some-thing that I'm s'posed to be—.
Some-day we'll find it— the Rain-bow Con-nec-tion— The lo-vers— the drea-mers— and me—

CODA:
/ A / Bm / D / G / A7 / D / D /
/ V / vi / I / IV / V7 / I / I /
/ 9. -8 9 / 10. -9 8 / 5— 5 / 6. -7 8 / 5 8 7 / 8—. /—. /
La— da da dee— da da doo— La la— da da Da dee da do———

Resurrection Fern

Sam Beam (Iron & Wine)

/ F / F / F / F // Am / Am / Am / Am // Bb / Bb / F / F // C / C / C / C
/ I / I / I / I // iii / iii / iii / iii // IV / IV / I / I // V / V / V / V
……
C / F / F / F / F / Am / Am / Am / Am
V / I / I / I / I / iii / iii / iii / iii
-1 2 1 /-- 1—. / (--) 2— 1 /-- 1— (--) / 1 2— 2 / 3 -7 -7— / (——) / (——) / (—)
In— our— days— we— will— live— Like our— ghosts— will live—

Am / Bb / Bb / F / F / C / C / C / C
iii / IV / IV / I / I / V / V / V / V
-2 1. /-- 1—. /- -5 -5 2. 1 /-- 1—. / (--) -5 1 -1 2 /-- 7—. / (——) / (——) / (--)
Pitch-ing— glass— at the corn—field— crows— And fold-ing—— clothes—
……
C / F / F / F / F / Am / Am / Am / Am
V / I / I / I / I / iii / iii / iii / iii
Like stub-born— boys—— a-cross the road— We'll keep e—v'ry-thing—

Am / Bb / Bb / F / F / C / C / C / C
iii / IV / IV / I / I / V / V / V / V
Grandma's gun— and the black bear—claw— That took her— dog—
……
And when sis-ter Lau—rie— says "Amen"— We won't hear a—ny-thing—
The ten car train— will take that word— That fledg-ling— bird—
And the fall-ing house— a-cross the way— It-'ll keep e—v'ry-thing—
The baby's breath— our bra-very was—ted— And our— shame—
……..
C / Bb / Bb / F / F / Bb / Bb / C
V / IV / IV / I / I / IV / IV / V
5 5 5 / 5 -4 4 -3 4 /-- -3 4 -5 3 / 3— (—) / (—) 3 5 / 5 -4 -4 3 4 / 3 -3 4 3 -4 -3 / 2—
And we'll un-dress be-side the ash— es of the fi-re— Both our ten-der bel-lies wound— in ba-ling wire——

/ C / Bb / Bb / F /
/ V / IV / IV / I /
(—) / (--.) 3 -5 5 /-- -4 4 -3 4 / 3 -3 4 -5 3 /—— /
All the more— a pair of un— der-wa-ter pearls——

/ F / Bb / Bb / C / C / F / F / F / F /
/ I / IV / IV / V / V / I / I / I / I /
/ (--.) 2 -1 2 /- 1. -1 7. / -4 3 4 -5 6 /-- 5—. /—— / 2 1—. /— (—) / (——) /(——) /
Than the oak— tree and its— Re-sur-rec-tion— Fern————————
……..
In our— days— we will say— What our— ghosts— will say—
We gave the world— what it saw— fit— But what'd we get? —
Like stub-born— boys— with big green— eyes— We'll see e—v'ry-thing—
In the ti-mid— shade— of the aut-umn— leaves— And the buz-zard's— wing—
And we'll un-dress beside the ash—es of the fi-re— Both our ten-der bel-lies wound— in ba-ling wi-re—
All the more— a pair of un-der-wa-ter pearls—
Than the oak— tree and its— Re-sur-rec-tion— Fern————————

Ripple

Jerry Garcia and Robert Hunter

……

/ G / G / C / C
/ I / I / IV / IV
-3 -3 3 -4 -5 /-- (—.) / (--) -8 -8 { 10 9 10 } / 8— 6— / (—) (-)
If my words did glow— with the gold— of sun—shine—

/ C / C / C / G
/ IV / IV / IV / I
-6 -6 -8 /-- (—) -9 8 /-- (--) 5 -6 -8 /-- (--) -5 6 -5 /--
And my tunes— were played— on the harp— un—strung—

G / G / G / C / C
I / I / I / IV / IV
-3 -3 3 -4 -5 /-- (—.) / (--) 8 { 10 9 10 } / 8— 6— / (—)(-)
Would you hear my voice— come thru— the mu—sic—

C / G / D / C / G
IV / I / V / IV / I
-8 -9 -10 /— -10 11 -9 /— (—) / -6 8 8 9 -8 /—
Would you hold—— it—— near— as it were your own—?

……

It's a hand-me-down— the thoughts— are bro—ken—
Per-haps— they're bet-ter— left— un-sung—
I don't know— don't real—ly care—
Let there be songs— to fill the air—

……

/ Am / Am / D / D / G / C / A7 / D
/ ii / ii / V / V / I / IV / II7 / V
/ -9— 8. / -9 8— 9 / -7 -6 5—. /-- (--) 6 7 / 8 9 -8 5 -5 -6 /-- (—) 8 / 8— 7. -5 /--
Rip—ple— in— still wa—ter—— When there is no peb-ble tossed— Nor wind— to blow—

…….. ……

Reach out your hand— if your cup— be emp—ty—
If your cup— is full— may it be— a-gain—
Let it be known— there is— a foun—tain—
That— was not made— by the hands of men—

There is a road— no sim—ple high—way—
Be-tween— the dawn— and the dark— of night—
And if you go— no one— may fol—low—
That path is for— your steps alone—

Rip—ple— in— still wa—ter…

You who choose— to lead— must fol—low—
But if— you fall— you fall— a—lone—
If you should stand— then who's to guide you—?
If I knew the way— I would take you home—

San Francisco Bay Blues

Jesse Fuller

/ G / C / G / G7 / C / C / G / G7
/ I / IV / I / I7 / IV / IV / I / I7
-3 -4 -4# / 5 -5 -5 -5 -5 -5 -5 / -6 -6 -6 -6 -6 6. / 5—— / (——) / 8 6 8 6 / 8 8 8 6 / -6 -5—. /—
I got the blues when my ba-by left me by the San Fran-cis-co Bay— O- cean li- ner's gone so far a- way———

G7 / C / C / G / E7 / A7 /
I7 / IV / IV / I / VI7 / II7 /
(--.) -5 / -8 -8 -8 -8 -8 -8 -8 -9 /—. (-) -9 -9 -9# / 10 -10 -10 -10 10. / -10 6—. (-) / 8 -8 -6— /
I did-n't mean to treat her so bad— she was the best gal I e- ver had—— Said good-bye—

/ A7 / D7 / D7 / G / C / G / G7
/ II7 / V7 / V7 / I / IV / I / I7
/ 8 -8 8— / -5 -5 5 6 6 / -7b 6. 5 -5 -5 / 5 -5 -5 -5 -5 -5 -5 / 6 -6 -5 6 6 / 5——/—
Made me cry— Gon-na lay down my head and die. Well I ain't got a nic-kel and I ain't got a lou-sy dime——

……

/ C / C / B7 / B7 / C / C /
/ IV / IV / III / III / IV / IV /
(--) -8 -6 / 8 6 8. -6 / -8 -8 -8 -8 -8 8 -7 /—— /— (--) -8 -8 / -8 -8 8 8 8 / 9— (-) -8 -9 -9# /
If she don't come back— I think I'm gon-na lose my mind———. *If she e-ver comes back to stay— It's gon-na*

……

/ G / E7 / A7 / D7 / G C / G /
/ I / VI7 / II7 / V7 / I IV / I /
/ -10 -10 -10 -10 10 10 / 6—— / -6 -6 -6 -6 -6 -6 -6 -6# / -7 -6# -7 -6 -7 10 -8 /—— / (——) /
be a- no-ther brand new day—— Walk-ing with my ba-by down be-side the San Fran-cis-co Bay———

……

/ G C / G / G C / G / C / C /
/ I IV / I / I IV / I / IV / IV /
/-5 -5 5 -6 -6 6 / -6 6 -5— (--) / -5 -5 5 -6 6 -5 /— (—) / 8 6 8 6 / -8 -8 -6 8— /
Sitt-ing down look-ing thru my back door— Won-d'rin' which way to go— Girl that I'm so cra-zy a-bout—

/ B7 / B7 / C / C / G / E /
/ III7 / III7 / IV / IV / I / VI /
/ 7 7 7 8 / 7—— / -8 -8 -8 -8 -8 -8 -8 / -9 -9—. / 10 10 10 10 / 6—— /
Don't love me no more— Guess I'm gon-na take me a freight train— 'cause I'm feel-ing blue—

/ A7 / A7 / D7 / D7 / G C / G /
/ II7 / II7 / V7 / V7 / I IV / I /
/ -8 -8 8 8 -8 -8 / -8 -8 -8 -8— / (--) -5 -5 -6 -6 6 / 5—— / 5 5 -6 -6 -6 -6 / -6 5. (—) /
Ride it on down to the end of the line— think-ing on-ly of you— Mean-while in a- no-ther ci-ty—

/ G C / G / C / C / B7 / B7 / C /
/ I IV / I / IV / IV / III7 / III7 / IV /
/ -5 -5 -5 -5 -6 6 -5 /—. (--) / 8 6 8 6 / -8 6 -8— -8 / -7 -7 -7 -7 -7 8 -7 /—. -8 -8 / -8 -8 8 8 8 /
just a-bout to go in-sane— Thought I heard my ba—by— the way she used to call my name— *If she ever come back to*

……

./ C / G / E7 / A7 / D7 / G C / G /
/ IV / I / VI7 / II7 / V7 / I IV / I /
stay— It's gon-na be a-no-ther brand new day—— Walk-ing with my ba-by down be-side the San Fran-cis-co Bay———

……

Save the Country

Laura Nyro

(This arrangement is based on Billy Bragg's cover, sung in the key of B).

……..
// G C / G C / G Cmaj7 / Bm G / C G /
// I IV / I IV / I IVmaj7 / iii I / IV I /
// -3 5 6 8. / -3 5 6 8. / -3 5 6 -6 -5 / -6 5 3 -1 -1 -1 / -6 1 3. -5 /
Come on, peo-ple— Come on, chil-dren— Come on down to the Glo-ry Ri—ver Gon-na wash you up— and

/ C F / C / Bm7 / F Em Dm7 C D / D /
/ IV bVII / IV / iii7 / VIIb vi v7 IV V / V /
/ -6 1 -2— / -1 -6 -1 -6 -1 3 -5 /—. -5 -5 / 4 3 -2 1 -2 /—— /
wash you down— Gon-na lay the de-vil down— Gon-na lay that de- vil down——
……..

Come on, peo-ple— Come on, chil-dren— There's a King at the Glo-ry Ri—ver And the pre-cious King— He loved the peo-ple to sing— Ba-bies in the blink-in' sun— Sing-ing "We Shall O-ver-come——"

……..
/ G7 C / G7 C / G7 C / G7 Em / C G / Am7 D / G
/ I7 IV / I7 IV / I7 IV / I7 vi / IV I / ii7 V / I
/-6 8 10 -9 8 / -6 8 -10— / -6 -8 -8 -8 -10 -9 -8 -8 / -10 9 9 -8 8 / -10 -9 8 -8 8 -9 /— 9— / 8—.
I got fu—ry— in my soul— Fu-ry's gon-na take me to the glo- ry goal In my mind I can't stu-dy war— no— more—
/-3 5 6 8. / -3 5 -6— / -3 -5 -5 -5 -6 -8 -8 -5 / -6 8 9 -8 9 / -10 -5 6 -8 9 -8 /— 9— / 8—.
……..
/ C F / G / C F / G / C F / C F /
/ IV bVII / I / IV bVII / I / IV bVII / IV bVII /
-8 /-- -6 8 6. / (—.) (-) -8 /-- -6 8 6. / (—.) (-) -8 /-- -6 8 6. -8 /-- -6 8 6. /
Save— the peo-ple— Save— the chil-dren— Save— the coun-try— Save— the coun-try—
……..

Come on, peo-ple Come on, chil-dren Come on down to the glo-ry ri-ver Gon-na wash you up—
Wash you down — Gon-na lay the de-vil down— Gon-na lay— that— de-vil— down—
……..
/ G C / G C / G C / Bm7 G / C G /
/ I IV / I IV / I IV / iii7 I / IV I /
Come on, peo-ple Sons and mo-thers Keep the dream— of the two young bro-thers. Gon-na take that dream and

/ C F / C / Bm7 / F C Dm7 C D / D /
/ IV bVII / IV / iii7 / VIIb IV v7 IV V / V /
/ -6 1 -2— / -1 -6 -1 -6 -1 3 -5 /—. -5 -5 -5 / 4 3 -2 1 -2 /—— /
ride that dove— We could build the dream with love— We-re gon-na build that dream with love——
……..

I got fu—ry— in my soul— Fu-ry's gon-na take me to the glo- ry goal In my mind I can't stu-dy war— no— more—

Save— the peo-ple— Save— the chil-dren— Save— the coun-try— Save— the coun-try—

[3/4] **Scarborough Fair/Canticle** trad. (countermelody by Paul Simon)

……

/ Am / Am / G / Am / Am / C / Am / C D / Am / Am / Am / Am
/ i / i / VII / i / i / III / i / iii IV / i / i / i / i
/ 1— 1 / -5 5— -5 / 2 . -3 2 / 1—. /— (--) / (--) 5 7 / 8— 7 / 5 #6 4 / 5—. /—. / (—.) / (—)
Are— you go-ing— to Scar—bor-ough Fair——? Par-sley sage— rose-ma- ry and thyme——
/ 1— 1 / -1 1— -1 / 7. -7 7 / 1—. /— (--) / (--) 3 4 / 4 3 3 / 3 4 4 / 5—. /—. / (—.) / (—)

/ Am / C / C / G / G / Am / G / G / Am / Am / Am / Am /
/ i / III / III / VII / VII / i / VII / VII / i / i / i / i /
8 / 8— 8 / 7— 5 / 5 4 3 / -2 -7— /-- (—) / 1— 5 / 4— 3 / 2 1 7 / 1—. /—. / (—.) /(—.) /
Re-mem—ber me— to one who lives there——— She— once was— a true love of mine——
3 / 3— 3 / 5— 4 / 3 2 1 / 7—. /-- (—) / 1— 3 / 2— 1 / 7 1 2 / 1—. /—. / (—.) / (—.) /

……

/ Am / Am / G / Am / Am / C / Am / C D / Am / Am /
/ 1 1 1 / 5 5 5 / 2 3 2 / 1—. /— (--) / (--) 5 7 / 8— 7 / 5 #6 4 / 5—. / (—.) /
Tell her to make me a cam—bric shirt————. Par-sley sage— rose-ma-ry and thyme——
On the side of the hill in the deep for-est green— Tra-cing of spar-row on
/ (—.) / (--) -1 -1 / 7 1 7 / 3 2 1 / 2 1 7 / 5—. / (—.) / (—.) / 7 8 7 / #6 5 6 /

/ Am / Am / Am / C / C / G / G / Am /
/ (—.) / (—) 8 / 8— 8 / 7— 5 / 5 4 3 / 2—. /—. / 1— 5 /
With-out— no seams— nor nee— dle work———————— Then— she'll
snow-crest-ed brown— Blan-kets and bed-clothes the child— of the moun-tain—
/ 7 #6 4 / 5—. / (—.) / (—.) / 7 1 7 / 2 7 4 / -7 -1 2 3 / -2 1— /

/ G / G / Am / Am / Am / Am / Am / Am / G / Am / Am /
/ 4— 3 / 2 1 7 / 1—. /—. / (—.) / (—.) / 1 1 1 / 5 5 5 / 2 3 2 / 1—. /— (--) /
be— a true love of mine——————————————— Tell her to find me an a-cre of land—
Sleeps un- a- ware of the cla- ri- on call—. On the side of the hill— a sprink-ling of
/ (—.) / (—.) / 3 2 3 / 4 3 2 / 3 2 7 / 1—. / (—.) / (—) -7 -1 / 7 1 7 / 3 2 1 / 2 1 7 /

Par-sley sage— rose-ma-ry & thyme—
leaves— Wash-es the grave— with sil-ve-ry tears—
/ 5—. / (—.) / (—.) / 7 8 #6 / 5— #6 / 7 6# 4 / 5—. /

Be-tween the salt wa—ter and the sea strand— Then— she'll be a true love of mine—
A sold-ier cleans— and po—li-shes a gun.
/ (—.) / (—.) / 5 7 5 / 7— 5 / 7. -4 -7 -7 / 5 (—) / (—.) / (—.) / (—.) / (—.) /

Tell her to reap it with a sickle of leather— Parsley sage rosemary & thyme—
War bel-lows blaz-ing in scar-let bat-tal-ions— Ge-ne-rals or- der their sol-diers to
/ (—.) / (—.) / 7 1 2 / 3 2 1 / 2 1 7 / 1 5— / (—.) / (—.) / 7 7 7 / 1 1 1 / 2 2 2 /

And to ga-ther it all in a bunch of hea-ther— Then— she'll be— a true love of mine—
kill—. And to fight for a cause they had long a-go for- got-ten—
/ 1—. / (—.) / (—) -7 -7 / 7 5 3 / 4 7 7 / -7 -1 2 3 / 2 1— / (—.) / (—.) / (—.) / (—.) /
Are— you go-ing— to Scar-bor-ough Fair——? Par-sley sage— rose-ma- ry and thyme…

[3/4]

See Me Beautiful

Red & Kathy Grammer

/ D / D7 / G / Gm
/ I / (I7) / IV / iv
-3 -5 / -6 -5 5 { -3 -3 -5 } / -6 -5 5 { -3 -3 -4 } / -5 -4 4 { -1 -1 -1 } / -5 -4 4
See me beau-ti-ful— look for the best in me— That's what I real-ly am— and all I want to be—
-1 -1 / -1 -1 1 { -1 -1 -1 } / -1 -1 1 { -1 -1 -1 } / -1 -6 6 { -6 -6 -6 } / -6b -6 6

/ D / A / D / A
/ I / V / I / V
-4 -4 / -4 -3 3 { -1 -1 -2 } / -3 -2 2 { -1 -7 -1 } / -3— -2 / 2—
It may take some time— It may be hard to find— But see me beau—ti- ful—
-1 -1 / -1 -5 5 { -5 -5 -5 } / -7 -5 5 { -5 -5 -5 } / -1— -5 / 5—

/ D / D7 / G / (Gm)
/ I / (I7) / IV / (iv)
-3 -5 / -6 -5 5 -3 -5 / -6 -5 5 -5 -5 / -5 -4 4 -1 -1 / -5 -4 4
See me beau-ti-ful— each and e- v'ry day— Could you take a chance? Could you find a way—
-1 -1 / -1 -1 1 -1 -1 / -7b -7 7 -7 -7 / -6 -6 6 -6 -6 /-6b -6 6

/ D / A / Em7 / D
/ I / V / ii7 / I
-4 -4 -4 / -4 -3 3 { -1 -7 -1 } / -3 -2 2. -1 -7 -1 / -2— -1 / 1—.
To see me shi-ning through in e- v'ry thing I do— and see me beau—ti- ful—
-1 -1 -1 / -1 -5 5 { -5 -5 -5 } / -7 -5 5. -5 -5 -5 / -6— -5 / 5—.

Shenandoah

traditional

Dave Grisman and Jerry Garcia recorded a lovely version of Shenandoah in the key of D.

// C / C / F C / C // F / F / C / C //
// I / I / IV I / I // IV / IV / I / I //
5 / 1 1 1— /-- 2 3 4 / 6— 5— /— 8 7 / 6—— /-- 5 6 5 / 3 5—. /—. 5 /
Oh Shen-an-doah— I long to hear— you—— A— way—— you roll-ing ri-ver——— Oh
1 3 / 4——/-- 3 4 3 / 1 3—. /—. (--) /

// Dm / Am / F / F // C / C / Em7 / Em7 // Am7 / G7 C / C
// ii / vi / IV / IV // I / I / iii7 / iii7 // vi7 / V7 I / I
/ 6 6 6— /-- 3 5 3 / 2 1—. /—. 5 / 1—— /-- 5 1 6 / 5—— /— 1 2 / 3—. 1 / 2— 1— /—.
Shen-an-doah— I long to hear you—— A—way—— I'm bound a- way——— cross the wide— Mis-sou—ri———
/ 4 4 4— /-- 3 1 1 / 6 6—. /—. 1 / 3——/-- 1 3 2 / 3—— /— 3 4 / 5—. 3 / 4— 3— /—.

Oh, Shenandoah— I love your daughter— Away, you rolling river… For her I'd cross the roaring water— Away…

Oh, Shenandoah— I'm bound to leave you— Away… Oh, Shenandoah— I'll not deceive you— Away…

But I'll return to be your lover— Away— you rolling river…

The Missouri she's— a mighty river— Away, you rolling river…

Side by Side

Harry Woods

/ C / F C / C / F C
/ I / IV I / I / IV I
-1 -2 / 3 -3 -4 -3 -2# 3 / (--) 4 3— / 5 -5 -6 -5 -4# 5 / (--) 6 5
Oh we ain't got a bar-rel of mo-ney— may-be we're rag-ged and fun-ny

/ F / C A7 / D7 G7 / C
/ IV / I VI7 / II7 V7 / I
/ 8— 7— / 8—.
-5 -5# / -6 -5# -6 -8— / -3 -4 -4# -5— / 1— 2— / 1—.
But we'll tra-vel a- long— sing-ing a song— side— by— side—

Oh we don't know what's com-ing to-mor-row— may-be it's trou-ble and sor-row—
But we'll tra-vel the road— shar-ing our load— side— by— side—

……

/ E7 / E7 / A7 / A7 / D7 / D7 / G7 / G7
/ III7 / III7 / VI7 / VI7 / II7 / II7 / V7 / V7
/ 3 7 8 7 / 8. -7— / -7 6 -5 7 3 / -6— (-) -6 -6 / 6. -6 6. -6 / 7. -6— / 6 -6 -6 -6 -5 6 / 5—.
Thru all kinds of wea-ther— what if the sky should fall— just as long as we're to-ge -ther— it does-n't mat-ter at all—
/ 3 3 3 3 / 3. -3— / -3 3 -3 3 3 / 3— (-) -2 -2 / 2. -2 2. -2 / 3. -2— / 2 -2 -2 -2 -2 3 / 2—.

……

When they've all had their quar-rels and par—ted— We'll be the same as we start—ed—
Just trav-’-lin a-long— sing-ing our song— side— by— side—

Everything Is Waiting For You

David Whyte

Your great mistake is to act the drama as if you’re alone

As if life were a progressive and cunning crime, with no witness to the tiny, hidden transgressions.

To be abandoned is to deny the intimacy of your surroundings. ,

Surely even you at times have felt the grand array and the surrounding presence and the chorus crowding out your solo voice.

You must note the way the soap dish enables you or the window latch grants you courage. Alertness is the hidden discipline of familiarity.

The stairs are the mentors of the things to come. The doors have always been there to frighten you and invite you. And the tiny speaker in the phone is your dream ladder to divinity.

Put down the weight of your aloneness and ease into the conversation. The kettle is singing, even as it pours you a drink. The cooking parts have left their arrogant aloofness and seen the good in you at last. All the birds and the creatures of the world are unutterably themselves.

Everything, everything, everything is waiting for you.

Silver Lining

Laura Wortman & Kagey Parrish

(*recorded by the Honey Dewdrops*)

/ G / Em D / G / Em D / G /
/ I / vi V / I / vi V / I /

/ G / Em / G / D /
/ I / vi / I / V /
/ -3 -5 5 5 -5 -3 -1 / 3—— / =3 -5. -5 -5 =5 -3 (-) -3 / =2 -2. -2 -3 =5 -3 (-) -3 /
All the long nights I spent with you—— Wish-in' that the mor-nin' would wait off on our warn-in' and

/ C G / C G / C / G /
/ IV I / IV I / IV / I /
/ =6 -6. -6 -5 5— / -6 =6 =6 -6 -5 5 =3 -5. / 6—. -6 -5 / -5 3— -3 -2 -1 /
lay back in the east— slow as a slow heart beat. Let us lay—— where we lie—— Let us a-
/ =4 -4. -4 -3 3— / -4 =4 =4 -4 -3 3 =1 -3. / 4—. -4 -3 / -3 1— -1 -1 -1 /

/ D / G / Em D / G / Em D / G /
/ V / I / vi V / I / vi V / I /
/ 2— 3 -3 -3 /—— / (——) / (——) / (——) / (——) / (——) /
lone— you and I——
/ 7— 7 -7 -1 /—— / (——) / (——) / (——) / (——) /

All the moon-less nights crept up on us— We wan-ted for the dawn to hur-ry and come on— And rush up in be-tween us— draw a line be the end of— the dark— o-ver you and me— The dark—— don't let you be—

/ G / D / G /
/ I / V / I /
-1 -2 / -3 3. (-) =3 =3 -3 -1 / -2 7. (-) =3 =3 =3 =2 -1 / 3. -3 3 5 /
Sil-ver lin-ing— You're my sil-ver lin-ing— When it do-n't look good— I'm al-ways
You're just like a sil-ver lin-ing in a cloud When it do-n't look good————
/ (--) -5 -5 -5 -5 -5 -5 / -5 -5 -5 -5 -5 =5 =5 =5 =4 -3 / 5—— /

/ C / C / D / G / Em D / G / Em D / G /
/ IV / IV / V / I / vi V / I / vi V / I /
/ -6 -6— (--) / 1—. 1 / 7—. -7 -7 / 1— (—) /
find-ing—— You're— my sil——ver lin-ing—
You're al-ways wind-ing thru the sky— You're my— sil——ver lin-ing—
/ (-) -4 -4 -4 -4 -4 -4 -4 / 4—- 4 -4 -3 / 2—. -2 -2 / 3—— /

I can see the clouds for what they are— Out of my control. Real but not to hold—
Shifting in the sky— Laying low and flying high— Showing where— the colors hide— In the space be-tween— you and I—

Sil-ver lin-ing— You're my sil-ver lin-ing..

You're just like a sil-ver lin-ing…

Singing In the Rain

Arthur Freed & Nacio Herb Brown

(This song brightens the darkest day. This arrangement is based on John Martyn's simple version.)

/ D Bm7 / Em7 A9 / (2x)
/ I vi7 / ii7 V9 / (2x)
/ -3 -1 2 1 -6 -1 / -3 -1 2 1 -6 -1 / (2x)
Doo-doo doot doo Doo-doo Doo doo-doot doo— Do do (2x)

/ D (Em7) / (F#m7) (Em7)/ D (Em7) /(F#m7) (Em7) / D / D / A / A9
/ I (ii7) / (iii7) (ii7) / I (ii7) / (iii7) (ii7) / I / I / V / V9
5 / -5— -3 -2 -1 / 6—. 5 / -1— -1 -2 -3 / 5—. -5 -6 / -1— -2 3 / 5— 3 5 / -5— -3 -2 / 6—.
I'm sing—in' in the rain— Just sing—in' in the rain— What a glor— i-ous feel—ing I'm hap— py a-gain—.

/ A / A9 / A / A9 / A / A / D / D6
/ V / V9 / V / V9 / V / V / I / I6
5 / -5— -3 2 / 6—. 5 / 5— 3 -2 / 6—. 5 / -5— -3 6 / -7— 3 6 / -1— -6 1 / 6—.
I'm laugh—ing at clouds— So dark— up a- bove— The sun's— in my heart— And I'm rea—dy for love—.

/ D (Em7) /(F#m7)(Em7) / D (Em7) /(F#m7) (Em7) / D / D / A / A9
/ I (ii7) / (iii7) (ii7) / I (ii7) / (iii7) (ii7) / I / I / V / V9
-5 -6 / -1— -2 3 / 5—. -5 -6 / -1— -2 3 / 5—. 5 / -1— -2 3 / 5— 3 5 / -5— -3 2 / 6—.
Let the storm—y clouds chase— e-very-one— from the place— Come on— with the rain— I've a smile— on my face—

/ A / A9 / A / A9 / A / A / D (Bm7) / (Em7) (A9) /
/ V / V9 / V / V9 / V / V / I (vi7) / (ii7) (V9) /
5 / 5— 3 2 / 6—. -5 -5 / -5— -2 1 / 6—. 5 / -5 -5— 5 / -7 7 3 5 / 1—— /— . (--) /
I'll walk— down the lane— With a hap—py re-frain— Just sing-in'— just sing-in'— in the rain———.

Citizen of Dark Times

Kim Stafford

Agenda in a time of fear: Be not afraid.
When things go wrong, do right.

Set out by the half-light of the seeker.
For the well-lit problem begins to heal.

Learn tropism toward the difficult.
We have not arrived to explain, but to sing.

Young idealism ripens into an ethical life.
Prune back regret to let faith grow.

When you hit rock bottom, dig farther down.
Grief is the seed of singing, shame the seed of song.

Keep seeing what you are not saying.
Plunder your reticence.

Songbird guards a twig,
its only weapon a song.

[6/8]

The Sisters of Mercy

Leonard Cohen

(Sting and the Chieftains recorded an Irish flavored cover of this Leonard Cohen classic, in the key of A.)

```
        / C          F            / C         G         / C      F     /  C
        / I         IV            / I         V         / I      IV    /  I
-5  -5 / -1  -5  -1   -4   -3   -2  / -1  -5  -1   -2   -1  -7 / 1.     (--.)   / (—)
Oh the Sis-ters of Mer-cy  they are not de-part-ed or  gone—

C              / Em        Bm           / Em           Bm        / G          / G
I              / iii       vii          / iii          vii       / V          / V
(-) =2    =2   / =3   3    =3  2     =7  =2 /  -3    -3   -3  2   -7   -2 / 2.   (--.)   / (—)
   They were wait-ing for me   when I  thought that I just can't go  on—

 G            /  F                C            / Bb7        Am              / G          / G.
 V            / IV                I            / bVII7      vi              / V          / V.
(-) =2    =2   / -4     -4   -4    -3    -3   -3   / -2  -2   -2    -1      -6   -6   / 5.    (--.) / (—)
     And they brought me their com-fort and   la-ter they brought me their song—

 G     / C              F          / C                G            / C      F     /  C
 V     / I              IV         /  I               V            / I      IV    /  I
-5  -5 / -1   -5  -1   -4 -3   -2   / -1   -5    -1    -2    -1   -7 / 1.     (--.)   / (—)
Oh  I   hope you run in-to  them you who've been tra-v'ling so  long—
```

Yes you who must leave e-v'ry-thing that you can-not con-trol—
It be-gins with your fam-ily but soon it comes round to your soul—
Well I've been where you're hang-ing I think I can see how you're pinned—
When you're not feel-ing ho-ly, your lone-li-ness says that you've sinned—

Well they lay down be-side me I made my con-fes-sion to them—
They touched both my eyes and I touched the dew on their hem—
If your life is a leaf that the sea-sons tear off and con-demn—
They will bind you with love that is grace-ful and green as a stem—

When I left they were sleep-ing I hope you run in-to them soon—
Don't turn on the lights You can read their add-ress by the moon—
And you won't make me jea-lous if I hear that they've sweet-ened your night—
We weren't lov-ers like that and be-sides it would still be all right—
We weren't lov-ers like that and be-sides it would still be all right—

Somewhere Over the Rainbow/What a Wonderful World

Over the Rainbow *is by Harold Arlen and E.Y. "Yip" Harburg.* What a Wonderful World *is by George David Weiss and Bob Thiele. This medley arrangement of the two songs is based on Israel Kamakawiwo'ole's ukulele version.*

/ C / G / Am / F / C / G / Am / F /

/ C / Em / F / C / F / E7 / Am / F /
Ooh— Ooh— Ooh— Ooh— Ooh— Ooh— Ooh— Ooh—
……
/ C / Em / F / C /
Some—where— o-ver the rain—bow— way— up— high—

/ F / C / G / Am / F /
And— the— dreams that you dream of— once in a lul—la-bye———— Oh
……
Some—where— o-ver the rain—bow— Blue— birds— fly—
And— the— dreams that you dream of— dreams really do come true——
……
/ C / G / Am / F /
Some day you'll wish upon a star— wake up where the clouds are far be-hind— me——

/ C / G / Am / F /
Where troubles melt like lemon drops— high above the chimney tops that's where— you'll find— me— oh
……
/ C / G / F / C /
Some—where— o-ver the rain—bow— blue-birds fly—

/ F / C / G / Am / F /
And— the— dreams that you dare to oh why— oh why— can't I————————?
……
/ C Em / F C / F C / E7 Am
Well I see trees— of green— and red roses too— I'll watch then bloom— for me and you—

/ F / G / Am / F
And I think to myself— what a wonderful world——

/ C Em / F C / F C / E7 Am
Well I see skies— of blue— and I see clouds of white And the brightness of day— the dark sacred night—

/ F / G / Am / F
And I think to myself— what a wonderful world———

/ G / Am / G / Am
The colors of the rainbow— so pretty in the sky— are also on the faces— of people passing by—

/ F C / F C / F C / Dm7 / G
I see friends shaking hands Saying— "How do you do—?" They're really saying— I— I love you—

/ C G / F Am7 / F C / G Am
I hear babies cry and I— watch them grow— They'll learn much more— than we'll— know

/ F / G / Am / F /
And I think to myself— what a wonderful world———— *Some day you'll wish upon a star…*
/ C / Em / F / C /
Oh Some—where— over the rain—bow— way— up— high—

/ F / C / G / Am / F /
And— the— dreams that you dare to— oh why— oh why— can't I————————?

/ C / Em / F / C / F / E7 / Am / F /
ooo-ooo ooo-ooo ooo-ooo ooo-ooo ooo-ooo ooo-ooo ooo-a-eh-a-a-a-a-a-a-a

Spinning Away

Brian Eno

(C) / G / G / D / D / Em / Em / C / C
(IV) / I / I / V / V / i / i / IV / IV
Up on a hill— as the day dis-solves— With my pen-cil turn-ing mo-ments in-to line————
High a-bove— in the vio- let sky— a si-lent sil-ver plane— it draws a gol-den chain
One by one— all the stars appear— As the great winds of the pla-net spi-ral in—
Spin-ning a-way— like the night sky at Arles— In the mil-lion in-sect storm— the cons-tel-la-tions form—
On a hill— un-der a ra-ven sky— I have no i-dea ex-act-ly what I've drawn—
Some kind of change— some kind of spin-ning away— With e-v'ry sin-gle line— mo-ving fur-ther out in time

And now— as the pale moon rides— in the stars———————— in the stars————
Her form— in my pale blue lines— in the stars———————— in the stars————
And there— as the world rolls round— in the stars———————— in the stars————
I draw— but the lines move round— in the stars———————— in the stars————
There— as the great wheels blaze— in the stars———————— in the stars————
I draw— but my draw- ing fades— in the stars———————— in the stars————
And now— as the old sun dies— in the stars———————— in the stars————
I draw— and the four winds sigh— in the stars———————— in the stars————
And now— as the pale moon rides— in the stars———————— in the stars————

Summertime

music: George Gershwin; lyrics: DuBose Heyward

[*This arrangement is based on Sam Cooke's haunting rendition.*]

Intro: / Em B7 / Em B7
/ i V7 / i V7

/ Em B7 / Em B7 / Em B7 / Em B7 / Am C / C Cmaj7 / B7 F#7 / B7
/ i V7 / i V7 / i V7 / i V7 / iv VI / VI VImaj7 / V7 II7 / V7
-5 -3 / 5—— /-- (-) -4 -3 -4 -5 3 / 1— 5—/-- (--) 5 3 / -4 -4—. / (--) -3 -1 -3 -1 3 / 2—— /— (-)
Sum-mer-time—— and the li-vin' is ea—sy—— Fish are jum-pin'— and the cot-ton is high————

B7 / Em B7 / Em B7 / Em B7 / Em Em7 / G Em / C7 B7 / Em B7 / Em B7
V7 / i V7 / i V7 / i V7 / i i7 / III i / VI7 V7 / i V7 / i V7
-5 -5 5 / 5—— /(--) -4 -3 -4 -5 3 / 1— 5— /— (--) 5 / 7 -5 -7 1 3 /-5 -4— 3 / -3 -1—. /—.
Yo' dad-dy's rich—— and your ma is good loo—kin'— So hush lit-tle ba-by don't— you cry————

One of these mornings— you're gonna rise up singing— Then you'll spread your wings— and you'll take to the sky—
But til that morning— there's a nothin' can harm you— With Daddy and Mommy stand—ing by—

[3/4] **Sunrise Sunset** Sheldon Harnick & Jerry Bock

/ Dm / A7 / Dm / Dm / Dm / A7 / Dm / D7 /
/ i / V7 / i / i / i / V7 / i / I7 /
/ 5 1 3 / -2 -1 #7 2 / 1—. / 5—. / 5 1 3 / -2 -1 #7 2 / 1—. / (—.) /
Is this the lit-tle girl I car—ried—? Is this the lit-tle boy at play—?

/ Gm / D7 / Gm / Gm / E / E7 / A7 / A7 /
/ iv / I7 / iv / iv / II / II7 / V7 / V7 /
/ 1 4 6 / -5 -4 #3 5 / 4—. / 1—. / 2—. / 2—. / 3—. /—. /
I don't re- mem-ber grow-ing old— er— When— did— they———?

/ Dm / A7 / Dm / Dm / Dm / A7 / Dm / D7 /
/ i / V7 / i / i / i / V7 / i / I7 /
/ 5 1 3 / -2 -1 #7 2 / 1—. / 5—. / 5 1 3 / -2 -1 #7 2 / 1—. / (—.) /
When did she get to be a beau— ty—? When did he grow to be so tall—?

/ Gm / D7 / Gm / E7 / A7 / A7 / A7 / A7 /
/ iv / I7 / iv / II7 / V7 / V7 / V7 / V7 /
/ 1 4 6 / -5 -4 #3 5 / 4—. / #4—. / 5—. /—. /—. /— (--) /
Was-n't it yes-ter-day when they— were— small————————?

……
/ Dm Gm / Dm A7 / Dm Gm / Dm A7 / Dm Gm / Dm Gm / Dm / D7 /
/ i iv / i V7 / i iv / i V7 / i iv / i iv / i / I7 /
/ (--) 3 4 /-- 3 2 / (--) 3 4 /-- 3 2 / (--) 3 4 /-- 3 4 / 5—. /—. /
Sun-rise— sun-set sun-rise— sun-set Swift-ly— flow the days——
/ (--) 1 2 /-- 1 #7 / (--) 1 2 /-- 1 #7 / (--) 1 2 /-- 1 2 / 3—. /—. /
/ (--) 5 6 /-- 5 4 / (--) 5 6 /-- 5 4 / (--) 5 6 /-- 5 6 / 8—. /—. /

/ Gm7 / C7 / Fmaj7 / F6 (Dm) / Em7 / A7 / Dm / Dm /
/ iv7 / VII7 / IIImaj7 / III6 (or i) / ii7 / V7 / i / i /
/ 6 6 6 /-6 -5 4 6 / 5—. / 3—. / 4 4 4 /-4 -3 2 3 / 1—. /— (--) /
Seed-lings turn o-ver-night to sun— flow'rs— Blos-som-ing e- ven as we gaze———.
/ 4 4 4 /-4 -3 2 4 / 3—. / 7—. / 2 2 2 / -2 -1 7 7 / 5—. /— (--) /

Sun-rise— sun-set sun-rise— sun-set Swift-ly— fly the years——
One sea-son fol-low-ing a-no— ther— La-den with hap-pi-ness and tears—.
……

Now is the lit-tle boy a bride—groom— Now is the lit-tle girl a bride—
Un-der the ca-no-py I see— them— side— by— side—.
Place the gold ring u-pon her fin—ger— Share the sweet wine and break the glass—
Soon the full cir-cle will have come— to— pass——— *Sun-rise— sun-set…*

Suzanne

Leonard Cohen

/ D / D / D / D
/ I / I / I / I
Su-zanne— takes you down— to her— place— near—the ri-ver—

/ Em / Em / Em / Em
/ ii / ii / ii / ii
You can hear the boats— go by— you can spend the night be-side— her

/ D / D / D / D
/ I / I / I / I
And you know that she's half cra-zy but that's— why you want to be there—

/ F#m / F#m / G / G
/ iii / iii / IV / IV
And she feeds you tea and oran—ges that come all— the way from Chi-na

/ D / D / Em / Em
/ I / I / ii / ii
and just when you mean— to tell her that you have no love to give her—

/ D / D / Em / Em / D / D / D /
/ I / I / ii / ii / I / I / I /
Then she gets you on her wav-elength and she lets the ri-ver an—swer That you've al—ways been her lo-ver—
……..
/ D / F#m / F#m / G / G
/ I / iii / iii / IV / IV
And you want to tra-vel— with her— and you want— to tra-vel— blind—

/ D / D / Em / Em / D / D
/ I / I / ii / ii / I / I
and you know that she will trust— you— for you've touched her per-fect bo—dy with your mind——
……..
And Jesus was a sailor— when he walked upon the water—
And he spent a long time watching— from his lonely wooden tower—
And when he knew for certain— only drowning men could see him—
he said, All men will be sailors then— until the sea shall free them—
But he himself was broken— long before the sky would open—
forsaken almost human— he sank beneath your wisdom like a stone—
And you want to travel with him— and you want to travel blind—
and you think maybe you'll trust him— for he's touched your perfect body— with his mind—

Now Suzanne takes your hand— and she leads you to the river—
she is wearing rags and feathers from Salvation Army counters—
And the sun pours down like honey— on our lady of the harbour—
And she shows you where to look— among the garbage and the flowers—
There are— heroes in the seaweed— there are children in the morning—

They are leaning out for love— and they will lean that way forever— While Suzanne holds the mirror—
And you want to travel with her and you want to travel blind—
and you know that you can trust herFor she's touched your perfect body with her mind—

A Swallow Song

Richard Fariña

(The original recording by Mimi and Richard Fariña is in the key of Bb minor)

……

/ Dm / F / Bb / A / Dm / F / A7 / A7
/ i / III / VI / V / i / III / V7 / V7
1 / 3—. 4 / 5 4 3 5 / 4 3 2 1 / #7—. 1 / 3—. 4 / 5 4 5 5 / 4. -3 2. -3 / 4—.
5 / 1—. 2 / 3 2 1 3 / 2 1 #7 6 / 5—. 5 / 1—. 2 / 3 2 1 3 / 2. -1 #7. -1 / 2—.
Come wan—der qui-et- ly and lis-ten to the wind— Come here— and lis- ten to the sky————————

/ Gm / Dm / Gm / A / Gm / Gm / A / A
/ iv / i / iv / V / iv / iv / V / V
6 / 6—. 4 / 5 4 3 5 / 4 3 2 1 / #7—. 7 / 1—. #7 / 1 #7 1 2 / #7——— /— (--)
2 / 4—. 2 / 3 2 1 3 / 2 1 #7 6 / 5—. 5 / 6—. 5 / 4 5 6 4 / 5——— /— (--)
Come walk—ing high a- bove the roll-ing of the sea— And watch— the swal-lows as they fly————

……..

There is— no sor-row like the mur-mur of their wings— There is— no cho-ir like their song——
There is— no po-wer like the free-dom of their flight— While the swal—lows roam— alone——

Do you hear— the call-ing of a hun-dred thou-sand voice—? Hear— the trem-bling in a stone——?
Do you hear— the an-gry bells ring-ing in the night—? Do you hear— the swal-lows when they've flown——?

And will— the bree-zes blow the pe-tals from your hand—? And will— some lov-ing ease your pain——?
And will— the si-lence strike con-fu-sion from your soul—? And will— the swal-lows come a- gain——?

[2/4]

Sweet Surrender

John Denver

……..

/ D / D / D / D / D / D / D / A / A /
/ I / I / I / I / I / I / I / V / V /
/ (-) -5 -5. =5 / 5 -6 -7 /- -1 -1 -1 / -1 2. /- -3 -3 -3 / -3 2 -3 / 5 -4 -3 / 2— /— /
Lost and a-lone on some— for-got-ten high-way— Tra-veled by ma-ny re-mem-bered by few———

/ A / A / A / A / A / A / A / D / D / D /
/ V / V / V / V / V / V / V / I / I / I /
/ (-) =5 -5. -6 / -7 7 -1 / 2 -2 -3 / -4 2. /- =5 -5. -6 / -7 7 -2 / 4 -3. =2 / 3— /-- -2 -1 / 5— /
Look-in' for some-thing that I— can be-lieve in— Look-in' for some-thing that I'd— like to do— with my life—

……..

There's no-thin' be-hind me— and no-thin' that ties me to Some-thing that might have been true yes-ter-day—
To-mor-row is o-pen— and right now it seems to be more than e-nough— To just be here to-day—

and I don't know what the fu-ture— is hold-in' in store I don't know where I'm go-in' I'm not sure— where I've been—
There's a spi-rit that guides me a light that shines for me— My life is worth the liv-in' I don't need to see the end—

……

/ A / A / D / D / A / A / D / D /
/ V / V / I / I / V / V / I / A /
/ 5— /-- -6. =5 / -4 3. /— / 5— /-- -6. =5 / -4 3. /-- -5 -5 /
Sweet— sweet sur-ren-der—— *Live—— live with-out care—* *Like a*

/ 5— /-- -4 -2 / -3 5. /-- -5 -5 / 5— /-- -4 -2 / 1— /-- (--) /
fish—— in the wa- ter—— like a bird—— in the air——
……

Take Me Home Country Roads

J. Denver, T. Nivert & B. Danoff

[Ray Charles recorded a great rendition of this John Denver classic.]

/ G / G / Em / Em // D / D / C / G //
/ I / I / vi / vi // V / V / IV / I //
/ (—) -5 5. / 6. -5— / (—) 6 -5 -6 /- 8—. (-) / (—) -2 2. / 3. -2—. / 6 6 6 5 / -6 8 -8— /
Al-most Hea-ven— West Vir-gi—nia— Blue Ridge Moun-tains— She-nan-do- ah Ri— ver—

/ G / G / Em / Em // D / D / C / G
/ I / I / vi / vi // V / V / IV / I
/ (—) -5 5. / 6. -5— / 6 -1 -1 -3 / 3—— / 2 2 2 2 / 3. -2— / 6 1 1 -2 -1 /—
Life is old here— ol-der than the trees— youn-ger than the moun-tains— gro-win' like a breeze—

……
// G / G / D / D // Em / Em / C / C
// I / I / V / V // vi / vi / IV / IV
1 2 / 3—— /— -3 -2 1 / 2—— /— 3 2 / 1——/— 3 5 / 6—— /—
Coun-try roads—— take— me home——— to the place——— I be- long———

C // G / G / D / D // C / C / G / G //
IV // I / I / V / V // IV / IV / I / I //
6 6 / 5 3—. /— -3 -2 1 / 2 3—. /— -3 -2 1 / 1——/— 1 2 / 1——/-- (—.) /
West Vir-gi-nia——— moun—tain ma-ma——— take— me home——— coun-try roads——
……

All my mem-ories— gather round her— mi-ner's la-dy— stran-ger to blue wa—ter—
Dark and dus-ty— pain-ted on the sky— mis-ty taste of moon—shine— tear-drop in my eye *Coun-try roads…*

BRIDGE:
……
// Em / D / G / G // C / Em / D / D //
// vi / V / I / I // IV / vi / V / V //
/ (--) 1 1 1 / 7— 1 2 / 3 3 3 3 / 3 2 1. (-) / 4. -4 4 4 / 4 3 2 1 / 2— 3. -3 / 2—. (--) /
I hear her voice— in the mor-ning hour she calls— me— Ra- di-o re-minds me of my home— far a-way—

// Em / F / C / G // D / D / D7 / D7 // G /
// vi / bVII / IV / I // V / V / V7 / V7 // I /
/ 3 3 3 3 / 2 2 -2 2. / 1 1 -1 1. / 1. -1 -1 1. / 2 3 2— /— 2 3 / 4——/-- (--) 1 2 / 3—— /
Dri-vin' down the road I get a feel-in' that I should have been home yes-ter-day— yes-ter-day—— *Coun-try roads …*
……
CODA:
G / D / D / G / G / D / D / G / G /
I / V / V / I / I / V / V / I / I /
-3 -2 1 / 2—— /— -3 -2 1 / 1—— /— -3 -2 1 / 2—— /— -3 -2 1 / 1—— /—— /
Take— me home——— coun-try roads——— Take me home——— coun-try roads——

There Is a Mountain

Donovan

(*This arrangement is based on the duet version sung by Donovan and Bobbie Gentry on Youtube.*)

/ G / G / G / G
/ I / I / I / I
-6 / -6 -1 -1 -6 1 -6 -1 /-- 3 6. / 5 3 -2 1. / 3—. (-)
Da- da da-da-da-dah da da— dah— dah—- dah da da-dh— dah— (2x)
/ 1—. (--) / (2nd time)

-5 / 3. -2 -1 6 -5 /- 3. 2 1 / 3 5 5 6 / 5— (2X)
The lock— u-pon my gar—den gate's a snail that's what it is—— (2X)

/ 8. -6 -5 3 -2 /- 1. 1 1 / 1 1 3 4 / 5 -4 -3— /
/ 3. -2 -1 6 -5 /- 3. 2 1 / 3 5 5 3 / 5 -6 -5— /
First— there is a moun—tain— then there is no moun- tain then there is— (2x)
/ 3 -2 -1— / (2nd time)

/ -6 -1 -1 -6 1 6 / -1 -1 -1 -1 6 5 / -6 -1 -1 -6 1 6 / 1 2 1— / (2X)
First there is a moun-tain then there ain't no moun-tain First there is no moun-tain then there is— (2X)

Ca— ter- pil-lar sheds his skin to find the but- ter- fly wi- thin— (2X) *First— there is a moun—tain…*

……

/ G / G / G / G / G / G / Em / Em
/ I / I / I / I / I / I / vi / vi
1 2 / 3 5—. / (—) 1 2 / 3 5—. / (—) 1 2 / 3 5— 3 / 2— 1— / 6—— /—
Oh Jua- ni- ta—— oh Jua-ni-ta—— Oh Jua-ni- ta— I call— your name———
Oh Jua- ni-ta— Oh Jua-ni-ta— I call— your name———
1 2 / 1 5—. / (—) 1 2 / 1 5—. / (—) 1 / 6— 5— / 5 3—. /—

/ G / G / G / G / G /
6 7 / 1 2 1 6 / 5 3 3 4 / 5— 1 6 / 5 3 3 4 / 5 1—. /
Oh, the snow will be a blin-ding sight to see— as it lies on yon-der hill-side—
3 4 / 5 6 5 3 / 2 1 1 2 / 3— 5 3 / 2 1 1 2 / 3 5—. /

……

Once upon a time, when women were birds, there was the simple understanding that to sing at dawn and to sing at dusk was to heal the world through joy. The birds still remember what we have forgotten, that the world is meant to be celebrated. -Terry Tempest Williams

Three Little Birds

Bob Marley

[Elizabeth Mitchell recorded a fun call & response cover of this song. Also check out Renee & Jeremy's lullabye version.]

……

/ A / A / D / A
/ I / I / IV / I
-3 / -2 -1 (--) (-.) =5 -3 =5 =3 / - (—.) -1 / =6 =6 =6 =6 =6 (-) =6 =6 =7b -6 =5 /- (-) (—)
Don't wor-ry a-bout a thing— 'cause e- v'ry lit-tle thing gon-na be all right—.
-1 / -1 -5 (--) (-.) =1 -1 =3 =1 / - (—.) -5 / =4 =4 =4 =4 =4 (-) =4 =4 =5 -4 =3 /- (-) (—)

=3 =3 -5 / -5 -6 (--) (-.) =1 -3 =5 =3 /- (—.) -1 / =6 =6 =6 =6 =6 (-) =6 =6 =7b -6 =5 /-- (—)
Sing-in' don't wor-ry a-bout a thing— 'cause e- v'ry lit-tle thing gon-na be all right—.
=1 =1 -3 / -3 -1 (--) (-.) =1 -1 =3 =1 /- (—.) -1 / /=4 =4 =4 =4 =4 (-) =4 =4 =5 -4 =3 /-- (—)

……

/ A / E / D / D
/ I / V / IV / IV
{-1 -2 -1 } / -3 -3 (--) (-.) -3 -4 =3 /-3 -2 -2 (--) -6 =6 5 =6 /- (--.) =6 -6 -5 / -6 -4 (—)
Rise up this mor-nin' smile with the ri-sin' sun Three lit-tle birds pitched by my door step

/ A / E / D / A
/ I / V / IV / I
=6 -8 =6 / (=) -5 (—) =3 =3 =4 -5 / -5 -4 -2 (--.) =3 -5. / (-) -1 -1 -1 -1 -2 -3 -3 / -2 1. (--)
Sing-in' sweet songs of me- lo-dies pure and true, Say-in' "this is my mes-sage to you whoo hoo
-4 -4 -4 -4 -4 -4 -5 / -4 3. (--)

Trouble In Mind

Richard M. Jones

(*This song harmonizes well with Sam Cooke's "Bring It On Home to Me"*)

// D / A7 / D / G7
// I / V7 / I / IV7
{-1 -3 -5}/ 8—. -8 -8 / 7—. -8 -8 / 8 8 8 5 / {-6 -5 -4}—
{-5 -5 -5}/ 5—. -5 -5 / 5—. -5 -5 / 3 3 3 1 / 6—.
{-5 -6 -1}/ 3—. -3 -3 / 2—. -5 -5 / 6 5 5 b3 /{-3b -2 -1}—
Trou-ble in mind— I'm blue— But I won't be blue al- ways———

/ D / A7 / D (G) / D (A7)
/ I / V7 / I (IV) / I (V7)
-5 / 8 -8 -8 {-8 -6 -5} 5 / 8 8 -8 -6 -5 -4 / 5—— / (—.)
-1 / 1 -1 -1 1 3 / 5 5 -5 -4 -3 -2 / 3—— / (—.)
-5 / 3b -3 -3 {-3 -2 -1} 5 / 3b 3 -3 -2 -1 -6 / 1—— / (—.)
The sun's go-nna shine— in my back door— some— day—

I'm gonna lay— my head— on the lonesome railroad line—
and let the two nineteen— ease my troubled mind—

Trouble in mind— I'm blue— my poor heart's beating slow—
I ain't had so much trouble— in my life before—

[3/4]

Try To Remember

words: Tom Jones; music: Harvey Schmidt
(From *The Fantasticks)*

/ G / Em / Am7 / D7 / G / Em / Am7 / D7 / (2x)
/ I / vi / ii7 / V7 / I / vi / ii7 / V7 / (2x)
/ 3. -3 3 / 3 2 1 / 4. -4 4 / 4 5 6 / 5— 3 / 1— 5 / 6— 4 / -2 -6— / (2x)
Try to re-mem-ber the kind— of Sep-tem-ber when life— was slow— and oh— so mel-low—
Try to re-mem-ber the kind— of Sep-tem-ber when grass— was green— and grain— was yel-low—

/ Bm7 / Em7 / Am7 / D7 / Gmaj7 / Cmaj7 / Fmaj7 / D7 /
/ iii7 / vi7 / ii7 / V7 / Imaj7 / IVmaj7 / bVII7 / V7 /
/ 5. -5 5 / 5 4 3 / 4. -4 4 / 4 3 2 / 3. -3 3 / 3 2 1 / -2 -6— / -7 -5— /
Try to re-mem-ber the kind— of Sep-tem-ber When you— were a young— and cal-low— fel-low—.

/ G / Em / Am7 / D7 / G / Em / Cmaj7 / D7 /
/ I / vi / ii7 / V7 / I / vi / IVmaj7 / V7 /
/ 3. -3 3 / 3 2 1 / 4. -4 4 / 4 5 6 / -3 -1— / (--) -3 -1 -3 -1 / -3 -1 -3 -1 -3 -1 / -3 -1 -3 -1 -3 -1 /
Try to re- mem-ber and if you re- mem-ber then fol-low— (fol-low fol-low fol-low fol-low fol-low fol-low fol-low fol-low)

Try to remember when life— was so tender that no— one wept— except— the willow—
Try to remember when life— was so tender that dreams— were kept— beside— your pillow—
Try to remember when life— was so tender that love— was an ember— about— to billow—
Try to remember, and if— you remember then follow— (fol-low fol-low fol-low fol-low fol-low fol-low fol-low fol-low)

Deep in December it's nice— to remember, although— you know— the snow— will follow—.
Deep in December it's nice— to remember without— a hurt— the heart— is hollow—.
Deep in december it's nice— to remember the fire— of September— that made— us mellow—.
Deep in December our hearts— should remember— & follow—

Tomorrow Never Knows

John Lennon & Paul McCartney
(Check out the cover version by Moonshee)

/ C / C / C / C / (C7) / C / C7 /
/ I / I / I / I / (I7) / I / I7 /
3 / 3 3 3. -3 / 5. -1 3 1 / 5—— /-- (--) { 5 5 5 } / b7 1—. /-- (--) {5 5 5 } / b7 1—. /-- (—)
Turn off your mind— re-lax— and float down stream—— It is not dy- ing—— It is not dy- ing——

3 / 3 3 3. -3 / 5 1 3. -1 / 5—— /-- (--) -5 5. / b7 1—. /-- (--) -5 5. / b7 1—. /-- (—)
Lay down all thoughts sur-ren-der to— the void—— It is— shi- ning—— It is— shi-ning——
Yet you may see the mean-ing of— with- in—— It is— be - ing—— It is— be- ing——
Love is all and love—is e- v-ry- one—— It is— know-ing—— It is— know-ing——

And ig- nor- ance and hate mourn— the dead—— It is be- lie-ving—— It is be- lie- ving——
But lis- ten to the co-lour of— your dreams—— It is not lea- ving—— It is not lea-ving——
So play the game "Ex- is-tence" to— the end—— Of the be- gin- ning—— Of the be- gin-ning——

[3/4]

Walking Far From Home

Sam Beam (Iron & Wine)

/ D / D / A / A / Bm / Bm / G / G
/ I / I / V / V / vi / vi / IV / IV

---

1 2 / 3 5— / (--) 3 1 / 3 2— / (--) 1 2 / 3 3 3 / 3 -1 1 -2 / 1—. /--
I was walk-ing— far from home— Where the names were not burned a- long the wall——
Ahh— *Ahh*— *Ahh*— *Ahh*——————————
/ 5—. / 2—. / 4—. / 3—. /—. / (—.) /

---

1 2 / 3 5— / (--) 3 1 / 3 2— / (--) 1 2 / 3 3 3 / 3 -2 1. / 3 3 3 / 3
Saw a build-ing— high as hea-ven— But the door was so small—— door was so small
Ahh— *Ahh*— *Ahh*— *Ahh*——————————
/ 5—. / 2—. / 4—. / 3—. /—. / (—.) /

I saw rain clouds— little babies— And a bridge that had tumbled to the ground—
I saw sinners— making music— And I dreamt of that sound— dreamt of that sound

I was walking— far from home— But I carried your letters all the while—
I saw lovers— in a window— Whisper, "Want me like time— want me like time"

I saw sickness— blooming fruit trees— I saw blood and a bit of it was mine—
I saw children— in a ri-ver— But their lips were still dry— lips were still dry

I was walking— far from home— And I found your face mingled in the crowd—
Saw a boat full— of believers— Say, "I'm talking too loud— talking too loud"

I saw sunlight— on the water— Saw a bird fall like a hammer from the sky—
Saw a woman— on the speed train— She was closing her eyes— closing her eyes

I saw flowers— on the hillside— And a millionaire pissing on the lawn—
Saw a prisoner— take a pistol— And say, "Join me in song— join me in song"

Saw a car crash— in the country— Where the prayers run like weeds along the road
I saw strangers— stealing kisses— Giving only their clothes— only their clothes

Saw a white dog— chase its tail— And a pair of hearts carved into a stone—
I saw kind-ness— and an an-gel— Crying, "Take me back home— take me back home"

Saw a highway— saw an ocean— I saw widows in the temple to the Lord—
Naked dancers— in the city— How they spoke for us all— spoke for us all

I saw loaded— linen tables— And a motherless colt then it was gone—
I saw hungry— brothers waiting— With a ra-di-o on——— radio on

I was walking— far from home— Where the names were not burned along the wall—
Saw a wet road— form a circle— And it came like a call— came like a call from the

Lord——

[3/4] **The Water** Johnny Flynn and Laura Marling

……

/ C / G / C / F / C / G / Am / Am / F / F /
/ I / V / I / IV / I / V / vi / vi / IV / IV /

……

/ C / G / F / F / Am / Am / E7 / E7
/ I / V / IV / IV / vi / vi / III7 / III7
/ 8. -8 8 / 7. 6 -5 / -6 -4— /-- (--) 6 / 8. -6 6 / 6 6 6 / #5—. /-- (--)
All— that I have— is a ri-ver——— The ri—ver is al- ways my home——
/ 3. -3 3 / 2. 3 -2 / -1 -6— /-- (--) 3 / 6. -3 3 / 3 3 3 / 3—. /-- (--)

/ C / F / Am / F / C / G / Am / F
/ I / IV / vi / IV / I / V / vi / IV /
3 / 5. -3 5 / -5 4. -4 -4 / 6. -3 3 / 4. -4 -4 / 5 5 5 / -4 3 4. / -3 -1— /-- (--)
Lord take— me a—way— For I just— can-not stay— Or I'll sink in my skin and my— bones——
3 / 8. -3 2 / -1 6. -1 -1 / 8. -3 2 / 1. -1 -1 / 3 3 3 / -2 1 2. / -1 -6— /-- (--)

……

/ C / G / C / F
/ I / V / I / IV
6 / 5 5 5 / 7 5 -5 -5 /-- 5 5 / -5 4.
The wa-ter sus- tains me with-out— e- ven try-ing—
3 / 3 3 3 / 5 3 -3 -3 /-- 3 3 / -2 1.

/ C / G / Am / Am / F / F / C / G / C / C
/ I / V / vi / vi / IV / IV / I / V / I / I
6 / 5 5 5 / 5 5 5 / 6—. / (--) -3 3. / -5 -4— /—. / 3—. / (—.) / (—.) / (—)
The wa-ter can't drown me I'm done—— *With my dy————— ing——*
3 / 3 3 3 / 2 2 2 / 3—. / (--) -1 1. / 1—. /—. / 1—. / (—.) / (—.) / (—)

……

Please help— me build— a small boat—— One that will ride on the flow—
Where the ri—ver runs deep— And the lar-ger fish creep— I'm glad of what keeps me a-float— *The water sustains…*

Now deep-er the wa-ter I sail—— And fast—er the cur-rent I'm in—
But each night— brings the stars— and the song in my heart— is a tune for the jour-ney-man's tale— *The water sustains*

BRIDGE:

……

C / Em / Em / Am / Am / Em / Em / Am / Am
I / iii / iii / vi / vi / iii / iii / vi / vi
-1 -1 / 7 7 7 / 3 2 2 / 1—. / (—) -1 -1 / 7 7 7 / 3 3 2 / 1—. / (—)
Now the land that I knew is a dream— And the light in the dis-tance grows faint——

/ C / F / C / F / C / G / Am / Am / F / F
/ I / IV / I / IV / I / V / vi / vi / IV / IV
1 / 1. -2 3 / -2 6. -1 -1 / 1. -2 3 / -2 6. -1 -1 /-- 1 3 / 2 2 6 / 6—. /—. / 8—. /--
So wide— is my ri-ver— The ho- ri—zon a sli-ver— The art—ist has run out of paint————————
……

Where the blue of the sea meets the sky— And the big— yel-low sun leads me home——
I'm e—v'ry-where now— The way— is a vow— to the wind of each breath by and by—— *The water sustains me…*

When I'm Gone

Phil Ochs

(Check out the great harmonized cover of this classic by Kim and Reggie Harris & Magpie.)

……..……..
/ C / C / Am / Am / Dm / Dm / G / G
/ I / I / vi / vi / ii / ii / V / V
3 3 / 3— 3 3 / 3. -3 2 2 / 1— -6 6. / 6—. 3 / 4 4 4 3 / -2 3. 2 1 / 2— 5 5 / 5—.
There's no place in this world where I'll be-long when I'm gone— And I won't know the right— from the wrong when I'm gone

/ C / C / Am / Am / Dm / G / C / C
/ I / I / vi / vi / ii / V / I / I
1 / 3 3 3 3 / -5 5. 5 5 / 6— 3 3 / 3— 3 3 / 4 3 2 1 / -7 7. 2 2 / 1—— / (—)
And you won't find me sing-in' on this song— when I'm gone— So I guess I'll have to do it— while I'm here—
……..

And I won't feel the flowing of the time— when I'm gone— All the pleasures of love will not be mine— when I'm gone—
My pen won't pour out a lyric line— when I'm gone— So I guess I'll have to do it while I'm here—

And I won't breathe the bracing air— when I'm gone— And I can't even worry 'bout my cares— when I'm gone—
Won't be asked to do my share— when I'm gone— So I guess I'll have to do it while I'm here—

And I won't be running from the rain— when I'm gone— And I can't even suffer from the pain— when I'm gone—
There's nothing I can lose or I can gain— when I'm gone— So I guess I'll have to do it while I'm here—

Won't see the golden of the sun— when I'm gone— And the evenings and the mornings will be one— when I'm gone—
Can't be singing louder than the guns— when I'm gone— So I guess I'll have to do it while I'm here—

All my days won't be dances of delight— when I'm gone— And the sands will be shifting from my sight— when I'm gone—
Can't add my name into the fight— when I'm gone— So I guess I'll have to do it while I'm here—

And I won't be laughing at the lies— when I'm gone— And I can't question how or when or why— when I'm gone—
Can't live proud enough to die— when I'm gone— So I guess I'll have to do it while I'm here—

Go Deeper Than Love

D. H. Lawrence

Go deeper than love, for the soul has greater depths,
love is like the grass, but the heart is deep wild rock
molten, yet dense and permanent.

Go down to your deep old heart, and lose sight of yourself.
And lose sight of me, the me whom you turbulently loved.

Let us lose sight of ourselves, and break the mirrors.
For the fierce curve of our lives is moving again to the depths
out of sight, in the deep living heart.

But say, in the dark wild metal of your heart
is there a gem, which came into being between us?
is there a sapphire of mutual trust, a blue spark?
Is there a ruby of fused being, mine and yours, an inward glint?

When You're Smiling

Mark Fisher, Joe Goodwin & Larry Shay

/ G / G / Gmaj7 / Gmaj7 / E7 / E7 / Am /
/ I / I / Imaj7 / Imaj7 / VI7 / VI7 / ii /
3 5 / 1— 1—/— 3 5 / 7— 7—/—. 5 / 6— 6— / 6— 5— / 4—— /
When you're smil—ing— when you're smi—lin'—— The whole— world smiles— with— you—

/ Am / Am / Am / Am7 / Am7 / D7 / D7 / G /
/ ii / ii / ii / ii7 / ii7 / V7 / V7 / I /
/ (—) 4 6 / 2— 2—/— 4 6 / 1— 1— /— (--) 6 / 7— 7— / 7— 6— / 5——/--
When you're laugh—ing-— when you're laugh—in'—— The sun— comes— shi—nin— thru——

G / G7 / G7 / C / C / A7 / A7 / D7 / D7
I / I7 / I7 / IV / IV / II7 / II7 / V7 / V7
#4 5 6 / b7— 7— /— 2— / 2 1 7 1 /-- #5 6 7 / 1— 1— /— (--) 3 / 3 2 #1 2 /—
But when you're cry—ing—— you bring on the rain— So stop your sigh—in'—— be hap-py a- gain—.

D7 / G / G / E7 / E7 / Am / D / G / (D7)
V7 / I / I / VI7 / VI7 / ii / V / I / (V7)
3 5 / 1— 1—/-- 1 7 1 / 3— 3—/— (--) 6 / 4— 4— / 3— 3— / 1—— / (—)
Keep on smi—ling— 'cause when you're smil—ing— the whole— world— smiles— with— you—

Whippoorwill

Darlingside

(*Capo 3 to match original recording in E.*)

/ Em / G / C / C / Em / G / C / C /
/ iii / V / I / I / iii / V / I / I /
/ (—){ 3 4 5 } / 4 3 2 7 / 2. -3 3— / (——) / (—) { 3 4 5 } / -4 -3 2 7 / 6. -5— / (——) /
We call that old ca- bin the Whip- poor-will— Draw-ing up plans from wic-ker thrones—
All of the best i—deas they come- from you— You let me find them on my own——
And we pa-rade them in—to— e— v'ry room— And when you leave I let them go——

……

/ Em / G / D / Dm / C / Am / G / C /
/ iii / V / II / ii / I / vi / V / I /
/ (—) 3 4 / 5 6 7 5 / 9—— / 6—— / (—) 8 7 / 6 5 3 1 / 2—— / (——) /
All my king- dom for a week—— end—— *All our king- doms slip a- way——*

……

A-no-ther draft in your a-part—ment— Catch the smell of rust and— pine—
Mix- ing in win- ter cof—fee— can—i-sters—— Gin up a spell— that— stalls for— time—
All— my— king—dom— for— a— week—— end—— *All our king—doms— slip— a- way——*

All of your fa—v'rite time it comes— from me—
So you put it on your ca—len-dar—
All— my— king—dom— for— a— week—— end——

Try to save it in your phone—
All our king—doms— slip— a- way——

Whiter Shade of Pale Gary Brooker, K. Reid, & M.Fisher

Intro/Outro:

……

/ C Em7 / Am Em7 / F Am / Dm Dm7 /
/ I iii7 / vi iii7 / IV vi / ii ii7 /
/ 3—— / -3 -2 -1 -7 -1 -2 -3 -1 / 6—. -7 -8 / =4 =3 -4— 2 /
Dah———— da da da da da da da da dah—— da da da-da da— da

/ G G7 / Em7 G7 / C F / G G7 /
/ V V7 / iii7 V / I IV / V V7 /
/ 7—. -8 -9 / =5 =4 5— -4 -3 -4 /-4 -3 -2 -1 -6 -2 -3 -4 / -5 -1 -2 -3 -4 -3 -4 -2 /
Aah—— da da da-da da— da da da da da da da la la la la la la la la la la la la

……

/ C Em7 / Am Em7 / F Am / Dm Dm7 /
/ I iii7 / vi iii7 / IV vi / ii ii7 /
/ (--.) -5 -3 -2 -3 -2 / -2 1. (—) / (--.) -1 -2 2 =1 =6 / -1 -6— (--) /
We skipped the light fan-dan-go— Turned cart-wheels 'cross the floor———

/ G G7 / Em7 G7 / C Em7 / Am Em7 /
/ V V7 / iii7 V7 / I iii7 / vi iii7 /
/ (--.) =7 =7 -7 7 =7 =6 / -6 5— (--) / (--.) -5 -3 -2 -1 -6 / 3— (—) /
I was feel-ing kind-a sea-sick The crowd called out for more—

/ F Am / Dm Dm7 / G G7 / Em7 Dm /
/ IV vi / ii ii7 / V V7 / iii7 ii /
/ (--.) -1 -2 2 =1 =6 / -1 2. (—) / (--.) =6 =6 -7 7 =6 =6 / -6 5. (—) /
The room was hum-ming hard-er— As the ceil-ing flew a- way—

/ C Em7 / Am Em7 / F Dm / Dm7
/ I iii7 / vi iii7 / IV ii / ii7
/ (--.) =2 =3 -5 5 -5 -3 / 6. -3 3— / (--.) -1 -2 1 -2. -6 / -1 6 (-)
When we called out for a-noth—er drink— The wai-ter brought a tray—

……

G / C Em7 / Am C / F Am / Dm Dm7 /
V / I iii7 / vi I / IV vi / ii ii7 /
{ 3 3 5 } / 6. 5— -3 / -3. =2 1—. / (--.) =1 =1 -2 -1 -1 -6 / -1 6. (—) /
And so it was—— that la— ter—— As the mil-ler told his tale—

/ G G7 / Em7 G7 / C F / C (G) /
/ V V7 / iii7 V7 / I IV / I (V) /
/ (--.) =7 =7 -7 -7 -7 -6 / -6 5. (--) -6 -1 / 1 -6 -5 (--) -6 -1 / -3. =2 1 (—) /
That her face at first just ghost-ly— Turned a whi-ter— shade of pale———

……

She said, "There is no rea-son— And the truth is plain to see—"
But I wan-dered through my play-ing cards— And would not let her be—
One of six-teen ves-tal vir-gins— Who were leav-ing for the coast—
And al-though my eyes were o-pen— They might just as well'v been closed— *And so it was…*

Wild Mountain Thyme

Francis McPeake

/ D G / D / G / D
/ I IV / I / IV / I
1. -6 / -5 6. 1 1 / -1 -1— -3 -5 / 6. -6 6 5 / -3 -5—
Oh the sum-mer time is com-ing— And the trees— are sweet-ly bloom-in—'
1. -6 / -5 6. 4 4 / -5 -5- -1 -3 / 4. -3 4 3 / -1 -3—

/ G D / Bm / Em / G
/ IV I / vi / ii / IV
-3 -5 / 6— 5 3 / -2 -1— -2 -3 / 4. -3 2 1 / -6 -1—
And the wild— moun-tain thyme— grows a- round— the pur-ple hea-ther—.
-1 -3 / 4— 3 1 / 6— -6 -1 / 2. -1 6 6 / -6 -4—

……

/ D G / D / G / D
/ I IV / I / IV / I
-4 -4 / 3— -4 4. / 3—. -5 -8 / 8— 8 8 / -8 -7—
-1 -6 / 5— -6 1. / 1— . -3 -5 / 6— 6 5 / -3 -5—
Will you go— lass-ie— go—? And we'll all— go to- geth-er—
-6. -1 / 1— -1 1. / 5—. -1 -3 / 4— 4 3 / -1 -3—

/ G D / Bm / Em / G / D G / D
/ IV I / vi / ii / IV / I IV / I
-7 -7 / 8— 7 5 / 6—. -6 -5 / 6. -5 4 3 / -4 -4— -4 -4 / 3— -4 4. / 5—
-3 -5 / 6— 5 3 / -2 -1— -2 -3 / 4. -3 2 1 / -6 -1— -1 -6 / 5— -6 1. / 1—
To pull wild— moun-tain thyme— All a- round— the bloom-in' hea-ther— Will you go— las-sie, go—?
-1 -3 / 4— 3 1 / 6—. -6 -1 / 2. -1 6 6 / -4 -4—. -6 -1 / 1— -1 1. / 3—

……

I will build my love a bower by yon clear and crystal fountain
And on it I will pile all the flowers of the mountain. *Will you go— lass-ie, go?...*

I will build my love a shelter on yon high mountain green
And my love shall be the fairest that the summer sun has seen. *Will you go— lass-ie, go?...*

If my true love she won't go I will surely find another
Where the wild mountain thyme grows around the purple heather. *Will you go— lass-ie, go?..*

*If, in other words, the liberated man is to return into the world like the Bodhisattva, he will seek the means for expressing his sense of being "at one with the whole world in love and pleasure." Because the means are aesthetic his approach to the world is, as Marcuse suggests, that of Orpheus "the priest, the mouthpiece of the gods," who tames both men and beasts by the allure and magic of his harp. His method is not that of the preacher or the politician but that, in its widest sense, of the artist. For in the value system of civilization, of compulsive survival, the artist is irrelevant. He is seen as a mere decorator who entertains us while we labor. As strolling minstrel, player, clown, or poet he can pass everywhere because no one takes him seriously. "His language," says Marcuse, "is *song,* and his work is *play.*"*

Alan Watts *Psychotherapy East & West*

With A Little Help From My Friends

J. Lennon & P. McCartney

/ A E / Bm / E / A /
/ I V / ii / V / I /
/ -3 -4 -5 5 -4 -3 -2 /- -3 -4 4 -4 -4 -3/- -2 -2 2 -1 -2 -3 /— (—) /
What would you do if I sang out of tune? Would you stand up and walk out on me—?

/ A E / Bm / E / A
/ I V / ii / V / I
/ -3 -4 -5 5 -4 -3 -2 /- -3 -4 4 -4 -4 -3 /- -2 -2 2 -1 -2 -3 /— -5
Lend me your ears and I'll sing— you a song And I'll try— not to sing out of key— Oh

……

A / G D / A / G D / A
I / VIIb IV / I / VIIb IV / I
-5 -5 -7b /{- -7 -7 } {-7 -7 -6 } - -6 -6 -5 /— -5 -5 -6 -7b / {- -7 -7 } {-7 -7 -6 } - -6 -6 -5 /—
-5 -5 -4 / {- -4 -4 } {-4 -4 -4 } - -4 -4 -3 /— -3 -3 -5 -4 / {- -4 -4 } {-4 -4 -4 } - -4 -4 -3 /—
-1 -3 -2 / {- -1 -1 } {-1 -1 -1 } - -1 -1 -1 /— -5 -1 -3 -2 / {- -1 -1 } {-1 -1 -1 } - -1 -1 -1 /—
I get by— with a lit-tle help— from my friends— Mmm I get high— with a lit-tle help— from my friends—

A / G D / A /
I / bVII IV / I /
-5 -5 { -5 -5 -7b}/{- -7 -7 }{ -7 -7 -6 } - -6 -6 -5 /-- (—.) /
-5 -5 { -5 -5 -4} /{- -4 -4 }{ -4 -4 -4 } - -4 -4 -3 /-- (—.) /
-5 -1 { -2 -3 -2} /{- -1 -1 }{ -1 -1 -1 } - -1 -1 -1 /-- (—.) /
Mm, I'm gon-na try— with a lit-tle help— from my friends—

……

What do I do when my love is a-way? *Does it wor-ry you to be a-lone?*
How do I feel by the end of the day? *Are you sad be-cause you're on your own?* No, **I get by— with a lit-tle help**…

……

/ F#m7 / B7 / A G / D (2x)
/ vi7 / II7 / I bVII / IV (2x)
-5 6 -8 /— -8 8 -7 /- 6. (--.) -1 / 3 3 -2 -3 -2 -1 /-- (--)
Do you need— a-ny-bo—dy—? I need some-bo-dy to love—.
-1 3 -5 /— -6 6 -5 /- #4. (--.)

Could it be— a-ny-bo—dy—? I want some-bo-dy to love. Oh **I get by— with a lit-tle help**…

……

Would you be-lieve in a love at first sight? Yes, I'm cer-tain that it hap-pens all the time.

What do you see when you turn out the light? I can't tell you but I know it's mine. Oh **I get by**— **with a lit-tle help**…

Do you need— a-ny-bo—dy…
Oh **I get by**— **with a lit-tle help**…

A / G / D / F / Dm6 / A
I / VII*b* / IV / VIb / iv6 / I
-5 -1 -3 -2 / {- -1 -1 }{-1 -1 -1 } -1 -1 -1 /{ - -1 -1 }{-1 -1 -1 } -1 -1 -8 /—— / —— /-- (—.)
Yes, I get by— with a lit-tle help from my friends— with a lit-tle help from my friends——————
-6 /——/ —— / 5 (—.)
-1 /——/ b2—— / 1 (—.)

Yellow Submarine

Lennon & McCartney

D / A (G) / D Bm / Em Gmaj7 / A
I / V (IV) / I vi / ii IVmaj7 / V
-3 -4 / -5— (-) -3 -2 -3 / 1—. -3 -3 / -2 -1 6. -6 -3 -3 / 2—.
In the town— where I was born— lived a man—— who sailed to sea—
And he told— us of his life— in the land—— of sub-ma-rines—

So we sailed— up to the sun— til we found— a sea of green—
And we lived— be-neath the waves— in our yel—low— sub-ma-rine—
……
/ D / A / A / D / (2x)
/ I / V / V / I / (2x)
/ 5 5 5 -5 -6 / -2 -2 -2 -2 2 (--) / -2 -2 -2 -2 2 (--) / -1 -1 -1 -1 1 (--) / (2x)
We all live in a yel-low sub-ma-rine Yel-low sub-ma-rine yel-low sub-ma-rine (2x)
/ 3 2 1 -1 -2 / -7 -7 -6 -6 7 (--) / -7 -7 -6 -6 7 (--) / -1 -1 -6 -6 1 (--) / (2x)
……
And our friends— are all on board— many more of them— live next door—
And the band— begins to play— (Da da da Dah— da dah da dah….) **We all live…**

As we live— a life of ease— every one of us— has all we need—
As we live A life of ease every one of us has all we need—

Sky of blue— and sea of green— in our yellow— sub-ma-rine—
Sky of blue and sea of green in our yellow sub-ma-rine a ha!

We all live in a yel-low sub-ma-rine Yel-low sub-ma-rine yel-low sub-ma-rine (4x)

You see, without resonance nothing happens. If there are no echoes, you can't hear anything. Supposing we get a room in which we blanket all the walls, and blanket the floor, soundproof it in every possible direction, you can hardly hear anyone talk, because voice requires resonance. That's why people enjoy singing in the bathtub, they suddenly discover they've got a good voice, because suddenly the bath and the structure of the room, which is all non-soundproofed, resonates their voice. That's why a violin, or a cello, or a bass fiddle, has a big wooden structure to resonate the music, to play back to itself. And that's why we are all so fascinated with recording things, taking photographs, writing them down, and above all, remembering. It's a form of resonance. Because, you see, if you don't remember anything you don't know

you're there. A person who had total amnesia, and lived in a split-second only, wouldn't know he was there...But, certainly, to know that you're there you need an echo. So I invented this limerick:

There was a young man who said, 'Though
It seems that I know that I know,
What I would like like to see
Is the 'I' that knows 'me'
When I know that I know that I know.

-Alan Watts

You Ain't Goin' Nowhere

Bob Dylan

(*Listen to the beautiful slow burning cover of this song by Deadwood Revival*)

```
-------------------------------------------------------------------------------------------------------------------
/ G                    / Am              / C                    / G                  /
/ I                    / ii              / IV                   / I                  /
-------------------------------------------------------------------------------------------------------------------
/ -3      3  -3—      / -2    2    -2—  / -1   1     -1—       / -1  1     -5—    /
  Clouds so swift—    rain won't lift—   gate won't close—     rai-lings  froze—

/ -3    3   -3—      / -2   -2  -3  -6—   / -6   1    1.    -1   -1 /—          (—)    /
  Get your mind—   off  win-ter-time— You ain't goin'  no-where—

/ 5.     -5—        / 4    -4   4.     -4 / -4   4      -4  4  (-) -4 /  3.     -3.  =2  1     (--)  /
/ 3.     -3—        / 2    -2   2.     -2 / -1   1      -1  1  (-) -1 /  1.     -1.  =6  5     (--)  /
  Ooo-wee—          ride   me high—  To-mor-row's the day    my bride's gon-na come
/  1.     -1—        / 6    -6   6.     -6 / -6   6      -6  6  (-) -6 /  5.     -5.  =4  3     (--) /

/  5.     5.    (-)  -3 / -4   4   -4  4—   / -4    -4.  =4  -4  4    -3 /—          (—)      /
/  3.     3.    (-)  -1 / -2   2   -2  2—   / -6    -1.  =6  -1  2    -1 /—          (—)      /
 Ooh— ooh—     are  we gon-na fly—    Down in   the ea-sy  chair—
/  1.     1.    (-)  -1 / -6   6   -6  6—   / -6    -6.   =6  -6  5    -5 /—          (—)      /
```

I don't care how many letters they sent. Morning came and morning went
Pick up your money, pack up your tent. You ain't goin' nowhere *Ooo-wee...*

Buy me a flute and a gun that shoots tailgates and substitutes
Strap yourself to the tree with roots You ain't goin' nowhere *Ooo-wee...*

Gengis Khan he could not keep all his kings supplied with sleep
We'll climb that hill no matter how steep when we get up to it *Ooo-wee...*

You Are So Beautiful

Billy Preston & Bruce Fisher

```
/ D     Dmaj7 D7 / Gmaj7                 / C          / D        /  D     Dmaj7 D7 / Gmaj7                  /
/ I     Imaj7  I7 / IVmaj7               / bVII       / I        /  I     Imaj7  I7  / IVmaj7               /
/ (--) 3     3    3   / -3  -2  -1.  (—)  (=) / (—.) (-.) =5 / 3——   / (--)  3     3.    -3 /=  =3   =2  1.   (—) (=)  /
      You  are  so   beau-ti-ful                          to  me——        You  are   so—  beau-ti-ful

/ C          / D    D7          / Am       D7       / Gmaj7                    / F#7              /
/ bVII       / I    I7          /  v       I7       / IVmaj7                   / III7             /
```

/ (—.) (-.) =5 / 3— (--.) -3 -4 / 5. =6 =5 =6 -8. (--) / (--.) (=) =1 -6 -6 -6 =6 / -7 3 (—) (-) /
to me— Can't you see———— You're e-v'ry-thing I hope for

/ Bm / E7 / D Dmaj7 D7 / Gmaj7 / C / D Dmaj7 / G C9 / D /
/ vi / II7 / I Imaj7 I7 / IVmaj7 / bVII / I Imaj7 / IV bVII9 / I /
/ (--.) -1 {- -7 -6 } =6 -5. /=3 =1 2. (—) / 3 3. -3 /= =3 =2 1. (—) / (—.) (-.) (=) =5 / 1—— /—— /—— /
You're e-v'ry-thing I need— You are so— beau-ti-ful to me————————

You'll Never Walk Alone

Richard Rogers & Oscar Hammerstein

[*Louis Armstrong's version of this classic is awesome, though his arrangement is slower than what's transcribed here.*]

/ G / G / D / D / C / G / D / Dm
/ I / I / V / V / IV / I / V / v
3 2 / 1— 3 2 / 1— 3 4 / 5— 2— / 2—. 2 / 4— 5 4 / 3— 5 3 / 2——/—
When you walk— thru a storm— hold your head— up— high— And don't— be a-fraid— of the dark——

/ Am / F / C / Am / F C / Dm C / B7 / G7
/ ii / bVII / IV / ii / bVII IV / v IV / III / I7
2 3 / 4— 2 2 / 2— 2 4 / 6— 4— / 4— 5 6 / b7— 6 8 / 5— 4 8 / 3—— /—
At the end— of the storm— is a gol—den— sky— And the sweet— sil-ver song— of a lark——.

/ C / Cdim / G / Cm6 (or F7) / G / Bm / C / D7
/ IV / IVdim / I / iv6 (or bVII7) / I / iii / IV / V7
3— / 6— 5 6 / 7—. 7 / 1— 7 1 / 2— 1 2 / 3— 1— / 5— 3— / 6——/—
Walk on— thru the wind— walk on— thru the rain— Though your dreams be— tossed and— blown——

/ G / Baug / C / A7 / G Baug / CMaj7 C#7 / Bm7 / D7
/ I / III+ / IV / II7 / I IIIaug / IVMaj7 #IV7 / iii7 / V7
7— / 1— 1— / 1— 1— / 1— 7 1 / 2— 1 2 / 3— 3— / 3— 3— / 3——/—.
Walk— on— walk— on— with hope— in your heart And you'll ne—ver— walk— a— lone———

/ G Baug / C D9 / G Bm / Cmaj7 C /
/ I III / IV V9 / I iii / IVmaj7 IV /
2 / 5— 3— / 1— 6— / 5—— /— 1 1 /
You'll ne—ver— walk— a— lone———— (When you walk…)
(*Last Time*:) / IV ii iii / I /
/ C Am Bm / G /

We must learn to reawaken and keep ourselves awake, not by mechanical aids but by an infinite expectation of the dawn which does not forsake us in our soundest sleep. I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful: but it is far more glorious to carve and paint the very atmosphere and medium through which we look which morally we can do. To affect the quality of the day, that is the highest of arts. Every man is tasked to make his life, even in its details, worthy of the contemplation of his most elevated and critical hour.

Henry David Thoreau

Young At Heart

Carolyn Leigh/Johnny Richards

(*The coda is based on Tony Bennett/Shawn Colvin cover.)*

/ G / G / Am7 / Am7
/ I / I / ii7 / ii7
-4# -5 / 10 -4# -5 9 -4 -5 / -8 -4# -5 7— -6 -5# / 6 -8 -6— / (—.)
Fai- ry tales can come true, it can hap-pen to you— If you're young at heart——

/ D7 / D7 / G / G
/ V7 / V7 / I / I
-3 -4 / 9 -3 -4 8 -3 -4 / -7 -3 -4 6— -5 -4# / 5 -7 -5— / (—.)
For it's hard, you will find to be nar-row of mind— If you're young at heart—

/ Dm E7 / Dm E7 / Em7 A7 / Em7 A7
/ v VI7 / v VI7 / vi7 II / vi7 II7
-2# -3 / 7b -2# -3 6 -2 -3 / -7b -2# -3 6 (-) -5# -6 / 10 -5# -6 9 -5 -6 /-10 -5# 6 9—
You can go to ex-tremes with im -pos-si -ble schemes You can laugh when your dreams fall a- part at the seams—

/ D7 / D7 Am7 / G / Am7 D7
/ V7 / V7 ii7 / I / ii7 V7
-8 / -7 -7 -7b -7 -7n -7 -7b -7 / 7 -9 6— -#5 / -6 -6 -5# -5 -6 -6 -5 -5 / 6 -8 5—
And life gets more ex- ci-ting with each pass-ing day— And love is ei- ther in your heart or on the way—

/ G / G / Am7 / Am7
/ I / I / ii7 / ii7
-4# -5 / 10 -4# -5 9 -4 -5 / -8 -4# -5 7. -6 -5# / 6 -8 -6— / (—.)
Don't you know that it's worth ev'ry trea-sure on earth— To be young at heart—

/ D7 / D7 / G / G
/ V7 / V7 / I / I
-3 -4 / 9 -3 -4 8 -3 -4 / -7 -3 -4 6— -5 -4# / 5 -7 5— / (—.)
For as rich as you are, it's much bet-ter by far— to be young at heart—

/ Dm E7 / Dm E7 / Em7 A7 / E Am /
/ v VI7 / v VI7 / vi7 II7 / VI ii /
-2# -3 / 7b -2# -3 6 -2 -3 / -7b -2# -3 6. -5# -6 / 10 -5# -6 9 -5 -6 /-10 -8# 9 11—
And if you should sur-vive to a hun-dred and five Look at all you'll de-rive out of be-ing a-live—

G / D7 / G C / G D / G /

```
 I                        /  V7                      /   I              IV              / I     V     / I          /
-10   -5  -10 -9    8—   /  -9  -4    -9 -8     7—   / -8 -8  -6  -6   -8     -8  -6  -6 / 8—.     6 / 8——     /
Here is the best part—   you have a head start— If you are a- mong the ve-ry young— at  heart——
```

> The physical universe is basically playful. There's no necessity for it whatsoever. It isn't going anywhere; that is to say, it doesn't have a destination that it ought to arrive at. But it is best understood by analogy to music, because music as an art form is essentially playful.
>
> Alan Watts *The Tao of Philosophy*

(Your Love Keeps Liftin' Me) Higher and Higher G. Jackson, R. Miner, C. Smith

[*This arrangement is based on the Mint Juleps' incandescent rendition on* Round Our Way.!]

```
---------------------------------------------------------------------------------------------------------------------------
/ D                    / D            / G                / G            / (Em7)        / (Em7)          / D            / D            /
/ I                    /  I           / IV               / IV           / (ii7)        /  (ii7)         / I            /  I           /
/ (--)  8     8     8   / 8   8   8—  / (--)   8—     8 / 8   8   8— / 8   8     8—  /  8    8    8    8 /--  6   5   8 /--  6  5  (--) /
/ (--)  5     5     5   / 5   5   5—  / (--)   6—     6 / 6   6   6— / 6   6     6—  /  6    6    6    5 /--  4   3   5 /--  4  3  (--) /
/ (--)  3     3     3   / 3   3   3—  / (--)   4—     4 / 4   4   4— / 4   4     4—  /  4    4    4    3 /--  2   1   3 /--  2  1  (--) /
      Your  love keeps lif-tin' me—        keeps— on lift-in' me—. Lif-tin'  me— high-er and high—er—  (*High— er*)
/ (--)  1     1     1   / 1   1   1—  / (--)   1—     1 / 1   1   1— / 1   1     1—  /  1    1    1    1 /--  6  5   1 /--  6  5  (--) /
---------------------------------------------------------------------------------------------------------------------------

      / D                  / D                  / G            / G                    / Em7                / Em7      / D          / D
      /  I                 / I                  / IV           /  IV                  / ii7                / ii7      / I          / I
 3    /  -5 -2  3  (--)  3 / 3    2    1    2 /--   1  (—)   / (—) -6   1    -2 /-  -3    (--.)   3   / 2   1   1 / 2  1—.   / (—.)
Your love—          is   lif-  ting  me high—er                 than I've  e—ver—        been  lif-ted be-fore—
So    keep it up—.    Quench my  de-  si—  re                 and I'll be at your side—       for-e—ver more—

Now once—              I was down-hearted—                    Disappointment        was my closest friend—
But then you came—and he soon departed—              And you know he never— showed his face again—

So glad—                  I finally found you—.                 You're that one—           in a million friend—
When you wrap— your lovin' arms around me—        I can stand up—  and face the world again—
……————————————————————————————————————————————————————————————————————————————————————————————————————————————————————————
Vocal solo:
/ 5——          /  -3—   -5  3   /  1——      /-- (--)  =5 =5 =6  -1  =6  /  1——     /--   (--) =5  =5 =6  -1  =6  / 1——  /-- (—) /
  Dah——        dah—  da-da    dah————       do do do do  do    Dah———        do do do do  do   Dah——
……————————————————————————————————————————————————————————————————————————————————————————————————————————————————————————
```

> *Music is our nearest approximation to Boehme's "sensual language" for, unlike ordinary language, it does not refer to anything beyond itself, and though it has phrases and patterns, it is without sentences which separate subject from object, and parts of speech which separate things from events. "Abstract" as they may at first seem to be, music and pure mathematics are closer to life than are useful languages which point to meanings beyond themselves. Ordinary*

language refers to life, but music is living. But life itself is made to behave as ordinary language when it is lived for a purpose beyond itself, when the present serves the future, or when the body is exploited for the purposes of the soul. Such a way of life is therefore "beside itself" -- insane -- and because it is being made to behave as language and words it becomes as empty as "mere words." It has no recourse except to go on and on to the future to which the present apparently refers, only to find that here, too, the meaning is still beyond.

-Alan Watts, *Psychotherapy East & West*

Chapter 5: Layered Songs

A Hoo Ma

trad. South Africa *via* John Walter

(Sheet music and mp3 files for this and other great African songs are available at drumcrazy.co.uk/downloadcd.html)

```
---------------------------------------------------------------------------------------------------------------------------------
   / D                          / D                          / G                          / A7
   / I                          / I                          / IV                         / V7
-5 / -1   -1   -1  -1   (--.)   -5 / -1   -1   -1  -1  (--.)   -1 / -4   -4  -4  -4   (--.)   -4 / -5   -5   -5   -5   (--.)
 A  hoo  ma ma ma               A   hoo  ma ma ma              A  hoo  ma ma ma               A  hoo  ma ma ma

-4 / -5   -5 (-) -5  -5  -5  (-) -5 / -5   -5 (-) -5  -5   -5  (-) -5 / -6  -6  (-) -6  -6   -6  (-) -6 / -5   -5  (-) -5  5   -5  (-)
-2 / -3   -3 (-) -3  -3  -3  (-) -3 / -3   -3 (-) -3  -3   -3  (-) -3 / -4  -4  (-) -4  -4   -4  (-) -4 / -2   -2  (-) -2  2   -2  (-)
 A  hoo ma      A hoo ma      A  hoo  ma     A  hoo ma      A   hoo ma      A  hoo  ma     A  hoo ma      A hoo ma

  /  (--)     5     5     -4   -3  /--      5     5     -3   -4  /--      6     6     -5     -4 /--      5     5     4     /
  /  (--)     3     3     -2   -1  /--      3     3     -1   -2  /--      4     4     -2     -7 /--      2     2     1     /
            Sha   la    la   La—         Sha   la    la   La—         Sha   la    la     La—         Sha   la    la
---------------------------------------------------------------------------------------------------------------------------------
```

All Will Be Well

Juliet Prager

```
---------------------------------------------------------------------------------------------------------------------------------
/ C            / C7            / C            /  C        /  C            / C7            / C7            / C7          /
/ I            / I7            / I            / I         /  I            / I7            /  I7           / I7          /
/ 8—   5   5 / 7b   7   7   6 / 5——        /--  (—.)  / 3—   4   5  / 3   1   1  b7 / 1——        /--  (—.)   /
 All— will be  well All will be well————————          All— will be  well All will be  well————————
/ 1—   1   1 / 1    1   1   1 / 1——        /--  (—.)  / 1—   1   1  / b7   7   7   7 / b7——       /--  (—.)   /

/ 1—   1   1  / 1—.      (--) / 1—   1   1  / 1—.  (--) / 1—   1   1  / 1—.      (--) / 1—   1   1  / 1—.   (--) /
 All— will be  well—          All— will be  well—      All— will be  well—          All— will be  well—
---------------------------------------------------------------------------------------------------------------------------------
/ C            / C (C7aug)     / Fm           / Fm        / C            / C7            / C            / C          /
/ I            / I  (I7aug)    / iv           / iv        / I            / I7            /  I           /  I         /
/ 3—   4   5 / b6   6   6   5 / 4——        /--  (—.)  / 3—   4   5  / 3   1   1  7b / 1——        /--  (—.)   /
 All—  will be  well All will be  well————————          All—  will be  well All will  be  well————————
/ 1—   1   1 / b7   7   7   7 / b6——       /--  (—.)  / 1—   1   1  / 1   7b  7   7  / 1——        /--  (—.)   /

/ 1—   1   1  / 1—.      (--)  / 1—   1   1  / 1—.  (--) / 1—   1   1  / 1—.      (--)  / 1—   1   1  / 1—.   (--) /
 All— will be  well—          All— will be  well—      All—  will be  well—         All— will be  well—
---------------------------------------------------------------------------------------------------------------------------------
```

> "It had never occurred to me before that music and thinking are so much alike. In fact you could say music is another way of thinking, or maybe thinking is another kind of music."
> — Ursula K. Le Guin, *Very Far Away from Anywhere Else*

Changing Times

Sue Kirkpatrick
(suekirkpatrick@optusnet.com.au)

(Think of this as a two part song in which each part has a harmony line. Add or drop parts as needed or desired.)

C / F / F / C / C / G /
I / IV / IV / I / I / V /
/ (--) 4 4 5 / 4—— / (--) 3 3 4 / 3 1—. /-- 2 2 3 /
I can be strong——— and I have cou-rage——— I have the
I can be strong——————— and I have cou-rage——————— I have the will———————————
3 2 1 / 1—— / (--) 3 2 1 / 1 3—. /-- 3 2 1 / 2—— /

/(--) -6 -6 6 6 / 6 6 7 6 / (--) -5 -5 5 5 / 5 5 6 5 / (--) -4 -4 4 4 /
/(--) -4 -4 4 4 / 4 4 5 4 / (--) -3 -3 3 3 / 3 3 4 3 / (--) -2 -2 2 2 /
Can you see the times are chan-ging? Mo-ving fas- ter re- ar- ran-ging Who knows what will

---

/ G / C / C / F / F /
/ V / I / I / IV / IV /
/ 2—— / (--) 5 5 4 / 3—— / (--) 6 6 7b / 6—— /
will— the will to thrive——— Though trou-bles come———
the will to thrive——— Though trou-bles come——————— and I may
/ (--) 2 1 2 / 3—— / (--) 1 2 3 / 4—— /-- 4 3 2 /

/ 4 4 3 4 / (-) -5 -5 -5 5 5 / 5 8 6 5 / (--) -6 -6 6 6 / 6 6 7 6 /
/ 2 2 1 2 / (-) -3 -3 -3 3 3 / 3 5 4 3 / (--) -4 -4 4 4 / 4 4 5 4 /
come to- mor-row? How will we know which path to fol-low? As we move to- wards the fu- ture

---

/ C / C / G / G / F / C /
/ I / I / V / V / IV / I /
/ (--) 3 3 4 / 3 1—. / (--) 5 5 5 / 4 4 4 4 / 4—— / 3—— /
and I may fal-ter——— I am a- live I will sur-vive————
fal- ter——————— I am a- live——————— I will sur-vive————
/ 1 3—. /-- 3 2 1 / 2—— /-- 2 1 7 / 1—— /——— /

/ (--) -5 -5 5 5 / 5 5 6 5 / (--) 5 5 -5 -5 /-- 5 5 5 / 6—— / 5——— /
/ (--) -3 -3 3 3 / 3 5 4 3 / (--) 2 2 -2 -2 /-- 2 1 7 / 1—— /——— /
If we all can work to-ge- ther We will be strong— we will sur-vive————

What an astonishing thing a book is. It's a flat object made from a tree with flexible parts on which are imprinted lots of funny dark squiggles. But one glance at it and you're inside the mind of another person, maybe somebody dead for thousands of years. Across the millennia, an author is speaking clearly and silently inside your head, directly to you. Writing is perhaps the greatest of human inventions, binding together people who never knew each other, citizens of distant epochs. Books break the shackles of time. A book is proof that humans are capable of working magic.

Carl Sagan

Contemplation Chant

Sophia Songhealer

Many version of this chant can be found online. The arrangement here is similar to Sara Thomsen's

---

/ A / D (or Bm7) / A / D (or Bm7) /
/ I / IV (or ii7) / I / IV (or ii7) /
/ 1 -1 -1 -1 -1 1 / 1 -1 -1 -1 -1 1 / 1 -1 -1 -1 -1 1 / 1 -1 -1 -1 -1 1 /
Om ma-ni pad-me hum Om ma-ni pad-me hum Om ma-ni pad-me hum Om ma-ni pad-me hum

/ 3. -4 5 3 / 6. -5 4 3 / 3. -4 5 3 / 6. -5 4 3 /
/ 1. -2 3 1 / 4. -3 2 1 / 1. -2 3 1 / 4. -3 2 1 /
La— il- la- ha il— Al- lah hu La— il- la- ha il— Al- lah hu

8 / 5—. 3 / 6—. 8 / 5—. 3 / 6—. 8 /
Sha-lom—— Shan- ti— Sha- lom— Shan- ti— (Sha- lom…)

/ 5— -6 -5 -4 -3 / 4— -5 -4 -3 -2 / 3— -4 -3 -2 -1 / 2. -5 5 (--) /
Glo——————————————————————————————————ri- a—

/ 1 2 3 4 / 3— 2— / 1—— / /
in ex- cel- sis De— o————————————————————————

Deep Down In My Soul

Trad. arr. Gitika Partington

/ D / D / D A7 / D
/ I / I / I V7 / I
-5 -6 -5 / 3. 3 -1 2 / -1 1 1— (-) / 1 1 -2 2 -3 /— (-)
I know that one— day—— I'll be free— deep down in my soul—— (I know that…) (2x)
(2nd time) / 1 1 -2 2 -1 /— (-)

……

-5 -6 -5 / 1 (-) 1 -5 -6 -5 / 1 (--) -1 -5 -6 -5 / 1 1 -7 7 - 1 /— (-)
I said a deep deep I said a down down I said a deep down in my soul— (I said a…)

……

/ (--) 3 1— / -3 3 3. 3 / 3 3 2. (-) / -3 -3 -2 1— (-) /
Deep down— in my soul— I'm free down deep— deep in my soul—

……

/ (--) 8 5— / -6 6 5. 5 / 5 5 4. (-) / -5 -5 -4 3— (-) /
Deep down— in my soul— I'm free down deep— deep in my soul—
/ (--) 1 5— / -6 6 5. 5 / 5 5 4. (-) / -5 -5 -4 5— (-) /

[3 part layered song]

Die and Be Reborn

Abbi Spinner

(*Abbi Spinne's recording is in G minor.*)

```
---------------------------------------------------------------------------------------------------------------------
   / Dm                  /  C                    /  C                    / Dm                          //
   / i                   / VII                   / VII                   /  i                          //
 5 /  1.      1.    5    /  7.        7.     5   /  7.        7.     5   /  1.        1.        5    //
Be born     live   and   die       then    Be   born      live   and   die       then      (Be)

  /  -5—        -3  -3  -5 / -4   -2   7—      (--) / -4—        -7  -7  -2  / 1—.                (--)    //
    Die—      and be re- born a- gain—          Die—      and be re-  born——

  / (--) -5   -5   5    3   / (--)  -4   -4   4    7   / (--)  -4   -4   7    4   / (--)  -5   -6   5    3    //
      Like the phoe-nix       and the grain king       Like the sun god       and the moon queen
---------------------------------------------------------------------------------------------------------------------
```

[Capo 1 to match recording]

Freedom

Rising Appalachia

```
-------------------------------------------------------------------------------------------------------
/ Dm                                  /  A                                    //
/ i                                   /  V                                    //
/ -5    -5   (-)   -5    -5    -5    5     / -5    -5    (-)   -5    -5    -5    5     // (4x)
/ -3    -1   (-)   -3    -1    -3    1     / -2    -7#   (-)   -2    -7    -2    7     // (4x)
/ -1    -1   (-)   -1    -1    -1    5     / -7#   -7    (-)   -7    -7    -7    5     // (4x)
Free-dom        Free-dom Free-dom—  Free-dom        Free-dom Free-dom—   (4x)

                                                  Spread your wings—   and—
/                                     /  (--)       -5    -4    -5    -4    3     /
/ 3—.                          4      /  2——                                    //  (4x)
Fly————————————————            right  now————————————————————————              (4x)
/ 1—.                          2      / #7——                                    //  (4x)
/ 6—.                          7      /  5——                                    //  (4x)
-------------------------------------------------------------------------------------------------------
```

> *Visionary statements and actions come from a completely different place in the human psyche from predictions, forecasts, scenarios, or cynical, downer assertions of political impossibility. They come from commitment, responsibility, confidence, values, longing, love, treasured dreams, our innate sense of what is right and good. A vision articulates a future that someone deeply wants, and does it so clearly and compellingly that it summons up the energy, agreement, sympathy, political will, creativity, resources, or whatever to make that future happen. It is a Truth-by-Repetition Truth, but of a special, powerful kind.*
>
> Donella Meadows

Give Up The Funk

George Clinton, B. Collins & J. Brailey

(*This classic song grooves on a single chord. There are many ways to mingle the different lines. If you listen to the original recording, note that the italicized line gets sung as a round near the end of the song. The entry point for the 2nd voice is half way thru the line, marked with an askerisk.)*

……..

/ E7 / E7 /
/ I7 / I7 /
Roof off— we're gon-na tear the roof off the mo-ther su-cker Tear the roof off— the suc-ker Tear the [2x]

……..

/ E7 / E7 / E7 / E7
/ I7 / I7 / I7 / I7
-5 -5 -6 / 8 -6 -3 5 -5 -3 / 5 -5 -6 -3 -2 1 -1 -1 / -3 -5 -5 -6 -3b -2 -1 -2 -1 /-- (--.)
You've got a real type of thing go-ing down get-tin' down— there's a whole— lot of rhy-thm go-ing round—*

……..

(--.) / 8 -7b =6 =7 (—) / (-) -8 -7b =6 =7 (—) / 8 -7b =6 =7 (—) / (=) =5 =8 =8 =7b -6 -7
Ow We— want the funk Give up the funk Ow We need the funk We got-ta have the funk

……..

/ (-) -1 -3 -5 -8. =7b / 5 6 7b 9 / 7b 6 5 7 /—— /
Na na na nah na yeah yeah yeah yeah yeah yeah yeah Ow————————

……..

=5 =6 =6 / 8 (-) -6 -8 -8 (-) -8 / 10 (—) (=) =5 =6 =6 / 8 (-) -6 -8 -8 (-) -8 / (—) (=)
We're gon-na turn this mo-ther out— We're gon-na turn this mo-ther out

……..

Hey Da Ba Doom

Colin Walcott (recorded by Codona)

[*Build this electrifying chant up in stages, singing just the first line initially, then adding in parts one by one.*]

/ D / C / D / D /
/ I / bVII / I / I /
/ 5— -3 -3 (-) -5 / 4— -2 -2 (--) / 5. =4 =3 3 (--) / -5 -4 -3 3 (—) /
/ 1— -5 -5 (-) -1 / b7— -4 -4 (--) / 1. =b7 =6 5 (--) / -1 -7b -6 5 (—) /
Hey— dum ba Ee yay— dum ba Hey da ba doom Hey da ba doom (*Huh!*)

/ 3—. 2 / 4—. 2 / 3. -1 (—) / (—) -5 -5 -5 -5 /
Yay— dum ba—— dum bey dum a na na na

/ (--) 8 8 5 / b7—. 4 / 5. 3. (--) / (—) -8 -8 -8 -8 /
Hey hay dum ba—— dum bey— dum— a na na na

Each friend represents a world in us, a world not born until they arrive, and it is only by this meeting that a new world is born.

Anais Nin

Hope

Ysaye M. Barnwell (c)1994

[The word "hope" in this chant can be replaced with other words as the chant is repeated.]

/ Dm / Dm / Dm / Dm
/ i / i / i / i
-5 -1 -3 / -4 -5 -5 b-5. =4 -1 -3 /-4 -5 -5 5. (-) -1 / -5b -5 -5 4 -3 -4 -3 / -8 7 -5 -4
If we want hope to sur-vive— in this world— to-day— Then e- ve-ry day— we've got to pray on— pray on

/ (--) 3 3 1 / -3 -3 -1 -3— / (--) 3 3 1 / -3 3 -1 3.
If we want hope in the world—— We've got to pray on pray on

-5 -1 -3 / -5 -5 -5 5 -5 -1 -3 / -5 -5 -5 5
We've got to pray on pray on We've got to pray on pray on—

-1 -5 -5 / 1. -1 (-) -1 -5 -5 / 1. -1 (-) -1 -5 -5 / 5. -5 (-) -5 -5 -5 / 1. -1 (-)
We've got to pray— on We've got to pray— on We've got to pray— on We've got to pray— on

---

-3 -1 -3 / -4 -5 -5 -5. -1 -3 / -4 -5 -5 5. (-) -1 / -5b -5 -5 4 -3 -4 -3 / -7 1. (-)
If we want hope to sur-vive— in this world— to-day— Then e- ve- ry day we've got to pray on— .

/ (--) 3 3 1 / -3 -3 -1 -3— / (--) 3 3 1 / -3 3 -1 3.
If we want hope in the world— We've got to pray on pray on

-5 -1 -3 / -5 -5 -5 5 -5 -1 -3 / -5 -5 -5 5 -5 -1 -3 / -5 -5 -5 5 -5 -1 -3 / -5 -5 -5 5
We've got to pray on pray on We've got to pray on pray on We've got to pray on pray on We've got to pray on pray on

-1 -5 -5 / 1. -1 (-) -1 -5 -5 / 1. -1 (-) -1 -5 -5 / 5. -5 (-) -5 -5 -5 / 1. -1 (-)
We've got to pray— on We've got to pray— on We've got to pray— on We've got to pray— on

---

Ibaché

traditional Yoruba (Nigeria)

[This arrangement comes from the German songbook *Come Together Songs II.*]

/ G / G / D / D / Am / Am / Am / Am / G / G / G / G /
/ I / I / V / V / ii / ii / ii / ii / I / I / I / I /
/ 3—— / 1—— / -2 2 -2—/— (--.) -1 /-2 2 -2— /— (--.) -1 /-2 2 -2— /— (--.) -6 / -1 1 -1—/—— / 3 -2 1—/—— /
Ahhh——— I- ba-ché—— I- ba-ché-o——— I- ba-ba-ba—— I- ba-jé-jé——— I- ba-ché———
/ 1—— / 5—— / -7 7 -7—/— (--.) -6 /-6 6 -6— /— (--.) -6 /-6 6 -6— /— (--.) -6 / -5 5 -5—/—— / 1 -6 -5—/—— /
/ 5—— / 3—— / -5 5 -5—/— (--.) -4 /-4 4 -4— /— (--.) -4 /-4 4 -4— /— (--.) -4 / -3 3 -3—/—— / 5 -4 -3—/—— /

/ (——)/ (——) / (—.)(-) -5 /-5 5 -5— /— (--.) -5 /-6 5 -4—/— (--.) -5 / -6 5 -4— / (——) / 5 -4 -3—/—— / 5—— /
/ (——) /(——) / (—.)(-) -1 /-2 2 -2— /— (--.) -1 /-2 2 -2—/— (--.) -1 / -2 2 -2— / (——)/ 3 -2 -1—/—— / 3— 1— /
I- ba-ché-o—— I- ba-ba-ba—— I- ba-jé-jé— I- ba-ché—— Ahhh—

("Thank you for the presents of life. Thank you for father sky, thank you for mother earth. Thank you for the presents.")

[3/4]

Inchworm

Frank Loesser

(This arrangement is based on Paul McCartney's recording of Inchworm.)

/ D / C7 / D / C7 / D D7 / G Gm7 / D / A7 /
/ I / bVII7 / I / bVII7 / I I7 / IV iv7 / I / V7 /
/ 3 5 5 / 6b 4— / 3 5 5 / 6b 4— / 3 5 7b / 6 6 6b / 5 -5 -5 5 /-5 -5 -5 -5 5 /
Two and two are four— Four and four are eight— Eight and eight are six-teen Six-teen & six-teen are thir-ty-two
Inch-worm inch-worm Mea-sur-ing the ma-ri-gold— You & your a- rith-ma-tic you'll pro-ba-bly go far————
/ 5 3— / 4 2— / -5 -3 3 3 /-4 -2 2— /-5 -3 3 3 / -5 -1 1 1 /-5 -1 1 2 / -2— (-) /

/ D / C7 / D / C7 / D D7 / G Gm7 / Bm7 A / D /
/ I / bVII7 / I / bVII7 / I I7 / IV iv7 / vi7 V / I /
/ 3 5 5 / 6b 4— / 3 5 5 / 6b 4— / 3 5 7b / 6 4 6b / 5 -5 -5 5 / -5 -5 -5 -5 -5 /
Two and two are four— Four and four are eight— Eight and eight are six-teen Six-teen & six-teen are thir-ty-two
Inch-worm— inch-worm Mea-sur-ing the ma-ri-gold Seems to me you'd stop & see how beau-ti-ful they are————
/ 5 3— / 4 2— / -5 -3 3 3 / -4 -2 2— / -5 -3 3 3 / -5 -1 1 1 / -6 -1 1 7 / -1— (-) /

Interrelated Reality

Words MLK Jr., arr. Thrive East Bay Choir

/ Bm / Bm / Bm / Bm /
/ i / i / i / i /
/ -4 -3 -4 -3 1 -4 -3 / -4 -3 1 (—) / -4 4 -3 4 -4 -3 / 4 -3 1 (—) /
I can ne-ver be what I ought to be— un-til you are what you ought to be—

This in- ter- re- la—— ted———— re- a- li- ty———— This
1 / 1 3 4 5 /-4 -5—. / 1 3 4 5 /— (--) 1 /

/ 8 7 5 7 / 5 7 5 7 / 8 7 5 4 / 3 3— (--) /
In- just- ice a- ny- where threat to just——— ice e- v'ry- where—

/ Bm / Bm / A7 / A7 Bm /
/ i / i / VII7 / VII7 i /
/ -4 -3 -4 -3 1 -4 -3 / -4 -3 1 (—) / -7 7 -7 7 -7 -7 / 7 -1 1— (-) /
You can ne-ver be what you ought to be— un-til I am what I ought to be—

/ 1 3 4 5 /-4 5—. / 6 -6 6 -6 5 /—. 1 /
in- es- ca- pa—— ble———— mu- tu- a- li- ty———— (This…)

/ 8 7 5 7 / 5 7 5 7 / 8 7 5 7 / 8 8— (--) /
In- jus- tice a- ny- where threat to just— ice e- v'ry- where—

[4 part round]

It's About What Works

Anni May Coyne

(from the *Short Stuff* songbook/cd.)

(Am) / Dm7 / Dm7 / Am / Am
(i) / iv7 / iv7 / i / i
-1 -1 / 3 4 4 -1 -1 / 3 4 4 -1 -1 / -3 -3 -4 -5 -4 -3 3 / 1— (--)
It's a- bout what works. If it works it works If it does-n't got-ta let— it go—— (2x) *
/ 1 [2nd time]

……

8— 5 / 4—. 5 / 3 1—. / -3 -1 -3 -1 3 4 / 5
Hold— ing on——— to some-thing——— does-n't al-ways do you good

8— 5 / 4—. 5 / 3 1—. / -3 -3 -4 -5 4 3 / 1— 1
Hold— ing on——— to some-one——— may not find you where you could— be *

……

-1 -1 / 3 4 4 -1 -1 / 3 4 4 -1 -1 / -3 -3 -4 -5 -4 -3 3 / 1— (--)
It's a- bout what works. If it works it works If it does-n't got-ta let— it go—— (2x) *

……

(--) 7 8 / 10 8 7 5 / 4 3 1 8 /—. - -7 / 8
See what hap- pens when you let the thing go———————————

(--) 7 8 / 10 8 7 5 / 8 7 5 4 / 5—— /— (--)
There's a lot more out there than you'll e- ver know—————————— *

Learn to Live Your Life

Source Unknown

This arrangement's based on Cara Michelle Silverberg's recording.

/ G / G / Em / Em /
/ I / I / vi / vi /
/ 1 (--) 5 (--) / 1 -1 1 -1 -7 -7 / 6 (--) 3 (--) / 6 -6 6 -6 -5 -5 /
Learn to live your life with all your heart and all your soul and all your

/ 1—— /-- 1 1 7 / 6—— /-- 6 6 8 /
Learn——— to live your life——— with all your

/(--) 3 1 (--) / 3 -3 3. 2 / 1 3 1 (--) / 3 -3 3. 5 /
We've got lov- ing lives— to live We've got all our hearts— to

---

/ C / C / D / D7 /
/ IV / IV / V / V7 /
/ 4 (--) 1 (--) / 4 4 4 #4 / 5 5 5 5 / 5 5 6 7 /
mind and love all hu-man-kind as you would love your- self—— *

/ 6—— /-- 6 6 8 / 7 7 7 7 / 7 -8 9 -8 7 /
heart——— and all your soul and mind and love all hu-man-kind *

/ 4 4 1 (--) / 4 -4 4. 3 / 2 4 4 4 / 4 3 2 (--) /
give. We've got love in-side our souls and it will make us whole *

[2 part round]

Light of Water

Nickomo (bit.ly/2aC1RrE)

```
-----------------------------------------------------------------------------------------------------
  /  Dm        C        / F     A7      /  Dm        C        / G      A7       /
  /  i         VII      / III   V7      /  i         VII      / IV     V7       /
  /  3—        2—       / 5—    4—      /  3—        2—       /  1—    2—       /
  /  1—        7—       / 3—    2—      /  1—        7—       / #6—    #7—      /
     Aee———    ie———    Ooh———————      Aee———    ie———    Ooh———————————

 -5 / 1    -5  -5  -4  -3  4  / 5—.    (-)  -5 /  1    -5  -5  -4  -3  4  / -1—    (--) (-5 )  /
 Let flow light of wa-ter let flow—        Let flow light of wa-ter let flow—        (Let)
-----------------------------------------------------------------------------------------------------
```

Listen (Eel River Song)

Meredith Buck

```
-----------------------------------------------------------------------------------------------------------------------
      / C                      / C                      / C                      / C                    /
      / I                      / I                      / I                      / I                    /
      / 5   1—.                /—              (—)      / 5   1—.                /—          (—)        /
       Lis-  ten———————————————                          Lis-ten———————————————

      / -3  -3    3    3    -2  -1  /  2    1—.                  /  3.     -4  -3  -2   2   /--  -2  -3  -2  1   (--) /
      Lay your self down on the rocks now————                  Let—  your bo-dy down—  in the ri- ver
Lis-ten———————————————          Let your bo-dy  be your  guide———————————          Let the wa-ter  de-
 3   5  /———                  / (--) -5   -5  -5  -5  -4  -3  /  3  5—.                /(--)  -5  -5  -5  5   -3  /
-----------------------------------------------------------------------------------------------------------------------
/ G7                      / G7              / G7                      / G7   C              /
/ V7                      / V7              / V7                      / V7   I              /
/ 1   5—.                 / 5—       (—)    / 6   5—.                 /—          (—)       /
Lis-ten———————————————————————————————      Lis- ten———————————————————————————

/ -2  -2  -2  -2  -2   -2   -2  -3  / -2  -7   5—.    / (--)  -2   -2   2   -2  -3  /  2   1—       (--)  /
Lis-ten for the drum-ming on the  o- ther side———      Lose your-self in  the  mean-time———
cide———————————————————————————————————————          Lose  your-self  in  the  mean-time (Lis-ten—)
/ 4    -3   -2—                  / 2—.          (--)  / (--)  -4   -4   4   -4  -5  /  4   3    3   5   /
-----------------------------------------------------------------------------------------------------------------------
```

[2 part layered song]

Living In Eternity

source unknown

```
-----------------------------------------------------------------------------------------------------
/ D              / G              / D                  / G                  //
/ I              / IV             / I                  / IV                 //
/ 3—    3    3   / 4—      4   4   / 5—     -5  -5   -5  -5  / -6  -5  -4—      (-)  //   (2x)
/ 5—    5    1   / 6—      1   2   / 3—     -3  -3   -2  -3  / -4 -3  -1—      (-)  //   (2x)
  I—    I    am  here—    Liv- ing  in——   Liv-ing  in  e-  ter- ni- ty——              (2x)

/ 5—    1    1  / -1    6.   1   7   / 5.    -1   1    1    / -1  6   -6  1   7   //    (2x)
 all—  Sing-ing  with you— I  can  feel—  That who  I    am—   is  one with  (all)  (2x)
/ 3—    3    3  / -3    4.   4   4   / 5—    -5   5    5    / -5  4   -4  4   4   //    (2x)
-----------------------------------------------------------------------------------------------------
```

Mamunya

James Rigby (james@makingmusic.com.au)

Build this beautiful and compelling chant up in stages. Sing the first part through 6 times as follows: First sing just the melody line two times. Then add the top line for two repeats, then bring in the bottom line for two more repeats. Similarly, bring in the harmony lines on the bridge. Then return to the first section, bringing in the haunting descant.

```
-----------------------------------------------------------------------------------------------------------------------------------
/ Am                                  /  Am7                                  /
/ i                                   /  i7                                   /
/  -3 -3    -3  -3  -3  -3   -3  -3  / -3  -3  -3   -3  -3  -3  -3   (-) /
/  -1 -1    -1  -1  -1  -1   -1  -1  / -1  -1  -1   -1  -1  -1  -1   (-) /
  Ma-mu-nya Ma-mu-nya Ma-mu-nya Ma-mu-nya Ma-mu-nya
/  -1 -1    -1  -1  -1  -1   -1  -1  / -1  -7  -7   -7  -7  -7  -7   (-) /
                    Change—          is———————        co———————
/ ( — )            3—                / 4—                5—              /
/ ( — )            1—                / 2—                3—              /
-----------------------------------------------------------------------------------------------------------------------------------
/  Am                                 /                                 /                    /          /
/  i                                  /                                 /                    /          /
/  -3 -3    -3  -3  -3  -3   -3  -3  / -3  -3  -3   -3  -3   -1   1  /———                  /--   (--) /
/  -1 -1    -1  -1  -1  -1   -1  -1  / -1  -1  -1   -1  -1   -5   5  /———                  /--   (--) /
   Ma-mu-nya Ma-mu-nya Ma-mu-nya Ma-mu-nya Ma-mu- nya———————————————
/  -1 -1    -1  -1  -1  -1   -7  -7  / -7  -5  -5   -5  -5   -3   3  /———                  /--   (--) /

/ 4———            3———            / 4—              3—          / 2—      1      7  /  1—     /—
ming———           Change———       is———————         co———————   ming—  down the   stream———
/ 2—              1—              / 2—              1—          / 7—      5      4  /  5—     /—
-----------------------------------------------------------------------------------------------------------------------------------
```

BRIDGE:

```
/ Am                    /  Em4                    / F                       / Em4                     //
/ I                     /  v4                     / VI                      / v4                      //
/ -1  -1  -1  -1    1   1  /  -2  -2  -2  -2    2   2  / -3  -3  -3  -3    3   3  / -2  -2  -2  -2    2   2  //
/ -1  -1  -1  -1    1   1  /  -1  -1  -1  -1    1   1  / -1  -1  -1  -1    1   1  / -1  -1  -1  -1    1   1  //
  Ma-mu-nya Ma-mu- nya    Ma-mu-nya Ma-mu-nya  Ma-mu-nya Ma-mu- nya  Ma-mu-nya Ma-mu-nya  (6x)
/ -3  -3  -3  -3    3   3  /  -5  -5  -5  -5    5   5  / -6  -6  -6  -6    6   6  / -7  -7  -7  -7    7   7  //
```

The descant can be varied as in the following examples:
Change is coming to the stream…
Change is flowing, changes flowing down the stream…
Change is flowing from the stream…

Composer James Rigby writes:
"Mamunya was written for and performed by a large community choir in our local town as we walked down an old creek valley that was profoundly churned around by a century of gold mining, beginning in the 1850s. The valley is now slowly being restored and will one day be a very beautiful place again. The word 'mamunya' means 'don't touch it' in the local Djadjawurrung aboriginal language.

Minuit (Midnight)

Keith Fodeba

(Recorded by the Paul Winter Consort. Also listen to Pete Seeger's version titled "The Sower of Seeds.")

```
/ Em          / A           / D       / D       // Em        / A           / D       / D
/ ii           / V           / I       / I       //  ii       / V           / I       / I

---------------------------------------------------------------------------------------------------------------
( D)   / Em          / A           / D       / D       // Em        / A           / D       / D
( I )  / ii          / V           / I       / I       // ii        / V           / I       / I
-6 -6  6 /—   -5 -5  4 /--  4  5  5 /——   / (—) -4 -4 4 /—   -3 2  =2 =1 / -7  2  -1  -1 -1  1 /——   / (—)
Mi-nu-it——    Sa-mu-say—   mi- nu- et———        Mi-nu-it——   Sa-mu-say——   ah—   mi-nu-et———
Mi-nu-wee     sah-mu-say   mi-nu-  wee  (phonetic spelling)
……..
6  6 /—   8  7 /  6  7  { 6 3 5 } / 5——   / (—)  4  4 /—   6  5 /--  4—  5  / 3.  5—. / (—)
oh yeh—   oy yeh  oh yeh  oh o oh————   oh yeh——   oy  yeh—  oh—— yeh  oh yey—
4  4 /—   6  5 /  4  5  { 4 1 3 } / 3——   / (—)  2  2 /—   4  3 /--  2—  3  / 1  3—. / (—)
……..
  -5 / 5  -2 -2  2. (-) -5 / 5  -2 -2  2. (-) -1 / 1  -3 -3 -3 (-) -1 / 1  -3 -3 -3 (-)  (2x)
   a  la  ha la ha    a  la   ha la ha    a  la  ha la ha    a  la  ha la ha    (2x)
……..
   / 4   2—   1 / 7—   3  -2  -2 /-  1 (-) -3 -2 -1/-  7  6  5 /  (2x)
   Mid- night— has come—  I  hear mu—sic  and I  keep on sing-ing  (2x)
---------------------------------------------------------------------------------------------------------------
```

(Jim Scott of the Paul Winter Consort writes: "This is a gwaza-style village song of layered melodies, where each line should be introduced separately, then finally all go together." "Minuit s'amuse" translates as "midnight amuses itself" or "midnight is peaceful.")

[6/8]

Motherland

Helen Yeomans

(*This two part song sounds great with just the two melody lines. Add either of both harmony lines if desired.*)

```
---------------------------------------------------------------------------------------------------------------
/ Am                / Am                / Dm                / Dm                /
/ i                 / i                 / iv                / iv                /
/ 5    -5   5    -4 / -5  (-) -5  5  -5 / 6    -6   6    -7 / 6  (-) -7 -6 -5 /
/ 1    -1   1    -7 / -1  (-) -1  1  -3 / 4    -4   4    -5 / 4  (-) -5 -4 -3 /
  Home  I'm go-   ing  home   I  need the  land   to  feed   my  soul  take— me

-7  -7 / -5  -5 -5  -7  -7  -8 /--.   (--.)  / -8  -8 -8 -10  -7  -8 /--.   (--.)  /
-7  -7 / -1  -1 -3  -4  -3  -5 /--.   (--.)  / -4  -4 -3  -5  -3  -4 /--.   (--.)  /
Take me  home to  the Mo-ther-land———        Home to the Mo-ther-land———
---------------------------------------------------------------------------------------------------------------
/ C                 / C                 / Dm        / Dm    E7    / Am        /
/ III               / III               / iv        / iv    V7    / i         /
/ 5   (-)   -7 -6  -5  / 5  (-)  -7. =6 -5 / 6  (-)  6  (-) / 6  -6   5   -5 / 5   (—)   /
/ 3   (-)   -5 -4  -3  / 3  (-)  -5. =4 -3 / 4  (-)  4  (-) / 4  -4  -5 -4 -3 / 1   (—)   /
home        take—  me  home   o-  ver the  green  green  hills  and far—  a-  way

/ -7  -7  -8  -10 -11  -10 /--  (-)  -10. =10 -10 / 8—.   / (--) -8  #7  -7 / 8—   -7  -7 /
/ -3  -3  -5  -7  -8   -7  /--  (-)  -8.  =8  -8 / 4—.   / (--) -4  5   -5 / 1—   -7  -7 /
Home to  the Mo-ther-land—   o-  ver the  hills———   and  far—  a- way—  (Take me home to the…)
---------------------------------------------------------------------------------------------------------------
```

[3 part layered song]

Not a Lone Wolf

Steph Drouin and Aimée Ringle

/ Gm / Gm / F / F
/ i / i / VII / VII
-1 -1 -3 / 5 5 (--) -5 -5 / -5 -4 -3 1. -1 -3 / -4 -4 -3 4. -4 -3 / -4 -4 -3 5.
I'm not a lone wolf and I ne—ver was— A-ny- thing I a-chieve— I a-chieve it be-cause—

/ C / C / D7 / D7
/ IV / IV / V7 / V7
-1 -3 / 4 4 4 -3 -4 /- 5. -1 -3 / -4 -3 -1 4 3 -4 /- -3 5 -5
I am stand-ing on the shoul—ders— of an in-fi-nite ma-ny seen— and un-seen.

/ Gm / Gm / F / F
/ i / i / VII / VII
-1 -1 -3 / 5 5 (--) -5 -5 / -5 -4 -3 1. -1 -3 / -4 -4 -3 4. -4 -3 / -4 -4 -3 5.
I'm not a lone wolf and I ne—ver was— A-ny- thing I a-chieve— I a- chieve it be-cause—

/ C / C / D7 / D7
/ IV / IV / V7 / V7
-1 -3 / 4 4 4 -3 -4 /- -3 1. (--) -1 / 3 -1 3 -1 -3 -2 /— (-)
I am rid-ing on a ti—dal wave— of u- ni- ver- sal long-ing—

……..

SECOND PART:

-5 / -5 -5 -5 8. (-) -5 / -5 -5 -5 #7. (-) -5 / -5 -5 -5 #7 -5 5 / -5 -5 -5 7. (-)
I'm drop-ping the "I—" I'm claim-ing the "we—" I'm feel-ing the E- v'ry-one in-side of me—.

-5 / -5 -5 -5 7. (-)-5 / -5 -5 -5 #6 (-) -5 -5 / -5 5 6 -5 -5 -5 / -4 -5 -5 5. (-)
I'm drop-ping the "mine—". I'm claim-ing the "ours" cuz the whole is great-er than the sum of the parts—

-5 / -5 -5 -5 8. (-) -5 / -5 -5 -5 #7. (-) -5 / -5 -5 -5 #7 -5 5 / -5 -5 -5 7. (-)
I'm drop-ping the "I—" I'm claim-ing the "we—" I'm feel-ing the E-v'ry-one in-side of me—.

-5 / -5 -5 -5 7. (-)-5 / -5 -5 -5 6 (-) -5 -5 / -5 8 10 -9 -8 / -7# -5 -7 8. (-)
I'm drop-ping the "mine—". I'm claim-ing the "ours—" cuz I re-cog-nize how con-nec-ted we are.

……..

THIRD PART:

/ Gm / Gm / F / F /
/ i / i / VII / VII /
/ 3 3 3 -3 -3 / -3 3 3— -3 / 2 2 2 -2 -2 / -2 2 2— -2 /
E- v'ry prayer that was e-ver said— And e-v'ry tear that was e-ver shed— and

/ C / C / D7 / D7 /
/ IV / IV / V7 / V7 /
/ -1 -1 -1 1 1 -1 / -1 -1 -1 1. -1 -1 / -7# -1 -2 2 5 -2 /- -2 5 2. 5 /
E- ve-ry ges-ture on e-ve-ry day— Weaves us in- to the dan-cing This— is love's way Oh

/ 3 3 3 -3 -3 / -3 3 3— -3 / 2 2 2 -2 -2 / -2 2 2— -2 /
E-v'ry prayer that was e-ver said— And e- v'ry tear that was e-ver shed— and

/ -1 -1 -1 1 (--) -1 / -1 -1 -1 1. -1 -1 / -7# -1 -2 2 5 -2 /- -2 5 2. 5 / 1
E-ve-ry step on e-ve-ry day— Brings us in- to be-long-ing. This— is love's way Oh oh

One Heart Beating

Sue Kirkpatrick
(suekirkpatrick@optusnet.com.au)

```
=====================================================================
        / C                     /  Dm7          /  C                    / Dm7            /
        / I                     /  ii7          /  I                    /  ii7           /
 3   4  / 5—        5—         /  4—    4—     / 3—        3—          /  2   1     3   4  /
 1   2  / 3—        3—         /  2—    2—     / 1—        1—          /  6   5     1   2  /
We are  one—       world—       one— voice—     one—       heart—        bea- ting. We are

                                                                       / 6    6    6    6  /
        / (--) -3  -3   -3 -3  -2  -1 / 2   1    1     (--) / (--) -3  -3 -3  -3   -2  -1 / 2    1    2    1  /
            E-v'ry-bo-dy li-ving in this world          e-v'y-bo-dy's got a voice let's use  it

        / (—)       8      5     / 6—      5—      /  (—)       8       5    / 6    5     4     3    /
                   We     are    one—    world—                 We     are   one  heart bea-ting

=====================================================================
      / 5—        5—         / 4—    4—     / 3—        3—          /  2    1    ( 3   4  ) /
      / 3—        3—         / 2—    2—     / 1—        1—          /  6    5    ( 1   2  ) /
        one—      world—       one—  voice—   One—       Heart—       bea-ting  (We  are…

      / (--) -3  -3   -3 -3  -2  -1  / 2   1    1     (--) / 3—        3—         / 4    3     (—)       /
            E-v'ry-bo-dy li-ving in this world      One—       Heart—     bea-ting

      / (—)      8      5      / 6—     5—      /  8—        5—         / 4    3     (—)       /
                We     are     one    world    One—       Heart—     bea-ting

=====================================================================
```

Play a Simple Melody

Irving Berlin

```
==============================================================================
/ A                          /  A                          / E                      / E                    /
/ I                          / I                          / V                      / V                    /
/ 1—.                2       / 3        5        7     6       / 5—.                4     / 7—.            (--)  /
Won't——          you      play   some    sim-  ple      me————————lo-    dy——
Mu-si-cal de-mons set my ho-ney  a- dream-in' Won't you play me some rag——   Just change that
/ -8 -7  -8   5   -5   -6  -7  / -8 -7   -8   5      -5    -6    -6# / -7   -6#  -7    -4—     / (--)  5    6      #6   /
==============================================================================
/ E                      / E                  / A                  / E7                /
/ V                      / V                  / I                  / V7                /
/ 5—.                5#  / 6    5    2     2#  / 3——            / (——)            /
  Like———        my  mo-ther sang  to    me———.
  class-i- cal nag—            to some sweet mu-si-cal drag—.    If  you will
/ -7   -6# -7  -4—       / (--) 5    6     7    / -6  -5 -3  -5—   / (--)  5   6   7    /
==============================================================================
/ A                      / A                          / E                  / E                /
/ I                      / I                          / V                  /  V               /
/ 1—.                2     / 3        5      7       6         /  5—.          4   / 7—.         (--) /
 One————        with  good     old   fash-   ioned       har——       mo-  ny———
 play from a co-py of a tune that is chop-  py you'll get all my ap-plause—     and that  is
/ -8    -7   -8  5 -5 -6 -7 / -8   -7   -8   5      -5    -6    -6# / -7 -6#  -7 -4—    / (--) 5    6    #6   /
==============================================================================
/ E                      / E                      / A        / (E7)       /
/ V                      / V                      / I        / (V7)       /
/ 5—.                5#   /  7    6      4      7____/ 1——    / (——)    /
Play—            some    sim- ple    me-   lo-     dy——.
 sim-ply be-cause—          I   wan-na lis-ten to  rag——
/ -7  -6#  -7  -4—       / (-) -6   -7  -6  -7  -6  -5 / 8——  / (——)    /
==============================================================================
```

[5 part layered song]

Samba do Brasil

Thord Gummesson

```
==============================================================================
/  A                      / E7                    / E7                  / A                      /
/  I                      / V7                    / V7                  / I                      /
/  1      1     5.        -2  /-    2      -2    5—       /  2      2    5.        -5 /-    5    -5    1—          /
 Sam-  ba    chill—  Sam— ba     Bra- zil——     Sam- ba chill— Sam—ba    Bra-zil————  *

/ -3 -5  -3  -5 -3  5    -4 /-  -5   -4   -3    2—      / -2 -4  -2  -4 -2  4    -3  /-    -4   -5   -6   5—      /
  Ri-o   de Ja-ne-ro  dan—cin' all the night—    Ri-o   de Ja-ne-ro   black— as  well as white— *

/  8.      -7    -6     8     -7  /——                  /   7.      -6    -5    7    -6  /——                    /
 Sam—ba   do   Bra- zil————————————     Sam— ba    do  Bra-zil————————————        *

/ -10  -9 -8   -7   -6   5   -4 /——                  /  -9   -8  -7  -6   -5    4    -3 /——                  /
Sam-ba do Bra-zil sam-ba————————————     Sam-ba do Bra-zil sam-ba————————        *

/ -8    -7  -6   -5  -4    3    -2 /——                / -7   -6  -5  -4  -3    2    -1 /—          (—)         /
 Sam-ba do Bra-zil sam-ba————————     Sam-ba do Bra-zil sam-ba————
==============================================================================
```

Singin’ Swingin’ Saints

[You can also sing “Roll Jordan Roll”,“This Train Is Bound For Glory”, “Red River Valley”, “She’ll Be Coming Round the Mountain”, “Rolling In My Sweet Baby’s Arms” and “Roll Me Up and Smoke Me” to this chord progression.]

```
==============================================================================
                / C                         / C                         / C                         / G
                / I                         / I                         / I                         / V
 -3 =2  =2    / 1     2     1     -3  =2  =2 / 1      2        1     -3  =2  =2  / 1   -3  =2 =2   1      -3  -5 / 5— .
 I'm gon-na     sing, sing, sing  I'm gon-na dance, dance, dance I'm go-nna sing, I'm go-nna dance hal-le- lu—
 Swing          Low———            Sweet     Cha—ri-  ot————————     Com-in’ for to car-ry   me     home—
  3           / 1— .               3       / 1.     -1  -6  5.                / -1  -1  -1  -1  -3  -3    5      / 5— .

 -1  -3     -4 /  -5     (—)   -1   -3     -4  / -5     (—)    -1   -3     -4    /  5      3        1      3    / -2—
Oh when the   saints        go  march-ing  in            Oh when the    saints  go      mar-ching  in—

==============================================================================
            / C                C7          / F                         / C                G            /  C
            / I                I7          / IV                        /  I               V            /  I
  -5     -5 / -6    -5  -5   -6   3     -3  -3 / -2   -1   -1  -6    1     -3  =2  =2  / 1     -3  =2   =2    1      -2   -2 /-1—
  When the gates are o-pen wide   I'll be stan-ding by your side I'm go-nna sing, I'm gon-na dance hal-le- lu——   *
  Swi-ng   Low—                  Sweet    Cha—      ri-   ot———          Com-in’ for to car-ry me      home—  *
  -6   -5    /  3— .                 5      /   1.          -1   -6   5.          / -1   -1   -1   -1  -3 -3   2        / 1— .

-3   -3    -2 /  1.       -1    3      -5    -5   / -5    4—         (-)    -3     -4    /  5       3       1      2        / -1—
Oh Lord I  want—  to   be      in  that  num-ber——          When the    saints    go     mar- ching      in——  *

==============================================================================
```

"What is hope?

It is the presentiment that imagination is more real and reality less real than it looks. It is the suspicion that the overwhelming brutality of fact that oppresses us and represses us is not the last word. It is the hunch that reality is more complex than the realists want us to believe, that the frontiers of the possible are not determined by the limits of the actual, and that, in a miraculous and unexpected way, life is preparing the creative events which will open the way to freedom and to resurrection.

But, hope must live with suffering. Suffering, without hope, produces resentment and despair. And hope, without suffering, creates illusions, naiveté, and drunkenness. So, let us plant dates, even though we who plant them will never eat them. We must live by the love of what we will never see.

This is the secret of discipline. Such disciplined love is what has given saints, revolutionaries, and martyrs the courage to die for the future they envision; they make their own bodies the seed of their highest hope."

Rubem Alves

There Is So Much Magnificence

Peter Makena

(*This arrangement is based on Jivan's soulful recording. Capo 3 to match his version in Eb.*)

```
==============================================================================
/ C                        / G                        / Am                       / Em                       /
/ I                        / V                        / vi                       / iii                      /
/ -5    -3  -3  -2  3  (--) / -5    -2  -2  -1  2  (--) /-3    -1  -1  -7  1  (--) / -3   -7  -7  -6  7  (--) /
 Waves are co-ming in.      Waves are co-ming in.      Waves are co-ming in.      Waves are  co-ming in.
                   There is   so        much     mag-   ni-  fi-  cence————————                near—     the
/ (—)              3   4   / 5.         2.        2    / -2  -3   1—.                / (--)       -3  -2      3   /

 / (--)  -5  -3   5   5   / (--)   -5  -3   6   5   / (--)   -3  -3   3   3     / (--)   -5  -5   3  -2 -1 /
         Al- le-  lu- ia            Al- le-  lu- ia            Al- le-  lu- ia            Al- le-  lu- ia—

/ 3——                      / 2——                      / 1——                      / 7——————————————/
 A————————                  le————————————            lu————————————            ia————————————————
/ 8—                       / 7——                      / 6——                      / 5——                      /
==============================================================================
/ F                        / C                        / F                        / G                        /
/ IV                       / I                        / IV                       / V                        /
/  -1   -6  -6  -5  6 (--) /-1   -5  -5  -4  5 (--) / -1   -6  -6  -5  6  (--) / -1   -7  -7  -6  7   (--) /
Waves are co-ming in.      Waves are co-ming in.      Waves are  co-ming  in.    Waves are co-ming in.      *
 o—cean————————————————                              Waves are  co-ming  in     Waves are co-ming in—      *
/ -2 6. 1—                 /—.                   (--) /  -3   -2  -2  -1  2  (--) / - 3   -2  -2  -1   -3  2 (-) /

/ (--)   -4  -4   4   4   / 5      5   3    -2 -1  / (--)   -4  -4   4   4   /  5     5   6    5     /
        Ha- lle-  lu- ia   Ha-    lle-  lu-   ia—            Ha- lle-  lu- ia    Ha-   lle-  lu-   ia

/ 6——                      / 5——                      / 6——                      / 7——————————————————/
 A————————                  le————————————            lu————————————            ia————————————————      *
/ 4——                      / 3—                       / 4——                      / 5——                      /
==============================================================================
```

This

Becky Reardon (beckyreardonmusic.com)

[*"This" is a contemplative chant. Add parts gradually. In the 3rd line, voices enter with: "This light surrounding…"*]

```
=========================================================

/ D                 /  Am7              / D            / Am                //
/ I                 /  v7               / I            / v                 //
/ 1—     1    3    / b7—     7    2    / 5—.    (--)  / 5—.          (--) //
This—    bo-  dy     this—  brea-thing  this——        This——

/ (--)  3    3   5    / (--)  2    5    4    / (—)  3—    / (——)              //
        This bo-dy          this  brea-thing       This—

/ (--)  5—      3  / -6   -5   5—.      / (—.)    3   / 2    3    4     5    //
        Sound— and  beck-on-ing——            This  light sur- round-ing
=========================================================
-
```

Together

Sharon Docherty

(*There's many ways to sing this song. Most basically, sing it in 2 parts, call and response. For more advanced play, parts one and two can be sung simultaneously.*)

PART ONE:

```
==============================================================================
   / Dm                  / Dm                  / C                   / C                   /
    / i                   / i                   / VII                 / VII                 /
-2  / -3  -1—.            /--.     (—)          -1 / -2  -7—.              /--.  (—)          -2  /
To-ge-ther——————————                            To- ge- ther——————————                        To-
                      To  -ge-ther——————————                    To- ge-ther——————————
                      -2  / -3  -1—.                /--.     (—)          -1 / -2  -7—.              /
==============================================================================
  / -3  -1—.            /--.   (-)    5    4   / 2——                  /  5.       4    2     -2  /
   ge- ther————————————                We   are   one————             Oh—    oh   oh   (To-ge-ther)
                      To- ge-ther— We  are   one————             Oh—    oh   oh—
  / (—.)                -2  / -3   1.     1     1   / 7——————————  / 7.       1    2.        /
==============================================================================
PART TWO:
==============================================================================
  / Dm                  / Dm                  / C                   / C                   /
   / i                   / i                   / VII                 / VII                 /
  / -5 -4  -5   -4    -5    3.  /—.            (--)      / -4  -4  -4   -3    2—    /—.                (--)  /
   O-pen up your win-dow———                    O-pen up your door——————————
                      O-pen up your win-dow——————————          O-pen up your door—
                      /-5  -4  -5   -4    -5   3.  /—.            (--)  / -4  -4  -4   -3    2—     /
==============================================================================
 /  -5    -4   -5   -4  -5  3.  /—.            (--)  / -4   -4    -4    -5     4—  /—.                (-) -2   / -3  -1—.
  When we sing to-ge-ther——————————          We need no-thing  more———                  (To- ge-ther)
  (door————)          When we sing to-ge-ther——————————          We need no-thing  more——
 /  2—.                (--)  /  -5    -4   -5   -4  -5  3.  /—.            (--)  / -4   -4    -4   -5     4—     /
==============================================================================
```

Bringing a dream to life means changing everything and change is most often accompanied by fear and resistance. Living a dream requires the courage to cross not only where others fear to go, but also to enter where we fear to tread. The dream that calls us to a greater life is also a bridge between worlds, and the depths of one's soul must first be plumbed if the gold would be found. As a symbol a bridge stands for all that is separated and divided and opposed in us and in the world around us. And a bridge reminds us that some essential union is trying to be forged.

Michael Meade

[5/4] **Turn the World Around** Harry Belafonte & Robert Freedman

==========
/ D G / A D / D G / A D /
/ I IV / V I / I IV / V I /
/ -3 2 1 -1 6 1 / -7 1 2 -5 3 1 / -3 2 1 -1 6 1 / 7 -1 2 -7 1 (--) / (2x)
We come from the fi- re liv-ing in the fi- re Go back to the fi- re turn the world a-round (2x)

/ 3—. 4— / 5. 4. 4 3 / -3 3 3 -3 4 4 / 5 -5 4 -4 3 (--) /
We——— come— from— the— fi-re Go back to the fi- re turn the world a-round
==========

We come from the wa-ter, living in the wa-ter Go back to the wa-ter, turn the world a-round. (3x)
We— come from the wa-ter Go back to the wa-ter, turn the world a-round.

We come from the mountain, living on the mountain. Go back to the mountain turn the world a-round. (3x)
We— come from the mountain Go back to the mountain turn the world a-round.
==========
/ 3—. 4 (--) / 5 (-) -2 (--) 3 (--) / 3—. 4 (--) / 2 (-) -7 (--) 1 (--) /
Oh——— Oh So is life Ah——— ah So is life (2x)
/ 1—. 6 (--) / 7 (-) -6 (--) 5 (--) / 5—. 4 (--) / 3 (-) -2 (--) 1 (--) /
/ 5—. 6 (--) / 7 (-) -6 (--) 5 (--) / 5—. 6 (--) / 5 (-) -4 (--) 3 (--) /

==========
/ 3 (-) -3 (--) 4 (--) / 5 (-) -2 (--) 3 (--) / 3 (-) -3 (--) 4 (--) / 3 (-) -2 (--) 1 (--) /
Do you know who I am? Do I know who you are?
Do you know who I am? Do I know who you are? See we one a- no-ther clear-ly Do we know who we are?
/ -3 -2 -1 3 -2 1 (--) /-3 -2 -1 3 (-) -2 1 (--) / -5 -5 -5 -5 -5 -5 4 4 / -3 -3 -3 2 -3 1— /
==========
/ 3 (-) -3 (--) 4 4 / 5 (-) -2 (--) 4 3 / 3 (-) -3 (--) 4 (--) / 3 (-) -2 (--) 1 (--) /
See we one a- no- ther clear- ly Do we know who we are?
Do you know who I am? Do I know who you are? See we one a-no-ther clear-ly Do we knowwho we are?
/-3 -2 -1 3 -2 1 (-) / -7 -6 -5 7 -6 5 (--) /-5 -5 -5 -5 -5 -5 4 4 / -3 -3 -3 2 -3 1 (--) /
==========

Oh——— So is life a-ba-ti Wah——— Ah So is life (2x)

/ -5 5 5 -5 4 6 / -5 5 4 -4 3 3 / -5 5 5 -5 4 6 / 5 -5 4 -3 3 (--) / (2x)
/ -3 2 1 -1 6 1 / -7 1 2 -5 3 1 / -3 2 1 -1 6 1 / 7 -1 2 -7 1 (--) / (2x)
Wa-ter make the ri- ver ri-ver wash the moun-tain. Fi- re make the sun- light turn the world a-round.
Heart is of the ri-ver, bo-dy is the moun-tain. Spi-rit is the sun- light turn the world a-round.

We are of the spi-rit, tru-ly of the spi- rit. On-ly can the spi- rit turn the world a-round. (2x)

Do you know who I am? Do I know who you are?
Do you know who I am? Do I know who you are? See we one a-no-ther clear-ly Do we know who we are?

Oh——— So is life a-ba-ti Wah——— Ah So is life (2x)
==========

Wayfaring Stranger

trad.

(This arrangement of a timeless classic is based on Ed Sheehan's recording.)

…….

/ Em / Em / A / Em //
/ i / i / IV / i //
/ 3—. 5 / 3 (—) 7 / #6—. 5 / 3— (—) //
/ 1—. 3 / 1 (—) 5 / 4—. 3 / 1— (—) // (repeat throughout)
ooh—— ooh ooh ooh ooh—— ooh ooh—

…….

/ Em / Em / A / Em
/ i / i / IV / i
-1 -1 -1 / 1— (-) -1 -1 -2 / -3 -2 1 (--) -1 -5 / 4— (-) -3 -4 -3 / 1— (--)
I am a poor way-far-ing stran—ger Tra-v'lin' through— this world a-lone—
ooh— ooh ooh— ooh— ooh— ooh ooh—

-1 -1 / -1 1. (-) -3 -3 / -3 -2 1 (-) -1 -1 -5 / 4— (-) -3 -4 -3 / 1— (-)
There's no sick-ness— toil nor dan—ger In that bright land— to which I go—

…….

-5 -5 -7 / -8— -7 -8 -7 / -5 7. (-) -5 -5 -7 / -8— -7 -8 -7 / 5— (-)
I'm go-ing there— to see my mo-ther— I'm go-ing there— no more to roam—

-1 -1 -5 / 1— (-) -1 -1 -2 / -3 -2 1 (-) -1 -1 -5 / 4— -3 -4 -3 / 1— (--)
I'm on-ly go— ing o-ver Jor-dan— I'm on-ly go—ing o-ver home

…….

(*This additional vocal line can be woven in:*)
/(-) -8 (-) -8 (-) -8 {-8 -7 -5} / (-) -8 (-) -8 (-) -8 {-8 -7 -5} / (-) -8 (-) -8 (-) -8 {-8 -7 -5} / (-) -8 (-) -8 (-) -8 {-8 -7 -5} /
Aye aye aye Yeah— Aye aye aye Yeah— Aye aye aye Yeah— Ay aye aye Yeah—
/(-) -3 (-) -3 (-) -3 {-3 -2 -1}/ (-) -3 (-) -3 (-) -3 {-3 -2 -1} / (-) -3 (-) -3 (-) -3 {-3 -2 -1 }/(-) -3 (-) -3 (-) -3 {-3 -2 -1} /

…….

I know dark clouds— will gather o'er me I know my way is rough and steep—
And the beautiful fields— lie just beyond me— I know my way— is rough and steep— *I'm going there— to see my…*

Our mission is to plant ourselves at the gates of Hope — not the prudent gates of Optimism, which are somewhat narrower; nor the stalwart, boring gates of Common Sense; nor the strident gates of Self-Righteousness, which creak on shrill and angry hinges (people cannot hear us there; they cannot pass through); nor the cheerful, flimsy garden gate of "Everything is gonna be all right." But a different, sometimes lonely place, the place of truth-telling, about your own soul first of all and its condition, the place of resistance and defiance, the piece of ground from which you see the world both as it is and as it could be, as it will be; the place from which you glimpse not only struggle, but joy in the struggle. And we stand there, beckoning and calling, telling people what we are seeing, asking people what they see.

Victoria Safford

We Are the Ones

music: Bernice Johnson Reagon; words: June Jordon

(This is a galvanizing choral chant. The parts enter gradually, as listed below.. Staying on the beat is the tricky part. Think of the tempo as being 3 measures of 2/4 followed by a measure of 3/4 time... To fully get the rhythmic overlay of the parts, listen to the original recording by Sweet Honey in the Rock)

==========

/ A / A / A / E //
/ I / I / I / V //
/ =1 -1 =1 1 / =1 -1 =1 1 / -1 -5 -1. =5 /-- (—) //
We are the ones We are the ones We been wai- ting————
/ =3 -3 =3 3 / =3 -3 =3 3 / -3 -3 -3. =2 /-- (—) //

/ 3 -2 =1 =3 /- =4 =3 -2 -1 / -3 -1 -3. =2 /-- (—) //
We are the ones———————— We been wai- ting—

/ (--) 3 / -4 =4 5 (=) / (--) -6 -5 / -6. 5— (=) //
We are the ones We been wai-ting—

/ 5— / -4 -3 4 / 5 5 /- (-) 5 -6. =5 //
(We are the) ones— we've been wai- ting for———— We are the (ones—)

/ 8 -6 -5 / 8 (--) / -8 -5 8 / 5 7— //
We are the ones we've been wai- ting for————

==========

When I Breathe In

Sarah Dan Jones

(This chant is the chorus to a longer piece: "Meditation on the Breath)

==========

/ D / G D / D / G D
/ I / IV I / I / IV I
=1 =2 -3 / 3— (--.) -5 / -4 3 5 (-) =3 =4 -5 / -5 -4 3 (--.) -5 / -4 3 3 (-)
=5 =6 -1 / 1— (--.) -3 / -2 1 3 (-) =5 =6 -1 / 1— (--.) -3 / -2 1 1 (-)
When I breathe in—— I breathe in peace When I breathe out— I breathe out love (When I)

/ 1. -1— / 1. -1— / 1. -1— / 1. -1— /
Breathe in——— Breathe out——— breathe in— breathe out———

/ (-) -8 -7 -6 -5 -4 -3 -5 / -4 3 -5— / (-) -8 -7 -6 -5 -4 -3 -5 /- 4 3 -3— /
When I breathe in— I will breathe in peace—— When I breathe out— I will- breathe out love—

==========

Community is the ocean in which we swim. We are all products of associations that have shaped the development of our ways of thinking and being. Evolution is inter-subjective. Through conversations with friends we share our values and inner worldviews and discover better ways of being. Communities shaped by higher consciousness and conscience are vital keys to a sustainable relationship with the planetary lifeweb.

Alex Grey

You Are So Beautiful

© 2009 Sara Thomsen

(The Cherry Tomato Song)

[capo 3 or play in C minor]

```
--------------------------------- ----------------------------------------------------------------------------------------------
/ Am              /  G              / F                 / E7                          /
/ i               / VII             / VI                / V7                          /
/ 3   -5  -3—     /  2   -4  -2—    / 1    -3  -1—      / -5   -4  -3   4     3   -2 /
You are so—       beau-ti- ful—     You  are so——       beau-ti-ful beau- ti-  ful *

/ 1——             / 7——             / 6——               / 5.        #6.     #7    /
You———            are———            so———               beau—   ti—     ful—  *

/ 3——             /  2—     7—    /  6   1   4   -3   -2 /—          (—)       /
 I———              just—    might—  have to eat you  up———                      *

/ (--)  5    5   5  /-  -4  -4  -4  4   4  / (--)  3    3   3   /-  -2  -2  -2  2    4     /
     You are my—  che-rry to-ma- to        you are my—   lit- tle  po-ta— to—

/ (--) 5    5    5 /-  -4  -4  4—        / (--)  3    3   3   / -2  -2  -2  -2   2    4    /
    You are my—  lea-fy greens—          you  are  my  skin-ny  lit-tle green bean *

/ 1   (—)   1   / 7.      1.    7    /  6   (—)     6    /  5.          #6.       7#   /
 Dirt.       It's  all—    in—  the   dirt.          It's   all—        in—      the  *

/ 5——             / 4——             / -6—       -7  6      / 5—          (—)          /
 Rain———           fall————          Sun————————  light———

/ 5—        5   / 4——             / -6—       -7  6      / 5—          (—)          /
 Blow——ing  wind————          Dark————          night———                          *
--------------------------------- ----------------------------------------------------------------------------------------------
```

If we remember those times and places -- and there are so many--where people have behaved magnificently, this gives us the energy to act, and at least the possibility of sending this spinning top of a world in a different direction. And if we do act, in however small a way, we don't have to wait for some grand utopian future. The future is an infinite succession of presents, and to live now as we think human beings should live, in defiance of all that is bad around us, is itself a marvelous victory.

Howard Zinn

Chapter 6 Laurence Cole Songs

My friend Laurence Cole has written and recorded dozens of enchanting community songs. This chapter is a sampling of some favorites. You can find all these songs, and many others on his beautiful website, where each song is presented with lyrics and teaching tracks of the different parts. Check it out: Laurencecole.com. Thanks Laurence!

Attention is the Healer

Laurence Cole

(*This song can be sung as a round or as a layered song. If you sing it as a round, sing the first line twice and the 2nd, italicized part only once each time through.*)

……..……

/ D / Em / A Em7 / Em D / (2x)
/ I / ii / V ii7 / ii I / (2x)
-3 / -5 3. 5. -5 / -5 -4— -4 / 5— 4— / 4. -3 3. (-3) / (2x)
-5 / -1 5. 1. -1 / -1 -6— -6 / 7— 6— / 6. -5 5. (-5) / (2x)
At- ten-tion— is— the heal-er——— of se—— pa——— ra—— tion—— (At-) (2x)

……

/ (--) -3 5. -3 -5 / 4 6 2— / (--.) -5 -3 2 -1 / 2. =3 =2 1— /
No-tice— no-tice where you are—— *and how— you feel————*

/ (-) -5 -3 5. -3 -5 / 4 6 2— / (-) -5 -3 -5 -3 2 -1 / 2. =3 =2 1— /
And no-tice no-tice who you're with— *and how they're feel— in' too————*

……..……

Be the One

Laurence Cole

(*This song can be approached as both a round and a layered song. The first part can be sung as a 2 part round. The 2nd and 3rd parts can be sung as independent harmony lines or as additional round sections that can be sung through in sequence.*)

/ Bm / F#7 / Bm (F#7) / Bm
/ i / V7 / i (V7) / i
1 2 / 3—. 4 / 2— { 2 1 7 } / 1—— / (--) 3
Be the one—— on whom— no-thing is lost———— And *

3 4 / -5— -6 5 / 4—. - 5 -4 / 3— 2— / 3—
you will gain— the whole world——— and a soul—— be—— sides— *

……

/ 3—. 2 / 5—. 5 / 5— { 5 5 #7 } / 1—— /
Be——— the one——— on whom— no-thing is lost——

……

/ 3—. 2 / #7—— / 3. -4 -5 -4 -3 -4 / 5—— /
Gra——— ci- as———— Gra————ci- as———

Be Kind

Laurence Cole

[3/4]
[Two part round with harmony line.]

```
                                   *                                    *
/ Dm    / F      / C     / G     / Dm        / F         / C       / G      /
/ i     / III    / VII   / IV    / i         / III       / VII     / IV     /
/ 1—.   / 5—.    / 4—.   /—.     / 5   4   3 / 2   1   7 / 2—   7 / 1—.    /
 Be————————  kind———  * E- v'ry-one car-ries a  hea—vy load—  *
/ 5—.   / 3—.    / 2—.   /—.     / 3   2   1 / 7   5   5 / 7—   4 / 5—.    /
```

Busy Yourself Making Beauty

Laurence Cole

```
/ C                          / C            / C                        / G        /
/ I                          / I            / I                        / V        /
/ -5  -4  -3   3.     -4   -3 / 4.   -3  3—  / -5 -4  -3   3.     -4   -3 / 5——   /
/ -3  -2  -1   1.     -6   -5 / 2 .  -1  1—  / -3 -2  -1   1.     -6   -5 / 2——   /
 Bu- sy your-self—  mak-ing  beau—ty—   Bu-sy your-self— mak-ing love——
/ -1 -6  -5   5.     -4   -3 / 6.   -5  5—  / -1 -6  -5   5.     -3   -3 / 5——   /

/ C        C7            / F                  / C          G7            / C       /
/ I        I7            / IV                 / I          V7            / I       /
/ -5 -4  -3   3.     -3   -5 / b7.  -6   6.   -6  / -5  -4   -3   4.     -4   -5 / 3——   /
/ -3 -2  -1   1.     -2   -3 / 5.   -4   4.   -4  / -3  -2   -1   2.     -1   -7 / 1——   /
  Bu-sy your-self— mak-ing friend—ship— and  e- v'ry-thing else— will work out——
/ -1 -6  -5   5.     -6   -1 / 3.   -2   2.   -1  / -7  -6   -5   7.     -6   -5 / 5——   /
```

Go Down Deep

Laurence Cole

```
-------------------------------------------------------------------------------------------------------------------------------
                / Dm                        / Dm                  / Gm        A7          / Dm
                / i                         / i                   / iv        V7          / i
(-) -5   -5   -7 / -1  -1 -1 -3  -5  -5  -4  -3 / -4  3     1—     -1 / -3  1    -7  5     -3  -1 /—  (-) -5   -5   -7 /
   You want to  get up to the joy you got to  go down deep— So  go down  go down   go down—.   (You want to…)
……————————————————————————————————————————————————————————————————————————————————————————————————————————————————————————
                / (--)    5     4     4   / 3—.        (-) -5 / 6.    -4   2.        -4 / 5  4   3—      /
                / (--)    3     2     2   / 1—.        (-) -3 / 4.    -2   5.        -1 / 3  2   1—      /
                      The   ill-  ness  seeks—       the  me—  di-  cine—      so  go—  down—
……————————————————————————————————————————————————————————————————————————————————————————————————————————————————————————
                / 5—        4—        / 3—      4   5    / 6—        #7—        / 8—.        (--)  /
                  We——     can——      do——     this——    We———     will——     rise————
                / 5—        4—        / 3—      4   5    / (--)  4     2—        / 1   2   3   4   /
-------------------------------------------------------------------------------------------------------------------------------
```

Dwelling In the Present Moment

Words: Thich Nhat Hanh; music: Laurence Cole

```
---------------------------------------------------------------------------------------------------------------------
        /  Am              G              /  Am                        / Dm       G       / Em     Am          /
        /  i               VII            /  i                         / iv       VII     / v      i           /
        / -5    -5 -5 -5  -4  -4 -4    -4  / (--)   5       3       7   /  6.  -5   -4 -3  2  /  4.  -5  5.       (-)  /
        / -3    -3 -3 -3  -2  -2 -2    -2  / (--)   3       1       5   /  4.  -3   -2 -1  7  /  2.  -1  1.       (-)  /
         Dwell-ing in the pre-sent mo-ment          I      know    this    is— the  on— ly    mo—  ment—

Breath-ing  in          I       calm—          bo-dy and mind— Breath-ing  out  I  smile——      I  smile (Breath-ing)
 -8    -8 /  8          5       7—           / -7  -7  -8    5.      -5    -5 /  6    6    7—     / (--) 8   5   (  -8    -8 ) /
---------------------------------------------------------------------------------------------------------------------
```

Humbly

Laurence Cole

(*Bring the parts in here gradually, starting with the lower lines.*)

[Capo 1 to sing in Bb, as in Laurence's recording.]

```
-----------------------------------------------------------------------------------------------------------------------
/ A                    / D                    / A                D              / A                    /
/ I                    /  IV                  /  I               IV             / I                    /
/ -1    1    -3    4    3   / -1    1    -1   6     5    / -1   1      -3     4      3      / 1——                /
 Hum-bly  we  walk here  Hum-bly  we  sing  here  Hum-bly    we   bless    this    ground——

/  -8  -5—        -5  -5  / -8  -6  6—        (-)  -6 / -8   -5  -5  -5  -8  -6   -6   -6   /  5    6   5—      /
/  -5  -3—        -3  -3  / -5  -4  4—        (-)  -4 / -5   -3  -3  -3  -5  -4   -4   -4   /  3    4   3—      /
Hum-bly——     and with gra- ti- tude——        re-  mem-ber-ing the an-cient ones who walked this ground—

/ 8.    -5  5       -8  -5 /  6      4     5      -5   -5 / -8   8      -8   -7   -7   -6   -6  /-  5—.        (-)  /
 Hum——bly      we—   walk   this  ground with the  spi- rit—   of   bles-sing  in  our—  heart——
-----------------------------------------------------------------------------------------------------------------------
```

Oh Morning

Laurence Cole

```
/ C                  / F                  / C                  / G7                 /
/ I                  / IV                 / I                  / V7                 /
/ 10—     8     5  /  -8  -8  6—    (--)  / 10—    8     5  /  -8   -8  7—   (--)  /
/ 8—      5     3  /  -4  -4  1—    (--)  / 8—     5     3  /  -4   -4  2—   (--)  /
 Oh—     Mor-ning what a joy—            Oh—  Mor-ning   what a  joy—
      Oh  Mor-ning  what   a    joy—!        Oh  Mor-ning  what    a    joy—
/ (--)  1    3     5  /  4      6     8—    / (--) 1    3     5  /  7      6    5—   /
……————————————
```

[3/4]

We Shall Sing

Laurence Cole

(*Laurence's recording of this layered song is in the key of E.*)

/ D / D / D / Em / Em / A7 / Em7 / D / D /
/ I / I / I / ii / ii / V7 / ii7 / I / I /
/ 5 6 1 / 3—. / 3 2 1 / 2—. / 5 6 1 / 2—. / 2 1 6 / 1—. / 5 6 1 /
We— shall sing——— on- ly in love— We— shall walk——— on- ly in peace— (We— shall)

/ 1—. / 7— 1 / 6—. /— (--) / 7—. / 6— 7 / 5—. /— (--) /
We——— are——— love———. We——— are——— peace———.

/ 5—. /-- 6. -5 / 4—. /-- (—) / 4—. /-- 5. -4 / 3—. /— (--) /
Sing——— on— ly love——— Walk——— on— ly peace———

……..

/ (--) -5 -4 -3 -2 / -1— =2 =3 / -4 -2— /—. / (--) -4 -3 -2 -1 / -1— =1 =2 / 3—. /— (--) /
Sing a song of praise— to the mo-ther——— *Sing a song of praise— to the Earth———*

/ (--) -5 4 =3 =2 / -1 1— =2 =3 / -4 -2— /— . / (--) -4 -3 =2 =1 / =1 =2 1— -2 / 3—. /— (--) /
Thank her for the beau-ty— that sur-rounds us——— *Thank her for the mi-ra-cle— of birth———*

You and I

Laurence Cole

(*Adapted from words by Winona Laduke.*)

……..

/ A / A / Bm / Bm / E7 / E7 / A / A
/ I / I / ii / ii / V7 / V7 / I / I
8 -8 -8 /—— /-- (--) 8 8 / -8 -6—. /-- (--) 9 -8 -7 /—— /-- (--) 9 9 / 8—— /-- (--)
5 -5 -3 /—— /-- (--) 6 5 / -5 -4—. /-- (--) 4 -4 -4 /—— /-- (--) 7 6 / 5—— /-- (--)
You and I——— drink this wa-ter——— You and I——— breathe this air———
3 -5 -1 /—— /-- (--) 4 3 / -3 -2—. /-- (--) 2 -4 -5 /—— /-- (--) 5 4 / 3—— /-- (--)

……..

A / A / A / Bm A / Bm / E7 / E7 (Bm) / A / A
I / I / I / ii I / ii / V7 / V7 (ii) / I / I
8 -9 -10 /—— /-- (--) 11 10 / 9— 8— / 6— 7 -6 -7 /—— /-- (--) 6— / 5—— /-- (--)
5 -5 -3 /—— /-- (--) 8 7 / 6— 5— / 4— 4 -4 -2 /—— /-- (--) 4— / 3—— /-- (--)
You and I——— walk this ho— ly— ground— You and I——— live— here———
3 -5 -1 /—— /-- (--) 6 5 / 4— 3— / 2— 2 -4 -5 /—— /-- 2— / 1—— /-- (--)

……..

> Life is like music for its own sake. We are living in an eternal now, and when we listen to music we are not listening to the past, we are not listening to the future, we are listening to an expanded present.
>
> Alan Watts

Chapter 7 : Rounds

[2 part round] **All That Is Lost Is Found** Madge Strong
[3/4]

```
/ Am                    / Dm                / Em              / Am              /
/ i                     / iv                / v               / i               /
/ -1  -1  -1  5    -5   / -4 -5  6    (-)  -4   / -7  -7  7  -4  -4 / -3  -4  5.    (-) /
  All  that  is  lost   is   found——      and   e- v'ry-thing—  in life goes round—   *

/-10  -9  -8  -7  -6  -5  / -6  -7  8    -7  -6  / -5  -4  -3  -4 -3  -2 / -3  -2  1.    (-) /
Just when you think you have  e- v'ry-thing  you have got to  be-gin— be- gin— ing—
```

[3 Part Round] **Alleluia Amen** William Peek

```
                                   *                                   *                                   *
/ D     Bm7    / D  G  A    / D     Bm    / D   G   A    / D     Bm     / D  G   A    /
/ I     vi7    / I  IV V    / I     vi    / I   IV  V    / I     vi     / I  IV  V    /
/ 5  5  6  -5 -4 / 5  1  2—  / 3  -3 -2  1  3 / -4 -3 -2 -1 1  7  / 1  -1 -7 -6 -7 1 /--  -4 -6  5—  /
 Al- le- lu - ia—  A——men— * Al- le— lu– ia  A——— men—* Al- le— lu— ia—  A— men— *
```

Alleluia/Friendship Source Unknown

```
/ G      C   G   / Am   D  G  / G        C   G   / Am     D  G  /
/ I      IV  I   / ii   V  I  / I        IV  I   / ii     V  I  /
/ 8   5  6   3   / 4  2  5  3  / 1   -2 -3  4   5  / 6  -7 -8  7  8  /
Love is friend-ship set  to  mu- sic * Love is—  friend-ship  set  to—  mu- sic
 Al-  le- lu-  ia  Al -le- lu- ia  *  Al- le—  lu-  ia  Al-  le—  lu- ia
```

[4 part round] **Anthem (Tallis Cannon)** words: Leonard Cohen music: Thomas Tallis

(*This lyrics of this oft-quoted Leonard Cohen chorus are set here to the melody of the ancient Tallis Canon.*)

```
                    *                    *                    *                    *
 D   / Em7 (A7) D        / Em7 (A7)  D        / Em7 (A7)  D      / Em7 (A7) D
 I   / ii7  (V7)  I      / ii7   (V7)  I      / ii7  (V7)   I     / ii7  (V7)  I
 1   / 1    7   1    1  / 2    2    3    1  / 4    4    3   3 / 2    2    1
 So    ring  the  bells * that  still  can  ring * For- get your  per*fect  of-  fer-  ing *

 5   / 4   2   3    3  / 2   2   1    5   / 6   7   1    3  / 2   2   1   (1)  /
There  is  a  crack * in  e- v'ry-thing * That's how  the  light * the  light gets  in  So
```

(This well traveled tune of Tallis Canon has been set to many different lyrics. Any poetry in iambic tetrameter can work! The closing lines of Robert Frost's "Stopping By Woods On a Snowy Evening" also work well.)

```
These woods are  love*ly  dark  and  deep * But   I   have  pro*mi- ses  to  keep *
And  miles to   go  * be-  fore  I  ,sleep * And  miles  to   go * be- fore  I  sleep
```

[4 part round] **Appalachian Round** melody: shape note hymn; words: G. Furse

[Sally Rogers & Claudia Schmidt made the definitive recording of this round: youtube.com/watch?v=ds7iDJGrUPc]

```
==========================================================================
/ Em   D    Em  Bm / A          Bm7      / G        D    (Em)  / Bm       Em      /
/ i    VII   i    v   / IV         v7       / III      VII   (i)   / v        i       /
/ 1    7    1    5   /-6# -5  4    5—       / 3    3    7    1    / 5.   -1   1—      /
 Take  me  back oh   hills— I    love—    Lift  me  from  this  lone-  ly  bed—   *

/ 1      2   3    2   / 1    -2 -1 7—      / 3    3    2     -3 -1 / 7.    -1   1—     /
 Light  my way with  stars  a— bove—    Curl  soft winds  a—  bout   my  head— *

/ 5      4  -3  -4  5  / 4   #6      5—      / -5  -4  3    4    -3 -4 /  5.    -5   5—    /
 Wash  my feet— in  crys- tal  streams—  Cra-dle my arms in— boughs of  oak— *

/  3      2   1    7  / 1   -4  -3   2—      / -3  -4  5    1    -7 -1 /  2.   -1   1—     /
Breathe the scent of  pine for—  dreams— Wr-ap me  tight  in—  earth-en  cloak— *
==========================================================================
```

[3 Part Round] **Babylon** William Billings

(Don McLean made a classic recording of this round: youtube.com/watch?v=4bnhhbV34nI.)

```
==========================================================================
/ Am              /  G              / F              / E7     Am     /
/ i               / VII             / VI             / V7     i      /
/ 8  -7 -6  5    6  / 7  -6 -5  4    5 / 6  -5 -4  3    4  / 5    5  1—     /
 By———— the  wa——ters, the  wa—— ters  of   Ba- by- lon—   *

/ 10  10  10    10 / 10  9  (--)  9  / 9   8    (--)  8  /  8   #7  8—    /
 We lay down and wept—       and  wept—       for  thee  Zi- on—   *

/ 5.    -6   7    8  / 4.   -5  6    7  / 3.   -4   5   6   / 2   2   1—    /
 We  re-mem-ber We  re-mem-ber We  re-mem-ber  thee Zi- on—  *
==========================================================================
```

[4 part round] **Begin It** words: attributed to Goethe; music: Venice Manley

(*The harmony line under the 2nd half is optional. You can find a recording of this round on songsforthegreatturning.net. On that recording, it's given a 3 part arrangement, with the 2nd part entering after 4 measures instead of two.*)

```
==========================================================================
                                                  *                                  *
 (Am) /  Dm          Am         / Dm      Am7        / Dm       Am          / Dm      Am          /
  (i)   /  iv            i           / iv       i7          / iv        i7          /  iv       i           /
  -1    / -1 -2   -3   -4   5   -5   -6 /-   -6    -5—      -7 / -8    8    (--)  7    -7  / -8    8.      (—)     /
What-  e-ver you can do   or  dream you can—   *  be  -gin it—      just  be- gin   it—        *

      /  8.          7.        7     /  6.        5—    (-) / -4  -4   -4    5.    3    / -1   -1—      (--)     /
        Bold-       ness      has    ge—      nius— *    po-wer and ma—gic    in  it——      *     (2x)
      /  6.          5.        5     /  4.        3—    (-) / -2  -2   -2    3.   7   /  -1   -1—      (-)     (2nd time)
==========================================================================
```

[4 part round] **Belé Mama** trad. Camaroon (Mouangue African Ensemble)

(*This song has traveled the world and evolved into a round, quite different from the original composition.)*

```
==========================================================================================
                                *                          *                          *                 *
/ C            / G7            / C            /  G7        / C            / G            /  C      / G      /
/ I            / V7            /  I           /  V7        / I            / V            /  I      / V      /
/ 1  -1  1   1.   / 2  -2 1   7.   / 1——        /—.     (--)  / 1  -1  1   1.    /  2  -2  2   5.   / 5——  /—.   (--) /
 Be-lé ma-ma— be-lé ma-ma— *yae————————        * Be- lé ma-ma—  be- lé ma-ma—* yae———        *

/ 5  -5  5  5.   / 4  -4  4   4.   / 3  -3  3   3.   / 2  -2  2  2.   / 1  -1  1   1.   / 7  -7  6   7.   / 1——  /—.  (--)  /
 Be-lé ma-ma— be- lé ma-ma— be- lé ma-ma— be- lé ma-ma— Be-lé ma-ma— be-lé ma- ma— yae———
==========================================================================================
```

[4 part round] **Blasmusik** Werner Rizzi

(*This is a one of a series of fun "Jazz Kanons" written by a trio of contemporary German composers.*)

[Capo 3 to match recording in Eb]

```
==========================================================================
/ C        Am     /  Dm7      G7      /  E7      Am7     /  Dm7      G7      /
/ I        vi     /  ii7      V7      /  III7    vi7     /  ii7      V7      /
/ 3—       6—     / -4  3  -4  5—     / #5—     -6  3.   /{ 2  3  1 }  2—     /
 Du—      dah—     du-da  pin da—      ska—     du ba—    du da pin  dah—    *

/-5  6   -7  1—   / 2     1     7   5  / 7  -2  -1—       / 4    -4#  -5—      /
 du-bi  du-ah—    du    ba    du  ba  dub  du  ah——      dub   du   ah——     *

/ 5—      3—    / 1     6   5   4   /  3—      6—      / 6   -1   -7—        /
  Du—    dah—   du    ba  du  ba    du—     bah—     dub   du   ah——      *

/ 1    3   6—   / 1—       2   7  / 7—       8—      /  8    6    5    4   /
 Dub du  ah—    dub—     du  ba    Duh—     dah—     du    ba    du    ba  *
==========================================================================
```

[3 part round] **Blessed Are We** Patricia McKernon

[6/8]

```
==========================================================================
/ Dm          C          / Dm   Am     / Dm       C        / Dm (Am7)          /
/ i           VII        / i    v      / i        VII      / i    (v7)         /
/ -1    -1  -1  -2  -1  -2  /  3.    5   -4  /  3    -3   2   -7 / 1—.        /
Bless-ed  are  we in  the mor—ning for we   shall be   re-newed———        *

/  -3   -3  -3  -4  -3  -4  /  5.    7   -8  / 7     -5   4   -6  /  5     -4    3  -2  /
 Bless-ed are we  in  the  eve—ning for we   shall be fes- tooned with all  the *

/ 1        -3  -2 -1  -7 / 1.   5   -5 / -1  -1    -1  7   -2 / 1—.          /
 Gra—    ces  of—  the  spi—rit  the  flo-wers of love di- vine————        *
==========================================================================
```

[2 part round]

Build Your House Upon a Rock

Source unknown

```
==========================================================================
 A          / A                          / A              / A                        / E
 I          / I                          / I              / I                        / V
-5    -6  -5 /  8    -8   8.       -5  -6    -5  / 1—.      -5  -5 /  8      8    -8.  =5    -6  -5 /-7b  6  5
You've got-ta build your house—  u- pon   a    rock—     With a strong  foun-da-tion  and  a  so- lid floor
                 Don't build your house u-pon the san-dy land—   don't build it too close to the  shore—
              /  -5     5   -5    -5   -5  -6  -5 /  3    2   1—     / -5    5   -5  -5  -5    -6  -5  / -2—
==============================================================================
          / A            A7          / D           Dm          /  A              E          /  A
          / I            I7          / IV          iv          /  I              V          /  I
-5  -6   -5  / 8—       b7—        / -6  -6   6     b6.      -4  / -5     5      -6    3      2   /  1—    (—)
So when the rains—      come—      tum-b-ling    down—  you  won't have   to   build  no   more—
        It  might be kin-da nice but you'll have to build it twice. You'll have to build your house once more—
  (--)   -3 / -1    -1   -1  -1  3    -3  -3    / --4  -4  -4    -4   4.     -4   /  -5    -5  -5    -6     3     2   /  1—    (-)
==============================================================================
```

[2 part round]

Bum Diddy Bum

Source unknown

[3/4]

```
==============================================================================================
/ A            / A            / Dm           / Dm           / Dm           / Dm           / A            / A      /
/ I            / I            / iv           / iv           /  iv          / iv           / I            /  I     /
/ 1   -1  -1  1   / 1    -1 -1   1   /   4   -4  -4   4   /  4   -4  -4   4   / 4    -4  -4   4   / 4    -4  -4   4   / 1    -1 -1  1   / 1  (—) /
Bum di-dy bum bum di-dy bum Bum di-dy bum bum di-dy bum Bum di-dy bum bum di-dy bum Bum di-dy bum bum

/ -3 -4  5—      /—        (--)  / -4 -5   b6—     /—          (--) / -4  -5  b6—   / -7 -6b -7  -6  -7 -6 / -3 -4   5—    /—  (--) /
Na-na nah————————        Na-na nah————————        Na-na nah—   Na-na na-na na-na na-na nah———
==============================================================================================
```

[3 part round]

Captured By the Trees

Becky Reardon (beckyreardonmusic.com)

```
==========================================================================
/ Am            Bm7       / Am        (Bm7)       / Am          Bm7      / Am                      /
/ i             ii7       / i         (ii7)       / i           ii7      /  i                      /
/ 1—            8     7   / -5   -4   3    1    -1   -2  / -3   -4   5  #6    4   / 5    -7   -6#   5    (-) -5  /
When—           I     go    walk-ing at   dusk and the cric-kets be-gin  their night call-ing song    the  *

/ 10—           9—        / 10—        8    -5  -5  /  10—       9—     / 10—          8—          /
 birds—         fall—       si—        lent and my   mind—   grows—  qui—          et—          *

/ -6#   -6   -6  -6   -6  -6  -5 -4  / -3  -4    5   5—        / (--)  #6    6    (--)  /  (--) -5  -4    5     (--)    /
 Cap-tured by the ma-gic in the dar-ken-ing trees—            cap-  tured            by the  trees          *
==========================================================================
```

Strength of feeling, reverence for mystery, and clarity of intellect must be kept in balance with one another. Neither the passive nor the active must dominate, they must work in conjunction, as in a marriage.

Denise Levertov

[4 part round] **Chant** traditional

arranged by Ysaye Barnwell (recorded by Sweet Honey in the Rock)

(This chant/round comes from the Itaru tribe of the central African rainforest. It is sung to gather the community. New vocal lines can enter every two beats, creating a mesmerizing effect.)

```
     / A                      / A                      / A                      / A
     / I                      / I                      / I                      / I
-1  -1  /  8     b7     5.        -4  / -3  1.      (--)     -1  -1 / b7   5    4.              -4 / 3—.
Ah-ma eeh * boo    oh—      ee  ay- ee—              Ah-ma eeh  boo oh—              ee   ay—
U-ma  nu-ma nu-ma nu-ma U-ma nu-ma nu-ma nu-ma Um-ma nu-ma nu-ma nu-ma U-ma  nu-ma nu-ma nu-ma
-1  -1 / -1  -1  -1  -1  -1  -1   -1  -1 / -1 -1  -1  -1  -1  -1   -1  -1  / -1  -1   -1  -1  -1  -1   -1  -1 / -1  -1  -1  -1   -1 -1
```

[4 part round] **Clear Horizon** Jan Harmon (recorded by Libana)

```
==========================================================================
/ Dm              / C                  / C        / Dm              / C              / C       /
/ i               / VII                / VII      / i               / VII            / VII     /
/ 1     3   5   3   /  4.      -2  7  -1 -2 /——   /  1     5   5   1   /  7.   -7   7—/——    /
 Win-ter calls on   clear—  ho-ri- zo-n———   *  Like the  sea  calls   to— the port———  *

/ 5   1   3   5   / 7.     -4   2   -3 -4 /——    /  5     5    5    8   /  4.   -4   4—/——    /
 Like the sky calls  to—  the  de- se-rt———    * Like the  love calls   to— the heart——   *
==========================================================================
```

[4 part round] **Come Come Whoever You Are** words: Rumi; music: Lynn Unger

[3/4]

```
==============================================================================
/ D         / A7          / D          / A7       / D            / A7           / D          / A7       /
/ I         / V7          / I          / V7       / I            / V7           / I          / V7       /
/ 1—.       /  2—   -3  -4 / 5   4   3   / 4—  (--)  /  3.     -1   1   /  2.    -5   5   /  3   2   3   / 4   3   2   /
Come—     come— who— e- ver you are—      * Wan—der-er   wor—ship-per   lo-ver of   lea—ving.*

/ 5    3   5   / 4   5    4    / 3   1    3   / 2—   (--)  / 1—.          / 2.    -3  2       / 1—.       /—    ( --)  /
Ours is  no   ca-  ra- van   of—   de-   spair—    * Come—       yet— a-gain       come————        *
==============================================================================
```

[4-part round] **The Creation of Eä** music: Benjamin Newman

[3/4] Lyrics by Ursula K. LeGuin, from her novel *A Wizard of Earthsea.*

```
[Capo 3]                                          *                                        *
==========================================================================
/ Am        / G          / Am      / Am              / Fmaj7       / G        / Am   / Am      /
/ i         / VII        /  i      / i               / VImaj7      / VII      / i    /  i      /
/ 1  -3  1.   / 7   3     2   / 1—.    / 1    -2   3.       /  3—.        / 4—.      / 5—.  /—   (--)  /
 On-ly in    si-lence, the word—.  On-  ly   in       * dark—       the—       light———.     *

/ 6  -7  8.  / 7—      4   / 3—.    /  3      2    1       / 6    3    5  / 4   5   7 / 1—.  /—    (--)  /
 On-ly in    dy—    ing   life—.   Bright the hawk's* flight on the  emp—ty   sky———       *
==========================================================================
```

[3 part round]

Da Pacem Cordium

Jacques Berthier (Taize)

(“*Give peace to every heart*”)

```
                                                                                *
==============================================================================
   / Am              / D              / Am              / D
   / i               / IV             / i               / IV
 1 / 1    1    1   1 / 1—   (--) 1   / 1    1    1   1 / 1—   (--)
Da Pa- cem cor- di-  um—      Da   Pa- cem cor-di- um—        *

 1 / 5—.         3 / 4—.        1   / 3——          / 1—.
Da  Pa————————————————————————————cem——     * (2x)
 1 / 8—.         7 / #6—  5   4   / 5——          / 4—.          (2nd time)
==============================================================================
```

[4-part round]

Dear Friends

trad.

```
/ Dm  C     / Dm  Am    / Dm     C       /  Dm     Am      / Dm      C      / Dm        Am      / Dm   C      / Dm Am /
/ i    VII   / i     v      / i      VII     / i        v        / i        VII    / i          v        / i     VII    / i    v   /
/ 1— 7—  / 1— 5—  / 1   1   2   2   / 3  -4 -3  2   (--)  / 5    5    4   4 / 3   -4 -3   2    5  / 1— 7  2 / 1——  /
Dear friends dear  friends * let me tell you how I—  feel     * you have gi-ven me su-ch trea-sures * I— love you so—   *
```

[2 part round]

Deep and Dark Is the Sky At Night

source unknown

(*This round can be sung with either or both lines of lyrics shown below. If sung in Am, as below, the 1st note is “A”.*)

```
                                  *
/ Dm          / Am          / Dm        / Am        / Dm              / Am            / Dm      / Am      /
/ iv          / i           / iv        / i         / iv              / i             / iv      / i       /
/ 1—     1—   / 5—    4   3  / 4—   1— / 1—.     (--) / -1   -2    3—.     / 2   1— -7  -1 / 1——    /—   (—) /
Deep— and—  dark—  is   the * sky— at—   night——      Moon— and——  stars—  grow—  bright———

Dark— is the  night— and our *sor—row—   deep——      In  our   hearts—  hope—   we—    keep————
```

[4-part round]

Deep Peace

words: trad. Celtic blessing; music: Helen Bawden

```
==================================================================================
        / Dm          /  Am            / Dm         /  (Am)      /  Dm          / Am7          / Dm     / (Am)
        / i           /  v             / i          /   (v)      / i            / v7           / i      / (v)
1   2   / 3—     2  1  / 3    2    1    7  / 1——      /—    3   4   / 5—    5   5  / 7    #6   5   4  / 5—— /—
Deep— peace— of  the roll-ing waves to   you————  *    Deep— Peace— of  the   flow-ing air  to   you———  *

5   8   / 5—     5   5 / 5    4    3    2   / 4.  =5 =4  3— /—   1—    / 1—     1   1  / 5   4    5    7  / 1—— /—
Deep— peace— of  the  shi- ning stars to  you————————— * Deep— Peace— of the qui- et  earth to   you———  *
==================================================================================
```

[2 part round]

Dig a Channel

Fay White
(faywhite.music@westnet.com.au)

```
/ Am                / Am        / Am              / Am       / Am7                    / Am7    / Am          / Am     /
/ i                 / i         / i               / i        / i7                     / i7     / i           / i      /
/ 1    5   6    5  /—   (—)  / 6    8    5—  /—   (—)  /-8  -10   -9  -7  -7 -8  8  /—  (—)  / -5 -3  4  1—/— (—) /
 Dig  a  chan-  nel*—         Life  will flow———        Ri-sing from the  ri— ver——        De-ep be-low——

Clear the bram-bles—         Life will flow———         Ri-sing from the  ri—ver——         Deep be-low——
Drink in   si-  lence—       Life will flow———         Ri-sing from the  ri—ver——         Deep be-low——
```

……

[This folk-processed variation can be sung on its own or in counterpoint with the original:]

```
/ 1.    -5  -7   -1  (--)  / 1.    -5  -7   -1  (--)  /  3.       -1   -2  -3    (--)  / 3.      -1    -2  -3  (--)  /
 Dig— a  chan-nel        Dig— a  chan-nel       * Life—   will  flow—          Life— will  flow—       *

/ -5  -5   -5   -5  -4  -5  5    / -5  -5   -5   -5   -4 -5  5     /  1.      -3  -2  -1  (--)  /  1.     -3  -2  -1  (--) /
  Ri-sing from the ri— ver—  Ri-sing from the ri— ver—  Deep— be-low—          Deep be-low—
```

……

[3/4]
[3-part round]

Dona Nobis Pacem

trad. German

```
                                                                                                                  *
==================================================================================================================
/ D          / A          / D         / A         / G             / D         / A          / D      /
/ I          / V7         / I         / V         / IV            / I         / V          / I      /
/-1 -5  3—  /-2  -5  4—  / 3  2  1   / 1   7—   / 6  -5 -4 -3 -2 / 5.  -4 3   / -3 -2 1  7  / 1—.   /
  Do— na—  no— bis—  pa—cem   pa-cem—  Do——na—   no— bis   pa———  cem— *

/ 5—.       / 5—.       / 5  4  3   / 3  2—   / 6   6—       / 5  5—   /-5 -4  3  2  / 1—.   /
  Do—        na—        no—  bis    pa-cem— Do-na——     no-bis—  pa————cem— *

/ 1—.       / 7—.       / 1.  -2 -3 -4 / 5  5—   / 4   4—       / 3  3—   /-7 -2  5  5  / 1—.   /
  Do—        na—        no— bis— pa-cem— Do-na——     no-bis—  pa————cem— *
==================================================================================================================
```

A Movement begins to assume momentum when people begin exploring visionary answers to the questions being asked at the grassroots and engage in practical activities which can be replicated without huge bureaucracies. In the early stages of a Movement, the visionary answers being explored usually strike most people as too radical or too impractical. If they don't, they are probably not profound enough to build a Movement.

Grace Lee Boggs

[6/8] **Dream Back the Bison** Harmony Grisman
[4-part Round]

```
==========================================================================================
                                                                                        *
/ G          / D9       / F          / C        / G        / D9       / F        / C        /
/ I          / V9       / VIIb       / IV       / I        / V9       / VIIb     / IV       /
/ 8    8.    -8 / -7 -6  5—  / b7   7.    -8 / 6—   -1 -1 / 1    1.  -1 / -7  -6   5—  / b7   7.  -8 / 6   5   4  /
Dream back— the bi— son— sing back— the swan— In the moon of the stro-ng wind— we'll all be gone we'll be*

/ 5    1—      / -7—    -8 /—.          / (--) 6    5   / 1—.      /-7—      -8 / —.      /—.        /
 gone———————————————————————————— we'll be gone————————————————————————————————————— *

/ 3  -3   -3  -3  -3  /-4 -3 -2 -2  -2  -2 / -3   -2  1. -1 /-6 -1 1—  / 3   -3   -3  -3  -3 / -4 -3 -2  -2  -2  -2  /-3 2   1 -1 / 1—. /
Rain-bows of light will fi-nd us no mat-ter where we go to- ge—ther— Rain-bows of light will fi-nd us no mat-ter how— far a-part—

/ 5  -5   -5  -5  -5  /-6 -5 -5  -5  -5  -5 / -5   -4  3. -3 / 4  4—  / 5   -5   -5  -5  -5  /-6 -5 -5  -5  -5  -5 / -5  4  3  -3 / 4—. /
Rain-bows of light will fi-nd us no mat-ter where we go to- ge- ther— Rain-bows of light will fi-nd us no mat-ter how— far a-part—
==========================================================================================
```

[

5 part round] **Earth and Ocean** Mary Ann Fusco
[6/8] (*Marianne Mahoney's haunting recording of this round is on Youtube.*)

```
==========================================================================
                          *                          *
/ Dm   Am   / Dm   Am   / Dm        Am    / Dm  Am  /
/ i    v    / i    v    / i         v     / i   v   /
/ 1.   7.   / 1.   5.   / -1  -2  -3  2   -7 /  1—.     /
  Earth— and— o— cean—* Sand— and roll—ing sea——— *

/ Dm   Am   / Dm  Am   / Dm        Am    / Dm  Am    / Dm  Am  / Dm  Am  / Dm          Am    /
/ i    v    / i   v    / i         v     / i   v     / i   v   / i   v   / i           v     /
/ 3.   2.   / 3.  1.   / -3 -4  -5  4   -7 / 1—. (-) -3  -4 / 5—.     /—   (--) / -5  -4  -3  1   -7 /
Wind— and— mo—tion— * Fire— be born in me— Sail a-* way————————— Light-ly touch down— to
==========================================================================
```

[4 part round] **Evening Breeze** Source Unknown

```
                                  *                          *
/ Am     Em     / Em7    Am     / Am     Em        / Em7  Am    /
/ i      v      / v7     i      / i      v         / v7   i     /
/ 1   5   5—    / 4   5   1—    / 3   3   2   -3   -2 / 1   5   5—   /
 Eve-ning Breeze— Spi- rit come— * sings to me when the day is done—.*

/ 1   5   5.   -5 / 4   5   1   -1  -2  / 3   3   -2 -1 -7 -2 / 1——      /
 Mo-ther Earth a- wak-ens me with the * heart beat of— the— sea———  *
```

> *By means of all created things, without exception, the divine assails us, penetrates us, and molds us. We imagined it as distant and inaccessible, whereas in fact we live steeped in its burning layers . . . This palpable world, which we are used to treating with the boredom and disrespect with which we habitually regard places with no sacred association, is a holy place.*
>
> Pierre Teilhard de Chardin

[4 part round]

Every Part of the Earth

words: Chief Seattle; Music: Stefan Vesper

(The third and fourth sections of this 4 part round can be sung in a higher or lower octave, as indicated.)

```
                                        *                                   *
/ C          Dm    / G7        C        / C          Dm7    / G7        C      /
/ I          ii    / V7        I        / I          ii7    / V7        I      /
/ 1  -3  -1  2—    / 5  -6 -7  1—       / 3   -5  -3  4   4  / -5 -4 -3 -2 3—   /
 E-  v'ry— part—  of  the—  Earth—   * be   to our peo-ple   ho———ly—   *

/ 5  -8  -5   6—   / 5   5    5—       / 8   -8  -8  8   8  / 8   7   8—   /
 E-  v'ry— part—  of  the  Earth—   * be   to our peo-ple   ho——  ly—   *
/5  -1 -5    6—   / 5   5    5—       / 1   -1  -1  1   1  / 1   7   1—   /
```

[6 part round]

Fire Within

Marytha Paffrath (recorded by Libana)

(Count two beats between each voice entering. Add up to 6 vocal parts gradually as you repeat this entrancing round!)

```
     / Dm                / Dm          / Dm                / Dm                  / Dm                    / Dm
     / i                 / i           / i                 / i                   / i                     / i
  5  / -1—   -1   -2   -3 / 1—.   5   / -1— -1  -7   -6 / 5—   -1   -1 -7   -6   / -5   -4   5   -5 5   -4   / 5   5   (--)
 Wind spi*—rits* sing a-bove—  Earth spi—rits deep be-low— Wa-ter dan-cing with the moon Fi-re  with-in me!
```

[5/4] [5 part round]

Full Moon Dance

Karen Beth (recorded by Libana)

```
                        *                    *                    *                    *                    *
/ Dm      Am7      / Dm        Am7    / Dm        Am7    /  Dm        Am7    / Dm        Am7  /
/ i.       v7      /  i.        v7    / i.        v7     /  i         VII    / i         v7   /
/ 1  5  1  -2 -1  7  / 1   -5  1.   -2 -3  4 / 5   -5   5.   5   4  / 3   -3   3.   3   2  / 1   -2  1.   (—) /
 Un-der the full—  moon*light we dance spir—its*dance we dance join-ing*hands we dance join-ing*souls re-joice!   *
```

[5 part round]

Give It Away

Becky Reardon (beckyreardonmusic.com)

```
==========================================================================================
   / C                  /  Am7          / C                  / Dm   C
   / I                  /  vi7          / I                  / ii    I
 -6 / 5    6    1  -2  -1 / -3  5  (--) 3.   / -2  -1  -6  -1—      / ( —. )      (-)
The sun comes up ev'ry  mor-ning    and   gives it  a- way——                    *

 -1  / 5    5    5  -5  -3 / -6  5  (--) 7.   / -6  -5  -5  -5—      /  ( —— )            /
The stars come out  ev'ry eve-ning    and   give it  a- way——                    *

   / (-) -8   -7  -6  5   3  /  6   -7   6.   (--) / (-) -8  -7  -6   5   3  /  6   -3   5.   (--)   /
       And free-ly fall-ing fall- ing down          the fall-ing rains re-  fresh the ground  *

   /  3——                /—     (-)  -2  1  /  3—          2   (--) / 2    -3  3.   (--)   /
    Flow———————————————          let  it  flow——     back      back  a- round   *

   /  5——                /—     (-)  -4  3  / 5——                 /  4    -5  5.   (-)  -6 /
     Flow———————————————         let  it  flow————————      back  a-round    * (The   sun…)
   /  1——                /—     (-)  -6  5  / 1—      (—)        /  6   -1  1.   (--)    /
==========================================================================================
```

[3 part round]

God Danced

Andrew Lawrence

[*Hot Soup recorded a great acapella version of this round.*]

```
==========================================================================================
/ Am      C            / D7          E          / D7          E          / D7          E7        /
/ i       III          / IV7         V          / IV7         V          / IV7         V7        /
/ 1   (--)  5    (-)  -3 / -4  -3   -4   -5   (--.) -3  /-4  -3   -4  -3  -5   (--)  -3 / -4  -3 -4   -5    (—)       /
God       danced     the  day you were born.    The an-gels did the bump      to   Ga-bri-el's horn.
    I  saw   God  do       the  fun-ky chi-cken       step-pin' and kick-in'  in  blue  suede  shoes
/ (-) -8  -8  (--)  -7  -7  (-) / (-)  -5  -6# -5  -7#  -7  (--) / (-) -5  -6#  -5  -7# -7 (-) -5 / 6#    6       7#   (--)    /

/ 5    5    3    3    / (-) -1   -1  2.        2   / 1       1        2      2   / (-) -1  -1   2    -3  -4  -3  /
Some folks say  that      long a-go—      God  could  not     dance  to      save his soul  but peo-ple
==========================================================================================
/  Am      C            / D7          E          / D7          E7         / Am                  /
/ i       III          / IV7         V          / IV7         V7         / i                   /
/ 1   (--)  5    (-)  -3 / -4  -3   -4   -5   (--)  5   / -4  -3  -4  -3   5    -3  -1 /—      (—)          /
God       danced     the   day you were  born.   So   grate-ful for the gift   of  you—                    *
    I  saw   God  do       the boog-a- loo   too   faced  with the  gift   of  you—     I  have heard * (some…)
/ (-)  -8  -8  (--) -7   -7  (-) / (-) -5  -6#  -5  -7# (-) -7 (-) / -6#  (-) -6  -5  -7# (-) -5  -5 /--.  (--) -1  -2  -3    /

5    -5   -5   3    3    / (-) -1  -1  2   (-)   -2  (-)  /  -1   -1   -1   -1   2   -2  -3 /—      (—)          /
I've seen him shake that     jel- ly roll      just      think-in 'bout the gift of  you—
==========================================================================================
```

[4 part round]

Good Friend

Jan Harmon (recorded by Libana)

```
==============================================================
/ Am              / G                / Am              / Em Am        /
/ i               / VII              / i               / v7   i       /
/ 1.    -1  5.    -3 / 4    5   7.        -7  / 1   1    3.     -2  / 2   1—    (--)  /
 Oh— the wind— it  is   a   song—  that  har-bors thru— the win- ter—        *

/ 1.    -1  5.    -3  / 4    5    7.       -7  /  8.     -5  5   4   / 5   5.    (-)  5   /
 Oh— the sail— it   is    a   door—  that  bids— the song to  en- ter—     And *

/  5   5   8.    -8   / 9   10    9    (-)  -5  / -5  8.    8.    -7  / 7   8.    (-)  8   /
  let  us   sail— the  sea  good friend    and  let  us— sing— to- ge- ther—   The *

/-10  10.   10.   -10 /  9   8   4    -5    -5  / 8.    -7  5    4   / -5 -8 8—   (--)  /
 Sin-ger— lasts— a   sea-son long while the song— it lasts for-   e—  ver—      *
==============================================================
```

[3 part round]

Hey Ho Nobody Home

trad

```
                                    *                                  *                                  *
/ Em    D     / C        B7       / Em     D      / C            B7      / Em     D      / C      B7       /
/ i     VII   / VI       V        / i      VII    / VII          V       / i      VII    / VI     V7       /
/ 1—    7—    / 1   -1  -1  5    5  / 1   1   2    2  / -3  -3   -3  -3  2.   (-) / 5.  -4   5.   -4 / 5.  -4 -5 -4 -3 -2 /
 Hey—  ho—   no- bo-dy home No * eat nor drink nor  mo-ney have I  none—  * Still  I  will  be  Me——rry———
                                                                                 / 3.  -2   3.   -2 / 3.  -2  -3 -2 -1-7 /
```

[2 part round] **Hine Ma Tov** trad. Hebrew
[3/4]

```
-----------------------------------------------------------------------------------------------------------
/ Am      / Am      / Dm      / Am      / E7        / E7        / Am    / Am      /  (2x)
/ i       / i       / iv      / i       / V7        / V7        / i     / i       /  (2x)
/ 1  1  1 / 1  1  1 / 4—.     /  3—.    / 2   1  2 / 3—     2   / 1—.   / 1—.     /  (2x)
 Hi-ne ma tov um-a  na——   im——  she-vet a- chim— gam ya—  chad—    (2x)  *

/ 5—.     / 8—.     / 7—  6   / 5—.     / 4   3  4  / 5—     4   / 3—.   / 3—.     /  (2x)
  Hi——   ne——   ma——   tov——   she-vet a-  chim— gam  ya—  chad—    (2x)  *
-----------------------------------------------------------------------------------------------------------
```

(“*How pleasant it is for brothers and sisters to live together in peace*”)

[2 part round] **Holy Love** Patricia McKernon

```
==============================================================================================
/ Am          / Am     / Em7        / Am          / Am          / Em7        / Em7        / Am      /
/ i           / i      / v7         / i           /  i          / v7         / v7         / i       /
/ 1   3   4   5 /—.   5 / 7  -7 7.   4   / 4   5—.      / 1   1   3   4 /—.        4  / 5  -1   1.  7 / 1—.   (--) /
  O-pen  my  heart—  let  ho-ly love flow thru me——   Cen-ter my soul————  u-  pon the path of  peace—   *

/ 5     5  7  8 /—.  9  / 10.  -9  8  7  / 8—    7    7  / 8   8  7   5 /--  4    3    4 / 5   1  7   1 /—.   (--) /
 Make of my life—   a   me—  lo- dy  of   love— sing-ing  al-  le- lu-  ia— thou great one al-  le- lu-  ia——      *
==============================================================================================
```

[4-part round] **Hymn for the Russian Earth** Yuri Zaritsky & Eugene Frissen

(*Recorded by the Paul Winter Consort.*)

[*If you sing this round in the key of A minor, as shown below, note that the first note is “A”, not “D.*”]

```
================================================================ *
/ Dm            / Am              / Dm                / Am                /
/ iv            /  i              / iv                / i                 /
/  1.    -2  3   4 /  3   2    1.    -5 / -1  -2  -3  -4  5.    -5 / -8.  =8  -8  -7  5.    -5  /
  If—   the peo-ple lived their lives— as *  if  it  were a song— for sing-ing out of light— pro-*

/ Dm              / Am              / Dm                / Am                /
/ iv              / i               / iv                / i                 /
/  6.    -5  -4 -5  6  / 5.    -4  3   -2  -3 / 4.    -3   -2  -5  -3  -2 / 1——                /
 vides— the mu—sic  for— the stars to be *dan—cing cir-cles in the   night———                *
================================================================
```

[4 part round] **I Walk In Beauty** Text: Navajo prayer; Music: Gregg Smith

(*My favorite recording of this round is by Claudia Schmidt, available on Youtube. Her recording is in the key of Em.*)

```
                          *                          *                          *                          *
/ Dm  C    / Am7 Dm /  Dm    C    / Am7  Dm  /  Dm    C    / Am7  Dm  / Dm    C    / Am7  Dm   /
/ i   VII  / v7   i  /  i    VII  / v7   i   /  i    VII  / v7   i   / i    VII  / v7   i    /
/ 1—  7   7 / 5—   5—  /  1   1  2  2  / 4  3  1—  /  5   5  4  4  / 2  7   1  1 / 3  1  7  4 / 5—   5—  /
  I— walk in beau—ty— * Beau-ty is  be-fore— me— * Beau-ty  is  be-  hind— me a-*bove— and be- low— me— *
```

[3 part round]

If You Give Birth To What's Inside You

Source Unknown

```
==============================================================================
                                                *                                                *
          / Am     Em                 /  Am          Em            / Am          Em          / Am          Em7
          / i       v                 /  i            v            / i            v           / i            v7
-1 -1   -3  / 5—     (-) -5    -4     -3 / -4  -1   1.        (-) -7   -1   / -3  -1   1    (--)  -7  -1  / -3  -1  1      *
If you give birth—        to  what's  in-side— you— *       it   will  save— you        it will save— you—

-1 -1   -3  /  5    -5    5     -5    -4    -3 / -4 -1   1.        -1   -7  -1  / -3  -1    1   (-) -1  -7   -1 / -3  -1   1—        (--)  /
If you do    not give birth  to what's in-side— you—   it   will de-stroy—  you      it will des-troy— you—

        / 8.          -7—              / -5     -4   -3     -5—        / (-) -8     -8   -8  -7 -5 -4 -5 /—.                (--)  /
         Reach—     out——            Reach out your hand——     You can-not do it  a-lone————

        /   8      -8    7—            -7   / -5   -4    -3    5—        (-)   / 6      5      -4      3.        / 5      5    (-)  -1 -1   -3   /
         Trust   and breathe—    You   got- ta   be- lieve—          Life   is    push-ing—     thru  you      (If you give)
==============================================================================
```

[3 part round]

Jewels

Barbara McAfee

(*Barbara McAfee's great recording of this round on Youtube is in Bb minor. I've added an optional 4th line below.*)

```
==================================================================================================
        /  Dm                    / Gm                    / A7                          / Dm            /
        /  i                      / iv                      / V7                          /  i              /
-1   -2 /  3.    -5  -4  -3 -2   -1 / 1—        6        -6  -6  /  5.      -3    -2   5     -5  /  1—       (--)  /
E-v'ry time— I  go  in-to  the dark——  ness     I   re-  turn—   with fist-fuls   of   jewels—        *

        / 5      5       -4  5.       / 3       -4.   =5   -4    2.      /  2       -2  -6   -5    4     -6  / 5—.        (--)  /
        Mid-night vel-vet—    wraps all   a-round me—  stars   glit-ter bril-liant  a-  bove—          *

       / 8—          5—        / 6—          4—          /  5—             #7—          / 8—.     -1  -2  /
        Dream—     ing—      dark—      ness—        dream—         ing—          light—  (E-v'ry time…)
==================================================================================================
       / 8     7       6       5     / -4  -4  -3   -3   2      1    / -2 -2  -1     -1   #7   -1   -2  / 3—.        (--) /
        *E—v-'ry  time    I     go  in- to  the dark- ness  I   re-turn with fist-  fuls of  jewels—*          *
```

[4 part round]

Jubilate Deo

trad.

```
                *                *                    *             *
/ G     D     / G        D      /  G        D        / G       D    / G       D      / G       D      /
/ I     V     / I        V      /  I        V        / I       V    /  I      V      / I       V      /
/ 8—    9—   / 10   8    8    7  /  8.    -6  5.   -4 / 3   4    2— / 1—    5   5 / 1—    (—)    /
  Ju—   bi—*  la-  te  De-  o *  Ju— bi-la—te * De— o—   *  A—  lle- lu- ia—
```

[2 part round]

Lai Nigun

trad.

*(A nigun is a wordless song. In Hasidic tradition, nigun singing is considered to be the highest form of prayer. Libana sings a lovely version of this tune with Hebrew lyrics. Title: "*Lo Yisa Goy.*" Vocolot made a great recording that adds the 2nd half of "Vine and Fig Tree":* youtube.com/watch?v=-q9T3iiDOXA*)*

```
/ Dm        / C      / Am7       / Dm     / Dm          / C          / Am7        / Dm     /
/ i         / VII    / v7        / i      / i           / VII        / v7         / i      /
/ 1—.  -2 -1 / 7——— / 7—.  -2  -7 / 1——— / -1—   -2 -3 -5 / 4   3   2   1  / 7—.  -2  -7 / 1——— /
 Lai— la la  Lai—    Lai—  la  la  Lai—    Lai—   la  la la  Lai lai lai lai  Lai—   la  la  Lai—   *
==========================================================================================
/ Dm                  / C                 / Am7                 / Dm              /  (2x)
/ i                   / VII               / v7                  / i               /  (2x)
/ 5   -5  -4  -3  -4  -5 -3 / 4  -4  -3  2   7  / 4   -4  -3  -2  -3  -4 -2 / 3   -3  -4  5—   / (1st time)
 Lai  la  la  la- la  la-la  lai  la- la lah  lah  Lai  la- la  la- la  la-la  lai  la- la  lah—   (2x)
                                                                            / 3   -3  -2  1—   / (2nd time)

/ 5———              / 4———              / 4———              / 5———              /
/ 3———              / 2———              / 2———              / 3———              /
/ 1———              / 7———————————————— / 7———————————————/ 1———              /
Hey———————————      Ho———————————       Ho———————————       Hey———————————
==========================================================================================
```

[4 part round]

Laura

Joachim Fischer

(Substitute the name of your own beloved in this polyphonic Jazz Kanon: youtube.com/watch?v=3e_BKxA8I7g*.)*

```
==========================================================================================
/ GMaj7    Em7        / Am7          D7          / Bm7       E7     / Am7     D7          /
/ IMaj7    vi7        / ii7          V7          / iii7      VI7    / ii7     V7          /
/ -3   -3—.           / (--)  -4    -5   -6b  -5 -4   -3 /--     -3   -3—    / (--)  4  {  6     8    7  } /
 Lau-ra————                you're the girl of my dreams—  Lau-ra—          and  some-times it   *

/ 5—.              5     / 6—          7    -8    -9 /—       #8—      / -8   -4—.              /
 seems———          my    dreams—       will come  true——     oh——     Lau-ra————————          *

/ -7   3.   -6   -7   -8   -9 /-   9.    10       -9    -5  /—      7b   -6b   -5 /—.                b6    /
 Lau-ra— will you be mine? I—   pray     to   you———   Love me too————————————  Oh   *

/ -5   1.   (-) -2   -3   -4 /—    (-)   -5     -6   -8   / 7—    -5   -4  -3   -2 /--.     -1   1   2    /
 Lau-ra—   Day and night——      you're on  my  mind— Time af-ter time—    I'm  sing-ing   *
==========================================================================================
```

[4 part round]

Let Go and Move

Velma Frye & Candy Butler
(velmafrye.com)

(The parts of this round enter quickly, every 2 beats.)

```
     / Cm                  /  Cm                  /  Cm                  / Cm
      / i                  /  i   ( -1)           /  i                   / i
  1   / -5  -6  -5 -4 -3 -4 -3 -2  / 1   -5  -7   1    -3  -4  /  -5   5    -5   -7   -8    -8  -5  /  7    5   (-)
 With   all—*————————————  that has been take—  les-sons take les-sons and be  grate- ful

-8   8   / (-)  -8   8   (-)  -7   7   / (-)  -5  5   -4  -4  -3   / 5    (-)  -5    5   (-)    -5   / -5 -4 -3  1   (-)
Let go      Let go      Let go      Let go  Let go and move    move on      move on———      (With)
```

[2 part round]

Let It In Let It Go

Marie Summerwood

(*I've adapted the lyrics from Marie Summerwood's original. Her original words are italicized below.*)

```
        / Dm      Am            / Dm        Am        / Dm        Am      / Dm      Am
        / i       v             / i         v         /  i        v       / i       v
-1  -1 / 3   -3 -3 4   -4   -4 / 5     5   -4 -5 -4 -3 / -3   3   -3  2   4 / -3   1.  (--)
-5  -5 / 1   -1 -1 2   -2   -2 / 3     3   -2 -3 -2 -1 / -1   1   -1  7   2 / -1   5.  (--)
Let  it  in  let  it  go *round and round we  flow——   Weav-ing a  web of  sing-ing
                                                                            wo- men

-1  -1 / 3   -3 -3 4   -4   -4 / 5     5   -4 -5 -4 -3 / -3   3   -3  2   4 / 3—   (--)
-5  -5 / 1   -1 -1 2   -2   -2 / 3     3   -2 -3 -2 -1 / -1   1   -1  7   2 / 1—   (--)
Let it   in  let  it  go  round and round we  flow——   Wea-ving a web of  song—
                                                                            life—
```

[3 part round]

Long Is Our Winter

words: Eleanor Walker; music: trad.

```
==========================================================================================
/ G          D     / Em        B7        / C            G  (Am) / D    D7     G        /
/ I          V     / vi        III7      / IV           I  (ii)   / V    V7     I        /
/  3   -3 -3  2  2 / 1   -1 -1  7.     -7 /  6     -4 -6  1    6   / 5    4     3—      /
 Long is our win-ter dark  is our night— O  come  set  us  free  oh   sav-  ing    light—  *

/ 1   -6  -1  1   7 / 6   -4 -6  6  -5#  -5 / 6     -6  -1   5    4   /  3   -2 -5    1—      /
Long is our win-ter dark  is our night—  O come  set  us  free  oh   sav- ing—   light—  *

/ 1     -1  -3  5—  / 6  -6 -1   3.      -3 /  4     -4  -4  -4    3  -2 / -2. =1 -6  -7  1—    /
Come set us free— oh sav-ing  light—   O  come dwell a- mong us oh  sav——  ing  light— *
==========================================================================================
```

[4 part round]

A Million Nightingales

Linda Hirschhorn (lindahirschhorn.com)

```
==========================================================================
/ Am                  / Em       Am       /  F       G        / Am          /
/ i                   / v        i        / VI       VII      /  i          /
/ -5 -4  -3  -1  -3 -4  5  / -5  -4  -3  1.   -1  -2 /  3    3   -2 -1  -7 -2 / 1—.    (--)  /
  I—  have a mil—lion night—in-gales on the bran-ches  of—  my— heart—          *

/ -5 -6  -7  -3  8   8  / -7  -6  -5   4.   -8  -7 / 6    5    4    7    / 5—.   -8   -7  /
  I—  have a mil- lion  night—in-gales on the bran-ches  of   my   heart—. Sing-ing *

/ 10  -5 -6 -5 -6  10  /  9     8    -4  5.   /  8    7.    -6 -5 -4 / 5—.    -6  -5  /
  free————————dom  free————————dom—  free———————————— dom—  Sing-ing *

/ 8   -7  -8  -7  -8  5  / 5    1    (—)    /  8—.            7   / 8—.    (--)  /
  free————————dom  free-dom                free———————————— dom—          *
==========================================================================
```

[4 part round]

Misty Morning

John Krumm (johnkrumm.com)

```
==========================================================================
                                        *                                 *
/ Dm              / Gm        C        / Dm                / Gm     C      /
/ i               / iv        VII      / i                 / iv     VII    /
/ 1   -5 -4  3    1  / 4      4        2   7   / 3    -3  -2    1    5  / 6   6   7—        /
  On  a—  gray and  mis-  ty    mor-ning *  I    looked— out  u-  pon the sea——    *

/ 5    1     5—    / -6  -5  -4  -3   2—    /  3.     -4    5    -6 -5 / 4—.       (--)  /
  Sea birds cried—  soft— bree-zes sighed— *As—  you sailed a—  way———        *
==========================================================================
```

[4-part Round]

Neesa

A chant from the Seneca tribe (recorded by Libana)

```
/ D          / D          / D          / D       / D          / D        / D        / D    / D       / D   /
/ I          / I          / I          / I       / I          / I        / I        / I    / I       / I   /
/ 1   3  4  3  / 1—  5—  / 3   5   6  5  / 5— 3— / 1   3   4   3 / 1—  5— / 1   1   1— /——— / 1   1   1—/——— /
 Nee-sa nee-sa * nee—sa—* nee-sa nee-sa *nee-sa— * nee-sa nee-sa  nee—sa— gai wee oh———  gai wee oh——  *
```

[“*Neesa”* is the Seneca word for winter moon. “*Gai wee oh”* means “honoring the creator who is the creation”.]

[4 part round]

A Nice Pot of Tea

trad.

```
                                                  *                                                  *
        / D                        / D                        / D                        /  D                        /
        / I                        /  I                       /  I                       /  I                        /
-5  -6  -1 / 3b   -2 -1  (-)  -3  -2   -1 / -3b  -3  -2  -1   3    -2  -1  /  5    -4    -3b  5   -4 -3 / -5   -5  -4   -3b  5    -4 -3  /
 I  like a  nice  pot of    tea when I  wake up  in the mor*ning—  just  when  the sun  is  a   ris-ing and  a  dawn*ing—

      / (--)   8—          -8  -8 /--     -1   -1   -1  -1    (--)  / -5   -5  -4  -3b  5.    -5 /-  -5    -6   -7  1   (-5  -6  -1 /
             Won’t——     it  be—      just the tic-ket *      float-in’ on the sea—  sip—ping cups of tea *(I  like a)
```

Ocean Is the Beginning

Starhawk & Delaney Johnson

(This haunting round is most commonly sung as a two part call and response. Melita Doostan recorded a beautiful version with the title “Ocean.”.)

```
==================================================================================
                                    *
/ Dm              / C              / Dm       /  C       / Dm              / C                / Dm     / C     /
/ i               / VII            /  i       / VII      /  i              / VII              /  i     / VII   /
/ 1   -1   1   -2   3  / 4   -3 -2   7   2  /  1——     / (—.) 5  / 1   -1   1   -2   3  / 4   -3  -2   7   2  /  1——  / (——) /
O- cean is  the be-gin-ning— of  the* Earth——        The  O- cean is  the be- gin-ning— of  the * Earth—

/ 5—     3—    /  4—     3    2  / 1——     / (——)   / 5—     3—    / 4—     3    2   / 1——  / (——)  /
All—    life—  comes—  from the *sea——              All—    life—  comes— from the * sea——
==================================================================================
```

[3 part round] **Ocean Breath** Helen Greenspan

[3/4]

```
                                   *                 *                                 *                 *
/ Am        / D                 / Am      / D     / Am        / D                 / Am     / (D)     /
/ i         / IV                / i       / IV    / i         / IV                / i      / (IV)    /
/ 1  3  5  / 4  3    -1   -7 / 1—.    /—.     / 1  3  5  / 8  7    -7   -6# / 5—.   /—.     /
 O——cean  breath—  breath-ing * me————    * O——cean  breath—  breath-ing * me————   *

/ 8  7  6#  / 6#  5   4       / 3—.    / 1—.   / 1  3  5  / 4  3    -1   -7 / 1—.   /—.     /
 O——cean  breath———      breathe—  me——  O——cean  breath—  breath-ing  me————
```

[3 part Round] **Oh Be Joyful** Natalie Sleeth

(*Natalie Sleeth's original title and lyrics are in Latin: "Gaudeamus Hodie"*)

```
==========================================================================================
/ G          / Am          / G            / Am          / G            / C            / G   D7   / G        /
/ I          / ii          / I            / ii          / I            / IV           / I   V7   / I        /
/ 1  1  3  5 / 4  -5  4  -3  2  / 1  1  3  5  / 4  -3  2.  (-) / 1  1  3  5  / 8  -8  6  -5  4  / 3—  2—  / 1—. (--) /
Oh be joy-ful Oh be ju-bi-lant put your sor-row far  a-way.   Come re-joice let's sing to-ge-ther this hap—py— day—   *

/ 5—  5—  / 6  8  (—)  / 5—  5—  / 6  4  (—)  / 5—  8—  / 10  9  8  6  / 5  8—  7  / 8—. (--) /
Oh— be—  joy- ful      Oh—  be—  joy-ful      Oh—  be—  joy- ful  put your  sor-row— a- way—   *

/ 1——  / 2——  / 3——  / 4——  / 5——  / 6——  / 5  3  4  2  / 1— (—)/
Oh——  be——  joy——  ful——  oh——  be——  joy-ful on this day—  *
==========================================================================================
```

[3/4] **Onawa's Waltz** John Krumm (johnkrumm.com)

[3 part Round]

(Capo 2 frets, or replace the two low 4's with higher notes, as shown.)

```
==========================================================================================
/ C          / E7     / F          / C      / Dm     / G          / C     / C      /
/ I          / III7   / IV         / I      / ii     6 / V        / I     / I      /
/ 3—     1   / 2  7—  / 1.   -7   6  / 5—   5  / 6—   4  / 5  1  7  / 1—.  /--  (--) 5 /
 I've—  been  wai-ting—  all—  the  day  long— to  see—  the  stars  in  your eyes——.  My *

/ 5—.        / #5—.   / 6.   -5   4  / 3—.   / 4  5  6  / 5—  4  / 3—.  /-- (--) 2 /
 love—       come—  dance— with  me  now—  See  how  the  eve— ning  flies——  And *
                                      1
/ -1  -2  3  5 / 3—.  / -6  -7  1  4 / 1—  #1 / 2—  1  / 7  1  2  / 1—.  /—  (--) /
 as you sleep my dear—  know that I'll  be  near— to  hold—  you  when you a-  rise———
==========================================================================================
```

[3/4]
[3 part Round]

One by One

Michael Stillwater (innerharmony.com)

```
                                                  *                                   *                                 *
/ A        / D        / G        / D            / A    / D      / G        / D        / A     / D     / G    / D    /
/ I        / IV       / bVII     / IV           / I    / IV     / bVII     / IV       / I     / IV    / bVII / IV   /
/ 1   1  1 / 1  1  1  / 1    1  1 / 2   1   1   / 5—. / 6—   4 / b7—   7  / 7b  6  5 / 3— 5 / 4— 3 / 2—. /(—.) /
One by one e-v'ry-one comes to re- mem-ber we're* heal— ing— the world— one heart at a *  time————————
```

[4 part round]

Only That Day Dawns

words: Thoreau; music: Craig Green

```
  / Dm                    / C                  / Dm                  / C          /
  / i                     / VII                / i                   / VII        /
  / -1  -3  -1   -3   1   -5  -7 /-  -2  -7  -2  7—   / -1  -3  -1    3.   1  / 7—.     (--) / (1st time)
   On-ly that day dawns to which  we are  a- wake—. There is more day  to  dawn—      *  (2x)
  / -3  -5  -3   -5   3   -1  -2 /-  -4  -2  -4  2—   /  -3  -5  -3   5.   3  / 2—.        (2nd time)

7  /  5—.                5    / 4—.            4    /  5—.            7    /  2—.          (1st time)
The* sun——              is    but——            a    mor———  ning—  star——        *  (2x)
 2 /  1—.               1    / 2—.            2    / 1—            3—    /  4——        / (2nd time)
```

[4 part round]
[2/4]

Out Beyond

Words: Rumi; music: Joanne Hammil (joannehammil.com)

```
                    *                          *                  *                    *
/ D        / C        /  D            / C        / D        / C     /  D            / C     /
/ I        / bVII     /  I            / bVII     / I        / bVII  /  I            / bVII  /
/ -5   -6  1  /-  -7b -7  -2 /  -3   -3  -3  -1 /  -2   -2  2  / (-) -3   -3 -1 / b7—  / (-) -1  -1   -5  / 4—   /
 Out be-yond—  i- deas of * right do-ing and wrong do-ing *   There is  a  field— *   I'll meet you there—  *
```

[3 part round]

Put Everything In Order

Macrina Wiederkehr, Velma Frye (Velmafrye.com)

```
==========================================================================================
   / Am                / Dm                / Am          Em7      / Dm     Am
   / i                 / iv                / i           v7       /  iv    i
-1 / -1  -5   5—   (-) -1 /-1 -4  4—     -1  / 3.     -4   2.    -3 / 1—.          (-)     (2x)
Put   e-v'ry-thing—   in  or—der—     as   day—   be-gins—  to  fade———              (2x)  *
……..
   / 8—      8.      -8  / 8—      6—     /  5   -5   -6  4    5   /  4    -3 -2   1—     /  (2x)
    All——  things   are  pass—   ing—    mo-ment by mo-ment   breath by—  breath—
    All—— things    are  pass—   ing—    mo-ment by mo-ment   birth  to—  death—    *
……..
   /  1     2—      3   / -4   -5  6—    -5  -4 / 3  -2  -1   7.    -1 / 1—.        -1  -2   /
    Take  off—   that   cloak of fear— The re-vi- val  you seek— is  here——   And you

  /  3    -3  -2   3   -4  -5 / 6—   4.    -3   /  1    -1  -1   7   -7   -7 / 1—.       -1  -1  /
   know you are dy- ing to live———   You  know you are dy—ing  to live——  * So put  everything….
==========================================================================================
```

[3 Part Round] **Round and Round We Turn / Dance For the Nations** John Krumm

("Dance for the Nations" is John Krumm's title for this round. A variation on the lyrics is printed in italics.)

[2/4]

```
==================================================
/ Dm                / Gm        / A7            / Dm        /
/  i                / iv        / V7            / i         /
/ -1     -2   -3   -1 / 4   -3  -2  /-   -1  -7# -4  / 3    1   /
  Round and round we turn  we hold— each  o-ther's hands and *

/  5          5      / 6     -5  -4  / 4       5      / 5.     -5   /  ]
weave       our-     selves in  a   cir————      cle—  The *
weave       our      lives  in  a   cir————      cle—  Our *

/  3       1        / 1.       -7  /  6       -5 -7# / 1    3     /
  time     is         gone—    the  dance    goes—   on——    *
  love     is         strong— the  dance    goes    on——    *
==================================================
```

[3 Part Round] **Russian Alleluia** traditional

[3/4] *(This melody has also been set to Hebrew lyrics with the title "Haschivenu")*

```
================================================================
/ Am       / Dm       / Am       / Dm       / Am       / Em7      / Am      / Am   /
/ i        / iv       / i        / iv       / i        / v7       / i       / i    /
/ 1.   -2  3  / 4.  -3  2  / 1.  -2  3  / 4.  -3  2  / 1.  -2  3 / 4.  -3  4  / 5. -3  1  / 5—.  /
  A—— le-  lu——ia   A——le-  lu——ia   A———  le———— lu——— ia—  *

/ 5—.      / 6—.      / 5—   8  / 6—.      /  5—   8   /  9.  -8  9 / 10—.    /—.    /
 A———  le———— lu———  ia——      A—  le-   lu———  ia————  *

/ 10. -9 8  / 8—.      / 10. -9  8   / 8—.    / 10.  -9  8  / 5—.      / 8—.     /—.    /
 A———— men——    A————  men—    A———————— men————   *
================================================================
```

[3 Part Round] **Russian Lullabye** traditional

(*This piece is similar to the"Russian Alleluia." It's in 4/4 instead of 3/4 time. Libana recorded a beautiful version of this.*)

```
=====================================================================
/ Am        Dm        / Am        Dm        / Am        Em7       / Am                /
/ i         iv        / i         iv        / i         v7        / i                 /
/ 1    -2 -3   4   -3  -2  /  1    -2 -3  4   -3  -2  /  1    -2  -3  4    -3  -4 /  5    -3 -1
5—      /
Ooh  ooh—  Ooh  ooh—  Ooh ooh— Ooh  ooh—  Ooh ooh—  Ooh  ooh— Ooh  ooh— Ooh——  *

/  5    8      6    -5  -4  /  5     8     6    -5  -4   /  5    -7# -8  9    -8   -9  / 10   -8 -5   10—   /
Ooh  ooh   ooh  ooh—  Ooh  ooh  ooh  ooh—  Ooh  ooh— Ooh ooh ooh  Ooh  ooh— Ooh—  *

/ 10—       8—        / 10—        8—         / 10  -8  -5    7    -6  -7   / 8——                /
 Ooh——   ooh——    Ooh——     ooh——     Ooh ooh— Ooh  ooh—    Ooh————      *
=====================================================================
```

[4 part round]

See the Wind

Source Unknown

```
                                                
```

[2 part round]

Surrender

Ana K. W. Moffett

```
=====================================================================
/ Dm                    / Dm                / C                 / C              Dm    /
/ i                     / i                 / VII               / VII            i     /
/ -1  -1  -1  -1  1     -1   -5 /-   -5  5     -3 -2  1  / -7  -7   7   7     7  / -7   -1   2   1—   /  (2x)
 Step in-to the flow and then— I  let— go— I   o- pen my mind my  heart and my soul—   (2x) *
……................................................................................................
/ -5—.                  -5  / -3 2    -1—        / 4—.               5  / -3  2    -1—          /
 I————                  sur- ren——der——          I————          sur- ren——der————

                                                / -4 -4   4    4    4    / -4    -5   6    5—       /
/ 5—.                   5    / -3 2   1.       3    / -2 -2   2    2    2    / -2    -3   4    3—       /
 I————                  sur-   ren— der—       I    o-pen my mind my   heart and  my  soul——  *
=====================================================================
```

[2 part round]

Swinging Along

Source Unknown

(Singers can switch parts with each repeat if desired)

```
=============================================================================
                / C                 / C                 / G7                    / C
                / I                 / I                 / V7                    / I
{ -5   -5   -5 }/ -1—        -1 -3 -1  / 5—.     {-5  -5  -5} / 2—          4—          / 3—.
 Swing-ing a-  long——    the o-pen road—   un-der  a   sky——      that's—       clear————
                Swing-ing a-long the   o-  pen road——    Swing-ing  a-long un-der a   sky that's clear
        (--)   /  3    -1   -1  5   1   / 3   1    5—       /  4    -2   -2  7  {-5- -5 -5}  / 1    3     5
=============================================================================
              / Dm                / Dm                / G7                / G7
              / ii                / ii                / V7                / V7
{-6   -6  -6}/ -2—         -2   -4 -2  / 6—.        -6  -6 / 2—      3    2    / 5—.
Swing-ing a- long——    the   o-pen  road——   in the fall——   of   the    year————
               Swing-ing  a-long the    o-  pen road——   all  in the fall in the   fall  of  the year
      (--)    /  4    -2   -2  6    2    / 4   2    6—       / 5   -5 -5   5   -5  -5  /  5   -4  -4   3
=================================================================================================
 G            /  C                Am                / Em        E7      A7     / D7        G7          / C                  /
 V            /  I                vi                / iii       III7    VI7    / II        V7          / I                  /
{-5   -5  -5}/ 1    { -7    -7  -7 } 6   {  -5    -5  -5 }/{3    -3} { 2  -2  } #1  6  / 2   -6  -1  7   -5   -2  / -1—   { -5   -5   -5 }/
Swing-ing a- long Swing-ing a- long Swing-ing a- long the    o- pen  road—  All  in the fall of the  year— (Swing-ing a-)
Swing-ing a- long  Swing-ing a- long Swing-ing a-  long the  o-  pen  road—  All  in the fall of the  year——
{-2    -2  -2}/  3   { -3    -3  -3 } 3   {  -3    -3  -3 }/{ 5   -5 }{5# -5 }  6  n5  / 4#  -4  -4  4n  -4 -4  / 3—.        (--)        /
=================================================================================================
```

> *There is an almost sensual longing for communion with others who have a larger vision. The immense fulfillment of the friendships between those engaged in furthering the evolution of consciousness has a quality almost impossible to describe.*
>
> Teilhard de Chardin

[4 part round]

Thank You Mother Earth

source unknown

```
                                                *                                *                  *
/ D                  / A   (or Em7)             /  D                / A          / D      /  A        /
/ I                  / V  (or ii7)              /  I                 / V         / I      /  V        /
/ 1      1    -1  1.  / 2—      1      2        /  3    3  4   3     / 2  1—  7 / 1——— /—.     5  /
Thank you Mo-ther Earth—   for    the          * beau-ty I   have   seen—  to- * day———————  and *

/ 5  5    5    -4  -3 / -4  4.   -4  -4  -3   -2   / -3  3.   4    3    / 2   1  1  7 / 1———/—.  (--) /
 I give thanks to the ma-ny   be-ings who have*gi-ven  of  them-sel-ves in this  way———
```

[2 part round]

There Is No Time

Veronica Appalonia (arranged by Kellianna)

(*Kellianna's recording on Youtube is rich with additional counterpoint and harmony*.)

```
==============================================================================
     / Dm      Am       / Dm     Am        / Dm    Am      / Dm   Am
     / i        v       / i       v        / i      v       / i     v
 2   / 3   5    4    2  / 3—.          2   / 3   5   4    2  / 3—.
 5  / 1   3    2    7  / 1—.          5  / 1   3   2    7  / 1—.
There is   no   time *but now———   there  is   no place but  here———
                 There  is  no  time  but  now—        there  is  no  place
                 5    / 1   7    5     7  / 5—.          5   / 1   7     5
==============================================================================
-5  -7 / 8   8    7    7   / 5—.          -5 -4 / 3   5   4    2  / 3—.          2    /
-3  -4 / 5   5    4    4   / 3—.          -3 -2 / 1   3   2    7 / 1—.          5   /
 In the sa-cred  we  do   stand———  In  a   cir-cle hand in   hand——  (There is no time but..)
 but     here——   In the sa- cred  we   do    stand—   In a  cir-cle hand in     hand——
7    / 1—.        -3 -4 / 1    2    3     2    / 3—.     -3 -2 / 1   7    5    7    / 1—.
==============================================================================
```

[3-part Round]

This Moment Brings Us

Tim Hartnett

```
==============================================================================
/ D                        /  A                        / G              .    / A                    //
/ I                        /  V                        / IV                  / V                    //
/ (-) -1   -1     -1  1      2  / (-) -7  7   -7. =7  =7   =1  / (--) -6  -6    6   (--) / (--) -7  -7    7  -7 -1 // (2x)
    This mom-ent brings us      the love of the god-dess      Mo-ther Earth          Mo-ther O-ce-an   (2x) *

/ 3——                      / 2——                      / -1   1.      (-- )  1  / 2——                  // (2x)
 Now————————          now————————          Mo-ther—        Mo-ther————————          (2x) *

/ 5——                      / 5——                      / -4  -4—        (--)  / (--) -5   -5   5   5    //  (2x)
Now————————          now————————          Mo-ther—                Mo-ther O- cean    (2x) *
==============================================================================
```

[3-part Round]

This Pretty Planet

Tom Chapin and John Forster

```
==============================================================================
/ D                  / Em                    / A                          / Em  D          /
/ I                  / ii                    / V                          / ii    I        /
/ -5  -1   -2  2    3.  / -6  -2     -3     4.  (-) =4   =4 /-3  -2 (-)  =4  =4 -3  -2  (-)  =2   =2 / 2   -1  1—     (-) /
This pret-ty pla-net   spin-ning thru space   you're a gar-den,   you're a har-bor  you're a   ho-  ly place—    *

/ 5—       5—          /-5  -4  -3   2—        (-)   /  -2  -1  -7       7.      -7        (-)  / -6  -7  -1  5—   (-) /
 Gol——  den——      sun go-ing down—          gen-tle blue    gi——ant          spin us a-round— *

/ 3—    5     3   / 6—.                  (--)        / 5—                5.          -4   / 4     -3   3—    (-) /
 All—  thru   the   night———                          safe——          til——      the   morn-ing light—    *
==============================================================================
```

[4 part round]

To See a World

words: William Blake; music: Craig Green

[3/4]

```
                                                  *                                                  *
==================================================================================================
      /  G            / D             / Am7          / C            /  G            /  D           / Am7       /  C
      /  I            / V             /  ii7         / IV           /  I            /  V           / ii7       / IV
(-) -6  / 5—      5    / 5—      -5 -5 / 4—       4    / 4—      4    /  3     3—    /  2   2   2   / -2   -1— /—
    To  see—     a     world—  in a  grain—   of   sand—  * and   Hea- ven—     in  a  wild  flo-wer———  *

-4  /  3.       -3 -3 -3 /  5—     -5  -5  /  6.      -6   6   / 6—      -8   -8 / -8  -8   8—   /  7—      7   / -8  -6—   /—
To   hold—   In-fi-ni - ty—    in the  palm— of  your  hand— and  E- ter- ni- ty—    in—    an    hour————  *
==================================================================================================
```

[3/4]

[3 part round]

Together Again

John Krumm (johnkrumm.com)

```
==================================================================================================
   / G          / D          / G          / D          / Em         / Bm7      / G          / Am          / G       /  D
   / I          / V          / I          / V          / vi         / iii7     / I          / ii          / I       /  V
5  / 3   5   1  / 2—      5   / 3   5   1  / 2—     5    / 3—.        /—     4   / 3   1   5   / 4—       5     / 3—.   / (--)  3
To-ge-ther a-  gain—   to- ge-ther  a -  gain— we're home————   To-  ge- ther a-  gain—   we're  here—       oh    *

2   / 5—.    / 7   1     2     / 5—.       / 7   1   7   / 6—    1   / 7—     2   / 5—.       /  2     1     7   / 5—.   /  7   1
my  love—  See how you've grown—   Me-mo-ry   froze— you fast— But  now—      time moves a- long— Let's have*

2  / 1—    3  / 2—.          / 5   1   3   / 4   3   2   / 1—    6   / 5—.       / 5    1    3   / 4     3     2   / 1—.   / 5—
a   toast— to  time——     Soon we will  go  on our sep'— rate  ways—    know-ing the  fu-  ture  will  find—    us—   *
==================================================================================================
```

[3 Part Round] **Treeplanter's Round** Dorothy Attneave Jackson
[3/4] (*Recorded by Libana, available on Youtube.*)

```
                                                  *                                   *                                   *
/ C        / F        / Am      / Dm      / C        / F      / Am     / Dm     / C      / F      / Am     / Dm     /
/ I        / IV       / vi      / ii      / I        / IV     / vi     / ii     / I      / IV     / vi     / ii     /
/ 8   6  5 / 6   8   6 / 6—   5 / 6—.    / 3—     2 / 4— 3 / 4— 3 / 4— 3 / 1—.   / 6—.    / 1—. / (—. ) /
 Sing oh you  fall-  ing  rain  dance  oh  snow— * Swell— you  ri—ver ri—ver  ri—ver * Blow— wind—  blow—
*
```

[2 part round] **The Truth** Macrina Wiederkehr, Velma Frye
(velmafrye.com)

```
                                                                  *
/ C7        / C7        / C7        / C7        / C7      / C7        / C7      / C7     /
/ I7        / I7        / I7        / I7        / I7      / I7        / I7      / I7     /
/ (--) 1  1  1  / 1.  -1  1.  -1 / 1  1  1—  / (--) 1  3  5 / b7——  / -6b  -5  4—  3 / 5——  / (——)  /
      I  will be- lieve the truth  a-  bout my-self—  No mat-ter  * how——  beau-ti-ful— it  is——
                                                                  /  5——  /  -4  -3  2—  1 / 3——  / (——)  /
```

[2/4] **Ubi Caritas** Jacques Berthier, M. Praetorius, Suzanne Toolan
[*This 3-part round comes from Taize, a Christian community in France.*]

```
==========================================================================================
/ C     G     / Am     / F   A7 / D   G / C     G     / Am   / Dm     G        / C     /
/ I     V     / vi     / IV VI7 / II  V / I     V     / vi   / ii     V        / I     /
/ -3 -3  -2 -2 / 1 (-)  -1  / 4   3   / 2—   /-3 -3  -2 -2 / 1—   /-6  -6  {-7 -6 -7 }/ 1—   /
  U-bi  Ca-ri-tas     et   a——  mor—  U-bi  ca-ri- tas—  De- us  i——bi  est— *

/ -1 -3  -5 -5 /-1 -2 -3 -3 / 6   3  / #4  5  /-5 -6 -7 -7 / 8   6  / -6  -6   -5  -5    / 3—   /
  U-bi Ca-ri-tas——  et  a——  mor—  U-bi ca-ri-  tas—  De- us  i-  bi    est—  *

  U-bi  Ca-ri-tas      et  a——  mor—  U-bi  ca- ri- tas—  De- us  i -  bi     est—  *
/ -1 -1  -5 -5 / 6   (-)  -5  / 4   6  / 6  5  /-1 -1 -5  -5 / 6—  / -6  -6  -5  -5    / 5—   /
==========================================================================================
```

("Wherever there is caring and love, there is God.")

[3 part round] **Wendeya Ho** Cherokee Morning Song

[Mahaelani Uchiyama recorded a beautiful version of this chant that can also be sung as a 2 to 3 part round.]

```
                  *                  *
      / D                / D                / D                / D                / D
      / I                / I                / I                / I                / I
-5   -8 / 8  5—     -3   -3 / 2  1—     -5   -4 / 3    -5  -4  3    -1  -3 / -3 -5  =6  =5 -5  =6  =5  -5  3  / 5  3—
-3   -5 / 5  3—     -1   -1 / 6  5—     -3   -2 / 1    -3  -2  1    -6  -1 / -3 -5  =6  =5 -5  =6  =5  -5  3  / 2  1—
Wen-de-ya  Ho— * Wen-de-ya Ho— * Wen-de-ya  Wen-de-ya  Ho ho  ho ho  he-ya  ho he-ya ho Ya  ya  ya—
```

Freely translated: "A wen'" (I am), "de" (of), "Yauh" (the Great Spirit), "Ho" (It is so).
Written as: A we n' de Yauh ho (I am of the Great Spirit, Ho!).

[4 part round]

Weaving Our Lives

Alexa Sunshine Rose
(alexasunshinerose.com)

(*Alexa Sunshine Rose sings this haunting round in the key of Am. It fits my voice better in Cm.*)

[3/4]

```
                                 *                        *                        *                        *
/ Am      / Em7              / Am       / Em7        / Am       / Em7          / Am            / Em7     /
/ i       / v7               / i        / v7         / i        / v7           / i             / v7      /
/ 1—  5 / 4.    -3  -2 -1 / 1—.     /--   (—)     / 1—   8 / 7.    -5  5  / 5    4   3  / 3—.     /
We—  are  weav—ing our— * lives————              * We— are weav—ing our * hearts and our minds—

/ 5—  5 / -5  -4  3   4  / 3    2    1  / 5     5  5 / 3—.   / 7—.        / 1—.          / (—.)    /
We— are  weav—ing  the  bright and dark threads of our  jour—— neys——        through——
……————————————————————————————————————————————————————————————————————————————————————————————
/ 1—  5  / 4.    -3  -2 -1  / 1—.     /--   (—)     / 1—   8  / 7.    -5  5  / 5    4   3  / 3—.     /
 We—  are weav—ing our—  lives————                 We—  are  weav—ing a  blan-ket  of   light—

/ 5—  5  / -5  -4  3  4  / 3   2   1  / 5    (—)   / 3—.      / 7—.        / 1—.          / (—.)    /
 We— are  weav—ing  a  bas- ket  to  hold            all——     that's——      true—
```

[3 part round]

What Are You Afraid Of?

Mary Buckley (whatareyouafraidof.org)

(*The "Earth My Body" chant is an optional counterpoint to add to this haunting round.*)

```
==============================================================
/ Am              / Am              / Fmaj7           / Em4          /
/ i               / i               / VImaj7          / v4           /
/ 1   3   3   3   / 3  -2 -1  7  1  / 5   5   7.    -6 / 5—    5   7  /
 What are  you  a-   fraid—   of—?   What do  you—  de-sire—?  Life is  *

/ 8.   -8   8   7  / 8—    5   7   / 8.   -8   8   7  / 8—    (—)   /
brief— be-yond be- lief—  Life  is   brief— be-yond be- lief—         *

/ 10—   -9 -8  7  / 6   5—.        / 6—     5   7  / 1——          /
Dive—   in-to  the  wa-ter——       Walk—  thru  the  fire——        *
==============================================================
 *Earth my  bo- dy  Wa-ter my blood— Air  my  breath  and  Fire my  spi—rit*
/ 1   1   7  1  / -1 -1  1  7—  / 1   1   3   4  / 5   5  -4 -3 1  /
```

[4 part round]

Wind In the Tree

A. C. Harwood

```
                          *              *                 *              *
/ Dm                  / Dm          / Dm              / Dm          /
/ i                   / i           / i               / i           /
/ 5   -4 -4   3   2   / 1—.    4   / 3   2    5   7  / 5—.   (--)  /
Wind in the tree blows* loud—  for * sum-mer's last—  * song—      *

/ 5   4   3   2   / 3  2  1—  / 1   -1  -1   1   5  / 1—   (--)  /
 Thresh—ing  the   boughs——  pelt-ing the leaves a-  long—
                                        -5  -5
```

[3 part round]

Wind In the Pipes

Meg Davis

[3/4]

```
                          *                          *
/ Am                    / Am                       / Am                       / Am            /
/ i                     / i                        / i                        / i             /
/ 1     -2    3    -4  / 5        -7    8     -7 / -5  -4   -3   4     -2   / 1.      8   -9 /
 Wel—come to— a  * moon— filled night— of * stra-nge and won—drous tales—  of—

/ 10   -9     8      -7  / 5    -7    8      -7   / -5  -4   -3   4     -4#  / 5.      8   -9 /
  an—cient kings— and mys—tic  rings— and    ships— with paint—ed    sails—  of—

/ 10    -9    8      -7 / 5   -7    8      -7    / -5  -4   -3   4     -4# / 5.      8   -9 /
 how— I  came—   to   be—    here—   and    where—  I   wish— to    go—    and—

/ 8    -7    5     -4 / -5  8—            -7     / -5 -4   -3    4     -2    / 1—.          /
  all— my deep—est  sec-rets———     which    you—  will  come— to    know——.
……————————————————————————————————————————————————————————————————————————————————————————

  Set—tle  back—   and dream— a while— and come—    a-  long—  with me—     We will
walk—  the an—   cient   for—— est—     and sail—     the deep—  blue sea—     Oh—
lend— your hearts— for   where— I lead— there's much— we have—  to   see—    From—
what— we   are— this   mo-ment—      to     what—  we   hope—    to  be——
```

[5-part round]

Winter Solstice Round

Becky Reardon

Capo 3 or sing in D minor

(beckyreardonmusic.com)

[*Listen to Becky Reardon's beautiful recording of this round on her CD Follow the Motion.*]

```
                                                  *                                  *
==========================================================================================
/ Am      Dm       /  Em7          Am     /  Am     Dm       / Em7    Am          /
/ i       iv       /  v            i      /  i      iv       / v      i           /
/ 3—      1    -1 -1 / -7   -5  -5  -7    1—     /  5—      6—      / 7    5    5    (-)  -5   /
Deep— down in the bel- ly  of  the   night—  * dream— deep—   win-ter dreams    and  *
                        -7   -7  -7  -7    1—     /  5—      6—      / 7    5    5    (-)  -5   /

/ 8    8—     -8 -8   / 9     -8   -7     5—     / 3—.        -1  -1  /  3——                / 1—.     -1 -1 / 1——     /
 Lie  safe—   in your grand-mo-ther's arms—.* Still——    as  a   seed————————     * Still—— as a  seed——   *
/ 1    1—     -1 -1   / 2     -1   -7     5—    /
==========================================================================================
```

> *Time is a river which carries me along, but I am the river; it is a tiger that devours me, but I am the tiger; it is a fire that consumes me, but I am the fire.*
>
> Jorge Luis Borges

[3 part round] **Yonder** Georgia Sea Islands Spiritual

(*There are many variations on this traditional song. I learned this round arrangement from Mixed Nuts, a vocal group. The italicized third line is as long as the first two lines, it just takes up more space on the page*.)

```
==========================================================================================
/ D          / D          / D          / A7          / D          /  D          /  D          / Em7    D7      /
/ I          / I          /  I         / V7          / I          / I           /  I          / ii7    I       /
/ 1—   5  6  / 1—   5  6  / 1—   5  6  /  5.     -5—  / 1— 5  6  / 1—   5  6  /  1  -1 -1 -6  5.  / -1  6   5.   (--) /
 Yon—der—  Yon— der—  Yon—der—  Yon—   der—   Yon-der— Yon—der—  Sun  is a  ri-sin'  in my  soul—

/ 5——     / 5——     / 5——     /  4   -4 -4   5   4  / 5——     / 5——     /  5  -5 -5 -4  3.  / -5  4   3—   (-) /
 Sun——    Rise——    Sun——    Rise o-ver yon-der Sun——  Rise——    Sun  is a  ri-sin— in my  soul—   *
==========================================================================================
/ D                    / D                    / D                    / A7                  /
/  I                   / I                    / I                    / V7                  /
/ -1  -1   -6   1—  (-) / 3   -3 -3  -2   1.  / 3   -3 -3  -2   1.  / -5  6   5—     (-)  /
 Yon-der come day—     Day is  a  break-in—  Day is a break-in'  in my  soul—

/ D                    / D                    / D                    / Em7   D        /
/ I                    / I                    /  I                   / ii7   I        /
/ -1  -1  -6   1— (-) /  3   -3 -3  -2   1.  /  3   -3 -3  -2  1.  / -3  2   1—   (-)  /
Yon-der come day      Day  is a  brea-kin—  Sun  is a  ri-sin'  in my soul—      *
……————————————————————————————————————————————————————————————————————————————————————————
```

Despite current ads and slogans, the world doesn't change one person at a time. It changes as networks of relationships form among people who discover they share a common cause and vision of what's possible.

This is good news for those of us intent on changing the world and creating a positive future. Rather than worry about critical mass, our work is to foster critical connections. We don't need to convince large numbers of people to change; instead, we need to connect with kindred spirits. Through these relationships, we will develop the new knowledge, practices, courage, and commitment that lead to broad-based change.

Meg Wheatley

Chapter 8: The Book of Rounds

"The Book of Rounds" is a collection of 21 original contemplative rounds, composed by Julie Flanders and Emil Adler, performed by the October Project. To learn more about the October Project, and to purchase sheet music and choral arrangements of these rounds, visit octoberprojectmusic.com.

[4 part round] **Beauty** Words: Julie Flanders; Music: Emil Adler

(*Note that this transcription is in the key of G so the opening 3 is a "B." The October Project recording is in the key of Eb.*)

[3/4]

```
                                  *                          *                                  *                                  *
/ Em7   (C)    / G              / Em7    (C)  / G          /  Em7    (C)  / Gmaj7            / Em7        (C)   / G          /
/ vi7   (IV)   / I              /  vi7   (IV) /  I         /  vi7   (IV) / Imaj7            /  vi7       (IV)  / I          /
/ 3—    -2  -3 / 2   1  -3  -4  /  5—    -4 -5 / 4   3—   /  1   8   5  / 7   5   -1  -2   / -3 -5   3    5    / 5   1—   /
 See— your  re-flec-tion  in the * eyes— of  a   chi-ld—   *  Free of  the   sha-dows of your * in-no-cence and   beau-ty— *
                                                           /  1   1   5  / 7   1
```

[4 part round] **Believe** Words: Julie Flanders Music: Emil Adler

[3/4] (*The October Project recording is in the key of C minor.*)

```
                                                  *                                                                  *
==========================================================================================
/ Dm      / Am      /  G            / G       / Dm            / Am        / G        /  G        /
/ i       / v       / IV            /  IV     / i             /  v        / IV       / IV        /
/ 1—   3  / 7—   2  / #6.   -4  -6  -7 / #6—  (--) /  3—        5     / 2——   4  / 1—.     / (--) 3   4  /
All— you  are—  and  all— you'll e-ver  be——    * E————  v'ry   thing—  to   me———     You are *

/  5—   7  / 4—    #6  / 5—      4   / 1—.     /  -1  -2  -3  -4  5  /--  -7  -1  2  / 4—.     / (--) 1   1  /
 So— much more— than you——  be-  lieve——  * May-be you will see— You can be  free———    Af-  ter *
==========================================================================================
```

[4 part round] **Deep** Words: Julie Flanders Music: Emil Adler

[3/4] (*The October Project recording is in the key of E.*)

```
                                                                                *
==========================================================================================
/ G                  / Am              / Em              / C              /
/ I                  /  ii             /  vi             / IV             /
/  3.        -2   3  /  4     3     2  /  3.     -2   -1  -5  / -5  6———   (-) /
Deep—      in  the   si—lence   so   per— fect  and—  slow———        *

/  -1  -5  5   -1  -5  / -6  -1  1   -1  -7b / -6  -1  1   -3  -1 / -3  -4  3      4   /
Hold-ing you  like a  me-lo-dy some-one sang to you  long a-  go————  As  *

/  -5  -3  3   -3  -3  / -2  -3  -4  -5  4   /  -3  -1  -1  -7  6  / -1  -6  -6  -5  4  /
 beau-ti- ful  as  the  song in-side of you  Hear the me-lo-dy  Feel it  guid-ing you *

/  3   1—        / 4   2—        /  3     5   1   /  4    1    2   /
 Al-  ways—      home- ward—      Lead-  ing  you   here  Where  I'm  *  Deep— in the…
==========================================================================================
```

[4 part round] **Earth** Words: Julie Flanders Music: Emil Adler

[2/4] (*The October Project recording is in the key of E minor*.)

```
                                                  *                                                                  *
==========================================================================================
                                                  *                                                                  *
/ Am        / Am       / D        / D       / Am                / Am        / D        / D        /
/ i         / i        / IV       / IV      / i                 / i         / IV       / IV       /
/ 5.     -6# / 7     5  / #6.   -5 / 4—    /  3.            -4  /  5      3  / 1    4  / (--)  #6  /
Small— and bright and beau— ti-  ful——— * Mov———      ing  through the  dark-ness        A   *

/  8    -8   -8 /--    5   / 8   -8   -8 /--   #6   /  -8    -7   -5   -4 / 3   -3   -1 / 4    (--) / #6    4   /
Breath of  blue—  em-  bra-cing you—  You * shim-mer with the se-  crets of  life        You're so  *
==========================================================================================
```

[4 part round] **Eden** Words: Julie Flanders Music: Emil Adler

(*Note that this transcription is in the key of G so the opening 5 is a "D." The October Project recording is in the key of C#.*)

[3/4]

```
==========================================================================================
                                                                  *                                                  *
/ Bm     C   / G        Em  / D          G   / C          / Bm       C    /  G        Em  / D    G  / C          /
/ iii    IV  / I        vi  / V          I   / IV         / iii      IV   /  I        vi  / V    I  / IV         /
/ 5—     6   / -3  5.   8   / 7.      -5  3   / 6—.       / 3—      -4  -5 / 1     3   6   / 5—  1  / 4—    -6 -6 /
 In—    this  gar-den—  I   know— who you  are———     * Blood—  in  the  dust  of   a   fal— len  star—  If we *

/ 5.    -7  8   / 5—     -3 -3 /  2.      -2   3   / 4—     -9   -8  /  -9 -10  10    8   / -9 -10  10   8   / 9.  -8   8   / 8—.      /
Choose to let  go—     If we choose   to  for- give—  We can*  com—fort  each  o—  ther and  start—  to  live———    *
==========================================================================================
```

[2 part round] **Found** Words: Julie Flanders Music: Emil Adler

(The 1st line of this round is in 2/4 time, while the 2nd line is in 3/4 time, except the last 2 measures return to 2/4!)

```
                                                                                                                *
==========================================================================================
/ Gm       / Gm          / D        / D              / Eb       / Eb             /  D       / D             /
/ i        / i           / V        / V              / VI       / VI             /  V       / V             /
/  3    8   /--    -3   -4  /  2    #7   /--    -2    -3  /  1    6   /--   -4.    =3   /  2—    / (-)  -2   -3   -4  /
 Find  me———   where you left   me———   Where you  kept   me———   in—   your   heart—      And  in   the *

/ Gm              / Gm      D        / D              Eb  / Eb                    /  D       / D             /
/ i               /  i      V        / V              VI  / VI                    / V        / V             /
/ -5.  =6  5   -3  -4 / -5.  =6  5   -4   -5 / -6   -5   -4  -5   3   / -4  -3   -2  -3  -2.  =1  / 7___  5   / (-)  -7  -1   -2   /
Part   of me  that is part   of  you  I'll be wait-ing for you here  Lea-ving all the fear be- hind  me      Un- til  you  *
==========================================================================================
```

[2 part round]

Grace

Words: Julie Flanders Music: Emil Adler

```
==========================================================================================
                                                                                  *
/ D                / G                  / D                / G9                 /
/ I                / IV                 / I                / IV9                /
/ 1—     5   1  / 1    6   (--)  4    / 3—     2   3   / 5—    1    (--)  /
  Now— in  this  mo- ment       it's  time—   to  start  o——  ver        *

/ 5—    4    5   / 3    1    6    1    / 1   7    5   3  / 6.   (-) 1    2    /
  O——pen  your heart you know there's no-thing to  for- give     Start-ing  *
==========================================================================================
```

[2 part round]

Home

Words: Julie Flanders; Music: Emil Adler

(The October Project recording is in the key of F.)

```
==========================================================================================
                                        *                                  *
/ C (or Am)    F       / C                / C          F       / C          /
/ I  (or vi)   IV      / I                / I          IV      / I          /
/ 1      3     2   1  / 5——              / 3    5    4    3  / 3——        /
 When  you're far   a-   way——          * When you  feel  a-   lone———  *

/  5    3    6     5   / 3   1   4    3   / 1   5    5    1   / 1——       /
When the whole world  has be-trayed you   I   will   be   your   home———
==========================================================================================
```

[4 part round]

Joy

Words: Julie Flanders; Music: Emil Adler

```
==========================================================================================
                                                *                                    *
// Am                / G              Am          // Am                    / Em7      Am          //
// i                 / VII             i          // i                     / v7        i          //
/ -1    -2  -3  2   1.    / -2   -1   -7    1—      (-)  /  -3  -4  -5  4    3.      /  -4  -3 -2   3.      1      /
Dance in  a  cir-cle—   clap-ping our   hands—      *  Life  is  a  cart-wheel—  life is  a   hand—stand  *

/ (-)  -7   7   7   7   / (-) -7  -7   -7  -7  -6   5    / (-)  -5  5   5    5.      / -4  -3  -2   1.     (--)  /
     For  no  rea- son       a- maz-ing hap-pi- ness  *     For no  rea-  son—    cra-zy with joy—        *
==========================================================================================
```

> *Fear is now a compass. The noise in our head—the resistance—is a compass. It tells us when we are onto something—when we are about to do something important or personal or real; when we're about to do something that might make a difference.*
>
> Seth Godin

[2 part round] **Know** Words: Julie Flanders; Music: Emil Adler
[2/4] *(The October Project recording is in the key of B.)*

```
==========================================================================================
                                                *                                       *
/ G        / (D)          / Bm7    / Bm       / G            / (D)        / Bm7    / Bm    /
/ I        / (V)          / iii7   / iii      / I            / (V)        / iii7   / iii   /
/ 8      8 / 9      7     / 6    5 / 5—       / 3      5     / 7      5   / 2    3 / 3—   /
 Where you  are    and    where you  go——     * Sky    a-    bove   you   earth be- low—— *

/ 5    3   / 5    -5  -6  / 7    5  / 7    -7  -8 / -9 -10  -9    -8 / 7   -7  -8 / 9—   / 5   5 /
 You  will  leave more than you can  know But no  mat-ter where you go  you will know—  I  am  where you are and...
==========================================================================================
```

[4 part round] **Light** Words: Julie Flanders; Music: Emil Adler
[3/4]

```
==========================================================================================
                                                *                                       *
/ C          / C9        / F          / Bb        / C            / C9         / F        / Bb        /
/ I          / I9        / IV         / bVII      / I            / I9         / IV       / bVII      /
/ 5—     7   / 9—     7  / 5   4—     / 8   6—    / 3    3    5  / 5    3    5 / 6—   6   / 6   4.   -1 /
Light—  will move— thru  bro-ken—    pla-ces—   * Soft- en  the  ed-  ges  of  emp— ty   spa-ces— You *

/ 1     2   3  / 7  5.    -3 / 3    -1 -2  3  / 4—    3  / 3   5.    -5 / 3    5.    -5  / 1—   -6  -1 / 2   4.   -6  /
Breathe in the  feel-ing— and move in-to the night— A * mo-ment— em-brac-ing— what time—  is  e- ras-ing— The *
==========================================================================================
```

[4 part round] **Meadow** Words: Julie Flanders; Music: Emil Adler
[5/8]

```
==========================================================================================
                                    *                                   *
/ G          F      / C                  / G          F      / C                /
/ V          IV     / I                  / V          IV     / I                /
/ -5.  -1.   -1  -2  / -2.   -3.   -3  -1  / -1.   -7.   -6  -5  / 5.    (-) =3  =4  /
  I   will  al-ways  love  you   in  the * shel- ter  of  my  mind—   At the *

/ -5.  -5.   -4  -5  / -4.   -5.   -5   -3  / -2.   -5.   -1  -7 / -1—            /
  Ed- ges   of  a   mea- dow  where the * sun shines all  the  time——        *
==========================================================================================
```

[4 part round] **Rain** Words: Julie Flanders; Music: Emil Adler

```
==========================================================================================
*                                          *
/ C ( orAm) / F          /  C          / C      /  C        / F          /  C    / C    /
/ I  (or vi)  / IV       /  I          /  I     /  I        / IV         /  I    /  I   /
/  1    1    /  -1  -7  -1 -2 /  3     3     / 1—     /  3     3  / -3  -2  -3  -4 / 5—  /—   /
  Rain  is     fall-ing on the  win-   dow    sill—   * Clouds are  co-ver-ing the  night———  *

/  5    8    /  5     8    / -5  -4  -3  -2 / 3   5  /  3    5  / -3  -2  -1  -7 / 1—  /—   /
  I   will   hold   you   til  the  storm is  o-  ver * Til   you  wa-ken to the  light———  *
==========================================================================================
```

[4 part round] **Ready** Words: Julie Flanders; Music: Emil Adler
[Capo 5 to match original recording in F]
[5/4]

```
==========================================================================================
                                                                                        *
/ C                    / F                    / Am                   / G                  /
/ I                    / IV                   / vi                   / V                  /
/ (--.)  3    -4  5  8  / 5.    -6—.           / (--.)  8    -7  5    3  / 1.    -2—.      /
        When the sky is  fall—ing————————        and your heart is  bro—ken——          *

/ (--.)  3   -2  4  3    / 7.   -1—.           / (--.)  1    -2  3  1  / -5——        (-)  /
        Are the an-gels  call—ing————————        when you are a-  lone———?             *

/  4.   3  -1  -2  -1  1  / (--.)  4    -3   5  1   / 2.    -3—.        / (--.)  4    -3   5    1   /
  Will  you be rea-dy then  When the an-gels  call— you————        Will  your heart be  *

/  2.   -1—.             / (--.)  6    -8  7  -5 -3  /  6.    -5—.        /  5.    2   -1  -2  -1   1   /
  o—  pen————            When the sky is—  fall—ing————————  Will— you be rea-dy then? *
==========================================================================================
```

[4 part round] **Rise** Words: Julie Flanders; Music: Emil Adler
[3/4]

```
=====================================================================
                                  *                                 *
/  C      / Am      / Dm      /  F9    /  C        / Am       / Dm       / F9       /
/  1      / vi      / ii      /  IV9   /  1        /  vi      / ii       / IV9      /
/ 5—   3  / 6—   3  / 2   3   4 / 4—.   /  3   4   5  / 8—   5  / 4   5   6  / 9—   8  /
As—  the sun—  is  ri-sing  to  shine— * Out  of  the  o—— cean  in- to  the  sky— The  *

/ 10—.   / 10—.   / 11  10   8  / 6—.   /  8—   8  / 7   5   3  /  6—.    / 5—.     /
Whole—  world—  an-cient and  new— * Holds— the  beau-ty  in-  side—   you—     *
=====================================================================
```

[4 part round] **Shadow** Words: Julie Flanders; Music: Emil Adler

[*Capo up 3 frets to match the original recording in F minor.*]

[3/4]

```
==========================================================================================
                                                  *                                       *
/ Dm        / Am        / G         / G           / Dm        / Am        / G     / G     /
/ i         / v         / IV        / IV          / i         / v         / IV    / IV    /
/ (--) 1   1 / 5—    5  / 4—   1  / -3  -4  1—   / 8    5   8  / 7   #6  7 / #6—  /—  -1  -2 /
      We will find—  our  way—  by  can-dle-light— * Each of  us  hold- ing a  flame———  As we *

/ 3—   -5 -3 / 2   4   2 / 1—   5  / 1—   -3  -4  / 5   7   5  / 9   8   7  / 8—.  /—   (--) /
Move— in- to sha-dows our light— will change— Al-ways * dif-f'rent and  al- ways the  same———  *
==========================================================================================
```

[4 part round] **Someone** Words: Julie Flanders Music: Emil Adler

[3/4] *(The October Project recording is in the key of Bb.)*

```
==========================================================================================
                                                  *                                       *
/ D         / A         / Bm        / G         / D         / A         / Bm        / G     /
/ I         / V         / vi        / IV        / I         / V         / vi        / IV    /
/ (--) 3—   / 7——   2  /--   1—   / 6——   5 / (--) 5   5  / 2—   4  / 3   4   5  / 1—   -1  -7 /
      If——    you——  long——  for——  some—one*  Who will take— you in- to their arms— Some-one *

/ 1—   -7  -1 / 5—   -1  -7 / 1—   -7  -1 / 6   5—  / 5   1—  / 7   5— / 6   6   6 / 4—.      /
kind— who will care— Some-one true— who will love you—* There is— some-one— wait-ing for you———  *
==========================================================================================
```

[4 part round] **Time** Words: Julie Flanders Music: Emil Adler

```
------------------------------------------------------------------------------------------
==========================================================================================
                                                  *                                       *
/ D         / Am        / D         / Am        /
/ I         / v         / I         / v         /
/ (--.) -3 -3 -1 -2  -3  / 2   -7b  -1  7   -6  -5 /--  (-) -1 -1 -5 -5  -1  / -7b  -1  -7   -6  5   -4  -5 /-
      If  on-ly I could turn back the hands of time*—  If on-ly I could hold your hands a-gain in mine—

  (-) -5 -1  5—   / (--)  -5  -1  6.  -5  / (--) -5  -1  b7.  -5  / (--) -5 -1  4.  -3 /
      For a day——  For an hour——  *  For a mo——ment  Or for- e——  ver
==========================================================================================
```

[2 part round] **Timeless** Words: Julie Flanders Music: Emil Adler

(The October Project recording is in the key of F#.)

```
==========================================================================================
                                                                                        *
/ G                    / D                    / C                    / D                //
/ I                    / V                    / IV                   / V                //
/ 5   3   -2 -1 -2 -3 / 2   5—          -5 -5 / 6   -4 -3 -1 -6 -1 -2 / 7—   (-) -7 -1 -2 /
Some- where clo-ser than your heart- beat———  In the name that you whis-per in- to prayer— Will you re- *

/ -2 -1 (-) -5 -4 -3 (-) =1 =2 / -1 -7 (-) =2 =3 -4 -2 (-) -7 / -7 -1 -6 -5 -5 -4 -3 -4 / 5—.      (-) -5 /
mem-ber that feel-ing in the sad-ness in the heal-ing As time-less and as pre-sent as the air———— It's *
==========================================================================================
```

[4 part round] **Together** Words: Julie Flanders; Music: Emil Adler

(*The opening Em chord in round is the vi, while the closing G is the I. So the opening 3 note is B, not G.)*

[2/4]

```
==========================================================================================
                                                *                                       *
/ Em     / D     / F     / G     / Em     / D     / F     / G     /
/ vi     / V     / bVII  / I     / vi     / V     / bVII  / I     /
/ 3—     / 2—    / 4.  -4 / =4 3.  (=) / 1   2   / 7   -7 -1 / 6.   =5 =6 / 5—   /
Here——   we——    are—  to- ge- ther—  * E-  ven  if  we are all——  a— lone——  *

/ 8  -7 -5 /-- -9 -8 / b7  9  / -8  5  -5 / -5 =5 -5. -3 / -5 =2 2 =2 / -2 -2 -4 =2 =2 /= =3 3. /
Here we are— Here we are to- ge- ther— The*mo-ment is— a- live in us The fu-ture will sur-vive— in us—*
==========================================================================================
```

[4 part round] **Turn** Words: Julie Flanders; Music: Emil Adler

(*This round starts with a IV chord, so as shown here in the key of G the opening 6 note is E.)*

[2/4]

```
==========================================================================================
                                                *                                       *
/ C     / Em    / D     / G     / C     / Em    / D     / G     /
/ IV    / vi    / V     / I     / IV    / vi    / V     / I     /
/ 6  6  / 8.  -8 / 7  -8 -9 / 10  5  / 4  -4 -6 /--.  -6 / 5 =5 -5 =5 /--  (-) -8 /
 If you need— a world to be- long to * Look a- round— you're al—rea- dy home— and *

/ 8  8  / 3.  -8 / 9  -8 -7 / 8  -9 -10 / -11 -10 6 / -10 -9 -8 -6 / -9 -7 -5. =4 / -3 8 (-) /
What you seek— you've al—rea-dy found Turn a- * round to me You will see no rea-son to— be lone-ly—— *
==========================================================================================
```

Chapter 9: Goodnight and Goodbye

Auld Lang Syne

Robert Burns/traditional

(Carmanah's version is in Bb)

```
        / D                     / A7                / D                     / G
        / I                     / V7                / I                     / IV
5       / 1.      -1   1    3   / 2.    -1   2    3  / 1.   -1    3       5  / 6—.
Should auld— ac-quain-tance  be—  for-got And  ne—ver brought to   mind—?
5       / 5.      -5   5    1   / 7.     -6   7    7  / 5.   -5    1       3  / 4—.

        / D                     / A                 / G                     / D
        / I                     / V                 / IV                    / I
6       / 5.      -3   3    1   / 2.   -1   2    3  / 1.      -6   6    5  / 1—.
Should auld— ac-quain-tance be— for-got and  days— of  auld lang syne—?
4       / 3.      -1   1    5   / 7.   -6   7    7  / 6.      -4   4    4  / 5—.
```

.....

```
   / D              / A7                / D              / G          / D              / A                / G              / D
   / I              / V7                / I              / IV         / I              / V                / IV             / I
6  / 5.  -3  3  1  / 2.    -1   2    6  / 5.  -3  3  5  / 6—.   6   / 5.    -3  3  1  / 2.    -1   2    3  / 1.  -6   6   5  / 1—.
For auld— lang— syne— my dear for auld—  lang— syne— We'll take  a  cup o' kind-ness yet  for auld—   lang— syne—
1  / 1—     5—    / 7.    -6   7    7  / 1—     1—  / 4—.   4  / 3.    -1  1  5  / 7.    -6   7    7  / 6.  -3   4—  / 5—.
```

.....

And here's a hand, my trusty friend and give a hand o' thine— We'll take a cup o' kindness yet for auld lang syne—

We twa ha'e ran aboot the braes and pu'd the gowans fine— We've wandered many a weary foot since auld lang syne—

Bye n' Bye

traditional

[*This arrangement is based on Sharon, Lois and Bram's haunting recording*.]

==========

```
/ C              / Fmaj7                  / C                      / Fmaj7
/ I              / IVmaj7                 / I                      / IVmaj7
/ 8—  8   8   / -8  -6  -5   -6   8   -5   -6  / 8   -5   -6   8    8   / 5—.
/ 5—  5   5   / -5  -4  -3   -4   5   -3   -4  / 5   -3   -4   5    8   / 1—.
  Stars shi-ning num-ber num-ber one  num-ber two  num-ber three good Lord————.
/ 3—  3   3   / -3  -2  -1   -2   3   -1   -2  / 3   -1   -2   3    4   / 3—.
```

```
        / C                     / Fmaj7             / C                     / Fmaj7        /
        / I                     / IVmaj7            / I                     / IVmaj7       /
-7  -7 / -8 -8  -7  -7   8    8  / 6—.          -4  -4 / 3—.          -4  -4 / 3——        /
-2  -2 / -3 -3  -4  -4   5    8  / 1—.          -2  -2 / 1—.          -2  -2 / 1——        /
Bye n' bye n' bye n' bye Good Lord——      Bye n' bye——      Bye n' bye——
-7  -7 / -1 -1  -2  -2   3    4  / 3—.          -7  -7 / 5—.          -7  -7 / 5——        /
Bye n' bye n' bye n' bye—         Good Lord——       Bye n' bye———     Bye n' bye—
-2  -2 / -3 -3  -4  -4   5—     / (--)  8     1—      / (--) -7 -7   5—     /--   -3  -3  1—/
```

==========

Stars shi-ning num-ber num-ber four num-ber five num-ber six good Lord…

Stars shi-ning num-ber num-ber se-ven num-ber eight num-ber nine good Lord…

Didn't Leave Nobody But The Baby

Gillian Welch/Allison Krauss/Emmylou Harris

(Check out Andrew and Polly's version on i-Tunes.)

```
==========================================================================================
/  C                    / C                    / C                    / C                    /
/  I                    / I                    / I                    / I                    /
/ (--) -5  -4   5   -5 -4  / 3—      3—        /  (--) -5  -5  -5   -5  -5 -4  / 3—      (--.)    -3  /
/ (--) -3  -2   3   -3 -2  / 1—      1—        /  (--) -3  -2  -3   -3  -3 -2  / 1—      (--.)    -1  /
     Go  to sleep  lit-tle  ba—      by—              Go to sleep you lit-tle  babe—            your
/ (--) -1  -6   1   -1 -6  / 5—      5—        /  (--) -1  -6  -1   -1  -1 -6  / 5—      (--.)    -5  /

                         Go to sleep you lit-tle  ba—      by—          Go  to  sleep you lit-tle
                      / (--) -5  -4   -5   -5  -5 -4  /  3—      3—     / (--) -5  -5   -5   -5   -5 -4  /
                      / (--) -3  -2   -3   -3  -3 -2  /  1—      1—     / (--) -3  -2   -3   -3   -3 -2  /
==========================================================================================

/ -3  -3    -3  -3  5   -5  -5   / -8   -8   -5  -5  -4 -3   -3  -3 /  5    8  -5  -4  -3  -2 / 3——— / 3  (--) /
/ -1  -1    -1  -1  3   -3  -3   / -5   -5   -3  -3  -2 -1   -1  -1 /  3    5  -3  -2  -1  -6 / 1——— / 1  (--) /
 Ma-ma's gone a-way and your Dad-dy's gon-na stay— did-n't leave no-bo-dy but the  ba———by.
/ -1  -1    -1  -1  5   -5  -5   / -3   -3   -3  -3  5    -5  -5  /  5    1  -1  -6  -5  - 3 / 5——— / 3  (--) /
/ -5  -5    -5  -5  1   -1  -1   / -3   -3   -1  -1  -5 -4  -3  -5 /  1    3  -1  -6  -5  -4  / 5——— / 5  (--) /
==========================================================================================
```

Go to sleep you little baby, *(Go to sleep you little baby)*,Go to sleep little baby, *(Go to sleep you little)*,
Everybody's gone in the cotton and the corn, didn't leave nobody but the ba——by.

You're a sweet little baby, (*You're a sweet you little baby*),You're a sweet little baby, (*You're a sweet little*),
Honey in the rock and the sugar don't stop, gonna bring a bottle to the ba——by.

Don't you weep pretty baby, *(Don't you weep pretty baby)*, Don't you weep pretty baby, *(Don't you weep pretty)*,
She's long gone with the red shoes on, gonna need another lovin' ba——by.

Go to sleep little baby, *(Go to sleep you little baby)*,Go to sleep little baby, *(Go to sleep you little)*,
You and me and the Devil makes three, don't need no other lovin' ba——by.

Go to sleep you little baby, *(Go to sleep little baby)*, Go to sleep little baby, *(Go to sleep you little)*,
Come and lay your bones on the* alabaster stones, and be my ever lovin' ba——by.

[4 part round]

Fly Away Home

Source unknown

```
==========================================================================================
                          *                    *                *                *
/ G                   Am7 /  G             Am7 / G          Am7 / G          Am7  /
/ I                   ii7  /  I            ii7   / I        ii7   / I        ii7  /
// -1.  =1   -1.  =1 -1. =1   2   / -3. =3   -3.  =3  3    4    / (--) 5.    -5  6   / -6  5—    (--)   //  [2x]
  When the day   is  o-ver and * all  the work is done we'll *    fly—  a-way * home———        *   [2x]

 // (--)     8.      -5  6   / -6  5    -6   -3   -2   1    / (--) 1.    -1  2   / -3 -5—.        //  [2x]
          Fly—    a-way  * home—   to  dream—  land *    fly—  a-way   home———                [2x]
                                                (2nd time)    3.    -1 2   / 1———              /
==========================================================================================
```

[4 part round]

Go Now In Peace

Natalie Sleeth

/ A E / A E / A E / A E / A E / A E / A E / A E /
/ I V / I V / I V / I V / I V / I V / I V / I V /
/ 5 -5 -4 5— / 5 -5 -4 5— / 8 5 8 5 / 8 5 -4 -3 2 / 1 1 5— / 1 1 5— / 3— 2— / 1—. (--) /
Go now in peace Go now in peace *May the light of love sur-round you *Ev'-ry-where ev'-ry-where* You may go— *
Go— now— in— peace Go— now— in— peace— (etc.)
/ 1— 2— / 3— 2— / 1— 2— / 3— 2— / (etc.)

Goodnight

John Lennon and Paul McCartney

`/ G Bm7 / Am7 Cmaj7 / Bm7 Am7 / C D7 / (2x)
/ I iii7 / ii7 IVmaj7 / iii ii7 / IV V7 / (2x)
/ 8. -5 9. -7 / 8. -4 6— / 7— 6— / 6— 4— / (2x)
Now— it's time— to say— good night— Good— night— sleep— tight—
Now— the sun— turns out— its light— Good— night— sleep— tight—
……
/ Gmaj7 D7 / Gmaj7 D / G C / G C /
/ Imaj7 V7 / Imaj7 V / I IV / I IV /
/ 7. -8 7. -8 / 7—— / 8. -8 8. -8 / 8—— /.
Dream sweet dreams for me— Dream sweet dreams for you——
……
`/ G Bm7 / Am7 Cmaj7 / Bm7 Am7 / C D7 / (2x)
/ I iii7 / ii7 IVmaj7 / iii ii7 / IV V7 / (2x)
Close— your eyes— and I'll— close mine— Good— night— sleep— tight—
Now— the moon— be- gins— to shine— Good— night— sleep— tight— *Dream sweet dreams for me…*

/ G Am / A Dm / G C / D7 /
/ I ii / II v / I IV / V7 /
/ 1. -5 2— / 2. -6 2— / 1. -1 -2 1 =6 =1 / 5—— /
Mmmm—— Mmmm—— Mmmm————————

Good questions work on us, we don't work on them. They are not a project to be completed but a doorway opening onto greater depth of understanding, actions that will take us into being more fully alive.

Peter Block

Goodnight Irene

Huddie Ledbetter

[3/4]

……

/ C / C / G / G / G / G / C / C /
/ I / I / V / V / V / V / I / I /
/ 1—. / 2— 1 / 7— 6 / 5—. / 2—. / 3— 2 / 1—. /-- (--) 3 /
I—— rene— good night———— I—— rene— good night—— *Good*

/ C / (C7) / F / F // C / G / C / C /
/ I / (17) / IV / IV // I / V / I / I /
/ 3— 3 / 2— 1 / 2— 1 / 6— 6 / 5— 2 / 3— 2 / 1—. /-- (—) /
night— I- rene— Good night— I- rene— I'll see— you in— my dreams——

……..

/ C / C / G / G / G / G / C / C /
/ I / I / V / V / V / V / I / I /
Some-times I live— in the coun-try— Some-times I live— in town—

/ C / (C7) / F / F / C / G / C / C /
/ I / (17) / IV / IV / I / V / I / I /
Some-times I take— a great no-tion— To jump in the ri-ver— and drown— *I—rene— good night…*

Last Sa-tur-day night— I got mar-ried— Me and my love— set-tled down—Now
Me and my love— are part-ed— I'm gon-na take— a-nother stroll— down-town— *I—rene— good night…*

Stop ramb-ling— and stop gamb-ling— Quit stay-ing out late— at night— Go
home— to your wife— and your fa-mi-ly— Sit there— by a fire—side bright— *I- rene— good night…*

Goodnight Round

[2 part round]
[3/4]

trad. (recorded by Troubadour)

==========

/ G / Em / C / D / Em / C / D / G
/ I / vi / IV / V / vi / IV / V / I
3 / 3 3 3 / 3 3 3 / 4 3 4 / 2— 2 / 1. -1 1 / -1 1. -1 -1 / 2 1 2 / 3—
We wish you good eve-ning we wish you good day— with car—ni- val co- lors & a safe trip a- way— *

5 / -8 -7 8 7 / 6 6 -6 -6 / -6 -7 8 6 / 5— 4 / 3 3 3 / -4 4. -4 -4 / 5 3 2 / 1—
With me-mo-ries of good times like a sum-mer day's de-light— We send you good wish-es & we wish you good night—
==========

Health to the Company

Trad. Irish

[3/4]

```
        // Dm              /  Am                  / C              /  Dm
        // i               /  v                   / VII            /  i
 -5 -4  /   5      1    2   / -1  -7  5     -5  -6#  / 7    4   -2 -7 / 1—
Kind— friends and com- pa—nions come—  join me in—   rhyme—

            // Dm              / Dm             /  Dm           / C
            // i               /  i             /  i            / VII
  -1    -2  / 3     4   5    / -8  -7  5    5   /  5    1    1   / 7—
Come and  lift   up  your  voi—ces   in     cho- rus with mine—

        // Dm          /  Am              /  Dm          / C
        // i           /  v               /  i           / VII
-1  -2  /  3     4   5   / -8  -7  5   -3 -4   /   5   1   1   / 7—
Let us  drink and be   mer—ry  all—    grief to  re- frain—

         // Dm            /  Am              /  C                / Dm
         // i             /   v              / VII               / i
-5   -4  /  5    1    2    / -1 -7  5   -5  -6# / 7     4    -2 -7 / 1
For  we may and might   ne—ver  all—    meet  here   a—  gain—
-----------------------------------------------------------------------------------------------------------
            // Dm              /  Am            / C              /  Dm
            // i               /  v             / VII            /  i
So here's a health to the     com-pa-ny to    each lad and— lass—

      // Dm              / Dm            /  Dm        / C
      // i               /  i            /  i         / VII
Let' s drink and be    mer—ry all    out of one    glass—

     // Dm            /  Am              /  Dm          / C
     // i             /  v               /  i           / VII
Let's drink and be  mer—ry        all   grief to re—frain—

         // Dm            /  Am             /  C               / Dm
         // i             /   v             / VII             /  i
For we may    or might ne—ver all—      meet here    a—gain—
-----------------------------------------------------------------------------------------------------------
```

Here's a health to the dear— lass that— I love so well—
For style and for beau—ty there's none can ex-cel—
There's a smile on her coun-te-nance and sits u-pon me knee—
Sure there's no one in this wide world as— hap-py as we—

Our ship lies at an-chor, she's— rea-dy to dock—
I wish her safe land-ing with-out any shock—
And if e-ver I should meet— you by land or by sea—
I shall al-ways re-mem-ber your— kind-ness to me—

May the Long Time Sun

trad.

[*These lyrics have been set to various melodies. This arrangement is based on the version by Sat Nam Singh Khalsa & Singh Kaur Khalsa. That recording is in the key of Eb*]

==========

/ G / D / C / G / G / D / C / G /
/ I / V / IV / I / I / V / IV / I /
-5 -5 / 5—. 5 / 5—. -5 -5 / 6—. -5 -4 / 5—— / (—) 1— / 7—. 7 / 6—— / 5—. -5 -5 /
May the long—— time sun— shine u-pon——— you— All— love— sur-round— you— and the

/ (--) -1 -1 1 1 / 7—. -2 -2 / 4—. -3 -2 / 3—— / (—) 3— / 2—. 2 / 4—— / 3—— /
May the long time sun— shine u-pon——— you— All— love— sur-round— you———

May the long time sun— shine— on you— All— love— sur- round— you—
/ (--) -3 -3 3 3 / 2—— / (--) 1— 1 / 1—— / (—) 1— / 5—. 5 / 1—— / 1—. (--) /

==========

/ G / D / C / G / G / D / C / G /
/ I / V / IV / I / I / V / IV / I /
/ 5—— / 5—. 5 / 6—. -5 -4 / 5—— / (—) 5— / 5— 5— / 6—. -5 -4 / 5—— /
clear——— light—— with-in——— you—— guide— your— way— on———

/ (--) -3 -3 3— / 2—. 2 / 4—. -3 -2 / 3—— / (—) 3— / 2— 2— / 4—. -3 -2 / 3—— /
and the clear— light—— with-in——— you— guide— your— way— on———

clear— light— with-in——— you— guide— your— way— on———
/ (—) 1— / 7—. 7 / 1—— / 1—— / (—) 1— / 7— 7— / 1—— / 1—— /

==========

Morningtown Ride

Malvina Reynolds

/ C / C / F / C / F / C / Dm / G7 /
/ I / IV / IV / I / IV / I / ii / V7 /
/ 3— 5 6 / 3 5—. / 6. -8 8 9 / 8—— / 8 8 7 6 / 8 5— 5 / 6. -5 4 3 / 2—— /
Train— whis-tle blow-ing— makes a slee-py noise— Un-der-neath their blan-kets— go all the girls and boys—

/ C / C / F / C / F / C / G7 / C /
/ I / I / IV / I / IV / I / V7 / I /
/ 3 5 5 6 / 3 5—. / 6 8 8. -9 / 8—— / 8— 7 6 / 8 5 3— / -5 5. 4 2 / 1—— /
Hea-ding from the sta-tion— out a- long the bay— All— bound for Mor-ning-town— ma-ny— miles a- way—

Sarah's at the engine— Tony rings the bell— John swings the lantern— to show that all is well—
Rocking, rolling, riding— out along the bay— All bound for Morningtown— many miles a-way—

Maybe it is raining— where our train will ride— But all the little travellers— are snug and warm in-side—
Somewhere there is sunshine— somewhere there is day— Somewhere there is Morningtown— many miles a-way—

Na Na Hey Hey Goodbye

Dale Frashuer/Gary Carla/Paul Leka

This is the refrain from the officially titled: "Na Na Hey Hey (Kiss Him Goodbye"). The Belmonts' acapella version is great.

```
      / A                 / C                 / D                 / A                                   /
      / I                 / bIII              / IV                / I                                   /
-5  -6 / 8   8  (--) -8  -8 / b7  7  (--) 7  / 8   8  (--)  8     / 8—        (--)          ( -5  -6)  /
-3  -4 / 3   3  (--) -3  -4 / 5   5  (--) 5  / 6   4  (--)  4     / 3—        (--)          ( -3  -4)  /
-5  -6 / 1   1  (--) -1  -2 / b3  3  (--) 5  / 4   2  (--) -2  -b7 / 1—        (--)          (-5  -6 )  /
Na-na  na   na      Na-na  na   na      hey hey  hey      Go-od-bye—                      (Na na…)
      Na————        Na————        Na————        na————————————
      / 1——         / b3——        / 4——         / 5——                                              /
                                                / =8  =8  =8  =8  -7  =7  -5  =1 -1  -b3  -4  /
                                                  Na-na-Na-na Nah Na-nah na-na nah nah
```

Night Mantra

Jeremy Toback & Renee Stahl (Reneeandjeremy.com)

(I wrote some alternate lyrics to the 2nd line, in italics below.)

[Capo 1st fret to match recording.]

```
INTRO:      /  D                  / A                  / Bm7                  / E
            /  bVII               / IV                 / v7                   / I
==========================================================================================
E           /  D                  / A                  / Bm7                  / I
I           / bVII                / IV                 / v7                   / E
-5  -6  -5  -4  /  4.   (-) -5 -6  -5  -4  / 4.   (-) -5 -6  -5  -4  /  5.   (-) -5  -6  -5  -4 / 5.   (-)
I   will be your home.   I will be your guide.   I will be your friend.   Al-ways on your side.
-3 -4  -3  -2  / 2.   (-) -3 -4  -3  -2  / 1.   (-) -3 -4  -3  -2  /  -3 4  (-) -3  -4  -3  -2 / 3.   (-)

            I—  will  be—  your  home———          I  will be  your        friend———.
         / (-) 8   -7b   6.    -5   / 4——          / (--) -8 -7b  6    6.        /-5 -4 3—
==========================================================================================
 -5    -6  -5  -4  / 4.   (-)  -5  -6 -5 -4  / 4   (-)  -5  -5   -6  -5  -4 /  5.   (-)  -5  -6  -5   -4  /  5.   (-)
 Sleep now in your room    Qui-et of the night.    Sur-roun-ded by the moon    Til you  see  the  light
 (Sing with me this song    sing-in' all the night .  Sur-roun-ded by the  stars    Head-in toward the light)
  -3    -4   -3  -2  / 2.  (-)  -3 -4  -3  -2  / 1   (-)  -3  -3   -4  -3  -2 / -3 4  (-)  -3  -4   -3    -2  /  3.   (-)

                Sing with me this song—                Sur-roun-ded  by  the        light—
            /  (--) -3    -4   5   6  /  -5 -4 3—        (-)  -1 /  8    7   6   - 7        -5 / -4 3  (-)
==========================================================================================
```

The Parting Glass

trad. Irish

/ Am / C G / Am / Em G /
/ i / III VII / i / v VII /
-5 -4 / 3 1 1 -7 -1 / 3 3 4 -3 -4 / 5 -5 -6 -5 -4 -3 -4 / 5 7 7— /—.
Oh— all the mo-ney that e'er I had I— spent it— in— go-od com-pa- ny——

/ Am / C G / Am G / Am
/ i / III VII / i VII / i
-5 -4 / 3 1 1 -7 -1 / 3 -3 -4 4 -3 -4 / 5 8 -7 -5 -4 -5 / 3 1 1.
And— all the harm I've— e- ver— done A— las It was— to— none but me—

/ C / (Em) / Dm / Em G /
/ III / (v) / iv / v VII /
-5 / -7 -5 8 7. -5 / -7 -5 8 7. -5 / 6 5 4 -3 -4 / 5 7 7— /—.
And all that I've done for want— of wit to mem-'ry now I— can't re- call——

/ Am / C G / C Em / Am / Am
/ i / III VII / III v / i / i
-5 -4 / 3 1 1 -7 -1 / 3 -3 -4 4 -3 -4 / 5 8 -7 -5 -4 -5 / 3 1 1— /— (--)
So— fill to me the— par-ting— glass— Good— night and joy— be— to you all——

If— I had money enough to spend and leisure time to sit awhile—
There is a fair maid in the town that surely has my heart beguiled—
Her rosie cheeks and ruby lips I own she has my heart enthralled—
So— fill to me the parting glass— Good night and joy be to you all—

O— all the comrades e'er I had they're sorry for my going away—
And all the sweethearts e'er I had they'd wish me one more day to stay—
But since it falls unto my lot that I should rise and you should not—
I— gently rise and softly call— Good—night and joy be to you all—

The Road

[4 Part Round]
[3/4]

John Krumm (johnkrumm.com)

* *
==========
/ D / G / Em / A7 / D / G / Em / A7
/ I / IV / ii / V7 / I / IV / ii / V7
5 / 1— 5 / 6 4 6 / 2— 1 / 7 1 2 / 3— 5 / 4— 3 / -2 -3 4 6 / 5—
The road— is call-ing as leaves— are fall-ing.* It's back— to home— my tra-vels are now done—. *

5 / 5 5 3 / 1— 1 / -4 -5 4. -4 / 2 1 7 / 1—. / 6—. / 6 5 4 / 5—
I'll sit by the fire— and drink a toast to all of * you. Fare— well— I must be gone—. *
==========

Slow Horses Slow words: Thomas Westwood music: Cecil Gibbs

(Last Train to Zinkov's recording is in Gm)

```
/ Dm     Am     / Dm       / F      G      / C     // Dm              / C  Bb  Dm   / Dm          Dm  C  / Dm   //
/ i      v      / i        / III    IV     / VII   // i               / VII VI  i    / i           i   VII / i    //
/ 1—     5  5   / 1—.   2  / 3  3   4    3 / 2——  / 3.   -3  5  1  / 7   6   5—   / 1  -5  -1   3   2  / 1——  /
 Slow—  hor-ses  slow— As  thru the wood we go—   All— the beau-ty  of  the  night— We would— learn and know—

Watch— the cloud-lets few— Dapp-ling the deep blue— In— our o-pen palms out-spread— Catch the— bless-ed dew—

Slow— hor-ses slow— As thru the fields we go—  We— would count the stars in hea-ven— Hear the— grass-es grow—
```

[4 part round]

Tender Shepherd

Carol Leigh and Mark Charlip

[*This arrangement with an optional counterpoint (in italics) is based on John McCutcheon's haunting recording.*]

```
==========================================================================
                                                *                                        *
/ G          Am7       / G          Am7     /  G        Am7       / G       Am7     /
/ I          ii7       / I          ii7     /  I        ii7       / I       ii7     /
/ 3    1     2    4    / 3     1    2   4   /  5    3   4    6    / 5    3  4—     /
 Ten-  der   shep-  herd  ten-   der  shep-herd  * may we  help  you  count your sheep—?*
*Fast——*          *a-*  *sleep——*              *Fast——*        *a-*  *sleep—*
/ 3—         (--)  2   / 3—          (—)    /  8—       (--)   6   / 5—     (—)      /

/ 5    -8  -5   6    8  / 5    -8   -5   6   8   /  3   -4  -5  -4  -3  2   / 3   1   1—      /
One   in  the  mea-  dow two  in  the  gar-- den * Three in the nur-se-ry  fast a-  sleep—     *
==========================================================================
```

This May Be the Last Time

Traditional

(*This arrangement is based on the recording by Anthony Hamilton with the Blind Boys of Alabama.*)

……

/ Am / Am / Am / Am /
/ i / i / i / i /
/ 8 8— -8 -7 / 8 8 -8 -7 5 /
/ 1 1— -3 -1 / 3. -1— / 5 5— -7 -5 / 8 7 -5 -4 3 /
This may— be the last time— This may— be the last time chil—dren
(Hey hey hey) / 3 3— -3 -1 / 3 3 -1 -7 5 /
/(--) 5 7 1 / 1 1— -1 -1 / 1 1 -1 -7 1 /

/ Am / Am / Am / E7 Am /
/ i / i / i / V7 i /
/ 5 3— -5 -3 / 5. 3— -3 / 3 -3 -2 3 1 / -2 2 -3— /
/ 3 1— -3 -1 / 3. 1— -1 / 1 -1 -7 1 5 / -7# 7 -1— /
This may— be the last time It may be the last time I don't know—
/ 1 1— -3 -1 / 3. 1— -1 / 1 -1 -7 1 1 / -7# 7 -5— /

……

/ D / Am / Am / E7 Am /
/ IV / i / i / V7 i /
/ 4 4. -4 -4 -4 / -4 -3 -3. =1 -3 1 -1 / 1 -1 -7 1 5 /-7# 7 -1— /
May be— the last time we all sing to- ge- ther It may be the last time I don't know—
Oooh———— Oooh———— may be the last time I don't know—
/ #6—— / 5—— / 5 -5 -5 5 2 / -4 4 -5— /
/ 3 -3 -2 3 3 / -2 2 -3— /

/ D / Am / Am / E7 Am /
/ IV / i / i / V7 i /
/ 10 8— -8 8 -5 -3 / -4. =3 -4. =1 -3 3 -1 / 1 -1 -7 1 5 / -7# 7 -1— /
May be— the last time we e- ver shout to-ge-ther. It may be the last time I don't know— *This may be…*
Oooh———— Oooh———— may be the last time I don't know—
/ #6—— / 5—— / 5 -5 -5 5 2 / -4 4 -5— /
/ 3 -3 -2 3 3 / -2 2 -3— /

……

When We Are Gone

Starhawk and Anne Hill

/ D / D / D / G / G / A / A / D / D
/ I / I / I / IV / IV / V / V / I / I
/ (--) 1 3 4 / 5—— /-- 5 5 5 / 4—— /— 4 5 / 5—— /— 5 4 / 3—— /--
/ (--) 5 1 2 / 3—— /-- 3 2 1 / 1—— /— 1 -1 -2 / 2—— /— 3 -2 -1 / 1—— /--
When we are gone—— they will re- main——— wind and— rock——— fire and— rain———
/ (--) 3 5 6 / 1—— /-- 1 7 6 / 6—— /— 6 7 / 7—— /— 7 7 / 5—— /--

D / D / D / A / A / G / G / D / D
I / I / I / V / V / IV / IV / I / I
1 3 4 / 5—— /-- 5 5 5 / 5—— /--. -5 5 5 / 4—— /-- -4 -4 4 4 / 3—— /--
5 1 2 / 3—— /-- 3 2 1 / 2—— /--. -2 2 -2 -1 / 1—— /-- -6 -6 1 -1 -2 / 1—— /--
They will re- main—— when we re- turn——— the wind will— blow—— and the fire will— burn——
3 5 6 / 1—— /-- 1 7 6 / 7—— /--. -7 7 7 / 6—— /— -4 -4 6 -6 -7 / 5—— /--

[3/4]

When We're Gone Long Gone

Kieran Kane, Jamie O'Hara

(*Recorded by the O'Kanes* in the key of F)

// C / G / F / F // C / C / G / G
// I / V / IV / IV // I / I / V / V
/ -3 -3— / 2 3 2 / -1 -6— / (—) -6 -6 / -5 -5— / 3 2 1 / 2—. /—
Trou-ble—— we have known trou-ble—— in our stru-ggle— just to get by———

G // C / G / F / F // C / G / C / C7
V // I / V / IV / IV // I / V / I / I7
-1 -2 / -3— -3 / 2 3 2 / -1 -6— / (—) -6 -6 / 5— 3 / 2 3 7 / 1—. /- (--)
Ma-ny times— the bur-den's been hea-vy—. Still we car—ry on side by side——

C7 // F / G / F / F // C / G / F / F
I7 // IV / V / IV / IV // I / V / IV / IV
-3 -5 -7*b* / 8—. / 8—. / -6 -4—. /- (—) -1 / 5 5 5 / 4 5 4 / -3 -1— /-- (--)
-1 -3 -5 / 6—. / 5—. / -3 -2 1— /- (—) -5 / 3 3 3 / 2 3 2 / -1 -6— /-- (--)
And when we're gone—— long— gone——— the on- ly thing that will have mat-tered—
-1 -1 -1 / 4—. / 1—. / 6—. /- (—) -5 / 1 1 1 / 7 7 7 / -1 -1— /-- (--)

F // C / G / Am / Am // C / G / C / C //
IV // I / V / vi / vi // I / V / I / I //
-3 -4 / 5 5 5 / 4— -5 -4 / 3 3 5 / -5 -4 3 -1 -1 / 5—. / 5—. / 3—. / (--.) //
-1 -2 / 3 3 3 / 2— -3 -2 / 1 1 3 / -3 -2 1 -1 -2 / 3—. / 2— . / 1—. / (--.) -5 -1 -2 //
Is the love that we shared— and the way that we cared— when we're gone— long— gone— And when we're
-1 -1 / 1 1 1 / 7— -7 -7 / 1 6 1 / -6— -5 -5 / 1—. / 7—. / 5—. / (--.)

/ C / G / F / F / C / C / G / G
/ I / V / IV / IV / I / I / V / V
Walk-ing— to-ge-ther in glo-ry—— Hand in hand— through e-ter-ni-ty—

G / C / G / F / F / C / G / C / C7
V / I / V / IV / IV / I / V / I / I7
It's the love— that will be re-mem-bered— not wealth— not po—ver-ty— *And when we're gome…*

Winds of the West

Ayla Nereo

/ A / A / A / A // D / D / D / A //
/ I / I / I / I // IV / IV / IV / I //
/(--) 8 8 8 / 8 5 6 / 8 (--) 8 6 / 5— -8 8. / 8— 8 8 / 8— / 8 -8 8 8 / 8 5— (--) /
/(--) 5 5 5 / 5— 3 4 / 5 (--) 5 4 / 3— -5 8. / 6— 6 5 / 6—. (--) / 6 -6 6. 5 / 6 5— (--) /
/(--) 3 3 3 / 3— 1 2 / 3 (--) 3 2 / 1— -3 5. / 4— 4 3 / 4—. (--) / 4 -4 4. 3 / 4 3— (--) /
I feel the winds— of the west out— breath— Let-ting go— of my leaves— all I do not need—

/ A / A / A / A // D / D / D / A //
/ I / I / I / I // IV / IV / IV / I //
/(--) 8 8 8 / 8 6 5 6 / 8— 8— / 5— 5 8 / 8— (--) 8 / 8— 8 8 / -8 8. 8 8 / -8 6 -5— /
/(--) 5 5 5 / 5 4 3 4 / 5— 5— / 3— 3 5 / 6— (--) 5 / 6— 6 5 / -6 5. 6 8 / -5 4 -3— /
/(--) 3 3 3 / 3 2 1 2 / 3— 3— / 1— 3 5 / 4— (--) 3 / 4— 4 3 / -4 3. 4 5 / -3 2 -1— /
In-to the dark-ness of the fall— sun— set— I re- lease— re- ceive— Get-ting rea-dy— for the si— lence—

A Compendium of Chord Progressions

This collection of circular (repeating) chord progressions has grown out of a persistent curiosity: How do these cycles of harmonious change cast such evocative spells? In probing this mystery I've gathered and curated these chord progressions. They're arranged in a sort of family tree, moving from simple/common to complex and/or rare. They're great foundations for songwriting, and useful springboards for improvisation. Each progression is annotated with one or more titles of songs that employ that progression. (Not all of the titles referenced are recorded in the keys notated herein.)
Progressions 1-94 are in major keys.
Progressions 95-133 are in minor keys.
Progressions 134-148 are major/minor hybrids.

In the formatting below, a double slash [//] is used every four measures, since that's the usual length of a musical phrase. Also, all these progressions can be compressed or stretched in duration. For instance: progression 9) "California Stars" is the same progression as 8) "May the Long Time Sun.".It's just spread over twice as many measures.

To keep this compendium compact, variations are shown in parentheses. For example: / C G / C (G7) / means that a G7 may be added in the 2nd half of the 2nd measure. A replacement chord is shown like this: / C G (or Em) / C G / This indicates that an E minor chord can be played *instead* of the G chord in the 2nd half of the first measure. In most cases where a modified chord is notated, a standard chord can be used as well. (Most commonly this entails replacing a V7 with a V.)

The chord formatting used here is a component of Numerical Notation (NN), a music notation employed in *The Contemplayful Songbook*. To learn more about NN, follow this link: bit.ly/2EDVEvc

If this compendium sparks your interest in allurng chord progressions, check out Michael Stillwater's *Song Sourcing*. This collection of audio tracks beautifully demonstrates 30 mesmerizing progressions: www.innerharmony.com/soulvoice.htm

1) "I'll Take You There" (The Staple Singers), "Warm and Tender Love", "Walk On the Wild Side" (Lou Reed),
/ C / F / C / F // "Rock Me Gently" (Andy Kim), "Feelin' Alright" (Traffic)
/ I / IV / I / IV //
……
2) "Iko Iko", "Polly Wolly Doodle", "The Hokey Pokey", "Roll the Union On". "Mexican Hat Dance"
/ D / D / D / A // A / A7 / A7 / D //
/ I / I / I / V // V / V7 / V7 / I //
……
3) "I Shall Sing" (Van Morrison), "Jubilate Deo", "Bele Mama", "Go Now In Peace"
/ A E / A E / A E / A E //
/ I V / I V / I V / I V //
……
4) "Tzena Tzena" (The Weavers), "Turn the World Around" (Harry Bellafonte), "Bountiful River" (Pete Seeger)
/ C / F / G / C //
/ I / IV / V / I //
……
5) "Words of Love" (Buddy Holly), "A Hoo Ma", "The Tide Is High" (Blondie)
/ G / G / C / D //
/ I / I / IV / V //
……
6) "Like a Rolling Stone" chorus (Bob Dylan), "Twist and Shout" (Isley Brothers), "La Bamba", "Stand" (R.E.M.)
/ C F / G7 / C F / G7 //
/ I IV / V7 / I IV / V7 //

7) “Good Lovin” (The Rascals), “All Star” chorus, “Cherry Cherry” (Neil Diamond), “Come Sail Away” chorus (Styx)
/ C F / G F / C F / G F // “Walking On Sunshine” verse (Katrina and the Waves)
/ I IV / V IV / I IV / V IV //

……

8) “May the Long Time Sun”
/ G / D / C / G //
/ I / V / IV / I //

……

9) “California Stars” (Wilco),
/ G / G / D / D // C / C / G / G //
/ I / I / V / V // IV / IV / I / I //

……

10) “Such Great Heights” (Iron & Wine), “Sanctuary” (Billy Jonas)
/ G / G / D / D // C / C / G / D7 //
/ I / I / V / V // IV / IV / I / V7 //

……

11) “On Some Faraway Beach” (Brian Eno)
/ C / C / G / G // F / F / D7 / G //
/ I / I / V / V // IV / IV / II7 / V //

……

12) “This Moment Brings Us” (Tim Hartnett), “Timeless” (The October Project) “Can’t Keep It In” (Cat Stevens)
/ D / A / G / A //
/ I / V / IV / V //

……

13) “Can’t Get It Out of My Head” chorus (Electric Light Orchestra), “Baba O’Reilly” (The Who)
/ D A / G A / D A / G A // “Crimson and Clover” (Tommy James)
/ I V / IV V / I V / IV V //

……

14) “The Trapeze Swinger” (Iron and Wine)
/ C / G / F / C G // Am / G / F / C G //
/ I / V / IV / I V // vi / V / IV / I V //

……

15) “Auld Lang Syne”
/ D / A / D / G // D / A / G (A) / D //
/ I / V / I / IV // I / V / IV (V) / I //

……

16) “Trouble In Mind”, “Bring It Back Home To Me” (Sam Cooke)
/ D / A7 / D / G7 // D / A7 / D (G) / D (A7) //
/ I / V7 / I / IV7 // I / V7 / I (IV) / I (V7) //

……

17) “When the Saints Go Marching In”, “Swing Low Sweet Chariot”, “Roll Jordan Roll”
/ C / C / C / G // C C7 / F (Fm) / C G / C //
/ I / I / I / V // I I7 / IV (iv) / I V / I //

……

18) “She’ll Be Coming Round the Mountain”, “Head and Shoulders Knees and Toes”, “Red River Valley”
/ C / C / C / G // C C7 / F / G / C //
/ I / I / I / V // I I7 / IV / V / I //

……

19) “The Lion Sleeps Tonight” (Solomon Linda), “Brown Eyed Girl” (Van Morrison), “Lean On Me” (Bill Withers)
/ C / F / C / G7 // “Light of My Life (Ferron)
/ I / IV / I / V7 //

20) "In the Sweet By and By", "The MTA Song", "Hard Ain't It Hard"
/ A / D / A / E7 // A / D / A E7 / A //
/ I / IV / I / V7 // I / IV / I V7 / I //
……..……
21) "More Than a Feeling" chorus (Boston), "House of Gold" verse (Twenty One Pilots)
/ G / C / Em / D //
/ I / IV / vi / V //
……
22) "Drive By Fires" (Ayla Nereo),
/ C / F / Dm / Am //
/ I / IV / ii / vi //
……
23) "Runaround" (Blues Traveler), "The Road" (John Krumm), "Song For the North Star" (Jorma Kaukonan)
/ C / F / Dm / G7 //
/ I / IV / ii / V7 //
……
24) "Can't Kill the Spirit" (Naomi Littlebear Morena)
/ A / A / A7 / A7 // D / D / Fmaj7 / Fmaj7 //
/ I / I / I7 / I7 // IV / IV / bVImaj7 / bVImaj7 //
……
25) "Your Love Keeps Liftin' Me" (The Mint Juleps), "Tree By the River" (Iron & Wine)
/ D / D / G / G // Em7 / Em7 / D / D //
/ I / I / IV / IV // ii7 / ii7 / I / I //
……
26) "Don't Worry Be Happy (Bobby McFerrin), "What's Up?" (4 Non-blondes)
/ G / G / Am / Am // C / C / G / G //
/ I / I / ii / ii // IV / IV / I / I //
……..……
27) "Music Alone Shall Live", "With Laughter and Singing"
/ D / Em7 (or G) / A7 / D //
/ I / ii7 (or IV) / V7 / I //
……
28) "Rainbow Race" (Pete Seeger)
/ D / Em7 (or G) / A7 / D // B7 / Em7 (or G) / A7 / D //
/ I / ii7 (or IV) / V7 / I // VI7 / ii7 (or IV) / V7 / I //
……
29) "Deep" (October Project), Halo (Beyoncé), Fighter (Gym Class Heroes)
/ G / Am / Em / C //
/ I / ii / vi / IV //
……
30) "Rise" (October Project) 30½) Predatory Wasp of the Pallisades (Sufjan Stevens)
/ G / Em / Am / C // // G / Em / C / Am //
/ I / vi / ii / IV // // I / vi / IV / ii //
……
31) Doo Wop: "Heart and Soul", "Blue Moon" (The Mavericks), "Dream" (Everly Brothers)
/ C Am / Dm G / C Am / F G7 //
/ I vi / ii V / I vi / IV V7 //
……
32) Extended Doo Wop: "Caravan of Love" (The House Martins), "Hungry Heart" (Bruce Springsteen)
/ G / Em / C / D D7 // Without You" chorus (Nilsson), "Twistin' the Night Away"
/ I / vi / IV / V V7 //

33) “People Get Ready” (Curtis Mayfield)
/ C Am7 / F C / C Am7 / F C //
/ I vi7 / IV I / I vi7 / IV I //
……..……
34) “By This River” (Brian Eno)
/ A / A / F#m / F#m // D / D / F#m / F#m //
/ I / I / vi / vi // IV / IV / vi / vi //
……
35) “Praises For the World” (Jennifer Berezan), “Reach” (Orleans), “I Am Here” (Trina Brunk)
/ C / C / Am / Am // F / F / C / C //
/ I / I / vi / vi // IV / IV / I / I //
……..……
36) “One Tribe” (Black Eyed Peas), “Closing Time” (Semisonic) “Romulus” (Sufjan Stevens)
/ D A / Em G / D A / Em G // “All Star” verse (Smash Mouth)
/ I V / ii IV / I V / ii IV //
……..……
37) “Wagon Wheel” (Old Crow Medicine Show), “Beast of Burden” (The Rolling Stones), “Take On Me” chorus (Aha)
/ D / A / Bm / G // “Don’t Stop Believing” chorus (Journey)
/ I / V / vi / IV //
……..……
38) “I’m Yours” (Jason Mraz), “Spinning Away” (Brian Eno)
/ D / D / A / A // Bm / Bm / G / G //
/ I / I / V / V // vi / vi / IV / IV //
……..……
39) The Big Ship (Brian Eno)
/ C / F / Am / F // C / G / Am / F //
/ I / IV / vi / IV // I / V / vi / IV //
……..……
40) “Knockin On Heaven’s Door” (Bob Dylan), “Helpless” (Neil Young)
/ G / D / Am7 / Am7 // G / D / C / C //
/ I / V / ii7 / ii7 // I / V / IV / IV //
……..……
41) “Land of 1000 Dances” (Fats Domino), “On Broadway” (The Drifters)
/ E Bm7 / E Bm7 / E Bm7 / E Bm7 //
/ I v7 / I v7 / I v7 / I v7 //
……
42) “Bamboo” (Peter Paul and Mary), “Out Beyond” (Joanne Hammill), “Legalize It” (Peter Tosh)
/ D / C / D / C (or Am) //
/ I / bVII / I / bVII (or v) //
……
43) “It Don’t Come Easy” (Ringo Starr), “Pass Through the Portal” (Abbi Spinner)
/ D / Am (or C) / C (G) / D //
/ I / v (or bVII) / bVII (IV) / I //
……
44) “Hey Jude” chorus (The Beatles), “Let the Way Be Open”, “No Rain” (Blind Melon), “Shine” (Mondo Cozmo)
/ A / G / D (or Bm) / A // “The Mummers Dance” chorus (Loreena McKennitt)
/ I / bVII / IV (or ii) / I //
……
45) “Chicago” (Sufjan Stevens), “Casimir Pulaski Day” (Sufjan Stevens)
/ D / Am / C / G //
/ I / v / bVII / IV //

46) "Hometown" (Twenty One Pilots)
/ D / Am / C / Em //
/ I / v / bVII / ii //
……
47) "Beginnings" finale (Chicago)
/ A / G / F / G //
/ I / bVII / bVI / bVII //
……
48) "One By One" (Michael Stillwater), "Boy From New York City", "Louie Louie", "Cherry Cherry" (Neil Diamond)
/ A / D / G / D // "Sundown" chorus (Gordon Lightfoot)
/ I / IV / bVII / IV //
……
49) "Lovin' Touchin' Squeezin'" chorus (Journey)
/ A / A / A / F#m G //
/ I / I / I / vi bVII //
……
50) "I'll Come Running" chorus (Brian Eno)
/ D / D / C / C // A / A / D / D //
/ I / I / bVII / bVII // V / V / I / I //
……
51) "Ride Captain Ride" chorus (Blues Image)
/ D / D / A / A // C / C / D / D //
/ I / I / V / V // bVII / bVII / I / I //
……
52) "Lay Down (Candle In the Rain)" chorus (Melanie)
/ D / A / C / D // D / A / C / Bm //
/ I / V / bVII / I // I / V / bVII / vi //
……
53) "Dream Back the Bison" (Harmony Grisman)
/ G / D / F / C //
/ I / V / bVII / IV //
……
54) "Na Na Hey Hey (Kiss Him Goodbye)" chorus
/ A / C / G / A //
/ I / bIII / bVII / I //
……
55) "Superstar" verse (Jesus Christ Superstar), "50 Ways to Leave Your Lover" chorus (Paul Simon)
/ A / C / D / A // "Grassroots Movement" verse (M.C. Yogi)
/ I / bIII / IV / I //
……
56) "The Mummers' Dance" intro (Lorenna McKennitt)
/ D / F / C / D // Bb / C / D (or G) / D (or G) //
/ I / bIII / bVII / I // bVI / bVII / I (or IV) / I (or IV) //
……
57) "I've Got the Music In Me" chorus (Kiki Dee)
/ G / C / Bb / G //
/ I / IV / bIII / I //
……
58) "Long Is Our Winter"
/ C G / Am E7 / F C / G7 C //
/ I V / vi III7 / IV I / V7 I //

59) Pachelbel Canon, “There Is So Much Magnificence”, “Swimming to the Other Side” (Pat Humphries)
/ C / G / Am / Em // F / C / F / G //
/ I / V / vi / iii // IV / I / IV / V //
……..
60) “Eres Tu” chorus (Mocedades)
/ C / G / Am / Am // F / D7 / C / G // G / G7 / C / F // C / G / C / (F G7) //
/ I / V / vi / vi // IV / II7 / I / V // V / V7 / I / IV // I / V / I / (IV V7) //
……
61) “Don’t Think Twice It’s All Right” (Bob Dylan)
/ C G / Am / F / C G // C G / Am / D7 / G // C / C7 / F / D7 // C G / Am F / C G / C //
/ I V / vi / IV / I V // I V / vi / II7 / V // I / I7 / IV / II7 // I V / vi IV / I V / I //
……..
62) Twelve Bar Blues: “Blues Stay Away From Me”, “Johnny B Goode” (Chuck Berry)
/ D / D / D / D7 // G7 / G7 / D / D // A7 / A7 / D / (A7) //
/ I / I / I / I7 // IV7 / IV7 / I / I // V7 / V7 / I / (V7) //
……..……..……..……
63) “Resurrection Fern” verse (Iron & Wine)
/ C / C / C / C // Em / Em / Em / Em // F / F / C / C // G / G / G / G //
/ I / I / I / I // iii / iii / iii / iii // IV / IV / I / I // V / V / V / V //
……..……
64) “Glory Hallelujah”, “Will the Circle Be Unbroken”, “I’ll Fly Away”
/ D / D / D7 / D7 // G / G / D / D // D / D / Bm7 / Bm7 // D / A7 / D / D //
/ I / I / I7 / I7 // IV / IV / I / I // I / I / vi7 / vi7 // I / V7 / I / I //
……..……
65) “This Little Light of Mine”, “I’m Gonna Sit At the Welcome Table”, “Solidarity Forever”
/ G / G / G / G // C / C / C (or G) / G // G / G / B7 / Em // G (or Am7) / D / G (or C) / G //
/ I / I / I / I // IV / IV / IV (or I) / I // I / I / III7 / vi // I (or ii7) / V / I (or IV) / I //
……
66) “Alice’s Restaurant” (Arlo Guthrie)
/ C / A7 / Dm G7 / C // C / A7 / Dm7 / G7 // C / C7 / F / D7 // C / A7 / Dm G7 / C //
/ I / VI7 / ii V7 / I // I / VI7 / ii7 / V7 // I / I7 / IV / II7 // I / VI7 / ii V7 / I //
……
67) “A Whiter Shade of Pale” (Procol Harem), “Air On a G String” (Bach)
/ C Em / Am Em / F Fmaj7 / Dm Dm7 // G G7 / Em G7 / C F / G G7 //
/ I iii / vi iii / IV IVmaj7 / ii ii7 // V V7 / iii V7 / I IV / V V7 //
……
68) “Lay Lady Lay” (Bob Dylan), “Still Rock and Roll to Me” (Billy Joel)
/ G / Bm / F / Am (or C) //
/ I / iii / bVII / ii (or IV) //
……
69) “The Weight” (The Band), “Grace Fully” (Ayla Nereo), “The Ballad of Frankie Lee & Judas Priest” (Bob Dylan)
/ C / Em / F / C //
/ I / iii / IV / I //
……
70) “Hurdy Gurdy Man” verse (Donovan), “Clay and Cast Iron” verse (Darlingside). “Slow Folk 2” (*Song Sourcing*)
/ G / Bm / C / D7 //
/ I / iii / IV / V7 //
……
71) “Breakdown” (Jack Johnson), “Pastoral” (Moondog)
/ C / Em / Am / G7 //
/ I / iii / vi / V7 //

72) “Bum Diddy Bum”
/ A / A / Dm / Dm // Dm / Dm / A / A //
/ I / I / iv / iv // iv / iv / I / I //
……
73) “One Toke Over the Line” (Brewer and Shipley)
/ C / C / F / C // C Cmaj7 / Am D9 / F G / C //
/ I / I / IV / I // I Imaj7 / vi II9 / IV V / I //
……
74) “Goodbye Stranger” chorus (Supertramp)
/ C / C7 / F / Dm G7 //
/ I / I7 / IV / ii V7 //
……
75) “Daydream” verse (John Sebastian) “Dreams” verse (Brandi Carlile)
/ C / A7 / Dm7 / G7 //
/ I / VI7 / ii7 / V7 //
……
76) “Yes We Can” (Will.I.Am)
/ G / B7 / Em7 / C //
/ I / III7 / vi7 / IV //
……
77) “Onawa’s Waltz” (John Krumm), “You’re Sixteen” (Ringo Starr)
/ C / E7 / F / C // Dm (or D7) / G7 / C (F) / C //
/ I / III7 / IV / I // ii (or II7) / V7 / I (IV) / I //
……
78) “Sitting On the Dock of the Bay” verse (Otis Redding), “Sea of Love” (Lily and Madeline),
/ G / B7 / C / A7 //
/ I / III7 / IV / II7 //
……
79) “This Must Be the Place” (Talking Heads)
/ G / Am / Bm / Am //
/ I / ii / iii / ii //
……
80) “Like a Rolling Stone” verse (Bob Dylan)
/ C / Dm / Em / F // G / G7 //
/ I / ii / iii / IV // V / V7 //
……
81) “Atlantis” (Donovan)
/ D / E7 / G / D (A7) //
/ I / II7 / IV / I (V7) //
……
82) “Ride Captain Ride” verse (Blues Image), “Last Time I Saw Him” verse (Dottie West)
/ D / D / E / E7 // G7 / G7 / D / D //
/ I / I / II / II7 // IV7 / IV7 / I / I //
……
83) “I’d Like to Teach the World to Sing”
/ D / D / E / E7 // A / A / G / D //
/ I / I / II / II7 // V / V / IV / I //
……
84) "Draft Dodger Rag” (Phil Ochs)
/ D / D / E7 / E7 // A / A / (A7) / D //
/ I / I / II7 / II7 // V / V / (V7) / I //

85) “This Land Is Your Land”, “Midnight Special”, “Down By the Riverside” chorus, “Let Your Love Flow” chorus
/ G / G / D / D // A7 / A7 / D / (D7) //
/ IV / IV / I / I // V7 / V7 / I / (I7) //
……
86) “Resurrection Fern” chorus (Iron and Wine)
/ F / F / C / C // F / F / G / G //
/ IV / IV / I / I // IV / IV / V / V //
……
87) “Let Her Go” chorus (Passenger)
/ C / G / D / Em //
/ IV / I / V / vi //
……
88) “Turn” (The October Project)
/ C / Em / D / G //
/ IV / vi / V / I //
……
89) “Viva La Vida” (Coldplay), “Somos El Barco” (Lorre Wyatt)
/ C / D / G / Em // C / D / G / Em (or G) //
/ IV / V / I / vi // IV / V / I / vi (or I) //
……
90) “Passing Afternoon” (Iron & Wine)
/ C / D / G / C // G / D / C / D //
/ IV / V / I / IV // I / V / IV / V //
……
91) “Imagine” chorus (John Lennon)
/ C D / G B7 / C D / G B7 //
/ IV V / I III7 / IV V / I III7 //
……
92) “Shambala” (Three Dog Night), “Sweet Home Alabama” (Lynerd Skynard), “One Fine Day” (David Byrne)
/ E D / A / E D / A //
/ V IV / I / V IV / I //
……
93) “Night Mantra” (Renee & Jeremy)
/ D / A / Bm7 / E //
/ bVII / IV / v7 / I //
……
94) “With A Little Help From My Friends” chorus (The Beatles), “Praise You” (Fatboy Slim),
/ F / C / G / G // “Simon Zealotes/Poor Jerusalem” (Jesus Christ Superstar)
/ bVII / IV / I / I // “Hurdy Gurdy Man” chorus (Donovan)
……
95) “Let It In Let It Go”, “Hey Ho Nobody Home”, “There Is No Time But Now”, “Sing Sing” (Serena Ryder)
/ Dm Am / Dm Am / Dm Am / Dm Am //
/ i v / i v / i v / i v //
……
96) “Die and Be Reborn” (Abbi Spinner), “Nigun”
/ Dm / C / C / Dm //
/ i / VII / VII / i //
……
97) “Together” (Sharon Docherty)
/ Dm / Dm / C / C //
/ i / i / VII / VII //

98) “All That Is Lost Is Found”, “Planet Called Home” (Holly Near), “Heart of the Mother” (Michael Stillwater)
/ Am / Dm / Em (or G) / Am //
/ i / iv / v (or VII) / i //
……
99) “A Piece A Chord” (Bobby McFerrin)
/ Am / Dm / Dm / Em //
/ i / iv / iv / v //
……
100) “Cinder and Smoke” (Iron & Wine)
/ Am / Dm / Em / Dm //
/ i / iv / v / iv //
……
101) “Soon I Will Be Done With the Troubles of the World” (Rising Appalachia)
/ Dm / Dm / A7 / Dm //
/ i / i / V7 / i //
……
102) “Melancholy Man” (Moody Blues), “Jewels” (Barbara McAfee)
/ Dm / Gm / A / Dm //
/ i / iv / V / i //
……
103) “Dramatic Song” (Toby Turner)
/ Am / G / Dm / Em //
/ i / VII / iv / v //
……
104) Andalusian Progression: “Stray Cat Strut”
/ Am / G / F / E7 (Am) //
/ i / VII / VI / V7 (i) //
……
105) “Light of Water”
/ Dm C / F A7 / Dm C / G A7 //
/ i VII / III V7 / i VII / IV V7 //
……
106) “One Man’s Ceiling Is Another Man’s Floor” intro (Paul Simon)
/ Gm / F / C / Bb // Eb / Gm / D7 / Gm //
/ i / VII / IV / III // VI / i / V7 / i //
……
107) “Fly Like An Eagle” chorus (Steve Miller)
/ Am / D / Dm / Am //
/ i / IV / iv / i //
……
108) “Da Pacem Cordium”, “Earth” (The October Project), “Spooky” (Classics IV), “Ocean Breath”
/ Am / D / Am / D //
/ i / IV / i / IV //
……
109) “Walking on the Sun” (Smash Mouth)
/ Am D / Em D / Am D / Em D //
/ i IV / v IV / i IV / v IV //
……
110) “Lucky Man” chorus (Emerson Lake and Palmer), “Shadow” (The October Project), “Wicked Game” (Chris Isaac)
/ Am / Em (or G) / D / D // “Believe” (The October Project)
/ i / v (or VII) / IV / IV //

111) “Found” (The October Project)
/ Am / E / F / E //
/ i / V / VI / V //
……
112) “Show Yourself” (Ayla Nereo)
/ Dm / Dm / Bb / Gm //
/ i / i / VI / iv //
……
113) “Havana” (Camilla Cabello), “Smooth” (Santana)
/ Am F / E7 / Am F / E7 //
/ i VI / V7 / i VI / V7 //
……
114) “Layla” chorus (Eric Clapton)
/ Em / C / D / Em //
/ i / VI / VII / i //
……
115) “I Want You (She’s So Heavy)” (The Beatles)
/ Dm / Dm / E7 / Bb7 / A7 //
/ i / i / II7 / VI7 / V7 //
……
116) “Wishing You Were Here” (Chicago), “Mystic Traveler” (Dave Mason) “The Magician’s Birthday” (Uriah Heep)
/ Dm / E7 / Ebmaj7 / Dm (Bb C) // OR // Dm / E7 / Gm / D //
/ i / II7 / bIImaj7 / i (VI VII) // OR // i / II7 / iv / I //
……
117) “Boulevard of Broken Dreams” (Green Day), “Hand Me Downs” (Indigo Girls), “Radioactive” (Imagine Dragons)
/ Dm F / C G / Dm F / C G // “Everything Is Free” (Gillian Welch)
/ i III / VII IV / i III / VII IV //
……
118) What It’s Like” (Everlast)
/ Dm / F / C / Dm //
/ i / III / VII / i //
……
119) “Speak” (Useful Jenkins and Big Zach)
/ Am / C / G / F //
/ i / III / VII / VI //
……
120) “Get Lucky” (Daft Punk), “Ho'oponopono” (Trina Brunk)
/ Am / C / Em7 / D //
/ i / III / v7 / IV //
……
121) "867-5309/Jenny" (Tommy Tulone)
/ Am / F / C / D //
/ i / VI / III / IV //
……
122) “Chan Chan” (Buena Vista Social Club)
/ Dm / F / Gm / A7 //
/ i / III / iv / V7 //
……
123) “I’d Love to Change the World” (10 Years After), “25 or 6 to 4” (Chicago), “Babe I’m Gonna Leave You”
/ Am / C / D7 / F E // “Temptation Eyes” (The Grass Roots)
/ i / III / IV7 / VI V //

124) “None of Us Are Free” (Solomon Burke)
/ Em / Em / G / G // A / D7 / Em / Em //
/ i / i / III / III // IV / VII7 / i / i //
……
125) “House of the Rising Sun”, “Amazing Grace” (Five Blind Boys of Alabama version)
/ Am / C / D / F // Am / C / E / E7 // Am / C / D / F // Am / E7 / Am / (E7) //
/ i / III / IV / VI // i / III / V / V7 // i / III / IV / VI // i / V7 / i / (V7) //
……
126) “Love Is Blue” (Paul Mauriat)
/ Am / D / G / C // Am / F / G / C // Am / D / G / C // Am / F / E7 / Am //
/ i / IV / VII / III // i / VI / VII / III // i / IV / VII / III // i / VI / V7 / i //
……
127) “Stairway to Heaven” verse (Led Zeppelin)
/ Am E / C D / F / G Am //
/ i V / iii IV / VI / VII i //
……
128) “Chim-Chim-Cheree” (Mary Poppins)
/ Am E / C D / Dm Am / B7 E7 // Am E / C D / Dm Am / E7 Am //
/ i V / iii IV / iv i / II7 V7 // i V / iii IV / iv i / V7 i //
……
129) “We Used To Know” (Jethro Tull)
/ Am / E / G / D // F / C / B7 / E7 //
/ i / V / VII / IV // VI / III / II7 / V7 //
……
130) “Hotel California” (The Eagles)
/ Am / Am / E / E // G / G / D / D // F / F / C / C // Dm / Dm / E7 / E7 //
/ i / i / V / V // VII / VII / IV / IV // VI / IV / III / III // iv / iv / V7 / V7 //
……
131) “Let the Sunshine” (The 5th Dimension)
/ Am / E7 / E7 / Am // F / C //
/ i / V7 / V7 / i // VI / III //
……
132) “Hymn For the Russian Earth”, “Sunlight Is Fading”
/ Dm / Am / Dm / Am //
/ iv / i / iv / i //
……
133) “Dance Me To the End of Love” chorus (Leonard Cohen)
/ Dm / Am / E7 / Am //
/ iv / i / V7 / i //
……
134) “Dancing In the Moonlight” (King Harvest)
/ Dm / G / C G / Am //
/ iv / VII / III VII / i //
……
135) “Riptide” (Vance Joy)
/ Am / G / C / C //
/ vi / V / I / I //
……
136) “Wider Circles” (Rising Appalachia), “My Lady’s House” (Iron & Wine), “Trees” (Twentyone Pilots)
/ Bm / G / D / D // “Little Talks” verse (Of Monsters and Men)
/ vi / IV / I / I //

137) “Upward Over the Mountain” (Iron & Wine), ”“One of Us” (Joan Osborne), “Africa” (Toto), “Bailando” (verse)
/ Bm / G / D / A //
/ vi / IV / I / V //
……
138) “Step Forward” (Cloud Cult)
/ Am / F / C / G // F / C / G / (Em7) //
/ vi / IV / I / V // IV / I / V / (iii7) //
……
139) “Heart of Gold” (Neil Young)
/ Em / C / D / G //
/ vi / IV / V / I //
……
140) “Jezebel” (Iron & Wine), “Counting Stars” (One Republic)
/ Bm / D / A / G //
/ vi / I / V / IV //
……
141) “Island In the Sun” (Weezer)
/ Em Am / D G / Em Am / D G //
/ vi ii / V I / vi ii / V I //
……
142) “Minuit” (Paul Winter Consort), “Waterfall” chorus (Chris Williamson), “Cristobal” (Devendra Banhart)
/ Em / A / D / D (or Bm) //
/ ii / V / I / I (or vi) //
……
143) “Lovers in a Dangerous Time” (Bruce Cockburn)
/ 2 / Am / F / F //
/ II / iii / I / I //
……
144) “Intro” (The XX)
/ F / F / Am / Am //
/ VI / VI / i / i //
……
145) “North Star” (Philip Glass) “Constant Craving” (k.d. lang) “Misty Mountain” (Ferron) “Creation of Ea”
/ Fmaj7 / G / Am / Am //
/ VImaj7 / VII / i / i //
……
146) “Right” (David Bowie)
/ Fmaj7 / E7 / Fmaj7 / E7 //
/ bIImaj7 / I7 / bIImaj7 / I7 //
……
147) “Another Green World” (Brian Eno)
/ Em / Em / C / C //
/ iii / iii / I / I //
……
148) “Flower” (Michael Franti)
/ Bm / D / G / D //
/ vi / I / IV / I //

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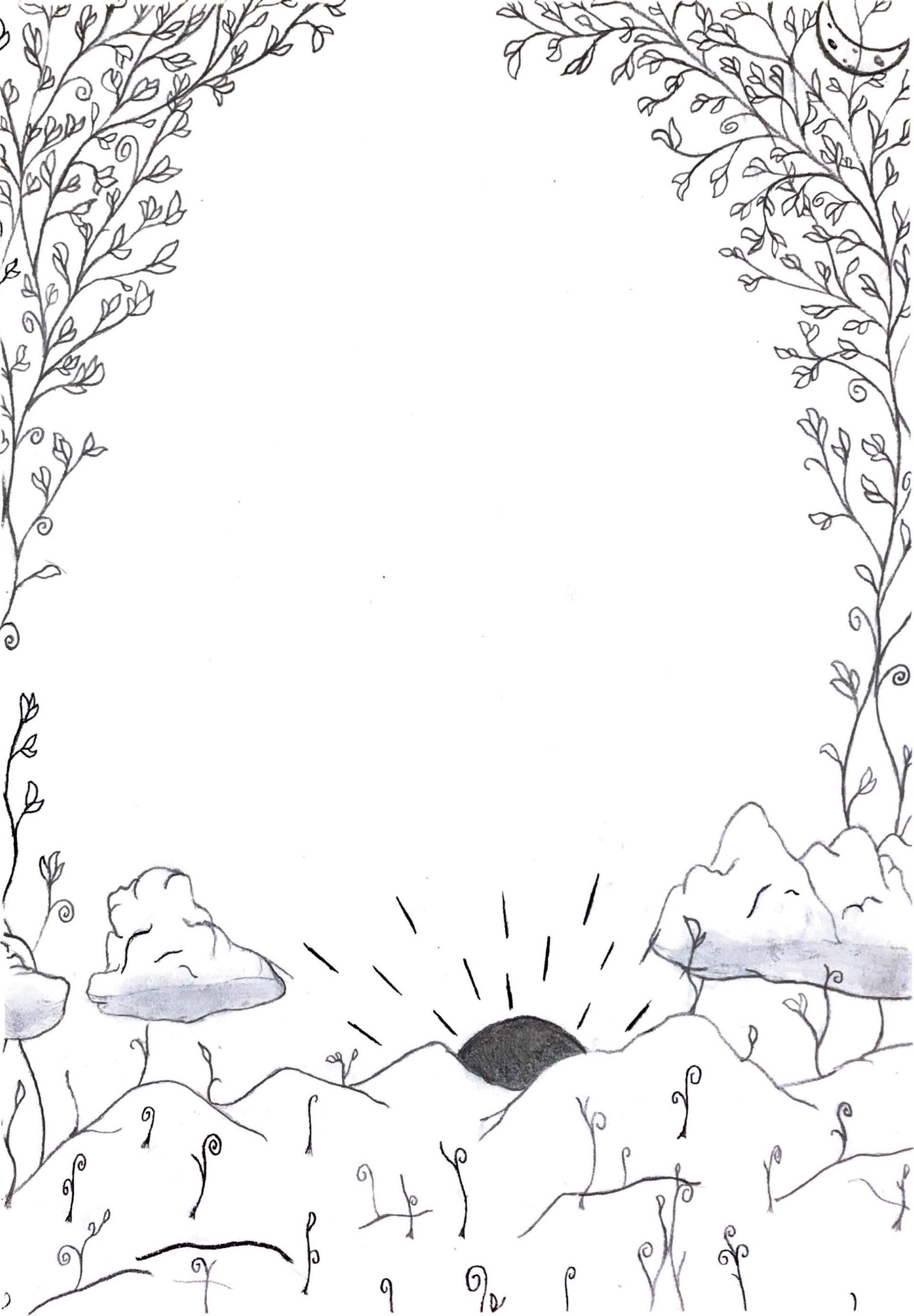
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