

Huw & Tony

Junction
J
Williams

SONGBOOK

Transcribed by Roger M. Brown.

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GUITAR TABLATURE.

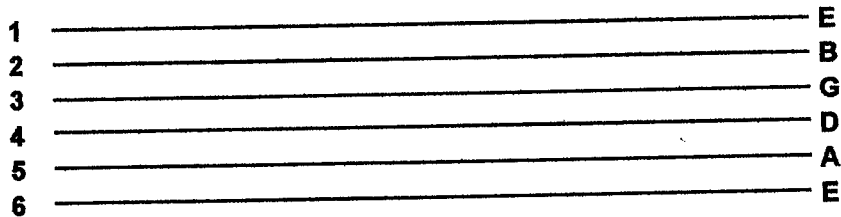
The guitar tablature in this book is designed to provide a quick and easy way of showing you how to "finger" Huw's songs. Huw is a master at the guitar and uses many different tunings, so tablature is a particularly convenient way of transcribing his music since the method of reading it is the same whatever tuning is used.

Tablature is much easier to learn than normal music notation but does not provide as much information. For this reason you should regard this book as a companion to the recordings because it is essential that you listen to the album if you want to learn the songs properly. There is no substitute for a "good ear"!

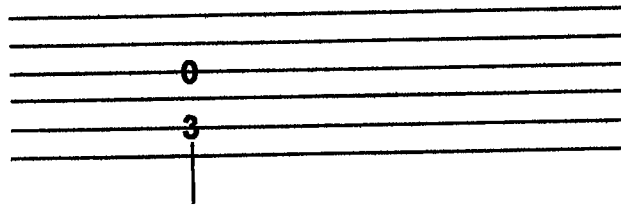
Tablature is a cross between guitar chord diagrams and normal music notation. It shows you where to place your fingers on the fretboard whilst at the same time indicating when the notes occur and for how long they last. If you have not tried tablature before, give it a go; with a little application and perseverance you will soon be playing along with the album.

The following are a few instructions on how the system works. I hope you understand them. If not, you can probably find another guitarist who has used tablature before, to give you a hand.

The six lines of the tablature represent the six strings of the guitar as shown below. If the guitar should be tuned other than E A D G B E, I have indicated at the top of the music, together with the CAPO positions used.



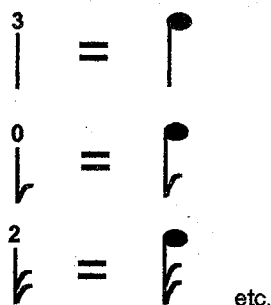
When a string is sounded, a number is written across it indicating at which fret the string is stopped, e.g.



This means play the 5th string stopped at the 3rd fret and the 3rd string is open (i.e. not stopped at all).

You will achieve this more easily and obtain a better flow of the music if you hold down the chord indicated above the tablature first before attempting to read it. For conventional tuning I have written the chord symbols above the tablature and for alternative tunings I have shown the chord shape being used. The notes actually played are not always in the chord shape, so beware!

To sort out the timing, conventional music notation is used, i.e. the music is written between the BAR LINES with 3, 4, 6 etc. beats to the bar, the length of the note being indicated by its shape. There is however one problem, in that the notes in the conventional notation are either "open" (♮) or "filled in" (♯). This is not possible with tablature since the end of the note is given over to the fret number as discussed above. Therefore for tablature all notes are assumed to be "filled in", e.g.



Special techniques are used to provide interest and make the music come alive. Examples of these are shown below with explanations of how to execute them.

1. HAMMER-ON (SHOWN BY AN "H").

Play the first note normally then hammer the left hand finger down hard on the second note thereby making it ring.

2. TIE (SHOWN BY  BETWEEN NOTES OF THE SAME PITCH).

After playing the first note, allow the second note to ring for the duration of the two notes without re-striking it.

3. SLIDE OR GLISSANDO (SHOWN BY ).

The first note is played and then the left hand slides up the fingerboard to the second note whilst keeping the note ringing.

4. PULL-OFF (SHOWN BY A "P").

After playing the first note, flick the finger of the left hand off the string, thereby plucking it and making the second note ring.

5. ARPEGGIO (SHOWN BY ).

Pluck the notes of the chord shown INDIVIDUALLY for the length of the note.

6 STRUM (SHOWN BY ).

Simply strum the chord with the back of the fingernails of the right hand.

7 HARMONIC (SHOWN BY • PLACED AFTER THE NOTE).

Lay the finger on the string directly above the indicated fret (DO NOT PRESS IT DOWN).

Tuning : E E B E B E

BLACK AND WHITE

Key : E

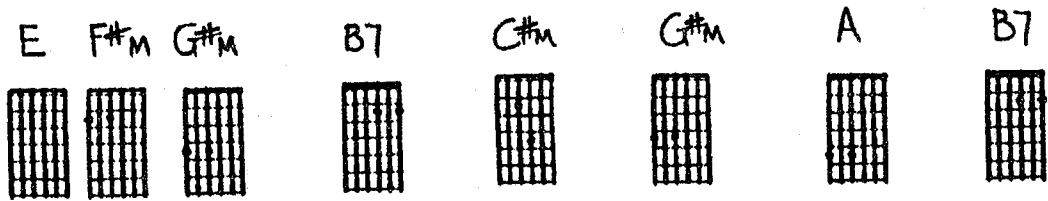
N.B. For the above tuning read the chord shapes.
For conventional tuning read the chord name.

INTRO

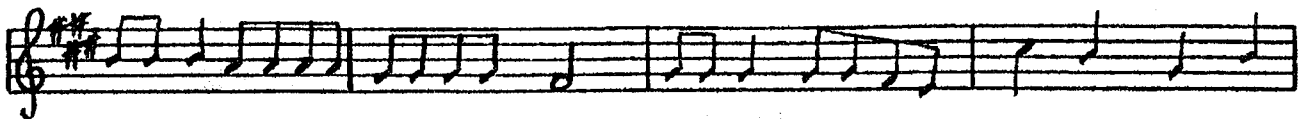
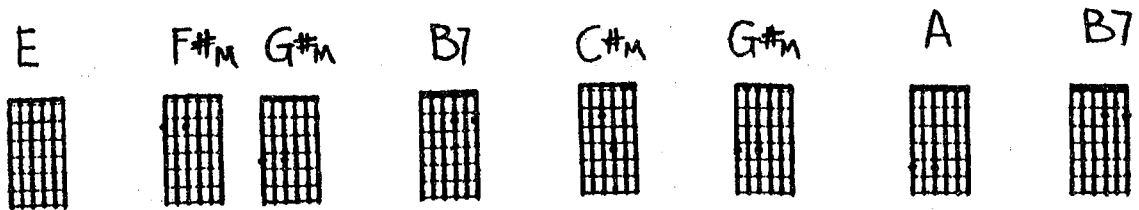


THERE ARE

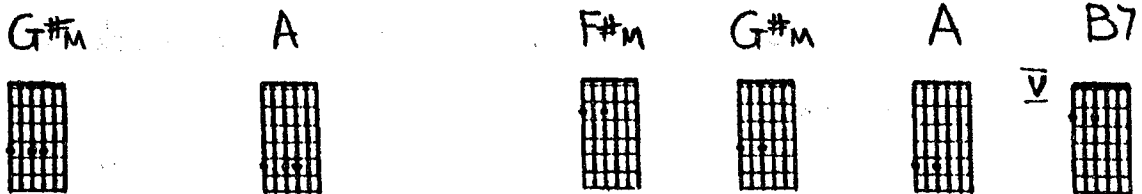
VERSE



TOO MA-NY BO-GART MOVIES IN TOWN WITH R. K. O STU-DI-O CRE-A-TIONS



HOL-LY-WOOD HANGING UP ON EVERY WALL IN TOWN BLACK-& WHITE IMAGES THE NEW SEN-SA-TION



IT'S THE FASHION I KNOW OF OLD STYLE PRO-TO-GRAPHS FA-DED PRO-TO-GRAPHS

BLACK AND WHITE - Cont.

G#m



A



F#m



G#m

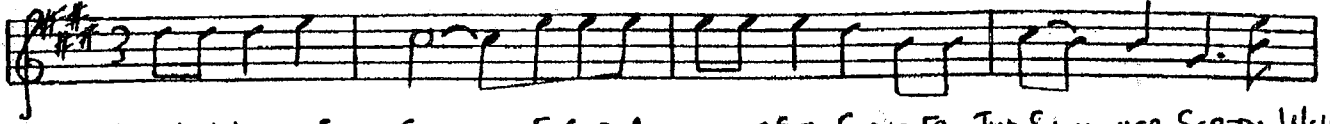


A



B7

v



Ev-ry Where I Go I GET A-ND-THER STILL SCENE FROM THE SI-IL-VER SCREEN WE'RE

E



F#m



G#m



B7



A



B7



E



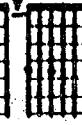
G#m



A



C#m



1ST. TIME



LI-VING IN CO-LOUR WITH SHADES OF LIGHT BUT E-VEY-THING IS BLACK AND WHITE

B7

v



E



F#m



G



G#m



A



B7



C#m



G#m



CHORUS



YOU'RE A WHITE I DON'T WANT TO BUILD NO HIGH-WAY TO HEA-VEN

A G#m



F#m



B7



A



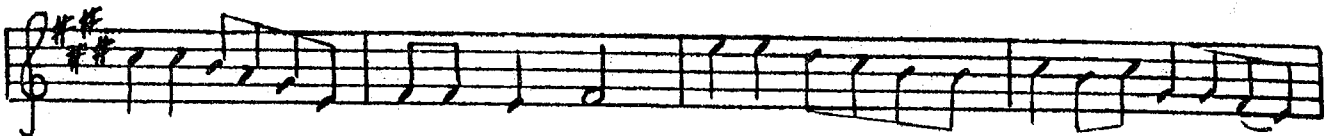
B7



C#m



G#m



I DON'T GET THAT KIND OF CRED-IT 'ROUND HERE I CAN'T E-VEN GET YOU HALF WAY TO PA-RA-DI-ISE

BLACK AND WHITE -Cont.2

A G#m G B7 E F#m G#m B7

I'M JUST TRY-ING TO THINK THINGS CLEAR WE'RE LI-VING IN CO-LOUR WITH SHADES OF LIGHT BUT

TO CODA LAST TIME

A B7 A E B7 E A E A C#m B7

Solo

E-VERY THING IS BLACK & WHITE

D. AL CODA 3RD TIME

BEND

E F#m G#m B7 C#m A G B7

D. CAPO

A B7 A B7 A B7 E



CODA

EV-ry THING IS BLACK & EV-ry THING IS BLACK & EV-ry THING IS BLACK & WHITE

EVERYTHING IS BLACK AND WHITE.

There are too many Bogart movies in town,
And R.K.O. studio creations,
Hollywood hanging up on every wall in town,
Black and white images, the new sensation.
It's the fashion I know of the old style photographs, faded photographs
Everywhere I go I get another still scene from the silver screen,
We're living in colour with shades of light
But everything is black and white.

You're a hero you're a villain, a good guy or a hood,
A black cat a white hat, it's easy understood,
And that's the way we like it, it's dirty or it's clean,
There's nothing in the middle, no grey in between, well,
Everybody wants to be living in a movie
With the baddie and the goodie, and
Everywhere we look we see indians in the gallery,
Here comes the cavalry,
We're living in colour with shades of light
But everything is black and white.

CHORUS.

I don't want to build no highway to heaven,
I don't get that kind of credit 'round here.
I can't even get you halfway to paradise,
I'm just trying to think things clear.
We're living in colour with shades of light
But everything is black and white.

You gotta take it easy, you gotta let it go,
It's clear cut and that's enough, it's all we need to know.
Move along the line please, cynics to the right,
We know where you're sitting when we turn out the light.
Well, we got no time for sympathy,
No chorus to allow us them hearts and flowers, and
It's different melody.
Where nobody could give a damn, play it again Sam.
We're living in colour with shades of light
But everything is black and white.

CHORUS.

GEORDIE - Cont.

M.B.

Staff 1: Four guitar chord diagrams above the staff. The staff contains a sequence of notes and fretboard diagrams. Fretboard diagrams show fingerings: 2, 4, 2, 4, 2, 4, 5, 5, 5, 5, 4, 4.

Staff 2: Four guitar chord diagrams above the staff. The staff contains a sequence of notes and fretboard diagrams. Fretboard diagrams show fingerings: 2, 2, 4, 4, 5, 5, 5, 5, 2, 4, 2, 4, 2, 2, 4, 2, 2, 4.

Staff 3: Six guitar chord diagrams above the staff. The staff contains a sequence of notes and fretboard diagrams. Fretboard diagrams show fingerings: 2, 4, 4, 5, 5, 5, 5, 4, 4, 2, 2, 4, 4.

Staff 4: Four guitar chord diagrams above the staff. The staff contains a sequence of notes and fretboard diagrams. Fretboard diagrams show fingerings: 5, 5, 5, 5, 2, 4, 2, 4, 2, 2, 4, 4.

Staff 5: Five guitar chord diagrams above the staff. The staff contains a sequence of notes and fretboard diagrams. Fretboard diagrams show fingerings: 2, 2, 2, 4, 4, 5, 5, 2, 2, 2, 4.

1ST. TIME

2ND. TIME

~~D.S.~~ AL CODA

Staff 6: Four guitar chord diagrams above the staff. The staff contains a sequence of notes and fretboard diagrams. Fretboard diagrams show fingerings: 5, 2, 4, 2, 2, 5, 5, 5, 5, 2, 4.

GEORDIE - Cont. 2



Coda.

The musical score is divided into four systems, each with two staves. Above each system are guitar chord diagrams. The notation includes notes, rests, and fingerings (numbers 1-5) on both the upper and lower staves. The first system has five chord diagrams, the second has six, the third has four, and the fourth has two.

Guitar : 2, Capo 4.

GEORDIE

Key : E

C G7 C F C G7 C F

EV-RY ONE CAN HEAR THE MU-SIC YOU CAN TASTE THE MOOD OF THE WINE GET-TING HIGH

C G7 Em F G7 C G7 C

ON THE BEER & THE AT - MO-SHERE OF A GOOD TIME YOU CAN HEAR EV'RY ONE LAUGH-

F C G7 C F Dm Em

-ING LIKE THEY GOT SOME THINGS TO SHARE CIG-AR-ETTE SMOKE AND BAD

F G7 C Am Em

JOKES HANG IN THE AIR BUT GEOR-DIE DOESN'T HEAR IT I WON-

F C Dm Em F

-DER DOES SHE RE-AL-ISE SHE'S SIT-TING THERE WITH THAT FAR A-WAY LOOK IN

G7 Am Em F

HER EYES WHERE SHE GOES SHE DOESN'T SAY BUT SHE'LL LEAVE YOU WAY BE-HIND

C Dm Em F G7

FOR A MO-MENT OR TWO SHE'LL BE SOME-WHERE ELSE I-IN HER MIND

C F C F

BUT IF THE MU-SIC IS RIGHT AND THE RY-THM IS LIGHT

Dm Em F G7 C

GEOR-DIE WILL DANCE THE JIG TO - NIGHT.

GEORDIE WILL DANCE THE JIG.

Everyone can hear the music,
You can taste the mood of the wine,
Getting high on the beer and the atmosphere of a good time.
You can hear everyone laughing,
Like they're got something to share,
Cigarette smoke and bad jokes hang in the air.
But Geordie doesn't hear it,
I wonder does she realise,
She's sitting there with that faraway look in her eyes.
Where she goes she doesn't say,
But she'll leave you way behind,
For a moment or two she'll be somewhere else in her mind.

CHORUS.

But if the music is right,
And the rhythm is light,
Geordie will dance the jig tonight.

Soon we'll all be singing
The chords of some old song,
Guitars, fiddles, everyone playing along.
We'll all be hitting the high notes,
As the piano begins to play
All those songs we hate, but we sing them anyway.
But Geordie doesn't hear it,
It's that moment when she goes,
Some place in her mind where nobody knows.
The laughter's gone, the smile has faded,
She loses it all and then,
That something forgotten that comes back now and again.

CHORUS

There are people talking everywhere,
But Geordie's all alone.
She's locked up in her little world of her own.
You can look into her eyes,
But there's just something you can't see,
A forgotten romance or some old memory.

CHORUS

VERSE

G D7 G C G

A7 D7 G D7 G C G

Am Cm G D7 TO CODA LAST TIME G D7 G G B7

1ST TIME 2ND TIME

M.B.

Em C G D G Em B7

Em C G D B7 Em C B7

1ST TIME

Em D D. CAPO AL CODA LAST TIME CODA G

2ND TIME

STRUCK IT RIGHT THIS TIME

INTRO.

Intro guitar tablature and chord diagrams. The tablature consists of two staves with fret numbers and notes. Above the staves are seven chord diagrams. The first staff has notes: 1 5 4 2 4 | 2 2 5 | 4 2 4 | 2 4 2. The second staff has notes: 5 4 4 | 4 1 4 | 2 4 | 2 4.

VERSE

Verse guitar tablature and chord diagrams. The tablature consists of two staves with fret numbers and notes. Above the staves are seven chord diagrams. The first staff has notes: 1 2 2 | 2 2 2 | 5 5 4 2 | 2 2 2 4 2 4. The second staff has notes: 5 4 4 | 4 4 2 | 4 | 1 2 2 2 4 2 4.

Verse guitar tablature and chord diagrams. The tablature consists of two staves with fret numbers and notes. Above the staves are seven chord diagrams. The first staff has notes: 1 2 2 | 2 2 2 | 2 2 2 | 4 2 2. The second staff has notes: 5 4 4 | 4 4 2 | 4 | 2 2 2 4 2 4.

Verse guitar tablature and chord diagrams. The tablature consists of two staves with fret numbers and notes. Above the staves are seven chord diagrams. The first staff has notes: 1 2 2 | 2 2 2 | 2 2 2 | 4 2 2. The second staff has notes: 5 4 4 | 4 4 2 | 4 | 2 2 2 4 2 4.

CHORUS


Chorus guitar tablature and chord diagrams. The tablature consists of two staves with fret numbers and notes. Above the staves are seven chord diagrams. The first staff has notes: 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 4 2 2. The second staff has notes: 4 4 4 | 4 4 4 | 2 4 5 | 2 4 2 2 2 2 2.

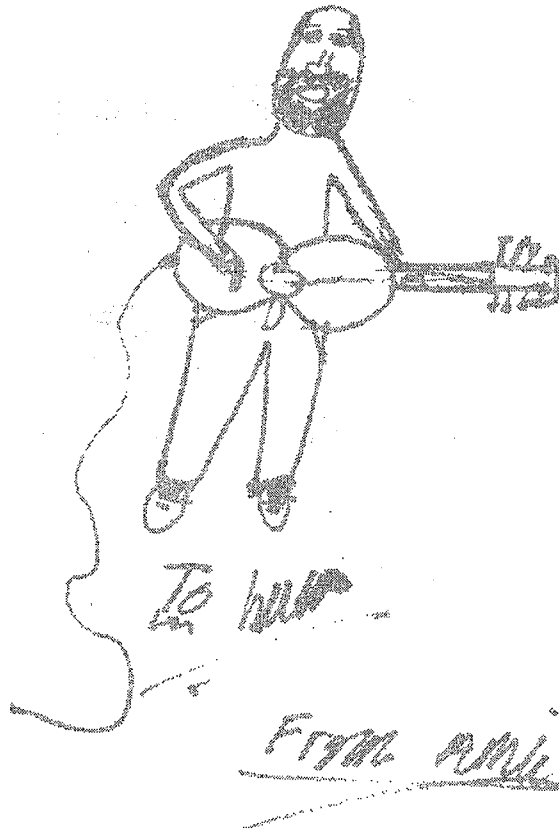
Chorus guitar tablature and chord diagrams. The tablature consists of two staves with fret numbers and notes. Above the staves are seven chord diagrams. The first staff has notes: 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 4 2 2. The second staff has notes: 4 4 4 | 4 4 4 | 2 4 5 | 2 4 2 2 2 2 2.

To CODA LAST TIME

STRUCK IT RIGHT THIS TIME - Cont.

The musical score consists of two systems. The first system has 11 guitar chord diagrams above a staff of two lines. The second system has 11 guitar chord diagrams above a staff of two lines. The tablature is written on the lower line of each staff, with numbers 1-5 indicating fret positions. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.


CODA



Key : E

STRUCK IT RIGHT THIS TIME

Guitar : D, Capo :

D A7 G D G D

OUT IN THE DES-ERT IN THE HEAT AND SUN OLD MAN IS DIG-GING HE'S

E7 A7 D A7 G D

LOOK-ING FOR THE BIG ONE HE DOES-N'T LIS-TEN TO A THING HE'S BEEN TOLD HE'S

Em F#m G A7 D Bm F#m

DIG-GING & HE'S DRIL-LING FOR THAT OLD BLACK GOLD THEY TELL HIM THAT HE'S CRA-ZY HE'LL NE

Bm F#m G D Em F#m G A7

-VER FIND A THING BUT YOU WOULD-N'T KNOW WHEN YOU HEAR HIM SING HE SAYS

G D Em F#m G A7 D

I DON'T WOR-RY I DON'T MIND COS I KNOW I'VE STRUCK IT RIGHT THIS TIME HE SAYS

G D Em F#m G A7 D

I DON'T WOR-RY I DON'T MIND COS I KNOW I'VE STRUCK IT RIGHT THIS TIME

STRUCK IT RIGHT THIS TIME.

Out in the desert in the heat and sun,
Old man is digging, he's looking for the big one,
He doesn't listen to a thing he's been told,
He's digging and he's drilling for that old black gold.
They tell him that he's crazy, he'll never find a thing,
But you wouldn't know when you hear him sing, he says

CHORUS.

I don't worry, I don't mind,
'Cos I know I've struck it right this time.
I don't worry, I don't mind,
'Cos I know I've struck it right this time.

New year is coming and the party is aight,
Young girl is waiting patiently for midnight.
She's had a year full of real hard times,
She says it's gonna vanish with the auld lang syne.
She says she's found love, says she's got it all,
But the higher you get the harder when you fall, she says

CHORUS

Quicker than a river rushing into the sea,
Everybody's running but he can run faster,
This time he knows he's got the rhythm that it takes,
And every step is bringing him closer to the tape.
But anything can happen, things can go wrong,
One minute you're up then you're down, you're gone, he says.

CHORUS

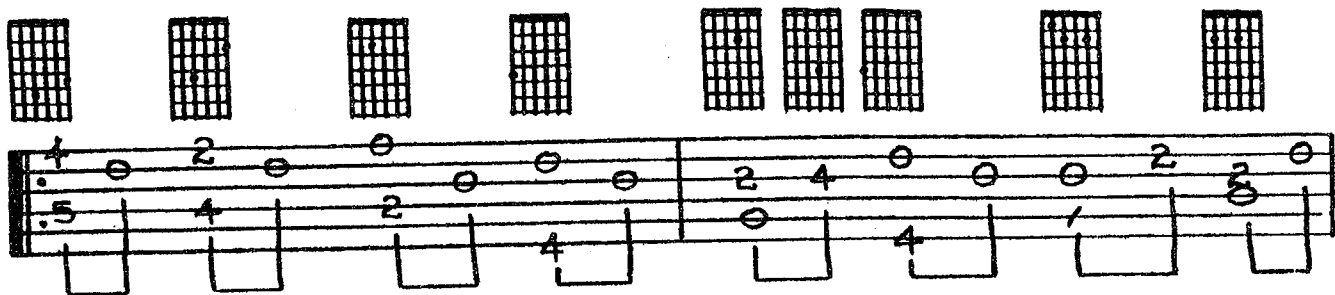
Note upon note and chord after chord,
There has to be a melody hidden there somewhere,
Every kind of harmony and note has been scored,
Just like you're looking for that old lost chord.
Maybe you can find it, maybe you can see,
Well, here's that you get better luck than me, and sing

CHORUS.

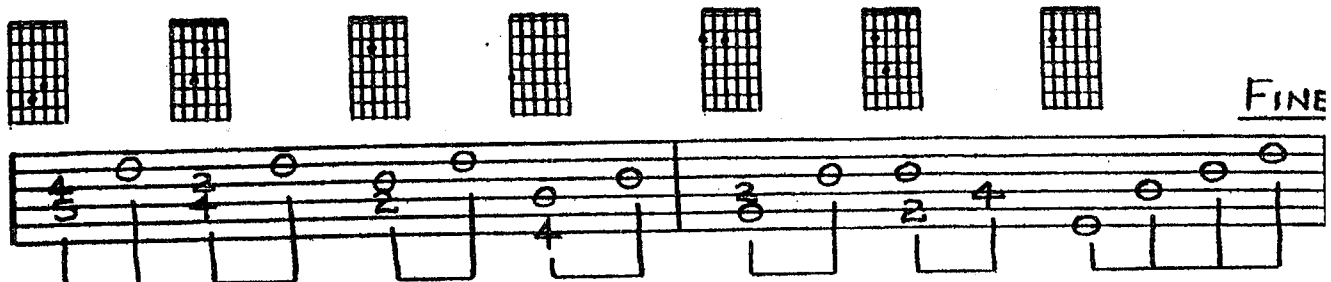
Tuning : E A B E B E

I CAN JUMP PUDDLES

INTRO



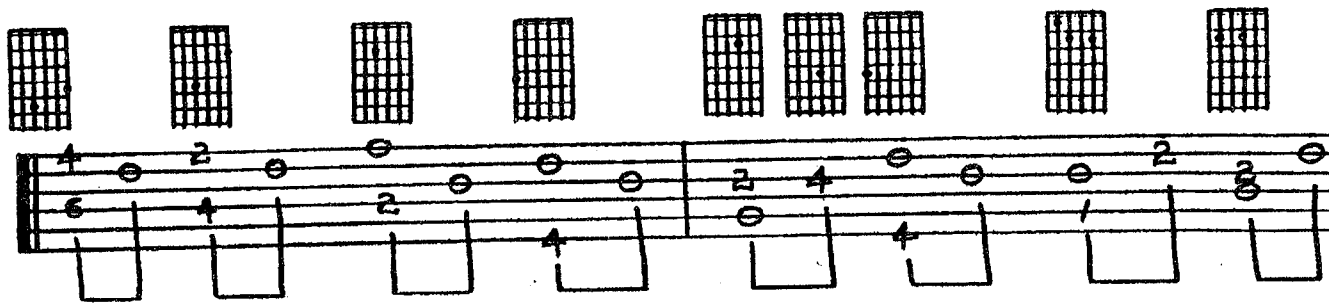
Intro guitar tablature system 1. It consists of a guitar chord diagram above a two-staff musical notation. The top staff shows notes on the 4th and 2nd strings, and the bottom staff shows notes on the 5th and 4th strings. Fingering numbers 1, 2, 4, and 2 are indicated above the notes.



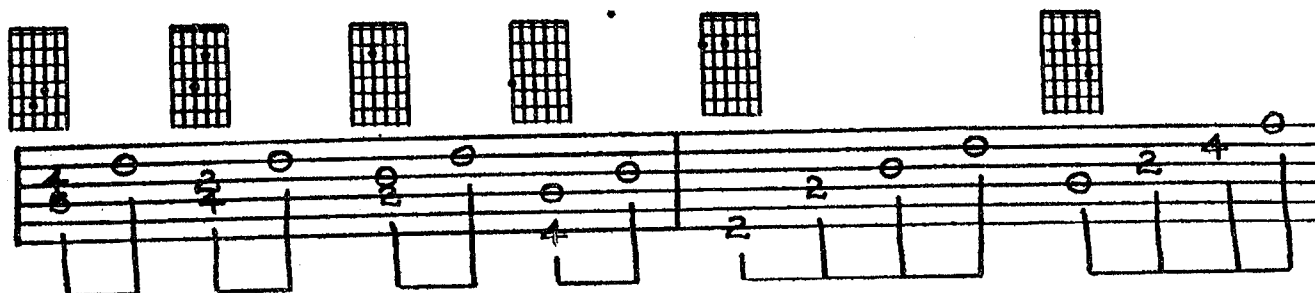
Intro guitar tablature system 2. It consists of a guitar chord diagram above a two-staff musical notation. The top staff shows notes on the 4th and 2nd strings, and the bottom staff shows notes on the 5th and 4th strings. Fingering numbers 1, 2, 4, and 2 are indicated above the notes. The word "FINE" is written at the end of the system.

VERSE

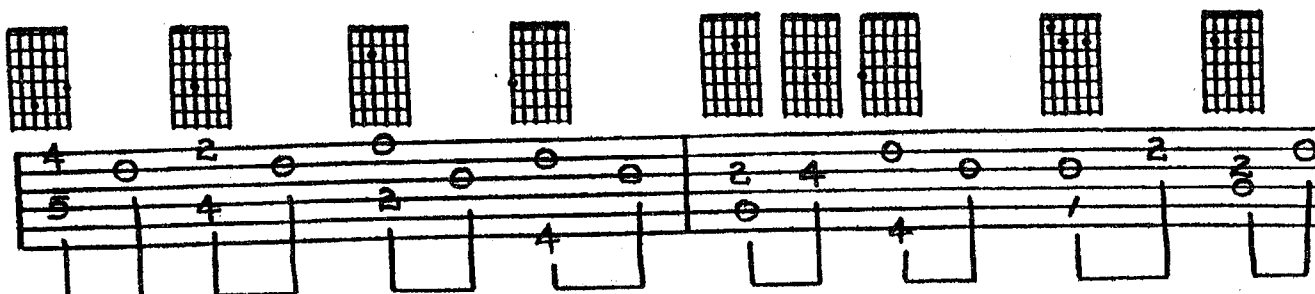
♩



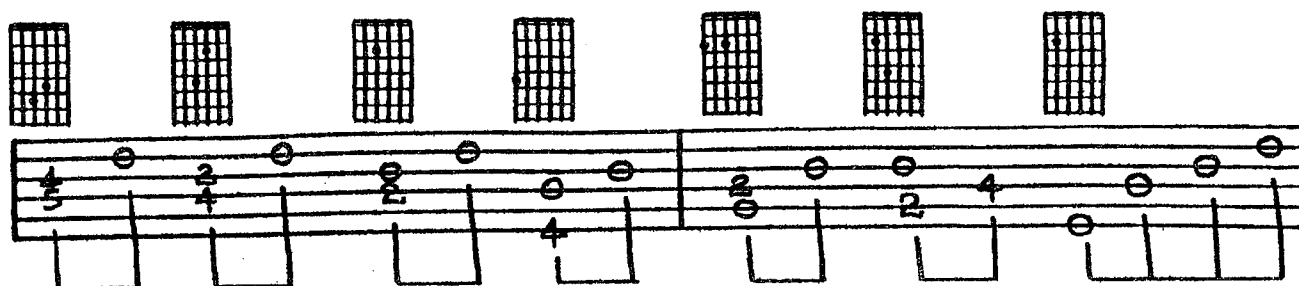
Verse guitar tablature system 1. It consists of a guitar chord diagram above a two-staff musical notation. The top staff shows notes on the 4th and 2nd strings, and the bottom staff shows notes on the 6th and 4th strings. Fingering numbers 1, 2, 4, and 2 are indicated above the notes.



Verse guitar tablature system 2. It consists of a guitar chord diagram above a two-staff musical notation. The top staff shows notes on the 4th and 2nd strings, and the bottom staff shows notes on the 5th and 4th strings. Fingering numbers 1, 2, 4, and 2 are indicated above the notes.



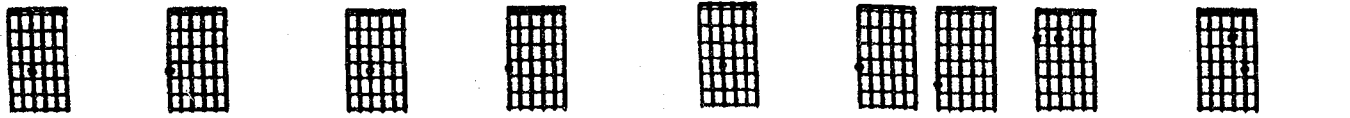
Verse guitar tablature system 3. It consists of a guitar chord diagram above a two-staff musical notation. The top staff shows notes on the 4th and 2nd strings, and the bottom staff shows notes on the 5th and 4th strings. Fingering numbers 1, 2, 4, and 2 are indicated above the notes.



Verse guitar tablature system 4. It consists of a guitar chord diagram above a two-staff musical notation. The top staff shows notes on the 4th and 2nd strings, and the bottom staff shows notes on the 5th and 4th strings. Fingering numbers 1, 2, 4, and 2 are indicated above the notes.

I CAN JUMP PUDDLES - Cont.

BRIDGE



First staff of music for the bridge section, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes with various fingerings indicated by numbers 1-5. The bass line consists of quarter notes.



Second staff of music for the bridge section, continuing the melody and bass line from the first staff.

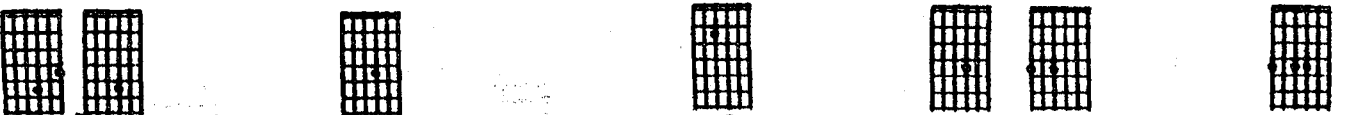


Third staff of music for the bridge section, continuing the melody and bass line. The staff ends with a double bar line and a 'CODA' symbol.



Fourth staff of music for the bridge section, continuing the melody and bass line. The staff ends with a double bar line.

Solo



Fifth staff of music for the solo section, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes with various fingerings indicated by numbers 1-5. The bass line consists of quarter notes.



Sixth staff of music for the solo section, continuing the melody and bass line. The staff ends with a double bar line and a 'D' chord symbol with a dollar sign.

C G7 Em Am Dm Em F G7 C G7 Am Em

EV'RY DAY SHE MOVES ME STEAD-I-LY IM-PROVES ME STEP BY STEP SHE HELPS THIS BO-O

F G7 C G7 Em Am Dm Em F G7

DO THE THINGS IT COULD SHE NE-VER SEES ME LA-BELLED YOUNG & DIS - A - BLED

C G7 Am Em F G7 C

SOME-TIMES SHE HOLDS ME IN HER ARMS LIKE A - NY MO - THER WOULD

G7 C G7 C G7 C Am

WE DON'T NEED YOUR TEARS WE DON'T NEED TO HEAR YOU CRY I CAN'T RUN LIKE O-THER CHIL-DREN BUT WE-HI

F G7 C G7 Em Am Dm Em F G7

SOME LAUGHS WHEN I TRY BOOK CHAPTER & PA-GES TRI-UMPH COMES IN STA-GES

C G7 Am Em F Ab C F G7 C

STEP BY PRE-CIOUS STEP I COUNT THE THINGS THAT I CAN DO NOW I CAN JUMP PUDDLES CAN YOU



I CAN JUMP PUDDLES.

Every day she moves me, steadily improves me,
Step by step she helps this body do the things it could,
She never sees me labelled young and disabled,
Sometimes she holds me in her arms like any mother would.
And we don't need your tears, we don't need to hear you cry,
I can't run like other children,
But we have some laughs when I try.
Book, chapter and pages, triumph comes in stages,
Step by precious step I count the things that I can do.
Now I can jump puddles, can you?

Out the door and through the hall, outside to the garden wall,
On a good day I can make them all, watch me as I do.
Across the floor and in the chair,
One step, two step up the stair,
Climbing mountains everywhere 'cos I can do that, too.
Through the window I see people running one by one,
Racing from the showers, but then I smile when they come.
Everywhere there are places with empty hearts and faces,
Maybe the don't have the joy of thing that I can do,
Now I can jump puddles, can you?

In streets and parks and places there are staring eyes and faces,
I know that she sees them, but together we don't care.
Every road and avenue there's something in it, something new,
We can go exploring through a new world every day
'Cos I can ride a spaceship, or engine on the line,
I can be a cowboy fighting indians any time
And when we've sailed the great lagoon,
And fought the rains of the big monsoon,
In the deserted streets of the afternoon watch what I can do,
'Cos I can jump puddles, can you?

BLAINA BOYS

Cap

INTRO

C G F C F D D7 G

Handwritten guitar tablature for the first line of the Intro section. The staff shows fret numbers (0-3) and chord diagrams for C, G, F, C, F, D, D7, and G.

F C G7 C Em7 Am G C G C

Handwritten guitar tablature for the second line of the Intro section. The staff shows fret numbers (0-5) and chord diagrams for F, C, G7, C, Em7, Am, G, C, G, and C.

VERSE

C F C C/B Am Em F G

Handwritten guitar tablature for the first line of the Verse section. The staff shows fret numbers (0-3) and chord diagrams for C, F, C, C/B, Am, Em, F, and G.

C F Em F G C

Handwritten guitar tablature for the second line of the Verse section. The staff shows fret numbers (0-3) and chord diagrams for C, F, Em, F, G, and C.

F G C C/B Am F D7 G

Handwritten guitar tablature for the third line of the Verse section. The staff shows fret numbers (0-3) and chord diagrams for F, G, C, C/B, Am, F, D7, and G.

CHORUS

C G F C F D D7 G

Handwritten guitar tablature for the first line of the Chorus section. The staff shows a slash symbol and fret numbers (0-3) and chord diagrams for C, G, F, C, F, D, D7, and G.

BLAINA BOYS - Cont.

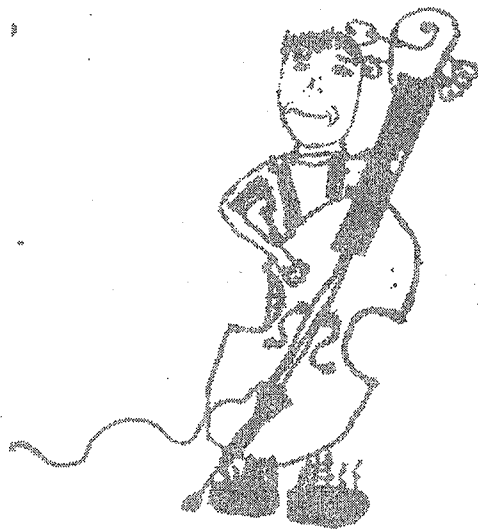
F G C C/B Am Am7/G FA m7 G7 Cmaj7 G Am7 G

C G

FINE

C	1ST 4 TIMES	C	5TH TIME	G
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D. ~~S~~/AL FINE



TO TONY

FROM AMIC

VERSE

C F C C/B Am Em F G

STRIDE BY STRIDE HEEL & TOE WE GO TRAV-ELL-ING BY IT'S LIKE

C F Em F G C

SEARCH-ING THE RI-VERS FOR GOLD THEY SAY WHEN ALL THE WA-TERS ARE DRY

F G C C/B Am F D7 G

HEARTS ARE HEAVY & SPI-RITS ARE LOW BUT WITH TWO STRONG ARMS YOU CAN NE-VER LET GO

CHORUS

C G F C F D D7 G

WE'RE THE BOYS WE'RE THE HEART & SOUL A COM-PA-NY OF FAITH & FOR-TUNE

F G C C/B Am Am7/G F Am7 G7 C

TRAV-EL-LING THE ROAD OUR DES-TI-NY SOLD JUST LIKE THE OLD MI-N

G Am7 G C G C FINE C D. $\text{\$}$

1ST. 4 TIMES || 5TH TIME

THE FOR-TY NIN-ERS HERE WE COME LOOK-ING FOR GOLD GOLD

BLAINA BOYS 1930

Stride by stride, heel and toe,
We go travelling by,
It's like searching the rivers for gold they say,
When all the waters are dry.
Hearts are heavy, spirits are low,
But with two strong arms you can never let go.

CHORUS.

We're the boys, we're the heart and soul,
A company of faith and fortune.
Travelling the road our destiny sold,
Just like the old miners, the "Forty-Niners",
Here we are looking for gold.

Goodbye the roadman, good-bye the coal,
Good-bye the valley and shade,
Our hearts lie there, but we have to go
To where the games of profit are played.
We can do it, we know that we can find
A new way of living, a heaven of a kind.

CHORUS

Travel to the west, go to the east,
England, America the moon,
Leaving the boat, leaving on a train,
No-one will be left there soon.
Troubles run deep, the water is wide,
But we're crossing the river to the other side.

CHORUS.

We've got the skyline, we got the road,
We got nothing to hide,
There's hearth back home and a dream of your own,
But nothing for your pockets or pride.
One way or another, you're under attack,
First you move forward but you're always coming back.

CHORUS

Tuning : E A B E B E

BETHAN RHIANNON

INTRO

Musical notation for the Intro section, consisting of a single staff with fret numbers and fingerings.

VERSE

Seven guitar chord diagrams for the first line of the Verse section.

Musical notation for the first line of the Verse section, including fret numbers and fingerings.

Seven guitar chord diagrams for the second line of the Verse section.

Musical notation for the second line of the Verse section, including fret numbers and fingerings.

Seven guitar chord diagrams for the third line of the Verse section.

Musical notation for the third line of the Verse section, including fret numbers and fingerings.

Seven guitar chord diagrams for the fourth line of the Verse section.

Musical notation for the fourth line of the Verse section, including fret numbers and fingerings.

⊕ CODA

Three guitar chord diagrams for the fifth line of the Verse section.

Musical notation for the fifth line of the Verse section, including fret numbers and fingerings.

Key : E

BETHAN RHIANNON

E B7 C#m G#m A F#m

B7sus B7 E B7 C#m G#m

A F#m B7sus B7 A

B/A E C#m A B7

E B7 C#m G#m F#7 B7

E C#m G#m F#7 B7

1ST. 2 TIMES LAST TIME

E

INTRO
4

VERSE

To CODA
LAST TIME

To SOLO
7TH TIME

X 6

M.B.

DE CAPO AL SOLO
DE CAPO AL CODA
LAST TIME

SOLO

SOME PEOPLE -Cont.



The tablature is organized into four systems, each with a chord diagram above a six-line staff. The first system contains four chords. The second system contains eight chords, with two chords marked with a double bar line. The third system contains seven chords. The fourth system contains three chords. The piece concludes with a double bar line and a final circled note.

Key :D

SOME PEOPLE

VERSE

D G A7 D

SOME PEOP-LE ARE FLY-ING IN THE STREETS SOME PEOP-LE ARE SIGH-ING IN THE STREETS

Bm G A7 $\text{\textcircled{D}}$ D

SOME PEOP-LE ARE LY - ING IN THE STREETS SOME PEOP-LE CRY.

M.B.

G A7 Bm7 F#m

SOME PEOP-LE ARE HI - DING FROM THE COLD BUT THEN A - GAIN WHAT DO I KNOW.

G D/F# G Em E A7

MY PIL-Low's WARM AND I ON - LY SEE THE BEST OF THE DAY



CODA

Bm7 A/c# D/F#

CRY AND I NE - VER REAL - LY WANT TO KNOW -

G Em F#m G A7 D

WHERE DO PEOP-LE WITH - OUT A HOME GO.

SOME PEOPLE CRY

Some people are flying in the streets,
Some people are sighing in the streets,
Some people are lying in the streets,
Some people cry.

Some people are hiding in the streets,
The young the old, shuffling their feet,
Playing the game with the people that they meet,
Some people cry.

Some people with nowhere to run,
No light to follow, no-one to come,
Just sat shivering, dreaming of the sun,
Some people cry.

Some people with no place to go,
They have no heaven, no arms to hold,
They sell their body, there goes their soul,
Some people cry.

CHORUS

Some people are hiding from the cold,
But then again, what do I know,
My pillow's warm and I only see the best of the day.

Some people are flying in the streets,
Some people are lying in the streets,
Pretty soon they'll be dying in the streets,
Some people cry.

CHORUS

Some people are flying in the streets,
Some people pass by in the streets,
We should be dying of shame in the streets,
Some people cry.
And I never really want to know,
Where do people without a home go?

RIGHT SIDE OF THE FOOTPLATE - Cont.

Eight guitar chord diagrams are shown above the first staff of music. The staff contains four measures of music with notes and fingerings. The notes are: Measure 1: G4, B4, D5; Measure 2: G4, B4, D5; Measure 3: G4, B4, D5; Measure 4: G4, B4, D5. Fingerings are indicated by numbers 1-5.

Eight guitar chord diagrams are shown above the second staff of music. The staff contains four measures of music with notes and fingerings. The notes are: Measure 1: G4, B4, D5; Measure 2: G4, B4, D5; Measure 3: G4, B4, D5; Measure 4: G4, B4, D5. Fingerings are indicated by numbers 1-5.

Four guitar chord diagrams are shown above the third staff of music. The staff contains four measures of music with notes and fingerings. The notes are: Measure 1: G4, B4, D5; Measure 2: G4, B4, D5; Measure 3: G4, B4, D5; Measure 4: G4, B4, D5. Fingerings are indicated by numbers 1-5. A circled cross symbol is at the end of the staff.

TO CODA
LAST TIME

BRIDGE

Eight guitar chord diagrams are shown above the bridge staff of music. The staff contains four measures of music with notes and fingerings. The notes are: Measure 1: G4, B4, D5; Measure 2: G4, B4, D5; Measure 3: G4, B4, D5; Measure 4: G4, B4, D5. Fingerings are indicated by numbers 1-5.

CODA

Seven guitar chord diagrams are shown above the coda staff of music. The staff contains four measures of music with notes and fingerings. The notes are: Measure 1: G4, B4, D5; Measure 2: G4, B4, D5; Measure 3: G4, B4, D5; Measure 4: G4, B4, D5. Fingerings are indicated by numbers 1-5.

RIGHT SIDE OF THE FOOT PLATE

VERSE

D/0 D/c# D/B D/f# G Em

WITH A STEADY HAND ON THE LEVER THE SIGNAL'S READY TO

A7 Bm/B A/A G/G D/f# G Em

PASS. KEEP THE LIGHT BURNING FIRE-MAN AND THE WATER WELL UP IN THE

A7 D A7 D/f# G D/E D/f#

GLASS AND WITH HER SHOULDER TO THE RAIL THERE'S NO BETTER PLACE TO BE

G A7 D D/f# G D/f# Em A7 D

SEEN WHEN YOU'RE RIGHT SIDE OF THE FOOT-PLATE TRAVELING BY STEAM

CHORUS

G A7 D G D/f# Dsus D A7/c#

STAND IN THE BITE LOOK FOR THE GREEN LIGHT

D/E D/f# G D Em D/f# G A7

VOICES THAT ECHO AND RING DOWN THE LINE

G A7 D G D/f# Dsus D A7/c#

ONE LOAD TO SHED THEN HOME-WARD WE TREAD 'TILL

D/f# G Em A7 D

MORNING WHEN THE 'CALL BOY' COMES SINGING.

RIGHT SIDE OF THE FOOTPLATE.

With a steady hand on the lever, the signal's ready to pass,
Keep the light burning fireman,
And the water well up in the glass,
And with her shoulder to the rail,
There's no better place to be seen,
When you're right side of the footplate,
Travelling by steam.

CHORUS.

'Stand in the bite', look for the 'green light',
Voices that echo and ring down the line,
One load to shed, then homeward we tread,
'Til morning when the "Call Boy" comes singing.

Me grandad worked at the station, a big wig so I've heard talk,
Me father he was a driver, travelling pit to port.
They said there's no better life for a young man,
And with them you must agree,
When you're right side of the footplate,
Travelling by steam.

CHORUS.

Tomorrow it's off up to Banbury, a lodging turn for me,
Where I lay me head on a pillow in room where I can sleep.
Then it's up and away in the morning,
As I wipe the clockface clean,
Then it's right side of the footplate,
Travelling by steam.

CHORUS.

Pick up your 'traps' and your 'tommy box',
We're reaching the end of the line.
Keep your eye on your watch lad, we'll bring her in on time,
And it could have been life on the dole queue,
Or mining for coal at the seam,
But it's right side of the footplate,
Travelling by steam.

CHORUS

Tuning : C G C G C D

GABRIELS CAROL

Capo :

INTRO.

Introductory guitar tablature for 'GABRIELS CAROL'. It consists of a single staff with four measures. Above the staff are four chord diagrams. The notes on the staff are: Measure 1: 2 0 2 0 2 0; Measure 2: 2 0 2 0 2 0; Measure 3: 2 0 2 0 2 0; Measure 4: 2 0 2 0 2 0.

VERSE

First line of verse guitar tablature. It consists of a single staff with 11 measures. Above the staff are 11 chord diagrams. The notes on the staff are: Measure 1: 2 0 2 0 2 0; Measure 2: 2 0 2 0 2 0; Measure 3: 2 0 2 0 2 0; Measure 4: 2 0 2 0 2 0; Measure 5: 2 0 2 0 2 0; Measure 6: 7 5 3 2 0 0; Measure 7: 5 4 2 0 0 0; Measure 8: 4 2 0 0 0 0; Measure 9: 4 2 0 0 0 0; Measure 10: 4 2 0 0 0 0; Measure 11: 4 2 0 0 0 0.

Second line of verse guitar tablature. It consists of a single staff with 11 measures. Above the staff are 11 chord diagrams. The notes on the staff are: Measure 1: 4 2 0 0 0 0; Measure 2: 4 2 0 0 0 0; Measure 3: 4 2 0 0 0 0; Measure 4: 4 2 0 0 0 0; Measure 5: 4 2 0 0 0 0; Measure 6: 3 0 0 0 0 0; Measure 7: 5 0 0 0 0 0; Measure 8: 7 5 7 7 0 0; Measure 9: 5 4 5 5 7 7; Measure 10: 5 4 5 5 7 7; Measure 11: 5 4 5 5 7 7.

M.B.

First line of M.B. guitar tablature. It consists of a single staff with 11 measures. Above the staff are 11 chord diagrams. The notes on the staff are: Measure 1: 2 0 2 0 2 0; Measure 2: 2 0 2 0 2 0; Measure 3: 2 0 2 0 2 0; Measure 4: 2 0 2 0 2 0; Measure 5: 2 0 2 0 2 0; Measure 6: 2 0 2 0 2 0; Measure 7: 7 5 3 2 0 0; Measure 8: 6 5 4 0 0 0; Measure 9: 5 4 0 0 0 0; Measure 10: 4 2 0 0 0 0; Measure 11: 4 2 0 0 0 0.

Second line of M.B. guitar tablature. It consists of a single staff with 11 measures. Above the staff are 11 chord diagrams. The notes on the staff are: Measure 1: 2 2 0 0 0 0; Measure 2: 4 4 0 0 0 0; Measure 3: 2 2 0 0 0 0; Measure 4: 2 2 0 0 0 0; Measure 5: 2 2 0 0 0 0; Measure 6: 2 2 0 0 0 0; Measure 7: 3 2 7 5 0 0; Measure 8: 3 2 7 5 0 0; Measure 9: 3 2 7 5 0 0; Measure 10: 4 2 0 0 0 0; Measure 11: 4 2 0 0 0 0.

Third line of M.B. guitar tablature. It consists of a single staff with 11 measures. Above the staff are 11 chord diagrams. The notes on the staff are: Measure 1: 2 2 0 0 0 0; Measure 2: 2 2 0 0 0 0; Measure 3: 2 2 0 0 0 0; Measure 4: 4 2 0 0 0 0; Measure 5: 4 2 0 0 0 0; Measure 6: 4 2 0 0 0 0; Measure 7: 4 4 0 0 0 0; Measure 8: 4 4 0 0 0 0; Measure 9: 2 2 0 0 0 0; Measure 10: 2 2 0 0 0 0; Measure 11: 2 2 0 0 0 0.

To CODA
TIME



GABRIELS CAROL - Cont.

D. ~~S.~~ AL CODA

CODA

Rit. —

The musical score consists of four systems of guitar notation. Each system includes a guitar diagram above the staff. The first system has three diagrams. The second system has ten diagrams, with a Coda symbol (a circle with a cross) to the left of the first diagram. The third system has eight diagrams. The fourth system has five diagrams, with the word 'Rit.' followed by a horizontal line above the fifth diagram. The musical notation includes notes with stems, fret numbers (0-7), and fingering numbers (1-4). Some notes have a '3' above them, possibly indicating a triplet. The score concludes with a double bar line and a final chord diagram.

GABRIEL'S CAROL

VERSE

D G D A7 Bm

GA-BRI-EL I'm DROWN-ING THE TIDE IS IN MY EYES

G D Em D A/c# Em7/B A A7

CAN YOU SEE THE WA-TER RISE

D G D A7 Bm

SOME-TIMES I FEEL I'M SINK-ING SLIP-PING OUT OF SIGHT NOW IT'S A-

Em7 F#m7 G D Em A7 D

-NO-THET STAR-LIT SKY AND I CAN'T SLEEP TO-NIGHT

M.B.

Bm D G D A7 Bm G

DAY BY DAY JUST A-ny PLACE YOU GO THERE ARE CRA-ZY PEOP-LE DO-

F#m Em A7 Bm D G D

-WN HERE YOU KNOW GEN-ER-A-TIONS STUM-BLE

A/c# Bm Em/E Em7/D

FA-THET TO CHILD SOME-TIMES I CAN'T HELP THINK-ING

II D/A Bm D Dadd9 Dsus

SOME-BO-DY SOME-WHERE LIED.

GABRIEL'S CAROL.

Gabriel I'm drowning, the tears are in my eyes,
Can you see the water rise?
Sometimes I feel I'm sinking, slipping out of sight,
Now it's just another starlit sky, and I can't sleep tonight.

Gabriel I was dreaming, visions of a kind,
Pictures racing through my mind.
Restless I awoke, aching to my soul,
But oh this time of night I think to much I know.

Day by day, just any place you go,
There are crazy people down here you know
Generations stumble father to child,
Sometimes I can't help thinking somebody, somewhere lied.

Gabriel they're singing, they're putting lights on trees,
How devotion comes with ease.
I could hear their voices, the words came floating by,
Now all the stars are singing and the moon is climbing high.

Do we get our ticket, will you take us as we are?
Did you ever think we'd make it this far.
Destiny, that's easy, we just follow our feet,
But often there is crying, sometimes life is cheap.

But it's okay, it's just another mood I'm in,
And tomorrow another day will begin.
Gabriel I was dreaming, slipping out of sight,
Now it's another starlit sky, and I can't sleep tonight.

Key : G

CHILDREN IN RIO

INTRO

Gmaj7 D11 D7b5 Gmaj7 D11 D7b5

VERSE

Gmaj7 E7b9 E7 E7b5

ALL THE CHILDREN WHO SLEEP ON THE STREETS IN Ri - o - - - - -

Am7 D7b9 D7 D7b5 Gmaj7 D11 D7b5

STAY A - LIVE THE BEST WAY THAT THEY - CAN

Gmaj7 E7b9 E7 E7b5

WHILE ALL THE PEOPLE WHO LIE ON THE BEACH IN Ri - o - - - - -

Am7 D7b9 D7 D7b5 Gmaj7 G7

DO WHAT THEY DO BEST JUST TO GET A TAN

Cmaj7 B7 Em7 A7

AND OUT ON THE STREETS WHEN THE LIGHTS ALL CHANGE

Am7 A7 Am7 D7b9 D7 D7b5

THE BIG CARS GO BY ALL THE CHILDREN WHO NO ONE CARES TO VIEW

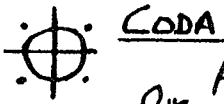
Gmaj7 Dm E7 To CODA LAST TIME

ALL THE BEAU-TI-FUL PEOP - LE WHO LIVE IN Ri - o - - - - -

Am7 D7b9 D7b5 Gmaj7 D11 D7b5 Gmaj7 D11 D7b5

ARE TOO BIG TOO FAT TOO RICH TO CARE

CHILDREN IN RIO



CODA

Am7 D7b9 D7 E7b9 E7 E7b5
 ARE TOO BIG TOO FAT TOO RICH TO CARE

Am7 D7b9 D7 D7b5 Gmaj7 D11 D7b5
 ARE TOO BIG TOO FAT TOO RICH TO CARE

Gmaj7 D11 D7b5 Gmaj7 D11 D7b5 Gmaj7

CHORD REFERENCE

Gmaj7	D11	D7b5	E7b5	E7	E7b5	Am7	G7
Cmaj7	B7	Em7	A7	Am7	D7b9	D7	D7b5

CHILDREN IN RIO.

All the children who sleep on the street in Rio
Stay alive the best way that they can.
While all the people who lie on the beach in Rio
Do what they do best just to get a tan.
And out on the streets when the lights all change,
The big cars go by all the children who no-one cares to view,
All the beautiful people who live in Rio
Are too big, too fat, too rich to care.

There is fun in the rhythm and the sun in Rio
Copacobana melt yourself away.
Under the streets, the sewers, the retreats in Rio,
That's where the children go, that's where they stay.
And under the stars of a Rio sky
They hide in fear from the bullets and guns
That make them disappear.
Beneath the arms of Jesus the people in Rio
Are too big, too fat, too rich to care.

And under the stars come the sounds of the night,
The shouts and the tears
That are soon forgotten when the daylight appears.
Beneath the arms of Jesus the people in Rio
Are too big, too fat, too rich to care,
Are too big, too fat, too rich to care.

Tuning : E E B E B E

FUNNY WHAT MONEY CAN DO

Key : G

N.B. For the above tuning read the chord shapes (Capo : 3)
For conventional tuning read the chord name.

INTRO.

G D Em Dsus D G D Em Dsus D

VERSE

G D Em Bm C G Am7 D7

I WANT MO-NEY & YOU WANT MO-NEY & WE ALL WANT MO-NEY SO THEY TELL US EV'-RY TIME

G D Em Bm C G Am7 D7

IN THE MA-GA-ZINES TO THE PICTURES ON THE SCREENS THE ADS. IN THE PAGES EV'-RY PA-PER THAT YOU FIND

Em D7 G Bm C D7

AC-CORD-ING TO THE RISE AND FALL IT IS THE AN-SWER TO IT ALL IT'S THE

FUNNY WHAT MONEY CAN DO - Cont.

G D Em Bm C D7 G D Em

TO CODA LAST TIME 1ST TIME

RY-THEM THAT WE'RE GET-TING THAT WE ALL JUMP TO FUN-NY WHAT MO-NEY CAN DO

BRIDGE

G D Em Dsus Em7 Bm7 Amsus

2ND & BRD TIMES

DO AND WHEN YOU FIND YOUR LOS-ING YOU WILL SOON START US-ING

Bm Cadd9 Bm Amsus D G C D7

D. AL CODA

SO YOU'D BET-TER KEEP LOOK-ING BE-FORE YOU START COOK-ING

CODA



Em7 Bm C D7 G

DO

FUNNY WHAT MONEY CAN DO.

I want money and you want money,
And we all want money, so they tell us every time,
In the magazines to the pictures on the screens,
The ads in the rags, every paper that you find.
According to the rise and fall,
It is the answer to it all.

CHORUS.

It's the rhythm that we're given
that we all jump to,
Funny what money can do.

We try hard to make it, if we don't then we take it,
If we can't then we fake it just to say that we belong.
While suit and ties are telling us everything they're selling us
Is everything you need if you want to get along.
You get your chance first to try it,
If you don't have money then you buy it.

CHORUS.

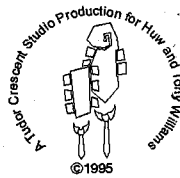
And when you find you're losing,
You will soon start using,
So you'd better keep looking,
Before you start cooking.

In the city you can stock it, you can take it home and lock it,
Stuff it in your pocket, so you know you're not without.
You can smell it, you can feel it, you can rattle it and peel it,
Do the "Hokey Cokey" and then wave it all about.
It's all the new sensation,
This is the cash generation.

CHORUS.

I need money and you need money
And we all need money, heaven knows that we do.
But when someone relaxes the payment on your taxes,
Someone goes and axes a benefit or two.
It might be hard to believe it,
But why not give it to the people who need it?

CHORUS.



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