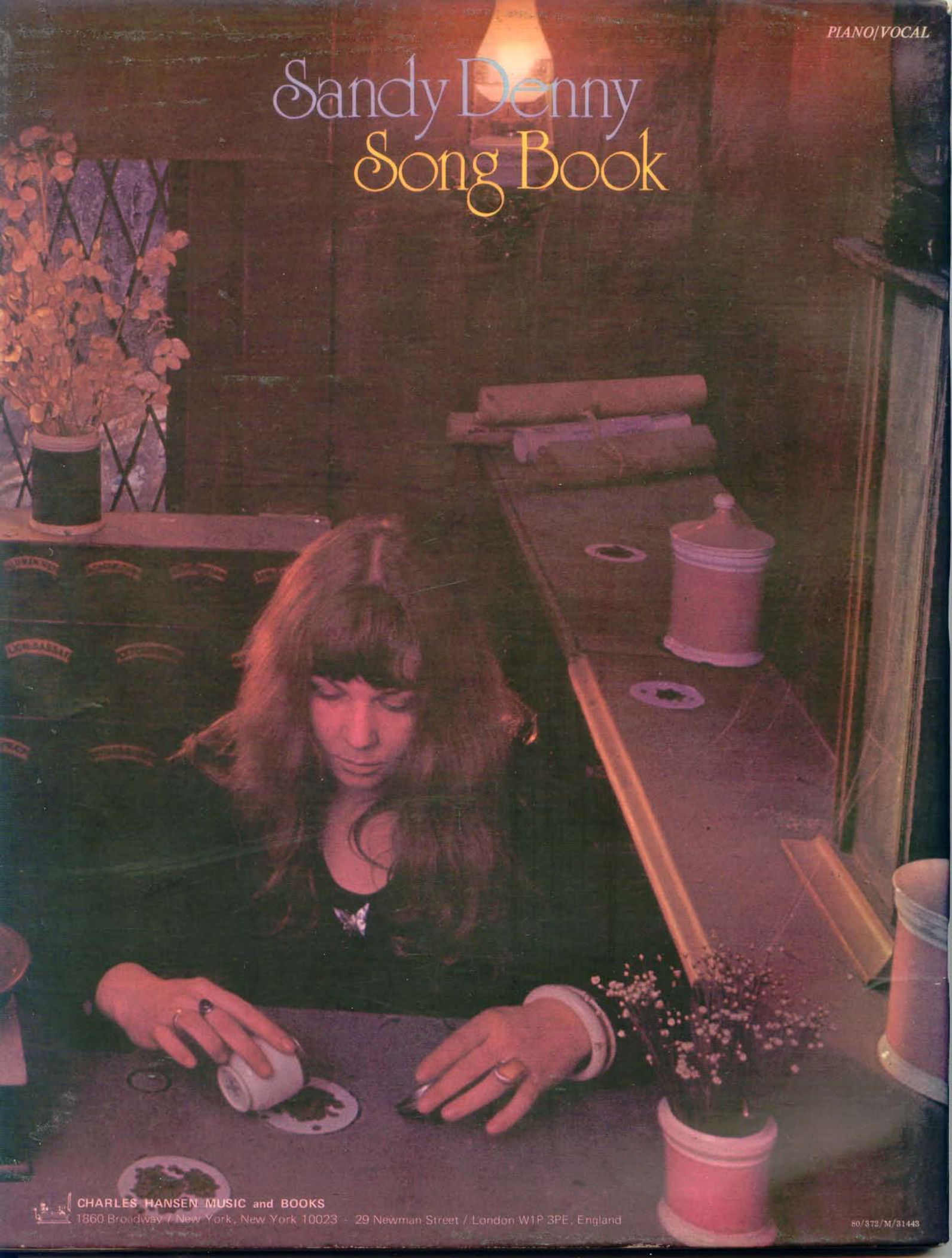


PIANO/VOCAL

# Sandy Denny Song Book



 **CHARLES HANSEN MUSIC and BOOKS**  
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# Interview

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*That elusive lady Sandy Denny finally talked to me after three months of persistent pestering on my part – during which time she almost deserved comparison to that equally silent woman of the movies, Garbo. But there the comparison ends, and Sandy has now, as she says, pushed herself out of her self-made shell. She discussed in detail the progress of her career, from being a wandering folk minstrel while at art college to becoming one of Britain's most talented and respected vocalists and songwriters.*

*The career has included spells in the Strawbs, Fairport Convention and Fotheringay. Now a concert performer, she is still continuing her association with Richard Thompson and Pat Donaldson, an old associate in Fotheringay has joined with her.*

**STEWART:** *At art college you were performing as a solo artiste. What made you decide to join the Strawbs?*

**DENNY:** *I don't know. I wasn't really looking to join a group. But they asked me, and I thought 'oh, well it's something to do'. I mean, I wasn't looking forward or backwards. Anyway, it didn't last all that long, because I wasn't doing what I wanted to do. Not that I didn't like them all – I really had some good times.*

**STEWART:** *Was it from the Strawbs that you went into Fairport?*

**DENNY:** *No, I left the Strawbs and just started back on what I did before; going around concerts and the clubs. Actually, I did more concerts after I left them – not quite so many clubs. Then about nine months or a year after that I joined the Fairport.*

**STEWART:** *It was with them you came into prominence as a good vocalist. Did Fairport help you to develop?*

**DENNY:** *I don't know. You see I've never really had any definite plan. Even when I left college to sing professionally I didn't have any future thoughts in my mind. I just wanted to do something from day to day, which is something that I always do.*

*Like, I'm not very good at making clothes because I want them to be completely finished immediately, and that's the trouble with me – because I always live for the moment. And I don't really know whether Fairport helped me, or whether I was just going on from day to day as I always was going to anyway. It just so happened that I bumped into them, and it developed into quite a long relationship. But I think I must have acquired an awful lot more musical ideas from them than I might have done from any other group. Their influences are so mixed. Our tastes began to develop together, and also in different channels if you know what I mean, which is why people have always been branching out from Fairport. I mean, I don't know what is going to happen now, but I think it will carry on as it always was.*

*I think we've all helped each other in a lot of ways.*

**STEWART:** *Why did you leave Fairport?*

**DENNY:** *It was very...I get strange mental aberrations at times, and I'm also very frightened of flying. And we were just about to embark on a tour of the States, and I wasn't very stable at the time in my head. I just didn't think I could face it, and now I'm glad that I didn't. I just started getting very neurotic and I thought that was it.*

**STEWART:** *Why, then did you help form Fotheringay?*

**DENNY:** *I don't know.*

**STEWART:** *The point I want to make is, do you feel happier playing in a group format?*

**DENNY:** *Yes, well I do really. I've never owned up to being a guitar player for instance, although I have been playing guitar ever since I became a professional singer. But one has to own up that I'm not the greatest.*

*There are so many things that can be done with the music that accompanies a song, and I think it is so much more creative having a whole lot of people doing it. You see, if I do play something it will either be on piano or guitar. A group can embellish the song, where I might not be able to.*

**STEWART:** *Fotheringay split during the making of the second album. Do you feel that you were developing as a performer during the Fotheringay period?*

**DENNY:** *Yes I did actually. At the time that Fotheringay split I think they were really...well, we put one track down, and this is the day I remember most of all. We did it in two takes. It was a song we'd been playing for about a week, and it was really great. I suddenly remember getting up from the piano and thinking "wow, that really was great," and when we listened to it back it was. Then we broke up about a week later. It was really quite amazing the feelings that flowed around; it was quite a strained affair to say the least.*

**STEWART:** *And what feelings did you come out with?*

**DENNY:** *I don't know...I felt very void because everyone kept accusing me of going solo, which is something that I've never actually said I was going to do. When I say solo I mean on the stage on my own – that is what solo means.*

Although in some respects you can sever yourself from the rest of the group, and literally call them your backing group, I've never wanted to do that with the people I play with, because I don't look down to them in any way whatsoever; in fact I look up to them.

#### TRAVELLING

Well, they are human beings and they happen to be putting their channels of energy into some other musical instrument. From time to time in the future I may do a gig or two completely on my own. But I won't make a habit of it, because I prefer travelling with people, and also playing with them on stage. I like the feelings that come over.

STEWART: I think it was more the publicity that came with your first album and appearances that led to the belief it was the solo Sandy Denny. You weren't billed as a member of the group.

DENNY: Yes, but I can't do anything about that. There are advertisements for my album that I get really annoyed with, but I can't do anything about it without creating an amazing fuss. I'm not really into it.

Like for instance that poster with the drawing on it, a line drawing thing. It said that it was my first solo album and all that kind of thing. Well, I hadn't even seen that before it went out.

STEWART: Let's turn to your songwriting. That did develop through Fotheringay and was given as an explanation of what you were going to do after the split. But was it with Fairport that your writing first started to show itself?

DENNY: No, not quite. Because I wrote most of the songs in Fotheringay...and I didn't really write very much with Fairport at all. It was only when I left them that I realised I could. Because the ones that I wrote before I joined Fairport are things like "Who Knows Where The Time Goes." and it was a very strange time....

STEWART: Yes, I noticed on the albums you did with Fairport, and with your other work, that there wasn't a great deal of your own material. But you did write with Richard Thompson in Fairport, and then Trevor Lucas in Fotheringay, and I thought there must have been some reaction from other musicians that enabled you to do so.

DENNY: Well, funnily enough I think that my first songwriting influences came well before that, from somebody called Jackson Frank. He's an American bloke who made one album over here just called "Jackson Frank." Paul Simon produced it.

I really loved the way he wrote, and he has probably had more effect on me than anyone. I can still hear his influences in my songwriting now. And I think with all the other influences that I've come in contact with since then, I have developed along my own lines, but still with this classical background of music.

STEWART: What is it that inspires you to write?

DENNY: Sounds, just sounds.

STEWART: And the influences to write them?

DENNY: I don't know, it's so funny. I can't tell you. I can't tell you about my songs. They're so strange. They're about people. I don't know why they are – they just come out like that. I do try to write a bit more cheerfully, but it doesn't always come off.

STEWART: A recurrent theme in your songs has been the sea – with titles like "The Sea", "The Pond And The Stream" and "Sea Captain". Is there a specific reason for this?

DENNY: No, I don't think so, except that I like the sea. I mean don't you?

STEWART: Yes. Now getting back to the people theme, you have said that only about ten people can understand these songs. Do you find that you have to write about something that is so deeply personal.

#### WEIRD SONGS

DENNY: You see, the trouble is ...if I wrote blatantly about something it would be going against my character, because I'm not blatantly anything. In a way, I don't like people to know what's happening in my head. And this is a fault. Obviously I should be terribly open and everything but for some strange reason it just goes against the grain. My songs are a bit devious and perhaps weird.

I do try and write simple songs and I'm beginning to get a lot straighter now, but it's very hard for me, because it's against something.

STEWART: Why do you think Judy Collins recorded "Who Knows Where The Time Goes?"

DENNY: Because it's a lot simpler, a lot less complicated than my other songs and because it's fairly simple to identify with it. Whereas it's not terribly easy to identify with some of my other songs.

STEWART: Did you find that the period after leaving Fotheringay was very creative?

DENNY: No, I was very dead in a lot of ways. I felt almost defeated in a strange sort of way I never stay like that for very long. As I say, I'm not a very forward thinking person and I tend to wallow in whatever it is that's going on around me,

# THE NORTH STAR GRASSMAN AND THE RAVENS

by SANDY DENNY

Slowly



1. They stood up-on the deck\_ as the ship went out to sea\_ The

*mp*



wind it took the sails,\_ and left the land\_ a mem-o - ry\_



All up-on the shore\_ for to won-der why\_ the sail - or goes,

The musical score consists of three systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal lines.

**System 1:** Chords: F, C, Bb, Dm. Lyrics: "All to close their eyes and won-der what the sail - or knows. —"

**System 2:** Chords: G, Dm, Bb, G. Lyrics: "That is you — to they, that is how they think you are,"

**System 3:** Chords: F, Bb, G, C, Dm. Lyrics: "Nev-er on the land but sail-ing by the North Star. —" *D.C.*

2. To the tower and to the ravens,  
 And the tale which hopes they'll never leave.  
 What if they should go?  
 We always dread to think of them.  
 I wonder if they flew one day,  
 And no-one ever knew they'd gone  
 To circle over ships at sea,  
 Claiming yet another son.

That is you to me,  
 That is where I think you are,  
 Never on the land,  
 But gone to find the North Star.

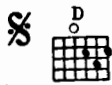
# CRAZY LADY BLUES

by SANDY DENNY

Slowly

mf *s*

The piano introduction is in 4/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The bass line starts with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The introduction ends with a quarter note D in the right hand and a quarter note D in the left hand.



1. Missed the morn - ing too, did - n't rise be - fore noon.

The first line of the song consists of a vocal melody line and a piano accompaniment. The vocal melody starts with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.



She's a la - zy la - dy to - day.

The second line of the song continues the vocal melody and piano accompaniment. The vocal melody starts with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.



A
G
B $\flat$

Al-ways yawn-ing, you with your eyes \_\_\_\_\_ on the moon.

D
G sus
G
D

You're a cra - zy la - dy, — I'd say. Da da

G
B $\flat$ 
D
D. %

da.

2. Now should I say more, for I know so well,  
 And you're no hazy maiden in grey.  
 How can I be sure, it's not easy to tell,  
 But you're a crazy lady, I'd say.  
 Crazy lady.

# NEXT TIME AROUND

by SANDY DENNY

Slowly

*mf*  
R.H.

D

A

1. Then came the ques - tion and it was a - bout time, - The

an - swer came back - and it was long. - The

Am7

Bb

house it was - built by some man in a rhyme, But

D

Am

Gm7

what - ev - er\_ came\_ of his tal - ent - ed son?

C

Who\_ wrote me a dia - logue

Fmaj7

set to a tune?

Cm7

Al-ways you told me of be-ing a - lone,

Ebm

Bb

ex-cept for the sto - ries

Ab

a - bout God and you, —


Cm

And

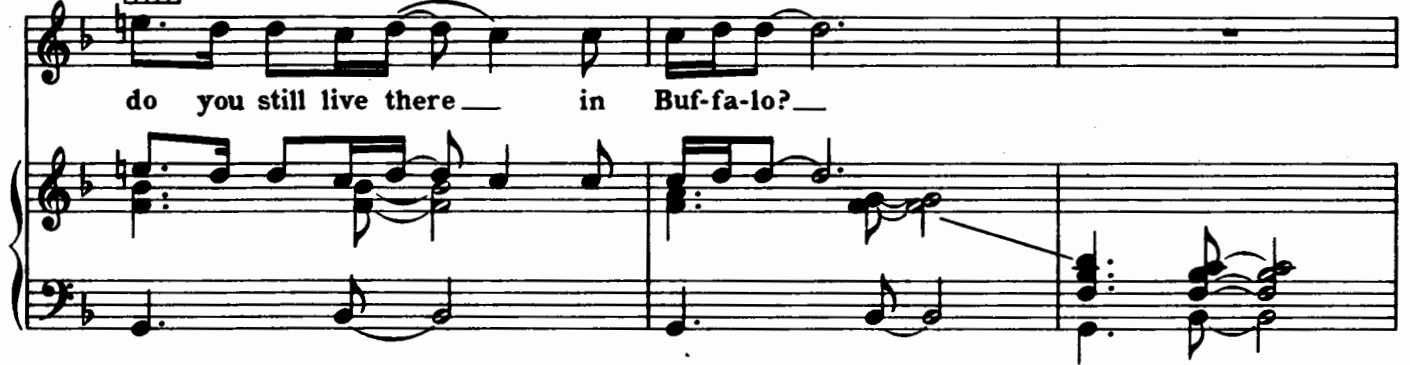
Fm7



Gm7



do you still live there — in Buf-fa-lo? —



Gm7




Am (add B)



*rall.*



2. They put up the walls with no more to say.  
 Nobody stopped to ask why it was done.  
 The stream was too far and the rain was too high,  
 So into the cities the river did run.  
 Because of the architect the buildings fell down,  
 Smothered or drowned all the seeds which were sown.  
 I wish I were somewhere, but not in this town,  
 Maybe the ocean next time around.
3. I seem to remember the face and the name,  
 But if it's not you I won't care.  
 I know of changes, but nothing could change you  
 To Theo the sailor who sings in his lair.  
 And then I'll turn and he won't be there,  
 Dusty black windows to light the dark stair.  
 Candles all gnarled in the musty air,  
 All without flames for many's the year.

# JOHN THE GUN

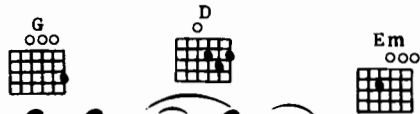
by SANDY DENNY

Slowly  
VERSE



1. My shad-ow fol-lows me wher - ev - er I should chance\_ to go,

*mf*



John the Gun\_ did\_ say. If you should chance to meet me as I



wan-der to and\_ fro, Sad would be\_ your\_ day. 2. My

Em G Em

life was mine\_ and the light did shine\_ till the guns they did go\_ thru me,

G D Em

So now I shall nev-er fall. — I - deals of peace are gold which fools have

G Em G D

found up-on\_ the plains of war, — I\_ shall de-stroy\_

Em CHORUS A Dm

— them all. — Put a-way\_ your guns of steel;\_Death



comes too soon — for — all. Your Mas-ter He — may need you soon, —

— And you must heed — His call. ————— 3. 1

3. I am the master of the games  
Which you will hardly ever play.  
So I will teach your sons,  
And if they should die  
Before the evening of their span of days,  
Why, then they will die young.
4. Condemn me not  
For always will I play the game of war,  
In moonshine or in sun.  
And if any cross the path I choose to tread,  
Their chances they are poor.  
My name is John the Gun.

# THE SEA CAPTAIN

by SANDY DENNY

Slowly

To cross the wide sea\_ I de- sert - ed, From the shore I did

fly. I thought it time that I trav - elled, so I

took to the roads of the sky. It was late and the wind it did

gen - tly blow, Oh, the night it was calm.

Chord diagrams shown above the staff:

- System 1: A<sup>o</sup>, D, A<sup>o</sup>
- System 2: D, E7, A<sup>o</sup>
- System 3: Dsus, D, A, E7, A, A
- System 4: D, A, D

E7 A Dsus D

I saw the flower of the o - cean, And the u - ni-verse did me no

A D A D A D

harm. It said to fly on. The sea cap-tain he loved the o - cean,-

A D E7 A

But his ship was on fire. His hands they did stretch out be-fore him, For to

Dsus D A D A

take one of ma-ny de-sires, But there was no time. A-



A D A

cross the wide sea — he de - part - ed, — From the ship he did

D E7 A

fly. He thought it time that he trav - elled, And

Dsus D A D A

I saw him as — he passed by.

Dsus D A D A

And I saw him as he passed by.

# BLACK WATERSIDE

Traditional  
Arr. SANDY DENNY

Slowly

The musical score is written for guitar and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slowly' and the piano dynamic is 'mp'. The lyrics are: '1. One eve-ning fair - I took - the air - down by Black-wa - ter - side. 'Twas gaz - ing all - a - round - me when the I - rish lad - I spied.' The score includes guitar chord diagrams for G, C, and F. The piece ends with a 'D.C.' (Da Capo) instruction.

1. One eve-ning fair - I took - the air - down by Black-wa - ter -  
side. 'Twas gaz - ing all - a - round - me when the  
I - rish lad - I spied.

*D.C.*

2. All through the first part of the night  
We did lie in sport and play,  
When this young man arose and he gathered his clothes,  
Saying fare thee well today.
3. That's not the promise that you gave to me  
When first you lay on my breast,  
You could make me believe with your lying tongue  
That the sun rose in the west.
4. Go home, go home to your father's garden,  
Go home and weep your fill,  
And think upon your own misfortune  
Which you brought with your wanton will.
5. There's not a girl in this whole town  
As easily led as I,  
And when the sky does fall and the seas they run dry,  
Why, it's then you'll marry I.

# LATE NOVEMBER

by SANDY DENNY

Slowly

*mf*

D

Am

C

G

1. The

Dm

Am

Dm

C

Bb

wine it was\_ drunk,\_ the ship it was sunk, The

F

C

Bb

Bm

shot it was\_ dead\_ all the sor-rows were drowned. The

Dm Am Dm C Bb F

birds they were clouds, \_\_\_\_\_ The brides and the shrouds \_\_\_\_\_ And

*Repeats*

Dm A Bb C Dm

as we drew south \_\_\_\_\_ The mist it came down \_\_\_\_\_

Bb C Dm Bb C D

*Last time*

Bm A Bb C D

phos - phor - ous \_\_\_\_\_ sand. \_\_\_\_\_

Am  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$  C  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$  G  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

D  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$  F  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$  C  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$  A  $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

2. The wooded ravine to the wandering stream,  
The serpent he moved, but no-one would say,  
The depths of the waters, the bridge which distraught us,  
And brought to me thoughts of the ill-fated days.
3. The temples were filled with the strangest of creatures,  
One played it by ear on the banks of the sea,  
That one was found but the others they went under,  
Oh, the tears which are shed, they won't come from me.
4. The methods of madness, the pathos and the sadness,  
God help you all, the insane and wise,  
The black and the white, and the darkness of night,  
I see only smoke from the chimneys arise.
5. The pilot he flew all across the sky and woke me,  
He flew solo on the mercury sea,  
The dream it came back, all about the tall brown people,  
The sacred young herd on the phosphorous sand.



# THE SEA

by SANDY DENNY

Fairly bright

1. Do I ev - er  
 wan - der? You don't know. —  
 You'll nev - er fol - low,  
 and I'll nev - er show. —



Chord diagrams shown in the score:

- E:
- Emaj7:
- A:
- E:
- A:
- F#m7:
- E:
- A:

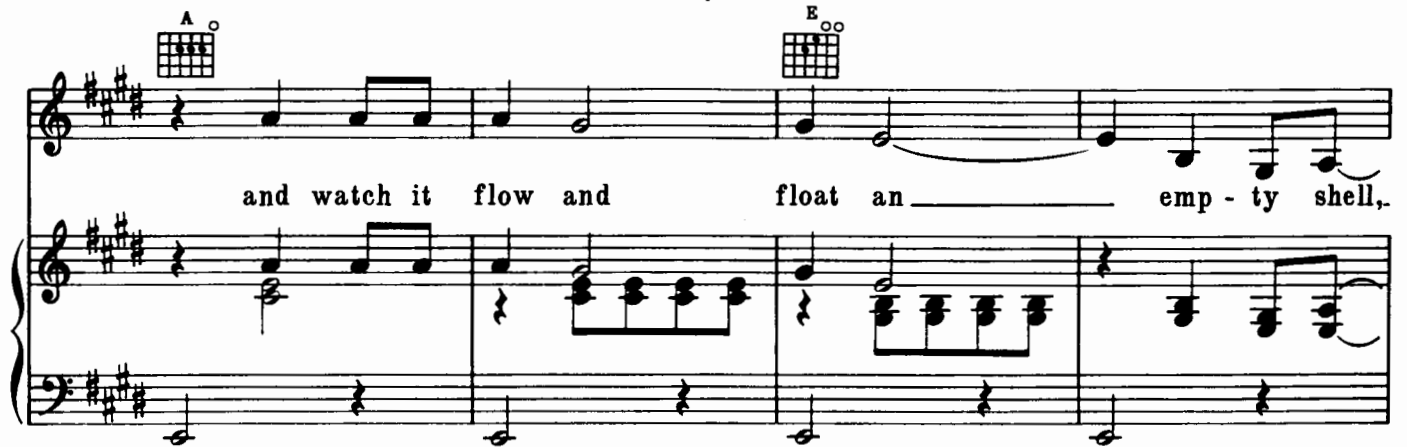
E  Ema7 



But you see the wa - ter



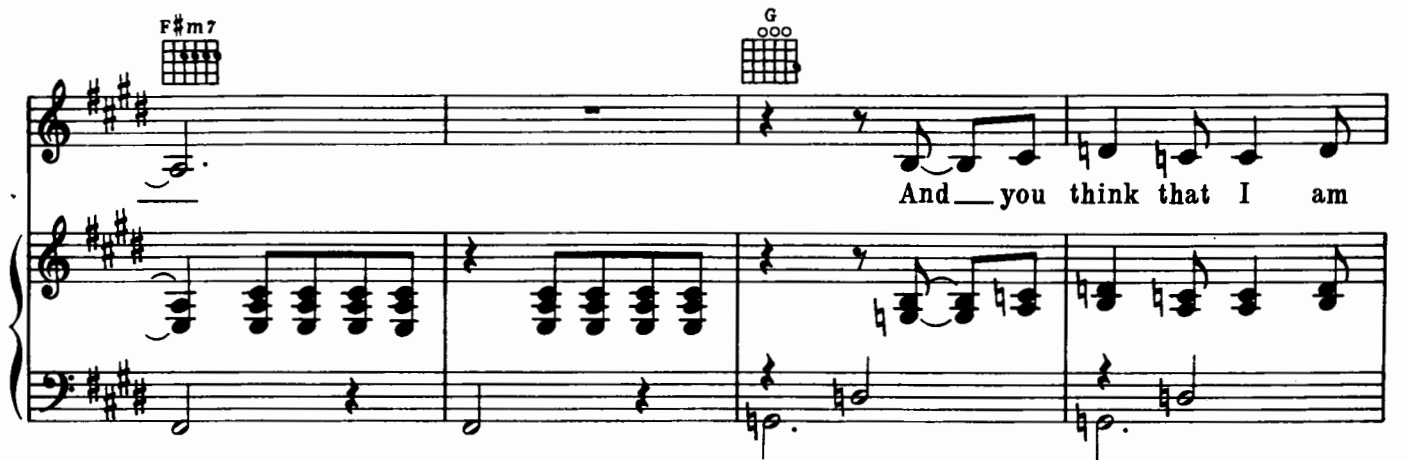
A  E 

and watch it flow and float an emp - ty shell,



F#m7  G 

And you think that I am



F#7  B7 sus 

hid - ing from the is



land. You've a fault in your

sen - ses. Can you feel it

now? *D.C.*

2. Time? What is that? I've no time to care.  
 I've lived for a long while nearly everywhere.  
 You will be taken, everyone, you ladies and you gentlemen.  
 Fall and listen with your ear on the paving stone.  
 Is that what you hear? The coming of the sea?
3. Sea flows under your doors in London Town,  
 And all your defences are all broken down.  
 You laugh at me on sunny days, but mine's the slight of hand.  
 Don't you know I am a joker, a deceiver?  
 And I'm waiting for the land.

# NOTHING MORE

by SANDY DENNY

Slowly

*mf*

1. My friend, I know you've suffered, al-though

you are still young. Why was it you would not take help from

an-y-one?

Chord diagrams: C, Dm, Bb, C, Dm, Bb, C, Dm, C, Dm, C, Dm.

Oh, it's true, it's ve-ry true, he said, Some hard times I have known, But

I have al-ways ov-er-come them on my own.

2. Oh, the pearls that you hold in your hand,  
 They are beautiful to see,  
 But you show them not to anyone,  
 Not even me.  
 For you are like the others, he said.  
 I never can be sure  
 That you wish just to see the pearls,  
 And nothing more.

3. Why can you not see reason?  
 Our lives they are not long.  
 Why can you take no time  
 To tell us all we're wrong?  
 My tune it does not change, he said,  
 And neither does your song,  
 And words, I use them rarely,  
 When I'm all alone.



# PEACE IN THE END

By SANDY DENNY  
and TREVOR LUCAS

Moderately



La la la la la, La la

la la la. Come on, Ma-


- ry Ma - ry or you, John, to which re - lig -  
me and my kind, if we're un - known  
- bours to come and sing songs, you know they've want -



- ion do you be - long? You and your lov - er, you and your friend,  
are we left be - hind? We have our lov - ers too, and our friends,  
ed to all a - long. I've seen them smile for their friends,

to Coda ⊕


D  G  1

peace in the end. \_\_\_\_\_ What a-bout me,  
 hope in the end. \_\_\_\_\_  
 all in the end. \_\_\_\_\_



2 Em  G 

You may think our lives are for- ev - er. I



Em  G  Em  G 

think you could be wrong. But if we were to - gath - er to - geth - er



C  D  D.% al ⊕ Coda

I know \_\_\_\_\_ we could get on. \_\_\_\_\_ Go ask your neigh-



♩ CODA

G D G D G

— La la la la la, — La la la la la. —

1 2 Em

— La la — I've seen them stand at the top of the hill, and

C G Em

none of them coming down, — But who will be the last one to kill, — and

C D

who will be — the clown? — Come on, Ma-

*D. % and fade*

# WINTER WINDS

by SANDY DENNY

Fairly slow

1. Win-ter winds they do blow cold, The time of year it is chos-en. —

Now the frost and — fire, and — now the sea — is froz-en. —

*mp*

*D.C.*

2. He who sleeps, he does not see  
The coming of the seasons,  
The falling of a dream  
Without a time to reason.

3. When she walks through evil  
Or the paths of broken illusions,  
Carefully now she lives  
For she has mended her confusion.

# THE POND AND THE STREAM

by SANDY DENNY

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

Ann-ie wanders on the land. She loves the free-dom of the air.  
 leav-ing here to-morrow to find a new town far a-way."  
 one who loves to smile, to show that she is free.

The first vocal line is written on a single staff with lyrics underneath. The piano accompaniment continues below, with guitar chord diagrams for F, Gm7, Eb, Bb, and F.

She finds a friend in ev-'ry place she goes. There's al-ways a  
 She says, "Won't you come too? you need a break. You'd love to wake up  
 But is she think-ing now it's time to wan-der

The second vocal line continues the melody with lyrics. The piano accompaniment is shown below, with guitar chord diagrams for Dm, F, Gm7, and Eb.

face she knows. I wish that I was there.  
 some-where new, And find an-oth-er day."  
 back a-gain, To see her friends and me.

The final vocal line concludes the piece with lyrics. The piano accompaniment is shown below, with guitar chord diagrams for Bb, F, Cm, and G.



1 | 2.3

She says, "I'm — But I — live in — the  
We all — } We all — }

ci - ty, — And im - a - gine country scenes, — Poor — a - mong

— the rich, with-in — four walls and out of reach. I — } live —  
We — }

— be-hind a screen. — She smiles as

*Fine* *D. % al Fine*

# BANKS OF THE NILE

Traditional  
Arr. SANDY DENNY

Moderately

1. Oh hark, the trum - pets do beat,

— my love. No long - er can we stay.

The bu - gle horns are sound - ing

Chord diagrams: Cm, F, Bb, Gm7, Cm, F, F, Cm, Bb

clear, And we must march a - way.

We're or - dered down to Ports -

mouth, And it's ma - ny's the wear - y mile.

To join the Brit - ish arm - y,

Cm

Bb

Cm

On the banks of the Nile.

F

Cm

*D.C.*

2. Oh Willie, dearest Willie, don't leave me here to mourn,  
Don't make me curse and rue the day that ever I was born.  
Oh, the parting of our love would be like parting with my life,  
So stay at home, my dearest love and I will be your wife.
3. Oh, my Nancy, dearest Nancy, sure, that will never do.  
The Government has ordered, and we are bound to go.  
The Government has ordered, and the Queen she gives command.  
Am I bound enough, my love, to serve in a foreign land.
4. But I'll cut off my yellow hair, and I'll go along with you.  
I'll dress myself in uniform, and I'll see Egypt too.  
I'll march beneath your banner while fortune it do smile,  
And we'll comfort one another on the banks of the Nile.
5. But your waist it is too slender, and your fingers they are too small.  
The sultry suns of Egypt your rosy cheeks would spoil.  
Well, the cannons they do rattle and the bullets they do fly,  
And the silver trumpets sound so loud to hide the dismal cries.
6. Oh, cursed be those cruel wars, that ever they began,  
For they have robbed our country of many a handsome man,  
For they robbed us of our sweethearts. Why, their bodies they feed the lions,  
On the dry and sandy deserts which are the banks of the Nile.

# NOTTAMUN TOWN

Traditional

Arr. FAIRPORT CONVENTION

Fairly bright



In Not-ta-mun Town not a soul would look up, Not a soul would look up,

*mf*

Not a soul would look down, Not a soul would look up, Not a soul would look

down, To show me the way to fair Not-ta-mun Town. *D.C.*

2. Met the king and the queen,  
 And a company more  
 Come a-walking behind  
 And a-riding before.  
 Come a stark naked drummer  
 A-beating the drum,  
 With his hands on his bosom,  
 Come marching along.

3. Sat down on a hard,  
 Hard cold frozen stone,  
 Ten thousand stood 'round me,  
 Yet I was alone.  
 Took my hat in my hands  
 For to keep my head warm.  
 Ten thousand got drowned  
 That never was born.

# FOTHERINGAY

by SANDY DENNY

Fairly bright

*mp*





*mf*

1. How of-ten  
2. The eve-ning hour is  
3. Her days of pre-cious


she has gazed from cas-tle win-dows o'er, And watched the day-light  
fad - ing with-in the dwindling sun, And in a lone-ly  
free - dom, for-feit-ed long be-fore, To live such fruit-less

pass - ing with-in her cap-tive wall. With no - one  
mo - ment those em-bers will be gone, And the last of all  
years - behind a guard-ed door. But those days -

G  
F  
Am  
Em7  
Am  
G  
Am  
Dm7

Em  1.2. Am  Dm7  Em 





to heed her call.  
the young birds flown.  
will last no




Am  3 Am  Dm 

more.








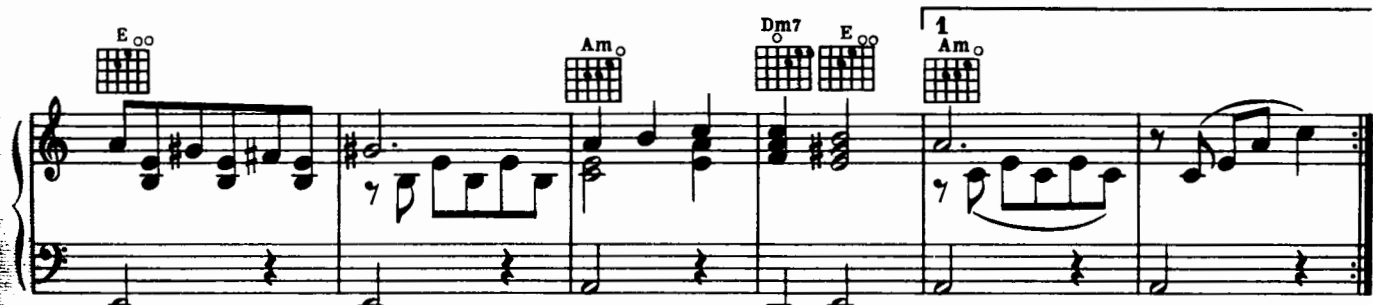
E sus  E  A7  Dm 



G  C  F 



E  Am  Dm7  E  1 Am 





2 Am<sup>o</sup> G<sup>o</sup> G<sup>o</sup>

To - mor - row — at this hour, —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Am<sup>o</sup>, G<sup>o</sup>, and G<sup>o</sup>. The bottom two lines are piano accompaniment for the vocal line.

F Am<sup>o</sup> Em7

she will be far a - way, Much far - ther than these

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for F, Am<sup>o</sup>, and Em7. The bottom two lines are piano accompaniment.

Am<sup>o</sup> G<sup>o</sup> Am<sup>o</sup>

is - lands, — or the lone - ly — Foth - er - in - gay. —

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Am<sup>o</sup>, G<sup>o</sup>, and Am<sup>o</sup>. The bottom two lines are piano accompaniment.

Am7 Am6 F Am<sup>o</sup>

*rall.*

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Am7, Am6, F, and Am<sup>o</sup>. The bottom two lines are piano accompaniment. The word 'rall.' is written above the piano part in the third measure.

# AUTOPSY

by SANDY DENNY

Moderately

Dm



Gm



You must phil-o - so-phise, \_\_\_\_\_  
 red a-round the eyes, \_\_\_\_\_  
 spend all\_ your time \_\_\_\_\_ cry - ing, \_\_\_\_\_

*mf*

Bb



Am7



\_\_\_\_\_ But why\_ must you bore\_ me\_ to  
 \_\_\_\_\_ You tell\_ me things no\_ one\_ else  
 \_\_\_\_\_ Cry\_ ing the hours\_ in\_ to

1. 2.

Gm



3.

Gm



tears. \_\_\_\_\_ 2. You're  
 hears. \_\_\_\_\_ 3. You years. \_\_\_\_\_

B $\flat$  Am7 Gm

to Coda

Cry - ing the hours in - to years.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'Cry - ing the hours in - to years.' The bottom two staves are piano accompaniment. Above the first staff are guitar chord diagrams for B $\flat$ , Am7, and Gm. A circled cross symbol labeled 'to Coda' is placed above the piano staff. The key signature has one flat (B $\flat$ ) and the time signature is 3/4.

Cm F

Mm Mm Come,

rall.

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics 'Come,'. The bottom two staves are piano accompaniment. Above the first staff are guitar chord diagrams for Cm and F. The tempo marking 'Mm' (Moderato) is written above the piano staff, and 'rall.' (rallentando) is written below it. The key signature has two flats (B $\flat$ , E $\flat$ ) and the time signature is 3/4.

Gm Cm7

Slow beat tempo

lend your time to me, And you will know that you are free,

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics 'lend your time to me, And you will know that you are free,'. The bottom two staves are piano accompaniment. Above the first staff are guitar chord diagrams for Gm and Cm7. The tempo marking 'Slow beat tempo' is written above the piano staff. The key signature has two flats (B $\flat$ , E $\flat$ ) and the time signature is 3/4.

F Gm

And when you look at me, Don't think you're

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics 'And when you look at me, Don't think you're'. The bottom two staves are piano accompaniment. Above the first staff are guitar chord diagrams for F and Gm. The key signature has two flats (B $\flat$ , E $\flat$ ) and the time signature is 3/4.

Cm7 F Gm

own-ing what you see, — For re - mem-ber that you're free, —

Cm7

And that's what you want to be, So just

Gm Eb Dm *D. % (with repeats)*  
*al Coda*

lend your time — to me. You

Gm Bb Am7 Gm

years. —

⊕ CODA

# COME ALL YE

By SANDY DENNY  
and ASHLEY HUTCHINGS

Moderately

Come, all you roll - ing min - strels,

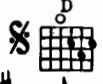
And to - geth - er we will try to

rouse the spir - it of the air, And move the



roll-ing sky. \_\_\_\_\_

Accompanying guitar and bass lines for the first system.



1. Those that dance\_ will start to dance \_\_\_\_\_ And those who

Accompanying guitar and bass lines for the second system.



don't will sway in time to this our mer-ry \_\_\_\_\_

Accompanying guitar and bass lines for the third system.



tune \_\_\_\_\_ That we play for you to - day. \_\_\_\_\_

Accompanying guitar and bass lines for the fourth system.

**CHORUS**

Am7  

So come all you roll-ing min-strels and to-geth-er we will try \_\_\_\_\_

\_\_\_\_\_ to rouse the spir-it of the air \_\_\_\_\_ And \_\_\_\_\_

  D.%

move the roll-ing sky. \_\_\_\_\_

2. Our fiddler, he just loves to play.  
That's why he plays so good.  
And now he plays a violin  
Made out of solid wood.  
Chorus

3. Possessor of the magic touch,  
But no magician,  
He will play for you some magic notes  
Instead as you will see.  
Chorus

4. The sound of beating on his drums  
From behind you'll hear,  
And to the rhythm of guitar  
We hope you'll lend an ear.  
Chorus

5. The man who plays the bass does make  
Those low notes you can hear.  
The high notes come from you and me  
For we will sing so clear.  
Chorus



# WRETCHED WILBUR

by SANDY DENNY

Slowly



The summer was the rea - son why it took so long to see - That



e - ven if I do pos - sess some seeds of hon - est - y, There is no



— gar - den, so how come I have no land? I shall be wait - ing here a - while



to see what comes to hand.

G  A  G 

Mis-ers mise\_ and com-pro-mise; I know what I have seen. The



A  D  E 

wan-der-ers\_ are in the east; That's where I should have been, but I did not\_







A  E  A  E/D  E 

\_ go there; I could-n't find\_ the way. I do be-lieve I made a try,

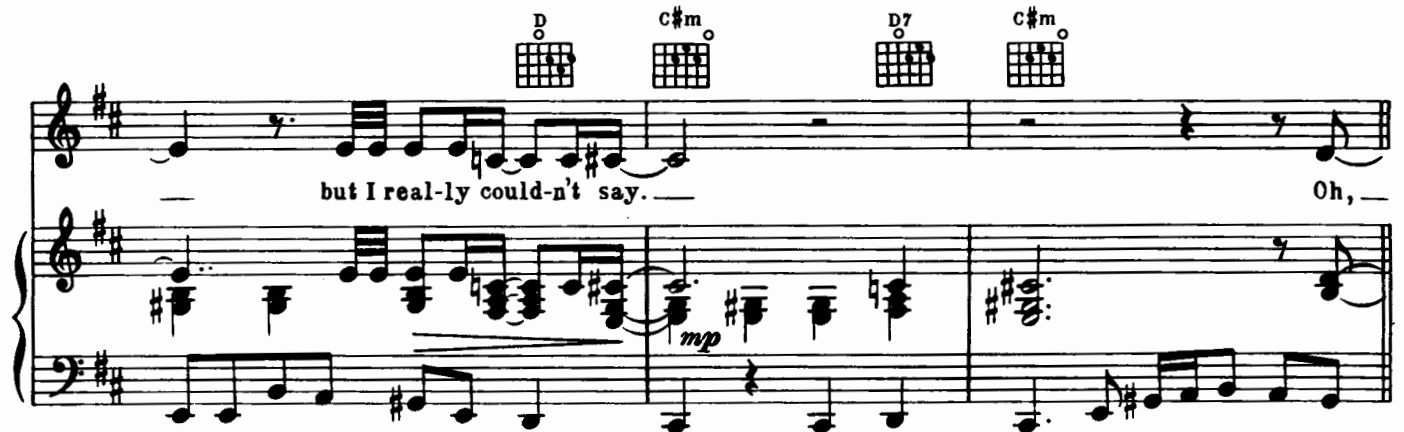
*mf*



D  C#m  D7  C#m 

but I real-ly could-n't say. Oh,




*mp*




G  A  G 






— that wretch-ed Wil-bur, he keeps plough-ing up the land. — He



A  B  E 


fight-s the bat-tle thought-ful-ly — with ros-es in his hands, But where is the









A  E  A  E/D  E 

fight now? So play us your mer-ry song. — The autumn it has blown a-way, —


*mf*



D  C#m  D7  C#m  D7  C#m 

— and the winter — it is long.

*mp*



# A SAILOR'S LIFE

Traditional

Arr. FAIRPORT CONVENTION

Rubato



1. A sail-or's life, \_\_\_\_\_ it is \_\_\_\_\_ a mer-ry

*mf*

life. \_\_\_\_\_ He robs young girls \_\_\_\_\_ of their

hearts de - light, leav - ing them be - hind \_\_\_\_\_ to weep \_\_\_\_\_

and to moan, \_\_\_\_\_ they nev - er know when they

will re - turn. \_\_\_\_\_

*D.C.*

2. Well, there's four and twenty all in a row  
My true love he makes the finest show.  
He's proper tall, genteel and all  
And if I don't have him I'll have none at all.
3. Oh, father, build for me a bonny boat,  
That on the wide ocean I may float  
And every queenship that we pass by,  
Their island choir for my sailor boy.
4. Oh, they had not sailed long on the deep  
When a queen ship they chanced to meet.  
You sailors all, pray tell me true,  
Does my sweet one sail among your crew?
5. Oh no fair maiden, he is no here,  
For he's been drowned, we bring him here  
On yon green island as we passed it by,  
There we lost sight of your sailor boy.
6. Well she wrung her heart and she tore her hair.  
She was like a young girl in great despair.  
And her little boat against the rock did run.  
How can my real love, my sweet William is gone.

# THE OPTIMIST

by SANDY DENNY

**Slowly**

1. The steps he took were nice and eas - y. —

He never knew he could stum - ble and go - down.

As he saw the build - ings and the moun - tains crum - ble, — O - ver the road he would

take to the town. — He said,


*mf* R.H.

A<sup>o</sup> E<sup>oo</sup> Em<sup>ooo</sup> F#7

Am<sup>o</sup> Em<sup>ooo</sup> Bsus<sup>o</sup> B Amaj7 A<sup>o</sup> Em<sup>ooo</sup>




A<sup>o</sup> E<sup>oo</sup> Em<sup>ooo</sup> F#7 Am<sup>o</sup> Em<sup>ooo</sup>

B A<sup>o</sup> C# B


E  B  D  A  G  D  A 

"Next year I'm coming back, I'll see you later." — It takes longer when you're far a-



B(no3)  1.2. | 3. E  B 

way. "This year I'm coming back, I'll



D  A  G  D  A 

see you later." — It takes longer when you're far a -



B(no3)  E  B  D  A 

way. Next year there will be — many flowers, —





G D A B(no 3)

Each one much bright-er than the one be-fore. —

E B D A

Next year I'll call the tune and it won't be eas - y, — *Fade out*

G D A B(no 3)

The tim-ing's all out of place with how you feel. —

2. There's a tale which says he was pursued by an assassin.  
 What he knows of that, no-one can tell.  
 How close he came to the trapper,  
 But he stopped by a wishing well.  
 He said, "Next year there will be many flowers,  
 Each one much brighter than the one before."
3. As he turned he caught the feeling,  
 And he smiled as he walked down the road.  
 All my days they are filled with meaning,  
 But I have yet to fathom the code.  
 But next year I'll call the tune and it won't be easy.  
 The timing's all out of place with how you feel.

# Biography

*In the summer of 1970, readers of "Melody Maker" voted Sandy Denny Britain's No. 1 girl singer.*

*In a trice she was 'discovered' by the nation's daily press who were labouring under the illusion that the only ladies working as singers were called Dusty, Cilla, Sandie and Lulu.*

*So it was that, after more than four years as a folk club soloist, as a member of the Strawbs, lead singer with Fairport Convention and the instigator of Fotheringay, Sandy Denny became a star.*

*And, such is the lady's way, that she promptly packed up what she was doing and announced her temporary retirement. She did not, she said, want to get into the stardom bit.*

*Sandy Denny is pretty casual about herself, and gets as much amusement out of being called a star as she gets pleasure from just getting up on a stage with a guitar or piano for accompaniment, and singing a bunch of nice songs.*

*Sandy is 23, and made her debut at a London suburban folk club called "The Barge". She decided to get up when she heard the girl there doing a lesser job than she knew she could do.*

*A year later she left art college, her diary already pretty full with club bookings. The money wasn't great, but Sandy decided singing was a better way to earn a living than anything else she could think of.*

*For two years she worked solo, then was asked by the early Strawbs to work with them. She did, briefly, gained confidence, and then replaced Judy Dyble as lead lady with Fairport Convention, sharing vocal duties with Ian Matthews.*

*She also consolidated her songwriting reputation when American singer Judy Collins recorded and had a hit with her "Who Knows Where The Time Goes?"*

*The time came, as it eventually does with talents like Sandy's, that she outgrew Fairport Convention and her own band, Fotheringay, became more than a passing idea and more of a necessity.*

*Fotheringay lasted one album. A good one which promised great things, but the heavy pressures which arose from being fully responsible for keeping four musicians in work, and the unwanted glare of publicity which MM poll win meant, was too much for her.*

*Not that Sandy was ungrateful for the award, just that she got a bit embarrassed by the ensuing fuss.*

*So the wheel has turned full circle, and Sandy is on her own again - albeit assisted by some of the friends she has worked with along the way.*

*She made her solo debut, or re-debut, at the Lincoln Festival with such names as The Byrds and James Taylor.*

*One reviewer, Robin Denselow, writing in the staid columns of "The Guardian", said of her appearance: "Sandy Denny showed what an extremely fine and original singer she is. Sounding happier than in her other two bands, and performing the sinister, brooding ballads from her forthcoming album, she demonstrated at last the full range and subtlety of her voice, which is equally suited to heavy rock, or her arrangements of traditional songs like "Black-waterside". Hers was the most encouraging performance of the festival."*

*In September, Sandy is to make her first visit to America as an artist after playing London's Queen Elizabeth Hall and her solo album "The North Star Grassman and The Ravens" will be released.*