

# The King's Lute



Sheet Music

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*I had fun writing these songs. I hope you have fun singing them!*

# The King's Lute

Catherine Faber and Peter Alway

B m

E m

B m

Violin

Oh, the King pos sessed a lute; it sat glea - ming by day, And the  
 To the ser - vants he was kind, bur re - served, and au - gust; To the  
 I was weed - ing in the gar - den, in spring mor - ning light, With a  
 The - peo - ple heard his will, when his time came to die; When my  
 When the chil - ren of his chil - dren are ash - es and bone, When the

5

B m

E m

B m

Vln.

tim - bre of its voice, there's no cour - tier could say. But it  
 court, though he was fair, thee were few - tier he could trust, For his  
 mu - sic in my throat I had heard in the night. Glea - ming  
 name was read was no - one more star - tled than I. In - to  
 sto - ries pi - le deep, and his glo - ries have flown. When his

9

B m

E m

B m

Vln.

mur - mured from the win - dows where can - dle - light shone, Of  
 la - dy wife was dead, and his chil - dren were grown, And the  
 boots paused once be - side me on a path of white stone; As I  
 cold and sha - king hands was a le - ga - cy thrown; The  
 lin - eage is for - got - ten, his songs will be known That the

13

G

B m

E m

B m

Vln.

joy and of sor - row when the King was a - lone.  
 lute still re - mem - bered when the Kin was a - lone.  
 knelt in the cab - ba - ges when the King walked a - lone.  
 lute that had spo - ken when the King was a - lone.  
 King's lute would mur - mur when the King was a - lone.

17 B m D B m F#m 5

Un - der his win - dow I'd sit on the stair My

Detailed description: This block contains the first system of music, measures 17-20. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Un - der his win - dow I'd sit on the stair My". Above the staff, the chords B m, D, B m, and F#m are indicated, with a measure rest of 5 measures following F#m. The melody consists of quarter and eighth notes.

Vln.

Detailed description: This block contains the violin line for measures 17-20. The violin part is in treble clef with a key signature of two sharps. It follows the vocal melody with a similar rhythmic pattern of quarter and eighth notes.

21 B m A B m F#m

chin in my hand and the rain in my hair, My

Detailed description: This block contains the second system of music, measures 21-24. The lyrics are "chin in my hand and the rain in my hair, My". Above the staff, the chords B m, A, B m, and F#m are indicated. The melody continues with quarter and eighth notes.

Vln.

Detailed description: This block contains the violin line for measures 21-24. The violin part continues with quarter and eighth notes, mirroring the vocal line.

25 G F#m G A

shirt grow - ing damp - er but what did I care? With my

Detailed description: This block contains the third system of music, measures 25-28. The lyrics are "shirt grow - ing damp - er but what did I care? With my". Above the staff, the chords G, F#m, G, and A are indicated. The melody includes quarter, eighth, and sixteenth notes.

Vln.

Detailed description: This block contains the violin line for measures 25-28. The violin part continues with quarter, eighth, and sixteenth notes.

29 B m D E m G

heart warmed by mu - sic when the King was a - lone.

Detailed description: This block contains the fourth system of music, measures 29-32. The lyrics are "heart warmed by mu - sic when the King was a - lone." Above the staff, the chords B m, D, E m, and G are indicated. The melody concludes with quarter and eighth notes.

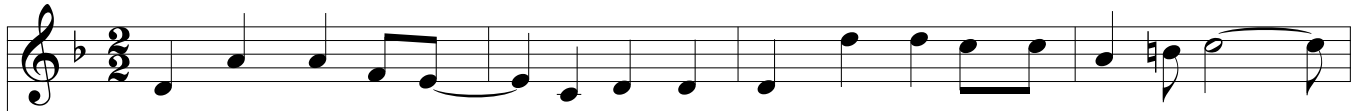
Vln.

Detailed description: This block contains the violin line for measures 29-32. The violin part concludes with quarter and eighth notes.

# Art Feeds Life

Catherine Faber

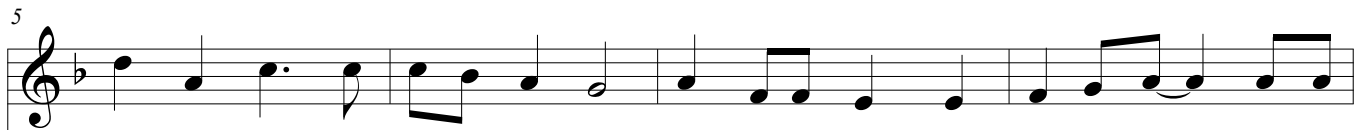
♩ = 75



Art feeds life and life - feeds art, And art feeds life, But you know you need \_\_\_\_  
 So you pay the price \_\_\_\_ as - sessed; Burn bright beat - ing back dark of death \_\_\_\_  
 You're glad you made the cross - road deal, you swore to go to \_\_\_\_ an - y length, And  
 Stron - gly though you - wish to stay, The sto - ry calls you \_\_\_\_ down the road. You



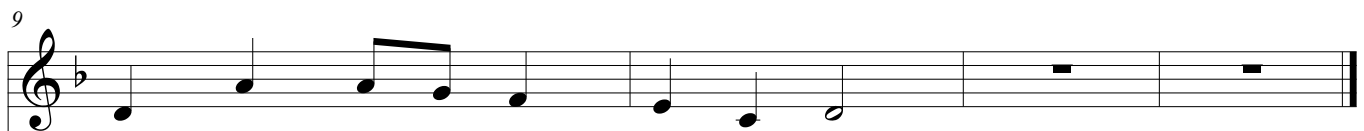
Art feeds life and life - feeds art, And art feeds life, But you know you need \_\_\_\_  
 So you pay the price \_\_\_\_ as - sessed; Burn bright beat - ing back dark of death \_\_\_\_  
 You're glad you made the cross - road deal, you swore to go to \_\_\_\_ an - y length, And  
 Stron - gly though you - wish to stay, The sto - ry calls you \_\_\_\_ down the road. You



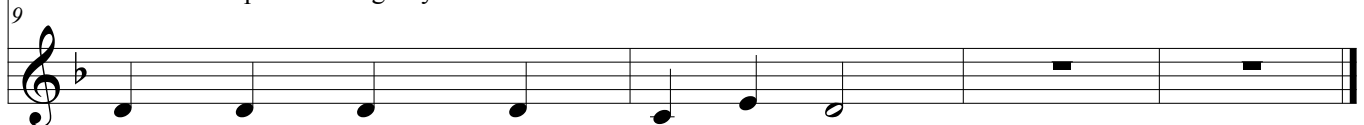
Guts and brains to fol - low your heart In - to the life you dared to start - And the  
 Still you feel in your se - cret chest There are - times that you wish for \_\_\_\_ rest \_\_\_\_  
 all your friends, who wish - you weal, Straigh - ten \_\_\_\_ spines of sil - ver and steel \_\_\_\_  
 know you can't go on - this way, Still you think for one more day, If you



Guts and brains to fol - low your heart In - to the life you dared to start - And the  
 Still you feel in your se - cret chest There are - times that you wish for \_\_\_\_ rest \_\_\_\_  
 all your friends, who wish - you weal, Straigh - ten \_\_\_\_ spines of sil - ver and steel \_\_\_\_  
 know you can't go on - this way, Still you think for one more day, If you



dreams that some - times make you bleed.  
 More than wa - ter or food or breath.  
 Tap their spi - rits to will you strength.  
 stand up straight you can bear the load.



dreams that some - times make you bleed.  
 More than wa - or food or breath.  
 Tap their spirits - to will you strength.  
 stand up straight you can bear the load.

# Somebody Is Waiting

7

Catherine Faber

$\text{♩} = 120$

D m D m A m D m

1 I have heard the song that ev - ry pris' - ner knows How  
3 So call me a co - ward but I can't for - get That  
4 I did the gods a fa - vor by the ri - ver - banks. And they  
5 I have heard the song that ev - ry pris' - ner knows How

5 D m F C E A

Death is on - ly Free - dom in her work - in' clothes. Be - tween  
I am al - ways work - ing - with out a net - - - Sil -  
left a lit - tle gift by way of say - in - "thanks" Ne -  
9 Death is on - ly Free - dom in her work - in' clothes. Be - tween

D m F D m A m

- my death and free - dom lies a hell of a toll - - -  
- - ver - ware is gleam - ing there is wine and a roll  
- - ver touch a god, not with a twen - ty - foot pole.  
- my death and free - dom lies a hell of a toll

13 D m F A m D m

Some - bo - dy is wai - ting - to eat my soul! 2 Now

17 D m D m A m D m

ev - ry time I fal - ter in dan - ger's face Be -

21 D m F G m A

hind the door of death I hear a voice say - in grace - - -

25 D m F D m A m

Make my shroud a nap - kin and my cof - fin a bowl

29 D m F A m

Some - bo - dy is wai - ting - to eat my soul

# Sociopaths

Catherine Faber

Freely  $\text{♩} = 140$

Am Dm Am

Flute

E no tions are catch - ing I'm sad when you cry. You're  
no more can share in your pain, or you glée, Thana

5 Dm C G

cheered by the joy in a spar - kle - ing eye.  
deaf child can hear or a blind child can see.

Fl. 5

9 Am Dm C F

Sym - pa - thy sways us, like mu - sic, so clear, That  
Hu - man their seem ing, their speak ing, their stride, But they're

Fl. 9

13 Dm C Am

four in a hun - dred can't hear  
not real - ly hum - an in - side.

1. 2.

So they Our

Fl. 13

18 Am G Am

An - ces - tors thought that some folk you might meet, Seemed

Fl. 18

22 A m G D m A m 9

hu - man but on - ly by gla - mour's de - ceit. And

26 D m F C G

e - ven the best who fell un - der their sway Came to

30 A m G A m

grief at the hands of the Fae.

Fl.

Some seek sensation, wherever it leads;  
 They don't give a damn who is ruined, who bleeds  
 And when they're discovered, the wreckage laid bare,  
 They plead for your pity and care.

To them trapping the moral in nets of deceit,  
 Making of conscience a snare for your feet,  
 Tormenting the weak, or destroying the strong,  
 Is a game, with no right and no wrong.

Like the Fae some are monsters, who murder for years,  
 While some are more subtle, but live to drink tears,  
 And some think a meal ticket simply their due,  
 And are happy to batten on you.

The Fae can be seen through a hole in a stone  
 And by these three signs is a sociopath known:  
 Duty neglected, however it cries--  
 Promises broken, and lies.



# Oak And Ash

11

Catherine Faber


♩ = 95



Oak and ash to brace and bind.      Ro-wan and thorn to ward and wind.  
Oak and ash to hold the field.      Ro-wan and thorn to shape and shield, To  
Oak and ash to front the fray,      Ro-wan and thorn to mark the way.  
Oak and ash and bone and dust.      Ro-wan and thorn and faith and trust. Be-




5



On the bur-den I had from you, A key that knows what it's meant to do,  
catch your kil-ler would mean a fight.— There's a rea-son you bound a knight.  
Just how long is your curs-e's chain? Who am I - to hold do-main, A  
5 fore your eyes - were closed for good, I ne-ver knew - you un-der-stood The



9



Rose and bram-ble are en-ter-twined.  
I may lose, but I ne-ver yield.  
Leige to shel-ter the least of Fae?  
9 one who can is the one who must.



# Last Spaceship

Catherine Faber

(freely)  $\text{♩} = 100$

D G D

There are friends I see too sel - dom; there's so much I want to do See the  
 In the rock - et's migh - ty roar I hear the fu - ture's si - ren call. From its  
 So I'm ha - zar - ding ad - ven - ture, though its na - ture does de - pend On the

5 C D

sights and make strange mu - sic there, and bet - ter yet with you. So I'll  
 ear - li - est be - gin - nings I have learned a - bout it all. It's my  
 luck that fol - lows tra - vel - ers, not al - ways as a friend. But I'll

9 D Bm G

meet you in two weeks in that ex - o - tic for - eign clime, If the  
 last big chance to see it; giv - ing up would be a crime, If the  
 dare the deal of for - tune; e - ven put it all in rhyme, If the

13 D Bm A sus D

last space - ship leaves on time! If the  
 last space - ship leaves on time!  
 last space - ship leaves on time!

17 D G

ship's en - gines blaze, with-out holds or de - lays; Why that

17

ship's en - gines blaze, with-out holds or de - lays Why that

21 C G D

boat could a - maze in its prime! For - tune

21

boat could a - maze, could a - maze in its prime! For - tune

25 D C G

smi - les on strays and au - da - ci - ty pays If the

25

smi - les on strays, and au - da - ci - ty pays If the

29 D Bm A sus D

last space - ship leaves on time.

29

last space - ship leaves on time.



17 D G D

solve. \_\_\_\_\_  
 star \_\_\_\_\_  
 ate? \_\_\_\_\_  
 own! \_\_\_\_\_

There

Mnd

17

21 D G D

is - n't a Ring - mas - ter; life's not a toy. But

Mnd

21

25 D C D

sure - ly a pag - eant of won - der and joy. I

Mnd

25

29 D C G D

bring what I hope for when push comes to shove;

Mnd

29

33 D C D C G D

Truth and com - pass-ion and jus-tice and laugh-ter and love! \_\_\_\_\_

Mnd

33

# Hold The Line

Catherine Faber

Dm Gm Dm

The em - ploy - er wants to break us, But the boss is on our side. And the  
It's a rot - ten si - tu - a - tion. Let him bitch and strut and frown. It takes  
If we break, it won't be fun - ny. He will treat us just the same. We'll just  
Se - ven twelves at this lo - ca - tion. When we're done for my re - ward, I will

5 Dm A

mo - ney this will make us Is worth a lit - tle pride. We will  
more than just frus - tra - tion to break the un - ion down. So we'll  
make a lot less mo - ney and eat a lot more shame. So we'll  
take that damn va - ca - tion I'll be a - ble to af - ford. I'll go

9 Dm Gm

meet their fuck - ing dead - line; we will build their damn de - sign; Hold the  
smile, and take his mo - ney, Turn it in - to yours and mine  
build to spec ex - act - ly, Though it's pearls in front of swine  
bi - king in the moun - tains, Up a - round the tim - ber - line

13 Dm Am Dm

line, mates; hold the line!

# Providence Skies

Catherine Faber

$\text{♩} = 160$

Dm F Am

Through high - sec and low - sec, the warp en - gines sound, And  
 In deep ze - ro - ze - ro, where trust of - ten dies, \_\_\_\_\_  
 Some peo - ple are pa - ra - sites, ta - king their joy In  
 Pi - rates are poi - son; no trip is too far To

5 Dm C F Am

through ze - ro - ze - ro, for Pro - vi - dence bound. \_\_\_\_\_ For  
 Stran - gers fly safe - ly through Pro - vi - dence skies; \_\_\_\_\_ But  
 friend - ships they ru - in and hopes they de - stroy, \_\_\_\_\_ While  
 hound them to death like the ver - min they are! \_\_\_\_\_ But they

10 F Gm Dm

Eve will for - ev - er be ma - king it plain \_\_\_\_\_ You  
 some would de - stroy that in hopes to re - call \_\_\_\_\_ The  
 some folks are buil - ders who hold in our hearts \_\_\_\_\_ A  
 are good for one thing, the way that they die: \_\_\_\_\_ In

15 Dm Gm C Dm

have to de - fend what you want to a - main - tain. So it's  
 cha - os in - car - nate of the all sum of its parts! sky!  
 dream that is more than the sum o - ver the sky!  
 fi - re - work flo - wers all

19 Dm F C

X up for fleet. Form up and clear comms. We

23 Dm F Am

need more re - pair ships and am - mo and bombs \_\_\_\_\_ With

28 Dm C Gm Am

fire in our bel - lies and stars in our eyes \_\_\_\_\_ We'll

33 Dm C Dm

sco - ur the pi - rates from Pro - vi - dence skies.



# ALL YouR Songz ArE BeLonG 2 US!

19

Catherine Faber

*♩ = 125*  
freely:

We wel - come you, and we love your song, And we'll  
We must learn this song, 'cause we love it— yup! Why it's  
And you'll find next week that the lyr - ics bent, And no  
You'll find pie - ces scat - tered, — west to east, — Like

3 Dm Am Dm Gm Am

try our best — to sing a - long,  
just so cute, we could eat it up! We'll per -  
long - er say what you thought they meant. You'd  
gris - ly bones from a can - ni-bal feast, As

5 Bb Am Dm

Mu - sic ling - ers in this place, 'Cause it  
form this song, we'll ar - range it too. — For  
stop us treating you song so rough, If you could  
tune or words we cheerful - ly steal, And —

7 Am Dm

can't e - scape from our em - brace!  
u - - ke - le - - le and ka - zoo!  
just stop laugh - - - ing long e - nough!  
drop the rest like an or - ange peel!

9 Dm Gm Dm Am Bb C

We'll pre - serve this song, that brought down the house, With re - cord - er, voi - ces, key - board, mouse With the  
We'll ar - range  
We'll per - vert  
We will peel/filk

14 Dm Gm Am Dm

sub - tle - ty — of a blun - der - buss - All your songs are be - long to us! —


# Mayday

Note: key is D dorian


Catherine Faber

$\downarrow = 90$


Verses

1 

A Fetch, she wears through sun and storm, Mir - ror of your face and form But  
 You're Oc - to - ber, she is May. She is something more than fae. ———  
 May - day dusk she wakes you all. To drag you to the Bel - tane Ball, But  
 She can mold to her commands, Freshcaught ma - gic in her hands. A

5 


though your death she's bound to bring, You can get used to a - ny-thing.  
 You are just a Chang - e - ling  
 while the cof - fee she will bring,  
 lit - tle blood, a lit - tle sting...

9 


You can get used to a - ny-thing

13 

May is dan - cing stomp and swirl. Cour - ting with a ra - vengirl.

17 

Back and for - ward, dip and swing... You can get used to a - ny-thing.

21 

You can get used to a - ny-thing

In the last three lines, the voice with the red notes (stems down) is the harmony for this verse.

Last verse:

Your death will be her end, so hey-- You need a room-mate anyway  
 She does the dishes--that's the thing. You can get used to anything.  
 You can get used to anything.

# Mayday Instrumental

Catherine Faber

On the album, this instrumental comes between the fifth verse and the last verse.

♩. = 90

D m C D m D m G A m

5 D m C D m C D m C F D m

9 D m C D m G D m C D m

13 D m C D m A m A D m

# It's Okay To Be Takei

Catherine Faber

$\text{♩} = 120$

Some boys love boys some girls love girls. It's  
 We all have things in com - mon, We're  
 The way your heart is struc - tured, Is the  
 The wide green earth be - neath you, the

5  
 C G  
 sim - ply how they're made. They  
 none of us the same. Our  
 some - thing you can't choose. But  
 o - pen sky a - bove, Of

9  
 G D G  
 too are nor - mal kids who should - n't  
 dif - fren - ces and same - ness - ess were  
 keep this know - ledge with - ness you like a  
 all the things life of - fers, the

13  
 C D  
 have to be a - fraid. It's o -  
 ne - ver cause for - shame.  
 light of ma - ny hues:  
 best was al - ways love.

17  
 G  
 kay to be Ta - kei Some

21  
 C D D  
 folks are just that way - - - It's

25  
 C D  
 al - ways right to say It's o -

29  
 C D G  
 kay to be Ta - kei.

## True To A 16th

Catherine Faber

♩ = 155

Voice

C G

I've worked in the boat-shop for months now,  
I want to make ev-ry-thing per-fect. It's  
The forms must be laid out ex-act-ly. Any

5 C G

Buil-ding a-no-ther ca-noe, And  
some-thing I sim-ply can't do. For  
flaw will for-ev-er show through. Any

9 F C Am F

when I am stres-sing this boat-buil-der's bles-sing,  
com-fort in sooth, I must cling to this truth; If it's  
bend an-y twist will for-ev-er ex-ist. If it's

13 F G C

Says what I al-re-a-dy knew. This  
true to a six-teenth it's true.  
true to a six-teenth it's true.

17 C G

is-n't some space en-gi-neer-ing,

21 F C G

Swee-tie it's ce-dar and glue. This  
is-n't a rock-et you're build-ing;

25 C F C F

29 C G C

If it's true to a six-teenth, it's true!

# Common Ground

Catherine Faber

$\text{♩} = 131$   
C

Harp

5

9

G

G Dm F C

C F

Shi - ning flow - er, so en - tran - cing,  
My folk, your folk, sep' rate walk -  
You call the fire - flies to we sur - round me;  
In the mu - sic we dis - co - ver,

You are the sun, I the sun - flo - wer near,  
My folk and yours, I diff - erent paths have to walk.  
Fire - is fly the ea - ger I point or - bit you and now.  
Strange is the coun - ter - point wo - ven and dared; Con -

In the sun free - ny as mea - dow dan - cing.  
You as de - my light par - tner; fly - ing con - hawk -  
You Be my par - tner; be my found me.  
Be my par - tner; be my found me.

Swayed by a mu - sic you make, but can't hear. My  
Lives as dis - tinct as the haw - thorn and hawk. I  
fused as my we sim - ple brain wil - al - low. I  
Par - tnered where not e - ven me - ter is shared. In

Hun - gry winds have turned me round -  
I as still as this joy green crowned -  
Let our song to - ge - ther I've found -  
Let our song to - ge - ther I've found -

star - vel - ing heart has me twis - ted a - round;  
You who are root - ed, in this new blos - som are crowned.  
can - not sur - ren - der this joy I have found.  
jux - ta - po - si - tion new har - mo - nies sound, I'll

F C G C

13  
Till we stand on for we com - mon ground.  
Still I will the hope find des - us cant; you com - mon ground.  
I the des - cant; you com - mon ground.  
I the des - cant; you com - mon ground.

"Sure - ly" it pleads, "we can find com - mon ground."  
Still I can hope to a - chieve com - mon ground.  
fight or I'll flee but I'll find com - mon ground.  
Wor - king in con - cert to make com - mon ground.

C C Dm Dm C

17  
Blos - som, fea - ther Stand to - ge - ther,  
Blos - som and fea - ther, shel - ter to - gea - ther,

C F Dm C

21  
Storms we'll wea - ther, On com - mon ground  
Trou - bles to wea - ther, on com - mon ground.

Red notes are for last verse.

# Wise Hands

Catherine Faber  
and Peter Alway

$\text{♩} = 180$  Gm Cm Gm Cm Gm Cm Fm B $\flat$

Par - tly wood — and mos - tly care, Boats must ev - er be tight and fair. —  
Ev - ery plank must be true of grain, Fit - ted tight - ly with saw and plane. To  
Run the rig - ging and step the mast. Stays in ten - sion will hold it fast. —

<sup>9</sup> Gm Cm Gm Cm Gm Cm Fm Gm

Staunch to an - swer the storm's de - mands, The crew's first guar - di - an ev - er stands,  
brace the hull I will sand and shave, — Decks and gun - wales to help her brave  
Shape the rud - der a course to hold. — Bright at mor - ning the sails dawn gold, —

<sup>17</sup> G

\_\_\_\_\_ wise hands \_\_\_\_\_ The  
\_\_\_\_\_ the wave  
\_\_\_\_\_ un - fold

<sup>24</sup> C F G C G

cap - tain in - tre - pid the crew that will dare, Shall heed the ad - ven - tur - er's call! — The

<sup>32</sup> C F G C G

boat - buil - der's crafts - man - ship, born of her care, Un - seen is a par - tner in all. — Be -

<sup>40</sup> A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  B $\flat$

yond the hor - ri - zon, new worlds to ex - plore, New winds and new cur - rents run free. — The

<sup>48</sup> A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  B $\flat$

skill of the buil - der runs ev - er be - fore the root and the heart of the tree — Shall

<sup>56</sup> F C

sail, \_\_\_\_\_ the sea. \_\_\_\_\_

# Cedarglass

Catherine Faber

C G C G C G C G

The Nai - ad and dry - ad are drifting — a - wake, La - zi - ly lift - ing their heads by the lake;  
strength of the heart - wood, the sap - ling's's lithe grace, Ben - ding and twi - sting to slip in - to place.  
Stained by my blood, and the salt of — my tears, Dance on the wa - ter and laugh at my fears. I

9 Am G Dm G C Am C G

Wa - tching a stepdaugh - ter cur - tsey and pass; Wood's ce - le - bra - tion of ce - dar and glass. We re  
Saw - dust like pol - len, per - fume in each grain; Curls fall like pe - tals from spoke - shave and plane  
wish you safe jour - ney, by white ash - wood finned, Light as a leaf on a for - tu - nate wind.

9

chorus:  
17 C G Am G C G Am G

17 shaped by old for - ces no eye can still see As shading the sap - ling is shap - ing the tree - The

25 F C F G F C Dm G

25 mold is long gone yet its lines still pre - serve, A sense of the true that in - forms ev - ery curve.

# One Salt Sea

Catherine Faber

$\text{♩} = 90$

**Dm** **Gm**

The hol - low hill's a stew it seems, — cats have manned the walls —  
 The past in all its stark - ness, the tra - ces lay it plain —  
 The king - doms gird for slau - ghter, this won't be done in play —  
 Two the o - cean ra - ces that of one blood re - main — **A**

**5** **C** **Dm** **C** **Dm**

Bo - gies cling to cei - ling beams, pi - xies roam the halls. —  
 Chil - dren trapped in dark - ness, \*box - es full of pain. **A**  
 Lives are spilled like wa - ter, in war a - mong the fae. All  
 sin - gle skin en - ca - ses the slay - ers and the slain, But

**9** **Dm** **Gm** **C**

Quar - ter bloods don't shi - ver, — change - lings min - gle free, **As**  
 sin - gle sil - ver sli - ver, to paint the scene for me,  
 ea - ger - ness they qui - ver, — deaf to wis - dom's plea,  
 blood will blood de - li - ver, though la - ter comes the fee,

**13** **C** **F** **A7** **Dm**

ev - ery rush - ing riv - er runs to one salt sea.

**18** **Dm** **Gm** **Dm**

Blood to blood is cal - ling; salt and wa - ter flow,

**22** **Dm** **C** **Dm** **C** **Gm** **Am**

Clo - ser to the — sea as far - ther back in time we go.

**26** **Dm** **Gm** **Dm**

Blood for blood is cal - ling; tears more tears de - cree, **As**

**30** **C** **F** **A7** **Dm**

ev - ery rush - ing riv - er runs to one salt sea.

\*red notes in line 2 are for 2nd verse

# Boats Have Bones

Catherine Faber

♩ = 165

1

D m B $\flat$

Boats have bones, did you know? They last for -  
 Boats have bones, take good care, \_\_\_\_\_ Keels be -  
 Boats have bones, no mis - take \_\_\_\_\_ Can be -  
 Boats have bones, These are mine. \_\_\_\_\_ From de -

2

3

D m A m D m

ev - er, and ev - en though They're gone be -  
 straight and curves be fair. \_\_\_\_\_ How we -  
 hid - den from the lake. \_\_\_\_\_ Hull and  
 sign and re - de sign, Mis - cal - cu -

5

G m D m A m

fore the buil - ding ends  
 start the con - strains our be - ends  
 wa - ter tions must and a - - - friends.  
 la - tions and mend

7

D m C B $\flat$  A m D m

Ev - ery wood - strip twists and bends.

Boats have bones; through this lens  
 Gauge the time your set-up spends;  
 From perfection, practice tends.  
 Every wood strip twists and bends.

Boats have bones, did you know?  
 They last forever, even though  
 They're gone before the building ends.  
 Every wood strip twists, and bends.

# Quetico

Catherine Faber

♩ = 140

You may Chi - seled out by gla - ciers in the hands of long a - go. Where the  
 By the see the moose and mar - ten as — down to drink they steal. Or the  
 Dry and mol - ten gold of sun - rise, are the wes - tern tree - tops kissed. While the  
 Dry and clean and em - pty, my ca - noe lies in her den. When her

Oooo \_\_\_\_\_

Que-ti-co -

5

loons slide in to lan - ding, in the sun - set's mol - ten glow; She has  
 snap - ping tur - tle sulk - ing se - ven feet be - neath your keel, And the  
 lake is like a mir - ror, in a shawl of shade and mist. And my  
 hull is kissed by wa - ter, she will wake, and live a - gain. When our

5 Ooo \_\_\_\_\_

Que-ti-co -

9

called to me all win - ter from be - neath the ice and snow Que-ti -  
 Stel - lar's Jays come jos - tling, When the food bag you un - stow.  
 heart fills up with si - lence, In the on - ly prayer I know.  
 ex - ile's term is o - ver, We will grab our gear and go.

9 Ooo \_\_\_\_\_ Que-ti -

Que-ti -

13

co \_\_\_\_\_ Que - ti -

13

co \_\_\_\_\_ Que - ti -

13

17

co \_\_\_\_\_

17

co \_\_\_\_\_

17



# SwanMay

33

Catherine Faber

$\text{♩} = 130$

Sweet Swan - May, your no - tice I cour - ted at length. I  
To lock up your choi - ces and give me the key, Makes a  
Where - e - ver you go my heart fol - lows your charms, So

5  
asked, and was gi - ven, your sweet - ness and strength. Why  
pris - 'ner of you and a cap - tor in of me arms. The  
here is your fea - ther - shirt, set in your arms. For

9  
thrust in my arms, in the first light of dawn, Your  
caged bird could never my \_\_\_\_\_ whole heart com - mand, Like the  
tru - ly what love, would ask more than do I? A

13  
shirt of white fea - thers that makes you a swan? For -  
wild bird that choo - ses to come to my hand. sky!  
sweet - heart who's mis - tress of wa - ter and sky!

17  
ev - er can ne - ver be giv - en a - way. It's

21  
cho - sen and re - cho - sen, day af - ter day. As

25  
foot - step by foot - step a \_\_\_\_\_ moun - tain we climb. We

29  
walk to for - ev - er, one day at a time. We

33  
walk to for - ev - er one day at a time.

# True Dragon Treasure

Catherine Faber

160 ♩ = 120

Dm
C
Dm

Je - wels and gold, shine un - der the sky.  
 spect - hu - mans earn, ad - van - ces the goal. The  
 lives we can't store, as each dra - gon finds. Of  
 laugh at our measure, and yet e - ven you, Hold

5

F
C
Gm
Dm

Fa - brics un - fold, a de - light to the eye.  
 dra - gon in turn, earns fame for the whole.  
 course ma - king more treasure, But - quires er both kinds.  
 dear to your treasure, er your crew. The  
 You'd  
 We

9

B $\flat$ 
Dm
F
C

Bou - nty kept safe, in store - room and pen, But  
 fam - i - ly grows: I tell you a - gain, \_\_\_\_\_  
 best plan a - head, Or what will you do then? \_\_\_\_\_  
 all un - der - stand; It's na - tur - al when, \_\_\_\_\_

13

Dm
C
Dm

true dra - gon trea - sure is men. Re -  
 True dra - gon trea - sure is men. Men's  
 True dra - gon trea - sure is men. You  
 Ture dra - gon trea - sure is men.

17 Dm C Dm F C Gm Dm

Je-wels and gold, shine un-der the sky. Fa-brics un - fold, a de-light to the eye.

25 B $\flat$  Dm F C Dm C F Am

Bou-nty kept safe, in store-room and pen, But true dra-gon trea-sure, our trea-sure is men.

33 Dm C Dm

True dra - gon trea - sure is men

## Sheet music for songs on Cat Faber's album "The King's Lute"

This pdf songbook can be obtained as part of the album extras at <http://catfaber.bandcamp.com>, or for free at <http://www.hwaet.org/CatPDFs/Songbook.html>.

For those who prefer lead sheets (lyrics plus chords), a lead sheet songbook is also available at these locations.

*Thank you for your interest in my music!*

