

# The Idris Strike Song

Chumbawamba

Dm Am Bb F

Have you

Gm C F C

been to work at Id - ris? No, we won't go in to - day! For we're

Dm Dm Gm C/G

stand - ing by our com - rade, and we'll nev - er run a - way. She stood

Gm C F C

brave - ly by the un - ion, and she spoke up for us true. And—

Dm Am Bb F

if she gets the sack, no, we ne - ver will go back what-e'er they

C F Gm C

do what-e'er they do. Now you boys who're wash - ing bot - tles, it—

F C Dm Dm

real - ly is a shame to— take the place of wo - men. Don't you

Gm C/G Gm C

think you are to blame? Come with us and join the u - nion. Nev - er

F C Dm Am

32 heed what I - dris say. We are out to right the wrong, and—



Bb F C F

36 now we shan't be long. Hip hip hoo - ray! Hip hip hoo - ray! Mas-ter



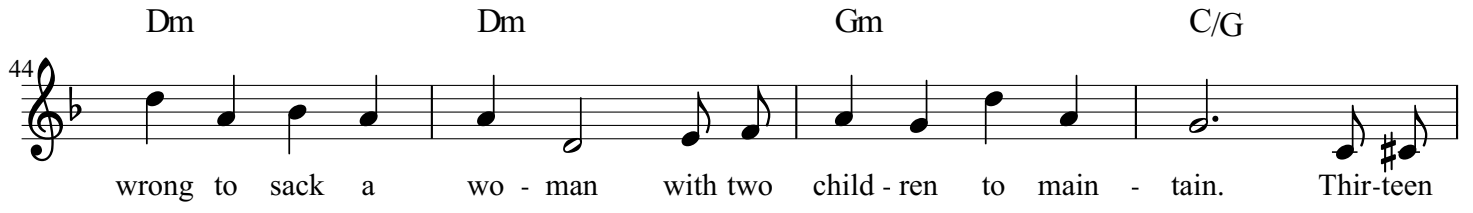
Gm C F C

40 Wil - ly, Mas - ter Wil - ly, you must give in once a - gain! It was



Dm Dm Gm C/G

44 wrong to sack a wo - man with two child - ren to main - tain. Thir-teen



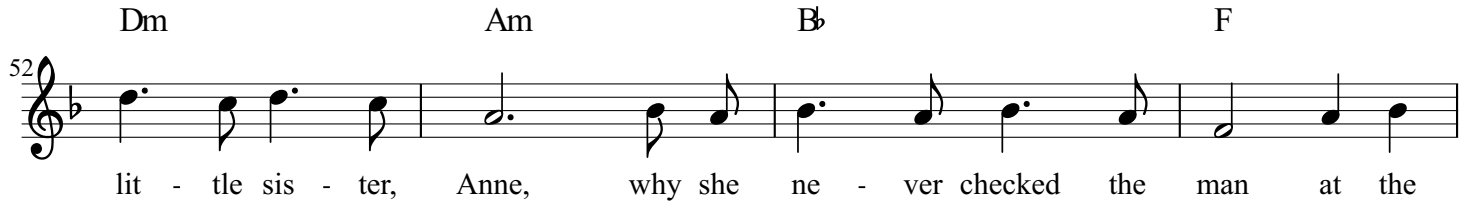
Gm C F C

48 years, she's faith - f'ly served you, though she was three min - utes late. But our



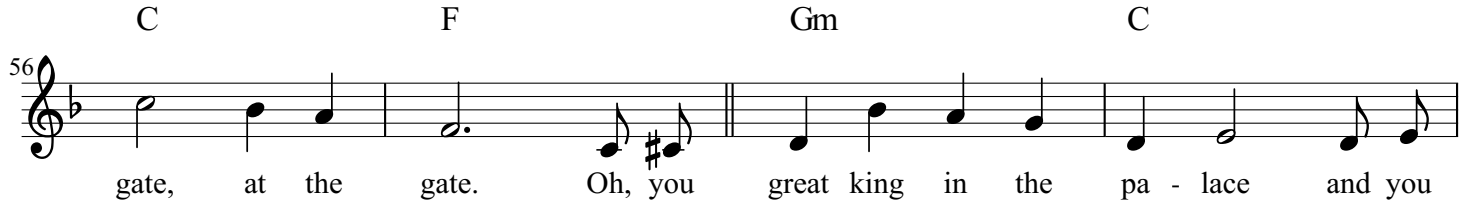
Dm Am Bb F

52 lit - tle sis - ter, Anne, why she ne - ver checked the man at the



C F Gm C

56 gate, at the gate. Oh, you great king in the pa - lace and you



F C Dm Dm

60 states-men at the top, when you're drink - ing so - da wa - ter or im -



64 Gm C/G Gm C  
 bi - bing gin - ger pop, think of some who work at I - dris for—

68 F C Dm Am  
 ve - ry lit - tle pay And who on - ly get nine bob for a

72 Bb F C F  
 most un - plea - sant job. A lack a day! A lack a day! Now then,

76 Gm C F C  
 girls all join the u - nion what— -e - ver you may be in—

80 Dm Dm Gm C/G  
 pic - kles, jam or choc - 'lates or— pack - ing pounds of tea. For we

84 Gm C F C  
 all want bet - ter wa - ges, and— this is what we say, "We are

88 Dm Am Bb F  
 out to right the wrong, and— now we shan't be long. Hip hip hoo -

92 C F  
 ray! Hip hip hoo - ray!"

# The Idris Strike Song - Acoustic Piano

Chumbawamba

Dm Am Bb F Gm C

The first system of music consists of two staves in 4/4 time. The key signature has one flat (Bb). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line starts with a quarter rest, followed by quarter notes G3, A3, Bb3, and C4. Chords are indicated above the treble staff: Dm (G4, Bb4), Am (A4, C5), Bb (Bb4, D5), F (F4, A4), Gm (G4, Bb4), and C (C5, E5).

F C Dm Dm Gm C/G

The second system of music consists of two staves in 4/4 time. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line starts with a quarter rest, followed by quarter notes G3, A3, Bb3, and C4. Chords are indicated above the treble staff: F (F4, A4), C (C5, E5), Dm (D4, F4), Dm (D4, F4), Gm (G4, Bb4), and C/G (C5, E5).

Gm C F C Dm Am

The third system of music consists of two staves in 4/4 time. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line starts with a quarter rest, followed by quarter notes G3, A3, Bb3, and C4. Chords are indicated above the treble staff: Gm (G4, Bb4), C (C5, E5), F (F4, A4), C (C5, E5), Dm (D4, F4), and Am (A4, C5).

Bb F C F Gm C

The fourth system of music consists of two staves in 4/4 time. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line starts with a quarter rest, followed by quarter notes G3, A3, Bb3, and C4. Chords are indicated above the treble staff: Bb (Bb4, D5), F (F4, A4), C (C5, E5), F (F4, A4), Gm (G4, Bb4), and C (C5, E5).

F C Dm Dm Gm C/G

Gm C F C Dm Am

Bb F C F Gm C

F C Dm Dm Gm C/G

Gm C F C Dm Am

Bb F C F Gm C

F C Dm Dm Gm C/G

Gm C F C Dm Am

Bb F C F Gm C

F C Dm Dm Gm C/G

Gm C F C Dm Am

Bb F C F