

# Joe Hill's Ashes

Marc Levy



Let's sing of Jo - seph Hill-strom, bet-ter



known as old Joe Hill, mur-dered by a fi - ring squad, shot but ne - ver killed. His



will said that his ash - es be strewn a - cross the land so



flo - wers that re - fuse to die will rise up strong and stand.\_\_\_\_\_ We




sing his songs to fan the flames and talk a - bout him much. The



ash-es of this re - bel voice are still too hot to touch.\_\_\_\_\_ Joe's




corpse lay in Chi - ca - go, where thir - ty - thou - sand marched. They


22    
flew the Wob - bly ban - ner. High a - bove the throng it arched. The

24    
work - ers sang and cheered his name. They did not eu - lo - gize. They

26    
ho - nored Joe Hill's last re - quest: "Don't mourn! Or - ga - nize!" \_\_\_\_\_ And the


29    
u - nion took Joe's bod - y, which then they did cre - mate, his

31    
ash - es stuffed in en - ve - lopes and mailed to eve - ry state, ex -

33    
cept, of course, to U - tah, for Joe had clear - ly said, "Don't


35    
leave me here in U - tah: there I would - n't be caught dead." \_\_\_\_\_ We

38    
sing his songs to fan the flames and talk a - bout him much. The


40   
ash-es of this re - bel voice are still too hot to touch. Then

44   
some - one in the mail - room dis - co - vered what was up. The

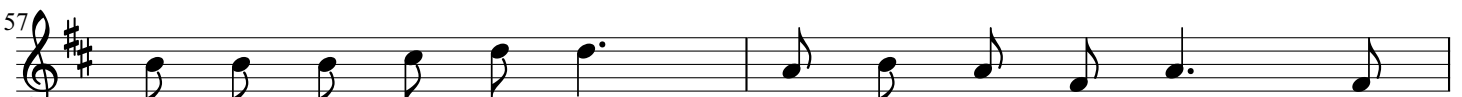
46   
post - mas - ter was sum - moned: the mail - ing to dis - rupt. An


48   
en - ve - lope tore o - pen in the can - cel - ling ma - chine. 'Twas

50   
just Joe's way of say - ing au - to - ma - tion is ob - scene. With

53   
pa - tri - o - tic fer - vor, the post - mas - ter was seized. He


55   
treat - ed that poor en - ve - lope as if it was di - seased. He

57   
said, "I won't de - li - ver such sub - ver - sive mail." So


59   
for a while, Joe had to wait in some dead let - ter file. \_\_\_\_\_ We

62   
sing his songs to fan the flames and talk a - bout him much. The


64   
ash-es of this re - bel voice are still too hot to touch. \_\_\_\_\_ At


68   
long last, the post of - fice sent Joe's ash - es to D. C. to the

70   
ar - chives, like an ar - ti - fact of an - cient his - to - ry. The


72   
Wob - bles in Chi - ca - go asked that he be sent home. They

74   
would - n't see him cat - a - logued down in that cat - a - comb. \_\_\_\_\_ So,

77   
Joe's back with the Wob - bles, and thus con - cludes my tale. But

79   
if there is a mo - ral, I might say, "Don't trust the mail." We'll

81   
build that One Big U - nion be - fore Joe's ash gets cold, and we'll

83   
bring to birth a new world from the ash - es of the old. \_\_\_\_\_ We

86   
sing his songs to fan the flames and talk a - bout him much. The

88   
ash-es of this re - bel voice are still too hot to touch. \_\_\_\_\_ We

91   
sing his songs to fan the flames and talk a - bout him much. The


93   
ash-es of this re - bel voice are still too hot to touch. \_\_\_\_\_ The

96   
ash-es of this re - bel voice are still too hot to touch.

# Joe Hill's Ashes - Vocals


Marc Levy

D2                                  B7                                  Em7



25 Nylon String Guitar

A7                                  D                                  D                                  G                                  D




Let's sing of Jo-seph Hill-strom, bet-ter known as old Joe Hill,

D                                  D                                  A7                                  A7                                  G                                  G




mur-dered by a fi-ring squad, shot but ne-ver killed. His will said that his ash-es be

D                                  D                                  D                                  D                                  A7                                  G




strewn a-cross the land so flo-wers that re-fuse to die would rise up strong and stand.

D                                  G                                  G                                  D                                  D                                  D                                  D                                  A7                                  G



We sing his songs to fan the flames and talk a-bout him much. The ash-es of this re-bel voice are still too hot to

G                                  D                                  D                                  D                                  G                                  D



touch.  
Joe's corpse lay in Chi-ca-go, where thir-ty--thou-sand marched. They

D                                  D                                  A7                                  A7                                  G                                  G



flew the Wob-bly ban-ner. High a-bove the throng it arched. The work-ers sang and cheered his name. They

D D D D A7 G

did not eu- lo-gize. They ho-nored Joe Hill's last re-quest: "Don't mourn. Org-a-nize!"

D D D G D D D A7 A7

And the u-nion took Joe's bo-dy, which then they did cre-mate, his ash-es stuffed in en-ve-lop-es and mailed to eve-ry state, ex-

G G D D

cept, of course, to U- tah, for Joe had clear- ly said, "Don't

D D A7 G

leave me here in U- tah: here I would- n't be caught dead!"

D G G D D D D A7 G

We sing his songs to fan the flames and talk a-bout him much. The ash-es of this re-bel voice are still too hot to touch.

G D D D G D

Then, some-one in the mail-room dis- co-versed what was up. The

D D A7 A7 G G

post-mas-ter was sum-moned: the mail-ing to dis-rupt. An en- ve- lope tore o- pen in the

D D D D A7 G

can- cel- ling ma- chine. 'Twas just Joe's way of say-ing, "Au- to- ma- tion is ob- scene!"

With pa-tri-o-tic fer-vor, the post-mas-ter was seized. He treat-ed that poor en-ve-lope as if it were di-seased. He

said, "I won't de-li-ver such sub-ver-sive mail." So

for a while, Joe had to wait in some dead let-ter file.

We sing his songs to fan the flames and talk a-bout him much. The ash-es of this re-bel voice are still too

hot to touch.

At long last, the post of-fice sent Joe's ash-es to D.-C., to the

ar-chives, like an art-i-fact of an-cient his-to-ry. The Wob-blies in Chi-ca-go asked

that he be sent home. They would-n't see him cat-a-logged down in that cat-a-comb.

So, Joe's back with the Wob-blies, and thus con-cludes my tale. But if there is a mo-ral, I might say, "Don't



build that One Big U- nion be- fore Joe's ash gets cold, and we'll

bring to birth a new world from the ash- es of the old.

We sing his songs to fan the flames and talk a-bout him much. The ash-es of this re-bel voice are still too

hot to touch.

We sing his songs to fan the flames and talk a-bout him much. The ash-es of this re- bel voice are still too hot to touch. The

ash- es of this re- bel voice are

still too hot to touch.

# Joe Hill's Ashes - Acoustic Piano

Marc Levy

D2 B7 Em7 A7 D D

Acoustic Piano

The first system of music is in 4/4 time and D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple bass line. Chord symbols D2, B7, Em7, A7, D, and D are placed above the staff. A box labeled 'Acoustic Piano' is located in the first measure.

G D D D A7 A7 G G D D

The second system continues the melody in 4/4 time. The right hand has a mix of eighth and quarter notes. Chord symbols G, D, D, D, A7, A7, G, G, D, and D are positioned above the staff.

D D A7 G D G G

The third system shows a change in time signature to 2/4 and then back to 4/4. The right hand has a more active melody with eighth notes. Chord symbols D, D, A7, G, D, G, and G are placed above the staff.

D D D D A7 G

The fourth system continues in 4/4 time. The right hand features a melodic line with eighth notes. Chord symbols D, D, D, D, A7, and G are positioned above the staff.

G D D D G D D D A7 A7 G G D D

D D A7 G D D D

G D D D A7 A7

G G D D D D A7 G

D G G D D D D A7 G G D D D

Chord progression: G, D, D, D, A7, A7

Chord progression: G, G, D, D, D, D, A7, G

Chord progression: D, D, D, G, D, D, D, A7, A7, G, G, D, D, D, D

Chord progression: A7, G, D, G, G, D, D

Chord progression: D, D, A7, G, G

D D D G D

Musical notation for the first system, measures 1-5. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords are D, D, D, G, D. Bass clef has whole rests in measures 1-2 and a half note in measure 3.

D D A7 A7 G G

Musical notation for the second system, measures 6-10. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords are D, D, A7, A7, G, G. Bass clef has whole rests in measures 6-7 and half notes in measures 8-10.

D D D D A7 G D

Musical notation for the third system, measures 11-15. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords are D, D, D, D, A7, G, D. Bass clef has whole rests in measures 11-12 and half notes in measures 13-14. Measure 15 has a 2/4 time signature change.

D D G D D D

Musical notation for the fourth system, measures 16-20. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords are D, D, G, D, D, D. Bass clef has whole rests in measures 16-17 and a half note in measure 18.

A7 A7 G G D D

Musical notation for the fifth system, measures 21-25. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords are A7, A7, G, G, D, D. Bass clef has half notes in measures 21-24 and a whole rest in measure 25.

First system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, and C3. Chord symbols D, A7, G, and D are placed above the treble staff. The time signature is 2/4.

Second system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, and C3. Chord symbols G, D, and A7 are placed above the treble staff. The time signature is 4/4.

Third system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, and C3. Chord symbols D, G, D, A7, G, D, D, A7, and G are placed above the treble staff. The time signature is 2/4.

Fourth system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, and C3. A chord symbol D is placed above the treble staff. The time signature is 2/4.

# Joe Hill's Ashes - Acoustic Guitar

Marc Levy

Acoustic Guitar

Staff 1: Treble clef, key signature of two sharps (F# and C#). Chords: G, G, D, D, D, D, A7, G. Rhythmic pattern of eighth notes.

Staff 2: Treble clef, key signature of two sharps. Chords: D, G, G, D, D, D, D, A7, G, G, D. Time signatures: 2/4, 4/4, 2/4, 4/4.

Staff 3: Treble clef, key signature of two sharps. Chords: D, D, G, D, D, D.

Staff 4: Treble clef, key signature of two sharps. Chords: A7, A7, G, G, D, D.

Staff 5: Treble clef, key signature of two sharps. Chords: D, D, A7, G, D. Time signature: 2/4.

Staff 6: Treble clef, key signature of two sharps. Chords: D, D, G, D, D, D, A7, A7.

Staff 7: Treble clef, key signature of two sharps. Chords: G, G, D, D, D, D, A7, G.

Staff 8: Treble clef, key signature of two sharps. Chords: D, G, G, D, D, D, D, A7, G, G, D. Time signatures: 2/4, 4/4, 2/4, 4/4.

Staff 9: Treble clef, key signature of two sharps. Chords: D, D, G, D, D, D.



Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Chords: A7, A7, G, G, D, D.

Musical staff 2: Treble clef, key signature of two sharps. Chords: D, D, A7, G, D. Time signature change to 2/4 at the end.

Musical staff 3: Treble clef, key signature of two sharps. Time signature 4/4. Chords: D, D, G, D, D, D, A7, A7.

Musical staff 4: Treble clef, key signature of two sharps. Chords: G, G, D, D, D, D, A7, G.

Musical staff 5: Treble clef, key signature of two sharps. Time signatures: 2/4, 4/4, 2/4, 4/4. Chords: D, G, G, D, D, D, D, A7, G, D, G, G.

Musical staff 6: Treble clef, key signature of two sharps. Chords: D, D, D, D, A7, G.

Musical staff 7: Treble clef, key signature of two sharps. Time signatures: 2/4, 4/4. Chords: D, D, D, A7, G, D. Ends with a double bar line.

Musical staff 8: Treble clef, key signature of two sharps. Empty staff with a double bar line.

# Joe Hill's Ashes - Acoustic String Bass

Marc Levy

53 Acoustic String Bass

D2 B7 Em7 A7

D D G D D D A7 A7

G G D D D D A7 G

D G G D D D D A7 G G D

D D G D D D

A7 A7 G G D D

D D A7 G D

D D G D D D A7 A7

Staff 1: Bass clef, key signature of one sharp (F#). Chords: G, G, D, D, D, D, A7, G. Rhythmic notation: quarter notes, eighth notes, and a dotted quarter note.

Staff 2: Bass clef, key signature of one sharp (F#). Chords: D, G, G, D, D, D, A7, G, G, D. Time signatures: 2/4, 4/4, 2/4, 4/4. Rhythmic notation: quarter notes, eighth notes, and a dotted quarter note.

Staff 3: Bass clef, key signature of one sharp (F#). Chords: D, D, G, D, D. Rhythmic notation: quarter notes and eighth notes.

Staff 4: Bass clef, key signature of one sharp (F#). Chords: A7, A7, G, G, D, D. Rhythmic notation: quarter notes.

Staff 5: Bass clef, key signature of one sharp (F#). Chords: D, D, A7, G, D. Time signature: 2/4. Rhythmic notation: quarter notes, eighth notes, and a dotted quarter note.

Staff 6: Bass clef, key signature of one sharp (F#). Chords: D, D, G, D, D, D, A7, A7. Time signature: 4/4. Rhythmic notation: quarter notes, eighth notes, and a dotted quarter note.

Staff 7: Bass clef, key signature of one sharp (F#). Chords: G, G, D, D, D, D, A7, G. Rhythmic notation: quarter notes, eighth notes, and a dotted quarter note.

Staff 8: Bass clef, key signature of one sharp (F#). Chords: D, G, G, D, D, D, A7, G, G, D. Time signatures: 2/4, 4/4, 2/4, 4/4. Rhythmic notation: quarter notes, eighth notes, and a dotted quarter note.

Staff 9: Bass clef, key signature of one sharp (F#). Chords: D, D, G, D, D. Rhythmic notation: quarter notes and eighth notes.

A7 A7 G G D D

D D A7 G D

D D G D D D A7 A7

G G D D D D A7 G

D G G D D D D A7 G D G G

D D D D A7 G

D D D A7 G D