

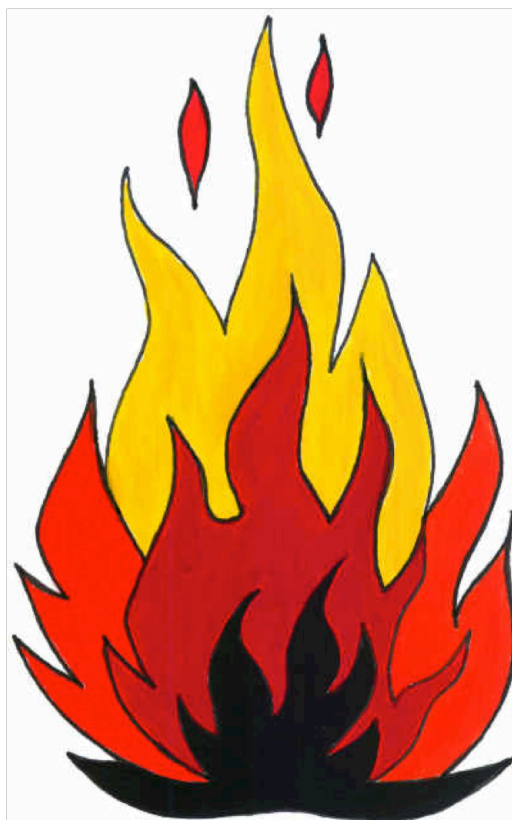
Burn

[Loosely Woven – August 2016 – Final]

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Oro Se do Bheatha Bhaile

Padraic Pearse 1914 (Arr. Samantha O'Brien, 2016)

V: guitar C: guitar + k/b

♩=80

Em D Bm Em

WW.

Vln.

6 D Bm D A

WW.

Vln.

Chorus

1st chorus: Unison with bass clarinet only

11 Em D Bm

S1.

S2.

S3.

WW.

Vln.

Oh - ro, shey do va - ha wohl - ya! Oh - ro, shey do va - ha wohl - ya!

Oh - ro, shey do va - ha wohl - ya! Oh - ro, shey do va - ha wohl - ya!

Oh - ro, shey do va - ha wohl - ya! Oh - ro, shey do va - ha wohl - ya!

15 *Em* *D* *Bm* *D* *A*

S1. *Oh - ro, shey do va-ha wohl-ya!* *A - nish air hakht ahn tow - rig.*

S2. *Oh - ro, shey do va-ha wohl-ya!* *A - nish air hakht ahn tow - rig.*

S3. *Oh - ro, shey do va-ha wohl-ya!* *A - nish air hakht ahn tow - rig.*

WW.

Vln.

Verse 1 1 or 2 soloists

22 *Em* *D* *Bm* *Em*

S1. *1. Shey do va - ha a vahn bah lain-war Bay ah grakh tu veh ing yay-ven. Dohgweir-car vraw eh*

27 *D* *Bm* *D* *A* [to chorus]

S1. *shell - i've mair-lakh Stoo jeel - ta lesh na Gaw - lah*

Verse 2

32 *Em* *D* *Bm* *Em*

S1. *2. Grohn - ya wail egg_ chuckt har sawl-ya Og - lee arm-ha ley mar ghar-da, Gail eed hayne sneh*

37 *D* *Bm* *D* *A* [to chorus]

S1. *Gull nah Spaw - neh Is koo sheid roog air Gaw - lah.*

Verse 3

42 *Em* *D* *Bm*

S1. *3. A vweir le Reh na_ vuht guh veck-um, Mun-a mem byaw neh geh - eh akh shock-tun*

47 *Em* *D* *Bm* *D* *A* [to a capella ch.]

S1. *Granh - ya wohl og-us meel-ya garsh-kah Egg fo - gurt fawn yah Gaw - lah.*

Naughty

Tim Minchin (Arr. Jill Stubington, 2016)

MW $\text{♩} = 120$ $G(\text{add}9)$ $D/F\#$ C

Jack and Jill went up the hill to fetch a pail of wa-ter, so they say. The sub-se-quent fall was in-

MW 7 $Cm(\text{add}9)/E\flat$ G D

e - vit - a - ble. They ne-ver stood a chance. They were writ-ten that way. In - no - cent vic - times of their sto -

MW 12 **A** C G D

ry. Like Ro-me-o and Ju-li-et, 'twas writ-ten in the stars be-fore they e-ven met that

MW 18 $C(\text{add}9)$ $Cm(\text{add}9)/E\flat$ G

love and fate and a touch of stu-pi-di-ty would rob them of their hope of liv-ing hap-pi-ly. The end-ings are of-ten a

MW 23 D C G D C G

lit-tle bit go - ry I won-der why they did-n't just change their sto-ry. We're told we have to do what we're

Perc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

MW 29 D C C D G

told but sure - ly some-times you have to be a lit-tle bit naugh - ty.

Perc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

MW **B** $C(\text{add}9)$ G/B

Just be-cause you find that life's__ not fair,__ it does-n't mean that you just have to grin and bear__ it.

MW 40 Am G 3

If you al - ways take it on the chin and wear it no - thing will change.

MW 44 $C(\text{add}9)$ G/B

E - ven if you're lit-tle you can do a lot,__ you must-n't let a lit-tle thing like lit - tle stop you.

MW 48 Am D^6 $B^7/D\#$

If you sit a - round and let it get on top__ you might as well be say-ing you think that it's o - kay, and

52 **B B/D# Em D Cmaj7**

MW *that's not right*

S. *that's no right that's not right*

A. *that's not right that's not right* *pp*

T. *that's not right that's not right* *pp*

B. *that's not right that's not right* *pp*

C 57 **G(add9) D C(add9)**
(All sops)

MW *Cin-der-el-la in the cel-lar did-n't have to do much as far as I could tell. Her God-mo-ther was two-thirds fair-y.*

A. *Cin-der-el-la in the cel-lar did-n't have to do much as far as I could tell. Her God-mo-ther was two thirds fair-y.*

63 **Cm(add9) G(add9) D C**

MW *Sud-den-ly her lot was a lot less scar-y. But what if you have-n't got a fair-y to fix it?*

A. *Sud-den-ly her lot was a lot less scar-y. But what if you have-n't got a fair-y to fix it*

Perc. *3/4 4/4*

68 **C D G** *(solo)*

MW *Some-times you have to make a lit-tle bit of mis-chief*

3

D 74 **C(add9) G/B**

MW *Just be-cause you find that life's not fair, it does-n't mean that you just have to*

77 **Am G**

MW *grin and bear-it If you al-ways take it on the chin and wear it no-thing will change.*

3

82 **E** C(add9) (All sops) G/B

MW E - ven if you're lit-tle you can do a lot, you must-n't let a lit-tle thing like lit - tle stop you.

A. E - ven if you're lit-tle you can do a lot, you must-n't let a lit-tle thing like lit - tle stop you.

86 Am D⁶ B7/D[#]

MW If you sit a-round and let it get on top you might as well be say-ing you think that it's o - kay and

A. If you sit a-round and let it get on top you might as well be say-ing you think that it's o - kay and

90 B B/D[#] Em D C (solo) Em D/F[#] G (All sops) Em F[#]7 B⁷

MW that's not right! And if it's not right you have to put it right

A. that's not right you have to put it right

T. that's not right you have to put it right

B. that's not right you have to put it right

97 **F** Em (solo) Em/D[#]

MW In the slip of a bolt, there's a ti - ny re - volt. The seed of a war in the creak of a floor

101 Em⁷/D C[#]m⁷(b5)

MW board. A storm can be gin with the flap of a wing. The tin - i - est mite packs the might - i - est

105 C(add9) G/B

MW sting. Ev - ry day starts with the tick of a clock. All es - capes start with the click of a lock.

109 Am⁷ G/B

MW If you're stuck in your sto - ry and want to get out you don't have to cry you don't have to shout!

113 **G** C(add9) (All sops) G/B

MW *'Cause if you're lit-tle you can do a lot— you must-n't let a lit-tle thing like lit-tle stop— you.*

A. *'Cause if you're lit-tle you can do a lot,— you must n't let a lit-tle thing like lit-tle stop— you*

T. Ah _____ Ah _____ Ah _____ Ah _____

B. Ah _____ Ah _____ Ah _____ Ah _____

117 Am⁷ G

MW If you sit a-round and let it get on top— you won't change a thing.

A. If you sit a-round and let it get on top— you won't change a thing

T. Ah _____ Ah _____ won't change a thing

B. Ah _____ Ah _____ won't change a thing

121 **H** C(add9) G/B

MW (All) Just be-cause you find that life's not fair, it does-n't mean that you just have to grin and bear— it.

125 Am⁷ D⁶ B/D#

MW If you al-ways take it on the chin and wear— it. you might as well be say-ing you think that it's o-kay. And

129 (SATB harmonies) Em Em/D (solo) Em D/F# Em F#⁷ B⁷

MW that's not right. And if it's not right you have to put it right But

136 Am⁷ D⁷ Bm⁷(b5) E⁷

MW no-bo-dy else— is gon-na put it right for me. No-bo-dy but me is gon-na change my sto-ry.

140 Am⁷ D D G (All)

MW Some-times you have to be a lit-tle bit naugh-ty But

143 Am⁷ D⁷ Bm⁷(b5) E⁷

MW no-bo-dy else— is gon-na put it right for me. No-bo-dy but me is gon-na change my sto-ry.

147 Am⁷ (solo) D D G

MW Some-times you have to be a lit-tle bit naugh-ty.

Let it be

(Paul McCartney) (Arr. Maria Dunn, 2016)

FL.1 $\text{♩} = 60$ Dm C B \flat F F C B \flat F

6 **A** F C Dm B \flat

When I find my - self in times of troub-le Moth-er Mar - y comes to me.

9 F C B \flat F

Speak - ing words of wis-dom, Let it be. And

11 F C Dm B \flat

in my hour of dark - ness she is stand - ing right in front of me,

13 F C B \flat F *Chorus 1*

speak - ing words of wis-dom, Let it be. Let it

15 **B** Dm C B \flat F

be, let it be, let it be, let it be.

17 C B \flat F *Verse 2*

Whis - per words of wis - dom, Let it be. And when the

A. And when the

19 F C Dm B \flat

bro - ken - heart - ed peo - ple liv - ing in the world a - gree,

A. bro - ken - heart - ed peo - ple liv - ing in the world a - gree,

21 F C B \flat F

there will be an ans - wer, Let it be, For

S. Let it be For

A. there will be an ans - wer, Let it be, For

23 F C Dm Bb

FM
 though they may be par - ted, there is still a chance___ that they will see,___

S.
 though they may be par - ted, there is still a chance___ that they will see,___

A.
 though they may be par - ted, there is still a chance___ that they will see,___

25 F C Bb F *Chorus 2*

FM
 there will be an ans - wer, Let it be. Let it

S.
 there will be an ans - wer, Let it be. Let it be Let it

A.
 there will be an ans - wer, Let it be. Let it

27 **C** Dm C Bb F

FM
 be, let it be, let it be, let it be,

S.
 be, let it be, let it be, let it be,

A.
 be, let it be, let it be, let it be,

M.
 Oo

29 C Bb F

FM
 there will be an ans - wer, Let it be.

S.
 Oo Let it be. Let it be

A.
 Oo Let it be.

31 Bb Am Gm7 F Eb Bbm C Bb F

Fl.1

33 Bb F Gm7 F Eb Bbm C Bb F

Fl.1

35 **D** F *with sops* C Dm Bb

FM And when the night is clou - dy, there is still a light___ that shines on me,___

S. *some more sops to cover this part*
And when the night is clou - dy, there is still a light___ that shines on me,___

A. *all altos*
And when the night is clou - dy, there is still a light___ that shines on me,___

38 F C Bb F

FM shine on till to-mor-row, Let it be. I

S. shine on till to-mor-row, Let it be. let it be I

A. shine on till to-mor-row, Let it be. I

M. shine on till to-mor-row, Let it be.

40 F C Dm Bb

FM wake up to the sound of mu - sic, Moth-er Ma - ry comes to me,___

S. wake up to the sound of mu - sic, Moth-er Ma - ry comes to me,___

A. wake up to the sound of mu - sic, Moth-er Ma - ry comes to me,___

42 F C Bb F *Chorus 3*

FM speak - ing words of wis-dom, Let it be. *Let it*

S. speak - ing words of wis-dom, Let it be. let it be *Let it*

A. speak - ing words of wis-dom, Let it be. *Let it*

M. speak - ing words of wis-dom, Let it be.

E 44 Dm C Bb F C Bb F

FM
be, let it be, let it be, let it be, there will be an answer, Let it be. Let it

S.
be, let it be, let it be, let it be, Oo Let it be. Let it be Let it

A.
be, let it be, let it be, let it be, Oo Let it be. Let it

M.
Oo Let it

48 Dm C Bb F C Bb F Solo

FM
be, let it be, let it be, let it be, there will be an answer, Let it be. Let it Solo

S.
be, let it be, let it be, let it be, Oo Let it be. Let it be Let it Solo

A.
be, let it be, let it be, let it be, Oo Let it be. Let it

M.
be, let it be, let it be, let it be, Oo Let it be

F 52 Dm C Bb F Slower ad lib C Bb F A Tempo

FM
be, let it be, let it be, let it be. There will be an answer, Let it be.

S.
be, let it be, let it be, let it be. There will be an answer, Let it be. let it be

A.
be, let it be, let it be, let it be. There will be an answer, Let it be.

56 Bb Am Gm F Eb Bbm C Bb F

Hp.

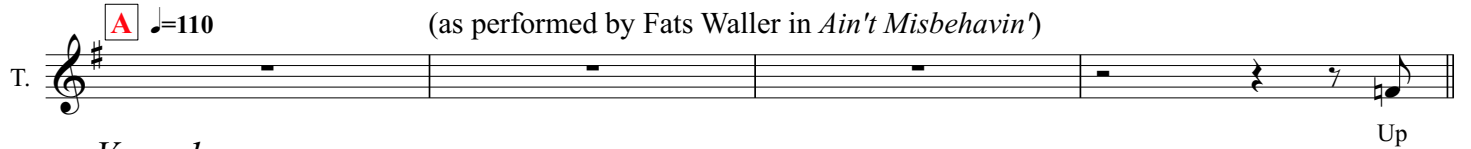
58 rit. Bb F Gm F C Bb F

Hp.

Your feet's too big

Fred Fisher & Ada Benson (Arr. Wayne Richmond, 2016)


A $\text{♩} = 110$ (as performed by Fats Waller in *Ain't Misbehavin'*)

T. 

Up


Verse 1

5 D^7 G D^7 G/B G°

T. 

in Har-lem at a ta-ble for two... There were four of us: me, your big feet and you... From


9 D $E^7/G\#$ Am D^7 G

T. 

your an-kles up, I'll say that you sure are sweet. From there down, you're too much feet... Your

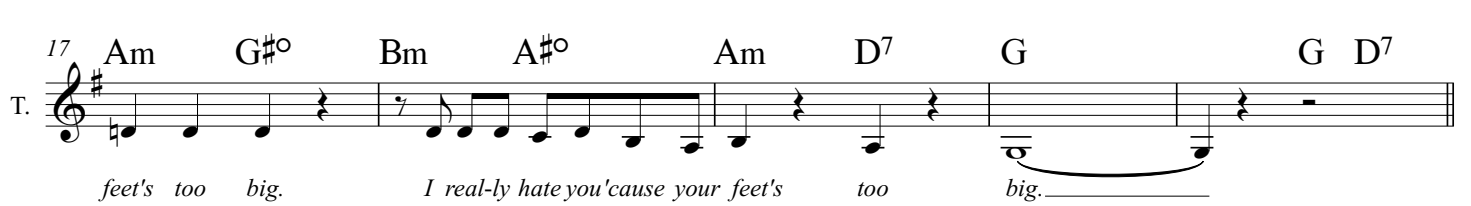
B Chorus 1

13 C C° D^7 G Am Bm A°

T. 

feet's too big. Don't want you 'cause your feet's too big. Mad at you, 'cause your


17 Am G° Bm A° Am D^7 G G D^7

T. 

feet's too big. I real-ly hate you 'cause your feet's too big.

C Bridge 1

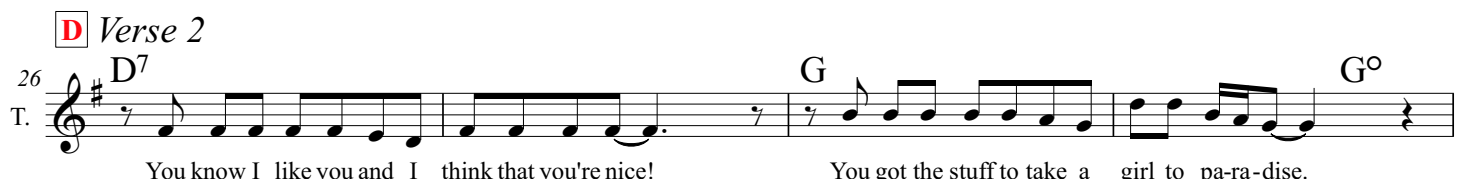
22 G *Wayne* Em Am *Christine* D^7 G *Wayne* Em Am *Christine* D^7

T. 

Wha de do dah, Ra de dah dah, Where'd you get them? Ra de dah dah.

D Verse 2

26 D^7 G G°

T. 

You know I like you and I think that you're nice! You got the stuff to take a girl to pa-ra-dise.


30 D $E^7/G\#$ Am D^7 G *All sing*

T. 

I like your face, I love your ring, But oh ba- by those things are too big! Your

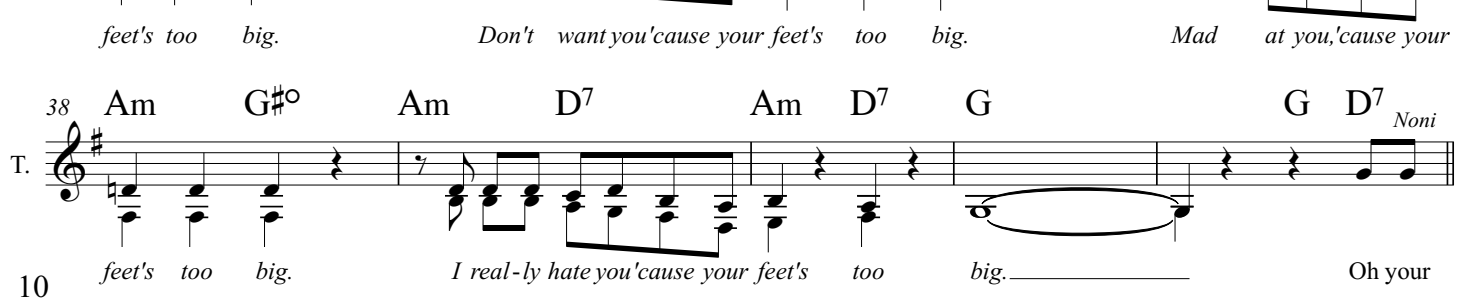
E Chorus 2

34 C C° D^7 G Am Bm A°

T. 

feet's too big. Don't want you 'cause your feet's too big. Mad at you, 'cause your

38 Am G° Am D^7 Am D^7 G G D^7 *Noni*

T. 

feet's too big. I real-ly hate you 'cause your feet's too big. Oh your

F Bridge 2

43 *C*⁷ *G*

T.

47 *D*⁷ *G* *Am* *G*

T.

G Instrumental

51 *C*⁷ *G* *D*⁷ *G* *Am* *G*

Pno.

59 *C* *G* *D*⁷ *G* *Am* *G*

Pno.

67 *C* *G* *D*⁷ *G* *Am* *G* *All women*

T.

H Verse 3

75 *D*⁷ *G* *Solo*

T.

79 *D*⁷ *All women* *G* *Solo* *All*

T.

I Chorus 3

83 *C* *C*^{#o} *D*⁷ *G* *Am* *Bm* *A*^{#o}

T.

87 *Am* *G*^{#o} *Am* *D*⁷ *Am* *D*⁷ *G*

T.

J Chorus 4

91 *C* *C*^{#o} *D*⁷ *G* *Am* *Bm* *A*^{#o}

T.

95 *Am* *G*^{#o} *Am* *D*⁷ *Am* *D*⁷ *G* *G*^o

T.

The Old Time Country Show

Pat Drummond
(Arr. Wayne Richmond, 2016)

S. S.

A Verse 1

6 S. S.

10 S. S.

14 M. M.

18 S. S.
M. M.

B Chorus 1

22 S. S.
A. A.
M. M.

27 G Em G A⁷ D G D G A⁷

S. *Sat-ur-day_ night at The Old Time Coun - try Show.*

A. *Coun-try Show.*

M. *Coun-try Show.*

Fl. *Coun-try Show.*

D G D D G A⁷

C Verse 2

33 D G Em A A/C# D G

M. *Now all of the young blades called him Pop;_ Grey - ing hair, thin on top. He*

37

S. *She*

M. *lived out the back of the cor - ner__ shop, slept all__ on his own.__*

D G Em A Em A⁷ D

41 D G Em A A/C# D G

S. *ne-ver was_ one of your_ fash-ion plates, two or three pounds o - ver - weight. It had*

45 D G Em A Em A⁷ D

S. *some-thing to do__ with the cakes she ate,_ on those night_ she spent_ a - lone.__*

D Chorus 2

49 *G A F#m Bm G Em A(sus4) A7*

S. *(all sops)* But love can come to an - y - one. You ne - ver real - ly know.

A. *(all altos)* But love can come to an - y - one. You ne - ver real - ly know.

M. *(all men)* But love can come to an - y - one. You ne - ver real - ly know.

54 *D Bm G Em G A7 D* *(all sops)*

S. *(solo)* Ga - ry met Jen - ny on a Sat - ur - day night at The Old Time Coun - try Show.

A. Coun - try Show.

M. Coun - try Show.

E Bridge

58 *Em (all sops) A D Bm G Em A D*

S. Down at the Old Time Coun - try - Show, you can sing and dance and say "Hul - lo"; And

A. *(all altos)* Down at the Old Time Coun - try - Show, you can sing and dance and say "Hul - lo"; And

M. *(all men)* Down at the Old Time Coun - try - Show, you can sing and dance and say "Hul - lo"; And

62 *G A D Bm G Em A(sus4) A7 (solo)*

S. some - bo - dy that you hard - ly know will hold you in their arms. At the

A. some - bo - dy that you hard - ly know will hold you in their arms.

M. some - bo - dy that you hard - ly know will hold you in their arms.

66 Em A⁷ D G D G A A⁷

S. one and on-ly, Old Time Coun-try Show. Now I

F1.

F Verse 3

73 D G Em A A/C# D G

S. guess I was al - ways a lit - tle shy. Fame and for - tune passed me by. But

77 D G Em A Em A⁷ D

S. I'm go - in' down to that dance to - night; I'm go - in' all on my own.

81 D G Em A A/C# D G

M. 8 May-be some-one who looks just like you, will dance with some-one lone - ly too.

85

S. (all sops) For

A. (all altos) For

M. 8 D G Em A Em A⁷ D (all men) For

And la - ter on, if it's all right by you, I could e - ven walk you home. (freely)

G Chorus 3

89 G A F#m Bm G Em A(sus4) A⁷

S. love can come to an - y - one. You ne - ver real - ly know.

A. love can come to an - y - one. You ne - ver real - ly know.

M. 8 love can come to an - y - one. You ne - ver real - ly know.

♩ = 70

H Coda

93 D Bm G Em (solo) G A⁷ D

S. (solo) at The Old Time Coun - try Show.

M. 8 (solo) May-be I'll fall in love with you Show.

Ma Belle Marguerite

M: Vivian Ellis W: AP Herbert - from 'Bless the Bride'
(Arr. by Wayne Richmond, 2016)

$\text{♩} = 145$

Vl. *F* *pizz* *C7/F* *F* *C7/F* *F* *C7/F* *F* *C7/F*

DW. **A** *F* *Gm7* *C7* *F* *Gm7* *C7*

1. In Sep - tem - ber, when the grapes are pur - ple, Mar - guer - i - te pick the grapes with me.
2. In Oct - o - ber, when they fill the wine - press, Mar - guer - i - te tread the grapes with me.

DW. *F* *G°* *F* *Dm* *Gm7* *C7* *F*

There are sil - ver bells up - on her fin - gers: All the lit - tle birds come out to see,
Mar - guer - i - te has the feet of An - ges: All the lit - tle boys come out to see,

DW. **B** *F* *Gm* *C7* *F* *Bb* *F* *G7* *C*

Ma bel - le Mar - guer - i - te, so beau - ti - ful to see,
Ma bel - le Mar - guer - i - te, so beau - ti - ful to see,

DW. *F* *Gm* *C7* *A7* *Dm* *Gm* *G°* *F/C* *C7* *F*

Les mains de ma pe - ti - te, Mar - guer - i - te pick - ing grapes with me.
Les pieds de ma pe - ti - te, Mar - guer - i - te tread - ing wine with me.

DW. **C** *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *F*

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

DW. *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *F*

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

S. *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *F*

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

A. *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *F*

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

T. *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *F*

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

B. *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *Dm7/F* *C/F* *F*

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

29 **D** F C⁷ Dm C⁷ F C⁷ F C⁷

Fl.

33 **E** F Gm⁷ C⁷ F Gm⁷ C⁷

DW.

3. In De - cem - ber, when the wind is blow - ing, when the snow is on The Bois d'Is - sy,

37 F G^o rall. F a tempo Dm Gm⁷ C⁷ F

DW.

Sun - shine still is in the gold - en glass - es: Mar - guer - i - te drink the sun with me.

41 **F** F Gm C⁷ F B^b F G⁷ C

DW.

Ma bel - le Mar - guer - i - te, so beau - ti - ful to see,

45 F Gm C⁷ A⁷ Dm Gm G^o F/C C⁷ F

DW.

La bouche de ma pe - ti - te, Mar - guer - i - te drink - ing wine with me.

49 **G** C/F Dm⁷/F C/F Dm⁷/F C/F Dm⁷/F C/F F

DW.

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. la

53 C/F Dm⁷/F C/F Dm⁷/F C/F Dm⁷/F C/F F

DW.

la la la la la la la la la la la la la la

S.

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

A.

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

T.

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

B.

Ting a-ling a-ling a-ling a-ling a-ling a-ling ay. Ting a-ling a-ling a-ling a-ling a-ling a-ling ay.

57 **H** F Gm⁷ C⁷ F Gm⁷ C⁷

DW. *la* *la la la* *la*

(all sing)

S. In Sep - tem - ber, when the grapes are pur - ple, Mar - guer - i - te pick the grapes with me.

61 F G^o F Dm Gm⁷ C⁷ F

DW. *la la* *la* All the lit - tle boys come out to see.

S. There are sil - ver bells up - on her fin - gers:

I (all sing)

65 F Gm C⁷ F B^b F G⁷ C

DW. *Ma* *bel - le Mar - guer - i - te* So *beau - ti - ful to see,*

69 F Gm C⁷ A⁷ Dm Gm G^o F/C (solo) rall. C⁷ F

DW. *La* *bouche de ma pe - ti - te* Mar - guer - i - te drink - ing wine with me,

J a tempo

73 Gm G^o F/C Dm C⁷

DW. *Mar - guer - i - te* drink - ing wine with

75 F Gm C⁷ F C⁷ F C⁷ F C⁺ F

DW. *me.*

F1.

The Loco-motion

Gerry Goffin & Carole King (Arr. Wayne Richmond, 2016)

A Sax. Eb $\text{♩} = 140$

5 **A** Eb Cm Eb Cm

L. Ev 'ry-bod - y's do - in' a brand new dance now. I
 Now that you can do___ it let's make a chain now. A
 Move a-round the floor in a lo - co-mo tion.

S. *(not v1)* *(all verses)*

Ooh wah! Ooh Ah Come on, ba-by, do___ the lo-co-mo-tion.

A. *(not v1)* *(all verses)*

Ooh wah! Ooh Ah Come on, ba-by, do___ the lo-co-mo-tion.

M. *(all verses)*

Come on, ba-by, do___ the lo-co-mo-tion.

9 Eb Cm Eb Cm

L. know you'll get to like it if you give it a chance now. My
 chug - a-chug-a mo-tion like a rail_ road train_ now. There's
 Do it hold in' hands if___ you get the no - tion.

S. *(not v1)* *(all verses)*

Ooh wah! Ooh Ah Come on, ba-by, do___ the lo-co-mo-tion.

A. *(not v1)* *(all verses)*

Ooh wah! Ooh Ah Come on, ba-by, do___ the lo-co-mo-tion.

M. *(all verses)*

Come on, ba-by, do___ the lo-co-mo-tion.

13 Ab Fm Ab

L. lit - tle ba - by sis - ter can do it with ease;___ it's ea - i - er than learn - in' your
 Do it nice and eas - y now,___ don't lose con - trol,___ a lit - tle bit of rhy - thm and a
 nev - er been a dance_ that's so eas - y to do. It e - ven makes you hap - py when you're

S. Ooh wah, ooh Ooh wah,

A. Ooh wah, ooh Ooh wah,

[to Instrumental after v2]
[to Coda after v3]

16 **F⁷** **E^b/B^b** **B^b**

L. *A B C's, So come on, come on, do the lo - co - mo - tion with*
lot of soul. Come on, come on, do the lo - co - mo - tion with
feel - in' blue. So come on, come on, do the lo - co - mo - tion with

S. ooh come on, come on, do

A. ooh come on, come on, do

M. come on, come on, do

B 19 **E^b** *Clap* *etc.* **A^b**

L. me. You got - ta swing your hips now. Come on, ba - by, jump up, -

S. me. Ooh wah, ooh wah,

A. Ooh wah, ooh wah,

M. wah, ooh wah,

23 **E^b** **B^b7**

L. — jump back. Oh well, I think you got the knack. Woh - woh!

S. ooh wah, ooh

A. ooh wah, ooh

M. ooh wah, ooh

V.S.

C Instrumental

27 *Clap* *etc.* $E\flat$ $A\flat$

L. me...
S. Ooh wah, ooh wah,
A. wah, ooh wah,
M. wah, ooh wah,
A Sax. *f*

31 $E\flat$ $B\flat$ [to Verse 3]

L. Ay, yay, yay_ yeh!
S. ooh wah, ooh
A. ooh wah, ooh
M. ooh wah, ooh
A Sax. [to Verse 3]

D Coda

E_b **A_b**

L. me... You got-ta swing your hips now. That's right You sure is

S. me... Come on, do___ the lo-co-mo-tion! Come on, do___ the lo-co-mo-tion!

A. Come on, do___ the lo-co-mo-tion! Come on, do___ the lo-co-mo-tion!

M. Come on, do___ the lo-co-mo-tion! Come on, do___ the lo-co-mo-tion!

E_b **A_b** *[Repeat & fade]*

L. fine! Come on__ ba-by!__ Mm_____ so fine!

S. Come on, do___ the lo-co-mo-tion! Come on, do___ the lo-co-mo-tion!

A. Come on, do___ the lo-co-mo-tion! Come on, do___ the lo-co-mo-tion!

M. Come on, do___ the lo-co-mo-tion! Come on, do___ the lo-co-mo-tion!

Portugal Beach

Tony Eardley (2006) (Arr. Maria Dunn, 2016)

♩ = 50

Acc.
 Tamb.

Acc.
 Tamb.

A guitar accomp only
 A. Solo
 Por - tu - gal Beach as the sun gives way to the moon — and we call up the songs and the tunes. — All the long-ing — and

A. Solo
 yearn - ing go twist - ing and turn - ing through the smoke from the camp - fires on Por - tu - gal —

A. Solo
 Beach. —
 Acc.

B Verse 1 (Acc. chords Harp: quaver chords)
 A. Solo
 We'd thumb down a truck — Ra-di-o — whis-per-ing
 T. Solo
 We'd thumb down a truck — as the first stars were shin - ing. Ra-di-o — whis-per-ing through the west coun-try — night. —

A. Solo
 Cof-fee and ci-ga-rettes
 T. Solo
 Cof-fee and ci-ga-rettes in the pale — hours of mor-ning. As we limbed down to walk the last four crook-ed — miles. —

A. Solo
 And we did-n't mind — walk-ing those miles. And as we grew near-er — our sen-ses — went reel-ing. — With the
 T. Solo

A. Solo
 cry of the gulls — and the smell of the brine. —
 T. Solo
 cry of the gulls — and the smell of the brine. — A - long the black rocks where the sea-birds go wheel-ing, past the

87 F C G F Am/C G

A. Solo

T. Solo

tow-er of Wheal Jen-ny stand-ing guard on the mine. We were com-ing_ back in-to_ our time. On

C Chorus 2 (Harp: one strike per chord)

96 C G F C G C

A. Solo

T. Solo

Tamb.

On Por - tu-gal beach to the moon_ and we call up the songs and the tunes. All the

Por - tu-gal Beach as the sun gives way to the moon_ and we call up the songs and the tunes. All the long-ing_ and

105 G Dm F C G C

A. Solo

T. Solo

Tamb.

long-ing_ yearn-ing twist-ing_ twist-ing turn-ing through the smoke from the camp-fires on Por-tu-gal_ Beach.

yearn - ing go twist - ing and turn-ing through the smoke from the camp-fires on Por-tu-gal_ Beach.

113 F C G C F C

Acc.

D Verse 2 (Acc. chords Harp: tacet)

121 G F C G F C G

A. Solo

T. Solo

B. Solo

And it did-n't_ look much_ with its tin works and tail - ings, heath-er_ and gorse_ stragling down to the shore.

And it did-n't_ look much_ heath-er_ and gorse_

And it did-n't_ look much_ heath-er_ and gorse_

130 F C F C G

A. Solo

T. Solo

B. Solo

Ooo

But there's a spring gives sweet wa-ter_ and a stream full of laugh-ter and we ne-ver thought then we'd want an-y-thing more.

Ooo

139 F Am/C G G F C

A. Solo We were liv-ing_ our own law-less law._ Like Rain-y_ Day Jane_ on the run from the thun - der,_

T. Solo We were liv-ing_ our own law-less law._ Like Rain-y_ Day Jane_

B. Solo We were liv-ing_ our own law-less law._ Like Rain-y_ Day Jane_

148 G F C G F C

A. Solo too young for lov-ing_ but too wise to care._ Ooo

T. Solo too young for lov-ing_ With a box crammed with trea-sures and a heart filled with won-der she

B. Solo too young for lov-ing_ Ooo

157 F C G F Am/C G

A. Solo And she makes you feel_ free_ just be-ing there.

T. Solo shows you that new worlds are found an-y-where. And she makes you feel_ free_ just be-ing there.

B. Solo And she makes you feel_ free_ just be-ing there.

E Chorus 3 (Harp: one strike per chord)

166 C G F C G

A. Solo On Por - tu-gal beach to the moon_ and we call up the songs and the tunes._

T. Solo On Por - tu-gal Beach as the sun gives way to the moon_ and we call up the songs and the tunes._ All the

B. Solo On Por - tu-gal Beach as the sun gives way to the moon songs and the tunes_

S/A On Por - tu-gal Beach Ooo

T/B On Por - tu-gal Beach Ooo

Tamb.

175 C G Dm F C G C

A. Solo
All the lov-ing_ leav ingwhirl ing_ weav ing turn-ing through the smoke from the camp fires on Por tu-gal_ Beach.____

T. Solo
lov ing_ and leav - ing go whirl - ing and weav ing through the smoke from the camp fires on Por tu-gal_ Beach.____

B. Solo
lov ing_ leav ing_ whirl-ingweav mgthrough the smoke Port-u-gal_ Beach____

S/A
lov ing_ leav - ing Ooo Por tu-gal_ Beach.____

T/B
lov ing_ leav - ing Ooo Por tu-gal_ Beach.____

Tamb.

184 F C G C F C

Acc.
F C G C F C

F Verse 3 (Acc. chords)

192 G F C G F C G

A. Solo
From the four_ winds_ on the wings of kind weath-er,_ root-less re - jec-tors of so - ci-e-ty's_ claims.____ On

T. Solo
From the four_ winds_ on the wings of kind weath-er,_ root-less re - jec-tors of so - ci-e-ty's_ claims.____ On

B. Solo
From the four_ winds_ on the wings of kind weath-er,_ root-less re - jec-tors of so - ci-e-ty's_ claims.____ On

S/A
From the four_ winds_ root-less re - jec-tors

T/B
From the four_ winds_ root-less re - jec-tors

201 F C F C G

A. Solo
Por-tu-gal_ Beach_ we werebirds of a_ feath-er, read-ing_ our for-tunes in the dance of the flame.____ Not

T. Solo
Por-tu-gal_ Beach_ we werebirds of a_ feath-er, read-ing_ our for-tunes in the dance of the flame.____ Not

B. Solo
Por-tu-gal_ Beach_ we werebirds of a_ feath-er, read-ing_ our for-tunes in the dance of the flame.____ Not

S/A
Ooo Not

T/B
Ooo Not

Not V.S.

210 F Am/C G G F C

A. Solo
know-ing it could ne-ver__ be__ the same. And from the dis-tance of years__ we can mock our il-lus - ions, And

T. Solo
know-ing it could ne-ver__ be__ the same. And from the dis-tance of years__ we can mock our il-lus - ions, And

B. Solo
know-ing it could ne-ver__ be__ the same. And from the dis-tance of years__ we can mock our il-lus - ions, And

S/A
know-ing it could ne-ver__ be__ the same. dis-tance of years__

T/B
know-ing it could ne-ver__ be__ the same. dis-tance of years__

218 G F C G F C (Harp: tacet)

A. Solo
grieve for a few who got lost on the way. But now when the cold__world seems locked in con-fus - ion... My

T. Solo
grieve for a few who got lost on the way. But now when the cold__world seems locked in con-fus - ion... My

B. Solo
grieve for a few who got lost on the way. But now when the cold__world seems locked in con-fus - ion... My

S/A
grieve for a few Ooo

T/B
grieve for a few Ooo

227 F C G F Am/C G A7 (Harp: one strike per chord)

A. Solo
mind jour-n-eyes back__ to some bright Corn-ish day. As the wes-tern sun__ sinks in - to the bay.

T. Solo
mind jour-n-eyes back__ to some bright Corn-ish day. As the wes-tern sun__ sinks in - to the bay. On

B. Solo
mind jour-n-eyes back__ to some bright Corn-ish day. As the wes-tern sun__ sinks in - to the bay. On

S/A
As the west-ern sun__ sinks in - to the bay On

T/B
As the wes-tern sun__ sinks in - to the bay On

G Chorus 4

236

D A G D A D

A. Solo: On Por - tu gal beach to the moon and we call up the songs and the tunes. All the

T. Solo: Por-tu-gal Beach as the sun gives way to the moon and we call up the songs and the tunes. All the long ing and

B. Solo: Por-tu-gal Beach as the sun gives way to the moon songs and the tunes long ing

S. all sops: On Por - tu gal beach to the moon and we call up the songs and the tunes. All the

S/A all altos: Por-tu-gal Beach as the sun gives way to the moon and we call up the songs and the tunes. All the long ing and

T/B: Por-tu-gal Beach as the sun gives way to the moon and we call up the songs and the tunes. All the long ing and

Tamb.:

245

A Em G D A D^{1.} D^{2.}

A. Solo: long - ing _ yearn - ing twist - ing _ twist ing turn - ing through the smoke from the camp - fires on Por - tu - gal _ Beach. Beach.

T. Solo: yearn - ing go twist - ing and turn - ing through the smoke from the camp - fires on Por - tu - gal _ Beach. On Beach.

B. Solo: yearn - ing _ twist - ing turn - mg through the smoke Port - u - gal _ Beach On Beach

S. all sops: long - ing _ yearn - ing twist - ing _ twist ing turn - ing through the smoke from the camp - fires on Por - tu - gal _ Beach. Beach.

S/A all altos: yearn - ing go twist - ing and turn - ing through the smoke from the camp - fires on Por - tu - gal _ Beach On Beach.

T/B: yearn - ing go twist - ing and turn - ing through the smoke from the camp - fires on Por - tu - gal _ Beach On Beach

Acc.:

Tamb.:

253

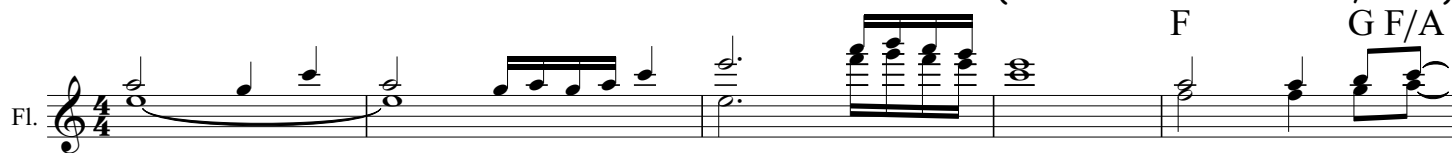
G D A D G D

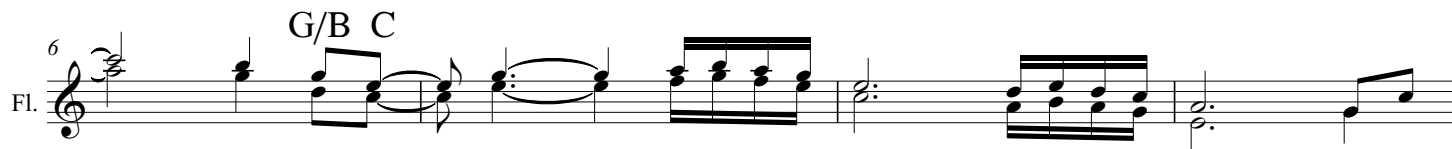
Acc.:

Tamb.:

Fernando

Stig Anderson, Bjorn Ulvaeus & Benny Andersson
(Arr. Samantha O'Brien, 2016)

Fl. 

Fl. 

10 **A** Verse 1 

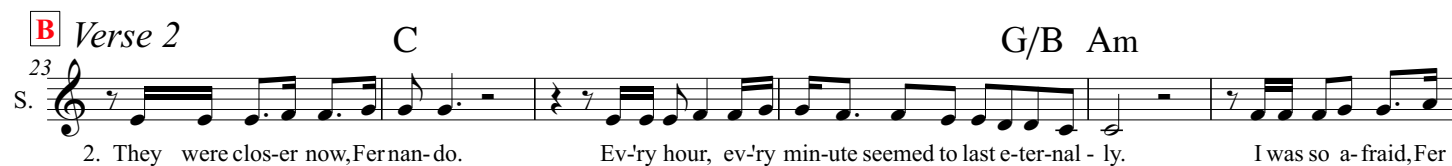
S. 1. Can you hear the drums, Fer nan- do? I re- mem- ber long a- go, an- oth- er star- ry night like this.

15 

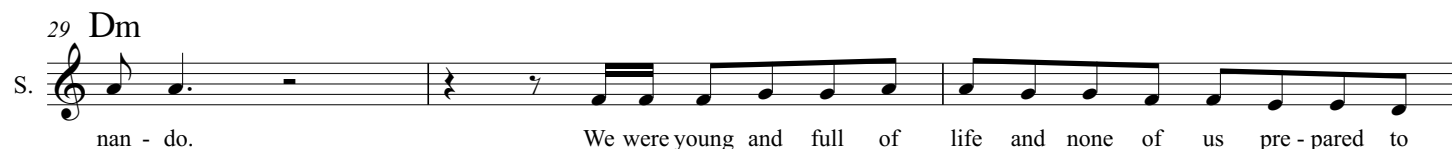
S. In the fire - light, Fer- nan- do, you were hum- ming to your- self and soft- ly strum- ming your gui- tar.

19 

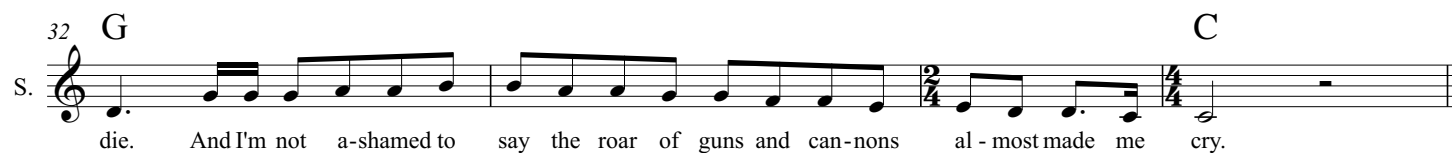
S. I could hear the dis- tant drums and sounds of bu- gle calls were com- ing from a - far.

23 **B** Verse 2 

S. 2. They were clos- er now, Fer nan- do. Ev- ry hour, ev- ry min- ute seemed to last e- ter- nal - ly. I was so a- fraid, Fer

29 

S. nan - do. We were young and full of life and none of us pre - pared to

32 

S. die. And I'm not a- shamed to say the roar of guns and can- nons al- most made me cry.

36 **C** Chorus 1 

S. There was some- thing in the air that night, the stars were bright, Fer - nan - do.

A. There was some- thing in the air that night, the stars were bright, Fer - nan - do.

T. There was some- thing in the air that night, the stars were bright, Fer - nan - do.

B. There was some- thing in the air that night, the stars were bright, Fer - nan - do.

40 G⁷ C

S. *They were shin-ing there for you_ and me, _ for li - ber - ty, _ Fer - nan - do. Though we*

A. *They were shin-ing there for you_ and me, _ for li - ber - ty, _ Fer - nan - do. Though we*

T. *They were shin-ing there for you_ and me, _ for li - ber - ty, _ Fer - nan - do. Though we*

B. *They were shin-ing there for you_ and me, _ for li - ber - ty, _ Fer - nan - do. Though we*

44 Em⁷/B^b A⁷ D⁷

S. *nev - er thought that we could lose, _ there's no re - gret. _*

A. *nev - er thought that we could lose, _ there's no re - gret. _*

T. *nev - er thought that we could lose, _ there's no re - gret. _*

B. *nev - er thought that we could lose, _ there's no re - gret. _*

47 G⁷

S. *If I had to do the same_ a - gain, _ I would _ my friend, _ Fer - nan -*

A. *If I had to do the same_ a - gain, _ I would _ my friend, _ Fer - nan -*

T. *If I had to do the same_ a - gain, _ I would _ my friend, _ Fer - nan -*

B. *If I had to do the same_ a - gain, _ I would _ my friend, _ Fer - nan -*

50 C G⁷

S. *- do. If I had to do the same a - gain, _ I would _ my friend, Fer - nan -*

A. *- do. If I had to do the same a - gain, _ I would _ my friend, Fer - nan -*

T. *- do. If I had to do the same a - gain, _ I would _ my friend, Fer - nan -*

B. *- do. If I had to do the same a - gain, _ I would _ my friend, Fer - nan -*

54 **D** F G F/A

S. *do.*

A. *do.*

T. *do.*

B. *do.*

Fl. F *do.* G F/A G/B C Dm C G C

61 **E** Verse 3 C G/B Am

S. 3. Now we're old and grey Fer-nan-do. Since ma-ny years, I have-n't seen a ri-fle in your hand.

66 Dm

S. Can you hear the drums, Fer-nan-do? Do you still re-call the fate-ful night we crossed the Ri-o

70 G C

S. Grande? I can see it in your eyes, how proud you were to fight for free-dom in this land.

74 **F** Chorus 2 C G7 C

S. There was some-thing in the air that night, the stars were bright, Fer-nan-do.

A. There was some-thing in the air that night, the stars were bright, Fer-nan-do.

T. There was some-thing in the air that night, the stars were bright, Fer-nan-do.

B. There was some-thing in the air that night, the stars were bright, Fer-nan-do.

78 G⁷ C

S. *They were shin - ing there for you_ and me,___ for li - ber - ty,___ Fer - nan - do. Though we*

A. *They were shin - ing there for you_ and me,___ for li - ber - ty,___ Fer - nan - do. Though we*

T. *They were shin - ing there for you_ and me,___ for li - ber - ty,___ Fer - nan - do. Though we*

B. *They were shin - ing there for you_ and me,___ for li - ber - ty,___ Fer - nan - do. Though we*

Em⁷/B^b A⁷ D⁷

82

S. *nev - er thought that we could lose,___ there's no re - gret.---*

A. *nev - er thought that we could lose,___ there's no re - gret.---*

T. *nev - er thought that we could lose,___ there's no re - gret.---*

B. *nev - er thought that we could lose,___ there's no re - gret.---*

85 G⁷ C

S. *If I had to do the same a - gain,___ I would___ my friend, Fer - nan - do.*

A. *If I had to do the same a - gain,___ I would___ my friend, Fer - nan - do.*

T. *If I had to do the same a - gain,___ I would___ my friend, Fer - nan - do.*

B. *If I had to do the same a - gain,___ I would___ my friend, Fer - nan - do.*

89 G⁷ F

S. *If I had to do the same a - gain, I would___my friend, Fer-nan - do.*

A. *If I had to do the same a - gain, I would___my friend, Fer-nan - do.*

T. *If I had to do the same a - gain, I would___my friend, Fer-nan - do.*

B. *If I had to do the same a - gain, I would___my friend, Fer-nan - do.*

Fl. F G F/A G/B C

Kid Fears

Amy Ray (Arr. Samantha O'Brien, 2016)

Hp. $\text{♩} = 120$ Em
(gtr rhythm etc.)

Hp. (cymbal roll)
Dr. *

A Verse 1

13 Am Em⁷ Am Em⁷ Am Em⁷ Am Em⁷

BH. Pain from pearls, hey little girl, how much have you grown?
SO. how much have you grown?
Dr. etc.

21 Am Em⁷ Am Em⁷ Am Em⁷ Am Em⁷

BH. Pain from pearls, hey little girl, flowers for the ones you've known.
SO. flowers for the ones you've known.

B Chorus 1

29 G (harp play chords) D C D

BH. Are you on fire from the years?
SO. Are you on fire from the years?

37 Em D Em (drums stop)

BH. What would you give for your kid fears?
SO. What would you give for your kid fears?

Hp.

C Verse 2 (drums restart)

49 Am Em⁷ Am Em⁷ Am Em⁷ Am Em⁷

BH. Se cret_ stair - case, run ning high, you had a hi - ding place.

SO. Se - cret stair - case, run - ning high,

57 Am Em⁷ Am Em⁷ Am Em⁷ Am

BH. Se cret_ stair - case, run ning low, but they all know you're in - side.

SO. Se - cret stair - case, run - ning low. Ah

D Chorus 2

65 G D C D

BH. Are you on fi - re from the years?

SO. Are you on fi - re from the years?

73 Em (all altos) D Em (drums stop)

BH. What would you give for your kid fears?

SO. What would you give for your kid fears?

79 Cmaj⁷ D¹¹ (solo) Em Cmaj⁷ D¹¹

BH. kid fears

SO. kid fears

E Verse 3 (drums restart)

85 Am Em⁷ Am Em⁷ Am Em⁷ Am Em⁷

BH. Skipping stones, we know the price now, an y sin will do.

93 Am Em⁷ Am Em⁷ Am Em⁷ Am

BH. How much fur - ther if you can spin? How much fur - ther if you are smoothe.

Dr. * * * *

F Chorus 3

101 BH. *G* *D* *C* *D*
 (drums stop) Are you on fi - re from the years?
 SO. Are you on fi - re from the years?
 T. (solo) Are you on fi - re from the

109 BH. *Em* *D* *Em* (harp play chords)
 What would you give for your kid fears?
 SO. What would you give for your kid fears?
 T. years? for your kid fears? Would you re -

G (drums restart)
 115 BH. *D* *C⁹*
 re - place, the rent with the stars a bove? Re - place the need with love?
 T. place the rent with the stars a - bove? Re-place the need with love? Re -

123 BH. *D* *C⁹*
 Re - place the an - ger with the tide? the ones with the
 T. place the an - ger with the tide? Re-place the ones with the

129 BH. *D*
 ones, with the ones, that you love. the ones that you
 SO. Oh! the ones that you
 T. ones, with the ones, that you love. the ones that you

H Chorus 4

135 G (all altos) D C D

BH. love. Are you on fi - re from the years?

SO. love. He used to rent with the stars a - bove. I used to need with the love.

T. love. Are you on fi - re from the

B. Are you on fi - re from the

143 Em D Em Cmaj⁷ D¹¹

BH. What would you give for your kid fears?

SO. Re - place the an - ger with stars with the ones that you love the ones that you love.

T. years What would you give now

B. years What would you give now

151 Em D C D

BH. Are you on fi - re from the years?

SO. Re - place the an - ger with stars a - bove. Re - place the need with the love.

T. oh now Are you on fi - re from the

B. oh now Are you on fi - re from the

159 **Em** **D** **Em**

BH. What would you give for your kid fears? What would you give

SO. Re-place the an-ger with stars with the ones that you love the

T. years What would you give

B. years What would you give

165 **D** **Em** **D** *(solo)*

BH. for your kid fears? What would you give for your kid

SO. ones that you love. What would you give for your kid

T. What would you give What would you give for your kid

B. What would you give What would you give

I *(drums stop)*

171 **Em** **Cmaj7** **D11** **Em**

BH. fears? Your kid fears.

SO. fears?

T. fears?

Hp.

177 Cmaj7 D11 Em Cmaj7 D11 Em

BH.

Hp

R.S.

tr

(rainshaker)

Kiss and Say Goodbye

Kate & Anna McGarrigle (Arr. Maria Dunn, 2016)

D. ♩=120 swung

add drums

Pno.

Pno.

A Verse 1

KD.
Call me when you're com-ing to town, just as soon as your plane puts down.

KD.
Call me on your tel - e - phone, but on - ly if you're trav' ling a - lone.

KD.
Count-ing down the hou - rs, through the sun - shine and the show - ers, To-day's the

KD.
day, you're fin - ally going to come my way.

JE.

Let's

B Verse 2

JE.
make a date to see a mo - vie some fo - reign film from gay Pa - ris. I

S.
mo - vie mo - vie Pa - ris

A.
mo - vie mo - vie Pa - ris

29 A G A D

JE. know you like to think you've got taste, _____ So I'm go - nna let you choose the time and place. _____

S. _____ let you choose the time and place. _____

A. _____ let you choose the time and place. _____

33 Bm F#m/A D E7

JE. Have some din - ner for two, _____ in some east - side ren - dez - vous, _____ then we'll

37 D/A A G A D

JE. _____ walk _____ arm in arm a-round the block and talk. _____

C *Instrumental*

41 D A G A D A G A D

Pno.

49 Bm F#m/A D E7

Pno.

53 G A D

S. do do do do do do _____

A. do do do do do do _____

T. do do do do do do _____

B. do do do do do do _____

Pno. D/A A G A

D Bridge

57 F#5 (no 3rd) F# Bm D7 D7 G E7 A B7

S. To - night you're mine, let's not waste time. _____

A. To - night you're mine, let's not waste time. _____

T. To - night you're mine, let's not waste time. _____

B. To - night you're mine, let's not waste time. _____

E Verse 3

65 E B B E

KD. do be-lieve the die is cast, — let's try and make the night - time last. And I

JE. do be-lieve the die is cast, — let's try and make the night - time last. And I

S. let's try and make the night - time last.

A. let's try and make the night - time last.

T. let's try and make the night - time last.

B. let's try and make the night - time last.

69 **B** **E**

KD. don't know where it's com - ing from__ but__ I want to kiss you till my mouth gets numb.__

JE. don't know where it's com - ing from__ but__ I want to kiss you till my mouth gets numb.__

S. but__ I want to kiss you till my mouth gets numb.__

A. but__ I want to kiss you till my mouth gets numb.__

T. but__ I want to kiss you till my mouth gets numb.__

B. but__ I want to kiss you till my mouth gets numb.__

73 **C#m** **G#m/B** **E** **F#7** **B** **F#** **B**

KD. Want to make love to you,__ till the day comes break-ing through,__ And when the sun is high in the sky,

JE. Want to make love to you,__ till the day comes break-ing through,__ And when the sun is high in the sky,

S. Want to make love to you,__ till the day comes break-ing through,__ And when the sun is high in the sky,

A. Ooh__ Aah__ And when the sun is high in the sky,

T. Ooh__ Aah__ And when the sun is high in the sky,

B. Ooh__ Aah__ And when the sun is high in the sky,

80 **Bstop** **E7**

KD. we'll kiss and say 'Good - bye!__

JE. we'll kiss and say 'Good - bye!__

S. (all)

T. (kiss blow)

Shackleton

Paul Jarman

(Adpt. from Paul's choir & piano arr. by Wayne Richmond, 2016)

Pno. $\text{♩} = 100$

6 **A** Eb Bb^7 Eb Ab/Eb Eb Bb^7
p (solo)
 S. Old man, loo-king out to the sea. This time he's lea - ving. _____ Wind swept hair

13 Ab/Eb Eb Ab Bb^7 Eb
 S. _____ and strong old bones _____ now gen - tly fa - ding, no lon - ger sail - ing. _____

20 **B** Eb Bb^7 Eb Ab/Eb Eb Bb^7
pp (female soloists)
 S. O'h ma-ny_ years a - go, can you re - mem - ber? _____ The haun-ting cry

27 Bb Cm^7 Bb^7 Bb^7/D Ab/C Eb Bb/Ab
 S. _____ of a ship that drowned _____ be-neath the ice flow of the We-ddell Sea.

33 **C** Bb mp Eb Ab Eb Ab
(male soloists)
 S. Times were hard, but we made it o - ver made it o - ver, they won-der why.

41 Eb Eb^7 Ab Eb Bb^7
 S. Thru the cold, but we made it o - ver, made it o - ver, they'll ne-ver know.

50 **D** *(soloists)* Eb Bb^7 Eb Ab/Eb Eb
mf
 S. Two years trapped in the Sou-thern Sea, _____ far from our home - land. _____

A. _____
 In the Sou-thern Sea, from our home - land. _____

T. *mf*
 Two years trapped in the Sou-thern Sea, _____ far from our home - land. _____

B. _____
 In the Sou-thern Sea, from our home - land. _____

56 **Bb⁷** *mf* **Ab/C Eb/C Gm/Bb Fm/Ab Bb⁷**

S. *mf*
 Roa-ring waves___ and wai-ling winds___ may well de - feat us, but hopes were high.

A. *mf*
 Roa-ring waves___ and wai-ling winds.___ Ahh_____

T. *mf*
 Roa-ring waves___ and wai-ling winds.___ may well de - feat us, but hopes were high.

B. *mf*
 Roa-ring waves___ and wai-ling winds.___ Ahh_____

64 **E** **Eb Bb⁷ Eb** **Ab/Eb Eb** **Bb** *mf (tutti)*

S. *cresc.*
 O'h please tell me why, we're most for - go - tten.____ Far a - way___ from a world at war,

A. *cresc.* *mf*
 Tell me why we're most for - go - tten.____ Far a - way___ from a world at war,

T. *cresc.* *mf*
 O'h please tell me why, we're most for - go - tten.____ Far a - way___ from a world at war,

B. *cresc.* *mf*
 Tell me why we're most for - go - tten.____ Far a - way___ from a world at war,

73 **Ab/C Eb/C Gm/Bb Fm/Ab Bb⁷ f Eb Ab**

S. *f*
 ___who needs a he - ro know. Times were hard, but we made it o - ver.____

A. *f*
 ___who needs a he - ro? Who needs to know? Times were hard, but we made it o - ver.____

T. *f*
 ___who needs a he - ro know? Times were hard, but we made it o - ver.____

B. *f*
 ___who needs a he - ro? Who needs to know? Times were hard, but we made it o - ver.____

81 Eb Ab Bb/Ab Gm Eb7

S. — Made it o - ver, they won - der why. Thru the cold, but we made it

A. — Made it o - ver, they won - der why. Thru the cold, but we made it

T. — Made it o - ver, they won - der why. Thru the cold, but we made it

B. — Made it o - ver, they won - der why. Thru the cold, but we made it

88 Ab Eb/G Eb poco rall. Bb7

S. o - ver. Made it o - ver, they'll ne - ver know.

A. o - ver. Made it o - ver, they'll ne - ver know.

T. o - ver. Made it o - ver, they'll ne - ver know.

B. o - ver. Made it o - ver, they'll ne - ver know.

F (all women) $\text{♩} = 65$ Slightly Slower **pp** Eb Bb7 Eb Ab Cm Gm/Bb Ab Bb poco accel.

94 S. Why, why, did we have to come home to war? Why, why, why?

(tutti) 102 Eb mf Bb7 cresc. Eb Ab Eb/Bb Bb7 Eb

S. Try, try tell me what are we fight - ing for? Try, try, try.

(soloists) 110 mf Eb Proudly Bb7 Eb Ab/Eb Eb (tutti) cresc. f

S. Then, on the red fields of Flan - ders, all the men were fa - llen. A

A. Then, on the red fields of Flan - ders, all the men were fa - llen. A

T. Then, on the red fields of Flan - ders, all the men were fa - llen. A

B. Then, on the red fields of Flan - ders, all the men were fa - llen. A

116 **Bb7** *Ab/C Eb/C Gm/Bb Fm/Ab Bb7 (solo) mp*

S. bloo-dy war. — fought on eve-ry shore brought pain and so - row, to a sai-ling man. But

A. bloo-dy war. — fought on eve-ry shore brought pain and so - row, man.

T. bloo-dy war. — fought on eve-ry shore brought pain and so - row, to a sai-ling man.

B. bloo-dy war. — fought on eve-ry shore brought pain and so - row, man.

♩=70 Slightly Slower

124 **G Eb Bb Eb Ab/Eb Eb**

S. I still hear the steam whi-stle_ blo-wing. Was the day of won - ders. —

130 *p Bb7 (tutti) Ab/Eb Eb poco accel.*

S. Fro - zen tears — and heart - felt cheers, — ne - ver for - go - tten.

A. *pp*
Hmm

T. *pp*
Hmm

B. *pp*
Hmm

♩=75

135 **Bb/Eb Eb f Bb7 Eb Eb7 Ab Eb**

S. We made it o - ver. — Times were hard, but we made it o - ver. — Made it o - ver,

A. *f*
Times were hard, but we made it o - ver. — Made it o - ver,

T. *f*
Times were hard, but we made it o - ver. — Made it o - ver,

B. *f*
Times were hard, but we made it o - ver. — Made it o - ver,

143 Ab Bb/Ab Gm Eb⁷ Ab

S. they won - der why. Thru the cold, but we made it o - ver.

A. they won - der why. Thru the cold, but we made it o - ver.

T. they won - der why. Thru the cold, but we made it o - ver.

B. they won - der why. Thru the cold, but we made it o - ver.

149 Eb/G Eb Bb(sus4) Bb⁷

S. — Made it o - ver, they'll ne - ver know.

A. — Made it o - ver, they'll ne - ver know.

T. — Made it o - ver, they'll ne - ver know.

B. — Made it o - ver, they'll ne - ver know.

154 H Eb Proudly Bb Eb Ab Cm Gm/Bb Ab

ff S. Why, why, did we have to come home to war? Why, why, why?

ff A. Why, why, did we have to come home to war? Why, why, why?

ff T. Why, why, did we have to come home to war? Why, why, why?

ff B. Why, why, did we have to come home to war? Why, why, why?

162 Eb Bb Eb Ab Eb/Bb Bb7 Eb

S. Try, try, tell me what are we fighting for? Try, try, try.

A. Try, try, tell me what are we fighting for? Try, try, try.

T. Try, try, tell me what are we fighting for? Try, try, try.

B. Try, try, tell me what are we fighting for? Try, try, try.

170 Eb Bb7 Eb Ab Cm Gm/Bb Ab

S. Why, why, did we have to come home to war? Why, why, why?

A. Why, why, did we have to come home to war? Why, why, why?

T. Why, why, did we have to come home to war? Why, why, why?

B. Why, why, did we have to come home to war? Why, why, why?

178 Cm Bb Eb *molto rall.* Eb7 Ab Eb/Bb Bb7 Eb

S. Try, try, tell me what are we fighting for? Try, try, try!

A. Try, try, tell me what are we fighting for? Try, try, try!

T. Try, try, tell me what are we fighting for? Try, try, try!


B. Try, try, tell me what are we fighting for? Try, try, try!

185 **I** ♩=100 (solo) *p*

S. We made it o - ver. We made it o - ver.

What you do with what you've got Si Kahn (as sung by Roy Bailey)

Verse 1 (Wayne)

S.  *F* *C7* *F*
 You must know some-one like him, he was

4 *C7* *F* *Bb* *F* *C7*
 S. tall and strong and_ lean, Bo- dy_ like a grey-hound, mind so sharp and keen. His

7 *F* *C7* *F* *C7* *F* *Bb* *F* *Bb* *C7* *F*
 S. heart just like a lau rel,_ grew twist-ed on it - self, 'til al-most ev' ry thing he did brought pain to some one else.

Chorus (Wayne solo 1st chorus)

11 *F* *Bb* *F* *C7* *F* *Bb* *F*
 S. Well it's not just what you're born_ with, It's a what you choose to bear. It's not how large your share is, but
 A. Well it's not just what you're born_ with, It's a what you choose to bear. It's not how large your share is, but
 B. Well it's not just what you're born_ with, It's a what you choose to bear. It's not how large your share is, but

15 *Bb* *C7* *F* *Bb* *F* *C7* *F*
 S. how much you can share. It's not the fights you dream of but the ones you real - ly fought, It's
 A. how much you can share. It's not the fights you dream of but the ones you real - ly fought, It's
 B. how much you can share. It's not the fights you dream of but the ones you real - ly fought, It's

18 *Bb* *F* *Bb* *C7* *F*
 S. not just what your giv - en, but what you do with what you've got.
 A. not just what your giv - en, but what you do with what you've got.
 B. not just what your giv - en, but what you do with what you've got.

Verse 2 (All men)

20 S. *F C⁷ F C⁷ F*
 What's the use of two strong legs if you on - ly run a - way? And

23 S. *B^b F C⁷ F C⁷ F*
 what good is the fi - nest voice, if you've noth ing_ good to say? What good are strength and mus cle,_ if you

26 S. *C⁷ F B^b F B^b C⁷ F --> Chorus*
 on - ly push and_ shove? And what's the use of two good ears, if you can't hear those you love?

(Tutti)

Verse 3

29 S. *F C⁷ F C⁷ F*
 Be-tween those who use their neigh-bours, and those who use a cane, 'Tween

A. *F C⁷ F C⁷ F*
 Be-tween those who use their neigh-bours, and those who use a cane, 'Tween

B. *F C⁷ F C⁷ F*
 Be-tween those who use their neigh-bours, and those who use a cane, 'Tween

32 S. *B^b F C⁷ F C⁷ F*
 those in con-stant pow - er, and those in con-stant pain. Be-tween those who run to e - vil and

A. *B^b F C⁷ F C⁷ F*
 those in con-stant pow - er, and those in con-stant pain. Be-tween those who run to e - vil and

B. *B^b F C⁷ F C⁷ F*
 those in con-stant pow - er, and those in con-stant pain. Be-tween those who run to e - vil and

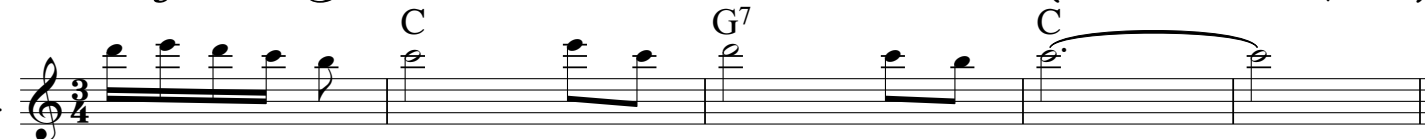
35 S. *C⁷ F B^b F B^b C⁷ F --> Chorus x2*
 those who can not_ run, Tell me, which ones are the crip-ples, and which ones touch the sun?

A. *C⁷ F B^b F B^b C⁷ F*
 those who can not_ run, Tell me, which ones are the crip-ples, and which ones touch the sun?

B. *C⁷ F B^b F B^b C⁷ F*
 those who can not_ run, Tell me, which ones are the crip-ples, and which ones touch the sun?

Lovely Lough Conn

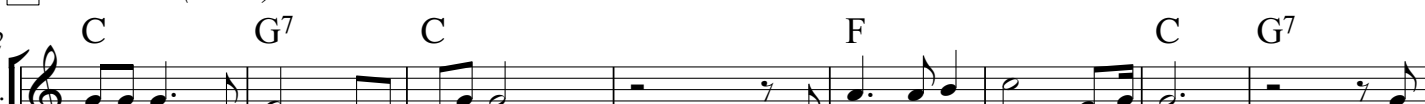

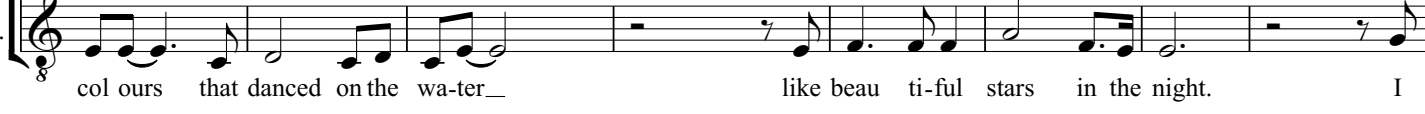

Isla Grant (Arr. Noni Dickson, 2016)

Fl. 

A Verse 1




S. 
I've trav-elled this wide world o-ver, I've been where the bright ne-ons_ shone. But
T. 
some-how I al - ways re-mem-ber, the sun set-ting o-ver_ Lough Conn. The
The

B Verse 2 (Duet)

S. 
col-ours that danced on the wa-ter, like beau - ti-ful stars in the night. I
T. 
col ours that danced on the wa-ter_ like beau ti-ful stars in the night. I
S. 
watched them, a-mazed at their splen-dour, Entranced by the won-der-ful_ sight.
T. 
watched them a-mazed at their splen dour, Entranced by the won-der-ful_ sight.

Chorus (All)

C (Last chorus half a capella) (Insts. restart)

S. 
Oh, love-ly_ Lough Conn I re-mem-ber._ The days that I walked by your shore. To
A. 
Oh, love-ly_ Lough Conn I re-mem-ber._ The days that I walked by your shore. To
T. 
Oh, love-ly_ Lough Conn I re-mem-ber._ The days that I walked by your shore. To
B. 
Oh, love-ly_ Lough Conn I re-mem-ber._ The days that I walked by your shore. To

47 C F C F C *rall.* G⁷ C *Fine* G⁷

S. gaze at the warmth of the sun set-ting 'oer you is a mem-'ry I'll keep e-ver - more. —

A. of the sun set-ting 'oer you

T. of the sun set-ting 'oer you

B. of the sun set-ting 'oer you

D Instrumental

55 C G⁷ C F

Fl.

59 G⁷

S.

Fl. And the

E Verse 3 (All sing)

63 C G⁷ C F C G⁷

S. folks there, I've found are so friend-ly, — you feel like you real-ly be- long. And I'm

Fl. *(flute)*

71 C G⁷ C F C G⁷ C C⁷

S. hop-ing — some-day to re-turn there, to see the sun set — on love-ly — Lough Conn. [to Chorus x2]

Fl.

Salty Dog Rag

Instrumental (verse only)
 Verse 1 --> Chorus
 Instrumental (verse & chorus)
 Verse 2 --> Chorus
 Fast Instrumental (verse & chorus)

♩=150 *Swung* A Verse
 A7

D7

1. A - way down yon-der in the state of Ar - kan - sas, where my great grand - pa met my great grand - ma. They
 2. A - way down South'neath the old South-ern moon, the possum's up a tree and the hounds treed a 'coon. They'll

6 G7 C E7
 drink ap - ple ci - der and they get on a jag. And they dance all night to the Sal - ty Dog Rag. They
 hitch up the bug - gy to a bro - ken down nag. And go out dancing to the Sal - ty Dog Rag. They

10 A7 D7
 play an old fid - dle like you ne - ver heard be - fore. They play the on - ly tune that they e - ver did know, It's a
 tune up the fid - dle and they ro - sin up the bow. They strike a C chord on the old ban - jo. And

14 G7 C G7 C
 rag - time dit - ty and the rhy - thm don't drag. Now here's the way you dance to the Sal - ty Dog Rag.
 holler hang on 'cause we ain't gonna drag 'cause here's the way you dance to the Sal - ty Dog Rag.

B Chorus

18 A⁷ D⁷

One foot front, drag it back, Then you start to ball the jack. You

22 G⁷ C E⁷

shake and you break and then you sag, If your part - ner zigs you're sup-posed to zag. Your

26 A⁷ D⁷

heart is light, you tap your feet, in rhy - thm with that rag - time beat. (Just)

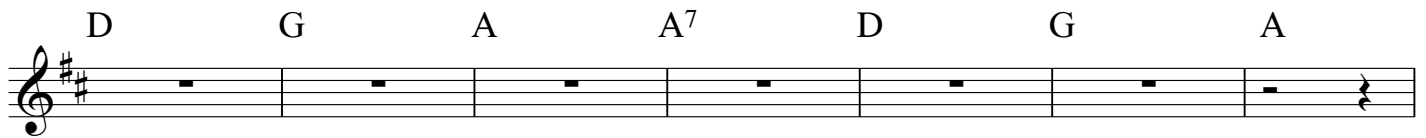
30 G⁷ C G⁷ C

pack up your trou-bles in your old kit bag. And dance all night to the Sal - ty Dog Rag.

Throw your arms around me

Hunters & Collectors

D G A A⁷ D G A



8 **A** D G D A



1. I will come for you at night time, I will raise you from your sleep, I will
2. I dreamed of you at night time, And I watched you in your sleep, I

13 D G D A



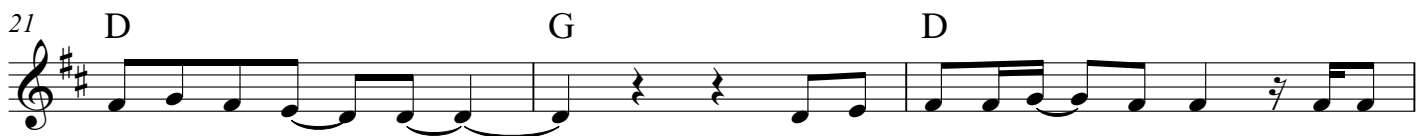
kiss you in four pla - ces, I'll go run - ning a-long your street. I will
met you in high pla - ces, I touched your head & touched your feet. So if you

17 D G D A



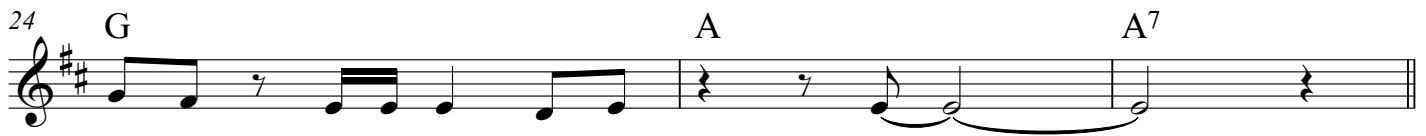
squeeze the life out of you, You will make me laugh & make me cry, We will
dis - ap-pear out of view, You know that I will ne - ver say good bye, Though I

21 D G D



ne - ver for - get it, You will make me call your name and I'll
try to for - get it, You will make me call your name and I'll

24 G A A⁷



shout it to the blue sum - mer sky.
shout it to the blue sum - mer sky.

27 **B** D G D A



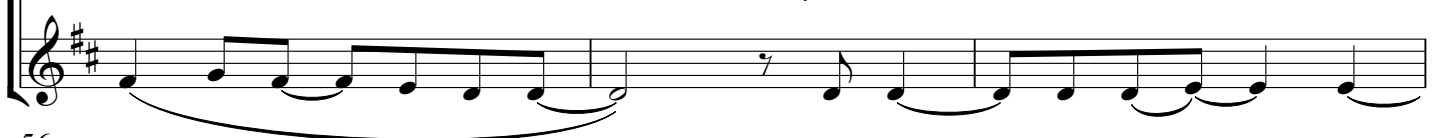
We may ne - ver meet a gain, So shed your skin & let's get start - ted. You will



32 D G A



throw your arms a - round me.



35 1. A⁷ D G A A⁷

2. A D G A A⁷

Yeh you will throw your arms a round me.

C D G A A⁷ D G A A⁷ D

Oh Yeh! Oh Yeh!

G A A⁷ D G A

Yeh you will throw your arms a round me.

A⁷ D G your arms a-round me.

Yeh you will Throw oh yeh!

A⁷ D G your arms a round me. Yeh

Yeh you will Throw oh yeh!

D G A A⁷ Yeh

you will Throw your arms a-round me. Yeh

Throw oh yeh!

We may ne-ver meet a-gain. Oh yeh.

My heart will go on

W: Will Jennings M: James Horner (from 'Titanic')
(Arr. Wayne Richmond, 2016)

A W. *C#m7 B(sus4) A B(sus4) B C#m7 B(sus4) A(add2) B(sus4)*

9 **A** Verse 1 *E B/E A E/B B E B A(sus2)*
S. *Ev - 'ry night in my dreams I see you I feel you. That is how I know you go on.*

17 *E B A E/B B E B A*
S. *Far a-cross the dis-tance and spac-es be - tween us, you have come to show you go on.*

25 **B** Chorus 1 (all sops sing when others sing) *C#m B A B C#m B A B*
S. *Near, far, wher - ev - er you are, I be-lieve that the heart does go on.*
A. *p* *Near, far,*
T. *p* *Near, far,*
B. *p* *Near, far,*

33 *C#m B A B E/B B7 C#m Emaj7/G#*
S. *Once more you o - pen the door, and you're here in my heart, and my*
A. *Once more*
T. *Once more*
B. *Once more*

39 A E/B B C#m

S. heart will go on and on.

A W. C#m B(sus4) A B

C Verse 2 (all sops sing when others sing)

45 E B A E/B B E B A B

S. Love can touch us one time and last for a life-time, and nev-er let go'til we're gone.

A. *p* Love can touch us one time and nev-er let go'til we're gone

T. *p* Love can touch us one time and nev-er let go'til we're gone

B. *p* Love can touch us one time and nev-er let go'til we're gone

53 E B A E/B C° E B A

S. *(soloist)* Love was when I loved you; one true time I hold you; in my life we'll al-ways go on.

A. *(soloist)* Love was when I loved you; one true time I hold you;

D Chorus 2

61 C#m B A B C#m B A B

S. *Near, far, wher - ev - er you_ are I be - lieve that the heart does go_ on.*

A. *(all)*
Near, far, Why does the heart go

T. *Near, far, Why does the heart go*

B. *Near, far,*

69 C#m B A B E/B B7 C#m Emaj7/G# A E/B B

S. *Once more you o - pen the door, — and you're here in my heart, and my heart will go on and —*

A. *on? more here in my heart, and*

T. *on? more here in my heart, and*

B. *on? more*

Fl.2

E Instrumental

77 C#m

S. *on.*

Fl.2 *pp*

F Chorus 3 (Sops sing all)

85 *f* Fm Eb Db Eb Fm Eb Db Eb

S. You're here; there's noth - ing I fear, — and I know — that my heart — will go on. —

A. *f* You're here; know that my heart will

T. *f* You're here; know that my heart will

B. *f* You're here; know that my heart will

Fl.2

93 Fm Eb Db Eb Ab/Eb Eb⁷ Fm Ab^{maj7}/C Db Ab/Eb Eb

S. We'll stay for - ev - er this way. — You are safe in my heart, and my heart will go on — and.

A. We'll stay You are safe in my heart, my heart will go on — and.

T. We'll stay safe in my heart, and my heart will go on — and.

B. We'll stay safe in my heart, and my heart will go on — and.

G (drums stop)

101 Fm Eb Db/Ab Eb/Ab Ab Eb/Ab Db/Ab Ab

S. on. — *pp* Mmm —

A. *p* on. —

T. *p* on. —

B. *p* on. —

Chicken Fried

Zac Brown & Wyatt Durrette (Arr. Wayne Richmond, 2016)

A Sax. $\text{♩} = 160$ E (*light guitar only*) B/D#

A Sax. E A E B

10 **A** G D

S. You know I like my chick-en fried, — cold beer on a Fri - day night, a pair of jeans that fit —

15 C G D *Drums & k/b start*
N.C. G

S. — just right, and the ra - di - o up.

T. 8
up.

20 Well, I was

V1 G D C G D

27 **B** (*light guitar + bass*) D C D

S. raised up be - neath the shade — of a Geor - gia pine; — and that's home, you know.

31 G D C D *Drums stop*

S. Sweet tea, pe - can pie, — and home - made wine — where the peach - es grow. — And

T. 8

Sweet tea, pe - can pie, — and home - made wine —

35 * D C D *Drums restart*

S. my house, it's not much to talk — a - bout, — but it's

39 G D C D

S. filled with love___ that's grown___ on South-ern ground.____ And a lit - tle bit of

T. filled with love___ that's grown___ on South-ern ground.____

43 N.C. G D C

S. chick-en fried,___ cold beer on a Fri - day night, a pair of jeans that fit___ just right,

T. cold beer on a Fri - day night, a pair of jeans that fit___ just right,

48 G D G *

S. and the ra - di - o up.____ Well, I see the sun - rise,___

T. and the ra - di - o up.____

52 D C

S. see the love in my wom-an's eyes,___ feel the touch of a pre - cious___ child

T. love in my wom-an's eyes,___ feel the touch of a pre - cious___ child

56 G D

S. and know a moth - er's love.____ It's

T. love.____

59 D G D C D

S. fun - ny how___ it's the lit - tle things___ in life___ that mean the most; not

63 G D C D

S. where you live,___ what you drive,___ or the price tag on your clothes.____ There's no

Drums stop

67 G D C D

S. dol - lar sign on peace of mind; this I've come to know So if

T. dol - lar sign on peace of mind; this I've come to know

71 G D C D N.C.

S. you a - gree, have a drink with me; raise your glass - es for a toast to a lit - tle bit of

E Drums restart

75 N.C. G D C

S. chick-en fried, cold beer on a Fri - day night, a pair of jeans that fit just right,

T. cold beer on a Fri - day night, a pair of jeans that fit just right,

80 G D G *

S. and the ra - di - o up. Well, I see the sun - rise,

T. and the ra - di - o up.

84 D C

S. see the love in my wom-an's eyes, feel the touch of a pre - cious child

T. love in my wom-an's eyes, feel the touch of a pre - cious child

88 G D

S. and know a moth - er's love.

T. love.

91 **F** G

S.

V1.

97 G D G D

V1.

102 C G D

V1.

107 E B/D#

A Sax.

110 E A E

A Sax.

114 **G** D *Drums stop* G D C G

S.

T.

122 D G D

S.

126 C N.C. G D

S.

131 **H** *Drums restart* N.C. G D C

S.

T.

136 G D G *

S. *and the ra - di - o up. Well, I see the sun - rise,*

T. *and the ra - di - o up.*

140 D C

S. *see the love in my wom-an's eyes, feel the touch of a pre - cious child*

T. *love in my wom-an's eyes, feel the touch of a pre - cious child*

144 G D

S. *and know a moth - er's love. Get ya lit - tle*

T. *love.*

147 G D C *Drums half*

S. *chick-en fried, cold beer on a Fri - day night, a pair of jeans that fit just right,*

T. *cold beer on a Fri - day night, a pair of jeans that fit just right,*

152 G D G * *Drums full*

S. *and the ra - di - o up. I like to see the sun - rise,*

T. *and the ra - di - o up.*

156 D C

S. *see the love in my wo-men's eyes, feel the touch of a pre - cious child*

T. *love in my wom-an's eyes, feel the touch of a pre - cious child*

160 G D G D G

S. *and know a moth-er's love.*

T. *love.*

Only a woman's heart

Eleanor McEvoy (Arr. Maria Dunn, 2016)

♩=120 *ppp* D A G A D A G A

S. *Ooo*

A. *ppp* *Ooo*

T. *ppp* *Ooo*

B. *ppp* *Ooo*

A Chorus 1

10 D A Bm G D A Bm G

JE. *My heart is low, my heart is so low. As on - ly a wo - man's heart can be. As*

S. *—*

A. *—*

T. *—*

B. *—*

18 D A Bm G

JE. *on - ly a wo - man's, as on - ly a wo - man's, as*

22 D A G D

JE. *on - ly a wo - man's heart can know.*

B Verse 1

26 D A Bm G

JE. *The tears that drip, from my be - wil - dered eyes,*

30 D A Bm G D A

JE. *taste of bit - ter sweet ro - mance. You're still in my hopes,*

36 Bm G D A G A

JE. *you're still in my mind, yeh And e - ven though I man - age on my own. (all sops) My*

68

C Chorus 2

42 **D A Bm G A D A Bm G A**

JE. heart is low, my heart is so low. As on-ly a wo-man's heart can be. As

A. Ooo

T. Ooo

B. Ooo

50 **D A Bm G A D A G AD**

JE. on - ly a wo-man's, as on - ly a wo-man's, as on-ly a wo-man's heart can know.

A.

T.

B.

58 **D A Bm G A D A Bm G**

V1.

66 **D A Bm G A D A G**

V1.

E Verse 2

73 **D A Bm G D**

JE. When rest-less eyes, re - veal my troub-led soul. And mem'-ries flood

78 **A Bm G D A**

JE. my wear-y heart. I mourn for my dreams,

83 **Bm G D A G A**

JE. I mourn for my was-ted love. And while I know that I'll sur-vive a - lone. (all sops) My

V.S.

F Chorus 3

89 D A Bm G A D A Bm G A

JE. heart is low, — my heart is so low. As on - ly — a wo-man's heart can be. As

A Ooo

T. Ooo

B Ooo

97 D A Bm G A D A G A D A

JE. on - ly a wo-man's, as on - ly a wo-man's, as on - ly — a wo-man's heart can know. My

A

T.

B

1.

105 G A D A G A D

JE. know. (JE) as on - ly — a wo-man's heart can know.

A

T.

B

2. rit.

Burn

Ellie Goulding, Greg Kurstin, Ryan Tedder, Noel Zancanella & Brent Kutzle
(Arr. Samantha O'Brien, 2016)

♩ = 88
S. Cm Ab Eb/G Bb Cm Ab Eb/G Bb
1. We, —

9 **A** Cm Ab Eb/G Bb Cm
we don't have to wor-ry a-bout noth - ing, — cos we got the fire, — and we're

14 Ab Eb/G Bb Cm Ab Eb/G
burn-ing one hell of a some - thing. They, — they're gon-na see us from out - er space, out

20 Bb Cm Ab Eb/G Bb
- er space, light it up, — like we're the stars of the hu - man race, hu - man race. When the lights

25 **B** Cm Ab Eb/G Bb Cm Ab
— turned down, — they don't know — what they heard, — strike the match, — play it loud, — giv-ing love

31 Eb/G Bb Cm Fm⁷ Eb
— to the world, — we'll be rais - ing our hands, — shin-ing up — to the sky,

36 Bb Eb/G Ab Cm Ab N.C.
— cos we got the fire, fire, — fire, — yeah we got the fire, fire, — fire. And we gon-na let it

41 **C** Cm Ab Eb/G Bb
burn, burn, — burn, — burn, we're gon - na let it burn, burn, — burn, — burn, gon - na let it

H. burn, burn, — burn, — burn, burn, burn, — burn, — burn,

45 Cm Ab Eb/G Bb
burn, burn, — burn, — burn, we're gon - na let it burn, burn, — burn, — burn. 2. We don't wan - na

H. burn, burn, — burn, — burn, burn, burn, — burn, — burn,

D

49 **Cm** **Ab** **Eb/G** **Bb**
 S. leave, no, we just wan-na be right now, right, right, right, right now. And what we see,

53 **Cm** **Ab** **Eb/G** **Bb**
 S. _____ is ev-'ry-bod-y's on the floor,act-ing cra-zy, get-ting lo - co to the lights out. Mu

57 **Cm** **Ab** **Eb/G** **Bb**
 S. - sic's on, I'm wak - ing up, we stop the vibe and we bump it up. And it's o -

61 **Cm** **Ab** **Eb/G** **Bb**
 S. ver now, we got the love, there's no se - cret now, no se - cret now. When the lights

E

65 **Cm** **Ab** **Eb/G** **Bb** **Cm** **Ab**
 S. _____ turned down, they don't know what they heard, strike the match, play it loud, giv-ing love

71 **Eb/G** **Bb** **Cm** **Fm⁷** **Eb**
 S. _____ to the world, we'll be rais - ing our hands, shin-ing up _____ to the sky,

76 **Bb** **Eb/G** **Ab** **Cm** **Ab** **NC**
 S. _____ cos we got the fire, fire, fire, yeah, we got the fire, fire, fire. And we gon-na let it

F

81 **Cm** **Ab** **Eb/G** **Bb** **Cm** **Ab**
 S. burn, burn, burn, burn, we gon-na let it burn, burn, burn, burn, gon-na let it burn, burn, burn, burn, we gon-na let it
 H. burn,

87 **Eb/G** **Bb** **Cm** **Ab** **Eb/G**
 S. burn, burn, burn, burn. When the lights _____ turned down, they don't know _____ what they heard,
 H. burn, burn, burn, burn, When the lights _____ turned down, they don't know _____ what they heard,

92 **Bb** **Cm** **Ab** **Eb/G** **Bb**
 S. _____ strike the match _____ play it loud, giv-ing love _____ to the world, and we gon-na let it
 H. _____ strike the match _____ play it loud, giv-ing love _____ to the world, _____

97 **G** Cm Ab Ooh Eb/G Bb Cm Ab Ooh Eb/G Bb

S. burn, burn, burn, burn, burn, burn, burn, burn, burn, burn, burn, burn, We can light it

105 Cm Ab Eb/G Bb Cm Ab Eb/G

Piano only sustained chords

S. up, up, up so they can put it out, out, out, we can light it up, up, up so they can put it out, out, out,

112 Bb Cm Ab Eb/G Bb

S. we can light it up, up, up so they can put it out, out, out, we can light it

117 Cm Ab Eb/G Bb

S. up, up, up so they can put it out, out, out, When the lights

121 **H** Cm Ab Eb/G Bb Cm Ab

S. turned down, they don't know what they heard, strike the match, play it loud, giv-ing love

127 Eb/G Bb Cm Fm7 Eb

S. to the world, we'll be rais - ing our hands, shin-ing up to the sky,

132 Bb Eb/G Ab Cm Ab NC

S. cos we got the fire, fire, fire, yeah, we got the fire, fire, fire. (Stop) And we gon-na let it

H. fire, fire, fire, fire, fire, fire.

137 **I** Cm Ab Eb/G Bb

S. burn, burn, burn, burn, we gon - na let it burn, burn, burn, burn, gon - na let it

H. burn, burn, burn, burn, burn, burn, burn, burn,

141 Cm Ab Eb/G Bb

S. burn, burn, burn, burn, we gon-na let it burn, burn, burn, burn. When the lights

H. burn, burn, burn, burn, burn, burn, burn, burn, When the lights

145 Cm Ab Eb/G Bb

S. _____ turned down, they don't know _____ what they heard, strike the match

H. _____ turned down, they don't know _____ what they heard, strike the match

149 Cm Ab Eb/G Bb

S. _____ play it loud, giv-ing love _____ to the world, we'll be rais-

H. _____ play it loud, giv-ing love _____ to the world, we'll be rais-

J 153 Cm Ab Eb/G Bb

S. - ing our hands, shin-ing up _____ to the sky, cos we got the

H. - ing our hands, shin-ing up _____ to the sky, cos we got the

157 Cm Ab Eb/G Bb (solo sans guitar & k/b) Cm **4**

S. fire, fire, fire, yeah, we got the fire, fire, fire. And we gon-na let it burn.

H. fire, fire, fire, fire, fire, fire!

Let it be (Encore) (Paul McCartney) (Arr. Maria Dunn & Wayne Richmond, 2016)

Fl.1 $\text{♩} = 60$ Dm C B \flat F F C B \flat F

6 **A** F C Dm B \flat

When I find my - self in times of troub-le Moth-er Mar - y comes to me.

9 F C B \flat F

Speak - ing words of wis-dom, Let it be. And

11 F C Dm B \flat

in my hour of dark - ness she is stand - ing right in front of me,

13 F C B \flat F *Chorus 1*

speak - ing words of wis-dom, Let it be. Let it

15 **B** Dm C B \flat F

be, let it be, let it be, let it be.

17 C B \flat F *Verse 3*

Whis - per words of wis - dom, Let it be. And

A. And

19 **C** F *with sops* C Dm B \flat

when the night is clou - dy, there is still a light that shines on me,

S. *some more sops to cover this part*

when the night is clou - dy, there is still a light that shines on me,

A. *all altos*

when the night is clou - dy, there is still a light that shines on me,

21 F C B \flat F

FM shine on till to-mor-row, Let it be. I

S. shine on till to-mor-row, Let it be. let it be I

A. shine on till to-mor-row, Let it be. I

M. shine on till to-mor-row, Let it be.

23 F C Dm B \flat

FM wake up to the sound of mu - sic, Moth-er Ma - ry comes to me,--

S. wake up to the sound of mu - sic, Moth-er Ma - ry comes to me,--

A. wake up to the sound of mu - sic, Moth-er Ma - ry comes to me,--

25 F C B \flat F *Chorus 3*

FM speak - ing words of wis - dom, Let it be. *Let it*

S. speak - ing words of wis - dom, Let it be. let it be *Let it*

A. speak - ing words of wis - dom, Let it be. *Let it*

M. speak - ing words of wis - dom, Let it be.

D Dm C B \flat F C B \flat F

27 FM
be, let it be, let it be, let it be, there will be an answer, Let it be. Let it

S.
be, let it be, let it be, let it be, Oo Let it be. Let it be Let it

A.
be, let it be, let it be, let it be, Oo Let it be. Let it

M.
Oo Let it

31 Dm C B \flat F C B \flat F

FM
be, let it be, let it be, let it be, there will be an answer, Let it be.

S.
be, let it be, let it be, let it be, Oo Let it be. Let it be

A.
be, let it be, let it be, let it be, Oo Let it be.

M.
be, let it be, let it be, let it be, Oo Let it be.

E ♩=80 F C Dm B \flat F C B \flat F C 7

35 FM

F F C Dm B \flat F C B \flat F C 7

40 FM

S.
All women
Ah Ah

44 **G** F C Dm B \flat F C B \flat F C 7

FM

S.

Ah Ah

48 **H** F C Dm B \flat F C B \flat F C 7 F *ff*

FM

S.

Ah Ah

M.

Ah Ah