

Loosely Woven 2020 Day Concerts

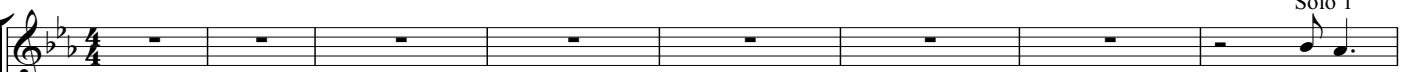
Love in the morning 2
 Unchained Melody 8
 Devil Woman 10
 L'Accordéoniste..... 12
 Shelter 14
 Lady Madonna..... 16
 Just an old fashioned girl..... 18
 There is beauty in the bellow of the blast..... 20
 The Evening Primrose..... 22
 Back in Baby's Arms..... 24
 I wanna be loved by you..... 26
 Blue Moon of Kentucky 28
 I'm gonna find myself a lover..... 30
 Confounds the Science..... 32
 Ain't he Sweet..... 34
 The Banana Boat song..... 36
 Nessun Dorma 38
 Miserlou 40
 We ain't all equal 42
 Could I have this dance?..... 46





Love in the morning


Archie Roach (Arr. Maria Dunn, 2019)

♩=120

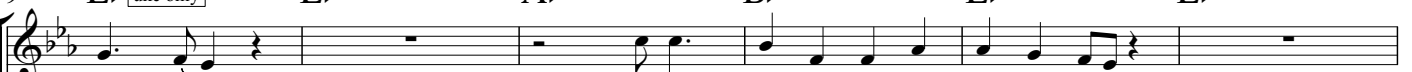
FS.  Solo 1

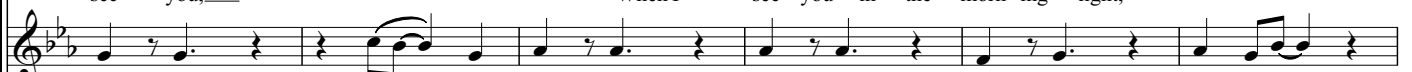
B.  When I
ba da____ ba da____ ba da____ ba da____


Shk  etc.


FN  etc.

9 **E_b** uke only **E_b⁷** **A_b** **B_b⁷** **E_b** **E_b⁷**


FS.  see you,____ When I see you in the morn - ing light,

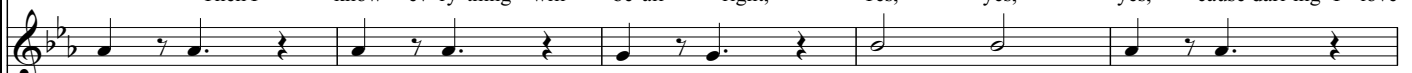
S.  ba da see____ you ba da ba da ba da morn - ing light


A.  ba da see____ you ba da ba da ba da morn - ing light

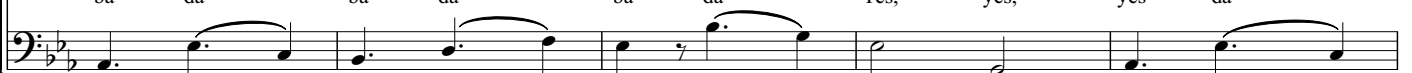
B.  ba da____ ba da____ ba da____ ba da____ ba da____ ba da____

15 **A_b** **B_b⁷** **E_b** **E_b⁷** **A_b**


FS.  Then I know ev-'ry-thing will be all right, Yes, yes, yes, 'cause darl- ing I love

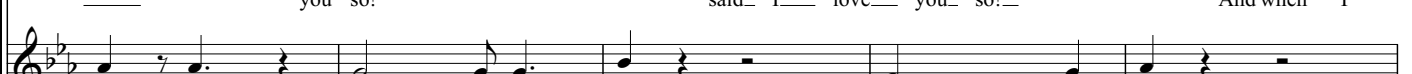
S.  ba da ba da ba da Yes, yes, yes da

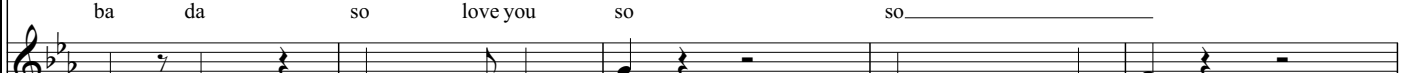
A.  ba da ba da ba da Yes, yes, yes da


B.  ba da____ ba da____ ba da____ Yes, yes, yes da____

20 **B_b⁷** **E_b** **B_b⁷** Solo 2

FS.  you so! said_ I____ love____ you_ so!____ And when I

S.  ba da so love you so so

A.  ba da so love you so so

B.  ba da____ so love you so so

Verse 2

25 **E_b** **A_b** **B_b⁷** **E_b**

FS. hear you al-ways sounds just like an An-gel's song.

S. ba da hear you ba da ba da ba da an-gels song

A. ba da hear you ba da ba da ba da an-gels song

B. ba da ba da ba da ba da ba da

31 **A_b** **B_b⁷** **E_b** **A_b**

FS. And I know that you will make me strong. Yes, yes, yes. And to-gether

S. ba da ba da ba da Yes, yes, yes da

A. ba da ba da ba da Yes, yes, yes da

B. ba da ba da ba da Yes, yes, yes da

36 **B_b⁷** **E_b** **B_b⁷** Perc. Stop + bass & drums

FS. - er we will grow. And then we will grow.

S. ba da we will grow so

A. ba da we will grow so

B. ba da we will grow so

Chorus

Shaker restart + guitar, ad lib vln + accord.

41 **E_b** **A_b** **E_b** **B_b⁷** **E_b** **E_b** **A_b**

FS. is the great-est gift I know.

S. Love in the morn-ing It makes my spi-rit sing

A. Love in the morn-ing It makes my spi-rit sing

B. Love in the morn-ing is the great-est gift I know. It makes my spi-rit sing

46 Eb Bb7 Eb Ab

FS. here in the af - ter-glow. I touch your bo-dy, and I touch your

S. touch your bo - dy your

A. touch your bo - dy your

B. here in the af - ter-glow. I touch your bo-dy, and I touch your

51 Eb Ab Eb Bb7 Solo 3

FS. soul, hold me darl-ing, till I grow old. When I

S. soul touch your soul hold me old

A. soul touch your soul hold me old

B. soul, hold me darl-ing, till I grow old.

Verse 3 - accord & violin

57 Eb Ab Bb7 Eb

SO. When I feel you, feel this way,

FS. feel you, know when - ev - er I feel this way,

S. feel you, know feel this way,

A. feel you, know feel this way,

B. feel you, know feel this way,

63 Ab Bb7 Eb Ab

SO. through the day. Yes, yes, yes,

FS. I try to keep this with me through the day. Yes, yes, yes, darl-ing I long

S. way through the day. Yes, yes, yes

A. way through the day. Yes, yes, yes

B. way through the day. Yes, yes, yes

68 **Bb7 Eb Bb7**

FS. *for your touch, for your special touch.*

S. *long for your touch special touch*

A. *long for your touch special touch*

B. *long for your touch special touch*

Chorus + accord & violin

73 **Eb Ab Eb Bb7 Eb Eb Ab Eb**

FS. *is the great-est gift I know.*

S. *Love in the morn - ing It makes my spi-rit sing*

A. *Love in the morn - ing It makes my spi-rit sing*

B. *Love in the morn - ing is the great-est gift I know. It makes my spi-rit sing*

79 **Bb7 Eb Ab Eb**

FS. *here in the af - ter-glow. I touch your bo-dy, and I touch your soul,*

S. *touch your bo - dy your soul touch your*

A. *touch your bo - dy your soul touch your*

B. *here in the af - ter-glow. I touch your bo-dy, and I touch your soul,*

84 **Ab Eb Bb7**

FS. *hold me darl-ing, till I grow old. When my*

S. *soul hold me old*

A. *soul hold me old*

B. *hold me darl-ing, till I grow old. When my*

Verse 4 tacet violin & accord

89 Eb Eb7 Ab Bb7 Eb

FS. dream - ing, when my dream - ing is quiet a - gain,

S. When my dream - ing, drea - ming is qui-et a-gain

A. When my dream - ing drea - ming is qui-et a-gain

B. dream - ing, when my dream - ing is quiet a - gain,

95 Ab Bb7 Eb Ab

SO. Yes, yes, yes,

FS. Feels just like a des - ert af-ter rain. Yes, yes, yes, I love you and thank

S. af-ter rain. Yes, yes, yes

A. af-ter rain. Yes, yes, yes

B. Feels just like a des - ert af-ter rain. Yes, yes, yes I love you and thank

100 Bb7 Eb Bb7

FS. - you so much. Oh, I thank you babe.

S. love you so much. Ooo

A. love you so much. Ooo

B. - you so much. Oh, I thank you babe.

Chorus + violin & accord

105 Eb Ab Eb Bb7 Eb Ab Eb

FS. *is the great-est gift I know.*

S. *Love in the morn - ing _____ It makes my spi-rit sing _____*

A. *Love in the morn - ing _____ It makes my spi-rit sing _____*

B. *Love in the morn - ing _____ is the great-est gift I know. It makes my spi-rit sing _____*

111 Bb7 Eb Ab Eb

FS. *here in the af - ter-glow. _____ I touch your bo-dy, _____ and I touch your soul, _____*

S. *touch your bo - dy your soul _____ touch your*

A. *touch your bo - dy your soul _____ touch your*

B. *here in the af - ter-glow. _____ I touch your bo-dy, _____ and I touch your soul, _____*

116 Ab Eb Bb7

FS. *hold me darl-ing, _____ till I grow old. _____ It's a*

S. *soul hold me _____ old _____*

A. *soul hold me _____ old _____*

B. *hold me darl-ing, _____ till I grow old. _____ It's a*

Coda

121 Eb Ab Bb

FS. 8 spi - rit - ual thing, Yeah, It's a

S. spi - rit - ual thing, Yeah,

A. spi - rit - ual thing, Yeah,

B. spi - rit - ual thing, Yeah, It's a

125 Eb Eb7 Ab Bb7

FS. 8 spi - rit - ual thing, Ooh, make my.

S. It's a spi - rit - ual thing, Ooh

A. It's a spi - rit - ual thing, Ooh

B. spi - rit - ual thing, Ooh make my.

129 Eb Eb7 Ab Bb7

FS. 8 — spi - rit sing. Yeah, make my.

S. spi - rit sing Yeah,

A. spi - rit sing Yeah,

B. — spi - rit sing. Yeah, make my.

133 Eb Eb7 Ab Eb

FS. 8 — spi-rit sing,— Oh, Stop

S. spi - rit sing Oh, love in the morn - ing.—

A. spi - rit sing Oh, love in the morn - ing.—

B. — spi-rit sing,— Oh, love in the morn - ing.—

8

Unchained Melody

W: Hy Zaret M: Alex North (Arr. Wayne Richmond, 2019)

Pno. $G = 70$ Em C $D(sus4)$ D^7

Verse 1

S. G Em C D G Em D
 Oh my love, my dar - ling I've hun - gered for your touch a - long lone - ly time. And

S. G Em C D G Em D
 time goes by so slow - ly and time can do so much are you still mine? _____ I

S. G D Em Bm C D G
 need your love, I need your love, Godspeed your love, to _____ me. _____

Bridge

S. C D C Bb C D G
 Lone - ly _____ riv - ers flow to the sea, to the sea, to the _____ o pen arms of the sea.

A. *p*
 Ooh _____ Ooh _____

V.I. *pp*

Vc. *pp*

S. C D C Bb C D G
 Lone ly _____ riv - ers sigh, "Wait for me, wait for me. I'll be _____ com - in' home, wait for me!" _____

A. Ooh _____ Ooh _____

V.I.

Vc.

Verse 2

38 G Em C D G Em D

S. Oh my love, my darl - ing I've hun - gered for your touch a - long lone - ly time. And

A. Oh my love, my darl - ing I've hun - gered for your touch a - long lone - ly time. And

B. Oh my love, my darl - ing I've hun - gered for your touch a - long lone - ly time. And

Fl.

V.I. *mf*

Vc. *mf*

46 G Em C D G Em D

S. time goes by so slow - ly and time can do so much are you still mine? I

A. time goes by so slow - ly and time can do so much are you still mine?

B. time goes by so slow - ly and time can do so much are you still mine?

Fl.

V.I.

Vc.

54 G D Em Bm C D rit. Em C G

S. need your love, I need your love, God speed your love, to me.

A. need your love I need your love,

B. need your love I need your love,

Fl.

V.I. *pp*

Vc. *pp*

Devil Woman

Marty Robbins (Arr. Wayne Richmond, 2019)

A $\text{♩} = 140$ E B⁷ E

Fl.

Vln.

pizz

5 **A** E B⁷

FS

1. I told Mar-y a - bout us, told her a - bout our great sin,
 2. Ma - ry is wait-ing and weep - ing, alone in her shack by the sea,
 3. Devil wom-an, you're ev - il, you're ev - il like the dark cor - al reef.
 4. Running alone by the sea - shore, run-ning just as fast as I can.

9 E

FS

Mar - y just cried and for - gave me, Mar - y took me back a - gain. She
 Ev - en af - ter I hurt her, Mar-y's still in love me me.
 Like the winds that brought high tides, you bring sorrow & grief. You
 Ev - en the sea gulls are hap - py, glad I'm com-ing home a - gain.

13 A

FS

said if I want-ed my free - dom I could be free ev - er more.
 Dev-il wom-an, it's ov - er, trapped no more by your charms.
 made me ashamed to face Mar - y, bare-ly had the strength to tell,
 Nev-er again will I ev - er, cause an- oth - er tear to fall,

17 **B** + women E B⁷ E

FS

But I don't want to be, and I don't want to see Ma - ry cry an - y -more.
 But I don't want to stay, I want to get a - way, wom-an let go of my arms.
 Skies are not so black, Ma-ry took me back. Ma - ry has bro - ken your spell.
 Down the beach I see, what be - longs to me the one I want most of all.

men

M.

But I won't want to be, and I don't want to see Ma - ry cry an - y -more.
 But I don't want to stay, I want to get a - way, wom-an let go of my arms.
 Skies are not so black, Ma-ry took me back. Ma - ry has bro - ken your spell.
 Down the beach I see, what be - longs to me the one I want most of all.

21 *Chorus* **B7** **E**

FS *Dev-il wom an, dev-il wom-an, let go of me, de-vil wom-an,*

W. *Ooh*

M. *Ooh*

26 **B7** **E** 1-3

FS *let me be, just leave me a-lone I want to go home.*

W. *Ooh*

M. *Ooh*

30 4. **B7** **E** **B7**

FS *Dev-il wom an, dev-il wom-am don't fol-low me, de-vil wom-an, let me be, just*

W. *Ooh* *Ooh*

M. *Ooh* *Ooh*

36 **E**

FS *leave me a lone I'm go-ing back home.*

W.

M.

Fl. *pizz*

Vln. *pizz*

L'Accordéoniste

Michel Emer (Arr. Wayne Richmond, 2019)

A Gm Fm Eb D⁷ Gm Fm Eb rit. D⁷

Acc.

Fl.

Vln. *arco*

B Verse

9 Gm D Gm⁷ C D⁷ Gm D Gm⁷ C D⁷ Gm Cm Gm/B^b Cm⁷

S.

La fill' de joie est bel-le Au coin d'la rue, la-bas. Elle a un' cli-en-te - le Qui lui rem-plit son bas. Quand son boulot s'a-che-ve, Ell'

15 G⁷ Cm G⁷ Cm Eb⁹ D⁷ Gm D Gm⁷

S.

s'en va a son tour Cher-cher un peu de re - ve Dans un bal du fau-bourg. Son homme est un ar - tis - te, C'est

19 C D⁷ Gm Cm Gm⁷ Cm Gm/B^b Cm Eb

S.

un drol' de ptit gars. Un ac - cor - de - o - nis - te Qui sait jouer la ja -

C D⁷

S.

va. Elle e -

Acc. *+ melodicas*

Fl.

D Chorus

26 G Gmaj⁷ G⁶ G G⁶ Fm D⁷

S.

cout la ja - va Mais ell' ne la dans' pas, Ell' ne re - gar - de mem' pas la pis - te, Mais ses

Acc. *3rd time only*

Fl. *3rd time only* *2nd time only*

Vln. *pizz*

34 Am Am⁷ D⁷ Am⁷ D G

S. yeuz a - mou - reux Sui-vent le jeu ner - veux Et les doigts secs et longs de l'ar - tis - te. Ca lui

3rd time only

Fl. 3rd time only 2nd time only

Vln.

42 G⁷ G⁷ C

S. rentr' dans la peau, Par le bas, par le haut, Elle a en - vie d'chan - ter, C'est phy - si - que.

Fl. 2nd time only

Vln.

49 D⁷ G

S. — Tout son etre est ten - du, son souffle est sus - [en - du, C'est u - ne vrai' tor - du' d'la mu - si - que.

Fl. 2nd time only

Vln.

57 3. G G⁷ G⁷

S. si - que.

Acc. arco

Vln.

65 C D⁷ Ar - re - tez

S. Ar - re - tez la mu - si - que!

Acc. Ar - re - tez

Fl.

Vln.

Shelter

Verse 1 (Alan)

Eric Bogle (Arr. Wayne Richmond, 2019)

T. *G G D/A G C G*
Well I'm drown-ing in the sun-shine. As it pours down from the skies. There's

A. Well I'm drown-ing in the sun-shine. As it pours down from the skies. There's

6 T. *G D/F# Em7 C D*
some-thing stir-ring in my heart, Bright col-ours fill my eyes. As from

A. some-thing stir-ring in my heart, Bright col-ours fill my eyes. As from

10 T. *G D/A G C*
here to the far ho-ri-son Your beau-ty does un-fold. And

A. here to the far ho-ri-son Your beau-ty does un-fold. And

14 T. *G D/F# Em7 C D G Em7 C D(sus4) D*
oh, you look so love-ly, dressed in green and gold. And I can

A. oh, you look so love-ly, dressed in green and gold. And I can

Verse 2 (Wayne & Ad)

21 T. *G D7/A G C G*
al-most touch the o-cean, Shim-mer-ing in the dis-tant haze, As I

A. al-most touch the o-cean, Shim-mer-ing in the dis-tant haze, As I

25 T. *G D/F# Em7 C D*
stand here on this moun-tain, on this love-li-est day of days. Round

A. stand here on this moun-tain, on this love-li-est day of days. Round

29 G D/A C

T. half the world I've drif - ted, Left no wild oats un - sown, But

A. half the world I've drif - ted, Left no wild oats un - sown, But

33 G D/F# Em7 C D G Em7 C D(sus4) D

T. now my views have shif - ted, And I think I've just comehome.

A. now my views have shif - ted, And I think I've just comehome.

Verse 3 (Tutti)

40 G D/A G C G

T. To the home-less and the hung - ry, May you al - ways o - pen doors, May the

A. To the home-less and the hung - ry, May you al - ways o - pen doors, May the

45 G D/F# Em7 C D

T. rest - less and the wear - y, Find safe har - bour on your shores. May you

A. rest - less and the wear - y, Find safe har - bour on your shores. May you

49 G D/A G C

T. al - ways be our dream time place, My spir - it's glad re - lease, May you

A. al - ways be our dream time place, My spir - it's glad re - lease, May you

53 G D/F# Em7 C D G Em C D G

T. al - ways be our shel - ter, May we al - ways live in peace. al - ways live in peace.

A. al - ways be our shel - ter, May we al - ways live in peace. al - ways live in peace.

Lady Madonna

John Lennon & Paul McCartney (Arr. Samantha O'Brien, 2019)

Pno.

Chords: D G D G D G Bb C D

5 **A** D G D G D G Bb C D

S. La-dy__ Ma-don-na, chil-dren at your feet, won-der how you man-age to make__ ends meet.

9 D G D G D G Bb C D

S. Who finds the mon-ey, when you pay the rent, did you think that mon-ey was heav - en sent?_

13 **B** Gm C7 F Dm

S. Fri-day night ar-rives with-out_ a suit - case; Sun-day morn-ing creep-ing like a nun.

17 Gm C7 F Em7 G/A A7

S. Mon-day's child has learned to tie__ his boot - lace.__ See how they run.

M. See how they run.__

21 **C** D G D G D G Bb C D

S. La-dy__ Ma-don-na, ba-by at your breast; won-der how you man-age to feed__ the rest.__

25 D G D G D G Bb C D

S.

29 **D** Gm C7 F Dm

S. Ba ba ba ba,__ ba ba ba ba ba. Ba ba ba ba,__ ba ba ba ba ba__ ba ba.

M. Ba ba ba ba,__ ba ba ba ba ba. Ba ba ba ba,__ ba ba ba ba ba__ ba ba.

33 Gm C⁷ F Em G/A A⁷

S. Ba ba ba ba, ba ba ba ba ba. See how they run.

M. Ba ba ba ba, ba ba ba ba ba. See how they run.

37 **E** D G D G D G B^b C D

S. La-d Ma-don-na, ly-ing on the bed, lis-ten to the mu-sic play-ing in your head.

41 D G D G D G B^b C D

S. —

45 **F** Gm C⁷ F Dm

S. Tues-day af - ter-noon is nev - er - end - ing; Wednes-day morn ing pa-pers did-n't come.

M. Ba ba ba ba, ba ba ba ba ba. Ba ba ba ba, ba ba ba ba ba ba ba.

49 Gm C⁷ F Em⁷ G/A A⁷

S. Thurs-day night your stock-ings need-ed mend - ing. See how they run.

M. Ba ba ba ba, ba ba ba ba ba. See how they run.

53 **G** D G D G D G B^b C

S. La - dy Ma-don-na, chil-dren at your feet; won-der how you man-age to make ends meet.

57 D Em⁷ Fm⁶ Em⁷ D D Em⁷ B^b C D

S. —

Just an old fashioned girl

Marve Fisher (Arr. Wayne Richmond, 2019)

S. 

Fl. 

And. 

Glk. 

Hp. 

5 **A** G Bm/G C G C G/B A D7 G Bm

S. 

old fash-ioned girl with an old fash ioned mind, not so-phus-ti-cat-ed, I'm the plain & sim-ple kind, I want an old fash ioned house,with an pil-grim at heart,oh so pure and gen-teel, catch me in Las Ve-gas when I'm at the spin-ning wheel,I want an old fash ioned house,with an

Vln. 

Glk. 

10 C Cm/Eb G/D A7 D7 Am7 D7 G Bm C G

S. 

old fash-ioned fence,and an old fash-ioned mil-lion-aire. I'd like a plain sim-ple car, a ce-rise Cad-il-lac,
old fash-ioned fence,and an old fash-ioned mil-lion-aire. I'll ask for such sim-ple things,when my birth-day oc-curs,

Vln. 

Glk. 

15 C G/B A D7 G Bm C Cm/Eb

S. 

long en-nough to have a bowl-ing al-ley in the back, I want an old fash-ioned house,with an old fash-ioned fence, and an
two a-part-ment build-ings that are labelled "hers"and "hers" I want an old fash-ioned house,with an old fash-ioned fence, and an

Vln. 

Glk. 

19 G/D D G **B** Bm F#7/C# F#7 Bm A7

S. 

old fash-ioned mil-lion-aire. I'll stay weav-ing at my loom,be no trou-ble to my groom, if he'll keep the pilels of mon-ey
old fash-ioned mil-lion-aire. I like Cho-pin and Bi-zet, and... songs of yes-ter-day,string quar-tets and old for-got-ten

Fl. 

Vln. 

Glk. 

Dr. 

pp (brushes)

24 **D** **C⁷(b5)** **F^{#7}** **Bm** **A⁷** **D⁷**

S. mount-ing. In our cot-tage there will be a sound-proof nur-ser-y, not to wake the ba-by while I'm count-ing. I like the ca-rols. But the mu-sic that ex-cels is the sound of o-il wells, as they slurp, slurp, slurp, in-to the bar-rels. My lit-tle

Fl.

Vln.

Dr.

29 **G** **C** **Bm** **C** **G** **C** **G/B** **A** **D⁷** **G** **Bm**

S. old fash-ioned flow'rs, vi-o-lets are for me, have them made in dia-monds so that ev-'ry-one can see, I want an old fash-ioned house, with an home will be quaint as an old par-a-sol, in- stead of fit-ted car-pets I'll have mon-ey wall to wall, I want an old fash-ioned house, with an

Fl. **+ Andes**

Vln. *pizz*

Glk.

34 **C** **Cm/E^b** **G/D** **D** **G** **G/D** **D** **G**

S. old fash-ioned fence, and an old fash-ioned mil-lion-aire. old fash-ioned fence, and an old fash-ioned mil-lion-

Fl.

Vln.

Glk.

39 **D** **rit.**

S. aire...

Fl. **C** **G** **D⁷** **G** **D⁷** **G**

And. **f**

Vln. **f**

Glk. **f**

Hp. **C** **G** **D⁷** **G** **D⁷** **G**

There is beauty in the bellow of the blast

W. S. Gilbert & Arthur Sullivan

(from 'The Mikado')

There is

beau - ty in the bel - low of the blast, There is gran - deur in the prow - ling of the gale, There is

e - lo - quent out - pour - ing when the li - on is a - roar - ing, and the ti - ger is a - lash - ing of his tail! Yes, I

like to see a ti - ger from the Con - go or the Ni - ger, and es - pe - cial - ly when lash - ing of his tail! Vol -

- ca - noes have a splen - dour that is grim, and earth quakes on - ly ter - ri - fy the dolts, But to

him who's sci - en - ti - fic there is no thing that's ter - ri - fic in the fall - ing of a flight of thun - der bolts! Yes, in

spite of all my meek - ness, if I have a lit - tle weak - ness, it's a pas - sion for a flight of thun - der bolts! If

that is so, Sing der - ry down der - ry! It's e - vi - dent, ve - ry Our tastes are one. A -

way we'll go, And mer - ri - ly, mar - ry, Nor tar - di - ly tar - ry Till day is done!

8va

(8)

46 G D G D

There is beau-ty in ex-treme old_ age. Do you fan-cy you are el-der-ly enough? In-for

51 D7/A G D7/A G C#° D

ma-tion I'm re-quest-ing on a sub-ject in-ter-est-ing: Is a mai-den all the bet-ter when she's tough? Through-

55 A7/D Bm/D A7/D Bm/D D A7/D

out this wide do-min-ion it's the gen-er-al o-pin-ion that she'll last a good deal long-er when she's

58 D F C F C

tough. Are you old e-nough to mar-ry, do you think? Won't you wait un-til you're eigh-ty in the shade? There's a

63 C/E F C/E F A7/E D

fas-ci-na-tion fran-tic in a ru-in that's ro-man-tic, Do you think you are suf-fi-cient-ly de cayed? To the

67 D7 G/B D7 G/B *rall.* C Am7 D7 *a tempo*

mat-ter that you men-tion, I have gi-ven some at-ten-tion, and I think I am suf-fi-cient-ly de cayed. If

71 G C G C G D7 G

that is so, Sing der-ry down der-ry! It's e-vi-dent, ve-ry Our tastes are one. A-

75 G C G C G D7 G

way we'll go, And mer-ri-ly, mar-ry, Nor tar-di-ly tar-ry Till day is done! If

79 G C G C G D7 G

that is so, Sing der-ry down der-ry! It's e-vi-dent, ve-ry Our tastes are one. A-

83 G C G C G D7 G

way we'll go, And mer-ri-ly, mar-ry, Nor tar-di-ly tar-ry Till day is done! Sing

87 G D7 G D7 G C D7 G

der-ry down der-ry! We'll mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done.

92 G C G C G D7 G G C

8va

98 G C G D7 G G D7 G D7 G D7 G D7 G

(8)

The Evening Primrose

Jin Guang Lee (Arr. Maria Dunn, 2019)

A

W. *Ooo* *Ooo*

7

W. *Ooo* *Ooo* *Ooo*

B *Verse 1* + guitar & bass

LC. *A* *D Bm B A/E E⁷ A E*

W.

Stop

LC. *E* *A* *D Bm B*

LC. *A/E E⁷ A E A*

C *Chorus 1*

LC. *A A⁺ D A D C# F#m E*

M. *Ooo* *Ooo* *Ooo*

LC. *A E A D A D E A*

M. *Ooo* *Ooo*

D Chorus 2

45

All sops A A+ D A D C# F#m E

LC. Yeh lie shung, wo way nee, ger-cheung, Yeh lie shung, wo way ni sur

W. Yeh lie shung, wo way nee, ger-cheung, Yeh lie shung, wo way ni sur

M. Yeh lie shung, wo way nee, ger-cheung, Yeh lie shung, wo way ni sur

52

A E A D A D E

LC. liung. Ah ah ah wo way nee ger - cheung. wo way nee sur

W. liung. Ah ah ah wo way nee ger cheung. wo way nee sur

M. liung. Ah ah ah wo way nee ger cheung. wo way nee sur

57

A A Solo

LC. liung. Yeh lie shung, Yeh lie shung.

W. liung.

M. liung.

62

All sops F#m E A

LC. Yeh lie shung.

W. Yeh lie shung.

M. Yeh lie shung.

Back in Baby's Arms


Bob Montgomery (Arr. Wayne Richmond, 2019)

A G $\text{♩} = 110$ D G D


Fl. 

B Chorus 1

9 G D⁷ G


NT. 
I'm back in ba - by's arms. How I missed those lov - in' arms.

17 Em D C Bm Am G D⁷ G

NT. 
I'm back where I be - long. Back in ba - by's arms.

C Verse 1

25 G D⁷ G


NT. 
Don't know why we quar - reled, We ne-ver did be - fore.


33 Em Bm C D G

NT. 
Since we found out how it hurts, I bet we nev-er quar-rel an-y-more.


D Chorus 2

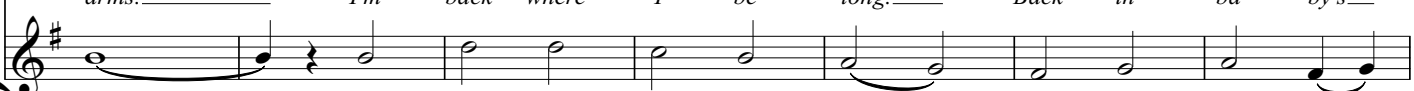
41 G D⁷ G

NT. 
I'm back in ba - by's arms. How I missed those lov - in'


T. 
I'm back in ba - by's arms. How I missed those lov - in'


48 Em D C Bm Am G D⁷

NT. 
arms. I'm back where I be - long. Back in ba - by's

T. 
arms. I'm back where I be - long. Back in ba - by's

55 G **E** A^b E^b

NT. 
arms.

T. 
arms.

63 **F** *Verse 2* $A\flat$ $E\flat^7$ $A\flat$

NT. 

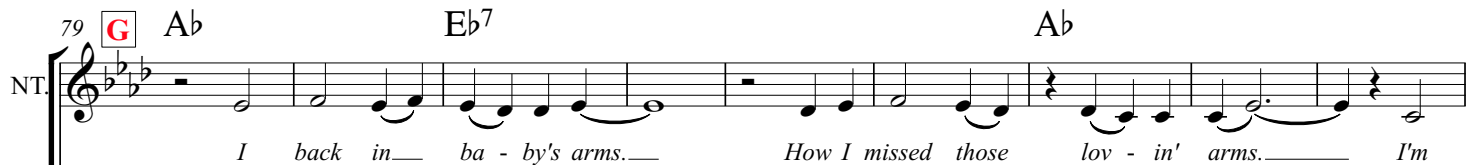
Thought I did-n't need his love, 'til he took it a-way.

71 Fm Cm $D\flat$ $E\flat$ $A\flat$


NT. 


Now I'm back where I be-long, and in my ba-by's arms I'm gon-na stay.

79 **G** $A\flat$ $E\flat^7$ $A\flat$


NT. 

I back in ba-by's arms. How I missed those lov-in' arms. I'm

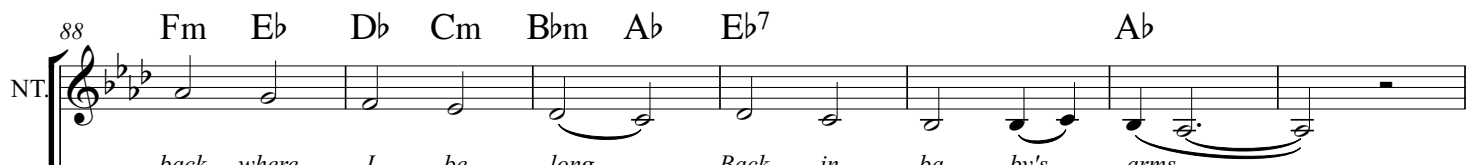
S. 

T. 


I'm back in ba-by's arms. How I missed those lov-in' arms. I'm


B. 

88 Fm $E\flat$ $D\flat$ Cm $B\flat m$ $A\flat$ $E\flat^7$ $A\flat$


NT. 

back where I be-long. Back in ba-by's arms.


S. 

T. 


back where I be-long. Back in ba-by's arms.

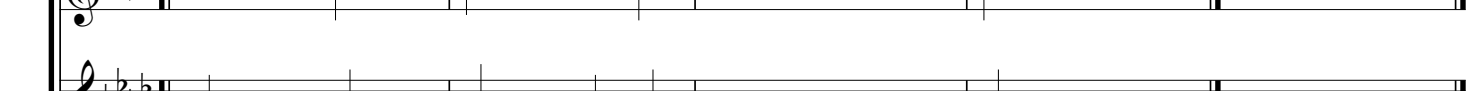
B. 

95 **H** $E\flat^7$ $A\flat$ Noema solo on rpt (no melodic insts)

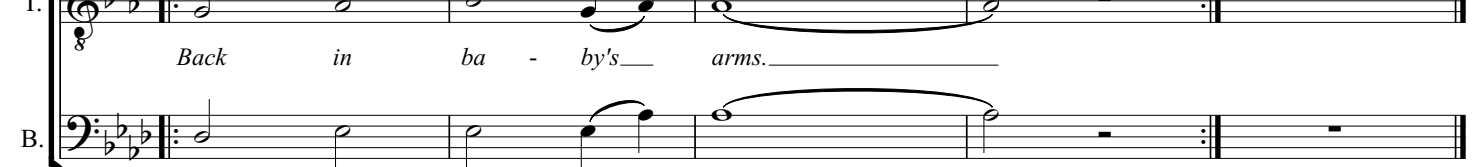
NT. 

Back in ba-by's arms.

S. 

T. 

Back in ba-by's arms.

B. 

I wanna be loved by you

M: Herbert Stothart & Harry Ruby W: Bert Kalmar
(Arr. Samantha O'Brien, 2019)

CL. *A E A/C# B⁷ E rall.*

5 *Verse* *G A Bm/D Am⁷ D⁷ G G⁷ Am⁷ D⁷*

LF I'm not one of the greed - y kind, all of my wants are

9 *G/B Bb^o Am⁷ D⁷ G Eb⁷ D⁷*

LF sim - ple: I know what's on my mind.

13 *G Bm⁷/D Am⁷ D⁷ G G⁷ Am⁷ D⁷*

LF I'm not rest - ing un - til I find what would make your eyes

17 *B⁷ E E⁷ A⁷ D⁷*

LF glis - ten like mine with love di - vine.

21 *G A⁷*

LF I wan - na be loved by you, just you and no - bod - y else but you

25 *D⁷ G A⁷ D⁷*

LF I wan - na be loved by you a - lone, poo - poo - pa - doop.

29 *G A⁷*

LF I wan - na be kissed by you, just you and no - bod - y else but you.

33 *D⁷ G G⁷*

LF I wan - na be kissed by you a - lone, poo - poo - pa - doop. I could - n't as -

37 *C Cm G G⁷*

LF pire to an - y - thing high - er, than fill a de -

Ch aah to an - y - thing high - er than fill a de -

41 *C Em⁷ A⁷ D⁷ Stop*

LF sire to make you my own; pa - dum - pa - dum boo doop pa - dum

Ch sire make

45 **G** **A⁷** **D⁷** **G** **A** **D⁷**

LF I wan-na be loved by you, just you and no-bod-y else but you: I wan-na be loved by you a - lone.

53 **C** **A** **B⁷**

Cl.

57 **E⁷** **A** **B⁷** **E⁷**

Cl.

61 **A** **B⁷**

Cl.

65 **D** **G⁷**

LF I could - n't as -

Cl.

69 **C** **Cm** **G**

LF pire to an - y - thing high - er,

Ch aah to an - y - thing high - er

72 **G⁷** **C** **Em⁷** **A⁷** **D⁷** **Stop**

LF than fill a de - sire to make you my own; pa - pa - pa-dre, poo poo-pa doop.

Ch than fill a de - sire make

77 **G** **A⁷**

LF I wan - na be loved by you, just you and no - bod - y else but you:

Ch loved by you else but you:

81 **D⁷** **G** **3** **3** **3**

LF I wan - na be loved by you a - di-ddl - y di-ddl - y di-ddl - y dum poop poop pe doop

Cl.

Blue Moon of Kentucky

Bill Monroe (Arr. Wayne Richmond, 2019)

Vln. **A** *f* D D⁷ G

Vln. D A⁷ D

S. **B** D D⁷ G

Blue__ Moon of____ Ken-tuck - y,____ keep on shin - ing,____ Shine

S. D A A⁷

on the one that's gone and proved un - true.____ Blue__

S. D D⁷ G

Moon of____ Ken-tuck - y,____ keep on shin - ing,____ Shine on_

S. D A⁷ D D⁷

__ the one that's gone____ and left me blue.____ It was

S. **C** G D

on a moon-lit night____ the stars were shin- ing bright, and they

S. G D A⁷

whis - pered from on high your love has said "Good - bye". Blue

S. D D⁷ G

Moon of____ Ken-tuck - y____ keep on shin - ing____ Shine

S. D A⁷ D

on the one__ that's gone____ and left__ me blue.

30

D Instrumental

42 *p* D D⁷ G *mf* A A⁷ *f*

Vln.

51 D D⁷ G D A⁷ D D⁷

Vln.

59 **E** G D

S. It was on a moon-lit night the stars were shining bright, and they

A. on a moon-lit night

T. on a moon-lit night

64 G D A⁷

S. whis - pered from on high your love has said "Good - bye". Blue

A. whis - pered from on high Blue

T. whis - pered from on high Blue

68 D D⁷ G

S. Moon of Ken-tuck - y keep on shin - ing Shine

A. Moon of Ken-tuck - y keep on shin - ing

T. Moon of Ken-tuck - y keep on shin - ing

72 D A⁷ rit. D

S. on the one that's gone and left me blue.

A. blue.

T. blue.

I'm gonna find myself a lover

Winter Wilson
(Arr. Wayne Richmond, 2019)

Verse 1: Kristy
Verse 2: Kristy
Chorus: Kristy --> Instrumental
Verse 3: Kristy
Chorus: Tutti --> Instrumental
Verse 1: Tutti
Coda: Kristy

$\text{♩} = 140$ **A⁷** **B⁷**

S.

E **A⁷** **E**

S.

1. I'm gon-na find my-self a lov-er, find my - self a real good man. I'm gon-na
2. I'm gon-na find my-self a lov-er, some-one who knows how to treat me right. A man to
3. You see a wo-man she needs to be spoil-ed ever - y now and then. To

Vln.

Mel.

A⁷ **E**

S.

sad-dle up a stal-lion, ride all night to that Prom-ised Land. And when I
co-ver me with kis-ses, drive me craz - y ev' - ry night. And when I've
get those little ex - tras, a lit - tle mo - ney must be spent. So

Vln.

Mel.

B⁷ **A⁷** **E**

S.

get there in the morn ing, I'm gon - na ride him back a - gain.
final-ly had enough of him, I'll blow him out like a can-dle light.
give me what I'm ask-ing, I'll give you love that's heav-en sent.

Vln.

Mel.

Chorus

16 **A7**
 S. You see I'm tired of be - ing lone - ly, tired of be - ing down.
 19 **E**
 S. Tired of all them lit - tle boys just mes - sing me a - round.
 21 **A7**
 S. Tired of los - ing lov - ers, tired of lov - ing clowns. So
 23 **B B7 B7 B7 B7** solo
 S. don't push your luck, If you don't meas - ure up, I'll be run - ning you right out of town, Yeh, —

Instrumental

25 **E7**
 S. right out — of town.
 Vln. **A7 E7**
 Mel. **A7 E7**
 29 **A7 E7**
 Vln. **A7 E7**
 Mel. **A7 E7**
 33 **B7 Bb A7 E7**
 Vln. **B7 Bb A7 E7**
 Mel. **B7 Bb A7 E7**

Coda

37 **E7** **A7 E7**
 S. back a - gain. — I'm gon - na ride back a - gain. —

Confounds the Science

W: Don Caron & Linda Gower M: Paul Simon

Verse 1

Dm C Dm

T. We know dark-ness will des - cend, pre-cise - ly as the signs por - tend.

H. We know dark-ness will des - cend, pre-cise - ly as the signs por - tend.

6 F Bb F Bb F

T. When all but three per-cent of scien-tists say, we should have ta-ken act-ion yes - ter day, A col

H. When all but three per-cent of scien-tists say, we should have ta-ken act-ion yes - ter day, A col

11 Bb F Dm F C Dm

T. lis ion_ of cor-por-ategreed a-against the_ earth, our so-cialearth. and it con founds the sci-ence._

H. lis ion_ of cor-por-ategreed a-against the_ earth, our so-cialearth. and it con founds the sci-ence._

18 *Verse 2* Lynette & Noni C Dm

T. There's air pol - lu - tion o - ver - load, from life in fos - sil fu - el mode.

H. There's air pol - lu - tion o - ver - load, from life in fos - sil fu - el mode.

22 F Bb F Bb F F

T. And while so-lu-tions are with - in our sight, we're do ing noth-ing to a - void the plight, a ca-

H. And while so-lu-tions are with - in our sight, we're do ing noth-ing to a - void the plight, a ca-

27 Bb F Dm F C Dm

T. tas-tro phe_ like we've nev er_ seen be fore_ stands at the door, and it con founds the sci-ence._

H. tas-tro phe_ like we've nev er_ seen be fore_ stands at the door, and it con founds the sci-ence._

34 Verse 3 C Dm

T. Ex - ter - min - a - tion of the bee, where once ten thous-and now there's three.

H.

38 F Bb F Bb F

T. They're dis-ap-pear-ing at a ra - pid clip, "i don't use hon-ey, all the mor-ons quip We should re-

H.

43 Bb F Dm F C Dm

T. mind our-selves that with out bees there's no_ food, and we'll bscrewed, and it con founds the sci-ence...

H. and it con founds the sci-ence...

50 Verse 4 Tutti p C Dm

T. And the peo - ple bowed and prayed, to the mon - ey god they made.

H. And the peo - ple bowed and prayed, to the mon - ey god they made.

54 mf cresc. F Bb F Bb F

T. While the earth is flash-ing its warn ing,- a-bout dis-as-ter that we are form ing,- We ar-gue back and

H. While the earth is flash-ing its warn ing,- a-bout dis-as-ter that we are form ing,- We ar-gue back and

59 f Bb F Dm F C a capella p Dm

T. forth o-ver mean-ing-les iss-ues that we fab-ri cate, ___ 'til it's too late, and ev-en then it con founds the sci-ence...

H. forth o-ver mean-ing-les iss-ues that we fab-ri cate, ___ 'til it's too late, and ev-en then it con founds the sci-ence...

Ain't He Sweet

W: Jack Yellen M: Milton Ager (Arr. Wayne Richmond, 2019)

Pno. G G#m Am⁷ D⁷ G G#m Am⁷ D⁷ G B⁷ E⁷ A D⁷ G D⁷

Verse
9 G G#^{o7} D⁷ G G^o G D⁷ G G/B

Look who's here!_ Look who's here!_ There's the boy_ I'm mad a - bout._

13 Em B⁷ Em E^o Em F#^o Em F#^o Em/G

Oh my dear,_ when he's near,_ I just feel like pass - ing out._

17 D⁷ G Dm E⁷ D/A A⁷ D/A Bm E^o/B Bm Em⁷ A⁷ D⁷

So big and strong, so full of youth, Oh mam - ma, oh pa - pa, tell me the truth.

Chorus Chorus 1: Solo Chorus 2: Tutti (except where marked as 'Solo')

25 G G#m Am⁷ D⁷ G G#m Am⁷ D⁷

Ain't he_ sweet? See him com - ing down the street!_ Now I
Ain't he sweet? When he pas - ses down the street!_ Ev' - ry -

29 G B⁷ E⁷ A D⁷ G Am⁷ D⁷

ask you ve - ry con - fi - den - tial - ly ain't he sweet?
bo - dy whis - pers con - fi - den - tial - ly ain't he sweet?

33 G G#m Am⁷ D⁷ G G#m Am⁷ D⁷

Ain't he_ nice, look him o - ver once or twice._ Now I
Ain't he cute, in his brand new cheq - uered suit. Now I

37 G B⁷ E⁷ A D⁷ G G⁷ Solo

ask you ve - ry con - fi - den - tial - ly ain't he nice? Just cast an eye_
ask you ve - ry con - fi - den - tial - ly ain't he cute? Oh can't you see_

41 C G D⁷ G G⁷ C G Am⁷ D⁷

_____ in his di - rec - tion. Oh me oh my, ain't that per - fec - tion? _____
_____ how I a - dore him. If he wants me, I'm right here for him. _____

49 G G#m Am⁷ D⁷ G G#m Am⁷ D⁷ Tutti

I re - peat, don't you think he's kind of neat? And I
When we meet, he just knocks me off my feet. And I

53 G B⁷ E⁷ A D⁷ G Am⁷ D⁷

ask you ve - ry con - fi - den - tial - ly ain't he sweet?
ask you ve - ry con - fi - den - tial - ly ain't he sweet?

Bridge

57 G D G D⁷ G G C G

What a__ man! I'll say. How he__ can! Hey! Hey!_ Look him up,_ and down. There's the hand-som-est

64 D⁷ G C G C G

man in town. What smiles, he's____ got.__ Get that style, he's hot!__

69 C G D⁷ G

Me for him,__ no joke!__ I____ could love him if he was broke!

Instrumental

73 G G#m Am⁷ D⁷ G G#m Am⁷ D⁷

Pno.

77 G B⁷ E⁷ A D⁷ G Am⁷ D⁷

Pno.

81 G G#m Am⁷ D⁷ G G#m Am⁷ D⁷

Pno.

85 G B⁷ E⁷ A D⁷ G G⁷

Pno.

89 C G D⁷ G G⁷ C G Am⁷ D⁷

Pno.

97 G G#m Am⁷ D⁷ G G#m Am⁷ D⁷

Pno.

101 G B⁷ E⁷ A D⁷ G Am⁷ D⁷

Pno.

--> Chorus

The Banana Boat Song

Jamaican Work Song

A C C D E G A C G⁷ C

Tune

Acc. A *Leslie* C E F

Acc. B *Nancy* G A

C G⁷ C

Work all night on a drink of rum Day - light come and me wan - na go home.

pizz

V.1 *pizz*

V.2

Vc.

5 G⁷ C

Tune

Acc. A G⁷ C

Acc. B

Six foot se - ven foot eight foot bunch. Day - light come and me wan - na go home.

G⁷ C

V.1

V.2

Vc.

B

9

Tune

Acc. A

Acc. B

C F C G⁷ C

C F C G⁷ C

Day - o, Day - o, Day - light come and me wan - na go home. _

V.1

V.2

Vc.

13

Tune

Acc. A

Acc. B

C F C G⁷ C

C F C G⁷ C

Day - o, Day - o, Day - light come and me wan - na go home.

V.1

V.2

Vc.

Nessun Dorma

W: Giuseppe Adami & Renato Simoni M: Giacomo Puccini
(from 'Turandot' - Arr. Wayne Richmond, 2019)

A B \flat *pp*

S. *pp* Nes - sun dor - ma! Nes - sun dor - ma!

Vln. *pp*

Mel. *pp*

5 **B** G E \flat maj7 G E \flat maj7 G E \flat maj7

S. Nes - sun dor - ma! Nes - sun dor - ma! Tu pu - re, o Prin - ci -

Vln. *p*

Mel. *p*

9 G E \flat maj7 G E \flat maj7 G E \flat maj7 G E \flat maj7 G

S. pes - sa, nel - la tua fred - da stan - za guar - di le stel - le che tre - ma - no d'a - mo - re e di spe - ran - za!

Vln.

Mel.

14 **C** D G G/F# Em Gmaj7 A Bm A7/C#

S. Ma il mio mis - te - ro é chiu - so in me, il no - me mio nes - sun sa - pra! No, no, sul - la tua

Vln.

Mel.

18 D/F# Em D/A A7

S. boc - - ca lo di - ro, quan - do la lu - - ce splen - de -

Vln. *mp*

Mel.

D G/A Ebmaj7 G Ebmaj7 G Ebmaj7 G

21 S. ra! Ed il mio ba-cio scio-glie-ra il si - len - zio che ti fa mi - a!

Vln.

Mel.

E D G G/F# Em A Bm A/C#

26 S. Di - le-gua, o

Vln. *pp* *p*

Mel.

F D/F# Em D/A A7 G/A

30 S. not - te! tra-mon-ta - te, stel - le! tra-mon-ta - te, stel - le! Al-l'al-ba vin - ce - ro! Vin - ce - ro! Vin - ce

Vln.

Mel.

G D G G/F# Em A Bm A/C# D

35 S. ro!

Vln. *ff*

Mel. *ff*

Miserlou

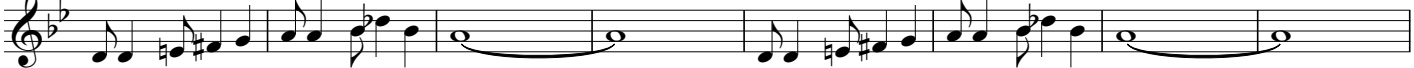
Popular Greek Song (Arr. Samantha O'Brien, 2019)

A D & A drone

$\text{♩} = 120$

Dar. 

5 **B** Ross solo

Vln. 

13

Vln. 

C Drone stops


21

D⁷ Eb⁷ D⁷ D⁷ Eb⁷ D⁷

Vln. 

29

Cm D⁷ Cm D⁷


Vln. 


D

37

Gm F Bb Eb⁷ D⁷

p *cresc.* *f*


Vln. 


Dar. 

E

45

Cm D⁷ (percussion go crazy these 2 bars)

Vln. 

Dar. 

49

Cm D⁷ (percussion go crazy these 2 bars)

Vln. 

53 **F** D⁷ Eb⁷ D⁷

Vln.

57 D⁷ Eb⁷ D⁷

Vln.

61 **G** Cm D⁷

Vln.

65 Cm D⁷

Vln.

69 **H** Gm *p cresc.* F

Vln.

p cresc.

Dar.

73 Bb Eb⁷ D⁷ *ff* Gm

Vln.

ff

Dar.

We ain't all equal

Khristian Mizzi (Arr. Wayne Richmond, 2019)

Verse 1 (Wayne)

70 S. We ain't all e - qual and we all know that. No de - cla - ra - tion's gon-na change that

3 S. fact. 'Cause there are those that throw a - way what most folks

5 S. lack. No we ain't all e - equal and we all know that. Our

Verse 2 (Ad)

8 S. dumbed down learn-ing in our dumbed down schools. Cre-a-ting gen-er - a - tions of us pas-sive fools.

11 S. — Where they can buy your vote and they can change the rules — 'Cause

14 S. who talks back who has - n't got the tools? — They got us

Verse 3 (Alan)

16 S. fight-ing each oth - er on the street. — With their an-ti ter - ror mess-age on re-peat.

19 S. — And while our crook - ed eye is on the folks next

21 S. door, they're do-ing hand-shake deals to sell our land off shore. No we

Verse 4 (Noema)

24 **D** **A** **D** **A**
 1 2 3 1 2 3 4 1 2 3
 S. ain't all e - qual and we all know that. No false de - mo - cra - cy can take_ that

27 **D** **D** **A/E** **Bm/F#**
 1 2 3 4 1 2 3 1 2 3 4
 S. back. Just like the day they taught us that the Earth was flat. No we

30 **D** **A** **D**
 1 2 3 1 2 3 4
 S. ain't all e - qual and we all know that. They've got us

Verse 5 (Christine)

32 **D** **A** **D** **A**
 1 2 3 1 2 3 4 1 2 3
 S. doped up_ with this sense of grat - i - tude. While they spoil our_ wa - ter and po - lute our

35 **D** **D** **A/E**
 1 2 3 4 1 2 3
 S. food. We sing and whis - tle_ hap - py yeah we're do - ing fine,

37 **Bm/F#** **D** **A** **D**
 1 2 3 4 1 2 3 1 2 3 4
 S. in this luck - y_ coun - try of yours and mine.

Middle Section

40 **G** **Kim** **D**
 1 2 3 4 1 2 3 4 1 2 3 4
 S. I know I sound a lit - tle bit - ter and twist - ed oh but I'm just so pissed off_ a - bout it.

43 **G**
 1 2 3 4 1 2 3 4
 S. And I know it's a little ug -

45 **D**
 1 2 3 4 1 2 3 4
 S. ly and un - com - fort - a - ble but there is just no oth - er way_ of talk - ing a - round it.

47 Tutti G D

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

'Cause we all know, Peo-ple are still dy - ing in the cold.

A. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

'Cause we all know, Peo-ple are still dy - ing in the cold.

51 G D

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

We all know, peo-ple are too scared of grow-ing old.

A. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

We all know, peo-ple are too scared of grow-ing old.

55 G D

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

And we all know, peo-ple are still fight-ing oth-er peo-ple's wars.

A. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

And we all know, peo-ple are still fight-ing oth-er peo-ple's wars.

M. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

And we all know, peo-ple are still fight-ing oth-er peo-ple's wars.

59 G D

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

And we all know, ev-ry-one and ev-ry-thing can be bought or sold.

A. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

And we all know, ev-ry-one and ev-ry-thing can be bought or sold.

M. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

And we all know, ev-ry-one and ev-ry-thing can be bought or sold.

63 **Bm** **A** **G**

1 2 3 4 1 2 3 4 1 2 3 4

S. But what both-ers me_ the most, _ is it does-n't_ seem to both-er us_ no more.

A. But what both-ers me_ the most, _ is it does-n't_ seem to both-er us_ no more.

M. But what both-ers me_ the most, _ is it does-n't_ seem to both-er us_ no more.

67 **Bm** **A** **G**

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

S. We've got-ta get this lie out of our head, _ that this is as good_ as it gets!_ I know that

A. We've got-ta get this lie out of our head, _ that this is as good_ as it gets!_

M. We've got-ta get this lie out of our head, _ that this is as good_ as it gets!_

Verse 6 (Wayne)

72 **D** **A** **D** **A**

S. peo-ple_ march-ing with their ban-ners high, _ is just some fad-ed_ fire_ in my grand-dad's

75 **D** **D** **A/E** **Bm/F#**

S. eye. 'Cause there ain't no_ way we're going to make real change, on the

78 **D** **A** **D**

S. couch at_ home_ be - hind your Face - book page. 'Cause we

Verse 7 (Tutti)

80 **D** **A** **D** **A**

S. ain't all_ e - qual and we all know that. And I know no lit-tle folk song's gon-na change that

83 **D** **D** **A/E**

S. fact. Still there are oh so_ ma - ny who just can't fight

85 **Bm/F#** **D** **A** **D**

S. back, 'Cause we ain't all_ e - qual and we all know that.

Could I have this dance?

Bob House & Wayland Holyfield
(Arr. Wayne Richmond, 2019)

Cl. E F#m7 B7
Vln.

5 D D7 G A7 G A7 D
T.
1. I'll al-ways re-mem-ber the song they were play-ing, the first time we danced and I knew.
al-ways re-mem-ber that mag-ic mo-moment, when I held you close to me.

13 Em7/A D D7 G A7 G A7 D A Em/B A7/C# **A**
T.
As we waded to the mu-sic and held to each oth er, I fell in love with you. *Could*
As we moved to - geth er, I knew for - ev - er, you're all I'll ev - er need.
H1
in love with you. *Could*
I'll ev - er need.

Chorus
1. LF + CW (T + H1)
2. & 3. Tutti (T: Sops & Men H1: Altos)

22 D D7 G A7 G A7
T.
I have this dance for the rest of my life? Would you be my part ner ev - ry night?
H1
I have this dance for the rest of my life? Would you be my part ner ev - ry night?
Cl. (not 1st time)
Vln. (not 1st time)

30 D D7 G Gm D A7 D7 Em7/A 1.
T.
When we're to - geth - er, it feels so right. Could I have this dance for the rest of my life? 2. I'll
H1
When we're to - geth - er, it feels so right. Could I have this dance for the rest of my life?
Cl.
Vln.

T: Sops + Bases
H1: Altos
H2: Tenors + Desc

3. **Bb7 Eb Eb7 Ab Bb7 Ab Bb7**

T. *Could I have this dance for the rest of my life? Would you be my part ner— ev - ry night?*

H1 *Could I have this dance for the rest of my life? Would you be my part ner— ev - ry night?*

H2 *Could I have this dance for the rest of my life? Would you be my part ner— ev - ry night?*

Cl.

Vln

Eb Eb7 Ab Abm Eb Bb7 Eb

T. *When we're to - geth-er it feels so right. Could I have this dance for the rest of my_ life._____*

H1 *When we're to - geth-er it feels so right. Could I have this dance for the rest of my_ life._____*

H2 *When we're to - geth-er it feels so right. Could I have this dance for the rest of my_ life._____*

Cl.

Vln



Gm7 C7 F

Cl.

Vln

