

Across the Ditch



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Wayne Richmond
 Humph Hall
 85 Allambie Road
 Allambie Heights 2100

(02) 9939 8802
 (0400) 803 804
wayne@humphhall.org
looselywoven.org

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Goin' Home

Words: William Arms Fisher Music: Antonin Dvorak
(Arr. Maria Dunn, 2017)

$\text{♩} = 40$ *tacet guitar/keyboard*

S. *Kristy* Go-'in home, go - in' home, I'm a go - in' home; qui -et-like, some still day, I'm jes'go - in' home.

T. *pp*

B. *pp*

6

S. It's not far, jes'close by, through an o - pen door; work all done care laid by, goin' to fear no more.

A. *Rima*
work all done care laid by, goin' to fear no more.

T.

B.

10

S. Moth-er's there'spec-tin' me, fa ther'swait in' too! lots o'folk gath ere'd there, all the friends I knew, all the friends I

A. Moth-er's there'spec-tin' me, fa ther'swait in' too! lots o'folk gath ere'd there, all the friends I knew,

T.

B.



harp/guitar starts (ad lib chords)

16 **D** **Bm F#m Bm** **D** *all sops* **Bm F#m Bm**

S. knew, Ooo

A. *all altos* Ooo Ooo

T. Ooo Ooo

B. Ooo

20 **Bm A/B** **Bm A/B** **Bm A/B** **Bm A/B** **Bm A/B** **Bm A/B**

S. no more stum-blin' on the way, no more long-in' for the day,

A. no more stum- blin' no more long-in' for the day,

T. no more fret nor pain no more stum-blin' on the way, no more long-in'

B. no more fret nor No more stum - blin' No more long - in'

23 **Bm** **A/B** **Bm** **G** **Em7** **A**

S. goin' to roam no more.

A. roam no more no more

T. for the day, goin' to roam no more. no more

B. roam no more no more

26 **B** D A/D D D+/F# G A D

S. Morn-in'star lights the way, res'less dream all done; shad ows gone, break o' day, real life jes' be gun.

A. Morn-in'star lights the way, res'less dream all done; shad ows gone, break o' day, real life jes' be gun.

T. Ooo.

B. Ooo.

30 G

S. There's no break, there's no end, jes' a liv - in' on; wide a-wake, with a smile, go - in' on and on.

A. There's no break, there's no end, jes' a liv - in' on; wide a-wake, with a smile, go - in' on and on.

T. There's no end li - vin' on wide a - wake on and on

B. There's no end li - vin' on wide a - wake on and on

34 **C** D A/D

S. Go - in' home, go - in' home, I'm jes' go - in' home.

A. Go - in' home, go - in' home, I'm jes' go - in' home.

T. Go - in' home, go - in' home, I'm jes' go - in' home.

B. Go - in' home, go - in' home, I'm jes' go - in' home.

36 **D** **A/C#** **Bm** **D/A** **G** **D/A**

S. Go - in' home, go - in' home, home, I'm go - in' home.

A. Go - in' home, go - in' home, home, I'm go - in' home.

T. Go - in' home, go - in' home, home, I'm go - in' home.

B. Go - in' home, go - in' home, home, I'm go - in' home.

38 **D** **G** **D** **G** **D**

solo *solo* *solo* *solo* *all*

S. Home, I'm go - in' home. home

A. Home, I'm go - in' home.

T. Home, I'm go - in' home.

B. Home, I'm go - in'

40 **D** **D+** **D**

harp/guitars stop **rit.** **a tempo** *harp/guitars restart*

S. home home home home **2**

A. *all* home home home **2**

T. *all* home home home home home **2**

B. *all* home. home. **2**

All I ever need is you

Jimmy Holiday & Eddie Reeves
(Arr. Wayne Richmond, 2017)

F1. *mf* $\text{♩} = 110$ *f*

5 **A** F A⁷ Dm F⁷

S. Some-times when I'm down and all a-lone, just like a child with out a home. The

Dr. *etc.*

9 B^b F Dm G⁷ C⁷ Gm⁷/C C⁷

S. love you give me keeps me hang-in' on. Oh hon-ey, all I ev-er need is you.

13 F A⁷ Dm F⁷

S. You're my first love, you're my last, you're my fu-ture, you're my past.

17 B^b F Dm G⁷ Gm⁷/C C⁷ F

S. And lov-ing you is all I ask, hon-ey, all I e-ver need is you.

B *Bridge*

21 B^b C B^b Am

S. Win-ters come and they go, and we watch the melt-ing snow.

A. Win-ters come and they go, and we watch the melt-ing snow.

25 B^b F Dm B^b Gm⁷ *rit.* Gm⁷/C C

S. Sure as sum-mer fol-lows spring, all the things you do give me a rea-son to build my world a-round you.

A. Sure as sum-mer fol-lows spring, all the things you do give me a rea-son to build my world a-round you.

B. Sure as sum-mer fol-lows spring, all the things you do give me a rea-son to build my world a-round you.

29 **C** **F** *a tempo* **A⁷** **Dm** **F⁷**

S. Some men fol-low rain-bows,I am told, some men search for sil ver some for gold.

A. Some men fol-low rain-bows,I am told, some men search for sil ver some for gold.

B. Some men fol-low rain-bows,I am told, some men search for sil ver some for gold.

33 **B^b** **F** **Dm** **G⁷** **C⁷**

Soloists

S. I have found my treas-ure in your soul, hon-ey, all I e-ver need is you.

37 **F** **A⁷** **Dm** **F⁷**

Tutti

S. With-out love I'dnev er find_ the way, through ups and downs of ev -'ry sin-gle day.

A. With-out love I'dnev er find_ the way, through ups and downs of ev -'ry sin-gle day.

B. With-out love I'dnev er find_ the way, through ups and downs of ev -'ry sin-gle day.

41 **B^b** **F** **Dm** **G⁷** *Solo* **C⁷** **F** **D**

S. I won't sleep at night un-til you say, my hon-ey, all I ev-er need is you.

A. Ooh hon-ey, all I ev-er need is you.

B. Ooh hon-ey,

45 **G⁷** **C⁷** **F** **D** **$\text{♩} = 60$** **G⁷** *Tutti* **C⁷** **B^b** **F**

S. all I ev-er need is you. all I e-ver_ need is you who who who who.

A. all I ev-er need is you. all I e-ver_ need is you who who who who.

B. all I e-ver_ need is you who who who who.

You're my world

W: Gino Paoli M: Umberto Bindi Translation: Carl Sigman
(Arr. Wayne Richmond, 2015)

A *f* (flute intro) *Verse* Am D7

S. You're my world, you're ev-'ry breath I take. You're my

Perc. *Guitars & kb start* *Brushes start* etc.

5 G7 C Am Em

S. world, you're ev-'ry move I make. Oth-er eyes see the stars up in the

8 F A7 Dm G C Bm7(sus4) E7 Am

S. skies, but for me they shine with-in your eyes. As the trees reach for the sun a -

12 **B** D7 *Don't sing on repeat (Instrumental)* G7 C *Resume after instrumental*

S. bove, so my arms reach out to you for love. With your

15 F *Gtrs & drums follow insts rhythm* C Fm C E7 A E11

S. hand rest-ing in mine, I feel a pow-er so di-vine.

Chorus All sops A F#m D6 Bm7

S. You're my world you are my night, and day. You're my

A. You're my world you are my night, and day. You're my

T. You're my world you are my night, and day. You're my

B. You're my world you are my night, and day. You're my

22 E7 A

S. world, you're ev-'ry prayer I pray. If our

A. world, you're ev-'ry prayer I pray. If our

T. world, you're ev-'ry prayer I pray. If our

B. world, you're ev-'ry prayer I pray. If our

24 D/F# Dm⁶ A Dm A E¹¹ A Am

1.

S. love _____ ceas-es to be, then it's the end of my world _____ for me.

A. love _____ ceas-es to be, then it's the end of my world _____ for me.

T. love _____ ceas-es to be, then it's the end of my world _____ for me.

B. love _____ ceas-es to be, then it's the end of my world _____ for me.

28 A D⁶ A D⁶ A/E E⁷

Solo All sops

S. end of my world, end of my world, end _____ of my world for

A. end of my world, end of my world, end _____ world for

T. end of my world, end of my world, end _____ world for

B. end of my world, end of my world, end _____ world for

32 A F#m D⁶ Bm⁷ E⁷ A

S. me. Ah _____

A. Ah _____ Ah _____

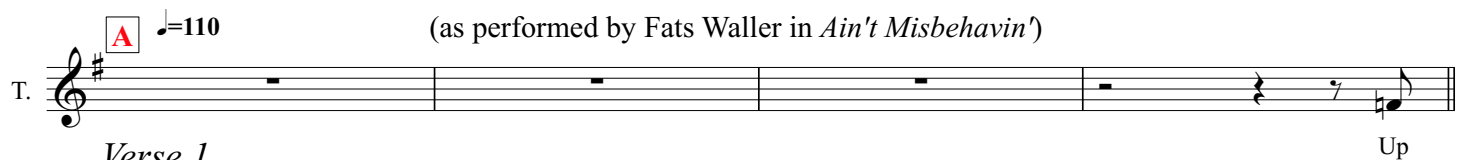
T. Ah _____ Ah _____

B. Ah _____ Ah _____

Your feet's too big

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

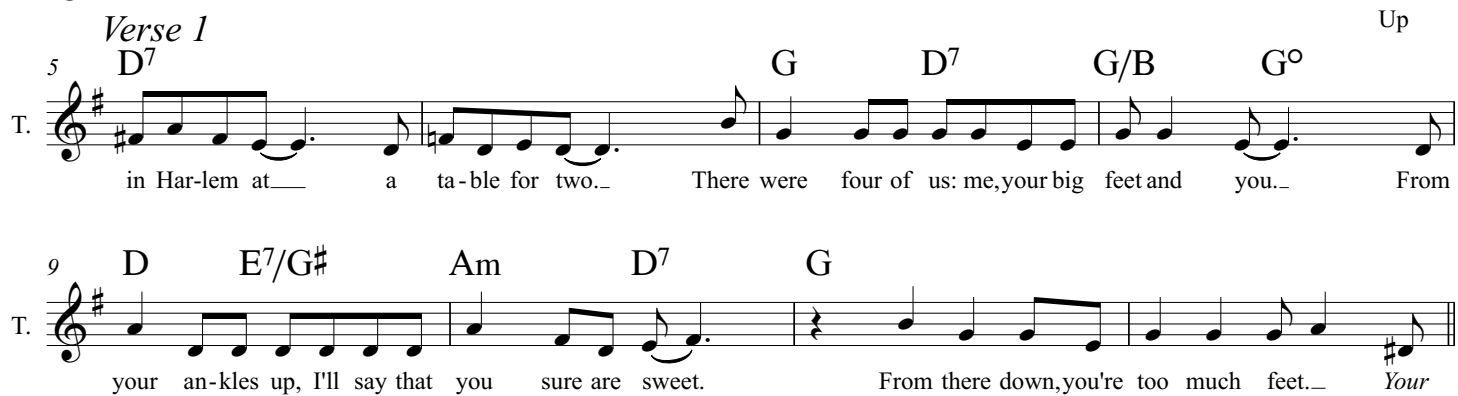
A ♩=110 (as performed by Fats Waller in *Ain't Misbehavin'*)

T. 

Up


Verse 1

5 **D⁷** **G** **D⁷** **G/B** **G^o**

T. 

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

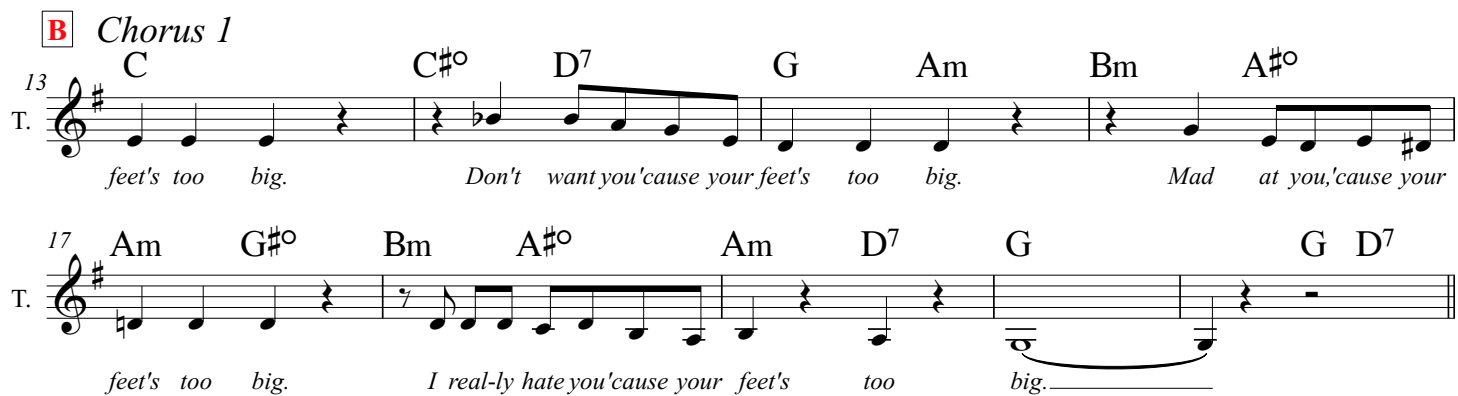
9 **D** **E⁷/G[#]** **Am** **D⁷** **G**

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^{#o}** **D⁷** **G** **Am** **Bm** **A^{#o}**

T. 

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

17 **Am** **G^{#o}** **Bm** **A^{#o}** **Am** **D⁷** **G** **G** **D⁷**

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* **D⁷** **G** *Wayne* **Em** **Am** *Christine* **D⁷**

T. 

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

D **Verse 2**

26 **D⁷** **G** **G^o**

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** **E⁷/G[#]** **Am** **D⁷** **G**

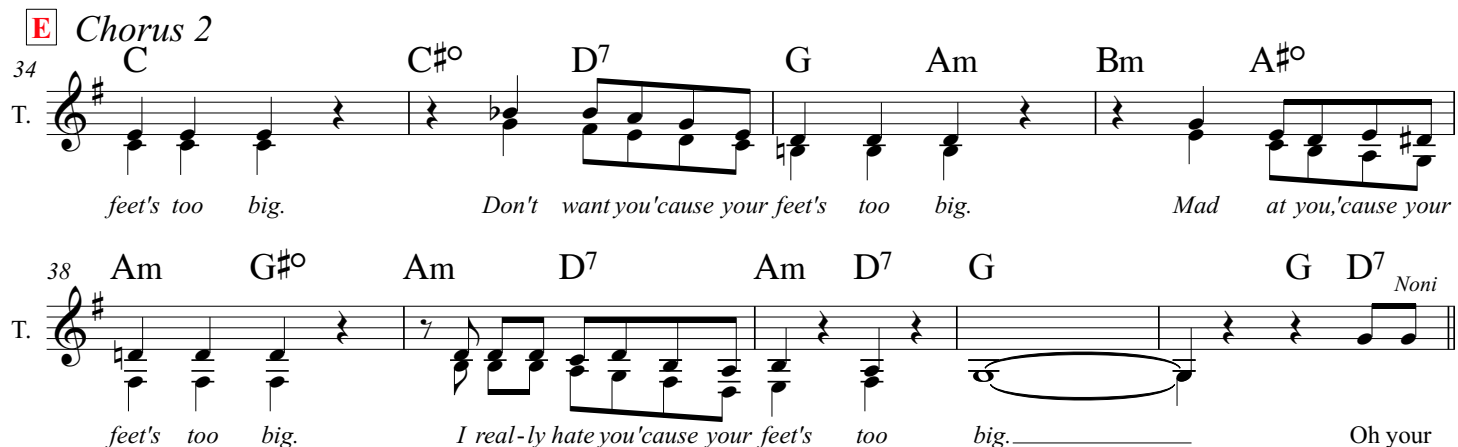
T. 

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

All sing

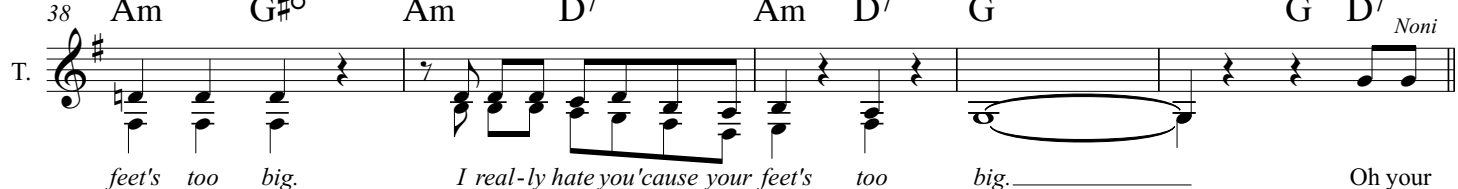
E **Chorus 2**

34 **C** **C^{#o}** **D⁷** **G** **Am** **Bm** **A^{#o}**

T. 

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

38 **Am** **G^{#o}** **Am** **D⁷** **Am** **D⁷** **G** **G** **D⁷** *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. *pe - dal__ ex - tre-me-ties are co - loss - al.__ To me you look just like a fos - sil.__ You*

47 *D*⁷ *G* *Am* *G*

T. *got me walk - 'in, talk - in,__ squaw-kin'__ 'cause your feet's too big!*

G Instrumental

51 *C*⁷ *G* *D*⁷ *G* *Am* *G*

Pno. *tr*

59 *C* *G* *D*⁷ *G* *Am* *G*

Pno. *3 3 3 3 3 3*

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

T. *Now*

Cl. *(all melodic instruments + singers "da, da")* *3 3*

H Verse 3

75 *D*⁷ *G* *Solo*

T. *when you go and die, no-one's gon-na sigh, the un - der - ta - kers gon-na have quite a job.*

79 *D*⁷ *All women* *G* *Solo* *All*

T. *You're gon-na look fun-ny__when they lay ya in the cas - ket. Oh look at those feet, stick-ing out of the bas-ket. Your*

I Chorus 3

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

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

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

T. *feet's too big. I real - ly hate you'cause your feet's too big. Your*

J Chorus 4

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

T. *feet's too big. Don't want you'cause your feet's too big. 'cause they're*

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

T. *(Solo) And you know what they say about big feet don't ya ladies!*

just too big.

Angel

Sarah McLachlan
Arr: Samantha O'Brien (2014)

JL. **D** **G(add9)/D** **D** **A** **G(add9)/D**
Spend all your time

Hp. *mf*

9 **Em** **G** **D** **Gmaj7/B** **A**
wait-ing for that sec-ond chance for a break that would make__ it o - kay__ There's al-ways some

17 **Em** **G** **G(sus2)/B** **D** **G/B** **A**
rea - son to feel_ not good e-nough and it's hard at the end__ of the day__ I need some dis -

25 **Em** **G** **G(sus2)** **D** **G(sus2)/B** **A(sus2)**
trac-tion oh____ beau-ti-ful re-lease__ Mem-o - ry seep from my_ veins

32 **Em** **G** **D** **Bm7** **A7**
Let me be emp-ty oh and weight less and may-be I'll find some peace to-night__

40 **B** **D** **Bm/D** **D** **F#m**
In the arms of the an-gel Fly a - way____ from here,
In the arms of the an-gel Fly a - way____ from here,
In the arms of the an-gel Fly a - way____ from here,

48 **G** **D** **Bm7** **A7**
from this dark, cold__ ho - tel room and_ the end - less-ness__ that you fear__
from this dark, cold__ ho - tel room and_ the end - less-ness__ that you fear__
from this dark, cold__ ho - tel room and_ the end - less-ness__ that you fear__

56 **D**

JL. *you are_ pulled from_____ the wreck-age of your*

SO. *you are_ pulled from_____ the wreck-age of your*

GT. *you are_ pulled from_____ the wreck-age of your*

61 **F#m G G(sus4) G D**

JL. *si lent_____ rev-er - ie._____ you're in the arms of_____ the an - gel May you find_____*

SO. *si lent_____ rev-er - ie._____ you're in the arms of_____ the an - gel May you find_____*

GT. *si lent_____ rev-er - ie._____ you're in the arms of_____ the an - gel May you find_____*

70 **Bm7 A C D G/D**

JL. *some com - fort_ here.*

SO. *some com - fort here.*

GT. *some com - fort_ here.*

Hp. *some com - fort here.*

76 **G(add9)/D D**

GT. *You're so tired of the straight*

Hp. *You're so tired of the straight*

81 **D** Em G D Gmaj7/B A

GT.  line and ev-'ry-where you turn there's vul-tures and thieves__ at your back Storm keeps on

89 Em G G(sus2)/B D G/B A

GT.  twist - ing_ Keep on build-ing the lies that you make up for all__that you lack,__ It don't make no__


97 Em G G(sus2) D G(sus2)/B A(sus2)


GT.  diff 'rence es - cap-ing one last time__ It's eas - i - er__ to__ be - lieve in this sweet


105 Em G D Bm7 A7

GT.  mad-ness oh this glo - ri - ous sad-ness that brings me to my knees__

112 **E** + sops D Bm/D D F#m

JL.  In the arms of the an - gel Fly a - way__ from_ here,

SO.  In the arms of the an - gel Fly a - way__ from here,

GT.  All men In the arms of the an - gel Fly a - way__ from_ here,


120 G D Bm7 A7


JL.  from this dark, cold__ ho - tel room and the end - less-ness__ that you fear__


SO.  from this dark, cold__ ho - tel room and the end - less-ness__ that you fear__

GT.  from this dark, cold__ ho - tel room and the end - less-ness__ that you fear__

128 D

JL.  you are_pulled from__ the wreck-age of your

SO.  you are_pulled from__ the wreck-age of your

GT.  you are_pulled from__ the wreck-age of your

133 **F#m** **G G(sus4) G D**

JL. *si lent _____ rev-er - ie. _____ you're in the arms of _____ the an - gel May you find _____*

SO. *si lent _____ rev-er - ie. _____ you're in the arms of _____ the an - gel May you find _____*

GT. *si lent _____ rev-er - ie. _____ you're in the arms of _____ the an - gel May you find _____*

142 **Bm7 A D D(sus2) D**

JL. *some com - fort_ here. Solo You're in the*

SO. *some com - fort here. Solo You're in the*

GT. *some com - fort_ here. Solo You're in the*

149 **G G(sus4) G D Bm7 A**

JL. *arms of _____ the an - gel May you find _____ some com - fort_*

SO. *arms of _____ the an - gel May you find _____ some com - fort*

GT. *arms of _____ the an - gel May you find _____ some com - fort_*

157 **F** **D G(sus2)/D D G(sus2)/D D** **rall.**

JL. *here*

SO. *here*

GT. *here*

S. *ooh*

A. *mp ooh*

T. *ooh*

Bar. *mp ooh*

Cousin Jack

Steve Knightley
Arr: Samantha O'Brien

Intro ♩ = 120

Em C D Em C D Em C D Em C D Em C D Em C D

Solo

Verse 1

13 Em C D G D Em Bm

Solo

This land is barr-en and bro-ken— scarred like the face of the moon Our tongue is no lon-ger spo-ken—

19 C D Em C D

Solo

towns all a-round the face ru-in Will there be work in New Bruns-wick?— Will I find gold in the

24 G D Em Bm C D

Solo

Cape If I tun-nel way down to Aus-tra-lia— Oh will I e-vere-scape

T.

Oh will I e-vere-scape

Bar

Oh will I e-vere-scape

Chorus 1

29 G D Em C D

Solo

Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the

T.

Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the

Bar

Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the

34 G D C G D Em

Solo

lode, and in-side the vein.— Where the co-pper the clay and the ar-senic and tin Run in your blood and get

T.

lode, and in-side the vein.— Where the co-pper the clay and the ar-senic and tin Run in your blood and get

Bar

lode, and in-side the vein.— Where the co-pper the clay and the ar-senic and tin Run in your blood and get

39 C D G D C D C Em

Solo *un-der your skin_ I'll leave the coun- try be- hind I'm not co- ming back_ So foll- ow me down cou- sin Jack_____*

T. *un-der your skin_ I'll leave the coun- try be- hind I'm not co- ming back_ So foll- ow me down cou- sin Jack_____*

Bar *un-der your skin_ I'll leave the coun- try be- hind I'm not co- ming back_ So foll- ow me down cou- sin Jack_____*

Interlude 1

46 Em C D Em C D Em C D Em C D Em Verse 2

Solo _____ This

56 Em C D G D Em Bm

Solo *soil was too poor to make E- den_ Gra- nite and sea left no choice Though vis- ions of hea- ven sustained us_ When*

62 C D Em C D

Solo *John Wes- ley gave us a voice Did Jo- seph once come from St. Mi- chaels mount Two thou- sand years pass in a*

67 G D Em Bm C D

Solo *dream. When you're wor- king your way back in the dark- ness_ Deep in the heart of the seam*

Chorus 2

72 G D Em C D

Solo *Where there's a mine or a hole in the ground That's where I'm hea- ded for that's where I'm bound So look for me un- der the*

S. *Where there's a mine or a hole in the ground Ah look for me un- der the*

A. *Where there's a mine or a hole in the ground Ah look for me un- der the*

T. *Where there's a mine or a hole in the ground That's where I'm hea- ded for that's where I'm bound So look for me un- der the*

Bar *Where there's a mine or a hole in the ground That's where I'm hea- ded for that's where I'm bound So look for me un- der the*

77 G D C G D Em

Solo
 lode, and in-side the vein. — Where the co-pper the clay and the ar-senic and tin Run in your blood and get

S.
 lode, and in-side the vein co-pper the clay and the ar-senic and tin Ah

A.
 lode, and in-side the vein co-pper the clay and the ar-senic and tin Ah

T.
 lode, and in-side the vein. — Where the co-pper the clay and the ar-senic and tin Run in your blood and get

Bar
 lode, and in-side the vein. — Where the co-pper the clay and the ar-senic and tin Run in your blood and get

82 C D G D C D C Em

Solo
 un-der your skin_ I'll leave the coun-try be-hind I'm not co-ming back_ So foll-ow me down cou-sin Jack —

S.
 — I'll leave the coun-try be-hind I'm not co-ming back_

A.
 — I'll leave the coun-try be-hind I'm not co-ming back_

T.
 un-der your skin_ I'll leave the coun-try be-hind I'm not co-ming back_ So foll-ow me down cou-sin Jack —

Bar
 un-der your skin_ I'll leave the coun-try be-hind I'm not co-ming back_ So foll-ow me down cou-sin Jack —

Interlude 2

89 Em C D Em C D Em C D Em C D Em

Solo

98 Verse 3 Em C D G D

Solo
 I dream of a bridge on the Ta-mar — It op-ens us up to the east And the

103 Em Bm C D

Solo
 En-lish they live in our hou-ses — The Spa-nish they fish in these seas

Chorus 3 (a capella on repeat)

107 G D Em C D

Solo
Where there's a mine or a hole in the ground That's where I'm hea-ded forthat's where I'm bound So look for me un-der the

S.
Where there's a mine or a hole in the ground Ah look for me un-der the

A.
Where there's a mine or a hole in the ground Ah look for me un-der the

T.
Where there's a mine or a hole in the ground That's where I'm hea-ded forthat's where I'm bound So look for me un-der the

Bar
Where there's a mine or a hole in the ground That's where I'm hea-ded forthat's where I'm bound So look for me un-der the

112 G D C NC G D Em C

Solo
lode, and in-side the vein. Where the co-pperthe clayand the ar-senicand tin Run in your bloodand get un-der your skin

S.
lode, and in-side the vein co-pperthe clayand the ar-senicand tin Ah

A.
lode, and in-side the vein co-pperthe clayand the ar-senicand tin Ah

T.
lode, and in-side the vein. Where the co-pperthe clayand the ar-senicand tin Run in your bloodand get un-der your skin

Bar
lode, and in-side the vein. Where the co-pperthe clayand the ar-senicand tin Run in your bloodand get un-der your skin

118 D G D C D C Em

Solo
I'll leavethe coun-try be-hind I'm not co-ming back So foll-ow me down cou-sin Jack

S.
I'll leavethe coun-try be-hind I'm not co-ming back

A.
I'll leavethe coun-try be-hind I'm not co-ming back

T.
I'll leavethe coun-try be-hind I'm not co-ming back So foll-ow me down cou-sin Jack

Bar
I'll leavethe coun-try be-hind I'm not co-ming back So foll-ow me down cou-sin Jack

New Frontier

Graham Moore (Arr. Wayne Richmond)

Verse 1 Solo

♩=110

S. *F* *F* *C7* *F*

When you've

3 *F* *Bb* *F*

S. fol - lowed ev' - ry path - way and there is no clear di - rec - tion, You've been

5 *C7*

S. search - ing for an ans - wer but the truth you can - not find. There

7 *F* *Bb* *F*

S. comes a time for each of us when af - ter re - flect - ion, we

9 *C7* *F*

S. move on to a new world and the old is left be - hind.

Chorus *(Solo 1st time)*

11 *F* *Bb* *F* *Bb* *F*

S. We will build a ca - bin in the val - ley, far from the land of ty - ran - ny,

A. We will build a ca - bin in the val - ley, far from the land of ty - ran - ny,

T. We will build a ca - bin in the val - ley, far from the land of ty - ran - ny,

B. We will build a ca - bin in the val - ley, far from the land of ty - ran - ny,

15 *C7* *F* *Bb* *F*

S. hard - ship and fear. We will raise the flag of free - dom and a - round it we will ral - ly, we'll

A. hard - ship and fear. We will raise the flag of free - dom and a - round it we will ral - ly, we'll

T. hard - ship and fear. We will raise the flag of free - dom and a - round it we will ral - ly, we'll

B. hard - ship and fear. We will raise the flag of free - dom and a - round it we will ral - ly, we'll

18

S. *praise the one who guides us to this new fron - tier.*

A. *praise the one who guides us to this new fron - tier.*

T. *praise the one who guides us to this new fron - tier.*

B. *praise the one who guides us to this new fron - tier.*

C⁷ F F C⁷ F

22 *Verse 2*

S. There are man - y here a - mongst us who have come from ev' - ry na - tion, ev' - ry

25 coun - try, ev' - ry col - our, ev' - ry creed and ev' - ry race. We will

27 reach a hand of friend - ship to each sis - ter and each broth - er. We'll

29 wipe a - way a tear and put a smile on ev' - ry face. --> Chorus

F B \flat F C⁷ F --> Chorus

31 *Verse 3*

S. We have passed through a fur - nace and the fire has not con - sumed us. We've

34 crossed the burn - ing des - ert, we did not die of thirst. We've

36 suf - fered tri - bu - la - tion, all as - sis - tance was re - fused us. There's

38 pro - mise in the fu - ture, we have o - ver - come the worst. --> Chorus x 2

F B \flat F C⁷ F --> Chorus x 2

O mio babbino caro

Giacomo Puccini (Arr. Wayne Richmond, 2017)

F1. *G* *mf* $\text{♩} = 30$ *C* *Am⁷* *G*

5 **A** *G*

RS *p* Oh! mio bab - bi - no ca - ro, mi pia - ce é bel - lo, bel - lo v'an - *p*

S. *p* Ooh_

A. *p* Ooh_

9 *D* *Am⁷* *Em* *A* *D*

RS da - re in Por - ta Ro - sa a com - pe - rar l'a - nel lo! Si,

S.

A.

13 *G* *Em*

RS si, ci vog - lio an - da - re! e se l'a - mas - sin - dar - no, an -

S.

A.

M. *p* Ooh_

17 C D/A Bm Em C Am⁷ Em

RS
 S.
 A.
 M.

drei sul Pon - te Vec - chio, ma per but - tar - mi in Ar - no! Mi *mf*

21 Am⁷ D⁷ G C/E Am⁷ D⁷

RS
 S.
 A.
 M.

srug - goe mi tor - men - to! O Di - - o, vor - rei mo -

25 **B** G G/B

RS
 S.
 A.
 M.
 Fl.

rir! Bab - bo, pie - ta, pie - ta!

f

29 C Am⁷ G

RS

rit. Bab - bo, pie - ta, pie - ta!
p

Down City Streets

Archie Roach & Ruby Hunter (Arr. Wayne Richmond, 2017)

$\text{♩} = 120$ C B \flat C B \flat

5 C B \flat F C

Down ci-ty streets___ I would roam,_____ I had_ no bed I had_ no___ home.

Verse 1

13 C F B \flat F C

Crawled out of bush es ear - ly morn, Used news - pa-pers. to keep me warm.

21 C F B \flat F C

Then I'd_ have___ to___ score a drink,_____ To start me up,___ help me to think.____

Chorus A (soloists only)

29 C B \flat F C

Down ci-ty streets___ I would roam,_____ Used my fin - gers as___ a comb.

H. Down ci-ty streets___ I would roam,_____ Used my fin - gers as___ a comb.

Verse 2

37 C F B \flat F C

In those days,___ when I was young, drink-ing and fight-ing was no fun.____

45 C F B \flat F C

It was dai - ly___ liv - ing___ for___ me, I had no choice, it was meant to be._____

Chorus B *1st: soloists only*

After v3: 1. Tutti (with insts.)
2. Tutti (a capella)
3. Tutti (with insts.) --> Coda

53 C B \flat F C

Down ci-ty streets I would roam, I had no bed I had no home.

H. Down ci-ty streets I would roam, I had no bed I had no home.

61 C B \flat F --> Coda C

And there was noth - ing that I owned, Used my fin - gers as a comb.

H. And there was noth - ing that I owned, Used my fin - gers as a comb.

Verse 3

69 C F B \flat F C

Now I'm a man, I'm not a-lone, I am mar-ried, I have child-ren of my own.

77 C F B \flat F C

Now I have some - thing I call my own, these are my child-ren, and this is my home.

Bridge

85 (Stop) C (Stop) F (Stop) B \flat (Stop) F Build up C --> Chorus B x 3 --> Coda

I look a-round and un der - stand, how street kids feel when they're put down.

93 C B \flat C B \flat C B \flat C B \flat C

comb. Ooh Ooh Ooh Ooh.

H. comb. Ooh Ooh Ooh Ooh.

39 **C** B \flat

FS. hear your name a-ring - in' All down the line_ I can

Ch. down the line, down the line, down the line

43 E \flat B \flat

FS. hear your name a-ring - in All down the line_ I wan - na

Ch. down the line, down the line, down the line

47 F E \flat B \flat

FS. know do you love me_ or am I was - tin' my time?_ I

Ch. ooh_ ooh_

51 **D** E \flat B \flat

FS. know_ Whoa, whoa, oh poor me_

Ch. Poor Frank, poor Frank, poor Frank

55 F E \flat B \flat *ff*

FS. ain't a bunch of trou - ble_ come back to mi - se - ry_ Ooh!

Ch. Ooh!

E *Playoff* **Drum: tap! tap!**

59 B \flat E \flat

Tpt.

65 B \flat F E \flat B \flat *ff*

Tpt.

34 Gm Dm Gm A7

A. ying - lach ho - ben shoyng ge - volt ne-men mich, Un fun zey al - le oys - ge-kli-bn hob ich nor dich. Bei

S. ying - lach ho - ben shoyng ge - volt ne-men mich, Un fun zey al - le oys - ge-kli-bn hob ich nor dich. Bei

B. ying - lach ho - ben shoyng ge - volt ne-men mich, Un fun zey al - le oys - ge-kli-bn hob ich nor dich. Bei

42 Dm⁶ A7 Dm

A. mir bis - tu shein, — Bei mir hos - tu kheyn. — Bei mir bis - tu ey - ner oif der velt.

S. mir bis - tu shein, — Bei mir hos - tu kheyn. — Bei mir bis - tu ey - ner oif der velt.

B. mir bis - tu shein, — Bei mir hos - tu kheyn. — Bei mir bis - tu ey - ner oif der velt.

B 1. Instrumental 2. Tutti

49 $\text{♩} = 135$ Gm^6

A. Bei mir bis - tu shein, — please let me ex - plain, — Bei

S. Bei mir bis - tu shein, — please let me ex - plain, — Bei

B. Bei mir bis - tu shein, — please let me ex - plain, — Bei

54 D^7 Gm^6 Cm D^7

A. mir bis - tu shein, means that you're grand! — Bei

S. mir bis - tu shein, means that you're grand! — Bei

B. mir bis - tu shein, means that you're grand! — Bei

58 Gm^6

A. mir bis - tu shein, — a - gain I'll ex - plain, — it

S. mir bis - tu shein, — a - gain I'll ex - plain, — it

B. mir bis - tu shein, — a - gain I'll ex - plain, — it

62 D^7 Gm

A. means you're the fair - est in the land. — I could say

S. means you're the fair - est in the land. — I could say

B. means you're the fair - est in the land. — I could say

C

66 Cm Gm

A. "Bel - la Bel - la", e - ven say "Wun - der - bar", each lang - uage

S. "Bel - la Bel - la", e - ven say "Wun - der - bar", each lang - uage

B. "Bel - la Bel - la", e - ven say "Wun - der - bar", each lang - uage

70 Cm D7

A. on - ly helps me tell you, how grand you are! Bei

S. on - ly helps me tell you, how grand you are! Bei

B. on - ly helps me tell you, how grand you are! Bei

74 Gm⁶ D7

A. mir bis - tu shein, I've tried to ex plain, so kiss me and

S. mir bis - tu shein, I've tried to ex plain, so kiss me and

B. mir bis - tu shein, I've tried to ex plain, so kiss me and

79

1. Gm 2. Gm D7 Gm *ff*

A. say you un - der - stand. Oy vey!

S. say you un - der - stand. Oy vey!

B. say you un - der - stand. Oy vey!

30 **B** A E D A D E A E D A E

Fl.2
Djm.
Shk.

38 A E D A E D A E D A E

Fl.2
Djm.
Shk.

C change to electric guitar (don't start playing until bar 69)

46 A E A D E A E A D E A

Fl.2
Djm.
Shk.

To Tamb. $\frac{4}{4}$

55 **D** ♩=120

Fl.2
Dr.

K/bd & el. gtr (distortion) starts here, sust. chords

59 **E** D A A G A D

Whs.

Tamb.

Dr.

63 **F** G G D C D G

Whs.

Tamb.

Dr.

67 **G** G G D

"Dance, dance, where-ev - er you may be, I am the lord of the dance", said he, "and I

Tamb.

Dr.

69 C G D G

lead you all, where-ev - er you may be, and I lead you all_ in the dance", said_ he. 'They

Tamb.

Dr.

H N.C.

71

S. S. cut me down and I leapt up high, I am the life that will ne-ver, ne-ver die. I'll

Tamb.

Dr.

73

S. S. live in you if you'll live in me, I am the Lo-rd of the dance", said he!

Tamb.

Dr.

I

75 **G** **G** **D**

S. S. "Dance, dance, where-ev-er you may be, I am the lord of the dance", said he, "and I

Fl.2

Tamb.

Dr.

77

C **G** **D** **G**

S. S. lead you all, where-ev-er you may be, and I lead you all in the dance", said he.

Fl.2

Tamb.

Dr.

2/4

79 **J** *El. guitar stops*

Em

Syn. **2/4**

Djm. **2/4**

Tamb. **2/4**

Dr. **2/4**

87 **K** *El. guitar restarts* Em G Em G G Em

Vln. **2/4**

Syn. *2nd time only* **2/4**

Djm. **2/4**

Tamb. **2/4**

Dr. **2/4**

95 **L** Em D C Bm Bm Em

Vln. **2/4**

Syn. **2/4**

Syn. **2/4**

Djm. **2/4**

Tamb. **2/4**

Dr. **2/4**

103 **M** G D

S. *"Dance, dance, where - ev - er you may be, I am the lord of the dance", said he, "and I*

Syn.

Tamb.

Dr.

107 C G D G

S. *lead you all, where - ev - er you may be, and I lead you all_ in the dance", said_ he.*

Syn.

Tamb.

Dr.

111 **N** G D G D G

Fl.

Syn.

Syn.

Tamb.

Dr.

119 **O** A (All sing loudly!) A E D A E A

Vln.

Syn.

Syn.

Tamb.

Dr.

Killing me softly with his song

W: Norman Gimbel M: Charles Fox
(Arr. Maria Dunn, 2017)

Fl. Cm Ab Bb Cm

share part between two flutes

Hp guitar only tacet piano

5 Ab Eb Fm G Cm Ab

11 Bb Fm Ab Eb Bb C

18 Verse 1 A Fm7 Bb Eb Ab Fm7 Bb

I heard he sang a good song, I heard he had a style, and so I came to see him to

24 Cm Fm7 Bb Eb G

lis-ten for a - while. And there he was this young boy, a stran-ger to my eyes.

30 B Chorus Cm Ab Bb Eb Cm F

Strum ming my pain with his fin - gers, sing ing my life with his words. Kill ing me soft ly with his song, kill ing me soft

36 Bb Ab Eb Ab Db

- ly with his song, tell ing my whole life with his words kill ing me soft - ly with his song.

add piano

42 C Cm Ab Bb Fm

Ab Eb Bb C

53 D Verse 2 Add piano Fm7 Bb Eb Ab

I felt all flushed with fe - ver, em-bar-rased by the crowd.

S. Mmm

A. Mmm

57 **Fm⁷** **B \flat** **Cm**

MW I felt he found my let - ters and read each one out loud.

S. Mmm

A. Mmm

61 **Fm⁷** **B \flat** **E \flat** **G**

MW I prayed that he would fin - ish, but he just kept right on.

S. but he just kept right on.

A. but he just kept right on.

E **Chorus**

65 **Cm** **A \flat** **B \flat** **E \flat** **Cm**

MW *Strum-ming my pain with his fin - gers, sing-ing my life with his words. Kill-ing me soft - ly with his*

S. *Strum-ming my pain with his fin - gers, sing-ing my life with his words. Mmm*

A. *Strum-ming my pain with his fin - gers, sing-ing my life with his words. Mmm*

70 **F** **B \flat** **A \flat** **E \flat**

MW *— song, kill-ing me soft - ly with his — song, tell-ing my whole — life with his*

S. *ki-lling me soft - ly Mmm ki-lling me soft - ly Mmm*

A. *ki-lling me soft - ly Mmm ki-lling me soft - ly Mmm*

74 **A \flat** **D \flat** **C**

MW *— words kill-ing me soft - ly with his song.*

S. *whole life kill-ing me soft - ly with his song.*

A. *whole life kill-ing me soft - ly with his song.*

79 **F** Cm Ab Bb Eb Cm F Bb

Fl. 1

86 Ab Eb Ab Db C

Fl. 1

G Verse 3

93 Fm7 Bb Eb Ab Fm7 Bb

MW

He sang as if he knew me in all my dark de-spair. And then he looked right through me as

S. *pp* Mmm Ooo Aah

A. *pp* Mmm Ooo Aah

M. *pp* Mmm Ooo Aah

99 Cm Fm7 Bb Eb G

MW

if I was-n't there. But he was there this stran-ger, sing-ing clear and strong.

S. Mmm sing-ing clear and strong.

A. Mmm sing-ing clear and strong.

M. Mmm Ooo Aah

H Chorus

105 Cm Ab Bb Eb

MW

Strum-ming my pain with his fin - gers, sing-ing my life with his words.

S. Strum-ming my pain with his fin - gers, sing-ing my life with his words.

A. Strum-ming my pain sing-ing my life with his words

M. Strum-ming my pain sing-ing my life with his words

109 Cm F B \flat A \flat

MW
Kill-ing me soft - ly with his___ song, kill-ing me soft - ly_____ with his___ song, tell-ing my whole

S.
Kill-ing me soft - ly with his___ song, kill-ing me soft - ly_____ with his___ song, tell-ing my whole

A.
Kill-ing me soft - ly with his___ song, kill-ing me soft - ly_____ with his___ song, tell-ing my whole

M.
Kill-ing me soft - ly with his___ song, Aah_____

113 E \flat A \flat D \flat C

MW
___ life___ with his___ words kill-ing me soft - ly_____ with his song._____

S.
___ life___ with his___ words kill-ing me soft - ly_____ with his song._____

A.
___ life___ with his___ words kill-ing me soft - ly___ kill-ing me soft - ly with his song._____

M.
Ooo_____ ly kill-ing me soft - ly with his song._____ with his song._____

tacet piano

119 I Fm 7 B \flat

MW
He sang_ as if___ he knew me

Fl.
E \flat A \flat

123 Fm 7 B \flat C Cm

Fl.
Cm

89 **F** C F C G(sus4) G Am7 F C G(sus4) G

105 C F C G(sus4) G Am7 F C G(sus4) G

121 **G** C F C G(sus4) G

Tears stream down your face when you lose something you can not re - place

129 Am7 F C G(sus4) G

Tears stream down your face and I...

137 C F C G(sus4) G

Tears stream down your face I pro - mise you I will learn from my mis - takes

145 Am7 F C G(sus4) G

Tears stream down your face and I...

153 **F** **H** C/E G(sus4) G F C/E G(sus4) G F C/E G(sus4) G C

Verse 3 (Sandra)

56 E B⁷ E
 went to the doc - tor he made me poke_ my tongue out. Stand-ing

60 A E
 there in the nude, the Doc, he let out_ a shout! I think,

64 A E Frank
 "What is it Doc, is it a fa - tal dis- ease?", I've got to know the score. He said, "You

68 B⁷ E B⁷ E
 just don't look good na-ked, an-y more!" She just don't look good na ked, an-y more! I went

Verse 4 (Jan)

76 E B⁷ E
 down to the nude beach to have me some sea - side_ fun. Stretched

80 A E
 out in me birth - day suit soak-ing up some sun. Then

84 A E
 some-bo - dy said "There's a big fat whale,___ washed up on the shore. No I

88 B⁷ E B⁷ E
 just don't look good na-ked, an-y more! She just don't look good na ked, an-y more! Me

96 Coda A E Noni
 arch - es have dropped, me waist gone to pot, and me butt, is drag - ging the floor. I

100 B⁷ E Noema B⁷ E Christine
 just don't look good na-ked, an-y more! I just don't look good na-ked, an-y more! I

108 B⁷ E Sandra B⁷ E Jan
 just don't look good na-ked, an-y more! I just don't look good na-ked, an-y more! I

116 B⁷ E B⁷ E A EB⁷E
 just don't look good na-ked, an-y more! We just don't look good na ked, an-y more!

Seven Black Swans

Rob Maunsell, 2017
(Arranged by Keith Austin & Wayne Richmond)

F1. $\text{D} \text{ } \text{F}\#\text{m} \text{ } \text{G} \text{ } \text{D} \text{ } \text{G} \text{ } \text{D} \text{ } \text{Bm} \text{ } \text{A}$

9 *Solo*
S. *The*

F1. $\text{G} \text{ } \text{D} \text{ } \text{A} \text{ } \text{Bm} \text{ } \text{Em} \text{ } \text{G} \text{ } \text{A} \text{ } \text{D}$

Verse 1

18 $\text{D} \text{ } \text{F}\#\text{m} \text{ } \text{G} \text{ } \text{D} \text{ } \text{G} \text{ } \text{D} \text{ } \text{Bm} \text{ } \text{A}$

S. light was fad-ing, as he looked out o-ver. Se-ven black swans, feed-ing at the lake-side. To a

27 $\text{G} \text{ } \text{D} \text{ } \text{A} \text{ } \text{Bm} \text{ } \text{Em} \text{ } \text{G} \text{ } \text{A} \text{ } \text{D}$

S. bush clad hill, be-yond still wa-ter... White grave-stones stand-ing, on a sun-set Isle.

Chorus

36 $\text{Bm} \text{ } \text{G} \text{ } \text{D} \text{ } \text{Bm} \text{ } \text{G} \text{ } \text{A}$

S. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

Chorus

63 Bm G D Bm G A

S. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

A. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

B. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

67 D G D Bm A D G D

S. *Priest was the heart, of his con-gre - ga-tion. But he went a-lone, to the sun-set Isle.*

A. *Priest was the heart, of his con-gre - ga-tion. But he went a-lone, to the sun-set Isle.*

B. *Priest was the heart, of his con-gre - ga-tion. But he went a-lone, to the sun-set Isle.*

Instrumental

72 D F#m G D G D Bm A

F1. *[Instrumental]*

81 G D A Bm Em G A D A G

F1. *[Instrumental]*

Verse 3

90 D F#m G D G D Bm A

S. *Then came the set-tlers, with diff-rent in - ten-tions. Most of them stri-ving, to get what they could.*

99 G D A Bm Em G A DD(sus4) D

S. *Pow-er-less he saw, the tribe scat-tered and ru-ined. It's val-ues ig - nored, cus-toms mis-un-der stood.*

Chorus
108

Bm G D Bm G A

S. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

A. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

B. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

112

D G D Bm A D

S. *Priest was the heart, of his con-gre - ga-tion. But he went a-lone, to the sun-set Isle.*

A. *Priest was the heart, of his con-gre - ga-tion. But he went a-lone, to the sun-set Isle.*

B. *Priest was the heart, of his con-gre - ga-tion. But he went a-lone, to the sun-set Isle.*

Verse 4
117

D F#m G D G D Bm A

S. *Can it_ be renewed, a sense of be-long-ing? To re place what's been lost, to the cul-ture_ of self? The*

126

G D A Bm Em G A D D(sus4) D

S. *church and the gov-ern-ment, fail to u - nite us. Will he find_ rest, on the sun - set_ Isle?*

Chorus
135

Bm G D Bm G A

S. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

A. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

B. *That's no place for world-ly in - ten-tions. On-ly o - pen_ to realms be-yond time. The*

139 D G D Bm A D

S. *Priest was the heart, of his con-gre - ga - tion.. But he went a-lone, to the sun - set Isle.*

A. *Priest was the heart, of his con-gre - ga - tion.. But he went a-lone, to the sun - set Isle.*

B. *Priest was the heart, of his con-gre - ga - tion.. But he went a-lone, to the sun - set Isle.*

143 Bm A D

S. *Solo Will he find rest on the sun - set Isle?*

Hoki Mai

Henare Waitoa (Arr. Wayne Richmond, 2017)

F $\text{♩} = 150$ Eb C7 F Eb C7

A.

S.

B.

5 **A** F Bb F C C7

A.

S.

B.

13 F Bb F C7 F

A.

S.

B.

21 Bb F C7 C7

A.

S.

B.

29 F Bb F C7 **B** F $\text{♩} = 160$

A.

S.

B.

36 **2** **C7**

A. **2** Ho - ki

S. **2** Hor - key

B. **2** Hor - key

39 **F** **Bb** **F** **C** **C7**

A. mai e ta - ma ma. ki ro - to ki ro - to. I ng ri - nga e, tu - whe - ra a - tu nei. Kei te

S. my air tah - mah mah. key ro - tor key ro - tor. In - nah rin na air, tu - fair - a are tu nay. Kay teh

B. my air tah - mah mah. key ro - tor key ro - tor. In - nah rin na air, tu - fair - a are tu nay. Kay teh

47 **F** **Bb** **F** **C7** **F**

A. ka - pa ka - pa mai, te ha - ki te ha - ki, I nga ra - ngi ru - nga Ti a ma - na e. Ho - ki

S. cup - pa cup - pa my, teh har - key teh har key, In - nah run - ny roong - a tay - ah mar - na ay. Hor key

B. cup - pa cup - pa my, teh har - key teh har key, In - nah run - ny roong - a tay - ah mar - na ay. Hor key

55 **Bb** **F** **C** **C7**

A. mai, ho - ki mai, ki te wa ka - hi - nga. E tu tu - ki te tu ma - na - ko. Kei te

S. my, hor key my, key teh wah kye - in nah. Air tu tu key tay tu mar na koh. Kay teh

B. my, hor key my, key teh wah kye - in nah. Air tu tu key tay tu mar na koh. Kay teh

63 **F** **Bb** **F** **C7** **F** **D7**

A. ka - pa ka - pa mai, te ha - ki te ha - ki, I nga ra - ngi ru - nga ti a ma - na e.

S. cup - pa cup - pa my, teh har - key teh har key, In - nah run - ny roong - a tay - ah mun - na ay.

B. cup - pa cup - pa my, teh har - key teh har key, In - nah run - ny roong - a tay - ah mun - na ay.

71 **C** $\text{♩} = 160$ **C** **G** **D7** **G**

A. Me he ma-nu re - re a - hau e, Ku - a re - re ki tō mo - en - ga,

S. Mare hare mun-nu rare ray a a - way Coo - a rare ray key tor more_ en - a

B. Mare hare mun-nu rare ray a a - way Coo - a rare ray key tor more_ en - a

79 **C** **G** **D7** **G**

A. Ki te awh-i tō ti a _____ ana A - ue, a - ue! te toa ta hu-ri- mai. Ho - ki

S. Key teh ar-fee tor tea a a - way oh-ee oh-ee air! Tare tor tar who ree my. Hor-key

B. Key teh ar-fee tor tea a a - way oh-ee oh-ee air! Tare tor tar who ree my. Hor-key

87 **D** **C** **G** **D7**

A. mai, ho - ki mai, ki te wa ka-hi - nga. E tu tu - ki te tu ma - na - ko. Kei te

S. my, hor-key my, key teh wah kye-in nah. Air tu tu key tay tu mun-na koh. Kay teh

B. my, hor-key my, key teh wah kye-in nah. Air tu tu key tay tu mun-na koh. Kay teh

95 **G** **C** Turnaround **G** **D7** **G** He!

A. ka - pa ka - pa mai, te ha - ki te ha - ki, I nga ra - ngi ru - nga ti a ma - na e. He!

S. cup - pa cup pa - my, teh har - key teh har key, In - nah run - ny roong - a tay - ah mun - na ay. He!

B. cup - pa cup pa - my, teh har - key teh har key, In - nah run - ny roong - a tay - ah mun - na ay. He!

Duetto buffo di due Gatti

Gioacchino Rossini (Arr. Wayne Richmond)

A Dm $\text{♩} = 100$ A⁷ Dm

JL
Mia - - u, mi - - au,

Pno
p

6 Dm/F E^b/G Dm/A A⁷ Dm

RS
mia - - - - - u.

Pno

B 10 F/A D⁷/A Gm/B G/B C F F/A Gm/B^b

JL
miau, miau, mia - u,

RS
Mia - - u, mi - - au, mia - -

Pno

16 F/C C⁷ F A⁷/C[#] Dm B^b6 Dm/A A miau!

JL
miau, mi - au, mi - au, mi - - au.

RS
u, mi - au, mi - au, mi - - au.

Pno

22 **C** Dm Gm A

JL
Mi - a - u, mia - u mia - u mi - au a - u a - u au, mi - a - u,

RS
Mi - a - u mia - u mia - u mi - au a - u a - u au, mi - a - u,

Pno

27 Dm Gm A B \flat $^{\circ}$

JL
mia - u mia - u, mia - u mi - a - u a - u a - u a - u a - u a - u au, mi - au. miau!

RS
mia - u mia - u, mia - u, mi - a - u a - u a - u a - u a - u a - u au, mi - au, miau!

Pno

32 **D** F Allegretto Gm 7 /F Cm 7 /F F Gm 7 /F Cm 7 /F

JL
Mia - u, mia - u

RS
Mi - au, mi -

Pno

36 F Gm/B \flat Am/C Dm C/E F B \flat B $^{\circ}$ F G C 7 F

JL
mia - - - - u mi - au.

RS
- au, mia - - - - u, mi - au.

S. D.

Pno

Sway

Eng: Norman Gimbel Music: Pablo Beltran Ruiz
(Arr. Samantha O'Brien)

♩=100

B. Cl.

W.B.

A

4 Em F#° B⁹ F#° B⁹ Em⁷

S.
When ma-rim-ba rhy-thms start to play,— dance with me,— make me sway.

A1.
When ma-rim-ba rhy-thms start to play,— dance with me,— make me sway.

A2.
When ma-rim-ba rhy-thms start to play,— dance with me,— make me sway.

W.B.

8 F#° B⁹ Em⁶

S.
Like the la-zy o-cean hugs the shore, hold me close, sway me more.

A1.
Like the la-zy o-cean hugs the shore, hold me close, sway me more.

A2.
Like the la-zy o-cean hugs the shore, hold me close, sway me more.

W.B.

12 Em F#° B⁹ F#° B⁹ Em⁷

S.
Like a flow-er bend-ing in the breeze, bend with me,— sway with ease.—

A1.
Like a flow-er bend-ing in the breeze, bend with me,— sway with ease.—

A2.
Like a flow-er bend-ing in the breeze, bend with me,— sway with ease.—

W.B.

16 F#^o B⁹ Em⁶

S. When we dance you have a way with me, — stay with me, — sway with me.

A1. When we dance you have a way with me, — stay with me, — sway with me.

A2. When we dance you have a way with me, — stay with me, — sway with me.

W.B.

20 Em D⁹ G

S. Choir joins in here on repeat
Oth - er dan - cers may be on the floor, dear, but my eyes will see on - ly you.

A1. Oth - er dan - cers may be on the floor, dear, but my eyes will see on - ly you.

A2. Oth - er dan - cers may be on the floor, dear, but my eyes will see on - ly you.

W.B.

24 B⁹ C

S. On - ly you have that mag - ic tech - nique, when we sway I go weak. —

A1. On - ly you have that mag - ic tech - nique, when we sway I go weak. —

A2. On - ly you have that mag - ic tech - nique, when we sway I go weak. —

W.B.

28 **B** **F#°** **B⁹** **F#°** **B⁹** **Em⁷**

S. I can hear the sound of vi - o - lins, long be - fore it be - gins.

A1. I can hear the sound of vi - o - lins, long be - fore it be - gins.

A2. I can hear the sound of vi - o - lins, long be - fore it be - gins.

W.B.

32 **F#°** **B⁹** **Em⁶** **To Coda** ☐

S. Make me thrill as on - ly you know how, sway me smooth, sway me now.

A1. Make me thrill as on - ly you know how, sway me smooth, sway me now.

A2. Make me thrill as on - ly you know how, sway me smooth, sway me now.

W.B.

C 36 **Em⁶** **F#°** **B⁹** **F#°** **B⁹** **Em⁷**

Tpt.

W.B.

40 **F#°** **B⁹** **Em⁶**

Tpt.

W.B.

44 **F#°** **B⁹** **Em**

Tpt.

W.B.

48 Am B Em D.S. al Coda

Tpt.

W.B.

52 D CODA F#° B⁹ Em⁶ F#°

S. you know how, sway me smooth, sway me now... Ooh

A1. you know how, sway me smooth, sway me now... Ooh

A2. you know how, sway me smooth, sway me now... Ooh

W.B.

58 B⁹ Em⁶ F#° B⁹ Em⁶ rall.

S. Ooh Ooh Mm Mm Mm

A1. Ooh Ooh Mm Mm Mm

A2. Ooh Ooh Mm Mm Mm

W.B.

The Eyes of Margaret

The Rankin Family
Arr: Samantha O'Brien (2011)

Pno.

Chords: C, C G/B F/A G, G Am G/B C, C G/B F/A G

8 S. *1. When mor ning comes to me I see the eyes of Mar garet I see the eyes of*

19 S. *Mar- garet when mor- ning comes a- round*

25 S. *When she comes near me I see the eyes of Mar garet I see the*

34 S. *smi - les of Mar garet and time rolls a- round*

41 S. *When dark-ness comes near her, I see a side, a pen and a le-ter have fad - ed and died A*
A.

50 S. *prom-ise is brok - en, a change in the tide some-one is sing - ing her song Ah na*
A.

58 S. *na na na na na na na na na na na Ah na*
A.

66 S. *na na na na na na na na na na na*
A.

73 C G/B F/A G G Am Bm C G/B F/A G

Pno.

79 C G7

S. And when she's lo - nely — I'll take the hand of Mar garet I'll hold the hand of Mar garet

91 G6 C C(sus4) C G7 C G7

S. and she'll come a round — And when she is troubled I'll hear the cries of

101 Dm7 G7 G6 C C(sus4) C

S. Mar garet I'll wipe the eyes of Mar-garet and she al-ways comes a round —

111 [a capella on repeat] F C G7 C F

S. When dark-ness comes near her, I see a side, — a pen and a le-tter have fad-ed and died A prom-ise is

A. When dark-ness comes near her, I see a side, — a pen and a le-tter have fad-ed and died A prom-ise is

T. When dark-ness comes near her, I see a side, — a pen and a le-tter have fad-ed and died A prom-ise is

B. When dark-ness comes near her, I see a side, — a pen and a le-tter have fad-ed and died A prom-ise is

121 C G7 C C/E Dm7/F Dm [strings & piano re-enter]

S. brok-en, a change in the tide — some-one is sing-ing her song Ah na na na na na na na

A. brok-en, a change in the tide — some-one is sing-ing her song Ah na na na na na na na

T. brok-en, a change in the tide — some-one is sing-ing her song Ah na na na na na na na

B. brok-en, a change in the tide — some-one is sing-ing her song Ah na na na na na na na

132 G7 G7/D C C(sus4) C C C/E Dm7/F Dm G7 G7/D C

S. na na na na na na Ah na na na na na na na na na na na

A. na na na na na na Ah na na na na na na na na na na na

T. na na na na na na Ah na na na na na na na na na na na

B. na na na na na na Ah na na na na na na na na na na na

Natbush City Limits

Tina Turner
(Arr. Wayne Richmond, '13)

♩=144

Gtr. **A** Play 4 times Play 3 times

Dr.

5 **C** **G**

Gtr.

Dr.

9 **A** *p* *mf* *p* *mf*

Play 3 times

Tpt/
Fl.

Dr.

V1: guitar + drums (bass starts bar 26)
V2: as above (Chinese Cymbals start bar 26)
V3: + other instruments (choir sings chorus)
Instrumental
V4: as above (repeat Chorus with sudden ending!)

13 *Verse* **A**

Gtr.

Dr.

1. A church house gin house a school-house out - house On
2. Twen - ty five was the speed lim-it, mo-tor - cy - cle not al-lowed in it. You go't the
3. You got the fields on week days, and have a pic-nic on Labor Day. You go to
4. No whiskey for sale, you get drunk no bail. Salt

18 *Chorus*

Gtr.

Dr.

Highway num - ber Nineteen the people keep the city clean. *They call it*
store on Fri - day, you go to church on Sun - days.
town on Satur - day, but go to church ev'ry Sun - day.
pork & mo-lass - es, is all you get in jail.

22 **C** **G** **A**

Nut-bush, oh Nut-bush. Said they call it Nut-bush ci-ty lim-its.

B. Gtr. etc.

Dr. etc.

28

Nut - bush ci - y lim - its.

32

Nut - bush ci - y lim - its.

Tpt/ Fl.

Instrumental

36 **A**

Tpt/ Fl.

41 **C**

Tpt/ Fl.

46 **G** **A** *To Verse 4 + Chorus x2*

Tpt/ Fl.

Final bar A

Nut - bush ci - ty lim - its!

Tpt/ Fl.

Silent Night

Franz Gruber (Arr. Wayne Richmond (2015) freely using elements from an arrangement by Winsome Evans

(Harp solo first time)

A C C/B Am Am/G F G⁷ C C/B

5 Am Am/G F G⁷ C Am Am F

10 G Am F G C

B Verses 1 & 3

Verse 1: Solo Sop + Solo Alto
Verse 3: Tutti

14 C G/B G C/E C

S. 1. Si - lent night, Ho - ly night, All is calm, all is bright.
3. Si - lent night, Ho - ly night, Son of God, love's pure light.

A. 1. Si - lent night, Ho - ly night, All is calm, all is bright.
3. Si - lent night, Ho - ly night, Son of God, love's pure light.

T. 3. Si - lent night, Ho - ly night, Son of God, love's pure light.

B. 3. Si - lent night, Ho - ly night, Son of God, love's pure light.

18 Am F Em/G Am F Am Em Am

S. 'Round yon vir - gin mo - ther & child. Ho - ly in - fant so ten - der & mild.
Ra - dian - t beams from Thy ho - ly face. With the dawn of re - deem - ing grace.

A. 'Round yon vir - gin mo - ther & child. Ho - ly in - fant so ten - der & mild.
Ra - dian - t beams from Thy ho - ly face. With the dawn of re - deem - ing grace.

T. Ra - dian - t beams from Thy ho - ly face. With the dawn of re - deem - ing grace.

B. Ra - dian - t beams from Thy ho - ly face. With the dawn of re - deem - ing grace.

22 Dm D° G/F C/E C Am G⁷ C Dm/F C *Fine*

S. Sleep in hea - ven - ly peace, Sleep in heav - en - ly peace.
 Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

A. Sleep in hea - ven - ly peace, Sleep in heav - en - ly peace.
 Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

T. Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

B. Je - sus, Lord, at Thy birth, Je - sus, Lord, at Thy birth.

26 **C** Am/C Dm G/B C F/A B° Em Am F G C

F1.1

D *Verse 2*

33 C **Tutti** G/B G C/E C Am F Em/G Am

S. 2. Si - lent night, Ho - ly night, Shep-herds first saw the sight. Heard the an-gels sing Al - le - lu - ia.

A. 2. Si - lent night, ho - ly night, Al - le - lu - ia. Al - le - lu - ia.

T. 2. Si - lent night, ho - ly night, Al - le - lu - ia. Al - le - lu - ia.

B. 2. Si - lent night, ho - ly night, Al - le - lu - ia. Al - le - lu - ia.

39 F Am Em Am Dm D° G/F C/E C Am G⁷ C Dm/F C

S. Loud pro-clai-ming both near & far. Christ our Sav-iour is born, Christ our Sav-iour is born.

A. ia. Al - le - lu - ia. Christ our Sav - iour, Christ is born.

T. ia. Al - le - lu - ia. Christ, our Sav - iour, Christ is born.

B. ia. Al - le - lu - ia. Christ, our Sav - iour, Christ is born.

45 **E** Am G Em Dm⁷/F G⁷ C *Back to [B] (Verse 3)*

F1.1

Jacob's Ladder

V1. Solo
 V1. All
 V2. All
 V3. All (a capella)
 V1. Tutti (get audience to stand)

Trad. - as sung by Pete Seeger

♩.=80 D


S. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____


A. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____


T. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

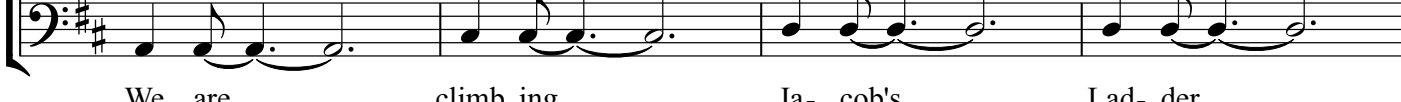
B. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

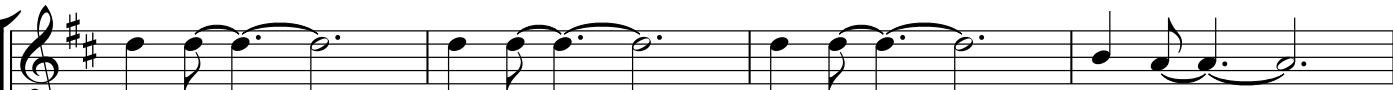
S. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____


A. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

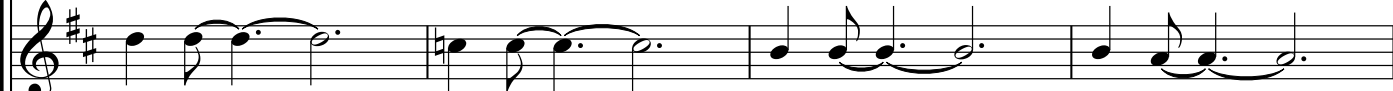
T. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

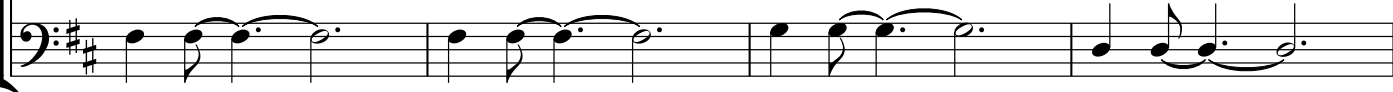
B. 
 We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

9 D D⁷ G D


S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high- er, _____ high- er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____


A.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high- er, _____ high- er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____


T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high- er, _____ high- er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

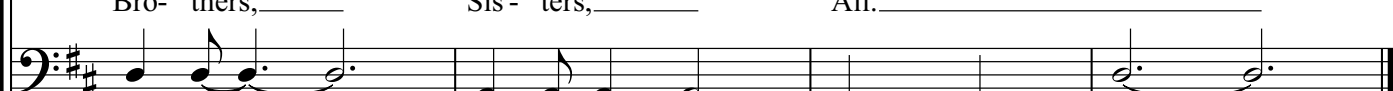
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high- er, _____ high- er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

13 A⁷ G D

S.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

A.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

T.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

B.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____