

Feeling Good

[Loosely Woven – August 2018] [Final]

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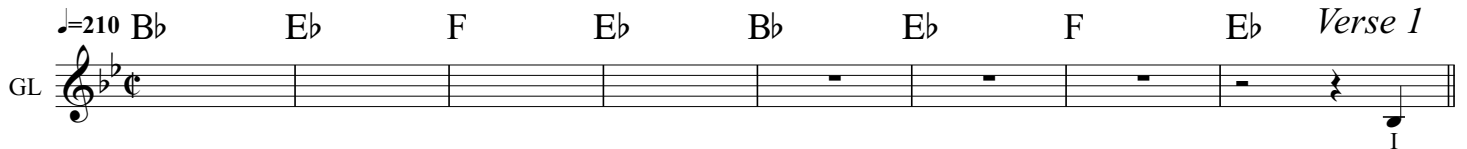
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Walking on Sunshine

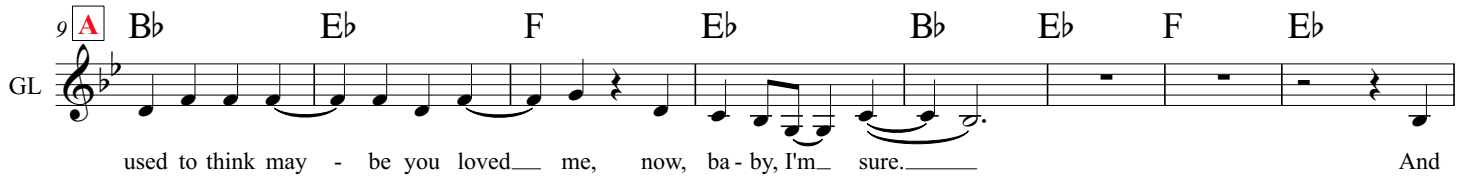
Kimberley Rew (Arr. Samantha O'Brien, 2018)

Start: 8 bars drums

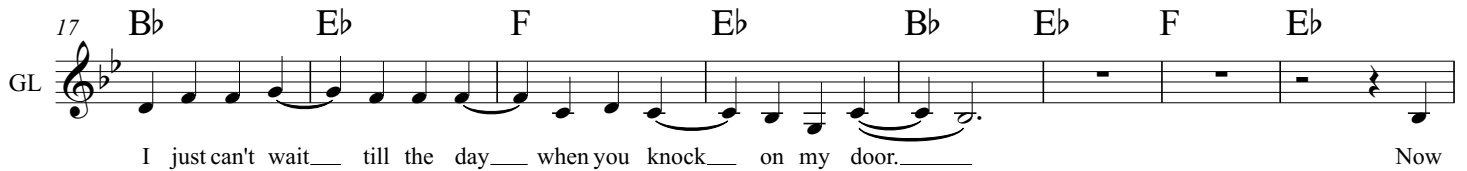
GL $\text{♩} = 210$ B \flat E \flat F E \flat B \flat E \flat F E \flat Verse 1



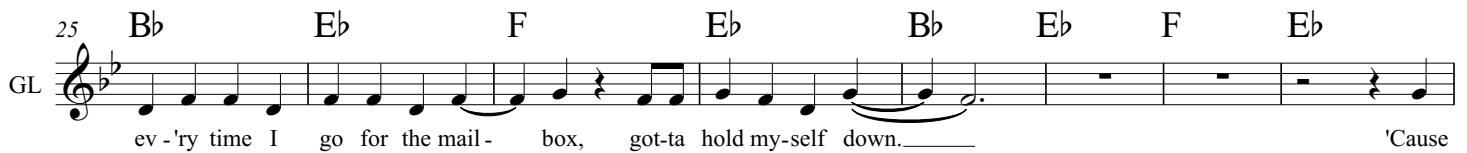
9 **A** B \flat E \flat F E \flat B \flat E \flat F E \flat



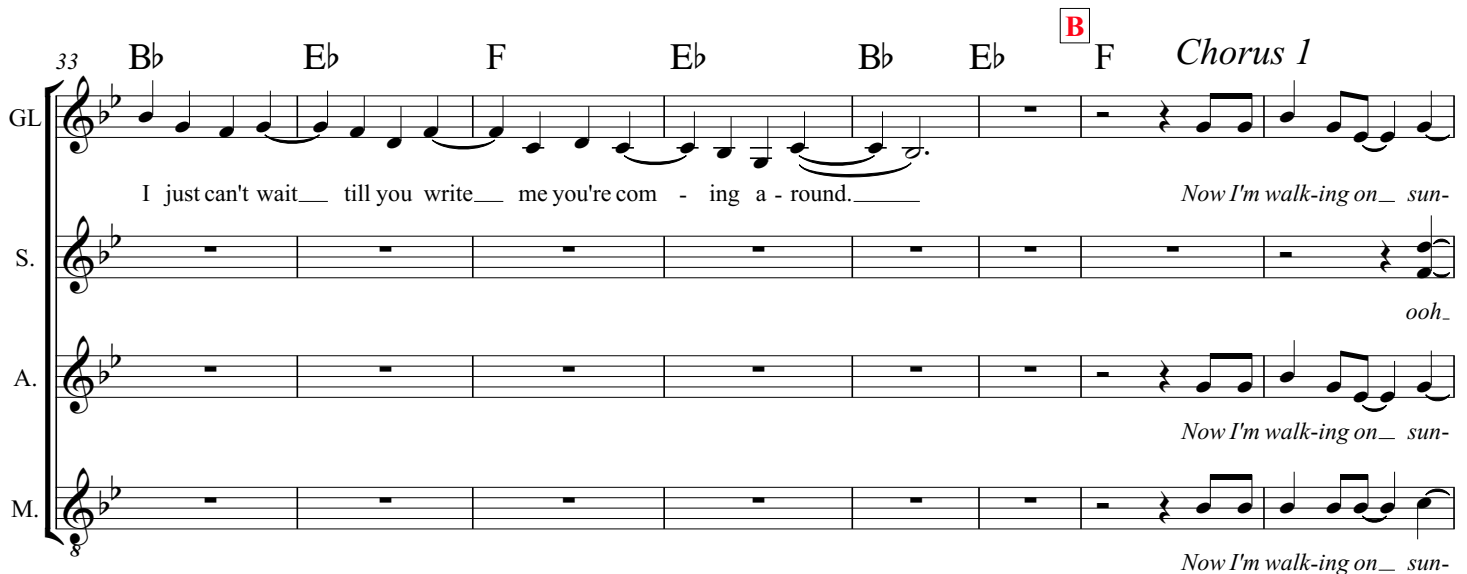
17 B \flat E \flat F E \flat B \flat E \flat F E \flat



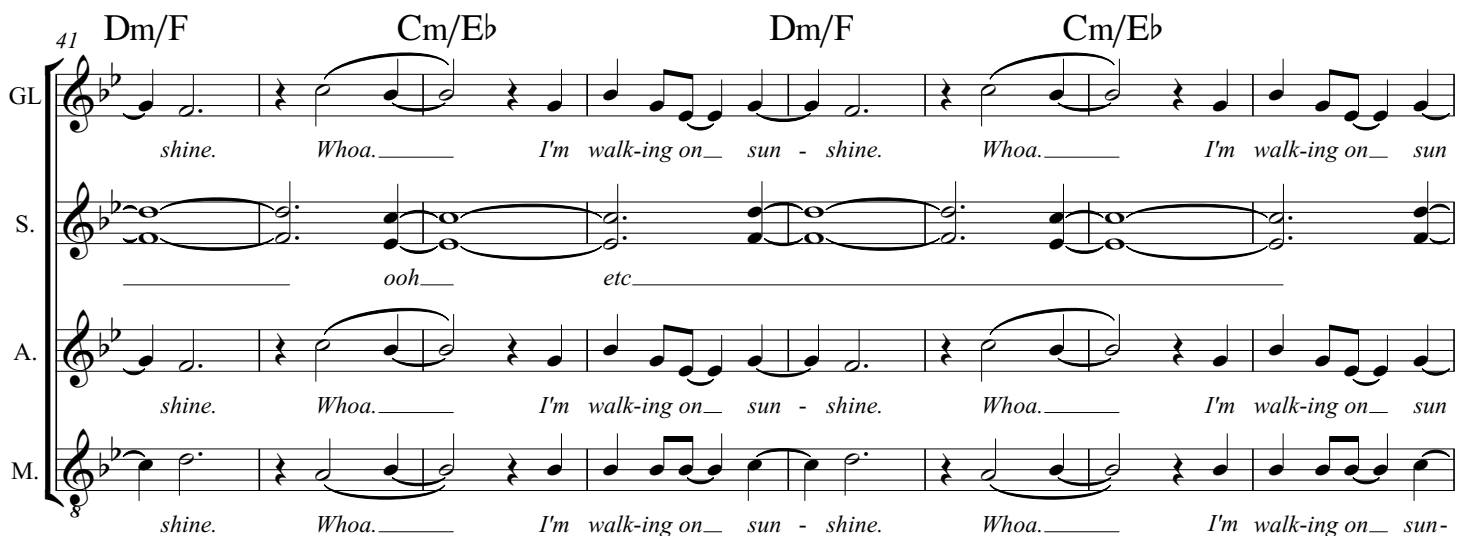
25 B \flat E \flat F E \flat B \flat E \flat F E \flat



33 B \flat E \flat F E \flat B \flat E \flat **B** F Chorus 1



41 Dm/F Cm/E \flat Dm/F Cm/E \flat



49 Dm/F Cm/Eb

GL - shine. Whoa. and don't it feel good!

S. - shine. Whoa. and don't it feel good!

A. - shine. Whoa. and don't it feel good!

M. shine. Whoa. and don't it feel good!

53 Bb Eb Dm/F Eb Bb Cm/Eb Dm/F Cm/Eb Verse 2

GL Hey! All right now, and don't it feel good! Hey! Yeah! I

S. All right now, and don't it feel good!

A. Hey! All right now, and don't it feel good! Hey! Yeah!

M. Hey! All right now, and don't it feel good! Hey! Yeah!

61 C Bb Eb F Eb Bb Eb F Eb

GL used to think may - be you loved me, now I know that it's true. And I

69 Bb Eb F Eb Bb Eb F Eb Bb

GL don't wan-na spend my whole life just a - wait - ing for you. Now I don't want you back

78 Eb F Eb Bb Eb F Eb

GL for the week - end, not back for a day. No, no, no. I said,

85 Bb Eb F Eb Bb Eb

GL ba - by, I just want you back, and I want you to stay. Oh,

91 **D** F Chorus 2 Dm/F Cm/Eb Dm/F

GL
 yeah... Now I'm walk-ing on sun - shine. Whoa... I'm walk-ing on sun - shine.

S.
 ooh... ooh... etc...

A.
 Now I'm walk-ing on sun - shine. Whoa... I'm walk-ing on sun - shine.

M.
 Now I'm walk-ing on sun - shine. Whoa... I'm walk-ing on sun - shine.

98 Cm/Eb Dm/F Cm/Eb

GL
 Whoa... I'm walk-ing on sun - shine. Whoa... and don't it feel good!

S.
 ooh... ooh... etc...

A.
 Whoa... I'm walk-ing on sun - shine. Whoa... and don't it feel good!

M.
 Whoa... I'm walk-ing on sun - shine. Whoa... and don't it feel good!

105 Bb Eb Dm/F Eb Bb Eb Dm/F Eb

GL
 Hey! All right now, and don't it feel good! Yeah! Oh, yeah, and don't it feel good!

S.
 Hey! All right now, and don't it feel good! Yeah! Oh, yeah, and don't it feel good!

A.
 Hey! All right now, and don't it feel good! Yeah! Oh, yeah, and don't it feel good!

M.
 Hey! All right now, and don't it feel good! Yeah! Oh, yeah, and don't it feel good!

113 CL **E** Bb Eb F Eb Bb Eb(add9) F **F** Soprano

CL

120 Eb(add9) Bb Eb(add9) F Eb(add9) Bb Eb(add9) F Eb(add9) ^{+choir}

S. Walk-ing on_ sun - shine. Walk-ing on_ sun - shine. I feel a-live

S. Walk-ing on_ sun - shine. Walk-ing on_ sun - shine.

A. Walk-ing on_ sun - shine. Walk-ing on_ sun - shine.

M. Walk-ing on_ sun - shine. Walk-ing on_ sun - shine.

129 Bb Eb F Eb Bb Eb

S. I feel a love, I feel a love that's real-ly real. I feel a-live, I feel a love, I feel a love

135 F Eb Bb Eb F Eb Bb Eb

S. that's real-ly real. I'm on_ sun - shine, ba - by. Oh, oh, yeah. I'm on_ sun - shine, ba - by, Oh,

143 F Eb Dm/F Cm/Eb Dm/F Cm/Eb

S. I'm walk-ing on_ sun- shine. Whoa. I'm walk-ing on_ sun - shine. Whoa. I'm

S. ooh ooh etc

A. I'm walk-ing on_ sun- shine. Whoa. I'm walk-ing on_ sun - shine. Whoa. I'm

M. I'm walk-ing on_ sun- shine. Whoa. I'm walk-ing on_ sun - shine. Whoa. I'm

152 Dm/F Cm/Eb

S. walk - ing on_ sun - shine. Whoa. and don't it feel_ good!

S. walk - ing on_ sun - shine. Whoa. and don't it feel_ good!

A. walk - ing on_ sun - shine. Whoa. and don't it feel_ good!

M. walk - ing on_ sun - shine. Whoa. and don't it feel_ good!

Coda

157 Bb Cm/Eb Dm/F ¹⁻⁵ Eb Bb/C ^{Last} Eb Eb/F Bb

S. Hey! All right now, and don't it feel_ good! don't it feel_ good!

S. Hey! All right now, and don't it feel_ good! don't it feel_ good!

A. Hey! All right now, and don't it feel_ good! don't it feel_ good!

M. Hey! All right now, and don't it feel_ good! don't it feel_ good!

Marble Halls

Music: Michael Balfe 1808 - 1870 Lyrics: Alfred Bunn

Arr. Noni Dickson, 2018

A C $\text{♩} = 100$ G⁷ C G⁷ C

S.

B Verse 1

13 C G⁷ C

S.

21 C G⁷ C

S.

28 *Tutti* F Fm C D B E G⁷ *Solo*

S.

A.

T.

37 C G⁷ C *Tutti*

S.

A.

T.

C F C G C F C G rit. C a tempo

44 S.

A.

T.

D Instrumental

52 C G C A⁷

S.

Fl.

E Verse 2 **D** *Duet or all women on tune* **A⁷** **D**

S. I dreamt that suit - ors sought my hand that knights up - on ben - ded knee, and with

A. I dreamt that suit_ ors sought my hand that knights up - on ben - ded knee, and with

69 **D** **A⁷** **D** *Tutti*

S. vows_ no maid_ en heart could with - stand they pledged their faith_ to me. And I

A. vows_ no maid_ en heart could with - stand they pledged their faith_ to me. Ooh

T. _____

77 **G** **Gm** **D** **E** **C#** **F#** **A⁷** *Ooh Women*

S. dreamt that one of that no - ble host came forth_ my hand to claim. But I

A. _____

T. _____

85 **D** **A⁷** **D** *Tutti*

S. al - so dreamt, which charmed_ me most, that you loved me still the same that you

A. _____ that you

T. _____ that you

92 **F** **G** **D** **A⁷** **D** **G** **D** **A⁷ rit.** **D**

S. loved me, you loved_ me still_ the same, that you loved me, you loved_ me still_ the_ same.

A. loved me, you loved me still the same, that you loved me, you loved me still the_ same.

T. loved me, you loved me still the same, that you loved me, you loved me still the_ same.

100 **A⁷** **D**

ND. _____

S. Ooh _____

Fl. _____

The Last Ploughshare

Words: John Conolly
 Music: 'Freedom Come All Ye'
 (as performed by Roy Bailey)

Fl.

9 *Verse 1* Wayne
 S.
 When first we roved out in glo - ry, on the earth's broad & gen - tle plain. Turned the

14
 first pa - ges of the sto - ry, took the wide word as our do - main. There were

18
 no pro - mi - ses to break then, as the earth's morn - ing swelled with light. Call - ing

22
 hu - man - kind to rise and wake then from the dark man - tle of the night. BH

28 *Verse 2*
 S.
WR We are think - er, we are ma - ker, gain - ing strength as the years un - fold. Mount - ain
 A.
CY We are think - er, we are ma - ker, gain - ing strength as the years un - fold. Mount - ain

33
 mo - ver and heav - en sha - ker weav - ing bright dreams from threads of gold. There are
 A.
 mo - ver and heav - en sha - ker weav - ing bright dreams from threads of gold. There are

37 D G D G D A⁷

S. none now_ can o - ver throw us as we strive for the vic - tor's crown. Los - ing

A. none now_ can o - ver throw us as we strive for the vic - tor's crown. Los - ing

41 Bm A G D G D A⁷ D G D A⁷ D

S. sight of the earth be - low us where the seed corn is tramp - led down. CK

A. sight of the earth be - low us where the seed corn is tramp - led down.

Verse 3 All D G D G D A⁷

47 S. For the earth's trea - sures grow with shar - ing, there is boun - ty_ for ev - er - y need. On - ly

A. For the earth's trea - sures grow with shar - ing, there is boun - ty_ for ev - er - y need. On - ly

52 D G D G D A⁷ D G

S. we count the cost of car - ing On - ly we live_ by guile and greed. There is

A. we count the cost of car - ing On - ly we live_ by guile and greed. There is

56 D G D G D A⁷

S. no room_ for sim - ple kind - ness as_ the weak - est_ go to the wall. In the

A. no room_ for sim - ple kind - ness as_ the weak - est_ go to the wall. In the

60 Bm A G D G D A⁷ D G D G D G D A⁷ D

S. proud pri - son of our blind - ness we have con - quered and we must fall. Strings

A. proud pri - son of our blind - ness we have con - quered and we must fall.

Verse 4 All

68 D G D G D A⁷

S. When the sun strikes the flint and tin - der, of the world's fierce and fin - al dawn. Who will

A. When the sun strikes the flint and tin - der, of the world's fierce and fin - al dawn. Who will

73 D G D G D A⁷ D G

S. plough then the ash and cin - der of the lands war has stripped and torn. Who will

A. plough then the ash and cin - der of the lands war has stripped and torn. Who will

77 D G D G D A⁷

S. green all the bat-tle - fields then as the earth's blind and blood-y Lords grim - ly

A. green all the bat-tle - fields then as the earth's blind and blood-y Lords grim - ly

81 Bm A G D G D A⁷ D

S. gath - er - ing the fin - al yield then turn the last plough-share in - to swords.

A. gath - er - ing the fin - al yield then turn the last plough-share in - to swords.

Instrumental

85 **A** D G D G D A⁷

90 D G D G D A⁷ D

94 D G D G D A⁷

98 D G D G D A⁷ D G

102 **B** D G D G D A⁷ G

106 D G D G D A⁷ D G

110 D G D G D A⁷

114 D G D G D A⁷ D

Under the Boardwalk

Artie Resnick & Kenny Young
(Arr. Wayne Richmond, 2018)

♩=140

G

D

Glk. Tamb. Shk. Dr.

5 D⁷

G

Glk.

8

Verse 1

G

D

T.

Oh, when the sun beats down melts the tar on the roof. and your

13 D⁷

G

T.

shoes get so hot you wish your ti - red feet were fi - re - proof.

Chorus 1

16 G⁷

C

G

T.

Un - der the board walk, down by the sea. On a

H.

Un - der the board walk, down by the sea. On a

M.

Un - der the board walk, down by the sea. On a

21

D⁷

G

Bridge

T.

blank-et with my ba - by, is where I'll be.

H.

blank-et with my ba - by, is where I'll be. Un - der the

M.

blank-et with my ba - by, is where I'll be.

25 Em

D

T.

And we'll be out of the sun, we'll be hav-ing some fun,

H.

H.

board-walk, un - der the board-walk, un - der the

29 **Em** **D**

T. Peo - ple walk-ing a - bove, and we'll be

H. board - walk, un - der the board - walk,

32 **Em** *Verse 2*

T. fall - ing in love, un - der the board - walk, board - walk. From the

H. un - der the board - walk, board - walk.

35 **G** **D**

T. park you can hear the hap-py sounds of a ca - rou - sel. You can

H. You can

39 **D7** **G**

T. al - most taste the hot dogs and french fries they sell.

H. al - most taste the hot dogs and french fries they sell.

Chorus 2

42 **G7** **C** **G**

T. Un - der the board walk, down by the sea. On a

H. Un - der the board walk, down by the sea. On a

M. Un - der the board walk, down by the sea. On a

47 **D7** **G** *Bridge*

T. blank-et with my ba - by, is where I'll be.

H. blank-et with my ba - by, is where I'll be. Un-der the

M. blank-et with my ba - by, is where I'll be.

51 Em D

T. And we'll be out of the sun, we'll be hav-ing some fun,

H. board-walk, un-der the board-walk, un-der the

55 Em D

T. Peo - ple walk-ing a - bove, and we'll be

H. board - walk, un - der the board - walk,

58 Em

T. fall - ing in love, un - der the board - walk, board - walk.

H. un - der the board - walk, board - walk.

Instrumental

61 G D D7

66 G

71 D D7 G

Chorus 3

76 G7 C G

T. Un - der the board walk, down by the sea. On a

H. Un - der the board walk, down by the sea. On a

M. Un - der the board walk, down by the sea. On a

81 **D7** **G** **G7 Chorus 4**

T. blank-et with my ba - by, is where I'll be. Un - der the

H. blank-et with my ba - by, is where I'll be. Un - der the

M. blank-et with my ba - by, is where I'll be. Un - der the

85 **C** **G**

T. board walk, down by the sea. On a

H. board walk, down by the sea. On a

M. board walk, down by the sea. On a

89 **D7** **G**

T. blank-et with my ba - by, is where I'll be. On a

H. blank-et with my ba - by, is where I'll be. On a

M. blank-et with my ba - by, is where I'll be. On a

93 **D7 rit.** **G a tempo** **D**

T. blank-et with my ba - by, is where I'll be. La la la la la la la la

H. blank-et with my ba - by,

M. blank-et with my ba - by,

98 **D7** **G**

T. la la la la la la

Captain Swing

Graham Moore

Vln. $\text{♩} = 180$ G F G G F G

5 G C G C D7

The sun's gone down, the shut ters_ drawn, the cur - few bell has tolled. The
 The sheep are safe - ly in the_ fold, the shep-herd deep-ly sleeps. The
 The labour-ing man is on his_ knees, no-where can he get hired. Since

10 G C G C D7

fox is lurk - ing 'round the farm, the barn owl's wings un - fold. In the
 plough-man reels back from his drink, through woods the poach - er creeps. The
 new mach-ines that do the work, the far - mer has ac-quired. But

14 G C G C D7

can - dle light_ to - night you might, hear to your_ a- larm, The
 squire re- tires_ on bed of brass, with one thing on_ his mind, If
 how he sweats when he reads the threats, on pa - per morn - ing brings, De-

18 G C G C D7 G

mid- night band of Cap tain_ Swing as he rides from farm_ to farm.
 Cap - tain Swing's this way to - night there'll be no corn_ to grind.
 stroy your gear or else I_ swear you'll pay Signed Cap - tain Swing.

Chorus 2nd last chorus: A capella

22 G D G C D7

Ten/Sops
8
All o - ver Dor - set, the flames are leap - ing high, The

Alt.
All o - ver Dor - set, the flames are leap - ing high, The

Bas.

Vln.

27 G C G C D7 1. G

8
ricks are burn - ing, Who's the cause? Cap - tain Swing not I!

Alt.
ricks are burn - ing, Who's the cause? Cap - tain Swing not I!

Bas.

Vln. 1.

31 2.

8
I!

Alt.
I!

Bas.

Vln. (Repeat to finish)

Chuck E's in Love

Rickie Lee Jones (Arr. Samantha O'Brien, 2018)

♩ = 116

B. Cl. 

A


JE  *Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7*
 How come he don't come and p. l. p. with me down at the me-ter no

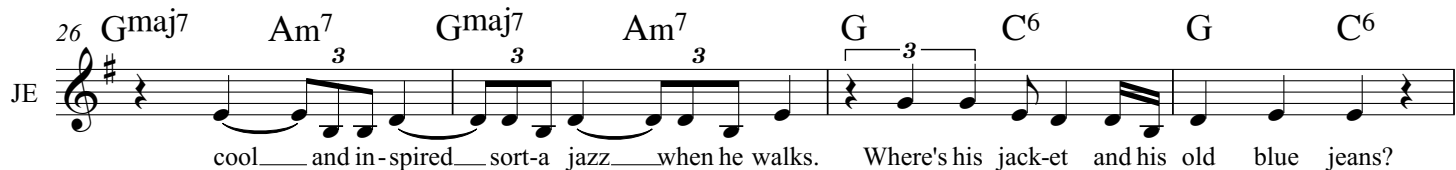
JE  *10 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7*
 more? And how come he turn off the T V and hang that sign on the door? Well, we

JE  *14 G C6 G C6 Am7*
 call and we call. "How come?" we say. Hey, what could make a boy be-

Glk 

JE  *18 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7*
 have this way? We, he learned all of the lines. And ev-'ry

JE  *22 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7*
 time, he don't stut-ter when he talks. It's true, it's true. He sure has ac-quired this kind of

JE  *26 Gmaj7 Am7 Gmaj7 Am7 G C6 G C6*
 cool and in-spired sort-a jazz when he walks. Where's his jack-et and his old blue jeans?

JE  *30 Am7 C/D*
 If this ain't health - y, it is some kind - a clean. I think that

B Gmaj7 Am7 C/DGmaj7 Am7 C/DGmaj7 Am7 C/D

33 JE Chuck E's_ in love. Chuck E's_ in love. Chuck E's_ in love.

S. Chuck E's_ in love. Chuck E's_ in love. Chuck E's_ in love.

A. Chuck E's_ in love. Chuck E's_ in love. Chuck E's_ in love.

T. Chuck E's_ in love. Chuck E's_ in love. Chuck E's_ in love.

39 Gmaj7 Am7 Cmaj7 Bm7 E13 $\text{♩} = 103$

JE Chuck E's_ in I don't be - lieve what you're say-in' to me.. This is some-thing that I've got to see. Is he

S. Chuck E's_ in love ah

A. Chuck E's_ in love ah

T. Chuck E's_ in love ah

Glk

C 44 G G/F C/E Cm/Eb G G/F

JE here? I look in the pool hall. Well, is he here?> I look in the

47 C/E Cm/Eb G G#° Am7 D

JE drug - store. Is he here? No, he don't come here no more.

D ♩ = 116

50 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7

Well, I tell you what. I saw_ him. He was sit- tin' be- hind us down at the Pan- ta - ges.

Detailed description: This block contains the first system of music for the JE part, measures 50-53. The key signature has one sharp (F#). The tempo is marked as quarter note = 116. The music features a melodic line with eighth and quarter notes, including triplet markings. Chords are indicated above the staff: Gmaj7, Am7, Gmaj7, Am7, Gmaj7, Am7, Gmaj7, Am7.

54 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 G C6

And what- ev- er it is that he's got up his sleeve. I hope it is- n't con- ta- gious. What's her name?

Detailed description: This block contains the second system of music for the JE part, measures 54-58. The music continues with a similar melodic style, including triplet markings. Chords are indicated above the staff: Gmaj7, Am7, Gmaj7, Am7, Gmaj7, Am7, Gmaj7, Am7, G, C6.

S. ^{+one sop?}

And what- ev- er it is

Detailed description: This block contains the musical notation for the Soprano (S.) part, measures 54-58. It features a melodic line with triplet markings and a fermata at the end of the phrase. The lyrics are: "And what- ev- er it is".

Glk

Detailed description: This block contains the musical notation for the Glockenspiel (Glk) part, measures 54-58. It consists of a few chords and rests.

59 G C6 G C6 G C6 G C6

Is that her there? Oh, Christ, I think he's e- ven combed his hair. Is that her?

Detailed description: This block contains the third system of music for the JE part, measures 59-62. The music features a melodic line with eighth and quarter notes. Chords are indicated above the staff: G, C6, G, C6, G, C6, G, C6.

Glk

Detailed description: This block contains the musical notation for the Glockenspiel (Glk) part, measures 59-62. It consists of a few chords and rests.

63 G C6 G C6 G C6 G C6

Well, what's her name? Oh, it's nev- er gon- na be the same. That's not her. I

Detailed description: This block contains the fourth system of music for the JE part, measures 63-66. The music features a melodic line with eighth and quarter notes. Chords are indicated above the staff: G, C6, G, C6, G, C6, G, C6.

Glk

Detailed description: This block contains the musical notation for the Glockenspiel (Glk) part, measures 63-66. It consists of a few chords and rests.

67 G C6 Am7 C/D3

know what's wrong. 'Cause Chuck E's in love with the lit tle girl_ sing- in' this song. Don't you know

Detailed description: This block contains the fifth system of music for the JE part, measures 67-70. The music features a melodic line with eighth and quarter notes, including triplet markings. Chords are indicated above the staff: G, C6, Am7, C/D3.

Glk

Detailed description: This block contains the musical notation for the Glockenspiel (Glk) part, measures 67-70. It consists of a few chords and rests.

71 **E** Gmaj7 Am7 C/D Gmaj7 Am7 C/D Gmaj7 Am7 C/D

JE
Chuck E's__ in love.____ Chuck E's__ in love.____ Chuck E's__ in love.____

S.
Chuck E's__ in love.____ Chuck E's__ in love.____ Chuck E's__ in love.____

A.
Chuck E's__ in love.____ Chuck E's__ in love.____ Chuck E's__ in love.____

T.
Chuck E's__ in love.____ Chuck E's__ in love.____ Chuck E's__ in love.____

77 Gmaj7 Am7 C/D Gmaj7 Am7 C/D Gmaj7 Am7 C/D

JE
Chuck E's__ in Chuck E's in love.____ Chuck__ E's in love, he's in love____ with me.

S.
Chuck E's__ in

A.
Chuck E's__ in

T.
Chuck E's__ in

Glk

83 N.C.

JE

B. Cl

87 Bb13 G

JE

B. Cl

Glk

Believer

Instrumental (Chorus chords)
JK+CK: Chorus --> Verse --> Bridge
All: Chorus --> Bridge
All: Chorus --> Bridge

Paddy Kirk

A Chorus

5/4 C Em Dm

S. For some peo - ple well they call me a dream - er.

S. For some peo - ple well they call me a dream - er.

A. For some peo - ple well they call me a dream - er.

5 C Em Dm

S. They just don't know me right. For

S. They just don't know me right. For

A. They just don't know me right. For

9 C Em Dm

S. some peo - ple well they call me a be - lie - ver. Oh, oh, oh,

S. some peo - ple well they call me a be - lie - ver.

A. some peo - ple well they call me a be - lie - ver.

13 C Em Dm

S. They're the peo - ple that I hold re - al tight. No, no,

S. They're the peo - ple that I hold re - al tight.

A. They're the peo - ple that I hold re - al tight.

B Verse

17 C Em Dm C Em Dm

S. Some-times the world just makes no sense. With peo-ple push-ing you a-round. forc-ing you to to re-pent. But

S. forc-ing you to to re-pent.

A. forc-ing you to to re-pent.

25 C Em Dm F

S. I der a day the world seems so per - fect. The sun - ny

29 C Em Dm

S. days in the sky noth - in seems too com - plex.

C Bridge

33 C Em Dm

S. Ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

S. Ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

A. Ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

37 C Em Dm

S. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

S. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

A. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

41 C Em Dm

S. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

S. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

A. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

45 C Em Dm F

S. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

S. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

A. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

Gimme that Swing

ukulele or guitar
playing chords on offbeat

Cissie Redgwick (Arr. Samantha O'Brien, 2018)

A $\text{♩} = 175$
p *Altos* Dm F Em A Dm F Em A

S. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,
Sops & men

H. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

5 *mp* Dm F Em A Dm F Em A

S. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

H. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

9 *mf* Dm F Em A Dm F Em A

S. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

H. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

13 *f* Dm F Em A Dm F Em A

S. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

H. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

B *Verse 1*
 17 Dm F Em A Dm F Em A Dm F Em A Dm F Em A

S. My, heart is giv-ing you love. Try, not to need you so much.

25 Dm F Em A Dm F Em A

S. You were the one, right from the start, your eyes were say - ing the same.

29 Dm F Em A Dm F B \flat A

S. But now it seems I was ea - sy to save I'm gon - na shoot you down.

C Gm *All altos* Dm Gm Dm

S. Oh, you've gi - ven your heart a - way. I love you from the start.

H. *Sops & men*
Oh you love Right from the

41 Gm Dm A

S. Oh, you've gi - ven your heart a - way. I love you from the start.

H. start Your heart a - way.

D Dm F/C B \flat maj7 Dm/A A Dm

S. Say what you say or do what you do. Why don't you be my lov - er?

H. lov - er?

53 Dm F/C B \flat maj7 Dm/A A Dm

S. Mean what I say and I'll make you pay, but you bet - ter run for cov - er.

H. run for cov - er.

57 Dm F/C B \flat maj7 Dm/A A Dm

S. Say what you say or do what you do. Why don't you be my lov - er?

H. lov - er?___

61 Dm F/C B \flat maj7 Dm/A A Dm

S. Mean what I say and I'll make you pay but you bet - ter run for cov - er.

H. run for cov - er.

65 Dm F Em₃ A Dm F Em A Dm F Em A Dm F Em A

Tpt.

E Verse 2 *Christine*

73 *Dm F Em A Dm F Em A Dm F Em A Dm F Em A*

S. You, gave me dia-monds and gold. A heart that was eas-i-ly sold.

H. *Sandra & Gial*
ah ooh

81 *Dm 3 F Em 3 A Dm 3 F 3 Em A*

S. Fell for your lies, dan-ger-ous charms. Set my-self up for a fall.

H. ooh

85 *Dm F Em 3 A Dm F Bb A*

S. But now it seems I was eas-y to save. I'm gon-na shoot you down.

H.

F 89 *Gm All altos Dm Gm Dm*

S. I was on-ly a step-ping stone. I loved you all the same.

H. *Sops & men*
Was on-ly a step-ping stone. All the

97 *Gm Dm A*

S. Now, you've gi-ven your heart a-way. And I will make you pay.

H. same. Your heart a-way.

G Dm F/C B \flat maj7 Dm/A A Dm

105 S. Say what you say or do what you do. Why don't you be my lov - er?

H. ooh _____ lov - er?

109 Dm F/C B \flat maj7 Dm/A A Dm

S. Mean what I say and I'll make you pay, but you bet - er run for cov - er.

H. run for cov - er.

113 Dm F/C B \flat maj7 Dm/A A Dm

S. Say what you say or do what you do. Why don't you be my lov - er?

H. lov - er? _____

117 Dm F/C B \flat maj7 Dm/A A Dm

S. Mean what I say and I'll make you pay but you bet - ter run for cov - er.

H. run for cov - er.

H Dm F Em A Dm F Em A

p

121 S. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

H. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

125 Dm F Em A Dm F Em A

mp

S. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

H. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing, V.S.

129 *mf* Dm F Em A Dm F Em A

S. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

H. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

133 *f* Dm F Em A Dm F Em A

S. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

H. Gim-me gim-me gim-me gim-me gim-me that swing, gim-me that swing, gim-me that swing,

I Verse 3 *Christine*

137 Dm F Em A Dm F Em A

S. Now I have seen through your lies.

H. *Sandra & Gial*
ah

141 Dm F Em A Dm F Em A

S. I have no rea-son to hide.

H. *+choir*
ah

145 Dm F Em A Dm F Em A

S. Now that I'm fine, you bet-ter be-lieve I won't wait a-round for your call.

H. call.

149 Dm F Em A Dm F Bb A

S. Hon-ey I see you're the rea-son to change. I'm gon-na shoot you down.

H. gon-na shoot you down.

153 **J** Gm *All altos* Dm Gm Dm

S. Oh, you've giv - en your heart a - way. I love you from the start._____

H. *Sops & men*
Oh_____ Oh_____ you love Right from the

161 Gm Dm A

S. Oh, you've giv - en your heart a - way. I love you from the start._____

H. start Your heart a - way._____

169 **K** Dm F/C B \flat maj7 Dm/A A Dm

S. Say what you say or do what you do. Why don't you be my lov - er?

H. lov - er?

173 Dm F/C B \flat maj7 Dm/A A Dm

S. Mean what I say and I'll make you pay, but you bet - er run for cov - er.

H. run for cov - er.

177 Dm F/C B \flat maj7 Dm/A A Dm

S. Say what you say or do what you do. Why don't you be my lov - er?

H. lov - er?_____

181 Dm F/C B \flat maj7 Dm/A A Dm

S. Mean what I say and I'll make you pay but you bet-ter run for cov-er.

H. run for cov-er.

Sax

gliss.

I shall be released

Bob Dylan (Arr. Wayne Richmond, 2018)

Verse 1 Ralph

T. **F** *They say ev' - ry - thing can be re - placed.* **Gm**

5 **Am** *They say ev' - ry dis - tance_ is not_ near.* **Bb** **C7** **F** **Bb/F** **F**

9 **F** *So I_ re - mem - ber_ ev' - ry - thing,* **Gm**

13 **Am** *Of ev' - ry man who put me_ here.* **Bb** **C7** **F** **Bb/F** **F**

Chorus

Tutti

17 **F** *I see my light come shin - ing_ from the west_ down to the east.* **Gm** **Am** **Bb** **C7** **F**

D. *I see my light come shin - ing_ from the west_ down to the east.*

M. *I see my light come shin - ing_ from the west_ down to the east.*

25 **F** *An - y day_ now, - an - y day_ now, - I shall be re - leased.* **Gm** **Am** **Bb** **C7** **F**

D. *An - y day_ now, - an - y day_ now, - I shall be re - leased.*

M. *An - y day_ now, - an - y day_ now, - I shall be re - leased.*

Verse 2

33 **F** Cathy **Gm**

T. They say ev' - ry man needs pro - tec - tion,

37 **Am** **Bb** **C7** **F** **Bb/F** **F**

T. they say that ev' - ry man must fall.

41 **F** **Gm**

T. But I swear I see my re - flect - ion,

45 **Am** **Bb** **C7** **F** **Bb/F** **F**

T. some - where, so high a - bove this wall. [to Chorus]

Verse 3

49 **F** **Gm**

T. Cathy Down here in this lone - ly crowd,

D. Sam Down here in this lone - ly crowd,

53 **Am** **Bb** **C7** **F** **Bb/F** **F**

T. is a man who swears he's not to blame.

D. is a man who swears he's not to blame.

57 **F** **Gm**

T. All day long I hear him cry so loud,

D. All day long I hear him cry so loud,

61 **Am** **Bb** **C7** **F** **Bb/F** **F**

T. cal - ling out that he's been framed.

D. cal - ling out that he's been framed. [to Chorus x 2]

San Francisco Bay Blues

Instrumental Verse
V1: Kristy --> Chorus (Tutti)
V2: KD/SO/WR --> Chorus
Instrumental Chorus (incl kazoos)
V3: Tutti

Jesse Fuller

A Verse 1 C Kristy F C

S. I got the blues when my ba-by left me by the San Fran-cis-co Bay.

A. I got the blues when my ba-by left me by the San Fran-cis-co Bay.

B. I got the blues when my ba-by left me by the San Fran-cis-co Bay.

4 F C

S. The o-cean lin-er gone so far a-way. I

A. The o-cean lin-er gone so far a-way. I

B. The o-cean lin-er gone so far a-way. I

9 F Fm⁶ C A⁷

S. did-n't mean to treat her so bad. She was the best gal I ev-er have had. she

A. did-n't mean to treat her so She was the best gal I ev-er have had. She

B. did-n't mean to treat her so She was the best gal I ev-er have had. She

13 D⁷ G⁷

S. said good-bye, I can make you cry, I'm gon-na lay down and die. I

A. said good-bye, I can make you cry, I'm gon-na lay down and die. I

B. said good-bye, I can make you cry, I'm gon-na lay down and die. I

B Chorus Tutti

17 C F C

S. *ain't got a nick-el, and I ain't got a lous - y dime. — If she*

A. *ain't got a nick-el, and I ain't got a lous - y dime. — If she*

B. *ain't got a nick-el, and I ain't got a lous - y dime. — If she*

21 F E⁷

S. *don't come back, I think I'm gon-na lose my mind. — If she*

A. *don't come back, I think I'm gon-na lose my mind. — If she*

B. *don't come back, I think I'm gon-na lose my mind. — If she*

25 F Fm⁶ C A⁷

S. *ev - er comes back to stay, gon-na be an-oth-er brand new day.*

A. *ev - er comes back to stay, gon-na be an-oth-er brand new day.*

B. *ev - er comes back to stay, gon-na be an-oth-er brand new day.*

29 D⁷ G⁷ C G⁷

S. *Walk-in' with my ba - by down by the San Fran-cis - co — Bay.*

A. *Walk-in' with my ba - by down by the San Fran-cis - co — Bay.*

B. *Walk-in' with my ba - by down by the San Fran-cis - co — Bay.*

C Verse 2

33 **C** **C7**

S. 

KD Sit-tin' down look-in'through my back door, won-d'rin' which way to go.____

A. 

SO Sit-tin' down look-in'through my back door, won-d'rin' which way to go.____

B. 

WR Sit-tin' down look-in'through my back door, won-d'rin' which way to go.____

37 **F** **C**

S. 

Wo-man I'm so cra - zy 'bout, she don't love me no more.____

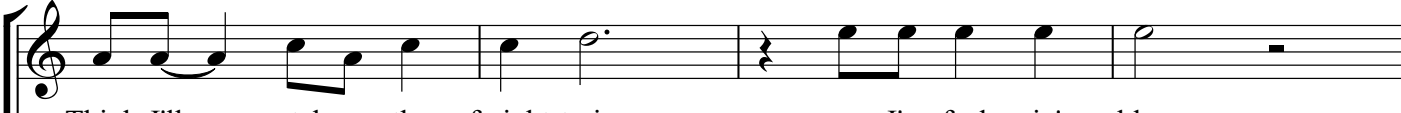
A. 

Wo-man I'm so cra - zy 'bout, she don't love me no more.____

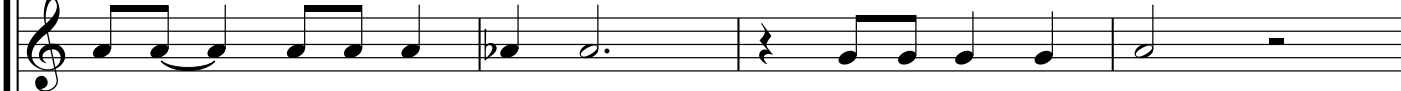
B. 

Wo-man I'm so cra - zy 'bout, she don't love me no more.____


41 **F** **Fm** **C** **A7**

S. 

Think I'll__ catch me the freight train, cause I'm feel - in' blue.


A. 

Think I'll__ catch me the freight train, cause I'm feel - in' blue.


B. 

Think I'll__ catch me the freight train, cause I'm feel - in' blue.


45 **D7** **G7** --> Chorus [B]

S. 

Ride all the way_ to the end__ of the line, think-in' on-ly of you.____

A. 

Ride all the way_ to the end__ of the line, think-in' on-ly of you.____

B. 

Ride all the way_ to the end__ of the line, think-in' on-ly of you.____

D Verse 3 Tutti

49 C C7

S. Mean-while liv-ing in the ci - ty,___ just a-bout go in - sane,___

A. Mean-while liv-ing in the ci - ty,___ just a-bout go in - sane,___

B. Mean-while liv-ing in the ci - ty,___ just a-bout go in - sane,___

53 F E7

S. Thought I heard my ba - by___ Lord! the way she used to call my name.___ If I

A. Thought I heard my ba - by___ Lord! the way she used to call my name.___ If she

B. Thought I heard my ba - by___ Lord! the way she used to call my name.___ If she

57 F Fm⁶ C A⁷

S. ev-er get back to stay,___ there's gon-na be an-oth-er brand new day.

A. ev-er comes back to stay,___ there's gon-na be an-oth-er brand new day.___

B. ev-er comes back to stay,___ there's gon-na be an-oth-er brand new day.___

61 D⁷ G⁷ C A C F CG⁷C

S. Walk-in'with my ba-by down by the San Fran-cis co__ Bay.___ Hey, hey! Bay.

A. Walk-in'with my ba-by down by the San Fran-cis co__ Bay. Bay.

B. Walk-in'with my ba-by down by the San Fran-cis co__ Bay. Bay

He wants you

Nick Cave (Arr. Maria Dunn, 2018)

A guitars only

G C $\text{♩} = 56$ D G C D G C

Fl.

Fl.

BH
In his boat and through the dark he rowed chained to the oar and the night_ and the wind that

BH
blowed. Hor - rib - ly round his ears, ooh, hoo hoo

Man
ooh, hoo hoo

BH
hoo Un-der the bridge and in - to your dreams he soars_ While you lie a - lone_ in that

Man
hoo

BH
id - ea - free sleep of yours. You've been sleep - ing now, for years.

BH
And he wants_ you, yes he wants_

BH
you, and he is straight and he is_ true. Ooh.

Man
Ooh.

B G

38 BH

Man

Fl. *p* G C D G

Fl. 42 C D G C D

C G C D

47 BH

Man

Be-neath the hang-ing cliffs and un - der the man - y stars where___ he will move, all a -

Ooo___ ma - ny stars___

50 G C D

BH

Man

mongst your___ tan - gled hair and deep in - to the sea Oh, oh

Oh, oh

53 G C D

BH

Man

And you will wake & walk & draw the blind___ and feel some pre - sence there be -

56 G C D G

BH

Man

hind. And turn to see___ what that may be. Oh, babe, it's me. And he

pre-sence be - hind___ Mmm Oh babe it's me

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

BH *wants* *you.* *Yes he wants* *you.* *He is*

Man *and he wants he wants you* *he wants you wants you he is*

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

BH *straight & he is* *true.* *Ooh*

Man *straight & he is* *true.* *Ooh*

Fl.

Andes *G*

70 **D**

Fl.

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

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

Andes

83 *D* *G* *C* *D* *Em*

Andes

88 *Em* *C* *D* *G* *E7*

Andes

93 **E** *A* *D* *E*

BH *In his boat and through the dark he rowed* *chained to the oar* *and the night* *and the wind that*

96 A D E

BH
blowed. Hor - rib - ly round his ears, ooh, hoo hoo

Man
ooh, hoo hoo

99 A D E

BH
hoo Un - der the bridge and in - to your dreams he soars While you lie a - lone in that

Man
hoo

102 A D E

BH
id - ea - free sleep of yours. You've been sleep - ing now, for years.

105 A D A D

BH
And he wants you, yes he wants

Man
and he wants he wants you he wants

110 E A D

BH
you, he is straight and he is true.

Man
you wants you he is straight & he is true.

114 E Slower F#m E A

BH
Ooh. Ooh.

Man
Ooh. Ooh.

The Lord Giveth & the Landlord Taketh Away

Scott Cook

Wayne Verse 1

S. *C* *G⁷* *C*
 Well it's a
 5 *C* *F*
 fine line 'tween ma-king ends meet_ and sleeping in the rain. Broke
 9 *C* *G*
 down and wish-ing you could get back on that 8 a - m train. It
 13 *F* *Am*
 seems like the screw keeps tight-en-ing ev - 'ry sing - le_ day._

Wayne Verse 2

Tutti *C* *G⁷* *C*
 S. *The Lord giv-eth & the land-lord tak-eth a - way!* Well, they'll
 A. *The Lord giv-eth & the land-lord tak-eth a - way!*
 B. *The Lord giv-eth & the land-lord tak-eth a - way!*
 22 *C* *F*
 S. sell you a dream, loan you the money for a house. And it don't
 26 *C* *G*
 S. mat-ter if you can't make the pay-ments when all the jobs head_ South. See, they
 30 *F* *Am*
 S. bet on_ both_ sides, so they win_ eith - er_ way._
 34 *C* *G⁷* *C*
 S. *That's how the Lord giv-eth & the Land-lord tak-eth a - way!* And
 A. *the Lord giv-eth & the land-lord tak-eth a - way!*
 B. *the Lord giv-eth & the land-lord tak-eth a - way!*

Bridge 1 Tutti

39 F C

S. we just hang a-round drinking coffee from a paper cup. They

43 F C G7 Wayne

S. say it'll trickle down, but it just keeps trickling up! And the

47 C F

S. first hit's free, but after that you got to pay.

51 Tutti C G7 C Wayne Verse 3

S. That's how the Lord giveth & the Lord taketh away! Well, they

A. the Lord giveth & the land-lord taketh away!

B. the Lord giveth & the land-lord taketh away!

56 C F

S. say there's a crisis, every TV's talking about. Well the e-

60 C G

S. exact same folks who got us into this need us to bail them out. Guess when you're

64 F Am

S. too big to fail, it means that you're too big to pay. Ain't it clever how

68 Tutti C G7 C Wayne Verse 4

S. The Lord giveth & the land-lord taketh away! Well, big

A. The Lord giveth & the land-lord taketh away!

B. The Lord giveth & the land-lord taketh away!

73 C F
S. men got big plans, big plans on - ly ex - pand. They got no

77 C G
S. friends, on - ly interests, lit - tle men pawns in their hands. And they

81 F Am
S. send them to fight for rea sons that aren't what they say. Poor boys don't you know,

85 **Tutti** C G⁷ C
S. The Lord giv - eth & the Land - lord tak - eth a way! And
A. The Lord giv - eth & the land - lord tak - eth a way!
B. The Lord giv - eth & the land - lord tak - eth a way!

90 F *Bridge 2* **Tutti** C
S. we just hang a - round drinking cof - fee from a pa - per cup. They

94 F C *Stop* G⁷ **Wayne**
S. say it'll trick - le down, but it just keeps trick - l - in' up! Well ev' - ry -

98 C F **'That's because they get a cut too!'**
S. bo - dy gets a cut, but the news - men just look the oth - er way.

102 **Tutti** C G⁷ C **Wayne Verse 5**
S. While the Lord giv - eth & the Land - lord tak - eth a way! We'll they've been
A. The Lord giv - eth & the land - lord tak - eth a way!
B. The Lord giv - eth & the land - lord tak - eth a way!

107 C F
S. writing up laws. for as long as they've been steal ing the land. Make it

111 C G
S. so con - vo - lu - ted that or - din - ar - y folks don't un - der - stand. And it's a

115 F Am

S. grim re - min - der ev' - ry year on Co - lum - bus Day.

119 C G7 C

S. Just how the Lord giv-eth & the Land-lord tak-eth a - way! And

A. The Lord giv-eth & the land-lord tak-eth a - way!

B. The Lord giv-eth & the land-lord tak-eth a - way!

Bridge 2

124 F Tutti C

S. we just hang a - round drinking cof-fee from a pa - per cup. They

128 F C Stop G7 Wayne

S. say it'll trick - le down, but it just keeps trick - l - in' up! It's just

132 C F

S. bottom lines and lines on the map, peo - ple af - fect - ed get no say.

136 C G7 C F

S. That's how the Lord giv-eth & the Land-lord tak-eth a - way! That's how the

A. the Lord giv-eth & the land-lord tak-eth a - way! the

B. the Lord giv-eth & the land-lord tak-eth a - way! the

141 C G7 F C

S. Lord giv-eth & the Land-lord tak-eth a - way!

A. Lord giv-eth & the land-lord tak-eth a - way!

B. Lord giv-eth & the land-lord tak-eth a - way!

The Last Thing on My Mind

Tom Paxton

G C G C G D G

It's a les-son too late for the learn ing, made of sand, made of sand.

8 C G C G D G

In the wink of an eye my soul is turn ing in your hand, in your hand.

Chorus

17 D C G

Are you go - ing a - way with no word of fare - well? Will there
Are you go - ing a - way with no word of fare - well? Will there
Are you go - ing a - way with no word of fare - well? Will there

22 C G D

be not a trace left be - hind? Well, I
be not a trace left be - hind? Well, I
be not a trace left be - hind? Well, I

26

could have loved you bet- ter, did- n't mean to be un- kind. You

could have loved you bet- ter, did- n't mean to be un- kind. You

could have loved you bet- ter, did- n't mean to be un- kind. You

30

know that was the last thing on my mind. 2. You've got mind.

know that was the last thing on my mind. mind.

know that was the last thing on my mind. mind.

Noema

It's a lesson too late for the learning, made of sand, made of sand.
In the wink of an eye my soul is turning in your hand, in your hand.

Are you going away with no word of farewell?

Will there be not a trace left behind?

Well, I could have loved you better, didn't mean to be unkind.

You know that was the last thing on my mind.

Alan

You've got reasons a-plenty for goin', this I know, this I know,
For the weeds have been steadily growing, please don't go, please don't go

Noema

As we walk, all my thoughts are a-tumblin', 'Round & 'round, 'round & 'round.
Underneath our feet the subway's rumblin', underground, underground.

Men

As I lie in my bed in the morning, without you, without you,
Each song in my breast dies a-borning, without you, without you.

+ All sing 1st verse --> a capella chorus --> tutti chorus --> turn around x 3 (Noema does last one)

Black Cat Song

4 bars of Ab

V1: Noni & Ralph --> Chorus (All)

V2: All --> Noni & Ralph --> All

Chorus (x2) --> turnaround with drawn out ending

Bright Blue Gorilla

Verse 1 Ab

Db

3

S. Noni The ci - ty's_ like a jun - gle, with beasts both fierce and mild._ You got

H. Ralph The ci - ty's_ like a jun - gle, with beasts both fierce and mild._ You got

9 Ab

S. rats and dogs_ and cats de - clawed so they keep that so - fa_ nice._ Well it's

H. rats and dogs_ and cats de - clawed so they keep that so - fa_ nice._ Well it's

13 Db

S. true, Ber - lin's a ci - ty,_ but there's more than meets the eye._ There's

H. true, Ber - lin's a ci - ty,_ but there's more than meets the eye._ There's

17 Ab Eb7 Ab

S. some - thing_ in the air my friends that keeps us aim - ing high._

H. some - thing_ in the air my friends that keeps us aim - ing high._

21 Chorus [All] Ab Eb

S. Lead a Black Cat to the wa - ter,_ and he'll take him - self a drink._ Lead a

H. Lead a Black Cat to the wa - ter,_ and he'll take him - self a drink._ Lead a

26 Ab

S. Fat Cat to the Ka - De - We_ and he'll wrap him - self in mink. Lead a

H. Fat Cat to the Ka - De - We_ and he'll wrap him - self in mink. Lead a

30 Db

S. Black Cat to the wa - ter_ and one will get you five._ If the

H. Black Cat to the wa - ter_ and one will get you five._ If the

34 Ab Eb7 Ab 2 Verse 2

S. Fat Cat catch-es the Black Cat there he'll skin that cat a - live! Now Ber

H. Fat Cat catch-es the Black Cat there he'll skin that cat a - live! Now Ber

41 Ab Db

S. lin is ev - ry bit as fine as New York, Pa-ree, Bel - Air. But the

H. lin is ev - ry bit as fine as New York, Pa-ree, Bel - Air. But the

45 Ab

S. diff - rence is you can live a - round here with - out be - ing a mill - ion - aire. You can

H. diff - rence is you can live a - round here with - out be - ing a mill - ion - aire. You can

49 Db

S. bike a - cross the ci - ty, es - press - o's eigh - ty cents. You can

H. bike a - cross the ci - ty, es - press - o's eigh - ty cents. You can

53 Ab Eb7 Ab

S. take your friend to din - ner with - out blow - in' all your rent! Noni But our

H. take your friend to din - ner with - out blow - in' all your rent! Ralph But our

57 Ab Db

S. ci - ty's un - der siege my friends, from the bored and ruth - less rich. All And they're

H. ci - ty's un - der siege my friends, from the bored and ruth - less rich. All And they're

61 Stop Ab Eb7 Ab to Chorus x2 + turnaround

S. buy - ing up our ci - ty blocks just to sa - tis - fy their itch.

H. buy - ing up our ci - ty blocks just to sa - tis - fy their itch.

Walking into doors

Archie Roach (Arr. Wayne Richmond)

Pnc.

Chords: Eb, Bb, Eb, Bb

Verse 1

Jan & Cathy

S. 9 Cm Bb

You say you're a man, you un - der - stand, but you don't.

S. 13 Gm F

You should lend her a help - ing hand, but you won't.

S. 17 Cm Bb

Cause I'm a man, I don't un - der - stand, but I try.

S. 21 Gm F

She al - ways does what I com - mand, while she cries.

S. 25 Cm Bb

And why should we do what we do and sleep at night?

Vc.

S. 29 Gm F N.C. Bb

The cra - zy things we put her through it is - n't right. It is - n't_ right.

Vc.

Chorus

Tutti

S. 35 Eb Bb

So my broth - ers don't hurt her_ an - y - more.

A.

So my broth - ers don't hurt her_ an - y - more.

B.

So my broth - ers don't hurt her_ an - y - more.

Vc.

40 Eb Bb

S. She's got her law, you got yours. And she's

A. She's got her law, you got yours. And she's

B. She's got her law, you got yours. And she's

Vc.

44 F Bb

S. sick and tired of walk - ing in - to doors.

A. sick and tired of walk - ing in - to doors.

B. sick and tired of walk - ing in - to doors.

Vc.

48 Cm Bb

Vc.

52 Gm F

Vc.

Verse 2 [Jan & Cathy]

56 Cm Bb

S. Here gen - tle spi - rit, her sa - cred ways and her smile.

60 Gm F

S. May not be here, she may dis - ap - pear in a lit - tle while.

64 Cm Bb

S. Sis - ter moon, sis - ter girl and giv - ing birth.

68 Gm F N.C. Bb --> Chorus x2 + Duet turnaround

S. Moth - er Na - ture, Moth - er of pearl and Moth - er Earth. Sweet Moth - er Earth.

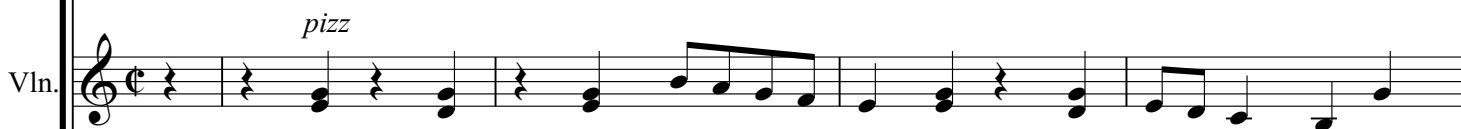
Oh no, John!

Traditional

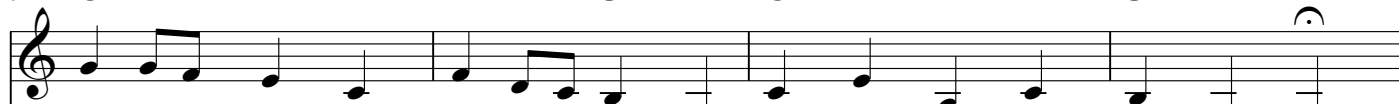
$\text{♩} = 65$ C G⁷ C G⁷ C G⁷ C G⁷



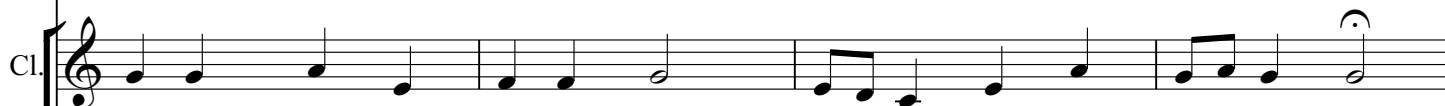
1. On yon - der hill there stands a__ crea - ture, Who she is I do not know.
2. On her bo - som are bun - ches of pos - ies, On her breast where flow - ers grow.
3. Mad - am I am come for to court you, Whether your pas - sions I can gain.
4. Mad - am in your face is__ beau - ty, In your bo - som flow - ers grow.
5. My hus - band he was a Span - ish__ Cap - tain, Went to sea but a month a - go. And the
6. Mad - am I shall tie your gar - ter, Tie it a lit - tle a - bove your knee.
7. My love and I we went to bed to - geth - er, There we lay till the cocks did crow. Un



5 C Am Dm G⁷ C Am G⁷ rit



I'll go and court her for her__ beau - ty, She must ans - wer 'Yes' or 'No',
 If I should chance to touch that__ pos - y, She must ans - wer 'Yes' or 'No',
 Come and__ set your - self down a - long side of me, Fear I should ne - ver see you a - gain,
 In your__ bed - room there is__ pleas - ure, Shall I view it, 'Yes' or 'No',
 very last__ time we kissed and__ part - ed, He al - ways bid me ans - wer, 'No',
 If my__ hand should slip a lit - tle furth - er, Would you think it a - miss of me?
 close your__ arms my dear - est__ jew - el, Un - close your arms and let me go,



9 C G⁷ **a tempo** C G⁷

O, no John, no John, no— John no.

Cl. Intro

Vln. arco

Vc. arco

Hit the road Jack

Percy Mayfield

(Adapted from a 'Sweet Sisters' arr. by Wayne Richmond, 2018)

♩=160

7

Sax.

9 **A** Abm Abm/Gb E Eb7 Abm Abm/Gb E Eb7
Sax.

13 Abm Abm/Gb E Eb7 Abm Abm/Gb E Eb7
Sax.

17 Abm Abm/Gb E Eb7 Abm Abm/Gb E Eb7
Sax.

21 Abm Abm/Gb E Eb7 Abm Abm/Gb E Eb7 Eb7
Sax.

25 Abm Eb7 Abm
Cl.

28 Eb7 Abm Eb7 Abm
Cl.

32 **B** Abm Abm/Gb E Eb7 Abm Abm/Gb E Eb7
Tpt.

36 Abm Abm/Gb E Eb7 Abm
Tpt.

39 Am Am/G F E7 Am Am/G F E7 Am Am/G F E7 Am Am/G F E7
Tpt.

47 **C** Am Am/G F E7 Am Am/G F E7
S.

S. *Hit the road, Jack and don't you come, back no more, no more no more, no more. Hit the*
S. *Hit the road, Jack and don't you come, back no more, no more no more, no more. Hit the*

52 Am Am/G F E⁷ Am Am/G F E⁷ *Singer B*

S. road, Jack and don't you come back no more. Well now

S. road, Jack and don't you come back no more.

56 **D** Am Am/G F E⁷ Am Am/G F E⁷ *Singer C*

S. wom-an, oh wom-an, don't treat me so mean; you're the mean-est old wom-an that I've ev-er seen. I

60 Am Am/G F E⁷ Am Am/G F E⁷

S. guess if you said so, ah huh! I'll have to pack my things and go. That's right! Hit the

S. *Singers A & B* Hit the

64 **E** Am Am/G F E⁷ Am Am/G F E⁷

S. road, Jack and don't you come back no more, no more, no more, no more. Hit the

S. road, Jack and don't you come, back no more, no more no more, no more. Hit the

68 Am Am/G F E⁷ Am Am/G *Singer A* F E⁷

S. road, Jack and don't you come back no more. What you say? Hit the

S. road, Jack and don't you come back no more. Hit the

72 Am Am/G F E⁷ Am Am/G F E⁷

S. road, Jack and don't you come back no more, no more, no more, no more. Hit the

S. road, Jack and don't you come, back no more, no more no more, no more. Hit the

76 Am Am/G F E⁷ **F** Am Am/G F E⁷ Am Am/G F E⁷ *Singer A*

S. road, Jack and don't you come back no more. Now

S. road, Jack and don't you come back no more.

82 **G** Am Am/G F E⁷ Am Am/G F E⁷ *Singer C*

S. ba - by, lis - ten, ba - by, don't ya treat me this - a way... 'Cos I'll be back on my feet some day... Don't

86 Am Am/G F E⁷ Am Am/G F E⁷ *Singer B*

S. care if you do 'cos it's un - der - stood, you ain't got no mon - ey, just ain't no good. Well I

90 Am Am *Singer A* Am Am *Singer C*

S. guess if you say so... I guess if you say so... Oh I

94 Am Am *A - ha!* *Singer C* *That's right!* **All**

S. guess if you say so... I had to pack my things and go. Hit the

S. Hit the

98 **H** Am Am/G F E⁷ Am Am/G F E⁷

S. road, Jack and don't you come back no more, no more, no more, no more. Hit the

S. road, Jack and don't you come back no more, no more, no more, no more. Hit the

102 Am Am/G F E⁷ Am Am/G F E⁷

S. road, Jack and don't you come back no more. Hit the

S. road, Jack and don't you come back no more.

106 **I** Bbm Bbm/Ab Gb F7 Bbm Bbm/Ab Gb F7

S. road, Jack and don't you come back no more, no more, no more, no more. Hit the

110 Bbm Bbm/Ab Gb F7 Bbm Bbm/Ab Gb F7

S. road, Jack and don't you come back no more. Hit the

One! Two! Three! All

114 **J** Bbm Singer A Ebm All

S. road Jack! And don't you ever come back! Hit the

118 C Singer C F7 All

S. road Jack! Hit the road, hit the road Jack! Hit the

122 Bbm Singer B Ebm All

S. road Jack! Your the good thing out of my life. Hit the

126 C Singer C F7

S. road Jack! Hit the road, and never come back!

130 **K** Singer B Now

S. Now

Pno

134 All

S. *ba - by, oh ba - by, don't ya treat me this - a way... 'Cos I'll be__ back_ on my feet some day... Well I*

S. *'Cos I'll be__ back_ on my feet some day... Well I* *Singer C*

138 *Singer B*

S. *guess if you say so, I have to pack my things and__ go... Hit the*

S. *guess if you say so, I have to pack my things and__ go...*

142 **L** *Bbm Bbm/Ab Gb F7 Bbm Bbm/Ab Gb F*

S. *road,__ Jack and don't you come_back no more, no more, no more, no more. Hit the*

S. *Ooh Ooh* *Singers A&C*

146 *Bbm Bbm/Ab Gb F Bbm Bbm/Ab Gb F* **Tutti**

S. *road,__ Jack and don't you come_back no more. Come on__ girl!_ Hit the*

S. *Ooh Come on__ girl!_ Hit the*

150 *Bbm Bbm/Ab Gb F Bbm Bbm/Ab Gb F*

S. *road,__ Jack and don't you come_back no more, no more, no more, no more. Hit the*

S. *road,__ Jack and don't you come,back no more, no more no more, no more. Hit the*

154 *Bbm Bbm/Ab Gb F Bbm Bbm/Ab Gb F*

S. *road,__ Jack and don't you come_back no more. Hit the*

S. *road,__ Jack and don't you come_back no more. Hit the*

158 **M** Bbm Bbm/Ab Gb F Bbm Bbm/Ab

S. road, Jack and don't you come back no more, no more, no

S. road, Jack and don't you come back no more, no more no

161 Gb F Bbm Bbm/Ab Gb F

S. more, no more... Hit the road, Jack and don't you come back no

S. more, no more... Hit the road, Jack and don't you come back no

164 **N** Bbm Bbm/Ab Gb F Bbm Bbm/Ab Gb F

S. more. don't you come back no more. don't you come back no

S. more. don't you come back no more. don't you come back no

168 **Soloists** Bbm Bbm/Ab Gb F Bbm Bbm/Ab Gb F Bbm Bbm/Ab

S. more. don't you come back no more. don't you come back no more.

S. more. don't you come back no more. don't you come back no more.

173 Gb F **O** Bbm

S. don't you come back no more. **8**

S. don't you come back no more. **8**

184

Cl.

190

Cl.

Feeling Good

Leslie Bricusse & Anthony Newley

Arr. Maria Dunn, 2018

♩ = 60

(finger snaps) etc.

S. Mmm mmm mmm

A. Mmm mmm mmm

T. Mmm mmm mmm

B. (finger snaps) Mmm mmm mmm

5 Dm Dm/C B \flat maj7 4 Dm/A A 7 Dm Dm/C B \flat maj7 Dm/A A

KD Birds fly-ing high, you know how I feel. Sun in the sky, you know how I feel.

S. mmm mmm

A. mmm mmm

T. mmm mmm

B. mmm mmm

9 Dm Dm/C B \circ 7 B \flat maj7 B \flat maj13 Gm 11 E \circ 7 (stop snaps)

KD Breeze drift-ing on by, you know how I feel. It's a new dawn, it's a new day, it's a new life

S. mmm ooo ooo

A. mmm ooo ooo

T. mmm ooo ooo (stop snaps)

B. mmm ooo ooo

13 *A*⁷ *ad lib*

KD

S. for me. and I'm feel - ing good.

A. ooo

T. ooo

B. ooo

16 **A** Dm *♩*=74 Dm/C B \flat maj7 Dm/A Dm Dm/C B \flat maj7 A⁺

KD

S. *f* I'm feel - ing good.

Cym *f* (finger snaps) Piano

Dm Dm/C B \flat maj7 Dm/A A Dm Dm/C

20 *p* Fish in the sea, you know how I feel. Ri-ver run-ning free,

S. doo doo doo doo know how I feel doo doo doo

A. *p*

T. *p* doo doo doo doo know how I feel doo doo doo

B. *p* (finger snaps)

23 B \flat maj7 Dm/A A Dm Dm/C B \circ 7 B \flat maj7

KD

S. you know how I feel. Bloss-om on a tree, you know how I feel. It's a

A. doo doo know how I feel doo doo doo doo doo doo it's a

T. doo doo know how I feel doo doo doo doo doo doo it's a

B. (finger snaps)

26 *Dm/A* *Gm⁷* *Fmaj⁹* *E^ø7* *Gm* *A⁺* *Dm* *Dm(#5)* *Dm⁶* *Dm(#5)*
Stop *Piano* *Stop* *(stop snaps)* *Piano*

KD new dawn, it's a new day, it's a new life — for me. — and I'm feel - ing good.

S. new dawn new day new life — for me

A. new dawn new day new life — for me

T. new dawn new day new life — for me *(stop snaps)*

B. new dawn new day new life — for me

31 **B** *(finger snaps)* *Dm* *Dm/C* *B^bmaj⁷* *Dm/A* *A* *Dm* *Dm/C*
p *etc.* *4*

KD Drag-on-fly out in the sun, you know what I mean, don't you know — Bu ter-flies all hav-ing fun,

S. doo doo doo doo know what I mean, don't you know — doo doo doo doo

A. doo doo doo doo know what I mean, don't you know — doo doo doo doo

T. doo doo doo doo know what I mean, don't you know don't you know doo doo doo

B. doo doo doo doo know what I mean, don't you know don't you know doo doo doo

34 *B^bmaj⁷* *Dm/A* *A* *Dm* *Dm/C* *B^ø7* *B^bmaj⁷*
4

KD you know what I mean. — Sleep in peace when day is done, that's what I mean, and this

S. doo you know what I mean — doo doo doo doo doo doo that's what I mean, it's a

A. doo you know what I mean — doo doo doo doo doo doo that's what I mean, it's a

T. doo you know what I mean know what I mean doo doo doo doo that's what I mean, it's a

B. doo you know what I mean know what I mean doo doo doo doo that's what I mean, it's a

37 Dm/A Gm7 Fmaj9 E \emptyset 7 Dm Dm/CB \flat maj7 A+ Dm Dm/CB \flat maj7 A+

KD
old world is a new world and a bold world_ for_ me. (stop snaps)

S.
old world new world bold world_ for_ me.

A.
old world new world bold world_ for_ me.

T.
old world new world bold world_ for_ me.

B.
old world new world bold world_ for_ me. (stop snaps)

Cym

43 **C** (hand claps)

KD

Mel 1
E \flat m (aps) E \flat m/D \flat C \flat maj7 etc. E \flat m/B \flat E \flat m E \flat m/D \flat C \flat maj7 E \flat m/B \flat

Cym

47 E \flat m E \flat m/D \flat C \emptyset 7 C \flat maj7 E \flat m/B \flat A \flat 9 F \emptyset 7 B \flat C \flat CD \flat DE \flat

Mel 2
p p p p (stop claps)

Cym

51 **D** f

KD
Stars, when you shine, you know how I feel. Scent of the pines, you know how I feel. Oh,

S.
Stars, when you shine, you know how I feel. Scent of the pines, you know how I feel.

A.
Stars, when you shine, you know how I feel. Scent of the pines, you know how I feel.

T.
Stars, when you shine, you know how I feel. Scent of the pines, you know how I feel.

B.
Stars, when you shine, you know how I feel. Scent of the pines, you know how I feel.

Cym

Em Em/D Cmaj7 B+ Em Em/D Cmaj7 B+

55 Em Em/D C#ø7 Cmaj7 Em Em/D

KD
 free-dom__ is a mine,_ and I know how__ I feel.. It's a new dawn, it's a new day,___ it's a

S.
 free-dom__ is a mine,_ and I know how__ I feel.. It's a new dawn, it's a new day,___ it's a

A.
 free-dom__ is a mine,_ and I know how__ I feel.. It's a new dawn new day___

T.
 free-dom__ is a mine,_ and I know how__ I feel.. It's a new dawn new day

B.
 free-dom__ is a mine,_ and I know how__ I feel.. It's a new dawn new day___

Cym

58 C#ø7 Cmaj7 Em/B Am7 Gmaj9 F#ø7 B7(b9)

KD
 new life. It's a new dawn,___ it's a new day, it's a new life.____ It's a

S.
 new life. It's a new dawn,___ it's a new day, it's a new life.____ It's a

A.
 new life It's a new dawn new day it's a new life.____ It's a

T.
 new life It's a new dawn new day new life.____ It's a

B.
 new life It's a new dawn new day___ new life.____ It's a

61 Em Em/D C#ø7 Cmaj7 Am6 B+ N.C.

KD
 new dawn, it's a new day, it's a new life, it's a new life for me and_ I'm feel - ing_____

S.
 new dawn, it's a new day, it's a new life, it's a new life for me

A.
 new dawn, it's a new day, it's a new life, it's a new life for me

T.
 new dawn, it's a new day, it's a new life, it's a new life for me *Stop*

B.
 new dawn, it's a new day, it's a new life, it's a new life for me

Cym

65 *Em Em/D Cmaj7 Em/B Em Em/D Cmaj7 Em/B*
(finger snaps)
Piano Tacet *etc.*

KD
 good. I'm feeling good. I feel

S. *p*
 doo

A. *p*
 doo

T. *p*
 doo

B. *p (finger snaps)*
 doo

69 *Em Em/D Cmaj7 Em/B Em Em/D Cmaj7 Em/B Em⁹*

KD
 so good. I feel so good.

S. *pp*
 doo

A. *pp*
 doo

T. *pp*
 doo

B. *pp*
 doo

Cym *ppp*

Loch Lomond

Traditional Scottish

(Arr. by Wayne Richmond, 2018 - based on Fiona Ross recording)

Hp. $\text{♩} = 70$ A D E A D E

The piano introduction consists of a single melodic line in treble clef, starting on a middle C. The key signature has three sharps (F#, C#, G#). The tempo is marked as quarter note = 70. The chords above the staff are A, D, E, A, D, E. The melody is a simple, flowing line that ends with a final chord of E.

A Verse 1 Judie

A. $\text{♩} = 70$ A F#m A D A F#m D E

O whith - er a-way my bon-nie, bon-nie May. Sae late an' sae far in the gloa - min'. The

The vocal line starts at measure 3. The melody is in treble clef. The chords above are A, F#m, A, D, A, F#m, D, E. The lyrics are: "O whith - er a-way my bon-nie, bon-nie May. Sae late an' sae far in the gloa - min'. The

A. A F#m A D A F#m E A D E

mist gath-ers grey o'er moor-land and brae. Whith - er sae far are ye roam - in'?

The vocal line continues from measure 8. The melody is in treble clef. The chords above are A, F#m, A, D, A, F#m, E, A, D, E. The lyrics are: "mist gath-ers grey o'er moor-land and brae. Whith - er sae far are ye roam - in'?"

B Chorus Melodic instruments in Instrumental + last two choruses only 1: half a capella 2: Tutti

A. D. B. A F#m A D A F#m D E

O ye'll tak' the high road and I'll tak' the low. I'll be in Scot-land a - fore ye. For

The chorus begins at measure 13. It features three staves: A (treble), D (treble), and B (bass). The chords above are A, F#m, A, D, A, F#m, D, E. The lyrics are: "O ye'll tak' the high road and I'll tak' the low. I'll be in Scot-land a - fore ye. For

A. D. B. A F#m A D A F#m E

me and my true love will ne-ver meet a-gain. yet_ By the bon-nie, bon-nie banks o'_Loch Lo -

The chorus continues from measure 18. The melody is in treble clef. The chords above are A, F#m, A, D, A, F#m, E. The lyrics are: "me and my true love will ne-ver meet a-gain. yet_ By the bon-nie, bon-nie banks o'_Loch Lo -

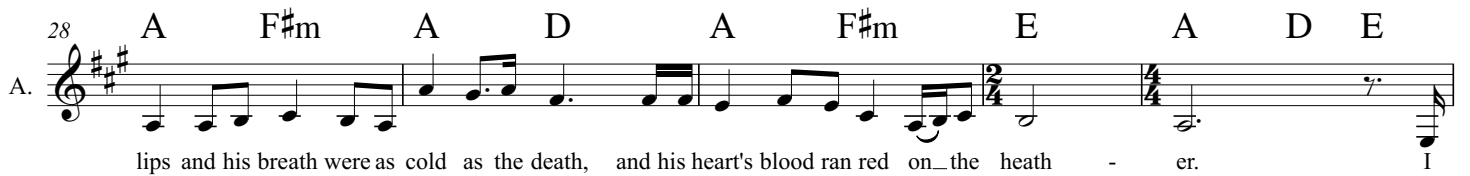
A. D. B. A D E A D E

mond.

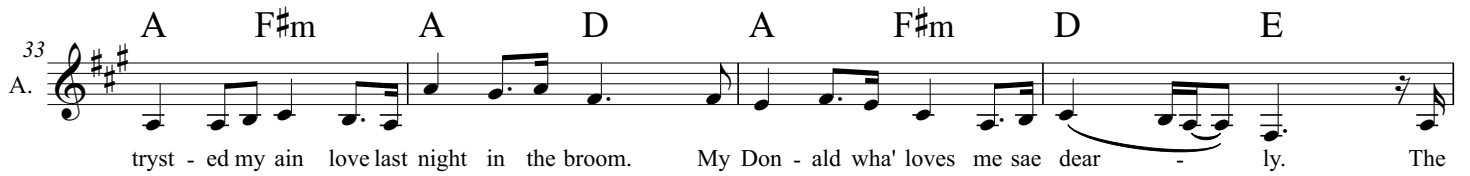
The chorus concludes at measure 22. The melody is in treble clef. The chords above are A, D, E, A, D, E. The lyrics are: "mond."

C Verse 2 Cathy

24 A. 

28 A. 

D Verse 3 Tutti

33 A. 

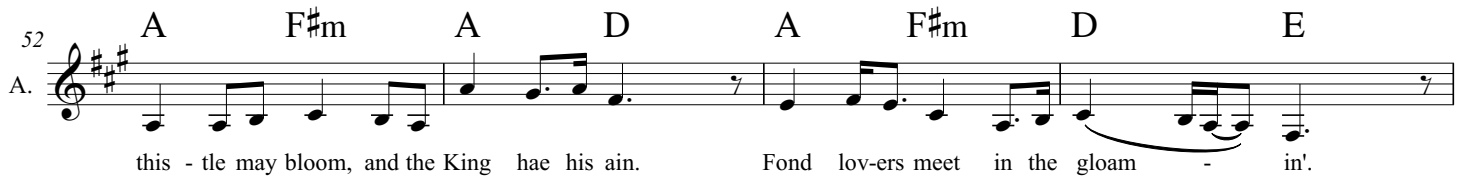
37 A. 

E Verse 4 Judie

42 A. 

47 A. 

F Verse 5 Tutti

52 A. 

56 A. 