

All Aound My Hat

[Loosely Woven – April/May 2010] [Final – 13/3/10]

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Wayne Richmond
85 Allambie Road
Allambie Heights 2100

(02) 9939 8802

(0400) 803 804

wayne@humph.org

looselywoven.org



All Around My Hat

Chorus [A] --> V1
 V2 --> Chorus [C] --> Interlude
 V3 --> Chorus [C] --> Interlude
 Chorus [E] --> Chorus [F] (new key)

Trad. (Arr. Maria Dunn 2010)

1 *ff* **A** $\text{♩} = 140$ *f* *ff* *f*

S. All_ a-round my hat I will wear the green will - ow and All_ a-round my hat for a twelve

B. All_ a-round my hat I will wear will - ow and All_ a-round my hat for a twelve

7

S. - month and_ a day And if an - y - one should ask me the

B. - month and a day And if an - y one an - y one should ask me the

11 *ff* *ff*

S. reas-son why I'm wear-ing it It's all for my_ true love who's far far_ a - way

B. reas-son why I'm wear-ing it It's all for my_ true love who's far far_ a - way

17 **B** *all women*

S. Fare - the well cold win - ter and fare_ the well cold frost_ No - thing have I_

O - ther night he brought me a fine_ dia-mond ring_ but hthought to_ have de -

quart - er pound of rea - son and a half_ a pound of sense_ a small_ sprig of

T Sax.

23 3

S. gained but my own true love_ I've lost I'll sing_ and I'll_ be me - rry when_

prived me of a far_ be tter_ thing But I_ be - ing care - ful_ like_

time and as much of pru_ dence_ you mix_ them all_ to - ge - ther_ and_

T Sax.

28

S.

 o-cca-sion I do see He's a false de-lu-ding young man let him go fare - well
 lo - vers ought to be
 you will plain-ly see

T Sax.

33

S.

 he The he and All a-round my hat I will wear the green will - ow and

B.

T Sax.

 All a-round my hat

39

S.

 All a-round my hat for a twelve month and a day And if an - y - one should ask me the

B.

T Sax.

 All a-round my hat

45

S.

 reas-son why I'm wear-ing it It's all for my true love who's far far a - way

B.

T Sax.

 all for my true love who's far far a - way

51

S.

 Here's a

T Sax.

58 **E** *a capella*

S. All a-round my hat I will wear the green will - ow and

B. All a-round my hat I will wear will - ow and

62

S. All a-round my hat for a twelve - month and a day And if

B. All a-round my hat for a twelve - month and a day And if

66 **Bm** *enter drum/perc*

S. an - y - one should ask me the reas - son why I'm wear - ing it

B. an - y one an - y one should ask me the reas - son why I'm wear - ing it

70 **A D A D A D**

S. It's all for my true love who's far far a - way

B. It's all for my true love who's far far a - way

T Sax.

75 **F**

S. All a-round my hat I will wear the green will - ow and

B. All a-round my hat

T Sax.

79

S. All a-round my hat for a twelve month and a day And if

B. All a-round my hat

T Sax.

83

S. an - y - one should ask me the reas - son why I'm wear - ing it. It's

T Sax.

87

S. all for my true love who's far far a - way

B. all for my true love who's far far a - way

T Sax.

Dancing to the song

Ian Ross Williams

A

B.  Bones bones be-neath my skin

Conc. 

Bar Conc. 


7


B.  Bones bones be neath my skin Mar-row mar-row in-side my bones Mar-row mar-row in-side my bones


Conc. 

Bar Conc. 

13 **B**

A.  Feel the move ment feel the touch Hear the sound & see so much Smell the scent and taste the food Eat no poi - son for your lunch

B.  Bones bones beneath my skin Bones bones beneath my skin Marrow marrow inside my bones Marrow marrow in side my bones

Bar Conc. 


21 **C**


S.  I'm dan-cing to the song I hear in-side my heart I'm dan-cing to the song in-side my heart

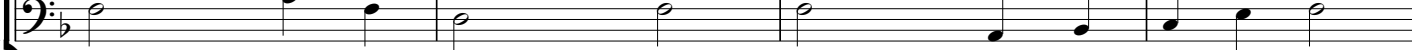
Conc. 

Bar Conc. 

26

S.  Don't know where I'll fin- ish I don't know where I'll start But I'm dan-cing danc-ing danc-ing to the song inside my heart I'm

Conc. 

Bar Conc. 

30 **D**

S. dan-cing to the song I hear in-side my mind I'm dan-cing to the song in-side my mind

B. Brains brains in - side my skull Brains brains in - side my skull

Conc.

34

S. Don't know what I'm look-ing for I don't know what'll find but I'm dan-cing dan-cing dan-cing to the song in side my mind. I'm

B. Blood blood in - side my veins Blood blood in - side my veins

Conc.

38 **E**

Desc. Dan - cing_ to the song that's in - side_ my feet I'm dan - cing to the song_ that's in - side_ my feet

S. dan-cing to the song I feel in-side my feet I'm dan-cing to the song in-side my feet

A. Feel the move-ment feel the touch Hear the sound and see so much

B. Food food in - side my bel-ly Food food in - side my bel-ly

42

Desc. Dan - cing dan - cing dan - cing dan cing dan-cing dan - ing I'm dan-cing to the song in-side I'm dan-cing

S. Don't know who I'll leave be hind I don't know who I'll meet But I'm dan-cing dan-cing dan-cing to the song in side my feet.

A. Smell the scent and taste the food Eat no poi - son for your lunch.

B. Air air in-side my lungs Air air in-side my lungs.

46 **F** *k/b on repeat*

Fl.1 F C7 F C F C7 F C7 F

Fl.2

50 C7 Dm C F C G/B C7 F

Fl.1

Fl.2

Scarlet Ribbons

W: Jack Segal M: Evelyn Danzig
(Arr. Jill Stubington 2010)

A

B. Cl.

9 **B** *Marjorie*

Cue

1. I peeked in to say good night And then I heard my child in prayer
2. All the stores were closed and shut - tered All the streets were dark and bare

B. Cl.

17

Cue

"And for me some scar - let rib - bons Scar - let rib - bons for my hair"
In our town no scar - let rib - bons Scar - let rib - bons for her hair

B. Cl.

25 **C** *Gial*

Cue

3. Through the night my heart was ach - ing Just be - fore the dawn was brea - king I peeked in and

B. Cl.

35

Cue

on her bed in gay pro - fu - sion ly - in there Love - ly rib - bons scar - let

B. Cl.

44

Cue

rib - bons scar - let rib - bons for her hair

B. Cl.

Flute

53 **D** *(no k/b)*

Cue

Oh dear, what can the mat - ter be Oh dear, what can the mat - ter be Oh dear,

B. Cl.

Gial

65

Cue

what can the mat - ter be John - ny's so long at the fair He pro - mised he'd buy me a bas - ket of pos - ies A

B. Cl.

(k/b)

74

Cue gar-land of lil-lies, a gar-land of ros-es He pro-mised to buy me some new scar-let rib-bons to tie up my

B. Cl.

83 *Flute*

Cue bon-ny brown hair

B. Cl.

93 **E** *Women*

Cue Bob-by Shaf to'sgone to sea__ Sil-verbuck-les at his knee__ He'll come back and mar-ry me__ Bon-ny Bob-by

Whist/ Rec

100

Cue Shaf - to Bob-by Shaf-to's bright and fair Scar-let rib-bons in his hair He's my love for

Whist/ Rec

106 *[4 times]*

Cue ev - er - more Bon - ny Bob - by Shaf - to Bon-ny Bob-by Shaf - to Bon-ny Bob-by Shaf - to

Whist/ Rec

113 **F**

Cue If I live to be two hun-dred I will ne - ver know - from where_ Came those

B. If I live to be two hun-dred I will ne - ver know from where Came those

122

Cue love - ly scar - let rib-bons scar - let rib-bons for her hair_____

B. love - ly scar - let rib-bons scar - let rib-bons for her hair_____

Thanks be for trousers

Intro --> Verse 1
 Choruses 1, 2 & 3
 Intro --> Verse 2
 Choruses 4 & 5
 Intro --> Verse 3
 Chorus 1

Keith Murray

Intro

D Bm Em A⁷ D A⁷ D

Fl.

Vln. *pizz*

B. Cl.

Verse

5 A⁷ D A⁷ D

1. In life we've lots to be thank - ful for, and yet we take lots for gran - ted: The
 2. There's a lot to be said, it's true, for shirts, chem-i - ses and blous - es.____
 3. They va - ry in shape, some just don't wear a lot. Some are short like Mic-key the Mous - es: It's

Vln.

B. Cl.

10 A⁷ D A⁷ G A⁷ **rall.**

sun, the moon, the stars, our bread,____ Even the way that we're pan - ted.
 There's much more to be said to you if you've for-got-ten your trous - ers!
 only a knot for the bold Hot - ten-tot but the whole world o - ver it's trous - ers!

Vln.

B. Cl.

Chorus

14 G F#m Em F#

1. Thanks be for trou - sers! Wheth - er they're long or short, _____
 2. Thanks be for trou - sers! Vol - um - in - ous or brief, _____ Man -
 3. Thanks be for trou - sers what else would you wear to town? _____ What
 4. Thanks be for trou - sers! (with some res - er - vations, of course) _____ It's
 5. Thanks be for trou - sers! for the aged, for the youth and the tot, _____ For the

Vln.

B. Cl.

18 D Bm Em A7

Wheth - er they're tweed or what - e - ver you need, _____ as
 kind has pro - gressed, now he's much bet - ter dressed, _____
 e - ver your view, you'll a - gree it is true, that your
 hard in a fash - ion to hope for much pas - sion from
 tro - pics, the poles, cro - quet, ten - nis or bowls; but we're

Vln.

B. Cl.

20 D A7 D

long as they're on when they ought! _____
 'Used to be on - ly a leaf! _____
 num - ber is up when they're down. _____
 girls who wear red flan - nel drawers! _____
 ne - ver too sure of a Scot! _____

Vln.

B. Cl.

Cousin Jack

Steve Knightley
Arr: Samantha O'Brien

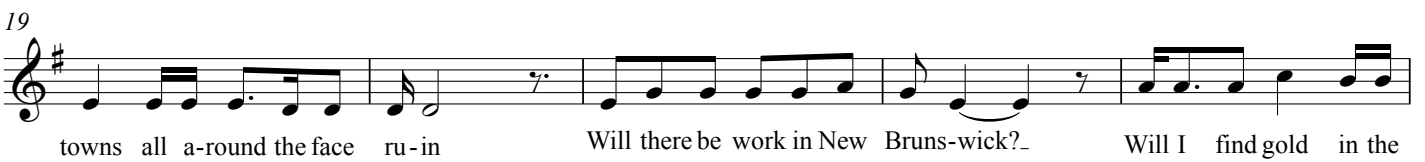
Intro ♩ = 120

T Sax. 

7 

13 Verse 1

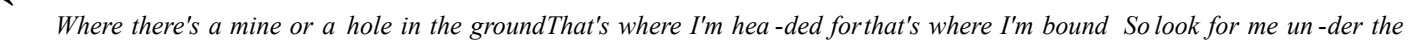
Solo 
This land is barr-en and bro-ken___ scarred like the face of the moon Our tongue is no lon-ger spo-ken___

19 
towns all a-round the face ru-in Will there be work in New Bruns-wick?_ Will I find gold in the

24 
Cape If I tun-nel way down to Aus-tra-lia___ Oh will I e-vere-scape
Oh will I e-vere-scape

29 Chorus 1

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

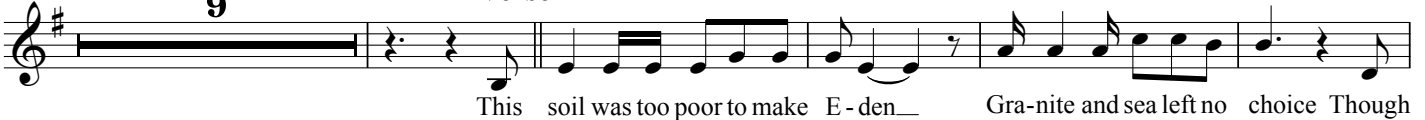
Bar. 
Where there's a mine or a hole in the ground That's where I'm hea-ded for that's where I'm bound So look for me un-der the

34 
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 
un-der your skin I'll leave the cou-nty be-hind I'm not co-ming back _ So foll-ow me down cou-sin Jack ___

46 Interlude 1 

Verse 2

Solo 
9 This soil was too poor to make E-den___ Gra-nite and sea left no choice Though

60
Solo
vis-ions of hea-ven sus-tained us_ When John Wes-ley gave us a voice Did Jo-seph once come from St. Mi-chael's mount Two

66
Solo
thou-sand years pass in a dream. When you're wor-king your way back in the dark-ness_ Deep in the heart of the seam

Chorus 2

72
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

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

76
Solo
look for me un - der the lode, and in - side the vein._____ Where the

Bar.
look for me un - der the lode, and in - side the vein._____ Where the

79
Solo
co-p-per the clay and the ar-senic and tin Run in your blood and get un - der your skin _____

Bar.
co-p-per the clay and the ar-senic and tin Run in your blood and get un - der your skin _____

83
Solo
I'll leave the cou - nty be - hind I'm not co - ming back _____ So foll - ow me down cou - sin Jack _____

Bar.
I'll leave the cou - nty be - hind I'm not co - ming back _____ So foll - ow me down cou - sin Jack _____

89 Interlude 2

Solo

98 *Verse 3*

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

T. Rec *3 3 3*

103

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

T. Rec

Chorus 3

107 (a capella on repeat)

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*

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*

111 NC

Solo *look for me un - der the lode, and in - side the vein.—— Where the*

Bar. *look for me un - der the lode, and in - side the vein.—— Where the*

114 G D Em C

Solo *co-pper the clay and the ar-senic and tin Run in your blood and get un - der your skin —*

Bar. *co-pper the clay and the ar-senic and tin Run in your blood and get un - der your skin —*

118 D G D C D C Em

Solo *I'll leave the cou-nty be - hind I'm not co-ming back— So foll-ow me down cou-sin Jack——*

Bar. *I'll leave the cou-nty be - hind I'm not co-ming back— So foll-ow me down cou-sin Jack——*

For all we know

Fred Karlin (Arr. Samantha O'Brien - 2010)

A

Solo

Fl.

B. Cl.

B

7

Solo

Fl.

B. Cl.

Love, _____ look at the two of us _____ stran - gers _____

14

Solo

B. Cl.

in man-y ways. _____ We've got a life _____ time to share

20

Solo

B. Cl.

so much to say _____ and as we go _____ from day to day

C

26

Solo

B. Cl.

I'll feel you close to me _____ but _____ time _____ a-lone will tell _____ Let's take a life

34

Solo

Fl.

B. Cl.

time to say, _____ "I knew you well", _____ for on - ly

(Flute 1 only) *tr*

39

Solo

B. Cl.

time_____ will tell us so,_____ and love may grow, for all___ we

45

Solo

B. Cl.

know_____

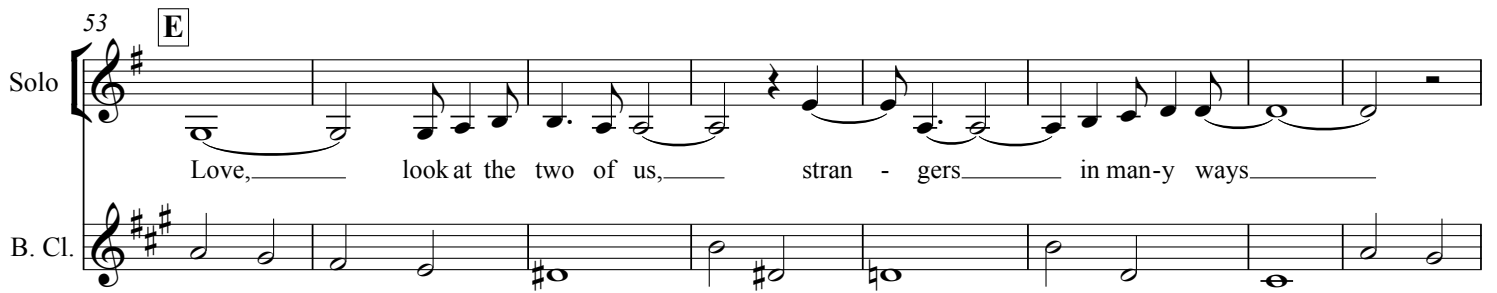


53

Solo

B. Cl.

Love,_____ look at the two of us,_____ stran - gers_____ in man-y ways_____



61

Solo

Fl.

B. Cl.

Let's take a life - time to say, "I knew you well"

Flute 1 only

trm

66

Solo

B. Cl.

for on - ly time_____ will tell us so_____ and love may grow, for al___ we

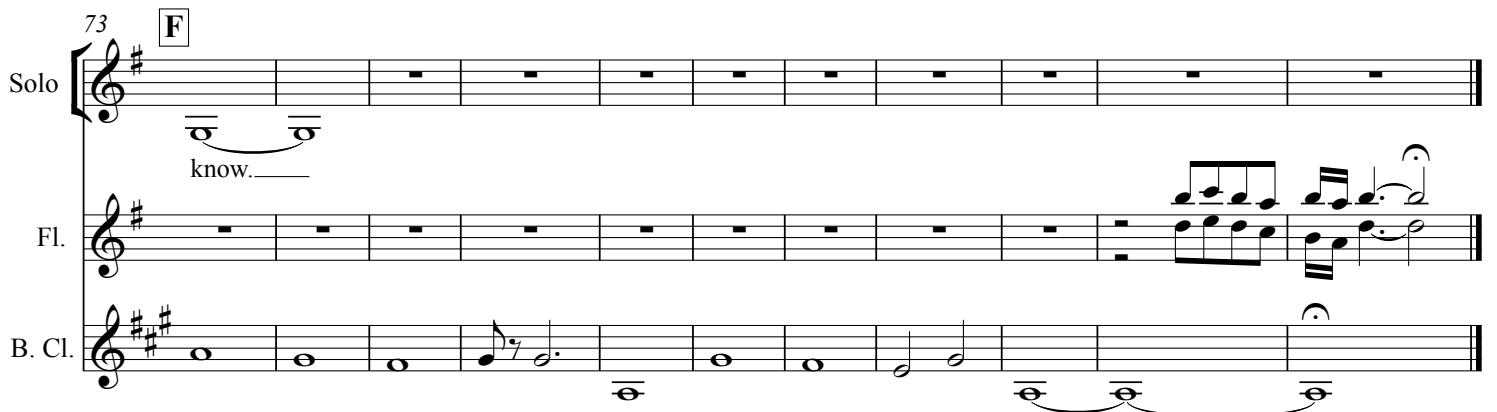
73

Solo

Fl.

B. Cl.

know_____



That Crazy Feeling

Kevin Murray (2009)

A

B. Cl.

7

B. Cl.

13

B

S.

1. 2. Here it comes a - gain, Here it comes a - gain.
Then it fades a - way, Soon it dis - ap - pears.

B. Cl.

(2nd verse only)

17

S.

Here comes that cra - zy feel - ing in - side me.
There goes that cra - zy feel - ing in - side me.

B. Cl.

21

S.

What am I sup - posed to do now? How am I sup - posed to act?_
That's what I'm sup - posed to do now! That's how I'm sup - posed to act!_

B. Cl.

25

S.

All I know is this cra - zy feel - ing in - side me. Deep in - side me.
Have no more of those cra - zy feel - ings in - side me. Deep in - side me.

B. Cl.

31

1-3

4. Solo

S.

Don't know what I'm supposed to do? Now I know what I've got to do!
Now I know what I've got to do!

B. Cl.

A Couple of Swells

Irving Berlin (Arr. Wayne Richmond 2010)

♩=165 **A** D^7 G^7 C F^6
Trumpet

Cue

B. Cl.

5 *Flute* *Sax* *Glock* *Sax*

Cue

B. Cl.

13 **B**

Cue

We're a cou-ple of swells; we stop at the best ho - tels. But we pre-fer the coun-try far a -
 Wall Street ban-kers are we, with plen-ty of cur-ren - cy. We'd o - pen up the safe but we for-

B. Cl.

19

Cue

way from the cit - y smells. We're a cou-ple of sports, the
 got where we put the key. We're the fa-vour-ite lads, Of

B. Cl.

26

Cue

pride of the ten-nis courts. In June, Ju - ly, and Au - gust, we look cute when we're dressed in shorts.
 girls in the pic-ture ads. We'd like to tell you who we kissed last night but we can't be cads.

B. Cl.

32 **C** *f* *tr*

Cue

Flute The Van-der-bilts have asked us up for tea.
 The Van-der-bilts are wai-ting at the club.

B. Cl.

38 rit

Cue

— We don't know how to get there, no sir - ee, no sir - ee, We would
 — But how are we to get there, that's the rub, that's the rub, We would

B. Cl.

43 **D** a tempo D⁷

Cue

drive up the Av-e-nue, but we have-n't got the price. We would skate up the Av-e-nue, but there is - n't an - y
 sail up the Av-e-nue, but we have-n't got a yacht. We would ride up the Av-e-nue, but the horse we had was

B. Cl.

50

Cue

ice. We would ride on a bi - cy - cle, but we have-n't got a bike. So we'll walk up the Av-e-nue, yes we'll
 shot. We would go on a trol - ley car but we have-n't got the fare. So we'll walk up the Av-e-nue, yes we'll

B. Cl.

57 G⁷ 1. 2. *mf*

Cue

walk up the Av-e-nue and to walk up the Av-e-nue's what we like. *Violin* there. *Trumpet*
 walk up the Av-e-nue yes we'll walk up the Av-e-nue till we're

B. Cl.

65 **E** G⁷

Cue

B. Cl.

72 *(shot!)* *f*

Cue

B. Cl.

78 C⁷ *f*


Cue

B. Cl.

84
Cue 



87 **F** D⁷
Cue 
B. Cl.  *f*

91
Cue 
B. Cl.  *mf* We would

95
Cue 
B. Cl.  swim up the Av - e - nue but we have - n't an - y lake. So we'll

99
Cue 
B. Cl.  walk up the Av - e - nue, yes we'll walk up the Av - e - nue, yes a

103
Cue 
B. Cl.  walk up the Av-e-nue's what we'll take! *Flute*

110 *f*
Cue 
B. Cl.  *f*

Puddles

Bob Brown & Harvey Walsh

V1 --> Chorus
V2 --> Chorus --> Bridge
V3 --> Chorus
V4 --> Chorus

Verse

♩=100

S.

1. I call my pup - py Pud - dles 'cause he makes them on the floor.____ It's
 2. When my pup - py Pud - dles____ it seems they'll ne - ver stop.____ They're
 3. Late one night when all was quiet with ev' - ry - one in bed.____ A
 4. And when the fire was o - ver and the smoke be - gan to clear,____

B. Cl.

S.

not his fault, he's much too young to op - en up the door.____ Now
 not the sort of pud - dles you can soak up with a mop.____ Now
 log rolled from the fi - re - place and soon the fi - re spread.____ It
 Pud - dles stood there proud - ly with a grin from ear to ear.____ Now

B. Cl.

S.

Pud - dles he's a bit - sa, bits - a - this____ bits a - that____ And the
 ev - 'ry pup - py____ Pud - dles, but Pud - dles____ more than most____ I
 was Pud - dles to the____ re - scue, he pud - dled with all his____ might. A
 Pud - dles he's a he - ro,____ he's____ real - ly made the grade,____ He's____

B. Cl.

S.

first day I brought Pud - dles home, he pud - dled on the cat.
 wish he'd grow in - to a dog, and pud - dle on a post.
 pud - dle here, a pud - dle there on ev' - ry - thing a - light.
 just been made a mem - ber of the lo - cal fire bri - dade.

B. Cl.

Chorus

17

S.

My pup - py Pud - dles makes his pud - dles ev' - ry - where. ____

B. Cl.

S.

My pup - py, Pud - dles makes his pud - dles with - out care.

B. Cl.

25

S. *My pup - py, Pud - dles makes lots of pup - py pud - dles. My*

B. Cl.

29

S. *pup - py, Pud - dles, pud - dles ev' - ry - where. where. He*

B. Cl.

1. **Fine** 2.

Bridge

34

S. *pud - dles in the bath - room, he pud - dles on the chairs. He*

B. Cl.

38

S. *pud - dles in the hall - way and he pud - dles down the stairs. He*

B. Cl.

42

S. *pud - dles in the kit - chen, he e - ven pud - dled in my shoe. The*

B. Cl.

46 *f*

S. *on - ly place he has - n't learnt to pud - dle's in the loo.*

B. Cl.

D.C. al Fine

Let the mystery be/Pie in the sky

Kerry Fagan Harbron
(Arr. Jill Stubington - 2010)


Chorus C Intro: Solo Chorus


F


B \flat


C

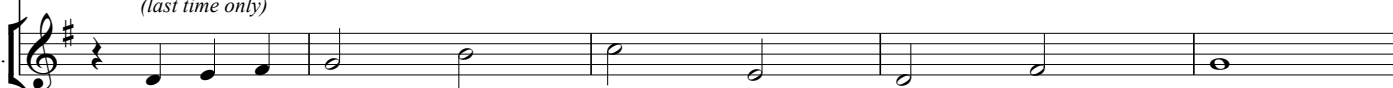
F

S. 
Ev - ry bo - dy is won - der - ing what and where they all came from

A. 
Ev - ry bo - dy is won - der - ing what and where they all came from

T. 
Ev - ry bo - dy is won - der - ing what and where they all came from

B. 

B. Cl. 
(last time only)

6 
Ev ry bo - dy is wor - ried bout where they're gon - na go when the whole thing's done

A. 
Ev ry bo - dy is wor - ried bout where they're gon - na go when the whole thing's done

T. 
Ev ry bo - dy is wor - ried bout where they're gon - na go when the whole thing's done

B. 

Tpt. 
(last time only)

B. Cl. 
(last time only)

10 
No one knows for cer - tain so it's all the same to me Think I'll just Let the mys - ter - y be

A. 
No one knows for cer - tain so it's all the same to me Think I'll just Let the mys - ter - y be

T. 
No one knows for cer - tain so it's all the same to me Think I'll just Let the mys - ter - y be

B. 

Fl. 1 
(last time only)

Tpt. 

B. Cl. 

Verse 1

17 C F B \flat C

S. Some say once_ gone_ you're gone for - ev - er and some say_ you're gon-na come back

Fl. I

21 F B \flat C F

S. Some say you'll rest_ in_ the arms of your sav-iour if in sin-ful_ ways you lack_ Some

Fl. I

26 B \flat F/A B \flat

S. say that they - re com-ing back in the gar-den bunch of car - rots_ and lit - le sweet_ peas_

Fl. I

30 F/C C F [to Chorus]

S. Think I'll_ just_ let the mys - ter - y be -

Verse 2

33 F B \flat C F

S. Some say they're-go_ ing to a place called glo - ry and I aint saying it aint a fact_ But I

Tpt.

38 B \flat C F

S. heard that I'm_ on_ the road to pur - ga - to - ry and I don't like_ the sound of that_

Tpt.

42 B \flat F/A B \flat

S. I be - lieve_ in love and I live my life_ ac - cor - ding - ly

Tpt.

46 F C 7 F [to Chorus]

S. But I choose_ to let the mys - te - ry be_

Tpt.

Pie in the sky

49 *Intro* G C G C

Fl. 1
Fl. 2
Tpt.
B. Cl.

58 G C G/D D

Fl. 1
Fl. 2
Tpt.
B. Cl.

66 *Verses* G C G C D

S.
B. Cl.

1. Long - haired prea - chers come out ev - ery night _____ Try to tell us what's wrong and what's right _____ When we
2. Ho - ly roll - ers and Jump - ers come out _____ And they sing and they pray and they shout _____ Give your
3. Work - ing folk of all coun - tries u - nite _____ Side by side for our free - dom we fight _____ When the

75 G C G D G *Chorus*

S.

ask a - bout some - thing to _____ eat _____ They will ans - wer in voi - ces so _____ sweet *That you will*
 mon - ey to Je - sus they _____ say _____ He will cure all di - seas - es to - day
 world and its wealth we have _____ gained _____ Then no more will we hear their re _____ frain

83 G C D C D G

S.
A.
T.
B.

eat _____ bye and bye _____ in that glor - i - ous land a - bove the sky _____

Fl. 1 *First and third times*

Tpt. *Second and third times*

90

S. *Work and pray — live on — hay — you'll get pie in the sky when you die*

A. *Work and pray — live on — hay — you'll get pie in the sky when you die*

T. *Work and pray — live on — hay — you'll get pie in the sky when you die*

B. *Work and pray — live on — hay — you'll get pie in the sky when you die*

Fl. I *Work and pray — live on — hay — you'll get pie in the sky when you die*

Tpt. *Work and pray — live on — hay — you'll get pie in the sky when you die*

C G/D D G

Coda

98 (Soloists)

S. *And you will eat — bye and bye — in that glor - i - ous*

A. *Ev ry bo dy is won - der ing what and — where they all — came from Ev ry bo dy is*

G C D C

104

S. *land a bove the sky — Work and pray — live on — hay —*

A. *worried bout where they're gon-na go when the whole thing's done No one knows for cer-tain so it's all the same to*

G C

110

S. *You'll get pie in the sky — You'll get pie in the sky — You'll get*

A. *me — Think I'll — just let the mys-te - ry be —*

G D G D

115

S. *pie in the sky when you die —*

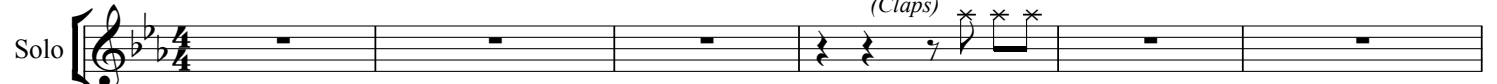
A. *Think I'll — just let the mys-te - ry be —*

G D C G

What I like about you

Michael Skill, Wally Palamarchuk & James Marinos

♩=140

Solo 

Sax.1 

Sax.2 

Verse

7 *(All)* Hey! unh - huh.____ 1. *(All)* Hey! 2. What I like a-bout

Sax.1 

Sax.2 

14 you, you hold me tight,____ Tell me I'm the on-ly one,
you really know how to dance When you go up____ down, jump a-round
you keep me warm at night.____ Ne-ver wan-na let you go,

Sax.1 

Sax.2 

19 wan-na come o-ver to -night.____ Yeah!____ Keep on whis-per-ing in my ear,
think I've found true ro-mance.____
know you make me feel all__ right.____

24 *[To Coda]*
tell me all the things that I____ want to hear, 'cause it's true.____ That's what I like a-bout you. What I like a-bout

30

Solo

you. That's what I like a-bout you. (Scream!)

Sax.1

Sax.2

36

Sax.1

Sax.2

40

Solo

Harp Solo [Play 8 times then back to verse]

Sax.1

Sax.2

Coda

44

Solo

you That's what I like a-bout you (whispered) That's what I like a-bout you (whispered)

Sax.1

Sax.2

50

Solo

you That's what I like a-bout you (whispered) That's what I like a-bout you (whispered) Hey!

56

Solo

[Play 4 times]

unh - huh... Hey!

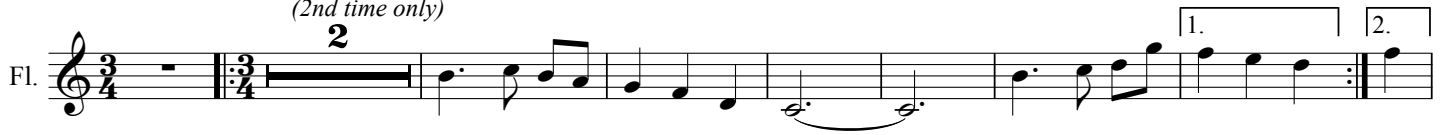
Sax.1


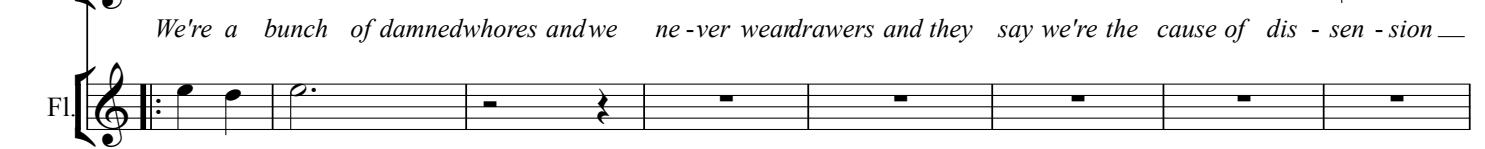
Sax.2


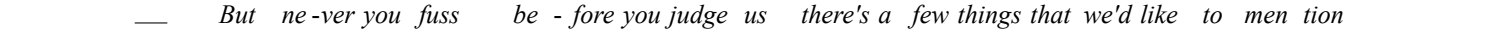
A Bunch of Damned Whores


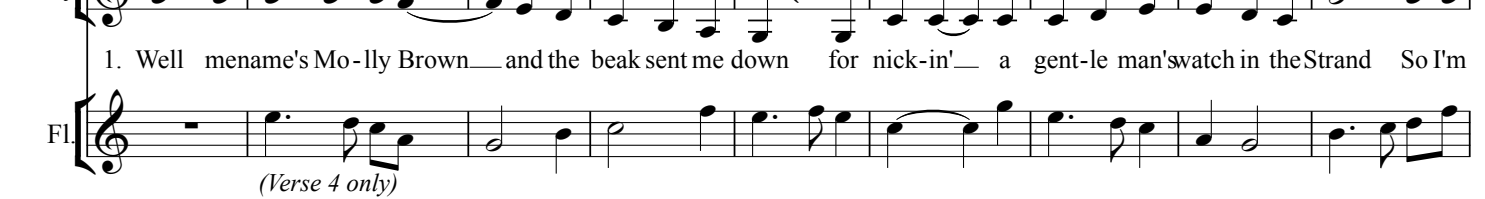
Ted Egan (Arr. Maria Dunn - 2010)


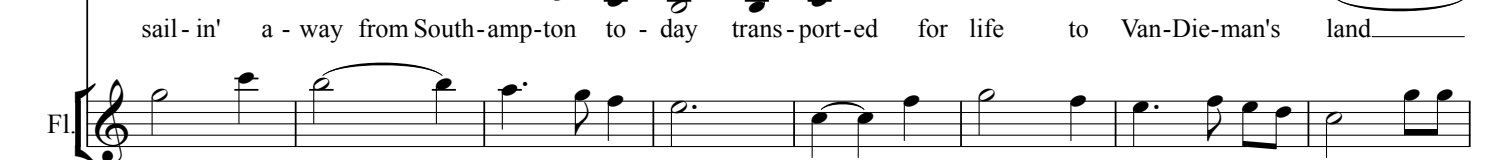
(2nd time only)


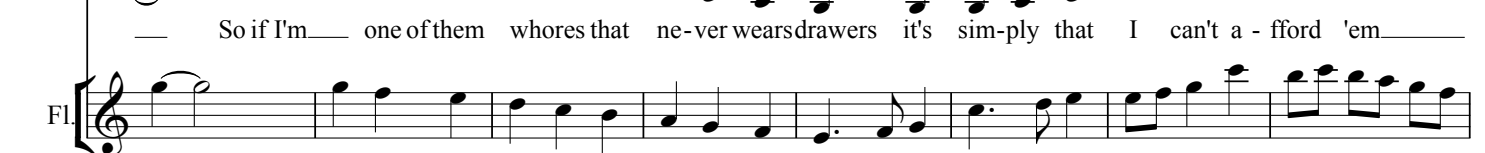
Fl. 


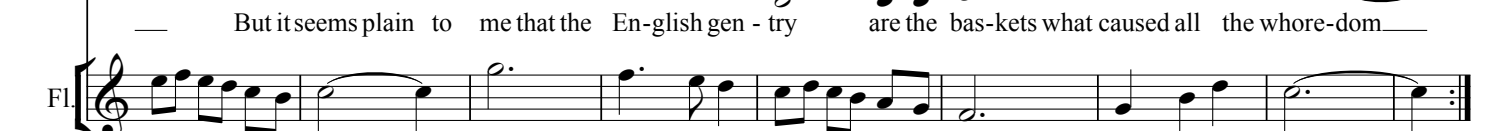
10 *Chorus* C G F C G
(two voices only after verses 1 & 2)
 Molly 
 We're a bunch of damnedwhores andwe ne-ver weandrawers and they say we're the cause of dis - sen - sion —
 Fl. 

18 C G F C F G C
 Molly 
 — But ne-ver you fuss be - fore you judge us there's a few things that we'd like to men tion
 Fl. 

Verses
 27 C G F C G
 Molly 
 1. Well mename's Mo-lly Brown—and the beak sent me down for nick-in'— a gent-le man'swath in theStrand So I'm
 Fl. 
(Verse 4 only)

36 C G F C F G C
 Molly 
 sail - in' a - way from South-amp-ton to - day trans-port-ed for life to Van-Die-man's land—
 Fl. 

44 C G F C G
 Molly 
 — So if I'm— one of them whores that ne-ver wearsdrawers it's sim-ply that I can't a - fford 'em—
 Fl. 


52 C G F C F G C
 Molly 
 — But it seems plain to me that the En-GLISH gen - try are the bas-kets what caused all the whore-dom—
 Fl. 

61 *(All women)* C G F C

Molly 

5. So lift up your skirts girls and show your bare bums and slap on your bu-ttocks me whore-y old

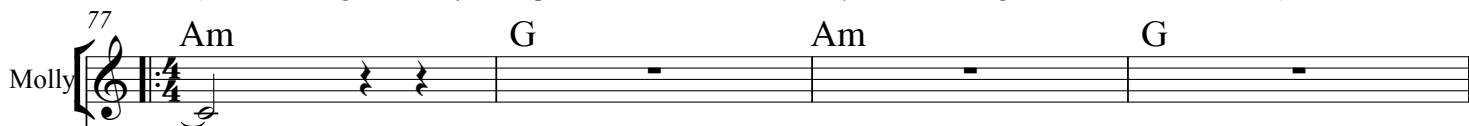
69 G C G F C F G C

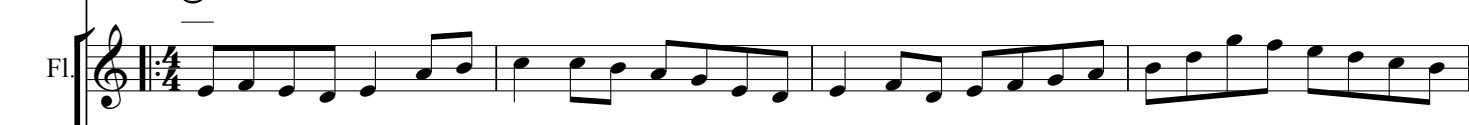
Molly 

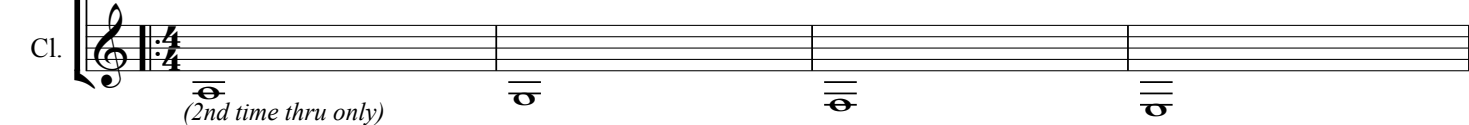
chums We'll show'em_ we know'em_ for just who they are they're the world's great-est bast-ards by far__

Coda (This comes right at end after acapella chorus - Start slow no rhythm, sust strings / accordion 2nd time thru)

77 Am G Am G

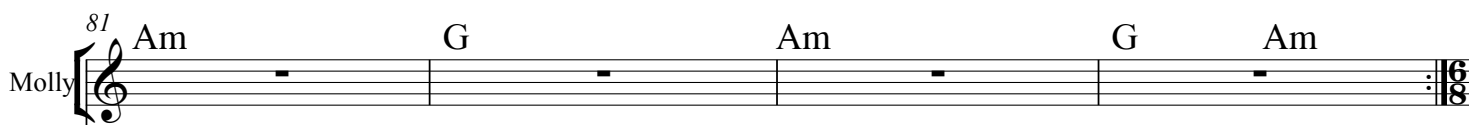
Molly 


Fl. 


Cl. 

(2nd time thru only)

81 Am G Am G Am

Molly 

Fl. 

Cl. 

(Faster with rhythm instruments)

85 C G F G C F G

Molly 

(All singers)

Fl. 

(All melodic instruments)

Cl. 

93 C G F G C G F G C

Molly 

Fl. 

Cl. 

stop

A Hatful of Klezmer

Compiled by John Macrae

Nigun (A song without words)

A *mp* E Dm E

5 F E

9 C G Am E

13 C G Am E Am

B E

17 E

21

25 E *Flute & concertina only* Dm E

29 F E

29 F E

33 C G Am E

33 C G Am E

37 C G Am E Am

81 E Am Dm E

89 E Am F E

D
97 Am B E Am F Dm E Am
105 B E Am F Dm E Am

113 Am B E Am F Dm E Am

121 B E Am F Dm E Am

E
129 A E Am
137 mf Dm Am E Am

Harry's Freilach (A Tribute to Harry Timmermann)

A *f* Am E

Musical notation for section A, measures 1-4. Treble clef, 4/4 time. Chords: Am, E.

5 Am

Musical notation for section A, measures 5-8. Treble clef, 4/4 time. Chord: Am.

9 A Dm G C

Musical notation for section A, measures 9-12. Treble clef, 4/4 time. Chords: A, Dm, G, C.

B 13 Dm E Am F E Am A

Musical notation for section B, measures 13-16. Treble clef, 4/4 time. Chords: Dm, E, Am, F, E, Am, A.

17 Dm E F Dm E Am

Musical notation for section B, measures 17-20. Treble clef, 4/4 time. Chords: Dm, E, F, Dm, E, Am.

C 21 *f* E F E Dm E

Musical notation for section C, measures 21-24. Treble clef, 4/4 time. Chords: E, F, E, Dm, E. Dynamic: *f*.

25 F E Dm Am

Musical notation for section C, measures 25-27. Treble clef, 4/4 time. Chords: F, E, Dm, Am.

28 Dm Am Dm E *mf*

Musical notation for section C, measures 28-31. Treble clef, 4/4 time. Chords: Dm, Am, Dm, E. Dynamic: *mf*.

D

31 Am E

35 Am

39 A Dm G C

E

43 Dm E Am F E Am A

47 Dm E F Dm E Am

F

51 *f* E F E Dm E

55 F E Dm Am

58 Dm Am Dm E Am

The Wind Beneath My Wings

Larry Henley & Jeff Silbar
(Arr. Wayne Richmond 2010)

B Sax. *p*

9 *Verse 1 & 3* [rhythm stops]

It must have been cold there in my sha - dow,
It might have ap - peared to go un - no - ticed,

B Sax. *p* *ppp*

13

to ne - ver have sun - light on your face.
that I've got it all here in my heart.

B Sax. *p*

17

You've been con - tent to let me shine,
I want you to know I know the truth,

B Sax.

21

You al - ways walked a step be - hind.
I would be noth - ing with - out you. [To Chorus 2nd time]

B Sax.

25 *Verse 2* [rhythm stops]

I was the one with all the glo - ry,

B Sax.

29

while you were the one with all the strength.

B Sax.

33 D

on - ly a face with - out a name

B Sax.

37 D(sus4)

I ne - ver once heard you com - plain.

B Sax.

41 *Chorus*

Did you e - ver know that you're my he - ro,

B Sax.

45

and ev - 'ry - thing I'd like to be.

B Sax.

49

I can fly high - er than an ea - gle,

B Sax.

53 G

'cause you are the wind be - neath my wings.

B Sax.

57

B Sax.

58

you are the wind be - neath my wings.

B Sax.

Bella Cíao

V1: Soloist
V2: Soloist + 1 alto
V3: All Alto's (split between solo & alto parts)
Instrumental
V4: All Singers
V5: All Singers

Trad. (Arr. Samantha O'Brien 2010)

Guitar $\text{♩} = 76$

9 *Soloist* *Am*
Verse 1

13 A sta-ma - tti - na a ppe-na alza-ta o be-lla, ciao! be-lla ciao! be-lla

13 ciao, ciao, ciao! Sta-ma - tti - na a-ppen-a alzat-a in ris-ai - a mi to-ccan dar

18 *Verse 2* *Am*

22 Il ca-po in pie-di col suo bast - o - ne o bel - la, ciao! bel - la ciao! bel - la

22 ciao, ciao, ciao! Il ca-po in pie-de col suo bast - o - ne e n - oi curve a lav - o - rar

27 *Verse 3* *Am*

31 fra gli in - se - tti e le zan - za - re o be - lla, ciao! be - lla ciao! be - lla

31 ciao, ciao, ciao! fra gli in - se - tti e le zan - za - re un dur la - vor mi to - cca far

Instrumental

36 *Tenor Sax*

T Sax.

41

T Sax.

46

T Sax.

52 *Verse 4*
All Altos

O ma-mma mi-a, o che tor-men to o be-lla, ciao!be-lla ciao!be-lla ciao, ciao, ciao!o ma-mma mi-a o che tor

O ma-mma mi-a, o che tor-men to o be-lla, ciao!be-lla ciao!be-lla ciao, ciao, ciao!o ma - mi-a o che tor

T Sax.

58 *Verse 5*

men-to___ Che mi sen-to di mor - ire___ Ma ver-ra un gior-no che tu-tte quan-te o be-lla, ciao!be-lla ciao!be-lla

men-to___ Che mi sen-to di mor - i - re Ma ver-ra un gior-no che tu-tte quan-te o be-lla, ciao!be-lla ciao!be-lla

64 *A7*

ciao, ciao, ciao!ma ver-ra un gior-no che tu-tte quan-te___ lav - or - ere mo in lib - er - tà ma ver-ra un

ciao, ciao, ciao! un gior-no che tu-tte quan-te___ lav - or - er - em - o in lib - er - tà ma ver-ra un

T Sax.

69

gior-no che tu-tte quan-te___ lav - or - ere moin lib - er - tà

gior-no che tu-tte quan-te___ lav - or - er - em - o in lib - er - tà

T Sax.

Another suitcase in another hall

Andrew Lloyd Webber & Tim Rice

(Arr. Wayne Richmond 2010)

B. Cl.

9 Bb Eb F Bb Eb Bb

S.

I don't ex-pect_ my love af-fairs to last for-long, ne-ver fool my -
 2. Time and time_ a - gain I've said that I don't care, That I'm im mune to
 3. Call in three months'time and I'll be fine, I know; Well may-be not that

B. Cl.

15 Cm⁷ F Bb F Bb Eb

S.

self_ that my dreams_ will come true. Be - ing used to trou - ble I an -
 gloom,_ That I'm hard_ through and through. But ev' ry time it mat - ters, all my
 fine,_ But I'll sur - vive_ an - y - how. I won't re-call_ the names and places of this

B. Cl.

20 F Gm Bb Eb Bb

S.

ti - ci - pate it; but all the same, I hate it; would - n't you?
 words de - sert me, So an - y - one can hurt me and they do.
 sad oc - ca-s-sion, But that's no con - so - la - tion, here and now.

B. Cl.

Chorus

25 F Bb F Bb

S.

So what hap-pens now? So what hap-pens now? Where am I

B. Cl.

30

S. *E_b Gm* *1. E_b B_b*

go - ing - to? Where am I go - ing - to? _____

B. Cl.

37

S. *E_b B_b*

go - ing - to? _____

B. Cl.

46 -

B. Cl.

3.

S. *E_b rit. B_b a tempo*

go - ing - to? _____

B. Cl.

The Schnitzelbank Song

Traditional German

F B \flat F F C 7 F

S. Ist das nicht ein Schnit-zel- bank?

A. Ja, das ist ein Schnit- zel- bank.

T. Ja, das ist ein Schnit-zel- bank.

B. Ja, das ist ein Schnit-zel- bank.

Fl. B \flat F B \flat F C 7 F

Vln.

Sax.

Bar S.

Chorus

9 F B \flat F C 7 Dm C 7 F Fine

S. Oh du schö - ne Schnit - zel - bank, Oh du schö ne Schnit - zel - bank.

A. Oh du schö - ne Schnit - zel - bank, Oh du schö ne Schnit - zel - bank.

T. Oh du schö - ne Schnit - zel - bank, Oh du schö ne Schnit - zel - bank.

B. Oh du schö - ne Schnit - zel - bank, Oh du schö ne Schnit - zel - bank.

Fl.

Vln.

Sax.

Bar S.

Verse

17

F B \flat F C 7 F

S. 1. Ist das nicht ein kurz und lang? Ja, das ist ein kurz and lang!
 2. kreuz und quer? kreuz und quer!
 3. Wa - gen - rad? Wa - gen - rad!
 4. gros ses Glas? gros ses Glas!
 5. Hauf - en Mist? Hauf - en Mist!
 6. dick - e Frau! dick - e Frau!
 7. lang - er Mann! lang - er Mann!
 8. Hoch - zeits - ring? Hoch - zeits - ring!

A.
 T.
 B.
 Fl.
 Vln.
 Sax.
 Bar S.

Regression

21

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

S. Ist das nicht ein hin und her? Ja, das ist ein hin und her! 8. gefähr - liches Ding, Hoch - zeits - ring,
 Schiess ge - wehr? Schiess ge - wehr! 7. Tan - ner - baum, lang - er Mann,
 krumm und grad? krumm und grad! 6. fet - te Sau, dick - e Frau,
 och - sen blas? och - sen blas! 5. Schnick - el fritz, Hauf - en Mist,
 Schnick - el - fritz? Schnick - el - fritz! 4. och - sen blas, gros ses Glas,
 fet - te Sau? fet - te Sau! 3. krumm und grad, Wa - gen - rad,
 Tan - ner - baum? Tan - ner - baum! 2. Schiess ge - wehr, kreuz und quer,
 gefähr - liches Ding? gefähr - liches Ding! 1. hin und her, kurz und lang,

A.
 T.
 B.
 Fl.
 Vln.
 Sax.
 Bar S.

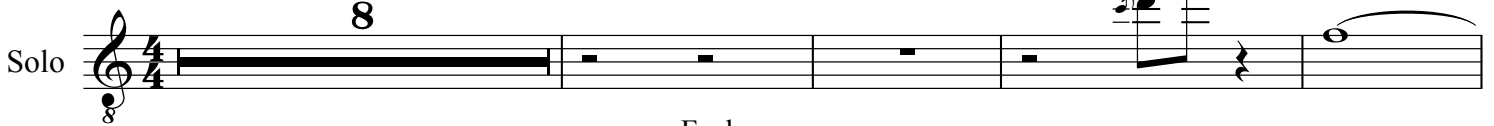
Tuxedo Junction

Intro
 V1 & 2: Kevin
 Bridge: Choir
 V3: Men
 Instrumental Verse x 2
 Instrumental Bridge
 Instrumental Verse

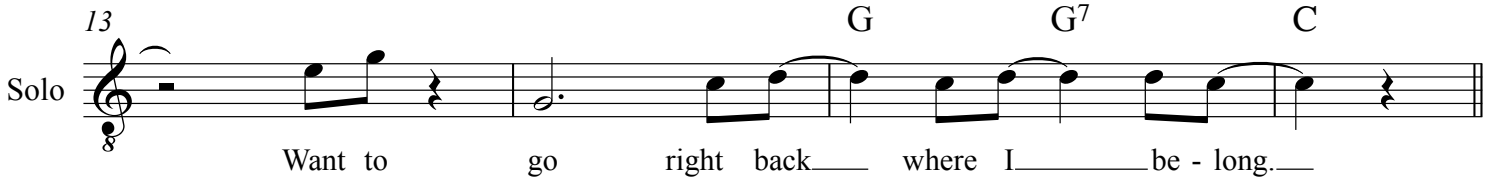
V1 & 2 Tutti
 Bridge: Tutti
 V3: Tutti
 Coda: Tutti

Erskine & Hawkins

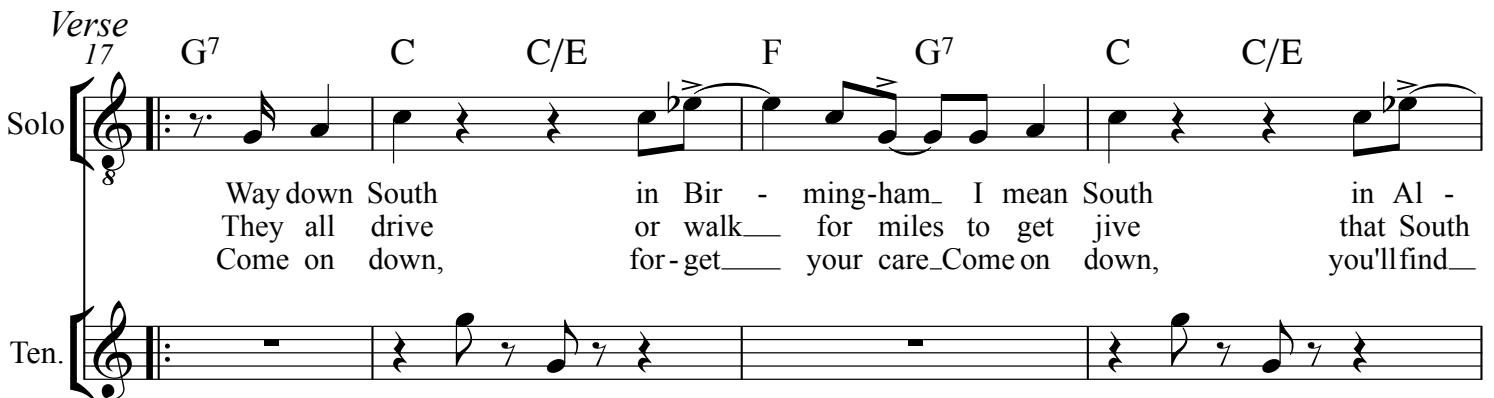
♩=120


Solo 

Feel

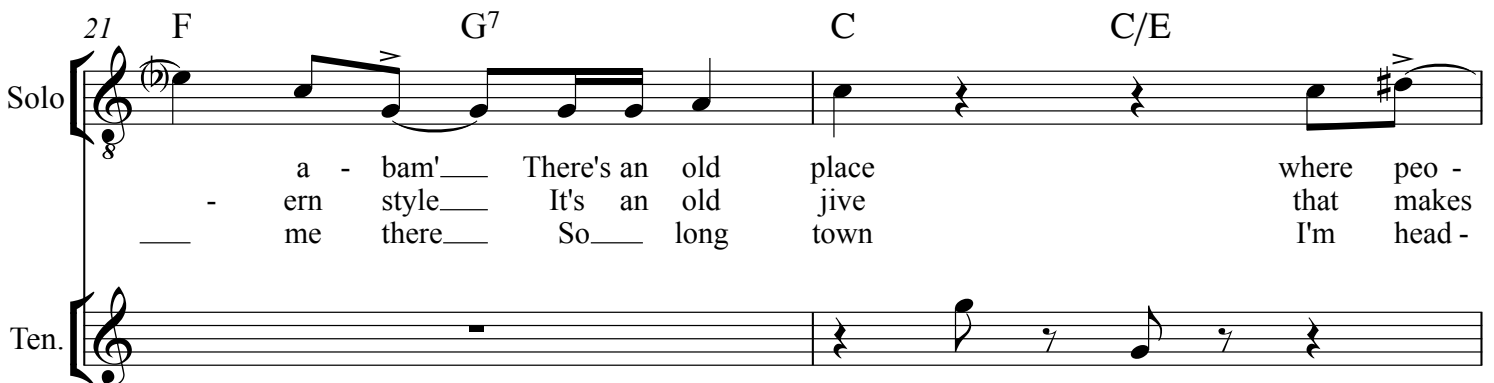
Solo 

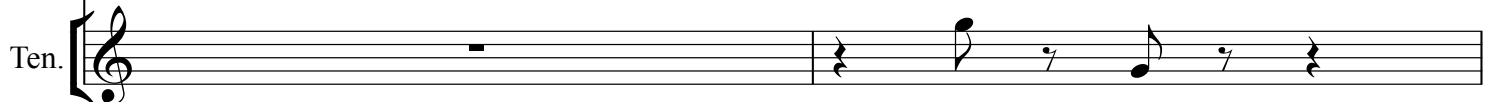
Want to go right back where I be - long.

Verse
 Solo 

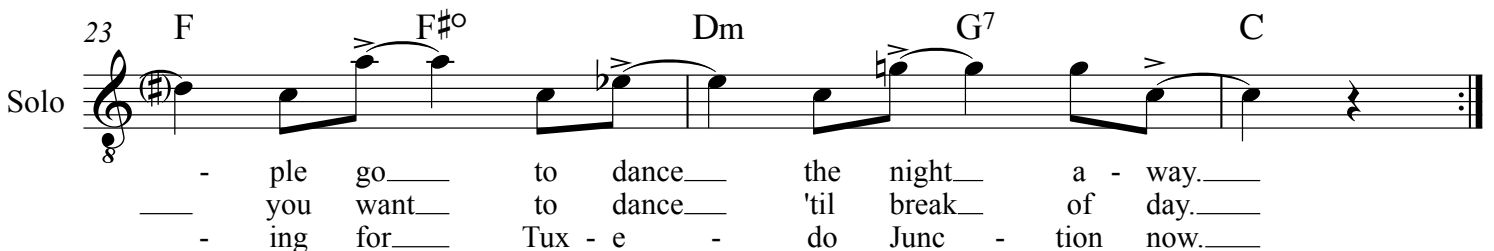
Ten. 

Way down South in Bir - ming-ham_ I mean South in Al -
 They all drive or walk_ for miles to get jive that South
 Come on down, for-get_ your care_ Come on down, you'll find_

Solo 

Ten. 

a - bam'_ There's an old place where peo -
 - ern style_ It's an old jive that makes
 _ me there_ So_ long town I'm head -

Solo 

- ple go_ to dance_ the night_ a - way_ _
 - you want_ to dance_ 'til break_ of day_ _
 - ing for_ Tux - e - do Junc - tion now_ _

Bridge

26 C F Fm⁷ C C⁷

Solo
8 It's a junc - tion where the town folks meet At each

Ten.

31 F Fm⁷ C Am⁷ Dm⁷ G⁷

Solo
8 func - tion in a tux they _ greet _ you

Ten.
tux they _ greet _ you

Coda

35 F C

Solo
8 doo da da da doo da! _ doo da da da doo da! _ doo da

Ten.

40 F F#^o G⁷ *fff* C

Solo
8 doo-by doo-by doo-by doo-by doo-by doo-by doo-by doo-by doo! doo da! _

Ten.
fff

Long Journey Home

Elvis Costello & Paddy Maloney

Arr. Maria Dunn 2010

$\text{♩} = 135$

A

Cl. *pp*

Cl. *p*

B *G*

Cue

If on ev'-ry o-cean the ship is a throne_____ And for each mast cut down_____ a - no - ther

Cl. *p*

Cue

sap-ling is grown_____ Then I could be - lieve that I'm bound to find a be - tter life than I

Cl. *p*

Cue *all men*

left be - hind_____ But as you as - cend the la - dder_____ look out be - low where you tread_____

Cl. *cresc*

Cue

For the co - lours bled as they o - ver-flowed red white and blue green

Cl. *p*

Cue *Whistle* *Sopranos*

white and gold_____ *decresc* So I

Cl. *mf* *decresc*

Cue **C**

had to leave from my coun - try of birth_____ as for each child grown tall_____

Cl. *p*

74

Cue *an - o - ther lies in the earth* *And for ev' - ry rail we laid*

Cl.

81

Cue *in the loam there's a thou - sand miles of the long jour - ney home*

Cl. *mp*

88 **D**

Cue *But as you as - cend the la - dder* *look out be - low where you*

Cl. *cresc*

95

Cue *tread* *For the co - lours bled as they o - ver - flowed*

Cl. *p*

101 *Trumpet*

Cue *red white and blue* *green white and gold*

Cl. *cresc*

107 **E** **G**

Cue

Cl. *f*

118 **F** *f Sopranos*

Cue *But*

Cl. *p*

130 *mf*

Cue *mf*
 as you as - cend the la - dder look out be - low where you tread For the co - lours

Cl. *p*

139

Cue
 bled as they o - ver - flowed red white and

Cl.

144

Cue
 blue green white and gold.

Cl. *cresc*

149 **G** *Trumpet*
f

Cue *f*

Cl. *f*

159 *cresc*

Cue

Cl.

169 **H** *Sopranos*

Cue
 But as you as - cend the la - dder look out be - low where you

Cl.

176

Cue *cresc*

tread _____ For the co - lours bled as they o - ver - flowed

Cl. *cresc*

182

Cue *ff*

red white and blue green white and gold red white and

Cl. *ff*

188

Cue

blue green white and gold.

Cl.

192

Cue *Trumpet*

Cl.

No One Stands Alone

Mosie Lister (Arr. Jill Stubington - 2010)

- Intro
- Chorus
- Verse 1
- Chorus
- Verse 2
- Chorus
- Verse 1
- Chorus --> Chorus (a capella)

Intro

Fl. (flute up octave)

Cl.

Chords: Eb Bb F Bb

Chorus

S. Hold my hand all the way Ev-ry hour. ev-ry day From here to the great un - known

A. Hold my hand all the way Ev-ry hour. ev-ry day From here to the great un - known

T. Hold my hand all the way Ev-ry hour. ev-ry day From here to the great un - known

B. Hold my hand all the way Ev-ry hour. ev-ry day From here to the great un - known

Fl.

Cl.

Chords: Bb Cm Bb/D Cm Bb F E° F Bb Bb7/D

S. Take my hand let me stand Where no one stands a lone

A. Take my hand let me stand No one stands a - lone

T. Take my hand let me stand No one stands a - lone

B. Take my hand let me stand No one stands a - lone

Fl.

Cl.

Chords: Eb F Bb/D F Bb/F Eb Bb/F F Eb Bb

Verse
 V1: p
 V2: f

23 Cm Dm Eb Bb Bb/D F

S.
 1. Once I stood in the night With my head bowed low In the dark-ness as black as could be
 2. Like a king I may live in a pal-ace so tall With great rich-es to call my own

A.
 1. Once I stood in the night With my head bowed low In the dark-ness as black as could be
 2. Like a king I may live in a pal-ace so tall With great rich-es to call my own

T.
 1. Once I stood in the night With my head bowed low In the dark-ness as black as could be
 2. Like a king I may live in a pal-ace so tall With great rich-es to call my own

B.
 1. Once I stood in the night With my head bowed low In the dark-ness as black as could be
 2. Like a king I may live in a pal-ace so tall With great rich-es to call my own

Cl.

31 F7 Bb Cm Bb Eb Bb F Bb

S.
 — And my heart felt a-lone and I cried oh lord Don't turn your face from me
 — But I don't know a thing in this whole wide world that's worse than being a-lone

A.
 — And my heart felt a-lone and I cried oh lord Don't turn your face from me
 — But I don't know a thing in this whole wide world that's worse than being a-lone

T.
 — And my heart felt a-lone and I cried oh lord Don't turn your face from me
 — But I don't know a thing in this whole wide world that's worse than being a-lone

B.
 — And my heart felt a-lone and I cried oh lord Don't turn your face from me
 — But I don't know a thing in this whole wide world that's worse than being a-lone

Cl.