

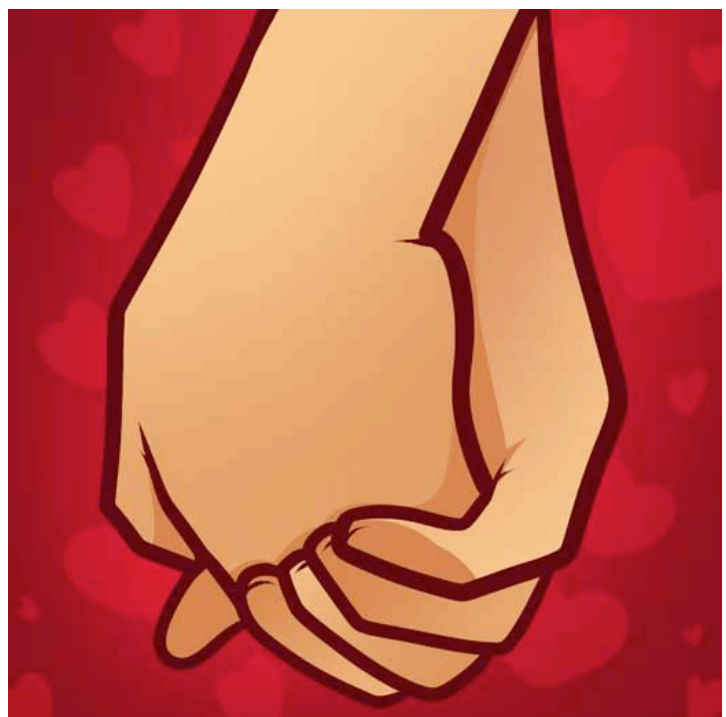
The Living Years

[Loosely Woven – Christmas 2013 – Final]

Walking in the air.....	2
Angels' Carol	4
Father and Son	8
Even the desert bears a seed.....	12
Privatising Power	18
Dream a little dream of me	22
The Hungry Mile.....	26
Everybody loves a lover	28
A place in the choir	30
First of May.....	32
Rawhide.....	34
Turning Away.....	40
No loss, no gain	42
Three Little Birds.....	46
Do you hear what I hear?	50
The Christmas Piper's Mouth	54
Remember Me	58
I just want to sing in the choir	60
Nutbush City Limits.....	66
The Living Years	68
Something	70

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Walking in the air

Howard Blake (Arr. Maria Dunn, 2012)

♩=80

Whs.

VI. *accordion bass note only*

V2.

B. Cl.

10 **A** Dm Dm C

JL *accordion play chords*

We're walk-ing in the air. We're float-ing in the moon-lit sky; the

VI. V2. B. Cl. Hp.

17 Gm B^b Dm *add guitar plucking*

peo-ple far be-low are sleep-ing as we fly. I'm hold-ing ver-y tight. I'm

Whs. VI. V2. B. Cl. Hp.

23

C Gm B^b

JL
rid-ing in the mid - night blue; I'm find-ing I can fly so high a-bove with you.

Whs.

V1.

V2.

B. Cl.

Hp.

28

Dm **B** *strum guitar* A A⁷ Dm Dm⁷ G G⁷

JL
Chil-dren gaze o-pen mouthed, ta-ken by sur -

S.
Chil-dren gaze o-pen mouthed, ta-ken by sur -

A.
Chil-dren gaze o-pen mouthed, ta-ken by sur -

Whs.

V1.

V2.

B. Cl.

Hp.

Pno.

33 C Cm Cm⁷ F F⁷ B^b E⁷ A

JL
 prise; no-bod - y down be-low be - lieves their eyes. *stop strum*

S.
 prise; no-bod - y down be-low be - lieves their eyes.

A.
 prise; no-bod - y down be-low be - lieves their eyes.

V1.

V2.

B. Cl.

Hp.

Pno.

38 **C** Dm *plucked guitar* C Gm B^b Dm

JL
 On a cross the world the vil-la-ges goby like dreams, the riv ers and the hills, the for ests and the streams.

S.
 On a cross the world the vil-la-ges goby like dreams, the riv ers and the hills, the for ests and the streams.

A.
 On a cross the world the vil-la-ges goby like dreams, the riv ers and the hills, the for ests and the streams.
(tenors sing lower part)

V1.

V2.

B. Cl.

Glk.

Hp.

4

D strum guitar

F Dm B^b Gm Dm

The musical score is arranged in a standard orchestral layout. At the top, the instruments are listed: JL (Jazz Lead), S (Saxophone), A (Alto Saxophone), Whs. (Whistle), V1 (Violin 1), V2 (Violin 2), B. Cl. (Bass Clarinet), Glk. (Glockenspiel), Hp. (Harp), and Pno. (Piano). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The first measure of the score contains a red box with the letter 'D' and the text 'strum guitar'. Above the first five staves (JL, S, A, Whs., V1), the chords F, Dm, B^b, Gm, and Dm are indicated. The dynamic marking *f* (forte) is present in the first measure of the JL, S, A, V1, and V2 staves. The Pno. part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The Hp. part provides harmonic support with chords and arpeggios.

53 **E** A A⁷ Dm Dm⁷ G G⁷ C Cm Cm⁷ F F⁷

mf add djembe

JL
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

S.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

A.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

Bar.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

B.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

V1.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

V2.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

B. Cl.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

Glk.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

Hp.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

mf

Pno.
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon - ster

B^b

E⁷

A
*stop guitar
& djembe*

F

Dm

C

59

pluck guitar

JL from his sleep We're surf-ing in the air, we're swim-ming in the fro - zen sky. we're
 S. from his sleep; we're swim-ming in the fro - zen sky. we're
 A. from his sleep; we're
 Bar. from his sleep; we're
 B. from his sleep; we're
 Whs.
 V1.
 V2.
 B. Cl.
 Glk.
 Hp.
 Pno.

66 Gm B \flat Dm

JL
drift-ing o-ver i - cy moun-tains float-ing by. We're

S.
drift-ing o-ver i - cy moun-tains float-ing by.

A.
drift-ing o-ver i - cy moun-tains float-ing by.

Whs.

V1.

V2.

B. Cl.

Hp.

Pno.

70 **G**

JL
walk-ing in the air.

S.
We're walk-ing in the air.

A.
We're walk-ing in the air.

V1.

V2.
I'm

B. Cl.

Hp.

Pno.

74 **H** Dm C Dm B^b F C

VI.

Pno.

78 **I** F Dm Gm

VI.

Glk.

Pno.

81 1. B^b F C 2. B^b F C Dm

VI.

Glk.

Pno.

Angels' Carol

John Rutter (Arr. Wayne Richmond)

F $\text{♩} = 69$

(all women)

Gm/F

C⁷/F

F

S. *p*
Have you heard the sound _____ of the an - gel voi - ces,

VI. *pp*

B. Cl.

HR.

The first system of the musical score for 'Angels' Carol' features a Soprano line with lyrics, a Violin I line, a Bass Clarinet line, and a Harp line. The key signature is one flat (B-flat major) and the time signature is 2/2. The tempo is marked as quarter note = 69. The Soprano part begins with a rest, followed by the lyrics 'Have you heard the sound _____ of the an - gel voi - ces,'. The Violin I part starts with a piano (*p*) dynamic. The Bass Clarinet part starts with a pianissimo (*pp*) dynamic. The Harp part provides accompaniment with a rhythmic pattern of eighth notes.

7

Bb/F

Gm/F

C/F

F

Eb/C

S. ring-ing out so sweet - ly, _____ ring-ing out so clear?

T. (all men)
Have you seen the star _____

VI.

B. Cl.

HR.

The second system of the musical score continues the composition. It features Soprano and Tenor vocal lines with lyrics, Violin I, Bass Clarinet, and Harp parts. The Soprano part has lyrics 'ring-ing out so sweet - ly, _____ ring-ing out so clear?'. The Tenor part has lyrics 'Have you seen the star _____' and is marked '(all men)'. The Violin I part continues with a melodic line. The Bass Clarinet part provides harmonic support. The Harp part continues with its accompaniment.

13

T. _____ shin-ing out so bright - ly _____ as a sign from God that Christ the Lord is here?

VI.

B. Cl.

HR.

The third system of the musical score concludes the piece. It features Tenor, Violin I, Bass Clarinet, and Harp parts. The Tenor part has lyrics '_____ shin-ing out so bright - ly _____ as a sign from God that Christ the Lord is here?'. The Violin I part continues with a melodic line. The Bass Clarinet part provides harmonic support. The Harp part continues with its accompaniment.

19 **A** C^(stop) Gm Gm⁷ C⁷ F F/E Dm⁷ Gm C⁷ Am E^b F⁷

S. *(all women)*
 Have you heard the news _____ that they bring from heav - en to the hum-ble shep - herds, ___who have wait-ed long? _____

T. *(all men)*
 Have you heard the news _____ that they bring from heav - en to the hum-ble shep - herds, ___who have wait-ed long? _____

F1

V1

V2

B. Cl.

28 **B** B^b Gm Am Dm Gm C⁷ Am B^b F/C Gm C⁷ F

S. *(all women)*
 Glori-a in-ex-cel-sis De - o, Glori-a in-ex-cel sisDe- o! Heartheangels singtheijoyfulsong.

A. *(all men)*
 Glori-a in-ex-cel-sis De - o, Glori-a in-ex-cel sisDe- o! Heartheangels singtheijoyfulsong.

T. *(all men)*
 Glo - ri-a in ex - cel - cis, Glo - ri-a in-ex-cel sisDe o! Heartheangels singtheijoyfulsong.

B. *(all men)*
 Glo - ri-a in ex - cel - sis, Glo - ri-a in-ex-cel sisDe- oHear themsingtheijoyfulsong.

F1

V1 *pizz*

V2 *pizz*

B. Cl.

Glk

Hrp

v.s.

37 **C** F (stop) Gm/F C F Bb/F Gm/F C/F

S. Ah Ah Ah

A. Ah Ah Ah

T. He is come in peace in the win-ter's still - ness, like a gen-tle snow - fall in the gen-tle night;

B. He is come in peace in the win-ter's still - ness, like a gen-tle snow - fall in the gen-tle night;

V1

V2

B. Cl.

45 F Eb/C F7 Bb Dm C7 F Dm7 Gm Gm/F Eb Eb/D

S. Ah Ah Ah

A. Ah Ah Ah

T. He is come in joy like the sun at morn - ing, fill-ing all the world with ra-diance and with light.

B. He is come in joy like the sun at morn - ing, fill-ing all the world with ra-diance and with light.

V1 *arco*

V2 *arco*

B. Cl. *arco*

53 **D** C^(stop) Gm Gm⁷ C⁷ F B^b B^b/F C⁷ Am F⁷

S. He is come in love _____ as the child of Ma - ry; In a sim-ple sta - ble _____ we have seen his birth: _____

A. He is come in love _____ as the child of Ma - ry; In a sim-ple sta - ble _____ we have seen his birth: _____

T. Hum.

B. Hum.

F1

V1

V2

B. Cl.

62 **E** B^b Gm Am Dm Gm C⁷ Am B^b F/C Gm C⁷ F Am Dm⁷ Gm

S. Glo-ri-a in ex - cel-sis De - o, Hear them sing "Peace on earth".

A. Glo-ri-a in ex - cel-sis De - o, Hear them sing "Peace on earth".

T. Glo-ri-a in ex - cel-sis De - o, Hear the an-gels sing-ing "Peace on earth".

B. Glo-ri-a in ex - cel-sis De - o, Hear the an-gels sing-ing "Peace on earth".

F1

V1 *pizz*

V2 *pizz*

B. Cl.

Glk

V.S.

71 **F** D Am C D⁷ G Bm/F# Em Am⁷

S. He will bring new light to a world in dark - ness, like a bright star shin - ing

A. He will bring new light to a world in dark - ness, like a bright star shin - ing

T. He will bring new light to a world in dark - ness, like a bright star shin - ing

B. He will bring new light to a world in dark - ness, like a bright star shin - ing

F1

V1 *arco*

V2 *arco*

B. Cl.

Glk

77 D⁷ G Dm⁷ G

S. — in the skies a - bove; He will bring new hope to the wai - ting

A. — in the skies a - bove; He will bring new hope

T. — in the skies a - bove; He will bring new hope

B. — in the skies a - bove; He will bring new hope to the

F1

V1

V2

B. Cl.

Glk

82 C D7/C Bm Em Am F

S. na - tions _____ when he comes to reign in pu - ri - ty and love.

A. _____ to the na - tions _____ when he comes in pu - ri - ty and love.

T. _____ to the wait - ing na - tions when he comes in love.

B. na - - tions when he comes in love.

V1

V2

B. Cl.

87 **G** D7 Am C D7 G Bm/F# Em

S. Let the earth re - jice_ at the Sav-iour's com - ing; Let the heav - ens

A. Let the earth re - jice _____ at the Sav-iour's com - ing;

T. Let the earth re - jice _____ at the Sav-iour's com - ing; Let the heav - ens

B. Let the earth re - jice _____ at the Sav-iour's com - ing;

F1

V1 *arco*

V2 *arco*

B. Cl.

Glk

V.S.

92 **Am⁷** **D⁷** **Bm** **G⁷**

S. an - swer with the joy - ful morn;

A. Let the heav - ens an - swer with the joy - ful morn;

T. an - swer with the joy - ful morn;

B. Let the heav - ens an - swer with the morn;

F1

V1

V2

B. Cl.

Glk.

96 **C** **Am** **Bm** **Em** **Am** **D⁷** **Bm** **C**

S. **H** Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o!

A. Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o!

T. Glo - - ri - a in ex - cel - sis, Glo - - ri - a in ex - cel - sis!

B. Glo - - ri - a in ex - cel - sis, Glo - - ri - a in ex - cel - sis!

F1

V1

V2

B. Cl.

Glk.

100 G/D

D7

Em
dim

G+ *rall*

♩=92

S. Hear the an - gels sing - ing 'Christ is born',

A. Hear the an - gels sing - ing 'Christ is born',

T. Hear the an - gels sing - ing 'Christ is born',

B. Hear them sing - ing 'Christ is born',

F1 *arco dim*

V1 *arco*

V2 *arco*

B. Cl.

Glk

(stop)

104 G/D *p dolce e legato*

Am/D

D7

G

(stop)

S. Hear the an - gels sing - ing 'Christ is born'.

A. *p* Hear the an - gels sing - ing 'Christ is born'.

T. *p* Hum

B. *p* Hum

F1 *p*

V1 *p arco*

V2 *p arco*

B. Cl. *p*

Father and Son

Cat Stevens (Arr. Wayne Richmond - 2013)

♩=72

S. *I'ts not*

Tpt.

Sax.

Vi.

Glk.

B. Cl.

A G D C Am⁷ G Em⁷ Am⁷ D

S. *time to make a change just relax, take it easy, You're still young, that's your fault; there's so much you have to know. Find a girl,*

9 G D C Am⁷ G Em⁷ Am⁷ D

S. *settle down; if you want you can marry. Look at me, I am old but I'm happy. I was*

Tpt.

B Add bass

13 G D C Am⁷ G Em⁷ Am⁷ D

S. *once like you are now; And I know that it's not easy to be calm when you've found something going on. But take your time,*

Tpt.

17 G D C Am⁷ G Em⁷ D

S. *think a lot; why think of every thing you've got. For you will still be here tomorrow, but your dreams may*

20 G C G C Am⁷

S. not. How can I ___ try to ex plain? When I do ___ he turns a way a-gain. Well, it's al

Tpt. *p*

Sax. *p*

Vl. *p*

Glk. *p*

B. Cl. *p*

24 G Em⁷ Am⁷ D G Bm⁷ C Am⁷

S. - ways been the same, ___ same old sto ry. ___ From the mo - ment I could talk, I was or - dered to lis- ten; now there's a way,

Vl. *p*

Glk. *p*

B. Cl. *p*

28 G Em⁷ D G D C G C G C

S. ___ and I know that I have to go ___ a- way. I know ___ I have to go.

Tpt. *p*

Sax. *p*

Vl. *p*

Glk. *p*

B. Cl. *p*

33 **D** G D C Am⁷ G Em⁷ Am⁷ D

Tpt.

Sax.

Vl.

Glk.

B. Cl.

G D C Am⁷

39 G C *mp*

S.

A.

Tpt.

Sax.

Vl.

Glk.

B. Cl.

D C G C

G Em⁷ D G D C G C

p

44 **E** G Bm⁷ C Am⁷ G Em⁷ Am⁷ D

S.

A.

Vl.

Glk.

B. Cl.

48 G Bm⁷ C Am⁷ G Em⁷ C D⁷ *f*

S. — set-tle down; if you want you can mar - ry. Look at me; I am old but I'm hap - py. All the

A. - ion. a - lone. No.

Vl.

Glk.

B. Cl.

52 **F** G Bm⁷ C Am⁷ G Em⁷ Am⁷ D⁷

S. times that I've cried, Kee-ping all the things I knew in side it's hard but its hard - er to ig - nore it. If they were

A. *mf* Stay, stay, stay. Why must you go and make this de - cis -

Vl.

Glk.

B. Cl.

56 G Bm⁷ C Am⁷ G Em D G D C G

S. right, I'd a - gree, but it's them they know, not me; Now there's a way, and I know that I have to go a - way. I know I have to go. *Roddy*

A. - ion a - lone? -

Vl.

Glk.

B. Cl.

Even the desert bears a seed

Chris While, Julie Matthews
(Arr. Jill Stubington - 2013)

Fl. *Cm F Bb Bb Cm F Bb Bb*
(harp strum 2 per bar)

Cl.

Pno.

5 *Kate*

A. *May be...*

Fl. *F F Gm Bb/D Eb F Bb*

Cl.

Pno.

9 **A** (harp broken chords)

A. *Cm F Bb Bb Cm F Bb Bb*

the things we wish for are not the things we need But what we

13 *Sops*

S. *May be...*

A. *Altos*

need is what we're giv - en e - ven the des - ert bears a seed *May be...*

Fl. *F F Gm Bb/D Cm F Bb*

17 **B** (harp strum 2 per bar)

S. *the things we wish for are not the things we need But what we need is what we're giv*

A. *the things we wish for are not the things we need But what we need is what we're giv*

Fl. *Cm F Bb Bb Cm F Bb Bb F F*

Pno.

22 Gm Bb/D Cm F Bb F F Gm Bb/D Cm F Bb

S.
- en e-ven the des - ert_ bears a seed

A.
- em e ven the des - ert_ bears a seed

Fl. *F F Gm Bb/D Cm F Bb*

Cl.

Pno.

29 **C** (*harp tacet*) Cm F Bb Cm F Bb

A.
wish she said_ for beau - ty_ for looks to turn his_ head But what the

Cl.

Pno. *pp*

33 Eb F Bb Gm Cm F

A.
mir - ror does_ not show her_ lies in her heart_ in - stead

Cl.

Pno.

(harp strum 2 per bar)

D

36 *Sops* Cm F Bb Bb Cm F Bb

S. May be the things we wish for are not the things we need But what we

A. *Altos* May be the things we wish for are not the things we need. But what we

T. *Tenors* May be the things we wish for are not the things we need. But what we

B. *Basses* May be the things we wish for are not the things we need. But what we

Cl.

Pno.

41 F Gm Bb/D C F Bb

S. need is what we're giv - en e - ven the des - ert bears a seed

A. need is what we're giv - en e - ven the des - ert bears a seed *Kate*

T. need is what we're giv - en e - ven the des - ert bears a seed

B. need is what we're giv - en e - ven the des - ert bears a seed

Cl.

45 Cm F Bb Cm F Bb Eb F Bb Gm Cm F

A. wish he said. for ri - ches to buy her ev - ry thing al though he does not know it he is her rain - bow's end

Cl.

Pno. *pp*

52 **E** (*harp strum 2 per bar*)

Sops Cm F Bb Cm F Bb

S. May be the things we wish for are not the things we need But what we

Altos

A. May be the things we wish for are not the things we need But what we

Tenors

T. May be the things we wish for are not the things we need But what we

Basses

B. May be the things we wish for are not the things we need But what we

Cl.

Pno.

57 F Gm Bb/D C F Bb

S. need is what we're giv - en e - ven the des - ert bears a seed

A. need is what we're giv - en e - ven the des - ert bears a seed *Kate*

T. need is what we're giv - en e - ven the des - ert bears a seed

B. need is what we're giv - en e - ven the des - ert bears a seed

Cl.

Pno.

61 **F** (*harp tacet*)

A. Cm F Bb Cm F Bb Eb F

A. spend our whole lives wish - ing we search for ev - ry thing We should look a lit - tle

Cl.

Pno. *pp*

66 **Bm Gm G Cm F Bb Cm F Bb**

S. *ff* For when we least expect it May be it's what we're giv-en

A. *ff* clo-ser For when we least expect it May be it's what we're giv-en

T. *ff* May be it's what we're giv-en that will come shin ing through

B. *ff* May be it's what we're giv-en that will come shin ing through

Fl.

Cl.

Pno. *ff*

(harp strum 2 per bar)

73 **Cm F Bb Cm F Bb F Gm Bb/D C F**

Fl.

Cl.

Tpt.

Pno.

80 **H Cm F Bb Cm F Bb**

S. May be the things we wish for are not the things we need But what we

A. May be the things we wish for are not the things we need But what we

T. May be the things we wish for are not the things we need But what we

B. **Bb** May be the things we wish for are not the things we need But what we

Fl.

Cl.

Tpt.

Pno.

85 F Gm B \flat /D C F B \flat

S. need is what_ we're_ giv - en e - ven the des - ert_ bears_ a seed

A. need is what_ we're_ giv - en e - ven the des - ert_ bears_ a seed *Kate*

T. need is what_ we're_ giv - en e - ven the des - ert_ bears_ a seed

B. need is what_ we're_ giv - en e - ven the des - ert_ bears_ a seed

Pno.

89 Cm F B \flat Cm F B \flat

(harp broken chords)

A. be the things_ we wish for_ are not_ the things_ we need But what we_

93 F Gm B \flat /D Cm F

A. need is what_ we're_ giv - en e - ven the des - ert_ bears_ a seed

96 *(harp tacet)* *p Sops* *rit. pp*

S. Ev - en the des_ ert_ bears_ a seed bears a seed

B \flat *p Altos* *pp*

A. Ev - en the des - ert_ bears a seed bears a seed

p Tenors *pp*

T. Ev - en the des - ert_ bears a seed

pp Basses

B. bears a seed

Privatising Power

M: John Hughes W: John Dengate

Kbd.

5 **A**

S. Guide me oh thou coal-fed po-wer sta-tion Ge-ner-at-ing light for me Lead me to my ho-ly dis-tri-bu-tion Mar-ket e-lec- tri-ci-ty

A. Guide me oh thou coal-fed po-wer sta-tion Ge-ner-at-ing light for me Lead me to my ho-ly dis-tri-bu-tion Mar-ket e-lec- tri-ci-ty

T. Guide me oh thou coal-fed pow er sta-tion Ge-ner-at-ing light for me Lead me to my ho-ly dis-tri-bu-tion Mar-ket e-lec - tri-ci-ty

B. Guide me oh thou coal-fed po-wer sta-tion Ge-ner-at-ing light for me Lead me to my ho-ly dis tri-bu-tion Mar-ket e-lec tri ei-ty

Kbd.

13

S. Don't post pone it if we own it Flog it off im-med iate - ly Pri - va-tise all e-lec- tri - ci - ty

A. Don't post pone it if we own it Flog it off im-med-iate - ly flog it off Pri - va-tise e-lec- tri - ci - ty

T. Don't post pone it__ if we own it Flog it off im-med-iate - ly Pri - va-tise all e-lec tri - ci__ ty

B. Don't post pone it__ if we own. it Flog it off im-med-iate - ly flog it off Pri - va-tise 'lec - tri - ci - ty

Kbd.

S. Damm state con - ference Put it on a ros - ter Bills will go up an - y way Lis - ten to that

A. Damm state con - ference Put it on a ros - ter Bills will go up an - y way Lis - ten to that

T. Damm state con - ference Put it on a ros - ter Bills will go up' an - y way Lis - ten to that

B. Damm state con - ference Put it on a ros - ter Bills will go up an - y way Lis - ten to that

Rec.

Kbd.

S. love-ly Mis - ter Cos - ta Sell the lot by__ Sat - ur - day Get on line please tell the Chi - nese

A. love-ly Mis - ter Cos - ta Sell the lot by__ Sat - ur - day Get on line please tell the Chi nese

T. love-ly Mis - ter Cos - ta Sell the lot by Sat - ur - day Get on line_ please tell the Chi - nese

B. love-ly Mis - ter Cos - ta Sell the lot by Sat - ur - day Get on line_ please tell the Chi_ nese

Rec.

Kbd.

29

S. Call it leas-ing and then sell Tell the un-ions they can go to hell

A. Call it leas-ing and then sell and then sell Tell the un-ions they can go to hell

T. Call it leas-ing and then sell Tell the un-ions they can go to hell

B. Call it leas-ing and then sell and then sell Tell the un - ions go to hell

Rec.

Kbd.

33 **C**

S. Sell it all God knows we need the mon-ey Just make sure the price is right Hope the wea - thers nice and warm and sun-ny

A. Sell it all God knows we need the mon-ey Just make sure the price is right Hope the wea - thers nice and warm and sun-ny

T. Sell it all God knows we need the mon-ey Just make sure the price is right Hope the wea - thers nice and warm and sun-ny

B. Sell it all God knows we need the mon-ey Just make sure the price is right Hope the wea-ther's nice and warm and sun-ny

39

S. when Bei - jing turns_ out the light Such eu phor ia like Vic-tor - ia We will pri-vat-ise out

A. when Bei - jing turns_ out the light Such eu-phor - ia Like Vic-tor - ia We will pri-vat-ise our

T. when Bei - jing turns out the light Such eu-phor - ia Like Vic-tor - ia We will pri-vat-ise our

B. when Bei - jing turns out the light Such eu phor- ia Like Vic-tor - ia We will pri-vat-ise our

44

S. power Cel - e - brate it with a nice cold shower

A. power all our power Cel - e - brate with a nice cold shower

T. power Cel - e - brate it with a nice cold shower

B. power all our power Cel - e - brate with a nice cold shower

Tpt.

Kbd.

48 **D**

S. Syd - ney air - port please don't get me star - ted pri - vat - ised back in o two

A. Syd - ney air - port please don't get me star - ted pri - vat - ised back in o two

T. Syd - ney air - port please don't get me start - ed pri - vat ised back in o two

B. Syd - ney air port please don't get me start - ed pri - vat - ised back in o two

Tpt.

Kbd.

S. Since that time it's made al - most eight bill - ion not a cent of tax came through

A. Since that time it's made al - most eight bill - ion not a cent of tax came through

T. Since that time it's made al - most eight bill - ion not a cent of tax came through

B. Since that time it's made al - most eight bill - ion not a cent of tax came through

Tpt.

Kbd.

S. Mer - chant bank - ers all those wank - ers make a for - tune when we fly

A. Mer chant bank - ers all those wank - ers make a for - tune when we fly when we fly

T. Mer - chant bank - ers all those wank - ers make a for - tune when we fly

B. Mer - chant bank - ers all those wank - ers make a for - tune when we fly when we fly

Tpt.

Kbd.

60

S. Un - der Den-gate's coals of fire they'll fry Coals of fire_____ coals of fire_____

A. Un - der Den gate's coals of fire they'll fry Coals of fire_____ coals of fire_____

T. Un - der Den-gate's coals of fire they'll fry Coals of fire_____ coals of fire_____

B. Un - der Den gate's coals of fire they'll fry Coals of fire_____ coals of fire_____

Tpt.

Kbd.

64

S. Un - der Den-gate's coals of fire *rit* Un - der Den-gate's coals of fire they'll fry

A. Un - der Den-gate's coals of fire coals of fire *rit* Un - der Den gate's coals of fire they'll fry

T. Un - der Den-gate's coals of fire *rit* Un - der Den-gate's coals of fire they'll fry

B. Un - der Den-gate's coals of fire coals of fire *rit* Un - der Den gate's coals of fire they'll fry

Tpt. *rit*

Kbd. *rit.*

Dream a little dream of me

M: Fabian André & Wilbur Schwandt
L: Gus Kahn (Arr. Samantha O'Brien - 2013)

$\text{♩} = 90$ Swing

Uke. C B^7 A^b G C B^7 A^b G

Glk.

A

5 C B^7 A^b G C B^7 A^7

SO Stars shi ning bright a - bove you Night bree-zes seem to whi sper "I love you" -

Uke. C B^7 A^b G C B^7 A^b G

Glk.

9 F Fm C A^b G

SO Birds sing-ing in a syc - a - more tree Dream a li - ttle dream of me -

Uke. F Fm C A^b G

Glk.

B

13 C B^7 A^b G C B^7 A^7

SO *snare brushes* Say "Night-ie night" and kiss me Just hold me tight and tell me you'll miss me

Uke. C B^7 A^b G C B^7 A^b G

Bass C B^7 A^b G C B^7 A^b G

Glk.

Dr. *etc.*

17 F Fm C Ab G C E7

SO While I'm a-lone and blue as can be Dream a li-ttle dream of me

Uke.

Bass

Glk.

21 C A F#m Bm E7 A F#m Bm E7

SO Stars fa-ding but I lin-ger on, dear_ Still cra-ving your_ kiss_ etc.

Uke.

Bass

Glk.

25 A F#m Bm E7 A Ab G

SO I'm lon-ging to lin-ger till dawn, dear_ Just say-ing this_

Uke.

Bass

Glk.

29 D C B7 Ab G C B7 A7

SO Sweet dreams till sun beams find you_ Sweet dreams that leave all wor-ries far be hind you_

Uke.

Bass

Glk.

33 F Fm C Ab G C E7 C B7 Ab G

SO But in your dreams what - e-ver they be Dream a lit tle dream of me me

Uke.

Bass

Glk.

39 **E** C B7 Ab G C B7 Ab G

S. da da da da da da da da da da da da da da da

A. da da da da da da da da da da da da da da

T. da da da da da da da

B. ba ba da da

Uke.

Bass

Glk.

43 C B7 Ab G C B7 Ab G E7

S. bom ba da bom ba da ba ba da da bom ba da bom ba da ba ba da da da

A. da da da da da da da da da da da da da da da

T. da da da ba ba da da da da da ba ba da da da

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

Uke.

Bass

Glk.

24

F

47 **A F#m Bm E7 A F#m Bm E7**

Uke strum

SO Stars fa-ding but I lin-ger on, dear, oh dear Still cra-ving your kiss Oh oh

S. Stars fa-ding but I lin-ger on, dear Still cra-ving your kiss

A. Stars fa-ding but I lin-ger on, dear Still cra-ving your kiss

T. bom ba da bom ba da ba ba da da bom ba da bom ba da ba ba da da

B. bom ba dom ba dom bom dom da da da bom ba dom ba dom bom dom da da da

Uke.

Bass

Glk.

51 **A F#m Bm E7 A Ab G**

SO oh, I'm lon-ging to lin-ger till dawn, dear Just say - ing this

S. I'm lon-ging to lin-ger till dawn, dear Just say - ing this

A. I'm lon-ging to lin-ger till dawn, dear Just say - ing this

T. bom ba da bom ba da ba ba da da Just say - ing this

B. bom ba dom ba dom bom dom da da da bom Just say - ing this

Uke.

Bass

Glk.

55 C B7 Ab G C B7

SO *Uke pluck*
Doh _____ etc _____ Oh _____

S.
bom ba da bom ba da ba ba da da _____ bom ba da bom ba da

A.
ba da da ba da da ba ba da da _____ ba da da ba da da

T.
Sweet dreams till sun beams find you _____ Sweet dreams that leave all

Uke.

Bass

Glk.

58 A7 F Fm

SO
_____ Oh _____

S.
bom ba da _____ da da bom bom bom bom bom bom bom bom

A.
bom ba da _____ da da bom bom bom bom bom bom bom bom

T.
wor-ries far be-hind you _____ But in your dreams what - e - ver they be

B.
bom bom bom bom bom bom bom bom

Uke.

Bass

Glk.

61 C A \flat G C N.C. rit. . . C

SO. Oh _____ Dream a lit - tle dream of me

S. Dream a lit - tle dream of me Dream a lit - tle dream of me

A. Dream a lit - tle dream of me Dream a lit - tle dream of me

T. Dream a lit - tle dream of me Dream a lit - tle dream of me

B. Dream a lit - tle dream of me Dream a lit - tle dream of me

Uke. _____

Bass _____

Glk. _____

The Hungry Mile



W: Ernest Antony M: Denis Rice (Arr. Jill Stubington)

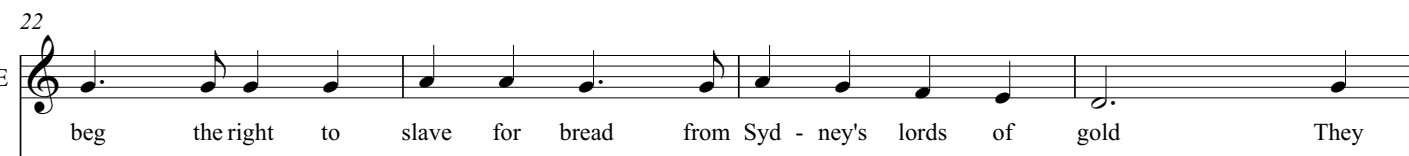

Vla.  Hp. 

5
Vla.  Hp. 

9
Fl.  Vla.  Hp. 

13
Fl.  Vla.  Hp. 

17 **A**
EE  Hp. 
They tramp there in their leg - ions on morn ings... dark and cold To

22
EE  Hp. 
beg the right to slave for bread from Syd - ney's lords of gold They

26

26

EE
toil and sweat in mis - er - y it would make the dev - il smile To

Hp.

30

EE
see the Syd - ney whar - fies tramp - ing down the hun - gry mile On

Hp.

34 **B** C F G Am G/B C

EE
ships from all the seas they came that o - thers_ of their kind May

Vla.

B. Cl.

Add keyboard

38 Dm G F/C G

EE
nev - er know the pinch of want or feel the mis - er - y blind That

Vla.

B. Cl.

42 Am F Em Am/E

EE
makes the lives of men a hell in those con - dit - ions vile The

Fl.

Vla.

B. Cl.

46 C Dm Em G F G C

EE hope - less lot of those who have to tramp the hun - gry mile

Fl.

Vla.

B. Cl.

51 C

S. The slaves of men who know no thought of an - y___ thing but gain Who

A. The slaves of men who know no thought of an - y___ thing but gain Who

T. The slaves of men who know no thought of an - y___ thing but gain Who

B. The slaves of men who know no thought of an - y___ thing but gain Who

Fl.

Vla.

B. Cl.

56

S. wring their bru - tal profits___ from the blood and sweat and pain Of

A. wring their bru - tal pro - fits___ from the blood and sweat and pain Of

T. wring their bru - tal pro - fits___ from the blood and sweat and pain Of

B. wring their bru - tal pro - fits___ from the blood and sweat and pain Of

60

S. all the dis - in - her - i - ted who slave and starve the while U -

A. all the dis - in - her - i - ted who slave and starve the while U -

T. all the dis - in - her - i - ted who slave and starve the while U -

B. all the dis - in - her - i - ted who slave and starve the while U -

64

EE - - - - - The

S. pon the ships be - side the wharves a long the hun - gry mile

A. pon the ships be - side the wharves a - long the hun - gry mile

T. pon the ships be - side the wharves a - long the hun - gry mile

B. pon the ships be - side the wharves a - long the hun - gry mile

D pon the ships be - side the wharves a - long the hun - gry mile

68 C F G Am G/B C

EE time will come and come it must when those same slaves shall rise And

Hp.

72 Dm G F/C G

EE through the re - vol - u - tion's smoke as - cend - ing to the skies The

Hp.

76 Am F Em Am/E

EE mas - ter then will show the fear he hides be hind his smile At

Hp.

80 C Dm Em G F G C

EE those his slaves who on that day shall scorn the hun - gry mile

Hp.

Everybody Loves a Lover

M: Robert Allen W: Richard Adler
(Arr. Wayne Richmond - 2013)

$\text{♩} = 180$
pizz

Vln.

B Gt

9 **A** Eb Bb7 Eb

GL
Ev - 'ry - bod - y loves a lov - er, I'm a lov - er, Ev - 'ry - bod - y loves me.

WR
Ev - 'ry - bod - y loves a lov - er, I'm a lov - er, Ev - 'ry - bod - y loves me.

Vln.

B Gt

17 Bb F7 Bb Bb7

GL
An - y - how, that's how I feel, Wow! I feel, just like a pol - ly - an - na.

WR
An - y - how, that's how I feel, Wow! I feel, just like a pol - ly - an - na.

Vln.

B Gt

25 Eb Bb7 Eb Ebmaj7 Eb7

GL
We should wor - ry, Not for noth - in' Ev - 'ry - bod - y loves me, Yes, they do! And

WR
We should wor - ry, Not for noth - in' Ev - 'ry - bod - y loves me, Yes, they do! And

Vln.

B Gt

33 **A_b** **E_b** **B_b⁷**

GL I love ev - 'ry - bod - y Since I fell in

WR I love ev - 'ry - bod - y Since I fell in

B Gt

38 **E_b** **D** **E_b**

GL love with you!

WR love with you!

Vln.

B Gt

B 43 **E_b** **B_b⁷** **E_b**

GL Who's the most pop - u - lar per - son - al - i - ty? I can't help think - in' it's no - one else but

WR Who's the most pop - u - lar per - son - al - i - ty? I can't help think - in' it's no - one else but

Vln.

B Gt

50 **B_b**

GL me. Gee, I feel just a - bout ten feet tall,

WR me. Hav - in' a

Vln.

B Gt

55 **F7** **Bb** **Bb7**

GL Guess you might call me a pol - ly - an - na.

WR Guess you might call me a pol - ly - an - na.

Vln. ball, Guess you might call me a pol - ly - an - na.

B Gt

59 **C** **Eb** **Bb7**

GL Ev - 'ry - bod - y, loves a lov - er,

WR Ev - 'ry - bod - y, loves a lov - er,

Vln. *arco* **Eb Ebmaj7**

Tpt.

Sax.

B. Cl.

B Gt

66 **Eb7** **Ab** **Eb** **Bb7** **Eb**

Vln.

Tpt.

Sax.

B. Cl.

B Gt

74 *pizz* **E** **F** **E**

Vln.

B Gt

81



E \flat

B \flat 7

GL Who's the most pop-u-lar per - son - al - i - ty? I can't help think-in'it's no - one

WR Ev - 'ry - bod - y loves a lov - er, I'm a lov - er,

B. Bum bum ba bum bum, bum ba bum bum, bum ba bum

Vln.

B Gt

87

E \flat

B \flat

GL — else but me. Gee, I feel just a-bout ten feet tall,

WR Ev - 'ry - bod - y loves me. An - y - how, that's how I

B. bum bum ba bum ba bum ba bum bum bum

Vln.

B Gt

92

F7

B \flat

B \flat 7

GL — Hav - in' a ball, Guess you might call me a pol - ly - an - na.

WR feel, Wow! I feel, call me a pol - ly - an - na.

B. bum bum bum bum bum

Vln.

Tpt.

B Gt

97 Eb Bb7

GL We should wor - ry, Not for noth - in' Ev - 'ry - bod - y loves us,

WR We should wor - ry, Not for noth - in' Ev - 'ry - bod - y loves us,

S. Bum bum ba bum bum bum ba bum bum bum ba bum

A. Bum bum ba bum bum bum ba bum bum bum ba bum

B. bum bum bum bum ba bum bum bum bum bum ba bum bum bum bum

Vln.

Tpt.

B. Gt.

103 Eb Ebmaj7 Eb7 Ab Eb

GL Yes, they do! And we love ev - 'ry - bod - y Since I

WR *mf* Yes, they do! And we love ev - 'ry - bod - y

S. *mf* Aah I love ev - 'ry - bod - y

A. *mf* Aah I love ev - 'ry - bod - y

B. Aah *arco* I love ev - 'ry - bod - y

Vln.

Tpt.

Sax. *p*

B. Cl. *p*

B. Gt.

A Place in the Choir

Bill Staines (arr. Noni Dickson)

Instrumental 1

♩=180

Measures 1-4 of the instrumental section. The music is in 4/4 time with a tempo of 180. The key signature has one sharp (F#). The first staff is Violin (Vln.), the second is Flute (Fl.), the third is Trumpet (Tpt.), and the fourth is Bass Clarinet (B. Cl.). Chords G, D7, and G are indicated above the staves. A triplet of eighth notes is marked with a '3' in the second measure.

Measures 5-8 of the instrumental section. The music continues in 4/4 time. Chords C, G, D7, and G are indicated above the staves. A fermata is placed over the final note of the violin part in measure 8.

Chorus (1 chord per bar + clapping chorus after last verse)

Measures 9-12 of the chorus. The music is in 4/4 time. The key signature has one sharp (F#). The first four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "All God's crea-tures got a place in the choir. Some sing low and some sing high - er; some". The next three staves are for the instrumental parts: Violin (Vln.), Flute (Fl.), and Trumpet (Tpt.), which are mostly silent. The final staff is Bass Clarinet (B. Cl.). Chords G, D7, and G are indicated above the vocal staves.

13 C G D7 G

S. sing out loud on a tel - e-phone wire; some just clap their hands, or paws, or an - y-thing they've got, now.

A. sing out loud on a tel - e-phone wire; some just clap their hands, or paws, or an - y-thing they've got, now.

T. sing out loud on a tel - e-phone wire; some just clap their hands, or paws, or an - y-thing they've got, now.

B. sing out loud on a tel - e-phone wire; some just clap their hands, or paws, or an - y-thing they've got, now.

B. Cl. sing out loud on a tel - e-phone wire; some just clap their hands, or paws, or an - y-thing they've got, now.

Verse 1 (Noni)

18 G D7 G

S. Lis - ten to the top, where the lit - tle bird sings, and the mel - o - dies... and the high notes ring - in' and the

22 C G D7 G

S. mo poke cries... o - ver ev - ry - thing, and the mag - pie dis - a - grees.

Verse 2 (John B)

26 G D7 G

S. Sing - in' in the night time, sing - in' in the day, when the lit - tle duck quacks and he's on his way... and the

30 C G D7 G *to Chorus + Inst 1*

S. go - an - na has - n't got much to say, and the cock - a - too talks t' - him - self.

Verse 3 (Kate)

34 G D7 G

S. Dogs and the cats, they take up the mid - dle where the hon - ey bee hums... and the crick - et fid - dles The

38 C G D7 G

S. don - key brays... and the po - ny neighs. The old gray wom - bat sighs.

Verse 4 (men only really low!)

42 G D7 G

S. Lis - ten to the bass: it's the one on the bot - tom, where the bull - frog croaks and the hip - po - pot - a - mus

Hp. *(Piano accompaniment for Verse 4)*

46 C G D7 G *to Chorus + Inst 2*

S. moans and groans with a big to - do, and the old cow just goes, "moo."

Hp. *(Piano accompaniment for Verse 4)*

Instrumental 2

50 G F G

Vln. Fl. Tpt. B. Cl.

Verse 5 (All)

54

S. Vln. Fl. Tpt. B. Cl.

C G D⁷ G

It's a

58 G D⁷ G

S. B. Cl.

sim - ple song, a lit - tle song ev - 'ry where, by the ox and the fox and the ko - a - la_ bear the

62 C G D⁷ G

S. B. Cl.

dop - ey croc - o - dile_ and the e - mu too._ the slow old py - thon and the kan - ga - roo.


to Chorus x3 --> 1st phrase slow


First of May


The Bee Gees (Arr. Wayne Richmond 2013)


C = 60


F C G (Cymbal roll)

F1. 

Vla. 


B. Cl. 

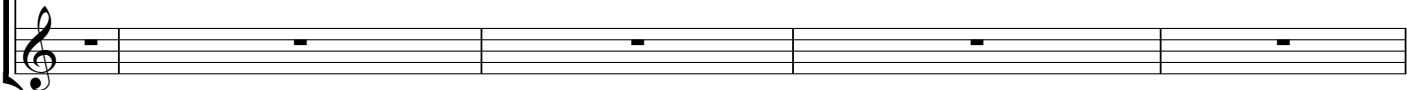
Glk. 

Hp. 

A (VI: piano only)

C (Marjorie) Em F C G

S.  When I was small and Christ-mas trees were tall, we used to love while oth-ers used to play. Don't

A. 


10 C Em F C G (Cymbal roll)


S.  ask me why, but time has passed us by, some-one else moved in from far a - way. Now

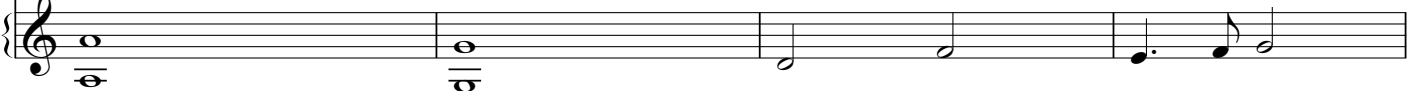
Vla. 

B One stroke per chord (4 bars)

14 F C Dm F C C⁷ (All women)

S.  we are tall, and Christ-mas trees are small and you don't ask the time of day. But

Vla. 

Glk. 

18 F C Dm F C G⁷ (Cymbal roll)

S. you and I our love will ne-ver die, yes we'll cry come First of May. The

T. Aah The

B. Aah

Vla.

Glk.

22 C Em F C G

S. ap-ple tree that grew for you and me, I watched the ap-ples fall-ing one by one. And_

T. ap-ple tree that grew for you and me, I watched the ap-ples fall-ing one by one. And_

B. And_

F1.

Vla.

B. Cl. *p*

(Cymbal roll)

26 C Em F C G (All)

S. I re-call the mo-ment of them all, the day I kissed your cheek and you were gone. Now

T. I re-call the mo-ment of them all, the day I kissed your cheek and you were gone.

B. I re-call the mo-ment of them all, the day I kissed your cheek and you were gone.

F1.

Vln.

Vla.

B. Cl.

D

30 F C Dm F C C7

S. we are tall, and Christ-mas trees are small and you don't ask the time of day. But

A. But

T. But

B. But

Tpt.

F1.

Vln.

Vla.

B. Cl.

Glk.

34 **E** F C Dm F C *(Cymbal roll)*
(Marjorie)

S. you and I our love will ne-ver die, yes we'll cry come First of May. When

A. you and I our love will ne-ver die, yes we'll cry come First of May.

T. you and I our love will ne-ver die, yes we'll cry come First of May.

B. you and I our love will ne-ver die, yes we'll cry come First of May.

Tpt.

Fl.

Vln.

Vla.

B. Cl.

Glk.

38 **F** C Em F rall C G *(All women)*
(Marjorie)

S. I was small and Christ-mas trees were tall, we used to love while oth-ers used to play. Don't

Vla.

Glk.

42 C Em *(All)* p F C G

S. ask me why, but time has passed us by, some-one else moved in from far a - way.

Rawhide

W: Ned Washington M: Dimitri Tiomkin
(Arr. Maria Dunn 2013)

♩=94 **ff** (All) **Am** **A** **Am**

GT Raw-hide

Ch. **ff** (All) **pp**
WB **Am**
Cab: Noni
Cymbals: Jeannette
Timpani: ?
Bells: Kristy

Roll do-ggies roll do-ggies roll do-ggies roll do-ggies Roll do-ggies roll do-ggies roll do-ggies roll do-ggies

Raw-hide Roll do-ggies roll do-ggies Roll do-ggies roll do-ggies Roll do-ggies roll do-ggies Roll do-ggies roll do-ggies

Con. **pp**

Glk. **ff**
Raw-hide

Cab. ♩=94 etc. etc.

W.B. etc. etc.

6 **C** **Am** **F⁹** **G** **Am**

GT keep them do-ggies ro-llin raw-hide Rain and wind and wea-ther hell bent for lea-ther

Ch. roll do-ggies roll do-ggies roll do-ggies roll do-ggies roll do-ggies roll do-ggies ah

Roll do-ggies roll do-ggies Roll do-ggies roll do-ggies Roll do-ggies roll do-ggies ah

Con.

Cab.

W.B.

10 G F E Am F⁹ G Am G Am G

GT *Wish-in that my girl was by my side All the things I'm missin good vi-ddles love and ki-ssin are wai-tin at the end of my*

Ch. *do-ggies roll do-ggies roll do-ggies ah*

Con. *do-ggiesRoll do-ggies roll do-ggies ah*

Cab.

W.B.

15 **B** Am Am E Am E Am E

GT *ride*

Ch. *head'em up raw hide ride'em in*

Ch. *head'em up move'em on move'em on cut'em*

Ch. *move'em on head'em up raw hide cut'em out*

Cl.

Vln.

Vla.

Con.

Cab.

W.B.

19 Am F E Am C Am Am

GT
ride'em in raw hide Keep mo-vin mo-vin mo vin__

Ch.
out ride'em in raw hide Move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies

ride'em in raw hide Move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies

Fl.

Cl.

Vln.

Vla.

Con. *pp*

Cab.

W.B.

24 C Am

GT
though they're di - ssa - pro vin__ keep them do-ggies mo vin__ raw-hide Don't try to un - der - stand them_ just

Ch.
move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies

move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies move do-ggies

Fl.

Con.

Cab.

W.B.

28 **F⁹** **G** **Am** **G** **F** **E** **Am** **F⁹** **G** **Am**

GT rope throw and brand em_ soon we'll be li-vin high and wide Myheart's cal - cu - la-ting my true love will be wai-ting be

Ch. ah do-ggies move do-ggies move do-ggies ah

Fl. ah do-ggies move do-ggies move do-ggies ah

Con. Cab. W.B.

33 **G** **Am** **G** **D** **Am** **Am** **E** **Am** **E**

GT wai-ting at the end of my ride *ff* head'em up raw hide

Ch. head'em up move'em on raw hide

Fl. move'em on head'em up raw hide cut'em

Cl. Vln. Vla. Con. Timp. Cab. W.B.

41 **E** **F** Bm Bm

GT *pp* Wra-pping pa - per flow ing_

Ch. *pp* Wrap pre-sents wrap pre-sentswrap pre sents wrap pre-sents wrap pre sents wrap pre-sents

Fl. *p*

Cl. *p*

Con. *pp*

Glk.

S.Bells *etc.*

47 D Bm

GT pre-sentstah is grow ing_ shame it is - n't snow-ing yule-tide Christ-maslights are shi ning_

Ch. wrap pre sents wrap pre-sentswrap pre sents wrap pre-sentswrap pre sents wrap pre-sentswrap pre sents wrap pre-sents

Con.

S.Bells

51 G⁹ A Bm A G F# Bm G⁹ A Bm

GT child-ren are all smi-ling wish-ing I had San-ta by my side Pu-dding egg-nog beer en - joy that fest-ive cheer be

Ch. ah pre sentswrap pre sents wrap pre-sents ah

Con. ah pre sentswrap pre sents wrap pre-sents ah

S.Bells

56

A Bm A **G** Bm Bm F# Bm F#

GT

care-ful on the road at Christ-mas time

ff

post'em off

yule-tide

Ch.

post'em off

post'em off

yule-tide

ff

wrap'em up

wrap'em up

wrap'em up yule-tide

eat and

Cl.

Vln.

Vla.

Con.

Timp.

S.Bells

60 **Bm** **F#** **Bm** **G** **F#** **Bm** *p* *ff*

GT *Christ-mas cheer* *drink and eat* *yule - tide* *Yule-tide*

Ch. *Christ-mas cheer* *Christ-mas cheer* *drink and eat* *drink and eat* *yule - tide* *Yule-tide*

Fl. *Yule-tide* *slide*

Whist. *Yule-tide*

Cl. *Yule-tide*

Tpt. *Yule-tide*

Vln. *Yule-tide*

Vla. *Yule-tide*

Con. *Yule-tide*

Glk. *Yule-tide*

Timp. *roll* *Yule-tide*

Cym. *Yule-tide*

S.Bells *Yule-tide*

Cab. *Yule-tide*

W.B. *Yule-tide*

64

H

Bm
try this on slide

D

Fl.

Cl.

Tpt.

Vla.

Con.

Glk.

Cab.

W.B.

69

Bm

G⁹ A Bm

A

G

F#

Fl.

Cl.

Tpt.

Vla.

Con.

Glk.

Cab.

W.B.

74

Bm G⁹ A Bm A Bm A Bm Bm F#

ff slide - pitch not relevant

Fl.

Whist.

Cl.

Tpt.

Vla.

Con.

Glk.

Cym.

S.Bells

Cab.

W.B.

79 Bm F# Bm F# Bm *stop* *ff* *p*

Fl. *ff* *p*

Whist. *ff* *p*

Cl. *ff*

Tpt. *ff*

Vln. *ff*

Vla. *ff*

Con. *ff*

Glk. *ff* *p*

Timp. *ff* roll

Cym. *ff* *p*

S.Bells *ff*

Cab. *ff*

W.B. *ff*

84 **I** Cm Cm All sing Eb

GT
Wo-ven loose-ly wo ven_ we are loose-ly wo ven_ we will en-ter-tain you this

Ch.
Noni & Kate kazoo *pp*
Roddy & David kazoo *pp*

Con. *pp*

Cym. *p*

S.Bells *p*

Cab. *p*

W.B.

89 Cm Ab⁹ B^b Cm B^b A^b

GT
day We've bangs and knocks and whistles your fan-cy we will tick-le_ we hope to put a smile u-pon your

Ch.

Fl. slide

Whist. *f*

Con. *f*

Timp. *f*

Cym. *f*

S.Bells *f*

Cab. *f*

W.B. *f*

93 **G** **Cm** **pp** **ff** **Ab⁹ Bb** **Cm** **Bb** **Cm** **Bb** **J** **Cm**

GT *face* We can sing pi-a-no sfor-zan - do for tiss-i-mo to wake you up if you've drift-ed a - way

Ch. *pp* *ff* *ff* *ff*

Fl. *sf* *sf*

Whist. *sf*

Con.

Glk. *sf*

Timp. *sf*

Cym. *sf*

S.Bells *sf*

Cab. *sf*

Count it

98 Cm G Cm G Cm G Cm Ab G Cm

GT *ff* watch me!! andtime fo llow me!! keepin tune and time *p*

Ch. *ff* playitloud nottoo fast andtime list enup speedit up keepin tune and time

list enup slowitdown *p*

in playintuneandtime countit out keepin tune and time

Cl.

Vln.

Vla.

Con. *p*

Timp. roll

Cym.

S.Bells

Cab.

103 **K** Cm All sing fading away All whispered *ppp*

GT *ppp* Ro-llin ro-llin ro llin_ ro-llin ro-llin ro llin_ ro-llin ro-llin ro llin_ ro-llin ro-llin ro llin raw hide *ppp* Raw-hide

Fl. *fading away* *ppp* whispered

Con. *fading away* *ppp* Raw-hide

Cym. *ppp* *ppp* Raw-hide

Cab. *fading away* *ppp* whispered

W.B. *fading away* *ppp* Raw-hide

Raw-hide 47

Turning Away

A capella chorus
 Verse 1 --> Chorus
 Verse 2 --> Chorus
 Instrumental

Verse 3 --> Chorus
 Chorus (a capella) --> Chorus (Tutti)
 Turnaround --> Turnaround (a capella)

Dougie MacLean

A Verse 1 (Wayne) Em $\text{♩} = 165$ *w/block*

S. On the wa-ter we have walked like the fear - less child

8 D⁹ C D⁹ Em

S. what was fast ended_ we've un - locked re - veal ing_ wond - rous wild_ And in

13 D⁹

S. search of con - fir - ma - tion_ we have jumped in - to the fire and

17 C D⁹ Em

S. scam - bled with our_ bur - ning feet through un - con - trolled de - sire_ And in_

B Chorus Em C D⁹

S. dark - ness we do what we can_ In day - light we're o - bli - vi - o - n_ our

A. dark - ness we do what we can_ In day - light we're o - bli - vi - o - n_ our

T. dark - ness we do what we can_ In day - light we're o - bli - vi - o - n_ our

B. dark - ness we do what we can_ In day - light we're o - bli - vi - o - n_ our

29 Em D⁹ C Em (Start)

S. hearts so raw and clear are tur - ning a - way_ tur - ning a - way from_ here.

A. hearts so raw and clear are tur - ning a - way_ tur - ning a - way from_ here.

T. hearts so raw and clear are tur - ning a - way_ tur - ning a - way from_ here.

B. hearts so raw and clear are tur - ning a - way_ tur - ning a - way from_ here.

Sax. I

38 1. Verse 2 (Men)

S. *to [D]*

Sax.1

There's a well

C Em D⁹ C D⁹

45 S. — u-pon the hill — from our an - cient — past where an age is stan-ding still hold ing_ strong and fast.

52 Em D⁹

S. — And there's those that try to tame it and to carve it in - to stone — ah but

57 C D⁹ Em

S. words can - not ex - tin - guish it how - ev - er — hard they're thrown. *And in —*

(Stop) (Start)

D Em Em D⁹ C D⁹

Sax.1

Sax.2

Em D⁹ C D⁹ Em

Sax.1

Sax.2

E Verse 3 (All)

Em D⁹ C

S. On Loch Et-ive they have worked with their_ high - land — dreams by Kil - cren nan_ they have

D⁹ Em

S. nour ished in the moun - tain streams. — And in search-ing for ac - cept ance_ they had gi ven_ it a -

D⁹ C D⁹ Em

S. way — on - ly the chil-dren of_ their_ chil - dren_ know the price they had to pay. — *And in —*

No Loss No Gain

Leisa Griffiths (Arr. Maria Dunn - 2013)

F1. E_{maj7} *stop* B_{maj7} *stop* E_{maj7} B_{maj7}

9 **A** E_{maj7} B_{maj7} E_{maj7} B_{maj7}

Kazu Dolphins playing in the ocean secrets in your smile laughing at ly to your self on the crest of a wave ride Will

17 Cm A_b Cm Fm^7 Fm^7 Cm^7 A_b G^7

Kazu man ever find the secrets of long for got tentacles Living his life in harmony recognisetheneedforchange Will

Cl.

26 Fm^7 Cm^7 Fm^7 Cm^7 Fm^7 Cm^7 A_b G^7

Kazu man ever find the wisdom knowledge to change his ways teach his children har - harmony find a better way

F1.

Cl.

35 **B** C add harp Dm^7 Em^7 F G C Dm Em^7 F

(JL) Kazu Writing this song in the hope that we may see a change soon I say I can do what I can do but together we can make it through to

(KM) A. S. Writing this song in the hope that we may see a change soon I say I can do what I can do but together we can make it through to

(GT) T. S. Writing this song in the hope that we may see a change soon I say I can do what I can do but together we can make it through to

(WR) B. S. Writing this song in the hope that we may see a change soon I can do what I can do but together we can make it through to

F1.

Cl.

43 **Em⁷** **F** **G** **C** **Dm⁷** **Em⁷** **F** **G**

Kazu
 getherwecanmakeit through through No loss no gain let go

A. S
 getherwecanmakeit through through No loss no gain let go

T. S
 getherwecanmakeit through makeit through No loss no gain let go

B. S
 getherwecanmakeit through makeit through No loss no gain let go

F1.
 Cl.

54 **C** **Dm⁷** **Em⁷** **F** **G**

Kazu
 Nolo loss no gain. can we re - frain fromhold ing on or can we just let go

S.
 No loss no gain let go

A.
 No loss no gain let go

T.
 No loss no gain let go

B.
 No loss no gain let go

Cl.

60 **C** **Dm⁷** **Em⁷** **F** **G**

Kazu
 Nolo loss no gain. can we re - frain fromhold ing on or can we just let go

A.
 No loss no gain let go

T.
 No loss no gain let go

B.
 No loss no gain let go

F1.
 Cl.

66 **D** C Dm⁷ Em⁷ F G

Kazu
No loss no gain let go

A.
to a place where truth not hi - ding kindness time - less hearts en - twin - ing go

T.
No loss no gain let go

B.
No loss no gain let go

F1.

Cl.

72 C Dm⁷ Em⁷ F G

Kazu
No loss no gain let go

A.
No loss no gain let go

T.
to - le - rance will come to pass and how we can fore - bare be - come the task

B.
No loss no gain let go

F1.

Cl.

78 **E** C Dm⁷ Em⁷ F G

Kazu
No loss no gain let go

A.
No loss no gain let go

T.
No loss no gain let go

B.
in the end en - durance calls for journeys that are seek - ing no re - ward

F1.

Cl.

84 C Dm⁷ Em⁷ F G

Kazu
No loss no gain can we re - frain from hold - ing on or can we just let go

A.
No loss no gain let go

T.
No loss no gain to gether we can make it

B.
No loss no gain let go

F1.

Cl.

89 C *Kazu* **F** G (Stop!) C

Kazu
to - ge ther we can make it No loss no gain.

A. S.
ge ther we can make it No loss no gain.

S.
to - ge ther we can make it through

A.
to - ge ther we can make it through

T.
through to - ge ther we can make it through

B.
to - ge ther we can make it through

F1.

Cl.

9 **A** + altos
Bb Eb

CK
wor - ry a - bout a thing — 'cause ev-ry lit-tle thing

S.
wor - ry a - bout a thing — ev-ry lit-tle thing

T.
wor - ry a - bout a thing — ev-ry lit-tle thing

B.
wor - ry a - bout a thing — ev-ry lit-tle thing

A Sax.

T Sax.

B gtr.

14 Bb

CK
gon-na be al- right — Sing-in'don't wor - ry a - bout a thing

S.
gon-na be al- right — don't wor - ry a - bout a thing

T.
gon-na be al- right — don't wor - ry a - bout a thing

B.
gon-na be al- right — don't wor - ry a - bout a thing

A Sax.

T Sax.

B gtr.

19 E \flat B \flat

CK *'Cause ev-ry lit-tle thing gon-na be al- right — Rise up this*

S. *ev-ry lit-tle thing gon-na be al- right —*

T. *ev-ry lit-tle thing gon-na be al- right —*

B. *ev-ry lit-tle thing gon-na be al- right —*

A Sax.

T Sax.

B gr.

25 B B \flat F B \flat

CK *morn - ing, Smiled with the ris - ing sun, Three lit-tle birds be-side my*

T Sax.

B gr.

31 E \flat B \flat F

CK *door step Sing-in'sweetsongs of mel-o-dies pure and true, Sing-in'*

T Sax.

B gr.

37 **E \flat** **B \flat** (stop)

1. 2.

CK This is my mes - sage to you - oo - oo (Sing - ing) Don't Please don't

S. This is my mes - sage to you - oo - oo Don't Please don't

T. This is my mes - sage to you - oo - oo Don't Please don't

B. This is my mes - sage to you - oo - oo Don't Please don't

T Sax.

B gr.

42 **C** **B \flat** **E \flat**

CK wor - ry a - bout a thing — 'cause ev - ry lit - tle thing

S. wor - ry a - bout a thing — ev - ry lit - tle thing

T. wor - ry a - bout a thing — ev - ry lit - tle thing

B. wor - ry a - bout a thing — ev - ry lit - tle thing

A Sax.

T Sax.

B gr.

47 **Bb** **Bb**

CK *gon-na be al - right— Sing-in'don't wor - ry a - bout a thing*

S. *gon-na be al - right— don't wor - ry a - bout a thing*

T. *gon-na be al - right— don't wor - ry a - bout a thing*

B. *gon-na be al - right— don't wor - ry a - bout a thing*

A Sax.

T Sax.

B gtr.

52 **Eb** **Bb**

1. *'Cause ev-ry lit-tle thing gon-na be al - right— Please don't*

S. *ev-ry lit-tle thing gon-na be al - right— Please don't*

T. *ev-ry lit-tle thing gon-na be al - right—*

B. *ev-ry lit-tle thing gon-na be al - right—*

A Sax.

T Sax.

B gtr.

58 2. **E \flat**

CK *'Cause ev - ry lit - tle thing gon - na be al - right__*

S. *'Cause ev - ry lit - tle thing gon - na be al - right__*

T. *'cause ev - ry lit - tle thing gon - na be al - right__*

B. *'cause ev - ry lit - tle thing gon - na be al - right__*

A Sax.

T Sax.

B gr.

Do you hear what I hear

W: Noël Regney M: Gloria Shayne Baker
(Arr. Jill Stubington - 2013)

Dm(no 3rd) Piano play once per chord *Dm(no 3rd)*

Glk
Hp

A *Dm* *Dm*

S.
A.
T.
B.
Glk
Hp

Do you hear what I hear Do you hear what I hear
Do you hear what I hear Do you hear what I hear
Do you hear what I hear Do you hear what I hear
Do you hear what I hear Do you hear what I hear

9 *D A D D C D D D C D* *p*

S.
A.
Fl.
Cl.
Glk

Said the night wind to the lit-tle lamb Do you see what I see
Do you see what I see

14 D D C D D D C D *p*

S. Do you see what I see a

A. Way up in the sky lit - tle lamb Do you see what I see a

Fl.

Cl.

Glk.

18 **B** Bm F#m F#m G A F#7 G A7

S. star a star dan-cing in the night with a tail as big as a kite with a tail as big as a

A. star a star dan-cing in the night with a tail as big as a kite with a tail as big as a

Vln.

Vla.

23 Dm Dm

S. kite

A. kite

T. Said the

B. Said the

Fl.

Vln.

Vla.

Glk.

Hp.

27 **C** D D C D D D C D

S. Do you hear what I hear

A. Do you hear what I hear

T. lit-tle lamb to the shep-herd boy Do you hear what I hear

B. lit-tle lamb to the shep-herd boy Do you hear what I hear

Fl.

Cl.

Glk

31 D D C D D D C D

S. Do you hear what I hear

A. Do you hear what I hear

T. Ring-ing through the sky shep-herd boy Do you hear what I hear a

B. Ring-ing through the sky shep-herd boy Do you hear what I hear a

Fl.

Cl.

Glk

35 **D** Bm F#m G A F#7 G A7

T. song a song high a-bove the tree with a voice as big as the sea with a voice as big as the

B. song a song high a-bove the tree with a voice as big as the sea with a voice as big as the

Vln

Vla

40 Dm *(a capella)*

S. Said the

A. Said the

T. sea Said the

B. sea Said the

Fl.

Cl.

Glk

Hp

44 **E** D D A/C# D

S. shep herd boy to the mighty king Do you know what I know Do you know what I

A. shep herd boy to the mighty king Do you know what I know Do you know what

T. shep herd boy to the mighty king Do you know what I know

B. shep herd boy to the mighty king Do you know what I know *(Play gently)*

Fl.

Cl.

Pno.

48

S. *p (echo)* *f* **D** **D A/C#** **D**
 know Do you know In your pal-ace warm migh ty king Do you

A. *p (echo)* *f*
 I know Do you know In your pal-ace warm migh-ty king

T. *f*
 Do you know what I know In your pal-ace warm migh-ty king

B. *f*
 Do you know what I know In your pal-ace warm migh-ty king

Fl.

Cl.

Pno. *gently*

52

S. know what I know Do you know what I know a

A. Do you know what I know Do you know what I know a

T. Do you know what I know Do you know what I know a

B. *(Play gently)*
 Do you know what I know Do you know what I know a

Fl.

Cl.

Pno. *gently* *gently*

54

S. child a child shi-vers in the cold let us bring him blan - kets and gold let us bring him blan - kets and

A. child a child shi-vers in the cold let us bring him blan - kets and gold let us bring him blank - kets and

T. child a child shi-vers in the cold let us bring him blan - kets and gold let us bring him blan - kets and

B. child a child shi-vers in the cold let us bring him blan - kets and gold let us bring him blan - kets and

Fl.

Vln

Vla

D A G A D D A G A D D D C

S. gold

A. gold

T. gold Said the king to the peo-ple ev-ry

B. gold Said the king to the peo-ple ev-ry

Fl.

Hp

66 *(Piano)* D E F Bm A D

S. *8th* List ten to what I say Lis ten to what

A. Lis-ten to what I say Lis ten to what

T. where Lis ten to what I say Lis ten to what I say

B. where List en to what I say Lis ten to what I say

Fl.

Vln

Vla

Glk

70 D D A D

S. I say Lis-ten to what I say The

A. I say Lis-ten to what I say The

T. Pray for peace peo-ple ev - ry where Lis-ten to what I say The

B. Pray for peace peo-ple ev - ry where Lis-ten to what I say The

Fl.

Vln

Vla

Glk

74 **H** Bm F#m G A

S. child the child sleep - ing in the night he will bring us good - ness and

A. child the child sleep - ing in the night, he will bring us good - ness and

T. child the child sleep - ing in the night, he will bring us good - ness and

B. child the child sleep - ing in the night, he will bring us good - ness and

Tpt. Second time only

Fl.

Vln.

Vla.

Glk. Second time only

77 F# G A⁷ D D

S. light he will bring us good - ness and light The light

A. light he will bring us good - ness and light The light

T. light he will bring us good - ness and light The light

B. light he will bring us good - ness and light The light

Tpt. First time bar Second time bar

Fl.

Vln.

Vla.

Glk.

The Christmas Piper's Mouth

Traditional - Arr. Maria Dunn, 2013

The Piper's Weird

♩=80

Musical score for measures 1-6. The score is for Violin (Vln.), Bassoon (B Con.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as ♩=80. The dynamics are marked as *pp* (pianissimo). The Vln. part has a whole note chord at the end of measure 6. The B Con. part has a series of half notes with a slur. The Pno. part has a series of chords with a slur.

Musical score for measures 7-14. A red box with the letter 'A' is placed above measure 7. The Vln. part has a melodic line with eighth and sixteenth notes. The B Con. part has a series of half notes with a slur. The Pno. part has a series of chords with a slur.

Musical score for measures 15-22. The Vln. part continues with a melodic line. The B Con. part has a series of half notes with a slur. The Pno. part has a series of chords with a slur.

Musical score for measures 23-30. A red box with the letter 'B' is placed above measure 23. The Vln. part has a melodic line. The B Con. part has a series of half notes with a slur. The Pno. part has a series of chords with a slur.

31

Vln.

Conc.

B Con.

Pno.

pp

40 **C** A *harp arpeggio ad lib* E A D A Bm E

Vln.

Whs.

Conc.

B Con.

Pno.

48 A E A D A E A

Vln.

Whs.

Conc.

B Con.

Pno.

56 **D** A A⁷ D A F#m Bm E

Vln. Whs. Conc. B Con. Pno.

64 A A⁷ D A

Vln. Whs. Conc. B Con. Pno.

68 D A E A rit. pp

Vln. Whs. Conc. B Con. Pno.

56

Christmas Jig

1 **A** G $\text{♩} = 120$ C G D⁷ G Am D⁷

Vln.
Conc.
B Con.
Hp.

5 G C G D⁷ G C D⁷

Vln.
Conc.
B Con.
Hp.

9 **B** Em + flute & recorder D C Am D⁷

Vln.
Conc.
B Con.
Hp.

13 Em D C G Am D⁷

Vln.

Conc.

B Con.

Hp.

17 **C** G C G D⁷ G Am D⁷

Vln.

Conc.

B Con.

Hp.

21 G C G D⁷ G C D⁷

Vln.

Conc.

B Con.

Hp.

58

Pno.

D 25

Em D C Am D⁷

Vln. Fl. Rec. Conc. B Con.

Em *broken chords ad lib* D C Am D⁷

Hp. Pno.

29 Em D C G Am D⁷

Vln. Fl. Rec. Conc. B Con.

Em D C G Am D⁷

Hp. Pno.

G C G D7 G Am D7

33

Vln.

F1.

Rec.

Conc.

B Con.

G C G D7 G Am D7

Hp.

Pno.

37

G C G D7 G C D7

Vln.

F1.

Rec.

Conc.

B Con.

G C G D7 G C D7

Hp.

Pno.

F

41

Em D C Am D7

Vln.

F1.

Rec.

Conc.

B Con.

Em *broken chords ad lib* D C Am D7

Hp.

Pno.

45

Em F/D C G Am D7

Vln.

F1.

Rec.

Conc.

B Con.

Em F/D C G Am D7

Hp.

Pno.

49 C G Am D⁷

Vln.

F1.

Rec.

Conc.

B Con.

Hp.

Pno.

8va

Mouth of Tobique Reel

1 $\text{♩} = 100$ Swing

25

Vln.

Conc.

B Con.

29

C

G C G C G

Vln.

F1.

Rec.

Conc.

B Con.

Hp.

Pno.

33

G C G C G

Vln.

F1.

Rec.

Conc.

B Con.

Hp.

Pno.

37 G C G C G

Vln. Fl. Rec. Conc. B Con. Hp. Pno.

41 G C G C G *Perc stop*

Vln. Fl. Rec. Conc. B Con. Hp. Pno.

45 **D** G Perc restart

D⁷

G

D⁷

Vln. (All melodic insts.)

49 G D⁷ G D⁷ G

53 G D⁷ G D⁷

Rec.

Conc.

B Con.

Hp.

Pno.

57 **G** **D⁷** **G** **D⁷** **B⁷**

Vln. 
 Rec. 
 Conc. 
 B Con. 

Hp. 
 Pno. 

E

61 **Em** **D⁷** **C** **D⁷** **G** **D⁷** **B⁷**

Vln. 
 Rec. 
 Conc. 
 B Con. 

Hp. 
 Pno. 

65

Em D7 C D7 G D7 G

Vln.

Rec.

Conc.

B Con.

Hp.

Pno.

69

F G C G C G D7 G D7 G C

Vln.

F1.

Rec.

Conc.

B Con.

Hp.

Pno.

74 G C G D7 G D7 G G C G C G

Vln. Fl. Rec. Conc. B Con.

G C G D7 G D7 G G C G C G

Hp. Pno.

79 G C G C G D7 Perc & guitars stop

Vln. Fl. Rec. Conc. B Con.

G C G C G D7

Hp. Pno.

G Em Perc & guitars restart

84

Vln. Fl. Rec. Conc. B Con.

Hp. Pno.

88

Vln. Fl. Rec. Conc. B Con.

Hp. Pno.

Remember Me

Phil Coulter (Arr. Maria Dunn, 2013)

♩=60

Musical score for the first system of 'Remember Me'. It includes staves for Violin (Vln.), Viola (Vla.), Bassoon (B Con), Harp (Hp), and Piano (Pno). The key signature is A major (three sharps) and the time signature is 4/4. The tempo is marked as ♩=60. The first system contains measures 1 through 7. Above the Harp and Piano staves, the following chords are indicated: A, D, Bm, E, A/C#, D, A/E.

Musical score for the second system of 'Remember Me'. It includes staves for Double Bass (DW), Violin (Vln.), Viola (Vla.), Bassoon (B Con), Harp (Hp), and Piano (Pno). The key signature is A major (three sharps) and the time signature is 4/4. The tempo is marked as ♩=60. The second system contains measures 8 through 14. Above the DW staff, the following chords are indicated: A, D, Bm, E, A/C#, D. The lyrics for the DW staff are: "The moon light dances among the trees the camp-fire glows in the autumn breeze And I am lost in my thoughts of you re-". A red box highlights the 'A' chord above measure 8. A red annotation "E(stop)" is written above the Harp staff at the beginning of measure 14.

15 A/E E **B**A D Bm E

DW mem-ber-me re - ceur-da-me My com-rade strums on a sad gui-tar my mind is drif-ting tow-where you are I'm

KM My com-rade strums on a sad gui-tar my mind is drif-ting tow-where you are I'm

Cl.

Vln.

Vla.

B Con

A D Bm E

Hp

Pnc

DW hold-ing you like I used to do re-mem-ber me re-ceur-da-me mi a-mor So

KM hold-ing you like I used to do re-mem-ber me re-ceur-da-me mi a-mor So

S. So

A. So

T. So

B. So

F1.

Cl.

Vln.

Vla.

B Con

A/C# D A/E E(stop) A

Hp

Pnc

27 **C** D C#m Bm E rit.

DW
long a - go so far a-way each night I pray vol-ve-ran los dias pas

KM
long a - go so far a-way each night I pray vol-ve-ran los dias pas

S.
long a - go so far a-way each night I pray vol-ve-ran los dias pas

A.
long a - go so far a-way each night I pray vol-ve-ran los dias pas

T.
long a - go so far a-way each night I pray vol-ve-ran los dias pas

B.
long a - go so far a-way each night I pray vol-ve-ran los dias pas

F1.
Cl.
Vln.
Vla.
B Con
Hp
Pnc

D C#m Bm E rit.

A Tempo

A

E

F#m

C#m

30

DW
a - dos I pro - mise you that come what may those

KM
a - dos I pro - mise you that come what may those

S.
a - dos I pro - mise you that come what may those

A.
a - dos I pro - mise you that come what may those

T.
a - dos I pro - mise you that come what may those

B.
a - dos I pro - mise you that come what may those

F1.
Cl.
Vln.
Vla.
B Con

A E F#m C#m

Hrp

A Tempo

Pnc

33

Bm G E

DW
days will stay e-ver in my mem-o - ry

KM
days will stay e-ver in my mem-o - ry

S.
days will stay e-ver in my mem-o - ry In

A.
days will stay e-ver in my mem-o - ry In

T.
days will stay e-ver in my mem-o - ry In

B.
days will stay e-ver in my mem-o - ry In

Fl.
Cl.
Vln.
Vla.
B Con

Bm G E

Hp
Pno

36

D

S. all this world I could ne - ver find the love that I had to leave be-hind but

A. all this world I could ne - ver find the love that I had to leave be-hind but

T. all this world I could ne - ver find the love that I had to leave be-hind but

B. all this world I could ne - ver find the love that I had to leave be-hind but

40

S. du - ty calls so what-e're be - falls re - mem - ber me re - ceur - da-me mi a-mor

A. du - ty calls so what-e're be - falls re - mem - ber me re - ceur - da-me mi a-mor

T. du - ty calls so what-e're be - falls re - mem - ber me re - ceur - da-me mi a-mor

B. du - ty calls so what-e're be - falls re - mem - ber me re - ceur - da-me mi a-mor

Fl.

Cl.

Vla.

B Con

45

D **E** C#m Bm E A E

Fl.

Cl.

Vln.

Vla.

B Con

Hp

Pnc

49

F#m C#m Bm G G7 God

DW

Fl.

Cl.

Vln.

Vla.

B Con

Hp

Pnc

DW *8* on - ly knows what to - mo - row brings You're

F1.

Cl.

Vln.

Vla.

B Con

Hp

Pnc

DW *8* in my heart so my spi-rit sings And I'll be strong just as long as you re - mem - ber me re - ceur - da - me mi a - mor

F1.

Vln.

Vla.

Hp

Pnc

63 **G** C F Dm G

Fl.

Cl.

Vln.

Vla.

B Con

Hp

Pnc

67 C/E F C/G G C

Fl.

Cl.

Vln.

Vla.

B Con

Hp

Pnc

rit.

I just want to sing in a choir

Bill Irwin

(Adp. from an Ed Lojeski arr. by Wayne Richmond)

Bright Tempo (♩=100)

mf

S.

Each
mf

A.

Each

Bright Tempo (♩=100)

C Bb/C C Bb/C C Bb/C

Fl.

pizz *pizz* *pizz*

V1.

pizz *pizz* *pizz*

V2.

B. Cl.

A

5 C Cmaj7 C6 C A7 Dm

S.

year we hold au - di - tions, which have ver - y strict con - di - tions, to help us in our quest to find the best!

A.

year we hold au - di - tions, which have ver - y strict con - di - tions, to help us in our quest to find the best!

T.

We

B.

We

V1.

V2.

B. Cl.

9 **G⁷** **Dm⁷** **G⁷** **D⁷** **G⁷(sus4)** **G⁷** (BB clears throat)

S. *rit.*
so we're will-ing to put some-one to the test.

A. *rit.*
so we're will-ing to put some-one to the test.

T. *rit.*
do need one more mem-ber in the group by late De-cem-ber, so we're will-ing to put some-one to the test. _____

B. *rit.*
do need one more mem-ber in the group by late De-cem-ber, so we're will-ing to put some-one to the test. _____

Fl. *rit.*

V1.

V2.

B. Cl.

B **Brightly** (♩=176)

13 **C** *BB mf* **Cmaj7** **C⁶** **C/G** **C** **C⁷/G** **F** (LW responds "OK" etc.)

S. My great-est de - sire is to sing in a choir, wheth-er al-to or ten-or or bass. So-

Fl.

V1. *arco*

V2. *arco*

B. Cl.

25 Dm G⁷ C E⁷/BAm D⁷ G⁷(sus4) G (LW laughs)

S. pra - no is out, 'cause there just is no doubt, my weak squeak would bring on dis - grace. I -

Fl.

V1.

V2.

B. Cl.

33 C Cmaj⁷/G C⁶ C/G C C⁷/E F

S. mag - ine the spec - tre of me as di - rec - tor, with hav - ing to sing ev - 'ry line? With my

Fl.

V1.

V2.

B. Cl.

41 Dm⁷ Eb^{o7} C/E A⁷ Dm⁷ G⁷ rit. C Freely

S. small range that's cra - zy, plus a mem - 'ry that's ha - zy, and a res - o - nance hard to de - fine. My

Fl. rit. Freely

V1.

V2.

B. Cl.

49 **C** *(sing flat)* **Ab7** **C/G** **Fm⁶** **C** **Fm⁶**

S. pitch is not on, and my eye-sight is gone. But deep in my heart there's a fire. I'll prac-tice my sing-ing 'till

Fl.

V1.

V2.

B. Cl.

59 **Cm** **Dm⁷** **G⁷ rit.** **Cm** *All* **f** **N.C.** **G⁷** **Cm rit.** *BB* **mf**

S. both ears are ring-ing. I just want to sing in a choir! _____ She just wants to sing in a choir! _____ I

A. *f* She just wants to sing in a choir! _____

T. *f* She just wants to sing in a choir! _____

B. *f* She just wants to sing in a choir! _____

Fl. *rit.*

V1. *rit.*

V2.

B. Cl.

D Moderately (♩=100)

69 $D\flat$ maj7 C $B\flat m^7$ C Gm^7

S. *read all that cho-ral stuff, dif-fi-cult o-rala stuff, oth-er parts are so dis-tract ing... I try hard to con-cen-trate,*

Fl.

V1.

V2.

B. Cl.

74 Fm $D\flat$ C *All* $B\flat m^7$ C **Bright tempo** ♩=176 *mf* *BB*

S. *is this a sing-er's fate, or am I o-ver-re-act-ing? We think she is o-ver-re-act-ing! A -*

A. *We think she is o-ver-re-act-ing!*

T. *We think she is o-ver-re-act-ing!*

B. *We think she is o-ver-re-act-ing!*

Fl. **Bright tempo** ♩=176

V1.

V2.

B. Cl.

80 **E** Cm Cm(maj7)/G Cm7 Cm6/G Fm Cm/Eb G7

S. las and a - lack, I am tak - en a - back by the thought of our sing - ing to - geth - er. I

Fl.

V1.

V2.

B. Cl.

88 Dm7 G7 Cm Cm/Bb D7/Ab G7 Cm **Slower (♩=100) Solo 2**

S. have a deep loath - ing for the - at - ri - cal cloth - ing and my voice seems to change with the weath er. I

Fl.

V1.

V2.

B. Cl.

Slower (♩=100)

F6 (*Spoken*)

Fmaj7

F6

F^o/A^b

Gm7

C7

S. have a strong con-vic-tion that a sing-er must have dic-tion to ex-press the sub-tle feel-ings in a song. This

A. This

T. This

B. This

Fl. This

V1.

V2.

B. Cl.

100 C7/G

Gm7

C7

Gm7

C7

F

BB

S. girl may have good dic-tion, but we say with great con-vic-tion, that in this group she won't last ver - y long! I drink

A. girl may have good dic-tion, but we say with great con-vic-tion, that in this group she won't last ver - y long!

T. girl may have good dic-tion, but we say with great con-vic-tion, that in this group she won't last ver - y long!

B. girl may have good dic-tion, but we say with great con-vic-tion, that in this group she won't last ver - y long!

Fl.

V1.

V2.

B. Cl.

G A bit slower (♩=80)

104 $D\flat$ C $B\flat m^7$ C $D\flat$ $D\flat maj^7$ $\overset{3}{C}$

S. her-bal tea__ with ba-sil, to a-void my sound-ing na-sal, to make each word I sing clear as a bell, I

Fl.

V1.

V2.

B. Cl.

108 $D\flat/F$ Fm Cm G^7 Cm (LW giggles) BB

S. try to say each "essss" with a del-i- cate_ fi-nesssse. Swish! I've tried

B. Solo 2

She sounds just like the ar-row in the op-'ra__Wil-liam Tell!

Fl.

V1.

V2.

B. Cl.

H Slightly faster (♩=96)

113 C $Cmaj^7$ C^6 C A^7 Dm *f*

S. breath-ing with cor-rec-tion just to aid in my pro-jec-tion. My voice can now be heard in an-y hall. I can

Fl.

V1. pizz

V2. pizz

B. Cl.

117 **G** *p* **F/G** **G** **G⁷** *Solo 3* **Dm** **F/G** **C** *(LW laughs. Jill taps baton & waves - instant quiet!) BB*

S. *mf* sing both loud and qui-et, *f* May I sug-gest you try it in a rath-er emp-ty mall? I

T. *f* Say, this girl's a re-al ri-ot!

B. *f* Say, this girl's a re-al ri-ot!

Fl. *arco*

V1. *arco*

V2. *arco*

B. Cl.

122 **Faster** (♩=120) **Fm** **Fm/Ab** **Cm/G** **Cm** **Fm** **Dm⁷** **G** **Fm** **Fm/Ab**

S. find my self mum bling to cov-er mystum bling. A sing-ing coach I plan to hire. It may sound ab-surd, but I

Fl.

V1.

V2.

B. Cl.

132 Cm/G Cm G Cm Fm⁶/D G⁷ Cm Cm/B \flat

f *All*

S. mean ev-'ry word, I do want to sing in a choir! *f* The poor gal has pas-sion, and in some sort of fash-ion, we

A. *f* The poor gal has pas-sion, and in some sort of fash-ion, we

T. *f* The poor gal has pas-sion, and in some sort of fash-ion, we

B. *f* The poor gal has pas-sion, and in some sort of fash-ion, we

Fl. The poor gal has pas-sion, and in some sort of fash-ion, we

V1. The poor gal has pas-sion, and in some sort of fash-ion, we

V2. The poor gal has pas-sion, and in some sort of fash-ion, we

B. Cl. The poor gal has pas-sion, and in some sort of fash-ion, we

142 Fm/A \flat Fm G *mf* Fm Fm/D Cm/E \flat Cm Fm Dm⁷

S. sing this with - out an-y ire. If she does-n't make noise and on stage shows somepoise,

A. *mf* sing this with - out an-y ire. If she does-n't make noise and on stage shows somepoise,

T. sing this with - out an-y ire. Or if she doe-n't yell, she can

B. sing this with - out an-y ire. Or if she doe-n't yell, she can

Fl. sing this with - out an-y ire. Or if she doe-n't yell, she can

V1. sing this with - out an-y ire. Or if she doe-n't yell, she can

V2. sing this with - out an-y ire. Or if she doe-n't yell, she can

B. Cl. sing this with - out an-y ire. Or if she doe-n't yell, she can

152 Cm/G Cm *f* N.C. G⁷ rit. C *Cheers & yells as everyone congratulates Barbara!*

S. *f* And sing with us here in the choir! _____

A. *f* And sing with us here in the choir! _____

T. stay for a spell. And sing with us here in the choir! _____

B. stay for a spell. And sing with us here in the choir! _____

Fl. _____

V1. _____

V2. _____

B. Cl. _____

Playoff

158 C Bb/C C Bb/C

Fl. _____

V1. *pizz* _____

V2. *pizz* _____

B. Cl. _____

Nutbush City Limits

Tina Turner
(Arr. Wayne Richmond, '13)

A ♩=144

1. A

5 A

church house gin house, a school-house out - house on High

9

- way Num-ber Nine- teen, the peo-ple keep the cit - y clean. They call it

13 C G A Bass starts

Nut-bush, oh Nut-bush. They call it Nut-bush cit-y lim-its, Nut-bush cit-y.

B. G

etc.

21 Verse A

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

Tpt

Start v3

26 Chorus

store on Fri - day, you go to church on Sun - days. (All from v3) They call it
town on Satur - day, but go to church ev'ry Sun - day.
pork & mo- lass - es, is all you get in jail.

Tpt

30 C G (To final bar) A FC

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

Tpt

Sax.

Start v3

B Sax

Start v3

36 FC etc. | 1-2 | 3.

Nut-bush cit-y. Nut-bush cit-y.

Tpt.

Sax.

B Sax.

Instrumental

42 A

50 C G

Tpt.

Sax.

B Sax.

54 A

To Verse 4 + Chorus x2

Tpt.

Sax.

B Sax.

Final bar

A

Nut - bush ci - ty lim - its!

Tpt.

Sax.

B Sax.

The Living Years

Mike Rutherford & BA Robertson
 Arr: Samantha O'Brien (2013)

Glk. $G \text{ } \text{♩} = 103$ $F\#m$ Am D

9 G *K/b drop high notes*

13 **A** G C

1. Ev - 'ry gen - er - a - tion _____ blames the one be fore _____ and
 2. Crum - pled bits of pa - per _____ filled with im per - fect thought _____

2nd time only

f 2nd time only

17 G C

all of their frus tra - tions _____ come beat - ing on your door _____ I
 stilt - ed con - ver - sa - tions _____ I'm a fraid that's all we've got _____ You

21 Dm Am

JB know that I'm a pris'ner to all my fath-er held so dear, I know that I'm a hos-tage to all his hopes and fears. I just wish
say you just don't see it, he says its' per-fect sense, you just can't get a- gree ment in this pres- ent tense. We all talk

Vla.

Hp.

25 F#° G

JB I could have told him In the li - ving years
a diff - 'rent lang - uage, tal - king in de fence.

Vla.

Hp.

B 2. G C

All sing

JB Say it loud say it clear You can

Glk.

Vla.

Hp.

34 Am D G

JB lis - ten as well as you hear It's too

Vla.

Hp.

38 G C

JB late when we die to ad -

Glk.

Vla.

Hp.

42 Am D G

JB
mit we don't see eye to eye 3. So we

Vla.

Hp.

46 C G C

JB
o - pen up a qua - rrel Be - tween the pre - sent and the past We on - ly
wa - sn't there that mor ning When my fa - ther passed a way I

Glk.

B Sax.

Hp.

50 G C

JB
sa - cri fice our fut - ure It's the bi - ter ness that lasts So
di - dn't get to tell him All the things I had to say I

Glk.

B Sax.

Hp.

54 Dm Am

JB
don't yield to the for tunes, you some - times see as fate. It may have a new per - spect - ive
think I caught his spi - rit, La - ter that same year. I'm sure I heard his ec - ho

Vla.

B Sax.

Hp.

57 F#^o G

JB *On a diff-'rent day. And if you don't give up and don't give in You may just be o - kay*
In my new born tears I just wish I could have told him In the li - ving years

Vla.

B Sax

Hp.

61 D G C

JB *Say it, say it, say it loud oh say it*

Ch *Say it loud say it clear*

Glk.

Vla.

B Sax

Hp.

65 Am D G

JB *clear as well as you hear*

Ch *You can lis - ten as well as you hear*

Glk.

Vla.

B Sax

Hp.

69 G C

JB *Be-cause it's too late_____ It's too late_ When we die_____*

Ch *It's too late_____ when we die_____*

Vla.

B Sax.

Hp.

73 Am D

JB *we don't see eye to*

Ch *to ad - mit we don't see eye to*

Vla.

B Sax.

Hp.

76 G

JB *eye.* 4. I

Ch *eye*

Vla.

B Sax.

Hp.

Something

George Harrison
(Adapted from The Templeton Twins arr. by Wayne Richmond)

♩=140

A B \flat (Greg solo) B \flat maj7

S. Some-thing in the way she moves,---

Tpt.

F1.

Sax. *p*

V1. *pizz* *p arco*

V2. *pizz*

Bass

Glk.

Dr.

7 B \flat 7 Eb C C7 F3 Gm

S. At-tracts me like no oth-er lov er;_ Some-thing in the way she woos_ me. I don't want to leave her now, *p* (All women)
Ooh_____

A.

Tpt.

Sax.

V1.

V2.

Bass

Glk.

12 **G \flat ⁺** **G \flat ⁷** **C⁹** **E \flat** **D \flat** \triangle **F⁷** \triangle

S. _____ You know I be-lieve and_ how.____

A. _____

Tpt. _____

F1. _____

Sax. _____

V1. _____

V2. _____

Bass _____

Glk. _____

17 **B** **B \flat** (*Sops*) **B \flat maj⁷** **B \flat ⁷** **E \flat** **C** **C⁷**

S. _____
Some-where in her smile she knows, That I don't need no oth-er lov er;_ Some-thing in her style that

A. _____
Some-where in her smile she knows, That I don't need no oth-er lov er;_ Some-thing in her style that

Tpt. *p* *arco* _____

F1. _____

Sax. _____

V1. _____

V2. _____

Bass _____

Glk. _____

22 **F** **Gm** **Gb+** **Gm7**

S. shows me. I don't want to leave her now, You know I believe and

A. shows me. I don't want to leave her now, You know I believe and

T. *(All men)*

Tpt. *p*Ooh

Sax.

V1.

V2.

Bass

Glk.

26 **C9** **Eb** **Db** **F7** **G** **F#** **B7**

S. how.

A. how.

T.

Tpt.

F1.

Sax.

V1.

V2.

Bass

Glk.

Bridge

31

E

E^{maj7}

C^{#m}

E

A

D

S. You're ask - ing me will my love grow, I don't know,

A. You're ask - ing me will my love grow, I don't know,

T. bom_ ba ba ba bom_ ba ba ba bom_ ba ba ba bom_ ba ba ba bom_ ba bom_ ba

B. Bom bom bom bom bom bom bom bom bom bom bom bom bom bom bom

Tpt.

F1.

Sax.

V1.

Bass.

Glk.

Dr. *etc.*

36

B⁷

E

E

E^{maj7}

S. I don't know. You stick a round, now it may_

A. I don't know. You stick a round, now it may_

T. bom bom bom bom_ba ba ba bom_ba ba ba bom_ba ba ba bom_ba ba ba

B. bom bom bom bom bom bom bom bom bom bom bom bom bom bom bom

Tpt.

F1.

Sax.

V1.

Bass.

Glk.

41 **C#m** **E** **A** **D** **B** **E** **C#m** **C7** **F7**

S. — show, — I don't know, I — don't know.

A. — show, — I don't know, I — don't know.

T. bom ba ba ba bomba ba ba bomba bom ba bom bom bom bom bababombombombombombombom bom!

B. bom bombom bom bombom bom bom bom bom bom bom bom bom bom bom!

Tpt.

Fl.

Sax.

Vi.

Bass

Glk.

47 **C** *(Sops & tenors)* **Bb** **Bbmaj7** **Bb7** **Eb** **C** **C7** **F** *(All women)*

S. Some-thing in the way she knows, — All I have to do is think of her. Some-thing in the things she shows — me. — I

A. *(Altos & basses)* **Bb** **Bbmaj7** **Bb7** **Eb** **C** **C7** **F**

Sax. *p*

Vi. *p arco*

Bass

53 **Gm** **Gb⁺** **Gm⁷** **C⁹** **E_b** **D_b** **F⁷**

S. don't want to leave her now, _____ You know I be-lieve and_ how_

A. don't want to leave her now, _____ You know I be-lieve and_ how_

T. *(All men)*
Ooh _____

Tpt. _____ **E_b** **D_b** **F⁷**

F1. _____

Sax. _____

V1. _____

V2. _____

Bass _____

Glk. _____

59 **D** *(All women)*

S. _____

Tpt. **B_b** **B_bmaj7** **B_b⁷** **E_b** **C** **C⁷** **F** **I**

F1. _____

Sax. _____

Bass _____

Glk. _____

65 Gm Gb⁺ Gm⁷ C⁹

S. don't want to leave her now, _____ You know I be-lieve and how. _____
(All men)

T. Ooh _____

Tpt.

F1.

Sax.

V1.

V2.

Bass

Glk.

69 E^b D^b F⁷ B^b

Tpt.

F1.

Sax.

V1.

V2.

Bass

Glk.

Dr. *ff*