

The Living Years

[Loosely Woven – Christmas 2013 – Final]

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Wayne Richmond
 Humph Hall
 85 Allambie Road
 Allambie Heights 2100

(02) 9939 8802

(0400) 803 804

wayne@humphall.org

looselywoven.org



Walking in the air

Howard Blake (Arr. Maria Dunn, 2012)

$\text{♩} = 80$

V1.

V2.

10 **A** JL
We're walk-ing in the air _____ We're float-ing in the moon-lit sky; _____ the peo-ple far be-low are

V1.

V2.

18 *add guitar plucking* JL
sleep-ing as we fly. _____ I'm hold-ing ver-y tight. _____ I'm rid-ing in the mid - night

V1.

V2.

24 JL
blue; _____ I'm find-ing I can fly so high a-bove with you. _____

V1.

V2.

30 **B** A.
Chil-dren gaze o-pen mouthed, ta-ken by sur-prise; no-bod-y down be-low be-lieves their eyes.

V1.

V2.

38 **C** A.
On a-cross the world _____ the vil-la-ges go by like dreams, _____ the riv-ers and the hills, the for-ests and the streams. _____

V1.

V2.

46 **D**

A. *f*

V1. *f*

V2. *f*

53 **E** *mf*

A. *mf*
Sud-den-ly swoop-ing low on an o - cean deep. rous-ing up a migh-ty mon-ster from his sleep;—

V1. *mf*

V2. *mf*

61 **F** *pluck guitar*

JL *p*
surf-ing in the air, we're swim-ming in the fro - zen sky. we're drift-ing o-ver i - cy

A. *p*
we're drift-ing o-ver i - cy

V1. *p*

V2. *p*

67 **G**

JL
moun-tains float-ing by. We're walk-ing in the air

A.
moun-tains float-ing by. We're walk-ing in the air

V1.

V2.

74 **H**

V1.

78 **I**

V1.

82 **2.**

V1.

Angels' Carol

John Rutter (Arr. Wayne Richmond)

$\text{♩} = 69$

(all women)

S. Have you heard the sound of the an-gel voi - ces, ring-ing out so sweet - ly, ring-ing out so clear?

V1. *p*

11 (all men)

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

V1.

19 **A** (stop)
(all women)

S. Have you heard the news that they bring from heav - en

T. Have you heard the news that they bring from heav - en

V1.

V2.

23

S. to the hum - ble shep - herds, who have wait - ed long?

T. to the hum - ble shep - herds, who have wait - ed long?

V1.

V2.

28 **B**

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

V1. *pizz*

V2. *pizz*

32

A. Hear the an - gels sing their joy - ful song.

T. Hear the an - gels sing their joy - ful song.

V1.

V2.

37 **C** F F

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; He is come in

V1.

V2.

46

A. Ah Ah Ah

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

V1. *arco*

V2. *arco*

53 **D**

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

V1.

V2.

62 **E**

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".*

V1. *pizz*

V2. *pizz*

71 **F**

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

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

V1. *arco*

V2. *arco*

76

A. *shin - ing _____ in the skies a - bove; He will bring new hope _____*

T. *shin - ing _____ in the skies a - bove; He will bring new*

V1.

V2.

81

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

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

V1.

V2.

87 **G**

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

T. Let the earth re - joice at the Sav - iour's com - ing;

V1. *arco*

V2. *arco*

91

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

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

V1.

V2.

96 **H**

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

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

V1. *pizz*

V2.

100 *rall* ♩=92 *p*

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

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

V1. *arco dim* *p arco*

V2. *arco* *p arco*

Father and Son

Cat Stevens (Arr. Wayne Richmond - 2013)

♩=72

S.

Tpt.

VI.

A D A D A D A D

p

It's not

A

5 G D C Am⁷ G Em⁷ Am⁷ D

S.

time to make a change; just re-lax, take it eas - y, 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.

set-tle down; if you want you can mar - ry. Look at me, I am old but I'm hap - py. I was

B

13 G *Add bass* D C Am⁷ G Em⁷

S.

once like you are now; And I know that it's not ea - sy to be calm when you've found some-thing go-ing

16 Am⁷ D G D C Am⁷

S.

on. But take your time, think a lot; why think of ev - ry - thing you've got. For you will still

19

S.

be here to-mor-row, but your dreams may not. How can I

Tpt.

VI.

G Em⁷ D G C

p

22 **C** G Bm⁷ C Am⁷ G Em⁷ Am⁷ D

S. *try to ex-plain? When I do he turns a-way a-gain. Well, it's al-ways been the same, same old sto-ry. From the mo*

VI.

26 G Bm⁷ C Am⁷ G Em⁷

S. *ment I could talk, I was or-dered to lis-ten; now there's a way, and I know that I*

VI.

29 D G D C G C G C

S. *have to go a-way. I know I have to go.*

Tpt. *p*

VI.

33 **D** A E D Bm⁷ A F#m⁷ Bm⁷ E

Tpt.

VI.

37 E B A F#m⁷ E C#m⁷ B E

Sax.

VI.

41 G C

S. *All men It's not*

A. *All women A-*

Sax. B A

VI.

E

44 G Bm⁷ C Am⁷ G Em⁷ Am⁷ D

S. time to make a change, just sit down and take it slow ly. You're stil young, that's your fault; there's somuch you have to go through. Find a girl,

A. way, a-way, a - way. I know I have to make this de - cis

Vl.

48 G Bm⁷ C Am⁷ G Em⁷ C D⁷

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.

F

52 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. Stay, stay, stay. Why must you go and make this de - cis -

Vl.

56 G Bm⁷ C Am⁷

S. right, I'd a - gree, but it's them they know, not me; Now there's a

A. - ion a - lone?

Vl.

58 G Em D G D C G

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

Even the desert bears a seed

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

Fl. *(harp strum 2 per bar)*

5 *Kate*

A. *May be_*

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

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

need is what_ we're giv - en e - ven the des - ert_ bears a seed May be_

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

S. *Cm F Bb Bb Cm F Bb Bb*

the things we wish for_ are not_ the things we need But what we_

A. *the things we wish for_ are not_ the things we need_ But what we_*

21 *F F Gm Bb/D Cm 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 - em e - ven the des - ert_ bears a seed*

25

A. *Kate` I*

F F Gm Bb/D Cm F Bb

Fl.

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

33

S. *Sops* May be_

A. *Altos* May be_

T. *Tenors* May be_

B. *Basses* May be_

Eb F Bb Gm Cm F

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

37 **D** *(harp strum 2 per bar)*

Cm F Bb Bb Cm F Bb

S. _ the things we wish for_ are not_ the things we need But what we_

A. _ the things we wish for_ are not_ the things we need. But what we_

T. _ the things we wish for_ are not the things we need. But what we_

B. _ the things we wish for_ are not the things we need. But what we_

57 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*
We

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

61 **F** Bm Gm *ff*

S. *(harp tacet)* For when

A. Cm F B \flat Cm F B \flat E \flat F *ff*
spend our whole lives wish-ing__ we search for ev-ry thing We should look a lit- tle clo - ser_ For when

67 **G** Cm F B \flat Cm F B \flat

S. _ we least ex - pect it May be__ it's what we're giv - en

A. _ we least ex - pect 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. *ff*

(harp strum 2 per bar)

73 Cm F Bb Cm F Bb

Fl.

77

S.
A.
T.
B.

May be_
May be_
May be_
May be_

F Gm Bb/D C F Bb

Fl.

81 **H** Cm F Bb Cm F Bb

S.
A.
T.
B.

the things we wish for_ are not_ the things we need But what we_
the things we wish for_ are not_ the things we need But what we_
the things we wish for_ are not_ the things we need But what we_
the things we wish for_ are not_ the things we need But what we_

Cm F Bb Cm F Bb

Fl.

85 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* May

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

I (harp broken chords)

89 Cm F Bb Cm F Bb

A. be the things we wish for____ are not____ the things we need But what we__

93 F Gm Bb/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

A. Bb *p Altos* *pp*
Ev-en the des - ert__ bears a seed bears a seed

T. *p Tenors* *pp*
Ev-en the des - ert__ bears a seed

B. *pp Basses*
bears a seed

Privatising Power

M: John Hughes W: John Dengate

Kbd.



The piano accompaniment for the first system is written in 4/4 time with a key signature of one sharp (F#). The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

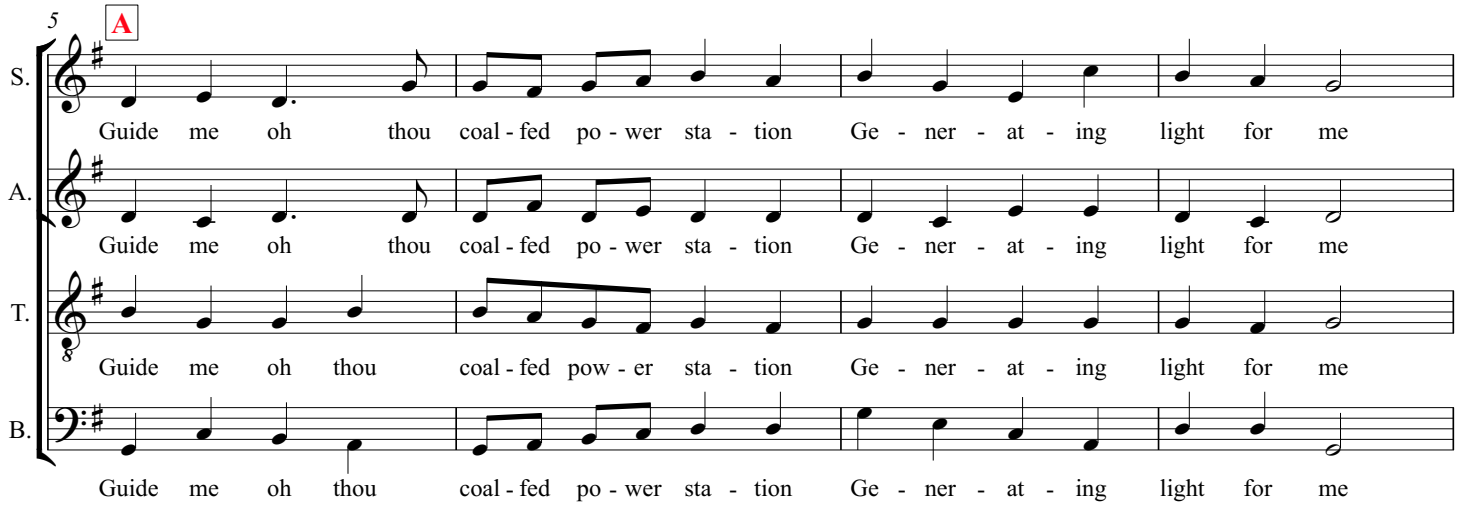
5 **A**

S. Guide me oh thou coal-fed po-wer sta-tion Ge-ner-at-ing light for me

A. Guide me oh thou coal-fed po-wer sta-tion Ge-ner-at-ing light for me

T. Guide me oh thou coal-fed pow-er sta-tion Ge-ner-at-ing light for me

B. Guide me oh thou coal-fed po-wer sta-tion Ge-ner-at-ing light for me



The vocal staves for the first system (measures 5-8) are arranged in four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has a corresponding line of lyrics. A red box with the letter 'A' is placed above the Soprano staff at the beginning of the system.

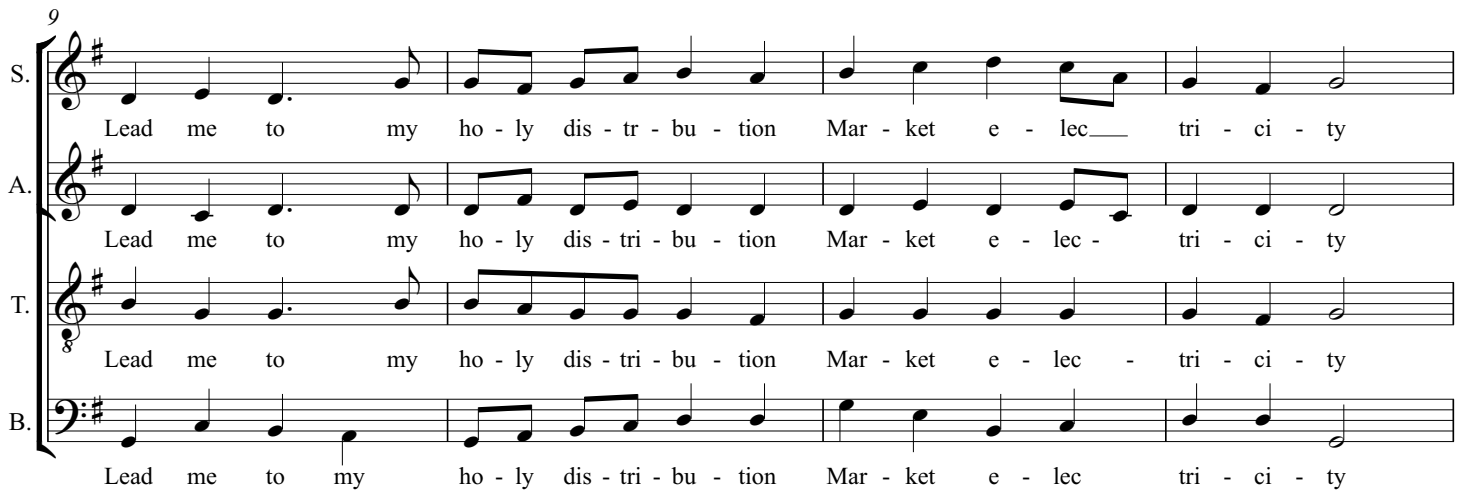
9

S. Lead me to my ho-ly dis-tri-bu-tion Mar-ket e-lec-tri-ci-ty

A. Lead me to my ho-ly dis-tri-bu-tion Mar-ket e-lec-tri-ci-ty

T. Lead me to my ho-ly dis-tri-bu-tion Mar-ket e-lec-tri-ci-ty

B. Lead me to my ho-ly dis-tri-bu-tion Mar-ket e-lec-tri-ci-ty



The vocal staves for the second system (measures 9-12) continue the four-part vocal arrangement. The lyrics are: "Lead me to my ho-ly dis-tri-bu-tion Mar-ket e-lec-tri-ci-ty".

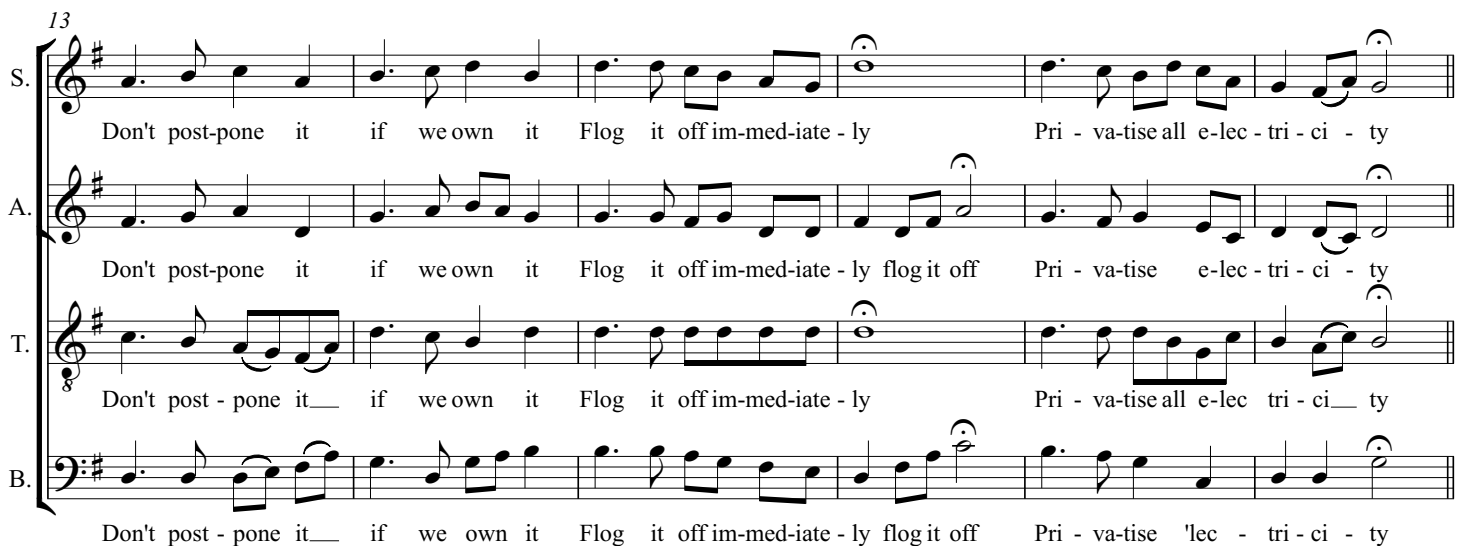
13

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

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

T. Don't post-pon-e it if we own it Flog it off im-med-i-ate-ly Pri-va-tise all e-lec-tri-ci-ty

B. Don't post-pon-e it if we own it Flog it off im-med-i-ate-ly flog it off Pri-va-tise 'lec-tri-ci-ty



The vocal staves for the third system (measures 13-16) continue the four-part vocal arrangement. The lyrics are: "Don't post-pon-e it if we own it Flog it off im-med-i-ate-ly Pri-va-tise all e-lec-tri-ci-ty".

19 **B**

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

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

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

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

23

S. Lis - ten to that love - ly Mis - ter Cos - ta Sell the lot by ___ Sat - ur - day

A. Lis - ten to that love - ly Mis - ter Cos - ta Sell the lot by ___ Sat - ur - day

T. Lis - ten to that love - ly Mis - ter Cos - ta Sell the lot by Sat - ur - day

B. Lis - ten to that love - ly Mis - ter Cos - ta Sell the lot by Sat - ur - day

27

S. Get on line please tell the Chi - nese Call it leas-ing and then sell Tell the un-ions they can go to__hell

A. Get on line please tell the Chi nese Call it leas-ing and then sell and then sell Tell the un-ions they can go to__hell

T. Get on line please tell the Chi - nese Call it leas-ing and then sell Tell the un-ions they can go to__hell

B. Get on line please tell the Chi_nese Call it leas-ing and then sell and then sell Tell the un - ions go to hell

33 **C**

S. Sell it all God knows we need the mon - ey Just make sure the price is right

A. Sell it all God knows we need the mon - ey Just make sure the price is right

T. Sell it all God knows we need the mon - ey Just make sure the price is right

B. Sell it all God knows we need the mon - ey Just make sure the price is right

37

S. Hope the wea - thers nice and warm and sun - ny when Bei - jing turns_ out the light

A. Hope the wea - thers nice and warm and sun - ny when Bei - jing turns_ out the light

T. Hope the wea - thers nice and warm and sun - ny when Bei - jing turns out the light

B. Hope the wea - ther's nice and warm and sun - ny when Bei - jing turns out the light

41

S. Such eu-phor ia like Vic-tor - ia We will pri-vat-ise out power Cel-e-brate it with a nice coldshower

A. Such eu-phor - ia Like Vic-tor ia We will pri-vat-ise our powerall our power Cel-e-brate with a nice cold shower

T. Such eu - phor-ia_ Like Vic-tor - ia We will pri-vat-ise our power Cel-e-brate it with a nice cold shower

B. Such eu phor ia_ Like Vic-tor ia We will pri-vatise ourpowerall our power Cel-e-brate with a nice cold shower

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

52

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

56

S. Mer - chant bank - ers all those wank - ers make a for - tune when we fly Un - der Den gate's coals of fire they'll fry

A. Mer chant bank - ers all those wank - ers make a for - tune when we fly when we fly Un - der Den gate's coals of fire they'll fry

T. Mer - chant bank - ers_ all those wank - ers make a for - tune when we fly Un - der Den gate's coals of fire they'll fry

B. Mer - chant bank - ers_ all those wank - ers make a for - tune when we fly when we fly Un - der Den gate's coals of fire they'll fry

62 **E**

S. Coals of fire coals of fire Un - der Den - gate's coals of fire

A. Coals of fire coals of fire Un - der Den - gate's coals of fire coals of fire

T. Coals of fire coals of fire Un - der Den - gate's coals of fire

B. Coals of fire coals of fire Un - der Den - gate's coals of fire coals of fire

66 *rit*

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

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

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

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

Dream a little dream of me

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

♩ = 90 Swing

Uke. *etc.*

C B7 Ab G C B7 Ab G

SO

5 C **A** B7 Ab G C B7 A7

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

SO

9 F Fm C Ab G

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

SO

13 *snare brushes* C **B** B7 Ab G C B7 A7

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

SO

17 F Fm C Ab G C E7

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

SO

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

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

Uke. *etc.*

SO

25 A F#m Bm E7 A Ab G

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

SO

29 **D** C *Uke pluck* B7 Ab G C B7 A7

Sweetdreams till sun-beams find you_ Sweetdreams that leave all wor-ries far be-hind you_

SO

33 F Fm C Ab G ^{1.} C E7 ^{2.} C B7 Ab G

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

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. 8 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_____

G 55 C *Uke pluck* B7 Ab G C B7 A7

SO Doh_____ etc Oh_____

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

A. 7 ba da da ba da da ba ba da da ba da da ba da da bom ba da da da

T. 8 Sweetdreams till sun-beams find you Sweetdreams that leave all wor-ries far be-hindyou

59 F Fm C Ab G C N.C. rit. C

SO Oh_____ Oh_____ Dream a lit-tle dream of me

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

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

T. 8 But in your dreams what - e-ver they be Dream a lit-tle dream of me Dream a lit-tle dream of me

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

The Hungry Mile

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

Vla.

9
Vla.

17 **A**
EE

They tramp there in their leg - ions on morn - ings__ dark and cold To

22
EE

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

26
EE

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

30
EE

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

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.

38 Dm G F/C G
EE

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

Vla.

42 Am F Em Am/E
EE

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

Vla.

46 C Dm Em G F G C

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

A.

Vla.

The

52 C

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

Vla.

56

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

60

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

64

EE

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

The

68 D

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

72

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

76

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

80

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

Everybody Loves a Lover

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

Vln. $\text{♩} = 180$ pizz

Violin part for measures 1-8, featuring a pizzicato accompaniment of eighth notes.

9 **A**

GL

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

Vln.

Violin and Grand Staff for measures 9-16. The Grand Staff contains the vocal line with lyrics. The Violin part continues with a pizzicato accompaniment.

17

GL

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

Vln.

Violin and Grand Staff for measures 17-24. The Grand Staff contains the vocal line with lyrics. The Violin part continues with a pizzicato accompaniment.

25

GL

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

Vln.

Violin and Grand Staff for measures 25-32. The Grand Staff contains the vocal line with lyrics. The Violin part continues with a pizzicato accompaniment.

33

GL

I love ev - 'ry - bod - y Since I fell in love with you!

Vln.

Violin and Grand Staff for measures 33-42. The Grand Staff contains the vocal line with lyrics. The Violin part continues with a pizzicato accompaniment.

43 **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 me.

Vln.

Violin and Grand Staff for measures 43-50. The Grand Staff contains the vocal line with lyrics. The Violin part continues with a pizzicato accompaniment.

51

GL

Gee, I feel just a - bout ten feet tall, Guess you might call me a pol - ly - an - na.

Vln.

Violin and Grand Staff for measures 51-58. The Grand Staff contains the vocal line with lyrics. The Violin part continues with a pizzicato accompaniment.

59 **C**

GL

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

Vln.

Violin and Grand Staff for measures 59-66. The Grand Staff contains the vocal line with lyrics. The Violin part continues with a pizzicato accompaniment.

67
Vln.

74 *pizz*
Vln.

81 **D**
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 me.
Vln.

89
GL
Gee, I feel just a-bout ten feet tall, Hav-in'a ball, Guess you might call me a pol-ly-an - na.
Vln.

97
GL
We should wor - ry, Not for noth - in' Ev - 'ry - bod - y loves us,
A.
Bum bum ba bum bum bum ba bum bum ba bum
Vln.

103
GL
mf Yes, they do! And we love ev - 'ry - bod - y Since I
A.
Aah I love ev - 'ry - bod - y
arco
Vln.

109 **E**
GL
fell in love with fell in love with you.
Vln. *pizz*

A Place in the Choir

Bill Staines (arr. Noni Dickson)

Instrumental 1

Vln. $\text{♩} = 180$

Vln.

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

S.
A.
T.
B.
Vln.

All God's crea-tures got a place in the choir. Some sing low and some sing high-er; some
All God's crea-tures got a place in the choir. Some sing low and some sing high-er; some
All God's crea-tures got a place in the choir. Some sing low and some sing high-er; some
All God's crea-tures got a place in the choir. Some sing low and some sing high-er; some

S.
A.
T.
B.
Vln.

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

S.
A.

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

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."

Instrumental 2

50 **G** **F** **G**

Vln. *(Musical notation with triplets and chords)*

Verse 5 (All)

54 **C** **G** **D7** **G** *It's a*

Vln. *(Musical notation)*

58 **G** **D7** **G**

S. 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** *to Chorus x3 --> 1st phrase slow*

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

First of May

The Bee Gees (Arr. Wayne Richmond 2013)

♩=60

Vla. 

Hp. 


(V1: piano only)

5 **A** C (Marjorie) Em F C G

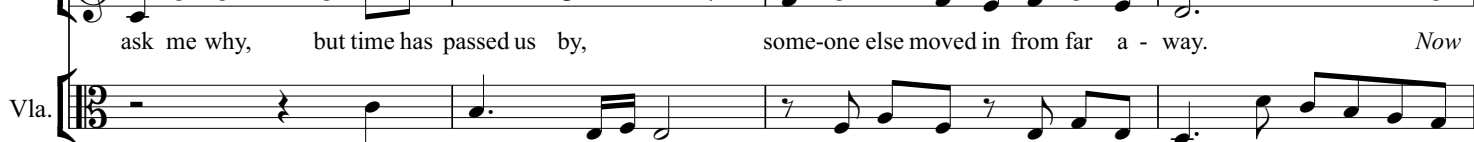
S. 

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

10 C Em F C G

S. 

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

Vla. 

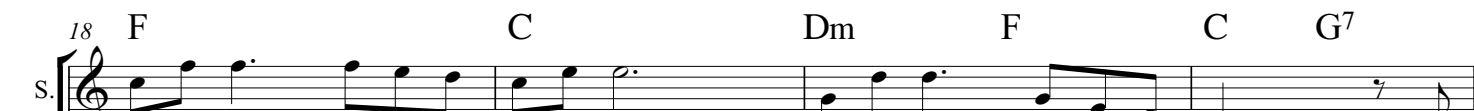
14 **B** F One stroke per chord (4 bars) C Dm F C C⁷ (All women)

S. 

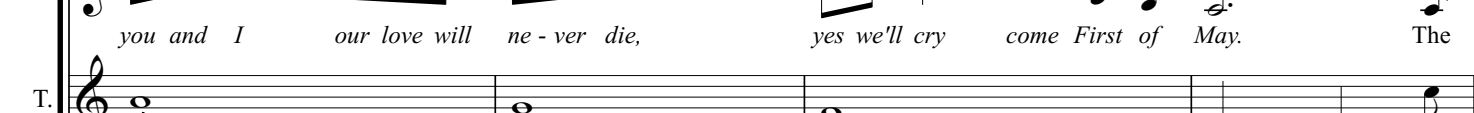
we are tall, and Christ-mas trees are small and you don't ask the time of day. But

Vla. 


18 F C Dm F C G⁷

S. 


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

T. 

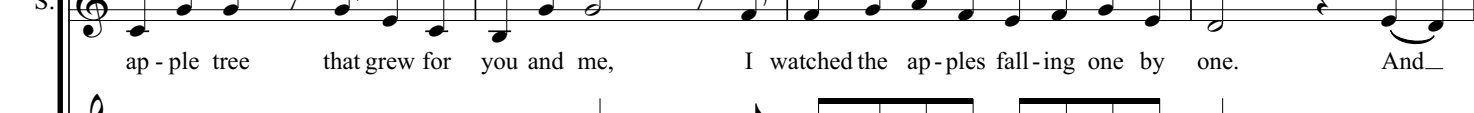
Aah The

Vla. 

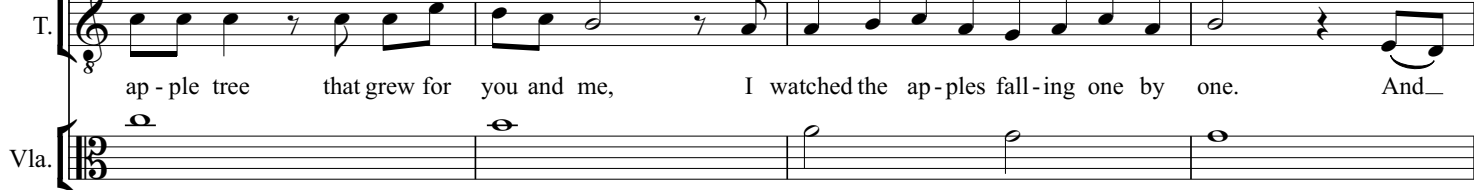
22 **C** C Em F C G

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...

Vla. 

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.

Vln.

Vla.

30 D 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

Vln.

Vla.

34 E

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.

Vln.

Vla.

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

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

Vla.

42 C Em p F (All) 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)

Ch.
ff

Raw-hide 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

4 **A**

GT
pp

Ro-llin ro-llin ro-llin___ though the streams are swo-llen___ keep them do-ggies ro-llin___ raw-

Ch.
pp

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

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

7

GT

hide Rain and wind and wea-ther___ hell bent for lea-ther_ Wish-in that my girl was by my

Ch.

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 ah___

11

GT

side All the things I'm mi-ssin 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___

— do-ggies Roll do-ggies roll do-ggies ah___

15 **B** *ff* head'em up raw hide

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

ff move'em on head'em up raw hide cut'em

Vln.

Vla.

18 ride'em in

Ch. ride'em in cut'em out ride'em in raw hide

out ride'em in raw hide

Vln.

Vla.

21 **C**

GT Keep mo - vin mo - vin mo - vin

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 *pp*

pp

V.S.

24

GT

though they're di - ssa - pro - vin___ keep them do-ggies mo - vin___ raw - hide Don't

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

27

GT

try to un - der - stand them___ just rope throw and brand em___ soon we'll be li - vin high and

Ch.

move do - ggies move do - ggies ah

move do - ggies move do - ggies ah

30

GT

wide My heart's cal - cu - la - ting my true love will be wai - ting be wai - ting at the end of my

Ch.

— do-ggies move do-ggies move do-ggies ah

— do-ggies move do-ggies move do-ggies ah

34 **D**

GT
ride

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

Vln.

Vla.

37

GT
ride'em in raw hide Raw-hide

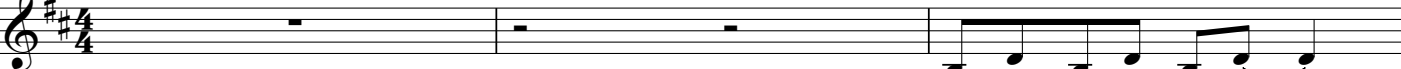
Ch.
 ride'em in cut'em out ride'em in raw hide Raw-hide
 out ride'em in raw hide Raw-hide

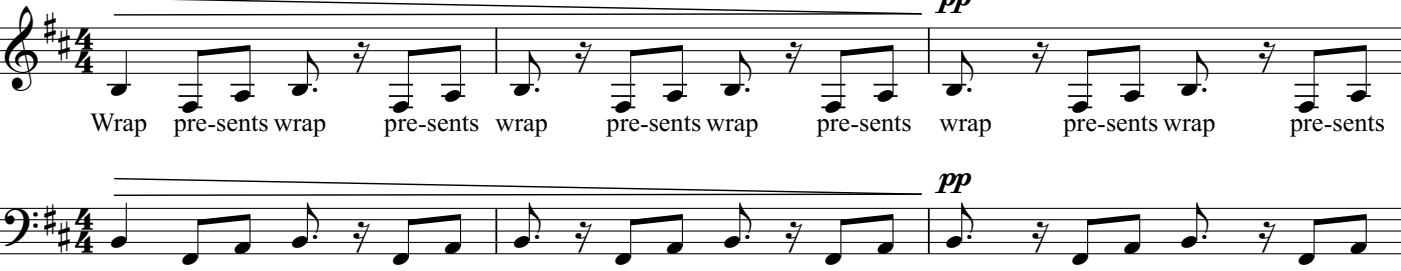
Vln.
Raw-hide

Vla.
Raw-hide

41 **E**


GT
3

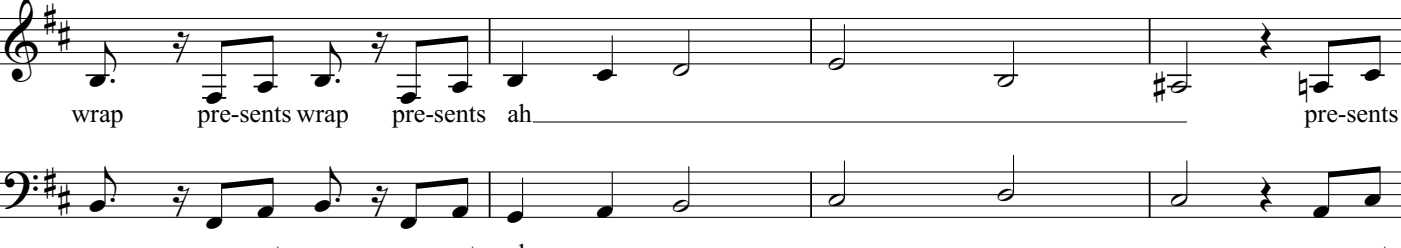
GT  Wra-pping pa - per flow - ing


Ch.  Wrap pre-sents wrap pre-sents wrap pre-sents wrap pre-sents wrap pre-sents wrap pre-sents

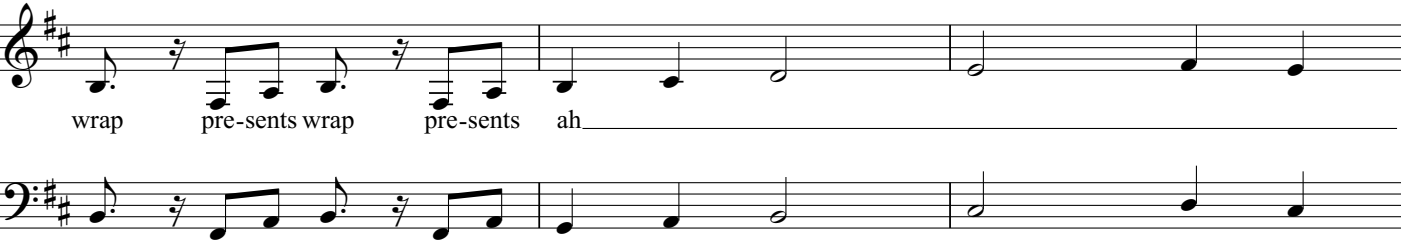
GT  pre-sent stash is grow - ing shame it is - n't snow - ing yule - tide

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

GT  Christ-mas lights are shi - ning child-ren are all smi - ling wish - ing I had San - ta by my side

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

GT  Pu - dding egg - nog beer en - joy that fest - ive cheer be care - ful on the road at Christ - mas

Ch.  wrap pre-sents wrap pre-sents ah

57 **G** *ff* post'em off yule-tide

Ch. — post'em off post'em off yule-tide

Vln. *ff* wrap'em up wrap'em up wrap'em up yule-tide eat and

Vla. —

60 Christ-mas cheer *ff*

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

Vln. *ff* Yule-tide

Vla. *ff* Yule-tide

64 **H**

Vla. *ff*

Vla. *ff*

Vln. *ff*

Vla. *ff*

84 **I** 4xkazoo? rest sing melody

Ch. 4xkazoo? rest sing melody

86 All sing

GT Wo-ven loose-ly wo-ven... we are loose-ly wo-ven... we will en-ter-tain you this day We've

Ch. *pp*

90
GT bangs and knocks and whistles your fan-cy we will ti-ckle we hope to put a smile on your face

Ch. *pp*

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

GT *ff*

Ch. *ff*

97 **J** *ff* watch me!! and time

Ch. *ff* play it loud not too fast and time

ff Count it in list-en up play in tune and time count it

Vln.

Vla.

100 fo-llow me!!

Ch. list-en up speed it up keep in tune and time

slow it down

out keep in tune and time

Vln.

Vla.

103 **K** All sing fading away

GT Ro - llin ro - llin ro - llin ro - llin ro - llin ro - llin

105 All whispered *ppp*

GT ro - llin ro - llin ro - llin ro - llin ro - llin raw hide Raw-hide

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 - on 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)

Fl. *E*maj7 *stop* *B*maj7 *stop* *E*maj7 *B*maj7

9 **A** *E*maj7 *B*maj7

Kazu Dol-phins play - ing in the o - cean se - crets in your smile

13 *E*maj7 *B*maj7

Kazu laugh - ing gai - ly to your - self on the crest of a wa - vy ride Will

17 *C*m *A*b *C*m *F*m7

Kazu man e - ver find the se - crets of long for - go - tten tales

21 *F*m7 *C*m7 *A*b *G*7

Kazu Liv - ing his life in har - mo - ny rec - og - nise the need for change

25 *F*m7 *C*m7 *F*m7 *C*m7

Kazu Will man e - ver find the wis - dom knowl - edge to change his ways

30 *F*m7 *C*m7 *A*b *G*7

Kazu teach his children har - har - mo - ny find a bet - ter way

(JL) 35 **B** *C* add harp *D*m7 *E*m7 *F* *G*

Kazu Wri - ting this song in the hope that we may see a change soon I say

(KM) A. S. Wri - ting this song in the hope that we may see a change soon I say

(GT) T. S. Wri - ting this song in the hope that we may see a change soon I say

(WR) B. S. Wri - ting this song in the hope that we may see a change soon I say

39 C Dm Em⁷ F

Kazu
I can do what I can do but to - ge - ther we can make it through to -

A. S
I can do what I can do but to - ge - ther we can make it through to -

T. S
I can do what I can do but to - ge - ther we can make it through to -

B. S
I can do what I can do but to - ge - ther we can make it through to -

43 Em⁷ F G

Kazu
ge - ther we can make it through through

A. S
ge - ther we can make it through through

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

B. S
ge - ther we can make it through make it through

48 C Dm⁷ Em⁷ F G

Kazu
No loss no gain let go

A. S
No loss no gain let go

T. S
No loss no gain let go

B. S
No loss no gain let go

54 C Dm⁷ Em⁷ F G

Kazu
No loss no gain. can we re - frain from hold 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

60 *All sopranos*

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 let go _____

B.
No loss no gain let go _____

66

C Dm⁷ Em⁷ F G

Kazu
No loss no gain let go _____

A.
to a place where truths not hi - ding_ kind - ness time - less_ hearts en - twin - ing go _____

T.
No loss no gain let go _____

B.
No loss no gain let go _____

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 _____

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 - duranc calls for_ journey that are_ seeking no_ re - ward

84 C Dm⁷ Em⁷ F G C *Kazu*

Kazu
No loss no gain can we re - frain from holding on_ or can we just let go to -

A.
No loss no gain let go to -

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

B.
No loss no gain let go to -

90 **F** G C

Kazu
ge ther we can make it No loss no gain_

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

S.
ge ther we can make it through

A.
ge ther we can make it through

T.
ge ther we can make it through

B.
ge ther we can make it through

Three Little Birds

Bob Marley (Arr: Samantha O'Brien, 2013)

A Moderato ♩ = 140

Sax1.
B gt.
Bgs
Tam.
Dr.
Gtr.

5
CK.
Sax1.
B gt.

9 **A** + altos
CK.
S.
T.
B.
B gt.

A **D**

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

14 **A**

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*

B gt.

19 **D A**

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_*

B gt.

25 **B A E A**

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

B gt.

31 **D A E**

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

B gt.

37 **D** **A** 1. 2. (stop)

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

B gt.

42 **C** **A** **D**

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

B gt.

47 **A** **A**

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 —

B gt.

53 1. D A

CK. *'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__*

B gt.

58 2. D

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__*

B gt.

Do you hear what I hear

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

Glk.

5 **A**
S.
Do you hear what I hear Do you hear what I hear
A.
Do you hear what I hear Do you hear what I hear
T.
Do you hear what I hear Do you hear what I hear

9
S.
Do you see what I see
A.
Said the night wind to the lit-tle lamb Do you see what I see

14
S.
Do you see what I see a
A.
Way up in the sky lit-tle lamb Do you see what I see a

18 **B**
S.
star a star dan-cing in the night with a tail as big as a kite with a tail as big as a kite
A.
star a star dan-cing in the night with a tail as big as a kite with a tail as big as a kite
Vln.
Vla.

24
T.
Said the

27 **C**

A. Do you hear what I hear

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

31

A. Do you hear what I hear

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

35 **D**

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

Vln.

Vla.

39

A. Said the

T. voice as big as the sea Said the

Fl.

Vln.

Vla.

44 **E**

A. shep-herd boy to the migh-ty king Do you know what I know Do you know what

T. shep-herd boy to the migh-ty king Do you know what I know

V.S.

48 *p (echo)* *f*

A. I know Do you know In your pal-ace warm migh-ty king

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

52

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

56 **F**

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

Vln. Vla.

61 **G**

A. gold

T. gold Said the

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

S. king to the peo-ple ev - ry where

T. king to the peo-ple ev - ry where

Vln. Vla.

68

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

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

Vln.

Vla.

71

A. Lis - ten to what I say The

T. where Lis - ten to what I say The

Vln.

Vla.

74 **H**

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

Vln.

Vla.

77

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

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

Vln.

Vla.

The Christmas Piper's Mouth

Traditional - Arr. Maria Dunn, 2013

The Piper's Weir

♩=80

3

Vln.

Vln. **A**

Vln.

Vln. **B**

Vln.

Vln. **C** *harp arpeggio ad lib*

Vln.

Vln.

Vln.

Vln. **D**

Vln.

Vln.

Vln.

Christmas Jig

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

5 G C G D⁷ G C D⁷

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

13 Em D C G Am D⁷

17 **C** G C G D⁷ G Am D⁷

21 G C G D⁷ G C D⁷

25 **D** Em D C Am D⁷

29 Em D C G Am D⁷

33 **E** G C G D⁷ G Am D⁷

37 G C G D⁷ G C D⁷

41 **F** Em D C Am D⁷

45 Em F/D C G Am D⁷

49 C G Am D⁷

Mouth of Tobique Reel

1 ♩=100 Swing

1

Vln. *3*

E.S. *etc.*

Clv. *etc.*

Hp. *p*

5 **A**

Vln. *3*

9

Vln. *3*

13

Vln. *3*

17

Vln. *3*

21 **B**

Vln. *3*

25

Vln. *3*

29 **C**

Vln. *3*

33

Vln. *3*

37

Vln. *3*

41

Vln. *3*

Perc stop

45 **D** G *Perc restart* D7 G D7

Vln.

49 *(All melodic insts.)* G D7 G D7 G

Vln.

53 G D7 G D7

Vln.

57 G D7 G D7 B7

Vln.

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

Vln.

65 Em D7 C D7 G D7 G

Vln.

69 **F** G C G C G D7 G D7

Vln.

73 G C G C G D7 G D7 G

Vln.

77 G C G C G

Vln.

81 G C G D7 *Perc & guitars stop*

Vln.

85 **G** Em *Perc & guitars restart* D7 C D7 G D7 B7

Vln.

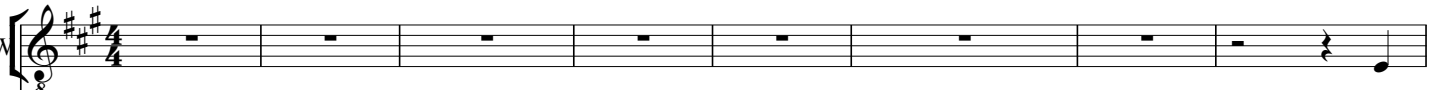
89 Em D7 C D7 G D7 G


Vln.


Remember Me

Phil Coulter (Arr. Maria Dunn, 2013)

$\text{♩} = 60$

DW  The

Vln. 

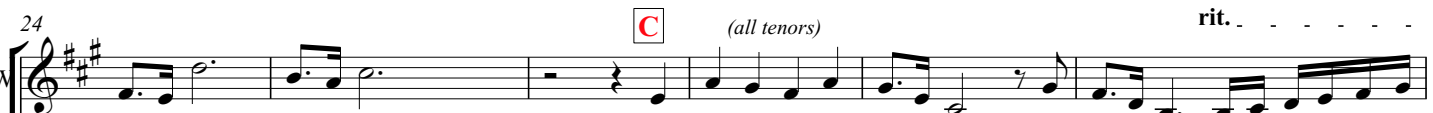
Vla. 

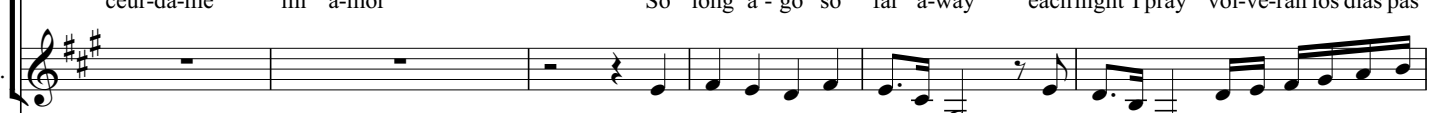
9 **A** DW  moonlight dances among the trees the campfire glows in the autumn breeze And I am lost in my thoughts of you re-member me re-cœur da me My

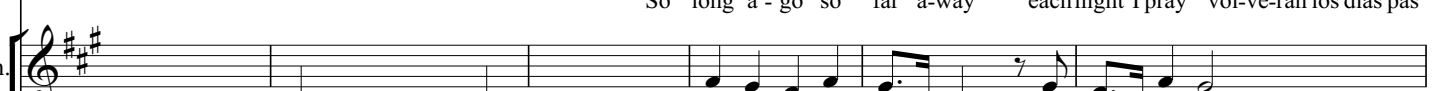
17 **B** DW  com-rade strums on a sad guitar my mind is drifting to where you are I'm holding you like I used to do re-member me re-


Vln. 

Vla. 

24 **C** (all tenors) rit. DW  cœur-da-me mi a-mor So long a-go so far a-way each night I pray vol-ve-ran los dias pas

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

Vln. 

Vla. 

30 **A Tempo** A.  In

Vln. 

Vla. 

36 **D**

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

40

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

Vla.

45 **E**

Vln.

Vla.

53 **F**

DW. God on - ly knows what to - mo-rrow brings You're in my heart so my spi-rit sings And

Vln.

Vla.

58

DW. I'll be strong just as long as you re - mem-ber me re - ceur - da-me mi a-mor

Vln.

Vla.

63 **G** rit.

Vln.

Vla.

I just want to sing in a choir

Bill Irwin

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

Bright Tempo (♩=100)

mf

A. C Bb/C C Bb/C C Bb/C Each

Fl. pizz pizz pizz

V1. pizz pizz pizz

V2. pizz pizz pizz

5 **A**

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

V1.

V2.

8

A. best! so we're

T. We do need one more mem - ber in the group by late De - cem - ber, so we're

V1.

V2.

11 rit.

A. will - ing to put some - one to the test.

T. will - ing to put some - one to the test.

V1.

V2.

13 **B** C Brightly (♩=176) *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-

V1. *arco*

V2. *arco*

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 -

V1.

V2.

33 C Cmaj7/G C6 C/G C C7/E

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

V1.

V2.

39 F Dm7 Eb°7 C/E A7

S. line? With my small range that's cra - zy, plus a mem - 'ry that's ha - zy, and a

V1.

V2.

45 Dm7 G7 rit. C Freely

S. res - o - nance hard rit. to de - fine. My Freely

V1.

V2.

C

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

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

V1.

V2.

57 *Fm6* *Cm* *Dm7*

S. prac - tice my sing - ing 'till both ears are ring - ing. I just want to

V1.

V2.

62 *G7 rit.* *Cm* *All f* *N.C.* *G7* *Cm rit.* *BB mf*

S. sing in a choir! She just wants to sing in a choir! I

A. She just wants to sing in a choir!

T. She just wants to sing in a choir!

V1. rit. rit.

V2.

D Moderately (♩=100)

69 *Dbmaj7* *C* *Bbm7* *C*

S. read all that cho-ral stuff, dif - fi - cult o - rala stuff, oth - er parts are so dis - tract - ing. I

V1.

V2.

73 **Gm⁷** **Fm** **D^b**

S. try hard to con - cen - trate, is this a sing - er's fate, or am I o - ver - re -

V1.

V2.

76 **C** *All* **B^bm⁷** **C** **Bright tempo** ♩=176 *BB*

S. act - ing? We think she is o - ver - re - act - ting! A -

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

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

V1.

V2.

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

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

V1.

V2.

88 **Dm⁷** **G⁷** **Cm** **Cm/B^b** **D⁷/A^b** **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

V1.

V2.

96 **F** *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*

V1.

V2.

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!*

V1.

V2.

G *A bit slower (♩=80)*

104 **D^b** **C** **B^bm⁷** **C** **D^b** **D^bmaj⁷** **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*

V1.

V2.

108 *Db/F* *Fm* *Cm* *G7* *Cm* (*LW giggles*) *BB*

S. try to say— each "essss"with a del-i - cate— fi-nessse. I've tried

V1.

V2.

H Slightly faster (♩=96)

113 *C* *Cmaj7* *C6* *C* *A7* *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

V1. *pizz*

V2. *pizz*

117 *G* *p F/G* *G* *G7* *Solo 3* *Dm* *F/G* *C* *BB*

S. sing both loud and qui-et, 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!

V1. *arco*

V2. *arco*

(*LW laughs. Jill taps baton & waves - instant quiet!*)

Faster (♩=120)

122 **Fm** **Fm/Ab** **Cm/G** **Cm** **Fm** **Dm⁷** **G**

S. find my - self mum - bling to cov - er my stum - bling. A sing - ing coach I plan to hire.

V1.

V2.

129 **Fm** **Fm/Ab** **Cm/G** **Cm** **G** **Cm** *All f*

S. It may sound ab - surd, but I mean ev - 'ry word, I do want to sing in a choir! _____ The *f*

A. _____ The *f*

T. _____ The

V1.

V2.

138 *mf*

A. poor gal has pas - sion, and in some sort of fash - ion, we sing this with - out an - y ire. If she

T. poor gal has pas - sion, and in some sort of fash - ion, we sing this with - out an - y ire.

V1.

V2.

146

A. does-n't make noise and on stage shows some poise, *f* And

T. Or if she doe-n't yell, she can stay for a spell. And

V1.

V2.

154 *rit.*

A. sing with us here in the choir! _____

T. sing with us here in the choir! _____

V1.

V2.

Playoff

158 C Bb/C C Bb/C

Fl. pizz

V1. pizz

V2. pizz

Nutbush City Limits

Tina Turner
(Arr. Wayne Richmond, '13)

5 A $\text{♩} = 144$

9

13 C G A Bass starts

B. G. etc.

21 Verse A

Tpt. Start v3

26 Chorus

Tpt.

30 C G (To final bar) A FC

Tpt. *p*

Sax. *p*

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)

♩=103 **6** **G** *K/b drop high notes*

Vla.

13 **A** **G** **C** **G**

JB

1. Ev - 'ry gen - er - a - tion_ blames the one be - fore_ and all of their frus - tra - tions_
 2. Crum - pled bits of pa - per_____ filled with im - per - fect thought_____ stilt - ed con - ver - sa - tions_____

Vla. *f* *2nd time only*

18 **C** **Dm**

JB

— come beat - ing on_ your door_ I know that I'm_ a pris - ner to all my fath - er held so dear, I
 — I'm a fraid that's all_ we've got_ You say you just don't see_ it, he says its 'per - fect sense, you

Vla.

23 **Am** **F#°** **G** **1.**

JB

know that I'm_ a hos tage to all his hopes and fears. I just wish_ I could have told_ him In the li - ving years_
 just can't get_ a - gree - ment_ in this pres - ent tense. We all talk_ a diff - 'rent lang - uage, tal - king in de fence._

Vla.

29 **B** **G** *All sing* **G** **C** **Am** **D** **G**

JB

Say it loud_ say it clear_ You can lis - ten_ as well as_ you hear_ It's too

Vla.

38 **G** **C** **Am** **D** **G**

JB

late_ when we die_ to ad - mit we_ don't see eye to eye_ 3. So we

Vla.

46 **C** G C G

JB *o - pen up_ a qua - rrel_ Be - tween the pre - sent and_ the past We on - ly sa - cri - fice our fut - ure_*
wa - sn't there that mor - ning When my fa - ther passed a - way I di - dn't get_ to tell_ him_

51 C Dm

JB *It's the bi - tter - ness that lasts So don't yield to_ the for - tunes, you some - times see_ as fate. It*
All the things I had to say_ I think I caught his spi - rit, La - ter that same year. I'm

Vla.

56 Am F#° G

JB *may have a new per - spect - ive On a diff - rent day. And if you don't_ give up and don't give in You may just be o - kay_*
sure I_ heard his ec - ho In my new born tears I just wish_ I could have told him In the li - ving years_

Vla.

61 **D** G C Am G D

JB *Say it, say it, say it loud_ oh_ say it clear as well as_ you*

Ch *Say it loud_ say it clear_ You can lis - ten_ as well as_ you*

Vla.

68 G G C

JB *hear_ Be - cause it's too late_ It's too late_ When we die_*

Ch *hear_ It's too late_ when we die_*

Vla.

73 Am D G 1. 2.

JB *we_ don't see_ eye to eye_ 4. I*

Ch *to ad - mit we_ don't see eye to eye_*

Vla.

Something

George Harrison

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

♩=140 C Cmaj7 F F# G7

Tpt. *pizz*

V1. *pizz*

V2. *pizz*

5 **A** Bb (Greg solo) Bbmaj7 Bb7 Eb C C7

S. *p arco*

Some-thing in the way she moves, — At-tracts me like no oth-er lov-er; — Some-thing in the way she

V1.

10 F Gm Gb+ Gm7

S. woos me. I don't want to leave her now, You know I be-lieve and

A. *P (All women)*

Ooh

V1.

V2.

14 C9 Eb Db F7

S. how.

A.

V1.

V2.

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

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. (Altos) Some-where in her smile she knows, That I don't need no oth-er lov-er;— Some-thing in her style that

V1.

V2.

22 F Gm (All women) G \flat $^+$ Gm 7

S. shows me. I don't want to leave her now, You know I be-lieve and—

A. shows me. I don't want to leave her now, You know I be-lieve and—

T. (All men) Ooh

V1.

V2.

26 C 9 E \flat D \flat F 7 G F# B 7

S. how. —

A. how. —

T. —

V1.

V2.

Bridge

31

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

Vl.

36

A. I___ don't know. You stick a-round,

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

Vl.

40

A. ___ now it may___ show,_____ I don't know,

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

Vl.

44

A. I___ don't know.

T. bom bom bom bom_ ba ba bom bom bom bom bom bom_ bom bom!

Vl.

47

A. **C** (Altos & basses) **C** **C7** **F**
 Some thing in the ways she knows,___ All I have to do is think of her. Some thing in the things she shows_ me. ___ I

Vl. *p arco*

53

A. don't want to leave her now, _____ You know I be-lieve and how.____

(All men)

T. Ooh

V1.

V2.

59 **D** (All women)

S.

C Cmaj7 C7 F D D7 G I

Tpt.

65 Gm Gb+ Gm7 C9

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

(All men)

T. Ooh

V1.

V2.

69 F Eb G7 C

Tpt.

V1.

V2.