

# Blackheath Folk Club

[Loosely Woven – February 2016]

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# Ancient City

M: Andrew de Teliga

Largo  $\text{♩} = 65$

Adapted from an arrangement by Paul Jarman & Mark O'Leary

Pno.

5 **A** *All sing*  
*p*  
S1.   
Ci - ty in my dreams, anc-ient ci - ty mys-tic land Lost and left be-hind by time.

9  
S1.   
Dreams that speak to me songs for e-ter-ni-ty Take me to the gol-den\_\_An-cient Ci - ty.

14 **B** *mp*  
S1.   
Now as the moon ap-pears, trees wan-der in the breeze Black-ened clouds a-dorn the sky

A. *mp*  
  
Ooh aah ooh aah ooh aah ooh

18  
S1.   
Moon shin-ing on the sea path of light to car-ry me Take me to the gol-den\_\_An-cient Ci - ty. Where

A. *mf*  
  
Ooh aah ooh aah Take me to the gol-den\_\_An-cient Ci - ty. Where


22 **C**  
S1.   
fires once burned, the sha-dows of the night are dan-cing in the sil - ver light A once

Cl.

26  
S1.   
mas - ter-ful race, now gone with-out a trace\_\_ lost and left be-hind by time.

Cl.

30 **D** *f*

A. 

Lone-ly stars up in the sky, list en to my song to-night and take me to the gol-den An-cient Ci - ty.

34 **E** *f*

Cl. 

38

Cl. 

42 **F**

Cl. 

47

Cl. 

50 **G** *mf* (solo?)

S1. Dust scat-tered mem-o - ries, dark-ness for a thou-sand years. On-ly dreams are left be - hind.

Cl.

54 *mf* *cresc.*

S1. Dreams etched in to the stars, mem'ries of a dis tant past. Take me to the gol den An-cient Ci - ty.

Cl.

59 **H** *f* *tutti*

S1. Now as the moon ap-pears trees wan-der in the breeze Black-ened clouds a-dorn the sky.

Cl.

63

S1. Moon shi-ning on the sea, path of light to car-ry me. Take me to the gol-den An-cient Ci - ty. Where

Cl.

67 **I**

S1. fires once burned the sha-dows of the night are dan-cing in the sil - ver light. A once

Cl.

71

S1. mas - ter-ful race, now gone with-out a trace\_ lost and left be-hind by time.

Cl.

75 **J** *ff* *Rit.*

S1. Lone-ly stars up in the sky, list-en to my song to-night and take me to the gol - den An-cient Ci - ty!

Cl.



# Bright Eyes

Words and Music by Mike Batt (Arr. Noni Dickson, 2015)

♩=110

Cl.

10 *Verse*

N.D.

A.

Is it a kind of dream float-ing out on the tide -  
Is it a kind of sha - dow reach-ing in to the night

16

N.D.

A.

fol-low-ing the riv-er of death down stream, or is it a dream? There's a  
wand-er-ing ov - er the hills un - seen or is it a dream? There's a

21

N.D.

A.

fog a - long the ho - ri - zon a strange glow in the sky and  
high wind in the trees a cold sound in the air and

27

N.D.

A.

no-bo-dy seems to know where you go and what does it mean. Oh oh is it a dream?  
no-bo-dy ev - er knows when you go and where do you start Oh oh in-to the dark.

34 *Chorus*

N.D. *Bright eyes* *burn - ing like fire*

Cl.

N.D. *Bright eyes* *how can you close and fail*

Cl.

N.D. *how can the light that burned so bright-ly sud-den-ly burn so pale* *Bright eyes.* **to Coda** 1.

Cl.

48 *Instrumental*

Cl. **D.S.**

N.D. 2. *Rpt. Chorus* 3. *Coda*

Cl.

# Everybody's Talkin'

Fred Neil (Arr. Wayne Richmond, 2015)

**A** ♩=150

Cl. *pizz*

VI.

5

Cl.

A Sax

T Sax

9 **B**

S.

Ev - 'ry-bod-y's talk - in' at me. I don't hear a word they're say - in', on - ly the ech-oes of my

*Solo*

15

S.

mind. Peo - ple stop and stare and I can't

Cl.

A Sax

T Sax

20

S.

see their fa - ces, on - ly the shad-ows of their eyes.

Cl.

A Sax

T Sax



25 **C** Chorus (All sing)

S. *I'm go-in' where the sun keeps shin-in' through the pour-ing rain, go-in where the*

Cl. *p mf*

A Sax *p mf*

T Sax *p mf*

30 S. *weath-er\_ suits my clothes. Bank-in' off of the north-east winds, sail-in'on the sum-mer\_*

Cl. *p*

A Sax *p*

T Sax *p*

36 S. *breeze, skip-pin'o-ver the o-cean like\_ a stone.*

Cl. *mf*

A Sax *mf*

T Sax *mf*

41 **D** S. *Solo Ev'-ry-bod y's\_ talk-in' at\_ me,\_ I don't hear a\_ word\_ they're say - in',\_ on - ly\_ the*

A. *Solo Ev'-ry-bod y's\_ talk-in' at\_ me,\_ I don't hear a\_ word\_ they're say - in',\_ on - ly\_ the* V.S.

46

S. *ech-oes\_ of my\_ mind. And I won't let you leave my love be-*

A. *ech-oes\_ of my\_ mind. And I won't let you leave my love be-*

Cl. *p*

A Sax *p*

T Sax *p*

51

S. *- hind...*

A. *- hind...*

Cl. *f*

A Sax *f*

T Sax *f*

55 **E** Instrumental

F1. *p*

Cl. *p*

61

F1. *p*

Cl. *p*

A Sax *p*

T Sax

66

F1.

Cl.

A Sax.

T Sax.

71 **F** Chorus (All sing)

S.

Cl.

A Sax.

T Sax.

*I'm go-in' where the sun keeps shin-in' through the pour-ing rain, go-in where the*

*p mf p*

76

S.

Cl.

A Sax.

T Sax.

*weath-er\_ suits myclothes. Bank-in' off of the north-east winds, sail-in'on the sum-mer\_*

*f p*

82

S.

Cl.

A Sax.

T Sax.

*breeze, skip-pin' o-ver the o-cean like\_ a stone.*

*mf*

87 **G**

S. *(Sops & Ten)* Ev-'ry-bod-y's\_ talk - in' at\_ me,\_ I don't hear a\_ word\_ they're say - in',\_ on - ly\_ the

A. *(Alto & Bass)* Ev-'ry-bod-y's\_ talk - in' at\_ me,\_ I don't hear a\_ word\_ they're say - in',\_ on - ly\_ the

92

S. ech - oes\_ of my\_ mind. And I won't let you leave my love be-

A. ech - oes\_ of my\_ mind. And I won't let you leave my love be-

Cl. *mf*  
3

A Sax *p*

T Sax *p*

97

S. hind.

A. hind.

Cl. *f*

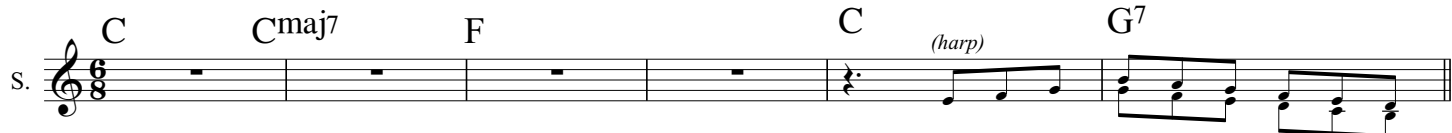
A Sax *f*

T Sax *f*

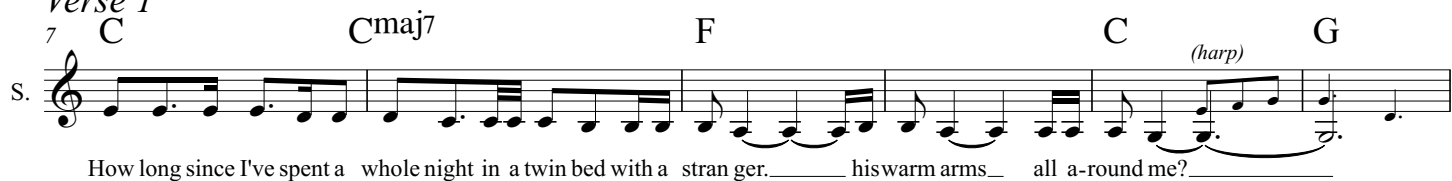


# Love song to a stranger

Joan Baez (Arr. Wayne Richmond, 2015)

S. 


## Verse 1

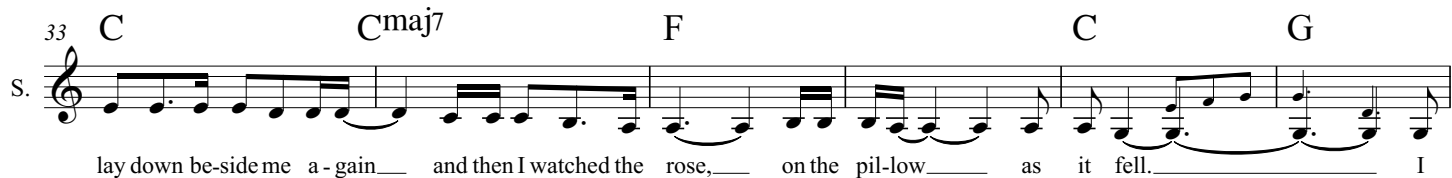
S.   
How long since I've spent a whole night in a twin bed with a stran ger. his warm arms all a-round me?

S.   
How long since I've gazed in-to dark eyes that mel-ted my soul down, to a place where it longs to be? All of your his-t'ry has

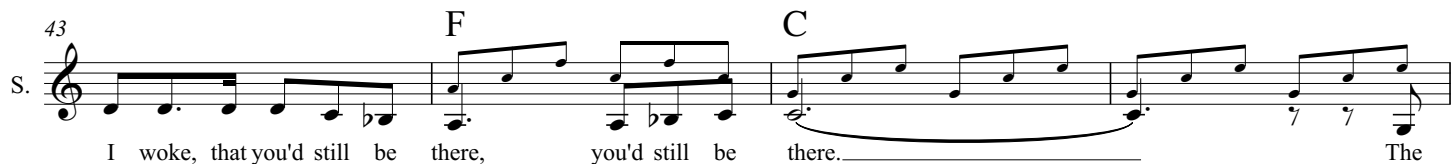
S.   
lit-tle to do with your face. You remain-ly a mys-t'ry with vio-lins fil-ling in space. Mm You

## Verse 2

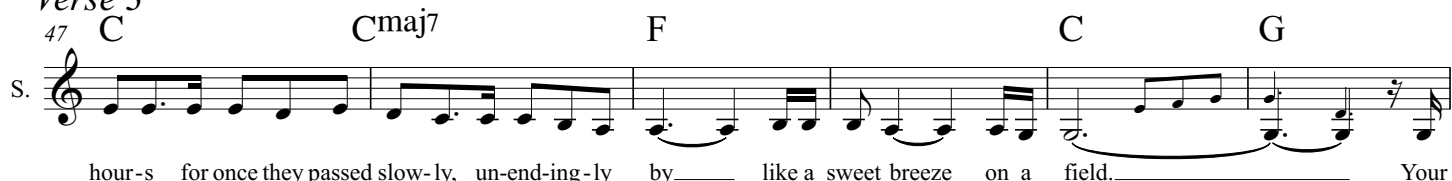
S.   
stood in the nude by the mir-ror & picked out a rose, from the bou-quet in our ho-tel. And

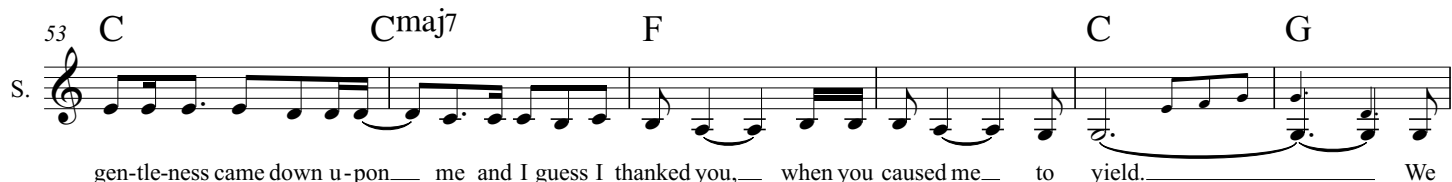
S.   
lay down be-side me a-gain and then I watched the rose, on the pil-low as it fell. I

S.   
sank & I slept in a twi-light with on-ly one care; to know that when day broke and

S.   
I woke, that you'd still be there, you'd still be there. The

## Verse 3

S.   
hour-s for once they passed slow-ly, un-end-ing-ly by like a sweet breeze on a field. Your

S.   
gen-tle-ness came down u-pon me and I guess I thanked you, when you caused me to yield. We

59 **Em** **F** **Bb**

S. spoke not a sen - tence, took not a foot - step be - yond our two days to - geth - er which

W. *pp* Ooh Ooh

63 **F** **C**

S. seem - ing - ly soon would be gone, soon would be gone. Don't

W.

*Verse 4*

67 **C** **Cmaj7** **F** **C** **G**

S. tell me of love e - ver - last - ing and oth - er sad dreams, I don't want to hear. Just

W.

73 **C** **Cmaj7** **F** **C** **G**

S. tell me of pas - sion - ate strang - ers whores cue each oth - er, from a life - time of cares. 'Cause if

W.

79 **Em** **F** **Bb**

S. love means for - e - ver, ex - pec - ting noth - ing re - turned. Then I hope I'll be gi - ven a -

W. *pp* Ooh Ooh

83 **F** **C**

S. noth - er whole life - time to learn, um 'Cause

W.

*Verse 5*

87 **C** **Cmaj7** **F** **C** **G**

S. you gave to me oh so ma - ny things it makes me won - der; how they could be - long to me? And

W.

93 **C** **Cmaj7** **F** **C** **G**

S. I gave you on - ly my dark eyes that mel - ted your soul down; to a place where it longs to be.

W.

# You're my world

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

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

S.

3 *Am* *D7* *G7* *C*

S.

7 *Am* *Em* *F* *A7* *Dm* *G*

S.

10 *C* *Bm7(sus4)* *E7* *Am*

S.

12 **B** *D7* *G7* *C* *F* *Resume after instrumental* *Gtrs & drums follow insts rhythm*

S.

Cl.

16 *C* *Fm* *C* *E7* *A* *E11*

S.

Cl.



19 *Chorus*  
All sops A F#m D6 Bm7

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

Cl.

22 E7 A

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

Cl.

24 D/F# Dm6 A Dm 1. A E11 A Am

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

Cl. *f*

28 2. A D6 A D6 A/E Solo A6/E E7 All sops

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

Cl. *f*

32 A F#m D6 Bm7 E7 A

S. me. Ah

Cl.

# Somos el barco

Lorre Wyatt (Arr. Jill Stubington 2006)

D

Vln. 

Vc. *pizz* 

7 G A D Bm Em

S. 

The stream sings it to the ri-ver the ri-ver sings it to the sea the sea sings it  
 Now the boat\_\_\_\_\_ we are sail ing in\_\_\_\_\_ was built\_\_\_\_\_byman y hands And the sea we are  
 O the voy age\_\_\_\_\_ has been long and hard and yet\_\_\_we're sail - ing still With a song to help us  
 So with\_our hopes we raise the sails\_\_\_ to face\_\_the\_winds once more And with our hearts we

Vln. 

Vc. 

13 A D D7 G A7 D

S. 

to the boat that carries you and me.\_\_\_\_ So mos el bar co\_\_\_\_\_ so mos el mar  
 sail ing on,\_\_\_\_ it tou ches ma-ny\_sands.\_\_\_\_  
 pull to geth - her, if we\_ on-ly\_will.\_\_\_\_  
 chart the wa - ters ne- ver. sailed be fore.\_\_\_\_

A. 

So mos el bar co\_\_\_\_\_ so mos el mar

B. 

So mos el bar co\_\_\_\_\_ so mos el mar

Vln. 

Vc. 

Verse 1: Chris  
 Verse 2: Chris  
 Verse 3: Chris  
 Verse 4: Chris  
 Repeat Chorus a capella (Insts. join in bar 24)

19 **Bm** **G** **A** **D** **G**

S. *Yo na - ve - go en ti tu na - ve - gas en me We are the boat* \_\_\_\_\_

A. *Yo na - ve - go en ti tu na - ve - gas en me We are the boat* \_\_\_\_\_

B. *Yo na - ve - go en ti tu na - ve - gas en me We are the boat* \_\_\_\_\_

Vln. \_\_\_\_\_

Vc. \_\_\_\_\_

(Insts. start in final chorus)

25 **A** **D** **A<sup>7</sup>** **D<sup>7</sup>**

S. *We are the sea* \_\_\_\_\_ *I sail in you you sail in me.* \_\_\_\_\_

A. *We are the sea* \_\_\_\_\_ *I sail in you you sail in me.* \_\_\_\_\_

B. *We are the sea* \_\_\_\_\_ *I sail in you I sail in you, you sail in me.* \_\_\_\_\_

Vln. \_\_\_\_\_

Vc. \_\_\_\_\_

31 **D** **G** **A<sup>7</sup>** **D**

Vln. \_\_\_\_\_

Vc. \_\_\_\_\_

# Little Gomez

Eric Bogle

A

T. Well I used to have a dog-gie and called him "Lit-tle Go-mez" cause you see he was a Mex-i-can Chi - hua - hua. There

H1 Bark! Bark! Woof! Woof! He was a Chi - hua - hua.

H2 Bark! Bark! Woof! Woof! He was a Chi - hua - hua.

B. Bark! Bark! Woof! Woof! He was a Chi - hua - hua.

11

T. was-n't much of him but what there was was all co - jo - nes, he real-ly was a ran-dy lit-tle fel - la.

H1 Bow! Wow! was a ran - dy fel - la.

H2 Bow! Wow! Ruff! Ruff! was a ran - dy fel - la.

B. Ruff! Ruff! was a ran - dy fel - la.

19

T. Big dogs, small dogs, it mat-tered not to him. The can-nine e - qui-va-lent of Er - rol Flynn. At the

H1 dogs mat-tered not to him. The can-nine e - qui-va-lent of Er - rol Flynn.

H2 dogs The can-nine e - qui-va-lent of Er - rol Flynn.

B. dogs mat-tered not to him. The can-nine e - qui-va-lent of Er - rol Flynn.

27

T. drop of a som - bre-ro he'd jump up and get stuck in. Ta-king Go-mez out for walk ies was em - bar - ras - sing! Ta-king

H1 drop hat Ooh! Ooh! Ta-king

H2 drop hat Ooh! Ooh! Ta-king

B. drop hat Ooh! Ooh! Ta-king

T. Go - mez out for walk - ies was em - bar - ras - sing!

H1. Go - mez out for walk - ies was em - bar - ras - sing!

H2. Go - mez out for walk - ies was em - bar - ras - sing!

B. Go - mez out for walk - ies was em - bar - ras - sing!

**B**

39 T. I re - mem - ber one day in the park, his tal - ly rose by four, An en - vi - ab - le score he was a - mass - ing. Two

H1. park park tally four See Go - mez a - mass - ing.

H2. park park tally four See Go - mez a - mass - ing.

B. park park tally four See Go - mez a - mass - ing.

49 T. pleased and pa - tient poo - dles and an out - raged lab - ra - dor, And a wom - bat who just hap - pened to be pass - ing! I -

H1. lick lick bite! bite! See the wom - bat pass - ing!

H2. lick lick bite! bite! See the wom - bat pass - ing!

B. lick lick bite! bite! See the wom - bat pass - ing!

57 T. tried a hun - dred ways to curb his car - nal ap - pe - tite, Kept him on a lead and locked him up at night, I

H1. tried kerb ap - pe - tite, Kept him on a lead and locked him up at night,

H2. tried kerb ap - pe - tite, Kept him on a lead and locked him up at night,

B. tried kerb ap - pe - tite, Kept him on a lead and locked him up at night,

T. ev-en put some bro-mide in his chun-ky meat-y bites But the on-ly thing that might have worked was Kryp to - nite! Yes the

H1 lick lick chomp chomp Yes the

H2 lick lick chomp chomp Yes the

B. lick lick chomp chomp Yes the

T. on - ly thing that might have worked was Kryp - to - nite!

H1 on - ly thing that might have worked was Kryp - to - nite!

H2 on - ly thing that might have worked was Kryp - to - nite!

B. on - ly thing that might have worked was Kryp - to - nite!



T. Then came the fate-ful day when he tried to con-su-mate A li - a-son with a St Ber-nard called Blod - wyn. - Ev-en

H1 fate fate mate mate He might be a box - er!

H2 fate fate mate mate He might be a box - er!

B. fate fate mate mate He might be a box - er!

T. though he was quite clear-ly fight-ing well a-bove his weight, He did-n't let that min-or de-tail stop him. He

H1 though quite weight weight He was not a box - er!

H2 though quite weight weight He was not a box - er!

B. though quite weight weight He was not a box - er!

T. near-ly pulled it off, oh, what an ac-ro-bat, But Blod-wyn got bored and down she sat. They

H1 He was an ac-ro-bat. Blod-wyn got bored and down she sat.

H2 He was an ac-ro-bat. Blod-wyn got bored and down she sat.

B. He was an ac-ro-bat. Blod-wyn got bored and down she sat.

T. say that af-ter mak-ing love you of-ten feel quite flat, I'm sure that lit-tle Go-mez would a-gree with that! Yes I'm

H1 Hump! Hump! Slump! Slump! Yes I'm

H2 Hump! Hump! Slump! Slump! Yes I'm

B. Hump! Hump! Slump! Slump! Yes I'm

T. sure that lit-tle Go-mez would a-gree with that!

H1 sure that lit-tle Go-mez would a-gree with that!

H2 sure that lit-tle Go-mez would a-gree with that!

B. sure that lit-tle Go-mez would a-gree with that!

**D**

T. So I bur-ied Go-mez in the park, his hap-py hunt-ing ground, A sad but fit-ting fi-na-le. I

H1 bite bite hound hound Such a sad fi-na-le.

H2 bite bite hound hound Such a sad fi-na-le.

B. bite bite hound hound Such a sad fi-na-le.

T. had to dig a grave that was ra-ther flat and round, 'Cause he looked like a squashed ta - ma - le. But

H1 dig dig down down looked like a squashed ta - ma - le.

H2 dig dig down down looked like a squashed ta - ma - le.

B. dig dig down down looked like a squashed ta - ma - le.

T. I real-ly missed my wee Chi-hua-hua chum, Went down to the pet shop to buy a-noth-er one, I

H1 I missed my wee chum, Went to the shop for a - no - ther one,

H2 I missed my wee chum, Went to the shop for a - no - ther one,

B. I missed my wee chum, Went to the shop for a - no - ther one,

T. went in feel-ing hap-py, but I came out feel-ing glum, Be-cause the man down at the pet shop loved cor - ny puns! Yes the

H1 glad glad sad sad Yes the

H2 glad glad sad sad Yes the

B. glad glad sad sad Yes the

T. man down at the pet shop loved cor - ny puns!

H1 man down at the pet shop loved cor - ny puns!

H2 man down at the pet shop loved cor - ny puns!

B. man down at the pet shop loved cor - ny puns!



T. And he said "Yes, we have no chi - hua-huas, we have no chi - hua-huas to - day.\_\_\_\_\_ We've Al-

H1. "Yes, we have no chi - hua-huas, we have no chi - hua-huas to - day.\_\_\_\_\_ We've Al-

H2. "Yes, we have no chi - hua-huas, we have no chi - hua-huas to - day.\_\_\_\_\_ We've Al-

B. "Yes, we have no chi - hua-huas, we have no chi - hua-huas to - day.\_\_\_\_\_ We've Al-

T. sa-tians, Dal - ma-tions, the fruits of a flirt - a - tion 'tween a half-blind Pek - i - nese and a tou - pee.\_\_\_\_\_

H1. sa-tians, Dal - ma-tions, the fruits of a flirt - a - tion 'tween a half-blind Pek - i - nese and a tou - pee.\_\_\_\_\_

H2. sa-tians, Dal - ma-tions, the fruits of a flirt - a - tion 'tween a half-blind Pek - i - nese and a tou - pee.\_\_\_\_\_

B. sa-tians, Dal - ma-tions, the fruits of a flirt - a - tion 'tween a half-blind Pek - i - nese and a tou - pee.\_\_\_\_\_

T. *rit.* — But yes, we have no chi - hua-huas, we have no chi - hua-huas to - day - ay - ay." Ummm.

H1. *rit.* — But yes, we have no chi - hua-huas, we have no chi - hua-huas to - day - ay - ay." Ummm.

H2. *rit.* — But yes, we have no chi - hua-huas, we have no chi - hua-huas to - day - ay - ay." Ummm.

B. *rit.* — But yes, we have no chi - hua-huas, we have no chi - hua-huas to - day - ay - ay." Ummm.

# Sonny

Intro (accordion solo)  
Chorus --> Verse 1 (Soloist)  
Chorus --> Verse 2 (Soloist)  
Chorus --> Instrumental Chorus --> Verse 3 (All women)  
Chorus --> Chorus (a capella) --> "Sonny don't go away" (a capella)

**Intro** (piano solo)  
♩ = 140  
C G D7

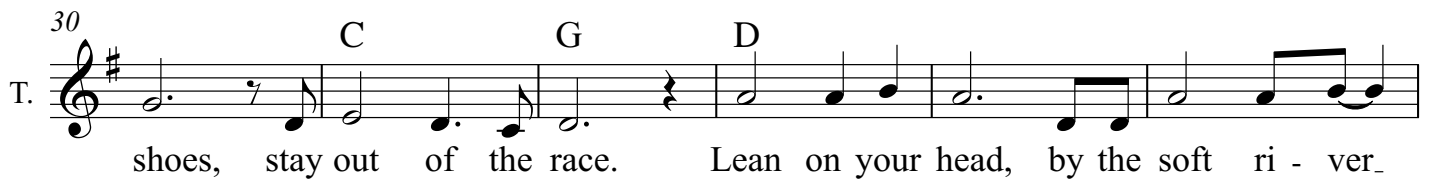
**Verse 1**  
6 G  
T. Son ny\_ don't go a - way\_ I'm here all a - lone,\_ Your  
H1. Son ny\_ don't go a - way\_ I'm here all a - lone,\_ Your  
H2. Son ny\_ don't go a - way\_ I'm here all a - lone,\_ Your


**Verse 2**  
11 C G  
T. Da - dy's a sai - lor ne - ver comes home.  
H1. Da - dy's a sai - lor ne - ver comes home.  
H2. Da - dy's a sai - lor ne - ver comes home.

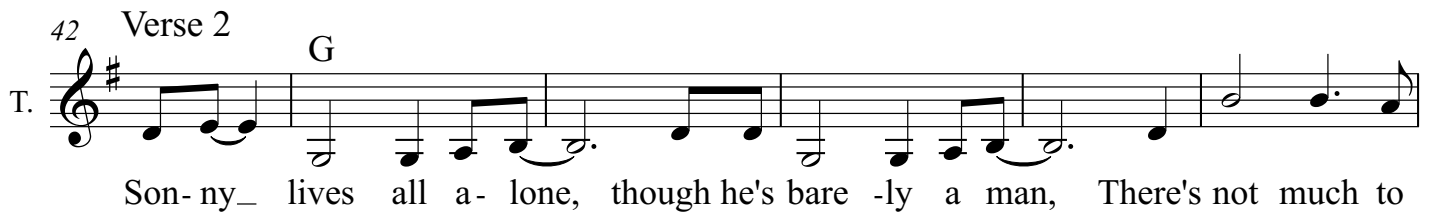
**Verse 3**  
15 D  
T. Nights are so long, si - lence goes\_\_\_ on I'm  
H1. Nights are so long, si - lence goes\_\_\_ on I'm  
H2. Nights are so long, si - lence goes\_\_\_ on I'm

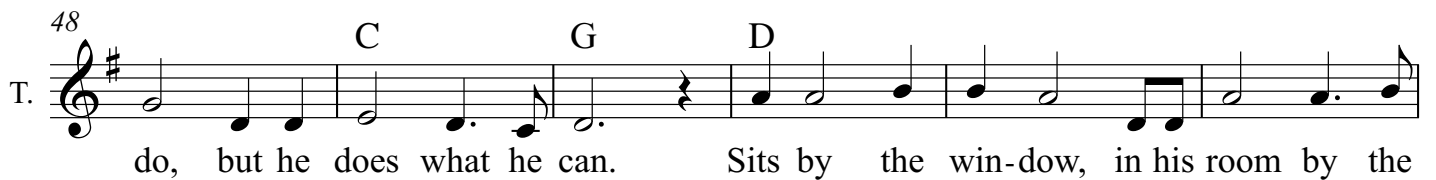
**Verse 4**  
19 C G D  
T. fee - ling so tired, Not all that strong.\_\_\_\_\_  
H1. fee - ling so tired, Not all that strong.\_\_\_\_\_  
H2. fee - ling so tired, Not all that strong.\_\_\_\_\_

24 Verse 1 G  
T.   
Son-ny\_ lives on a farm, in a far dis-tant place, Take off your

30 C G D  
T.   
shoes, stay out of the race. Lean on your head, by the soft ri - ver.

36 C G D  
T.   
bed, Son-ny al - ways re - mem - bers the words Ma-ma says.


42 Verse 2 G  
T.   
Son-ny\_ lives all a- lone, though he's bare -ly a man, There's not much to

48 C G D  
T.   
do, but he does what he can. Sits by the win-dow, in his room by the

54 C G D  
T.   
stairs, Watch - ing the waves drift - ting soft on the wind.

Verse 3 (All women) (Instrumental 'Chorus' before this verse)

60 G  
T.   
Man-y\_ years have all gone, Son-ny's old & a- lone, His Dad-dy's a

66 C G D  
T.   
sai - lor, ne - ver came home. Some-times he won-ders what his

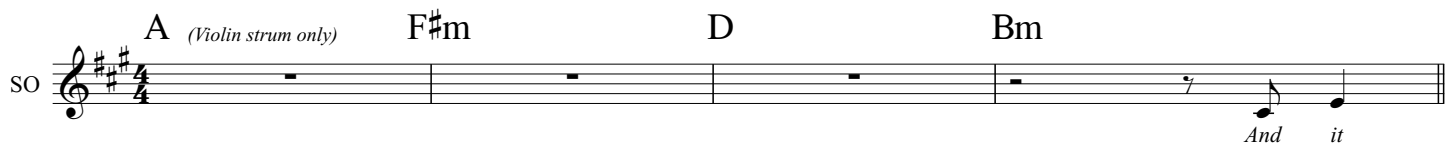
71 C G D  
T.   
life might have been, Still far a - way, Ma-ma's voice calls his name.

# Rain

Maggie Rigby (2013) (Arr: Samantha O'Brien, 2015)

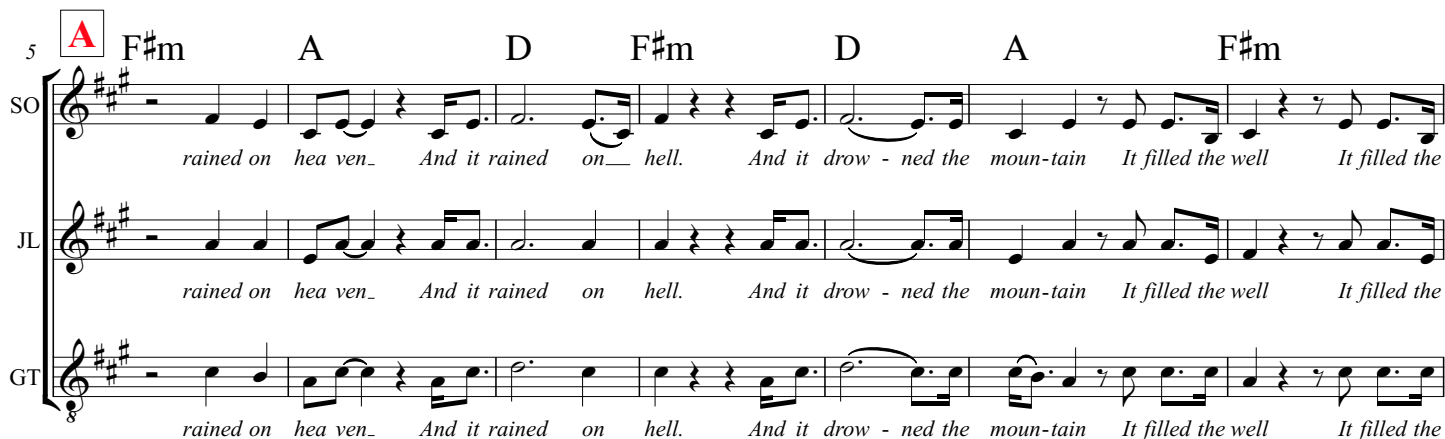
♩ = 100

SO *A* (Violin strum only) *F#m* *D* *Bm*



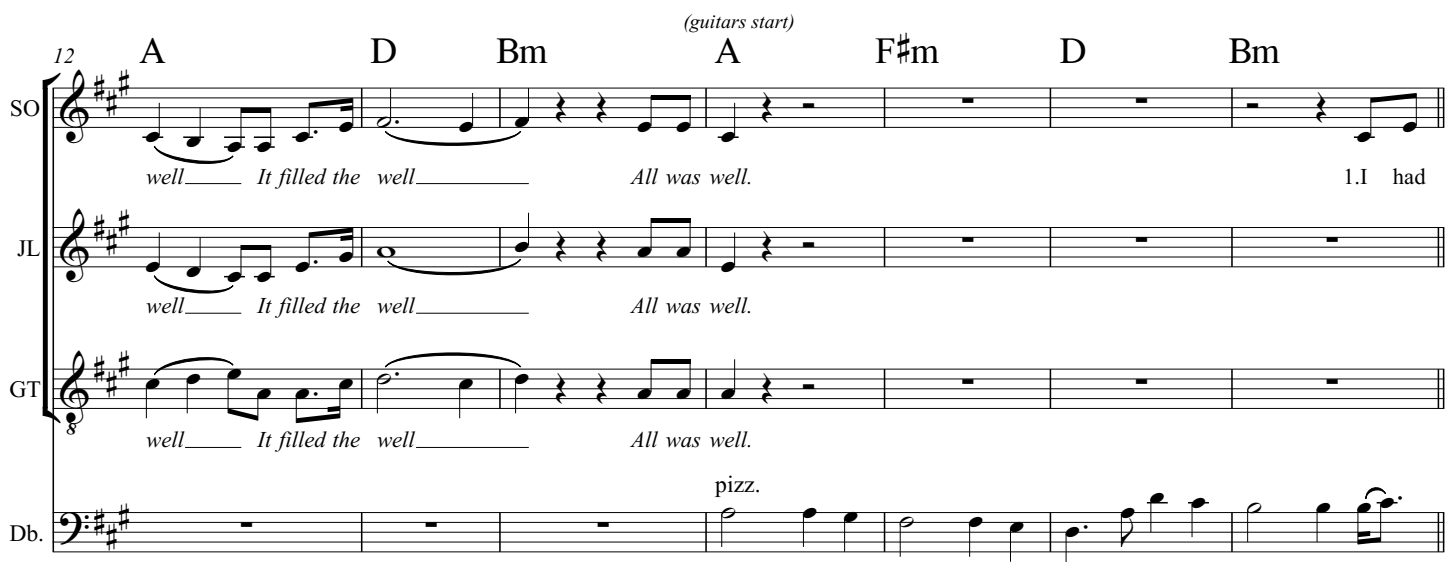
And it

5 **A** *F#m* *A* *D* *F#m* *D* *A* *F#m*



rained on hea ven\_ And it rained on\_ hell. And it drow - ned the moun-tain It filled the well It filled the

12 *A* *D* *Bm* *A* *F#m* *D* *Bm* (guitars start)



well\_ It filled the well\_ All was well. 1.I had

19 **B** *A* *F#m* *D* *Bm*



tears in my eye the day the rain came I was\_ full of\_ sur-prise and then the rain washed it a way\_ And I

23 *A* *F#m* *D* *Bm*



thought the world would end the day the rain came It was too good to be true and too far gone to stay the same. And it

**C** F#m (+ choir) A D F#m D A F#m

27 SO rained on hea ven\_ And it rained on\_ hell. And it drow - ned thanoun-tain It filled the well It filled the

JL rained on hea ven\_ And it rained on hell. And it drow - ned thanoun-tain It filled the well It filled the

GT rained on hea ven\_ And it rained on hell. And it drow - ned thanoun-tain It filled the well It filled the

Db.

34 A D Bm A F#m D Bm (Soloists)

SO well\_ It filled the well\_ All is well. 2.And they

JL well\_ It filled the well\_ All is well.

GT well\_ It filled the well\_ All is well.

Db.

**D** A F#m D Bm

41 SO told me I was wrong the day the rain\_ came, said what - ev-er it had come from it was then what it be came And they

Db.

45 A F#m D Bm

SO told me it was gone the day the rain\_ came Said it had bro-ken all it's pro-mis-es andcleared a-way the shame. And the

Db.

**E** G D G A G D

49 SO sky came crashing down, and it washed away the ground, and the world turned upside down. Could-n't

JL sky came crashing down, and it washed away the ground, and the world turned upside down. Could-n't

GT sky came crashing down, and it washed away the ground, and the world turned upside down. Could-n't

Db.

55 G A F#m A D Bm

SO see that it was spinning round, spinning round. *And it*

JL see that it was spinning round, spinning

GT see that it was spinning round, spinning

Db.

61 **F** F#m A D F#m (+ choir) D A F#m

SO rained on heaven. And it rained on hell. And it drowned themountain It filled the well It filled the

JL drow - ned the moun - tain It filled the well It filled the

GT drow - ned themoun - tain It filled the well It filled the

Db.

68 A D Bm F#m A D

SO well \_\_\_\_\_ It filled the well \_\_\_\_\_ And it rained on hea ven\_ And it rained on\_

JL well \_\_\_\_\_ It filled the well \_\_\_\_\_ rained on hea ven\_ And it rained on

GT well \_\_\_\_\_ It filled the well \_\_\_\_\_ rained on hea ven\_ And it rained on

Db.

74 F#m D A (Soloists) F#m

SO hell. And it drow - ned the moun - tain It filled the well It filled the

JL hell. And it drow - ned the moun - tain It filled the well It filled the

GT hell. And it drow - ned the moun - tain It filled the well It filled the

Db.

*\*guitars stop for rest of song but violin continues rhythm*

78 A D Bm N.C.

SO well \_\_\_\_\_ It filled the well \_\_\_\_\_ All is well.

JL well \_\_\_\_\_ It filled the well \_\_\_\_\_ All is well.

GT well \_\_\_\_\_ It filled the well \_\_\_\_\_ All is well.

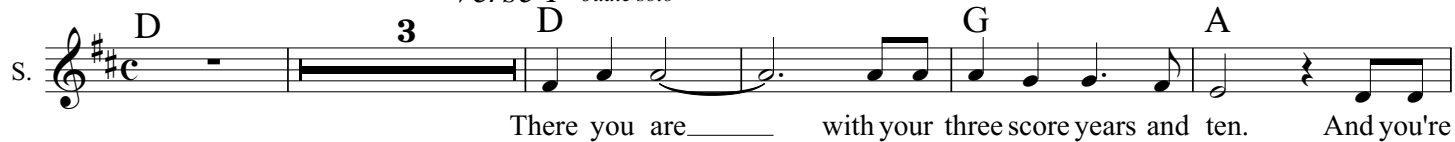
Db.

*\*violin stops rhythm*

# Women of our time

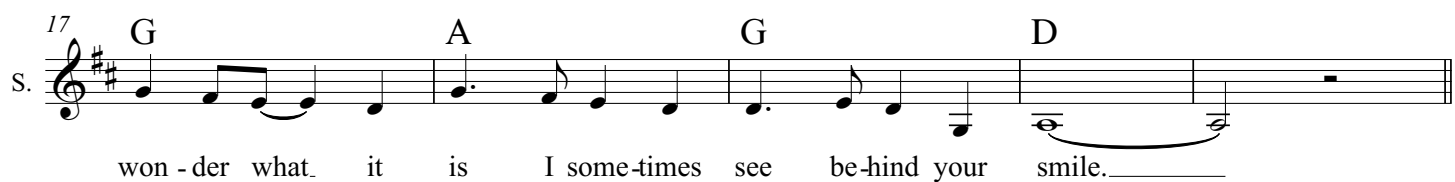
Judy Small (Arr. Wayne Richmond, 2015)

## Verse 1 *Judie solo*

S.  *D* *3* *D* *G* *A*  
There you are\_\_\_\_\_ with your three score years and ten. And you're

S.  *D* *G* *A*  
tel-ling me it's ex - tra time from here on in.\_\_\_\_ Your

S.  *D* *G* *A*  
chil-dren grown you live a-lone keep-ing bu - sy all the while, but I

S.  *G* *A* *G* *D*  
won - der what it is I some-times see be-hind your smile.\_\_\_\_\_

## Chorus 1 *Judie solo*

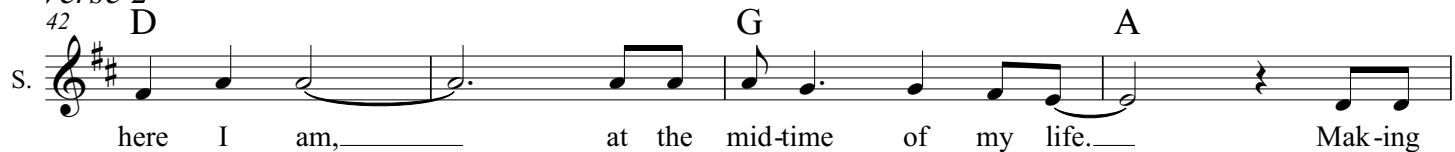
S.  *G* *A* *D* *G*  
Worlds turn, can-dles burn, chil-dren learn a diff-'rent song.\_\_\_\_\_ And at

S.  *A* *D*  
times you find it hard to sing - a - long.\_\_\_\_\_ The

S.  *G* *A* *D* *G*  
rhy-thms are\_ all strange to you\_ and the words don't seem to rhyme. But the

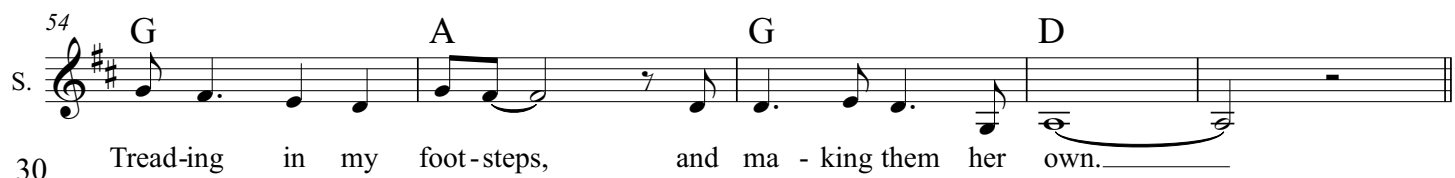
S.  *A* *Em* *A* *G* *D* *2*  
wo-men of to-day were born of wo-men of your time. And

## Verse 2

S.  *D* *G* *A*  
here I am,\_\_\_\_\_ at the mid-time of my life.\_\_\_\_ Mak-ing

S.  *D* *G* *A*  
choi-ces you nev - er had,\_\_\_\_\_ mov-ing in - to o - ver - drive. And

S.  *D* *G* *A*  
look-ing o - ver my should - er I can see her com-ing on.

S.  *G* *A* *G* *D*  
30 Tread-ing in my foot-steps, and ma - king them her own.\_\_\_\_\_



## Chorus 2 *All sing*

59 *G A D G* *Judie solo*  
S. *World's turn, can-dles burn, chil-dren learn a diff-'rent song. And at*  
A. *World's turn, can-dles burn, chil-dren learn a diff-'rent song.*

64 *A D* *All sing*  
S. *times I find it hard to sing - a - long. The*

68 *G A D G* *Judie solo*  
S. *rhy-thms are all strange to me and the words don't seem to rhyme. But the*  
A. *rhy-thms are all strange to me and the words don't seem to rhyme.*

72 *A Em A G D* **3**  
S. *wo-men of to - mor-row are born of wo-men of my time.*

## Bridge

79 *Bm F#m G A*  
S. *And there she stands at fif-teen, not yet wo-man, no long - er child.*

83 *Bm F#m G A* *All sing*  
S. *Her fu-ture is un - cer-tain but her dreams are run-ning wild.*  
A. *Her fu-ture is un - cer-tain but her dreams are run-ning wild.*

## Verse 3

88 *D G A* *Judie solo*  
S. *And look-ing back in fif - ty years, I won - der what she'll find, will*

92 *G A G A D*  
S. *things have been so diff - 'rent, for a wo-man of her time?*

## Coda


97 *G A G A D* *Solo voices*  
S. *Here we are, the three of us, all wo-men of our time.*  
A. *Here we are, the three of us, all wo-men of our time.*

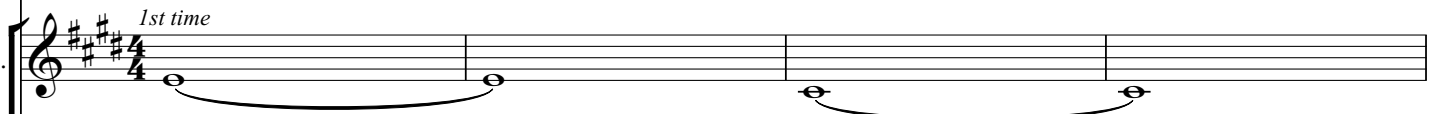
# Rockaria


Jeff Lynne (Arr. Wayne Richmond, 2014)

(No drums)

**A**

KD. 

B. Cl. *1st time* 


B. Cl.b *2nd time* 

5

Drums start

KD. 

B. Cl. 

B. Cl.b 

**4**

**4**

**4**

13 **B**

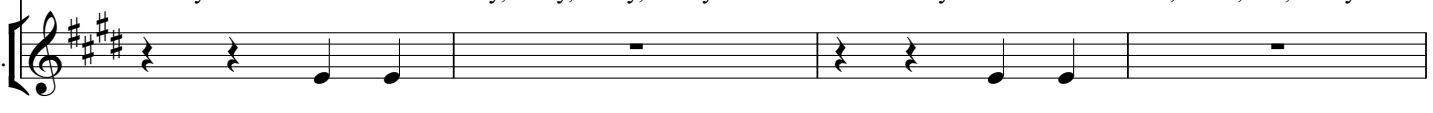
KD. 

Just got back from the down town Pal - ais where the mu sic was so sweet it knocked me right back in the al ley, I'm read  
Come on! I'll show you how to sing the blues, now, ba - by; come on o - ver, you got noth - in' to lose. \_\_\_ Are you

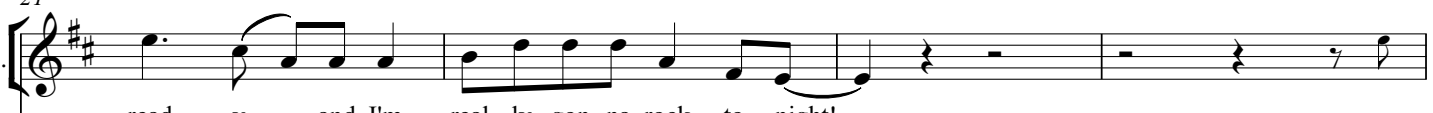
17

KD. 

- y! Yeah, yeah, yeah, I'm \_\_\_ read - y! Wo, wo, wo, I'm  
read - y? Hey, hey, hey, are you read - y? Oo, oo, oo, are you

B. Cl. 

21

KD. 


read - y \_\_\_ and I'm real - ly gon - na rock to - night! \_\_\_  
read - y? \_\_\_ I wanna show you how to rock and roll! \_\_\_ "Now

B. Cl. 


25 **C**

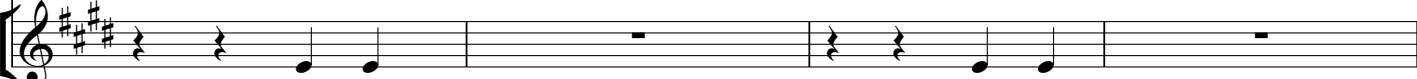
KD. 

Sweet lit - tle la - dy sings like a song - bird and she sings the op - e - 'ra like you ain't nev - er heard. But she ain't  
listen here, ba - by, "she said to me, "You just meet me at the Op - 'ra House at quar - ter to three. \_\_\_ 'cause I'm


B. Cl. 


29

KD.    
 read - y, no, no, no, she ain't read - y. No, no, no, she ain't  
 read - y, yeah, yeah, yeah, I'm read - y. Woo, hoo, hoo, I'm

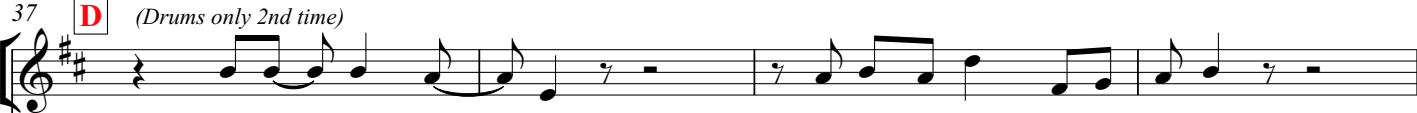
B. Cl. 


33

KD.    
 read - y and she ain't gon-na rock and roll.   
 read - y I'm gon-na show you how to sing the blues."

B. Cl. 


37 **D** (Drums only 2nd time)


KD.    
 She's sweet on Wag - ner. I think she'd die for Bee - tho-ven,

B. Cl. 

(k/b guitar resume 2nd time)

41

KD.    
 she loves the way Puc ci-ni lays down a tune, and Ver-di's al-ways creep-in' from her room.\_\_\_\_

B. Cl. 

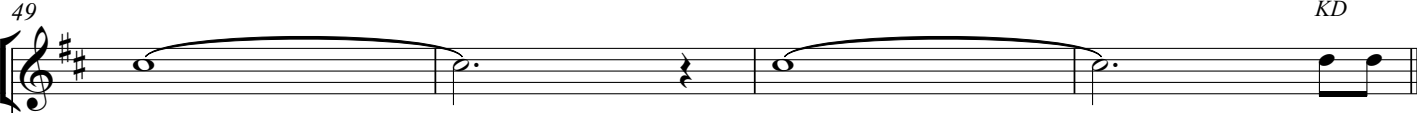
(All sops)


45 **E**

KD.    
 Ah ah,

B. Cl. 

49 KD


KD.    
 ah, ah, We were

B. Cl. 


53

F


(All sops)

KD. 


reel in'and a rock-in' all through the night, yeah, we were rock-in' at the Op'-ra House un - til the break of light, And the

B. Cl. 


57

KD. 


or-ches-tra were play-in'all Chuck Ber-ry's great-est tunes, and the sing-ers in the cho-rus all got off on sing-in' blues. And

B. Cl. 


61

KD. 


as the night grew old-er, ev'-ry - bod-y was as one, the peo-ple on the streets came run-nin' in to join in song. Just to

B. Cl. 

65

KD. 

hear the op'-ra sing-er sing-in' rock and roll so pure. I thought I saw the Mayor there, but I was-n't real-ly sure, but it's

B. Cl. 

69

KD. 

all right. Ah Ah Ah

B. Cl. 



# Roll you sweet rain

Kate Fagan (Arr. Jill Stubington, 2011)

3 **A** guitars start here

Tune.

Times it's been hard and times it's been eas - y Walk-ing the road\_ That leads from your

11

Tune.

door Morn-ing was bright But grey clouds came ear-ly We ne-ver\_ said good-bye\_ be-fore

20 **k/b starts here**

Tune.

All the wild\_ hor-ses And all the wide blue skies All the pla-ces we saw in our sleep

28

Tune.

No look-ing back now We have to keep trav'-ling the road\_ that is un-der our feet\_ Sweet

36 **B**

Tune.

rain\_ com-ing down\_ from the moun-tain\_ Down to the ri-vers and seas\_ Sweet rain rol ling down\_ from the

46 **2**

Tune.

moun-tain Roll\_ you sweet rain roll right o-ver me\_ Roll\_ you sweet rain roll right o-ver me

57 **C**

Tune.

Good-bye\_ the hou - ses that cling to the moun-tain Good-bye\_ the long days\_ and all the long

Fl.

Cl.

64

Tune.

nights Good-bye\_ the fruit trees\_ that bow down black bran-ches I'm leav-ing be - fore the first light

Fl.

Cl.

72

Tune. *Mir-ra-cle\_ wish-es\_ We throw by the road-side Yes-ter-day's se - crets\_ To-mor-row's de-*

Fl.

Cl.

80

Tune. *sires Al-ways the sound of a hund-red hearts beat-ing\_ To keep me through for - ests and fires*

Fl.

Cl.

88 **D**

Tune. *Sweet rain\_ com-ing down\_ from the moun-tain\_ Down to the ri - vers and seas\_ Sweet*

Cl.

97

Tune. *rain\_ rol ling down\_ from the moun-tain Roll\_ you sweet rain roll right o - ver*

Cl.

103

Tune. *me\_ Roll\_ you sweet rain roll right o - ver me*

Cl.

111 **E**

Tune. *Some say I'm\_ fool - ish and some say I'm\_ reck-less Some-times I'm wear - y From trav - ling a -*

118

Tune. *lone But there ain't no home but the one that goes with you strong as\_ a great wall\_ of stone*

126 **F**

Tune. Sweet rain\_\_ com-ing down\_\_ from the moun-tain\_\_ Down to the ri-vers\_ and seas\_\_ Sweet

Desc. Sweet rain\_\_ com-ing down\_\_ from the moun-tain\_\_ Down to the ri-vers\_ and seas\_\_ Sweet

Ten. Sweet rain\_\_ com-ing down from the moun-tain\_\_ Down to the ri-vers\_ and seas\_\_ Sweet

Fl.

Cl.

135

Tune. rain\_\_ rol-ling down\_\_ from the moun-tain Roll\_\_ you sweet\_ rain roll

Desc. rain\_\_ rol-ling down\_\_ from the moun-tain Roll\_\_ you sweet\_ rain roll

Ten. rain\_\_ rol-ling down from the moun-tain Roll you sweet\_ rain roll

Fl.

Cl.

140

Tune. right o ver me\_\_ Roll\_\_ you sweet\_ rain roll right o-ver me

Desc. right o ver me\_\_ Roll\_\_ you sweet\_ rain roll right o-ver me

Ten. right o-ver me\_\_ Roll you sweet\_ rain roll right o-ver me

Fl.

Cl.



146 **G** a capella

Tune. *Sweet rain\_ com-ing down\_from the moun-tain\_ Down to the ri-vers and seas\_ Sweet rain\_ rol-ling*

Desc. *Sweet rain\_ com-ing down\_from the moun-tain\_ Down to the ri-vers and seas\_ Sweet rain\_ rol-ling*

Ten. *Sweet rain\_ com-ing down from the moun-tain\_ Down to the ri-vers and seas\_ Sweet rain\_ rol-ling*

Bas.

156

Tune. *down\_ from the moun - tain Roll\_ you sweet\_ rain roll right o ver*

Desc. *down\_ from the moun - tain Roll\_ you sweet\_ rain roll right o ver*

Ten. *down from the moun - tain Roll you sweet\_ rain roll right o - ver*

Bas.

161

Tune. *me\_ Roll\_ you sweet\_ rain roll right o ver me\_*

Desc. *me\_ Roll\_ you sweet\_ rain roll right o ver me\_*

Ten. *me\_ Roll you sweet\_ rain roll right o - ver me*

Bas.

# Refuge to a Refugee

Bernard Carney (Arr. Wayne Richmond, 2015)

Intro --> Verse 1 (Eric)  
Intro --> Verse 2 (Robin)  
Intro --> Verse 3 (Frank or Wayne)  
Interlude --> Verse 4 (All) (N.B. held notes in bars 34 & 38) + rall at end

Kick bass every minum  
V1: Tamb every 2nd bar  
V2: Every 2nd bar --> every bar from 27  
V3: Every bar  
V4: Every 2nd bar --> every bar from 27

S. **Cm**  $\text{♩} = 170$  \* **Fm** \* **Cm** \* **Fm** \*

S. **Cm** \* **Fm** **Cm** \*

1. We are the luck - y coun - try, we have hearts e - nough to care. We can  
2. This world's seen so much cha - os, there's a sha - dow through the lands. I  
3. And the sharp eyes of the world can see, just what we're com - ing to. We who  
4. And I fly no flag of Je - sus, speak no pol - i - ti - cians creed. But I

S. \* **Fm** **G7** \*

speak our minds in free dom, we have bound-less plains to share. And we  
search the stars for ans wers, but I just don't un - der - stand. When  
have so much but can - not, share it with the few. Re  
sing the song of hu-man beings, cry - ing out in need. And I'll

S. **Cm** \* **Fm** **Cm** \*

don't de - ny our mate - ship, re - gard - less of the cost. And our  
bro - ken souls in need of help cried out for us to hear. We  
act - ing to the symp - toms never think - ing of the cause. When it's  
sing it e - ver loud - er 'til all the wounds are healed. Til they

S. **Cm** **Ab** \* **Fm** **G** \* **G7** \*

doors are al - ways o - pen to the lone - ly and the lost. Well  
could have off - ered hope and love, in - stead we off - ered fear. The  
po - ver - ty and in - just - ice are the ene - mies of us all. For the  
know our hearts are o - pen, e - ven though their lips are sealed. For we

S. **Cm** \* **Fm** **Cm** \*

that was how it once was, we were proud to make the claim. But a  
fear of drab de - ten - tion, locked like din - goes in a pound. The  
face - less wound - ed spi - rits, locked be - hind the ra - zor wire. We  
are the luck - y count - ry, we have hearts e - nough to care. We can

S. \* **Fm** **G7** \*

dark - en - ing of spi - rit now has crept a - cross our name. For the  
fear of no ho - ri - zon on this so called Chris - tian ground. And  
ral - ly for their free dom with our con - scien ces on fire. And our  
speak our minds in free dom we have bound-less plains to share. And we've

35 Cm Fm Ab *hold extra bar v4*

S. way we treat our weak - est is what the world will see, *When we*  
 ev - ry law our country makes re - flects on you and me, *When we*  
 hearts be - come the hard - er and we har - bour bi - go - try, *When we*  
 al - ways known com - pas - sion and re - joiced in be - ing free, *But we*

39 Cm Bb Cm Cm Bb Ab *hold twice as long v4*

S. can't give ref - uge to a ref - u - gee. *Why*  
 can't give ref - uge to a ref - u - gee. *Why*  
 can't give ref - uge to a ref - u - gee. *Why*  
 can't give ref - uge to a ref - u - gee. *Why*

A. *Why*  
 T. *Why*  
 B. *Why*

44 Cm Bb Cm Cm Bb Cm Fm Cm Fm

*rit. v4*

S. can't we give ref-uge to a ref - u - gee. *V3 go to Interlude*  
 can't we give ref-uge to a ref - u - gee.  
 can't we give ref-uge to a ref - u - gee.  
 can't we give ref-uge to a ref - u - gee.

A. *Why*  
 T. *Why*  
 B. *Why*

*Interlude*

55 Fm Cm Fm Cm

Sax. *Why*

63 Fm Cm

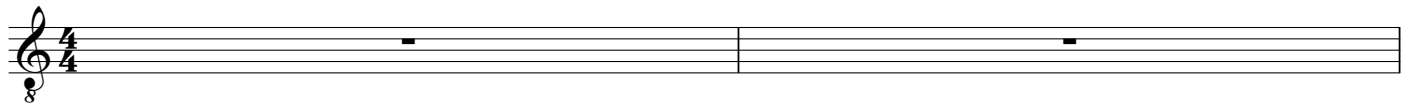
Sax. *Why*

68 Fm Cm *(Stop)*

Sax. *Why*

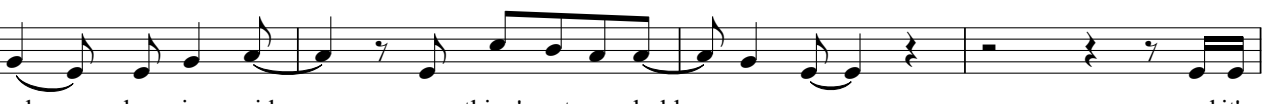
# Better be home soon


Neil Finn

T. 

## Verse

3  Solo

T.   
Some where\_ deep in - side\_\_\_ some-thing's got a hold\_\_ on you,\_ and it's  
Strip ping\_\_ back the coats\_\_\_ of lies and de-cep - ions,\_\_\_  
It would cause me pain\_\_\_ if we were to end\_\_ it,\_\_\_ but

T.   
push - ing\_\_\_ me a - side;\_\_\_ see it stretch on for - ev - er.  
back to\_\_\_ noth - ing - ness\_\_\_ like a week in the des - ert.  
I could\_\_\_ start a - gain,\_\_\_ you can de - pend on it.

## Chorus (Greg solo 1st time)

10 Tenors + Sops

T.   
And I know I'm right for the first time in my life.

A.   
right for the first time in my life.



M.   
right for the first time in my life.

## To Coda

T.   
That's why I tell\_\_ you,\_\_\_ you'd bet-ter be home soon.

A.   
That's why I tell\_\_ you,\_\_\_ bet-ter be home soon.

M.   
That's why I tell\_\_ you,\_\_\_ bet-ter be home soon.

Cl.   
Sax.2 

Bridge

21

T. *So don't say no, don't say noth-ing's wrong,*

A. *So don't say no, don't say noth-ing's wrong,*

M. *So don't say no, don't say noth-ing's wrong,*

24

T. *'cause when you get back home, may - be I'll be gone. Oh,*

A. *when you get back home, may - be I'll be gone.*

M. *when you get back home, may - be I'll be gone.*

*Solo*

27

T. *Oh,*

Cl. *Oh,*

Sax.2 *Oh,*

33

T. *D.S. al Coda*

Cl. *D.S. al Coda*

Sax.2 *D.S. al Coda*

Coda

38

T. *soon... Oh... That's why I tell you, you'd bet-ter be home soon. p*

Cl. *p*

Sax.2 *p*

*Solo Tenors + Sops Solo molto rit.*

# Lydia, the tattooed lady

M: Harold Arlen W: E. Y. Harburg  
 Arr. Maria Dunn, 2015

$\text{♩} = 80$

Cl.

5 **A** (Men)  
 S.   
 Lyd-i - a, oh! Lyd-i - a, say have you met Lyd-i - a. Oh! Lyd-i - a The Tat - tooed La - dy.  
 Cl.

13 (Wayne)  
 S.   
 She has eyes that folks a - dore so. And a tor - so e - ven more so.  
 Cl.

21 (Men) (Wayne)  
 S.   
 Lyd-i - a, oh! Lyd-i - a, that "En - cy - clo - pe - di - a." Oh! Lyd-i - a, the Queen of tat - too. On her  
 Cl.

29  
 S.   
 back is the Bat - tle of Wa - ter - loo. Be - side it the Wreck of the Hes - pe - rus too. And

37 stop (Men) (All sing)  
 S.   
 proud - ly a - bove waves the Red, White and Blue. You can learn a lot from Lyd-i - a. la la

46 (Women)  
 S.   
 la la la la la la la la la la la la la la la la When her  
 Cl.

54 **B**  
 S.   
 robe is un - furled she will show you the world if you step up and tell her where. For a  
 Cl.

62 (All sing)

S. dime you can see Kan-ka - kee or Par - ee, or Wash - ing - ton cross - ing the Del-a - ware. la la

Cl.

70

S. la la la la la la la la la Oh!

Cl.

78 **C**

S. Lyd-i - a, oh!

T. Lyd-i - a, oh! Lyd-i - a, say have you met Lyd-i - a. Oh! Lyd-i - a The Tat - tooed La - dy.

Cl.

86

T. When her mus - cles start re - lax - in' Up the hill comes An - drew Jack - son.

Cl.

94

S. Lyd-i - a, oh! Lyd-i - a, that "En - cy - clo - pe-di - a." Oh! Lyd-i - a, the queen of them all. For two

Cl.

102

S. bits she will do a Ma - zur - ka in Jazz, And

T. With a view of Ni - ag - 'ra that no - bo - dy has,

110 stop

S. on a clear day you can see Al - ca - traz. You can learn a lot from Lyd-i - a. la la

119 **D**

S. la la la La - la - la La - la - la (Greg)

T.

Cl.

127  
 T. see Buf f'lo Bill with his las - so, Just a lit-tle clas-sic by Men-del Pi - cas - so; Here is Cap-tain

135  
 T. Spauld-ing ex - plor-ing the Am-a - zon. Here's Go - di - va, but with her pa - ja-mas on. La - la  
 Cl.

143  
 S. la la la la la la la la la Here is Grov-er  
 Cl.

151 **E**  
 S. Whal-en un - veil - in' the Try - lon, O-ver on the west coast we have Trea sure Is - lan'. Here's Ni -

159  
 S. jin - sky a do - in' the Rhum-ba. Here's my So - cial Se - cur - i - ty num - ba. la la  
 Cl.

167  
 S. la la la la la la la la la  
 Cl.



175 **F**

S. 
  
Lyd-i - a, oh! Lyd-i - a, that "En - cy - clo - pe-di- a." Oh! Lyd-i - a, the champ of them all. She

Cl.

183

S. 
  
once swept an Ad - mi - ral clear off his feet. And

T. 
  
The ships on her hips made his heart skip a beat. And

Cl.

191 **rit.** . . . . **stop** **A Tempo**

S. 
  
now the old boy's in com - mand of the fleet. For he went and mar - ried

Cl.

198

S. 
  
Lyd - i - a.

Cl.

# I'll be your baby tonight

V1: Judie  
Everyone sings the rest!

Bob Dylan

♩=120

Cl.

9  
Cl.

17 **A**  
S.   
Close your eyes, \_\_\_\_\_ close the door, \_\_\_\_\_ you don't have to  
light, \_\_\_\_\_ shut the shade, \_\_\_\_\_ you don't \_\_\_\_\_

22  
S.   
wor - ry \_\_\_\_\_ an - y - more. \_\_\_\_\_  
have \_\_\_\_\_ to be a - fraid. \_\_\_\_\_

26 1.  
S.   
*I'll \_\_\_\_\_ be your \_\_\_\_\_ ba-by to- night. \_\_\_\_\_* 2. Shut the  
A.   
*I'll \_\_\_\_\_ be your \_\_\_\_\_ ba-by to- night. \_\_\_\_\_*  
T.   
*I'll \_\_\_\_\_ be your \_\_\_\_\_ ba-by to- night. \_\_\_\_\_*

Bridge

**B**

2.

34 S. Well, that mock-ing-bird's gon-na sail a- way, we're gon-na for

A. Ooh Ooh

T. Ooh Ooh

39 S. get it, that big, fat moon is gon - na shine like a spoon, but,

A. Ah

T. Ah

42 S. we're gon - na let it, you won't re - gret it. Kick your

**C**

44 S. shoes off, do not fear, bring that bo-dy o-ver here,

52 S. I'll be your ba-by to - night.

A. I'll be your

T. I'll be your

*JE solo final time* *Repeat Bridge*