

Blackheath Folk Club

[Loosely Woven – February 2016]

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Ancient City

M: Andrew de Teliga

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

Largo $\text{♩} = 65$ $\frac{4}{4}$ **A** *All sing* *p*

S1. Ci - ty in my dreams, anc-ient ci - ty mys-tic land Lost and left be-hind by time.

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* *Bm* *F#m7* *Bm* *F#m7* *Bm* *F#m7* *Bm* *F#m7*

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

S2. *mp* Ooh aah ooh aah ooh aah ooh

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

B. *mp* Ooh aah ooh aah ooh aah ooh

Tri.

18 *Bm* *F#m7* *Bm* *F#m7* *Bm* *F#m7* *Bm* *mf*

S1. Moon shin-ing on the sea path of light to car - ry me Take me to the gol - den__ An-cient Ci - ty. *mf* Where

S2. Ooh aah ooh aah Take me to the gol - den__ An-cient Ci - ty. *mf* Where

A. Ooh aah ooh aah Take me to the gol - den__ An-cient Ci - ty. *mf* Where

B. ooh aah ooh aah Take me to the gol - den__ An-cient Ci - ty. *mf* Where

Tri.

22 **C** *Bm* *G* *A* *Bm* *A* *G* *F#m* *A*

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

S2. fires once burned, the sha-dows of the night are dan-cing in the sil - ver light A once

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

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

26 **Bm** **G** **A** **Bm** **A** **G** **F#m** **A**

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

S2. mas - ter - ful race, now gone with - out a trace — lost and left be - hind by time.

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

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

30 **D** **f** **Bm** **F#m7** **Bm** **F#m7** **Bm** **F#m7** **Bm**

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.

S2. 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.

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.

B. 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**

V1.

S. D.

B. D.

Cym.

42 **F**

Cl.

46

Cl.

50 **G** **Bm** (*solo?*) **Em** **Bm** **Em** **Bm** **Em** **Bm** **Em**

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

54 **Bm** **Em** **Bm** **F#m** **Bm** **A** **Gmaj7** **F#m7**

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.

mp *cresc.*

S2 Aah aah aah aah Ooh aah Ci - ty.

mp *cresc.*

A. Aah aah aah aah Ooh aah Ci - ty.

mp *cresc.*

B. Aah aah aah Ooh aah Ci - ty.

B. D.

Cym.

susp. cymbal (roll)

59 **Bm** **F#m7** **Bm** **F#m7** **Bm** **F#m7** **Bm** **F#m7**

H *f* *tutti*

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

f

S2 Ooh Aah ooh aah ooh aah ooh

f

A. Ooh Aah ooh aah ooh aah ooh

f

B. Ooh Aah ooh aah ooh aah ooh

63 **Bm** **F#m7** **Bm** **F#m7** **Bm** **F#m7** **Bm**

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

S2 Ooh aah ooh aah Take me to the gol-den An-cient Ci - ty. Where

A. Ooh aah ooh aah Take me to the gol-den An-cient Ci - ty. Where

B. ooh aah ooh aah Take me to the gol-den An-cient Ci - ty. Where

67 **I** Bm G A Bm A G F#m A

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

S2 fires once burned the sha-dows of the night are dan-cing in the sil - ver light. A once

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

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

S. D. *f*

B. D. *f*

71 Bm G A Bm A G F#m A

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

S2 mas - ter - ful race, now gone with-out a trace__ lost and left be-hind by time.

A. mas - ter - ful race, now gone with-out a trace__ lost and left be-hind by time.

B. mas - ter - ful race, now gone with-out a trace__ lost and left be-hind by time.

S. D. *f*

B. D. *f*

75 **J** Bm F#m⁷ Bm F#m⁷ G F#m⁷ Bm

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!

S2 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!

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!

B. 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!

B. D. *ff*

Cym. *ff*

Bright Eyes

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

Fl. $\text{♩} = 110$ D Bm G A A D

10 Verse D G D Bm G D A A/G

N.D. Is it a kind of_ dream_ float-ing out_ on the tide - fol-low-ing the riv-er of

A. Is it a kind of_ sha - dow reach-ing in_ to the night_ wand-er-ing ov - er the

17 D G Em⁷ A A⁷ D G D

N.D. death down stream, or is it a dream? There's a fog a - long the ho - ri - zon a

A. hills un - seen or is it a dream? There's a high_ wind in the trees_ a

D. Mmm_ the trees_

T. Mmm_ high the trees_

B. Mmm_ high the trees_

24 Bm G D A A/G D G

N.D. strange glow in_ the sky_ and no-bo-dy seems to know where you go

A. cold sound in_ the air_ and no-bo-dy ev - er knows when you go

D. Mmm_ the air Mmm_ no-bo-dy ev - er knows when you go

T. Mmm_ cold the air_ Mmm_ no-bo-dy ev - er knows when you go

B. Mmm_ cold the air Mmm_ no-bo-dy ev - er knows when you go

29 F#7/A# G#° D/A A7 D

N.D. *and what does it mean. Oh oh is it a dream?*
and where do you start Oh oh in - to the dark.

A. *Mmm and where do you start Mmm Oh oh in - to the dark.*

T. *Mmm and where do you start Mmm Oh oh in - to the dark.*

B. *Mmm Mmm*

Chorus (+ drums)

34 (+ Sops) F#m G A7 F#m G Em

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

A. *Bright eyes burning like fire Bright eyes how can you close and fail*

T. *Bright eyes burning like fire Bright eyes how can you close and fail*

B. *Bright eyes burning like fire Bright eyes how can you close and fail*

43 F#7/A# Bm A7/C# D G Em A7 to Coda 1. D

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

A. *how can the light that burned so bright-ly sud-den-ly burn so pale Bright eyes.*

T. *how can the light that burned so bright-ly sud-den-ly burn so pale Bright eyes.*

B. *how can the light that burned so bright-ly sud-den-ly burn so pale Bright eyes.*

Instrumental

48 D Bm G A D D.S.

Cl. *how can the light that burned so bright-ly sud-den-ly burn so pale Bright eyes.*

Coda

57 2. D Rpt. Chorus 3. D

Fl. *how can the light that burned so bright-ly sud-den-ly burn so pale Bright eyes.*

Everybody's Talkin'

Fred Neil (Arr. Wayne Richmond, 2015)

VI. *pizz* **A** ♩=150

B

9 F Fmaj7 F Fmaj7 F7 F6 F7 F6

S. *Solo* Ev - 'ry - bod - y's talk - in' at me. I ___ don't hear a word they're say - in',

A. *Solo* Ev - 'ry - bod - y's talk - in' at me. I ___ don't hear a word they're say - in',

13 Gm7 C Gm7 C F6 F F6 F

S. on - ly ___ the ech - oes ___ of my ___ mind. ___

A. on - ly ___ the ech - oes ___ of my ___ mind. ___

17 F Fmaj7 F Fmaj7 F7 F6 F7 F6

S. Peo - ple stop and stare and I ___ can't see their fa - ces, ___

A. Peo - ple stop and stare and I ___ can't see their fa - ces, ___

21 Gm7 C Gm7 C F6 F F6 F

S. on - ly ___ the shad - ows ___ of their ___ eyes. ___

A. on - ly ___ the shad - ows ___ of their ___ eyes. ___

C *Chorus* (All sing)

25 Gm7 C F F7

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

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

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

29 Gm7 C F Fmaj7 F7

S. go - 'in where the weath-er suits my clothes.

A. go - 'in where the weath-er suits my clothes.

B. go - 'in where the weath-er suits my clothes.

33 Gm7 C F F7

S. Bank-in' off of the north-east winds, sail-in' on the sum-mer breeze,

A. Bank-in' off of the north-east winds, sail-in' on the sum-mer breeze,

B. Bank-in' off of the north-east winds, sail-in' on the sum-mer breeze,

37 Gm7 C F Fmaj7 F7 F6

S. skip-pin' o-ver the o-cean like a stone.

A. skip-pin' o-ver the o-cean like a stone.

B. skip-pin' o-ver the o-cean like a stone.

41 **D** F Fmaj7 F Fmaj7 F7 F6 F7 F6

S. Solo Ev-'ry-bod-y's talk-in' at me, I don't hear a word they're say-in',

A. Solo Ev-'ry-bod-y's talk-in' at me, I don't hear a word they're say-in',

45 Gm7 C Gm7 C F6 F F6 F

S. on-ly the ech-oes of my mind. And

A. on-ly the ech-oes of my mind. And

49 C C7 F

S. I won't let you leave my love be-hind.

A. I won't let you leave my love be-hind.

E Instrumental

B \flat B \flat maj7 B \flat B \flat maj7 B \flat 7 B \flat 6 B \flat 7 B \flat 6 Cm7 F Cm7 F B \flat 6 B \flat

55 F1.

62 B \flat 6 B \flat B \flat B \flat maj7 B \flat B \flat maj7 B \flat 7 B \flat 6 B \flat 7 B \flat 6

67 Cm7 F Cm7 F B \flat 6 B \flat B \flat 6 B \flat

F Chorus (All sing)

71 Gm7 C F F7 Gm7

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

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

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

76 C F Fmaj7 F7 Gm7 C

S. weath-er_ suits_ my clothes. Bank-in' off of the north-east winds,

A. weath-er_ suits_ my clothes. Bank-in' off of the north-east winds,

B. weath-er_ suits_ my clothes. Bank-in' off of the north-east winds,

81 F F7 Gm7 C F Fmaj7 F7 F6

S. sail-in' on the sum-mer_ breeze, skip-pin' o-ver the o-cean like_ a stone.

A. sail-in' on the sum-mer_ breeze, skip-pin' o-ver the o-cean like_ a stone.

B. sail-in' on the sum-mer_ breeze, skip-pin' o-ver the o-cean like_ a stone.

87 **G** F Fmaj7 F Fmaj7 F7 F6 F7 F6

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

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

91 Gm7 C Gm7 C F6 E Eb D7

S. on - ly the ech - oes of my mind. And

A. on - ly the ech - oes of my mind. And

95 G C7 F

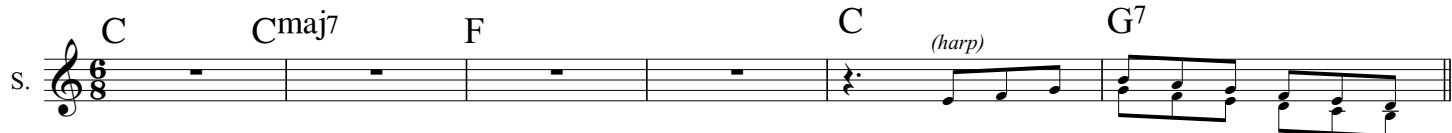
S. I won't let you leave my love be-hind.

A. I won't let you leave my love be-hind.

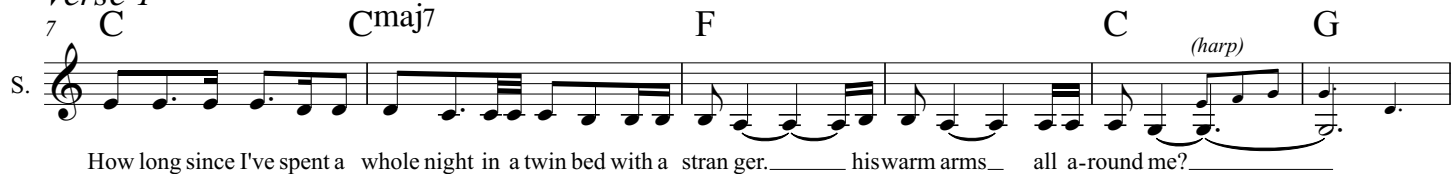
F1. *f* F F F

Love song to a stranger


Joan Baez (Arr. Wayne Richmond, 2015)

S. 

Verse 1

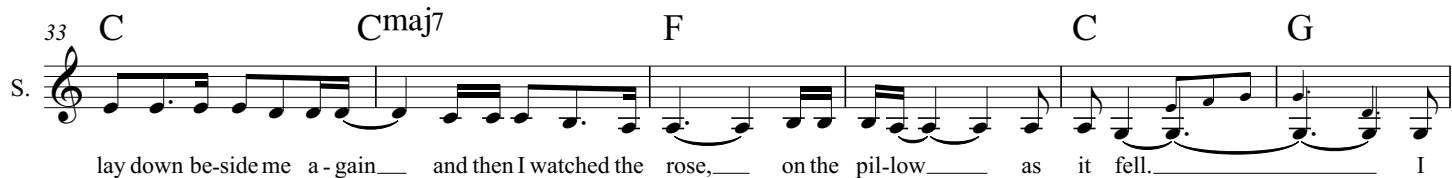
S. 
How long since I've spent a whole night in a twin bed with a stran ger. his warm arms all a-round me?

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

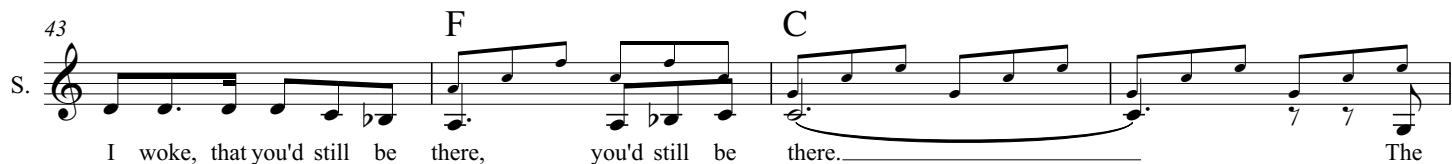
S. 
lit-tle to do with your face. You remain-ly a mys-t'ry with vio-lins fil-ling in space. Mm You

Verse 2

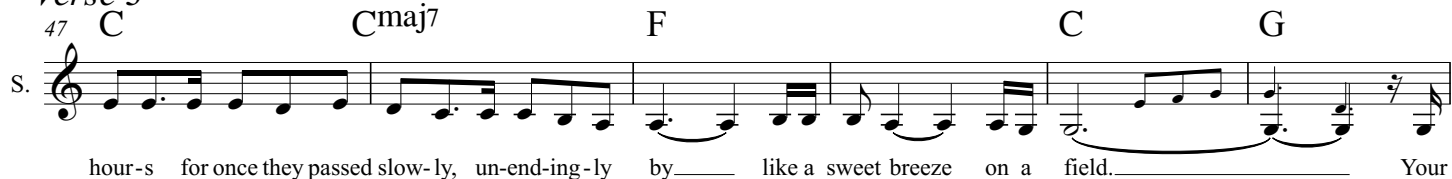
S. 
stood in the nude by the mir-ror & picked out a rose, from the bou-quet in our ho-tel. And

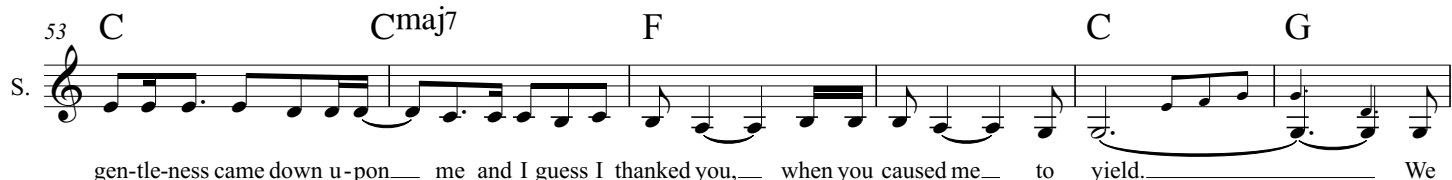
S. 
lay down be-side me a-gain and then I watched the rose, on the pil-low as it fell. I

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 Am D7

S. You're my world, you're ev-ry breath I take. You're my

Perc. *Guitars & kb start* *Brushes start* etc.

5 G7 C Am Em

S. world, you're ev - 'ry move I make. Oth - er eyes see the stars up in the

8 F A7 Dm G C Bm7(sus4) E7 Am

S. skies, but for me they shine with - in your eyes. As the trees reach for the sun a -

12 **B** D7 *Don't sing on repeat (Instrumental)* G7 C *Resume after instrumental*

S. bove, so my arms reach out to you for love. With your

15 F *Gtrs & drums follow insts rhythm* C Fm C E7 A E11

S. hand rest-ing in mine, I feel a pow - er so di - vine.

Chorus All sops A F#m D6 Bm7

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

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

T. You're my world you are my night, and day. You're my

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

22 E7 A

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

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

T. world, you're ev - 'ry prayer I pray. If our

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

24 **D/F# Dm⁶ A Dm A E¹¹ A Am**

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

A. love____ ceas-es to be, then it's the end of my world__ for me.

T. love____ ceas-es to be, then it's the end of my world__ for me.

B. love____ ceas-es to be, then it's the end of my world__ for me.

28 **A D⁶ A D⁶ A/E E⁷**
Solo *All sops*

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

A. end of my world, end of my world, end world for

T. end of my world, end of my world, end world for

B. end of my world, end of my world, end world for

32 **A F#m D⁶ Bm⁷ E⁷ A**

S. me. Ah

A. Ah Ah

T. Ah Ah

B. Ah Ah

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** **A⁷** **D⁷**

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** **A⁷** **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,

65

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

73

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!

77 **C**

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!

86

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)

$\text{♩} = 140$

C G D7

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*

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.*

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*

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

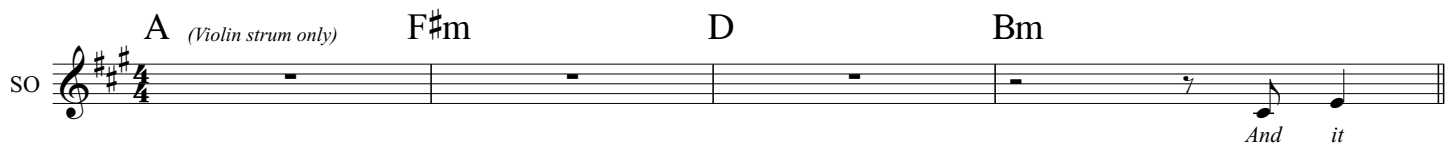
T. life might have been, Still far a - way, Ma-ma's voice calls his name.

Rain

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

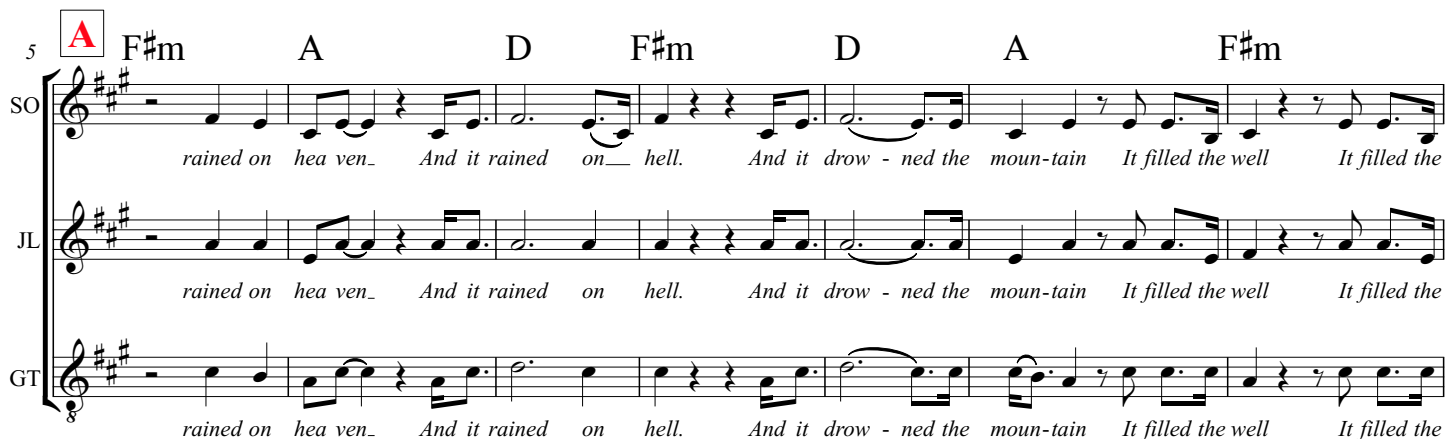
♩ = 100

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



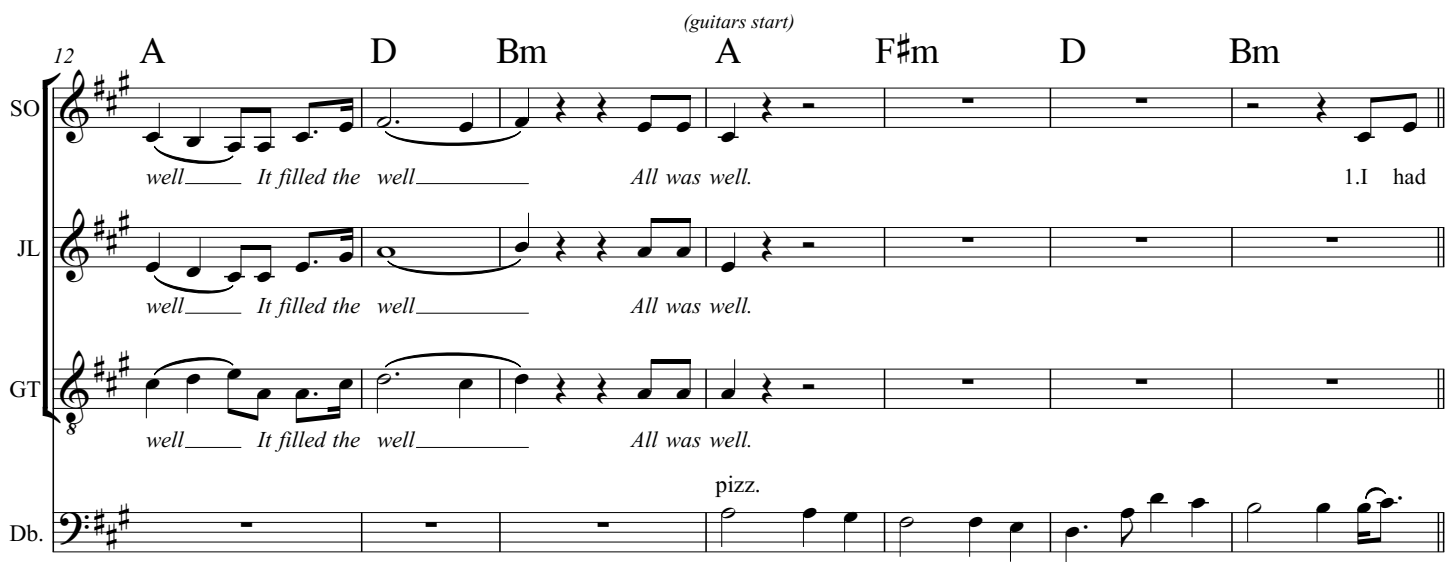
And it

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 thenoun-tain It filled the well It filled the

JL rained on hea ven_ And it rained on hell. And it drow - ned thenoun-tain It filled the well It filled the

GT rained on hea ven_ And it rained on hell. And it drow - ned thenoun-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 themoun-tain 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*

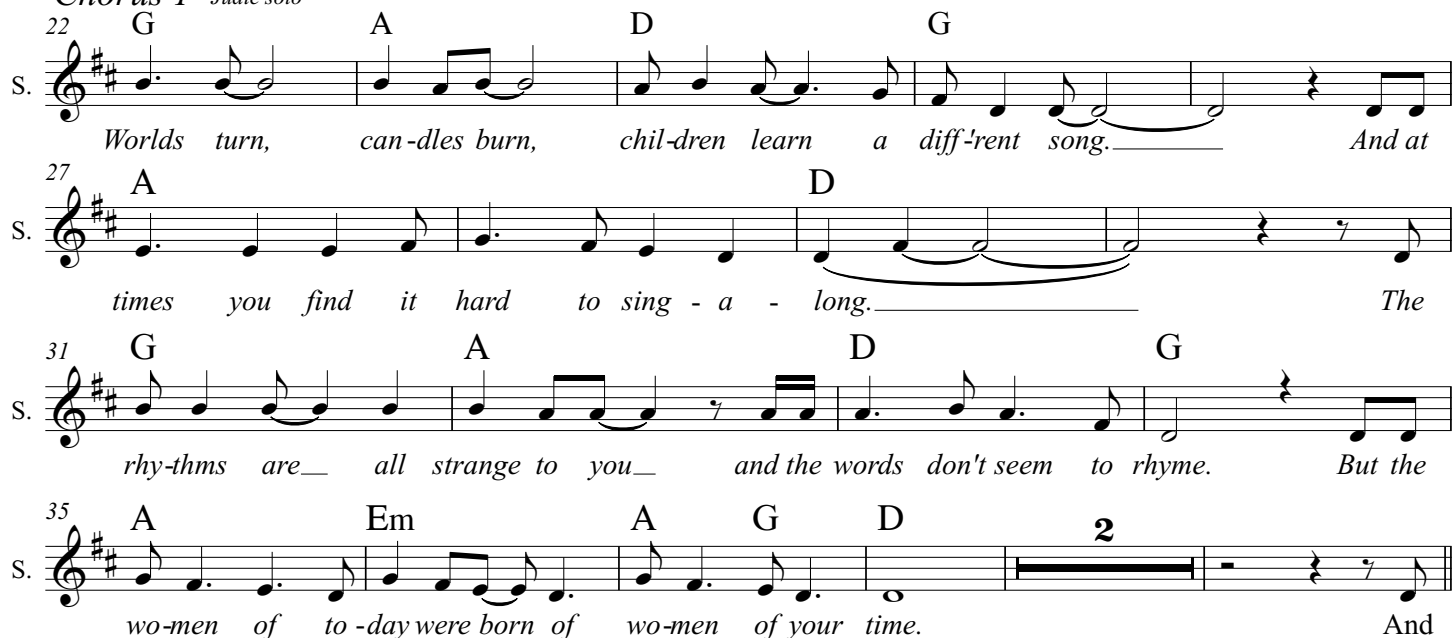
Women of our time

Judy Small (Arr. Wayne Richmond, 2015)

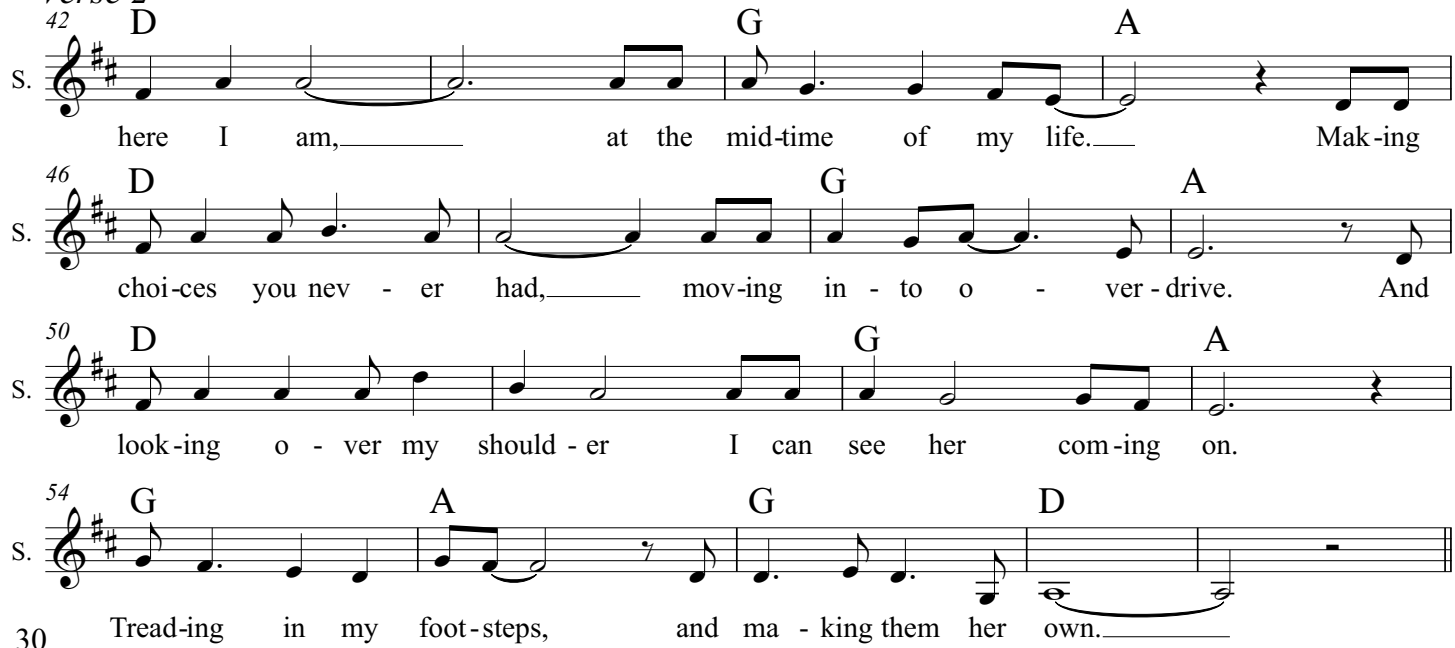
Verse 1 *Judie solo*

S. 
There you are_____ with your three score years and ten. And you're
9 tel-ling me it's ex - tra time from here on in.____ Your
13 chil-dren grown you live a-lone keep-ing bu - sy all the while, but I
17 won - der what it is I some-times see be-hind your smile._____

Chorus 1 *Judie solo*

S. 
22 Worlds turn, can-dles burn, chil-dren learn a diff-'rent song._____ And at
27 times you find it hard to sing - a - long._____ The
31 rhy-thms are_ all strange to you_ and the words don't seem to rhyme. But the
35 wo-men of to-day were born of wo-men of your time. And

Verse 2

S. 
42 here I am,_____ at the mid-time of my life.____ Mak-ing
46 choi-ces you nev - er had,_____ mov-ing in - to o - ver - drive. And
50 look-ing o - ver my should - er I can see her com-ing on.
54 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)

KD. **A** D (No drums) Bm F#m A7 D **3**

Drums start

KD. **B** D

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

KD. G7 D

- 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

KD. A Bm F#m Em A

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

KD. **C** D

Sweet lit - tle la - dy sings like a song - bird and she sings the op - e - 'ra like you
listen here, ba - by," she said to me, "You just meet me at the Op - 'ra House at

KD. G7 D

ain't nev - er heard. But she ain't read - y, no, no, no, she ain't read - y.
quar - ter to three. 'cause I'm read - y, yeah, yeah, yeah, I'm read - y.

KD. Bm F#m A7 D

No, no, no, she ain't read - y and she ain't gon - na rock and roll.
Woo, hoo, hoo, I'm read - y I'm gon - na show you how to sing the blues."

S.

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

A.

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

T.

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

B.

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

D

37 **Em** (*Drums only 2nd time*) **A** **Em** **A**

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

S. _____

A. *(Start here 2nd time)*
Mm _____ Mm _____ Mm _____

T. *(All men)*
Mm _____ Mm _____

(k/b guitar resume 2nd time)

41 **Em** **A** **Em** **A**

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

S. _____
Mm _____

A. _____
Mm _____

T. _____
Mm _____

45 **E D** (*All sops*)

Bm **F#m** **A7** **KD**

KD. *Ah _____ ah, _____ ah, _____ ah, _____ We were*

A. *Ah _____ ah, _____ ah, _____ ah, _____*

T. *Ah _____ ah, _____ ah, _____ ah, _____*

B. *Ah _____ ah, _____ ah, _____ ah, _____*

53 **F** D Em⁷ D/F# G (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

57 D Em⁷ D/F# G

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

A. *p*

Ah Ah Ah Ah

T. *p*

Ah Ah Ah Ah

B. *p*

Ah Ah Ah Ah

61 D Em⁷ D/F# G D Em⁷ D/F# G

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

A. *mp*

Ah Ah Ah Ah

T. *mp*

Ah Ah Ah Ah

B. *mp*

Ah Ah Ah Ah

65 **D** **Em⁷** **D/F#** **G** **D** **Em⁷**

KD.

hear the op - 'ra sing - er sing - in' rock and roll so pure. I thought I saw the Mayor there, but I

A.

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

T.

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

B.

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

D/F# **G** **D** **Bm** **F#m** **A⁷** **D** **ff**

68

KD.

was -n't real - ly sure, but it's all right. Ah Ah Ah

A.

Ah Ah Ah Ah Ah Ah Ah Ah Ah

T.

Ah Ah Ah Ah Ah Ah Ah Ah Ah

B.

Ah Ah Ah Ah Ah Ah Ah Ah Ah

Roll you sweet rain

Kate Fagan (Arr. Jill Stubington, 2011)

guitars start here

Tune. **A** A A⁷ E A

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

Tune. E A E B A **k/b starts here**

12 Morn - ing was bright But grey clouds came ear - ly We ne - ver said good - bye be - fore All the wild

Tune. E A E

21 hor - ses And all the wide blue skies All the pla - ces we saw in our sleep No look - ing back

Tune. A E B A

29 now We have to keep - trav' - ling the road that is un - der our feet Sweet

Tune. **B** E A E B E

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

Tune. A E B A B E B A 2

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

Tune. **C** A E A

57 Good - bye the hou - ses that cling to the moun - tain Good - bye the long days and all the long nights

Tune. E A E B A

65 Good - bye the fruit trees that bow down black bran - ches I'm leav - ing be - fore the first light Mir - ra - cle

Tune. E E A

74 wish - es We throw by the road - side Yes - ter - day's se - crets To - mor - row's de - sires

Tune. E E A E B A

81 Al - ways the sound of a hund - red hearts beat - ing To keep me through for - ests and fires

Tune. **D** E A E B A E

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

Tune. A E B A E B A 3

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

111 **E** A A⁷ 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 A E A E B A

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

126 **F** E A E B E

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

136 A E B A E B A

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

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

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

Bas. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me

146 **G** a capella E A E B E

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

156 A E B A E B A

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

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

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

Bas. down from the moun - tain Roll you sweet rain roll right o - ver me Roll you sweet rain roll right o - ver me

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* Am Em⁷ G

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


7  C Am Em⁷

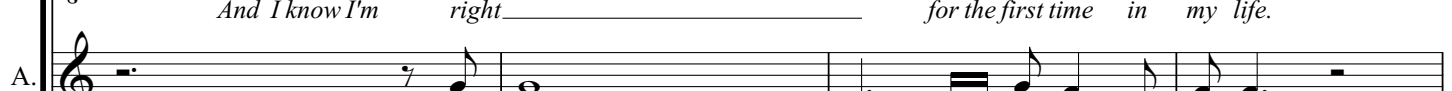
T. 

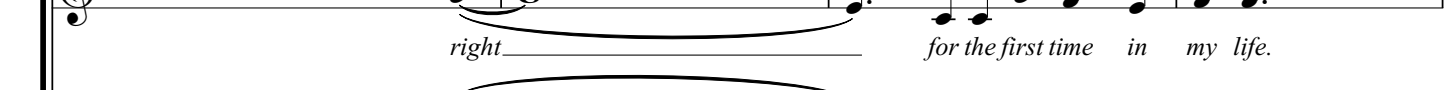
push - ing___ me a - side;___ see it stretch on for - ev - er.
back to___ noth - ing - ness___ like a week in the des - ert.
I could___ start a - gain,___ you can de - pend on it.

Chorus (Greg solo 1st time)


10  G *Tenors + Sops* C C⁷ F


T. 

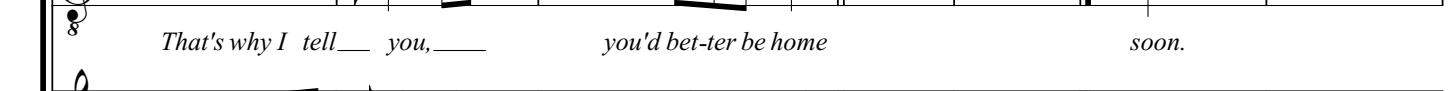
A. 


M. 

And I know I'm right for the first time in my life.
right for the first time in my life.
right for the first time in my life.

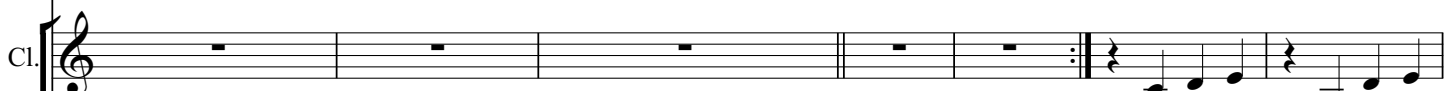
14  G **To Coda** G C Em⁷/B


T. 

A. 

M. 

That's why I tell__ you,___ you'd bet-ter be home soon.
That's why I tell__ you,___ bet-ter be home soon.
That's why I tell__ you,___ bet-ter be home soon.

Cl. 

Sax.2 

Bridge

21 Gm/Bb

D

G

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 Gm/Bb

A

D

Solo

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.*

27

C

Am

Em⁷

G

C

Am

T. *Oh,*

Cl. *Oh,*

Sax.2 *Oh,*

33 Em⁷

F(sus2)

Bb⁹

D.S. al Coda

T. *Oh,*

Cl. *Oh,*

Sax.2 *Oh,*

Coda

38 Am

Solo D

Tenors + Sops F

G

molto rit. Solo

N.C.

C

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

Cl. *soon. Oh. That's why I tell you, you'd bet-ter be home soon. p*

Sax.2 *soon. Oh. That's why I tell you, you'd bet-ter be home soon. p*

Lydia, the tattooed lady

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

♩.=80

S.

5 **A** *(Men)* C Dm7 G7 C Dm7 G7 C C#° Dm7 G7
S.
Lyd-i - a, oh! Lyd-i - a, say have you met Lyd-i - a. Oh! Lyd-i - a The Tat - tooed La - dy._____

13 *(Wayne)* F C Dm7 C G7 C#° Dm7 G+7
S.
She has eyes that folks a - dore so. And a tor - so e - ven more so.

21 *(Men)* C Dm7 G7 C Dm7 G7 C C9 F *(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

29 C C° Dm7 Gb9 G7 C C#° Dm7 G+7
S.
back is the Bat - tle of Wa - ter - loo. Be - side it the Wreck of the Hes - pe - rus too. And

37 C C7 F G° Dm7 Fm stop *(Men)* D7 G9 C
S.
proud - ly a - bove waves the Red, White and Blue._____ You can learn a lot from Lyd - i - a._____

45 *(All sing)* Dm7 G7 C Dm7 G7 C Bb7 *(Women)*
S.
— la la la_____ la la la_____ la la la_____ la la la When her

54 **B** Eb Gm G° Fm7 Bb7
S.
robe is un - furled she will show you the world if you step up and tell her where._____ For a

62 Fm Fm(maj7) Fm7 Fm6 Fm7 Bb7 Eb *(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

70 Fm7 Bb7 Eb6 Dm7 G7 C
S.
la_____ la la la_____ la la la_____ la la la_____ Oh!

78 **C** **Dm⁷** **G⁷** **C** **Dm⁷** **G⁷** **C** **C[♯]°** **Dm⁷** **G⁷**

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

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

86 **F** **C** **Dm⁷** **C** **G⁷** **C[♯]°** **Dm⁷** **G⁺⁷**

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

94 **C** **Dm⁷** **G⁷** **C** **Dm⁷** **G⁷** **C** **C⁹** **F**

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

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

102 **C** **C[°]** **Dm⁷** **G^{b9}** **G⁷** **C** **C[♯]°** **Dm⁷** **G⁺⁷** **And**

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

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

110 **C** **C⁷** **F** **G[°]** **Dm⁷** **Fm** **stop** **D⁷** **G⁹** **C**

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

T. You can learn a lot from Lyd-i - a. La - la

119 **Dm⁷** **G⁷** **C** **Fm⁷** **B^{b7}** **E^{b6}**

S. la la la la La - la - la La - la - la

T. la La - la - la La - la - la La - la - la

126 **D** (Greg) Eb Fm7

T. Come a-long and see Buf f'lo Bill with his las - so, Just a lit-tle clas-sic by Men-del Pi - cas - so;

134

S. la la

T. Bb7 Bb9 Ab6 Ab+Bb7 Bb°Bb7 Fm7 Bb7 Eb (All sing)

Here is Cap-tain Spauld-ing ex - plor-ing the Am-a - zon. Here's Go - di - va, but with her pa - ja-mas on. La - la

143 Fm7 Bb7 Eb6 Fm7 Bb7 Eb6 (Women)

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

T. la la la la la la la la la

151 **E** Eb Fm7 Bb7

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

159 Bb9 Ab6 Ab+Bb7 Bb° Bb7 (Noni) Fm7 Bb7 Eb6 (All sing)

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

T. La - la

167 Fm7 Bb7 Eb6 Dm7 G7 C G

S. la la la la la la la la la

T. la la la la la la la la la

F 175 C Dm7 G7 C Dm7 G7 C C9 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

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

183 C C° Dm7 Gb9

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

G7 C C#° Dm7 G+7

191 C C7 rit. F G° Dm7 Fm stop A Tempo D7

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

T. now the old boy's in com - mand of the fleet. For he went and

197 G9 C C C#° Dm7 G7 C

S. mar - ried Lyd - i - a.

T. mar - ried Lyd - i - a.

I'll be your baby tonight

V1: Judie
Everyone sings the rest!

Bob Dylan

♩=120 D E⁷

Cl.

9 G A⁷ D

Cl.

17 A D

S.

Close your eyes, _____ close the door, _____ you don't have to
light, _____ shut the shade, _____ you don't _____

22 E⁷

S.

wor - ry _____ an - y - more. _____
have _____ to be a - fraid. _____

26 G A⁷ D 1. A⁷

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.
D7

G

D

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

A. Ooh Ooh

T. Ooh Ooh

E

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

A. Ah

T. Ah

A7

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

C

D

E7

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

52

G

A7

D

JE solo final time

Repeat Bridge

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

A. I'll be your

T. I'll be your