

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 $\text{♩} = 65$

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

p *express.*

F1.

Both

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

mf

F1.

22 **C**

S1.

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

F1.

F2.

F3.

26

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

F1.

F2.

F3.

30 **D** *f*

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.*

F1.

F3.

34 **E**

F1.

F2.

F3.

38

F1.

F2.

F3.

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.
F1.

54 *mf* *cresc.*
S1.
Dreams etched in - to the stars, mem - 'ries of a dis - tant past.
F1.
F2.
F3.

56
S1.
Take me to the gol - den — An-cient Ci - ty.
F1.
F2.
F3.

59 **H** *f tutti*

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

F1. *f*

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

F1.

67 **I**

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

F1.

F2.

71

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

F1.

F2.

75 **J** *ff* *Rit.* $F\#m7$

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!

F1. *cresc.* *ff*

F2. *cresc.* *ff*

Bright Eyes

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

Fl. $\text{♩} = 110$

10 *Verse*

N.D.

Is it a kind of_ dream_ float-ing out_ on the tide - fol-low-ing the riv-er of
 Is it a kind of_ sha - dow reach-ing in_ to the night_ wand-er-ing ov - er the

A.

Fl.

17

N.D.

death down stream, or is it a dream? There's a fog a - long the ho - ri - zon a
 hills un - seen or is it a dream? There's a high_ wind in the trees_ a

A.

D.

Fl. Mmm_____ the trees_

24

N.D.

strange glow in_ the sky_ and no-bo-dy seems to know where you go
 cold sound in_ the air_ and no-bo-dy ev - er knows when you go

A.

D.

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

29

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.

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

Fl.

34 *Chorus*

N.D. Bright eyes— burn - ing— like fire— Bright eyes— how can you close and fail—

A.

43 *to Coda* 1.

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

A.

48 *Instrumental*

Fl. 2 D.S.

57 *Coda*

N.D. 2. Rpt. Chorus 3. eyes eyes

D. eyes eyes

Fl.

Everybody's Talkin'

Fred Neil (Arr. Wayne Richmond, 2015)

A $\text{♩} = 150$
3 *f* *tr*

F1.
F2.

9 **B**

S.
Solo 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

15

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

F1.
F2.

20

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

F1.
F2.

C Chorus (All sing)

25

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

F1. *p* *mf*

F2. *p* *mf*

30

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,*

35

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.*

F1. *mf*

F2. *mf*

41 **D**

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

45

S. *on - ly the ech-oes of my mind. And I won't let you leave my love be - hind.*

52

F1. *f*

F2. *f*

E Instrumental

55

Musical notation for instrumental part E, measures 55-60. F1 and F2 staves.

61

Musical notation for instrumental part E, measures 61-65. F1 and F2 staves.

66

Musical notation for instrumental part E, measures 66-70. F1 and F2 staves.

F Chorus (All sing)

71

Musical notation for chorus part F, measures 71-75. S, A, F1, and F2 staves.

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

F1.
p *mf*

F2.
p *mf*

76

Musical notation for chorus part F, measures 76-80. S, A, F1, and F2 staves.

S.
weath-er_ suits my clothes. Bank-in' off of the north-east winds, sail-in' on the sum-mer_

A.
weath-er_ suits my clothes. Bank-in' off of the north-east winds, sail-in' on the sum-mer_

82

S. *breeze,* skip-pin' o-ver the o-cean like_ a stone.

A. *breeze,* skip-pin' o-ver the o-cean like_ a stone.

F1. *mf*

F2. *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',_

F1.

F2.

91

S. on - ly_ the ech-oes_ of my_ mind. And I won't let you

A. on - ly_ the ech-oes_ of my_ mind. And I won't let you

F1.

F2.

96

S. leave my love be-hind.

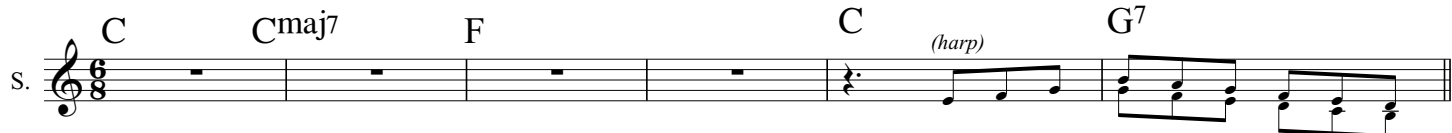
A. leave my love be-hind.

F1. *f*

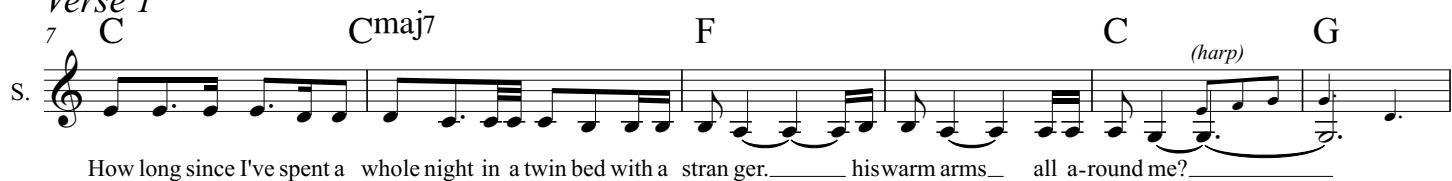
F2. *f*

Love song to a stranger

Joan Baez (Arr. Wayne Richmond, 2015)

S. 

Verse 1

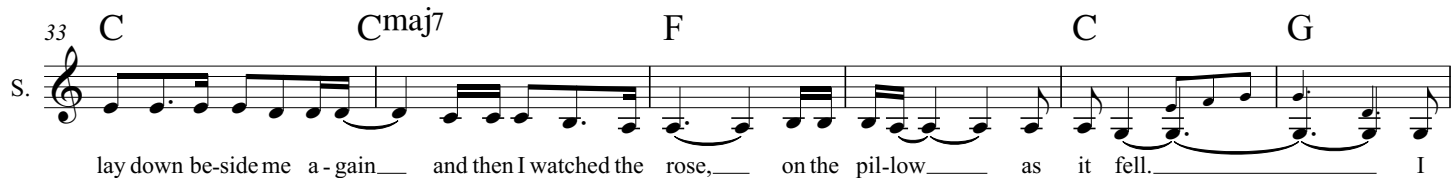
S. 
How long since I've spent a whole night in a twin bed with a stran ger. his warm arms all a-round me?

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

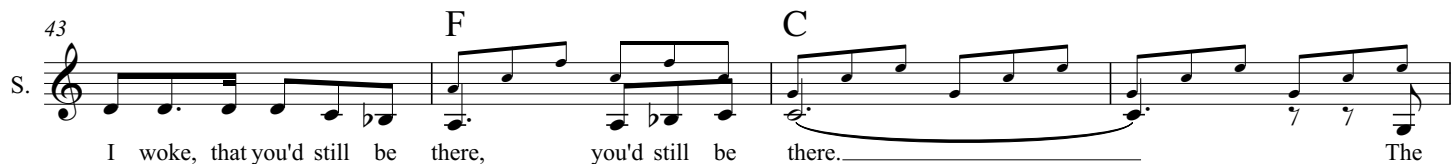
S. 
lit-tle to do with your face. You remain-ly a mys-t'ry with vio-lins fil-ling in space. Mm You

Verse 2

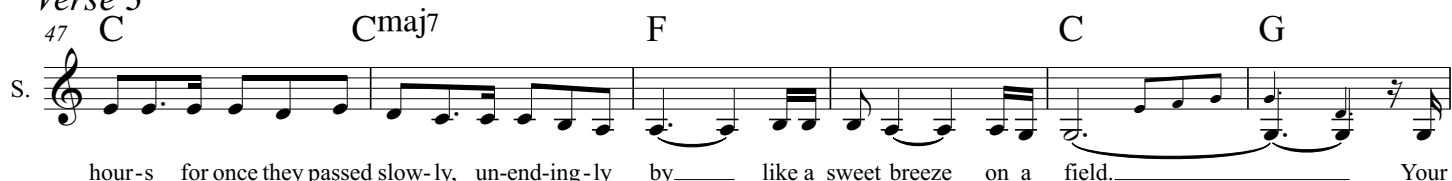
S. 
stood in the nude by the mir-ror & picked out a rose, from the bou-quet in our ho-tel. And

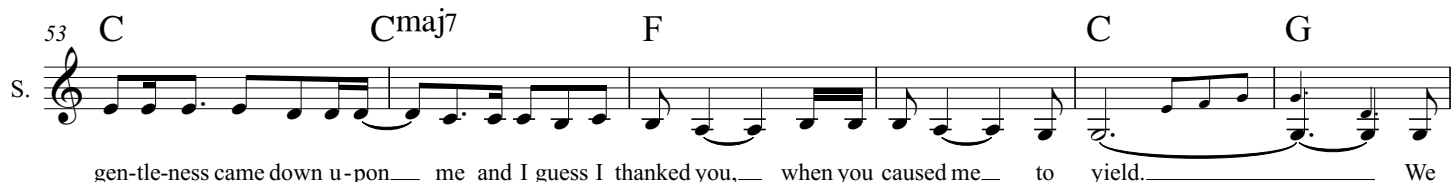
S. 
lay down be-side me a-gain and then I watched the rose, on the pil-low as it fell. I

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)

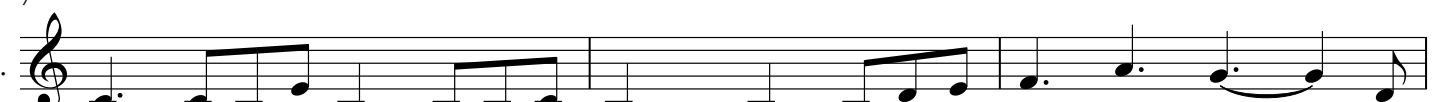
Verse


A

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

F1 *f* Both flutes 

4
S. 
take._____ You're my world, you're ev-'ry move I make._____ Oth-er

7
S. 
eyes_____ see the stars up in the skies,_____ but for me they shine_____ with-

10
S. 
in your eyes._____ As the trees reach for the sun a -

12 **B** *Don't sing on repeat (Instrumental)* *Resume after instrumental*
S. 
bove,_____ so my arms reach out to you for love._____ With your

F1 *mf* 

15 *Gtrs & drums follow insts rhythm*
S. 
hand_____ rest-ing in mine,_____ I feel a pow - er so_____ di - vine._____

F1 

19 *Chorus* All sops

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

F1

22

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

F1

24

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

F1

28

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

F1

Solo *All sops*

f

32

S. *me. Ah*

F1

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. 

B. 

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,

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._____

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

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

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

rit.
B. — 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)

♩ = 140

C G D7

The intro consists of a single line of music in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 140. The first measure contains two eighth notes (F#4 and G4). The second measure contains a quarter note (A4), a quarter note (B4), and a quarter note (C5). The third measure contains a quarter note (B4), a quarter note (A4), and a quarter note (G4). The fourth measure contains a quarter note (F#4), a quarter note (E4), and a quarter note (D4).

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

The first vocal line (measures 6-10) is written for Tenor (T.), High 1 (H1.), and High 2 (H2.) parts. The music is in 4/4 time with a key signature of one sharp. The lyrics are: "Son ny_ don't go a - way_ I'm here all a - lone,_ Your". The melody is simple, using mostly quarter and eighth notes.

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.

The second vocal line (measures 11-14) continues the vocal parts. The lyrics are: "Da - dy's a sai - lor ne - ver comes home." The music is in 4/4 time with a key signature of one sharp. The melody is simple, using mostly quarter and eighth notes.

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

The third vocal line (measures 15-18) continues the vocal parts. The lyrics are: "Nights are so long, si - lence goes___ on I'm". The music is in 4/4 time with a key signature of one sharp. The melody is simple, using mostly quarter and eighth notes.

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._____

The fourth vocal line (measures 19-22) continues the vocal parts. The lyrics are: "fee - ling so tired, Not all that strong._____". The music is in 4/4 time with a key signature of one sharp. The melody is simple, using mostly quarter and eighth notes.

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

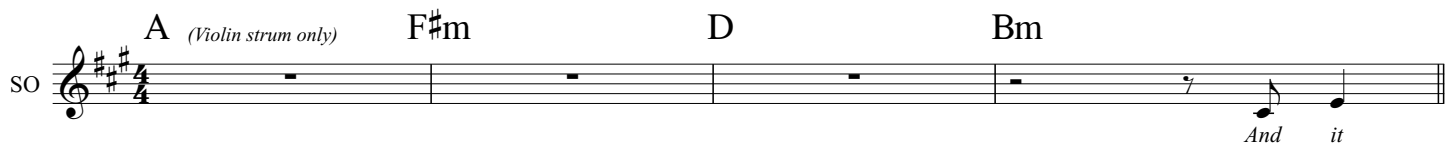
T. life might have been, Still far a - way, Ma-ma's voice calls his name.

Rain

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

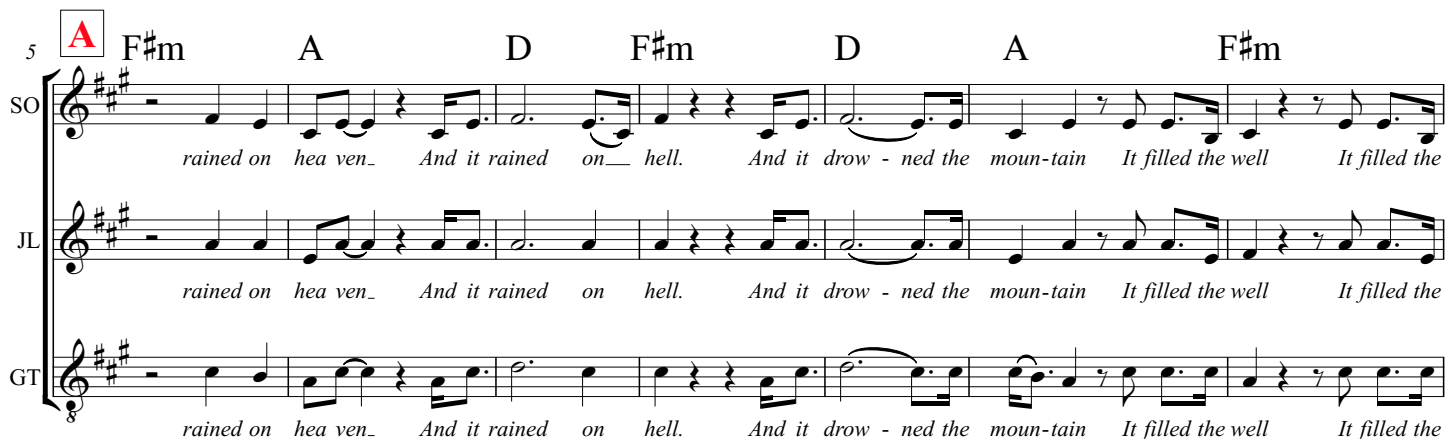
♩ = 100

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



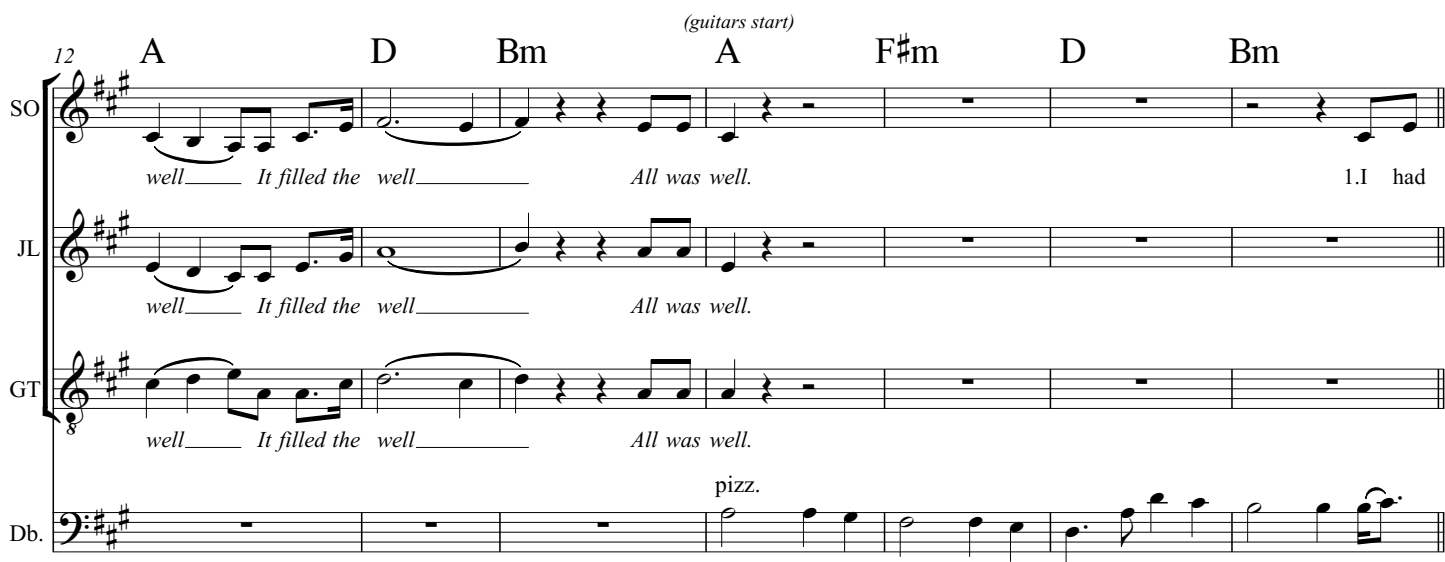
And it

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 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*

4

S. There you are _____ with your three score years and ten. And you're

9
S. tel-ling me it's ex - tra time from here on in. _____ Your

13
S. chil-dren grown you live a-lone keep-ing bu - sy all the while, but I

17
S. won - der what it is I some-times see be-hind your smile. _____

Chorus 1 *Judie solo*

22
S. Worlds turn, can-dles burn, chil-dren learn a diff-'rent song. _____ And at

27
S. times you find it hard to sing - a - long. _____ The

31
S. rhy-thms are _____ all strange to you _____ and the words don't seem to rhyme. But the

35
S. wo-men of to-day were born of wo-men of your time. _____ And

2

Verse 2

42
S. here I am, _____ at the mid-time of my life. _____ Mak-ing

F1. _____

46
S. choi-ces you nev - er had, _____ mov-ing in - to o - ver-drive. And

F1. _____

50
S. look-ing o - ver my should - er I can see her com-ing on.

F1. _____

54

S. Tread-ing in my foot-steps, and ma - king them her own.

F1.

Chorus 2 All sing

59

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

F1.

64

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

68

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

F1.

72

S. wo-men of to - mor-row are born of wo-men of my time. **3**

Bridge

79

S. And there she stands at fif-teen, not yet wo-man, no long - er child.

83

S. Her fu-ture is un - cer-tain but her dreams are run-ning wild. *All sing*

F1.

Verse 3 Judie solo

88

S. And look-ing back in fif - ty years, I won - der what she'll find, will

92

S. things have been so diff - 'rent, for a wo-man of her time?

Coda Solo voices

97

S. Here we are, the three of us, all wo-men of our time.

F1.

Rockaria

Jeff Lynne (Arr. Wayne Richmond, 2014)

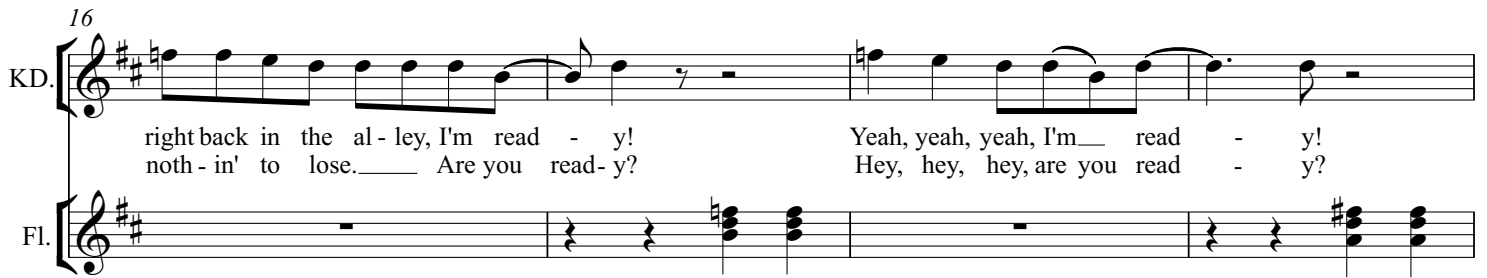
(No drums)

Drums start


KD. 

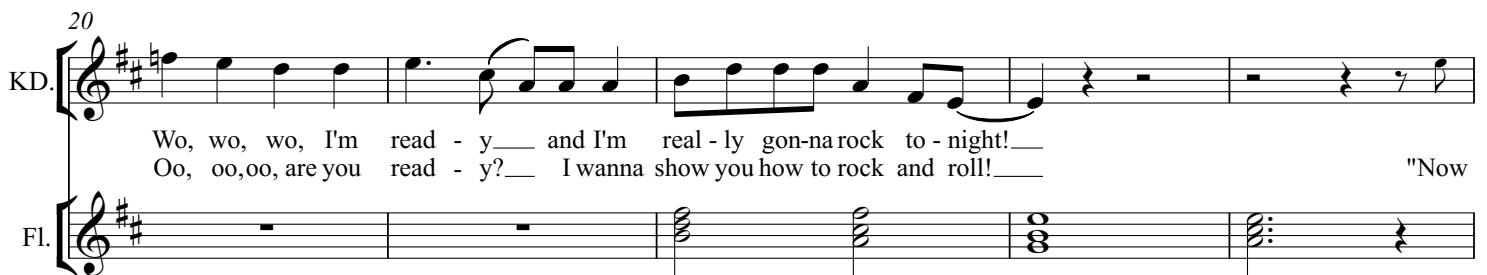
9 

Just got back from the down-town Pal - ais where the mu-sic was so sweet it knocked me
Come on I'll show you how to sing the blues, now, ba - by; come on o - ver, you got

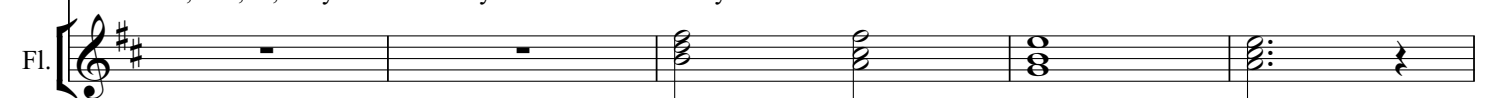
16 

KD. right back in the al - ley, I'm read - y! Yeah, yeah, yeah, I'm__ read - y!
noth - in' to lose.____ Are you read - y? Hey, hey, hey, are you read - y?

Fl. 

20 

KD. Wo, wo, wo, I'm read - y__ and I'm real - ly gon-na rock to - night!__
Oo, oo,oo, are you read - y?__ I wanna show you how to rock and roll!__ "Now

Fl. 

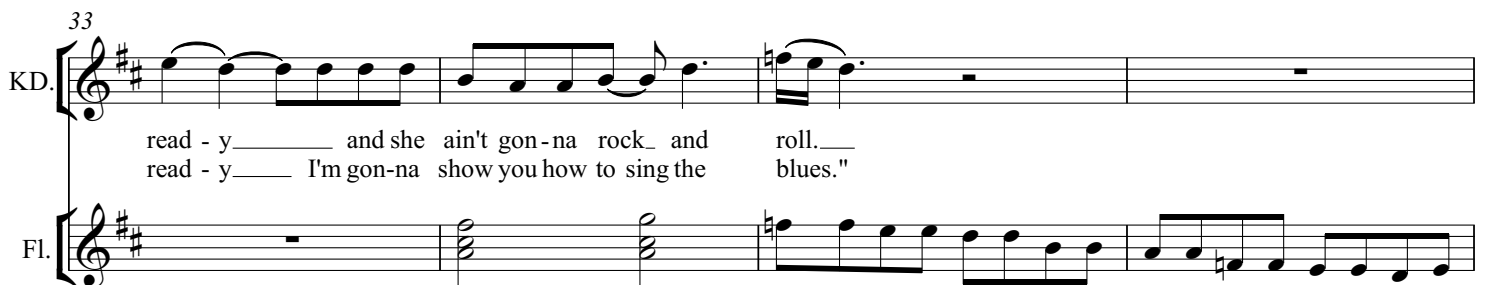
25 

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


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

Fl. 

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."

Fl. 

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

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

S. Mm_

41 (k/b guitar resume 2nd time)

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

Fl.

45 **E** (All sops)

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

KD

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

57

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

Fl.

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

Fl.

65

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

Fl.

68

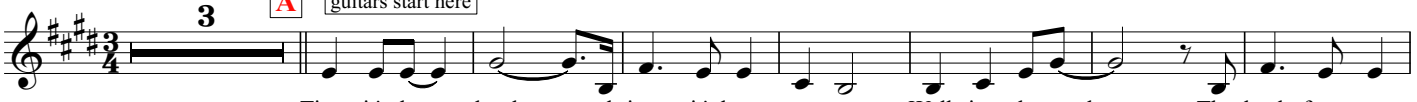
KD. was -n't real - ly sure, but it's all right. Ah Ah Ah _____

Fl. *f* *ff*

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

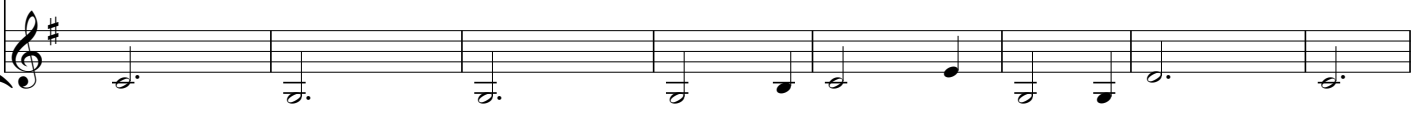
Fl. 

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*

Duetto buffo di due Gatti

Gioacchino Rossini (Arr. Wayne Richmond)

A $\text{♩} = 100$

JL
Mia - u, mi - au,

RS
mia - - - u.

Fl.1 *p*

Fl.2 *p*

Cl. *p* *f*

10 **B**

JL
miau, miau, mia - u,

RS
Mia - - u, mi - - au, mia - -

Fl.1

Fl.2

Cl.

16

JL
miau, mi - au, mi - au, mi - - au. *miau!*

RS
u, mi - au, mi - au, mi - - au. *miau!*

Fl.1

Fl.2

Cl.

22 **C**

JL *Mi - a - u, mia - u mia - u mi - au a - u a - u au, mi - a - u,*

Fl.1

Fl.2

27

JL *mia - u mia - u, mia - u mi - a - u a - u a - u a - u a - u au, mi - au. miau!*

Fl.1

Fl.2

32 **D** Allegretto

JL *Mia - u, mia - u*

RS *Mi - au, mi -*

Fl.1 *f*

36 *rit.*

JL *mia - - - - - u mi - - - - - au.*

Fl.1 *f*

Fl.2 *p cresc f*


Cl. *p cresc f*

Better be home soon


Neil Finn

T. 

Verse

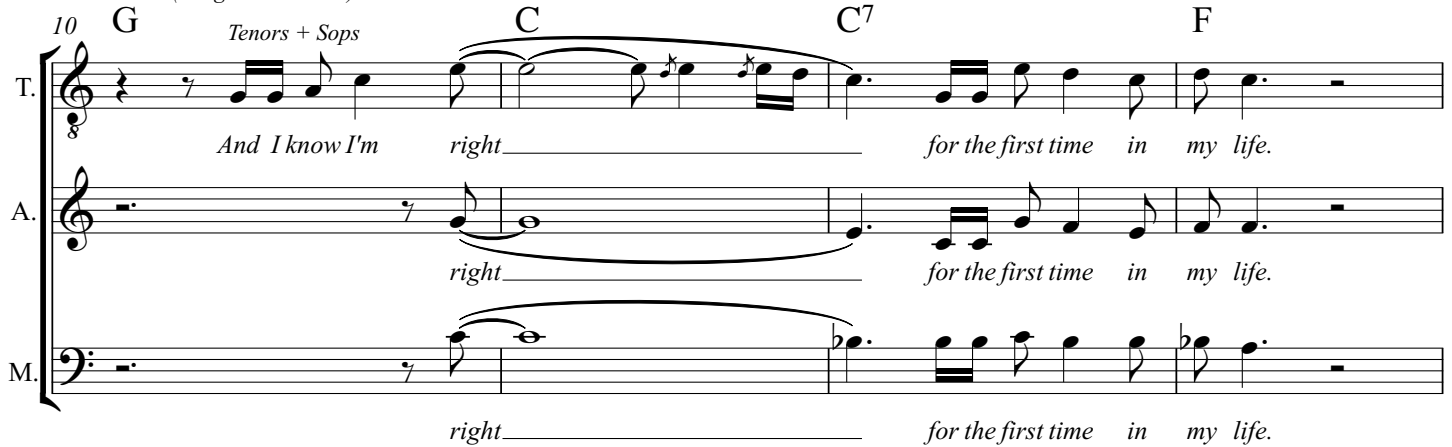
3  *Solo* Am Em⁷ G

8
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

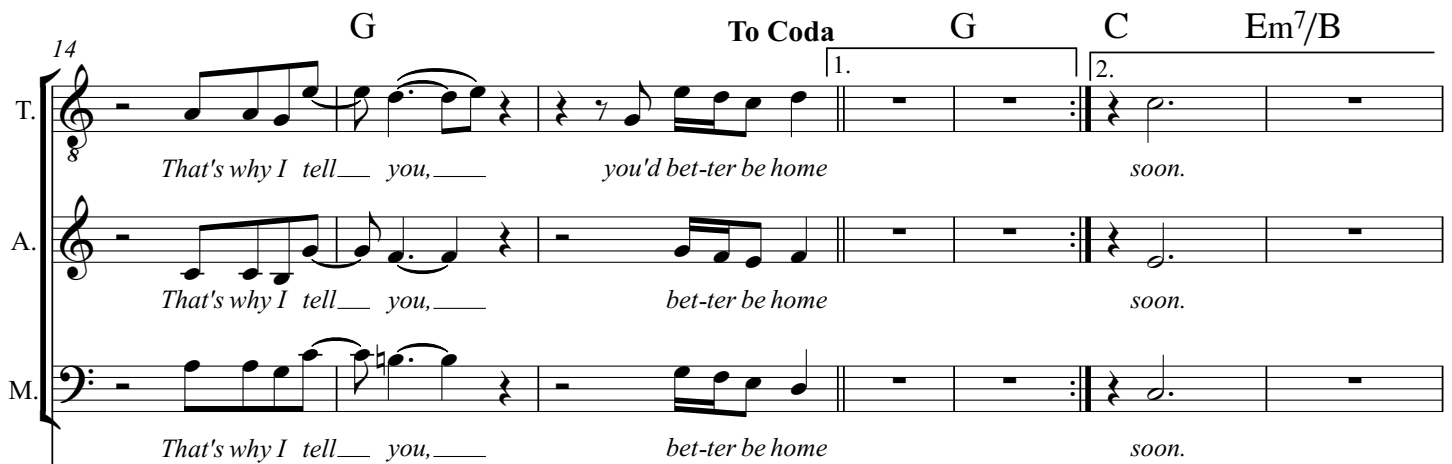
8
push - ing___ me a - side;___ see it stretch on for - ev - er.
back to___ noth - ing - ness___ like a week in the des - ert.
I could___ start a - gain,___ you can de - pend on it.

Chorus (Greg solo 1st time)

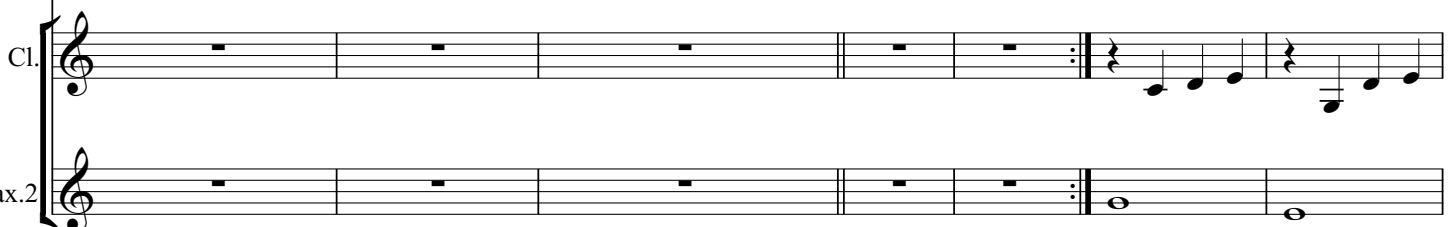
10  G C C⁷ F

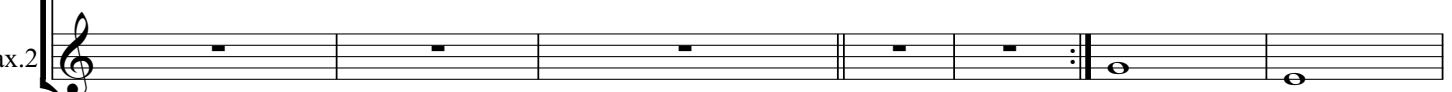
Tenors + Sops

8
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

8
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

Fl. P *d.=80*

5

S. **A** (Men)

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

Fl. P

S. 13 (Wayne)

She has eyes that folks a - dore so. And a tor - so e - ven more so.

Fl. P

(Men)

S. 21

Lyd-i - a, oh! Lyd-i - a, that "En - cy - clo - pe - di - a." Oh! Lyd-i - a, the Queen of tat - too.

S. 28 (Wayne)

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

S. 37 stop (Men) (All sing)

proud - ly a - bove waves the Red, White and Blue. You can learn a lot from Lyd-i - a. la la

S. 46 (Women)

la la la la la la la la la When her

Fl. P

S. 54 **B**

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

Fl. P

(All sing)

62

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

Fl. P.

70

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

Fl. P.

78 **C**

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

Fl. P.

86

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

Fl. P.

94

S. Lyd - i - a, oh! Lyd-- i - a, that "En - cy - clo - pe - di - a." Oh! Lyd - i - a, the

Fl. P.

99

S. queen of them all._____ For two bits she will do a Ma - zur - ka in Jazz,

T. _____ With a

Fl. P.

106

S. And on a clear day you can see Al - ca - traz.____

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

Fl. P.

114 stop

S. ____You can learn a lot from Lyd-i-a.____ la la la____ la la la____ La-la - la____ La-la - la

Fl. P.

126 **D** (Greg)

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;____ Here is Cap-tain

Fl. P.

135 (All sing)

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

Fl. P.

143 (Women)

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

Fl. P.

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 (Noni) (All sing)

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

Fl. P.

167

S.
 la la la la la la la la la

Fl. P.

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

Fl. P.

183

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

T.
 The

187

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

Fl. P.

191 *rit.* **A Tempo**

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

Fl. P.

196

T.
 went and mar - ried Lyd-i - a.

Fl. P.

I'll be your baby tonight

V1: Judie
Everyone sings the rest!

Bob Dylan

♩=120 D E⁷

9 G A⁷ D

17 **A** D

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

22 E⁷

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

26 G A⁷ D 1. A⁷ 2. Shut the

I'll _____ be your _____ ba-by to- night. _____ 2. Shut the

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

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

Bridge

B

2.
D7

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

A. Ooh Ooh

T. Ooh Ooh

G D

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

A. Ah

T. Ah

E

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

A7

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

C D E7

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

A. I'll be your

T. I'll be your

G A7 D

JE solo final time *Repeat Bridge*