

# Blackheath Folk Club

[Loosely Woven – February 2016]

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# Ancient City

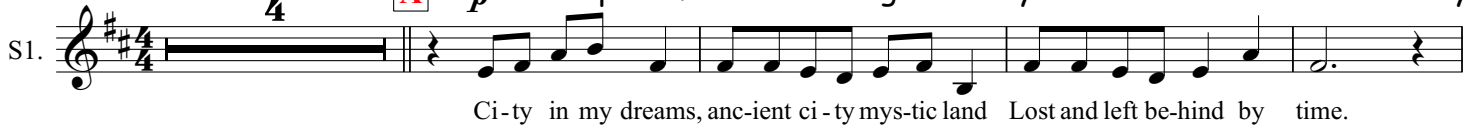
M: Andrew de Teliga

Largo  $\text{♩} = 65$   
4

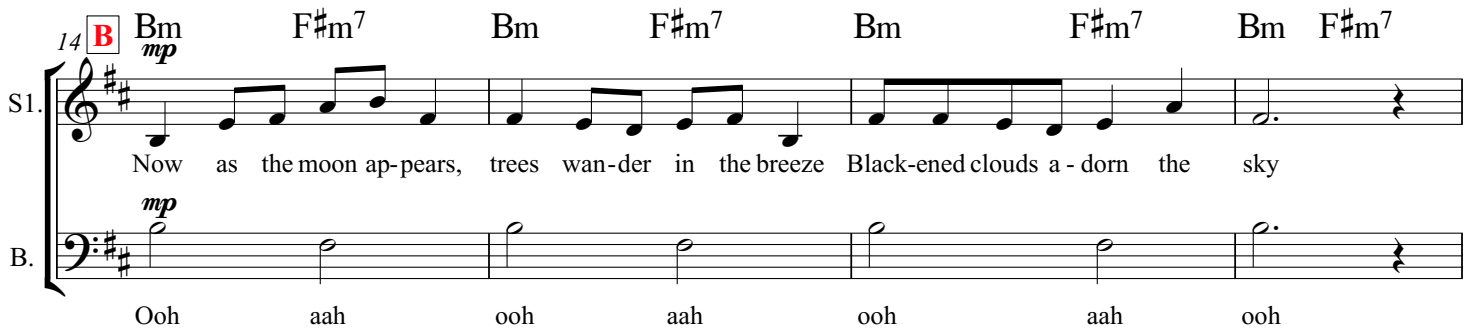

**A**

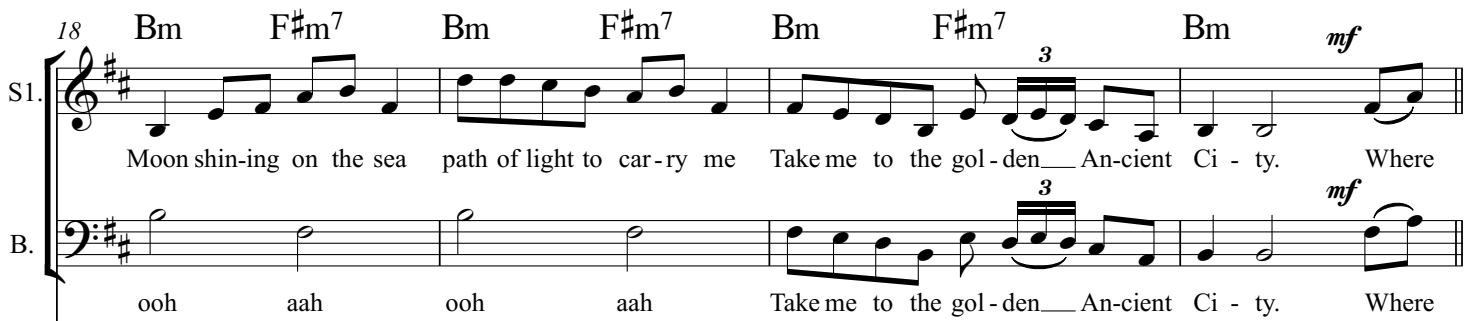

All sing  
*p*

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

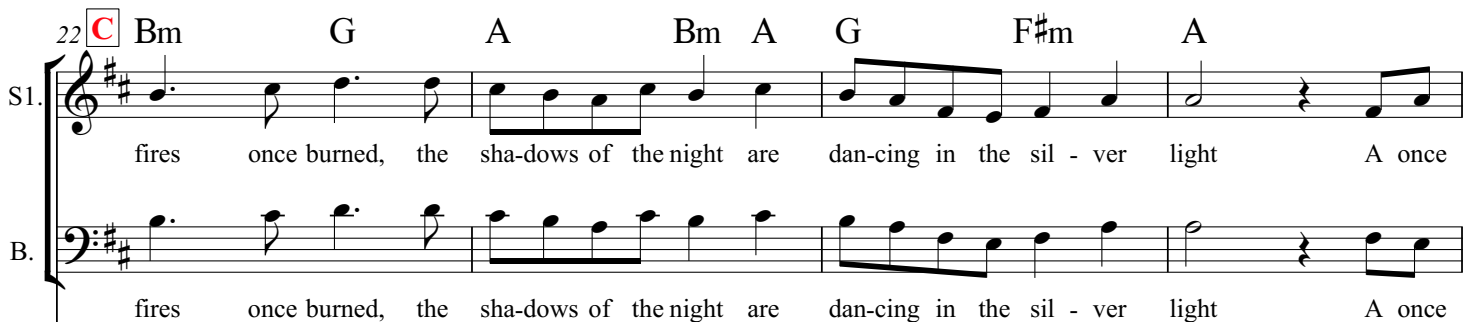
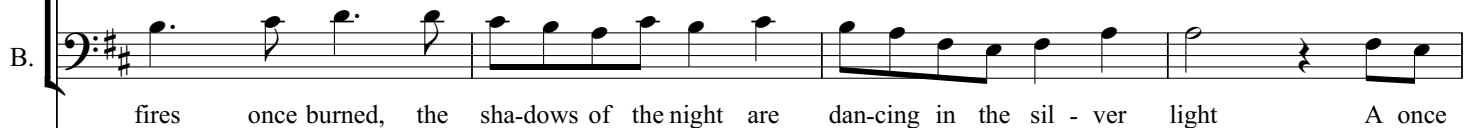
S1. 

S1. 

S1.   
B. 

S1.   
B. 

V1. 

S1.   
B. 

V1. 

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.

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

V1.

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

S1. *f* 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. *f* 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.

V1. *f*

34 **E**

V1.

38

V1.

42 **F**

Cl.

46

Cl.

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

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

V1. *pizz*

54 Bm *mf* *cresc.* Em Bm F#m Bm A Gmaj7 F#m7

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

B. *mp* *cresc.* Aah aah aah Ooh aah Ci - ty.

V1. *arco*

59 **H** Bm *f* *tutti* 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.

B. *f* Ooh Aah ooh aah ooh aah ooh

V1. *f* *arco*

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

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

V1.

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

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

VI.

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.

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

VI.

75 **J** Bm F#m7 Bm F#m7 G F#m7 Bm

*ff* *Rit.*

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

*ff* 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!

*cresc.* *Rit.* *ff*

VI.

# Bright Eyes

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

♩=110

Fl.

Vln.

10 *Verse*

N.D.

Vln.

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

16

N.D.

Vln.

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

21

T.

Vln.

Mmm high the trees Mmm cold the air

27

T.

Vln.

Mmm no-bo-dy ev - er knows when you go Mmm and where do you start. Mmm Oh oh in-to the dark.

34 *Chorus*

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

T. *Bright eyes burn - ing like fire Bright eyes how can you close and fail*

43 *to Coda* 1.

N.D. *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.*

*Instrumental*

48 D.S.

Fl. *[Musical notation]*

Vln. *[Musical notation]*

*Coda*

57 2. *Rpt. Chorus* 3.

T. *eyes eyes*

Vln. *[Musical notation]*

# Everybody's Talkin'

Fred Neil (Arr. Wayne Richmond, 2015)

**A** *pizz* ♩=150

V1. *pizz*

V2. *pizz*

5

V1.

V2.

**B** 9

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',

V1. *arco*

V2.

13

S. on - ly \_\_\_ the ech - oes \_\_\_ of my \_\_\_ mind. \_

A. on - ly \_\_\_ the ech - oes \_\_\_ of my \_\_\_ mind. \_

V1.

V2.



17

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, \_

V1.

V2.

21

S. on - ly \_\_\_ the shad - ows \_\_\_ of their \_\_\_ eyes. \_

A. on - ly \_\_\_ the shad - ows \_\_\_ of their \_\_\_ eyes. \_

V1.

V2.

**Chorus** (All sing)

25 **C**

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,

V.S.

29

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.

V1. pizz

V2. pizz

33

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

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**

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',

V2.

45

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

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

V2.

49

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

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

F1. *f*

**E** Instrumental

55

F1.

V2. *pizz*

59

F1.

V2. *p arco* *f pizz*

63

F1.

V2.

67

F1.

V2. *p arco*

**F** Chorus (All sing)

71

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,*

75

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.*

V1. *p arco* *f pizz*

V2. *f pizz*

79

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,*

V1. *arco*

83

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.

V1.

87 **G**

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',\_

V1.

V2.

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

V1.

V2.

96

S. leave my love be-hind.

A. leave my love be-hind.

F1. *f*

V2. *f pizz*

# Love song to a stranger

Joan Baez (Arr. Wayne Richmond, 2015)

4 C G<sup>7</sup>



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?


13



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?

19



S.

All of your his-t'ry has lit-tle to do with your face. You're-main-ly a mys-t'ry with vio-lins fil-ling in space. Mm You

## Verse 2

27



S.

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


33



S.

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

39



S.

sank & I slept in a twi-light, with on-ly one care; to know that when day broke and I woke, that you'd still be there, you'd still be there. The

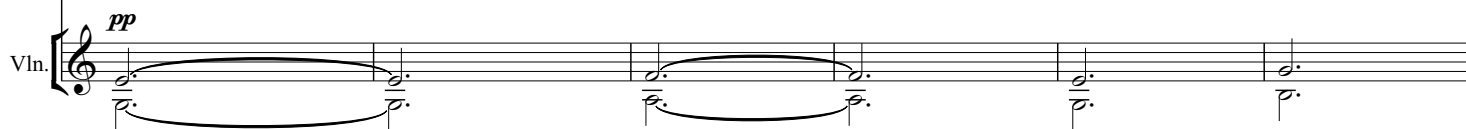
## Verse 3




S.

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

Vln. *pp*



53



S.

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

Vln. *pp*



59

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

Vln.

Vc. *pp*

63

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

Vln.

Vc.

67 *Verse 4*

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

Vln.

Vc. *pp*

73

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

Vln.

Vc.

79

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

Vln.

Vc. *pp*

83

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

Vln.

Vc.

*Verse 5*

87

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

Vln.

Vc.

93

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

Vln.

Vc.

# 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

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

S. hand rest-ing in mine, I feel a

*pizz*

V1

17 C E7 A E11

S. pow-er so di-vine.

V1

*Chorus*

19 *All sops* A F#m D6 Bm7

S. 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

V1 *arco*



22 E7 A

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

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

V1.

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.

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

V1.

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

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

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

V1. pizz

32 A F#m D6 Bm7 E7 A

S. me. Ah

T. Ah Ah

V1. f arco

# Somos el barco

Lorre Wyatt (Arr. Jill Stubington 2006)

D

Vln. 

Vc. *pizz* 

7 G A D Bm Em

S. 

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

Vln. 

Vc. 

13 A D D7 G A7 D

S. 

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

A. 

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

B. 

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

Vln. 

Vc. 

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

19 **Bm G A D G**

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

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

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

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

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

(Insts. start in final chorus)

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

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

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

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

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

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

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

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

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

# Little Gomez

Eric Bogle

A

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

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

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

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

11

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

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

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

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

19

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

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

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

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

27

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

H1 drop hat Ooh! Ooh! Ta-king

H2 drop hat Ooh! Ooh! Ta-king

B. drop hat Ooh! Ooh! Ta-king

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

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

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

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

**B**

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

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

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

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

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!

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)

**1**  $\text{♩} = 140$  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

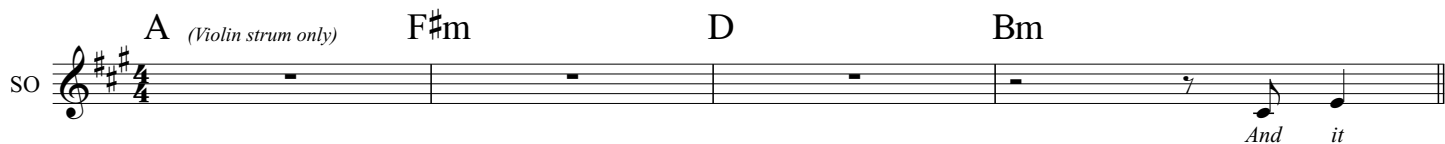
T. life might have been, Still far a - way, Ma-ma's voice calls his name.

# Rain

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

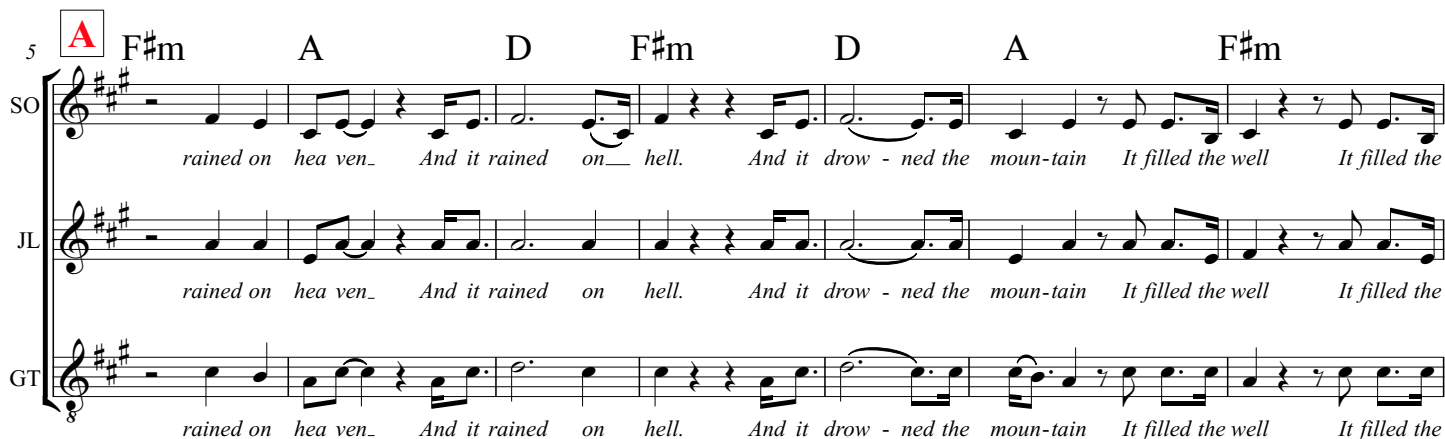
♩ = 100

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



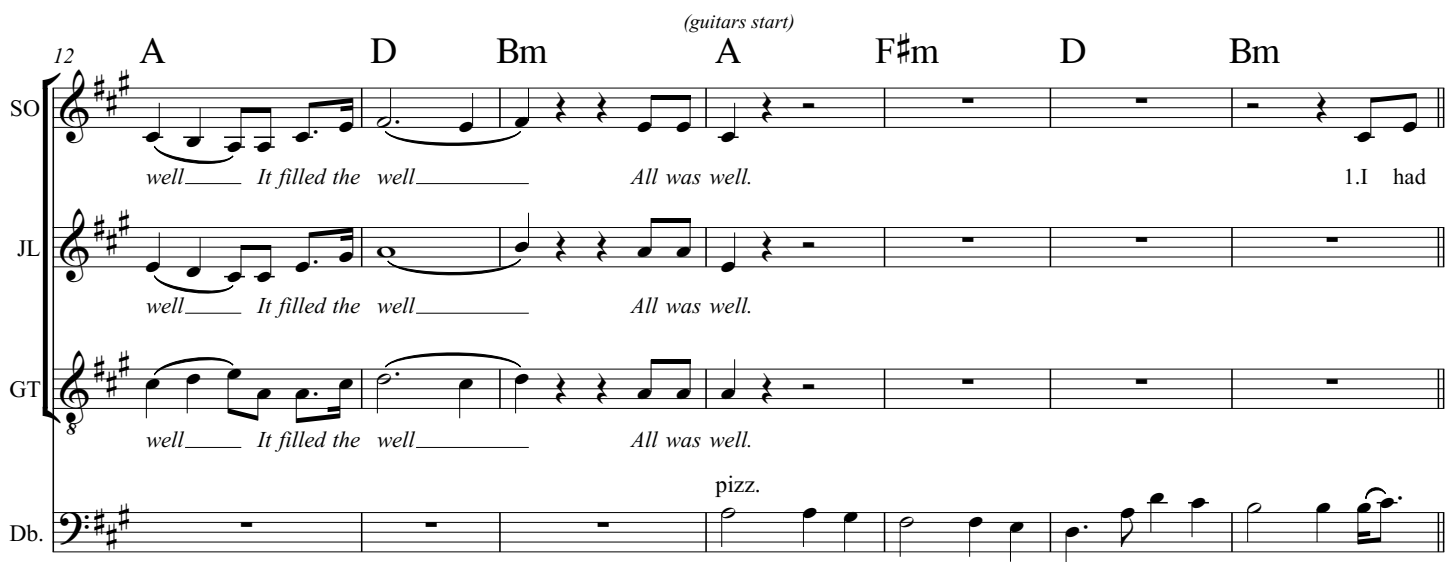
And it

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*

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-erent song. \_\_\_\_\_ And at

27

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

31

S. rhythms 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

V1. \_\_\_\_\_

46

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

V1. \_\_\_\_\_

50

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

V1. \_\_\_\_\_



54

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

V1. 

**Chorus** *All sing*

59

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

V1. 

64

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

V1. 

68

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

V1. 

72

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

V1. 

**Bridge**

79

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

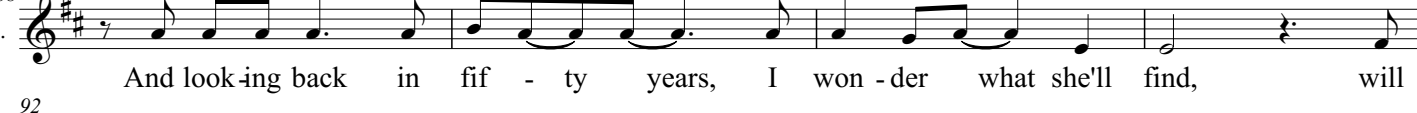
83

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


V1. 

**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.

V1. 

# Rockaria

Jeff Lynne (Arr. Wayne Richmond, 2014)

**A** D (No drums) Bm

KD.

VI. *1st time*

VI.b *2nd time*

Vc. *1st time*

Vc.b *2nd time*

5 F#m A7 Drums start D 3

KD.

VI.

VI.b

Vc.

Vc.b

13 **B** D 7

KD.

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

17 G7 D A Bm F#m

KD.

Vc.

- y! Yeah, yeah, yeah, I'm\_ read - y! Wo, wo, wo, I'm read - y\_ and I'm real - ly gon - na rock to - night!  
read - y? Hey, hey, hey, are you read - y? Oo, oo, oo, are you read - y?\_ I wanna show you how to rock and roll!\_

23 Em A **C** D

KD.

Vc.

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

28 G<sup>7</sup> D

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

T. She ain't  
I'm

Vc.

33

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

Vl.

Vc.

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

37 Em A Em A

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

T. (All men) Mm Mm

Vl. (Tacet 2nd time) (Tacet 2nd time)

Vc.

41 Em (k/b guitar resume 2nd time) 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.

T. Mm

Vl. (Start here 2nd time)

Vc.

V.S.

(All sops)

45 **E** D Bm F#m A7 KD

KD. Ah ah, ah, ah, We were

T. Ah ah, ah, ah,

VI.

Vc.

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

Vc.

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

T. *p* Ah Ah

VI.

Vc.

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

T. *mp* Ah Ah Ah Ah

VI.

Vc.

65      D                  Em<sup>7</sup>                  D/F#                  G                  D                  Em<sup>7</sup>

KD.    

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

T.      

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

VI.   

Vc.   

D/F#      G                  D      Bm      F#m      A<sup>7</sup>      D

68      *ff*

KD.    

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

T.      

Ah Ah Ah Ah Ah Ah Ah Ah Ah

VI.   

Vc.

# Roll you sweet rain

Kate Fagan (Arr. Jill Stubington, 2011)

guitars start here

3 **A** A A<sup>7</sup> E

Tune.

11 A E A E B A

Tune.

20 **k/b starts here** E A

Tune.

28 E A E B A

Tune.

36 **B** E A E B E

Tune.

Vln.

Vla.

Vc.

46 A E B A B E B A

Tune.

Vln.

Vla.

Vc.

56 C A E A

Tune. 

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

Vln.

Vla.

Vc.

65 E A E B A

Tune. 

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

Vln.

Vla.

Vc.

74 E E A

Tune. 

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

Vln.

Vla.

Vc.

81 E E A E B A

Tune. 

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

Vln.

Vla.

Vc.

88 **D** E A E B E

Tune. *Sweet rain\_\_com-ing down\_from themoun-tain\_\_ Down to the ri-vers and seas\_\_Sweet rain\_\_rol ling down\_from the*

Vln.

Vla.

Vc.

99 A E B A E B A **3**

Tune. *moun-tain Roll\_you sweet rain roll right o ver me\_\_ Roll\_you sweet rain roll right o-ver me*

Vln.

Vla.

Vc.

111 **E** A A<sup>7</sup> 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 themoun-tain\_\_ Down to the ri-vers and seas\_\_ Sweet rain\_\_rol-ling*

Desc.

Ten.

Vln.

Vla.

Vc.



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*

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

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

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

**G** a capella

146

E A E B

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*

155

E A E

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*

160

B A E B A

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*

# 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

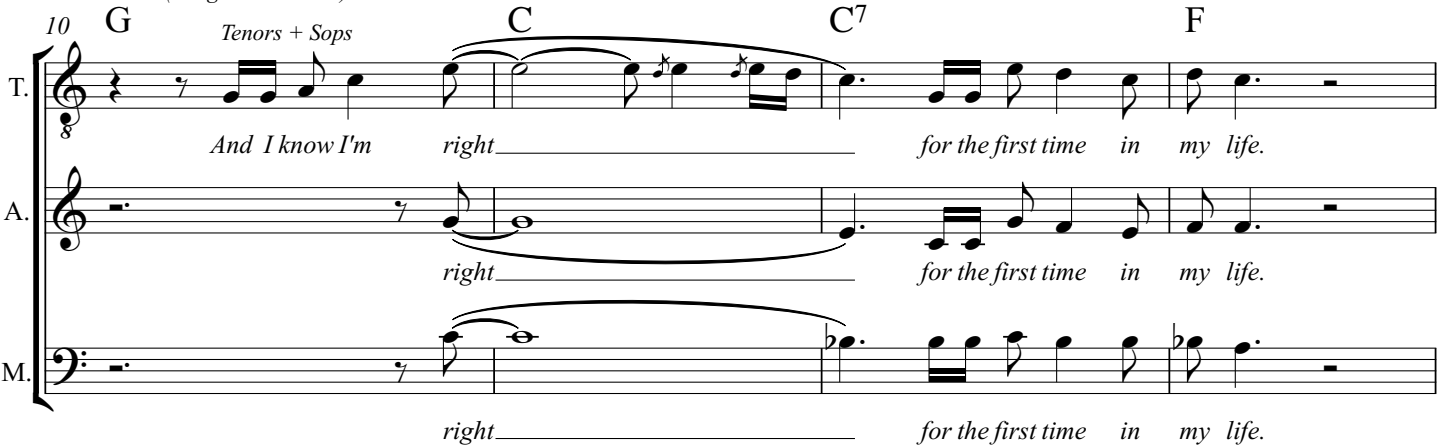
3  *Solo* Am Em<sup>7</sup> G

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 Em<sup>7</sup>

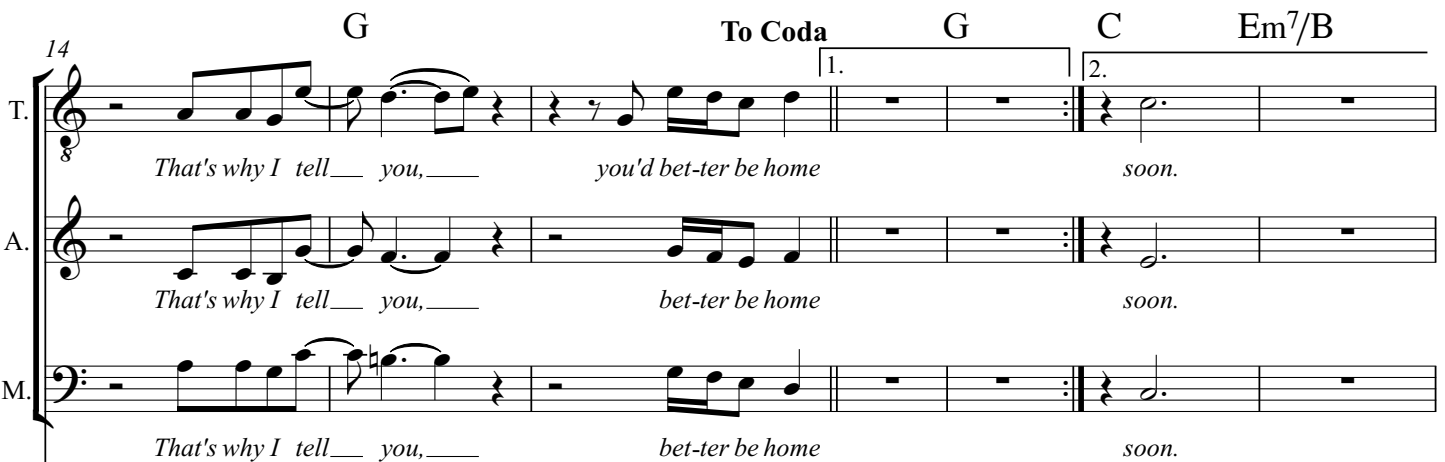
8 push - ing\_\_\_ me a - side;\_\_\_ see it stretch on for - ev - er.  
back to\_\_\_ noth - ing - ness\_\_\_ like a week in the des - ert.  
I could\_\_\_ start a - gain,\_\_\_ you can de - pend on it.

## Chorus (Greg solo 1st time)

10  G C C<sup>7</sup> 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 Em<sup>7</sup>/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

Em<sup>7</sup>

G

C

Am

T. Oh,

Cl.

Sax.2

33 Em<sup>7</sup>

F(sus2)

Bb<sup>9</sup>

D.S. al Coda

T.

Cl.

Sax.2

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.

Sax.2

# Lydia, the tattooed lady

M: Harold Arlen W: E. Y. Harburg

Arr. Maria Dunn, 2015

$\text{♩} = 80$

V1.

V2.

(Men)

5 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.

V1.

V2.

(Wayne)

13 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.

V1.

V2.

(Men)

21 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

V1.

V2.

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

V1.

V2.

37 C C<sup>7</sup> F G<sup>o</sup> Dm<sup>7</sup> Fm stop (Men) D<sup>7</sup> G<sup>9</sup> C (All sing)

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

V1.

V2.

46 Dm<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup> G<sup>7</sup> C Bb<sup>7</sup> (Women)

S. la la la la la la la la la la la la la When her

V1.

V2.

54 B Eb Gm G<sup>o</sup> Fm<sup>7</sup> Bb<sup>7</sup>

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

V1.

V2.

62 Fm Fm(maj7) Fm<sup>7</sup> Fm<sup>6</sup> Fm<sup>7</sup> Bb<sup>7</sup> 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

V1.

V2.

70 Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> C

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

V1.

V2.

78 **C** **C** **Dm<sup>7</sup>** **G<sup>7</sup>** **C** **Dm<sup>7</sup>** **G<sup>7</sup>** **C** **C<sup>#</sup>°** **Dm<sup>7</sup>** **G<sup>7</sup>**

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.

V1.

V2.

86 **F** **C** **Dm<sup>7</sup>** **C** **G<sup>7</sup>** **C<sup>#</sup>°** **Dm<sup>7</sup>** **G<sup>+7</sup>**

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

V1.

V2.

94 **C** **Dm<sup>7</sup>** **G<sup>7</sup>** **C** **Dm<sup>7</sup>** **G<sup>7</sup>** **C** **C<sup>9</sup>** **F** **C**

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 bits she will

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

V1.

V2.

103 **C<sup>o</sup>** **Dm<sup>7</sup>** **G<sup>b9</sup>** **C** **C<sup>7</sup>**

S. do a Ma - zur - ka in Jazz, And on a clear day you can

T. With a view of Ni - ag - ra that no - bo - dy has,

V1.

V2.



112 F G° Dm7 Fm stop D7 G9 C Dm7

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

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

V1.

V2.

120 G7 C Fm7 Bb7 Eb6

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

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

V1.

V2.

126 **D** (Greg) Eb Fm7 Bb7

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

V1.

V2.

135 Bb9 Ab6 Ab+ Bb7 Bb° Bb7 Fm7

T. Spauld - ing ex - plor - ing the Am - a - zon. Here's Go - di - va, but

V1.

V2.

140 Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> (Women)

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

Bb<sup>7</sup> Eb (All sing)

T. with her pa - ja-mas on. \_\_\_\_\_ La-la la \_\_\_\_\_ la la la \_\_\_\_\_ la la la \_\_\_\_\_ la la la \_\_\_\_\_

V1.

V2.

151 E Eb Fm<sup>7</sup> Bb<sup>7</sup>

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

V1.

V2.

159 Bb<sup>9</sup> Ab<sup>6</sup> Ab<sup>+</sup> Bb<sup>7</sup> Bb<sup>o</sup> Bb<sup>7</sup> (Noni) Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> (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

V1. pizz arco

V2. pizz

167 Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> C G

S. la \_\_\_\_\_ la la la \_\_\_\_\_ la la la \_\_\_\_\_ la la la \_\_\_\_\_

T. la \_\_\_\_\_ la la la \_\_\_\_\_ la la la \_\_\_\_\_ la la la \_\_\_\_\_

V1.

V2. arco

175 **F** 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. \_\_\_\_\_

V1.

V2.

183 C C° Dm7 Gb9 C

S. once swept an Ad-mi - ral clear off his feet. \_\_\_\_\_ And now the old

T. \_\_\_\_\_ The ships on her hips made his heart skip a beat. And now the old

V1.

V2.

192 C7 F G° Dm7 Fm stop D7 G9

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

T. boy's in com - mand of the fleet. \_\_\_\_\_ For he went and mar - ried

V1.

V2.

rit. A Tempo

198 C C C#° Dm7 G7 C

S. Lyd - i - a. \_\_\_\_\_

T. Lyd - i - a. \_\_\_\_\_

V1.

V2.

# I'll be your baby tonight

V1: Judie  
Everyone sings the rest!

Bob Dylan

♩=120 D E<sup>7</sup>

Cl.

9 G A<sup>7</sup> 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 E<sup>7</sup>

S.

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

26 G A<sup>7</sup> D 1.  
A<sup>7</sup>

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

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

E

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

A. Ah

T. Ah

42

A7

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

**C**

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

D E7

52

G

A7

*JE solo final time*

D

*Repeat Bridge*

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

A. I'll be your

T. I'll be your