

# Evening Primrose

[Loosely Woven – August 2019] [Draft 2]

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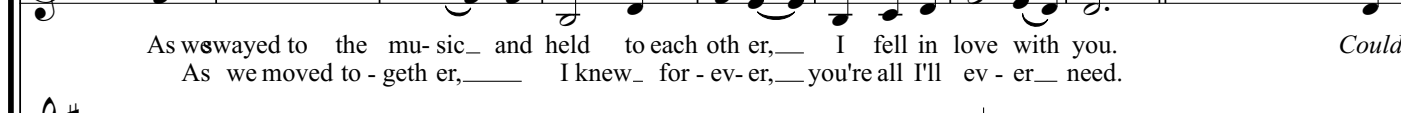
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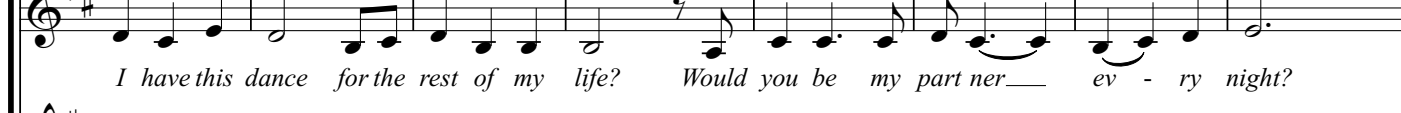

# Could I have this dance?


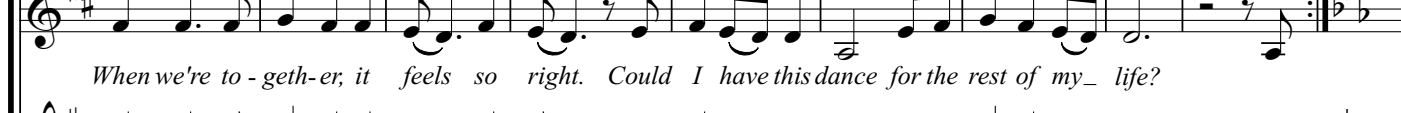
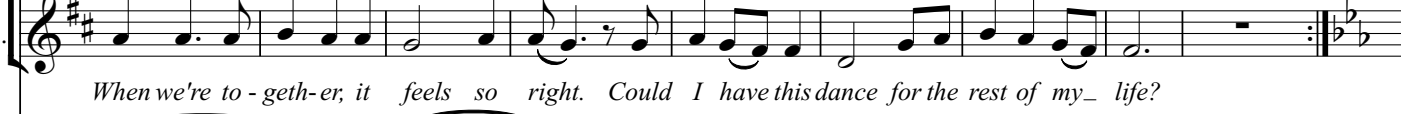

Bob House & Wayland Holyfield  
(Arr. Wayne Richmond, 2019)

Fl.  D Em<sup>7</sup> A<sup>7</sup>  
Vln. 

5 D D<sup>7</sup> G A<sup>7</sup> G A<sup>7</sup> D  
T.   
1. I'll al-ways re-mem-ber the song they were play-ing, the first time we danced and I knew.  
al-ways re-mem-ber that mag-ic mo-moment, when I held you close to me.

13 Em<sup>7</sup>/A D D<sup>7</sup> G A<sup>7</sup> G A<sup>7</sup> D A Em/B A<sup>7</sup>/C#  
T.   
As we swayed to the mu-sic and held to each oth er, I fell in love with you. *Could*  
As we moved to- geth er, I knew for- ev-er, you're all I'll ev-er need.  
H1.   
in love with you. *Could*

*Chorus*  
22 D D<sup>7</sup> G A<sup>7</sup> G A<sup>7</sup>  
T.   
I have this dance for the rest of my life? Would you be my part ner ev-ry night?  
H1.   
I have this dance for the rest of my life? Would you be my part ner ev-ry night?  
(not 1st time)  
Fl.   
(not 1st time)  
Vln. 

30 D D<sup>7</sup> G Gm D A<sup>7</sup> D<sup>7</sup> Em<sup>7</sup>/A <sup>1-2</sup>  
T.   
When we're to- geth-er, it feels so right. Could I have this dance for the rest of my life?  
H1.   
When we're to- geth-er, it feels so right. Could I have this dance for the rest of my life?  
Fl.   
Vln. 

3.

39  $Bb^7$   $Eb$   $Eb^7$   $Ab$   $Bb^7$   $Ab$   $Bb^7$

T. *Could I have this dance for the rest of my life? Would you be my part ner— ev - ry night?*

H1. *Could I have this dance for the rest of my life? Would you be my part ner— ev - ry night?*

H2. *Could I have this dance for the rest of my life? Would you be my part ner— ev - ry night?*

Fl.

Vln.

48  $Eb$   $Eb^7$   $Ab$   $Abm$   $Eb$   $Bb^7$   $Eb$

T. *When we're to - geth-er it feels so right. Could I have this dance for the rest of my\_ life.\_\_\_\_\_*

H1. *When we're to - geth-er it feels so right. Could I have this dance for the rest of my\_ life.\_\_\_\_\_*

H2. *When we're to - geth-er it feels so right. Could I have this dance for the rest of my\_ life.\_\_\_\_\_*

Fl.

Vln.

58  $Fm^7$   $Bb^7$   $Eb$

Fl.

Vln.

# Unchained Melody

W: Hy Zaret M: Alex North (Arr. Wayne Richmond, 2019)

Pno.  $G \text{ } \text{♩} = 70$   $Em$   $C$   $D(sus4)$   $D^7$

## Verse 1

5  $G$   $Em$   $C$   $D$   $G$   $Em$   $D$

S. Oh my love, my darl - ing I've hun-gered for your touch a - long lone-ly time. And

13  $G$   $Em$   $C$   $D$   $G$   $Em$   $D$

S. time goes by so slow - ly and time can do so\_ much are you still mine?\_\_\_\_\_ I

21  $G$   $D$   $Em$   $Bm$   $C$   $D$   $G$

S. need your\_ love, I need your\_ love, Godspeed your love, to\_\_\_\_\_ me.\_\_\_\_\_

## Bridge

29  $C$   $D$   $C$   $Bb$   $C$   $D$   $G$

S. Lone-ly\_ riv-ers flow to the sea, to the sea, to the\_ o pen arms of the sea.

A. *p*

Ooh\_\_\_\_\_ Ooh\_\_\_\_\_

V.I. *pp*

Vc. *pp*

33  $C$   $D$   $C$   $Bb$   $C$   $D$   $G$

S. Lone ly\_ riv-ers sigh, "Wait for me, wait for me. I'll be\_ com-in' home, wait for me!"\_\_\_\_\_

A. *pp*

Ooh\_\_\_\_\_ Ooh\_\_\_\_\_

V.I. *pp*

Vc. *pp*

Verse 2

38 G Em C D G Em D

S. Oh my love, my darl - ing I've hun - gered for your touch a - long lone - ly time. And

A. Oh my love, my darl - ing I've hun - gered for your touch a - long lone - ly time. And

B. Oh my love, my darl - ing I've hun - gered for your touch a - long lone - ly time. And

Fl.

V.I. *mf*

Vc. *mf*

46 G Em C D G Em D

S. time goes by so slow - ly and time can do so much are you still mine? I

A. time goes by so slow - ly and time can do so much are you still mine?

B. time goes by so slow - ly and time can do so much are you still mine?

Fl.

V.I.

Vc.

54 G D Em Bm C D rit. Em C G

S. need your love, I need your love, God speed your love, to me.

A. need your love I need your love,

B. need your love I need your love,

Fl.


V.I. *pp*

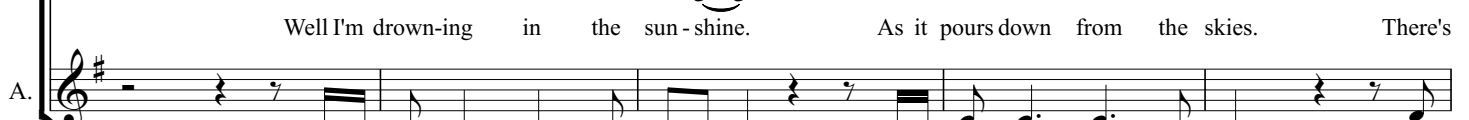
Vc. *pp*

# Shelter


Verse 1 (Alan & Ralph)


Eric Bogle (Arr. Wayne Richmond, 2019)

T.  Well I'm drown-ing in the sun-shine. As it pours down from the skies. There's

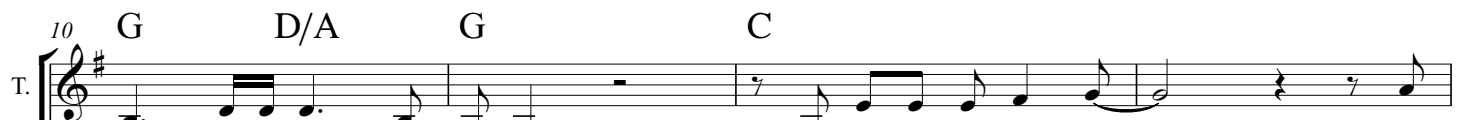
A.  Well I'm drown-ing in the sun-shine. As it pours down from the skies. There's


Chords: G G D/A G C G

T.  some-thing stir-ring in my heart, Bright col-ours fill my eyes As from

A.  some-thing stir-ring in my heart, Bright col-ours fill my eyes As from

Chords: 6 G D/F# Em7 C D

T.  here to the far ho-ri-zon Your beau-ty does un-fold And

A.  here to the far ho-ri-zon Your beau-ty does un-fold. And


Chords: 10 G D/A G C

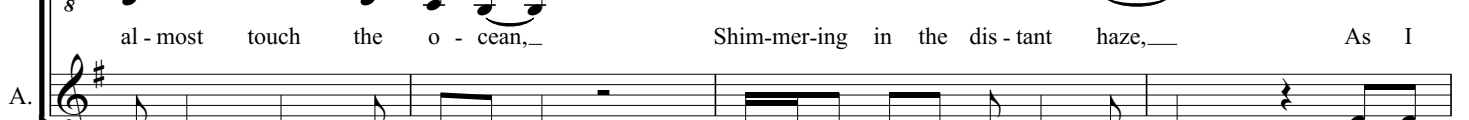
T.  oh, you look so love-ly, dressed in green and gold. And I can

A.  oh, you look so love-ly, dressed in green and gold. And I can


Chords: 14 G D/F# Em7 C D G Em7 C D(sus4) D


## Verse 2 (Wayne & Ad)

T.  al-most touch the o-cean, Shim-mer-ing in the dis-tant haze, As I

A.  al-most touch the o-cean, Shim-mer-ing in the dis-tant haze, As I

Chords: 21 G D7/A G C G

T.  stand here on this moun-tain, on this love-li-est day of days. Round

A.  stand here on this moun-tain, on this love-li-est day of days. Round

6

Chords: 25 G D/F# Em7 C D

29 G D/A G C

T. half the world I've drif - ted, Left no wild oats un - sown, But

A. half the world I've drif - ted, Left no wild oats un - sown, But

33 G D/F# Em7 C D G Em7 C D(sus4) D

T. now my views have shif - ted, And I think I've just come home.

A. now my views have shif - ted, And I think I've just come home.

*Verse 3 (Jeannette & Lesley?/Kim?) (Tutti on repeat)*

40 G D/A G C G

T. To the home-less and the hung - ry, May you al - ways o - pen doors, May the

A. To the home-less and the hung - ry, May you al - ways o - pen doors, May the

45 G D/F# Em7 C D

T. rest - less and the wear - y, Find safe har - bour on your shores. May you

A. rest - less and the wear - y, Find safe har - bour on your shores. May you

49 G D/A G C

T. al - ways be our dream time place, My spir - it's glad re - lease, May you

A. al - ways be our dream time place, My spir - it's glad re - lease, May you

53 G D/F# Em7 C D G Em7 C D(sus4) D

T. al - ways be our shel - ter, May we al - ways live in peace.

A. al - ways be our shel - ter, May we al - ways live in peace.

60 <sup>2.</sup>G Em C D G

T. peace. al - ways live in peace.

A. peace. al - ways live in peace.

# Blue Moon of Kentucky

Bill Monroe (Arr. Wayne Richmond, 2019)

Vln. **A** *f* D D<sup>7</sup> G

Vln. 5 D A<sup>7</sup> D

S. **B** D D<sup>7</sup> G

Blue Moon of Kentucky, keep on shining, Shine

S. 14 D A A<sup>7</sup>

on the one that's gone and proved untrue. Blue

S. 18 D D<sup>7</sup> G

Moon of Kentucky, keep on shining, Shine on

S. 22 D A<sup>7</sup> D D<sup>7</sup>

the one that's gone and left me blue. It was

S. 26 **C** G D

on a moon-lit night the stars were shining bright, and they

S. 30 G D A<sup>7</sup>

whispered from on high your love has said "Good-bye". Blue

S. 34 D D<sup>7</sup> G

Moon of Kentucky, keep on shining, Shine

S. 38 D A<sup>7</sup> D

on the one that's gone and left me blue.



**D** Instrumental

42 Vln. *p* D D<sup>7</sup> G *mf* A A<sup>7</sup> *f*

51 Vln. D D<sup>7</sup> G D A<sup>7</sup> D D<sup>7</sup>

59 **E** G D

S. It was on a moon-lit night the stars were shining bright, and they

A. on a moon-lit night

T. on a moon-lit night

64 G D A<sup>7</sup>

S. whis - pered from on high your love has said "Good - bye". Blue

A. whis - pered from on high Blue

T. whis - pered from on high Blue

68 D D<sup>7</sup> G

S. Moon of Ken-tuck - y keep on shin - ing Shine

A. Moon of Ken-tuck - y keep on shin - ing

T. Moon of Ken-tuck - y keep on shin - ing

72 D A<sup>7</sup> rit. D

S. on the one that's gone and left me blue.

A. blue.

T. blue.

# Back in Baby's Arms

Bob Montgomery (Arr. Wayne Richmond, 2019)

**A** G D G D

Fl.

**B** Chorus 1

9 G D7 G

NT.

I'm back in ba - by's arms. How I missed those lov - in' arms.

17 Em D C Bm Am G D7 G

NT.

I'm back where I be - long. Back in ba - by's arms.

**C** Verse 1

25 D7 G

NT.

Don't know why we quar - reled, We ne-ver did be - fore.

33 Em Bm C D G

NT.

Since we found out how it hurts, I bet we nev-er quar-rel an-y-more.

**D** Chorus 2

41 G D7 G

NT.

I'm back in ba - by's arms. How I missed those lov - in' arms.

T.

I'm back in ba - by's arms. How I missed those lov - in' arms.

49 Em D C Bm Am G D7 G

NT.

I'm back where I be - long. Back in ba - by's arms.

T.

I'm back where I be - long. Back in ba - by's arms.

57 D **E** Ab Eb

Fl.

63 **F** Verse 2 Eb7 Ab

NT. Thought I did-n't need his love, 'til he took it a - way.

71 Fm Cm Db Eb Ab

NT. Now I'm back where I be - long, and in my ba-by's arms I'm gon-na stay.

79 **G** Ab Eb7 Ab

NT. I back in ba - by's arms. How I missed those lov - in' arms. I'm

S. I back in ba - by's arms. How I missed those lov - in' arms. I'm

T. I'm back in ba - by's arms. How I missed those lov - in' arms. I'm

B. I'm back in ba - by's arms. How I missed those lov - in' arms. I'm

88 Fm Eb Db Cm Bbm Ab Eb7 Ab

NT. back where I be - long. Back in ba - by's arms.

S. back where I be - long. Back in ba - by's arms.

T. back where I be - long. Back in ba - by's arms.

B. back where I be - long. Back in ba - by's arms.

95 **H** Eb7 Ab

Noema solo on rpt (no melodic insts)

NT. Back in ba - by's arms.

S. Back in ba - by's arms.

T. Back in ba - by's arms.

B. Back in ba - by's arms.

# Stop

Duffy (Arr. Samantha O'Brien, 2019)

**A** Bm  $\text{♩} = 110$

Pno.

Shk. *etc.*

Dr. *etc.*

5

Pno.

9

Pno.

Fing Clk. *etc.*

13

Pno.

17

Pno.

21

KD. D E<sup>7</sup>

Pno. Tread

**B** Bm Finger click stop

25

KD. - ing down the street I've got the vibe in my feet.. I'm\_ feel-ing an - gry. Thoughts

Ch. An - gry.

29

KD. \_\_\_ of what you said are spin-ninground in my head. I'm\_ feel-ing con - fused. I'm

Ch. Con - fused.

33 **D E D**

KD. *lov in' life right now but you're drag-ging me down. I don't know what to do but say\_\_ it\_\_ to you.*

Ch. *ooh*

37 **C Bm E7 Bm E7**

KD. *Stop, just what you're do-in' to me, you drive me mad. Oh ba-by, why can't you see that I'm*

Ch. *Stop! Mad! that I'm*

Dr. *etc.*

41 **Bm D E D**

KD. *sad? You spin me round and you make me diz - zy.*

Ch. *ooh*

45 **Drums stop**

KD. *Sit-*

Tamb. *etc.*

49 **D Shaker stop**

KD. *-ting with my friends I wait by the phone I'm gonna give you, a piece*

Ch. *give you*

Dr. *etc.*

53

KD. *of my mind 'cause it's a - bout time some one told you... You're*

Ch. *told you...*

57

KD. *act-in' like a child and it's driv in' me wild, I don't know what to do but say it to you.*

Ch. *ooh*

61

**E** Bm E7 Bm E7

KD. *Stop, just what you're do-in' to me, you drive me mad. Oh ba-by, why can't you see that I'm*

Ch. *Stop! Mad! that I'm*

Shaker restart

65

Bm D E D

KD. *sad? You spin me round and you make me diz - zy.*

Ch. *ooh*

Shk.

69

Bm E7 Bm E7

KD. *Stop, just what you're do-in' to me, you drive me mad. Oh ba-by, why can't you see that I'm*

Ch. *Stop! Mad! that I'm*

Shk.

73 **Bm** **D** **E** **D**

KD. *sad? You spin me round and you make me diz - zy.*

Ch. *ooh*

Shk.

77 **F** **Tamb, Drums & Shaker stop** **Finger click restart**

KD. *mmm you be - tter*

Bong. *etc.*

82 **G** **Tamb, Drums & Shaker restart**

KD. *stop you be-tter stop you be-tter*

86

KD. *stop you be-tter stop*

90 **Finger click stop**

KD. *ooh*

Ch. *Stop! Stop!*

94

KD. *aah ooh*

Ch. *Stop! Stop!*

98 **H** **4 times**

KD. *ooh aah*

Ch. *Stop! you be tterstop you be tterstop justwhayou're do-in' to me*

102 **I**

KD. *stop*

# Little Things

Ed Sheeran & Fiona Bevan (Arr. Wayne Richmond, 2019)

**A** G C(add9) Em<sup>7</sup> D/F# C<sup>6</sup>D(add4) G

FS. 8

1. Your

9 **B** G C(add9)

FS. 8

hand fits in mine like it's made just for me, but bear this in mind: it was meant to be. And I'm  
 2. You can't go to bed with - out a cup of tea, and maybe that's the reason that you talk in your sleep, and

13 Em<sup>7</sup> D/F# C<sup>6</sup> D(add4) G

FS. 8

join-ing up the dots with the freck-les on your cheeks and it all makes sense to me. I  
 all those con-ver-sa-tions are the se - crets that I keep though it makes no sense to me. I

Har. 8

all makes sense to me.

17 C(add9)

FS. 8

know you've nev-er loved the crin-kles by your eyes when you smile, you've nev-er loved your som-ach or your thighs, the  
 know you've nev-er loved the sound of your voice on tape, you nev-er want to know how much you weigh,

21 Em<sup>7</sup> D/F# C<sup>6</sup> D(add4) G

FS. 8

dim-ples in your back at the bot-tom of your spine but I'll love them end - less - ly.  
 you still have to squeeze in - to your jeans but you're per - fect to me.

Har. 8

love them end - less - ly.

**C** Chorus Am<sup>7</sup> Cmaj<sup>7</sup> Em<sup>7</sup> D/F# Am<sup>7</sup> Cmaj<sup>7</sup>

25 FS. 8

I won't let these lit-tle things slip out of my mouth, but if I do, it's you, oh, it's you  
 but if it's true,

Har. 8

*pp* I won't let these lit-tle things slip out of my mouth, but if I do, it's you, oh, it's you

Ch. 8

Ooh Ooh

31 Em<sup>7</sup> D/F# C [1. G<sup>5</sup>

FS. 8

they add up to, I'm in love with you, and all these lit-tle things.

Har. 8

they add up to, I'm in love with you, and all these lit-tle things.

Ch. 8



**D** <sup>2.</sup> C *Bridge* Am<sup>7</sup> C G D/F#

FS. and all these lit-tle things. You'll nev-er love your - self half as much as I love you,

Har. and all these lit-tle things.

42 Am<sup>7</sup> C G D/F# Am<sup>7</sup> C

FS. and you'll nev-er treat your-self right, dar-ling but I want you to. If I let you know I'm

48 G D/F# Am<sup>7</sup> C G D/F#

FS. here for you may-be you'll love your-self like I love you, oh,

**E** *Chorus* Am<sup>7</sup> C(add9) Em<sup>7</sup> D/A

FS. and I've just let these lit-tle things slip out of my mouth 'cause it's you,

58 Am<sup>7</sup> C(add9) Em<sup>7</sup> D/A

FS. oh, it's you, it's you they add up to. And I'm in love

Har. And I'm in love

62 **F** Cmaj<sup>7</sup> Am<sup>7</sup> Cmaj<sup>7</sup> Em<sup>7</sup>

FS. with you, and all these lit-tle things. I won't let these lit-tle things slip out of my mouth,

Har. with you, *pp* I won't let these lit-tle things slip out of my mouth,

Ch. Ooh

67 D/F# Am<sup>7</sup> Cmaj<sup>7</sup> Em<sup>7</sup> D/F#

FS. but if it's true, it's you, it's you they add up to. I'm in love

Har. but if I do, it's you, oh, it's you they add up to, I'm in love

Ch. Ooh

72 Cmaj<sup>7</sup> G

FS. with you, and all your lit-tle things.

Har. with you, and all your lit-tle things.

# We ain't all equal

Khristian Mizzi (Arr. Wayne Richmond, 2019)

*Verse 1*

S.  $\text{♩} = 70$

D A D A

1 2 3 1 2 3 4 1 2 3

We ain't all e - qual and we all know that. No de - cla - ra - tion's gon-na change that

S. 3

D D A/E

1 2 3 4 1 2 3

fact. 'Cause there are those that throw a - way what most folks

S. 5

Bm/F# D A D

1 2 3 4 1 2 3 4 1 2 3 4

lack. No we ain't all e - qual and we all know that. Our

*Verse 2*

S. 8

D A D A

1 2 3 4 1 2 3 4 1 2 3

dumbed down learn-ing in our dumbed down schools. Cre-a-ting gen-er - a - tions of us pas-sive fools.

S. 11

D D A/E Bm/F#

1 2 3 4 1 2 3 4 1 2 3 4

— Where they can buy your vote and they can change the rules — 'Cause

S. 14

D A D

1 2 3 4 1 2 3 4

who talks back who has - n't got the tools? — They got us

*Verse 3*

S. 16

D A D A

1 2 3 4 1 2 3 4 1 2 3

fight-ing each oth - er on the street. — With their an-ti ter - ror mess-age on re-peat.

S. 19

D D A/E

1 2 3 4 1 2 3

— And while our crook - ed eye is on the folks next

S. 21

Bm/F# D A D

1 2 3 4 1 2 3 4 1 2 3 4

door, they're do-ing hand-shake deals to sell our land off shore. No we

Verse 4

24 **D** **A** **D** **A**  
 S. ain't all e - qual and we all know that. No false de - mo - cra - cy can take\_ that

27 **D** **D** **A/E** **Bm/F#**  
 S. back. Just like the day they\_ taught us that the Earth was flat. No we

30 **D** **A** **D**  
 S. ain't all e - qual and we all know that. They've got us

Verse 5

32 **D** **A** **D** **A**  
 S. doped up\_ with this sense of grat - i - tude. While they spoil our\_ wa - ter and po-lute our

35 **D** **D** **A/E**  
 S. food. We sing and whis - tle\_ hap - py yeah we're do - ing fine,

37 **Bm/F#** **D** **A** **D**  
 S. in this luck-y\_ coun - try of yours and mine.

Middle Section

40 **G** **D**  
 S. I know I sound a lit-tle bit-ter and twist-ed oh but I'm just so\_pissed off\_ a - bout it.

43 **G**  
 S. And I know it's a little ug -

45 **D**  
 S. ly and un-com-fort - a - ble but there is just no oth - er way\_ of talk - ing a-round it.

47 G D

S. 1 2 3 4 1 2 3 4 1 2 3 4  
 'Cause we all know, Peo-ple are still dy - ing in the cold.

A. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 'Cause we all know, Peo-ple are still dy - ing in the cold.

51 G D

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 We all know, peo-ple are too scared of grow-ing old.

A. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 We all know, peo-ple are too scared of grow-ing old.

55 G D

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 And we all know, peo-ple are still fight-ing oth-er peo-ple's wars.

A. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 And we all know, peo-ple are still fight-ing oth-er peo-ple's wars.

M. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 And we all know, peo-ple are still fight-ing oth-er peo-ple's wars.

59 G D

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 And we all know, ev-'ry-one and ev-'ry-thing can be bought or sold.

A. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 And we all know, ev-'ry-one and ev-'ry-thing can be bought or sold.

M. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 And we all know, ev-'ry-one and ev-'ry-thing can be bought or sold.

63 **Bm** **A** **G**

S. But what both-ers me\_ the most, is it does-n't\_ seem to both-er us\_ no more.

A. But what both-ers me\_ the most, is it does-n't\_ seem to both-er us\_ no more.

M. But what both-ers me\_ the most, is it does-n't\_ seem to both-er us\_ no more.

67 **Bm** **A** **G**

S. We've got-ta get this lie out of our head, that this is as good as it gets! I know that

A. We've got-ta get this lie out of our head, that this is as good as it gets!

M. We've got-ta get this lie out of our head, that this is as good as it gets!

*Verse 6*  
72 **D** **A** **D** **A**

S. peo-ple\_ march-ing with their ban-ners high, is just some fad-ed\_ fire\_ in my grand-dad's

75 **D** **D** **A/E** **Bm/F#**

S. eye. 'Cause there ain't no\_ way we're going to make real change, on the

78 **D** **A** **D**

S. couch at\_ home\_ be - hind your Face - book page. 'Cause we

*Verse 7*  
80 **D** **A** **D** **A**

S. ain't all\_ e - qual and we all know that. And I know no lit-tle folk song's gon-na change that

83 **D** **D** **A/E**

S. fact. Still there are oh so\_ ma - ny who just can't fight

85 **Bm/F#** **D** **A** **D**

S. back, 'Cause we ain't all\_ e - qual and we all know that.

# Rag & Bone

Ian Macintosh

F Bb F

S. 1. I've gam - bled ev' - ry - thing I've e - ver owned. I  
 2. I an - gered e' - ry friend I've e - ver known. I  
 3. It's hard to make a liv - ing on the road. The  
 4. You har - vest ev - 'ry seed that you have sown. Your

A. Ooh

T. Ooh

B. Ooh

3 C7

S. lost my - way and drift - ed far from home. And  
 cheat - ed on my wo - man & hurt her so. The  
 ci - ty streets are paved with hearts of stone. You  
 deeds are carved u - pon the judge - ment stone. Your

A. Ooh

T. Ooh

B. Ooh

5 F Bb

S. in this ne - on door - way, the storm - y winds do moan, and they  
 morn - ing just brings sor - row a - wake and all a - lone. Well  
 know you got the num - ber, you just don't have the phone. You  
 lot cast to mis - for - tune, you know the dice is thrown. You

A. Aah

T. Aah

B. Aah

7 F C7 F

S. cut me down and chill me to the bone. And I sing  
 ten - der - ness has gone and love has flown.  
 knock u - pon the door but no - one's home.  
 hang on to a card that can't be shown.

A.  
 T.  
 B.

Chorus

9 F C7 F

S. Oh, 'rag and bone'. Oh, 'rag and bone'. When I'm lost and a-band - oned, on the  
 Oh, 'rag and bone'. Oh, 'rag and bone'. When I'm lost and a-band - oned, on the

A.  
 T.  
 B.

14 Bb F C7 F

S. hard side of the road. I know that 'rag and bone' will call me home.  
 hard side of the road. I know that 'rag and bone' will call me home.

A.  
 T.  
 B.

# Standing by my Christmas Tree

Cara Dillon

(Arr. Samantha O'Brien, 2019)

**A** C/D G D<sup>G</sup>/B C/D G D<sup>G</sup>/B C G D<sup>G</sup>/B C C/DG D<sup>G</sup>/B C/DG D<sup>G</sup>/B C G D<sup>G</sup>/B C

Glk.

**B Verse 1**

9 G G/F# Em Am Bm C

S.

Stand-ing by my Christ-mas tree, Wish-ing you were here with me, The snow is fal-ling ev'-ry where, But it's

15 C C/B C D<sup>7</sup> G G/F# Em

S.

not o-kay that you're not there Lone-ly foot prints in the snow, And where they lead no-bo - dy

20 Am Bm C C C/B C D<sup>7</sup>

S.

knows, I feel the frost be-neath my feet, The an-gel's breath u-pon my cheek.

**C Chorus**

25 G G/A G/B G G/A G/B C C/B Am D<sup>7</sup>

S.

Si - lent Night, Ho - ly Night, Can you hear the ca - rol-ers sing-ing in the night? They sing,

29 G G/A G/B G G/A G/B C C/B Am D<sup>7</sup>

S.

"Si - lent Night, Ho - ly Night," Let their voi - ces guide you from the dark - ness to the light.

A.

"Si - lent Night, Ho - ly Night,"

**D**

33 C/D G D<sup>7</sup> G C G D<sup>7</sup> G C G D<sup>7</sup> G C

Glk.

**E Verse 2**

37 G G/F# Em Am Bm C

S.

Walk-ing down St. Mich-ael's Street, Where once you swept me off my feet, I've traced these steps a thous-and times, I'm

43 C C/B C D<sup>7</sup> G G/F# Em

S.

al-ways hop-ing for a sign, So Christ-mas Eve is here a gain, Glad ti-dings and good-will to men,

A.

So Christ-mas Eve is here a gain, Glad ti-dings and good-will to men,



48 Am Bm C C C/B C D7

S. I'll al-ways keep you in my heart, You've been there from the ve-ry start.

A. I'll al-ways keep you in my heart, You've been there from the ve-ry start.

53 **F** G G/A G/B G G/A G/B C C/B Am D7

S. Si - lent Night, Ho - ly Night, Can you hear the ca - rol-ers sing-ing in the night? They sing,

S. Si - lent Night, Ho - ly Night, Can you hear the ca - rol-ers sing-ing in the night? They sing,

A. Si - lent Night, Ho - ly Night, Can you hear the ca - rol-ers sing-ing in the night? They sing,

T. Si - lent Night, Ho - ly Night, Can you hear the ca - rol-ers sing-ing in the night? They sing,

B. Si - lent Night, Ho - ly Night, Can you hear the ca - rol-ers sing-ing in the night? They sing,

57 G G/A G/B G G/A G/B <sup>1.</sup> C C/B Am D7

S. "Si - lent Night, Ho - ly Night," Let their voi - ces guide you from the dark - ness to the light.

S. "Si - lent Night, Ho - ly Night," Let their voi - ces guide you from the dark - ness to the light.

A. "Si - lent Night, Ho - ly Night," Let their voi - ces guide you from the dark - ness to the light.

T. "Si - lent Night, Ho - ly Night," Let their voi - ces guide you from the dark - ness to the light.

B. "Si - lent Night, Ho - ly Night," Let their voi - ces guide you from the dark - ness to the light.

61 **G** <sup>2.</sup> C C/B Am D7

S. Let their voi - ces guide you from the dark - ness to the light.

S. Let their voi - ces guide you from the dark - ness to the light.

A. Let their voi - ces guide you from the dark - ness to the light.

T. Let their voi - ces guide you from the dark - ness to the light.

B. Let their voi - ces guide you from the dark - ness to the light.

63 C G D7 G C G D7 G C G D7 G C G

Glk. C G D7 G C G D7 G C G

# Both Sides the Tweed

Dick Gaughan (Arr. Wayne Richmond)

Intro (harp --> harp & accordion)  
 Verse 1 --> Chorus (pluckies + accordion)  
 Verse 2 (pluckies only) --> Chorus (tutti)  
 Instrumental (instruments play tune of verse & chorus)  
 Verse 3 (tutti) --> Chorus (tutti) --> Turnaround

Intro Bm D G Em<sup>7</sup> D Bm F#m

9 Bm D G Em<sup>7</sup> D A E Bm

1. + harp  
2. + fiddles & flute

18 Verses D G Em<sup>7</sup> D Bm A

1. What's the Spring breath-ing jas-mine and rose? \_\_\_\_\_ What's the Sum-mer with all its gay train? \_\_\_\_\_  
 2. No \_\_\_\_\_ sweet-ness the sen-ses can a - chieve. \_\_\_\_\_ Which cor-rup-tion and brib - er - y bind. \_\_\_\_\_  
 3 Let \_\_\_\_\_ vir - tue dis - ting-uish the brave. \_\_\_\_\_ Place rich-es in low - est de - gree. \_\_\_\_\_

Vln. *pp*  
(v3 only)

Vc. *pp*  
(v3 only)

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

— Or the splen-dour of au-tumn to those? \_\_\_\_\_ Who've bar-tered their free-doms for gain? \_\_\_\_\_  
 — No \_\_\_\_\_ bright-ness that gloom can e'er gleam \_\_\_\_\_ For \_\_\_\_\_ hon-our's the sum of the mind. \_\_\_\_\_  
 — Think them poor - est who can be a slave. \_\_\_\_\_ Them rich-est \_\_\_\_\_ who dare to be free. \_\_\_\_\_

Vln.  
Vc.

Chorus

35

G

D

Bm

A

F#m

S.

Let the love of our land's sa - cred rights \_\_\_\_\_ To the love of our peo-ple suc - ceed. \_\_\_\_\_ Let\_

A.

Let the love of our land's sa - cred rights \_\_\_\_\_ To the love of our peo-ple suc - ceed. \_\_\_\_\_ Let\_

B.

Let the love of our land's sa - cred rights \_\_\_\_\_ To the love of our peo-ple suc - ceed. \_\_\_\_\_ Let

Vln.

Vc.

44

Bm

G

Em<sup>7</sup>

D

A

Bm

S.

friend-ship and hon-our u - nite \_\_\_\_\_ and flou-rish on both sides the Tweed. \_\_\_\_\_

A.

friend-ship and hon-our u - nite \_\_\_\_\_ and flou rish on both sides the Tweed. \_\_\_\_\_

B.

friend-ship and hon-our u - nite \_\_\_\_\_ and flou rish on both sides the Tweed. \_\_\_\_\_

Vln.

Vc.

# L'Accordéoniste

Michel Emer (Arr. Wayne Richmond, 2019)

**A** Gm Fm Eb D7 Gm Fm Eb rit. D7

Acc. Fl. Vln.

**B** Verse

9 Gm D Gm7 C D7 Gm D Gm7 C D7 Gm Cm Gm/Bb Cm7

S. La fill'de joie est bel-le Au coin d'la rue, la-bas. Elle a un'cli-en-te - le Qui lui rem-plit son bas. Quand son boulot s'a-che-ve, Ell'

15 G7 Cm G7 Cm Eb9 D7

S. s'en va a son tour Cher-cher un peu de re - ve Dans un bal du fau-bourg. Son

18 Gm D Gm7 C D7 Gm Cm Gm7 Cm Cm Eb

S. homme est un ar - tis - te, C'est un drol' de ptit gars. Un ac - cor - de - o - nis - te Qui sait jouer la ja -

**C** D7

22 S. va. Elle e -

Acc. Fl.

**D** Chorus

26 G Gmaj7 G6 G G6 Fm D7

S. cout la ja - va Mais ell' ne la dans' pas, Ell' ne re - gar - de mem'pas la pis - te, Mais ses

3rd time only

Acc. Fl. Vln. pizz

2nd time only

34 Am Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D G

S. yeuz a - mou - reux Sui-vent le jeu ner - veux Et les doigts secs et longs de l'ar - tis - te. Ca lui

Acc. *3rd time only*

Fl. *3rd time only* *2nd time only*

Vln. *3rd time only* *2nd time only*

42 G<sup>7</sup> G<sup>7</sup> C

S. rentr' dans la peau, Par le bas, par le haut, Elle a en - vie d'chan - ter, C'est phy - si - que.

Fl. *2nd time only*

Vln. *2nd time only*

49 D<sup>7</sup> G

S. — Tout son etre est ten - du, son souffle est sus - [en - du, C'est u - ne vrai' tor - du' d'la mu - si - que.

Fl. *2nd time only*

Vln. *2nd time only*

57 **E** 3. G G<sup>7</sup> G<sup>7</sup>

S. si - que.

Acc. *arco*

Fl. *arco*

Vln. *arco*

65 C D<sup>7</sup> Ar - re - tez

S. Ar - re - tez la mu - si - que!

Acc.

Fl.

Vln.

# In spite of ourselves

John Prine (Arr. Wayne Richmond, 2019)

**A** D  $\text{♩} = 80$  G

Fl.

4 D A<sup>7</sup> D

Fl.

**B** D Male G

8 S.

She don't like her eggs\_ all run-ny, she thinks cross-ing her legs\_ is fun-ny. She looks down her nose\_ at mon-ey, she

11 D A<sup>7</sup> D Female

S.

gets it on\_ like the Eas-ter Bun-ny. She's my ba-by, I'm\_ her hon-ey, I'm ne-ver gon-na let her go. Well he

**C** D G

15 S.

ain't got laid in a month of Sun-days. Caught him once and he was sniff-fing my un-dies. He ain't real sharp but he gets things done.

18 D A<sup>7</sup> D

S.

Drinks his beer\_ like it's ox - y - gen\_ He's my ba-by, and I'm his hon-ey, nev-er gon-a let him go\_

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

22 S.

In spite of ourselves, we'll end up sit ting on a rain-bow. A gainst all odds, hon ey, we're the big\_door prize.\_ We're gon-na

A.

In spite of ourselves, we'll end up sit ting on a rain-bow. A gainst all odds, hon ey, we're the big\_door prize.\_ We're gon-na

T.

In spite of ourselves, we'll end up sit ting on a rain-bow. A gainst all odds, hon ey, we're the big\_door prize.\_ We're gon-na

B.

In spite of ourselves, we'll end up sit ting on a rain-bow. A gainst all odds, hon ey, we're the big\_door prize.\_ We're gon-na

Vln.

pizz

27 G D A<sup>7</sup> D

S. spite our nos es right off of our fac - es. There won't be noth ing but big old hearts danc ing in our eyes.—

A. spite our nos es right off of our fac - es. There won't be noth ing but big old hearts danc ing in our eyes.—

T. 8 spite our nos es right off of our fac - es. There won't be noth ing but big old hearts danc ing in our eyes.—

B. spite our nos es right off of our fac - es. There won't be noth ing but big old hearts danc ing in our eyes.—

Fl.

Vln.

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

Fl.

Vln.

35 G D D(sus4) D A<sup>7</sup> D

Fl.

Vln.

39 F D Male G

S. She thinks all my jokes are corn-y, con-vict mov - ies make her horn-y. She likes ketch-up on her scram-bled eggs,

42 D A<sup>7</sup> D Female

S. swears like a sai-lor when she shaves her legs. She takes a lick-ing and keeps on tick-ing I'm nev-er gon-na let her go. He's

46 G D G

S. got more balls than a big brass mon - key. A whacked out weird - o and a love-bug jun-kie. Sly as a fox, cra-zy as a loon.

49 D A<sup>7</sup> D --> Chorus x 2

S. Pay-day comes and he's a-howl-ing at the moon. He's my ba-by, I don't mean may-be, nev-er gon-na let him go.—

# Lady Madonna

John Lennon & Paul McCartney (Arr. Samantha O'Brien, 2019)

Pno.

Chords: D G D G D G Bb C D

5 **A** D G D G D G Bb C D

S. La-dy\_\_ Ma-don-na, chil-dren at your feet, won-der how you man-age to make\_\_ ends meet.

9 D G D G D G Bb C D

S. Who finds the mon-ey, when you pay the rent, did you think that mon-ey was heav - en sent?\_

13 **B** Gm C7 F Dm

S. Fri-day night ar rives with-out a suit - case; Sun-day morn-ing creep-ing like a nun.

17 Gm C7 F Em7 G/A A7

S. Mon-day's child has learned to tie\_\_ his boot - lace.\_\_\_ See how they run.

A. See how they run.\_\_\_

21 **C** D G D G D G Bb C D

S. La-dy\_\_ Ma-don-na, ba-by at your breast; won-der how you man-age to feed\_\_ the rest.\_\_\_

25 D G D G D G Bb C D

S.

29 **D** Gm C7 F Dm

S. Ba ba ba ba, ba ba ba ba ba. Ba ba ba ba, ba ba ba ba ba ba.

A. Ba ba ba ba, ba ba ba ba ba. Ba ba ba ba, ba ba ba ba ba ba.



33 Gm C<sup>7</sup> F Em G/A A<sup>7</sup>

S. Ba ba ba ba, ba ba ba ba ba. See how they run.

A. Ba ba ba ba, ba ba ba ba ba. See how they run.

37 **E** D G D G D G B<sup>b</sup> C D

S. La-d Ma-don-na, ly-ing on the bed, lis-ten to the mu-sic play-ing in your head.

41 D G D G D G B<sup>b</sup> C D

S. —

45 **F** Gm C<sup>7</sup> F Dm

S. Tues-day af - ter-noon is nev - er - end - ing; Wednes-day morn-ing pa-pers did-n't come.

A. Ba ba ba ba, ba ba ba ba ba. Ba ba ba ba ba ba ba ba ba ba

49 Gm C<sup>7</sup> F Em<sup>7</sup> G/A A<sup>7</sup>

S. Thurs-day night your stock-ings need-ed mend - ing. See how they run.

A. Ba ba ba ba, ba ba ba ba ba. See how they run.

53 **G** D G D G D G B<sup>b</sup> C

S. La-dy Ma-don-na, chil-dren at your feet; won-der how you man-age to make ends meet.

57 D Em<sup>7</sup> Fm<sup>6</sup> Em<sup>7</sup> D D Em<sup>7</sup> B<sup>b</sup> C D

S. —

# Come a long way

Indigo Girls (Arr. Maria Dunn, 2019)

♩=130 **A** Simple drums & plucked guitar

Bass

A E/A D E A C#m D

**B** Verse 1

8

SO. E A C#m D

I've come a long way, I was a show\_ on ice\_\_

S. *pp*

I've come a long way,

A. *pp*

I've come a long way,

12

SO. E F#m E B7

Dazz - ling and brit - tle,\_\_\_ But sub - ject to the sun.

16

SO. D E A C#m D E F#m

And then one day, I went a lit-tle by\_\_ lit-tle,\_\_\_ back to\_\_ the wa-ter, the

S.

And then one day,

A.

And then one day,

22

SO. E B7 D E Bm C#m

place where I'd come from. And I went un - der,\_\_\_ like\_ stones tied\_ in a\_\_ sack.

27

SO. D E Bm C#m D E

\_\_\_ And I got\_ emp-tied\_ and start - ed\_ my\_ way\_ back.\_\_\_\_\_ My

S. *p*

in a sack back.\_\_\_\_\_

A. *p*

in a sack back.\_\_\_\_\_

34

**C** Chorus 1

Strummed guitar  
Add shaker in chorus  
Bigger drums

33 **A** **C#m**

SO. name, \_\_\_\_\_ my \_\_\_\_\_ shame, \_\_\_\_\_ my \_\_\_\_\_

S. It's got your\_ name\_ on\_ it.\_\_\_\_\_ It's got your\_ name\_ on\_ it.\_\_\_\_\_

A. It's got your\_ name\_ on\_ it.\_\_\_\_\_ It's got your\_ name\_ on\_ it.\_\_\_\_\_

37 **G** **D/F#**

SO. home, \_\_\_\_\_ ev - 'ry - thing\_ I \_\_\_\_\_ own.\_\_\_\_\_ And all my\_ schemes

S. It's got your\_ name\_ on\_ it.\_\_\_\_\_

A. It's got your\_ name\_ on\_ it.\_\_\_\_\_ schemes

41 **A** **E/G#** **D/F#** **A/E**

SO. \_\_\_\_\_ drowned at \_\_\_\_\_ the \_\_\_\_\_ seams \_\_\_\_\_ have\_ left\_ me\_ fine\_ in \_\_\_\_\_ my\_ own\_ skin\_ I've come a long

S. Ooo \_\_\_\_\_

A. \_\_\_\_\_ drowned at \_\_\_\_\_ the \_\_\_\_\_ seams \_\_\_\_\_ have\_ left\_ me\_ fine\_ in \_\_\_\_\_ my\_ own\_ skin\_

45 **Bm** **Fstop** **A** **plucked guitar & simple drums** **C#m** **D**

SO. way, \_\_\_\_\_ just\_ to be - gin.\_\_\_\_\_

**D** Verse 2

50 **E A C#m D E F#m**

SO. I've come a-long way. Un-der the cov - er of dark - ness. Trust-ing a strang - er, a

Solo I've come a-long way. Un-der the cov - er of dark - ness.

56 **E B7/D# D E A C#m**

SO. boat-man at the shore. The scourge of hope, the ug - ly face of

Solo The scourge of hope, the ug - ly face of

61 **D E F#m E**

SO. dang - er. The keep-ers of the keys had me down on my knees in front of

Solo dang - er. The keep-ers of the keys had me down on my knees

65 **B7/D# D E Bm C#m**

SO. gild - ed doors. And in a world where ev - ry ax was poised to grind.

69 **D E Bm C#m D E**

SO. To find my peace I on - ly held up what was al - read-y mine My

Solo Find my peace, al - read-y mine

S. paused to grind al - read-y mine My

A. paused to grind al - read-y mine

**E** Chorus 2

75

SO. *A* <sup>+ sops</sup> *C#m* *G*  
 name, \_\_\_\_\_ my \_\_\_\_\_ shame, \_\_\_\_\_ my home, \_\_\_\_\_ ev-ry - thing I \_\_\_\_\_ own.

A.  
 It's got your name \_\_\_\_\_ on \_\_\_\_\_ it. \_\_\_\_\_ It's got your name \_\_\_\_\_ on \_\_\_\_\_ it. \_\_\_\_\_ It's got your name \_\_\_\_\_ on \_\_\_\_\_ it. \_\_\_\_\_

T.  
 It's got your name \_\_\_\_\_ on \_\_\_\_\_ it. \_\_\_\_\_ It's got your name \_\_\_\_\_ on \_\_\_\_\_ it. \_\_\_\_\_ It's got your name \_\_\_\_\_ on \_\_\_\_\_ it. \_\_\_\_\_

B.  
 It's got your name \_\_\_\_\_ on \_\_\_\_\_ it. \_\_\_\_\_ It's got your name \_\_\_\_\_ on \_\_\_\_\_ it. \_\_\_\_\_ It's got your name \_\_\_\_\_ on \_\_\_\_\_ it. \_\_\_\_\_

81 *D/F#* *A* *E/G#* *D/F#*  
 SO. \_\_\_\_\_ And all my \_\_\_\_\_ swords \_\_\_\_\_ have turned to \_\_\_\_\_ words \_\_\_\_\_ that \_\_\_\_\_ blow like \_\_\_\_\_ po - ems \_\_\_\_\_ in \_\_\_\_\_ the \_\_\_\_\_ wind.

A.  
 \_\_\_\_\_ swords \_\_\_\_\_ have turned to \_\_\_\_\_ words \_\_\_\_\_ that \_\_\_\_\_ blow like \_\_\_\_\_ po - ems \_\_\_\_\_ in \_\_\_\_\_ the \_\_\_\_\_ wind.

T.  
 \_\_\_\_\_ swords \_\_\_\_\_ have turned to \_\_\_\_\_ words \_\_\_\_\_ that \_\_\_\_\_ blow like \_\_\_\_\_ po - ems \_\_\_\_\_ in \_\_\_\_\_ the \_\_\_\_\_ wind.

B.  
 \_\_\_\_\_ swords \_\_\_\_\_ have turned to \_\_\_\_\_ words \_\_\_\_\_ that \_\_\_\_\_ blow like \_\_\_\_\_ po - ems \_\_\_\_\_ in \_\_\_\_\_ the \_\_\_\_\_ wind.

**F** Bridge

86 *A/E* *Gstop* *plucked* *D* *Dm*  
 SO. \_\_\_\_\_ I used to be twist-ed, \_\_\_\_\_ when you called it an op-i-ate. \_\_\_\_\_ A simp-le way to

Solo  
 I've come a long way. \_\_\_\_\_ twist - ed when \_\_\_\_\_ by the sim - ple

A.  
 \_\_\_\_\_

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

B.  
 \_\_\_\_\_

92 **A E G**

SO. cope and yet I think you should-n't skip if you have-n't worn the shoes. They start out tight, and then they

Solo way They start out way

97 **D Dm**

SO. hurt your tired feet at night. But then they give a lit - tle day by day.

Solo tight Hurt your feet at

100 **D E**  
build up drums and guitar

SO. And then be - fore you know it, you look back And you've come a - long

Solo night you look back

S. And you've come a - long

**G** Chorus 3

103 **A (+ sops) C#m G**

SO. way, my shame, my home, ev-'ry - thing I own.

A. It's got your name on it. It's got your name on it. It's got your name on it.

T. It's got your name on it. It's got your name on it. It's got your name on it.

B. It's got your name on it. It's got your name on it. It's got your name on it.

109 **D/F#** **A** **C#m**

SO. *My name, my shame, my*

Solo *Come a-long way, come a-long way, come a-long*

A. *Come a-long way, come a-long way, come a-long*

T. *Come a-long way, come a-long way, come a-long*

B. *Come a-long way, come a-long way, come a-long*

115 **G** **D** **E**

SO. *home, ev - 'ry - thing I own. And you've come a - long*

Solo *way, come a - long way,*

A. *way, come a - long way,*

T. *way, come a - long way,*

B. *way, come a - long way,*

119 **H** **E rit.** **A**

SO. *got your name on it,*

Solo *got your name on it,*

S. *Come a - long way,*

A. *Come a - long way,*

T. *Come a - long way,*

B. *Come a - long way,*

# Nessun Dorma

W: Giuseppe Adami & Renato Simoni M: Giacomo Puccini  
(from 'Turandot' - Arr. Wayne Richmond, 2019)

**A** B $\flat$  *pp*

S. *pp* Nes - sun dor - ma! Nes - sun dor - ma!

Vln. *pp*

Mel. *pp*

**B** G E $\flat$ maj7 G E $\flat$ maj7 G E $\flat$ maj7

S. Nes-sun dor - ma! Nes-sun dor - ma! Tu pu-re, o Prin - ci-

Vln. *p*

Mel. *p*

**9** G E $\flat$ maj7 G E $\flat$ maj7 G E $\flat$ maj7 G E $\flat$ maj7 G

S. pes - sa, nel-la tua fred-da stan - za guar-di le stel - le che tre-ma-no d'a-mo - re e di spe-ran - za!

Vln.

Mel.

**C** D G G/F# Em Gmaj7 A Bm A7/C#

S. Ma il mio mis - te - ro é chiu-so in me, il no - me mio nes-sun sa - pra! No, no, sul - la tua

Vln.

Mel.

**18** D/F# Em D/A A7

S. boc - - ca lo di - ro, quan - do la lu - - ce splen - de -

Vln. *mp*

Mel.



**D** G/A E♭maj7 G E♭maj7 G E♭maj7 G

21 S. ra! Ed il mio ba-cio scio-glie-ra il si - len - zio che ti fa mi - a!

Vln.

Mel.

**E** D G G/F# Em A Bm A/C#

26 S. Di - le-gua, o

Vln. *pp* *p*

Mel.

**F** D/F# Em D/A A7 G/A

30 S. not - te! tra-mon-ta - te, stel - le! tra-mon-ta - te, stel - le! Al-l'al-ba vin - ce - ro! Vin - ce - ro! Vin - ce

Vln.

Mel.

**G** D G G/F# Em A Bm A/C# D

35 S. ro!

Vln. *ff*

Mel. *ff*

# I wanna be loved by you

M: Herbert Stothart & Harry Ruby W: Bert Kalmar  
(Arr. Samantha O'Brien, 2019)

FL. *rall.*

Chords: G, D, G/B, A, D

**A** Verse

LF

5 G Bm/D Am<sup>7</sup> D<sup>7</sup> G G<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
I'm not one of the greed - y kind, all of my wants are

9 G/B B<sup>b</sup>° Am<sup>7</sup> D<sup>7</sup> G E<sup>b</sup>7 D<sup>7</sup>  
sim - ple: I know what's on my mind.

13 G Bm<sup>7</sup>/D Am<sup>7</sup> D<sup>7</sup> G G<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
I'm not rest - ing un - til I find what would make your eyes

17 B<sup>7</sup> E E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>  
glis - ten like mine with love di - vine.

**B** Chorus

LF

21 G A<sup>7</sup>  
I wan - na be loved by you, just you and no - bod - y else but you

25 D<sup>7</sup> G A<sup>7</sup> D<sup>7</sup>  
I wan - na be loved by you a - lone, poo - poo - pa - doop.

29 G A<sup>7</sup>  
I wan - na be kissed by you, just you and no - bod - y else but you.

33 D<sup>7</sup> G G<sup>7</sup>  
I wan - na be kissed by you a - lone, poo - poo - pa - doop. I could - n't as -

37 C Cm G G<sup>7</sup>  
pire to an - y - thing high - er, than fill a de -

Ch

aah to an - y - thing high - er than fill a de -

41 C Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G  
sire to make you my own; pa - dum - pa - dum boodoop pa - dum. I wan - na be loved by you, just

Ch

sire make

47 **A7** **D7** **G** **A** **D7**  
 LF you and no-bod-y else but you: I wan-na be loved by you a-lone.

53 **C** **G** **A7**  
 Fl.

57 **D7** **G** **A7** **D7**  
 Fl.

61 **G** **A7**  
 Fl.

65 **D7** **G** **G7**  
 Fl.

69 **C** **Cm** **G** **G7**  
 Fl.

73 **C** **Em7** **A7** **D7** **A7** **D7**  
 Fl.

77 **G** **A7**  
 Fl.

81 **D7** **G**  
 Fl.

84 **D** **G7** **C** **Cm** **G**  
 LF I could - n't as - pire to an - y-thing high - er,  
 Ch aah to an - y-thing high - er

88 **G7** **C** **Em7** **A7** **D7** **A7** **D7**  
 LF than fill a de - sire to make you my own; pa - pa - pa-dre, poopoo - pa-doop.  
 Ch than fill a de - sire make

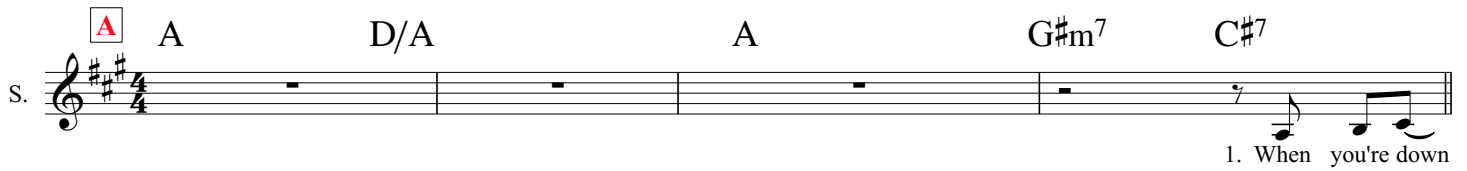
93 **G** **A7**  
 LF I wan - na be loved by you, just you and no - bod - y else but you:  
 Ch loved by you else but you:

97 **D7** **G** **D7** **G**  
 LF I wan - na be loved by you a - di-ddl - y di-ddl - y di-ddl - y dum pooppoop pe doop

# You've got a friend

Carole King  
(Arr. Wayne Richmond & Samantha O'Brien, 2019)

**A** A D/A A G#m7 C#7

S. 

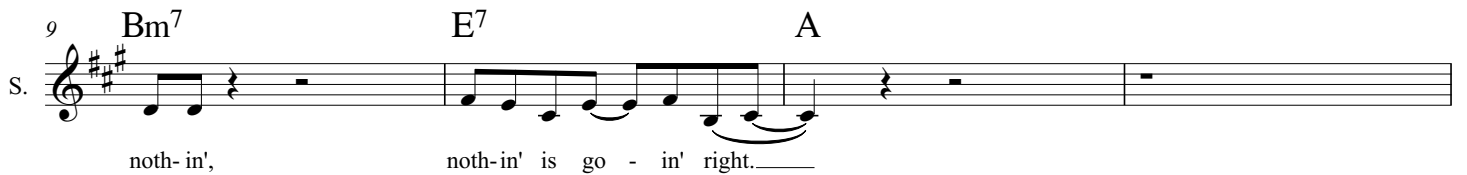
1. When you're down

**B** F#m C#7 F#m C#7/G# F#/A C#7(sus4)/G# F#m

S. 

and trou - bled and you need some lov - in' care, and

9 Bm7 E7 A

S. 

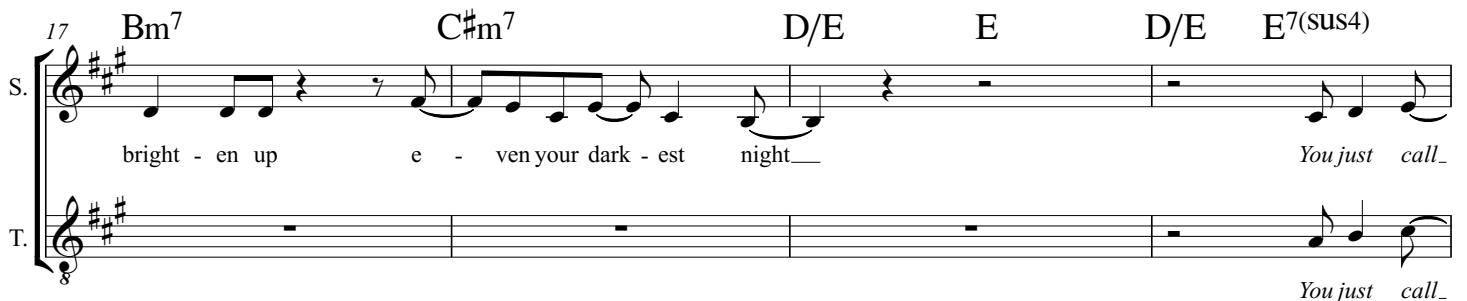
noth - in', noth - in' is go - in' right.'

13 G#m7 C#7 G#m7/C# C#7 F#m C#7/G# F#m/A C#7/G# F#m

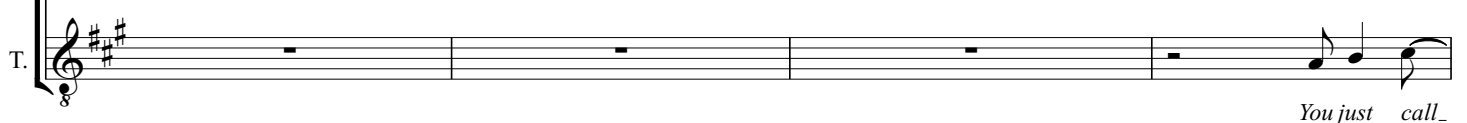
S. 

Close your eyes, and think of me and soon I will be there, to

17 Bm7 C#m7 D/E E D/E E7(sus4)

S. 


bright - en up e - ven your dark - est night You just call

T. 

You just call

**C** Chorus 1

21 A D

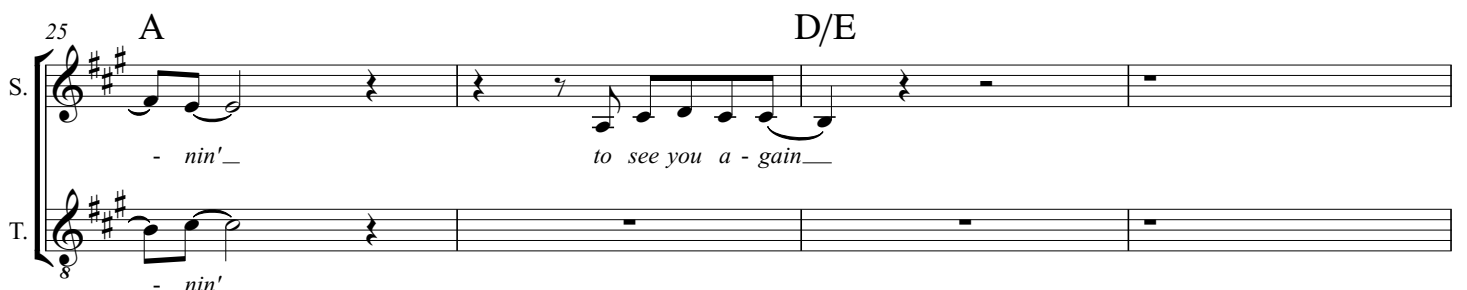
S. 

out my name, and you know wher - ev - er I am, I'll come run

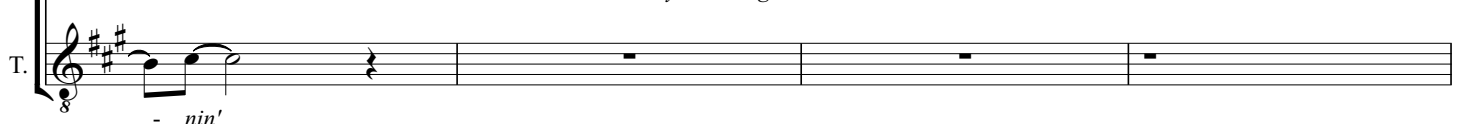
T. 

out my name, and you know wher - ev - er I am, I'll come run

25 A D/E

S. 

- nin' to see you a - gain

T. 

- nin'

29 **A** **A<sup>maj9</sup>** **D<sup>maj7</sup>** **D<sup>6</sup>**  
 S. *Win - ter, Spring, Sum - mer or Fall, — all you have to do is call —*

32 **F<sup>#m</sup>** **A<sup>7/E</sup>** **D<sup>maj7</sup>** **C<sup>#m7</sup>** **B<sup>m7</sup> D/E**  
 S. *and I'll be — there. You've got a friend.*

35 **D** **A** **D/A** **A** **G<sup>#m7</sup>** **C<sup>#7</sup>**  
 S. *2. If the sky*  
 T.

**E** *Verse 2*  
 39 **F<sup>#m</sup>** **C<sup>#7</sup>** **F<sup>#m</sup>** **C<sup>#7/G#</sup>** **F<sup>#/A</sup>** **C<sup>#7(sus4)/G#</sup>** **F<sup>#m</sup>**  
 T. *— high - bove — you should grow dark — and full of clouds, — and that old*

43 **B<sup>m7</sup>** **E<sup>7</sup>** **A**  
 T. *— north wind — should be - gin to blow. —*

47 **G<sup>#m7</sup>** **C<sup>#7</sup>** **G<sup>#m7/C#</sup>** **C<sup>#7</sup>** **F<sup>#m</sup>** **C<sup>#7/G#</sup>** **F<sup>#m/A</sup>** **C<sup>#7/G#</sup>** **F<sup>#m</sup>**  
 T. *keep your head to geth - er - er - and call — my name out lou — ou - ou oud now ba - by yeah*

51 **B<sup>m7</sup>** **C<sup>#m7</sup>** **D/E** **E** **D/E** **E<sup>7(sus4)</sup>** *call —*  
 S. *call —*  
 T. *ye - ah soon I'll be knock - ing up - o - on your door. — You just call —*

**F** Chorus 2

55 **A** **D**

S. *out my name, and you know wher-ev-er I am, I'll come run*

T. *out my name, and you know wher-ev-er I am, I'll come run*

59 **A** **D/E**

S. *- nin' -*

T. *- nin' to see you a - gain*

63 **A** **Amaj9** **Dmaj7** **D6**

T. *Win - ter, Spring, Sum - mer or Fall, all you have to do is call*

66 **F#m** **A7/E** **Dmaj7** **C#m7** **Bm7** **D/E**

S. *Well*

T. *and I'll be there Well*

**G** Bridge

69 **A** **D/A** **D** **A** **Amaj9**

S. *ain't it good to know that you've got a friend when peo-ple can be to cold? They'll hurt*

T. *ain't it good to know that you've got a friend when peo-ple can be to cold? They'll hurt*

73 **D** **G7** **F#m** **B7** **D/E**

S. *- you, yes, and de-sert you and take your soul if you let them, Oh, but don't you let them.*

T. *- you, yes, and de-sert you and take your soul if you let them,*

**H** Chorus 3

78 **E7** **A** **D**

S. *You just call out my name, and you know wher-ev-er I am, I'll come run*

T. *You just call out my name, and you know wher-ev-er I am, I'll come run*

B. *You just call out my name, and you know wher-ev-er I am, I'll come run*

83 **A** **D/E**

S. *- nin', - run- nin', yeah, yeah, \_\_\_\_\_ to see you a - gain. \_\_\_\_\_*

T. *- nin' \_\_\_\_\_*

B. *- nin' \_\_\_\_\_*

87 **A** **Amaj9** **Dmaj7** **D<sup>6</sup>** **F#m** **A<sup>7</sup>/E** **A<sup>7</sup>**

S. *Win-ter, Spring, Sum-mer or Fall, \_\_\_\_\_ all you have to do is call \_\_\_\_\_ and I'll be \_\_\_\_\_*

T. *Win-ter, Spring, Sum-mer or Fall, \_\_\_\_\_ all you have to do is call \_\_\_\_\_ and I'll be \_\_\_\_\_*

B. *Win-ter, Spring, Sum-mer or Fall, \_\_\_\_\_ all you have to do is call \_\_\_\_\_ and I'll be \_\_\_\_\_*

91 **Dmaj7** **C#m<sup>7</sup>** **Bm<sup>7</sup>** **D/E** **A** **D/A**

S. *\_\_\_\_\_ there, be there, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah \_\_\_\_\_ You've got a friend. \_\_\_\_\_ You've got a*

T. *\_\_\_\_\_ there \_\_\_\_\_ yeah, yeah, yeah, \_\_\_\_\_ yeah.*

B. *\_\_\_\_\_ there \_\_\_\_\_ yeah, yeah, yeah, \_\_\_\_\_ yeah.*

**I** Coda

95 **A** **D/A** **A** **D/A**

S. *friend. \_\_\_\_\_ Hey, now ba - by, now you've got a \_\_\_\_\_*

T. *\_\_\_\_\_ You've got your-self a friend now. \_\_\_\_\_*

99 **A** **D/A** **A** **D/A**

S. *friend. \_\_\_\_\_ Oh\_ now\_ ba - by, \_\_\_\_\_ you've\_ got a*

T. *\_\_\_\_\_ Now ain't it fine\_ to know that\_ you've got\_ a friend. \_\_\_\_\_*

103 **A** **D/A** **A** **D/A** **A**

S. *friend, yeah, yeah, Ain't it good to know, ain't it good to know, ain't it good to know, \_\_\_\_\_ You've got a friend. \_\_\_\_\_*

# Love in the morning

Archie Roach (Arr. Maria Dunn, 2019)

♩=120

Male

B.

Shk.

FN

Solo 1

When I

ba da ba da ba da ba da

etc.

9

Male

S.

A.

B.

see you, — When I see you in the morn - ing light,

ba da see you ba da ba da ba da morn - ing light

ba da see you ba da ba da ba da morn - ing light

ba da ba da ba da ba da ba da

*E<sub>b</sub> uke only E<sub>b</sub><sup>7</sup> A<sub>b</sub> B<sub>b</sub><sup>7</sup> E<sub>b</sub> E<sub>b</sub><sup>7</sup>*

15

Male

S.

A.

B.

Then I know ev-'ry-thing will be all right, Yes, yes, yes, 'cause darl- ing I love

ba da ba da ba da Yes, yes, yes da

ba da ba da ba da Yes, yes, yes da

ba da ba da Yes, yes, yes da

*A<sub>b</sub> B<sub>b</sub><sup>7</sup> E<sub>b</sub> E<sub>b</sub><sup>7</sup> A<sub>b</sub>*

20

Male

S.

A.

B.

you so! said I love you so! And when I

ba da so love you so so

ba da so love you so so

ba da so love you so so

*B<sub>b</sub><sup>7</sup> E<sub>b</sub> B<sub>b</sub><sup>7</sup>*

Solo 2



Verse 2

25 Eb Ab Bb7 Eb

Male: hear you. al-ways sounds just like an An-gel's song.

S.: ba da hear you ba da ba da ba da an-gels song

A.: ba da hear you ba da ba da ba da an-gels song

B.: ba da ba da ba da ba da ba da

31 Ab Bb7 Eb Ab

Male: And I know that you will make me strong. Yes, yes, yes. And to-gether

S.: ba da ba da ba da Yes, yes, yes da

A.: ba da ba da ba da Yes, yes, yes da

B.: ba da ba da ba da Yes, yes, yes da

36 Bb7 Eb Bb7 Perc. Stop + bass & drums

Male: - er we will grow. And then we will grow.

S.: ba da we will grow so

A.: ba da we will grow so

B.: ba da we will grow so

Chorus Shaker restart + guitar, ad lib vln + accord.

41 Eb Bb7 Eb

Male: is the great-est gift I know.

S.: Love in the morn-ing It makes my spi-rit sing

A.: Love in the morn-ing It makes my spi-rit sing

B.: Love in the morn-ing is the great-est gift I know. It makes my spi-rit sing

46

Male *here in the af - ter-glow. I touch your bo - dy, and I touch your*

S. *touch your bo - dy your*

A. *touch your bo - dy your*

B. *here in the af - ter-glow. I touch your bo - dy, and I touch your*

*Bb7 Eb Ab*

51

Male *soul, hold me darl-ing, till I grow old. When I*

S. *soul touch your soul hold me old*

A. *soul touch your soul hold me old*

B. *soul, hold me darl-ing, till I grow old.*

*Eb Ab Eb Bb7 Solo 3*

Verse 3 - accord & violin

57

Fem *Female solo When I feel you, feel this way,*

Male *feel you, know when - ev - er I feel this way,*

S. *feel you, know feel this way,*

A. *feel you, know feel this way,*

B. *feel you, know feel this way,*

*Eb Ab Bb7 Eb*

63

Fem *through the day. Yes, yes, yes,*

Male *I try to keep this with me through the day. Yes, yes, yes, darl-ing I long*

S. *way through the day. Yes, yes, yes*

A. *way through the day. Yes, yes, yes*

B. *way through the day. Yes, yes, yes*

*Ab Bb7 Eb Ab*

68 **Bb7 Eb Bb7**

Male: for your touch, for your special touch.

S.: long for your touch special touch

A.: long for your touch special touch

B.: long for your touch special touch

**Chorus** + accord & violin

73 **Eb Ab Eb Bb7 Eb**

Male: is the great-est gift I know.

S.: Love in the morn - ing It makes my spi-rit sing

A.: Love in the morn - ing It makes my spi-rit sing

B.: Love in the morn - ing is the great-est gift I know. It makes my spi-rit sing

79 **Bb7 Eb Ab Eb**

Male: here in the af - ter-glow. I touch your bo-dy, and I touch your soul,

S.: touch your bo - dy your soul touch your

A.: touch your bo - dy your soul touch your

B.: here in the af - ter-glow. I touch your bo-dy, and I touch your soul,

84 **Ab Eb Bb7**

Sax.: [Instrumental]

Male: hold me darl-ing, till I grow old.

S.: soul hold me old

A.: soul hold me old

B.: hold me darl-ing, till I grow old.

Instrumental tacet violin

89 Eb Ab Eb Eb Bb7 Eb Eb Ab Eb

Sax.

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

A.   
ba da ba da ba da ba da ba da ba da

B.   
ba da ba da ba da ba da ba da ba da

95 Eb Bb7 Eb Eb7 Ab Eb

Sax.

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

A.   
ba da ba da ba da ba da ba da

B.   
ba da ba da ba da ba da ba da

100 Eb Ab Eb Bb7

Sax.

Male   
When my

S.   
ba da ba da ba da ba da ba

A.   
ba da ba da ba da ba da ba

B.   
ba da ba da ba da ba da When my

Verse 4 tacet violin & accord

105 Eb Eb7 Ab Bb7 Eb

Male  
dream - ing, — when my dream - ing — is quiet a - gain,

S.  
When my dream - ing, — drea - ming is qui - et a - gain

A.  
When my dream - ing — drea - ming is qui - et a - gain

B.  
dream - ing, — when my dream - ing — is quiet a - gain,

111 Ab Bb7 Eb Ab

Fem  
Yes, yes, yes,

Male  
Feels just like — a — des - ert — af - ter rain. Yes, yes, yes, I love you and thank

S.  
— af - ter rain. Yes, yes, yes

A.  
— af - ter rain. Yes, yes, yes

B.  
Feels just like — a — des - ert — af - ter rain. Yes, yes, yes I love you and thank

116 Bb7 Eb Bb7

Male  
— you so much. — Oh, — I — thank — you — babe. —

S.  
love you so much — Ooo —

A.  
love you so much — Ooo —

B.  
— you so much. — Oh, — I — thank — you — babe. —

Chorus + violin & accord

121 Eb Ab Eb Bb<sup>7</sup> Eb Ab Eb

Male *is the great-est gift I know.*

S. *Love in the morn - ing \_\_\_\_\_ It makes my spi-rit sing \_\_\_\_\_*

A. *Love in the morn - ing \_\_\_\_\_ It makes my spi-rit sing \_\_\_\_\_*

B. *Love in the morn - ing \_\_\_\_\_ is the great-est gift I know. It makes my spi-rit sing \_\_\_\_\_*

127 Bb<sup>7</sup> Eb Ab Eb

Male *here in the af - ter-glow. \_\_\_\_\_ I touch your bo-dy, \_\_\_\_\_ and I touch your soul, \_\_\_\_\_*

S. *touch your bo - dy your soul \_\_\_\_\_ touch your*

A. *touch your bo - dy your soul \_\_\_\_\_ touch your*

B. *here in the af - ter-glow. \_\_\_\_\_ I touch your bo-dy, \_\_\_\_\_ and I touch your soul, \_\_\_\_\_*

132 Ab Eb Bb<sup>7</sup>

Male *hold me darl-ing, \_\_\_\_\_ till I grow old. \_\_\_\_\_ It's a*

S. *soul hold me \_\_\_\_\_ old*

A. *soul hold me \_\_\_\_\_ old*

B. *hold me darl-ing, \_\_\_\_\_ till I grow old. \_\_\_\_\_ It's a*

Coda

137 Eb Ab Bb

Male: spi - rit - ual thing, Yeah, It's a

S.: spi - rit - ual thing, Yeah,

A.: spi - rit - ual thing, Yeah,

B.: spi - rit - ual thing, Yeah, It's a

141 Eb Eb7 Ab Bb7

Male: spi - rit - ual thing, Ooh, make my-

S.: It's a spi - rit - ual thing, Ooh

A.: It's a spi - rit - ual thing, Ooh

B.: spi - rit - ual thing, Ooh make my-

145 Eb Eb7 Ab Bb7

Male: spi - rit sing, Yeah, make my-

S.: spi - rit sing Yeah,

A.: spi - rit sing Yeah,

B.: spi - rit sing Yeah, make my-

149 Eb Eb7 Ab Bstop

Male: spi-rit sing, Oh,

S.: spi - rit sing Oh, love in the morn - ing.---

A.: spi - rit sing Oh, love in the morn - ing.---

B.: spi-rit sing, Oh, love in the morn - ing.---

# Misirlou

Popular Greek Song (Arr. Samantha O'Brien, 2019)

**A** D & A drone  $\text{♩} = 120$

Dar. 

5 **B** Ross solo

Vln. 

13

Vln. 

**C** Drone stops

21  $D^7$   $E_b^7$   $D^7$   $D^7$   $E_b^7$   $D^7$

Vln. 

29  $Cm$   $D^7$   $Cm$   $D^7$

Vln. 

**D** Rhythm changes, other percussion starts

37  $Gm$   $F$   $Bb$   $E_b^7$   $D^7$

Vln. 

Dar. 

45 **E**  $Cm$   $D^7$

Vln. 

Dar. 

49  $Cm$   $D^7$

Vln. 


53 **F**  $Gm$   $F$   $Bb$   $E_b^7$   $D^7$


Vln. *p cresc.*   
*f*

Dar. *p*   
*f*



61 **G** Cm D7 (percussion go crazy these 2 bars)

Vln. 

Dar. 


65 Cm D7 (percussion go crazy these 2 bars)

Vln. 

69 **H** D7 **Faster!** Eb7 D7

Vln. 

73 D7 Eb7 D7

Vln. 


77 **I** Cm D7


Vln. 

81 Cm D7


Vln. 

85 **J** Gm *p cresc.* F

Vln. 

Dar. *p cresc.* 

89 Bb Eb7 D7 *ff* Gm

Vln. 

Dar. *ff* 