

Razzle Dazzle

[Loosely Woven – Aug/Sept 2010] [Final – 30/7/10]

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Razzle Dazzle

Fred Ebb/John Kander
Arr: Samantha O'Brien (2010)

Tpt. **A** $\text{♩} = 121$ **5** *mute*
mf *f*

Solo **B**
Give'em the old raz - zle daz - zle. Raz-zle daz-zle 'em.

Tpt.

Solo
Give'em an act with lots of flash in it And the re - ac - tion will be pas - sion-ate.

Tpt. **3**

Solo
Give'em the old ho - cus po - cus, Bead and feath-er 'em.

Tpt.

Solo
How can they see with se - quins in their eyes.

Tpt.

Solo
What if your hing - es all are rust - ing? What if in fact you're just dis-gust - ing?

Tpt.

Solo
Raz-zle daz-zle 'em and they'll nev-er catch wise.


Tpt. *f*

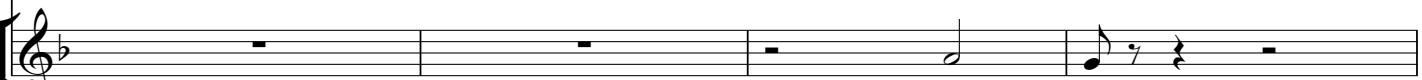
35 C

Solo 

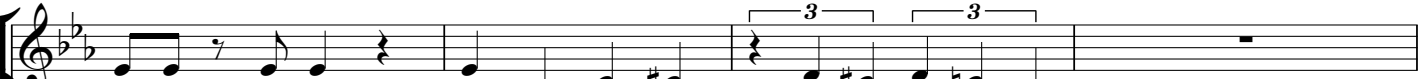
Tpt. 


39

Solo 

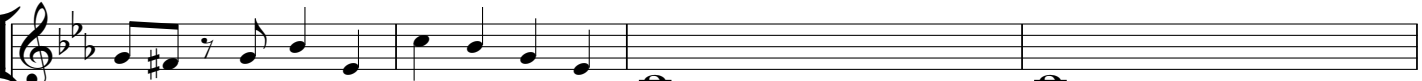
Tpt. 

43

Solo 


Tpt. 


47

Solo 


Tpt. 


51

Solo 

Tpt. 

55

Solo 

Tpt. 

59 C⁷ D

Solo

Tpt.

62

Solo

Tpt.

65

Solo

Tpt.

70

Solo

Tpt.

74

Solo

Tpt.

78 (whispered)

Solo

Tpt.

82

Solo

Tpt.

86 **E**

Solo

Tpt.

Give'em the old raz - zle daz - zle Raz - zle daz - zle 'em

90 **F7**

Solo

Tpt.

Show'em the first rate sor - cer - er you are.

94

Solo

Tpt.

Long as you keep 'em way off bal - ance, How can they spot you got no tal - ents

98

Solo

Tpt.

Raz - zle daz - zle 'em Raz - zle daz - zle 'em

101

Solo

Tpt.

and they'll make you a star.

104

Solo


Tpt.


ff *fff*

ff


A song that is sung


For Josie - Words & Music by I. R. Williams
(Arr. Wayne Richmond - 2010)

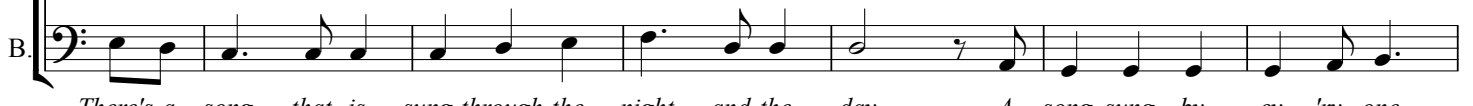
S. 
The pla - net we live on that we say is ours, Has mil - lions of peo - ple to house.
The wa - ter - y worlds of the ri - vers and seas, Of o - ceans and drop - lets of rain.
The tin - i - est crea - ture the small - est of things, A time and a place to be - gin.


8 S. 
For ev - 'ry - thing liv - ing there's food to be found in the air, the wa - ter and ground.
Are born in the sky in the clouds up a - bove, will fall, but will come back a - gain.
A piece of the puz - zle a part to be played, to live and to share and to sing.


Chorus (Meredith solo 1st time)

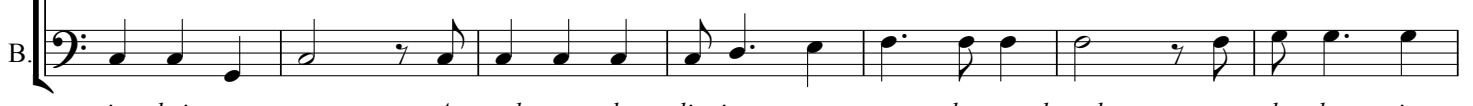
17 S. 
There's a song that is sung through the night and the day. A song sung by ev - 'ry - one

A. 
There's a song that is sung through the night and the day. A song sung by ev - 'ry - one

B. 
There's a song that is sung through the night and the day. A song sung by ev - 'ry - one

24 S. 
in their own way. A mel - o - dy liv - ing a tune that we breathe a rhy - thm in

A. 
in their own way. A mel - o - dy liv - ing a tune that we breathe a rhy - thm in

B. 
in their own way. A mel - o - dy liv - ing a tune that we breathe a rhy - thm in

31 G⁷ C G⁷ C

S. all that we see. _____

A. all that we see. _____

B. all that we see. _____

Fl. _____

Coda
38 Dm C Dm C

Fl. _____

46 Dm G⁷ C Dm G⁷ C

S. The earth she is bleed - ing _____ and all un - der the sun _____

A. _____ and all un - der the sun _____

B. _____ and all un - der the sun _____

54 Dm G⁷ C G⁷ C

S. _____ must know that in the end _____ We _____ are one. _____

A. _____ We _____ are one. _____

B. _____ We _____ are one. _____

Al Kol Éle

Intro

Verse 1: Gial & Anna --> Chorus (all in Hebrew)

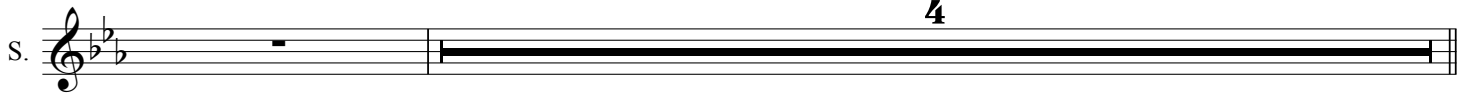
Verse 2: 1st half: Women 2nd half: Men (in English) --> Chorus (in English)

Chorus: 1st half: All (Hebrew) 2nd half: All (English)


Coda: All

N. Shemer


Intro ♩=80

S.  4

6 Verse

S. 
 Al had - vash v' - al ha - o - kets al ha - mar v' - ha - ma - tok al bi -
 Ev - 'ry bee that brings the hon - ey needs a sting to be com - plete and we

9

S. 
 té - nu ha - ti - no - ket sh'mor É - li ha - tov al ha -
 all must learn to taste the bitter with the sweet. Care for

11

S. 
 ésh ha - m' - vo - e - ret al ha - ma - yim ha - za - kim al ha
 fi - re light that warms us cry - stal wa - ters that run free. And

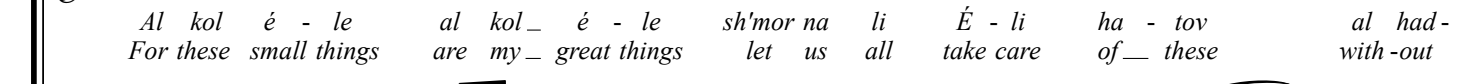
13

S. 
 ish ha - shav ha - bai - ta min ha - mer - cha - kim
 oh care for the one who's coming back to me.


Chorus

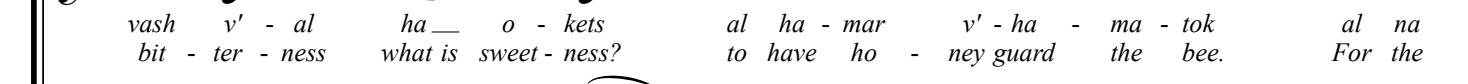
15

S. 
 Al kol é - le al kol_ é - le sh'mor na li É - li ha - tov al had -
 For these small things are my_ great things let us all take care of_ these with - out

B. 
 Al kol é - le al kol_ é - le sh'mor na li É - li ha - tov al had -
 For these small things are my_ great things let us all take care of_ these with - out

20

S. 
 vash v' - al ha_ o - kets al ha - mar v' - ha - ma - tok al na
 bit - ter - ness what is sweet - ness? to have ho - ney guard the bee. For the

B. 
 vash v' - al ha_ o - kets al ha - mar v' - ha - ma - tok al na
 bit - ter - ness what is sweet - ness? to have ho - ney guard the bee. For the

24

S. *ta - a - kor na - tu - a al tish-kach et ha - tik -*
sake of all these things Lord, let your mer - cy be - com -

B. *ta - a - kor na - tu - a al tish-kach et ha - tik -*
sake of all these things Lord, let your mer - cy be - com -

Tpt. *f*
 [Chorus 3 only]

27

S. *-va plete. ha - shi - vé - ni v' - a - shu - va el ha -*
plete. Bless the sting and bless the hon - ey bless the

B. *-va plete. ha - shi - vé - ni v' - a - shu - va el ha -*
plete. Bless the sting and bless the hon - ey bless the

Tpt.

30

S. *a - - rets ha - - to - va.* 1. 2.
bit - - ter and the sweet.

B. *a - - rets ha - - to - va.*
bit - - ter and the sweet.

Tpt. [Rpt. Chorus]

Coda 3.

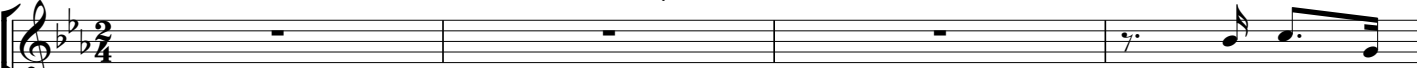
S. *sweet. Let our dear - est wish be - gran - ted bring us peace, oh bring us peace!* rit


Tpt. *mf* rit

Goodbye


Words: Walter Reisch Music: Robert Stole
(Arr. Wayne Richmond - 2010, from 'The White Horse Inn')

$\text{♩} = 115$


DW 
8 My heart is

Tpt. 

5 **A**

DW 
8 bro - ken, but what care I? Such pride in - side may be wo - ken, I'll try my best not to cry, by and by, when the stand - ing be - hind a chair, Bread sauce re - spect - ful - ly hand - ing! Hence - forth I'm free as the air, I de clare, and my

17

DW 
8 fin - al fare wells must be spo - ken! I'll join the Le - gion that's what I'll do, and in some far dis - tant re - gion chest has a chance of ex - pand - ing! I've done with wo - men and now I plan to join the ar - my of he - men


28

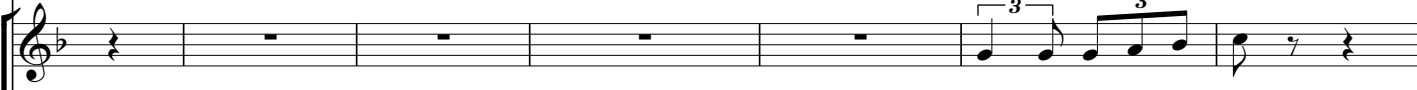
DW 
8 where hu - man hearts are staunch and true, I shall start my life a - new! and show the la - dies if I can, that a wait - er's still a man!


Tpt. 

Chorus/Instrumental

39 **B**

DW 
8 Good - bye! It's time I sought a for - eign clime where I may

Tpt. 

Inst. 

46

DW 
8 find, there are hearts more kind than I leave be - hind! And so I go, to fight a sav - age

Inst. 

55
8
DW
foe, al - though I know, I'll be some-times missed, by the girls I've kissed! In some
(Singing restarts)

Tpt.

Inst.

Bridge

64 **C**
8
DW
Ab - ys-sin-ian French do-min-ion I shall do my bit, and fall for the flag if I must! Where the des-ert sand is

Tpt.

73
8
DW
nice and hand-y I'll be full of grit; You won't see my heels for the dust.

Tpt.

B \flat 7 **Gm**
(Go to Inst. at B)

82 **D**
8
DW
I'll do or die! You'll know the rea-son why, When told of bold Le - o pold's, "last stand" for the Fa-ther land!

Tpt.

94 **E**
8
DW
— Good - bye! Good - bye! — I wish you all a last Good - bye! — Good - bye! Good - bye! — I wish you all a last Good bye! 2. I'm sick of

Tpt.

111
8
DW
wish you all a last Good - bye!

Tpt.

ff

I don't know how to love him

Music: Andrew Lloyd-Webber Words: Tim Rice
(Arr. Wayne Richmond 2010)

A

LJ $\text{♩} = 70$ **2**



I don't know how to love him. What to do how to move him. I've been changed yes real-ly

LJ **8**



changed. In these past few days when I've seen my-self I seem like some-one else.

B

LJ **13**



I don't know how to take this. I don't see why he moves me. He's a man, he's just a man. And I've


LJ **19**



had so man-y men be-fore. In ver - y man - y ways, he's just one more.

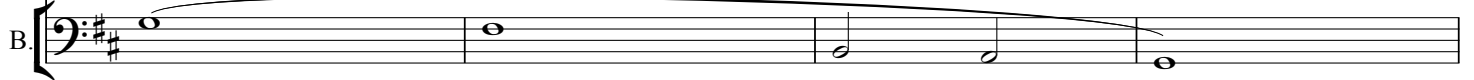
C

LJ **24**



Should I bring him down, should I scream and shout, should I speak of love, let my feel-ings out?

B.



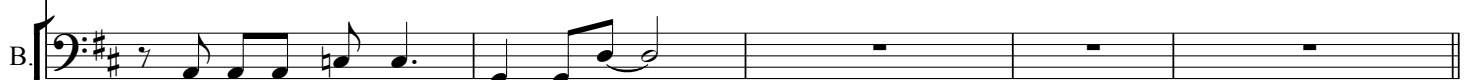
Ooh

LJ **28**



I ne-ver thought I'd come to this, what's it all a - bout?

B.



I ne-ver thought I'd come to this,

33 **D**

LJ Don't you think it's rather fun - ny, I should be in this po - si - tion? I'm the one, who's al-ways

38

LJ been, — so calm, so cool, no lov-er's fool. Run-ning ev - 'ry show. He scares me so. —

44 **E**

B. Ooh —

Tpt *f*

48

LJ *f* I ne-ver thought I'd come to this, — what's it all a - bout? —

B. *f* I ne-ver thought I'd come to this, —

Tpt *f*

53 **F**

LJ Yet if he said he loved me. I'd be lost I'd be fright - ened I could-nt

57

LJ cope, just could-n't cope, — I'd turn my head I'd back a - way. I

61

LJ would-n't want to know. He scares me so. I want him so. I love him so.

Murrumbidgee Water

Verse 1 ---> Chorus
 Verse 2 ---> Chorus
 Bridge
 Verse 3 ---> Chorus (+ D chord)

John Warner

Arr. Samantha O'Brien (2010)

Solo $\text{G}^{\text{♯}}=120$ $\text{G}/\text{F}\text{♯}$ Em^7 A G $\text{G}/\text{F}\text{♯}$ Em^7 A

Solo *Verse* D Em^7 A D Em^7 A

S. 1. Born in the high - lands snows Wild in her youth's de - scen - ding
 2. O - ver her years of floods, Cur - rent twis - ting wild and strong,
 3. Sil - ver mist like hair, As the day is dawn - ing,

(3rd verse only)

Solo Bm^7 A G Em^7 $\text{D}/\text{F}\text{♯}$ G A

S. Swift - ly she fills and grows Out of her flood plains, wind - ing and ben - ding
 Chil - dren she made in the land, Creek and an - a branch, pond and bill - a - bong.
 Marks the ri - vers way As we hunt on a win - ter's morn - ing.

Solo D Em^7 A D Em^7 A

S. Fee - ding the tow - er - ing gums, Bush in creek and gul - ly
 Bright on the wide flood plain Glints the rip - pl - ing wa - ters
 Duck and cod from the stream Fruit and fun - gus, plant and seed,

Solo Bm^7 A G Em^7 $\text{D}/\text{F}\text{♯}$ G A

S. Shar - ing her boun - ties wide, Spread - ing soil in plain and val - ley.
 Proud - ly side by side, Flow the moth - er and the daugh - ter.
 Kan - ga - roo on the plain, See, she gives us all we need.

Chorus

Solo G A D G $\text{D}/\text{F}\text{♯}$ A Bm^7 A G Em^7 $\text{D}/\text{F}\text{♯}$

S. Murr - um - bid - gee fair, Murr - um - bid - gee fer - tile, Nur - tu - ring at your breasts we who walk here

S. Murr - um - bid - gee fair, Murr - um - bid - gee fer - tile, Nur - tu - ring at your breasts we who walk here

A. Murr - um - bid - gee fair, Murr - um - bid - gee fer - tile, Nur - tu - ring at your breasts we who walk here

T. Murr - um - bid - gee fair, Murr - um - bid - gee fer - tile, Nur - tu - ring at your breasts we who walk here

B. Murr - um - bid - gee fair, Murr - um - bid - gee fer - tile,

18 G A G F#m7 Bm G D A D D/C#

Solo
 for a lit-tle while High on a ridge we-stand, gaz-ing in love and awe O-ver the lands you made

S.
 for a lit-tle while High on a ridge we-stand, gaz-ing in love and awe O-ver the lands you made

A.
 for a lit-tle while High on a ridge we-stand, gaz-ing in love and awe O-ver the lands you made

T.
 for a lit-tle while High on a ridge we-stand, gaz-ing in love and awe O-ver the lands you made

B.
 High on a ridge we-stand, gaz-ing in love and awe

22 Bm7 A G G/F# Em7 A G G/F# Em7 A D ¹⁻² ^{3.} Fine

Solo
 — with your gen-tle hands, — how rich the gifts you pour.

S.
 — with your gen-tle hands, — how rich the gifts you pour.

A.
 — with your gen-tle hands, — how rich the gifts you pour.

T.
 — with your gen-tle hands, — how rich the gifts you pour.

B.
 pour.

Bridge

Bm E Bm F#m Em Bm G D Em7 A7

Solo
 We have kno-wn the drought, we have seen her an-ger Hur-ling trees in her rage, we've known thirst & we've borne hun-ger

S.
 pp Ooh Ooh Ooh Ooh

A.
 pp Ooh Ooh Ooh Ooh

Bm E Bm F#m G D Em7 G ^{D.S. al Fine} A

Solo
 Yet for those who seek beau-ty waits in hi-ding In some sha-ded pools wait the fruits of her pro-vi-ding.

S.
 Ooh Ooh Ooh

A.
 Ooh Ooh Ooh

Mexican Hat Dance

(Traditional)

♩ = 80 G

Fl.
Cl.
Vln.
Vc.

A Heel swing in a circle

3 G D⁷

Fl.
Cl.
Vc. *pizz.*

7 G G

Fl.
Cl.
Vc.

B Scuff

12 A⁷ D A⁷ D

Fl.
Cl.
Vc.

16 A⁷ D A⁷ ^{2.}D D⁷

Fl.
Cl.
Vc.

C Heel toe
21 G D⁷

Fl.
Cl.
Vc.

25 G

Fl.
Cl.
Vc.

D Two kick step

29

G D7 G D7 G C Am C G D7

Vln. arco.

Vc.

37

G D7 G D7

Vln.

Vc.

1. G 2. G

E Heel step

43

G D7

Fl. *slightly faster*

Cl. *p*

Vln. *pizz.*

Vc. *pizz.*

47

G G

Fl.

Cl.

Vln.

Vc.

1. 2.

F *Heel Twist*

53 **G** **D7** **G** **A7** **D7**

Fl. *allegro*

Vln. *pizz*

Vc.

57 **G**

Fl.

Vln.

Vc.

G *Slow turn*

61 **p** **G** **C** **C#°** **D7**

Fl. *Slow Tango*

Cl. *f*

Vln. *arco.*

Vc. *arco.*

H *Dance around hat*

67 **G** **D** **G** **D7**

Vln. *Faster pizz.* ♩=120

Vc.

71 **G** **D7**

Vln.

Vc.

I *Dance on hat*

75 *f* G D G

Fl. *f* G D G

Cl. *p*

Vln.

Vc.

79 G D G Em A7 D

Fl. 1. 2. rit.

Cl.

Vln.

Vc. arco.

J *The jump*

86 G D7 G D7 G

Fl. *Faster* ♩=100

Cl. *play on repeat only*
pizz.

Vln. *pizz.*

Vc. *pizz.*

94 **K** D A⁷ D A⁷ D A⁷ D A⁷ D

Fl.
Cl.
Vln.
Vc.

L *Backwards step*

110 G D⁷ G ^{1.} D⁷ G ^{2.} D⁷ G 8^{va}----

Fl.
Cl.
Vln. *arco.*
Vc.

Whose little girl are you?

Eric Eisler

(adapted from words written by Pat Eisler)

(Arr. Sam O'Brien & Wayne Richmond)

Introduction (Pokarekare Ana)
Chorus
Verses 1-3 --> Chorus
Verses 4 & 5 --> Chorus

Introduction

FL.1

5

FL.1

Chorus

9

S. Sail - ing boats and a dai - ry farm, Who's lit - tle girl are you? Sat - ur - day dance and the

A.

T. Who's lit - tle girl are you?

B.

14

S. belle of the ball, Who's lit - tle girl are you? Two aunts, one boy and one girl - ask,

A.

T. Who's lit - tle girl are you? Two aunts, one boy and one girl - ask,

B.

19

S. Who's lit - tle girl are you? Who's lit - tle girl are you? Who's lit - tle girl are

A.

T. Who's lit - tle girl are you? Who's lit - tle girl are you? Who's lit - tle girl are

B.

24 *Ab* *G7* *C* *Em* *G* **Fine**

S. *you?* *Who's lit - tle girl are you?* *Who's lit - tle girl are you?*

A. *you?* *Who's lit - tle girl are you?* *Who's lit - tle girl are you?*

T. *you?* *Who's lit - tle girl are you?* *Who's lit - tle girl are you?*

B. *you?* *Who's lit - tle girl are you?* *Who's lit - tle girl are you?*

29 *G7* *C* *Em7* *Dm7* **Verse**

S. It's a Sat - ur - day night at Miss Spen - cer's Danc - ing School where
 While Mol - lie mends and sews Chips tours with the Re - view. She's
 Py - ja - ma Pat - ty sung and played said, "Rain, rain, don't come to - day." Plays with
 The years went by with two names at Prim - ary school. Pa -
 Molly met Drum Ma - jor Stan who made room for three. Where

33 *G7* *C* *Fmaj7* *F6* *Fm/C*

S. Chips plays his clar - i - net, and he smiles Mol - lie's heart's on
 happy work - ing at the bar, their girl's born Mol - lie's life seems
 Ruby and Un - cle Sam, cracked four eggs brought from the grocer
 tricia for her Helen for him, but three Kings can't save a marriage falling a -
 Patty kept her head in books, Rarely cuddled, hugged, or played with at

A. *and he smiles heart's on*
their girl's born life seems
cracked four eggs from the grocer
three Kings can't save a marriage falling a -
Rarely cuddled, hugged, or played with at

T. *and he smiles heart's on*
their girl's born life seems
cracked four eggs from the grocer
three Kings can't save a marriage falling a -
Rarely cuddled, hugged, or played with at

B. *and he smiles heart's on*
their girl's born life seems
cracked four eggs from the grocer
three Kings can't save a marriage falling a -
Rarely cuddled, hugged, or played with at

38 *Cmaj7* *Am7* *Dm7* *Em* *G7* *C* *C* *Eb7*

S. fire. Some - thing there in - side can - not be de - nied. nied.
 fine. Chips leaves to find work be - gins a life at sea. sea.
 man. Waited for the post to come of Chip's life at sea. sea.
 part. but a penny can save a small bro - ken heart. heart.
 all. At sev - en - teen she left, a new ad - venture be - gins. gins.

A. *Ooh* *Ooh*

T. *Ooh* *Ooh*

B. *Ooh* *Ooh*

[Next verse] [To Chorus]

Eternal Flame

Billy Steinberg, Tom Kelly & Susanna Hoffs (Arr. Maria Dunn - 2010)

SG **A** **2**

Close your eyes give me your hand dar-ling do you feel my heart bea - ting do you un-der

SG 7

stand Do you feel the same___ Am I on-ly dream - ing Is this burn-ing an e - ter-nal flame

SG **B** 12

___ I be-lieve it's meant to be___ dar-ling I want you when you are slee - ping you be-long with

SG 16

me do you feel the same___ am I on-ly dream - ing Is this burn-ing an e - ter-nal flame

SG **C** 21

Say my name sunshines through the rain___ a whole life so lone - ly___ and then

Flug. **C** 21

Say my name sunshines through the rain___ a whole life so lone - ly___ and then

SG 24

come and ease_ the pain___ I don't want to lose this fee - ling oh oh___

SG **D** 28

oh

Flug. **D** 28

mp

34 **E**
SG
Close your eyes give me your hand_ do you feel my heart bea - ting do you un - der -

38
SG
stand Do you feel the same_ Am I on - ly dream - ing Is this burn - ing an e - ter - nal flame

43 **F**
SG
add piano & sust strings
Flug.

47
SG
Is this burn - ing an e - ter - nal flame
Flug.

52 **G**
SG
close youreyes dar - ling_ do you un - der - stand_
Flug.

57
SG
Am I on - ly dream - ing Is this burn - ing an e - ter - nal flame
Flug.

61
SG
Flug.

The swaggies have all waltzed Matilda away

Intro-->V1&2-->Ch
Intro-->V3&4-->Ch
Intro-->V5&6-->Ch+Ch

Alistair Hulett (1988)
Arr. Samantha O'Brien (2010)

VI. *Intro* $\text{♩} = 160$ $\frac{3}{4}$ D G D/A Bm D/A G A

VI. D G D/A Bm D/A A⁷ D

B. *Verse* D Bm D A

1. You came to this coun - try in fett - lers and chains
3. Dri ven like dogs from your own na tive home,
5. Its two hun - dred years since you came to this land Be -

B. G D Em A

Out - laws and re - bels with num - bers for names And
Hard - ship and po - ver - ty caused you to roam
trayed by the girl with the black vel - vet band And

B. D Bm D A

on the tri - an - gle were bea - ten and maimed
O ver the brack en and o ver the foam:
still to this day you don't un der stand:

B. G A⁷ D A⁷

Blood stained the soil of Aus - tra - - - lia

B. D Bm D A

2. Doo - kies and duch - es - ses, flash lads & whores,
4. Then in the fe - ver for for - tune and fame
6. Koo - ri and white, old Aus - tra - lian and new

B. G D Em A

worked their plan - ta - tions and pol - ished their floors.
you caused the - poor blacks to suf - fer the same. Im -
Bro - thers and sis - ters of e - ve - ry hue The

B. D Bm D A

Lived in their sha - dows and died in their wars.
pri - soned on mis - sions or hun - ted for game.
28 fu - ture is ours, take the wealth from the few And

46 G A7 D A7 [Stop]

B.

Blood-stained the soil of Aus - tra - lia.
 Blood-stained the soil of Aus - tra - lia.
 raise the Red flag of Aus - tra - lia.

Chorus (Eric solo 1st chorus)

51 A D D/A G D Bm

B.

1&2. Does it quick-en your heart - beat to see tar & con - crete,
 3. Let it quick-en your heart - beat the roads at your own feet,

S.

1&2. Does it quick-en your heart - beat to see tar & con - crete,
 3. Let it quick-en your heart - beat the roads at your own feet,

A.

58 G D Bm A

B.

co-ver the tracks of the old bul-lock dray?
 tra-vel it light - ly and tra-vel it well.

S.

co-ver the tracks of the old bul-lock dray?
 tra-vel it light - ly and tra-vel it well.

A.

64 A7 D D/A G D

B.

Have you grown so heart - less to chris-ten it pro -
 And don't speak of suc - cess or chris-ten it pro -

S.

Have you grown so heart - less to chris-ten it pro -
 And don't speak of suc - cess or chris-ten it pro -

A.

70 Bm G D A D

B.

gress when the swag-gies have all waltzed Ma - til - da a - way?
 gress 'til the swag-gies can all waltz Ma - til - da as well.

S.

gress when the swag-gies have all waltzed Ma - til - da a - way?
 gress 'til the swag-gies can all waltz Ma - til - da as well.

A.

The Last of England

Graham Moore

♩=110 D A D G D A D(sus4)

Fl.
V. 1
Vc.

Verse
9 D A D G D Bm G A

S.
V. 1
Vc.

Was-ted and worn, tat-tered and torn, From the land I love best, on a ship sail-ing west.

17 D A D G D G A D

S.
V. 1
Vc.

Around me they cried, she leaned and sighed. Fare-well, it's the last of Eng-land.

Chorus
25 G A D G D Bm

S.
A.
T.
B.
Fl.
V. 1
V. 2
Vc.

Thou-sands are sail-ing, far from this shore. To pro-mise of free dom,

31 G A D A D G

S. hope for the poor. Around me they cried, she leaned and sighed. Fare -

A. hope for the poor. Around me they cried, she leaned and sighed. Fare -

T. hope for the poor. Around me they cried, she leaned and sighed. Fare -

B. hope for the poor. Around me they cried, she leaned and sighed. Fare -

Fl.

V. 1

V. 2

Vc.

37 D G A D

S. well it's the last of Eng - - land.

A. well it's the last of Eng - - land.

T. well it's the last of Eng - - land.

B. well it's the last of Eng - - land.

Fl.

V. 1

V. 2

Vc.

Thoughts of the past flooded my mind
Tears filled our eyes, no words could we find
As we set sail into the gale
Farewell it's the last of England

Those who're mistreated, put down, abused
By monied and landed, all help refused
They've made their choice to cry with one voice
Farewell it's the last of England

We gave our all, answered the call
Of'times cast down with our backs to the wall
No more we'll stand on your struggling strand
Farewell it's the last of England

I only want to be with you

Intro
 Verse 1
 Verse 2 --> Bridge
 Verse 3
 Inst (verse) --> Bridge
 Verse 1 --> Coda

Mike Hawler & Ivor Raymonde
 (Arr. Wayne Richmond 2010)

Intro
 ♩=120

T. *C F G C F G*

Tpt.

Verse

5 *C Am C Am*

T. *don't know what it is that makes me love you so... I on - ly know I nev - er wan-na let you go... 'Cos
 does - n't mat-ter where you go or what you do... I wan-na spend each mo-ment of the day with you... Oh
 I just wan-na be be - side you ev - 'ry - where. As long as we're to-geth - er hon-ey I don't care... 'Cos*

H. *Ah love you so... Ah let you go...
 Ah what you do... Ah day with you...
 Ah ev - 'ry - where. Ah I don't care...*

9 *F G Dm7 G7 C Am*

T. *you start-ed some-thin' oh can't you see... that ev - er since we met you've had a hold on me... It
 look what has hap-pened with just one kiss... I nev - er knew that I could be in love like this... It's
 you start-ed some-thin' oh can't you see... that ev - er since we met you've had a hold on me... No*

H. *Ooh Ooh*

13 *Dm Em Dm/F F#° G7 G F G Dm7 G7 To Coda C F G C F G*

T. *hap - pens to be true... I on - ly want to be with you... It
 cra - zy but it's true... I on - ly want to be with you...
 mat - ter what you do... I on - ly want to be with you...*

H. *I on - ly want to be with you...*

Tpt.

Bridge

18 $A\flat$ C F C

T. You stopped and smiled at me, asked if I'd care to dance.

Tpt.

22 G Em^7 Am^7 D^7 G^7

T. I fell in - to your o - pen arms_ and I did - n't stand a chance. Now lis - ten hon - ey, Now hear me tell ya,

H. Ah

Tpt.

Coda

26 C F C Dm Em Dm/F $F\#\circ$ G^7 G F G Dm^7 G^7 C F C

T. I said no mat - ter, no mat - ter what you do, I on - ly want to be with you.

H. I on - ly want to be with you.

Tpt.

Tequila

Chuck Rio (Arr. Dave Masters)

A $\text{♩} = 175$

8

Tpt.

Vln. *pizz*

12

Tpt.

Vln.

B (*Percussion & choir 2nd time*)

17

Tpt.

Vln.

21

Tpt.

Vln.

25

Tpt.

Vln.

29

Tpt.

Vln.

33 **C**

Tpt.

41 **D**

Vln.

46

Tpt.

Vln.

51

Tpt.

Vln.

55

Tpt.

Vln.

59

Tpt.

Vln.

62

Tpt.

Vln.

65 **E**

Tpt.

[Back to B]

73 **F**

Tpt.

Vln.

77

Tpt.

Vln.

Don't close your eyes

Kazu Milne

♩=112 **6** *poco rit.* *mp* B \flat E \flat m B \flat Gm

Solo *Solo alto*

Have you e - ver lost some-one you cared for. Have you e - ver i - ma-gined it

16 Cm F E \flat B \flat /D

Solo hap - pen - ing to you? It is ha - ppen - ing in Chi - na, ev - ery

T. *Solo tenor/alto*

21 Cm⁷ B \flat Cm F B \flat

Solo day and ev - ery mo - ment. Please don't, don't close your eyes.

T.

27 **A** *mf* B \flat E \flat m B \flat Gm Cm

T. Hap - py me - mo - ries, times spent to - ge - ther. Be - liev - ing that they'd for - e - ver last.

35 E \flat B \flat /D Cm B \flat Fm⁷ Cm G

Solo But one day he su - dden - ly dis - a - ppears, is he still a - live? Don't don't close your eyes.

T. F

44 **B** *Choir* *mf* G C D Em D C *f*

S. Tell me why they have to be tor - tured? Is it be cause they try to be good? Tell me

A. *mf* *f*

T. *f* *f*

B. *f* *f*

Tell me why they have to be tor - tured? Is it be cause they try to be good? Tell me

53 **G B7 Em D C** *mf Solo*

S. why can you let this go on? Is it be-cause they are not fa - mi - ly? Please

A. why can you let this go on? Is it be-cause they are not fa - mi - ly? Please

T. why can you let this go on? Is it be-cause they are not fa - mi - ly?

B. why can you let this go on? Is it be-cause they are not fa - mi - ly?

60 **C Eb Abm/Eb Eb Cm Fm Bb Eb** *f All*

S. don't close your eyes, be-cause it's ha-p-pen-ing in Chi-na. Peo-ple are los-ing their pre-

A. don't close your eyes, be-cause it's ha-p-pen-ing in Chi-na. *All* Ah

T. don't close your eyes, be-cause it's ha-p-pen-ing in Chi-na. Peo-ple are los-ing their pre-

B. don't close your eyes, be-cause it's ha-p-pen-ing in Chi-na. *All* Ah

69 **Eb6 Ab Eb Ab ff**

S. cious ones, they feel pain like you do, they've fa-mi-ly like you do, they cry just like you do.

A. Ah they've fa-mi-ly like you do, they cry just like you do.

T. cious ones, they feel pain like you do, they've fa-mi-ly like you do, they cry just like you do.

B. Ah they've fa-mi-ly like you do, they cry just like you do.

77 **Bb D 32 E 30**

S. [Musical notation]

A. [Musical notation]

T. [Musical notation]

B. [Musical notation]

142 **F** *mf* *Solo* **E_b A_bm/E_b E_b Cm Fm B_b *f* *All***

S. Please don't close your eyes, to - ge - ther we can stop this. No more

A. *Solo* Please don't close your eyes, to - ge - ther we can stop this. No more *All f*

T. *Solo* don't close your eyes, to - ge - ther we can stop this. No more *All f*

B. *Solo* don't close your eyes, to - ge - ther we can stop this. No more *All f*

151 **E_b E_b6**

S. ki - lling no more hurt - ing. Hold - ing hands to - ge - ther around the world. Hold - ing

A. ki - lling no more hurt - ing. Hold - ing hands to - ge - ther around the world. Hold - ing

T. ki - lling no more hurt - ing. Hold - ing hands to - ge - ther around the world. Hold - ing

B. ki - lling no more hurt - ing. Hold - ing hands to - ge - ther around the world. Hold - ing

155 *mp* *Solo*

Solo

S. **A_b E_b A_b B_b(sus4) B_b** Ha - ppy

hands to - ge - ther, there's no, no more fear.

A. hands to - ge - ther, there's no, no more fear.

T. hands to - ge - ther, there's no, no more fear.

B. hands to - ge - ther, there's no, no more fear.

163 **G** $E\flat$ $A\flat m$ $E\flat$ Cm Fm $B\flat$

Solo p *All* me-mo-ries, times spent to - ge - ther, be - liev-ing that they'd for - e-ver last But mp

S. p Ah *All* Ah

A. p Ah *All* Ah mp

T. p Ah *All* Ah mp

B. p Ah *All* Ah But mp

171 $A\flat$ $E\flat/G$ Fm $E\flat$ mf Fm

Solo one day he su-d-den-ly dis - a - p-pears, is he still a - live? Please don't, don't close your mf

S. one day he su-d-den-ly dis - a - p-pears, is he still a - live? Please don't, don't close your mf

A. - - - - - Please don't, don't close your mf

T. one day he su-d-den-ly dis - a - p-pears, is he still a - live? Please don't, don't close your mf

B. one day he su-d-den-ly dis - a - p-pears, is he still a - live? Please don't, don't close your mf

178 C f Fm *poco rit* C

Solo eyes. f To - ge - ther we can stop this. C

S. eyes. f To - ge - ther we can stop this. C

A. eyes. f To - ge - ther we can stop this. C

T. eyes. f To - ge - ther we can stop this. C

B. eyes. f To - ge - ther we can stop this. C

You belong to me

Pee Wee King, Chilton Price & Redd Stewart
(Arr. Wayne Richmond 2010)

Intro

Musical score for the Intro section. It features three staves: Maracas (Mar.), Bass (B.), and Flute (Flug.). The key signature is one sharp (F#) and the time signature is 12/8. The Maracas part has two phrases of eighth notes with a slur, each labeled 'Ah'. The Bass part has two phrases of quarter notes with a slur, each labeled 'Ah'. The Flute part starts with a dynamic marking of *mp* and *f*, playing a melodic line with slurs.

Verse 1

Musical score for Verse 1, measures 6-9. It features three staves: Maracas (Mar.), Bass (B.), and Flute (Flug.). The Maracas part has a melodic line with lyrics: "See the py-ra-mids a - long the Nile, watch the sun-rise on a tro - pic isle,". The Bass part has a melodic line with lyrics: "Ah". The Flute part has a melodic line with a dynamic marking of *f*.

Musical score for Verse 1, measures 10-13. It features three staves: Maracas (Mar.), Bass (B.), and Flute (Flug.). The Maracas part has a melodic line with lyrics: "just re-mem-ber dar - ling all the while, you be-long to me,". The Bass part has a melodic line with lyrics: "Jus' Jus' all while de doo me,". The Flute part has a melodic line with a dynamic marking of *f*.

Verse 2

Musical score for Verse 2, measures 14-17. It features three staves: Maracas (Mar.), Bass (B.), and Flute (Flug.). The Maracas part has a melodic line with lyrics: "See the mar-ket place in old Al- giers, send me pho-to-graphs and sou - ve-nirs,". The Bass part has a melodic line with lyrics: "Ah". The Flute part has a melodic line with a dynamic marking of *f*.

18

Mar *can't re-mem-ber when a dream ap-pears, you be-long to me.*

B. *p* Jus' Jus' dream 'ppears, *mf* Ah ah ah

Flug.

Bridge

22

Mar *I'll be so a - lone with - out you.*

B. out you.

Flug.

Verse 3

26

Mar *May - be you'll be lone - some too, and blue.*

B. Ah Ah

Flug.

30 *[stop]* ***f***

Mar Fly the o - cean. in a sil - ver plane, watch the jun - gle when it's wet with rain, —

B. ***p***

B. Ah — ah doo — de dah

Flug.

34 *[stop]* **slow & free** ***♩* = 100**
a tempo

Mar just re - mem - ber till you're home a - gain, — you be - long to — me. —

B. ***p*** ***f***

B. Jus' jus' home 'gain Ah! —

Coda

38 ***f***

Mar Ah — Ah —

B. ***f***

B. Ah —

Flug.

41

Mar Ah —

B. Ah — Ah —

Flug.

Sally's Reels

1st --> Solo Flute until sust. chords bar 9/Bari Sax in bar 13
2nd --> Fiddles play Violin 1/Drums w/hat
3rd --> Flute/fiddles play third time through

Trad. Arr: Collector (2008)
John Meredith Collection

Blackberry Blossom

♩=161

Tune

5

9

14

1-2 | 3.

Sporting Paddy

1st --> Eric Fiddle only until bar 17/Drums (no hat)/bar sax/sustained chords
Bar 17 onwards --> All Fiddles/Drums/rhythm
Trumpet on repeat only

1

5

9

13

17

Tpt.

21

Tpt.

25
Tune
Tpt.

29
Tune
Tpt.

(Bridge)

33
Tpt.

41
Tune
Tpt.

Coming Down The Mountain (x2) Hell for Leather - All

1
Tune

5
Tune

9
Tune

13
Tune

17
Tune

21
Tune

I dreamed a dream

Lyrics: Herbert Kretzmer Music: Claude-Michel Schönberg
 Arr. Wayne Richmond, 2010 (from 'Les Miserables')

F $\text{♩} = 70$ F/E F/D F/A B \flat Gm/C

DW

4 **A** DW

I dreamed a dream in time gone by
 Then I was young and un - a - fraid
 When hope was high and life worth li - ving.____
 When dreams were made and used and was - ted.____

8 DW

I dreamed that love would ne - ver die,
 There was no ran - som to be paid,
 I dreamed that God would be for - giv - ing.____
 No song un - sung, no wine un - tas - ted.____

12 **B** DW

But the ti - gers come at night
 With their voi - ces soft as thun - der.____

16 DW

As they tear your hope a - part,
 As they turn your dream to shame._____

Flug.


22 **C** DW

She slept in sum - mer by my side,
 She filled my days with end - less won - der.____



26 DW



She took my child - hood in her stride
 But she was gone when Au - tumn came.

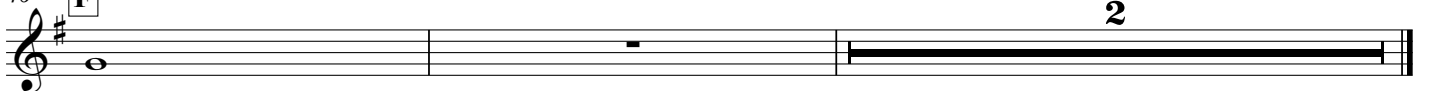
Flug.

31 **D**
DW 
And still I dreamed she'd come to me, That we would live the years to - geth - er._____

35 **D**
DW 
But there are dreams that can - not be. And there are storms we can - not wea - ther._____

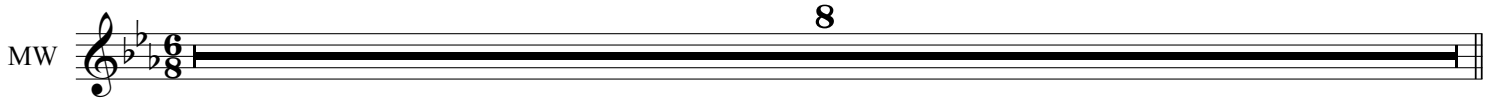
39 **E**
DW 
I had a dream my life would be so diffe - rent from this hell I'm
Flug. 

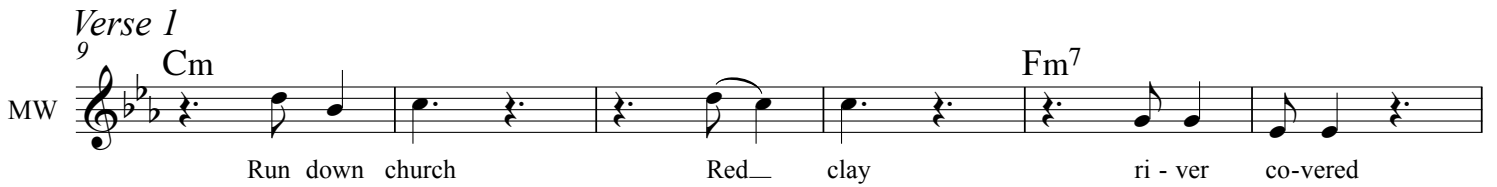
43 **rit.**
DW 
li - ving,___ so diffe - rent now from what it seemed Now life has killed the dream I
Flug. 

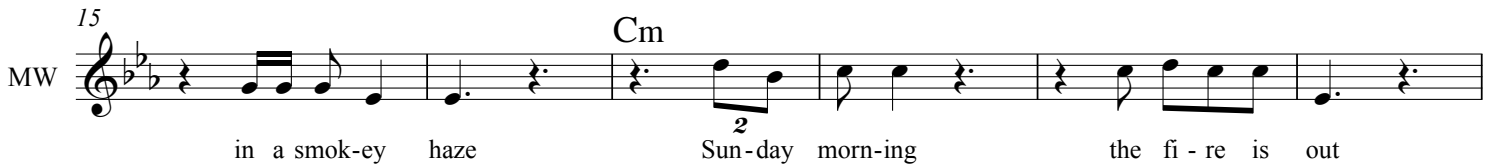
46 **F** **rit. 2**
DW 
dreamed.

Jesus is on the wire

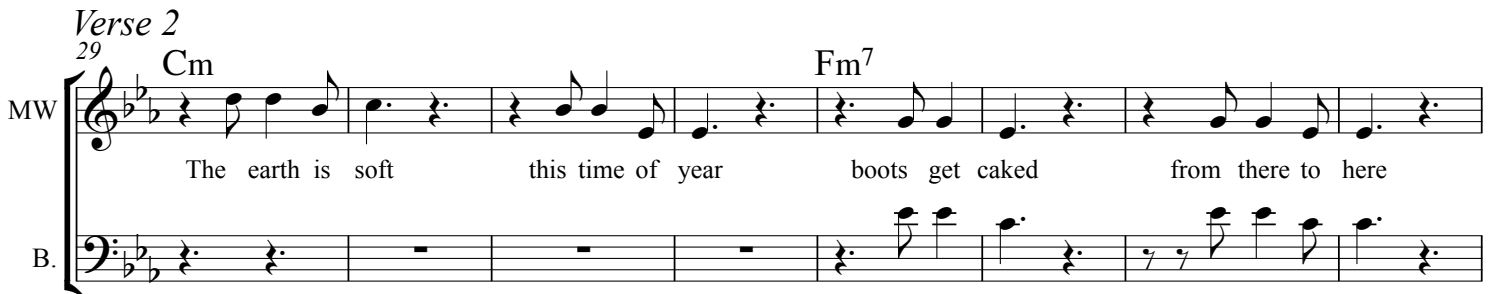
Thea Hopkins (Arr. Maria Dunn - 2010)

MW  8

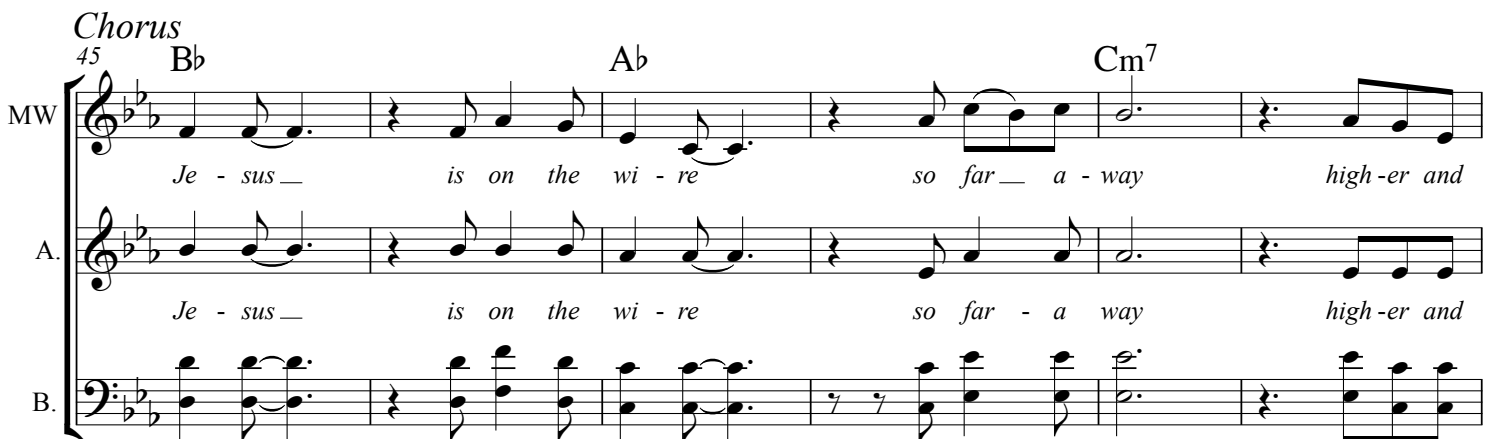
Verse 1
9  *Cm* *Fm7*
Run down church Red_ clay ri - ver co-vered

15  *Cm*
in a smok-ey haze Sun-day morn-ing the fi - re is out

21  *Fm7* *Cm* **3**
Sun-day morn-ing no-one a - bout

Verse 2
29  *Cm* *Fm7*
The earth is soft this time of year boots get caked from there to here

37  *Cm* *Fm7*
down the road route twen-ty five_ they found this boy he was bare-ly a - live

Chorus
45  *Bb* *Ab* *Cm7*
Je - sus_ is on the wi - re so far_ a - way high-er and
Je - sus_ is on the wi - re so far - a way high-er and

51 **Ab** **Bb** **Ab** **5**

MW *high - er — Je - sus — is on the wi - re —*

A. *high - er — Je - sus —*

B. *high - er — Je - sus —*

Verse 3

61 **Cm** **Fm7**

MW *They took him down off the fence cold_ as ice al - most_ dead*

69 **Cm7** **Fm7**

MW *they said that he — that he slept with guys they said that he de-served to die*

B. *they said that he de-served to die*

Chorus

77 **Bb** **Ab** **Cm7**

MW *Je - sus — is on the wi - re so far — a - way high-er and*

A. *Je - sus — is on the wi - re so far — a - way high-er and*

B. *Je - sus — is on the wi - re so far — a - way high-er and*

83 **Ab** **Bb** **Ab** **Fm7**

MW *high - er — Je - sus — is on the wi - re —*

A. *high - er — Je - sus —*

B. *high - er — Je - sus —*

South America, Take It Away

Harold Rome
(Arr. Samantha O'Brien, 2010)

Tpt. $\text{♩} = 67$

5 **A**

BB

Up here in the land of the hotdog stand The at-om bomb and the Good Hu-mour man,

Tpt.

10 *(Stop rhythm!)*

BB

We think our South A-mer-i-can-igh-bours are grand We love them to beat the band! South A

Tpt.

15

BB

mer-i-ca! Ba-ba-lou, Ba-ba-lou, ay yay, ba-ba-lou! One fa-vour you can do, ay yay, You can do! You beau-ti-ful

20 **B** *(Start rhythm!)*

BB

lands be - low Don't know what you be - gan To put it

B.

24

BB

plain-ly I'm tired of sha-king to that Pan A-mer-i-can Plan! Take back your

B.

28 **C**

BB

sam - ba Ay! your rhum - ba Ay! your con - ga Ay, yay, Yay! I can't keep


B.

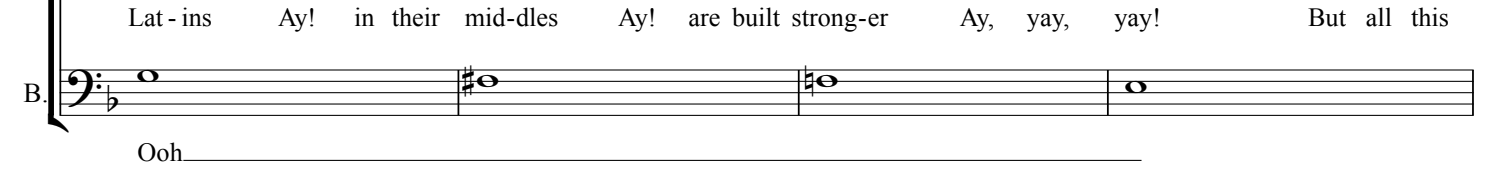
32

BB 
 shak-ing Ay! my rum-ble Ay! an - y long - er Ay, yay, yay! Now may - be


B. 
 Ooh

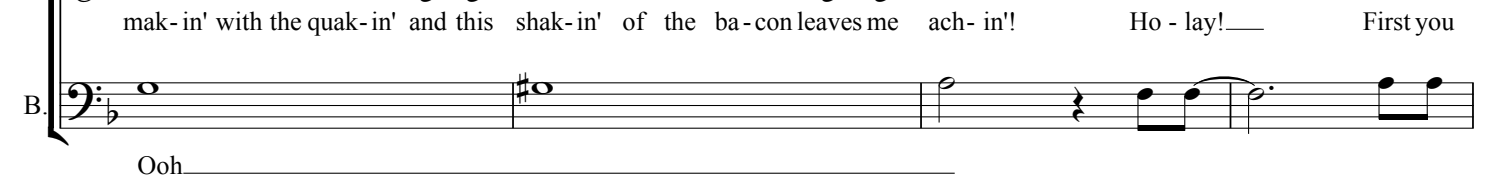
36

BB 
 Lat - ins Ay! in their mid - dles Ay! are built strong - er Ay, yay, yay! But all this


B. 
 Ooh

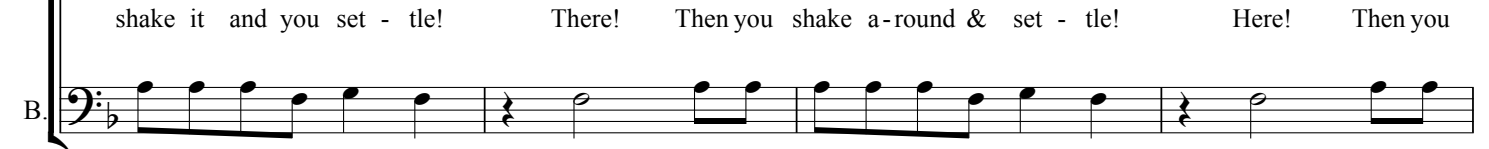
40

BB 
 mak - in' with the quak - in' and this shak - in' of the ba - con leaves me ach - in'! Ho - lay! First you


B. 
 Ooh

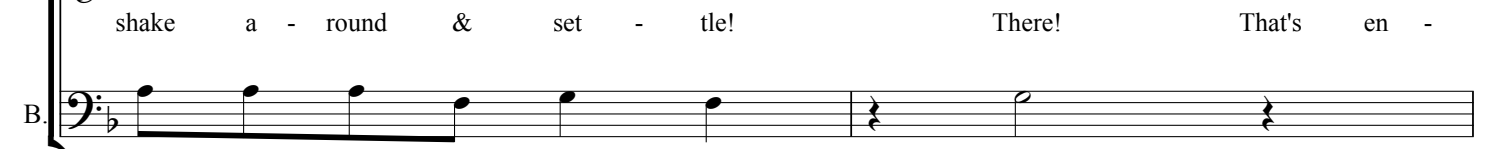
44

BB 
 shake it and you set - tle! There! Then you shake a - round & set - tle! Here! Then you

B. 
 Ooh


48

BB 
 shake a - round & set - tle! There! That's en -

B. 
 Ooh

(Stop rhythm!)

50

BB 
 ough, that's e - nough, take it back; My spine's out of whack! There's a

53

BB 
 great big crack in the back of my sa - cro - il - i - ac!

56 **D** *(Start rhythm!)*

BB Take back your con-ga Ay! your sam-ba Ay! your rhum-ba Ay, yay, yay! Why can't you

B.

61

BB send us Ay! a less stren - u - Ay! - ous num-ber Ay, yay, yay! It's get - ting

B.

65

BB so now Ay! that e - ven Ay! in slum-ber Ay, yay, yay! I hear the

B.

69

BB rock - ing of ma - ra - cas and the knock - ing of the knock - ers in my car - cass! Ho - lay!_

B.

72

BB SOUTH A - ME - RI CA TAKE IT A - WAY First you

Tpt.

77 **E**

BB shake a - round & set - tle there!_ Then you shake a - round & set - tle here!_ Then you

Tpt.

81

BB shake a - round & set - tle there!_ That's en - ough, that's e - nough, take it back; My spine's out of

Tpt.

85

BB whack! There's a great big crack in the back of my sa - cro - il - i - ac!

F

89

BB Take back your con-ga Ay! your rhum-ba Ay! your sam-ba Ay, yay, yay! Bring back the
 B.

94

BB old days Ay! of danc-ing I re - mam - ba! Ay, yay, yay! My hips are
 B.

98

BB crea-king Ay! and shrea-king Ay! ca - ram - ba Ay, yay, yay! I've got a

102

BB wri-ggle and a di-ddle and a jig-gle like a fid-dle in my mid-dle Ho-lay! This fan-cy
 Tpt.

106

BB swish-in' in po-si-tion wears out all of my trans-mis-sion am-mu - ni-tion! Ho-lay! I know there's
 Tpt.

110

BB dan-ger real-ly lurk-ing if my rear-end keeps on work-ing at this jerk-ing! Ho-lay! SOUTH A -
 Tpt.

114

BB ME-RI CA TAKE IT A - WAY
 Tpt.

River of Dreams

Music: Antonio Vivaldi Words: Charlie Dore
(Arr. Maria Dunn)


A **6** **B** (sustained strings)

S. 

Ri - ver of dreams take me with you to - night ly - ing in your arms we'll drift to


Noni

14

S. 

is - lands of won - der that gleam and glow un - der the


19

S. 

stars as we glide through the dark to the heart of the night.

Choir

25 **C**

S. 

Ri - ver of dreams gent - ly hold me a - gain, I re - mem - ber all you

Flug. 


31

S. 

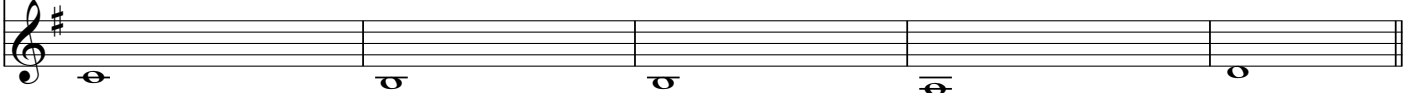
told me; all of the se - crets you whis - pered as we crept a -

Flug. 

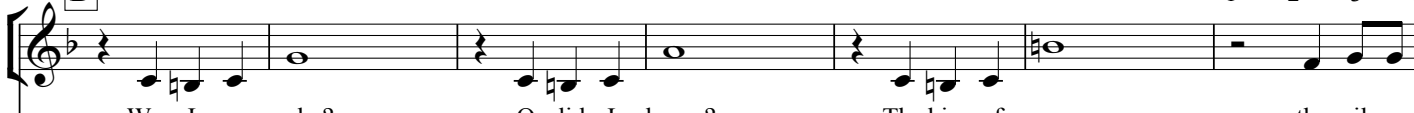
37


S. 

way from the day - light and mel - ted back in - to the night.

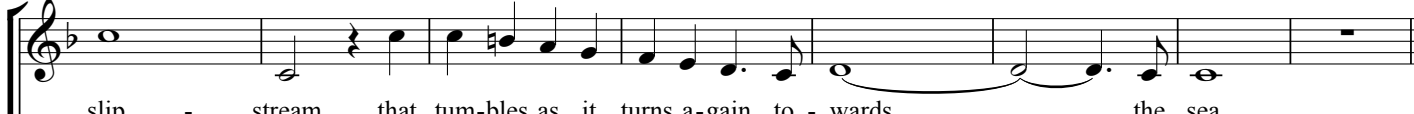
Flug. 

42 **D** 1 2 3 4

S.  Was I a - wake? O did I dream? The kiss of waves, the sil-ver

Flug. 

49

S.  slip - stream that tum-bles as it turns a-gain to - wards... the sea.

B.  a-gain to - wards... the sea.

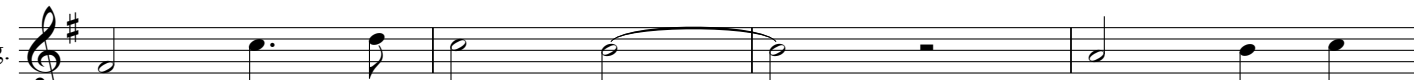
Flug. 

E

57

Flug. 

62

Flug. 

66

B.  Ooo_

Flug. 

75 **F**

S.

 B.

83

S.

 B.

 Ooh

91

S.

 B.

 Flug.

99 **G**

S.

 B.

 Flug.

 ff

109

S.

 B.

 Flug.

 5

Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

B. $\text{♩} = 59$ $\text{♩} = 110$ 2 2

Free dom Free dom free dom free dom

8

We say free - dom free-dom will come wel-come free - dom

15

jus - tice jus-tice will come wel-come jus - tice Hu-man

21

free-dom is fun-da-men-tal and jus-tice a right e - qual-i-ty's that thin line be-tween wrong and right

26

when the earth is de-nu-ded and crea-tures op-pressed then jus-tice and free-dom are put to the test

32

We say free - dom free-dom will come wel-come free - dom

39

jus - tice jus-tice will come wel-come jus - tice

48

We say free - dom free-dom will come wel-come free - dom

55

jus - tice jus - tice will come wel-come jus - tice

60

The wo-man child_ the mo-ther earth_ the land the law the hu-man birth_ the

63

spi - rit child_ with - in my womb the cy - cle of the au - tumn moon

65

WG
free - dom free-dom will come wel-come free - dom

B.
free - dom free - dom free - dom free - dom free - dom free - dom

71

WG
jus - tice jus-tice will come wel-come ju - stice

B.
jus - tice jus-tice jus-tice jus-tice jus-tice jus-tice My

77

B.
be-ing's my spi-rit the land is my law the in - dus-tri - al sa-va-ges keep the o-pressed so poor re -

81

B.
sis-tance will break the stealth eag-le's claw. peace is much more than the ab-sence of war The

85

B.
man child the mo - ther earth the land the law the li - ving sun the

87

B.
crea-tures and the li-ving plants all cry out as one they chant free - dom free - dom

91

WG
will come wel-come free - dom

B.
free - dom free - dom free - dom free - dom

95

WG *musical notation*
 jus - tice jus-tice will come wel-come ju - stice

B *musical notation*
 jus - tice jus-tice jus-tice jus-tice jus-tice jus-tice

101

WG *musical notation*
 Reach out for peace and em - brace hu - man love bro - thers and sis - ters shed gen - e - ra - tions of blood

105

WG *musical notation*
 free-dom will tri-umph and jus-tice en-dure when we stru-ggle u - ni - ted a - gainst ev - ry war

tacet instruments

110

WG *musical notation*
 G C G D⁷ G C G D⁷ G C G D⁷ G C G D⁷
add bass guitar *add percussion & build up*
add drum

Tpt *musical notation*

119

WG *musical notation*
 free - dom free-dom will come wel-come

B *musical notation*
 free - dom free - dom free - dom free - dom

Tpt *musical notation*

tutti instruments

123 G C G D⁷

WG
free - dom jus - tice jus - tice

B.
free - dom jus - tice jus - tice

127

WG
will come wel-come jus - tice

B.
jus - tice jus - tice jus - tice

131

B.
free - dom free - dom free - dom free - dom

135

WG
free - dom free - dom free - dom free - dom

B.
free - dom free - dom free - dom free - dom

Tpt

139

WG
free - dom free - dom free - dom free - dom free - dom

B.
free - dom free - dom free - dom free - dom free - dom

Tpt

I'll never find another you

Tom Springfield
(Arr. Wayne Richmond 2010)

♩=120

S. $B\flat$ $E\flat$ F $B\flat$ $E\flat$ F

5 S. $B\flat$ $E\flat$ F $B\flat$ $E\flat$ F

Verse 1 (1 voice per part)

9 S. $B\flat$ $E\flat$ C^7 F^7 $B\flat$ Dm

There's a new world some - where they call the prom-ised land and I'll be there some - day if

A. $B\flat$ $E\flat$ C^7 F^7 $B\flat$ Dm

T. $B\flat$ $E\flat$ C^7 F^7 $B\flat$ Dm

and I'll be there some - day if

16 S. $E\flat$ F Gm $E\flat$ F $E\flat$

you will hold my hand. I still need you there. be - side me no mat - ter what I do.

A. $E\flat$ F Gm $E\flat$ F $E\flat$

T. $E\flat$ F Gm $E\flat$ F $E\flat$

B. $E\flat$ F Gm $E\flat$ F $E\flat$

21 S. Dm $E\flat$ $B\flat/F$ $E\flat/G$ $E\flat^6$ F $B\flat$ $E\flat$ F^7

— for I know I'll ne - ver find an - oth - er you.

A. Dm $E\flat$ $B\flat/F$ $E\flat/G$ $E\flat^6$ F $B\flat$ $E\flat$ F^7

T. Dm $E\flat$ $B\flat/F$ $E\flat/G$ $E\flat^6$ F $B\flat$ $E\flat$ F^7

B. Dm $E\flat$ $B\flat/F$ $E\flat/G$ $E\flat^6$ F $B\flat$ $E\flat$ F^7

Verse 2

26 *mf* B \flat E \flat C 7 F 7 *f* B \flat Dm

S. There is al - ways some - one_ for each of us, they say. And you'll be my some-one for

A. *p* (full choir) Ooh_ Ah_ *mf*

T. *p* Ooh_ Ah_ *mf*

B. *p* Ooh_ Ah_ *mf*

33 E \flat F Gm E \flat F E \flat

S. e - ver and a day. I could search the whole world o - ver un - til my life is through

A. *f* I could search the whole world o - ver un - til my life is through

T. *f* I could search the whole world o - ver un - til my life is through

B. *f* I could search the whole world o - ver un - til my life is through

38 Dm E \flat B \flat /F E \flat /G E \flat 6 F B \flat E \flat B \flat

S. _ but I know_ I'll ne - ver find_ an - oth - er you._

A. _ but I know_ I'll ne - ver find_ an - oth - er you._

T. _ but I know_ I'll ne - ver find_ an - oth - er you._

B. _ but I know_ I'll ne - ver find_ an - oth - er you._

Bridge F/A Gm Eb Bb/F F Bb F/A Gm F Eb Bb F7

43 *f*

S. *f* It's a long, long jour - ney so stay by my side, when I walk through the storm you'll be my guide, be my guide.

A. *f*

T. *f*

B. *f*

It's a long, long jour - ney so stay by my side, when I walk through the storm you'll be my guide, be my guide.

Verse 3

52 *mf* Bb Eb C7 F7 Bb Dm

S. *mf* If they gave me a for - tune my pleas - ure would be small. I could lose it all to - mor - row. and

A. *p*

T. *p*

B. *p*

If they gave me a for - tune my pleas - ure would be small. I could lose it all to - mor - row. and

59 Eb F *f* Gm Eb F Eb

S. *f* nev - er mind at all. *f* But if I should lose your love dear, I don't know what I'd do.

A. *f*

T. *f*

B. *f*

nev - er mind at all. *f* But if I should lose your love dear, I don't know what I'd do.

64 Dm Eb Eb° Bb/F Eb/G Eb6 F7 Bb Eb F7

S. — for I know I'd nev - er find an - oth - er you.

A. — for I know I'd nev - er find an - oth - er you.

T. — for I know I'd nev - er find an - oth - er you.

B. — for I know I'd nev - er find an - oth - er you.

Instrumental

69 B \flat E \flat C 7 F 7 B \flat Dm E \flat

S.

A. *p* *mf*
Ooh Ah

T. *p* *mf*
Ooh Ah

B. *p* *mf*

77 F *f* Gm E \flat F E \flat Dm E \flat E \flat $^\circ$ B \flat /F E \flat /G

S. *f*
But if I ___ should lose your love ___ dear, ___ I don't know what I'd do, ___ for I know I'd nev-er find

A. *f* *f*

T. *f* *f*
___ But if I should lose your love ___ dear, ___ I don't know what I'd do, ___ for I know I'd nev-er find

B. *f* *f*

83 E \flat 6 F 7 B \flat E \flat F 7 B \flat E \flat F 7 B \flat E \flat B \flat

S. *f*
___ an-oth-er you, ___ an - oth - er you, ___ an-oth-er you. ___

A. *f*

T. *f*
___ an-oth-er you, ___ an-other-er you, ___ an-oth-er you. ___

B. *f*