

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)

Piano introduction (A) $\text{♩} = 121$ $\frac{3}{4}$

Solo (B) E_b $E_b \dim$ Bb^7/F

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

Solo Bb^7 $B \dim$ Cm^7 F^7 Bb^7

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

Solo E_b E_b^6/G C^b7 Bb^7

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

Solo E_b^7 A_b

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

25 **Abm/F** **Eb/Bb** **F⁹/C**

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

Pno.

29 **Eb/Bb** **Bb⁷** **Eb** **C D^b Bb⁷** **Eb**

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

Pno.

34 **C D^b Bb⁷ C** **Eb** **Ebdim** **Bb⁷**

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

Pno.

39 **Bdim** **Cm** **F⁷** **Bb⁷**

Solo
 Give'em a show that's so splen-dif - er-ous, row af - ter row will grow vo - cif - er - ous,

Pno.

43 **E_b** **E_{dim}** **B_b⁷**

Solo
Give 'em the old flim flam flum - mox. Fool and frac-ture'em

Pno.

47 **E_b⁷** **A_b**

Solo
How can they hear the truth a - bove the roar.

Pno.

51 **A_{bm}/F** **E_b/B_b** **F⁹**

Solo
Throw'em a fake and a fi - na - gle. They'll ne - ver know you're just a ba - gel.

Pno.

55 **E_b/B_b** **B_b⁷** **E_b**

Solo
Raz - zle daz - zle 'em and they'll beg you for more.

Pno.

58 **C⁷**

Solo

Pno.

61 **D** F F/A A^bdim C⁷/G

Solo Give'em the old dou - ble wham - my Daze and diz - zy 'em.

Pno.

65 C C[#]dim Dm G⁷ C⁷

Solo Back since the days of old Me - thu - se - lah, Ev - ry one loves the big bam - boo - za - la.

Pno.

70 F C⁷

Solo Give'em the old three ring cir - cus Stun and stag - ger 'em.

Pno.

74 F⁷ B^b

Solo When you're in trou - ble go in - to your dance.

Pno.

78 B^b Gm^(b5) F/C G⁹/D (whispered)

Solo Though you are stif - fer than a gird - er They'll let you get a - way with mur - der.

Pno.

82 F/C C F C7

Solo

Razzle dazzle 'em and you got a ro - mance.

Pno.

86 F F/A A^bdim C7/G

Solo

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

Pno.

90 F7 C F7 B^b

Solo

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

Pno.

94 B^b Gm(b5) F/C

Solo

Long as you keep 'em way off bal - ance, How can they spot you

Pno.

97 G^9/D F/C $Ddim/C$ B^b/C

Solo
got no tal - ents Razzle dazzle 'em Raz zle dazzle 'em

Pno.

101 C^9 F E F $F^\#$ F $F^\#$

Solo
and they'll make you a star.

Pno.

104 G $F^\#$ G

Solo

Pno. *ff* *fff*

Razzle Dazzle

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

A ♩=121

Musical score for the first system of 'Razzle Dazzle'. The score is in 4/4 time with a tempo of 121. It features five staves: A Sax, Vl., Glk., Pno., and Dr. The A Sax part has a rest for the first three measures, followed by a quarter note G4, quarter note F4, and quarter note E4. The Vl. part has a pizzicato (pizz.) instruction and plays a rhythmic pattern of eighth notes. The Glk. part has a rest for the first three measures, followed by a quarter note G4, quarter note F4, and quarter note E4. The Pno. part has a rest for the first three measures, followed by a quarter note G4, quarter note F4, and quarter note E4. The Dr. part has a tempo of 121 and plays a rhythmic pattern of eighth notes.

Musical score for the second system of 'Razzle Dazzle'. The score is in 4/4 time with a tempo of 121. It features seven staves: Tpt., A Sax, B Sax, Vl., Glk., Pno., and Dr. The Tpt. part has a rest for the first three measures, followed by a quarter note G4, quarter note F4, and quarter note E4. The A Sax part has a rest for the first three measures, followed by a quarter note G4, quarter note F4, and quarter note E4. The B Sax part has a rest for the first three measures, followed by a quarter note G4, quarter note F4, and quarter note E4. The Vl. part has a pizzicato (pizz.) instruction and plays a rhythmic pattern of eighth notes. The Glk. part has a rest for the first three measures, followed by a quarter note G4, quarter note F4, and quarter note E4. The Pno. part has a rest for the first three measures, followed by a quarter note G4, quarter note F4, and quarter note E4. The Dr. part has a tempo of 121 and plays a rhythmic pattern of eighth notes.

B

9 **E \flat** **E \flat dim B \flat ⁷/F** **B \flat ⁷** **Bdim**

Solo Give'em the old raz-zle daz-zle. Raz-zle daz-zle 'em. Give'em an act with lots of flash in it

Tpt.

A Sax.

B Sax.

Vl.

Pno.

Dr.

15 **Cm⁷** **F⁷** **B \flat ⁷** **E \flat** **E \flat ⁶/G** **C \flat ⁷** **B \flat ⁷**

Solo And the re-ac-tion will be pas-sion-ate. Give'em the old ho - cus po - cus, Bead and feath-er 'em.

Tpt.

B Sax.

Vl.

Pno.

Dr.

20 Eb7 Ab

Solo 

Tpt. 

A Sax 

B Sax 

Vl. 

Pno 

Dr. 

24 Abm/F Eb/Bb F9/C

Solo 

Tpt. 

A Sax 

B Sax 

Vl. 

Pno 

Dr. 

29 Eb/Bb Bb7 Eb C D^b Bb7 Eb C D^b Bb7

Solo *Raz-zle daz-zle'em and they'll nev-er catch wise_____*

Tpt.

A Sax *f*

B Sax *f*

Vl. *f* 3 3 3

Glk.

Pno

Dr.

35

C Eb

Ebdim Bb7

Bdim

Solo

Give'em the old raz-zle daz-zle Raz zle daz-zle'em, Give'em a show that's so splen dif - er - ous,

S.

Raz zle daz-zle'em,

A.

Raz zle daz-zle'em,

Men

Raz zle daz-zle'em,

Tpt.

A Sax

B Sax

Vl.

Pno

Dr.

41 Cm F7 Bb7 Eb Edim Bb7

Solo
row af - terrow will grow vo-cif - er - ous, Give'em the old flim flam flum - mox. Fool and frac-ture'em

S.
Give'em the old flim flam flum - mox. Fool and frac-ture'em

A.
Give'em the old flim flam flum - mox. Fool and frac-ture'em

Men
Give'em the old flim flam flum - mox. Fool and frac-ture'em

Tpt.

A Sax.

B Sax.

VI.

Pno
3 3 3 3 3 3 3 3

Dr.

Solo

How can they hear the truth a-bove the roar.

Tpt.

A Sax

B Sax

Vl.

Pno

Dr.

51 Abm/F Eb/Bb F⁹ Eb/Bb

Solo

S.

A.

Men

Tpt.

A Sax

B Sax

Vl.

Glk.

Pno

Dr.

56 Bb⁷ Eb C⁷

Solo

Tpt.

A Sax

B Sax

Vl.

Glk.

Pno

61 **D** F F/A A^bdim C⁷/G C C[#]dim

Solo
 Give'em the old dou - ble wham - my Dazeanddiz zy'em. Backsince thedaysof oldMe thu se lah,

S.
 Dazeanddiz zy'em.

Men
 Dazeanddiz zy'em.

Tpt.

A Sax.

B Sax.

Vl.

Pno

Dr.

67 **Dm G⁷ C⁷ F C⁷**

Solo Ev-ry one loves the big bam boo-za-la. Give'em the old three ring cir - cus Stun and stag-ger 'em.

S. Give'em the old three ring cir - cus Stun and stag-ger 'em.

A. Give'em the old three ring cir - cus Stun and stag-ger 'em.

Men Give'em the old three ring cir - cus Stun and stag-ger 'em.

Tpt.

A Sax

B Sax

Vl.

Glk.

Pno

Dr.

8va

73 **F⁷ B^b**

Solo When you're in trou - ble go in - to your dance.

Tpt.

A Sax

Vl.

Glk.

Pno

Dr.

(8) *loco.*

78 **B^b** **Gm(b5)** **F/C** **G⁹/D** (whispered)

Solo *Though you are stiff - fer than a gird - er They'll let you get a - way with mur - der.*

S. *with mur - der.*

Men *with mur - der.*

Tpt.

A Sax

B Sax

Vl.

Pnc

82 **F/C** **C** **F** **C⁷**

Solo *Raz-zle daz zle 'em and you got a ro - mance.*

Tpt.

A Sax

B Sax

Vl.

Glk

Pnc

E

86 F F/A A^bdim C⁷/G F⁷ C F⁷

Solo: Give'em the old raz-zle daz-zle Raz-zle daz-zle'em Show'em the first rate sor - cer - er you

S. Give'em the old Raz-zle Daz - - zle.

A. Give'em the old Raz-zle Daz - - zle.

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

Tpt. A Sax. B Sax. Vl. Pno. Dr.

92 B^b B^b Gm^(b5) F/C

Solo: are. Long as you keep 'em way off bal - ance, How can they spot you

S. - - - - -

Tpt. A Sax. Vl. Glk. Pno. Dr.

97 G^9/D F/C $Ddim/C$ B^b/C

Solo
got no tal - ents Raz-zle dazzle 'em Raz zle daz - zle 'em

S.
Raz zle daz zle 'em

A.
Raz zle daz zle 'em

Men
Raz-zle dazzle 'em Raz zle daz - zle 'em

Tpt.

A Sax

B Sax

Glk.

Pno

101 C^9 F E F F# F F# G F# G

Solo
and they'll make you a star.

S.
and they'll make you a star.

A.
and they'll make you a star.

Men
and they'll make you a star.

Tpt.

A Sax

B Sax

Vl.

Pnc

105

Tpt. *ff* *fff*

A Sax *ff* *fff*

B Sax *ff* *fff*

Vl. *ff* *fff*

Pnc *ff* *fff*

Dr. *fff*

A song that is sung

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

S. *C* *Dm* *G7* *C*

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.

Vln. *(not 1st verse)*

Vc.

S. *C* *Dm* *G7* *C*

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.

Vln.

Vc.

Chorus (Meredith solo 1st time)

17 *C* *Dm* *G7*

S. There's a song that is sung through the night and the day. A song sung by

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

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

Fl.

Vln.

Vc.

23

C F

S. *ev - 'ry - one in their own way. A mel - o - dy liv - ing a tune that we*

A. *ev - 'ry - one in their own way. A mel - o - dy liv - ing a tune that we*

B. *ev - 'ry - one in their own way. A mel - o - dy liv - ing a tune that we*

Fl.

Vln.

Vc.

29

G G7 C G7 C

S. *breathe a rhy - thm in all that we see. _____*

A. *breathe a rhy - thm in all that we see. _____*

B. *breathe a rhy - thm in all that we see. _____*

Fl.

Vln.

Vc.

Coda

38

Dm

C

Dm

C

Fl. *pizz.*

Vln.

Vc.

46

Dm

G7

C

Dm

G7

C

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

A. and all un - der the sun

B. and all un - der the sun

Fl.

Vln. *arco.*

Vc.

55

Dm

G7

C

G7

C

S. know that in the end We are one.

A. We are one.

B. We are one.

Fl.

Vln.

Vc.

Al Kol Éle

N. Shemer

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

Intro ♩=80

Fl. Eb mf Ab Eb Fm⁷ Eb Bb⁷ Eb

V. A. *f*

Vc.

Verse

S. 6 Eb Bb Cm Bbm⁶ C⁷ Fm⁷ Fm⁶ Fm⁷/Bb Fm⁹ Bb⁹ Bb⁷ Eb

Al had-vash v' - al ha - o-kets al ha-mar v' ha-ma - tok al bi - té - nu ha - ti no-ket sh'mor É - li ha - tov al ha
 Ev-'ry bee that brings the hon ey needs a sting to be com-plete and we all must learn to taste___ the bitter with the sweet. Care for

Fl. [Verse 2 only]

Cl. *mf* [Verse 2 only]

V. A. *p* [Both verses]

Vc. [Verse 2 only]

11 Eb Cm Bbm⁶/Db C⁷ Fm Fm⁷/Bb Fm⁹ Bb⁹ Bb⁷ Eb

S. ésh ha - m' - vo - e - ret al ha - ma - yim ha - za - kim al ha ish ha-shav ha-bai - ta min ha - mer - cha - kim
 fí - re light that warms us cry-stal wa - ters that run free. And_ oh___ care___ for the one who's coming back to me.

Fl. [Play tune Choruses 1 & 2]

Cl. *p*

V. A.

Vc.

Chorus

15 Eb Ab Eb Ab Eb Fm7 Bb9 Eb G Cm Fm7

S. *Al kol é - le al kol é - le sh'mor na li É - li ha - tov al had-vash v' - al ha -*
For these small things are my great things let us all take care of these with-out bit - ter - ness what is

A. *Al kol é - le al kol é - le sh'mor na li É - li ha - tov al had-vash v' - al ha -*
For these small things are my great things let us all take care of these with-out bit - ter - ness what is

T. *Al kol é - le al kol é - le sh'mor na li É - li ha - tov al had-vash v' - al ha -*
For these small things are my great things let us all take care of these with-out bit - ter - ness what is

B. *Al kol é - le al kol é - le sh'mor na li É - li ha - tov al had-vash v' - al ha -*
For these small things are my great things let us all take care of these with-out bit - ter - ness what is

Cl. *mp*
[Chorus 3 only]

V. A *pizz*
[Chorus 2 only]

V. B *arco*
[Chorus 3 only]

Vc.

21 Cm Fm Eb Cm7 Fm7 Bb7 Eb Ab Eb Eb Ab Eb Ab

S. *o - kets al ha-mar v' - ha - ma - tok al na ta - a - kor na - tu - a al tish*
sweet - ness? to have ho - ney guard the bee. For the sake of all these things Lord, let your

A. *o - kets al ha-mar v' - ha - ma - tok al na ta - a - kor na - tu - a al tish*
sweet - ness? to have ho - ney guard the bee. For the sake of all these things Lord, let your

T. *o - kets al ha-mar v' - ha - ma - tok al na ta - a - kor na - tu - a al tish*
sweet - ness? to have ho - ney guard the bee. For the sake of all these things Lord, let your

B. *o - kets al ha-mar v' - ha - ma - tok al na ta - a - kor na - tu - a al tish*
sweet - ness? to have ho - ney guard the bee. For the sake of all these things Lord, let your

Fl. [Chorus 2 & 3 only]

Cl. *f*

Tpt. [Chorus 3 only]

V. A *arco*

V. B *tr arco*

Vc.

26 Eb Cm7 Fm7 Bb9 Eb G Cm Fm

S. *kach et ha - tik - va ha - shi - vé - ni v' - a -*
mer - cy be com - plete. Bless the sting and bless the -

A. *kach et ha - tik - va ha - shi - vé - ni v' - a -*
mer - cy be com - plete. Bless the sting and bless the -

T. *kach et ha - tik - va ha - shi - vé - ni v' - a -*
mer - cy be com - plete. Bless the sting and bless the -

B. *kach et ha - tik - va ha - shi - vé - ni v' - a -*
mer - cy be com - plete. Bless the sting and bless the -

Fl. Cl. Tpt. V. A. V. B. Vc.

29 Cm Fm Eb Cm Fm7 Bb7 Eb Ab Bb7 Eb Ab Eb

S. *shu - va el ha - a - rets ha - to - va. sweet. [Rpt. Chorus]*
hon - ey bless the bit - ter and the

A. *shu - va el ha - a - rets ha - to - va. sweet. [Rpt. Chorus]*
hon - ey bless the bit - ter and the

T. *shu - va el ha - a - rets ha - to - va. sweet. [Rpt. Chorus]*
hon - ey bless the bit - ter and the

B. *shu - va el ha - a - rets ha - to - va. sweet. [Rpt. Chorus]*
hon - ey bless the bit - ter and the

Fl. Cl. Tpt. V. A. V. B. Vc.

Coda

rit

3.
Eb Ab Eb Cm Fm Cm Fm Bb7 Eb Cm Fm7 Bb7 Eb

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

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

T. sweet. Let our dear - est — wish be - gran - ted bring us peace, oh bring us peace!

B. sweet. Let our dear - est — wish be - gran - ted bring us peace, oh bring us peace!

Fl. *f* rit

Cl. *f*

Tpt. *mf*

V. A. *f*

V. B. *f*

Vc. *f*

Goodbye

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

♩=115 **Bb** **Bb7** **Gm** **Bb7**

DW My heart is

Tpt.

Fl.

Vln.

B. Sax

Vc.

5 **A** **Eb** **Ab** **Bb7** **Eb** **Ab**

DW 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 fin - al fare 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 chest has a

Fl.

Vln.

B. Sax

Vc.

18 **Bb7** **Eb** **Eb**

DW 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 chance of ex - pand - ing! I've done with wo - men and now I plan to join the ar - my of he - men

Vln.

B. Sax

Vc.

28 A \flat B \flat ⁷ E \flat C \flat D \flat /F F⁷ B \flat B \flat ⁷ G \flat B \flat ⁷

DW *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.

Fl.

Vln.

B. Sax

Vc.

Chorus/Instrumental

39 **B** E \flat B \flat ⁷ E \flat A \flat

DW *Good - bye! It's time I sought a for - eign clime where I may find, there are hearts more*

W. *Good - bye! It's time I sought a for - eign clime where I may find, there are hearts more*
(Not verse 1)

M. *Good - bye! It's time I sought a for - eign clime where I may find, there are hearts more*
(Not verse 1)

Tpt.

Tpt Inst

Fl Inst

Vln.

B. Sax

Vc.

48 Eb/Bb Bb7 Eb Eb

DW kind than I leave be - hind! And so I go, to fight a sav - age foe, al -

W. kind than I leave be - hind! And so I go, to fight a sav - age foe, al -

M. kind than I leave be - hind! And so I go, to fight a sav - age foe, al -

Tpt Inst

Fl.

Fl Inst

Vln.

B. Sax

Vc.

56 Bb7 Eb Ab Eb/Bb Bb7 Eb

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

W. though I know, I'll be some - times missed, by the girls I've kissed!

M. though I know, I'll be some - times missed, by the girls I've kissed!

Tpt. *p*

Tpt Inst

Fl.

Fl Inst

Vln.

B. Sax

Vc.

C Bridge

64 **Bb Eb Bb Eb F7 Bb Eb Bb**

DW *p* Ab - ys-sin - ian French do-min-ion I shall do my bit, and *f* fall for the flag if I must! _____ Where the

W. *p* Ah _____ and *f* fall for the flag if I must! _____

M. *p* Ah _____ and *f* fall for the flag if I must! _____

Tpt. _____

Fl. _____

Vln. _____

B. Sax _____

Vc. _____

72 **Bb Eb Bb Eb F F7 Bb Bb7 Gm Bb7**
(Go to Inst. at B)

DW *p* des - ert sand is nice and hand-y I'll be full of grit; You won't see my heels for the dust. _____

W. *p* Ah _____ You won't see my heels for the dust. _____

M. *p* Ah _____ You won't see my heels for the dust. _____

Tpt. _____

Fl. _____

Vln. _____

B. Sax _____

Vc. _____

82 **D** **E_b** **B_b⁷** **E_b** **A_b** **E_b**

DW I'll do or die! You'll know the reason why, When told of bold Le - o pold's, "last stand" for the

W. I'll do or die! You'll know the reason why, When told of bold Le - o pold's, "last stand" for the

M. I'll do or die! You'll know the reason why, When told of bold Le - o pold's, "last stand" for the

Tpt.

Fl. *p*

Vln.

B. Sax.

Vc.

92 **B_b⁷** **E_b** **B_b⁷** **E_bmaj⁷** **B_b⁷** **E_b**

DW Fa - ther land! Good - bye! Good - bye! I wish you all a last Good - bye!

W. Fa - ther land! Good - bye! Good - bye! Good - bye!

M. Fa - ther land! Good - bye! Good - bye! Good - bye!

Fl.

Vln.

B. Sax.

Vc.

102 Bb^7 $Ebmaj^7$ Bb^7 Eb

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

W. — Good - bye! — Good - bye! — Good - bye!

M. — Good - bye! — Good - bye! — Good - bye!

Fl.

Vln.

B. Sax

Vc.

111 Bb^7 Eb

DW wish you all a last Good - bye! —

W. wish you all a last Good - bye! —

M. wish you all a last Good - bye! —

Tpt. *ff*

Fl. *ff*

Vln. *ff*

B. Sax *ff*

Vc. *ff*

I don't know how to love him

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

♩=70

Fl.

B. Cl.

3 **A** D G D G D G D/A A D/F# A

LJ

B. Cl.

Glck. *p*

8 D A F#m7 Bm F#m7 Bm GD/F#Em D A^{9(sus4)} A

LJ

B. Cl.

Glck.

13 **B** D G D G D G D/A A D/F# A D A

LJ

Vln.

B. Cl.

19 F#m7 Bm F#m7 Bm GD/F#Em D A^{9(sus4)} A GD/F#Em7 D

LJ

Vln.

B. Cl.

24 **C** G F#7 Bm Bm/A G

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

S. Ooh

A. Ooh

T. Ooh

B. Ooh

Fl. Ooh

Vln. 8

B. Cl.

Glck. *mf*

28 D/A C G D G D/F# Em A⁹(sus4) A

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

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

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

T. I ne-ver thought I'd come to this,

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

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

Vln.

B. Cl.

Glck.

33 **D** D G D G D G D/A A

LJ Don't you think it's rath-er fun - ny, I should be in this po - si - tion? I'm the

Fl.

Vln.

B. Cl.

Glck. *p*

37 D/F# A D A F#m7 Bm7

LJ one, who's al-ways been, so calm, so cool,

Fl.

Vln.

B. Cl.

Glck.

40 F#m7 Bm7 GD/F#Em DA^{9(sus4)} A GD/F#Em⁷ D

LJ no lov - er's fool. Run-ning ev - 'ry show. He scares me so.

Fl.

Vln.

B. Cl.

Glck.

44 **E** G F#7 Bm Bm/A G D/A C G D

LJ
S.
A.
T.
B.

Ooh
Ooh
Ooh
Ooh

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

Fl.
Tpt.
Vln.
B. Cl.
Glck.

50 G D/F# Em A⁹(sus4) A

LJ
Fl.
Vln.
B. Cl.

what's it all a - bout?

f
p *mf*

53 **F** D G D G D G D/A A D/F# A

LJ: Yet if he said he loved me. I'd be lost I'd be fright - ened I could-nt cope, just could-n't

Fl.: *mf* 3

Vln.: *mp*

B. Cl.:

58 D A F#m7 Bm7 F#m7 Bm7 G D/F#Em D

LJ: cope, I'd turn my head I'd back a - way. I would-n't want to

Fl.: 3

Vln.:

B. Cl.:

Glck.:

62 A^{9(sus4)} A GD/F#Em7 D G D/F#Em7 D G D/F#Em7 D

LJ: know. He scares me so. I want him so. I love him so.

Fl.:

Vln.:

B. Cl.:

Glck.:

Murrumbidgee Water

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

John Warner
 Arr. Samantha O'Brien (2010)

♩=120 G G/F# Em7 A G G/F# Em7 A

Solo
 V. 2
 Vc.
 Fl.
 Cl.
 Hp.

Verse \otimes

4 D Em7 A D Em7 A Bm7 A G

1. Born in the high-lands snows Wild in her youth's de - scen - ding Swift - ly she fills and grows
 2. O - ver her years of floods, Cur - rent_ twis - ting wild and strong, Chil - dren she made in the land,
 3. Sil - ver_ mist_ like hair, As the_ day_ is dawn - ing, Marks the_ ri - vers way

(3rd verse only)

(2nd verse only - play in all choruses)

(3rd verse only)

(2nd & 3rd verses only)

(1st verse only - play in all choruses)

Solo
 S.
 V. 1
 V. 2
 Vc.
 Cl.
 Hp.

7 Em⁷ D/F# G A D Em⁷ A D Em⁷ A

Solo

Out of her flood plains, wind - ing and ben - ding Fee - ding the tow - er - ing gums, Bush in creek and gul - ly
 Creek and an - a branch, pond and bill - a - bong. Bright on the wide flood plain Glints the rip - pl - ing wa - ters
 As we hunt on a win - ter's morn - ing. Duck and cod from the stream Fruit and fun - gus, plant and seed,

S.

V. 1

V. 2

Vc.

Fl. *(2nd verse only - play in all choruses)*

Cl.

Hp.

11 Bm⁷ A G Em⁷ D/F# G A

Solo

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.

S.

V. 1

V. 2

Vc.

Cl.

Hp.

V.S.

Chorus

14 G A D G D/F# A Bm7 A G Em7 D/F# G A

Solo
Murr - um - bid - gee fair, Murr - um - bid - gee fer - tile, Nur - tu - ring at your breasts we who walk here for a lit - tle while

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

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

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

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

V. 1
V. 2
Vc.
Cl.
Hp.

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

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

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

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

T.
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

V. 1
V. 2
Vc.
Fl.
Cl.
Hp.

22 **Bm⁷ A G G/F# Em⁷ A G G/F# Em⁷ A D** 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.

Fl. *pour.*

Hp.

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

pp

S.
 Ooh

A.
pp
 Ooh

V. 1

V. 2

Fl.

Bm E Bm F#m G D Em⁷ G A D.S. al Fine

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

A.
 Ooh

V. 1

V. 2

Fl.

Mexican Hat Dance

(Traditional)

♩ = 80 F

Fl.
Cl.
Vln.
Vc.

A Heel swing in a circle

3 F C7

Fl.
Cl.
Vc. *pizz.*

7 F F

Fl.
Cl.
Vc.

B Scuff

12 G7 C G7 C

Fl.
Cl.
Vc.

16 **G7** **C** **G7** **C** **C7**

Fl. **G7** **C** **G7** **C** **C7**

Cl. **G7** **C** **G7** **C** **C7**

Vc. **G7** **C** **G7** **C** **C7**

C *Heel toe*

21 **F** **C7**

Fl. **F** **C7**

Cl. **F** **C7**

Vc. **F** **C7**

25 **F**

Fl. **F**

Cl. **F**

Vc. **F**

D Two kick step

29

F C7 F C7 F Bb Gm Bb F C7

Vln. *arco.*

Vc.

37

F C7 F C7

Vln.

Vc.

1. F 2. F

E Heel step

43

F C7

Fl. *slightly faster*

Cl. *p*

Vln. *pizz.*

Vc. *pizz.*

47

F F

Fl.

Cl.

Vln.

Vc.

1. 2.

F *Heel Twist*

53 **F** **C7** **F** **G7** **C7**

Fl. *allegro*

Vln. *pizz*

Vc.

57 **F**

Fl.

Vln.

Vc.

G *Slow turn*

61 **p** **F** **Bb** **B°** **C7**

Fl. *Slow Tango*

Cl. *f*

Vln. *arco.*

Vc. *arco.*

H *Dance around hat*

67 **F** **C** **F** **C7**

Vln. **Faster pizz.** ♩=120

Vc.

71 **F** **C7**

Vln.

Vc.

I *Dance on hat*

75 *f* F C F

Fl. *f* F C F

Cl. *p*

Vln.

Vc.

Detailed description: This system contains measures 75 through 78. The Flute part starts with a forte (*f*) dynamic and features a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Chords F, C, and F are indicated above the staff. The Clarinet part starts with a piano (*p*) dynamic and plays a rhythmic accompaniment of eighth notes. The Violin and Violoncello parts play a steady eighth-note accompaniment.

79 F C F Dm G7 C

1. 2. rit.

arco.

Fl. F C F Dm G7 C

Cl.

Vln.

Vc. arco.

Detailed description: This system contains measures 79 through 85. The Flute part has a first ending (1.) and a second ending (2.) leading to a ritardando (*rit.*). Chords F, C, F, Dm, G7, and C are indicated. The Clarinet part continues with its rhythmic accompaniment. The Violin and Violoncello parts play eighth notes, with the Violoncello part marked *arco.* (arco) in the later measures.

J *The jump*

86 F C7 F C7 F

Faster ♩=100

play on repeat only

pizz.

pizz.

Fl. F C7 F C7 F

Cl. play on repeat only pizz.

Vln. pizz.

Vc. pizz.

Detailed description: This system contains measures 86 through 92. The Flute part starts with a tempo change to 'Faster' with a quarter note equal to 100 (♩=100). Chords F, C7, F, C7, and F are indicated. The Clarinet part has a 'play on repeat only' instruction and a 'pizz.' (pizzicato) marking. The Violin and Violoncello parts also have 'pizz.' markings and play eighth-note accompaniment.

94 **K** C G⁷ C G⁷ C G⁷ C G⁷ C

Fl.
Cl.
Vln.
Vc.

110 **L** *Backwards step*

F C⁷ F C⁷ F C⁷ F 8^{va}---7

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

Ab Db

5 Eb Ab Db Ab NC

Chorus

9 Ab Bbm Eb7 Ab

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

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

Fl. 1, Fl. 2, V1, V2, Vc

13 Bbm Eb7 Ab

S. *Sat - ur - day dance and the belle of the ball, Who's lit - tle girl are you?*

A. *Sat - ur - day dance and the belle of the ball, Who's lit - tle girl are you?*

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

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

V1 *Sat - ur - day dance and the belle of the ball, Who's lit - tle girl are you?*

V2 *Sat - ur - day dance and the belle of the ball, Who's lit - tle girl are you?*

Vc *Sat - ur - day dance and the belle of the ball, Who's lit - tle girl are you?*

17 Bbm Eb7 Ab

S. *Two aunts, one boy and one girl — ask, Who's lit - tle girl are you?*

A. *Two aunts, one boy and one girl — ask, Who's lit - tle girl are you?*

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

B. *Two aunts, one boy and one girl — ask, Who's lit - tle girl are you?*

V1 *Two aunts, one boy and one girl — ask, Who's lit - tle girl are you?*

V2 *Two aunts, one boy and one girl — ask, Who's lit - tle girl are you?*

Vc *Two aunts, one boy and one girl — ask, Who's lit - tle girl are you?*

21 Bbm Eb7 Ab

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

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

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

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

V1 *Who's lit - tle girl are you? Who's lit - tle girl are you?*

V2 *Who's lit - tle girl are you? Who's lit - tle girl are you?*

Vc *Who's lit - tle girl are you? Who's lit - tle girl are you?*

25 G⁷ C Em G Fine

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

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

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

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

V1

V2

Vc

29 G⁷ Verse C Em⁷ Dm⁷

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 who made room for three. school. Where*

Cl

V1 *pizz.*

V2 *pizz.*

Vc *pizz.*

33 G⁷ C Fmaj⁷

S. *Chips plays his clar - i - net, and he
happy work - ing at the bar, their girl's
Ruby and_ Un - cle Sam, cracked four
tricia for her Helen for him, but three Kings
Patty kept her head in books, Rarely cuddled,*

A.

T.

B. *and he
their girl's
cracked four
three Kings
Rarely cuddled,*

Cl

V1

V2

Vc

36 **F⁶** **Fm/C** **Cmaj⁷**

S. smiles born eggs can't hugged, Mol - lie's heart's on fire. brought save a from the marriage played seems grocer falling a with at - man. part. all. At

A. - - - - -

T. smiles born eggs can't hugged, heart's life from the marriage played on seems grocer falling a with at - man. part. all.

B. - - - - -

Cl. arco.

V1. arco.

V2. arco.

Vc. arco.

39 **Am⁷** **Dm⁷** **Em** **G⁷** **C** [Next verse] **C** **E^b7** [To Chorus]

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

A. Ooh Ooh

T. Ooh Ooh

B. Ooh Ooh

Cl. 1-2+4 3+5

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

A

G Em⁷ C D G Em⁷
 add bass guitar only

Close youreyes give me your hand dar-ling do you feel my heart bea

SG
 Cl.
 V. 1
 V. 2
 Vc.
 Hp.

6 C D Em B⁷ Em⁷ A⁷ D Bm⁷ Am⁷

- ting do you un-der stand Do you feel the same___ Am I on-ly dream - ing Is this burn-ing

SG
 Cl.
 V. 1
 V. 2
 Vc.
 Hp.

B

11 Am⁷/D G Em⁷ C D G Em⁷

SG an e - ter nal flame I be - lieve it's meant to be dar - ling I want you when you are slee

S1 Ooo

S2 Ooo

A. Ooo

Cl.

V. 1

V. 2

Vc.

Hp.

15 C D Em B⁷ Em⁷ A⁷

SG - ping you be - long with me do you feel the same am I on - ly

S1. Ooo

S2. Ooo

A. Ooo

Cl.

V. 1

V. 2

Vc.

Hp.

18 D Bm⁷ Am⁷ Am⁷/D

SG dream - ing Is this burn-ing an e - ter - nal flame

S1 burn-ing e - ter - nal flame

S2 burn-ing e - ter - nal flame

A burn-ing e - ter - nal flame

Fl.

Cl.

V. 1

V. 2

Vc.

Hp.

C add piano forte

21 **D** **Dm⁷** **G/D** **F** **G** **C** **G/B** **Am** **C/G**

SG
 Say my name sun shines through the rain a whole life solone ly and then come and ease the pain

S1
 Say my name sun shines through the rain a whole life solone ly and then come and ease the pain

S2
 Say my name sun shines through the rain ahh

A.
 Say my name sun shines through the rain ahh

Fl.
 Cl.
 Flug.
 V. 1
 V. 2
 Vc.
 Hp. *add lib harp* *ff*

D **Dm⁷** **G/D** **F** **G** **C** **G/B** **Am** **C/G**

25 D Bm⁷ F/C C D Em **D** B⁷ Em A⁷

SG I don't want to lose this fee - ling oh oh

S1 fee - ling oh oh

S2 fee - ling oh oh

A. fee - ling oh oh

Fl. *mp*

Cl. *mp*

Flug. *mp*

V. 1 *mp*

V. 2 *mp*

Vc.

Hp. *mp*

D Bm⁷ F/C C D

Detailed description: This is a page of a musical score, page 29. It features a vocal line with lyrics and several instrumental parts. The vocal parts (SG, S1, S2, A.) have lyrics: "I don't want to lose this fee - ling oh oh". The instrumental parts include Flute (Fl.), Clarinet (Cl.), Flute (Flug.), Violin 1 (V. 1), Violin 2 (V. 2), and Piano (Hp.). The piano part has a dynamic marking of *mp*. The score includes guitar chords: D, Bm⁷, F/C, C, D, Em, **D**, B⁷, Em, A⁷. The key signature is one sharp (F#) and the time signature is 4/4. The page number 25 is in the top left corner, and the page number 29 is in the bottom right corner.

30 D Bm Am⁷ Dsus²

The musical score for page 30 is arranged in a standard orchestral layout. It features the following parts:

- Vocalists:** SG, S1, S2, and A. Each part has a treble clef and a key signature of one sharp (F#). They are mostly silent, with a final note and the vocalization "oh" in the fourth measure.
- Flute (Fl.):** Treble clef, one sharp. Features a melodic line with a trill in the fourth measure.
- Clarinet (Cl.):** Treble clef, one sharp. Features a melodic line with a slur over the second and third measures.
- Flugelhorn (Flug):** Treble clef, one sharp. Features a melodic line with a trill in the fourth measure.
- Violins (V. 1, V. 2):** Treble clef, one sharp. V. 1 and V. 2 play a similar melodic line.
- Violoncello (Vc):** Bass clef, one sharp. Features a bass line.
- Piano (Hp):** Grand staff (treble and bass clefs, one sharp). Features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

The score is divided into four measures. The first three measures correspond to the chords D, Bm, and Am⁷. The fourth measure corresponds to the chord Dsus². The key signature is one sharp (F#).

34 **G** **E** bass only Em⁷ C D G Em⁷ C D

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

Fl.

Cl. *p*

V. 1 *p*

V. 2 *p*

Vc.

Hp. *p*

38 Em B⁷ Em⁷ A⁷ D Bm⁷ Am⁷ Am⁷/D

SG stand Doyoufeel thesame__ AmI on lydream - ing Is this burn ing an e - ter-nal flame_

Fl.

Cl.

V. 1

V. 2

Vc.

Hp.

F

43 G Em⁷ C D G Em⁷ C D

SG
add piano & sust strings

S1
Close your eyes give me your hand dar - ling do you feel my heart bea - ting do you un - der -

S2
Close your eyes give me your hand dar - ling do you feel my heart bea - ting do you un - der -

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

Fl.
f

Cl.
f

Flug.
f

V. 1
f

V. 2
f

Vc.

G Em⁷ C D G Em⁷ C D

Hp.
ad lib forte

47 Em B⁷ Em⁷ A⁷ D Bm⁷ Am⁷ Am⁷/D

SG
Is this burn ing an e - ter - nal flame_

S1
stand Do you feel the same_ Am I on - ly dream - ing ah

S2
stand Do you feel the same_ Am I on - ly dream - ing ah

A.
stand Do you feel the same_ Am I on - ly dream - ing ah

Fl.
Cl.
Flug.
V. 1
V. 2
Vc.
Hp.
Em B⁷ Em⁷ A⁷ D Bm⁷ Am⁷ Am⁷/D

G

52

G

Em⁷

C

D

G

Em⁷

C

D

SG

S1

S2

A.

Fl.

Cl.

Flug.

V. 1

V. 2

Vc.

close your eyes

dar - ling

do you un - der -

Close your eyes

give me your hand

dar - ling

do you feel my heartbea - ting

do you un - der -

Close your eyes

give me your hand

dar - ling

do you feel my heartbea - ting

do you un - der -

Close your eyes

give me your hand

dar - ling

do you feel my heartbea - ting

do you un - der -

f

f

f

f

Em

B7

Em7

A7

D

Bm7

Am7

Am7/D

SG

stand

Am I on-ly dream-ing

Is this burn-ing

an e - ter-nal flame

S1.

stand Do you feel the same

Am I on-ly dream - ing

ah

S2.

stand Do you feel the same

Am I on-ly dream - ing

ah

A.

stand Do you feel the same

Am I on-ly dream - ing

ah

Fl.

Cl.

Flug.

V. 1

V. 2

Vc.

61 G Em⁷ C D G Em⁷ C D G

SG
S1
S2
A
Fl.
Cl.
Flug.
V. 1
V. 2
Vc.
Hp.

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)

Intro $\text{♩} = 160$

D G D/A Bm D/A G A

9 D G D/A Bm D/A A⁷ D

17 Verse D Bm D A G D

B. $\text{♩} = 8$

1. You came to this coun - try in fett-lers and chains Out-laws and re-bels with
3. Dri ven like dogs from your own na tive home, Hard-ship and po-ver - ty
5. Its two hun-dred years since you came to this land Be trayed by the girl with the

2nd verse only

Whis.

3rd verse only

Conc.

1st verse only (play all choruses)

V1.

V2.

Vc.

24 Em A D Bm D A G A⁷

B. $\text{♩} = 8$

num - bers for names And on the tri an - gle were bea-ten and maimed Blood stained the soil of Aus-
caused you to roam O ver the brack en and o ver the foam:
black vel-vet band And still to this day you don't un der stand:

Whis.

Conc.

V1.

32 D A⁷ D Bm D A G D

B. tra - lia 2. Doo - kies and duch - es - ses, flash lads & whores, worked their plan - ta - tions and
 4. Then in the fe - ver for for - tune and fame you caused the poor blacks to
 6. Koo - ri and white, old Aus - tra - lian and new Bro - thers and sis - ters of

Whis.

Conc.

Vl.

40 Em A D Bm D A

B. pol - ished their floors. Lived in their sha - dows and died in their wars.
 suf - fer the same. Im - pri - soned on mis - sions or hun - ted for game.
 e - ve - ry hue The fu - ture is ours, take the wealth from the few And

Whis.

Conc.

Vl.

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.

Whis.

Conc.

Vl.

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. 


V1. 


V2. 


Vc. 


58 G D Bm A

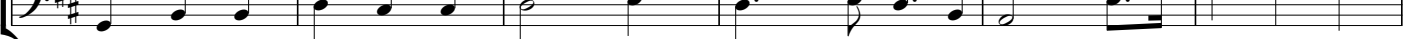
B. 
 co-ver the tracks of the old bul-lock dray?
 tra-vel it light - ly and tra-vel it well.

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

A. 

V1. 

V2. 

Vc. 

64 **A⁷** **D** **D/A** **G** **D** **Bm**

B. *Have you grown so heart - less to chris - ten it pro - gress when the*
And don't speak of suc - cess or chris - ten it pro - gress 'til the

S. *Have you grown so heart - less to chris - ten it pro - gress when the*
And don't speak of suc - cess or chris - ten it pro - gress 'til the

A. *Have you grown so heart - less to chris - ten it pro - gress when the*
And don't speak of suc - cess or chris - ten it pro - gress 'til the

V1. *Have you grown so heart - less to chris - ten it pro - gress when the*
And don't speak of suc - cess or chris - ten it pro - gress 'til the

V2. *Have you grown so heart - less to chris - ten it pro - gress when the*
And don't speak of suc - cess or chris - ten it pro - gress 'til the

Vc. *Have you grown so heart - less to chris - ten it pro - gress when the*
And don't speak of suc - cess or chris - ten it pro - gress 'til the

71 **G** **D** **A** **D**

B. *swag - gies have all waltzed Ma - til - da a - way?*
swag - gies can all waltz Ma - til - da as well.

S. *swag - gies have all waltzed Ma - til - da a - way?*
swag - gies can all waltz Ma - til - da as well.

A. *swag - gies have all waltzed Ma - til - da a - way?*
swag - gies can all waltz Ma - til - da as well.

V1. *swag - gies have all waltzed Ma - til - da a - way?*
swag - gies can all waltz Ma - til - da as well.

V2. *swag - gies have all waltzed Ma - til - da a - way?*
swag - gies can all waltz Ma - til - da as well.

Vc. *swag - gies have all waltzed Ma - til - da a - way?*
swag - gies can all waltz Ma - til - da as well.

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. *Bb Eb F Bb Eb F*

VI. *pizz*

Tpt.

Sax.

Alto Cl.

Verse

5 *Bb Gm Bb Gm*

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...

VI. *pizz*

Alto Cl.

9 *Eb F Cm7 F7 Bb Gm Cm Dm Cm/Eb E°*

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 hap - pens to be true.
 look what has hap - pened with just one kiss. I nev - er knew that I could be in love like this... It's cra - zy but it's true.
 you start - ed some - thin' oh can't you see... that ev - er since we met you've had a hold on me... No mat - ter what you do...

H. Ooh Ooh

VI. *arco*

Alto Cl.

32

Bridge

14 F⁷ F E^b F Cm⁷ F⁷ To Coda B^b E^b F B^b E^b F G^b

1 & 3 2 & 4

T. I on-ly want to be with you. It You stopped and smiled at me,

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

VI.

Tpt.

Sax.

Alto Cl.

20 B^b E^b B^b F Dm⁷ Gm⁷ C⁷ F⁷

T. asked if I'd care to dance. 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

VI.

Tpt.

Sax.

Alto Cl.

Coda 26 B^b E^b B^b Cm Dm Cm/E^b E^o F⁷ F E^b F Cm⁷ F⁷ B^b E^b B^b

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.

VI.

Tpt.

Sax.

Alto Cl.

Tequila

Chuck Rio (Arr. Dave Masters)

A ♩=175

A Sax.

T. Sax.

5

A Sax.

T. Sax.

Bass

9 D C D C D C D

Tpt.

A Sax.

T. Sax.

Vln. *pizz*

Bass

13 D C D C D C D

Tpt.

A Sax.

T. Sax.

Vln.

Bass

B (Percussion & choir 2nd time)

17

D C D C D

Tpt.

A Sax.

T. Sax.

Vln.

Bass

21

D C D C D

Tpt.

A Sax.

T. Sax.

Vln.

Bass

25

D C D C D

Tpt.

A Sax.

T. Sax.

Vln.

Bass

29

D C D C D

Tpt.

A Sax.

T. Sax.

Vln.

Bass

C

33 G⁷ D G⁷ D G⁷ D E⁷ A⁷

Tpt.

A Sax.

T. Sax.

Bass

D

41 A G A G A G A G

A Sax.

T. Sax.

Vln.

Bass

45 D C D C D C D C

A Sax.

T. Sax.

Vln.

Bass

49 D C D C D C D C

Tpt.

A Sax.

T. Sax.

Vln.

Bass

53

D C D C D C D C

Tpt.

A Sax.

T. Sax.

Vln.

Bass

57

D C D C D C D C

Tpt.

A Sax.

T. Sax.

Vln.

Bass

61

D C D C D C D C

Tpt.

A Sax.

T. Sax.

Vln.

Bass

65

G7 E D G7 D

Tpt.

A Sax.

T. Sax.

Bass

69 **G⁷** **D** **E⁷** **A⁷** **[Back to B]**

Musical score for measures 69-72. The score is for four instruments: Tpt., A Sax., T. Sax., and Bass. The key signature has three sharps (F#, C#, G#). The chords are G⁷, D, E⁷, and A⁷. The Tpt. part has a melodic line with a slur over the first two measures. The A Sax. and T. Sax. parts have similar melodic lines. The Bass part has a rhythmic accompaniment. The instruction "[Back to B]" is written above the A⁷ chord.

73 **F** **D** **C** **D** **C** **D** **C** **D** **C**

Musical score for measures 73-76. The score is for five instruments: Tpt., A Sax., T. Sax., Vln., and Bass. The key signature has three sharps (F#, C#, G#). The chords are D, C, D, C, D, C, D, C. The Tpt. part has a melodic line with a slur over the first two measures. The A Sax. and T. Sax. parts have similar melodic lines. The Vln. part has a rhythmic accompaniment. The Bass part has a rhythmic accompaniment.

77 **D** **C** **D** **C** **D** **C** **D**

Musical score for measures 77-80. The score is for five instruments: Tpt., A Sax., T. Sax., Vln., and Bass. The key signature has three sharps (F#, C#, G#). The chords are D, C, D, C, D, C, D. The Tpt. part has a melodic line with a slur over the first two measures. The A Sax. and T. Sax. parts have similar melodic lines. The Vln. part has a rhythmic accompaniment. The Bass part has a rhythmic accompaniment.

BonBons and Rosés

I am dedicating this to the Australian poet the late Dorothy Hewett, the winner of many prestigious awards.

The Australian voice was late in coming and for years as an actress I had an American or English accent.

Then came 'Summer of the Seventeenth Doll' by Ray Lawler

Who could forget the character Roo calling Emma in.

'What are you doing out there Emma?

And Emma saying,

'I'm getting the sea breeze off the gutter'.

Dorothy introduced herself as a child,

'I sat in the schoolyard reading Screen gems and the Brothers Karamazov'

She wrote of

'Girls marrying in wet white satin on green lawns the chlorinated pools were blue with children'
also

'This is the wide country

I lived in when I was young

the hawk in the high sky hung'

In her last days she wrote this simple piece of moving away from life.

The Title: 'To The Peninsula'

I have taken the last steps out onto the peninsula

I hear the voices of the birds calling each to each

From the black pine,

Step by step

While the crow's wing darkens the garden

And the thickening light slips from the Bay.

Leaving dark waters

I will forget all speech

I will have moved away

Out of reach at last

From the tiny black birds in the first light

Dancing on the lawn.

Locking the door on the garden

Full of butterflies,

The wash of the tide,

The she oak sailing through the air

The golden hornet flexing against the sun.

On grey days under cloud

With the fog horns sounding

When the weather blows up

The seeds dance on the lawn

And the birds are silent.

We do not lie in bed reading under

The lamplight,

Our eyes do not grow accustomed to the dark

Like the hornet, the butterfly and the bird

We cannot stay

Like the dead leaves on the ground

We are blown away.

Bonbons & Roses

'Home Sickness' - E. Grieg

Fl.

Pno.

5

Fl.

Pno.

Don't close your eyes

Kazu Milne

♩=112

E \flat B \flat Cm B \flat Cm F B \flat (SUS4) B \flat *poco rit.*

Pno.

Solo *Solo alto mp*
 9 Have you e - ver lost some-one you cared for. Have you e - ver i - ma-gined it hap-pen-ing to you?
 Pno. *<* B \flat E \flat m B \flat Gm Cm F

Solo 18 It is ha-ppen-ing in Chi-na, ev-ery day and ev-ery mo - ment. Please don't, don't close your eyes.
 T. *Solo tenor/alto*
 Pno. E \flat B \flat /D Cm⁷ B \flat Cm F B \flat

Solo 27 **A**
 But
 T. *mf*
 Hap-py me-mo-ries, times spent to - ge - ther. Be - liev-ing that they'd for - e-ver last.
 Pno. B \flat E \flat m B \flat Gm Cm F

Solo 36 one day he su-d-den-ly dis - a - ppears, is he still a - live? Don't don't close your
 T.
 Pno. E \flat B \flat /D Cm B \flat Fm⁷ Cm

43 **B**

Solo

S. eyes. *mf* Choir

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

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

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

Pno. *mf* G G C D Em D C

52

S. *f* Tell me why can you let this go on? Is it be-cause they are not fa - mi - ly? *mf* Solo

A. *f* Tell me why can you let this go on? Is it be-cause they are not fa - mi - ly? *mf* Solo

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

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

Pno. G B⁷ Em D C

60 **C**

S. don't close your eyes, be-cause it's ha-ppen-ing in Chi-na. Peo-ple are los-ing their pre-cious ones, they *f* *All*

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

T. *mf* Solo don't close your eyes, be-cause it's ha-ppen-ing in Chi-na. Peo-ple are los-ing their pre-cious ones, they *f* *All*

B. *mf* Solo don't close your eyes, be-cause it's ha-ppen-ing in Chi-na. *f* *All* Ah

Pno. *mp* Eb Abm/Eb Eb Cm Fm Bb Eb *f*

70

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

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

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

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

Pno. *ff*
 Eb6 Ab Eb Ab Bb(sus4) Bb *mf*

80 **D** *mp*

Fl. *mp*

Vln. *mp*

B. Cl. *mp*

Pno. Cm Gm Cm Gm Ab Eb Bb Bb Cm Gm

90 *mf*

Fl. *mf*

Vln. *mf*

B. Cl. *mf*

Pno. Cm Gm Ab Eb Bb Bb Cm Gm Ab Gm Cm

101 *f*

Fl. *f*

Vln. *f*

B. Cl. *f*

Pno. *f*
 Gm Cm Bb Cm Cm6 Cm Cm6 Cm

(Tacet LH)

112 **E**

Fl.

Vln. *mp*

B. Cl. *mp*

Pno. *mp* Cm Gm Cm Gm Cm Gm Cm Gm Cm B \flat Cm B \flat Cm

125

Fl. *f*

Vln. *mf* *f*

B. Cl. *mf*

Pno. B \flat E \flat B \flat E \flat B \flat E \flat B \flat

132

Fl.

Vln. *mf*

B. Cl. *mp*

Pno. E \flat /G A \flat B \flat E \flat B \flat E \flat B \flat Cm Gm Cm Gm

8va-1 V.S.

142 **F** *mf* Solo *f* All

S. Please don't close your eyes, to - ge ther we can stop this. No more ki lling no more hurt - ing. Holding

A. Please don't close your eyes, to - ge ther we can stop this. No more ki lling no more hurt - ing. Holding

T. don't close your eyes, to - ge ther we can stop this. No more ki lling no more hurt - ing. Holding

B. don't close your eyes, to - ge ther we can stop this. No more ki lling no more hurt - ing. Holding

Fl. *f*

B. Cl. *f*

Pno. *mp* Gm Eb Abm/Eb Eb Cm Fm Bb Eb

153 *mp* Solo

S. handsto gethearoundtheworld. Hold ing hands_ to - ge - therthere's no, no more fear. Happy

A. handsto gethearoundtheworld. Hold ing hands_ to - ge - therthere's no, no more fear.

T. handsto gethearoundtheworld. Hold ing hands_ to - ge - therthere's no, no more fear.

B. handsto gethearoundtheworld. Hold ing hands_ to - ge - therthere's no, no more fear.

Fl.

B. Cl.

Pno. Eb⁶ Ab Eb Ab Bb(sus4) Bb

163 **G**

Solo
me-mo-ries, times spent to - ge - ther, be - liev - ing that they'd for - e - ver last But one day he su - dden - ly

S.
p All Ah Ah *mp* one day he su - dden - ly

A.
p All Ah Ah

T.
p All Ah Ah *mp* But one day he su - dden - ly

B.
p All Ah Ah *mp* one day he su - dden - ly

B. Cl.

Pno.
mp Eb Abm Eb Cm Fm Bb Ab Eb/G

173

Solo
dis - a - p - pears, is he still a - live? Pleas - e - don't, don't close your eyes. To - ge - ther we can stop this.

S.
mf dis - a - p - pears, is he still a - live? Pleas - e - don't, don't close your eyes. *f* To - ge - ther we can stop this.

A.
mf Pleas - e - don't, don't close your eyes. *f* To - ge - ther we can stop this.

T.
mf dis - a - p - pears, is he still a - live? Pleas - e - don't, don't close your eyes. *f* To - ge - ther we can stop this.

B.
mf dis - a - p - pears, is he still a - live? Pleas - e - don't, don't close your eyes. *f* To - ge - ther we can stop this.

B. Cl.

Pno.
Fm Eb Fm C Fm C

f

Queen of the road

Wayne Richmond

A *What's that I see ahead?
Could it be a sofa bed?
Old phone, old stool, old hat,
Is that a brand new cricket bat? Ah but . . .*

*Two hours of cruising 'round, finds a
Barely used wedding gown, She's a
Gal of means by no means . . .
Queen of the Road*

Red toy car, wind-up train,
A bit broken but she don't complain
Old worn out suit & shoes
She doesn't need them but she just can't refuse!

She wears dresses she has found,
Short but not too big around
She's a gal of means by no means . . .
Queen of the Road

Bb She knows every other scavenger, who follows her beat,
Whose passion for living's on the side of the street,
But none of them can match her expertise on the ground,
They're gobstruck with amazement at the treasures she's found! – sing!

*What's that I see ahead?
Could it be a sofa bed?
Old phone, old stool, old hat,
Is that a brand new cricket bat? Ah but . . .*

*Two hours of cruising 'round, finds a
Barely used wedding gown, She's a
Gal of means by no means . . .
Queen of the Road*

B Used to be the Queen of every second-hand shop
From Vinnys to the Salvos she would frequently hop
But now she finds their prices too expensive to pay
She'd rather get for nothing things that you throw away! – sing!

*What's that I see ahead?
Could it be a sofa bed? (etc.)*

You belong to me

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

Intro

Musical score for the Intro section. The score is in 12/8 time and G major. It features a vocal line with lyrics "Ah" and "Ah" under a melodic line. The instrumental parts include Maracas, Flute (Fl.), Fluegelhorn (Flug.), Violin (Vln.), and Bass Clarinet (B. Cl.). The Flute, Fluegelhorn, and Violin parts are marked with dynamics *mp* and *f*. The Bass Clarinet part is marked with *mp*. The score is divided into two measures, each with a 4-measure rest for the vocal line.

[stop]

5 Verse 1

Musical score for the Verse 1 section. The score is in 12/8 time and G major. It features a vocal line with lyrics "See the py-ra mids a - long the Nile, watch the sun rise on a". The instrumental parts include Maracas, Flute (Fl.), Fluegelhorn (Flug.), Violin (Vln.), and Bass Clarinet (B. Cl.). The Flute, Fluegelhorn, and Violin parts are marked with dynamics *mp* and *f*. The Bass Clarinet part is marked with *mp*. The score is divided into two measures, each with a 4-measure rest for the vocal line.

9 **G** **Am⁷** **Cm⁶** **G** **Em⁷**

Mar. *tro - pic isle, just re-mem-ber dar - ling all the while,*

S. *Jus' Jus' all while de*

A. *Jus' Jus' all while de*

T. *Jus' Jus' all while de*

B. *Jus' Jus' all while de*

Vln. *[Instrumental accompaniment]*

B. Cl. *[Instrumental accompaniment]*

12 **C** **D** *Verse 2* **G**

Mar. *you be long to me. See the mar-ket place in*

S. *doo me.*

A. *doo me.*

T. *doo me.*

B. *doo me.*

Fl. *[Instrumental accompaniment]*

Flug. *[Instrumental accompaniment]*

Vln. *[Instrumental accompaniment]*

B. Cl. *[Instrumental accompaniment]*

15 **Bm** **C** **C⁶** **G**

Mar. old Al - giers, send me pho - to - graphs and sou - ve nirs,

S. Ah

A. Ah

T. Ah

B. Ah

Vln.

B. Cl.

18 **Am⁷** **Cm⁶** **G** **Em⁷**

Mar. can't re - mem - ber when a dream ap - pears,

S. *p* Jus' Jus' dream 'ppears,

A. *p* Jus' Jus' dream 'ppears,

T. *p* Jus' Jus' dream 'ppears,

B. *p* Jus' Jus' dream 'ppears,

Vln.

B. Cl.

20 **A⁷** **D** **G**

Mar. *mf* you be - long to me.

S. *mf*

A. *f* Ah ah ah you be - long to me.

T. *mf* Ah ah ah

B. *mf* Ah ah ah

Fl.

Flug.

Vln.

B. Cl.

Bridge

22 **G⁷** **F/C** **C**

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

S. out you.

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

T. out you.

B. out you.

Fl.

Flug.

Vln.

B. Cl.

25 A⁷ D⁷

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

S. *Ah*

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

T. *Ah*

B. *Ah*

Fl. *Ah*

Flug.

Vln.

B. Cl.

29 E^b7 A^b [stop] *f* C^m

Mar *blue. Fly the o - cean_ in a sil - ver_plane,*

S. *Ah Ah ah doo de*

A. *blue. Fly the o - cean_ in a sil - ver_plane,*

T. *Ah Ah ah doo de*

B. *Ah Ah ah doo de*

Fl.

Flug.

Vln.

B. Cl.

32 **Db** **Ab** **Bbm⁷** **Dbm⁶**

Mar. watch the jun-gle when it's wet with rain, just re-mem-ber till you're

S. dah Jus' jus'

A. Jus' jus'

T. 8 dah Jus' jus'

B. dah Jus' jus'

Vln.

B. Cl.

35 **Ab** **Fm⁷** **Db** **Eb⁷** **slow & free** **a tempo** ♩=100

Mar. home a- gain, you be-long to me.

S. home 'gain Ah!

A. home 'gain Ah!

T. home 'gain Ah!

B. home 'gain Ah!

Vln.

B. Cl.

Coda

38 Ab *f* Fm Dbm Eb Ab Fm

Mar.
S.
A.
T.
B.
Fl.
Flug.
Vln.
B. Cl.

41 Dbm Eb Ab

Mar.
S.
A.
T.
B.
Fl.
Flug.
Vln.
B. Cl.

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

$\text{♩} = 161$ D Em

5 D Em

9 Bm G Bm G A

13 D A Bm F#m Em F#m G A G A

1-2. G A | 3. G A

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 Gm F Em E^b

Musical notation for measures 1-4. The system includes staves for Tune (treble clef), Vc. (bass clef), and Sax (treble clef). The Tune staff shows a melodic line with eighth notes. The Vc. staff shows a bass line with dotted half notes. The Sax staff shows a line with quarter notes. Chords Gm, F, Em, and E^b are indicated above the Tune staff.

5 Gm F Em E^b

Musical notation for measures 5-8. The system includes staves for Tune, Vc., and Sax. The Tune staff continues the melodic line. The Vc. staff continues the bass line. The Sax staff continues the line. Chords Gm, F, Em, and E^b are indicated above the Tune staff.

9 E^b F C B^b

Musical notation for measures 9-12. The system includes staves for Tune, Vc., and Sax. The Tune staff continues the melodic line. The Vc. staff continues the bass line. The Sax staff continues the line. Chords E^b, F, C, and B^b are indicated above the Tune staff.

13 Gm F C B^b

Musical notation for measures 13-16. The system includes staves for Tune, Vc., and Sax. The Tune staff continues the melodic line. The Vc. staff continues the bass line. The Sax staff continues the line. Chords Gm, F, C, and B^b are indicated above the Tune staff.

17 Gm F Em E^b

Musical notation for measures 17-20. The system includes staves for Tune, Tpt., Vln., Vc., and Sax. The Tune staff continues the melodic line. The Tpt. staff has a repeat sign and rests. The Vln. staff has a repeat sign and a sustained chord. The Vc. staff has a repeat sign and a rhythmic pattern. The Sax staff continues the line. Chords Gm, F, Em, and E^b are indicated above the Tune staff.

21 Gm F Em Eb

Musical score for measures 21-24. The key signature is one flat (Bb). The chords are Gm, F, Em, and Eb. The instruments are Tune, Tpt., Vln., Vc., and Sax. The Tune part has a melodic line with eighth notes. The Tpt. part has a melodic line with eighth notes. The Vln. part has a sustained note. The Vc. part has a bass line with eighth notes. The Sax part has a melodic line with eighth notes.

25 Eb F C Bb

Musical score for measures 25-28. The key signature is one flat (Bb). The chords are Eb, F, C, and Bb. The instruments are Tune, Tpt., Vc., and Sax. The Tune part has a melodic line with eighth notes. The Tpt. part has a melodic line with eighth notes. The Vc. part has a bass line with eighth notes. The Sax part has a melodic line with eighth notes.

29 Gm F C Dm (Gm) (F)

Musical score for measures 29-32. The key signature is one flat (Bb). The chords are Gm, F, C, Dm (Gm), and (F). The instruments are Tune, Tpt., Vc., and Sax. The Tune part has a melodic line with eighth notes. The Tpt. part has a melodic line with eighth notes. The Vc. part has a bass line with eighth notes. The Sax part has a melodic line with eighth notes.

(Bridge)
33 Em

Musical score for the bridge, measures 33-36. The key signature is one flat (Bb). The chord is Em. The instruments are Tune, Tpt., Vln., Vc., and Sax. The Tune part has a sustained note. The Tpt. part has a melodic line with eighth notes. The Vln. part has a bass line with eighth notes. The Vc. part has a bass line with eighth notes. The Sax part has a melodic line with eighth notes.

37

Tpt.

Vln.

Vc.

Sax

41

Tpt.

Vln.

Vc.

Sax

45

Tune

Tpt.

Vln.

Vc.

Sax

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

1 A ♩=204 D A D A

Tune

Fl. *2nd time only*

Vc.

Sax

5 A D A D A

Tune

Fl.

Vc.

Sax

9 A D A A D A D F#m

Tune

Vc.

Sax

13 A D A D A D

Tune

Vc.

Sax

17 A D A A D A D F#m

Tune

Vc.

Sax

21 A D A D 1. A D 2. A A7

Tune

Vc.

Sax

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
Fl.
Vln.
Vc.

4 **A** F F/E Dm F/C B \flat B \flat /A Gm 7 C 11 C 7

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.____

2nd time only

DW
Cl.
Vln.
Vc.

8 F F/E Dm 7 F/C B \flat maj 7 B \flat maj 7 /A Gm 7 C 11 C 7

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.____

DW
Cl.
Vln.
Vc.

B

12 D D/F# Gm Gm/Bb D D/F# G G/B

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

Fl.
Cl.
Vln.
Vc.

16 C C/E Fm Fm/Ab C F Gm/F F Gm/F C

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

Fl.
Flug.
Cl.
Vln.
Vc.

C

22 F F/E Dm F/C Bb Bb/A Gm7 C11 C7

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

Cl.

Vln.

Vc.

26 F F/E Dm7 F/C Bbmaj7 Bbmaj7/A

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

Cl.

Vln.

Vc.

29 F C/E Cm6/Eb D7(sus4) D7

DW came.

Fl.

Flug.

Cl.

Vln.

Vc.

31 **D** Em G/D C C/B Am⁷ D¹¹ D⁷

DW And still I dreamed she'd come to me, That we would live the years to-gether._____

S. And still I dreamed she'd come to me, That we would live the years to-gether._____

A. And still I dreamed she'd come to me, That we would live the years to-gether._____

M.

Fl.

Cl.

Vln.

Vc.

35 G G/F# Em⁷ G/D Cmaj⁷ C/B Am D(sus4) D

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

S. But there are dreams that can - not be. And there are storms we can-not wea-ther._____

A. But there are dreams that can - not be. And there are storms we can-not wea-ther._____

M.

Fl.

Cl.

Vln.

Vc.

E

39 G G/F# Em ³ G/D C C/B Am⁷ D¹¹ D⁷

DW

S.

A.

M.

Fl.

Flug.

Cl.

Vln.

Vc.

I had a dream my life would be so diffe-rent from this hell I'm

Ooh Ooh Ah

Ooh Ooh

43 **G** **G/F#** **rit. Em7** **G/D** **Cmaj7** **D7**

DW li - ving, - so diffe - rent now from what it seemed Now life has killed the dream I

S.

A. Ah

M.

Fl. **rit.**

Flug.

Cl.

Vln.

Vc.

F 46 **G** **D/F#** **Em7** **G/B** **C** **rit. D7** **G**

DW dreamed.

Fl. **rit.**

Vln.

Vc.

Jesus is on the wire

Thea Hopkins (Arr. Maria Dunn - 2010)

Cm

Vln.

Sax.

Vc.

Hp.

pp

Verse 1

9 Cm Fm⁷

MW Run down church Red clay ri ver covered in a smok ey haze

Vln.

Sax.

Vc.

Hp.

pp

17 Cm Fm⁷

MW 2 Sun-day morn-ing the fi-re is out Sun-day morn-ing no-one a-

B.

Vln.

Vc.

Hp.

24 Cm

MW

B. *bout*

Vln.

Sax.

Cl.

Vc.

Hp.

Verse 2
29 Cm Fm7

MW

B. *The earth is soft this time of year boots get caked from there to here*

Vln.

Sax.

Cl.

Vc.

Hp.

37 Cm Fm⁷

MW
 down the road route twenty five_ they found this boy he was barely a-live

Vln.

Sax.

Cl.

Vc.

Hp.

Chorus 45 Bb Ab Cm⁷ Ab

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

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

B.

Vln.

Sax.

Cl.

Vc.

Hp.

52

B \flat Ab

MW. Je - sus is on the wi - re

A. Je - sus

B.

Vln.

Sax.

Cl.

Vc.

Hp.

56

Cm

Sax.

Cl.

Vc.

Hp.

Verse 3

61 Cm Fm⁷

MW They took him down off the fence cold as ice al most dead

Vln.

Sax.

Cl.

Vc. *pp*

Hp.

69 Cm⁷ Fm⁷

MW they said that he... that he slept with guys they said that he deserved to die

B. they said that he deserved to die

Vln.

Sax.

Cl.

Vc.

Hp.

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*

Vln.

Sax.

Cl.

Vc.

Hp.

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 _*

Vln.

Sax.

Cl.

Vc.

Hp.

Solvøig's song

E. Grieg

A Poco Andante

F2. *p* *f*

Pno. *p* *p*

Measures 1-8 of the first system. The F2 staff begins with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The piano accompaniment (Pno.) starts with a piano (*p*) dynamic and features a series of chords in the right hand and a bass line in the left hand.

F2.

Pno. *non arpeggiando*

Measures 9-14 of the second system. The F2 staff continues with a melodic line. The piano accompaniment (Pno.) is marked *non arpeggiando* and consists of block chords in the right hand and a steady bass line in the left hand.

F2. *cresc.*

Pno.

Measures 15-19 of the third system. The F2 staff features a melodic line with a crescendo (*cresc.*). The piano accompaniment (Pno.) continues with block chords and a bass line.

F2. *p* *molto* *f* *dim* *p*

Pno.

Measures 20-25 of the fourth system. The F2 staff shows a dynamic range from piano (*p*) to forte (*f*) with a *molto* marking and a decrescendo (*dim*) leading back to piano (*p*). The piano accompaniment (Pno.) features a complex texture with many chords in the right hand and a bass line in the left hand.

B Allegretto con moto

F2. *pp*

Pno.

Measures 26-30 of the fifth system. The F2 staff begins with a pianissimo (*pp*) dynamic. The piano accompaniment (Pno.) consists of a series of chords in the right hand and a bass line in the left hand.

33 **Poco Andante**

pp dolciss. poco rit.

Poco Andante

40 **C**

cantabile

p

46

p

50

F1.

F2.

B. Cl.

Vln.

Pno.

cres.

54

F1.

F2.

B. Cl.

Vln.

Pno.

rit.

rit.

D Allegretto con moto

58

F1.

F2.

B. Cl.

Vln.

Pno.

pp

Allegretto con moto

65 **Poco Andante** *8va*-----]

F1.

F2.

B. Cl.

Vln. *pp* *dolciss.* *poco rit.* *3* *8va*-----]

Poco Andante

Pno.

72

F1. *pp*

F2. *pp*

B. Cl.

Vln. *p*

Poco Andante

Pno. *pp* *dim.*

South America, Take It Away

Harold Rome

(Arr. Samantha O'Brien, 2010)

$\text{♩} = 67$

Cl.

Sax.

Tpt.

Cong.

E.S.

W.B.

Mrcs.

etc.

5 **A** D⁶ A⁹ A⁷ D⁶

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

Sax.

Tpt.

10 D D⁷ G⁶ A⁷ D (Stop rhythm!)

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

Cl.

Sax.

Tpt.

15 Dm⁶ Sustained Chords

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

S.

Vl.

20 **B** Gm⁶ A⁷ Dm⁶ E⁷ A (Start rhythm!)

BB lands be-low Don't know what you be-gan To put it plainly I'm tired of shaking to that Pan American Plan! Take back your

S.

A.

B.

Cl.

28 **C** F Am Dm F Am C⁷

BB: samba Ay! your rhum ba Ay! you conga Ay, yay, Yay! I can't keep shak ing Ay! my rumble Ay! any longer Ay, yay, yay! Now may be

S: _____

A: _____
Ay, yay, Yay! Ay, yay, Yay!

B: _____

Cl: _____

VI: _____

36 Gm B^b+ Gm⁷ Gm⁶

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

S: _____
Ooh _____

A: _____
Ooh _____

B: _____
Ooh _____

VI: *pizz.* _____

40 C⁷ C⁷+ F F⁹

BB: mak-in' with the quak-in' and this shak-in' of the ba-con leaves me ach in! Ho-lay! — First you shake it and you set - tle!

S: _____
Ooh _____

A: _____
Ooh _____
Ho-lay! — First you shake it and you set - tle!

B: _____
Ooh _____

45 B^b6 F⁹ B^b6 F⁹ B^b6

BB: There! Then you shake a-round & set - tle! Here! Then you shake a-round & set - tle! There! That's en-

S: _____

A: _____
There! Then you shake a-round & set - tle! Here! Then you shake a-round & set - tle! There!

B: _____

50 **F⁹** **B \flat** **B \flat m⁶**

BB *ough,* *that's e - nough,* *take it back;* *My spine's* — *out of*

(Stop rhythm!)

52 **F** **Dm** **F+** **Dm⁷** **G⁹**

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

V1. *arco.*

Glk.

D (Start rhythm!)

56 **C⁷** **F** **Am** **Dm** **F**

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

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

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

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

V1.

Glk.

61 **Am** **C⁷**

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

S. *send us Ay! a less stren-u - Ay! - ous num-ber Ay, yay, yay!*

A. *send us Ay! a less stren-u - Ay! - ous num-ber Ay, yay, yay!*

B. *send us Ay! a less stren-u - Ay! - ous num-ber Ay, yay, yay!*

Cl.

V1.

65 Gm Bb+ Gm⁷ Gm⁶ C⁷

BB so now Ay! that e-ven Ay! in slum-ber Ay, yay, yay! I hear the rock-ing of ma-ra-cas and the

S. - - - - -

A. - - - - -

B. - - - - -

VI. - - - - -

70 C⁷⁺ F Cm⁷ D⁷ Gm C⁷₃ F

BB knocking of the knockers in my car cass! Ho lay! SOUTH A - MERICA TAKE IT A - WAY First you

S. knocking of the knockers in my car cass! Ho lay! SOUTH A - MERICA TAKE IT A - WAY

A. knocking of the knockers in my car cass! Ho lay! SOUTH A - MERICA TAKE IT A - WAY

B. - - - - -

Cl. - - - - -

Sax. - - - - -

Tpt. - - - - -

VI. - - - - -

77 E F⁹ Bb⁶ F⁹ Bb⁶ F⁹ Bb⁶

BB shake a round & set - tle there! Theyou shake a round & set - tle here! Theyou shake a round & set - tle there! That's en

B. - - - - -

Sax. *Where?* *Oh, there!* *Wild Thing!*

Tpt. - - - - -

83 **F⁹** **B^b** **B^bm⁶** **F** **Dm** **F+** **Dm⁷** **G⁹**

BB
 ough, that's e-nough, take it back; My spine's out of whack! There's a great big crack in the back of my sa - cro - il - i - ac!

V1.

Glk.

89 **F** **C⁷** **F** **Am** **Dm** **F**

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

S.

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

B.

V1.

Glk.

94 **Am** **C⁷**

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

S.

A.

B.

98 **Gm** **B^b+** **Gm⁷**

BB
 crea-king Ay! and shrea-king Ay! ca - ram - ba Ay, yay,

101 **Gm⁶** **C⁷** **C⁷+**

BB
 yay! I've got a wri-ggle and a di-ddle and a jig-gle like a fid-dle in my

104 F⁶ C⁷ C⁷+ F⁶

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

S.
 Ho lay! Ho lay!

A.
 Ho lay! Ho lay!

B.
 Ho lay! Ho lay!

Sax.
 Ho lay! Ho lay!

Tpt.
 Ho lay! Ho lay!

110 C⁷ C⁷+ F Cm⁷

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

113 D⁷ Gm C⁷ F

BB
 — SOUTH A - ME - RI CA TAKE IT A - WAY

S.
 SOUTH A - ME - RI CA TAKE IT A - WAY

A.
 SOUTH A - ME - RI CA TAKE IT A - WAY

B.
 SOUTH A - ME - RI CA TAKE IT A - WAY

Cl.
 SOUTH A - ME - RI CA TAKE IT A - WAY

Sax.
 SOUTH A - ME - RI CA TAKE IT A - WAY

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

VI.
 SOUTH A - ME - RI CA TAKE IT A - WAY

River of Dreams

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

A

Cl.
V1.
V2.
Vc.
Glk.
Hp.
Pno. *sust strings*

B **F** **C** **C7**

7
(sustained strings)

S.
Noni
Ri - ver of dreams take me with you to-night ly - ing in your arms we'll____

Cl.
V1.
V2.
Vc.
Glk.
Hp.

13 F Gm C F Bb

S. drift to is - lands of won - der that gleam and glow un - der the

Cl.

V1.

V2.

Vc.

Glk.

Hp.

19 C F Dm G7 C Bb/D C/E

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

Fl.

Cl.

V1.

V2.

Vc.

Glk.

Hp.

C Choir

25 **F** **C** **C7**

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

A.

Fl.

Cl.

Flug.

V1.

V2.

Vc.

Hp.

31 **F** **Gm** **C** **F** **Bb**

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

A.

Fl.

Cl.

Flug.

V1.

V2.

Vc.

Hp.

37 C F Dm G7 C **D**

S. way from the day - light and mel - ted back in - to the night. Was I a -

A.

Fl.

Cl.

Flug.

V1.

V2.

Vc.

Hp.

43 C7 F G7 1 2 3 4

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

A.

T. Was I a - wake? O did I dream? The kiss of waves,

Fl.

Cl.

Flug.

V1. slurred

V2. slurred

Vc.

Hp.

49 C G G⁷ Gsus⁴ G

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

A. _____

T. the sil-ver slip-stream that tum - bles as it turns a - gain to - wards _____ the

B. _____ a - gain to - wards _____ the

Fl. _____

Cl. _____

Flug. _____

V1. _____

V2. _____

Vc. _____

Hp. _____

E

55 C F C C⁷

S. sea.

A.

T. sea.

B. sea.

Fl.

Cl.

Flug.

Vl. I.

Vl. II.

Vc.

Glk.

Hp.

Pno. F C C⁷

62

F Gm C F

S.

Fl.

Cl.

Flug.

V1.

V2.

Vc.

Hp.

Pno.

68

Bb C F Dm G7 C

A.

Fl.

Cl.

Flug.

V1.

V2.

Vc.

Hp.

Pno.

74 **C⁷** **F** **F** **C** **C⁷**

S.
 Ri - ver of dreams soft - ly flow - ing a - way, let me fol - low

A.
 Ooo

T.
 Ooo floa - ting a - way

B.
 Ooo

Fl.

Cl.

Flug.

V1.

V2.

Vc.

Glk.

Hp.

Pno. **C⁷** **F** **C** **C⁷**

80

F Gm C F

S. where you are go - ing, and make me a part of you, deep in the

A. Ooo Ooo

T. let me fol - low Ooo part of you, deep,

B. Ooh

VI. V2. Vc. Glk. Hp. Pno.

F Gm C F

86

Bb C F Dm G7 C

S. heart of you, let my re - flec - tion be clear in the wa - ter of life.

A. Ooo Ooo Oo

T. heart of you, let flec - tion be clear wa - ter of life.

B.

VI. V2. Vc. Glk. Hp. Pno.

Bb C F Dm G7 C

92 **C⁷** **G** **G⁷** **Gsus⁴** **G**

S. — That tum - bles as it turns a - gain to - wards the

A. — That tum - bles as it turns a - gain to - wards the

T. — That tum - bles as it turns a - gain to - wards the

B. — a - gain to - wards the

Fl.

Cl.

Flug.

V1.

V2.

Vc.

Glk.

Hp.

Pno. **C⁷** **G** **G⁷** **Gsus⁴** **G**

G

97 C F C

S. night. *ff* Ri - - ver of dreams

A. night. *ff* Ri - - ver of dreams

T. night. *ff* Ri - - ver of dreams

B. night. *ff* Ri - - ver of dreams

Fl. *ff*

Cl. *ff*

Flug. *ff*

V1. *ff*

V2. *ff*

Vc. *ff*

Glk. *ff*

Hp. *ff*

Pno. C F C *ff*

Timp. *ff*

Cym. roll *ff* G

102

C⁷ F Gm C

S. take me with you to - night aah

A. take me with you to - night aah

T. take me with you to - night aah

B. take me with you to - night aah

Fl.

Cl.

Flug.

V1.

V2.

Vc.

Glk.

Hp.

Pno. C⁷ F Gm C

Timp.

Cym. roll

109 F B \flat C F Dm G 7 C $^{\text{sus}4}$ C 7

S.
A.
T.
B.
Fl.
Cl.
Flug.
V1.
V2.
Vc.
Glk.
Hp.
Pno.

F B \flat C F Dm G 7 C $^{\text{sus}4}$ C 7

117

S.

Fl.
pp

Cl.
pp

V1.
pp

V2.
pp

Vc.

Glk.

Hp.

Pno.
F

Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

WG $\text{♩} = 59$ $\text{♩} = 110$
 Free dom free dom Free dom free dom

MG
 Free dom free dom Free dom free dom

S1.
 Free dom free dom Free dom free dom

S2.
 Free dom free dom Free dom free dom

A.
 Free dom free dom Free dom free dom

T.
 Free dom free dom Free dom free dom *enter drum* *enter percussion* G C G D⁷ G C
 We say free - dom

B.
 Free dom Free dom free dom free dom We say free - dom

T. ¹⁰ G D⁷ G C G D⁷ G C G D⁷ G C G D⁷ G C
 free-dom will come wel-come free- dom jus - tice jus-tice will come

B.
 free-dom will come wel-come free- dom jus - tice jus-tice will come

T. ¹⁸ G D⁷ G C G D⁷ **Em**
 wel-come jus- tice Hu-man free-dom is fun-da-men-tal and jus-tice a right e - qual-i-ty's that thin line be

B.
 wel-come jus- tice Hu-man free-dom is fun-da-men-tal and jus-tice a right e - qual-i-ty's that thin line be

T. ²⁵ **Em**
 tween wrong and right when the earth is de-nu-ded her crea-tures op-pressed then jus-tice and free-dom are

B.
 tween wrong and right when the earth is de-nu-ded and crea-tures op-pressed then jus-tice and free-dom are

31 G C G D⁷ G C G D⁷ G C

A. freedom. freedom. willcome will come_ freedom.

T. put to the test We say free - dom free-dom will come wel-come free dom

B. put to the test We say free - dom free-dom will come wel-come free dom

38 G D⁷ G C G D⁷ G C G D⁷ G C G D⁷

A. freedom_ jus - tice jus-tice willcome willcome justice_ justice_

T. jus - tice jus-tice will come wel-come jus - tice

B. jus - tice jus-tice will come wel-come jus - tice

45 Em³ C³ G D⁷ Em³ C³ G D⁷

S1. Free-dom e - qua - li - ty jus-tice are one when we re - sist then jus-tice and free-dom will come we say

S2. Free-dom e - qua - li - ty jus-tice are one when we re - sist then jus-tice and free-dom will come we say

A. Free-dom e - qua - li - ty jus-tice are one when we re - sist then jus-tice and free-dom will come we say

T. We say

B. We say

49 G C G D⁷ G C G D⁷ G C G D⁷ G C

S1. free - dom

S2. free - dom free dom free dom free dom free dom free dom jus - tice

A. free - dom freedom_ willcome will come_ freedom. freedom_ jus - tice

T. free - dom free-dom will come wel-come free dom jus - tice

B. free - dom free-dom will come wel-come free dom jus - tice

56 G D7 G C G D7 G C G D7 G *tacet all instruments*

S1.

S2. ju - stice ju - stice ju - stice ju - stice The wo-man child the mo-ther earth the

A. jus-tice willcome willcome justice_ justice_ The wo-man child the mo-ther earth the

T. jus-tice will come wel-come jus - tice

B. jus-tice will come wel-come jus - tice The wo-man child the mo-ther earth the

62

WG we cry free - dom free-dom

MG we cry free - dom free-dom *tutti instruments*

S1. the spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom

S2. land the law the hu-man birth the spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom

A. land the law the hu-man birth the spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom

T. the spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom free-dom

B. land the law the hu-man birth the spi-rit child with-in my womb the cy-cle of the au-tumn moon free - dom free - dom

G C G D7

67

WG will come wel-come free - dom jus - tice jus-tice

MG will come wel-come free - dom jus - tice jus-tice

G C G D⁷ G C G D⁷ G C G D⁷

S1. free dom free dom jus - tice

S2. free dom free dom free dom free dom jus - tice

A. will come will come_ freedom_ freedom_ jus - tice jus-tice

T. will come wel-come free - dom jus - tice jus-tice

B. free - dom free - dom free - dom free - dom jus - tice jus-tice

73

WG will come wel-come ju - stice

MG will come wel-come jus - tice My be-ing's my spi-rit the land is my law the in
Em tremolo including cymbal roll

G C G D⁷ G C G D⁷


S1. free dom free dom


S2. ju - stice ju - stice ju - stice ju - stice


A. will come will come justice_ jus tice_

T. will come wel-come jus - tice My be-ing's my spi-rit the land is my law the in

B. jus-tice jus-tice jus-tice jus-tice My be-ing's my spi-rit the land is my law the in
tremolo including cymbal roll

MG  *dus-tri - al sa va-ges* keep the o pressed so poor re - sis-tance will break the stealth eag le's claw.

T.  *dus-tri - al sa va-ges* keep the o pressed so poor re - sis-tance will break the stealth eag le's claw.

B.  *dus-tri - al sa va-ges* keep the o pressed so poor re - sis-tance will break the stealth eag le's claw.

83 *stop instruments*

MG  *peace* is much more than the ab-sence of war

S1.  the

S2.  The man child the mo-ther earth the land the law the li-ving sun_ the

A.  The man child the mo-ther earth the land the law the li-ving sun_ the

T.  *peace* is much more than the ab-sence of war the

B.  *peace* is much more than the ab-sence of war The man child the mo-ther earth the land the law the li-ving sun_ the

87

WG
 they chant free - dom free-dom will come
 G C G D⁷ G C
tutti instruments

MG
 they chant free - dom free-dom will come

S1.
 crea-tures and the li-ving plants all cry out as one they chant free - dom free dom

S2.
 crea-tures and the li-ving plants all cry out as one they chant free - dom free dom

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

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

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

92

WG
 wel-come free - dom jus - tice jus-tice will come
 G D⁷ G C G D⁷ G C G D⁷ G C

MG
 wel-come free - dom jus - tice jus-tice will come

S1.
 free dom jus - tice free dom

S2.
 free dom free dom free dom jus - tice ju - stice

A.
 will come_ freedom_ freedom_ jus - tice jus-tice will come

T.
 wel-come free - dom jus - tice jus-tice will come

B.
 free - dom free - dom free - dom jus - tice jus-tice jus-tice

98

WG
wel-come ju - stice
Reach out for peace and em - brace hu-man love

MG
G D7 G C G D7 Em
wel-come jus - tice
tremolo

S1.
free dom
Reach out for peace and em - brace hu-man love

S2.
ju - stice ju - stice ju - stice
Reach out for peace and em - brace hu-man love

A.
will come_ jus tice_ jus tice_
Reach out for peace and em - brace hu-man love

T.
wel-come jus - tice

B.
jus - tice jus - tice jus - tice

103 *tacet instruments*

WG
bro-thers and sis-ters shed gen-e - ra tions of blood free-dom will tri-umph and jus tice en dure when we stru-gg-le u - ni-ted a -

S1.
bro-thers and sis-ters shed gen-e - ra tions of blood free-dom will tri-umph and jus tice en dure when we stru-gg-le u - ni-ted a -

S2.
bro-thers and sis-ters shed gen-e - ra tions of blood free-dom will tri-umph and jus tice en dure when we stru-gg-le u - ni-ted a -

A.
bro-thers and sis-ters shed gen-e - ra tions of blood free-dom will tri-umph and jus tice en dure when we stru-gg-le u - ni-ted a -

108

WG *add bass guitar* G C G D⁷ G C

S1. gainst ev-ry war

S2. gainst ev-ry war

A. gainst ev-ry war

Vln. *with mandolin*

114

WG G D⁷ G C G D⁷ G C G D⁷ *add percussion & build up*

add drum

A. The

A Sax.

B Sax.

Tpt.

Vln. *with mandolin*

119 *tutti instruments*

G C G D⁷ G C G D⁷

WG
free - dom free dom will come wel come

MG
free - dom free dom will come wel come

S1.
free - dom the spi-rit child with in my womb the cy-cle of the au tumn moon

S2.
free - dom wilbome_ will come_

A.
wo man child the mo ther earth the land the law the hu man birth the spi-rit child with in my womb the cy-cle of the au tumn moon

T.
free - dom free dom will come wel come

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

A Sax.
B Sax.
Tpt.
Vln.

123 G C G D⁷

WG
free - dom jus - tice jus - tice will come

MG
free - dom jus - tice jus - tice will come

S1.
free - dom jus - tice the crea - tures and the li - ving plants

S2.
free - dom jus - tice jus - tice will come

A.
free - dom The man child the mo - ther earth the land the law the li - ving sun the crea - tures and the li - ving plants

T.
free - dom jus - tice jus - tice will come

B.
free - dom jus - tice jus - tice jus - tice

128

WG
wel - come jus - tice

MG
G D⁷ G C G D⁷ G C G D⁷ G C

S1.
all cry out as one they cry jus - tice

S2.
will come jus - tice da da da da da da da da da da da da da da

A.
all cry out as one they cry jus - tice da da da da da da da da

T.
wel - come jus - tice da da da da da da da da da da da da da da

B.
jus - tice jus - tice free - dom free - dom free - dom

Vln.
da da da da da da da da da da da da da da

WG

free - dom free - dom free - dom free - dom

G D⁷ G C G D⁷ G C G D⁷

MG

da da da da

S1.

free - dom free - dom free - dom free - dom

S2.

da da_ da da da da da_ da da da da da da_ da da da da da da_ da da da

A.

da da_ da da da_ da da da da da da_ da da da da da da_ da

T.

da da da da da da da da da da da da da da da da da da da da

B.

free - dom free - dom free - dom free - dom free - dom

A Sax.

B Sax.

Tpt.

Vln.

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

MG
 G C G D⁷ G C G D⁷ G
 da da da da da da da da free - dom

S1.
 free - dom free - dom free - dom free - dom free - dom

S2.
 da da_ da da da da da_ da da da da da_ da da da da da_ da da da free - dom

A.
 da da_ da da da da da_ da da da da da da_ da free - dom

T.
 da da da da da da da da da da da da da da da da free - dom

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

A Sax.
 Musical notation for Alto Saxophone

B Sax.
 Musical notation for Baritone Saxophone

Tpt.
 Musical notation for Trumpet

Vln.
 Musical notation for Violin

I'll never find another you

Tom Springfield
(Arr. Wayne Richmond 2010)

Fl. $\text{♩} = 120$ $B\flat$ $E\flat$ F $B\flat$ $E\flat$ F

Fl. $B\flat$ $E\flat$ F $B\flat$ $E\flat$ F

Cl.

9 *Verse 1 (1 voice per part)* $B\flat$ $E\flat$ C^7 F^7 $B\flat$ Dm

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

A.

T. and I'll be there some - day if

16 $E\flat$ F Gm $E\flat$ F $E\flat$

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

A.

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

B.

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

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

A.

T. — for I know I'll ne-ver find an-oth-er you.

B.

Fl.

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. *mf* Ah

T. *p* Ooh. *mf* Ah

B. *p* *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*

T. *f*

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.

T.

B.

Fl.

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

43 *f*

S. 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*

8

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..

52 Verse 3 *mf* Bb Eb C7 F7 Bb Dm Eb

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

A. *p*

T. *p*

B. *p*

8

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

60 *f* F Gm Eb F Eb Dm Eb° Eb Bb/F Eb/G Eb6 F7 Bb Eb F7

S. — But if I — should lose your love dear, — I don't know what I'd do, — for I know I'd never find — an other you.

A. *f*

T. *f*

B. *f*

8

— But if I — should lose your love dear, — I don't know what I'd do, — for I know I'd never find — an other you.

Fl. *f*

76

Instrumental

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

S. *f* But if I

A. *p* Ooh *mf* Ah *f*

T. *p* Ooh *mf* Ah *f* But if

B. *p* *mf* *f*

Cl.

78 Gm E \flat F E \flat Dm E \flat E \flat ^o B \flat /F Eb/G E \flat ⁶ F 7

S. ___ should lose your love___ dear,___ I don't know what I'd do,___ for I know I'd nev-er find___ an-oth-er you,

A. I should lose your love___ dear,___ I don't know what I'd do,___ for I know I'd nev-er find___ an-oth-er you,

T. I should lose your love___ dear,___ I don't know what I'd do,___ for I know I'd nev-er find___ an-oth-er you,

B.

84 B \flat E \flat F 7 B \flat E \flat F 7 B \flat E \flat B \flat

S. an - oth - er_ you, an-oth-er_ you.

A. an-oth-er-er you, an-oth-er you.

T. an-oth-er-er you, an-oth-er you.

B.