

# Razzle Dazzle

[Loosely Woven – Aug/Sept 2010] [Final – 31/7/10]

Razzle Dazzle .....	2
A song that is sung .....	6
Al Kol Ele.....	8
Good-bye .....	10
I don't know how to love him.....	12
Murrumbidgee Water.....	14
Mexican Hat Dance .....	16
Whose little girl are you? .....	22
Eternal Flame .....	24
Solveig.....	
When the swaggies have all waltzed Matilda away.....	28
The Last of England .....	30
I only want to be with you.....	32
Tequila .....	34
Don't close your eyes .....	36
You belong to me.....	40
Sally's Reels.....	42
I dreamed a dream.....	46
Jesus is on the wire .....	48
South America, Take it Away!.....	54
River of Dreams.....	60
Freedom .....	64
I'll never find another you.....	74

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# Razzle Dazzle

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

B Sax. **A**  $\text{♩} = 121$  **7**



Solo **B**

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

B Sax.



Solo

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

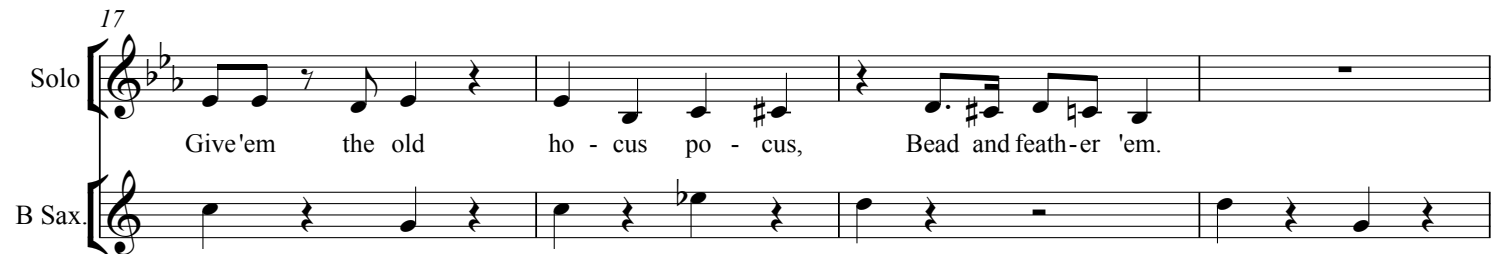
B Sax.



Solo

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


B Sax.



Solo

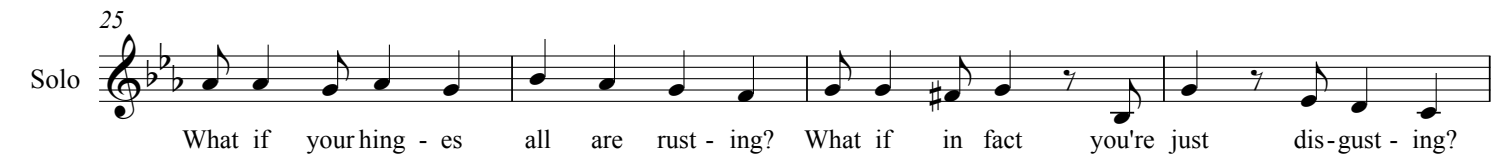
How can they see with se - quins in their eyes.

B Sax.



Solo

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



Solo

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

B Sax.




35 **C**

Solo 

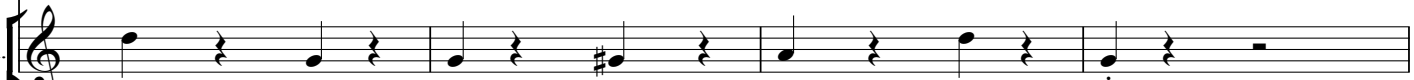
Give'em the old raz - zle daz - zle Raz - zle daz - zle 'em,

B Sax. 


39

Solo 

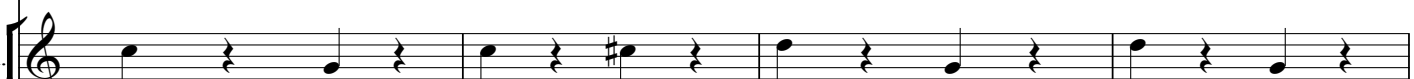
Give'em a show that's so splen-dif - er-ous, row af - ter row will grow vo-cif - er-ous,

B Sax. 


43

Solo 


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

B Sax. 


47

Solo 

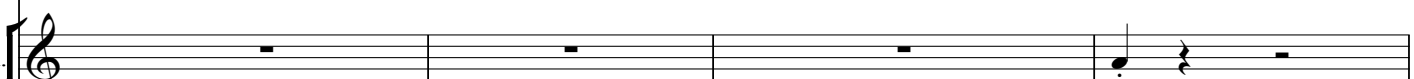
How can they hear the truth a - bove the roar.

B Sax. 


51

Solo 


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

B Sax. 

55

Solo 

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


B Sax. 


60  $C^7$  **D**

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


B Sax. 

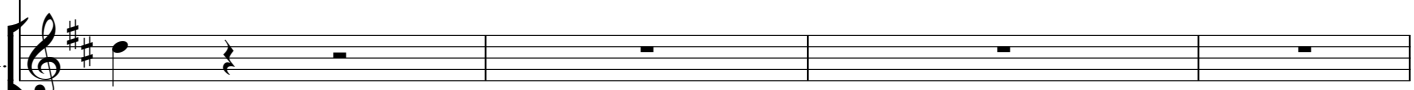
65

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


B Sax. 

70

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

B Sax. 

74

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

78 (whispered)

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

B Sax. 

82

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

B Sax. 

**E**

86

Solo

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

B Sax.

90

Solo

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

94

Solo

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

98

Solo

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

B Sax.

101

Solo

and they'll make you a star.

B Sax.

104


Solo


B Sax.

*ff* *fff*


# A song that is sung


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

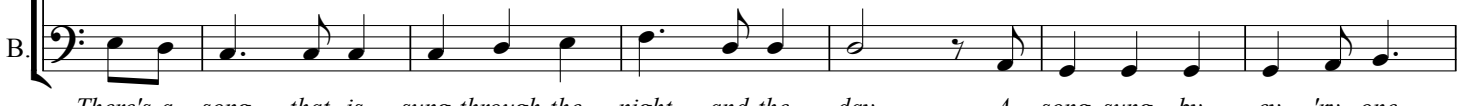
S.   
The pla - net we live on that we say is ours, Has mil - lions of peo - ple to house.  
The wa - ter - y worlds of the ri - vers and seas, Of o - ceans and drop - lets of rain.  
The tin - i - est crea - ture the small - est of things, A time and a place to be - gin.


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.

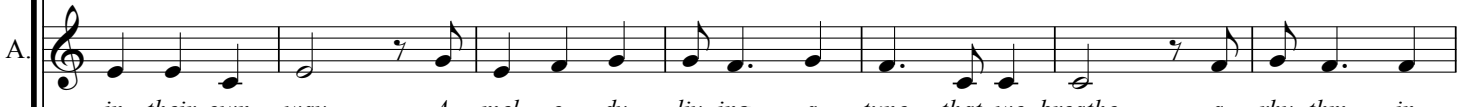
## Chorus (Meredith solo 1st time)


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 G<sup>7</sup> C G<sup>7</sup> 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 G<sup>7</sup> C Dm G<sup>7</sup> 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 G<sup>7</sup> C G<sup>7</sup> C

S. \_\_\_\_\_ must know that in the end \_\_\_\_\_ We \_\_\_\_\_ are one. \_\_\_\_\_

A. \_\_\_\_\_ We \_\_\_\_\_ are one. \_\_\_\_\_


B. \_\_\_\_\_ We \_\_\_\_\_ are one. \_\_\_\_\_

# Al Kol Éle

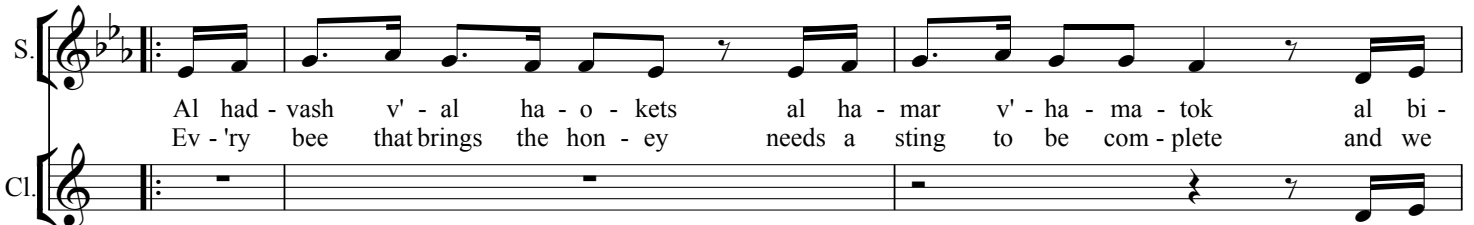
Intro  
 Verse 1: Gial & Anna --> Chorus (all in Hebrew)  
 Verse 2: 1st half: Women 2nd half: Men (in English) --> Chorus (in English)  
 Chorus: 1st half: All (Hebrew) 2nd half: All (English)  
 Coda: All

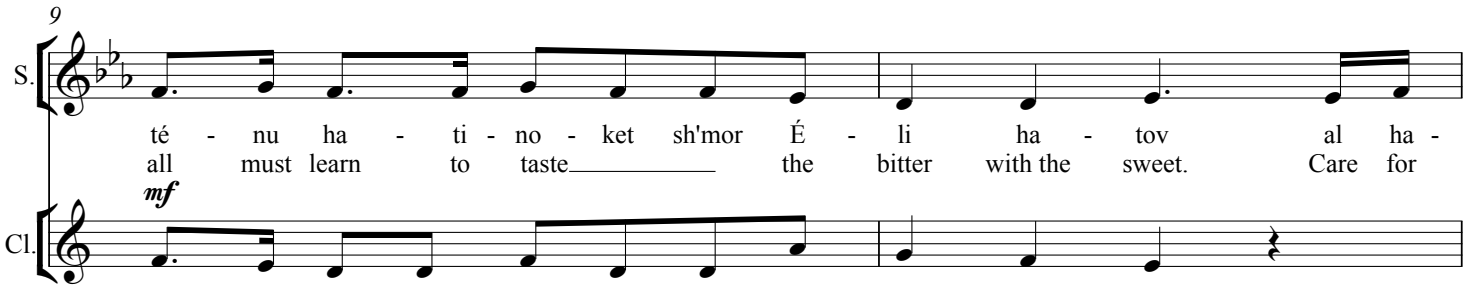
N. Shemer

Intro ♩=80

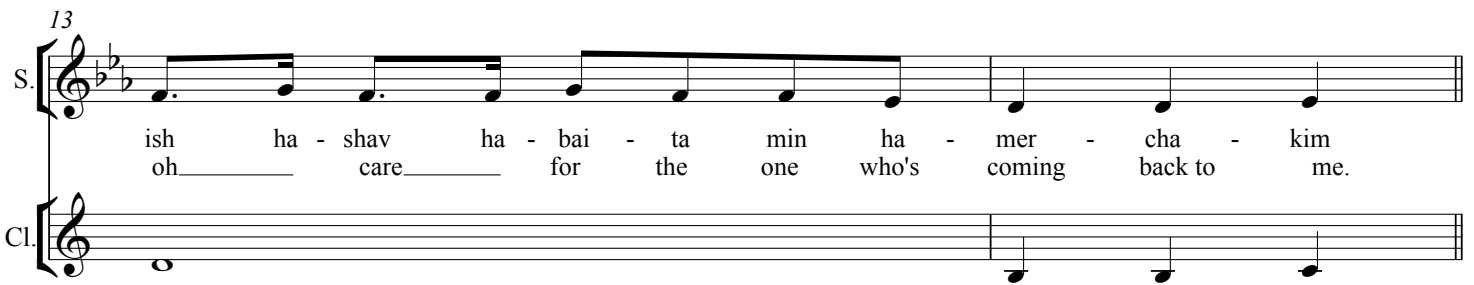
S. 

6 Verse

S. 

S. 

S. 

S. 

15 Chorus

S. 

B. 

Cl. 

[Chorus 3 only]



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*

Cl.

24

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

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

Cl.

28

S. *vé - ni v' - a - shu - va el ha - a - rets ha - to - va. 1. 2.*  
*sting and bless the hon - ey bless the bit - ter and the sweet.*

B. *vé - ni v' - a - shu - va el ha - a - rets ha - to - va. 1. 2.*  
*sting and bless the hon - ey bless the bit - ter and the sweet.*

Cl. [Rpt. Chorus]

Coda 3.

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

Cl. *f*

# Goodbye

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

**8**  $\text{♩} = 115$   $\text{Bb}$   $\text{Bb}^7$   $\text{Gm}$   $\text{Bb}^7$  **A**

DW

My heart is bro - ken, but what care I? Such pride in - side may be wo - ken,  
stand - ing be - hind a chair, Bread - sauce re - spect - ful - ly hand - ing!

*p*

B. Sax.

**12**

DW

I'll try my best not to cry, by and by, when the fin - al fare wells must be spo - ken! I'll join the Le - gion  
Hence - forth I'm free as the air, I de - clare, and my chest has a chance of ex - pand - ing! I've done with wo - men

B. Sax.

**22**

DW

that's what I'll do, and in some far dis - tant re - gion where hu - man  
and now I plan to join the ar - my of he - men and show the

B. Sax.

**29**

DW

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

B. Sax.

## Chorus/Instrumental

**39** **B**

DW

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

B. Sax.

**49**

DW

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

B. Sax.

**57** *(Singing restarts)*

DW

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

B. Sax.

Bridge

64 **C**

DW   
 8 Ab - ys-sin-ian French do-min-ion I shall do my bit, and fall for the flag if I must! \_\_\_\_\_ Where the

B. Sax.

72 **Bb7 Gm**  
(Go to Inst. at B)

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

B. Sax.

82 **D**

DW   
 8 I'll do or die! You'll know the rea-son why, When told \_\_\_\_\_ of

B. Sax.

89

DW   
 8 bold Le - o - pold's, "last stand" for the Fa - ther land! \_\_\_\_\_ Good -

B. Sax.

95 **E**

DW   
 8 bye! \_\_\_\_\_ Good - bye! \_\_\_\_\_ I wish you all a last Good - bye! \_\_\_\_\_ Good -

B. Sax.

103

DW   
 8 bye! \_\_\_\_\_ Good - bye! \_\_\_\_\_ I wish you all a last Good - bye! 1. \_\_\_\_\_ 2. I'm sick of

B. Sax.

111 **2.**

DW   
 8 wish you all a last Good - bye! \_\_\_\_\_

B. Sax. **ff**

# I don't know how to love him

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

♩=70

**A**

D

LJ I don't know how to love him. What to do how to move him. I've been

B. Cl.

7 LJ changed yes real-ly changed. In these past few days when I've seen my-self I seem like some-one

B. Cl.

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

B. Cl.

18 LJ man. And I've had so man-y men be-fore. In ver - y man - y ways, he's just one

B. Cl.


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

B. Cl.


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

B. Cl.


33 **D**

LJ 


Don't you think it's rath-er fun - ny, I should be in this po - si - tion? I'm the one, who's al - ways been, — so

B. Cl. 

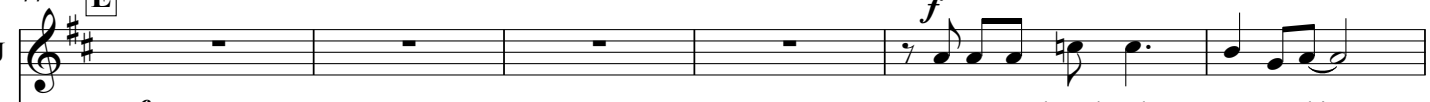
39

LJ 


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

B. Cl. 

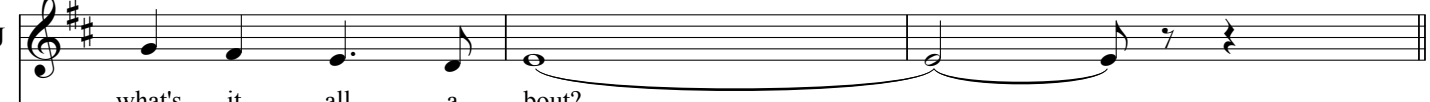
44 **E**

LJ 

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

B. Cl. 


50

LJ 


what's it all a - bout? —

B. Cl. 

53 **F** **D**

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 cope, — I'd

B. Cl. 

59

LJ 

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

B. Cl. 

62

LJ 

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

B. Cl. 

# Murrumbidgee Water

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

John Warner

Arr. Samantha O'Brien (2010)

♩=120

Solo

♩=120

Cl.

## Verse

4

Solo

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,

(1st verse only - play in all choruses)

Cl.

6

Solo

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.

Cl.

9

Solo

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,

Cl.

11


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.

Cl.


Chorus


14

Solo  *Murr - um - bid - gee fair, Murr - um - bid - gee fer - tile, Nur - tu - ring at your breasts*


Cl. 

17

Solo  *we who walk here for a lit - tle while High on a ridge we - stand, gaz - ing in love and awe*

Cl. 

21

Solo  *O - ver the lands you made \_\_\_ with your gen - tle hands, how rich the gifts you pour. \_\_\_* **Fine**


Bridge

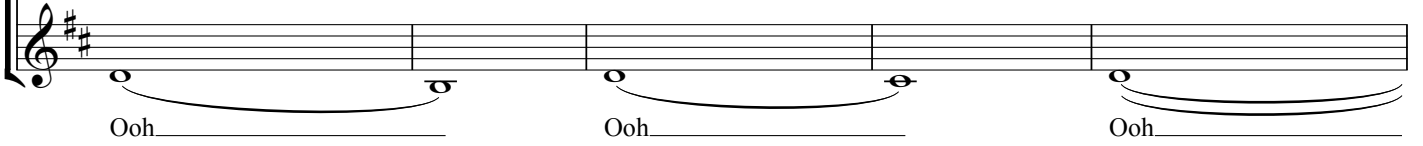
Solo  *We have kno - wn the drought, \_\_\_ we have seen \_\_\_ her an - ger \_\_\_*

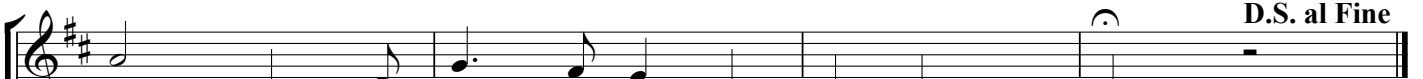
A. *pp*  *Ooh \_\_\_ Ooh \_\_\_*

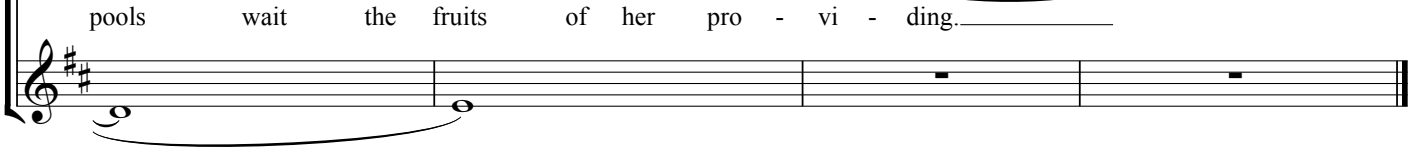
Solo  *Hur - ling trees in her rage, \_\_\_ we've known thirst \_\_\_ & we've borne hu - nger.*

A.  *Ooh \_\_\_ Ooh \_\_\_*

Solo  *Yet for those\_ who seek beau - ty waits in hi - ding\_ In some sha - ded*

A.  *Ooh \_\_\_ Ooh \_\_\_ Ooh \_\_\_*

Solo  *pools wait the fruits of her pro - vi - ding. \_\_\_* **D.S. al Fine**

A. 

# Mexican Hat Dance

(Traditional)

♩ = 80 F

## A Heel swing in a circle

3 F C7

7 F F

## B Scuff

12 G7 C G7 C



16 **G<sup>7</sup>** **C** **G<sup>7</sup>** **C** **C<sup>7</sup>**

**C** *Heel toe*

21 **F** **C<sup>7</sup>**

25 **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 cello 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 cello parts play eighth notes, with the cello part marked *arco.* (arco) in measure 85.

**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 tempo is marked 'Faster' with a quarter note equal to 100 (♩=100). The key signature changes to D major. The flute part has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Chords F, C7, F, C7, and F are indicated. The clarinet part plays a rhythmic accompaniment of eighth notes, marked 'play on repeat only' and 'pizz.' (pizzicato). The violin and cello parts play eighth notes, also marked 'pizz.'.

94 **K** C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C G<sup>7</sup> C

Fl.  
Cl.  
Vln.  
Vc.

**L** *Backwards step*

110 F C<sup>7</sup> F C<sup>7</sup> F C<sup>7</sup> F 8<sup>va</sup>---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)

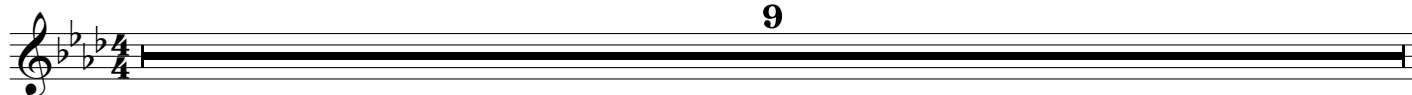
Introduction (Pokarekare Ana)

Chorus

Verses 1-3 --> Chorus


Verses 4 & 5 --> Chorus

## Introduction


S. 

## Chorus

9

S. 

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

B. 

15

S. 

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

B. 

20

S. 

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

B. 

25

S. 


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

B. 


Fine

Verse


29

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


Cl. 

33

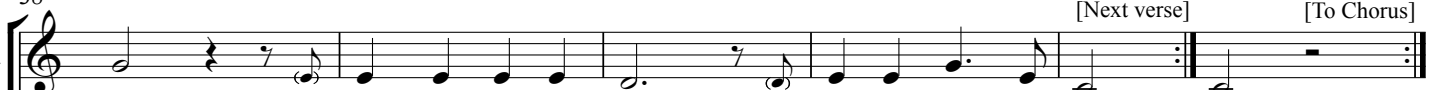
S. 

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

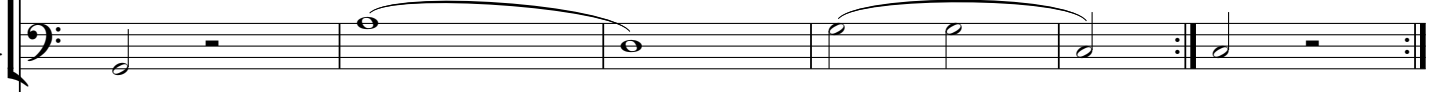
B. 

Cl. 

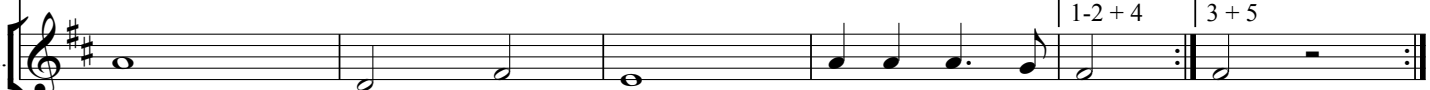
38

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.

B. 

Ooh\_ Ooh\_

Cl. 

1-2 + 4 3 + 5 Eb7  
 [Next verse] [To Chorus]

# Eternal Flame

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

**A**

SG   
Cl.   
*p*

Close your eyes give me your hand dar-ling

5  
SG   
Cl. 

do you feel my heart bea - ting do you un - der - stand Do you feel the same

8  
SG   
Cl. 

Am I on-ly dream - ing Is this burn-ing an e - ter-nal flame

12 **B**  
SG   
Cl. 

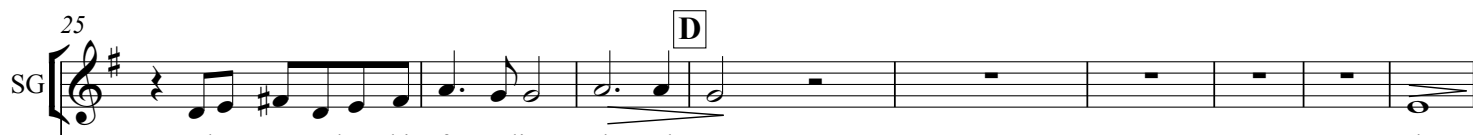
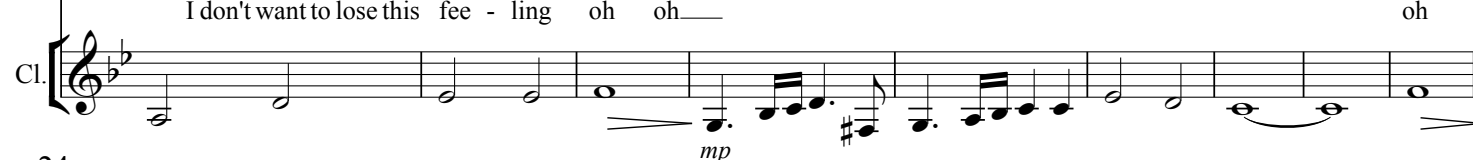
I be-lieve it's meant to be\_\_ dar-ling I want you when you are slee - ping you be-long with

16  
SG   
Cl. 

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

21 **C**  
SG   
Cl. 

Say my name sun shines through the rain\_\_ a whole life solone-ly\_\_and then come and ease the pain\_\_

25 **D**  
SG   
Cl.   
*mp*

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



34 **E**  
 SG bass only  
 Cl.  
 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  
 Cl.  
*f*

48  
 SG  
 Is this burn-ing an e - ter-nal flame

52 **G**  
 SG  
 Cl.  
 — close youreyes dar-ling\_ do you un-der - stand\_

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

61  
 SG  
 Cl.  
*p*  
 G

# Solvøig's song

E. Grieg

## A Poco Andante

F2. *p* *f*

Pno. *p* *p*

Measures 1-8 of the first system. The upper staff (F2) begins with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The lower staff (Pno.) has a piano (*p*) dynamic throughout.

F2.

Pno. *non arpeggiando*

Measures 9-14 of the second system. The upper staff (F2) continues with melodic lines. The lower staff (Pno.) features a steady accompaniment with the instruction *non arpeggiando*.

F2. *cresc.*

Pno.

Measures 15-19 of the third system. The upper staff (F2) includes a *cresc.* (crescendo) marking. The lower staff (Pno.) continues with the accompaniment.

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

Pno.

Measures 20-25 of the fourth system. The upper staff (F2) features dynamics *p*, *molto*, *f*, *dim*, and *p*. The lower staff (Pno.) continues with the accompaniment.

## B Allegretto con moto

F2. *pp*

Pno.

Measures 26-31 of the fifth system. The upper staff (F2) begins with a pianissimo (*pp*) dynamic. The lower staff (Pno.) continues with the accompaniment.



50

F1. *cres.*

F2.

B. Cl.

Vln. *cres.*

Pno.

54

F1. *rit.*

F2.

B. Cl.

Vln. *rit.*

Pno. *rit.*

**D** Allegretto con moto

58

F1.

F2.

B. Cl.

Vln. *pp*

Pno. *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.*

# 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)

♩=160 *Intro* D G D/A Bm D/A G A

V1.

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

V1.

17 *Verse* D Bm D A

B.

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 -

22 G D Em A

B.

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

26 D Bm D A

B.

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:

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

B.

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

34 D Bm D A

B.

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

38 G D Em A

B.

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

42 D Bm D A

B.

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. *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 Eb F Cm7 F7 To Coda Bb Eb F Bb Eb F Gb

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 Bb Eb Bb 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 Bb Eb Bb Cm Dm Cm/Eb E° F7 F Eb F Cm7 F7 Bb Eb Bb

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. 

6  
A Sax.   
T. Sax. 

11  
A Sax.   
T. Sax. 

17 **B** (*Percussion & choir 2nd time*)  
A Sax.   
T. Sax. 

21  
A Sax.   
T. Sax. 

25  
A Sax.   
T. Sax. 

29  
A Sax.   
T. Sax. 

33 **C**  
A Sax.   
T. Sax. 



# Don't close your eyes

Kazu Milne

♩=112 *poco rit.*

Solo 

*Solo alto* Have you e-ver lost some-one you cared for. Have you e-ver i - ma-gined it hap-pen-ing to you?

Solo 

It is ha-ppen-ing in Chi-na, ev-ery day and ev-ery mo - ment. Please don't, don't close your eyes.

Solo 

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

B. 

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

B. 

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

B. 

don't close your eyes, be-cause it's happening in Chi-na. Ah

B. 

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

B. Cl. 

B. Cl. 

B. Cl. 

B. Cl. 

134 **4** **F** *Solo*

B. *mp* don't close your eyes, to-

B. Cl. *mp*

147 *f* *All*

B. ge ther we can stop this. No more killing no more hurt - ing. Holdng handsto-getheraroundthe

B. Cl. *f*

154

B. world. Holdng hands to - ge - thethere's no, no more fear.

B. Cl.

162 *mp* *Solo* **G**

Solo *p* *All* Ha-ppy me-mo-ries, times spent to - ge - ther, be - liev-ing that they'd for -

B. Ah Ah

B. Cl.

169 *mf*

Solo e-ver last But one day he su-d-den-ly dis-a-p-pears, is he still a - live? Please don't,

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

B. Cl. *mp*

177 *f* *poco rit*

Solo don't close your eyes. To - ge - ther we can stop this.


B. *f* don't close your eyes. To - ge - ther we can stop this.

# You belong to me

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

[stop]

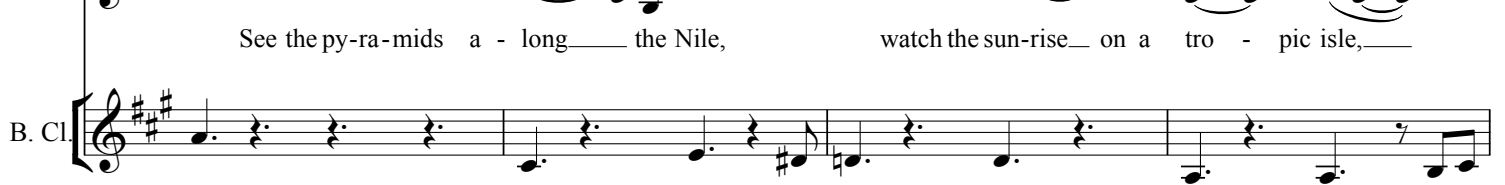
## Intro

Mar   
Ah Ah

B. Cl. *mp* 

## Verse 1

6  
Mar   
See the py-ra-mids a - long the Nile, watch the sun-rise on a tro - pic isle,

B. Cl. 

10  
Mar   
just re-mem-ber dar - ling all the while, you be-long to me.

B. Cl. 

## Verse 2

14  
Mar   
See the mar-ket place in old Al-giers, send me pho-to-graphs and sou - ve-nirs,

B. Cl. 

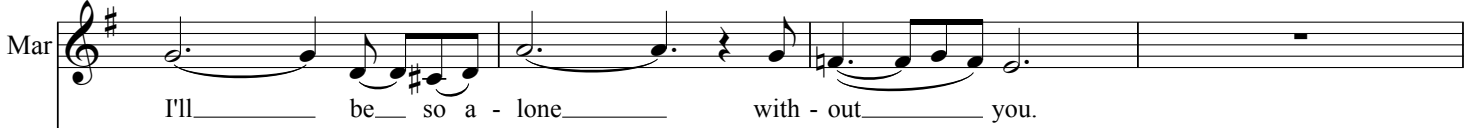
18  
Mar   
can't re-mem-ber when a dream ap-pears, you be-long to me.

B. Cl. 



Bridge

22

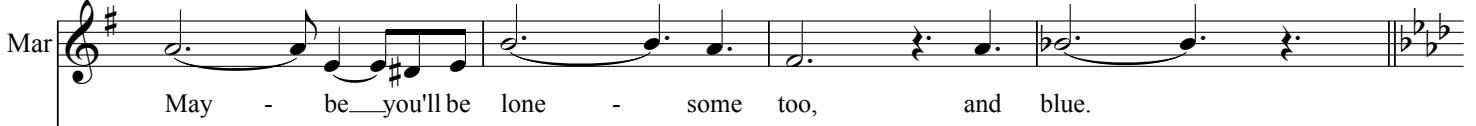
Mar 

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

B. Cl. 

Verse 3

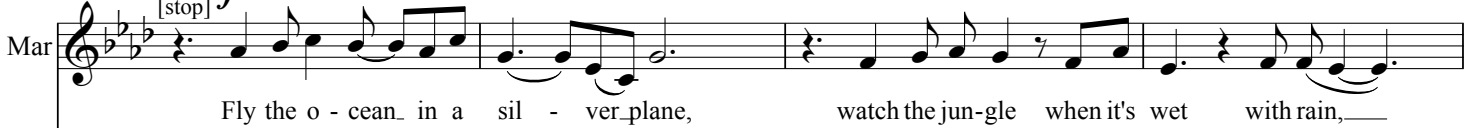
26

Mar 

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

B. Cl. 

30

Mar 

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

B. Cl. 

[stop]

a tempo

34

Mar 

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

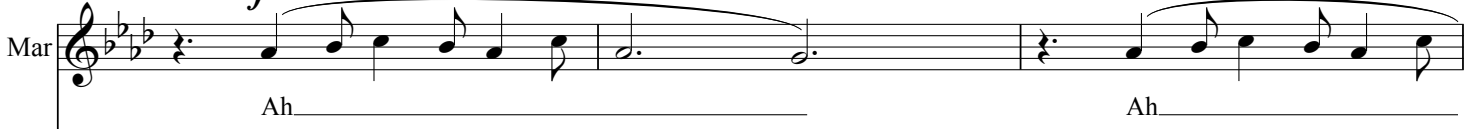
slow & free

$\text{♩} = 100$

B. Cl. 

Coda

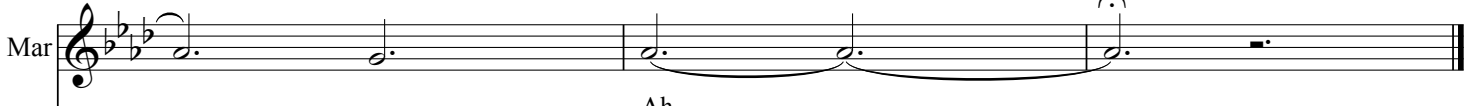
38

Mar 

Ah Ah

B. Cl. 

41

Mar 

Ah

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<sup>b</sup>

Musical notation for measures 1-4. Tuning: Gm, F, Em, E<sup>b</sup>. Instruments: Tune, Vc., Sax.

5 Gm F Em E<sup>b</sup>

Musical notation for measures 5-8. Tuning: Gm, F, Em, E<sup>b</sup>. Instruments: Tune, Vc., Sax.

9 E<sup>b</sup> F C B<sup>b</sup>

Musical notation for measures 9-12. Tuning: E<sup>b</sup>, F, C, B<sup>b</sup>. Instruments: Tune, Vc., Sax.

13 Gm F C B<sup>b</sup>

Musical notation for measures 13-16. Tuning: Gm, F, C, B<sup>b</sup>. Instruments: Tune, Vc., Sax.

17 Gm F Em E<sup>b</sup>

Musical notation for measures 17-20. Tuning: Gm, F, Em, E<sup>b</sup>. Instruments: Tune, Tpt., Vln., Vc., Sax.

21 Gm F Em E<sup>b</sup>

Tune

Tpt.

Vln.

Vc.

Sax

25 E<sup>b</sup> F C B<sup>b</sup>

Tune

Tpt.

Vc.

Sax

29 Gm F C Dm(Gm) (F)

Tune

Tpt.

Vc.

Sax

(Bridge)

33 Em

Tune

Tpt.

Vln.

Vc.

Sax

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')

♩=70

Fl.

4 **A**

DW   
 I dreamed a dream in time gone by When hope was high and lifeworth li - ving.\_\_\_\_  
 Then I was young and un - a - fraid When dreams were made and used and was - ted.\_\_\_\_

Cl.

8

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

Cl.

12 **B**

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

Fl.

Cl.

16

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

Fl.

Cl.

22 **C**

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

Cl.



26

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

Fl.

Cl.

31 **D**

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

Fl.

Cl.

35 **D**

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

Fl.

Cl.

39 **E**

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

Fl.

Cl.

43 **rit.**

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

Fl.

Cl.

46 **F** **rit.**

DW dreamed.

Fl.

# Jesus is on the wire

Thea Hopkins (Arr. Maria Dunn - 2010)

MW 8

## Verse 1

MW *Cm* *Fm7*  
Run down church Red. clay ri-ver co-vered in a smok-ey haze

MW *Cm*  
Sun<sup>2</sup>- day morn - ing the fi - re is out

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

Cl.

## Verse 2

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

Cl.

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

Cl.

## Chorus

MW *Bb* *Ab* *Cm7* *Ab*  
Je - sus — is on the wi - re so far - a - way high - er and high - er —

Cl.

53 **Bb** **Ab**

MW *Je - sus\_ is on the wi - re\_*

Cl.

*Verse 3*

61 **Cm** **Fm7**

MW *They took him down off the fence cold\_ as ice al - most\_ dead*

Cl.

69 **Cm7** **Fm7**

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

Cl.

*Chorus*

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

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

Cl.

84 **Bb** **Ab** **Fm7**

MW *Je - sus\_ is on the wi - re\_*

Cl.

# South America, Take It Away

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

$\text{♩} = 67$

Cl.

5 **A**  
BB   
Up here in the land of the hot dog stand The at-om bomb and the Good Hu-mour man, We think our South A-mer-i-can  
*(Stop rhythm!)*

11  
BB   
neigh-bours are grand We love them to beat the band! South A-  
Cl.

15 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  
Ad lib.

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  
Cl.

32

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

Cl.

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.

48

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

B.

50 *(Stop rhythm!)*

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!*

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

Cl.

65

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

68

BB yay! I hear the rock - ing of ma - ra - cas and the knock - ing of the knock - ers in my

B.

71

BB car - cass! Ho - lay! SOUTH A - ME - RICA TAKE IT A - WAY First you

B.

Cl.

**E**

77

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

B.

*Where? Oh, there!*

81

BB shake a - round & set - tle there! That's en - ough, that's e - nough, take it

B.


*Wild Thing!*


84

BB back; My spine's out of 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 wri-ggle and a di-ddle and a

103

BB  jig-gle like a fid-dle in my mid-dle Ho-lay! This fan-cy swish-in' in po - si-tion wears out


B 

107


BB  all of my trans-mis-sion am-mu - ni-tion! Ho-lay! I know there's dan-ger real-ly lurk-ing if my


B 

111

BB  rear - end keeps on work - ing at this jerk - ing! Ho - lay! SOUTH A -

114

BB  ME-RI CA TAKE IT A - WAY

Cl. 

# River of Dreams

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

**A**

Cl.

**B** (sustained strings)

S.

Ri - ver of dreams take me with you to - night ly - ing in your

Cl.

12

S.

arms we'll drift to is - lands of won - der that

Cl.

17

S.

gleam and glow un - der the stars as we glide through the

Cl.

21

S.

dark to the heart of the night.

Cl.

**C** Choir

25

S.

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

Cl.



30

S. all you told me; all of the

Cl.

34

S. se - crets you whis - pered as we crept a -

Cl.

37

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

Cl.

**D**

42

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

Cl.

49

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

Cl.

53

S. wards the sea.

B. a - gain to - wards the sea.

Cl.

**E**

57

2

Cl.

66

B.

Cl.

Ooo\_

**F**

75

S. 

Ri - ver of dreams soft-ly flow - ing a - way, let me fol-low where you are go - ing, and

B.

Cl.

83

S. 

make me a part of you, deep in the heart of you, let my re - flec - tion be clear in the wa - ter of

B.

Ooh

91

S. 

life. That tum-bles as it turns a - gain to - wards the night.

B.

a gain to - wards the night.

Cl.

G

99

S. *ff* Ri - ver of dreams take me with you to - night aah

B. *ff* Ri - ver of dreams take me with you to - night aah

Cl. *ff*

109

S.

B.

Cl.

115

S.

B.

Cl. *pp*

# Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

WG

Free dom free dom Free dom free dom

B.

Free dom Free dom free dom free dom

8

B.

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

15

B.

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

21

B.

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

B.

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

32

B.

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

39

B.

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

45

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

B.

We say

49

B.

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

55

B.

61

B.

63

B.

65

WG   
 B.

71

WG   
 B.

77

B.

79

B.

81

B.

83

B.

B.

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

B.

crea - tures and the li - ving plants all cry out as one they chant

WG

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

B.

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

WG

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

B.

jus - tice jus-tice jus-tice jus-tice jus-tice jus-tice

WG

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

*tacet instruments*

WG

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

WG

*add bass guitar*

**4**

**2**

*add drum*

*add percussion & build up tutti instruments*

WG

free - dom free-dom will come wel-come

B.

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

B Sax

123

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

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

129

WG  
 jus-tice

S2  
 da da\_ da da da da da\_ da da da da da\_ da da da da da\_ da da da

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

135

S2  
 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

B Sax

139

S2  
 da da\_ da da 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

B Sax

# I'll never find another you

Tom Springfield  
(Arr. Wayne Richmond 2010)

♩=120

Cl.

## 9 Verse 1 (1 voice per part)

S.

There's a new world some - where they call the prom-ised land\_\_\_ and I'll be there some - day if you will hold my hand.

S.

B.

17

S.

B.

## Verse 2

S.

B.

There is al - ways some - one. for each of us, they say.\_\_\_ And you'll be my some-one for - e - ver and a day.

S.

B.

34

S.

B.

## Bridge

S.

B.

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

E $\flat$

52 *mf*

S. *p* If they gave me a for - tune\_ my pleas - ure would be small\_ I could lose it all to -

B.

58 *f*

S. mor - row\_ and nev - er mind at all\_ But if I\_ should lose your love\_ dear, I

B. *f*

63

S. don't know what I'd do, for I know I'd nev - er find\_ an - oth - er you.

B.

Instrumental

69

S.

B. *p* *mf*

Cl.

77 *f*

S. 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*

Cl.

83

S. — an - oth - er you, an - oth - er you, an - oth - er you.

B.

B $\flat$  E $\flat$  F $^7$  B $\flat$  E $\flat$  B $\flat$