

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

Wayne Richmond
85 Allambie Road
Allambie Heights 2100

(02) 9939 8802

(0400) 803 804

wayne@humph.org

looselywoven.org



Razzle Dazzle

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

A ♩=121

Dr.

B
Solo Eb Ebdim Bb7/F Bb7 Bdim
Give'em the old raz-zle daz-zle. Raz-zle daz-zle 'em. Give'em an act with lots of flash in it

15 Cm7 F7 Bb7 Eb Eb6/G Cb7 Bb7
Solo And the re-ac-tion will be pas-sion-ate. Give'em the old ho-cus po-cus, Bead and feath-er 'em.
Dr.

21 Eb7 Ab Abm/F Eb/Bb
Solo How can they see with se-quins in their eyes. What if your hing-es all are rust-ing? What if in fact you're
Dr.

28 F9/C Eb/Bb Bb7
Solo just dis-gust-ing? Raz-zle daz-zle 'em and they'll nev-er catch
Dr.

31 Eb C Db Bb7 Eb C Db Bb7
Solo wise
Dr.

C 35 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,
Dr.

41 Cm F7 Bb7 Eb Edim Bb7
Solo row af-ter row will grow vo-cif-er-ous, Give'em the old flim flam flum-mox. Fool and frac-ture 'em
Dr.

47 Eb7 Ab Abm/F

Solo

How can they hear the truth a-bove the roar. Throw'em a fake and a fi - na - gle.

Dr.

53 Eb/Bb F9 Eb/Bb Bb7 Eb C7

Solo

They'll ne - ver know you're just a ba - gel. Raz - zle daz - zle'em and they'll beg you for more.

Dr.

61 D F F/A Abdim C7/G C C#dim

Solo

Give'em the old dou - ble wham - my Daze and diz - zy'em. Back since the days of old Me - thu - se - lah,

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.

Dr.

74 F7 Bb Bb Gm(b5)

Solo

When you're in trou - ble go in - to your dance. Though you are stif - fer than a gird - er

80 F/C G9/D (whispered) F/C C F C7

Solo

They'll let you get a - way with mur - der. Razzle dazzle 'em and you got a ro - mance.

86 E F F/A Abdim C7/G F7 C F7 Bb

Solo

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

Dr.

94 Bb Gm(b5) F/C G9/D F/C Ddim Bb/C

Solo

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

101 C9 F E F F# F F# G F# G

Solo

and they'll make you a star.

105

Dr.

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)

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

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

Fl.

Vln.

Vc.

S. *F* *G*

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

Fl.

Vln.

Vc.

31 G⁷ C G⁷ C

S. *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*

Fl.

Vln. *arco.*

Vc.

54 Dm G⁷ C G⁷ C

S. *— must know that in the end — We — are one.*

Fl.

Vln.

Vc.

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 $\text{♩} = 80$

S.

V. A.

Verse

6 E_b B_b C_m $B_b m^6$ C^7 F_m^7 F_m^6 F_m^7/B_b F_m^9

S.

Al had-vash v' - al ha - o - kets al ha - mar v' - ha - ma - tok al bi - té - nu ha - ti - no - ket sh' morÉ -
 Ev - ry bee that brings the hon - ey needs a sting to be com - plete and we all must learn to taste the

10 B_b^9 B_b^7 E_b E_b C_m

S.

li ha - tov al ha - ésh ha - m' - vo - e - ret al ha -
 bitter with the sweet. Care for fi - re light that warms us cry - stal

V. A.

[Both verses]

12 $B_b m^6/D_b$ C^7 F_m F_m^7/B_b F_m^9 B_b^9 B_b^7 E_b

S.

ma - yim ha - za - kim al ha ish ha - shav ha - bai - ta min ha - mer - cha - kim
 wa - ters that run free. And oh care for the one who's coming back to me.

V. A.

Chorus

15 E_b A_b E_b A_b E_b F_m^7 B_b^9 E_b G

S.

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

V. A.

[Chorus 2 only]

V. B.

[Chorus 3 only]

20 Cm Fm⁷ Cm Fm Eb Cm⁷ Fm⁷ Bb⁷ Eb Ab Eb

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

V. A

V. B

24 Eb Ab Eb Ab Eb Cm⁷ Fm⁷ Bb⁹ Eb G

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

V. A *arco*

V. B *arco*

28 Cm Fm Cm Fm Eb Cm Fm⁷ Bb⁷ Eb Ab Bb⁷ Eb Ab Eb

S. *vé - ni sting and v' - a - shu - va bless the hon - ey el ha - a - rets ha - to - va. [Rpt. Chorus] sweet.*

V. A

V. B

Coda [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!*

V. A *f rit*

V. B *f*

Goodbye

Words: Walter Reisch Music: Robert Stole

(Arr. Wayne Richmond - 2010, from 'The White Horse Inn')

♩=115 **Bb Bb⁷ Gm Bb⁷** **A**

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!

12

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

22

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

29

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!

Chorus/Instrumental

39 **B**

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

47

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

57

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

Bridge

64 **C**

DW $\frac{8}{8}$ Ab - ys-sin-ian French do-min-ion I shall do my bit, and fall for the flag if I must! — Where the des - ert sand is

Vln.

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

DW $\frac{8}{8}$ nice and hand-y I'll be full of grit; You won't see my heels for the dust. —

Vln.

82 **D**

DW $\frac{8}{8}$ I'll do or die! You'll know the rea - son why, When told — of

Vln.

89

DW $\frac{8}{8}$ bold Le - o - pold's, "last stand" for the Fa - ther land! — Good -

Vln.

95 **E**

DW $\frac{8}{8}$ bye! — Good - bye! — I wish you all a last Good - bye! — Good -

Vln.

103

DW $\frac{8}{8}$ bye! — Good - bye! — I wish you all a last Good - bye! 2. I'm sick of

Vln.

111

DW $\frac{8}{8}$ wish you all a last Good - bye! —

Vln. **ff**

I don't know how to love him

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

♩=70

2 **A**

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

8

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

13 **B**

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

19

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

24 **C**

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

28

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

D

33

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

Vln

38

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

Vln

44

E

Vln *f*

48

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

Vln *p* *mf*

53

F

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

Vln *mp*

59

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

Vln

62

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

Vln

Murrumbidgee Water

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

John Warner

Arr. Samantha O'Brien (2010)

♩=120

V. 2

Verse

Solo

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

(2nd verse only - play in all choruses)

V. 1

(3rd verse only)

V. 2

Solo

Out of her flood_ plains, wind - ing and ben - ding Fee - ding the tow - er - ing gums,
 Creek and_ an - a branch, pond and_ bill - a - bong. Bright on the wide_ flood plain
 As we__ hunt on a win - ter's_ morn - ing. Duck and_ cod from the stream

V. 1

V. 2

Solo

Bush in_ creek and gul - ly Shar - ing her boun - ties wide, Spread - ing_ soil_ in plain and val - ley.
 Glints the_ rip - pl - ing wa - ters Proud - ly__ side by side, Flow the_ moth - er and the daugh - ter.
 Fruit and_ fun - gus, plant and seed, Kan - ga - roo on the plain, See, she_ gives us all we_ need.____

V. 1

V. 2

Chorus

Solo

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

V. 1

V. 2

3

17

Solo

V. 1

V. 2

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

21

Solo

V. 1

V. 2

O - ver the lands you made ___ with your gen - tle hands, how rich the gifts you pour. ___

1-2 3. Fine

Bridge

Solo

V. 1

V. 2

We have kno-wn the drought, we have seen her an - ger_ Hur-ling trees in her rage,_ we've known thirst &

Solo

V. 1

V. 2

we've borne hu - nger. Yet for those_ who seek beau - ty waits in hi - ding_

D.S. al Fine

Solo

V. 1

V. 2

In some sha - ded pools wait the fruits of her pro - vi - ding. _____

Mexican Hat Dance

(Traditional)

A Heel swing in a circle

♩ = 80

Fl. *F* *F* *C7*

Vln.

Vc. *pizz.*

7

Fl. *F* *F*

Vc.

B Scuff

12

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

Vc.

16

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

Vc.

C Heel toe

21

Fl. *F* *C7* *F*

Vc.

Two kick step

29

Vln. *D* *F* *C7* *F* *C7* *F* *Bb* *Gm* *Bb*

Vc.

arco.

36 F C7 F C7 F C7 F

Vln. Fl. Vc.

42 **E** Heel step
F slightly faster C7

Fl. Vln. Vc.

47 F F

Fl. Vln. Vc.

53 **F** Heel Twist
F C7 F G7 C7
allegro

Fl. Vln. Vc.

57 F

Fl. Vln. Vc.

G *Slow turn*

61 *p* **F** *Slow Tango* **B \flat** **B $^{\circ}$** **C7**

H *Dance around hat*

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

I *Dance on hat*

75 **f** **F** **C** **F** **1.** **F** **C** **2.** **F**

83 **rit.** **Dm** **G7** **C** **J** **F** *The jump* **Faster** $\text{♩} = 100$ **C7** **F** **C7** **F**

K

94 C G⁷ C G⁷ C G⁷ C G⁷ C

Fl.

Vln.

Vc.

L *Backwards step*

110 F C⁷ F ^{1.}C⁷ F ^{2.}C⁷ F *8va*

Fl.

Vln. *arco.*

Vc.

Whose little girl are you?

Eric Eisler

(adapted from words written by Pat Eisler)

(Arr. Sam O'Brien & Wayne Richmond)

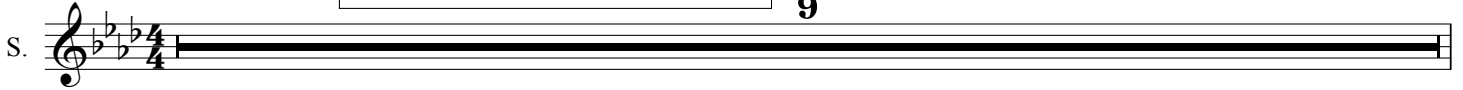
Introduction (Pokarekare Ana)

Chorus

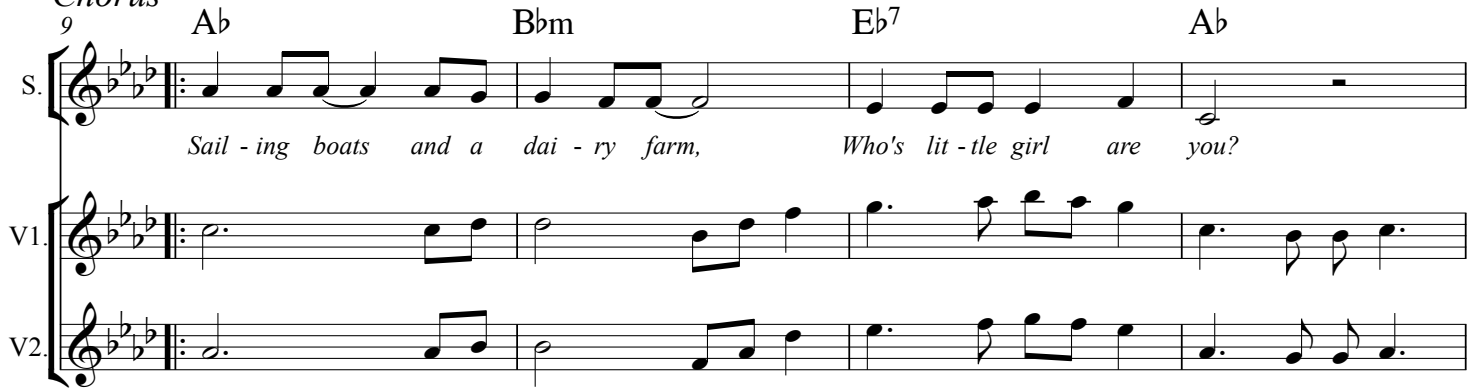
Verses 1-3 --> Chorus


Verses 4 & 5 --> Chorus


Introduction

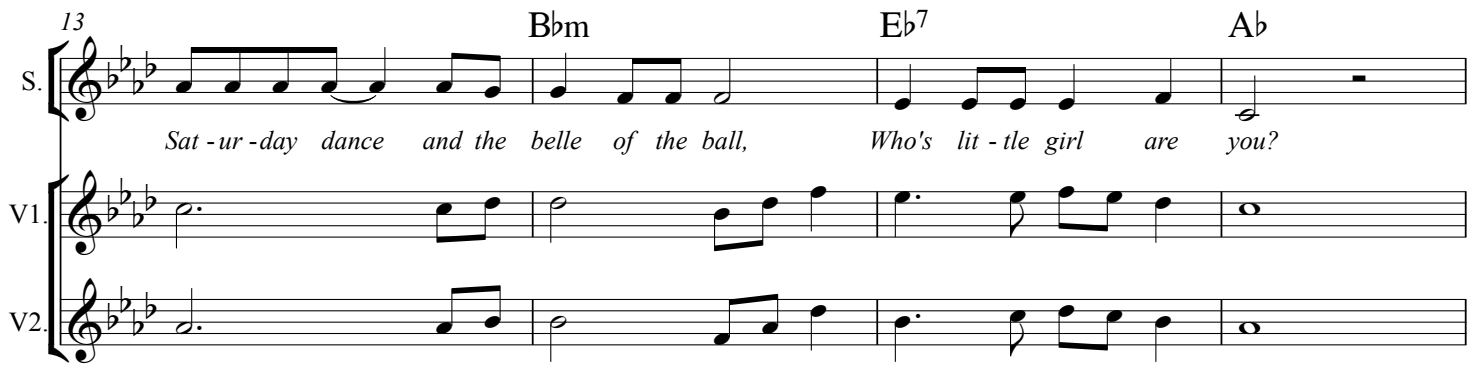
S. 


Chorus


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

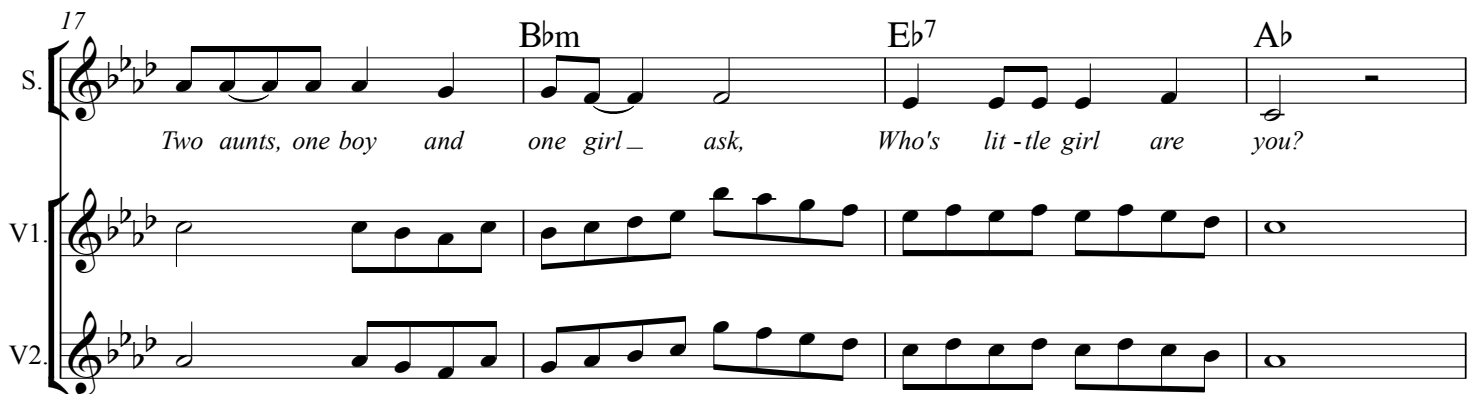
V1. 


V2. 


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

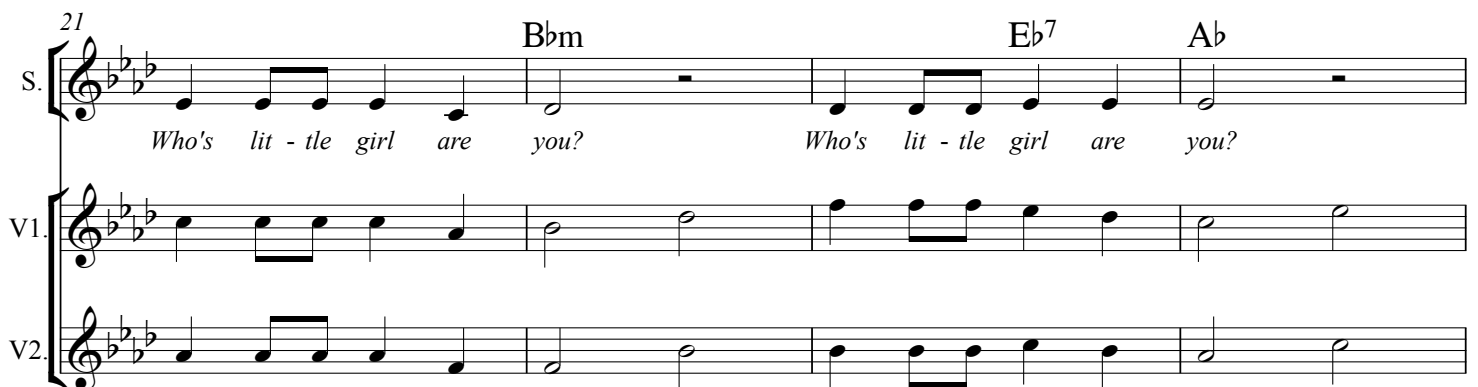
V1. 


V2. 


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

V1. 

V2. 

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

V1. 

V2. 

25 G⁷ C Em G **Fine**

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

V1.

V2.

Verse

29 G⁷ 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 made room for three. Where*

V1. *pizz.*

V2. *pizz.*

33 G⁷ C Fmaj⁷ F⁶ Fm/C

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

V1. *arco.*

V2. *arco.*

38 Cmaj⁷ Am⁷ Dm⁷ Em G⁷ C ¹⁻²⁺⁴ C ³⁺⁵ Eb⁷
[Next verse] [To Chorus]

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.*

V1.

V2.

Eternal Flame

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

A

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

V.1
p

V.2
p

6 SG
 - ting do you un-der stand Do you feel the same___ Am I on-ly dream - ing Is this burn-ing an e - ter-nal flame

V.1
 #

V.2
 #

B

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

A.
 Ooo Ooo

V.1
 #

V.2
 #

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

A.
 Ooo burn-ing e - ter-nal flame

V.1
 #

V.2
 #

21 **C**

SG
 Say my name sun shines through the rain a whole life so lone - ly and then

A.
 Say my name sun shines through the rain ahh

V. 1

V. 2 *f*

24

SG
 come and ease the pain I don't want to lose this fee - ling oh oh

A.
 fee - ling oh oh

V. 1

V. 2

28 **D**

SG
 oh

A.
 oh

V. 1 *mp*

V. 2 *mp*

34 **E**

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

V. 1

V. 2 *p*

38

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

V. 1

V. 2

43 **F**

SG

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

V. 1

V. 2

f

47

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

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

V. 1

V. 2

52 **G**

SG
— close your eyes dar - ling_ 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 -

V. 1

V. 2
f

56

SG
stand_ Am I on - ly dream - ing Is this burn-ing

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

V. 1

V. 2

60

SG
an e - ter-nal flame_

A.
_

V. 1
p

V. 2
p

Solvøig's song

E. Grieg

A Poco Andante

F2. *p* *f*

Pno. *p* *p*

Measures 1-8 of the first system. The F2 part begins with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The piano accompaniment (Pno.) is mostly silent, with some chords appearing in the final measures.

F2.

Pno. *non arpeggiando*

Measures 9-14 of the second system. The F2 part continues with a melodic line. The piano accompaniment (Pno.) features a steady eighth-note pattern in the bass and chords in the treble, marked *non arpeggiando*.

F2. *cresc.*

Pno.

Measures 15-19 of the third system. The F2 part shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment (Pno.) continues with the eighth-note pattern and chords.

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

Pno.

Measures 20-25 of the fourth system. The F2 part has dynamics of *p*, *molto*, *f*, *dim*, and *p*. The piano accompaniment (Pno.) continues with the eighth-note pattern and chords.

B Allegretto con moto

F2. *pp*

Pno.

Measures 26-31 of the fifth system. The F2 part begins with a pianissimo (*pp*) dynamic. The piano accompaniment (Pno.) features a rhythmic pattern of chords and eighth notes.

33 **Poco Andante**

F2. *pp* *dolciss.* *poco rit.* 3

Pno. **Poco Andante**

40 **C**

F2.

B. Cl.

Vln. *cantabile*

Pno. *p*

46

F1.

F2.

B. Cl.

Vln.

Pno.

50

F1.

F2.

B. Cl.

Vln.

Pno.

cres.

54

F1.

F2.

B. Cl.

Vln.

Pno.

rit.

rit.

58

D Allegretto con moto

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*

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

9 D G D/A Bm D/A A⁷ D

17 *Verse* D Bm D A G D Em

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

1st verse only (play all choruses)

25 A D Bm D A G A⁷ D A⁷

names And on the tri an - gle were bea-ten andmaimed Blood stained the soil of Aus - tra - lia
roam O ver the brack en and o ver the foam:
band And still to this day you don'tun der stand:

34 D Bm D A G D Em A D

2. Doo - kies and duch - es - ses, flash lads & whores, worked their plan - ta - tions and pol - ished their floors... Lived in their
4. Then in the fe - ver for for - tune and fame you caused the poor blacks to suf - fer the same. Im - pri - soned on
6. Koo - ri and white, old Aus - tra - lian and new Bro - thers and sis - ters of e - ve - ry hue The fu - ture is

43 Bm D A G A⁷ D A⁷ [Stop]

sha-dows and died in their wars. Blood-stained the soil of Aus - tra - lia.
mis-sions or hun - ted for game. Blood-stained the soil of Aus - tra - lia.
ours, take the wealth from the few And 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,

A.

V1.

V2.

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.

A.

V1.

V2.

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 -

A.

V1.

V2.

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.

A.

V1.

V2.

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

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

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

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

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

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

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

VI. *Ah*

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. *Ah*

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.
 I on-ly want to be with you.

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

VI. *Ah*

Tpt. Sax. Alto Cl.

Tequila

Chuck Rio (Arr. Dave Masters)

A $\text{♩} = 175$
Tpt.

9 C B \flat C B \flat C B \flat C
Tpt.

13 C B \flat C B \flat C B \flat C
Tpt.

B (*Percussion & choir 2nd time*)

17 C B \flat C B \flat C
Tpt.

21 C B \flat C B \flat C
Tpt.

25 C B \flat C B \flat C
Tpt.

29 C B \flat C B \flat C
Tpt.

C

33 F 7 C F 7 C
Tpt.

37 F 7 C D 7 G 7
Tpt.

D

41 C B \flat C B \flat C B \flat C B \flat
A Sax.

45 C B \flat C B \flat C B \flat C B \flat
A Sax.

49 C B \flat C B \flat C B \flat C B \flat

Tpt. staff 49-52: Treble clef, key signature of two flats. Chords: C, B \flat , C, B \flat , C, B \flat , C, B \flat . Melody: quarter notes, eighth notes, and sixteenth notes.

53 C B \flat C B \flat C B \flat C B \flat

Tpt. staff 53-56: Treble clef, key signature of two flats. Chords: C, B \flat , C, B \flat , C, B \flat , C, B \flat . Melody: eighth notes with triplets, quarter notes, and eighth notes.

57 C B \flat C B \flat C B \flat C B \flat

Tpt. staff 57-60: Treble clef, key signature of two flats. Chords: C, B \flat , C, B \flat , C, B \flat , C, B \flat . Melody: quarter notes, eighth notes, and sixteenth notes.

61 C B \flat C B \flat C B \flat C B \flat

Tpt. staff 61-64: Treble clef, key signature of two flats. Chords: C, B \flat , C, B \flat , C, B \flat , C, B \flat . Melody: quarter notes, eighth notes, and sixteenth notes.

E 65 F 7 C F 7 C

Tpt. staff 65-68: Treble clef, key signature of two flats. Chords: F 7 , C, F 7 , C. Melody: quarter notes, eighth notes, and sixteenth notes.

69 F 7 C D 7 G 7 [Back to B]

Tpt. staff 69-72: Treble clef, key signature of two flats. Chords: F 7 , C, D 7 , G 7 . Melody: quarter notes, eighth notes, and sixteenth notes. Ends with a repeat sign.

F 73 C B \flat C B \flat C B \flat

Tpt. staff 73-76: Treble clef, key signature of two flats. Chords: C, B \flat , C, B \flat , C, B \flat . Melody: quarter notes, eighth notes, and sixteenth notes.

76 C B \flat C B \flat C B \flat C B \flat C

Tpt. staff 76-79: Treble clef, key signature of two flats. Chords: C, B \flat , C, B \flat , C, B \flat , C, B \flat , C. Melody: quarter notes, eighth notes, and sixteenth notes.

Don't close your eyes

Kazu Milne

♩=112 **6** **poco rit.** **2** **mp** **Bb** **Ebm** **Bb**

Solo *Solo alto*

Have you e - ver lost some-one you cared for._____ Have you e - ver i -

15 **Gm** **Cm** **F** **Eb** **Bb/D** **Cm7** **Bb**

Solo

ma-gined it hap-pen-ing to_ you?_____ It is ha-ppen-ing in Chi-na, ev-ery day and ev-ery mo - ment.

23 **Cm** **F** **Bb** **A** **8** **Eb** **Bb/D**

Solo

— Please don't, don't close your eyes. But one day he su-dden-ly

38 **Cm** **Bb** **Fm7** **Cm** **G**

Solo

dis - a-ppears, is he still a - live?_____ Don't don't close your eyes._____

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

S.

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

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

S.

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

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

S.

don't_____ close your eyes,_____ be-cause it's ha-ppen-ing in Chi-na. Peo-ple are los-ing their pre-

69 **Eb6** **Ab** **Eb** **Ab** **Bb(sus4)** **Bb** **ff**

S.

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

80 **D** **7** **mp** **mf**

Vln.

96

Vln.

104 **f** **3**

Vln.

112 **E** *mp*

Vln.

123 *mf*

Vln.

131 *mf* **4**

Vln.

142 **F** *mf Solo* **E_b A_bm/E_b E_b Cm Fm**

S. Please don't close your eyes, to - ge - ther we can stop this.

150 **B_b f All E_b E_b⁶**

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

155 **A_b E_b A_b B_b(SUS4) B_b**

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

162 **G** *mp Solo* **E_b A_bm E_b Cm**

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

S. Ah Ah

169 **Fm B_b A_b E_b/G Fm E_b Fm** *mf*

Solo e - ver last But one day he su - dden - ly dis - a - ppears, is he still a - live? Please don't,

S. one day he su - dden - ly dis - a - ppears, is he still a - live? Please don't,

177 **C f Fm poco rit C**

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

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

Don't close your eyes

Kazu Milne

$\text{♩} = 112$

E_b B_b Cm B_b Cm F B_b (SUS4) B_b

Pno.

9 *Solo alto*
mp
Solo
Pno.

18
Solo
T.
Pno.

27 **A**
Solo
T.
Pno.

36
Solo
T.
Pno.

43 **B**

Solo

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

A.
f 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.
 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
 Please *mf* Solo

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

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

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

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*
 Ah *All*

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

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*
 Ah *All*

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

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

80

Fl. *mp*

Vln. *mp*

B. Cl. *mp*

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

90

Fl. *mf*

Vln. *mf*

B. Cl. *mf*

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

101

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. Hold ing

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

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

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

Fl. *f*

B. Cl. *f*

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

153 *mp* Solo *mp* Solo

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

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

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) [stop]

Intro

Chords: G, Em, Cm, D, G, Em, Cm, D

Mar: Ah Ah Ah Ah

S: Ah Ah

A: Ah Ah

T: Ah Ah

B: Ah Ah

Verse 1

Chords: G, Bm, C, G

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

S: Ah

A: Ah

T: Ah

B: Ah

Chords: Am⁷, Cm⁶, G, Em⁷, C, D

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

S: *p* Jus' Jus' all while de doo *f* me.

A: *p* Jus' Jus' all while de doo *f* me.

T: *p* Jus' Jus' all while de doo *f* me.

B: *p* Jus' Jus' all while de doo *f* me.

Verse 2

14 **G** **Bm** **C** **C⁶** **G**

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

S. _____
Ah _____

A. _____
Ah _____

T. _____
Ah _____

B. _____
Ah _____

18 **Am⁷** **Cm⁶** **G** **Em⁷** **A⁷** **D** **G**

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

S. *p* _____ *mf* _____
Jus' Jus' dream 'ppears, Ah ah ah _____

A. *p* _____ *f* _____
Jus' Jus' dream 'ppears, you be - long to me. _____

T. *p* _____ *mf* _____
Jus' Jus' dream 'ppears, Ah ah ah _____

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

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.

26 **A7** **D7** **Eb7** *Verse 3*

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

S. Ah Ah

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

T. Ah Ah

B. Ah Ah

30 [stop] **Ab** *f* **Cm** **Db** **Ab**

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

S. *p* Ah ah doo de dah

A. *f* Fly the o - cean in a sil - ver plane,

T. *p* Ah ah doo de dah

B. *p* Ah ah doo de dah

[stop] **a tempo**
♩ = 100

34 **Bbm⁷ Dbm⁶ Ab Fm⁷ Db Eb⁷ slow & free**

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

S. *p* Jus' jus' home 'gain *f* Ah! _____

A. *p* Jus' jus' home 'gain *f* Ah! _____

T. *p* Jus' jus' home 'gain *f* Ah! _____

B. *p* Jus' jus' home 'gain *f* Ah! _____

Coda

38 **Ab f Fm Dbm Eb Ab Fm Dbm Eb Ab**

Mar Ah _____ Ah _____ Ah _____

S. *f* Ah _____ Ah _____ Ah _____

A. *f* Ah _____ Ah _____ Ah _____

T. *f* Ah _____ Ah _____ Ah _____

B. *f* Ah _____ Ah _____ Ah _____

Sally's Reels

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

Trad. Arr: Collector (2008)
John Meredith Collection

Blackberry Blossom

♩=161

D

Em

Tune

Vln.

5 D Em

Tune

Vln.

9 Bm G Bm G A

Tune

Vln.

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

Tune

Vln.

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

Sporting Paddy

1 Gm F Em E^b

Tune

5 Gm F Em E^b

Tune

9 E^b F C B^b

Tune

13 Gm F C B^b

Tune

17 Gm F Em E^b Gm F Em E^b

Tune

Vln.

25 E^b F C B^b

Tune

29 Gm F C Dm (Gm) (F)

Tune

(Bridge)

33

Vln.

41

Tune

Vln.

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

1 $\text{♩} = 204$ A D A D A

Tune

5 A D A D A

Tune

9 A D A A D A D $F^{\#}m$

Tune

13 A D A D A D

Tune

17 A D A A D A D $F^{\#}m$

Tune

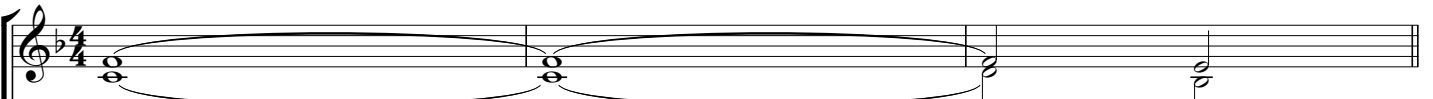
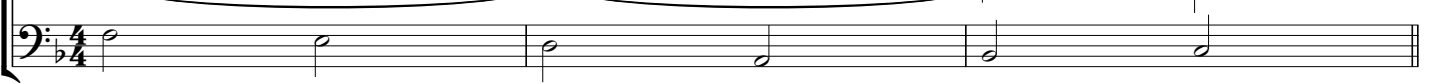
21 A D A D $\overbrace{A D}^{1.}$ $\overbrace{A A^7}^{2.}$




Tune

I dreamed a dream

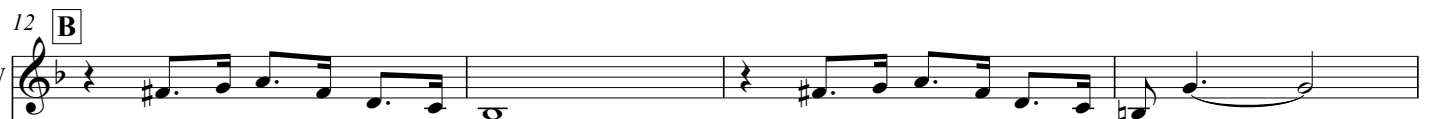
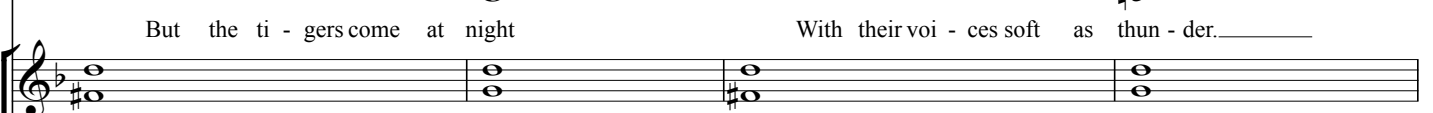

Lyrics: Herbert Kretzmer Music: Claude-Michel Schönberg
Arr. Wayne Richmond, 2010 (from 'Les Miserables')

♩ = 70

Vln. 
Vc. 

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

8
DW 
I dreamed that love would ne - ver die,
There was no ran - som to be paid,
I dreamed that God would be for - giv - ing.
No song un - sung, no wine un - tas - ted.
Vln. 
Vc. 

12 **B**
DW 
But the ti - gers come at night
With their voi - ces soft as thun - der.
Vln. 
Vc. 

16
DW 
As they tear your hope a - part,
As they turn your dream to shame.
Vln. 
Vc. 

22 **C**
DW 
She slept in sum - mer by my side,
She filled my days with end - less won - der.
Vln. 
Vc. 

26

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

Vln.

Vc.

31 **D**

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

Vln.

Vc.

35 **D**

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

Vln.

Vc.

39 **E**

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

Vln.

Vc.

43 *rit.*

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

Vln.

Vc.

46 **F**

DW *dreamed.*

Vln.

Vc.

rit.

Jesus is on the wire

Thea Hopkins (Arr. Maria Dunn - 2010)

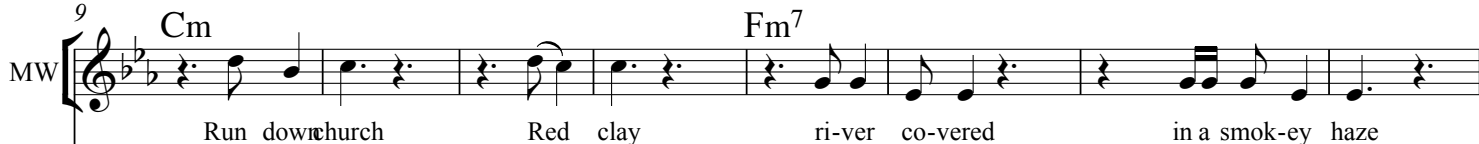
Vln. *Cm*



Verse 1

MW *Cm* *Fm7*

Run down church Red clay ri-ver co-vered in a smok-ey haze



Vln.



MW *Cm* *Fm7*

Sun-day morn-ing the fi-re is out Sun-day morn-ing

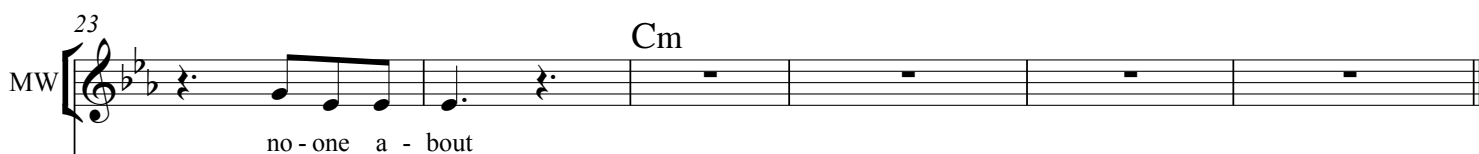


Vln.

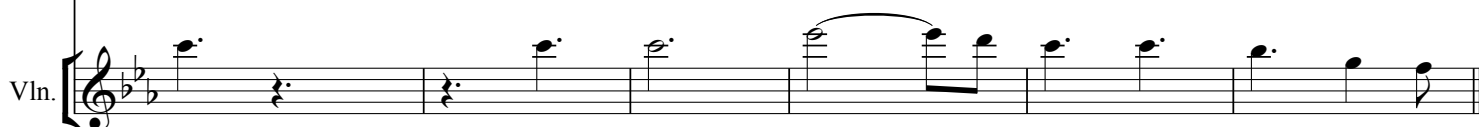


MW *Cm*

no-one a-bout



Vln.



Verse 2

MW *Cm* *Fm7*

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



Vln.



MW *Cm* *Fm7*

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



Vln.



Chorus

45 **Bb** **Ab** **Cm⁷**

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

Vln.

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

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

Vln.

Verse 3

61 **Cm** **Fm⁷**

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

Vln.

69 **Cm⁷** **Fm⁷**

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

Vln.

Chorus

77 **Bb** **Ab** **Cm⁷**

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

Vln.

83 **Ab** **Bb** **Ab** **Fm⁷**

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

Vln.

South America, Take It Away

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

♩=67

Cong
E.S.
W.B.
Mrcs

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,

10 D D⁷ G⁶

BB
We think our South A - mer - i - can neigh - bours are grand We

12 **A**⁷ D *(Stop rhythm!)*

BB
love them _____ to beat the band! South A -

Sustained Chords

15 Dm⁶

BB
Ad lib. mer - i - ca! Ba - ba - lou, Ba - ba - lou, ay yay, ba - ba - lou! One fa - vour

18

BB
you can do, ay yay, You can do! You beau - ti - ful

(Start rhythm!)

20 **B** Gm⁶ A⁷ Dm⁶

BB
lands be - low _____ Don't know what you be - gan

23 E⁷ A

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

S.

A. To put it plain-ly I'm tired of sha-king to that Pan A-mer-i-can Plan!

B.

28 C F Am Dm F

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

S.

A.

B. Ay, yay, Yay!

32 Am C⁷

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

S.

A.

B. Ay, yay, Yay!

36 Gm Bb+ 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

40 **C7** **C7+** **F**

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

S. Ooh

A. Ooh Ho-lay! — First you

B. Ooh

44 **F9** **Bb6** **F9** **Bb6**

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

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

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

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

48 **F9** **Bb6**

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

S. shake a - round & set - tle! There!

A. shake a - round & set - tle! There!

B. shake a - round & set - tle! There!

50 **F9** **Bb** **Bbm6** **F** *(Stop rhythm!)*

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

53 **Dm** **F+** **Dm7** **G9**

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

D (Start rhythm!)

56 C7 F Am Dm F

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

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

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

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

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!

65 Gm Bb+ Gm7

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

68 Gm6 C7 C7+ F Cm7

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

S. I hear the rock-ing of ma ra-cas and the knock-ing of the knock-ers in my car-cass! Ho-lay!

A. I hear the rock-ing of ma ra-cas and the knock-ing of the knock-ers in my car-cass! Ho-lay!

B. I hear the rock-ing of ma ra-cas and the knock-ing of the knock-ers in my car-cass! Ho-lay!

72 D7 Gm C7³ F

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

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

77 **E** **F**⁹ **B**^b6 **F**⁹ **B**^b6

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

B.

81 **F**⁹ **B**^b6 **F**⁹

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

B.

84 **B**^b **B**^bm⁶ **F** **D**m **F**+ **D**m⁷ **G**⁹

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

B.

89 **F** **C**⁷ **F** **A**m **D**m **F**

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

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

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

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

94 **A**m **C**⁷

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

S. old days Ay! of danc-ing I re - mam-ba! Ay, yay, yay!

A. old days Ay! of danc-ing I re - mam-ba! Ay, yay, yay!

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

98 **G**m **B**^b+ **G**m⁷ **G**m⁶

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

102 C⁷ C⁷⁺ F⁶

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

S.
-

A.
-

B.
-

Ho-lay!

106 C⁷ C⁷⁺ F⁶

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

S.
-

A.
-

B.
-

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!

S.
-

A.
-

B.
-

113 D⁷ Gm C⁷ F

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

S.
-

A.
-

B.
-

River of Dreams

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

A 2 **B** F (sustained strings) C C⁷

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

V1

V2

12 F Gm C F B \flat

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

V1

V2

19 C F Dm G⁷ C B \flat /D C/E

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

V1

V2

25 **C** F Choir C C⁷

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

V1

V2

31 F Gm C F B \flat

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

V1

V2

37 C F Dm G7 C

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

V1

V2

42 D C7 F G7

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

V1 slurred

V2 slurred

48 1 2 3 4 C G

S. the sil-ver slip - - stream that tum - bles as it

V1

V2

52 G7 Gsus4 G C

S. turns a - gain to - wards the sea.

V1

V2

E

57

V1

V2

65

V1

V2

70

V1

V2

F

75

S.

F C C7 F

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

V1

V2

83

S.

Gm C F Bb C F Dm G7

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

V1

V2

91 C C⁷ G G⁷ Gsus⁴ G C

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

V1

V2

99 **G** F C C⁷ F Gm C

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

V1 *ff*

V2 *ff*

109 F B^b C F Dm G⁷

S.

V1

V2

115 Csus⁴ C⁷

S.

V1 *pp*

V2 *pp*

Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

WG
MG
S1
S2
A.
T.
B.

Free- dom free- dom Free- dom free- dom

Free- dom free- dom Free- dom free- dom

Free- dom free- dom Free- dom free- dom

Free- dom free- dom Free- dom free- dom

Free- dom free- dom Free- dom free- dom

Free- dom free- dom Free- dom free- dom

Free- dom Free- dom free- dom free- dom

enter drum *enter percussion*

7 G C G D7 G C G D7 G C G D7

T.
B.

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

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

13 G C G D7 G C G D7 G C

T.
B.

free - dom jus - tice jus - tice will come

free - dom jus - tice jus - tice will come

18 G D7 G C G D7 Em

T.
B.

wel-come jus - tice Hu-man free-dom is fun-da-men-tal and jus-tice a right

wel-come jus - tice Hu-man free-dom is fun-da-men-tal and jus-tice a right

23

T.
B.

e - qual-i-ty's that thin line be-tween wrong and right when the earth is de-nu-ded her crea-tures op-pressed

e - qual-i-ty's that thin line be-tween wrong and right when the earth is de-nu-ded and crea-tures op-pressed

29 *Em* 3 3 3

T. then jus - tice and free - dom are put to the test We say

B. then jus - tice and free - dom are put to the test We say

33 *G C G D7 G C G D7 G C G D7 G C*

A. freedom. freedom. will come 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

40 *Em* 3 *C* 3 *G D7*

S1. Free - dom e - qua - li - ty jus tice are one when we

S2. Free - dom e - qua - li - ty justice are one when we

A. *G D7 G C G D7 G C G D7* jus - tice will come will come justice_ justice_ Free - dom e - qua - li - ty justice are one when we

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

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

47 *Em* 3 *C* 3 *G D7 G C G D7 G C G D7*

S1. re - sist then jus - tice and free - dom will come we say free - dom

S2. re - sist then jus - tice and free - dom will come we say free - dom free dom free dom free dom

A. re - sist then jus - tice and free - dom will come we say free - dom free dom will come will come.

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

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

S2. free dom free dom jus - tice ju - stice ju - stice ju - stice
 A. free dom free dom. jus - tice jus-tice will come will come justice_
 T. free - dom jus - tice jus-tice will come wel-come jus - tice
 B. free - dom jus - tice jus-tice will come wel-come jus - tice

G D7 G *tacet all instruments*

S1. the spi-rit child with-in my womb the
 S2. ju - stice The wo-man child the mo-ther earth the land the law the hu-man birth the spi-rit child with-in my womb the
 A. jus tice_ The wo-man child the mo-ther earth the land the law the hu-man birth the spi-rit child with-in my womb the
 T. the spi-rit child with-in my womb the
 B. The wo-man child the mo-ther earth the land the law the hu-man birth the spi-rit child with-in my womb the

WG. we cry free - dom free-dom will come. wel-come free - dom
 MG. *tutti instruments*
 S1. G C G D7 G C G D7 G C
 cy-cle of the au-tumn moon free - dom free-dom free-dom
 S2. cy-cle of the au-tumn moon free - dom free dom free dom free dom
 A. cy-cle of the au-tumn moon free - dom willbome will come_ freedom.
 T. cy-cle of the au-tumn moon free - dom free-dom will come wel-come free - dom
 B. cy-cle of the au-tumn moon free - dom free - dom free - dom free - dom free - dom

70

WG
MG
S1.
S2.
A.
T.
B.

jus - tice jus-tice will come wel-come ju - stice
 jus - tice jus-tice will come wel-come jus - tice
 G D7 G C G D7 G C G D7 G C
 jus - tice free-dom free-dom
 free dom jus - tice ju - stice ju - stice ju - stice
 freedom_ jus - tice jus-tice will come will come justice_
 jus - tice jus-tice will come wel-come jus - tice
 free - dom jus - tice jus-tice jus-tice jus-tice jus-tice

76

MG
S1.
S2.
A.
T.
B.

Em tremolo including cymbal roll
 G D7 My be-ing's my spi-rit the land is my law the in - dus-tri-al sa-va-ges keep the o-pressed so poor re -
 ju - stice
 jus tice_
 My be-ing's my spi-rit the land is my law the in - dus-tri-al sa-va-ges keep the o-pressed so poor re -
 jus-tice My be-ing's my spi-rit the land is my law the in - dus-tri-al sa-va-ges keep the o-pressed so poor re -

81

MG
S2.
A.
T.
B.

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

WG they chant free - dom

MG *tutti instruments* G C they chant free - dom

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

S2. man child the mo-ther earth the land the law the li-ving sun. the crea-tures and the li-ving plants all cry out as one they chant free - dom

A. man child the mo-ther earth the land the law the li-ving sun. the crea-tures and the li-ving plants all cry out as one they chant free - dom

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

B. man child the mo-ther earth the land the law the li-ving sun. the crea-tures and the li-ving plants all cry out as one they chant free - dom

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

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

S1. free-dom free-dom jus - tice

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

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

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

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

97

WG
will come... wel-come ju - stice

MG
G C G D⁷ G C G D⁷
will come wel-come jus - tice

S1.
free - dom free - dom

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

A.
will come will come_ jus - tice_ jus - tice_

T.
will come wel-come jus - tice

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

101

WG
Reach out for peace and em - brace hu - man love bro - thers and sis - ters shed gen - e -

MG
Em tremolo

S1.
Reach out for peace and em - brace hu - man love bro - thers and sis - ters shed gen - e -

S2.
Reach out for peace and em - brace hu - man love bro - thers and sis - ters shed gen - e -

A.
Reach out for peace and em - brace hu - man love bro - thers and sis - ters shed gen - e -

104 *tacet instruments*

WG
ra - tions of blood free - dom will tri - umph and jus - tice en - dure when we stru - ggle u - ni - ted a -

S1.
ra - tions of blood free - dom will tri - umph and jus - tice en - dure when we stru - ggle u - ni - ted a -

S2.
ra - tions of blood free - dom will tri - umph and jus - tice en - dure when we stru - ggle u - ni - ted a -

A.
ra - tions of blood free - dom will tri - umph and jus - tice en - dure when we stru - ggle u - ni - ted a -

108

WG
gainst ev - ry war

S1.
gainst ev - ry war

S2.
gainst ev - ry war

A.
gainst ev - ry war

111 *add bass guitar* **4** *add drum* **2** *add percussion & build up*

WG

A.

The

WG
free - dom free - dom

MG
free - dom free - dom

S1.
free - dom the

S2.
free - dom

A.
wo - man child the mo - ther earth the land the law the hu - man birth the

T.
8 free - dom free - dom

B.
free - dom free - dom

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

MG
will come wel-come free - dom

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

S2.
will come will come free - dom

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

T.
8 will come wel-come free - dom

B.
free - dom free - dom free - dom


WG
 free - dom free - dom free - dom free - dom
 G C G D7 G C G D7
 MG
 da da da da
 S1.
 free - dom free - dom free - dom free - dom
 S2.
 da
 A.
 da
 T.
 da
 B.
 free - dom free - dom free - dom free - dom

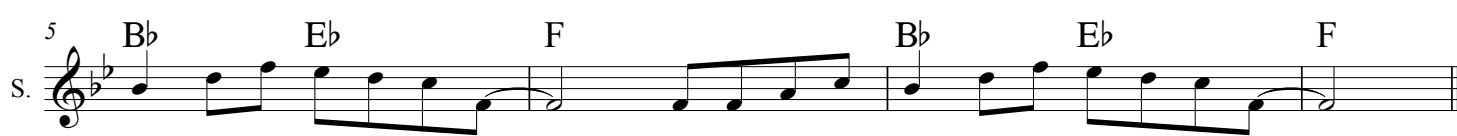
WG
 free - dom free - dom free - dom free - dom free - dom
 G C G D7 G C G D7 G
 MG
 da da da da da da da da free - dom
 S1.
 free - dom free - dom free - dom free - dom free - dom
 S2.
 da free - dom
 A.
 da free - dom
 T.
 da free - dom
 B.
 free - dom free - dom free - dom free - dom free - dom

I'll never find another you


Tom Springfield
(Arr. Wayne Richmond 2010)

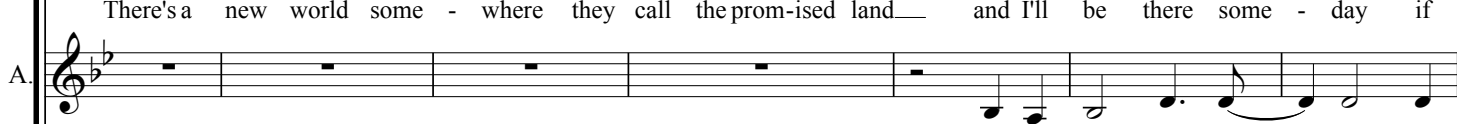
♩=120


S. 

5 S. 

Verse 1 (1 voice per part)

9 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 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 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. 

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.

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

V.S.

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

43 *f*

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

A. *f*

T. *f*

B. *f*

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

Verse 3

52 *mf* Bb Eb C7 F7 Bb Dm

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

A. *p*

T. *p*

B. *p*

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

59 Eb F *f* Gm Eb F Eb

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

A. *f*

T. *f*

B. *f*

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

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

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

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

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

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

Instrumental

69 **Bb Eb C7 F7 Bb Dm Eb**

S. **p mf**

A. **p mf**
Ooh Ah

T. **p mf**
Ooh Ah

B.

77 **F Gm Eb F Eb Dm Eb Eb° Bb/F Eb/G**

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

A. **f**

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

B. **f**

83 **Eb6 F7 Bb Eb F7 Bb Eb F7 Bb Eb Bb**

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

A. **f**

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

B. **f**