

# Razzle Dazzle

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

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# Razzle Dazzle

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

**A** ♩ = 121

Glk.

9 **B** Eb Ebdim Bb7/F  
Solo   
Give 'em the old raz - zle daz - zle. Raz - zle daz - zle 'em.

13 Bb7 Bdim Cm7 F7 Bb7  
Solo   
Give 'em an act with lots of flash in it And the re - ac - tion will be pas - sion - ate.

17 Eb Eb6/G Cb7 Bb7  
Solo   
Give 'em the old ho - cus po - cus, Bead and feath - er 'em.

21 Eb7 Ab  
Solo   
How can they see with se - quins in their eyes.

25 Abm/F Eb/Bb F9/C  
Solo   
What if your hing - es all are rust - ing? What if in fact you're just dis - gust - ing?

29 Eb/Bb Bb7 Eb C Db Bb7 Eb C Db Bb7  
Solo   
Raz - zle daz - zle 'em and they'll nev - er catch wise  
Glk.

35 **C** Eb Ebdim Bb7  
Solo   
Give 'em the old raz - zle daz - zle Raz - zle daz - zle 'em,  
S.   
Raz - zle daz - zle 'em,  
A.   
Raz - zle daz - zle 'em,  
Men   
Raz - zle daz - zle 'em,

39 **Bdim Cm F7 Bb7**

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

43 **Eb Edim Bb7**

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

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

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

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

47 **Eb7 Ab**

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

51 **Abm/F Eb/Bb F9**

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

Glk

55 **Eb/Bb Bb7 Eb C7**

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

S. Raz-zle daz-zle'em

A. Raz-zle daz-zle'em

Men Raz-zle daz-zle'em

Glk

61 **D** F F/A A<sup>b</sup>dim C<sup>7</sup>/G

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

S. Daze and diz - zy 'em.

Men Daze and diz - zy 'em.

65 C C<sup>#</sup>dim Dm G<sup>7</sup> C<sup>7</sup>

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

70 F C<sup>7</sup>

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

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

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

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

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

74 F<sup>7</sup> B<sup>b</sup>

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

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

78 B<sup>b</sup> Gm<sup>(b5)</sup> F/C G<sup>9</sup>/D (whispered)

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

S. with mur - der.

Men with mur - der.

82 F/C C F C<sup>7</sup>

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

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

86 **E** **F** **F/A** **A<sup>b</sup>dim** **C<sup>7</sup>/G**

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

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

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

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

90 **F<sup>7</sup>** **C** **F<sup>7</sup>** **B<sup>b</sup>**

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

Glk

94 **B<sup>b</sup>** **Gm(b5)** **F/C** **G<sup>9</sup>/D**

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

Glk

98 **F/C** **Ddim/C** **B<sup>b</sup>/C**

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

S.  
Raz-zle daz-zle 'em

A.  
Raz-zle daz-zle 'em

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

101 **C<sup>9</sup>** **F** **E** **F** **F<sup>#</sup>** **F F<sup>#</sup>** **G** **F<sup>#</sup>** **G**

Solo  
and they'll make you a star.

S.  
and they'll make you a star.

A.  
and they'll make you a star.

Men  
and they'll make you a star.

# 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. *8 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. *17 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. *25 F G*

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

Fl.

Vln.

Vc.

31 G<sup>7</sup> C G<sup>7</sup> C

S. *all that we see.*

Fl.

Vln.

Vc.

Coda  
38 Dm C Dm C

Fl. *pizz.*

Vln.

Vc.

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*

Fl.

Vln. *arco.*

Vc.

54 Dm G<sup>7</sup> C G<sup>7</sup> 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 ♩=80

Vc.

6 Verse Eb Bb Cm Bbm<sup>6</sup> C<sup>7</sup> Fm<sup>7</sup> Fm<sup>6</sup>

S.

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

Vc.

[Verse 2 only]

9 Fm<sup>7</sup>/Bb Fm<sup>9</sup> Bb<sup>9</sup> Bb<sup>7</sup> Eb

S.

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

Vc.

11 Eb Cm Bbm<sup>6</sup>/Db C<sup>7</sup> Fm

S.

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

Vc.

13 Fm<sup>7</sup>/Bb Fm<sup>9</sup> Bb<sup>9</sup> Bb<sup>7</sup> Eb

S.

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

Vc.



Chorus

15

E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  Fm $^7$  B $\flat^9$  E $\flat$  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*

Vc.

20 Cm Fm $^7$  Cm Fm E $\flat$  Cm $^7$  Fm $^7$  B $\flat^7$  E $\flat$  A $\flat$  E $\flat$

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*

Vc.

24 E $\flat$  A $\flat$  E $\flat$  A $\flat$  E $\flat$  Cm $^7$  Fm $^7$  B $\flat^9$  E $\flat$  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*

Vc.

28 Cm Fm Cm Fm E $\flat$  Cm Fm $^7$  B $\flat^7$  E $\flat$  A $\flat$  B $\flat^7$  E $\flat$  A $\flat$  E $\flat$

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

Vc.

Coda

3.

E $\flat$  A $\flat$  E $\flat$  Cm Fm Cm Fm B $\flat^7$  E $\flat$  Cm Fm $^7$  B $\flat^7$  E $\flat$

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

Vc.

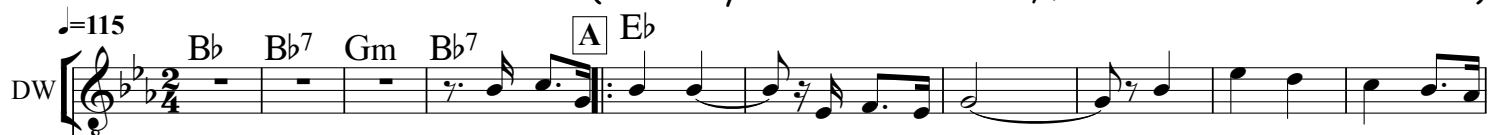
# Goodbye

Words: Walter Reisch Music: Robert Stole

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

♩=115

DW  $\text{Bb}$   $\text{Bb}^7$   $\text{Gm}$   $\text{Bb}^7$  **A**  $\text{Eb}$



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

Vc.



11  $\text{Ab}$   $\text{Bb}^7$   $\text{Eb}$   $\text{Ab}$   $\text{Bb}^7$   $\text{Eb}$



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

Vc.



20  $\text{Eb}$




I'll join the Le - gion that's what I'll do, and in some far dis - tant re - gion  
I've done with wo - men and now I plan to join the ar - my of he - men

Vc.



28  $\text{Ab}$   $\text{Bb}^7$   $\text{Eb}$   $\text{Cm}$   $\text{Dm/F}$   $\text{F}^7$   $\text{Bb}$   $\text{Bb}^7$   $\text{Gm}$   $\text{Bb}^7$



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

Vc.



## Chorus/Instrumental

39 **B**  $\text{Eb}$   $\text{Bb}^7$   $\text{Eb}$   $\text{Ab}$   $\text{Eb/Bb}$

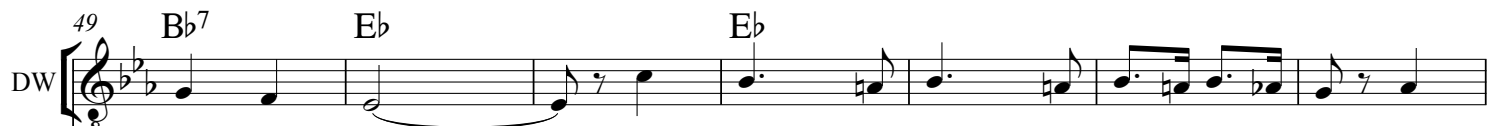


Good - bye! It's time I sought a for - eign clime where I may find, there are hearts more kind than I

Vc.



49  $\text{Bb}^7$   $\text{Eb}$   $\text{Eb}$



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

Vc.



56  $\text{Bb}^7$   $\text{Eb}$   $\text{Ab}$   $\text{Eb/Bb}$   $\text{Bb}^7$   $\text{Eb}$  (Singing restarts)



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

Vc.



Bridge

64 **C** B $\flat$  E $\flat$  B $\flat$  E $\flat$  F $^7$  B $\flat$  E $\flat$  B $\flat$

DW

Vc.

(Go to Inst. at B)

72 B $\flat$  E $\flat$  B $\flat$  E $\flat$  F F $^7$  B $\flat$  B $\flat^7$  G $m$  B $\flat^7$

DW

Vc.

82 **D** E $\flat$  B $\flat^7$

DW

Vc.

89 E $\flat$  A $\flat$  E $\flat$  B $\flat^7$  E $\flat$

DW

Vc.

95 **E** B $\flat^7$  E $\flat$  maj $^7$  B $\flat^7$  E $\flat$  B $\flat^7$

DW

Vc.

105 E $\flat$  maj $^7$  B $\flat^7$  E $\flat$  B $\flat^7$

DW

Vc.

112 E $\flat$  *ff*

DW

Vc.

# I don't know how to love him

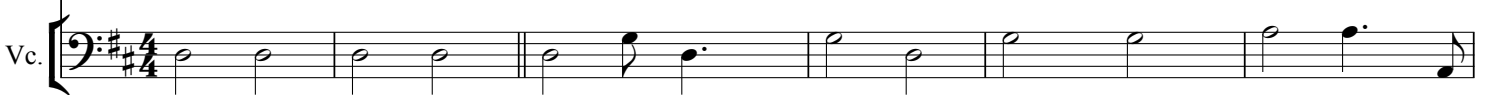
Music: Andrew Lloyd-Webber Words: Tim Rice  
(Arr. Wayne Richmond 2010)

♩=70

**A**

LJ 

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

Vc. 

7

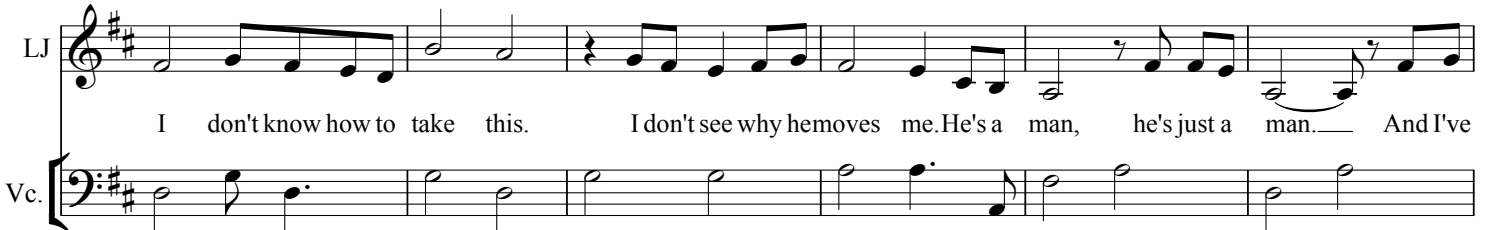
LJ 

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


Vc. 

**B**

13

LJ 

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

Vc. 

19

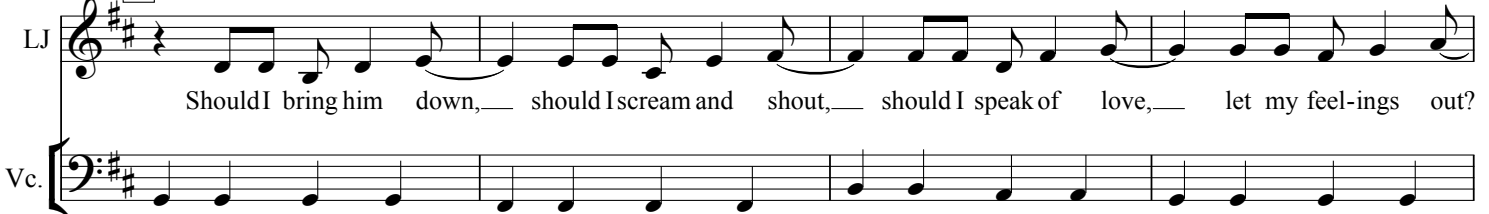
LJ 

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


Vc. 

24

**C**

LJ 

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

Vc. 

28

LJ 

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

Vc. 

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

Vc.

39

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

Vc.

44 **E**

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

Vc. *f*

50

LJ what's it all a - bout?

Vc.

53 **F**

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

Vc.

57

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

Vc.

61

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

Vc.

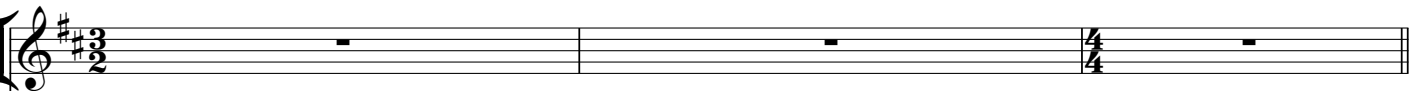
# Murrumbidgee Water


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

John Warner


Arr. Samantha O'Brien (2010)

♩=120


Solo 


Vc. 


4  Verse

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,

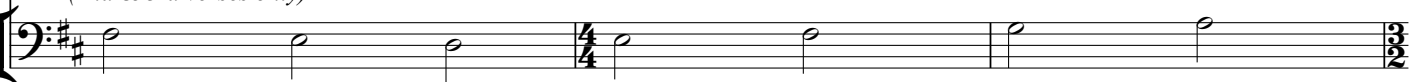
Vc. 


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.


(2nd & 3rd verses only)

Vc. 

9 

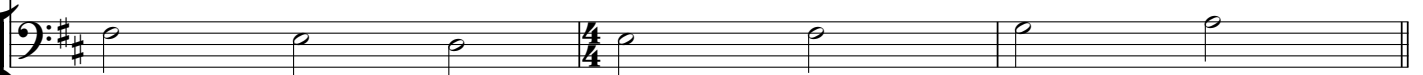
Solo 

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,

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.

Vc. 

### Chorus

14

Solo   
Murr - um - bid - gee fair, Murr - um - bid - gee fer - tile,

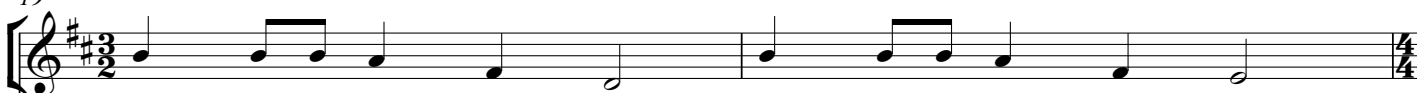
Vc. 


16

Solo   
Nur - tu - ring at your breasts we who walk here for a lit - tle while

Vc. 

19

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

Vc. 


21

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

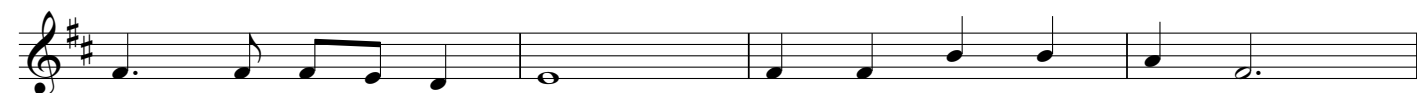
Vc. 


[1-2] [3. **Fine**]

### Bridge

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

Solo   
Hur - ling trees in her rage, \_\_\_ we've known thirst \_\_\_ & we've borne hun - ger

Solo   
Yet for those \_\_\_ who seek beau - ty waits in hi - ding \_\_\_

Solo   
In some sha - ded pools wait the fruits of her pro - vi - ding. \_\_\_

**D.S. al Fine**

# 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**

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

**H** *Dance around hat*

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

Vln.  
Vc. *pizz.*

**I** *Dance on hat*

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

Fl.  
Vln.  
Vc.

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

Fl.  
Vln. *pizz.*  
Vc. *arco.* *pizz.*

**K**

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

Fl.

Vln.

Vc.

**L** *Backwards step*

110 F C<sup>7</sup> F C<sup>7</sup> F C<sup>7</sup> F C<sup>7</sup> 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)

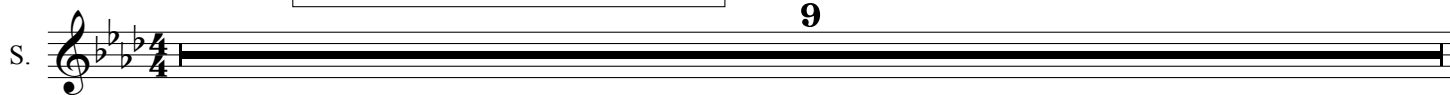
Introduction (Pokarekare Ana)

Chorus

Verses 1-3 --> Chorus

Verses 4 & 5 --> Chorus

## Introduction

S. 

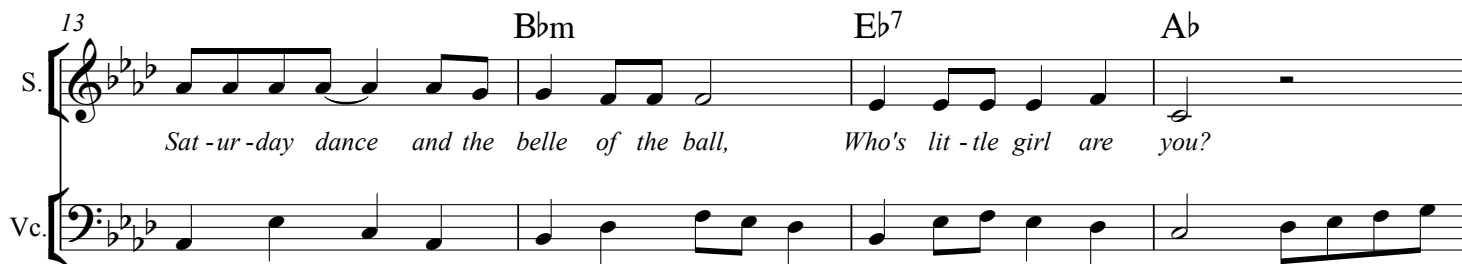
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## Chorus


S. 

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

Vc. 

S. 

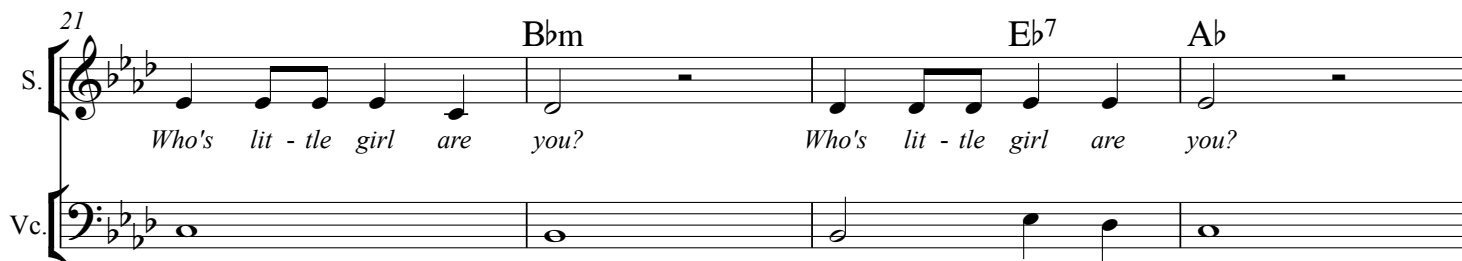
Sat - ur - day dance and the belle of the ball, Who's lit - tle girl are you?

Vc. 

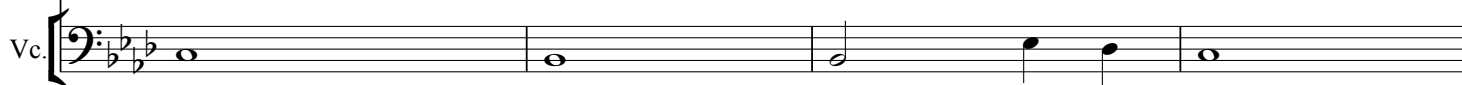
S. 

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

Vc. 

S. 

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

Vc. 

S. 

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

Vc. 

29 *Verse*

S. *G7 C Em7 Dm7*

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

Vc. 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

Vc. arco.

38 *Cmaj7 Am7 Dm7 Em G7 C Eb7* [1-2+4] [3+5] [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.

Vc.

# Eternal Flame

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


**A** add bass guitar only

SG  *p*

Vc 

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

7

SG 

Vc 

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

**B**


12


SG 

Vc 

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

16


SG 

Vc 

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

**C**


21


SG 

Vc 

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

24

SG 

Vc 

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

**D**  
28

SG

Vc

oh

**E**  
34

SG

bass only

Vc

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

38

SG

Vc

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

43 **F**

Vc.

48

SG

Vc

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

52 **G**

SG

Vc

\_\_\_ close your eyes dar - ling\_\_\_ do you un - der - stand\_\_\_ Am I on-ly

58

SG

Vc

dream - ing Is this burn-ing an e - ter - nal flame\_\_\_

62

Vc.

# 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. The key signature is one sharp (F#) and the time signature is 4/4.

F2.

Pno. *non arpeggiando*

Measures 9-14 of the second system. The upper staff (F2) continues the melodic line. The lower staff (Pno.) features a steady accompaniment with the instruction *non arpeggiando*. The key signature remains one sharp (F#) and the time signature is 4/4.

F2. *cresc.*

Pno.

Measures 15-19 of the third system. The upper staff (F2) includes a crescendo (*cresc.*) marking. The lower staff (Pno.) continues the accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4.

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 the accompaniment. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4.

## 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 the accompaniment. The key signature remains two sharps (F# and C#) and the time signature is 3/4.



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. *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

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

♩=160 *Intro*

Vc.

Vc.

17 *Verse* D Bm D A

B.

Vc.

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.

Vc.

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

26 D Bm D A

B.

Vc.

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.

Vc.

Blood stained the soil of Aus - tra - lia

34 D Bm D A

B.

Vc.

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.


Vc.

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


46 **G** **A<sup>7</sup>** **D** **A<sup>7</sup>** [*Stop*]

B.    
 8 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.    
 8 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,


Vc. 


58 **G** **D** **Bm** **A** **A<sup>7</sup>**

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


Vc. 


65 **D** **D/A** **G** **D** **Bm**

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

Vc. 

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

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

Vc. 

# 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 F<sup>7</sup> F E<sup>b</sup> F Cm<sup>7</sup> F<sup>7</sup> To Coda B<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> F G<sup>b</sup>

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

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

VI.

Tpt.

Sax.

Alto Cl.

20 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

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

H. Ah

VI.

Tpt.

Sax.

Alto Cl.

Coda 26 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> Cm Dm Cm/E<sup>b</sup> E<sup>o</sup> F<sup>7</sup> F E<sup>b</sup> F Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

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

Tpt.

9 C Bb C Bb C Bb C  
Tpt.

13 C Bb C Bb C Bb C  
Tpt.

**B** (*Percussion & choir 2nd time*)

17 C Bb C Bb C  
Tpt.

21 C Bb C Bb C  
Tpt.

25 C Bb C Bb C  
Tpt.

29 C Bb C Bb C  
Tpt.

**C**

33 F7 C F7 C  
Tpt.

37 F7 C D7 G7  
Tpt.

**D**

41 C Bb C Bb C Bb C Bb  
A Sax.

45 C Bb C Bb C Bb C Bb  
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 and eighth 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 and eighth 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 and eighth notes.

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

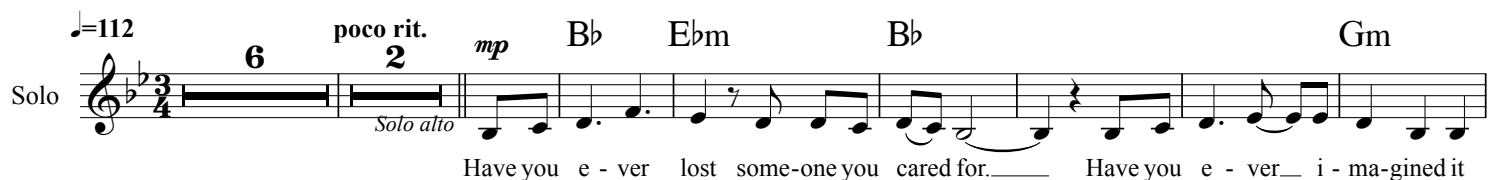
Tpt. staff 76-79: Treble clef, key signature of two flats. Chords: C, B $\flat$ , C, B $\flat$ , C, B $\flat$ , C, B $\flat$ , C. Melody: quarter notes and eighth notes.

# Don't close your eyes

Kazu Milne

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

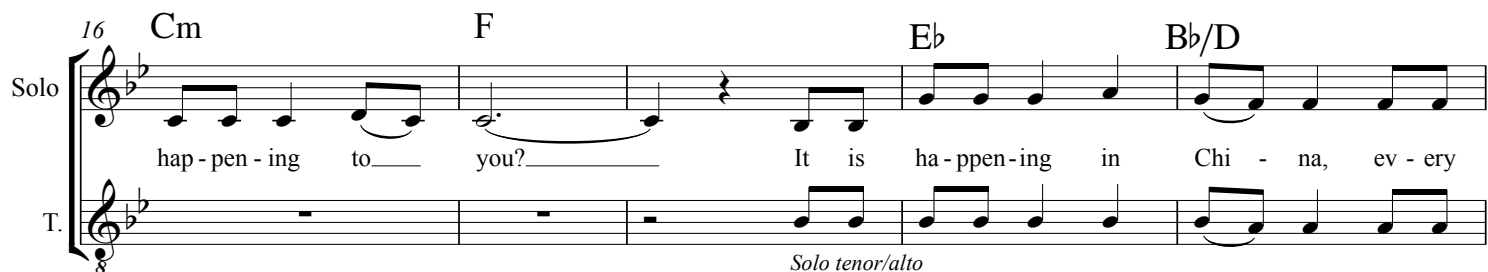
Solo



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

16 Cm F E $\flat$  B $\flat$ /D

Solo



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

T. *Solo tenor/alto*

21 Cm<sup>7</sup> B $\flat$  Cm F B $\flat$

Solo



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

T.

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

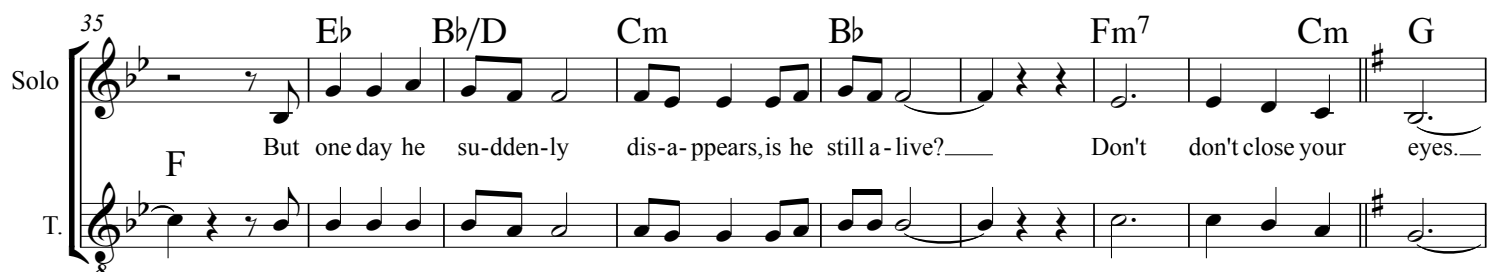
T.



Hap-py me-mo-ries, times spent to - ge - ther. Be - liev-ing that they'd for - e-ver last.

35 E $\flat$  B $\flat$ /D Cm B $\flat$  Fm<sup>7</sup> Cm G

Solo

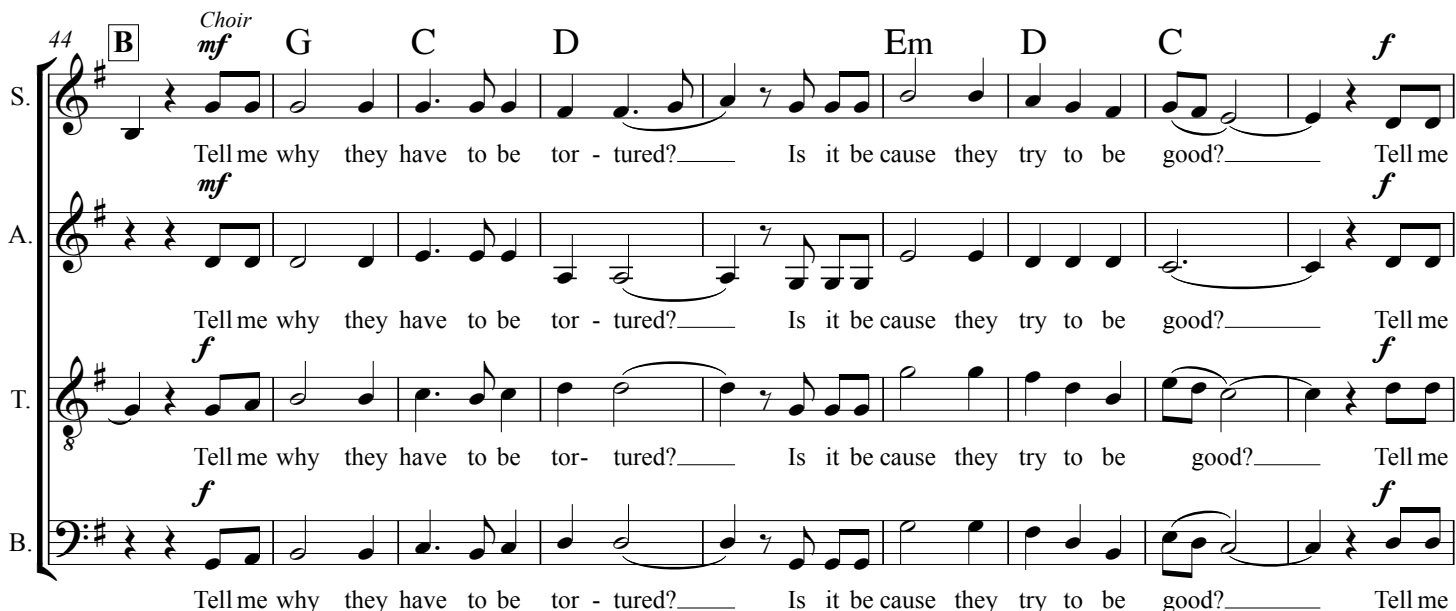


But one day he su-d-den-ly dis-a-ppears, is he still a - live? Don't don't close your eyes.

T.

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

S.



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

A. *mf* *f*

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

T. *f* *f*

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

B. *f* *f*

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

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

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

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

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

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

60 **C** **E<sub>b</sub>** **Abm/E<sub>b</sub>** **E<sub>b</sub>** **Cm** **Fm** **B<sub>b</sub>** **E<sub>b</sub>** *f* *All*

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

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

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

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

69 **E<sub>b</sub>6** **Ab** **E<sub>b</sub>** **Ab** **B<sub>b</sub>(sus4)** *ff* ✓

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

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

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

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

77 **B<sub>b</sub>** **D** **32** **E** **30**

S. [Musical notation with rests]

A. [Musical notation with rests]

T. [Musical notation with rests]

B. [Musical notation with rests]

142 **F** *mf* *Solo* **E<sub>b</sub> A<sub>b</sub>m/E<sub>b</sub> E<sub>b</sub> Cm Fm B<sub>b</sub> *f* *All***

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

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

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

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

151 **E<sub>b</sub> E<sub>b</sub>6**

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

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

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

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

155 *mp* *Solo*

Solo

S. **A<sub>b</sub> E<sub>b</sub> A<sub>b</sub> B<sub>b</sub>(sus4) B<sub>b</sub>** Ha - ppy

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

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

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

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

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

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

*p All* *mp*

S. Ah Ah

A. Ah Ah

T. Ah Ah *mp*

B. Ah Ah But *mp*

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

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

*mf*

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

*mf*

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

*mf*

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

*mf*

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

178 **C** *f* **Fm** **poco rit** **C**

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

*f*

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

*f*

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

*f*

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

*f*

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

# You belong to me

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

## Intro

Mar *G* *Em* *Cm* *D*

Ah

Vln *mp* *f*

[stop]

4 *G* *Em* *Cm* *D*

Ah

Vln

## Verse 1

6 *G* *Bm* *C*

See the py-ra- mids a - long the Nile, watch the sun-rise on a

Vln

9 *G* *Am<sup>7</sup>* *Cm<sup>6</sup>*

tro - - pic isle, just re-mem-ber dar - ling

Vln

11 *G* *Em<sup>7</sup>* *C* *D*

all the while, you be-long to me.

Vln



Verse 2

14 G Bm C C<sup>6</sup>

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

Vln

17 G Am<sup>7</sup> Cm<sup>6</sup>

Mar sou - ve - nirs, can't re-mem-ber when a

Vln

19 G Em<sup>7</sup> A<sup>7</sup> D G

Mar dream ap-pears, you be-long to me.

Vln

Bridge

22 G<sup>7</sup> F/C C

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

Vln

25 A<sup>7</sup>

Mar May - be you'll be lone - some

Vln

Verse 3

28 D<sup>7</sup> Eb<sup>7</sup>

Mar too, and blue.

Vln

30 *Ab* *[stop]* *f* *Cm* *D $\flat$*

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

Vln

33 *Ab* *B $\flat$ m<sup>7</sup>* *D $\flat$ m<sup>6</sup>*

Mar wet with rain, just re - mem - ber till you're

Vln

35 *Ab* *Fm<sup>7</sup>* *D $\flat$*  *E $\flat$ <sup>7</sup>* *slow & free* *a tempo*  $\text{♩} = 100$

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

Vln

38 *Coda* *Ab* *f* *Fm* *D $\flat$ m* *E $\flat$*  *Ab* *Fm*

Mar Ah Ah

Vln

41 *D $\flat$ m* *E $\flat$*  *Ab*

Mar Ah

Vln



# 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

1 D Em

5 D Em

9 Bm G Bm G A D A

14 Bm F#m Em F#m | 1-2 G A | 3. G A

## Sporting Paddy

1 Gm F Em Eb

5 Gm F Em Eb

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

Tune

Vc.

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

Tune

Vc.

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

Tune

Vc.

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

Tune

Vc.

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

Tune

Vc.

29 Gm F C Dm (Gm) (F)

Tune

Vc.

(Bridge)

33

Vc.

Vc.

Coming Down The Mountain (x2)

Hell for Leather - All

1 A =204 D A D A  
Tune

Vc.

5 A D A D A  
Tune

Vc.

9 A D A A D A D F#m  
Tune

Vc.

13 A D A D A D  
Tune

Vc.

17 A D A A D A D F#m  
Tune

Vc.

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

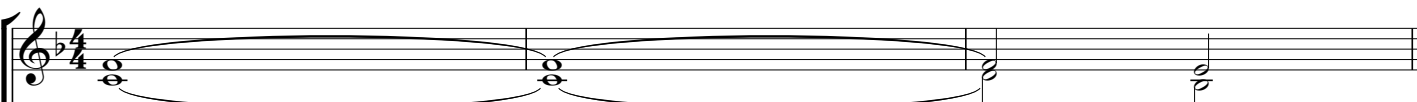
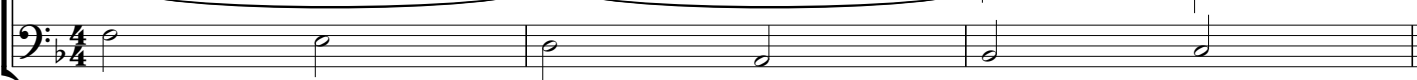
Vc.






# 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. 


*2nd time only*

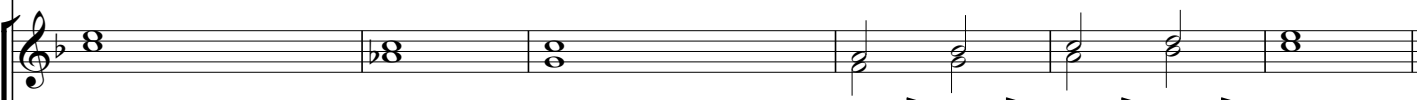
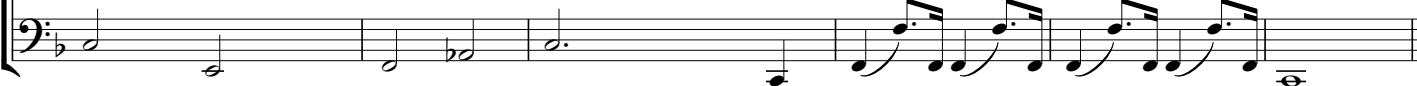
8  
DW   
I dreamed that love would ne - ver die,  
There was no ran - som to be paid,  
I dreamed that God would be for - giv - ing.\_\_\_\_  
No song un - sung, no wine un - tas - ted.\_\_\_\_


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. **rit.**

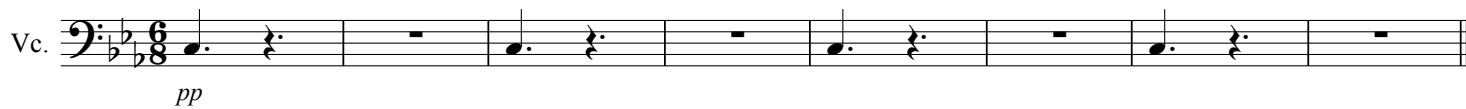
Vln.

Vc.

# Jesus is on the wire

Thea Hopkins (Arr. Maria Dunn - 2010)

Vc. *pp*

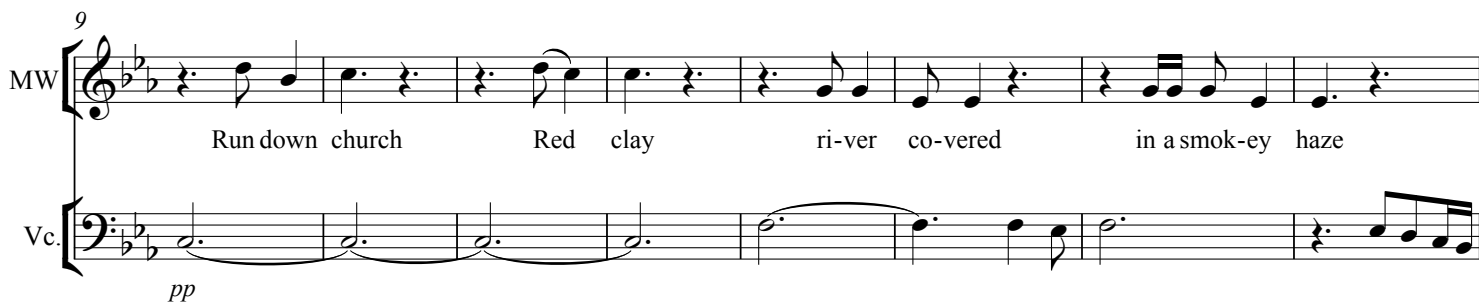


9

MW

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

Vc. *pp*



17

MW

2  
Sun-day morn-ing the fi-re is out Sun-day morn-ing

Vc.



23

MW

no-one a-bout

Vc.



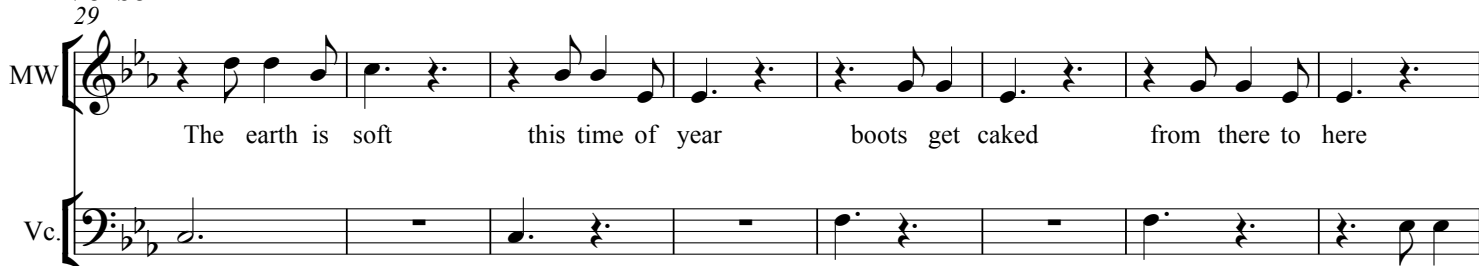
## Verse 2

29

MW

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

Vc.



37

MW

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

Vc.



Chorus

45

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

Vc.

52

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

Vc.

Verse 3

61

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

Vc. *pp*

69

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

Vc.

Chorus

77

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

Vc.

83

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

Vc.

# South America, Take It Away

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

♩=67

Cong 2 etc.

E.S. 2

W.B. 2

Mrcs 2

5 **A** D<sup>6</sup> A<sup>9</sup> A<sup>7</sup> D<sup>6</sup>

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

10 D D<sup>7</sup> G<sup>6</sup>

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

12 A<sup>7</sup> (Stop rhythm!) D

BB love them \_\_\_\_\_ to beat the band! South A -

Sustained Chords

15 Dm<sup>6</sup>

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** Gm<sup>6</sup> A<sup>7</sup> Dm<sup>6</sup>

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

23 E<sup>7</sup> 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 C<sup>7</sup>

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+ Gm<sup>7</sup> Gm<sup>6</sup>

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 C7<sub>3</sub> 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<sup>9</sup> B<sup>b</sup>6 F<sup>9</sup> B<sup>b</sup>6

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

B.

81 F<sup>9</sup> B<sup>b</sup>6 F<sup>9</sup>

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

B.

84 B<sup>b</sup> B<sup>b</sup>m<sup>6</sup> F Dm F+ Dm<sup>7</sup> G<sup>9</sup>

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<sup>7</sup> F Am Dm F

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

S. 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 Am C<sup>7</sup>

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 Gm B<sup>b</sup>+ Gm<sup>7</sup> Gm<sup>6</sup>

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



102 C<sup>7</sup> C<sup>7+</sup> F<sup>6</sup>

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 C<sup>7</sup> C<sup>7+</sup> F<sup>6</sup>

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 C<sup>7</sup> C<sup>7+</sup> F Cm<sup>7</sup>

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 D<sup>7</sup> Gm C<sup>7</sup> F

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

S.  
-

A.  
-

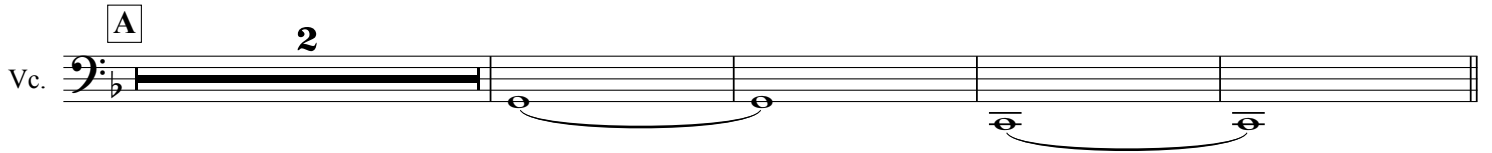
B.  
-

# River of Dreams

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

**A** **2**

Vc.



7 **B**

S.  
Noni

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

Vc.



16

S.

won - der that gleam and glow un - der the stars as we

Vc.

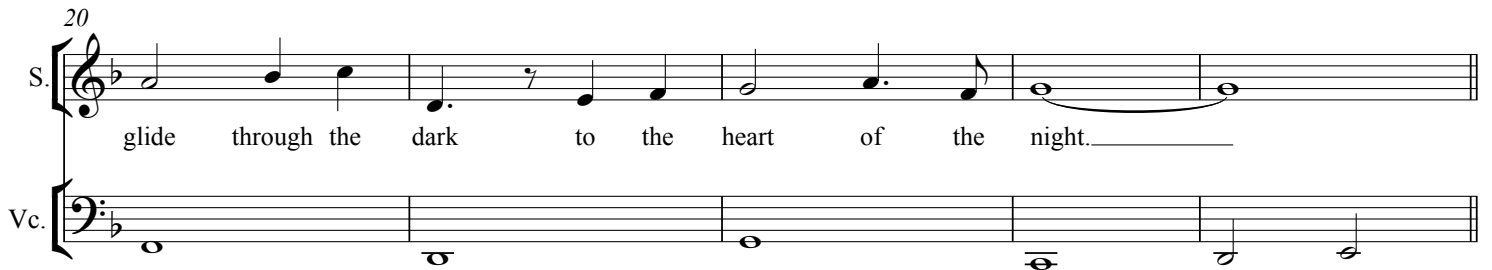


20

S.

glide through the dark to the heart of the night.

Vc.



25 **C** Choir

S.

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

Vc.



31

S.

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

Vc.

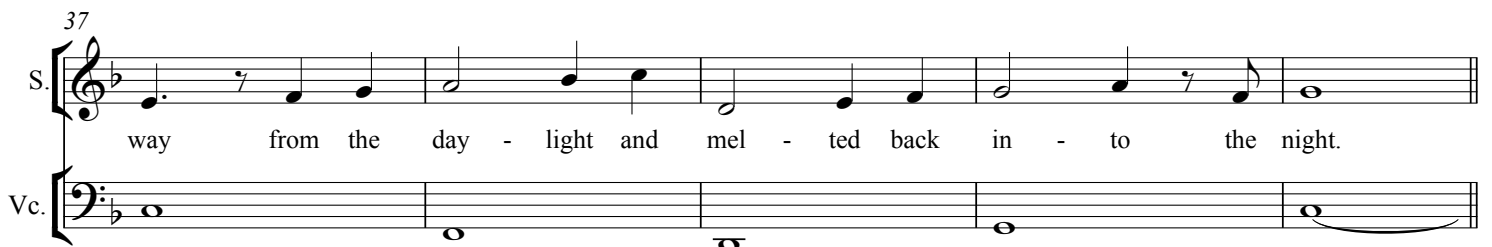


37

S.

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

Vc.



42 **D** 1 2 3 4

S.

Vc.

50

S.

Vc.

57 **E**

Vc.

66

Vc.

75 **F**

S.

Vc.

83

S.

Vc.

91

S.

Vc.

99 **G**

S.

Vc.

109

S.

Vc.

# Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

WG  
MG  
S1  
S2  
A.  
T.  
B.

♩=59      ♩=110

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

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**

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 C G D7**

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

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

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

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

47 **Em C 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 D<sup>7</sup> 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*  
 we cry free - dom free-dom will come wel-come free - dom  
 S1. G C G D<sup>7</sup> G C G D<sup>7</sup> 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 *tutti instruments* G C they chant free - dom

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

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

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

WG *jus - tice* *jus - tice will come* *wel - come*

MG *jus - tice* *jus - tice will come* *wel - come*

S1. *jus - tice* *the crea - tures and the li - ving plants* *all cry out as one they cry*

S2. *jus - tice* *jus - tice* *will come* *will come*

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 cry*

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

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

G D7

WG *jus - tice*

MG *jus - tice*

S1. *jus - tice*

S2. *jus - tice* *da da\_ da da da da da\_ da da da da da\_ da da da*

A. *jus - tice* *da da\_ da da da da da\_ da*

T. *jus - tice* *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*

G C G D7 G C G D7 G C G D7

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 da\_ da da da da da da\_ da da da da da\_ da da da

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

T.  
8 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

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 da\_ da da da da da\_ da da da da da\_ da da da free - dom

A.  
da da\_ da da da da da\_ da da da\_ da da da da da\_ da free - dom

T.  
8 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

# I'll never find another you

Tom Springfield  
(Arr. Wayne Richmond 2010)

♩=120

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

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

## Verse 1 (1 voice per part)

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

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

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

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

and I'll be there some - day if

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

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

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

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

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

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

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

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

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

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

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

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

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

Verse 2

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

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

A. *p* (full choir) Ooh\_ Ah\_ *mf*

T. *p* Ooh\_ Ah\_ *mf*

B. *p* Ooh\_ Ah\_ *mf*

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

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

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

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

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

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

S. \_ but I know\_ I'll ne - ver find\_ an - oth - er you.\_

A. \_ but I know\_ I'll ne - ver find\_ an - oth - er you.\_

T. \_ but I know\_ I'll ne - ver find\_ an - oth - er you.\_

B. \_ but I know\_ I'll ne - ver find\_ an - oth - er you.\_

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

S.

A. *p* *mf*  
Ooh Ah

T. *p* *mf*  
Ooh Ah

B. *p* *mf*

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

S.   
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 E $\flat$  $^6$  F $^7$  B $\flat$  E $\flat$  F $^7$  B $\flat$  E $\flat$  F $^7$  B $\flat$  E $\flat$  B $\flat$

S.   
\_\_\_ an-oth-er you, \_\_\_ an - oth - er you, \_\_\_ an-oth-er you. \_\_\_

A.

T.   
\_\_\_ an-oth-er you, \_\_\_ an-other-er you, \_\_\_ an-oth-er you. \_\_\_

B.