

Razzle Dazzle

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

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Razzle Dazzle

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

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^bdim C⁷/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[#]dim Dm G⁷ C⁷

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

70 F C⁷

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 F⁷ B^b

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^b Gm^(b5) F/C G⁹/D (whispered)

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

S. with mur - der.

Men with mur - der.

82 F/C C F C⁷

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^bdim C⁷/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 F⁷ C F⁷ B^b

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

Glk

94 B^b Gm(b5) F/C G⁹/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^b/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 C⁹ F E F F[#] F F[#] G F[#] G

Solo
and they'll make you a star.


S.
and they'll make you a star.


A.
and they'll make you a star.

Men
and they'll make you a star.


A song that is sung


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

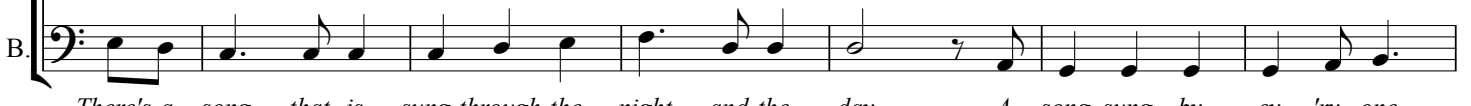
S. 
The pla - net we live on that we say is ours, Has mil - lions of peo - ple to house.
The wa - ter - y worlds of the ri - vers and seas, Of o - ceans and drop - lets of rain.
The tin - i - est crea - ture the small - est of things, A time and a place to be - gin.


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


Chorus (Meredith solo 1st time)

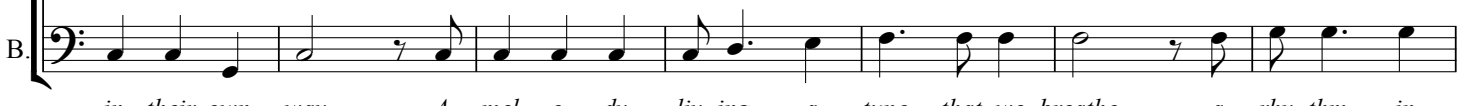
S. 
There's a song that is sung through the night and the day. A song sung by ev - 'ry - one

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

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

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

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

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

31 G⁷ C G⁷ C

S. all that we see. _____

A. all that we see. _____

B. all that we see. _____

Fl. _____

Coda
38 Dm C Dm C

Fl. _____

46 Dm G⁷ C Dm G⁷ C

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

A. _____ and all un - der the sun _____

B. _____ and all un - der the sun _____

54 Dm G⁷ C G⁷ C

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

A. _____ We _____ are one. _____

B. _____ We _____ are one. _____

Al Kol Éle

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

N. Shemer

Intro $\text{♩} = 80$ *mf* E_b A_b E_b Fm^7 *p* E_b Bb^7 E_b

6 Verse E_b Bb Cm Bbm^6 C^7 Fm^7 Fm^6 Fm^7/Bb Fm^9

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

10 Bb^9 Bb^7 E_b E_b Cm

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

12 Bbm^6/Db C^7 Fm Fm^7/Bb Fm^9 Bb^9 Bb^7 E_b

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.

15 Chorus E_b A_b E_b A_b E_b Fm^7 Bb^9 E_b G

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

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

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

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

20 Cm Fm^7 Cm Fm E_b Cm^7 Fm^7 Bb^7 E_b A_b E_b

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

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

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

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

24 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

A. 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

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

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

28 Cm Fm Cm Fm Eb Cm Fm7 Bb7 ^{1.} Eb Ab Bb7 ^{2.} Eb Ab Eb

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

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

T. vé - ni sting and v' - a - shu - va bless the hon - ey el ha - a - rets ha - to - va. bless the bit - ter and the sweet. [Rpt. Chorus]

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

Coda ^{3.} Eb Ab Eb Cm Fm Cm Fm Bb7 rit Cm Fm7 Bb7 Eb

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

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

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

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

Goodbye

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

♩=115

DW Bb Bb^7 Gm Bb^7 A Eb Ab

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

14 Bb^7 Eb Ab Bb^7 Eb Eb

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

25 Ab Bb^7 Eb Cm Dm/F F^7 Bb Bb^7 Gm Bb^7

in some far dis - tant re - gion where hu - man hearts are staunch and true, I shall start my life a - new!
join the ar - my of he - men and show the la - dies if I can, that a wait - er's still a man!

Chorus/Instrumental

39 B Eb Bb^7 Eb Ab Eb/Bb Bb^7 Eb

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

W. Eb Bb^7 Eb Ab Eb/Bb Bb^7 Eb

Good - bye! It's time I sought a for - eign clime where I may find, there are hearts more kind than I leave be - hind! And
(Not verse 1)

M. Eb Bb^7 Eb Ab Eb/Bb Bb^7 Eb

Good - bye! It's time I sought a for - eign clime where I may find, there are hearts more kind than I leave be - hind! And
(Not verse 1)

52 Eb Bb^7 Eb Ab Eb/Bb Bb^7 Eb

so I go, to fight a sav - age foe, al - though I know, I'll be some - times missed, by the girls I've kissed! In some
(Singing restarts)

W. Eb Bb^7 Eb Ab Eb/Bb Bb^7 Eb

so I go, to fight a sav - age foe, al - though I know, I'll be some - times missed, by the girls I've kissed!

M. Eb Bb^7 Eb Ab Eb/Bb Bb^7 Eb

so I go, to fight a sav - age foe, al - though I know, I'll be some - times missed, by the girls I've kissed!

Bridge

64 C Bb Eb Bb Eb F^7 Bb Eb Bb

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

W. p f

Ah and fall for the flag if I must!

M. p f

Ah and fall for the flag if I must!

(Go to Inst. at B)

72 **B \flat** **E \flat** **B \flat** **E \flat** **F** **F 7** **B \flat** **B \flat 7** **Gm** **B \flat 7**

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

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

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

82 **D** **E \flat** **B \flat 7** **E \flat** **A \flat** **E \flat** **B \flat 7** **E \flat**

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

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

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

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

DW bye! Good - bye! I wish you all a last Good - bye! Good - bye! Good - bye! I wish you all a last Good bye!

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

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

110 **B \flat 7** **E \flat**

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

W. wish you all a last Good - bye!

M. wish you all a last Good - bye!

I don't know how to love him

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

♩=70 D G D G **A** D G D G D G D/A A

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

7 D/F# A D A F#m7 Bm F#m7 Bm G D/F# Em D A^{9(sus4)}

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

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

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

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

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

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

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

S. Ooh

A. Ooh

T. Ooh

B. Ooh

28 D/A C G D G D/F# Em A^{9(sus4)} A

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

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

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

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

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

33 **D** D G D G D G D/A A D/F# A

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

38 D A F#m7 Bm7 F#m7 Bm7 G D/F# Em D A^{9(sus4)} A G D/F# Em7 D

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

44 **E** G F#7 Bm Bm/A G D/A C G D G D/F# Em A^{9(sus4)} A

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

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

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

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

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

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

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

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

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

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

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

Murrumbidgee Water

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

John Warner
 Arr. Samantha O'Brien (2010)

♩=120

Solo: G G/F# Em⁷ A G G/F# Em⁷ A

Hp.

4 Verse

Solo: D Em⁷ A D Em⁷ A

Hp.

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,

6 Bm⁷ A G Em⁷ D/F# G A

Solo:

Hp.

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.

9 D Em⁷ A D Em⁷ A

Solo:

Hp.

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 Bm⁷ A G Em⁷ D/F# G A

Solo:

Hp.

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.____

14 Chorus

Solo: G A D G D/F# A

Hp.

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

16 **Bm⁷** **A** **G** **Em⁷** **D/F#** **G** **A**

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

Hp.

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

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

Hp.

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

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

Hp.

Bridge **Bm** **E** **Bm** **F#m**

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

A. *pp* *Ooh* *Ooh*

Em **Bm** **G** **D** **Em⁷** **A⁷**

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

A. *Ooh* *Ooh*

Bm **E** **Bm** **F#m** **G**

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

A. *Ooh* *Ooh* *Ooh*

D **Em⁷** **G** **A** **D.S. al Fine**

Solo *pools wait the fruits of her pro - vi - ding.*

A.

Mexican Hat Dance

(Traditional)

A Heel swing in a circle

Fl. $\text{♩} = 80$ F F C⁷

7 F F

B Scuff

Fl. 12 G⁷ C G⁷ C

16 G⁷ C G⁷ C C⁷

C Heel toe

Fl. 21 F C⁷ F

D Two kick step

Vln. 29 F C⁷ F C⁷ F

34 B^b G^m B^b F C⁷ F

38 C⁷ F C⁷ F

E *Heel step*

43 **F** *slightly faster* **C7**

Fl.

47 **F** **F**

Fl.

F *Heel Twist*

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

Fl.

57 **F**

Fl.

G *Slow turn*

61 **p** **F** *Slow Tango* **Bb** **B°** **C7**

Fl.

H *Dance around hat*

Faster $\text{♩} = 120$

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

Vln.

I *Dance on hat*

75 **f** **F** **C** **F** **F** **C** **F** **Dm** **G7** **C** *rit.*

Fl.

J *The jump*

86 **F** **C7** **F** **C7** **F**

Fl.

Faster $\text{♩} = 100$

K

94 **C** **G7** **C** **G7** **C** **G7** **C** **G7** **C**

Fl.

L *Backwards step*

110 **F** **C7** **F** **C7** **F** **C7** **F** *8va*

Fl.

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

Introduction piano accompaniment in 4/4 time, key of B-flat major. The piece starts with a whole rest in both hands. The right hand begins with a half note chord of A-flat (Ab) in the first measure, followed by a quarter note melody. The left hand provides a simple harmonic accompaniment. The introduction concludes with a half note chord of D-flat (Db) in the third measure.

Continuation of the introduction piano accompaniment. It begins with a half note chord of E-flat (Eb) in the first measure, followed by a quarter note melody. The left hand continues with a simple harmonic accompaniment. The section ends with a half note chord of A-flat (Ab) in the fourth measure, followed by a whole rest in the fifth measure.

Chorus

Chorus first line, measures 9-14. The vocal line (Soprano and Alto) features a melody with lyrics: "Sail-ing boats and a dai-ry farm, Who's lit-tle girl are you? Sat-ur-day dance and the belle of the ball,". The piano accompaniment includes chords: Ab, Bbm, Eb7, Ab, Bbm.

Chorus second line, measures 15-20. The vocal line continues with lyrics: "Who's lit-tle girl are you? Two aunts, one boy and one girl - ask, Who's lit-tle girl are". The piano accompaniment includes chords: Eb7, Ab, Bbm, Eb7.

Chorus third line, measures 21-24. The vocal line continues with lyrics: "you? Who's lit-tle girl are you? Who's lit-tle girl are you?". The piano accompaniment includes chords: Ab, Bbm, Eb7, Ab.

Chorus fourth line, measures 25-28. The vocal line concludes with lyrics: "Who's lit-tle girl are you? Who's lit-tle girl are you?". The piano accompaniment includes chords: G7, C, Em, G, and ends with a double bar line and the word "Fine".

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

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 herHelen for him, but three Kings can't save a marriage falling a -
 Patty kept her head in books, Rarely cuddled, hugged, or_ played with at

A.

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

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

A. *Ooh* *Ooh*

[Next verse] [To Chorus]

Eternal Flame

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

A G Em⁷ C D

SG *Close your eyes give me your hand dar-ling*

Hp. *p*

5 G Em⁷ C D Em B⁷

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

Hp.

8 Em⁷ A⁷ D Bm⁷ Am⁷ Am⁷/D

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

Hp.

12 **B** G Em⁷ C D G Em⁷ C D

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

S2 *Ooo Ooo*

Hp.

16 Em B7 Em7 A7 D Bm7 Am7 Am7/D

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

S2
Ooo burn-ing e - ter-nal flame

Hp.

21 D Dm7 G/D F G

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

S2
Say my name sun shines through the rain ahh

Hp.
ff add lib harp

24 C G/B Am C/G D Bm7 F/C C D

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

S2
fee - ling oh oh

28 Em B7 Em A7 D Bm Am7 Dsus2

SG
oh

S2
oh

Hp.
mp

34 **E** G Em⁷ C D G Em⁷ C D

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

Hp.
p

38 Em B⁷ Em⁷ A⁷ D Bm⁷ Am⁷ Am⁷/D

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

Hp.

F

43 G Em⁷ C D G Em⁷ C D

SG
-

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

47 Em B⁷ Em⁷ A⁷ D Bm⁷ Am⁷ Am⁷/D

SG
-

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

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

G

52 G Em⁷ C D G Em⁷ C D

SG
— close your eyes dar - ling_ do you un-der -

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

56 Em B⁷ Em⁷ A⁷ D Bm⁷ Am⁷ Am⁷/D

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

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

61 G Em⁷ C D G Em⁷ C D G

SG
—

S2
—

Hp.
p

The swaggies have all waltzed Matilda away

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

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

♩=160 *Intro* D G D/A Bm D/A G A

V1.

9 D G D/A Bm D/A A⁷ D

V1.

17 *Verse* D Bm D A

B.

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

22 G D Em A

B.

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

26 D Bm D A

B.

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

30 G A⁷ D A⁷

B.

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

34 D Bm D A

B.

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

38 G D Em A

B.

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

42 D Bm D A

B.

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

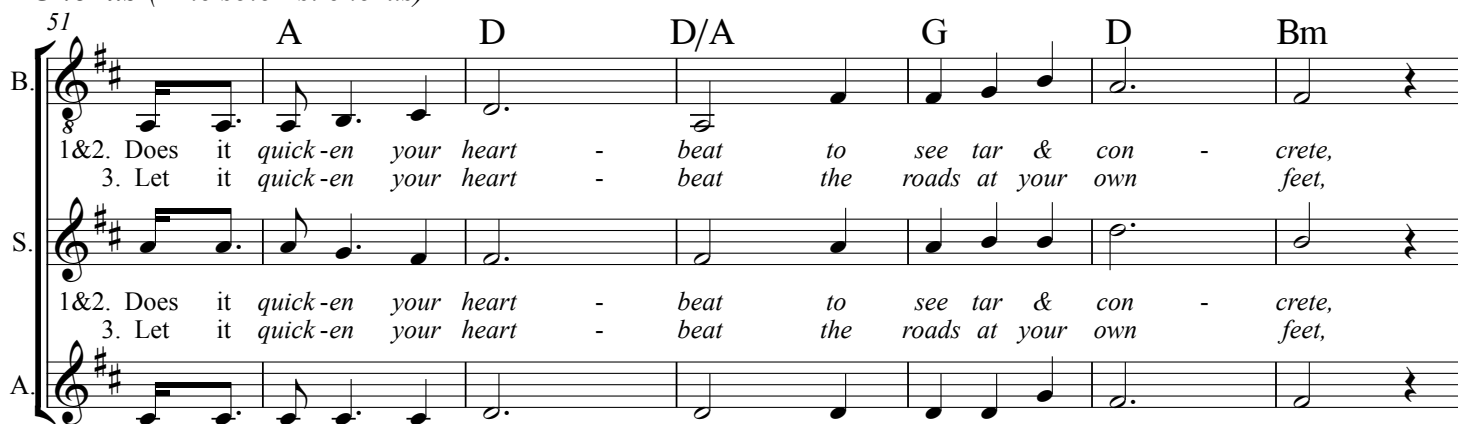
46 G A7 D A7 [Stop]

B. 


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

Chorus (Eric solo 1st chorus)


51 A D D/A G D Bm

B. 

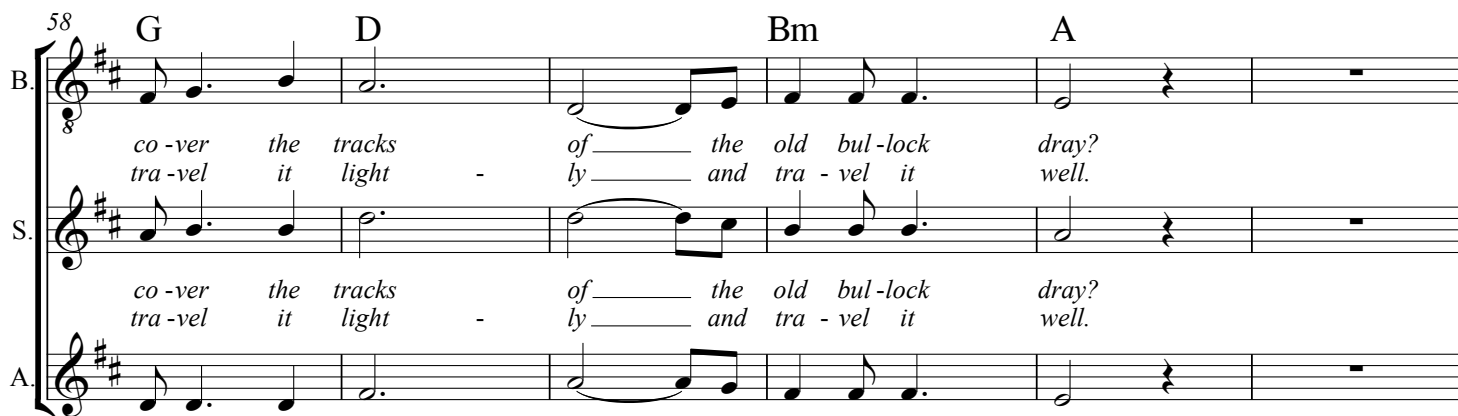
1&2. Does it quick-en your heart - beat to see tar & con - crete,
 3. Let it quick-en your heart - beat the roads at your own feet,

S. 


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

A. 


58 G D Bm A

B. 

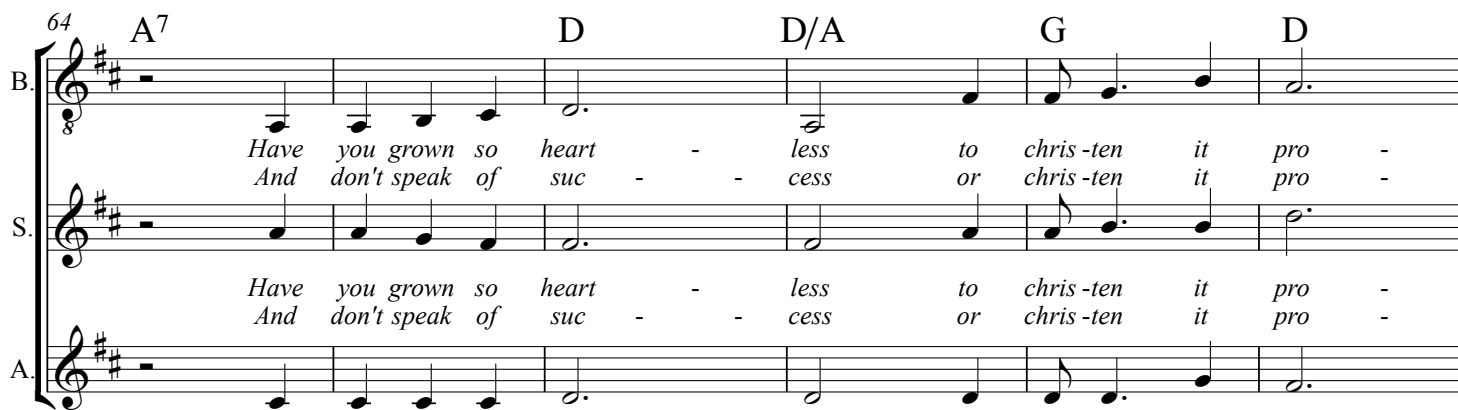
co-ver the tracks of the old bul-lock dray?
 tra-vel it light - ly and tra-vel it well.

S. 


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

A. 

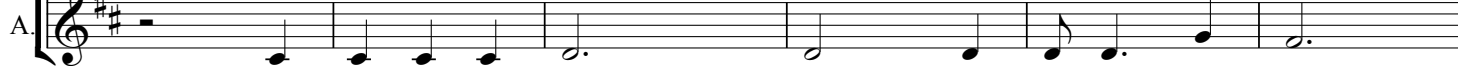
64 A7 D D/A G D

B. 

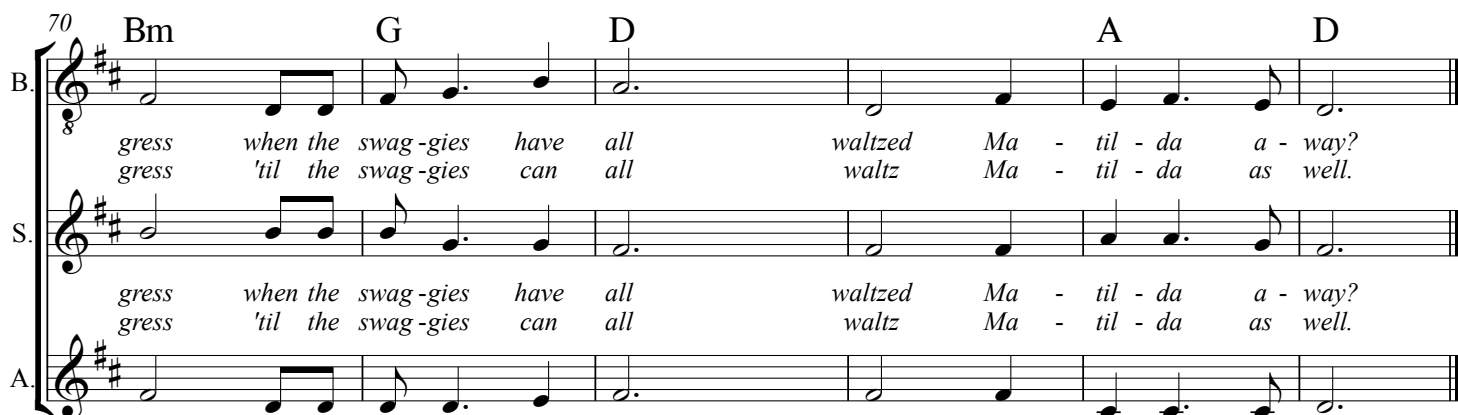
Have you grown so heart - less to chris-ten it pro -
 And don't speak of suc - cess or chris-ten it pro -

S. 


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

A. 

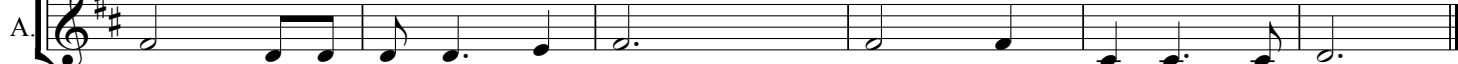
70 Bm G D A D

B. 

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

S. 

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

A. 

The Last of England

Graham Moore

♩=110 D A D G D A D(sus4)

Fl.
V. 1
Vc.

Verse
9 D A D G D Bm G A

S.
V. 1
Vc.

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

17 D A D G D G A D

S.
V. 1
Vc.

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

Chorus
25 G A D G D Bm

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

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

31 G A D A D G

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

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

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

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

Fl.

V. 1

V. 2

Vc.

37 D G A D

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

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

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

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

Fl.

V. 1

V. 2

Vc.

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

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

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

I only want to be with you

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

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

Intro

♩=120

T. *Bb Eb F Bb Eb F*

VI. *pizz*

Tpt.

Sax.

Alto Cl.

Verse

5 *Bb Gm Bb Gm*

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

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

VI. *pizz*

Alto Cl.

9 *Eb F Cm7 F7 Bb Gm Cm Dm Cm/Eb E°*

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

H. Ooh Ooh

VI. *arco*

Alto Cl.

32

Bridge

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

1 & 3 2 & 4

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

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

VI.

Tpt.

Sax.

Alto Cl.

20 B^b E^b B^b F Dm⁷ Gm⁷ C⁷ F⁷

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

H. Ah

VI.

Tpt.

Sax.

Alto Cl.

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

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

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

VI.

Tpt.

Sax.

Alto Cl.

Tequila

Chuck Rio (Arr. Dave Masters)

A $\text{♩} = 175$

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 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 , C, B \flat . Melody: eighth notes, quarter notes, and eighth notes with triplets.

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 quarter notes with a slur.

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 quarter notes with a slur.

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 with a slur.

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 quarter notes with a slur. 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 with a slur.

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 with a slur.

Don't close your eyes

Kazu Milne

♩=112

E \flat B \flat Cm B \flat Cm F B \flat (sus4) B \flat *poco rit.*

Pno.

9 *mp* B \flat E \flat m B \flat Gm Cm F

Solo

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

18 E \flat B \flat /D Cm⁷ B \flat Cm F B \flat

Solo

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

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

T.

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

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

Solo

But one day he su-d-den-ly 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

S.

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

A.

mf

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

T.

52 *f* G B⁷ Em D C *mf* *Solo*

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

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?

C

60 E^b Abm/E^b E^b Cm Fm B^b *f* *All*

S. don't close your eyes, be-cause it's ha-ppen-ing in Chi-na. Peo-ple are

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

68 E^b E^b6 A^b E^b

S. los-ing their pre - cious ones, they feel pain like you do, they've fa-mi-ly like you do, they

A. *f* Ah Ah they've fa-mi-ly like you do, they

74 A^b B^b(sus4) B^b *ff*

S. cry just like you do.

A. *ff* cry just like you do.

D 80 Cm Gm Cm Gm Ab Eb Bb Bb Cm Gm

90 Cm Gm Ab Eb Bb Bb Cm Gm Ab Gm

100 Cm Gm Cm Bb Cm Cm6

106 Cm Cm6 Cm

(Tacet LH)

E 112 Cm mp Gm Cm Gm Cm Gm Cm Gm Cm

121 Bb Cm Bb Cm Bb Eb Bb Eb Bb Eb

131 Bb Eb/G Ab Bb Eb Bb Eb

137 Bb Cm Gm Cm Gm

F 142 mf Solo Eb Abm/Eb Eb Cm Fm Bb f All

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

Solo f All

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

151 $E\flat$ $E\flat^6$

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

155 $A\flat$ $E\flat$ $A\flat$ $B\flat(sus4)$ $B\flat$

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

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

162 G $E\flat$ $A\flat m$ $E\flat$ Cm Fm

Solo *mp Solo* Ha - ppy me - mo - ries, times spent to - ge - ther, _____ be - liev - ing_ that they'd for - e - ver last _____

A. *p All* Ah _____ Ah _____

170 $B\flat$ $A\flat$ $E\flat/G$ Fm $E\flat$ Fm

Solo _____ But one day he su - dden - ly dis - a - p - pears, is he still a - live? _____ Please don't,

A. _____ Please don't,

177 C f Fm *poco rit* C

Solo don't close your eyes. _____ To - ge - ther_ we can stop_ this. _____

A. don't close your eyes. _____ To - ge - ther_ we can stop_ this. _____

You belong to me

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

Intro

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

6/8

Mar: Ah Ah

S: Ah Ah

A: Ah Ah

T: Ah Ah

B: Ah Ah

Verse 1

6

Chords: G, Bm, C, G

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

10

Chords: Am⁷, Cm⁶, G, Em⁷, C, D

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

$\text{♩} = 161$

Musical score for "Blackberry Blossom" in 4/4 time, key of D major. The score consists of five systems, each with a "Tune" staff and a "Vln." staff. Chord progressions are indicated above the Tune staff. The first system (bars 1-4) has chords D and Em. The second system (bars 5-8) has chords D and Em. The third system (bars 9-12) has chords Bm, G, Bm, G, and A. The fourth system (bars 13-16) has chords D, A, Bm, F#m, Em, F#m, G, A, and a 3-measure repeat of G, A.

Sporting Paddy

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

Musical score for "Sporting Paddy" in 4/4 time, key of G minor. The score consists of five systems, each with a "Tune" staff and a "Vln." staff. Chord progressions are indicated above the Tune staff. The first system (bars 1-4) has chords Gm, F, Em, and Eb. The second system (bars 5-8) has chords Gm, F, Em, and Eb. The third system (bars 9-12) has chords Eb, F, C, and Bb. The fourth system (bars 13-16) has chords Gm, F, C, and Bb. The fifth system (bars 17-20) has chords Gm, F, Em, Eb, Gm, F, Em, and Eb.

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 F F/E F/D F/A B \flat Gm/C

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

I dreamed a dream in time gone by
 Then I was young and un - a - fraid

When hope was high and life worth li - ving.____
 When dreams were made and used and was - ted.____

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

I dreamed that love would ne - ver die,
 There was no ran - som to be paid,

I dreamed that God would be for - giv - ing.____
 No song un - sung, no wine un - tas - ted.____

12 **B** D D/F# Gm Gm/B \flat D D/F# G G/B

But the ti - gers come at night

With their voi - ces soft as thun - der.____

16 C C/E Fm Fm/A \flat C

As they tear your hope a - part,

As they turn your dream to

19 F Gm/F F Gm/F C

shame.____

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

She slept in sum - mer by my side,

She filled my days with end - less won - der.____

26 F F/E Dm 7 F/C B \flat maj 7 B \flat maj 7 /A

She took my child - hood in her stride

But she was gone when Au - tumn

29 F C/E Cm 6 /E \flat D 7 (sus4) D 7

came.

31 **D** Em G/D C C/B Am⁷ D¹¹ D⁷

DW
 S.
 A.
 M.

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

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

DW
 S.
 A.
 M.

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

39 **E** G G/F# Em ³ G/D C C/B Am⁷ D¹¹ D⁷

DW
 S.
 A.
 M.

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

Ooh Ooh Ah

43 G G/F# Em⁷ rit. G/D Cmaj⁷ D⁷

DW
 S.
 A.
 M.

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

Ah

46 **F** G D/F# Em⁷ G/B C D⁷ rit. G

DW

dreamed.


Jesus is on the wire

Thea Hopkins (Arr. Maria Dunn - 2010)

Hp. 

5 Hp. 

9 MW Cm Fm7
Run down church Red clay ri-ver co-vered
Hp. 

15 MW Cm
in a smok-ey haze Sun-day morn-ing the fi-re is out
2
Hp. 

21 MW Fm7
Sun-day morn-ing no-one a - bout
Hp. 

25 MW Cm
Hp. 

Verse 2

29

MW *Cm* *Fm7*

The earth is soft this time of year boots get caked

Hp

35

MW *Cm*

from there to here down the road route twen-ty five

Hp

40

MW *Fm7*

— they found this boy he was bare-ly a - live

Hp

Chorus

45

MW *Bb* *Ab* *Cm7*

Je - sus _ is on the wi - re so far _ a - way

A.

Je - sus _ is on the wi - re so far - a way

Hp

50

MW *Ab* *Bb*

high-er and high - er _ Je - sus _ is on the

A.

high-er and high - er _ Je - sus _

Hp

55 *Ab*

MW *wi - re*

Hp

Verse 3

61 *Cm*

MW They took him down off the fence cold as ice

Fm7

Hp

67 *Cm7*

MW al - most dead they said that he that he slept with

Hp

72 *Fm7*

MW guys they said that he de-served to die

Hp

Chorus

77 **Bb** **Ab** **Cm⁷**

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

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

Hp. *[Piano accompaniment]*

83 **Ab** **Bb** **Ab** **Fm⁷**

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

A. *high - er _ Je - sus _*

Hp. *[Piano accompaniment]*

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 has 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 *non arpeggiando* instruction. The key signature has two sharps (F#, C#) and the time signature is 4/4.

F2. *cresc.*

Pno.

Measures 15-19 of the third system. The upper staff (F2) includes a *cresc.* (crescendo) instruction. The lower staff (Pno.) continues with block chords. The key signature has two sharps (F#, C#) 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) has dynamics *p*, *molto*, *f*, *dim*, and *p*. The lower staff (Pno.) continues with block chords. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

B Allegretto con moto

F2. *pp*

Pno.

Measures 26-30 of the fifth system. The upper staff (F2) begins with a pianissimo (*pp*) dynamic. The lower staff (Pno.) continues with block chords. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

33 **Poco Andante**

F2. *pp* *dolciss.* *poco rit.* **Poco Andante**

Pno.

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.

D Allegretto con moto

58

F1.

F2.

B. Cl.

Vln.

Pno.

pp

Allegretto con moto

65 **Poco Andante** *8va*

F1.

F2.

B. Cl.

Vln.

pp *dolciss.* *poco rit.*

Poco Andante

Pno.

72

F1.

F2.

B. Cl.

Vln.

p

pp

pp

dim.

Pno.

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 A⁷ 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** F⁹ B^b6 F⁹ B^b6

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

B.

81 F⁹ B^b6 F⁹

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

B.

84 B^b B^bm⁶ F Dm F+ Dm⁷ G⁹

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** C⁷ F Am Dm F

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

S.

A.

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

94 Am C⁷

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

S.

A.

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

98 Gm B^b+ Gm⁷ Gm⁶

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.
-

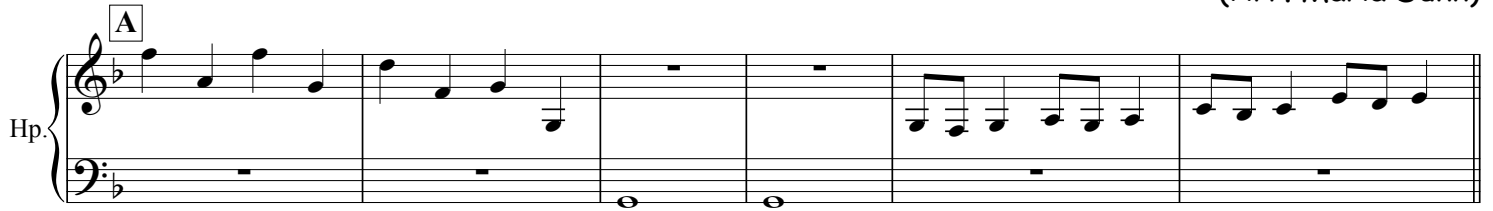
B.
-

River of Dreams

Music: Antonio Vivaldi Words: Charlie Dore

(Arr. Maria Dunn)

A



7 **B** (sustained strings)

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


Noni
F C C7 F



15

S. is - lands of won - der that gleam and glow un - der the stars as we

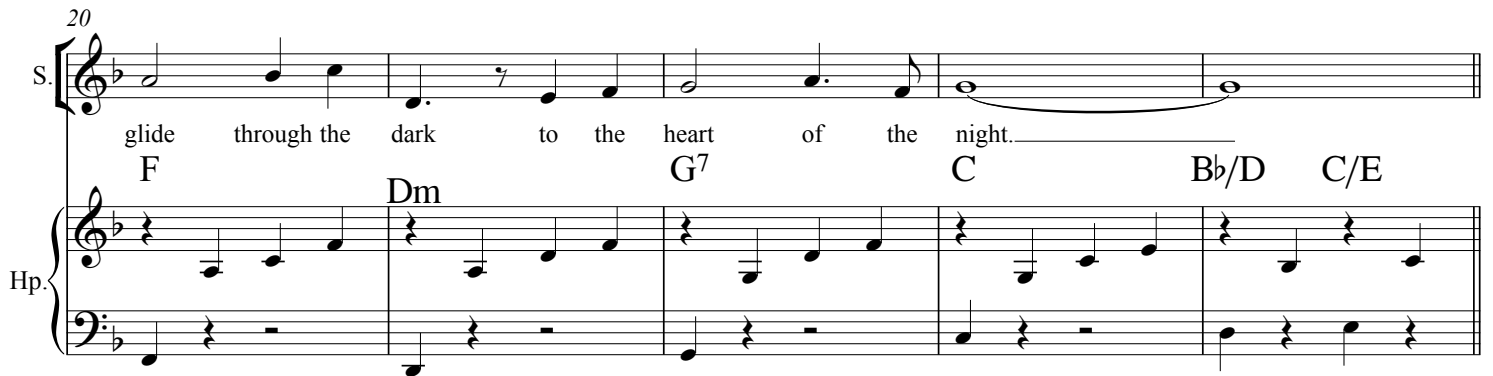
Gm C F Bb C



20

S. glide through the dark to the heart of the night.

F Dm G7 C Bb/D C/E



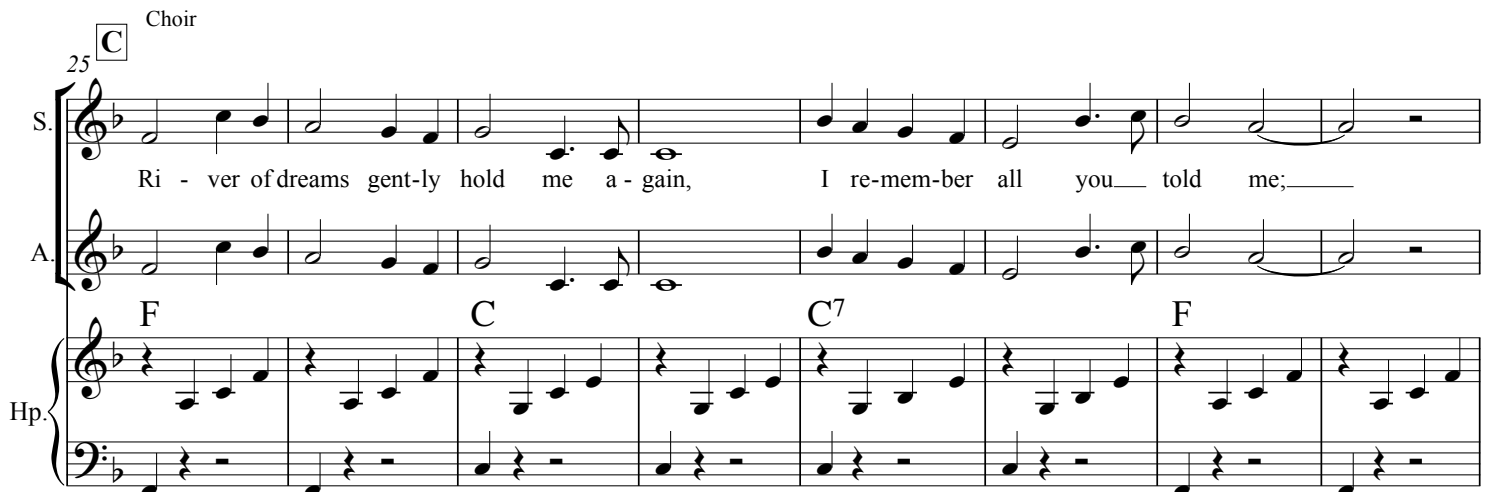
Choir

25 **C**

S. Ri - ver of dreams gen - tly hold me a - gain, I re - mem - ber all you told me; _____

A.

F C C7 F



33

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

A.

Gm C F Bb

Hp.

37

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

A.

C F Dm G7 C

Hp.

42 **D**

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

A.

C7 F G7

Hp.

1 2 3 4

49

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

A.

C G G7 Gsus4 G C

Hp.

57 **E** F C C⁷ F

65 Gm C F B^b C F Dm G⁷

73 **F**

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

A. Ooo Ooo Ooo

82

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

A. Ooo Ooo Ooo

91

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

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

99 **G**

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

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

Hp. *ff*

F C C⁷ F

107

S. *ff*
aah

A. *ff*
aah

Hp. *ff*

Gm C F B^b C F Dm

114

S. *ff*

A. *ff*

Hp. *ff*

G⁷ C^{sus}4 C⁷ F

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 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 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 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*
 we cry free - dom free-dom will come wel-come free - dom
 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

121 G C G D⁷

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

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 da da da da da da da da da da da da da da da da
T.
da da da da da da da da da da da da da da da da da
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 da da free - dom
A.
da da da da da da da da da da da da da da da da free - dom
T.
da da da da da da da da da da da da da da da da free - dom
B.
free - dom free - dom free - dom free - dom free - dom

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

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 **Bb Eb C7 F7 Bb Dm Eb**

S.

A. *p* *mf*
Ooh Ah

T. *p* *mf*
Ooh Ah

B. *p* *mf*

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

S.

A. *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

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.

A.

T.

B.