

Razzle Dazzle

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

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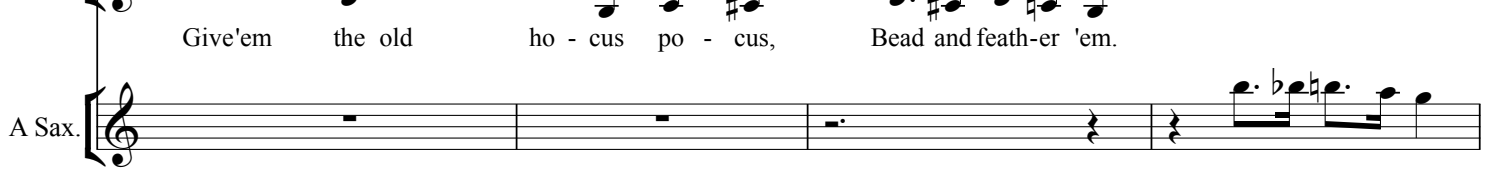
Razzle Dazzle


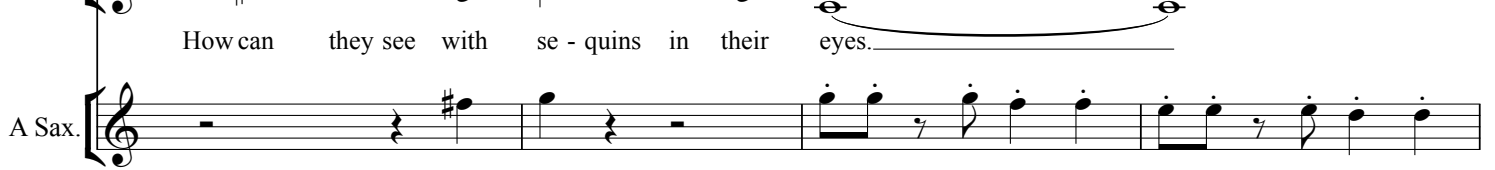
Fred Ebb/John Kander
Arr: Samantha O'Brien (2010)


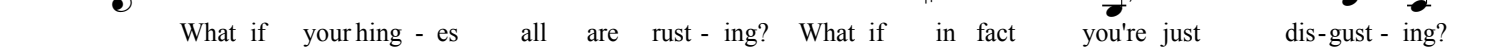
A Sax. 

9 **B**
Solo 
Give'em the old raz - zle daz - zle. Raz-zle daz-zle 'em.
A Sax. 

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


17
Solo 
Give'em the old ho - cus po - cus, Bead and feath - er 'em.
A Sax. 


21
Solo 
How can they see with se - quins in their eyes.
A Sax. 

25
Solo 
What if your hing - es all are rust - ing? What if in fact you're just dis - gust - ing?
A Sax. 

29
Solo 
Raz-zle daz-zle'em and they'll nev - er catch wise
A Sax. 

35 C

Solo 


A Sax. 


39

Solo 

A Sax. 

43

Solo 


A Sax. 


47

Solo 

A Sax. 

51

Solo 


A Sax. 


55

Solo 

A Sax. 

59 C⁷ D

Solo 


A Sax. 

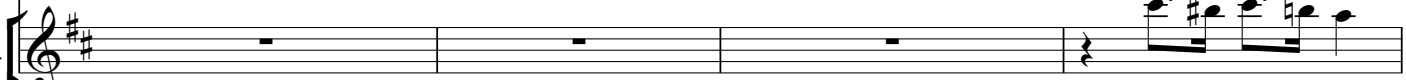
65

Solo 

A Sax. 

70

Solo 

A Sax. 

74


Solo 


78 (whispered)

Solo 

A Sax. 

82

Solo 

A Sax. 

E

86

Solo

A Sax.

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

90

Solo

A Sax.

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

F7

94

Solo

A Sax.

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

98

Solo

A Sax.

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

101

Solo

A Sax.

and they'll make you a star.

104

Solo

A Sax.

ff *fff*

A song that is sung

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

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

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

Vln. (not 1st verse)

Vc.

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

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

Vln.

Vc.

Chorus (Meredith solo 1st time)

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

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

Fl.

Vln.

Vc.

25 S. *F* *G*

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

Fl.

Vln.

Vc.

31 G⁷ C G⁷ C

S. all that we see.

Fl.

Vln.

Vc.

Coda
38 Dm C Dm C

Fl. *pizz.*

Vln.

Vc.

46 Dm G⁷ C Dm G⁷ C

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

Fl.

Vln. *arco.*

Vc.

54 Dm G⁷ C G⁷ C

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

Fl.

Vln.

Vc.

Al Kol Éle

Intro

Verse 1: Gial & Anna --> Chorus (all in Hebrew)

Verse 2: 1st half: Women 2nd half: Men (in English) --> Chorus (in English)

Chorus: 1st half: All (Hebrew) 2nd half: All (English)

Coda: All

N. Shemer

Intro

$\text{♩} = 80$

mf

p

Fl.

6 Verse

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

Fl.

[Verse 2 only]

9

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

Fl.

11

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

Fl.

13

S.

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

Fl.

[Play tune Choruses 1 & 2]

Chorus

15

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

A.

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

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

A. *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

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

Fl. *[Chorus 2 & 3 only]*

28

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

A. *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.

Fl. *[Rpt. Chorus]*

Coda

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

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

Fl. *f rit*

Goodbye


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

♩=115 B♭ B♭⁷ Gm B♭⁷ **A**

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

Fl. 

13


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

22

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

29

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

Fl. 


Chorus/Instrumental


39 **B**


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

Inst. 

51

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

Fl. 

Inst. 

62 C *Bridge*

DW 
 kissed! In some Ab-ys-sin-iarFrench do-min-ion I shall do my bit, and fall for the flag if I must! Where the
 (Singing restarts)

Fl. 


Inst. 


72 Bb⁷ Gm
(Go to Inst. at B)

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

Fl. 

82 D

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

Fl. 

92 E

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


Fl. 


102 1.

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

Fl. 

111 2.

DW 
 wish you all a last Good - bye!


Fl. 

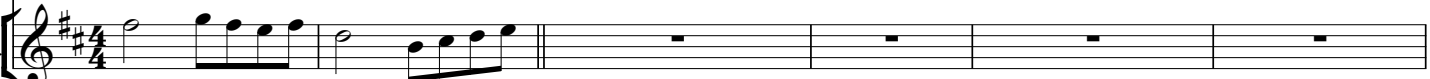
I don't know how to love him

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

♩=70

A **D**


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

Fl 

7

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**

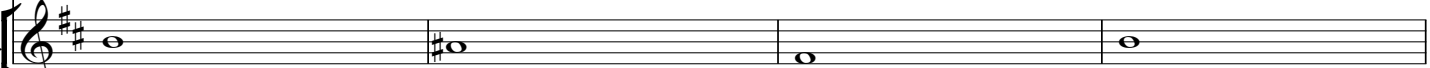
LJ  I don't know how to take this. I don't see why he moves me. He's a man, he's just a man. And I've

19


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

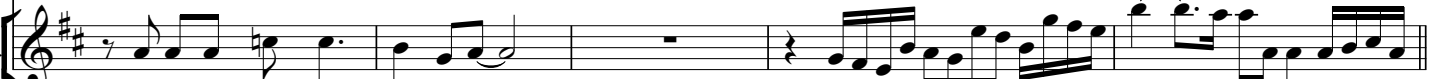
24 **C**

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

Fl 

28

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

Fl 

33 **D** **D**

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

Fl 

37

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

Fl 

40

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

Fl

44 **E**

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

Fl *f*

50

LJ *what's it all a - bout?*

Fl *f*

53 **F** **D**

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

Fl *mf*

59

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

Fl

62

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

Fl

Murrumbidgee Water

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

John Warner
 Arr. Samantha O'Brien (2010)

♩=120

Solo

Fl.

Verse

4
 Solo

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

7
 Solo

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

(2nd verse only - play in all choruses)

Fl.

10
 Solo

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

Fl.

Chorus

14
 Solo

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

16

Solo

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

19

Solo

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

Fl.

22

Solo

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

Fl.

3

Bridge

Solo

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

Fl.

Solo

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

Fl.

Solo

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

Fl.

Solo

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

Fl.

D.S. al Fine

Mexican Hat Dance

(Traditional)

♩ = 80 F

Fl.
Cl.
Vln.
Vc.

A Heel swing in a circle

3 F C⁷

Fl.
Cl.
Vc. *pizz.*

7 F F

Fl.
Cl.
Vc.

B Scuff

12 G⁷ C G⁷ C

Fl.
Cl.
Vc.

16 **G⁷** **C** **G⁷** **C** **C⁷**

Fl.

Cl.

Vc.

C *Heel toe*

21 **F** **C⁷**

Fl.

Cl.

Vc.

25 **F**

Fl.

Cl.

Vc.

D Two kick step

29

F C7 F C7 F Bb Gm Bb F C7

Vln. *arco.*

Vc.

37

F C7 F C7

Vln.

Vc.

1. F 2. F

E Heel step

43

F C7

Fl. *slightly faster*

Cl. *p*

Vln. *pizz.*

Vc. *pizz.*

47

F F

Fl.

Cl.

Vln.

Vc.

1. 2.

F *Heel Twist*

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

Fl. *allegro*

Vln. *pizz*

Vc.

57 **F**

Fl.

Vln.

Vc.

G *Slow turn*

61 **p** **F** **Bb** **B°** **C7**

Fl. *Slow Tango*

Cl. *f*

Vln. *arco.*

Vc. *arco.*

H *Dance around hat*

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

Vln. **Faster pizz.** ♩=120

Vc.

71 **F** **C7**

Vln.

Vc.

I *Dance on hat*

75 *f* F C F

Fl. *f* F C F

Cl. *p*

Vln.

Vc.

Detailed description: This system contains measures 75 through 78. The flute part starts with a forte (*f*) dynamic and features a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4. The clarinet part is marked piano (*p*) and plays a rhythmic accompaniment of eighth notes. The violin and cello parts provide harmonic support with chords and moving lines. Chords F, C, and F are indicated above the flute staff.

79 F C F Dm G7 C

1. 2. rit.

arco.

Fl. F C F Dm G7 C

Cl.

Vln.

Vc. arco.

Detailed description: This system contains measures 79 through 85. The flute part has a first ending (1.) and a second ending (2.) leading to a ritardando (*rit.*). The clarinet part continues with its rhythmic accompaniment. The violin and cello parts are marked *arco.* (arco). Chords F, C, F, Dm, G7, and C are indicated above the flute staff.

J *The jump*

86 F C7 F C7 F

Faster ♩=100

play on repeat only

pizz.

pizz.

Fl. F C7 F C7 F

Cl. play on repeat only pizz.

Vln. pizz.

Vc. pizz.

Detailed description: This system contains measures 86 through 92. The tempo is marked 'Faster' with a quarter note equal to 100 (♩=100). The flute part has a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4. The clarinet and violin parts are marked *pizz.* (pizzicato). The cello part also has a *pizz.* marking. Chords F, C7, F, C7, and F are indicated above the flute staff.

94 **K** C G⁷ C G⁷ C G⁷ C G⁷ C

Fl.
Cl.
Vln.
Vc.

110 **L** *Backwards step*

F C⁷ F C⁷ F C⁷ F C⁷ F 8^{va}---7

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

Whose little girl are you?

Eric Eisler

(adapted from words written by Pat Eisler)

(Arr. Sam O'Brien & Wayne Richmond)

Introduction (Pokarekare Ana)

Chorus

Verses 1-3 --> Chorus

Verses 4 & 5 --> Chorus

Introduction

Ab Db

Fl.1
Fl.2

5 Eb Ab Db Ab NC

Fl.1
Fl.2

Chorus

9 Ab Bbm Eb7 Ab

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

A.

Fl.1

Fl.2

13 Bbm Eb7 Ab

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

A.

17 Bbm Eb7 Ab

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

A.

21 Bbm Eb7 Ab

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

A.

25 G7 C Em G Fine

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

A.

29 G7 Verse C Em7 Dm7

S. *It's a Sat - ur - day night_ at Miss Spen - cer's Danc - ing School where
While Mol - lie mends and sews Chips tours with the Re - view. She's
Py - ja - ma Pat - ty sung and played said, "Rain, rain, don't come to - day." Plays with
The_ years_ went by_ with_ two names at Prim - ary school. Pa -
Molly met Drum Ma - jor Stan_ who made room for three. Where*

A.

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*

A.

38 Cmaj7 Am7 Dm7 Em G7 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_*

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

Eternal Flame

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

A 2 add bass guitar only


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


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


B 12

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


A.  Ooo Ooo


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

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

Fl. 

C 21

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

Fl. 

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

Fl. 

28 **D**

SG oh

Fl. *mp*

34 **E**

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

Fl.

38 **F**

SG stand Do you feel the same_ Am I on-lydream - ing Is this burn-ing an e-ter-nal flame_

Fl. *f*

44

SG Is this burning

Fl.

51 **G**

SG an eternal flame_ close your eyes dar-ling do you under - stand_

Fl. *f*

57

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

Fl. *p*

62

Fl.

The swaggies have all waltzed Matilda away

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

♩=160 *Intro* **16** *Verse*

B.

Whis.

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-

♩=160 **16**

B.

Whis.

22

B.

Whis.

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

26

B.

Whis.

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

B.

Whis.

Blood stained the soil of Aus - tra - lia

34

B.

Whis.

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

3

38

B.

Whis.

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

3

42

B.

Whis.

46

B.

Whis.

Chorus (Eric solo 1st chorus)

51

B.

A.

58

B.

A.

64

B.

A.

71

B.

A.

The Last of England

Graham Moore

♩=110 D A D G D A D(sus4)

Fl.
V. 1
Vc.

Verse
9 D A D G D Bm G A

S.
V. 1
Vc.

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

17 D A D G D G A D

S.
V. 1
Vc.

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

Chorus
25 G A D G D Bm

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

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

31 G A D A D G

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

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

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

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

Fl.

V. 1

V. 2

Vc.

37 D G A D

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

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

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

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

Fl.

V. 1

V. 2

Vc.

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

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

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

I only want to be with you

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

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

Intro

♩=120

T. *Bb Eb F Bb Eb F*

VI. *pizz*

Tpt.

Sax.

Alto Cl.

Verse

5 *Bb Gm Bb Gm*

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

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

VI. *pizz*

Alto Cl.

9 *Eb F Cm7 F7 Bb Gm Cm Dm Cm/Eb E°*

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

H. Ooh Ooh

VI. *arco*

Alto Cl.

32

Bridge

14 F7 F Eb F Cm7 F7 To Coda Bb Eb F Bb Eb F Gb

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

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

VI.

Tpt.

Sax.

Alto Cl.

20 Bb Eb Bb F Dm7 Gm7 C7 F7

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

H. Ah

VI.

Tpt.

Sax.

Alto Cl.

Coda 26 Bb Eb Bb Cm Dm Cm/Eb E° F7 F Eb F Cm7 F7 Bb Eb Bb

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

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

VI.

Tpt.

Sax.

Alto Cl.

Tequila

Chuck Rio (Arr. Dave Masters)

A ♩=175

A Sax. 
T. Sax. 

6
A Sax. 
T. Sax. 

11
A Sax. 
T. Sax. 

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

21
A Sax. 
T. Sax. 

25
A Sax. 
T. Sax. 

29
A Sax. 
T. Sax. 

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

41 A **D** G A G A G AG A G A G

47 A G AG

52

57

61

65 **E** [Back to B]

73 **F**

76

BonBons and Rosés

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

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

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

Who could forget the character Roo calling Emma in.

'What are you doing out there Emma?

And Emma saying,

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

Dorothy introduced herself as a child,

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

She wrote of

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

'This is the wide country

I lived in when I was young

the hawk in the high sky hung'

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

The Title: 'To The Peninsula'

I have taken the last steps out onto the peninsula

I hear the voices of the birds calling each to each

From the black pine,

Step by step

While the crow's wing darkens the garden

And the thickening light slips from the Bay.

Leaving dark waters

I will forget all speech

I will have moved away

Out of reach at last

From the tiny black birds in the first light

Dancing on the lawn.

Locking the door on the garden

Full of butterflies,

The wash of the tide,

The she oak sailing through the air

The golden hornet flexing against the sun.

On grey days under cloud

With the fog horns sounding

When the weather blows up

The seeds dance on the lawn

And the birds are silent.

We do not lie in bed reading under

The lamplight,

Our eyes do not grow accustomed to the dark

Like the hornet, the butterfly and the bird

We cannot stay

Like the dead leaves on the ground

We are blown away.

Bonbons & Roses

'Home Sickness' - E. Grieg

Fl.

Pno.

The first system of music is in 3/4 time and the key of D major. The flute part consists of a continuous eighth-note melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a simple harmonic support with dotted half notes in the right hand and quarter notes in the left hand. The right hand notes are D4, E4, F#4, G4, A4, B4, and the left hand notes are D3, E3, F#3, G3, A3, B3.

5

Fl.

Pno.

The second system of music continues the piece. The flute part continues with the eighth-note melody: C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with the same harmonic support. The right hand notes are C5, B4, A4, G4, F#4, E4, and the left hand notes are C4, D4, E4, F#4, G4, A4. The system concludes with a double bar line.

Don't close your eyes

Kazu Milne

$\text{♩} = 112$ **6** **2** *poco rit.* *mp*

Solo *Solo alto*

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

16

Solo

hap pen ing to you? It is hap pen ing in Chi na, ev-ery day and ev-ery mo-ment. Please don't, don't close your eyes.

27 **A** **8**

Solo

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

43 **B**

Solo

mf

A.

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

52 *f* *mf Solo*

A.

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

60 **C** *f All*

S.

A.

f *All*

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

70 *ff* *ff*

S.

A.

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

80 **D** *mp*

94

103 *f*

112 **E** *f*

126 *f*

142 **F** *mf Solo* E_b A_{bm}/E_b E_b C_m F_m B_b *f All*

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

151 E_b E_b6 A_b

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

156 *mp Solo*

E_b A_b $B_b(sus4)$ B_b Ha - ppy

ge - ther, there's no, no more fear. _____

163 **G**

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

S. *p All* Ah Ah *mp* one day he

A. *p All* Ah Ah

172

Solo *mf* *f*
su-dden-ly dis-a- ppears, is he still a-live? Pleasdon't, don't close your eyes. To - ge-ther

S. *mf* *f*
su-dden-ly dis-a- ppears, is he still a-live? Pleasdon't, don't close your eyes. To - ge-ther

A. *mf* *f*
Pleasdon't, don't close your eyes. To - ge-ther

181 **poco rit**

Solo
we can stop this.

S.
we can stop this.

A.
we can stop this.

You belong to me

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

[stop]

Intro

Musical score for the Intro section. It features three staves: Maracas (Mar.), Alto Saxophone (A.), and Flute (Fl.). The key signature is one sharp (F#) and the time signature is 12/8. The Maracas and Alto Saxophone parts consist of a rhythmic melody with two 'Ah' vocalizations. The Flute part starts with a dynamic marking of *mp* and *f*, playing a melodic line.

Verse 1

Musical score for the first part of Verse 1, starting at measure 6. It features three staves: Maracas (Mar.), Alto Saxophone (A.), and Flute (Fl.). The lyrics are: "See the py-ra-mids a - long the Nile, watch the sun-rise on a tro - pic isle, Ah". The Maracas and Alto Saxophone parts play a rhythmic melody. The Flute part has a melodic line with an 'Ah' vocalization.

Musical score for the second part of Verse 1, starting at measure 10. It features three staves: Maracas (Mar.), Alto Saxophone (A.), and Flute (Fl.). The lyrics are: "just re-mem-ber dar - ling all the while, you be-long to me. Jus' Jus' all while de doo me.". The Maracas and Alto Saxophone parts play a rhythmic melody. The Flute part has a melodic line with a 'me.' vocalization. Dynamic markings *p* and *f* are present.

Verse 2

Musical score for the first part of Verse 2, starting at measure 14. It features three staves: Maracas (Mar.), Alto Saxophone (A.), and Flute (Fl.). The lyrics are: "See the mar-ket place in old Al - giers, send me pho-to-graphs and sou - ve-nirs, Ah". The Maracas and Alto Saxophone parts play a rhythmic melody. The Flute part has a melodic line with an 'Ah' vocalization.

18

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

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

Fl.

Bridge

22

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

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

Fl.

26

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

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

Fl.

Verse 3

30

Mar. *[stop] Fly the o - cean in a sil - ver plane, watch the jun-gle when it's*

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

Fl.

33

Mar. *wet with rain, just re-mem-ber till you'r home a - gain,*

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

slow & free

37

Mar. *you be - long to me.*

♩=100 a tempo

Coda

38

Mar. *Ah Ah Ah*

A. *Ah Ah Ah*

Fl. *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, 4/4 time, key of D major. The score consists of seven staves of music. The first staff starts with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The tempo is marked as quarter note = 161. The first staff has a D chord above it. The second staff has a D chord above it. The third staff has Bm, G, Bm, G, A, D, A chords above it. The fourth staff has Bm, F#m, Em, F#m, G, A, G, A chords above it, with a first ending bracket over the G and A notes and a second ending bracket over the G and A notes. The piece ends with a double bar line and a repeat sign.

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, 4/4 time, key of G minor. The score consists of seven staves of music. The first staff starts with a treble clef, a key signature of two flats (G minor), and a 4/4 time signature. The first staff has Gm, F, Em, Eb chords above it. The second staff has Gm, F, Em, Eb chords above it. The third staff has Eb, F, C, Bb chords above it. The fourth staff has Gm, F, C, Bb chords above it. The fifth staff has Gm, F, Em, Eb chords above it. The sixth staff has Gm, F, Em, Eb chords above it. The seventh staff has Eb, F, C, Bb chords above it. The piece ends with a double bar line and a repeat sign.

29 Gm F C Dm(Gm) (F)

Tune

(Bridge)

33 Em

14

Tune

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

1 A ♩=204 D A D A

Tune

Fl. *2nd time only*

5 A D A D A

Tune

Fl.

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 1. A D 2. A A7

Tune


I dreamed a dream

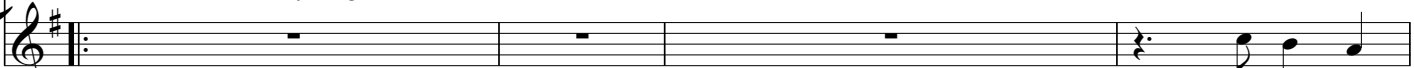
Lyrics: Herbert Kretzmer Music: Claude-Michel Schönberg
 Arr. Wayne Richmond, 2010 (from 'Les Miserables')

♩=70


Fl. 

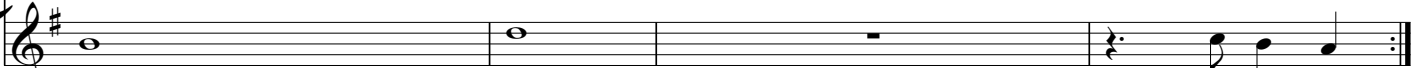
4 **A**

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

Cl. 

8

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

Cl. 


12 **B**


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


Fl. 

Cl. 


16

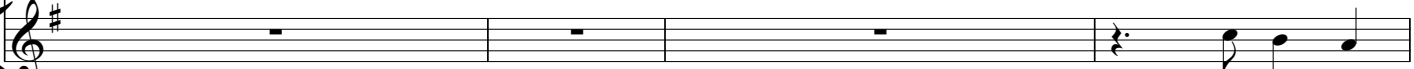
DW 
 As they tear your hope a - part, As they turn your dream to shame._____

Fl. 

Cl. 

22 **C**

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

Cl. 

26

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

Fl.

Cl.

31 **D**

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

Fl.

Cl.

35 **D**

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

Fl.

Cl.

39 **E**

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

Fl.

Cl.

43 **rit.**

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

Fl.

Cl.

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

DW dreamed.


Fl.

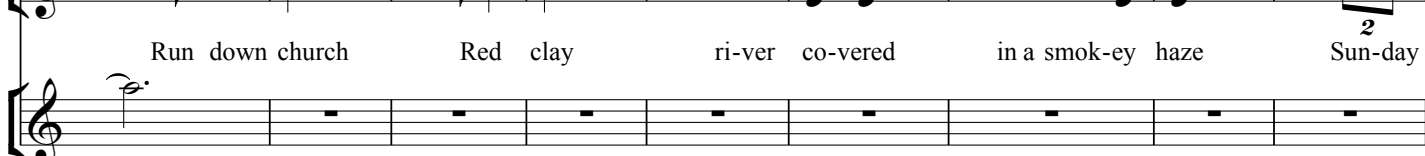
Jesus is on the wire


Thea Hopkins (Arr. Maria Dunn - 2010)

Sax. 

Verse 1

MW 
Run down church Red clay ri-ver co-vered in a smok-ey haze Sun-day ²

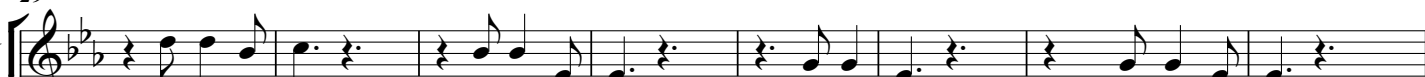
Sax. 


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

MW 
bout

Sax. 

Verse 2

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

Sax. 

MW 
down the road route twen - ty five__

Sax. 

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

Sax. 

Chorus

45

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

Sax.

53

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

Sax.

Verse 3

61

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

Sax.

68

MW *_ dead they said that he _ that he slept with guys*

Sax.

73

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

Sax.

Chorus

77

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

Sax.

83

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

Sax.

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 steady accompaniment of chords, marked *non arpeggiando*. The key signature has one sharp (F#) and the time signature is 4/4.

F2. *cresc.*

Pno.

Measures 15-19 of the third system. The upper staff (F2) shows a crescendo (*cresc.*). The lower staff (Pno.) continues with chordal accompaniment. The key signature has 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) includes dynamics *p*, *molto*, *f*, *dim*, and *p*. The lower staff (Pno.) continues with chordal 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 26-30 of the fifth system. The upper staff (F2) begins with a pianissimo (*pp*) dynamic. The lower staff (Pno.) features a rhythmic accompaniment of chords. The key signature has 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.

F2.

B. Cl.

Vln.

Pno.

cres.

54

F1.

F2.

B. Cl.

Vln.

Pno.

rit..

D Allegretto con moto

58

F1.

F2.

B. Cl.

Vln.

Pno.

pp

Allegretto con moto

65 **Poco Andante** *8va*

F1.

F2.

B. Cl.

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

Poco Andante

Pno.

72

F1. *pp*

F2. *pp*

B. Cl.

Vln. *p*

Poco Andante

Pno. *pp* *dim.*

South America, Take It Away

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

♩=67

Sax.

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

10 *(Stop rhythm!)*
 BB
 We think our South A-mer-i-caneigh-bours are grand We love them to beat the band! South A
 Sax.

15 *Ad lib.* Sustained Chords
 BB
 mer-i-ca! Ba-ba-lou, Ba-ba-lou, ay yay, ba-ba-lou! One fa-vour you can do, ay yay, You can do! You beau-ti-ful

20 **B** *(Start rhythm!)*
 BB
 lands be-low Don't know what you be-gan To put it
 A.
 To put it

24
 BB
 plain-ly I'm tired of sha-king to that Pan A-mer-i-can Plan! Take back your
 A.
 plain-ly I'm tired of sha-king to that Pan A-mer-i-can Plan!

28 **C**
 BB
 sam-ba Ay! your rhum-ba Ay! your con-ga Ay, yay, Yay! I can't keep
 A.
 Ay, yay, Yay!

32

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

A. Ay, yay, Yay!

36

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

A. Ooh

40

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

A. Ooh Ho - lay!_

43

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

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

47

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

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

50 (Stop rhythm!)

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

D 56 (Start rhythm!)

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

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

61

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

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

65
 BB so now Ay! that e - ven Ay! in slum - ber Ay, yay,

68
 BB yay! I hear the rock-ing of ma - ra - cas and the knock-ing of the knock-ers in my 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!

72
 BB SOUTH A - ME-RI CA TAKE IT A - WAY First you
 Sax.

E
 77
 BB shake a - round & set - tle there! Then you shake a - round & set - tle here!
 Sax.

80
 BB Then you shake a - round & set - tle there! That's en -
 Sax.

83
 BB ough, that's e - nough, take it back; My spine's out of whack! There's a great big crack in the back of my sa - cro - il - i - ac!

F
 89
 BB 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

94

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

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

98

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

102

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

Sax.

106

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

Sax.

110

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

113

BB
SOUTH A - ME-RICA TAKE IT A - WAY

Sax.

River of Dreams

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

A **6** **B** (sustained strings)

S. 

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

14

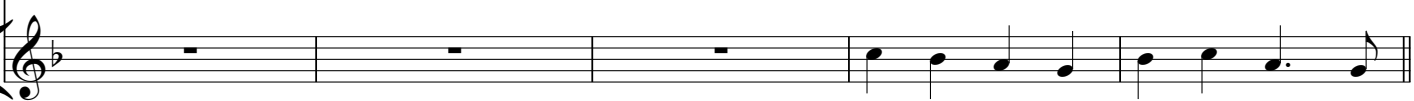
S. 

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

20

S. 

glide through the dark to the heart of the night.

Fl. 


25 **C** Choir

S. 


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

Fl. 


31

S. 


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

Fl. 


37

S. 


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


Fl. 

42 **D**

S. 

Was I a - wake? O did I dream? The kiss of waves, the sil - ver slip - stream that

A. 

Fl. 

51

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

Fl.

57 **E**

Fl.

66

Fl.

75 **F**

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

A.
 Ooo

Fl.

82

S.
 — and make me a part of you, deep in the heart of you, let my re -

A.
 Ooo

88

S.
 flec - tion be clear in the wa - ter of life. That

A.
 Ooo That

93

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

Fl.

G

99

S. Ri - - ver of dreams take me with

ff

Fl. *ff*

104

S. you to - night aah

Fl.

109

S.

Fl.

114

S.

Fl. *pp*

Freedom

Kev Carmody (Arr. Maria Dunn - 2010)

A. $\text{♩} = 59$ $\text{♩} = 110$ **2**

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

5 *enter percussion* **2**

T. **8**

G C G D⁷ G C G D⁷ G C G D⁷ G C

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

14

T. **8**

G D⁷ G C G D⁷ G C G D⁷ G C G D⁷ **3**

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

21 **Em** **3** **3** **3** **3** **3** **3**

T. **8**

free - dom is fun - da - men - tal and jus - tice a right e - qual - i - ty's that thin line be - tween wrong and right

26 **Em** **3** **3** **3** **3** **3** **3**

T. **8**

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

33 G C G D⁷ G C G D⁷

A. **8**

free - dom_ free - dom_ will come_ will come_

T. **8**

free - dom free - dom will come wel - come

37 G C G D⁷ G C G D⁷

A. **8**

free - dom_ free - dom_ jus - tice jus - tice

T. **8**

free - dom jus - tice jus - tice

41 G C G D⁷ G C G D⁷

A. **8**

will come_ will come_ jus - tice_ jus - tice_

T. **8**

will come wel - come jus - tice

45

A.

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

T.

We say

49

A.

free - dom freedom_ will come will come_ freedom_ freedom_

T.

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

55

A.

jus - tice jus-tice will come will come justice_ justice_ The

T.

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

61

A.

wo - man child_ the mo - ther earth_ the land the law the hu - man birth the

63

A.

spi - rit child_ with - in my womb the cy - cle of the au - tumn moon

65

S1.

free - dom free - dom_

A.

free - dom will come_ will come_

69

S1.

free - dom_ jus - tice

A.

free-dom_ free-dom_ jus - tice jus - tice

73 G C G D7 G C G D7

S1. free - dom free - dom

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

77

T. 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

A. The

T. sis - tance will break the stealth eag - le's claw. peace is much more than the ab - sence of war

85

A. man child_ the mo - ther earth_ the land the law the li - ving sun_ the

87

A. crea - tures and the li - ving plants_ all cry out as one they chant

89

S1. free - dom free - dom_ free - dom_

A. free - dom wilcome will come_ freedom_ freedom_

95

S1. jus - tice free - dom_ free - dom_

A. jus - tice jus - tice wilcome wilcome justice_ justice_

101

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

105
A. free-dom will tri-umph and jus-tice en-dure when we stru-ggle u - ni-ted a - gainst ev-ry war

111 *add bass guitar*
WG *add drum*

117
A. The wo-man child the mo-ther earth the land the law the hu-man birth the
A Sax.

121
A. spi-rit child_ with-in my womb the cy - cle of the au-tumn moon free - dom The

125
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

129
A. jus - tice
T. da da da da da da da da

133
A. da da_ da da da da da_ da da da_ da da da da da da_ da

137
A. da da_ da da da da da_ da da da_ da da da da da da
A Sax.

140
A. da da_ da da da_ da da da da da da_ da free - dom
A Sax.

I'll never find another you

Tom Springfield

(Arr. Wayne Richmond 2010)

♩=120

Fl.

9 Verse 1 (1 voice per part)

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

A.

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

A.

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

A.

Fl.

Verse 2

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

A.
Ooh Ah

mf *f* *p* *mf*

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

A.

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

A.

Fl.

Bridge

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*

Verse 3

52 *mf*

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*

59 *f*

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*

64

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

A.

Fl.

Instrumental

69 *f*

S. *f*

A. *p* Ooh *mf* Ah

77 *f*

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

A. *f*

83

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

A.