

# On the road 2020

[Loosely Woven – February/March 2020] [Draft]

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# Love in the morning

Archie Roach (Arr. Maria Dunn, 2019)

♩=120

FS. *Solo 1*

B. *When I*

ba da ba da ba da ba da

Shk *etc.*

FN *etc.*

9 *E<sub>b</sub> uke only* *E<sub>b</sub>7* *A<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub>7*

FS. see you, *When I* see you in the morn - ing light,

S. ba da see you ba da ba da ba da morn - ing light

A. ba da see you ba da ba da ba da morn - ing light

B. ba da ba da ba da ba da ba da

15 *A<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub>7* *A<sub>b</sub>*

FS. *Then I* know ev-'ry-thing will be all right, Yes, yes, yes, 'cause darl- ing I love

S. ba da ba da ba da Yes, yes, yes da

A. ba da ba da ba da Yes, yes, yes da

B. ba da ba da ba da Yes, yes, yes da

20 *B<sub>b</sub>7* *E<sub>b</sub>* *B<sub>b</sub>7* *Solo 2*

FS. you so! said I love you so! And when I

S. ba da so love you so so

A. ba da so love you so so

B. ba da so love you so so

Verse 2

25 **E<sub>b</sub>** **A<sub>b</sub>** **B<sub>b</sub><sup>7</sup>** **E<sub>b</sub>**

FS. hear you al-ways sounds just like an An-gel's song.

S. ba da hear you ba da ba da ba da an-gels song

A. ba da hear you ba da ba da ba da an-gels song

B. ba da ba da ba da ba da ba da

31 **A<sub>b</sub>** **B<sub>b</sub><sup>7</sup>** **E<sub>b</sub>** **A<sub>b</sub>**

FS. And I know that you will make me strong. Yes, yes, yes. And to-gether

S. ba da ba da ba da Yes, yes, yes da

A. ba da ba da ba da Yes, yes, yes da

B. ba da ba da ba da Yes, yes, yes da

36 **B<sub>b</sub><sup>7</sup>** **E<sub>b</sub>** **B<sub>b</sub><sup>7</sup>** Perc. Stop + bass & drums

FS. - er we will grow. And then we will grow.

S. ba da we will grow so

A. ba da we will grow so

B. ba da we will grow so

Chorus

Shaker restart + guitar, ad lib vln + accord.

41 **E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>** **B<sub>b</sub><sup>7</sup>** **E<sub>b</sub>** **E<sub>b</sub>** **A<sub>b</sub>**

FS. is the great-est gift I know.

S. Love in the morn-ing It makes my spi-rit sing

A. Love in the morn-ing It makes my spi-rit sing

B. Love in the morn-ing is the great-est gift I know. It makes my spi-rit sing

46 Eb Bb7 Eb Ab

FS. here in the af - ter-glow. I touch your bo-dy, and I touch your

S. touch your bo - dy your

A. touch your bo - dy your

B. here in the af - ter-glow. I touch your bo-dy, and I touch your

51 Eb Ab Eb Bb7 Solo 3

FS. soul, hold me darl-ing, till I grow old. When I

S. soul touch your soul hold me old

A. soul touch your soul hold me old

B. soul, hold me darl-ing, till I grow old.

Verse 3 - accord & violin

57 Eb Ab Bb7 Eb

SO. When I feel you, feel this way,

FS. feel you, know when - ev - er I feel this way,

S. feel you, know feel this way,

A. feel you, know feel this way,

B. feel you, know feel this way,

63 Ab Bb7 Eb Ab

SO. through the day. Yes, yes, yes,

FS. I try to keep this with me through the day. Yes, yes, yes, darl-ing I long

S. way through the day. Yes, yes, yes

A. way through the day. Yes, yes, yes

B. way through the day. Yes, yes, yes

68 **Bb7** **Eb** **Bb7**

FS. *for your touch, for your special touch.*

S. *long for your touch special touch*

A. *long for your touch special touch*

B. *long for your touch special touch*

**Chorus** + accord & violin

73 **Eb** **Ab** **Eb** **Bb7** **Eb** **Eb** **Ab** **Eb**

FS. *is the great-est gift I know.*

S. *Love in the morn - ing It makes my spi-rit sing*

A. *Love in the morn - ing It makes my spi-rit sing*

B. *Love in the morn - ing is the great-est gift I know. It makes my spi-rit sing*

79 **Bb7** **Eb** **Ab** **Eb**

FS. *here in the af - ter-glow. I touch your bo-dy, and I touch your soul,*

S. *touch your bo - dy your soul touch your*

A. *touch your bo - dy your soul touch your*

B. *here in the af - ter-glow. I touch your bo-dy, and I touch your soul,*

84

Sax.

FS. **Ab** **Eb** **Bb7**

*hold me darl-ing, till I grow old.*

S. *soul hold me old*

A. *soul hold me old*

B. *hold me darl-ing, till I grow old.*

Instrumental tacet violin

89 Eb Ab Eb Eb Bb7 Eb Eb Ab Eb

Sax.

S.   
ba da ba da ba da ba da ba da ba da

A.   
ba da ba da ba da ba da ba da ba da

B.   
ba da ba da ba da ba da ba da

95 Eb Bb7 Eb Eb7 Ab Eb

Sax.

S.   
ba da ba da ba da ba da ba da

A.   
ba da ba da ba da ba da ba da

B.   
ba da ba da ba da ba da

100 Eb Ab Eb Bb7

Sax.

FS.   
When my

S.   
ba da ba da ba da ba da ba

A.   
ba da ba da ba da ba da ba

B.   
ba da ba da ba da ba da When my

Verse 4 tacet violin & accord

105 Eb Eb7 Ab Bb7 Eb

FS. dream - ing, when my dream - ing is quiet a - gain,

S. When my dream - ing, drea - ming is qui - et a - gain

A. When my dream - ing drea - ming is qui - et a - gain

B. dream - ing, when my dream - ing is quiet a - gain,

111 Ab Bb7 Eb Ab

SO. Yes, yes, yes,

FS. Feels just like a des - ert af - ter rain. Yes, yes, yes, I love you and thank

S. af - ter rain. Yes, yes, yes

A. af - ter rain. Yes, yes, yes

B. Feels just like a des - ert af - ter rain. Yes, yes, yes I love you and thank

116 Bb7 Eb Bb7

FS. - you so much. Oh, I thank you babe.

S. love you so much. Ooo

A. love you so much. Ooo

B. - you so much. Oh, I thank you babe.

Chorus + violin & accord

121 Eb Ab Eb Bb<sup>7</sup> Eb Ab Eb

FS. *is the great-est gift I know.*

S. *Love in the morn - ing \_\_\_\_\_ It makes my spi-rit sing \_\_\_\_\_*

A. *Love in the morn - ing \_\_\_\_\_ It makes my spi-rit sing \_\_\_\_\_*

B. *Love in the morn - ing \_\_\_\_\_ is the great-est gift I know. It makes my spi-rit sing \_\_\_\_\_*

127 Bb<sup>7</sup> Eb Ab Eb

FS. *here in the af - ter-glow. \_\_\_\_\_ I touch your bo-dy, \_\_\_\_\_ and I touch your soul, \_\_\_\_\_*

S. *touch your bo - dy your soul \_\_\_\_\_ touch your*

A. *touch your bo - dy your soul \_\_\_\_\_ touch your*

B. *here in the af - ter-glow. \_\_\_\_\_ I touch your bo-dy, \_\_\_\_\_ and I touch your soul, \_\_\_\_\_*

132 Ab Eb Bb<sup>7</sup>

FS. *hold me darl-ing, \_\_\_\_\_ till I grow old. \_\_\_\_\_ It's a*

S. *soul hold me \_\_\_\_\_ old*

A. *soul hold me \_\_\_\_\_ old*

B. *hold me darl-ing, \_\_\_\_\_ till I grow old. \_\_\_\_\_ It's a*



Coda

137 Eb Ab Bb

FS. 8 spi - rit - ual thing, Yeah, It's a

S. spi - rit - ual thing, Yeah,

A. spi - rit - ual thing, Yeah,

B. spi - rit - ual thing, Yeah, It's a

141 Eb Eb7 Ab Bb7

FS. 8 spi - rit - ual thing, Ooh, make my.

S. It's a spi - rit - ual thing, Ooh

A. It's a spi - rit - ual thing, Ooh

B. spi - rit - ual thing, Ooh make my.

145 Eb Eb7 Ab Bb7

FS. 8 — spi - rit sing. Yeah, make my.

S. spi - rit sing Yeah,

A. spi - rit sing Yeah,

B. — spi - rit sing. Yeah, make my.

149 Eb Eb7 Ab Eb

FS. 8 — spi-rit sing,— Oh, Stop

S. spi - rit sing Oh, love in the morn - ing.—


A. spi - rit sing Oh, love in the morn - ing.—

B. — spi-rit sing,— Oh, love in the morn - ing.—

# You've got a friend

Carole King  
(Arr. Wayne Richmond & Samantha O'Brien, 2019)

**A** **3** **B**

S.   
1. When you're down\_\_\_ and trou - bled and you need\_\_\_ some lov-in' care,

8

S.   
\_\_\_ and noth-in', noth-in' is go - in' right.\_\_\_ Close your eyes and

14

S.   
think of me and soon I\_\_\_ will be there,\_\_\_ to

17

S.   
bright - en up e - ven your dark - est night\_\_\_ You just call

**C** *Chorus 1*


21

S.   
\_\_\_ out my\_\_\_ name,\_\_\_ and you know\_\_\_ wher-ev-er I am,\_\_\_ I'll come run

25

S.   
- nin'\_\_\_ to see you a - gain\_\_\_

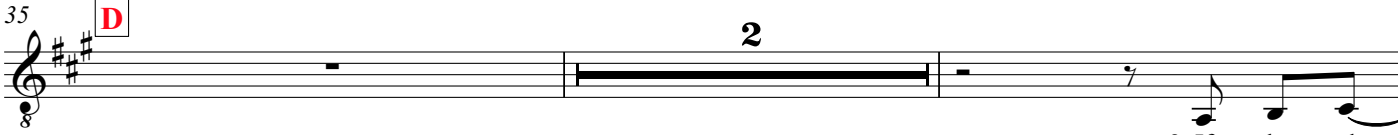
29

S.   
Win - ter, Spring, Sum - mer or Fall,\_\_\_ all you have to do is call\_\_\_

32

S.   
\_\_\_ and I'll be\_\_\_ there\_\_\_ You've got a friend.

35 **D** **2**

T.   
2. If the sky\_\_\_

39 **E** Verse 2

T.   
 high a-bove\_\_ you should grow dark and full of\_\_ clouds,\_\_ and

Fl.

T.   
 that old\_\_ north wind\_\_ should be - gin to blow.\_\_

Fl.

T.   
 keep your head to geth-er er and call\_\_ my name out lou\_\_ ou-ou oud now ba-by yeah

Fl.

T.   
 ye-ah soon I'll be knock - ing up - o - on your door.\_\_ *You just call*

Fl.

55 **F** Chorus 2

T.   
 \_\_ out my\_\_ name,\_\_ and you know\_\_ wher-ev-er I am,\_\_ I'll come run

Fl.

59

T. *- nin'\_\_ to see you a - gain\_\_*

Fl.

63

T. *Win ter, Spring, Sum mer or Fall,\_\_ all you have to do is call\_\_ and I'll be\_\_ there\_\_ Well*

Fl.

**G** *Bridge*

69

S. *ain't it good to know that you've\_\_ got a friend when peo-ple can be\_\_ to cold?\_\_ They'll hurt*

Fl.

73

S. *\_\_ you, yes, and de-sert\_\_ you and take your soul\_\_ if you let\_\_ them, Oh, but don't you let\_\_ them.*

Fl.

**H** *Chorus 3*

78

S. *You just call\_\_ out my\_\_ name,\_\_ and you know\_\_ wher-ev - er I am*

82

S. *\_\_ I'll\_\_ come run - nin', run-nin', yeah, yeah,\_\_ to see you a - gain.\_\_*

87

S. *Win ter, Spring Summer or Fall, \_\_\_ all you have to do is call \_\_\_ and I'll be \_\_\_ there yeah yeah yeah, \_\_\_ yeah. You've got a friend.*

Fl.

93 **I** *Coda*

S. *Ooh*

T. *You've got your-self a friend now.*

97

S. *Ain't it*

T. *Now ain't it fine to know that you've got a friend.*

100 *D/A A D/A*

S. *good to know, good to know, good to know, good to know, good to know, good to know,*

T. *good to know, good to know, good to know, good to know,*

103

S. *Yeah, yeah, \_\_\_ yeah. \_\_\_ You've got a friend.*

T. *Yeah, yeah, \_\_\_ yeah.*

# Just an old fashioned girl

Marve Fisher (Arr. Wayne Richmond, 2019)

S.

Fl.1

Fl.2

Glk.

Hp.

1. I'm just an  
2. I'm just a

**A**

5 S.

old fash-ioned girl with an old fash ioned mind, not so-phus-ti-cat-ed, I'm the plain & sim-ple kind, I want an old fash ioned house,with an pil-grim at heart,oh so pure and gen-teel, catch me in Las Ve-gas when I'm at the spin-ning wheel,I want an old fash ioned house,with an

Vln.

Glk.

10 S.

old fash-ioned fence,and an old fash-ioned mil-lion-aire. I'd like a plain sim-ple car, a ce-rise Cad-il-lac,  
old fash-ioned fence,and an old fash-ioned mil-lion-aire. I'll ask for such sim-ple things,when my birth-day oc-curs,

Vln.

Glk.

15 S.

long en-ough to have a bowl-ing al-ley in the back, I want an old fash-ioned house,with an old fash-ioned fence, and an  
two a-part-ment build-ings that are labelled "hers"and "hers" I want an old fash-ioned house,with an old fash-ioned fence, and an

Vln.

Glk.

19 S.

old fash-ioned mil-lion-aire. I'll stay weav-ing at my loom,be no trou-ble to my groom, if he'll keep the pilels of mon-ey  
old fash-ioned mil-lion-aire. I like Cho-pin and Bi-zet, and... songs of yes-ter-day,string quar-tets and old for-got-ten

Fl.1

Vln.

Glk.

Dr.

*pp* (brushes)

24 D C<sup>7</sup>(b5) F<sup>#7</sup> Bm A<sup>7</sup> D<sup>7</sup>

S. mount-ing. In our cot-tage there will be a sound-proof nur-ser-y, not to wake the ba-by while I'm count-ing. I like the ca-rols. But the mu-sic that ex-cels is the sound of o-il wells, as they slurp, slurp, slurp, in-to the bar-rels. My lit-tle

Fl.1

Vln

Dr.

29 G C Bm C G C G/B A D<sup>7</sup> G Bm

S. old fash-ioned flow'rs, vi-o-lets are for me, have them made in dia-monds so that ev-'ry-one can see, I want an old fash-ioned house, with an home will be quaint as an old par-a-sol, in- stead of fit-ted car-pets I'll have mon-ey wall to wall, I want an old fash-ioned house, with an

Fl.1 + Andes

Vln pizz

Glk.

34 C Cm/Eb G/D D G G/D D G

S. old fash-ioned fence, and an old fash-ioned mil-lion-aire. old fash-ioned fence, and an old fash-ioned mil-lion-

Fl.1

Vln

Glk.

39 D rit.

S. aire...

Fl.1 C G D<sup>7</sup> G D<sup>7</sup> G f

Fl.2 C G D<sup>7</sup> G D<sup>7</sup> G f

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

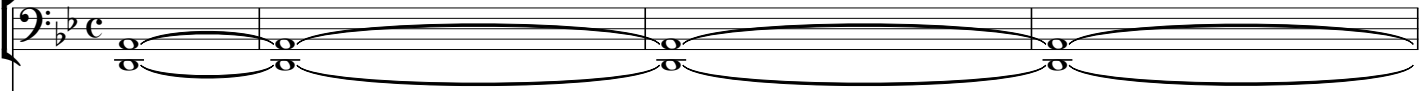
Glk. C G D<sup>7</sup> G D<sup>7</sup> G f


Hp. C G D<sup>7</sup> G D<sup>7</sup> G f

# Misirlou

Popular Greek Song (Arr. Samantha O'Brien, 2019)

**A** D & A drone  $\text{♩} = 120$

Vc. 

Dar. 

5 **B** Ross solo


Vln. 

9 Vln. 

13 Vln. 

17 Vln. 

21 **C** D<sup>7</sup> Drone stops Eb<sup>7</sup> D<sup>7</sup>

Vln. 

25 D<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup>

Vln. 

29 Cm D<sup>7</sup>

Vln. 

33 Cm D<sup>7</sup>

Vln. 

37 **D** Rhythm changes, other percussion starts

Vln. 



45 **E**  
Vln.

49  
Vln.

53 **F** *p cresc.* *f*  
Vln.

61 **G**  
Vln.

65  
Vln.

**H**  
69 **D7**  
*(Ross can improvise over melody if he likes)*  
Vln.

73  
Vln.

77 **I**  
Vln.

81  
Vln.

85 **J** *p cresc.*  
Vln.

90 *ff*  
Vln.



Verse 2

38 G Em C D G Em D

S. Oh my love, my darl - ing I've hun - gered for your touch a - long lone - ly time. And

A. Oh my love, my darl - ing I've hun - gered for your touch a - long lone - ly time. And

B. Oh my love, my darl - ing I've hun - gered for your touch a - long lone - ly time. And

Fl.

V.I. *mf*

Vc. *mf*

46 G Em C D G Em D

S. time goes by so slow - ly and time can do so much are you still mine? I

A. time goes by so slow - ly and time can do so much are you still mine?

B. time goes by so slow - ly and time can do so much are you still mine?

Fl.

V.I.

Vc.

54 G D Em Bm C D rit. Em C G

S. need your love, I need your love, God speed your love, to me.

A. need your love I need your love,

B. need your love I need your love,

Fl.


V.I. *pp*

Vc. *pp*

# Little Things

Ed Sheeran & Fiona Bevan (Arr. Wayne Richmond, 2019)

**A** G C(add9) Em<sup>7</sup> D/F# C<sup>6</sup>D(add4) G

FS. 


8 1. Your

9 **B** G C(add9)

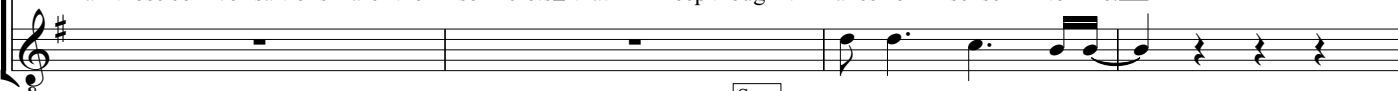
FS. 

hand fits in mine like it's made just for me, but bear this in mind: it was meant to be. And I'm  
2. You can't go to bed with - out a cup of tea, and maybe that's the reason that you talk in your sleep, and

13 Em<sup>7</sup> D/F# C<sup>6</sup> D(add4) G


FS. 

join-ing up the dots with the freck-les on your cheeks and it all makes sense to me. I  
all those con-ver-sa-tions are the se - crets that I keep though it makes no sense to me. I

Har. 


8 **Sam** all makes sense to me.  
makes no sense to me.

17 C(add9)

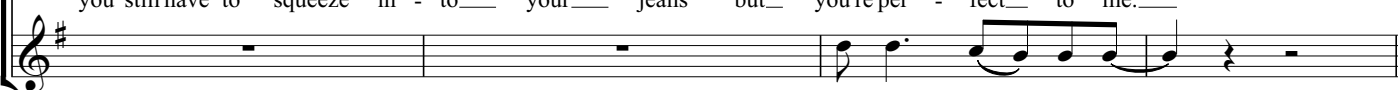
FS. 

know you've nev-er loved the crin-les by your eyes when you smile, you've nev-er loved your som-ach or your thighs, the  
know you've nev-er loved the sound of your voice on tape, you nev-er want to know how much you weigh,

21 Em<sup>7</sup> D/F# C<sup>6</sup> D(add4) G


FS. 

dim-ples in your back at the bot-tom of your spine but I'll love them end - less - ly.  
you still have to squeeze in - to your jeans but you're per - fect to me.


Har. 

8 love them end - less - ly.  
you're per - fect to me.

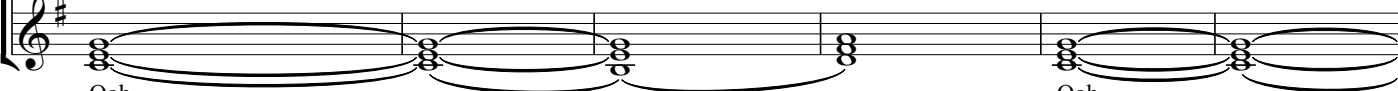
**C** Chorus Am<sup>7</sup> Cmaj7 Em<sup>7</sup> D/F# Am<sup>7</sup> Cmaj7

25 FS. 

I won't let these lit-tle things slip out of my mouth, but if I do, it's you, oh, it's you  
but if it's true,


Har. 

8 *pp* I won't let these lit-tle things slip out of my mouth, but if I do, it's you, oh, it's you


Ch. 

Ooh Ooh

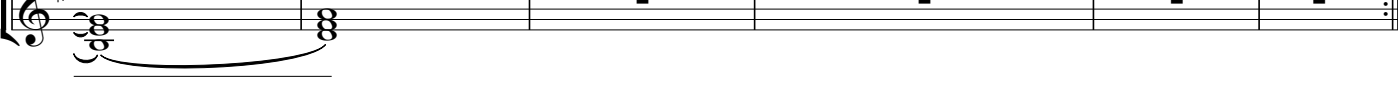
31 Em<sup>7</sup> D/F# C | 1. G<sup>5</sup>

FS. 

they add up to, I'm in love with you, and all these lit-tle things.

Har. 

8 they add up to, I'm in love with you, and all these lit-tle things.

Ch. 

**D** <sup>2.</sup> C *Bridge* Am<sup>7</sup> C G D/F#

FS. and all these lit tle things. You'll nev-er love your - self half as much as I love you,

Har. and all these lit tle things.

42 Am<sup>7</sup> C G D/F# Am<sup>7</sup> C

FS. and you'll nev-er treat your-self right, dar - ling but I want you to. If I let you know I'm

48 G D/F# Am<sup>7</sup> C G D/F#

FS. here for you may-be you'll love your-self like I love you, oh,

**E** *Chorus* Am<sup>7</sup> C(add9) Em<sup>7</sup> D/A

FS. and I've just let these lit-tle things slip out of my mouth 'cause it's you,

58 Am<sup>7</sup> C(add9) Em<sup>7</sup> D/A

FS. oh, it's you, it's you they add up to. And I'm in love

Har. And I'm in love

62 **F** Cmaj7 Am<sup>7</sup> Cmaj7 Em<sup>7</sup>

FS. with you, and all these lit-tle things. I won't let these lit-tle things slip out of my mouth,

Har. with you, *pp* I won't let these lit-tle things slip out of my mouth,

Ch. Ooh

67 D/F# Am<sup>7</sup> Cmaj7 Em<sup>7</sup> D/F#

FS. but if it's true, it's you, it's you they add up to. I'm in love

Har. but if I do, it's you, oh, it's you they add up to, I'm in love

Ch. Ooh

72 Cmaj7 G

FS. with you, and all your lit - tle things.

Har. with you, and all your lit - tle things.

# Down City Streets

Archie Roach & Ruby Hunter (Arr. Wayne Richmond, 2017)

♩=120 C B $\flat$  C B $\flat$  C B $\flat$

*pp* Down city streets I would roam,

8 F C

I had no bed I had no home.

## Verse 1

13 C 3 F B $\flat$  F C

Crawled out of bushes ear-ly morn, Used news-papers to keep me warm.

21 C F B $\flat$  F C

Then I'd have to score a drink, To start me up, help me to think.

## Chorus A (soloists only)

29 C B $\flat$  F C

Down ci-ty streets I would roam, Used my fin - gers as a comb.

## Verse 2

37 C F B $\flat$  3 F C

In those days, when I was young, drink-ing and fight-ing was no fun.

45 C F B $\flat$  F C

It was dai - ly liv - ing for me, I had no choice, it was meant to be.

Chorus B

After v3: 1. Tutti (with insts.)  
2. Tutti (a capella)  
3. Tutti (with insts.) --> Coda

53 C Ist: soloists only Bb F C

Down ci-ty streets I would roam, I had no bed I had no home.

H. Down ci-ty streets I would roam, I had no bed I had no home.

Fl.

61 C Bb F --> Coda C

And there was noth - ing that I owned, Used my fin - gers as a comb.

H. And there was noth - ing that I owned, Used my fin - gers as a comb.

Fl.

69 Verse 3 C F Bb F C

Now I'm a man, I'm not a lone, I am mar ried, I have child-ren of my own.

77 C F Bb F C

Now I have some - thing I call my own, these are my child ren, and this is my home.

Fl.

85 Bridge (Stop) (Stop) (Stop) (Stop) Build up

C F Bb F C

I look a round and un-der stand, how street kids feel when they're put down.

--> Chorus B x 3 --> Coda

93 Coda C Bb C Bb C Bb C Bb C

comb. Ooh Ooh Ooh Ooh

H. comb. Ooh Ooh Ooh Ooh

Fl. pp p

# Green Grow the Rushes

Traditional (Based on a Co-Cheòl arrangement)

Hp.

## Verse 1 Noni

5 **E<sub>b</sub>** **F<sub>m</sub>**  
There's naught but care on ev'-ry hand, in ev'-ry ho-ur that pas - ses oh\_\_\_\_\_  
9 **A<sub>b</sub>** **E<sub>b</sub>** **F<sub>m</sub>** **A<sub>b</sub>** **B<sub>b</sub>**  
What sig-ni-fies the\_\_ life of\_\_ man\_\_ and 'twere it for the las-sies\_\_ oh\_\_\_\_\_

## Chorus 1 Soloists

13 **E<sub>b</sub>** **F<sub>m</sub>**  
S. Green grow the rush-es\_\_ oh\_\_ Green grow the rush-es\_\_ oh\_\_\_\_\_  
A. Green grow the rush-es\_\_ oh\_\_ Green grow the rush-es\_\_ oh\_\_\_\_\_  
B. Green grow the rush-es\_\_ oh\_\_ Green grow the rush-es\_\_ oh\_\_\_\_\_

17 **A<sub>b</sub>** **E<sub>b</sub>** **F<sub>m</sub>** **A<sub>b</sub>** **B<sub>b</sub>**  
S. \_\_ the sweet-est hours that e're\_\_ I spent were spent a-mong the las-sies\_\_ oh\_\_\_\_\_  
A. \_\_ the sweet-est hours that e're\_\_ I spent were spent a-mong the las-sies\_\_ oh\_\_\_\_\_  
B. \_\_ the sweet-est hours that e're\_\_ I spent were spent a-mong the las-sies\_\_ oh\_\_\_\_\_

21 **E<sub>b</sub>** (harmonium) **C<sub>m</sub>**

## Verse 2 Sam

25 **E<sub>b</sub>** **F<sub>m</sub>**  
S. The world-ly race may\_\_ rich-es chase and rich-es still may fly\_\_ them oh\_\_\_\_\_  
29 **A<sub>b</sub>** **E<sub>b</sub>** **F<sub>m</sub>** **A<sub>b</sub>** **B<sub>b</sub>**  
24 When at last they caught\_\_ them\_\_ fast\_\_ their hearts can ne'er en - joy them oh\_\_\_\_\_



Chorus 2 Tutti

33 Eb

Fm

S. *Green grow the rush-es oh*

A. *Green grow the rush-es oh*

B. *Green grow the rush-es oh*

37

Ab

Eb

Fm

Ab

Bb

S. *the sweet-est hours that e're I spent were spent a-mong the las-sies oh*

A. *the sweet-est hours that e're I spent were spent a-mong the las-sies oh*

B. *the sweet-est hours that e're I spent were spent a-mong the las-sies oh*

Instrumental

41

Eb

Fm

Ab

Eb

Fm

Ab

Bb

Fl. *[Instrumental line]*

49

Eb

Fm

Ab

Eb

Fm

Ab

Bb

Fl. *[Instrumental line]*

Verse 3 Tutti

57

Eb

Fm

S. *Give me a can-nie hour at e'en My arms a-bout my dear - ie oh*

61

Ab

Eb

Fm

Ab

Bb

S. *and world-ly cares and world-ly men can a' Gae tap-salt - teer - ie oh*


--> Chorus x 2

# Breaking up with Queensland

Buster J & The Franking Credits

♩=85

Fl. 

8  **A**

We've been to-gether since 19 0 1\_\_\_ It was a blind date to fed-er-ate and boy we had some fun! You dug coal, and

14  **3**

we dug\_ gold, and we said we'd dig each oth-er 'til we grew old.\_ So what did I do\_\_\_ to


18 

make you turn so blue?\_\_\_ I'm sor-ry Queens-land I'm break-ing up with you!

23  **B**

You were my Dream-world my Sun-shine State, we made love at Ex-po

Fl. 

28 

Eight-y Eight.\_ And when you need-ed drought and flood re-lief, we pitched in\_ and we dug\_ deep.\_Then

33 

we stood by your side\_\_and we stood true.\_\_ But now Queens-land we're break-ing up with you.\_\_ And we

C

41

should have\_ seen it com - ing, like for X - es on a beer,\_\_\_ 'Cause we're

45

one hou - r a - head of you, for half of the damn year.\_\_\_\_\_ But you

49

kept it all a se - cret. and you on - ly\_\_\_ told Sky News.\_\_\_\_\_ Then you

53

kicked us in the Pref - 'ren-ces Queens-land and now my Polls\_ are bruised!

57

D

kicked us in the Pref - 'ren-ces Queens-land and now my Polls\_ are bruised!

63

69

75

**E**



Well, sure we had dis-putes but we did-n't let them lin-ger, You gave us Joh B-jel-ke-Pe-ter-sen but al-so Pow-der-fing-er We

80



tol - er - a - ted Cat - ter, we put up with Paul - ine, You

82



e - ven sent us Ke - vin Rudd and that was pret - ty mean! But if you want our

85



ro-mance to sur-vive, I say we'll take you back, when you break up with Clive! And we



92

**p** **F**



know down South at the end of the day, we're liv-ing in a bub-ble with a soil la - té, And we res-pect your

97



right to choose, de - mo-cra-cy means a di - vers-i - ty of views. But it's time to turn One Nat-ion in-to

102



two. 'Cause Queens-land we're break-ing up with you! Yeah we're



108 **G**

get-ting out of here, be - fore we fall a - part, Your love is like a cane toad, sit-ting on my heart. You

112

chose A - dan - i, that's your right, but coal can't keep you warm at night. O -

116

kay, it can, you got me there, but it's good in the ground and it's bad in the air. Oh

120

Queens - land, what more can I say? Our

124 **H**

love is like your co-ral, it's fa-ding a - way! And what did we do to make you turn so

130

blue? 'Cause Queens-land we're break-ing up with you!

Stop Stop Stop

# L'Accordéoniste

Michel Emer (Arr. Wayne Richmond, 2019)

**A** Gm Fm Eb D<sup>7</sup> Gm Fm Eb rit. D<sup>7</sup>

Acc.

Fl.

Vln. *arco*

**B Verse**

9 Gm D Gm<sup>7</sup> C D<sup>7</sup> Gm D Gm<sup>7</sup> C D<sup>7</sup> Gm Cm Gm/B<sup>b</sup> Cm<sup>7</sup>

S.

La fill' de joie est bel-le Au coin d'la rue, la-bas. Elle a un' cli-en-te - le Qui lui rem-plit son bas. Quand son boulot s'a-che-ve, Ell'

15 G<sup>7</sup> Cm G<sup>7</sup> Cm Eb<sup>9</sup> D<sup>7</sup> Gm D Gm<sup>7</sup>

S.

s'en va a son tour Cher-cher un peu de re - ve Dans un bal du fau-bourg. Son homme est un ar - tis - te, C'est

19 C D<sup>7</sup> Gm Cm Gm<sup>7</sup> Cm Gm/B<sup>b</sup> Cm Eb

S.

un drol' de ptit gars. Un ac - cor - de - o - nis - te Qui sait jouer la ja -

**C** D<sup>7</sup>

S.

va. Elle e -

Acc. *+ melodicas*

Fl.

**D Chorus**

26 G Gmaj<sup>7</sup> G<sup>6</sup> G G<sup>6</sup> Fm D<sup>7</sup>

S.

cout la ja - va Mais ell' ne la dans' pas, Ell' ne re - gar - de mem' pas la pis - te, Mais ses

Acc. *3rd time only*

Fl. *3rd time only*

Vln. *pizz*

*2nd time only*

34 Am Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D G

S. yeuz a - mou - reux Sui-vent le jeu ner - veux Et les doigts secs et longs de l'ar - tis - te. Ca lui

3rd time only

Acc.

Fl. 3rd time only 2nd time only

Vln.

42 G<sup>7</sup> G<sup>7</sup> C

S. rentr' dans la peau, Par le bas, par le haut, Elle a en - vie d'chan - ter, C'est phy - si - que.

Fl. 2nd time only

Vln.

49 D<sup>7</sup> G

S. — Tout son etre est ten - du, son souffle est sus - [en - du, C'est u - ne vrai' tor - du' d'la mu - si - que.

Fl. 2nd time only

Vln.

57 3. G G<sup>7</sup> G<sup>7</sup>

S. si - que.

Acc.

Fl. arco

Vln.

65 C D<sup>7</sup> Ar - re - tez

S. Ar - re - tez la mu - si - que!

Acc.


Fl.

Vln.


# Shelter

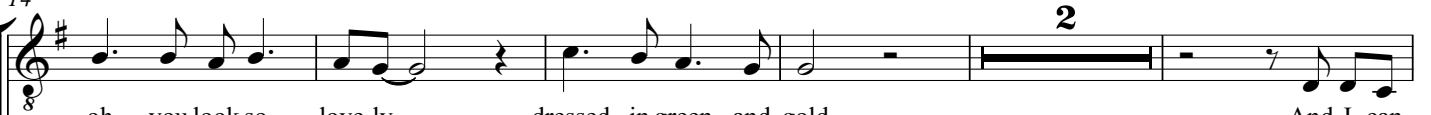
Eric Bogle (Arr. Wayne Richmond, 2019)

## Verse 1 (Alan & Ralph)

T.   
Well I'm drown-ing in the sun-shine. As it pours down from the skies. There's

T.   
some-thing stir-ring in my heart, Bright col-ours fill my eyes As from

T.   
here to the far ho-ri-zon Your beau-ty does un-fold And

T.   
oh, you look so love-ly, dressed in green and gold. And I can

A.   
And I can

## 21 Verse 2 (Wayne & Ad)

T.   
al-most touch the o-cean, Shim-mer-ing in the dis-tant haze, As I

A.   
al-most touch the o-cean, Shim-mer-ing in the dis-tant haze, As I

T.   
stand here on this moun-tain, on this love-li-est day of days. Round

A.   
stand here on this moun-tain, on this love-li-est day of days. Round

T.   
half the world I've drif-ted, Left no wild oats un-sown, But

A.   
half the world I've drif-ted, Left no wild oats un-sown, But




33

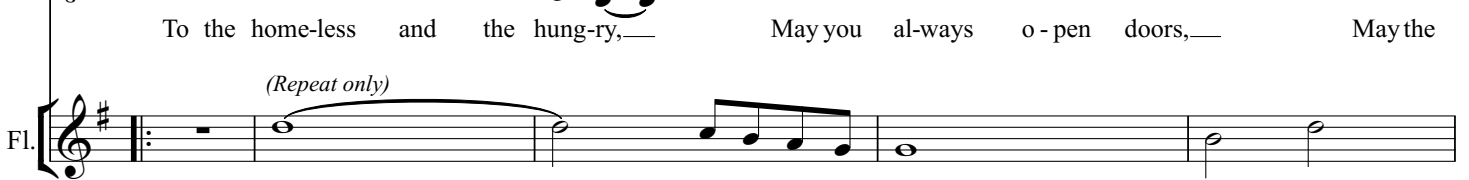
T.  **2**

A.  **2**

now my views have shif- ted, \_ And I think I've just come home.

40 *Verse 3 (Jeannette & Lesley?/Kim?) (Tutti on repeat)*

T.  **2**

Fl.  **2**

To the home-less and the hung-ry, \_ May you al-ways o- pen doors, \_ May the

*(Repeat only)*

45

T.  **2**

Fl.  **2**

rest - less and the wear - y, \_ Find safe har- bour on your shores. May you

49

T.  **2**

Fl.  **2**

al-ways be our dream time place, My spir- it's glad re - lease, \_ May you

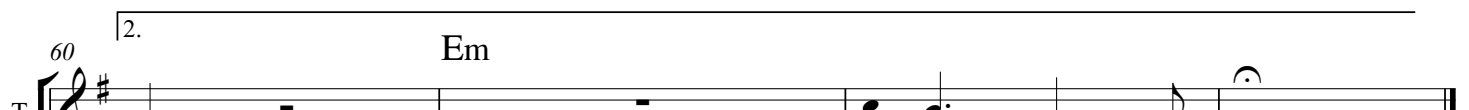
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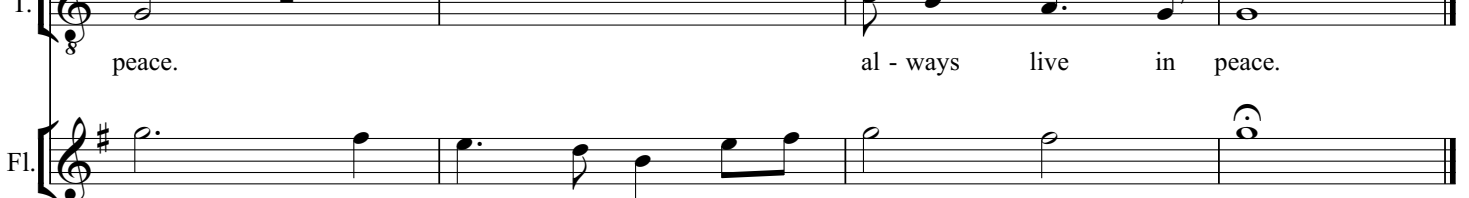
T.  **1.** **3**

Fl.  **3**

al-ways be our shel- ter, \_ May we al-ways live in peace.

60 **2.** **Em**

T.  **3**

Fl.  **3**

peace. al - ways live in peace.

# Take me home

Phil Coulter (Arr. Wayne Richmond, 2019)

$\text{♩} = 80$

**A**

Solo

1. I sit here think-ing as the sun is sink-ing o-ver the moun-tain and the dry dust - y ground.  
2. I see their fac - es in fa-mil-iar plac-es; I hear the mu - sic that wøplayed way back then.

1. 2.

Solo

As the night is fall-ing, I start re-call-ing the nights in my own home town. gain.  
My heart re-joic-es as I hear the voic-es call-ing me home a -

**B** Chorus

+ sops

Solo

Home, oh, take me home, home to the peo-ple I left be-hind. Home to the

Fl.1

Fl.1

Solo

love I know I'll find. Oh, take me home.

Fl.1

**C**

Solo

3. As the sky is burn-ing, my mind is turn-ing to the cold win-ter eve-nings by my

Solo

own fi-re-side. So far a-way now, but an - y day now I'll sail on the morn - ing tide.

S.

So far a-way now, but an - y day now I'll sail on the morn - ing tide.

**D**

Solo

Home, oh, take me home, home to the peo-ple I left be-hind. Home to the

Fl.1

Fl.2

32

Solo *love I know I'll find. Oh, take me home. Take me*

Fl.1

Fl.2

36 **E**

Solo *home, far a-cross the sea. Home is where I long to be.*

Fl.1

Fl.2

42 **F**

Solo *Home, oh, take me home, home to the peo-ple I left be hind. Home to the love I know I'll find. Oh,*

both flutes

Fl.1

48

Solo *take me home. Home, oh, take me home, home to the peo-ple I left be hind. Home to the*

Fl.1

54

Solo *love I know I'll find. Oh, take me home. Take me home.*

Fl.1

# San Francisco Bay Blues

Instrumental Verse  
V1: Kristy --> Chorus (Tutti)  
V2: KD/SO/WR --> Chorus  
Instrumental Chorus (incl kazoos)  
V3: Tutti

Jesse Fuller

**A** Verse 1 C Kristy F C

S. I got the blues when my ba - by left me by the San Fran - cis - co Bay.

A. I got the blues when my ba - by left me by the San Fran - cis - co Bay.

B. I got the blues when my ba - by left me by the San Fran - cis - co Bay.

4 F C

S. The o - cean lin - er gone so far a - way. I

A. The o - cean lin - er gone so far a - way. I

B. The o - cean lin - er gone so far a - way. I

9 F Fm<sup>6</sup> C A<sup>7</sup>

S. did-n't mean to treat her so bad. She was the best gal I ev - er have had. she

A. did-n't mean to treat her so She was the best gal I ev - er have had. She

B. did-n't mean to treat her so She was the best gal I ev - er have had. She

13 D<sup>7</sup> G<sup>7</sup>

S. said good-bye, I can make you cry, I'm gon - na lay down and die. I

A. said good-bye, I can make you cry, I'm gon - na lay down and die. I

B. said good-bye, I can make you cry, I'm gon - na lay down and die. I

**B** Chorus Tutti

17 C F C

S. *ain't got a nick-el, and I ain't got a lous - y dime. — If she*

A. *ain't got a nick-el, and I ain't got a lous - y dime. — If she*

B. *ain't got a nick-el, and I ain't got a lous - y dime. — If she*

21 F E<sup>7</sup>

S. *don't come back, I think I'm gon-na lose my mind. — If she*

A. *don't come back, I think I'm gon-na lose my mind. — If she*

B. *don't come back, I think I'm gon-na lose my mind. — If she*

25 F Fm<sup>6</sup> C A<sup>7</sup>

S. *ev - er comes back to stay, gon-na be an-oth-er brand new day.*

A. *ev - er comes back to stay, gon-na be an-oth-er brand new day.*

B. *ev - er comes back to stay, gon-na be an-oth-er brand new day.*

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


S. *Walk-in' with my ba - by down by the San Fran-cis - co — Bay.*


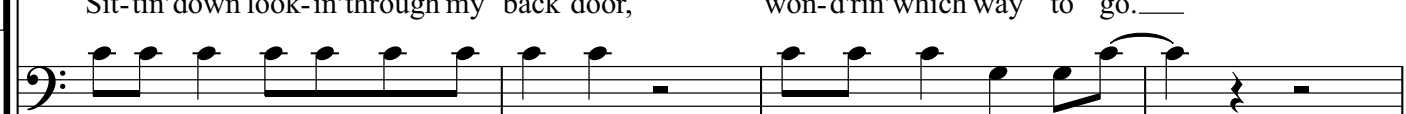



A. *Walk-in' with my ba - by down by the San Fran-cis - co — Bay.*

B. *Walk-in' with my ba - by down by the San Fran-cis - co — Bay.*

**C** Verse 2

33 **C** **C7**

S.   
Sit-tin' down look-in' through my back door, won-d'r in' which way to go.\_\_\_\_

KD   
A.   
SO   
B.   
WR   
Sit-tin' down look-in' through my back door, won-d'r in' which way to go.\_\_\_\_


37 **F** **C**

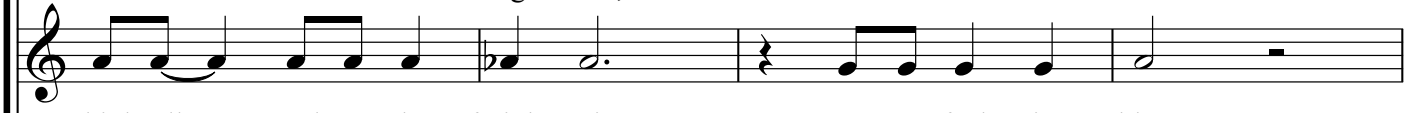
S.   
Wo-man I'm so cra - zy 'bout, she don't love me no more.\_\_\_\_

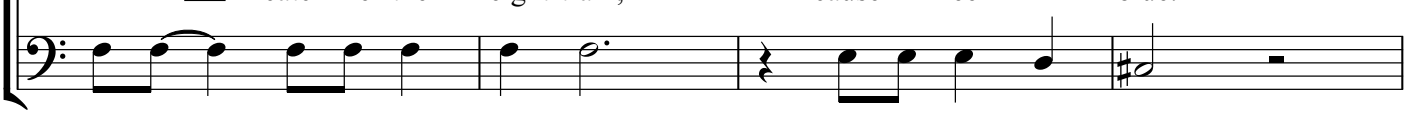
A.   
Wo-man I'm so cra - zy 'bout, she don't love me no more.\_\_\_\_

B.   
Wo-man I'm so cra - zy 'bout, she don't love me no more.\_\_\_\_


41 **F** **Fm** **C** **A7**


S.   
Think I'll\_\_ catch me the freight train, cause I'm feel - in' blue.


A.   
Think I'll\_\_ catch me the freight train, cause I'm feel - in' blue.

B.   
Think I'll\_\_ catch me the freight train, cause I'm feel - in' blue.

45 **D7** **G7** --> Chorus [B]

S.   
Ride all the way\_ to the end\_\_ of the line, think-in' on-ly of you.\_\_\_\_

A.   
Ride all the way\_ to the end\_\_ of the line, think-in' on-ly of you.\_\_\_\_

B.   
Ride all the way\_ to the end\_\_ of the line, think-in' on-ly of you.\_\_\_\_

**D** Verse 3 Tutti

49 C7

S.   
Mean-while liv-ing in the ci - ty,\_\_\_ just a-bout go in - sane,\_\_\_

A.   
Mean-while liv-ing in the ci - ty,\_\_\_ just a-bout go in - sane,\_\_\_

B.   
Mean-while liv-ing in the ci - ty,\_\_\_ just a-bout go in - sane,\_\_\_

53 E7

S.   
Thought I heard my ba - by\_\_\_ Lord! the way she used to call my name.\_\_\_ If I

A.   
Thought I heard my ba - by\_\_\_ Lord! the way she used to call my name.\_\_\_ If she

B.   
Thought I heard my ba - by\_\_\_ Lord! the way she used to call my name.\_\_\_ If she

57 F Fm6 C A7

S.   
ev-er get back to stay,\_\_\_ there's gon-na be an-oth-er brand new day.

A.   
ev-er comes back to stay,\_\_\_ there's gon-na be an-oth-er brand new day.\_\_\_

B.   
ev-er comes back to stay,\_\_\_ there's gon-na be an-oth-er brand new day.\_\_\_

61 1-2 3. C A C F CG7C

S.   
Walk-in' with my ba-by down by the San Fran-cis co\_\_ Bay.\_\_\_ Hey, hey! Bay.

A.   
Walk-in' with my ba-by down by the San Fran-cis co\_\_ Bay. Bay.

B.   
Walk-in' with my ba-by down by the San Fran-cis co\_\_ Bay. Bay

# Both Sides the Tweed

Dick Gaughan (Arr. Wayne Richmond)

Intro (harp --> harp & accordion)  
 Verse 1 --> Chorus (pluckies + accordion)  
 Verse 2 (pluckies only) --> Chorus (tutti)  
 Instrumental (instruments play tune of verse & chorus)  
 Verse 3 (tutti) --> Chorus (tutti) --> Turnaround

Intro Bm D G Em<sup>7</sup> D Bm F#m

Hp.



Chorus

35

G

D

Bm

A

F#m

S. Musical staff with notes and rests.

Let the love of our land's sa - cred rights \_\_\_\_\_ To the love of our peo-ple suc - ceed. \_\_\_\_\_ Let\_

A. Musical staff with notes and rests.

Let the love of our land's sa - cred rights \_\_\_\_\_ To the love of our peo-ple suc - ceed. \_\_\_\_\_ Let\_

B. Musical staff with notes and rests.

Let the love of our land's sa - cred rights \_\_\_\_\_ To the love of our peo-ple suc - ceed. \_\_\_\_\_ Let

Vln. Musical staff with chords and rests.

Vc. Musical staff with chords and rests.

Soloists Turnaround

44

Bm

G

Em<sup>7</sup>

D

A

Bm

S. Musical staff with notes and rests.

friend-ship and hon-our u - nite \_\_\_\_\_ and flou-rish on both sides the Tweed. \_\_\_\_\_

A. Musical staff with notes and rests.

friend-ship and hon-our u - nite \_\_\_\_\_ and flou rish on both sides the Tweed. \_\_\_\_\_

B. Musical staff with notes and rests.

friend-ship and hon-our u - nite \_\_\_\_\_ and flou rish on both sides the Tweed. \_\_\_\_\_

Vln. Musical staff with chords and rests.

Vc. Musical staff with chords and rests.

# Confounds the Science

W: Don Caron & Linda Gower M: Paul Simon

**Verse 1**

**Dm** **C** **Dm**

T. Hul - lo dark-ness my old friend, it's time for him to tweet a - gain.

H. Hul - lo dark-ness my old friend, it's time for him to tweet a - gain.

**6** **F** **Bb** **F** **Bb** **F**

T. But first he'll have to check in with Fox News, 'cause that's the on-ly place he get's his clues. That's how

H. But first he'll have to check in with Fox News, 'cause that's the on-ly place he get's his clues. That's how

**11** **Bb** **F** **Dm** **F** **C** **Dm**

T. things get plant-ed in his brain, where they re-main. and it con - founds the sci ence.

H. things get plant-ed in his brain, where they re-main. and it con - founds the sci ence.

**18** **Verse 2** **C** **Dm**

**Roddy + Wayne**  
**add drums & strong rhythm**

T. The prob-lem is he's not a - lone, he tweets to peo - ple on his phone,

H. The prob-lem is he's not a - lone, he tweets to peo - ple on his phone,

**22** **F** **Bb** **F** **Bb** **F**

T. that glob-al warm-ing is a gi - ant hoax, per-pet-u - a - ted by the lib - eral folks. And he

H. that glob-al warm-ing is a gi - ant hoax, per-pet-u - a - ted by the lib - eral folks. And he

**27** **Bb** **F** **Dm** **F** **C** **Dm**

T. hi- res peo-ple that all think the same, that play the game. and it con - founds the sci-ence.

H. hi- res peo-ple that all think the same, that play the game. and it con - founds the sci-ence.

34 *Verse 3* C Dm

T. When he talks to crowds of four, he sees ten thousand and maybe more,

H. When he talks to crowds of four, he sees ten thousand and maybe more,

38 F Bb F Bb F

T. believ-ing they all think he's god on earth and was the product of a vir-gin birth, and if you

H. believ-ing they all think he's god on earth and was the product of a vir-gin birth, and if you

43 Bb F Dm F C Dm

T. dis-a gree you're a vic-tim of fake news or fem-in-istshrews and it con founds the sci-ence...

H. dis-a gree you're a vic-tim of fake news or fem-in-istshrews and it con founds the sci-ence...

50 *Verse 4* C Dm

T. We know dark-ness will des-cend, pre-cise-ly as the signs por-tend.

H. We know dark-ness will des-cend, pre-cise-ly as the signs por-tend.

54 F Bb F Bb F

T. When all but three per-cent of scien-tists say, we should have ta-ken act-ion yes-ter day, A col

H. When all but three per-cent of scien-tists say, we should have ta-ken act-ion yes-ter day, A col

59 Bb F Dm F C Dm

T. lis ion\_ of cor-por-ategreed a-against the\_ earth, our so-cialearth. and it con founds the sci-ence...

H. lis ion\_ of cor-por-ategreed a-against the\_ earth, our so-cialearth. and it con founds the sci-ence...

Verse 5 all sing a capella

C Dm

T. There's air pol - lu - tion o - ver - load, from life in fos - sil fu - el mode.

H. There's air pol - lu - tion o - ver - load, from life in fos - sil fu - el mode.

F B $\flat$  F B $\flat$  F F

T. And while so-lu-tions are with - in our sight, we're do ing noth-ing to a - void the plight, a ca-

H. And while so-lu-tions are with - in our sight, we're do ing noth-ing to a - void the plight, a ca-

B $\flat$  F Dm F C Dm

T. tas-tro phe. like we've nev er\_\_ seen be fore\_\_ stands at the door, and it con founds the sci-ence...

H. tas-tro phe. like we've nev er\_\_ seen be fore\_\_ stands at the door, and it con founds the sci-ence...

Verse 6 Tutti

C Dm

T. *p* And the peo - ple bowed and prayed, to the mon - ey god they made.

H. *p* And the peo - ple bowed and prayed, to the mon - ey god they made.

*mf* *cresc.* F B $\flat$  F B $\flat$  F

T. While the earth is flash-ing its warn ing, - a-bout dis-as-ter that we are form ing. - We ar-gue back and

H. *mf* *cresc.* While the earth is flash-ing its warn ing, - a-bout dis-as-ter that we are form ing. - We ar-gue back and

*f* B $\flat$  F Dm F C *p* Dm

T. forth o-ver mean-ing-les iss-ues that we fab-ri cate, - 'til it's too late, and ev-en then it con founds the sci-ence...

H. *f* forth o-ver mean-ing-les iss-ues that we fab-ri cate, - 'til it's too late, and ev-en then it con founds the sci-ence... *p* a capella



# In spite of ourselves

John Prine (Arr. Wayne Richmond, 2019)

**A** D  $\text{♩} = 80$  G

4 D A<sup>7</sup> D

**B** D Male G

8 S. She don't like her eggs\_ all run-ny, she thinks cross-ing her legs\_ is fun ny. She looks down her nose\_ at mon-ey, she

11 D A<sup>7</sup> D Female

S. gets it on\_ like the Eas-ter Bun-ny. She's my ba-by, I'm\_ her hon-ey, I'm ne-ver gon-na let her go. Well he

**C** D G

15 S. ain't got laid in a month of Sun-days. Caught him once and he was snif-fing my un-dies. He ain't real sharp but he gets things done.

18 D A<sup>7</sup> D

S. Drinks his beer\_ like it's ox - y - gen... He's my ba-by, and I'm his hon-ey, nev-er gon-a let him go.\_

**D** Chorus G D A<sup>7</sup> D

22 S. *In spite of ourselves, we'll end up sit ting on a rain-bow. A gainst all odds, hon ey, we're the big\_door prize.\_ We're gon-na*

A. *In spite of ourselves, we'll end up sit ting on a rain-bow. A gainst all odds, hon ey, we're the big\_door prize.\_ We're gon-na*

T. *In spite of ourselves, we'll end up sit ting on a rain-bow. A gainst all odds, hon ey, we're the big\_door prize.\_ We're gon-na*

B. *In spite of ourselves, we'll end up sit ting on a rain-bow. A gainst all odds, hon ey, we're the big\_door prize.\_ We're gon-na*

Vln. *pizz*

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

S. *spite our noses right off of our faces. There won't be nothing but big old hearts dancing in our eyes.*

A. *spite our noses right off of our faces. There won't be nothing but big old hearts dancing in our eyes.*

T. *spite our noses right off of our faces. There won't be nothing but big old hearts dancing in our eyes.*

B. *spite our noses right off of our faces. There won't be nothing but big old hearts dancing in our eyes.*

Fl. *spite our noses right off of our faces. There won't be nothing but big old hearts dancing in our eyes.*

Vln. *arco*

31 E G D A<sup>7</sup> D

Fl. *spite our noses right off of our faces. There won't be nothing but big old hearts dancing in our eyes.*

Vln. *arco*

35 G D D(sus4) D A<sup>7</sup> D

Fl. *spite our noses right off of our faces. There won't be nothing but big old hearts dancing in our eyes.*

Vln. *arco*

39 F D Male G

S. *She thinks all my jokes are corn-y, con-vict mov-ies make her horn-y. She likes ketch-up on her scram-bled eggs,*

42 D A<sup>7</sup> D Female

S. *swears like a sai-lor when she shaves her legs. She takes a lick-ing and keeps on tick-ing I'm nev-er gon-na let her go. He's*

46 G D G

S. *got more balls than a big brass mon-key. A whacked out weird-o and a love-bug jun-kie. Sly as a fox, cra-zy as a loon.*

49 D A<sup>7</sup> D --> Chorus x 2

S. *Pay-day comes and he's a-howl-ing at the moon. He's my ba-by, I don't mean may-be, nev-er gon-na let him go.*

# Nessun Dorma

W: Giuseppe Adami & Renato Simoni M: Giacomo Puccini  
(from 'Turandot' - Arr. Wayne Richmond, 2019)

**A** *pp*

S. Nes - sun dor - ma! Nes - sun dor - ma!

Fl. *pp*

Vc. *pp*

5 **B**

S. Nes - sun dor - ma! Nes - sun dor - ma! Tu pu - re, o Prin - ci -

Fl.

Vc.

9

S. pes - sa, nel - la tua fred - da stan - za guar - di le stel - le che tre - ma - no d'a - mo - re \_\_\_ e di spe - ran - za! \_\_\_

Fl. 3

Vc.

14 **C**

S. Ma il mio mis - te - ro é chiu - so in me, il no - me mio nes - sun sa - pra! No, no, sul - la tua

Vc.



18

S. boc - ca lo di - ro, quan - do la lu - ce splen - de -

Fl.

Vc.

21 **D**

S. ra! Ed il mio ba-cio scio-glie-ra il si - len - zio che ti fa mi - a!

Vc.

26 **E**

S. Di - le-gua, o

Fl. *pp* *p*

Vc.

30 **F**

S. not - te! tra-mon-ta - te, stel - le! tra-mon-ta - te, stel - le! Al-l'al-ba vin - ce - ro! Vin-ce - ro! Vin-ce

Fl.

Vc.

35 **G**

S. ro!

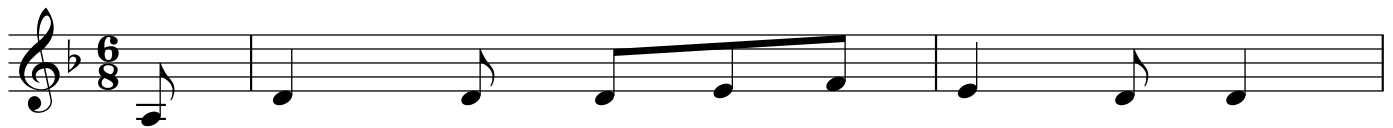
Fl. *ff*

Vc. *ff*

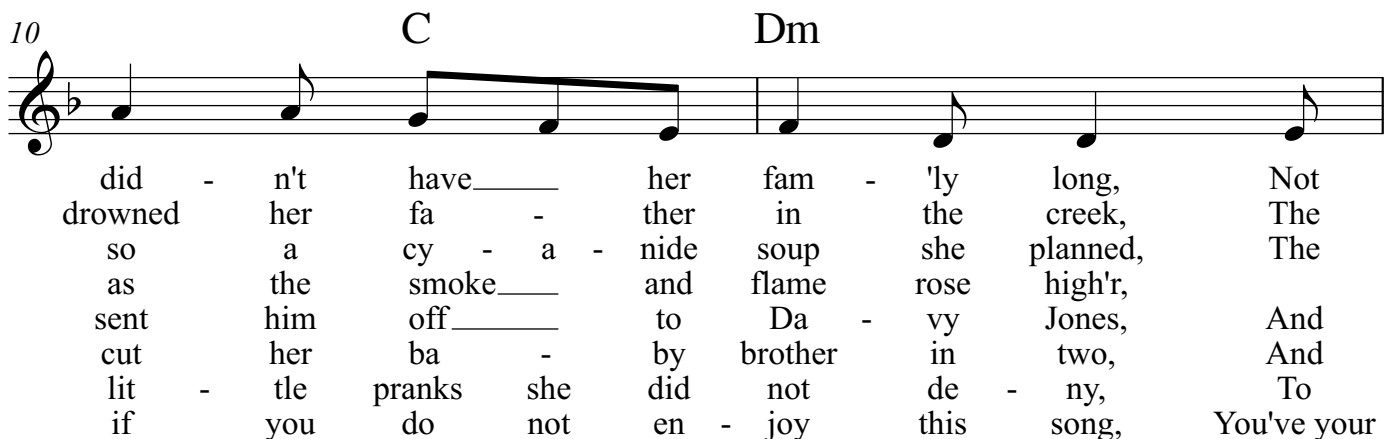
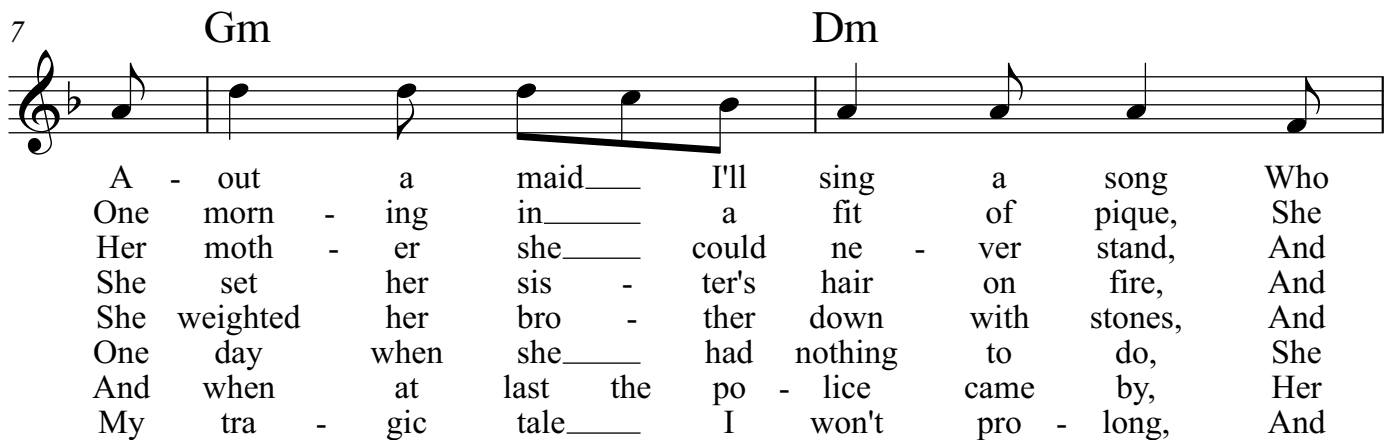
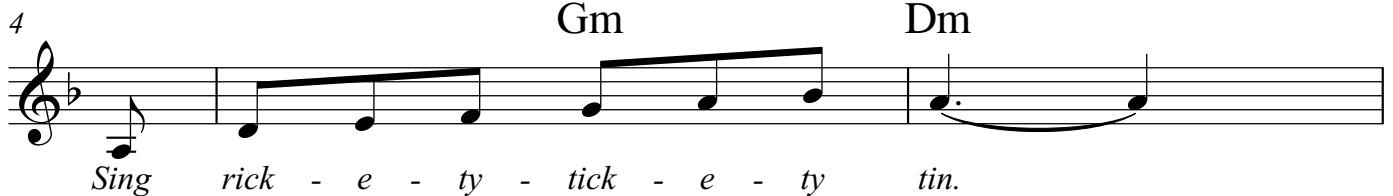
# The Irish Ballad

Words & Music: Tom Lehrer

Dm



1. A - bout a maid\_\_\_\_\_ I'll sing a song,  
 2. One morn - ing in\_\_\_\_\_ a fit of pique,  
 3. Her moth - er she\_\_\_\_\_ could ne - ver stand,  
 4. She set her sis - ter's hair on fire,  
 5. She weighted her bro - ther down with stones,  
 6. One day when she\_\_\_\_\_ had nothing to do,  
 7. And when at last the po - lice came by,  
 8. My tra - gic tale\_\_\_\_\_ I won't pro - long,



12 Gm Dm Gm

on - ly did she do them wrong, She  
 wa - ter tast - ed bad for a week, And we  
 moth - er died with the spoon in her hand, And her  
 Danced a - round the fun - 'ral pyre,  
 all they e - ver found were some bones, And oc -  
 served him up as an I - rish stew, And in -  
 do so she would have had to lie, And  
 selves to blame if it's too long, You should

14 Dm C Dm C

did ev' - ry - one of them in, them in, She  
 had to make do with gin, with gin, We  
 face in a hid - e - ous grin, a grin, Her  
 Play - ing a vi - o - lin, o - lin,  
 cas - ion - al pie - ces of skin, of skin, Oc -  
 vi - ted the neigh - bours in, bours in, In -  
 ly - ing, she knew, was a sin, a sin,  
 ne - ver have let me be - gin, be - gin, You should

17 Dm C Dm

did ev' - ry - one of them in.  
 had to make do with gin.  
 face in a hid - e - ous grin.  
 Play - ing a vi - o - lin.  
 cas - ion - al pie - ces of skin.  
 vi - ted the neigh - bours in.  
 Ly - ing, she knew, was a sin.  
 ne - ver have let me be - gin.

# Oscar's Song

Maria Dunn

♩=80

Fl. Vln.1

4 **A**

Vln.1

12

Fl. Vln.1

20 **B** F C/E Dm Bb F Am Eb C

Fl.

28 F Am/E Dm Bb F/A Bb C Bb/F F

Fl.

36 **C**

Vln.1

44

Fl. Vln.1

52 B♭ C F Dm B♭ F/A Gm C

Fl.

Conc.

60 B♭ C F Dm B♭ C F

Fl.

Conc.

68 **D** F C/E Dm B♭ F Am E♭ C

Fl.

Conc.

76 F Am/E Dm B♭ F/A B♭ C B♭/F F

Fl.

Conc.

# Act Naturally

Vonie Morrison & Johnny Russell (Arr. Wayne Richmond, 2017)

Intro  
Verse 1 (Noema) --> Chorus  
Verse 2 (Noema) --> Intro  
Verse 3 (Noema) --> Chorus  
Verse 2 (All) (last phrase: 1. All 2. NT 3. All)

*Flt.*  $\text{♩} = 190$  *Intro*

*Flt.* 5

9 *Verses*

*NT.*

1. They're gon - na put me in the mo - vies,\_\_\_\_  
2&4. Well I hope you'll come\_ and\_ see her in the mo - vies,\_\_\_\_  
3. We'll\_ make a scene\_ a - bout a man that's sad and lone - ly,

14

*NT.*

They're gon - na make a big\_\_\_\_ star out of me. We'll  
Then I'll\_\_\_\_ know that you\_\_\_\_ will plain - ly see. The  
Beg - gin'\_\_\_\_ down u - pon\_\_\_\_ his bend - ed knee.

*Flt.*

18

*NT.*

make a film\_ a - bout a man that's sad and lone - ly.  
big - gest fool\_\_\_\_ that\_ e - ver hit the big\_\_\_\_ time.  
I'll play the part\_ but\_ I won't need re - hears - ing.

*Flt.*

22 Stop (before last Chorus)

NT. *All I got - ta do is \_\_\_\_\_ act nat - 'ral - ly. Well I*  
*All she's got - ta do is \_\_\_\_\_ act nat - 'ral - ly. --> Intro*  
*All I have to do is \_\_\_\_\_ act nat - 'ral - ly.*

Flt.

*Chorus*

26

NT. *bet you she's gon - na be a big star. Might*

Flt.

30

NT. *win an Os - car; you can ne - ver \_\_\_\_\_ tell. The*

Flt.

34

NT. *mo - vies gon - na make her a big star; 'cause*

Flt.

38

NT. *she can play the part \_\_\_\_\_ so well. \_\_\_\_\_*

Flt.

# We ain't all equal

Khristian Mizzi (Arr. Wayne Richmond, 2019)

## Verse 1 (Wayne)

S. We ain't all e - qual and we all know that. No de - cla - ra - tion's gon-na change that  
fact. 'Cause there are those that throw a - way what most folks  
lack. No we ain't all e - qual and we all know that. Our

## Verse 2 (Ad)

S. dumb-ed down learn-ing in our dumb-ed down schools. Cre-a-ting gen-er - a - tions of us pas-sive\_ fools.  
Where they can buy your vote\_ and they can change the rules\_\_\_\_ 'Cause  
who talks\_ back\_ who has - n't got the tools?\_\_\_\_ They got us

## Verse 3 (Alan)

S. fight-ing each oth - er on\_ the street.\_\_\_\_ With their an - ti\_ ter-ror mess-age on re - peat.  
And while our crook - ed\_ eye\_ is on the folks next  
door, they're do-ing hand-shake deals to sell our land\_ off shore. No we



Verse 4 (Noema)

24  
S.

ain't all\_ e - qual and we all know that. No false de-mo - cra-cy can take that back. Just like the day they taught us that the Earth was flat. No we ain't all\_ e - qual and we all know that. They've got us

Verse 5 (Christine)

32  
S.

doped up\_ with\_ this sense of grat - i - tude. While they spoil our\_ wa - ter and po-lute our food. We sing and whis - tle\_ hap - py yeah we're do - ing fine, in this luck-y\_ coun - try of yours and mine.

Middle Section

40 Kim  
S.

I know I sound a lit-tle bit-ter and twist-ed oh but I'm just so pissed off\_ a - bout it. And I know it's a little ug - ly and un-com-fort-a-ble but there is just no oth-er way\_ of talk - ing a-round it.

Tutti

47 *f*

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
'Cause we all know, Peo-ple are still dy - ing in the cold.

Fl.

51

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
We all know, peo-ple are too scared of grow-ing old.

Fl.

55 *ff*

S. 1 2 3 4 1 2 3 4 1 2 3 4  
And we all know, peo-ple are still fight-ing oth-er peo-ple's wars.

Fl.

58

S. 1 2 3 4 1 2 3 4  
And we all

Fl.

60

S. 1 2 3 4 1 2 3 4 1 2 3 4  
know, ev -'ry-one and ev -'ry-thing can be bought or sold.

Fl.

63

S. *p* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

A. *p* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fl. *p*

But what both-ers me\_ the most,\_\_\_ is it does-n't\_ seem to both-er us\_ no more.

But what both-ers me\_ the most,\_\_\_ is it does-n't\_ seem to both-er us\_ no more.

67

S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

A. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fl.

We've got-ta get this lie out of our\_ head,\_\_\_ that this is as good\_\_\_ as it gets!\_\_\_ I know that

We've got-ta get this lie out of our\_ head,\_\_\_ that this is as good\_\_\_ as it gets!\_\_\_

*Verse 6 (Wayne)*

72

S. 1 2 3 4 1 2 3 4 1 2 3

peo-ple\_\_\_ march-ing with their ban-ners high,\_\_\_ is just some fad-ed\_\_\_ fire\_\_\_ in my grand-dad's

75

S. 1 2 3 4 1 2 3 4 1 2 3 4

eye. 'Cause there ain't no\_\_\_ way\_ we're going to make real change, on the

78

S. 1 2 3 4 1 2 3 4

couch at\_\_\_ home\_\_\_ be - hind your Face - book page. 'Cause we

*Verse 7 (Tutti)*

80

S. 1 2 3 4 1 2 3 1 2 3

ain't all\_\_\_ e - qual and we all\_\_\_ know that. And I know no lit-tle folk song's gon-na change that

83

S. 1 2 3 4 1 2 3

fact. Still there are oh so\_\_\_ ma - ny who just can't fight

85

S. 1 2 3 4 1 2 3

back, 'Cause we ain't all\_\_\_ e - qual and we all\_\_\_ know that.

# Come a long way


Indigo Girls (Arr. Maria Dunn, 2019)


**A**

SO. 

**B Verse 1**

8

SO.   
I've come a long way, I was a show on ice\_\_ Dazz-ling and brit-tle,\_\_ But sub-ject to the sun.


A.   
*pp*  
I've come a long way,

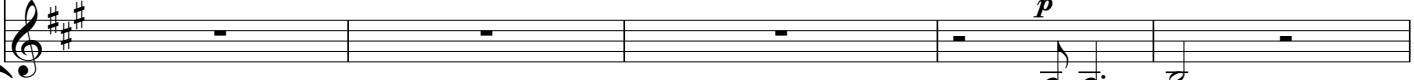
16

SO.   
And then one day, I went a lit-tle by\_\_ lit-tle,\_\_ back to\_\_the wa-ter, the place where I'd come from.


A.   
And then one day,

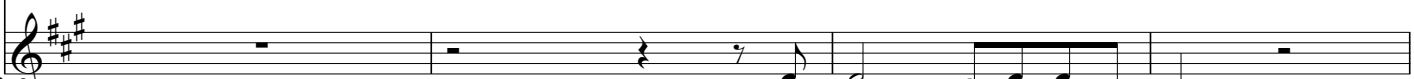
24

SO.   
And I went un-der,\_\_ like\_\_ stones tied\_\_ in a\_\_ sack.\_\_ And I got\_\_

A.   
*p*  
in a sack

29

SO.   
emp-tied\_\_ and start-ed\_\_ my\_\_ way\_\_ back.\_\_ My

A.   
back.

**C** Chorus 1

33

SO. *name, \_\_\_\_\_ my \_\_\_\_\_ shame, \_\_\_\_\_ my home,*

A. *It's got your\_ name\_ on\_ it.\_\_\_\_\_ It's got your\_ name\_ on\_ it.\_\_\_\_\_ It's got your\_ name*

38 **D**

SO. *ev-ry - thing I own.\_\_\_\_\_ And all my\_ schemes\_ drowned at\_ the\_ seams\_ have left\_ me\_ fine*

A. *\_\_\_\_\_ on\_ it.\_\_\_\_\_ schemes\_ drowned at\_ the\_ seams\_ have left\_ me\_ fine*

43

SO. *\_\_\_\_\_ in\_ my\_ own\_ skin\_ I've come a long way,\_\_\_\_\_ just\_ to be-gin.\_\_\_\_\_*

A. *\_\_\_\_\_ in\_ my\_ own\_ skin\_ \_\_\_\_\_*

**D** Verse 2

50 SO. *I've come a-long way. Un-der the cov-er of dark - ness. Trust-ing a strang - er, a*

Rec.

56 SO. *boat-man at the shore. The scourge of hope, the ug-ly face of dang-er. The keep-ers of the*

Rec.

63 SO. *keys had me down on my knees in front of gild-ed doors. And in a world where ev - ry ax was poised to grind.*

Rec.

69 SO. *To find my peace I on - ly held up what was al - read-y mine My*

Rec.

**E** Chorus 2

75 SO. *name, my shame, my home, ev'ry - thing I own.*

Rec.

81 SO. *And all my swords have turned to words that blow like poems in the wind.*

Rec.

E/G#


**F** Bridge


86 SO. *I used to be twist-ed, when you called it an op - i - ate. A simp-le way to*

Rec.

plucked

92

SO.  cope and yet I think you should-n't skip if you have-n't worn the shoes. They start out tight, and then they

Rec. 


97


SO.  hurt your tired feet at night. But then they give a little day by day. And then before you know it, you look back *And you've come a long*

Rec. 

build up drums and guitar

103 **G** *Chorus 3*

SO.  way, my shame, my


Rec. 

107

SO.  home, ev-'ry - thing I own. My

Rec. 

111

SO.  name, my shame, my

Rec. 

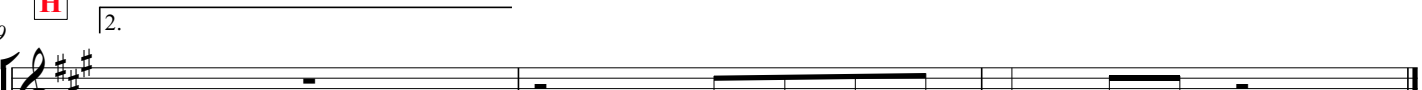
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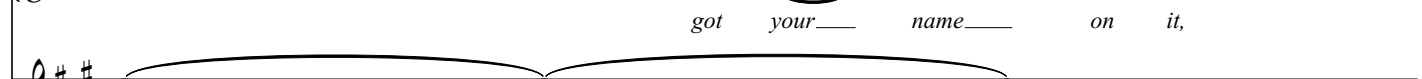
SO.  home, ev - 'ry - thing I own. *And you've come a - long*

Rec. 

1.

119 **H**

SO.  got your name on it,

Rec. 

2.

# I'm gonna find myself a lover

Winter Wilson  
(Arr. Wayne Richmond, 2019)

Verse 1: Kristy  
Verse 2: Kristy  
Chorus: Kristy --> Instrumental  
Verse 3: Kristy  
Chorus: Tutti --> Instrumental  
Verse 1: Tutti  
Coda: Kristy

**♩=140** **A<sup>7</sup>** **B<sup>7</sup>**

S.

3 **E** **A<sup>7</sup>** **E**

S.   
 1. I'm gon-na find my-self a lov-er, find my - self a real good man. I'm gon-na  
 2. I'm gon-na find my-self a lov-er, some-one who knows how to treat me right. A man to  
 3. You see a wo-man she needs to be spoil-ed ever - y now and then. To

Vln.

Mel.

8 **A<sup>7</sup>** **E**

S.   
 sad-dle up a stal-lion, ride all night to that Prom-ised Land. And when I  
 co-ver me with kis-ses, drive me craz - y ev' - ry night. And when I've  
 get those little ex - tras, a lit - tle mo - ney must be spent. So

Vln.

Mel.

12 **B<sup>7</sup>** **A<sup>7</sup>** **E**

S.   
 get there in the morn ing, I'm gon - na ride him back a - gain.  
 final-ly had enough of him, I'll blow him out like a can-dle light.  
 give me what I'm ask-ing, I'll give you love that's heav-en sent.

Vln.

Mel.



Chorus

16 **A7**  
 S. You see I'm tired of be - ing lone - ly, tired of be - ing down.  
 19 **E**  
 S. Tired of all them lit - tle boys just mes - sing me a - round.  
 21 **A7**  
 S. Tired of los - ing lov - ers, tired of lov - ing clowns. So  
 23 **B B B7 B7 B7 B7** [solo]  
 S. don't push your luck, If you don't meas - ure up, I'll be run - ning you right out of town, Yeh, \_\_\_

Instrumental

25 **E7**  
 S. right out \_\_\_ of town.  
 Vln. **A7 E7**  
 Mel. **A7 E7**  
 29 **A7 E7**  
 Vln. **A7 E7**  
 Mel. **A7 E7**  
 33 **B7 Bb A7 E7**  
 Vln. **B7 Bb A7 E7**  
 Mel. **B7 Bb A7 E7**

Coda

37 **E7** **A7 E7**  
 S. back a - gain. \_\_\_ I'm gon - na ride back a - gain. \_\_\_