

On the road 2020

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

Love in the morning..... 2
 You've got a friend.....10
 Just an old fashioned girl..... 14
 Miserlou.....16
 Unchained Melody.....18
 Little Things.....20
 Down City Streets22
 Green Grow the Rushes.....24
 Breaking up with Queensland.....26
 L'Accordeoniste.....28
 Shelter.....30
 Take me home.....32
 San Francisco Bay Blues34
 Both Sides the Tweed38
 Confounds the Science40
 In spite of ourselves.....44
 Nessun Dorma.....46
 The Irish Ballad48
 Oscar's Song50
 Act Naturally.....52
 We ain't all equal54
 Come a long way.....58
 I'm gonna find myself a lover.....64



Wayne Richmond
 Humph Hall
 85 Allambie Road
 Allambie Hts. 2100

(02) 9939 8802
 (0400) 803 804
wayne@humphhall.org
looselywoven.org

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_b uke only* *E_b⁷* *A_b* *B_b⁷* *E_b* *E_b⁷*

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_b* *B_b⁷* *E_b* *E_b⁷* *A_b*

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_b⁷* *E_b* *B_b⁷* *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*

2

Verse 2

25 **E_b** **A_b** **B_b⁷** **E_b**

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_b** **B_b⁷** **E_b** **A_b**

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_b⁷** **E_b** **B_b⁷** 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_b** **A_b** **E_b** **B_b⁷** **E_b** **E_b** **A_b**

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 **E_b** **B_b⁷** **E_b** **A_b**

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 **E_b** **A_b** **E_b** **B_b⁷** Solo 3

FS. *soul, hold me dar-ling, 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 dar-ling, till I grow old.*

Verse 3 - accord & violin

57 **E_b** **A_b** **B_b⁷** **E_b**

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 **A_b** **B_b⁷** **E_b** **A_b**

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

FS. *I try to keep this with me through the day. Yes, yes, yes, dar-ling 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 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 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 Bb⁷ 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 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, _____*

132 Ab Eb Bb⁷

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)

S. **A** **A** D/A A G#m7 C#7

1. When you're down_

S. **B** F#m C#7 F#m C#7/G# F#/A C#7(sus4)/G# F#m

and trou - bled and you need_ some lov - in' care, _ and

S. **9** Bm7 E7 A

noth - in', noth - in' is go - in' right. _

S. **13** G#m7 C#7 G#m7/C# C#7 F#m C#7/G# F#m/A C#7/G# F#m

Close your eyes_ and think of me and soon I_ will be there, _ to

S. **17** Bm7 C#m7 D/E E D/E E7(sus4)

bright - en up e - ven your dark - est night_ You just call_

S. **21** **C** Chorus 1 A D

out my_ name, _ and you know_ wher - ev - er I am, _ I'll come run

S. **25** A D/E

- nin' _ to see you a - gain _

S. **29** A Amaj9 Dmaj7 D6

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

32 F#m A7/E Dmaj7 C#m7 Bm7 D/E

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

Vln.

35 **D** A D/A A G#m7 C#7

S.

E Verse 2

39 F#m C#7 F#m C#7/G# F#/A C#7(sus4)/G# F#m

T. *high - above you should grow dark and full of clouds, and*

Vln.

43 Bm7 E7 A

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

Vln.

47 G#m7 C#7 G#m7/C# C#7 F#m C#7/G# F#/A C#7/G# F#m

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

Vln.

51 Bm7 C#m7 D/E E D/E E7(sus4)

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

Vln.

F Chorus 2

55 A D

S. *pp*

out my name, and you know wherever I am, I'll come run

59 A D/E

T. *pp*

nin' to see you again

63 A Amaj9 Dmaj7 D6 F#m A7/E

T. *pp*

Win-ter, Spring, Sum-mer or Fall, all you have to do is call and I'll be

67

T. *pp*

there Well

G Bridge

69 G D A Amaj9

S. *pp*

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

73 D G7 F#m B7 D/E

S. *pp*

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

H Chorus 3

78 E7 A D

S. You just call out my name, and you know where-er I am.

Vln. *mf*

82 A D/E

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

Vln.

87 A A maj9 Dmaj7 D6 F#m A7/E A7 Dmaj7 C#m7

S. Win - ter, Spring, Sum - mer or Fall, all you have to do is call and I'll be there yeah, yeah, yeah,

Vln.

I Coda

92 Bm7 D/E A D/A A D/A

S. yeah. You've got a friend. Ooh

Vln.

97 A D/A A D/A

S. Ain't it good to know, good to know,

101 A D/A D/A A

S. good to know, good to know, good to know, good to know, Yeah, yeah, yeah. You've got a friend.

T. good to know, good to know, good to know, good to know, Yeah, yeah, yeah.

Just an old fashioned girl

Marve Fisher (Arr. Wayne Richmond, 2019)

S.

Fl.1

Fl.2

Glk.

Hp.

C G D7 G

5 **A** G Bm/G C G C G/B A D7 G Bm

S.

Vln.

Glk.

10 C Cm/Eb G/D A7 D7 Am7 D7 G Bm C G

S.

Vln.

Glk.

15 C G/B A D7 G Bm C Cm/Eb

S.

Vln.

Glk.

19 G/D D G **B** Bm F#7/C# F#7 Bm A7

S.

Fl.1

Vln.

Glk.

Dr.

24 **D** **C⁷(b5)** **F^{#7}** **Bm** **A⁷** **D⁷**

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** **D⁷** **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/E^b** **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** **D⁷** **G** **D⁷ G** **f**

Fl.2 **f**

Vln **f**

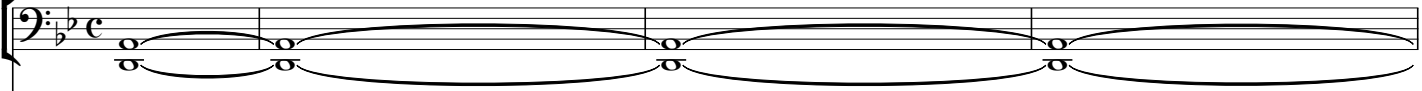
Glk. **f**


Hp. **C** **G** **D⁷** **G** **D⁷ G**

Misirlou

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

A D & A drone $\text{♩} = 120$

Vc. 

Dar. 


5 **B** Ross solo


Vln. 

9 

13 

17 

21 **C** D⁷ Drone stops $\text{E}^{\flat}7$ D⁷ 

25 D⁷ $\text{E}^{\flat}7$ D⁷ 

29 Cm D⁷ 

33 Cm D⁷ 

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

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.

Unchained Melody

W: Hy Zaret M: Alex North (Arr. Wayne Richmond, 2019)

Pno. $G = 70$ Em C D(sus4) D⁷

Verse 1

5 G Em C D G Em D

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

13 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

21 G D Em Bm C D G

S. need your love, I need your love, Godspeed your love, to me.

Bridge

29 C D C B \flat C D G

S. Lone - ly riv - ers flow to the sea, to the sea, to the o pen arms of the sea.

A. *p* Ooh Ooh

V.I. *pp*

Vc. *pp*

33 C D C B \flat C D G

S. Lone ly riv - ers sigh, "Wait for me, wait for me. I'll be com - in' home, wait for me!"

A. Ooh Ooh

V.I.

Vc.

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.

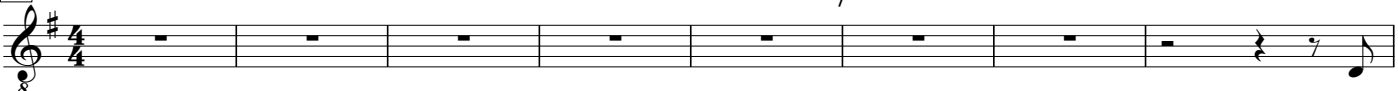
V.I. *pp*

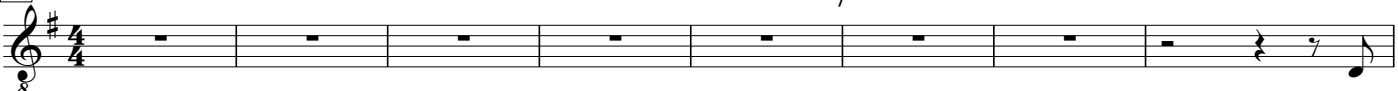
Vc. *pp*

Little Things

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

A G C(add9) Em⁷ D/F# C⁶D(add4)

FS.  1. Your


Vln. 

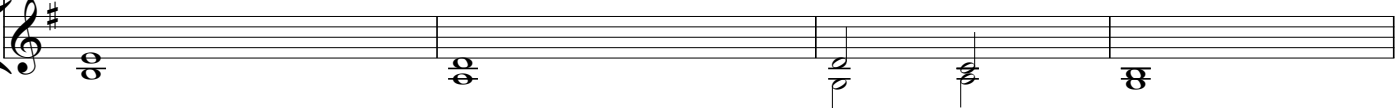
9 **B** G C(add9)

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


Vln. *pp* (2nd verse only) 

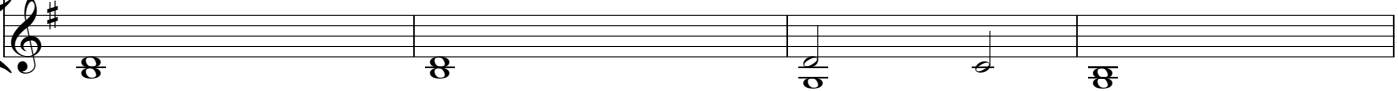
13 Em⁷ D/F# C⁶ D(add4) G

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


Vln. 

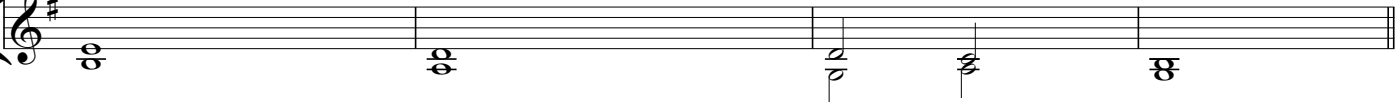
17 C(add9)

FS.  know you've nev-er loved the crin-kles 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,

Vln. 

21 Em⁷ D/F# C⁶ 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.

Vln. 

C Chorus Am⁷ Cmaj7 Em⁷ D/F# Am⁷ Cmaj7

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,

Vln. 

31 Em⁷ D/F# C 1. G⁵

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

Vln. 

37 **D** 2. *Bridge*

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

41 FS. *and you'll nev-er treat your - self right, dar - ling but I want you to.*

46 *Am⁷ C G D/F#*

FS. *If I let you know I'm here for you*

Vln.

50 *Am⁷ C G D/F#*

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

Vln.

54 **E** *Chorus*

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

58 *Am⁷ C(add9) Em⁷ D/A*

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

Vln.

62 **F** *Cmaj⁷ Am⁷ Cmaj⁷ Em⁷*

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

Vln.

67 *D/F# Am⁷ Cmaj⁷ Em⁷*

FS. *but if it's true, it's you, it's you they add up*

Vln.

71 *D/F# Cmaj⁷ G*

FS. *to. I'm in love with you, and all your lit-tle things.*

Vln.

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 *Ist: soloists only* C Bb F C

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

61 C Bb F --> Coda C

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

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.

85 *Bridge (Stop)* C F Bb F C *Build up*

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.

Green Grow the Rushes

Traditional (Based on a Co-Cheòl arrangement)

Hp.

Verse 1 Noni

5
There's naught but care on ev'-ry hand, in ev'-ry ho-ur that pas - ses oh

9
What sig-ni-fies the life of man and 'twere it for the las-sies oh

Chorus 1 Soloists

13
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
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
S.

Verse 2 Sam

25
The world-ly race may rich-es chase and rich-es still may fly them oh

29
S. When at last they caught them fast their hearts can ne'er en-joy them oh

24

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]*

49

Eb

Fm

Ab

Eb

Fm

Ab

Bb

Fl. *[Instrumental]*

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

Fl. $\text{♩} = 85$ A E D A E D

8 **A** A E D 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 E D F#m E

we dug gold, and we said we'd dig each oth-er 'til we grew old... So what did I do___ to make you turn so blue?

19 D E A

I'm sor-ry Queens-land I'm break-ing up with you!___

25 **B** A E D

You were my Dream-world my Sun-shine State, we made love_ at Ex-po Eight-y Eight... And

29 A E D F#m

when you need-ed drought and flood re-lief,_ we pitched in___ and we dug_ deep... Then we stood by your side

34 E D **Stop** E

___ and we stood true... But now Queens-land we're break-ing up with you.

Start

39 **A** **C** **D** **F#m**

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

Vln

45 **D** **F#m** **D**

one hou - r a - head of you, for half of the damn year. ___ But you kept it all a se - cret. and you

Vln

51 **F#m** **F#m/E** **D**

on - ly ___ told Sky News. ___ Then you kicked us in the Pref - 'ren - ces Queens - land

Vln

55 **E** **A**

and now my Polls_ are bruised!

Vln

59 **D** **A** **E** **D** **A** **E**

Fl.

Vln

65 **D** **A** **E** **D**

Fl.

Vln

70 **A** **E** **D**

Fl.

Vln

75 **E** A **Stop** E **Start** D

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 A E D

tol-er - a - ted Cat - ter, we put up with Paul - ine, You e - ven sent us Ke - vin Rudd and that was pret ty mean! But

Vln

84 F#m E D

if you want our ro - mance to sur - vive, I say we'll

Vln

88 E A

take you back, when you break up with Clive! And we

Vln

92 **F** A **Light ac.** E D

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

96 A E D

we res-pect your right to choose, de - mo - cra - cy means a di - vers - i - ty of views. But it's

100 F#m E D

time to turn One Nat - ion in - to two. 'Cause

104 Stop E A

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

Vln

108 G Start A E D A

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

Vln

113 E D A E

that's your right, but coal can't keep you warm at night. O-kay, it can, you got me there, but it's

Vln

118 D F#m E D

good in the ground and it's bad in the air. Oh Queens-land, what more can I say? Our

Vln

124 H D E A F#m D E

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

Vln

130 Stop F#m Stop D Stop E Stop A

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

Vln

L'Accordéoniste

Michel Emer (Arr. Wayne Richmond, 2019)

A Gm Fm Eb D⁷ Gm Fm Eb rit. D⁷

Acc.

Fl.

Vln. *arco*

B Verse

9 Gm D Gm⁷ C D⁷ Gm D Gm⁷ C D⁷ Gm Cm Gm/B^b Cm⁷

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 G⁷ Cm G⁷ Cm Eb⁹ D⁷ Gm D Gm⁷

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 D⁷ Gm Cm Gm⁷ Cm Gm/B^b Cm Eb

S.

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

C D⁷

S.

va. Elle e -

Acc. *+ melodicas*

Fl.

D Chorus

26 G Gmaj⁷ G⁶ G G⁶ Fm D⁷

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* *2nd time only*

Vln. *pizz*

34 Am Am⁷ D⁷ Am⁷ 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 G⁷ G⁷ 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 D⁷ 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 G⁷ G⁷

S. si - que.

Acc.

Fl. arco

Vln.

65 C D⁷ Ar - re - tez

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

Acc.

Fl.

Vln.

Shelter

Verse 1 (Alan & Ralph)

Eric Bogle (Arr. Wayne Richmond, 2019)

G G D/A G C G

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

6 G D/F# Em7 C D

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

10 G D/A G C

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

14 G D/F# Em7 C D G Em7 C

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

Vln

Verse 2 (Wayne & Ad)

20 D(sus4) D G D7/A G C G

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

Vln

25 G D/F# Em7 C D

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

Vln

29 G D/A C

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

Vln

33 G D/F# Em⁷ C D G Em⁷ C D(sus4) D

T. 8
now my views have shif-ted, And I think I've just come home.

Vln

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

40 G D/A G C G

T. 8
To the home-less and the hung-ry, May you al-ways o-pen doors, May the

A. 8
To the home-less and the hung-ry, May you al-ways o-pen doors, May the

Vln

45 G D/F# Em⁷ C D

T. 8
rest-less and the wear-y, Find safe har-bour on your shores. May you

Vln

49 G D/A G C

T. 8
al-ways be our dream time place, My spir-it's glad re-lease, May you

Vln

53 G D/F# Em⁷ C D G Em⁷ C D(sus4) D

T. 8
al-ways be our shel-ter, May we al-ways live in peace.

Vln

60 2.G Em C D G

T. 8
peace. al-ways live in peace.

Vln

Take me home

Phil Coulter (Arr. Wayne Richmond, 2019)

C $\text{♩} = 80$

A C

F

C

Solo pp mp

Vln.

1. I sit here think-ing as the sun is sink-ing o - ver the moun-tain and the
2. I see their fac - es in fa-mil-iar plac-es; I hear the mu - sic that we

6 G G⁷ C F C G⁷ C C F G

Solo

dry dust - y ground. As the night is fall-ing, I start re-call-ing thenights in my own home town. gain.
played way back then. My heart re-joic-es as I hear the voic-es call-ing me home a -

B Chorus

+ sops

F

C

G

Solo mf

Vln.

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

16 C C/E F C/G G⁷ C

Solo

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

Vln.

C

C

F

C

Solo pp

Vln.

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

23 G G⁷ C F C G⁷ C F G

Solo

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

Vln.

D

C

F

C

G

Solo mf

Vln.

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

32 C C/E F C/G G⁷ C

Solo

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

Vln.

36 **E** G F C G/B Am⁷ G

Solo
home, far a - cross the sea. Home is where I

Vln.

39 D/F# D⁷ G A

Solo
long to be.

Vln.

42 **F** D G D A

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

Vln.

46 D D/F# G D/A A⁷ D G A

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

Vln.

50 D G D A

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

Vln.

54 D D/F# G D/A A⁷

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

Vln.

57 Bm A G D/A A⁷ D

Solo
home. Take me home.

Vln.

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 Fm6 C A7

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 D7 G7

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 E7

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 Fm6 C A7

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 D7 G7 C G7


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


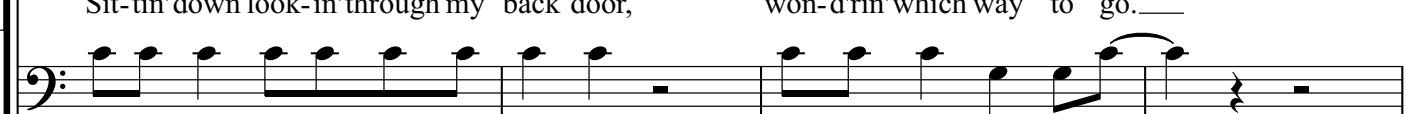



A. Walk-in' with my ba - by down by the San Fran-cis - co — Bay.

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**

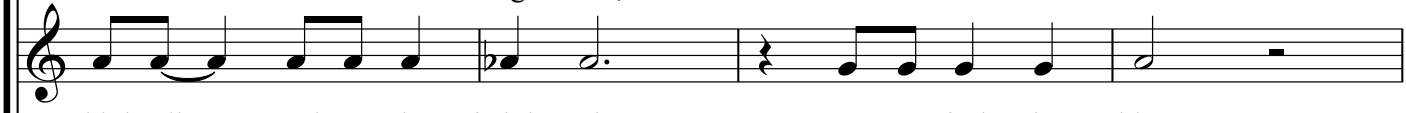
S. 
Wo-man I'm so cra - zy 'bout, she don't love me no more.____

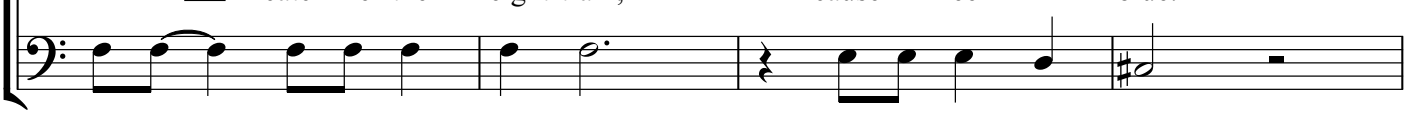
A. 
Wo-man I'm so cra - zy 'bout, she don't love me no more.____

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 Em⁷ D Bm F#m

1. + harp
 2. + fiddles & flute

9 Bm D G Em⁷ D A E Bm

18 *Verses* Bm D G Em⁷ D Bm A

1. What's the Spring breath-ing jas-mine and rose? _____ What's the Sum-mer with all its gay train? _____
 2. No _____ sweet-ness the sen-ses can a - chieve. _____ Which cor-rup-tion and brib-er-y bind. _____
 3 Let _____ vir-tue dis-ting-uish the brave. _____ Place rich-es in low-est de-gree. _____

Vln. *pp*
 (v3 only)

Vc. *pp*
 (v3 only)

26 F#m Bm D G Em⁷ D A Bm

— Or the splen-dour of au-tumn to those? _____ Who've bar-tered their free-doms for gain? _____
 — No _____ bright-ness thatgloom can e'er gleam _____ For _____ hon-our's the sum of the mind. _____
 — Think them-poor - est who can be a slave. _____ Them rich-est _____ who dare to be free. _____

Vln.

Vc.

Chorus

35

G

D

Bm

A

F#m

S. Musical staff with notes and lyrics: Let the love of our land's sa - cred rights

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 lyrics: Let the love of our land's sa - cred rights

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 lyrics: Let the love of our land's sa - cred rights

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

Vln. Musical staff with notes and lyrics: Let the love of our land's sa - cred rights

Vc. Musical staff with notes and lyrics: Let the love of our land's sa - cred rights

Soloists Turnaround

44

Bm

G

Em⁷

D

A

Bm

S. Musical staff with notes and lyrics: friend-ship and hon-our u - nite

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

A. Musical staff with notes and lyrics: friend-ship and hon-our u - nite

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

B. Musical staff with notes and lyrics: friend-ship and hon-our u - nite

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

Vln. Musical staff with notes and lyrics: friend-ship and hon-our u - nite

Vc. Musical staff with notes and lyrics: friend-ship and hon-our u - nite

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* Roddy + Wayne add drums & strong rhythm C Dm

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 may-be more,

H. When he talks to crowds of four, he sees ten thousand may-be more,

38 F Bb F Bb F

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

H. be-liev-ing they all think he's god on earth and was the pro-duct 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

66 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.

70 F Bb F Bb 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-

75 Bb 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

82 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.

86 *mf* *cresc.* Bb F Bb 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

91 *f* Bb 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 A⁷ D

B D Male G

8 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 A⁷ D Female

11 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 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 A⁷ D

18 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 A⁷ D

22 *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*

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

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

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

pizz

27 **G** **D** **A⁷** **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. *arco*

Vln. *arco*

31 **E** **G** **D** **A⁷** **D**

Fl. *arco*

Vln. *arco*

35 **G** **D** **D(sus4)** **D** **A⁷** **D**

Fl. *arco*

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** **A⁷** **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** **A⁷** **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 B \flat *pp*

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

Vln. *pp*

Mel. *pp*

5 **B** G E \flat maj7 G E \flat maj7 G E \flat maj7

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

Vln. *p*

Mel. *p*

9 G E \flat maj7 G E \flat maj7 G E \flat maj7 G E \flat maj7 G

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!

Vln.

Mel.

14 **C** D G G/F# Em Gmaj7 A Bm A7/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

Vln.

Mel.

18 D/F# Em D/A A7

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

Vln. *mp*

Mel.

D G/A Ebmaj7 G Ebmaj7 G Ebmaj7 G

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

Vln.

Mel.

E D G G/F# Em A Bm A/C#

26 S. Di - le-gua, o

Vln. *pp* *p*

Mel.

F D/F# Em D/A A7 G/A

30 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

Vln.

Mel.

G D G G/F# Em A Bm A/C# D

35 S. ro!

Vln. *ff*

Mel. *ff*

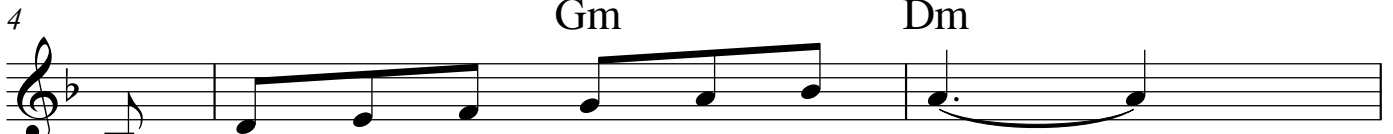
The Irish Ballad

Words & Music: Tom Lehrer

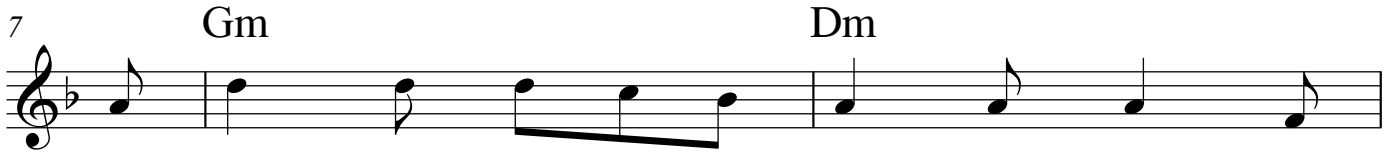
Dm



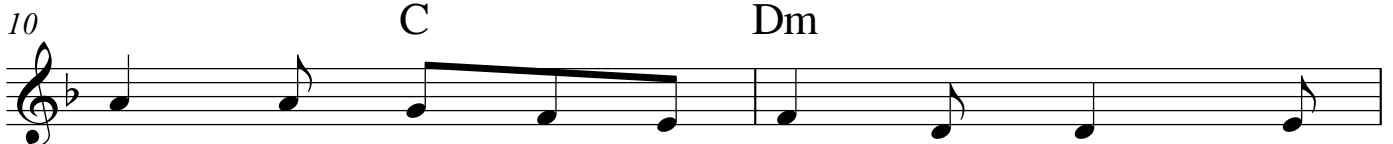
1. A - bout a maid_____ I'll sing a song,
 2. One morn - ing in_____ a fit of pique,
 3. Her moth - er she_____ could ne - ver stand,
 4. She set her sis - ter's hair on fire,
 5. She weighted her bro - ther down with stones,
 6. One day when she_____ had nothing to do,
 7. And when at last the po -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



Sing rick - e - ty - tick - e - ty tin.



A - out a maid_____ I'll sing a song Who
 One morn - ing in_____ a fit of pique, She
 Her moth - er she_____ could ne - ver stand, And
 She set her sis - ter's hair on fire, And
 She weighted her bro - ther down with stones, And
 One day when she_____ had nothing to do, She
 And when at last the po - lice came by, Her
 My tra - gic tale_____ I won't pro - long, And



did - n't have_____ her fam - 'ly long, Not
 drowned her fa - ther in the creek, The
 so a cy - a - nide soup she planned, The
 as the smoke_____ and flame rose high'r,
 sent him off_____ to Da - vy Jones, And
 cut her ba - by brother in two, And
 lit - tle pranks she did not de - ny, To
 if you do not en - joy this song, You've your

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

Musical notation for Flute and Violin 1, measures 1-4. The Flute part has a melodic line with eighth notes and quarter notes. The Violin 1 part has a similar melodic line.

4 **A**

Vln.1

Musical notation for Violin 1, measures 5-8. The notation shows a melodic line with eighth and quarter notes.

12

Fl. Vln.1 Vln.2

Musical notation for Flute, Violin 1, and Violin 2, measures 9-16. The Flute part has a melodic line. The Violin 1 and Violin 2 parts have a similar melodic line.

20 **B**

Fl. Vln.1 Vln.2

F C/E Dm B \flat F Am E \flat C

Musical notation for Flute, Violin 1, and Violin 2, measures 17-24. The Flute part has a melodic line. The Violin 1 and Violin 2 parts have a similar melodic line. Chord symbols are written above the Flute staff.

28

Fl. Vln.1 Vln.2

F Am/E Dm B \flat F/A B \flat C B \flat /F F

Musical notation for Flute, Violin 1, and Violin 2, measures 25-32. The Flute part has a melodic line. The Violin 1 and Violin 2 parts have a similar melodic line. Chord symbols are written above the Flute staff.

36 **C**

Vln. 1

Vln. 2

44

Conc.

F C/E Dm Am Bb C F

Vln. 1

Vln. 2

52

Conc.

Vln. 1

60

Conc.

Vln. 1

68 **D**

F C/E Dm Bb F Am Eb C

Fl.

Vln. 1

Vln. 2

76

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

Fl.

Vln. 1

Vln. 2

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)

Intro
 ♩=190
 G⁷ C

Sax.

V1. *pizz*

4
 G⁷ C

Sax.

V1.

Verses
 9 C F

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,

V1. *pizz*

14 C G⁷

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.

V1.

18 C F

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.

V1.

22 **G⁷** **C** *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.

T.
Well I

VI.
Well I

Chorus

26 **G⁷** **C** **G⁷** **C**

NT
 bet you she's gon-na be a big star. *Might win an Os - car, you can ne-ver_ tell.*

T.
 bet you she's gon-na be a big star. *Might win an Os - car, you can ne-ver_ tell.*

VI.
arco

33 **G⁷** **C**

NT
 The mo - vies gon - na make her a big star,

T.
 The mo - vies gon - na make her a big star,

VI.

37 **D⁷** **G⁷**

NT
 'cause she can play the part _____ so well. _____

T.
 'cause she can play the part _____ so well. _____

VI.

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.
dumbed down learn-ing in our dumbed 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)

S. 24
1 2 3 1 2 3 4 1 2 3 1 2 3 4
ain't all e - qual and we all know that. No false de-mo - cra-cy can take that back. Just like the

S. 28
1 2 3 1 2 3 4
day they — taught — us that the Earth was flat. No we

S. 30
1 2 3 1 2 3 4
ain't all e - qual and we all know that. They've got us

Verse 5 (Christine)

S. 32
1 2 3 1 2 3 4 1 2 3
doped up — with this sense of grat - i - tude. — While they spoil our — wa - ter and po-lute our

S. 35
1 2 3 4 1 2 3
food. We sing and whis - tle — hap - py yeah we're do - ing fine, —

S. 37
1 2 3 4 1 2 3 1 2 3 4
— in this luck-y — coun - try of yours and mine.

Middle Section

S. 40
Kim
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
I know I sound a lit-tle bit-ter and twist-ed oh but I'm just so pissed off — a - bout it.

S. 44
1 2 3 4 1 2 3 4 1 2 3 4
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

G

D

47

S. *f* 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.

A. *f*
 'Cause we all know, Peo-ple are still dy - ing in the cold.

Vln

G

D

51

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

A. 3 *ff*
 We all know, peo-ple are too scared of grow-ing old. And we all

M. *ff*
 And we all

Vln *ff*
 And we all

G

56

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

A. 3
 know, peo-ple are still fight-ing oth-er peo-ple's wars.

M. 3
 know, peo-ple are still fight-ing oth-er peo-ple's wars.

Vln *ff*

D

58

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

A.
 And we all

M.
 And we all

Vln

60 **G**

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

A. know, — ev -'ry -one and ev -'ry -thing can be bought or

M. know, — ev -'ry -one and ev -'ry -thing can be bought or

Vln

62 **D**

S. 1 2 3 4 1 2 3 4
 sold. — — — — — But what

A. sold. — — — — — But what

M. sold. — — — — — But what

Vln

64 **Bm** **A** **G**

S. *p* 1 2 3 4 1 2 3 4 1 2 3 4
 both -ers me — the most, — is it does -n't — seem to both -er us — no more. —

A. *p* both -ers me — the most, — is it does -n't — seem to both -er us — no more. —

M. *p* both -ers me — the most, — is it does -n't — seem to both -er us — no more. —

Vln *p* both -ers me — the most, — is it does -n't — seem to both -er us — no more. —

67 **Bm** **A** **G**


S. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 We've got -ta get this lie out of our head, — that this is as good — as it gets! — I know that

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


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

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

Verse 6 (Wayne)

72
S.  peo-ple_ march-ing with their ban-ners high,____ is just some fad-ed_ fire_ in my grand-dad's

75
S.  eye. 'Cause there ain't no_ way_ we're going to make real change, on the

78
S.  couch at_ home_ be - hind your Face - book page. 'Cause we

Verse 7 (Tutti)

80
S.  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.  fact. Still there are oh so_ ma - ny who just can't fight

85
S.  back, 'Cause we ain't all_ e - qual and we all_ know that.

Come a long way

Indigo Girls (Arr. Maria Dunn, 2019)

♩=130 **A** Simple drums & plucked guitar + piano

Bass

Chords: A, E/A, D, E, A, C#m, D

B Verse 1

8

SO. I've come a long way, I was a show_ on ice_

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

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

Chords: E, A, C#m, D

12

SO. Dazz - ling and brit - tle, But sub - ject to the sun.

Chords: E, F#m, E, B7

16

SO. And then one day, I went a lit-tle by_ lit - tle, back to_ the wa - ter, the

S. And then one day,

A. And then one day,

Chords: D, E, A, C#m, D, E, F#m

22

SO. place where I'd come from. And I went un - der, like_ stones tied_ in a_ sack.

Chords: E, B7, D, E, Bm, C#m

27

SO. And I got_ emp-tied_ and start - ed_ my_ way_ back. My

S. *p* in a sack back.

A. *p* in a sack back.

Chords: D, E, Bm, C#m, D, E

C Chorus 1

Strummed guitar
Add shaker in chorus
Bigger drums

33 **A** **C#m**

SO. name, my shame, my

S. It's got your name on it. It's got your name on it.

A. It's got your name on it. It's got your name on it.

37 **G** **D/F#** **D**

SO. home, ev - 'ry - thing I own. And all my schemes

S. It's got your name on it.

A. It's got your name on it. schemes

41 **A** **E/G#** **D/F#** **A/E**

SO. — drowned at the seams have left me fine in my own skin I've come a long

S. Ooo

A. — drowned at the seams have left me fine in my own skin

45 **Bm** **Fstop** **A** **C#m** **D**

SO. way, just to be - gin.

plucked guitar & simple drums

D Verse 2

50 E A C#m D E F#m

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

AD. I've come a-long way. Un-der the cov-er of dark - ness.

56 E B7/D# D E A C#m

SO. boat-man at the shore. The scourge of hope, the ug - ly face of

AD. The scourge of hope, the ug - ly face of

61 D E F#m E

SO. dang - er. The keep-ers of the keys had me down on my knees in front of

AD. dang - er. The keep-ers of the keys had me down on my knees

65 B7/D# D E Bm C#m

SO. gild - ed doors. And in a world where ev - ry ax was poised to grind.

69 D E Bm C#m D E

SO. To find my peace I on - ly held up what was al - ready mine My

AD. Find my peace, al - ready mine

S. poised to grind al - ready mine My

A. poised to grind al - ready mine

E Chorus 2

75 **A** ^{+ sops} **C#m** **G**

SO. name, _____ my _____ shame, _____ my home, _____ ev-ry - thing I _____ own.

A. It's got your name _____ on _____ it. _____ It's got your name _____ on _____ it. _____ It's got your name _____ on _____ it. _____

T. It's got your name _____ on _____ it. _____ It's got your name _____ on _____ it. _____ It's got your name _____ on _____ it. _____

B. It's got your name _____ on _____ it. _____ It's got your name _____ on _____ it. _____ It's got your name _____ on _____ it. _____

81 **D/F#** **A** **E/G#** **D/F#**

SO. _____ And all my _____ swords _____ have turned to _____ words _____ that _____ blow like _____ po - ems _____ in _____ the _____ wind.

A. _____ swords _____ have turned to _____ words _____ that _____ blow like _____ po - ems _____ in _____ the _____ wind.

T. _____ swords _____ have turned to _____ words _____ that _____ blow like _____ po - ems _____ in _____ the _____ wind.

B. _____ swords _____ have turned to _____ words _____ that _____ blow like _____ po - ems _____ in _____ the _____ wind.

F Bridge

86 **A/E** **Gstop** plucked **D** **Dm**

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

AD. I've come a long way. _____ twist - ed when _____ by the sim - ple

A. _____

T. _____

B. _____

92 **A** **E** **G**

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

AD. way They start out way

97 **D** **Dm**

SO. hurt your tired feet at night. But then they give a lit - tle day by day.

AD. tight Hurt your feet at

100 **D** **E**

SO. build up drums and guitar
And then be - fore you know it, you look back And you've come a - long

AD. night you look back

S. And you've come a - long

G **Chorus 3**

103 **A** (+ sops) **C#m** **G**

SO. way, my shame, my home, ev-ry - thing I own.

A. It's got your name on it. It's got your name on it. It's got your name on it.

T. It's got your name on it. It's got your name on it. It's got your name on it.

B. It's got your name on it. It's got your name on it. It's got your name on it.

109 **D/F#** **A** **C#m**

SO. *My name, my shame, my*

AD. *Come a-long way, come a-long way, come a-long*

A. *Come a-long way, come a-long way, come a-long*

T. *Come a-long way, come a-long way, come a-long*

B. *Come a-long way, come a-long way, come a-long*

115 **G** **D** **1. E**

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

AD. *way, come a - long way,*

A. *way, come a - long way,*

T. *way, come a - long way,*

B. *way, come a - long way,*

119 **H** **2. E** **A**

SO. *got your name on it,*

AD. *got your name on it,*

S. *Come a - long way,*

A. *Come a - long way,*

T. *Come a - long way,*

B. *Come a - long way,*

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 **A⁷** **B⁷**

S.

3 **E** **A⁷** **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 **A⁷** **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 **B⁷** **A⁷** **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. —