

# ‘Déjà Vu ’24’

[Loosely Woven – February/March 2023] – Final

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22

Solo  
*song to sing.\_\_\_\_\_ Yeh come on ev-'ry-bo - dy\_ you got ta song to sing.\_\_\_\_\_ You got-ta* <sup>3</sup>

S.  
*song to sing.\_\_\_\_\_ on ev-'ry-bo - dy song to sing.\_\_\_\_\_*

A.  
*song to sing.\_\_\_\_\_ on ev-'ry-bo - dy song to sing.\_\_\_\_\_*

28 **C**

Solo  
*sing it, sing out loud.\_\_\_\_\_ You got-ta sing it, sing out loud.\_\_\_\_\_ When your whole world's in the ground,\_\_\_\_\_ you got-ta* <sup>3</sup>

S.  
*Yes, sing out loud.\_\_\_\_\_ Yes, sing out loud.\_\_\_\_\_ world's in the ground,\_\_\_\_\_*

A.  
*Yes, sing out loud.\_\_\_\_\_ Yes, sing out loud.\_\_\_\_\_ world's in the ground,\_\_\_\_\_*

34 **Fine**

Solo  
*sing it, sing out\_ loud. Oh, sing-ing is good for you\_ it's good for me\_\_\_\_\_ too!* <sup>3</sup>

S.  
*Yes, sing out\_ loud.\_\_\_\_\_ *p* Ooh\_\_\_\_\_ *f* Ooh me and\_you.\_\_\_\_\_*

A.  
*Yes, sing out\_ loud.\_\_\_\_\_ *p* Ooh\_\_\_\_\_ *f* Ooh me and\_you.\_\_\_\_\_*

**D** Instrumental

40

A. Sax. *G C G D7 G*

48 *G C*

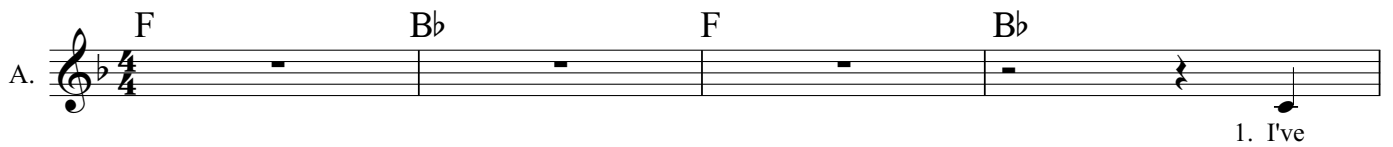
A. Sax.

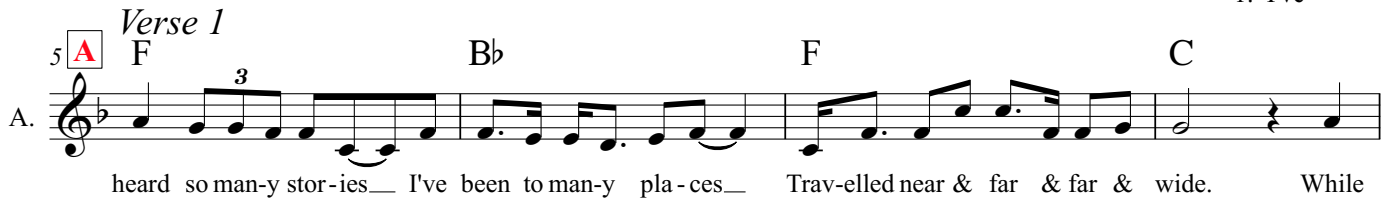
54 *G D C G* **To Chorus**


A. Sax.

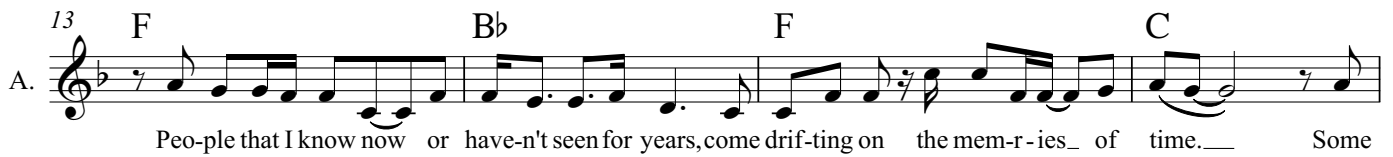
# Whispers on the Wind

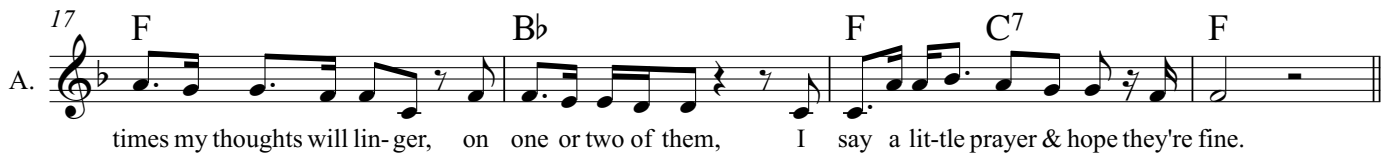
Carmel Charlton (Arr. Wayne Richmond, 2023)


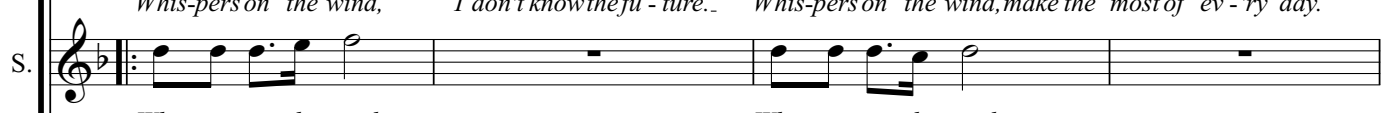
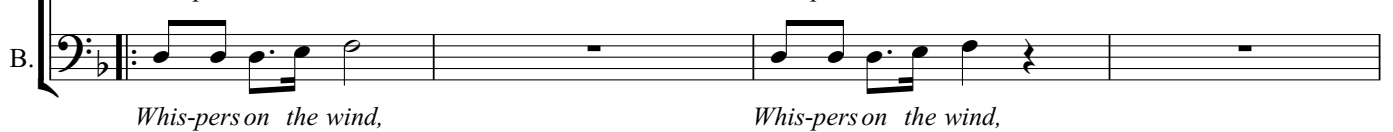
A. 

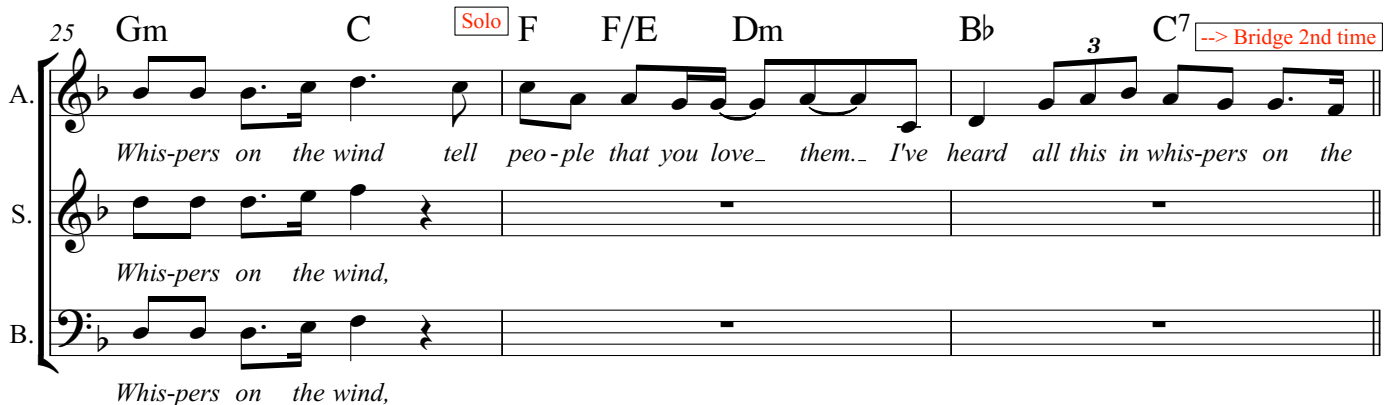
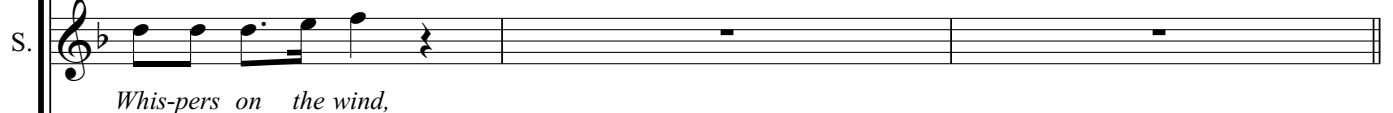

5 **A** *Verse 1*  
A. 

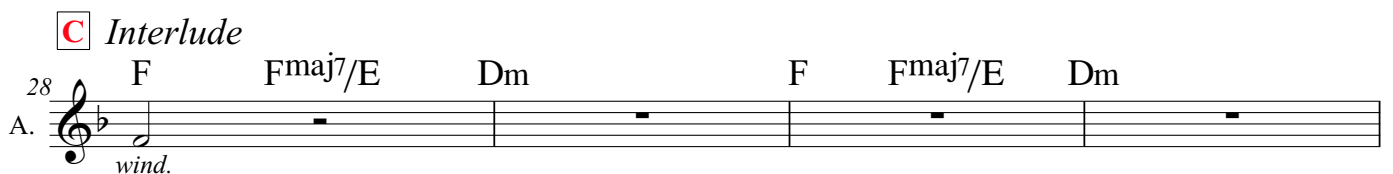
9 A. 

13 A. 

17 A. 

**B** *Chorus*  
A.   
S.   
B. 

25 A.   
S.   
B. 

**C** *Interlude*  
A. 

32 **D** F **Tutti** B $\flat$  F C

A. 
  
2. May - be there'll be peace in ev-'ry cor-ner of the world if peo-ple stopped to lis-ten for a while.

S. 
  
May - be to\_\_\_\_\_

36 F B $\flat$  Gm C $^7$

A. 
  
None of us are herefor long when all is said and done. Time we lis-ten to those whis-pers on the wind.

S. 
  
None of us are herefor long when all is said and done.

B. 
  
None of us are herefor long when all is said and done.

40 F **Solo** B $\flat$  F C **Tutti**

A. 
  
Stop to smell theflow - ers, won-der how they grow watch-ing sea-birds home-ward fly.

S. 
  
fly.

B. 
  
fly.

44 **E** F B $\flat$  **Solo**

A. 
  
Won - der at the un - i - verse, here we are all spin-ning 'round. Time we

S. 
  
Won - der at the un - i - verse,

B. 
  
Won - der at the un - i - verse,

46 F C $^7$  F

A. 
  
list - ened to those whis - pers on the wind.

**F** Bridge

**Tutti**

(Clap)

48

A. *wind.* We need hope to kee-pus go-ing. Some-one to un-der-stand. Don't know what the fu-ture holds.

S. We need hope to kee-pus go-ing. Don't know what the fu-ture holds.

B. We need hope to kee-pus go-ing. Don't know what the fu-ture holds.

F Fmaj7/E C7 F C7 F Bb F

52

A. On - ly know we hold it, \_\_\_\_\_ in our hands.

Gm C7

**G**

**Solo**

**Tutti**

56

A. Stop to smell the flow - ers, \_ won-der how they grow watch-ing sea-birds home-ward fly. \_\_\_\_\_

S. fly. \_\_\_\_\_

B. fly. \_\_\_\_\_

F Bb F C

60

A. Won-der at the un-i-verse, here we are all spin-ning 'round. I will lis-ten to \_ those whis-pers on the wind.

S. Won-der at the un-i-verse, Here we are those whis-pers on the wind.

B. Won-der at the un-i-verse, Here we are those whis-pers on the wind.

F Bb F C7 F

**H** Chorus **Tutti throughout**

64 **B $\flat$**  **C** **F** **F/E** **Dm** **B $\flat$**  **Dm** **F** **C<sup>7</sup>**

A. *Whis-pers on the wind, I don't know the fu - ture... Whis-pers on the wind, make the most of ev - 'ry day.*

S. *Whis-pers on the wind, Whis-pers on the wind,*

B. *Whis-pers on the wind, Whis-pers on the wind,*

68 **Gm** **C** **F** **F/E** **Dm** **B $\flat$**  **C<sup>7</sup>**

A. *Whis-pers on the wind tell peo-ple that you love... them... I've heard all this in whis-pers on the wind.*

S. *Whis-pers on the wind,*

B. *Whis-pers on the wind,*

71 **I** **Solo**


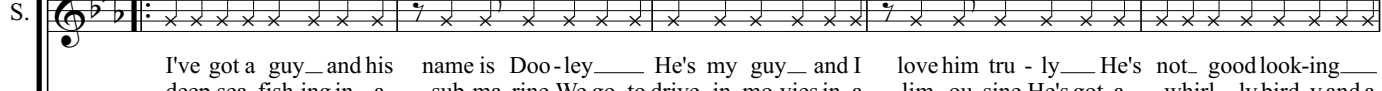
**Dm** **Dm/C** **B $\flat$**  **C<sup>7</sup>** **F** **Fmaj<sup>7</sup>/E** **Dm** **B $\flat$**  **C** **F**


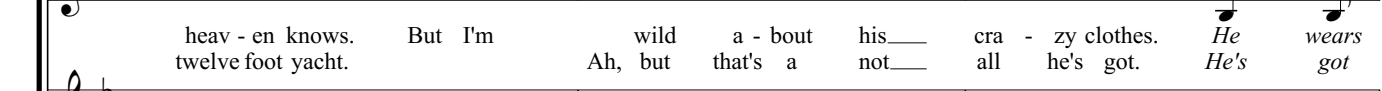
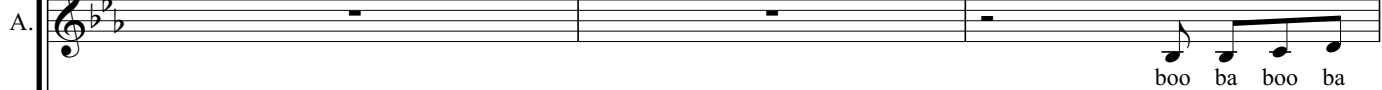
A. *Ah! I've heard all this in whis-pers on the wind.*




# Pink Shoelaces

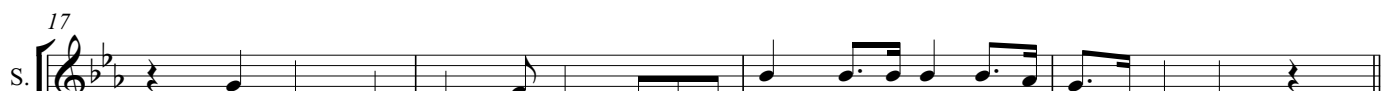
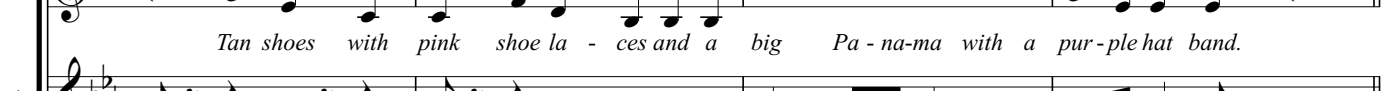

Mickie Grant (Arr. Wayne Richmond, 2023)

S.   
M.   
Tpt.   
ba boo ba boo boo boo boo ba boo ba Now\_

5 **A**  
S.   
M.   
I've got a guy\_ and his name is Doo-ley\_ He's my guy\_ and I love him tru - ly\_ He's not\_ good look-ing\_ deep sea\_ fish-ing in a sub-ma-rine. We go to drive-in mo-vies in a lim - ou-sine. He's got a\_ whirl- ly bird-y and a  
boo boo boo boo ba boo ba boo boo boo boo ba boo ba boo boo

10  
S.   
A.   
M.   
heav - en knows. But I'm wild a - bout his\_ cra - zy clothes. He wears twelve foot yacht. Ah, but that's a not\_ all he's got. He's got  
boo ba boo ba boo ba boo ba

13 **B**  
S.   
A.   
M.   
tan shoes with pink shoe\_ la - ces\_ A pol - ka dot vest and man, oh man.  
boo boo boo boo ba boo ba boo boo boo boo ba boo ba  
boo boo boo boo ba boo ba boo boo boo boo ba boo ba

17  
S.   
A.   
M.   
Tan shoes with pink shoe la - ces and a big Pa - na-ma with a pur - ple hat band.  
boo boo boo boo ba boo ba big Pa - na-ma with a pur - ple hat band. ba boo ba  
boo boo boo boo ba boo ba boo ba boo ba



21

S. *Ooh ooh, ooh, ooh... Ooh ooh, ooh, ooh... He takes me ooh, ooh.*

A. boo boo boo boo ba boo ba boo boo boo boo boo boo

M. boo boo boo boo ba boo ba boo boo boo boo boo boo boo

Tpt.

T. Sax.

1. 2.

26 **C** F Dm Gm C7 F Dm Gm C7

Tpt.

T. Sax.

30 F Dm Gm C7 F Dm Gm C7

Tpt.

T. Sax.

34 F Dm Gm C7 F Dm Gm C7

Tpt.

T. Sax.

38

S.

Tpt. F Dm Gm C7 F Dm Gm C7 Now

T. Sax.

42 **D**

S.

M.

46

S.

A.

M.

50

S.

A.

M.

54

S.

A.

M.

58 E

1. | 2.

S. *Ooh ooh, ooh, ooh.\_ Ooh ooh, ooh, ooh. Well now ooh, ooh.\_*

A. boo boo boo boo ba boo ba boo boo boo boo boo boo ba boo ba

M. boo boo boo boo ba boo ba boo boo boo boo boo boo boo ba boo ba

Tpt.

63

*Stop*

S. Solo *Ooh ooh, ooh, ooh. and a big Pa-na-ma with a pur-ple hat band.*

A. boo boo boo boo

M. boo boo boo boo

Tpt.

# Johnny, I hardly knew ye

Adpt. by Pat Clancy, Tom Clancy, Liam Clancy & Tommy Makem

(Arr. Wayne Richmond, 2023)

**F#m**

S. *drum* *etc.*

5 **A** **F#m** **C#m**

1. When goin' the road to sweet A - thy, hoo - roo hoo - roo. When  
2. "Where are the eyes that looked so mild, hoo - roo hoo - roo. Where  
3. "Where are the legs with which you run, hoo - roo hoo - roo. Where  
4. "You haven't an arm, you haven't a leg, hoo - roo hoo - roo. You  
5. I'm hap - py for to see you home, hoo - roo hoo - roo. I'm

Rec.

Vln.

10 **F#m** **A** **C#7**

goin' the road to sweet A - thy, hoo - roo hoo - roo. When  
are the eys that looked so mild, hoo - roo hoo - roo. Where  
are the legs with which you run, hoo - roo hoo - roo. Where  
haven't an arm, you haven't a leg, hoo - roo hoo - roo. You  
hap - py for to see you home, hoo - roo hoo - roo. I'm

Rec.

Vln.

14 **A** **E** **F#m** **C#m**

goin' the road to sweet A - thy. a stick in my hand and a drop in me eye. A  
are the eyes that looked so mild, where my poor heart you first be-guiled? Why  
are the legs with which you run when first you went to car - ry a gun? In -  
haven't an arm & you haven't a leg; you're an eye - less, bone - less, chick - en - less egg. You'll  
hap - py for to see you home, all from the is - land of Cey - lon. So

Rec.

Vln.

18 **A** **E** **F#m** **C#m** **F#m**

dole - ful dam - sel I heard cry: "John - ny, I hard - ly knew ye."  
did ye ski - dadle from me an' the child? John - ny, I hard - ly knew ye.  
deed, your danc - ing days are done. John - ny, I hard - ly knew ye.  
have to be out with a bowl to beg. John - ny, I hard - ly knew ye.  
long of flesh, so pale of bone. John - ny, I hard - ly knew ye.

Rec.

Vln.

22 **B** *f* F#m C#m

S. "With your drums an' guns, an' guns an' drums, hoo - roo hoo - roo. With your

Rec.

Vln.

27 F#m A

S. drums an' guns, an' guns, an' drums hoo - roo hoo - roo. With your

Rec.

Fl.

Vln.

31 E D C#m Stop (last time)

S. drums an' guns, an' guns an' drums, the en - e - my near - ly slew ye. Oh, my  
nev - er

Rec.

Fl.

Vln.

35 A E F#m C#m F#m A capella last time Stop (last time)

S. dar - lin' dear, ye look so queer. John-ny, I hard - ly knew ye.

Rec.

Fl.

Vln.

# A Thankful Heart

W: Lerong Chen M: Zhiyuang Chen  
(Arr. Wayne Richmond, 2023)

Fl.  $\text{♩} = 70$   $\text{G}$

Vln. *pp*  $\text{p}$

Vc.

Detailed description: This block contains the first four measures of the score. The Flute part starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a tempo marking of quarter note = 70 and a dynamic marking of *pp* (pianissimo) that gradually increases to *p* (piano). The Flute line includes a triplet of eighth notes in the first measure and a long melodic line with a slur over measures 2-4. The Violin part is in the same key and time, playing a simple accompaniment of chords and single notes. The Voice part is in the bass clef, providing a harmonic foundation with long notes.

**A** Verse

LC  $\text{G}$   $\text{C/G}$   $\text{G}$   $\text{Em}^7$   $\text{Am}$   $\text{D}$   $\text{G}$   $\text{C}$   $\text{G}$   $\text{Am}$   $\text{D}$   $\text{G}$

S. *pp*  $\text{Mm}$

A. *pp*  $\text{Mm}$

B. *pp*  $\text{Mm}$

2nd verse only

Detailed description: This block covers measures 5 through 13. It begins with a red box labeled 'A' and the word 'Verse'. The Lead Vocal (LC) part has a treble clef and a key signature of one sharp. Above the staff, the chords G, C/G, G, Em7, Am, D, G, C, G, Am, D, G are written. The vocal line features a triplet of eighth notes in measure 5 and a melodic line with a slur. The Soprano (S.), Alto (A.), and Bass (B.) parts are in the same key and time, with dynamic markings of *pp* and *Mm* (mezzo-moderato). Red boxes labeled '2nd verse only' are placed below the vocal staves in measures 7 and 11.

**B**

LC  $\text{D}$   $\text{G}$   $\text{D}$   $\text{G}$

Vln. *pp*

Vc. *pp*

Detailed description: This block covers measures 14 through 17. It begins with a red box labeled 'B'. The Lead Vocal (LC) part has a treble clef and a key signature of one sharp. Above the staff, the chords D, G, D, G are written. The vocal line features a melodic line with a slur. The Violin (Vln.) and Voice (Vc.) parts are in the same key and time, with dynamic markings of *pp*.

LC  $\text{Bm}$   $\text{Em}$   $\text{C}$   $\text{D}$

S. Ah Ah Ah Ah

A. Ah Ah Ah Ah

B. Ah Ah Ah Ah

Vln.

Vc.

Detailed description: This block covers measures 18 through 21. The Lead Vocal (LC) part has a treble clef and a key signature of one sharp. Above the staff, the chords Bm, Em, C, D are written. The vocal line features a melodic line with a slur. The Soprano (S.), Alto (A.), and Bass (B.) parts are in the same key and time, with the lyrics 'Ah' written below the notes. The Violin (Vln.) and Voice (Vc.) parts are in the same key and time.

**C** Chorus

22 G **All sops la** Em Am D

LC  
A. *f*  
B. *f*  
Fl. *f*  
Vln. *f*  
Vc. *f*

La la la la etc.

26 G Em C D G **Rpt. 2nd chorus**  
**To Coda**

LC  
A.  
B.  
Fl. 3  
Vln.  
Vc.

30 **D** Am G Em C D

Fl. 3 3

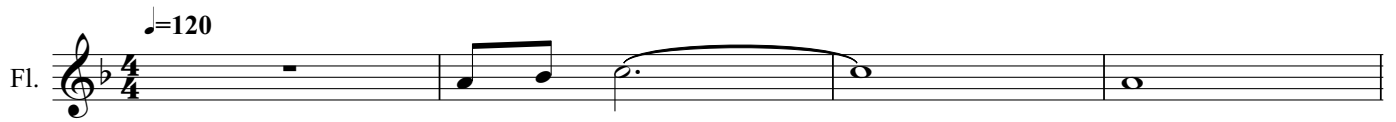
34 C G Em C D(sus4) D7 *Coda* G C G D7 rit G

Fl. *p*  
Vln. *p*  
Vc. *p*

# I can see clearly now


Johnny Nash (Arr. Wayne Richmond, 2023)


Fl.  $\text{♩} = 120$

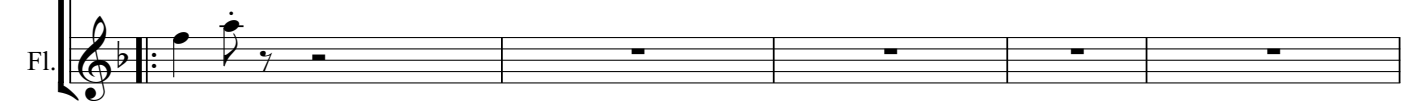


Flute part for measures 1-4. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as quarter note = 120. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, a half note Bb4, and a whole note C5.

5 **A** All sops except verse 1


C.Y.   
1. I can see clear - ly now, the rain\_\_ is gone. I can see all.  
2. I think I can make\_\_ it now, the pain\_\_ is gone. All of the bad


A. **not v1**   
1. I can see clear - ly now, the rain\_\_ is gone. I can see all.  
2. I think I can make\_\_ it now, the pain\_\_ is gone. All of the bad

Fl. 

Measures 5-8. Section A. C.Y. and A. parts have lyrics. Flute part has rests.

10

C.Y.   
\_\_ ob - sta-cles in my way.. Gone are the dark\_\_\_\_ clouds that had\_\_ me blind.  
\_\_ feel - ings have dis-ap - peared. Here is that rain - bow I've\_\_ been pray - ing for.\_\_

A.   
\_\_ ob - sta-cles in my way.. Gone are the dark\_\_\_\_ clouds that had\_\_ me blind.  
\_\_ feel - ings have dis-ap - peared. Here is that rain - bow I've\_\_ been pray - ing for.\_\_

Measures 9-12. C.Y. and A. parts have lyrics. Flute part has rests.


16 **B** To Coda

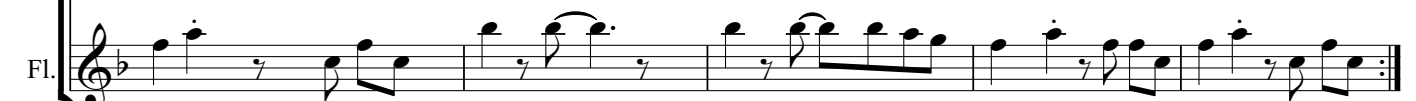
C.Y.   
*It's gon-na be a bright,\_\_ bright,\_\_ sun-shin-y day.\_\_\_\_\_*

Fl. 

Measures 15-18. C.Y. part has lyrics. Flute part has accompaniment.

20 [1.]

C.Y.   
*It's gon-na be a bright,\_\_ bright,\_\_ sun-shin-y day.\_\_\_\_\_*

Fl. 

Measures 19-22. C.Y. part has lyrics. Flute part has accompaniment.



Bridge

25 **C** 2.

C.Y. Look all a - round, there's noth-ing but blue sky.

Fl.

30

C.Y. **All altos** Look straight a - head, there's noth - ing but blue sky.

Fl.

34 **D.S. al Coda**

C.Y.

Fl.

**D** Coda

41 **Sing 3 times with insts + 1 a capella**

C.Y. It's gon - na be a bright, bright,

Fl.

43 **Fine**

C.Y. sun-shin - y day. It's gon-na be a bright,

Fl.

# I can't make you love me

Mike Reid & Allen Shamblin

(Arr. by Greg Thomas & Wayne Richmond, 2023)

Rec. *pp*

Cl. *pp*

## A Verse 1

9 GT

Turn down the\_ lights,\_ turn down the bed,\_ turn down these voi - ces in-side my head.\_\_\_\_

13 GT

Lay down with me,\_\_\_\_\_ tell me no\_ lies.\_\_\_\_ Just hold me close\_\_\_\_\_

16 GT

don't pa - tron - ise.\_\_\_\_ Don't\_ pa - tron - ise.\_\_\_\_\_ me.\_\_\_\_

## B Chorus

20 GT *Tutti on rpt.*

'Cause I can't make you love me\_ if you don't.\_\_\_\_ You can't make your heart feel some-thing it won't.

A.

make you love me\_ if you don't.\_\_\_\_ You can't make your heart feel some-thing it won't.

25 GT

Here in the dark\_\_\_\_\_ in these fi - nal hours.\_\_\_\_ I will lay down my heart\_\_\_\_\_ and

A.

Here in the dark\_\_\_\_\_ in these fi - nal hours.\_\_\_\_ I will lay down my heart\_\_\_\_\_ and

## To Coda

28 GT

I'll feel\_ the pow-er.\_\_\_\_ But you won't, no you won't, 'Cause I can't make you love me\_\_\_\_\_ if you

A.

I'll feel\_ the pow-er.\_\_\_\_ But you won't, no you won't, 'Cause I can't make you love me\_\_\_\_\_ if you

33 **C**

GT *don't.*

Rec.

Cl.

**D** Verse 2

37

GT

I'll close my\_ eyes,\_\_\_ then I won't see,\_\_\_ the love you don't feel\_\_\_ when you're hold-ing me.---

41

GT

Morn-in' will come\_\_\_ and I'll do what's right.\_\_\_ Just give me till then\_\_\_\_\_ to

44 **D.S. al Coda**

GT

give up the fight.\_\_\_ And I will give up this fight.\_\_\_\_\_ 'Cause I can't

**E** Coda

48

GT *don't.*

Rec.

Cl.

54 rit.

Rec.

Cl.

# You're the cream in my coffee

B.G. DeSylva, Lew Brown & Ray Henderson

Arr. Wayne Richmond, 2023

**A**  $\text{♩} = 135$



Tpt.

5



Tpt.

**B Verse** **Solo**

9



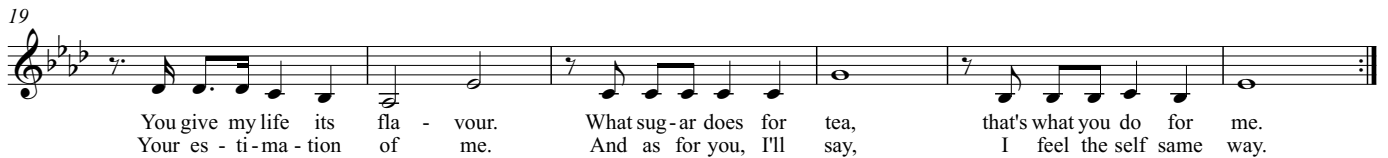
Boy: I'm not a po - et, how well I know it I've nev - er been a rav - er. But when I speak of you,  
Girl: You have a great way, an up - to - date way, of tell - ing me you love me. It gives me such a thrill,

15



I rave a bit it's true. I'm wild a - bout you, I'm lost with - out you  
I know it al - ways will. My head is turn - ing, and just from learn - ing

19



You give my life its fla - vour. What sug - ar does for tea, that's what you do for me.  
Your es - ti - ma - tion of me. And as for you, I'll say, I feel the self same way.

## **C Chorus**

25

**Boy solo** **Both**

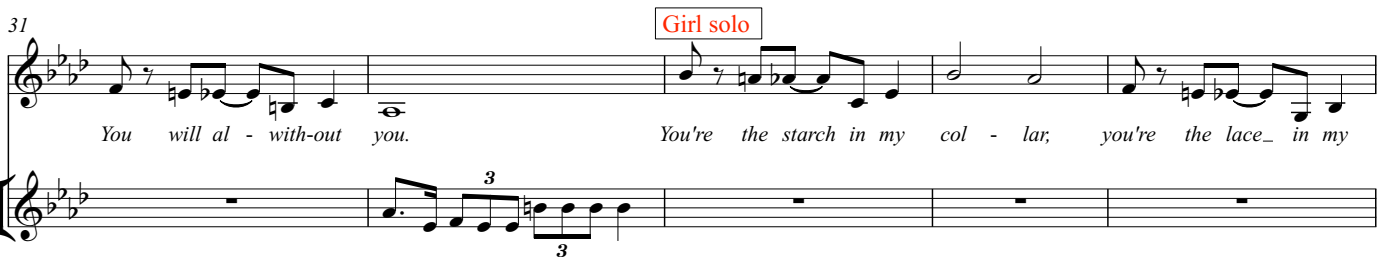


Cl.

You're the cream in my cof - fee. You're the salt\_ in my stew. You will al - ways be, You will al - si - ty,

31

**Girl solo**



Cl.

You will al - with - out you. You're the starch in my col - lar, you're the lace\_ in my

36

**Both**



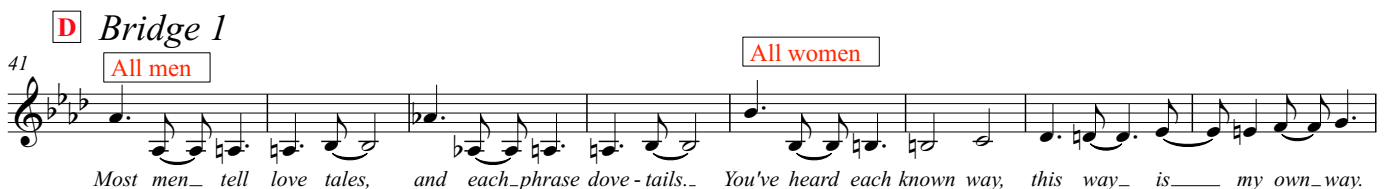
Cl.

shoe. You will al - ways be, my ne - ces - si - ty, I'd be lost\_ with - out you.

**D Bridge 1**

41

**All men** **All women**



Most men\_ tell love tales, and each\_ phrase dove - tails.\_ You've heard each known way, this way\_ is\_ my own\_ way.

Tutti

49 *You're the sail of my love-boat. You're the cap-tain & crew. You will al-ways be my nec-es-si-ty, I'll be lost with-out you.*

**E** Instrumental

57 *mf*   
 65

**F** Chorus 2


73 **Girl solo** **Boy solo** **Both**   
 *You are the ream in my coffee and you are the salt in my stew. You will al-ways be, my ne ces si ty, I'd be lost with out \_ you.*   
 81 **Boy solo** **Girl solo** **Both**   
 *You are the starch in my collar and you are the lace in my shoe. You will al-ways be, my ne ces si ty, Oh, I'm wild a-bout \_ you!*

**G** Bridge 2

89 **Tutti**   
 *You give \_ life sa - vour, \_ bring out \_ its fla - vour. \_ So this \_ is clear dear, you're my \_ Worces - ter - shire, dear.*   
 97 **Boy solo** **Girl solo**   
 *You're the sail \_ of my love - boat. You're the cap - tain & crew.*   
 101 **Both**   
 *You will al - ways be my nec - es - si - ty, I'll be lost \_ with-out you.*



35 **B**

S. 

Tell me now ba - by is he good to you? And does he do to you things that I do? All\_


39

S. 


right, I can take you high-er... Oh\_\_\_\_\_ I'm on\_\_\_ fire.

Fl. 

49 **C**

S. 

Ooh\_\_\_\_\_ Ooh\_\_\_\_\_ Ah\_\_\_\_\_

Fl. 


57

S. 

Ooh\_\_\_\_\_ Ah\_\_\_\_\_

Fl. 

64 **D**

S. 

Some-time's\_ it like some-one took a knife ba - by ed - gy & dull\_ & cut a

67

S. 

six inch val-ley through the mid-dle of my\_ skull\_\_\_\_\_ At night I wake up with the

72

S. 

sheets soak-ing wet & a freight train run-ning through the mid -dle of my head\_\_\_\_\_

75 **E**

S. You cool\_ my de - sire.\_\_\_\_\_

Fl.

79

S. Oh\_\_\_\_\_ I'm on\_\_\_ fire. Oh\_\_\_\_\_ I'm on\_\_\_ fire.

Fl.

87

S. Oh\_\_\_\_\_ I'm on\_\_\_ fire.

Fl.

91 **F**

S. Ooh\_\_\_\_\_ Ah\_\_\_\_\_

Fl.

99

S. Ooh\_\_\_\_\_ Ah\_\_\_\_\_ Ooh

Fl.



G

107

S. 

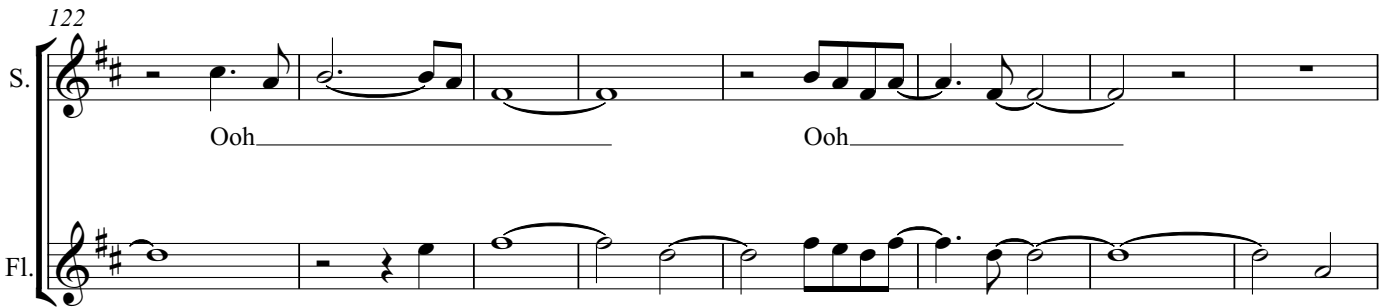
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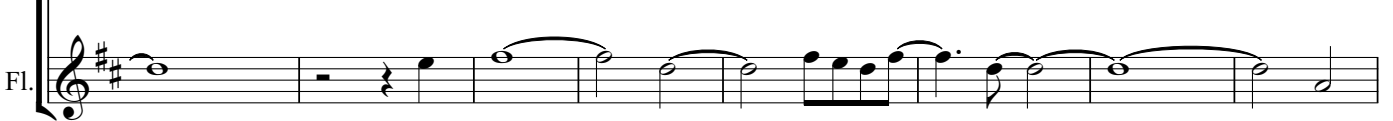
114

S. 

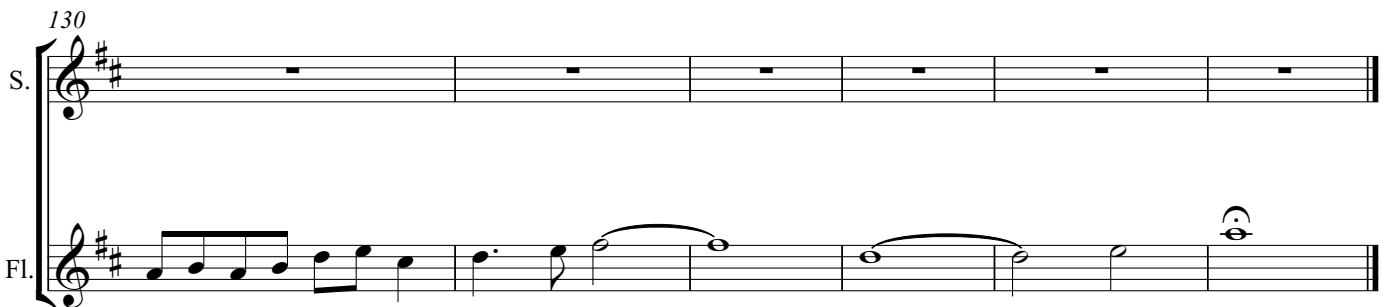
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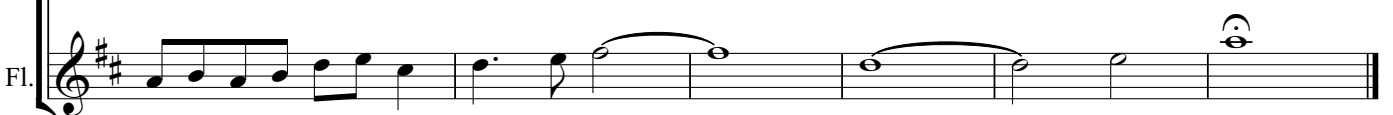
122

S. 

Fl. 

130

S. 

Fl. 


# Happy Young Heart


Gilbert & Sullivan (Arr. Wayne Richmond, 2023)


(from 'The Sorcerer')

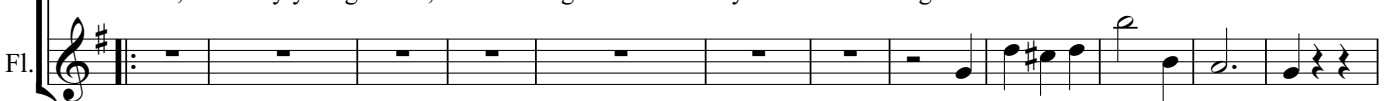
(freely)

S.   
My kind - ly friends, I thank you for this greet - ing. And as you


S.   
wish me ev -'ry earth -ly joy, I trust your wish - es may have quick ful -fil -ment!


Fl.   
*p* *cresc* *ff*

S.   
Oh, hap - py young heart! \_\_\_\_\_ Comes thy young lord a - woo - ing. With  
Oh, mer - ry young heart, \_\_\_\_\_ Bright are the days of woo - ing. But

Fl. 

S.   
joy in his eyes, and pride in his breast. Make much of thy prize, for he is the  
hap - pier far the days \_\_\_\_\_ un - tried No sor - row can mar. When Love \_\_\_\_\_ has

S.   
best that e - ver came \_\_\_\_\_ a - su - ing, That came \_\_\_\_\_ a - su - ing.  
tied, the knot \_\_\_\_\_ there's no \_\_\_\_\_ un - do - ing, there's no \_\_\_\_\_ un - do - ing.

S.   
Yet, yet we must part, Young heart! Yet we must part, yet we must part. Yet, yet we must  
Then, ne - ver to part, Young heart! ne - ver to part, ne - ver to part. Then, ne - ver to

S.   
part, Young heart! \_\_\_\_\_ yet \_\_\_\_\_ we must part! \_\_\_\_\_  
part, Young heart! Then, ne - ver to

Fl.   
*f*

65  
Fl.

72  
S.  
Fl.

**C**

part! ne-ver to part, ne-ver to part, ne - ver, ne- ver, ne-ver to

84  
S.  
Fl.

part! \_\_\_\_\_ ne-ver to part, \_\_\_\_\_ Young heart! \_\_\_\_\_

ne - ver

94  
S.  
Fl.

nev - er

*tr*

**A tempo**


to \_\_\_\_\_ part! \_\_\_\_\_


99  
Fl.

# Let it be


(Paul McCartney) (Arr. Maria Dunn, 2016)


♩=60

Fl. 

Rec. 

6 **A**

TB   
When I find my-self in times of troub-le Moth-er\_ Mar -y comes to me.\_ Speak-ing words of wis-dom, Let it be. And


Fl. 


11 **Chorus 1**

TB   
in my hour of dark-ness she is stand-ing right in front of me,\_ speak-ing words of wis-dom, Let it be. Let it


Fl. 

15 **B** **Verse 2** **+ Men**


TB   
be, let it be, let it be, let it be. Whis-per words of wis-dom,\_ Let it be. And when the

Fl. 

19

TB   
bro-ken-heart-ed peo - ple\_ liv-ing in\_ the world a - gree, there will be an ans-wer, Let it be, For

23 **Chorus 2**

TB   
though they may be par - ted, there is still a chance that they will see,\_ there will be an ans-wer, Let it be. Let it

27 **C**

TB   
be, let it be, let it be, let it be, there will be\_ an ans-wer,\_ Let it be.

Fl. 

Rec. 

31

Fl. 

Rec. 

36 **D**

TB *when the night is clou - dy, there is still a light that shines on me, shine un-til to-mor-row, Let it be.\_\_\_\_\_ I*

Fl.

Rec.

40 *Chorus 3*

TB *wake up to the sound of mu-sic, Moth-er Ma - ry comes to me, speak-ing words of wis-dom, Let it be. \_\_\_\_\_ Let it*

Fl.

Rec.

44 **E**

TB *be, let it be,\_\_\_\_\_ let it be,\_\_\_\_\_ let it be, there will be\_ an ans-wer, \_ Let it be.\_\_\_\_\_ Let it*

Fl.

Rec.

48 *Solo*

TB *be, let it be,\_\_\_\_\_ let it be,\_\_\_\_\_ let it be, there will be\_ an ans-wer, \_ Let it be.\_\_\_\_\_ Let it*

Fl.

Rec.

52 **F**

TB *be, let it be,\_\_\_\_\_ let it be, let it be. There will be an ans - wer,\_\_\_\_\_ Let it*

Rec. *Colla voce*

55 *A Tempo* *rit.*

Fl.

Rec.

# Moondance

Van Morrison (Arr. Wayne Richmond, 2023)

**♩=120** **A**

BN. **3**

1. Well, it's a

mar-vel-ous night for a moon dance with the stars up a-bove in your eyes. A fan -  
wan-na make love to you to - night, I can't wait 'til the morn-ing has come. And I

**Not 1st time**

9

BN.

tab - u - lous night to make ro - mance, 'neath the cov - er of Oc - to - ber skies. And all the  
know now the time is just right and straight in - to my arms you will run. And when you

FL.

**B** **Guitar starts**

13

BN.

leaves on the trees are fall - ing to the sound of the breez - es that blow. And I'm  
come, my heart will be wait - ing to make sure that you're nev - er a - lone. There and

FL.

17

BN.

try - ing to please to the call - ing of your heart - strings that play soft & low. **All men** And all the  
then all my dreams will come true, dear, there and then will I make you my own. And ev - 'ry

FL.

21

**C**

BN.

night's mag - ic seems to whis - per & hush, and all the  
time I touch you, you just trem - ble in - side. And I know

**f** **Every time**

FL.

25

BN.

soft moon - light seems to shine in your blush. **Tutti** Can I  
how much you want me that you can't hide.

FL.

**D**

BN. *just have one more moon - dance with you, my love? Can I*

Fl. *just have one more moon - dance with you, my love? Can I*

To Coda 1. 2.

BN. *just make some more ro - mance with you, my love? Well I*

Fl. *just make some more ro - mance with you, my love? Well I*

**E** Instrumental

Fl. *Instrumental*

Fl. *Instrumental*

Fl. *Instrumental*

Fl. *Instrumental*

Fl. *Instrumental*

Fl. *Instrumental*

Fl. *Instrumental*

Fl. *Instrumental*

**F** Coda Solo

BN. *One more moon dance with you in the moon-light on a mag - ic night.*

Fl. *One more moon dance with you in the moon-light on a mag - ic night.*

BN. *La la la la, in the moon-light on a mag - ic night.*

Fl. *La la la la, in the moon-light on a mag - ic night.*

Tutti

BN. *Can't I just have one more moon-dance with you, my love?*

Fl. *Can't I just have one more moon-dance with you, my love?* **ff**

# One Day

Sissel Kyrkjebø (Arr. Wayne Richmond, 2023)

G  $\text{♩} = 60$  D C G D C D

S. *Solo* Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

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

5 **A** Eb Bb Ab Bb Eb Bb Ab Bb

S. 1. Here I am, on my own a - gain. All a - lone but not a afraid.  
2. When you're down, and you have - n't found Where you think you want to go.

9 Eb Bb Ab Bb Eb Bb Ab Bb

S. Here I stand, no-where near the end. Time to go a diff - 'rent way. 'Cause a-  
Do you search for high - er ground deep in-side you real - ly know.

13 Eb Bb Fm Ab Eb Bb Ab

S. noth - er day will come to those who dare be - lieve in some - thing new. When you

17 **B** G D C D7 G D C D7

S. fol - low your shin - ing star. Leave all your fears be - hind. You will

A. fol - low your shin - ing star. Leave all your fears be - hind. You will

B. fol - low your shin - ing star. Leave all your fears be - hind. You will

21 G D Am C Em Am C D7 1. Em Am 2. Em

S. find love no mat-ter where you are. And all your heart will say one day. day.

A. find love no mat-ter where you are. And all your heart will say one day. day.

B. find love no mat-ter where you are. And all your heart will say one day. day.



**C** Am Bm C D C D C D(sus4) Solo

27 S. I know its hard to leave the fu-ture seems so far a-way and, be-lieve that all you need will come to you\_ one.

A. *p* Mmm be-lieve that all you need will come to you\_

B. *p*

**D** G D C G D C F7

31 S. day.\_\_\_\_\_

**E** Bb F Eb F Bb F Eb F

35 S. Fol - low your shin - ing star. Leave all your fears be - hind. You will

A. fol - low your shin - ing star. Leave all your fears be - hind. You will

B.

39 Bb F Cm Eb Gm Cm Eb F

S. find love no mat-ter where you are. And all your heart will say. You will

A. find love no mat-ter where you are. And all your heart will say. You will

B.

43 Bb F Eb rit. F Bb F Eb Bb maj7 Bb

S. find love no mat-ter where you are. And all your heart will say One\_ day.\_\_\_\_\_

A. find love no mat-ter where you are.

B.

# Nobody's Moggy Now

Eric Bogle

**A**

T. Some - bo-dy's Mog-gy by the side of the road. Some - bo-dy's pus-sy who for - got his high-way code.

D. Some - bo-dy's Mog-gy by the side of the road. Some - bo-dy's pus-sy who for - got his high-way code.

A. Some - bo-dy's Mog-gy by the side of the road. Some - bo-dy's pus-sy who for - got his high-way code.

5

T. Some-one's fav-rite fe-line who ran clean out of luck, when he ran on to the road & tried to ar-gue with a truck.

D. Some-one's fav-rite fe-line who ran clean out of luck, when he ran on to the road & tried to ar-gue with a truck.

A. Some-one's fav-rite fe-line who ran clean out of luck, when he ran on to the road & tried to ar-gue with a truck.

**B**

**Faster**

**Solo**

9

T. Yes - ter - day he purred & played in his pus-sy\_\_ par - a - dise, de - cap - i - ta - ting twee - ty birds and mas - ti - ca - ting mice. Now he's

D. Mm \_\_\_\_\_ Mm \_\_\_\_\_

A. Mm \_\_\_\_\_ Mm \_\_\_\_\_

17

**All men**

T. just six pounds of raw mince meat that don't smell ve-ry\_\_ nice, he's no - bod-y's\_\_ Mog-gy\_\_ now. All **rit.**

D. Mm \_\_\_\_\_ that don't smell ve-ry\_\_ nice, he's no - bod-y's\_\_ Mog-gy\_\_ now.

A. Mm \_\_\_\_\_ that don't smell ve-ry\_\_ nice, he's no - bod-y's\_\_ Mog-gy\_\_ now.

**C** a tempo

T. you who love your pus-sy, be sure to keep him in. Don't let him ar-gue with a truck, the truck is bound to win.

D. you who love your pus-sy, be sure to keep him in. Don't let him ar-gue with a truck, the truck is bound to win.

A. you who love your pus-sy, be sure to keep him in. Don't let him ar-gue with a truck, the truck is bound to win.

**Solo**

T. And u-pon the bus-y road don't let him play or fro-lic. If you do I'm warn-ing you, it could be cat-a-stroph-ic! If he

D. And u-pon the bus-y road don't let him play or fro-lic. If you do I'm warn-ing you, it could be cat-a-stroph-ic!

A. And u-pon the bus-y road don't let him play or fro-lic. If you do I'm warn-ing you, it could be cat-a-stroph-ic!

**D**

**frantic breathing**

T. tries to play on the road way I'm a fraid that will be that, there will be one last des-pair ing"Meow!"&a sort of squelchy splat! And your

D. Mm \_\_\_\_\_ Mm \_\_\_\_\_ Mm \_\_\_\_\_

A. Mm \_\_\_\_\_ Mm \_\_\_\_\_ Mm \_\_\_\_\_

**All men**

T. pus - sy will be slight - ly dead and ve - ry, ve - ry, flat. He's no - bo - dy's

D. Mm \_\_\_\_\_ and ve - ry, ve - ry, flat. He's no - bo - dy's

A. Mm \_\_\_\_\_ and ve - ry, ve - ry, flat. He's no - bo - dy's

T. Mog - gy, just red and squashed and sog - gy. He's no - bod - y's Mog - gy, now. —

D. Mog - gy, just red and squashed and sog - gy. He's no - bod - y's Mog - gy, now. —

A. Mog - gy, just red and squashed and sog - gy. He's no - bod - y's Mog - gy, now. —

# When you say nothing at all

Don Schlitz & Paul Overstreet  
(Arr. Wayne Richmond, 2023)

Fl.

5 **A** **Alan**

Solo  
1. It's a-maz-ing how you can speak right to my heart.\_\_\_\_ With-out say-ing a word  
2. All day long I can hear peo-ple talk-ing out loud.\_\_\_\_ But when you hold me near

A.  
rpt. only  
Ooh

Fl.

10

Solo  
you can light up the dark.\_\_\_\_ Try as I may\_ I couldnev  
you drown out the crowd.\_\_\_\_ Try as they may\_ they can nev

A.  
the crowd.\_\_\_\_ Ooh They can ne-

14 **D**

Solo  
- er ex - plain,\_\_\_\_ what I hear\_ when you don't say a thing.\_\_\_\_  
- er de - fine\_\_\_\_ what's been said\_ be-tween your heart & mine.\_\_\_\_

A.  
ver de - fine\_\_\_\_ what's been said\_ be-tween your heart & mine.\_\_\_\_

19 **B** **Chorus** **1st time: Alan solo**

Solo **+ Sops**  
The smile on your face let's me know\_\_\_\_ that you need me. There's a truth in your eyes say-ing you'll\_\_\_\_ nev-er leave me. The

A.  
The smile on your face let's me know\_\_\_\_ that you need me. There's a truth in your eyes say-ing you'll\_\_\_\_ nev-er leave me.

24 **Alan**

Solo  
touch of your hand says you'll catch\_\_\_\_ me if ev-er I fall.\_\_\_\_ You say it best, \_

A.  
Ooh\_\_\_\_ if ev-er I fall.\_\_\_\_ You say it best, \_

1. | 2.

29

Solo *when you say noth-ing at all.*

S. *when you say noth-ing at all.*

3

35

S. **C**

Fl. *f*

39

Fl. *f*

3

43

Solo **D** *mp*

Fl. *mp* *p*

*The smile on your face let's me know that you need me. There's a truth in your eyes say-ing you'll never leave me. The*

48

Solo *touch of your hand says you'll catch me where ev-er I fall. You say it best*

53

Solo *when you say noth-ing at all.*

Fl. *pp*

58

S. **E** *p* **Start 3rd time**

A. *p* **Sing every time**

*You say it best when you say noth - ing at all.*

# Silver Bells

Jay Livingston & Ray Evans (Arr. Wayne Richmond, 2023)

C D E F G A C

Bells.

S.   
Vln.   
Vc.

S.   
Vc.

S.   
Vc.

S.   
Vln.   
Vc.   
Bells.

30 G G7 C

S. it's Christ-mas - time in the ci - ty.

M. it's Christ - mas - time in the ci - ty.

Vln.

Vc.

Bells.

34 C F

S. Ring -- a - ling, hear them ring!

M. Ring - a - ling, hear them ring!

Vln.

Vc.

Bells.

38 G G7 1. C F/C C N.C. 2. C

S. Soon it - 'll be Christ-mas Day. Ci - ty Day.

M. Soon it - 'll be Christ-mas Day. Day.

Vln.

Vc.

Bells.

# Straighten up and fly right

Nat King Cole & Irving Mills  
(Arr. Wayne Richmond, 2023)

**A** Medium Swing

Cl.

5 **B** Solo

T.   
The buz-zard took a mon-key for a ride in the air, the mon-key thought that ev-'ry-thing was on the square. The

Cl.

10

T.   
buz-zard tried to throw the mon-key off his back but the mon-key grabbed his neck & said, "Now lis - ten, Jack!"

Cl.

14 **C** All women

T.   
Straight-en up & fly\_\_right, straight-en up & stay\_\_right.  
Ain't no use in div - in'. What's the use of jiv - in'?

Cl.

18

T.   
Straight-en up & fly\_\_right. Cool\_\_down, Pa-pa, don't you blow your top. blow your top. The  
Straight-en up & fly\_\_right. Cool\_\_down, Pa-pa, don't you

Cl.

23 **D** Solo **Tutti**

T.   
buz-zard told the mon-key, "You are chok - ing me, re - lease your hold & I will set you free." The

Cl.

27 **E** Solo **Tutti**

T.   
mon-key looked the buz-zard right dead in the eye & said "Your sto ry's so touch-ing, it sounds just like a lie."

Cl.

31 **E** Tutti

T.   
Straight-en up & fly\_\_right, straight-en up & stay\_\_right,

Cl.



35

T. *straigh-ten up & fly\_\_ right, Cool\_\_ down, Pa- pa,don't you blow your top.* *f*

Cl. *straigh-ten up & fly\_\_ right, Cool\_\_ down, Pa- pa,don't you blow your top.* *f*

39 **F** *Those on stage only* *Tutti*

T. *Doo-dee,doo dah-dah!\_\_* *The*

Cl. *Doo-dee,doo dah-dah!\_\_* *The*

47 **G** *Solo* *Tutti*

T. *buz-zard told the mon-key,"You are chok - ing me,\_\_ re - lease your hold & I will set you free."* *The*

Cl. *buz-zard told the mon-key,"You are chok - ing me,\_\_ re - lease your hold & I will set you free."* *The*

51 *Solo* *Tutti*

T. *mon-key looked the buz-zard right dead in the eye & said,"Your sto-ry's so touch-ing, it sounds justlike a lie. "Straigh-*

Cl. *mon-key looked the buz-zard right dead in the eye & said,"Your sto-ry's so touch-ing, it sounds justlike a lie. "Straigh-*

55 **H**

T. *- en up & fly\_\_ right, Straight - en up & stay\_\_ right, Straight*

Cl. *- en up & fly\_\_ right, Straight - en up & stay\_\_ right, Straight*

59

T. *- en up & fly\_\_ right, Cool down Pa- pa,don't you blow your top.* *f*

Cl. *- en up & fly\_\_ right, Cool down Pa- pa,don't you blow your top.* *f*

63 **I** *Solo*

T. *Straight-en up & fly\_\_ right, straight-en up & stay\_\_ right,*

Cl. *Straight-en up & fly\_\_ right, straight-en up & stay\_\_ right,*

67 *Tutti*

T. *straigh-ten up & fly\_\_ right, Cool\_\_down, Pa- pa,don't you blow your top.\_\_*

Cl. *straigh-ten up & fly\_\_ right, Cool\_\_down, Pa- pa,don't you blow your top.\_\_* *f*

# Sleep Australia Sleep

Paul Kelly (Arr. Wayne Richmond, 2023)

**A** Intro: 4 bars Eb guitar

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

S.   
Sleep Aus-tra-lia, sleep, the night is on the creep. Shut out\_ the noise all a- round.

A.   
Sleep Aus-tra-lia, sleep, the night is on the creep. Shut out\_ the noise all a- round.

M.   
Sleep Aus-tra-lia, sleep, the night is on the creep. Shut out\_ the noise all a- round.

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

S.   
Sleep, Aus-tra-lia, sleep, and dream of count-ing sheep. Jump-ing\_ in fields col-oured brown.

A.   
Sleep, Aus-tra-lia, sleep, and dream of count-ing sheep. Jump-ing\_ in fields col-oured brown.

M.   
Sleep, Aus-tra-lia, sleep, and dream of count-ing sheep. Jump-ing\_ in fields col-oured brown.

17                      **B**                      **A<sub>b</sub>**                      **E<sub>b</sub>**                      **C<sub>m</sub>**                      **B<sub>b</sub><sup>7</sup>**

S.   
Who'll rock the cra-dle and cry? Who'll rock the cra-dle and cry?

A.   
Who'll rock the cra-dle and cry? Who'll rock the cra-dle and cry?

M.   
Who'll rock the cra-dle and cry? Who'll rock the cra-dle and cry?

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

S.   
Sleep, Aus-tra-lia, sleep, as off the cliff the king-doms leap. Count them as they say 'Good-bye'.\_

A.   
Sleep, Aus-tra-lia, sleep, as off the cliff the king-doms leap. Count them as they say 'Good-bye'.\_

M.   
Sleep, Aus-tra-lia, sleep, as off the cliff the king-doms leap. Count them as they say 'Good-bye'.\_

33 **D**  $A\flat$   $E\flat$

S. Count down the lit - tle things, the in - sects & birds. —

A. Count down the lit - tle things, the in - sects & birds. —

M. Count down the lit - tle things, the in - sects & birds. —

37  $Cm/G$   $Fm^7$

S. Count down the big - ger things, the flocks and the herds. —

A. Count down the big - ger things, the flocks and the herds. —

M. Count down the big - ger things, the flocks and the herds. —

41  $A\flat$   $E\flat$   $Cm/G$

S. Count down our riv - ers, our pas - tures and trees. But there's no need to hur - ry, oh,

A. Count down our riv - ers, our pas - tures and trees. But there's no need to hur - ry, oh,

M. Count down our riv - ers, our pas - tures and trees. But there's no need to hur - ry, oh,

47  $Fm$   $E\flat/G$   $A\flat$   $B\flat^7$

S. sleep now, don't wor - ry. 'Cause it's on - ly a mat - ter of de - grees. —

A. sleep now, don't wor - ry. 'Cause it's on - ly a mat - ter of de - grees. —

M. sleep now, don't wor - ry. 'Cause it's on - ly a mat - ter of de - grees. —

53 **E** Eb Ab Eb Bb7 Eb

S. Fog, Aus-tra-lia, fog just like the boil-ing frog. As we go, we won't feel a thing.

A. Fog, Aus-tra-lia, fog just like the boil-ing frog. As we go, we won't feel a thing.

M. Fog, Aus-tra-lia, fog just like the boil-ing frog. As we go, we won't feel a thing.

61 **F** Eb Ab Eb Bb7

S. Mm \_\_\_\_\_ etc.

A. Mm \_\_\_\_\_ etc.

M. Mm \_\_\_\_\_ etc.

69 Eb Ab Eb Bb7 Eb

S.

A.

M.

77 **G** Ab Eb Cm Bb7

S. Who'll rock the cra-dle and cry? Who'll rock the cra-dle and cry?

A. Who'll rock the cra-dle and cry? Who'll rock the cra-dle and cry?

M. Who'll rock the cra-dle and cry? Who'll rock the cra-dle and cry?

85 Eb Ab Eb

S. Sleep, my coun - try sleep, as off the cliff the king - doms leap.

A. Sleep, my coun - try sleep, as off the cliff the king - doms leap.

M. Sleep, my coun - try sleep, as off the cliff the king - doms leap.

89 Bb7 Eb

S. Count them\_\_ as they pass on by.\_\_\_\_ Our

A. Count them\_\_ as they pass on by.\_\_\_\_ Our

M. Count them\_\_ as they pass on by.\_\_\_\_ Our

93 **H** Ab Eb

S. child - ren might know them, - but their child - ren will not. We won't

A. child - ren might know them, - but their child - ren will not. We won't

M. child - ren might know them, - but their child - ren will not. We won't

97 Cm/G Fm7

S. know 'til it's gone, all the glo - ry we've got. But there are

A. know 'til it's gone, all the glo - ry we've got. But there are

M. know 'til it's gone, all the glo - ry we've got. But there are

101 Ab Eb

S. more won - ders com - ing, all new kinds of shows. With

A. more won - ders com - ing, all new kinds of shows. With

M. more won - ders com - ing, all new kinds of shows. With

105 I Cm Eb/G

S. a - cid seas ris - ing, to kiss coas - tal moun - tains, &

A. a - cid seas ris - ing, to kiss coas - tal moun - tains, &

M. a - cid seas ris - ing, to kiss coas - tal moun - tains, &

109 Cm Eb/G

S. big cy - clones pound - ing, and fire - storms de - vour - ing and we'll

A. big cy - clones pound - ing, and fire - storms de - vour - ing and we'll

M. big cy - clones pound - ing, and fire - storms de - vour - ing and we'll

113 Fm Gm

S. lose track of coun - ting as the corp - ses keep mount - ing but hey,

A. lose track of coun - ting as the corp - ses keep mount - ing but hey,

M. lose track of coun - ting as the corp - ses keep mount - ing but hey,

117  $A\flat$   $B\flat$

S. that's just the way this old world goes.

A. that's just the way this old world goes.

M. that's just the way this old world goes.

121 **J**  $E\flat$   $A\flat$   $E\flat$

S. Sleep, my count - ry sleep, as we sow, so shall we reap.

A. Sleep, my count - ry sleep, as we sow, so shall we reap.

M. Sleep, my count - ry sleep, as we sow, so shall we reap.

125  $B\flat^7$   $E\flat$

S. Who'll rock the cra - dle and cry?

A. Who'll rock the cra - dle and cry?

M. Who'll rock the cra - dle and cry?





27 Gm C7 F7 Bb D7 Eb Bb

T. sor - rows we'll leave far be - hind us there. And I know you will find there'll be peace of mind, \_\_\_ when we

D. sor - rows we'll leave far be - hind us there. And I know you will find there'll be peace of mind, \_\_\_ when we

M. sor - rows we'll leave far be - hind us there. And I know you will find there'll be peace of mind, \_\_\_ when we

1-2

35 Dm Eb F7 Bb Gm F --> Inst. verse

T. live in a world \_\_\_ of our own. \_\_\_\_\_

D. live in a world \_\_\_ of our own. \_\_\_\_\_

M. live in a world \_\_\_ of our own. \_\_\_\_\_

3. 39 Dm Eb F7 Dm C7 Gm F7 Bb D7 Eb

T. live in a world \_\_\_ of our own. \_\_\_\_\_ And I know you will find \_\_\_ there'll be peace of mind

D. live in a world \_\_\_ of our own. \_\_\_\_\_ And I know you will find there'll be peace of mind,

M. live in a world \_\_\_ of our own. \_\_\_\_\_ And I know you will find there'll be peace of mind,

46 Bb Dm Eb F7 Bb Eb Bb Eb Bb Eb Bb

T. \_\_\_ when we live in a world \_\_\_ of our own. \_\_\_\_\_

D. \_\_\_ when we live in a world \_\_\_ of our own. \_\_\_\_\_

M. \_\_\_ when we live in a world \_\_\_ of our own. \_\_\_\_\_

Fl. \_\_\_\_\_