

# ‘Déjà Vu ’24’

[Loosely Woven – February/March 2023] – Final

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# Song to sing

Archie Roach (Arr. Wayne Richmond, 2023)

**A**  $\text{♩} = 60$   
 Solo  $\text{Gm}$   $\text{Eb}$   $\text{Bb}$   $\text{Dm}$   $\text{Eb}$   $\text{Dm}$

When you are down and you're feel-ing lone-ly. You've just got to breathe, You've got to be-  
 Just lift up your voice that voice deep down in-side you. Then you'll start to feel, What it is that

Solo  $\text{Eb}$   $\text{Gm}$   $\text{Eb}$   $\text{Bb}$   $\text{Dm}$

lieve. Just get up off the ground, you know you're not the on - ly one down on your  
 heals. And you'll have no choice just let it help & guide you. Then you'll know it's

Solo  $\text{Eb}$   $\text{Dm}$   $\text{Eb}$   $\text{F}$

knees ask-ing to be free from all your pain.  
 real. There's a bet-ter deal, a - round the bend.

$\text{♩} = 130$  **B** Chorus  $\text{Bb}$   
 Solo *II*

Well, come on ev-'ry-bo-dy we got a song to sing. Oh I know ev-'ry-bo-dy

S. *f*

come on ev-'ry-bo - dy got-ta song to sing know ev-'ry-bo - dy

A. *f*

come on ev-'ry-bo - dy got-ta song to sing know ev-'ry-bo - dy

M. *f*

come on ev-'ry-bo - dy got-ta song to sing know ev-'ry-bo - dy

Solo  $\text{F}^7$

Just let it ring. Well come on ev-'ry-bo - dy you got ta

S.

Just let it ring. on ev-'ry-bo - dy

A.

Just let it ring. on ev-'ry-bo - dy

M.

Just let it ring. on ev-'ry-bo - dy

22 **B $\flat$**  **E $\flat$**  **B $\flat$**  **F $^7$**  **B $\flat$**  **E $\flat$**  **B $\flat$**

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. —*

M.

28 **C** **E $\flat$**  **B $\flat$**  **E $\flat$**  **B $\flat$**  **E $\flat$  $^7$**  <sup>3</sup>

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. *sing it, sing out\_ loud. — You got-ta sing it, sing out\_ loud. — When your whole world's in the\_ ground, — you got-ta*

A. *sing it, sing out\_ loud. — You got-ta sing it, sing out\_ loud. — When your whole world's in the\_ ground, — you got-ta*

M. *sing it, sing out\_ loud. — You got-ta sing it, sing out\_ loud. — When your whole world's in the\_ ground, — you got-ta*

34 **B $\flat$**  **E $\flat$**  **B $\flat$**  **F $^7$**  **E $\flat$**  **B $\flat$**  **E $\flat$**  **B $\flat$**  **B $\flat$**  **Fine**

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

S. *sing it, sing out\_ loud. Oh, sing-ing is good for you. it's good for me — too!* *p* *f*

A. *sing it, sing out\_ loud. Oh, sing-ing is good for you. it's good for me — too!* *p* *f*

M. *sing it, sing out\_ loud. Oh, sing-ing is good for you. it's good for me — too!* *p* *f*

**D** Instrumental

40 **B $\flat$**  **E $\flat$**  **B $\flat$**  **F $^7$**  **B $\flat$**

Sax. *Instrumental*

48 **B $\flat$**  **E $\flat$**

Sax. *Instrumental*

54 **B $\flat$**  **F** **E $\flat$**  **B $\flat$**  **To Chorus**

Sax. *Instrumental*

# Whispers on the Wind

Carmel Charlton (Arr. Wayne Richmond, 2023)

A. F Bb F Bb  
1. I've

5 **A** Verse 1 F Bb F C  
heard so man-y stor-ies... I've been to man-y pla-ces... Trav-elled near & far & far & wide. While

9 F Bb Gm C7  
sit-ting all a-lone, Star-in' at the o-cean. I have heard so man-y whis-pers\_ on the wind.

13 F Bb F C  
Peo-ple that I know now or have-n't seen for years, come drif-ting on the mem-r-ies\_ of time.\_ Some

17 F Bb F C7 F  
times my thoughts will lin-ger, on one or two of them, I say a lit-tle prayer & hope they're fine.

**B** Chorus Bb C F F/E Dm Bb Dm F C7  
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,

25 Gm C F F/E Dm Bb C7 --> Bridge 2nd time  
Whis-pers on the wind tell peo-ple that you love\_ them... I've heard all this in whis-pers on the  
S. Whis-pers on the wind,  
B. Whis-pers on the wind,

**C** Interlude F Fmaj7/E Dm F Fmaj7/E Dm  
wind.

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)

Chords: Eb Cm Fm Bb7 Eb Cm Fm Bb7

S. *Now.*

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

Tpt.

5 **A** Eb Cm Fm Bb7 Eb Cm Fm Bb7

S. I've got a guy and his name is Doo-ley He's my guy and I love him tru - ly He's 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

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

9 Eb Cm Fm Bb7 Eb Cm Fm Bb7

S. not good look-ing heav - en knows. But I'm wild a-bout his cra - zy clothes. *He wears* whirl - ly bird-y and a twelve foot yacht. Ah, but that's a not all he's got. *He's got*

A. boo ba boo ba

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

13 **B** Eb Cm Fm Bb7 Eb Cm Fm Bb7

S. tan shoes with pink shoe - la - ces A pol - ka dot vest and man, oh man.

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

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



17 Eb Cm Fm Bb<sup>7</sup> Eb

S. *Tan shoes with pink shoe la - ces and a big Pa - na - ma with a pur - ple hat band.*

A. boo boo boo boo ba boo ba big Pa - na - ma with a pur - ple hat band. ba boo ba

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

21 Eb Cm Fm Bb Eb Cm Fm Bb<sup>7</sup> Fm Bb<sup>7</sup> Fm Bb<sup>7</sup>

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

Tpt.

26 **C** Eb Cm Fm Bb<sup>7</sup> Eb Cm Fm Bb<sup>7</sup>

Tpt.

30 Eb Cm Fm Bb<sup>7</sup> Eb Cm Fm Bb<sup>7</sup>

Tpt.

34 Eb Cm Fm Bb<sup>7</sup> Eb Cm Fm Bb<sup>7</sup>

Tpt.

38

S.

Tpt. Eb Cm Fm Bb<sup>7</sup> Eb Cm Fm Bb<sup>7</sup> Now

42 **D** Eb Cm Fm Bb Eb Cm Fm Bb

S. *Doo-ley had a feel-in' we were goin' to war, so he went out and en-listed in a fight - 'in corps But he*  
*one day Doo-ley start-ted feel - in'sick And he de - cid ed that he bet - ter mak is will out quick. He said*

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

46 Eb Cm Fm Bb Eb Cm Fm Bb

S. *land-ed in the brig for rais-in' such a storm when they tried to put him in a un - i form He want-ed*  
*"Just before the an-gels ome to car-ry me. I want it down in wri - tin how to bu - ry me. A wear-in'*

A. boo ba boo ba

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

50 Eb Cm Fm Bb Eb Cm Fm Bb

S. *tan shoes and pink shoe la - ces... A pol - ka dot vest and man, oh man. He want-ed*  
*Give me*

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

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

54 Eb Cm Fm Bb<sup>7</sup> Eb

S. *tan shoes with pink shoe la - ces and a big Pa - na - ma with a pur - ple hat band.*

A. boo boo boo boo ba boo ba big Pa - na - ma with a pur - ple hat band. ba boo ba

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

58 **E** Eb Cm Fm Bb Eb Cm 1. Fm Bb

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

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

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

Tpt.

62 2. Fm Bb Eb Cm Fm Bb Solo

S. *ooh, ooh... Ooh ooh, ooh, ooh. and a*

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

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

Tpt.

65 *Stop* Eb Eb

S. *big Pa - na - ma with a pur - ple hat band.*

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

Cl.

Vln.

10 F#m A C#7

S.  
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

Cl.

Vln.

14 A E F#m C#m

S.  
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

Cl.

Vln.

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

S.  
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.

Cl.

Vln.

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

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

Cl.

Vln.

27 F#m A

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

Rec.

Cl.

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.

Cl.

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.

Cl.

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 transitions to *p* (piano). The Flute line includes a triplet of eighth notes in the first measure and a long melodic line with a slur and a fermata over the final note. 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, a series of chords are written: G, C/G, G, Em7, Am, D, G, C, G, Am, D, G. The vocal line features a triplet of eighth notes in measure 5 and a melodic line with a slur and a fermata. 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). A red box labeled '2nd verse only' is placed below the vocal staves in measures 7 and 9.

**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, a series of chords are written: D, G, D, G. The vocal line features a melodic line with a slur and a fermata. The Violin (Vln.) and Voice (Vc.) parts are in the same key and time, with dynamic markings of *pp* (pianissimo).

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

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, a series of chords are written: Bm, Em, C, D. The vocal line features a melodic line with a slur and a fermata. 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

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

A. *f*  
La la la la etc.

B. *f*  
La la la la etc.

Fl. *f*

Vln. *f*

Vc. *f*

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

LC

A.

B.

Fl.

Vln.

Vc.

30 **D** **Am** **G** **Em** **C** **D**

Fl.

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

Fl.

Vln. *p*

Vc. *p*

# I can see clearly now

Johnny Nash (Arr. Wayne Richmond, 2023)

Fl.  $\text{F}$   $\text{♩} = 120$

C.Y.  $\text{A}$   $\text{F}$  *All sops except verse 1*  $\text{Bb}$   $\text{F}$

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 vl*

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

B. *not vl*

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

C.Y.  $\text{Bb}$   $\text{C}$   $\text{F}$   $\text{Bb}$   $\text{F}$

— 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.

B.

— 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.

C.Y.  $\text{B}$   $\text{Eb}$   $\text{Bb}$   $\text{F}$  **To Coda**

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

S. *every time*

*bright, bright, sun-shin - y day.*

A. *every time*

*bright, bright, sun-shin - y day.*

B. *every time*

*bright, bright, sun-shin - y day.*



20 1. Eb Bb F

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

S. bright, bright, sun-shin-y day.

A. bright, bright, sun-shin-y day.

B. bright, bright, sun-shin-y day.

**C** Bridge

25 2. Ab Eb Ab

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

S. Look straight a-head,

B. Look straight a-head,

31 C Em/B Bb Em/B Bb Eb Dm C D.S. al Coda

C.Y. there's noth-ing but blue sky.

S. there's noth-ing but blue sky.

B. there's noth-ing but blue sky.

**D** Coda

Sing 3 times with insts + 1 a capella

41 F Eb Bb F Fine

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

S. bright, bright, sun-shin-y day.

A. bright, bright, sun-shin-y day.

B. bright, bright, sun-shin-y day.

# I can't make you love me

Mike Reid & Allen Shamblin

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

*pp* F Am<sup>9</sup> F C/E Am<sup>7</sup> Dm<sup>7</sup> F Am<sup>7</sup> F C/E Dm<sup>7</sup>

FL.

## A Verse 1

9 F Am<sup>7</sup> F C/E Am<sup>7</sup> Dm<sup>7</sup> F Am<sup>7</sup>

GT

Turn down the lights, turn down the bed, turn down these voices in-side my head. Lay down with me,

14 F C/E Am<sup>7</sup> Dm<sup>7</sup> C/G G

GT

tell me no lies. Just hold me close don't pa - tron-ise. Don't pa-tron - ise me.

## B Chorus

C/E F C F C C/E F

20 *Tutti on rpt.*

GT

'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 Am<sup>7</sup> C/F G/B Am<sup>7</sup> C/F

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

28 G/B Am<sup>7</sup> Dm<sup>7</sup> G F C C/F To Coda

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** F Am<sup>9</sup> F C/E Dm

GT *don't.*

A. *don't.*

**D** Verse 2

37 F Am<sup>7</sup> F C/E Am<sup>7</sup> Dm<sup>7</sup>

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

41 F Am<sup>7</sup> F C/E

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

44 Am<sup>7</sup> Dm<sup>7</sup> C/G G **D.S. al Coda** C/E

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

**E** Coda

48 *don't.*

A. *don't.*

F Am<sup>9</sup> F C/E Am<sup>7</sup> Dm<sup>7</sup> F Am<sup>9</sup> F

54 Am<sup>7</sup> Dm<sup>7</sup> F Am<sup>9</sup> F C/E F F/C Bbmaj<sup>7</sup> rit.

# You're the cream in my coffee

B.G. DeSylva, Lew Brown & Ray Henderson  
 Arr. Wayne Richmond, 2023

**A**  $\text{Ab}$   $\text{♩} = 135$   $\text{Ab}$   $\text{Ab}^{\text{o}7}$   $\text{Bbm}$   $\text{Eb}^7$   $\text{Bbm}$   $\text{Eb}^7$

5  $\text{Bbm}$   $\text{Eb}^7$   $\text{Ab}$   $\text{G}^7\text{Eb}^7$

**B** Verse **Solo**  
 9  $\text{Ab}$   $\text{Bbm}^7$   $\text{A}^{\text{o}}$   $\text{Dbm}$   $\text{Cm/Eb}$   $\text{Fm}^7$

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

13  $\text{Ab}$   $\text{B}^{\text{o}}$   $\text{Bbm}^7$   $\text{Db}$   $\text{Dbm}$   $\text{Cm/Eb}$   $\text{G/D}$   $\text{Eb}^7$

But when I speak of you, I rave a bit it's true.  
 It gives me such a thrill, I know it al - ways will.

17  $\text{Ab}$   $\text{F}^7$   $\text{Bbm}$   $\text{A}^{\text{o}}$   $\text{Bbm}$   $\text{Dbm}$   $\text{Cm/Eb}$

I'm wild a - bout you, I'm lost with - out you You give my life its  
 My head is turn - ing, and just from learn - ing Your es - ti - ma - tion

20  $\text{Fm}^7$   $\text{G}$   $\text{Cm}$   $\text{Cm}^7$   $\text{F}^7$   $\text{Eb/Bb}$   $\text{Ab/Bb}$   $\text{Bb}^7/\text{Ab}$   $\text{Eb}^7$

fla - vour. What sug - ar does for tea, that's what you do for me.  
 of me. And as for you, I'll say, I feel the self same way.

**C** Chorus

**Boy solo**

25 *Ab* *Ab<sup>o7</sup>* *Bbm* *Eb<sup>7</sup>* *Bbm Eb<sup>7</sup>*

You're the cream in my cof - fee. You're the salt\_ in my stew.

**Both**

29 *Bbm* *Eb<sup>7</sup>* *Bbm* *Eb<sup>7</sup>* | *Bbm* *Eb<sup>7</sup>* *Ab Db Eb<sup>7</sup>*

You will al - ways be, You will al - si - ty, You will al - with-out you.

**Girl solo**

33 *Ab* *Ab<sup>o7</sup>* *Bbm* *Eb<sup>7</sup>* *Bbm Eb<sup>7</sup>*

You're the starch in my col - lar, you're the lace\_ in my shoe.

**Both**

37 *Bbm* *Eb<sup>7</sup>* *Bbm* *Eb<sup>7</sup>* *Bbm* *Eb<sup>7</sup>* *Ab B<sup>o7</sup> Eb<sup>7</sup>(#5)*

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

**D** Bridge 1

**All men**

41 *Ab<sup>7</sup>* *Db*

Most men\_ tell love tales,\_ and each\_ phrase dove - tails.\_

**All women**

45 *Bb* *Bbm<sup>7</sup>* *Bb<sup>7</sup>* *Eb<sup>7</sup>*

You've heard each known way, this way\_ is\_ my own\_ way.

**Tutti**

49 *Ab* *Ab* *Ab<sup>o7</sup>* *Bbm* *Eb<sup>7</sup>* *Bbm Eb<sup>7</sup>*

You're the sail\_ of my love - boat. You're the cap - tain & crew.

53 *Bbm* *Eb<sup>7</sup>* *Ab G<sup>7</sup> Eb<sup>7</sup>*

You will al - ways be my nec - es - si - ty, I'll be lost\_ with-out you.

**E** Instrumental

57  $Ab^7$  *mf*  $Db$

61  $Bb$   $Bbm^7$   $Bb^7$   $Eb^7$

65  $Ab$   $Ab$   $Ab^{o7}$   $Bbm$   $Eb^7$   $Bbm$   $Eb^7$

69  $Bbm$   $Eb^7$   $Ab$   $G^7$   $Eb^7$

**F** Chorus 2

**Girl solo**  $Ab$   $Ab^{o7}$  **Boy solo**  $Bbm$   $Eb^7$   $Bbm$   $Eb^7$

You are the cream in my cof - fee and you are the salt in my stew.

**Both**  $Bbm$   $Eb^7$   $Ab$   $Db$   $Eb^7$

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

**Boy solo**  $Ab$   $Ab^{o7}$  **Girl solo**  $Bbm$   $Eb^7$   $Bbm$   $Eb^7$

You are the starch in my col - lar and you are the lace in my shoe.

**Both**  $Bbm$   $Eb^7$   $Ab$   $B^{o7}$   $Eb^7(\#5)$

You will al - ways be, my ne - ces - si - ty, Oh, I'm wild a - bout you!

**G** Bridge 2 **Tutti**

89 **Ab<sup>7</sup>** **Db**

You give\_ life sa - vour;\_ bring out\_ its fla - vour.\_

Detailed description: This block contains the first line of musical notation, measures 89 to 92. It is in a key signature of three flats (B-flat major or D-flat minor). The melody consists of quarter and eighth notes. Chords are indicated above the staff: Ab<sup>7</sup> for measures 89-90 and Db for measures 91-92.

93 **Bb** **Bbm<sup>7</sup>** **Bb<sup>7</sup>** **Eb<sup>7</sup>**

So this\_ is clear dear; you're my\_ Worces - ter - shire, dear.

Detailed description: This block contains the second line of musical notation, measures 93 to 96. The melody continues with quarter and eighth notes. Chords are indicated above the staff: Bb for measure 93, Bbm<sup>7</sup> for measure 94, Bb<sup>7</sup> for measure 95, and Eb<sup>7</sup> for measure 96.

**Boy solo** **Girl solo**

97 **Ab** **Ab** **Ab<sup>o7</sup>** **Bbm** **Eb<sup>7</sup>** **Bbm** **Eb<sup>7</sup>**

You're the sail\_ of my love - boat. You're the cap - tain & crew.

Detailed description: This block contains the third line of musical notation, measures 97 to 100. It features a solo section for the boy (measures 97-98) and a solo section for the girl (measures 99-100). The melody is more rhythmic, using eighth and sixteenth notes. Chords are indicated above the staff: Ab for measure 97, Ab for measure 98, Ab<sup>o7</sup> for measure 99, Bbm for measure 100, Eb<sup>7</sup> for measure 97, Bbm for measure 99, and Eb<sup>7</sup> for measure 100.

**Both**

101 **Bbm** **Eb<sup>7</sup>** **Ab** **Eb<sup>7</sup>** **Ab**

You will al - ways be my nec-es - si - ty, I'll be lost\_ with-out you.

Detailed description: This block contains the fourth line of musical notation, measures 101 to 104. The melody is a simple, steady eighth-note line. Chords are indicated above the staff: Bbm for measure 101, Eb<sup>7</sup> for measure 102, Ab for measure 103, Eb<sup>7</sup> for measure 104, and Ab for measure 104.

# I'm on Fire

Bruce Springsteen (Arr. Samantha O'Brien, 2023)

D  $\text{♩} = 130$

Fl. Hp.   
8<sup>vb</sup>

5 Bm Hp.   
(8)

9 D/A Hp.   
(8)

13 Bm Hp.   
(8)

17 D Hp.   
(8)

21 D Hp.   
Hey lit-tle girl is your dad - dy home? Did he go and leave you all a - lone?  
(8)

25 G Bm Hp.   
I've got a bad de - sire.  
(8)



29 **G** **A** **D**

A. Oh I'm on fire.

Hp. (8)

32

Hp. (8)

35 **B** **D**

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

Hp. (8)

39 **G** **Bm** **A**

S. right, I can take you high-er.---

Hp. (8)

43 **G** **A** **D**

A. Oh I'm on fire.

Hp. (8)

46


Hp. (8)

49 **C** **A** **D**

A. Ooh Ooh Ah

Hp. (8)


54 **A**


A. 

Hp 

(8)


59 **D**


A. 

Hp 

(8)


64 **D** **G**

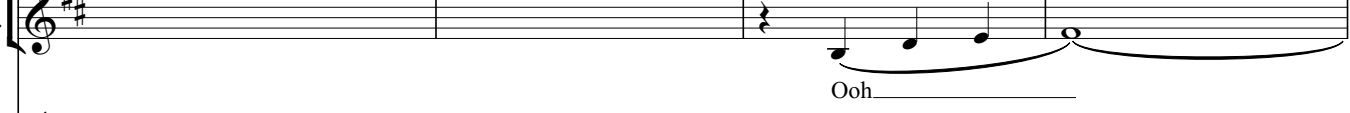
S. 


Hp 

(8)

67 **Bm**


S. 

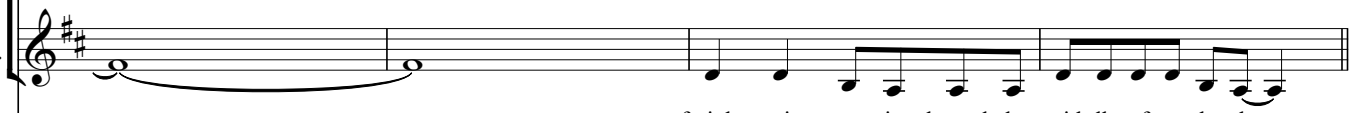
A. 


Hp 

(8)

71 **D**

S. 

A. 

Hp 

(8)

75 **E** G Bm A

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

Hp. (8)

79 G A D

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

Hp. (8)

83 G A D

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

Hp. (8)

87 G A D

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

Hp. (8)

91 **F** A

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

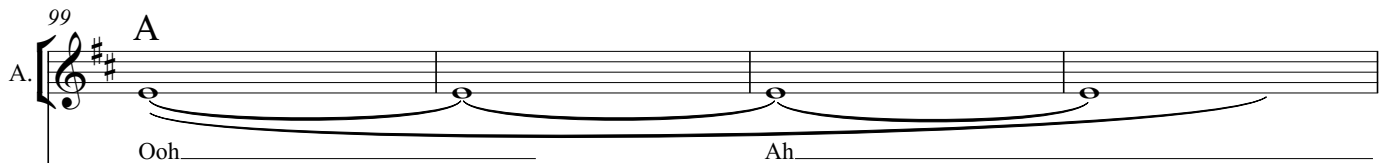
Hp. (8)

95 D


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

Hp. (8)

99 A

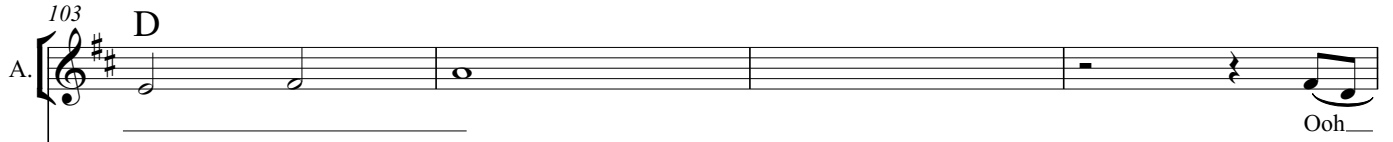
A. 

Ooh Ah


Hp 

(8)

103 D

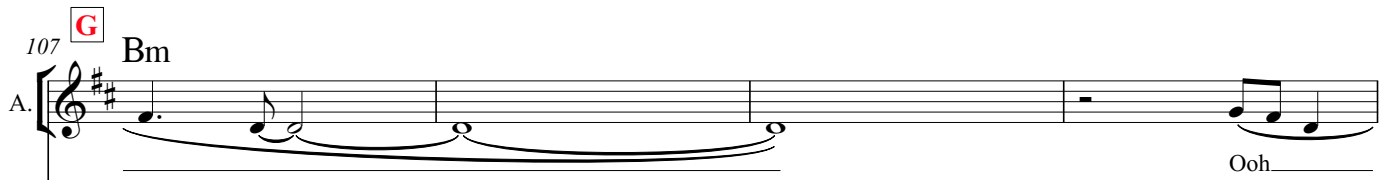
A. 

Ooh


Hp 

(8)

107 **G** Bm

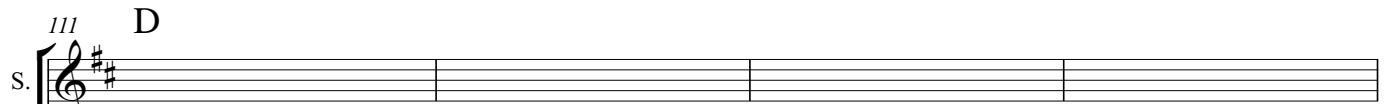
A. 

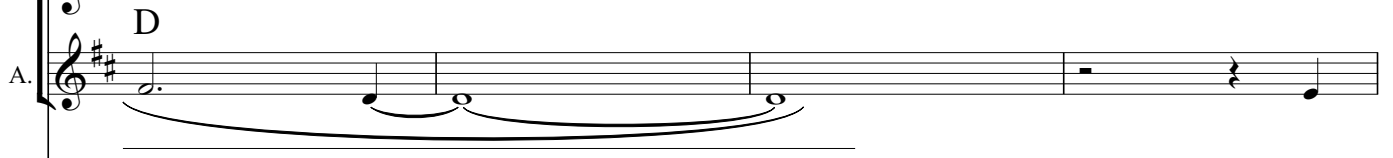
Ooh


Hp 

(8)

111 D


S. 

A. 


Hp 

(8)

115 Bm


A. 


Ooh

Hp 


(8)

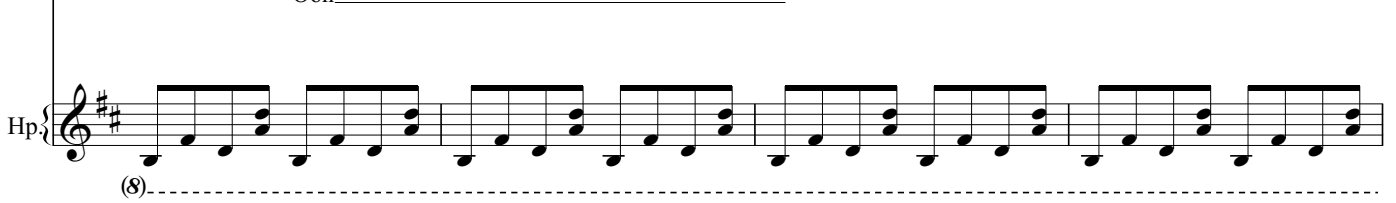
119 D

A. 

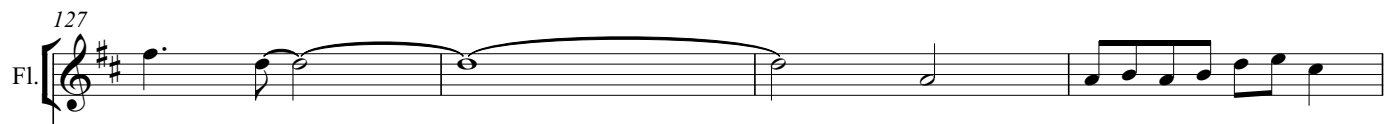
Hp. 


123 Bm

A. 

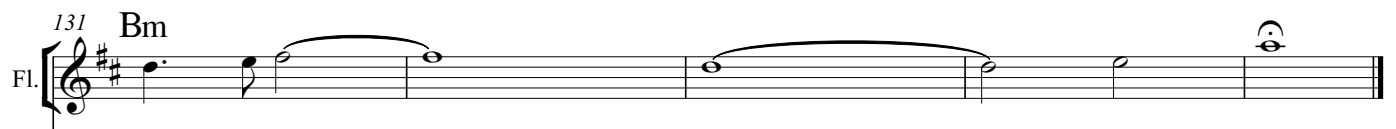
Hp. 

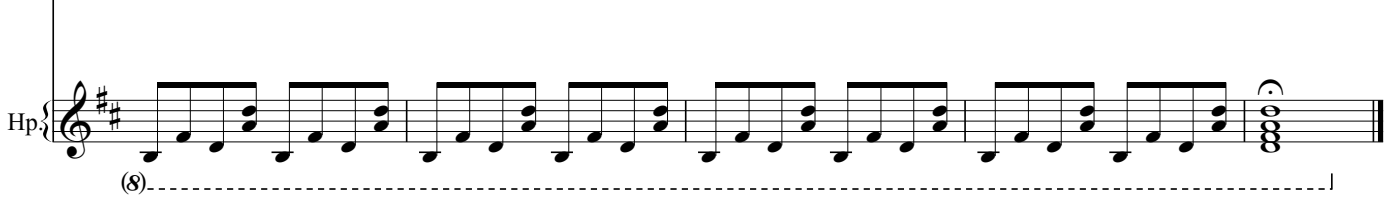
127

Fl. 

Hp. 

131 Bm

Fl. 


Hp. 

# Happy Young Heart

Gilbert & Sullivan (Arr. Wayne Richmond, 2023)

(from 'The Sorcerer')

(freely) B $\flat$  B $\flat$ (sus4)

S. 

4 B $\flat$  D7/A G

S. 

8 D A D A D A D D7/G

Fl. 

14 G E E7 Am E7/B A/C D7 G

Fl. 

20 A G D7/G G D7

S. 

31 G Em Am/E B/D# B7

S. 

39 Em Bm/F# F#7 G D/A A7 D

S. 

B

48 D7 G D7/G G

S. 

A. 

B. 

56  $D^7$  G B  $G/D$   $D^7$   $G$ <sup>1.</sup>

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

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

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

65  $G$  E  $D^7/A$   $G/B$   $Am/C$   $D^7$   $G$

Fl.

**C** <sup>2.</sup>  $G$   $E^7/G\#$   $D^7/A$   $D^7$   $G$   $E^7/G\#$   $D^7/A$   $D^7$   $G$   $G$   $D^7/A$   $G/B$

72 S. part! ne-ver to part, ne-ver to part, ne-ver, ne-ver, ne-ver to

A. part!

B. part!

84  $C$   $Em/B$   $Am$   $G/B$   $D^7$  ne-ver

S. part! ne-ver to part, Young heart!

A. part! ne-ver to part, Young heart!

B. part! ne-ver to part, Young heart!

94 *nev - er* **A tempo**  $G$

S. *tr* to part!

A. to part!

B. to part!

# Let it be

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

♩ = 60      Dm                      C                      Bb                      F

Hp.

3      F                      C                      Bb                      F

Hp.

6      **A**      F      C      Dm      Bb      F      C      Bb      F

When I find my-self in times of trouble Mother Mary come to me. Speaking words of wisdom, Let it be. And

Hp.

11      F      C      Dm      Bb      F      C      Bb      F *Chorus 1*

in my hour of darkness she is standing right in front of me, speaking words of wisdom, Let it be. *Let it*

Hp.

15      Dm      C      Bb      F      C      Bb      F      **+ Men** *Verse 2*

be, let it be, let it be, let it be. Whisper words of wisdom, Let it be. And when the

A. *And when the*

Hp.



19

A. broken-heart - ed peo - ple\_ living in\_\_the world agree, there will be an ans wer, Let it be,\_\_\_\_\_ For

F C Dm Bb F C Bb F

Hp.

23

A. though they may be par - ted, there is still a chancethat they will see, there will be an ans wer, Let it be.\_\_\_\_\_ *Let it*

F C Dm Bb F C Bb F

Hp.

*Chorus 2*

27 C

A. be, letit be,\_\_\_ letit be,\_\_\_ letit be, Oo\_\_\_\_\_ Letit be.\_\_\_\_\_

Dm C Bb F F C Bb F

Hp.

31 Bb Am Gm F Eb Bbm C Bb F

Hp.

33

A. \_\_\_\_\_ *And*

Bb F Gm F C Bb F

Hp.

36 **D**

A. when the night\_ is clou - dy, there is still a light\_ that shines on me, \_

F C Dm Bb

Hp.

38

A. shine un - til to - mor - row, Let it be. I

F C Bb F

Hp.

40

A. wake up to the sound of mu - sic, Moth - er Ma - ry comes to me, \_

F C Dm Bb

Hp.

42 *Chorus 3*

A. speak - ing words of wis - dom, Let it be. Let it

F C Bb F

Hp.

44 **E**

A. be, let it be, \_ let it be, \_ let it be, Oo \_ Let it be. Let it

Dm C Bb F F C Bb F

Hp.

48 Solo

A. *be, let it be, let it be, let it be, Oo Let it be. Let it*

Hp. **Dm C B $\flat$  F F C B $\flat$  F**

52 **F**

A. *be, let it be, let it be, let it be.*

Hp. **Dm C B $\flat$  F**

54 **Slower ad lib** **A Tempo**

A. *There will be an ans - wer, Let it be.*

Hp. **F Slower ad lib Colla voce C B $\flat$  F A Tempo**

56 **B $\flat$  Am Gm F E $\flat$  B $\flat$ m C B $\flat$  F**

Hp.

58 **rit. B $\flat$  F Gm F C B $\flat$  F**

Hp.

# Moondance

Van Morrison (Arr. Wayne Richmond, 2023)

**A**  $\text{Am}^7/\text{D}$   $\text{Am}^7/\text{D}$   $\text{Am}^7/\text{D}$

BN.  $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Am}^7/\text{D}$

5  $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$

BN.  $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$

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

9  $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$

BN.  $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$

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

**B** Guitar starts

13  $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$

BN.  $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$

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

17  $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}/\text{D}$

BN.  $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}^7$   $\text{Am}^7$   $\text{Gm}/\text{D}$

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

21 **C**  $\text{Cm}^6$   $\text{Gm}^9$   $\text{Cm}^6$   $\text{Gm}^9$

BN.  $\text{Cm}^6$   $\text{Gm}^9$   $\text{Cm}^6$   $\text{Gm}^9$

A.  $\text{Cm}^6$   $\text{Gm}^9$   $\text{Cm}^6$   $\text{Gm}^9$

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

night's mag - ic whis - per & hush,  
time I touch you, trem - ble in - side.

25  $\text{Cm}^6$   $\text{Gm}^9$   $\text{Cm}^6$   $\text{D}7(\#5)$  Tutti

BN.  $\text{Cm}^6$   $\text{Gm}^9$   $\text{Cm}^6$   $\text{D}7(\#5)$

A.  $\text{Cm}^6$   $\text{Gm}^9$   $\text{Cm}^6$   $\text{D}7(\#5)$

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

soft moon - light  
how much you

**D**

29  $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$

BN.  $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$

— just have one more moon-dance with you, my love? Can I just make some more

34  $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$  To Coda  $\text{Gm}^7$   $\text{D}^7$   $\text{Gm}^7$   $\text{D}^7$   $\text{G}^7$

BN.  $\text{Gm}^7$   $\text{Cm}^7$   $\text{Gm}^7$   $\text{Cm}^7$  To Coda  $\text{Gm}^7$   $\text{D}^7$   $\text{Gm}^7$   $\text{D}^7$   $\text{G}^7$

— ro - mance with you, my love? Well I

**E** Instrumental

Mel. 38 Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>

Mel. 42 Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>

Mel. 46 Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>

Mel. 50 Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup>/A

Mel. 54 Gm<sup>6</sup> Dm<sup>9</sup> Gm<sup>6</sup> Dm<sup>9</sup>

Mel. 58 Gm<sup>6</sup> Dm<sup>9</sup> Gm<sup>6</sup> A<sup>7</sup>(#5) **Tutti**

Mel. 62 Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>

Mel. 66 Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> D<sup>7</sup>

**F** Coda **Solo**

BN. 70 D<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup>

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

BN. 77 Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>/D **All men**

La la\_\_ la\_\_ la, in the moon-light on a mag - ic night. Can't

**Tutti**

BN. 83 Gm Dm/F E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> N.C. Gm<sup>7</sup>

I\_\_ just have\_\_ one more\_\_ moon-dance\_\_ with you, my\_\_ love?\_\_

S. I\_\_ just have\_\_ one more\_\_ moon-dance\_\_ with you, my\_\_ love?\_\_

A. I\_\_ just have\_\_ one more\_\_ moon-dance\_\_ with you, my\_\_ love?\_\_

# 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.

# Man of Constant Sorrow


Traditional - Arr. by Wayne Richmond, 2023

♩=90 Eb

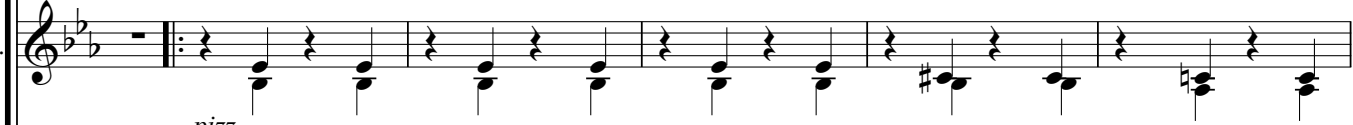
GT  In con-stant sor - row all through his days.

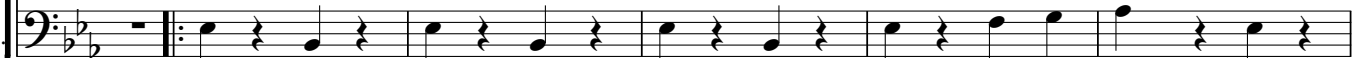
W.  In con-stant sor - row all through his days.

9 Eb Eb7 Ab


GT 

1. But I am a man of con-stant sor-row.  
 2. For six long years I've been in trou-ble.  
 3. It's fare thee well my own true lov-er.  
 4. You can bu-ry me in some deep val-ley.  
 5. May - be your friends think I'm just a stran-ger.


Vln.  *pizz*


Vc. 

15 Bb Eb

GT 

I've seen trou - - ble all my days.  
 no plea - sure on earth I find.  
 I never ex - pect to see you a - gain.  
 For man - y years where I may lay.  
 A face you'll never will see no more.

Vln. 

Vc. 

20 Eb7 Ab

GT 

I bid fare - well to old Ken - tuck-y.  
 For in this world I'm bound to ram-ble.  
 For I'm bound to ride that north-ern rail-road,  
 Then you may learn to love a - noth-er,  
 But there is one prom-ise that is giv-en,

Vln. 

Vc. 



25 Bb Eb

GT

the place where I was born & raised. The place where  
 I have no friends to help me now, he has no  
 per-haps I'll die u - pon this train, per-haps he'll  
 while I am sleep - - ing in my grave, while he is  
 I'll meet you on God's gol - den shore, he'll meet you

W.

Vln.

Vc.

30 Bb Eb

GT

he was born & raised. --> *Greg inst.*  
 friends to help him now. --> *Nancy inst.*  
 die u - pon this train. --> *Cathy inst.*  
 sleep - - - ing in his grave. --> *Benjie inst.*  
 on God's gol - den shore. --> *tutti inst.* --> "In constant sorrow . . ." (a capella)

W.

Vln.

Vc.

# Watergun

Remo Forrer (Arr. Wayne Richmond, 2023)

**A**  $\text{♩} = 130$   $\text{F}\#\text{m}$   $\text{Bm}$   $\text{E}$   $\text{F}\#\text{m}$   $\text{Bm}$   $\text{E}$

Pno.

9  $\text{F}\#\text{m}$   $\text{Bm}$   $\text{E}$   $\text{F}\#\text{m}$

S.   
When we were boys — We played pre-tend — Ar - my tanks — and ar - my men. — Hide — and seek

14  $\text{Bm}$   $\text{E}$   $\text{F}\#\text{m}$

S.   
— Grow to be — the kings we dream. — Where do we go? — We're stan

**B** 19  $\text{A}$   $\text{E}$   $\text{F}\#\text{m}$   $\text{E}$

S.   
— din' on — the front - line. — Where do we go, — we go? —

*Tutti on rpt.* 24  $\text{E}$   $\text{D}$   $\text{E}$   $\text{F}\#\text{m}$

S.   
I don't wan-na be a sol - dier, sol - dier, I don't wan-na have to play with real — blood.

28  $\text{E}$   $\text{D}$   $\text{E}$   $\text{A}$

S.   
— We ain't play - in' now. — Can't turn — and run. — No wa - ter guns. — No, no, —

32 **C**  $\text{C}\#\text{}$   $\text{D}$   $\text{E}$   $\text{F}\#\text{m}$   $\text{E}$

S.   
— I don't wan-na be a sol - dier, sol dier. I don't wan-na have to play with real — blood — 'cause we ain't play - in' now.

A.   
I don't wan-na be a sol - dier, sol dier. I don't wan-na have to play with real — blood — 'cause we ain't play - in' now.

M.

37  $\text{D}$   $\text{E}$   $\text{A}$   $\text{E}$   $\text{F}\#\text{m}$   $\text{E}$  *To Coda*  $\text{F}\#\text{m}$   $\text{Bm}$   $\text{E}$

S.   
Can't turn and run. — No wa - ter guns. — Just bo dy bags — that we've be come. —

A.   
Can't turn and run. — No wa - ter guns. — Just bo dy bags — that we've be come. —

M.

45 **D** F#m Bm E  
 S. A - do - les - cence, break - ing rules. No - thin' hurts when you're bul - let proof.

49 F#m Bm E  
 S. I re - mem - ber, yes, I do. I do.

53 **E** D F#m A  
 S. Where do we go? We're stan - din' on the front  
 A. Where do we go? We're stan - din' on the front  
 M. Where do we go? We're stan - din' on the front

56 E D F#m E  
 S. - line. Where do we go, we go?  
 A. - line. Where do we go, we go?  
 M. - line. Where do we go? we go?

**F** Coda

60 F#m F#m  
 S. **Tutti** (Oh - oh-oh-oh, oh - oh-oh-oh, oh) **Solo** What we've be - come (Oh - oh-oh-oh, oh - oh-oh-oh, oh) **Tutti**

67 D E F#m D E C#  
 S. **Solo** What we've be - come. **Tutti** What we've be - come. Play with wa ter  
 A. come. come.  
 M. come. come.

75 F#m Bm E F#m  
 S. guns. Not play - in' with wa - ter - guns.

# One fine day

Puccini (Arr. Wayne Richmond, 2023)

(from 'Madama Butterfly')

**Andante molto calmo**

♩=56 **A** F C/E Dm C

S. One fine day we'll no - tice a tin - y smoke - cloud near - ing on the

Hp.

5 Gm Am C F

S. sea in the far ho - ri - zon, and then his ship ap - pear - ing.

Hp.

**Un poco mosso** rit. Am Am/B Am

9 **B**

S. Now the migh - ty war - ship slow - ly comes to har - bour.

13 Em Un poco mosso rit. F Dm7

S. Can - nons rear a wel - come. See there! How I knew it! I shall not go to meet him, oh no, I'll

19 Em/G F#m7/C Em/G F#m7/C Em/G Am/C

S. wait un - til much la - ter to greet him, a - wait - ing, a - wait - ing his com - ing uncounted

*con semplicita*

24 Em/G F#m7/C rit. Em/G A tempo animando un poco Am Em

S. hours among the flowers. A man e - merges from the crowd ed ci - ty. a

32 Am7/C G/B G poco rall. A Bm F#m/A Bm B

S. ti - ny dot as - cend - ing, and slow - ly loom - ing clear - er.

38 **D** Em *Sostenendo molto*

S. Is it he? Is it he? And at his jour-ney's end-ing, can it be? can it be? He will call: "But-ter-

42 **E** C Cmaj7 C Cmaj7

S. fly" as he comes near - er. I, then, with-out re - ply - ing, will hide a - while in

46 C *molto rall.*

S. si - lence, per - haps to tease him — but more to keep from

49 **F** F C Dm C *Andante come prima*

S. dy - ing of re - joic - ing. And then in a - gi - ta - tion, he will call, he will call: — "My

53 Gm Am C F

S. pre-cious lit-tle dar ling, my love ly sil ver God-dess." These lov-ing names I al - ways will re - mem - ber. —

57 Dm Am D Am D *A poco rall.*

S. All I say will come true, you must believe me! Love can-not be mis - ta - ken, my faith re-mains un shak-en for

62 **G** F *ff*

S. ev - er.

Fl. C Dm C7

66 Am C7 F

Fl. Am C7 F

# 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.

Solo

Alan

1. It's a - maz - ing how you\_ can speak right\_ to my heart.\_  
2. All day long\_ I can hear\_ peo - ple talk - ing out loud.\_

S.

A.

Solo

With-out say - ing a word you can light up the dark.\_  
But when you\_ hold me near you drown out the crowd.\_

S.

A.

Solo

Try as I may\_ I could nev - er ex - plain,\_  
Try as they may\_ they can nev - er de - fine\_

S.

A.



15 G(sus2) D(sus2) C D

Solo  
S.  
A.

what I hear when you don't say a thing.  
what's been said be - tween your heart & mine.

what's been said be - tween your heart & mine.

what's been said be - tween your heart & mine.

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

19 + Sops G D C D G D(sus4)

Solo  
A.  
M.

The smile on your face let's me know that you need me. There's a truth in your eyes say-ing you'll

The smile on your face let's me know that you need me. There's a truth in your eyes say-ing you'll

The smile on your face let's me know that you need me. There's a truth in your eyes say-ing you'll

23 C D G D C D C/ED/F#

Solo  
A.  
M.

nev-er leave me. The touch of your hand says you'll catch me if ev-er I fall.

nev-er leave me. Ooh if ev-er I fall.

nev-er leave me. Ooh if ev-er I fall.

28 C Alan 1. D G D C D G D C D

Solo  
S.  
A.

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

You say it best

You say it best,

34 2. D(sus4)

Solo  
S.

when you say noth - ing at all.

noth - ing at all.

35 **C** E B A B E B A B

Solo

S.

Fl.

39 E B A B E B7

Fl.

43 **D** D7 G D C D G D(sus4) C D7

Solo

A.

M.

*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*

*The smile on your face let's me know that you need me. There's a truth in your eyes say-ing you*

*The smile on your face let's me know that you need me. There's a truth in your eyes say-ing you*

48 G D C D C D C

Solo

S.

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

Say it

53 **D** **G** **D** **C** **D** **G** **D** **C**

Solo

when you say noth-ing at all.\_\_\_\_

S.

best

Fl.

*pp*

**E**

58 **G** **D** **C** **D**

Solo

*Start ad lib 3rd time*

S.

*Start 3rd time*

*p*

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

A.

*Sing every time*

*p*

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

M.

*Start 2nd time*

*p*

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.

Vln.

Vc.

S.

Vln.

Vc.

S.

M.

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)

Medium Swing

**A** Eb<sup>7</sup> Eb<sup>7</sup>/G Ab F<sup>#</sup>°/A Eb/Bb Cm F<sup>#</sup>m/F Fm/Bb

Fl.

**B** Solo Eb Eb/G Ab A<sup>o7</sup> Eb/Bb Cm<sup>7</sup> B Bb

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

**10** Eb Eb/G Ab A<sup>o7</sup> Eb/Bb Cm<sup>7</sup> F<sup>7</sup> Bb

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

**C** All women

**14** Eb Eb/Db Eb/C Eb/Bb Ab Eb/G Fm<sup>7</sup> Bb Eb Eb/Db

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

**19** Eb/C Eb/Bb Ab Eb/G 1. F Bb 2. Fm Eb **Tutti**

T.   
— right. Cool— down, Pa - pa, don't you blow your top. blow your top. The  
— right. Cool— down, Pa - pa, don't you

S.   
right. Cool— down, Pa - pa, don't you blow your top. blow your top. The  
right. Cool— down, Pa - pa, don't you

A.   
Cool— down, Pa - pa, don't you blow your top. blow your top. The  
Cool— down, Pa - pa, don't you

23 **D** G Dm<sup>7</sup> G **Solo** C Gm<sup>7</sup> C **Tutti**

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

S. buz-zard told the mon-key, "You are chok-ing me, The

A. buz-zard told the mon-key, "You are chok-ing me, The

27 F Cm<sup>7</sup> F **Solo** B $\flat$

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

S. mon-key looked the buz-zard right dead in the eye & said

A. mon-key looked the buz-zard right dead in the eye & said

**Tutti**

31 **E** E $\flat$  E $\flat$ /D $\flat$  E $\flat$ /C E $\flat$ /B $\flat$  A $\flat$  E $\flat$ /G Fm<sup>7</sup> B $\flat$

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

35 E $\flat$  E $\flat$ /D $\flat$  E $\flat$ /C E $\flat$ /B $\flat$  A $\flat$  E $\flat$ /G Fm E $\flat$

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

S. Cool\_\_\_ down, Pa - pa, don't you blow your top.---

A. Cool\_\_\_ down, Pa - pa, don't you blow your top.---

39 **F** **E $\flat$**  **Tutti** **Fm** **Gm** **A $\flat$**

S. Bru - nee,\_\_\_ Bre - noo,\_\_\_ Bru - nee,\_\_\_ Bre - noo,\_\_\_ Doo- dee!

43 **E $\flat$**  **Those on stage only** **B $\flat$ 7** **Tutti**

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

S. Doo dah - dah!\_ The

A. Doo dah - dah!\_ The

47 **G** **G** **Dm7** **G** **Solo** **C** **Gm7** **C** **Tutti**

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

S. buz-zard told the mon-key,"You are chok - ing me,\_\_\_ The

A. buz-zard told the mon-key,"You are chok - ing me,\_\_\_ The

51 **F** **Cm7** **F** **Solo** **B $\flat$**  **Tutti**

T. mon-key looked thebuz-zard right dead in theeye & said,"Your story's so touch- ing, it sounds just like a lie. "Straight-

S. mon-key looked thebuz-zard right dead in theeye & said, "Straight-

A. mon-key looked thebuz-zard right dead in theeye & said, "Straight-



55 **H**

**T.** Eb Eb/D $\flat$  Eb/C Eb/B $\flat$  Ab Eb/G Fm $^7$  B $\flat$   
 - en up & fly\_\_\_ right, Straight - en up & stay\_\_\_ right, Straight

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

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

59 Eb Eb/D $\flat$  Eb/C Eb/B $\flat$  Ab Eb/G Fm Eb

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

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

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

**I** **Solo**

63 D D/C D/B D/A G D/F $\sharp$  Em $^7$  A

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

67 D D/C D/B D/A **Tutti** G D/F $\sharp$  Em A $^7$  D

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

**S.**  
 Cool\_\_down, Pa-pa, don't you blow your top.\_\_\_\_\_

**A.**  
 Cool\_\_down, Pa-pa, don't you blow your top.\_\_\_\_\_

# Sleep Australia Sleep

Paul Kelly (Arr. Wayne Richmond, 2023)

**A** Intro: 4 bars Eb guitar

**Chords:** Eb      Ab      Eb      Bb<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      Eb      Ab      Eb      Bb<sup>7</sup>      Eb

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**      Ab      Eb      Cm      Bb<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**      Eb      Ab      Eb      Bb<sup>7</sup>      Eb

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. \_\_\_\_\_