

Heart & Soul

[Loosely Woven – July 2021] [Draft 1]

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(Ghost) Riders in the Sky

Stan Jones (Arr. Wayne Richmond, 2021)

v1 --> v2 --> Chorus --> Instrumental verse
v3 --> v4 --> Chorus --> Turnaround x2 --> bar 22 --> Dm

4 bars of guitar

1. An old cow-poke went rid-in' out one dark and wind-y day. Up -
horns are black & shin-y and their hooves are made of steel. Their
fac - es guant, their eyes are blurred, their shirts all soaked with sweat. They're
rid - ers loped on by him, he heard one call his name. If you

5 on a ridge he rest-ed as he rode a - long his way. When
brands were still on fi - re and their hot breath he could feel. A
rid - in' hard to catch that herd, but they ain't caught 'em yet. 'Cause they've
want to save your sould from Hell a - rid - in' on our range, then

7 all at once a might - y herd of red-eyed cows he saw, a -
bolt of fear shot through him as they thun-dered through the sky, for he
got to ride for ev - er on that range up in the sky on
cow - boy, change your ways to - day or with us you will ride,

9 plow - ing through the rag - ged sky and
saw the Rid - ers com - in' hard and he
hors - es snot - in' fi - re, as they
tryin' to catch the Dev-il's herd, a -

11 Gm Dm

1.

T. up a cloud - y draw.
heard their mourn - ful cry:
ride on hear 'em cry:
cross these end - less skies.

V.1

Vc.

14 Chorus F Dm

2.

T. Yippee yie aye, oh yippie yie oh,

S. Yippee yie aye, yippie yie oh,

A. Yippee yie aye, yippie yie oh,

B. Yippee yie aye, yippie yie oh,

V.1

Vc.

19 Bb Gm Dm Dm/A Gm Dm/F Am/E

T. ghost ri - ders in the sky. 2. Their
3. Their
4. As the

S. ghost ri - ders in the sky.

A. ghost ri - ders in the sky.

B. ghost ri - ders in the sky.

V.1

Vc.

Evangeline

Robbie Robertson (Arr. Wayne Richmond, 2021)

Intro F $\text{♩} = 125$ B \flat **Fine**

Mand.
Cl.

Verse 1 Male B \flat F

11

1. She stands on the banks, of the might-y Miss-is - sip-pi. A - lone in the pale moon light.

20 F 7 B \flat Female

Wait-in' for a man, a ri-ver-boat gam-bler, said that he'd re-turn to night. They used to

Mand.
Cl.

30 B \flat F

waltz on the banks, of the might-y Mis-sis - sip-pi. Lov-in' the whole night through. To the

38 F 7 B \flat

riv - er-boat gam-bler, off to make a kil-lin', and bring it on back to you.

Mand.
Cl.

Chorus Female on top E \flat B \flat F 7 B \flat F 7 B \flat

48

E - van - gel - ine, E - van - gel - line, cur-ses the soul of the Mis - si - sip - pi Queen. That pulled her man a - way.

60 *Instrumental* F

Mand.
Cl.

67 **Bb**

Mand.

Cl.

Verse 2
74 **Bb** Male **F**

Bay - ou Sam, from South Louis - i - an, had gam - bl - in' in his veins.

Mand.

Cl.

82 **F7** **Bb**

van - ge - line, from the ma - ri - time, slow - ly go - in' in - sane.

Mand.

Cl.

92 **Bb** **F**

High on the top of Hick - or - y Hill, she stands in the light - ning and thun - der.

100 **F7**

Down on the ri - ver, the boat was a - sink - in, she watched that Queen go

106 **Bb** --> Chorus x2 --> Intro

un - der.

Mand.

Cl.

They don't let the girls in the game

Michael Waugh
(Arr. Wayne Richmond, 2021)

♩=125
pp

A.
Dr.

Verse 1

5 G D

A.
Dr.

Lit - tle plas - tic whis - tle blows, some - one broke the rules. You've

etc.

9 C Em G C

A.

got to teach them young where the lines are drawn, if they're gon-na be taught at all.

14 G D

A.

Stand - ing on the bound - ry line, wai - ting for a bounce of a ball, and

18 C Em G C

A.

hop - ing for a chance to kick it back in, if it gets knocked out on the full. The

23 D Em D C

A.

best foot - y play - er in all of Grade 3, was a lit - tle blonde kid named Ma - rie. She

28 Em C

A.

final - ly gets a shot, ev - ry - one's im - pressed, she kicks it pre - ty far, she kicks it in a dress. And

Chorus

32 G D

A.
S.

Ev - ry - bo - dy los - es, when we all don't get to play.

Ev - ry - bo - dy los - es, when we all don't get to play.

36 Em D C D Em C

A. *Some run-a-round on the o - val, - but they don't let the girls in the game, they*

S. *but they don't let the girls in the game, they*

41 G D/F# C to Chorus

A. *don't let the girls in the game.*

S. *don't let the girls in the game.*

Verse 2

46 G D

A. *The full for-ward's full of praise, he says,"You kick well, for a girl." - And he*

50 C Em G C

A. *says,"If you like, you can watch at the side, and help us, - keep-ing score." So, -*

55 G D

A. *- the teach-er on yard du - ty comes, sends - Ma-rie back to the girls. - He says,"The*

59 C Em G C

A. *boys on the o - val play - too - rough, if you hang-a-round here you'll get - hurt." So she*

64 D Em D C

A. *climbs to the top of the mon - key bars, and shewatch-es the game from the slide. - While the*

S. *climbs to the top of the mon - key bars,*

69 Em C to Chorus

A. *girls on the ash-phalt play with their swap cards, Ma - rie dreams of free-doms a - way from the tan - bark.*

Verse 3

73 G D

A. Down a-round the cy-press tree, Play-ing Doc-tor Who, a

77 C Em G C

A. lit-tle fat boy wants a time-ma-chine, to take him to when lunch is through.

81 G D

A. Break-ing in through the bran-ches, fly-ing in through space,

86 C Em G C

A. Some-one kicks the Sher-rin, and it crash-lands on his face. They

91 D Em D C

A. say, "Kit it back here, Lo-ser," but the Los-er's a-fraid of the ball. So they

96 Em C

A. call him all the worst of the names they could call and ev'-ry-bo-dy laughs when they say he's a girl.'Cause they

S. 'Cause they

100 G D/F# C

A. don't let the girls in the game.

S. don't let the girls in the game.

105 G D Em D

A. Some of us we're left on slides, some were left in trees. Some of us were gir-ly boys, and

S. Some of us we're left on slides, some were left in trees. Some of us were gir-ly boys,

111 C G D

A. some were girls just like Ma-rie. When will we not be lo-sers? When will we get to play?

S. When will we not be lo-sers? When will we get to play?

117 Em D Bm C

A. When will we all grow up from Grade 3 when they don't let the girls in the game?

S. When will we all grow up from Grade 3 when they don't let the girls in the game?

121 N.C. G D/F# C

A. They don't let the girls in the game.

Coda 127 G a capella D/F# C

A. And_ they don't let the girls_ in the they don't let the girls in the game.

S. And_ they don't let the girls_ in the they don't let the girls in the game.

Dr. *etc.*

131 G D/F# C G Single chords

A. They don't let the girls_ in the they don't let the girls in the game. They don't let the

S. They don't let the girls_ in the they don't let the girls in the game. They don't let the

136 D/F# C

A. girls_ in the they don't let the girls in the game.

S. girls_ in the they don't let the girls in the game.

139 G D/F# C

A. They don't let the girls_ in the they don't let the girls in the game.

S. They don't let the girls_ in the

Words

Barry Gibb, Maurice Gibb & Robin Gibb (Arr. Wayne Richmond, 2021)

Verse 1

S. 
Smile an ev - er - last - ing smile; a smile could bring you near to me. Don't

7 S. 
ev - er let me find you gone 'cause that would bring a tear to me. This

11 S. 
world has lost its glo - ry; let's start a brand - new sto - ry now, my love. Right

15 S. 
now, there'll be no oth - er time, and I can show you how, my love. —

Verse 2

S. 
Talk in ev - er - last - ing words & ded - i - cate them all to me. And I will give you all my life, I'm here is you should

A. 
Talk in ev - er - last - ing words & ded - i - cate them all to me. And I will give you all my life, I'm here is you should

B. 
Fl. 
Vln. 
Vc. 

25 S. 
call to me. You think that I don't e - ven mean a sin - gle word I say.

A. 
call to me. You think that I don't e - ven mean a sin - gle word I say.

B. 
Fl. 
Vln. 
Vc.

Back to Bar 18 &
'la la' verse tune

30 N.C. G D G D

S. It's on - ly words, and words are all I have to take your heart a - way. It's on - ly

A. It's on - ly words, and words are all I have to take your heart a - way. It's on - ly

B. It's on - ly words, and words are all I have to take your heart a - way. It's on - ly

Fl. It's on - ly words, and words are all I have to take your heart a - way. It's on - ly

Vln. It's on - ly words, and words are all I have to take your heart a - way. It's on - ly

Vc. It's on - ly words, and words are all I have to take your heart a - way. It's on - ly

35 G D G

S. words, and words are all I have to take your heart a - way.

A. words, and words are all I have to take your heart a - way.

B. words, and words are all I have to take your heart a - way.

Fl. words, and words are all I have to take your heart a - way.

Vln. words, and words are all I have to take your heart a - way.

Vc. words, and words are all I have to take your heart a - way.

38 D a capella G

S. It's on - ly words, and words are all I have to take your heart a - way.

A. It's on - ly words, and words are all I have to take your heart a - way.

B. It's on - ly words, and words are all I have to take your heart a - way.

Fl. It's on - ly words, and words are all I have to take your heart a - way.

Vln. It's on - ly words, and words are all I have to take your heart a - way.

Vc. It's on - ly words, and words are all I have to take your heart a - way.

City of New Orleans

Steve Goodman (Chords: Arlo Guthrie)

Based on harmonies by Tom Bridges

♩ = 110 D

Tun. **A**

Ri - din' on the Ci - ty of New Or -
 Dealin' card games with the old men in the club
 Night - time in the Ci - ty of New Or -

3 **D Bm G D A⁷**

Tun. **A⁷**

- leans, Il - li - nois Cen - tral Mon - day morn - ning rail.
 — car, Pen - ny a point ain't no - one keep - in' score.
 - leans, Chang ing cars in Mem - phis, Ten - nes - see.

9 **D A D Bm A⁷ D**

Tun. **A⁷ D**

Fif - teen cars and fif - teen rest - less ri - ders, Three con - duc - tors, twen - ty five sacks of mail. All a -
 Pass the pa - per bag that holds the bot - tle Feel the wheels rum - blin'neath the floor. And the
 Half - way home, and we'll be there by morn - ing Through the Mississippi darkness Rol ling down to the sea. And

17 **Bm F#m A E**

Tun. **A E**

long the south bound o dys sey The train pulls out at Kan - ka - kee Rolls a long past hous es, farms & fields.
 sons of pull - man por - ters And the sons of en gin - eers Ride their fa - ther's ma gic car - pets made of steel.
 all the towns and peo ple seem To fade in - to a bad dream And the steel rails still ain't heard the news.

S **oooh**

A **oooh**

B **oooh**

25 **Bm F#m A A⁷ D**

Tun. **A A⁷ D**

Pass - in' trains that have no names, Freight yards full of old black men And the graveyards of the rus - ted au to mo biles.
 Moth - ers with their babes a - sleep, Are rock - in' to the gen - tle beat And the rhy - thm of the rails is all they feel.
 The conductor sings his songs a - gain Pass engers will please re - frain This train's got the disappear ing rail - road blues.

S **oooh oooh Aaah**

A **oooh oooh Aaah**

B **oooh oooh Aaah**

Intro: Guitars strum D chord till Wayne starts
 Verse 1: Wayne --> Chorus (All)
 Verse 2: _____ --> Chorus
 Verse 3: All men --> Chorus --> Chorus (a capella) --> Chorus (with insts.)
 Coda: Guitars strum from * in bar 40 to end.

Chorus (sing "Goodnight" from Chorus 3)

33

G A⁷ D Bm G D

Tun. 8
 Good morn-ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na-tive son.
 (night)_

S
 Good morn-ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na-tive son.
 (night)_

A
 Good morn-ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na-tive son.
 (night)_

B
 Good morn-ing, A - me - ri - ca how are ya? Say, don't you know me, I'm your na-tive son.
 (night)_

40

A⁷ D A Bm E⁷/G[#]

Tun. 8
 — I'm the train they call The Ci - ty of New Or - leans; I'll be

S
 — I'm the train they call The Ci - ty of New Or - leans; I'll be

A
 — I'm the train they call The Ci - ty of New Or - leans; I'll be

B
 — I'm the train they call The Ci - ty of New Or - leans; I'll be

45

C/E G A A⁷ D

Tun. 8
 gone five hun - dred miles when the day is done.

S
 gone five hun - dred miles when the day is done.

A
 gone five hun - dred miles when the day is done.

B
 gone five hun - dred miles when the day is done.

[Guitars repeat last 8 bars as Coda]