

# Waltz for Jill

[Loosely Woven – August/September 2023] – Final

Drowning in Clichés .....	2
Let it be.....	6
Pink Shoelaces.....	10
Universal Soldier .....	14
Johnny I hardly knew ye.....	16
Watergun.....	18
O Carolan's Welcome.....	20
Nobody loves a fairy when she's 40.....	22
Un bel di.....	24
Cry to me .....	26
You're the cream in my coffee.....	30
The Water of Tyne.....	34
My Homeland.....	36
Dancing Shoes.....	38
Waltz for Jill .....	40
I'm on fire.....	42
Gone to the moon.....	46
Happy Young Heart .....	48
From the lambing to the wool .....	50
Nobody's Moggy Now .....	52
Con Amores, La Mi Madre.....	54
It don't mean a thing .....	56
Sleep, Australia Sleep.....	66
A world of our own .....	72

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# Drowning in old clichés

Greg Thomas (Arr. Wayne Richmond, 2023)

**A** D  $\text{♩} = 190$  A<sup>7</sup> D A<sup>7</sup> D

Fl.

Vln.

**B** Verse 1

5 D G D

It was a dark and storm-y night not fit for man or beast. I was sit-ting a-round with a few good friends af-ter

A.

Fl.

Vln. *pizz*

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

feast-ing on too much feast. We wereshoot-ing the bull and chew in'the fat with - out real-ly much to say. When I

A.

Fl.

Vln.

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

re - al - ised ev-'ry-thing I said was just an old cli - ché. Well you can

A.

Fl.

Vln.

**C** Verse 2

23 D G D

lead a horse to wa-ter but you can-not make him drink. You can put an id-ea in my head but you can-not make me

A.

Fl.

Vln.

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

A. think. They same that time heals all your wounds well I wish it would hur - ry\_\_ up!.

Fl.

Vln.

34 **D** **A<sup>7</sup>** **D**

A. — Si - lence is gol - den so why can't I shut up!

Fl.

Vln.

**D** **Chorus** **G** **D**

39

A. These old cli - chés are kil - ling me so sim - ple and con - cise. And I kick my - self right

S. These old cli - chés are kil - ling me so sim - ple and con - cise. And I kick my - self right

Fl.

Vln. *arco* *pizz*

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

A. in the butt\_ for not ta king their ad - vice. Well I want to have my cak and eat it too and still now indup

S. in the butt\_ for not ta king their ad - vice. Well I want to have my cak and eat it too and still now indup

Fl.

Vln. *arco*

52 D A<sup>7</sup> To Coda D

A. *fat.* They say pro-cras-tin-a - tion is the thief of time but I'll \_have to think a-bout\_ that.

S. *fat.* They say pro-cras-tin-a - tion is the thief of time but I'll \_have to think a-bout\_ that.

Fl.

Vln. *pizz*

**E** Verse 3

58 D G

A. Well a pen - ny saved is a pen - ny earned but what good's a pen - ny an - y -

62 D A<sup>7</sup> D

A. way? A fool and his mon-ey are soon par-ted that's why I'm broke to- day.\_ Well I want to be a health-y

Fl.

Vln.

68 G D A<sup>7</sup> D --> Chorus

A. ve-ge-mite but I just can't stand fruit! Beau-ty's on-ly skin deep, but who cares as long as she's cute!

Fl.

Vln.

**F** Coda

75 D G D

A. *that.* Well these old cli - chés are kil-ling me so sim - ple and con - cise. And I kick my-self right

S. *that.* Well these old cli - chés are kil-ling me so sim - ple and con - cise. And I kick my-self right

Fl.

Vln. *arco* *pizz*

81 A7 D G

A. *in the butt\_for not ta kingtheir ad- vice. I wan na stay slim be trim, eat right,stay light,still have the last po -*

S. *in the butt\_for not ta kingtheir ad- vice. I wan na stay slim be trim, eat right,stay light,still have the last po -*

Fl.

Vln. *arco*

87 D A7 D

A. *ta - ter!\_ They say pro - cras - tin - a - tion is the thief of time but I'll think a - bout that one la - ter. Well I'll*

S. *ta - ter!\_ They say pro - cras - tin - a - tion is the thief of time but I'll think a - bout that one la - ter. Well I'll*

Vln. *pizz*

92 G A7 D Stop

A. *d They say pro*

S. *d They say pro*

Fl.

Vln.

I'd like to sing some more  
but I'm runnin' out of rhymes!

96 G D A7 D A7 D

A. *cras - tin - a - tion is the thief of time but I'll think a - bout that one la - ter.*

S. *cras - tin - a - tion is the thief of time but I'll think a - bout that one la - ter.*

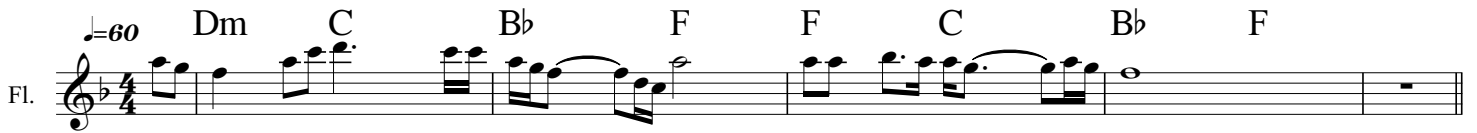
Fl.

Vln. *pizz*

# Let it be

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

Fl.  $\text{♩} = 60$  Dm C B $\flat$  F F C B $\flat$  F



6 **A** F C Dm B $\flat$

TB When I find my - self in times of trou-ble Moth-er Mar - y comes to me.



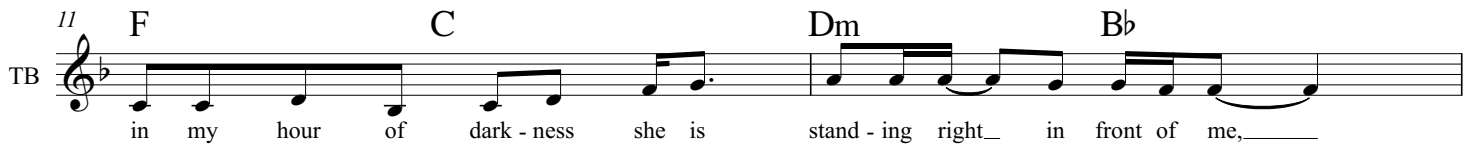
9 F C B $\flat$  F

TB Speak - ing words of wis - dom, Let it be. And



11 F C Dm B $\flat$

TB in my hour of dark - ness she is stand - ing right in front of me,



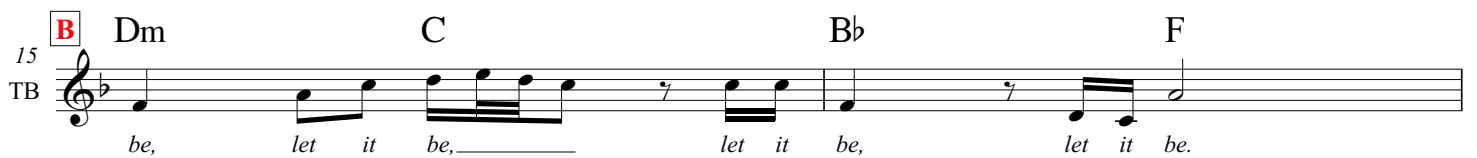
13 F C B $\flat$  F *Chorus 1*

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



15 **B** Dm C B $\flat$  F

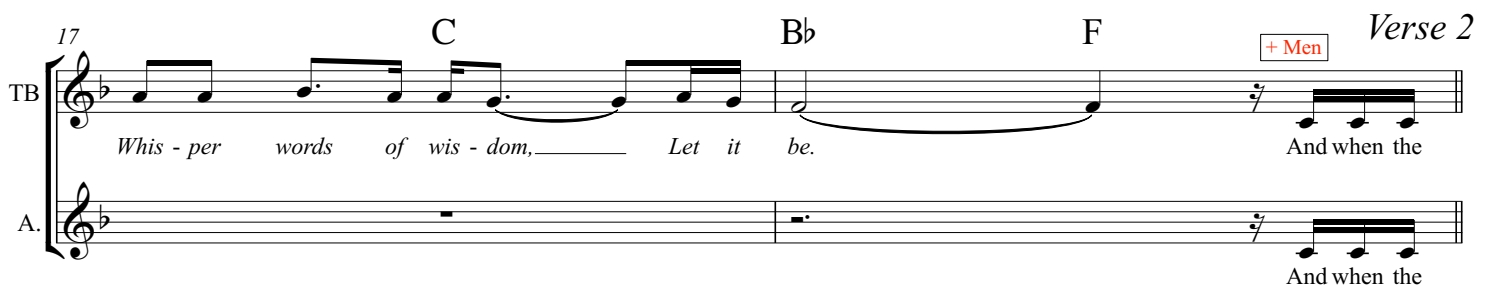
TB be, let it be, let it be, let it be.



17 C B $\flat$  F **+ Men** *Verse 2*

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

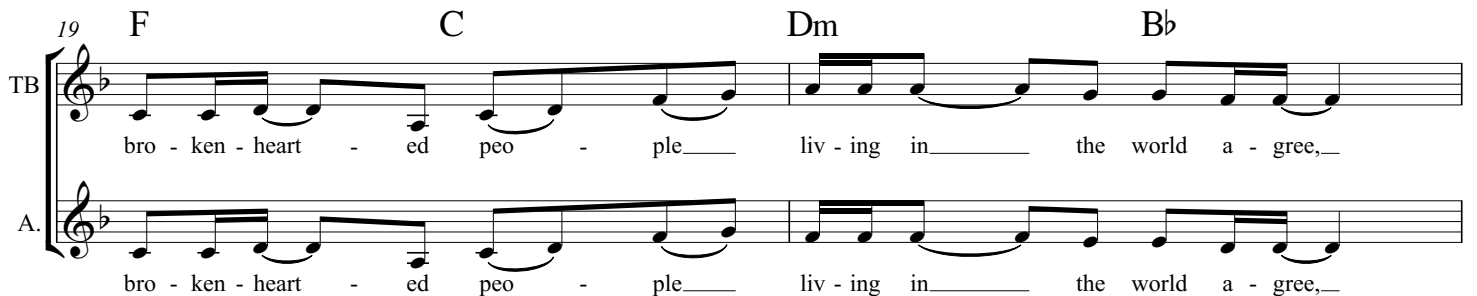
A. And when the



19 F C Dm B $\flat$

TB bro - ken - heart - ed peo - ple liv - ing in the world a - gree,

A. bro - ken - heart - ed peo - ple liv - ing in the world a - gree,



21 F C B $\flat$  F

TB there will be an ans - wer, Let it be, For

D. For

A. there will be an ans - wer, Let it be, For



23 F C Dm Bb

TB  
 though they may be par - ted, there is still a chance that they will see,

D.  
 though they may be par - ted, there is still a chance that they will see,

A.  
 though they may be par - ted, there is still a chance that they will see,

25 F C Bb F *Chorus 2*

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

D.  
 there will be an ans - wer, Let it be. Let it be *Let it*

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

27 **C** Dm C Bb F

TB  
 be, let it be, let it be, let it be,

D.  
 be, let it be, let it be, let it be,

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

M.  
 Oo

29 C Bb F

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

D.  
 Oo Let it be. Let it be

A.  
 Oo Let it be.

31 Bb Am Gm7 F Eb Bbm C Bb F Bb F Gm7 F Eb Bbm C Bb F

Fl.  
 (Instrumental line)

35 **D** F C Dm Bb

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

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

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

38 F C Bb F

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

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

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

M. shine un - til -mor-row, Let it be.

40 F C Dm Bb

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

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

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

42 F C Bb F *Chorus 3*

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

D. speak - ing words of wis-dom, Let it be. let it be *Let it*

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

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



44 **E** Dm C B $\flat$  F C B $\flat$  F

TB  
*be, let it be, let it be, let it be, there will be an answer, Let it be. Let it*

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

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

M.  
*Oo Let it*

48 Dm C B $\flat$  F C B $\flat$  F Solo

TB  
*be, let it be, let it be, let it be, there will be an answer, Let it be. Let it*

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

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

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

52 **F** Dm C B $\flat$  F Slower ad lib C B $\flat$  F A Tempo

TB  
*be, let it be, let it be, let it be. There will be an answer, Let it be.*

D.  
*be, let it be, let it be, let it be. There will be an answer, Let it be. let it be*

A.  
*be, let it be, let it be, let it be. There will be an answer, Let it be.*

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

Hp.  
*be, let it be, let it be, let it be. There will be an answer, Let it be.*

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

Hp.  
*be, let it be, let it be, let it be. There will be an answer, Let it be.*

# Pink Shoelaces

Mickie Grant (Arr. Wayne Richmond, 2023)

E $\flat$  Cm Fm B $\flat$ <sup>7</sup> E $\flat$  Cm Fm B $\flat$ <sup>7</sup>

S. *Now.*

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

Tpt.

5 **A** E $\flat$  Cm Fm B $\flat$ <sup>7</sup> E $\flat$  Cm Fm B $\flat$ <sup>7</sup>

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 E $\flat$  Cm Fm B $\flat$ <sup>7</sup> E $\flat$  Cm Fm B $\flat$ <sup>7</sup>

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** E $\flat$  Cm Fm B $\flat$ <sup>7</sup> E $\flat$  Cm Fm B $\flat$ <sup>7</sup>

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 boo ba boo ba

M. boo boo boo boo ba boo ba boo 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 1. Fm Bb<sup>7</sup> 2. Fm Bb<sup>7</sup>

S. *Ooh ooh, ooh, ooh... Ooh ooh, ooh, ooh... ooh, ooh.*

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

M. boo boo boo boo ba boo ba 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 Eb Cm Fm Bb

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

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.

# The Universal Soldier

Buffy Sainte-Marie (Arr. Wayne Richmond, 2023)

F G/D C Am F Dm<sup>7</sup> G

5 **A** F G/D C Am F G/D C

1. He's five foot two and he's six feet four, he fights with mis-siles and with spears. He's  
 2. He's a Cath-o-lic, a Hin-du an A-the-ist, a Jain, a Bud-dhist & a Bap-tist, & a Jew. And he  
 3. And he's fight-ing for Can-a-da, he's fight-ing for True Blue, he's fight-ing for the U S A. And he's  
 4. And he's fight-ing for De-moc-ra-cy, he's fight-ing for Ji-had, he says it's for the Peace of all. He's the

*p* Verses 2 & 3 only

10 F G/D C Am F Dm<sup>7</sup> G

all of thir-ty one and he's on-ly se-ven-teen, he's been a sol-dier for a thou-sand years.  
 knows he should-n't kill and he knows he al-ways will kill you for me my friend & me for you.  
 fight-ing for the Rus-sians and he's fight-ing for Su-dan, and he thinks we'll put an end to war this way.  
 one who must de-cide who's to live & who's to die, and he nev-er sees the writ-ing on the wall.

*p* Verses 2 & 3 only

Restart leading into V5

**B** Verse 5 F G/D C Am F G/D C

14 S. But with-out him how would Hit-ler have condemned them at La-bau? With-out him Cae-sar would have stood a lone. He's the  
 A. But with-out him how would Hit-ler have condemned them at La-bau, with-out him Cae-sar would have stood a lone. He's the  
 M. But with-out him how would Hit-ler have condemned them at La-bau, with-out him Cae-sar would have stood a lone. He's the

19 F G/D C Am F Dm<sup>7</sup> G G

S. one who gives his bod-y as a wea-pon of the war, and with-out him all this kill-ing can't go on. He's the

A. one who gives his bod-y as a wea-pon of the war, and with-out him all this kill-ing can't go on. He's the

M. one who gives his bod-y as a wea-pon of the war, and with-out him all this kill-ing can't go on. He's the

Vln.

Vc.

23 F G/D C Am F G/D C

S. u - ni-ver-sal sol-dier and he real-ly is to blame, but his or ders come from far a-way no more. They come from

A. u - ni-ver-sal sol-dier and he real-ly is to blame, but his or ders come from far a-way no more. They come from

M. u - ni-ver-sal sol-dier and he real-ly is to blame, but his or ders come from far a-way no more. They come from

Vln.

Vc.

27 F G/D C Am Solo F Dm<sup>7</sup>

S. here & there and you & me\_ and friends now can't you see, this is not the way we put the end to war.

A. here & there and you & me\_ and friends now can't you see,

M. here & there and you & me\_ and friends now can't you see,

Vln.

Vc.

# 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**

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

Rec.

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

Rec.

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.

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

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

Rec.

Fl.

Vln.

35 A E F#m C#m F#m

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

Rec.

Fl.

Vln.

# Watergun

Remo Forrer (Arr. Wayne Richmond, 2023)

Pno. A  $\text{♩} = 130$

9

S.  $\text{♩} = 130$

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

14

S.  $\text{♩} = 130$

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

19

S.  $\text{♩} = 130$

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

24 B

S.  $\text{♩} = 130$

I don't wanna be a soldier, soldier. I don't wanna have to play with real blood. We ain't playin' now. Can't turn and run. No water guns. No no,

Vc. *mp*

32 C

S.  $\text{♩} = 130$

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

A.  $\text{♩} = 130$

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

Vc.  $\text{♩} = 130$

36 To Coda

S.  $\text{♩} = 130$

'cause we ain't play-in' now. Can't turn and run. No wa - ter guns. Just bo dy bags that we've be-come.

A.  $\text{♩} = 130$

'cause we ain't play-in' now. Can't turn and run. No wa - ter guns. Just bo dy bags that we've be-come.

Vc.  $\text{♩} = 130$

41

S.

A.

Vc.

45 **D**

S.

A - do - les - cence, break-ing rules. No-thin' hurts when you're bul - let proof.

49

S.

I re - mem - ber, yes, I do. I do.

53 **E**

A.

Where do we go? We're stan - din' on the front - line. Where do we go, we go?

Vc.

**F Coda**

60 **Tutti** **Solo** **Tutti**

S.

(Oh - oh-oh-oh, oh - oh-oh-oh, oh) What we've be-come (Oh - oh-oh-oh, oh - oh-oh-oh, oh)

67 **Solo** **Tutti** **Solo** **Tutti**

S.

What we've be - come. What we've be - come.

A.

come. What we've be - come.

Vc.

74

S.

Play with wa-ter guns. Not play-in'with wa - ter - guns.

A.

Vc.

# O'Carolan's Welcome

Turlough O'Carolan  
(Arr. Samantha O'Brien 2023)

## 1st time

A: Harp  
A: Harp + Recorder  
B: Harp + Recorder + Flute  
B1: Harp  
B2: Harp + Recorder + Flute

## 2nd time

A: Harp  
A: Harp + Violins  
B1: Harp  
B2: Harp + one violin  
B1: Harp + all violins  
B2: Harp + one violin

## 3rd time

A: Harp  
A: Tutti

Musical score for the first system (measures 1-5). The score is in 3/4 time and features three staves: Recorder (Rec.), Flute (Fl.), and Violin (Vln). A red box with the letter 'A' is placed above the first measure of the Recorder staff. Chord markings are placed above the staves: Am (measures 1-2), Dm (measures 3-4), and Em (measures 5-6). The Recorder and Flute parts play a melodic line, while the Violin part provides harmonic accompaniment with chords.

Musical score for the second system (measures 6-10). The score continues with the Recorder, Flute, and Violin staves. Chord markings are: Am (measures 6-7), Dm (measure 8), Am (measure 9), and Em (measure 10). A first ending bracket spans measures 9 and 10, with a second ending bracket also spanning these measures. The first ending ends with a double bar line and repeat sign, followed by the second ending which concludes with a double bar line and the word 'Fine'. Trill markings (a '3' with a vertical line) are present above the Recorder and Flute staves in measures 9 and 10.

**B1**

11

Rec. Am F C

Fl.

Vln.

15

Rec. Dm C G Am

Fl.

Vln.

**B2**

19

Rec. F Em C G

Fl.

Vln.

23

Rec. Am Dm Am Em 1. Am 2. Am

Fl.

Vln.

# Nobody loves a fairy when she's forty

Arthur Le Clerq

(Arr. Wayne Richmond, 2023)

♩=190

C G7 C#° G7 C

Tpt. *p pizz*

Vln.

7 C C6 Cmaj7 C6 C G7 Dm7 G7 C C6

S. 1. For years a fairy - y queen I've bin', for years I foiled the De-mon King.  
years I reigned in Fair-y dell, I waved my wand, & waved it well.

Tpt.

Fl.

Vln.

16 E7 Am E7 Am D7 G E7

S. But a - las, I'm get - ting on, the years have flown some - how, and I feel that Fair - y Snow-drop  
If I can't do all I did, I'm sa - tis - fied be - cos' I'd soon - er be a 'Has-been' than I

Vln. *arco*

22 Cm G7 G G7 Ab7 G7 Tutti 2nd time

S. is - n't want-ed now. No -  
would a 'Nev - er was'.

Tpt.

Fl.

Vln.

28 C G7 C Fm6 G7 C D#° Dm A7

S. bo - dy loves a fair - y when she's for - ty. No - bo - dy loves a fair - y when she's old. She

Fl.

Vln.

36 Dm A<sup>7</sup> Dm A<sup>7</sup> D<sup>7</sup> G F<sup>♯</sup> G<sup>7</sup>

S. may still have a ma-gic power, but that is not e-nough, they like their bit of ma-gic from a young-er bit of stuff. When  
When

Fl.

Vln.

44 C G<sup>7</sup> C Fm<sup>6</sup> G<sup>7</sup> C C<sup>7</sup> C<sup>+7</sup> F A<sup>7</sup> Dm Solo

S. once your sil-ver star has lost its glit - ter, and your tin-sel looks like rust in-stead of gold. Your  
you can't cast a spell with-out it spil - ling, and a fair-y - tale for years you have-n't told. You

Tpt.

Fl.

Vln.

52 D<sup>7</sup> G<sup>7</sup> C D<sup>♯</sup> G<sup>♯7</sup>

S. fair - y days are end - ing when your wand has start - ed bend - ing,  
stand there shout - ing "What - O!" but they all pass by your grot - to,

Tpt.

Fl.

Vln.

Tutti 2nd time

56 D<sup>7</sup> G<sup>7</sup> 1. C 2. C

S. No - one loves a fair - y when she's old.  
No - one loves a fair - y when she's old.

Tpt.

Fl.

Vln.

# Un bel di

Puccini (Arr. Wayne Richmond, 2023)

(from 'Madama Butterfly')

♩=56 **A** *Andante molto calmo*

S. Un bel di, ve- dre- mo le- var- un fil di fu- mo dal- l'e

Vc.

5

S. stre- mo fin del ma- re. pol la na veap- pa re.

Vc.

9 **B** *Un poco mosso* rit. *Un poco mosso*

S. Poi lana- ve bian- ca en- tra nel por- to, rom bail suo Sa-

Vc.

14 rit. *pp*

S. lu- to. Ve- di? ve- nu to! Io non gli scen do in - con - tro. Io no. Mi

Vc.

19 **C** *con semplicita* rit. *A tempo*

S. met-to la sul ci-glio del col-le ea-spet-to, a-spet-to grantem- po e non mi pe-sa, la lun ga te-sa. Eu-

Vc.

28 *animando un poco* *poco rall.*

S. sci-to dal-la fol-la cit- ta- di- na un uo-mo, pic-ciol pun-to s'av- via per la col- li- na.

Vc.



38 **D** *Sostenendo molto*

S. Chi sa-ra? mChi sa ra? E co-me sa- ra giun-to che di-ra? che di - ra? Chia-me- ra But-ter-

Vc.

42 **E** *molto rall.*

S. fly dal-la lon- ta- na. Io sen-za dar ri- spo-sta me ne sta-ro na- sco sta un po'per ce-lia e un po'per non mo

Vc.

49 **F** *Andante come prima*

S. ri - re al primo in - con- tro, ed eg li al- quan to in pe-na chia-me - ra, chia-me-ra Pic ci-na mo-gliet-ti-na o-lez-zo di ver

Vc.

54

S. be - na, i no-mi che mi da - va al suo ve - ni - re Tut-to que sto av' ver-ra, te lo pro

Vc.

58 *poco rall.*

S. met - to. Tien - ti la tua pa - u - ra, io con si - cu - ra fe - de l'a -

Vc.

62 **G** *ff*

S. spet - to.

Fl.

Vc.

# You're the cream in my coffee

B.G. DeSylva, Lew Brown & Ray Henderson

Arr. Wayne Richmond, 2023

**A**



5



9 **B** Verse **Solo**

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 You give my life its  
I know it al ways will. My head is turn - ing, and just from learn - ing Your es - ti - ma tion



20

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

Both

25

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

30

Girl solo

my ne-ces-si-ty, I'd be lost\_ with-out you. You're the starch in my col - lar,

35

Both

you're the lace\_ in my shoe. You will al - ways be,

38

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

V.S.

41 **D** Bridge 1 All men

All women

Most men— tell love tales,— and each— phrase dove - tails.— You've heard— each known way,

47 **Tutti**

this way— is— my own— way. 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.

57 **E** Instrumental

67

70

**F** Chorus 2

73

Girl solo

Boy solo

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

77

Both

Boy solo

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

82

Girl solo

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

Both

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

G

Bridge 2

Tutti

You give — life sa - vour, — bring out — its fla - vour. —

So this — is clear dear, you're my — Wor - ces - ter - shire, — dear.

Boy solo

Girl solo

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

Both

The musical score is set in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal line is written in a soprano clef and includes the lyrics: "You will al - ways be my nec - es - si - ty, I'll be lost - with - out you." The piano accompaniment consists of a right-hand part with chords and arpeggiated figures, and a left-hand part with a steady bass line of chords. The piece concludes with a double bar line.

# The Water of Tyne

English Folk Song (Arr. Michael Neaum)

♩ = 100 **A** Women

S. I

Hp.

2

S. can - not get to my love if I would dee, \_\_\_\_\_ The

Hp.

4 F C F G

S. wa - ter of Tyne runs be - tween him & me; \_\_\_\_\_ And

Hp.

6 C F

S. here I must sit with a tear in my e'e, \_\_\_\_\_ Both

Hp.

8 C

S. sigh - ing and dy - ing my sweet - heart to see. \_\_\_\_\_

Hp.



**B** C

10 T.

B. **Men**

2. O where is the boat-man? My bon - nie hin-ny! \_\_\_\_\_ O\_

Hp

13 F C F G

T. bring him to me, To\_

B. where is the boat - man? Bring him to me, \_\_\_\_\_ To\_

Hp

15 C F

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

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

T. fer - ry me o - ver the Tyne to my hon - ey, \_\_\_\_\_ And

B. fer - ry me o - ver the Tyne to my hon - ey, \_\_\_\_\_ And

Hp

17 C G F C *cresc*

S. Ah

A. Ah

T. I will re - mem - ber. *mf* 3. 0

B. I will re - mem - ber the boat - man and thee. *mf* 3. 0

Hp

**C** 20 C Em *mf* C

S. I'll give an - y mon - - ey,

A. I'll give an - y mon - - ey,

T. bring me a boat - man, I'll give an - y mon - ey, And

B. bring me a boat - man, I'll give an - y mon - ey, And

Hp

22

S. *f* And you re - ward - ed will be, To

A. *f* And you re - ward - ed will be, re - ward - ed To

T. *f* you, and you re - ward - ed, re - ward - ed will be, To

B. *f* you for your trou - ble re - ward - ed will be, To

Hp

24

S. *f* fer - ry me o - ver the Tyne, Or scull him a -

A. *f* fer - ry me o - ver the Tyne, the Tyne. Or

T. *f* fer - ry me o - ver the Tyne to my hon - ey Or

B. *f* fer - ry me, To fer - ry me a - cross the

Hp

26 C

S. *>*  
cross, I can - not get to my love if I would dee, *p* The

A. *>*  
scull him a - cross the rough wa - ter to me.

T. *>*  
scull him to me.

B. *>*  
Tyne.

Hp

29 **D** F C F G

S. wa - ter of Tyne runs be - tween him and me; \_\_\_\_\_ And

Hp

31 C F C Em

S. here I must sit with a tear in my e'e, \_\_\_\_\_ Both sigh - ing and dy - ing my

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

Hp

34 F C

S. sweet - heart to see, \_\_\_\_\_ to see.

A. sigh - ing and dy - ing my sweet - heart to see. \_\_\_\_\_

A2 Both sigh - ing and dy - ing to see. \_\_\_\_\_

T. *ppp* Oh \_\_\_\_\_ the wa - ter of Tyne. \_\_\_\_\_


B. *ppp* Oh the wa - ter of Tyne. \_\_\_\_\_



Hp


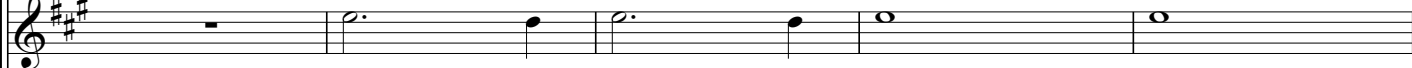
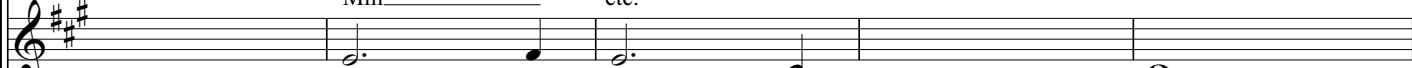
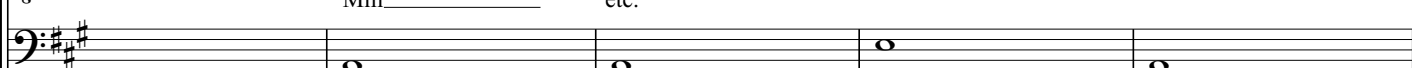
# My Homeland



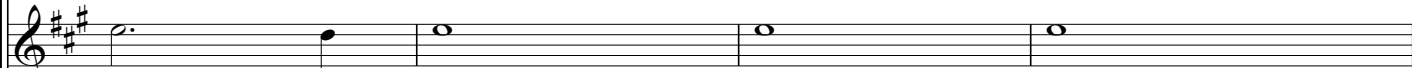
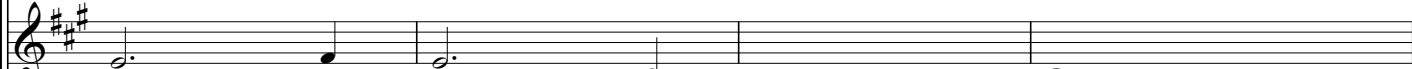
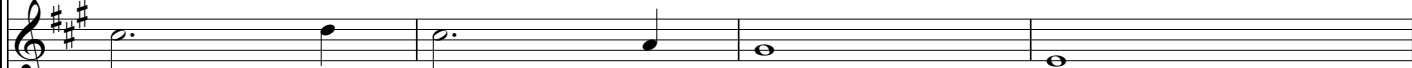

Isla Grant



(Arr. Jill Stubington, 2010)

ND  **A** **2** **A** **D**  
Wish I was on a moun-tain high watch-ing an ea-gle as she

SO  **A** **D** **A** **E** **A**  
Wish I could sit and dream a while and spend some time in my home-land.  
ND  **A**  
flies

SO  **B** **A** **D** **A** **E** **A**  
So ma-ny pla-ces I can't re - call There's been so ma-ny I've seen them all But through the  
ND  **A**  
S.   
A.  Mm etc.  
T.   
B.  Mm etc.

SO  **D** **A** **E** **A**  
years I've come to know my heart be - longs in my home-land. I've seen the  
ND  **A**  
S.   
A.   
T.   
B. 

SO  **D** **A** **E** **A**  
bright lights the ne - on signs, spent lov - ing nights sip-ping ru-by red wine. Made a thou-sand  
ND  **A**

27 **D** **A** **E** **A** **A<sup>7</sup>**

SO friends a - long the way But now I long to be in my home-land.

ND

31 **C** **A<sup>7</sup>** **D** **G** **D** **A<sup>7</sup>** **D** **G** **D** **A<sup>7</sup>** **D**

Acc.

41 **G** **D** **A<sup>7</sup>** **D** **G** **D** **A<sup>7</sup>** **D** **E<sup>7</sup>**

Acc.

49 **D** **A** **A** **D** **A** **E** **A**

S. Wish I was on a moun-tain high watch-ing an ea - gle as she flies Wish I could

A. Wish I was on a moun-tain high watch-ing an ea - gle as she flies Wish I could

T. 8 Wish I was on a moun-tain high watch-ing an ea - gle as she flies Wish I could

B. 8 Wish I was on a moun-tain high watch-ing an ea - gle as she flies Wish I could

54 **D** **A** **E** **A**

S. sit and dream a - while and spend some time in my home-land

A. sit and dream a - while and spend some time in my home-land

T. 8 sit and dream a - while and spend some time in my home-land

B. 8 sit and dream a - while and spend some time in my home-land

58 **E** **D** **A** **E** **A** **D** **A** **Em**

Acc. 8<sup>tb</sup>

65 **A** **E** **A** **D** **A** **E<sup>7</sup>** **A**

SO But now I long to be in my home-land.

ND But now I long to be in my home-land.

Acc. But now I long to be in my home-land. But now I long to be in my home-land

8<sup>tb</sup>

# Dancing Shoes

Archie Roach (Arr. Wayne Richmond, 2022)

**A**  $\text{♩} = 150$  *etc.* C

Bass

**B** Verse 1 C

8

CK

1. Don't talk a - bout jus - tice\_ 'Cause I do't know what it means\_\_\_\_\_ Don't talk a-bout  
 2. Don't talk a - bout learn-ing\_ You took a - way my\_ school\_ Turned out\_ the  
 3. Don't talk a bout se-cur - i - ty Oh it seems so\_ far\_\_\_\_\_ Don't talk a-bout

Ch.

Don't talk a-bout it

13

CK

free-dom\_ Free-dom in my\_\_\_\_\_ dreams\_ Don't you know I've been  
 lights\_ Made me act the fool\_\_\_\_\_ Don't you know that I've  
 rights\_ 'Cause I don't know what they are\_\_\_\_\_ Don't you know I've been

Ch.

Don't talk a-bout it

17 F

CK

dragged a - round, kicked a - round, pushed a - round,  
 an - al - ysed, the - or - ised, in - tel - lect - u - al - ised, in - sti -  
 dragged out - a bed, kicked in the head\_ ar - res - tedm\_\_\_\_\_ I've

Ch.

Ooh Ooh Ooh

20 C

CK

and put\_ down but I'm stand-ing, I ought-a not be\_ here\_\_\_\_\_  
 u-tion-al - ised\_ but I'm stand-ing\_ Oh\_ and I'm still\_ here\_\_\_\_\_  
 been mis - led\_ but I'm stand-ing, Oh\_ and I'm still\_ here\_\_\_\_\_  
 here\_\_\_\_\_  
 here\_\_\_\_\_

Ch.

Ooh\_\_\_\_\_ Don't talk a-bout it

**C** F C G<sup>7</sup> C

25

CK

Don't let it get to you\_ no, That's what it wants to do,\_\_\_\_\_

Ch.

Don't let it get to you\_



29 **F** **+ men** **C** **G<sup>7</sup> solo**

CK Look out, we're com - ing through so ev' - ry - bo - dy put on your danc - ing

Ch. Look out, we're com - ing through

33 **D** **C + sops** **G** **C** **G**

CK shoes. Your danc-ing shoes.

Ch. **+ men** shoes. Your danc-ing shoes.

40 **C** **G** **C** **G** **C** **Fine**

CK Your danc-ing shoes. Your danc-ing shoes. Your danc-ing shoes.

Ch. Your danc-ing shoes. Your danc-ing shoes. Your danc-ing shoes.

49 **E** **F** **All sing** **C** **F** **C**

CK And I know I'm not a - lone. And it makes me feel so strong.

57 **G** **F** **C**

CK Gives me strength to car-ry on. Gives me strength to car-ry on.

**F** *Instrumental*

65 **G** **F** **C** **G** **F**

CK

71 **C/E** **Dm** **C/E** **Dm** **C/E** **Dm** **C**

CK

# Waltz for Jill

Samantha O'Brien (2023)

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

9 D A D G D A D

17 **B** Bm A G F#m G A F#m G

Fl.  
Rec.  
Con.  
Vln.  
Hp.

25 Bm A D G D A G D

Fl.  
Rec.  
Con.  
Vln.  
Hp.

# I'm on Fire

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

Fl.  $D = 130$   $Bm$

Flute part for measures 1-8. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as quarter note = 130. The music starts with a whole rest, followed by a series of eighth and sixteenth notes. The chord  $Bm$  is indicated above the staff.

Fl.  $D/A$   $Bm$

Flute part for measures 9-16. The music continues with eighth and sixteenth notes. The chord  $D/A$  is indicated above the staff for measures 9-12, and  $Bm$  is indicated for measures 13-16.

Fl.  $D$

Flute part for measures 17-20. The music continues with eighth and sixteenth notes. The chord  $D$  is indicated above the staff.

S.  $A$   $D$

Soprano part for measures 21-24. A red box with the letter 'A' is above measure 21. The lyrics are: "Hey lit - tle girl is your dad - dy home? Did he go and leave you all a - lone?"

S.  $G$   $Bm$

Soprano part for measures 25-28. The lyrics are: "I've got a bad de - sire."

S.  $G$   $A$   $D$  **3**

A.  $G$   $A$   $D$

M.  $G$   $A$   $D$  **3**

Vocal parts for measures 29-34. The lyrics are: "Oh I'm on fire." The soprano part has a triplet of eighth notes at the end of the phrase. The alto and mezzo parts have a triplet of eighth notes at the end of the phrase.

S.  $B$   $D$   $G$

Soprano part for measures 35-40. A red box with the letter 'B' is above measure 35. The lyrics are: "Tell me now ba-by is he good to you? And does he do to you things that I do? All\_ right, I can take you

S.  $Bm$   $A$   $G$   $A$   $D$  **2**

A.  $G$   $A$   $D$

M.  $G$   $A$   $D$  **2**

Vocal parts for measures 41-46. The lyrics are: "high-er. Oh I'm on fire." The soprano part has a double bar line and a fermata over the final note. The alto and mezzo parts have a double bar line and a fermata over the final note.

49 **C** A D

S. Ooh Ooh Ah

A. Ooh Ooh Ah

M. Ooh Ooh Ah Ooh

57 A D

S. Ooh Ah

A. Ah Ooh Ah

M. Ah

64 **D** G

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

67 Bm

S. six inch val - ley through the mid - dle of my\_ skull. At

A. Ooh

71 D

S. night I wake up with the sheets soak - ing wet & a freight train run - ning through the mid - dle of my head. \_

A. freight train run - ning through the mid - dle of my head. \_

75 **E** G Bm A

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

79 G A D G A D

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

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

M. Oh I'm on fire. Oh I'm on fire.

87 G A D

S. Oh I'm on fire.

A. Oh I'm on fire.

M. Oh I'm on fire.

91 **F** A D 2

S. Ooh Ah

A. Ooh Ah

M. Ooh Ah

99 A D

S. Ooh Ah Ooh

A. Ooh Ah Ooh

M. Ooh Ah Ooh

G

107

S. **Bm** **D**  
Ooh

A. **Bm** **D**  
Ooh

M. **Bm** **D**  
Ooh

114

S. **Bm** **D**  
Ooh

A. **Bm** **D**  
Ooh

M. **Bm** **D**  
Ooh

122

S. **Bm** **D**  
Ooh

A. **Bm**  
Ooh

Fl.

128

S. **Bm** **D**

Fl. **Bm** **D**

# Gone to the moon

Music: Jonathan King Words: Alan Clarke  
(Arr. Wayne Richmond, 2023)

Vc. *pp*

5 **A** Solo

S. Pri-ces are soar-ing, wa-ges are low. Po-li-tic-ians ig-nor-ing Say-ing "Not so."

13

S. But large cor-por - a - tions, en-joy-ing a boon. Chea-per to live on the moon.

Vc. *mp*

21 **B**

A. Rents head ing sky wards, few pla ces to let. With mort ga-ges spi ral-ling, man y buy ers re-gret.

Vc. *mp*

29

A. Not e nough pub lichous ing, no more com ing soon. The home less can sleep on the moon.

Vc. *mp*

37 **C**

A. Long time a - go, we did so much more,  
Pol - i - tics now, dri - ven by greed,

Vc. *mp*

41

A. to help the in - firm, and the poor.  
less car - ing than ev - er be - fore.

Vc. *mp*



45 **D** Solo  
S. Who wants war with Chi-na?\_ The peo-ple say "No."\_ Let's al-ways be neu-tral,\_ not stand toe to toe.

53  
S. We're buy - ing the hard - ware,\_\_\_\_ but the Yanks call the tune.\_\_\_\_  
Vc. *pp*

57  
S. We'll bu - ry the dead\_\_\_\_ on the moon.\_\_\_\_  
Vc.

61 **E**  
A. E - mis-sions in - creas - ing,\_\_\_\_ and meth - ane on top.  
Vc. *mp*

65  
A. We're los - ing our plan - et,\_\_\_\_ this mad - ness must stop.  
Vc.

69  
A. So all those who pro - fit,\_\_\_\_ from the Fos-sil sil - ver spoon,\_\_\_\_  
Vc.

73  
A. send them all up\_\_\_\_ to the moon!  
Vc.

# 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 wish me ev - 'ry earth - ly joy,

Vc.

S. I trust your wish - es may have quick ful - fil - ment!

Vc.

Fl. *p* *cresc* *ff*

Vc. *p* *cresc* *ff* *p*

S. **A** Oh, hap - py young heart! Comes thy young lord a - woo - ing.  
Oh, mer - ry young heart, Bright are the days of woo - ing.

Vc.

S. With joy in his eyes, and pride in his breast. Makemuch of thy prize, for  
But hap - pier far the days\_ un - tried No sor - row can mar. When

Vc.

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

Vc.

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

A.

Vc. *D7/G*

56

S. *1.*  
 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

Vc.

64

Vc. *f* *p*

**C** 72 *2.*

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

A. part!

Vc.

82

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

A. part! ne-ver to part, Young

Vc.

92

S. heart! to part!  
 heart! to part!

A. heart! to part!

Fl.

Vc.

# From the lambing to the wool

Judy Small (Arr. Wayne Richmond, 2023)

S.   
 G C G C

4 **A**   
 G C G C

1. My fath - er was a cock - y as his fath - er was be - fore\_ him, And  
 2. To - geth - er through the thir - ties while\_ oth - ers' lives were bro - ken,\_ we  
 3. And the child - ren came un - bid - den bring - ing laugh - ter to the home - stead and I  
 4. And the children have grown and left me for ca - reers in town and ci - ty. And I'm

9   
 G C G D

I mar - ried me a cock - y near - ly fif - ty years a - go. And I've  
 worked from\_ dawn to twi - light to hold on to what was ours. And at  
 thanked the\_ Lord my sons were young, too\_ young for bat - tle then. And I  
 proud of\_ them, but sad - ly, for\_ none chose stat - ion life. And\_

13   
 G C G C

lived here on this sta - tion, and I've seen the sea - sons chang - ing from the  
 night we'd sit ex - haus - ted and I'd stroke his dus - ty fore - head. With  
 coun - ted my - self luck - y to lose no - one close to fam - i - ly Though the  
 now I smile to hear them talking of the hard slog in the of - fice for wh

17   
 G C G D

drought round to the flood - ing, from the lamb - ing to the wool.  
 him too tired to\_ talk to me, and\_ me too tired to care.  
 neighbours lost their\_ on - ly son, sold\_ up and moved to town.  
 when I think of\_ working hard I see a cock - y and his wife.

22 **B**   
 C G C G

S. *And there've been times when I've won - dered if it all was worth the do - ing. And there've*  
 A. *And there've been times when I've won - dered if it all was worth the do - ing. And there've*  
 B. *And there've been times when I've won - dered if it all was worth the do - ing. And there've*  
 Vln.   
 Vc.

27 C G D

S. *been times when I've thought this was the fin - est place there is. For 'though the*

A. *been times when I've thought this was the fin - est place there is.*

B. *been times when I've thought this was the fin - est place there is.*

Vln. *p*

Vc. *p*

31 G C G C

S. *life here's ne - ver ea - sy and the hours are long and hea - vy, I'm*

Vln.

Vc.

35 G C G D G C G C

S. *quite con - ten - ted now - a - days to hav'goined my life to his.*

Vln.

Vc.

# 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

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

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

*rit.*

**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! and a sort of squelch splat! And your

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

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. —

# Con Amores, La Mi Madre

16th century Spanish melody

Based on an arr. by Bob Chilcot, modified by Richard Griffiths

Arr. for Loosely Woven by Maria Dunn, 2023

Fl. **A**  $\text{♩} = 100$   
*Gentle & Simple*  
*p*

S. **Solo** *Gentle & Simple*  
*p* *rit.*

Con a - mo-res la mi ma - dre, con a - mo - res \_\_\_\_\_ m'a - dor - mi, con a - mo - res m'a - dor - mi.

21 **B** **Soloists**  
*pp* *cresc.* *mf*

A. *pp* *cresc.* *mf*  
A - si dor - mi - da so - na - ba Lo que - el co - ra - zon ve - la - ba, que - el a - mor me con -

B. *pp* *cresc.* *mf*  
A - si dor - mi - da so - na - ba Lo que - el co - ra - zon ve - la - ba, que - el a - mor me con -

29 *dim.* *p* *rit.*

S. *dim.* *p* *rit.*  
so - la - ba Con - mas\_ bien - que me - re - ci, con mas - bien - que me - re - ci.

A. *dim.* *p* *rit.*  
so - la - ba Con - mas\_ bien - que me - re - ci, con mas - bien - que me - re - ci.

B. *dim.* *p* *rit.*  
so - la - ba Con - mas\_ bien - que me - re - ci, con mas - bien - que me - re - ci.

37 *rit.*

Fl. *rit.*

44 **C** **Tutti**  
*p* *rit.*

S. *p* *rit.*  
Con a - mo-res, la mi ma - dre, con a - mo - res \_\_\_\_\_ ma - dor\_ mi, con - a - mo res ma - dor\_ mi.

A. *p* *rit.*  
Con a - mo-res, la mi ma - dre, con a - mo - res \_\_\_\_\_ ma - dor\_ mi, con - a - mo res ma - dor\_ mi.

B. *p* *rit.*  
Con a - mo-res, la mi ma - dre, con a - mo - res \_\_\_\_\_ ma - dor\_ mi, con - a - mo res ma - dor\_ mi.



54 **D** *pp* *cresc.* *mf*

S. Ad-or - me - ci - ó me el fa - vor Que a - mor me dio con a - mor; Dio des - can so a

A. *pp* *cresc.* *mf*

A. Ad-or - me - ci - ó me el fa - vor Que a - mor me dio con a - mor; Dio des - can so a

B. *pp* *cresc.* *mf*

B. Ad-or - me - ci - ó me el fa - vor Que a - mor me dio con a - mor; Dio des - can so a

62 *dim.* *rit. pp*

S. mi do\_\_ lor La - fe - con-que - le - ser - vi. La fe - con-que - le - ser - vi.

A. *dim.* *rit. pp*

A. mi do\_\_ lor La - fe - con-que - le - ser - vi. La fe - con-que - le - ser - vi.

B. *dim.* *rit. pp*

B. mi do\_\_ lor La fe - con-que - le - ser - vi.

70 *rit. pp*

Fl. *rit. pp*

80 **E** *p*

S. *p*

S. Con a - mo-res, la mi ma - dre, con a - mo-res\_\_ má - dor\_\_ mi, con - a - mo - res má - dor\_\_ mi.

A. *p*

A. Con a - mo-res, la mi ma - dre, con a - mo-res\_\_ má - dor\_\_ mi, con - a - mo - res má - dor\_\_ mi.

B. *p*

B. Con a - mo-res, la mi ma - dre, con a - mo-res\_\_ má - dor\_\_ mi, con - a - mo - res má - dor\_\_ mi.

**Solo** *rit.*

S. *rit.*

S. con a - mo - res m'a - dor - mi.

Fl.

# It don't mean a thing

Duke Ellington & Irving Mills

(Arr. Wayne Richmond, 2023)

♩ = 150

7

T.

8 **B<sup>7</sup>** **A** **Em** **Em(maj<sup>7</sup>)** **Cm<sup>7</sup>** **G<sup>7</sup>/B** **Em<sup>6</sup>**

T. It don't mean a thing if it ain't got that swing.

H. It don't mean a thing if it ain't got that swing.

A. It don't mean a thing if it ain't got that swing.

13 **A<sup>7</sup>** **Cm<sup>7</sup>/E<sup>b</sup>** **G<sup>6</sup>/D**

T. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo

H. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo

A. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo

M. doo doo doo

16 **G** **B<sup>7</sup>** **Em** **Em(maj<sup>7</sup>)** **Cm<sup>7</sup>** **G<sup>7</sup>/B** **Em<sup>6</sup>**

T. wah. It don't mean a thing all you've got to do is sing.

H. wah. It don't mean a thing all you've got to do is sing.

A. wah. It don't mean a thing all you've got to do is sing.

M. doo

21 **A7** **Cm7/Eb** **G6/D** **G**

T. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah. It

H. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah. It

A. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah. It

M. doo doo doo doo It

**B** *Bridge 1*

25 **Dm7** **G7** **C6** *Clap* **Em7** **A7** **Em7** **A7**

T. makes no dif-rence if it's\_sweet or hot, just give that rhy-thm ev -ry - thing you've

H. makes no dif-rence if it's\_sweet or hot, just give that rhy-thm ev -ry - thing you've

A. makes no dif-rence if it's\_sweet or hot, just give that rhy-thm ev -ry - thing you've

M. makes no dif-rence if it's\_sweet or hot, just give that rhy-thm ev -ry - thing you've

31 **D7** **B7** **Em Em/D#** **Em/D Em/C#** **Em7/C** **Em7/B** **Em6**

T. got. Oh it don't mean a thing\_ if it ain't got\_ that swing.\_

H. got. Oh it don't mean a thing\_ if it ain't got\_ that swing.\_

A. got. Oh it don't mean a thing\_ if it ain't got\_ that swing.\_

M. got.

V.S.

37 **A<sup>7</sup>** **Cm<sup>7</sup>/E<sub>b</sub>** **G<sup>6</sup>/D** **B<sup>7</sup>**

T. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah.

H. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah.

A. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah.

M. doo doo doo doo

**C**

41 **F<sup>#</sup>m** **F<sup>#</sup>m/E** **D<sup>7</sup>** **C<sup>#7</sup>** **F<sup>#</sup>m** **F<sup>#</sup>m/E** **D<sup>7</sup>** **C<sup>#7</sup>**

Tpt.

**D** Verse

45 **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>** **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>** **Em** **Em/D**

T. What good is mel - o - dy?\_ What good is mu - sic\_ if it ain't pos -

H. What good is mel - o - dy?\_ What good is mu - sic\_ if it ain't pos -

A. What good is mel - o - dy?\_ What good is mu - sic\_ if it ain't pos -

M. What good is mel - o - dy?\_ What good is mu - sic\_ if it ain't pos -

50 **C<sup>7</sup>** **B<sup>7</sup>** **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>** **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>**

T. sess-in' some - thing sweet. It ain't the mel - o - dy.\_

H. sess-in' some - thing sweet. It ain't the mel - o - dy.\_

A. sess-in' some - thing sweet. It ain't the mel - o - dy.\_

M. sess-in' some - thing sweet. It ain't the mel - o - dy.\_

55 Em Em/D C<sup>7</sup> B<sup>7</sup> Em Em/D C<sup>7</sup> B<sup>7</sup> F<sup>#7</sup>/C<sup>#</sup> C<sup>7</sup>

T. It ain't the mu - sic... There's some-thing else... that makes the tune com -

H. It ain't the mu - sic... There's some-thing else... that makes the tune com -

A. It ain't the mu - sic... There's some-thing else... that makes the tune com -

M. It ain't the mu - sic... There's some-thing else... that makes the tune com -

60 B<sup>7</sup> C<sup>#°</sup> D<sup>°</sup> D<sup>#°</sup> B<sup>7</sup>

T. plete.

H. plete.

A. plete.

M. plete.

**E** Instrumental 2

64 Em Em/D<sup>#</sup> Em/D Em/C<sup>#</sup> Em<sup>7</sup>/C Em<sup>7</sup>/B Em<sup>6</sup>  
Woh!

Rec.

68 A<sup>7</sup> Cm<sup>7</sup>/E<sup>b</sup> G<sup>6</sup>/D B<sup>7</sup>

T. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah.

H. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah.

A. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah.

M. doo doo doo doo

72 Em Em/D# Em/D Em/C# Em7/C Em7/B Em6

Rec.

76 A7 Cm7/Eb G6/D B7

T. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah. It

H. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah. It

A. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah. It

M. doo doo doo doo It

**F** Bridge 2

80 Dm7 G7 C6 Em7 A7

T. makes no dif-rence if it's\_ sweet or hot, just give that rhy-thm ev -'ry - thing you've

H. makes no dif-rence if it's\_ sweet or hot, just give that rhy-thm ev -'ry - thing you've

A. makes no dif-rence if it's\_ sweet or hot, just give that rhy-thm ev -'ry - thing you've

M. makes no dif-rence if it's\_ sweet or hot, just give that rhy-thm ev -'ry - thing you've

86 D7 B7 Em Em(maj7) Em7 Em6

T. got. Oh it don't mean a thing\_ if it ain't got\_ that swing.\_

H. got. Oh it don't mean a thing\_ if it ain't got\_ that swing.\_

A. got. Oh it don't mean a thing\_ if it ain't got\_ that swing.\_

M. got.

92 **A7** **Cm<sup>7</sup>/E<sup>b</sup>** **G<sup>6</sup>/D** **G**

T. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah.

H. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah.

A. doo wah, doo wah, doo wah, doo wah, doo wah doo wah, doo wah, doo wah.

M. doo doo doo doo

**G** *Instrumental 3*

96 **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>** **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>**

Woh!

Rec.

100 **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>** **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>**

Rec.

104 **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>** **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>** **Em** **Em/D** **C<sup>7</sup>** **B<sup>7</sup>** **F<sup>#</sup>/C<sup>7</sup>**

Huh! Huh! Huh! Huh! Huh! Huh!

Rec.

111 **C** **C(sus4)** **C(omit5)** **C<sup>7</sup>**

T. It's some-thing else\_\_\_ that makes the tune com - plete. It

H. It's some-thing else\_\_\_ that makes the tune com - plete. It

A. It's some-thing else\_\_\_ that makes the tune com - plete. It

M. It's some-thing else\_\_\_ that makes the tune com - plete.

Rec. **Bm** **C<sup>#</sup>°** **D°** **B<sup>7</sup>** It's some-thing else\_\_\_ that makes the tune com - plete.

119 **H** Fm Fm(maj7) Dbm7 Ab7/C Fm6 Bb7

T. don't mean a thing— if it ain't got— that swing. doo wah, doo wah,

H. don't mean a thing— if it ain't got— that swing. doo wah, doo wah,

A. don't mean a thing— if it ain't got— that swing. doo wah, doo wah,

M. doo

124 Dbm7/E Ab6/Eb Ab C7

T. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

H. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

A. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

M. doo doo doo

127 Fm Fm(maj7) Dbm7 Ab7/C Fm6

T. don't mean a thing— all you got to do— is sing.

H. don't mean a thing— all you got to do— is sing.

A. don't mean a thing— all you got to do— is sing.



131  $Bb^7$   $Dbm^7/E$   $Ab^6/Eb$

T. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo

H. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo

A. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo

M. doo doo doo

**I** Bridge 3

134  $Ab$   $Ebm^7$   $Ab^7$   $Db^6$

T. wah. It makes no diff-'rence if it's\_\_\_ sweet or hot;

H. wah. It makes no diff-'rence if it's\_\_\_ sweet or hot;

A. wah. It makes no diff-'rence if it's\_\_\_ sweet or hot;

M. doo It makes no dif-'rence if it's\_\_\_ sweet or hot,

138 *Huh!*  $Fm^7$   $Bb^7$   $Fm^7$   $Bb^7$   $Eb^7$

T. *Huh!* just give that rhy-thm ev - 'ry - thing you've got.

H. *Huh!* just give that rhy-thm ev - 'ry - thing you've got.

A. *Huh!* just give that rhy-thm ev - 'ry - thing you've got.

M. *Huh!* just give that rhy-thm ev - 'ry - thing you've got.

142 C<sup>7</sup> Fm Fm/E Fm/E<sup>b</sup> Fm/D Fm<sup>7</sup>/D<sup>b</sup> Fm<sup>7</sup>/C Fm<sup>6</sup>

T. Oh it don't mean a thing— if it ain't got— that swing.—

H. Oh it don't mean a thing— if it ain't got— that swing.—

A. Oh it don't mean a thing— if it ain't got— that swing.—

147 B<sup>b</sup>7 D<sup>b</sup>m<sup>7</sup>/E A<sup>b</sup>6/E<sup>b</sup> C<sup>7</sup>

T. — doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

H. — doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

A. — doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

M. doo doo doo doo

151 B<sup>b</sup>7 D<sup>b</sup>m<sup>7</sup>/E A<sup>b</sup>6/E<sup>b</sup> C<sup>7</sup>

T. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

H. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

A. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

M. doo doo doo doo

**J** Coda

155  $B\flat^7$   $B^\circ$   $C^\circ$

T. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo

H. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo

A. doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo

M. doo doo doo

158  $D^\circ$   $E$   $D\flat$   $A\flat$

T. wah, doo wah, doo wah, doo wha, doo wah, doo wah, doo wah, doo wah, doo wah!

H. wah, doo wah, doo wah, doo wha, doo wah, doo wah, doo wah, doo wah, doo wah!

A. wah, doo wah, doo wah, doo wha, doo wah, doo wah, doo wah, doo wah, doo wah!

M. doo doo doo wah!

# Sleep Australia Sleep

Paul Kelly (Arr. Wayne Richmond, 2023)

**A** Intro: 4 bars Eb guitar

**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?

# A world of our own

Tom Springfield (Arr. Wayne Richmond, 2023)

Fl.  $\text{Bb}$   $\text{Eb}$   $\text{Bb}$   $\text{Eb}$   $\text{Bb}$   $\text{Eb}$   $\text{F}^7$   $\text{F}^7$

6 **VI: Solo**  $\text{Bb}$   $\text{Eb}$   $\text{Bb}$   $\text{F}$   $\text{Dm}$   $\text{Gm}$

1. Close the door, light the light we're stay-ing home to-night. Far a - way from the bus - tle and the  
2. Oh, my love, oh, my love I cried for you so much. Lone-ly nights with - out sleep-ing while I

D. 1. Close the door, light the light we're stay-ing home to-night. Far a - way from the bus - tle and the  
2. Oh, my love, oh, my love I cried for you so much. Lone-ly nights with - out sleep-ing while I

M. 1. Close the door, light the light we're stay-ing home to-night. Far a - way from the bus - tle and the  
2. Oh, my love, oh, my love I cried for you so much. Lone-ly nights with - out sleep-ing while I

13  $\text{Eb}$   $\text{F}^7$   $\text{Bb}$   $\text{D}$   $\text{Eb}$

bright cit - y lights. Let them all fade a - way. just leave us a - lone  
longed for your touch. Now your lips can e - raise the heart - ache I've known

D. bright cit - y lights. Let them all fade a - way. just leave us a - lone  
longed for your touch. Now your lips can e - raise the heart - ache I've known

M. bright cit - y lights. Let them all fade a - way. just leave us a - lone  
longed for your touch. Now your lips can e - raise the heart - ache I've known

18  $\text{Bb}$   $\text{Dm}$   $\text{Eb}$   $\text{F}^7$   $\text{Bb}$   $\text{Gm}$

— and we'll live in a world of our own.  
— come with me to a world of our own.

D. — and we'll live in a world of our own.  
— come with me to a world of our own.

M. — and we'll live in a world of our own.  
— come with me to a world of our own.

## Chorus

22  $\text{Bb}$  **Tutti**  $\text{Eb}$   $\text{F}^7$   $\text{Bb}$   $\text{Eb}$   $\text{F}$   $\text{Bb}$   $\text{Gm}$   $\text{D}^7$

— We'll build a world of our own, that no - one else can share, all our  
— We'll build a world of our own, that no - one else can share, all our  
— We'll build a world of our own, that no - one else can share, all our

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. \_\_\_\_\_