

Chimes of Freedom

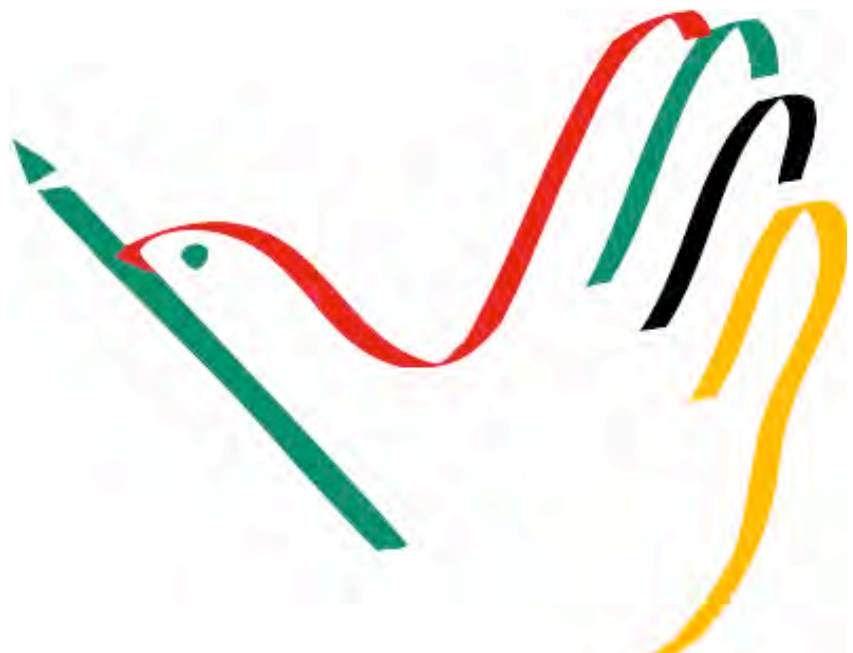
[Loosly Woven – April/May 2013 – Final]

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Chimes of Freedom

Bob Dylan (Arr. Wayne Richmond - 2013)

G C G D C G D⁷ G C G

Glk
Md

9 **A** G C G C G C D⁷ G C G

T. Far between sun down's fin-ish an' mid night's bro ken. toll. — Wlucked in - side the door - way, thun-der crash ing. — As ma

18 G C G C G C D⁷ G C G

T. jes-tic bells of bolts — struck sha dows in the sounds Seem - ing to be — the chimes of free dom flash ing. —

26 **B** D⁷ G G/B C C/E D⁷

T. Flash-ing for the war-ri-ors who's strength is not to fight — Flash ing_ for the re - fu - gees on the un armed road of flight. — An'for

S. Flash-ing for the war-ri-ors who's strength is not to fight — Flash ing_ for the re - fu - gees on the un armed road of flight. — An'for

A. Flash-ing for the war-ri-ors who's strength is not to fight — Flash ing_ for the re - fu - gees on the un armed road of flight. — An'for

B. Flash-ing for the war-ri-ors who's strength is not to fight — Flash ing_ for the re - fu - gees on the un armed road of flight. — An'for

34 G C G C G C D⁷ G C G

T. each and ev'ry_ un der- dog — sol-dier in the night, — An'wegazed u-pon_ thechimes of free dom flash-ing. — Ev-en

S. each and ev'ry_ un der- dog — sol-dier in the night, — An'wegazed u-pon_ thechimes of free dom flash-ing. —

A. each and ev'ry_ un der- dog — sol-dier in the night, — An'wegazed u-pon_ thechimes of free dom flash-ing. —

B. each and ev'ry_ un der- dog — sol-dier in the night, — An'wegazed u-pon_ thechimes of free dom flash-ing. —

Glk
Md

42 **C** G C G C G₃ C D⁷ G C G

T. though a_ cloud's white cur-tain in a far off_ cor ner. flashed An'the hyp-no-tic splat tered mist was slow ly_ lift ing. — E-

50 G C G C G C D⁷ G C G

T. lec tric_ light still. struck like. ar rows, fire but for_ the ones — Conlemned to drift or else be kept from drif ting.

58 **D** D7 G G/B C C/E D7

T. Tol-ling for thesearch-ing ones, on their speech-less, seek-ing trail. — For the lone-some heart-ed lo - vers with too per son - al a tale. — An'for

S. Tol-ling for thesearch-ing ones, on their speech-less, seek-ing trail. — For the lone-some heart-ed lo - vers with too per son - al a tale. — An'for

A. Tol-ling for thesearch-ing ones, on their speech-less, seek-ing trail. — For the lone-some heart-ed lo - vers with too per son - al a tale. — An'for

B. Tol-ling for thesearch-ing ones, on their speech-less, seek-ing trail. — For the lone-some heart-ed lo - vers with too per son - al a tale. — An'for

Glk.

66 G C G C G C D7 G C

T. each un-harm-ful, gen tle_ soul. mis-placed in-side a jail. — An'we gazed u- pon_ thechimes of free dom flash-ing._

S. each un-harm-ful, gen tle_ soul. mis-placed in-side a jail. — An'we gazed u- pon_ thechimes of free dom flash-ing._

A. each un-harm-ful, gen tle_ soul. mis-placed in-side a jail. — An'we gazed u- pon_ thechimes of free dom flash-ing._

B. each un-harm-ful, gen tle_ soul. mis-placed in-side a jail. — An'we gazed u- pon_ thechimes of free dom flash-ing._

Glk.

Md.

73 **E** G C G D7 C G D7 G C G

T. di di di_ di_ di_ di di di_ di_ di di di di di di_ di_ di di di di di di

S. di di di_ di_ di_ di di di_ di_ di di di di di di_ di_ di di di di di di

A. di di di_ di_ di_ di di di_ di_ di di di di di di_ di_ di di di di di di

B. di di di_ di_ di_ di di di_ di_ di di di di di di_ di_ di di di di di di

Glk.

Md.

82 **F** G C G C G C D⁷ G C G

T. Star-ry-eyed an' laugh-ing as I re-call when we_ were caught_ Trapped by no track of hours for they hanged sus-pend ed._ As we

90 G C G C G C D⁷ G C G

T. list ened one. last. time an' wvatched with one. last. look_ Spell-bound an'swal lowed 'til the tol- ling en ded.

98 **G** D⁷ G G/B

T. Tol- ling_ for the ach- ing_ ones whose wounds can- not_ be_ nursed_ For the

S. Tol- ling_ for the ach- ing_ ones whose wounds can- not_ be_ nursed_ For the

A. Tol- ling_ for the ach- ing_ ones whose wounds can- not_ be_ nursed_ For the

B. Tol- ling_ for the ach- ing_ ones whose wounds can- not_ be_ nursed_ For the

102 C C/E D⁷

T. count - less con- fused,_ ac- cused,_ mis- used,_ strung- out_ ones an' worse_ An' for

S. count - less con- fused,_ ac- cused,_ mis- used,_ strung- out_ ones an' worse_ An' for

A. count - less con- fused,_ ac- cused,_ mis- used,_ strung- out_ ones an' worse_ An' for

B. count - less con- fused,_ ac- cused,_ mis- used,_ strung- out_ ones an' worse_ An' for

106 G C G C G C D⁷ G C

T. ev'-ry hung-up_ per-son in the whole wide u- ni - verse_ An'we gazed u- pon_ thechimes of free dom flash-ing._

S. ev'-ry hung-up_ per-son in the whole wide u- ni - verse_ An'we gazed u- pon_ thechimes of free dom flash-ing._

A. ev'-ry hung-up_ per-son in the whole wide u- ni - verse_ An'we gazed u- pon_ thechimes of free dom flash-ing._

B. ev'-ry hung-up_ per-son in the whole wide u- ni - verse_ An'we gazed u- pon_ thechimes of free dom flash-ing._

Glk

Md

113 **H** G C G D⁷ C G D⁷ G C G

T. di di di_ di_ di_ di_ di di di_ di di di di di di_ di_ di_ di di di di di

S. di di di_ di_ di_ di_ di di di_ di di di di di di_ di_ di_ di di di di di

A. di di di_ di_ di_ di_ di di di_ di di di di di di_ di_ di_ di di di di di

B. di di di_ di_ di_ di_ di di di_ di di di di di di_ di_ di_ di di di di di

Glk.

Md.

The Road to Home

Alan Simmons

F1. G $\text{♩} = 96$ C G

A
S. G C G C G
Where will you go to night? Where will you go to night?
F1.

S. Am D^7 G Em
I see the rain fall-ing hard and long. I hear the wind sing a mourn - ful song.

S. Am D^7
And feel the chill of the mist a - long your

S. G C G
way.
F1.

B
S. G P C G mp C G
And in the mor - ning light. And in the mor - ning light.
A.
And in the mor - ning light. And in the mor - ning light.
T.
And in the mor - ning light. And in the mor - ning light.
B.
And in the mor - ning light. And in the mor - ning light.
F1.

37 *mf* Am D⁷ G Em

S. Don't stay too long when your jour - ney ends. Al-though it's steep and it winds and bends.

A. Don't stay too long when your jour - ney ends. Al-though it's steep and it winds and bends.

T. Don't stay too long when your jour - ney ends. Al-though it's steep and it winds and bends.

B. Don't stay too long when your jour - ney ends. Al-though it's steep and it winds and bends.

F1.

45 Am D⁷ G C G

mp

S. The road to home is the best of friends to me.

A. The road to home is the best of friends to me.

T. The road to home is the best of friends to me.

B. The road to home is the best of friends to me.

F1.

52 **C** C G G

f *ff* *f*

S. Don't take your time It gets so lone-ly when you're gone.

A. Don't take your time It gets so lone-ly when you're gone.

T. Don't take your time It gets so lone-ly when you're gone.

B. Don't take your time It gets so lone-ly when you're gone.

F1.

60 Am *mf* D⁷ G

S. *mf* Don't stay a - way.

A. *mf* Don't stay a - way.

T. *mf* Don't stay a way _____ too long.

B. *mf* Don't stay a way _____ too long.

Fl.

68 **D** C G

S. *f* Don't take your time _____ just hur-ry back where you be long. *ff* *f*

A. Don't take your time _____ just hur-ry back where you be long.

T. Don't take your time _____ just hur-ry back where you be long.

B. Don't take your time _____ just hur-ry back where you be long.

Fl.

74 Am *mf* D⁷

S. *mf* Don't stay a - way.

A. *mf* Don't stay a - way.

T. *mf* Don't stay a way _____ come

B. *mf* Don't stay a way _____ come

Fl.

81 G C G **E** *p* C G

S. Will you be home to night? _____

A. Will you be home to night? _____

T. home. _____ Will you be home to night? _____

B. home. _____ Will you be home to night? _____

F1.

89 *mp* C G *Am mf* D⁷

S. Will you be home to night? _____ I find the wai - ting so hard to bear.

A. Will you be home to night? _____ I find the wai - ting so hard to bear.

T. Will you be home to night? _____ I find the wai - ting so hard to bear.

B. Will you be home to night? _____ I find the wai - ting so hard to bear.

F1.

96 G Em Am

S. _____ Watch-ing the road _____ till I _____ see you there. _____ And when the night _____ falls still

A. _____ Watch-ing the road _____ till I _____ see you there. _____ And when the night _____ falls still

T. _____ Watch-ing the road _____ till I _____ see you there. _____ And when the night _____ falls still

B. _____ Watch-ing the road _____ till I _____ see you there. _____ And when the night _____ falls still

F1.

103 **D7** **G** **C** **G** **F** **Am** *mf*

S. won - d'ring where you are. I see the rain

A. won - d'ring where you are. I see the rain

T. won - d'ring where you are. I see the rain

B. won - d'ring where you are. I see the rain

F1.

110 **D7** **G** **Em** **Am** *mp*

S. — fall-ing hard and long. I hear the wind — sing a mourn - ful song. And feel the chill

A. — fall-ing hard and long. I hear the wind — sing a mourn - ful song. And feel the chill

T. — fall-ing hard and long. I hear the wind — sing a mourn - ful song. And feel the chill

B. — fall-ing hard and long. I hear the wind — sing a mourn - ful song. And feel the chill

F1.

118 **D7** **G** **C** **G** **G** **f**

S. — of the mist a - long your way. Don't take your time

A. — of the mist a - long your way. Don't take your time

T. — of the mist a - long your way. Don't take your time

B. — of the mist a - long your way. Don't take your time

F1.

125 **C** *ff* **G** *f*

S. just hur-ry back where you be long.

A. It gets so lone-ly when you're gone.

T. It gets so lone-ly when you're gone.

B. It gets so lone-ly when you're gone.

F1.

132 **Am** *mf* **D⁷** **G**

S. *mf* Don't stay a - way.

A. Don't stay a way.

T. *mf* Don't stay a way. come long.

B. *mf* Don't stay a way. come long.

F1.

139 **H** *f* **C** *ff*

S. Don't take your time just hur-ry back where you be long.

A. Don't take your time just hur-ry back where you be long.

T. Don't take your time just hur-ry back where you be long.

B. Don't take your time just hur-ry back where you be long.

F1.

145 **G** **Am** **Cm**

f *mf* *mf*

S. *mf* Don't stay a - way

A. Don't stay a - way

T. *mf* Don't stay a way

B. *mf* Don't stay a way

F1.

152 **G** **C** **G**

p

S. come home.

A. come home.

T. come home.

B. come home.

F1.

156 **C** **G** **C** **G**

S.

A.

T.

B.

F1.

BEN

Words: Don Black Music: Walter Scharf
Arr. Wayne Richmond - 2013

Moderately

G =70 C/G G C/G G C/G G C/G

Hp. *mp*

Glk. *p*

A G D⁷ G D⁷/F# G

5 RV Ben, the two of us need look no more. We both found what we were look-ing for. With a friend to call my

B. Cl. *p*

10 B⁷(sus4) B⁷/D# F E⁷ Am⁷/E^b D⁷ G C/G G C/G

RV own, I'll ne-ver be a-lone, and you, my friend will see, you've got a friend in me.---

B. Cl.

B Gm D⁷/F# Gm D⁷/F#

15 RV Ben, you're al-ways run-ning here and there. You feel you're not want-ed an - y- where.

S. here and there. an - y-where

Fl. *p*

Vln. *p*

Glk. *p*

B. Cl.

19 **G** **B7(sus4)** **B7/D#** **F7** **E7** **Am7** **D7**
mf (all tenors)

RV *mf* you e-verlook be-hind and don't like what you find, there's some-thing you should know. You've got a place to

S. *p* Ah

A. *p* Ah

B. *p* Ah

Fl. *mf* Ah

Vln. *mf*

Glk. *mf*

B. Cl.

23 **G** **C/G** **G** **C/G** **C** **Am7** **D7** **Gmaj7** **G6** **Am7** **D7**

RV go. — (Rod solo) I used to say, I and me. Now it's us,

S. — You've got a place to go.

A. — You've got a place to go.

B. — You've got a place to go.

Fl. *p*

Vln. *p*

Glk. *p*

B. Cl.

28 **G** *f* **Am⁷** **D⁷** **Gmaj⁷** **G⁶** **Am⁷** **D⁷** **G** **C** **D**

RV
 now it's we. I used to say, I and me. Now it's us, now it's we.

S.
f
 I used to say, I and me. Now it's us, now it's we.

A.
mf
 I used to say, I and me. Now it's us, now it's we.

T.
mf
 Ah Ah Ah now it's we.

B.
mf
 I used to say, I and me. Now it's us, now it's we.

Fl.
mf

Vln.
mf

Glk.
mf

B. Cl.
mf

D **G** **D⁷/F[#]** **G** **D⁷/F[#]**

33
 RV
 Ben, most peo-ple would turn you a-way. I don't lis-ten to a word they say.

S.
 Turn you a-way. a word they say.

Fl.
p

Glk.
p

B. Cl.
p

37 **G** (all tenors) **D7/F#** **F7** **E7** **rall.** **E \flat ⁺** **a tempo** **D7**

RV: They don't see you as I do; I wish they would try to. I'm sure they'd think a - gain if they had a friend like

S.: Ah

A.: Ah

B.: Ah

Fl.

Glk.

B. Cl.

41 **G** **Am7/G** **G** **Am7/G** **G** **Am7/G** **G** **Am7/G** **G**

RV: Ben, (Rod solo) like Ben, like Ben.

S.: *p* a friend *pp* like Ben

A.: *p* a friend *pp* like Ben

Fl. *pp*

Vln. *pp*

Glk. *pp*

B. Cl. *pp*

Life's Savings

I.R. Williams (Arr. Jill Stubington - 2013)

Guitars, keyboard and percussion

Em D Em Em D Em *All men*

B. 

3 Em D Em *How much*

B. 
mon ey_would you spend if you had to save you fa-mi-ly?If it took your whole life's sa-vings and your bro ther's and your friends

7 D C B

B. 
If your chil-dren had been sen-tenced and a gun was at yourhead Would you raise that kind of mon ey_or give up and lay down

11 Em C D Em C D Em

S. 
de-vil and ri - sing o ceans in-to some hell des - cend take a

A. 
de-vil and ri - sing o ceans in-to some hell des - cend take a

T. 
be- tween the de- vil___ and the ri - sing o-ceans in- to some hell you would des cend

B. 
dead de- vil___ and the ri - sing o- ceans in- to some hell you would des cend

16 C D Em C D Em

S. 
chance see-king re-fuge re - fuge *Em D Em All women*

A. 
chance see-king re-fuge re - fuge *Our*

T. 
Take a chance on the ris-ing o-ceans See king re-fuge in the end

B. 
Take a chance on the ris-ing o-ceans See king re-fuge in the end

21 Em D Em

A. 
front yard is all ro-ses See us ma-ni cure our lawns We sleep in ev-ry Sun-day Read the pa pers as we yawn And

25 D C B Em

A. 
way_out in the back-yard But I hope no-bo-dysaw How we treat our fel-low trav-llers and pre- tend it is the law

29 C D Em C D Em C D

S. I am we are Aus-tra - li - an mean of spir-it land a - part See my coun-try full of

A. I am we are Aus-tra - li - an mean of spir-it land a - part See my coun-try full of

T. I am we are Aus-tra - li - an mean of spir-it land a - part See my coun-try full of

B. I am we are Aus-tra - li - an mean of spir-it land a - part See my coun-try full of

34 Em C D Em

S. riches rich-es Full of rich-es emp-ty heart I hate what we are do ing hate

A. rich-es rich-es full of rich-es emp-ty heart I hate what we are do ing hate

T. rich-es rich-es Full of rich-es emp-ty heart I hate what we are do ing hate

B. rich-es full of rich-es emp ty heart I hate what we are do ing hate

39 D Em

S. — the things we've done how we wel-come des-perate stran-gers with our ra - zor wire and guns

A. — the things we've done how we wel-come des-perate stran-gers with our ra - zor wire and guns

T. hate the things we've done how we wel-come des-perate stran-gers with our ra - zor wire and guns

B. hate the things we've done how we wel-come des-perate stran-gers with our ra - zor wire and guns

42 Em D C D B Em

S. It's a sick-ly kind of pa-ra-dise this greed and mind-less fun and I hate what we are do-ing hate what we have done

A. It's a sick-ly kind of pa-ra-dise this greed and mind-less fun and I hate what we are do-ing hate what we have done

T. It's a sick-ly kind of pa-ra-dise this greed and mind-less fun and I hate what we are do-ing hate what we have done

B. It's a sick-ly kind of pa-ra-dise this greed and mind-less fun and I hate what we are do-ing hate what we have done

47 C D Em C D Em C D

S. I am we are Aus-tra-li - an mean of spir-it land a - part See my coun-try full of

A. I am we are Aus-tra-li - an mean of spir-it land a - part See my coun-try full of

T. I am we are Aus-tra-li - an mean of spir-it land a - part See my coun-try full of

B. I am we are Aus-tra-li - an mean of spir-it land a - part See my coun-try full of

52 Em C D Em E

S. riches rich-es Full of rich-es emp-ty heart *All women*

A. rich-es rich-es full of rich-es emp-ty heart I'm danc-ing to the song I hear in - side my heart

T. rich-es rich-es Full of rich-es emp-ty heart *All men* I hate what we are do-ing hate the things we've done how we

B. rich-es full of rich-es emp ty heart

57 D Em

A. I'm

T. 14 wel - come des - perate stran - gers with our ra - zor wire and guns

59 E D D Em

A. danc-ing to the song in - side my heart I don't know where I'll fin-ish I

T. It's a sick -ly kind of pa - ra - dise this greed and mind-less fun and I hate what we are

62 A E B E

A. don't know where I'll start But I'm dan-cing dan-cing dan-cing to the song in - side my heart

T. do - ing hate what we have done

65 C D Em C D Em

S. I am we are Aus-tra - li - an mean of spir - it land a - part

A. I am we are Aus-tra - li - an mean of spir - it land a - part

T. I am we are Aus-tra - li - an mean of spir - it land a - part

B. I am we are Aus-tra - li - an mean of spir - it land a - part

69 C D Em C D Em

S. See my coun-try full of riches rich-es Full of rich-es emp-ty heart

A. See my coun-try full of rich-es rich-es full of rich-es emp-ty heart

T. See my coun-try full of rich-es rich-es Full of rich-es emp-ty heart

B. See my coun-try full of rich-es full of rich-es emp ty heart

Play these 2 bars 3 times

Heirs of the Dragon

Hou Dejian (Arr. Jill Stubington - 2013)

Autoharp plays chords in first 8 bars

Fl. *Cm Gm D7 Gm Gm Cm Gm Cm D7 Gm*

C. A.

9 **A** *mf* *Gm Cm Gm Gm Cm Bb D*

T. *mf*

1. There is a ri - ver far in the East Long, long ri - ver, its name: Yang - tse

B.

1. There is a ri - ver far in the East Long, long ri - ver, its name: Yang - tse

C. A.

13 *Gm Cm Gm D Gm F/G Gm*

T. *mf*

There is a ri - ver far in the East Yel - low ri - ver, its name Huang - he

B.

There is a ri - ver far in the East Yel - low ri - ver, its name Huang - he

C. A.

17 **B** *mf* *Bb F Gm D*

S. *mf*

The beau - ti - ful Yel - low Ri - ver I've ne - ver seen Though its wa - ters I've sailed in my dreams The

A.

The beau - ti - ful Yel - low Ri - ver I've ne - ver seen Though its wa - ters I've sailed in my dreams The

Fl.

Hp.

22 **Bb** **F** **Gm** **D** **Gm**

S. voice of the Yel-low Ri-ver I've ne-ver heard But in my dreams I hear waves ebb and surge

A. voice of the Yel-low Ri-ver I've ne-ver heard But in my dreams I hear waves ebb and surge

Fl. voice of the Yel-low Ri-ver I've ne-ver heard But in my dreams I hear waves ebb and surge

Hp.

26 **C** **Gm** **Cm** **D** **Gm** **D** **Gm** **Cm** **D** **Cm** **D** **Gm**

Fl. *p* There was a dra-gon far in the East An-cient Chi-na far in the East

C. A. *p* There was a dra-gon far in the East An-cient Chi-na far in the East

34 **D** **p** Keyboard enters **Gm** **Cm** **Gm** **Gm** **Cm** **Bb** **D**

S. *p* There was a dra-gon far in the East An-cient Chi-na far in the East

A. *p* There was a dra-gon far in the East An-cient Chi-na far in the East

T. *p* There was a dra-gon far in the East An-cient Chi-na far in the East

B. *p* There was a dra-gon far in the East An-cient Chi-na far in the East

38 **mp** **Gm** **Cm** **Gm** **D** **Gm** **F/G** **Gm**

S. *mp* Once there were peo-ple far in the East Heirs of the dra-gon far in the East

A. *mp* Once there were peo-ple far in the East Heirs of the dra-gon far in the East

T. *mp* Once there were peo-ple far in the East Heirs of the dra-gon far in the East

B. *mp* Once there were peo-ple far in the East Heirs of the dra-gon far in the East

42 *f* B \flat F D *mp* Gm D

S. Un - der the feet of this dra - gon I grew So I be - long to this dra - gon too

A. Un - der the feet of this dra - gon I grew So I be - long to this dra - gon too

T. Un - der the feet of this dra - gon I grew So I be - long to this dra - gon too

B. Un - der the feet of this dra - gon I grew So I be - long to this dra - gon too

46 B \flat F D Gm D Gm F Gm

S. Black hair black eyes yel - low my skin Heir to the dra - gon des - cen ded from him

A. Black hair black eyes yel - low my skin Heir to the dra - gon des - cen ded from him

T. Black hair black eyes yel - low my skin Heir to the dra - gon des - cen ded from him

B. Black hair black eyes yel - low my skin Heir to the dra - gon des - cen ded from him

E Harp plays chords, keyboard silent

50 Gm Cm D Gm D Gm Cm D Cm D Gm

Fl.

C. A.

F *mf* Keyboard enters, harp silent

58 Gm Cm Gm Cm B \flat D

T. Dark in the night ma - ny years a - go Deep in the night came an an - cient foe The

B. Dark in the night ma - ny years a - go Deep in the night came an an - cient foe The

62 *f* Gm Cm Gm D Gm D Gm F Gm

T. sound of their guns broke the si - lence of night, sur - roun - ded un - daun - ted the dra - gons_ fight

B. sound of their guns broke the si - lence of night, sur - roun - ded un - daun - ted the dra - gons_ fight

G *P* Keyboard silent, harp plays chords

66 Bb F Gm D

S. How ma - ny years since the guns broke the dawn Still we're hear - ing the sound lin - ger on

A. How ma - ny years since the guns broke the dawn Still we're_ hear - ing the sound lin - ger on

f Keyboard enters

70 Bb F Gm D Gm

S. Oh great dra - gon_ o - pen your eyes Oh great dra - gon_ wake and_ rise

A. Oh great_ dra - gon_ o - pen your eyes Oh great_ dra - gon_ wake and_ rise

H *ff* *fff* *rall.* Cm/Eb

74 Bb F Gm D Gm Cm Gm Gm/D D Gm

S. Oh great dra - gon_ o - pen your eyes Oh great dra - gon_ Oh great dra - gon_ wake_ and_ rise

A. Oh great dra - gon_ o - pen your eyes Oh great dra - gon_ Oh great dra gon_ wake and_ rise

T. Oh great dra - gon o - pen your eyes Oh great dra - gon Oh great dra - gon wake_ and rise

B. Oh great dra - gon_ o - pen your eyes Oh great dra - gon Oh great dra - gon wake_ and rise

Glk.

Escondido

Argentina (arr. Noni Dickson)

♩ = 140

FL./wh

CA.

Glk.

Perc.

9 Verse (All perc. stop).

S.

1. Es kon di do no tes kon das no tes kon das ke te bi eskon di do no tes kon das no tes kon das ke te bi.
 2. A la un-a yo no mi-ro A las dos no mi-ra-e, A las tres sal go bus-kar-te a las kwat-ro ten kon-tre.

A.

1. Es kon di-do no tes kon-das no tes kon-das ke te bi eskon di-do no tes kon-das no tes kon-das ke te bi.
 2. A la un-a yo no mi-ro A las dos no mi-ra-e, A las tres sal go bus-kar-te a las kwat-ro ten kon-tre.

T.

Ooh ooh

B.

Ooh's

FL./wh

Vln.

18 Refrain

S.

Es kon di do ke si es kon di do ke no es ta be no tes kon das no ke te kwentre yo.

A.

Es kon di-do ke si es kon di-do ke no es-ta be no tes kon-das no ke te kwentre yo.

T.

Es kon di-do ke si, es kon di-do ke no, Ooh.

B.

Es kon di-do ke si, es kon di-do ke no, Ooh.

FL./wh

Vln. pizz

CA.

To Coda

Instrumental

26 *F* *C* *C* *F* *F* *C* *C* *F* To Verse 2

Fl./wh

Vln.

CA.

Glk.

Perc. *etc.*

Cast. *(perc. stop).*

Coda

34 C F C F

S. Es - ta be no tes kon - das no ke te kwen - tre yo Es-kon di - do ke no

A. Es - ta be no tes kon - das no ke te kwen - tre yo Es-kon di - do ke si es-kon di - do ke

T. Ooh Es-kon di - do ke no

B. Ooh Es-kon di - do ke si es-kon di - do ke

Fl./wh

Vln.

CA.

Glk.

41 C Bb C F

S. es-kon di - do ke es - ta be no tes kon - das no ke te ke te ke te kwen-tre yo.

A. no Es - ta be no tes kon - das no ke te ke te ke te kwen-tre yo.

T. es-kon di - do ke Es - ta be no tes kon - das no ke te ke te ke te kwen-tre yo.

B. no Es - ta be no tes kon - das no ke te ke te ke te kwen-tre yo.

Fl./wh

CA.

Glk.

Perc.

Instrumental

47

Fl./wh
Vln.
CA.
Glk.
Perc.
Cast.

51

Fl./wh
Vln.
CA.
Glk.
Perc.
Cast.

All the Fine Young Men

Eric Bogle (Arr. Maria Dunn - 2013)

$\text{♩} = 80$
Bm A G Bm A G Bm A Bm A

EE

S. *pp* (Continuous sound - staggered breathing) They

A. *pp* Ah

T. *pp* Ah

B. *pp* Ah

Hp. Ah

7 **A** D A Bm G A D A Bm

EE
told all the fine young men when this war is o- ver there will be peace

S.

A.

T.

B.

Hp.

13 G A Bm A D G A

EE
and the peace will last for - e - ver In Flan - ders fields at Lone Pine and Ber-shee ba - For

S.

A.

T.

B.

Hp.

19 D G D Gmaj⁷ D Em G **B**

EE king and coun try_ for ho nour and du - ty the young men fought and curse and wept and died *add piano* G A

S.

A.

T. (all men) They

B.

Rec.

Hp

25 D A Bm G A D Bm

S.

A.

T. D Bm

told all_ the fine young men when this war is o- ver_ in your coun try's grate - ful_ heart

Rec.

Hp

31 G A Bm A D G A

T. we will che-rish you for - e - ver To-bruk and A - la - mein Bhuna and Ko - ko - da_ In a

Rec.

Hp

37 D G D Gmaj⁷ *stop* D Em G

T. world mad with war like their fa thers be - fore the young men fought and cursed and wept and died

Rec.

Hp.

42 **C** G A D A Bm G A D A Bm

Rec.

B Conc.

Hp.

49 G A Bm A D G

Rec.

Fl.

B Conc.

Hp.

54 A D G D Gmaj⁷ D Em G

Rec.

Fl.

B Conc.

Hp.

60 **D** G A D A Bm G A D A Bm

EE For ma-ny of those fine young men all the wars are o ver they found theipeace

S. For ma-ny of those fine young men all the wars are o ver they found theipeace

A. For ma-ny of those fine young men all the wars are o ver they found theipeace

T. For ma-ny of those fine young men all the wars are o ver they found theipeace

B. For ma-ny of those fine young men all the wars are o ver they found theipeace

Rec. *play at pitch*

Fl.

B Conc.

Hrp.

67 G A Bm A D G A

EE it's the peace that lasts for - e - ver When the call come_ a - gain they will not an swer_ They're

S. it's the peace that lasts for - e - ver When the call come_ a - gain they will not an swer_ They're

A. it's the peace that lasts for - e - ver When the call comes_ a - gain they will not an swer_ They're

T. it's the peace that lasts for - e - ver When the call comes_ a - gain they will not an swer_ They're

B. it's the peace that lasts for - e - ver When the call comes_ a - gain they will not an swer_ They're

Rec.

Fl.

B Conc.

Hrp.

D G D Gmaj7 E G A Bm A

73

stop *Slowly* *guitar only*

EE just for-go-tten bones ly-ing far from their homes. as for - go-tten as the cause for which they died

S. just for-go-tten bones ly-ing far from their homes. as for - go-tten as the cause for which they died

A. just for-go-tten bones ly-ing far from their homes. as for - go-tten as the cause for which they died

T. just for-go-tten bones ly-ing far from their homes. as for - go-tten as the cause for which they died

B. just for-go-tten bones ly-ing far from their homes. as for - go-tten as the cause for which they died

Rec. *pp*

Fl. *pp*

B Conc. *pp*

Slowly

Hp

G Bm A G Bm A Bm A G *stop* *Freely*

80

EE Ah Blu-ey can you see now why they lied? ..

S.

A.

T.

B.

Rec.

Fl.

B Conc.

Hp. *Freely*

Button Up Your Overcoat

B.G. DeSylva, Lew Brown & Ray Henderson

Arr: Samantha O'Brien (2013)

$\text{♩} = 70$
pizz.

Vln. F1. F2. Cl. Pno.

9 GL/WR Vln. F1. F2. Cl. Pno.

A G Am⁷ D⁷ G

GL: 1. Lis-ten, Big Boy! ___ Now that I've got you made good ness, but I'm a - fraid some thing's gon na
WR: 2. Lis ten, Girl friend! ___ You've knocked me off my feet I think you're ve-ry sweet mak - ing such a

16 GL/WR Vln. F1. F2. Cl. Pno.

D⁷ G Am⁷ Bm D E Em⁷ A⁷

happen to you. Lis ten Big Boy! ___ You've got me hooked and how! I would die if I should lose you now ___
fuss a bout me. Lis ten Girl Friend! ___ Now that I'm fond of you, I'm a - fraid I'm gon-na wor-ry too ___
arco

26

25 **B** D E⁷ C^o A⁷ C^o A⁷ D GA⁷

GL/WR (Both) But ton up your ov-er coat — when the wind is free, take good care of your self — you be - long to me — (Gial) (Wayne)

Vln. pizz.

F1.

F2.

Cl.

Pno.

33 D E⁷ C^o A⁷ C^o A⁷ D

GL/WR 1. Eat an ap-ple ev-'ry day; — get to bed by three, (Both) take good care of your self — you be - long to me —
2. Where your flan-nel un-der wear — when you climb a tree,

Vln.

F1.

F2.

Cl.

Pno.

40 **C** D⁷ G D Bm⁷

GL/WR

1. Be care-ful cross-ing streets, oo - oo! Don't eat meats, oo - oo! Cut out sweets oo - oo!
 2. Don't sit on hor-nets tails, oo - oo! Or on nails, oo - oo! Or third rails, oo - oo!

Vln.

F1.

F2.

Cl.

Pno.

47 A⁷ Bm⁷ A Em A⁷ D E⁷

GL/WR

You'll get a pain and ru - in your tum - tum! (Gial) Keep a-way from boot-leg hootch, when you're on a spree, (Both)
 You'll get a pain and ru - in your tum - tum! (Wayne) Don't go out with col-lege boys_ when you're on a spree,

Vln.

F1.

F2.

Cl.

Pno.

53 C^o A⁷ C^o A⁷ D^{1.}

GL/WR
take good care of your - self — you be - long to me.

Vln.

Cl.

Pno.

57 **D**

Vln.

Cl.

Pno. D E⁷ C^o A⁷ C^o A⁷

63

Vln.

Cl.

Pno. D G A⁷ D E⁷

69 ^{2.} D G⁷ D

GL/WR
long to me

Vln.

Cl.

Pno. C^o A⁷ C^o A⁷ D

When will I be loved

Linda Ronstadt (Arr. Maria Dunn - 2013)

A

♩=120

B^b

C

*enter drums
/perc/guitars*

KD
I've been chea - ted been mis - trea - ted_ when will I ___ be loved

Bar
when will I ___ be loved

B.
when will I ___ be loved

A. Sax.
T. Sax.

F B^b C NCF B^b C NCF B^b C F

drum accent 2nd beat with cymbals in chorus

9
KD
I've been put down I've been pushed round when will I ___ be loved

Bar
I've been put down I've been pushed round when will I ___ be loved

B.
when will I ___ be loved

A. Sax.
T. Sax.

B

16 F⁷ B^b C B^b F

KD
When I find_ a new man_ that I want for_ mine He

A. Sax.
T. Sax.

21 B^b C Dm C

KD
al-ways breaks_ my heart in two_ it ha - ppens e - vry_ time

A. Sax.
T. Sax.

26 **C** F B \flat C NCF B \flat C NCF B \flat C F
drum accent 2nd beat with cymbals in chorus

KD
 I've been made blue I've been lied to when will I _____ be loved

Bar
 I've been made blue I've been lied to when will I _____ be loved

B.
 when will I _____ be loved

A. Sax.
 3 3 3

T. Sax.
 3 3 3

34 **D** F B \flat C F B \flat C

A. Sax.
 3 3 3 3 3 3

T. Sax.
 3 3 3 3 3 3

38 F B \flat C F F7

A. Sax.
 3 3 3 3 3 3 3 3 3 3 3 3

T. Sax.
 3 3 3 3 3 3 3 3 3 3 3 3

42 **E** B \flat C B \flat F
(All sops)

KD
 When I find _____ a new man _____ that I want for _____ mine He

A.
 When I find _____ a new man _____ that I want for _____ mine He

A. Sax.
 3 3

T. Sax.
 3 3

46 **B^b** **C** **Dm** **C**

KD al-ways breaks my heart in two it happens e - vry time

A. al-ways breaks my heart in two it happens e - vry time

A. Sax.

T. Sax.

F *drum accent 2nd beat with cymbals in chorus*

51 **F** **B^b** **C** **NCF** **B^b** **C** **NCF** **B^b** **C** **F** **B^b** **C**

KD I've been cheat - ed been mis - treat - ed when will I be loved

S. I've been cheat - ed been mis - treat - ed when will I be loved

A. I've been cheat - ed been mis - treat - ed when will I be loved

Bar I've been cheat - ed been mis - treat - ed when will I be loved

B. when will I be loved

A. Sax.

T. Sax.

59 NCF B^b C F B^b C NCF ^{rit.} *tacet all instruments*

KD
when will I _____ be loved when will I be loved _____

S.
when will I _____ be loved when will I be loved _____

A.
when will I _____ be loved when will I be loved _____

Bar
when will I _____ be loved when will I be loved _____

B.
when will I _____ be loved when will I be loved _____

A. Sax.
3 3 3

T. Sax.
3 3 3

Love & Justice

Kavisha Mazzella (2008)

Bm $\text{♩} = 92$

1st Verse - all altos - no 'oohs'

T

1. The
2. A

5 **A** Bm D E⁹

S1

S2

T

Ah (2nd verse only) Ah (2nd verse only)

moon is hi - dden in the clouds the fi - re light is dy - ing
pen a pen your wea pon be my fine cour - a - geous wo - men Let's

9 Bm D E⁹

S1

S2

T

In the dark slum and street men wo - men chil - dren cry - ing No
sign our names a thou sand times for free - dom that's hard wi - nning No

13 G D G A

S1

S2

T

work to - day means no pay and no pay means we're star - ving
more let fear and an - ger rule with hea - vy hand of vio - lence, The

17 Bm D E⁹

S1

S2

T

mo - ther I'm with child a gain I feel like I am dy - ing
moon is shi - ning in the sky as we break the si - lence

CHORUS

B

24 **Bm** **D** **E⁹** **Bm** **D** **E⁹**

S1 Love Love Flag Live Live Be

S2 Love and just-tice be my flag I'll live my truth what e'er will be I

A1 Love and just-tice be my flag I'll live my truth what e'er will be I

T Love Love Love and jus-tice be my live Live Live my truth what e'er will

B Love be - lieve truth will be and

32 **D** **A** **Em** **F[#]sus** **F[#]**

S1 Swear that I can - not rest til there's e - qua - li - ty

S2 swear that I can - not rest til there's e - qua - li - ty

A1 swear that I can - not rest til there's e - qua - li - ty

T be Rest til there's e - qua - li - ty

B swear don't rest til there's e - qua - li - ty

40 **Bm** **D** **E⁹** **Bm** **D** **E⁹**

S1 Love Love Flag Live Live comes

S2 Love and just-tice be my flag I'll live my truth what e - ver comes

A1 Love and just-tice be my flag I'll live my truth what e - ver comes

T Love Love Love and jus-tice be my live Live Live my truth what e - ver

B Love be - lieve that truth will come

48 **D** **A** **Em** **F#sus** **F#**

S1 So ma - ny ri - vers to cross _____ Til our jour - ney's done _____

S2 So ma - ny ri - vers to cross _____ Til our jour - ney's done _____

A1 So ma - ny ri - vers to cross _____ Til our jour - ney's done _____

T comes ri - vers to cross _____ Til our jour - ney's done _____

B. So ma - ny ri - ers to cross _____ Till our jour - neys done _____

56 **Bm**

S1

60 **C** **Bm** **D** **E⁹** **Bm** **D**

S1 Ah

S2 Ah

T 3.All who toil the wea - ry earth_ see be-yond your mea sure_ wo - men are_ re - al gold for all of us to

67 **E⁹** **G** **D** **G** **A** **Bm**

S1

S2

T trea sure,_ for eve - ry he - ro - ine that's named there are a thou - sand name - less who live to make a

73 **D E⁹**

S1
S2
T
be tter day with acts of love and jus - tice

79 **D** CHORUS **Bm D E⁹ Bm D E⁹**

S1
Love Love Flag Live Live Be
S2
Love and just-tice be my flag I'll live my truth what e'er will be I
A1
Love and just-tice be my flag I'll live my truth what e'er will be I
T
Love Love Love and jus-tice be my live Live Live my truth what e'er will
B.
Love be - lieve truth will be and

87 **D A Em F#sus F#**

S1
Swear that I can - not rest til there's e - qua - li - ty
S2
swear that I can - not rest til there's e - qua - li - ty
A1
swear that I can - not rest til there's e - qua - li - ty
T
be Rest til there's e - qua - li - ty
B.
swear don't rest til there's e - qua - li - ty

95 **Bm D E⁹ Bm D E⁹**

S1 Love Love Flag Live Live comes

S2 Love and just-tice be my flag I'll live my truth what e - ver comes

A1 Love and just-tice be my flag I'll live my truth what e - ver comes

T Love Love Love and jus - tice be my live Live Live my truth what e - ver

B. Love be - lieve that truth will come

103 **D A Em F#sus F#**

S1 So ma - ny ri - vers to cross Til our jour - ney's done

S2 So ma - ny ri - vers to cross Til our jour - ney's done

A1 So ma - ny ri - vers to cross Til our jour - ney's done

T comes ri - vers to cross Til our jour - ney's done

B. So ma - ny ri - ers to cross Till our jour - neys done

E BRIDGE All women (guitars strum once per chord change)

111 **G A Bm**

S1 Daugh-ter, sis-ter, mo-ther, wife when you rise so shall o thers Ha-ppi-ness will fall u-pon son, fa-ther, hus-band,, bro - ther in

119 **G A Bm**

S1 home and in the mar-ket-place, town and cou-ntry side. Let our laugh-ter spread its wealth it's sure-ly our birth-right rit.

CHORUS

F

127

Bm D E⁹ Bm D E⁹ D

S1 *Ah*

S2 *Ah*

A1 *Ah*

T *Ah*

B. *Ah*

137

A Em F#sus F# Bm D E⁹ Bm

S1

S2

A1

T

B.

148

D E⁹ D A Em F#sus F#

S1

S2

A1

T

B.

159 Bm

163 **G** Bm D E⁹ Bm D E⁹

Ah Ah Ah Ah

4. Oh I had the stran-gest dream it came one sta-ry mid night Men and wo-men all joined hands in peace and lo-ving friend ship_ all

171 G D G A

bro - ken hearts were me - nded all bro - ken bo - dies hea - led

178 Bm D E⁹

Ri - ver moun-tain, rocks re-joined the bells of free-dom pea - led

FINAL CHORUS



185 **Bm** **D** **E7** **Bm** **D** **E9**

S1 Love Love Flag Live Live be

S2 Love and jus-tice be my flag I'll live my truth what e'er will be I

A1 Love and jus-tice be my flag I'll live my truth what e'er will be I

T Love Love Love and jus-tice be my live Live Live my truth what e'er will

B. Love be-lieve truth will be and

193 **D** **A** **Em** **F#sus** **F#**

S1 Swear that I can-not rest Till there's e-qua-li-ty

S2 swear that I can-not rest Till there's e-qua-li-ty

A1 swear that I can-not rest till there's e-qua-li-ty

T be Rest 'til there's e-qua-li-ty

B. swear don't rest til there's e-qua-li-ty

201 **Bm** **D** **E9** **Bm** **D** **E9**

S1 Love Love Flag Live Live comes

S2 Love and jus-tice be my flag I'll live my truth what e-ver comes

A1 Love and jus-tice be my flag I'll live my truth what e-ver comes

T Love Love Love and jus-tice be my live live live my truth what e-ver

B. Love be-lieve that truth will come

209 D A Em F#sus F#Bm D E7

S1 So ma-ny ri - vers to cross_____ Til our jour-ney's done_____ Love Love Flag_____

S2 So ma-ny ri vers to cross_____ Til our jour-ney's done_____ Love and jus-tice be my flag_____ I'll

A1 So ma-ny ri - vers to cross_____ Til our jour-ney's done_____ Love and jus-tice be my flag I'll

T comes ri - vers to cross_____ Til our jour-ney's done_____ Love Love Love and jus-tice be my

B. So ma-ny ri - ers to cross_____ Till our jour-neys done_____ Love_____ be -

221 Bm D E9 D

S1 Live Live be_____ Swear that I ca - nnot

S2 live my truth what e'er will be_____ I swear that I ca - nnot

A1 live my truth what e'er will be_____ I swear_____ that I ca - nnot

T live live live my truth what e'er will be_____

B. lieve_____ truth will be_____ and swear_____ don't

227 A Em F#sus F#

S1 rest_____ til there's e - qua - li - ty_____

S2 rest_____ til there's e - qua - li - ty_____

A1 rest_____ til there's e - qua - li - ty_____

T rest_____ til there's e - qua - li - ty_____

B. rest_____ til there's e - qua - li - ty_____

FANFARE

235 **I** Bm D E⁹ Bm D E⁹

S1 Love Love Jus - tice be my love Love Jus - tice be my

A1 Love Love jus - tice be my

243 **J** Bm D E⁹

S1 Love Love Jus - tice be my

S2 Love and jus - tice be my flag

A1 Love Love jus - tice be my

T Love love Jus - tice be my

B. Love love Jus - tice be my

247 Bm

S1 flag Ah

S2 Flag Ah

A1 Flag Ah

T Flag Ah

B. Flag Ah

I will follow him

J.W. Stole, Del Roma, N. Gimbel & A. Altman

$\text{♩} = 70$

S. I will fol-low him, fol-low him where-e-ver

A. I will fol-low him, fol-low him where-e-ver

T. I will fol-low him, fol-low him where-e-ver

B. I will fol-low him, fol-low him where-e-ver

Fl. *p*

VI. *p*

B. Cl. *p*

Glk. *p*

Pno. *p*

Gm Bb

Bb Gm Bb Gm

8

S. he may go, And near him I al-ways will be, for noth-ing can keep me a - way, He is my des - ti - ny. I will fol-low

A. he may go, And near him I al-ways will be, for noth-ing can keep me a - way, He is my des - ti - ny. I will fol-low

T. he may go, And near him I al-ways will be, for noth-ing can keep me a - way, He is my des - ti - ny. I will fol-low

B. he may go, And near him I al-ways will be, for noth-ing can keep me a - way, He is my des - ti - ny. I will fol-low

Pno.

Dm Gm Dm Eb F Bb Gm

Dm Gm Dm Eb F Bb Gm

16 **B** B \flat Dm Gm

S. him, ev - er since he touched my heart I knew, There is - n't an o - cean too

A. him, ev - er since he touched my heart I knew, There is - n't an o - cean too

T. him, ev - er since he touched my heart I knew, There is - n't an o - cean too

B. him, ev - er since he touched my heart I knew, There is - n't an o - cean too

F.I. *mf*

V.I. *p*

B. Cl. *p*

Pno. B \flat Dm Gm

21 Dm E \flat Cm 7 F B \flat *rall* Gm F B \flat

S. deep, a moun-tain so high it can keep, keep me a - way, A-way from his love.

A. deep, a moun-tain so high it can keep, keep me a - way, A-way from his love.

T. deep, a moun-tain so high it can keep, keep me a - way, A-way from his love.

B. deep, a moun-tain so high it can keep, keep me a - way, A-way from his love.

F.I.

V.I.

B. Cl.

Glk. *pp*

Pno. Dm E \flat Cm 7 F B \flat Gm F B \flat

28 **C** ♩=160

LJ/KD

All women

F B \flat Gm F \sharp 7 *LJ*

S. I love him, I love him, I love him, and where he goes I'll fol-low, I'll fol-low, I'll fol-low. I will fol-low

F1.

V1. *pizz*

B. Cl.

Glk.

Pno.

Tamb. ♩=160

35 **D**

LJ/KD

B Ebm/B \flat Abm₃

S. him, fol-low him where-ev-er he may go, There is - n't an o - cean too

B. Cl.

Pno.

40 Ebm/B \flat E F \sharp B G⁷

LJ/KD

S. deep, a moun-tain so high it can keep, keep me a - way. da da da da da da

A. da da da da da da

B. Cl.

Glk.

Pno.

45

LJ/KD *LJ + KD + MW*

C **Em/B** **Am** **Em/B**

Fol-low him, Ooh So deep! a

C **Em/B** **Am** **Em/B**

I will fol-low him, Fol-low him wher-e-ver he may go. There is -n't an o-cean too deep, a

I will fol-low him, Fol-low him wher-e-ver he may go. There is -n't an o-cean too deep, a

arco

C **Em/B** **Am** **Em/B**

Pno.

Tamb. *etc. etc.*

(Stop!)

52

LJ/KD

F **G** **C** **Am** **G** **C** **G_{KD}**

moun tain so high it can keep, keep us a - way, a-way from his love. Oh

moun tain so high it can keep, keep us a - way, a-way from his love. I

moun tain so high it can keep, keep us a - way, a-way from his love.

F **G** **C** **Am** **G** **C** **G**

Pno.

58 **F** C Am C Am

LJ/KD Yeh!_ Oh yes I love__ him___ I'm gon-na fol - low___ You'll al-ways be my true_ love___ From now un-til for - e - ver!

S. love him I'll fol-low True love to - geth-er I

A.

T.

B. I'll

Fl. pizz

VI.

B. Cl.

Glk.

Pno. C Am C Am

66 C LJ+KD+? Am C

LJ/KD Please_____ I love__ him!_____ I'll fol - low I care___

S. love him, I love him, I love him, and where he goes I'll fol-low, I'll fol-low, I'll fol-low, he'll al-ways be my true love, my true love, my true love, for-

A.

T. fol - low_ him_____ where - e - ver he goes._____ I'll fol - low_ him_____ where-e-ver

B.

Fl.

VI.

B. Cl.

Glk.

Pno. C Am C

Tamb.

72 **Am** **G** **F** **Em/B** **F**

LJ/KD
Ooh! Oh Oh Oh

S.
ev - er, for - ev - er, for Oh There is - n't an o - cean too deep, a moun - tain so high it can

A.
he goes. There is - n't an o - cean too deep, a moun - tain so high it can

T.
8 he goes. There is - n't an o - cean too deep, a moun - tain so high it can

B.

Fl.
arco

VI.

B. Cl.

Glk.

Pno.
Am **F** **Em/B** **F**

Tamb.

77 **G** **C** **rall. Am** **G** **F** **C**

LJ/KD
Noth - ing can keep us a - way! a - way from his love.

S.
keep, keep us a - way, a - way from his love.

A.
keep, keep us a - way, a - way from his love.

T.
8 keep, keep us a - way, a - way from his love.

B.

Fl.

VI.

B. Cl.

Glk.

Pno.
G **C** **Am** **G** **F** **C**

Tamb.
rall.

Blackbird

John Lennon and Paul McCartney

(Arr. Jill Stubington - 2013)

♩ = 92



GT

Black bird sing-ing in the dead of night

S. *pp*
Dn dn dn dn dn dn dnn Dn dn dn dn dn dn dnn

A. *pp*
Dn dn dn a dng a dng dng a dng a dng Dn dn dn a- dng a dng dng a dng a dng

T. *pp*
Dn dn dn dn dn dn a dng a dng dng a dng a dng Dn dn dn dn dn dn a dng a dng dng a dng a dng

B. *pp*
Dn dn dn dnn Dn dn dn dnn
G C⁶ G G G C⁶ G G

Pnc

5

GT

Take these bro-ken wings and learn to fly— All your life—
Take these sun ken eyes and learn to see.

S.
Dn dn dn dn dnn dn dn dnn dnn

A.
Dn dn dn dn dn dn dn dn dnn dnn

T.
Dn dn dn dn dn dn dn dn a dng_ a dng dng a dng_ a dng Dn dn dn dn a dng_ a dng dng a dng_ a dng

B.
Dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn
C A⁷/C[#] D D[°] Em G⁺ G A/C[#] C Cm

Pnc

GT You were on - ly wait-ing for this mo ment to a__rise
mo ment to be free

S. dnn dnn dnn dnn

A. dnn dnn dnn dnn

T. a - dng a dng dng a dng a dng a dng a dng dng a dng a dng dn dn a dng a dng a dng a dn dng a dng a dng

B. dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

Wh

Pnc

B

13 Black bird__ fly__ Black bird__ fly__ in - to the light__ of a dark black

S. dn dn dn dn dn dn dn dn dn a dng a dng dng a dng a dng dn dn dn dn dn dn dn dn dn a - dng a dng dng a dng a dng dnn

A. Black__ bird fly Black__ bird fly # dnn

T. Black__ bird fly Black__ bird fly a dng - a dng

B. Black__ bird fly Black__ bird fly dn dn

Fl.

Pnc



GT

night

S.
dn dn dn dn dn dn dn dn dn dn dn

A.
dn dn dn dn dn dn dn dn dn dn dn

T.
dn dn dn dn dn dn a dng. a dng dng a dng. a dng dn dn dn dn dn dn dn dn dn a dng. a dng dng a dng. a dng

B.
dn dn dn dnn dn dn dn dn dn dn dn dn dn dn

Fl.
Flute second time only

Wh

Pnc
G C⁶ G G C⁶ A/C[#] D D^o Em G⁺

S.
dn dn dnn dnn dnn dnn dnn dn

A.
dn dn dnn dnn dnn dnn dnn dn

T.
dn dn dn dn a dng. a dng dng a dng. a dng a dng. a dng dng a dng. a dng

B.
dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

Fl.

Wh

Pnc
G A/C[#] C Cm G A Am/D G

D

26

GT
Black bird_ fly_ Black bird_ fly_ in-tothelight_ of adark black night

S.
dndndndn dndndndn dn a dng adngdnga dng adng dndndndn dndndndn dn a-dng adngdnga dng adng dnn dn dn dn

A.
Black_ bird fly Black_ bird fly dnn dn dn dn

T.
Black bird fly Black bird fly dnga dngadng dndndndndndn

B.
Black_ bird fly Black_ bird fly

Fl.

Pnc
F Em Dm C Bb C F Em Dm C Bb A Dm G C⁶ G

32 *decrescendo* *rall* *a tempo*

S.
dnn dn-a dng a dng dn a dng a dng dng a dng a dng dn dn dn dn dn dn dnn dn dn dn dn dn dn dn a dng a dng

A.
a dng a dng dng a dng a dng dn a dng a dng dng a dng a dng dn dn dn dn dn dn dnn dn dn dn dn dn dn dnn

T.
a dng a dng dng a dng a dng dn a dng a dng dng a dng a dng dn dn dn dn dn dn dnn a dng dn dn dn dn dn dn a -dng a dng

B.
dn dn dn dn dn dn dn Dn dn dn dn dn dn dn dn

Pnc
G G C⁶ G C G A C/D

GT 

Blackbird sing ing in the dead of night Take these bro ken wings and learn to fly ___ All your life

S. 

Dn dn dn dn dn dn dnn Dn dn dn dn dnn dn dn

A. 

Dn dn dn a dng a dn dng a dng a dn Dn dn dn dn dnn dn dn

T. 

Dn dn dn dn dn dn a dng a dn dng a dng a dn Dn dn dn dn dn dn a dng a dn dng a dn

B. 

Dn dn dn dnn Dn dn dn dn dn dn dn dn dn dn

G C⁶ G G C A/C[#] D D[#] Em G⁺ GA/C[#]

Pnc. 

GT 

— You were on - ly wait-ing for this mo ment to a -rise..

S. 

dnn dnn dnn dnn dnn dnn

A. 

dnn dnn dnn dnn dnn dnn

T. 

a- dng_ a dn dng a dng_ a dn a- dng_ a dn dng a dng_ a dn a- dng_ a dn dng a dng_ a dn

B. 

dn dn dn dn dn dn dn dn dn dn dn dn

C Cm G A⁷ C/D G

Pnc. 

GT

You were on - ly wait-ing for this mo-ment to a rise. You were on - ly wait-ing for this mo-ment to a rise...

S.

You were on - ly wai ting for this mo-ment to a rise. You were on - ly wai ting for this mo-ment to a rise...

A.

You were on_ ly wai ting for this mom ment to a rise. You were on_ ly wai ting for this mom ment to a rise...

T.

You were on - ly wait-ing for this mo-ment to a rise. You were on - ly wait-ing for this mo-ment to a__ rise

B.

dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

Fl.

Pnc

G A⁷ C/D G G A⁷ C/D G

Bourçee in D minor

J. S. Bach (Arr. Jill Stubington - 2013)

A ♩=130

Fl. 1
Fl. 2

6

Fl. 1
Fl. 2

10

Fl. 1
Fl. 2

15

Fl. 1
Fl. 2

19

Fl. 1
Fl. 2

23

Fl. 1
Fl. 2

B C F B \flat D 7 Gm D Gm D Gm C
Keyboard enters

Fl. 1
Fl. 2
B. Cl.

31 F B \flat D 7 Gm G C E 7 Am Dm 6 E A

Fl.1
Fl.2
B. Cl.

35 D C G G 7 C B \flat F F 7 B \flat Gm C E 7 A D

Fl.1
Fl.2
B. Cl.

39 Gm C F B \flat Em A Dm Gm A B \flat Dm A Dm $\text{♩} = 130$

Fl.1
Fl.2
B. Cl.
S. D.

played with brushes *etc.*

43 **C** Dm A Dm F C A Dm

Fl.1

47 Dm A Dm A Dm

Fl.1

51 A Dm F C A Dm

Fl.1
Fl.2

55 A Dm A Dm

Fl.1
Fl.2

59 **D** C F B \flat D 7 Gm D Gm A Gm C

Fl.1

Fl.2

Glock.

63 F B \flat D 7 Gm G C E 7 Am Dm 6 E A

Fl.1

Fl.2

Glock.

67 D C G G 7 C B \flat F F 7 B \flat Gm C E 7 A D

Fl.1

Fl.2

Glock.

71 Gm C F B \flat Em A Dm Gm A B \flat Dm A Dm

Fl.1

Fl.2

Glock.

E

75 *K/b & snare drum tacet* *Noni plays piano*

Pno.

B. Cl.

77 *K/b & snare re-enter*

Dm A Dm F C A Dm

Pno.

Fl.1

Fl.2

B. Cl.

81

A Dm A Dm

Pno.

Fl.1

Fl.2

B. Cl.

85

Dm A Dm F C A Dm

Pno.

Fl.1

Fl.2

B. Cl.

89

A Dm Gm A Dm

Pno.

Fl.1

Fl.2

B. Cl.

Sometime

Meredith Francis (for David)

♩=50

F

Musical score for the first system of 'Sometime'. It features six staves: MW (Melody), Fl. (Flute), Cl. (Clarinet), Conc. (Contra Bassoon), Hp (Harp), and Pnc (Piano). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The piece begins with a 4-measure introduction in 4/4, followed by a 2-measure section in 2/4, and then returns to 4/4. The melody starts with a whole note G4, followed by a quarter rest, and then a quarter note G4. The lyrics 'Some' are written under the first measure.

Musical score for the second system of 'Sometime', starting at measure 5. The key signature remains one flat. The time signature is 4/4. The melody is accompanied by chords: F, Gm7, Bb, Csus4, C, F, and Gm7. The lyrics are: 'time I'd like to take you to the pla - ces dear to me; And some-time catch the wa - ter fall and time I'd like to join your hymn that wel - comes in the day; And be with you to un - der - stand what'. The Flute, Clarinet, and Harp parts are marked 'on repeat only'. The Piano part is marked 'tacet repeat'. The system concludes with a repeat sign.

8 B^b C Am Dm Gm^7 C

MW
 some-time watch the sea. To - geth - er we would muse and smile; to - geth - er laugh and cry. I'd
 calls your heart to pray. I'd hear your hal - le - lu - jah call the spi - rit of the night. And

Fl.

Conc.

B. Cl.

Hp.

Pnc.

11 B^b C F 1. B^b Gm^7 C 2. B^b Gm^7 C

MW
 hold you close and ne - ver no - tice how much time goes by. Some -
 think of all the times you told me it would be all right.

Fl.

Conc.

B. Cl.

Hp.

Pnc.

B14 Gm7 Am B^b C F B^b F Gm7 C Dm

MW
Some time, my time, and yours will come a gain; but right now, I'll just have to wait for some - time... *pp*

S.
pp Ooo

A.
pp Ooo

Fl.

Conc.

B. Cl.

Hp

Pnc

C19 F Gm7 B^b F Csus⁴ C

MW
I'd like to whis-tle round the sea-sons some more times with you; My

S.
Ooo

A.
Ooo

T.
pp Ooo

B.
pp Ooo

Fl.

Conc.

B. Cl.

Hp

54

22 F Gm⁷ B^b C Am Dm Gm⁷ C

MW heart is brim-ning - ver with the things I'd love to do: To smell the Spring, taste Sum-mer fruit, and feel the Au-tumn sun. But

S. Ooo

A. Ooo

T. Ooo

B. Ooo

Hp. Ooo

26 B^b C F B^b Gm⁷ C NC rit. rit.

MW win - ter ne-ver col - der than the one I spent a-lone. Some

RM Some

S. Ooo

A. Ooo

T. Ooo

B. Ooo

F1.

Cl.

Conc.

Hp.

Not sure what accompaniment here.
 possible single guitar or piano or harp playing one strum per chord.
 It needs something light and free.
 Colla Voce
 One accompaniment instrument only

D Freely no rhythm

30 F $\text{♩} = 40$ Gm⁷ B^b E^b C

MW
 time I'd like to hold you as if to ne - ver let you go; Some -

RM
 time I'd like to hold you as if to ne - ver let you go; Some -

32 F Gm⁷ B^b Csus⁴ C

MW
 time find words to tell you so that you will al - ways know. That

RM
 time find words to tell you so that you will al - ways know. That

34 Am Dm Gm⁷ C

MW
 though you left me soft - ly on that sun - soaked time - less day. There's a

RM
 though you left me soft - ly on that sun - soaked time - less day. There's a

36 B^b C F B^b Gm⁷ C

MW
 thous - and pla - ces in my life that you will al - ways stay.

RM
 thous - and pla - ces in my life that you will al - ways stay.

38 rit. . . .

MW
Some time, my time, and yours may-be one. May-be_ our time's on-ly just be-gun.

RM
Ooo
Freely no rhythm

Fl.

Cl.

Conc.

Hp.

Epilogue

Graham Sowerby

Arr: Samantha O'Brien (2013)

♩=128 **A** F Gm C7 F Gm C7 F

Fl.
Rec.
Vln.

9 **B** F Gm C7

EE
When all the world goes cra - zy and all the tal - kings o - ver,

13 F Gm C7 F

EE
and there is no so - lu - tion but to fight and die

17 Am D Gm C7

EE
The old men on park benches re-mem-ber mu-ddy trenches and barb wire,

23 F Gm C7

EE
there'll be no po-ppies this time, no li - lacs in the spring - time

27 F Gm C7 F

EE
and no - one left to ho - nour no bells to chime

31 **C** F *Keyboard starts* Gm C7

Fl.
Rec.

35 F Gm C7 F

Fl.
Rec.

39 **D** **F** *Keyboard tacet* **Gm** **C7**

EE And where will you and I be will you be far far from me

S. *Rima* And where will you and I be will you be far far from me

43 **F** **Gm** **C7** **F**

EE And will we have to part then, with no good - bye

S. And will we have to part then, with no good - bye

47 **Am** **D** **Gm** **C7**

EE Oh will we be to ge - ther and will your eyes still shine with love for me

S. Oh will we be to - ge - ther and will your eyes still shine with love for me

53 **F** **Gm** **C7**

EE and will we walk hand in hand, a - long the street that's mem - ories

S. and will we walk hand in hand, a - long the street that's mem - ories

57 **F** **Gm** **C7** **F**

EE and share old pho - to - graphs of days gone by.

S. and share old pho - to - graphs of days gone by.

61 **E** **F** *Keyboard restarts* **Gm** **C7**

Fl.

Rec.

65 F Gm C7 F

69 F Gm C7

73 F Gm C7 F

77 Am D Gm C7

83 F Gm C7 F Gm C7 F

91 **F** F Gm C7

EE And on that fi - nal mor - ning a hun-dred suns are daw - ning

S. And on that fi - nal mor - ning a hun-dred suns are daw - ning

A. And on that fi - nal mor - ning a hun-dred suns are daw - ning

T. And on that fi - nal mor - ning a hun-dred suns are daw - ning

B. And on that fi - nal mor - ning a hun-dred suns are daw - ning

Rec.

Vln.

95 F Gm C7 F

EE The dust of man's en - dea-vours ru - ins in the sky

S. The dust of man's en - dea-vours ru - ins in the sky

A. The dust of mans en - dea-vours ru - ins in the sky

T. The dust of man's en - dea-vours ru - ins in the sky

B. The dust of mans en - dea-vours ru - ins in the sky

Rec.

Vln.

99 Am D Gm C7

EE The earth will be a new star, a man made sup-er no - va ro - lling by.

S. The earth will be a new star, a man made sup-er no - va ro - lling by.

A. The earth will be a new tar, a man made sup-er no - va ro - lling bye.

T. The earth will be a new star, a man made sup-er no - va ro - lling by.

B. The earth will be a new star, a man made sup-er no - va ro - lling bye.

Rec.

Vln.

105 G F Gm C7

EE and all the an - cient pla nets will watch their bur-ning ba - by

S. and all the an - cient pla nets will watch their bur-ning ba - by

A. and all the an - cient pla nets will watch their bur-ning ba - by

T. and all the an - cient pla nets will watch their bur-ning ba - by

B. and all the an - cient pla nets will watch their bur-ning ba - by

Fl.

Rec.

Vln.

109 F Gm Csus⁴ F

EE
and won-der how one so young there playing with fire.

S.
and won-der how one so young ooh_____

A.
and won-der how one so young ooh_____

T.
and won-der how one so young ooh_____

B.
and won-der how one so young ooh_____

Fl.

Rec.

Vln.

Come by the Hills

Traditional (Arr. Noni Dickson - 2013)

Piano accompaniment for the first system. Chords: F, C/E, Bb, C7.

A Verse 1 (1 per part: KD, ND, DW & WR)

Verse 1, measures 5-12. Chords: F, Bb, F, Bb, F, F, Bb. Includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment.

Soprano: Oohs

Alto: Come by the hills to the land where fan cy_ is free, and stand where the peaks meet the

Fl. 1

Verse 1, measures 13-18. Chords: F, Bb, C, F, Dm, Bb. Includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment.

Soprano: the sea.

Alto: sky and the loughs meet the sea. Where the riv-ers run clear and the brack-en is

Tenor: riv-ers run clear and the brack-en is

Fl. 2

Glk.

20

F C F B \flat F B \flat F **B**

S.

A.

T.

Fl. I

Ob. A

Glk.

Pno.

Hp.

28

Ob. A

Glk.

Pno.

Hp.

C Verse 2

35 F (All women) Bb F Bb F F Bb

S. Come by the hills to the land where life is a song, and stand where the birds fill the

T. Oohs

B. Oohs

Fl. 1

Fl. 2

Vln.

Hp. F Bb F Bb F F Bb

43 F C F Dm Bb

S. air with their joy all day long; where the trees sway in time and e-ven the

T.

B.

Fl. 1

Fl. 2

Vln.

Hp. F F C F Dm Bb

50 F C F B \flat F B \flat F

S. wind sings in tune, and the cares of to - mor row can wait till this day is done.

T.

B.

Fl. 2

Vln.

Ob. A

Glk.

Hp.

F C F B \flat F B \flat F

D Instrumental

59 F B \flat F B \flat F C Dm

Fl. 1

Fl. 2

Vln.

Ob. A

Glk.

Pno.

Hp.

F B \flat F B \flat F C Dm

67 C B \flat F B \flat C F B \flat

Fl. 1

Fl. 2

Vln.

Ob. A

Glk.

Pno.

C B \flat F B \flat C F B \flat

Hp.

C B \flat F B \flat C

74 F B \flat F

Fl. 1

Fl. 2

Ob. A

Glk.

Pno.

F B \flat F

Hp.

F

E Verse 3

80 F Bb F Bb F F Bb

S. *(All men)* Oo Oo_ Oo_

A.

B. Come by the hills to the land where legend remains; the stories of old fill the

Fl. 1

Fl. 2

Vln.

Ob. A

Hp. Bb F F Bb

88 F C F Dm Bb F C

S. Oo

A. Oo

B. heart and may yet come a-gain. where the past has been lost, and the future has still to be won, and the

Fl. 1

Fl. 2

Ob. A

Hp. F Bb C

98 F B \flat F B \flat C F **F** C Dm C

S. *Oo*

A. *Oo*

B. cares of to - mor row_ can wait_ till this day_ is done.

Fl. 1

Fl. 2

Ob. A

Glk.

Pno. F C Dm C

Hp.

G Verse 4

106 F B \flat F B \flat F F B \flat

S. Come by the hills to the land where fan cy_ is free, and stand where the peaks meet the

A. Come by the hills to the land where fan cy_ is free, and stand where the peaks meet the

T. Come by the hills to the land where fan cy_ is free, and stand where the peaks meet the

B. Come by the hills to the land where fan cy_ is free, and stand where the peaks meet the

Fl. 1

Fl. 2

Vln.

Ob. A

Glk.

Pno. F B \flat F B \flat F F B \flat

Hp.

64

114 F F C F Dm Bb

S. sky and the loughs meet the sea. where the riv-ers run clear and the bracken is

A. sky and the loughs meet the sea. Where the riv-ers run clear and the brack - en is

T. sky and the loughs meet the sea. Where the riv-ers run clear and the brack en is

B. sky and the loughs meet the sea. Where the ri - vers run clear and the brack en is

Fl. I

Vln.

Ob. A

Hp.

121 F C7 F Bb F Bb F

S. gold in the sun. and the cares of to - mor row can wait___ till this day_ is done.____

A. gold in the sun. and the cares of to - mor-row can wait___ till this day_ is done.____

T. gold in the sun. and the cares of to - mor row can wait___ till this day_ is done.____

B. gold in the sun. and the cares of to mor row can wait___ till this day_ is done.____

Fl. I

Ob. A

Glk.

Pno.

Hp.

Jovano Jovanke

Intro: Bass & accordion

A & B: Sop Sax

A & B: Both Sax

A & B: Both + ww (with short notes bars 28 & 36)

A: Both finishing with rall at bar 17

Trad. Macedonian

♩=140 *Intro*

D (*accordion soft chords on repeat*)

Bass

9 **A** **D** **Gm** **Cm** **D**

S. Sax.

A Sax.

(*not 1st time*)

Bass

13 **rall (last time)** **Gm** **Cm** **Fine** **D**

S. Sax.

A Sax.

Bass

18 **D**

S. Sax.

A Sax.

Bass

B *(short last time)*

25 Gm Cm D Gm Eb

S. Sax.

A Sax.

Bass

(tacet last time)

30 Cm D

S. Sax.

A Sax.

Bass

(short last time)

35 Gm Cm D Gm Eb

S. Sax.

A Sax.

Bass

40 Cm D *(back to A)*

S. Sax.

A Sax.

Bass

He's so unusual

Al Sherman, Al Lewis & Abner Silver
- Arr. Wayne Richmond 2013

♩=140

BB. *G G#° D D/F# G#° A7 D* You

F1. *p*

Cl. *pizz*

VI.

Glk.

Verse 1

5 *D E G A7 D F#° F° A D*

BB. talk of sweet ies,- bash-ful sweet ies,- I got one of_ those,- Oh he'shand-some as can be, but he wor-ries me;

F1. *p*

VI.

Glk.

13 *E G A7 D Em3 E A7*

BB. Now this boy___ is no fool boy___ Hooh!What that boyknows! He's up in his La-tin andGreek, But in his shei- kin',he's weak!'Cause

F1.

Cl. *p*

VI.

Glk.

Chorus 1 *D A7 D A7 D A7 D A7 D*

21 when I want some lov-in', AndI got-ta have some lov-in', He says, "Please! Stop it, please!" He's so un - us - u - al!_

VI.

Glk.

64

29 A⁷ D A⁷ D A⁷ D A⁷ D A⁷ D

BB. When I want some kis-sin', And I got-ta have some kis-sin', He says, "No! Let me go." He's so un - u - al!_

VI.

Glk.

Bridge 1

37 D⁷ G B⁷ E A⁷

BB. I know lots of boys who would be cra - zy o-ver me, If they on-ly had this fel low's op-por-tun - i - ty You know,

F1.

VI.

Glk.

45 D A⁷ B⁷ G G^{#o} D Bm E⁷ A⁷ D

BB. I would let him pet me, But the darn fool, he does-n't let me! Oh, he's so un - u - al that he drives me wild!

F1.

VI.

Glk.

Chorus 2

53 A⁷ D A⁷ D A⁷ D A⁷ D A⁷ D

BB. When we're in the moon-light, he says, "I don't like the moon-light. Aw, let's not talk in the dark." Huh, he's so un-us-u-al! And

VI.

Glk.

61 A⁷ D A⁷ D A⁷ D A⁷ D A⁷ D

BB. when we're ri-ding in a tax - i, he con-vers-es with the chauff-fer, Oh, why don't he talke to me? Oh he so diff' rent!

VI.

Glk.

Bridge 2

69 **D⁷** **G** **B⁷** **E** **A⁷**

BB. *Oth-ers would be tick-led pink to bop op - a-dop-e - dop!* *He don't e-ven know what bop-a - bop op - a-dop's a - bout!*

F1.

VI.

Glk.

77 **D** **A⁷** **B⁷** **G** **G[°]** **D** **Bm** **E⁷** **A⁷** **D**

BB. *He says love is ho-kum, Oh,I'd like to choke,chokechoke him!* *'Cause he's so un - us - u - al that he drives me wild!*

F1.

VI.

Glk.

Instrumental

85 **A⁷** **D** **A⁷** **D** **A⁷** **D** **A⁷** **D** **A⁷** **D**

F1.

Cl.

VI.

Glk.

93 **A⁷** **D** **A⁷** **D** **A⁷** **D** **A⁷** **D** **A⁷** **D**

BB. *You*

F1.

Cl.

VI.

Glk.

Bridge 3

101 **D⁷** **G** **B⁷** **E** **A⁷**

BB. might as well be by your-self as in his com-pa ny,— When we're out to - geth-er, I'm as lone-some as can be. But

F1.

VI.

Glk.

109 **D** **A⁷** **B⁷**

BB. still I'm mad a - bout him, And I just can't live with - out him;

VI.

Glk.

113 **G** **G#^o** **D** **Bm** **E⁷** **A⁷** **D**

BB. 'Cause he's so un - us - u - al___ that he drives___ me___ bop-bop - a - dop - bop!

F1.

VI.

Glk.

You're The Voice

Andy Qunta/Maggie Ryder/Keith Reid/Chris Thompson

Arr: Samantha O'Brien (2012)

$\text{♩} = 74$ **F** *freely until bar 9*

DW
We have the chance to turn the pa-ges o-ver We can write what we wan-na write, we got-ta

Str

6
ma-ke ends... meet be-fore we get much ol-der

9 **A** B^{\flat} $\text{C}/\text{B}^{\flat}$ $\text{B}^{\flat}\text{C}/\text{B}^{\flat}$ B^{\flat} B^{\flat} $\text{C}/\text{B}^{\flat}$ B^{\flat} C F

KD
We're all some-one's daugh-ter We're all some-one's son How long

B Sax

Pno

13 B^{\flat} $\text{C}/\text{B}^{\flat}\text{B}^{\flat}$ $\text{C}/\text{B}^{\flat}$ B^{\flat} $\text{C}/\text{B}^{\flat}\text{B}^{\flat}$ C

KD
can we look at each oth-er down the bar-rel of a gun?

B Sax

Pno

18 **B** F E^{\flat} $\text{B}^{\flat}/\text{D}$ E^{\flat}

GT
You're the voice, try and un-der-stand... it make a noise and make it clear oh oh

B Sax

Pno

22 F E^b B^b/D E^b

DW We're not gon-na live in si - lence We're not gon-na live with fear oh oh

GT We're not gon-na live in si - lence We're not gon-na live with fear oh oh

B Sax

Pno

26 **C** F E^b/F

DW This time we know we all can stand to - geth - er with the

B Sax

Pno

29 F E^b/F

DW po-wer to be pow-er ful be - liev ing we can make it be - tter

KD be - tter

GT be - tter

B Sax

Pno

33 B^b C/B^b B^b C/B^b B^b B^b C/B^b B^b C F

DW We're all some-one's daugh - ter We're all some-one's son How long

KD How long

GT How long

A Sax

B Sax

Pno

37 B^b C/B^b B^b C/B^b B^b C/B^b B^b C

DW
— can we look at each oth-er — down the bar-rel of a gun?

KD
— can we look at each oth-er — down the bar-rel of a gun?

GT
— can we look at each oth-er — down the bar-rel of a gun?

A Sax

B Sax

Pno

D 42 F E^b B^b/D E^b

DW
You're the voice, try and un-der-stand _ it make a noise and make it clear oh oh

KD
You're the voice, try and un-der-stand _ it make a noise and make it clear oh oh

GT
You're the voice, try and un-der-stand _ it make a noise and make it clear oh oh

Fl.

A Sax

B Sax

Pno

F E^b B^b/D E^b

46 **F** **E^b** **B^b/D** **E^b**

DW
We're not gon-na live in si - lence We're not gon-na live with fear. oh oh

KD
We're not gon-na live in si - lence We're not gon-na live with fear oh oh

GT
We're not gon-na live in si - lence We're not gon-na live with fear oh oh

Fl.

A Sax

B Sax

Pno

50 **E** **G** **F** **C/E** **F**

A Sax

B Sax

Pno

54 **B^b** **A^b** **E^b/G** **A^b**

Fl.

A Sax

B Sax

Pno

F B \flat C/B \flat B \flat C/B \flat B \flat B \flat C/B \flat B \flat C F

58 DW We're all some-one's daugh - ter We're all some-one's son How long_

KD How long_

GT How long_

Fl.

A Sax

B Sax

Pno B \flat C/B \flat B \flat C/B \flat B \flat B \flat C/B \flat B \flat C F

62 B \flat C/B \flat B \flat C/B \flat B \flat C/B \flat B \flat C

DW can we look at each oth - er down the bar - rel of a gun?

KD can we look at each oth - er down the bar - rel of a gun?

GT can we look at each oth - er down the bar - rel of a gun?

A Sax

B Sax

Pno B \flat C/B \flat B \flat C/B \flat B \flat C/B \flat B \flat C

67 **G** F all sing E^b B^b/D E^b

DW *You're the voice, try and un-der stand_ it make a noise and make it clear oh oh*

KD *You're the voice, try and un-der stand_ it make a noise and make it clear oh oh*

GT *You're the voice, try and un-der stand_ it make a noise and make it clear oh oh*

A Sax

B Sax

Pnc F E^b B^b/D E^b

71 F F E^b B^b/D E^b

DW *We're not gon-na live in si - lence We're not gon-na live with fear_ oh oh ooh*

KD *We're not gon-na live in si - lence We're not gon-na live with fear oh oh ooh*

GT *We're not gon-na live in si - lence We're not gon-na live with fear oh oh ooh*

A Sax

B Sax

Pnc F F E^b B^b/D E^b

Woomera

Wheelers and Dealers (Arr. Maria Dunn - 2013)

single guitar listen to recording ad lib til ready

A

Am G Dm Am G

JL *♩*=60

A thou-sand miles_ de sert sand_ first I saw of this wide land Came this coun-try in hope of life in

11 F Am G C D F Am G C Dsus² E

JL cer-tain death and strife_ Wai ting_ in this pri-son cell_ I can't be- lieve they made this hell What do they think_ we have done?_

B Conc

B C G Am C G Am

21 *add all guitars*

JL Where_ is free - dom now? Where is free - dom now?

B Conc

28 F C G Asus² Asus² Asus² Asus² Am

JL Where is_ free - dom now?_ My

B Conc

C Am G Dm Am G F

35 JL jour-ney here of night mares cast_ seas too big for one small craft. worse_ for loved ones left be hind their fate is on my mind_

Fl.

B Conc

43 Am G C D F Am G C Dsus² E

JL Li- ving in fear and hate is blind I'd make the jour- ney back to find loved ones and home_ once a - gain_

Solo

Li- ving in fear and hate is blind I'd make the jour- ney back to find loved ones and home_ once a - gain_

Fl.

Cl.

T Conc

B Conc

D C G Am F C G Am F C G Am F

51 JL Where_ is free - domnow? Where is free - domnow? Where is free - dom now?

Solo DW Where_ is free - domnow? Where is free - domnow? Where is free - dom now?

S.1 *pp* Ooo Ooo Ooo

A. *pp* Ooo Ooo

T. *pp* Ooo Ooo

B. *pp* Ooo Ooo

Cl. Ooo Ooo

T Conc

B Conc

63 C G Am F C G Am F

JL Oh free_ dom Oh free - dom

Solo DW Oh free_ dom Oh free - dom

S.1 Ooo Ooo

A. Ooo Ooo

T. Ooo Ooo

B. Ooo Ooo

Fl.

Cl.

T Conc

B Conc

71 **C** *add more percussion* **G Am F C G Am F**

S.1
Ooo

A.
Ooo

T.
Free dom where is free - dom Free dom where is free - dom Free dom where is free - dom Free - dom where is free - dom

B.
Free dom where is free - dom Free dom where is free - dom Free dom where is free - dom Free - dom where is free - dom

Fl.

Cl.

T Conc

B Conc

79 **C G Am F C G** *tacet percussion* **Asus² Asus² Asus² Asus²**
stop stop stop stop

S.1
Ooo free-dom free dom free-dom free dom

S.2
Ooo free-dom free dom free dom free dom

A.
Ooo free-dom free dom free dom free dom

T.
Free-dom where is free-dom Free-dom where is free dom Free-dom where is free dom free-dom free dom free dom free dom

B.
Free-dom where is free-dom Free-dom where is free dom Free-dom where is free dom free-dom free dom free dom free dom

Fl.

Cl.

T Conc

B Conc

72

87 **E** Am G Dm Am G F

Solo
T.
B.
Cl.
T Conc
B Conc

This coun try—once a de-cent place you loved your free-domloved your space time to care for o-thers too— whosehard-ships you've ne-ver

96 Am G C D F Am G C Dsus² E

JL
Solo
S.1
A.
T.
B.
Cl.
B Conc

Tell me where's your con science here... when all I've known is loss and fear my on - ly crime I had to flee

known Tell me where's your con science here... when all I've known is loss and fear my on - ly crime I had to flee

F C G Am C G Am F C G Am
add more voices to this part if needed

105
JL
Where_ is free - dom now?_____ Where is free - dom now?_____ Free-dom free- dom_ free-dom

Solo
Where_ is free - dom now?_____ Where is free - dom now?_____ Where is_____ free - dom now?_____

S.1
Where_ is free - dom now?_____ Where is free - dom now?_____ Where is_____ free - dom now?_____

S.2
Where_ is free - dom now?_____ Where is free - domwhere is free - dom now?_____ free - domwhere is

A.
Where is free-dom now?_____ Where is free-dom where is free - dom now?_____ free-dom where is

T.
Where_ is free - domnow?_____ Where is free - dom now?_____ Where is_____ free - dom now?_____

B.
Where is free-dom now?_____ Where is free-dom where is free-dom now?_____ free-dom where is

Cl.
T Conc
B Conc

116 F C G Am F **G**

JL
free-dom Free-dom free-dom Oh free dom_____

Solo
_____ Where is_____ free - dom now?_____ C *add more percussion 2 against 3* Am

S.1
_____ Where is_____ free - dom now?_____ Ah

S.2
free - dom now?_____ free-dom Oh free dom_____

A.
free - dom now?_____ free-dom Oh free dom_____ Ah

T.
_____ Where is_____ free - dom now?_____ Ah

B.
free-dom now?_____ free-dom now?_____ Ah

Cl.
T Conc
B Conc

124

F C G Am F C

S.1 Ah Ah

A. Ah Ah

T. Ah Ah

B. Ah Ah

Fl. *tr* *tr* *tr*

Cl.

T Conc

B Conc

130

G Am F C G Asus⁴

S.1 Ah

A. Ah

T. Ah

B. Ah

Fl.

Cl.

T Conc

B Conc

Destitution Road

- Intro
 1. Wayne --> Chorus
 2. Wayne (+ Rima & John M) --> Chorus
 3. Men (+ flute & harmonies bar 14) --> Chorus
 4. All (+ clar. & harm. bar 14) --> Chorus (a capella) --> Chorus (All)

Alistair Hulett

(Based on Gordon McIntyre & Kate Delaney recording)

1-4 **E**

Mand. Cl.

5 **E A E A B**

Solo Fl. Cl.

1. In the year of the sheep & the burn ing_ time they cut our young men in their prime & the
 2. Well the bail - iiffs_ came with a writ and_ a' the gal - lant lads o' the for - ty - twa They
 3. Well the fa - mine & plague it_ dragged you_ doon as you made your way to Glas - gow toon For you'd
 4. Well the land was_ sold and a deal was_ made now an Eng - lish laird in a tar - tan plaid He_

Verse 3 only *Verse 4 only*

10 **E A E B E**

Solo A. B. Fl. Cl.

old Scot's way was a hang - ing_ crime for the Gaels of Cal - e - don - ia. There's a
 put you_ out in the cold and the sna' & the Gaels of Cal - e - don - ia. Then they
 hear of a ship that was sail - ing_ soon for the shores of No - va Sco - tia Well you
 struts & he stares while the mem ories_ fade of the Gaels of Cal - e - don - ia. As he

14 **B E A E B**

Solo A. B. Fl. Cl.

den for the fox & a hedge for the hare a nest in the trees for the birds in the air but in
 burned your home & your crops as_ well as you stood and_ wept in the black - ened_ shell O the
 sold your_ gear and you paid your fare with your head held_ high and your heart was_ sair, and you
 hunts the_ deer in the lone - ly_ glen that once was_ home to a thous - and_ men the_

Verse 3 & 4 only *Verse 4 only*

18 **E A E B E**

Solo

all Scot - land there is no place there for the Gaels of Cal - e - don - ia.
 win - ter's moor was a liv - ing hell for the Gaels of Cal - e - don - ia.
 bid fare - well for e - ver mair to the shores of Cal - e - don - ia.
 wind on the moor sings a sad re - frain for the Gaels of Cal - e - don - ia.

A.

B.

Fl.

Cl.

Chorus

22 (+ tenors) **E A E B**

S. *And it's no use get - ting — fran - tic it's time to hump your load, — a -*

A. *And it's no use get - ting — fran - tic it's time to hump your load, — a -*

B. *And it's no use get - ting — fran - tic it's time to hump your load, — a -*

27 **E A E B**

S. *cross the wild At - lan - tic on the Des - ti - tu - tion*

A. *cross the wild At - lan - tic on the Des - ti - tu - tion*

B. *cross the wild At - lan - tic on the Des - ti - tu - tion*

30 **E**

S. Road.

A. Road.

B. Road.

Mand.

Cl.