

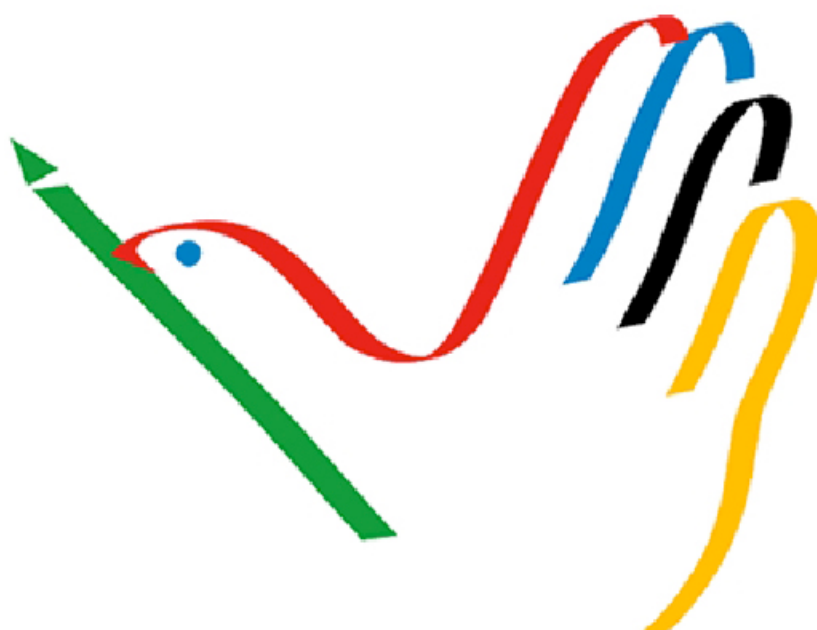
Chimes of Freedom

[Loosely 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.

9 **A** G C G C G C D⁷ G C

T.

Far between sun-down's fin-ish an' mid-night's bro-ken toll.____ Weducked in - side the door - way, thun-der crash-ing._

17 G G C G C G C D⁷ G C G

T.

As ma-jes-tic bells of bolts____ struck sha-dows in the sounds Seem-ing to be__ thechimes of free-dom flash-ing._

26 **B** D⁷ G G/B C C/E

T.

S.

A.

B.

Flash-ing for the war-ri-ors whose strength is not to fight____ Flash-ing_ for the re - fu - gees on the un-armed road of flight.

33 D⁷ G C G

T.

S.

A.

B.

____ An' for each and ev' - ry____ un - der - dog____ sol - dier in the night,

37 C G C D⁷ G C G

T.

S.

A.

B.

____ An' we gazed u - pon____ the chimes of free-dom_ flash-ing._ Ev - en

C

42 G C G C G³

T. *though a cloud's white cur-tain in a far-off cor-ner flashed An' the hyp-no-tic splat-tered*

47 C D7 G C G G C

T. *mist was slow-ly lift-ing E-lec-tric light still struck like ar-rows,*

52 G C G C D7 G C G

T. *fire but for the ones Condemned to drift or else be kept from drif-ting.*

D

58 D7 G G/B C

T. *Tol-ling for the search-ing ones, on their speech-less, seek-ing trail. For the lone-some heart-ed lo - vers with too*

S. *Tol-ling for the search-ing ones, on their speech-less, seek-ing trail. For the lone-some heart-ed lo - vers with too*

A. *Tol-ling for the search-ing ones, on their speech-less, seek-ing trail. For the lone-some heart-ed lo - vers with too*

B. *Tol-ling for the search-ing ones, on their speech-less, seek-ing trail. For the lone-some heart-ed lo - vers with too*

64 C/E D7 G C

T. *per-son - al a tale. An' for each un - harm - ful, gen - tle soul mis -*

S. *per-son - al a tale. An' for each un - harm - ful, gen - tle soul mis -*

A. *per-son - al a tale. An' for each un - harm - ful, gen - tle soul mis -*

B. *per-son - al a tale. An' for each un - harm - ful, gen - tle soul mis -*

68 G C G C D7 G C

T. *placed in - side a jail. An' we gazed u - pon the chimes of free-dom flash-ing.*

S. *placed in - side a jail. An' we gazed u - pon the chimes of free-dom flash-ing.*

A. *placed in - side a jail. An' we gazed u - pon the chimes of free-dom flash-ing.*

B. *placed in - side a jail. An' we gazed u - pon the chimes of free-dom flash-ing.*

73 **G** **E** C G D⁷

T. 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

A. 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

77 C G D⁷ G C G

T. 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

A. 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

82 **F** G C G C G

T. Star-ry-eyed an' laugh-ing as I re - call when we_ were caught_ Trapped by no track of hours

S. Star-ry-eyed an' laugh-ing as I re - call when we_ were caught_ Trapped by no track of hours

A. Star-ry-eyed an' laugh-ing as I re - call when we_ were caught_ Trapped by no track of hours

B. Star-ry-eyed an' laugh-ing as I re - call when we_ were caught_ Trapped by no track of hours

87 C D⁷ G C G G C

T. for they hanged sus - pend-ed._ As we list - ened_ one_ last_ time an' we

S. for they hanged sus - pend-ed._ As we list - ened_ one_ last_ time an' we

A. for they hanged sus - pend-ed._ As we list - ened_ one_ last_ time an' we

B. for they hanged sus - pend-ed._ As we list - ened_ one_ last_ time an' we

92 G C G C D⁷ G C G

T. watched with one_ last_ look_ Spell-bound an'swal-owed 'til the tol - ling_ en - ded_.

S. watched with one_ last_ look_ Spell-bound an'swal-owed 'til the tol - ling_ en - ded_.

A. watched with one_ last_ look_ Spell-bound an'swal-owed 'til the tol - ling_ en - ded_.

B. watched with one_ last_ look_ Spell-bound an'swal-owed '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 G

T. *count-less con-fused, ac-cused, mis-used, strung-out_ ones an' worse_ An' for ev'-ry hung-up_*

S. *count-less con-fused, ac-cused, mis-used, strung-out_ ones an' worse_ An' for ev'-ry hung-up_*

A. *count-less con-fused, ac-cused, mis-used, strung-out_ ones an' worse_ An' for ev'-ry hung-up_*

B. *count-less con-fused, ac-cused, mis-used, strung-out_ ones an' worse_ An' for ev'-ry hung-up_*

107 C G C G C D⁷ G C

T. *per-son in the whole wide u-ni - verse_ An' we gazed u-pon_ the chimes of free-dom flash-ing_*

S. *per-son in the whole wide u-ni - verse_ An' we gazed u-pon_ the chimes of free-dom flash-ing_*

A. *per-son in the whole wide u-ni - verse_ An' we gazed u-pon_ the chimes of free-dom flash-ing_*

B. *per-son in the whole wide u-ni - verse_ An' we gazed u-pon_ the chimes of free-dom flash-ing_*

113 **H** G C G D⁷

T. *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*

A. *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*

117 C G D⁷ G C G

T. *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*

A. *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*

The Road to Home

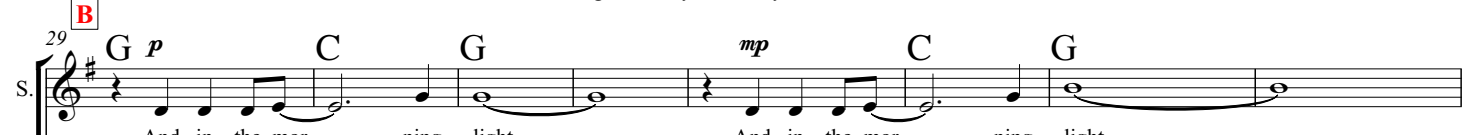
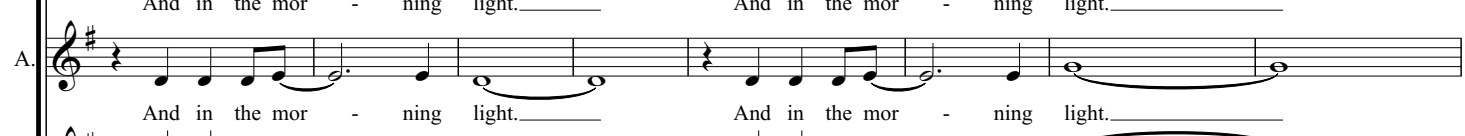
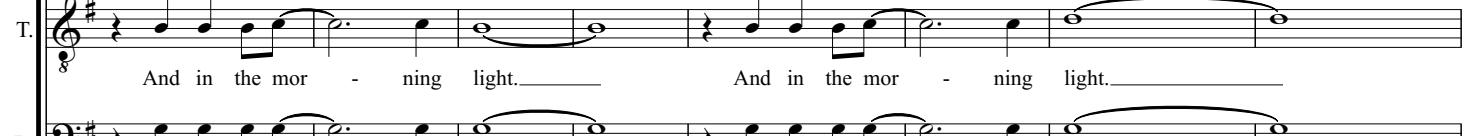
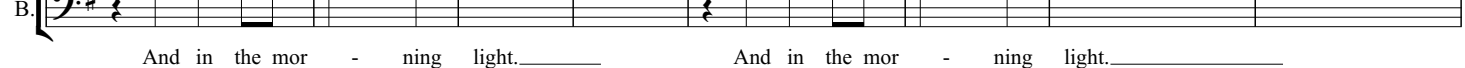
Alan Simmons

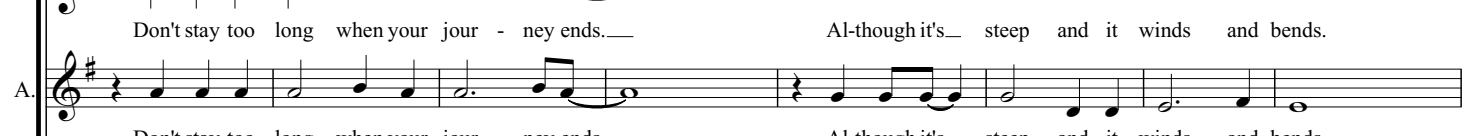
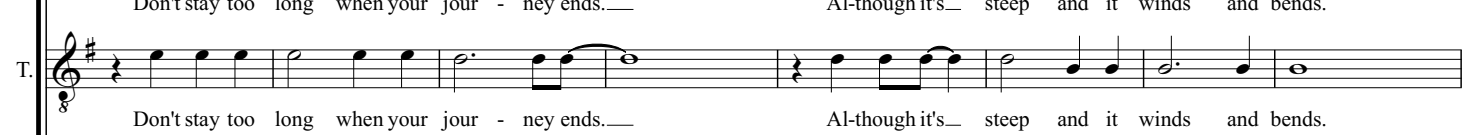
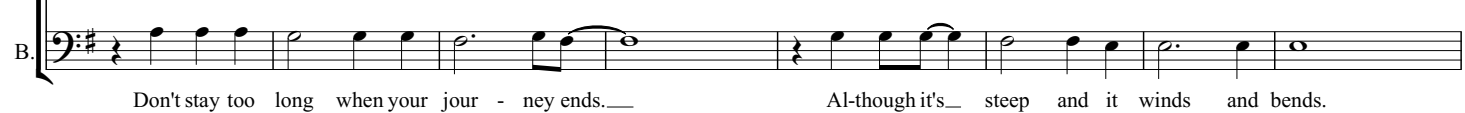
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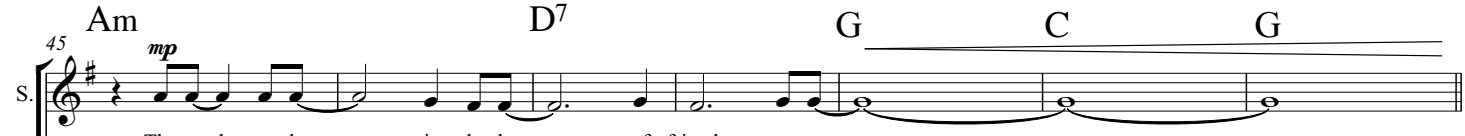
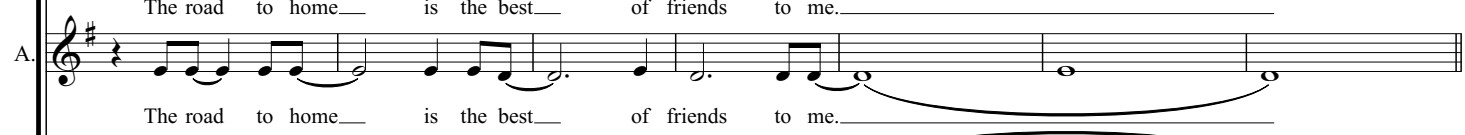
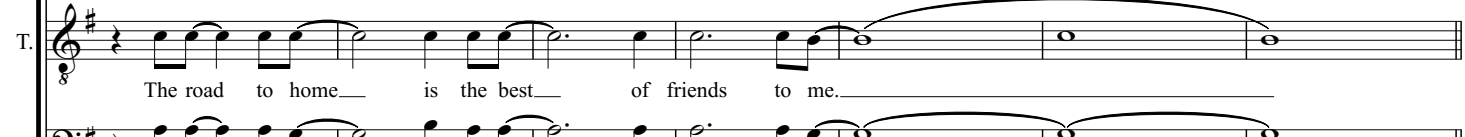
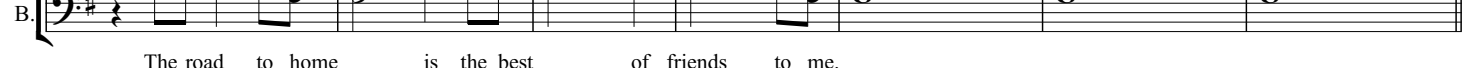
S. 
Where will you go to-night? Where will you go to-night?

S. 
I see the rain fall-ing hard and long. I hear the wind sing a mourn-ful song.

S. 
And feel the chill of the mist a-long your way.

S. 
A. 
T. 
B. 
And in the mor - ning light. And in the mor - ning light.

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

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

52 **C** *f* *ff* **G** *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.

60 **Am** *mf* **D7** **G**

S. Don't stay a - way.

A. Don't stay a - way.

T. Don't stay a - way too long.

B. Don't stay a - way too long.

68 **D** *f* *ff* **G** *f*

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.

76 **Am** *mf* **D7** **G** **C** **G**

S. Don't stay a - way.

A. Don't stay a - way.

T. Don't stay a-way come home.

B. Don't stay a-way come home.

85 **E** *p* C G *mp* C G

S. Will you be home to-night? Will you be home to-night?

A. Will you be home to-night? Will you be home to-night?

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

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

93 Am *mf* D⁷ G Em

S. I find the wait - ing so hard to bear. Watch - ing the road till I see you there.

A. I find the wait - ing so hard to bear. Watch - ing the road till I see you there.

T. I find the wait - ing so hard to bear. Watch - ing the road till I see you there.

B. I find the wait - ing so hard to bear. Watch - ing the road till I see you there.

101 Am D⁷ G C G

S. And when the night falls still won - d'ring where you are.

A. And when the night falls still won - d'ring where you are.

T. And when the night falls still won - d'ring where you are.

B. And when the night falls still won - d'ring where you are.

109 **F** Am *mf* D⁷ G Em

S. I see the rain fall - ing hard and long. I hear the wind sing a mourn - ful song.

A. I see the rain fall - ing hard and long. I hear the wind sing a mourn - ful song.

T. I see the rain fall - ing hard and long. I hear the wind sing a mourn - ful song.

B. I see the rain fall - ing hard and long. I hear the wind sing a mourn - ful song.

117 *mp* Am D⁷ G C G **G** *f* C

S. And feel the chill of the mist a-long your way. Don't take your time.

A. And feel the chill of the mist a-long your way. Don't take your time.

T. And feel the chill of the mist a-long your way. Don't take your time.

B. And feel the chill of the mist a-long your way. Don't take your time.

127 *ff* G *f* Am *mf* D⁷

S. — just hur-ry back where you be-long. *mf* Don't stay a-way.

A. — It gets so lone-ly when you're gone. Don't stay a-way.

T. — It gets so lone-ly when you're gone. *mf* Don't stay a-way come

B. — It gets so lone-ly when you're gone. *mf* Don't stay a-way come

137 G **H** *f* C *ff* G *f*

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

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

148 Am *mf* Cm *p* G C G C G C G

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

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

T. *mf* Don't stay a-way come home.

B. *mf* Don't stay a-way come home.

BEN

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

♩=75 Moderately

Hp. *mp*

5 **A**

RV *p* Ben, the two of us need look no more. We both found what we were look-ing for.

B. Cl.

9

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

B. Cl.

14 **B**

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

B. Cl.

19 *mf* (all tenors)

RV If you e-ver look be-hind and don't like what you find, there's some-thing you should

B. Cl.

22

RV know. You've got a place to go. (Rod solo) I

B. Cl.

25 **C** *f*

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

B. Cl.

29 *mf*

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

B. Cl.

33 **D** *p*

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

B. Cl.

37 *(all tenors)* *rall.*

RV
8 They don't see you as I do; I wish they would try to. I'm sure they'd think a - *rall.*

B. Cl.

40 *a tempo*

RV
8 gain *a tempo* if they had a friend like

B. Cl.

41 *pp* *(Rod solo)*

RV
8 Ben, like Ben, like Ben.

B. Cl.

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-ving 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 havedone

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 havedone

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 havedone

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 havedone

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

Play these 2 bars 3 times

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

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. *mf*

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. *mf*

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. *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

Fl. *mf*

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. [Musical notation]

C. A. [Musical notation]

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.

Fl./wh
CA.

4 *etc.*

9 Verse (All perc. stop). F C F C F

S.

1. Es kon di do no tes kon das no tes kon das ke te bi es kon 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.

B.

Ooh's

18 Refrain F Bb C To Coda

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. To Coda

CA.

To Coda

26 Instrumental To Verse 2


Fl./wh

CA.

Coda

34

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

Fl./wh 

CA. 

40


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


Fl./wh 

CA. 


Instrumental


47

Fl./wh 

CA. 

51

Fl./wh 


CA. 

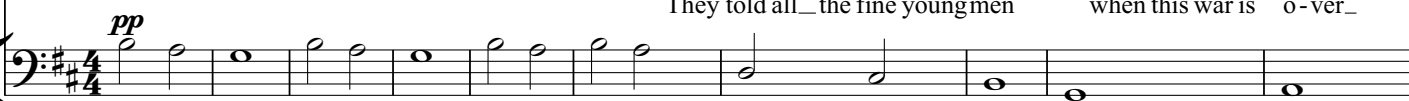
All the Fine Young Men

Eric Bogle (Arr. Maria Dunn - 2013)

♩=80

A

EE  They told all_ the fine young men when this war is o-ver_

B. *pp* 


Ah_____

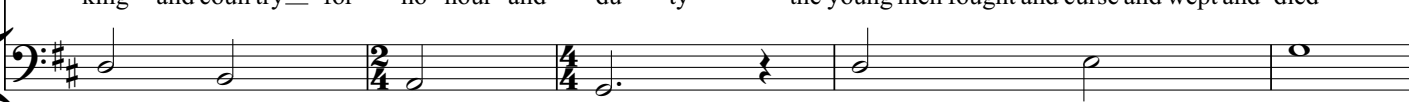
11

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

B. 

19

EE  king and coun try_ for ho - nour and du - ty the young men fought and curse and wept and died

B. 

24

B

(all men)

T.  They told all_ the fine young men when this war is o - ver_ in your

Rec 

29

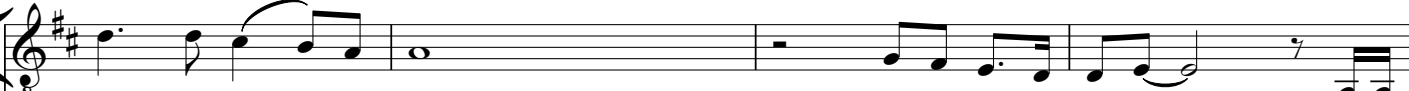
D


Bm

T.  coun-try's_ grate - ful_ heart we will che-rish you for - e - ver To-

Rec 

33

T.  bruk and A - la - mein Bhu-na and Ko - ko - da_ In a

Rec 

37

T.  world mad with war like their fa - thers_ be - fore_ the

Rec 

40
T. young men fought and cursed and wept and died

Rec.

42 **C**

Rec.

51
Rec.

60 **D**

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

Rec.

66

EE peace it's the peace that lasts for - e - ver When the call come a -

Rec.

70

EE gain they will not an-swer They're just for-go-tten bones ly-ing far from their

Rec.

75 *stop* $\text{♩} = 60$ **Slowly** **E** guitar only

EE homes as for - go - tten as the cause for which they died

Rec. *pp*

78 **Freely**

Rec.

86

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

Button Up Your Overcoat

B.G. DeSylva, Lew Brown & Ray Henderson

Arr: Samantha O'Brien (2013)

♩=70

Cl.

9 **A**
 GL/WR
 Cl.

14
 GL/WR
 Cl.

20 **A⁷**
 GL/WR
 Cl.

25 **B**
 GL/WR
 Cl.

28
 GL/WR
 Cl.

31
 GL/WR
 Cl.

C

37

GL/WR *take good care of your - self_ you be - long to me*

1. Be care - ful
2. Don't sit on

Cl.

41

GL/WR *cross-ing streets, oo - oo! Don't eat meats, oo - oo! Cut out sweets oo - oo!
hor-nets tails, oo - oo! Or on nails, oo - oo! Or third rails, oo - oo!*

47

GL/WR *You'll get a pain and ru - in your tum - tum! Keep a-way from boot-leg hootch, when you're on a spree,
You'll get a pain and ru - in your tum - tum! Don't go out with col-lege boys_ when you're on a spree,*

(Gial) (Both)

(Wayne)

Cl.

53

GL/WR *take good care of your - self_ you be - long to me*

1.

Cl.

D

57

Cl.

61

Cl.

65

Cl.

70

GL/WR *long to me*

2. D

Cl.

When will I be loved

Linda Ronstadt (Arr. Maria Dunn - 2013)

A ♩=120

KD *enter drums /perc/guitars*

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

A. Sax.

T. Sax.

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

KD

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

A. Sax.

T. Sax.

17 **B**

KD

When I find a new man that I want for mine He al- ways breaks my

A. Sax.

T. Sax.

22

KD

heart in two it ha- ppens e- vry time

A. Sax.

T. Sax.

26 **C** *drum accent 2nd beat with cymbals in chorus*

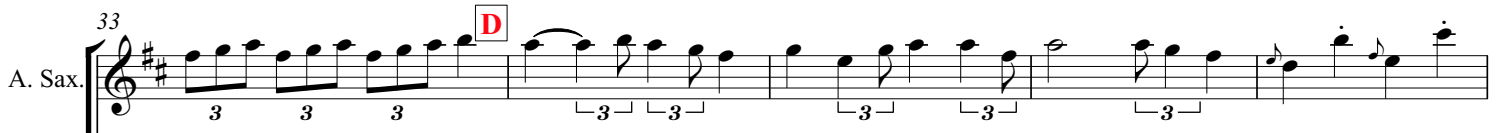
KD


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

A. Sax.


T. Sax.


33 **D**

A. Sax. 

T. Sax. 

38

A. Sax. 

T. Sax. 

42 **E** (All sops)


KD 

When I find_ a new man_ that I want for_ mine He al-ways breaks__ my

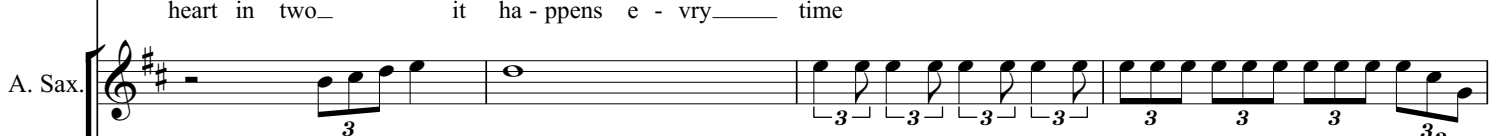
A. Sax. 


T. Sax. 

47


KD 

heart in two_ it ha - ppens e - vry___ time


A. Sax. 


T. Sax. 

51 **F**

KD 

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

A. Sax. 

T. Sax. 

59 *rit.*
tacet all instruments

KD 

when will I___ be loved when will I be loved___

A. Sax. 

T. Sax. 

Love & Justice

Kavisha Mazzella (2008)

Bm ♩=92 *1st Verse - all altos - no 'oohs'*

T

5 **A** **Bm** **D** **E⁹**

S1 *(2nd verse only)*
Ah

S2 *(2nd verse only)*
Ah

T

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

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

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

127 **Bm** **F** 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**

S1

163 **G** **Bm** **D** **E⁹** **Bm** **D** **E⁹**

S1 Ah Ah

S2 Ah Ah

A1 Ah Ah

T 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**

S1

S2

A1

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

178 **Bm** **D** **E⁹**

S1

S2

A1

T 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 **Bm** **I** 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 **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 **Bm** Flag Ah

T Flag Ah

B. Flag Ah

I will follow him

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

$\text{♩} = 70$

B. Bass

B. Cl. *p*

A

I will fol-low him, _____ fol-low him where-e-ver he may go, _____

B. Bass

9

_____ 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

S. **B**

16

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

B. Cl. *p*

S. *rall*

22

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

B. Cl. *rall*

S. **C** $\text{♩} = 160$

28

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.

B. Cl.

$F\#7$

LJ/KD *LJ* **D**

34

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

B. Cl.

LJ/KD

40

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

B. Cl.

45 **E**

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

B. Cl.

51

S. deep, a mountain so high it can keep, keep us a - way, a way from his love. I

B. Cl.

58 **F**

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

B. Cl.

64

S. geth-er I love him, I love him, I love him, and where he goes I'll

B. Cl.

68

S. 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-

B. Cl.

72 **G**

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

B. Cl.

77 **rall.**

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

B. Cl.

Blackbird

John Lennon and Paul McCartney
(Arr. Jill Stubington - 2013)

♩ = 92

A

GT 

S. *pp* Black bird sing-ing in the dead of night
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

5

GT 

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

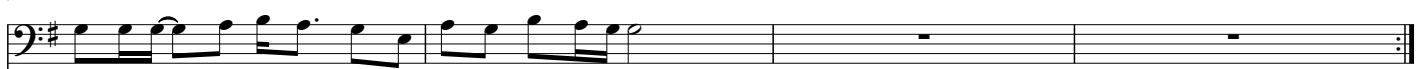
Dn dn dn dn dnn dn dn dnn dnn

A. Dn 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

9

GT 

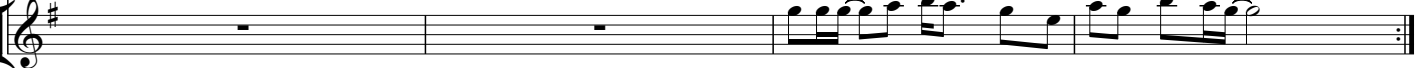
S. You were on - ly wait-ing for this mo-ment to a__rise
mo-ment to be free

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 

13 **B**

GT 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. *Flute second time only*

18 **C**

GT night

S. dn dn dn dn dn dn dn dn dn

A. dn dn dn dn dn dn dn dn dn

T. 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

B. dn

Fl. *Flute second time only*

Wh.

22

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 a-dng a dng dng a dng a dng

B. dn

Fl.

Wh.

26 **D**

GT Black bird fly Black bird fly in - to the light of a dark black

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

B. Black bird fly Black bird fly

Fl.

31

GT night

S. *decrescendo* dn dn dn dnn dn - a dng a dng dn - a dng a dng dng a dng a dng

A. dn dn dn a dng a dng dng a dng a dng dn - a dng a dng dng a dng a dng

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

B. dn dn dn dn dn dn dn

Fl.

34 *rall* *a tempo*

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

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

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

B. Dn dn dn dn dn dn dn dn

GT *Bass*
 Black bird sing-ing in the dead of night Take these bro-ken wings and learn to fly—

S. *Soprano*
 Dn dn dn dn dn dn dnn Dn dn dn dn dnn

A. *Alto*
 Dn dn dn a-dng a dndng a dng a dn Dn dn dn dn dn dnn

T. *Tenor*
 Dn dn dn dn dn dn a dng a dndng a dng a dng Dn dn dn dn dn dn dn dn a-dng a dndng a dng a dn

B. *Bass*
 Dn dn dn dnn Dn dn dn dn dn dn dn dn

GT *Bass*
 All your life— You were on - ly wait-ing for this mo-ment to a rise.

S. *Soprano*
 dn dn dnn dnn dnn dnn dnn dnn

A. *Alto*
 dn dn dnn dnn dnn dnn dnn dnn

T. *Tenor*
 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. *Bass*
 dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

GT *Bass*
 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. *Soprano*
 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. *Alto*
 You were on_ ly wai-ting for this momment to a rise. You were on_ ly wai-ting for this momment to a rise...

T. *Tenor*
 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. *Bass*
 dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

Fl. *Flute*

Bourçee in D minor

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

A ♩=130

Fl.1
Fl.2

Musical notation for measures 1-9, featuring two flutes (Fl.1 and Fl.2) in D minor. The tempo is marked as quarter note = 130.

10

Fl.1
Fl.2

Musical notation for measures 10-18, featuring two flutes (Fl.1 and Fl.2).

19

Fl.1
Fl.2

Musical notation for measures 19-26, featuring two flutes (Fl.1 and Fl.2).

B

27 *Keyboard enters*

Fl.1
B. Cl.

Musical notation for measures 27-34, featuring flute (Fl.1) and bassoon (B. Cl.). The keyboard enters at measure 27.

35

♩=130

Fl.1
B. Cl.

Musical notation for measures 35-42, featuring flute (Fl.1) and bassoon (B. Cl.). The tempo is marked as quarter note = 130.

43

C

Fl.1

Musical notation for measure 43, featuring flute (Fl.1).

47

Fl.1

Musical notation for measure 47, featuring flute (Fl.1).

51

Fl.1

Musical notation for measure 51, featuring flute (Fl.1).

55

Fl.1

Musical notation for measure 55, featuring flute (Fl.1).

59

D

Fl.1

Musical notation for measure 59, featuring flute (Fl.1).

63
Fl.1
67
Fl.1
71
Fl.1

Musical score for three Flute 1 parts. Measures 63-71. The key signature is one flat (B-flat). The first flute part (Fl.1) starts at measure 63. The second flute part (Fl.1) starts at measure 67. The third flute part (Fl.1) starts at measure 71. The notation includes various rhythmic values and accidentals.

75
Pno. **E**
Dm
B. Cl.

Musical score for Piano (Pno.) and Bass Clarinet (B. Cl.). Measures 75-78. The key signature is one flat (B-flat). The piano part (Pno.) starts at measure 75 with a red box containing the letter 'E'. The bass clarinet part (B. Cl.) starts at measure 75. The piano part includes a 'Dm' chord marking above the staff. The notation includes various rhythmic values and accidentals.

79
Pno.
B. Cl.

Musical score for Piano (Pno.) and Bass Clarinet (B. Cl.). Measures 79-81. The key signature is one flat (B-flat). The piano part (Pno.) starts at measure 79. The bass clarinet part (B. Cl.) starts at measure 79. The notation includes various rhythmic values and accidentals.

82
Pno.
B. Cl.

Musical score for Piano (Pno.) and Bass Clarinet (B. Cl.). Measures 82-84. The key signature is one flat (B-flat). The piano part (Pno.) starts at measure 82. The bass clarinet part (B. Cl.) starts at measure 82. The notation includes various rhythmic values and accidentals.

85
Pno.
B. Cl.

Musical score for Piano (Pno.) and Bass Clarinet (B. Cl.). Measures 85-87. The key signature is one flat (B-flat). The piano part (Pno.) starts at measure 85. The bass clarinet part (B. Cl.) starts at measure 85. The notation includes various rhythmic values and accidentals.

88
Pno.
B. Cl.

Musical score for Piano (Pno.) and Bass Clarinet (B. Cl.). Measures 88-90. The key signature is one flat (B-flat). The piano part (Pno.) starts at measure 88. The bass clarinet part (B. Cl.) starts at measure 88. The notation includes various rhythmic values and accidentals.

91
Pno.
B. Cl.

Musical score for Piano (Pno.) and Bass Clarinet (B. Cl.). Measures 91-93. The key signature is one flat (B-flat). The piano part (Pno.) starts at measure 91. The bass clarinet part (B. Cl.) starts at measure 91. The notation includes various rhythmic values and accidentals.

Sometime

Meredith Francis (for David)

♩=50

F

MW

Cl.

Some

5 **A** F Gm⁷ B^b Csus² C F Gm⁷ B^b C

time I'd like to take you to the pla - ces dear to me; And some time catch the wa - ter fall and some time watch the sea. To -
time I'd like to join your hymn that wel comes in the day; And be with you to un der stand what calls your heart to pray. I'd

on repeat only

B. Cl.

9 Am Dm Gm⁷ C

geth - er we would muse and smile; to - geth - er laugh and cry. I'd
hear your hal - le - lu - jah call the spi - rit of the night. And

B. Cl.

11 B^b C F B^b Gm⁷ C B^b Gm⁷ C

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.

B. Cl.

14 **B** Gm⁷ Am B^b C F B^b

Some - time, my time, and yours will come a - gain; but right now,

B. Cl.

17 F Gm⁷ C Dm

I'll just have to wait for some - time. I'd

B. Cl.

C

20 F Gm7 Bb Csus4C F Gm7 Bb C

MW like to whis-tle round the sea-sons some more times with you; My heart is brim-ming o-ver with the things I'd love to do: To

B. Ooo

B. Cl.

24 Am Dm Gm7 C

MW smell the Spring, taste Sum-mer fruit, and feel the Au-tumn sun. But

B. Ooo

26 Bb C F Bb Gm7 C NC rit. rit.

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

B. Ooo rit.

Cl. rit.

D ♩=40 Freely no rhythm

30 F Gm7 Bb Eb C F Gm7 Bb Csus4C

MW time I'd like to hold you as if to ne-ver let you go; Some-time find words to tell you so that you will al-ways know. That

34 Am Dm Gm7 C Bb C F Bb Gm7 C

MW though you left me soft ly on that sun-soaked time-less day. There's a thous-and pla ces in my life that you will al-ways stay.

38 Freely no rhythm rit. rit.

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

Cl. rit.

Epilogue

Graham Sowerby

Arr: Samantha O'Brien (2013)

♩=128

A



B



When all the world goes cra - zy and all the tal - kings o - ver, and there is no so - lu - tion



but to fight and die The old men on park ben - ches re - mem - ber mu - ddy tren - ches and barb -



wire, there'll be no po - ppies this time, no li - lacs in



the spring - time and no - one left to ho - nour no bells to chime



D *Keyboard tacet*



And where will you and I be will you be far far from me And will we have to part then,



with no good - bye Oh will we be to - ge - ther and will your eyes still shine with love for



me and will we walk hand in hand, a - long the street



that's mem - ories and share old pho - to - graphs of days gone by.

61 **E**
Rec.

69
Rec.

77
Rec.

83
Rec.

91 **F**
EE

And on that fi - nal mor - ning_ a hun-dred suns_ are daw - ning

Rec.

95
EE

The dust of man's_ en - dea-vours ru - ins in the sky_

Rec.

99
EE

The earth will be_ a new star, a man made sup-er no - va ro - lling by_

Rec.

105 **G**
EE

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

Rec.

109
EE

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

Rec.

Come by the Hills

Traditional(Arr. Noni Dickson - 2013)

Pno. A

5

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

B.

12

A. peaks meet the sky and the loughs meet the sea. Where the riv-ers run

B.

18

A. clear and the brack-en is gold_ in the sun.

B.

22

A. and the cares of to - mor-row_ can wait_ till this day_ is

B.

27 B

A. done.

B.

Ob. A.

C Verse 2 (All women)

35

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

B. Oohs

43

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

B.

52

S. and the cares of to - mor-row can wait till this day is done.

Ob. A.

D

59

Ob. A.

Pno.

67

Ob. A.

Pno.

74

Ob. A.

V.S.

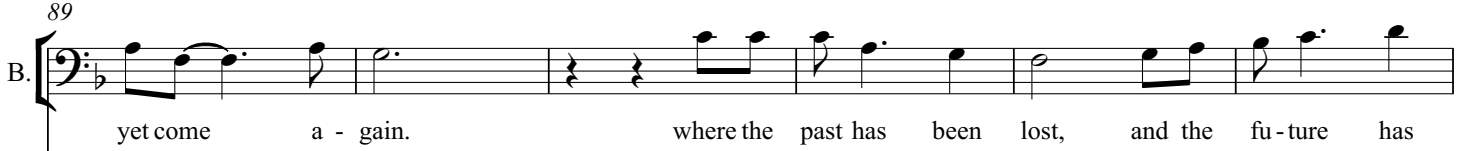
E (All men)

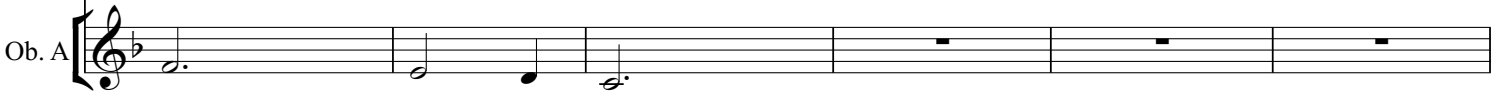
80

B. 

Ob. A. 

89

B. 

Ob. A. 

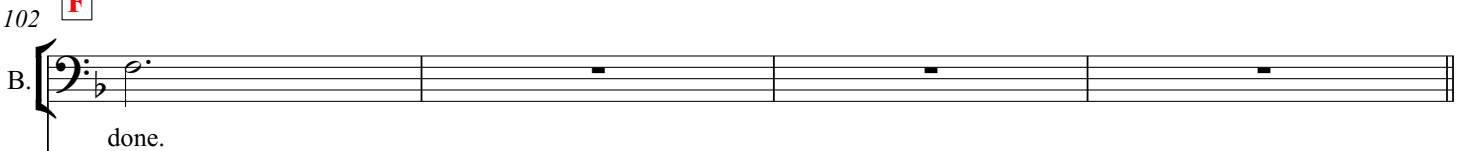
95

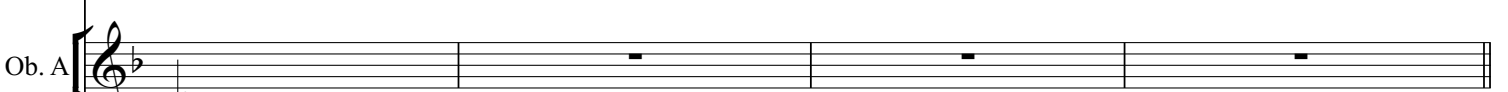
B. 

Ob. A. 

F

102

B. 

Ob. A. 

Pno. 

G

106

A.
Come by the hills_ to the land where fan - cy_ is free, and

Ob. A.

112

A.
stand where the peaks meet the sky and the loughs meet_ the sea. Where the

Ob. A.

118

A.
riv - ers run clear and the brack - en is gold_ in the sun. and the

Ob. A.

124

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

Ob. A.

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

$\text{♩} = 140$ *Intro*

D (accordion soft chords on repeat)

Bass

9 **A** E Am Dm E

S. Sax.

A Sax.

(not 1st time)

Bass

13 *rall (last time)* Am Dm **Fine** E

S. Sax.

A Sax.

Bass

18 E

S. Sax.

A Sax.

Bass

B Am Dm E (short last time) Am F

25

S. Sax.

A Sax.

Bass

(tacet last time)

30 Dm E

S. Sax.

A Sax.

Bass

35 Am (short last time) Dm E Am F

S. Sax.

A Sax.

Bass

40 Dm E (back to A)

S. Sax.

A Sax.

Bass

He's so unusual

Al Sherman, Al Lewis & Abner Silver

- Arr. Wayne Richmond 2013


$\text{♩} = 140$

BB. 

Cl. *p* 

You

5 Verse 1

BB. 

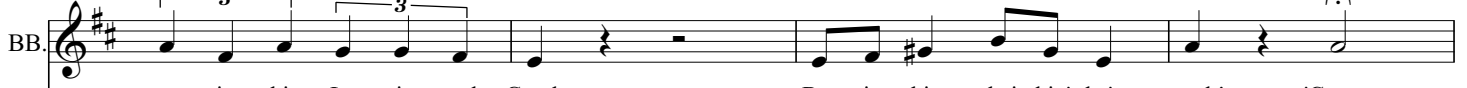
talk of sweet-ies, bash-ful sweet-ies, I got one of those, Oh he's hand-some as can be, but he wor-ries me;

13

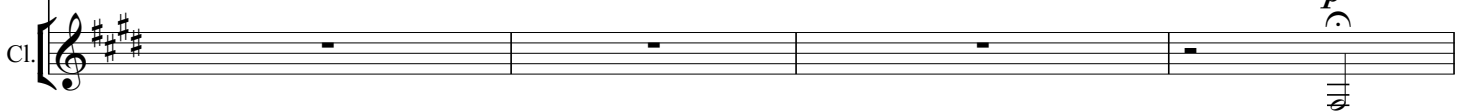
BB. 

Now this boy is no fool boy Hooh! What that boy knows! He's

17

BB. 

up in his La - tin and Greek, But in his shei - kin', he's weak! 'Cause

Cl. *p* 

21 Chorus 1

BB. 


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

29

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 - us - u - al!_

37 Bridge 1

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,

45

BB. 

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

Chorus 2

53


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

61


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

Bridge 2

69

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!

77

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

Instrumental

85

Cl. 


89

Cl. 

93

Cl. 

97


Cl. 

Bridge 3

101

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

109

BB. 
still I'm mad a - bout him, And I just can't live with - out him; 'Cause he's so un - us - u - al ___ that he drives_ me___ bop-bop - a-dop - bop!

You're The Voice

Andy Qunta/Maggie Ryder/Keith Reid/Chris Thompson

Arr: Samantha O'Brien (2012)

♩=74 *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

6 *♩=74*

DW

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

9 **A**

KD

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

B Sax.

13

KD

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

B Sax.

18 **B**

GT

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

B Sax.

22

DW

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

B Sax.

26 **C**

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

B Sax.

29

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

B Sax.

33

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

A Sax.

B Sax.

37

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

A Sax.

B Sax.

42 **D**

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

A Sax.

B Sax.

46

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

A Sax.

B Sax.

50 **E**

A Sax.

B Sax.

54

A Sax.

B Sax.

58 **F**

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

A Sax.

B Sax.

62

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

A Sax.

B Sax.

67 **G** all sing

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

A Sax.

B Sax.

70

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

A Sax.

B Sax.

73

DW *oh oh ooh*

A Sax.

B Sax.

Woomera

Wheelers and Dealers (Arr. Maria Dunn - 2013)

♩=60

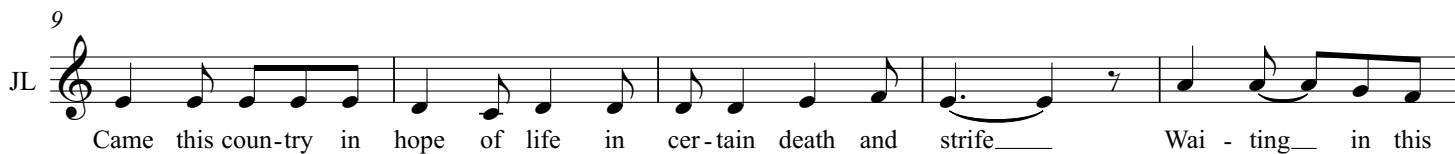
3 **A**



JL

A thou-sand miles_ de sert sand_ first I saw of this wide land

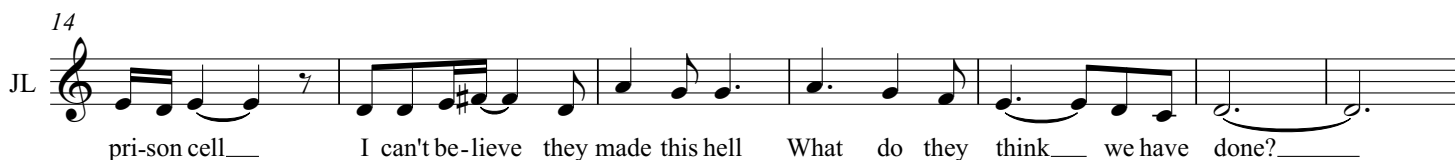
9



JL

Came this coun-try in hope of life in cer-tain death and strife___ Wai - ting__ in this

14

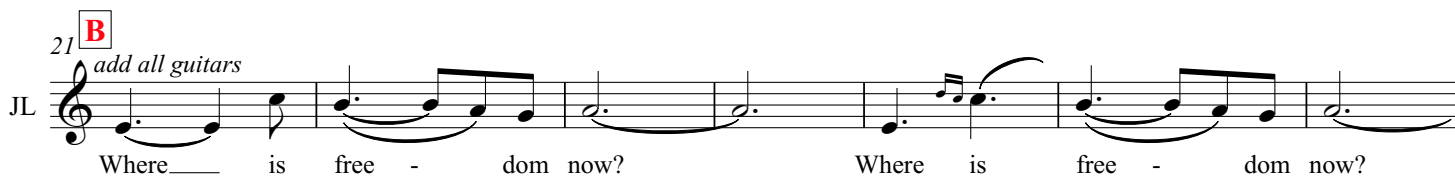


JL

pri-son cell__ I can't be-lieve they made this hell What do they think__ we have done?___

21 **B**

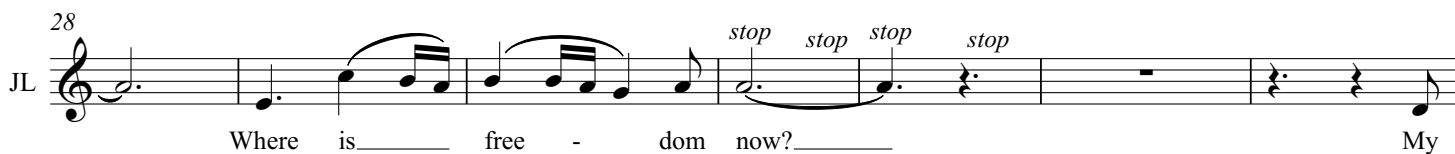
add all guitars



JL

Where___ is free - dom now? Where is free - dom now?

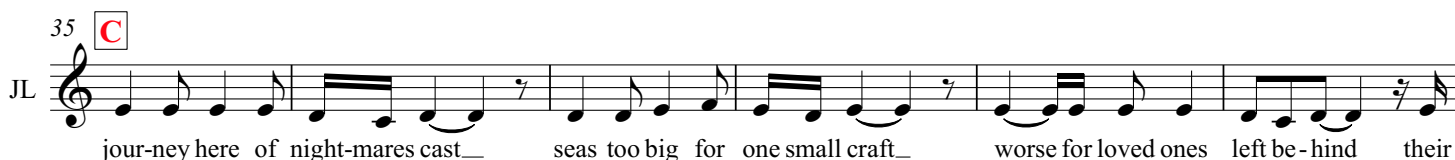
28



JL

Where is___ free - dom now?___ My


35 **C**



JL

jour-ney here of night-mares cast__ seas too big for one small craft__ worse for loved ones left be-hind their

41



JL

fate is on my mind___ Li- ving_ in fear and hate is blind I'd make the jour - ney

46



JL

back to find loved ones and home___ once a - gain___

Cl.

51 **D**



JL

Where_ is free - domnow? Where is free - domnow? Where is___

Cl.

60

JL
free - dom now?

Cl.

66

JL
Oh free dom Oh free - dom

Cl.

71

S.1
Ooo Ooo

Cl.

79

S.1
Ooo

Cl.

83

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

Cl.

stop stop stop stop

89 **E**

B.
coun - try once a de - cent place you loved your free - dom loved your space

93

B. time to care for o-thers too whose hard-ships you've ne-ver known Tell me where's your

Cl.

98

B. con-science here when all I've known is loss and fear my on-ly crime I had to flee

Cl.

105 **F**

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

Cl.

114

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

Cl.

121 **G** *add more percussion 2 against 3*

S.1 Ah Ah

Cl.

126

S.1

Cl.

Ah

131

S.1

Cl.

Ah

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)

Mand. $\text{♩} = 140$ E

Solo E A E A B

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_

Fl. *Verse 3 only*

Cl. *Verse 4 only*

Solo E A E B E

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

A.

B.

Fl.

Cl.

Solo B E A E B

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_

A. *Verse 3 & 4 only*

B. *Verse 4 only*

Fl.

Cl.

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.