

# Chimes of Freedom

[Loosely Woven – April/May 2013 – Final]

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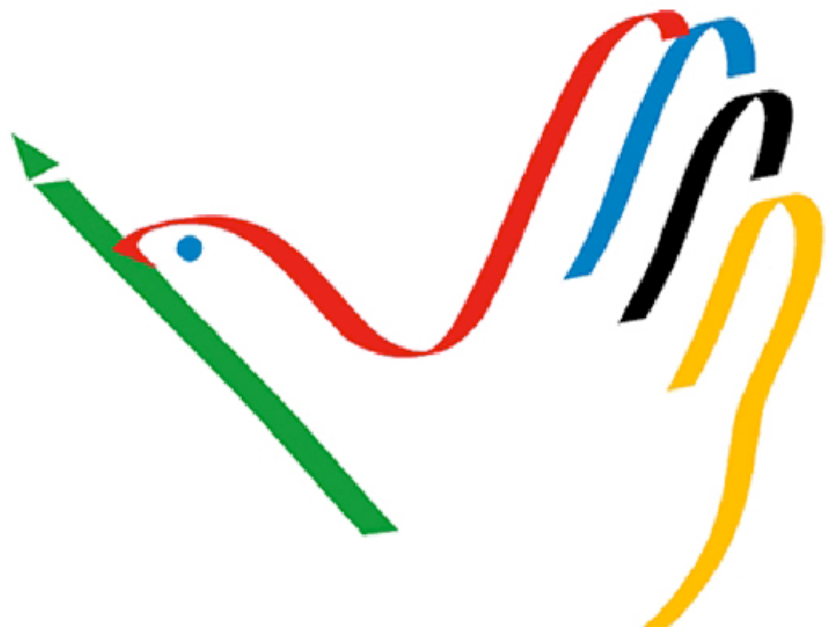
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# Chimes of Freedom

Bob Dylan (Arr. Wayne Richmond - 2013)

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

Glk.

9 **A** G C G C G C D<sup>7</sup> 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 D<sup>7</sup> 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** D<sup>7</sup> 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 D<sup>7</sup> 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 D<sup>7</sup> 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 G<sup>3</sup>

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

47 C D<sup>7</sup> 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 D<sup>7</sup> G C G

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

D

58 D<sup>7</sup> 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 D<sup>7</sup> 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 D<sup>7</sup> 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.*

v.s.

73 **G** **E** C G D<sup>7</sup>

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 D<sup>7</sup> 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 D<sup>7</sup> 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 D<sup>7</sup> 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** D<sup>7</sup> 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 D<sup>7</sup> 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 D<sup>7</sup> 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 D<sup>7</sup>

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 D<sup>7</sup> 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

F1. *G*  $\text{♩} = 96$  *C* *G*

5 **A** *G* *C* *G* *C* *G*

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

13 *Am* *D7* *G* *Em*

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

21 *Am* *D7* *G* *C* *G*

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

29 **B** *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.

37 *mf* *Am* *D7* *G* *Em*

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.

45 *Am* *mp* *D7* *G* *C* *G*

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.

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* D<sup>7</sup> G Em

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

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

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

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

101 Am D<sup>7</sup> 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* D<sup>7</sup> 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 D<sup>7</sup> 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* D<sup>7</sup>

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

Moderately  $\text{♩} = 75$

Hp. *mp*

G C/G G C/G G C/G G C/G

5 RV **A** G D7 G D7/F#

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

9 RV G B7(sus4) B7/D# F E7

With a friend to call my own, I'll ne - ver be a - lone, and you, my friend will

12 RV Am7/Eb D7 G C/G G C/G

see, you've got a friend in me.

15 RV **B** Gm D7/F# Gm D7/F# *mf* G (all tenors)

Ben, you're al-ways run-ning here and there. You feel you're not want-ed an - y - where. If you e - ver look be-

S. here and there. an - y - where Ah *p*

A. Ah *p*

B. Ah *p*

20 RV B7(sus4) B7/D# F7 E7 Am7 D7 G C/G G C/G

hind and don't like what you find, there's some-thing you should know. You've got aplace to go. (Rod solo) I

S. You've got aplace to go.

A. You've got aplace to go.

B. You've got aplace to go.

25 **C** Am<sup>7</sup> D<sup>7</sup> G<sup>maj7</sup> G<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> G *f* Am<sup>7</sup> D<sup>7</sup> G<sup>maj7</sup> G<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> G C D

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

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

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

T. Ah Ah Ah now it's we.

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

33 **D** G D<sup>7</sup>/F<sup>#</sup> G D<sup>7</sup>/F<sup>#</sup>

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.

37 G (all tenors) D<sup>7</sup>/F<sup>#</sup> F<sup>7</sup> E<sup>7</sup> rall.

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

S. Ah

A. Ah

B. Ah

40 *a tempo* Eb<sup>+</sup> D<sup>7</sup> GAm<sup>7</sup>/G G Am<sup>7</sup>/G G Am<sup>7</sup>/G G Am<sup>7</sup>/GG

RV gain if they had a friend like Ben, (Rod solo) like Ben, like Ben.

S. a friend like Ben

A. a friend like Ben

B.

# 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. hate 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. 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. 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. 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 *etc.*

Drum

5 Fl./wh

9 Verse F (All perc. stop) 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.

A.

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.

T.

Ooh ooh

B.

Ooh's

18 Refrain F Bb C F C F 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.

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 \_\_\_\_\_

26 Instrumental F C C F

Fl./wh

Drum

Cast.

*etc.*

30 *F* *C* *C* *F* **To Verse 2**

Fl./wh

*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 es-kon di-do ke

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 no

T. Ooh Es-kon di-do ke no es-kon di-do ke

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

Fl./wh

42 *C* *Bb* *C* *F*

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

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

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

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

Drm.

*Instrumental*

47 *F* *C* *C* *F* *F* *C* *C* *F*

Fl./wh

Drm.

Cast.

# Escondido

Argentina (arr. Noni Dickson)

♩ = 140

FL./wh

CA.

Glk.

Perc.

*F* *C* *C* *F* *F* *C* *C*

*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 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.

*Refrain*

18 *F* *Bb* *C* *F* *C* *F* *To Coda*

S.

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

A.

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

T.

Es kon di-do ke si, eskon di-do ke no, Ooh

B.

Es kon di-do ke si, eskon di-do ke no, Ooh

FL./wh

Vln.

*pizz*

CA.

*Instrumental*

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

Fl./wh

Vln.

CA.

Glk.

Perc. *etc.*

Cast. *(perc. stop).*

Detailed description: This is a musical score for an instrumental section, measures 26 through 32. The score is written for six parts: Flute/Wind (Fl./wh), Violin (Vln.), Clarinet Alto (CA.), Glockenspiel (Glk.), Percussion (Perc.), and Castanets (Cast.). The key signature is one flat (B-flat major or D minor). Measure 26 starts with a treble clef and a key signature change to one flat. The Fl./wh part has a melodic line with eighth notes and rests, with dynamic markings *F* and *C* above it. The Vln. part has a simple harmonic accompaniment. The CA. part has a steady eighth-note accompaniment. The Glk. part has a rhythmic pattern of eighth notes. The Perc. and Cast. parts have a consistent eighth-note accompaniment. The Perc. part has a dynamic marking *etc.* above it, and the Cast. part has a dynamic marking *(perc. stop).* below it. The score ends with a double bar line and repeat dots.

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)

♩=80

EE

Hp

They

7 **A**

EE

Hp

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

12

EE

Hp

peace and the peace will last for - e - ver In Flan - ders fields

17

EE

Hp

at Lone Pine and Ber - shee - ba\_ For king and coun - try\_ for ho - nour\_ and

21

EE

Hp

du - ty the young men fought and curse and wept and died

24 **B**

A.

T. *(all men)*  
They told all\_ the fine young men when this war is o-ver\_ in your

Hp

29

T. coun-try's\_ grate - ful\_ heart we will che-rish you for - e - ver To-

Hp

33

T. bruk and A - la - mein Bhu-na and Ko - ko - da\_ In a

Hp

37

T. world mad with war like their fa - thers\_ be - fore\_ the

Hp


*stop*

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

Hp 

42   
Rec 

Hp 

47  
Rec 

Hp 

52  
Rec 

Hp 

56  
Rec 

Hp 

60 **D**

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

Hp

65

A. they found their peace it's the peace that lasts for - e - ver

Hp

69

A. When the call comes a - gain they will not an - swer They're

Hp

73  $\text{♩} = 60$  Slowly **E**

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

Hp

79 *pp* Freely

A.

Hp

86

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

# Button Up Your Overcoat

B.G. DeSilva, Lew Brown & Ray Henderson

Arr: Samantha O'Brien (2013)

Piano accompaniment (Pno.) for measures 1-8. Chords: G, Em, G, D7. Tempo: ♩=70.

Measures 9-12. Chords: G, Am7. Lyrics:  
 GL: 1. Lis-ten, Big Boy! — Now that I've got you made  
 WR: 2. Lis-ten, Girl friend! — You've knocked me off my feet

Measures 13-16. Chords: D7, G, D7. Lyrics:  
 good-ness, but I'm a - fraid some-thing's gon - na hap - pen to you.  
 I think you're ve - ry sweet mak - ing such a fuss a - bout me.

Measures 17-20. Chords: G, Am7. Lyrics:  
 Lis - ten Big Boy! — You've got me hooked and how!  
 Lis - ten Girl Friend! — Now that I'm fond of you,

Measures 21-24. Chords: Bm, D, E, Em7, A7. Lyrics:  
 I would die if I should lose you now —  
 I'm a - fraid I'm gon - na wor - ry too —

Measures 25-28. Chords: D, E7. Lyrics:  
 (Both) But ton up your ov - er - coat — when the wind is free,

Measures 29-32. Chords: C°, A7, C°, A7, D, G, A7. Lyrics:  
 take good care of your - self — you be - long to me —  
 (Gial) (Wayne)

Measures 33-36. Chords: D, E7. Lyrics:  
 1. Eat an ap - ple ev - 'ry - day; — get to bed by three,  
 2. Where your flan - nel un - der - wear — when you climb a tree, (Both)

37 C° A7 C° A7 D

GL/WR

take good care of your - self\_ you be - long to me

40 **C** D7 G D

GL/WR

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

45 Bm7 A7 Bm7 A Em A7

GL/WR

Cut out sweets oo - oo! You'll get a pain and ru - in your tum - tum!  
Or third rails, oo - oo! You'll get a pain and ru - in your tum - tum! (Wayne)

49 D E7

GL/WR

(Gial) Keep a - way from boot - leg hootch, when you're on a spree,  
Don't go out with col - lege boys\_ when you're on a spree, (Both)

53 C° A7 C° A7 <sup>1.</sup> D D

GL/WR

take good care of your - self\_ you be - long to me\_ me

57 **D** D E7

Pno.

61 C° A7 C° A7 D G A7

Pno.

65 D E7 C° A7

Pno.

70 <sup>2.</sup> D G7 D

GL/WR

long to me

Pno.

# When will I be loved

Linda Ronstadt (Arr. Maria Dunn - 2013)

**A** ♩=120 B<sup>b</sup> C

KD I've been chea - ted been mis - trea - ted\_ when will I\_ be loved *enter drums /perc/guitars*

T. when will I\_ be loved

B. when will I\_ be loved

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

T. I've been put down I've been pushed round when will I\_ be loved

B. when will I\_ be loved

17 **B** B<sup>b</sup> C B<sup>b</sup> F

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

21 B<sup>b</sup> C Dm C

KD al - ways breaks\_ my heart in two\_ it ha - ppens e - vry\_ time

26 **C** *drum accent 2nd beat with cymbals in chorus* F B<sup>b</sup> C NCF B<sup>b</sup> C NCF B<sup>b</sup> C F

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

T. I've been made blue I've been lied to when will I\_ be loved

B. when will I\_ be loved



34 **D** **E** **B<sup>b</sup>** (All soprs) **C** **B<sup>b</sup>** **F**

8

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

46 **B<sup>b</sup>** **C** **Dm** **C**

3

KD 

al - ways breaks my heart in two it ha - ppens e - vry time

A. 

al - ways breaks my heart in two it ha - ppens e - vry time

*drum accent 2nd beat with cymbals in chorus*

51 **F** **B<sup>b</sup>** **C** **NC F** **B<sup>b</sup>** **C** **NC F** **B<sup>b</sup>** **C** **F** **B<sup>b</sup>** **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

T. 

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

B.

59 **NC F** **B<sup>b</sup>** **C** **F** **B<sup>b</sup>** **C** **NC F** *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

T. 

when will I be loved when will I be loved

B.

when will I be loved when will I be loved

# Love & Justice

Kavisha Mazzella (2008)

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

T

5 **A** **Bm** **D** **E<sup>9</sup>**

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** **E<sup>9</sup>**

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** **E<sup>9</sup>**

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** **E<sup>9</sup>** **Bm** **D** **E<sup>9</sup>**

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** **E<sup>9</sup>** **Bm** **D** **E<sup>9</sup>**

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 E<sup>9</sup> 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 **E<sup>9</sup> 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 E<sup>9</sup>**

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

79 **D** CHORUS **Bm D E<sup>9</sup> Bm D E<sup>9</sup>**

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 E<sup>9</sup> Bm D E<sup>9</sup>**

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 E<sup>9</sup> Bm D E<sup>9</sup> D

S1 *Ah*

S2 *Ah*

A1 *Ah*

T *Ah*

B. *Ah*

137 A Em F#sus F# Bm D E<sup>9</sup> Bm

S1

S2

A1

T

B.

148 D E<sup>9</sup> D A Em F#sus F#

S1

S2

A1

T

B.

159 Bm

163 **G** Bm D E<sup>9</sup> Bm D E<sup>9</sup>

Ah Ah 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 E<sup>9</sup>

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 E<sup>9</sup> Bm D E<sup>9</sup>

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

A1 Love Love jus - tice be my

243 **Bm** D E<sup>9</sup>

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

F1.  $\text{♩} = 70$  **B $\flat$**  **Gm** **B $\flat$**

5 **Gm** **A** **B $\flat$**  **Dm** **Gm** **Gm** **Gm**

S. I will fol-low him, fol-low him where-e-ver he may go, And near him I al-ways will

A. I will fol-low him, fol-low him where-e-ver he may go, And near him I al-ways will

T. I will fol-low him, fol-low him where-e-ver he may go, And near him I al-ways will

B. I will fol-low him, fol-low him where-e-ver he may go, And near him I al-ways will

11 **Dm** **E $\flat$**  **F** **B $\flat$**  **Gm**

S. be, for noth-ing can keep me a - way, He is my des - ti - ny. I will fol-low

A. be, for noth-ing can keep me a - way, He is my des - ti - ny. I will fol-low

T. be, for noth-ing can keep me a - way, He is my des - ti - ny. I will fol-low

B. be, for noth-ing can keep me a - way, He is my des - ti - ny. I will fol-low

16 **B** **B $\flat$**  **Dm** **Gm** **Gm** **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

21 Dm Eb<sup>3</sup> Cm<sup>7</sup> F B<sup>b</sup> *rall* Gm F B<sup>b</sup>

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.

28 **C** F  $\text{♩} = 160$  B<sup>b</sup> Gm F<sup>#7</sup>

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.

Tamb.

34 *LJ* **D** B Ebm/B<sup>b</sup> Abm<sup>3</sup>

LJ/KD I will fol-low him, fol-low him where-ev-er he may go, There is - n't an o-ccean too

40 Ebm/B<sup>b</sup> E F<sup>#</sup> B G<sup>7</sup>

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

S. da da da da da da

A. da da da da da da

V.S.

45 **E** C *LJ+KD+?* Em/B Am

LJ/KD Fol-low him. Ooh

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

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

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

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

Tamb. etc.

51 Em/B F G C Am G C G<sub>KD</sub> (Stop!)

LJ/KD So deep! a moun-tain so high it can keep, keep us a - way, a-way from his love. Oh

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

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

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

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

58 **F** C Am

LJ/KD Yeh! Oh yes I love him I'm gon-na fol - low

S. love him I'll fol-low

62 C Am

LJ/KD You'll al - ways be my true love From now un - til for -

S. True love to - geth - er

65 **C** *LJ+KD+?* **Am**

LJ/KD *e - ver! Please I love him! I'll fol - low*

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, he'll al-ways be my*

A. *I'll fol - low\_ him where - e - ver he goes. I'll*

T. *I'll fol - low\_ him where - e - ver he goes. I'll*

B. *I'll fol - low\_ him where - e - ver he goes. I'll*

70 **C** **Am**

LJ/KD *I care Ooh! Oh*

S. *true love, my true love, my true love, for - ev - er, for - ev - er, for Oh There*

A. *fol - low\_ him where - e - ver he goes. There*

T. *fol - low\_ him where - e - ver he goes. There*

B. *fol - low\_ him where - e - ver he goes. There*

Tamb. *fol - low\_ him where - e - ver he goes. There*

74 **G** **F** **Em/B** **F** **G** **C** **rall.** **Am** **G** **F** **C**

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

S. *is-n't an o-cean too deep, a moun-tain so high it can keep, keep us a - way, a-way from his love.*

A. *is-n't an o-cean too deep, a moun-tain so high it can keep, keep us a - way, a-way from his love.*

T. *is-n't an o-cean too deep, a moun-tain so high it can keep, keep us a - way, a-way from his love.*

B. *is-n't an o-cean too deep, a moun-tain so high it can keep, keep us a - way, a-way from his love.*

Tamb. *is-n't an o-cean too deep, a moun-tain so high it can keep, keep us a - way, a-way from his love.*

# 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

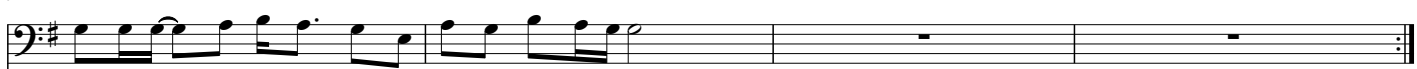
Dn dn dn dn dnn dn dn dnn dnn

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 

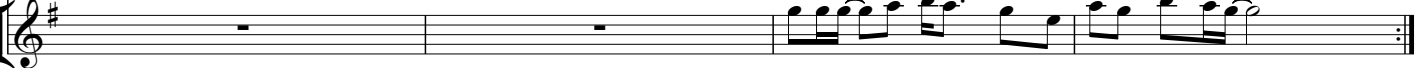
S. You were on - ly wait-ing for this mo-ment to a\_\_rise  
mo-ment to be free

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.

18 **C**

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

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 dn dn dn dn dn dn dn dn dn dn dn dn 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 dn dn dn dn dn dn dn dn dn dn dn dn dn 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 clef, 3/4 time signature*  
 Black bird sing-ing in the dead of night Take these bro-ken wings and learn to fly—

S. *Treble clef, 3/4 time signature*  
 Dn dn dn dn dn dn dnn Dn dn dn dn dnn

A. *Treble clef, 3/4 time signature*  
 Dn dn dn a-dng a dndng a dng a dn Dn dn dn dn dn dnn

T. *Treble clef, 3/4 time signature*  
 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 clef, 3/4 time signature*  
 Dn dn dn dnn Dn dn dn dn dn dn dn dn

GT *Bass clef, 2/4 time signature*  
 All your life— You were on - ly wait-ing for this mo-ment to a rise.

S. *Treble clef, 2/4 time signature*  
 dn dn dnn dnn dnn dnn dnn dnn

A. *Treble clef, 2/4 time signature*  
 dn dn dnn dnn dnn dnn dnn dnn

T. *Treble clef, 2/4 time signature*  
 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 clef, 2/4 time signature*  
 dn dn dn dn dn dn dn dn dn dn dn dn dn dn

GT *Bass clef, 2/4 time signature*  
 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. *Treble clef, 2/4 time signature*  
 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. *Treble clef, 2/4 time signature*  
 You were on\_ ly wai-ting for this mom-ent to a rise. You were on\_ ly wai-ting for this mom-ent to a rise...

T. *Treble clef, 2/4 time signature*  
 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 clef, 2/4 time signature*  
 dn dn dn dn dn dn dn dn dn dn dn dn dn dn

Fl. *Treble clef, 2/4 time signature*  
 (Flute part with notes)

# Bourçee in D minor

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

**A** ♩=130

Fl. 1

Fl. 1

Fl. 1

Keyboard enters

27 **B** C F B $\flat$  D $^7$  Gm D Gm D Gm C

Fl. 1

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

Fl. 1

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

Fl. 1

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

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

55 A Dm A Dm C

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

Fl.1

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

Fl.1

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

Fl.1

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

Fl.1

75 **E** *K/b & snare drum tacet Noni plays piano* *K/b & snare re-enter* Dm A Dm

Pno.

79 F C A Dm

Pno.

81 A Dm

Pno.

83 A Dm C

Pno.

85 A Dm

Pno.

87 F C A Dm

Pno.

89 A Dm Gm

Pno.

91 A Dm

Pno.

# Sometime

Meredith Francis (for David)

MW  $\text{♩} = 50$  F

Hp

Some

MW **A** F Gm<sup>7</sup> B<sup>b</sup> Csus<sup>4</sup> C F Gm<sup>7</sup>

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

*on repeat only*

Hp

MW **B<sup>b</sup>** C Am Dm Gm<sup>7</sup> C

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

Hp

MW **B<sup>b</sup>** C F <sup>1.</sup> B<sup>b</sup> Gm<sup>7</sup> C <sup>2.</sup> B<sup>b</sup> Gm<sup>7</sup> 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.

Hp

MW **B** Gm<sup>7</sup> Am B<sup>b</sup> C F B<sup>b</sup> F Gm<sup>7</sup> C Dm

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

*pp*

A. Ooo

Hp

20 **C** F Gm<sup>7</sup> B<sup>b</sup> Csus<sup>4</sup> C F Gm<sup>7</sup> B<sup>b</sup> C

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

A. Ooo

Hp.

24 Am Dm Gm<sup>7</sup> C B<sup>b</sup> C F B<sup>b</sup> Gm<sup>7</sup> C rit.

MW smell the Spring, taste Sum-mer fruit, and feel the Au-tumn sun. But win-ter ne-ver col-der than the one I spent a-lone.

A. Ooo

Hp.

28 NC rit.

MW

Hp.

Some

30 **D** ♩=40 Freely no rhythm F Gm<sup>7</sup> B<sup>b</sup> E<sup>b</sup> C F Gm<sup>7</sup> B<sup>b</sup> Csus<sup>4</sup> C

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

Hp.

34 Am Dm Gm<sup>7</sup> C B<sup>b</sup> C F B<sup>b</sup> Gm<sup>7</sup> 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.

Hp.

38 Freely no rhythm rit.

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

Hp. rit.

# Epilogue

Graham Sowerby

Arr: Samantha O'Brien (2013)

**A** F  $\text{♩} = 128$

Fl. 

5 F Gm C7 F

Fl. 

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 ben - ches re - mem - ber mu - ddy tren - ches 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. 

35 F Gm C7 F

Fl. 

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 C<sup>7</sup> 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 C<sup>7</sup>

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 C<sup>7</sup>

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 C<sup>7</sup> 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 C<sup>7</sup> F Gm C<sup>7</sup> F

Fl.  
 (Instrumental accompaniment)

69 F Gm C<sup>7</sup> F Gm C<sup>7</sup> F

Fl.  
 (Instrumental accompaniment)

77 Am D Gm C<sup>7</sup>

Fl.  
 (Instrumental accompaniment)

83 F Gm C<sup>7</sup> F Gm C<sup>7</sup> F

Fl.  
 (Instrumental accompaniment)

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

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 man's\_ 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 man's\_ en - dea-vours ru - ins in the sky\_

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 star, a man made sup-er no - va ro - lling by.\_

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 by.\_

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

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\_\_\_\_\_

# Come by the Hills

Traditional (Arr. Noni Dickson - 2013)

Piano accompaniment for the first system. Chords: F, C/E, B $\flat$ , C $^7$ . The music is in 3/4 time and B-flat major.

Vocal line starting at measure 5. Lyrics: Come by the hills to the land where fan-cy\_ is free, and stand where the

Vocal line starting at measure 12. Lyrics: peaks meet the sky and the loughs meet the sea. Where the

Vocal line starting at measure 17. Lyrics: riv-ers run clear and the brack-en is gold in the sun. and the

Flute 1 part starting at measure 17.

Vocal line starting at measure 23. Lyrics: cares of to - mor-row\_ can wait\_\_\_\_\_ till this day\_\_\_ is done.

Harpsichord accompaniment for the second system.

Piano accompaniment for the second system. Chords: C/E, B $\flat$ /D, Am/C, B $\flat$ , F, Gm, C $^7$ .

Harpsichord accompaniment for the second system. Chords: C/E, B $\flat$ /D, Am/C, B $\flat$ , F, Gm, C $^7$ .

35 **C**

Fl. 1

F B $\flat$  F F B $\flat$  F F

Hp.

42

Fl. 1

B $\flat$  F F C F Dm

Hp.

49 B $\flat$  F C F

Hp.

54 B $\flat$  F B $\flat$  F

Hp.

**D** Instrumental

59 F B $\flat$  F B $\flat$  F C

Fl. 1

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

Hp.

66 Dm C Bb F Bb C F Bb F Bb

Fl. 1

Hp.

76 **E** (All men)

B.

Hp.

F

Come by the hills to the land where

83

A.

B.

Hp.

Oo Oo\_ Oo

le-gend remains; the sto - ries of old fill the heart and may yet come a - gain.

Bb F F Bb F Bb C

91

A.

B.

Oo

where the past has been lost, and the fu-ture has still to be won, and the

98

A.

B.

Oo

cares of to - mor - row can wait till this day is

102 **F** F C Dm C

Pno.

Hp.

106 **G**

A.

Hp.

113

A.

Hp.

119

A.

Hp.

124

A.

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.

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

S. Sax.

18 **D**

S. Sax.



**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

*Verse 1*

♩=140

BB. *D* *E* *G* *A7*

F1. *G* *G#°* *D* *D/F#* *G#°* *A7* *D*

You talk of sweet-ies, bash-ful sweet-ies, I got one of those,

8 *D* *F#°* *F°* *A* *D* *E*

Oh he's hand-some as can be, but he wor-ries me; Now this boy is no fool. boy

15 *G* *A7* *D* *Em*<sub>3</sub> *E* *A7*

Hooh! What that boy knows! He's up in his La-tin and Greek, But in his shei-kin', he's weak! 'Cause

*Chorus 1*

21 *D* *A7* *D* *A7* *D* *A7* *D* *A7* *D*

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 *A7* *D* *A7* *D* *A7* *D* *A7* *D* *A7* *D*

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!

*Bridge 1*

37 *D7* *G* *B7* *E*

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 -

44 *A7* *D* *A7*

ty You know, I would let him pet me, But the darn fool, he does - n't

48 *B7* *G* *G#°* *D* *Bm* *E7* *A7* *D*

let me! Oh, he's so un - us - u - al that he drives me wild!

*Chorus 2*

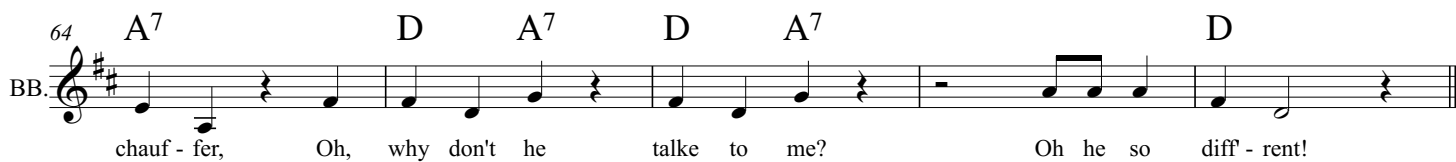
53 *A7* *D* *A7* *D* *A7* *D* *A7* *D* *A7*

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

60 *D* *A7* *D* *A7* *D*

un - us - u - al! And when we're ri - ding in a tax - i, he con - vers - es with the

64 A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D

BB. 

chaufer, Oh, why don't he talke to me? Oh he so diff'rent!

*Bridge 2*

69 D<sup>7</sup> G B<sup>7</sup> E

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 -

76 A<sup>7</sup> D A<sup>7</sup> B<sup>7</sup>

BB. 

bout! He says love is ho - kum, Oh, I'd like to choke,choke, choke him!

81 G G<sup>#o</sup> D Bm E<sup>7</sup> A<sup>7</sup> D

BB. 

'Cause he's so un - us - u - al that he drives me wild!

*Instrumental*

85 A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D

F1. 

93 A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D You

BB. 

F1. 


*Bridge 3*

101 D<sup>7</sup> G B<sup>7</sup>

BB. 

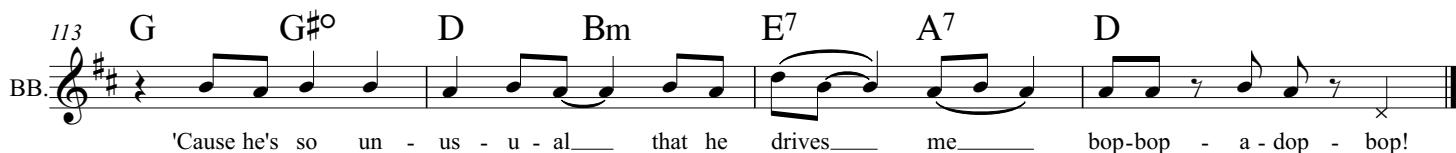
might as well be by your-self as in his com-pa - ny, When we're out to - geth - er, I'm as

107 E A<sup>7</sup> D A<sup>7</sup> B<sup>7</sup>

BB. 

lone-some as can be. But still I'm mad a - bout him, And I just can't live with - out him;

113 G G<sup>#o</sup> D Bm E<sup>7</sup> A<sup>7</sup> D

BB. 

'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)

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

We have the chance to turn the pa-ges o ver We can write what we wan-na write, we got-ta ma - ke ends\_ meet be-fore we get much ol - der

**DW**  $\text{♩} = 74$

**A** **C/B<sup>b</sup> C/B<sup>b</sup>**

**KD**  $9$  **B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> C F**

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

**KD**  $13$  **B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> C**

**B** **F E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>**

**GT**  $18$

**DW**  $22$  **F E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>**

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

**GT**

**DW**  $26$  **F C E<sup>b</sup>/F**

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

**DW**  $29$  **F E<sup>b</sup>/F**

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

**KD**

be - tter

**GT**

be - tter

33 B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> 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

37 B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> 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?

**D** 42 F E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>

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

46 F E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>

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

**E** 50 A Sax.  $B\flat$   $A\flat$   $E\flat/G$   $A\flat$

54 Fl.  $B\flat$   $A\flat$   $E\flat/G$   $A\flat$

**F** 58 DW  $B\flat$   $C/B\flat$   $B\flat$   $B\flat$   $B\flat$   $C/B\flat$   $B\flat$   $C$   $F$   $F$

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

KD \_\_\_\_\_ How long

GT \_\_\_\_\_ How long

62 DW  $B\flat$   $C/B\flat$   $B\flat$   $C/B\flat$   $B\flat$   $C/B\flat$   $B\flat$   $C$

\_\_\_\_\_ 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? \_\_\_\_\_

67 **G** **F** all sing

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

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

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

69 **E<sup>b</sup>** **B<sup>b</sup>/D** **E<sup>b</sup>**

DW  
*oh oh*

KD  
*oh oh*

GT  
*oh oh*

71 **F** **F**

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

KD  
*We're not gon - na live in si - lence We're not gon - na live with fear\_*

GT  
*We're not gon - na live in si - lence We're not gon - na live with fear\_*

73 **E<sup>b</sup>** **B<sup>b</sup>/D** **E<sup>b</sup>**

DW  
*oh oh ooh*

KD  
*oh oh ooh*

GT  
*oh oh ooh*

# Woomera

Wheelers and Dealers (Arr. Maria Dunn - 2013)

single guitar listen to recording ad lib til ready

♩=60

Am 3 Am **A** G Dm

JL

A thou-sand miles\_ de sert sand\_ first I saw of this wide land

9 Am G F

JL

Came this coun - try in hope of life in cer - tain death and strife\_\_\_\_\_

13 Am G C D F

JL

Wai - ting\_ in this pri - son cell\_\_\_\_\_ I can't be - lieve\_ they made this hell

17 Am G C Dsus<sup>2</sup> E

JL

What do they think\_\_\_\_\_ we have done?\_\_\_\_\_

add all guitars

21 **B** C G Am C G Am F

JL

Where\_ is free - dom now? Where is free - dom now?

29 C G Asus<sup>2</sup>Asus<sup>2</sup>Asus<sup>2</sup> Asus<sup>2</sup> Am

JL

Where is\_ free - dom now?\_\_\_\_\_ My

**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

42 Am G C D F Am G C Dsus<sup>2</sup> E

JL

mind\_ 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\_\_\_\_\_



51 **D** C G Am F C G Am F C G Am F

JL  
Where\_ is free - domnow? Where is free - domnow? Where is \_\_\_ free - dom now?

Solo  
Where\_ is free - domnow? Where is free - domnow? Where is \_\_\_ free - dom now?  
*DW*

S.1  
*pp*  
Ooo

A.  
*pp*  
Ooo

T.  
*pp*  
Ooo

B.  
*pp*  
Ooo

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

A.  
Ooo

T.  
Ooo

B.  
Ooo

*add more percussion*

71 C G Am F C G Am

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

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

78 F C G Am F

S.1  
— Ooo

A.  
— Ooo

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

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

*tacet percussion*

83 C G Asus<sup>2</sup> stop Asus<sup>2</sup> stop Asus<sup>2</sup> stop Asus<sup>2</sup> 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 free dom free dom free dom

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

88 **E** Am G Dm

Solo  
T.  
B.

This coun - try \_\_\_\_\_ once a de - cent place\_ you loved your free - dom loved your space\_

93 Am G F

Solo  
T.  
B.

time to care for o - thers too \_\_\_\_\_ whose hard - ships you've ne - ver known \_\_\_\_\_

97 Am G C D F Am G C Dsus<sup>2</sup> E

JL  
Solo  
S.1  
A.  
T.  
B.

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 \_\_\_\_\_

V.S.

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

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

Solo  
Where is free - dom now? Where is free - dom now?

S.1  
Where is free - dom now? Where is free - dom now?

S.2  
Where is free - dom now? Where is free - dom where is free - dom

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

T.  
Where is free - dom now? Where is free - dom now?

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

*add more voices to this part if needed*

113 C G Am F C G Am F

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

Solo  
Where is free - dom now? Where is free - dom now?

S.1  
Where is free - dom now? Where is free - dom now?

S.2  
now? free - dom where is free - dom now? free - dom Oh free - dom

A.  
now? free - dom where is free - dom now? free - dom Oh free - dom

T.  
Where is free - dom now? Where is free - dom now?

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

**G** add more percussion 2 against 3

121

S.1

A.

T.

B.

C G Am F C G Am F

129

S.1

A.

T.

B.

C G Am F C G Asus<sup>4</sup>

# Destitution Road

## Intro

1. Wayne --> Chorus
2. Wayne (+ Rima & John M) --> Chorus
3. Men (+ flute & altos & basses) --> Chorus
4. All (+ clar. & altos & basses) --> Chorus (a capella) --> Chorus (All)

Alistair Hulett

(Based on Gordon McIntyre & Kate Delaney recording)

♩=140 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.