

Chimes of Freedom

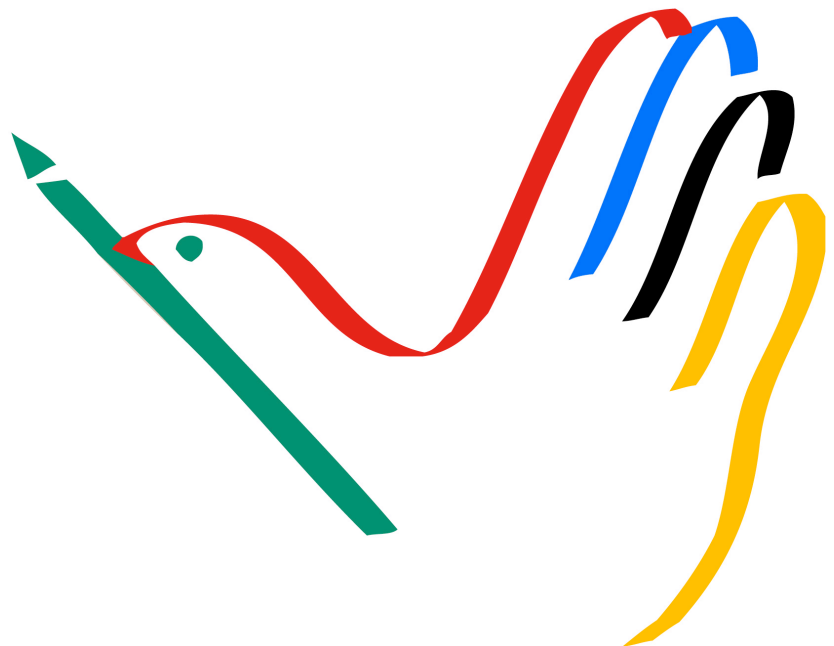
[Loosly Woven – April/May 2013 – Final]

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Chimes of Freedom

Bob Dylan (Arr. Wayne Richmond - 2013)

Glk. G C G D C G D⁷ G C G

9 A G C G C G C D⁷ G C

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

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

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.

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

33 D⁷ G C G

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

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

37 C G C D⁷ G C G

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

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

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.*

v.s.

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

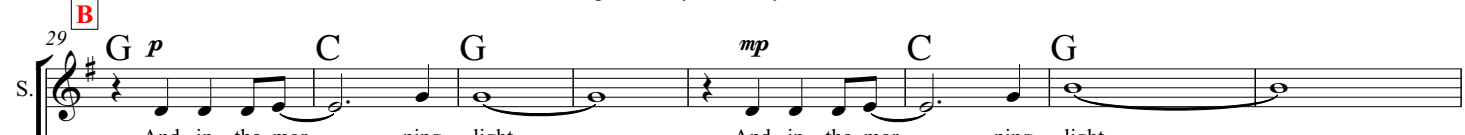
Alan Simmons

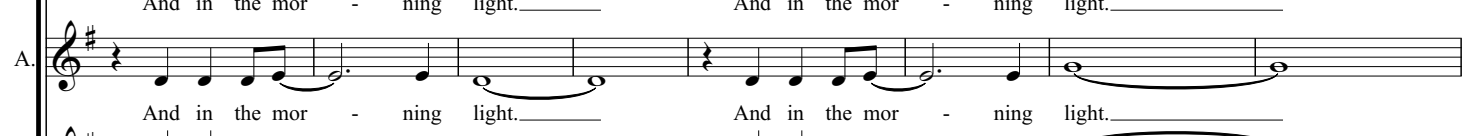
F1. 

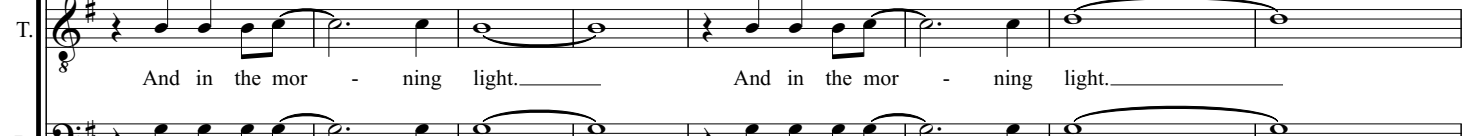
S. 
Where will you go to-night? Where will you go to-night?

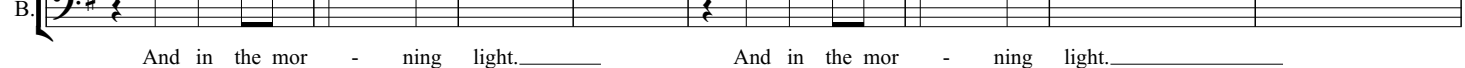
S. 
I see the rain fall-ing hard and long. I hear the wind sing a mourn-ful song.


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

S. 
And in the mor-ning light. And in the mor-ning light.

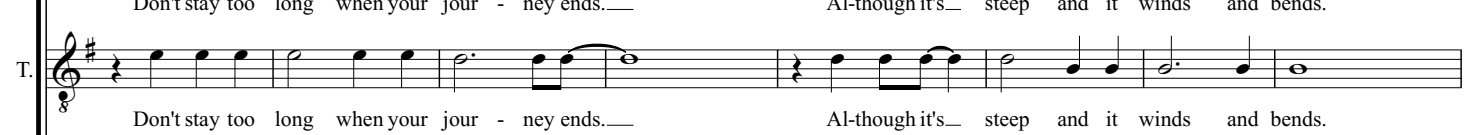
A. 
And in the mor-ning light. And in the mor-ning light.

T. 
And in the mor-ning light. And in the mor-ning light.

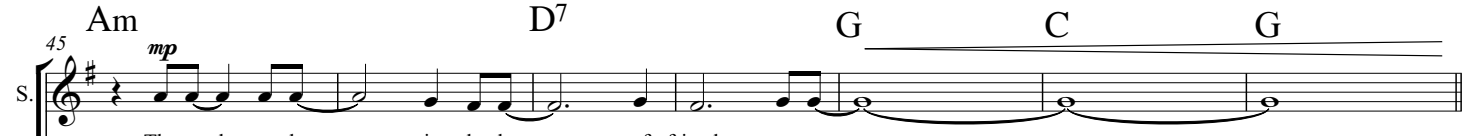
B. 
And in the mor-ning light. And in the mor-ning light.

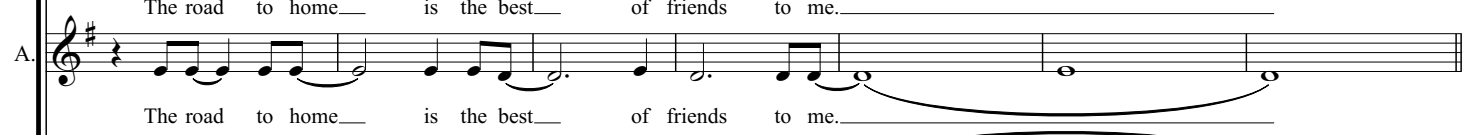
S. 
Don't stay too long when your jour-ney ends. Al-though it's steep and it winds and bends.

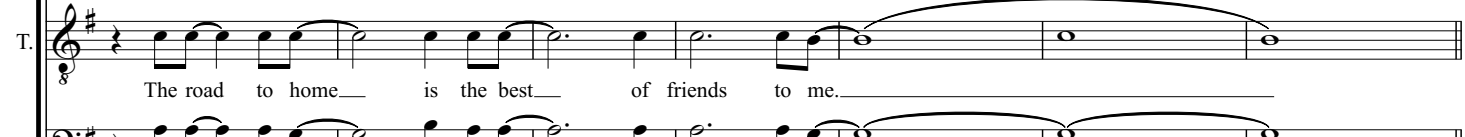
A. 
Don't stay too long when your jour-ney ends. Al-though it's steep and it winds and bends.

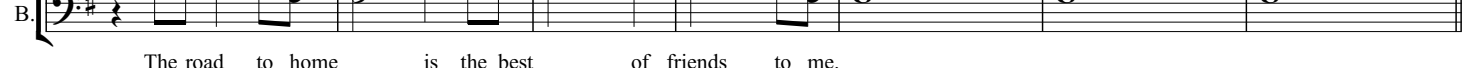
T. 
Don't stay too long when your jour-ney ends. Al-though it's steep and it winds and bends.

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

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

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

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

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

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

$\text{♩} = 75$ Moderately

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

Hp. *mp*

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

RV

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

10 B7(sus4) B7/D# F E7 Am7/Eb D7 G C/G G C/G

RV

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

15 **B** Gm D7/F# Gm D7/F#

RV

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

Vln. *p*

19 G B7(sus4) B7/D# F7 E7

RV *mf* (all tenors)

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

Vln. *mf*

22 Am7 D7 G C/G G C/G

RV

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

Vln.

25 **C** Am⁷ D⁷ Gmaj⁷ G⁶ Am⁷ D⁷ G *f*

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

29 Am⁷ D⁷ Gmaj⁷ G⁶ Am⁷ D⁷ G C D

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

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

Vln. *mf*

33 **D** G D⁷/F[#] G D⁷/F[#]

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

37 G (all tenors) D⁷/F[#]

RV They don't see you as I do; I wish they would try

39 F⁷ E⁷ *rall.* E^b+ *a tempo* D⁷

RV to. I'm sure they'd think a - gain if they had a friend like

41 G Am⁷/G G Am⁷/G G Am⁷/G G Am⁷/G G

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

Vln. *pp*

Life's Savings

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

Guitars, keyboard and percussion

Em D Em Em D Em *All men*

B. 

3 Em D Em *How much*

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

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

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

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

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

Play these 2 bars 3 times

Heirs of the Dragon

Hou Dejian (Arr. Jill Stubington - 2013)

Autoharp plays chords in first 8 bars

Chords: Cm Gm D7 Gm Gm Cm Gm Cm D7 Gm

Fl. 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

T. B. 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

T. B. 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

S. A. 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* Keyboard enters

C. A.

34 **Gm** **Cm** **Gm** **Gm** **Cm** **Bb** **D**

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

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

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

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

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

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

B. 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)

Fl./wh $\text{♩} = 140$

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.

T. Ooh ooh

Vln.

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.

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

Vln. pizz

26 *Instrumental*

Fl./wh

Vln.

30 *To Verse 2*


Fl./wh

Vln.


Coda


34

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

T. 
Ooh Es-kon di-do ke no



41

S. 
es-kon di-do ke 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.

Instrumental

47

Fl./wh 
Vln. 

51

Fl./wh 
Vln. 

All the Fine Young Men

Eric Bogle (Arr. Maria Dunn - 2013)

♩=80 Bm A G Bm A G Bm A Bm A

EE

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

A. *pp* Ah

T. *pp* Ah

B. *pp* Ah

They

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

EE

S.

A.

T.

B.

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

13 G A Bm A D G A

EE

S.

A.

T.

B.

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

19 D G D Gmaj⁷ stop D Em G

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

S.

A.

T.

B.

B add piano

24 G A D A Bm G A

S.

A.

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

29 D Bm G A

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

33 Bm A D G A

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

37 D G D Gmaj⁷ stop

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

40 D Em G

T. young men fought and cursed and wept and died_

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

Rec.

50 A Bm A D G A

Rec.

55 D G D Gmaj7 D Em G

Rec.

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

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

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

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

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

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

67 G A Bm A D

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

S. it's the peace that lasts for - e - ver When the call come a - gain

A. it's the peace that lasts for - e - ver When the call comes a - gain

T. it's the peace that lasts for - e - ver When the call comes a - gain

B. it's the peace that lasts for - e - ver When the call comes a - gain

71 G A D G D

EE they_ will not an - swer_ They're just for-go - tten bones ly-ing far from their

S. they_ will not an - swer_ They're just for-go - tten bones ly-ing far from their

A. they_ will not an - swer_ They're just for-go - tten bones ly-ing far from their

T. they_ will not an - swer_ They're just for-go - tten bones ly-ing far from their

B. they_ will not an - swer_ They're just for-go - tten bones ly-ing far from their

75 *Gmaj⁷ stop* ♩=60 *Slowly* **E** G *guitar only* A Bm A G

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

S. homes_ as for - go - tten as the cause for which they died *pp*

A. homes_ as for - go - tten as the cause for which they died *pp*

T. homes_ as for - go - tten as the cause for which they died *pp*

B. homes_ as for - go - tten as the cause for which they died *pp*

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

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

S.

A.

T.

B.

Button Up Your Overcoat

B.G. DeSylva, Lew Brown & Ray Henderson

Arr: Samantha O'Brien (2013)

$\text{♩} = 70$
pizz.

Vln.

9 **A**

GL/WR

GL: 1. Lis-ten, Big Boy!____ Now that I've got you made good-ness, but I'm a - fraid
WR: 2. Lis-ten, Girl friend!____ You've knocked me off my feet I think you're ve - ry sweet

Vln.

15

GL/WR

some-thing's gon - na hap - pen to you. Lis - ten Big Boy!____ You've got me hooked and
mak - ing such a fuss a - bout me. Lis - ten Girl Friend!____ Now that I'm fond of

Vln.

20

GL/WR

how! I would die if I should lose you now____
you, I'm a - fraid I'm gon - na wor - ry too____

Vln.

25 **B**

GL/WR

(Both) But ton up your ov-er-coat____ when the wind is free, take good care of your-self_ you be-

Vln.

31

GL/WR

long to me____ (Gial) 1. Eat an ap - ple ev - 'ry - day;____ get to bed by
(Wayne) 2. Where your flan - nel un - der - wear____ when you climb a

Vln.

36

GL/WR

three, (Both) take good care of your - self_ you be - long to me____
tree,

Vln.

40 **C**

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

Vln

47

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

Vln

53

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

Vln

57 **D**

Vln

Pno.

65

Vln

Pno.

70

GL/WR
 long to me

Vln

Pno.

When will I be loved

Linda Ronstadt (Arr. Maria Dunn - 2013)

A ♩=120 B^b C

KD *enter drums /perc/guitars*

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

T. when will I _____ be loved

B. when will I _____ be loved

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

F B^b C NCF B^b C NCF B^b C F F⁷

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

B B^b C B^b F

17

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

B^b C Dm C

21

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

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

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

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^b** (All soprs) **C** **B^b** **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^b** **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^b** **C** **NC F** **B^b** **C** **NC F** **B^b** **C** **F** **B^b** **C**

KD

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

S.

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

A.

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

T.

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

B.

59 **NC F** **B^b** **C** **F** **B^b** **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)

♩=92

3

1st Verse - all altos - no 'oohs'

T

5 **A** Bm

1. The
2. A

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

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 Bm

D

E⁹

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 G

D

G

A

Bm

D

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

B E⁹

Bm

D

E⁹

T

Love Love Love and jus - tice be my live Live Live my truth what e'er will

32 Bm

D

E⁹

D

A

T

be Rest til there's e - qua - li - ty

40 Em

F#sus

F#

Bm

D

E⁹

T

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

48 Bm

D

E⁹

D

A

Em

2

F#sus

F#

T

comes ri - vers to cross Til our jour - ney's done

60 **C** Bm Bm

T 3.All who toil the wea - ry earth_ see be-yond your mea-sure__ wo - men are__ re - al gold for

66 D E⁹ Bm D E⁹

T all of us to trea-sure,__ for eve - ry he - ro - ine that's named there are a thou-sand name-less who

72 G D G A Bm D

T live to make a be tter day with acts of love and jus - tice__

79 **D** E⁹ Bm D E⁹

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

87 Bm D E⁹ D A

T be__ Rest__ til there's e - qua - li - ty__

95 Em F#sus F# Bm D E⁹

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

103 Bm D E⁹ D A

T comes ri - vers to cross__ Til our jour - ney's done__

BRIDGE All women (guitars strum once per chord change)

111 **E** G A Bm

S1 Daugh ter, sis ter, mo ther, wifewhen 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.

F

127 $\text{♩} = 92$

T Bm D E^9

Ah

135 Bm D E^9 D A

143 Em $\text{F}^\#\text{sus}$ $\text{F}^\#$ Bm D E^9

151 Bm D E^9 D A Em $\text{F}^\#\text{sus}$ $\text{F}^\#$

2

163 **G** Bm

T 4. Oh I had the stran - gest dream it came one sta - rry mid - night__

167 Bm D E^9

T Men and wo - men all joined hands in peace and lo - ving friend - ship__ all

171 Bm D E^9 G D G

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

178 A Bm D

T Ri - ver moun - tain, rocks re - joiced the bells of free - dom pea - led__

H

185 E⁹ Bm D E⁷

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

193 Bm D E⁹ D A

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

201 Em F#sus F# Bm D E⁹

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

209 Bm D E⁹ D A

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

217 Em F#sus F# Bm D E⁷

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

225 Bm D E⁹ D A Em 2

T be _____ rest _____ til there's e - qua - li - ty _____

I FANFARE

235 Bm D E⁹ Bm D E⁹

Sl Love Love Jus - tice be my love Love Jus - tice be my

243 **J** Bm D E⁹

T Love love Jus - tice be my

247 Bm D E⁹ Bm

T Flag _____ Ah _____

I will follow him

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

♩=70

T. **A**

V1. *p*

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

T. 10

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

T. 16 **B**

V1. *p*

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

T. 22 *rall*

V1. *rall*

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

28 **C** ♩=160

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.

V1. *pizz*

F#7

34 *LJ* **D**

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

LJ/KD 40

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

T. 45 **E**

V1. *arco*

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

51
T. deep, a moun-tain so high it can keep, keep us a - way, a-way from his love.

Vl.

58 **F**
S. love him I'll follow True love to-gether

Vl. *pizz*

65
S. I love him, I love him, I love him, and where he goes I'll

T. I'll fol - low him where - e - ver

Vl.

68
S. fol - low, I'll fol - low, I'll fol - low, he'll al - ways be my true love, my true love, my

T. he goes. I'll fol - low him

Vl.

71
S. true love, for - ev - er, for - ev - er, for Oh There

T. where - e - ver he goes. There

Vl. *arco* 3 3

74 **G** *rall.*
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.

Vl.

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

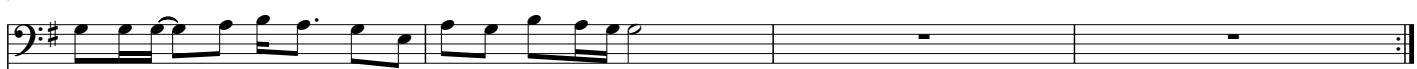
Dn dn dn dn dnn dn dn dnn dnn

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 

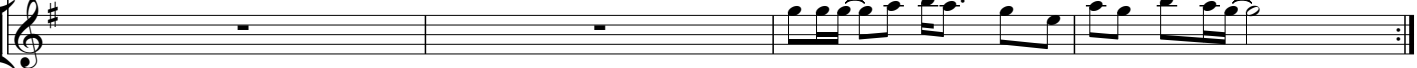
S. You were on - ly wait-ing for this mo-ment to a__rise
mo-ment to be free

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 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. dn dn dn dnn *decrescendo* 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 and 4/4 time signatures*
 Black bird sing-ing in the dead of night Take these bro-ken wings and learn to fly—

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

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

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

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

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

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

T. *Treble clef, 2/4 and 4/4 time signatures*
 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 and 4/4 time signatures*
 dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

GT *Bass clef, 4/4 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, 4/4 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, 4/4 time signature*
 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. *Treble clef, 4/4 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, 4/4 time signature*
 dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

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

Bourçe in D minor

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

A ♩=130

Fl.1
Fl.2

10

19

Keyboard enters

B C F B♭ D⁷ Gm D Gm D Gm C

31 F B♭ D⁷ Gm G C E⁷ Am Dm⁶ E A

35 D C G G⁷ C B♭ F F⁷ B♭ Gm C E⁷ A D

39 Gm C F B♭ Em A Dm Gm A B♭ Dm A Dm ♩=130

Fl.1
S. D.

played with brushes etc.

C Dm A Dm F C A Dm

47 Dm A Dm A Dm

51 A Dm F C A Dm

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)

$\text{♩} = 50$

F

MW

Pno.

Some

5 **A** F Gm7 B \flat Csus⁴ C

MW

time I'd like to take you to the pla - ces dear to me; And
 time I'd like to join your hymn that wel - comes in the day; And

7 F Gm7 B \flat C

MW

some - time catch the wa - ter fall and some - time watch the sea. To -
 be with you to un - der - stand what calls your heart to pray. I'd

9 Am Dm Gm7 C

MW

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

11 B \flat C F ^{1.} B \flat Gm7 C ^{2.} B \flat Gm7 C

MW

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

14 **B** Gm7 Am B \flat C F B \flat F Gm7 C

MW

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

18 Dm **C** F Gm7 B \flat Csus⁴ C F Gm7

MW

some-time... I'd like to whis-tle round the sea-son some more times with you; My heart is brim-ming o-ver with the

S. *pp* Ooo Ooo Ooo

A. *pp* Ooo Ooo Ooo

T. *pp* Ooo Ooo

B. *pp* Ooo Ooo

23 **B^b** **C** **Am** **Dm** **Gm⁷** **C** **B^b** **C** **F** **B^b** **Gm⁷** **C** *rit.*

MW things I'd love to do: To smell the Spring, taste Summer fruit, and feel the Autumn sun. But winter never colder than the one I spent alone.

S. *Ooo* *Ooo*

A. *Ooo* *Ooo*

T. *Ooo* *Ooo* *Ooo*

B. *Ooo* *Ooo* *Ooo*

28 **NC** *rit.* **D** $\text{♩} = 40$ **F** **Gm⁷** **B^b** **E^b** **C**

MW Some time I'd like to hold you as if to never let you go; Some-

RM Some time I'd like to hold you as if to never let you go; Some-

32 **F** **Gm⁷** **B^b** **Csus⁴** **C** **Am** **Dm**

MW time find words to tell you so that you will always know. That though you left me softly on that...

RM time find words to tell you so that you will always know. That though you left me softly on that...

35 **Gm⁷** **C** **B^b** **C** **F** **B^b** **Gm⁷** **C**

MW sun-soaked time-less day. There's a thousand places in my life that you will always stay.

RM sun-soaked time-less day. There's a thousand places in my life that you will always stay.

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.

RM *Ooo*

Epilogue

Graham Sowerby
Arr: Samantha O'Brien (2013)

♩=128 **A** F Gm C⁷ F Gm C⁷ F

Fl.

Vln.

B F Gm C⁷ F

9 EE

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

15 Gm C⁷ F Am D Gm

EE

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

22 C⁷ F Gm

EE

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

26 C⁷ F Gm C⁷ F

EE

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

31 **C** F Gm C⁷ F Gm C⁷ F

Fl. *Keyboard starts*

39 **D** F Gm C⁷ F

EE *Keyboard tacet*

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

45 Gm C⁷ F Am D Gm

EE

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

52 C⁷ F Gm

EE

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

56 C⁷ F Gm C⁷ F

EE

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

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

Fl.

69 F Gm C7 F Gm C7

Fl.

Vln.

76 F Am D Gm C7

Fl.

Vln.

83 F Gm C7 F Gm C7 F

Fl.

Vln.

91 **F**

T.

And on that fi - nal mor - ning a hun dred suns_ are daw ning The dust of man's_ en dea vours ru-ins in the sky_

Vln.

99

T.

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

Vln.

105 **G**

T.

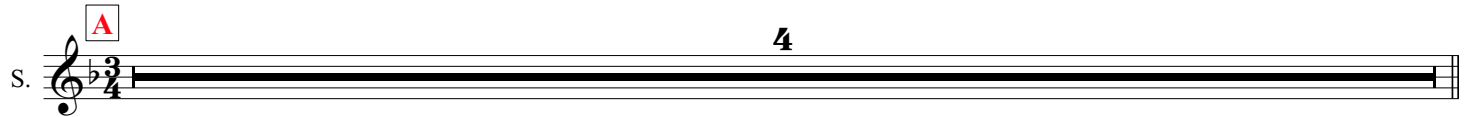
and all the an will watch their bur ning ba-by and won der how one so young ooh_

Vln.

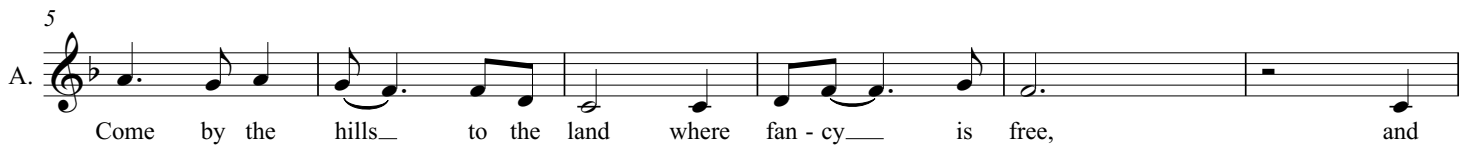
Come by the Hills

Traditional (Arr. Noni Dickson - 2013)

A

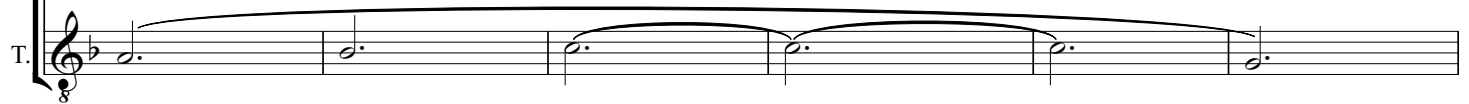
S. 

5

A. 

11

A. 

T. 

17

A. 

T. 

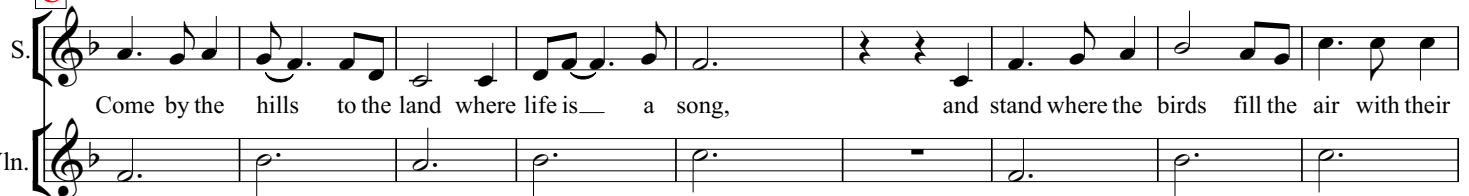
23

A. 

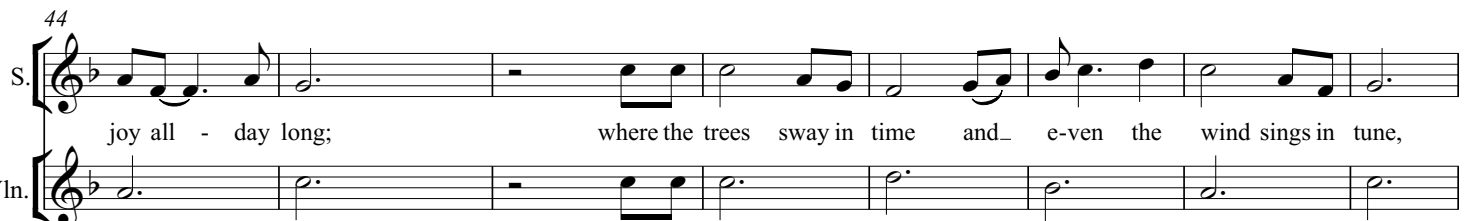
Verse 2

C (All women)


35

S. 

44

S. 

52

S. 

D Instrumental

59

Fl. 1 

Vln. 

69

Fl. I

Vln.

80 **E** (All men)

B.

Vln.

Come by the hills_ to the land where le - gend_ re - mains; the

86

B.

Vln.

sto - ries of old fill the heart and may yet come a - gain. where the

92

B.

Vln.

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

99 **F**

B.

Vln.

mor-row_ can wait_ till this day_ is done.

106 **G**

B.

Vln.

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

114

B.

Vln.

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

121

B.

Vln.

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

Jovano Jovanke

Intro: Bass & accordion
A & B: Sop Sax
A & B: Both Sax
A & B: Both + ww (with short notes bars 28 & 36)
A: Both finishing with rall at bar 17

Trad. Macedonian

♩=140 *Intro*

D (*accordion soft chords on repeat*)

Bass

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

S. Sax.

A Sax.

(*not 1st time*)

Bass

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

S. Sax.

A Sax.

Bass

18 **D**

S. Sax.

A Sax.

Bass

B *(short last time)*

25 Gm Cm D Gm Eb

S. Sax.

A Sax.

Bass

(tacet last time)

30 Cm D

S. Sax.

A Sax.

Bass

(short last time)

35 Gm Cm D Gm Eb

S. Sax.

A Sax.

Bass

40 Cm D *(back to A)*

S. Sax.

A Sax.

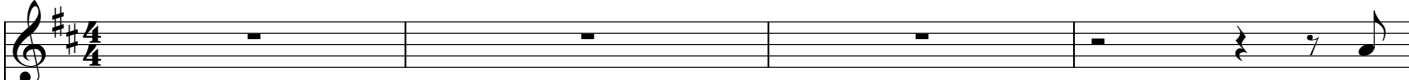
Bass


He's so unusual

Al Sherman, Al Lewis & Abner Silver

- Arr. Wayne Richmond 2013

♩=140


BB. 

VI. *pizz* 


You

Verse 1

5 D E G A⁷ D F[°] F[°] A

BB. 

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

VI. 


11 D E G A⁷

BB. 

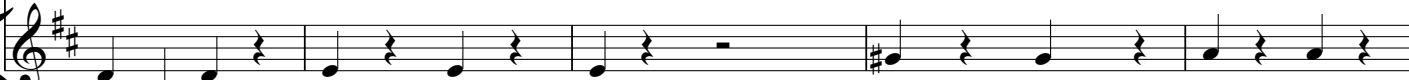
but he wor-ries me; Now this boy - is no fool - boy - Hooh! What that boy

VI. 

16 D Em³ E A⁷


BB. 

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


VI. 

Chorus 1


21 D A⁷ D A⁷ D A⁷ D A⁷

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-

VI. 

28 D A⁷ D A⁷ D

BB. 

us - u - al! - When I want some kis - sin', And I got - ta have some

VI. 

32 A⁷ D A⁷ D A⁷ D

BB.
 kis - sin', He says, "No! Let me go." He's so un - us - u - al!—

VI.

Bridge 1

37 D⁷ G B⁷ E

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 -

VI.

44 A⁷ D A⁷

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

VI.

48 B⁷ G G[°] D Bm E⁷ A⁷ D

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

VI.

Chorus 2

53 A⁷ D A⁷ D A⁷ D A⁷ D A⁷

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."

VI.

59 D A⁷ D A⁷ D

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

VI.

64 A⁷ D A⁷ D A⁷ D

BB. *chauf-fer, Oh, why don't he talke to me? Oh he so diff'-rent!*

VI.

Bridge 2

69 D⁷ G

BB. *Oth - ers would be tick - led pink to bop - op - a - dop - e - dop!*

VI.

73 B⁷ E A⁷

BB. *He don't e - ven know what bop - a - bop - op - a - dop's a - bout!*

VI.

77 D A⁷ B⁷

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

VI.

81 G G[°] D Bm E⁷ A⁷ D

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

VI.

Instrumental

85 A⁷ D A⁷ D A⁷ D A⁷ D A⁷

F1.

VI.

91 D A⁷ D A⁷ D

F1. VI.

96 A⁷ D A⁷ D A⁷ D

F1. VI.

Bridge 3

101 D⁷ G

BB. VI.

might as well be by your - self as in his com - pa - ny, —

105 B⁷ E A⁷

BB. VI.

When we're out to - geth - er, I'm as lone - some as can be. But

109 D A⁷ B⁷

BB. VI.

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

113 G G[°] D Bm E⁷ A⁷ D

BB. VI.

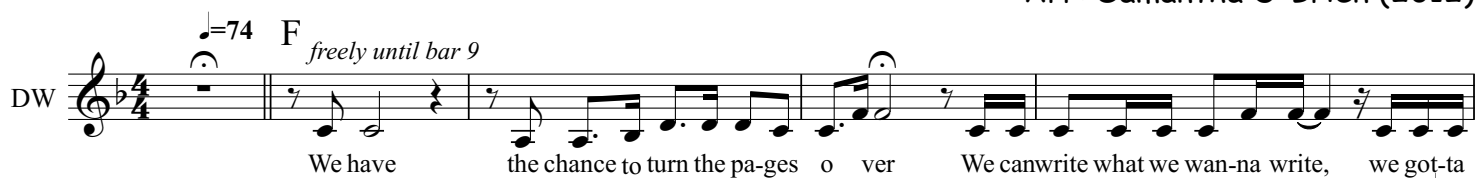
'Cause he's so un - us - u - al that he drives me bop-bop - a-dop - bop!

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 pages over We can write what we want to write, we got to

DW $\text{♩} = 74$



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

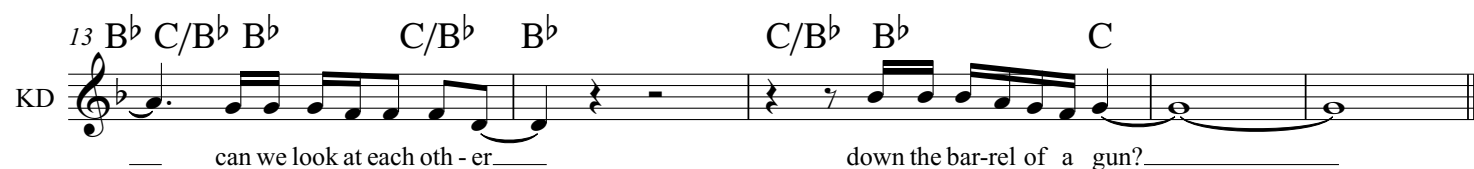
A C/B \flat C/B \flat

KD 9 B \flat B \flat B \flat B \flat C/B \flat B \flat C F



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

KD 13 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?

GT 18 **B** F E \flat B \flat /D E \flat



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

DW 22 F E \flat B \flat /D E \flat



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

DW 26 F **C** E \flat /F



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

DW 29 F E \flat /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^b C/B^b B^b C/B^b B^b B^b C/B^b B^b C F

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

KD
 How long

GT
 How long

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

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

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

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

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

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

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

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

FL

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

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

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

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

FL

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^b** **B^b/D** **E^b**

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^b** **B^b/D** **E^b**

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

Detailed description: This block contains the first line of music, measures 1 through 8. It features a treble clef, a 6/8 time signature, and a tempo marking of quarter note = 60. The melody is written on a single staff. Chords are indicated above the staff: Am (measures 1-3), Am (measure 4), G (measures 5-6), and Dm (measures 7-8). A red box highlights the 'A' chord in measure 4. The lyrics are: '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_____

Detailed description: This block contains the second line of music, measures 9 through 12. It features a treble clef and a 6/8 time signature. Chords are indicated above the staff: Am (measures 9-10), G (measures 11-12), and F (measures 13-14). The lyrics are: 'Came this coun - try in hope of life in cer - tain death and strife_____'. There is a long horizontal line under the word 'strife'.

13 Am G C D F

JL

Wai - ting_ in this pri - son cell_____ I can't be - lieve_ they made this hell

Detailed description: This block contains the third line of music, measures 13 through 16. It features a treble clef and a 6/8 time signature. Chords are indicated above the staff: Am (measures 13-14), G (measures 15-16), C (measures 17-18), D (measures 19-20), and F (measures 21-22). The lyrics are: 'Wai - ting_ in this pri - son cell_____ I can't be - lieve_ they made this hell'.

17 Am G C Dsus² E

JL

What do they think_____ we have done?_____

Detailed description: This block contains the fourth line of music, measures 17 through 20. It features a treble clef and a 6/8 time signature. Chords are indicated above the staff: Am (measures 17-18), G (measures 19-20), C (measures 21-22), Dsus² (measures 23-24), and E (measures 25-26). The lyrics are: 'What do they think_____ we have done?_____'. There are long horizontal lines under the words 'think' and 'done?'.

add all guitars

21 C G Am C G Am F

JL

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

Detailed description: This block contains the fifth line of music, measures 21 through 24. It features a treble clef and a 6/8 time signature. Chords are indicated above the staff: C (measures 21-22), G (measures 23-24), Am (measures 25-26), C (measures 27-28), G (measures 29-30), Am (measures 31-32), and F (measures 33-34). A red box highlights the 'C' chord in measure 21. The lyrics are: 'Where_ is free - dom now? Where is free - dom now?'.

29 C G Asus² Asus² Asus² Asus² Am

JL

Where is_____ free - dom now?_____ My

Detailed description: This block contains the sixth line of music, measures 29 through 34. It features a treble clef and a 6/8 time signature. Chords are indicated above the staff: C (measures 29-30), G (measures 31-32), Asus² (measures 33-34), Asus² (measures 35-36), Asus² (measures 37-38), Asus² (measures 39-40), and Am (measures 41-42). The word 'stop' is written below the Asus² chords. The lyrics are: '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

Detailed description: This block contains the seventh line of music, measures 35 through 41. It features a treble clef and a 6/8 time signature. Chords are indicated above the staff: Am (measures 35-36), G (measures 37-38), Dm (measures 39-40), Am (measures 41-42), G (measures 43-44), and F (measures 45-46). A red box highlights the 'C' chord in measure 35. The lyrics are: '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 Dsus² 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_____

Detailed description: This block contains the eighth line of music, measures 42 through 48. It features a treble clef and a 6/8 time signature. Chords are indicated above the staff: Am (measures 42-43), G (measures 44-45), C (measures 46-47), D (measures 48-49), F (measures 50-51), Am (measures 52-53), G (measures 54-55), C (measures 56-57), Dsus² (measures 58-59), and E (measures 60-61). The lyrics are: '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_____'. Below this, a 'Solo' section is shown in a bass clef with a similar melody. The lyrics are repeated: 'Li- ving in fear and hate is blind I'd make the jour-ney back to find loved ones and home_ once a - gain_____'. There are long horizontal lines under the words 'mind_', 'home_', and '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 Asus² stop Asus² stop Asus² stop Asus² 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 Dsus² 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. C G Am F C G Am F

Ah Ah

A. Ah Ah

T. 8 Ah Ah

B. Ah Ah

129 C G Am F C G Asus⁴

S.1. Ah Ah

A. Ah Ah

T. 8 Ah Ah

B. Ah Ah

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

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*

10 E A E B E

Solo

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.

14 B E A E B

Solo

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.