

Chimes of Freedom

[Loosely Woven – April/May 2013 – Final]

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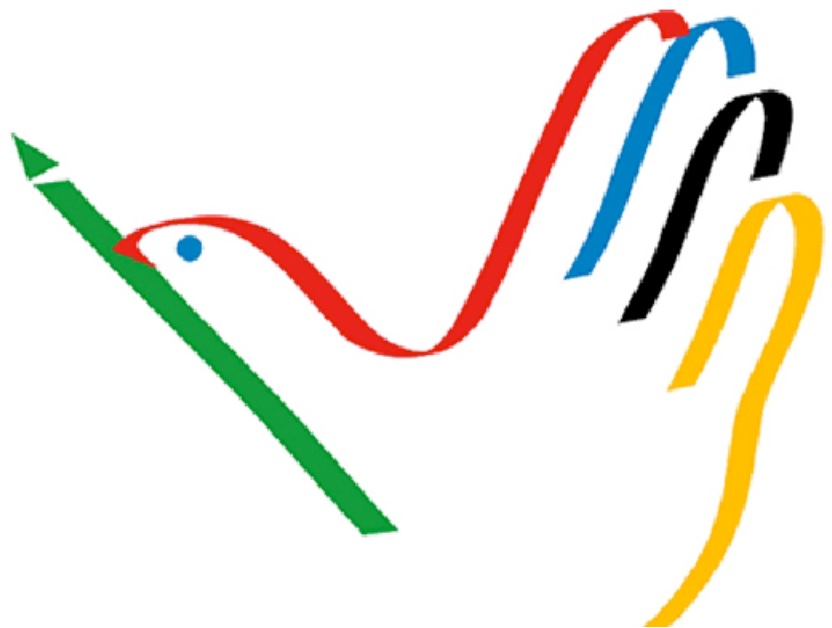
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Chimes of Freedom

Bob Dylan (Arr. Wayne Richmond - 2013)

G C G D C G D⁷ G C G


Glk. 

9 **A** G C G C G C D⁷ G C

T. 

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

17 G G C G C G C D⁷ G C G


T. 

B D⁷ As ma-jes-tic bells of bolts struck sha-dows in the sounds Seem-ing to be the chimes of free-dom flash-ing.

26 S. 

Flash - ing for the war - ri - ors whose strength is not to fight.

30 C C/E D⁷

S. 

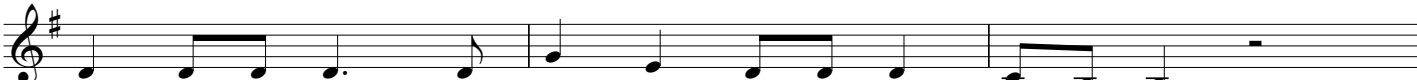
Flash-ing for the re - fu - gees on the un - armed road of flight. An' for

34 G C G C

S. 


each and ev' - ry un - der - dog sol - dier in the night, An' we

38 G C D⁷ G C

S. 


gazed u - pon the chimes of free - dom flash - ing.

41 G **C** G C G C G₃ C D⁷ G C

T. 


Ev-en though a cloud's white cur-tain in a far-off cor-ner flashed An'the hyp-no-tic splat-tered mist was slow-ly lift-ing.

49 G G C G C G C D⁷ G C G

T. 

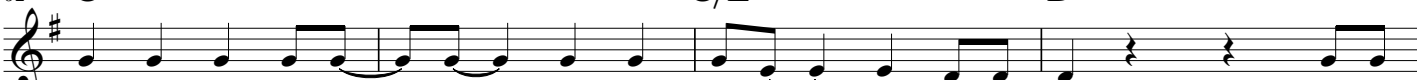
E - lec-tric light still struck like ar-rows, fire but for the ones Condemned to drift or else be kept from drif-ting.

58 **D** D⁷ G G/B

S. 

Tol - ling for the search - ing ones, on their speech - less, seek - ing trail. For the

62 C C/E D⁷

S. 

lone - some heart - ed lo - vers with too per - son - al a tale. An' for

66 G C G C

S. 

each un - harm - ful, gen - tle soul mis - placed in - side a jail. An' we

70 **G** **C** **D7** **G** **C**
 S. *gazed u - pon the chimes of free - dom flash - ing.*

73 **E** **G** **C** **G** **D7** **C** **G** **D7** **GC** **G**
 S. *di di di di di di di di di di di di di di di di di*

82 **F** **G** **C** **G** **C**
 T. *Star - ry - eyed an' laugh - ing as I re - call when we were caught Trapped*

86 **G** **C** **D7** **G** **C** **G**
 T. *by no track of hours for they hanged sus - pend - ed. As we*

90 **G** **C** **G** **C**
 T. *list - ened one last time an' we watched with one last look*

94 **G** **C** **D7** **G** **C** **G**
 T. *Spell - bound an' swal - lowed 'til the tol - ling en - ded.*

98 **G** **D7** **G** **G/B**
 S. *Tol - ling for the ach - ing ones whose wounds can - not be nursed For the*

102 **C** **C/E** **D7**
 S. *count - less con - fused, ac - cused, mis - used, strung - out ones an' worse An' for*

106 **G** **C** **G**
 S. *ev' - ry hung - up per - son in the whole wide u - ni - verse.*

109 **C** **G** **C** **D7** **G** **C**
 S. *An' we gazed u - pon the chimes of free - dom flash - ing.*

113 **H** **G** **C** **G** **D7** **C** **G** **D7** **GC** **G**
 S. *di di di di di di di di di di di di di di di di di*



The Road to Home

Alan Simmons

♩=96


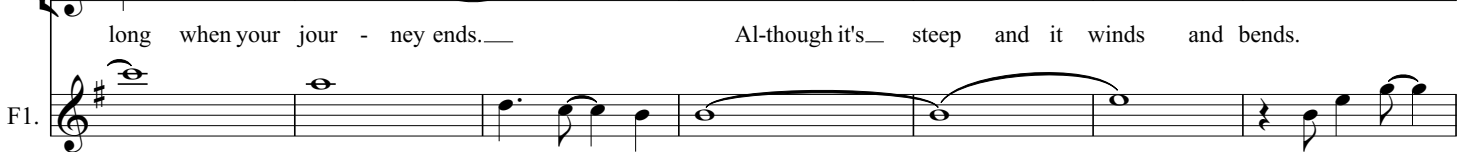
F1. 


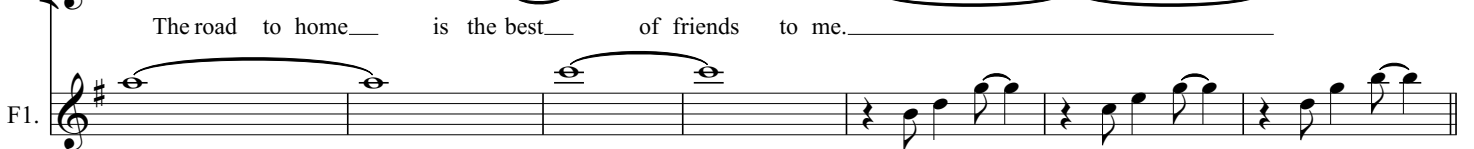
5 **A**
S. 
Where will you go to-night? Where will you go to-night?
F1. 



13
S. 
I see the rain fall-ing hard and long. I hear the wind sing a mourn - ful song.
F1. 

21
S. 
And feel the chill of the mist a-long your way.
F1. 

29 **B**
S. 
And in the mor - ning light. And in the mor - ning light. Don't stay too
F1. 

38
S. 
long when your jour - ney ends. Al-though it's steep and it winds and bends.
F1. 

45 *mp*
S. 
The road to home is the best of friends to me.
F1. 

52 **C** *f* *ff*
S. 
Don't take your time It gets so lone - ly when you're
F1. 

57 *f*

S. gone.

T. *mf*

F1.

61 *mf*

S. Don't stay a - way.

F1.

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

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

F1.

75 *mf*

S. Don't stay a - way.

T. *mf*

F1.

80

S.

T. come home.

F1.

85 **E** *p* *mp*

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

F1.

93 *mf*

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

F1.

101

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

F1.

109 **F** *mf*

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

F1.

117 *mp*

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

F1.

124 **G** *f* *ff* *f*

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

F1.

132 *mf*

S. Don't stay a - way.

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

F1.

H 140 *f* *ff* *f*

S. 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.

F1.

148 *mf* *p*

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

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

F1.

154

S.

T.

F1.

BEN

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

$\text{♩} = 75$ Moderately

Hp.

5 **A**

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

RV

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

15 **B**

RV

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

Fl.

19 *mf* (all tenors)

RV

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

Fl.

22

RV

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

Fl.

25 **C**

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

Fl. *p* *mf*

31 **D**

RV
Now it's us, now it's we. Ben, most peo - ple would turn

Fl. *p*

34

RV
you a - way. I don't lis - ten to a word they say.

Fl.

37 (all tenors) **rall.** **a tempo**

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

Fl.

41

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

Fl. *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. — 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

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.
B.

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

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.
B.

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

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.
A.
Fl.
Hp.

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

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

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. **C** **Gm** **Cm** **D** **Gm** **D** **Gm** **Cm** **D** **Cm** **D** **Gm**

C. A.

D **p** Keyboard enters

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)

♩ = 140

Fl./wh 

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.

Fl./wh 

Refrain

18 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.

Fl./wh 

Instrumental

26

Fl./wh 

30 To Verse 2

Fl./wh 

Coda

34

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

Fl./wh 

41

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

Fl./wh 

Instrumental

47

Fl./wh 

51

Fl./wh 

All the Fine Young Men

Eric Bogle (Arr. Maria Dunn - 2013)

♩=80
pp (Continuous sound - staggered breathing)

S. Ah _____

7 **A**

EE told all_ the fine young men when this war is o-ver_ there will be peace and the peace will last for

14

EE e - ver In Flan - ders fields at Lone Pine and Ber - shee-ba_ For

19

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

24 **B** (all men)

T. They told all_ the fine young men when this war is o-ver_ in your coun-try's grate-ful_ heart

31

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

37

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

42 **C**

Rec.

50

Rec.

Fl.

55

Rec

Fl.

60 **D**

EE

Fl. *play at pitch*

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

66

EE

Fl.

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

71

EE

Fl.

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

75

EE

S.

Fl.

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

stop *♩=60 Slowly* **E** *guitar only* *pp*

Slowly *pp*

81

EE

S.

Fl.

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

stop **Freely** **Freely**

Button Up Your Overcoat

B.G. DeSylva, Lew Brown & Ray Henderson

Arr: Samantha O'Brien (2013)

$\text{♩} = 70$

F1.

F2.

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

F1.

F2.

15

GL/WR

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

F1.

F2.

22 **B** A^7

GL/WR

I should lose you now _____ (Both) But ton up your ov-er-coat _____ when the wind is free,
gon-na wor-ry too _____

F1.

F2.

29

GL/WR

take good care of your-self _ you be - long to me _____ (Gial) 1. Eat an ap - ple
(Wayne) 2. Where your flan - nel

F1.

F2.

34

GL/WR *ev - 'ry - day; — get to bed by three, (Both) take good care of your - self — you be - long to me —*
un - der wear — when you climb a tree,

F1.

F2.

40 **C**

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

F1.

F2.

46

GL/WR *oo - oo! You'll get a pain and ru - in your tum - tum! (Gial) Keep a - way from boot - leg hootch,*
oo - oo! You'll get a pain and ru - in your tum - tum! (Wayne) Don't go out with col - lege boys —

F1.

F2.

51

GL/WR *when you're on a spree, (Both) take good care of your - self — you be - long to me.*
when you're on a spree,

F1.

F2.

57 **D**

Pno.

65

GL/WR *long to me*

Pno.

Button Up Your Overcoat

B.G. DeSylva, Lew Brown & Ray Henderson

Arr: Samantha O'Brien (2013)

$\text{♩} = 70$
pizz.

Vln. F1. F2. Cl. Pno.

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

A G Am⁷ D⁷ G

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

16 D⁷ G Am⁷ Bm D E Em⁷ A⁷

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

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

26

25 **B** D E⁷ C^o A⁷ C^o A⁷ D GA⁷

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

Vln. pizz.

F1.

F2.

Cl.

Pno.

33 D E⁷ C^o A⁷ C^o A⁷ D

GL/WR 1. Eat an ap-ple ev-'ry day;_ get to bed by three, (Both) take good care of your self_ you be - long to me_

2. Where your flan-nel un-der wear_ when you climb a tree,

Vln.

F1.

F2.

Cl.

Pno.

40 C D⁷ G D Bm⁷

GL/WR

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

Vln.

F1.

F2.

Cl.

Pno.

47 A⁷ Bm⁷ A Em A⁷ D E⁷

GL/WR

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

Vln.

F1.

F2.

Cl.

Pno.

53 C^o A⁷ C^o A⁷ D^{1.}

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

Vln.

Cl.

Pno.

57 **D**

Vln.

Cl.

Pno. D E⁷ C^o A⁷ C^o A⁷

63

Vln.

Cl.

Pno. D G A⁷ D E⁷

69 D G⁷ D^{2.}

GL/WR
long to me

Vln.

Cl.

Pno. C^o A⁷ C^o A⁷ D

When will I be loved

Linda Ronstadt (Arr. Maria Dunn - 2013)

A ♩=120 *enter drums /perc/guitars*

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

A. Sax.

T. Sax.

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

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

A. Sax.

T. Sax.

17 **B**

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

A. Sax.

T. Sax.

22

KD *heart in two it ha- ppens e- vry time*

A. Sax.

T. Sax.

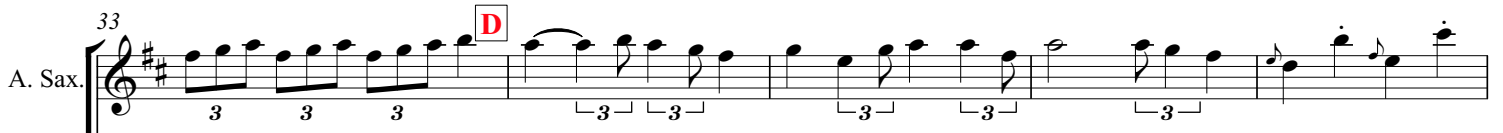
26 **C** *drum accent 2nd beat with cymbals in chorus*


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

A. Sax.


T. Sax.


33 **D**

A. Sax. 

T. Sax. 

38

A. Sax. 

T. Sax. 

42 **E** (All sops)


KD 

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

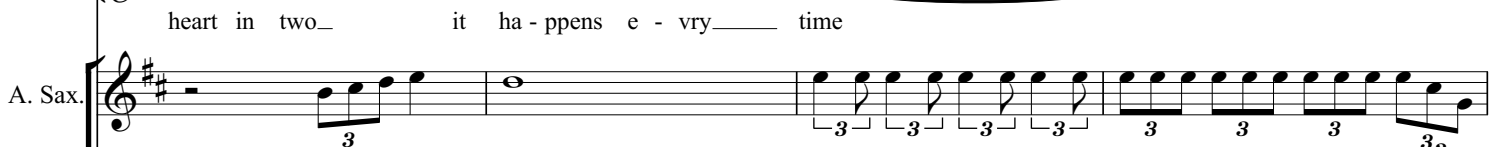
A. Sax. 


T. Sax. 

47


KD 

heart in two_ it ha - ppens e - vry___ time

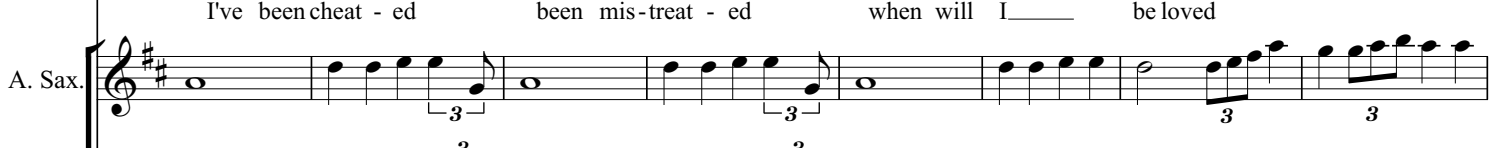
A. Sax. 


T. Sax. 

51 **F**

KD 

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

A. Sax. 

T. Sax. 

59 *rit.*
tacet all instruments

KD 

when will I___ be loved when will I be loved___

A. Sax. 

T. Sax. 

Love & Justice

Kavisha Mazzella (2008)

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

T

5 **A** **Bm** **D** **E⁹**

S1 *(2nd verse only)*
Ah

S2 *(2nd verse only)*
Ah

T

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

9 **Bm** **D** **E⁹**

S1

S2

T

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

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

S1

S2

T

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

17 **Bm** **D** **E⁹**

S1

S2

T

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

CHORUS

B

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

S1 Love Love Flag Live Live Be

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

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

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

B Love be - lieve truth will be and

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

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

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

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

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

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

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

S1 Love Love Flag Live Live comes

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

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

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

B Love be - lieve that truth will come

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

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

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

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

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

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

56 **Bm**

S1

60 **C Bm D E⁹ Bm D**

S1 Ah

S2 Ah

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

67 **E⁹ G D G A Bm**

S1

S2

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

73 **D E⁹**

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

79 **D** CHORUS **Bm D E⁹ Bm D E⁹**

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

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

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

95 **Bm D E⁹ Bm D E⁹**

S1 Love Love Flag Live Live comes

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

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

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

B. Love be - lieve that truth will come

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

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

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

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

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

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

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

111 **G A Bm**

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

119 **G A Bm**

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

CHORUS

127 **Bm** **F** D E⁹ Bm D E⁹ D

S1 *Ah*

S2 *Ah*

A1 *Ah*

T *Ah*

B. *Ah*

137 A Em F#sus F# Bm D E⁹ Bm

S1

S2

A1

T

B.

148 D E⁹ D A Em F#sus F#

S1

S2

A1

T

B.

159 Bm

163 **G** Bm D E⁹ Bm D E⁹

Ah Ah Ah Ah

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

171 G D G A

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

178 Bm D E⁹

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

FINAL CHORUS



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

S1 Love Love Flag Live Live be

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

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

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

B Love be-lieve truth will be and

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

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

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

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

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

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

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

S1 Love Love Flag Live Live comes

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

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

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

B Love be-lieve that truth will come

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

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

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

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

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

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

221 Bm D E9 D

S1 Live Live be_____ Swear that I ca - nnot

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

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

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

B. lieve_____ truth will be_____ and swear_____ don't

227 A Em F#sus F#

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

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

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

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

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

FANFARE

235 **Bm** **I** D E⁹ Bm D E⁹

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

A1 Love Love jus - tice be my

243 **Bm** D E⁹

S1 Love Love Jus - tice be my

S2 Love and jus - tice be my flag

A1 Love Love jus - tice be my

T Love love Jus - tice be my

B. Love love Jus - tice be my

247 **Bm**

S1 flag Ah

S2 Flag Ah

A1 **Bm** Flag Ah

T Flag Ah

B. Flag Ah

I will follow him

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

A

S. $\text{♩} = 70$

F1.

I will fol-low him, _____ fol-low him where-e-ver

S. 8

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

B

S. 16

F1. *mf*

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

S. 21

F1. *rall*

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

C $\text{♩} = 160$

S. 28

F1. $\text{♩} = 160$ **F#7**

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.

D *LJ*


LJ/KD 34


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


S. *da da da da da da* I will fol-low

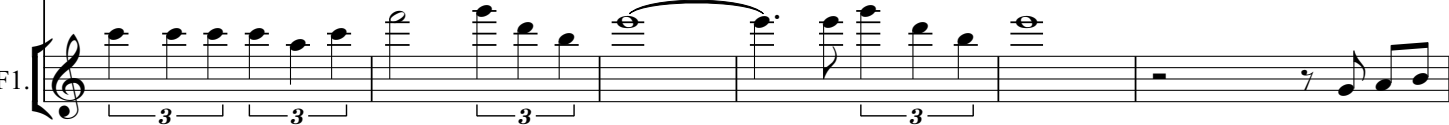
46 **E**

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

F1. 

52

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


F1. 


58 **F**

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

F1. 

64

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


F1. 


69

S. 
 fol-low, he'll al-ways be my true love, my true love, my true love, for - ev - er, for-ev - er, for


F1. 

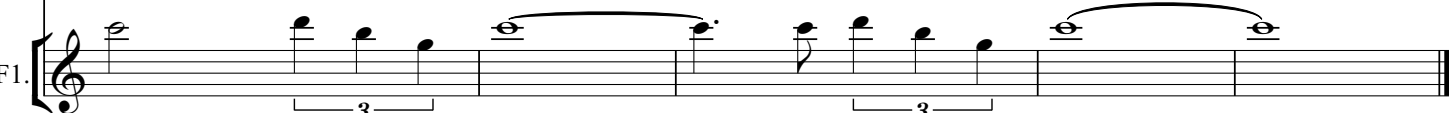
73 **G**

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

F1. 

77 **rall.**

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

F1. 

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

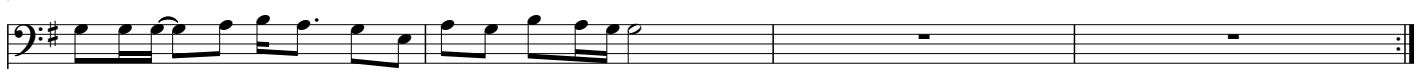
Dn dn dn dn dnn dn dn dnn dnn

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 

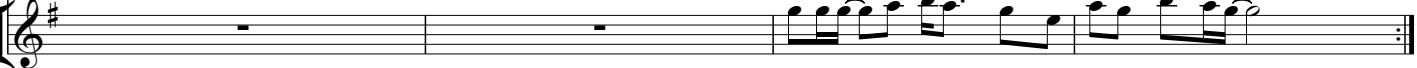
S. You were on - ly wait-ing for this mo-ment to a__rise
mo-ment to be free

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. *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

S. *rall* dn dn dn dn dn dn dnn *a tempo* 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 dnn

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

B. Dn dn dn dn dn dn dn dn

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

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

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

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

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

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

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

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

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

B. *Bass*
dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

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

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

A. *Alto*
You were on_ ly wai-ting for this mom-ent to a rise. You were on_ ly wai-ting for this mom-ent to a rise...

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

B. *Bass*
dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

Fl. *Flute*

Bourée in D minor

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

A ♩=130

Fl.1
Fl.2

6
Fl.1
Fl.2

10
Fl.1
Fl.2

15
Fl.1
Fl.2

19
Fl.1
Fl.2

23
Fl.1
Fl.2

B
27 *Keyboard enters*

Fl.1
Fl.2

31
Fl.1
Fl.2

35

Fl.1

Fl.2

39

Fl.1

Fl.2

♩.=130

43

Fl.1

C

47

Fl.1

51

Fl.1

Fl.2

55

Fl.1

Fl.2

59

Fl.1

Fl.2

D

63

Fl.1

Fl.2

67

Fl.1

Fl.2

71

Fl.1

Fl.2

E

Dm
K/b & snare re-enter

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

Piano score for measures 75-79. The piano part (Pno.) features a melodic line with eighth and sixteenth notes. Flute 1 (Fl.1) and Flute 2 (Fl.2) provide harmonic support with eighth-note patterns.

80

Piano score for measures 80-83. The piano part continues its melodic line. Flute 1 (Fl.1) and Flute 2 (Fl.2) play more active eighth-note passages.

84

Piano score for measures 84-87. The piano part has a melodic line with some rests. Flute 1 (Fl.1) and Flute 2 (Fl.2) play eighth-note accompaniment.

88

Piano score for measures 88-90. The piano part continues with a melodic line. Flute 1 (Fl.1) and Flute 2 (Fl.2) play eighth-note accompaniment.


91

Piano score for measures 91-94. The piano part has a melodic line with some rests. Flute 1 (Fl.1) and Flute 2 (Fl.2) play eighth-note accompaniment.

Sometime

Meredith Francis (for David)

♩=50

MW  Some

F1 

A

5 MW 

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

F1 

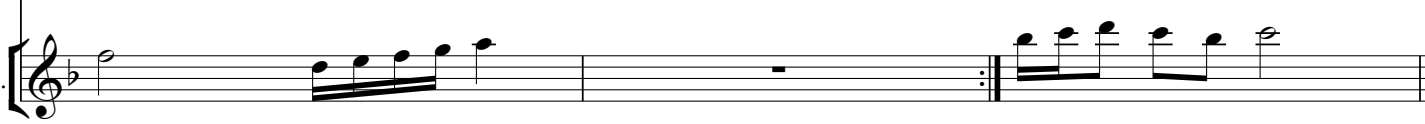
8 MW 

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


F1 

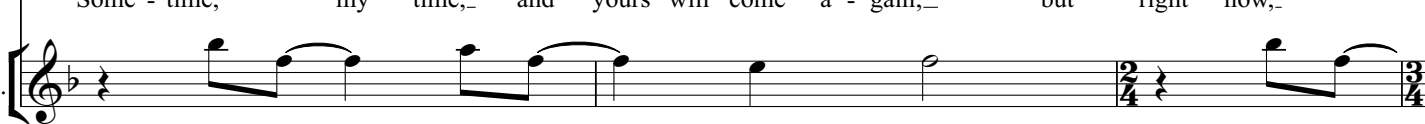
11 MW  1. 2.

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

F1 

B

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

F1 

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

F1 

C

20

MW like to whis-tle round the sea-sons some more times with you; My heart is brim-ming o-ver with the

S. Ooo

23

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

S. Ooo

26

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

S. Ooo

F1.

rit. . . . rit. . .

D

Freely no rhythm

30

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

34

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

38

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

F1.

rit. . . .

Epilogue

Graham Sowerby
Arr: Samantha O'Brien (2013)

♩=128 **A**

Fl.

9 **B**

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

15

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

22 **C7**

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

26

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

31 **C** *Keyboard starts*

Fl.

35

Fl.

39 **D** *Keyboard tacet*

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

45

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

52 **C7**

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

56

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

61 **E** *Keyboard restarts*

Fl.

68 Fl.

77 Fl.

83 Fl.

91 **F**

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

95

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

99 **C7**

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

105 **G**

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

109

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

Epilogue

Graham Sowerby

Arr: Samantha O'Brien (2013)

♩=128 **A** F Gm C⁷ F Gm C⁷ F

Fl.
Rec.
Vln.

9 **B** F Gm C⁷

EE

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

13 F Gm C⁷ F

EE

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

17 Am D Gm C⁷

EE

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

23 F Gm C⁷

EE

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

27 F Gm C⁷ F

EE

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

31 **C** F *Keyboard starts* Gm C⁷

Fl.
Rec.

35 F Gm C⁷ F

Fl.
Rec.

D F *Keyboard tacet* Gm C7

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

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

43 F Gm C7 F

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

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

47 Am D Gm C7

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

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

53 F Gm C7

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

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

57 F Gm C7 F

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

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

E F *Keyboard restarts* Gm C7

61 Fl.

Rec.

65 F Gm C7 F

Fl. Rec. Vln.

Detailed description: This system covers measures 65 to 68. The Flute (Fl.) part has a melodic line with eighth and sixteenth notes, including slurs and ties. The Recorder (Rec.) part follows a similar melodic contour. The Violin (Vln.) part provides a harmonic accompaniment with eighth and sixteenth notes. Chord symbols F, Gm, C7, and F are placed above the Flute staff.

69 F Gm C7

Fl. Rec. Vln.

Detailed description: This system covers measures 69 to 72. The Flute (Fl.) part features a long note in measure 69 followed by a melodic line. The Recorder (Rec.) part has a long note in measure 69. The Violin (Vln.) part continues with a melodic line. Chord symbols F, Gm, and C7 are placed above the Flute staff.

73 F Gm C7 F

Fl. Rec. Vln.

Detailed description: This system covers measures 73 to 76. The Flute (Fl.) part has a long note in measure 73 followed by a melodic line. The Recorder (Rec.) part has a long note in measure 73. The Violin (Vln.) part continues with a melodic line. Chord symbols F, Gm, C7, and F are placed above the Flute staff.

77 Am D Gm C7

Fl. Rec. Vln.

Detailed description: This system covers measures 77 to 82. The Flute (Fl.) part has a melodic line with eighth notes and slurs. The Recorder (Rec.) part has a long note in measure 77 followed by a melodic line. The Violin (Vln.) part has a long note in measure 77 followed by a melodic line. Chord symbols Am, D, Gm, and C7 are placed above the Flute staff.

83 F Gm C7 F Gm C7 F

Fl. Rec. Vln.

Detailed description: This system covers measures 83 to 86. The Flute (Fl.) part has a melodic line with eighth notes and slurs. The Recorder (Rec.) part has a long note in measure 83 followed by a melodic line. The Violin (Vln.) part has a long note in measure 83 followed by a melodic line. Chord symbols F, Gm, C7, F, Gm, C7, and F are placed above the Flute staff.

91 **F** F Gm C7

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

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

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

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

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

Rec.

Vln.

95 F Gm C7 F

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

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

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

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

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

Rec.

Vln.

99 Am D Gm C7

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

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

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

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

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

Rec.

Vln.

105 G F Gm C7

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

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

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

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

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

Fl.

Rec.

Vln.

109 F Gm Csus⁴ F

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

S.
and won-der how one so young ooh_____

A.
and won-der how one so young ooh_____

T.
and won-der how one so young ooh_____

B.
and won-der how one so young ooh_____

Fl.

Rec.

Vln.

Come by the Hills

Traditional (Arr. Noni Dickson - 2013)

Pno. A

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

5

S. A

Oohs

A.

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

Fl. 1

12

S.

A.

peaks meet the sky and the loughs meet the sea. Where the

Fl. 2

17

S.

A.

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

Fl. 1

22

S. B

A.

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

Fl. 1

28

Am/C

Pno.

C Verse 2 (All women)

35

S.

Come by the hills to the land where life is a song, and stand where the birds fill the air with their

Fl. 1

Fl. 2

44

S.

joy all - day long; where the trees sway in time and e-ven the wind sings in

Fl. 1

Fl. 2

51

S.

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

Fl. 2

D Instrumental

59

Fl. 1

Fl. 2

68

Fl. 1

Fl. 2

74

Fl. 1

Fl. 2

E Verse 3

80

S.

(All men)

B.


Fl. 1


Fl. 2


Come by the hills to the land where le-gend re mains; the sto - ries of old fill the heart and may

89

S.  Oo _____

B.  yet come a- gain. where the past has been lost, and the fu- ture has still to be won, and the

Fl. 1 

Fl. 2 

98

S.  Oo _____ **F**

B.  cares of to - mor- row can wait__ till this day_ is done.

Fl. 1 

Fl. 2 

G Verse 4

106

S. Come by the hills_ to the land where fan-cy__ is free, and

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

Fl. 1

Fl. 2

112

S. standwhere the peaks meet the sky and the loughs meet the sea. where the riv-ers run

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

B.

Fl. 1 meet

119

S. clear and the bracken is gold in the sun. and the

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

Fl. 1

S. cares of to - mor-row_ can wait_____ till this day__ is done._____

A. cares of to - mor-row_ can wait_____ till this day__ is done._____

Fl. 1

Jovano Jovanke

Intro: Bass & accordion

A & B: Sop Sax

A & B: Both Sax

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

A: Both finishing with rall at bar 17

Trad. Macedonian

$\text{♩} = 140$ *Intro*

D (accordion soft chords on repeat)

Bass

9 **A** E Am Dm E

S. Sax.

A Sax.

(not 1st time)

Bass

13 rall (last time) Am Dm Fine E

S. Sax.

A Sax.

Bass

18 E

S. Sax.

A Sax.

Bass

B Am Dm E (short last time) Am F

25

S. Sax.

A Sax.

Bass

(tacet last time)

30 Dm E

S. Sax.

A Sax.

Bass

35 Am (short last time) Dm E Am F

S. Sax.

A Sax.

Bass

40 Dm E (back to A)

S. Sax.

A Sax.

Bass

He's so unusual

Al Sherman, Al Lewis & Abner Silver


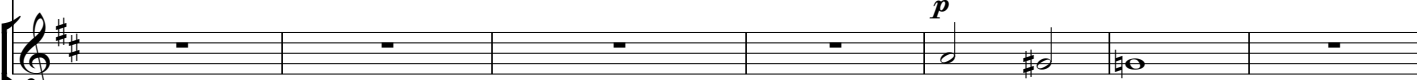
- Arr. Wayne Richmond 2013

$\text{♩} = 140$

BB. 
 F1. 

You

5 Verse 1

BB. 
 F1. 

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

p

12

BB. 
 F1. 

me; Now this boy_ is no fool_ boy_ Hooh!What that boy knows! He's

17

BB. 
 F1. 

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

Chorus 1

21

BB. 
 F1. 

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

29

BB. 
 F1. 

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

37 Bridge 1

BB. 
 F1. 


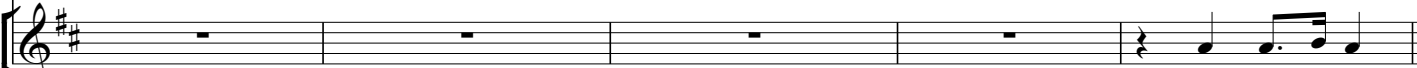
I know lots of boys who would be cra - zy o - ver me, If they on - ly had this fel-low's op-por-tun - i -

44

BB. 
 F1. 

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


48


BB. 
 F1. 

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

Chorus 2


53


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


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


Bridge 2

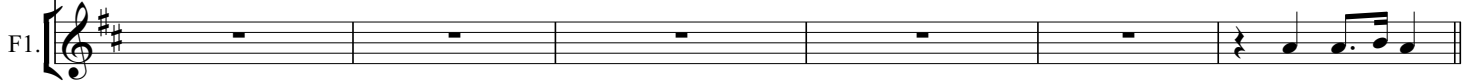
69

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

F1. 

BB. 
know what bop - a - bop - op - a - dop's a - bout! He says love is ho - kum, Oh, I'd

BB. 
like to choke, choke, choke him! 'Cause he's so un - us - u - al that he drives me wild!

F1. 

Instrumental


85


F1. 


F1. 

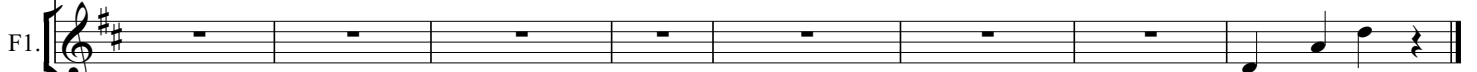
Bridge 3

101

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

F1. 

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

F1. 

You're The Voice

Andy Qunta/Maggie Ryder/Keith Reid/Chris Thompson

Arr: Samantha O'Brien (2012)

♩=74 *freely until bar 9*

DW

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

6 *♩=74*

DW

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

9 **A**

KD

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

B Sax.

13

KD

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

B Sax.

18 **B**

GT

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

B Sax.

22

DW

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


B Sax.

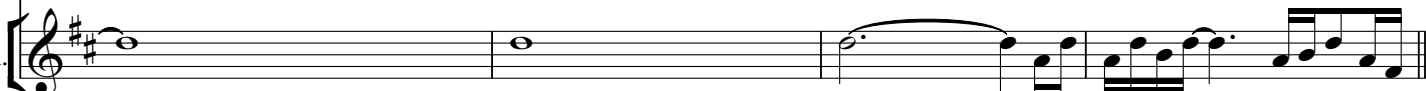
26 **C**

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

B Sax. 

29

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

B Sax. 

33

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

A Sax. 

B Sax. 

37

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

A Sax. 

B Sax. 

42 **D**

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

A Sax.

B Sax.

46

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

A Sax.

B Sax.

50 **E**

A Sax.

B Sax.

54

A Sax.

B Sax.

58 **F**

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

A Sax.

B Sax.

62

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

A Sax.

B Sax.

67 **G** all sing

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

A Sax.

B Sax.

70

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

A Sax.

B Sax.

73

DW *oh oh ooh*

A Sax.

B Sax.

You're The Voice

Andy Qunta/Maggie Ryder/Keith Reid/Chris Thompson

Arr: Samantha O'Brien (2012)

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

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

Str

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

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

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

B Sax

Pno

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

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

B Sax

Pno

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

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

B Sax

Pno

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

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

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

B Sax

Pno

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

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

B Sax

Pno

29 F E^b/F

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

KD be - tter

GT be - tter

B Sax

Pno

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

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

KD How long

GT How long

A Sax

B Sax

Pno

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

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

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

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

A Sax

B Sax

Pno

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

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

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

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

Fl.

A Sax

B Sax

Pno

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

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

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

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

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

Fl.

A Sax

B Sax

Pno

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

A Sax

B Sax

Pno

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

Fl.

A Sax

B Sax

Pno

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

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

KD How long —

GT How long —

Fl.

A Sax

B Sax

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

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

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

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

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

A Sax

B Sax

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

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

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

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

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

A Sax

B Sax

Pnc

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

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

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

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

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

A Sax

B Sax

Pnc

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

Woomera

Wheelers and Dealers (Arr. Maria Dunn - 2013)

$\text{♩} = 60$

3 **A**

JL

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

9

JL

Came this coun-try in hope of life in cer-tain death and strife_ Wai - ting_ in this

14

JL

pri-son cell_ I can't be-lieve they made this hell What do they think_ we have done?_

21 **B** *add all guitars*

JL

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

28

JL

Where is_ free - dom now?_ My

35 **C**

JL

jour - ney here of night-mares cast_ seas too big for one small craft_

Fl.

39

JL

worse_ for loved ones left be - hind_ their fate is on my mind_

Fl.

43

JL

Li - ving_ in fear and hate is blind I'd make the jour - ney back to find

Fl.

47

JL

loved ones and home_ once a - gain_

Fl.

51 **D**

JL *pp*
Where_ is free - dom now? Where is free - dom now? Where is ___ free - dom now?

S.1
Ooo _____ Ooo _____ Ooo _____

62

JL
Oh free__ dom Oh free-dom

Fl.

71 *add more percussion*

S.1
Ooo _____ Ooo _____

Fl.

77

S.1
Ooo _____

Fl.

83

S.1
Ooo _____ *stop* free-dom *stop* free dom *stop* free-dom *stop* free dom

Fl.

88

E Am

G


Dm

Solo  This coun-try_____ once a de-cent place_ you loved your free-dom loved your space


93 Am

G

F

Solo  time to care for o-thers too_____ whose hard-ships you've ne - ver known_____

97

S.1  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_____

105 **F**

add more voices to this part if needed

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

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

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

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

114

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

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

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

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

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

S.1
Ah

Fl.

125

S.1
Ah

Fl. *trm trm trm*

129

S.1
Ah

Fl.

133

S.1
Ah

Fl.

Destitution Road

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

Alistair Hulett

(Based on Gordon McIntyre & Kate Delaney recording)

Mand. $\text{♩} = 140$ E

Cl.

Solo

5 E A E A B

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

Fl. *Verse 3 only*

Cl. *Verse 4 only*

Solo

10 E A E B E

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

A.

B.

Fl.

Cl.

Solo

14 B E A E B

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

A. *Verse 3 & 4 only*

B. *Verse 4 only*

Fl.

Cl.

18 **E A E B E**

Solo

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

A.

B.

Fl.

Cl.

Chorus

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

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

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

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

27 **E A E B**

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

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

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

30 **E**

S. Road.

A. Road.

B. Road.

Mand.

Cl.

Teach your children well

Crosby Stills & Nash arr. C.Wheeler

A $\text{♩} = 165$
B \flat E \flat B \flat F

Fl.

9 B \flat E \flat B \flat F

S
You who are on the road___ Must have a code___ that you can live by___ And

A
You who are on the road___ Must have a code___ that you can live by___ And

17 B \flat E \flat B \flat F

S
so be-come your-self Be-cause the past___ is just a good - - bye___

A
so be-come your-self Be-cause the past___ is just a good - - bye___

B B \flat E \flat B \flat F

25

S
Teach your child-ren well___ Their fath-er's hell___ did slow-ly go___ by___ And

A
Teach your child-ren well___ Their fath-er's hell___ did slow-ly go___ by___ And

T
Teach your child-ren well___ Their fath-er's hell___ did slow-ly go___ by___ And

B
Teach your child-ren well___ Their fath-er's hell___ did slow-ly go___ by___

33 B \flat E \flat B \flat F

S feed them on your dreams The one they picked the one you'll know by

A feed them on your dreams the one they picked the one you'll know by

T feed them on your dreams the one they picked the one you'll know by

B feed them on your dreams the one they picked the one you'll know by

41 C B \flat E \flat B \flat G \flat m

S Don't you ev-er ask them why if they told you, you would cry So just look at them and sigh

A Don't you ev-er ask them why if they told you, you would cry So just look at them and sigh

T Don't you ev-er ask them why if they told you, you would cry So just look at them and sigh

B Don't you ev-er ask them why if they told you, you would cry So just look at them and sigh

48 E \flat F B \flat E \flat B \flat F

S _____ and know they love you

A _____ and know they love you

T _____ and know they love you

B _____ and know they love you

Fl. _____

And
mf

59 **D** B \flat E \flat B \flat F

S *p* Can you hear____ do you care____ Can you see you must be free to

A you of ten-der years____ can't know the fears - - that your eld-ers grew by____ And so_

T *p* Can you hear do you care____ Can you see you must be free to

B *p* Can you hear do you care Can you see you must be free to

67 B \flat E \flat B \flat F

S Teach your child - ren you be-lieve in Make a world that we can live in

A please help them with your youth they seek the truth____ be-fore they can die____

T Teach your child - ren you be-lieve in Make a world that we can live in

B Teach your child - ren you be-lieve in Make a world that we can live in

75 **E** B \flat E \flat B \flat F

S Teach your par-ents well____ Their child-ren's hell____ will slow-ly go____ by____ And

A Teach your par-ents well____ Their child-ren's hell____ will slow-ly go____ by____ And

T Teach your par-ents well____ Their child-ren's hell____ will slow-ly go____ by____ And

B Teach your par-ents well____ Their child-ren's hell____ will slow-ly go____ by____ And

80

83 **Bb** **Eb** **Bb** **F**

S feed them on your dreams The one they picked the one you'll know by

A feed them on your dreams the one they picked the one you'll know by

T feed them on your dreams the one they picked the one you'll know by

B feed them on your dreams the one they picked the one you'll know by

91 **F** **Bb** **Eb** **Bb** **Gm**

S Don't you ev-er ask them why if they told you, you would cry So just look at them and sigh

A Don't you ev-er ask them why if they told you, you would cry So just look at them and sigh

T Don't you ev-er ask them why if they told you, you would cry So just look at them and sigh

B Don't you ev-er ask them why if they told you, you would cry So just look at them and sigh

G

99 **Eb** **F** **Bb** **Gm** **Eb** **F rit.** **D7** **Bb**

S and know they love - you and know they love - you

A and know they love - you and know they love - you

T and know they love - you and know they love - you

B and know they love - you and know they love - you

14

S. Bam - ba du du du du du du du du Bam - ba du du du du du du du du

A. - ba Ay, a - rri - ba y'a rri - ba por ti se - re por ti se - re

T. Bam - ba du du du du du du du du Bam - ba du du du du du du du du

B. da da da da da da da da ba da ba da ba da da da da da da da da ba da ba da ba da ba

18

S. Bam - ba du du du bam - ba da da da da da da da da da da da da da da da da

A. — por ti se -- re bam - ba da da da da da da da da da da da da da da da da

T. Bam - ba du du du *f* Yo no soy ma - i - ne - ro Yo no soy ma - ri - ne -

B. da

B

22

S. bam - ba da

A. bam - ba da

T. - ro soy ca - pi - tan soy ca - pi - tan soy ca - pi - tan

B. da

26 **C**

S. Bam - ba bam___ b b b Bam - ba bam___ b b b
mf

A. Bam - ba bam___ b b b bam - ba bam - ba b b b
mf

T. Bam - ba bam - ba b b b bam - ba bam - ba b b b
mf

B. da da da da da da da___ ba da ba da ba da ba da da da da da da___ ba da ba da ba da ba

30

S. bam - ba bam - ba b b b bam - ba ba *f* Pa-ra bai lar

A. bam - ba bam - ba b b b bam - ba ba *f* Pa-ra bai lar la bam

T. bam - ba bam - ba b b b bam - ba ba

B. da da da da da da da___ ba da ba da ba da ba da da da da da da

34 **D**

S. Bam - ba du du du___ du du du du du Bam - ba du du du___ du du du du du
mp

A. - ba pa-ra bai-lar la bam - - ba se ne - ce-si ta u--na po-ca de gra

T. Bam - ba du du du du du du du du Bam - ba du du du___ du du du du du
mp

B. da da da da da da da___ ba da ba da ba da ba da da da da da da___ ba da ba da ba da ba
mp

S. Bam - ba du du du du du du du du Bam - ba du du du du du du du du

A. - - cia un - a po - ca de gra - - cia y o - tra co - si - ta ay a - rri - ba y'a - rri -

T. Bam - ba du du du du du du du du Bam - ba du du du du du du du du

B. da da da da da da da ba da ba da ba da ba da da da da da da da ba da ba da ba da ba

S. Bam - ba du du du du du du du du Bam - ba du du du du du du du du

A. - ba Ay, a - rri - ba y'a rri - ba por ti se - re por ti se - re

T. Bam - ba du du du du du du du du Bam - ba du du du du du du du du

B. da da da da da da da ba da ba da ba da ba da da da da da da da ba da ba da ba da ba

E

S. Bam - ba du du du bam - ba da da da da da da da da da da da da

A. - por ti se -- re bam - ba da da da da da da da da da da da da

T. Bam - ba du du du **f** Yo no soy ma - i - ne - ro Yo no soy ma - ri - ne -

B. da da da da da da da da da da da da da da da da ba da ba da ba da ba

62

H 1st time: loud
Repeat: soft

S. *b b b b bai la bam - - ba b b b b b b bai la bam - ba la bam-ba b*

A. *b b b b bai la bam - - ba b b b b b b bai la bam - ba la bam-ba b*

T. *bai - -la bam - ba b b b bai - la bam - - ba la bam-ba b*

B. *da da da da da da ba da ba da ba da da da da da da ba da ba da ba da ba*

66

S. ***f** b b b b bai la bam - - ba*

A. ***f** b b b b bai la bam - - ba*

T. ***f** b b b b bai la bam - - ba*

B. ***f** b b b b bai la bam - - ba*