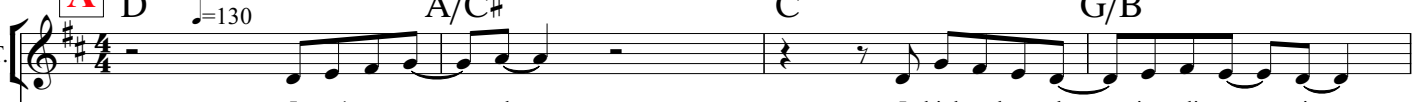




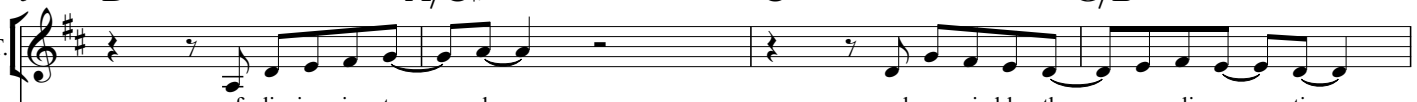


Overkill

Colin Hay (Arr. Samantha O'Brien, 2016)



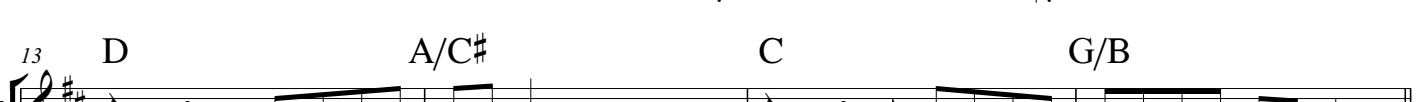
A D $\text{♩} = 130$ A/C# C G/B

GT. 
Vc. *pizz* I can't get to___ sleep, I think a-bout the___ im- pli - ca - tions. *etc.*
Gtr. 
Bass 

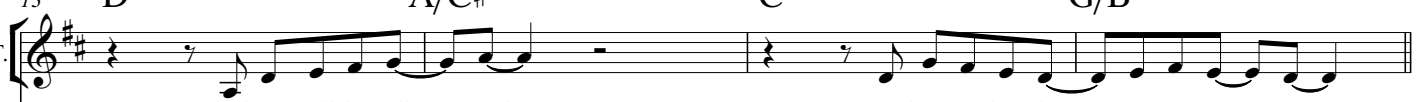

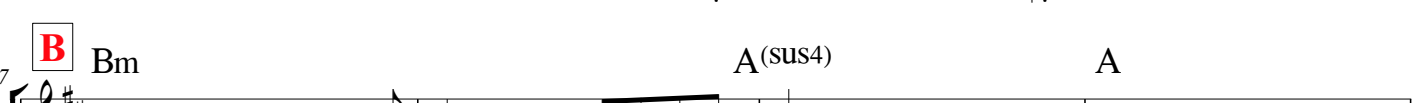
5 D A/C# C G/B

GT. 
Vc. of div-ing in too___ deep_ and pos-si-bly the___ com- pli - ca - tions. *etc.*
Gtr. 
Bass 


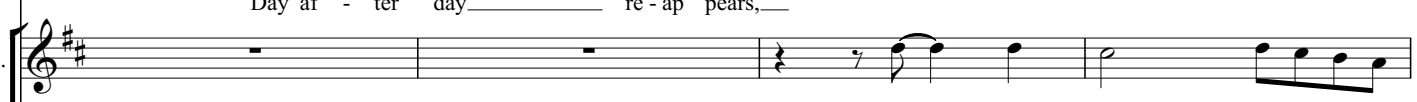
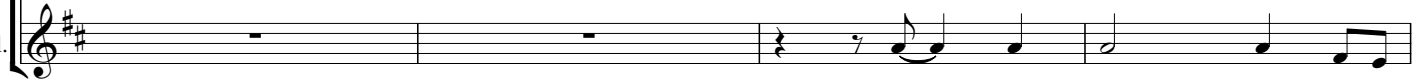
9 D A/C# C G/B

GT. 
Vc. Es-pec-ial - ly___ at night, I wor-ry o- ver___ sit- u - a - tions. *etc.*
Gtr. 
Bass 

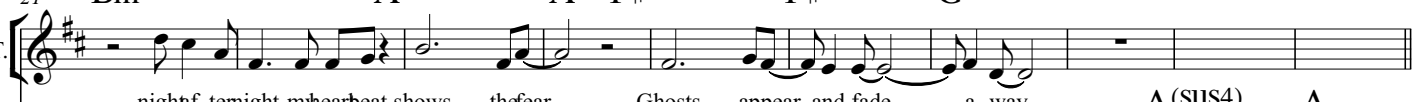

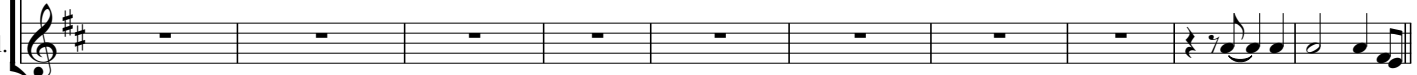
13 D A/C# C G/B

GT. 
Vc. I know will be all___ right, per-haps it's just i - mag-i - na - tion. *etc.*
Gtr. 
Bass 

B 17 Bm A(sus4) A

GT. 
Fl. Day af - ter day___ re - ap pears,___ 
Cl. 

21 Bm A(sus4) A F#7(sus4) F#7 G A(sus4) A

GT. 
Fl. nightaf-temight myhearbeat shows thefear... Ghosts appear_and fade___ a way. 
Cl. 

C D A/C# C G/B

31
 GT. *A-lone be-tween the___ sheets, on-ly brings ex-as-per-a-tion...*

S. *pp ahh*

A. *pp ahh*

M. *pp ahh*

Vln.

Vla.

Hp.

D A/C# C G/B

35
 GT. *It's time to walk the___ streets, smell the des-per-a-tion...*

S. *ahh*

A. *ahh*

M. *ahh*

Fl.

Vln.

Vla.

Hp.

39 D A/C# C G/B

GT. At least there's pret-ty lights, e ven though there's lit- tle var - i - a - tion...

S. ahh

A. ahh

M. ahh

Vln.

Vla.

Hp.

43 D A/C# C G/B

GT. It null-i- fies the night, from o-ver kill.

S. ahh

A. ahh

M. ahh

Vln.

Vla.

Hp.

D Bm A(sus4) A

47
 GT. Day af - ter day re - ap pears, —
 F1.
 Cl.
 Vln.
 Vla.

51 Bm A(sus4) A

GT. night af - ter night my heart-beat shows the fear. —
 Vln.
 Vla.

E F#7(sus4) F#7 G

55
 GT. Ghosts ap- pear and fade a - way. —
 S. Ghosts ap- pear and fade a - way. —
 A. Ghosts ap- pear and fade a - way. —
 M. Ghosts ap- pear and fade a - way. —
 Vln.
 Vla.

59 A (sus4) A

GT. *Come back a - noth - er day.*

Vln.

Vla.

61 **F** D A/C# C G/B

F1.

Hp.

65 D A/C# C G/B

F1.

Hp.

69 D A/C# C G/B

F1.

Hp.

73 D A/C# C G/B

F1.

Cl.

Hp.

77 Bm A (sus4) A

F1.

Cl.

81 F#7(sus4) F#7 G

Fl. 1. Cl.

85 **G** D A/C# C G/B

GT. Vln. Vla. Hp.

I can't get to sleep, I think about the implications.

89 D A/C# C G/B

GT. Vln. Vla. Hp.

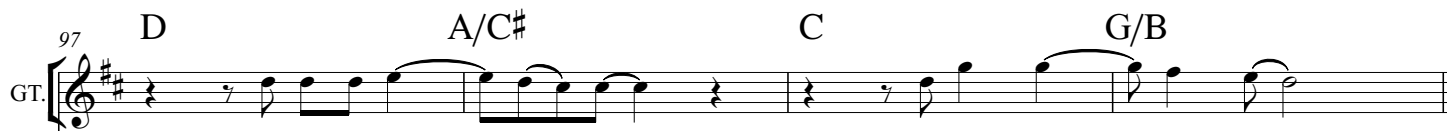
of diving in too deep, and possibly the complications.

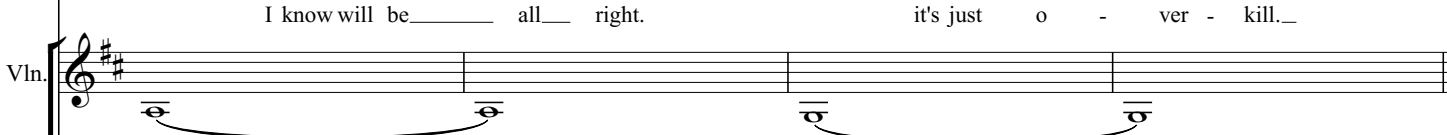
93 D A/C# C G/B

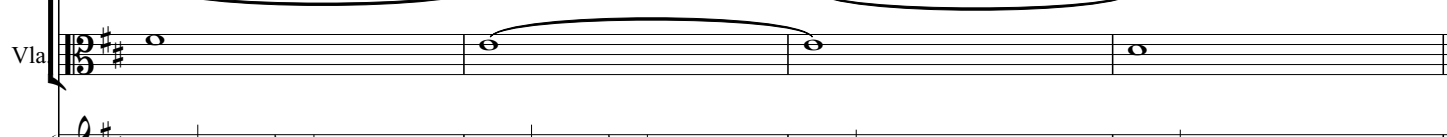
GT. Vln. Vla. Hp.


es-pec-ial-ly at night I wor-ry o-ver sit-u-a-tions that

97 **D** **A/C#** **C** **G/B**

GT.  I know will be all right. it's just o-ver-kill.

Vln. 

Vla. 

Hp. 

101 **H** **Bm** **A(sus4)** **A**

GT.  Day af-ter day re-appears,

F1. 

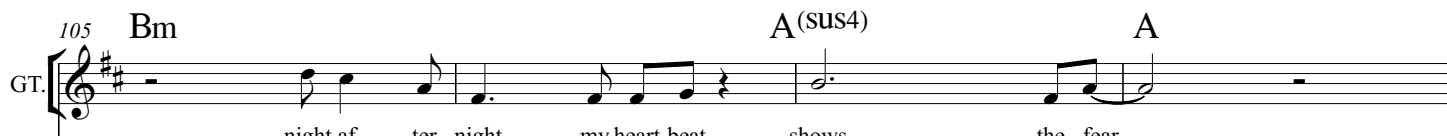
Cl. 


Vln. 


Vla. 

Hp. 

105 **Bm** **A(sus4)** **A**

GT.  night af-ter night my heart-beat shows the fear.

Vln. 

Vla. 

Hp. 