

The Climate it is a changin'

W: Alan Clarke M: Bob Dylan
(Arr. Maria Dunn, '09)

A =80

Solo

Come ga-ther'round peo-ple where - e-ver you roam 'Cos slow-ly, but sure-ly we're kil-ling our home. As

S.

Come ga-ther'round peo-ple where - e-ver you roam 'Cos slow-ly, but sure-ly we're kil-ling our home. As

A.

Come ga-ther'round peo-ple where - e-ver you roam 'Cos slow-ly, but sure-ly we're kil-ling our home. As

T.

Come ga-ther'round peo-ple where - e-ver you roam 'Cos slow-ly, but sure-ly we're kil-ling our home. As

B.

Come ga-ther'round peo-ple where - e-ver you roam 'Cos slow-ly, but sure-ly we're kil-ling our home. As

10

Solo

ice sheets & gla ci-ers roll in - to the sea. And our coast-lines will be re - a - rang- in'. So

S.

ice sheets & gla ci-ers roll in - to the sea. And our coast-lines will be re - a - rang- in'. So

A.

ice sheets & gla ci-ers roll in - to the sea. And our coast-lines will be re - a - rang- in'. So

T.

ice sheets & gla ci-ers roll in - to the sea. And our coast-lines will be re - a - rang- in'. So

B.

ice sheets & gla ci-ers roll in - to the sea. And our coast-lines will be re - a - rang- in'. So

19

Solo

man-y big cit-ies_ sub - merg-ing will be. For the cli - mate it is a - chan - -

S.

man-y big cit-ies_ sub - merg-ing will be. For the cli - mate it is a - chan - -

A.

man-y big cit-ies_ sub - merg-ing will be. For the cli - mate it is a - chan - -

T.

man-y big cit-ies_ sub - merg-ing will be. For the cli - mate it is a - chan - -

B.

man-y big cit-ies_ sub - merg-ing will be. For the cli - mate it is a - chan - -

=160 **B** (Enter guitar & harp)

27 G Em C D G Em C D G

Solo S. A. T. B. Fl. 1 Vc. Hp.

gin' Come pol-i-
gin' gin'
gin' gin'
gin' gin'
(Sam)

G Em C D G Em C D G

36 Em C G G Am C D

Solo Vc. Hp.

ti-cians and lend me your ears. Put the plan - et a - head of se - duc - tive ca - reers.

Em C G G Am C D

44 G Em C G G Am C D

Solo Vc. Hp.

Pick up your pens as ca - tas - trophe nears, For the world that we love is worth sav - in'.

G Em C G G Am C D

53

Solo D D/C G/B D/A G C D

God's look-ing down with his eyes full of tears. For the cli - mate, it is a chang - -

Vln. 1

Vln. 2

Vc.

Hp.

D D/C G/B D/A G C D

61 **C** (Enter piano)

Solo G Em C D G Em C

- in'.

T. D G

B. Come all men and

Fl. 1

Vln. 1

Vln. 2

Vc.

Hp.

G Em C D G Em C D G

70 Em C G G Am C D

T. wo-men from e - v'ry land. Black white or yel-low, to - geth-er we must stand. al -

B.

Vln. 1

Vln. 2

Vc.

Hp.

78 G Em C G G Am C D

T. ter - native power's al - ready's been found. And the war against carbon's a - ra - gin'. Stop

B.

Vln. 1

Vln. 2

Vc.

Hp.

87

T. D/C G/B D/A G C D

dig gin_ up coal, leave it all in the ground. For the cli - mate, it is a chang - -

B.

Vln. 1

Vln. 2

Vc.

Hp. D/C G/B D/A G C D

95

D

Solo (Plucked guitar light piano)

G Em C D G Em C D Come

T. 8 -'in.

B.

F1. 1

Vln. 1

Vln. 2

Vc.

Hp. G Em C D G Em C D

103 G Em C G G Am C D

Solo: all men of sci- ence,_ raise up your voice. Ex-plain to the world whilst we still have some choice. Let's

S. Ex plain to the world whilst we still have some choice. Let's

Fl. 1

Vc.

Hp.

112 G Em C G G Am C D

Solo: lis-ten to Han - sen and heed what he says, 'Cos the win-dow for ac-tion's a fa - din'. And

S. lis-ten to Han - sen and heed what he says, 'Cos the win-dow for ac-tion's a fa - din'. And

A.

Hp. 'Cos the win-dow for ac-tion's a fa - din'. And

G Em C G G Am C D

Hp.

121 D D/C G/B D/A G C D

we will re - gret to the end of our days, for the cli mate it is a chang - -

S.

we will re - gret to the end of our days, for the cli mate it is a chang - -

A.

we will re - gret to the end of our days, for the cli mate it is a chang - -

Fl. 1

Fl. 2

D. Rec.

B. Cl.

Vc.

D D/C G/B D/A G C D

Hrp.

E (*Strummed guitars heavy piano*)

129

Solo G Em C D G Em C D

- in'.

S. - in'.

A. - in'.

Fl. 1

Fl. 2

D. Rec.

B. Cl.

Vln. 1

Vln. 2

Vc.

Hp. E G Em C D G Em C D

This musical score page contains ten staves of music. The top staff is for the Solo part, which consists of two voices (S. and A.) singing eighth-note chords. The piano part is indicated by the label 'Strummed guitars heavy piano' above the piano staff, which shows chords E, G, Em, C, D, G, Em, C, D. The vocal parts (S. and A.) sing the word '- in!' on each of these chords. The other staves include Flute 1, Flute 2, Double Bassoon, Bassoon, Violin 1, Violin 2, Cello, and Double Bass. The violins play eighth-note patterns, while the cellos and basses provide harmonic support with sustained notes or eighth-note chords.

137

F G Em C G G Am C D

Solo: Come all ye chil-dren who've yet to be born. And sad-ly a-wake to a dif-fer - ent dawn. For

S.: Come all ye chil-dren who've yet to be born. And sad-ly a-wake to a dif-fer - ent dawn. For

A.: Come all ye chil-dren who've yet to be born. And sad-ly a-wake to a dif-fer - ent dawn. For

T.: Come all ye chil-dren who've yet to be born. And sad-ly a-wake to a dif-fer - ent dawn. For

B.: Come all ye chil-dren who've yet to be born. And sad-ly a-wake to a dif-fer - ent dawn. For

Fl. 1

Fl. 2

D. Rec.

B. Cl.

Vln. 1

Vln. 2

Vc.

Hp.

146 G Em C G G Am C

Solo you'll be the ones who'll be ask - ing us 'Why_____ was e - very-one pro - cras-tin - a - ting?'

S. you'll be the ones who'll be ask - ing us 'Why_____ was e - very-one pro - cras-tin - a - ting?'

A. you'll be the ones who'll be ask - ing us 'Why_____ was e - very-one pro - cras-tin - a - ting?'

T. you'll be the ones who'll be ask - ing us 'Why_____ was e - very-one pro - cras-tin - a - ting?'

B. you'll be the ones who'll be ask - ing us 'Why_____ was e - very-one pro - cras-tin - a - ting?'

Vln. 1

Vln. 2

Vc.

G Em C G G Am C



154

D D/C G/B D/A G C

Solo: You knew it was com-ing, but ye stood id - ly by, when the cli - mate, it was a chang -

S.: You knew it was com-ing, but ye stood id - ly by, when the cli - mate, it was a chang -

A.: You knew it was com-ing, but ye stood id - ly by, when the cli - mate, it was a chang -

T.: You knew it was com-ing, but ye stood id - ly by, when the cli - mate, it was a chang -

B.: You knew it was com-ing, but ye stood id - ly by, when the cli - mate, it was a chang -

Vln. 1: (Sustained note)

Vln. 2: (Sustained note)

Vc.: (Sustained note)

Hp.: (Sustained note)

162 D G Em C D G C

Solo Soprano (S.) Alto (A.) Tenor (T.) Bass (B.) Flute 1 (Fl. 1) Flute 2 (Fl. 2) Recorder (D. Rec.) Bassoon (B. Cl.) Violin 1 (Vln. 1) Violin 2 (Vln. 2) Cello (Vc.) Double Bass (Hpf.)

in'. When the cli - mate, it was a chang - in'. When the cli - mate, it was a chang - in'. When the cli - mate, it was a chang - in'. When the cli - mate, it was a chang - in'. When the cli - mate, it was a chang - in'. When the cli - mate, it was a chang - in'. When the cli - mate, it was a chang - in'. When the cli - mate, it was a chang -

(Sing) (Sing) (Sing)

D G Em C D G C

170

D G Em C D

Solo S. A. T. B.

When the When the When the When the When the

Fl. 1 Fl. 2 D. Rec. B. Cl. Vln. 1 Vln. 2 Vc. Hp.

When the When the

D G Em C

175 G C D G Em

Solo: cli - mate, it was a chang - - - in'.

S.: cli - mate, it was a chang - - - in'.

A.: cli - mate, it was a chang - - - in'.

T.: cli - mate, it was a chang - - - in'.

B.: cli - mate, it was a chang - - - in'.

Fl. 1: (Sing)

Fl. 2: (Sing)

D. Rec.

B. Cl.

Vln. 1

Vln. 2

Vc.

Hp. G