

NSW Department of Education

Music Stage 4 – score booklet

Bigger than the song

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Resource overview

This score booklet is not a standalone resource. It has been designed for use by department teachers in connection to Stage 4 resources designed by the Creative Arts curriculum team for the [Music 7–10 Syllabus \(2024\)](#). These include the Stage 4 scope and sequence, Stage 4 'Bigger than the song' unit, PowerPoint, teacher resource booklet, student booklet and sample assessment task. All documents associated with this resource can be found on the [Music 7–10](#) webpage of [Planning, programming and assessing Creative Arts 7–10](#).

‘I Belong’ – lead sheet by Nancy Bates

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Lead Sheet

I Belong

Words and Music by Nancy Bates

INTRO

Guitar C⁵

let ring-----|

5 Em D C

8 G⁵ G⁵ Voice

As I'm

VERSE 1

12 G⁵ C⁵

walk-ing my coun try,___ feel the spi-rit of the trees,___ hear our

16 Em C⁵

sto-ries u-pon the wind. Feel the

20 G⁵ C⁵

po-wer of this place,___ speak our lan- guage, speak our names, we come

24 Em C⁵

to - ge - ther, as we have al- ways.. I___

CHORUS

28 G⁵ C⁵

___ be-long I___ be - lo - ng let the

32 Em D C
 love of coun - try make you strong. I ___

35 G⁵ C⁵
 am free am free ___

39 Em D C
 part of eve-ry-thing that lives and breathes, I ___ am

42 G C G C To Coda
 ___ free. ___ When my

VERSE 2

50 G C
 bo-dy_ re-turns to the land, back to dust_ to soil and to sand, ___ I'll

54 Em C
 be rea- dy, ___ I'll un - der- stand. An -

58 G C
 sces- ters are in the sky, ___ they lead us all ___ through the long dark night

61 Em C D.S. al Coda
 through their ___ love in- to the night. I ___

66 G C
 (Repeat sign) (Repeat sign)

70 C G C

Musical notation for measures 70-74. Measure 70: Treble clef, key signature of one sharp (F#), 7/8 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and a quarter rest. Measure 71: Treble clef, key signature of one sharp (F#), 7/8 time signature. The melody consists of a quarter note G4, followed by eighth notes A4, B4, C5, and D5. Measure 72: Treble clef, key signature of one sharp (F#), 7/8 time signature. The melody consists of eighth notes D5, C5, B4, and A4. Measure 73: Treble clef, key signature of one sharp (F#), 7/8 time signature. The melody consists of a quarter note G4, followed by eighth notes F#4 and E4. Measure 74: Treble clef, key signature of one sharp (F#), 7/8 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and a quarter rest. Chord symbols C, G, and C are placed above measures 70, 71, and 73 respectively.

75 G G

Musical notation for measures 75-78. Measure 75: Treble clef, key signature of one sharp (F#), 7/8 time signature. The melody consists of a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 76: Treble clef, key signature of one sharp (F#), 7/8 time signature. The melody consists of eighth notes C5, B4, A4, and G4. Measure 77: Treble clef, key signature of one sharp (F#), 7/8 time signature. The melody consists of eighth notes G4, F#4, E4, and D4. Measure 78: Treble clef, key signature of one sharp (F#), 7/8 time signature. The melody consists of a quarter note G4, followed by a quarter rest. Chord symbols G and G are placed above measures 75 and 77 respectively.

‘I Belong’ – choral score by Nancy Bates

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I Belong

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Nancy Bates and Tom West
Arranged by Andrew Howes

with interpolations from Tim Hansen's *Warrami Mittigar Gurrumburruck*
and words by Dharag woman Cassandra Gibbs

With gentle yet insistent rhythm (♩ = 100)

Solo Voice

Soprano 1 & 2

Alto 1 & 2

With gentle yet insistent rhythm (♩ = 100)
keep these notes in a continuous drone

REHEARSAL Piano

Sing the land a-live__ Sing the

Sing the land a-live__ Sing the

7

S.

A.

Pno.

A

A

land a - live.

land a - live.

ppp

p

red.

12

Pno.

mp

p

17 **B**

Pno.

23 **C**

Vox

As I

Pno.

28 **D**

Vox

walk on my coun - try, ___ feel the spi-rit of ___ the trees, ___ hear our sto

Pno.

32

Vox

- ries u-pon the wind. ___ Feel the

Pno.

36 **E**

Vox

po-wer of_ this place,_ speak our lan - guage, speak our names,

Pno.

mp

39

Vox

we'll come to - ge - ther as we have al - ways._

Pno.

mf *p*

43 **F**

Vox

I be - long. I be - long._

Pno.

mf

47

Vox

Let the love of coun - try make you strong. I am

Pno.

51 **G**

Vox

free. I am free.

Pno.

55

Vox

Part of ev'-ry - thing that lives and breathes.

Pno.

f *p*

57

Vox

I am

Pno.

60 **H**

Vox

free.

S.

CHANT

A.

Pno.

64

Vox

S.

A.

Pno.

68 **I**

Vox

Kir-ray gir-ri__ kir-ray gir-ri__thik ap - pa Kir-ray gir-ri__

Pno.

V.S.

73

Vox

kir-ray gir-ri___ thik ap - pa Kir-ray gir-ri___

Pno.

p

77

Vox

kir - ray gir - ri___ thik ap - pa___

Pno.

80

Vox

When our

S.

When our

A.

Pno.

84 **K**

Vox
bo-dies re-turn to the land__ back to dust,__ to soil and to sand__ I'll be

S.
bo-dies re-turn to the land__ back to dust,__ to soil and to sand__ I'll be

A.
Ooh ooh

Pno. *dolce*

88

Vox
rea-dy, I'll un-der-stand.__ An -

S.
rea-dy, I'll un-der-stand.__

A.
ooh An -

Pno.

red. V.S.

92 **L**

Vox
 ces-tors in the sky lead us all through the long dark night,

S.
 Ooh ooh

A.
 ces-tors in the sky lead us all through the long dark night,

Pno. **L** *espr.*

95

Vox
 to their love and to the light.

S.
 to their love and to the light.

A.
 to their love and to the light.

Pno. *f* *mp*

99 **M**

Vox

I be - long. I be - long. _

S.

I be - long. I be - long. _

A.

I be - long. I be - long. _

Pno.

103

Vox

Let the love of coun - try make you strong. I am

S.

Let the love of coun - try make you strong. Oh I am

A.

Let the love of coun - try make you strong. Oh I am

Pno.

107 **N**

Vox
free. I am free.____ Sop 1:
Ooh_____

S.
free. I am free.____

A.
free. I am free.____

Pno.

111

Vox
Part of ev'-ry - thing_ that lives and breathes.

S.
Part of ev'-ry - thing_ that lives and breathes. breathes

A.
Part of ev'-ry - thing_ that lives and breathes. breathes_____

Pno.
f *p*

114

Vox

S.
breathes I am free.

A.
breathes I am free.

Pno.

f

119

Vox

S.
I am free

A.
I am free

Pno.

V.S.

123 **P**

Vox
Kir-ray gir-ri___ kir-ray gir-ri___ thik ap - pa

S.
Kir-ray gir-ri___ kir-ray gir-ri___ thik ap - pa

A.
Kir-ray gir-ri___ kir-ray gir-ri___ thik ap - pa

Pno.

127

Vox
Kir-ray gir-ri___ kir-ray gir-ri___ thik ap - pa

S.
Kir-ray gir-ri___ kir-ray gir-ri___ thik ap - pa

A.
Kir-ray gir-ri___ kir-ray gir-ri___ thik ap - pa

Pno.

131

Vox

S.

A.

Pno.

Kir-ray gir-ri__ kir-ray gir-ri__ thik ap-pa__

Kir-ray gir-ri__ kir-ray gir-ri__ thik ap-pa__

Kir-ray gir-ri__ kir-ray gir-ri__ thik ap-pa__

136

Vox

S.

A.

Pno.

p

rit.

138

Pno.

pp

‘I Belong’ – Moorambilla full score arrangement

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Score is Transposed

I Belong

Nancy Bates and Tom West
arr. Andrew Howes 2023, for Sara

Quietly (♩ = 50)

The score is arranged for the following instruments:

- Soprano Saxophone
- Alto Saxophone
- Percussion (suspended cymbal, triangle, some kind of drum for a drum-kit like effect)
- Solo Quartet (fill in with choir where necessary)
- Voice
- Piano
- Violin 1
- Violin 2
- Viola
- Violoncello
- Contrabass

The score is in 4/4 time and the key signature has one sharp (F#). The tempo is marked 'Quietly' with a quarter note equal to 50 beats per minute. The score is transposed.



12

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

16

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

susp. cymbal w' mallets

p

mp

mf

p

pizz.

22 **A**

Sop. Sax. *p gently* with the choir

Alto Sax.

Perc. *pp*

Solo 4tet

Vox As I

Pno. *pp* *mp* *pp*

A

Vln. 1

Vln. 2 *pizz.* *p*

Vla. *p*

Vc. *pizz.* *mp*

Cb.

26

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

walk on my coun - try, feel the spi-rit of the trees, hear our sto

Pno.

Vln. 1

pp

Vln. 2

Vla.

Vc.

Cb.

30

Sop. Sax.

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

- ries u-pon the wind. Feel the

p

mp *p* *mp* *mf* arco

mp *p* *mp* *mf*

mp *p* *mp* *mf* arco

mf

(pizz.)

mp

34 **B**

Sop. Sax. *mp*

Alto Sax.

Perc. triangle *p*

Solo 4tet

Vox
po-wer of this place, speak our lan-guage, speak our names,

Pno. *mp*

B

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb.

37

Sop. Sax.

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

we'll come to - ge - ther as we have al - ways.

41 **C**

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *mp*

I be - long. I be - long. —

mf

mf

mf

mf arco

mf

45

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Let the love of coun-try make you strong. I am

49

Sop. Sax *mf*

Alto Sax. *mf*

Perc. *mf*

Solo 4tet

Vox
free. I am free.---

Pno.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

53

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *p* *f* *p* *f* *mp* *f* *p*

Part of ev'-ry-thing that lives and breathes.

57 **D**

Sop. Sax. *f*

Alto Sax. *f*

Perc. *mf* stick on the bell of the cymbal, now it's a drummer-like groove

Solo 4tet

Vox I am free.

Pno. *f*

D

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

61

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

edge

E

65

Sop. Sax. *mp* *f* *mf*

Alto Sax. *mp* *f* *mf*

Perc. *f* bass drum or drum rim

Solo 4tet

Vox
Kir-ray gir-ri— kir-ray gir-ri— thik ap - pa

Pno.

E

Vln. 1 *mp* *f* *mf* div.

Vln. 2 *mp* *f* *mf* div.

Vla. *mp* *f* *mf*

Vc. *mp* *f* *mf*

Cb. *mp* *f* *mf*

79

Sop. Sax *p*

Alto Sax.

Perc.

Solo 4tet

Vox
kir-ray gir-ri...thik ap-pa...

Pno. *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*
pizz.

Vc. *p*

Cb.

F

tenderly

84

Sop. Sax.

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

When our bo-dies re-turn to the land— back to dust,

When our bo-dies re-turn to the land— back to dust,

dolce

mp *pp* *p* *tenderly* *p* *p*

88

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

— to soil and to sand— I'll be rea-dy, I'll un - der-stand.

— to soil and to sand— I'll be rea-dy, I'll un - der-stand.

p

arco

pizz.

96

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

— through the long dark night, — to their love —

— through the long dark night, — to their love —

99 H

Sop. Sax. *f* *p* *f*

Alto Sax. *f* *p* *f*

Perc.

Solo 4tet
and to the light. I be - long.

Vox
and to the light. I be - long.

Pno. *f* *mp* *f*

Vln. 1 *fp* *f*

Vln. 2 *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb.

H

103

Sop. Sax. *mf*

Alto Sax. *mf*

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I be - long... Let the love of coun - try make you

I be - long... Let the love of coun - try make you

107

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mp

strong. I am free. I am

strong. I am free. I am

f

f

f

f

111

Sop. Sax.

Alto Sax.

Perc.

Solo 4tet

free. — Part of ev'-ry-thing that lives and breathes.

breathes —

Vox

free. — Part of ev'-ry-thing that lives and breathes.

Pno.

f *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

115

Sop. Sax *mp*

Alto Sax. *mp* *mf*

Perc.

Solo 4tet
breathes
breathes
breathes
I am
I am

Vox
I am

Pno.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp*
arco

Cb. *mp*

118 **I**

Sop. Sax *f* *mf* 5 6

Alto Sax. *f* *mf* 5

Perc. *mf*

Solo 4tet
free.

Vox
free.

Pno. *f*

I

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

122

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p sub.

f

p sub.

f

p sub.

f

p sub.

f

p sub.

f

p sub.

I am free

126 **J**

Sop. Sax *f*

Alto Sax. *f*

Perc. *f*

Solo 4tet

Vox

Pno.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Kir-ray gir-ri___ kir-ray gir-ri___ thik ap - pa

Kir-ray gir-ri___ kir-ray gir-ri___ thik ap - pa

130

Sop. Sax *f*

Alto Sax. *f*

Perc. $\frac{4}{4}$

Solo 4tet
 Kir-ray gir - ri___ kir-ray gir - ri___ thik ap - pa

Vox
 Kir-ray gir - ri___ kir-ray gir - ri___ thik ap - pa

Pno.

Vln. 1 *f* div. non div.

Vln. 2 *f* div.

Vla. *f*

Vc. *f*

Cb. *f*

134

Sop. Sax. *mf* *p*

Alto Sax. *mf* *p*

Perc. *mf* 4

Solo 4tet
Kir-ray gir-ri__ kir-ray gir-ri__thik ap-pa__ Kir-ray gir-ri__

Vox
Kir-ray gir-ri__ kir-ray gir-ri__thik ap-pa__ Kir-ray gir-ri__

Pno. *mf*

Vln. 1 *mf* div. non div. div.

Vln. 2 *mf* non div. div.

Vla. *mf*

Vc. *mf*

Cb. *mf*

139

Sop. Sax

Alto Sax.

Perc.

Solo 4tet

Vox

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

kir-ray gir-ri___ thik ap - pa___

kir-ray gir-ri___ thik ap - pa___

non div.

p

non div.

p

pizz.

p

143

rit.

Sop. Sax. *p* *pp*

Alto Sax. *p* *pp*

Perc. *dim.* *pp* *mp*

Solo 4tet

Vox

Pno. *pp*

Vln. 1 *pp* *div.*

Vln. 2 *pp*

Vla. *pp*

Vc. *arco* *pp*

Cb. *mp*

‘Mob March’ – lead sheet by Emma Donovan & The Putbacks and Simon Mavin

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Matt Walters of Unified Music Group matt.walters@unifiedmusicgroup.com

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Mob March

Transcribed by Luke Chapman
and Katie Bombardieri

Words and music by
Emma Donovan & The Putbacks
and Simon Mavin

Verse 1

C Am C

Get on ya feet_ We're ta-kin' it to the streets_ Walk

6 Am C Am

that beat. Get up and be New lead-ers, we need Be the

12 C

voice that now speak._ Shout- ing your lang - uage free_

15 Am

March - ing it through the_ streets -

17 Em Chorus F Em

Wear- ing our col- ours proud Red, Yel- low and Black Scream- ing Land

22 F Em

Rights Re- claim- ing ev-ery thing back Wa - lk tha- t beat

27 Eb F Eb F

Ai- n't gon - na turn back now_ Let no bo- dy put us_ down_

31 Eb F Eb F C

Bring it back right through this town_ March- ing on and on_



Verse 2

36 C Am

 Get up on your feet We're gon-na

42 C Am

 take it__ to__ the stre - ets. Re-mem-ber, we have sur- vived. Walk__ for


46 C Am

 our black lives- Walk__ for who paved the way - Re-mem-ber we're

50 C Am

 here to-day Walk 'cause you bel iev e in what will al-ways be__

Chorus

55 Em F Em

 Peo-ple will come for days__ Walk - ing the old ways. We're sick


60 F Em

 of__the talk. Walk, brot- her wa- lk Gonna walk that beat__

65 Eb F Eb F Eb

 Ain't gon-na turn back now__ Let no bod-y put us down Bring it back, right

Guitar Solo

70 F Eb F C C

 through this town__ March- ing on Sac-red_ ground._____



76 Am C Am C Am

Chorus

86 C Am Em

We want just - ice for__ all,__

93 F Em F

for all of the lies We__ don't want__ no_ more_ rac- ist

98 Em Eb F

pre-jud- ice Bring back our strength Just here on the__ streets.

103 Eb F Eb F

Get the real mes- sage we need_ Re write his - tor- y_____

Outro

107 Eb F C C Eb

Walk- ing through__ the__ streets_____ Al - ways__ w - as,

113 Bb C Eb Bb C

Al - ways will be. Al - ways__ w - as, Al - ways will be. Al - ways_

120 Eb Bb C Eb Bb

__ w - as, Al - ways will be A-bo - rig-in- al Land,_____

126

C Eb Bb C

Sa-cred Land, Mo-ther Land,

132

Eb Bb C Eb Bb

Home Land.

‘Mob March’ – score by Emma Donovan & The Putbacks and Simon Mavin

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Mob March

Transcribed by Luke Chapman
and Katie Bombardieri

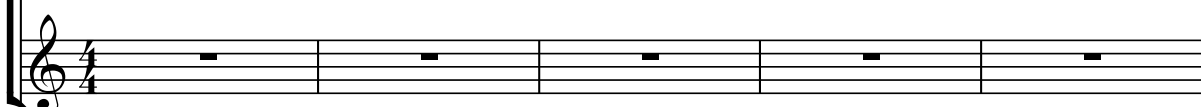
Words and music by
Emma Donovan & The Putbacks
and Simon Mavin

♩ = 120

Lead Vocals



Backing Vocals



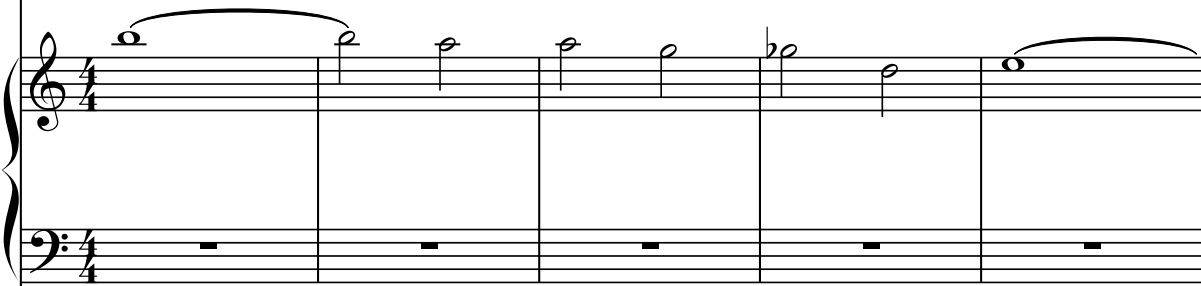
Guitar



Guitar TAB

7	3	7	3	7	1	5	1	5	0	3	0	2	0	3	0	0	0
0																0	0
					8			7				2				3	

Keyboard/Piano



♩ = 120

Bass



Bass TAB



11

We're ta - kin' it to the streets__ Walk__ that beat

Mmm_____ Mmm_____

T 5 5 5
A 5
B 0 0 0 3/3 0 0 2 2 0 3 3 3 0/2 0 0 2 2 0

A 0 0 0 3 3 3 3
B

15

Get up and be _____ New lead-ers, we need

Musical notation for the first vocal line, including a triplet of eighth notes.

Mmm _____ Mmm _____

Musical notation for the second vocal line, featuring sustained notes.

Musical notation for the first piano line, including a dynamic marking of ff .

T A B 0 0 0 3/3 0 0 2 2 0 3 3 3 0/2 0 0 2 2 0

Guitar tablature for the first system, including a fretting diagram for the first measure.

Musical notation for the second piano line, featuring a long melodic line in the right hand.

Musical notation for the third piano line, featuring a bass line.

T A B 0 0 0 3 3 3 3

Guitar tablature for the second system.

19

Be the voice that now speak.____

Shout-ting yourlang-uage free__

Mmm_____

Mmm_____



March - ing it through the_ streets - Wear-ing our col-ours proud

Mmm Ooh

T 5 5 5 5 5 5
A 5 5 5 5 5 5
B 0 0 0 3/3 2 2 0

A 0 0 0 1 2 4 9 4 2
B 0 0 0 1 2 4 9 4 2

27

Red, Yel-low and Black

Scream-ing Land Rights

Ooh

Ooh

T
A
B

5	10	12	0	0	0	7	3	3	0
6	10	12	0	0	0				
5									
3									

T
A
B

3	3	3	3	2	4	9	4	2

31

Re-claim-ing ev-ery-thing back Wa - lk tha-t beat_____

Ooh_____ Ooh_____

TAB

5	10	12	0	0	0	7	3	3	0
6	10	12							
5									
3									

TAB

3	2	3	3	2	2	2 4	2	4



35

Ai-n't gon - na turn back now_____ Let no bo-dy put us_ down_____

Ahh_____ Ahh_____

T	4	4	4	1	4	4	4	4	1	1	1
A	3	3	3	1	3	3	3	3	1	1	1
B	1	1	1	3	1	1	1	1	3	3	3

T	1	1	3	1	1	1	3
A							
B				1			



39

Bring it back right through this town _____ March-ing on and on _____

Ahh _____ Ahh _____

T	4	4	4	4	1	1	1	4	4	4	4	1	1	1
A	3	3	3	3	1	1	1	3	3	3	3	1	1	1
B	1	1	1	1	1	3	3	1	1	1	1	1	3	3

T	1	1	3	1	3	1	1	3	1	1	3
A	1	1	3	1	3	1	1	3	1	1	3
B	1	1	3	1	3	1	1	3	1	1	3



43

The musical score consists of several staves:

- Vocal Line 1:** Treble clef, starting with a whole note chord, followed by rests, and ending with a quarter note chord. Lyric: "Get".
- Vocal Line 2:** Treble clef, starting with a whole note chord, followed by rests, and ending with a quarter note chord. Lyric: "Ahh" (under the first chord) and "Get up on" (under the final chord).
- Guitar Line:** Treble clef, featuring a series of chords and melodic lines.
- Guitar Tablature:** A six-line staff with fret numbers and rhythmic markings. The first six measures show chords with fret numbers 8, 9, 10, 10, 10, 10. The seventh measure has a triplet of 3, followed by a slash and 2, then 0 0 2 2 0. The eighth measure has a triplet of 3 and a final triplet of 3.
- Piano Line:** Grand staff (treble and bass clefs) with chords and a bass line.
- Bottom Guitar Line:** Bass clef, showing a bass line with triplets of 3.



52

have sur-vived. Walk for our black lives Walk for who

Get up on Walk on

T 5 5 5
A 0 0 2 2 0 0 0 2 2 0 3
B 3 0/2 0 0 2 2 0 0 0 3/3 3 3

A 3 3 2 0 0 0 0 0 2 3
B 3 3 2 0 0 0 0 0 2 3



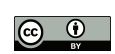
56

paved the way - Re-mem-bere'rehere to-day Walk 'cause

Walk on Walk on

T	0	0	2	2	0	0	0	2	2	0	0	0	2	2	0	3	3
A	3	0/2															
B	3	0/2				0	0	3/3								3	3

A	3	3	0	0	0	2	3	3
B	3	3	0	0	0	2	3	3



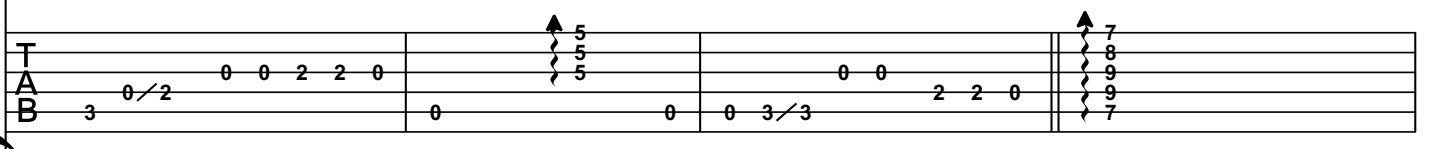
60



you believe in what will always be... People will come

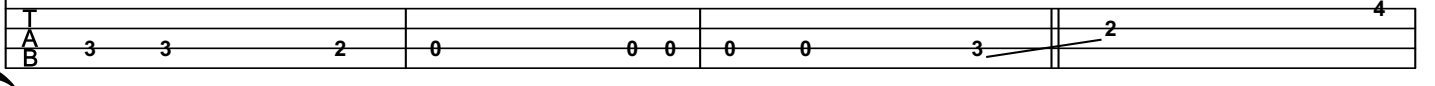
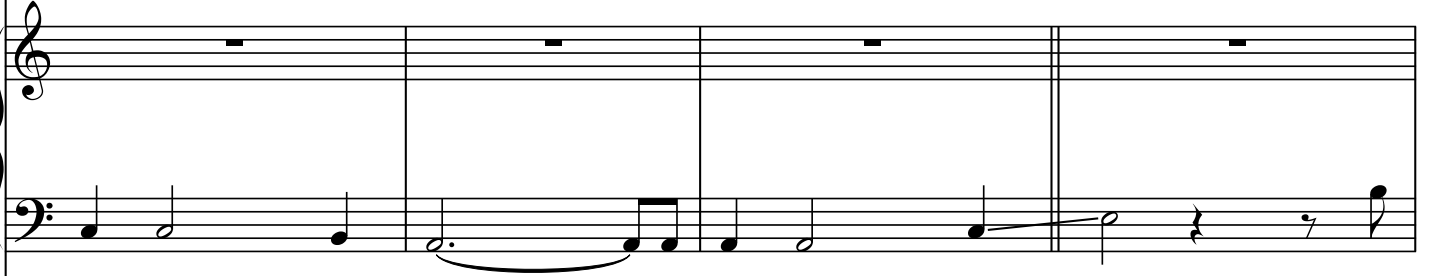


Walk on Ooh



T
A
B

3 0/2 0 0 2 2 0 | 0 0 0 0 2 2 0 | 7 8 9 9 7



A
B

3 3 2 0 0 0 0 3 2 4

64

for days — Walk - ing the old ways. We're sick of the talk.

Ooh — Ooh —

TAB

7	3 3 0	5	10 12	0 0 0	7	3 3 0
		6	10 12	0 0 0		
		5				
		3				

TAB

9	4 4	2	3	2	3 3	2	4	9	4	2
---	-----	---	---	---	-----	---	---	---	---	---

69

Walk, brot-her wa-lk Gonna walk that beat Ain't gon-na

Ooh Ooh Ahh

TAB

5	10	12	0	0	0	7	3	3	0	4	4
6	10	12	0	0	0					3	3
3										1	1

TAB

3	2	3	3	2	2	2	4	2	4	1	3



74

turn back now____ Let no bod y put us down_ Bring it back, right

Ahh Ahh

T	4	1	4	4	4	4	1	1	1	4	4	4
A	3	1	3	3	3	3	1	1	3	3	3	3
B	1	3	1	1	1	1	3	3	3	1	1	1

T	1	3	1	1	3	1	1	1	1	1	1	3
A												
B												



78

through this town March - ing on

Ahh

T	4	1	1	4	4	4
A	3	1	1	3	3	3
B	1	3	3	1	1	1

T	1	3	3	1	1	3
A						
B						

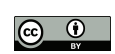
80

Sac-red ground.

Ahh

T 4 1 1 1 8 8 8 8 8 10
 A 3 1 1 1 8 8 8 8 8 10
 B 1 3 3 3 10 10 10 10 10 10

T 1 3 3 3 3 3 3 3 3
 A 1 3 3 3 3 3 3 3 3
 B 1 3 3 3 3 3 3 3 3



84

The musical score is arranged in a system with five staves. The top two staves are treble clef, the middle staff is a guitar staff with TAB notation, and the bottom two staves are bass clef. The guitar staff contains the following TAB notation:

15	15 12 12	11 10 8 8 8	10 12 3 3	8 7 5 5
----	----------	-------------	-----------	---------

The piano accompaniment is shown in the bottom two staves, with the right hand (treble clef) and left hand (bass clef) parts. The guitar part features a melodic line with various techniques such as bends and slurs, and the piano accompaniment provides a harmonic and rhythmic foundation.



The musical score is arranged in a system with five staves. The top two staves are treble clef, the bottom two are bass clef, and the middle staff is guitar tablature. The guitar part features a melodic line in the first staff and a rhythmic accompaniment in the second staff. The piano part consists of a bass line in the bottom two staves. The score is divided into four measures.

Guitar Tablature (Measure 1):
T: 3 5 0
A: 3 1 3 0 0
B: 0 3 1 1 1 3 3 3 1 2 0 3 0 3 1 2 0 2 2 0 2

Guitar Tablature (Measure 2):
T: 0 0 2 2
A: 0 0 2 2
B: 0 0 3 3 2 2 0 0



The musical score is divided into two systems. The first system includes a guitar part with a treble clef and a TAB system. The guitar part has a melodic line with slurs and a TAB system with fret numbers and fingerings. The piano part has a bass line with slurs and fingerings. The second system includes a guitar part with a treble clef and a TAB system, and a piano part with grand staff notation (treble and bass clefs). The guitar part has a melodic line with slurs and a TAB system with fret numbers and fingerings. The piano part has a bass line with slurs and fingerings.

The musical score is arranged in two systems. The first system includes a guitar part with a treble clef staff and a TAB staff. The guitar TAB staff contains the following fret numbers: 3 0 0 0 0 3 1 3 0 0 | 0 2 1 3 0 | 4 3 1 2 0 2 0 2 0 2. The second system includes a piano part with a grand staff (treble and bass clefs) and a guitar part with a bass clef staff and a TAB staff. The piano part features a melodic line in the bass clef. The guitar part in the second system has a TAB staff with the following fret numbers: 3 | 3 | 3 0/2 0 0 2 2 | 0 0 0 2 0 2 0 2.

101



106

no_ more_ rac - ist pre-jud-ice Bring back

Ooh_ Ooh_

TAB

	5	10 12	7
	6	10 12	8
	5		9
	3		9
			7

TAB

9	4 4	2	3	2	3	2 0	3 3	2
---	-----	---	---	---	---	-----	-----	---



110

our strength Just here on the streets. Get the real

Ahh Ahh

T	4	4	4	1	4
A	3	3	3	1	3
B	1	1	1	3	1

T	2 4	9	9	4	2	1	3	1	3	1	3	1
A												
B							3			1	3	1



114

mes-sage we need Re write his - tor-y Walk - ing through

Ahh Ahh

T	4	1	4	4	4	1	4
A	3	1	3	3	3	1	3
B	1	3	1	1	1	3	1

A	1	3	1	1	1	3	1	3	3	3	1	1	3
B													



118

the streets

Ahh

T
A
B

3 3 3 3 3 3 3 1 0 0 3 1 0 1 0 3 0 2 0 2 0 2 0 2 0

A
B

1 3 3 3 3 3 2 2 0 0 2 2 3 3



The musical score is divided into two systems. The first system contains a guitar part with a treble clef staff and a bass clef staff. The guitar part includes a melodic line in the treble clef and a bass line in the bass clef. The piano part features a bass line in the bass clef. The guitar part includes a tablature section with fret numbers and a 'full' instruction. The second system contains a guitar part with a treble clef staff and a bass clef staff. The guitar part includes a melodic line in the treble clef and a bass line in the bass clef. The piano part features a bass line in the bass clef. The guitar part includes a tablature section with fret numbers.

Guitar Part 1 (System 1):

T	0	1	3	2	1	0	0	0	2	2	1	4	4
A	0				0						0	3	3
B					3	3	3	2	2		3	1	1

Guitar Part 2 (System 2):

T	3	2	2	0	0	2	2	0	0	2	2	3	1	1	1	1	1
A																	
B	3				3	3	3	2	2		3	3	1	1	1	1	1

128

The musical score is divided into two systems. The first system contains the guitar part, which includes a treble clef staff with five measures of whole rests, a bass clef staff with five measures of whole rests, a treble clef staff with five measures of music, and a corresponding guitar tablature section. The tablature section has three columns: the first column has strings T, A, B with fret numbers 3, 3, 1; the second column has strings T, A, B with fret numbers 1, 0, 3; the third column has strings T, A, B with fret numbers 4, 3, 1. The second system contains the piano part, which includes a grand staff with five measures of music in both the treble and bass clefs, and a corresponding piano tablature section. The piano tablature section has five columns with string indicators (T, A, B) and fret numbers: Column 1 (1, 1, 1), Column 2 (3, 3, 3), Column 3 (1, 3, 3), Column 4 (1, 1, 1), and Column 5 (1, 1, 1, 2).

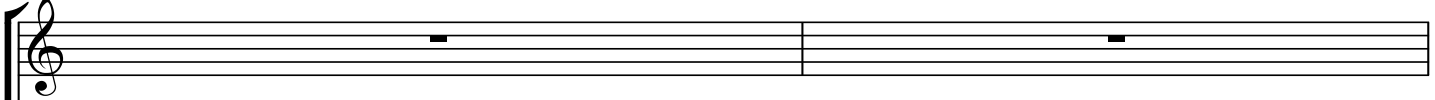


What do we want?Land Rights!When do we want them? Now! What do we want?Land Rights!

T	1			4	4		
A	0			3	3	3	3
B	3			1	1	1	1

T							
A	3	3	1	3	3	1	1
B							

136



When do we want them? Now!

What do we want? Land Rights!



T	1
A	0
B	3



T				0				5		0
A	1		3	4				3		
B										



The first system consists of two staves. The top staff is a treble clef staff with two measures, each containing a whole rest. The bottom staff is a guitar staff with two measures. The first measure contains a triplet of eighth notes marked with 'x' on the first, second, and fourth strings, followed by a quarter note on the second string. The second measure contains a triplet of eighth notes marked with 'x' on the first, second, and fourth strings, followed by a quarter note on the second string.

When do we want them? Now! What do we want? Land Rights!

The second system consists of two staves. The top staff is a treble clef staff with a whole rest. The bottom staff is a guitar staff with four measures. The first measure contains a whole rest. The second measure contains a chord with notes on the second, third, and fourth strings. The third measure contains a chord with notes on the second, third, and fourth strings. The fourth measure contains a chord with notes on the second, third, and fourth strings.

T 4 4
A 3 3
B 1 1 3 3

The third system consists of a grand staff with two staves. The top staff is a treble clef staff with two measures, each containing a whole rest. The bottom staff is a bass clef staff with two measures. The first measure contains a quarter note on the second string, a quarter note on the third string, and a quarter note on the fourth string. The second measure contains a quarter note on the second string, a quarter note on the third string, and a quarter note on the fourth string.

The fourth system consists of a grand staff with two staves. The top staff is a treble clef staff with two measures, each containing a whole rest. The bottom staff is a bass clef staff with two measures. The first measure contains a quarter note on the second string, a quarter note on the third string, and a quarter note on the fourth string. The second measure contains a quarter note on the second string, a quarter note on the third string, and a quarter note on the fourth string.

A 3 1 3 1 1 1 1

140

Al - ways w - as, Al - ways will be.

When do we want them? Now!

T	1	4	4		
A	0	3	3	3	3
B	3	1	1	3	3

A	1	1	1 2	3 3 3	1 3 1 3	1	1	1 1	1 1	2
B										



150

— w - as, Al - ways will be A-bo - rig-in-al Land, _____

T	4	4			1		4
A	3	3	3	3	0		3
B	1	1	3	3	3		1
			1	1		3	

T	3				0		0
A	3	3	1	1	3	4	3
B		3	1		3		4
							3 2 1



155

_____ Sa-cred Land, _____

The first system contains a vocal line on a treble clef staff and an empty piano accompaniment staff on another treble clef staff. The vocal line has a melodic phrase starting with a quarter rest, followed by a dotted quarter note, an eighth note, and a half note, all under a slur. The lyrics "Sa-cred Land," are positioned below the vocal line.

The second system shows the piano accompaniment for the vocal phrase. It features a bass clef staff with a key signature of one flat (B-flat major) and a 2/4 time signature. The accompaniment consists of chords and single notes in the left hand.

T	4			1		4	4
A	3	3	3	0		3	3
B	1	3	3	3		1	1

The third system shows the piano accompaniment for the vocal phrase. It features a bass clef staff with a key signature of one flat (B-flat major) and a 2/4 time signature. The accompaniment consists of chords and single notes in the left hand.

The fourth system shows the piano accompaniment for the vocal phrase. It features a bass clef staff with a key signature of one flat (B-flat major) and a 2/4 time signature. The accompaniment consists of chords and single notes in the left hand.

T			0	3	5		0	3	5	4	3	1	3	1	1	3	1
A	1	3	1	1	3	3	3	3	3	4	3	1	3	1	1	3	1
B																	



160

Melody line with lyrics: Mo-ther Land,

T	1		4	4		
A	0		3	3	3	3
B	3		1	1	1	1

T				0					
A	1	3	1	3	3	4			
B					3		3	3	1



164

Home Land.

The vocal line consists of five measures. The first measure has a whole rest. The second measure contains a quarter note G4. The third measure contains a quarter note A4. The fourth measure contains a quarter note B4. The fifth measure contains a half note C5. A slur covers the notes from the second measure to the fifth measure.

The piano accompaniment for the first system consists of five measures. The first measure has a whole rest. The second measure contains a whole note chord (F4, A4, C5). The third measure has a whole rest. The fourth measure contains a whole note chord (Bb4, D5, F5). The fifth measure contains a whole note chord (C5, E5, G5).

T	1	4	4		
A	0	3	3	3	3
B	3	1	1	3	3

The piano accompaniment for the second system consists of five measures. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure contains a quarter note G3. The fifth measure contains a half note A3. A slur covers the notes from the fourth measure to the fifth measure.

The piano accompaniment for the third system consists of five measures. The first measure contains a quarter note G3. The second measure contains a quarter note A3. The third measure has a whole rest. The fourth measure contains a quarter note Bb3. The fifth measure contains a half note C4. A slur covers the notes from the fourth measure to the fifth measure.

A	1	1	3	1	0	1	1	1	1	1
B										



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Lead Vocals

Mob March

Transcribed by Luke Chapman
and Katie Bombardieri

Words and music by
Emma Donovan & The Putbacks
and Simon Mavin

♩ = 120

Verse 1

8

Get on ya feet_ We're

12

ta - kin' it to the streets_ Walk_ that beat Get up and be_

17

New leaders, we need Be the voice that now speak._

21

Shout-ting yourlang-uage free_ March - ing it through the_ streets

25

Wear-ing our col-ours proud Red, Yel-low and Black Scream-ing Land

30

Rights Re-claim-ing ev-ery-thing back Wa - lk tha-t beat_

35

Ai-n't gon - na turn back now_ Let no bo-dy put us_ down_

39

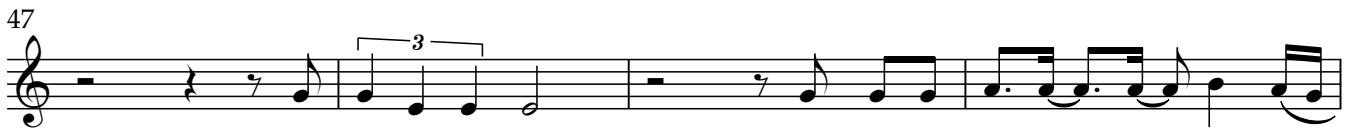
Bring it back right through this town_ March - ing

42

on and on_ 2



Lead Vocals

47

 Get up on your feet We're gon-na take it__ to__ the stre -

51

 ets. Re-mem-ber, we have sur-vived. Walk for our black lives Walk_for who

56


 paved the way Re-mem-ber we're here to-day Walk 'cause you bel-ieve

61

 in what will al-ways be__ Peo-ple will come for days__ Walk

66

 ing the old ways. We're sick of__ the talk. Walk, brot-her wa-lk

71

 Gonna walk that beat__ Ain't gon-na turn back now__ Let no bod-y

76

 put us down_____ Bring it back, right through this town_____

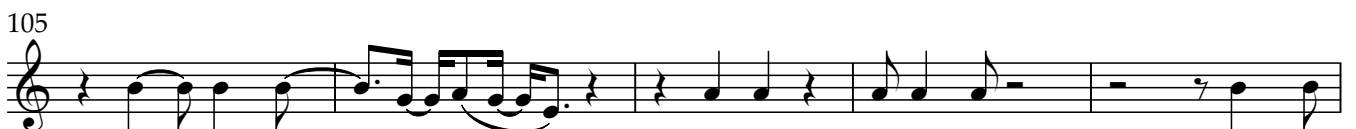
79

 March-ing on Sac-red__ ground._____

83


84

 We want just - ice for__ all,__ for all of the lies

105

 We__ don't want__ no__ more__ rac-ist pre-jud-ice Bring back

Lead Vocals

110

 our strength Just here on the streets. Get the real mes-sage we need.

115

 Re write his - tor-y Walk-ing through the streets

121

 Al - ways w - as, Al - ways will be.

145

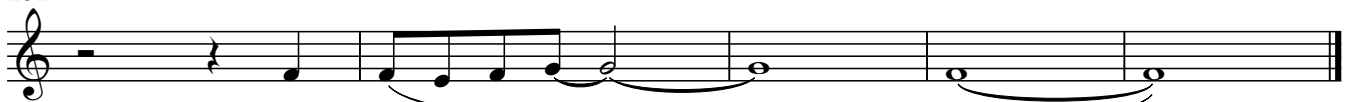
 Al - ways w - as, Al - ways will be. Al - ways w - as, Al - ways

152

 will be A-bo - rig-in-al Land, Sa-cred Land,

159

 Mo-ther Land,

164

 Home Land.

Backing Vocals

Mob March

Transcribed by Luke Chapman
and Katie Bombardieri

Words and music by
Emma Donovan & The Putbacks
and Simon Mavin

♩ = 120

8

Verse 1

p

Mmm

15

Mmm

23

Mmm

Ooh

31

Ooh

Ooh

Ahh

Ahh

39

Ahh

Ahh

Ahh

Get

47

up

on

Get up on

Get

51

up

on

Get up on



Backing Vocals

55

Walk on Walk on Walk on Walk on

62

Ooh Ooh Ooh Ooh

70

Ooh Ahh Ahh

76

Ahh Ahh Ahh

83

84

17

Ooh Ooh Ooh

107

Ooh Ooh Ahh Ahh

115

Ahh Ahh Ahh

12

133

What do we want? Land Rights! When do we want them? Now!

135

What do we want? Land Rights! When do we want them? Now!

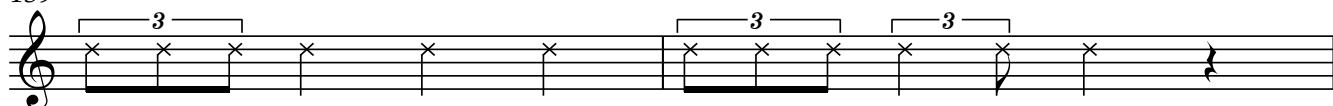
137

What do we want? Land Rights! When do we want them? Now!



Backing Vocals

139



What do we want? Land Rights! When do we want them? Now!

141



Mob March

Guitar

Transcribed by Luke Chapman
and Katie Bombardieri

Words and music by
Emma Donovan & The Putbacks
and Simon Mavin

♩ = 120

7 Verse 1

12

17

21

25

32

38

43

47

V.S.



Guitar

52

57

62

68

74

79

83

84

89

94

97



Guitar

101

108

115

121

126

133

141

148

156

163



Guitar TAB

52

52

57

57

62

62

68

68

74

74

79

79

83

83

84

84

89

89

94

94

97

97



Guitar TAB

101

T	7	7	3	3	0	5	10	12	7	5
A	8					6	10	12	8	6
B	9					5			9	5
	7					3			7	3

108

T	10	12	7	4	4	4	1	4	4	4	1
A	10	12	8	3	3	3	1	3	3	3	1
B			9	1	1	1	3	1	1	1	3
			7								

115

T	4	4	4	1	4	4	3	3	3	3	3	3	1	0	0	3	1	0	1	0	3	
A	3	3	3	3	3	3	6	6	6	6												
B	1	1	1	3	1	1																

121

T	0	2	0	2	2	0	2	0	2	0	0	1	3	2	1	0	0	2	2	0	0	2	2	1	0
A																									
B																									

126

T	4	4				1		4	4																
A	3	3	3	3		0		3	3	3	3														
B	1	1	1	1		3		1	1	1	1														

133

T	1		4	4				1		4	4														
A	0		3	3	3	3		0		3	3	3	3												
B	3		1	1	3	3		3		1	1	3	3												

141

T	1		4	4				1						0											
A	0		3	3	3	3		0						0	2	2	1	3	3			3	3		
B	3		1	1	3	3		3														1	1		

148

T		1		4	4			1		4	4														
A		0		3	3	3	3	0		3	3	3	3									3	3	3	3
B		3		1	1	3	3	3		1	1	3	3									1	1	1	1

156

T		1		4	4			1																	
A		0		3	3	3	3	0														3	3	3	3
B		3		1	1	3	3	3														1	1	1	1

163

T	4				1			4	4																
A	3	3	3		0			3	3	3	3														
B	1	3	3		3			1	1	3	3														



Keyboard/Piano

Mob March

Transcribed by Luke Chapman
and Katie Bombardieri

Words and music by
Emma Donovan & The Putbacks
and Simon Mavin

♩ = 120

Musical notation for measures 1-8. The piece is in 4/4 time. The right hand features a melody of half notes with slurs, while the left hand has whole rests. A double bar line with a '2' above and below it indicates a two-measure rest at the end of the system.

9 Verse 1

Musical notation for measures 9-14. The right hand continues with half notes and slurs. The left hand begins a rhythmic accompaniment of quarter notes and eighth notes.

15

Musical notation for measures 15-20. The right hand continues with half notes and slurs. The left hand continues with quarter and eighth notes.

20

Musical notation for measures 21-24. The right hand continues with half notes and slurs. The left hand continues with quarter and eighth notes.

25

Musical notation for measures 25-30. The right hand features chords (dyads) with slurs. The left hand continues with quarter and eighth notes.

31

Musical notation for measures 31-36. The right hand features chords with slurs. The left hand continues with quarter and eighth notes, ending with a final cadence.

V.S.



Keyboard/Piano

37

Musical notation for measures 37-43. The right hand features a complex, multi-note chordal texture with many notes, while the left hand has a simple bass line.

44

Musical notation for measures 44-49. The right hand has a complex chordal texture, and the left hand has a simple bass line.

50

Musical notation for measures 50-55. The right hand has a complex chordal texture, and the left hand has a simple bass line.

56

Musical notation for measures 56-62. The right hand has a complex chordal texture, and the left hand has a simple bass line.

63

Musical notation for measures 63-68. The right hand has a complex chordal texture, and the left hand has a simple bass line.

69

Musical notation for measures 69-74. The right hand has a complex chordal texture, and the left hand has a simple bass line.

Keyboard/Piano

75

Musical notation for measures 75-78. The system consists of a grand staff with a treble clef and a bass clef. The treble clef part contains whole rests in all four measures. The bass clef part contains the following notes: Measure 75: Bb2, G2, F2; Measure 76: E2, D2, C2; Measure 77: Bb1, A1, G1; Measure 78: F1, E1, D1. A slur is placed over the notes in measure 78.

79

Musical notation for measures 79-82. The system consists of a grand staff with a treble clef and a bass clef. The treble clef part contains whole rests in all four measures. The bass clef part contains the following notes: Measure 79: Bb2, G2, F2; Measure 80: E2, D2, C2; Measure 81: Bb1, A1, G1; Measure 82: F1, E1, D1.

83

Musical notation for measures 83-84. The system consists of a grand staff with a treble clef and a bass clef. The treble clef part contains whole rests in both measures. The bass clef part contains the following notes: Measure 83: Bb2, G2, F2; Measure 84: E2, D2, C2.

84

Musical notation for measures 85-88. The system consists of a grand staff with a treble clef and a bass clef. Both the treble and bass clef parts contain whole rests in all four measures.

Keyboard/Piano

85

Musical notation for measures 85-89. The right hand (treble clef) contains whole rests. The left hand (bass clef) features a rhythmic pattern of quarter notes and eighth notes, including a triplet of eighth notes in measure 87.

90

Musical notation for measures 90-94. The right hand (treble clef) contains whole rests. The left hand (bass clef) continues the rhythmic pattern from the previous system.

95

Musical notation for measures 95-99. The right hand (treble clef) contains whole rests. The left hand (bass clef) continues the rhythmic pattern.

100

Musical notation for measures 100-105. The right hand (treble clef) contains whole rests. The left hand (bass clef) features a melodic line with a half note and a quarter note, followed by a quarter rest and a quarter note.

106

Musical notation for measures 106-111. The right hand (treble clef) contains whole rests. The left hand (bass clef) features a melodic line with a half note and a quarter note, followed by a quarter rest and a quarter note.

112

Musical notation for measures 112-117. The right hand (treble clef) contains whole rests. The left hand (bass clef) features a melodic line with a half note and a quarter note, followed by a quarter rest and a quarter note.

Keyboard/Piano

150

Musical notation for measures 150-155. The system consists of a grand staff with a treble clef and a bass clef. The treble clef staff contains whole rests for all six measures. The bass clef staff contains a melodic line: measure 150 (Bb4, C5, D5, Eb5), measure 151 (Eb5, F5, G5, Ab5), measure 152 (Ab5, Bb5, C6), measure 153 (Bb5, Ab5, G5, F5), measure 154 (F5, Eb5, D5, C5), and measure 155 (C5, Bb4, Ab4, G4).

156

Musical notation for measures 156-161. The system consists of a grand staff with a treble clef and a bass clef. The treble clef staff contains whole rests for all six measures. The bass clef staff contains a melodic line: measure 156 (Bb4, C5, D5, Eb5), measure 157 (Eb5, F5, G5, Ab5), measure 158 (Ab5, Bb5, C6), measure 159 (Bb5, Ab5, G5, F5), measure 160 (F5, Eb5, D5, C5), and measure 161 (C5, Bb4, Ab4, G4).

162

Musical notation for measures 162-164. The system consists of a grand staff with a treble clef and a bass clef. The treble clef staff contains whole rests for all three measures. The bass clef staff contains a melodic line: measure 162 (Bb4, C5, D5, Eb5), measure 163 (Eb5, F5, G5, Ab5), and measure 164 (Ab5, Bb5, C6).

165

Musical notation for measures 165-167. The system consists of a grand staff with a treble clef and a bass clef. The treble clef staff contains whole rests for all three measures. The bass clef staff contains a melodic line: measure 165 (Bb4, C5, D5, Eb5), measure 166 (Eb5, F5, G5, Ab5), and measure 167 (Ab5, Bb5, C6).

Bass

Mob March

Transcribed by Luke Chapman
and Katie Bombardieri

Words and music by
Emma Donovan & The Putbacks
and Simon Mavin

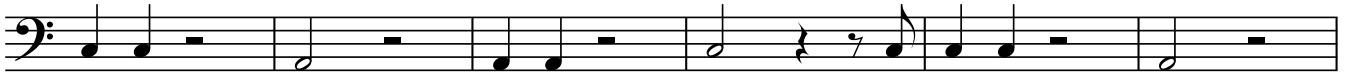
♩ = 120

Verse 1

8



14



20



25



31



38



42



Bass

47



53



60



66



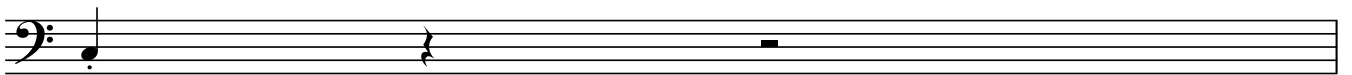
72



77



83



84



90



95



100



Bass

106



112



118



124



129



133



139



145



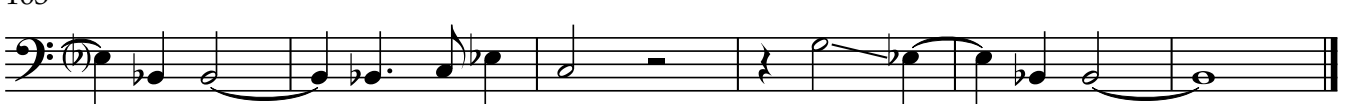
151



157



163



Bass TAB

Mob March

Transcribed by Luke Chapman
and Katie Bombardieri

Words and music by
Emma Donovan & The Putbacks
and Simon Mavin

♩ = 120

Verse 1

8

T							
A	[Barred line]						
B		3	3	3 3	0	0 0	3 3

14

T						
A	3 3	0	0 0	3 3	3 3	0
B						

20

T						
A	0 0	3 3	3 3	0	0 0	0 1
B						

25

T		4	9	4						
A	2			2	3	3	3 3	2	4	9 4 2
B										

31

T				2	2 4	2 4	1	1 3	1
A	3	2	3 3	2					
B								1	1

38

T							3	
A	1	3	1	1 3	1 3	1		1
B								

42

T						
A	1	3				
B			3	3	3 3	3



Bass TAB

47

T									
A	3	3	3 3	2	0	0	0 0	0 2	3
B									3 3 2

53

T									
A	0	0	0 0	0 2	3	3 3	0	0 0	0 2
B									3 3

60

T									
A	3 3	2	0	0 0	0 0	3	2	4	9 4 4
B									2 3 2

66

T									
A	3 3	2	4	9	4	2	3	2	3 3
B									2 2

72

T	2 4	2	4	1	1	3	1	3	1
A									
B				3	1	1	1	1	1

77

T									
A	1	1	1 3	1 3	3 3	1	1	3	1 3
B						3		3	3 3

83

T									
A	3								
B									

84

T									
A									
B		3	3	3	0/2	0 0 2 2	0	0	0 3 3 2 2 0 0

90

T									
A									
B	3	0/2	0 0 2 2	0	0	0 3 3 2 2 0 0	3	3	3 0/2 0 0 2 2

95

T									
A									
B	0	2	2 5 5	2 2	0 0	3	3	3 0/2	0 0 2 2

100

T									
A									
B	0	2	0 2	2	2 4	9	4 4	2	3 2 3 3 2 4



'Warrell Creek' – lead sheet, bassline and percussion part by Emma Donovan & The Putbacks and Simon Mavin

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'Warrell Creek' bassline pattern

The image shows the bassline pattern for 'Warrell Creek'. It consists of two staves. The top staff is a bass clef staff in 4/4 time with a key signature of two sharps (F# and C#). The notes are: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, and a half note E3. The bottom staff is a guitar TAB staff. The fret numbers are: 2, 0, 2, 0, 2. A bracket under the fret numbers 0, 2, 0 indicates a triplet. The time signature 4/4 is also present on the left of the TAB staff.

'Warrell Creek' percussion pattern

The image shows the percussion pattern for 'Warrell Creek'. It is written on a single staff with a treble clef and a 4/4 time signature. The pattern consists of four eighth notes: G4, A4, B4, and C5. Each note has a small horizontal line above it, indicating a specific percussion sound.

‘Ngarra Badhu’ by Jasmine Seymour and arranged by Oonghah Sherrard

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Ngarra Badhu

Words and Melody Jasmine Seymour

Arrangement Oonghah Sherrard

C Em/B Am G

Nga - rra nga - rra badh - u badh - u

5 C Em/B Am G

nga - rra nga - rra - badh - u badh - u

9 F C/E Bdim/D C

nga - rra nga - rra badh - u badh - u

13 F C/E Bdim/D C

nga - rra nga - rra badh - u badh - u

17 G

nga - la - wa nga - rra nga - rra badh - u - yin ngu-rra wa

21 G RPT 4 TIMES

nga - la - wa nga - rra nga - rra badh - u - yin ngu-rra wa

25 C Em/B Am G RPT 4 TIMES & FADE

Nga - rra nga - rra ba - dhu ba - dhu

‘Yanma Ngurrawa’ by Jasmine Seymour and arranged by Oonghah Sherrard

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Yanma Ngurrawa

Words and Melody Jasmine Seymour
Arrangement Oonghah Sherrard

Gm F Dm C

1. Yan - ma yan - ma yan - ma yan - ma
2. Nhaa - la nhaa - la nhaa - la nhaa - la

Dm 1. Gm 2. Gm

5

Yan - dyinyang Ngu-rra-wa Yan - dyinyang yi - yu-ra-gu
Nhaa - dyinyang Ngu-rra-wa Nhaa - dyinyang yi yu-ra-gu 3. Ba-

Gm F Dm C

10

-ray - a ba - ray - a ba - ray - a ba - ra - ya Ba -

Dm Gm

14

-ray - a - dyinyang Ngu-rra - wa Ba - ray - a - dyinyang yi yu - ra - gu

Gm F Dm C Dm

18

4. Nga-rra nga - rra nga - rra nga - rra Nga-rra-dyi-nyang Ngu-rra-wa

Gm

24

Nga - rra - dyi - nyang Yi - yu - ra - gu

References

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