



# Traits de chœur

Alto

1er tour

Turandot de Puccini

CHORUS - CORO

The musical score is arranged in five systems. The first system contains two staves for vocal parts, each with a treble clef and a key signature of one flat (B-flat). The lyrics for these parts are "-dot!" and "-dot!". The second system contains three staves: Soprano (Sop.), Tenor (Ten.), and Basses (Basses). The lyrics for these parts are "Tur.an.dot!" and "Tur.an.dot!". The piano accompaniment begins in the third system, marked with a forte (*f*) dynamic. The lyrics "Tur.an.dot!" and "Tur.an.dot!" are repeated under the piano part. The piano part concludes with a *cresc: molto* marking.

-dot!  
-dot!

Sop.  
-dot!  
-dot!

Ten.  
Tur.an.dot!  
Turandot!

Basses  
Bassi  
Tur.an.dot!  
Turandot!

Tur.an.dot!  
Turandot!

*f*

*cresc: molto*

CHILDREN  
RAGAZZI

Glor - y, glor - y to the conq - u'ror!  
Glo - ria, gloria, o vin - ci - to re!

Glor - y, glor - y to the  
Glo - ria, gloria, o vin - ci -

Glor - y, glor - y to the conq - u'ror!  
Glo - ria, gloria, o vin - ci - to re!

Glor - y, glor - y to the  
Glo - ria, gloria, o vin - ci -

CHORUS  
CORO

Glor - y, glor - y to the conq - u'ror!  
Glo - ria, gloria, o vin - ci - to re!

Glor - y, glor - y to the  
Glo - ria, gloria, o vin - ci -

Glor - y, glor - y to the conq - u'ror!  
Glo - ria, gloria, o vin - ci - to re!

Glor - y, glor - y to the  
Glo - ria, gloria, o vin - ci -

Glor - y, glor - y to the conq - u'ror!  
Glo - ria, gloria, o vin - ci - to re!

Glor - y, glor - y to the  
Glo - ria, gloria, o vin - ci -

Glor - y, glor - y to the conq - u'ror!  
Glo - ria, gloria, o vin - ci - to re!

Glor - y, glor - y to the  
Glo - ria, gloria, o vin - ci -

(Trumpets)  
(Trombe)

Glor - y, glor - y to the conq - u'ror!  
Glo - ria, gloria, o vin - ci - to re!

*fff* (on the stage)  
(Trombones)  
(Tromboni)

Sostenuto ♩ = 69

*fff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

conq - u'ror! Thine is life and tri - umph!  
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!  
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!  
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!  
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!  
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!  
- to - re! Ti sor - ri - da la vi - ta!

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Thine is life and love!  
*Ti sor\_ri - da l'a - mor!*

Sop. e Contr.  
 Thine is life and love!  
*Ti sor\_ri - da l'a - mor!*

Ten.  
 Thine is life and love!  
*Ti sor\_ri - da l'a - mor!*

Basses  
 Bassi  
 Thine is life and love!  
*Ti sor\_ri - da l'a - mor!*

Ev - er - last - ing  
*Die - ci - mi - la*

Ev - er - last - ing  
*Die - ci - mi - la*

Ev - er - last - ing  
*Die - ci - mi - la*

Ev - er - last - ing  
*Die - ci - mi - la*

Sop. I.  
 glo - y to our il - lustr - ious Emp - 'ror!  
*an - ni al no\_stro Im - pe - ra - to - re!*

Sop. II.  
 glo - y to our illustrious Emp - 'ror!  
*an - ni al no\_stro Im - pe - ra - to - re!*

Contr.  
 glo - y to our illustrious Emp - 'ror! Light and Rul - er of all the  
*an - ni al no\_stro Im - pe - ra - to - re! Lu - ce, Re - di tutto il*

Ten.  
 glo - y to our illustrious Emp - 'ror! Light and Rul - er of all the  
*an - ni al no\_stro Im - pe - ra - to - re! Lu - ce, Re - di tut - to il*

Basses  
 Bassi  
 glo - y to our illustrious Emp - 'ror! Light and Rul - er of the  
*an - ni al no\_stro Im - pe - ra - to - re! Lu - ce, Re di tut - to il*

glo - y to our il - lustr - ious Emp - 'ror!  
*an - ni al no\_stro Im - pe - ra - to - re!*

Light and Rul - er ov - er the Un - iverse!  
 Lu - ce, Re - di - tut - to il mon - do!

Un - iverse! Rul - er ov - er all the Un - iverse!  
 mon - do! Lu - ce, Re di tut - to il mon - do!

Un - iverse! Light and Rul - er, Ruler over all the Un - iverse!  
 mon - do! Lu - ce, lu - ce, lu - ce, Re di tut - to il mon - do!

Un iverse!O Light and Rul - er, Rul - er over all the Un - iverse!  
 mon - do! Lu - ce, lu - ce, Re di tutto, - di tutto il mon - do!

Light and Rul - er of the Un - iverse!  
 Lu - ce, Re di tut - to il mon - do!

Piano accompaniment with chords and melodic lines in both hands.



# Traits de chœur

Alto

2nd tour

hat-te viel Beküm-mer-nis in mei-nem Her-zen,  
heart and soul were sore dis-tressed, my spir-it trou-bled,  
mei-nem Her-zen, spir-it trou-bled,  
ich hat-te viel Be-küm-mer-nis, Be-küm-mer-nis, ich  
mei-nem Her-zen, spir-it trou-bled, my heart and soul were sore dis-tressed, were sore dis-tressed, my  
küm-mer-nis, ich hat-te viel Be-küm-mernis, Be-küm-mernis, ich hat-te viel Be-  
sore dis-tressed, my heart and soul were sore dis-tressed, were sore dis-tressed, my heart and soul were

ich hat-te viel Be-küm-mer-nis ich  
my heart and soul were sore dis-tressed, my  
küm-mer-nis, ich hat-te viel Be-küm-mer-nis in mei-nem Herzen, ich spir-it trou-bled, my  
hat-te viel Be-küm-mernis, Be-küm-mer-nis in meinem Her-zen, ich hat-te viel Be-  
heart and soul were sore dis-tressed, were sore dis-tressed, my spir-it trou-bled, my heart and soul were  
küm-mer-nis, Be-küm-mernis in mei-nem Her-zen, ich spir-it trou-bled, my



hat - te viel Be - küm - mer - nis in mei - nem Her -  
heart and soul were sore dis - tressed, my spir - it - trou -

hat - te viel Be - küm - mer - nis in mei - nem Her - zen, in  
heart and soul - were sore dis - tressed, my spir - it - trou - bled, my

küm - mer - nis, ich hat - te viel Be - küm - mer - nis in mei - nem Her -  
sore dis - tressed, my heart and soul were sore dis - tressed, my spir - it - trou -

hat - te viel Be - küm - mer - nis, ich hat - te viel Be - küm - mer - nis in  
heart and soul were sore dis - tressed, my heart and soul were sore dis - tressed, my

Adagio.  $\text{C}$  Vivace. (♩ = <sup>92</sup>~~86~~.)

- zen, in mei - nem Her - zen; a - ber dei - ne Trö - stun - gen er -  
- bled, my spir - it - trou - bled; but Lord, by Thy com - fort - ing my

mei - nem Her - zen; a - ber dei - ne Trö - stun - gen er -  
spir - it - trou - bled; but Lord, by Thy com - fort - ing my

zen, in mei - nem Her - zen; a - ber dei - ne  
bled, my spir - it trou - bled; but Lord, by Thy

mei - nem Her - zen; a - ber dei - ne  
spir - it trou - bled; but Lord, by Thy

Adagio.  $\text{C}$  Vivace.

J.S. Bach - Church Cantatas BWV 21

quik\_ken mei\_ne See - - - le, mei\_ne See\_le, - - - dei\_ne  
 spir - it is de - light - - - ed, is de - light - ed, - - - by Thy

quik\_ken mei\_ne See - - - le, mei\_ne See\_le, - - - dei\_ne  
 spir - it is de - light - - - ed, is de - light - ed, - - - by Thy

Trö - stungen er - quicken mei\_ne See - - - le, mei\_ne See - le, - - -  
 com - fort - ing my spir - it is de - light - - - ed, is de - light - ed, - - -

Trö - stungen er - quicken mei\_ne See - - - le, mei\_ne See - le, - - -  
 com - fort - ing my spir - it is de - light - - - ed, is de - light - ed, - - -

Trö - stungen er - quicken mei\_ne See - - -  
 com - fort - ing my spir - it is de - light - - -

Trö - stungen er - quicken mei\_ne See - - -  
 com - fort - ing my spir - it is de - light - - -

dei\_ne Trö - stungen er - quik\_ken mei\_ne See - - -  
 by Thy com - fort - ing my spir - it - is de - light - - -

dei\_ne Trö - stungen er - quik\_ken mei\_ne See - - -  
 by Thy com - fort - ing my spir - it - is de - light - - -



J.S. Bach - Church Cantatas BWV 21

quik - ken mei - ne See -  
spir - it is de - light -

Trö - stun - gen er - quik - ken mei - ne See -  
com - fort - ing my spir - it is de - light -

Trö - stungen er - quik - ken mei - ne See -  
com - fort - ing my spir - it is de - light -

Trö - stungen er - quik - ken mei - ne See -  
com - fort - ing my spir - it is de - light -

The first system of the score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are in Latin and German. The music is in G minor and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with sixteenth-note patterns.

The second system of the score continues the vocal and piano parts from the first system. It consists of four vocal staves and a grand staff for piano accompaniment. The lyrics are not present in this system, as they have already been provided in the first system. The musical notation continues with the same vocal lines and piano accompaniment.





Requiem de Verdi

*♩*: 116

218

- ne, li - be-ra me, Do-mi-ne, de mor - te æ - ter - - - - -  
- ter - - - na, li - be-ra me, Do-mi-ne, de  
- - - da, li - - be - ra me,  
- men - - da, in di - e il - la tre -

*p*

224

- - - na, in di - e il - la, il - la tre - men - da,  
 mor - te æ - ter - - - - na, in di - e il - la tre - men - da  
 li - be-ra me, Do-mi-ne, de mor - te æ - ter-na: quan - do cœ -  
 men - da: quan - do cœ - li mo-ven-di sunt,  
 li - be-ra me, li - be-ra  
 : quan - do cœ - li mo-ven-di sunt, quan - do cœ - li  
 - - li mo - ven - - - di sunt et ter - ra, quan - do cœ - li  
 quan - do cœ - li mo-ven-di sunt, quan - do cœ - li

230

li - be-ra me, li - be-ra  
 : quan - do cœ - li mo-ven-di sunt, quan - do cœ - li  
 - - li mo - ven - - - di sunt et ter - ra, quan - do cœ - li  
 quan - do cœ - li mo-ven-di sunt, quan - do cœ - li





- da, Ju - di-ca - re

- ra. Ju - di-ca - re, ju - di - ca - re sæ - cu - lum

- ra. Dum ve - - ne - ris

- ra. Dum ve - ne - ris - ju - di - ca - re - sæ - cu - lum per i - gnem,

sæ - cu - lum per i - gnem - ju - di-ca - re

- per i - - gnem, per i - gnem, ju - di - ca - re sæ - cu - lum per

ju - di - ca - re sæ - cu - lum per i - gnem,

ju - di - ca - re sæ - cu - lum per i - - - gnem,

256

sæ-cu-lum per i-gnem. Do-mi-ne, Do-mi-ne  
 i-gnem. Li-be-ra me, li-be-ra,  
 ju-di-ca-re sæ-cu-lum per i-gnem. Do-mi-ne, Do-  
 ju-di-ca-re sæ-cu-lum per i-gnem.

*dolcissimo* *p dolce*

261

*Canto solo espressivo*  
 Soprano  
 Li-be-ra me, li-be-  
 Sopranos *ppp*  
 ra me, li-be-ra me,  
 Contralti *ppp*  
 Do-mi-ne, li-be-ra me  
 Tenori *ppp*  
 mi-ne, li-be-ra  
 Bassi *ppp*  
 gnem. Li-be-ra me  
*ppp dolcissimo* *pp dolce*



# Traits de chœur

Alto

3ème tour

Cantiga del Destierro de Maurice Ohana

(B) Allegretto ♩. = 80

S

CA

T  
Des-ter-ra-do par-te des-terra-do va. O-íd

B  
*efforté* *p marc. ritmico* Des-ter-ra-do par-te des-ter-ra-do va. Des-ter-ra-do parte des-terra-do va. O-íd *mf*

*Allegretto ♩. = 80*  
*p*

*Frontez*

(C)

S

CA  
O-íd! O-íd,

T  
llan - - - tos de amargu - ra O-íd! O-íd,

B  
llan - - - tos de a-mar-gu - ra, po - - breza, te-mor, tris-tu-ra  
*li* *>* *gu* *ra* *0*

*f non legato*

S *f* Ay! Ay!

CA o - - - id! Ay!

T o - - - id! Ay! ha

B a - gu - as, yien - tos, os no - che es - cu - ra, con que va nues - tra Se -

*f*

*molto ritmico* *La fuente*

S

CA *ff.* Con su hijo va hu - yen - do con su hi - jo va, hu - yen - - do con su hi - jo

T *ff.* Con su hijo va hu - yen - do con su hi - jo va, hu - yen - - do con su hi - jo

B - ño - ra.

CA va, ya can - sa - do, ya temien do, ya tem - blan - do, ya corrien - do

T va, ya can - sa - do, ya temien do, ya tem - blan - do, ya corrien - do

**(D)**

S *f* ya tem-blando, ya corriendo tras — la — fe, su gui-a - do - ra.

CA *f* ya tem-blando, ya corriendo tras — la — fe, — su gui-a - do - ra.

T *f* ya tem-blando, ya corriendo tras — la — fe, su gui-a - do - ra.

B *f* ya tem-blando, ya corriendo tras — la — fe, — su gui-a - do - ra.

*6/3*

*Meno mosso* ♩ = 108 - *Ritmico sempre*

S *3 Soli p subito dolce* y - llo - ra, y llo - ra: "Cal - lad, mi - Se - ñor, a - go - ra."

CA *div. p* a (segue) "Cal - lad, mi - Se - ñor, a - go ra."

T *pp* a (segue) a

B *pp* a a

*Meno mosso - Ritmico sempre* ♩ = 108 *Ancora più tranquillo*

3  
E

*l'enfant est dans ses bras*

*poco rit. Tutti div. ♩ = 120*

*pp* *mf*

S "Cal - lad, mí - Se - - ñor, a - go - ra!" Llo - ra el ni - ño, llo -

CA "Cal - lad, mí - Se - - ñor, a - go - ra!" Llo - ra el ni - ño, llo -

T (a) a Llo - ra el ni - ño, llo -

B a Llo - ra el ni - ño, llo -

*mf poco marc.*

*poco rit. ♩ = 120*

*mf*



20 0

*marc.*

S - ra el ni - ño, llo - ra el ni - ño del hos - ti - - go, llo - ra el ni - ño del hos -

CA - ra el ni - ño, llo - ra el ni - ño ti - - go, llo - ra - el hos -

T - ra el ni - ño, llo - ra el ni - ño ti - - go, llo - ra a ho

B - ra el ni - ño, llo - ra el ni - ño ti - - go, llo - ra a ho



*f* *martell.* *div.* *ff*

S - tí - go\_ (o) ní - ño\_ del a - gua, llo - ra - ba el ní - ño "Oh gran rey de mis en - tra - ña -

A - tí - llo - ra el ní - ño\_ del a - gua ní - ño "oh (a) (a)

T ha a a a a a llo - ra - ba el ní - ño "oh (a)

B ha (a) a a a a ní - ño "oh (a)

3 6 3

*f* *Meno mosso - tranquillo* ♩ = 88  
Solo *dolciss.* Tutti *div.*

S (a)s" Desterra - do parte el ní - ño\_ ; dí - jo - le su - má - dre a - sí: \_\_\_\_\_  
gli altri

A as" ho \_\_\_\_\_ ní - ño\_ ; dí - jo - le \_\_\_\_\_ sí: \_\_\_\_\_

T as" a ho sí

B as" sí

*Meno mosso - tranquillo* ♩ = 88  
*p* *pe.* *dolce*



# Scène II

## RONDE DES PAYSANS

(Chœur)

II. SOP. *mf*

Les bergers

**Allegro** ♩ = 110 (♩ = ♪)

*mf*

*mf*

quit - tent leurs troupeaux; Pour la fête \_\_\_\_\_ ils se ren - dent beaux; \_\_\_\_\_

*cresc.*

Fleurs des champs et ru - bans sont leur pa - ru - re; Sous lestil -

- leuls les voi - là tous, les voi - là tous, Dan -

-sant, sau-tant com-me des fous, sau-tant com-me des

The first system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "-sant, sau-tant com-me des fous, sau-tant com-me des". The piano accompaniment is written for two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

I. SOP. *sf*  
Ha! ha! ha! ha! ha!

II. SOP. *sf*  
fous. Ha! ha! ha! ha! ha! ha!

The second system features two vocal parts and piano accompaniment. The first vocal part is labeled "I. SOP." and the second "II. SOP.". Both vocal lines have a treble clef and a key signature of one sharp. The lyrics are "Ha! ha! ha! ha! ha!" for the first and "fous. Ha! ha! ha! ha! ha! ha!" for the second. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp. Dynamics include *sf* (sforzando).

I. SOP. *sf*  
Lan.de.ri.ra! Ha! ha! ha!

II. SOP. *mf* *sf*  
Lan.de.ri.ra! Sui-vez donc la me-su-re! Ha! ha! ha!

I. TÉN. *mf* *sf* Unis  
II. TÉN. Sui-vez donc la me-su-re! Ha! ha! ha!

BASSES *sf*  
Ha! ha! ha!

The third system features four vocal parts and piano accompaniment. The vocal parts are labeled "I. SOP.", "II. SOP.", "I. TÉN.", "II. TÉN.", and "BASSES". The lyrics include "Lan.de.ri.ra!", "Sui-vez donc la me-su-re!", and "Ha! ha! ha!". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando).

ha! ha! ha! ha! ha! Lan-de-ri-ra! Ha! ha! ha!

ha! ha! ha! ha! ha! Lan-de-ri-ra! Ha! ha! ha!

ha! ha! ha! ha! ha! Lan-de-ri-ra! Ha! ha! ha!

ha! ha! ha! ha! ha! Lan-de-ri-ra! Ha! ha! ha!

ha! ha! Lan-de-ri-ra! lan-de-ri-ra!

ha! ha! Lan-de-ri-ra! lan-de-ri-ra!

ha! ha! Lan-de-ri-ra! lan-de-ri-ra!

ha! ha! Lan-de-ri-ra! lan-de-ri-ra!

**Presto**

*mf*

Tra la la la la

Tra la la la la

Tra la la la la

Tra la la la la

Ho! ho!

**Presto** ♩ = 152

*mf*

Ho! ho!

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

ho! ho! ho! ho! ho!

la la la, tra la la la la la la la, tra la la la la

la la la, tra la la la la la la la, tra la la la la

la la la, tra la la la la la la la, tra la la la la

ho! ho! ho! ho! ho!

la la la la. Ha! ha! ha!

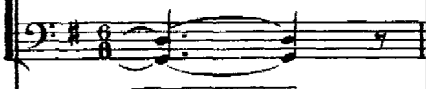
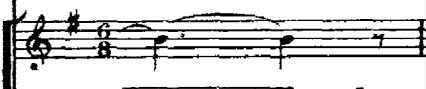
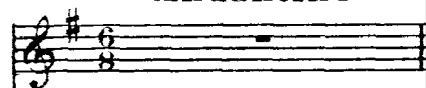
la la la la. Ha! ha! ha!

la la la la. Ha! ha! ha!

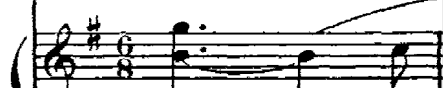
ho! ho! ho! ho! ho!

*sf* *p*

**Andantino**



**Andantino**



*pp*



# All The Things You Are

A cappella arrangement for SSAATTBB by Ward Swingle

Words: Oscar Hammerstein  
Music: Jerome Kern

① Free Tempo

S You are the prom-ised kiss of spring-time that

A You are the prom-ised kiss of spring-time that

T You are the prom-ised kiss of spring-time that

B You are the prom-ised kiss of spring-time that

S makes the lone - ly win - ter seem long.

A makes the lone - ly win - ter seem long. You

T makes the lone - ly win - ter seem long. You

B makes the lone - ly win - ter seem long. You

⑨

S You are the breath-less hush of eve - ning that

A are the breath-less hush of eve - ning that

T are the breath-less hush of eve - ning that

B are the breath-less hush of eve - ning that



17

S trem-bles on the brink of a love-ly song. You are the an-gel glow

A trem-bles on the brink of a love-ly song. You are the an-gel glow

T trem-bles on the brink of a love-ly song. You are the an-gel glow

B trem-bles on the brink of a love-ly song. You are the an-gel glow

S — that lights a star, the dear-est things I know

A — a star, the dear-est things I know

T — a star, the dear-est things I know

B — that lights a star, the dear-est things I know

25

S — are what you are. Some - day my

A — you are. Some - day my

T — you are. Some - day my

B — are what you are. Some - day my

S hap - py arms will hold you, And some - day I'll know that moment di -

A hap - py arms will hold you, And some - day I'll know that moment di -

T hap - py arms will hold you, And some - day I'll know that moment di -

B hap - py arms will hold you, And some - day I'll know that moment di -

In Tempo (medium ♩ = 84)

S vine when all the things you are are mine.

A vine when all the things you are are mine.

T vine when all the things you are are mine.

B vine when all the things you are Ba dam ba bam ba va da da

37

S Bai dap bai dap bai dap bai dap

A \*Ba da va da 'm ba va dap Ba da va da 'm ba va dap

T \*Ba da va da 'm ba va dap Ba da va da 'm ba va

B dam (⇒) bam (⇒) bam (sim.) bam bam bam bam ba va dam bam bam bam bam bam bam

S  
bai dap                      bai dap                      bai dap

A  
Ba da va da 'm ba va    da va da ba da 'm ba                      bai dap                      ba da ba da va da 'm

T  
da va da ba da 'm ba va    da va da ba da 'm ba                      bai dap

B  
bam bam bam bam    bam bam bam bam                      bai dap                      ba da ba da va da 'm

(45)

S  
\*Ba da va da ba da va    da va da 'm ba va da va    da 'm ba va da va da ba    da va dap    Ba da va

A  
ba                      da                      da                      da

T  
Ba da va da ba da va    da va da 'm ba va da va    da va da ba da 'm ba va

B  
bam bam bam bam    ba va dam bam bam    bam bam bam bam    bam bam bam ba va

S  
da va da va da va da ba    da va da va da va da ba    da va da va da va dam    Bai dam bam *mf*

A  
Ba                      da                      da va da va da va dam    Bai dam bam *mf*

T  
da va dap    ba da 'm    ba va da va da va da ba    da va da va da va dam    Bai dam bam *mf*

B  
dam bam bam ba va    dam bam bam bam    ba va da va da va dam    Bai dam bam *mf*

S1  
ba dan da ba da va da va da ba da va da da

S2  
ba dan da ba da va da va da ba da va da da

A1  
ba dan da ba da va da va da ba da va da da

A2  
ba dan da ba da va da va da ba da va da da

T1  
ba dan da ba da va da va da ba da va da da

T2  
ba dan da ba da va da va da ba da va da da

B1  
ba dan da ba da va da va da ba da va da da

B2  
ba dan da ba da va da va da ba da va da da

S1  
— ba da 'm ba va da va da da da — ba da 'm ba va da va

S2  
— ba da 'm ba va da va da da da — ba da 'm ba va da va

A1  
— ba da 'm ba va da va da da da —

A2  
— ba da 'm ba va da va da da da —

T1  
— ba va 'm ba va da va da da da —

T2  
— ba da 'm ba va da va da da da —

B1  
— ba va 'm ba va da va da da da — ba da 'm ba va da v

B2  
— ba da 'm ba va da va da da da — ba da 'm ba va da va

S1 da ba da 'm ba ba da va da da dam

S2 da ba da 'm ba ba da va da da dam

A1 ba da 'm ba va da va da ba da va da da dam

A2 ba da 'm ba va da va da ba da va da da dam

T1 ba da 'm ba va da va da ba da va da da dam

T2 ba da 'm ba va da va da ba da va da da dam

B1 da ba da 'm ba ba da va da da dam

B2 da ba da 'm ba ba da va da da dam

S1 bai dan da bam ba dam bam bam bai dan da bai

S2 bai dan da bam ba dam bam bam bai dan da

A1 bai dan da bam ba dam bam bam bai dan da bai

A2 bai dan da bam ba dam bam bam bai dan da

T1 bai dan da bam ba dam bam bam bai dan da bai

T2 bai dan da bam ba dam bam bam bai dan da

B1 bai dan da bam ba dam bam bam bai dan da bai

B2 bai dan da bam ba dam bam bam bai dan da

NR

S1 da va da dan da bai da va da dan dai

S2 bai da va da dan da da dan dai

A1 da va da dan da bai da va da dan dai

A2 bai da va da dan da da dan dai

T1 da va da dan da bai da va da dan dai

T2 bai da va da dan da da dan dai

B1 da va da dan da bai da va da dan dai

B2 bai da va da dan da da dan dai

(71) *mf*

S1 dam bai dam bam bam bam bai dam Some - day

S2 dam bai dam bam bam bam bai dam Some *mf* - day

A1 dam bai dam bam bam bam bai dam Ba va da ba da va da dam

A2 dam bai dam bam bam bam bai dam Ba va da ba da va da dam

T1 dam bai dam bam bam bam bai dam Some - day

T2 dam bai dam bam bam bam bai dam Some *mf* - day

B1 dam bai dam bam bam bam bai dam Ba va da ba da va da c

B2 dam bai dam bam bam bam bai dam Ba va da ba da va da dam

S1 — my hap - py arms will hold you, And some -

S2 — my hap - py arms will hold you, And some -

A1 — bam bam bam ba va da ba da va da dam bam bam And some -

A2 — bam bam bam ba va da ba da va da dam bam bam And some -

T1 — my hap - py arms will hold you, And some -

T2 — my hap - py arms will hold you, And some -

B1 — bam bam bam ba va da ba da va da dam bam bam And some -

B2 — bam bam bam ba va da ba da va da dam bam bam And some -

*Free* (79)

S1 day I'll know that moment di - vine When all the things you

S2 day I'll know that moment di - vine When all

A1 day I'll know that moment di - vine When all the things you

A2 day I'll know that moment di - vine When all

T1 day I'll know that moment di - vine When all the things you

T2 day I'll know that moment di - vine When all

B1 day I'll know that moment di - vine When all the things you

B2 day I'll know that moment di - vine When all

S1 are, the things you are Bam bai dam bam

S2 the things you are Bam bai dam bam

A1 the things you are Bam bai dam bam

A2 the things you are Bam bai dam bam

T1 the things you are Bam bai dam bam

T2 the things you are Bam bai dam bam

B1 the things you are Bam bai dam bam

B2 the things you are Bam bai dam bam

S1 bam ba da va da ba da 'm ba va da va da ba da are mine. *mp*

S2 bam ba da va da ba da 'm ba va da va da ba da are mine. *mp*

A1 bam ba da va da ba da 'm ba va da va da ba da are mine. *mp*

A2 bam ba da va da ba da 'm ba va da va da ba da are mine. *mp*

T1 *Don't slow down* bam ba da va da ba da 'm ba va da va da ba da are mine. *mp*

T2 bam ba da va da ba da 'm ba va da va da ba da are mine. *mp*

B1 bam ba da va da ba da 'm ba va da va da ba da are mine. *mp*

B2 bam ba da va da ba da 'm ba va da va da ba da are mine. *mp*