

Eflat

Our House

Words by Cathal Smyth
Music by Christopher Foreman

♩ = 120

The musical score is divided into three systems. The first system shows a bass line starting with a 'NC' (no capo) instruction. The second system includes guitar chords for C and Gm. The third system includes guitar chords for Dm, Fm, and C. The piano accompaniment is written in treble and bass clefs, with a '8' marking in the first measure of the second system.

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Cont

C Gm Dm

1. Fa - ther wears his Sun - day best, mo - ther's tired she needs a rest, the
 2. Our house it has a crowd, there's al - ways some - thing hap - pening and

Fm C

kids are play - ing up - down - stairs. Sis - ter's sigh - ing in her
 it's u - su - al - ly quite loud. 2. Our Mum she's so house - proud,

Gm Dm Fm

sleep, bro - ther's got a date to keep he can't hang a - round.
 — no - thing e - ver slows her down and a mess is not al - lowed.

D Am Em Gm

Our house in the middle of our

D Am Em Gm

street, our house in the middle of our

← back to page 2 (verse 2)

D
B F#m C#m Em

Our house in the middle of our

G minor

B F#m C#m Em

street, our house ~~that we've~~ ~~got to~~ ~~make~~ ~~a way~~ ~~from~~ ~~it~~ in the mid-dle of our...

→ top 5

~~C Gm Dm~~

~~3. Fa - ther gets up late for work, Mo-ther has to iron his shirt,~~

~~Fm C Gm~~

~~then she sends the kid to school. Sees them off with a small kiss,~~

B flat

I'm Gonna Be (500 Miles)

Words & Music by Charles Reid & Craig Reid

♩ 140

E5



1. When I

E5



A5



B5



Wake up, well, I know I'm gonna be
I'm gonna be the one who wakes up next to

E5



you. When I go out, yeah, I know I'm gon-na be, I'm gon-na be

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When I
came home *Interject*
Tenors

6

A⁵ B⁵ E⁵ E

the one who goes a - long with you. When I come home, oh, I

A B E

know I'm gon-na be, I'm gon-na be, the one who comes back home to you. And if I

Interject
Tenors When I
grow old

A B

grow old, well, I know I'm gon-na be, I'm gon-na be, the one who's grow - ing old with

3rd only
C#m

A B E

you. I'm gon-na be the man who's com-ing home with you.

plug harmony As C#D

E E

you. But I would walk five hun - dred miles, and

A B E

I would walk five hun - dred more, just to be the man who

A B

walked a thou-sand miles to fall down at your door. 2. When I'm at your door. Da da da

highs

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). It features a first ending bracketed section with two endings, labeled 'A' and 'B'. Above the first ending are guitar chord diagrams for A and B. The lyrics 'walked a thou-sand miles to fall down at your door. 2. When I'm at your door. Da da da' are written below the notes. The word 'highs' is written above the final notes of the first ending. The bottom two lines are piano accompaniment in treble and bass clefs, with a key signature of three sharps. The piano part consists of chords and a rhythmic bass line.

E lows highs lows ALL A B

da (da da da da) da da da da (da da da da) da da da-da-la da-da-la da-da-la la la

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'da (da da da da) da da da da (da da da da) da da da-da-la da-da-la da-da-la la la'. Above the melody are handwritten annotations: 'E' with a guitar chord diagram, 'lows', 'highs', 'lows', 'ALL', 'A' with a guitar chord diagram, and 'B' with a guitar chord diagram. The bottom two lines are piano accompaniment in treble and bass clefs, continuing the harmonic support for the vocal line.

E highs lows highs lows ALL

la Da da da da (da da da da) da da da da (da da da da) da da

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'la Da da da da (da da da da) da da da da (da da da da) da da'. Above the melody are handwritten annotations: 'E' with a guitar chord diagram, 'highs', 'lows', 'highs', 'lows', and 'ALL'. The bottom two lines are piano accompaniment in treble and bass clefs.

A B E 4

da-da-la da-da-la da-da-la la la la

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'da-da-la da-da-la da-da-la la la la'. Above the melody are handwritten annotations: 'A' with a guitar chord diagram, 'B' with a guitar chord diagram, and 'E 4'. The bottom two lines are piano accompaniment in treble and bass clefs.

WMTC
2012

TOGETHER AGAIN
(opening section)

~~Handwritten scribble~~ 9

JUMP

(COMPOSER)

VOCALS

PIANO

Voc.

PNO.

ALL
YOUR EYES

Voc.

PNO.

ONLY TELL ME HOW YOU LOVE ME I CAN FEEL IT IN YOUR

RICK GOOSALL

Go to p3

Voc. 11 HEART BEAT I KNOW YOU LIKE WHAT YOU SEE

PNO. 11

Voc. 14 HOLD ME I'LL GIVE YOU ALL THAT

PNO. 14

Voc. 17 YOU NEED WRAP YOUR LOVE AROUND ME

PNO. 17

Voc. 20

YOU'RE SO EX-CI-TEO I CAN FEEL YOU GET-TING HOT-TER OH SA - BY

PNO. 20

Voc. 23

I'LL TAKE YOU DOWN I'LL TAKE YOU DOWN - - - WHERE

PNO. 23

Voc. 26

NO - ONE'S EV - ER GONE - BE - FORE AND IF YOU WANT MORE

PNO. 26

high/low split

Voc. 23

IF YOU WANT MORE MORE MORE

PNO. 23

Voc. 31

JUMP FOR MY LOVE JUMP IN ~~AND~~ FEEL

PNO. 31

ST Rhythm As ①

Voc. 34

MY TOUCH JUMP IF YOU WAN-NA TASTE MY KISS-ES IN THE NIGHT THEN

PNO. 34

Voc. 57 1

JUMP JUMP FOR MY LOVE JUMP I KNOW MY HEART VAN

PNO. 57 1

6 p 6

This system contains the first line of music. The vocal line (top) starts with a treble clef and a key signature of two flats. The lyrics are "JUMP JUMP FOR MY LOVE JUMP I KNOW MY HEART VAN". The piano accompaniment (bottom) consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are handwritten annotations: "6 p 6" above the vocal line and several diagonal lines crossing through the piano part.

Voc. 40 1

MAKE YOU HAPPY JUMP IN YOU KNOW THESE ARMS CAN FEEL YOU UP JUMP

PNO. 40 1

This system contains the second line of music. The vocal line (top) continues with the lyrics "MAKE YOU HAPPY JUMP IN YOU KNOW THESE ARMS CAN FEEL YOU UP JUMP". The piano accompaniment (bottom) continues with chords and a bass line. There are several diagonal lines crossing through the piano part, and some circular markings around the piano accompaniment.

Voc. 43 1

IF YOU WAN-NA TASTE MY KISS-ES IN THE NIGHT THEN JUMP JUMP FOR

PNO. 43 1

This system contains the third line of music. The vocal line (top) continues with the lyrics "IF YOU WAN-NA TASTE MY KISS-ES IN THE NIGHT THEN JUMP JUMP FOR". The piano accompaniment (bottom) continues with chords and a bass line. There are several diagonal lines crossing through the piano part, and some circular markings around the piano accompaniment.





G minor
over B flat

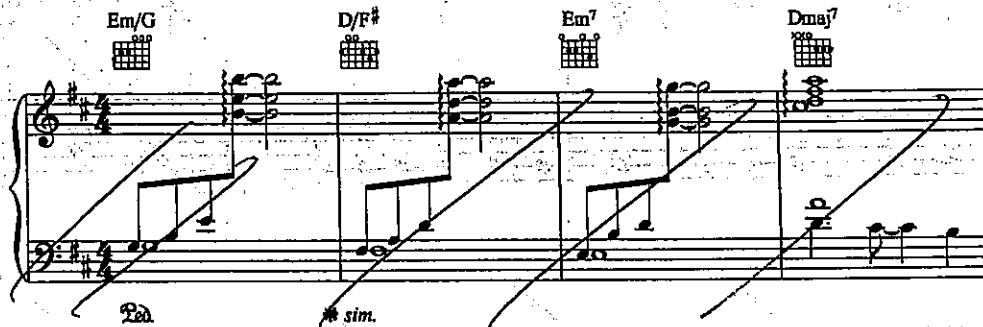
14





Video Killed The Radio Star

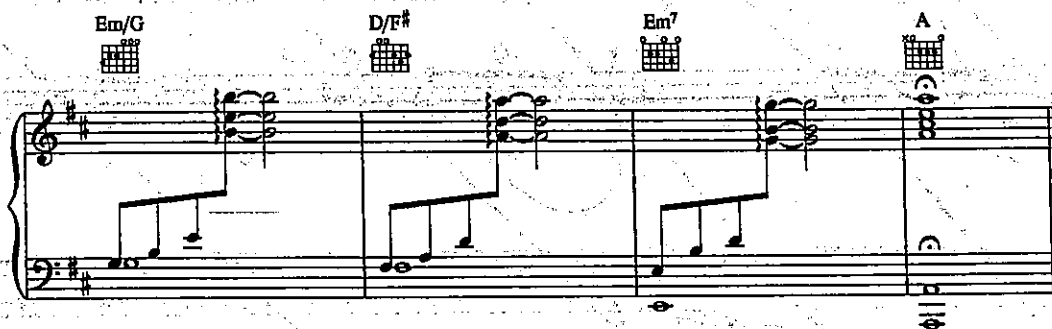
Words & Music by Geoff Downes, Trevor Horn & Bruce Woolley





Bright tempo

Em/G  D/F#  Em7  Dmaj7 

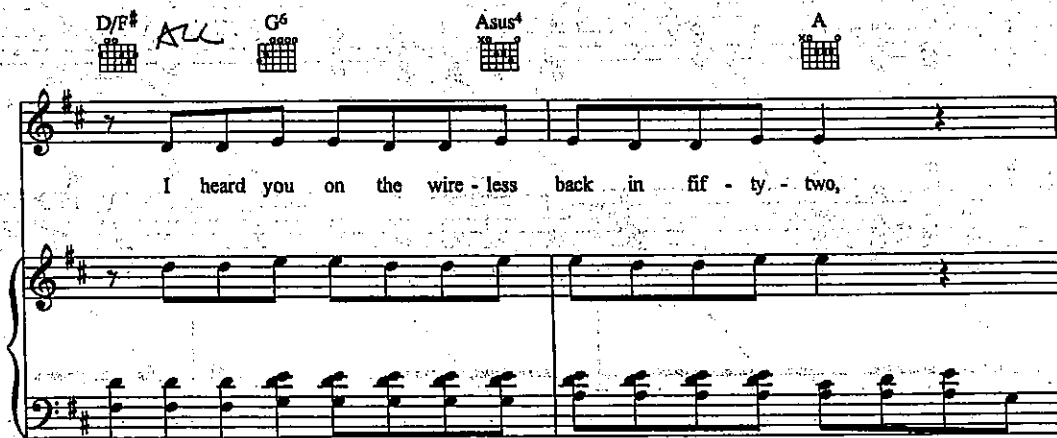


Em/G  D/F#  Em7  A 



D/F#  ALL  Asus4  A 

I heard you on the wire - less back in fif - ty - two,



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D/F# G6 Asus4 A D/F# G6 Asus4

ly-ing a - wake in-tent-ly tun-ing in on you. If: I was young it did-n't stop...

Ladies + children

A D/F# G6 Asus4 A

— you com - in' through. Oh, — oh —

All

D/F# G6 Asus4 A D/F# G6 Asus4

They took the cre - dit for your se - cond sym - pho - ny, re - writ - ten by ma - chine on
(Verse 2 see black lyric)

Same as p15

A D/E# G6 Asus4 A

new tech-no-lo - gy. And now I un - der - stand the prob - lems you can see.

Ladies + children Adults Ladies + children

D/F# G6 Asus4 A D/F# G6 Asus4

Oh... oh... I met your child ren... Oh... oh...

Adults A D (+ harmony) Highs lows

What did you tell them? Vi - de - o killed the ra - di - o star.

D G | D A/C#

Vi - de - o killed the ra - di - o star. Pic - tures came and broke.

G/B Asus4 Bm9

As CD

— your heart. Oh, uh uh uh oh.

Radio GaGa

F/E5 Bb F Bb F Bb F

All we hear is ra - di - o ga ga, *radio* vi - de - o goo goo, *radio* in - ter - net ga ga

All we hear is ra - di - o ga ga. *radio* goo goo, *radio* ca - cu.

16

F/E₃ B \flat F B \flat F E \flat

All we hear is cy-ber-space ga ga. radio mar-ke-tin-g blah- blah. radio whats new?

All we hear is cy-ber-space ga ga. mar-ke-tin-g blah- blah. Al-ways some-thing new?

B \flat C Dm F/C C Caus² C F

radio all some one still loves you!

Glo-bal-soft all your world loves you!

EYE OF THE TIGER

Theme from ROCKY III

Words and Music by FRANK SULLIVAN
and JIM PETERIK

Medium Rock beat

Chords: Cm, Cm7, Bb/C, Cm7, Bb/C, Cm7, Cm, Ab/C

Chord: Cm

Ris - in' up, _

Chords: Ab/C, Bb/C, Cm

back on the street, _ did my time, _ took my chanc - es,

Chords: Ab/C, Bb/C

Went the dis - tance. Now I'm back on my feet, just a man _ and his will to sur - vive. _

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Cm Bb Cm7 Fm Eb/G Bb Cm7

It's the eye of the tiger. It's the thrill of the fight, ris - in'

Fm Cm7 Bb Cm7 Fm

up to the chal-lenge of our ri - val. And the last known sur-vi - vor stalks his

Eb/G Bb Cm7 Fm Eb/G

prey in the night, and he's watch - in' us all with the eye of the ti -

Cm

ger. eye

WE WILL ROCK YOU

Words and Music by
BRIAN MAY

Moderately

Make solo

N.C.

Bud-dy, you're a boy, make a big noise play-in' in the
~~Bud-dy, you're a young man, hard man shout-in' in the~~
~~Bud-dy, you're an old man, poor man plead-in' with you~~

Clap *mf* etc.

street. Gon-na be a big man some-day. You got mud on yo' face, you big-dis-grace.
~~street. Gon-na take on the world some-day. You got blood on yo' face, you big-dis-grace.~~
~~eyes. Gon-na make you some peace some-day. You got mud on your face, you big-dis-grace some~~

kick-in' your can all o-ver the place, sing-in' } we will, we will rock you... We will, we will (rock you)
 way-in' your ban-ner all o-ver the place, sing-in' }
 bod-y bet-ter put you back in-to your place, sing-in' }

All repeat



1. The first part of the document discusses the general situation of the country and the progress of the revolution.

2. The second part of the document discusses the economic situation and the measures taken to improve it.

3. The third part of the document discusses the political situation and the measures taken to strengthen the government.

4. The fourth part of the document discusses the social situation and the measures taken to improve the lives of the people.

5. The fifth part of the document discusses the international situation and the measures taken to improve relations with other countries.



BRASS

EVERYBODY NEEDS SOMEBODY TO LOVE

BERNS, BURKE, WEXLER

Mat - vamp into until cue "you, me, them,
Everybody! Everybody"

VOICE

Bend notes as $\text{C} \downarrow$

PIANO

Intro - [x3]

5

EV - 'RY SO - DY NEEDS SOME-

PNO.

10

SO - DY EV - 'RY SO - DY NEEDS SOME-

PNO.

6

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6

1. The first step in the synthesis of the target molecule is the reaction of the starting material with the reagent under the conditions specified. This reaction proceeds via a mechanism involving the formation of a cyclic intermediate, which is then attacked by the nucleophile to yield the product.

6

2. The second step involves the purification of the product by column chromatography using silica gel and a gradient of ethyl acetate in hexanes. The product is then dried under high vacuum to remove any residual solvent.

6

3. The final step is the characterization of the product by ¹H NMR and IR spectroscopy. The ¹H NMR spectrum shows a multiplet at 7.2 ppm, a doublet at 6.8 ppm, and a singlet at 3.5 ppm, consistent with the proposed structure.

4. The IR spectrum shows a strong absorption at 1715 cm⁻¹, characteristic of a carbonyl group, and a broad absorption at 3400 cm⁻¹, characteristic of an alcohol group.

14 SO ONLY TO LOVE SOMEONE TO LOVE

PNO. 14 F C G C F C G C

18 SWEET-HEART TO MISS VERY SUGAR TO KISS

PNO. 18 F C G C F C G C

Berber

22 I NEED YOU YOU YOU I NEED YOU YOU YOU

PNO. 22 F C G C F C G C

Samson

30

25

I NEED YOU YOU YOU I NEED YOU YOU YOU

PNO.

F C G C F C G C

30

I NEED YOU YOU YOU SOME-TIMES I FEEL

PNO.

F C G C F C E4 D

35

I FEEL A LIT-TLE SAD IN - - - SIDE WHEN MY BA - BY MIS - TR mistreats

PNO.

C E4

ME ONLY I NE-VER NE-VER NE-VER HAVE A PLACE TO HIDE I NEED

38

39

40

41

PNO.

p 32

42

43

44

45

PNO.

C G C G C G

46

47

48

49

PNO.

(G S) at Cool

(G S) at Cool



52

YOU YOU YOU I NEED YOU YOU YOU I NEED

PNO.

G C F C G C F C

57

YOU YOU YOU I NEED YOU ~~YOU~~ ~~YOU~~

PNO.

G C F C G C F C

Applause

9

33

SHAKE A TAIL FEATHER

HAYES

VOICE

PIANO

Men

WELL I HEARD A - BOUT THE FEL - LA YOU BEEN

PNO.

As CD

DAN - CIN' WITH ALL OV - ER THE NEIGH - BOUR HOOD - - - - SO

PNO.

RIEY GOOSALL

10

WHY DIDN'T YOU ASK ME BA - BY DID-N'T YOU THINK I COULD -

PNO.

13

WELL I KNOW THAT THE BOOG - A - LOO IS OUT OF SIGHT BUT THE

PNO.

16

SHING - A LING'S THE THING TO - NIGHT BUT IF

PNO.

18 THAT WAS YOU AND ME NOW ~~NO~~ SA BY I WOULD HAVE

PNO.

20 SHOWED YOU HOW TO DO IT RIGHT - - - DO IT RIGHT

PNO.

23 DO IT RIGHT - - - DO IT RIGHT DO IT RIGHT

PNO.

26

DO IT RIGHT AH

PNO.

27

TWIST-IN' SHAKE IT SHAKE IT SHAKE IT SHAKE IT

PNO.

33

SA - BY HEY WE GON-NA LOOP DE LOOP

PNO.

57

SHAKE IT OUT SA - BY JAY HEY WE GON - NA LOOP DE LA

Detailed description: This block contains the vocal line for measures 57 through 60. The music is written in a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The lyrics are: "SHAKE IT OUT SA - BY JAY HEY WE GON - NA LOOP DE LA".

PNO.

57

Detailed description: This block contains the piano accompaniment for measures 57 through 60. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some chords, while the left hand plays a steady eighth-note bass line. A fermata is placed over the final chord in measure 60.

41

BEND OV - ER LET ME SEE YOU SHAKE YOUR TAIL FEATH - ER BEND OV - ER LET ME

Detailed description: This block contains the vocal line for measures 41 through 44. The music is written in a treble clef with a key signature of two sharps. The melody consists of eighth and quarter notes. The lyrics are: "BEND OV - ER LET ME SEE YOU SHAKE YOUR TAIL FEATH - ER BEND OV - ER LET ME".

PNO.

41

Detailed description: This block contains the piano accompaniment for measures 41 through 44. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some chords, while the left hand plays a steady eighth-note bass line. A fermata is placed over the final chord in measure 44.

44

SEE YOU SHAKE YOUR TAIL FEATH - ER COME - ON LET ME

Detailed description: This block contains the vocal line for measures 44 through 47. The music is written in a treble clef with a key signature of two sharps. The melody consists of eighth and quarter notes. The lyrics are: "SEE YOU SHAKE YOUR TAIL FEATH - ER COME - ON LET ME".

PNO.

44

Detailed description: This block contains the piano accompaniment for measures 44 through 47. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some chords, while the left hand plays a steady eighth-note bass line. A fermata is placed over the final chord in measure 47.

46 SEE YOU SHAKE YOUR TAIL FEATH - ER COME ON LET ME

PNO. 46

48 SEE YOU SHAKE YOUR TAIL FEATH - ER AH - - - - DO THE

PNO. 48

51

V1 TWIST
V2 Duck

DO THE Fly
Do the Monkey

PNO. 51

V3 Mashed potato

The boogabo

54

V1

V2

PNO. V3

DO THE SWIM
Watootsie

AND DO THE
and do the

Boney Marone

and do the

57

PNO.

BIRD
and shake

twist

DO THE

60

PNO.

SEND OV - ER LET ME SEE YOU SHAKE YOUR TAIL FEATH-ER SEND OV - ER LET ME

65

SEE YOU SHAKE YOUR TAIL FEATH - ER COME - ON LET ME

PNO.

65

SEE YOU SHAKE YOUR TAIL FEATH - ER COME ON LET ME

PNO.

67

SEE YOU SHAKE YOUR TAIL FEATH - ER

PNO.