



## **Set of Piano Scores**

**Love Music  
Make Music**

# Dowda Sane

arranged by  
Ros Savourin & Papis Mane

trad. Malinke song from Senegal  
learned from Papis Mane

drum once drum twice

Dow da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

5 drum lead in to rhythm

nin - ki - nan - ko bi - no - ba - la ba - ri bi - no - ba - la a - ti - mo - so - la

8 drums start rhythm

Ah ee - ya oh wa - yo ee - ya oh ah

12 drums continue

Dow - da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

14

nin - ki - nan - ko bi - no - ba - la ba - ri bi - no - ba - la a - ti - mo - so - la Ah

17

Ah ee - ya oh wa - yo ee - ya oh ah

21 Drum break

Drums continue with a different rhythm  
Vocal parts come in one by one and build

from 3rd time

22

Part 1  
Dow - da Sa - ne ku - lo bu - te

Part 2  
from 2nd time  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 3  
from 1st time  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

x3

24

Part 1  
ku - lo bu - te n'de-ben - do - na

Part 2  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 3  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

26

Part 1  
Dow - da Sa - ne ku - lo bu - te

Part 2  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 3  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 4  
Ah ee - ya oh wa - yo

28

Part 1  
ku - lo bu - te n'de-ben - do - na

Part 2  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 3  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 4  
ee - ya oh ah

Drums stop

30 *f*

1 & 2  
Dow - da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

Part 3  
Dow - da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

Part 4  
Dow - da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

32

1 & 2  
nin - ki- nan - ko bi-no - ba - la ba - ri bi-no - ba - la a - ti-mo - so - la Ah

Part 3  
nin - ki- nan - ko bi-no - ba - la ba - ri bi-no - ba - la a - ti-mo - so - la Ah

Part 4  
nin - ki- nan - ko bi-no - ba - la ba - ri bi-no - ba - la a - ti-mo - so - la Ah

35 drums back in **x4**

Ah ee-ya oh wa - yo\_ ee-ya oh\_ ah ee-ya oh\_ ah

41 *cresc. to end* *ff*

Part 1  
ee-ya oh\_ ah ee-ya oh\_ ah ee-ya oh\_ ah

Part 2  
ee-ya oh ah ee-ya oh ah ee-ya oh ah

Part 3  
ee-ya oh\_ ah ee-ya oh ah ee-ya oh ah

Part 4  
ee-ya oh\_ ah ee-ya oh\_ ah ee-ya oh\_ ah

# Sunrise

Words by Lara Wong, age 16

Music by Ben Parry

A winning poet from the Young Poets Network  
Friday Afternoons Song Lyric Writing Challenge

Flowing and sustained ♩ = 120

Voices

Piano

*mp legato*

*con Ped.*

4

8 *mp*

Like dusk — one touch I'll

12

turn the sky — pur - ple Like dusk — one touch I'll

16 *mf*

o - ver - come an - y hur - dle

19

Like night — I'll

23

fight all the ghosts that sur - round me Like

26 *f*

night — I'll fight All the wor - ries that crowd me

30 *mp*  
Like dawn —  
*mf* *mp*

34 I'll rise I can car - ry the  
3

37 *mf*  
sun Like dawn — I'll rise Watch me  
*mf*

40 *f*  
run run — run —  
*f*

43

Musical score for measures 43-46. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a steady eighth-note melody in the treble and a bass line with chords and single notes. Measure 46 ends with a fermata over the final note.

47

Come prima

Musical score for measures 47-50. Measure 47 features a melodic flourish in the treble. Measure 48 has a 6/4 time signature change. Measure 49 is marked *mp*. Measure 50 ends with a fermata and a *Ped.* (pedal) marking.

51

Musical score for measures 51-53. The system consists of a grand staff. Measure 53 ends with a fermata and a *Ped.* (pedal) marking.

54

*mp*

Musical score for measures 54-57. Measure 54 has a vocal line with the lyrics "I can". The piano accompaniment continues. Measure 57 ends with a fermata and a *Ped.* (pedal) marking.

58

Musical score for measures 58-61. Measure 58 has a vocal line with the lyrics "be who I want". The piano accompaniment continues. Measure 61 ends with a fermata and a *Ped.* (pedal) marking.



61

I can be like no one

Ped. Ped.

65

My i - den - ti - ty is my own And I've

*mf* *mf*

68

on - ly just be -

*tenuto*  
*mp* \*

71

*poco rall.*

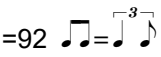
- gun.

*mp* *dim. al fine* Ped.

# I Got Rhythm

arr. RS

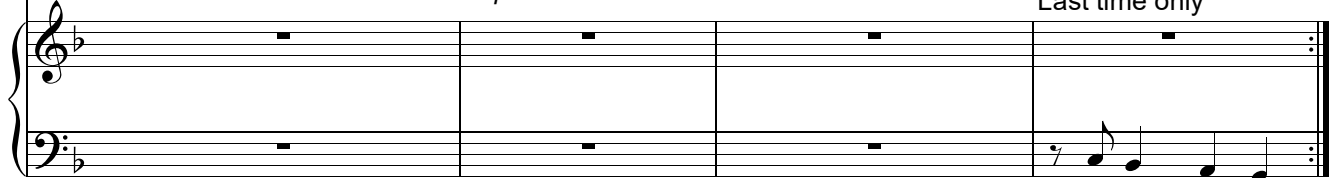
George & Ira Gershwin

=92 

*whispered* (L R L) (L R L) **x4**

I got rhy-thm Got rhy-thm in my fin-gers **x4**

click chest pat bo - dy  
patsch clap legs  
clap hands Last time only **x4**



5

doop doop doo - wah, doop doop doo - wah, doop doop doo - wah



11 1. 2. **VERSE**

doop doop doo-bee doo-wah wah Days can be sun - ny, with ne-ver a sigh



17

Don't need what mo - ney can buy. Birds in the tree\_\_sing their



24

day-ful of song — Why should-n't we — sing a - long?

30

I'm chip-per all the day, hap - py with my lot How do I

35

get that way? Look at what I've got.

*rit.* *a tempo*

*rit.* *a tempo*

C7 gliss.

40

**MELODY**

I — got rhy- thm, — I — got mu - sic — I — got my friend, who could

46

ask for a-ny-thingmore? I — got dai- sies — in — green pas tures, —

I got my friend, who could ask for a-ny-thingmore? Old man trou- ble,

I don't mind him You won't find him round my door

I got star - light, I got sweet dreams, I got

my friend, who could ask for a-ny-thing more? Who could ask for a-ny-thing more?

74 **HARMONY**

doop doop doo - wah, doop doop doo - wah, doop doop doo - wah

80

doop doop doo-bee doo-wah doop doop doo - wah, doop doop doo - wah,

86

doop doop doo - wah doop doop doo-bee doo - wah Wah

91

wah wah wah wah Wah wah wah wah

96

wah Doo-bee doo-bee doo-bee doo-beedoop doop doo - wah, doop doop

101

doo - wah, doop doop doo - wah doop doop doo-bee doo -

105

wah doo - wah, doop doop doo - bee doo - wah

108

sub

112 *whispered*

I got rhy-thm (click) I got rhy-thm I got rhy-thm

**INSTRUMENTAL**

117

Got rhy-thm in my fin-gers I got rhy-thm (*chest pat*)

122

I got rhy-thm I got rhy-thm Got rhy-thm in my bo-dy

127

I got rhy-thm (*patsch*) I got rhy-thm

132

I got rhy-thm Got rhy-thm in my legs I got rhy-thm

137

(*clap*) I got rhy-thm I got rhy-thm Got

142

rhy-thm in my hands                      Got rhy-thm in my hands

146

8vb

150

**HARMONY**

Part 1  
doop doop doo - wah, doop doop doo - wah, doop doop

**MELODY**

Part 2  
I got rhy - thm, I got mu - sic I got

155

Part 1  
doo - wah doop doop doo-bee doo-wah doop doop doo - wah,

Part 2  
my friend, who could ask for a - ny-thingmore? I got dai - sies



160

Part 1  
doop doop doo- wah, doop doop doo - wah doop doop doo-bee doo

Part 2  
in green pas - tures, I got my friend, who could ask for a - ny-thing

165

Part 1  
wah Wah wah wah wah Wah

Part 2  
more? Old man trou - ble, I don't mind him You won't

171

Part 1  
— wah wah wah wah Doo-bee doo-bee doo-bee doo-beedoop doop

Part 2  
find him round my door I got

175

Part 1  
 doo - wah, doop doop doo - wah, doop doop doo - wah

Part 2  
 star - light, I got sweet dreams, I got my friend, who could

180

Part 1  
 doop doop doo-bee doo - wah doo-wah, doop doop doo-bee doo - wah Who could

Part 2  
 ask for a - ny-thing more? Who could ask for a - ny-thing more? Who could

184

Part 1  
 ask for a - ny-thing more? I got rhy-thm!

Part 2  
 ask for a - ny-thing more? I got rhy-thm!

# Orra Bhonna Bhonnagan

arr. Katy Lavinia Cooper

Gaelic Mouth Music from Scotland

With spirit = 120

Or - rah von - nah von - nah - gihn, Or - rah von - nah - gihn a gry,

3

Or - rah von - nah von - nah - gihn, Haytch-oo hoe - kal ih voon - tat. **FINE**

5

O ha layck meoann toe - pahr, O ha layck meeoann try, O ha

8

layck meoann toe - pahr, Haytch oo hoe - kal ih voon - tat O ha hoe - kal ih voon - tat

11

*pp for DS*

Part 1  
Or - rah von - nah von - nah - gihn, Or - rah von - nah - gihn a gry,

Part 2  
Or - rah von - nah von - nah - gihn, Or - rah von - nah - gihn a gry,

Part 3  
da da da da da da

Part 4  
da da da da da da

13

Part 1  
Or - rah von - nah von - nah - gihm, Haytch-oo hoe - kal ih voon - tat.

Part 2  
Or - rah von - nah von - nah - gihm, Haytch-oo hoe - kal ih voon - tat.

Part 3  
da da da da da da da

Part 4  
da da da da da da da

15 *ff for DS*

Part 1  
O ha layck meooann toe pahr, O ha layck meooann try, O ha layck meooanntoe pahr, Haytch oo

Part 2  
O ha layck meooann toe pahr, O ha layck meooann try, O ha layck meooanntoe pahr, Haytch oo

Part 3  
clap da da clap da clap da clap

Part 4  
clap da da clap da clap da clap

19

1. | 2. **DS with repeats** | Last time **DC al fine with repeats**

Part 1  
hoe - kal ih voon - tat O ha hoe - kal ih voon - tat hoe - kal ih voon - tat

Part 2  
hoe - kal ih voon - tat O ha hoe - kal ih voon - tat hoe - kal ih voon - tat

Part 3  
da da da da da da da da da da da da

Part 4  
da da da da da da da da da da da da

# I'm still singing

by Gitika Partington & Andrew McCrorie-Shand

= 96

7 7

3 **VERSE**

Sing me on a jour - ney\_ sing soft when the warm winds blow

7 7

5

Sing me on a jour ney\_ I face the sun and my eyes are closed Sing me on a jour ney\_

7 7

8

I sing out on the moun tains high Sing me on a jour- ney\_ some - times I laugh, some

7 7

Everyone 1st time  
Part 1 only 2nd time

**CHORUS 1 UNISON**  
**CHORUS 2 HARMONY**

11

times I cry So the jour-ney goes by and I'm still

Part 2  
times I cry So the jour-ney goes by

Part 3  
times I cry So the jour-ney goes by

Part 4  
times I cry So the jour-ney goes by

7

14

sin-ging I laugh and I cry and I'm still sin ging I can fall, I can

Part 2  
I laugh and I cry I can fall, I can

Part 3  
I laugh and I cry I can fall, I can

Part 4  
I laugh and I cry I can fall, I can

7 7 7

17

fly and I'm still sin- ging Say hel-lo or good - bye and I'm still  
Part 2 fly Say hel-lo or good - bye  
Part 3 fly Say hel-lo or good - bye  
Part 4 fly Say hel-lo or good - bye

7 7

20

sin- ging mm mm mm mm Still  
Part 2 mm mm mm mm Still  
Part 3 mm mm  
Part 4 mm mm mm mm Still

1. 2. 7 7 7

24

1 & 2

sin-ging mm mm I'm still sin-ging mm mm still

7 7 7 7

28

1 & 2

sin-ging mm mm I'm still sin-ging mm

7 7 7

31

**VERSE 3 WITH OSTINATO**

1 & 2

mm still sin-ging mm

3 & 4

Sing me on a jour - ney\_ sing soft when the warm winds blow

7 7



33

1 & 2  
mm I'm still sin-ging mm mm still

3 & 4  
Sing me on a jour ney. I face the sun and my eyes are closed Sing me on a jour ney.

36

1 & 2  
sin-ging mm mm I'm still sin-ging

3 & 4  
I sing out on the moun-tains high Sing me on a jour-ney some-times I laugh, some

**CHORUS 3 HARMONY WITH ECHO**

39

Part 1  
So the jour-ney goes by and I'm still

Part 2  
So the jour-ney goes by

Part 3  
times I cry So the jour-ney goes by

Part 4  
times I cry So the jour-ney goes by

42

Part 1  
sin-ging I laugh and I cry and I'm still

Part 2  
and I'm still sin-ging I laugh and I cry

Part 3  
I laugh and I cry

Part 4  
I laugh and I cry

44

Part 1  
sin ging I can fall, I can fly and I'm still

Part 2  
and I'm still sin ging I can fall, I can fly

Part 3  
I can fall, I can fly

Part 4  
I can fall, I can fly

46

Part 1  
sin ging Say hel-lo or good - bye and I'm still sin-ging mm

Part 2  
and I'm still sin ging Say hel-lo or good bye and I'm still sin-ging mm

Part 3  
Say hel-lo or good - bye mm

Part 4  
Say hel-lo or good - bye mm

49 **OUTRO**

Part 1  
mm still sin-ging mm mm I'm still

Part 2  
mm I can fall, I can fly

Part 3  
mm and I'm still sin-ging and I'm still sin-ging

Part 4  
mm I can fall, I can fly

52

Part 1  
sin-ging mm mm still

Part 2  
I can fall, I can fly

Part 3  
and I'm still sin-ging

Part 4  
I can fall, I can fly

54

**rall. to end**

Part 1  
sin-ging mm mm I'm still sin-ging

Part 2  
mm mm I'm still sin-ging

Part 3  
mm mm I'm still sin-ging

Part 4  
mm mm I'm still sin-ging

**rall. to end**

# Love shine a light

words and music by Kimberley Rew

= 84

1. Love shine a light in e-very cor-ner of\_ my heart, let the love

Piano

5

light car - ry, let the love\_ light car - ry. Light up the ma - gic in

Pno.

8

e-very lit - tle part, let our love\_ shine a light in e-very cor-ner of\_ our hearts.

Pno.

11

Pno.

The musical score is written in 4/4 time with a tempo marking of quarter note = 84. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The score is divided into four systems, with measure numbers 1, 5, 8, and 11 indicated at the start of each system. The lyrics are: '1. Love shine a light in e-very cor-ner of\_ my heart, let the love light car - ry, let the love\_ light car - ry. Light up the ma - gic in e-very lit - tle part, let our love\_ shine a light in e-very cor-ner of\_ our hearts.' The piano accompaniment includes a series of chords in the right hand and a consistent bass line in the left hand.

15

2. Love shine a light in e-very cor-ner of\_\_ my dreams, let the love\_\_ light car-ry, let the love  
 3. Love shine a light in e-very cor-ner of\_\_ the world, let the love\_\_ light car-ry, let the love

Pno.

(verse 3)

Light up the ma - gic for

light car - ry. Like the migh - ty ri - ver,  
 light car - ry.

Pno.

20

e - very boy\_\_ and girl,\_\_

flow - ing from\_\_ a stream, let our love\_\_ shine a light\_\_ in e - very  
 let our love\_\_ shine a light\_\_ in e - very

Pno.

22



V1  
cor-ner of\_\_ my dreams.\_\_\_\_ And we're all gon-na shine a light to-ge ther,  
cor-ner of\_\_ the world.\_\_\_\_

V2  
cor-ner of\_\_ my dreams.\_\_\_\_ And we're all gon-na shine a light to-ge ther,  
cor-ner of\_\_ the world.\_\_\_\_

V3  
cor-ner of\_\_ my dreams.\_\_\_\_ And we're all shine a light to-ge ther,  
cor-ner of\_\_ the world.\_\_\_\_

V4  
cor-ner of\_\_ my dreams.\_\_\_\_ And we're all shine a light to-ge ther,  
cor-ner of\_\_ the world.\_\_\_\_

Pno.

E

26

V1  
All shine a light to light\_ the way\_ Bro - thers and sis - ters in

V2  
All shine a light to light\_ the way\_ Oo

V3  
All light to light\_ the way\_ Oo

V4  
All light to light\_ the way\_ Oo

Pno.

E

Last time  
to Coda

29

V1 e-very lit - tle part, let our love shine a light in e-very cor-ner of our hearts.

V2 let our love shine a light in e-very cor-ner of our hearts.

V3 let our love shine a light in e-very cor-ner of our hearts.

V4 let our love shine a light in e-very cor-ner of our hearts.

Last time  
to Coda

Pno.

32

*a cappella* voices

V1 And we're all gon-na shine a light to-ge ther, All shine a

V2 And we're all gon-na shine a light to-ge ther, All shine a

V3 And we're all shine a light to-ge ther, All

V4 And we're all shine a light to-ge ther, All

Tamb.

*a cappella* voices

Pno.



36

V1  
light to light\_ the way\_ Bro thers and sis - ters in e - very lit - tle part, let our love

V2  
light to light\_ the way\_ Oo \_\_\_\_\_ let our love

V3  
light to light\_ the way\_ Oo \_\_\_\_\_ let our love

V4  
light to light\_ the way\_ Oo \_\_\_\_\_ let our love

Tamb.

39 **D.S. al Coda**

V1  
\_ shine a light\_ in e - very cor - ner of\_ our hearts.\_\_\_\_ And we're

V2  
\_ shine a light\_ in e - very cor - ner of\_ our hearts.\_\_\_\_ And we're

V3  
\_ shine a light\_ in e - very cor - ner of\_ our hearts.\_\_\_\_ And we're

V4  
\_ shine a light\_ in e - very cor - ner of\_ our hearts.\_\_\_\_ And we're

Tamb.

Pno.

**D.S. al Coda**

42 **Coda**

**molto rit.**

V1  
cor-ner of\_\_ our hearts.\_\_ let our love\_\_ shine a light in e-very cor-ner of\_\_ our hearts.\_\_

V2  
cor-ner of\_\_ our hearts.\_\_ let our love\_\_ shine a light in e-very cor-ner of\_\_ our hearts.\_\_

V3  
cor-ner of\_\_ our hearts.\_\_ let our love\_\_ shine a light in e-very cor-ner of\_\_ our hearts.\_\_

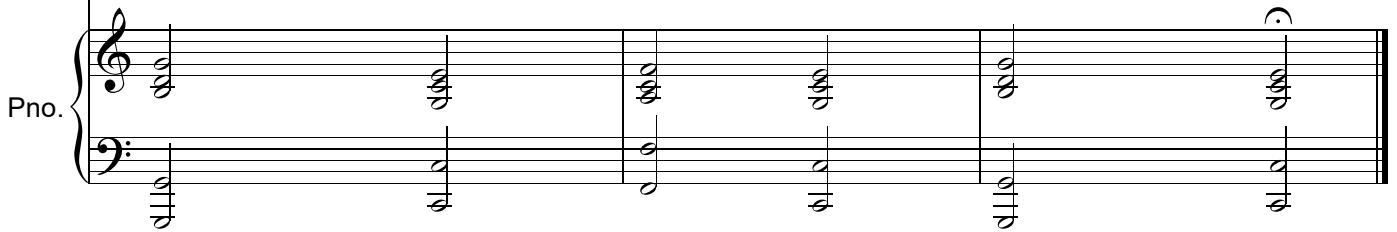
V4  
cor-ner of\_\_ our hearts.\_\_ let our love\_\_ shine a light in e-very cor-ner of\_\_ our hearts.\_\_

The image shows four vocal staves, labeled V1 through V4, each with a treble clef and a common time signature. The lyrics are: "cor-ner of\_\_ our hearts.\_\_ let our love\_\_ shine a light in e-very cor-ner of\_\_ our hearts.\_\_". The musical notation consists of eighth and sixteenth notes with slurs, and a final fermata on a whole note at the end of each staff.

**Coda**

**molto rit.**

Pno.

The piano accompaniment is shown in a grand staff with a treble and bass clef. It features a series of chords and single notes, primarily in the bass register, with a final fermata on a whole note at the end of the piece.