

A ~ Rovin'

Sea Shantey

arr. by Ron Jeffers

"A-Rovin'" (or "Amsterdam" or "The Maid of Amsterdam") is a stirring capstan shantey about the amorous activities that sailors remembered and dreamt about during those long trips at sea. "A-rovin' is, I feel, always sung much too fast by modern professional singers," says Stan Hugill in his fine book "Shanties from the Seven Seas." He goes on to explain that it "was originally sung at the pumps and the old-fashioned windlass. In both labours two long levers were worked up and down by the men: a back-breaking job."

We must always remember that these songs were sung at sea in order to synchronize the sailors efforts in order to accomplish arduous tasks in the most efficient manner. William Doerflinger points out (in "Shantymen and Shantyboys") that "Capstan shanties had a fine, marching swing, but were sung at a moderate pace suited to the heavy labor of heaving in many fathom of chain cable, 'breaking out' a heavy anchor from the bottom, and heaving it up to the hawsepipe."

earthsongs

A~Rovin'

Sea Shantey

arr. by Ron Jeffers

T
B

In Am-ster-dam there lived a maid, Mark well what I do say! In Am-ster-dam there

lived a maid, An' she was mis-tress of her trade, I'll go no more a-rov-in' with

you. fair maid, a-rov-in; a-rov-in; since rovin's bin me ru-i-n, I'll

go no more a-rov-in' with you fair maid.

A-rov-in; a-

I took this fair maid for a walk, Mark well what I do say! I
 She swore that she'd be true to me, Mark well what I do say! She

rov - in', a - rov - in', a - rov - in', a - rov - in', a - rov - in', a -

took this fair maid for a walk, An' we had such a lov-ing talk, I'll go no more a-
 swore that she'd be true to me, But spent me pay-day fast and free,

rov - in', a - rov - in',

rov - in' with you fair maid, a - rov - in', a - rov - in', since rouin's bin me
 no more a - rov - in', a - rov - in',

ru-i-n, I'll go no more a-rov-in' with you fair maid.

1. _____

A - rov - in', a -

maid.

2. _____

Now when I get back home from sea, Mark

A - rov - in', a - rov - in', a - rov - in', a - rov - in', a -

rit.

well what I do say! Now when I get back home from sea, A sog-er had hev

rou - in', a - rou - in', a - rou - in', a - rou - in',

a tempo

on his knee, I'll go no more a-rou-in' with you fair maid. A-

no more a-

rou - in', a - rou - in', since rovin's bin me ru-i-n, I'll go no more a-

rou - in', a - rou - in',

broaden

rou - in' with you fair maid, a - rou - in', no more a - rou - in'!

no more a - rou - in',

earth songs

220 nw 29th street

corvallis, or 97330

541 / 758-5760

Beatles A Cappella

Because • Eleanor Rigby • In My Life

For SATB a cappella

Because

Duration: ca. 2:50

Arranged by
ROGER EMERSON

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Moderately Slow ($\text{♩} = 80$)

mf

doo_ doo_

mf

doo doo doo doo

mf

doo_ doo doo doo doo_ doo doo doo

mf

Doo doo

Moderately Slow ($\text{♩} = 80$)

mf

doo_ doo_ doo_

doo doo doo doo doo doo

doo_ doo doo doo doo_ doo doo doo

doo doo doo doo



on; Be - cause the world is

on; Be - cause the world is

on; Be - cause the world is

on; Be - cause the world is

13

round. Ah. Be -

round. Ah. Be -

round. Ah.

round. Ah.

17

21

Choir I
Soprano

cause

Tenor

the wind is high,

it blows my mind;

Unis.

Bass

Choir II
Soprano

doo

doo

doo

Alto

doo doo

doo doo

doo doo

Tenor

doo doo doo doo

doo doo doo doo

doo doo doo doo

Bass Doo

doo

doo

21

Unis.

21

Be - cause

the wind

is

doo

doo

doo

doo doo

doo doo

doo doo

doo doo doo doo

doo doo doo doo

doo doo doo doo

doo

doo

doo

24

45

Musical score for measures 45-46. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (F# and C#). The vocal parts feature melodic lines with lyrics 'doo' and 'Doo'. The piano accompaniment provides harmonic support with chords and moving lines.

45

Musical score for measures 47-49. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (F# and C#). The vocal parts feature melodic lines with lyrics 'Ah', 'Unis.', and 'doo'. The piano accompaniment provides harmonic support with chords and moving lines.

As Recorded by BOYZ II MEN

Yesterday

For SATB* a cappella

Performance Time: Approx. 3:20

Arranged by
MAC HUFF

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Tenderly (♩ = 60)

mf

Soprano
Alto

Yes - ter - day, — all my trou - bles seemed so

Tenor
Bass

mf

Yes - ter - day, —

far — a - way. — Now it looks as though they're here to stay, — oh,

3 doo doo doo — though they're here to stay, —

8 Sud - den - ly, —

I — be - lieve — in yes - ter - day. — Oo, —

Sud - den - ly, — Oo, —

* Available for SATB and TTBB

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I'm not half the man I used to be. There's a shadow hanging
 over me, oh, yesterday came suddenly.

9 used to be.

Why she had to go, I don't know, she would - n't say.

12

15

Oh, I said something wrong, now I

15 she would - n't say, she would - n't say,

she would - n't say, she would - n't,

18

6

had to go I don't know, she would not

had to go I don't know, she would not

had to go I she would not

33 dm dm dm dm dm dm dm dm dm dm,

say.

say. Oo. Oo. I said some - thing

say. Oo. I said some - thing

35 say. I said some - thing wrong, now I

40 Yes-ter-day, -

wrong, now I long for yes - ter - day. Yes-ter-day, -

Yes - ter-day, -

38 long for yes - ter - day. Dm dm

game to play. -

love was such an eas - y game to play. -

game to play. - Now I need a place to

41 dm, dm dm, dm dm dm dm dm dm dm dm

oh, — I — be-lieve —

hide a-way, — oh, I be-lieve — in yes-ter-day —

44 dm,

I — be-lieve — in yes-ter-day was so far a-way, oh,

47 Dm dm dm dm

yes-ter-day was far a-way. — Oo. —

50 dm dm dm, Oo. —

Slower

53 Yes-ter-day, —

Oo, yes-ter-day, — yes-ter-day.

53 Oo, —

ADDRESS TO THE MOON

For SAB* and Piano

Duration: ca. 3:00

Poem by
NATHANIEL HAWTHORNE, 1804-1864

Music by
JOHN PURIFOY

With abandon ($\downarrow = \text{ca. } 38$)

Piano

mp

pedal harmonically

5

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mp* is present. A box containing the number '5' is located below the first measure.

Soprano

Alto

Baritone

Unis. *mp* mi - re - do ti la fa fa

How sweet the sil-ver Moon's pale ray,

The vocal introduction features three staves for Soprano, Alto, and Baritone. The lyrics are written below the staves. The music is in 4/4 time and begins with a dynamic marking of *mp*. The Soprano part has a handwritten '5' above the first measure.

4

The piano accompaniment continues with two staves. It features a steady rhythmic accompaniment with chords and moving lines. A measure rest of 4 is indicated at the beginning.

mi fa re - do ti la

O'er which the breez-es

mp re - do ti la sol mi mi fa

sol

Falls trem - bling on the dis - tant bay,

This section contains two systems of vocal and piano notation. The first system has three vocal staves and piano accompaniment. The second system has two vocal staves and piano accompaniment. Handwritten dynamics include *mp* and *f*. The lyrics are written below the staves.

7

The piano accompaniment continues with two staves. It features a steady rhythmic accompaniment with chords and moving lines. A measure rest of 7 is indicated at the beginning.

*Available separately:
SATB, SAB, SSA

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La ti ti si si la ti re re mi mi 3

Sigh no more, Nor bil-lows lash the sound ing shore.

ti ti DO re fa fa mi mi

10

13 *mf* La so fa mi re sol sol — sol fa mi re

Say, do the eyes of those I love. Be-hold thee as thou

fa Mi do La DO ti — sol mi —> re do ti

mf Sol fa mi fa DO re So mi —> fa mi re

15

Do mi mi ——— fa fa mi re do do re ti

soar'st a-bore, Lone-ly, ma-jes-tic and ti si

mi Do do re re Do se-re-ne,

ti la mi mi mi

16

ADDRESS TO THE MOON - SAB

4 *La la ti do re re mi mi* 21 *fa fa mi fa so*

mp *mf*

The calm and plac - id eve - ning's Queen? Say, if up-on thy

mp *mf*

Do do re mi re re Di re do re mi

mp *mf*

19 *La so fa so mi re mi fa so la fa mi*

mp *mf*

Do do La Do: do re mi re do De-part-ed spir-its find their rest,

mp *mf*

so Do ti Do re mi re do

mp *mf*

22 *fa re do re mi fa* *rall.* *mp* *mi re do ti mi mi*

rall. *mp*

For who would wish a fair - er home Than in that bright

rall. *mp*

La la la la la la

mp *rall.* *mp*

Fa fa mi re do re do ti fa

ADDRESS TO THE MOON - SAB

div. *a tempo*

*re-ful - gent dome?

a tempo

a tempo

How sweet the

sil - ver Moon's pale ray.

*pronounced *re-fool-jenz* and means "gleaming" "radiant"

ADDRESS TO THE MOON - SAB

6.

37

re mi fa la la ti sol mi mi fa sol

Say, do the eyes of these I love, Be-hold thee as thou

soar'st a-bove, Lone-ly, maj-es-tic and sa-re-ne,

fa fa mi re do re do ti

The calm and plac-id eye-ning's Queen? Say, if up-on thy

ADDRESS TO THE MOON - SAB

peace - ful breast, De-part-ed spir-its find their rest,

46

For who would wish a fair - er home Than in that bright

mp rall.

mp rall.

49

mp rall.

53

a tempo

re - ful - gent dome?

a tempo

52

a tempo

ADDRESS TO THE MOON - SAB

rit.

How sweet the

rit.

55

rit.

p

a tempo

sil - ver Moon's pale ray.

p

a tempo

58

p

a tempo

rit.

pp

rit.

pp

61

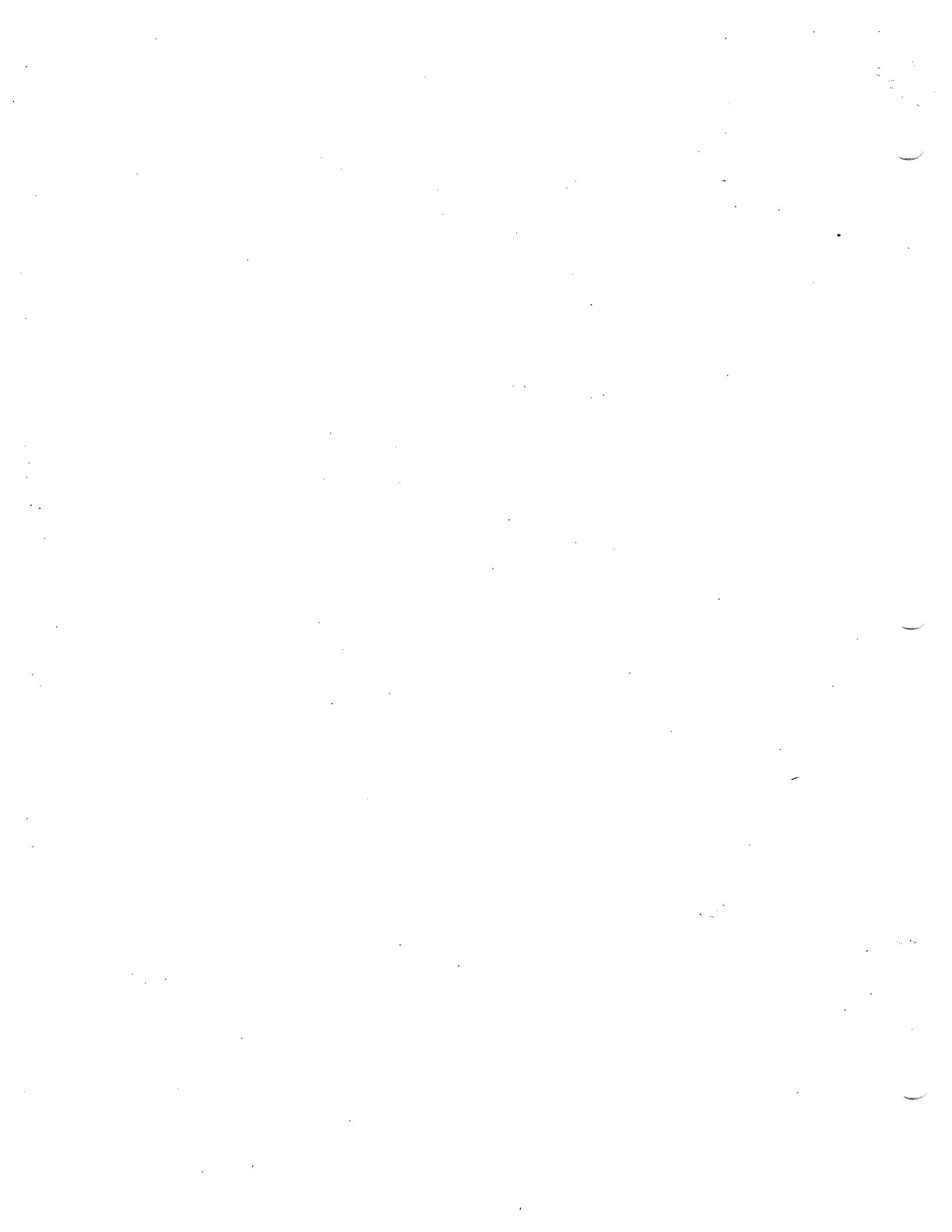
rit.

pp

ADDRESS TO THE MOON - SAB



8 84088 56626 5



SULIKO
arr. Wells

SATB divisi, accompanied

WW1783



WALTON
MUSIC

A DIVISION OF GIA PUBLICATIONS, INC.

ANDREW CRANE CHORAL SERIES

SULIKO

SATB divisi with Piano

BRENT WELLS, arranger

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About the Work

Suliko is perhaps the most well-known folk song from the country of Georgia. It is based on a twelve-stanza poem of the same name by Akaki Tserteteli. In the poem, Suliko has died and her love is heartbroken. He tries to "find" her in the beauty of nature around him. Eventually after much searching, he hears a whispered voice telling him that while she may be gone, her soul lives on in the perfection of the rose's bloom, the nightingale's song, the star's shining light, and the sighing breeze. With this understanding he is overwhelmed with a sense of joy and ultimately finds peace.

In the arrangement, there is a certain sparseness of texture in the verses, coupled with a back and forth between the piano and singers. This represents the man's grief and longing as he questions where he can find Suliko. The silence in the accompaniment is part of his search as he awaits a response. The other overarching compositional device is the "call" motive: the D-flat ascending to A-flat and back down to D-flat (and all its variations). This gentle repetition is the answer to his question by the rose, the bird, the star, and the whispering breeze, which all try to tell him where he can find his beloved Suliko—eventually succeeding.

Special thanks to Erekle Vakhramovi for introducing me to *Suliko* and assisting with the Georgian language and pronunciation.

-Brent Wells

Georgian Transcription/IPA

Literal Translation

Poetic Translation

sak-var-lis sap-lavs ve-zeb-di,
[sək vɑr lɪs sɑp lɑvs vɛ zɛb(ə) dɪ]

I was looking for my love's grave,
I couldn't find it; it was lost.
I was sorrowing with all my heart,
"Where are you my Suliko?"

Vainly, at thy grave, I thee seek
Searching and forlorn, filled with woe
Sorrowing, I yearn to find thee—
hear my cry:
"Whereto hast thou gone, Suliko?"

ver vna-khe da-kar-gu-li-kho,
[vɛr vna xɛ dɑ kɑr gu lɪ xɔ]

Alone among a bush's thorns
A lone rose was blooming.
I asked with trembling heart:
"Is this you Suliko?"

'Mid the thorn and branch,
freshly bloom'd
Blossom of a rose, there did grow.
Queried I the rose with hopeful heart:
"In thee have I found Suliko?"

gu-la-mos-kvni-li vti-ro-di,
[gu lɑ mɔs kvnɪ lɪ vtɪ rɔ dɪ]

A nightingale rustled its feathers,
And softly touched the rose with
its beak.
The bird sighed and sang:
"As the rose spake it, yes, you
have found her."

Perching near, a nightingale sang.
To the rose it spake, sighing low,
Trembling as it trilled with joy:
"It is she,
Here you've found your love, Suliko"

sa-da-khar-che-mo Su-li-ko?
[sɑ dɑ xɑr tʃɛ mɔ su lɪ kɔ]

Oh Suliko, you are here!

Oh Suliko, my Suliko, my love!

e-kal-shi var-di shev-ni-shne,
[ɛ kəl ʃɪ vɑr(ə) dɪ ʃɛv nɪ ʃnɛ]

A nightingale rustled its feathers,
And softly touched the rose with
its beak.
The bird sighed and sang:
"As the rose spake it, yes, you
have found her."

Perching near, a nightingale sang.
To the rose it spake, sighing low,
Trembling as it trilled with joy:
"It is she,
Here you've found your love, Suliko"

o-blad rom a-mo-su-li-kho,
[o blɑd rɔm ɑ mɔ su lɪ xɔ]

gu-lis pan-ska-lit vki-tka-vdi
[gu lɪs pɑn skɑ lɪt vki tka vdɪ]

shen khom a-ra-khar Su-li-ko?
[ʃɛn xɔm ɑ rɑ xɑr su lɪ kɔ]

she-i-prtkhi-a-la mgo-sa-nma,
[ʃɛ i prtkɪ ɑ lɑ mɡɔ sɑ nma]

kva-vils ni-skar-ti she-a-kho
[kva vɪls nɪ skɑr tɪ ʃɛ ɑ xɔ]

cha-i-kvnes cha-i-chik-chi-ka
[tʃɑ i kvnɛs tʃɑ i tʃɪk tʃɪ kɑ]

tit-kos tkva di-akh, di-akh-ol
[tɪt kɔs tkva dɪ ɑx dɪ ɑx ɔ]

o Suliko, ak khar!
[o su lɪ kɔ ɑk(ə) xɑr]

About the Arranger

Dr. Brent Wells is the Director of Choral Activities and Associate Professor of Music at the College of Idaho. He is also the Musical Director for Treasure Valley Millennial Choirs and Orchestra, an organization serving hundreds of musicians ranging from youth choruses through adult ensembles. Prior to his appointment at the College of Idaho, he worked in secondary education, directing choral programs at the middle school and high school levels.

He received his DMA in choral conducting at Michigan State University, where he studied conducting and choral methods with David Rayl, Sandra Snow, and Jonathan Reed. He earned his BM in music education and MM in choral conducting at Brigham Young University, where he studied with Ronald Staheli, Mack Wilberg, and Rosalind Hall.

Wells' scholarship includes a series of articles appearing in the *Choral Journal*, discussing the folk-based compositions and collecting methodology of Percy Grainger. He also served as guest editor for a *Choral Journal* focus issue, dedicated to Grainger's choral works. Additional areas of creative and scholarly work encompass choral diction, leading to Dr. Wells co-authoring the book: *Translations and Annotations of Choral Repertoire, Volume II: German Texts—IPA Pronunciation Guide*, published by earthsongs; and his work as an arranger—focusing primarily on folk and hymn-based compositions. For more information and a complete catalog of works visit: brentwellsmusic.com.

As a bass vocalist, Dr. Wells has performed as a featured soloist and enjoyed membership in many acclaimed choral ensembles. He has sung professionally with the Santa Fe Desert Chorale, Tennessee Chamber Chorus, Redlands Choral Artists, and Mount Marty Choral Scholars. He also performed the *Berlioz Grande Messe des morts, Op. 5* with the Carnegie Hall Festival Chorus under the direction of Robert Spano.

Duration: Approx. 5:00

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Suliko

SATB with Piano

AKAKI TSERETELI (1840-1915)
Metered English adaptation, BLW

Traditional Georgian Folk Song
attrib. VARINKA TSERETELI (1874-1948)
arr. BRENT WELLS (b. 1977)

$\text{♩} = 72$ rit.

Soprano

Alto

Tenor

Bass

Piano

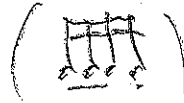
mp espress.

Pedal generously throughout

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Freely



5

mp *sol* *fa* *mi* *re* *sol* *fa* *re* *sol*

Vain - ly, at thy grave, I thee seek
 sak - var - lis sap - laus ve - zeb - di

melody mp *la* *sol*

I thee seek
 ve - zeb - di

L.H.

8

sol *Do*

Search - ing and for - lorn, filled with woe
 ver vna - khe da - kar - gu - li - kho

melody *Do*

filled with woe
 gu - li - kho

sol *Do*

Search - ing and for - lorn, filled with woe
 ver vna - khe da - kar - gu - li - kho

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Poco più mosso

10

cresc. poco a poco

Sor-row-ing, I yearn to find thee,
gu-la-mos-koni-li

Sor-row-ing, I yearn to find thee,
gu-la-mos-koni-li

cresc. poco a poco

cresc. poco a poco

12

rit.

hear my cry:
oti-ro-di,

Sor-row-ing, I yearn to find thee, hear my cry:
gu-la-mos-koni-li oti-ro-di,

hear my cry:
oti-ro-di,

hear my cry:
oti-ro-di,

hear my cry:
oti-ro-di,

Sol

mf cresc. poco a poco

rit.

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Freely

15

mp Do

mp la sol fa re mi

"Where-to hast thou gone, Su - li - ko?"
sa - da khar che - mo Su - li - ko?

Poco più mosso

17

cresc. poco a poco

Sor - row - ing, I yearn to find thee,
gu - la - mos - koni - li

mp cresc. poco a poco

Sor - row - ing, I yearn to find thee,
gu - la - mos - koni - li

cresc. poco a poco

rit.

a tempo

24

mp

'Mid the thorn and branch, fresh - ly bloom'd
e - kal - shi var - di shev - ni - shne,

mp

'Mid the thorn and branch, fresh - ly bloom'd
e - kal - shi var - di shev - ni - shne,

mp

'Mid the thorn and branch, fresh - ly bloom'd
e - kal - shi var - di shev - ni - shne,

'Mid the thorn and branch, fresh - ly bloom'd
e - kal - shi var - di shev - ni - shne,

p
8^b loco

27

Blos - som of a rose, there did grow.
o - blad rom a - mo - su - li - kho,

Blos - som of a rose, there did grow.
o - blad rom a - mo - su - li - kho,

Blos - som of a rose, there did grow.
o - blad rom a - mo - su - li - kho,

Blos - som of a rose, there did grow.
o - blad rom a - mo - su - li - kho,

p

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29

Quer - ied I the rose with hope - ful heart:
 gu - lis pan - ska - lit vki - tka - vdi

Quer - ied I the rose with hope - ful heart:
 gu - lis pan - ska - lit vki - tka - vdi

Quer - ied I the rose with hope - ful heart:
 gu - lis pan - ska - lit vki - tka - vdi

gub

poco rit.

31

"In thee have I found Su - li - ko?" Quer - ied I the rose with
 shen khom a - ra khar Su - li - ko? gu - lis pan - ska - lit

"In thee have I found Su - li - ko?" Quer - ied I the rose with
 shen khom a - ra khar Su - li - ko? gu - lis pan - ska - lit

"In thee have I found Su - li - ko?" Quer - ied I the rose with
 shen khom a - ra khar Su - li - ko? gu - lis pan - ska - lit

loco

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Freely

a tempo

34

hope - ful heart: "In thee have I found Su - li - ko?"
vki - tka - vdi shen khom a - ra khar Su - li - ko?

hope - ful heart: "In thee have I found Su - li - ko?"
vki - tka - vdi shen khom a - ra khar Su - li - ko?

hope - ful heart:
vki - tka - vdi

37

mf ah ah

mf ah

mf ah

mf cresc. poco a poco

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rit.

40 *mf*

ah

p

Perch-ing near, a night - in - gale
 she - i - prtkhi - a - la mgo - sa -

43 *p*

oo oo

sang.
 nma,

To the rose it spake,
 kva - vils ni - skar - ti

sigh - ing low,
 she - a - kho

p

oo oo

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Freely

46

Tremb - ling as it trilled with joy: "it is she,
cha - i - kones cha - i chik - chi - ka

48

Here you've found your love, Su - li - ko!"
tit - kos tkva di - akh, di - akh - o!

loco

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Poco più mosso

50 *mp cresc. poco a poco*

Tremb-ling as I thrilled with joy:
cha - i - kones cha - i

mp cresc. poco a poco

Tremb-ling as I thrilled with joy:
cha - i - kones cha - i

cresc. poco a poco

52 *rit.*

"it is she,
chik - chi - ka

mf cresc. poco a poco

Tremb-ling as I thrilled with joy: "it is she,
cha - i - kones cha - i chik - chi - ka

"it is she,
chik - chi - ka

mf

"it is she,
chik - chi - ka

p

a tempo

55

Here I've found my love, Su - li - ko!"
tit - kos tkva di - akh, di - akh - o!

Here I've found my love, Oh, Su - li - ko, my Su - li - ko, ___
tit - kos tkva di - akh, o Su - li - ko, o Su - li - ko, ___

Here I've found my love, Oh, Su - li - ko, my Su - li - ko, ___
tit - kos tkva di - akh, o Su - li - ko, o Su - li - ko, ___

Here I've found my love, Su - li - ko!"
tit - kos tkva di - akh, di - akh - o!

mf

57

Do la la Do la Do re re Do so molto rit. re do re mi
cresc. poco a poco

Su - li - ko, Su - li - ko, my Su - li - ko, Su - li - ko, my
Su - li - ko, Su - li - ko, o Su - li - ko, Su - li - ko, o
cresc. poco a poco

Su - li - ko, Su - li - ko, my Su - li - ko, Su - li - ko, my
Su - li - ko, Su - li - ko, o Su - li - ko, Su - li - ko, o
cresc. poco a poco

Su - li - ko, Su - li - ko, ___
Su - li - ko, Su - li - ko, ___
cresc. poco a poco

Su - li - ko, Su - li - ko,
Su - li - ko, Su - li - ko,
so so so so

cresc. poco a poco

Cathy/Anstee

59

fa mi *fa mi mi* *Sol V*

Su - li - ko, my love!
 Su - li - ko, ak khar!

La Sol Sol *La Sol Sol* *Do La*

Su - li - ko, my love!
 Su - li - ko, ak khar!

mi mi *mi mi mi* *Alex* *re fa II*

Su - li - ko, my love!
 Su - li - ko, ak khar!

Do Do Do *Do* *Wyatt/Kaiser* *I*

Su - li - ko, my love!
 Su - li - ko, ak khar!

f *V.* *ff* *L.H.*

61

p espress. *L.H.*

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52
81 DL

6 5
2 1

rit.

Freely

64 *fa sol fa re m*

Here I've found my love, Su - li - ko!"
 tit - kos tkva di - akh, di - akh - o!

fa do

Here I've found my love, Su - li - ko!"
 tit - kos tkva di - akh, di - akh - o!

do ti la, sol

Here I've found my love, Su - li - ko!"
 tit - kos tkva di - akh, di - akh - o!

pf fa, la sol

Here I've found my love, Su - li - ko!"
 tit - kos tkva di - akh, di - akh - o!

gva----- loco

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