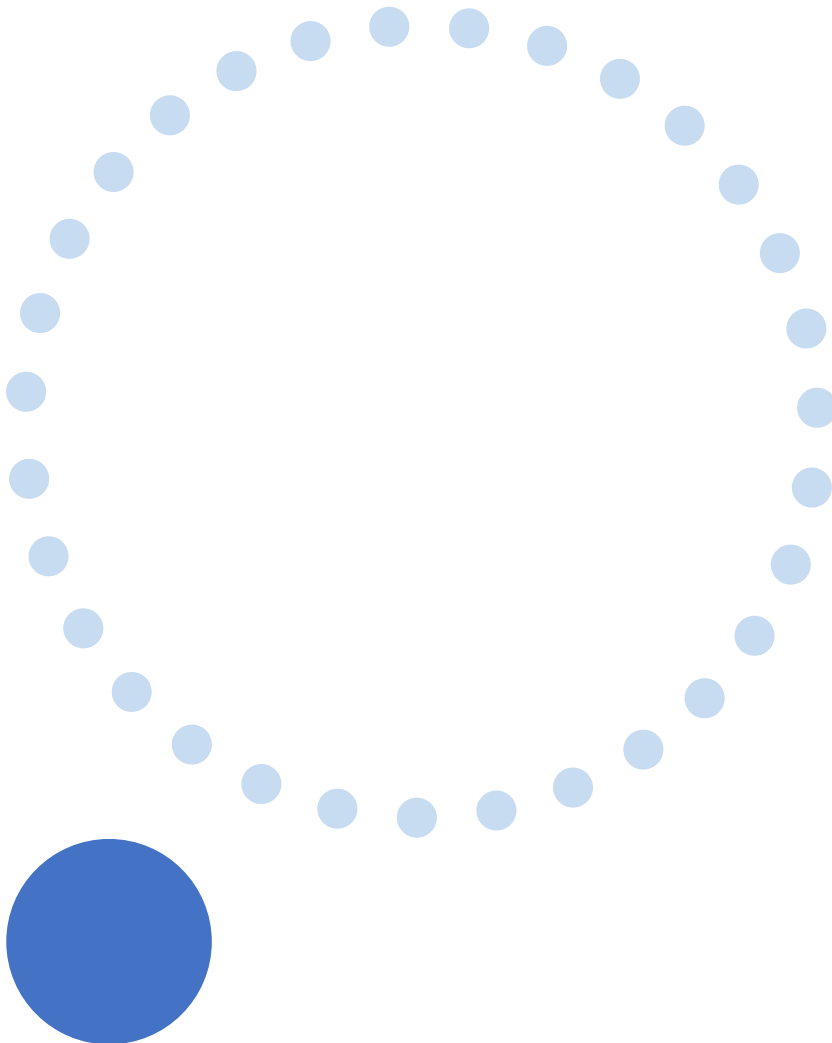
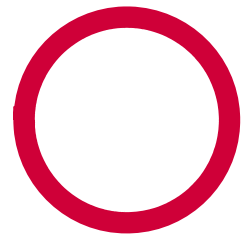


Australian music

Scores

Stage 5



Bluey score

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Bluey Theme Song

(classroom arrangement)

by Joff Bush

Presto

The musical score is arranged in a system of staves. The top section includes Melody, Keyboard, Guitar, Bass part, and Bass Guitar. The bottom section includes Drum Set, Shaker, Tambourine, Claps 1, and Claps 2. The score is in 4/4 time, with a 5/4 section starting at the end of the first system. The key signature is E major (one sharp). The guitar part includes chord diagrams for E and A(sus2). The drum set part includes a snare drum with a 'x' above it. The claps part includes two different clap patterns. The score ends with a double bar line and repeat dots.

Fangirls - Justice (clean version)

Adapted for educational purposes by and with permission of Yve Blake for Curriculum Secondary Learners, Educational Standards Directorate of the NSW Department of Education 2020.

19: JUSTICE

11/12/20

Yve Blake
arr. Alice Chance & Zara Stanton

Hymn-like (♩ = 60)

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and a melodic line, while the left hand plays a simple bass line. The key signature has four flats (B-flat major/C minor) and the time signature is 2/2.

5 **A** Naz:

I do not be-lieve we are born e-vil. Who-e-ver did this is in pain and I'm sor-ry some-one

The first vocal line starts at measure 5. It features a treble clef, a key signature of four flats, and a 2/2 time signature. The melody is simple and hymn-like, with lyrics written below the notes. There are triplets in measures 7 and 8.

The piano accompaniment for the first vocal line consists of two staves. The right hand plays chords and the left hand plays a bass line. The accompaniment is simple and supports the vocal melody.

12

tore a hole in your heart. If I could meet you, I would hold you, so you could feel love. I would kiss each of your eye-lids,

The second vocal line starts at measure 12. It continues the melody from the first line, with lyrics written below the notes. There are triplets in measures 14 and 15.

The piano accompaniment for the second vocal line consists of two staves. The right hand plays chords and the left hand plays a bass line. The accompaniment is simple and supports the vocal melody.

19

be-fore slow-ly re-mov-ing each of them with toe-nail clip-pers. Now can you see what you're do-ing to us?

The third vocal line starts at measure 19. It continues the melody from the previous lines, with lyrics written below the notes. There are triplets in measures 21 and 22.

The piano accompaniment for the third vocal line consists of two staves. The right hand plays chords and the left hand plays a bass line. The accompaniment is simple and supports the vocal melody.

24

Now that you know what love feels like do you un-der-stand what you've des-troyed? Be-cause piece of TRASHHHHH

*You stole my husband
and now you're gonna
pay the price for it, you*

The fourth vocal line starts at measure 24. It continues the melody from the previous lines, with lyrics written below the notes. There are triplets in measures 26 and 27. The line ends with a double bar line and a 4/4 time signature change.

The piano accompaniment for the fourth vocal line consists of two staves. The right hand plays chords and the left hand plays a bass line. The accompaniment is simple and supports the vocal melody.

2 **B** Fierce, Swung (♩ = 120)

30 **All:** Tease us and hate us, but don't un-der-es-ti-mate us, cause we're in love. **Tal:** And I found Mum's per-ox-ide! **All:** We're

34 **Shouted** co-ming to get what's ours, it's as sim-ple as that. We want **Naz:** JUS-TICE! HAR-RY! And your knee caps. [crunch]

38 **Brianna:** **C** It's been the dark-est week of my en-ti-ya life, ev-'ry se-cond he's gone I feel a part of me die. We need to

Rosa:

44 **Naz:** find who-e-ver has him, need to go to their place. We need to de-mand that they hand us our hus-band or we'll re-ar-range their face. **All:** Hey!

49 **D** Tease us and hate us, but don't un-der-es-ti-mate us, cause we're in love. **Naz:** And I found a chainsaw! We're

53 **Rosa:**

com - ing to get what's ours, it's as sim - ple as that. We want JUS - TICE! HAR - RY! And your knee caps. [crunch]

Tal: Our hearts are literally broken, you guys. The only thing I can do to stay sane right now is imagine what I'd do to the psycho that did this. Before taking him to the police, I'd take him to my basement. And I know exactly. What. I'd. Say. (repeat only if necessary)

57

E

61 **Tal:**

Pre - pu - bes-cent pun - i - sher co - min' to have some fun wi - cha. Wan-na see e - ven your fin - ger - nails sweat - ing, re - store your phone to fac - tor - y set - tings.

65

Here's Har - ry's ly - rics, you have an ho - ur to learn_ them. For ev - 'ry wrong word I'll put a nail in your ster - num!

Cam: Hold up Hold up Hold up. Ladies, I appreciate the enthusiasm. But can we talk about the real problem here? The entire world is literally laughing at our grief. You wanna know why the media isn't covering the search for Harry anymore? It's because they're too busy DRAGGING us for being in love.

70

A little slower, straight (♩ = 96)

Cam:

They think we're just

4

72 **F**

pim - pl - y pre - teens with a pro - pen - si - ty for pa - nic, pre - dic - tab - ly pre - dis - posed to par - tic - u - lar - ly ma - nic at - tacks

74 **Rosa:**

of hy - ste - ri - a, cra - zy be - hav - iour. These lit - tle girls think this boy is their sa - vior. Al -

76 **Tal:**

low me to stress, we're not in - sane or de - pressed. We're just in pain and ex - pres - sing it, what's to gain from sup - pres - sing it? Why

78 **All:**

should we hide our feel - ings, be - cause they an - noy you? Oh, be - cause it is - n't what the boys do?

80 **Brianna:**

Wait let me get this straight: if my bro - ther loves a foot - bal - ler that's nor - mal, na - tural. Yel - ling at the tel - ly, no, that's not weird at all. It's

83 **All: Naz:**

fine if Dad cries cause some guy did - n't catch a ball but if I cry o - ver Har - ry I'm a freak? WHAT? They

85 **Brianna:**

tell us that we're cra - zy, our hor-mones are to blame. They can't make us stay qui - et so they just say we're in - sane. They

87

try to teach us that us fe - male crea - tures should be fluf - fy lit - tle peach - es, a - po - lo - ge - tic and speech - less. And

89 **G** **Cam:**

ev - 'ry bill-board prea - ches the les - son that we are less than, so we waste time fus - sing o - ver fea - tures won - der - ing what will im - press men. No

All:

la la

93

day on this earth is pro - mised to you so with the brief time you have here what you gun - na do? Ri - di - cule me for what makes me feel good?

96 **Rosa:** **Naz:** **Brianna:**

Tell me what it is that I should-n't or should be do-ing with my time? Be hold-ing in my heart? Be sing-ing in my room when school is real-ly HARD? Oh tell

99 **Faster, Swung (♩ = 120)**

me more a-bout my trash-y taste, my life's all mine so yours is yours to waste. ohhh snap!

All: oh ohhh snap!

103 **H** **Edna:** What_

All: Tease us tease us tease us tease us, hate us hate us hate us hate us, don't un - der - es - ti - mate_ us. Cause

All: Jus - tice jus - tice jus - tice jus - tice jus - tice jus - tice jus - tice jus - tice

107

I've done is done and there's no - where to run. Like_

we're in love, and we want,

Jus - tice jus - tice jus - tice jus - tice jus - tice jus - tice jus - tice jus - tice

111

it or not, what choice have I got? *gliss.* nn It's kill

and we want, and we al - so want

Jus - tice jus - tice knee - caps knee - caps knee - caps knee - caps

115

him or get caught. *gliss.* I

click click click click click Tease us and hate us, but don't

click click click click click Tease us and hate us, but don't

119

un - der - es - ti - mate us, cause we're in love. Naz: And I'm thir - sty for BLOOD! All: We're

un - der - es - ti - mate us, cause we're in love. All: We're

122

com - ing to get what's ours, it's as sim - ple as that. We want

com - ing to get what's ours, it's as sim - ple as that. We want

124

Brianna: JUS - TICE! RES - PECT! **All:** HAR - RY! our CUP - CAKE! **All:** We

Naz: JUS - TICE! A NOOSE ON YOUR NECK! **All:** HAR - RY! **Tal:** SER - IOUS - LY GIVE HIM BACK! **All:** We

128

wan - na make a diff - 'rence to some - thing grea - ter than our - selves.

wan - na make a diff - 'rence to some - thing grea - ter than our - selves.

130

Brianna: We want what's ours.

Naz: We want what's ours, oh and your knee - caps as well.

We want what's ours, oh

Fangirls – Justice (Original version)

The musical, songs and score addressed throughout this resource are suggestions only and implies no endorsement by the New South Wales Department of Education, of any writer, composer, or publisher. Suitability of repertoire intended to be staged or studied at a school for a public audience or syllabus implementation should be considered, and respectful of the local community's values and beliefs. This resource contains language and themes which may be confronting to students. Teachers should seek approval from their principal to determine the suitability of this resource and gain parental permission before delivery.

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Hymn-like (♩ = 60)

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and a melodic line, while the left hand plays a simple bass line. The key signature is three flats (B-flat major/C minor) and the time signature is 2/2.

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I do not be-lieve we are born e-vil. Who-e-ver did this is in pain and I'm sor-ry some-one

The first vocal line starts at measure 5. It features a treble clef and a key signature of three flats. The melody is simple and hymn-like, with lyrics written below the notes. The piano accompaniment continues with chords and a bass line.

12

tore a hole in your heart. If I could meet you, I would hold you, so you could feel love. I would kiss each of your eye-lids,

The second vocal line starts at measure 12. It continues the melody from the previous line, with lyrics written below the notes. The piano accompaniment provides harmonic support.

19

be-fore slow-ly re-mov-ing each of them with toe-nail clip-pers. Now can you see what you're do-ing to us?

The third vocal line starts at measure 19. It features a treble clef and a key signature of three flats. The melody is simple and hymn-like, with lyrics written below the notes. The piano accompaniment continues with chords and a bass line.

24

Now that you know what love feels like do you un-der-stand what you've des-troyed? Be-cause piece of TRASHHHHH

*You stole my husband
and now you're gonna
pay the price for it, you*

The final vocal line starts at measure 24. It features a treble clef and a key signature of three flats. The melody is simple and hymn-like, with lyrics written below the notes. The piano accompaniment continues with chords and a bass line. The piece ends with a double bar line.

2 **B** Fierce, Swung (♩ = 120)

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83 **All: Naz:**

fine if Dad cries cause some guy did - n't catch a ball but if I cry o - ver Har - ry I'm a freak? WHAT? A

85 **Brianna:**

group of pas-sionate wo - men, they must be cra - zy bit - ches. Wait, is - n't that the ex-cuse that they used_ to burn the wit - ches? They

87

try to teach us that us fe - male crea - tures should be fluf - fy lit - tle peach - es, a - po - lo - ge - tic and speech - less. And

89 **G** **Cam:**

ev - 'ry bill-board prea - ches the les - son that we are less than, so we waste time fus - sing o - ver fea - tures won - der - ing what will im - press men. No

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la la

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What_

All: Tease us tease us tease us tease us, hate us hate us hate us hate us, don't_ un - der - es - ti - mate_ us. Cause

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107

I've done is done and there's no - where to run. Like_

we're in love, and we want,

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111

it or not, what choice have I got? *gliss.* nn It's kill

and we want, and we al - so want

Jus - tice jus - tice knee - caps knee - caps knee - caps knee - caps

115

him or get caught. *gliss.* I

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