



SONG SUITE

1. **Because**
2. **The Next Day** - *by Kathleen McGuire, inspired by the true stories of Janesca and other contributors*
3. **Victim No More** - *by Kathleen McGuire, inspired Anya's poem.*
4. **Hide Me** - *by Christina Green (words by Felicity Porter, ed. Christina Green)*
5. **The Road Ahead** - *words and music by Christina Green, featuring Christina Green, based on the true story of a woman survivor of family violence*
6. **Bride Price** - *words and music by Christina Green, featuring Christina Green, based on the true story of a woman survivor of family violence.*
7. **Making No Excuses** - *words and music by Kathleen McGuire, inspired by Audrie's story.*



Because I'm tired

Because I told you

Because I work harder than you

Because everyone else thinks you're stupid

Because you are you

Because you spend too much of my money

Because you are a terrible mother

Because your parents are stupid, you are stupid

Because you don't understand me

Because it's your fault

Because you're not pretty anymore

Because you don't take time for me

Because you don't satisfy me

Because you don't know how

Because she loves me more than you

Because she understands me, and you never did

And my favorite, "just because"

THE NEXT DAY

Duration: 6 minutes

For a cappella women's voices

By Kathleen McGuire

(or longer; depending on selected spoken texts)

A WOMAN READS BEFORE MUSIC BEGINS: ["Saturday Night Terror" by Janesca, 2015]: *He raged through the house, shotgun in hand, threatening to end his life, shouting his frustration and anger and disappointment; no amount of alcohol could dull his pain.*

Trembling in our room, hiding behind the closed door, trying hard to block out the fighting and screaming on the other side, silently wishing mum would stay quiet until this storm passed over, begging her not to argue, not to add fuel to his rampage. All four sisters shared this large bedroom but on these nights we clung together in my bed, gathering all of us together like a mother hen protecting her chickens, telling stories, reading books, singing songs - anything to make the nightmare go away.

Eventually mum would join us, crying, shaking and scared in my arms, holding her so tightly until an uneasy peace descended on the house, never quite knowing if this would be the night he would pull the trigger or take too many pills or drive off in the car and smash into a tree, or worse still another car, or pass out in his chair again... not really caring which.

And the next day, life went on as if nothing happened...

With solemn resignation (♩ = 40)

Soprano 1

Soprano 2

Alto 1

Alto 2

The next day, the next day, the next day, the

The next day, the next day, the

S 1

S 2

the next day, the next day, the next day, the

the next day, the next day,

A 1

next day, the next day, the next day, the next day, the

(stagger breathing to represent relentlessness)

A 2

next day, the next day, the next day, the next day, the

(stagger breathing to represent relentlessness)

© Kathleen McGuire 2015

Licensed to and Published By the School of Hard Knocks Ltd as part of the No Excuses! project
All Rights Reserved. International Copyright Secured. ASCAP Work ID 890365666

For permission to use, contact info@schoolofhardknocks.org.au

16

14

(stagger breathing to represent relentlessness)

S 1 *mf*
the next day, The next day _____ The next day _____ The next day _____

S 2 *mf*
the next day, The next day _____ The next day _____ The next day _____

A 1 *mf*
next day, _____ the next day _____ The next day _____ The next day _____

A 2 *mf*
next day, _____ the next day _____ The next day _____ The next day _____

Last Time: To Coda

21

S 1 *f*
— life went on as if no - thing hap - pen'd. _____

S 2 *f*
— life went on as if no - thing hap - pen'd. _____

A 1 *f*
— life went on as if no - thing hap - pen'd. _____

A 2 *f*
— life went on as if no - thing hap - pen'd. _____

Last Time: To Coda**Last Time: To Coda****Last Time: To Coda**

Verse Underscore (Hold fermatas and repeat as needed while poetry/prose is read)

Musical score for the Verse Underscore, measures 26-33. It consists of four staves: S1, S2, A1, and A2. The music is in a key with one flat (B-flat) and a common time signature. The dynamics are marked *p* (piano). Each staff contains a series of notes with fermatas above them, indicating where to hold the notes while poetry or prose is read. The notes are: S1 (A4, G4, F4, E4), S2 (A4, G4, F4, E4), A1 (A4, G4, F4, E4), and A2 (A4, G4, F4, E4). The score is divided into two sections by a double bar line at measure 30. The first section covers measures 26-29, and the second section covers measures 30-33.

Musical score for the Verse Underscore, measures 34-41. It consists of four staves: S1, S2, A1, and A2. The music is in a key with one flat (B-flat) and a common time signature. The dynamics are marked *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). Each staff contains a series of notes with fermatas above them, indicating where to hold the notes while poetry or prose is read. The notes are: S1 (A4, G4, F4, E4), S2 (A4, G4, F4, E4), A1 (A4, G4, F4, E4), and A2 (A4, G4, F4, E4). The score is divided into two sections by a double bar line at measure 34. The first section covers measures 34-37, and the second section covers measures 38-41. The second section includes the instruction "D.S. al Coda (to bar 6)*" above each staff. The lyrics "The" and "The" are written below the A1 and A2 staves respectively at the end of the section.

*Cycle through to here as many times as needed to accommodate multiple "verses"

41 CODA

Musical score for the first system (measures 41-48). It features four vocal parts: S1, S2, A1, and A2. The music is in 4/4 time with a key signature of two flats. Dynamics are marked *mf*. Lyrics include "Aw, aw,".

Musical score for the second system (measures 49-52). It features four vocal parts: S1, S2, A1, and A2. The music is in 4/4 time with a key signature of two flats. Dynamics include *f*, *subito mf*, and *f*. Lyrics include "ah,".

Inspired by Anya's story
Victim No More

A round for women's voices

Gently but with spirit (♩ = c. 88)

Words and music by Kathleen McGuire © 2015
 Words inspired by a poem by Anya - used by permission

PART I

A vic-tim no more, let the heal-ing be-gin, o-pen-ing doors, peace will come from with-in. Find-ing
 light from the dark, it will be a new start, let the heal-ing be-gin, oh, a vic-tim no more. vic-tim no more.

PART II

Oh, a vic-tim no more, no more, let the heal-ing be-gin, be-gin.
 Peace will come from with-in, with-in. Oh, a vic-tim no more. vic-tim no more.

PART III

Let the heal-ing be-gin, be-gin, Peace will come from with-in, with-in.
 It will be a new start, new start, Oh a vic-tim no more. (A) vic-tim no more.

ACCOMPANIMENT (optional)

Performance notes: smaller notes are optional, to be used especially if the vocal range is uncomfortable. They may be sung instead of or in addition to the larger notes. The optional accompaniment may be played by any pitched instrument(s) or the bass clef rhythm added on unpitched percussion. The rhythm shown is a guide only; improvisation is encouraged! A descant vocal line may also be added to the performance, singing "oh" to the accompaniment's treble clef.

Score

Hide Me

Duration: 2'30"

for Mezzo Soprano/s, SA parts, solo violin, guitar/piano/bass + optional rhythm (snare, etc.)

Felicity's lyrics were written from her experiences as a young policewoman hearing stories of family violence in an era when it was much less talked about than now.

Lyrics by Felicity Porter
ed. Christina Green

Music by Christina Green

Cool Latin jazz ♩ = 108

Intro

Piano *mf*

Violin *mf*

Guitar *mf*
Capo 3rd fret
A m7 D m7 A m7 D m7

Pno.

Vln.

Guit. A m7 D m7 A m7 D m7

Verse 1

MS (solo/grp) *mf*

My tree house is a real cool place, it will hide me from her bat-tered face And crawl-ing

Pno.

Guit. A m7 D m7 A m7 D m7

Hide Me © Christina Green 2016, words by Felicity Porter 2015, ed. Christina Green 2016

Licenses to and Published by the School of Hard Knocks Ltd asd part of the No Excuses! project
All Rights Reserved. International Copyright Secured. APRA GW no. 49620847

For permission to use, contact info@schoolofhardknocks.org.au

Hide Me

2

13

MS (solo/grp)

S

A

Pno.

Guit.

mp

mp

in un-der the bed where the torch light shone I'm hid - ing from the an - gry one — Put-ting on head-phones and

Ah ————— I'm hid - ing from the an - gry one — Mm —————

Ah ————— I'm hid - ing from the an - gry one — Mm —————

A m7 D m7 C maj7 F maj7 F 6 E7(b10) F maj7 G 6

18

MS (solo/grp)

S

A

Pno.

Vln.

Guit.

mf

mf

f

play - ing with toys — will hide me from that dread - ful noise. —

mm ————— will hide me from that dread - ful noise. —

mm ————— will hide me from that dread - ful noise. —

C maj7 F maj7 D m7 C maj7 B^b maj7(add9)

Interlude

21

Pno. *f*

Vln. *f*

Guit. *f*
Am7 Dm7 Am7 Dm7

Detailed description: This section contains measures 21 through 24. The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand, starting with a forte (f) dynamic. The violin part plays a melodic line with a long slur over measures 21-22 and a crescendo leading to a final note in measure 24. The guitar part provides a harmonic accompaniment with chords marked Am7 and Dm7, also starting with a forte (f) dynamic.

Verse 2

25

MS (solo/grp) *mp*

S *p*

A *mp*

Pno. *mp*

Vln.

Guit. *mp*
Am7 Dm7 Am7 Dm7

Can I help her and can I make him see — he's cra - zy and he's scar-ing me —

Can I help her and can I make him see — he's cra - zy and he's scar-ing me —

Detailed description: This section contains measures 25 through 28. It features vocal parts for MS (solo/group), Soprano (S), and Alto (A). The lyrics are: "Can I help her and can I make him see — he's cra - zy and he's scar-ing me —". The piano part continues with a similar accompaniment to the interlude but at a mezzo-piano (mp) dynamic. The guitar part also continues with Am7 and Dm7 chords at a mezzo-piano (mp) dynamic. The violin part is mostly silent in this section, with a few notes in measure 25.

Hide Me

4

MS (solo/grp) *mf*
Oh grand-ma, grand-ma, come and take me a-way and hide me in a bet-ter place Till I am grown and can

S *mp* *mf* *mp*
Mm and hide - me in a bet-ter place Mm

A *mp* *mf* *mp*
Mm and hide me in a bet-ter place Mm

Pno. *mf*

Guit. *mf*
A m7 D m7 Cmaj7 Fmaj7 F 6 E7(b10) Fmaj7 G 6

MS (solo/grp) *f* **Bridge**
stand up tall just hide me while he's be-ing cruel. Ah

S *mf* *f*
mm just hide me while he's be-ing cruel. Ah

A *mf* *f*
mm just hide me while he's be-ing cruel. Ah

Pno. *f*

Vln. *f*

Guit. *f*
Cmaj7 Fmaj7 D m7 Cmaj7 Bbmaj7(add9) Ebmaj7

39

MS (solo/grp)

S

A

Pno.

Vln.

Guit.

Ah

Ah

Ah

A^bmaj7 E^bmaj7 A^bmaj7 F m7 D7/F#

44

MS (solo/grp)

S

A

Pno.

Vln.

Guit.

Coda

mf

B7(b10) E7(b10) A m7 D m7 A m7

Hide Me

6

MS (solo/grp) *mf*
S *mf*
A *mf*

One day I know I'll tell the sto - ry true _____
One day I know I'll tell the sto - ry true _____
One day I know I'll tell the sto - ry true _____

Pno.

Vln.

Guit. *D m7* *A m7* *D m7* *A m7* *D m7*

MS (solo/grp) *mp*
S *mp*
A *mp*

Hide me till then_ I am ask - ing you. _____
Hide me till then_ I am ask - ing you. _____
Hide me till then_ I am ask - ing you. _____

Pno. *mp*

Vln. *mp*

Guit. *mp* *A m7* *D m7* *A m7* *D m7*

Pno.

Vln. *rit.*

Guit. *A m7* *D m7* *A m7* *D m7* *A m9*

The Road Ahead

for voices, guitar & solo violin

Words and Music - Christina Green

based on the true story of a woman survivor of domestic violence

♩ = 120 (swing quavers)

C (guitar intro)

Musical notation for the guitar intro, consisting of a series of chords in the key of C major, played in a 4/4 time signature with a swing feel. The chords are primarily triads and dyads, creating a rhythmic accompaniment for the vocal entry.

VERSE

(Sopranos: tacet verse 1)

mp

S1
S2

Verse 1: alto solo only
Verse 2: add sopranos
Verse 3: instrumental
Verse 4: after bridge

A

mf guitar - sim. throughout

Am G/B C C/E Fadd9

1. My dog is liv - ing ov - er on the oth - er side of town, I
2. It is hard to know ex - act - ly how it start - ed to go wrong, But I
4. Things are dif - fi - cult with fam - 'ly and the fu - ture is un - clear It's

S1
S2

Mm, Mm, Mm,
Ah, Ah, Ah,

A

C G Am G/B

know that she is bas - ic - ally o - kay It feels like such a long time since we
end - ed up with brok - en bones and scars. In the pri - vate space of home my life be -
going to take some time for life to grow But there's singing and pi - a - no, shared com -

CHORUS

S1
S2

To Coda

Mm,
Ah,

Oh the

A

C Fadd9 C To Coda G

lived as fam - i - ly, I'm hop - ing that we will a - gain one day Oh the
came a liv - ing hell, lat - er on this life con - tin - ued in the car.
put - er and new friends in the place that's now a tem - po - rar - y (home)

The Road Ahead

2

13

S1
S2

tide was out— and things weren't go-ing well for me, I met him as I tried to find my feet. He was

A

13 **Fadd9 C G Fadd9 C G**

tide was out— and things weren't go-ing well for me, I met him as I tried to find my feet He was

17 (x 3)*

S1
S2

charm-ing, and at first we had some fun and life was good, But the road a-head was not to be so sweet.

A

17 **Am G/B C C/E Fadd9 C G C**

charm-ing, and at first we had some fun and life was good But the road a-head was not to be so sweet. (x 3)*

*3rd Repeat: instrumental only

21 **BRIDGE** Soli (two voices):

S1
S2

On the road and in the car— we tra-velled long, — we tra-velled far, — and in an-

A

21 **(C) F Em Dm7 C**

On the road and in the car we trav-elled— long, — we trav-elled far, — and in an-

24

S1
S2

oth-er place a door o-pened for me. When I left there I had noth-ing, buzz-cut

A

24 **Bbadd9 F/C C F Em**

oth-er place a door o-pened for me. When I left there I had noth-ing, buzz-cut

27 *D.S. al Coda*

S1
S2

hair in- stead of curls, — bas-ic cloth-ing, shoes up-on my feet.

A

27 **Dm7 C Bbadd9 F/C D** *D.S. al Coda*

hair in- stead of curls, — bas-ic cloth-ing, the shoes up-on my feet

⊕ CODA

30

S1
S2

And my dog is coming o-ver from the oth-er side of town, I've al-ways known we'd re-u-nite one

A

30 G Fadd9 C G F/C C

home. And my dog is coming o-ver from the oth-er side of town, I've al-ways known we'd re-u-nite one

34

S1
S2

day. It feels like such a long time since we lived as fam - i - ly, And she's

A

34 G Am G/B C C/E Fadd9

day. It feels like such a long time since we lived as fam - i - ly And she's

37

S1
S2

mov - ing in, she's com-ing here to stay, — She's mov - ing in, she's com-ing here to

A

37 C G Am Fadd9 C G

mov - ing in, she's com-ing here to stay, She's mov - ing in, she's com-ing here to

40

S1
S2

stay, yeah! She's mov - ing in, she's com-ing here stay!

A

40 Am Fadd9 C G C

stay, yeah! She's mov - ing in, she's com-ing here to stay!

(guitar)

44

A

Am G/B C C/E Fadd9 C G C F/C C

Rev 30.10.15

(changes: bars 16, 27, 30, 39)

Bride Price

for voices and guitar

Words and Music - Christina Green

based on the true story of a woman survivor of domestic violence

klezmer/euro-folk/dance feel ♩ = 110

Em (guitar intro)

4 **VERSE** *mp*

S1
S2

guitar - sim. throughout

Mm, Ah,

A *mf* Em D Em Em D

1. When I mar-ried him, my hus-band paid a bride price. In my coun - try that's the way things are
 2. Oh I lived in fear that he would try to kill me As he fought with me and did me harm
 3. When the day ar-rived for my de - par - ture* And the time when I could shed my load

8

S1
S2

Oo, My price in - clud - ed
At - tacked me in the
Up ear - ly, and I

A Em D G G/B C

— And this means it's like your hus - band owns — you My price in - clud - ed
 — My two daugh - ters al - ways came to save — me, but he at - tacked me in the
 — I packed one small bag of clothes and i - tems, got up ear - ly, and I

11

S1
S2

mon - ey, a pig, a car. Mm,
night, — and broke my arm.
stepped out a - long the road.

A Em/B B7 Em Am Em

mon - ey, a pig, a car. — We were hap - py for a while but when
 night, — and broke my arm, — And a voice in - side my head told me
 stepped out a - long the road. — And my broth - er picked me up — And he

*syncopate the rhythm (not shown)

Bride Price © Christina Green 2015
 Publisher to be arranged by the School of Hard Knocks
 Royalties will go to the School of Hard Knocks
 APRA work no. GW 48593940, IWSC T-061628140-3

My God Can Do Anything ©1957, 1985 Lillenas Publishing Company (Admin. by Music Services, Inc.)
 Permission being sought for use.

Bride Price

2

REFRAIN

14

S1
S2

Ah, _____ He changed _____ in - to _____ a vio - lent man. _____
I felt that I should run a way in - stead. _____
I flew to Bris - bane and then on to Mel-bourne.

Am Em Am Em F#7

A

bus - iness strife be-gan Things changed and he trans-formed in - to a vio - lent man _____ And be-
I would end up dead if I stayed there, and that I should run a - way in - stead _____ Yes, I
drove me to the air-port My _____ flights took me to Bris - bane and then on _____ to Melbourne. Where I

17

S1
S2

Oo, _____ I thought he might now do
My heart was full of
Since then I've sought a -

D G G/B C

A

cause my hus - band paid that _____ bride _____ price I thought 'He might now do
lived in fear that he would kill _____ me My _____ heart was full of
got the bus to South - ern Cross Sta - tion Since _____ then I've sought a -

(to Bridge after verse 2)
To Coda after verse 3

19

S1
S2

an - y - thing, be - cause he can. _____
an - guish and a sense of dread. _____
sy - lum, and I have felt wel - come. _____

Em/B B7 Em

A

an - y - thing, be - cause he can'. _____
an - guish and a sense of dread. _____
sy - lum, and I have felt wel - come. _____ I was

(to Bridge after verse 2)
To Coda after verse 3

BRIDGE

21

S1
S2

So I made up my mind as to what I should do, _____ I came up with a plan and I

E7 Am G B7 Em E7 Am G

A

So I made up my mind as to what I should do _____ I came up with a plan and I

25

S1
S2

car-ried it through, Plant-ed veg-gies in my gar-den, car-rot, broc-co-li, sweet po-ta - to, I

A

25

B7 Em E7 Am G B7 C

car-ried it through, Plant-ed veg-gies in my gar-den, car-rot, broc-co-li, sweet po-ta - to, I

28

S1
S2

sold them in the mar-ket, yes I found a way to save the mon-ey for a tick-et out of there! And I

A

28

G C G C G B7 Em E7

sold them in the mar-ket, yes I found a way to save the mon-ey for a tick-et out of there! And I

32

S1
S2

told my two daugh - ters a-bout what I was plan - ning, They ac-cep-ted with love and with

A

32

Am G B7 Em E7 Am G

told my two daugh - ters a-bout what I was plan - ning, They ac-cept-ed with love and with

35

S1
S2

un - der - stand - ing That I'd have to run a - way to find a place of safe - ty, They were

A

35

B7 Em E7 Am G B7 C

un - der - stand - ing That I'd have to run a - way to find a place of safe - ty They were

Bride Price

4

D.S. al Coda (back to verse 3)

38

S1
S2

glad I was a-live, they want-ed me to sur-vive, They said: "One day we'll see each oth-er a-gain." —

A

G C G C G B7 Em

glad I was a-live, they want-ed me to sur-vive, They said: "One day we'll see each oth-er a-gain." —

D.S. al Coda (back to verse 3)

♩ CODA

42

S1
S2

Mm, Mm, Mm, _____ and if you

A

Am Em Am Em Am Em

scared but I was strong, I was strength-ened by a song, I will sing it for you now, and if you

45

S1
S2

want, please sing a-long! Mm, _____ Mm, _____

A

F#7 B7 E A

want, please sing a-long! *My God can do an-y-thing, — an-y-thing, — an-y-

rit. ----- *accel.* ----- ♩ = 110

49

S1
S2

Mm, _____ Mm, _____ Mm, _____

A

E B7 E

thing, — my God — can do an-y-thing — He makes the world, He loves us

55

S1
S2

— and I know He's my friend, my God can do an-y-thing! —

A

A E B7 E

all, — and I know — He's my friend, my God can do an-y-thing! —

last time *rit.*

*May be sung in Pidgin or another language. Song transcribed by the composer/songwriter from the woman whose story inspired 'Bride Price', and then harmonised. Permission for use being sought from copyright holder.

REVISED 17.10.15

Piano-Vocal Score

Inspired by Audrie's story MAKING NO EXCUSES

for accompanied women's voices

Duration: 5 min.

Words and music by Kathleen McGuire (ASCAP) © 2015

Folk anthem ♩ = 120

Introduction for piano. The score is in 4/4 time with a tempo of 120. The key signature has two flats (Bb and Eb). The music features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. Chords are indicated as Bb, F, D, Gm7, C7, and F.

Verse 1 & 2

All voices, unison

Measures 5-8 of the vocal and piano accompaniment. The vocal line is marked *mp* and includes lyrics for two verses. The piano accompaniment features a consistent eighth-note pattern with chords Gm7, C7, Am, and D7.

5
S
A
mp
1. From the start we blame our-selves, ne-ver say a word.____
2. Ne-ver tell-ing a-ny-one, feel-ing so a-lone,____

Measures 9-12 of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment includes chords Gm7, C7, F, F/E, Dm, Eb, Bb/C, and C.

9
S
A
Wear the in-sults, bear the pain, 'til one day it oc-curs:____
Co-ver bruise-es, hide in shame, if on-ly we had known:____

Pre-chorus

Measures 13-16 of the pre-chorus. The vocal line is marked *mp* and includes lyrics. The piano accompaniment features a consistent eighth-note pattern with chords Gm7, C7, Am, D7, Gm7, C7, Am, and D7.

13
S
A
mp
None of this is our fault, we did noth-ing wrong.____ We

Instr.

MAKING NO EXCUSES

S
A

17



stand our ground 'til we have found the strength to carry on!

Instr.

17



17



Gm7 C7 F F/E Dm Eb

Chorus 1 & 2 22

S

20

mf



(car - ry on!) Be-cause we're mak - ing no ex - cus - es, we're sing - ing out to - day.

A

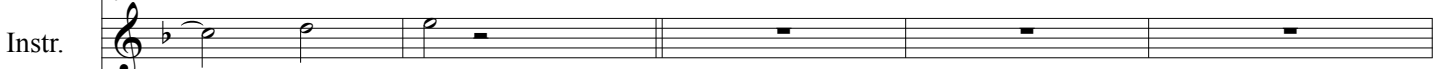
mf



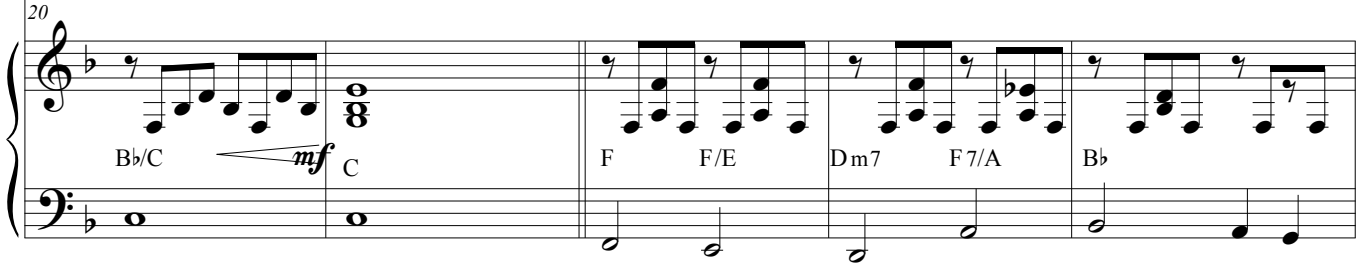
Be-cause we're mak - ing no ex - cus - es, we're sing - ing out to - day.

Instr.

20



20



Bb/C C F F/E Dm7 F7/A Bb

25

S — Let's raise our voic - es — proud - ly, our tears are washed a - way.

A — Let's raise our voic - es — proud - ly, our tears are washed a - way.

25

F Bb F D Eb

29

S — We're moth-ers, wives, and daugh - ters, to - geth-er stand - ing strong.

A — We're moth-ers, wives and daugh - ters, to - geth-er stand - ing strong.

29

C C7 F F/E Dm7 F7/A Bb

33

S — We'll hear no more ex - cus - es, walk be - side — us, join our song.

A — We'll hear no more ex - cus - es, walk be - side — us, join our song.

33

F Bb F D Gm7 C7

1. 2.

S
A

37

mf

B \flat F D Gm7 C7 F B \flat F

Verse 3

(optional solo)
tenderly

43

S
A

p

3.Years go by, — still no one knows the pain be - hind — closed doors. — Pro-

tenderly

p Gm7 C7 Am D7 Gm7 C7 Am D7

S
A

47

(all) *cresc.* (be - cause) *mf*

tect the kids, but fin-al - ly — stand up and fight be - cause — We're

47 *cresc.*

Gm7 C7 F Dm E \flat B \flat /C C

52 Chorus 3

S
mak - ing no ex - cus - es, we're sing - ing out to - day. Let's

A
mak - ing no ex - cus - es, we're sing - ing out to - day. Let's

Instr. *f*

mf
F F/E Dm7 F7/A B \flat F

S
raise our voic - es proud - ly, our tears are washed a - way. We're

A
raise our voic - es proud - ly, our tears are washed a - way. We're

Instr.

56
B \flat F D \sharp E \flat C C7

60

S
moth-ers, wives and daugh - ters, to - geth - er stand - ing strong. We'll

A
moth-ers, wives and daugh - ters, to - geth - er stand - ing strong. We'll

Instr.

60

F F/E Dm7 F7/A Bb F

64

S
hear no more ex - cus - es, walk be - side us, join our song.

A
hear no more ex - cus - es, walk be - side us, join our song.

Instr.

64

Bb F D Gm7 C7 F (no dim)

68 *mf* **69 Bridge**

S We're wo-men, hear us roar, We won't take this a-ny-more.

A We're wo-men, hear us roar, We won't take this a-ny-more.

72 *cresc.*

S We're stand-ing strong where we be-long, u-nit-ed here in song,

A We're strong, we be-long, we're u-nit-ed here in song,

cresc.

76 *f*

S in song! (SI split)

A in song!

S *ff*
We're mak - ing no ex - cus - es, we're sing - ing out to - day,

A *ff*
We're mak - ing no ex - cus - es, we're sing - ing out to - day.

ff G F

S
raise our voic - es our tears are washed a - way,

A
raise our voic - es, our tears are washed a - way,

84 C G E F C C/D D7

S
We're moth - ers, wives and daugh - ters, to - geth - er stand - ing strong,

A
We're moth - ers, wives and daugh - ters, to - geth - er stand - ing strong,

88 G F

92

S
no ex - cus - es, — come on and join our song.

A
no ex - cus - es, — come on and join our song. —

92

C G E Am7 D7 G

Chorus 4 (opt: add audience) 97

S
be-cause we're mak - ing no ex-cus - es, we're sing-ing out — to - day.

A
be-cause we're mak - ing no ex-cus - es, we're sing-ing out — to - day.

Instr.

96

D7 *f* G G/F# Em7 G7/B C

100

S
A

Let's raise our voices proudly, our tears are washed away.

Let's raise our voices proudly, our tears are washed away.

Instr.

G C G E F

104

S
A

We're mothers, wives, and daughters, together standing strong.

We're mothers, wives and daughters, together standing strong.

Instr.

D D7 G G/F# Em7 G7/B C

108

S
A

We'll hear no more ex - cus - ses, walk be - side

We'll hear no more ex - cus - es, walk be - side

Instr.

G C G E

111

S
A

us, join our song. We're mak - ing no ex - cus - ses, walk be - side

us, join our song. We're mak - ing no ex - cus - es, walk be - side

Instr.

Am7 D7 Em G7 C G E

MAKING NO EXCUSES

12
115 **Outro**

S
us, join our song, sing a - long,

A
us, join our song, join our song,

Am7 D G C/G

S
stand - ing strong,

A
sing a - long, stand - ing strong,

119 G C/G G

S
We're mak - ing no ex - cus - es,

A
We're mak - ing no ex - cus - es,

122 C/G G ff