



# Ode To A Freeloader

GIJ VEA Division 3 Large Set Piece 2024

Treble voices with rhythm section accompaniment

by Naomi Crellin

Swing ♩ = 146

Soprano

Alto

*p* hoo

*p* hoo

Swing ♩ = 146

(slap strings on 2 & 4)

*sim*

**A** VERSE  
*mf* 2x optional solos

6

wa ooh

When first we met I did-n't no -  
*mf* You told me you were in some trou

wa ooh

**A** When first we met I did-n't no -  
You told me you were in some trou

11

-tice, you seemed so shy and ill at ease,  
- ble, you need - ed food and some-where to stay,

-tice, you seemed so shy and ill at ease,  
- ble, you need - ed food and some-where to stay,

The musical score for measures 11-14 features two vocal staves and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "-tice, - ble, you seemed so shy and ill at ease, you need - ed food and some-where to stay,". The piano accompaniment includes a grand staff with treble and bass clefs, and a percussion line with a double bar line and diagonal slashes. A large "SAMPLE" watermark is overlaid on the score.

15

I coul - dn't help but feel bad for ya,  
I should-v'e lis-tened to my in - stincts

I coul - dn't help but feel bad for ya,  
I should-v'e lis-tened to my in - stincts

The musical score for measures 15-18 features two vocal staves and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "I coul - dn't help but feel bad for ya, I should-v'e lis-tened to my in - stincts". The piano accompaniment includes a grand staff with treble and bass clefs, and a percussion line with a double bar line and diagonal slashes. A large "SAMPLE" watermark is overlaid on the score.

20

some folks are so damn hard to please.  
screaming at me to send you a-way,

some folks are so damn hard to please.  
screaming at me to send you a-way,

25

So I in - vi - ted you a - round, the ta - bles turned, and I en - ded up on the ground.  
but you e - voked my sym - pa - thy, and e - ver since you've ta - ken ad - van - tage of me.

So I in - vi - ted you a - round, the ta - bles turned, and I en - ded up on the ground.  
but you e - voked my sym - pa - thy, and e - ver since you've ta - ken ad - van - tage of me.

**B** CHORUS

Get out of my house,  
Get out of my house,

Get out of my house,  
Get out of my house,

Dm7 Bø7 Bb7 A7

**B**

don't you dar-ken my door, I don't want you a-round a-ny-more. Don't care what you say,  
don't you dar-ken my door, I don't want you a-round a-ny-more. Don't give me that look

don't you dar-ken my door, I don't want you a-round a-ny-more. Don't care what you say,  
don't you dar-ken my door, I don't want you a-round a-ny-more. Don't give me that look