

# Where Do We Go From Here

*GJ VEA division 4 set piece 2018*

music by Naomi Crellin  
lyrics by Nick Begbie

**Slow Swing** ♩ = 86

**A**

Tenor

Bass

Rhythm Section

*mp* So. Where do we

So. Where do we

*mp*

G7(sus4) G7 G7(sus4) G7 G13(sus4)

7

go from here? Some things you just can't un - hear, but in time...they may fade. Still, a

go from here? Some things you just can't un - say. E - ven still, a

G7 G13(sus4) G7 BbΔ/C C13 F%

13

sor - ry'd be some - thing more than no - thing. Try ing\_ to put my self in his

sor - ry'd be ta - ken the wrong way, so I won't e - ven try.\_\_\_\_

Bb13 A13 Ab13 G13(sus4) G7 G13(sus4) G7 Gm7 Gm11

19 **B** *mf*

shoes for a day, — to face a - way from the pain threat-'ning to de - cay my world

O - kay, well if my words have done some

*mf*

C<sup>13</sup> F<sup>6</sup> B<sup>b7</sup>(#11) A<sup>7</sup>(sus4) A<sup>7</sup>(b9) Dm(maj7) Dm/C#

25 *mp*

that was ra-ther bad - ly man - aged. — I'd like to let it go and for

da mage, — that I ba - dly man - aged. — *mp*

F<sup>Δ</sup>/C B<sup>7</sup> E<sup>ø7</sup> A<sup>+</sup> A<sup>7</sup>(b9) Dm G<sup>13</sup>(sus4) G<sup>7</sup>(b9)

*mp*

32 **C** *mp*

give him — but how? Some-how? Why? — *mp* May be if we

Could he be-live I'm sor-ry — now? How? Why? — *mp* May be if we

Cm(maj7) Cm<sup>7</sup>/B<sup>b</sup> A<sup>13</sup>(sus4) E<sup>ø7</sup>/A Em<sup>11</sup> E<sup>b13</sup>(#11) A<sup>b7</sup> G<sup>13</sup>(sus4)

*mp*

39 *cresc.*

talk it out He'll see I don't want this cold — to re main like a win ter — hur-ri

talk it out He'll see I fear that this cold will re main; — a win ter — hur-ri

G<sup>7</sup> G<sup>13</sup>(sus4) G<sup>7</sup> *cresc.* B<sup>bΔ</sup>/C C<sup>13</sup> B<sup>b13</sup>(#11)

45 *f* cane, it's a pi-ty \_\_\_\_\_ *mp* but no-one's to blame. \_\_\_\_\_

*f* cane, it's a pi-ty he may ne-ver see, \_\_\_\_\_ *mp* I know I'm to blame. \_\_\_\_\_

*f* *mp*

A<sup>7</sup> Bm<sup>7</sup> A<sup>+</sup>/C# Dm<sup>7</sup> Dm<sup>7</sup>/C# Dm<sup>7</sup>/C G<sup>13</sup>(sus4) G<sup>7</sup> G<sup>7</sup>(sus4) G<sup>7</sup>(b9) B<sup>b</sup>13(#11) E<sup>b</sup>13

52 **D**

ooh \_\_\_\_\_

ooh \_\_\_\_\_

ooh \_\_\_\_\_

A<sup>b</sup>13 D<sup>b</sup>Δ A<sup>b</sup>13(sus4) G<sup>7</sup>(sus4) G<sup>7</sup> G<sup>13</sup>(sus4) G<sup>7</sup> B<sup>b</sup>Δ/C

*Solo*

59

ooh \_\_\_\_\_

ooh \_\_\_\_\_

ooh \_\_\_\_\_

C<sup>13</sup> F<sup>6/9</sup> B<sup>b</sup>13 A<sup>13</sup> A<sup>b</sup>13 G<sup>13</sup>(sus4) G<sup>7</sup> G<sup>13</sup>(sus4) G<sup>7</sup>

66 **E**

*cresc.* ooh \_\_\_\_\_ oh ah \_\_\_\_\_

*cresc.* oh \_\_\_\_\_ ah \_\_\_\_\_

Gm<sup>7</sup> Gm<sup>11</sup> C<sup>13</sup> F<sup>6/9</sup> B<sup>b</sup>7(#11) *cresc.* A<sup>7</sup>(sus4) A<sup>7</sup>(b9) Dm(maj7) Dm/C# FΔ/C B<sup>ø</sup>7

74

oh ah oh ooh

oh ah oh ooh

*mf* *mp* *f* *mp*

E $\emptyset$ 7 A<sup>+</sup>7 A7(b9) Dm Fm(maj7)/G G<sup>7</sup> G<sup>13</sup>(sus4) G<sup>7</sup>(b9) Cm(maj7) Cm<sup>7</sup>/Bb

82

**F**

Days have passed in si-lence now, and yet de

hoo Days have passed in si-lence now Why is de

*mp* *cresc.* *mp* *cresc.* *mp* *cresc.*

A<sup>13</sup>(sus4) E $\emptyset$ 7/A Em<sup>11</sup> Eb<sup>13</sup>(#11) Ab<sup>7</sup> G<sup>13</sup>(sus4) G<sup>7</sup> G<sup>13</sup>(sus4)

*mp* *cresc.*

End solo

89

fi - ance is hang - ing a round with its head stuck in the ground, it's a

fi - ance still hang - ing a round, got my feet stuck on the ground, it's a

*f* *f* *f*

G<sup>7</sup> Bb $\Delta$ /C C<sup>13</sup> Bb<sup>13</sup>(#11) A<sup>7</sup> Bm<sup>7</sup> A<sup>+</sup>/C#

94

8

pi-ty we can't yet see how the view round the bend binds the end to the be

pi-ty we may- ne-ver see, if the view round the bend shows the end, well I'm be

Dm7 Dm7/C# Dm7/C G13(sus4) G7 G7(sus4) G7(b9) Bb13(#11) A7

100

8

gin ning; they're one and the

gin-ning to be - lieve it; we're one and the

Dm(maj7) Dm11 Bbmaj7(#11) G7(sus4) G7 G7(sus4) G7(b9)

*mf*

104

**rit.** . . . . .

8

same.

same.

Bb13(#11) Eb13 Ab13 Dbmaj7(#11) C%6(#11)