

(Instruments on recording)

PENT-UP EMOTIONS

LATIN
Words and music
by Paul Busby
PRS

♩ = 180

Flute

Intro. **Bass flute**

Bass

Detailed description: This system shows the first four measures of the piece. The top staff is for Flute, starting with a triplet of eighth notes (F#, G, A) followed by a half note (B), a quarter note (A), and a quarter note (G). The bottom staff is for Bass, starting with a whole note (F#) followed by a whole note (B). The key signature has one sharp (F#) and the time signature is 4/4.

Piano

Em9 F#m7
E

Violins

Detailed description: This system shows the piano accompaniment and violin part for the first four measures. The piano part has chords Em9 and F#m7 over E. The violin part has a triplet of eighth notes (F#, G, A) followed by a half note (B), a quarter note (A), and a quarter note (G). The key signature has one sharp (F#) and the time signature is 4/4.

8va

Em9 F#m7
B

Detailed description: This system shows the piano accompaniment and violin part for the next four measures. The piano part has chords Em9 and F#m7 over B. The violin part has a triplet of eighth notes (F#, G, A) followed by a half note (B), a quarter note (A), and a quarter note (G). The key signature has one sharp (F#) and the time signature is 4/4.

A-pa-thy!

Days in a daze without end as I ha-zi-ly

Em9 F#m7
B

Bass simile

Detailed description: This system shows the piano accompaniment and violin part for the next four measures. The piano part has chords Em9 and F#m7 over B. The violin part has a triplet of eighth notes (F#, G, A) followed by a half note (B), a quarter note (A), and a quarter note (G). The key signature has one sharp (F#) and the time signature is 4/4.

drift on my way. All that is real is the feel of my lips which are

Detailed description: This system shows the piano accompaniment and violin part for the next four measures. The piano part has chords Em9 and F#m7 over B. The violin part has a triplet of eighth notes (F#, G, A) followed by a half note (B), a quarter note (A), and a quarter note (G). The key signature has one sharp (F#) and the time signature is 4/4.

sealed till I can say. Is it me?

Em9 / F#m7 / Em9 Am9 / / Bm7 /
E

Detailed description: This system shows the piano accompaniment and violin part for the final four measures. The piano part has chords Em9, F#m7 over B, Em9, Am9, and Bm7 over E. The violin part has a triplet of eighth notes (F#, G, A) followed by a half note (B), a quarter note (A), and a quarter note (G). The key signature has one sharp (F#) and the time signature is 4/4.

Where is the man with the plans that have finally va-nished clean a-way?

Or have they gone

Am9 / / Bm7 / E Am7 / Bm7 / E Am7

to rest in a no-ther

Em9 / / A7 / B Em9 / C / E Em7 F#7(b9)

space — time di—men—sion of dis—sen—sion?

B7 Em9 Em7 C7 B7

Fan-ta-sy: when I was young all my thoughts lay a-mong the i-

Em9 / / F#m7 / B

Violins

-deals I held tight.

Far from the world with a ban-ner un-furled I would

preach in—to the night.

Cer-tain-ty:

Em9 / / F#m7 / B Em9 Am9 / / Bm7 / E

how ev'ry-thing was so ea-sy to put right if on-ly we would fight. But it was not

Am9 / / Bm7/E Am7 / Bm7/E Am7

to be: for the years out

Em9 / / A7/B Em9 / C/B Em7 F#7(b9)

-lived my re-vo-lu-tion. They said that my

B7 Em9 Em7 C7 B7(+5)

i-de-a-lis-tic na-ture was only a pas-sing phase; that I would come to see sense,

Em (add A) Am7 B7(+5) Em

prefer to sit on the fence; that I would realise soon there's so much I never would

C7 Am7 B7 F#7 B7 Em (add A)

un-der-stand, so many things in our lives demand compromises and sleighs of hand.

Am B7(+5) Em C13 C7 C13 Am Am7 B7

So you see:

when all the friends of my youth put an end to their

Em9 / / F#m7 / B

8va

car-ing con-cern,

now that the grounds of re-sound-ing re-sis-tance are

8va

gone and won't re-turn,

sud-den-ly,

8va

Em9 / F#m7 / B Em9 Am9 / / Bm7 / E

I'm left a-lone and un-known and be-reft of the dreams for which I yearn, floating on through

8va

Am7 / Bm7 / E Am7

the years.

But I'm still true to

Em7 / / A7 / B Em7 / C / B Em7 F#7(b9)

8va

my views and no-tions with pent-up e-

B7 Em9 Em7 C7 B7

8va

Em⁹ F#m7/B Em⁹ (violins)

8va loco muted trumpet

F#m7/B Em⁹ / F#m7/B Em⁹ Em7 / F#m7/B Em7

a - pa - thy. Days in a daze without end as I ha - zi - ly

Fm9 / / Gm7/C % %

Violins - tune 8va Trumpet fills

drift on my way. All that is real is the feel of my lips which are

sealed till I can say. Is it me?

Fm9 / Gm7/C Fm9 Bbm9 3 / / Cm7/F

Where is the man with the plans that have fi - nal - ly van - ished clean a way? Or have they gone

Bbm7 / Cm7/F Bbm7

to rest in a - no - ther

Fm9 / / Bb7/C Fm9 / Db/C Fm7 G7(b9)

space time di - men - sion of dis -

C7 Gm7/F Fm7 %

-sen — sion. A di — men — tion

Gm7
F Fm7 % %

Detailed description: This musical staff contains the first line of a vocal melody. The lyrics are "-sen — sion. A di — men — tion". The melody is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), D5-C5 (beamed eighth notes), B4 (quarter), A4 (quarter), G4 (quarter). Chords are indicated below the staff: *Gm7* over F, Fm7, and two bar lines with a slash (%).

of dis — sen — sion. New di-

% % %

Detailed description: This musical staff contains the second line of the vocal melody. The lyrics are "of dis — sen — sion. New di-". The melody continues from the previous staff. Notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). There are three bar lines with a slash (%) under the staff.

men — sion.

% % *Fm7* **Drums**

Detailed description: This musical staff contains the third line of the vocal melody and the beginning of a drum part. The lyrics are "men — sion.". The melody notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter). Chords are indicated below the staff: two bar lines with a slash (%), then *Fm7*. A drum part begins in the third measure, labeled "Drums", consisting of a series of eighth notes marked with 'x' on a treble clef staff. The piece ends with a double bar line.

PENT-UP EMOTIONS

Apathy.

Days in a daze without end
As I hazily drift on my way.
All that is left if the feel of my lips
Which are sealed till I can say.
Is it me?
Where is the man with the plans
That have finally vanished clean away,
Or have they gone to rest
In another space-time dimension of dissension?

Fantasy.

When I was young all my thought
Lay among the ideals I held tight.
Far from the world with a banner unfurled
I would preach into the night.

Certainty.

How everything was so easy to put right
If only we would fight,
But it was not to be,
For the years outlived my revolution.

They said that my idealistic nature was only a passing phase,
That I would come to see sense,
Prefer to sit on the fence,
That I would realise soon
There's so much I would never understand.
So many things in our lives
Demand compromises and sleighs of hand.

So you see,

When all the friends of my youth
Put an end to their caring concern,
Now that the grounds of resistance
Are gone and won't return,
Suddenly,
I'm left alone and unknown
And bereft of the dreams
For which I yearn,
Floating on through the years,
But I'm still true to my views and notions
With pent-up emotions.

Hence my apathy.
Days in a daze without end
As I hazily drift on my way.
All that is real is the feel of my lips
Which are sealed till I can say.
Is it me?
Where is the man with the plans
That have finally vanished clean away,
Or have they gone to rest
In another space-time dimension,
A dimension
Of dissention,
New dimension.