

# Human Freedom

James Connolly

Scotch Air: "Happy We've Ben A' Thegither"

Irish Air: "Clare's Dragoons"



Come,



heark-en all, the day draws nigh, When mus-ter-ing hosts the cause shall try, Of



La - bor's right to live and die En - joy - ing hu - man free - dom; Then



La - bor's force shall take the field, The lib - er - a - ting sword to wield, For



La - bor's own right arm must shield The cause of hu - man free - dom.



Shout hur - rah, for free - dom's host, For Free - dom's ban - ner no - bly borne,



Shout hur - rah, though tem - pest tossed, Free - dom's barque shall ride the storm. The

57 A 58 59 60 Bm  
rights our her - oes' lives have bought, The truths our mar - tyrs, dy - ing, taught, The

61 A 62 Bm C#m 63 A D 64 E7 A  
hearts of men with pas - sion hot, Pre - pare for hu - man free - dom; Its

65 A 66 67 68 Bm  
roots are in no bar - ren soil, But wat - ered by the tears of toil, Are

69 A 70 Bm C#m 71 A D 72 E7 A  
spread - ing fast, no storms can spoil The plant of hu - man free - dom.

73 A Bm 74 A C#m 75 A Bm 76 D  
Shout hur - rah, for free - dom's host, For Free - dom's ban - ner nobly borne,

77 A Bm 78 A C#m 79 A D 80 E7 A  
Shout hur - rah, though tem - pest tossed, Free - dom's barque shall ride the storm. Our

81 A 82 83 84 Bm  
Na - tive Land, alas, the name, Is but a sound to tell our shame, What

85 A 86 Bm C#m 87 A D 88 E7 A  
land have they whose spir - its tame Brook loss of hu - man free - dom; When

89 **A** 90 91 92 **Bm**  
 lake and riv - er, hill and dale, Hear child-ren's cry and wo - men's wail Of

93 **A** 94 **Bm C#m** 95 **A D** 96 **E7 A**  
 suf - f'ring rise on ev - 'ry gale, For lack of hu - man free - dom.

97 **A Bm** 98 **A C#m** 99 **A Bm** 100 **D**  
 Shout hur - rah, for free - dom's host, For Free - dom's ban - ner no - bly borne,

101 **A Bm** 102 **A C#m** 103 **A D** 104 **E7 A**  
 Shout hur - rah, though tem - pest tossed, Free - dom's barque shall ride the storm. Our

105 **A** 106 107 108 **Bm**  
 ban - ner waves o'er man - y bands Thro' mount and o - cean - sev - ered lands, With

109 **A** 110 **Bm C#m** 111 **A D** 112 **E7 A**  
 ac - tive brain and skill - ful hands Work - ing for hu - man free - dom; For

113 **A** 114 115 116 **Bm**  
 an - cient feuds no mor di - vide, And an - cient hates we thrust a - side, Our

117 **A** 118 **Bm C#m** 119 **A D** 120 **E7 A**  
 class, we know, thro' bat - tle's tide Must bear the flag of free - dom.

121 A Bm 122 A C#m 123 A Bm 124 D  
 Shout hur-rah, for free-dom's host, For Free-dom's ban-ner no-bly borne,

125 A Bm 126 A C#m 127 A D 128 E7 A  
 Shout hur-rah, though tem-pest tossed, Free-dom's barque shall ride the storm. For

129 A 130 131 132 Bm  
 this, since ere the world be-gan, Their trou-bled course the a-ges ran, And

133 A 134 Bm C#m 135 A D 136 E7 A  
 earth, in long tra-vail for man, Bare seed of hu-man free-dom; For

137 A 138 139 140 Bm  
 us and ours that her-i-tage Was hand-ed down from age to age, That

141 A 142 Bm C#m 143 A D 144 E7 A  
 we might write on His-t'ry's page- The Birth of Hu-man Free-dom.

145 A Bm 146 A C#m 147 A Bm 148 D  
 Shout hur-rah, for free-dom's host, For Free-dom's ban-ner no-bly borne,

149 A Bm 150 A C#m 151 A D 152 E7 A  
 Shout hur-rah, though tem-pest tossed, Free-dom's barque shall ride the storm.

# Human Freedom (Harmony)

James Connolly

A

1 6 9 0 6

2 3

4 5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 24 25 24

25 26 27 28

29 30 31 32

Come,

33 34 35 36

heark- en all, the day draws nigh, When mus-ter-ing hosts the cause shall try, Of

37 38 39 40

La- bor's right to live and die En- joy- ing hu- man free- dom; Then

41 42 43 44

La- bor's force shall take the field, The lib- er- a- ting sword to wield, For

45 46 47 48

La- bor's own right arm must shield The cause of hu- man free- dom.

49 50 51 52

Shout hur- rah, for free- dom's host, For free- dom's ban- ner no- bly borne,

53 54 55 56

Shout hur- rah, though tem- pest tossed, Free- dom's barque shall ride the storm. The

57 58 59 60

rights our he- roes' lives have bought, The truths our mar- tyrs, dy- ing, taught, The

A Bm C#m A D E7 A

61 62 63 64

hearts of men with pas-sion hot, Pre- pare for hu- man free- dom; Its

A Bm

65 66 67 68

roots are in no bar- ren soil, But wa- tered by the tears of toil, Are

A Bm C#m A D E7 A

69 70 71 72

spread- ing fast, no storms can spoil The plant of hu- man free- dom.

A Bm A C#m A Bm D

73 74 75 76

Shout hur- rah, for free- dom's host, For free- dom's ban- ner no- bly borne,

A Bm A C#m A D E7 A

77 78 79 80

Shout hur- rah, though tem- pest tossed, Free- dom's barque shall ride the storm. Our

A Bm

81 82 83 84

Na- tive Land, a- las, the name, Is but a sound to tell our shame, What

A Bm C#m A D E7 A

85 86 87 88

land have they whose spir- its tame Brook loss of hu- man free- dom; When

A Bm

89 90 91 92

lake and riv- er, hill and dale, Hear child- ren's cry and wo- men's wail Of

A Bm C#m A D E7 A

93 94 95 96

suf- fring rise on ev- 'ry gale, For lack of hu- man free- dom.

A Bm A C#m A Bm D

97 98 99 100

Shout hur- rah, for free- dom's host, For free- dom's ban- ner no- bly borne,

A Bm A C#m A D E7 A

101 102 103 104

Shout hur- rah, though tem- pest tossed, Free- dom's barque shall ride the storm. Our

A Bm

105 106 107 108

ban- ner waves o'er man- y bands Through mount and o- cean- -sev- ered lands, With

A Bm C#m A D E7 A

109 110 111 112

ac- tive brain and skill- ful hands Work- ing for hu- man free- dom; For

A Bm

113 114 115 116

an- cient feuds no more di- vide, And an- cient hates we thrust a- side, Our

A Bm C#m A D E7 A

117 118 119 120

class, we know, through bat- tle's tide Must bear the flag of free- dom.

A Bm A C#m A Bm D

121 122 123 124

Shout hur- rah, for free- dom's host, For free- dom's ban- ner no- bly borne,



A Bm A C#m A D E7 A

125 126 127 128

Shout hur-rah, though tem-pest tossed, Free-dom's barque shall ride the storm. For

A Bm

129 130 131 132

this, since ere the world be-gan, Their trou-bled course the a-ges ran, And

A Bm C#m A D E7 A

133 134 135 136

earth, in long tra-vail for man, Bare seed of hu-man free-dom; For

A Bm

137 138 139 140

us and ours that her-i-tage Was hand-ed down from age to age, That

A Bm C#m A D E7 A

141 142 143 144

we might write on His-try's page: The Birth of Hu-man Free-dom.

A Bm A C#m A Bm D

145 146 147 148

Shout hur-rah, for free-dom's host, For free-dom's ban-ner no-bly borne,

A Bm A C#m A D E7 A

149 150 151 152

Shout hur-rah, though tem-pest tossed, Free-dom's barque shall ride the storm.

A

155 156

# Human Freedom (Acoustic Piano)

James Connolly

A

1 Acoustic Piano

1 2 3

4 5 6 7 8

9 10 11 12

13 14 15 16

Musical notation for measures 17-20. The system consists of a treble clef staff and a bass clef staff, both in the key of A major (indicated by three sharps: F#, C#, G#). Each measure contains a whole rest in both staves. The measure numbers 17, 18, 19, and 20 are printed below the bass staff.

Musical notation for measures 21-24. The system consists of a treble clef staff and a bass clef staff, both in the key of A major. Each measure contains a whole rest in both staves. The measure numbers 21, 22, 23, and 24 are printed below the bass staff.

Musical notation for measures 25-28. The system consists of a treble clef staff and a bass clef staff, both in the key of A major. Each measure contains a whole rest in both staves. The measure numbers 25, 26, 27, and 28 are printed below the bass staff.

Musical notation for measures 29-32. The system consists of a treble clef staff and a bass clef staff, both in the key of A major. Each measure contains a whole rest in both staves. The measure numbers 29, 30, 31, and 32 are printed below the bass staff. A 4/4 time signature is written in the treble staff at the beginning of measure 32 and below the bass staff at the end of measure 32.

Musical notation for measures 33-36. The system consists of a treble clef staff and a bass clef staff, both in the key of A major. Measure 33 is marked with a first ending bracket and the letter 'A'. Measure 34 is marked with a first ending bracket and the letter 'Bm'. Measure 35 is marked with a first ending bracket. Measure 36 is marked with a first ending bracket. The measure numbers 33, 34, 35, and 36 are printed below the bass staff. A box labeled 'Acoustic Piano' is placed over measure 33. The notation includes eighth notes, quarter notes, and triplets in both staves.

A Bm C#m A D E7 A

37 38 39 40

A Bm

41 42 43 44

A Bm C#m A D E7 A

45 46 47 48

A Bm A C#m A Bm D

49 Acoustic Piano 50 51 52

A Bm A C#m A D E7 A

53 54 55 56

A Bm

57 Acoustic Piano 58 59 60

A Bm C#m A D E7 A

61 62 63 64

A Bm

65 66 67 68

A Bm C#m A D E7 A

69 70 71 72

A Bm A C#m A Bm D

73 Acoustic Piano 74 75 76

A Bm A C#m A D E7 A

77 78 79 80

A Bm

81 Acoustic Piano 82 83 84

A Bm C#m A D E7 A

85 86 87 88

A Bm

89 90 91 92

A Bm C#m A D E7 A

93 94 95 96

A Bm A C#m A Bm D

97 Acoustic Piano 98 99 100

A Bm A C#m A D E7 A

101 102 103 104

A Bm

105 Acoustic Piano 106 107 108

A Bm C#m A D E7 A

109 110 111 112

A Bm

113 114 115 116

A Bm C#m A D E7 A

A Bm A C#m A Bm D

A Bm A C#m A D E7 A

A Bm

A Bm C#m A D E7 A



A Bm

137 138 139 140

A Bm C#m A D E7 A

141 142 143 144

A Bm A C#m A Bm D

145 Acoustic Piano 146 147 148

A Bm A C#m A D E7 A

149 150 151 152

A

155 156

# Human Freedom (Nylon String Guitar)

James Connolly

A

The first system of music is in the key of A major (three sharps) and 4/4 time. It consists of a treble clef staff with a key signature of three sharps and a 4/4 time signature. A vertical bar line is placed at the end of the first measure, with a '3' above it and a '4' below it, indicating a 3/4 time signature change for the subsequent measures. The notation shows a whole rest in the first measure, followed by a quarter rest in the second measure, and quarter rests in the third and fourth measures. Below the staff is a guitar tablature section with five lines. The first measure contains the number '1' with a box around it and the text '25 Nylon String Guitar'. The second measure contains the number '2', and the third measure contains the number '3'. The fourth measure is empty.

The second system of music continues the piece in the key of A major (three sharps) and 3/4 time. It consists of a treble clef staff with a key signature of three sharps and a 3/4 time signature. The notation shows a whole rest in the first measure, followed by quarter rests in the second, third, fourth, and fifth measures. Below the staff is a guitar tablature section with five lines. The first measure contains the number '4', the second '5', the third '6', the fourth '7', and the fifth '8'.

The third system of music continues the piece in the key of A major (three sharps) and 3/4 time. It consists of a treble clef staff with a key signature of three sharps and a 3/4 time signature. The notation shows a whole rest in the first measure, followed by quarter rests in the second, third, fourth, and fifth measures. Below the staff is a guitar tablature section with five lines. The first measure contains the number '9', the second '10', the third '11', and the fourth '12'. The fifth measure is empty.

The fourth system of music continues the piece in the key of A major (three sharps) and 3/4 time. It consists of a treble clef staff with a key signature of three sharps and a 3/4 time signature. The notation shows a whole rest in the first measure, followed by quarter rests in the second, third, fourth, and fifth measures. Below the staff is a guitar tablature section with five lines. The first measure contains the number '13', the second '14', the third '15', and the fourth '16'. The fifth measure is empty.

Musical notation for measures 17-20. The staff shows a treble clef with a key signature of three sharps (F#, C#, G#). Each measure contains a whole rest. Below the staff, the measure numbers 17, 18, 19, and 20 are indicated. A 'Tab' staff is provided below the musical staff but is currently empty.

Musical notation for measures 21-24. The staff shows a treble clef with a key signature of three sharps (F#, C#, G#). Each measure contains a whole rest. Below the staff, the measure numbers 21, 22, 23, and 24 are indicated. A 'Tab' staff is provided below the musical staff but is currently empty.

Musical notation for measures 25-28. The staff shows a treble clef with a key signature of three sharps (F#, C#, G#). Each measure contains a whole rest. Below the staff, the measure numbers 25, 26, 27, and 28 are indicated. A 'Tab' staff is provided below the musical staff but is currently empty.

Musical notation for measures 29-32. The staff shows a treble clef with a key signature of three sharps (F#, C#, G#). Measures 29, 30, and 31 contain whole rests. Measure 32 contains a whole rest and a 4/4 time signature. Below the staff, the measure numbers 29, 30, 31, and 32 are indicated. A 'Tab' staff is provided below the musical staff but is currently empty.

Musical notation for measures 33-36. The staff shows a treble clef with a key signature of three sharps (F#, C#, G#). Measure 33 is marked with a chord symbol 'A' and contains a triplet of eighth notes. Measures 34 and 35 also contain triplets of eighth notes. Measure 36 is marked with a chord symbol 'Bm' and contains a triplet of eighth notes. Below the staff, the measure numbers 33, 34, 35, and 36 are indicated. A 'Tab' staff is provided below the musical staff with the following fret numbers: 2-2-2-2-2, 2-2-2-2, 2-2-2-2, 0-0-0-0-0-0-0-0-0-0.

A Bm C#m A D E7 A

37 38 39 40

Tab

A Bm

41 42 43 44

Tab

A Bm C#m A D E7 A

45 46 47 48

Tab

A Bm A C#m A Bm D

49 50 51 52

Tab

A Bm A C#m A D E7 A

53 54 55 56

Tab

A Bm

57 25 Nylon String Guitar 58 59 60

Tab 2 2 2 2-2 2 2 2 2 2 2 2 2-2 0 0 0 0-0  
4 4 4 4-4 4 4 4 4-4 4 4 4 4-4 0 0 0 0-0

A Bm C#m A D E7 A

61 62 63 64

Tab 2 2 2 2-2 2 0 2 2 2 2 3 3 1 1 2 2  
4 4 4 4-4 4 0 2 2 4 4 4 4 0 0 4 4

A Bm

65 66 67 68

Tab 2 2 2 2-2 2 2 2 2 2 2 2 2-2 0 0 0 0-0  
4 4 4 4-4 4 4 4 4-4 4 4 4 4-4 0 0 0 0-0

A Bm C#m A D E7 A

69 70 71 72

Tab 2 2 2 2-2 2 0 2 2 2 2 3 3 1 1 2 2  
4 4 4 4-4 4 0 2 2 4 4 4 4 0 0 4 4

A Bm A C#m A Bm D

73 74 75 76

Tab

A Bm A C#m A D E7 A

77 78 79 80

Tab

A Bm

81 82 83 84

Tab

2 2 2 2-2 2 2 2 2 2 2 2 2 0 0 0 0-0  
4 4 4 4-4 4 4 4 4-4 4 4 4 4-4 0 0 0 0-0

A Bm C#m A D E7 A

85 86 87 88

Tab

2 2 2 2-2 2 0 2 2 2 2 3 3 1 1 2 2  
4 4 4 4-4 4 0 2 2 4 4 4 4 0 0 4 4

A Bm

89 90 91 92

Tab

2 2 2 2-2 2 2 2 2 2 2 2 2 0 0 0 0-0  
4 4 4 4-4 4 4 4 4-4 4 4 4 4-4 0 0 0 0-0

A Bm C#m A D E7 A

93 94 95 96

Tab

2 2 2 2-2 2 0 2 2 2 2 3 3 1 1 2 2  
4 4 4 4-4 4 0 2 2 4 4 4 4 0 0 4 4

A Bm A C#m A Bm D

97 98 99 100

Tab

A Bm A C#m A D E7 A

101 102 103 104

Tab

A Bm

105 106 107 108

25 Nylon String Guitar

Tab

A Bm C#m A D E7 A

109 110 111 112

Tab

A Bm

113 114 115 116

Tab

A Bm C#m A D E7 A

117 118 119 120

Tab

2 2 2 2-2 2 0 2 2 2 2 3 3 1 1 2 2  
 4 4 4 4-4 4 0 2 2 4 4 4 4 0 0 4 4

A Bm A C#m A Bm D

121 122 123 124

Tab

A Bm A C#m A D E7 A

125 126 127 128

Tab

A Bm

129 130 131 132

25 Nylon String Guitar

Tab

2 2 2 2-2 2 2 2 2 2 2 2 2 0 0 0 0  
 4 4 4 4-4 4 4 4 4-4 4 4 4 4-4 0 0 0 0

A Bm C#m A D E7 A

133 134 135 136

Tab

2 2 2 2-2 2 0 2 2 2 2 3 3 1 1 2 2  
 4 4 4 4-4 4 0 2 2 4 4 4 4 0 0 4 4



A Bm

137 138 139 140

Tab 2 2 2 2-2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

4 4 4 4-4 4 4 4 4-4 4 4 4 4-4 4 4 4 4-4

A Bm C#m A D E7 A

141 142 143 144

Tab 2 2 2 2-2 2 0 2 2 2 2 3 3 1 1 2 2 4 4 4 4 4 4 4 4 0 0 2 2 4 4

A Bm A C#m A Bm D

145 146 147 148

Tab

A Bm A C#m A D E7 A

149 150 151 152

Tab

A

155 156

Tab

# Human Freedom (Acoustic String Bass)

James Connolly

Tab

A

1 33 Acoustic String Bass

3 4 5 6 7 8

Tab

9 10 11 12 13 14 15 16

Tab

17 18 19 20 21 22 23 24

Tab

25 26 27 28 29 30 31 32

4/4

A Bm A B<sup>m</sup> C<sup>#m</sup> A D E7 A

Tab 0 0-5-0 5-0-5-0 5-0-5-5 2-2-2-2 5-0-5-5 5-2-4-4 5-5 5-5 0-0-5-0-5

33 33 Acoustic String Bass 35 36 37 38 39 40

A Bm A B<sup>m</sup> C<sup>#m</sup> A D E7 A

Tab 0 0-5-0 5-0-5-0 5-0-5-5 2-2-2-2 5-0-5-0 5-2-4-4 5-5 0-0 0-0-5-0-5

41 42 43 44 45 46 47 48

A Bm A C<sup>#m</sup> A Bm D A Bm A C<sup>#m</sup> A D E7 A

Tab 5-0-5-2 2-6 5-0 5-4 4-6 5-5-5 2-2-2 5-5-5-5 5-4-2-2-2 5-0 5-4 4-4 5-4-2-5-5 2-2 4-5-0-5

49 33 Acoustic String Bass 51 52 53 54 55 56

A Bm A B<sup>m</sup> C<sup>#m</sup> A D E7 A

Tab 5-0-5-0 5-0-5-0 5-0-5-0 2-2-2-2 5-0-5-0 5-2-4-4 5-5 5-5 0-0-5-0-5

57 33 Acoustic String Bass 59 60 61 62 63 64

A Bm A B<sup>m</sup> C<sup>#m</sup> A D E7 A

Tab 5-0-5-0 5-0-5-0 5-0-5-5 2-2-2-2 5-0-5-0 5-2-4-4 5-5 5-5 0-0-5-5

65 66 67 68 69 70 71 72

A Bm A C#m A Bm D A Bm A C#m A D E7 A

Tab

5-0-5-2-5 5-5-5-4-4-4 5-0-5-2-5-4 5-4-7-5-5 0-4-2-2 5-5-5-4-4-4 5-5-5-5-4-2 2-2-5-0-5

73 83 Acoustic String Bass 75 76 77 78 79 80

A Bm A Bm C#m A D E7 A

Tab

5-0-5-0 5-0-5-0 5-0-5-5 2-2-2-2 5-0-5-0 5-2-4-4 5-5-5-5 0-0-5-0-5

81 83 Acoustic String Bass 83 84 85 86 87 88

A Bm A Bm C#m A D E7 A

Tab

0 0-5-0 5-0-5-0 5-0-5-0 2-2-2-2 0 0-5-5 5-2-4-4 5-5-5-5 0-0-5-0-5

89 90 91 92 93 94 95 96

A Bm A C#m A Bm D A Bm A C#m A D E7 A

Tab

5-5-5-7-7-7 5-5-5-4-7-6 5-4-7-7-10 5-5-5-5 5-4-2-2 5-4-2-4-7-6 5-0-5-5-4-2 0-0-0-5-5

97 83 Acoustic String Bass 99 100 101 102 103 104

A Bm A Bm C#m A D E7 A

Tab

0 0-5-0 5-0-5-0 5-0-5-5 2-2-2-2 5-0-5-5 5-2-4-4 5-5-0-0 0-0-5-5

105 83 Acoustic String Bass 107 108 109 110 111 112

A Bm A B<sup>m</sup> C<sup>#m</sup> A D E7 A

Tab

5 0 5 0 5 0 5 0 2 2 2-2 5 0 5 0 5 2 4 4 0 0 0 0 5 5

113 114 115 116 117 118 119 120

A Bm A C<sup>#m</sup> A Bm D A Bm A C<sup>#m</sup> A D E7 A

Tab

5 4 2-5 4 5 4 4 4 4 5 0 5 2 6 5 5 5 5 5 5 5 2-2-2 5 0 5 4 4 4 5 0 5 5 2 4-5 0 5

121 123 124 125 126 127 128

33 Acoustic String Bass

A Bm A B<sup>m</sup> C<sup>#m</sup> A D E7 A

Tab

5 0 5 0 5 0 5 0 2 2 2-2 0 0 5 0 5 2 4 4 5 5 5 5 0 0 5 5

129 131 132 133 134 135 136

33 Acoustic String Bass

A Bm A B<sup>m</sup> C<sup>#m</sup> A D E7 A

Tab

5 0 5 0 5 0 5 0 2 2 2 2 2 5 0 5 0 5 2 4 4 5 5 5 5 0 0 5 0 5

137 138 139 140 141 142 143 144

A Bm A C<sup>#m</sup> A Bm D A Bm A C<sup>#m</sup> A D E7 A

Tab

5 0 5 2-5 4 5 4 4 4 4 5 5 5 2 2 2 5 5 5 5 5 5 5 5 2 2 2 5 4 2 4 7 6 5 4 2 5 5 0 4 2 5 0 5

145 147 148 149 150 151 152

33 Acoustic String Bass

A

Tab

5 4 5 6 7 4-7 7 5

155 156

The image shows a musical score for an acoustic string bass. It consists of two staves. The top staff is a guitar-style tab with two lines. The first measure contains the numbers 5, 4, 5, and 6. The second measure contains 7, 4-7, 7, and 5. Below the tab, there are two vertical lines. The first line is labeled '155' and the second is labeled '156'. The bottom staff is a standard bass staff with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a sequence of notes: G2, A2, B2, C#3, D3, E3, F#3, G3, and A3. A double bar line is placed at the end of the second measure of the tab.