

Balancø

[Loosely Woven – Christmas 2010] [Final]

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The Apprentice's Song


Ian Campbell

$\text{♩} = 70$

S. 
Come now lad and bring your_ tool-bag, Keep your eyes peeled, use your head.
Come on lad and take your_ place, a - mong the men who serve their trade.
Wake up, son, and mind your_ set - ting, B - range is the one to watch.


A. 
Come now lad and bring your_ tool-bag, Keep your eyes peeled, use your head.
Come on lad and take your_ place, a - mong the men who serve their trade.
Wake up, son, and mind your_ set - ting, B - range is the one to watch.


T. 
Come now lad and bring your_ tool-bag, Keep your eyes peeled, use your head.
Come on lad and take your_ place a - mong the men who serve their trade.
Wake up, son, and mind your_ set - ting, B - range is the one to watch.

B. 
Come now lad and bring your_ tool-bag, Keep your eyes peeled, use your head.
Come on lad and take your_ place a - mong the men who serve their trade.
Wake up, son, and mind your_ set - ting, B - range is the one to watch.

3

S. 
Fetch your foot-prints, span - ners,_ chis - els, From now on they'll earn your bread.
Sca - lers, co - kers, valves - men, _ sto - kers, This is where the gas is made.
Num - ber three is due for_ sca - ling, See she don't get too much ash.


A. 
Fetch your foot-prints, span - ners,_ chis - els, From now on they'll earn your bread.
Sca - lers, co - kers, valves - men, _ sto - kers, This is where the gas is made.
Num - ber three is due for_ sca - ling, See she don't get too much ash.

T. 
Fetch your foot-prints, span - ners,_ chis - els, From now on they'll earn your bread.
Sca - lers, co - kers, valves - men, _ sto - kers, This is where the gas is made.
Num - ber three is due for_ sca - ling, See she don't get too much ash.

B. 
Fetch your foot-prints, span - ners,_ chis - els, From now on they'll earn your bread.
Sca - lers, co - kers, valves - men, _ sto - kers, This is where the gas is made.
Num - ber three is due for_ sca - ling, See she don't get too much ash.

5

S.



Keep your eye on the old - er fit - ters, — They're the boys who know their stuff.
 Keep your eye on the old Fair-weath-er — Watch your gauge, you're on the town.
 Mind your eye with that red hot po - ker, — Read your heat and see she's right.

A.




Keep your eye on the old - er fit - ters, — They're the boys who know their stuff.
 Keep your eye on the old Fair-weath-er — Watch your gauge, you're on the town.
 Mind your eye with that red hot po - ker, — Read your heat and see she's right.

T.



Keep your eye on the old - er fit - ters, — They're the boys who know their stuff.
 Keep your eye on the old Fair-weath-er — Watch your gauge, you're on the town.
 Mind your eye with that red hot po - ker, — Read your heat and see she's right.

B.



Keep your eye on the old - er fit - ters, — They're the boys who know their stuff.
 Keep your eye on the old Fair-weath-er — Watch your gauge, you're on the town.
 Mind your eye with that red hot po - ker, — Read your heat and see she's right.

7

S.



One day you will do their_ job, — If you're smart and keen e - nough.
 Turn her out bang on four_ fif - ty or you'll let the house-wife down.
 Leave your range in de - cent_ or - der For the lads on shift to - night.

A.



One day you will do their_ job, — If you're smart and keen e - nough.
 Turn her out bang on four_ fif - ty or you'll let the house-wife down.
 Leave your range in de - cent_ or - der For the lads on shift to - night.

T.



One day you will do their_ job, — If you're smart and keen e - nough.
 Turn her out bang on four_ fif - ty or you'll let the house-wife down.
 Leave your range in de - cent_ or - der For the lads on shift to - night.

B.



One day you will do their_ job, — If you're smart and keen e - nough.
 Turn her out bang on four_ fif - ty or you'll let the house-wife down.
 Leave your range in de - cent_ or - der For the lads on shift to - night.

The Ghan

John Bryant (Arr. Samantha O'Brien, 2010)

♩=175 D A D Verse

JB

V1. *pizz.* Ear-ly

Vc.

5 D G D

JB
morn - ing the train pulls out_ of Dar- win.

V1. *p*

V2. *pizz.*

Vc.

9 G D

JB
Start - ing its_ long jourm ey_ South.

V1.

V2.

Vc.

13 G D

JB
Fol-lows the path_ of Af-ghan cam-el dri- vers._ But

V1.

V2.

Vc.

17 A D Chorus

JB this train is just called The Ghan. All men: On the

V1.

V2.

Vc.

21 A D

JB Ghan On the Ghan On the

Ch On the Ghan On the Ghan

V1.

Vc.

25 A D

JB Ghan On the Ghan 2.The

Ch On the Ghan

V1.

Vc.

V1: John solo (with banjo)
 V2: + mandolin
 V3: + V1
 V4: + V2 + k/b
 V5: (as above)
 Coda: John solo

My Homeland

Isla Grant

(Arr. Jill Stubington, 2010)

A. S. A A 2 A D

Wish I was on a moun-tain high watch-ing an ea-gle as she

S. S. A D A E A

Wish I could sit and dream a while and spend some time in my home-land.

A. S. 7

flies Wish I could sit and dream a while and spend some time in my home-land

S. S. 14 D A E A

So ma-ny pla-ces I can't re-call There's been so ma-ny I've seen them all But through the

A. S. 7

So ma-ny pla-ces I can't re-call There's been so ma-ny I've seen them all But through the

S. Mm etc.

A. Mm etc.

T. Mm etc.

B. Mm etc.

S. S. 19 D A E A

years I've come to know my heart be-longs in my home-land I've seen the

A. S. 7

years I've come to know my heart be-longs in my home-land I've seen the

S. Mm etc.

A. Mm etc.

T. Mm etc.

B. Mm etc.

23 **D** **A** **E** **A**

S. S bright lights the ne-on signs spentn lov-ing nights sip-ping ru-by red wine. Made a thou-sand

A. S bright lights the ne-on signs spentn lov-ing nights sip-ping ru-by red wine. Made a thou-sand

27 **D** **A** **E** **A** **A⁷**

S. S friends a - long the way But now I long to be in my home-land.

A. S friends a - long the way But now I long to be in my home-land.

31 **B** **17 C** **A** **D** **A** **E** **A**

S. Wish I was on a moun-tain high watch-ing an ea-gle as she flies Wish I could

A. Wish I was on a moun-tain high watch-ing an ea-gle as she flies Wish I could

T. **17** Wish I was on a moun-tain high watch-ing an ea-gle as she flies Wish I could

B. **A** Wish I was on a moun-tain high watch-ing an ea-gle as she flies Wish I could

54 **D** **A** **E** **A**

S. sit and dream a - while and spend some time in my home-land

A. sit and dream a - while and spend some time in my home-land

T. sit and dream a - while and spend some time in my home-land

B. sit and dream a - while and spend some time in my home-land

58 **D⁷** **A** **E** **A** **E** **A** **DA**

S. S But now I long to be in my home-land.

A. S But now I long to be in my home-land. But now I long to be in my home-land

Rose Bay Ferry/Feel like going back home

(Arr. Jill Stubington, 2010)

Verse 1

♩ = 80

E | E | B | EB | EB | Verse 1 E A E F# B

5 David

Tn Ev 'ry mor - ning at eight twen - ty five down to the Rose Bay wharf I drive

10 E A E B E

Tn Park my Hum - ber un - der - neath the tree Hop a - long the gang - plank and then I'm free

14 Kristy A E F# B

Tn Free says you well how can that be when we al - ways fin - ish up at Cir - cul - lar Quay

18 David E A E G#m F#° B

Tn Doubt - ing Tom I will ex - plain When I get on board I sing this sweet re - frain

Chorus 1

♩ = 80

E A E F#m

S. Where are we go - ing to - day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and out to the o - pen

A. Where are we go - ing to - day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and out to the o - pen

T. Where are we go - ing to - day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and out to the o - pen

B.

29 B7 E A E A E A

S. sea Throw a - way the com - pass right hand down and it's out through the Heads we'll go So ho let's be mer - ry on the

A. sea Throw a - way the com - pass right hand down and it's out through the Heads we'll go So ho let's be mer - ry on the

T. sea Throw a - way the com - pass right hand down and it's out through the Heads we'll go So ho let's be mer - ry on the

B.

35 E B E B7 E

S. Rose Bay fer - ry if we run out of pet - rol we'll row yo ho if we run out of pet - rol we'll row.

A. Rose Bay fer - ry if we run out of pet - rol we'll row yo ho if we run out of pet - rol we'll row.

T. Rose Bay fer - ry if we run out of pet - rol we'll row yo ho if we run out of pet - rol we'll row.

B.

Verse 2

41 E [Rima] A E F# B [John Bry]

Tn Mon - day Ja - va Tues - day Spain Wednes - day To - ky - o and back a - gain The

45 E A E B E

Tn on - ly trou - ble is there is n't a - ny loo but what do you want for a dol - lar or two

49 A [Max] E F# B [Marjorie]

Tn Off with me rain - coat and me wool - ly vest See the jol - ly ro - ger on my chest To -

53 E A E rit. G#m F#° B

Tn day is Fri - day so hold on tight cos it's off to Tri - ni - dad and back to - night

Chorus 2

57 E ♩=80 A E F#m B7

S. Where are we go - ing to day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and out to the o - pen sea

A. Where are we go - ing to day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and out to the o - pen sea

T. 8 Where are we go - ing to day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and out to the o - pen sea

B. Where are we go - ing to day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and out to the o - pen sea

65 E A E A E A

S. Pull up your an - chor pull your fin - ger out and - wave good bye to your home We're off to Nan - tuck - et so -

A. Pull up your an - chor pull your fin - ger out and - wave good bye to your home We're off to Nan - tuck - et so -

T. 8 Pull up your an - chor pull your fin - ger out and - wave good bye to your home We're off to Nan - tuck - et so -

B. Pull up your an - chor pull your fin - ger out and - wave good bye to your home We're off to Nan - tuck - et so -

70 E B E B7 E

S. give that man a buck - et cos it's chop - py when you're out on the foam yo ho it's chop - py when you're out on the foam

A. give that man a buck - et cos it's chop - py when you're out on the foam yo ho it's chop - py when you're out on the foam

T. 8 give that man a buck - et cos it's chop - py when you're out on the foam yo ho it's chop - py when you're out on the foam

B. give that man a buck - et cos it's chop - py when you're out on the foam yo ho it's chop - py when you're out on the foam

Verse 3 Lynette

76 E A E F# B

Tn

Some-times when I get up late I on-ly reach the jet-ty at half past eight but

Judy M

80 E A E B E

Tn

that does n't ru-in my world wide trip for the eight thir-ty se-ven is a Green-peace ship

Glennie

84 A E F# B

Tn

Off to the south with our spir-its high check on all the whales as we pass by We'll

Wayne

88 E A E rit. G# F#° B

Tn

need life jack-ets so just pop up-stairs You can get them from the chap-py who col-lects the fares

Chorus 3

92 E A E F#m

S.

A.

T.

B.

Where are we go-ing to-day Mis-ter Ni-chol-somewhere is it go-ing to be Don't turn left turnright down the har-bour and out to the o-pen

99 B7 E A E A E A

S.

A.

T.

B.

sea For though we look like dudes and doc-tors at heart we are folk of the sea so ho let's be mer-ry on the

105 E B E B7

S.

A.

T.

B.

Rose Bay Fer-ry un-til we get to Cir-cu-lar Quay you see we fin-ish up at Cir-cu-lar

Feel like going back home (S. Pigram)

109 $\text{♩} = 130$ E B E B E B E B E B E B

S. *Quay* Da da_ da da da da da_ da da da Da da_ da da da da

T. *Quay* Feel like go-ing back home. Right

B. *Quay* Feel like go-ing back home. Right

116 E B E B E B E B E B E B E B

S. now while the mangoes are ripe Frangi pan is starting to bloom And the blue bone starting to

T. now while the mangoes are ripe Frangi pan is starting to bloom And the blue bone starting to

B. now while the mangoes are ripe Frangi pan is starting to bloom And the blue bone starting to

123 E G#7 C#m A E B E

S. Hey Ma I can just_ taste your fish soup and rice_ I'm com-ing back home to you

A. Hey Ma I can just_ taste your fish soup and rice_ I'm com-ing back home to you

T. bite.

B. bite.

129 bite. G#7 C#m A E B E B E B C#m E

S. Can't hack the pace of the ci-ty life_ Soon I'll be dream ing of Broome La - zy breeze

A. Can't hack the pace of the ci-ty life_ Soon I'll be dream ing of Broome La - zy breeze

T. Can't hack the pace of the ci-ty life_ Soon I'll be dream ing of Broome La - zy breeze

B. Can't hack the pace of the ci-ty life_ Soon I'll be dream ing of Broome La - zy breeze

136 B E A Am E B7 E B E B

S. blow-ing through your mind Sky blue sea catch a feed at an - y time

A. blow-ing through your mind Sky blue sea catch a feed at an - y time

T. blow-ing through your mind Sky blue sea catch a feed at an - y time

B. blow-ing through your mind Sky blue sea catch a feed at an - y time

143 [All women]

S. Driv-ing up the dus-ty red high-way _____ I got the free-dom blow-ing wind in my

[All men]

T. Driv-ing up the dus-ty red high-way _____ I got the free-dom blow-ing wind in my hair

148

S. hair Soak-ing up the wild des-ert coun-try _____ All my wor-ries are gone I don't care

T. Soak-ing up the wild des-ert coun-try _____ All my wor-ries are gone I don't care

154 G#7 C#m A E B E

S. Hey Ma I can just taste your fish soup and rice I'm com-ing back home to you

A. Hey Ma I can just taste your fish soup and rice I'm com-ing back home to you

T. Hey Ma I can just taste your fish soup and rice I'm com-ing back home to you

159 G#7 C#m A E B E B E B

S. Can't hack the pace of the ci - ty life _____ Soon I'll be dream ing of Broome

A. Can't hack the pace of the ci - ty life _____ Soon I'll be dream ing of Broome

T. Can't hack the pace of the ci - ty life _____ Soon I'll be dream ing of Broome

B. Can't hack the pace of the ci - ty life _____ Soon I'll be dream ing of Broome

164 C#m E B E A Am E B7 Slower E B E B

S. La - zy breeze blow-ing through your mind Sky blue sea catch a feed at an - y time

A. La - zy breeze blow-ing through your mind Sky blue sea catch a feed at an - y time

T. La - zy breeze blow-ing through your mind Sky blue sea catch a feed at an - y time

B. La - zy breeze blow-ing through your mind Sky blue sea catch a feed at an - y time

Coda

173 E B E B E B E B E B E B

B. Soon I'll be dream-ing in Broome Soon I'll be dream ing in Broome Feel like go-ing back

180 E B E B E E B

S. Where are we go-ing to - day Mis-ter Nich-ol-son Where is it go-ing to be

B. home _____ Right now while the man-goes are

183 A E F#m B E B E A E

S. Don't turn left turn right down the har-bour and out to the o-pen sea Throw a-way the com-pass right hand down and it's

B. ripe _____ Fran-gi pan-is start-ing to bloom _____

187 A E E B A E B A E

S. out through the Heads we'll go Ho let's be mer-ry on the Rose Bay fer-ry if we run out of pet-rol we'll row yo ho

B. _____ And the blue bone start-ting to bite _____ Hey

191 G#7 C#m A E B E G#7 C#m A

B. Ma I can just taste your fish soup and rice I'm com-ing back home to you Can't hack the pace of the ci-ty life

197 E B E B E B E A E E B

S. Row yo ho if we run out of pet-rol we'll row Mon-day Ja-va Tues-day Spain Wednes-day To-ky-o and back a-gain

B. _____

Soon I'll be dream-ing in Broome Soon I'll be dream-ing in Broome

202 E B E A E E F# B E B

S. To-day is Fri-day so hold on tight so its Off to Tri-ni-dad and back to-night Un-

B. _____

Soon I'll be dream-ing in Broome _____ Soon I'll be dream-ing in

206 E B E B E E B

S. til we get to Cir-cu-lar Quay you see we fin-ish up at Cir-cu-lar Quay

B. _____

Broome _____ Soon I'll be dream-ing in

209 E B E B E B E

S. Soon I'll be dream-ing in Broome _____ Soon I'll be dream-ing in Broome

B. _____

Broome _____ Soon I'll be dream-ing in Broome

It's Eco-logical

Kevin Murray

Instrumental Chorus
 V1 & Chorus 1: David solo
 V2 & Chorus 2: Tutti
 Instrumental Verse
 V3 (no intro) & Chorus 3: Tutti + turnaround (a capella with rit.)

S. *F C⁷ F C Dm C F B^b C⁷ F*

1. So you tell me, It's hard to make a buck. I've got the answer, That will change our luck... The
 2. Why just stop there, Now we're on a roll? Let's take it further. The Devil take our souls.
 3. As they line up, their eco bags in hand. Sell them the product, that shows they made a stand! They'll

Fl.

Cl. *[Play clarinet bars 6-16 instrumental only]*

Vln. *pizz*

Vc. *pizz*

11 *C Dm G⁷ C F G⁷ C*

S. answer is so simple, Just change the name. Add the prefix "e co", Go ingreen is the game.
 All our cars are eco-cars, Filled with e-co fuel. What we'll make is e-co stuff. So e-co-cool!
 take it in their eco cars, to their e-co home. Give it to their e-co kids. It's e-co fun!

Cl. *arco.* *[Play every time]*

Vln. *arco.*

Vc. *arco.*

Chorus

19 *F B^b A⁷ Dm B^b A⁷ Dm*

S. We'll be e co log ic al, Green as can be. We'll be seen as car ing, Car - ing and shar ing.

A. We'll be e co log ic al, Green as can be. We'll be seen as car ing, Car ing and shar ing.

B.

Fl.

Cl. *pizz*

Vln. *pizz*

Vc.

Mand.

Glock.

27 **Bb** **F** **Gm** **C**

S.
Just need re pack ag ing, Don't change the con - tents.
Sel - ling in e - co stores, We'll paint them bright green.
Just fake sin - cer - i - ty. E - co, not e - go.

A.
Just need re pack ag ing, Don't change the con - tents.
Sel - ling in e - co stores, We'll paint them bright green.
Just fake sin - cer - i - ty. E - co, not e - go.

B.
Just need re pack ag ing, Don't change the con - tents.
Sel - ling in e - co stores, We'll paint them bright green.
Just fake sin - cer - i - ty. E - co, not e - go.

Vln.
Just need re pack ag ing, Don't change the con - tents.
Sel - ling in e - co stores, We'll paint them bright green.
Just fake sin - cer - i - ty. E - co, not e - go.

Vc.
Just need re pack ag ing, Don't change the con - tents.
Sel - ling in e - co stores, We'll paint them bright green.
Just fake sin - cer - i - ty. E - co, not e - go.

Mand.
Just need re pack ag ing, Don't change the con - tents.
Sel - ling in e - co stores, We'll paint them bright green.
Just fake sin - cer - i - ty. E - co, not e - go.

Glock.
Just need re pack ag ing, Don't change the con - tents.
Sel - ling in e - co stores, We'll paint them bright green.
Just fake sin - cer - i - ty. E - co, not e - go.

31 **F** **Bb** **C** **F**

S.
It's e - co - lo - gi - cal, It makes per - fect sense!
It's e - co - lo - gi - cal, Or that's how it's seen!
It's e - co - lo - gi - cal, So that's how we'll go!

A.
It's e - co - lo - gi - cal, It makes per - fect sense!
It's e - co - lo - gi - cal, Or that's how it's seen!
It's e - co - lo - gi - cal, So that's how we'll go!

B.
It's e - co - lo - gi - cal, It makes per - fect sense!
It's e - co - lo - gi - cal, Or that's how it's seen!
It's e - co - lo - gi - cal, So that's how we'll go!

Fl.
It's e - co - lo - gi - cal, It makes per - fect sense!
It's e - co - lo - gi - cal, Or that's how it's seen!
It's e - co - lo - gi - cal, So that's how we'll go!

Cl.
It's e - co - lo - gi - cal, It makes per - fect sense!
It's e - co - lo - gi - cal, Or that's how it's seen!
It's e - co - lo - gi - cal, So that's how we'll go!

Vln.
It's e - co - lo - gi - cal, It makes per - fect sense!
It's e - co - lo - gi - cal, Or that's how it's seen!
It's e - co - lo - gi - cal, So that's how we'll go!

Vc.
It's e - co - lo - gi - cal, It makes per - fect sense!
It's e - co - lo - gi - cal, Or that's how it's seen!
It's e - co - lo - gi - cal, So that's how we'll go!

Mand.
It's e - co - lo - gi - cal, It makes per - fect sense!
It's e - co - lo - gi - cal, Or that's how it's seen!
It's e - co - lo - gi - cal, So that's how we'll go!

Glock.
It's e - co - lo - gi - cal, It makes per - fect sense!
It's e - co - lo - gi - cal, Or that's how it's seen!
It's e - co - lo - gi - cal, So that's how we'll go!

Heritage

Judy Mitchell, 2010

Solo $\text{♩} = 90$
Alto Solo

2

Em D Em G

There are sto-ries in my fa-mi-ly that go back ma-n-y years The blood of Scot-tish high-lan-ders is

11

Bm C G

mixed with sal - ty tears. They were dis - pos-sessed by Eng - lish lairds who took their land a -

16

Bm Em D Em Bm Em

way, So they had to sail a - cross the world to find a place to stay.

21

B C G C G C G

S. Yet the clear skies of Aus - tra - li - a were cal - ling, were cal - ling

A. Yet the clear skies of Aus - tra - li - a were cal - ling, were cal - ling

T. These are my roots, the land where I be - long

B. These are my roots, the land where I be - long

36

C Em G D Bm Em C G Bm

Solo It was my great greatgrand-fa-ther who lan-ded on the quay. He got a job down Braid-wood way with all his fa - mi ly Oh they

45

C Am G Bm Em D Em Bm Em

Solo call them now the pi - o-neers, their life was ve - ry hard, and they dreamt of that old high-land life from which they had been barred.

53

D C G C G C G Nil C

S. Yet the clear skies of Aus - tra - li - a were cal - ling, were cal - ling For the clear skies of Aus

A. Yet the clear skies of Aus - tra - li - a were cal - ling, were cal - ling For the clear skies of Aus

64

G C G Am C G C Am D Em C Am Bm Em

S. tra-li-a were cal-ling to their heart

A. tra-li-a were cal-ling to their heart

T. These are my roots, the land where I be - long The coun-try of my an-ces - ters I ce - le - brate in song

B. These are my roots, the land where I be - long The coun-try of my an-ces - ters I ce - le - brate in song

← ♩ = ♩ → a little slower

79 **E** **Em** [guitar 1st beat of bar] **Bm** **Em** **G** **Bm**

Solo 

88 **C** **G** **Bm** **Em** **D** **Em** **Bm** **Em** **F** **C**

Solo 

97 **C** **G** **Am** **F#°** **E**

Vln. 

103 **G** **E** a tempo **A** **E** **A** **F#m** **G#m** **E** **A** **F#m** **G#** **C#m** mp

S. 

A. 

T. 

B. 

119 **E** **A** **E** **A** **F#m** **G#m** **E** **A** **F#m** **G#** **A**

S. 

A. 

T. 

B. 

135 **E** **A** **E** **C#m** **F#m** **G#m** **F#m** rit

S. 

A. 

T. 

B. 

145 **E** **C#m** **F#m** **C#m** **F#m** **G#m** **F#m** **E** very slowly

S. 

A. 

T. 

B. 

Hope for the best

Mel Brooks (Arr. Paul Hoskinson, 2010)

4

M.

A

M.

W.

Hope for the best ex-pect the worst some drink cham pagne Some die of thirst no way of
Hope for the best ex-pect the worst the world's a stage We're un-rehearsed Some reach the

Di di

M.

W.

know - ing which way it's go - ing Hope for the best ex - pect the worst. worst.
top friends while oth-ers drop friends Hope for the best ex - pect the worst. worst.

di di

15 **B** [Judy play tune during [B)]

M.

I knew a man who saved a for - tune that was splen did Then he died the day he'd planned to go and spend it Shout ing

M.

Live while you're a - live, No one will sur vive, Life is sor row Here to - day and gone to mor row

M.

live while you're a - live, No one will sur vive, there's no guar an tee.

28 **C** *All women stage whisper*

W.

Glk.

W.B.

Hope for the best Ex - pect the worst Some drink cham pagne Some die of

32

W. *thirst no way of know - ing which way it's go - ing Hope for the best ex - pect the worst.*

Glk.

W.B.

37 **D** *Instrumental* 20

M.

58 **E** (x 3) **Dm** **A7**

M. *Hope for the best ex - pect the worst You could be Tol - stoy or Fan ny*
Life could be good or be a Dud You could be Jul - ia or Kev - in
Hope for the best ex - pect the worst You want - ed good health but now you're

W. *Di di*

62 **Dm** **Gm** **Dm** **A7** **Dm** **1-2**

M. *Hurst you take your chan - ces, There are no ans - wers, Hope for the best ex - pect the worst.*
Rudd The Branch was stacked Jim, and now they sacked him, Hope for the best ex - pect the worst.
nursed For all that hard toil, There is no good oil, Hope for the best ex - pect the

W. *di di*

Coda 67 **Dm** *Tenors* **A7** **Dm** **A7** **3.**

M. *Ev - en with a new beg - in - ing it's not cer - tain that you're winn - ing*

W. *di*

69 **Dm + Basses** **A7** **Dm** **A7**

M. *Ev - en with the best of chan - ces They can kick you in the pant - ses*

71 *rit.* **Dm + Women** **A7** **Dm** **Gm** **A7** **Dm**

M. *Look out for the watch out for the worst! Hey!*

Coventry Carol

Arr. Jill Stubington, 2010

A $\text{♩} = 85$ **7** **B** *p*

A. Lul - ly, lul - la, thou lit - tle tiny child By, by lul -

T. Lul - ly lul - la thou lil - tle ti - ny child By, by lul -

B. Lul - ly lul - la thou lit - tle tiny child by by lul -

13

A. ly lul lay thou lit - tle tiny child by by lul - ly - lul - lay

T. ly - lul lay thou lit - tle tiny child by by lul - ly lul - lay

B. ly - lul - lay thou lit - tle tiny child by by lul ly - lul - lay

20 **C** *mf*

S. *mf* O sis - ters too How may we do for to pre - serve this day this

A. O sis - ters too How may we do for to pre - serve this day this

T. O sis - ters too how may we do for to pre - serve this day this

27

S. poor young - ling for whom we do sing By by lul - ly lul lay

A. poor young - ling for whom we do sing By by lul - ly lul lay

T. poor young - ling for whom we do sing By by lul - ly lul lay

34 **D** **4** **E** *f*

T. He - rod the king In his ra - ging Char - ged he

B. He - rod the king In his ra - ging Char - ged he

44

T. hath this day His men of might In his own sight All chil-dren for to slay

B. hath this day His men of might In his own sight All chil-dren for to slay

54 **F** *p*

A. That woe is me poor child for thee And ev - er

T. That woe is me poor child for thee And ev - er

B. That woe is me poor child for thee And ev - er

59

A. morn and day For thy par - ting nei - ther

T. morn and day For thy par - ting nei - ther

B. morn and day For thy par - ting nei - ther

63 **G**

A. say nor sing By by lul - ly lul lay

T. say nor sing By by lul - ly lul lay

B. say nor sing By by lul - ly lul lay

75 **H** *mf*

A. Lul - ly, lul - la, thou lit - tle tiny child By, by lul - ly lul

T. Lul - ly - lul la thou lit - tle ti - ny child By by lul - ly lul

B. Lul - ly - lul la thou lit - tle tiny child By by lul - ly lul

81 *rall.*

A. lay thou lit - tle tiny child by by lul - ly - lul - lay

T. lay thou lit - tle tiny child by by lul - ly lul - lay

B. lay thou lit - tle tiny child By by lul ly lul lay

How to make gravy

Paul Kelly (Arr. Samantha O'Brien, 2010)

Eric

C Dm/C C Dm/C **A**C Dm/C C Dm/C

He-llo Dan it's Joe here I hope you're keep-ing well

9 C Dm/C C Dm/C F C/E

It's the twen-ty first of Dec-em - ber_ Now they're ring-in' the last bells If I get good be-hav - iour, _

15 F G/F C Dm/C C Dm/C

I'll be out-ta here by Ju-ly_ Won't you kiss my kids on Christ-mas day Please_ don't let'em cry_ for me

21 C Dm/C C Dm/C **B**C Dm/C C

I guess the broth-ers are driv-in' down from Queens land And Ste-lla's fly-in in from the

28 Dm/C C Dm/C C Dm/C

coast. They say it's gon-na be a hund-red de-grees_ or ev-en more may-be but that won't stop the roast.

33 F C/E F G/F C

Who's gon-na make the gra - vy_ now?_ I bet it won't taste the same_ Just add flour

Ch.

Who's gon-na make the gra - vy_ I bet it won't taste the same_

38 Dm/C C Dm/C

salt a lit-tle red wine, and don't for-get a doll-op of tom-a - to sauce for sweet-ness and the ex-tra tang, _ Give my love to An

41 **C**C Dm C/E Dm

gus and to Frank and Do - lly_ Tell them all I'm_ sor ry_ I screwed up this time, And look af - ter Ri

45 C Dm C/E Dm

- ta_ I'll be think-in' of her_ ear-ly Christ-mas morn - ing_ When I'm stand-ing_ in line.

49 C Dm C/E Dm

Eric

Ch.

doo doo doo doo doo(etc) Ah_

53 C Dm/C C Dm/C C

Eric

Ch.

I hear Ma-ry's got a new boy-friend I hope he can hold his own_ Do you re-mem-ber the last one?

Ah_ Ahh_

58 Dm/C C Dm/C F

Eric What was his name a -gain? (just a lit-tle too much col - ogne) And Ro ger you know I'm e-ven gon

62 C/E F Dm/C

Eric na miss Ro - ger 'cause there's sure as hell no-one in here I wan-na fight. Praise the ba - by Jes

Ch. Praise the ba - by Jes

65 D C Dm C/E Dm

Eric - us have a Me-rry Christ - mas I'm rea-ly gon-na miss it all the trea-sure and the trash. Lat-er in the

Ch. - us have a Me-rry Christ - mas

69 C Dm C/E Dm

Eric even-ing I can just im-ag - ine You'll put on Jun-ior Mer - vin and push the tab-les back You know I love Ri-ta

73 C Dm C/E Dm

Eric ba-dly she's the one to save me I'm gon-na make some gra vy I'm gon-na taste the fat Tell her that I'm

Ch. doo doo doo doo doo (etc)

77 C Dm C/E Dm

Eric so-rry yeah I love her bad - ly Tell them all I'm so-rry and kiss the slee-py chil-dren for me. You know on one of these

Ch.

81 C Dm C/E Dm C

Eric days I'll be ma-king gra-vy I'll be ma-king ple-n ty I'm go-nna pay 'em all back

Ch.

86 Dm C/E Dm C [k/b tacet]

Ch.

90 Dm C/E Dm C

Ch. Ah

Fairy

(to the tune of 'Sailing' by Rod Stewart)

♩=75

Hp.

S.

I am

Hp.

S.

5 **A** F Dm Bb F

sigh - ing, they've nicked my wi - ring, Fan - cied gli - ding, 'cross the stage. I've been

S.

9 G Dm Gm F C

ground - ed, quite a - stoun - ded, seems the scoo - ter's, all the rage. Said they're

S.

13 **B** F Dm Bb F

wa - ry of a fly - ing fai - ry, Much too sca - ry & cost - ly too! Fal - ling

Fl.

Vln.

Vc.

S.

17 G Dm Gm F C

pla - ster and bro - ken raf - ters. Would send the floor - boards all a - skew. But I can

Vln.

Vc.

21 **C** F Dm Bb F G

S. day - dream of lift & slip - stream Like Su - per - man or Tin - ker - bell. It's a - gon - is - ing fan - ta

Vln.

Vc.

26 Dm Gm F Gm F

S. siz - ing, Back to dream - land, 'til next year. Back to dream - land, 'til next year!

Fl. *f*

Cl. [*mf*] [Paul play tune]

Vln.

Vc.

31 **D** F Dm Bb F

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

35 G Dm *rall.* Gm F

Fl. *rall.*

Cl. *rall.*

Vln. *rall.*

Vc. *rall.*

Da Doo Ron Ron

Ellie Greenwich, Jeff Barry & Phil Spector

Sax. E_b

Verse

5 E_b A_b B_b^7 E_b

T. I met him on a Mon-day and my heart stood still... Da doo ron ron... ron, da doo ron ron...
knew what he was do - ing when he caught my eye. He
Picked me up at se - ven and he looked so fine...

H. Ooh _____ Da doo ron ron... ron, da doo ron ron...

Sax. _____ Da doo ron ron... ron, da doo ron ron...

10 E_b A_b B_b^7 E_b

T. Some-bod-y told me that his name was Bill... Da doo ron ron... ron, da doo ron ron...
looked so... qui-et but... my oh my...
Some-day soon I'm gon-na make him mine.

H. Ooh _____ Da doo ron ron... ron, da doo ron ron...

Sax. _____ Da doo ron ron... ron, da doo ron ron... [3]

Chorus

14 E_b A_b E_b B_b^7 E_b

T. Yes! My heart stood still. Yes! His name was Bill. And when he
Yes! He caught my eye... Yes! My, oh my!
Yes! He looked so fine. Yes! I'll make him mine!

H. _____

Sax. _____ [3]

19 *Ab Bb7 Eb*

T. walked me home. Da Doo Ron Ron Ron Da Doo Ron Ron. He

H.

Sax.

1. 2.

Instrumental

25 *Ab Bb7 Eb*

Sax. *3*

30 *Ab Bb7 Eb*

Sax. *3*

Coda

34 *Ab* [Sing 4 times] *Ab*

T. Yeh, yeh, yeh yeh!

H. Da doo ron ron ron, da doo ron ron.

Sax. *3*

37 *Bb7 Eb*

T. yeh yeh! Yeh, yeh,

H. doo ron ron ron, da doo ron ron. Da

Sax. *3*

Balancz

Bruce Watson (Arr. Jill Stubington, 2010)

A F B \flat C 7 F B \flat Dm/G C 7 F

S. For ev-ry act of terr-or There's a thou-sand acts of kind-ness For ev-ry act of hate There's a thou-sand more of love For
 A. For ev-ry act of terr-or There's a thou-sand acts of kind-ness For ev-ry act of hate There's a thou-sand more of love For
 T. For ev-ry act of terr-or There's a thou-sand acts of kind-ness For ev-ry act of hate There's a thou-sand more of love For
 B. For ev-ry act of terr-or There's a thou-sand acts of kind-ness For ev-ry act of hate There's a thou-sand more of love For

5 B \flat C 7 F B \flat /F F B \flat

S. ev-ry act of ven-geance there's a thou-sand of forgive-ness This world is full of beau-ty This world is full of love
 A. ev-ry act of ven-geance there's a thou-sand of forgive-ness This world is full of beau-ty This world is full of love
 T. ev-ry act of ven-geance there's a thou-sand of forgive-ness This world is full of beau-ty This world is full of love
 B. ev-ry act of ven-geance there's a thou-sand of forgive-ness This world is full of beau-ty This world is full of love

A Sax

9 D A D G A

A Sax

11 **B** F C F C 7 F B \flat C Dm F

S. Ooh _____ etc.
 A. Ooh _____ etc.
 T. Ooh _____ etc.
 B.

You lis-ten to the T. V. you'd think the world was ful_of horr-ors... You lis-ten to the talk-back you'd think the world was bent on harm

15 F B \flat F Gm F C 7 F C 7 F

You lis-ten to the pol-i-ti-cians you'd think there's dan-ger all_ a-round us. You would n't just be a-ler-t you'd be alarmed

19 C F C/E F C F B \flat

There's peo-ple who are teach-ers

There's peo-ple who are gard' ners

There's peo-ple who are teach-ers

There's peo-ple who are gard' ners

there's peo-ple who are nur-ses

22 C F F B \flat

There's peo - ple who give ev - ry thing

There's peo - ple who give ev - ry thing

There's peo - ple who are ___ kind

There's peo - ple who give ev - ry thing

There's peo - ple who are ___ kind

There's peo - ple who give ev - ry thing

24 F C F B \flat C 7 F

To make this world a bet-ter place They're here and ev-ry where just seek and you will find For

To make this world a bet-ter place They're here and ev-ry where just seek and you will find For

To make this world a bet-ter place and there and ev-ry where just seek and you will find For

To make this world a bet-ter place and there and ev-ry where just seek and you will find For *V.S.*

27 **D** F B \flat /D C 7 F B \flat Dm/G C F

S. *ev-ry act of terr-or There's a thou-sand acts of kind-ness For ev-ry act of hate There's a thou-sand more of love For*

A. *ev-ry act of terr-or There's a thou-sand acts of kind-ness For ev-ry act of hate There's a thou-sand more of love For*

T. *ev-ry act of terr-or There's a thou-sand acts of kind-ness For ev-ry act of hate There's a thou-sand more of love For*

B. *ev-ry act of terr-or There's a thou-sand acts of kind-ness For ev-ry act of hate There's a thou-sand more of love For*

31 F B \flat C 7 F B \flat F B \flat

S. *ev-ry act of ven-geance there's a thou-sand of for give-ness This world is full of beau-ty — This world is full of love.*

A. *ev-ry act of ven-geance there's a thou-sand of for give-ness This world is full of beau-ty — This world is full of love.*

T. *ev-ry act of ven-geance there's a thou-sand of for give-ness This world is full of beau-ty — This world is full of love.*

B. *ev-ry act of ven-geance there's a thou-sand of for give-ness This world is full of beau-ty — This world is full of love.*

35 **E** F A $^\circ$ B \flat F Dm B \flat F C F A $^\circ$ B \flat F C F

S. *[Instrumental]*

A Sax *[Instrumental]*

42 B \flat F **f** F C 7 F B \flat C F C 7 F

S. *So take the time to stop and think take the time to look a - round Take the time to bal-ance things take the time to smell the flowers.*

A. *So take the time to stop and think take the time to look a - round Take the time to bal-ance things take the time to smell the flowers.*

T. *So take the time to stop and think take the time to look a - round Take the time to bal-ance things take the time to smell the flowers.*

B. *So take the time to stop and think take the time to look a - round Take the time to bal-ance things take the time to smell the flowers.*

47 B \flat F B \flat C F B \flat F/C C 7 F/C C 7 F

S. You'll see peace and tran-qui-li-ty_ You'll see end-les gen-er-os-i-ty You'll see that it's up to you and me'cos you know we've got the power

A. You'll see peace and tran-qui-li-ty_ You'll see end-les gen-er-os-i-ty You'll see that it's up to you and me'cos you know we've got the power

T. You'll see peace and tran-qui-li-ty_ You'll see end-les gen-er-os-i-ty You'll see that it's up to you and me'cos you know we've got the power

B. You'll see peace and tran-qui-li-ty_ You'll see end-les gen-er-os-i-ty You'll see that it's up to you and me'cos you know we've got the power

51 B \flat C *p* F[G] B \flat C F B \flat Dm/G C 7 F

S. *p* For ev ry act of terr or There's a thou sand acts of kind ness For ev ry act of hate There's a thou sand more of love For

A. *p* For ev ry act of terr or There's a thou sand acts of kind ness For ev ry act of hate There's a thou sand more of love For

T. *p* For ev ry act of terr or There's a thou sand acts of kind ness For ev ry act of hate There's a thou sand more of love For

B. *p* For ev ry act of terr or There's a thou sand acts of kind ness For ev ry act of hate There's a thou sand more of love For

56 B \flat C 7 F B \flat F B \flat F

S. ev-ry act of ven-geance there's a thou-sand offorgive-ness This world is full of beau-ty_ This world is full of love

A. ev-ry act of ven-geance there's a thou-sand offorgive-ness This world is full of beau-ty_ This world is full of love

T. ev-ry act of ven-geance there's a thou-sand offorgive-ness This world is full of beau-ty_ This world is full of love

B. ev-ry act of ven-geance there's a thou-sand offorgive-ness This world is full of beau-ty_ This world is full of love

Christmas In The Trenches

John Mc Cutcheon (Arr. Maria Dunn, 2010)

A D D/C# Bm Bm/A

Kate 

My name is Fran-cis To-lli-ver... I

6 G G/F# Em A A7 G D

Kate 

come from Li-ver - pool two years a - go the war was wait - ing for me af - ter school From

9 D D/C# Bm Bm/A G G/F# Em A A7 D A

Kate 

Bel-gium and to Flan - ders from Ger-ma-ny to here I fought for king and coun-try I love dear Twas Chris-tmas in the trench-es where the

14 G D Bm Bm/A G Em7 Asus4 A

Kate 

frost so bi - tter hung The fro - zen fields of France where still no Christ-mas_ song was sung Our

17 D D/C# Bm Bm/A G G/F# Em A A7 D

Kate 

fam-lies back in Eng-land were toast-ing us that day their brave and glor-i-ous lads so far a - way I was

A. 

Ooh *pp*

21 **B** D D/C# Bm Bm/A G G/F# Em A A7 G D

Kate 

ly - in' with my mess-mate on the cold and rock - y ground when a-cross the lines of ba-ttle came a most pe - cu - liar sound Say

A. 

etc.

25 D D/C# Bm Bm/A G G/F# Em A A7 D

Kate 

I now li - sten up me boys each sold-ier strained to hear as one young Ger-man voice sang out so clear

A. 

29 A [All sopranos] G D Bm Bm/A G Em7 Asus4 A

Kate 

He's sing-ing bloo - dy well you know my part-nersays to me soon one by one each Ger-man voice joined in in har-mo-ny The

A. 

Ooo... soon one by one each Ger-man voice joined in in har-mo-ny The

33 D D/C# Bm Bm/A G G/F# Em A A7 D G D A7

Kate
ca-nnons re-sted si-lent the gas cloud rolled no more as Christ-ma brought us res-pite from the war

A.
ca-nnons re-sted si-lent the gas cloud rolled no more as Christ-ma brought us res-pite from the war

37 D Bm A Bm Em D/F# Em7 A7

Kate

T. [All men]
As

39 [C] D D/C# Bm Bm/A G G/F# Em A A7 G D

T.
soon as they were fin-ished a rev-erent pause was spent God rest ye me-rry gent-le-men struck up some lads from Kent The

43 D D/C# Bm Bm/A G G/F# Em A A7

T.
next they sang was Sti-lle Nacht tis Si-lent Night says I and in two tongues one song filled up that

46 A G D Bm Bm/A

A. Ooo

T. sky There's some-one com-ing to-wards us the front line sen-try cried All sights were fixed on one lone fi-gure

50 G Em7 Asus4 A D D/C# Bm Bm/A

A.

T. trudg-ing from their side his truce flag like a Christ-mas star shone

52

Kate

A. Then

T. on that plane so bright as he brave-ly strode un-armed in-to the night Ooo

55 **D** E E/D# C#m C#m/B A A/G# F#m B B7 A E

Kate one by one on ei - ther side_walked in - to no man's land with nei-ther gun nor_ bay-on-et we met there hand to hand We

A. Ooo

T.

B.

59 E E/D# C#m C#m/B A A/G# F#m B B7 E

Kate shared some se - cret bran - dy and wished each o - ther well and in a flare lit so - ccer game we gave them hell

A.

T.

B.

63 B A B E C#m C#m/B A F#m7 Bsus4 B

Kate We trad-ed choc - 'lates ci ga-rettesandpho to-graphs from home These sons and fa-thers far a-way from fam-lies oftheir own Young

A. We trad-ed choc - 'lates ci ga-rettesandpho to-graphs from home These sons and fa-thers far a-way from fam-lies oftheir own Young

T. We trad-ed choc - 'lates ci ga-rettesandpho to-graphs from home These sons and fa-thers far a-way from fam-lies oftheir own Young

B. We trad-ed choc - 'lates ci ga-rettesandpho to-graphs from home These sons and fa-thers far a-way from fam-lies oftheir own Young

67 E E/D# C#m C#m/B A A/G# F#m B B7 **E** E

Kate San-ders played his squeeze - box and they had a vi - o - lin this cu-ri-ous and un-like-ly band of men

A. San-ders played his squeeze - box and they had a vi - o - lin this cu-ri-ous and un-like-ly band of men

T. San-ders played his squeeze - box and they had a vi - o - lin this cu-ri-ous and un-like-ly band of men

B. San-ders played his squeeze - box and they had a vi - o - lin this cu-ri-ous and un-like-ly band of men

Conc. E A E

72 A B E A B E B E E B

Conc.

81 E A E A B E B E B E

Conc.

92 B [F] E E/D# C#m C#m/B A A/G# F#m B B7

Kate

A.

T.

B.

96 A E E E/D# C#m C#m/B A A/G# F#m

Kate

A.

T.

B.

99 B B7 E

Kate

A.

T.

B.

Conc.

101 **B** **A** **E** **C#m** **C#m/B**

Kate
Twas Christ-mas in the tren-ches where the frost so bi-tter hung the fro-zen fields of France were warmed the

A.
Twas Christ-mas in the tren-ches where the frost so bi-tter hung the fro-zen fields of France were warmed the

T.
Twas Christ-mas in the tren-ches where the frost so bi-tter hung the fro-zen fields of France were warmed the

B.
Twas Christ-mas in the tren-ches where the frost so bi-tter hung the fro-zen fields of France were warmed the

Conc.

104 **A** **F#m7** **Bsus⁴** **B** **E** **E/D#** **C#m** **C#m/B** **A** **A/G#** **F#m**

Kate
songs of peace were sung for the walls they'd kept be-tween us to ex-act the work of war had been

A.
songs of peace were sung for the walls they'd kept be-tween us to ex-act the work of war had been

T.
songs of peace were sung for the walls they'd kept be-tween us to ex-act the work of war had been

B.
songs of peace were sung for the walls they'd kept be-tween us to ex-act the work of war had been

Conc.

107 **B** **B⁷** **E** *[Kate only]*

Kate
crum-bled and were gone for-e-ver more Oh my

A.
crum-bled and were gone for-e-ver more

T.
crum-bled and were gone for-e-ver more

B.
crum-bled and were gone for-e-ver more

Conc.

109 **G** E E/D# C#m C#m/B A A/G# F#m B B7

Kate name is Fran-cis To-lli-ver in Li-ver-pool I dwell each Christ-mas comes since world war one I've

112 A E E E/D# C#m C#m/B A A/G# F#m rit.

Kate learned its le-ssons well For the ones who call the shots won't be a-mong the dead and lame and on

115 B B7 E

Kate each end of the ri-fle we're the same

117 **H** ♩=80

S. *solo* Si-lent night ho-ly night all is calm all is bright

A. *solo* Still-e Nacht hei-li-ge Nacht a-lles schlaft ein-sam

121

S. round yon vir-gin mo-ther and child ho-ly in-fant so ten-der and mild

A. wacht nur das trau-te hei-li-ge hei-li-ge Paar Ho-lder Knab im lock-ig-en lock-ig-en

125

S. sleep in hea-ven-ly peace sleep in hea-ven-ly peace

A. Haar Schla-fe in himm-lisch-er Ruh Schla-fe in himm-lisch-er Ruh

Blue Moon

Words: Lorenz Hart Music: Richard Rodgers
(Arr. Wayne Richmond - 2010)

A Eb Db Eb Db Eb Db Eb Db Eb Cm Fm Bb⁷

Solo

S. *p* Blue Moon... you saw me stand-ing a - lone, *pp* Blue Moon

A. *p* Blue Moon... Moon... *pp* Blue Moon

T. *p* Blue Moon... Blue Moon... *pp* Blue Moon

B. *p* Blue Moon... Blue Moon...

7 Eb Cm Fm Bb⁷ Eb Cm Fm⁷ Eb Ab

Solo

With-out a dream in my heart, With-out a love of my own.

B 12 Eb Bb⁷ Eb Cm Fm Bb⁷ Eb Cm Fm Bb⁷ Eb Cm

Solo

Blue Moon... you knew just what I was there... for, you heard me say-ing a pray'r... for,

S. Blue Moon Ah

A.

18 F Fm⁷ Eb Fm⁷ Eb

Solo

some - one I real - ly could care... for. And then there

C 21 Fm⁷ Bb Eb Fm⁷ Bb⁷ Eb

Solo

sud - den - ly ap - pears be - fore me. The on - ly one my arms will e - ver hold. I heard some -

S. Ah Ah

A.

T. Ah Ah

B.

25 **Abm** **Db7** **Gb** **Bb** **F7** **Fm7** **Bb7**

Solo
bo - dy whis - per "Please a - dore me" _____ And when I looked, the moon had turned to gold! Blue

S.
Ah _____ Blue

A.
Ah _____ Blue

T.
Ah _____ Blue

B.

29 **D** **Eb** **Cm** **Fm** **Bb7** **Eb** **Cm** **Fm** **Bb7** **Eb** **Cm** **Fm7** **Eb** **Ab** **Eb**

Solo
Moon _____ Now I'm no long - er a - lone. _____ With - out a dream in my heart, _____ With - out a love of my own. _____ And then there

S.
Moon Ah _____

A.
Ah _____

T.
Ah _____

B.

37 **E** **Fm7** **Bb** **Eb** **Fm7** **Bb7** **Eb**

[all sops]

Solo
sud - den - ly ap - pears be - fore me. _____ The on - ly one my arms will e - ver hold. _____ I heard some -

A.
sud - den - ly ap - pears be - fore me. _____ The on - ly one my arms will e - ver hold. _____ I heard some -

T.
sud - den - ly ap - pears be - fore me. _____ The on - ly one my arms will e - ver hold. _____ I heard some -

B.

41 **Abm** **Db7** **Gb** **Bb** **F7** **Bb** **C7**

Solo
bo - dy whis - per "Please a - dore me" _____ And when I looked, the moon had turned to gold! Blue

A.
bo - dy whis - per "Please a - dore me" _____ And when I looked, the moon had turned to gold! Blue

T.
bo - dy whis - per "Please a - dore me" _____ And when I looked, the moon had turned to gold! Blue

B.

45 **F** Dm Gm C⁷ **F** Dm Gm C⁷ **F** Dm Gm⁷ **F**

[Marjorie solo]

Solo

Moon _____ Now I'm no long-er a-lone. _____ With-out a dream in my heart, _____ With-out a love of my own. _____

S.

A. Ah

T. Ah

B.

53 **G** D⁷ $\text{♩} = 120$ D⁷ D⁷ D⁷ D⁷ D⁷ G Em

B.

Bom boo ba bom ba bom. ba bom bom boo ba bom boo ba bom da dang di dang dang da ding-a dong ding Blue Moon, Blue, blue

57 G Em Am D G Em Am D

S.

Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop.

A.

T.

B. Am D

moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop.

62

Solo

B.

Blue _____

Bom boo ba bom ba bom. ba bom bom boo ba bom boo ba bom da dang. di dang dang da ding-a dong ding Blue

65 **H** G Em Am D G Em Am D G Em

Solo

Moon, _____ you saw me stand-ing _____ a - lone, _____ with-out a dream in _____ my heart, _____

S.

Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

A.

T.

B.

Moon, Blue Moon, Blue moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

70 Am D

Solo
S.
A.
T.
B.

with-out a love of my own. Blue

Moon. Doop a doop-a doop.

Moon. Doop a doop-a doop.

Moon. Doop a doop-a doop. Bom boo ba bom ba bom ba bom bom boo ba bom boo ba bom da dang di dang dang da ding-a dong ding Blue

74 G Em Am D G Em Am D

Solo
S.
A.
T.
B.

Moon, you knew just what I was there for you heard me say - ing a

Moon, Blue Moon, Blue Moon. Doop - a doop - a doop Moon, Blue Moon, Blue Moon. Doop - a doop - a doop

Moon, Blue Moon, Blue Moon. Doop - a doop - a doop Moon, Blue Moon, Blue Moon. Doop - a doop - a doop

78 G Em Am D G C G

Solo
S.
A.
T.
B.

prayer for some-one I real - ly could care for. And then there

Moon, Blue Moon, Blue Moon. Doop - a doop - a doop. Ooh Wah, wah, wah, wah.

Moon, Blue Moon, Blue Moon. Doop - a doop - a doop. Ooh Wah, wah, wah, wah.

82 Am G

Solo
S.
A.
T.
B.

sud-den-ly ap - peared be - fore me. The on - ly

Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

86 Am G

Solo

one my arms will e - - ver hold. I heard some

S. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

A. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

T. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

B. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

90 Am G

Solo

bo - dy whis - per "Please a - dore me."

S. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

A. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

T. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

B. Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo,

93 A7 D D7

Solo

And when I looked, the moon had turned to gold. Oh! Blue_

S. Doo doo, Doo doo, Ah

A. Doo doo, Doo doo, Ah

T. Doo doo, Doo doo, Ah

B. Doo doo, Doo doo, Ah Bob de-bop_ de bop Bop de-bop_ Blue

98 K G Em Am D G Em Am D G Em

Solo

Moon, Now I'm no lon - ger a - lone, with-out a dream in my heart,

S. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

A. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

T. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

B. Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue

103 Am D

Solo — with-out a love of — my own.

S. Moon. Doop a doop-a doop.

A. Moon. Doop a doop-a doop.

T. Moon. Doop a doop-a doop.

B. Bom boo ba bom ba bom ba bom bom boo ba bom boo ba bom da dang di dang dang da ding-a dong ding Blue

107 **L** G Em Am D G Em Am D G Em Am D

Solo Oh Oh Oh

S. Moon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon.Doop-a doop-a doop.

A. Moon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon.Doop-a doop-a doop.

T. Moon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon. Doop-a doop-a doopMoon,Blue Moon,BlueMoon.Doop-a doop-a doop.

B. Moon.Doop-a doop-a doop.

113

B. Bom boo ba bom ba bom_ ba bom bom boo ba bom boo ba bom da dang_ di dang dang da ding-a dong ding Blue

116 **M** G Em Am D G Em Am D G Em Am D

Solo Oh Oh Oh Oh

S. Moon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,Blue Moon.Doop-a doop a doop.

A. Moon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,Blue Moon.Doop-a doop a doop.

T. Moon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,BlueMoon. Doop-a doop a doopMoon,Blue Moon,Blue Moon.Doop-a doop a doop.

B. Moon.Doop-a doop-a doop.

122

B. Bom boo ba bom ba bom_ ba bom bom boo ba bom boo ba bom da dang_ di dang dang da ding-a dong ding. Blue Moon.

Devlin's General Store

Words: John Warner

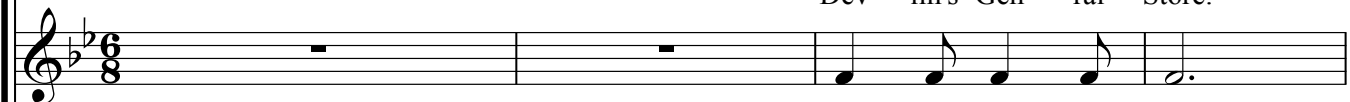
Music: John Warner/Margaret Walters

A **B** All sing every verse!

S.  Dev - lin's Gen - ral Store.


Rima 1. Where can I get a cross - cut saw?
 Noni 2. Where do I go to col - lect my mail?
 David 3. Where can I get a do - zen eggs?
 Kristy 4. Where can I get a set of spurs?
 Kate M 5. Where can I get a liquor - ice strap?
 John B 6. Where can I get some gel - ig - nite?
 Eric 7. Where can I get some sly grog mate?

A.  Dev - lin's Gen - ral Store.


T.  Dev - lin's Gen - ral Store.

B.  Dev - lin's Gen - ral Store.


5 **C** Bb Eb E° F

S.  7. You can get some sly grog, mate, we just sold some to the ma - gis trate, -

7. You can get some sly grog, mate, we just sold some to the ma - gis trate, -
 6. You can get some gel - ig - nite, — Sam - son - ite or dy - na mite, -
 5. You can get a liquor - ice strap, a tuppen - y bungler, a rab - bit trap, -
 4. You can get a set of spurs, — Flan - nel under - wear, his or hers, -
 3. You can get a do - zen eggs, a wash - ing line, some dol - ly pegs, -

A.  7. You can get some sly grog, mate, we just sold some to the ma - gis trate, -

7. You can get some sly grog, mate, we just sold some to the ma - gis trate, -
 6. You can get some gel - ig - nite, — Sam - son - ite or dy - na mite, -
 5. You can get a liquor - ice strap, a tuppen - y bungler, a rab - bit trap, -
 4. You can get a set of spurs, — Flan - nel under - wear, his or hers, -
 3. You can get a do - zen eggs, a wash - ing line, some dol - ly pegs, -

T.  7. You can get some sly grog, mate, we just sold some to the ma - gis trate, -

Choir

1-5: B & F

Rima (sop)

1: A + E to end
 2: B + D to end
 3-7: B to end

Noni

2: A (tune) + D to end (alto)
 3-7: B to end (alto)

David

3: A (tune) + C to end (tenor)
 4-7: B to end (tenor)

Kristy (sop)

4: A + C to end
 5-7: B to end

Kate Mc

5: A (tune) + C to end (ten)
 6-7: B to end (ten)

John B

6: A (tune) + C to end (bass)
 7: B to end (bass)

Eric

7: A (tune)

Instructions for this page

V1: Sop: Rima	Alto: (Nil)	Tenor: (Nil)
V2: Sop: Rima	Alto: Noni	Tenor: (Nil)
V3: Sop: Rima	Alto: Noni	Tenor: David
V4: Sop: Rima & Kristy	Alto: Noni	Tenor: David
V5: Sop: Rima & Kristy	Alto: Noni	Tenor: David & Kate M
V6 & 7: All		

D

9 **B \flat** **E \flat** **E $^{\circ}$** **F** **rit.**

S. 2. There you can col - lect your mail that came from Mel - bourne town by rail. —

A. 2. There you can col - lect your mail that came from Mel - bourne town by rail. —

T. 2. There you can col - lect your mail that came from Mel - bourne town by rail. —

E **a tempo**

13 **B \flat** **E \flat** **E $^{\circ}$** **F**

S. 1. You can get a cross - cut saw or an - y - thing else you're loo - king for —

A. 1. You can get a cross - cut saw or an - y - thing else you're loo - king for —

T. 1. You can get a cross - cut saw or an - y - thing else you're loo - king for —

F **All sing every verse!** **rit.** **a tempo**

17 **D 7** **Gm** **E \flat** **B \flat** **F 7** **B \flat**

S. It's been there since nine - ty four has Dev - lin's Gen - ral Store.

A. It's been there since nine - ty four has Dev - lin's Gen - ral Store.

T. It's been there since nine - ty four has Dev - lin's Gen - ral Store.

B. It's been there since nine - ty four has Dev - lin's Gen - ral Store.

You're getting to be a habit with me

W: Al Dubin M: Harry Warren
(Arr. Wayne Richmond, 2010)

E \flat Fm/E \flat E \flat ^o E \flat /G E \flat Fm/E \flat E \flat ^o E \flat /G E \flat ⁷

(Wayne) Ev - 'ry

5 **A** A \flat B \flat A \flat B \flat ⁷ E \flat E \flat maj⁷ E \flat ⁷

kiss, ev - 'ry hug seems to act just like a drug; You're get-ting to be a hab - it with me. (Gial) Let me

9 A \flat B \flat A \flat B \flat ⁷ E \flat G⁷ C⁷

stay in your arms, I'm ad - dict - ed to your charms; You're get-ting to be a hab - it with me. (Wayne)

13 Fm⁷ B \flat ⁷ Gm⁷ F \sharp ^o Fm⁷ B \flat ⁷ E \flat ⁶

I used to think your love was some-thing that I could take or leave a - lone,

17 Fm⁷ B \flat ⁷ Gm⁷ F \sharp ^o Dm/F F⁹ B \flat ⁷ B \flat ⁷ E \flat ⁷

But now I could - n't do with - out my sup - ply; I need you for my own. (Gial) Oh, I

21 A \flat B \flat A \flat B \flat ⁷ E \flat A \flat ⁷ G⁷ C⁷

can't break a - way, I must have you ev - 'ry day — As reg - u - lar - ly as cof - fee or tea. You've

25 Fm D⁷/A G⁷ C⁷ E \flat ^o Fm F⁹ B \flat ⁷ E \flat

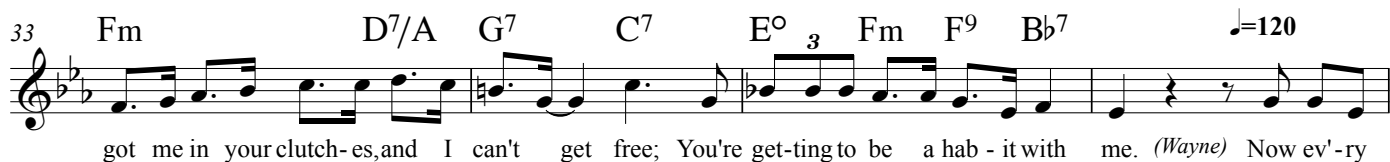
got me in your clutch - es, and I can't get free; You're get-ting to be a hab - it with me.

B Instrumental

29 A \flat B \flat A \flat B \flat ⁷ E \flat A \flat ⁷ G⁷ C⁷

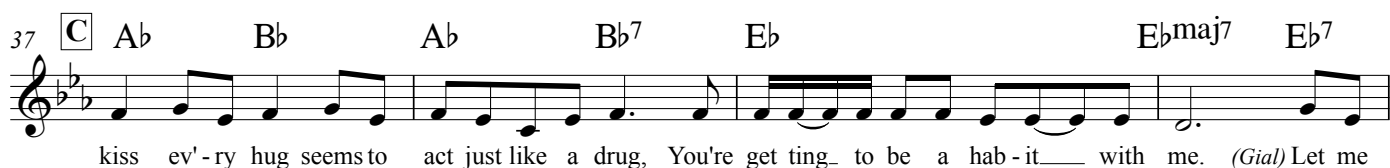
(Both) You've

33 Fm D7/A G7 C7 E°₃ Fm F9 Bb7 ♩=120



got me in your clutch-es, and I can't get free; You're get-ting to be a hab - it with me. (Wayne) Now ev'-ry

37 **C** Ab Bb Ab Bb7 Eb Ebmaj7 Eb7



kiss ev'-ry hug seems to act just like a drug, You're get ting_ to be a hab - it___ with me. (Gial) Let me

41 Ab Bb Ab Bb7 Eb G7 C7 ♩=100



stay in your arms, I'm ad - dict-ed to your charms. You're get ting_ to be a hab - it with me. ___

45 Fm7 Bb7 Gm7 F#° Fm7 (stop) Bb7 Eb6



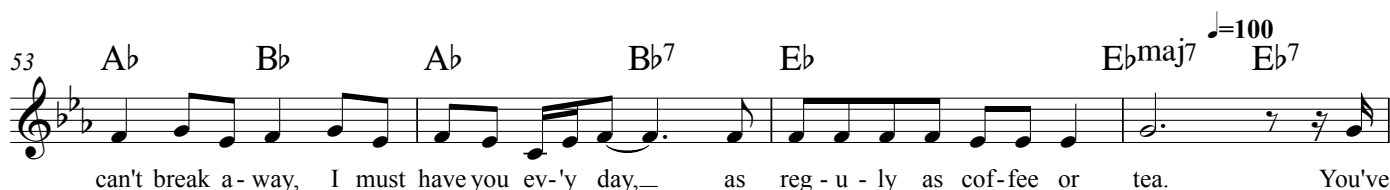
(Wayne) I used to think your love was some-thing that I could take or leave a - lone,

49 Fm7 Bb7 Gm7 F#° Dm/F F9 Bb7 Bb7 Eb7 ♩=120



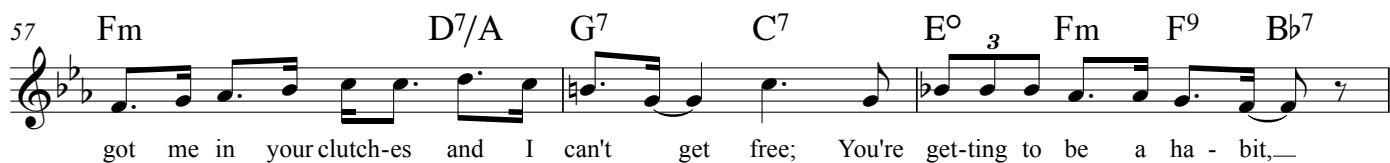
But now I could-n't do with-out my sup-ply; I need you for my own. (Gial) Oh, I

53 Ab Bb Ab Bb7 Eb Ebmaj7 Eb7 ♩=100



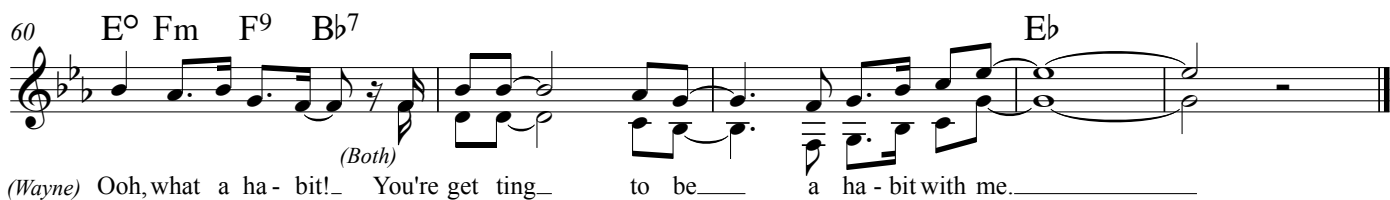
can't break a- way, I must have you ev-'y day,___ as reg - u - ly as cof-fee or tea. You've

57 Fm D7/A G7 C7 E°₃ Fm F9 Bb7



got me in your clutch-es and I can't get free; You're get-ting to be a ha - bit,___

60 E° Fm F9 Bb7 Eb



(Both) Ooh, what a ha - bit!_ You're get ting_ to be___ a ha - bit with me. ___

Balanced Klezmer Tune Set

Chosen by John Macrae

Dudaim (Love Plants)

Intro: Guitars/Harp play first two bars

S Sax. $\text{♩} = 85$

A Dm A Dm A Dm F B \flat A

5 Dm A Dm A Dm F B \flat A

S Sax. 9 **B** Gm Dm C Dm Gm Dm E A

13 Gm F A Dm F A Dm

Mazel Tov (Good Fortune)

S Sax. 1 **A** $\text{♩} = 140$ Dm Am

10 Dm Gm A 7 Dm

S Sax. 17 **B** Dm Gm Dm A 7 Dm

25 Dm A 7 Dm 1. 2.

S Sax. 34 **C** F Cm C 7 F

43 Gm A 7 Dm 1. 2.

A Nakht in Gan Eydn (A Night in the Garden of Eden)

51 $\text{♩} = 80$ **A** *(gradually increase tempo on repeat)*

S Sax. $\text{♩} = 80$ **Dm C⁷ F C⁷**

9 **F C⁷ F A⁷ Dm C⁷ F A⁷ Dm A⁷ Dm**

S Sax. **F C⁷ F A⁷ Dm C⁷ F A⁷ Dm A⁷ Dm**

19 **B** **Dm Gm A⁷ Dm C⁷**

S Sax. **Dm Gm A⁷ Dm C⁷**

27 **F D⁷ Gm A⁷ Dm A⁷ Dm A⁷ Dm A⁷ Gm A⁷ Dm A⁷**

S Sax. **F D⁷ Gm A⁷ Dm A⁷ Dm A⁷ Dm A⁷ Gm A⁷ Dm A⁷**

C $\text{♩} = 120$

38 **Dm A⁷ Dm A⁷ Dm A⁷ Dm**

S Sax. **Dm A⁷ Dm A⁷ Dm A⁷ Dm**

46 **D F Gm Dm A⁷ Dm**

S Sax. **D F Gm Dm A⁷ Dm**

54 **Dm A⁷ Dm A⁷ Dm A⁷ Dm**

S Sax. **Dm A⁷ Dm A⁷ Dm A⁷ Dm**

62 **D F Gm Dm A⁷ Dm**

S Sax. **D F Gm Dm A⁷ Dm**

Lebedikh un Freylakh (Lively & Joyful)

69 **A** $\text{♩} = 150$ **Dm**

S Sax. **A Dm**

79 **A Dm**

S Sax. **A Dm**

87 **Am Dm Am A**

S Sax. **Am Dm Am A**

95 **Dm A Dm Fine**

S Sax. **Dm A Dm Fine**

103 **B** **G**

S Sax. **G D.S. al Fine**

112 **Gm D A D A D A** **1. D 2. D A**

S Sax. **Gm D A D A D A 1. D 2. D A**

When you were Sweet Sixteen

James Thornton
(Arr. Maria Dunn, 2010)

♩=100 **A** A A/G# F#m D D/C# Bm

5 E E7 A E

9 A A/G# F#m D D/C# Bm

13 [David] E E7 A E When

17 **B** A A/G# F#m D D/C# Bm

21 E E7 A E

25 A A/G# F#m D D/C# Bm

29 B E E/D# A/C# E/B

33 A A/G# F#m D D/C# Bm

37 E E7 A E
 8 first I saw you on the vi - llage green Come

41 A A/G# F#m D D/C# Bm
 8 to me and my dream of love is o'er, I

45 D A A/G# F#m C#m Bm E A
 8 love you as I loved you when you were sweet, when you were sweet six - teen.

54 C A A/G# F#m D D/C# Bm
 Fl.

58 E E7 A E
 Fl.

62 A A/G# F#m D D/C# Bm
 Fl.

66 *[Rima]*
 Fl.
 When

70 D A A/G# F#m D D/C# Bm
 first I saw the love - light in your eyes I

74 E E7 A E
 thought the world had naught but joy for me and

78 A A/G# F#m D D/C# Bm
 e - ven though we've dri - fted far a - part I

82 B E E/D A/C# E/B

ne - ver_ dreamed but what I dreamed of thee I

86 A A/G# F#m D D/C# Bm

love you_ as I ne - ver_ loved be - fore since

90 E E7 A E

first I saw you_ on the vi - llage_ green Come

94 A A/G# F#m D D/C# Bm

to me_ or my dream of love is o'er, I

98 D A A/G# F#m

love you_ as I loved you when you were_

101 **C#m** *rit.* **Bm** **E** **A** *a tempo* ♩=100

sweet when you were sweet six - teen

sweet when you were sweet six - teen

Fl.

107 **E** **A** **A/G#** **F#m** **D** **D/C#** **Bm**

Fl.

111 **E** **E7** **A** **E**

Fl.

115 **A** **A/G#** **F#m** **D** **D/C#** **Bm**

Fl.

119 **E** **E7** **A** *rit.* **E** **E/D** **A/C#** **E/B** **A**

Fl.

Rave On

Sunny West, Bill Tilghman & Norman Petty

Verse
G

♩=160

T.

T.

T.

S.

Chorus

T.

S.

T.

S.

T.

S.

To Bridge
To Coda

1. **G C G**

T. *rave on to me.*

S. *Ah*

Instrumental

31 **C G**

Pno. *8va*

35 **D G C G** **Back to Chorus**

Bridge 2.

39 **G C G D7 G C G**

T. *rave on to me. — rave on to me. — Burn-ing, Burn-ing, Burn - ing!*

S. *Ah Ah*

47

T. *Well lets - a rock! Well lets - a roll!*

S. *Well lets - a rock! Well lets - a*

51 *[Stop!]* **Back to Chorus**

T. *Well lets - a rock! roll! rock! roll! Ow!!!*

S. *roll! rock! roll! rock! roll!*

Coda 3.

56 **G C G G C G**

T. *rave on to me. — rave on to me. —*

S. *Ah Ah*


The Holy City


Words: F. E. Weatherly Music: Stephen Adams
(Arr. Maria Dunn, 2010)


♩ = 60 **2** [Sus strings] **A** B^b F⁷/C E^b/F F⁷ B^b B^b/D E^b

DW  Last night I lay a-sleep-ing there came a dream so fair I stood in old Je-ru - sa-lem be

7 C⁷ F F⁷ B^b F⁷/C E^b/F F⁷ B^b B⁰ F/C


DW  side the tem-ple there I heard the child-ren sing-ing and e-ver as they sang Me thought the voice of An-gels from

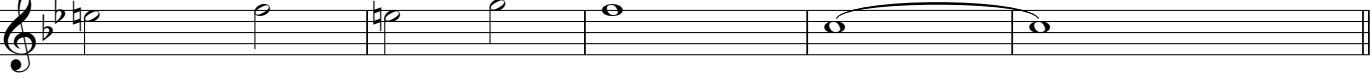
S. 

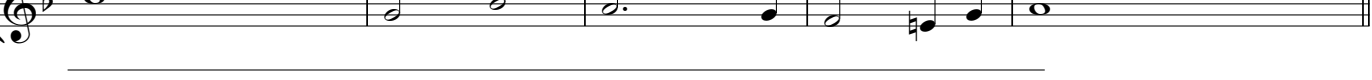
A.  Ooo... *ppp*

ppp Ooo...

11 C⁷ F/A C⁷/G C⁷ F/A Dm Gm F/C C⁷ F F⁷ B^b F⁷/E^b

DW  heav'n in an-swer rang Me thought the voice of an - gels from heav'n in an-swer rang Je -

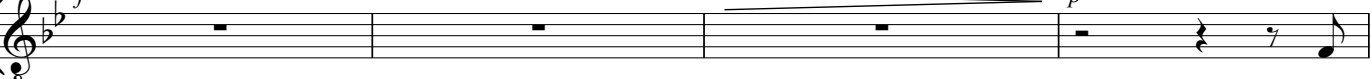
S. 


A. 

16 **B** B^b F⁷/B^b B^b E^b B^b F/A F Dm Gm Cm B^b/F F⁷ B^b

DW  ru - sa lem Je - ru - sa lem Lift up your gates and sing Ho - sa - nna in the high - est Ho - sa - nna to your king

add piano **24** *f* B^b E^b B^b B^b/D Gm Cm B^b/F F⁷ B^b *p* [All men]

DW  And

FL.  *f* *p*

28 **C** B^b F⁷/C E^b/F F⁷ B^b

DW  then me thought the dream was changed the streets no long - er rang

30 **B^b/D** **E^b** **C⁷** **F** **F⁷**

DW *Hushed were the glad ho - sa - nnas the li - ttle chil - dren sang The*

32 **B^b** **F⁷/C** **E^b/F** **F⁷** **B^b**

DW *sun grew dark with my - ste - ry the morn was cold and chill As the*

34 **B⁰** **F/C** **C⁷** **F/A**

DW *sha - dow of a cross a - rose u - pon a lone - ly hill as the*

36 **C⁷/G** **C⁷** **F/A** **Dm** **Gm** **F/C** **C⁷** **F** **F⁷** **B^b** **F⁷/E^b**

DW *f sha - dow of a cross a - rose up - on a lone - ly hill [David solo] Je -*

40 **D** **B^b** **F⁷/B^b** **B^b** **E^b**

DW *ru - sa - lem Je - ru - sa - lem hark how the an - gels*

43 **B^b** **F/A** **F** **Dm** **Gm** **Cm** **B^b/F** **F⁷**

DW *sing Ho - sa - nna in the high - est ho - sa - nna to your*

47 **B^b** **E**

DW *king*

S. *tacet piano p* **D** **Em/D** **G/D** **Gm/D** **D**
And once a - gain the scene was changed new earth there seemed to be I

A. *p*
And once a - gain the scene was changed new earth there seemed to be I

50 **Bm** **B^b7** **D/A** **A⁹** **A⁷** **D** **D/C[#]**

S. *saw thw ho - ly ci - ty be - side the tide - less sea The*

A. *saw thw ho - ly ci - ty be - side the tide - less sea The*

52 **Bm Bm/A Bm/G F#m F F/E F/D C**

S. light of God was on its streets the gates were o - pen wide and

A. light of God was on its streets the gates were o - pen wide and

54 **F/A F7 Bb Eb Bb/F F7 Bb D7/A**

S. *f* all who would might en - ter and no - one was de - nied *p* No

A. *f* all who would might en - ter and no - one was de - nied *p* No

58 **Gm D Gm Gm/F Eb Eb/D Cm Bb**

S. need of moon or stars by night or sun to shine by day It

A. need of moon or stars by night or sun to shine by day It

62 **B0 F/C C7 C7/Bb F/A C7/G**

S. was the new Je - ru - sa - lem that would not pass a - way *f* It

A. was the new Je - ru - sa - lem that would not pass a - way *f* It

66 **F C7/G F/A Am/C Dm Gm F/C C7 F F7 Bb F7/Eb**

S. was the new Je - ru - sa - lem that would not pass a - way *p* Je -

A. was the new Je - ru - sa - lem that would not pass a - way *p* Je -

T. *p* Je -

B. *p* Je -

70 **B^b** **F** *mp* **F7/B^b** **B^b** **E^b** **B^b** **F/A** *mf* **F** **Dm** **Gm** **Cm**

DW *8* Je - ru - sa - lem Je - ru - sa - lem Sing for the night is o'er Ho - sa - nna high - est Ho -

S. ru - sa - lem Je - ru - sa - lem Sing for the night is o'er Ho - sa - nna in the high - est Ho -

A. ru - sa - lem Je - ru - sa - lem Sing for the night is o'er Ho - sa - nna in the high - est Ho -

T. ru - sa - lem Je - ru - sa - lem Sing for the night is o'er Ho - sa - nna in the high - est Ho -

B. ru - sa - lem Je - ru - sa - lem Sing for the night is o'er Ho - sa - nna in the high - est Ho -

B^b/F **F7** **B^bF7/C** **F7/E^b** **B^b/D** **F7/C** **B^b** **B^b/D** **F7/E^b** **Cm** **B^b/F** **F7** **B^b**

76 *8* sa - nna for - e - ver - more Ho - sa - nna in the high - est Ho - sa - nna for e - ver - more

S. sa - nna for - e - ver - more Ho - sa - nna in the high - est Ho - sa - nna for e - ver - more

A. sa - nna for - e - ver - more Ho - sa - nna in the high - est Ho - sa - nna for e - ver - more

T. sa - nna for - e - ver - more Ho - sa - nna in the high - est Ho - sa - nna for e - ver - more

B. sa - nna for - e - ver - more Ho - sa - nna in the high - est Ho - sa - nna for e - ver - more

82 **B^b** **E^b** **B^b** **B^b/D** **Gm** **Cm** **B^b/F** **F7** **B^b**

DW *8* *f*