

Balance

[Loosely Woven – Christmas 2010] [Final]

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The Apprentice's Song


Ian Campbell

♩=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 A A D

A. S. Wish I was on _____ a moun-tain

Fl.

Cl.

Vln. 1 A

Vln. 2

Vc.

Hp.

Detailed description: This system contains the first five measures of the piece. The vocal line (A. S.) begins with a rest for five measures, then enters in measure 5 with the lyrics 'Wish I was on _____ a moun-tain'. The accompaniment includes Flute, Clarinet, Violin 1, Violin 2, Viola, and Harp. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A box around the letter 'A' in the first measure indicates the start of the first section.

6 A E A D

S. S. Wish I could sit _____ and dream a

A. S. high _____ watch-ing an ea- gle _____ as she flies _____ Wish I could sit _____ and dream a

Vln. 1

Vln. 2

Vc.

Hp.

Detailed description: This system contains measures 6 through 9. The vocal line (S. S.) enters in measure 6 with the lyrics 'Wish I could sit _____ and dream a'. The vocal line (A. S.) continues with the lyrics 'high _____ watch-ing an ea- gle _____ as she flies _____ Wish I could sit _____ and dream a'. The accompaniment continues with the same instruments as the first system. A box around the letter 'A' in measure 6 indicates the start of the second section.

10 A E A

S. S while _____ and spend some time _____ in my home-land. So ma-ny

A. S while _____ and spend some time _____ in my home-land So ma-ny

Fl.

Cl.

Vln. 1

Vln. 2

Vc.

Hp.

15 D A E A D

S. S pla ces _____ I can't re - call _____ There's been so ma ny _____ I've seen them all _____ But through the years _____ I've come to

A. S pla ces _____ I can't re - call _____ There's been so ma ny _____ I've seen them all _____ But through the years _____ I've come to

S. Mm _____ etc.

A. Mm _____ etc.

T. Mm _____ etc.

B. Mm _____ etc.

Vln. 1

Vln. 2

Vc.

20

A E A D A

S. S. know my heart be longs in my home-land. I've seen the bright lights the neon signs spent loving

A. S. know my heart be longs in my home-land. I've seen the bright lights the neon signs spent loving

S.

A.

T.

B.

Fl. *tr*

Cl.

Vln. 1

Vln. 2

Vc.

Hp.

25

E A D

S. S. nights sip-ping ru-by red wine. Made a thousand friends a-long the

A. S. nights sip-ping ru-by red wine. Made a thousand friends a-long the

Fl. *(tr)*

Cl.

Vc.

28 A E A A⁷

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

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

Fl. *tr*

Cl.

Vln. 1

Vln. 2

Vc.

31 **B** A⁷ D G D A⁷ D

37 G D A⁷ D

41 G D A⁷ D

C A

45

S. Wish I ___ was
A. Wish I ___ was
T. Wish I ___ was
B. A Wish I ___ was
Fl. G D A⁷ D E⁷ A Wish I ___ was
Cl.
Vln. 1
Vln. 2
Vc.
Acc. G D A⁷ D E⁷ A

50

S. on ___ a moun-tain high ___ watch-ing an ea- gle ___ as she flies ___ Wish I could
A. on ___ a moun-tain high ___ watch-ing an ea- gle ___ as she flies ___ Wish I could
T. on ___ a moun-tain high ___ watch-ing an ea- gle ___ as she flies ___ Wish I could
B. on ___ a moun-tain high ___ watch-ing an ea- gle ___ as she flies ___ Wish I could
Vc.
D A E A

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

Vc.

58

D D A E A D A Em

Fl.

Cl.

Vc.

65 A E A E A E

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

Fl.

Cl.

Vln. 1

Vln. 2

Vc.

Hp

71 A D A

S. S.

A. S. home - land

Fl.

Cl.

Vln. 1

Vln. 2

Vc.

Acc A D A

Rose Bay Ferry/Feel like going back home

(Arr. Jill Stubington, 2010)

Rose Bay Ferry (Bernard Bolan)

$\text{♩} = 80$ E B E B E B

Verse 1 E A E F# B E A E B E

6 [David] Ev'ry mor ningateighttwen tyfivedowntotheRoseBaywharfIdriveParkmyHum ber un der neaththetree Hopa-longthegang plankandthenI'mfree

14 [Kristy] A E F# B

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 rit. G#m F#° B

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

Chorus 1

22 **E** $\text{♩} = 80$ **A** **E**

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*

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*

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*

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*

Cl. *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*

28 **F#m** **B7** **E** **A** **E** **A** **E**

S. *out to the o - pen sea Throw a -way the com -pass right hand down and it's out through the Heads we'll go So*

A. *out to the o - pen sea Throw a -way the com -pass right hand down and it's out through the Heads we'll go So*

T. *out to the o - pen sea Throw a -way the com -pass right hand down and it's out through the Heads we'll go So*

B. *out to the o - pen sea Throw a -way the com -pass right hand down and it's out through the Heads we'll go So*

Cl. *out to the o - pen sea Throw a -way the com -pass right hand down and it's out through the Heads we'll go So*

34 **A** **E** **B** **E** **B7** **E**

S. *ho let's be mer -ry on the 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. *ho let's be mer -ry on the 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. *ho let's be mer -ry on the 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. *ho let's be mer -ry on the 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.*

Cl. *ho let's be mer -ry on the 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.*

Verse 2

41 E Rima A E F# B John Bry

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

Fl.
 Cl.

45 E A E B E

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

Fl.
 Cl.

A E F# B E A E G#m F#° B

49 Max Marjorie rit.

Tune
 Off with mer ain coat and me wool ly vest See the jol ly ro ger on my chest To - day is Fri day so hold on tight cos it's off to Tri - ni dad and back to night

Fl.
 Cl.

Chorus 2

57 E ♩=80 A E

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

A.
 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

B.
 Cl.

63 **F#m** **B7** **E** **A** **E** **A** **E**

S. *out to the o - pen sea Pull up your an - chor pull your fin - ger out and _ wave good bye to your home We're*

A. *out to the o - pen sea Pull up your an - chor pull your fin - ger out and _ wave good bye to your home We're*

T. *out to the o - pen sea Pull up your an - chor pull your fin - ger out and _ wave good bye to your home We're*

B. *out to the o - pen sea Pull up your an - chor pull your fin - ger out and _ wave good bye to your home We're*

Cl. *out to the o - pen sea Pull up your an - chor pull your fin - ger out and _ wave good bye to your home We're*

69 **A** **E** **B** **E** **B7** **E**

S. *off to Nan - tuck - et sogive 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. *off to Nan - tuck - et sogive 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. *off to Nan - tuck - et sogive 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. *off to Nan - tuck - et sogive 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*

Cl. *off to Nan - tuck - et sogive 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

Tune

Fl.

Cl.

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

Tune

Fl.

Cl.

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

Tune

Fl.

Cl.

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

Tune

Fl.

Cl.

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 ♩=80 A E

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*

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*

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*

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*

Cl. *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*

98 F#m B7 E A E A E

S. *out to the o - pen sea For though we look like dudes and doc-tors at heart we are folk of the sea so*

A. *out to the o - pen sea For though we look like dudes and doc-tors at heart we are folk of the sea so*

T. *out to the o - pen sea For though we look like dudes and doc-tors at heart we are folk of the sea so*

B. *out to the o - pen sea For though we look like dudes and doc-tors at heart we are folk of the sea so*

Cl. *out to the o - pen sea For though we look like dudes and doc-tors at heart we are folk of the sea so*

104 A E B E B7

S. *ho let's be mer-ry on the Rose Bay Fer-ry un - til we get to Cir-cu-lar Quay you see we fin-ish up at Cir-cu-lar*

A. *ho let's be mer-ry on the Rose Bay Fer-ry un - til we get to Cir-cu-lar Quay you see we fin-ish up at Cir-cu-lar*

T. *ho let's be mer-ry on the Rose Bay Fer-ry un - til we get to Cir-cu-lar Quay you see we fin-ish up at Cir-cu-lar*

B. *ho let's be mer-ry on the Rose Bay Fer-ry un - til we get to Cir-cu-lar Quay you see we fin-ish up at Cir-cu-lar*

Cl. *ho let's be mer-ry on the 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 E B E B E B E B

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

T. *Quay*

B. *Quay*

Cl. *Quay*

Hp.

113 E B E B E B E B E B

S. Da da_ da da da da
Feel like go-ingback home_____ Right now while the man-goes are ripe

T. _____

B. _____

Vln. pizz.

Vc. pizz.

Hp.

118 E B E B E B E B E B E

S. _____
Fran-gi pan - is start-ing to bloom And the blue bone start-ing to bite.

T. _____

B. _____

Vln. _____

Vc. _____

Hp.

124 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

Vln. arco

Vc. arco

129 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 dreaming of Broome

A. Can't hack the pace of the ci-ty life_ Soon I'll be dreaming of Broome

T. Can't hack the pace of the ci-ty life_ Soon I'll be dreaming of Broome

B. Can't hack the pace of the ci-ty life_ Soon I'll be dreaming of Broome

Fl.

Vln.

Vc.

134 C#m E B E

S. La - zy breeze blow-ing through your mind

A. La - zy breeze blow-ing through your mind

T. La - zy breeze blow-ing through your mind

B. La - zy breeze blow-ing through your mind

Fl.

Vc.

138 A Am E B⁷ E B E B

S. Sky blue sea catch a feed at an - y time

A. Sky blue sea catch a feed at an - y time

T. Sky blue sea catch a feed at an - y time

B. Sky blue sea catch a feed at an - y time

Fl.

Vc.

143 [*All women*]

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

T. [*All men*]
8 Driv ing up the dus-ty red high way _____ I got the free domblow ing wind in my hair

Vln. pizz.

Vc. pizz.

149

S. 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

Vln.

Vc.

154 **G#7 C#m A E B E G#7**

S. Hey 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

A. Hey 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

T. Hey 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

B. Can't hack the pace of the

Vln. arco

Vc. arco

160 **C#m A E B E B E B C#m E B**

S. ci-ty life_ Soon I'll be dreaming of Broome La - zy breeze blow ing through your

A. ci-ty life_ Soon I'll be dreaming of Broome La - zy breeze blow ing through your

T. ci-ty life_ Soon I'll be dreaming of Broome La - zy breeze blow ing through your

B. ci-ty life_ Soon I'll be dreaming of Broome La - zy breeze blow ing through your

Fl.

Vln.

Vc.

167 **E A Am E B7** *Slower* **E B E B**

S. mind Sky blue sea catch a feed at an - y time

A. mind Sky blue sea catch a feed at an - y time

T. mind Sky blue sea catch a feed at an - y time

B. mind Sky blue sea catch a feed at an - y time

Fl.

Vc.

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*

Fl.

Vln.

Vc.

180 E B E B E B A E

S. *Where are we go-ing to-day Mis-ter Nich-ol-son* *Where is it go-ing to be* *Don't turn left turn right down the har-bour and*

B. *home.* *Right now while the man-goes are ripe*

Vln.

Vc.

184 F#m B E B E A E A E

S. *out to the o-pensea* *Throw a-way the com-pass right hand down and it's out through the Heads we'llgo*

B. *Fran-gi pan-is start-ing to bloom.* *And the*

Vln.

Vc.

188 E B A E E B E

S. *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. *blue bone start ting to bite* *Hey Ma I can just taste your fish soup and rice. I'm*

Vln.

Vc.

193

S. *E B E B E B*
 Row yo ho if we run out of pet-rol we'll row

B. *E B E G#7 C#m A*
 com-ing back home to you Can't hack the pace of the ci-ty life_ Soon I'll be dream- ing in Broome

Vln.

Vc.

199

S. *E B E A E E B E B*
 Mon-day Ja - va Tues-day Spain Wednes-day To-ky-o and back a -gain To-

B. *E B E A E E B E B*
 Soon I'll be dream ing in Broome Soon I'll be dream ing in

Vln.

Vc.

203

S. *E A E E F# B E B E B*
 day is Fri-day so hold on tightsoits OfftoTri-ni-dad and backto-night Un - tilwe getto Cir-cu-lar Quay you see we

B. *E A E E F# B E B E B*
 Broome Soon I'll be dream-ing in Broome

Vln.

Vc.

207

S. *E B E E B E B E B E B E*
 fin-ish up at Cir-cu-lar Quay Soon I'll be dream ing in Broome Soon I'll be dream ing inBroome

B. *E B E E B E B E B E B E*
 Soon I'll be dream-ing inBroome Soon I'll be dream-ing inBroome

Fl.

Vln.

Vc.

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 Bb 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. *pizz* [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 Bb A7 Dm Bb 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

A $\downarrow = 90$
Alto Solo

Solo Em D Em Bm Em There are sto-ries in my fa-mi-ly that go back ma-ny years The

Fl.

Hp.

9 Em G Bm C

Solo blood of Scot-tish high-lan-ders is mixed with sal-ty tears. They were dis-pos-sessed by Eng-lish lairds who

Hp.

15 G Bm Em D Em Bm Em $\leftarrow \downarrow = \downarrow \rightarrow$

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

Hp.

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

Vln.

Vc.

29

S. _____

T. **G** **C** **G** **D** **C**
 These are my roots, _____ the land where I be - long

B. **G** **C** **G** **D** **C**
 These are my roots, _____ the land where I be - long

Fl. *8^{va}* _____

Vln. _____

Vc. _____

36 **C** **Em** **G** **D** **Bm** **Em** **C**

Solo _____

Fl. (8^{va})⁻¹ _____

Hp. _____

It was my great greatgrand-fa-ther who lan-ded on the quay. He got a job down Braid-wood way with

43 **G** **Bm** **C** **Am** **G**

Solo _____

Hp. _____

all his fa - mi ly Oh they call them now the pi - o - neers, their life was ve - ry

48 **Bm** **Em** **D** **Em** **Bm** **Em**

Solo _____

Hp. _____

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

Vln.

Vc.

64 G C G Am C G C

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

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

T. G C G C

8 These are my roots, the land where I be - long The

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

Vln.

Vc.

72 Am D Em C Am Bm Em

T. coun - try of my an - ces - ters I ce - le - brate in song

B. coun - try of my an - ces - ters I ce - le - brate in song

Fl. *8va* 3 3 3 3

Vln.

Vc.

79 **E** a little slower
 Solo
 Hp.

86 **Bm** **C** **G** **Bm** **Em**
 Solo
 Hp.

93 **D** **Em** *rall.* **Bm** **Em** **C** **F**
 Solo
 Vln.
 Vc.
 Hp.

97 **C** **G** **Am** **F#°** **E**
 Vln.
 Vc.
 Hp.

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

p

S. These are my roots, — the land where I be - long The coun-try of my an-ces - tors I ce - le -

A. These are my roots, — the land where I be - long The coun-try of my an-ces - tors I ce - le -

T. These are my roots, — the land where I be - long The coun-try of my an-ces - tors I ce - le -

B. These are my roots, — the land where I be - long The coun-try of my an-ces - tors I ce - le -

Vln.

Vc.

116 **G#** **C#m** *mp* **E** **A** **E**

S. brate in song These are my roots, — the land where I be -

A. brate in song These are my roots, — the land where I be -

T. brate in song These are my roots, — the land where I be -

B. brate in song These are my roots, — the land where I be -

Fl.

Vln.

Vc.

125 A F#m G#m E A F#m G# A

S. long The coun-try of my an - ces - tors I ce - le - brate in song

A. long The coun-try of my an - ces - tors I ce - le - brate in song

T. long The coun-try of my an - ces - tors I ce - le - brate in song

B. long The coun-try of my an - ces - tors I ce - le - brate in song

Fl.

Vln.

Vc.

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

S. *p* 000 - rit

A. *p* 000 - rit

T. *p* 000 - rit

B. *p* 000 - rit

145 E C#m F#m C#m F#m G#m F#m E

S. *p* very slowly

A. *p* very slowly

T. *p* very slowly

B. *p* very slowly

Fl. *p* very slowly

Hope for the best

Mel Brooks (Arr. Paul Hoskinson, 2010)

Acc. A⁷ G[°]/A A
Fl.
Man.
Vc.
Hp. C⁷ A

A

M. 5 8 A Gm A Dm Gm A⁷ Dm
 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-re hearded Some reach the
W. Di di
Cl.
Man.
Vln.
Vc. Dm Gm A⁷ Dm
Hp.

10

M. *Dm Gm Dm A* 1. *Dm* 2. *Dm*

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.

W. di

Cl.

Man.

Vln.

Vc.

Hp. *Dm Gm Dm A Dm Dm*

B

15

M. *C F D Gm*

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

Vln.

Vc.

Hp.

20 **Gm** **Dm** **A⁷** **Dm**

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

Vln.

Vc.

Hp

24 **Gm** **Dm** **A** **Dm**

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

Man.

Vln.

Vc.

Hp

C 28 *All women stage whisper*

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

Glock.

W.B.

32

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

Glock.

W.B.

D Instrumental

37 Dm A⁷

Acc. Fl. Cl. Man. Vln. Vc. Hp

Dm A⁷

Detailed description: This system contains measures 37 through 40. The key signature has one flat (B-flat). The tempo is marked 'D' (Allegretto). The instrumentation includes Accordion, Flute, Clarinet, Mandolin, Violin, Viola, and Piano. The piano accompaniment features a steady bass line with chords in the right hand. The strings play a rhythmic pattern of eighth notes. The woodwinds and accordion have melodic lines with rests.

41 Dm Gm

Acc. Fl. Cl. Man. Vln. Vc. Hp

Dm Dm Gm

Detailed description: This system contains measures 41 through 44. The key signature has one flat (B-flat). The tempo is marked 'D' (Allegretto). The instrumentation is the same as the previous system. The piano accompaniment continues with chords in the right hand. The strings play a rhythmic pattern of eighth notes. The woodwinds and accordion have melodic lines with rests.

44

Acc. Dm C F

Fl.

Cl.

Man.

Vln.

Vc.

Hp Dm C F

48

Acc. Bb Gm

Fl.

Cl.

Man.

Vln.

Vc.

Hp Bm Gm Gm

51 Dm A Dm

Acc. {

Fl.

Cl.

Man.

Vln.

Vc.

Hp

Dm A Dm

54 Gm Dm A Dm

Acc. {

Fl.

Cl.

Man.

Vln.

Vc.

Hp

Gm Dm A Dm

E (x3)

58

M. **Dm** **A7** **Dm**

Hope for the best ex-pect the worst You could be Tol - stoy or Fan ny Hurst you take your
Life could be good or be a Dud You could be Jul - ia or Kev - in Rudd The Branch was
Hope for the best ex-pect the worst You want-ed good health but now you're nursed For all that

W. di

Cl. di

Man. di

Vc. di

Hp. di

63

M. **Gm** **Dm** **A7** **Dm** ¹⁻²

chan - ces, There are no ans - wers, Hope for the best ex - spect the worst.
stacked Jim, and now they sacked him, Hope for the best ex - spect the worst.
hard toil, There is no good oil, Hope for the best ex - spect the

W. di

Cl. di

Man. di

Vc. di

Hp. di

Coda

3.

Dm
Tenors

A⁷

Dm

A⁷

Dm
+ Basses

A⁷

M.

Ev - en with a new beg - in - ing it's not cer - tain that you're winn - ing Ev - en with the best of chan - ces

W.

di

Cl.

Man.

Vln.

Vc.

Dm

A⁷

Dm

A⁷

Dm

A⁷

Hp

Dm

A⁷

rit.

Dm
+ Women

A⁷

Dm

Gm

A⁷

Dm

M.

They can kick you in the pant - ses Look out for the watch out for the worst! Hey!

Fl.

Cl.

Man.

Vln.

Vc.

Dm

A⁷

Dm

A⁷

Dm

Gm

A⁷

Dm

Hp

Coventry Carol

Arr. Jill Stubington, 2010

A $\text{♩} = 85$

Rec. 

Hp. 

N.B. All Bs are B naturals, all Fs are F#s in harp part.

4

Rec. 

Hp. 

B *p*

8

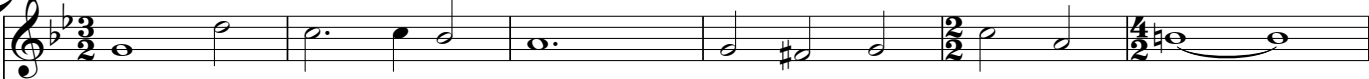
A. 
Lul - ly, lul - la, thou lit - tle tiny child By, by lul - ly lul

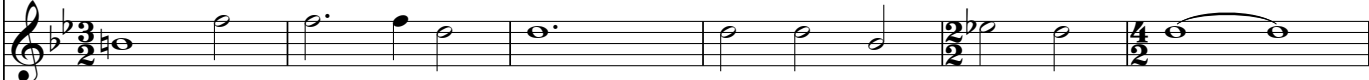
T. 
Lul - ly lul - la thou lil - tle ti - ny child By, by lul - ly - lul lay


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

Hp. 

14

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

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

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

Hp. 

20 **C** *mf*

S. 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

Hp.

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

Hp.

34 **D**

Rec.

Hp.

39 **E** *f*

T. He - rod the king In his ra - ging Char - ged he hath this day His

B. He - rod the king In his ra - ging Char - ged he hath this day His

Rec.

Hp.

46

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

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

Rec.

Hp.

54 **F** *p*

A. That woe is me poor child for thee And ev - er morn and day For

T. That woe is me poor child for thee And ev - er morn and day For

B. That woe is me poor child for thee And ev - er morn and day For

Hp.

61

A. thy par - ting nei - ther say nor sing By by lul - ly lul lay

T. thy par - ting nei - ther say nor sing By by lul - ly lul lay

B. thy par - ting nei - ther say nor sing By by lul - ly lul lay

Hp.

68 **G**

Rec. 

Hp. 

75 **H** *mf*

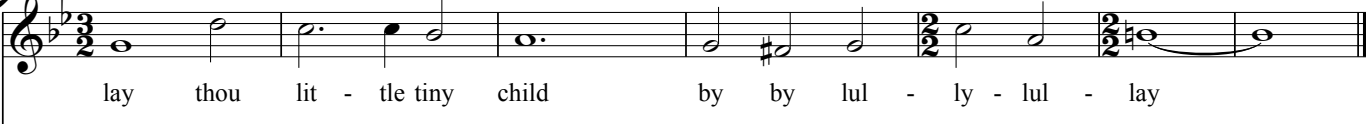
A. 

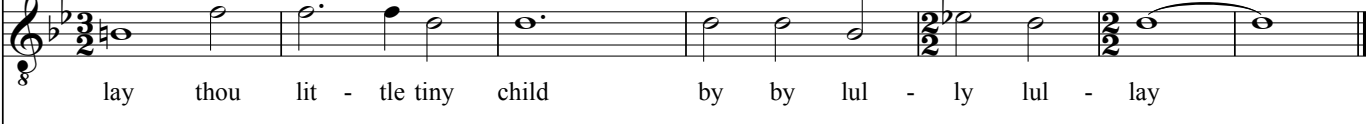
T. 

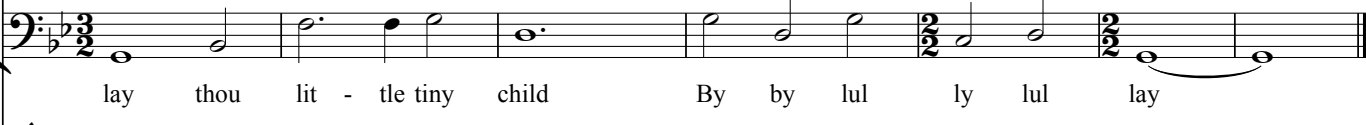
B. 

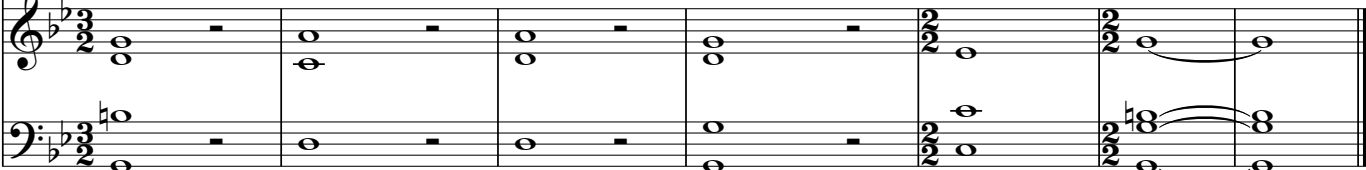
Hp. 

81 **rall.**

A. 

T. 

B. 

Hp. 

How to make gravy

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

Chords: C, Dm/C, C, Dm/C

Eric: He-llo Dan it's Joe here I hope you're keep-ing well It's the twen-ty first of Dec-em

Sax.: (2nd time only) *mp*

Vln.: *p*

Chords: C, Dm/C, C, Dm/C, C

Eric: - ber_ Now they're ring-in' the last bells If I get good be-hav - iour,

Sax.:

Vln.:

Chords: Dm/C, C, Dm/C, F, C/E

Eric: I'll be out-ta here by Ju-ly_ Won't you kiss my kids on Christ-mas day

Sax.:

Vln.:

Chords: F, G/F, C, Dm/C

Eric: Please_ don't let'em cry_ for me_

Sax.:

Vln.:

Vc.:

Chords: C, Dm/C, C, Dm/C, C, Dm/C

25 **B** C Dm/C C Dm/C

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

Sax. *p*

Vc.

29 C Dm/C C

Eric: They say it's gon-na be a hund-red de grees or-ev-en more may-be but that won't stop the

Sax. *p*

Vc.

32 Dm/C F C/E F

Eric: roast. Who's gon-na make the gra - vy now? I bet it won't taste the same

Ch.: Who's gon-na make the gra - vy I bet it won't taste the same

Sax.

Vc.

36 G/F C Dm/C

Eric: Just add flour salt a lit-tle red wine, and don't for-get a

Ch.

Sax.

Vc.

39 C Dm/C
Eric
doll-op of tom - a - to sauce for sweet - ness and the ex - tra tang, — Give my love to An-
Sax.
Vc.

41 C Dm C/E Dm
Eric
gus and to Frank and Do - lly — Tell them all I'm — sor-ry — I screwed up this time, And look af-ter Ri
Vln.
Vc.

45 C Dm C/E Dm
Eric
- ta — I'll be think-in'of her — ear-ly Christ-mas morn - ing — When I'm stand-ing — in line.
Vln.
Vc.

49 C Dm C/E Dm
Eric
Ch.
doo doo doo doo doo(etc) Ah —
Vc.

53 C Dm/C C Dm/C
Eric
I hear Ma-ry's got a new boy-friend I hope he can hold his own —
Ch.
Ah — Ahh —
Vc.

57 C Dm/C C

Eric: Do you re-mem-ber the last one? What was his name a - gain? (just a lit tle too much col -

Ch.:

Vc.:

60 Dm/C F C/E

Eric: ogne) — And Ro-ger you know I'm e-ven gon - na miss Ro - ger —

Sax.:

Vc.:

63 F Dm/C

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

Ch.:

Sax.:

Vc.:

65 D C Dm C/E

Eric: - us have a Me-rry Christ - mas — I'm rea-lly gon-na miss it — all the trea-sure

Ch.:

Sax.:

Vc.:

68 Dm C Dm

Eric
and the trash. Lat-er in the even-ing I can just im ag - ine____ You'll put on Jun-ior Mer

Sax.

Vc.

71 C/E Dm C

Eric
vin____ and push the tab-les back____ You know I love Ri-ta ba-dly_ she's the one to save

Ch.
doo doo doo doo doo(etc)

Sax.

Vc.

74 Dm C/E Dm

Eric
_ me____ I'm gon-na make some gra-vy____ I'm gon - na taste the fat Tell her that I'm

Ch.

Sax.

Vc.

77 C Dm C/E

Eric
so-rry yeah I love her bad - ly____ Tell them all I'm so - rry_and kiss the slee-py

Ch.

Sax.

Vc.

80 Dm C Dm

Eric
 chil-dren for me. You know on one of these days I'll be ma - king gra - vy I'll be ma-king

Ch.
 Sax.
 Vc.

83 C/E Dm C

Eric
 ple - nty_ I'm go-nna pay _____ 'em all back_____

Ch.
 Sax.
 Vc.

86 Dm C/E Dm

Ch.
 Sax.
 Vc.

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

Ch.
 Ah_____

Fairy

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

♩=75

Hp.

S.

I am

Hp.

5 **A** F Dm Bb F

S.

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

9 G Dm Gm F C

S.

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

13 **B** F Dm Bb F

S.

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

Fl.

Vln.

Vc.

17 G Dm Gm F C

S.

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.

35 G Dm *rall.* Gm F

Fl.

Cl.

Vln.

Vc.

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...

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. _____

19 $A\flat$ $B\flat^7$ $E\flat$ | 1. | 2.

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

H.

Sax.

Instrumental

25 $E\flat$ $A\flat$ $B\flat^7$ $E\flat$

Sax. *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]*

30 $A\flat$ $B\flat^7$ $E\flat$

Sax. *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]* *[3]*

Coda [Sing 4 times] $E\flat$ $A\flat$

34 *Yeh, yeh, yeh yeh!*

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

Sax. *[8]*

37 $B\flat^7$ $E\flat$

T. *yeh yeh! Yeh, yeh,*

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

Sax. *[8]*

Balance

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 offer 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 offer 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 offer 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 offer give-ness This world is full of beau-ty This world is full of love

A Sax. - - - - -

9 F C F B \flat C

A Sax. - - - - -
B 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 full of horrors. You lis-ten to the talk back you'd think the world was bent on harm

A Sax. - - - - -
B Sax. - - - - -

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

S.
A.
T.
B.

You lis-ten to the pol-i - ti cians.you'd think there's dan ger all__ a round us__ You would-n'tjust be a - lert you'd be a -

18 F C F C/E F C

S.
A.
T.
B.

There's peo-ple who are teach-ers

There's peo-ple who are teach-ers

there's peo-ple who are nur ses

larned

A Sax.
B Sax.

21 F B \flat C F F B \flat

S.
A.
T.
B.

There's peo-ple who are gard' ners

There's peo-ple who give ev ry thing

There's peo-ple who are gard' ners

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

A Sax.
B Sax.

24 F C F B \flat C 7 F

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

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

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

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

A Sax.

B Sax.

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

A Sax.

B Sax.

Vc.

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.*

A Sax.

B Sax.

Vc.

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

S.

A Sax.

B Sax.

Vln.

Vc.

38 B \flat F C F A $^\circ$ B \flat F C F B \flat F *f*

S.

A. *So*

T. *So*

B. *So*

A Sax.

B Sax.

Vln.

Vc.

43 **F** F C⁷ F B^b C F C⁷ F

S. take the time to stop and think take the time to look a - round Take the time to bal ance_ things take the

A. take the time to stop and think take the time to look a - round Take the time to bal ance_ things take the

T. take the time to stop and think take the time to look a - round Take the time to bal ance_ things take the

B. take the time to stop and think take the time to look a - round Take the time to bal ance_ things take the

46 B^b F B^b C

S. time to smell the flowers. You'll see peace and tran-qui - li - ty You'll see end-les gen-er - os - i - ty

A. time to smell the flowers. You'll see peace and tran-qui - li - ty You'll see end-les gen-er - os - i - ty

T. time to smell the flowers. You'll see peace and tran-qui - li - ty You'll see end-les gen-er - os - i - ty

B. time to smell the flowers. You'll see peace and tran-qui - li - ty You'll see end-les gen-er - os - i - ty

49 F B^b F/C C⁷ F/C C⁷ F B^b C *p*

S. You'll see that it's up to you and me 'cos you know we've got the power *For p*

A. You'll see that it's up to you and me 'cos you know we've got the power *For p*

T. You'll see that it's up to you and me 'cos you know we've got the power *For p*

B. You'll see that it's up to you and me 'cos you know we've got the power *For p*

A Sax.

B Sax.

52 **G** F B \flat C F B \flat Dm/G C 7 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*

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 Thisworld is full of beau ty _Thisworld is full of love*

A. *ev-ry act of ven-geance there's a thou-sand offorgive-ness Thisworld is full of beau ty _Thisworld is full of love*

T. *ev-ry act of ven-geance there's a thou-sand offorgive-ness Thisworld is full of beau ty _Thisworld is full of love*

B. *ev-ry act of ven-geance there's a thou-sand offorgive-ness Thisworld is full of beau ty _Thisworld is full of love*

Vln

Vc

Christmas In The Trenches

John Mc Cutcheon (Arr. Maria Dunn, 2010)

A

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

Kate
 Rec.
 Fl.
 Conc.
 Hp

My name is Fran-cis To - lli - ver. I come from Li-ver-pool

& guitar only

7 A A⁷ G D D D/C# Bm Bm/A G G/F# Em

Kate
 Hp

two years a-go the war was wait-ing for me af-ter school From Bel-gium and to Flan ders from Ger-ma-ny to here I

11 A A⁷ D A G D

Kate
 Rec.
 Hp

fought forking and coun-try I love dear Twas Chris-tmas in the trench-es where the frostso bi-tter hung The

15 Bm Bm/A G Em⁷ Asus⁴ A D D/C# Bm Bm/A G G/F# Em

Kate
 Rec.
 Hp

fro zen fields of France where still no Christ- mas song was sung Our fam-lies back in Eng - land were toast-ing us that day their

B

19 A A⁷ D D D/C# Bm Bm/A G G/F# Em

Kate brave and glor-i-ous lads so far a - way I was ly - in' with my mess - mate on the cold and rock-y ground

A. *pp* Ooh etc.

Rec.

Vc.

Hp.

23 A A⁷ G D D D/C# Bm Bm/A G G/F# Em

Kate when a-cross the lines of ba-ttle came a most pe-cu-liar sound Say I now li sten up me boys each sold - ier strained to hear as

A.

Rec. 3 3 3 3

Vc.

Hp.

27 A A⁷ D A G D

Kate one young Ger-man voice sang out so clear [All sopranos] He's sing ing bloo-dy well you know my part-ner says to me soon

A. Ooo soon

Rec. 3 3 3

Vln.1

Vc.

Hp.

31 **Bm Bm/A G Em⁷ Asus⁴ A D D/C[#] Bm Bm/A G G/F[#] Em**

Kate
one by one each Ger - man voice joined in in har - mo - ny The ca-nnons re-sted si - lent the gas cloud rolled no more as

A.
one by one each Ger - man voice joined in in har - mo - ny The ca-nnons re-sted si - lent the gas cloud rolled no more as

Rec.
Fl.
Vln.1
Vc.
Hp

35 **A A⁷ D G D A⁷ D Bm ABm Em D/F[#] Em⁷ A⁷ C D D/C[#] Bm Bm/A**

Kate
Christ-ma brought us res-pite from the war

A.
Christ-ma brought us res-pite from the war

T.
As soon as they were fin ished a

B.
As soon as they were fin ished a

Rec.
Fl.
Conc.
Vln.1
Vln.2
Vc.
Hp
add piano

[All men] **D D/C[#] Bm Bm/A**

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

T. rev-'rent pause was spent God rest ye me rry gent-le men_struck upsome lads from Kent The next they sang was Sti - lle Nacht tis

B. rev-'rent pause was spent God rest ye me rry gent-le men_struck upsome lads from Kent The next they sang was Sti - lle Nacht tis

Fl.

Vc.

Hp.

44 G G/F# Em A A7 D

A. Ooo_____

T. Si - lent Night says I and in two tongues one song filled up that sky

B. Si - lent Night says I and in two tongues one song filled up that sky

Fl.

Vc.

Hp.

47 **A** **G** **D** **Bm** **Bm/A**

A.

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

B. There's some -one.com ing to wards us the front line sentry cried All sights were fixed on one lone fi gure

Fl.

Conc.

Vln.1

Vln.2

Vc.

Hp.

50

Kate

G **Em⁷** **Asus⁴** **A** **D** **D/C#** **Bm** **Bm/A** **G** **G/F#** **Em** **A** **A⁷** **D** **B⁷Then**

A.

T. trudging from their side his truceflaglike aChrist mas stashed on that plane sobright ash brave lystrode unarmed in to the night Ooo

B. trudging from their side his truceflaglike aChrist mas stashed on that plane sobright ash brave lystrode unarmed in to the night Ooo

Fl.

Conc.

Vln.1

Vln.2

Vc.

Hp.

D

55 **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. *8*

B.

Vc.

Hp. *all rhythm instruments to play this rhythm*

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. *8*

B.

Vc.

Hp.

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

Kate *We trad-ed choc -'lates ci - ga - rettes and pho - to - graphs from home These sons and fa thersfar a - way from fam - lies of their own Young*

A. *We trad-ed choc -'lates ci - ga - rettes and pho - to - graphs from home These sons and fa thersfar a - way from fam - lies of their own Young*

T. *8 We trad-ed choc -'lates ci - ga - rettes and pho - to - graphs from home These sons and fa thersfar a - way from fam - lies of their own Young*

B. *We trad-ed choc -'lates ci - ga - rettes and pho - to - graphs from home These sons and fa thersfar a - way from fam - lies of their 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 A B

Vln.1

74 E A B E B E E B E A

Conc.
E A B E B E E B E A

Vln.1

Vc.

83 E A B E B E B E

Conc.
E A B E B E B E

Vln.1

Vln.2

Vc.

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

Kate
77 Soon day light stole up - on us _____ and France was France once more with sad fare wells we each be - gan to se - ttle back to war but the

A.
77 Soon day light stole up - on us _____ and France was France once more with sad fare wells we each be - gan to se - ttle back to war but the

T.
77 Soon day light stole up - on us _____ and France was France once more with sad fare wells we each be - gan to se - ttle back to war but the

B.
77 Soon day light stole up - on us _____ and France was France once more with sad fare wells we each be - gan to se - ttle back to war but the

Vln.1

Vln.2

Vc.

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

Kate quest-ion haun-ted ev - 'ry heart that beat that won-d'rous night whose fam-'ly have I fixed with-in my sights

A. quest-ion haun-ted ev - 'ry heart that beat that won-d'rous night whose fam-'ly have I fixed with-in my sights

T. quest-ion haun-ted ev - 'ry heart that beat that won-d'rous night whose fam-'ly have I fixed with-in my sights

B. quest-ion haun-ted ev - 'ry heart that beat that won-d'rous night whose fam-'ly have I fixed with-in my sights

Rec.

Fl.

Conc.

Vln.1

Vln.2

Vc.

Hp.

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 warned the

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

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

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

Rec.

Fl.

Conc.

Vln.1

Vln.2

Vc.

Hp. *enter piano and guitar*

104 **A** **F#m⁷Bsus⁴** **B** **E** **E/D#** **C#m** **C#m/B** **A** **A/G#** **F#m** **B** **B⁷** **E** *[Kate only]*

Kate
 songsofpeaceversung forthewallsthey'dkeptbetweenus toex-actthework of war hadbeenrumbledandweregoneforevmore Ohmy

A.
 songsofpeaceversung forthewallsthey'dkeptbetweenus toex-actthework of war hadbeenrumbledandweregoneforevmore

T.
 songsofpeaceversung forthewallsthey'dkeptbetweenus toex-actthework of war hadbeenrumbledandweregoneforevmore

B.
 songsofpeaceversung forthewallsthey'dkeptbetweenus toex-actthework of war hadbeenrumbledandweregoneforevmore

Rec.
 Fl.
 Conc.
 Vln.1
 Vln.2
 Vc.
 Hp

G

109 **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

Hp
& guitars only

112 **A** **E** **E** **E/D#** **C#m** **C#m/B**

Kate
 learned its le - ssons well For the ones who call the shots won't be a -

Hp

114 **A** **A/G#** **F#m** **rit.** **B** **B7** **E**

Kate
 mong the dead and lame and on each end of the ri - fle we're the same

Hp

117 **H** ♩=80

Kate

S. *solo*
 Si - lent night ho - ly night all is calm all is bright round yon vir - gin mo - ther and child ho - ly in - fant so

A. *solo*
 Still - eNacht hei - li - geNacht a - lles schlaft ein - samwacht nur das trau - te hei - li - ge hei - li - ge Paar Ho - lder Knab im

124

S.
 ten - der and mild sleep in hea - ven - ly peace _____ sleep in hea - ven - ly peace

A.
 lock - ig - en lock - ig en 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 Eb Cm

Solo: Treble clef, 4/4 time, starting with a whole rest. Chords: Eb, Db, Eb, Db, Eb, Db, Eb, Db, Eb, Cm, Fm, Bb7, Eb, Cm.

S: Treble clef, 4/4 time. Lyrics: Blue Moon... you saw me stand-ing a lone, Blue Moon... Blue Moon... Blue Moon... Dynamics: *p*, *pp*.

A: Treble clef, 4/4 time. Lyrics: Blue Moon... Moon... Blue Moon... Dynamics: *p*, *pp*.

T: Treble clef, 4/4 time. Lyrics: Blue Moon... Blue Moon... Blue Moon... Dynamics: *p*, *pp*.

B: Bass clef, 4/4 time. Lyrics: Blue Moon... Blue Moon... Dynamics: *p*.

Fl: Treble clef, 4/4 time. Instrumental line.

Cl: Treble clef, 4/4 time. Instrumental line.

Vln: Treble clef, 4/4 time. Instrumental line.

Vc: Bass clef, 4/4 time. Instrumental line with triplets.

Glk: Treble clef, 4/4 time. Instrumental line.

B Fm Bb7 Eb Cm Fm7 Eb Ab Eb Bb7 Eb Cm

Solo: Treble clef, 4/4 time, starting with a whole rest. Chords: Fm, Bb7, Eb, Cm, Fm7, Eb, Ab, Eb, Bb7, Eb, Cm.

S: Treble clef, 4/4 time. Lyrics: With-out a dream in my heart, With-out a love of my own. Blue Moon... Dynamics: *p*.

A: Treble clef, 4/4 time. Lyrics: Blue Moon... Dynamics: *p*.

T: Treble clef, 4/4 time. Lyrics: Blue Moon... Dynamics: *p*.

Fl: Treble clef, 4/4 time. Instrumental line.

Cl: Treble clef, 4/4 time. Instrumental line.

Vln: Treble clef, 4/4 time. Instrumental line.

Vc: Bass clef, 4/4 time. Instrumental line with triplets.

Glk: Treble clef, 4/4 time. Instrumental line.

42

14 Fm Bb7 Eb Cm Fm Bb7 Eb Cm F Fm7

Solo — you knew just what I was there for, you heard me say-ing a pray'r for, some-one I real-ly could care

S Ah

A Ah

Fl

Cl

Vln

Vc

Glk

19 Eb Fm7 Eb C Fm7 Bb Eb Fm7 Bb7

Solo for. And then there sud-den-ly ap - pears be - fore me. The on-ly one my arms will e - ver

S Ah Ah

A Ah Ah

T. Ah Ah

B. Ah Ah

Fl

Cl

Vln

Vc

Glk

24 Eb Abm Db7 Gb Bb F7 Fm7 Bb7

Solo
 hold. I heard some - 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
 Ah Blue

Fl
 Cl
 Vln
 Vc

29 D Eb Cm Fm Bb7 Eb Cm Fm Bb7 Eb Cm

Solo
 Moon Now I'm no long-er a- lone. With-out a dream in my heart,

S
 Moon Ah

A
 Moon Ah

T
 Moon Ah

B
 Moon Ah

Fl
 Cl
 Vln
 Vc
 Glk

34 **Fm⁷** **E_b** **A_b** **E_b** **E** **Fm⁷** **B_b** **E_b**
[all sops]

Solo *— With-out a love of my own. — And then there sud-den-ly ap-pears be - fore me. — The on-ly*

A *sud-den-ly ap-pears be - fore me. — The on-ly*

T. *sud-den-ly ap-pears be - fore me. — The on-ly*

B. *sud-den-ly ap-pears be - fore me. — The on-ly*

Fl.

Cl.

Vln

Vc

Glk

39 **Fm⁷** **B_b⁷** **E_b** **A_bm** **D_b⁷** **G_b** **B_b** **F⁷**

Solo *one my arms will e-ver hold. — I heard some - bo-dy whis-per "Please a - dore me" — And when I looked, the moon had turned to*

A *one my arms will e-ver hold. — I heard some - bo-dy whis-per "Please a - dore me" — And when I looked, the moon had turned to*

T. *one my arms will e-ver hold. — I heard some - bo-dy whis-per "Please a - dore me" — And when I looked, the moon had turned to*

B. *one my arms will e-ver hold. — I heard some - bo-dy whis-per "Please a - dore me" — And when I looked, the moon had turned to*

Fl.

Cl.

Vln

Vc

Glk

44 **B \flat** **C 7** **F** **Dm** **Gm** **C 7** **F** **Dm** **Gm** **C 7**

[Marjorie solo]

Solo: gold! Blue Moon Now I'm no long-er a- lone. With-out a dream in my heart,

S: Ah

A: gold! Blue Moon Ah

T: gold! Blue Moon Ah

B: gold! Blue Moon Ah

Fl: Ah

Cl: Ah

Vln: 8

Vc: 3

Glk: 3

49 **F** **Dm** **Gm 7** **F**

With-out a love of my own.

Vln: 8

Vc: 3

Glk: 3

53 **G** $\text{♩} = 120$

D 7 **D 7** **D 7** **D 7** **D 7** **G** **Em** **Am** **D**

Bomboobabombabombabombomboobabombobomdadangdidangdangda ding adongdingBlue Moon, Blueblue moon. Doop a doopadoop

A Sax: 4/4

B Sax: 4/4

Vc: 4/4

Glk: 4/4

58 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
Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop.

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

B
Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop Bom boo ba bom ba bom ba bom boom boom boom ba

A Sax

B Sax

Vc

63 H G Em Am D G Em

Solo
Blue Moon, you saw me standing alone,

S
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

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

B
bom boo ba bom da dang di dang dang da ding-a dong ding Blue Moon, Blue Moon, Blue moon. Doop-a doop-a doop Moon, Blue Moon, Blue

A Sax

B Sax

Vc

Glk

68 Am D G Em Am D

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

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

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

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

B.
Moon. Doop-a doop-a doop Moon, Blue Moon, Blue Moon. Doop-a doop-a doop. Bom boo ba bom ba bom ba bom bom boo ba

A Sax

B Sax

Vc

Glk

72 I G Em Am D G Em

Solo
Blue Moon, you knew just what I was there for

S
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

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

B.
bom boo ba bom da dang di dang dang da ding a dong ding Blue Moon, Blue Moon, Blue moon. Doop-a doop-a doop Moon, Blue Moon, Blue

A Sax

B Sax

Vc

Glk

77 Am D G Em Am D G C G

Solo — you heard me say- ing — a prayer for — some-one I real- ly — could care for. — And then there

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

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

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

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

A Sax

B Sax

Vc

Glk

J

82 Am G

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

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,

A Sax

B Sax

Vln *pizz*

Vc *pizz*

Glk

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,*

A Sax

B Sax

Vln

Vc

Glk

90 Am

G

A⁷

Solo *bo - dy whis - per "Please a - dore me." And when I looked, the*

S *Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Ah*

A *Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Ah*

T *Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Ah*

B *Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Doo doo, Ah*

A Sax

B Sax

Vln

Vc

Glk

95

D D7 **K** G Em Am D

Solo
moon had turned to gold. Oh! Blue Moon, Now I'm no lon- ger a-

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

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

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

B.
Bob de bop de bop Bop de bop Blue Moon, Blue Moon, Blue moon. Doop-a doop-a doop

A Sax

B Sax

Vln *arco*

Vc *arco*

Glk

100 G Em Am D G Em Am D

Solo
lone, with-out a dream in my heart, with-out a love of my

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

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

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

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

A Sax

B Sax

Vc

Glk

104

Solo

B. *own.*

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

A Sax

B Sax

Vc

Glk

107

Solo

G Em Am D G Em Am D G Em Am D

Oh Oh Oh

MoonBlueMoonBlue Moon. Doop a doop a doop MoonBlueMoonBlue Moon. Doop a doop a doop MoonBlueMoonBlue Moon. Doop a doop a doop.

MoonBlueMoonBlue Moon. Doop a doop a doop MoonBlueMoonBlue Moon. Doop a doop a doop MoonBlueMoonBlue Moon. Doop a doop a doop.

MoonBlueMoonBlue Moon. Doop a doop a doop MoonBlueMoonBlue Moon. Doop a doop a doop MoonBlueMoonBlue Moon. Doop a doop a doop.

MoonBlueMoonBlue moon. Doop a doop a doop MoonBlueMoonBlue Moon. Doop a doop a doop MoonBlueMoonBlue Moon. Doop a doop a doop.

A Sax

B Sax

Vc

Glk

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

A Sax

B Sax

Vc

Glk

M

116 G Em Am D G Em Am D G Em

Solo Oh Moon, Blue Moon, Blue Moon. Doop-a doop-adoop Moon, Blue Moon, Blue Moon. Doop-a doop-adoop Moon, Blue Moon, Blue Moon. Doop-a doop-adoop Moon, Blue Moon, Blue Moon.

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

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

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

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

A Sax

B Sax

Vc

Glk

121 Am D

Solo

S Moon. Doop-a doop-a doop.

A Moon. Doop-a doop-a doop.

T Moon. Doop-a doop-a doop.

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

A Sax

B Sax

Vc

Glk

Devlin's General Store

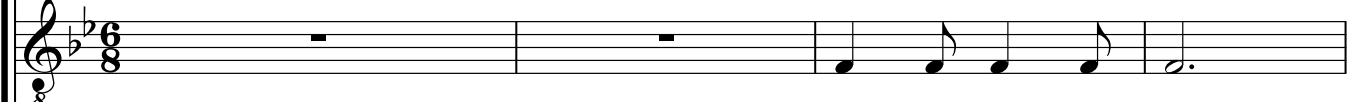
Words: John Warner

Music: John Warner/Margaret Walters


A **B** All sing every verse!

S. 


Rima 1. Where can I get a cross-cut saw? Dev - lin's Gen - ral Store.
 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, -
 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, -
 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. 

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)

A

E_b Fm/E_b E_b° E_b/G E_b Fm/E_b E_b° E_b/G E_b^7 A_b B_b A_b B_b^7

(Wayne) Ev-ry kiss, ev-ry hug seems to act just like a drug; You're

Fl.

Cl.

Vln. *pizz*

Vc. *pizz*

7 E_b E_b^{maj7} E_b^7 A_b B_b A_b B_b^7 E_b

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

Fl. *p*

Cl. *p*

Vln.

Vc. *p*

12 G^7 C^7 Fm^7 B_b^7 Gm^7 $F^\#^\circ$ Fm^7 B_b^7 E_b^6

me. (Wayne) I used to think your love wassome-thing that I could take or leave a - lone,

Fl.

Cl.

Vln.

Vc.

17 Fm⁷ Bb⁷ Gm⁷ F#^o Dm/F F⁹ Bb⁷ Bb⁷ Eb⁷ Ab Bb

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

Fl.

Cl.

Vln.

Vc.

22 Ab Bb⁷ Eb³ Ab⁷ G⁷ C⁷ Fm D⁷/A G⁷ C⁷

have you ev-ry day. As reg-u-lar-ly as cof-fee or tea. You've got me in your clutch-es, and I can't get free; You're

Fl.

Cl.

Vln.

Vc.

Instrumental

27 E^o₃ Fm F⁹ Bb⁷ Eb **B** Ab Bb Ab Bb⁷ Eb Ab⁷ G⁷ C⁷

get-ting to be a hab-it with me. (Both) You've

Fl.

Cl.

Vln.

Vc.

33 Fm D7/A G7 C7 E^o₃ Fm F⁹ Bb⁷ ♩=120 C Ab Bb

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 kiss ev' ry hug seems to

Fl.

Cl.

Vln.

Vc.

38 Ab Bb⁷ Eb Ebmaj7 Eb⁷ Ab Bb Ab Bb⁷

act just like a drug. You're get ting to be a hab-it__with me. *(Gial)* Let me stay in your arms, I'm ad- dict-ed to your charms. You're

Fl.

Cl.

Vln.

Vc.

43 Eb G7 C7 ♩=100 Fm⁷ Bb⁷ Gm⁷ F#^o Fm⁷ Bb⁷ *(stop)*

get ting to be a hab-it with me.____ *(Wayne)* I used to think your love was some-thing that I could take or leave a -

Fl.

Cl.

Vln.

Vc.

48 $E\flat^6$ Fm^7 $B\flat^7$ Gm^7 $F\sharp^{\circ}$ Dm/F F^9 $B\flat^7$ $B\flat^7$ $E\flat^7$ $A\flat$ $B\flat$ $\text{♩} = 120$

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

Fl.

Cl.

Vln.

Vc.

54 $A\flat$ $B\flat^7$ $E\flat$ $E\flat^{maj7}$ $\text{♩} = 100$ $E\flat^7$ Fm D^7/A G^7 C^7

have you ev 'y day, as reg-u- ly as cof-fee or tea. You've got me in your clutch-es and I can't get free; You're

Fl.

Cl.

Vln.

Vc.

59 E° Fm F^9 $B\flat^7$ E° Fm F^9 $B\flat^7$ $E\flat$

get-ting to be a ha- bit, (Wayne) Ooh, what a ha bit! (Both) You're get- ting to be a ha-bit with me.

Fl.

Cl.

Vln. *arco*

Vc. *arco*

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. Dm C^7 F C^7

9 F C^7 F A^7 Dm C^7 F A^7 Dm A^7 Dm

19 **B** Dm Gm A^7 Dm C^7

27 F D^7 Gm A^7 Dm A^7 Dm A^7 Dm A^7 Dm A^7

38 Dm A^7 Dm A^7 Dm A^7 Dm

46 D F Gm Dm A^7 Dm

54 Dm A^7 Dm A^7 Dm A^7 Dm

62 D F Gm Dm A^7 Dm

Lebedikh un Freylakh (Lively & Joyful)

69 *Slow & free* $\text{♩} = 150$ **A** Dm

S Sax. A Dm

79 Am Dm Am A

87 Dm A Dm **Fine** D

103 **B** G

112 Gm D A D A D A D A D A **D.S. al Fine**

When you were Sweet Sixteen

James Thornton
(Arr. Maria Dunn, 2010)

♩=100 A **A** A/G# F#m D D/C# Bm E

Fl.

Vc.

Hp. *adlib harp*

6 E7 A E A A/G# F#m

Fl.

Vln. 1

Vln. 2

Vc.

Hp.

11 D D/C# Bm E E7 A

Fl.

Vln. 1

Vln. 2

Vc.

Hp.

B

16 [David] A A/G# F#m D D/C# Bm

8 E When first I saw the love light in your eye I

Fl.

Vln. 1

Vln. 2

Vc.

Hp.

21 E E7 A E A A/G#

8 thought the world held naught but joy_ for me and e ven_ though we've

Hp.

26 F#m D D/C# Bm B

8 dri fted far a - part I ne ver_ dreamed but what I dreamed of

Vln. 1

Vln. 2

Vc.

Hp.

pp

pp

pp

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

8

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

Vln. 1

Vln. 2

Vc.

Hp.

36 Bm E E7 A E

8

since first I saw you on the vi llage green Come

Vln. 1

Vln. 2

Vc.

Hp.

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

8

to me_ and my dream of love is o'er, I love you as I

Vln. 1

Vln. 2

Vc.

Hp.

46 A A/G# F#m C#m

8 loved you when you were sweet, when you were

Vln. 1

Vln. 2

Vc.

Hp.

50 Bm E A

8 sweet six - teen.

Fl.

Vln. 1

Vln. 2

Vc.

Hp.

54 C G G/F# Em C C/B Am D

E Wh.

Fl.

Vc.

Hp.

59 D7 G D G G/F# Em

64 C C/B Am D D7 G

69 [Rima] **D** A A/G# F#m D D/C# Bm

E Wh. When first I saw the love light in your eyes I

Fl.

Vln. 1

Vln. 2

Vc.

Hp.

74 E E7 A E

Fl. thought the world hadn't brought but joy— for me and

Hp.

78 A A/G# F#m D D/C# Bm B

Fl. e ven_ though we've dri fted far a - part I ne ver_ dreamed but

Vln. 1

Vln. 2

Vc.

Hp.

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

what I dreamed of thee I love you_ as I ne-ver_ loved be-
I love you_ as I ne-ver ne-ver loved be-

Fl.

Vln. 1

Vln. 2

Vc.

Hp.

88 D D/C# Bm E E7 A

fore since first I saw you on the vi llage green
fore since first I saw you on the vi llage green

Fl.

Vln. 1

Vln. 2

Vc.

Hp.

93 E A A/G# F#m D D/C# Bm

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

E Wh.
 Fl.
 Vln. 1
 Vln. 2
 Vc.
 Hp.

98 D A A/G# F#m C#m

love you_ as I loved you when you were sweet
 I love you_ as I loved you you were sweet

E Wh.
 Fl.
 Vln. 1
 Vln. 2
 Vc.
 Hp.

rit.

$\text{♩} = 100$
a tempo

102

Bm E A

when you were_ sweet six - teen
when you were_ sweet six - teen

E Wh.
Fl.
Vln. 1
Vln. 2
Vc.
Hp.

106

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

Fl.
Hp.

110

Bm E E7 A E

Fl.
Vc.
Hp.

115

E Wh.

Fl.

Vln. 1

Vln. 2

Vc.

Hp.

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

120

E Wh.

Fl.

Vln. 1

Vln. 2

Vc.

Hp.

E7 A E E/D A/C# E/B A

rit.

rit.

Rave On

Sunny West, Bill Tilghman & Norman Petty

Verse G

$\text{♩} = 160$

T. *A-w-e-e-e-ell the lit-tle things you say and do... Make me want to... be with you - ou-ou. way you dance-a and hold me tight. The way you kiss and say good night.*

Sax. [2nd verse only]

Vln. *pizz.*

Vc.

T. *Rave on, it's a cra - zy feel - ing and-a I know it's got-ta me reel - in'when you say,*

Sax.

Vln.

Vc.

6 C G D

T. *"I love you," Rave on. The Oh well,*

S. *Dum did-dle-dy dum did-dle-dy Dum, did-dy, did-dy, did-dy! Dum, did-dy, did-dy, did-dy!*

Sax.

Vln.

Vc.

11 G C G D7

1. 2.

60

Chorus

15 **C** **G** **D**

T. *Rave on, — it's a cra - zy feel - in' and - a I know - it's got - ten me feel - in', I'm so glad — that*

S. *Rave on, — I know - so glad —*

Sax.

Vln.

Vc.

20 **G** **D** **G** **C** **G**

T. *you're re - veal - in' your — love — for me. — Rave on, — rave on and tell me, tell me —*

S. *Ah Rave on, — tell me —*

Sax.

Vln.

Vc.

26 **D** **To Bridge** **To Coda** **G** **C** **G**

T. *not to be lone - ly, tell me — you love me on - ly, rave on to me. —*

S. *tell me — Ah*

Sax.

Vln.

Vc.

Instrumental

31 *C* *8va* *G*

Piano (Pno.), Saxophone (Sax.), Violin (Vln.), and Violoncello (Vc.) parts. The piano part features a treble clef with a key signature of one sharp (F#) and a common time signature (C). It includes a dynamic marking of *8va* and a *G* chord. The saxophone part has a treble clef with a key signature of one sharp (F#) and includes triplet markings. The violin and cello parts have treble and bass clefs respectively, with a key signature of one sharp (F#).

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

Piano (Pno.), Saxophone (Sax.), Violin (Vln.), and Violoncello (Vc.) parts. The piano part features a treble clef with a key signature of one sharp (F#) and includes a dynamic marking of *(8)* and a *1* marking. The saxophone part has a treble clef with a key signature of one sharp (F#). The violin and cello parts have treble and bass clefs respectively, with a key signature of one sharp (F#). The section concludes with the instruction **Back to Chorus**.

Bridge

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

Vocal parts (T. and S.), Saxophone (Sax.), Violin (Vln.), and Violoncello (Vc.) parts. The vocal parts (Tenor and Soprano) have a treble clef with a key signature of one sharp (F#) and include lyrics: *rave on to me. —* and *Ah*. The saxophone part has a treble clef with a key signature of one sharp (F#) and includes a dynamic marking of *p*. The violin and cello parts have treble and bass clefs respectively, with a key signature of one sharp (F#).

44

T. *Burn-ing, Burn - ing, Burn - - ing! Well lets-a rock! Well lets-a*

S. *Well lets-a rock!*

Sax.

Vln.

Vc.

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

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

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

Sax.

Vln.

Vc.

Coda [3.]

56 *rave on to me. — rave on to me. —*

S. *Ah Ah*

Sax. *f p f ff*

Vln.

Vc.

The Holy City

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

[Sus strings] B^b A F⁷/C E^b/F F⁷ B^b B^b/D E^b

♩ = 60

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

V1. *pp*

V2. *pp*

Vc. *pp*

Hp

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

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

S. *ppp* Ooo

A. *ppp* Ooo

V1.

V2.

Vc.

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

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

S.

A.

Fl.

Cl.

V1.
ppp

V2.
ppp

Vc.
ppp

16 **B^b** **F⁷/B^b** **B^b** **E^b** **B^b**

DW
8 ru - sa - lem Je - ru - sa - lem Lift up your gates and sing Ho -

Fl.
pp

Cl.
pp

V1.
mp

V2.
mp

Vc.
mp

20 F/A F Dm Gm Cm B^b/F F⁷ B^b

DW sa - nna in the high - est Ho - sa - nna to your king

Fl.

Cl.

V1.

V2.

Vc.

24 B^b E^b B^b B^b/D Gm Cm B^b/F F⁷ B^b [All men] And

DW *f* *add piano* *p*

Fl. *f* *p*

Cl. *f* *p*

V1. *f* *p*

V2. *f* *p*

Vc. *f* *p*

Hp. *p*

28 **C** **B^b** **F⁷/C** **E^b/F** **F⁷** **B^b** **B^b/D** **E^b** **C⁷** **F** **F⁷**

DW then me thought the dream was changed the streets no long er rang Hushed were the glad ho sannas the li - ttle chil-dren sang The

V2.

Vc.

Hp

32 **B^b** **F⁷/C** **E^b/F** **F⁷** **B^b** **B⁰** **F/C** **C⁷** **F/A**

DW sun grew dark with my - ste - ry the morn was cold and chill As the sha dow of a cross a - rose u - pon alone ly hill as the

Fl.

V2.

Vc.

Hp

36 C7/G C7 F/A Dm Gm F/C C7

DW *f* sha - dow of a cross a - rose up - on a lone - ly

Fl. *f*

Cl. *f*

V2. *f*

Vc. *f*

Hp. *f*

39 F F7 B \flat F7/E \flat **D** B \flat F7/B \flat B \flat E \flat

DW hill [David solo] Je - ru - sa - lem Je - ru - sa - lem hark how the an - gels

Fl. *mp*

Cl. *mp*

V2. *mp*

Vc. *mp*

Hp. *mp*

43

B^b F/A F Dm Gm Cm B^b/F F⁷ B^b

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

S. *tacet piano*

A. *And p*

Fl. *And*

Cl. *f*

V2. *f*

Vc. *f*

Hp. *f*

E

48 D Em/D G/D Gm/D D Bm B^b7 D/A A⁹ A⁷ D D/C[#]

S. once a-gain the scene was changed new earth there seemed to be I saw thw ho - ly ci - ty be - side the tide-less sea The

A. once a-gain the scene was changed new earth there seemed to be I saw thw ho - ly ci - ty be - side the tide-less sea The

Fl. *pp*

Cl. *pp*

V1. *pp*

V2. *pp*

Vc. *pp*

Hp. *pp*

Bm Bm/A Bm/G F#m F F/E F/D C F/A F7

52

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

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

Fl. *mf*

Cl. *mf*

V1. *mf*

V2. *mf*

Vc. *mf*

Hp. *mf*

Bb Eb Bb/F F7 Bb D7/A

55

S. en - - ter and no - one was de - nied No

A. en - - ter and no - one was de - nied No

Fl. *p*

Cl. *p*

V1. *p*

V2. *p*

Vc. *p*

Hp. *p*

58 Gm D Gm Gm/F E^b E^b/D Cm B^b

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

Fl. *pp*

Cl. *pp*

V1. *pp*

V2. *pp*

Vc. *pp*

Hp. *pp*

62 B⁰ F/C C⁷ C⁷/B^b F/A C⁷/G *f*

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

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

Fl. *f*

Cl. *f*

V1. *mf*

V2. *mf*

Vc. *mf*

Hp. *mf*

66

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

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

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

T. Je -

B. Je -

Fl. *mf*

Cl. *mf*

V1.

V2.

Vc. *mf*

Hp *mf*

F

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

DW Je - ru - sa lem Je - ru - sa lem Sing for the night is o'er Ho - sa -

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

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

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

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

Fl. *pp* *mf*

Cl. *pp* *mf*

V1. *pp* *mf*

V2. *pp* *mf*

Vc. *pp* *mf*

Hp. *pp* *mf*

F

Dm Gm Cm B^b/F F⁷ B^b F⁷/CF⁷/E^bB^b/D F⁷/C B^b B^b/DF⁷/E^bCm

75 *f* *ff*

DW *f* *mf* *ff*
 nna high-est Ho - sa - nna for e - ver - more Ho - sa nna in the high - est Ho

S. *f* *mf* *ff*
 high - est Ho - sa - nna for e - ver - more Ho - sa - nna in the high - est Ho

A. *f* *mf* *ff*
 high - est Ho - sa - nna for e - ver - more Ho - sa - nna in the high - est Ho

T. *f* *mf* *ff*
 high - est Ho - sa - nna for e - ver - more Ho - sa - nna in the high - est Ho

B. *f* *mf* *ff*
 high - est Ho - sa - nna for e - ver - more Ho - sa - nna in the high - est Ho

Fl. *mf* *f*

Cl. *mf* *f*

V1. *mf* *f*

V2. *mf* *f*

Vc. *mf* *f*

Hp. *mf* *f*

80 B^b/F F^7 B^b B^b E^b B^b B^b/D Gm Cm B^b/F F^7 B^b

DW
 sa nna for e-ver-more *f*

S.
 sa nna for e-ver-more

A.
 sa nna for e-ver-more

T.
 sa nna for e-ver-more

B.
 sa nna for e-ver-more

Fl.
ff

Cl.
ff

Vl.
ff

V2.
ff

Vc.
ff

Hp
ff