

Balance

[Loosely Woven – Christmas 2010] [Final]

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Wayne Richmond
85 Allambie Road
Allambie Heights 2100

(02) 9939 8802
(0400) 803 804
wayne@humph.org

looselywoven.org



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.*

Vc. *pizz.*

Ear-ly

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

2 3

S.S. Wish I could sit _____ and dream a while _____ and spend some

Fl.

Cl.

11

S.S. time _____ in my home-land. So ma-ny pla-ces _____ I can't re - call _____ There's been so

A. Mm _____ etc.

B. Mm _____ etc.

Fl.

Cl.

17

S.S. ma-ny _____ I've seen them all _____ But through the years _____ I've come to know _____ my heart be - longs _____ in my home-land. I've seen the

A.

B.

Cl.

23

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

Fl. *tr*

Cl.

27

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

Fl.

Cl.

31 **B**

Fl.

Cl.

38

Fl.

Cl.

45 **C**

A. Wish I _ was on _ a moun - tain

B.

Fl.

Cl.

51

A. high watch - ing an ea gle _ as she flies. Wish I could sit _ and dream a - while and spend some time in my home - land

B.

58 **D** E A DA

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

Fl.

Cl.

Rose Bay Ferry/Feel like going back home

Verse 1

(Arr. Jill Stubington, 2010)

♩=80

Tune David

Cl.

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

10

Tune

Cl.

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

14 Kristy

Tune

Cl.

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

18 David

Tune

Cl.

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

rit.

22 ♩=80

B.

Cl.

♩=80

32

B.

Cl.

Verse 2

41 Rima John Bry

Tune

Cl.

MondayJa vaTuesdaySpaWednesdayTo ky oandbacka gainThe on lytrou bleisthere isn'ta nyloobutwhatdoyouwantfora dol larortwo

49 Max Marjorie rit.

Tune 

Off with me rain coat and new woolly vest See the jolly roger on my chest To days Friday's hold on tight cos it's off to Tri ni da dan back on night

Cl. 

57 $\text{♩} = 80$

B. 

Cl. $\text{♩} = 80$ 

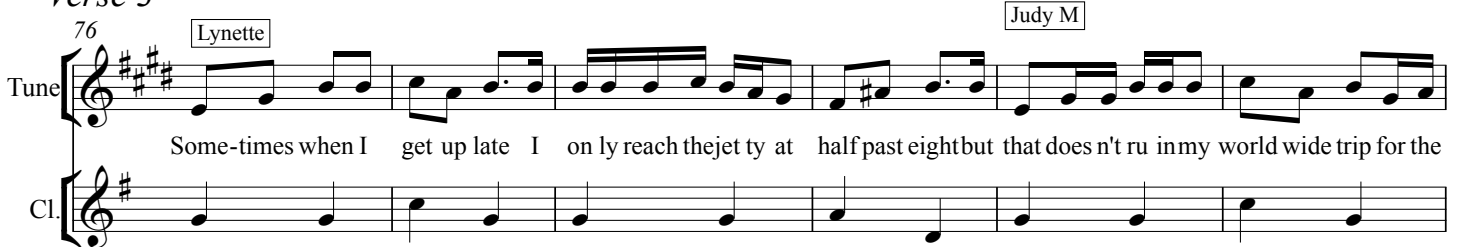
67

B. 

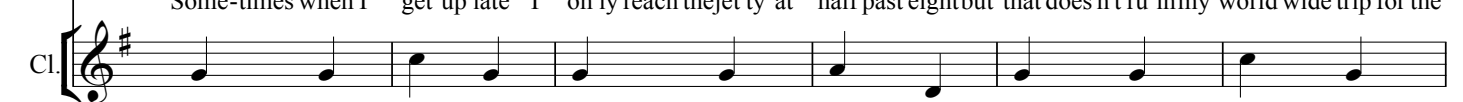
Cl. 

Verse 3


76 Lynette Judy M

Tune 

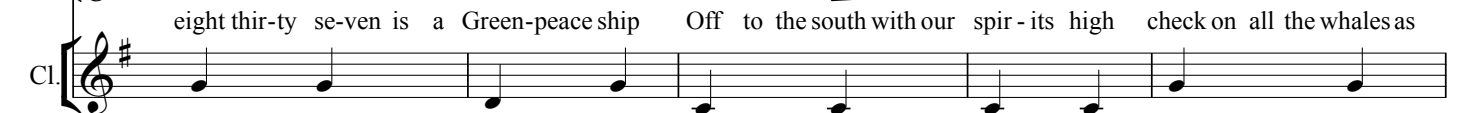
Some-times when I get up late I on ly reach the jet ty at half past eight but that does n't ru in my world wide trip for the

Cl. 

82 B E Glennie

Tune 

eight thir-ty se-ven is a Green-peace ship Off to the south with our spir - its high check on all the whales as

Cl. 

87 Wayne rit.

Tune 

we pass by We'll need life jack-ets so just pop up-stairs You can get them from the chap-py who col-lects the fares


Cl. 


92 $\text{♩} = 80$

B. $\text{♩} = 80$ 

Cl. $\text{♩} = 80$ 

101

B. 

Cl. 

Feel like going back home (S. Pigram)

109 $\text{♩} = 130$

B. *Quay* **3** Feel like go-ing back home _____ Right now while the man-goes are ripe

Cl. **3**

118

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

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

Tune Ma I can just_ taste your fish soup and rice_ I'm com-ing back_ home to you

129

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

134

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

143 *[All men]*

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

148

B. 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*

Tune Hey Ma I can just_ taste your fish soup and rice_ I'm com-ing back_ home to

158

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

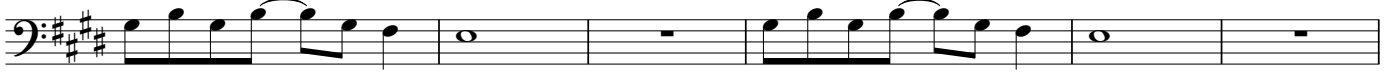
164

Slower

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

Coda


173

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


179

B. 
 Feel like go-ing back home_____ Right now while the man-goes are ripe Fran-gi

185

B. 
 pan-is start-ing to bloom_____ And the blue bone start-ting to bite Hey

191

B. 
 Ma I can just_ taste your fish soup and rice_ I'm com-ing back_ home to you

195

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

199

B. 
 Soon I'll be dream ing in Broome Soon I'll be dream ing in Broome

205

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

210

B. 
 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.)

Chorus 1: F C7 F C Dm C F Bb C7 F

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

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-ny 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**

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)

M. **4**

M. **5** **A**
 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

Cl.

M. **10**
 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.

Cl.

M. **15** **B**
 Iknewa man who saved a for - tune that was splen did Then he died the day he'dplanned to go and spend it Shout ing

M. **20**
 Live while you're a - live, No one will sur vive, Life is sor row Here to - day and gone to mor row

M. **24**
 live while you're a - live, No one will sur vive, there's no guar an tee.

W. **28** **C** *All women stage whisper*
 Hope for the best Ex - pect the worst Some drink cham pagne Some die of

W. **32**
 thirst no way of know - ing which way it's go - ing Hope for the best ex - pect the worst.

D Instrumental

37

Cl.

41

44

51

E (x 3)

58

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

Cl.

62

M.

Hurst you take yourchan - ces, There are no ans - wers, Hope for the best ex - pect the worst.
 Rudd The Branch wasstacked Jim, and now theysacked 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

Cl.

Coda

3.

67

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 They can kick you in the pant-ses

Cl.

71

rit.

+ Women

M.

Look out for the watch out for the worst! Hey!

Cl.

Coventry Carol

Arr. Jill Stubington, 2010

Rec. **A** $\text{♩} = 85$

4

8 **B** *p*

14 Lul - ly lul - la thou lit - tle tiny child by by lul - ly - lul -

14

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

20 **C** *mf*

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

27

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

34 **D**

39 **E** *f*

He - rod the king In his ra - ging Char - ged he hath this

Rec.

45

day His men of might In his own

Rec.

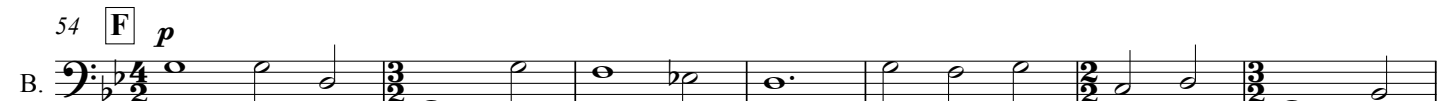
49

B. 

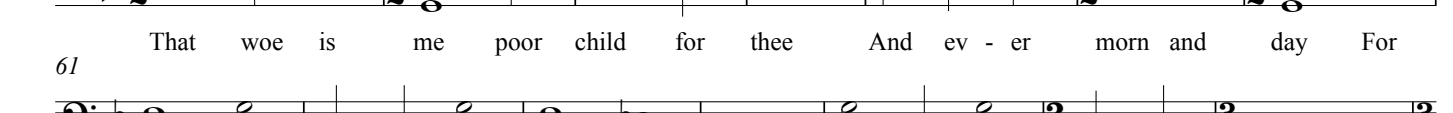
sight All chil - dren for to slay

Rec. 

54 **F** *p*

B. 

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

B. 

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


68 **G**

Rec. 

71

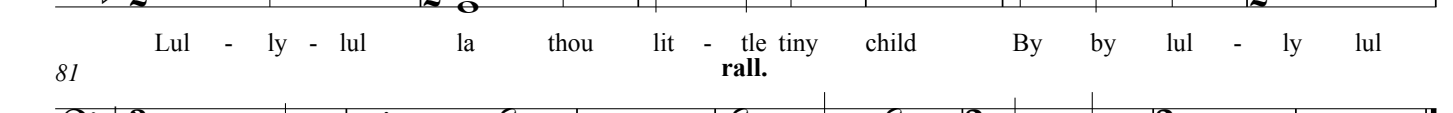
Rec. 

75 **H** *mf*

B. 

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

rall.

B. 

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

How to make gravy

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

(2nd time only)

Sax. 

5 **A**

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. 

10

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

Sax. 

15

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

Sax. 

19

Eric 
Please_ don't let 'em cry_ for me_

Sax. 

25 **B**

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

Sax. 

29

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 oast.

Sax. 

33

Eric
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.

37

Eric
Just add flour salt a lit tlered wine, and don't for-get a doll-op of tom-a-to sauce for sweet-ness and the

Sax.

40

Eric
ex-tra tang, Give my love to An- gus and to Frank and Do - lly _____ Tell them all I'm sor-ry_ I screwed up this

Sax.

44

Eric
time, And look af-ter Ri - ta_ I'll be think-in'of her_ ear-ly Christ-mas morn - ing_ When I'm stand-ing

48

Eric
_____ in line.

Ch.
doo doo doo doo doo(etc) _____ Ah

53

Eric
I hear Ma-ry's got a new boy - friend I hope he can hold his own _____

Ch.
Ah _____ Ahh_

57

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

Ch.

61

Eric

And Ro ger you know I'm e-ven gon - na miss Ro - ger ___ 'cause there's sure as hell no-one in here I wan-na

Sax.

64

Eric

fight. *f* Praise the ba - by Jes - us have a Me-rry Christ - mas ___ I'm rea-lly gon-na miss it ___ all the trea-sure

Ch.

f Praise the ba - by Jes - us have a Me-rry Christ - mas ___

Sax.

D

68

Eric

and the trash. Lat-er in the even-ing I can just im-ag - ine ___ You'll put on Jun-ior Mer - vin ___ and push the tab-les

Sax.

72

Eric

back ___ You know I love Ri ta ba-dly _ she's the one to save ___ me ___ I'm gon-na make some

Ch.

doo doo doo doodoo(etc)

Sax.

75

Eric
gra - vy — I'm gon - na taste the fat Tell her that I'm so-rry yeah I love her bad

Ch.

Sax.

78

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

Ch.

Sax.

81

Eric
days I'll be ma-king gra-vy — I'll be ma-king ple - nty - I'm go-nna pay — — 'em all

Ch.

Sax.

85

Eric
back

Ch.

Sax.

89 C [k/b tacet] 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. *f*

35 G Dm Gm *rall.* 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... (triplets)

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. _____ (triplets)

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.

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

Sax.

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

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*

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*

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*

4

S. *thou - sand more of love For ev - ry act of ven - geance there's a thou - sand of for - give - ness This*

A. *thou - sand more of love For ev - ry act of ven - geance there's a thou - sand of for - give - ness This*

B. *thou - sand more of love For ev - ry act of ven - geance there's a thou - sand of for - give - ness This*

7

B

S. *worldis full of beau ty Thisworldis fulloflove Ooh_____*

A. *worldis full of beau ty Thisworldis fulloflove Ooh_____*

B. *worldis full of beau ty Thisworldis fulloflove Youlis tentothe T.V. you'd thinkthe*

A Sax

B Sax

12

S. *etc.*

A. *etc.*

B. *world was ful__ of horr - ors__ You lis - ten to the talk - back_ you'd think the world was bent_ on harm*

15

S.
 A.
 B.

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 - lert you'd be a -

18

S.
 A.
 B.

There's peo-ple who are teach-ers

larmed

A Sax
 B Sax

21

S.
 A.
 B.

There's peo-ple who are gard' ners

There's peo-ple who are kind

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

A Sax
 B Sax

24

S.
 A.
 B.

They're here

and ev ry where just seek and you will find

For

To make this world a bet-ter place

and there

A Sax
 B Sax

27 **D**

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 Sax

B Sax

31

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

A Sax

B Sax

35 **E**

A Sax

B Sax

39

A Sax

B Sax

42 **f F**

S. *So take the timeto stop and think take the timeto look a - round Take the timeto bal-ance things take the*

A. *So take the timeto stop and think take the timeto look a - round Take the timeto bal-ance things take the*

B. *So take the timeto stop and think take the timeto look a - round Take the timeto bal-ance things take the*

A Sax

B Sax

46

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

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

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

A. 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

A Sax

B Sax

52

G

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

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

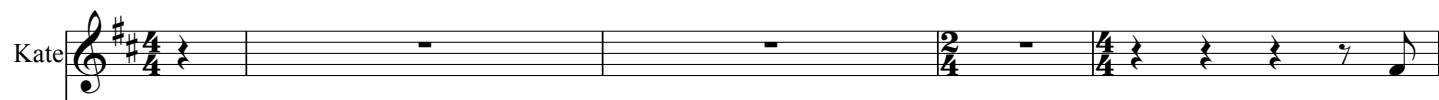
S. ev - ry act of ven - geance there's a thou - sand oforgive - ness This world is full of beau - ty. This world is full of love


A. ev - ry act of ven - geance there's a thou - sand oforgive - 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 oforgive - 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)

Kate 

Rec 

My

5 **A**
Kate 

name is Fran-cis To-lli-ver_ I come from Li-ver-pool two years a-go the war was wait-ing for me af-ter school From

9
Kate 

Bel-gium and to Flan-ders from Ger-ma-ny to here I fought fork-ing and coun-try I love dear

Rec 

13
Kate 

Twas Chris-tmas in the trench-es where the frost so bi-ter hung The fro-zen fields of France where still no

Rec 

16
Kate 


Christ-mas_ song was sung Our fam-'lies back in Eng-land were

Rec 

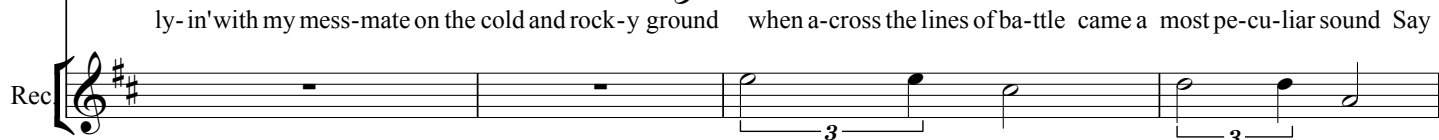
18
Kate 

toast-ing us that day their brave and glor-i-ous lads so far a-way I was

Rec 

21 **B**
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

Rec 

25

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

Rec

29

Kate He's sing ing bloo-dy well you know my part-ner says to me soon one by one each Ger-man voice joined

[All sopranos]

Rec

32

Kate in in har - mo - ny The ca-nnons re - sted si - lent the gas cloud rolled no more as

Rec

35

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

B. As

Rec

39 C

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

Rec

43

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

47

B. There's some -one com ing to wards us the frontline sen-try cried All sights were fixed on one lone fi-gure *V.S.*

50

B. 
 trudg-ing from their side his truce flag like a Christ-mas star shone on that plane so bright as he

53

Kate 
 Then one by one on ei - ther side walked in - to no man's land

B. 
 brave-ly strode un-armed in - to the night Ooo

57

Kate 
 with nei ther gun nor bay on - et we met there hand to hand We shared some se - cret bran dy and wished each o ther well and in a


B. 

61


Kate 
 flare lit so - ccer game we gave them hell We trad - ed choc - 'lates ci - ga - rettes and pho - to - graphs from home These

B. 
 We trad - ed choc - 'lates ci - ga - rettes and pho - to - graphs from home These

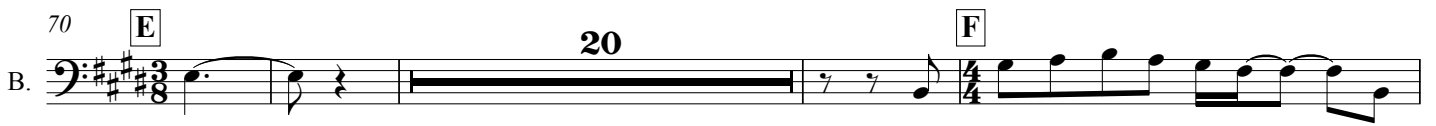
65

B. 
 sons and fa - thers far a - way from fam - lies of their own Young San - ders played his squeeze - box and they

68

B. 
 had a vi - o - lin this cu - ri - ous and un - like - ly band of


70

B. 
 men **20** **F**
 Soon day - light stole up - on us and


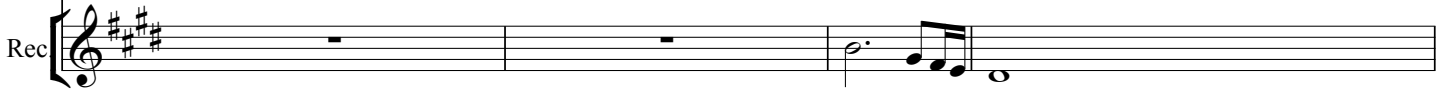
94

B. 
 France was France once more with sad fare - wells we each be - gan to


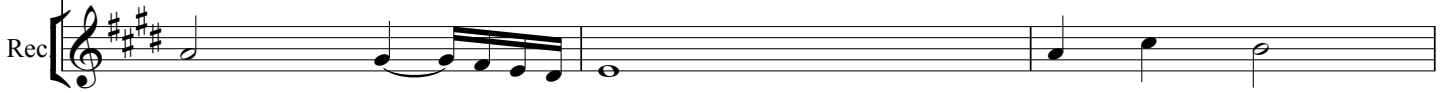
96

B.  se - ttle back to war but the quest - ion haun - ted ev - 'ry heart_ that

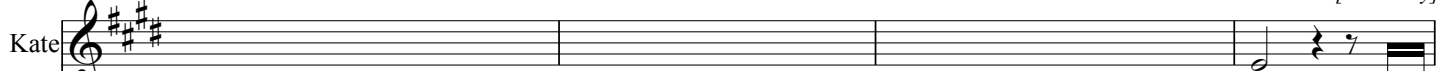


98

B.  beat that won-d'rous night whose fam-'ly have I fixed with-in mysights Twas Christ-mas in the tren-ches where the
 Rec 

102

B.  frost so bi-tter hung the fro-zen fields of France were warmed the songs of peace were sung for the
 Rec 


105

Kate  [Kate only] more Oh my
 B.  wallls they'd kept be-tween us to ex - act the work of war had beencrum-bled and were gone for-e-ver more
 Rec 

109

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

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

115

Kate  each end of the ri - fle we're the same **H** ♩=80 **13**

Blue Moon

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

A

Solo

B. *p*

Cl.

Blue Moon you saw me stand-ing a - lone,

Blue Moon. Blue Moon.

7

Solo

Cl.

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

B

13

Solo

Cl.

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

17

Solo

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

C

21

Solo

Cl.

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

25

Solo

Cl.

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

D

29

Solo

Cl.

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

33
Solo
With - out a love of my own. And then there

37 [E] [all sops]
Solo
sud - den - ly ap - pears be - fore me. The on - ly one my arms will e - ver hold. I heard some
Cl.

41
Solo
bo - dy whis - per "Please a - dore me" And when I looked, the moon had turned to gold! Blue
Cl.

45 [F] [Marjorie solo]
Solo
Moon Now I'm no long - er a - lone. With - out a dream in my heart,
Cl.

50
Solo
With - out a love of my own.

53 [G] ♩=120
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
B Sax.

56
B.
Moon, Blue, blue moon. Doop - a doop - a doop Moon, Blue Moon, Blue

59
B.
Moon. Doop - a doop - a doop Moon, Blue Moon, Blue Moon. Doop - a doop - a doop.

62

B. Bom boo ba bom ba bom_ ba bom bom boo ba bom boo ba bom da dang_ di dang dang da

B Sax.

64

Solo **H** Blue_ Moon, _____ you saw me stand ing_ a - lone, _____ with out a dream in _____ my

B Sax.

69

Solo heart, _____ without a love of_ my own. _____ Blue

B Sax.

74

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

B Sax.

78

Solo prayer for_ some-one I real - ly _____ could care for_ And then there

B Sax.

82

Solo **J** sud-den-ly ap peared be - fore _____ me. _____ The on-ly one my arms will


B Sax.

87

Solo e - ver hold. _____ I heard some - bo - dy whis - pet Please a -

B Sax.

92

Solo 
 dore me." And when I looked, the moon had turned to gold. Oh! Blue.


B Sax. 


98 **K**

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

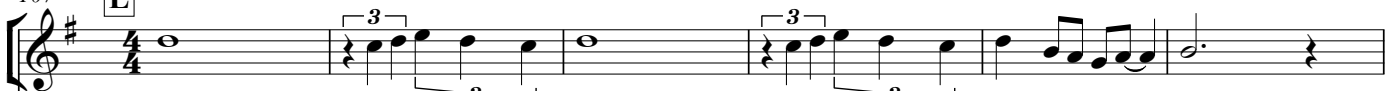
B Sax. 


102

Solo 
 heart, without a love of my own.

B Sax. 

107 **L**

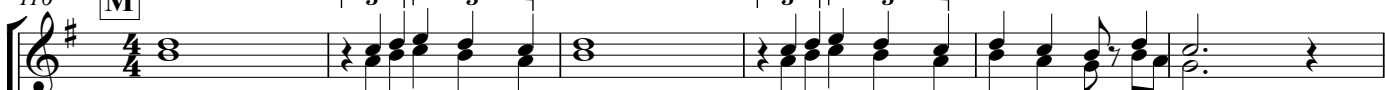
Solo 
 Oh Oh Oh

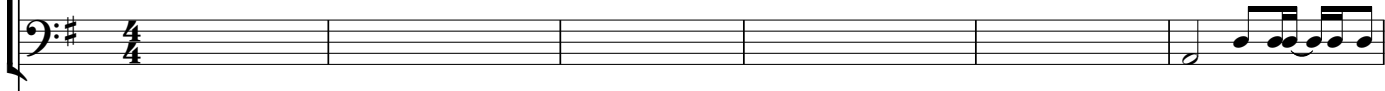
B Sax. 


113

B Sax. 


116 **M**


Solo 
 Oh Oh Oh Oh

B. 
 MooDoopadoopadoop.

B Sax. 

122

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

B Sax. 

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)

(Wayne) Ev - ry

5 **A**
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 stay in your arms, I'm ad

10
dict-ed to your charms; You're get-ting to be a hab - it with me. (Wayne) I used to think your love was

14
some-thing that I could take or leave a - lone, But now I could-n't do with - out my sup- ply; I

19
need you for my own. (Gial) Oh, I can't break a- way, I must have you ev-'ry day. As reg-u-lar-ly as cof-fee or

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

29 **B** Instrumental
(Both) You've got me in your clutch-es, and I

34 ♩=120

can't get free; You're get-ting to be a hab - it with me. (Wayne) Now ev' - ry

37 C

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 stay in your arms, I'm ad

42 ♩=100

dict-ed to your charms. You're get-ting to be a hab-it with me. (Wayne) I used to think your love was

46

some-thing that I could take or leave a - lone, But now I could-n't do with - out my sup- ply; I

51 ♩=120

need you for my own. (Gial) Oh, I can't break a - way, I must have you ev' - y day, as reg - u - ly as cof - fee or

56 ♩=100

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

60

(Both) (Wayne) 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. $\text{♩} = 85$

5

9

13

Mazel Tov (Good Fortune)

S Sax. $\text{♩} = 140$

1

10

17

25

34

43

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

51 $\text{♩} = 80$ **A** *1 (gradually increase tempo on repeat)*

S Sax.

9

19 **B**

27

38 **C** $\text{♩} = 120$ *tr*

46

54 *tr*

62

Lebedikh un Freylakh (Lively & Joyful)

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

79

87

95 **Fine**

103 **B**

112 **D.S. al Fine**

When you were Sweet Sixteen

James Thornton
(Arr. Maria Dunn, 2010)

$\text{♩} = 100$

A

Fl.

Fl.

17 **B**

first I saw the love-light in your eye I thought the world held naught but joy_ for me

and e - ven_ though we've dri-fled_ far a - part I ne-ver_ dreamed but

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

first I saw you_ on the vi-llage green Come to me_ and mydream of love is o'er,

I love you_ as I loved you when you were_

sweet, when you were_ sweet six - teen.

E Wh.

E Wh.

E Wh.

70

D

Musical notation for measures 70-75, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

first I saw the love-light in your eyes I thought the world hadnaught but joy_ for

76

Musical notation for measures 76-81, continuing the melody from the previous system.

me and e-ven though we've dri-fted far a - part I

82

Musical notation for measures 82-86, continuing the melody.

ne-ver_ dreamed but what I dreamed of thee I love you_ as I

87

Musical notation for measures 87-92, continuing the melody.

ne-ver_ loved be-fore since first I saw you on the vi-llage green

93

Musical notation for measures 93-98, including a piano part for E Wh. (English Horn) with a treble clef and a key signature of three sharps.

Come to me_ or mydream of love is o'er, I love you_ as I

99

rit. $\text{♩} = 100$ a tempo

Musical notation for measures 99-106, including a piano part for E Wh. with a treble clef and a key signature of three sharps.

loved you when you were sweet when you were sweet six - teen

107

E

Musical notation for measures 107-113, featuring a flute part (Fl.) with a treble clef and a key signature of three sharps.

114

Musical notation for measures 114-118, including piano parts for E Wh. and Fl. with treble clefs and a key signature of three sharps.

119

rit.

Musical notation for measures 119-124, including piano parts for E Wh. and Fl. with treble clefs and a key signature of three sharps. Triplet markings are present in the flute part.

Rave On

Sunny West, Bill Tilghman & Norman Petty

Verse

$\text{♩} = 160$

T. G
 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]

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

Sax.

T. D G C G D^7 G D^7
 you say, "I love you," Rave on. The Oh well,

Sax.

Chorus

T. C G D
 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

Sax.

T. G D G C
 you're re-veal-in' your love for me. Rave on, rave on and tell me,

Sax.

T. G D
 tell me not to be lone-ly, tell me you love me on-ly,

Sax.

To Bridge
To Coda

29 1. G C G *Instrumental*

T. *rave on to me. —*

Sax.

34 **Back to Chorus**

Sax.

Bridge

39 2. G C G D⁷ G C G

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

Sax.

44

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

Sax.

49 *[Stop!]*

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

Sax.

52 **Back to Chorus**

T. *rock! roll! rock! roll! Ow!!!*

Sax.

Coda

56 3. G C G G C G

T. *rave f on to me. — p rave f on to me. — ff*

Sax.

The Holy City

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

$\text{♩} = 60$ [Sus strings] **A**

DW 8 Last night I lay a-sleep-ing there came a dream so fair I stood in old Je-ru-sa-lem be

DW 7 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

DW 11 heav'n in an-swer rang Me thought the voice of an-gels from heav'n in an-swer rang Je -

Cl. 3 3 3 3

DW 16 **B** ru - sa-lem Je - ru - sa-lem Lift up your gates and sing Ho - sa - nna in the high - est Ho -

Cl. *pp*

DW 22 3 *f add piano* *p* [All men] sa - nna to your king And

Cl. 3 *f* 3 *p*

DW 28 **C** then me thought the dream was changed the streets no long - er rang Hushed were the glad ho - sa - nnas the

DW 31 li - ttle chil - dren sang The sun grew dark with my - ste - ry the

DW 33 morn was cold and chill As the sha - dow of a cross a-rose u - pon a lone - ly hill as the

36
 DW *f* sha - dow of a cross a - rose up -
 Cl. *f*

38 **D**
 DW on a lone - ly hill [David solo] Je - ru - sa - lem Je - *mp*
 Cl. *mp*

41 *f* *tacet piano*
 DW ru - sa - lem hark how the an - gels sing Ho - sa - nna in the high - est ho - sa - nna to your king
 Cl. *f*

48 **E**
 S. once a - gain the scene was changed new earth there seemed to be I saw thw ho - ly ci - ty be -
 Cl. *pp*

51
 S. side the tide - less sea The light of God was on its streets the gates were o - pen wide and
 Cl.

54 *f*
 S. all who would might en - ter and no - one was de -
 Cl. *mf*

57 *p*

S. *>*
nied No need of moon or stars by night or

Cl. *pp*

60

S. sun to shine by day It was the new Je -

Cl.

63 *f*

S. ru - sa - lem that would not pass a - way It

Cl.

66 *p*

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

Cl. *mf*

70 **F** *mf* *f*

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

Cl. *pp* *mf*

76 *mf* *ff*

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

Cl. *mf* *f*

81 *ff*

Cl. *ff*