

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)

$\text{♩} = 175$ D A D Verse

JB

V1. *pizz.* Ear-ly

Vc.

5 D G D

JB

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

V1. *p*

V2. *pizz.*

Vc.

9 G D

JB

Start - ing its_ long jourm ey_ South.

V1.

V2.

Vc.

13 G D

JB

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

V1.

V2.

Vc.

17 A D Chorus

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

V1.

V2.

Vc.

21 A D

JB Ghan On the Ghan On the

Ch On the Ghan On the Ghan

V1.

Vc.

25 A D

JB Ghan On the Ghan 2.The

Ch On the Ghan

V1.

Vc.

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

My Homeland

Isla Grant

(Arr. Jill Stubington, 2010)

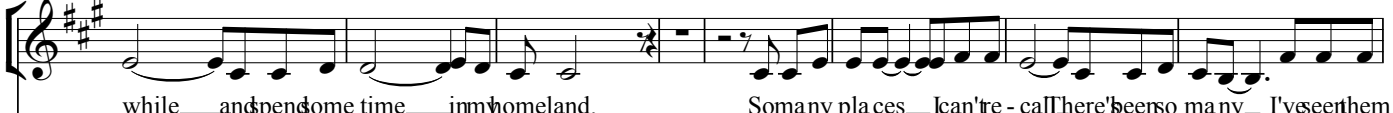
A


S. S. 
Wish I could sit and dream a


Vln. 1 


Vln. 2 

Vc. 

10
S. S. 
while and spend some time in my homeland. So many places I can't call here because so many I've seen them

Vln. 1 

Vln. 2 

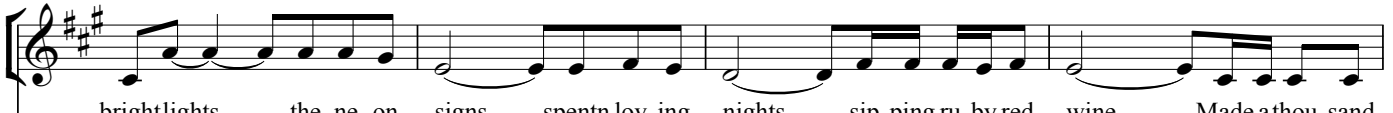
Vc. 

18
S. S. 
all. But through the years I've come to know my heart belongs in my homeland. I've seen the

Vln. 1 

Vln. 2 

Vc. 

23
S. S. 
bright lights the neon signs spent loving nights sipping ruby red wine. Made a thousand

Vc. 

27
S. S. 
friends along the way. But now I long to be in my homeland.

Vln. 1 

Vln. 2 

Vc. 

31 **B**

Vln. 1

Vln. 2

Vc.

36

Vln. 1

Vln. 2

Vc.

41

Vln. 1

Vln. 2

Vc.

46 **C**

Vln. 1

Vln. 2

Vc.

50

Vc.

58 **D**

Vc.

65

S. S

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

Vln. 1

Vln. 2

Vc.

D A E⁷

Rose Bay Ferry/Feel like going back home

(Arr. Jill Stubington, 2010)

Verse 1

Tune $\text{♩} = 80$ **5** David E A E F# B E A E

Ev'ry mor-ning at eight twen-ty five down to the Rose Baywharf I drive Park my Hum-ber un-der-neath the tree

Tune **12** B E Kristy A E

Hop a-long the gang-plank and then I'm free Free says you well how can that be when we al-ways fin-ish up at

Tune **17** F# B E A E rit. G#m F#° B

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

Chorus 1

S. $\text{♩} = 80$ E A E

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

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

out to the o-pen sea Throw a-way the com-passright hand down and it's out through the Heads we'll go So

S. **34** A E B E B7 E

ho let's be mer-ry on theRose 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.

Tune **40** Verse 2 Rima E A E John Bry F# B E A E

Mon-day Ja-va Tues-day SpaiWednes-day To-ky-o andback a-gain The on-ly trou-ble is there is n't a-ny loo but

Tune **47** B E A Max E

what do you want for a dol-lar or two Off with me rain-coat and me wool-ly vest See the jol-ly ro-ger

Tune **52** F# B E A E rit. G#m F#° B

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

Chorus 2

57 E $\text{♩} = 80$ A E

S.

63 $\text{F}\#\text{m}$ B^7 E A E A E A

S.

70 E B E B^7 E

S.

Verse 3 Lynette

76 E A E $\text{F}\#\text{m}$ B E A E

Tune

82 B E A E

Tune

87 $\text{F}\#\text{m}$ B Wayne E A E rit. $\text{G}\#\text{m}$ $\text{F}\#\text{m}$ B

Tune

Chorus 3

92 E $\text{♩} = 80$ A E

S.

98 $\text{F}\#\text{m}$ B^7 E A E A E

S.

104 A E B E B^7

S.

Feel like going back home (S. Pigram)

♩=130

109 E B E B E B E B E B

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

Vln. *pizz.*

115 E B E B E B E B

S.

Vln.

119 E B E B E B E B E

S.

Vln.

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

Vln. *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 dream-ing of Broome

Vln.

134 C#m E B E A Am E B7 E B E B

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

143 [All women]

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

Vln.

148

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

Vln.

154

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

Vln.

G#7 C#m A E B E

arco

159

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

Vln.

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

164

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

Vln.

C#m E B E A Am E B7

Slower E B E B

Coda

173

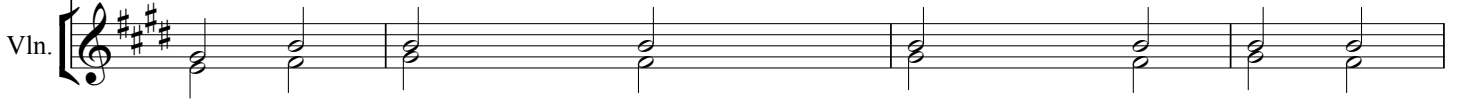
Vln. 

179

E B E B E B

S. 

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

Vln. 

183

A E F#m B E B

S. 

Don't turn left turn right down the har-bour and out to the o - pen sea

Vln. 

186

E A E A E E B

S. 

Throw a-way the com-pass right hand down and it's out through the Heads we'll go

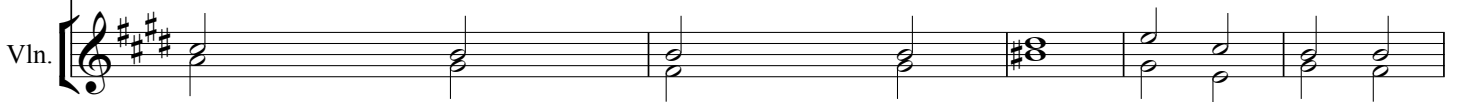
Vln. 

189

A 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

Vln. 

194

E B E B E B

S. 

Row yo ho if we run out of pet-rol we'll row

Vln. 

200 E A E E B

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

Vln.

202 E B E A E E F# B

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

Vln.

205 E B E B E B E E B

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

Vln.

209 E B E B E

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

Vln.

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 eco 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 $\text{♩} = 90$
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. Em D Em Bm Em

Hp. Em D Em Bm Em

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. Em G Bm C

15 G Bm Em D Em Bm Em $\leftarrow \text{♩} = \text{♩} \rightarrow$

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

Hp. G Bm Em D Em Bm Em

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. C G C G C G

Vc. C G C G C G

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. G^o/A A

Hp C⁷ A

M. A A Gm A Dm Gm A⁷ Dm

W. A 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-rehearsed Some reach the

di di di di di di di di di di di di di di di di di di di di di di di di di di di di di di di di di di di di di

M. Dm Gm Dm A Dm Dm

W. Dm Gm Dm A Dm 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.

di di di di di di di di di di di di di di di di di di di di di di di di di

M. B C F D Gm

W. B C F D Gm

Iknew a 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. Gm Dm A⁷ Dm

W. Gm Dm A⁷ Dm

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

M. Gm Dm A Dm

W. Gm Dm A Dm

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

W. C *All women stage whisper*

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

W. C *All women stage whisper*

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

Instrumental

37 **D** Dm A⁷ Dm

Fl.

42 Gm Dm

Fl.

46 C F Bb Gm

Acc.

50 Dm A Dm Gm Dm A Dm

Acc.

58 **E** (x3) Dm A⁷ Dm

M.

W.

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

Di di

63 Gm Dm A⁷ Dm

M.

W.

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 worst.

di di

Coda 67 ^{3.} Dm A⁷ Dm A⁷ Dm A⁷ Dm A⁷

Tenors + Basses

M.

W.

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

70 Dm A⁷ rit. Dm A⁷ Dm Gm A⁷ Dm

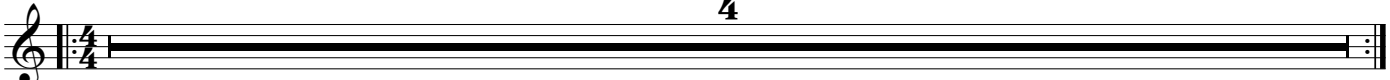
+ Women

M.

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

How to make gravy

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

Eric  4

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
Vln. 
p

10
Eric 
- ber_ Now they're ring-in' the last bells If I get good be-hav - iour,_
Vln. 

15
Eric 
I'll be out-ta here by Ju-ly_ Won't you kiss my kids on Christ-mas day
Vln. 

19
Eric 
Please_ don't let'em cry_ for me_
Vln. 

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.

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 roast.

33

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

Ch.
Who's gon-na make the gra - vy____ I bet it won't taste the same____

38

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

41 C

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.
[Musical notation]

45

Eric
- ta__ I'll be think-in'of her__ ear-ly Christ-mas morn - ing__ When I'm stand-ing____ in line.

Vln.
[Musical notation]

49

Eric
[Musical notation]


Ch.
doo doo doo doo doo(etc)_____ Ah__

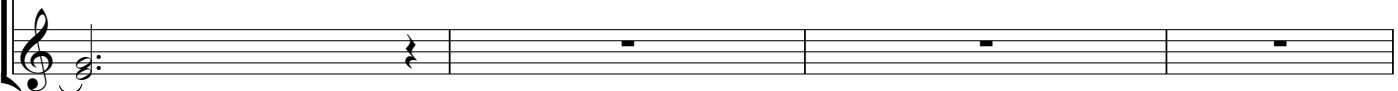
53

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

Ch.
Ah____ Ahh____ V.S.

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 ashell no-one in here I wan-na

64

D


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___

68

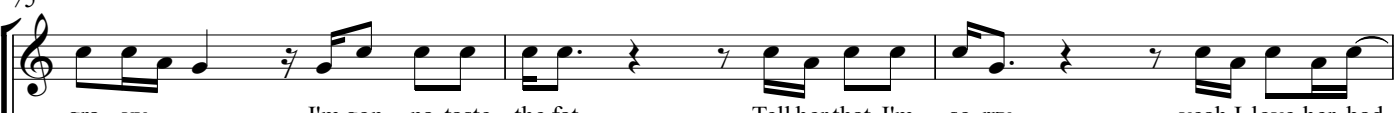
Eric  and the trash. Lat-er in the even-ing I can just im-ag - ine___ You'll put on Jun-ior Mer - vin___ and push the tab-les

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 doo(etc)

75

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

Ch. 

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.

81

Eric

days I'll be ma - king gra - vy_____ I'll be ma - king

Ch.

83

Eric

ple - nty_____ I'm go-nna pay_____ 'em all back_____

Ch.

86

Ch.

C [k/b tacet]

90

Ch.

Ah_____

Fairy

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

♩=75

Hp.

S.

I am

Hp.

S.

5 **A** F Dm Bb F

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

S.

9 G Dm Gm F C

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

S.

13 **B** F Dm Bb F

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

Fl.

Vln.

Vc.

S.

17 G Dm Gm F C

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

Vln.

Vc.

21 **C** F Dm Bb F G

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

Vln.

Vc.

26 Dm Gm F Gm F

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

Fl. *f*

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

Vln.

Vc.

31 **D** F Dm Bb F

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

35 G Dm *rall.* Gm F

Fl. *rall.*

Cl. *rall.*

Vln. *rall.*

Vc. *rall.*

Da Doo Ron Ron

Ellie Greenwich, Jeff Barry & Phil Spector

Sax. E_b

Verse

5 E_b A_b B_b^7 E_b

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

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

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

10 E_b A_b B_b^7 E_b

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

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

Sax. _____ Da doo ron ron... ron, da doo ron ron... (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 *Ab B^b7 Eb* 1. 2.

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

H.

Sax.

Instrumental

25 *Ab B^b7 Eb*

Sax. 3 3 3 3 3 3 3 3 3 3 3 3 3 3

30 *Ab B^b7 Eb*

Sax. 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Coda

34 [Sing 4 times] *Ab*

T. Yeh, yeh, yeh yeh!

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

Sax. 8

37 *B^b7 Eb*

T. yeh yeh! Yeh, yeh,

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

Sax. 8

Balancę

Bruce Watson (Arr. Jill Stubington, 2010)

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

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

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

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

A Sax

9 D A D G A

A Sax

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

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

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

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

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't just be a-ler-t you'd be alarmed

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

S.
A.
T.
B.

There's peo-ple who are teach-ers

There's peo-ple who are gard' ners

There's peo-ple who are teach-ers

There's peo-ple who are gard' ners

there's peo-ple who are nur-ses

22 C F F B \flat

S.
A.
T.
B.

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

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

There's peo - ple who are ___ kind

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

There's peo - ple who are ___ kind

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

24 F C F B \flat C 7 F

S.
A.
T.
B.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

S. *[Instrumental]*

A Sax *[Instrumental]*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Christmas In The Trenches John Mc Cutcheon (Arr. Maria Dunn, 2010)

Kate 2 A

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

Kate 7

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

Kate 11

fought for king and coun-try I love dear Twas Chris-tmas in the trench-es where the frost so bi-ter hung The

Kate 15

fro - zen fields of France where still no Christ-mas_ song was sung Our fam-'lies back in Eng-land were

Kate 18

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

Kate 21 B

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

Kate 25

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

Vln.1 3

Kate 29

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

[All sopranos]

Vln.1

Kate 33

ca - nons re - st - ed si - lent the gas cloud rolled no more as Christ - ma brought us res - pite from the war

Vln.1

Vln.2

37 [All men] **C**

T. As soon as they were fin - ished a rev-'rent pause was spent God

Vln.1

Vln.2

41

T. rest ye me-rry gent-le-men struck up some lads from Kent The next they sang was Sti - lle Nacht tis Si - lent Night says I and

45

T. in two tongues one song filled up that sky There's some -one com ing to wards us the

Vln.1

Vln.2

48

T. front line sen-try cried All sights were fixed on one lone fi-gure trudg-ing from their side his

Vln.1

Vln.2

51

Kate

T. truce flag like a Christ-mas star shone on that plane so bright as he brave-ly strode un-armed in-to the night Ooo... Then

Vln.1

Vln.2

55 **D**

T.

63

T. We trad-ed choc- 'lates ci-ga-rettes and pho - to-graphs from home These sons and fa-ters far a - way from

66

T.

Vln.1

70

T.

Vln.1

82

Kate

Vln.1

Vln.2

B

93

Kate

Vln.1

Vln.2

96

Kate

T.

Vln.1

Vln.2

beat

100

Kate

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

Vln.1

Vln.2

104

Kate

songs of peace were sung for the wall they'd kept between us to ex-act the work of war had been rumbled and were gone for-e-ver

Vln.1

Vln.2

108

[Kate only] **G**

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

Vln.1

Vln.2

112

rit.

Kate

learned its lessons well For the ones who call the shots won't be among the dead and lame and on each end of the rifle we're the same

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

123

S.

ho-ly in-fant so ten-der and mild sleep in hea-ven-ly peace sleep in hea-ven-ly peace

Blue Moon

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

A

Solo 

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

Vln. 

7

Solo 

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

B

Solo 

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

Vln. 

19

C

Solo 

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

Vln. 

24

Solo 

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

Vln. 

29

D

Solo 

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

Vln. 

36

E [all sops]

Solo 

And then there sud-den ly ap-pears be - fore me. The on-ly onemy arms will e - ver hold. I heard some

Vln. 

41

Solo 

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

Vln. 

45 **F** [Marjorie solo]

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

Vln: 8 8 8 8 8 8

53 **G** $\text{♩} = 120$

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

Chords: G Em Am D

60 G Em Am D

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

Chords: G Em Am D

64 **H** G Em Am D G Em Am D

Solo: Blue Moon, you saw me stand-ing a - lone, with-out a dream in my

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

Chords: G Em Am D G Em Am D

69 G Em Am D

Solo: heart, with-out a love of my own. Blue

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

Chords: G Em Am D

74 **I** G Em Am D G Em Am D

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

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

Chords: G Em Am D G Em Am D

78 G Em Am D G C G

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

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

Chords: G Em Am D G C G

82 **J** 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,

Vln.
pizz

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,

Vln.

90 Am G

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

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

Vln.

93 A7 D D7

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

S.
 Doo doo, Doo doo, Ah

Vln.
arco

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

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

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

102 G Em Am D

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

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

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

Solo
Oh _____ Oh _____

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

110 Am D G Em Am D

Solo
Oh _____

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

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

Solo
Oh _____ Oh _____ Oh _____ Oh _____

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

120 G Em Am D


Solo
Oh _____

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

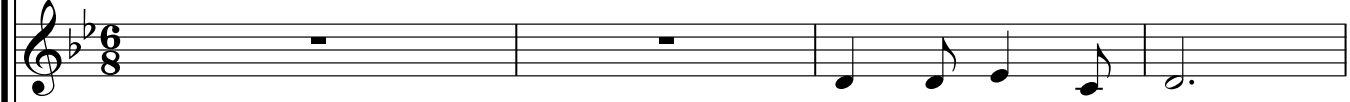
Devlin's General Store

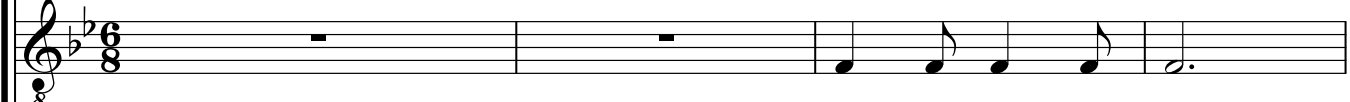
Words: John Warner
 Music: John Warner/Margaret Walters

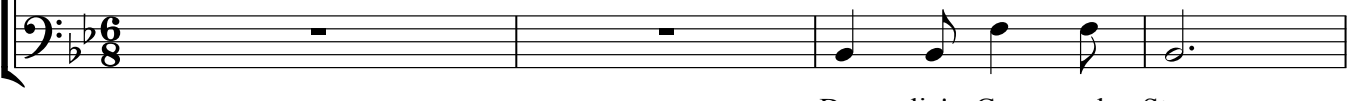
A **B** All sing every verse!

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


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

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


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

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


5 **C** Bb Eb E° F

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

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

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

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

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

Choir
 1-5: B & F

Rima (sop)
 1: A + E to end
 2: B + D to end
 3-7: B to end

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

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

Kristy (sop)
 4: A + C to end
 5-7: B to end

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

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


Eric
 7: A (tune)


Instructions for this page


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

D **rit.**

9 B \flat E \flat E $^{\circ}$ F


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. —

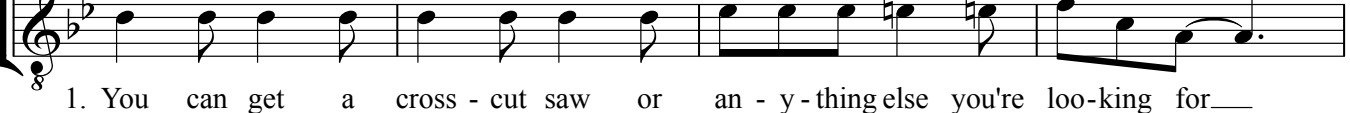
T.  2. There you can col - lect your mail that came from Mel - bourne town by rail. —

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 —

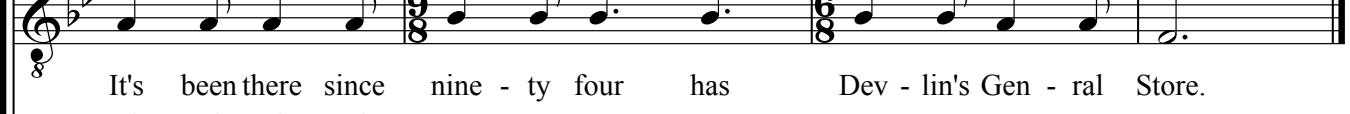
T.  1. You can get a cross - cut saw or an - y - thing else you're loo - king for —

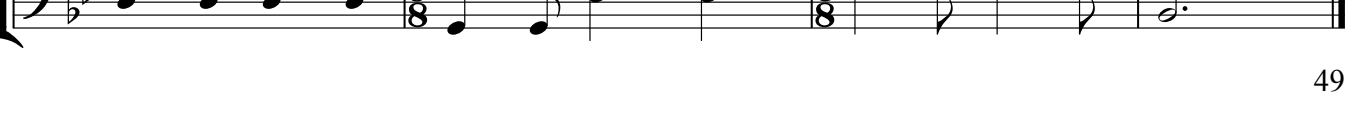
F **All sing every verse!** **rit.** **a tempo**

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
pizz

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 some-thing that I could

15
(stop)
take or leave a - lone, But now I could-n't do with - out my sup-ply; I need you for my

20
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 can't get free; You're

35 $\text{♩} = 120$ C

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

Vln

39

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

Vln

43 $\text{♩} = 100$

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

Vln

47 *(stop)*

take or leave a - lone, But now I could-n't do with - out my sup - ply; I need you for my

Vln

52 $\text{♩} = 120$

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

Vln

56 $\text{♩} = 100$

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

Vln

60

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

Vln

Balanced Klezmer Tune Set

Dudaim (Love Plants)

Intro: Guitars/Harp play first two bars

Chosen by John Macrae

A $\text{♩} = 85$

S Sax. Dm A Dm A Dm F Bb A

Vln.

5 Dm A Dm A Dm F Bb A

S Sax.

Vln.

9 **B** Gm Dm C Dm Gm Dm E A

S Sax.

Vln.

13 Gm F A Dm F A Dm

S Sax. Dm F A Dm F A Dm

Vln.

Mazel Tov (Good Fortune)

A $\text{♩} = 140$

S Sax. Dm Am

Vln.

9 Dm Gm A^7 Dm

S Sax.

Vln.

17 **B** Dm Gm Dm A^7 Dm

S Sax.

Vln.

25 Dm A⁷ Dm

S Sax. Vln.

34 C F Cm C⁷

S Sax. Vln.

42 F Gm A⁷ Dm

S Sax. Vln.

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

51 -♩=80 A¹ (gradually increase tempo on repeat) Dm C⁷ F C⁷

S Sax.

9 F C⁷ F A⁷ Dm C⁷ F A⁷ Dm A⁷ Dm

S Sax.

19 B Dm Gm A⁷ Dm C⁷ F

S Sax.

28 D⁷ Gm A⁷ Dm A⁷ Dm A⁷ Dm A⁷ Gm A⁷ Dm A⁷

S Sax.

38 C ♩=120 Dm A⁷ Dm A⁷ Dm A⁷ Dm D F Gm

S Sax.

50 Dm A⁷ Dm Dm A⁷ Dm A⁷ Dm A⁷ Dm A⁷

S Sax.

60 Dm D F Gm Dm A⁷ Dm

S Sax.

Lebedikh un Freylakh (Lively & Joyful)

Slow & free

$\text{♩} = 150$

69 **A** Dm

S Sax.

Vln.

79 **A** Dm

S Sax.

Vln.

87 **Am** Dm **Am** **A**

S Sax.

Vln.

95 **Dm** **A** Dm **Fine** **D**

S Sax.

Vln.

103 **B** **G**

S Sax.

Vln.

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

S Sax.

Vln.

When you were Sweet Sixteen

James Thornton
(Arr. Maria Dunn, 2010)

$\text{♩} = 100$

A

Fl. 

9  [David] When

Fl. 

Vln. 1 

Vln. 2 

17 **B** 

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

Vln. 1 

Vln. 2 

24 

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

Vln. 1  *pp*

Vln. 2  *pp*

30 

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

Vln. 1 

Vln. 2 

37

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

Vln. 1

Vln. 2

44

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

Vln. 1

Vln. 2

49

when you were_ sweet six - teen.

Vln. 1

Vln. 2

54

Fl.

Vln. 1

Vln. 2

61

Fl.

Vln. 1

Vln. 2

66

[Rima]

When

Fl.

Vln. 1

Vln. 2

70 **D**

first I saw the love-light in your eyes I

Vln. 1

Vln. 2

74

thought the world had naught but joy for me

77

and e-ven though we've dri-fied far a-part

81

I ne-ver dreamed but what I dreamed of thee I

Vln. 1

Vln. 2

pp

86

love you as I ne-ver loved be-fore since first I saw you on the vi-llage

Vln. 1

Vln. 2

92

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

Vln. 1

Vln. 2

98

love you as I loved you when you were sweet

I love you as I loved you you were sweet

Vln. 1

Vln. 2

102 rit. a tempo ♩=100

when you were sweet six - teen

when you were sweet six - teen

Vln. 1

Vln. 2

107 **E**

Fl.

114

Fl.

Vln. 1

Vln. 2

120 rit.

Fl.

Vln. 1

Vln. 2

Rave On

Sunny West, Bill Tilghman & Norman Petty

Verse
G

$\text{♩} = 160$

T.

T.

T.

S.

Chorus

T.

S.

T.

S.

T.

S.

To Bridge
To Coda

1. **G C G**

T. *rave on to me.*

S. *Ah*

Instrumental

31 **C G**

Pno. *8va*

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

Pno. *(8)*

Bridge 2.

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

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

S. *Ah Ah*

47

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

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

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

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

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

Coda 3.

56 **G C G G C G**

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

S. *Ah Ah*

The Holy City

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

♩=60 [Sus strings] **A**

DW *8* Last night I lay a-sleep-ing there came a dream so fair I

V2 *pp*

6

DW *8* stood in old Je-ru - sa-lem be - side the tem-ple there I heard the child-ren sing-ing and e-ver as they sang Me

V2

10

DW *8* thought the voice of An gels from heav'n in an swerrang Me thought the voice of an - gels from heav'n in an swerrang Je -

V2 *ppp*

16 **B**

DW *8* ru - sa lem Je - ru - sa lem Lift up your gates and sing Ho - sa - nna in the high - est Ho - sa - nna to your

V2 *mp*

23

DW *8* king *f add piano*

FL *f*

V2 *f*

The musical score is written for DW (Drum/Woodwind), V2 (Violin 2), and FL (Flute). It is in 4/4 time with a tempo of 60 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two main sections, A and B. Section A starts at measure 1 and ends at measure 15. Section B starts at measure 16 and ends at measure 23. The DW part has a consistent eighth-note accompaniment. The V2 parts provide harmonic support with various dynamics and textures. The FL part has a melodic line with triplets. The lyrics are: 'Last night I lay a-sleep-ing there came a dream so fair I stood in old Je-ru - sa-lem be - 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 heav'n in an swerrang Me thought the voice of an - gels from heav'n in an swerrang Je - ru - sa lem Je - ru - sa lem Lift up your gates and sing Ho - sa - nna in the high - est Ho - sa - nna to your king'. Performance markings include *pp*, *ppp*, *mp*, *f*, and *f add piano*. There are also dynamic hairpins and accents throughout the score.

27 *p* [All men] **C**

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

V2 *p*

31

DW *p* li - ttle chil-dren sang The sun grew dark with my - ste-ry the morn was cold and chill As the

V2 *p*

34

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

V2 *p*

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

V2 *f*

40 *mp* **D**

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

V2 *mp*

44 *f*

DW *f* sa - nna in the high - est ho - sa - nna to your king

V2 *f*

48 **E**

S.

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

V2.

pp

52

S.

light ofGod was onitsstreetsthegateswereo - penwide and all whowouldnight en - ter and no-onewasde-nied No

V2.

mf

58

S.

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

V2.

pp

62

S.

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

V2.

mf

66

S.

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

V2.

p

70 **F** *mp*

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

V2
pp

74 *mf*

DW
8 Ho - sa - nna high - est Ho - sa - nna for - e - ver - more

V2
mf

78

DW
8 Ho - sa - nna in the high - est Ho - sa - nna for e - ver -

V2
mf *f*

81

DW
8 more

Fl.
f

V2
ff

83

Fl.
f

V2
f