

Balancø

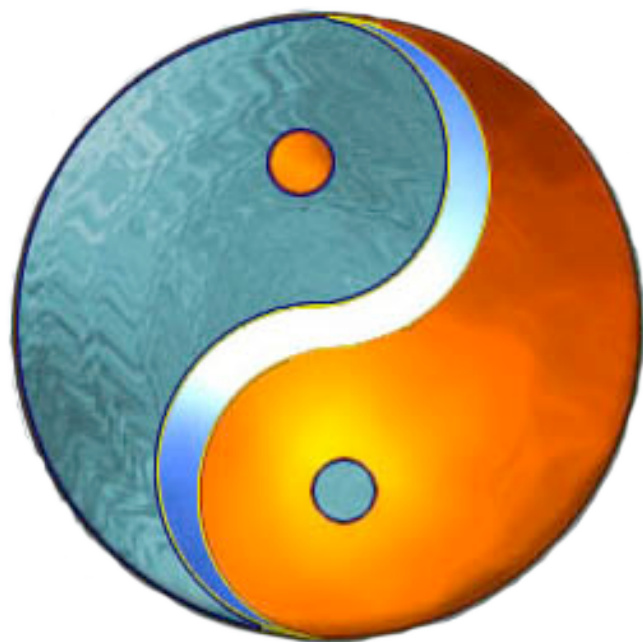
[Loosely Woven – Christmas 2010] [Final]

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The Apprentice's Song


Ian Campbell

♩=70


S.




A.



T.



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.


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.

Come now lad and bring your_ tool-bag, Keep your eyes peeled, use your head.
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Wake up, son, and mind your_ set - ting, B - range is the one to watch.


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.




A.



T.



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.


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.

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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 

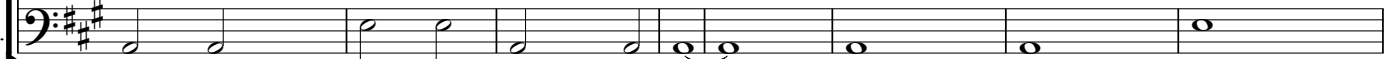
Vln. 2 

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

♩=80

5

David

E A E F# B

Tune

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

10

E A E B E

Tune

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

14

Kristy

A E F# B

Tune

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

18

David

E A E G#m F#° B

rit.

Tune

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

Chorus 1

♩=80

22

E A E

S.

A.

T.

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

28

F#m B7 E A E A E

S.

A.

T.

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

34

A E B E B7 E

S.

A.

T.

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

Verse 2

41 E Rima A E F# B John Bry
 Tune Mon - day Ja - va Tues - day Spain Wednes - day To - ky - o and back a - gain The
 45 E A E B E
 Tune on - ly trou - ble is there is n't a - ny loo but what do you want for a dol - lar or two
 49 A Max E F# B Marjorie
 Tune Off with me rain - coat and me wool - ly vest See the jol - ly ro - ger on my chest To -
 53 E A E rit. G#m F#° B
 Tune day is Fri - day so hold on tight cos it's off to Tri - ni - dad and back to - night

Chorus 2

57 E ♩=80 A E
 S. Where are we go - ing to - day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and
 A. Where are we go - ing to - day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and
 T. Where are we go - ing to - day Mis - ter Ni - chol - son where is it go - ing to be Don't turn left turn right down the har - bour and
 63 F#m B7 E A E A E A
 S. out to the o - pen sea Pull up your an - chor pull your fin - ger out and wave good bye to your home We're off to Nan - tuck - et so -
 A. out to the o - pen sea Pull up your an - chor pull your fin - ger out and wave good bye to your home We're off to Nan - tuck - et so -
 T. out to the o - pen sea Pull up your an - chor pull your fin - ger out and wave good bye to your home We're off to Nan - tuck - et so -
 70 E B E B7 E
 S. give that man a buck - et cos it's chop - py when you're out on the foam yo ho it's chop - py when you're out on the foam
 A. give that man a buck - et cos it's chop - py when you're out on the foam yo ho it's chop - py when you're out on the foam
 T. give that man a buck - et cos it's chop - py when you're out on the foam yo ho it's chop - py when you're out on the foam

Verse 3 Lynette

76 E A E F# B E A E

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

82 B E A Glennie E F# B

Tune

eighth-thir-ty se-ven is a Green-peace ship Off to the south with our spir-its high check on all the whales as we pass by We'll

88 Wayne E A E rit. G# F#° B

Tune

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

Chorus 3

92 E $\text{♩} = 80$ A E

S.

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

A.

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

T.

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

98 F#m B7 E A E A E A

S.

out to the o-pen sea For though we look likedudes and doc-tors at heart we are folk of the sea so ho let's be mer-ry on the

A.

out to the o-pen sea For though we look likedudes and doc-tors at heart we are folk of the sea so ho let's be mer-ry on the

T.

out to the o-pen sea For though we look likedudes and doc-tors at heart we are folk of the sea so ho let's be mer-ry on the

105 E B E B7

S.

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

A.

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

T.

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

Feel like going back home (S. Pigram)

109 $\text{♩} = 130$

Tune $E \quad B \quad E \quad B$
 Feel like go-ing back home

Vln. *pizz.*

Vc. *pizz.*

115 $E \quad B \quad E \quad B \quad E \quad B \quad E \quad B \quad E \quad B$
 Right now while the man-goes are ripe Fran-gi pan-is start-ing to

Vln.

Vc.

120 $E \quad B \quad E \quad B \quad E \quad B \quad E \quad G\#7$
 bloom And the blue bone start ing to bite. Hey Ma I can just taste your
arco

Vln. *arco*

Vc. *arco*

126 $C\#m \quad A \quad E \quad B \quad E \quad G\#7$
 fish soup and rice I'm com-ing back_ home to you Can't hack the pace of the

Vln.

Vc.

130 $C\#m \quad A \quad E \quad B \quad E \quad B \quad E \quad B$
 ci - ty life_ Soon I'll be dream_ ing of Broome

Vln.

Vc.

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

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

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

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

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

Vc.

143 [All women]

S.
 Driv-ing up the dus-ty red high-way I got the

[All men]

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

Vln. pizz.

Vc.

147

S.
 free-dom blow-ing wind in my hair Soak-ing up the wild des-ert coun-try

T.
 hair Soak-ing up the wild des-ert coun - try All my

Vln.

Vc.

152 G#7 C#m A

Tune
 Hey Ma I can just taste your fish soup and rice I'm

S.
 All my wor-ries are gone I don't care

T.
 wor-ries are gone I don't care

Vln. arco

Vc. arco

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

Tune

com-ing back home to you Can't hack the pace of the ci-ty life... Soon I'll be dream ing of Broome

Vln.

Vc.

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

Tune

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

S.

A.

T.


Vc.

8

Slower

Coda

173

Vln. 
Vc. 



180

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

Vln. 
Vc. 

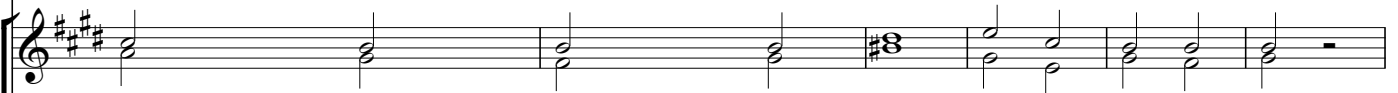
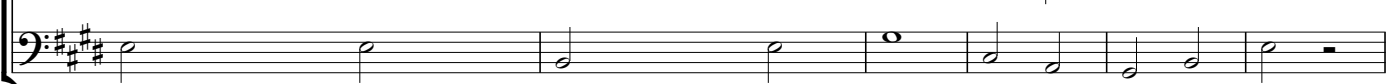
184

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

Vln. 
Vc. 

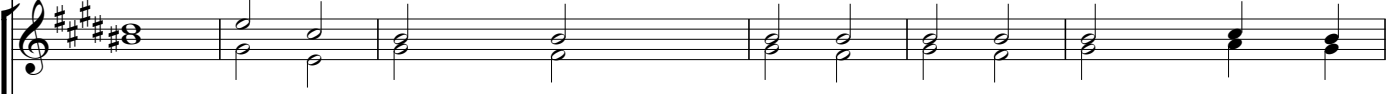
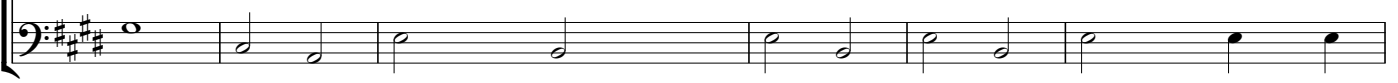
189

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. 
Vc. 

195

S. 
Row yo ho if we run out of pet-rol we'll row Mon-day Ja-va Tues-day Spain

Vln. 
Vc. 

201 E B E B E A E

S.
 Wednes-day To-ky - o and back a - gain To - day is Fri - day so hold on tight so its

Vln.

Vc.

204 E F# B E B E B

S.
 Off to Tri - ni - dad and back to - night Un - til we get to Cir - cu - lar Quay you see we

Vln.

Vc.

207 E B E E B E B E B E B E

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

Vln.

Vc.

It's Eco-logical

Kevin Murray

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

S. *F C7 F C Dm C F Bb C7 F*

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

Fl.

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

Vln. *pizz*

Vc. *pizz*

11 *C Dm G7 C F G7 C*

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

2

Solo $\text{♩} = 90$ Alto Solo

9

Solo $\text{♩} = 90$ Alto Solo

15

Solo $\text{♩} = 90$ Alto Solo

21 **B**

S. $\text{♩} = 90$ Alto Solo

Vln. $\text{♩} = 90$ Alto Solo

Vc. $\text{♩} = 90$ Alto Solo

36 **C** $\leftarrow \text{♩} = \text{♩} \rightarrow$

Solo $\text{♩} = 90$ Alto Solo

42

Solo $\text{♩} = 90$ Alto Solo

47

Solo $\text{♩} = 90$ Alto Solo

53 **D** $\leftarrow \text{♩} = \text{♩} \rightarrow$

S. $\text{♩} = 90$ Alto Solo

Vln. $\text{♩} = 90$ Alto Solo

Vc. $\text{♩} = 90$ Alto Solo

64

T. $\text{♩} = 90$ Alto Solo

Vln. $\text{♩} = 90$ Alto Solo

Vc. $\text{♩} = 90$ Alto Solo

There are sto-ries in my fa-mi-ly that go back ma-ny years The
blood of Scot-tish high-lan-ders is mixed with sal-ty tears. They were dis-pos-sessed by Eng-lish lairds who
took their land a-way, So they had to sail a-cross the world to find a place to stay.
Yet the clear skies of Aus-tra-li-a were cal-ling, were cal-ling—
It was my great great grand-fa-ther who lan-ded on the quay. He got a job down
Braid-wood way with all his fa-mi-ly Oh they 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.—
Yet the clear skies— of Aus-tra-li-a— were cal-ling, were cal-ling— For the clear skies— of Aus
These are my roots,— the land where I be-long The coun-try of my an-ces-ters I ce-le-brate in song

79 **E** *a little slower* [guitar 1st beat of bar]

Solo

I dream now of Aus - tra - lia with my roots in bush - land soil, I ho - nour all my ances - ters who spent their life in toil. And I

88 **rall.**

Solo

ho - nour, too, the peo - ple who were first to love this land, Who dream now of their sa - cred place from which they have been

95 **F** ← . = . →

Solo

banned

Vln.

Vc.

103 **G** *a tempo*

T.

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

Vln.

Vc.

119

T.

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

Vln.

Vc.

135 **H** *p*

A.

ooo -

T.

ooo -

rit

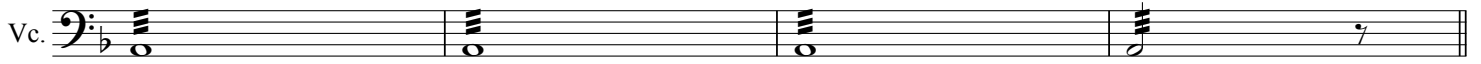
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A.

T.

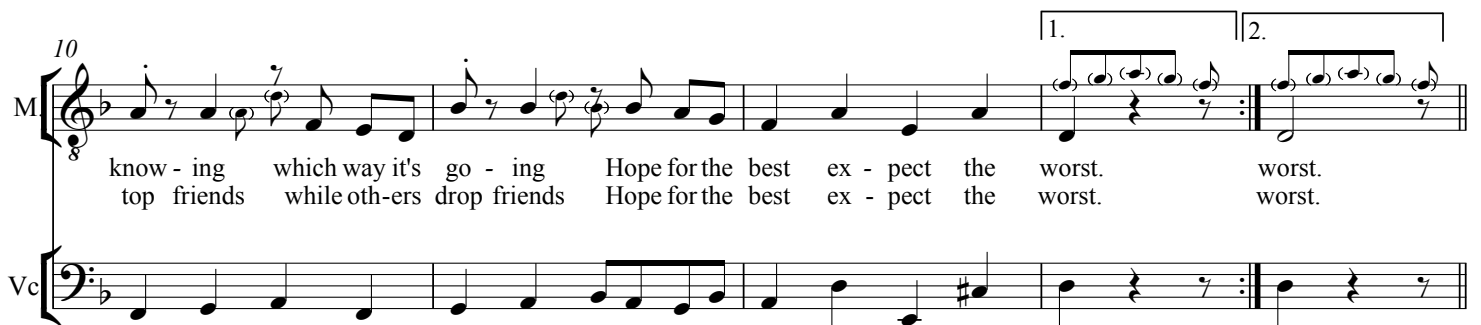
Hope for the best


Mel Brooks (Arr. Paul Hoskinson, 2010)

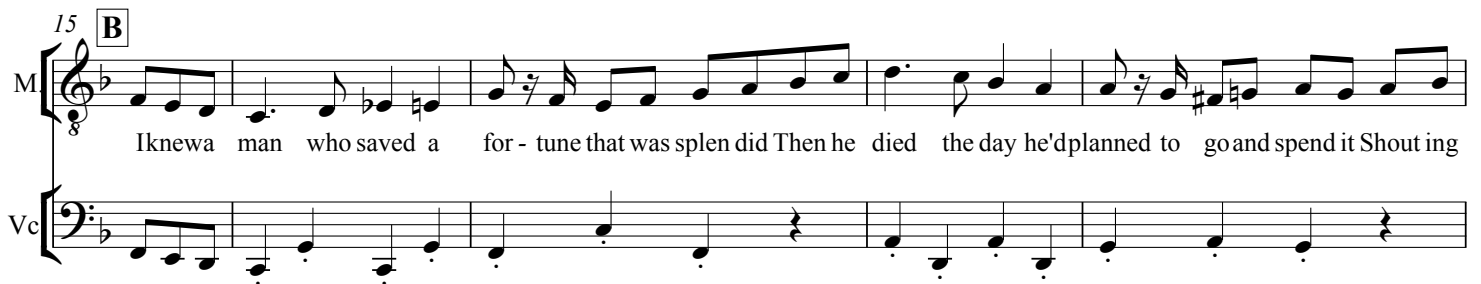
Vc. 


5 **A**
M 
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

Vc. 

10
M 
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.

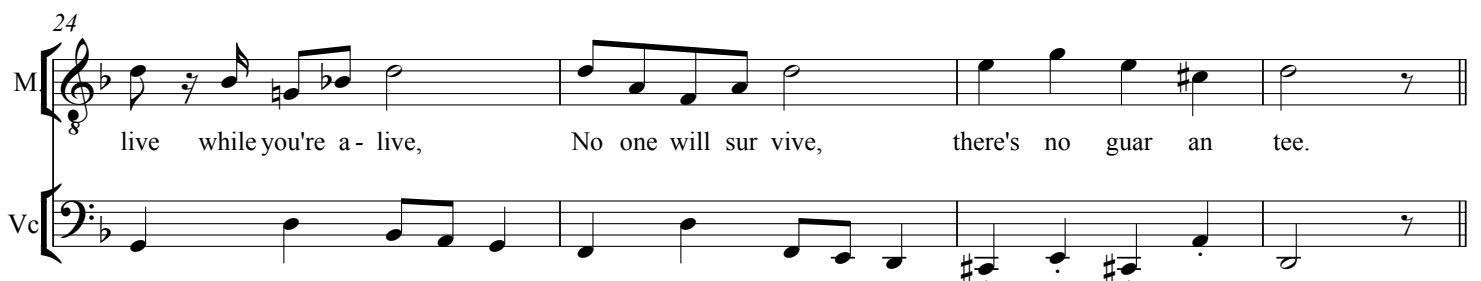
Vc. 

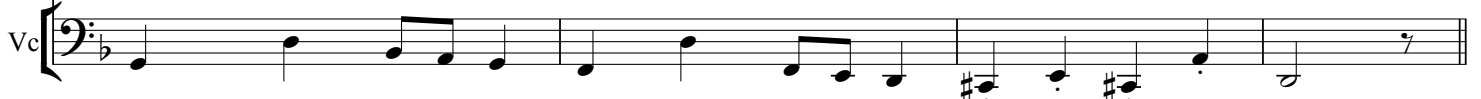
15 **B**
M 
Iknewa man who saved a for - tune that was splen did Then he died the day he'dplanned to go and spend it Shout ing

Vc. 


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

Vc. 

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


Vc. 

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

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

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


37 **D** *Instrumental*

Vc. 


44 

51  (x 3)

58 **E**


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*

Vc. 

62  *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*

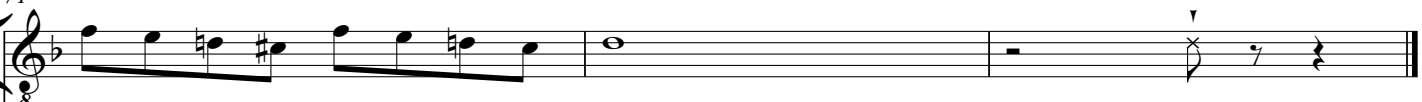
Vc. 

Coda

67  *Ev - en with a new beg - in - ing it's notcer - tain that you'rewinn - ing Ev - en with the best of chan - ces They can kick you in the pant - ses*

Vc. 

71 *rit.* *+ Women*

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

Vc. 

How to make gravy

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

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

Eric 
Now they're ring-in'the last bells If I get good be-hav - iour, I'll be out-ta here by Ju-ly

Eric 
Won't you kiss my kids on Christ-mas day Please don't let'em cry for me

Vc. 

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

Vc. 

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.

Vc. 

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

Vc. 

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

Vc. 

Eric  **C**
gus and to Frank and Do - lly Tell them all I'm sor-ry I screwed up this time, And look af-ter Ri - ta I'll be think in 'of

Vc. 

Eric 
her ear ly Christ mas morn - ing When I'm stand ing in line.

Vc. 

53
Eric I hear Ma-ry's got a new boy-friend I hope he can hold his own—
Vc.

57
Eric Do you re-mem-ber the last one? What was his name a -gain? (just a lit-tle too much col - ogne)—
Vc.

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
Vc.

64 **D**
Eric fight. Praise the ba by Jes - us have a Me-rry Christ - mas— I'm rea-ly gon-na miss it— all the trea-sure
Vc. *f*

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
Vc.

72
Eric back— You know I love Ri-ta ba-dly she's the one to save— me— I'm gon-na make some gra-vy— I'm gon-na taste
Vc.

76
Eric the fat Tell her that I'm so-rry yeah I love her bad - ly— Tell them all I'm so-rry and kiss the slee-py
Vc.

80
Eric chil-dren for me. You know on one of these days I'll be ma - king gra-vy— I'll be ma-king ple - nty— I'm go-nna
Vc.

84
Eric pay— 'em all back— **5**
Vc. **5**

Fairy

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

♩=75

Hp.

S.

I am

5 **A** F Dm Bb F

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

9 G Dm Gm F C

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

13 **B** F Dm Bb F

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

Fl.

Vln.

Vc.

17 G Dm Gm F C

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

Vln.

Vc.

21 **C** F Dm Bb F G

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

Vln.

Vc.

26 Dm Gm F Gm F

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

Fl. *f*

Cl. *mf* [Paul play tune]

Vln.

Vc.

31 **D** F Dm Bb F

Fl. *f*

Cl. *f*

Vln. *f*

Vc.

35 G Dm *rall.* Gm F

Fl.

Cl.

Vln.

Vc.

Da Doo Ron Ron

Ellie Greenwich, Jeff Barry & Phil Spector

Sax. E_b

Verse

5 E_b A_b B_b^7 E_b

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

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

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

10 E_b A_b B_b^7 E_b

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

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

Sax. _____ Da doo ron ron... ron, da doo ron ron... (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* *Bb7* *Eb* | 1. | 2. |

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

H.

Sax.

Instrumental

25 *Eb* *Ab* *Bb7* *Eb*

Sax. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

30 *Ab* *Bb7* *Eb*

Sax. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Coda [Sing 4 times] *Eb* *Ab*

34 Yeh, yeh, yeh yeh!

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

Sax. 8

37 *Bb7* *Eb*

T. yeh yeh! Yeh, yeh,

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

Sax. 8

Balance

Bruce Watson (Arr. Jill Stubington, 2010)

3 **A**



For ev - ry act of terr - or There's a thou - sand acts _ of kind - ness For

5




ev - ry act of hate There's a thou - sand more of love For

7



ev - ry act of ven - geance there's a thou - sand of for - give - ness This

11



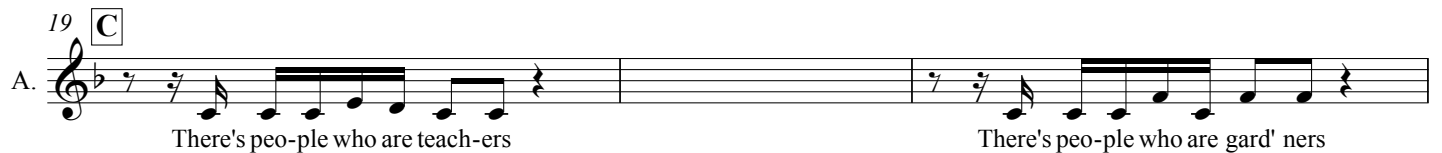
world is full of beau - ty This world is full of love

11 **B**



Ooh _ etc.

19 **C**



There's peo - ple who are teach - ers There's peo - ple who are gard' ners

22



There's peo - ple who give ev - ry thing To make this world a bet - ter place

25



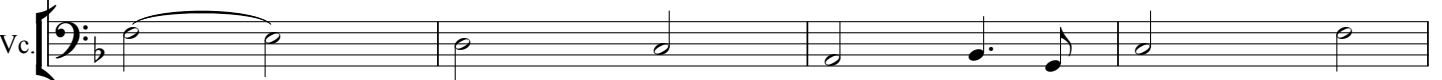
They're here and ev - ry where just seek and you will find For

27 **D**



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

Vc.



31




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.

Vc.





35 **E**

A Sax 


Vc. 

39

A Sax 

Vc. 

43 **F**

A. 

take the time to stop and think take the time to look a - round

45

A. 


Take the time to bal - ance things take the time to smell the flowers.

47

A. 

You'll see peace and tran - qui - li - ty You'll see end - les gen - er - os - i - ty

49

A. 

You'll see that it's up to you and me 'cos you know we've got the power

51 **p G**

A. 

For ev - ry act of terr - or There's a thou - sand acts of kind - ness For

54

A. 

ev - ry act of hate There's a thou - sand more of love For

56

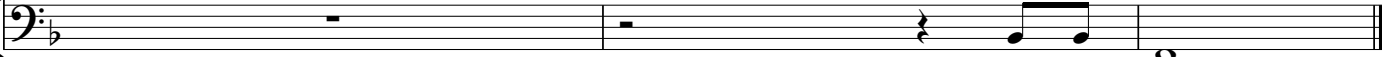
A. 

ev - ry act of ven - geance there's a thou - sand of for - give - ness This

58

A. 

world is full of beau - ty This world is full of love

Vc. 

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

2 **A**

Kate        

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

7

Kate       

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

11

Kate      

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

15

Kate     

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

18

Kate    

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

Vc.    

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

Vc.   

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

Vc.  

29

Kate 

He's sing ing bloo - dy well you know my part - ner says to me soon

[All sopranos]

Vc. 

31

Kate one by one each Ger-man voice joined in in har - mo - ny The ca-nnons re - sted si - lent the

Vc.

34

Kate gas cloud rolled no more as Christ-ma brought us res-pite from the war

Vc.

39 **C**

Vc.

43

Vc.

47

Vc.

49

Vc.

51

Kate Then

Vc.

55 **D**

Kate one by one on ei - ther side walked in - to no man's land with nei - ther gun nor bay - on - et we met there hand to hand We

Vc.

59

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

Vc.

63

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

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

65

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

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

68

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

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

E

6

78

Vc.

86

Kate

Vc. Soon

93

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

Vc.

F

97

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

Vc.

101

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

Vc.

104

Kate songs of peace were sung for the walls they'd kept between us to ex -

Vc.

106 [Kate only]

Kate act the work of war had been crum-bled and were gone for - e - ver more Oh my

Vc.

109 G

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 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 ri-fle we're the

116 H ♩ = 80

Kate same

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

A. *solo* Still - e Nacht hei - li - ge Nacht a - lles schlaft ein - sam wacht nur das rau te hei - li - ge hei - li - ge

123

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

A. Paar Ho - lder Knab im lock - ig - en lock - ig - en Haar Schla - fe in

126

S. peace sleep in hea - ven - ly peace

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

Blue Moon

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

A

Solo

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

Vc.

7

Solo

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

Vc.

B

12

Solo

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

Vc.

17

Solo

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

Vc.

C

21

Solo

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

Vc.

25

Solo

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

Vc.

29 **D**

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

Vc.

33

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

Vc.

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

Vc.

41

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

Vc.

45 **F** [Marjorie solo]

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

Vc.

49

Solo _____ With-out a love of my own. _____

Vc.

53 **G** ♩=120

Vc.

59

Vc.

64 **H**

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

69

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

74 **I**

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

78

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

82 **J**

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

87

Solo
 e - ver hold. _____ I heard some - bo-dy whis-per "Please a -
 Vc.

92

Solo

dore me." And when I looked, the moon had turned to gold.

Vc.

97

Solo

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

Vc. *arco*

102

Solo

heart, with-out a love of my own.

Vc.

107

Solo

Oh Oh Oh

Vc.

113

Solo

Oh

Vc.

119

Solo

Oh Oh

Vc.

Devlin's General Store

Words: John Warner
 Music: John Warner/Margaret Walters


A **B** All sing every verse!

S. 


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

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


5 **C** Bb Eb E° F

S. 

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

A. 

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

T. 

Choir
 1-5: B & F

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

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

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

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

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

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

Eric
 7: A (tune)

Instructions for this page

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

D

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

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

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

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

E **a tempo**

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

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

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

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

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

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

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

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

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

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

You're getting to be a habit with me

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

A

(Wayne) Ev-'ry 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-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 take or leave a-
lone, But now I could-n't do with-out my sup-ply; I need you for my own. (Gial) Oh, I
can't break a-way, I must have you ev-'ry day— As reg-u-lar-ly as cof-fee or tea. You've
got me in your clutch-es, and I can't get free; You're get-ting to be a hab-it with me.

B Instrumental

(Both) You've

33

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

Vc

36 $\text{♩} = 120$ [C]

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

Vc

40

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

Vc

44 $\text{♩} = 100$ (stop)

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

Vc

48

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

Vc

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

Vc

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, -

Vc

60

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

Vc

Balanced Klezmer Tune Set

Chosen by John Macrae

Dudaim (Love Plants)

Intro: Guitars/Harp play first two bars

A $\text{♩} = 85$
Dm A Dm A Dm F B \flat A

S Sax. 
Vc. 

5 Dm A Dm A Dm F B \flat A

S Sax. 
Vc. 

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

S Sax. 
Vc. 

13 Gm F A Dm F A Dm $\frac{2}{4}$

S Sax. 
Vc. 

Mazel Tov (Good Fortune)

1 **A** $\text{♩} = 140$ Dm Am

S Sax. 
Vc. 

10 Dm Gm A 7 Dm

S Sax. 
Vc. 

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

S Sax. 
Vc. 

25 Dm A⁷ Dm 1. 2.

S Sax. 

Vc. 

34 C F Cm C⁷ F

S Sax. 

Vc. 

43 Gm A⁷ Dm 1. 2.

S Sax. 

Vc. 

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

51 $\text{♩} = 80$ Dm C⁷ F C⁷ **A** 1 (gradually increase tempo on repeat)

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. 

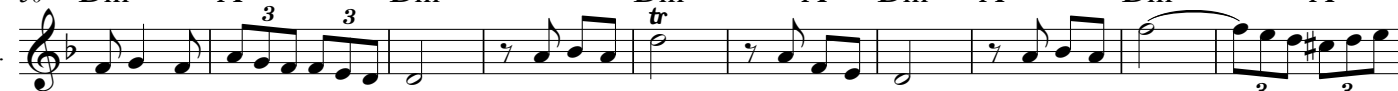
28 D⁷ Gm A⁷ Dm A⁷ Dm A⁷ Dm A⁷ 1. 2. Gm A⁷ Dm A⁷

S Sax. 

38 $\text{♩} = 120$ 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

$\text{♩} = 150$

A⁸ Dm

69

S Sax.
Vc.

78

S Sax.
Vc.

87

S Sax.
Vc.

95

S Sax.
Vc.

103

S Sax.
Vc.

111

S Sax.
Vc.

When you were Sweet Sixteen

James Thornton
(Arr. Maria Dunn, 2010)

♩=100

A

Fl.

Vc.

8

Fl.

Vc.

13

[David]

When

Fl.

Vc.

17

B

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

Fl.

Vc.

23

me and e - ven_ though we've dri-fted_ far a - part I

Fl.

Vc.

29

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

pp

Fl.

Vc.

35
8
fore since first I saw you on the vi-llage green Come to me_ and my

42
8
dream of love is o'er, I love you_ as I loved you when you were

48
8
sweet, when you were_ sweet six - teen.

Fl.

54 C

Fl.

Vc.

60

Fl.

Vc.

65 [Rima]

Fl.

Vc.

When

70 **D**

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

Vc.

76

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

82

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

Vc.

pp

88

fore since first I saw you_ on the vi-llage green Come

Vc.

94

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

E Wh.

Vc.

99 **rit.**

loved you when you were sweet when you were sweet

E Wh.

Vc.

104 *a tempo* ♩=100

six - teen

E Wh.

Fl.

Vc.

107 **E**

Fl.

Vc.

114

E Wh.

Fl.

Vc.

119 *rit.*

E Wh.

Fl.

Vc.

Rave On

Sunny West, Bill Tilghman & Norman Petty

Verse

$\text{♩} = 160$

T. G C
A-w-e-e-e-ell the lit-tle things you say and do... Make me want to be with you - ou-ou. Rave on, it's a
way you dance-a and hold me tight. The way you kiss and say good night.

Vln. *pizz.*

Vc.

7 G D
cra - zy feel - ing and - a I know it's got - ta me reel - in'when you say,

Vln.

Vc.

11 G C 1. G D^7 2.
"I love you," Rave on. The Oh well,

Vln.

Vc.

Chorus

15 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 you're re - veal - in' your

Vln.

Vc.

21 G D G C G
— love — for me. — Rave on, — rave on and tell me, tell me —

Vln.

Vc.

26 D **To Bridge** **To Coda**
not to be lone - ly, tell me — you love me on - ly,

Vln.

Vc.

1. **Instrumental**

29 **G C G**

T. *rave on to me. —*

Vln.

Vc.

34 **Back to Chorus**

Vln.

Vc.

Bridge

2. **G C G D⁷ G C G**

39 **G C G**

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

Vln.

Vc.

45

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

Vln.

Vc.

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

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

Vln.

Vc.

Coda

3. **G C G G C G**

56 **G C G**

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


Vln.


Vc.

The Holy City

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


$\text{♩} = 60$ [Sus strings] **A**


DW  $\text{♩} = 60$ [Sus strings] **A**

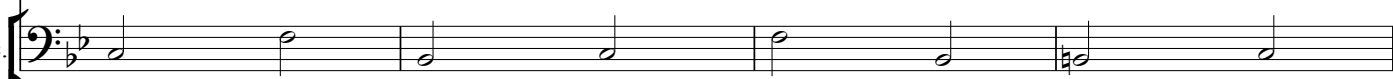
Vc.  *pp*

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

7


DW  $\text{♩} = 60$ [Sus strings] **A**


A.  *ppp* Ooo


Vc.  *ppp*

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

11

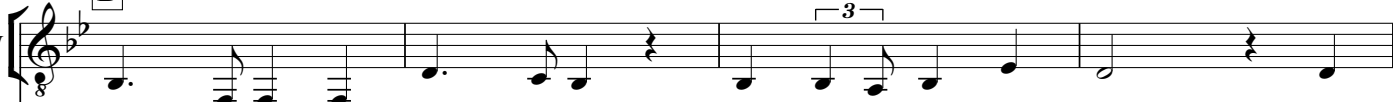
DW  $\text{♩} = 60$ [Sus strings] **A**


A.  *ppp*

Vc.  *ppp*

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

16 **B**

DW  $\text{♩} = 60$ [Sus strings] **A**

Vc.  *mp*

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

20

DW  $\text{♩} = 60$ [Sus strings] **A**

Vc.  *mp*

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

24 *f add piano* *p* [All men] *And*

DW

Vc.

28 **C**

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

DW

Vc.

31

li - ttle chil - dren sang The sun grew dark with my ste - ry the morn was cold and chill As the sha - dow of across a - rose u -

DW

Vc.

35

pon a lone - ly hill as the sha - dow of a cross a - rose up - on a lone - ly hill [David solo] Je -

DW

Vc.

40 *mp* **D**

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

DW

Vc.

44 *f* *tacet piano* *p* *And*

sa - nna in the high - est ho - sa - nna to your king

DW

A.

Vc.

48 **E**

A.

Vc.

51

A.

Vc.

54 *f*

A.

Vc.

58

A.

Vc.

62

A.

Vc.

66

A.

Vc.

70 **F** *mf*

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

Vc. *pp*

74 *f* *mf*

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

Vc. *mf*

78 *ff*

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

Vc. *mf* *f*

82 *ff*

Vc. *ff*