

Balance

[Loosely Woven – Christmas 2010] [Final]

The Apprentice's Song	2
The Ghan.....	4
My Homeland	6
Rose Bay Ferry/Feel like going back home.....	8
It's Eco-logical.....	14
Heritage.....	16
Hope for the best.....	18
Coventry Carol	22
How to make gravy.....	24
Fairy.....	28
Da Doo Ron Ron.....	30
Balance.....	32
Christmas in the trenches.....	36
Blue Moon.....	42
Devlin's General Store.....	48
You're getting to be a habit with me.....	50
Balanced Klezmer Tune Set.....	52
When you were Sweet Sixteen.....	56
Rave On.....	60
The Holy City.....	62

Wayne Richmond
85 Allambie Road
Allambie Heights 2100

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

looselywoven.org



The Apprentice's Song

Ian Campbell

♩=70

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

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

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

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

3
S.
Fetch your foot-prints, span - ners,_ chis - els, From now on they'll earn your bread.
Sca - lers, co - kers, valves - men, _ sto - kers, This is where the gas is made.
Num - ber three is due for_ sca - ling, See she don't get too much ash.

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

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

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

5

S.

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

A.

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

T.

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

B.

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

7

S.

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

A.

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

T.

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

B.

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

The Ghan

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

♩=175 D A D Verse

JB

V1. *pizz.*

Vc. *pizz.*

Ear-ly

5 D G D

JB

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

V1. *p*

V2. *pizz.*

Vc.

9 G D

JB

Start - ing its_ long jourm ey_ South.

V1.

V2.

Vc.

13 G D

JB

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

V1.

V2.

Vc.

17 A D Chorus

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

V1.

V2.

Vc.

21 A D

JB
Ghan On the Ghan On the

Ch
On the Ghan On the Ghan

V1.

Vc.

25 A D

JB
Ghan On the Ghan 2.The

Ch
On the Ghan

V1.

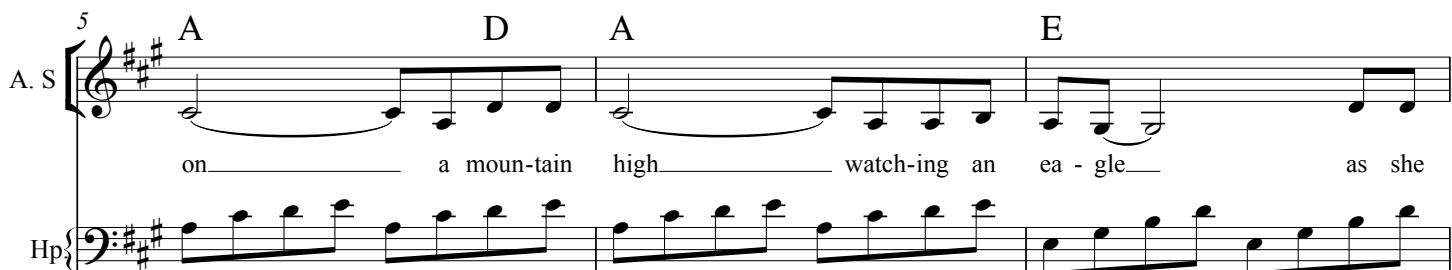
Vc.

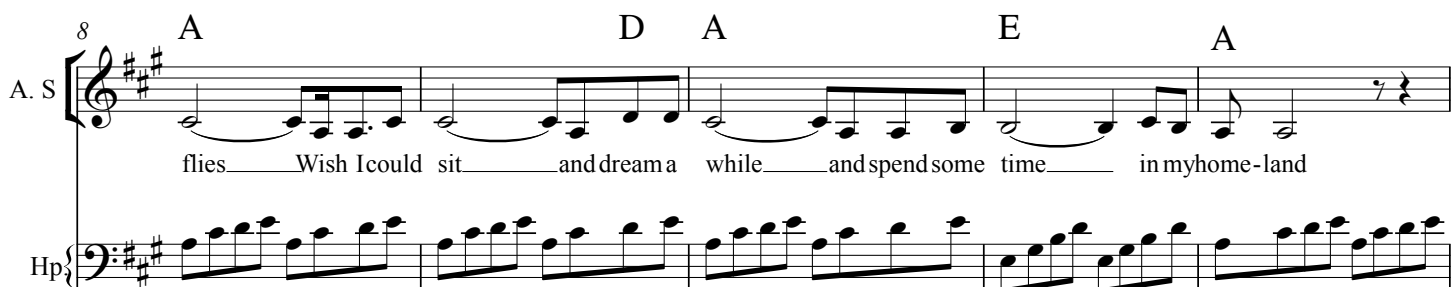
V1: John solo (with banjo)
 V2: + mandolin
 V3: + V1
 V4: + V2 + k/b
 V5: (as above)
 Coda: John solo

My Homeland


Isla Grant
(Arr. Jill Stubington, 2010)


A S 
Wish I was

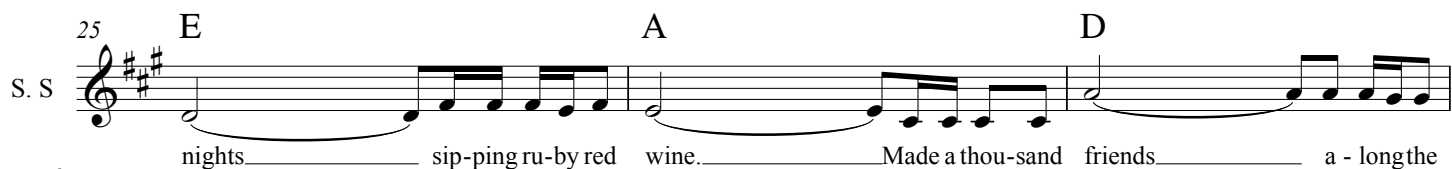
5 A D A E
A S 
on a moun-tain high watch-ing an ea - gle as she

8 A D A E A
A S 
flies Wish I could sit and dream a while and spend some time in my home-land

13 D A E
S S 
So ma-ny pla-ces I can't re - call There's been so ma-ny I've seen them

18 A D
S S 
all But through the years I've come to

20 A E A D A
S S 
know my heart be - longs in my home-land. I've seen the bright lights the ne-on signs spent n lov-ing

25 E A D
S S 
nights sip-ping ru-by red wine. Made a thou-sand friends a - long the

28 **A** **E** **A** **A⁷**

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

31 **B** **A⁷** **D** **G** **D** **A⁷** **D**

Acc.

37 **G** **D** **A⁷** **D** **G** **D**

Acc.

43 **A⁷** **D** **G** **D** **A⁷** **D** **E⁷**

Acc.

49 **C**

A. Wish I___ was on_____ a moun-tain high___ watch-ing an ea - gle___ as she

53

A. flies___ Wish I could sit_____ and dream a - while___ and spend some time___ in my home-land

58 **D** **A** **E** **A** **D** **A** **Em**

Fl.

65 **A** **E** **A**

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

Acc.

68 **D** **A** **E⁷** **A**

Acc.

Rose Bay Ferry/Feel like going back home

(Arr. Jill Stubington, 2010)

Verse 1

♩ = 80

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

5 David

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

10 E A E B E

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

14 Kristy A E F# B

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

18 David E A E G#m F#° B

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

Chorus 1

♩ = 80

E A E F#m

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

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

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

B.

29 B7 E A E A E A

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

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

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

B.

35 E B E B7 E

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

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

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

B.

Verse 2

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

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

45 E A E B E

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

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

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

53 E A E rit. G#m F#° B

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

Chorus 2

57 E $\text{♩} = 80$ A E F#m B7

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

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

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

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

65 E A E A E A

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

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

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

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

70 E B E B7 E

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

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

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

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

Verse 3 Lynette

76 E A E F# B

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

Judy M

80 E A E B E

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

Glennie

84 A E F# B

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

Wayne

88 E A E rit. G# F#° B

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

Chorus 3

92 E A E F#m

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

99 B7 E A E A E A

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

105 E B E B7

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

Feel like going back home (S. Pigram)

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

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

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

B.

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

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

T. *Quay*

B.

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

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

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

T. bite.

B.

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

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

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

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

B.

136 B E A Am E B7 E B E B

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

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

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

B.

143 [All women]

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

T. [All men]

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

148

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

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

154 G#7 C#m A E B E

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

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

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

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

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

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

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

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

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

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

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

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

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

Coda

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

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

180 E B E B E E B

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

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

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

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

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

187 A E E B A E B A E

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

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

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

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

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

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

B. _____

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

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

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

B. _____

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

206 E B E B E E B

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

B. _____

Broome _____ Soon I'll be dream - ing in

209 E B E B E B E

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

B. _____

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

It's Eco-logical

Kevin Murray

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

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

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

Fl. [Play clarinet bars 6-16 instrumental only]

Vln. pizz

Vc. pizz

11 C Dm G7 C F G7 C

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

Cl. arco. [Play every time]

Vln. arco.

Vc. arco.

Chorus

19 F Bb A7 Dm Bb A7 Dm

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

Fl.

Cl. pizz

Vln. pizz

Vc.

Mand.

Glock.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Heritage

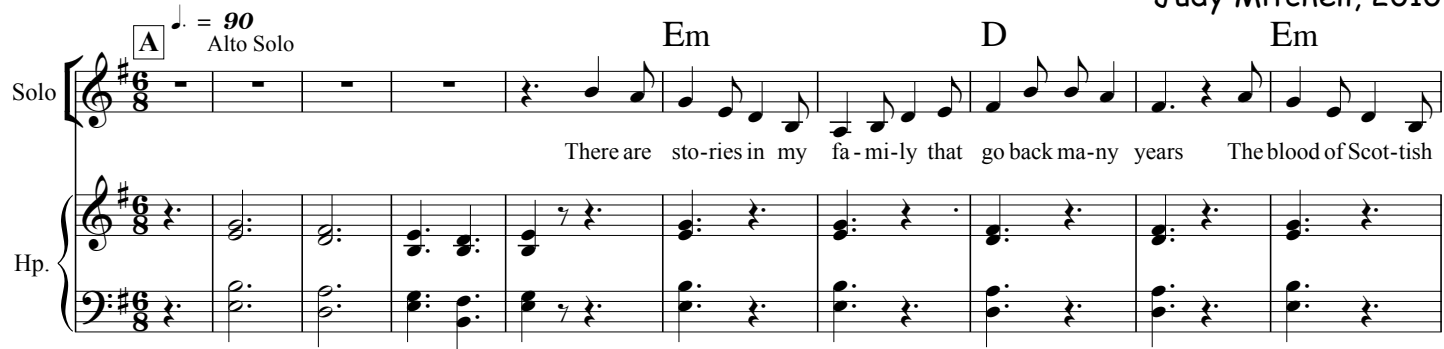
Judy Mitchell, 2010

A $\text{♩} = 90$ Alto Solo

Solo Em D Em

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

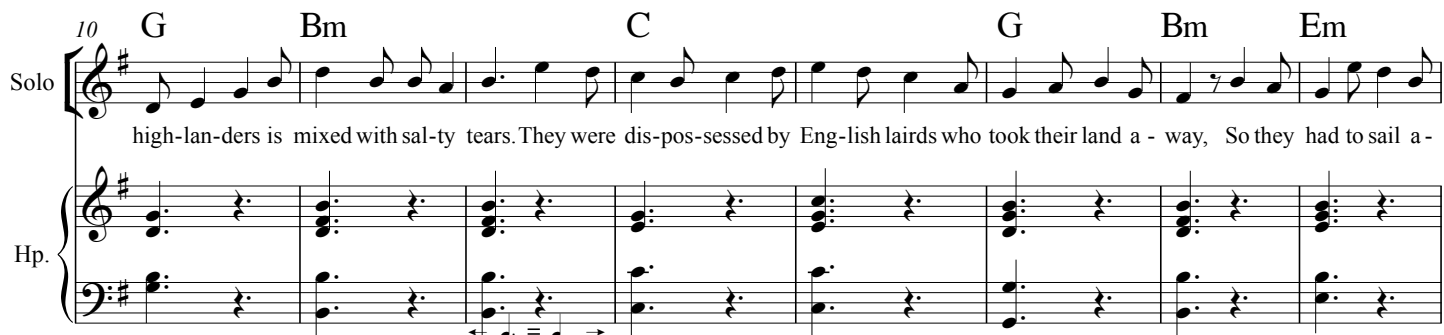
Hp.



10 G Bm C G Bm Em

Solo 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 -

Hp.



18 D Em Bm Em **B**

Solo cross the world to find a place to stay.

A. Yet the clear skies___ of Aus - tra - li - a___ were cal - ling,___ were cal - ling

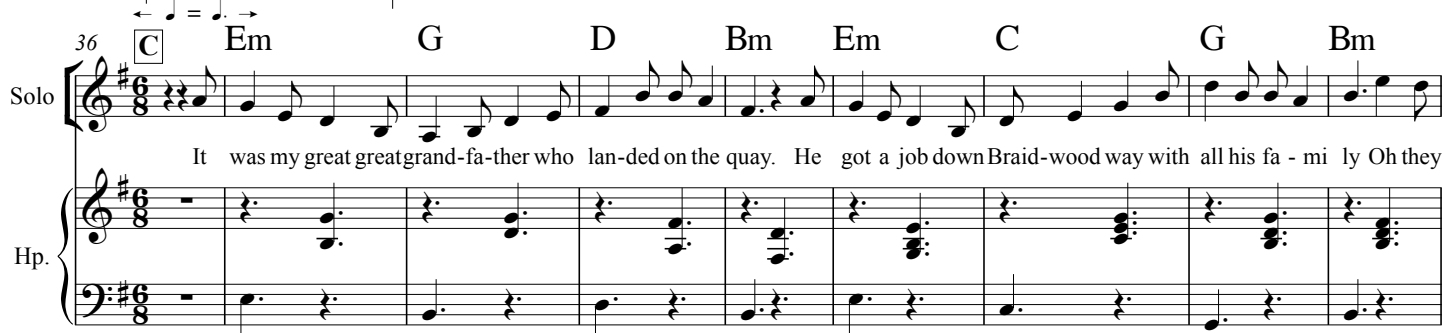
Hp.



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

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

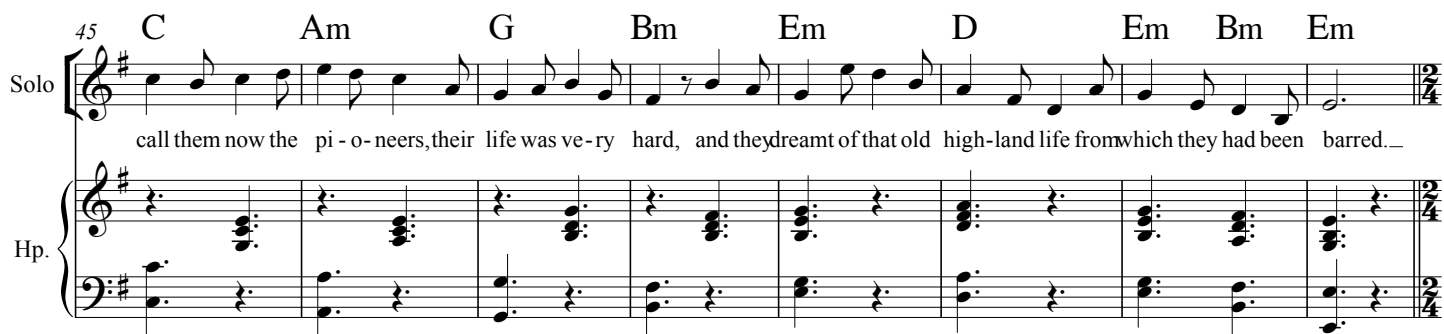
Hp.



45 C Am G Bm Em D Em Bm Em

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

Hp.




53 **D** $\text{♩} = \text{♩}$

A. Yet the clear skies___ of Aus - tra - li - a___ were cal - ling,___ were cal - ling___ For the




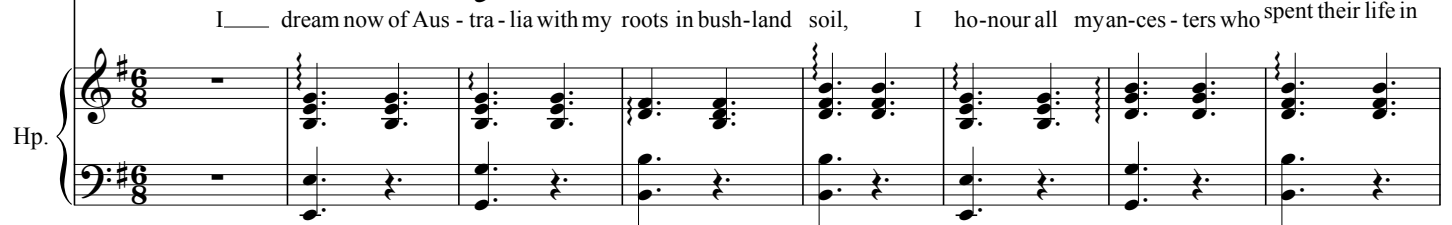
62

10

A. 
 clear skies___ of Aus - tra - li - a___ were cal - ling to their heart

79 **E** ← ♩ = ♩ → *a little slower* **Em** [guitar 1st beat of bar] **Bm** **Em** **G** **Bm**

Solo 
 I___ dream now of Aus - tra - lia with my roots in bush-land soil, I ho-nour all myan-ces - ters who spent their life in

Hp. 

87 **C** **G** **Bm** **Em** **D**

Solo 
 toil. And I ho - nour, too, the peo - ple who were first to love this land, Who___ dream now of their sa - cred place from


Hp. 

94 **Em** *rall.* **Bm** **Em** **F** **C** ← ♩ = ♩ →


Solo 
 which they have been banned

Hp. 

103 **G** *a tempo*

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

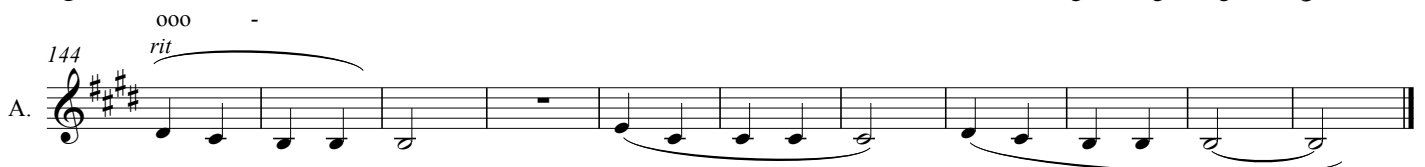
119

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

135 **H** *p*

A. 

144 *rit*


A. 

Hope for the best

Mel Brooks (Arr. Paul Hoskinson, 2010)

Fl. 

Hp. 


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


W. 

Di di


Hp. 

M. 

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

W. 

di di

Hp. 

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

C F D Gm

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

Hp.

20 Gm Dm A7 Dm

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

Hp.

24 Gm Dm A Dm

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

Hp.

28 **C** All women stage whisper

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

32

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

Instrumental

37 **D** Dm A7

Fl.

Hp.

41 Dm Gm

Fl.

Hp.

44 Dm C F Bm Gm Gm

Fl.

Hp.

51 Dm A Dm Gm Dm A Dm

Fl.

Hp.

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

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

W. Di di

M.

W.

Hp.

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

M. *8*
 Hurst you take your chan - ces, There are no ans - wers, Hope for the best ex - pect the worst.
 Rudd The Branch was tacked Jim, and now they sacked him, Hope for the best ex - pect the worst.
 nursed For all that hard toil, There is no good oil, Hope for the best ex - pect the

W.
 di

Hp.

Coda

67 3.
Tenors + *Basses*

M. *8*
 Ev - en with a new beg - in - ing it's not cer - tain that you're winn - ing Ev - en with the best of chan - ces They can kick you in the pant - ses

W.
 di

Hp.
Dm *A7* *Dm* *A7* *Dm* *A7* *Dm* *A7*

71 *rit.*
 + *Women*

M. *8*
 Look out for the watch out for the worst! Hey!

Hp.
Dm *A7* *Dm* *Gm* *A7* *Dm*

Coventry Carol

Arr. Jill Stubington, 2010

A $\text{♩} = 85$

Harp part for section A, measures 1-7.

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

B *p*

Section B, measures 8-13. Includes vocal line for Alto (A) and Harp accompaniment. Lyrics: Lul - ly, lul - la, thou lit - tle tiny child By, by lul - ly lul

14

Section B, measures 14-19. Includes vocal line for Alto (A) and Harp accompaniment. Lyrics: lay thou lit - tle tiny child by by lul - ly - lul - lay

C *mf*

Section C, measures 20-26. Includes vocal line for Alto (A) and Harp accompaniment. Lyrics: O sis - ters too How may we do for to pre - serve this day this

27

Section C, measures 27-33. Includes vocal line for Alto (A) and Harp accompaniment. Lyrics: poor young - ling for whom we do sing By by lul - ly lul lay

D

Harp part for section D, measures 34-38.

E *f*

Section E, measures 39-44. Includes vocal line for Tenor (T) and Harp accompaniment. Lyrics: He - rod the king In his ra - ging Char - ged he hath this day His

46

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

Hp.

54 **F** *p*

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

Hp.

61

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

Hp.

68 **G**

Hp.

75 **H** *mf*

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

Hp.

81 **rall.**

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

Hp.

How to make gravy

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

Eric

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

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

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

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

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

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

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

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

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

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

33 F C/E F G/F C

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

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

38 Dm/C C Dm/C

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

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

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

45 C Dm C/E Dm

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

49 C Dm C/E Dm

Eric doo doo doo doo doo(etc) Ah_

Ch. doo doo doo doo doo(etc) Ah_ Ahh_

53 C Dm/C C Dm/C C

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

Eric Ah_ Ahh_

58 Dm/C C Dm/C F

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

62 C/E F Dm/C

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

Ch. Praise the ba - by Jes

65 D C Dm C/E Dm

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

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

69 C Dm C/E Dm

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

73 C Dm C/E Dm

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

Ch. doo doo doodoo doo(etc)

77 C Dm C/E Dm

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

Ch.

81 C Dm C/E Dm C

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

Ch.

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

Ch.

90 Dm C/E Dm C

Ch. Ah

Fairy

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

♩=75

Hp.

3

S.

I am

Hp.

5

A F Dm Bb F

S.

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

9

G Dm Gm F C

S.

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

13

B F Dm Bb F

S.

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

Fl.

Vln.

Vc.

17

G Dm Gm F C

S.

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

Vln.

Vc.

21 **C** F Dm Bb F G

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

Vln.

Vc.

26 Dm Gm F Gm F

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

Fl. *f*

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

Vln.

Vc.

31 **D** F Dm Bb F

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

35 G Dm *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 $A\flat$ $B\flat^7$ $E\flat$ | 1. | 2.

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

H.

Sax.

Instrumental

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

Sax.

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

Sax.

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

34

T.
 Yeh, yeh, yeh yeh!

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

Sax.

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

T.
 yeh yeh! Yeh, yeh,

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

Sax.

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

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

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

There's peo-ple who are teach-ers

There's peo-ple who are gard' ners

There's peo-ple who are teach-ers

There's peo-ple who are gard' ners

there's peo-ple who are nur-ses

22 C F F B \flat

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

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

There's peo - ple who are ___ kind

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

There's peo - ple who are ___ kind

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

24 F C F B \flat C 7 F

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

S. *[Instrumental]*

A Sax *[Instrumental]*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Christmas In The Trenches

John Mc Cutcheon (Arr. Maria Dunn, 2010)

Kate

2 A

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

Hp

2

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

& guitar only

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

Hp

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

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

Hp

A A7 D A G D

15

Kate

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

Hp

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

19 B

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

A.
pp
Ooh etc.

Hp.
A A⁷ D D D/C# Bm Bm/A G G/F# Em

23

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

A.

Hp.
A A⁷ G D D D/C# Bm Bm/A G G/F# Em

27

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

A.
Ooo soon

Hp.
A A⁷ D A G D

[All sopranos]

31

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

Hp.
Bm Bm/A G Em⁷ Asus⁴ A D D/C# Bm Bm/A G G/F# Em

35

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

Hp. *add piano*

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

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

Hp.

44

A. Ooo

Hp. G G/F# Em A A⁷ D A G D

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

A.

Hp.

54

Kate **D**


A. Then one by one on ei-ther side walked in-to no man's land with nei-ther gun nor bay-on-et we

Hp. *all rhythm instruments to play this rhythm*

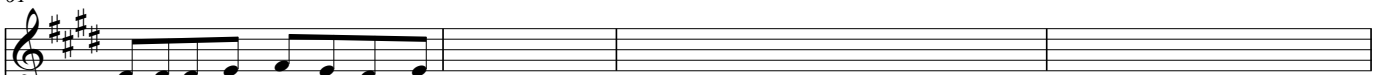
D B⁷ E C#m A F#m B B⁷

58

Kate  met there hand to hand We shared some se - cret bran - dy and wished each o - ther well and in a

A. 

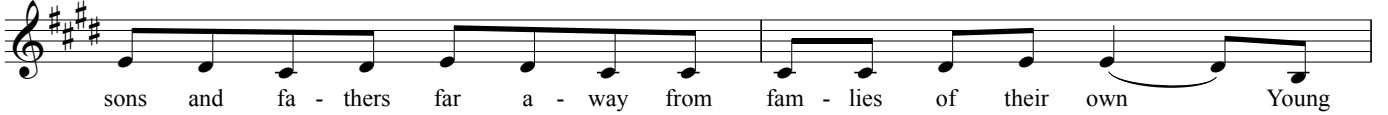
Hp.  A E E C#m A F#m

Kate  flare lit so-cceer game we gave them

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

Hp.  B B7 E

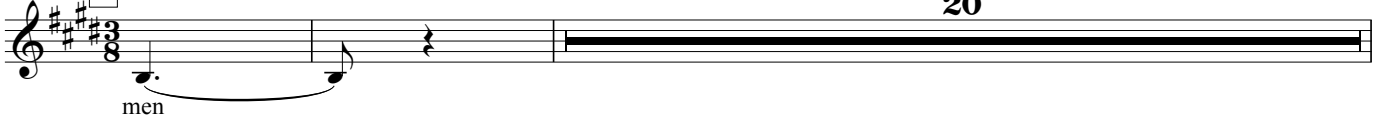
65

A.  sons and fa - thers far a - way from fam - lies of their own Young

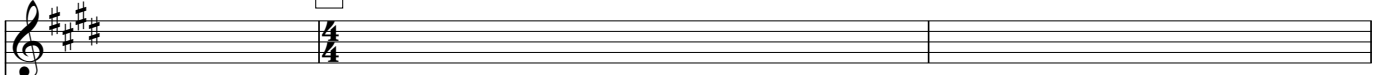
67

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

70

A.  men **20**

92

Kate  Soon day - light stole up - on us _____ and France was France once more

95

A.  with sad fare-wells we each be - gan to se - ttle back to war but the

97

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

Hp.

101

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

Hp. *enter piano and guitar*
 B A E C#m C#m/B

104

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

Hp. A F#m7 Bsus4 B E E/D# C#m C#m/B A A/G# F#m

107

Kate *[Kate only]* **G** Oh myname is Fran-cis To - lli - ver_ in Li-ver-pool I dwell

A. crum-bled and were gone for-e-vermore

Hp. B B7 E E E/D# C#m C#m/B A A/G# F#m
& guitars only

111

Kate *each Christ-mas comes since world war one I've learned its le - ssons well For the*

B B⁷ A E

Hp

113 *rit.*

Kate *ones who call the shots won't be a - mong the dead and lame and on*

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

Hp

115 $\text{♩} = 80$ **H**

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

S. *Si - lent night*

A. *Still - e*

B B⁷ E $\text{♩} = 80$

Hp

118

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

A. *Nacht hei - li - ge Nacht a - llesschlaft ein - sam wacht nur das trau te hei - li - ge hei - li - ge Paar Ho - lder Knab im*

124

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

A. *lock - ig - en lock - ig - en Haar Schla - fe in himm - lisch - er Ruh Schla - fe in himm - lisch - er Ruh*

Blue Moon

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

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

Solo

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

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

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

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

7 Eb Cm Fm Bb⁷ Eb Cm Fm⁷ Eb Ab

Solo

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

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

Solo

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

S. Blue Moon Ah

A.

18 F Fm⁷ Eb Fm⁷ Eb

Solo

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

C 21 Fm⁷ Bb Eb Fm⁷ Bb⁷ Eb

Solo

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

S. Ah Ah

A.

T. Ah Ah

B.

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

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

S.
Ah _____ Blue

A.
Ah _____ Blue

T.
Ah _____ Blue

B.

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

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

S.
Moon Ah _____

A.
Moon Ah _____

T.
Moon Ah _____

B.
Moon Ah _____

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

[all sops]

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

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

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

B.

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

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

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

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

B.

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

[Marjorie solo]

Solo

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

S.

A. Ah

T.

B.

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

B.

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

57 **G** Em Am D **G** Em Am D

S.

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

A.

T.

B.

Am D

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

62

Solo

B.

Blue _____

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

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

Solo

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

S.

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

A.

T.

B.

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

70 Am D

Solo
S.
A.
T.
B.

with-out a love of my own. Blue

Moon. Doop a doop-a doop.

Moon. Doop a doop-a doop.

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

74 G Em Am D G Em Am D

Solo
S.
A.
T.
B.

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

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

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

78 G Em Am D G C G

Solo
S.
A.
T.
B.

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

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

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

82 Am G

Solo
S.
A.
T.
B.

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

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

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

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

86 Am G

Solo

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

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

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

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

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

90 Am G

Solo

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

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

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

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

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

93 A7 D D7

Solo

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

S. Doo doo, Doo doo, Ah

A. Doo doo, Doo doo, Ah

T. Doo doo, Doo doo, Ah

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

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

Solo

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

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

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

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

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

103 Am D

Solo — with-out a love of — my own.

S. Moon. Doop a doop-a doop.

A. Moon. Doop a doop-a doop.

T. Moon. Doop a doop-a doop.

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

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

Solo Oh Oh Oh

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

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

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

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

113

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

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

Solo Oh Oh Oh Oh

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

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

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

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


122

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

Devlin's General Store

Words: John Warner
Music: John Warner/Margaret Walters


A **B** All sing every verse!

S. 


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)

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

(Wayne) Ev - 'ry

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

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

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

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

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

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

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

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

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

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

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

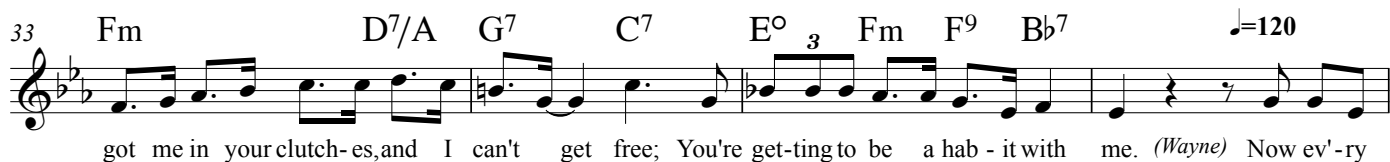
got me in your clutch - es, and I can't get free; You're get-ting to be a hab - it with me.

B Instrumental

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

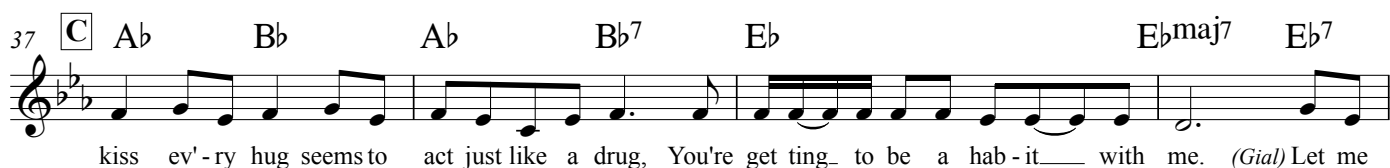
(Both) You've

33 Fm D7/A G7 C7 E°₃ Fm F9 Bb7 ♩=120



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

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



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

41 Ab Bb Ab Bb7 Eb G7 C7 ♩=100




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

45 Fm7 Bb7 Gm7 F#° Fm7 (stop) Bb7 Eb6



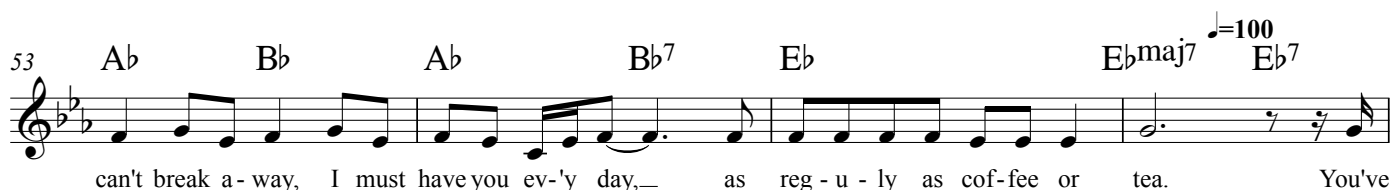
(Wayne) I used to think your love was some-thing that I could take or leave a - lone,

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



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

53 Ab Bb Ab Bb7 Eb Ebmaj7 Eb7 ♩=100



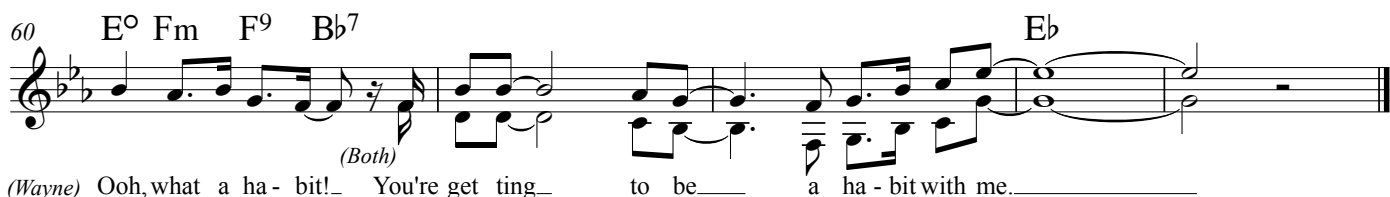
can't break a - way, I must have you ev - y day, ___ as reg - u - ly as cof - fee or tea. You've

57 Fm D7/A G7 C7 E°₃ Fm F9 Bb7



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

60 E° Fm F9 Bb7 Eb



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

Balanced Klezmer Tune Set

Chosen by John Macrae

Dudaim (Love Plants)

Intro: Guitars/Harp play first two bars

S Sax. $\text{♩} = 85$

A Dm A Dm A Dm F B \flat A

5 Dm A Dm A Dm F B \flat A

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

13 Gm F A Dm F A Dm

Mazel Tov (Good Fortune)

S Sax. 1 **A** $\text{♩} = 140$ Dm Am

10 Dm Gm A 7 Dm

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

25 Dm A 7 Dm 1. 2.

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

43 Gm A 7 Dm 1. 2.

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

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

S Sax. Dm C^7 F C^7

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

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

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

C $\text{♩} = 120$

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

46 D F Gm Dm A^7 Dm

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

62 D F Gm Dm A^7 Dm

Lebedikh un Freylakh (Lively & Joyful)

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

S Sax. A Dm

79 A Dm

87 Am Dm Am A

95 Dm A Dm **Fine** D

103 **B** G

S Sax. D.S. al Fine

112 Gm D A D A D A D A

When you were Sweet Sixteen

James Thornton
(Arr. Maria Dunn, 2010)

♩=100

Fl. **A** A A/G# F#m D D/C# Bm E

Hp. *adlib harp*

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

11 D D/C# Bm E E7 A

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

When first I saw the love-light in your eye I

21 E E7 A E A A/G#

thought the world held naught but joy— for me and e-ven— though we've

26 F#m D D/C# Bm B

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

Hp.

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

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

Hp.

36 Bm E E7 A E

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

Hp.

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

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

Hp.

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

loved you when you were sweet, when you were

Hp.

50 **Bm** **E** **A**

sweet six - teen.

Hp.

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

Hp.

59 **E7** **A** **E** **A** **A/G#** **F#m**

Hp.

64 **D** **D/C#** **Bm** **E** **E7** **A**

Hp.

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

When first I saw the love-light in your eyes I

Hp.

74 E E7 A E

thought the world hadnaught but joy_ for me and

Hp.

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

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

Hp.

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

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

Hp.

88 D D/C# Bm E E7 A

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

Hp.

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

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

Hp.

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

love you_ as I loved you when you were sweet

Hp.

rit. a tempo

102 **Bm** **E** **A** ♩=100

when you were_ sweet six - teen

Hp.

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

Hp.

111 **E** **E7** **A** **E** **A** **A/G#**

Hp.

116 **F#m** **D** **D/C#** **Bm** **E**

Hp.

120 E⁷ A rit. E E/D A/C# E/B A

Fl.

Hp.

rit.

rit.

Rave On

Sunny West, Bill Tilghman & Norman Petty

Verse
G

♩=160

T.

T.

T.

S.

Chorus

T.

S.

T.

S.

T.

S.

To Bridge
To Coda

1. **G C G**

T. *rave on to me.*

S. *Ah*

Instrumental

31 **C G**

Pno. *8va*

35 **D (8) G C G** **Back to Chorus**

Bridge 2.

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

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

S. *Ah Ah*

47

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

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

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

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

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

Coda 3.

56 **G C G G C G**

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

S. *Ah Ah*

The Holy City

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

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

DW
 Hp.

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

6 B^b/D E^b C⁷ F F⁷ B^b F⁷/C E^b/F F⁷ B^b

DW
 A.

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

10 B⁰ F/C C⁷ F/A C⁷/G C⁷ F/A Dm Gm F/C C⁷ *ppp* Ooo

DW
 A.

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

B 15 F B^b F⁷/E^b B^b F⁷/B^b B^b E^b ₃ B^b F/A F ₃ Dm Gm Cm

DW
 A.

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

22 B^b/F F⁷ B^b B^b *f* add piano E^b

DW
 Hp.

sa - nna to your king

25 B^b B^b/D Gm Cm B^b/F F⁷ B^b *p* [All men] *And*

DW
 Hp.

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

DW *8* then methought the dream was changed the streets no long errang Hushed were the glad ho-sa-nnas the li-ttle chil drensang The

Hp.

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

DW *8* sun grew dark with my-ste-ry the morn was cold and chill As the sha-dow of across a-rose u - pon a lone-ly hill as the

Hp.

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

DW *8* *f* sha - dow of a cross a - rose up - on a lone - ly hill [David solo] Je -

Hp. *f*

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

DW *8* ru - sa-lem Je - ru - sa-lem hark how the an - gels sing Ho -

Hp.

44 F/A F Dm Gm Cm B^b/F F7 B^b *tacet piano*

DW *8* sa - nna in the high - est ho - sa - nna to your king *p*

A.

Hp. *f* And

48 **D** **E** Em/D G/D Gm/D D Bm B^b7 D/A

A. once a gain the scene was changed new earth there seemed to be I saw the ho - ly ci - ty be -

Hp. *pp*

51 A⁹ A⁷ D D/C[#] Bm F[#]m F C

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

Hp.

54 *f* F F⁷ B^b E^b B^b/F F⁷ B^b D⁷/A *p*

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

Hp. *mf*

58 Gm D Gm E^b Cm B^b

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

Hp. *pp*

62 B⁰ F/C C⁷ C⁷/B^b F/A C⁷/G *f*

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

Hp.

66 F C⁷ F Am Dm Gm F C⁷

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

Hp. *mf*

69 **F** F7 B \flat **F** B \flat F7 B \flat E \flat

A. way Je - ru - sa - lem Je - ru - sa - lem Sing for the night is

Hp. *pp*

73 B \flat F Dm Gm Cm

A. o'er Ho - sa - nna in the high - est Ho -

Hp. *mf*

76 B \flat F7 B \flat F7 F7 B \flat F7 B \flat F7 Cm

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

Hp. *mf* *f*

80 B \flat F7 B \flat B \flat E \flat B \flat Gm Cm B \flat F7 B \flat

A. sa - nna for e - ver - more

Hp. *ff*