

Balancø

[Loosely Woven – Christmas 2010] [Final]

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The Apprentice's Song


Ian Campbell

♩=70


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


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


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


B. 

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

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

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


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

B. 

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


5

S.




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

A.




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

T.



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

B.



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

7

S.



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

A.



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

T.



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

B.



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

The Ghan

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

♩=175 D A D Verse

JB

V1. *pizz.* Ear-ly

Vc.

5 D G D

JB

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

V1. *p*

V2. *pizz.*

Vc.

9 G D

JB

Start - ing its_ long jourm ey_ South.

V1.

V2.

Vc.

13 G D

JB

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

V1.

V2.

Vc.

17 A D Chorus

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

V1.

V2.

Vc.

21 A D

JB
Ghan On the Ghan On the

Ch
On the Ghan On the Ghan

V1.

Vc.

25 A D

JB
Ghan On the Ghan 2.The

Ch
On the Ghan

V1.

Vc.

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

My Homeland

Isla Grant

(Arr. Jill Stubington, 2010)

A

2 3

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

Fl.

Cl.

11

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

A. Mm _____ etc.

B. Mm _____ etc.

Fl.

Cl.

17

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

A.

B.

Cl.

23

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

Fl. *tr*

Cl.

27

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

Fl.

Cl.

31 **B**

Fl.

Cl.

38

Fl.

Cl.

45 **C**

A. Wish I_ was on_ a moun- tain

B.

Fl.

Cl.

51

A. high_ watch- ing an ea gle_ as she flies_ Wish I could sit_ and dream a- while_ and spend some time in my home land

B.

58 **D**

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

Fl.

Cl.

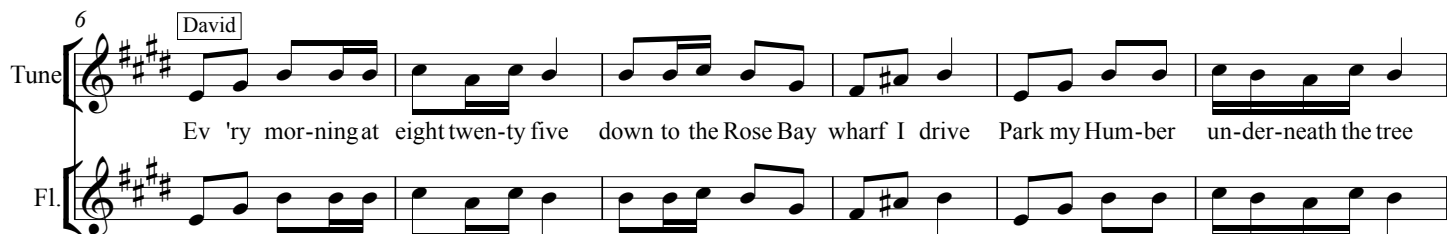
Rose Bay Ferry/Feel like going back home

Rose Bay Ferry (Bernard Bolan)

(Arr. Jill Stubington, 2010)

Fl. 

Verse 1

6 David
 Ev 'ry mor-ning at eight twen-ty five down to the Rose Bay wharf I drive Park my Hum-ber un-der-neath the tree
 Fl. 

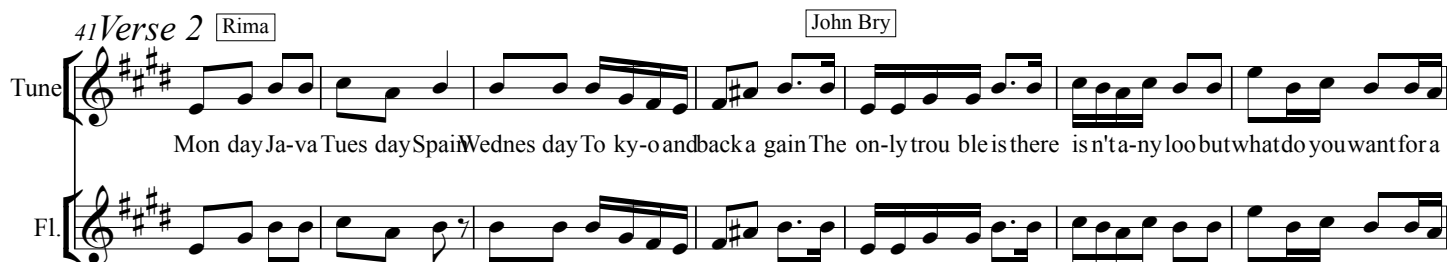
12 Kristy
 Hop a-long the gang-plank and then I'm free Free says you well how can that be when we al-ways fin-ish up at
 Fl. 

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

22 ♩=80
 A. 
 Where are we go-ing to -day Mis - ter Ni - chol - some-where is it go-ing to be Don't turn left turn right down the har - bour and

28
 A. 
 out to the o - pen sea Throw a - way the com - pass right hand down and it's out through the Heads we'll go So

34
 A. 
 ho let's be mer - ry on the Rose Bay fer - ry if we run out of pet - rol we'll row yo ho if we run out of pet - rol we'll row.

41 Verse 2 Rima John Bry
 Mon day Ja - va Tues day Spain Wednes day To ky - o and back a gain The on - ly trou ble is there is n't a - ny loo but what do you want for a
 Fl. 

48 Max

Tune
 dol - lar or two Off with me rain - coat and me wool - ly vest See the jol - ly ro - ger

Fl.

52 Marjorie rit.

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

Fl. rit.

57 $\text{♩} = 80$

A.

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

63

A.

out to the o - pen sea Pull up your an - chorpull your fin - ger out andwave good bye to your home We'ræff to Nan - tuck - et so -

70

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

Verse 3

76 Lynette Judy M

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

Fl.

82 Glennie

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

Fl.

87 Wayne rit.

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

Fl. rit.

92 $\text{♩} = 80$

A.

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

98
A. out to the o - pen sea For though we look like dudes and doc-tors at heart we are folk of the sea so

104
A. ho let's be mer-ry on the Rose BayFer-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 Feel like go-ing back home _____ Right

116
Tune now while the man-goes are ripe Fran-gi pan-is start-ing to bloom _____

121
Tune _____ And the blue bone start - ing to bite.

124
A. Hey Ma I can just taste your fish soup and rice I'm com-ing back home to you

129
A. Can't hack the pace of the ci-ty life _____ Soon I'll be dream ing of Broome

FL.

134
A. La - zy breeze blow-ing through your mind

FL.

138
A. Sky blue sea catch a feed at an - y time

FL.

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

148
S. hair Soak-ing up the wild des-ert coun-try _____ All my wor-ries are gone I don't care

154
A. Hey Ma I can just taste your fish soup and rice I'm com-ing back home to you

159

A.

FL.

164

A.

FL.

168

A.

FL.

171 *Slower* *Coda*

FL.

180

S.

184

S.

189

S.

197

S.

202

S.

206

S.

209

S.

FL.

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 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. 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
There are sto-ries in my fa-mi-ly that go back ma-ny

Fl.

8
Solo
years The blood of Scot-tish high-lan-ders is mixed with sal-ty tears. They were dis-pos-sessed by

14
Solo
Eng-lish lairds who took their land a-way, So they had to sail a-cross the world to find a place to stay.

21
B
A.
Yet the clear skies of Aus-tra-li-a were cal-ling, were cal-ling

29
Fl.
8va
3 3 3 3

36
C $\leftarrow \text{♩} = \text{♩} \rightarrow$
Solo
It was my great great grand-fa-ther who lan-ded on the quay. He got a job down Braid-wood way with

Fl. (8)^{va}

43
Solo
all his fa-mi-ly Oh they call them now the pi-o-neers, their life was ve-ry

48
Solo
hard, and they dreamt of that old high-land life from which they had been barred.

53
D $\leftarrow \text{♩} = \text{♩} \rightarrow$
A.
Yet the clear skies of Aus-tra-li-a were cal-ling, were cal-ling For the clear skies of Aus

64
A.
tra-li-a were cal-ling to their heart

71 *8^{va}*

Fl.

a little slower

79 **E** ← *♩ = ♩* → [guitar 1st beat of bar]

Solo

I ___ dream now of Aus - tra - lia with my roots in bush - land soil, I ho - nour all myan - ces - ters who

86

Solo

spent their life in toil. And I ho - nour, too, the peo - ple who were first to love this land, Who ___

92 **rall.**

Solo

dream now of their sa - cred place from which they have been banned

← *♩ = ♩* →

96 **F**

Vln.

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

117

A.

song These are my roots, ___ the land where I be - long

Fl.

126

A.

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

Fl.

135 **H** *p* *rit*

A.

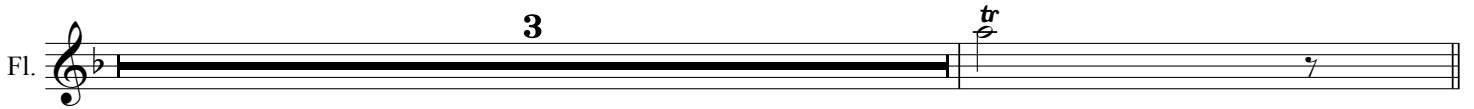
ooo -

147 *p*

Fl.

Hope for the best

Mel Brooks (Arr. Paul Hoskinson, 2010)

Fl. 

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


M. 

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

M. 


 Iknewa 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

M. 

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


M. 

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

W. 

All women stage whisper

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

W. 

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

D Instrumental

37 *Dm* *A7* *Dm* *Gm*

Fl.

44 *Dm*

Fl.

51

Fl.

E (x 3)

58

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

W
 Di di di di di di di di di di di di di di di di di di di di di di

62 *Dm* *A7* 1-2

M
 Hurst you take yourchan - ces, There are no ans - wers, Hope for the best ex - pect the worst.
 Rudd The Branch wastacked 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

W
 di di di di di di di di di di di di di di di di di di di di di di

Coda

67 3.
Tenors + *Basses*

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

W
 di

rit.
 71 + *Women*

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

Fl.

Coventry Carol

Arr. Jill Stubington, 2010

A $\text{♩} = 85$

Rec. 

Hp. 

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

4

Rec. 

Hp. 

B *p*

8

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

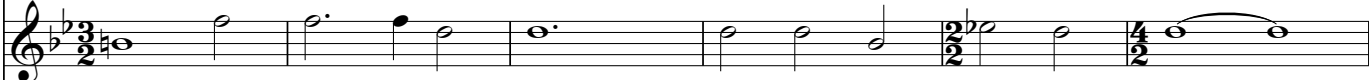
T. 
Lul - ly lul - la thou lil - tle ti - ny child By, by lul - ly - lul lay


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

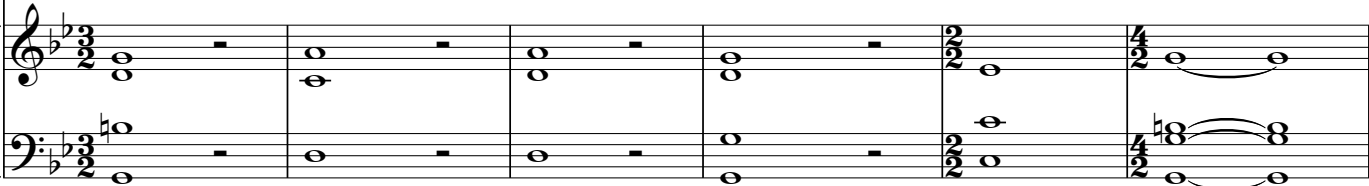
Hp. 

14

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

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

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

Hp. 

20 **C** *mf*

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

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

T. O sis - ters too how may we do for to pre - serve this day this

Hp.

27

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

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

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

Hp.

34 **D**

Rec.

Hp.

39 **E** *f*

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

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

Rec.

Hp.

46

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

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

Rec.

Hp.

54 **F** *p*

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

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

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

Hp.

61

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

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

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

Hp.

68 **G**

Rec. 

Hp. 

75 **H** *mf*

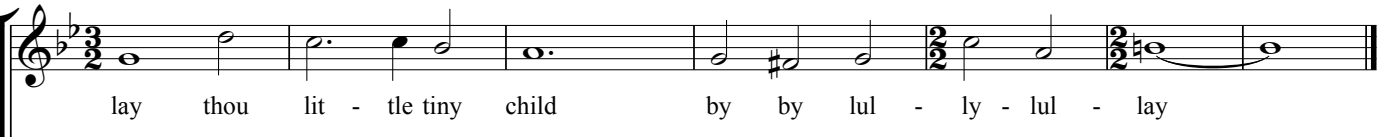
A. 

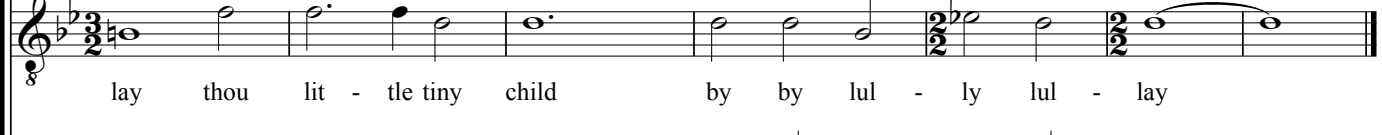
T. 

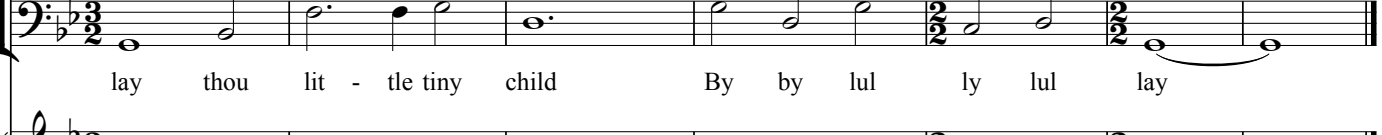
B. 


Hp. 

81 **rall.**

A. 

T. 

B. 

Hp. 

How to make gravy

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

(2nd time only)

Sax. 

5 **A**

Eric 

Sax. 

10

Eric 

Sax. 

15

Eric 

Sax. 

19

Eric 

Sax. 

25 **B**

Eric 

Sax. 

29

Eric 

Sax. 

33

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

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

Sax.

37

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

Sax.

40

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

Sax.

44

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

48

Eric
_____ in line. _____

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

53

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

Ch.
Ah _____ Ahh_

57

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

Ch.

Fairy

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

♩=75

Hp.

S.

I am

Hp.

S.

5 **A** F Dm Bb F

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

S.

9 G Dm Gm F C

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

S.

13 **B** F Dm Bb F

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

Fl.

Vln.

Vc.

S.

17 G Dm Gm F C

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

Vln.

Vc.

21 **C** F Dm Bb F G

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

Vln.

Vc.

26 Dm Gm F Gm F

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

Fl. *f*

Cl. *mf* [Paul play tune]

Vln.

Vc.

31 **D** F Dm Bb F

Fl. *f*

Cl. *f*

Vln. *f*

Vc.

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 $A\flat$ $B\flat^7$ $E\flat$ | 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. trio

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

Sax. trio

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. trio

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

T. yeh yeh! Yeh, yeh,

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

Sax. trio

Balance

Bruce Watson (Arr. Jill Stubington, 2010)

A

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

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

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

4

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

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

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

7

B

S. *world is full of beau ty This world is full of love Ooh_____*

A. *world is full of beau ty This world is full of love Ooh_____*

B. *world is full of beau ty This world is full of love You lis - ten to the T.V. you'd think the*

A Sax

B Sax

A Sax *_____*

B Sax *_____*

12

S. *etc.*

A. *etc.*

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

15

S.
A.
B.

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

18

S.
A.
B.
A Sax
B Sax

C

There's peo-ple who are teach-ers

larmed

21

S.
B.
A Sax
B Sax

There's peo-ple who are gard' ners

There's peo-ple who are kind

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

24

S.
B.
A Sax
B Sax

Bb

They're here

and ev ry where just seek and you will find

For

To make this world a bet-ter place

and there

27 **D**

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

A Sax

B Sax

31

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

A Sax

B Sax

35 **E**

A Sax

B Sax

39

A Sax

B Sax

42 **f F**

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

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

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

A Sax

B Sax

46

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

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

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

49

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

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

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

A Sax

B Sax

52 **G**

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

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

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

56

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

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

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

Christmas In The Trenches

John Mc Cutcheon (Arr. Maria Dunn, 2010)

Kate My

Fl.

5 A

Kate

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

9

Kate

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

13

Kate

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

16

Kate

Christ-mas song was sung Our fam-'lies back in Eng-land were toast-ing us that day their brave and glor-i-ous lads so far a-

20 B

Kate

way I was ly-in' with my mess-mate on the cold and rock-y ground when a-cross the lines of ba-ttle came a

A. *pp*
Ooh etc.

24

Kate

most pe-cu-liar sound Say I now li-sten up me boys each sold-ier strained to hear as one young Ger-man voice sang out so

A.

28

Kate

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

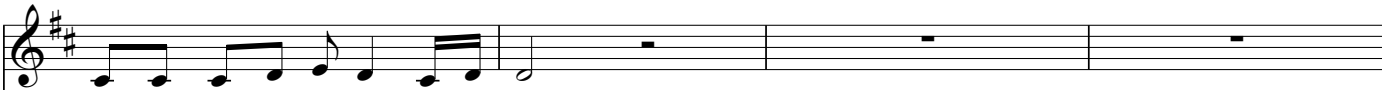
A. *[All sopranos]*
Ooo... soon one by one each Ger-man voice joined


32

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

Fl. 

35

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

Fl. 

39 **C**

Fl. 

45

A.  Ooo

Fl. 

50

Kate 

A.  B⁷ Then

Fl. 

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

A.  Ooo

59

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

A. 

63

A. We trad-ed choc- 'lates ci-ga-ettes and pho -to-graphs from home These sons and fa-thers far a - way from

66

A. fam lies of theirown YoungSan dersplayedhissqueeze boxandtheyhada vi-o-lin this cu ri ous andun like lybandof

70

E

A. men

Vln. I

81

Vln. I

92

F

A. 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

100

Kate sighs Twas Christ-mas in the tren-ches where the frost so bi-tter hung the

Fl.

103

Kate fro - zen fields of France were warmed the songs of peace were sung for the wallls they'd kept be-tween us to ex -

Fl.

106 [Kate only]

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

Fl.

109 **G**

Kate name is Fran - cis To - lli - ver in Li - ver - pool I dwell

111

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

113 **rit.**

Kate ones who call the shots won't be a - mong the dead and lame and on each end of the ri - fle we're the same

117 **H** ♩=80

Kate

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

A. *solo* Still - e Nacht hei - li - ge Nacht a - llesschlaf ein sam wacht nur das trau 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

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

A

Blue Moon _____ Moon _____ Blue Moon

Fl.

7

Solo

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

Fl.

12

B

Solo

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

Fl.

17

Solo

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

21

C

Solo

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

Fl.


25


Solo

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


Fl.


29 **D**

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

Fl. 

36 **E** [all sops]

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

Fl. 

41


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

A. 


Fl. 

45 **F** [Marjorie solo]

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

Fl. 

49

Solo  With-out a love of my own.

53 **G** ♩=120

A 2

A Sax 2

Moon, Blue Moon, Blue

59

A 2/4

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

A Sax 2/4

64 **H**

Solo 2/4

Blue_ Moon, _____ you saw me stand - ing _____ a - lone, _____

A Sax 2/4

68

Solo 2/4

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

A Sax 2/4

73 **I**

Solo 2/4

Blue_ Moon, _____ you knew just what I _____ was there for _____

A Sax 2/4

77

Solo 2/4

_____ you heard me say - ing _____ a prayer for _____ some - one I real - ly _____ could care for. _____

A Sax 3

81 **J**

Solo 2/4

And then there sud - den - ly _____ ap - peared _____ be - fore _____ me. _____

A Sax 2/4

85

Solo 2/4

_____ The on - ly one _____ my arms will e - - ver hold. _____

A Sax 2/4


89

Solo 

I heard some - bo - dy whis-per "Please a - dore_____me."

A Sax 

93

Solo 

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

A Sax 

98 **K**

Solo 

Moon,_____ Now I'm no lon - ger_____ a - lone,_____ with-out a dream in_____ my

A Sax 


102

Solo 

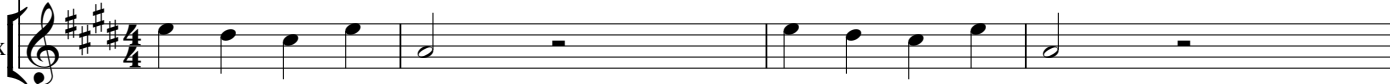
heart,_____ with-out a love of_____ my own.

A Sax 


107 **L**


Solo 

Oh Oh Oh


A Sax 

111

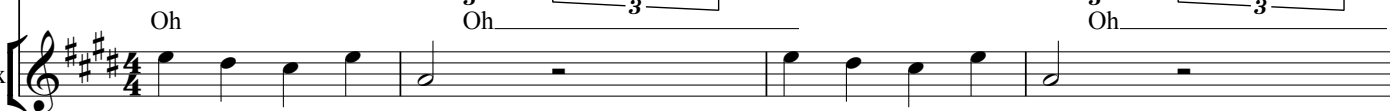
Solo 

A Sax 


116 **M**

Solo 


Oh Oh Oh

A Sax 

120

Solo 

Oh

A Sax 

Devlin's General Store

Words: John Warner
Music: John Warner/Margaret Walters

A **B** All sing every verse!

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

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

5 **C** Bb Eb E° F

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

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

T. 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,

Choir

1-5: B & F

Rima (sop)

1: A + E to end
2: B + D to end
3-7: B to end

Noni

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

David

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

Kristy (sop)

4: A + C to end
5-7: B to end

Kate Mc

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

John B

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

Eric

7: A (tune)

Instructions for this page

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

D

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

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

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

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

E **a tempo**

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

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

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

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

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

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

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

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

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

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

You're getting to be a habit with me

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

(Wayne) Ev - 'ry

5 **A**

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

10

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

14

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

19

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

24 **E_b**

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

29 **B** Instrumental

(Both) You've got me in your clutch-es, and I can't get free; You're

35 $\text{♩} = 120$ **C**

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

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.

Fl.

44 $\text{♩} = 100$ (stop)

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

Fl.

48

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

Fl.

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

Fl.

56 $\text{♩} = 100$

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

Fl.

60

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

Fl.

Balanced Klezmer Tune Set

Chosen by John Macrae

Dudaim (Love Plants)

Intro: Guitars/Harp play first two bars

A ♩=85

S Sax.
A Sax.

5

S Sax.
A Sax.

9 **B**

S Sax.
A Sax.

13

S Sax.
A Sax.

Detailed description: This block contains the first system of music for 'Dudaim (Love Plants)'. It features two staves: Soprano Saxophone (S Sax.) and Alto Saxophone (A Sax.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩=85. The first system (measures 1-4) includes a first ending bracket labeled 'A'. The second system (measures 5-8) continues the melody. The third system (measures 9-12) includes a second ending bracket labeled 'B'. The piece concludes with a double bar line and a 2/4 time signature change.

Mazel Tov (Good Fortune)

A ♩=140

A Sax.

9

A Sax.

17 **B**

A Sax.

25

A Sax.

34 **C**

A Sax.

43

A Sax.

Detailed description: This block contains the musical score for 'Mazel Tov (Good Fortune)'. It features a single staff for Alto Saxophone (A Sax.). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as ♩=140. The first system (measures 1-8) includes a first ending bracket labeled 'A'. The second system (measures 9-16) continues the melody. The third system (measures 17-24) includes a second ending bracket labeled 'B'. The fourth system (measures 25-33) includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fifth system (measures 34-42) includes a third ending bracket labeled 'C'. The sixth system (measures 43-46) includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The piece concludes with a double bar line.

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

51 $\text{♩} = 80$ **A** 1

A Sax. 

9 

19 **B** 

28 

38 $\text{♩} = 120$ **C** 

50 

60 

Lebedikh un Freylakh (Lively & Joyful)

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

79 

87 

95 

103 **B** 

111 

When you were Sweet Sixteen

James Thornton
(Arr. Maria Dunn, 2010)

♩=100 **A**

17 **B**

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

and e-ven though we've dri-fted far a - part I ne-ver_ dreamed but what I dreamed of thee

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

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

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

53 **C**

70 **D**

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

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-

88

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

94

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

100

rit. a tempo ♩=100

when you were sweet when you were sweet six - teen

107

E

114

E Wh.

119

rit.

E Wh.

Rave On

Sunny West, Bill Tilghman & Norman Petty

Verse

$\text{♩} = 160$

T. G

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

Sax.

[2nd verse only]

6 C G

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

Sax.

10 D G C G D^7 G D^7

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

Sax.

Chorus

15 C G D

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

Sax.

20 G D G C

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

Sax.

25 G D

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

Sax.

To Bridge
To Coda

29 1. G C G *Instrumental*

T. *rave on to me. —*

Sax.

34 *Back to Chorus*

Sax.

Bridge

39 2. G C G D⁷ G C G

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

Sax. *p*

44

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

Sax.

49 [Stop!]

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

Sax.

52 *Back to Chorus*

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

Sax.

Coda

56 3. G C G G C G


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

Sax.

The Holy City

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

$\text{♩} = 60$ **2** [Sus strings] **A**


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

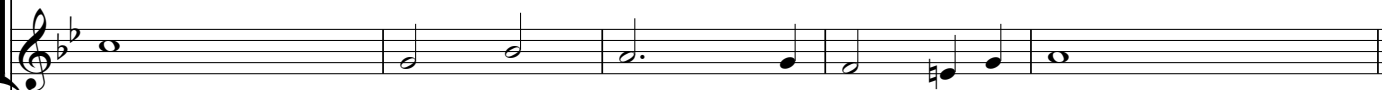
DW  side the tem-ple there I heard the child-ren sing-ing and e-ver as they sang Me thought the voice of An-gels from

A. 

Ooo
ppp

ff

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

A. 

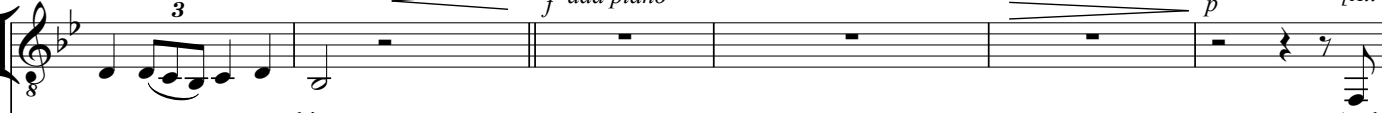
Fl.  *ppp*


B

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


Fl.  *pp*

22

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

Fl.  *f* *p*

C

DW  then me thought the dream was changed the streets no long - er rang

30
 DW *8*
 Hushed were the glad ho - sa - nnas the li - ttle chil-dren sang The sun grew dark with my - ste-ry the

33
 DW *8*
 morn was cold and chill As the sha - dow of a cross a-rose u - pon a lone - ly hill as the
 Fl.

36
 DW *8*
f sha - dow of a cross a - rose up - on a lone - ly hill [David solo] Je -
 Fl. *f* *3 3 3 3*

40 **D**
 DW *8* *mp*
 ru - sa - lem Je - ru - sa - lem hark how the an - gels sing Ho -
 Fl. *3 3 3*

44
 DW *8* *f* *3 3* *tacet piano*
 sa - nna in the high - est ho - sa - nna to your king *p*
 A.
 Fl. *f* *And*

48 **E**
 A.
 once a-gain the scene was changed newearth there seemed to be I saw thw ho - ly ci - ty be - side the tide-less sea The
 Fl. *pp*

52

A. *f*

light of God was on its streets the gates were o - pen wide and all who would might en - ter and no - one was de

Fl. *mf*

57

A. *p*

nied No need of moon or stars by night or sun to shine by day It was the new Je - ru - sa - lem that

Fl. *pp*

64

A. *f* *p*

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

Fl. *mf*

70

F

A. *mf*

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

Fl. *pp* *mf*

75

A. *f* *mf* *ff*

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

Fl. *mf* *f*

80

A.

sa - nna for e - ver - more

Fl. *ff*