

Summertime

[Loosely Woven – Christmas 2011]

The Huron Carol.....	2
Blow the wind southerly/Keel Row.....	6
Plaisir d'amour.....	8
Walk it off.....	12
God's Gift of Love.....	16
You were meant for me.....	18
Concerto for two mandolins (Vivaldi).....	22
Let's Drink.....	24
Over at the Frankenstein Place.....	28
"Right" Said Fred.....	30
Jacob's Ladder.....	34
I saw three ships.....	36
The Bethlehem Bell Ringer.....	42
I took my harp to a party but no-one asked me to play.....	44
Summertime.....	46
The Donkey Serenade.....	50
On the night train.....	52
Come what may.....	54
Susanni.....	56
Grandpa's gonna sue the pants offa Santa.....	60
O Holy Night.....	62
At the hop.....	66

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The Huron Carol

(Arr. Jill Stubington - 2011)

A

S. *f* 'Twas in the moon of win-ter-time when all the birds had fled That might-y Git-chi

A. *f* 'Twas in the moon of win-ter-time when all the birds had fled That might-y Git-chi

T. *f* Je-sous A ha-ton-hia Je-sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A

B. *f* Je-sous A ha-ton-hia Je-sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A

S. D. *pp*

10

S. Ma-ni-tou sent an-gel choirs in - stead Be - fore the light the stars grew dim and wan-d'ring hun-ters heard the hymn

A. Ma-ni-tou sent an-gel choirs in - stead Be - fore the light the stars grew dim and wan-d'ring hun-ters heard the hymn

T. ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia

B. ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia

S. D.

17

S. Je - sous a ha-ton-hia A - ha-ton hia Je - sous A - ha-ton - hia With

A. Je - sous a ha-ton-hia A - ha-ton hia Je - sous A - ha-ton - hia

T. Je - sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia

B. Je - sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia Je - sous A ha-ton-hia

S. D.

B

25

S. in a lodge of bro-ken bark the ten der babe was found a rag-ged robe of rab-bit skin enwrapped his beau-ty round And

A. Je - sous A - ha - ton hia Je - sous A - ha - ton hia

T. Je sous A - ha - ton - hia Je sous A - ha - ton hia Je - sous A - ha-ton hia Je sous A - ha - ton hia

B. Je - sous A - ha - ton hia Je - sous A - ha - ton hia

33

S. as the hunterbraves drew nigh the an-gel song sang loud & high Je - sous A - ha-ton-hi A - ha-ton hia Jes_sous A - ha-ton-hia

A. Je - sous A - ha-ton-hia Je-sous A - ha-ton-hia Je - sous A - ha-ton-hia

T. Je - sous A - ha - ton - hia Je sous A - ha-ton-hia Je - sous A - ha-ton-hia Je sous A - ha-ton-hia Je - sous A - ha-ton-hia

B. Je - sous A - ha-ton-hia Je-sous A - ha-ton-hia Je - sous A - ha-ton-hia

C

43

S. Oo oo oo

A. Oo oo oo

T. Je-sous A - ha-ton-hia The ear-liest moon of win-ter-time is not so round and fair as was the ring of glo-ry on the help-less in-fant

B. The ear-liest moon of win-ter-time is not so round and fair as was the ring of glo-ry on the help-less in-fant

S.D. ||

52

S.

A.

T. there The chiefs from far be-fore him knelt with gifts of fox and bea-ver pelt Je sous A ha-ton-hia A-ha-ton - hia Je - sous A-ha-ton - hia

B. there The chiefs from far be-fore him knelt with gifts of fox and bea-ver pelt Je - sous A ha-ton-hia A-ha-ton - hia Je - sous A-ha-ton - hia

S.D. ||

63 **D** Gm Cm7/G Eb7 Dm Gm Cm7/G Eb7 Dm Gm Gm7

Rec. Vl. Vla. B. Cl.

73 Dm Gm7 Eb Dm Gm F Gm Cm/G Dm Gm Cm7 D Gm

Rec. Vl. Vla. B. Cl.

82 **E**

S.
O chil-dren of the for-est free O sons of Ma-ni - tou The ho-ly Child of earth and heav'n is born to-day for you Come kneel be-fore the

A.
O chil-dren of the for-est free O sons of Ma-ni - tou The ho-ly Child of earth and heav'n is born to-day for you Come kneel be-fore the

T.
O child-ren of the for-est free O sons of Ma-ni - tou The ho-ly Child of earth and heav'n is born to-day for you Come kneel be-fore the

B.
O chil-dren of the for-est free O sons of Ma-ni - tou The ho-ly Child of earth and heav'n is born to-day for you Come kneel be-fore the

Vl. Vla. B. Cl.

92

S. rad-iant boy who brings you beau-ty peace and joy_ Je sus your king is born Je - sus is born in ex - cel-sis glo-ri - a Com e kneel be-fore the

A. rad-iant boy who brings you beau-ty peace and joy_ Je sus your king is born Je - sus is born in ex - cel-sis glo-ri - a Com e kneel be-fore the

T. rad-iant boy who brings you beau-ty peace and joy_ Je sus your king is born Je - sus is born in ex - cel-sis glo-ri - a Com e kneel be-fore the

B. rad-iant boy who brings you beau-ty peace and joy_ Je sus your king is born Je - sus is born in ex - cel-sis glo-ri a Com e kneel be-fore the

Vl. [Musical notation]

Vla. [Musical notation]

B. Cl. [Musical notation]

102

S. rad-iant boy who brings you beau-ty peace and joy_ Je sus your king is born Je - sus is born in ex - cel-sis glo-ri - a *rit.*

A. rad-iant boy who brings you beau-ty peace and joy_ Je - sus your king is born Je - sus is born in ex - cel-sis glo-ri - a

T. rad-iant boy who brings you beau-ty peace and joy_ Je - sus your king is born Je - sus is born in ex - cel-sis glo-ri - a

B. rad-iant boy who brings you beau-ty peace and joy_ Je - sus your king is born Je - sus is born in ex - cel-sis glo-ri a

Vl. *rit.* [Musical notation]

Vla. [Musical notation]

B. Cl. [Musical notation]

51 **E** E A/E E B E A E/B B E 1. 2.

Solo: *set or row sae tight - ly Or in the dance sae spright - ly He'll cut and shuf - fle slight - ly Tis true were he not mine. He'll He*

Rec. *rpt. only*

Fl.

60 **F** E F#m/E E B E F#m/A E/B B E 1. 2.

Solo: *wears a blue bon - net blue bon - net blue bon - net He wears a blue bo - net a dim - ple in his chin He chin*

Rec.

Fl.

all sops on rpt.

69 **G** E A/E E B E A E/B B E 1. 2.

Solo: *Weel' may the keel the keel row the keel row Weel may the keel row that my lad - die's in*

Rec.

Fl.

all sops

77 **H** E A/E E F#7 B E A E/B B E 1. 2.

Solo: *Weel' may the keel the keel row the keel row Weel may the keel row that my lad - die's in*

Rec.

Fl.

all sing

85 E A/E E F#7 B E A E/B B E (E) a tempo

Solo: *Weel' may the keel the keel row the keel row Weel may the keel row that my lad - die's in*

Rec.

Fl.

Plaisir d'amour

Padre G. Martini (1706-1784)

(Arr. Jill Stubington - 2011)

J.P. Claris de Florian (1755-1794)

D $\text{♩} = 40$

Em⁷

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

Em⁷

A⁷

D

Em

D/A

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

A

D A/C# D

G/B D/A

A⁷

E⁷/G# A⁷ D/F#

Em/G D/A

A⁷

D

G.M.

Plai - sir d'a - mour ne du - re qu'un mo - ment Cha - grin d'a mour du - re tou - te la vi - e

Fl.

B. Cl.

Hp.

Em⁷

A⁷

D

G/D

D

G/D

D

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

23 **B** D G/D D A⁷ D E⁷/D A/C[#] Bm A E A

G.M. J'ai tout quit - té pour l'in gra-te Syl - vi e El - le me quit - teet prend un au - trea mant

Rec.

B. Cl.

Vln.

Vla.

Hp.

32 **C** D A⁷ D A⁷ D A/C[#] D

G.M. Plai - sir d'a mour ne

Fl.

Rec.

B. Cl.

Hp.

38 G/B D/A A⁷ E/G[#] A⁷ Bm Em/G D/A A⁷ D

G.M. du - re qu'un mo - ment Cha-grin d'a mour du - re tou - te la vi e

Fl.

Rec.

B. Cl.

Hp.

D
44 Dm A/C# Dm A/C# Dm C F Gm/Bb F/C C

G.M.
Tant que cette eau cou - le - ra dou - ce - ment Vers ce ruis-seau qui bor - de la__ prai - ri - e

S.
Tant que cette eau cou - le - ra dou - ce - ment Vers ce ruis-seau qui bor - de la__ prai - ri - e

A.
Tant que cette eau cou - le - ra dou - ce - ment Vers ce ruis-seau qui bor - de la__ prai - ri - e

B. Cl.
Vln.
Vla.

51 C7/Bb F/A C7/Bb F/A G^{o7} Dm/F A⁷/E Dm A(sus4) A

G.M.
Je t'ai-me - rai__ merépétait Syl - vi__ e L'eau cou le en - cor__ elle a chan gé_pour - tant__ Plai

S.
Je t'ai-me - rai__ merépétait Syl - vi__ e L'eau cou le en - cor__ elle a chan gé_pour - tant__

A.
Je t'ai-me - rai__ merépétait Syl - vi__ e L'eau cou le en - cor__ elle a chan gé_pour - tant__

Fl.
Rec.
B. Cl.
Vln.
Vla.

60 **E** D A/C# D G/B D/A A⁷ E A⁷ Bm Em/G D/A A⁷

G.M.
 sir d'a mour ne du - re qu'un mo ment Cha-grin d'a mour du-re tou-te la vi

B. Cl.

Vln.

Vla.

Hp.

67 D Em⁷ A⁷ D G/D D G/D D A⁷ D

G.M.
 e

Fl.

Rec.

B. Cl.

Vln.

Vla.

Hp.

Walk It Off



Angus & The Julia Stone

Arr: Samantha O'Brien 2011



$\text{♩} = 160$



B. Cl. 

9
B. Cl. 



17 **A**
GT 
Walk it off now You can tell them all_ how how hard we tried_ to work it out
B. Cl. 



25
GT 
Walk it off dear Stand - ing here_ with your tail be - tween your legs
B. Cl. 

33 **B**
A. 
Here we stand There's no-thing left for you_ There's no-thing left for me_
B. Cl. 


41
A. 
Here I am There's no-thing left for you_ There's no-thing left for me_
B. Cl. 


49 **C**
GT 
I will ne-ver be what you want_ to see now_ I will ne-ver be what you want to see now_
B. Cl. 

56
GT 
I ne-ver wan-ted you_ to go But I'd be the last to let_ you know
B. Cl. 

67 **D** (Drum starts)
GT 
Walk it off now You can tell them all_ how, how good it feels_ to be let down
B. Cl. 

75

GT  Tell them all_ a-bout How long it was__ to get a-round to her side__ of town__

B. Cl. 

83 **E**

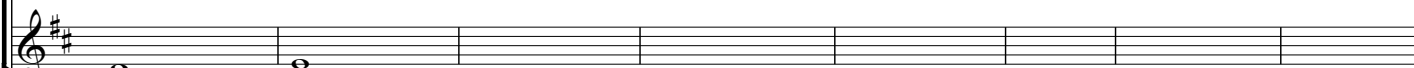
GT  Here we stand There's no thing left for you__ There's no thing left for me__


Cl. 

B. Cl. 

91

GT  Here I am There's no thing left for you__ There's no thing left for me__

A.  Here I am

Cl. 

B. Cl. 


99 **F**

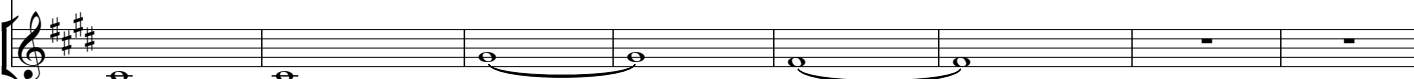
GT  I will ne-ver be what you want to see now__ I will ne-ver be what you want to see now__

Cl. 

B. Cl. 

107 **G** (Drum stop)

GT  I ne-ver want-ed you__ go go But I'd be the last to let__ you know


B. Cl. 


115 **H** (Drum start)

GT  Walk it off now You can tell them all_ how I fin - 'lly let you down Stand a-round here

B. Cl. 

124 (Drum stops)

GT  _ in this sma - ll town__ and tell me how it feels Tell me how it feels

B. Cl. 

God's gift of love

(from 'Joy to the World' by John W. Peterson
- Arr. Jill Stubington - 2011)

Cl.
 B. Cl.

13
 Cl.
 B. Cl.

24
 Cl.
 B. Cl.

33
Verse 1: Meredith & Marjorie
Verse 2: All women
 S.
 A.
 B. Cl.

1. From pro-phet-ies of old The pro-mise does un-fold For in them is fore-told God's gift of love.____
 2. And so the Lord came down To Da-vid's an-cient town, A King with-out a crown God's gift of love.____

1. From pro-phet-ies of old The pro-mise does un-fold For in them is fore-told God's gift of love, gift of
 2. And so the Lord came down To Da-vid's an-cient town, A King with-out a crown God's gift of love, gift of

41 Gm/D
 S.
 A.
 B. Cl.

— What joy-ous news to tell Christ came with man to dwell
 — There was no great dis-play, No pomp or grand ar-ray;

love. What joy-ous news to tell Christ came with man to
 love. There was no great dis-play, No pomp or grand ar-

45

S. Our Lord Im - man - u - el God's gift of love.
He in a man - ger lay God's gift of love.

A. dwell ray; Our Lord Im - man - u - el God's gift of love.
He in a man - ger lay God's gift of love.

B. Cl.

49

S. We can - not com - pre - hend The grace God did ex - tend
In ev - 'ry bell and chime That rings at Christ - mas time

A. We can - not com - pre - hend The grace God did ex - tend
In ev - 'ry bell and chime That rings at Christ - mas time

B. Cl.

53 Bb

S. — That made the Sav - ior so de - scend from heav'n a - bove
— We sense the glo - rious truth sub - lime We're sing - ing of!

A. — That made the Sav - ior so de - scend from heav'n a - bove
— We sense the glo - rious truth sub - lime We're sing - ing of!

B. Cl.

58 1.

S. To - night we will re - call Those scenes that still en - thrall When Christ be - came for all
Its won - der fills the mind, And bless - ing here we find Christ is for

A. To - night we will re - call Those scenes that still en - thrall When Christ be - came for all
Its won - der fills the mind, And bless - ing here we find Christ is for

B. Cl.

64 2.

S. God's gift of love all man - kind God's gift of love.

A. God's gift of love all man - kind God's gift of love.

B. Cl.

You Were Meant For Me

Jewel Kilcher and Steve Poltz

(Arr. Maria Dunn - 2011)

4 **A**

Tr. I hear the clock it's six A M_____ I feel so far_ from where I've been_

9

Tr. I've got my eggs and my pan-cakes too_____ I've got ma-ple sy-rup ev'-ry thing but you_____

13

Tr. I break the yolks and make a smi-ley face_____ I kind of like it in my brand new place_ I wipe the

Fl. *3*

17

Tr. spots a -bove the mirror don't leave the keys in the door_____ I ne-ver put the towels on the floor an - y more_ cause

Fl.

Rec.

21 **B**

Tr. dreams last_ for_ so_ long_ e - ven af - ter you're gone_

Fl.

Rec. *p*

Cl. *p*

25

Tr. I know_ you love_ me_ and_ soon_ you will see_ you were meant

Fl.

Rec.

Cl.

29

Tr. _____ for me and I was meant for you_____

33

Tr. I called my ma-ma she was out for a walk_____ Con-soled a cup of co - ffee but it didn't want to talk_____ I

Fl. *3* *3*

37

Tr. picked up a pa - per it was more bad news — more hearts be - ing bro - ken or peo - ple be - ing used —

Fl.

41

Tr. put on my coat in the pour - in — rain — I saw a mo - ve - i but it was - not the same

Fl.

Rec.

45

Tr. Cause it was ha - ppy and i — was sad — And it made me miss you — Oh — so bad —

Fl.

Rec.

49 **D**

Tr. dreams last — for — so — long — e - ven af - ter you're gone —

Fl.

Rec. *p*

Cl. *p*

53

Tr. I know — you love — me — and — soon — you will see — you were meant

Fl.

Rec. *p*

Cl. *p*

57


Tr. — for me and I was meant for you —

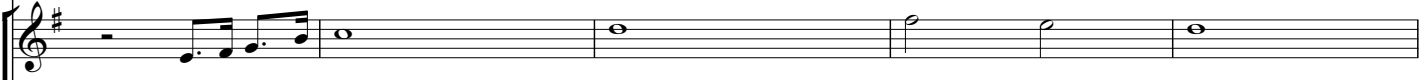
Fl.

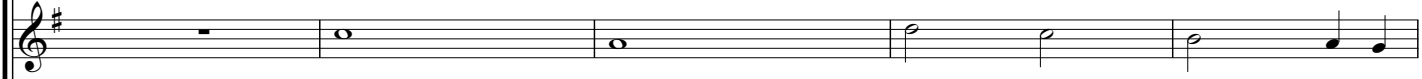
Rec.

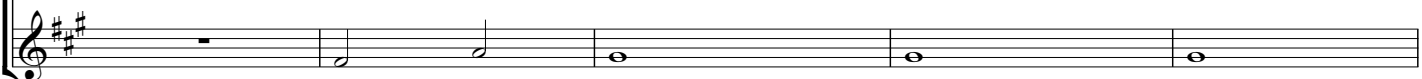
Cl.

60 **E**


Tr.  I go a-bout my bus' ness I'm do-in fine_ be-sides what__would I say_ if I had__ you on the line?

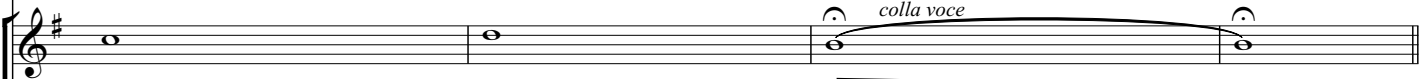
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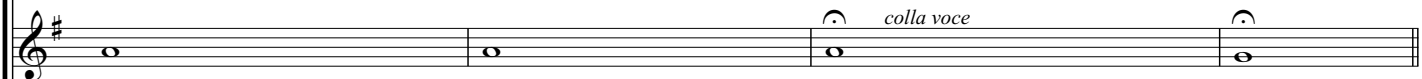
Rec. 

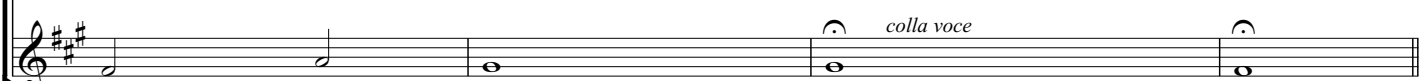
Cl. 

65

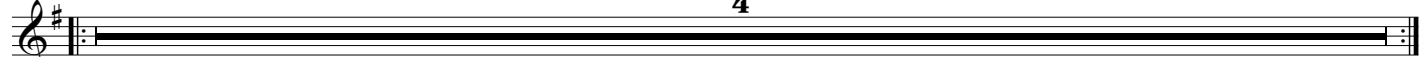
Tr.  Same old sto - ry not much to say Hearts are bro - ken ev 'ry day____

Fl.  *colla voce*

Rec.  *colla voce*

Cl.  *colla voce*

69 **4**

Tr. 

73 **F**

Tr.  I brushed my teeth I put the cap back on__ I know you hate it when I leave the light on

77

Tr.  I pick a book up then I turn the sheets down____ an then I take a breath and a good look round__

81

Tr.  Put on my P Js and hop in - to bed____ I'm half a - live but i feel__ most - ly dead____

Fl. 

85

Tr.

Fl.

Rec.

89 **G**

Tr.

Fl.

Rec.

Cl.

93

Tr.

Fl.

Rec.

Cl.

97

Tr.

102

Tr.

Fl.

Rec.

Cl.

Concerto for two mandolins

Antonio Vivaldi (Arr. Bee Higgins - 2011)

System 1: Measures 1-4. Vln. part starts with a boxed 'A' above measure 1. Both parts feature triplets of eighth notes.

System 2: Measures 5-8. Vln. part continues with triplets and rests. Bb Cl. part features continuous triplet eighth notes.

System 3: Measures 9-11. Vln. part includes slurs and accents over triplet eighth notes. Bb Cl. part continues with triplet eighth notes.

System 4: Measures 12-14. Vln. part features triplets and rests. Bb Cl. part continues with triplet eighth notes.

System 5: Measures 15-18. Vln. part starts with a boxed 'B' above measure 15. Both parts feature triplets of eighth notes.

System 6: Measures 19-23. Vln. part includes slurs and accents over triplet eighth notes. Bb Cl. part continues with triplet eighth notes.

System 7: Measures 24-27. Vln. part includes slurs and accents over triplet eighth notes. Bb Cl. part continues with triplet eighth notes.

29 **C**

Vln.

Bb Cl.

34

Vln.

Bb Cl.

39

Vln.

Bb Cl.

44

Vln.

Bb Cl.

51 **D**

Vln.

Bb Cl.

57

Vln.

Bb Cl.

62

Vln.

Bb Cl.

67

Vln.

Bb Cl.

Let's Drink

C & J Roweth (1997)

Arr: Samantha O'Brien (2011)

♩=150 B^b Gm E^b Dm Cm

Vla. 3

13 B^b B^b/D Dm Gm E^b Dm Cm B^b Cm

Vla.

28 F **VERSE 1** B^b Dm Cm B^b/D 3

SG. They're strewn a-cross the tab-les like de-bris from a fl-ood A fall-en face can stretch a
Vla.

39 E^b B^b B^b Dm

SG. smile safe from the world out-side In here the id- ea is real though she did-n't

50 Cm B^b/D 3 E^b B^b

SG. un-der- stand Why you had to break her heart to be a man You've got to

61 B^b Dm Cm B^b/D

SG. live true to how you're made And these are the choi-ces that you make And if she did-n't stick with you.

71 E^b B^b B^b Dm

SG. well may-be that was her mis- take And if we can't count on a- ny thing let's laugh un-

82 Cm B^b/D E^b B^b F

SG. til we cry Just for- get a-bout to-morr-ow for-get all the rea-sons why

94 **CHORUS** B^b Gm Gm⁷ Cm F⁷sus⁴ F⁷

SG. So let's drink to the ones that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you
W. So let's drink to the ones that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you
T. So let's drink to the ones that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you
B. So let's drink to the ones that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you

103 **B^b** **Dm⁷** **D⁷** **E^b** **F** **Fsus⁴** **F**

SG. tell me you're holl- ow, you're still on your feet, and de- spite your sad stor-ies life is still sweet.

W. tell me you're holl- ow, you're still on your feet, and de- spite your sad stor-ies life is still sweet.

T. tell me you're holl- ow, you're still on your feet, and de- spite your sad stor-ies life is still sweet.

B. tell me you're holl- ow, you're still on your feet, and de- spite your sad stor-ies life is still sweet.

114 **B^b** **Gm** **Gm⁷** **Cm** **Dm⁷** **F⁷sus⁴** **B^b** **B^b/D** **E^b** **F** **Fsus⁴**

Con.

Vla.

130 **F** **VERSE 2** **B^b** **Dm** **Cm** **B^b/D**

SG. They're strewn a- cro the ta- ble, l- ike de-bris from a flood, A bro-ther-hood of

141 **E^b** **B^b** **B^b** **Dm**

SG. beer to cleanse the rav-ish-es of blood. There's peace be-hind these walls with a cold glass

152 **Cm** **B^b/D** **E^b** **B^b** **B^b**

SG. in your hand A - ny re - gu-lar in here well there sure to un-der- stand. How you've got to

163 **Dm** **Cm** **B^b/D**

SG. live true to how you're made, and these are the choi-ces that we make And if she did-n't stick with you.

173 **E^b** **B^b** **B^b** **Dm**

SG. well may-be that was her mis- take. And if we can't count on an - y thing let's laugh un-

184 **Cm** **B^b/D** **E^b** **B^b** **F**

SG. til we cry Just for - get a - bout to-morr-ow for-get all the rea-sons why

196 CHORUS B^b Gm Gm^7 Cm F^7sus^4 F^7

SG. *So let's drink to the ones__ that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you*

W. *So let's drink to the ones__ that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you*

T. *So let's drink to the ones__ that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you*

B. *So let's drink to the ones__ that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you*

205 B^b Dm^7 D^7 E^b F $Fsus^4$ F

SG. *tell me you're holl ow,_ you're still on your feet, and de - spite your sad stor-ies life is still__ sweet.__ So let's*

W. *tell me you're holl ow,_ you're still on your feet, and de - spite your sad stor-ies life is still__ sweet.__ So let's*

T. *tell me you're holl ow,_ you're still on your feet, and de - spite your sad stor-ies life is still__ sweet.__ So let's*

B. *tell me you're holl ow,_ you're still on your feet, and de - spite your sad stor-ies life is still__ sweet.__ So let's*

215 B^b Gm Gm^7 Cm F^7sus^4 F^7

SG. *drink to the ones__ that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you*

W. *drink to the ones__ that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you*

T. *drink to the ones__ that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you*

B. *drink to the ones__ that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you*

223 B^b Dm^7 D^7 E^b F $Fsus^4$ F

SG. tell me you're holl ow, _ you're still on your feet, and de - spite your sad stor-ies life is still _ sweet. _

W. tell me you're holl ow, _ you're still on your feet, and de - spite your sad stor-ies life is still _ sweet. _

T. tell me you're holl ow, _ you're still on your feet, and de - spite your sad stor-ies life is still _ sweet. _

B. tell me you're holl ow, _ you're still on your feet, and de - spite your sad stor-ies life is still _ sweet. _

233 B^b Gm E^b Dm Cm

W. ooh. *ppp*

Con. 3

245 B^b B^b/D Dm Gm E^b

W.

Con.

Vla.

254 Dm Cm B^b Cm $F rit.$ B^b

W.

Con.

Vla.

Over at the Frankenstein Place

Richard O'Brien (Arr. Bee Higgins - 2011)

BH *4* *G⁷* *C* *Cm*

In the vel - vet dark - ness of the blackest_ night burning bright there's a guid - ing

BH *9* *G* *E* *A* *D⁷* *Stop rhythm*

star_____ No matter_ what o - r who you a - r - e_____ There's a

MW

There's a

BH *15* *G* *Start rhythm (with 3rds)* *C* *Cm*

light. There's a li - - - ght. There's a

MW

light. There's a l - i - - g - h - t._____ There's a

S

o - ver at the fran - ken - stein place. bur - ning in the fi - re pl - ace.

A

o - ver at the fran - ken - stein place. bur - ning in the fi - re pl - ace.

BH *22* *G* *E* *A* *D⁷* *G* *Stop rhythm* *2*

light,_____ li - ght. In the dark - ness, of ev - ery_____ bod - ies_____ life._____ The

MW

light,_____ l - i - ght. In the dark - ness, of e - very_ bod - ies_____ life._____

Harp starts broken chords

BH *30* *G* *Gmaj⁷* *Em* *G* *Gmaj⁷* *Em*

dark - ness must go do - wn the ri - ver of nights dre - a - ming. - Flow mor - phia slow, let the s - un and light come strea - ming in - to m - y

T

David only

do - wn the ri - ver of nights dre - a - ming. - s - un and light come strea - ming in - to m - y

B

in - to m - y

38 **C** **D7** **G**
Start rhythm

BH
 l - i - f - e in - to my l - i - f - e. There's a light.

MW
 There's a light.

S
 li - - fe l - - i - fe o-ver at the fran-ken-stein

A
 li - - fe l - - i - fe o-ver at the fran-ken-stein

T
 (all tenors)
 l - i - f - e in - to my l - i - f - e.

B
 l - - e in - to my l - - i - f - e. o-ver at the fran-ken-stein

45 **C** **Cm** **G** **E**
freely and more slowly

BH
 There's a li - ght. In the

MW
 There's a l - i - g - h - t. In the

S
 place. bur-ning in the fi - re pl - ace. There's a l - i - g - ht. A l - i - g - ht.

A
 place. bur-ning in the fi - re pl - ace. There's a lig - ht. A lig - ht.

T
 bur-ning in the fi - re pl - ace. There's a lig - ht. A lig - ht.

B
 place. bur-ning in the fi - re pl - ace. There's a lig - ht. A l - i - g - ht.

52 **A** **D7** **G**

BH
 dark - ness, of ev - ery bod - ies life.


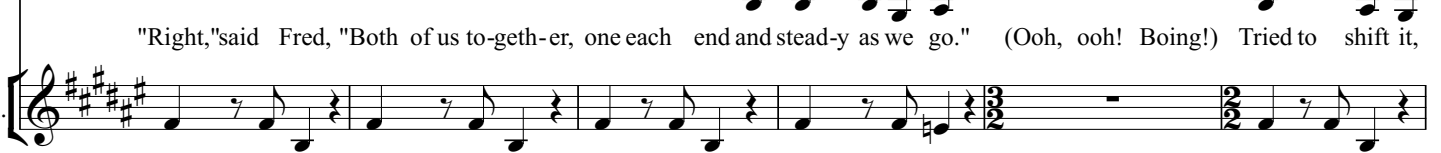
MW
 dark - ness, of e - - very bod - ies life.

Right Said Fred

W: Myles Rudge M: Ted Dicks (Arr. Wayne Richmond 2011)


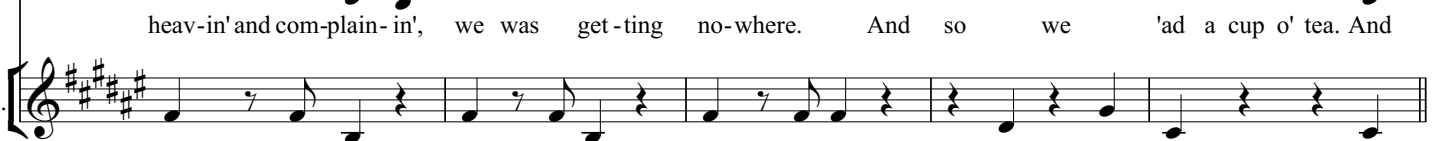
$\text{♩} = 85$


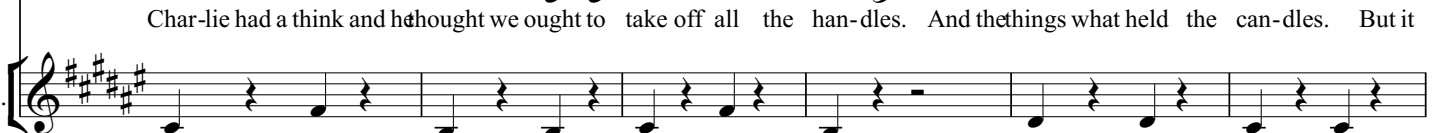
Cl. 
B. Cl. 

5 **A**
MP. 
"Right,"said Fred, "Both of us to-gether, one each end and stead-y as we go." (Ooh, ooh! Boing!) Tried to shift it,
B. Cl. 

11
MP. 
could-n't e-ven lift it. We was get-tin' no-where and so we 'ad a cup o' tea. And "Right,"said Fred,
B. Cl. 

17
MP. 
"give a shout for Char- lie." Up comes Char-lie from the floor be-low. (Footsteps) Af-ter strain-in',
B. Cl. 

22
MP. 
heav-in' and com-plain-in', we was get-ting no-where. And so we 'ad a cup o' tea. And
B. Cl. 

27 *Bridge 1*
MP. 
Char-lie had a think and he thought we ought to take off all the han-dles. And the things what held the can-dles. But it
B. Cl. 

33

MP.

did no good. Well, I never thought it would." All Right," said Fred, "have to take the feet off. To get them feet off

B. Cl.

38

MP.

would-n't take a mo." (Rattle and roll) Took it's feet off, e-ven took the seat off.

B. Cl.

42

MP.

Should -'ve got us some-where, but no. _____ So

Cl.

B. Cl.

46

MP.

Fred said "Let's have a - noth - er cup o' tea" and we said "Right -

Cl.

B. Cl.

49

MP.

oh!" "All

Cl.

B. Cl.

53 **B**

MP.

Right," said Fred, "Have to take the door off, need more space to shift the so-and- so." (Squeak, squeak, creak!)


B. Cl.

58

MP.  Had bad twin-ges tak-ing off the hin-ges and it got us no-where and so we 'ad a cup o' tea.And


B. Cl. 

64

MP.  "Right,"said Fred, "have to take the wall down, that there wall is gon-na have to go." (Crash! Boing!)—

B. Cl. 

69

MP.  Took the wall down, e ven with it all down, we was get ting no-where. And so we 'ad a cup o' tea.And

B. Cl. 

Bridge 2


75

MP.  Char-lie had a think and he said "Look Fred, I've got a sort of feel - in'. If—

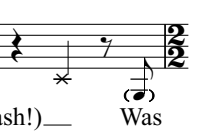
B. Cl. 

79

MP.  we re - move the ceil - ing, with a rope or two we could drop the blight-er through."All

B. Cl. 

83

MP.  Right,"said Fred, climb-ing up a lad - der_ with his crow-bar gave a might-y blow. (Bang! Crash!)— Was

B. Cl. 

88

MP.

Cl.

B. Cl.

he in trou-ble, half a ton of rub-ble land-ed on the top of his dome. _____ So

94

MP.

Cl.

B. Cl.

Char-lie and me had a -noth-er cup o' tea"and then we went home. I said to Charlie, "We'll just have t

100

MP.

Cl.

B. Cl.

"landing that's all." "You see, the trouble with Fred is . . . he's too hasty"

105

MP.

Cl.

B. Cl.


"And you never get nowhere if you're too hasty!."


Jacob's Ladder


V1: Amanda + guitars
 V1: All + instruments
 V2: All
 V3: All (a capella)
 V1: All (tutti instruments)


Traditional - as sung by Pete Seeger

♩.=80 D


S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____


A.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

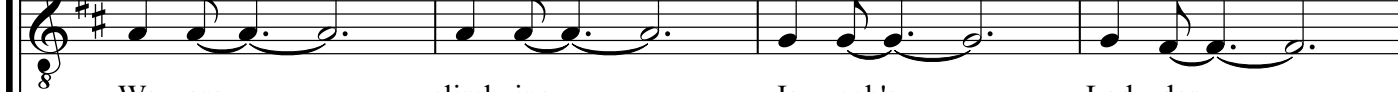
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

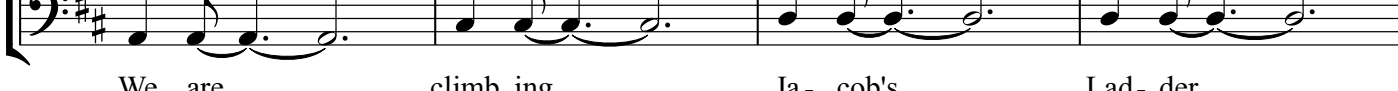
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

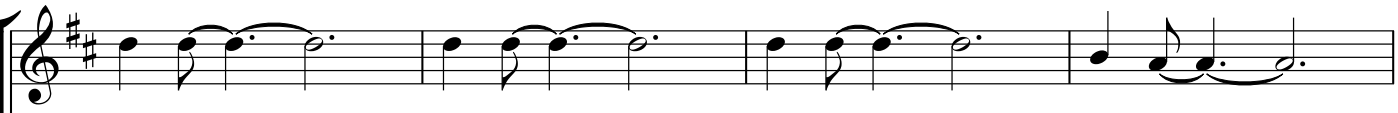
S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____


A.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____


T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____


B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

9 D D⁷ G D


S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____


A.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____


T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____


B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

13 A⁷ G D

S.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

A.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

T.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

B.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

I Saw Three Ships

Trad (Arr. Maria Dunn - 2011)

♩ = 120

A

S. I saw three ships I saw three ships I saw three ships I
A. What did you say? You saw three ships

15
S. saw three ships I saw three ships come sail - ing in I saw three ships come sail - ing in on Christ mas day on
A. three ships come sail - ing in She saw three ships come sail - ing in on

24
S. Christ mas day I saw three ships I saw three ships come sail - ing in on Christ mas day in the morn - ing I
A. Christ mas day on Christ mas day threeships Christ mas day When???

34 **B** restart rhythm all sops
S. saw three ships come sail - ing in on Christ - mas day on Christ - mas day I saw three ships come sail - ing in on Christ - mas day in the morn - ing I

42 all women
S. saw three ships come sail - ing in on Christ - mas day on Christ - mas day I saw three ships come sail - ing in on Christ - mas day in the morn - ing I saw three ships come

51
S. sail - ing in on Christ - mas day on Christ - mas day I saw three ships come sail - ing in on Christ - mas day in the morn - ing

62 **C**

78
Cl. 3

89 **D**
S. The vir - gin Ma ry and Christ was there on Christ - mas day on Christ - mas day the vir - gin Ma ry and Christ was there on Christ - mas day in the morn - ing The
A. The

98
S. vir - gin Ma - ry and Christ was there on Christ - mas day on Christ - mas day the vir - gin Ma - ry and Christ was there on Christ - mas day in the morn - ing The
A. vir - gin Ma - ry and Christ was there on Christ - mas day on Christ - mas day the vir - gin Ma - ry and Christ was there on Christ - mas day in the morn - ing The

106
S. vir - gin Ma - ry and Christ was there on Christ - mas day on Christ - mas day the vir - gin Ma - ry and Christ was there on Christ - mas day in the morn - ing
A. vir - gin Ma - ry and Christ was there on Christ - mas day on Christ - mas day the vir - gin Ma - ry and Christ was there on Christ - mas day in the morn - ing

114 **E**

Cl. 4

126 Cl. 3

145 S. **F**
 O they sailed in - to Beth - le-hem on Christ-mas day on Christ-mas day O they sailed in - to Beth - le-hem on Christ-mas day in the morn - ing O
 A. O

154 S.
 they sailed in - to Beth - le-hem on Christ-mas day on Christ-mas day O they sailed in - to Beth - le-hem on Christ-mas day in the morn - ing O
 A.
 they sailed in - to Beth - le-hem on Christ-mas day on Christ-mas day O they sailed in - to Beth - le-hem on Christ-mas day in the morn - ing O

162 S. **G**
 they sailed in - to Beth - le-hem on Christ-mas day on Christ - mas day O they sailed in - to Beth - le-hem on Christ-mas day in the morn - ing
 Cl.

170 Cl. **H** 4

190 Cl. **I**

198 Cl.

206 S. **J** 16 **K** 16 *restart drum* 3
Then

242 S. **L**
 let us all re-joyce a-gain on Christ-mas day on Christ-mas day then let us all re-joyce a-gain on Christ-mas day in the morn-ing Then let us all re-joyce a-gain on
 A. Then let us all re-joyce a-gain on

252 S.
 Christ-mas day on Christ-mas day then let us all re-joyce a-gain on Christ-mas day in the morn - ing Then let us all re-
 A.
 Christ-mas day on Christ-mas day then let us all re-joyce a-gain on Christ-mas day in the morn - ing Then let us all re-
 Cl.

259 S.
 joyce a-gain on Christ-mas day on Christ - mas day then let us all re-joyce a-gain on Christ-mas day in the morn - ing on
 Cl.

266 S. *stop rhythm* (drum)
 Christ-mas day in the morn - ing
 Cl.

The Bethlehem Bell Ringer

Carl Cleves

Arr: Wayne Richmond & Samantha O'Brien (2011)

8

Rec. 

B. Cl. 

9

Rec. 

B. Cl. 

Verse 1

14

RM 

An an - cient church in Beth - le - hem, a tar - get in a bat - tle of men. Stands

19

RM 

on the ground where Christ was born. Trapped in - side the eye of a storm.

Verse 2

27

RM 

Sol - diers move from door to door, Mor - tar fire, it's all - out war.

B. Cl. 

31

RM 

Arm - y tanks pa - trol the street, They treat ci - vil - ians with con - ceit.

Chorus


35

RM 


Oh Je - sus, please, help Pal - es - tine. Turn all that blood back in - to wine. Oh Turn - ing Wheel, Di -

B. Cl. 

41

RM 

vine De - sign. Please bring peace to Pal - es - tine.

B. Cl. 

Verse 3

48

RM 

Sa - mir I - brah - im Sal - mam. Ful - fills his task the best he can. Each

53

RM

B. Cl.

— day at dawn he tolls the bells, while all a - round the arm - y shells.

58

Verse 4

RM

B. Cl.

He walks a-cross the Man - ger Square, for thir - ty years he's lived near there. A

63

RM

B. Cl.

sim - ple man who spends his time in qui - et pray - er at Je - sus' shrine. *[Chorus]*

67

Verse 5

RM

B. Cl.

Up - on the roof a sni - per aims His bit - ter heart with hate in - flames. Sa -

72

RM

B. Cl.

mir walks slow, his back bent low, And is struck down by the bul - let's blow.

77

Verse 6

RM

B. Cl.

For man - y hours Sa - mir lay there. Bleed - ing on the Man - ger Square. No

82

RM

B. Cl.

am - bu - lance per - mit - ted near. And so the bell ring - er died there. *[Rhythm stops]* *[Chorus]*

88

Verse 7

[slower, gentler - no drum]

RM

B. Cl.

An an - cient church in Beth - le - hem. The bells of peace won't chime a - gain. The

93

RM

B. Cl.

peo - ple now all live in fear. Griev - ing wails are all you hear. *[strong guitar]* *[Chorus x 2]*

Summertime

George Gershwin (Arr. Maria Dunn - 2011)

Fl. $\text{♩} = 60$

Cl.

11 *freely*

KD. Su-mmer - time and the li - vin is ea - sy Fish are jump-in and the co-tton is high Oh yo

Cl.

B. Cl.

20

KD. da-ddy's rich and yo ma is good loo - kin so hush li-ttle ba - by don' you

B. Cl.

26 $\text{♩} = 75$

KD. cry One of thesemorn-in's yo go-nna rise up

Fl.

Cl.

B. Cl.

32

KD. singin' then you'll spread yo wings and you'll take the sky But til that morn in'

B. Cl.

39

KD. there's a noth-in' can harm you with da-ddy an ma-mmy stand in' by

B. Cl.

47

Cl. 

B. Cl. 

54


Cl. 

B. Cl. 

61

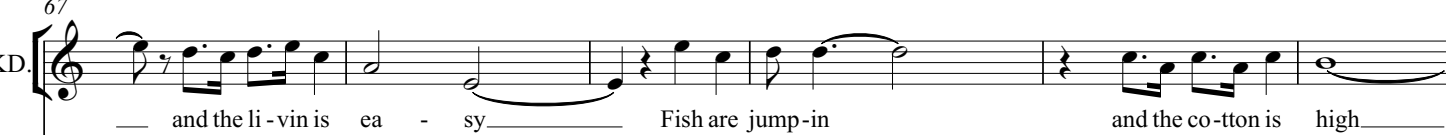
Am Bm Am Bm


KD. 


Cl. 

B. Cl. 

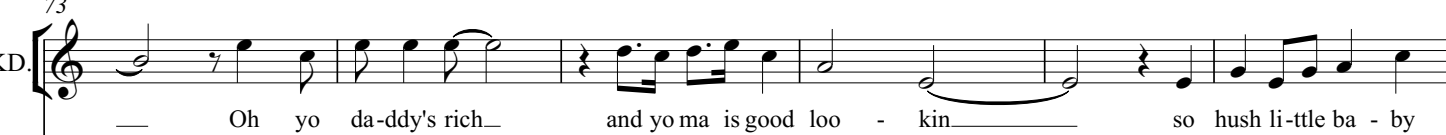
67


KD. 


Cl. 

B. Cl. 

73

KD. 

Cl. 

B. Cl. 

79

rit.

KD. 

Cl. 

B. Cl. 

rit.

The Donkey Serenade

Friml & Stothart (Arr. Maria Dunn - 2011)

♩=130 clap clap clap clap clap clap

T.

(All clap)

C11.

C12.

7 **A**

T.

Ay _____ Ay _____

C11.

C12.

12

T.

clap

Ay _____ Ay _____

There's a

C11.

C12.

18 **B**
(V1: David V2: All men)

T.

song in the air but the fair se - no - ri - ta does - n't seem to care for the song in the air
light in her eye tho she may try to hide it she ca - nnot de - ny there's a light in her eye

C11.

C12.

25 (David)

T.

So I'll sing to the mule if you're sure she won't think that i am just a fool se - re - na - ding a mule
Ho the charm of her smile so be - guiled Don Di - e - go that he rode a mile for the charm of her smile

clap

C11.

C12.

33 **C**

T. *clap*

A - mi - go mi - o does she not have a dain-ty bray?
 A - mi - go mi - o is she lis - ten - ing to my song?

C11

C12

37

Bar *clap*

She lis - tens care - ful - ly to each lit - tle tune you play
 no no mi mu - cha - chi - to how can you be so wrong?

C11

40

T.

She'd love to sing it too if on - ly she knew the way But her

C11

C12

43 **D**

T.

try as she may in her voice there's a flaw And all that the la - dy can say _____ is E Aw _____
 face is a dream like an an - gel i saw but all that my dar - ling can scream _____

C11

C12

53

T.

Se-no-ri-ta don-key-si-ta not so fleet as a mos-qui-to but so sweet like my chi-qui-ta you're the one for

C11

C12

59

1. hee haw hee haw hee haw 2.

T.

me (All Men) There's a me O - le

C11

C12

O - le

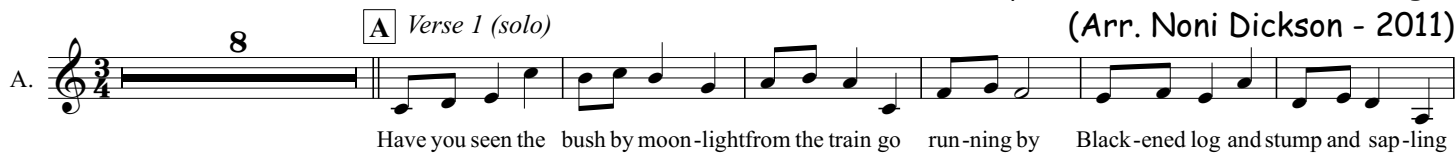
O - le

On the night train

W: Henry Lawson M: Ade Monsborough

(Arr. Noni Dickson - 2011)

8 **A** Verse 1 (solo)



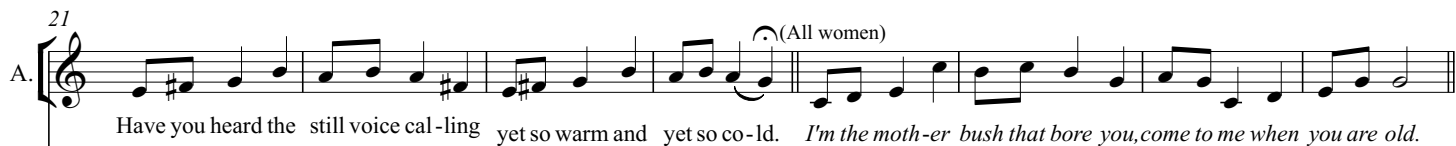
Have you seen the bush by moon-light from the train go run-ning by Black-ened log and stump and sap-ling

15



ghost-ly trees all dead and dry; Here a patch of glas-sy wat - er; there a glimpse of mys-tic sky?

21



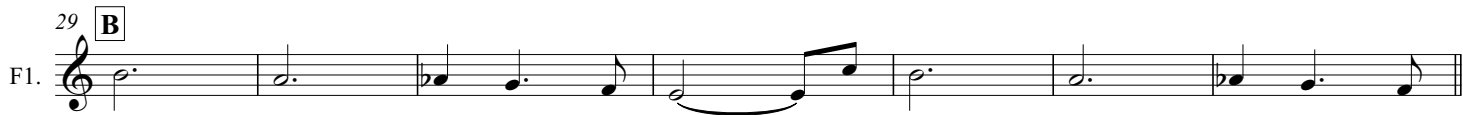
Have you heard the still voice cal-ling yet so warm and yet so co-ld. *(All women)* I'm the moth-er bush that bore you, come to me when you are old.

B. Cl.



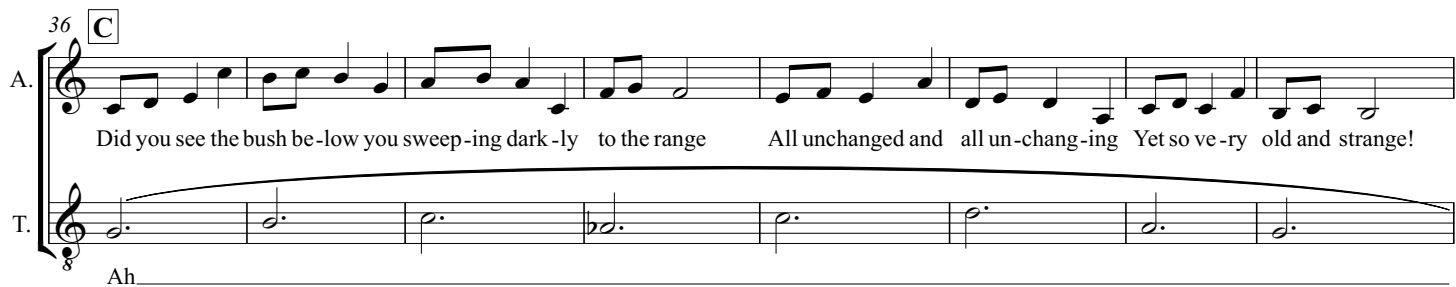
Have you heard the still voice cal-ling yet so warm and yet so co-ld. *(All women)* I'm the moth-er bush that bore you, come to me when you are old.

29 **B**



Have you heard the still voice cal-ling yet so warm and yet so co-ld. *(All women)* I'm the moth-er bush that bore you, come to me when you are old.

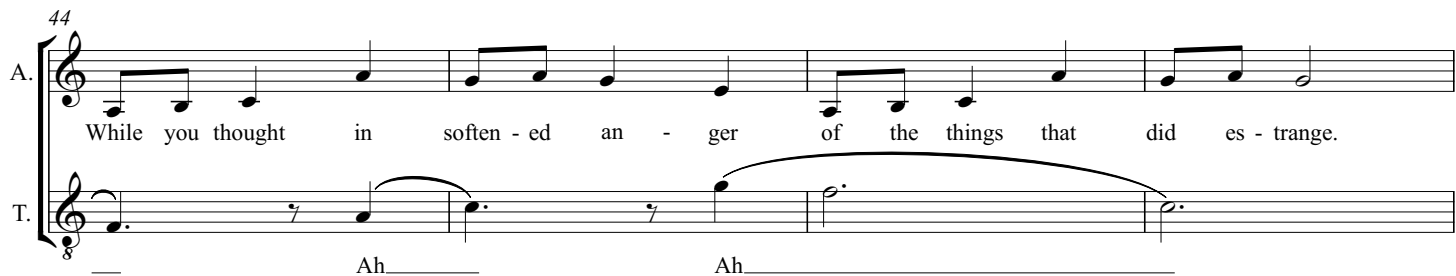
36 **C**



Did you see the bush be-low you sweep-ing dark-ly to the range All unchanged and all un-chang-ing Yet so ve-ry old and strange!

Ah

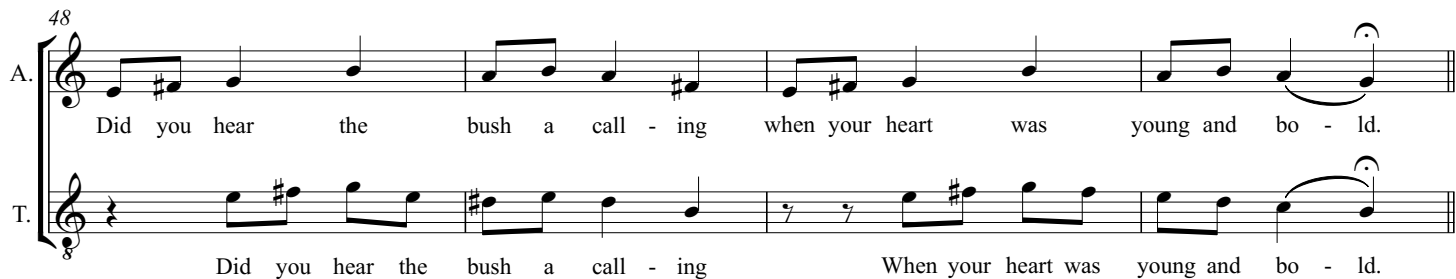
44



While you thought in soften - ed an - ger of the things that did es - trange.

Ah Ah

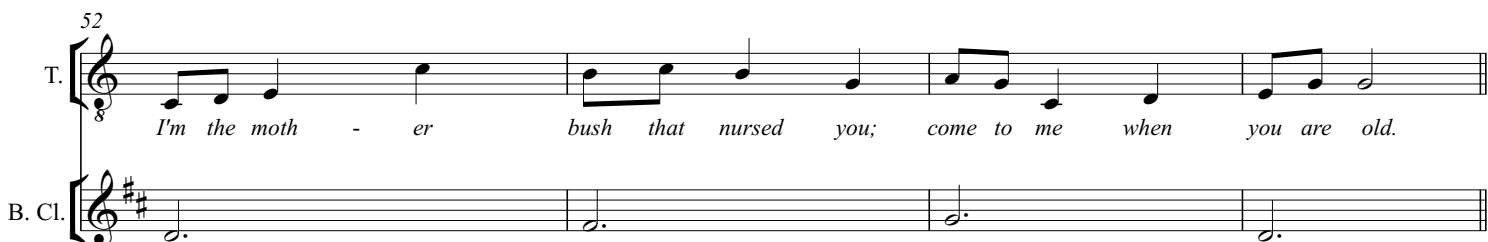
48



Did you hear the bush a call - ing when your heart was young and bo - ld.

Did you hear the bush a call - ing When your heart was young and bo - ld.

52



I'm the moth - er bush that nursed you; come to me when you are old.

56 **D**

F1.

B. Cl.

64

B. Cl.

72

F1.

B. Cl.

79 *rit.* *a tempo*

F1.

B. Cl.

91 **E**

A.

B. Cl.

In the cut-ting in the tun-nel, out of sight of stack or shed, have you heard the grey bush call-ing from the pine-ridge ov-er head:

99

A.

B. Cl.

You have seen the seas and cit-ies; all is cold to you, or dead. All seems done and all seems told but the grey light turns to go-ld!

107

A.

B. Cl.

I'm the mo-ther bush that loves you, come to me now you are old

111

A.

2 2

Come What May

David Baerwald

Arr: Samantha O'Brien (2011)

$\text{♩} = 70$

Fl. 
B. Cl. 


11 **A** (Piano starts)

GT 
Nev-er knew I could feel like this like I've ne-ver se-en the sky be-fore Want to van-ish in - side your kiss

GT 
Ev-ry day I love you more and more Lis-ten to my heart Can you hear it sing and tell-ing me to give you ev - 'ry-thing?

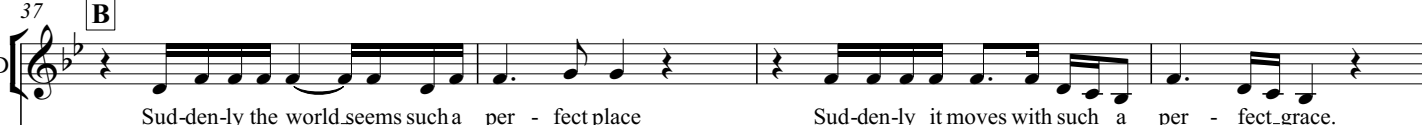
B. Cl. 

GT 
Sea-sons may cha nge win-ter to spring but I love you un-til the end of time. Come what may.

B. Cl. 


GT 
Come what may I will love you un-til my dy - ing day


B. Cl. 

37 **B** KD 
Sud-den-ly the world seems such a per - fect place Sud-den-ly it moves with such a per - fect grace.

Fl. 

B. Cl. 

41 GT 
Sud-den-ly my life does-n't seem such a waste And there's no moun - tain too high no

Fl. 

B. Cl. 

46

GT
 riv- er too wide Sing out this song and I'll be there by your side Storm clouds may gath-er and stars may coll-ide

B. Cl.

51

GT **C**
 But I love you un-til the end of time Come what may. Come what may.

B. Cl.

58

GT
 I will love you un-til my dy - ing day. Oh, come what may. Come what may.

B. Cl.

65

GT
 I will love

B. Cl.

71

GT **D**
 Come what may. come what may.

S.
 Ah

B. Cl.

75

GT
 I will love you un-til my dy - ing day.

S.

B. Cl.

Susanni

(Adapted from a Winsome Evans arrangement of a 15th century carol)

♩=120

Fl. $\text{♩} = 120$

9

B. Cl.

20 MW **A** C^7

S. A lit - tle child there is - y-born, Ei - a, Ei - a, Su-san-ni, Su-san-ni Su - san - i And

B. Cl.

33 C

S. he sprang out of Je - sse's'horn, Al - le - lu - ia, al - le - lu - ia, to save - us all - that were for lorn. Now

B. Cl.

46 **B** C^7

S. Je - sus is the child - les name: Ei - a! Ei - a! Su-san-ni, -Su-san-ni, Su-san-ni. And Ma - ry mild she is - his

B. Cl.

61 *Tutti*

S. dame; Al - le - lu - ia, Al - le - lu - ia And so - poor sor-row is turned - to game. Al - le - lu -

B. Cl.

71 C

S. ia, al - le - lu - ia, Al - le - lu - ia, - al - le - lu - ia

B. Cl.

82 **C**

Fl. $\text{♩} = 120$

B. Cl.

92

Fl. $\text{♩} = 120$

B. Cl.

102

F1.

B. Cl.

113

S.

B. Cl.

D **C**

It fell - up - on the high - mid night Ei - a, Ei - a, Su-san-ni, su-san-ni su - san - ni; The stars they

127

S.

B. Cl.

C

shone both fair - and bright, Al - le - lu - ia, al le - lu - ia, The an - gelssang - with all their might. - Now

139

S.

B. Cl.

E **C**

sit - we down u - pon - our knee, Ei - a! Ei - a! Su-san-ni, Su-san-ni, su - san - ni, And pray we to the

153

S.

B. Cl.

Tri - ni - ty, Al - le - lu - ia, al - le - lu - ia, Our help, - our suc - cour for to be. Al - le - lu -

164

S.

B. Cl.

ia, Al - le - lu - ia, Al - le - lu - ia, - Al - le - lu - ia!

175

F1.

B. Cl.

185

F1.

B. Cl.

rit.

Grandpa's gonna sue the pants offa Santa

Dr Elmo (Arr. Wayne Richmond - 2011)

♩=90

S. No doubt you can re-mem-ber grand-ma's pass-ing... That
Yes - ter-day the judge ar-raigned the rein - deer...
Now San - ta and the rein-deer wait the ver- dict... De-

F1.

Cl.

6

S. tra - gic mourn-ful tale so of - ten sung. The prime sus-pect is one of San-ta's rein - deer... In the
Ru-dolph was the first to take the stand. They asked him for the truth a - bout old San - ta... Ru-dy
liv - ered by a ju - ry of their peers. Six fat men with long and flow-ing whis - kers... And.

F1.

Cl.

10

S. world's most fa-mous case of hit and run. One day while griev-ing grand-pa watched the T - V... He
said he's just a fat and jol - ly man. Now San - ta is be - fore the pros - e - cu - tion... He
half a doz - en po - ker faced rein-deers. Now grand-pa gets a T V for his suf-fer-ing. And

F1.

Cl.

14

S. heard some ad - ver - tis - ing law - yers swear, They'd win a mul - ti - mil - lion dol - lar
looks a lit - tle thin - ner on the stand. And if they take a - way his fly - ing
San - ta is de - clar - ing bank - rupt - cy. But lis - ten close - ly and you'll hear the

F1.

Cl.

17


♩=140

S. set-tle-ment... And make his loss much eas - i - er to bear.
li - cense, there won't be an - y Christ-mas in the land.
law - yers, Singing Jing - le Bells as they col-lect their fee.

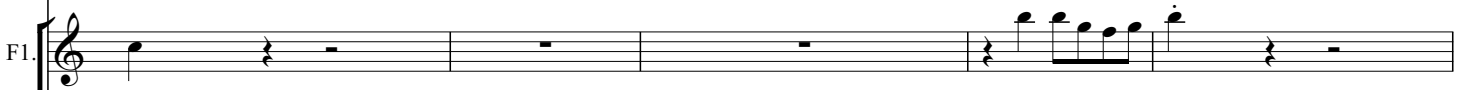
F1.

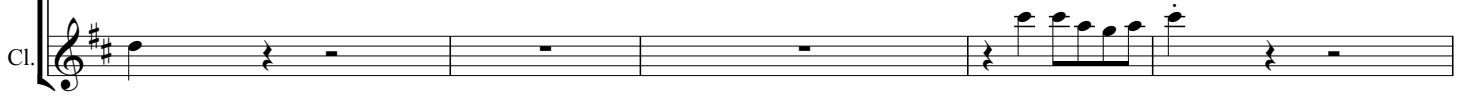
Cl.

21


S. 

1. & 2. Grand - pa's gon-na sue_ the pants__ off_ a San-ta, that's what grand-pa's gon-na_ do.___ Grand-pa's gon-na sue_ the pants
 3. Grand - pa's gon-na sue_ the pants__ off_ - a San-ta, that's what grand-pa's gon-na_ do.___ Grand-pa's gon-na sue_ the pants

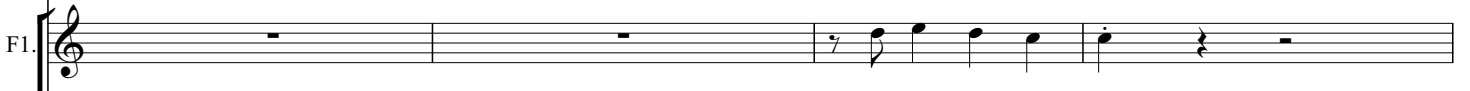
F1. 

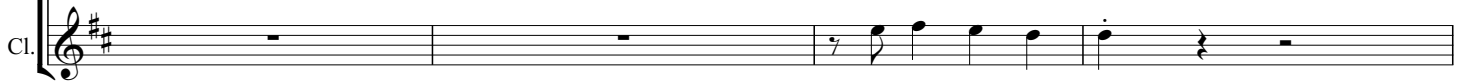
Cl. 

26

S. 

— off - a San - ta'cause grand-ma would have want-ed him to. Grand-pa's gon-na sue__ the pants
 — off - a San - ta'cause grand-ma would have want-ed him to. Grand-pa's gon-na sue__ the pants

F1. 

Cl. 

30

S. 

— off - a San - ta he knows the law is on his__ side.___ Grand-pa's gon-na sue__ the pants
 — off - a San - ta he thought the law was on his__ side.___ Grand-pa's gon-na sue__ the pants

F1. 

Cl. 

34 ♩=90 | 1-3

S. 

— off - a San - ta, San-ta's go-ing for a__ ride!_____
 — off - a San - ta, San-ta's go-ing for a__ ride,_____

F1. 

Cl. 

4.

S. 

And Grand-pa's ri-ding by his_ side,___ 'Cause the law-yers took him for a__ ride.___

F1. 

Cl. 

O Holy Night

Adolphe Charles Adam (Arr. Maria Dunn - 2011)

A $\text{♩} = 60$

DW 
O Ho-ly night the stars are shi-ning bright - ly it is the night of the dear sa-viour's birth Long lay the

8 DW 
world in sin and e-rror pi - ning til he ap-peared and the soul felt its worth A thrill of hope the wear-y soul re-joi-ces for yon-der breaks a

15 DW 
new and glor-ious morn Fall on your knees Oh hear the an-gel voi - ces O night di - vine O

B. Cl. 

22 DW 
night when Christ was born O night di - vine O night O night di - vine

B. Cl. 

30 **B** MW 
Led by the light of faith se-rene-ly beam - ing with glow-ing hearts by his cra-dle west and So led by

B. Cl. 

37 MW 
light of a star sweet-ly gleam - ing here came the wise men from the O-rient land The king of kings lay

B. Cl. 

42 MW 
thus in low-ly man-ger in all our tri - als born to be our friend Fall on your knees Oh

B. Cl. 

47

MW

hear the an-gel voi - ces O night di - vine O night when Christ was

B. Cl.

52

MW

born O night di - vine O night O night di - vine

B. Cl.

59

C (All sing) **F**

MW

Tru-ly he taught us to love one-an - o - ther his law is love and his gos-pel is peace Chains shall he

B. Cl.

66

MW

break for the slave is our bro - ther and in his name all o-ppre - ssion shall cease sweet hymns of joy grate-ful cho-rus

B. Cl.

72

MW

let all with-in praise his name Fall on your knees Oh hear the an-gel voi - ces

B. Cl.

78

MW

O night di-vine O night di-vine O night when Christ was

B. Cl.

82

MW

born O night di - vine O night O ho - ly night O night di vine

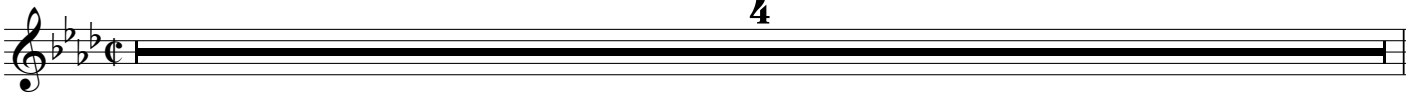
B. Cl.

At the Hop

Arthur Singer, David White & John Madara
(Arr. Wayne Richmond - 2011)


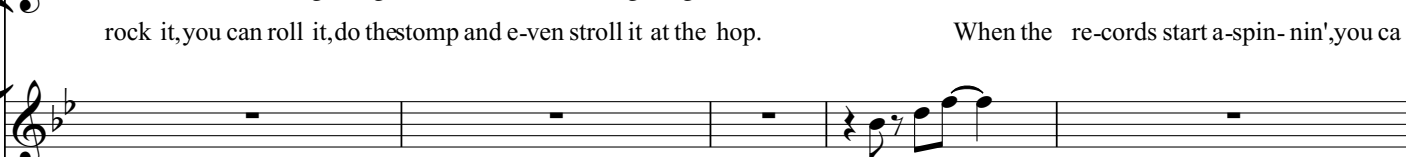
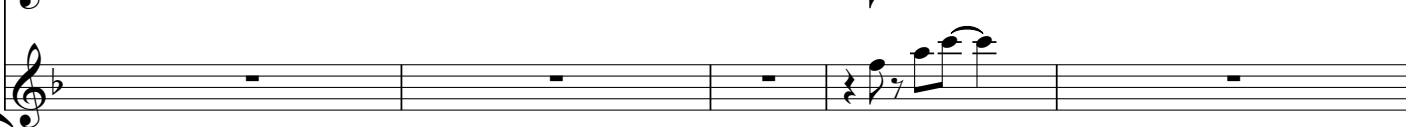
♩=180




4

S. 

5 **A**
S. 
Bah Bah
Cl. 
Sax. 

10
S. 
Bah Bah At the hop! Well, you can
Cl. 
Sax. 

15 **B**
S. 
rock it, you can roll it, do the stomp and e-ven stroll it at the hop. When the re-cords start a-spin-nin', you ca
Cl. 
Sax. 

20
S. 
lyp-so and you chick-en at the hop. Do the dance sen-sa - tions that are sweep-in' the na - tion at the
Cl. 
Sax. 

25 C

S. *hop. Let's go! Let's go to the hop! Let's go to the hop! Let's go to the hop!*

Cl.

Sax.

32

S. *Let's go to the hop! Bah_____ Let's go to the hop! Let's go!*

Cl.

Sax.

39 D

Cl.

Sax.

43

Cl.

Sax.

47

Cl.

Sax.

51 **E**

S. swing it, you can groove it, you can real-ly start to move it at the hop. Where the

Cl.

Sax.

55

S. jock-ey is the smooth-est and the mu-sic is the cool-est at the hop. All the

Cl.

Sax.

59

S. cats and the chicks can get their kicks at the hop. Let's go!

Cl.

Sax.

63 **F**

S. *Let's go to the hop!* *Let's go to the hop!* *Let's go to the hop!*

Cl.

Sax.

69

S. *Let's go to the hop!* Bah

Cl.

Sax.

73

S. *Let's go to the hop!*

Cl.

Sax.

Louise

Words: Leo Robin Music: Richard A. Whiting

♩=120

F/A Ab^{o7} C⁷ Gm⁷ C⁷ G⁷ C⁷

5 F F⁺ F⁶ F G⁷

Ev -'ry lit - tle breeze seems to whis-per "Lou - ise." Birds in the trees seem to twit-ter "Lou ise."

pizz *arco* *pizz* *arco*

9 F/A Ab^{o7} C⁷ Gm⁷ C⁷ Gm⁷ C⁷

Each lit - tle rose_ tells me it knows I love you, love you.

13 F F+ F6 F G7

Ev -'ry lit - tle beat that I feel in my heart seems to re- peat_ what I felt at the start.

pizz *arco* *pizz* *arco*

Vl.

B. Cl.

17 F/A Ab^{o7} C7 Gm7 C7 F

Each lit - tle sigh_ tells me that I ___ a - dore you, Lou - ise.

F1.

Cl.

Vl.

B. Cl.