

Summertime

[Loosely Woven – Christmas 2011]

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The Huron Carol

(Arr. Jill Stubington - 2011)

A

S. *Twas* in the moon of win-ter-time when all the birds had fled Thatmigh-ty Git-chi

A. *Twas* in the moon of win-ter-time when all the birds had fled Thatmigh-ty 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. II

52

S. 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

A. 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

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. II

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

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

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

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 Comekneel 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 Comekneel 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 Comekneel 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 Comekneel 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. [Musical notation]

Vla. [Musical notation]

B. Cl. [Musical notation]

Blow the wind southerly

Traditional (Arr. Jill Stubington - 2011)

Solo $\text{♩} = 40$
A $\frac{6}{8}$ E A/E E A B E E

1. Blow the wind south-er-ly south-er-ly south-er-ly Blow the wind south o'er the bon-ny blue sea Blow the wind south-er-ly
 2. Blow the wind south-er-ly south-er-ly south-er-ly Blow bon -ny breeze o'er the bon-ny blue sea Blow the wind south-er-ly

Solo $\frac{6}{8}$ A/E E A B E B/D#

south - er - ly south - er - ly Blow bon - ny breeze_ my lo - ver to me They told me last night there were
 south - er - ly south - er - ly Blow bon - ny breeze_ and bring him to me Is it not sweet to

Solo $\frac{6}{8}$ C#m B E B/D# F# B A E/G#

ships in the off - ing and I hur - ried down to the deep roll - ing sea But my eyes could not see it where -
 hear the breeze sing - ing as light - ly it comes o'er the bon - ny blue sea But_ sweet - er and dear - er by

Solo $\frac{6}{8}$ F#m E A B E $\text{♩} = 130$ $\frac{4}{4}$

ev - er might be it the barque that is bear - ing my lo - ver to me.
 far 'tis when bring - ing the barque of my true love in safe - ty to me.

Piano: 1. RH chords 2. Both

Solo $\frac{6}{8}$ **B** E F#m/E E B E E F#m/A E/B B E

As I came thru' Sand-gate thru' Sand-gate thru' Sand-gate As I came thru' Sand-gate I heard a lass-ie sing_ As sing

A. $\frac{6}{8}$

Solo $\frac{6}{8}$ **C** E A/E E B E A E/B B E

Weel may the keel row the keel row the keel_ row Weel may the keel row that my_ lad-die's in_ in. O

A. $\frac{6}{8}$ *rpt. only*

Solo $\frac{6}{8}$ **D** E F#m/E E B E F#m/A E/B B E

wha's like my John-nie Sae leish saeblithe sae bon - nie He's fore mostmang the mo-ny Keel lads o'coal-y Tyne_ O Tyne He'll

A. $\frac{6}{8}$ *rpt. only*

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 ðe slight ly Tis true were he not mine...He'll He

A.

60 **F** E F#m/E E B E 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.

A.
all sops on rpt.
all altos on rpt.

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

Solo
 Weel' may the keel row the keel row the keel_ row_ Weel_ may the keel row that my_ lad-die's in.____

A.
all altos

77 **H** all sing E A/E E F#7 B E A E/B B E

Solo
 Weel' may the keel row the keel row the keel_ row_ Weel_ may the keel row that my_ lad-die's in.____

A.
 Weel' may the keel row the keel row the keel_ row_ Weel_ may the keel row that my_ lad-die's in.____

T.
 Weel' may the keel row the keel row the keel_ row_ Weel_ may the keel row that my_ lad-die's in.____

B.
 Weel' may the keel row the keel row the keel_ row_ Weel_ may the keel row that my_ lad-die's in.____

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

Solo
 Weel' may the keel row the keel row the keel_ row_ Weel_ may the keel row that my_ lad-die's in.____

A.
 Weel' may the keel row the keel row the keel_ row_ Weel_ may the keel row that my_ lad-die's in.____

T.
 Weel' may the keel row the keel row the keel_ row_ Weel_ may the keel row that my_ lad-die's in.____

B.
 Weel' may the keel row the keel row the keel_ row_ Weel_ may the keel row that my_ lad-die's in.____

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.

Fl.

B. Cl.

Hp.

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

Em⁷

A⁷

D

G/D

D

G/D

D

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

B D G/D D A⁷ D E⁷/D A/C[#] Bm A E A

23

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.

C

32 D A⁷ D A⁷ D A/C[#] D

Fl. Plai - sir d'a mour ne

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

G.M. **Dm A/C# Dm A/C# Dm C F Gm/Bb F/C C**

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

G.M. **C7/Bb F/A C7/Bb F/A G°7 Dm/F A7/E Dm A(sus4) A**

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

♩ = 160

Gtr.  (etc.)

8
GT 

17 **A** D Bm Em G
Walk it off now You can tell them all how how hard we tried to work it out

25 D Bm Em G
Walk it off dear Stand-ing here with your tail be-tween your legs

33 **B** Bm D
Here we stand There's no-thing left for you There's no-thing left for me

S. There's no-thing left for you There's no-thing left for me

A. Here we stand There's no-thing left for you There's no-thing left for me

T. Here we stand There's no-thing left for you There's no-thing left for me

B. There's no-thing left for you There's no-thing left for me

41 Bm D
Here I am There's no-thing left for you There's no-thing left for me

S. There's no-thing left for you There's no-thing left for me

A. Here I am There's no-thing left for you There's no-thing left for me

T. Here I am There's no-thing left for you There's no-thing left for me

B. There's no-thing left for you There's no-thing left for me

49 **C** Bm D Bm D

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

57 G Bm Em G

GT I ne-ver wan-ted you_to go But I'd be the last to let_you know

67 **D** (Drum starts) Bm Em G

GT Walk it off now You can tell them all_ how, how good it feels___ to be let down

75 D Bm Em G

GT Tell them all_ a-bout How long it was___ to get a -round to her side___ of town___

83 **E** Bm D

GT Here we stand There's no-thing left for you___ There's no-thing left for me___

S. There's no-thing left for you___ There's no-thing left for me___

A. Here we stand There's no-thing left for you___ There's no-thing left for me___

T. Here we stand There's no-thing left for you___ There's no-thing left for me___

B. There's no-thing left for you___ There's no-thing left for me___

91 Bm D

GT Here I am There's no-thing left for you___ There's no-thing left for me___

S. There's no-thing left for you___ There's no-thing left for me___

A. Here I am There's no-thing left for you___ There's no-thing left for me___

T. Here I am There's no-thing left for you___ There's no-thing left for me___

B. There's no-thing left for you___ There's no-thing left for me___

99 **F** Bm D Bm D

GT I will ne ver be what you want to see now___ I will ne ver be what you want to see now___

S. I will ne ver be what you want to see now___ I will ne ver be what you want to see now___

A. I will ne ver be what you want to see now___ I will ne ver be what you want to see now___

T. I will ne ver be what you want to see now___ I will ne ver be what you want to see now___

B. I will ne ver be what you want to see now___ I will ne ver be what you want to see now___

107 **G** G (Drum stop) Bm Em G

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

115 **H** D (Drum start) Bm A(sus4) A

GT Walk it off now You can tell them all how I fin - 'lly let you

121 G D Bm

GT down Stand a-round here in this sma - ll town and

127 A(sus4) A G (Drum stops)

GT tell me how it feels Tell me how it feels

God's gift of love

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

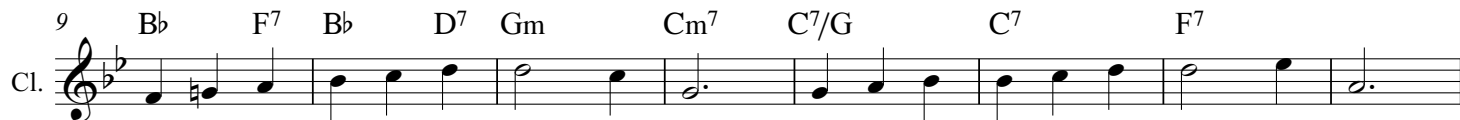
There shall come a Star out of Jacob,
and a Sceptre shall rise out of Israel.

Behold, the days come with the Lord, that I will raise unto David's righteous

Cl. 

Branch, and a King shall reign and prosper, and shall execute
judgement and justice in the earth.

Therefore the Lord himself shall give you a sign: Behold, a virgin shall

Cl. 

conceive, and bear a son, and shall call his name Immanuel.


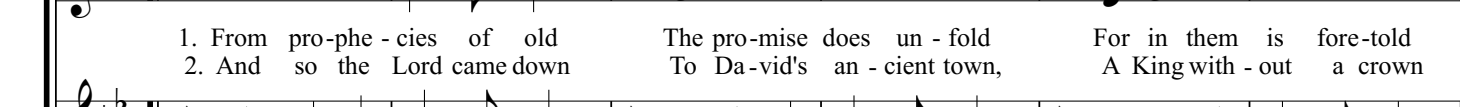
But thou, Bethlehem Ephrathah, though thou be little among the thousands


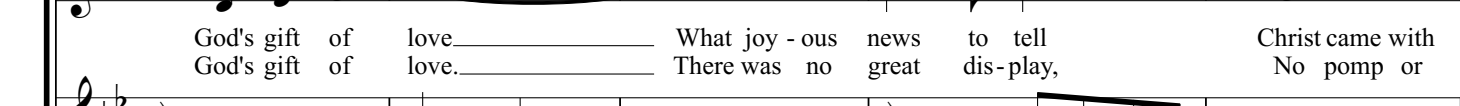
Cl. 


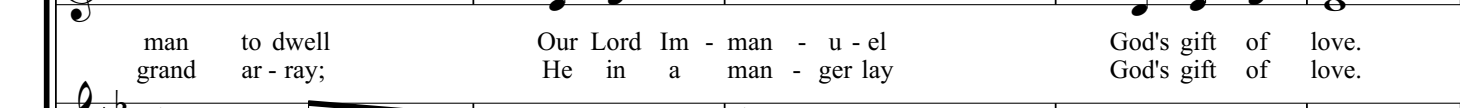
of Judah, yet out of thee shall he come forth unto me that is to be ruler in Israel; whose goings forth have been from of old, from everlasting.

Cl. 

Verse 1: Meredith & Marjorie
Verse 2: All women

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

S. 
A. 
God's gift of love _____ What joy-ous news to tell Christ came with
God's gift of love. _____ There was no great dis-play, No pomp or

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

Christ came with man to dwell Our Lord Im-man-u-el God's gift of love.
No pomp or grand ar-ray; He in a man-ger lay God's gift of love.

49 **Bb7 Eb/G F#o7 Fm7 Bb Bb7/Ab**

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

53 **G Ab C7/G F7 Bb Ab Gm/Bb 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!

58 **Eb7 Ab Fm7 Bb7 Eb Gm/D Cm7**

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

63 **Fm Bb7 Eb Ab Eb/G Bb7**

1.
S. came for all God's gift of love

A. came for all God's gift of love

67 **Fm Bb7 Eb**

2.
S. all man - kind God's gift of love.

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

You Were Meant For Me

Jewel Kilcher and Steve Poltz
(Arr. Maria Dunn - 2011)

(on repeat only)

Bass

Egg

(on repeat only) etc.

5 **A** C⁹ G/B C Em

I hear the clock it's six A M_____ I feel so far__ from where I've been__

9 C⁹ G/B C D

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

Bass

13 C⁹ G/B C Em

I break the yolks and make a smi ley face_____ I kind of like it in my brand new place I wipe the

Bass

17 C⁹ G/B C D

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 (etc.)

Bass

21 **B** C D G D/F# Em G/D

dreams last__ for_____ so__ long__ e - ven af - ter you're gone__

25 C D G D/F# Em G/D

I know_ you love_ me_ and_ soon_ you will see_____ you were meant

29 C D Em

__ for me and I was meant for you_____

33 **C** **C⁹** **G/B** **C** **Em**

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

37 **C⁹** **G/B** **C** **D**

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

41 **C⁹** **G/B** **C** **Em**

Tr. put on my coat in the pour - in___ rain___ I saw a mo - vei but it was - not the same

45 **C⁹** **G/B** **C**

Tr. Cause it was ha - py and i___ was sad___ And it made me miss you___

48 **D** **D** **C** **D** **G** **D/F#** **Em** **G/D**

Tr. Oh___ so bad___ dreams last___ for___ so___ long___ e - ven af - ter you're gone___

S. Oooh

A. Oooh

Bar. Oooh

B. Oooh

53 **C** **D** **G D/F#** **Em G/D** **C** **D** **Em**

Tr. I know you love me_ and soon you will see___ you were meant_ for me and I was meant for you___ I

S.

A.

Bar.

B.

61 **E** Am⁷ D Bm D Em⁷

Tr. go a-bout my bus'ness I'm do-in fine__ be-sides what__ would I say__ if I had__ you on the line?

S. Ooo

A. Ooo

Bar. Ooo

B. Ooo

65 Am⁷ D Bm⁷ Em

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

S.

A.

Bar.

B.

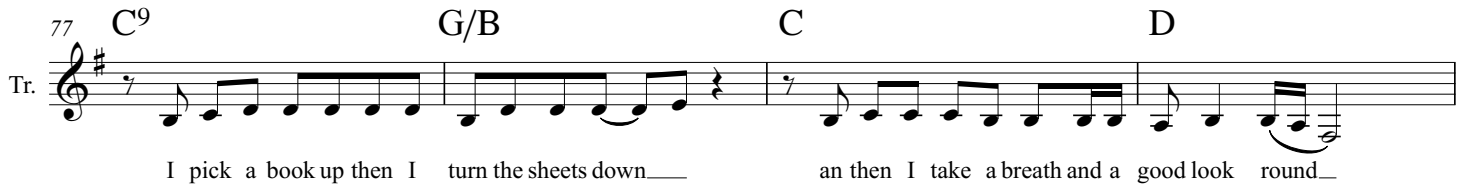
69 C⁹ G/B C Em

Tr.

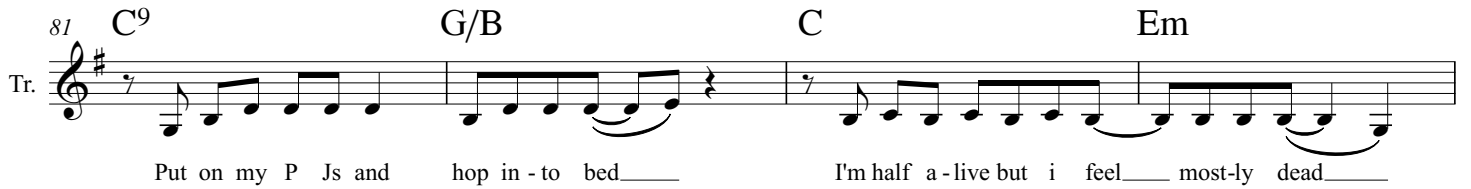
F
73 C⁹ G/B C Em

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

77 C⁹ G/B C D

Tr.  I pick a book up then I turn the sheets down— an then I take a breath and a good look round—


81 C⁹ G/B C Em

Tr.  Put on my P Js and hop in - to bed— I'm half a - live but i feel— most-ly dead—

85 C⁹ G/B C D

Tr.  I try to tell my-self it will be— al - right— I just should-nt think a - ny more to - night—

G
89 C D G D/F# Em G/D

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

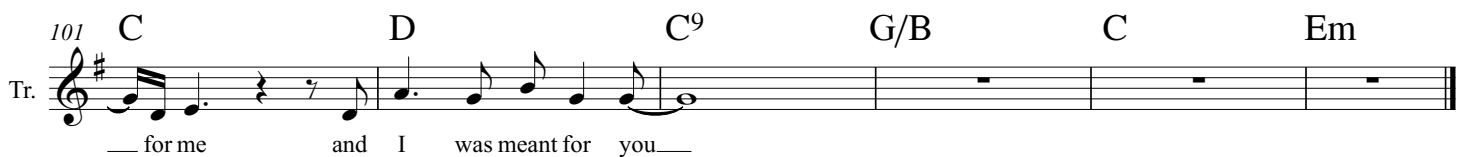
93 C D G D/F# Em G/D

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

97 C D Em

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

101 C D C⁹ G/B C Em

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

Concerto for two mandolins

Antonio Vivaldi (Arr. Bee Higgins - 2011)

Vln. **A**

Vln. 7

Vln. 11

Vln. **B**

(Single soprano)

S.

Vln. 22

S.

Vln. **C**

Vln. 34

(Single soprano)

S.

(Single alto)

A.

Vln. 40

Vln. 45

S.

A.

51 **D**
Vln.

56
Vln.

S. *(All sopranos)*

A. *(All altos)*

B. *(All basses - softly fellas!)*

61
Vln.

S. *(fade in)*

A. *(fade in)*

B.

66
Vln.

S.

A.

69
Vln.

S.

A.

B.

Let's Drink

C & J Roweth (1997)

Arr: Samantha O'Brien (2011)

♩=150 B^b Gm E^b Dm Cm

Vla.
 Musical notation for Violin 1, measures 1-12. Includes a triplet of eighth notes in measure 12.

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

Vla.
 Musical notation for Violin 2, measures 13-27.

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.
 Musical notation for Violin 3, measures 28-38.

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
 Musical notation for Soprano, measures 39-49.

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
 Musical notation for Soprano, measures 50-60.

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.
 Musical notation for Soprano, measures 61-70.

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-
 Musical notation for Soprano, measures 71-81.

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
 Musical notation for Soprano, measures 82-93.

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
 Musical notation for Chorus, measures 94-103, including vocal parts and waltz accompaniment.

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... *2*

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** *Start rhythm* **D7** **G**

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)

MP. $\text{♩} = 85$ E A⁷ E A⁷ [A] E A⁷ E A⁷ E A⁷ E D

(Boing!!!) "Right,"said Fred, "Both of us to-geth-er, one each end and stead-y as we go."

MP. 9 E A⁷ E A⁷ E A⁷ E E⁷ C#m F#⁷ B⁷

(Ooh, ooh! Boing!) Tried to shift it, could-n't e-ven lift it. We was get-tin' no-where and so we 'ad a cup o' tea. And

MP. 16 E A⁷ E A⁷ E A⁷ E D

"Right,"said Fred, "give a shout for Char-lie." Up comes Char-lie from the floor be-low. (Footsteps)_____

MP. 21 E A⁷ E A⁷ E A⁷ E E⁷ C#m F#⁷ B⁷

Af-terstrain-in', heav-in'and com-plain-in', we was get-ting no-where. And so we 'ad a cup o' tea. And

Bridge 1

MP. 27 Bm⁷ E⁷ A⁶ A Bm⁷ E⁷ A A⁶ C#m⁷ B B⁶

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

MP. 33 C#m⁷ F#⁷ B⁷ E A⁷ E A⁷ E A⁷ E D

did no good. Well, I nev er thought it would!" All Right, 'said Fred, 'have to take the feet off. To get them feet off wouldn't take a mo."

MP. 39 E A⁷ E A⁷ E A⁷ E E⁷

(Rattle and roll) Took it's feet off, e-ven took the seat off. Should've got us some-where, but

MP. 44 G#⁷ C#⁷ F#m⁷ B⁷ E G#⁷ C#m F#⁷ B⁷ E A⁷ E A⁷

no._____ So Fred said "Let's have a -noth-er cup o' tea" and we said "Right - oh!"

MP. 51 F Bb⁷ F Bb⁷ [B] F Bb⁷ F Bb⁷ F Bb⁷ F Eb

"All Right,"said Fred, "Have to take the door off, need more space to shift the so and- so."

57 F Bb7 F Bb7 F Bb7 F F7 Dm G7
 MP. (Squeak, squeak, creak!) Had bad twin-ges tak-ing off the hin-ges and it got us no-where and so we

63 C7 F Bb7 F Bb7 F Bb7 F Eb
 MP. 'ad a cup o' tea. And "Right," said Fred, "have to take the wall down, that there wall is gon-na have to go." (Crash! Boing!)

69 F Bb7 F Bb7 F Bb7 F F7 Dm G7 C7
 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

Bridge 2

75 Cm7 F7 Bb6 Bb Cm7 F7
 MP. Char - lie had a think and he said "Look Fred, I've got a sort of

78 Bb Bb6 Dm7 C C6 Dm7 G7 C7 F Bb7
 MP. feel-in'. If we re-move the ceil-ing, with a rope or two we could drop the blight-er through." All Right," said Fred,

84 F Bb7 F Bb7 F Eb F Bb7 F Bb7
 MP. climb-ing up a lad-der with his crow-bar gave a might-y blow. (Bang! Crash!) Was he in trou-ble, half a ton of rub-ble

90 F Bb7 F F7 A7 D7 Gm7 C7 F A7 Dm G7 C7 F Bb7
 MP. land-ed on the top of his dome. So Charl-ie and me had a -noth-er cup o' tea" and then we went home.

98 F Bb7 F Bb7 F Bb7 F Bb7 F Bb7 F Bb7
 MP. I said to Charlie, "We'll just have to leave it standing on the" "landing that's all." "You see, the trouble . . ."


104 F Bb7 F Bb7 F Bb7 F Bb7 F (Boing!) (Honk!) F
 MP. ". . . with Fred is he's too hasty" "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

$\text{♩} = 80$ 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. _____

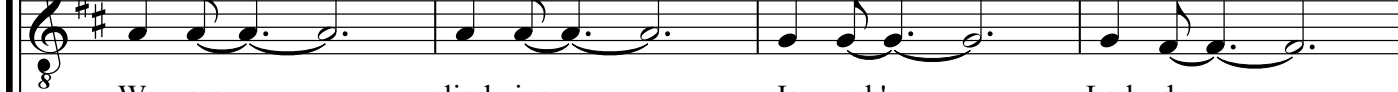
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

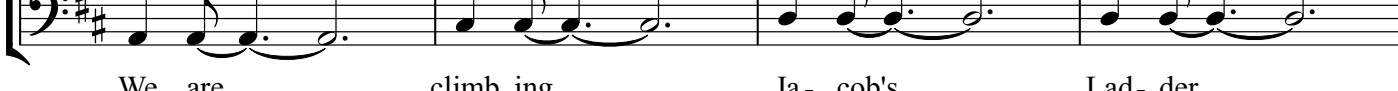
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

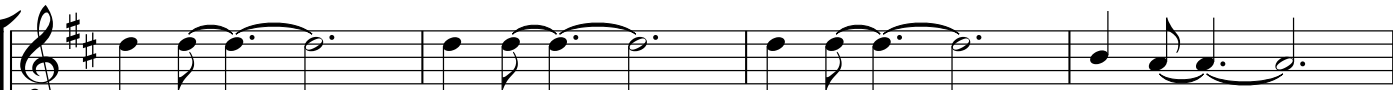
S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

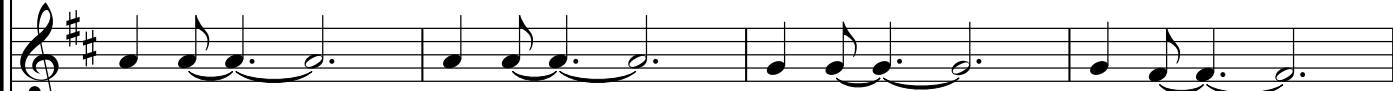
A.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

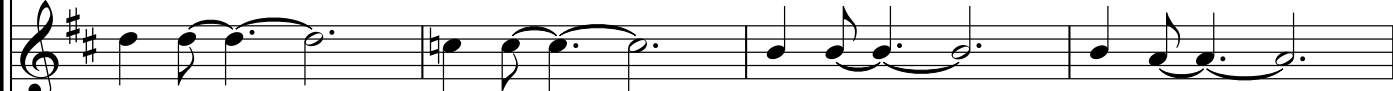
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

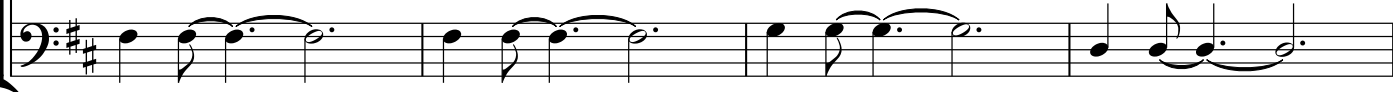
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

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. _____

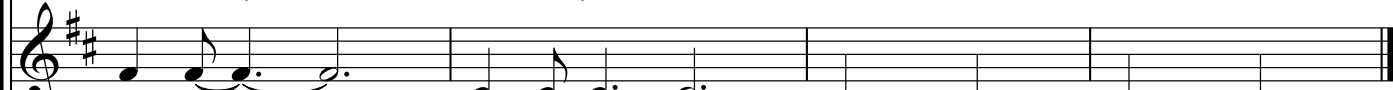
A.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

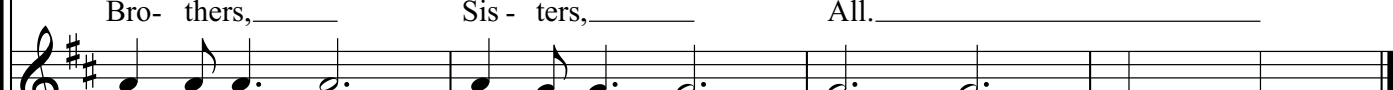
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

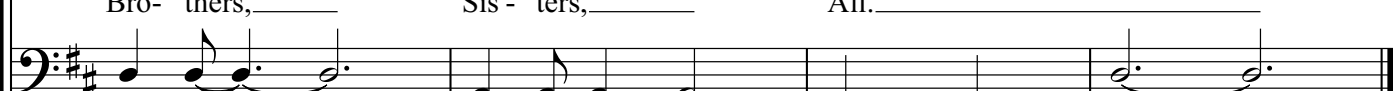
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

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

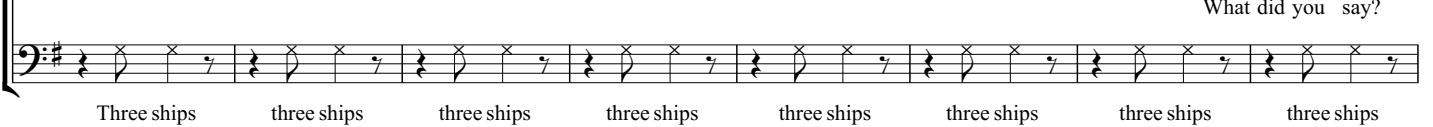
Dr. 

Bgo  *Other percussion ad lib - not too much - set up a rhythm*


5 **A**

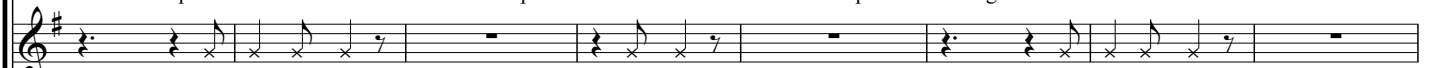
S.  I saw three ships I saw three ships I

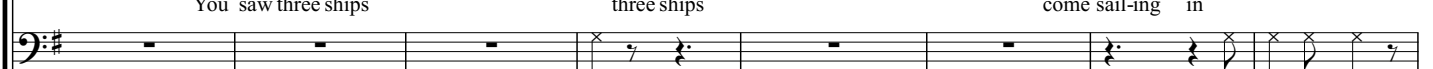
A.  What did you say?

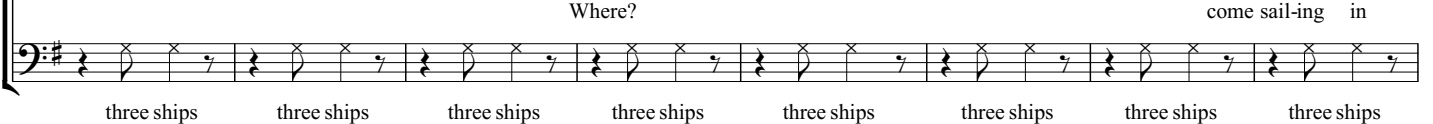
B.  Three ships three ships three ships three ships three ships three ships three ships three ships

13


S.  saw three ships I saw three ships I saw three ships come sail-ing in I


A.  You saw three ships three ships come sail-ing in

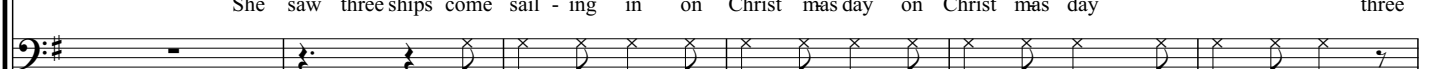
T.  Where? come sail-ing in

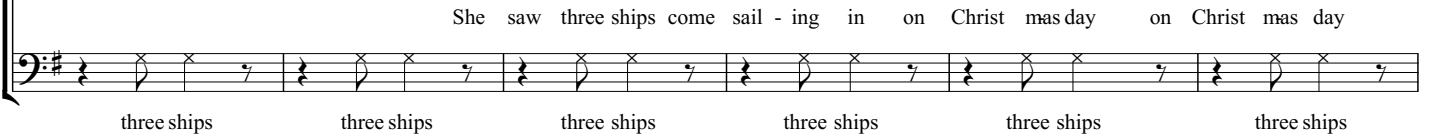
B.  three ships three ships three ships three ships three ships three ships three ships three ships

21


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

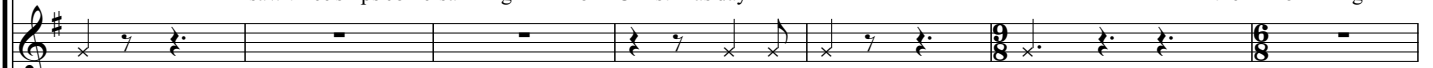
A.  She saw three ships come sail - ing in on Christ mas day on Christ mas day three


T.  She saw three ships come sail - ing in on Christ mas day on Christ mas day


B.  three ships three ships three ships three ships three ships three ships

27 *stop rhythm* *solo*

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

A.  ships Christ mas day When???

T.  three ships Christ mas day When???

B.  three ships three ships three ships three ships three ships 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

50

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

58 *solo*

T. And

62 **C** *all tenors*

T. what was in those ships all three on Christ-mas day on Christ-mas day and what was in those ships all three on Christ-mas day in the morn - ing And

70 *all men*

T. what was in those ships all three on Christ-mas day on Christ-mas day and what was in those ships all three on Christ-mas day in the morn - ing And

78

T. what was in those ships all three on Christ-mas day on Christ-mas day and what was in those ships all three on Christ-mas day in the morn - ing

86 **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

95

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

A. The vir - gin Ma-ry and Christ was there on Christ-mas day on Christ-mas day the vir - gin Ma-ry and

103

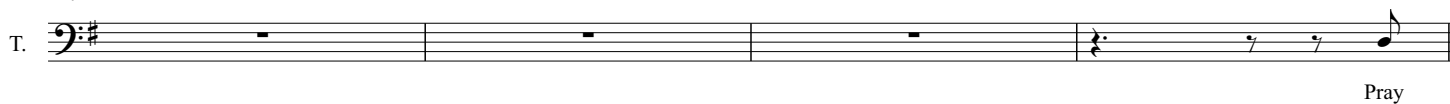
S. Christ was there on Christ-mas day in the morn - ing The vir - gin Ma-ry and Christ was there on Christ-mas day on

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

109

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

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

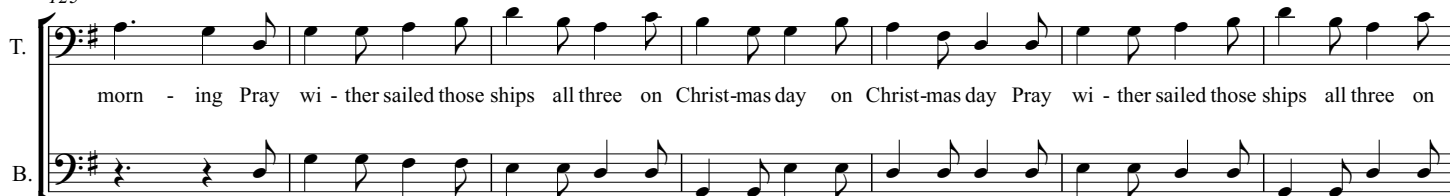
T. 


Pray

118 **E**

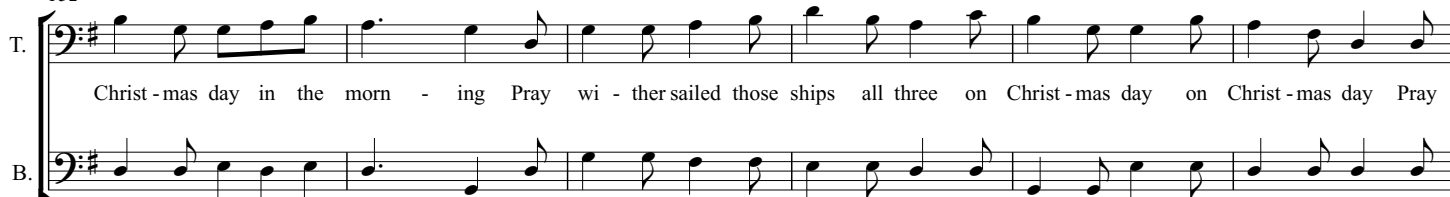
T. 

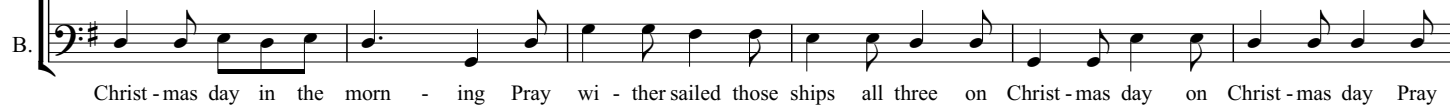
125

T. 

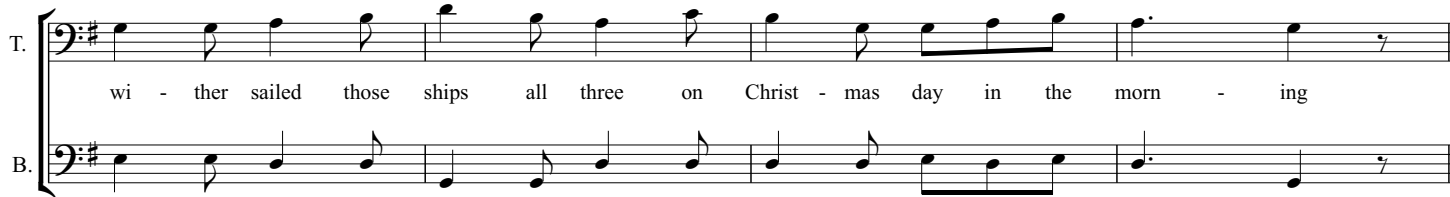
B. 


132

T. 

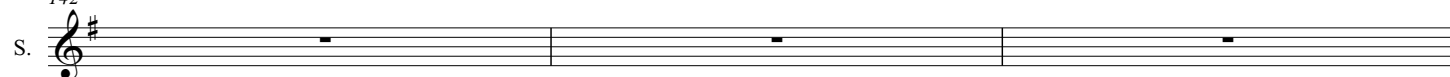
B. 

138

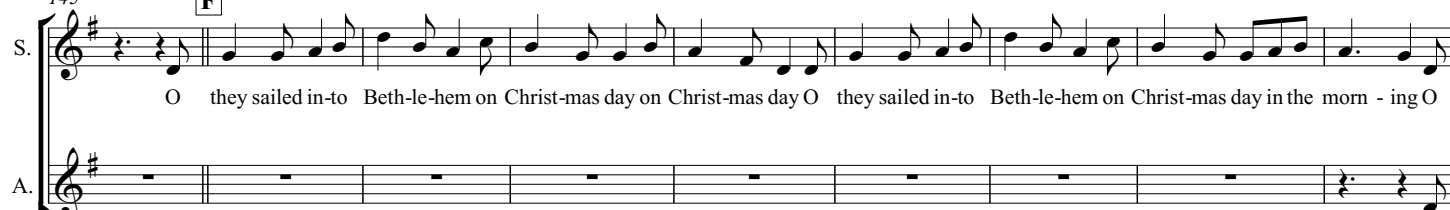
T. 


B. 

142

S. 

145 **F**

S. 

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

T. O

B. O

G

162 G D/F# Em7 D G Em7 D D7 Em7 D G D G Em7 D7 G

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

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

T. 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

B. 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

170

Vln. *pp*

Cym. *pp*

174 **H** *stop drum*

Vln. *pp*

Cym. *pp*

180

Vln. *pp*

Cym. *pp*

185

Vln. *pp*

Cym. *pp*

190 **I**

Vln. *pp*

Cym. *pp*

196

Vln.

Cym.

201

Vln.

Cym.

J Am Dm⁷ E⁷ Am G F Am Dm⁷ E⁷ Am G Am

206 *add rhythm*

Vln.

Cym.

214 C F G C Am F Am G F E⁷ Am C G Am

Vln.

K 222 Am Dm⁷Dm⁷ E⁷ Am G G F Am Dm⁷Dm⁷ E⁷ Am G G Am

Vln.

Dr.

Bgo

Cym.

230 C F F G C Am Am F Am G F F E⁷ Am C G GAm

Vln.

Dr.

Bgo

Cym.

238 *restart drum*

S.

Dr.

(etc.)

242 **L**

S. 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

A.
 Then

250

S. 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

A. 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

T.
 Then

B.
 Then

258 G D/F# Em7 D G Em7 D D7 Em7 D G D G Em7

S. 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

A. 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

T. 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

B. 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

265 D7 G G *stop rhythm* (drum)

S. morn - ing on Christ-mas day in the morn - ing

A. morn - ing on Christ-mas day in the morn - ing

T. morn - ing on Christ-mas day in the morn - ing

B. morn - ing on Christ-mas day in the morn - ing

Dr. *stop rhythm*

Bgo


Cym.

The Bethlehem Bell Ringer

Carl Cleves

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

Verse 1C

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

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


Verse 2


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


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


Chorus


Chorus 1: one per part
Last chorus: (a capella) one per part from "Oh turning wheel!"

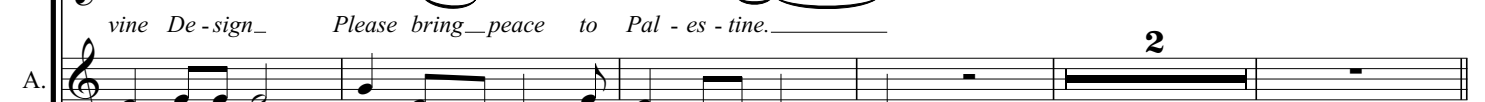
RM 
Oh Je - sus, please, help Pal-es - tine... Turn all that blood back in - to wine. Oh Turn-ing Wheel, Di-

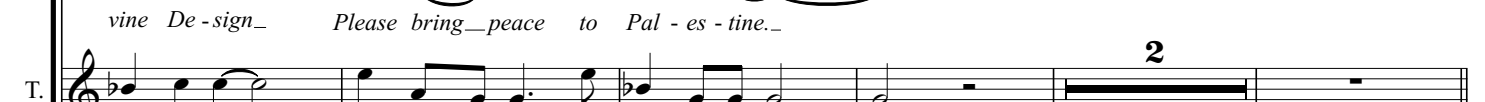
A. 
Oh Je - sus, please, help Pal-es - tine... Turn all that blood back in - to wine. Oh Turn-ing Wheel, Di-

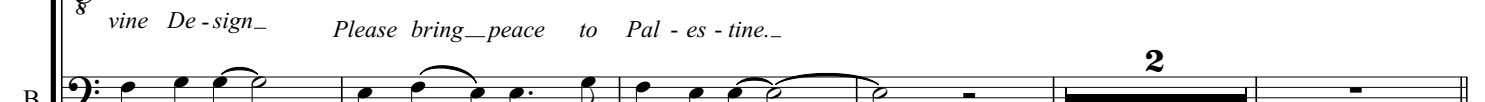
T. 
Oh Je - sus, please, help Pal-es - tine... Turn all that blood back in - to wine. Oh Turn-ing Wheel, Di-

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

RM 
vine De - sign___ Please bring___peace to Pal - es - tine.---

A. 
vine De - sign___ Please bring___peace to Pal - es - tine.---

T. 
vine De - sign___ Please bring___peace to Pal - es - tine.---

B. 
vine De - sign___ Please bring___peace to Pal - es - tine.---

Verse 3 C

48 RM Sa - mir I - brah - im Sal - mam_ Ful - fills his task the best he can._ Each

53 RM — day at dawn he tolls_ the bells, while all a - round the arm - y shells._____

58 Bb C Verse 4 Bb C RM He walks a-cross the Man - ger Square, for thir - ty years he's lived near there. A

63 Bb C [Chorus] RM sim - ple_ man_ who_ spends_ his_ time_ in qui - et pray - er at Je - sus' shrine.

Verse 5

67 C RM Up - on the roof a sni - per aims His_ bit - ter heart with hate in - flames. Sa -

72 Bb C RM mir walks slow, his back_ bent_ low, And is struck down by the bul - let's_ blow._____

Verse 6

77 C RM For man-y_ hours Sa - mir_ lay there._ Bleed - ing on the Man - ger Square. No

82 Bb C [Rhythm stops] [Chorus] RM am - bu - lance per - mit - ted_ near_ And so the bell ring - er died there.

Verse 7 [slower, gentler - no drum]

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

93 Bb C [strong guitar] [Chorus x 2] RM peo - ple_ now_ all_ live_ in_ fear_ Griev - ing_ wails are all_ you hear.

I took my harp to a party

Noel Gay & Desmond Carter

A ♩=140

Piano introduction in 3/4 time, key of B-flat major. The music features a steady bass line and a more active treble line with chords and eighth notes.

13 **B** Verse

1. Christ - mas is com-ing Christ-mas is com-ing Christ-mas is com-ing a - gain. But that ne-ver thrills me, The thought of it

BB vocal line and piano accompaniment for the first verse. The piano part consists of block chords in the right hand and a simple bass line in the left hand.

24

chills me, I tell you it fills me with pain. It makes me re-mem-ber A Christ-mas gone by When I was ex-

BB vocal line and piano accompaniment for the second verse. The piano part continues with block chords and a simple bass line.

34

treme-ly up - set A night in De - cem-ber an eve-ning that I would ve-ry much ra-ther for - get For

BB vocal line and piano accompaniment for the third verse. The piano part continues with block chords and a simple bass line.

45 **C** Refrain

I took my harp to a par-ty But no-bo-dy asked me to play The oth-ers were jol-ly and hear-ty But

BB vocal line and piano accompaniment for the refrain. The piano part continues with block chords and a simple bass line.

57

I was-n't feel-in so gay They might have said "play us a tune we can sing" But some-how I don't think they no-ticed the I felt so a-shamed at not strik-ing a note that I tried to hide the thing un-der my

BB vocal line and piano accompaniment for the final line of the song. The piano part continues with block chords and a simple bass line.

68

BB *thing coat* I took my harp to a par - ty But no - bo - dy

Pno.

74

BB asked me to play So I took the darn thing a - way They

Pno.

Chant

81

BB *molto rit. Fine* D asked Miss - us Mor - gan to play her mouth or - gan and some - bo - dy else did a dance They sang Home Sweet Home and the Banks of Loch Lo - mond then All the King's Hor - ses, then Trees While

Pno. *molto rit.*

91

BB let Miss - us Car - ter per form a son - a - ta But I wasn't giv - en a chance A north coun - try per - son called ne - phews and nie - ces kept play - ing their pie - ces And spread - ing their jam on the keys A daugh - ter called Le - na played

Pno.

101

BB San - dy Mc - Pher - son played bag - pipes and took off his coat While both the Miss her con - cer - ti - na we all played ri - d - cu - lous games Till old Mis - ter

Pno.

108

BB Faw - cetts burst out of their cor - sets In try - ing to take a top note They For Dyer set his whis - kers on fire And a fire en - gine played on the flames

Pno.

Summertime

George Gershwin (Arr. Maria Dunn - 2011)

♩=60

10 freely Am⁶ Am⁶ Dm⁶

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

18 E B⁷ E Am⁶ Am⁶ C Am D⁷

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

♩=75

26 Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶

KD. cry One of these morn-in's yo go- nna rise up singin' then you'll

S. Mmm morn in's mmm

MS. Mmm mmm morn-in's mmm mmm

A. Mmm mmm morn-in's mmm mmm

34 Dm Dm/C# Dm⁷/C E B⁷ E Am⁶ Bm⁶ Am⁶ Bm⁶ Am⁶ Bm⁶

KD. spread yo wings and you'll take the sky But til that morn-in' there's a noth-in' can harm you

S. spread yo wings mmm take to the sky Mmm

MS. spread yo wings mmm take to the sky Mmm mmm

A. spread yo wings mmm take to the sky Mmm mmm

41 Am⁶ Bm⁶ C Am⁷ D⁷ Am Am⁷/G Am⁷/F Am⁷/E Am Am⁷/G Am⁷/F Am⁷/E

KD. with da - ddy an ma - mmy stand in' by

S. da-d-dy ma-mmy stan-din' su- mmer-time su- mmer-time

MS. da-d-dy ma-mmy stan-din' su- mmer-time su- mmer-time

A. da-d-dy ma-mmy stan-din' su- mmer-time su- mmer-time

48 Am Am⁷/G Am⁷/F Am⁷/E Am Am⁷/G Am⁷/F Am⁷/E Dm Dm/C# Dm⁷/C Dm⁶/BE B⁷

KD. su- mmer-time su- mmer-time su- mmer-time

S. su- mmer-time su- mmer-time su- mmer-time

MS. su- mmer-time su- mmer-time su- mmer-time

A. su- mmer-time su- mmer-time su- mmer-time

55 E Am Am⁷/G Am⁷/F Am⁷/E Am Am⁷/G Am⁷/F Am⁷/E C Am⁷ D⁷ Am Bm

S. su-mmer-time su-mmer-time su-mmer-time

MS. su-mmer-time su-mmer-time su-mmer-time

A. su-mmer-time su-mmer-time su-mmer-time

64 Am Bm Am⁶ Bm⁶ Am⁶/C Bm⁶ Am⁶ Bm⁶ Am⁶/C Bm⁶

S. Su - mmer - time and the li - vin is ea - sy Fish are

MS. Su - mmer - time and the li - vin is ea - sy Fish are

A. Su - mmer - time and the li - vin is ea - sy Fish are

70 Dm Dm/C Dm⁶/B Dm⁶/A E B⁷ E

S. jump - in and the co - tton is high Oh yo

MS. jump - in and the co - tton is high Oh yo

A. jump - in and the co - tton is high Oh yo

74 Am⁶ Bm⁶ Am⁶/C Bm⁶ Am⁶ Bm⁶ Am⁶/C Bm⁶ C Am⁷ D⁷

S. da-ddy's rich and yo ma is good loo - kin so hush li - ttle ba - by don't you

MS. da-ddy's rich and yo ma is good loo - kin so hush li - ttle ba - by don't

A. da-ddy's rich and yo ma is good loo - kin so hush li - ttle ba - by don't

80 Am⁶ Bm⁶ Am⁶ Bm⁶ C Am D⁷ rit.

S. cry so hush li - ttle ba - by don't you cry

MS. don't cry don't cry Ooo su - mmer-time time

A. don't cry hush don't cry Ooo su - mmer-time time

The Donkey Serenade

Friml & Stothart (Arr. Maria Dunn - 2011)

♩=130

clap clap clap clap clap clap

T.

w/b (All clap) (Two-toned W/B continues throughout)

CB/W (Slide whst) (Cow bell)

7 **A**

T. Ay Ay

clap clap clap clap clap

Bar.

CB/W

13

T. Ay Ay

clap clap clap clap

Bar.

CB/W

18 **B**

G⁷sus²/C F^{sus}²/C C C G⁷sus²/C G⁷sus²/C F^{sus}²/C F^{sus}²/C

(V1: David V2: All men) (David)

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

CB/W

26

G⁷sus²/C F^{sus}²/C C C G⁷sus²/C G⁷sus²/C F^{sus}²/C F^{sus}²/C

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

CB/W

34 **C**

T. 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?

clap

Bar.

Cast. She lis - tens care - ful - ly to
no no mi mu - cha - chi - to

CB/W

38 E7

T.

Bar.

B.

Cast

CB/W

43

T.

Bar.

B.

Chords: Am, E7/A, Am7, F0/A, E7/A, F0/A, Am, E7/A, Am7, E7sus4, E7, Am, E7/A, Am7, D9/A

49

T.

Bar.

B.

Cast

CB/W

Chords: G11, G9, G11, G7, Cmaj7/G, G9, Gsus2, Gsus2, Am7/G, C/G, F/G, G6, F/G, G6

57

T.

Cast

CB/W

Chords: Am7/G, G6, C

On the night train

W: Henry Lawson M: Ade Monsborough

(Arr. Noni Dickson - 2011)

VI. C Em F Fm C Em F Fm

A Verse 1 (solo)

A. C Em F Fm C Dm F G7
Have you seen the bushy moon-light from the train go run-ning by Black-ened log and stump and sap-ling ghost-ly trees all dead and dry;

A. F C F C Em B7 Em G7
Here a patch of glas-sy wat-er; there a glimpse of mys-tic sky? Have you heard the still voice cal-ling yet so warm and yet so co-ld.

A. C (All women) Em F C
I'm the moth-er bush that bore you, come to me when you are old.

Fl. Em F Fm C Em F Fm

C Verse 2

S. C Em F Fm C Dm F G7
Ah Ah Ah Ah Ah Ah Ah

A. C Em F Fm C Dm F G7
Did you see the bush be-low you sweep-ing dark-ly to the range All un-changed and all un-chang-ing Yet so ve-ry old and strange!

T. C Em F Fm C Dm F G7
Ah

B. C Em F Fm C Dm F G7
Did you see the bush be-low you sweep-ing dark-ly to the range All un-changed and all un-chang-ing Yet so ve-ry old and strange!

S. F C F C Em B7 Em ADDG7
Ah Ah Did you hear the bush a call-ing when your heart was young and bo-ld.

A. F C F C Em B7 Em ADDG7
While you thought in soft-en-ed an-ger of the things that did es-trange. Did you hear the bush a call-ing when your heart was young and bo-ld.

T. F C F C Em B7 Em ADDG7
Ah Ah Did you hear the bush a call-ing When your heart was young and bo-ld.

B. F C F C Em B7 Em ADDG7
While you thought in soft-en-ed an-ger of the things that did es-trange. Did you hear the bush a call-ing when your heart was young and bo-ld.

S. C Em F C
Ah

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

T. C Em F C
I'm the moth-er bush that nursed you; come to me when you are old.

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

56 **D** C Em F Fm C Em F Fm C

F1.

65 Em F Fm C Dm F G⁷

T. Rec.

72 F C F C Em B⁷ Em

F1.

79 G⁷ rit. C a tempo Em F C Em F Fm C Em F Fm

F1.

E 91 C Verse 3 Em F Fm C Dm F G⁷

S.
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:

A.
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:

T.
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:

B.
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 F C F C Em B⁷ Em G⁷

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

A.
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!

T.
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!

B.
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 C Em F C

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

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

T.
I'm the mo - ther bush that loves you, come to me now you are old

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

111 Em F Fm C

V1.

Come What May

David Baerwald

Arr: Samantha O'Brien (2011)

♩=70

Glk

Dr.

11 **A** B \flat (Piano starts) C 7 sus C 7 E \flat sus 2 B \flat F/A Gm 7 B \flat /C C 7

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

17 E \flat sus 2 B \flat F/A Gm 7 C 7 sus C 7 F 9 sus F B \flat sus B \flat F/A

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?

23 Gm B \flat /F C B \flat /F E \flat maj 7 /FF B \flat F/A

GT

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

29 Gm C 7 B \flat B \flat /F FF 7 B \flat

GT

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

37 **B** C 7 sus C 7 E \flat sus 2 B \flat F/A

KD

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

Glk

41 Gm C 7 sus C 7 E \flat (sus 2) B \flat F/A

GT

Sud-den-ly my life does-n't seem such a waste And there's no moun

KD

Sud-den-ly my life does-n't seem such a waste It all rev olves a-round you And there's no moun

Glk

45 Gm B \flat /C C F $^{\#}$ sus F B \flat sus B \flat F/A Gm Gm/F

GT

- tain too high no riv - er too wide Sing out this song and I'll be there by your side Storm clouds may gath-er and

KD

- tain too high no riv - er too wide Sing out this song and I'll be there by your side Storm clouds may gath-er and

50 **C/E** **C** **B \flat /F** **E \flat maj7/F** **F** **B \flat** **F/A** **Gm** **F/G** **Gm**

GT stars_may coll-ide But I love you un-til the end of time Come what may. Come what

KD stars_may coll-ide I love you un-til the end of time Come what may. Come what

57 **C⁷sus** **C⁷** **B \flat** **B \flat /F** **F⁷** **B \flat** **Dm/A**

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

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

62 **Gm** **B \flat maj7/C** **C⁷** **C⁷(sus4)** **C⁷** **B \flat (sus4)Dm/A**

GT may. Come what may. I will love

KD may. Come what may. I will love

67 **E \flat maj7** **Cm⁷** **Dm⁷/E \flat** **G \flat** **A \flat**

GT I will love you Sud-den-ly the world seems such a per - fect place

KD I will love you Sud-den-ly the world seems such a per - fect place

71 **D** **B \flat** **E \flat /B \flat** **B \flat** **E \flat /B \flat** **Gm** **B \flat /F E \flat** **B \flat /F** **F⁷** **B \flat**

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

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

S. Ah

A. Ah

T. Ah

Susanni

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

♩=120 **19** F **A** F Am B^b Dm Am Dm C F

S. MW A lit - tle child there is - y - born, Ei - a, Ei - a,

29 Dm Am Dm C⁷ F Am Dm C/E F C

S. Su - san - ni, Su - san - ni Su - san - ni And he sprang out of Je - sse's thorn, Al -

37 Gm F Gm F/A Gm C Dm Gm F Am B^b C F

S. le - lu - ia, al - le - lu - ia, to save - us all - that were for - lorn.

45 Dm **B**F Am B^b Dm Am Dm C F

S. Now Je - sus is the child - les name: Ei - a! Ei - a!

A. RM

54 Dm Am Dm C⁷ F Am Dm C/E F

S. Su - san - ni, - Su - san - ni, Su - san - ni. And Ma - ry mild she is - his

A.

61 C *Tutti* Gm FGm F/A Gm C Dm Gm F Am B^b C F Gm FGm F/A

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

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

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

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

72 Gm C Dm Gm F Am B^b C F B^b F

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

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

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

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

82 **C** 31 **C** **D**F **Am** **B^b** **Dm** **Am** **Dm** **C** **F**

S. It fell - up - on the high - mid-night Ei - a, Ei - a,

122 **Dm** **Am** **Dm** **C** **F** **Am** **Dm** **C/E** **F** **C**

S. Su - san - ni, su - san - ni su - san - ni; The stars they shone both fair - and bright, Al -

130 **Gm** **F** **Gm** **F/A** **Gm** **C** **Dm** **Gm** **F** **Am** **B^b** **C** **F**

S. le - lu - ia, al - le - lu - ia, The an - gels sang - with all their might. -

138 **E**F **Am** **B^b** **Dm** **Am** **Dm** **C** **F**

S. Now sit - we down u - pon - our knee, Ei - a! Ei - a!

A. Now sit - we down u - pon - our knee, Ei - a! Ei - a!

T. Ei - a! Ei - a!

B. Ei - a! Ei - a!

147 **Dm** **Am** **Dm** **C** **F** **Am** **Dm** **C/E** **F**

S. Su - san - ni, Su - san - ni, su - san - ni, And pray we to the Tri - ni -

A.

154 **C** **Gm** **F** **Gm** **F/A** **Gm** **C** **Dm** **Gm** **F** **Am** **B^b** **C** **F** **Gm** **F** **Gm** **F/A**

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

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

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

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

165 **Gm/B^b** **C** **Dm** **Gm** **F** **Am** **B^b** **C** **F** **B^b** **Dm** **F**

S. le - lu - ia, Al - le - lu - ia, - Al - le - lu - ia! 18 rit. 2

A. le - lu - ia, Al - le - lu - ia, - al - le - lu - ia 18 2


T. le - lu - ia, Al - le - lu - ia, - al - le - lu - ia 18 2


B. le - lu - ia, Al - le - lu - ia, - al - le - lu - ia 18

Grandpa's gonna sue the pants offa Santa


Dr Elmo (Arr. Wayne Richmond - 2011)

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-

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.

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

13 S.  T - V... They'd
cu - tion... And
suf - fer - ing. And San - ta is de - clar - ing bank-rupt - cy. But

16 S.  win a mul-ti-mil-lion dol-lar set-tle-ment And make his loss much eas - i - er to bear.
if they take a-way his fly-ing li - cense, there won't be an - y Christ-mas in the land.
lis-ten close-ly and you'll hear the law - yers, Singing Jing - le Bells as they col-lect their fee.

21 C 
S.
L. 2. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...
3. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...
A.
L. 2. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...
3. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...
T.
B. 1. & 2. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...
3. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...

25 C

S. *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 off - a San - ta'cause grand-ma would have want-ed him to.

A. *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 off - a San - ta'cause grand-ma would have want-ed him to.

T. *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 off - a San - ta'cause grand-ma would have want-ed him to.

29 G⁷

S. *Grand-pa's gon-na sue the pants 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.

A. *Grand-pa's gon-na sue the pants 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.

T. *Grand-pa's gon-na sue the pants 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.

33 ♩=90 | 1-3 Cm Fm F#° Fm G⁷

S. *Grand-pa's gon-na sue the pants off - a San-ta, San-ta's go-ing for a ride!*
Grand-pa's gon-na sue the pants off - a San-ta, San-ta's go-ing for a ride,

A. *Grand-pa's gon-na sue the pants off - a San-ta, San-ta's go-ing for a ride!*
Grand-pa's gon-na sue the pants off - a San-ta, San-ta's go-ing for a ride,

T. *Grand-pa's gon-na sue the pants off - a San-ta, San-ta's go-ing for a ride!*
Grand-pa's gon-na sue the pants off - a San-ta, San-ta's go-ing for a ride,

4. C G⁷ C G⁷ C

S. *And Grand-pa's ri-ding by his side,* *'Cause the law-yers took him for a ride.*

A. *And Grand-pa's ri-ding by his side,* *'Cause the law-yers took him for a ride.*

T. *And Grand-pa's ri-ding by his side,* *'Cause the law-yers took him for a ride.*

F1. *And Grand-pa's ri-ding by his side,* *'Cause the law-yers took him for a ride.*

O Holy Night

Adolphe Charles Adam (Arr. Maria Dunn - 2011)

8 **A** $\text{♩} = 60$ C F C G C
DW O Ho - ly night the stars are shi-ning bright - ly it is the night of the dear sa-viour's birth

7 F C C⁷ Em/B B⁷ Em
DW Long lay the world in sin and e - rror pi - ning til he a ppeared and the soul felt its worth A

12 G⁷ C G⁷ C
DW thrill of hope the wear - y soul re - joi - ces for yon - der breaks a new and glor - ious morn

16 Am Em Dm Am C/G G⁷ C F C/G G⁷ C
DW Fall on youknees Oh hear the an-gel voi - ces O night di - vine O night when Christ wasborn O

24 G G⁷ C F C/G G⁷ C F C G G⁷
DW night di - vine O night O night di - vine

30 **B** C C F C G C
MW Led by the light of faith se-rene-ly beam - ing with glow-ing hearts by his cra - dle we stand

36 F C C⁷ Em/B B⁷ Em
MW So led by light o f a star sweet-ly gleam - ing here came the wise men from the O - rient land The

41 G⁷ C G⁷ C
MW king of kings lay thus in low - ly man - ger in all our tri - als born to be our friend

DW the king of kings low - ly man - ger in all our trials born our friend

S. *p*
A. *p* Ooo Ooo
T. *p* Ooo Ooo
B. Ooo Ooo
p

45 Am Em Dm Am C/G G⁷ C F C/G G⁷

MW
Fall on your knees Oh hear the an-gel voi - ces O night di - vine O night when Christ was

DW
Fall on your knees Oh hear the an-gel voi - ces O night O night O night when Christ was

S.
Fall knees hear voi - ces

A.
Fall knees hear voi - ces

T.
Fall knees hear voi - ces

B.
Fall knees hear voi - ces

52 C G G⁷ C F C/G G⁷ C F C G G⁷

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

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

S.
pp O ho - ly night O night O night di - vine

A.
pp O ho - ly night O night O night di - vine

T.
pp O ho - ly night O night O night di - vine

B.
pp O ho - ly night O night O night di - vine

59 **C** (All sing) **F C G C**

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

65 **F C C⁷ Em/B B⁷**

MW Chains shall he break for the slave__ is our bro - ther and in his name all o - ppre - ssion shall

69 **Em G⁷ C G⁷ C**

MW cease sweet hymns of joy grate - ful cho - rus let all with-in praise his name__

DW cease sweet hymns of joy grate - ful cho - rus let all with-in praise his name__

S. cease Sweet hymns of joy in grate-ful chor-us raise we let all with - in us praise his ho - ly name

A. cease Sweet hymns of joy in grate-ful chor-us raise we let all with - in us praise his ho - ly name

T. cease Sweet hymns of joy in grate-ful chor-us raise we let all with - in us praise his ho - ly name

B. cease Sweet hymns of joy in grate-ful chor-us raise we let all with - in us praise his ho - ly name

74 Am Em Dm Am C/G G⁷ C F

MW Fall on your knees Oh hear the an - gel voi - ces O night di - vine O night di - vine O

DW Fall on your knees Oh hear the an - gel voi - ces O night _____ O

S. Fall on your knees Oh hear _____ the an - gel voi - ces O night _____ di - vine _____ O

A. Fall on your knees Oh hear _____ the an - gel voi - ces O night _____ di - vine _____ O

T. Fall on your knees Oh hear _____ the an - gel voi - ces O night _____ di - vine _____ O

B. Fall on your knees Oh hear _____ the an - gel voi - ces O night _____ di - vine _____ O

80 C/G G⁷ C G G⁷ C F C/G C

MW night when Christ was_ born O night di - vine _____ O night O ho - ly night O night di vine _____

DW night O night when Christ was born O night di - vine _____ O night O ho - ly night O night di vine _____

S. night _____ when Christ was born O night di - vine _____ O night _____ O night di vine _____

A. night _____ when Christ was born O night di - vine _____ O night _____ O night di vine _____

T. night _____ when Christ was born O night di - vine _____ O night _____ O night di vine _____

B. night _____ when Christ was born O night di - vine _____ O night _____ O night di vine _____

At the Hop

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

♩=180

4

S.

5 **Ab** **A** **Fm⁷** **Bbm⁷** **Eb⁷** **Ab**

S. Bah Bah Bah Bah At the hop!

A. Bah Bah Bah Bah At the hop!

T. Bah Bah Bah Bah At the hop!

B. Bah Bah Bah Bah At the hop!

14 **B** **Ab** **Ab⁷**

S. Well, you can rock it, you can roll it, do the stomp and e-ven stroll it at the hop. When the

A. Hop, hop, hop, hop! Hop, hop, hop, hop!

T. Hop, hop, hop, hop! Hop, hop, hop, hop!

B. Hop, hop, hop, hop! Hop, hop, hop, hop!

19 **Db** **Ab**

S. re-cords start a-spin-nin', you ca - lyp-so and you chick-en at the hop. Do the

A. Hop, hop, hop, hop! Hop, hop, hop, hop!

T. Hop, hop, hop, hop! Hop, hop, hop, hop!

B. Hop, hop, hop, hop! Hop, hop, hop, hop!

23 Eb⁷ Db Ab

S. dance sen - sa - tions that are sweep-in' the na - tion at the hop. Let's go!

A. Bah Hop, hop, hop, hop!

T. Bah Hop, hop, hop, hop!

B. Bah Hop, hop, hop, hop!

27 C Ab Ab⁷ Db

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

A. Let's go to the hop! Let's go to the hop! Let's go to the hop!

T. Let's go to the hop! Let's go to the hop! Let's go to the hop!

B. Let's go to the hop! (Oh, ba - by) Let's go to the hop! (Oh, ba - by) Let's go to the hop! (Oh, ba - by)

33 Ab Eb⁷ Db Ab Ab Eb E⁷

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

A. Let's go to the hop! Bah Let's go to the hop! Let's go!

T. Let's go to the hop! Bah Let's go to the hop! Let's go!

B. Let's go to the hop! (Oh, ba - by) Bah Let's go to the hop! Let's go!

39 **D** A A⁷ D

S. Bah Bah Bah Bah

A. Bah Bah Bah Bah

T. Bah Bah Bah Bah

B. Bah Bah Bah Bah

Fl.

45 A E⁷ D A E⁷

S. Bah Ooh Bah Well, you can

A. Bah Ooh Bah

T. Bah Ooh Bah

B. Bah Ooh Bah

Fl.

51 **E** A A⁷

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

A. Hop, hop, hop, hop! Hop, hop, hop, hop!

T. Hop, hop, hop, hop! Hop, hop, hop, hop!

B. Hop, hop, hop, hop! Hop, hop, hop, hop!

55 **D** **A**

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

A. Hop, hop, hop, hop! Hop, hop, hop, hop!

T. Hop, hop, hop, hop! Hop, hop, hop, hop!

B. Hop, hop, hop, hop! Hop, hop, hop, hop!

59 **E7** **D** **A**

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

A. Bah Hop, hop, hop, hop!

T. Bah Hop, hop, hop, hop!

B. Bah Hop, hop, hop, hop!

63 **F** **A** **A7** **D**

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

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

T. *Let's go to the hop! Let's go to the hop! Let's go to the hop!*

B. *Let's go to the hop! (Oh, ba-by) Let's go to the hop! (Oh, ba-by) Let's go to the hop! (Oh, ba-by)*

69 **A** **E7** **D** **A** 1. **E7** 2. **A**

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

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

T. *Let's go to the hop! Bah Let's go to the hop!*

B. *Let's go to the hop! (Oh, ba-by) Bah Let's go to the hop!*