

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.

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 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

VI.
Vla.
B. Cl.

102

S. *rit.*
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

A. *rit.*
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. *rit.*
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. *rit.*
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

VI.
Vla.
B. Cl.

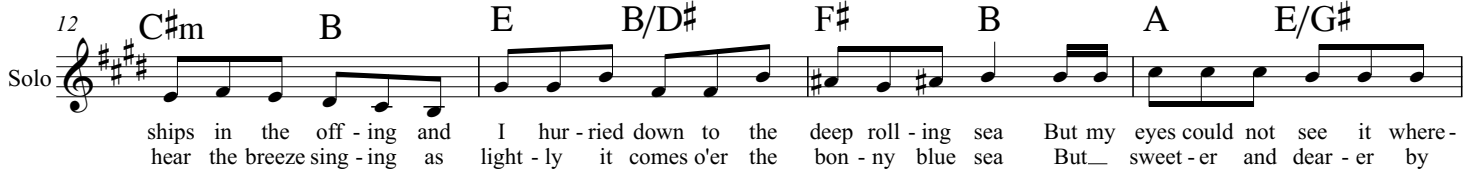
Blow the wind southerly

Traditional (Arr. Jill Stubington - 2011)

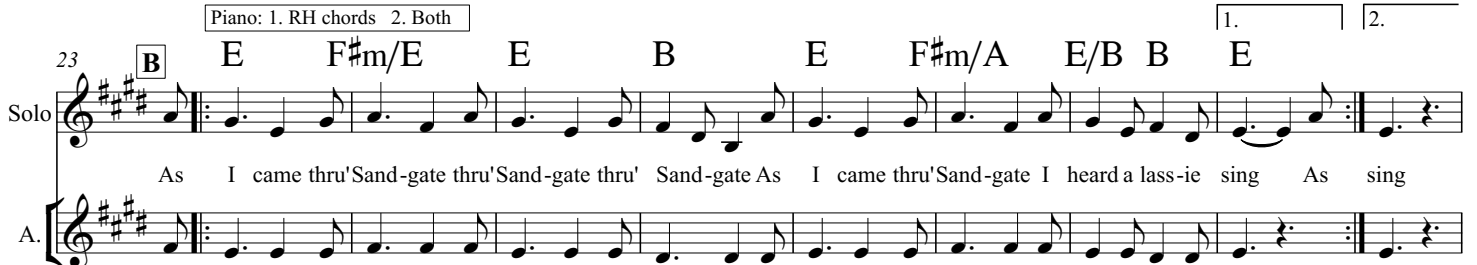
Solo 

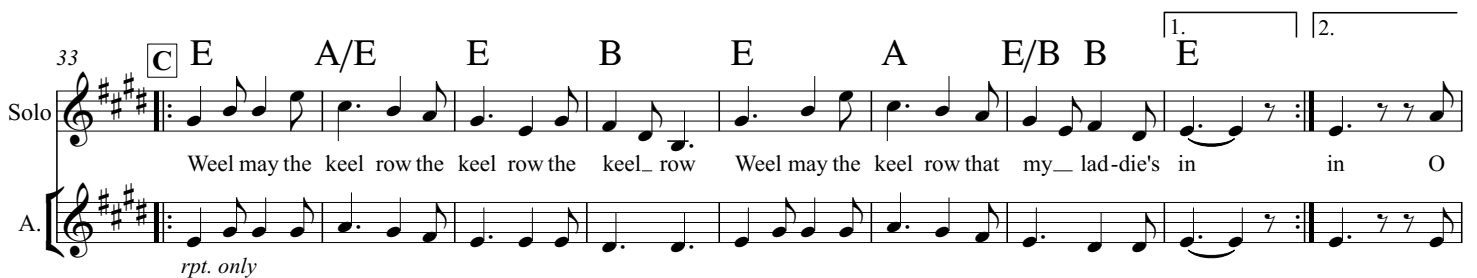
1. Blow the wind south-er-ly south-er-ly south-er-ly Blow the wind south o'er the bon-ny blue sea Blow the wind south-er-ly
2. Blow the wind south-er-ly south-er-ly south-er-ly Blow bon-ny breeze o'er the bon-ny blue sea Blow the wind south-er-ly


Solo 

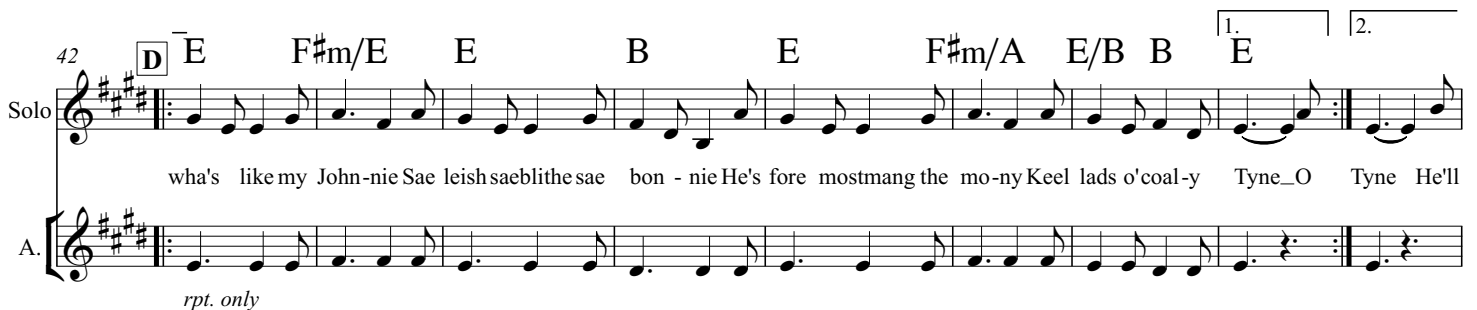
Solo 


Solo 

Piano: 1. RH chords 2. Both 

Solo 

A. 

Solo 

A. 

51 **E** E A/E E B E A E/B B E ^{1.} ^{2.}

Solo
 A.

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

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

Solo
 A.

all sops on rpt.

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

all altos on rpt.

69 **G** E A/E E B E A E/B B E

Solo
 A.

all sops

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

all altos

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

Solo
 A.
 T.
 B.

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

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

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

Weel' may the keel 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
 A.
 T.
 B.

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

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

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

Weel' may the keel 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 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°7 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

♩ = 160

Gtr. (etc.)

8

GT

17 **A**

GT Walk it off now You can tell them all how how hard we tried to work it out

25

GT Walk it off dear Stand-ing here with your tail be-tween your legs

33 **B**

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

41

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

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)

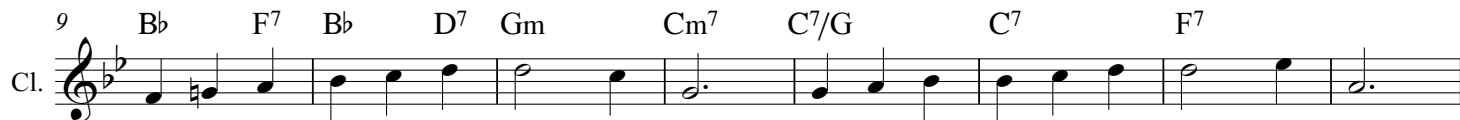
There shall come a Star out of Jacob,
and a Sceptre shall rise out of Israel.

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.


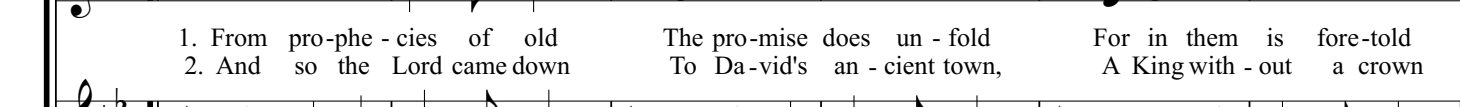
But thou, Bethlehem Ephrathah, though thou be little among the thousands


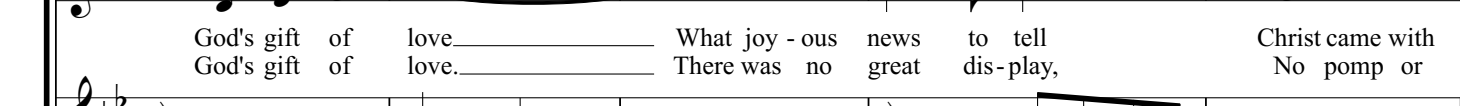
Cl. 


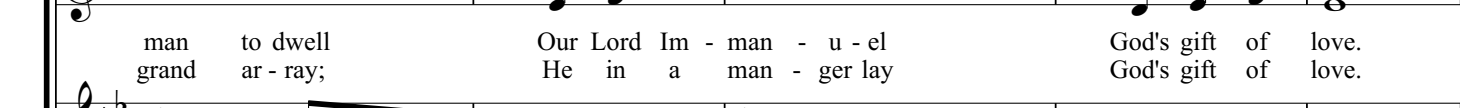
of Judah, yet out of thee shall he come forth unto me that is to be ruler in Israel; whose goings forth have been from of old, from everlasting.

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**

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

A. came for all God's gift of love

67 **Fm Bb7 Eb**

S. **2.**
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

Tr.

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 - ppy 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.

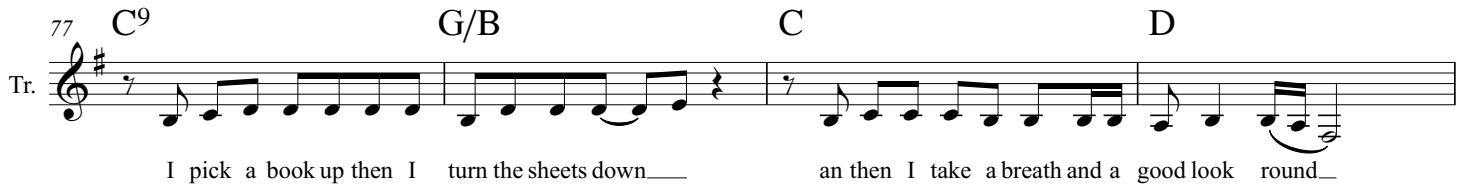
69 C⁹ G/B C Em

Tr.

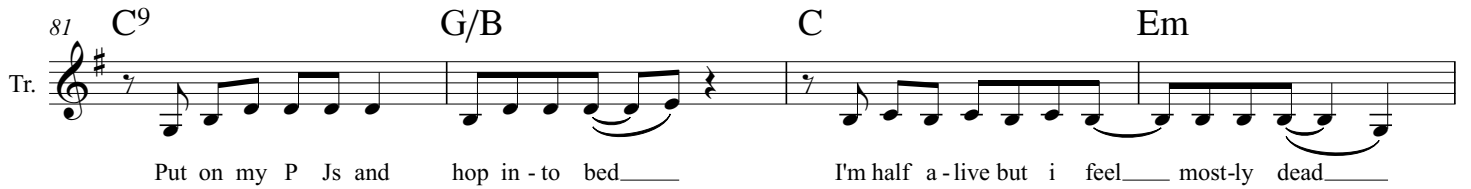
F
73 C⁹ G/B C Em

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—

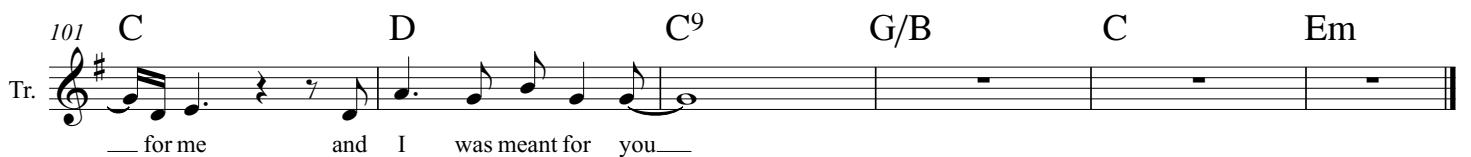
93 C D G D/F# Em G/D

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)

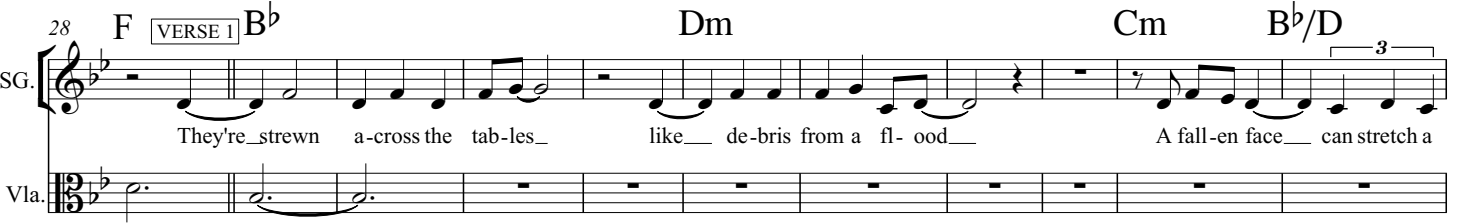
Arr: Samantha O'Brien (2011)

♩=150 B^b Gm E^b Dm Cm


Vla. 

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

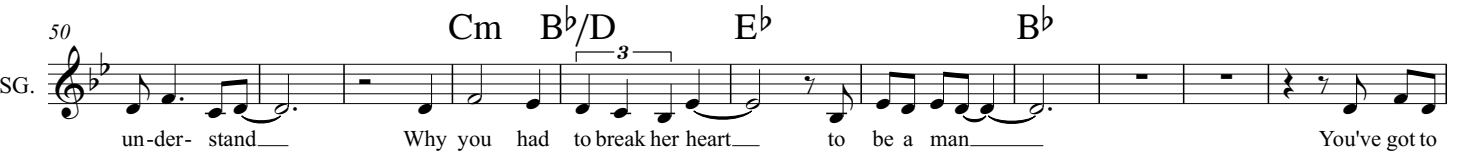
Vla. 

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

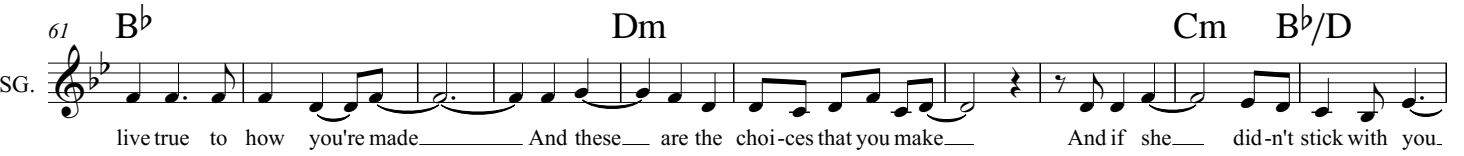
They're strewn a-cross the tab-les like de-bris from a fl-ood A fall-en face can stretch a

39 E^b B^b B^b Dm 

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

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

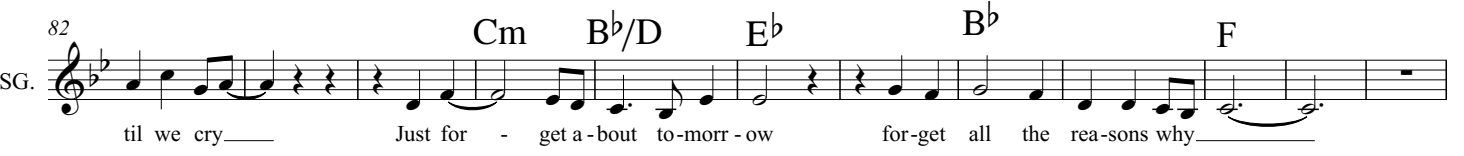
un-der-stand Why you had to break her heart to be a man You've got to

61 B^b Dm Cm B^b/D 

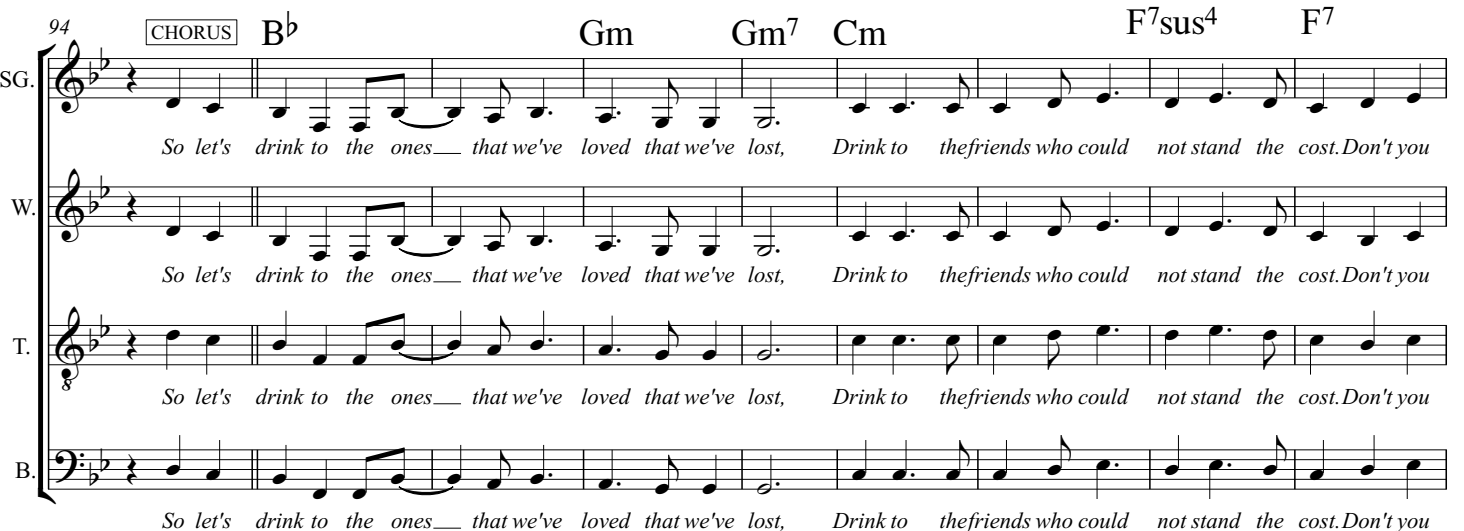
live true to how you're made And these are the choi-ces that you make And if she did-n't stick with you.

71 E^b B^b B^b Dm 

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 

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 

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. $\overset{3}{\text{trill}}$

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** *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 hethought we ought to take off all the han-dles. And thethings 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 erthought it would!" All Right,'said Fred,'have to take the feet off. To getthem 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 B \flat 7 F B \flat 7 F B \flat 7 F F \flat Dm G \flat

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

63 C \flat 7 F B \flat 7 F B \flat 7 F B \flat 7 F E \flat

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 B \flat 7 F B \flat 7 F B \flat 7 F F \flat Dm G \flat C \flat

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 Cm \flat 7 F \flat B \flat 6 B \flat Cm \flat 7 F \flat

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

78 B \flat B \flat 6 Dm \flat C C \flat 6 Dm \flat G \flat C \flat F B \flat 7

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 B \flat 7 F B \flat 7 F E \flat F B \flat 7 F B \flat 7

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 B \flat 7 F F \flat A \flat D \flat Gm \flat C \flat F A \flat Dm G \flat C \flat

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

97 F B \flat 7 F B \flat 7 F B \flat 7 F B \flat 7 F B \flat 7 F B \flat 7

MP. home. I said to Charlie, "We'll just have to leave it standing on the" "landing that's all."

103 F B \flat 7 F B \flat 7 F B \flat 7 F B \flat 7 F B \flat 7 F B \flat 7 F (Boing!) (Honk!) F


MP. "You see, the trouble 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. _____

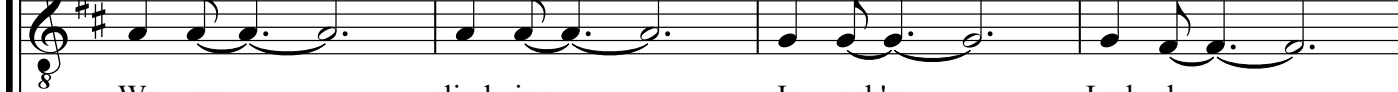
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

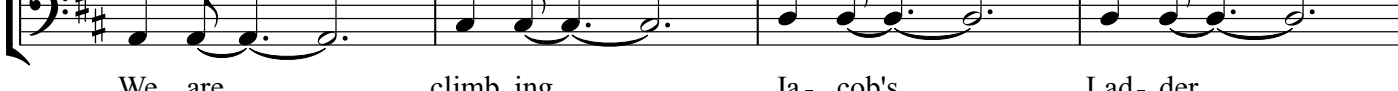
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

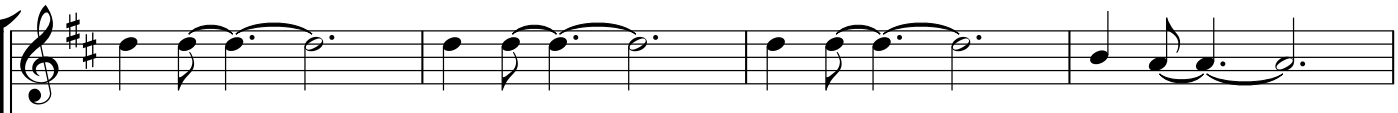
S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____


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. _____

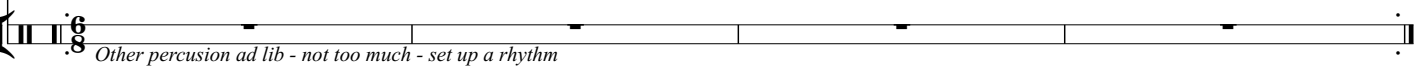
B.  Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____
 Bro- thers, _____ Sis- ters, _____ All. _____

I Saw Three Ships


Trad (Arr. Maria Dunn - 2011)

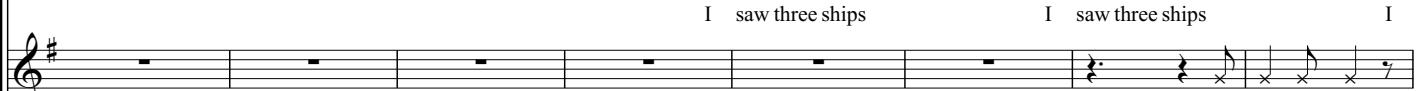
♩.=120


Dr. 

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


5 **A**

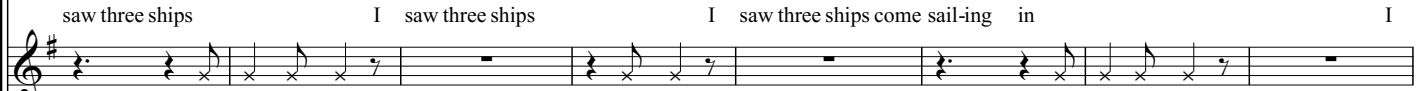
S. 
I saw three ships I saw three ships I

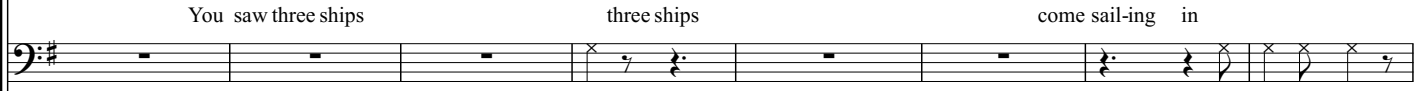
A. 
What did you say?


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

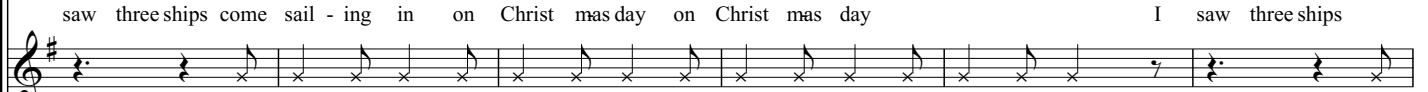
A. 
You saw three ships three ships come sail-ing in

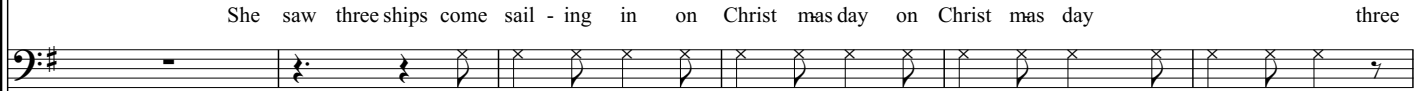
T. 
Where? come sail-ing in

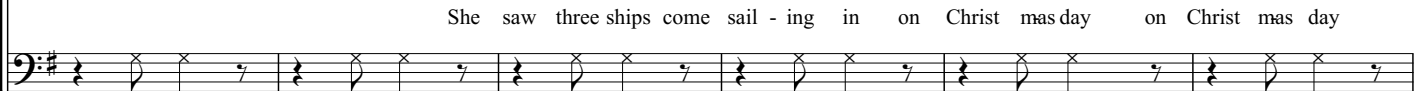
B. 
three ships three ships three ships three ships three ships three ships three ships three ships

21


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

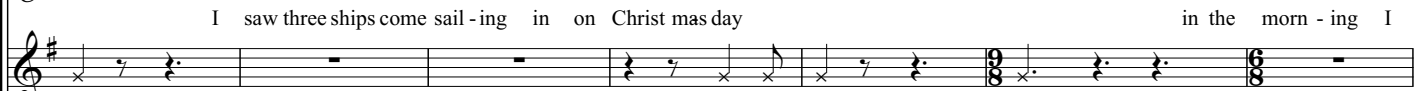
A. 
She saw three ships come sail - ing in on Christ mas day on Christ mas day three

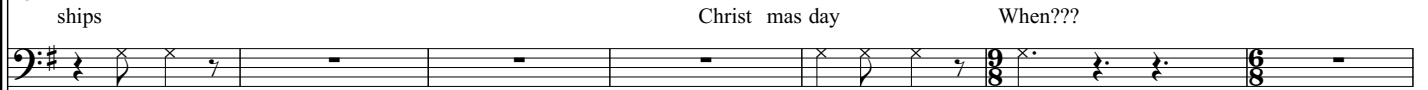
T. 
She saw three ships come sail - ing in on Christ mas day on Christ mas day


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

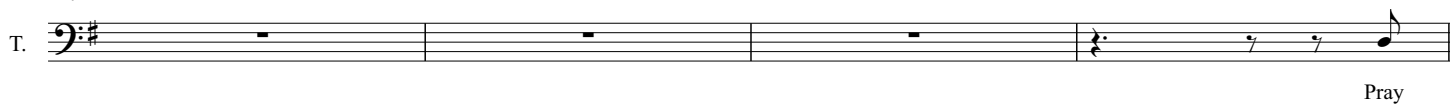
S. Christ was there on Christ-mas day in the morn - ing The vir - gin Ma-ry and Christ was there on Christ-mas day on

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. 

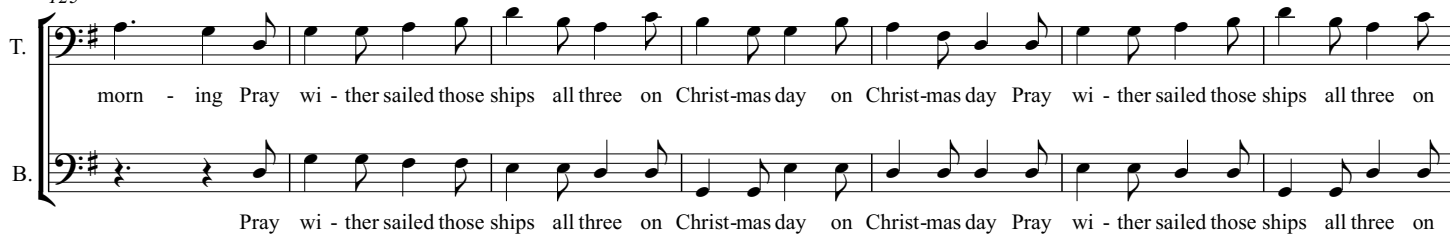
Pray


118 **E**

T. 

wi - ther sailed those ships all three on Christ-mas day on Christ-mas day Pray wi - ther sailed those ships all three on Christ-mas day in the

125

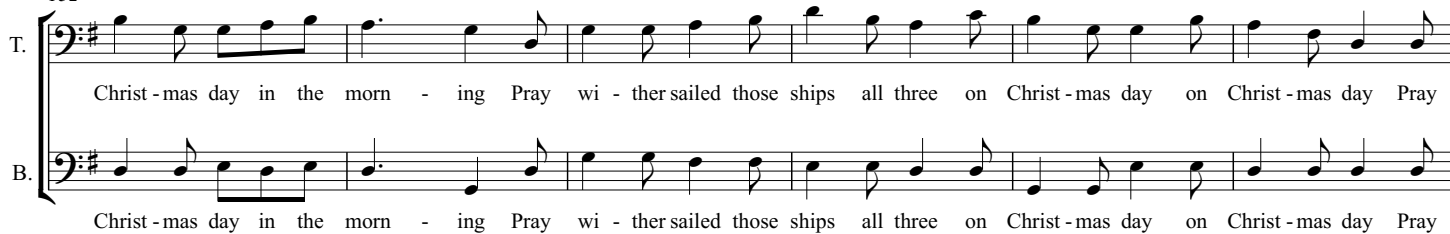
T. 

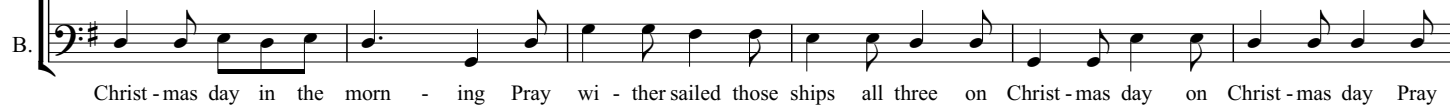
B. 

morn - ing Pray wi - ther sailed those ships all three on Christ-mas day on Christ-mas day Pray wi - ther sailed those ships all three on

Pray wi - ther sailed those ships all three on Christ-mas day on Christ-mas day Pray wi - ther sailed those ships all three on

132

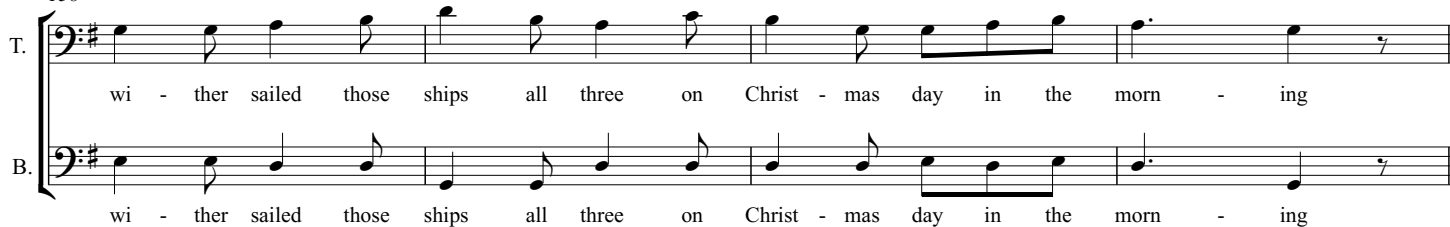
T. 


B. 

Christ - mas day in the morn - ing Pray wi - ther sailed those ships all three on Christ - mas day on Christ - mas day Pray

Christ - mas day in the morn - ing Pray wi - ther sailed those ships all three on Christ - mas day on Christ - mas day Pray

138

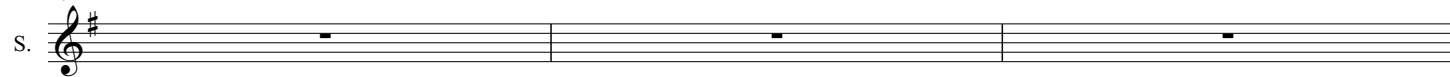
T. 

B. 

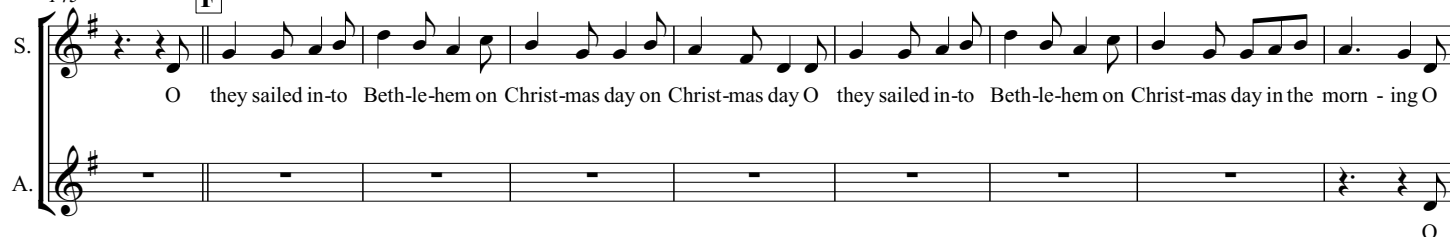
wi - ther sailed those ships all three on Christ - mas day in the morn - ing


wi - ther sailed those ships all three on Christ - mas day in the morn - ing

142

S. 

145 **F**

S. 

A. 

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

O

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

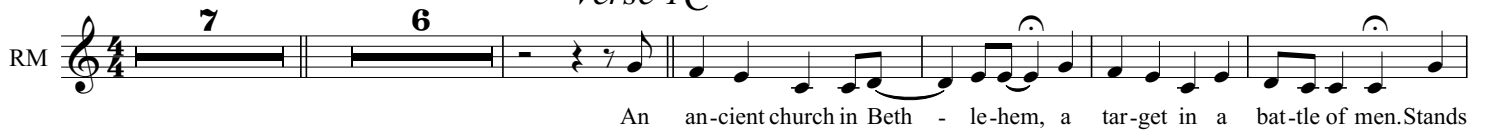
Cym.

The Bethlehem Bell Ringer

Carl Cleves

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

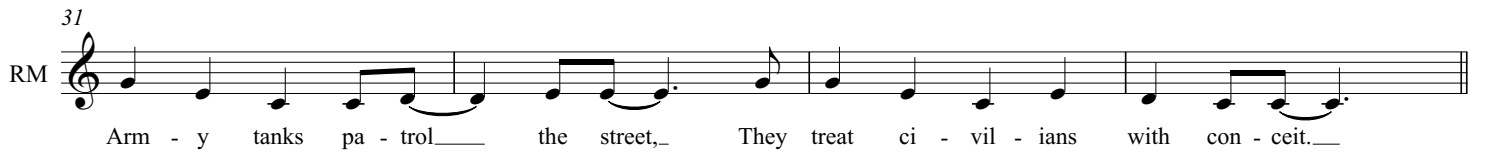
Verse 1C

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.

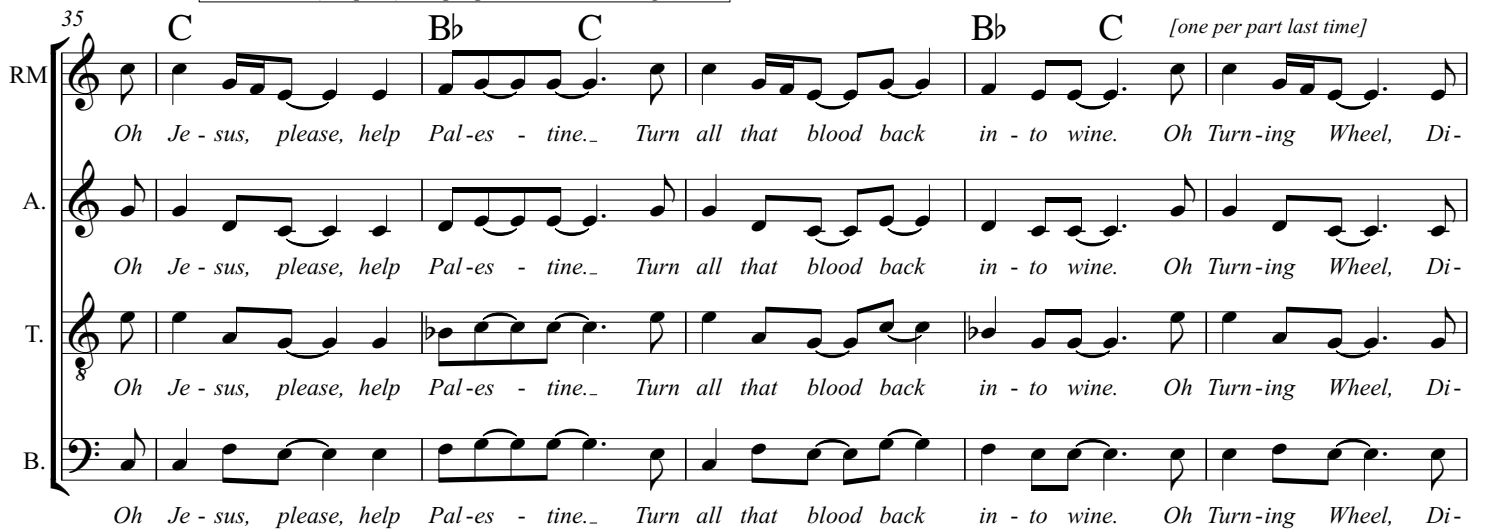
Verse 2

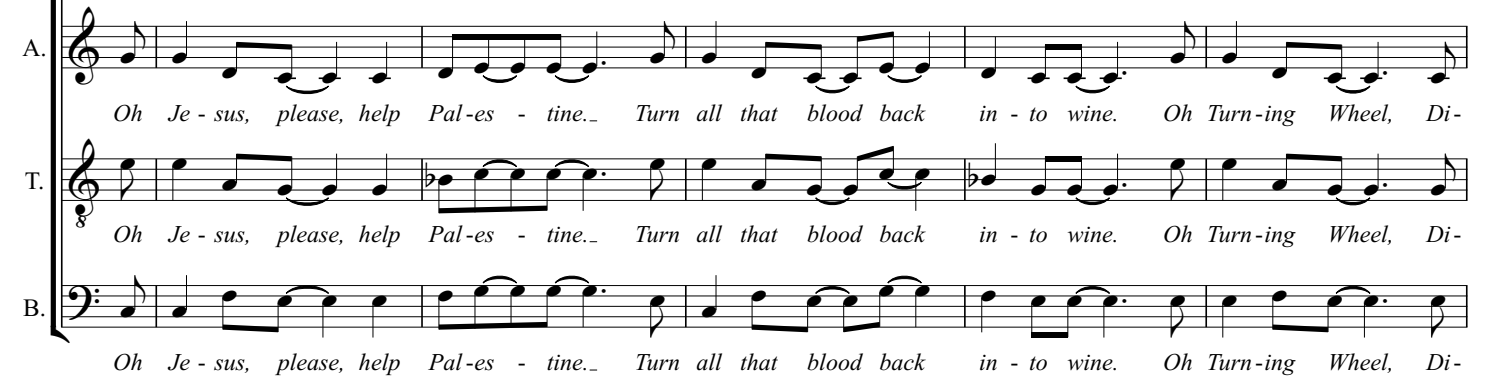
RM 
Sol - diers move from door___ to door,___ Mor - tar fire, it's all - out war.---

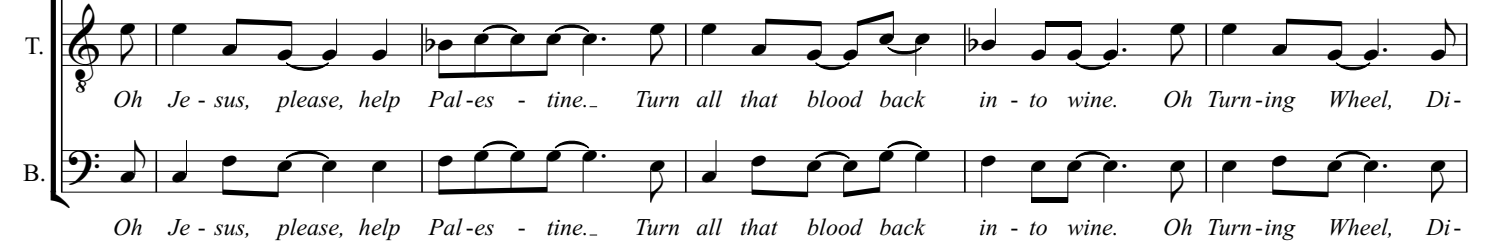
RM 
Arm - y tanks pa - trol___ the street,___ They treat ci - vil - ians with con - ceit.---


Chorus

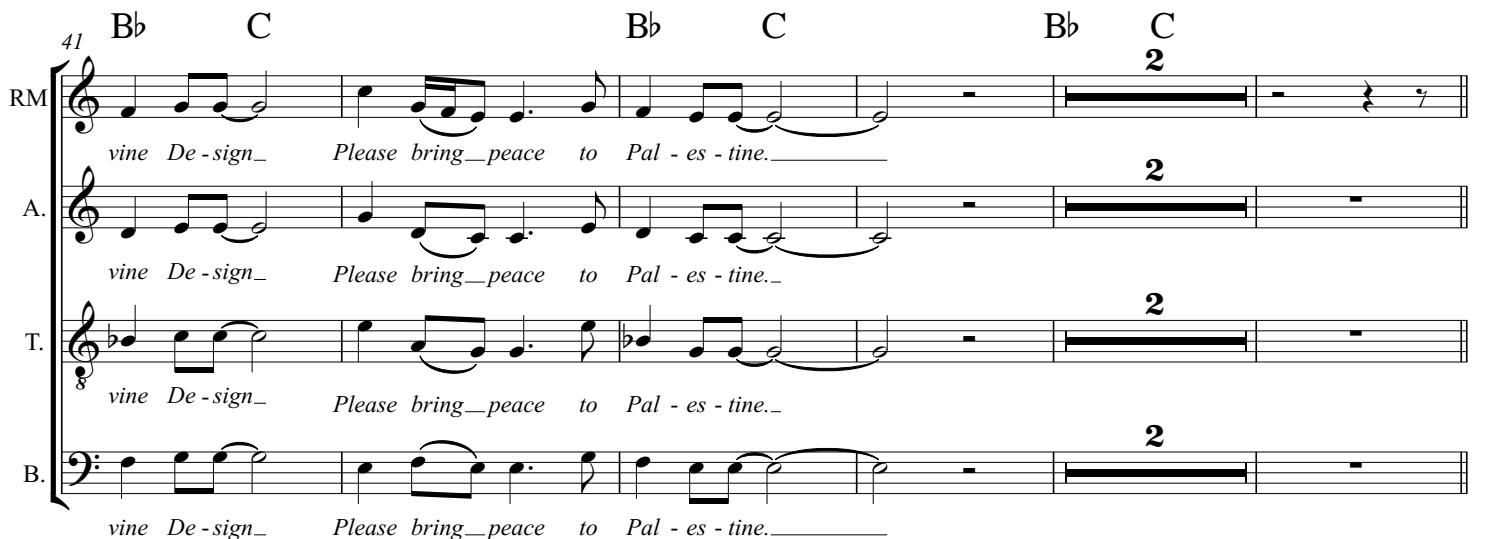
Chorus 1: one per part
Last chorus: (a capella) one per part from "Oh turning wheel!"


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-

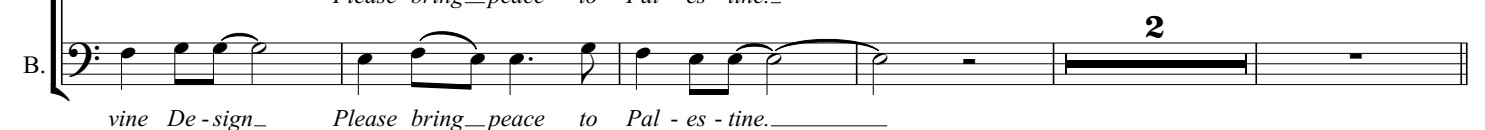
T. 
Oh Je - sus, please, help Pal-es - tine... Turn all that blood back in - to wine. Oh Turn-ing Wheel, Di-

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 Verse 4

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

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

Verse 5

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

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

Verse 6

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

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

Verse 7 [slower, gentler - no drum]

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

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

Summertime

S: BB DH AB
MS: SH RM HD
A: GL ND MW GM

George Gershwin (Arr. Maria Dunn - 2011)

Fl. $\text{♩} = 60$

Cym. $\text{||} \text{ } \text{4}$ chinese cymbals

11 freely Am^6 Am^6 Dm^6 E B^7

Su-mmer - time and the li - vin is ea - sy Fish are jump-in and the co-nton is high

19 E Am^6 Am^6 C Am D^7

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

$\text{♩} = 75$
26 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6

cry One of these mornin's yo go-nna rise up

Fl.

Cym.

32 Am^6 Bm^6 Am^6 Bm^6 Dm $\text{Dm}/\text{C}\#$ Dm^7/C E B^7 E

singin' then you'll spread yo wings and you'll take the sky But til that

Cym.

38 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 Am^6 Bm^6 C Am^7

morn-in' there's a noth - in' can harm you with da - ddy an ma - mmy

Cym.

43 D^7 Am Am^7/G Am^7/F Am^7/E Am Am^7/G Am^7/F Am^7/E

stand in' by su - mmer - time su - mmer - time

S.

Cym.

48 Am Am⁷/G Am⁷/F Am⁷/EAm Am⁷/G Am⁷/F Am⁷/E Dm Dm/C[#] Dm⁷/C Dm⁶/B

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

54 E B⁷ E Am Am⁷/G Am⁷/F Am⁷/EAm Am⁷/G Am⁷/F Am⁷/E

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

60 C Am⁷ D⁷ Am Bm

S. su-mmer - time Su-mmer

66 Am⁶ Bm⁶ Am⁶/C Bm⁶ Am⁶ Bm⁶ Am⁶/C Bm⁶ Dm Dm/C

KD. time and the li - vin is ea - sy Fish are jump-in

Cym.

71 Dm⁶/B Dm⁶/A E B⁷ E Am⁶ Bm⁶ Am⁶/C Bm⁶

KD. and the co - tton is high Oh yo da-ddy's rich and yo ma is good

Cym.

76 Am⁶ Bm⁶ Am⁶/C Bm⁶ C Am⁷ D⁷ Am⁶ Bm⁶

KD. loo - kin so hush li - ttle ba - by don't you cry

S. don't don't cry

Cym.

81 Am⁶ Bm⁶ rit. C Am D⁷

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

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

Cym. rit.

The Donkey Serenade

Friml & Stothart (Arr. Maria Dunn - 2011)

$\text{♩} = 130$ clap clap clap clap clap clap

T. 

w/b 

CB/W 

7 **A**

T. 

Bar. 

CB/W 

13

T. 

Bar. 

CB/W 

18 **B**

T. 

CB/W 

26

T. 

CB/W 

34 **C**

T. 

Bar. 

Cast. 

CB/W 

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

38 E7

T.

Bar.

B.

Cast

CB/W

43

Am D E7/A Am7 F0/A E7/A F0/A Am E7/A Am7 E7sus4 E7 Am E7/A Am7 D9/A

T.

Bar.

B.

49

G11 G9 G11 G7 Cmaj7/G Gsus2 G9 Gsus2 Am7/G C/G F/G G6 F/G G6

T.

Bar.

B.

Cast

CB/W

57

Am7/G G6 C

T.

Cast

CB/W

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 soften-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 soften-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.

91 **E** Verse 3 C 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 Fsus 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 stars₃ may coll-ide But I love you un-til the end of time Come what may. Come what

KD stars₃ 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)

F. $\text{♩} = 120$ Dm C F Am Dm C F

9 Am Dm C F Am Dm C F Am Dm C

20 F MW F[A] Am B^b Dm Am Dm C F Dm Am Dm⁷ F

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

33 Am Dm C/E F C Gm^F Gm F/A Gm^C Dm Gm F Am B^b C F Dm

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

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

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

54 Dm Am Dm C⁷ F Am Dm C/E F

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

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

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

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

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

ia, al - le - lu - ia, Al - le - lu - ia, - al - le - lu - ia

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

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

92 Gm F Am Dm C/E F C F Am B^b Dm

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

113 C DF Am B^b Dm Am Dm C F Dm Am

S. It fell - up - on the high - mid-night Ei - a, Ei - a, Su-san-ni, su-san-ni

124 DmC F Am Dm C/E F C GmF Gm F/A GmC Dm

S. su - san - ni; The stars theyshone both fair - and bright, Al - le - lu - ia, al le - lu - ia, The

134 Gm F Am B^b C F E F Am B^b

S. an - gels sang - with all their might. - - Now sit - - we down u - pon - our

142 Dm Am Dm C F Dm Am Dm C F

S. knee, Ei - a! Ei - a! Su - san - ni, Su - san - ni, su - san - ni, And

B. Ei - a! Ei - a!

151 Am Dm C/E F C Gm F Gm F/A Gm C Dm

S. pray we to the Tri - ni - ty, Al - le - lu - ia, al - le - lu - ia, Our

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

159 Gm F Am B^b C F GmF Gm F/A Gm/B^b C Dm

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

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

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

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

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

175 Am Dm C F Am Dm C F F Dm

F1.

185 C F Am Dm C F Am Dm C^{rit.} F

F1.

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!*

Louise

Words: Leo Robin Music: Richard A. Whiting

♩=120

F/A Ab^{o7} C⁷ Gm⁷ C⁷ G⁷ C⁷

F1.
Cl.
V1.
B. Cl.

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*

V1.
B. Cl.

9 F/A Ab^{o7} C⁷ Gm⁷ C⁷ Gm⁷ C⁷

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

F1.
Cl.
V1.
B. Cl.

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.