

# 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

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

VI.

Vla.

B. Cl.

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

VI. *rit.*

Vla. *rit.*

B. Cl. *rit.*

# Blow the wind southerly

Traditional (Arr. Jill Stubington - 2011)

**A** ♩=40

Solo

E A/E E

1. Blow the wind south-er - ly south-er - ly south-er - ly  
2. Blow the wind south-er - ly south-er - ly south-er - ly

Hp.

5

Solo

A B E E A/E E

Blow the windsouth o'er the bon ny blue sea Blow the windsouth-er - ly south-er - ly south-er - ly Blow bon ny breeze my  
Blow bon-ny breeze o'er the bon-ny blue sea Blow the windsouth-er - ly south-er - ly south-er - ly Blow bon-ny breeze and

Hp.

10

Solo

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

lo - ver to me They told me last night there wereships in the off -ing and I hur-ried down to the deep roll-ing sea But my  
bring him to me Is it not sweet to hear the breeze sing-ing as light-ly it comes o'er the bon-ny blue sea But\_

Hp.

15

Solo

A E/G# F#m E A B E ♩=130

eyes could not see it where - ev - er might be it the barque that is bear-ing my lo - ver to me  
sweet - er and dear-er by far 'tis when bring-ing the barque of my true love in safe-ty to me

Hp.

Piano: 1. RH chords 2. Both

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

Solo

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.

Rec.

Fl.

33 **C** E A/E E B E A E/B B E 1. 2.

Solo

Weelmay the keel row the keel row the keel\_row Weel\_may the keel row that my\_lad die's in in O

*rpt. only*

A.

Rec.

Fl.

Vln. *rpt. only*

Vla. *rpt. only*

42 **D** E F#m/E E B E F#m/A E/B B E 1. 2.

Solo

wha's like my John - nie Sae leish sae blithesae bon - nie He's fore most mang the mo - ny Keel lads o' coal-y Tyne\_O Tyne He'll

*rpt. only*

A.

Rec. *rpt. only*

Fl.

51 **E** E A/E E B E A E/B B E

Solo: setorrow 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

A. *rpt. only*

Rec. *rpt. only*

Fl. *rpt. only*

Vln. *rpt. only*

Vla. *rpt. only*

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

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 altos on rpt.*

Rec. *rpt. only*

Fl. *rpt. only*

Vln. *rpt. only*

Vla. *rpt. only*

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

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

A. *all altos*

Rec. *rpt. only*

Fl. *rpt. only*



**H** all sing

77 E A/E E F#7 B E A E/B B E

Solo Weel' may the keel the keel row the keel\_ row\_ Weel may the keel row that my\_ lad - die's in

A. Weel' may the keel the keel row the keel\_ row\_ Weel may the keel row that my\_ lad - die's in

T. Weel' may the keel the keel row the keel\_ row\_ Weel may the keel row that my\_ lad - die's in

B. Weel' may the keel the keel row the keel\_ row\_ Weel may the keel row that my\_ lad - die's in

Rec.

Fl.

Vln.

Vla.

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

Solo Weel' may the keel the keel row the keel\_ row\_ Weel may the keel row that my\_ lad - die's in

A. Weel' may the keel the keel row the keel\_ row\_ Weel may the keel row that my\_ lad - die's in

T. Weel' may the keel the keel row the keel\_ row\_ Weel may the keel row that my\_ lad - die's in

B. Weel' may the keel the keel row the keel\_ row\_ Weel may the keel row that my\_ lad - die's in

Rec.

Fl.

Vln.

Vla.

# Plaisir d'amour

Padre G. Martini (1706-1784)

(Arr. Jill Stubington - 2011)

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

D  $\text{♩} = 40$

Em<sup>7</sup>

A<sup>7</sup>

D

Fl.

Rec.

B. Cl.

Hp.

Em<sup>7</sup>

A<sup>7</sup>

D

Em

D/A

A<sup>7</sup>

D

Fl.

Rec.

B. Cl.

Hp.

**A**

D A/C# D

G/B D/A

A<sup>7</sup>

E<sup>7</sup>/G# A<sup>7</sup> D/F#

Em/G D/A

A<sup>7</sup> 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

Em<sup>7</sup>

A<sup>7</sup>

D

G/D

D

G/D

D

A<sup>7</sup>

D

Fl.

Rec.

B. Cl.

Hp.

**B** D G/D D A<sup>7</sup> D E<sup>7</sup>/D A/C<sup>#</sup> 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 A<sup>7</sup> D A<sup>7</sup> D A/C<sup>#</sup> D

Fl. Plai - sir d'a mour ne

Rec.

B. Cl.

Hp.

38 G/B D/A A<sup>7</sup> E/G<sup>#</sup> A<sup>7</sup> Bm Em/G D/A A<sup>7</sup> 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 A<sup>7</sup> E A<sup>7</sup> Bm Em/G D/A A<sup>7</sup>

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 Em<sup>7</sup> A<sup>7</sup> D G/D D G/D D A<sup>7</sup> D

G.M.   
 e

Fl.

Rec.

B. Cl.

Vln.

Vla.

Hp.

# Walk It Off

Angus & The Julia Stone  
 Arr: Samantha O'Brien 2011

VI.  $D^{\flat} = 160$   $Bm$   $Bm^7$   $A(sus4)$   $A$   $G$   
 V2.  
 B. Cl.  
 Hp.  
 Gtr. (etc.)

VI.  $D$   $Bm$   $Bm^7$   
 V2.  
 B. Cl.  
 Hp.

VI.  $Dmaj7/A$   $D/A$   $G$   
 V2.  
 B. Cl.  
 Hp.

GT.  $A$   $D$   $Bm$   $Em$   $G$   
 Walk it off now You can tell them all\_ how how hard we tried\_ to work it  
 B. Cl.  
 Hp.

GT.  $D$   $Bm$   $Em$   
 out Walk it off dear Stand - ing here\_ with your tail be - tween your  
 B. Cl.  
 Hp.

31 **G** **Bm** **D**

GT legs Here we stand There's no-thing left for you

S. There's no-thing left for you

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

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

B. There's no-thing left for you

VI.   
 VI2.   
 B. Cl.   
 Hp.

38 **Bm**

GT There's no-thing left for me\_ Here I am

S. There's no-thing left for me\_

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

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

B. There's no-thing left for me\_

VI.   
 VI2.   
 B. Cl.   
 Hp.

44 **D**

GT 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. There's no-thing left for you— There's no-thing left for me—

T. 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—

V1.

V2.

B. Cl.

Hp.

49 **C** **Bm** **D** **Bm**

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

V1.

V2.

B. Cl.

Hp.

55 **D** **G** **Bm**

GT see now— I ne-ver wan-ted you— to go But

V1.

V2.

B. Cl.

Hp.



61 **Em** **G**

GT *I'd be the last to let you know*

B. Cl.

Hp.

66 **D D** (*Drum starts*) **Bm**

GT *Walk it off now You can tell them all how, how*

V1.

V2.

B. Cl.

Hp.

Dr. *(etc.)*

71 **Em** **G** **D**

GT *good it feels to be let down Tell them all a-bout*

V1.

V2.

B. Cl.

Hp.

76 **Bm** **Em**

GT *How long it was to get a-round to*

V1.

V2.

B. Cl.

Hp.

80

G E Bm

her side of town Here we stand

Here we stand

Fl.

Cl.

V1.

V2.

B. Cl.

Hp.

86

D

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

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

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

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

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

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

Fl.

Cl.

V1.

V2.

B. Cl.

Hp.

Bm

90

GT

S.

A.

T.

B.

Fl.

Cl.

Vl.

V2.

B. Cl.

Hp.

Here I am

Here I am

Here I am

D

94

GT

S.

A.

T.

B.

Fl.

Cl.

Vl.

V2.

B. Cl.

Hp.

There's no-thing left for you\_ There's no-thing left for me\_

There's no-thing left for you\_ There's no-thing left for me\_

There's no-thing left for you\_ There's no-thing left for me\_

There's no-thing left for you\_ There's no-thing left for me\_

There's no-thing left for you\_ There's no-thing left for me\_

There's no-thing left for you\_ There's no-thing left for me\_

98 **F** **Bm** **D**

GT *I will ne-ver be what you want to see now* *3*

S. *I will ne-ver be what you want to see now* *3*

A. *I will ne-ver be what you want to see now* *3*

T. *I will ne-ver be what you want to see now* *3*

B. *I will ne-ver be what you want to see now* *3*

Fl. *I will ne-ver be what you want to see now* *3*

Cl. *I will ne-ver be what you want to see now* *3*

V1. *I will ne-ver be what you want to see now* *3*

V2. *I will ne-ver be what you want to see now* *3*

B. Cl. *I will ne-ver be what you want to see now* *3*

Hp. *I will ne-ver be what you want to see now* *3*

103 **Bm** **D** **G** **G** (*Drum stop*) **Bm**

GT *I will ne-ver be what you want to see now* *3* *I ne-ver want-ed you go go*

S. *I will ne-ver be what you want to see now* *3*

A. *I will ne-ver be what you want to see now* *3*

T. *I will ne-ver be what you want to see now* *3*

B. *I will ne-ver be what you want to see now* *3*

Fl. *I will ne-ver be what you want to see now* *3*

Cl. *I will ne-ver be what you want to see now* *3*

V1. *I will ne-ver be what you want to see now* *3*

V2. *I will ne-ver be what you want to see now* *3*

B. Cl. *I will ne-ver be what you want to see now* *3*

Hp. *I will ne-ver be what you want to see now* *3*

110 **Em** **G** **H<sup>D</sup>** (Drum start) **Bm**

GT: But I'd be the last to let you know Walk it off now You can tell them all how

V1, V2, B. Cl., Hp.

118 **A(sus4)** **A** **G**

GT: I fin - 'ly let you down

V1, V2, B. Cl., Hp.

123 **D** **Bm** **A(sus4)**

GT: Stand a round here in this sma - ll town and tell me

V1, V2, B. Cl., Hp.

128 **A** **G** (Drum stops)

GT: how it feels Tell me how it feels

V1, V2, B. Cl., Hp.

# Walk It Off

Angus & The Julia Stone  
Arr: Samantha O'Brien 2011

♩ = 160

Gtr. (etc.)

8

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)

B $\flat$  D $^7$ /A E $\flat$  G $^7$  Cm E $\flat$ m F $^7$  B $\flat$  Cm F $^7$  B $\flat$  F $^7$  B $\flat$  D $^7$ Gm Cm $^7$

This system contains the first 12 measures of the piece. It features five staves: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Bass Clarinet (B. Cl.), and Piano (Pno.). The key signature is B-flat major (two flats) and the time signature is 3/4. The piano part includes a bass line and a treble line with chords. The woodwinds and strings play melodic lines.

13 C $^7$ /G C $^7$  F $^7$  B $\flat$  D $^7$ /A E $\flat$  G $^7$  G $^7$  Cm A $\flat$  F $^7$

This system contains measures 13 to 24. The instrumentation remains the same. The piano part continues with harmonic support, and the woodwinds and strings play their respective parts. Measure 24 ends with a double bar line.

25 B $\flat$  C $^7$ /B $\flat$  F B $\flat$  F D Cm B $\flat$ /F F $^7$  B $\flat$  $^7$  Fm $^7$  Gm/B $\flat$  B $\flat$  $^7$

This system contains measures 25 to 36. The instrumentation remains the same. The piano part continues with harmonic support, and the woodwinds and strings play their respective parts. Measure 36 ends with a double bar line.

Verse 1: Meredith & Marjorie  
Verse 2: All women

33 Eb7 Ab Bb Eb Gm Cm

S. 1. From pro - phe - cies Lord of old The pro - mise does un - fold For in them  
2. And so the - Lord came down To Da - vid's an - cient town, A King with -

A. 1. From pro - phe - cies Lord of old The pro - mise does un - fold For in them  
2. And so the - Lord came down To Da - vid's an - cient town, A King with -

Cl.

Vln.

Vla.

B. Cl.

Pno.

38 Fm Bb Eb Eb7 Fm

S. is fore - told God's gift of love. What joy - ous news to tell  
out a crown God's gift of love. There was no great dis - play,

A. is fore - told God's gift of love, gift of love. What joy - ous news to  
out a crown God's gift of love, gift of love. There was no great dis -

Vln.

Vla.

B. Cl.

Pno.

43 Bb Eb Gm/D Cm7 Fm Bb7 Eb

S. 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.

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

Vln.

Vla.

B. Cl.

Pno.

49 **Bb<sup>7</sup>** **Eb/G** **F#<sup>o7</sup>** **Fm<sup>7</sup>** **Bb** **Bb<sup>7</sup>/Ab** **G** **Ab** **C<sup>7</sup>/G**

S. We can - not com - pre - hend The grace God did ex - tend That made the Sav - ior so - de -  
In ev - 'ry bell and chime. That rings at Christ - mas time. We sense the glo - rious truth sub -

A. We can - not com - pre - hend The grace God did ex - tend That made the Sav - ior so de -  
In ev - 'ry bell and chime. That rings at Christ - mas time. We sense the glo - rious truth sub -

Vln.

Vla.

B. Cl.

Pno.

55 **F<sup>7</sup>** **Bb** **Ab** **Gm/BbBb** **Eb<sup>7</sup>** **Ab** **Fm<sup>7</sup>** **Bb<sup>7</sup>** **Eb** **Gm/D** **Cm<sup>7</sup>**

S. scend from heav'n a - bove To - night we will re - call Those scenes that still en - thrall When Christ be -  
lime We're sing - ing of! Its won - der fills the mind, And bless - ing here we find Christ is for

A. scend from heav'n a - bove To - night we will re - call Those scenes that still en - thrall When Christ be -  
lime We're sing - ing of! Its won - der fills the mind, And bless - ing here we find Christ is for

Vln.

Vla.

B. Cl.

Pno.

63 **Fm** **Bb<sup>7</sup>** **Eb** **Ab** **Eb/G** **Bb<sup>7</sup>** **Fm** **Bb<sup>7</sup>** **Eb**

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

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

Vln.

Vla.

B. Cl.

Pno.

# You Were Meant For Me

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

Chords: C<sup>9</sup> G/B C Em

Hp.

Bass *(on repeat only)*

Egg *(on repeat only)*

5 C<sup>9</sup> **A** G/B C Em

Tr.

I hear the clock it's six A M\_\_\_\_\_ I feel so far\_\_\_ from where I've been\_\_\_

Hp.

9 C<sup>9</sup> G/B C D

Tr.

I've got my eggs and my pan-cakes too\_\_\_\_\_ I've got ma-ple sy-rup ev'-ry thing but you\_\_\_

Hp.

Bass

13 C<sup>9</sup> G/B C Em

Tr.

I break the yolks and make a smi-ley face\_\_\_\_\_ I kind of like it in my brand new place\_ I wipe the

Fl.

Hp.

Bass

17 **C<sup>9</sup>** **G/B** **C** **D**

Tr. *spots a-bove the mirror don't leave the keys in the door\_\_\_\_\_ I ne-ver put the towels\_ on the floor an - y more\_ cause*

Fl.

Rec.

Hp. *(etc.)*

Bass

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

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

Fl. *p*

Rec. *p*

Cl. *p*

Hp.

Bass

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

Tr. *I know\_ you love\_ me\_ and\_ soon\_ you will see\_ you were meant\_*

Fl.

Rec.

Cl.

Hp.

Bass

29 C D Em

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

Hp.

33 C C<sup>9</sup> G/B C Em C<sup>9</sup>

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 picked up a pa - per it was*

Fl.

Hp.

38 G/B C D C<sup>9</sup>

Tr. *more bad news more hearts be-ing bro-ken or peo-ple be-ing used put on my coat in the*

Fl.

Hp.

42 G/B C Em C<sup>9</sup>

Tr. *pour-in rain I saw a mo-vei but it was-not the same Cause it was ha-ppy and*

Fl.

Rec.

Hp.

46 **G/B** **C** **D**

Tr. *i was sad And it made me miss you Oh so bad*

S. \_\_\_\_\_

A. \_\_\_\_\_

Bar. \_\_\_\_\_

B. \_\_\_\_\_

Fl. \_\_\_\_\_

Rec. \_\_\_\_\_

Hp. \_\_\_\_\_

Oooh

Oooh

Oooh

Oooh

Oooh

3

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

49 *dreams last for so long e - ven af - ter you're gone*

S. \_\_\_\_\_

A. \_\_\_\_\_

Bar. \_\_\_\_\_

B. \_\_\_\_\_

Fl. *p*

Rec. *p*

Cl. *p*

Hp. \_\_\_\_\_

*p*

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

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

S.

A.

Bar.

B.

Fl. *p*

Rec. *p*

Cl. *p*

Hp.

57 C D Em

Tr. \_ for me and I was meant for you\_ I

S.

A.

Bar.

B.

Fl.

Rec.

Cl.

Hp.



E

61 Am<sup>7</sup> D Bm D Em<sup>7</sup>

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

Fl.

Rec.

Cl.

Hrp.

65 Am<sup>7</sup> D Bm<sup>7</sup> Em

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

S. *colla voce*

A. *colla voce*

Bar. *colla voce*

B. *colla voce*

Fl. *colla voce*

Rec. *colla voce*

Cl. *colla voce*

Hrp.

69 C<sup>9</sup> G/B C Em

Tr.

Hp.

73 **F** C<sup>9</sup> G/B C Em

I brushed my teeth I put the cap back on\_ I know you hate it when I leave the light on

Tr.

Hp.

77 C<sup>9</sup> G/B C D

I pick a book up then I turn the sheets down\_ an then I take a breath and a good look round\_

Tr.

Hp.

81 C<sup>9</sup> G/B C Em

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

Tr.

Fl.

Hp.

85 C<sup>9</sup> G/B C D

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

Tr.

Fl.

Rec.

Hp.

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

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

Fl.

Rec. *p*

Cl. *p*

Hp.

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

Tr. I know you love\_ me\_ and\_ soon\_ you will see\_ you were meant\_ for me and

Fl.

Rec.

Cl.

Hp.

98 D Em C

Tr. I was meant for you\_ you were meant\_ for me and

Fl.

Rec.

Cl.

Hp.

102 D C9 G/B C Em

Tr. I was meant for you\_

Fl.

Rec.

Cl.

Hp.

# Concerto for two mandolins

Antonio Vivaldi (Arr. Bee Higgins - 2011)

**A**

First system of music (measures 1-5). It features a Violin (Vln.) and a Bass Clarinet (Bb Cl.) part with triplets, and a Harpsichord (Hp.) accompaniment with chords. The key signature is one sharp (F#) and the time signature is 4/4.

Chords: Em, B7/D#, Em, B7/D#, Em

Second system of music (measures 6-8). It features a Violin (Vln.) and a Bass Clarinet (Bb Cl.) part with triplets, and a Harpsichord (Hp.) accompaniment with chords. The key signature is one sharp (F#) and the time signature is 4/4.

Chords: Am, D, G

Third system of music (measures 9-11). It features a Violin (Vln.) and a Bass Clarinet (Bb Cl.) part with triplets, and a Harpsichord (Hp.) accompaniment with chords. The key signature is one sharp (F#) and the time signature is 4/4.

Chords: C, D7, G/D

Fourth system of music (measures 12-14). It features a Violin (Vln.) and a Bass Clarinet (Bb Cl.) part with triplets, and a Harpsichord (Hp.) accompaniment with chords. The key signature is one sharp (F#) and the time signature is 4/4.

Chords: D7, G, D7, G

**B**

15

Vln.

B♭ Cl.

Hp.

S.

*(Single soprano)*

Em B7/D# Em B7/D# Em

20

Vln.

B♭ Cl.

Hp.

S.

Am D G C

24

Vln.

B♭ Cl.

Hp.

S.

D7 G/D D7 G D7 G

>

29 **C**

Vln.

B♭ Cl.

Hp.

E Am B<sup>7</sup> Em Em

34

Vln.

B♭ Cl.

Hp.

Am D G C F<sup>#</sup>ø<sup>7</sup> B<sup>7</sup> Em

S. *(Single soprano)*

A. *(Single alto)*

38

Vln.

B♭ Cl.

Hp.

B<sup>7</sup> Em B<sup>7</sup> Em Am

S.

A.

42

Vln.

B $\flat$  Cl.

Hp.

B $^7$ /D $\sharp$  Em Em

46

Vln.

B $\flat$  Cl.

Hp.

S.

A.

B $^7$  Em B $^7$  Em

51 **D**


Vln. 


B♭ Cl. 


Hp. 

E Am B<sup>7</sup> Em Em


56


Vln. 


B♭ Cl. 

Hp. 

Am D G C F<sup>#</sup>ø<sup>7</sup> B<sup>7</sup> Em

S. *(All sopranos)* 

A. *(All altos)* 

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

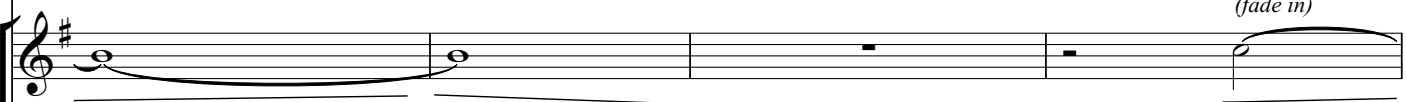
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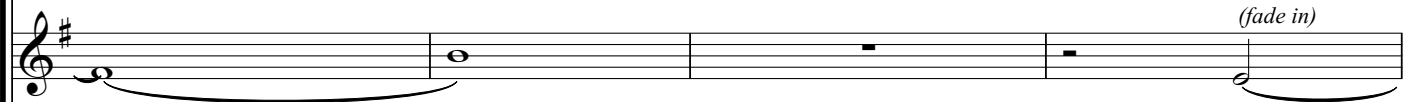
Vln. 


B♭ Cl. 

Hp. 

B<sup>7</sup> Em B<sup>7</sup> Em Am

S. *(fade in)* 

A. *(fade in)* 

B. 



64

Vln.

B $\flat$  Cl.

Hp.

S.

A.

B $^7$ /D $\sharp$  Em Em B $^7$

69

Vln.

B $\flat$  Cl.

Hp.

S.

A.

B.

Em B $^7$  Em

# Let's Drink

C & J Roweth (1997)

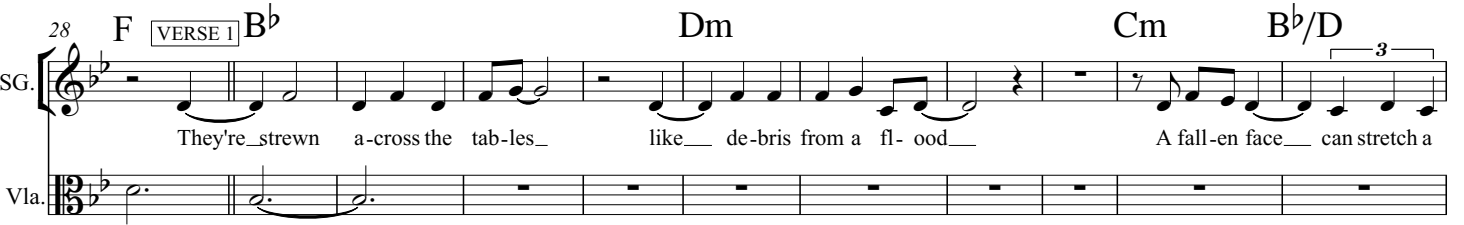
Arr: Samantha O'Brien (2011)

♩=150 B<sup>b</sup> Gm E<sup>b</sup> Dm Cm

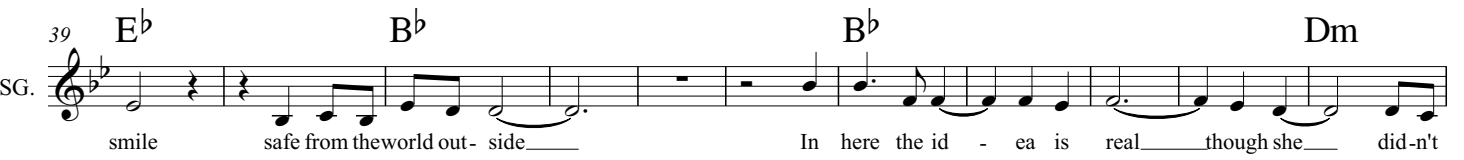
Vla. 

13 B<sup>b</sup> B<sup>b</sup>/D Dm Gm E<sup>b</sup> Dm Cm B<sup>b</sup> Cm

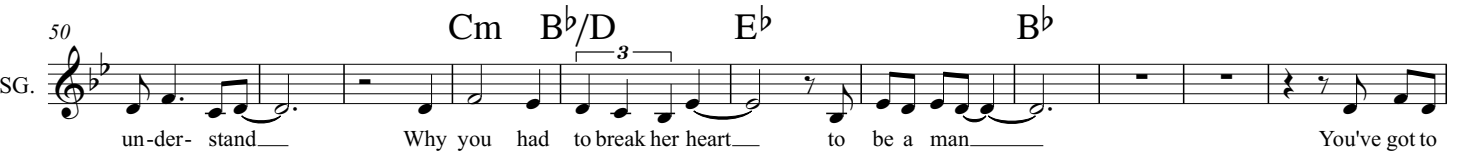
Vla. 

28 F **VERSE 1** B<sup>b</sup> Dm Cm B<sup>b</sup>/D 

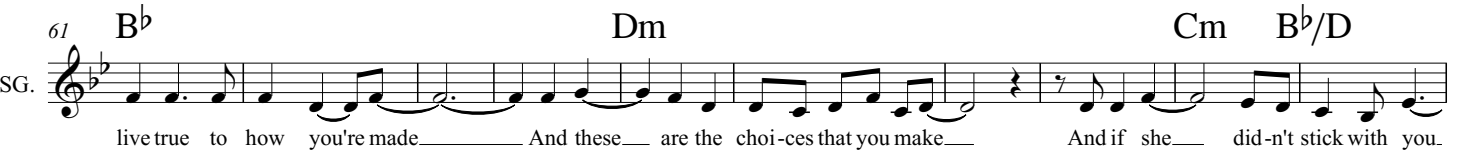
They're strewn a-cross the tab-les like de-bris from a fl-ood A fall-en face can stretch a

39 E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> Dm 

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

50 Cm B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup> 


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

61 B<sup>b</sup> Dm Cm B<sup>b</sup>/D 

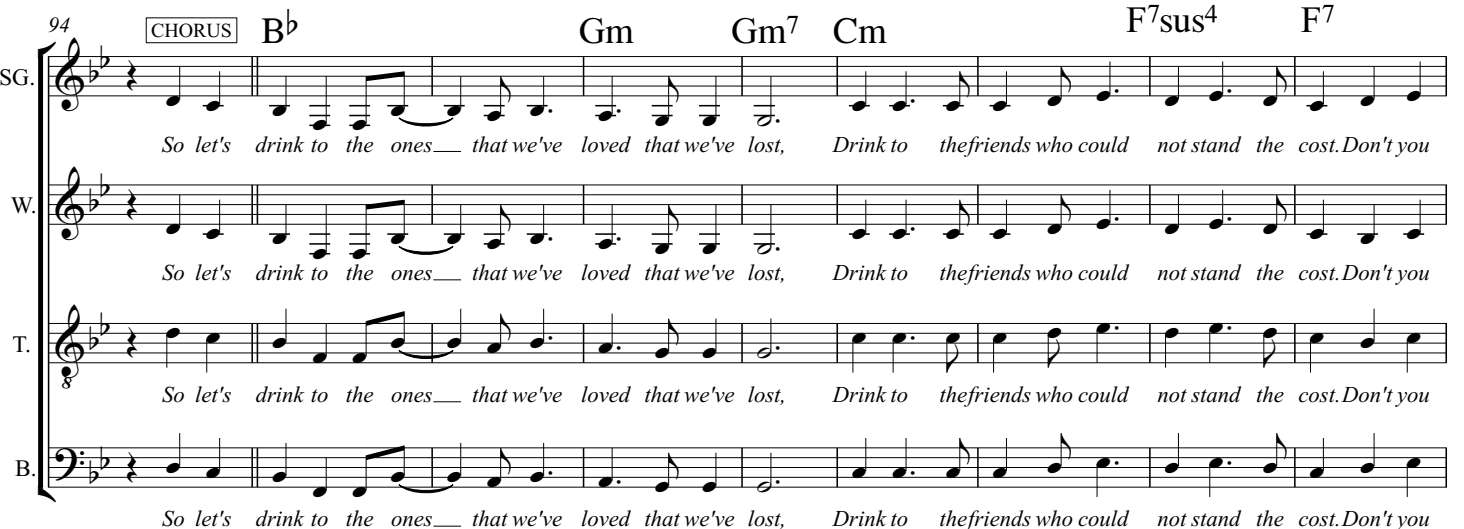
live true to how you're made And these are the choi-ces that you make And if she did-n't stick with you.

71 E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> 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<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup> F 

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

94 **CHORUS** B<sup>b</sup> Gm Gm<sup>7</sup> Cm F<sup>7</sup>sus<sup>4</sup> F<sup>7</sup> 

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<sup>b</sup>** **Dm<sup>7</sup>** **D<sup>7</sup>** **E<sup>b</sup>** **F** **Fsus<sup>4</sup>** **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<sup>b</sup>** **Gm** **Gm<sup>7</sup>** **Cm** **Dm<sup>7</sup>** **F<sup>7</sup>sus<sup>4</sup>** **B<sup>b</sup>** **B<sup>b</sup>/D** **E<sup>b</sup>** **F** **Fsus<sup>4</sup>**

Con.

Vla.

130 **F** **VERSE 2** **B<sup>b</sup>** **Dm** **Cm** **B<sup>b</sup>/D**

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

141 **E<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>** **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<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>**

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<sup>b</sup>/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<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>** **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<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>** **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)

G<sup>5</sup> N.B. No 3rds in chords until bar 14

Gtr. *fp* etc

Hrp. etc

D. S. short roll on each

5 G<sup>7</sup> C Cm G E

BH In the vel - vet dark - ness of the blackest night burning bright there's a guid - ing star No matter

Vln. etc

Vla. etc

D. S.

11 A D<sup>7</sup> Stop rhythm G Start rhythm (with 3rds)

BH what o - r who you a - r - e There's a light. There's a

MW There's a light. There's a

S o - ver at the fran - ken - stein place.

A o - ver at the fran - ken - stein place.

Vln. etc

Vla. etc

Gtr. etc

D. S. hi hat foot fill play!

18 C Cm G E

BH li - ght. There's a light, li - ght. In the

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

S bur - ning in the fi - re pl - ace.

A bur - ning in the fi - re pl - ace.

Vln. etc

Vla. etc

T. Sax. etc

24

A D7 G G

Stop rhythm Harp starts broken chords

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

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

Vln.

Vla.

T. Sax.

Gtr.

Hp.

D. S. exit fill Crash Hi hat ride near centre ride

31

Gmaj7 Em G Gmaj7 Em

BH go do - wn the ri - ver of nights dre - a - ming... Flow mor - phia slow, let the s - un and light come

David only

T do - wn the ri - ver of nights dre - a - ming... s - un and light come

Vla.

T. Sax.

Gtr.

Hp.

ppp p

C  
Start rhythm

D7

37

BH: strea-ming\_ in - to m - y l - i - f - e in - to my l - i - f - e

S: li - - - fe l - - - i - - -

A: li - - - fe l - - - i - - -

T: (all tenors) strea-ming\_ in - to m - y l - i - f - e in - to my l - i - f - e

B: in - to m - y l - - - e in - to my\_ l - - - i - f - - -

Vln.: [Musical notation]

Vla.: [Musical notation]

T. Sax.: [Musical notation] *p*

Gtr.: [Musical notation]

Hp.: [Musical notation]

D. S.: hi hat fill play build up.....

G

C

42

BH: e. There's a light. There's a li - - - ght.

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

S: fe o-ver at the fran-ken-stein place.

A: fe o-ver at the fran-ken-stein place.

T: e. o-ver at the fran-ken-stein place.

B: o-ver at the fran-ken-stein place.

Vln.: e. [Musical notation]

Vla.: [Musical notation]

T. Sax.: [Musical notation]

Gtr.: [Musical notation]

D. S.: crash crash play.....



48 Cm G E freely and more slowly

BH  
MW  
S  
A  
T  
B  
Vln.  
Vla.  
T. Sax.  
Gtr.  
D. S.

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

In the  
In the

crash fill crash kick and snare

52 A D7 G

BH  
MW  
Vln.

dark-ness, of ev-ery bod-ies life.  
dark-ness, of e-very bod-ies life.

# Right Said Fred

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

♩=85    E    A<sup>7</sup>    E    A<sup>7</sup>                    **A**E    A<sup>7</sup>    E    A<sup>7</sup>

MP. (Boing!!!) "Right,"said Fred, "Both of us to-geth-er,

Fl. (up octave)

Cl.

VI. pizz

B. Cl.

Guero.

7    E    A<sup>7</sup>    E    D                    E    A<sup>7</sup>    E    A<sup>7</sup>    E    A<sup>7</sup>

MP. one each end and stead-y as we go." (Ooh, ooh! Boing!) Tried to shift it, could-n't e-ven lift it. We was get tin'

VI.

B. Cl.

Guero.

13    E    E<sup>7</sup>    C<sup>#m</sup> F<sup>#7</sup> B<sup>7</sup>                    E    A<sup>7</sup>    E    A<sup>7</sup>    E    A<sup>7</sup>

MP. no-where and so we 'ad a cup o' tea. And "Right,"said Fred, "give a shout for Char- lie." Up comes Char-lie

VI.

B. Cl.

Guero.

19 E D E A<sup>7</sup> E A<sup>7</sup>

MP. from the floor be-low. (Footsteps) Af - ter strain - in', heav-in' and com-plain - in',

V.I.

B. Cl.

Guiro.

23 E A<sup>7</sup> E E<sup>7</sup> C<sup>#</sup>m F<sup>#</sup>7 B<sup>7</sup>

MP. we was get - ting no - where. And so we 'ad a cup o' tea. And

V.I.

B. Cl.

Guiro.

*Bridge 1*

27 Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup> A Bm<sup>7</sup> E<sup>7</sup> A A<sup>6</sup> C<sup>#</sup>m<sup>7</sup> B B<sup>6</sup>

MP. Char-lie had a think and hought we ought to take off all the han-dles. And the things what held the can-dles. But it

F.I.

B. Cl.

Guiro.

33 C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>7 B<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup>

MP. did no good. Well, I nev - er thought it would. "All Right," said Fred, "have totake the feet off.To get them feet off

V.I.

B. Cl.

Guiro.

38 E D E A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E E<sup>7</sup>

MP. would n't take a mo."(Rattle and roll) Took it's feet off, e-ven took the seat offShould've got us some where, but

VI.

B. Cl.

Guiro.

44 G<sup>#7</sup> C<sup>#7</sup> F<sup>#m7</sup> B<sup>7</sup> E G<sup>#7</sup>C<sup>#m</sup> F<sup>#7</sup> B<sup>7</sup> E A<sup>7</sup>

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

F1.

Cl.

VI.

B. Cl.

Guiro.

50 E A<sup>7</sup> F B<sup>b7</sup> F B<sup>b7</sup> **B** F B<sup>b7</sup> F B<sup>b7</sup>

MP. "All Right,"said Fred, "Have to take the door off,

F1.

Cl.

VI. *pizz*

B. Cl.

Guiro.

55 F Bb7 F Eb F Bb7 F Bb7 F Bb7

MP. need more space to shift the so-and- so." (Squeak, squeak, creak!) Had bad twin-ges tak-ing off the hin-ges and it got us

VI.

B. Cl.

Guiro.

61 F F7 Dm G7 C7 F Bb7 F Bb7 F Bb7

MP. no-where and so we 'ad a cup o' tea. And "Right," said Fred, "have to take the wall down, that there wall is

VI.

B. Cl.

Guiro.

67 F Eb F Bb7 F Bb7

MP. gon-na have to go." (Crash! Boing!) Took the wall down, e - ven with it all down,

VI.

B. Cl.

Guiro.

71 F Bb7 F F7 Dm G7 C7

MP. we was get - ting no - where. And so we 'ad a cup o' tea. And

VI.

B. Cl.

Guiro.

Bridge 2

75 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>6

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

F1.

B. Cl.

Guiro.

79 Dm<sup>7</sup> C C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

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

F1.

B. Cl.

Guiro.

83 F B<sup>b</sup>7 F B<sup>b</sup>7 F B<sup>b</sup>7 F E<sup>b</sup> F B<sup>b</sup>7

MP. Right,'said Fred, climb-ing up a lad-der\_ with his crow-bar gave a might-y blow. (Bang! Crash!)\_ Was he in trou-ble,

V1.

B. Cl.

Guiro.

89 F B<sup>b</sup>7 F B<sup>b</sup>7 F F<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F A<sup>7</sup> Dm

MP. half a ton of rub-ble land-ed on the top of his dome. So Charl-ie and me had a -noth-er cup o' tea"and

F1.

Cl.

V1.

B. Cl.

Guiro.

96 G<sup>7</sup> C<sup>7</sup> F B<sup>b</sup>7 F B<sup>b</sup>7 F B<sup>b</sup>7 F B<sup>b</sup>7

MP. then we went home. I said to Charlie, "We'll just have to leave it standing on the"

F1.

Cl.

V1.

B. Cl.

Guero.

101 F B<sup>b</sup>7 F B<sup>b</sup>7 F B<sup>b</sup>7 F B<sup>b</sup>7

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

F1.

Cl.

V1.

B. Cl.

Guero.

105 F B<sup>b</sup>7 F B<sup>b</sup>7 F B<sup>b</sup>7 F F

MP. "And you never get nowhere if you're too hasty!." (Boing!) (Honk!)

F1.

Cl.

V1.

B. Cl.

Guero.

# Right Said Fred

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

MP.  $\text{♩} = 85$  E A<sup>7</sup> E A<sup>7</sup> [A] E A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E D

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

MP. 9 E A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E E<sup>7</sup> C#m F#<sup>7</sup> B<sup>7</sup>

(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 A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E D

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

MP. 21 E A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E E<sup>7</sup> C#m F#<sup>7</sup> B<sup>7</sup>

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 Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup> A Bm<sup>7</sup> E<sup>7</sup> A A<sup>6</sup> C#m<sup>7</sup> B B<sup>6</sup>

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#m<sup>7</sup> F#<sup>7</sup> B<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E D

did no good. Well, I nev erthought 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 A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E E<sup>7</sup>

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

MP. 44 G#<sup>7</sup> C#<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup> E G#<sup>7</sup> C#m F#<sup>7</sup> B<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup>

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

MP. 51 F Bb<sup>7</sup> F Bb<sup>7</sup> [B] F Bb<sup>7</sup> F Bb<sup>7</sup> F Bb<sup>7</sup> 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 $^7$  Dm G $^7$

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 $^7$  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 $^7$  Dm G $^7$  C $^7$

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 $^7$  F $^7$  B $\flat$ 6 B $\flat$  Cm $^7$  F $^7$

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

78 B $\flat$  B $\flat$ 6 Dm $^7$  C C $^6$  Dm $^7$  G $^7$  C $^7$  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 $^7$  A $^7$  D $^7$  Gm $^7$  C $^7$  F A $^7$  Dm G $^7$  C $^7$  F B $\flat$ 7

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 B $\flat$ 7 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. I said to Charlie, "We'll just have to leave it standing on the" "landing that's all." "You see, the trouble with

104 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. "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. \_\_\_\_\_

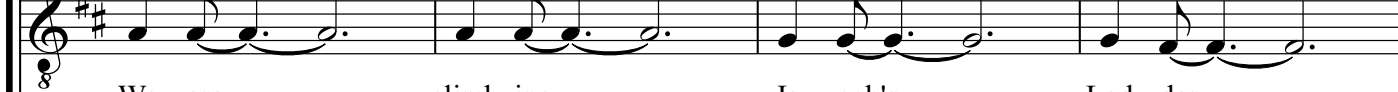
T.   
 We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

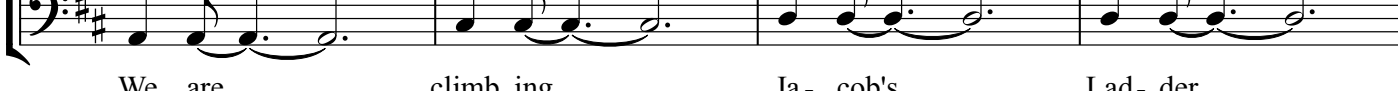
B.   
 We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

5 A A<sup>7</sup> G D

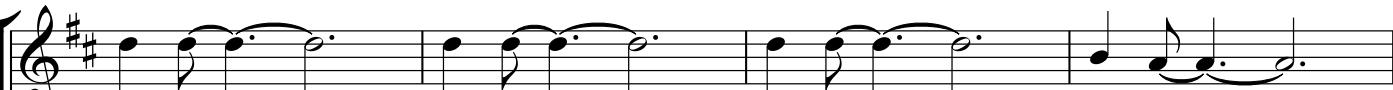
S.   
 We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

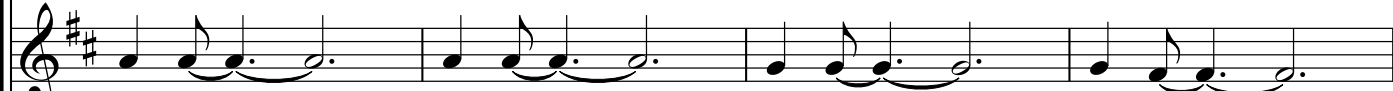
A.   
 We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

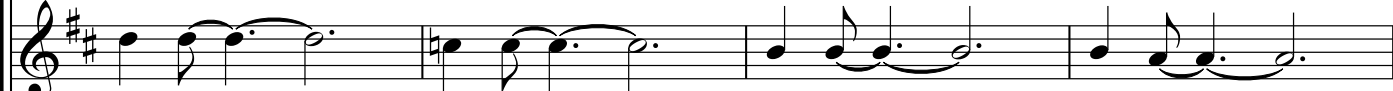
T.   
 We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

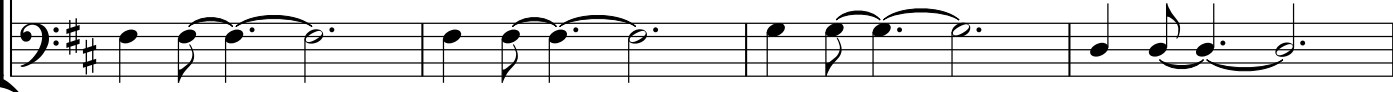
B.   
 We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_

9                    D                    D<sup>7</sup>                    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. \_\_\_\_\_

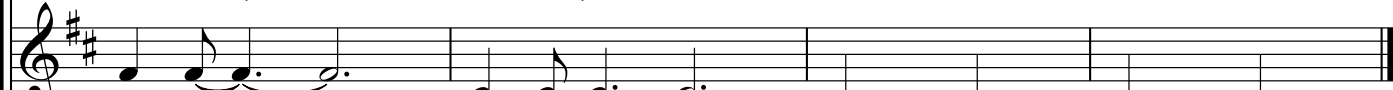
A.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

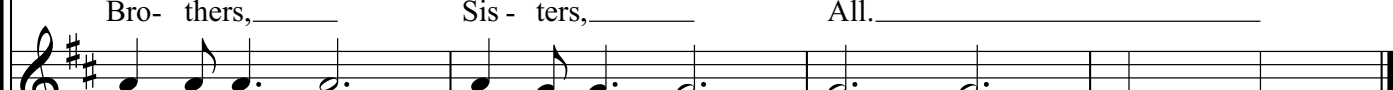
T.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

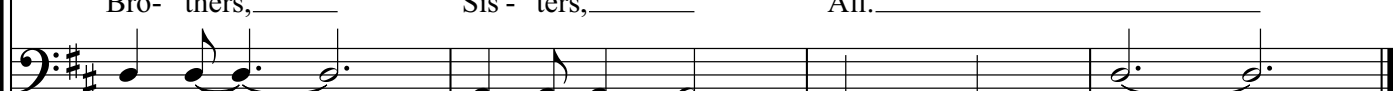
B.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

13                    A<sup>7</sup>                    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)

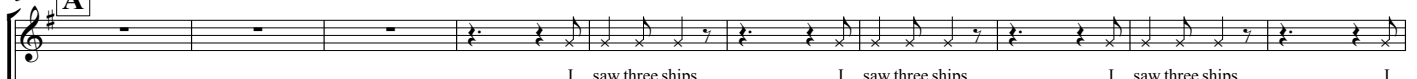
$\text{♩} = 120$


Dr. 

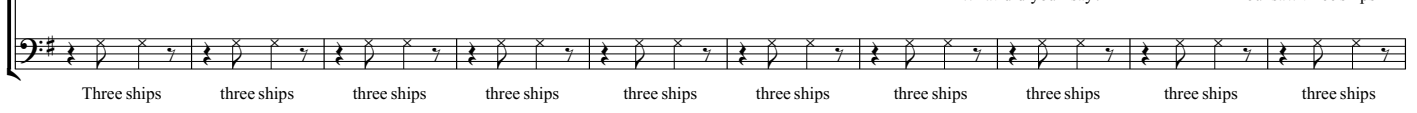
Bongo 

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


5 A


S. 


A. 

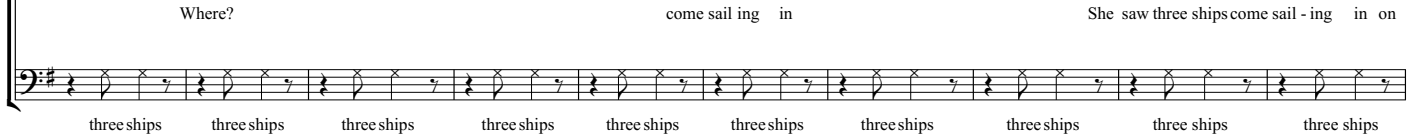
B. 

15

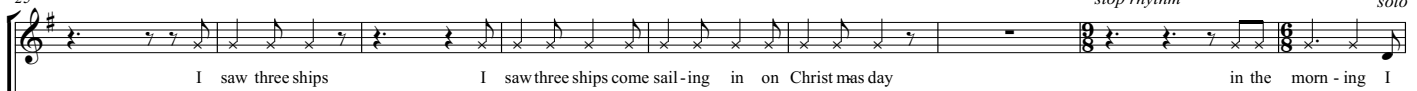
S. 


A. 


Bar. 

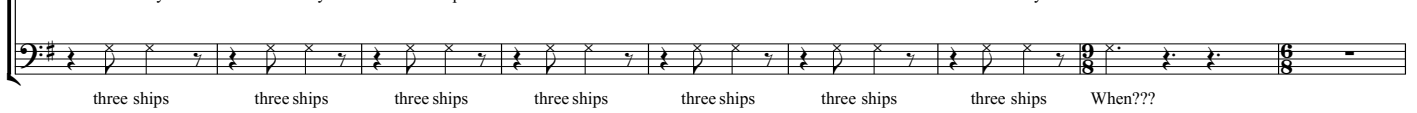
B. 

25 *stop rhythm* *solo*


S. 


A. 


Bar. 

B. 

34 B *restart rhythm* *all sops*

S. 

B. Cl. 

Glk. 

42

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

Vln.

B. Cl.

Glk.

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

Vln.

B. Cl.

Hp.

Glk.

58

Bar. *solo* **C** And what was in thoseships all three on Christ-mas day on Christ-mas day and what was in thoseships all three on Christ mas day in the morn - ing And

Cl.

*all tenors*

70

Bar. 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

Vln.

Cl.

*all men*

78

Bar. what was in thoseships all three on Christ-mas day on Christ-mas day and what was in thoseships all three on Christ-mas day in the morn - ing

Vln.

Fl.

Cl.

**D**

89

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

A. - - - - - The

Vln. - - - - -

B. Cl. - - - - -

Glk. - - - - -

98

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

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

Vln. - - - - -

B. Cl. - - - - -

Glk. - - - - -

106

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

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

Vln. - - - - -

B. Cl. - - - - -

Hp. - - - - -

Glk. - - - - -

**E**

114

Bar. Pray wi thersailed thoseshipsall three on Christ mas day on Christ mas day Pray wi thersailed thoseshipsall three on Christ mas day in the morn - ing Pray

B. - - - - - Pray

Cl. - - - - -

Con. - - - - -

126

Bar. 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 morn - ing Pray

B. 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 morn - ing Pray

Cl.

Con.

134

Bar. 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 morn - ing

B. 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 morn - ing

Fl.

Cl.

Con.

142

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

A. O

Vln.

B. Cl.

Glk.

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

Bar.

B.

Vln.

B. Cl.

Glk.

**G**

162 **G** D/F# Em<sup>7</sup> D G Em<sup>7</sup> D D<sup>7</sup> Em<sup>7</sup> D G D G Em<sup>7</sup> D<sup>7</sup> 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

Bar. 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

Vln. Cl. B. Cl. Hp. Glk.

**H** stop drum

170

Vln. Cl. B. Cl. Glk. Cym.

*pp* *pp*

178

Vln. Cl. B. Cl. Glk. Cym.

*pp* *pp*



186

Vln.

Cl.

B. Cl.

Glk.

Cym.

*pp*

I

190

Vln.

Cl.

B. Cl.

Hp.

Glk.

Cym.

*pp*

*pp*

198

Vln.

Fl.

Cl.

B. Cl.

Con.

Hp.

Glk.

Cym.

*pp*

*pp*

**J**  
 Am Dm<sup>7</sup> E<sup>7</sup> Am G F Am Dm<sup>7</sup> E<sup>7</sup> Am G Am

206 *add rhythm*

Vln. Fl. Con. Glk. Dr. Cym. *add rhythm*

214 C F G C Am F Am G F E<sup>7</sup> Am C G Am

Vln. Fl. Con. Glk.

**K**  
 Am Dm<sup>7</sup>Dm<sup>7</sup> E<sup>7</sup> Am G G F Am Dm<sup>7</sup>Dm<sup>7</sup> E<sup>7</sup> Am G G Am

222

Vln. Fl. Con. Hp. Glk. Dr. Bongo Cym.

230

C F F G C Am Am F Am G F F E<sup>7</sup> Am C G GAm

Vln.

Fl.

Con.

Hp.

Glk.

Dr.

Bongo

Cym.

238 *restart drum*

S.

B. Cl.

Dr.

*restart drum*

Then

(etc.)

242 **L**

S.

A.

Vln.

B. Cl.

Glk.

let us all re-joice a-gain on Christ-mas day on Christ-mas day then let us all re-joice a-gain on Christ-mas day in the morn-ing Then

Then

G D/F#Em<sup>7</sup> D

250

S. let us all re-joice a-gain on Christ-mas day on Christ-mas day then let us all re-joice a-gain on Christ-mas day in the morn - ing Then let us all re-joice a-gain on

A. let us all re-joice a-gain on Christ-mas day on Christ-mas day then let us all re-joice a-gain on Christ-mas day in the morn - ing Then let us all re-joice a-gain on

Bar. Then let us all re-joice a-gain on

B. Then let us all re-joice a-gain on

Vln.

Cl.

B. Cl.

Hp.

Glk.

260

G Em<sup>7</sup> D D<sup>7</sup> Em<sup>7</sup> D G D G Em<sup>7</sup> D<sup>7</sup> G

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

A. Christ - mas day on Christ - mas day then let us all re - joice a - gain on Christ - mas day in the morn - ing

Bar. Christ - mas day on Christ - mas day then let us all re - joice a - gain on Christ - mas day in the morn - ing

B. Christ - mas day on Christ - mas day then let us all re - joice a - gain on Christ - mas day in the morn - ing

Vln.

Cl.

B. Cl.

Hp.

Glk.

Dr.

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

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

Bar. *on Christ - mas day* *in the morn - ing*

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

Vln.

Fl.

Cl.

B. Cl.

Con.

Hp.

Glk.

Dr. *stop rhythm*

Bongo

Cym.

# 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**

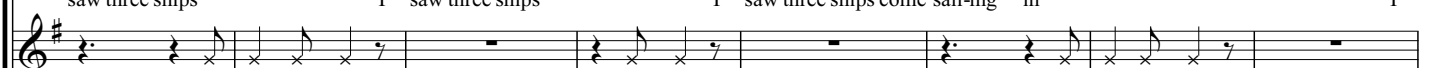
S.   
I saw three ships I saw three ships I

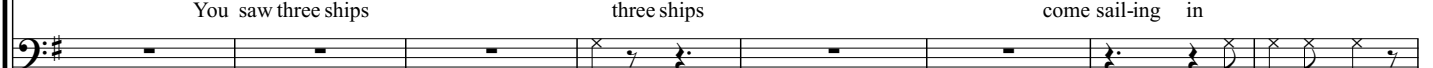
A.   
What did you say?


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

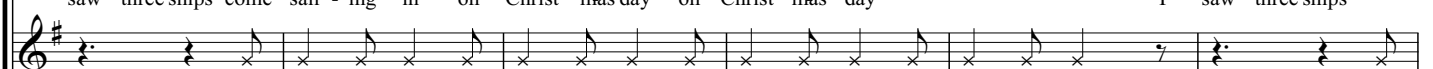
A.   
You saw three ships three ships come sail-ing in

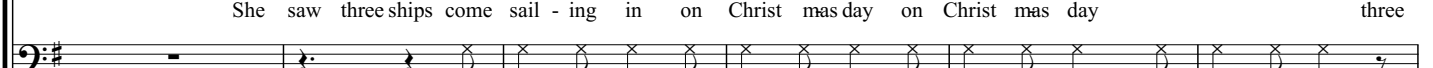
T.   
Where? come sail-ing in

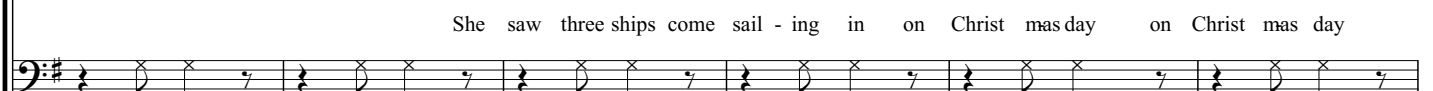
B.   
three ships three ships three ships three ships three ships three ships three ships three ships

21


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

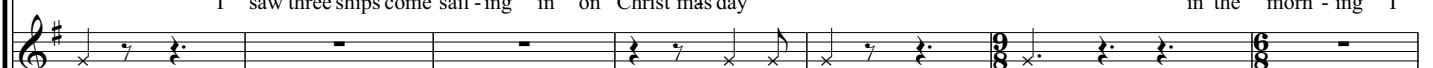
A.   
She saw three ships come sail - ing in on Christ mas day on Christ mas day three


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

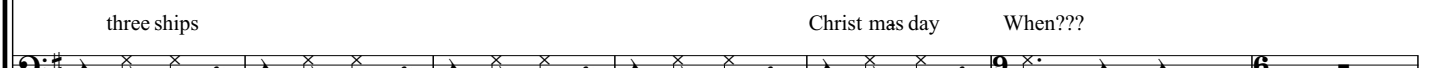
B.   
three ships three ships three ships three ships three ships three ships

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

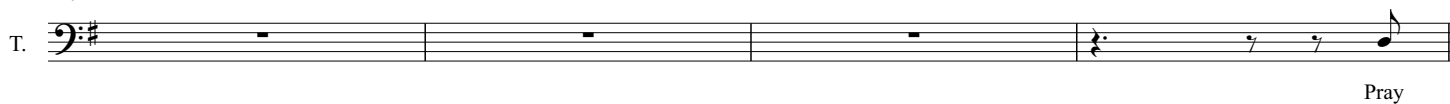
S. Christ was there on Christ - mas day in the morn - ing The vir - gin Ma - ry and Christ was there on Christ - mas day on

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. 

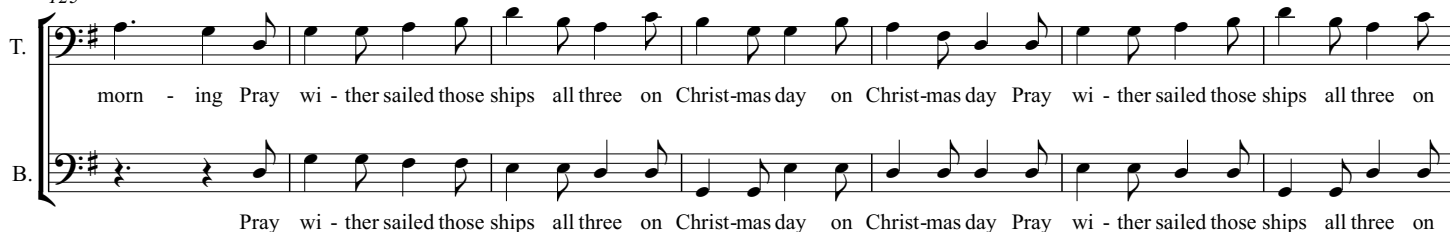
Pray


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

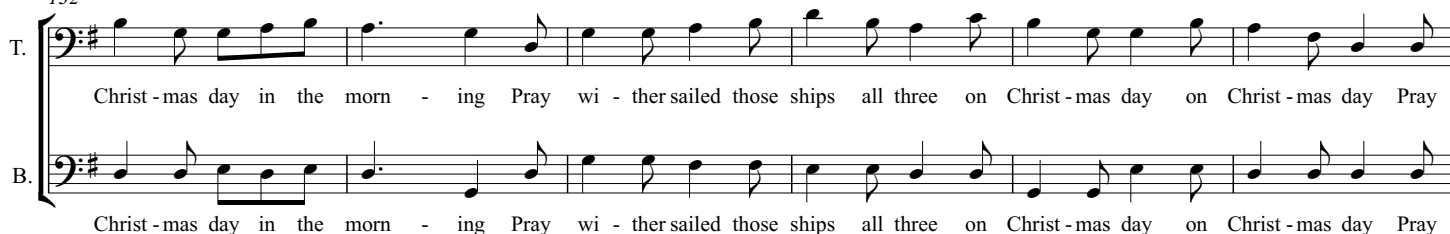
T. 

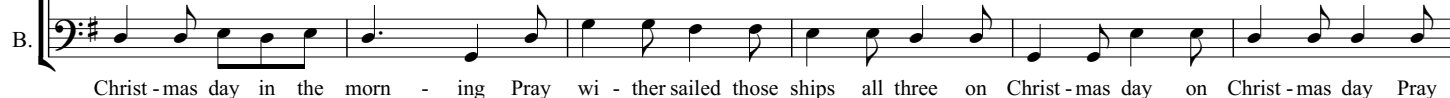
B. 

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

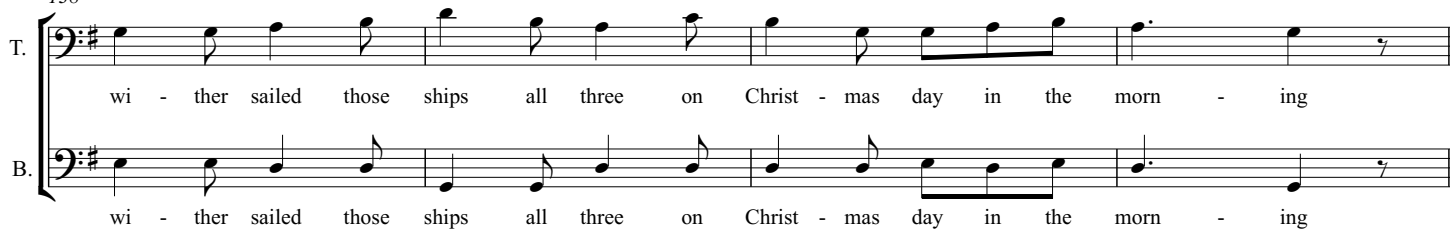
T. 


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

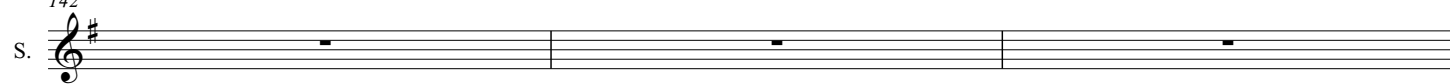
T. 

B. 

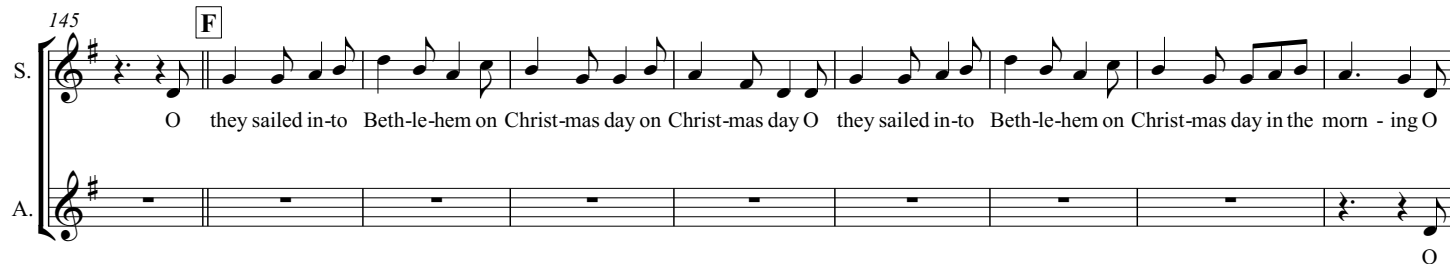
wi - ther sailed those ships all three on Christ - mas day in the morn - ing


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



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. -

B. -

**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. -

Cym. *pp*

174 **H** *stop drum*

Vln. -

Cym. *pp*

180

Vln. -

Cym. *pp*

185

Vln. -

Cym. *pp*

190 **I**

Vln. -

Cym. *pp*

196

Vln.

Cym.

*pp*

201

Vln.

Cym.

*pp* *pp*

**J** Am Dm<sup>7</sup> E<sup>7</sup> Am G F Am Dm<sup>7</sup> E<sup>7</sup> Am G Am

206 *add rhythm*

Vln.

Cym.

214 C F G C Am F Am G F E<sup>7</sup> Am C G Am

Vln.

**K** 222 Am Dm<sup>7</sup>Dm<sup>7</sup> E<sup>7</sup> Am G G F Am Dm<sup>7</sup>Dm<sup>7</sup> E<sup>7</sup> Am G G Am

Vln.

Dr.

Bgo

Cym.

230 C F F G C Am Am F Am G F F E<sup>7</sup> Am C G GAm

Vln.

Dr.

Bgo

Cym.

238 *restart drum*

S.

Dr.

*restart drum* Then

(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)

8

Rec. 

Hp. 

B. Cl. 

Vln. 

8

Rec. 

Hp. 

B. Cl. 

Vln. 

14 *Verse 1C*

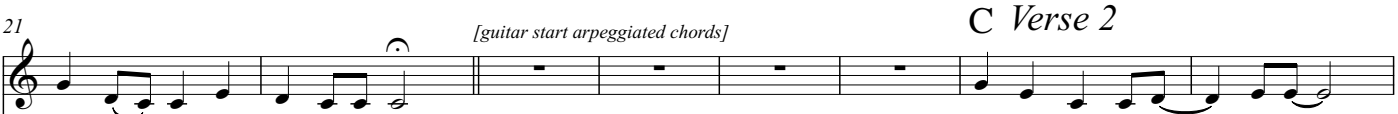
RM 

An an-cient church in Beth - le hem, a tar-get in a bat-tle of men. Stands on the ground where Christ was born.


Vln. 

21 *C Verse 2*


[guitar start arpeggiated chords]

RM 


Trapped in - side the eye of a storm. Sol-diers move from door\_\_ to door,


Vln. 

29

RM 

Mor-tar fire, it's all - out war... Arm - y tanks pa-trol\_\_ the street, They treat ci - vil - ians with con-ceit...

B. Cl. 

Vln. 

# Chorus

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

35 C B $\flat$  C B $\flat$  C [one per part last time]

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. 8 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 -

B. Cl.

Vln.

41 B $\flat$  C B $\flat$  C B $\flat$  C

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

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

T. 8 vine De sign — Please bring peace to Pal - es tine. —

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

B. Cl.

Vln.

# Verse 3

48 C

RM Sa - mir I - brah - im Sal mam Ful - fills his task the best he can. Each day at dawn he tolls the bells, while all a - round the

Vln.

56 B $\flat$  C Verse 4 B $\flat$  C

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

B. Cl.

Vln.

Verse 5

63 **Bb C** [Chorus] **C**

RM  
 simple man who spends his time in quiet prayer at Jesus' shrine. Up on the roof a sniper aims His

B. Cl.

Vln.

70 **Bb C**

RM  
 bitter heart with hate inflames. Samir walks slow, his back bent low, And is struck down by the bullet's blow.

B. Cl.

Vln.

Verse 6

77 **C**

RM  
 For many hours Samir lay there. Bleeding on the Manger Square. No ambulance permitted near And

Vln.

Verse 7

84 **Bb C** [Rhythm stops] [Chorus] **C** [slower, gentler - no drum]

RM  
 so the bellringer died there. An ancient church in Bethlehem. The bells of peace won't

B. Cl.

Vln.

92 **Bb C** **Bb C** [strong guitar] [Chorus x 2]

RM  
 chime again. The people now all live in fear. Grieving wails are all you hear.

B. Cl.

Vln.

# 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 single 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

First system of the verse, measures 13-23. The vocal line (BB) begins with the lyrics. The piano accompaniment (Pno.) consists of a steady bass line and chords in the treble.

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-

Second system of the verse, measures 24-33. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the first system.

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

Third system of the verse, measures 34-43. The vocal line concludes the verse. The piano accompaniment continues with the same pattern.

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

First system of the refrain, measures 45-56. The vocal line (BB) begins with the lyrics. The piano accompaniment (Pno.) features a steady bass line and chords.

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

Second system of the refrain, measures 57-66. The vocal line concludes the refrain. The piano accompaniment continues with the same pattern.



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.

# I took my harp to a party

Noel Gay & Desmond Carter

**A** ♩=140

Pno.

**B** Verse

12

BB  
1. Christ - mas is com-ing Christ-mas is com-ing Christ-mas is com-ing a - gain But that ne-ver

Hp.

Pno.

22

BB  
thrills me, The thought of it chills me, I tell you it fills me with pain. It makes me re-mem-ber A Christ-mas gone

Hp.

Pno.

32

BB  
by When I was ex-treme-ly up-set A night in De-cem-ber an

Hp.

Pno.

39

BB  
eve-ning that I would ve-ry much ra-ther for-get For

Hp.

Pno.

**C** Refrain

45

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

Hp.

Pno.

55

BB  
hear-ty But I was-n't feel-in so gay They might have said "play us a tune we can sing" But I felt so a-shamed at not strik-ing a note that

Hp.

Pno.

65

BB  
some-how I don't think they no-ticed the thing I took my harp to a par-ty But I tried to hide the thing un-der my coat

Hp.

Pno.

73

BB  
no - bo - dy asked me to play So I took the darn thing a - way They

Hp.

Pno.

*molto rit.* **Fine** **D** Chant

81 *molto rit.* 2.

BB  
asked Miss - us Mor - gan to play her mouth or - gan and some - bo - dy else did a  
sang Home Sweet Home and the Banks of Loch Lo - mond then All the King's Hor - ses, then

Rec.

Hp.

Pno. *molto rit.*

89

BB  
dance They let Miss - us Car - ter per form a son - a - ta But I wasn't giv - en a chance  
Trees While ne - phews and nie - ces kept play - ing their pie - ces And spread - ing their jam on the keys

Rec.

Pno.

98

BB  
A north coun - try per - son called San - dy Mc - Pher - son played bag - pipes and took off his coat While  
A daugh - ter called Le - na played her con - cer - ti - na we all played ri - d - cu - lous games Till

Rec.

Conc. *(Conc. 2nd verse only)*

Pno.

107

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

Rec.

Pno.

1. back to D | 2. back to C



# Summertime

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

George Gershwin (Arr. Maria Dunn - 2011)

Musical score for the first system of 'Summertime'. The score is in 4/4 time and includes parts for Flute (Fl.), Clarinet (Cl.), Violin I (V1.), Violin II (V2.), Harp (Hp.), and Chinese Cymbals (Cym.). The Flute part begins with a tempo marking of 60. The Violin I and II parts are marked *pp*. The Harp part features a rhythmic pattern in the right hand and a melodic line in the left hand. The Chinese Cymbals part is marked with a 4/4 time signature and includes a 'chinese cymbals' instruction.

Musical score for the second system of 'Summertime', starting at measure 11. The score includes parts for Keyboard (KD.), Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Violin I (V1.), Violin II (V2.), and Harp (Hp.). The Keyboard part includes the lyrics: "Su-mmer - time and the li - vin is ea - sy Fish are jump-in and the co-tton is". The score is marked *freely* and includes chord markings:  $Am^6$ ,  $Am^6$ , and  $Dm^6$ . The Harp part is also marked *freely*.

18 E B7 E Am6 Am6 C Am D7

KD. high Oh yo da-dy's rich and yo ma is good loo - kin so hush li-ttle ba - by don't you

B. Cl.

V1.

V2.

Hp.

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

Fl.

Cl.

B. Cl.

Hp.

Cym.

34 Dm Dm/C# Dm7/C E B7 E Am6 Bm6 Am6 Bm6 Am6Bm6 Am6 Bm6

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

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

B. Cl.

Hp.

Cym.

42 C Am7 D7 Am Am7/G Am7/E Am7/G Am7/E Am Am7/E Am7/GAm7/F

KD. da - dyanma - mmystand - in' by

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

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

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

Fl.

Cl.

B. Cl.

VI.

Hp.

Cym.



Am<sup>7</sup>/E Dm/C<sup>#</sup> Dm<sup>6</sup>/B

Am<sup>7</sup>/G Am<sup>7</sup>/E

50 Am Am<sup>7</sup>/G Am<sup>7</sup>/F Dm Dm<sup>7</sup>/C E B<sup>7</sup> E Am Am<sup>7</sup>/F

KD.

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

Fl. *tr*

Cl. 3 3 3

B. Cl. 3 3 3

VI. 3 3 3 3 3

Hp.

58 Am Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/E C Am<sup>7</sup> D<sup>7</sup> Am Bm Am

KD.

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

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

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

Fl. 3 3

Cl. 3

B. Cl. 3

VI. 3

V2.

Hp.

65 **Bm** **Am<sup>6</sup>** **Bm<sup>6</sup>** **Am<sup>6</sup>/C** **Bm<sup>6</sup>** **Am<sup>6</sup>** **Bm<sup>6</sup>** **Am<sup>6</sup>/C** **Bm<sup>6</sup>** **Dm** **Dm/C**

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

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

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

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

Fl. *3* *3* *3*

Cl.

B. Cl.

V1.

V2.

Hp.

Cym.

71 **Dm<sup>6</sup>/BDm<sup>6</sup>/A** **E** **B<sup>7</sup>** **E** **Am<sup>6</sup>** **Bm<sup>6</sup>** **Am<sup>6</sup>/C** **Bm<sup>6</sup>** **Am<sup>6</sup>** **Bm<sup>6</sup>**

KD. and the co-tton is high Oh yo da-d-dy's rich and yo ma is good loo - kin

S. and the co-tton is high Oh yo da-d-dy's rich and yo ma is good loo - kin

MS. and the co-tton is high Oh yo da-d-dy's rich and yo ma is good loo - kin

A. and the co-tton is high Oh yo da-d-dy's rich and yo ma is good loo - kin

Fl.

Cl.

B. Cl.

V1.

V2.

Hp.

Cym.

77 Am<sup>6</sup>/C Bm<sup>6</sup> C Am<sup>7</sup> D<sup>7</sup> Am<sup>6</sup> Bm<sup>6</sup>

KD. so hush li - ttle ba - by don' you cry

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

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

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

Fl. [Instrumental]

Cl. [Instrumental]

B. Cl. [Instrumental]

V1. [Instrumental]

V2. [Instrumental]

Hp. [Instrumental]

Cym. [Instrumental]

81 Am<sup>6</sup> Bm<sup>6</sup> rit. C Am D<sup>7</sup>

KD. so hush li - ttle ba - by don' you cry

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

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

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

Fl. [Instrumental]

Cl. [Instrumental]

B. Cl. [Instrumental]

V1. [Instrumental]

V2. [Instrumental]

Hp. [Instrumental]

Cym. [Instrumental]

# Summertime

George Gershwin (Arr. Maria Dunn - 2011)

♩=60  
10 freely Am<sup>6</sup> Am<sup>6</sup> Dm<sup>6</sup>  
KD. Su- mmer - time and the li - vin is ea - sy Fish are jump-in and the co- tton is

18 E B<sup>7</sup> E Am<sup>6</sup> Am<sup>6</sup> C Am D<sup>7</sup>  
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 Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup>  
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# Dm<sup>7</sup>/C E B<sup>7</sup> E Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup>  
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 Am<sup>6</sup> Bm<sup>6</sup> C Am<sup>7</sup> D<sup>7</sup> Am Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/E Am Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/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 Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/E Am Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/E Dm Dm/C# Dm<sup>7</sup>/C Dm<sup>6</sup>/BE B<sup>7</sup>  
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 Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/E Am Am<sup>7</sup>/G Am<sup>7</sup>/F Am<sup>7</sup>/E C Am<sup>7</sup> D<sup>7</sup> 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 Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup>/C Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup>/C Bm<sup>6</sup>

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 Dm<sup>6</sup>/B Dm<sup>6</sup>/A E B<sup>7</sup> 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 Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup>/C Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup>/C Bm<sup>6</sup> C Am<sup>7</sup> D<sup>7</sup>

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 Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> C Am D<sup>7</sup> 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)

$\text{♩} = 130$

clap      clap      clap      clap      clap      clap

(All clap)

Fl.

Cl.

Vln. *pizz*

Vla. *pizz*

Hp.

Glk.

w/b

cow/b

(Cow bell)      (Slide whst)

(Two-toned W/B continues throughout)

7 **A**

T. Ay Ay

clap      clap      clap      clap      clap

Bar.

Fl.

Cl.

Cl2.

Vln.

Vla.

Hp.

Glk.

w/b

cow/b

13

T. *Ay* *Ay* *clap* *clap* *clap* *clap* *There's a*

Bar.

Cl1.

Cl2.

Vln.

Vla.

Hp.

w/b

cow/b

**B**

G<sup>7</sup>sus<sup>2</sup>/C F<sup>sus</sup>2/C C C G<sup>7</sup>sus<sup>2</sup>/C F<sup>sus</sup>2/C G<sup>7</sup>sus<sup>2</sup>/C F<sup>sus</sup>2/C

(V1: David V2: All men)

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

Fl.

Cl1.

Cl2.

Vln.

Vla.

Hp.

Glk.

w/b

cow/b

25 (David)  $G^7sus^2/C$   $Fsus^2/C$   $C$   $C$   $Fsus^2/C$   $Csus^2/C$   $E^7sus^2/C$   $G^7sus^2/C$

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

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

Cl1.  $\overset{3}{\text{trill}}$

Cl2.

Vln.

Vla.

Hp.

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

w/b

cow/b

32  $C$  clap

T. mule \_\_\_\_\_ A - mi - go mi - o does she not have a dain - ty bray?  
 smile \_\_\_\_\_ A - mi - go mi - o is she lis - ten - ing to my song?

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

Cl1.  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$

Cl2.

Vln.

Vla.

Hp.

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

Cast.

w/b

cow/b



37

T. She'd love to sing it too if

Bar. She lis tens care -ful -ly to each lit -tle tune you play Si si mi mu -cha -chi - to  
no no mi mu -cha -chi - to how can you be so wrong? si si la se -nor - i - ta

Fl.

Cl.

Vln.

Vla.

Hp.

Glk.

Cast

w/b

cow/b

42

**D** Am<sup>7</sup> F<sup>0</sup>/A Am<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>

E<sup>7</sup> Am E<sup>7</sup>/A F<sup>0</sup>/A E<sup>7</sup>/A Am E<sup>7</sup>/A E<sup>7</sup>sus<sup>4</sup> E<sup>7</sup> Am E<sup>7</sup>/A

T. on-ly she knew the way But try as she may in her voice there's a flaw And all that the  
her face is a dream like an an - gel i saw but all that my

Bar. But try as she may in her voice there's a flaw And all that the  
her face is a dream like an an - gel i saw but all that my

B. But try as she may in her voice there's a flaw And all that the  
her face is a dream like an an - gel i saw but all that my

Fl. *3*

Cl1. *3*

Cl2.

Vln. *3*

Vla.

Hp.

Glk. *3*

Cast

w/b

cow/b

48

$D^9/A$   $G^{11}$   $G^9$   $G^{11}$   $G^7$   $G^{sus^2}$   $C^{maj^7}/G$   $G^9$   $G^{sus^2}$   $A^{m^7}/G$   $C/G$

T.  
la - dy can say \_\_\_\_\_ is E Aw \_\_\_\_\_  
dar - ling can scream \_\_\_\_\_

Bar.  
la - dy can say \_\_\_\_\_  
dar - ling can scream \_\_\_\_\_  
(W/B stop) (W/B start)

B.  
la - dy can say \_\_\_\_\_  
dar - ling can scream \_\_\_\_\_

Fl.  
\_\_\_\_\_

Cl1.  
\_\_\_\_\_

Cl2.  
\_\_\_\_\_

Vln.  
\_\_\_\_\_

Vla.  
\_\_\_\_\_

Hp.  
\_\_\_\_\_

Glk.  
\_\_\_\_\_

w/b  
\_\_\_\_\_

cow/b  
\_\_\_\_\_

hee haw hee haw hee haw hee haw

55 F/G G<sup>6</sup> F/G G<sup>6</sup> Am<sup>7</sup>/G G<sup>6</sup> C

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

Fl.

Cl.

Vln.

Vla.

Hp.

Glk.

Cast.

w/b

cow/b

The musical score is arranged in a standard orchestral format. The vocal line (T.) is the primary focus, with lyrics written below the notes. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Harp (Hp.), Glockenspiel (Glk.), Castanets (Cast.), and Cowbells (cow/b). The harp and cowbells provide a rhythmic accompaniment, while the strings and woodwinds provide harmonic support. The score is divided into measures, with chord changes indicated above the vocal line.

59 1. hee haw hee haw hee haw 2.

T. me (All Men) There's a me O - le

Fl. 3 O - le

Cl1. 3 O - le

Cl2. O - le

Vln. O - le

Vla. O - le

Hp. O - le

Glk. 3 O - le

Cast.

w/b

cow/b O - le

# The Donkey Serenade

Friml & Stothart (Arr. Maria Dunn - 2011)

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

T.

w/b

CB/W

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

7 **A**

T.

Bar.

CB/W

13

T.

Bar.

CB/W

18 **B**

T.

Bar.

CB/W

$G^7sus^2/C$   $Fsus^2/C$   $C$   $C$   $G^7sus^2/C$   $G^7sus^2/C$   
(V1: David V2: All men)  $Fsus^2/C$   $Fsus^2/C$  (David)

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

26

T.

Bar.

CB/W

$G^7sus^2/C$   $Fsus^2/C$   $C$   $C$   $Fsus^2/C$   $Fsus^2/C$   $G^7sus^2/C$   $G^7sus^2/C$

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

34 **C**

T.

Bar.

Cast

CB/W

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?

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

38 E7

T.

Bar.

B.

Cast

CB/W

43

T.

Bar.

B.

49

T.

Bar.

B.

Cast

CB/W

57

T.

Cast

CB/W

O-le

# On the night train

W: Henry Lawson M: Ade Monsborough  
(Arr. Noni Dickson - 2011)

C Em F Fm C Em F Fm

V1  
V2  
Hp

## A Verse 1 (solo)

9 C Em F Fm C Dm F

A. Have you seen the bush by moon - light from the train go run - ning by Black - ened log and stump and sap - ling ghost - ly trees all

V1  
V2  
Hp

16 G<sup>7</sup> F C F C Em B<sup>7</sup>

A. dead and dry; Here a patch of glas - sy wat - er; there a glimpse of mys - tic sky? Have you heard the still voice cal - ling

Fl.  
B. Cl.  
V1  
V2  
Hp



23 **Em** **G<sup>7</sup>** **C** (All women) **Em** **F** **C**

A. *yet so warm and yet so cold. I'm the mother bush that bore you, come to me when you are old.*

T. *[Empty staff]*

F1. *[Empty staff]*

B. Cl. *[Empty staff]*

V1. *[Empty staff]*

V2. *[Empty staff]*

Hp. **Em** **G<sup>7</sup>** **C** **Em** **F** **C**

**B**

29 **Em** **F** **Fm** **C** **Em** **F** **Fm**

F1. *[Empty staff]*

V1. *[Empty staff]*

V2. *[Empty staff]*

Hp. **Em** **F** **Fm** **C** **Em** **F** **Fm**

C Verse 2

36 C Em F Fm C Dm F

S. Ah Ah Ah Ah Ah Ah Ah

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

T. Ah

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

F1.

V1.

V2.

Hp. C Em F Fm C Dm F

43 G7 F C F C Em B7

S. Ah Ah Did you hear the bush a call - ing

A. old and strange! While you thought in soften-ed an - ger of the things that did es-trange. Did you hear the bush a call - ing

T. Ah Ah Did you hear the bush a call - ing

B. old and strange! While you thought in soften-ed an - ger of the things that did es-trange. Did you hear the bush a call - ing

F1.

V1.

V2.

Hp. G7 F C F C Em B7

50

Em ADDG7 C Em F C

S. when your heart was young and bo - ld. Ah

A. when your heart was young and bo - ld. I'm the moth - er bush that nursed you; come to me when you are old.

T. When your heart was young and bo - ld. I'm the moth - er bush that nursed you; come to me when you are old.

B. when your heart was young and bo - ld. I'm the moth - er bush that nursed you; come to me when you are old.

F1.

B. Cl.

V1.

V2.

Hp.

Em G7 C Em F C

**D**

56 C Em F Fm C Em F Fm C

F1.

T. Rec.

B. Cl.

V1.

V2.

Hp.

No Harp

C Harp Starts

65 Em F Fm C Dm F G<sup>7</sup>

T. Rec.

B. Cl.

V1.

V2.

Hp.

72 F C F C Em B<sup>7</sup> Em G<sup>7</sup> rit. C a tempo

F1.

T. Rec.

B. Cl.

V1.

V2.

Hp.

81 Em F C Em F Fm C Em F Fm

F1.

T. Rec.

B. Cl.

V1.

V2.

Hp.

**E** Verse 3

91 C Em F Fm C Dm F

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

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

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

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

F1.

T. Rec.

B. Cl.

V1.

V2.

C Em F Fm C Dm F

Hp.

98 G<sup>7</sup> F C F C

S. ov - er head: You have seen the seas and cit - ies; all is cold to you, or dead.

A. ov - er head: You have seen the seas and cit - ies; all is cold to you, or dead.

T. ov - er head: You have seen the seas and cit - ies; all is cold to you, or dead.

B. ov - er head: You have seen the seas and cit - ies; all is cold to you, or dead.

F1.

T. Rec.

B. Cl.

V1.

V2.

Hp. G<sup>7</sup> F C F C

103 Em B<sup>7</sup> Em G<sup>7</sup>

S. All seems done and all seems to - ld but the grey light turns to go - ld!

A. All seems done and all seems told but the grey light turns to go - ld!

T. All seems done and all seems told but the grey light turns to go - ld!

B. All seems done and all seems told but the grey light turns to go - ld!

B. Cl.

V1.

V2.

Hp. Em B<sup>7</sup> Em

107 C Em F C Em F Fm

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*

B. Cl. *rall. . . .*

V1. Em F Fm C

V2.

Hp. C Em F C Em F Fm *rall. . . .*

# 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 G<sup>7</sup>

T. Rec.

72 F C F C Em B<sup>7</sup> Em

F1.

79 G<sup>7</sup> 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 G<sup>7</sup>

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 B<sup>7</sup> Em G<sup>7</sup>

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 pizz.

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 $^7$

Ne-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

arco

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

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 $^7$ /F F B $\flat$  F/A

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

29 **Gm** **C7** **Bb** **Bb/F** **FF7** **Bb**

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

Vln.

B. Cl.

Hp.

**B** 37 **C7sus** **C7** **Ebsus2** **Bb** **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.*

Vln. *pizz.*

Fl.

B. Cl.

Glk.

Hp.

41 **Gm** **C7sus** **C7** **Eb(sus2)** **Bb** **F/A** **Gm**

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

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 - tain too high no*

Vln. *pizz.* *arco*

Fl.

B. Cl.

Glk.

Hp.

46 **Bb/C** **C** **Fsus** **F** **Bbsus** **Bb** **F/A** **Gm** **Gm/F** **C/E**

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

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

Vln.

B. Cl.

51 **C** **Bb/F** **Ebmaj7/F** **F** **Bb** **F/A** **Gm** **F/G** **Gm**

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

KD *I love you un-til the end of time Come what may\_ Come what*

Vln.

B. Cl.

57 **C7susC7** **Bb** **Bb/F** **F7** **Bb** **Dm/A** **Gm**

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

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

Vln.

B. Cl.

64 **Bbmaj7/C** **C7** **C7(sus4)** **C7** **Bb(sus4)** **Dm/AEbmaj7** **Cm7** **Dm7/Eb**

GT *may\_ I will love*

KD *may\_ I will love I will love you Sud - den-ly the world seemssuch a per - fect place*

Vln.

B. Cl.

70  $G^b$   $A^b$   $B^b$  **D**  $E^b/B^b$   $B^b$   $E^b/B^b$

GT  $\text{Come what may. come what may.}$

KD  $\text{Come what may. come what may.}$

S. Ah

A. Ah

T. Ah

Vln.

B. Cl.

75  $G^m$   $B^b/F$   $E^b$   $B^b/F$   $F^7$   $B^b$

GT  $\text{I will love you un - til my dy - ing day.}$

KD  $\text{I will love you un - til my dy - - ing day.}$

S.

A.

T. Ah

Vln.

B. Cl.

# Susanni

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

F. = 120

Chords: Dm C F Am Dm C F

9 Am Dm C F Am Dm

15 F MW

Chords: C F Am Dm C F A

21 **A** F Am B<sup>b</sup> Dm Am Dm C F

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

Detailed description of the musical score: The score is for a piece titled 'Susanni', adapted from a 15th-century carol. It is in 3/4 time with a tempo of quarter note = 120. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 1-8) features a Flute (Fl.) line with a treble clef and a key signature of one flat. The Flute part starts with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The second system (measures 9-14) continues the Flute line with a treble clef. The Recorder (Rec.) part has a treble clef and a key signature of one flat, playing a similar melody. The Violin (Vl.) and Viola (Vla.) parts have a treble clef and a key signature of one flat, playing a sustained harmonic accompaniment. The Bass Clarinet (B. Cl.) part has a bass clef and a key signature of one flat, playing a sustained harmonic accompaniment. The second system ends with a measure containing a triplet of eighth notes. The third system (measures 15-20) features a Soprano (S.) vocal line with a treble clef and a key signature of one flat. The vocal line is mostly rests, with a final note G4 marked 'MW'. The Flute (Fl.) part has a treble clef and a key signature of one flat, playing a melody. The Recorder (Rec.) part has a treble clef and a key signature of one flat, playing a melody. The Violin (Vl.) and Viola (Vla.) parts have a treble clef and a key signature of one flat, playing a sustained harmonic accompaniment. The Bass Clarinet (B. Cl.) part has a bass clef and a key signature of one flat, playing a sustained harmonic accompaniment. The fourth system (measures 21-24) features a Soprano (S.) vocal line with a treble clef and a key signature of one flat. The vocal line starts with a measure marked 'A' containing a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The lyrics are 'lit - tle child there is - y - born, Ei - a, Ei - a,'. The Flute (Fl.) part has a treble clef and a key signature of one flat, playing a melody. The Violin (Vl.) and Viola (Vla.) parts have a treble clef and a key signature of one flat, playing a sustained harmonic accompaniment. The Bass Clarinet (B. Cl.) part has a bass clef and a key signature of one flat, playing a sustained harmonic accompaniment.

29 Dm Am Dm C<sup>7</sup> F Am Dm C/E F C

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

Vl.

Vla.

B. Cl.

37 Gm F Gm F/A Gm C Dm Gm F Am B<sup>b</sup> C F

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

Vl.

Vla.

B. Cl.

45 Dm **B**F Am B<sup>b</sup> Dm Am Dm C F

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

A.

Vl.

Vla.

B. Cl.

54 Dm Am Dm C<sup>7</sup> F Am Dm C/E F

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

A.

B. Cl.

61 **C** *Tutti* **Gm F Gm F/A Gm C Dm Gm F Am B<sup>b</sup> C F**

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

B. Cl.

70 **F Gm Gm F/A Gm C Dm Gm F Am B<sup>b</sup> C F B<sup>b</sup> F**

S. le - lu - ia, al - 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.

B. Cl.

82 **C F Am B<sup>b</sup> Dm Am Dm C F**

Fl.

Vl.

Vla.

B. Cl.

90 **B<sup>b</sup> Am Gm F Am Dm C/E F C**

Fl.

Vl.

Vla.

B. Cl.



98 F Am B<sup>b</sup> Dm Am Dm C F

F1.

Rec.

Vl.

Vla.

B. Cl.

106 C

S.

B<sup>b</sup> Am Gm F Am Dm C F C It

F1.

Rec.

Vl.

Vla.

B. Cl.

**D**

114 F Am B<sup>b</sup> Dm Am Dm C F

S.

fell - up - on the high - mid night Ei - - a, Ei - - a,

Rec.

Vl.

Vla.

B. Cl.

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 -

Rec.

Vl.

Vla.

B. Cl.

130 Gm F Gm F/A Gm C Dm Gm F Am B<sup>b</sup> C F

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

Rec.

Vl.

Vla.

B. Cl.

138 **E**F Am B<sup>b</sup> 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!

Rec.

Vl.

Vla.

B. Cl.

60

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

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

A. And pray we to the Tri - ni - ty, Al -

T. Al -

B. Al -

Rec.

Vl. Vln.

Vla.

B. Cl.

155 Gm F Gm F/A Gm C Dm Gm F Am Bb C F

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

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

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

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

Rec.

Vl. Vln.

Vla.

B. Cl.

163 Gm F Gm F/A Gm/B<sup>b</sup> C Dm Gm

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

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

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

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

Rec.

B. Cl.

168 F Am B<sup>b</sup> C F B<sup>b</sup> Dm F

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

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

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

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

Rec.

B. Cl.

175 Am Dm C F Am Dm C F F Dm

F1.

Rec.

Vl.

Vla.

B. Cl.

185 C F Am Dm C F Am Dm C F

F1.

Vl.

Vla.

B. Cl.

# Susanni

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

♩ = 120 **19** F **A** F Am B<sup>b</sup> Dm Am Dm C F

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

29 Dm Am Dm C<sup>7</sup> 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<sup>b</sup> C F

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

45 Dm **B**F Am B<sup>b</sup> Dm Am Dm C F

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

A. RM

54 Dm Am Dm C<sup>7</sup> 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 F Gm F/A Gm C Dm Gm F Am B<sup>b</sup> C F Gm F Gm 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. 8 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<sup>b</sup> C F B<sup>b</sup> F

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

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

T. 8 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<sup>b</sup>** **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<sup>b</sup>** **C** **F**

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

138 **E**F **Am** **B<sup>b</sup>** **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<sup>b</sup>** **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<sup>b</sup>** **C** **Dm** **Gm** **F** **Am** **B<sup>b</sup>** **C** **F** **B<sup>b</sup>** **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)

♩=90

Cm Ab A° Ab Cm Ab D° G7

S. No doubt you can re-mem-ber grand-ma's pass-ing... That tra-gic mourn-ful tale so of-ten sung. The  
 Yes-ter-day the judge ar-raigned the rein deer. Ru-dolph was the first to take the stand. They  
 Now San-ta and the rein-deer wait the ver-dict. De-liv-ered by a ju-ry of theirpeers.

F1. *pizz* *arco*

V1. *arco*

V2.

Cl.

Sax.

8 D° G7 D° G7 Cm Cm Ab

S. prime sus-pect is one of San-ta's rein deer... In the world's most fa-mous case of hit and run. One day while griev-ing grand-pa watched the  
 asked him for the truth a-bout old San-ta... Rudy said he's just a fat and jol-ly man. Now San-ta is be-fore the pros-e-  
 Six fat men with long and flow-ing whis kers... And half a doz-en po-ker faced rein-deers. Now grand-pa gets a T V for his

F1.

V1.

V2.

Cl.

Sax.

13 A° Ab Cm Ab D° G7 D° G7 D° G7

S. T - V... He heard some ad-ver-tis-ing law-yers swear, They'd win a mul-ti-mil-lion dol-lar set-tle ment And make his loss much eas-i-er to  
 cu-tion... He looks a lit-tle thin-ner on the stand. And if they take a-way his fly-ing li- cense, there won't be an-y Christ-mas in the  
 suf-fer-ing. And San-ta is de-clar-ing bank-rupt-cy. But lis-ten close-ly and you'll hear the law-yers, Singing Jing-le Bells as they col-lect their

F1.

V1.

V2.

Cl.

Sax.



19  $C = 140$  C G<sup>7</sup>

S. *bear. land. fee.*  
 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.

A.  
 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.

T.  
 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.

F1. *pizz*

V1. *pizz*

V2. *pizz*

Cl.

Sax.

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.

F1.

V1.

V2.

Cl.


Sax.








# 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... He heard some ad-ver-tis-ing law-yers swear, They'd  
cu-tion... He looks a lit-tle thin-ner on the stand. 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 S.   
I. 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.   
I. 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.   
I. & 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 G<sup>7</sup>

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 G<sup>7</sup>

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 G<sup>7</sup> C G<sup>7</sup> 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)

**A** ♩=60

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

Glk.

Hp.

7

DW: Long lay the world in sin and e - rror pi - ning til he ap peared and the soul felt its worth A

V1.

V2.

Glk.

Hp.

12

DW: thrill of hope the wear - y soul re joi - ces for yon - der breaks a new and glor - ious morn Fall on your

V1.

V2.

B. Cl.

Hp.

17 Em Dm Am C/G G<sup>7</sup> C F

DW  
8 knees Oh hear the an - gel voi - ces O night di - vine O

V1.

V2.

B. Cl.

Glk.

Hp.

22 C/G G<sup>7</sup> C G G<sup>7</sup> C F C/G G<sup>7</sup>

DW  
8 night when Christ wasborn O night di - vine O night O night di

V1.

V2.

B. Cl.

Glk.

Hp.

**B**

**C**

27

MW *C F C G G<sup>7</sup>* Led by the

DW *vine*

Whst

V1.

V2.

B. Cl.

Glk.

Hp.

32 *C F C G C* light of faith se-rene-ly beam - ing with glow-ing hearts by his cra-dle westand So led by

V1.

V2.

B. Cl.

Glk.

Hp.



37 F C C7 Em/B B7 Em

MW light of a star sweet - ly gleam - ing here came the wise men from the O - rientland The

V1.

V2.

B. Cl.

Glk.

Hp.

41 G7 C G7 C Am

MW king of kings lay thus in low - ly man - ger in all our tri - als born to be our friend Fall on your

DW the king of kings low - ly man - ger in all our trials born our friend\_ Fall on your

S. *p* Ooo. Ooo. Fall

A. *p* Ooo. Ooo. Fall

T. *p* Ooo. Ooo. Fall

B. *p* Ooo. Ooo. Fall

V1.

V2.

B. Cl.

Hp.

46 **Em** **Dm** **Am** **C/G** **G<sup>7</sup>** **C** **F**

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

DW  
knees Oh hear the an-gel voi - ces O night O

S.  
knees hear voi - ces

A.  
knees hear voi - ces

T.  
knees hear voi - ces

B.  
knees hear voi - ces

V1.  
3 3 3 3 3 3 3 3 3 3

V2.  
3 3 3 3 3 3 3 3 3 3

B. Cl.  
3 3 3 3 3 3 3 3 3 3

Glk.  
3 3 3 3 3 3

Hp.  
3 3 3 3 3 3

51 *C/G* *G<sup>7</sup>* *C* *G* *G<sup>7</sup>* *C* *F*

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

DW  
 night O night when Christ was born O ho - ly night O

S.  
*pp* O ho - ly night O

A.  
*pp* O ho - ly night O

T.  
*pp* O ho - ly night O

B.  
*pp* O ho - ly night O

V1.  
 3 3 3 3 3 3 3 3

V2.  
 3 3 3 3 3 3 3 3

B. Cl.  
 3 3 3 3 3 3 3 3

Glk.  
 3 3 3 3 3 3

Hp.  
 3 3 3 3 3 3

55 C/G G<sup>7</sup> C F C G G<sup>7</sup> C C

MW  
night O night di- vine

DW  
night O night di- vine

S.  
night O night di- vine

A.  
night O night di- vine

T.  
night O night di- vine

B.  
night O night di- vine

Whst

V1.  
3 3

V2.  
3 3

B. Cl.

Glk.

Hp.  
3 3 3 3 3 3

60 (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

S.

Whst

V1.

V2.

B. Cl.

Glk.

Hp.

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

Whst

V1.

V2.

B. Cl.

Glk.

Hp.

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

Whst

V1.  
3 3 3 3

V2.  
3 3 3 3

B. Cl.

Glk.

Hp.  
3 3 3 3 3 3 3 3 3 3

74 Am Em Dm Am C/G G<sup>7</sup>

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

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

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

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

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

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

Whst

V1.

V2.

B. Cl.

Glk.

Hp.

79 C F C/G G<sup>7</sup> C G G<sup>7</sup>

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

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

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

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

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

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

Whst

V1.

V2.

B. Cl.

Glk.

Hp.



83 C F C/G

MW  
vine O night O ho - ly night O night di vine

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

S.  
vine O night O night di vine

A.  
vine O night O night di vine

T.  
vine O night O night di vine

B.  
vine O night O night di vine

Whst

V1.  
3 3 3 3

V2.  
3 3 3 3

B. Cl.

Glk.

Hp.  
3 3 3

# 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 C<sup>7</sup> Em/B B<sup>7</sup> Em  
DW Long lay the world in sin and e - rror pi - ning til he ap - peared and the soul felt its worth A

12 G<sup>7</sup> C G<sup>7</sup> 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 G<sup>7</sup> C F C/G G<sup>7</sup> C  
DW Fall on your knees Oh hear the an - gel voi - ces O night di - vine O night when Christ was born O

24 G G<sup>7</sup> C F C/G G<sup>7</sup> C F C G G<sup>7</sup>  
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 C<sup>7</sup> Em/B B<sup>7</sup> 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 G<sup>7</sup> C G<sup>7</sup> 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 G<sup>7</sup> C F C/G G<sup>7</sup>

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 G<sup>7</sup> C F C/G G<sup>7</sup> C F C G G<sup>7</sup>

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 C<sup>7</sup> Em/B B<sup>7</sup>**

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

69 **Em G<sup>7</sup> C G<sup>7</sup> 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 G<sup>7</sup> 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 G<sup>7</sup> C G G<sup>7</sup> 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)

Piano introduction in A-flat major, 3/4 time, tempo 180. The piano part features a rhythmic accompaniment of chords in the right hand and a simple bass line in the left hand.

Section 5-9. Chords: A-flat, F minor 7, B-flat minor 7. Lyrics: Bah Bah Bah. Includes vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for Clarinet and Saxophone.

Section 10-14. Chords: E-flat 7, A-flat. Lyrics: Bah Bah At the hop! Well, you can. Includes vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for Clarinet and Saxophone.

15 **B**  $A\flat$   $A\flat^7$   $D\flat$

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

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

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

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

Cl.

Sax.

VI.

20  $A\flat$   $E\flat^7$   $D\flat$   $A\flat$

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

A. hop! Hop, hop, hop, hop! Bah \_\_\_\_\_ Hop, hop, hop,

T. hop! Hop, hop, hop, hop! Bah \_\_\_\_\_ Hop, hop, hop,

B. hop! Hop, hop, hop, hop! Bah \_\_\_\_\_ Hop, hop, hop,

Cl.

Sax.

VI.

26

**C** **A<sup>b</sup>** **A<sup>b</sup>7** **D<sup>b</sup>**

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

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

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

B. *hop! 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)*

Cl.

Sax.

VI.

33

**A<sup>b</sup>** **E<sup>b</sup>7** **D<sup>b</sup>** **A<sup>b</sup>** **A<sup>b</sup> E<sup>b</sup> E<sup>7</sup>**

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!*

Cl.

Sax.

VI.



39 **D** A A<sup>7</sup> D

S. Bah Bah Bah Bah Bah

A. Bah Bah Bah Bah Bah

T. Bah Bah Bah Bah Bah

B. Bah Bah Bah Bah Bah

Fl.

Cl.

Sax.

VI.

45 A E<sup>7</sup> D A E<sup>7</sup>

S. Bah Ooh Bah Well, you can

A. Bah Ooh Bah

T. Bah Ooh Bah

B. Bah Ooh Bah

Fl.

Cl.

Sax.

VI.

51 **E** **A** **A<sup>7</sup>** **D**

S. swing it,you can groove it,you can real-ly start to move it at the hop. Where the jock-ey is the smooth-est and the

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

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

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

Cl.

Sax.

VI.

56 **A** **E<sup>7</sup>** **D** **A**

S. mu-sic is the cool-est at the hop. All the cats and the chicks can get their kicks at the hop. Let's go!

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

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

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

Cl.

Sax.

VI.

63 **F** A A<sup>7</sup> D A

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

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

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

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

70 E<sup>7</sup> D A E<sup>7</sup> A

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

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

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

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

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

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

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

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

# At the Hop

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

♩=180

4

S.

5 **Ab** **A** **Fm<sup>7</sup>** **Bbm<sup>7</sup>** **Eb<sup>7</sup>** **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** **Ab<sup>7</sup>**

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 Eb<sup>7</sup> 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 Ab<sup>7</sup> 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 Eb<sup>7</sup> Db Ab Ab Eb E<sup>7</sup>

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 A<sup>7</sup> D

S. Bah Bah Bah Bah

A. Bah Bah Bah Bah

T. Bah Bah Bah Bah

B. Bah Bah Bah Bah

Fl.

45 A E<sup>7</sup> D A E<sup>7</sup>

S. Bah Ooh Bah Well, you can

A. Bah Ooh Bah

T. Bah Ooh Bah

B. Bah Ooh Bah

Fl.

51 **E** A A<sup>7</sup>

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<sup>o7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

5 F F<sup>+</sup> F<sup>6</sup> F G<sup>7</sup>

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

*pizz* *arco* *pizz* *arco*

9 F/A Ab<sup>o7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Each lit - tle rose\_ tells me it knows I love you, love you.



13 F F<sup>+</sup> F<sup>6</sup> F G<sup>7</sup>

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

VI. *pizz* *arco* *pizz* *arco*

B. Cl.

17 F/A A<sup>b</sup>7 C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F

Each lit - tle sigh\_ tells me that I \_\_\_ a - dore you, Lou - ise.

Fl.

Cl.

VI.

B. Cl.