

Summertime

[Loosely Woven – Christmas 2011]

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The Huron Carol

(Arr. Jill Stubington - 2011)

A

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

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

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

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

S. D. *pp*

10

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

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

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

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

S. D.

17

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

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

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

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

S. D.

B

25

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

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

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

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

33

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

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

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

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

C

43

S. Oo oo oo

A. Oo oo oo

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

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

S.D. ||

52

S.

A.

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

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

S.D. ||

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

Rec. Vl. Vla. B. Cl.

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

Rec. Vl. Vla. B. Cl.

82 **E**

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

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

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

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

Vl. Vla. B. Cl.

92

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

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

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

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

Vl. [Musical notation]

Vla. [Musical notation]

B. Cl. [Musical notation]

102

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

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

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

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

Vl. *rit.* [Musical notation]

Vla. [Musical notation]

B. Cl. [Musical notation]

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

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

Rec. *rpt. only*

Fl.

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

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

Rec.

Fl.

all sops on rpt.

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

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

Rec.

Fl.

all sops

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

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

Rec.

Fl.

all sing

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

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

Rec.

Fl.

Plaisir d'amour

Padre G. Martini (1706-1784)

(Arr. Jill Stubington - 2011)

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

D $\text{♩} = 40$

Em⁷

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

Em⁷

A⁷

D

Em

D/A

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

A

D A/C# D

G/B D/A

A⁷

E⁷/G# A⁷ D/F#

Em/G D/A

A⁷

D

G.M.

Fl.

B. Cl.

Hp.

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

Em⁷

A⁷

D

G/D

D

G/D

D

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

B D G/D D A⁷ D E⁷/D A/C[#] Bm A E A

23

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

Rec.

B. Cl.

Vln.

Vla.

Hp.

C

32 D A⁷ D A⁷ D A/C[#] D

Fl. Plai - sir d'a mour ne

Rec.

B. Cl.

Hp.

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

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

Fl.

Rec.

B. Cl.

Hp.

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

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

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

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

B. Cl.
Vln.
Vla.

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

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

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

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

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

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

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

B. Cl.

Vln.

Vla.

Hp.

67 D Em⁷ A⁷ D G/D D G/D D A⁷ D

G.M.
 e

Fl.

Rec.

B. Cl.

Vln.

Vla.

Hp.

Walk It Off



Angus & The Julia Stone

Arr: Samantha O'Brien 2011



$\text{♩} = 160$



B. Cl. 

9
B. Cl. 


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



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

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


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


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

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

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

75

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

B. Cl. 

83 **E**

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

Cl. 


B. Cl. 

91

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

A.  Here I am

Cl. 

B. Cl. 


99 **F**

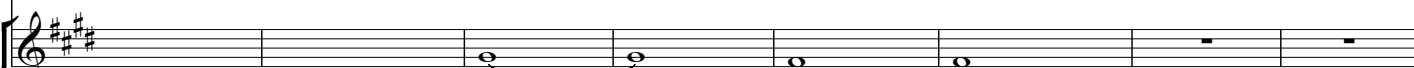
GT  I will ne-ver be what you want to see now__ I will ne-ver be what you want to see now__

Cl. 

B. Cl. 

107 **G** *(Drum stop)*

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


B. Cl. 


115 **H** *(Drum start)*

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

B. Cl. 

124 *(Drum stops)*

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

B. Cl. 

God's gift of love

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

Cl.
 B. Cl.

13
 Cl.
 B. Cl.

24
 Cl.
 B. Cl.

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

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

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

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

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

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

45

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

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

B. Cl.

49

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

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

B. Cl.

53 Bb

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

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

B. Cl.

58 1.

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

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

B. Cl.

64 2.

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

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

B. Cl.

You Were Meant For Me

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

4 **A**

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

9

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

13

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

Fl. *3*

17

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

Fl.

Rec.

21 **B**

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

Fl.

Rec. *p*

Cl. *p*

25

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

Fl.

Rec.

Cl.

29

Tr. _____ for me and I was meant for you_____

33

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

Fl. *3* *3*

37

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

Fl.

41

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

Fl.

Rec.

45

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

Fl.

Rec.

49 **D**

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

Fl.

Rec. *p*

Cl. *p*

53

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

Fl.

Rec. *p*

Cl. *p*

57

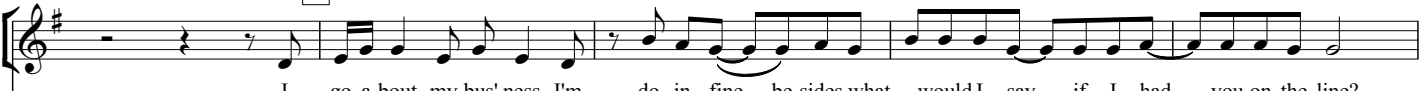
Tr. — for me and I was meant for you —

Fl.

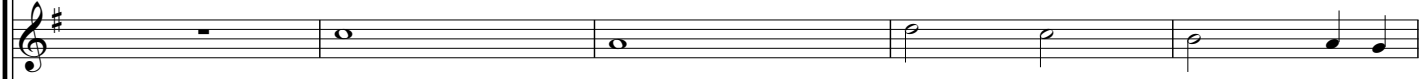
Rec.

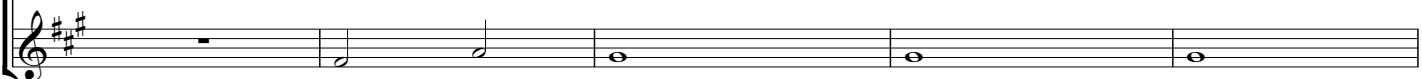
Cl.

60 **E**


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


Fl. 

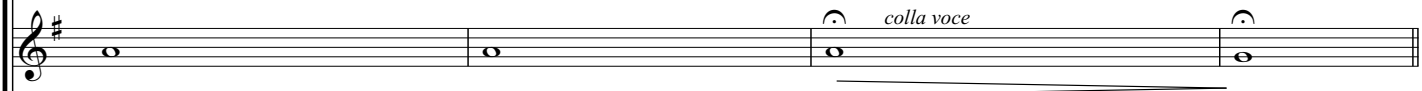
Rec. 

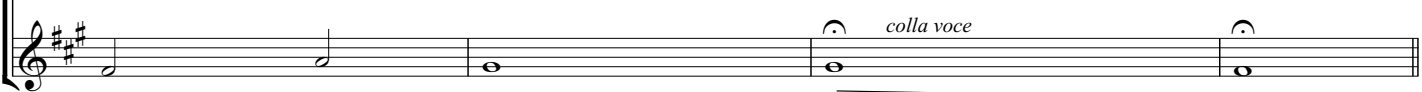
Cl. 

65


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

Fl.  *colla voce*

Rec.  *colla voce*

Cl.  *colla voce*

69 **4**

Tr. 

73 **F**

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

77

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

81

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

Fl. 

85

Tr.

Fl.

Rec.

89 **G**

Tr.

Fl.

Rec.

Cl.

93

Tr.

Fl.

Rec.

Cl.

97

Tr.

102

Tr.

Fl.

Rec.

Cl.

Concerto for two mandolins

Antonio Vivaldi (Arr. Bee Higgins - 2011)

Vln. **A**

Vln. 7

Vln. 11

Vln. **B**

(Single soprano)

S.

Vln. 22

S.

Vln. **C**

Vln. 34

(Single soprano)

S.

(Single alto)

A.

Vln. 40

Vln. 45

S.

A.

51 **D**
Vln.

56
Vln.

S. *(All sopranos)*

A. *(All altos)*

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

61
Vln.

S. *(fade in)*

A. *(fade in)*

B.

66
Vln.

S.

A.

69
Vln.

S.

A.

B.

Let's Drink

C & J Roweth (1997)

Arr: Samantha O'Brien (2011)

♩=150 B^b Gm E^b Dm Cm

Vla. 3

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

Vla.

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

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

Vla.

39 E^b B^b B^b Dm

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

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

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

61 B^b Dm Cm B^b/D

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

71 E^b B^b B^b Dm

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

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

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

94 **CHORUS** B^b Gm Gm⁷ Cm F⁷sus⁴ F⁷

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

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

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

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

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

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

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

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

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

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

Con. _____

Vla. _____

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

233 B^b Gm E^b Dm Cm

W. *ooh. ppp*

Con. *3*

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

W.

Con.

Vla.

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

W.

Con.

Vla.

Over at the Frankenstein Place

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

Cm

4

BH

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

10

BH

Stop rhythm *Start rhythm (with 3rds)*

No matter_ what o - r who you a - r - e_____There's a light. There's a

MW

There's a light. There's a

18

BH

li - ght. There's a light,___ li - ght. In the dark-ness, of

MW

l - i - g - h - t._____ There's a light,___ l - i - ght. In the dark-ness, of

T. Sax.

25

BH

Stop rhythm

ev - ery___ bod-ies___ life... The dark - ness must go do-wn the

MW

e - very_ bod-ies___ life...

T. Sax.

32

BH

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

T. Sax.

ppp *p*

38 *Start rhythm*

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

MW
There's a light.

T. Sax.
p

45

BH
There's a li - - ght.

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

T. Sax.

50 *freely and more slowly*

BH
In the dark - ness, of ev - ery_ bod - ies_ life._

MW
In the dark - ness, of e - very_ bod - ies_ life._


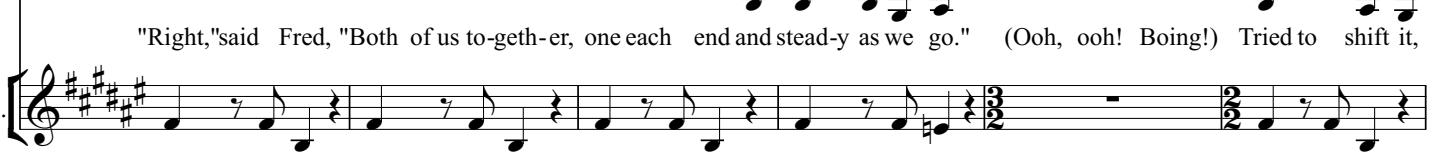
T. Sax.

Right Said Fred

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


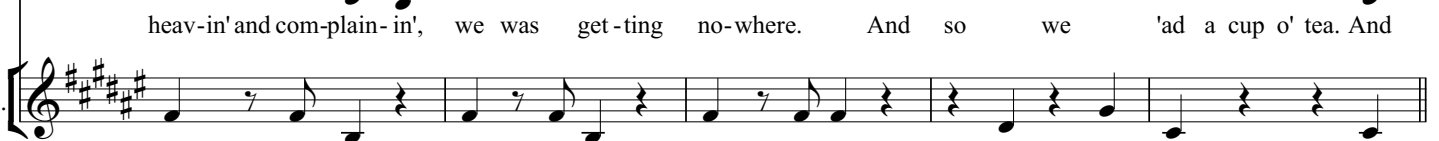
$\text{♩} = 85$


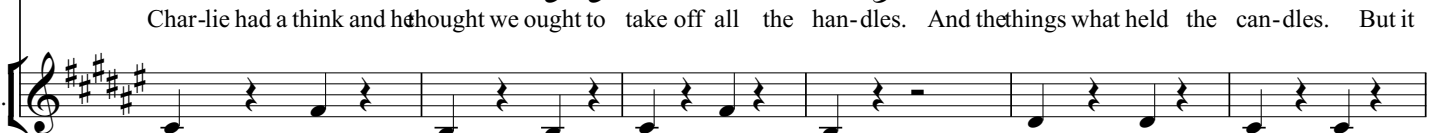
Cl. 
B. Cl. 

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

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

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

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

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

33

MP.

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

B. Cl.

38

MP.

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

B. Cl.

42

MP.

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

Cl.

B. Cl.

46

MP.

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

Cl.

B. Cl.

49

MP.

oh!" "All

Cl.

B. Cl.

53 **B**

MP.

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


B. Cl.

58

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


B. Cl. 

64

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

B. Cl. 

69

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

B. Cl. 

Bridge 2

75

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


B. Cl. 

79

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

B. Cl. 

83

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

B. Cl. 

88

MP.

Cl.

B. Cl.

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

94

MP.

Cl.

B. Cl.

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

100

MP.

Cl.

B. Cl.

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

105

MP.

Cl.

B. Cl.

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

Jacob's Ladder

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

Traditional - as sung by Pete Seeger

♩.=80 D

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

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

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

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

5 A A⁷ G D

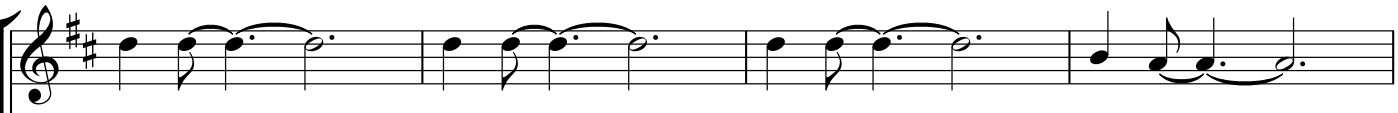
S. We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____


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


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


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

9 D D⁷ G D


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


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


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


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

13 A⁷ G D

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

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

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

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

I Saw Three Ships

Trad (Arr. Maria Dunn - 2011)

$\text{♩} = 120$
4 A

S.

B.

11
S.

B.

18
S.

B.

25
S.

B.

32 *stop rhythm* *solo* B *restart rhythm*
S.

B.
B. Cl.

39 *all sops*
S.

B. Cl.

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

B. Cl.

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

B. Cl.

62 S. [C] 8

80 S. 3

89 S. [D] 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

B. Cl.

96 S. 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

B. Cl.


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

B. Cl.


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

B. Cl.

114 S. 4 7 E

B. 

Pray wi-ther sailed thoseships all three on Christ-mas day onChrist-mas day Pray wi-ther sailed thoseships all three on

B. 

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


B. 

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

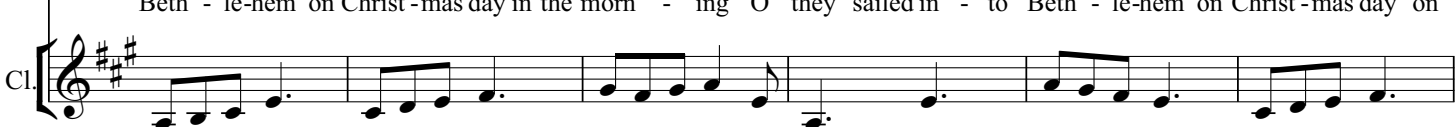
S. 

O they sailed in - to Beth - le-hem onChrist-mas day on Christ-mas day O they sailed in - to

B. Cl. 

S. 


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

B. Cl. 


S. 


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

B. Cl. 


S. 

they sailed in - to Beth - le-hem on Christ - mas day on Christ - mas day O they sailed in - to

B. Cl. 

S. 

Beth - le-hem on Christ - mas day in the morn - ing

B. Cl. 

174 **H** *stop drum*

Vln.

B. Cl.

179

Vln.

B. Cl.

184

Vln.

B. Cl.

190 **I**

Vln.

B. Cl.

195

Vln.

B. Cl.

200

Vln.

Fl.

B. Cl.

206 **J**
Fl.

210
Fl.

214
Fl.

218
Fl.

222 **K**
Fl.

226
Fl.

230
Fl.

233
Fl.

238 *restart drum* **L**
S.
B. Cl.

247
S.
B. Cl.

254 G D/F# Em7 D G Em7

S. let us all re-joyce a-gain on Christ-mas day in themorn - ing Then let us all re-joyce a-gain on Christ-mas day on

B. Cl.

261 D D7 Em7 D G D G Em7 D7 G G *stop rhythm*

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

B. Cl.

267 (drum)

S. in the morn - ing

B. Cl.

The Bethlehem Bell Ringer

Carl Cleves

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

Rec.  Hp. 

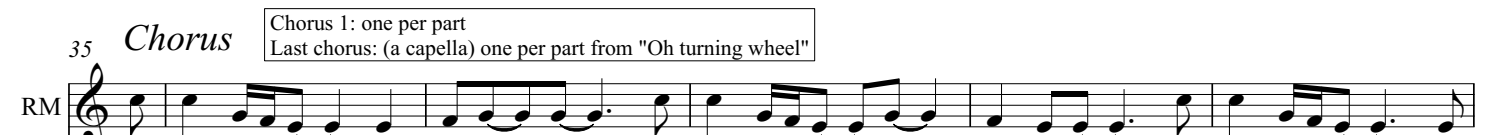
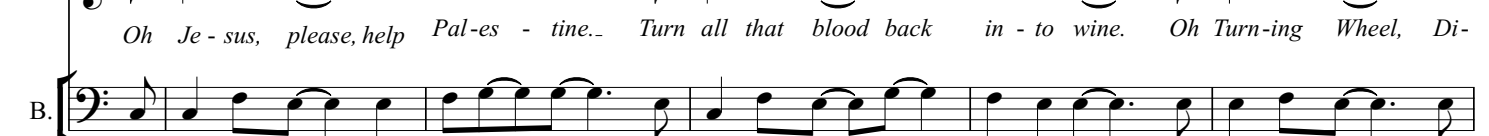
8 Rec.  Hp. 

14 *Verse 1*
RM 
An an - cient church in Beth - le - hem, a tar - get in a bat - tle of men. Stands

19 RM 
on the ground where Christ was born. Trapped in - side the eye of a storm. **4**

27 *Verse 2*
RM 
Sol - diers move from door to door, Mor - tar fire, it's all - out war.

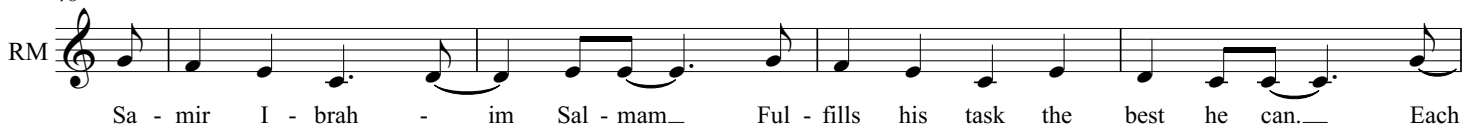
31 RM 
Arm - y tanks pa - trol the street, They treat ci - vil - ians with con - ceit.

35 *Chorus*
RM 
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 -

41 RM 
vine De - sign. Please bring peace to Pal - es - tine. **2**


B. 
vine De - sign. Please bring peace to Pal - es - tine. **2**

Verse 3
48

RM  Sa - mir I - brah - im Sal - mam_ Ful - fills his task the best he can_ Each

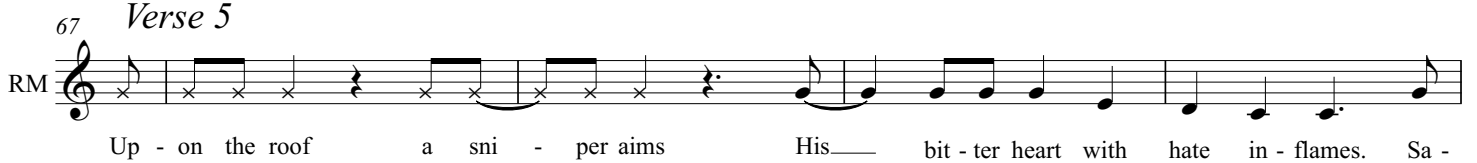
RM  — day at dawn he tolls_ the bells, while all a - round the arm - y shells._____

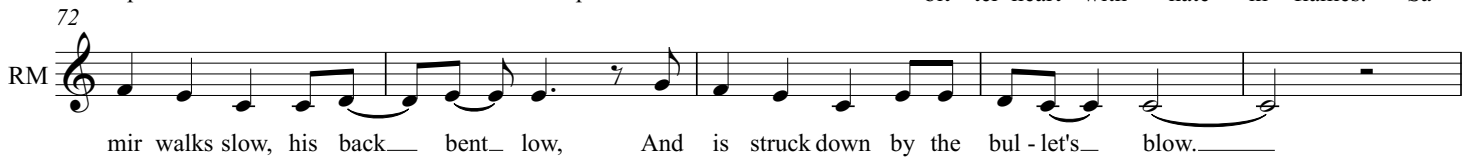
Verse 4

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

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

Verse 5

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

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

Verse 6

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

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

Verse 7

RM  An an - cient church in Beth - le - hem_ The bells of peace won't chime a - gain_ The [slower, gentler - no drum]

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

I took my harp to a party

Noel Gay & Desmond Carter

A $\text{♩} = 140$
B *Verse*

BB $\frac{3}{4}$

1. Christ - mas is com-ing Christ-mas is com-ing Christ-mas is com-ing a - gain_____ But

21
that ne-ver thrills me, The thought of it chills me, I tell you it fills me with pain._____ It makes me re-

30
mem-ber A Christ-mas gone by When I was ex-treme-ly up - set_____ A night in De -

38
cem - ber an eve - ning that I would ve - ry much ra - ther for - get_____ *For*

45 **C** *Refrain*

BB

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

55
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

65
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

73
no - bo - dy asked me to play So I took the darn thing a - way They


81 *1.*


BB *2.*

Fine

molto rit.


83 **D** Chant

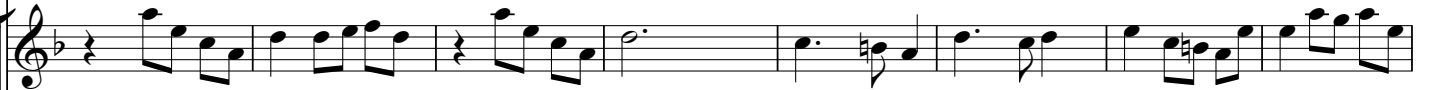
BB  asked Miss - us Mor - gan to play her mouth or - gan and some - bo - dy else did a dance They
sang Home Sweet Home and the Banks of Loch Lo - mond then All the King's Hor - ses, then Trees While


Rec. 

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

Rec. 

BB  north coun - try per - son called San - dy Mc - Pher - son played bag - pipes and took off his coat While
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)* 

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. 

1. back to D 2. back to C

Summertime

George Gershwin (Arr. Maria Dunn - 2011)

Fl. $\text{♩} = 60$

Cl.

11 *freely*

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

Cl.

B. Cl.

20

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

B. Cl.

26 $\text{♩} = 75$

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

Fl.

Cl.

B. Cl.

32

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

B. Cl.

39

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

B. Cl.

47

Cl. 

B. Cl. 

54


Cl. 

B. Cl. 

61

Am Bm Am Bm


KD. 

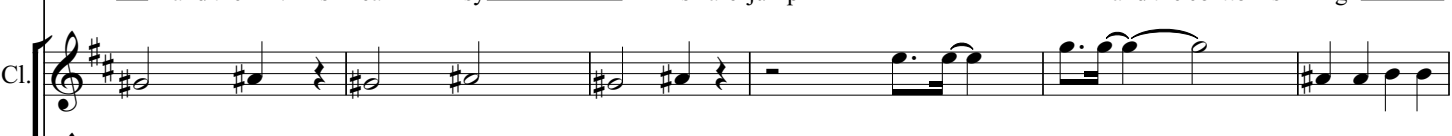
Cl. 


B. Cl. 

67

— and the li - vin is ea - sy — Fish are jump - in and the co - tton is high —


KD. 

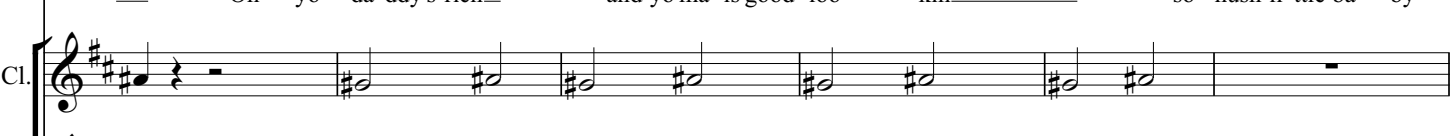
Cl. 


B. Cl. 

73

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

KD. 


Cl. 


B. Cl. 

79

don' you cry — so hush li - ttle ba - by don' you cry —

rit.

Cl. 


B. Cl. 

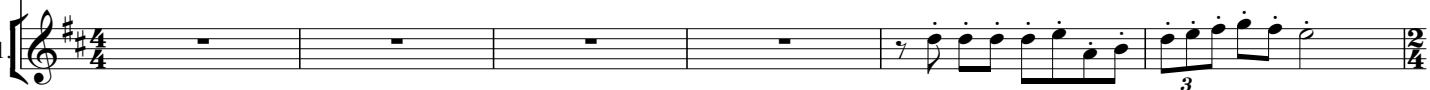
The Donkey Serenade

Friml & Stothart (Arr. Maria Dunn - 2011)

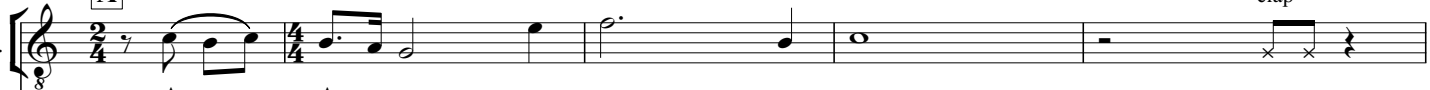
♩=130

clap clap clap clap clap clap


T. 
(All clap)

C11. 

7 **A**

T. 
Ay _____ Ay _____

C11. 

C12. 


12

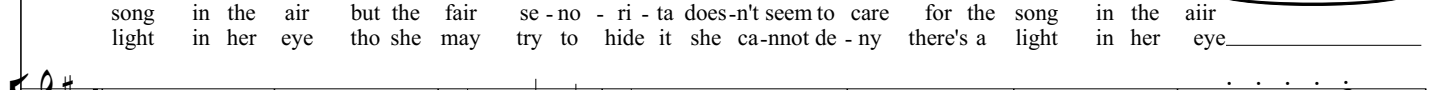
T. 
Ay _____ Ay _____ There's a


C11. 

C12. 

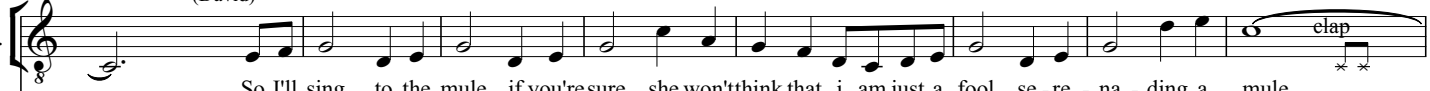
18 **B**
(V1: David V2: All men)

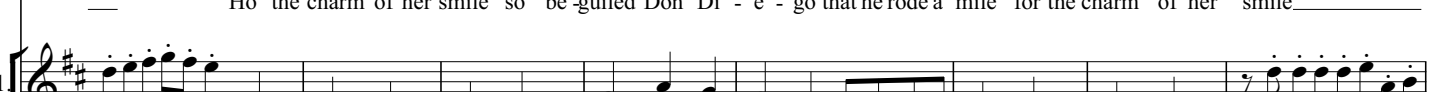
T. 
song in the air but the fair se-no-ri-ta does-n't seem to care for the song in the aiir
light in her eye tho she may try to hide it she ca-nnot de-ny there's a light in her eye


C11. 

C12. 

25 (David)

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

C11. 

C12. 

33 **C**

T. *clap*

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

C11

C12

37

Bar *clap*

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

C11

40

T.

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

C11

C12

43 **D**

T.

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

C11

C12

53

T.

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

C11

C12

59

1. hee haw hee haw hee haw 2.

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

C11

C12

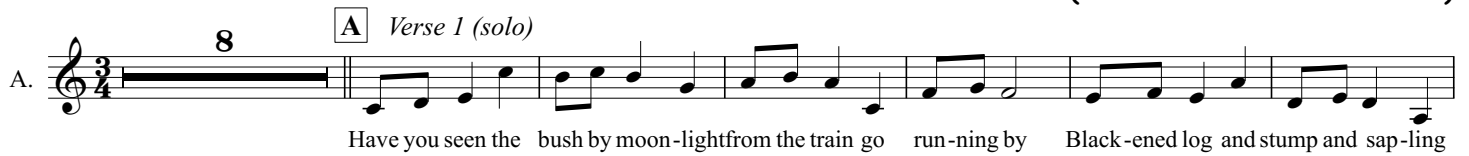
O - le

O - le

On the night train

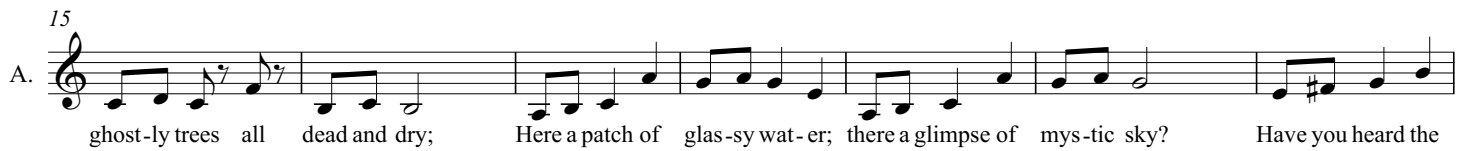
W: Henry Lawson M: Ade Monsborough
(Arr. Noni Dickson - 2011)

8 **A** Verse 1 (solo)



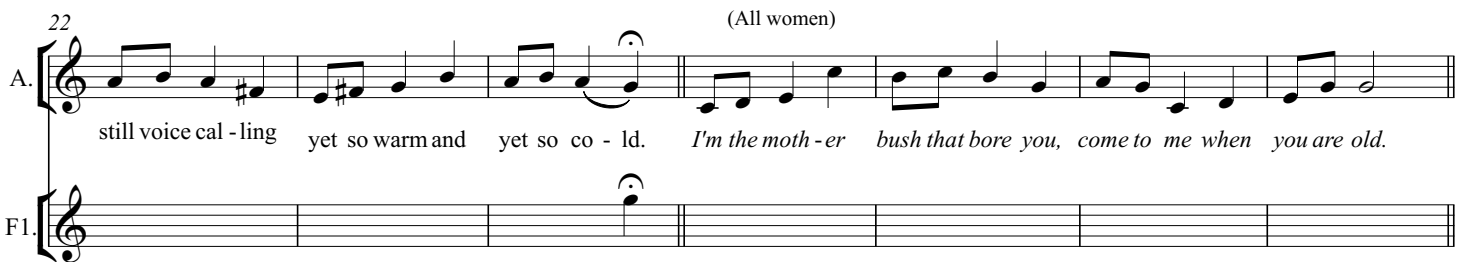
A. Have you seen the bush by moon-light from the train go run-ning by Black-ened log and stump and sap-ling

15



A. ghost-ly trees all dead and dry; Here a patch of glas-sy wat-er; there a glimpse of mys-tic sky? Have you heard the

22 (All women)



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

F1.

B

29 Em F Fm C Em F Fm



F1.

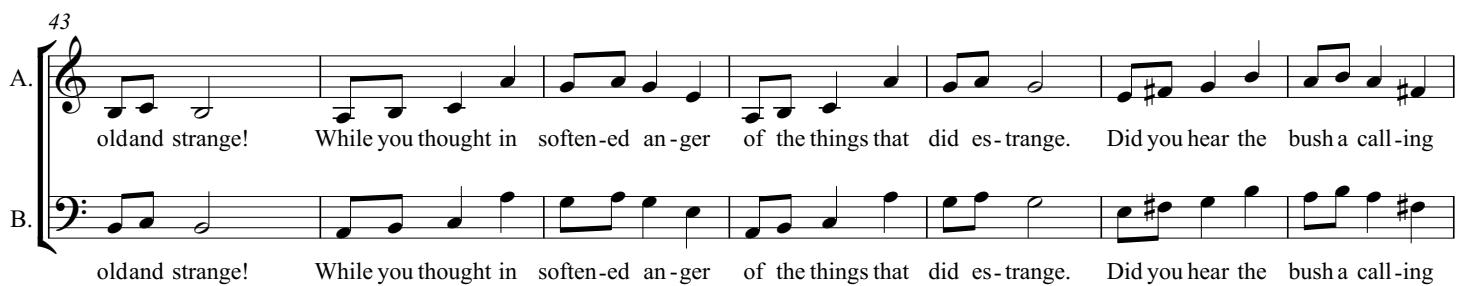
36 **C**



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

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

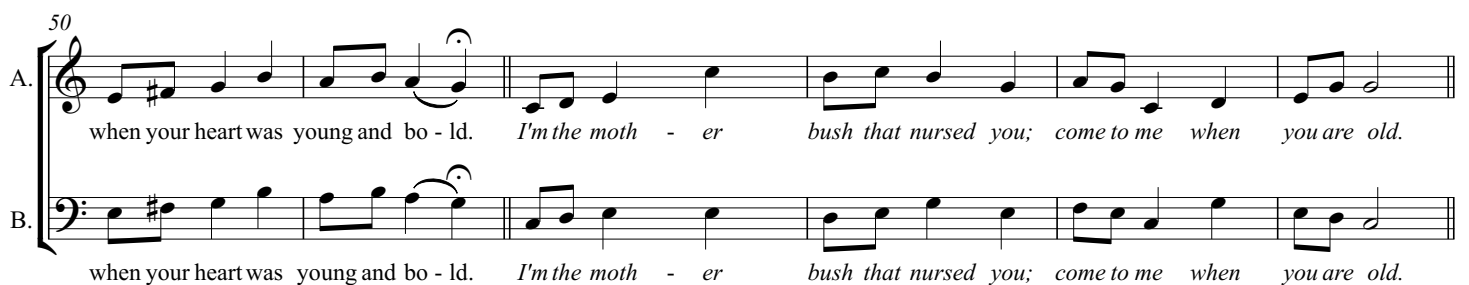
43



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

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

50



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.*

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.*

56 **D**



F1.

64 Em F Fm C Dm F G⁷

T. Rec.

72

F1.

T. Rec.

79 rit. a tempo

F1.

T. Rec.

91 E

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. Rec.

99

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

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

T. Rec.

103

A.
 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!

107

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

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

Come What May

David Baerwald

Arr: Samantha O'Brien (2011)

$\text{♩} = 70$

Fl.  $\frac{2}{4}$ $\frac{4}{4}$

B. Cl. 


11 **A** (Piano starts)

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

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

B. Cl. 

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

B. Cl. 

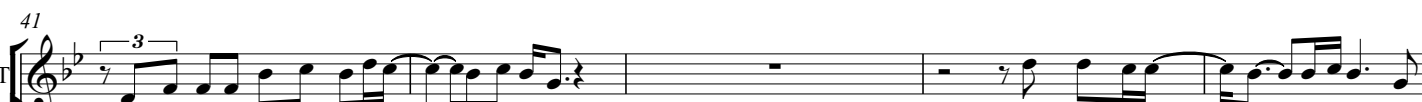
30 GT 
Come what may I will love you un-til my dy - ing day

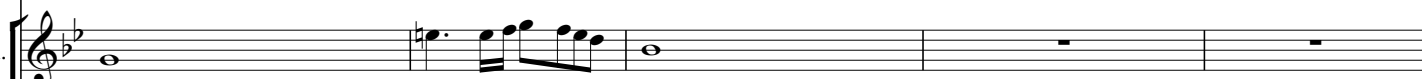
B. Cl. 

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

Fl. 

B. Cl. 

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

Fl. 

B. Cl. 

46

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

B. Cl.

51

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

B. Cl.

58

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

B. Cl.

65

GT
 I will love

B. Cl.

71

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

S.
 Ah

B. Cl.

75

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

S.

B. Cl.

Susanni

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

$\text{♩} = 120$

Fl.

Fl.

Rec.

S. MW **A** C⁷
A lit - tle child there is - y-born, Ei - a, Ei - a, Su-san-ni, Su-san-ni Su - san - i And

Rec.

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

S. **B** C⁷
Now Je - sus is the child - les name: Ei - a! Ei - a! Su-san-ni, -Su-san-ni, Su - san .ni. And

S. *Tutti*
Ma - ry mild she is - his dame; Al - le - lu - ia, Al - le - lu - ia And so - poor sor-row is turned to game. Al

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

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

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

Fl. **C**

Fl.

Rec.

Fl.

Rec.

110 D

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

F1. 3

Rec. 3

121 C

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

Rec.

131 C

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

Rec. 3

139 E C

S. sit - wedown u - pon - ourknee, Ei - a! Ei - a! Su-san-ni, Su-san-ni, su - san - ni, And pray we

Rec. tr tr

152

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

Rec. w

163

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

Rec.

174

S.

F1. 3 3

Rec. 3

183 rit.

F1. 3 3

Grandpa's gonna sue the pants offa Santa

Dr Elmo (Arr. Wayne Richmond - 2011)

♩=90

S.

Sax.

6
S.

Sax.

10
S.

Sax.


14
S.

Sax.


17
S.

Sax.


19 $\text{♩} = 140$


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.


Sax. 


24

S.  Grand-pa's gon-na sue_ the pants__ off - a San - ta'causegrand-ma would have want-ed him to.
 Grand-pa's gon-na sue_ the pants__ off - a San - ta'causegrand-ma would have want-ed him to.


Sax. 


28

S.  Grand-pa's gon-na sue_the pants__ off a San-ta heknows the law is on his_ side.__
 Grand-pa's gon-na sue_the pants__ off a San-ta hthought the law was on his_ side.__

Sax. 

33 $\text{♩} = 90$ | 1-3

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,____

Sax. 

4.

S.  And Grand-pa's ri - ding by his__ side, _

Sax. 

S.  'Cause the law-yers took him for a__ ride.__

Sax. 

O Holy Night

Adolphe Charles Adam (Arr. Maria Dunn - 2011)

A $\text{♩} = 60$

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

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

14
DW
yon-der breaks a new and glor-ious morn Fall on you knees Oh hear the an-gel voi - ces O night di -

21
DW
vine O night when Christ was born O night di - vine O

26
DW
night O night di - vine

Whst

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

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

B.
p
Ooo

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

B.
Ooo Fall knees hear

48
MW
voi - ces O night di - vine O night when Christ was born O night di -

B.
voi - ces

62 *pp* O ho - ly night

54

MW vine O night O night di - vine

B. O night O night di - vine

Whst *(Trill accompaniment)*

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

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

Whst *(Trill accompaniment)*

65

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

Whst *(Trill accompaniment)*

70

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

Whst *(Trill accompaniment)*

75

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

Whst *(Trill accompaniment)*

80

MW night when Christ was born O night di -

Whst *(Trill accompaniment)*

83

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

Whst *(Trill accompaniment)*

At the Hop

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

$\text{♩} = 180$

4

S.

5 **A**
S.

Bah

Bah

Cl.

Sax.

10
S.

Bah

Bah At the hop!

Well, you can

Cl.

Sax.

15 **B**
S.

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

When the re-cords start a-spin-nin', you ca

Cl.

Sax.

20
S.

lyp-so and you chick-en at the hop.

Do the dance sen-sa - tions that are sweep-in' the na - tion at the

Cl.

Sax.

25 C

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

Cl.

Sax.

32

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

Cl.

Sax.

39 D

Cl.

Sax.

43

Cl.

Sax.

47

Cl.

Sax.

51 **E**

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

Cl.

Sax.

55

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

Cl.

Sax.

59

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

Cl.

Sax.

63 **F**

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

Cl.

Sax.

69

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

Cl.

Sax.

73

S. *Let's go to the hop!* 1. 2.

Cl.

Sax.

Louise

Words: Leo Robin Music: Richard A. Whiting

♩=120

F/A Ab^{o7} C⁷ Gm⁷ C⁷ G⁷ C⁷

5 F F⁺ F⁶ F G⁷

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

pizz *arco* *pizz* *arco*

9 F/A Ab^{o7} C⁷ Gm⁷ C⁷ Gm⁷ C⁷

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

13 F F⁺ F⁶ F G⁷

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

pizz *arco* *pizz* *arco*

Vl.

B. Cl.

17 F/A A^b7 C⁷ Gm⁷ C⁷ F

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

F1.

Cl.

Vl.

B. Cl.