

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 That might-y Git-chi

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

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

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

S. D. *pp*

10

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

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

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

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

S. D.

17

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

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

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

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

S. D.

B

25

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

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

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

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

33

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

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

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

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

C

43

S. Oo oo oo

A. Oo oo oo

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

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

S. D.

52

S.

A.

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

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

S. D.

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

Rec. Vl. Vla. B. Cl.

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

Rec. Vl. Vla. B. Cl.

82 **E**

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

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

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

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

Vl. Vla. B. Cl.

92

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

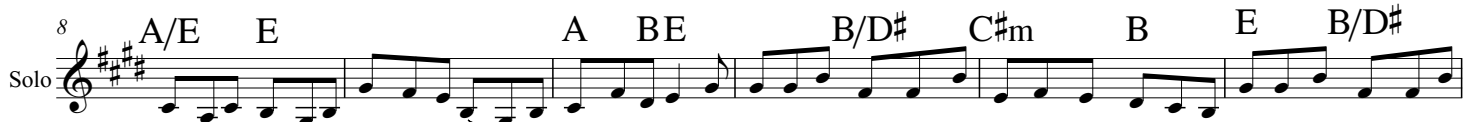
B. Cl. [Musical notation]

Blow the wind southerly

Traditional (Arr. Jill Stubington - 2011)

Solo 

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

Solo 

south er ly south er ly Blow bon ny breeze my lo - ver to me They told me last night there were ships in the off-ing and I hur ried down to the south er ly south er ly Blow bon ny breeze and bring him to me Is it not sweet to hear the breeze sing ing as light ly it comes o'er the

Solo 

deep roll-ing sea But my eyes could not see it where - ev - er might be it thøarque that is bear-ing my lo - ver to me bon -ny blue sea But... sweet - er and dear - er by far 'tis when bring-ing thøarque of my true love in safe - ty to me

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

Rec. 

Fl. 

Solo 

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

Rec. 

Fl. 

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

Rec. 

Fl. 

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 - fleslight - ly Tis true were he not mine. He'll He*

Rec.

Fl. *rpt. only*

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

♩ = 160

16

GT

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

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

33 **B** **Bm** **D**
GT
S.
Here we stand 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

41 **Bm** **D**
GT
S.
Here I am 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

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** **3**
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__

Fl.

91 Bm D

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

Fl.

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__

Fl.

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 Bm A(sus4) A G

(Drum start)

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

123 D Bm A(sus4) A G (Drum stops)

GT Stand a-round here__ in this sma - ll town__ and tell me how it feels Tell me how it feels

God's gift of love

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

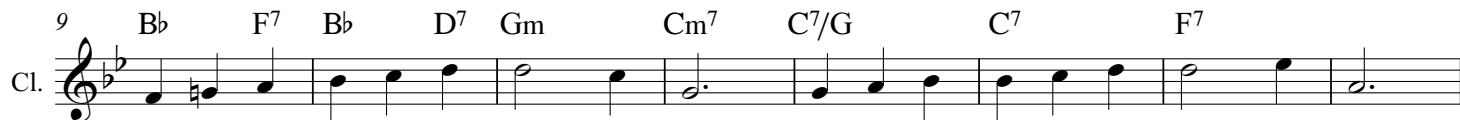
There shall come a Star out of Jacob,
and a Sceptre shall rise out of Israel.

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

Cl. 

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

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

Cl. 

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


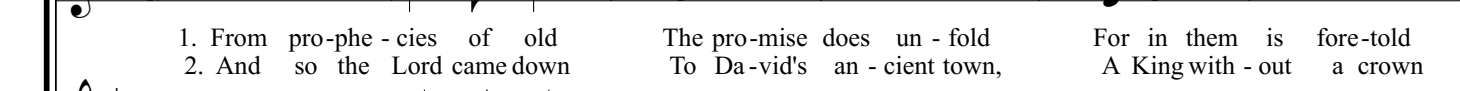
But thou, Bethlehem Ephrathah, though thou be little among the thousands

Cl. 


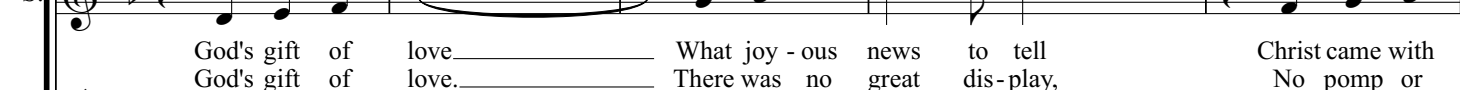
of Judah, yet out of thee shall he come forth unto me that is to be ruler in Israel; whose goings forth have been from of old, from everlasting.

Cl. 

Verse 1: Meredith & Marjorie
Verse 2: All women


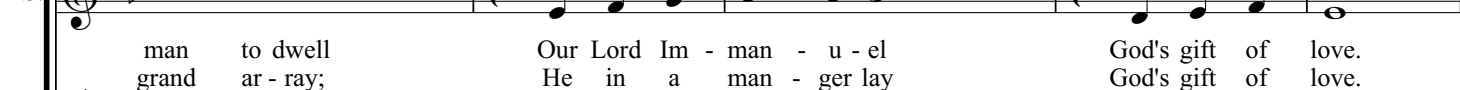
S. 
A. 

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

S. 
A. 

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

God's gift of love, gift of love. What joy-ous news to tell
God's gift of love, gift of love. There was no great dis-play,

S. 
A. 

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

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

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

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

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

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

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

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

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

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

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

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

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

A. came for all God's gift of love

67 **Fm** **Bb⁷** **Eb**

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

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

You Were Meant For Me

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

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 - vei 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 —

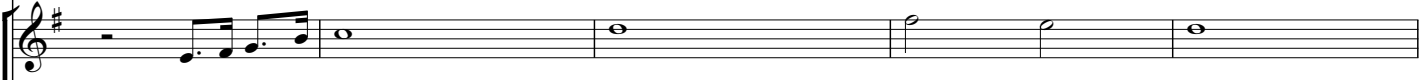
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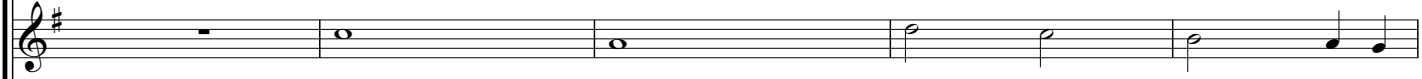
Rec.

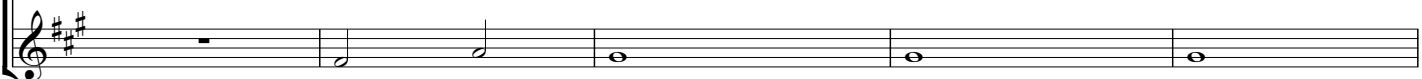
Cl.

60 **E**


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

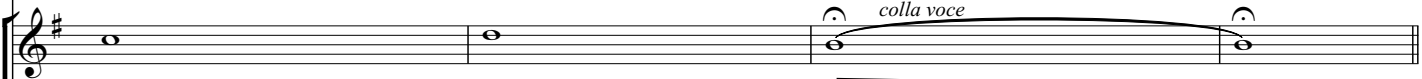
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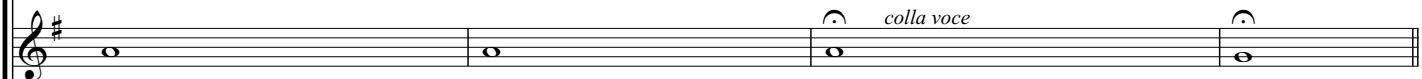
Rec. 

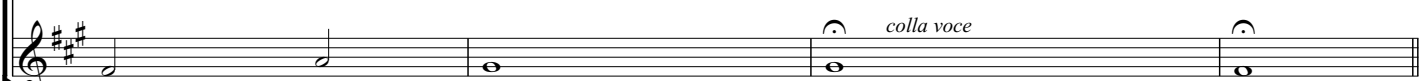
Cl. 

65

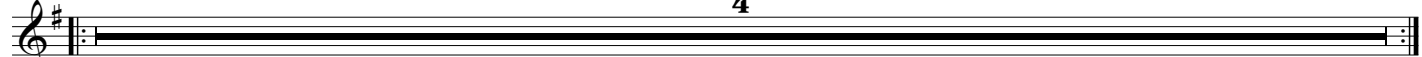
Tr.  Same old sto - ry not much to say Hearts are bro - ken ev 'ry day____

Fl.  *colla voce*

Rec.  *colla voce*

Cl.  *colla voce*

69 **4**

Tr. 

73 **F**

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

77

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

81

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

Fl. 

85

Tr.

Fl.

Rec.

89 **G**

Tr.

Fl.

Rec.

Cl.

93

Tr.

Fl.

Rec.

Cl.

97

Tr.

102

Tr.

Fl.

Rec.

Cl.

Concerto for two mandolins

Antonio Vivaldi (Arr. Bee Higgins - 2011)

Vln. **A**

Vln. 7

Vln. 11

Vln. **B**

S. (Single soprano)

Vln. 22

Vln. **C**

Vln. 34

S. (Single soprano)

A. (Single alto)

Vln. 40

Vln. 45

S. (Single soprano)

A. (Single alto)

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** **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*

205 **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.__ 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** **Gm⁷** **Cm** **F⁷sus⁴** **F⁷**

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

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

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

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

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

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

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

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

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

233 B^b Gm E^b Dm Cm

W. ooh. *ppp*

Con. 3

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

W.

Con.

Vla.

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

W.

Con.

Vla.

Over at the Frankenstein Place

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

BH *4* *G⁷* *C* *Cm*

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

BH *9* *G* *E* *A* *D⁷* *Stop rhythm*

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

MW _____

There's a

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

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

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

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

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

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

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

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

Harp starts broken chords

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

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

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

B _____

in - to m - y

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

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

MW: There's a light.

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

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

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

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

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

BH: There's a li - ght. In the

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

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

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

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

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

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

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

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

Right Said Fred

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

♩=85

F1. (up octave)

MP. **A**

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

MP. **A**

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, "give a shout for Char- lie."

MP. **A**

Up comes Char - lie from the floor be - low. (Footsteps) Af - ter strain - in',

MP. **A**

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

MP. **A**

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 did no good. Well, I

F1. **A**

MP. **A**

nev-er thought it would." All Right, 'said Fred, 'have to take the feet off. To get them feet off would-n't take a mo." (Rattle and roll)

MP. **A**

Took it's feet off, e-ven took the seat off. Should've got us some-where, but no. So

F1. **A**

MP. **A**

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

F1. **A**

MP. **B**

Right,"said Fred Have to take the door off, need more space to shift the so and so." (Squeak,squeak, creak!) Had bad twin ges tak ing off the hin ges

60
MP. and it got us no-where and so we 'ad a cup o' tea. And "Right," said Fred, "have to take the wall down, that there wall is
67
MP. gon-na have to go." (Crash! Boing!) Took the wall down, e-ven with it all down,
71
MP. we was get-ting no-where. And so we 'ad a cup o' tea. And

75 *Bridge 2*
MP. Char-lie had a think and he said "Look Fred, I've got a sort of
F1.

78
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,
F1.

84
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
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
F1.

97 F Bb7 F Bb7 F Bb7
MP. home. I said to Charlie, "We'll just have to leave it standing on the" "landing that's all."
F1.


103
MP. "You see, the trouble with Fred is . . . he's too hasty" "And you never get nowhere if you're too hasty!"
F1.


Jacob's Ladder


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


Traditional - as sung by Pete Seeger

♩.=80 D


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


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

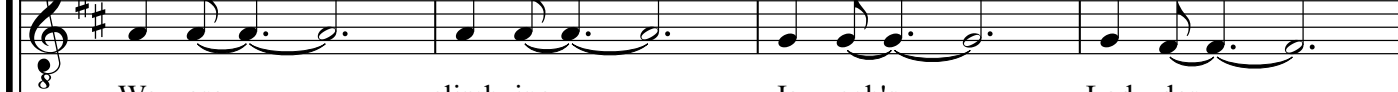
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

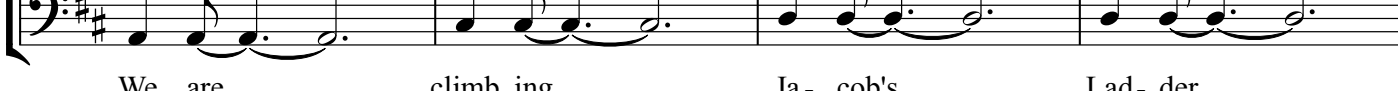
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

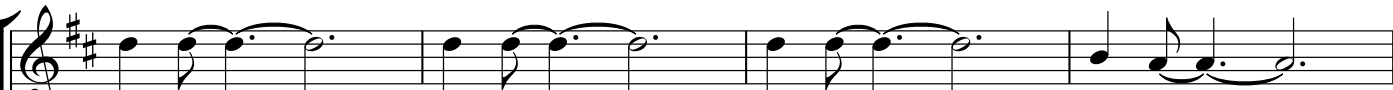
S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

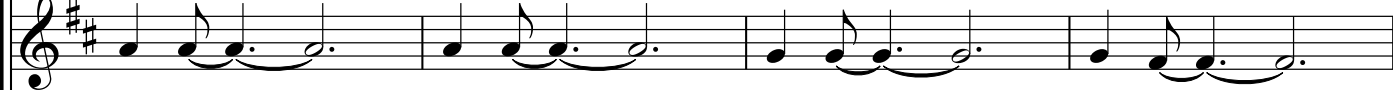
A.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

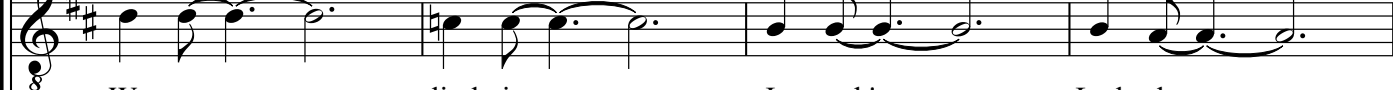
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

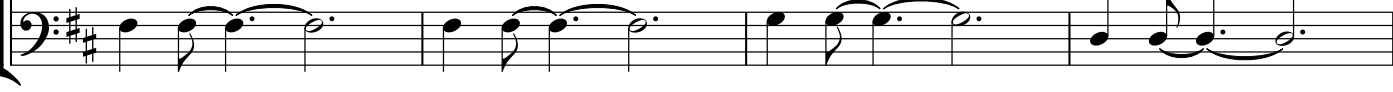
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

9 D D⁷ G D


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


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


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


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

13 A⁷ G D

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

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

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

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

I Saw Three Ships

Trad (Arr. Maria Dunn - 2011)

♩ = 120
4
A 3

S. I saw three ships I saw three ships I saw three ships I

15

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

Bar. Where? come sail-ing in She

23

S. Christ mas day on Christ mas day I saw three ships I

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

28

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

Bar. Christ mas day When???

stop rhythm *solo*

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 3

S.

61 solo C all tenors

Bar. And what was in thoseships all three onChrist-mas day onChrist-mas day and what was in thoseships all three onChrist-mas day in the morn-ing And

70 all men

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 And

78

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

Fl.

86

S.

89

S. **D**
The vir gin Ma ry andChrist was there onChrist mas day on Christ mas day the vir gin Ma ry andChrist was there onChrist mas day in themorn ing The

98

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

106

S. vir - gin Ma-ry andChrist was there on Christ mas day on Christ mas day the vir - gin Ma-ry andChrist was there on Christ-mas day in themorn - ing **3**

117

Bar. **E**
Pray wi thersailedthoseships all three onChrist mas day onChrist mas day Pray wi thersailedthoseships all three onChrist mas day in themorn ing Pray

126

Bar. wi-ther sailed thoseships all three onChrist-mas day onChrist-mas day Pray wi-ther sailed thoseships all three onChrist-mas day in the morn-ing Pray

134

Bar. wi-ther sailed thoseships all three onChrist-mas day onChrist-mas day Pray wi-ther sailed thoseships all three onChrist-mas day in themorn - ing

Fl.

142

S.

145 **F**
S. O they sailed in-to Beth-le-hem onChrist-mas day on Christ-mas day O they sailed in-to Beth-le-hem onChrist-mas day in themorn-ing 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 themorn - ing O

162 **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 themorn - ing

170 **3**
S.

173 **H** *stop drum*
Vln.

182
Vln.

190 **I**
Vln.

198
Vln.
Fl.

206 **J**
Fl.

210
Fl.

214
Fl.

218
Fl.

222 **K**
Fl.

226
Fl.

230
Fl.

234
Fl.

238 *restart drum*
S.
Then

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

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

258
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

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


Fl.

The Bethlehem Bell Ringer

Carl Cleves

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

Verse 1C

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

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


Verse 2


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


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


Chorus


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

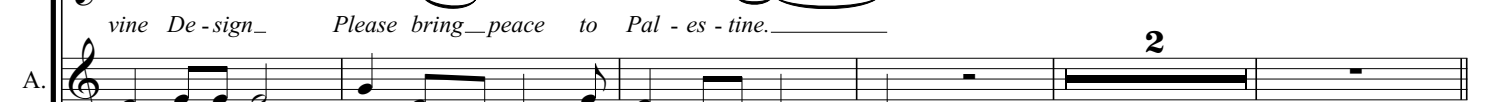
RM 
Oh Je - sus, please, help Pal-es - tine... Turn all that blood back in - to wine. Oh Turn-ing Wheel, Di-

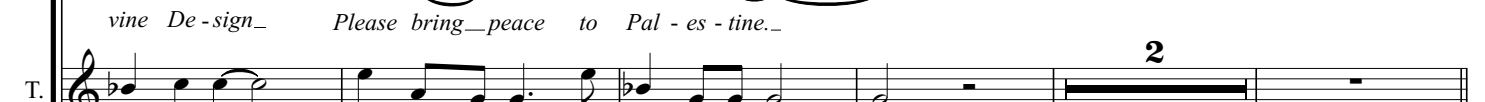
A. 
Oh Je - sus, please, help Pal-es - tine... Turn all that blood back in - to wine. Oh Turn-ing Wheel, Di-

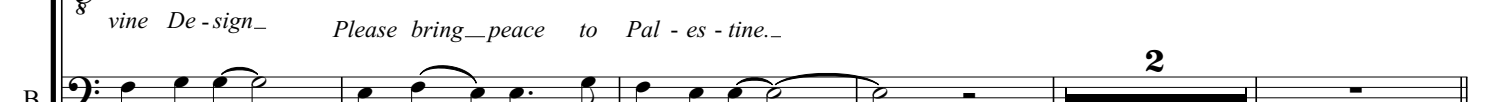
T. 
Oh Je - sus, please, help Pal-es - tine... Turn all that blood back in - to wine. Oh Turn-ing Wheel, Di-

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

RM 
vine De - sign_ Please bring_peace to Pal - es - tine.---

A. 
vine De - sign_ Please bring_peace to Pal - es - tine.---

T. 
vine De - sign_ Please bring_peace to Pal - es - tine.---

B. 
vine De - sign_ Please bring_peace to Pal - es - tine.---

Verse 3 C

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

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

Verse 4

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

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

Verse 5

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

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

Verse 6

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

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

Verse 7 [slower, gentler - no drum]

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

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

Summertime

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

George Gershwin (Arr. Maria Dunn - 2011)

Fl. $\text{♩} = 60$

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

18
KD. high Oh yo da-ddy's rich and yo ma is good loo - kin so hush li-ttle ba - by don' you

26 $\text{♩} = 75$
KD. cry One of these morn-in's yo go-nna rise up singin'
S. Mmm morn in's mmm
Fl.

33
KD. then you'll spread yo wings and you'll take the sky But til that morn-in' there's a noth-in' can
S. spread yo wings mmm take to the sky Mmm

40
KD. harm you with da - ddy an ma - mmy stand in' by
S. da-ddy ma-mmy stan-din' su-mmer-time su-mmer

47
S. time su - mmer-time su-mmer - time
Fl. *tr*

VI. *f* 3 3 3 3 3

52

S. su-mmer-time su-mmer

Fl. *3* *3* *3*

Vl. *3* *3* *3*

57

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

Fl. *3* *3*

Vl. *3*

Am Bm

65 Bm

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

Fl. *3* *3*

71

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

Fl.

75

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

Fl.

80 rit.

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

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

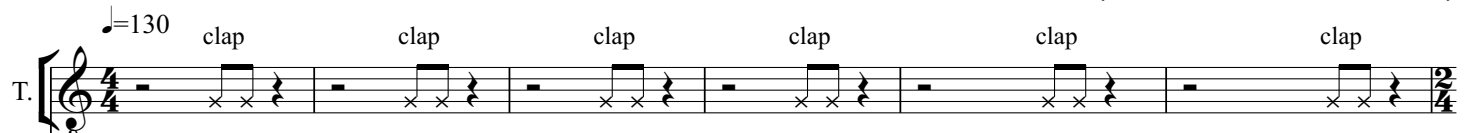
Fl. rit.

The Donkey Serenade


Friml & Stothart (Arr. Maria Dunn - 2011)

♩=130

clap clap clap clap clap clap

T. 

(All clap)

Fl. 

7 **A**

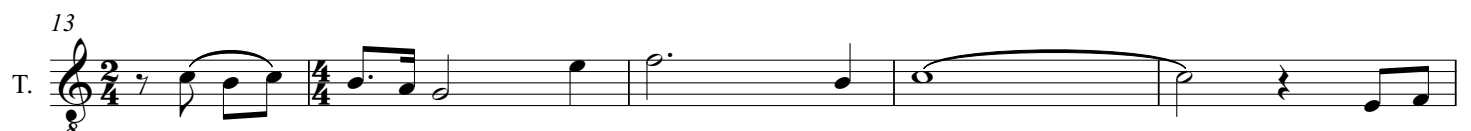
clap clap

T. 

Ay Ay

Fl. 

13

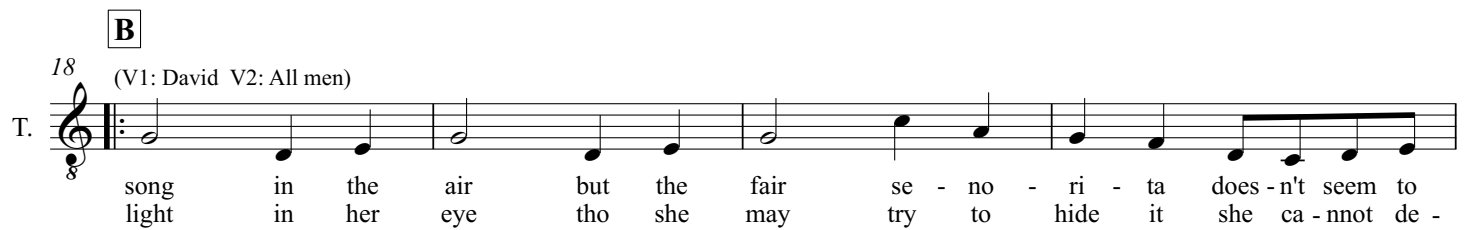
T. 

Ay Ay

There's a

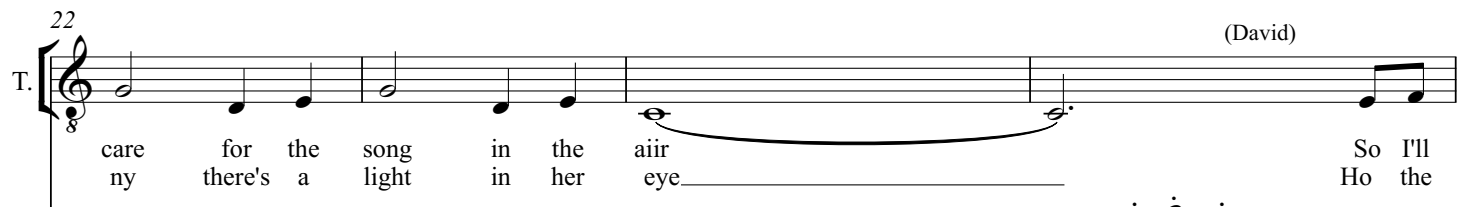
18 **B**

(V1: David V2: All men)


T. 

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

22 (David)

T. 

care for the song in the air eye So I'll
ny there's a light in her eye Ho the

Fl. 

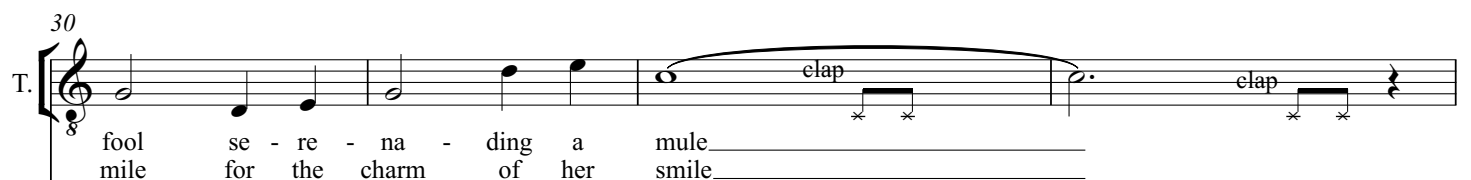
26

T. 

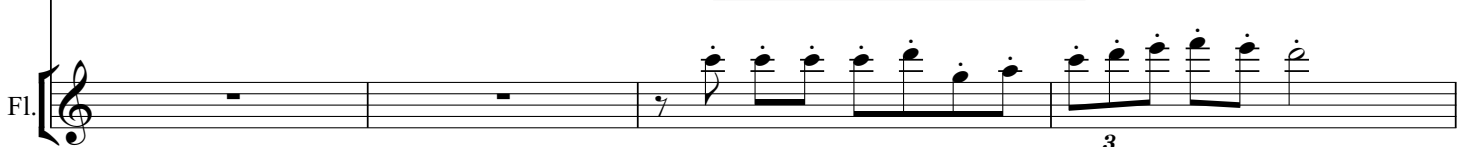
sing to the mule if you're sure she won't think that i am just a
charm of her smile so be - guiled Don Di - e - go that he rode a

30

clap clap

T. 

fool se - re - na - ding a mule
mile for the charm of her smile

Fl. 

34 **C**

T. clap

Fl.

37

Bar clap

Fl.

Si si mi mu - cha - chi - to
si si la se - nor - i - ta

41 **D**

T. clap

Fl.

48

T. clap

Fl.

56

T. 1. hee haw

Fl.

61

T. 2.


Fl.

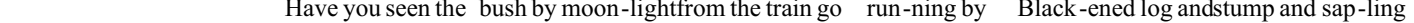
O - le

On the night train


A Verse 1 (solo)


8

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


F1. 

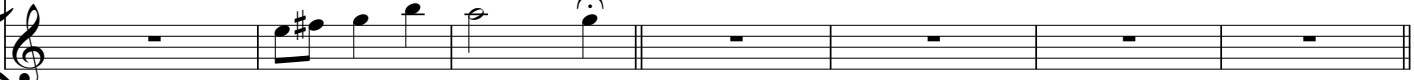
15

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

F1. 

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. 

29 B


F1. 


36 C

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


F1. 


43

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

F1. 

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.*

F1. 

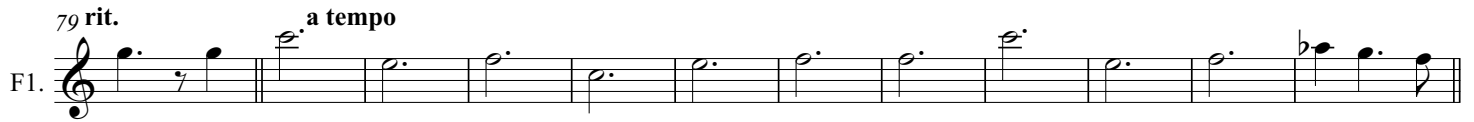
56 **D**

F1. 


72

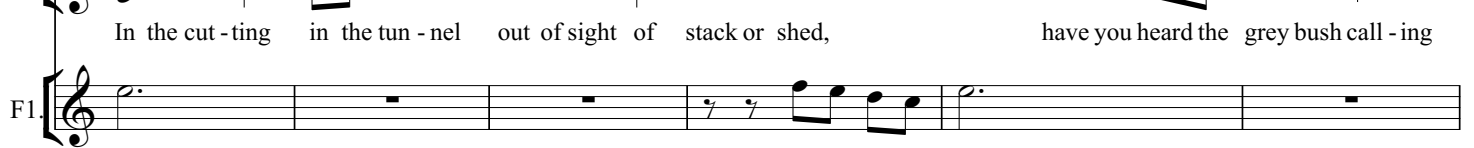
F1. 

79 rit. **a tempo**


F1. 

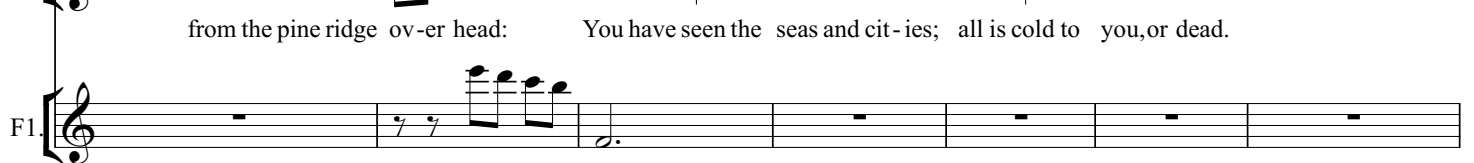
91 **E** Verse 3

S.  In the cut - ting in the tun - nel out of sight of stack or shed, have you heard the grey bush call - ing


F1. 

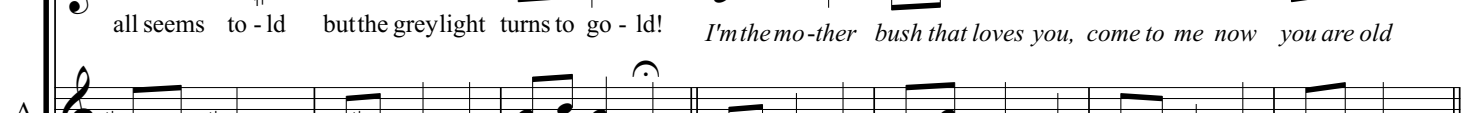
97

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

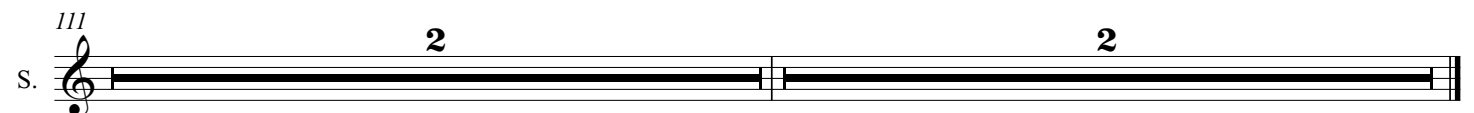
F1. 

104 **G7**

S.  all seems to - ld but the greylight turns to go - ld! I'm the mo - ther bush that loves you, come to me now you are old

A.  all seems told but the greylight turns to go - ld! I'm the mo - ther bush that loves you, come to me now you are old

111

S.  **2** **2**

Come What May

David Baerwald

Arr: Samantha O'Brien (2011)

$\text{♩} = 70$

Fl. 
B. Cl. 


11 **A** (Piano starts)

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

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

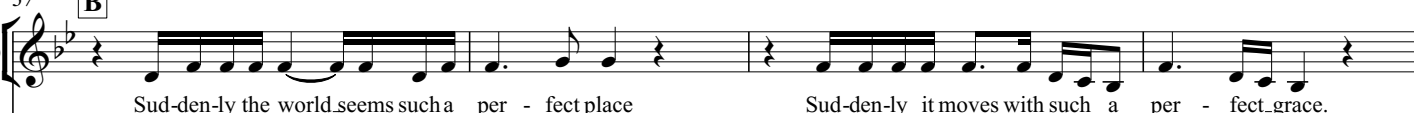
B. Cl. 

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

B. Cl. 


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


B. Cl. 

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

Fl. 

B. Cl. 

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

Fl. 

B. Cl. 

46

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

B. Cl.

51

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

B. Cl.

58

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

B. Cl.

65

GT
 I will love

B. Cl.

71

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

S.
 Ah

B. Cl.

75

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

S.

B. Cl.

Susanni

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

F. $F \downarrow = 120$ Dm C F Am Dm C F Am

F. 10 Dm C F Am Dm C F Am Dm C

S. 20 F ^{MW} F_A Am B^b Dm Am Dm C F Dm Am Dm⁷ F

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

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

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

S. 46 **B** F Am B^b Dm Am Dm C F Dm Am Dm⁷ F Am Dm

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

A.

S. 60 C/E F C ^{Tutti} F Gm F/A Gm^C Dm Gm F Am B^b C F Gm^F Gm

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

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

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

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

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

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

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

F. 102 Am Dm C F B^b Am

F. 108 Gm F Am Dm C F

113 C **D**F Am B^b Dm Am Dm C F Dm Am Dn^bC F

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

F1.

126 Am Dm C/E F C Gm^F Gm F/A Gn^bC Dm Gm F Am B^b C F

S. stars they shone both fair -and bright, Al - le - lu - ia, al le - lu - ia, The an - gels sang - with all their might.

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

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

A. Now sit - wedown u - pon - ourknee, Ei - a! Ei - a! And

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

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

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

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

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

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

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

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

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

175 Am Dm C F Am Dm C F F Dm C F

F1.

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

F1.

Grandpa's gonna sue the pants offa Santa

Dr Elmo (Arr. Wayne Richmond - 2011)

♩=90

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

F1.

Cl.

6

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

F1.

Cl.

10

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

F1.

Cl.

14

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

F1.

Cl.

17

♩=140

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

F1.

Cl.

21

S.

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

F1.

Cl.

26

S.

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

F1.

Cl.

30

S.

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

F1.

Cl.

34 ♩=90 | 1-3

S.

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

F1.

Cl.

4.

S.

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

F1.

Cl.

O Holy Night

Adolphe Charles Adam (Arr. Maria Dunn - 2011)

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

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

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

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

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

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

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

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

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

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

45 Am Em Dm Am C/G G⁷ C F C/G G⁷

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

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

S. Fall knees hear voi - ces

A. Fall knees hear voi - ces

T. Fall knees hear voi - ces

B. Fall knees hear voi - ces

52 C G G⁷ C F C/G G⁷ C F C G G⁷

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

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

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

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

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

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

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

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

65 **F C C⁷ Em/B B⁷**

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

69 **Em G⁷ C G⁷ C**

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

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

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

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

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

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

74 Am Em Dm Am C/G G⁷ C F

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

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

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

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

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

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

80 C/G G⁷ C G G⁷ C F C/G C

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

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

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

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

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

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

At the Hop

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

♩=180

4

S.

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

S. Bah Bah Bah Bah At the hop!

A. Bah Bah Bah Bah At the hop!

T. Bah Bah Bah Bah At the hop!

B. Bah Bah Bah Bah At the hop!

14 **B** **Ab** **Ab⁷**

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

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

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

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

19 **Db** **Ab**

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

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

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

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

23 Eb⁷ Db Ab

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

A. Bah Hop, hop, hop, hop!

T. Bah Hop, hop, hop, hop!

B. Bah Hop, hop, hop, hop!

27 C Ab Ab⁷ Db

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

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

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

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

33 Ab Eb⁷ Db Ab Ab Eb E⁷

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

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

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

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

39 **D** A A⁷ D

S. Bah Bah Bah Bah

A. Bah Bah Bah Bah

T. Bah Bah Bah Bah

B. Bah Bah Bah Bah

Fl.

45 A E⁷ D A E⁷

S. Bah Ooh Bah Well, you can

A. Bah Ooh Bah

T. Bah Ooh Bah

B. Bah Ooh Bah

Fl.

51 **E** A A⁷

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

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

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

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

55 **D** **A**

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

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

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

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

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

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

A. Bah Hop, hop, hop, hop!

T. Bah Hop, hop, hop, hop!

B. Bah Hop, hop, hop, hop!

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

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

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

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

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

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

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

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

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

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

Louise

Words: Leo Robin Music: Richard A. Whiting

♩=120

F/A Ab^{o7} C⁷ Gm⁷ C⁷ G⁷ C⁷

5 F F+ F⁶ F G⁷

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

pizz *arco* *pizz* *arco*

9 F/A Ab^{o7} C⁷ Gm⁷ C⁷ Gm⁷ C⁷

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

13 F F+ F6 F G7

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

pizz *arco* *pizz* *arco*

Vl.

B. Cl.

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

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

F1.

Cl.

Vl.

B. Cl.