

# Summertime

[Loosely Woven – Christmas 2011]

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# The Huron Carol

(Arr. Jill Stubington - 2011)

**A**

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

A. *f* '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.  
Vi.  
Vla.  
B. Cl.

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

Rec.  
Vi.  
Vla.  
B. Cl.

82 **E**

S.  
A.  
T.  
B.  
Vi.  
Vla.  
B. Cl.

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

92

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

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

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

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

Vl. [Musical notation]

Vla. [Musical notation]

B. Cl. [Musical notation]

102

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

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

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

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

Vl. [Musical notation] *rit.*

Vla. [Musical notation]

B. Cl. [Musical notation]

# Blow the wind southerly

Traditional (Arr. Jill Stubington - 2011)

**A** ♩=40 E A/E E

Solo

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

Hp.

6 A B E E A/E E

Solo

bon - ny blue sea Blow the wind south-er - ly south-er - ly south-er - ly Blow bon - ny breeze my  
 bon - ny blue sea Blow the wind south-er - ly south-er - ly south-er - ly Blow bon - ny breeze and

Hp.

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

Solo

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

Hp.

15 A E/G# F#m E A B E ♩=130 4

Solo

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

Hp.

Piano: 1. RH chords 2. Both

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

Solo

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

A.

33 **C** E A/E E B E A E/B B E <sup>1.</sup> <sup>2.</sup>

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

A. *rpt. only*

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

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

A. *rpt. only*

51 **E** E A/E E B E A E/B B E <sup>1.</sup> <sup>2.</sup>

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

A.

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

Solo wears a blue bon - net blue bon - net blue bon - net He wears a blue bo - net a dim-ple in his chin\_ He chin

A. *all altos on rpt.*

69 **G** E A/E E B E A E/B B E <sup>1.</sup> <sup>2.</sup>

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

A. *all altos*

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

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

A.

85 E A/E E F#7 B E A E/B B E (E) <sup>1.</sup> <sup>2.</sup>

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

A. *a tempo*

# Plaisir d'amour

Padre G. Martini (1706-1784)

(Arr. Jill Stubington - 2011)

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

D  $\text{♩} = 40$

Em<sup>7</sup>

A<sup>7</sup>

D

Fl.

Rec.

B. Cl.

Hp.

5

Em<sup>7</sup>

A<sup>7</sup>

D

Em

D/A

A<sup>7</sup>

D

Fl.

Rec.

B. Cl.

Hp.

**A**

D A/C# D

G/B D/A

A<sup>7</sup>

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

Em/G

D/A

A<sup>7</sup>

D

G.M.

Fl.

B. Cl.

Hp.

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

18

Em<sup>7</sup>

A<sup>7</sup>

D

G/D

D

G/D

D

A<sup>7</sup>

D

Fl.

Rec.

B. Cl.

Hp.



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

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.

32 **C** D A<sup>7</sup> D A<sup>7</sup> D A/C<sup>#</sup> D

G.M. Plai - sir d'a mour ne

Fl.

Rec.

B. Cl.

Hp.

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

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

Fl.

Rec.

B. Cl.

Hp.

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

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

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

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

B. Cl.

Vln.

Vla.

51 C7/Bb F/A C7/Bb F/A G°7 Dm/F A7/E Dm A(sus4) A

G.M. Je t'ai-me - rai\_\_ merépétait Syl - vi\_\_ e L'eau cou le en - cor\_\_ elle a chan gé\_pour - tant\_\_ Plai

S. Je t'ai-me - rai\_\_ merépétait Syl - vi\_\_ e L'eau cou le en - cor\_\_ elle a chan gé\_pour - tant\_\_

A. Je t'ai-me - rai\_\_ merépétait Syl - vi\_\_ e L'eau cou le en - cor\_\_ elle a chan gé\_pour - tant\_\_

Fl.

Rec.

B. Cl.

Vln.

Vla.

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

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

B. Cl.

Vln.

Vla.

Hp.

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

G.M.   
 e

Fl.

Rec.

B. Cl.

Vln.

Vla.

Hp.

# Walk It Off

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

♩ = 160

Vl. Hp.

6 Vl. Hp.

11 Vl. Hp.

17 **A** GT Hp.  
Walk it off now You can tell them all how hard we tried to work it out

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

33 **B** A. Hp.  
Here we stand There's no-thing left for you There's no-thing left for me

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

49 **C** GT Hp.  
I will ne verbe what you want to see now I will ne verbe what you want to see now

57 GT Hp.  
I ne ver wanted you to go But I'd be the last to let you know

67 **D** (Drum starts)

GT Walk it off now You can tell them all\_ how, how good it feels\_ to be let down

Hp.

75

GT Tell them all\_ a-bout How long it was\_ to get a-round to her side\_ of town\_

Hp.

83 **E**

A. Here we stand There's nothing left for you\_ There's nothing left for me\_

Hp.

91

A. Here I am There's nothing left for you\_ There's nothing left for me\_

Hp.

99 **F**

A. I will ne verbe what you want to see now\_ I will ne verbe what you want to see now\_

Hp.

107 **G** (Drum stop)

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

Hp.

115 **H** (Drum start)

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

Hp.

123 (Drum stops)

GT Stand a-round here\_ in this sma - ll town\_ and tell me how it feels Tell me how it feels

Hp.

# God's gift of love

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

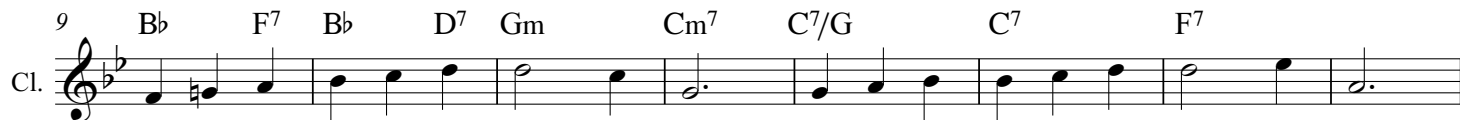
There shall come a Star out of Jacob,  
and a Sceptre shall rise out of Israel.

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.


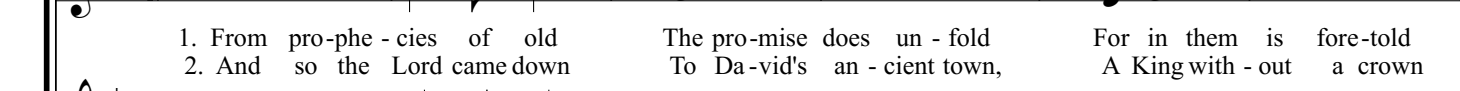
But thou, Bethlehem Ephrathah, though thou be little among the thousands

Cl. 


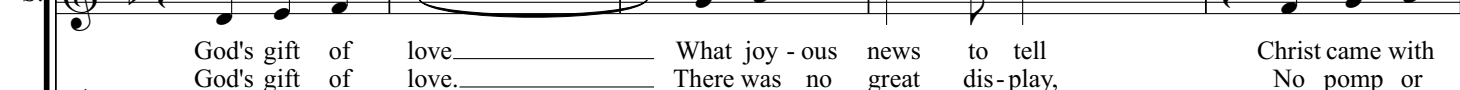
of Judah, yet out of thee shall he come forth unto me that is to be ruler in Israel; whose goings forth have been from of old, from everlasting.

Cl. 

Verse 1: Meredith & Marjorie  
Verse 2: All women


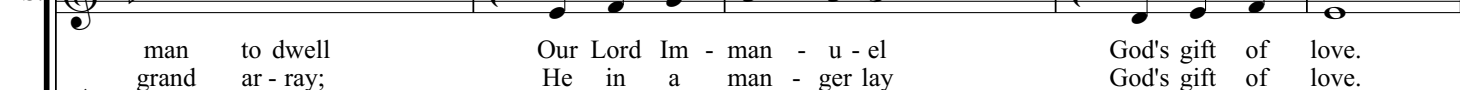
S.   
A. 

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**

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

A. came for all God's gift of love

67 **Fm Bb7 Eb**

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

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

# You Were Meant For Me

Jewel Kilcher and Steve Poltz

(Arr. Maria Dunn - 2011)

Hp.  $C^9$   $G/B$   $C$   $Em$

5 **A**  $C^9$   $G/B$   $C$   $Em$   $C^9$

Tr. I hear the clock it's six A M I feel so far from where I've been I've got my eggs and my

Hp.

10  $G/B$   $C$   $D$   $C^9$   $G/B$

Tr. pan-cakes too I've got ma-ple sy-rup ev'ry thing but you I break the yolks and make a smi-ley face

Hp.

15  $C$   $Em$   $C^9$

Tr. I kind of like it in my brand new place I wipe the spots a - bove the mirror don't leave the

Hp.

18  $G/B$   $C$   $D$

Tr. keys in the door I ne-ver put the towels on the floor an - y more cause

Hp.

21 **B**  $C$   $D$   $G$   $D/F^\#$   $Em$   $G/D$

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

Hp.

25  $C$   $D$   $G$   $D/F^\#$   $Em$   $G/D$

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

Hp.



29 C D Em

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

Hp.

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

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

Hp.

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

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

Hp.

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

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

Hp.

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

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

A.   
 Oooh\_

Hp.

49 D C D G D/F# Em G/D

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

A.

Hp.

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

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

A.

Hp.

57 **C** **D** **Em**

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

A.

Hp.

**E** 61 **Am7** **D** **Bm** **D** **Em7**

Tr. go a-bout my bus'ness I'm do - in fine\_ be - sides what\_ would I say\_ if I had\_ you on the line?

A. Ooo\_

Hp.

65 **Am7** **D** **Bm7** **Em**

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

A.

Hp.

69 **C9** **G/B** **C** **Em**

Hp.

**F** 73 **C9** **G/B** **C** **Em**

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

Hp.

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

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

Hp.

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

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

Hp.

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

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

Hp.

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

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

Hp.

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

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

Hp.

97 **C** **D** **Em** **C**

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

Hp.

102 **D** **C<sup>9</sup>** **G/B** **C** **Em**

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

Hp.

# Concerto for two mandolins

Antonio Vivaldi (Arr. Bee Higgins - 2011)

**A**

Vln.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Hp. Em B $\frac{7}{D\#}$  Em B $\frac{7}{D\#}$  Em Am

7

Vln.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Hp. D G C D $^7$

11

Vln.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Hp. G/D D $^7$  G D $^7$  G

**B**

15

Vln.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Hp. Em B $\frac{7}{D\#}$  Em B $\frac{7}{D\#}$  Em Am

21

Vln.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Hp. D G C D $^7$

25

Vln.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Hp. G/D D $^7$  G D $^7$  G


**C**

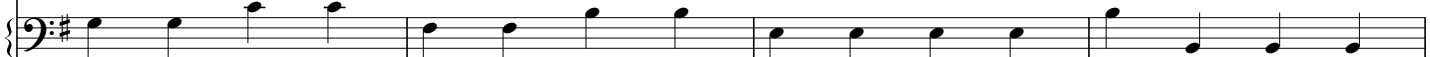
29

Vln.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Hp. E Am B $^7$  Em Em Am D

35

Vln. 

Hp. 

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

39

Vln. 

Hp. 

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


43

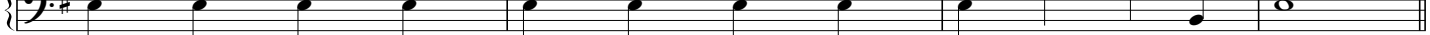
Vln. 

Hp. 

B<sup>7</sup>/D# Em Em B<sup>7</sup>

47

Vln. 

Hp. 

Em B<sup>7</sup> Em

51


Vln. 

Hp. 

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


57

Vln. 

Hp. 

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

61

Vln. 

Hp. 

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

66

Vln. 

Hp. 

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

# Let's Drink

C & J Roweth (1997)

Arr: Samantha O'Brien (2011)

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

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

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

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

28 F **VERSE 1** B<sup>b</sup> Dm Cm B<sup>b</sup>/D <sup>3</sup>   
 SG.   
 They're strewn a-cross the tab-les like de-bris from a fl-ood A fall-en face can stretch a   
 Vla.   
 Musical notation for Violin 3, measures 28-38.

39 E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> Dm   
 SG.   
 smile safe from the world out-side In here the id- ea is real though she did-n't   
 Musical notation for Soprano, measures 39-49.

50 Cm B<sup>b</sup>/D <sup>3</sup> E<sup>b</sup> B<sup>b</sup>   
 SG.   
 un-der- stand Why you had to break her heart to be a man You've got to   
 Musical notation for Soprano, measures 50-60.

61 B<sup>b</sup> Dm Cm B<sup>b</sup>/D   
 SG.   
 live true to how you're made And these are the choi-ces that you make And if she did-n't stick with you.   
 Musical notation for Soprano, measures 61-70.

71 E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> Dm   
 SG.   
 well may-be that was her mis- take And if we can't count on a- ny thing let's laugh un-   
 Musical notation for Soprano, measures 71-81.

82 Cm B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup> F   
 SG.   
 til we cry Just for- get a-bout to-morr-ow for-get all the rea-sons why   
 Musical notation for Soprano, measures 82-93.

94 **CHORUS** B<sup>b</sup> Gm Gm<sup>7</sup> Cm F<sup>7</sup>sus<sup>4</sup> F<sup>7</sup>   
 SG.   
 So let's drink to the ones that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you   
 W.   
 So let's drink to the ones that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you   
 T.   
 So let's drink to the ones that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you   
 B.   
 So let's drink to the ones that we've loved that we've lost, Drink to the friends who could not stand the cost. Don't you   
 Musical notation for Chorus, measures 94-104, including vocal parts and waltz accompaniment.

103 **B<sup>b</sup>** **Dm<sup>7</sup>** **D<sup>7</sup>** **E<sup>b</sup>** **F** **Fsus<sup>4</sup>** **F**

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

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

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

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

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

Con.

Vla.

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

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

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

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

152 **Cm** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>**

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

163 **Dm** **Cm** **B<sup>b</sup>/D**

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

173 **E<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>** **Dm**

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

184 **Cm** **B<sup>b</sup>/D** **E<sup>b</sup>** **B<sup>b</sup>** **F**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

233  $B^b$   $Gm$   $E^b$   $Dm$   $Cm$

W. ooh. *ppp*

Con. 3

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

W.

Con.

Vla.

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

W.

Con.

Vla.

# Over at the Frankenstein Place

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

Harp (Hp.)

etc

Bass (BH)

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

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

Bass (BH)

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

No matter\_ what o - r who you a - r - e\_ There's a light.

Middle (MW)

There's a light.

Bass (BH)

16 *C* *Cm*

There's a li - ght.

Middle (MW)

There's a l - i - g - h - t.\_\_\_\_\_

Acoustic (A)

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

Bass (BH)

21 *G* *E* *A* *D*<sup>7</sup> *G* *Stop rhythm*

There's a light, li - ght. In the dark - ness, of ev - ery bod-ies life.\_

Middle (MW)

There's a light, l - i - ght. In the dark - ness, of e - very bod-ies life.\_

Acoustic (A)

- ace.

Bass (BH)

27 *G* *G*<sup>maj7</sup> *Em*

*Harp starts broken chords*

The dark - ness must go do-wn the ri-ver of nights

Harp (Hp.)

33 G Gmaj7 Em

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

Hp

38 C D7

*Start rhythm*

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

MW There's a

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

Hp

43 G C

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

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

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

48 Cm G

BH

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

51 E A D7 G

*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.

A ht.

# Right Said Fred

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

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

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

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

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

MP. 16 E A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E D

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

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

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

## Bridge 1

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

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

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

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

MP. 39 E A<sup>7</sup> E A<sup>7</sup> E A<sup>7</sup> E E<sup>7</sup>

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

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

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

MP. 51 F Bb<sup>7</sup> F Bb<sup>7</sup> [B] F Bb<sup>7</sup> F Bb<sup>7</sup> F Bb<sup>7</sup> F Eb

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

57 F B $\flat$ 7 F B $\flat$ 7 F B $\flat$ 7 F F7 Dm G7  
 MP. (Squeak, squeak, creak!) Had bad twin-ges tak-ing off the hin-ges and it got us no-where and so we

63 C7 F B $\flat$ 7 F B $\flat$ 7 F B $\flat$ 7 F Eb  
 MP. 'ad a cup o' tea. And "Right," said Fred, "have to take the wall down, that there wall is gon-na have to go." (Crash! Boing!)

69 F B $\flat$ 7 F B $\flat$ 7 F B $\flat$ 7 F F7 Dm G7 C7  
 MP. Took the wall down, e-ven with it all down, we was get-ting no-where. And so we 'ad a cup o' tea. And

*Bridge 2*

75 Cm7 F7 B $\flat$ 6 B $\flat$  Cm7 F7  
 MP. Char - lie had a think and he said "Look Fred, I've got a sort of

78 B $\flat$  B $\flat$ 6 Dm7 C C6 Dm7 G7 C7 F B $\flat$ 7  
 MP. feel-in'. If we re-move the ceil-ing, with a rope or two we could drop the blight-er through." All Right," said Fred,

84 F B $\flat$ 7 F B $\flat$ 7 F Eb F B $\flat$ 7 F B $\flat$ 7  
 MP. climb-ing up a lad-der with his crow-bar gave a might-y blow. (Bang! Crash!) Was he in trou-ble, half a ton of rub-ble

90 F B $\flat$ 7 F F7 A7 D7 Gm7 C7 F A7 Dm G7 C7 F B $\flat$ 7  
 MP. land-ed on the top of his dome. So Charl-ie and me had a -noth-er cup o' tea" and then we went home.

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


104 F B $\flat$ 7 F B $\flat$ 7 F B $\flat$ 7 F B $\flat$ 7 F (Boing!) (Honk!) F  
 MP. "And you never get nowhere if you're too hasty!."


# Jacob's Ladder


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


Traditional - as sung by Pete Seeger

**♩.=80 D**


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


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

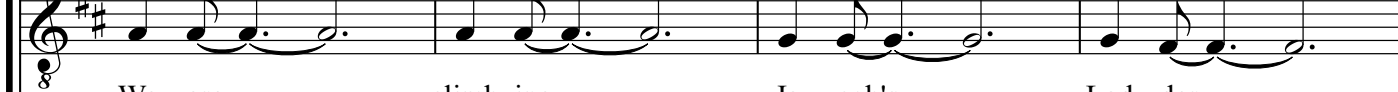
T.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

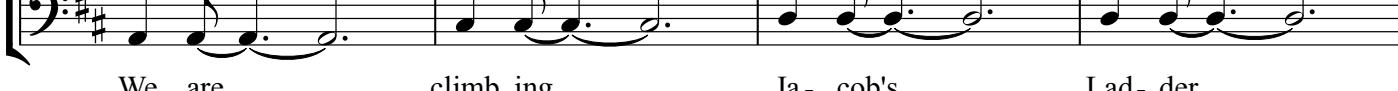
B.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong er. \_\_\_\_\_

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

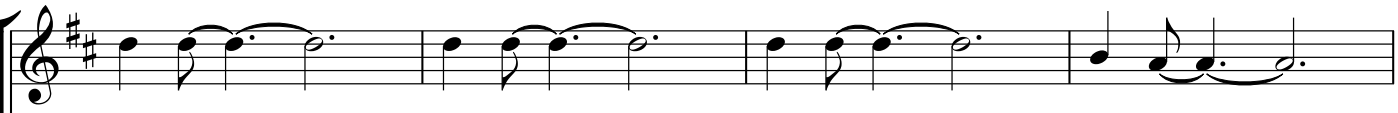
S.  We are \_\_\_\_\_ climb ing \_\_\_\_\_ Ja- cob's \_\_\_\_\_ Lad- der. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ rung goes \_\_\_\_\_ high - er, \_\_\_\_\_ high - er. \_\_\_\_\_  
 Ev - 'ry \_\_\_\_\_ new one \_\_\_\_\_ makes us \_\_\_\_\_ strong-er. \_\_\_\_\_


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


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


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

9                    D                    D<sup>7</sup>                    G                    D


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


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


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


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

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

S.  Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_

A.  Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_



T.  Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_


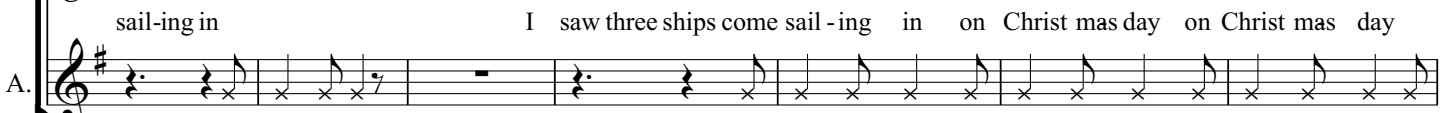
B.  Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_  
 Bro- thers, \_\_\_\_\_ Sis- ters, \_\_\_\_\_ All. \_\_\_\_\_

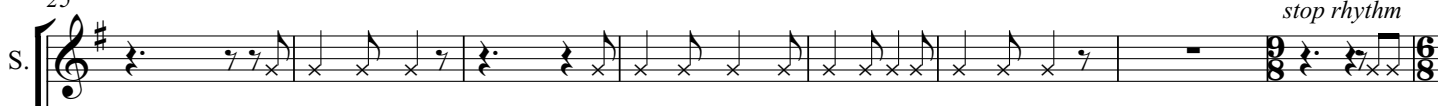

# I Saw Three Ships

Trad (Arr. Maria Dunn - 2011)


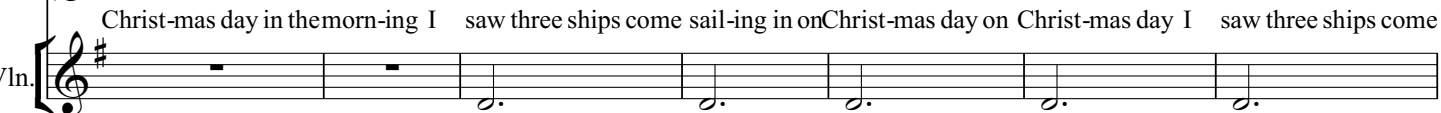
S.   
I saw three ships I

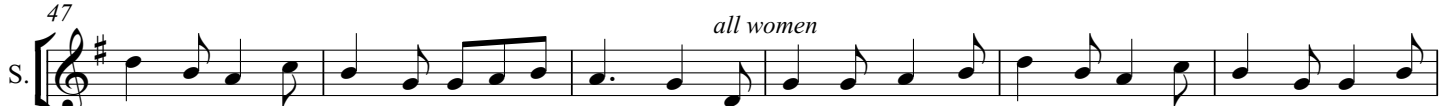
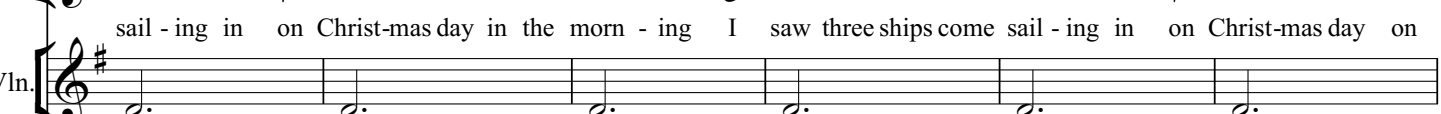

11  
S.   
A.   
saw three ships I saw three ships I saw three ships I saw three ships come  
What did you say? You saw three ships three ships

18  
S.   
A.   
sail-ing in I saw three ships come sail-ing in on Christ mas day on Christ mas day  
come sail-ing in She saw three ships come sail-ing in on Christ mas day on

25  
S.   
A.   
I saw three ships I saw three ships come sail-ing in on Christmas day in the  
Christmas day three ships Christmas day When???

33 *solo* **B** *restart rhythm*  
S.   
morn-ing I saw three ships come sail-ing in on Christ-mas day on Christ-mas day I saw three ships come sail-ing in on

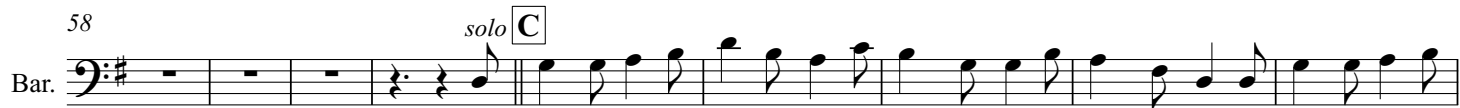
40 *all sops*  
S.   
Vln.   
Christ-mas day in the morn-ing I saw three ships come sail-ing in on Christ-mas day on Christ-mas day I saw three ships come

47 *all women*  
S.   
Vln.   
Hp.   
sail-ing in on Christ-mas day in the morn-ing I saw three ships come sail-ing in on Christ-mas day on

53  
S.   
Vln.   
Hp.   
Christ-mas day I saw three ships come sail-ing in on Christ-mas day in the morn-ing



58 *solo* **C**



And what was in thoseships all three onChrist-mas day onChrist-mas day and what was in those

67 *all tenors*



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

74 *all men*



what was in thoseships all three on Christ-mas day in the morn - ing And what was in thoseships all three on Christ-mas day on

81



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

89 **D**



The vir-gin Ma-ry andChrist was there onChrist-mas day on Christ-mas day the vir-gin Ma-ry andChrist was there on

96



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

A.



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

103



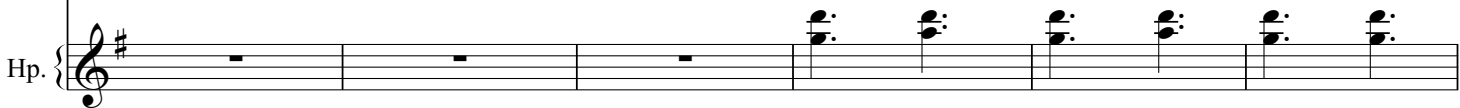
Christ was there on Christ-mas day in the morn - ing The vir - gin Ma-ry andChrist was there on Christ-mas day on

A.



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

Hp.



109



Christ-mas day the vir - gin Ma-ry andChrist was there on Christ-mas day in the morn - ing

A.



Christ-mas day the vir - gin Ma-ry andChrist was there on Christ-mas day in the morn - ing

Hp.





117 **E**



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


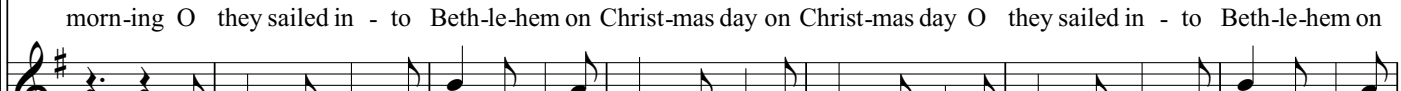
Bar.  Christ mas day in the morn ing Pray wi-ther sailed thosships all three onChrist mas day onChrist mas day Pray wi-ther sailed those

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


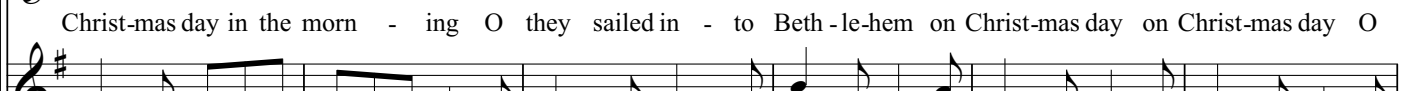
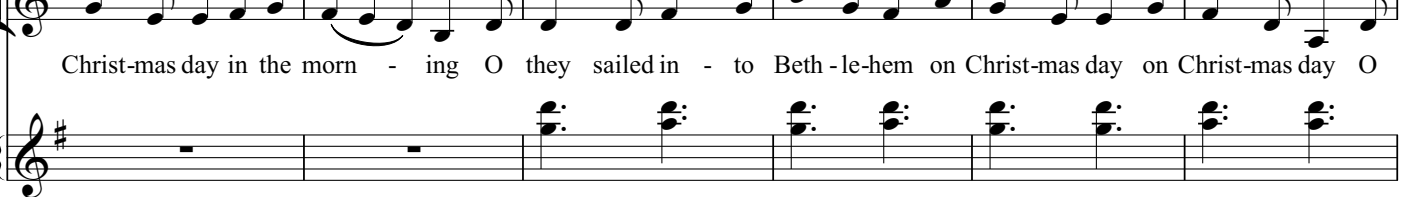
S.  O  
 Bar.  wi-ther sailed thosships all three on Christ-mas day in the morn - ing

**F**


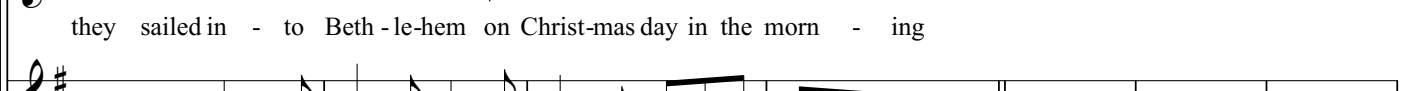
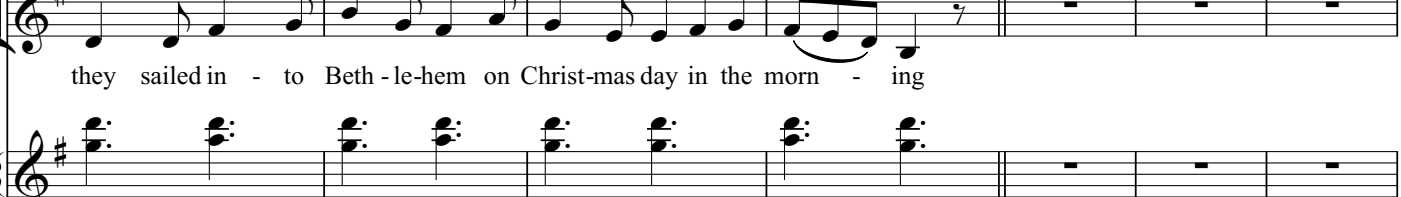
S.  they sailed in -to Beth-le-hem onChrist-mas day on Christ-mas day O they sailed in -to Beth-le-hem onChrist-mas day in the

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

**G** G D/F# Em7 D G Em7 D D7

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

Em7 D G D G Em7 D7 G

S.  they sailed in - to Beth -le-hem on Christ-mas day in the morn - ing  
 A.  they sailed in - to Beth -le-hem on Christ-mas day in the morn - ing  
 Hp. 

173 **H** *stop drum*

180

185

**I**

190

196

201

**J**

206 *add rhythm*

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

211 Dm<sup>7</sup> E<sup>7</sup> Am G Am C F G

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

Vln.

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

Vln.

Hp.

227 Dm<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup> Am G G Am C F F G

Vln.

Hp.

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

Vln.

Hp.

238 restart drum **L**

S.

Then let us all re-joyce a-gain on Christ-mas day on Christ-mas day then

246

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

A. Then let us all re-joyce a-gain on Christ-mas day on

Vln.

253

G D/F# Em7 D

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

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

Hp.

260

G Em7 D D7 Em7 D G D G Em7 D7 G

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

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

Hp.

266

G *stop rhythm* (drum)

S. Christ-mas day in the morn - ing

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

Hp.

# The Bethlehem Bell Ringer

Carl Cleves

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

Rec.  Hp. 


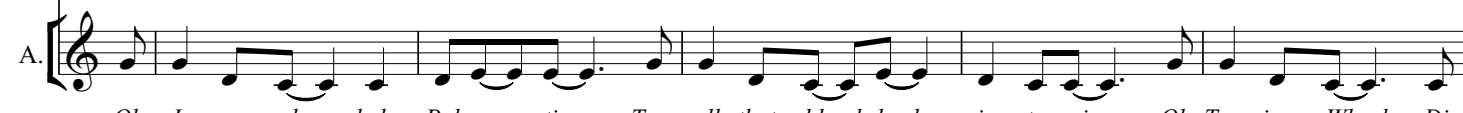
Rec.  Hp. 

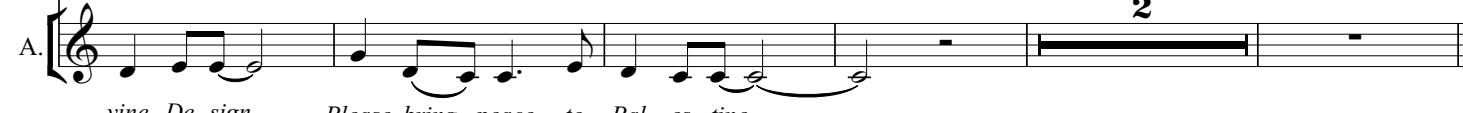

14 *Verse 1* C  
RM   
An an - cient church in Beth - le - hem, a tar - get in a bat - tle of men. Stands

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

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

35 C Bb C Bb C  
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 -

41 Bb C Bb C Bb C  
RM   
vine De - sign. Please bring peace to Pal - es - tine.   
A.   
vine De - sign. Please bring peace to Pal - es - tine. 

Verse 3 C

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

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

58 Verse 4

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. [Chorus]

Verse 5 C

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.\_

Verse 6 C

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. [Rhythm stops] [Chorus]

Verse 7 C [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. [strong guitar] [Chorus x 2]

# I took my harp to a party

Noel Gay & Desmond Carter

**A** ♩=140 **12**

**B** *Verse*

13

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

29

makes me re - mem-ber A Christ-mas gone by When I was ex-treme-ly up - set A

37

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

*Refrain*

**C**

45

I took my harp to a par - ty But no - bo - dy asked me to play The

53

oth - ers were jol - ly and hear - ty But I was - n't feel - in so gay They I



61

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

Hp.

69

BB *I took my harp to a par - ty But no - bo - dy asked me to*

Hp.

75

BB *play So I took the darn thing a - way They*

Hp.

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

81

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

Hp.

90

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

99

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*

107

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

1. back to D 2. back to C

# Summertime

George Gershwin (Arr. Maria Dunn - 2011)

♩=60

Hp.

10 freely Am<sup>6</sup> Am<sup>6</sup> Dm<sup>6</sup>

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

freely

KD.

Hp.

17 E B<sup>7</sup> E Am<sup>6</sup>

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

KD.

Hp.

21 Am<sup>6</sup> C Am D<sup>7</sup>

and yo ma is good loo - kin so hush li - ttle ba - by don't you

KD.

Hp.

♩=75

26 Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup>

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

Mmm mmm morn-in's mmm mmm

Mmm mmm morn-in's mmm mmm

KD.

MS

A.

Hp.

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

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

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

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

Hp.

41 Am6 Bm6 C Am7 D7 Am Am7/G Am7/F Am7/E Am Am7/G Am7/EAm7/E

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

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

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

Hp.

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

KD.

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

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

Hp.

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

KD.

MS  
su - mmer - time

A.  
su - mmer - time

Hp.

60 C Am<sup>7</sup> D<sup>7</sup> Am Bm Am

KD.

MS  
su - mmer - time

A.  
su - mmer - time

Hp.

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

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

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

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

Hp.

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

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

MS. jump-in and the co-tton is high Oh yo da-ddy's rich\_ and yo ma is good

A. jump-in and the co-tton is high Oh yo da-ddy's rich\_ and yo ma is good

Hp.

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

KD. loo - kin\_ so hush li - ttle ba - by don'\_ you cry\_

MS. loo - kin\_ so hush li - ttle ba - by don't don't cry

A. loo - kin\_ so hush li - ttle ba - by don't don't cry

Hp.

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

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

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

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

Hp.

# The Donkey Serenade

Friml & Stothart (Arr. Maria Dunn - 2011)

♩=130

Hp.

4/4

2/4

2/4

7 **A**

T. 8

Ay Ay

clap clap

Hp.

2/4

2/4

2/4

13

T. 8

Ay Ay

There's a

Hp.

2/4

2/4

2/4

18 **B**

T. 8

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

(V1: David V2: All men)

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

Hp.

25

T. 8

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

So I'll sing to the mule if you're sure she won't  
Ho the charm of her smile so be - guiled Don Di -

Hp.

29

T. 8

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

think that i am just a fool se - re - na - ding a mule  
e - go that he rode a mile for the charm of her smile

clap clap

Hp.

34 **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?

Hp.

37 **E7**

T. *clap*

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

Hp.

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?

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

**D**

43 **Am7 E7/A F0/A E7/A Am E7/A E7sus4 E7 Am E7/A D9/A G11 G9**

T.

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

Hp.

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

T.

is E Aw \_\_\_\_\_ Se-no-ri-ta don-key-si-ta not so fleet as

Hp.

57 **Am7/G G6 C**

T. **1.** *hee haw*

a mos - qui - to but so sweet like my chi - qui - ta you're the one for me

Hp.

60 **hee haw hee haw**

T. **2.**

(All Men) There's a me O - le  
 O - le

Hp.

# On the night train

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

Hp. C Em F Fm

Hp. 5 C Em F Fm

**A** Verse 1 (solo)

A. 9 C Em F Fm C Dm F

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

Hp. C Em F Fm C Dm F

A. 16 G7 F C F C Em

dead and dry; Here a patch of glas-sy wat - er; there a glimpse of mys-tic sky? Have you heard the

Hp. G7 F C F C Em

A. 22 B7 Em G7 C (All women) Em F C

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. B7 Em G7 C Em F C

Hp. B7 Em G7 C Em F C



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

F1.

Hp.

36 **C**

A.

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

Hp.

C Em F Fm C Dm F

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

Hp.

G7 F C F C Em B7

50

A.

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

Hp.

Em G7 C Em F C

**D**  
56

F1.

T. Rec.

64

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

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

T. Rec.

Hp.

72

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

F1.

T. Rec.

Hp.

79

rit. a tempo

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

F1.

T. Rec.

Hp.

86

Fm C Em F Fm

F1.

Hp.

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

Hp. C Em F Fm C Dm F

98

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

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

104

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

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

111 Em F Fm

Hp. rall..

# Come What May

David Baerwald  
 Arr: Samantha O'Brien (2011)

♩=70

Hp.

6 Hp.

11 **A** Bb (Piano starts) C7sus C7 Ebsus2 Bb F/A Gm7  
 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 -  
 Hp.

16 Bb/C C7 Ebsus2 Bb F/A Gm7 3 C7sus C7  
 GT   
 - side your kiss Ev-'ry day I love you more and more Lis-ten to\_ my heart\_ Can you hear it sing and  
 Hp.

21 F9sus F Bbsus Bb F/A Gm Bb/F C Bb/F  
 GT   
 tell-ing me\_ to give you ev -'ry-thing? Sea-sons may cha nge win-ter to spring but I love you un-til the  
 Hp.

27 Ebmaj7/F F Bb F/A Gm C7  
 GT   
 end of time. Come what may\_ Come what may\_  
 Hp.

32 Bb Bb/F F F7 Bb  
 GT   
 I will\_ love you\_ un-til my dy - ing day  
 Hp.

37 **B** C7sus C7 Ebsus2 Bb F/A  
 KD   
 Sud-den-ly the world seems such a per - fect place Sud-den-ly it moves with such a per - fect grace.  
 Hp.

41 Gm C<sup>7</sup>sus C<sup>7</sup> E<sup>b</sup>(sus2) B<sup>b</sup> F/A

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

Hp

45 Gm B<sup>b</sup>/C C F<sup>sus</sup> F B<sup>b</sup>sus B<sup>b</sup> F/A

GT   
 - tain\_\_ too high no riv - er too wide Sing out\_\_ this song and I'll be there\_\_ by your side\_\_

49 Gm Gm/F C/E C B<sup>b</sup>/F E<sup>b</sup>maj<sup>7</sup>/F F

GT   
 Storm clouds may gath-er and stars\_\_may coll-ide \_\_\_\_\_ But I love you un-til the end of

54 B<sup>b</sup> C F/A Gm F/G Gm C<sup>7</sup>sus C<sup>7</sup>

GT   
 time Come what may. \_\_\_\_\_ Come what may. \_\_\_\_\_ I will

59 B<sup>b</sup> B<sup>b</sup>/F F<sup>7</sup> B<sup>b</sup> Dm/A Gm

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

63 B<sup>b</sup>maj<sup>7</sup>/C C<sup>7</sup> C<sup>7</sup>(sus4) C<sup>7</sup> B<sup>b</sup>(sus4) Dm/A E<sup>b</sup>maj<sup>7</sup>

GT   
 \_\_\_\_\_ Come \_\_\_\_\_ what may. \_\_\_\_\_ I will love

68 Cm<sup>7</sup> Dm<sup>7</sup>/E<sup>b</sup> G<sup>b</sup> A<sup>b</sup>

GT

71 D B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> Gm B<sup>b</sup>/F E<sup>b</sup> B<sup>b</sup>/F F<sup>7</sup> B<sup>b</sup>

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

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



113 C **D**F Am B<sup>b</sup> Dm Am Dm C F Dm Am Dn<sup>b</sup>C 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<sup>F</sup> Gm F/A Gn<sup>C</sup> Dm Gm F Am B<sup>b</sup> 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<sup>b</sup> Dm Am Dm C F Dm Am Dn<sup>b</sup>C 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<sup>b</sup> C F Gm F Gm F/A Gm/B<sup>b</sup> 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<sup>b</sup> C F B<sup>b</sup> 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<sup>rit.</sup> F

F1.

# Grandpa's gonna sue the pants offa Santa


Dr Elmo (Arr. Wayne Richmond - 2011)

♩=90 Cm Ab A° Ab

S. 


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

6 Cm Ab D° G7 D° G7

S. 

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

10 D° G7 Cm Cm Ab

S. 


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

13 A° Ab Cm Ab D° G7

S. 

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

16 D° G7 D° G7 C ♩=140

S. 

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

21 C G7

S. 

I. & 2. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...  
 3. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...  
 A. 

I. & 2. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...  
 3. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...  
 T. 

I. & 2. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...  
 3. Grand - pa's gon-na sue the pants off - a San - ta, that's what grand-pa's gon-na do...



25 C

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

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

T. *Grand-pa's gon-na sue the pants off - a San - ta'cause grand-ma would have want-ed him to.*  
*Grand-pa's gon-na sue the pants off - a San - ta'cause grand-ma would have want-ed him to.*

29 G<sup>7</sup>

S. *Grand-pa's gon-na sue the pants off - a San - ta he knows the law is on his side.*  
*Grand-pa's gon-na sue the pants off - a San - ta he thought the law was on his side.*

A. *Grand-pa's gon-na sue the pants off - a San - ta he knows the law is on his side.*  
*Grand-pa's gon-na sue the pants off - a San - ta he thought the law was on his side.*

T. *Grand-pa's gon-na sue the pants off - a San - ta he knows the law is on his side.*  
*Grand-pa's gon-na sue the pants off - a San - ta he thought the law was on his side.*

33 ♩=90 | 1-3 Cm Fm F#° Fm G<sup>7</sup>

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

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

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

4. C G<sup>7</sup> C G<sup>7</sup> C

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

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

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

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

# O Holy Night

Adolphe Charles Adam (Arr. Maria Dunn - 2011)

**A**  $\text{♩} = 60$

DW  $\text{8}$  O Ho-ly night the stars are shi-ning bright - ly it is the night of the dear sa-viour's

Hp. **C F C G**

**6**

DW  $\text{8}$  birth Long lay the world in sin and e-rror pi - ning til he appeared and the soul felt its

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

**11**

DW  $\text{8}$  worth A thrill of hope the wear-y soul re-joi - ces for yon - der breaks a new and glor-ious morn

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

**16**

DW  $\text{8}$  Fall on your knees Oh hear the an-gel voi - ces O night di - vine O

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

**22**

DW  $\text{8}$  night when Christ was born O night di - vine O

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

26  
 DW night O night di - vine.

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

Hp.

30 **B**  
 MW Led by the light of faith se-re-ne-ly beam - ing with glow-ing hearts by his cra - dle we

C F C G

Hp.

35  
 MW stand So led by light of a star\_sweet-ly gleam - ing here came the wise men from the O-rient

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

Hp.

40  
 MW land The king of kings lay thus in low - ly man - ger in all our tri - als born to be our friend

A. *p* Ooo Ooo

Em G<sup>7</sup> C G<sup>7</sup> C

Hp.

45

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

A.  
Fall knees hear voi - ces

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

Hp.

51

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

A.  
*pp* O ho - ly night O

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

Hp.

55

MW  
night O night di - vine

A.  
night O night di - vine

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

Hp.

59 (All sing)

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

C C G

Hp.

64  
 MW  
 peace Chains shall he break for the slave\_ is our bro - ther and in his name all o-ppre - ssion shall

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

Hp.

69  
 A.  
 cease Sweet hymns of joy in grate-ful chor-us raise we let all with - in us praise his ho - ly name

Em G<sup>7</sup> C G<sup>7</sup> C

Hp.

74  
 A.  
 Fall on your knees Oh hear the an-gel voi - ces O night di -

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

Hp.

79  
 A.  
 vine O night when Christ was born O night di -

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

Hp.

83  
 A.  
 vine O night di vine

C F C/G C

Hp.

# At the Hop

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

♩=180

4

S.

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

S. Bah Bah Bah Bah At the hop!

A. Bah Bah Bah Bah At the hop!

T. Bah Bah Bah Bah At the hop!

B. Bah Bah Bah Bah At the hop!

14 **B** **Ab** **Ab<sup>7</sup>**

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

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

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

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

19 **Db** **Ab**

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

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

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

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

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

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

A. Bah Hop, hop, hop, hop!

T. Bah Hop, hop, hop, hop!

B. Bah Hop, hop, hop, hop!

27 C Ab Ab<sup>7</sup> Db

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

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

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

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

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

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

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

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

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

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

S. Bah Bah Bah Bah

A. Bah Bah Bah Bah

T. Bah Bah Bah Bah

B. Bah Bah Bah Bah

Fl.

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

S. Bah Ooh Bah Well, you can

A. Bah Ooh Bah

T. Bah Ooh Bah

B. Bah Ooh Bah

Fl.

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

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

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

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

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



55 **D** **A**

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

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

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

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

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

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

A. Bah Hop, hop, hop, hop!

T. Bah Hop, hop, hop, hop!

B. Bah Hop, hop, hop, hop!

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

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

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

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

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

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

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

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

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

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

# Louise

Words: Leo Robin Music: Richard A. Whiting

♩=120

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

F1.  
Cl.  
Vl.  
B. Cl.

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

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

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

Vl.  
B. Cl.

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

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

F1.  
Cl.  
Vl.  
B. Cl.

13 F F+ F6 F G7

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

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

VI.

B. Cl.

17 F/A Ab<sup>o7</sup> C7 Gm7 C7 F

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

Fl.

Cl.

VI.

B. Cl.