

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. 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

A. 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

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)

1. 2.

Solo **A** ♩=40 **B** ♩=130

33 **C** E A/E E B E A E/B B E

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

rpt. only

A.

rpt. only

Vln. *rpt. only*

Vla. *rpt. only*

42 **D** E F#m/E E B E F#m/A E/B B E

wha's likemy John-nieSae leishsaeblithesae bon - nieHe's fore mostmangthe mo-nyKeel lads o'coal-y Tyne_O Tyne He'll

rpt. only

A.

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

set or row sae tight-ly Or in the dancesae spright-ly He'll cut and shuf-fle slight-ly Tis true were he not mine_He'll He

rpt. only

A.

rpt. only

Vln. *rpt. only*

Vla. *rpt. only*

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

wears a blue bon - net blue bon - net blue bon - net He wears a blue bo - net a dim - ple in his chin_He

all sops on rpt.

rpt. only

A.

all altos on rpt.

rpt. only

Vln. *rpt. only*

Vla. *rpt. only*

2. *all sops*

68 **G** E A/E E B E A E/B B E

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

A.
all altos

Vln.
Vla.

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

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

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

T.
Weel' may the keel the keel row the keel_ row_ Weel may the keel row that my_ lad-die's in

Vln.
Vla.

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

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

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

T.
Weel' may the keel the keel row the keel_ row_ Weel may the keel row that my_ lad-die's in

Vln.
Vla.

Plaisir d'amour

Padre G. Martini (1706-1784)

(Arr. Jill Stubington - 2011)

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

D $\text{♩} = 40$

Em⁷

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

Em⁷

A⁷

D

Em

D/A

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

A

D A/C# D

G/B D/A

A⁷

E⁷/G# A⁷ D/F#

Em/G D/A

A⁷

D

G.M.

Fl.

B. Cl.

Hp.

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

Em⁷

A⁷

D

G/D

D

G/D

D

A⁷

D

Fl.

Rec.

B. Cl.

Hp.

B D G/D D A⁷ D E⁷/D A/C[#] Bm A E A

23

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

Rec.

B. Cl.

Vln.

Vla.

Hp.

C

32 D A⁷ D A⁷ D A/C[#] D

Fl. Plai - sir d'a mour ne

Rec.

B. Cl.

Hp.

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

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

Fl.

Rec.

B. Cl.

Hp.

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

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

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

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

B. Cl.
Vln.
Vla.

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

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

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

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

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

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

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

B. Cl.

Vln.

Vla.

Hp.

67 D Em⁷ A⁷ D G/D D G/D D A⁷ D

G.M.
 e

Fl.

Rec.

B. Cl.

Vln.

Vla.

Hp.

Walk It Off

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

♩ = 160

V1. **D** **Bm** **Bm⁷** **A(sus4)** **A** **G**

V2.

V1. **D** **Bm** **Bm⁷** **D^{maj7}/A** **D/A** **G**

V2.

17 **A** **D** **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

Here we stand There's no-thing left for you_ There's no-thing left for me_

A.

Here we stand There's no-thing left for you_ There's no-thing left for me_

T.

8 Here we stand There's no-thing left for you_ There's no-thing left for me_

V1.

V2.

41 **Bm** **D**

GT Here I am There's no-thing left for you— There's no-thing left for me—

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

T. Here I am There's no-thing left for you— There's no-thing left for me—

V1.

V2.

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—

V1.

V2.

56 **G** **Bm** **Em** **G**

GT I ne-ver wan-ted you_ to go But I'd be the last to let_you know

V1.

V2.

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

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

74 D Bm Em G

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

83 **E** Bm D

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

91 Bm D

Here I am There's no-thing left for you There's no-thing left for me

99 **Bm** **F** **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__

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

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

V1.

V2.

107 **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

V1.

V2.

115 **H** **D** *(Drum start)* **Bm** **A(sus4)** **A** **G**

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

V1.

V2.

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

GT Stand a - round. here__ in this sma - ll town__ and tell me

V1.

V2.

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

GT how it feels Tell me how it feels

V1.

V2.

God's gift of love

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

Vln.

14 Vln.

25 Vln.

Verse 1: Meredith & Marjorie
Verse 2: All women

33 *Eb7 Ab Bb Eb Gm Cm Fm Bb Eb*

S.

1. From pro - phe-cies of old The pro - misedoes un - fold For in them is fore told God'sgift of love. _____
2. And so the Lordcame down To Da - vid's an-cient town, A King with-out a crown God'sgift of love. _____

41 *Eb7 Fm Bb Eb Gm/D Cm7 Fm Bb7 Eb*

S.

— What joy - ous news to tell Christ came with man to dwell Our Lord Im man - u - el God'sgift of love.
— There was no great display, No pomp or grand array; He in a manger lay God'sgift 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

Vln.

Vla.

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

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!

Vln.

Vla.

57 **Gm/Bb** **Bb** **Eb⁷** **Ab** **Fm⁷** **Bb⁷** **Eb** **Gm/D**

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

Vln.

Vla.

62 **Cm⁷** **Fm** **Bb⁷** **Eb** **Ab** **Eb/G** **Bb⁷**

S. When Christ be - came for all God's gift of love
 Christ is for

Vln.

Vla.

67 **Fm** **Bb⁷** **Eb**

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

Vln.

Vla.

You Were Meant For Me

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

(on repeat only)

Bass:

Egg:

5 **A** C⁹ G/B C Em

Tr.

I hear the clock it's six A M_____ I feel so far__ from where I've been__

9 C⁹ G/B C D

Tr.

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

Bass:

13 C⁹ G/B C Em

Tr.

I break the yolks and make a smi ley face_____ I kind of like it in my brand new place I wipe the

Bass:

17 C⁹ G/B C D

Tr.

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

Bass:

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

Tr.

dreams last__ for_____ so__ long__ e - ven af - ter you're gone__

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

Tr.

I know_ you love_ me_ and_ soon_ you will see_____ you were meant

29 C D Em

Tr.

__ for me and I was meant for you__

33 **C** **C⁹** **G/B** **C** **Em**

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

37 **C⁹** **G/B** **C** **D**

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

41 **C⁹** **G/B** **C** **Em**

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

45 **C⁹** **G/B** **C**

Tr. Cause it was ha - ppy and i___ was sad___ And it made me miss you___

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

Tr. Oh___ so bad___ dreams last___ for___ so___ long___ e - ven af - ter you're gone___

S. Oooh

A. Oooh

Bar. Oooh

B. Oooh

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

Tr. I know you love me_ and soon you will see___ you were meant_ for me and I was meant for you___ I

S.

A.

Bar.

B.

61 **E** Am⁷ D Bm D Em⁷

Tr. go a-bout my bus'ness I'm do-in fine__ be-sides what__ would I say__ if I had__ you on the line?

S. Ooo

A. Ooo

Bar. Ooo

B. Ooo

65 Am⁷ D Bm⁷ Em

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

S.

A.

Bar.

B.

69 C⁹ G/B C Em

Tr.

F
73 C⁹ G/B C Em

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

77 C⁹ G/B C D

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

81 C⁹ G/B C Em

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

85 C⁹ G/B C D

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

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

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

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

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

97 C D Em

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

101 C D C⁹ G/B C Em

Tr. — for me and I was meant for you—

Concerto for two mandolins

Antonio Vivaldi (Arr. Bee Higgins - 2011)

A

Vln.

Bb Cl.

5

Vln.

Bb Cl.

9

Vln.

Bb Cl.

12

Vln.

Bb Cl.

B

15

Vln.

Bb Cl.

20

Vln.

Bb Cl.

24

Vln.

Bb Cl.

29 **C**

Vln.

Bb Cl

34

Vln.

Bb Cl

39

Vln.

Bb Cl

44

Vln.

Bb Cl

51 **D**

Vln.

Bb Cl

57

Vln.

Bb Cl

62

Vln.

Bb Cl

67

Vln.

Bb Cl

Let's Drink

C & J Roweth (1997)

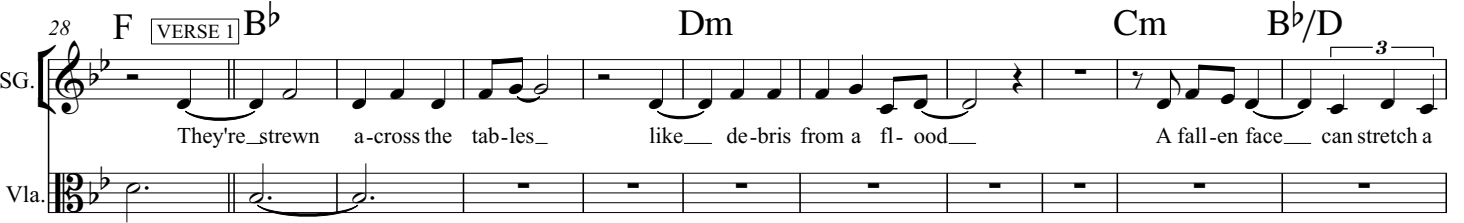
Arr: Samantha O'Brien (2011)

♩=150 B^b Gm E^b Dm Cm

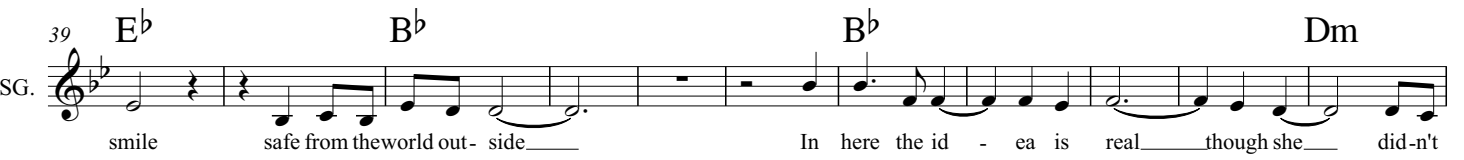
Vla. 

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

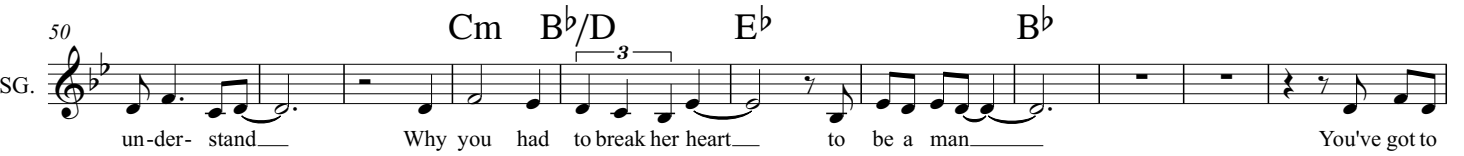
Vla. 

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

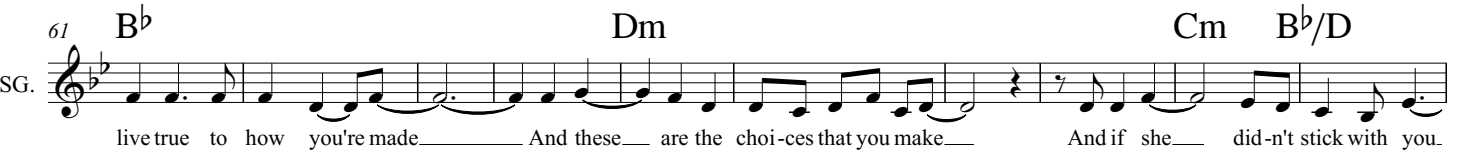
They're strewn a-cross the tab-les like de-bris from a fl-ood A fall-en face can stretch a

39 E^b B^b B^b Dm 

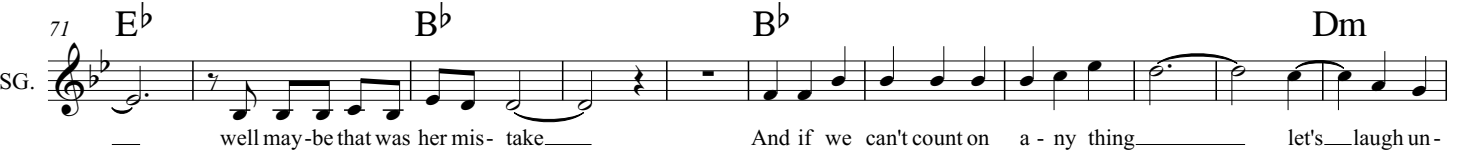
smile safe from the world out-side In here the id- ea is real though she did-n't

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


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

61 B^b Dm Cm B^b/D 

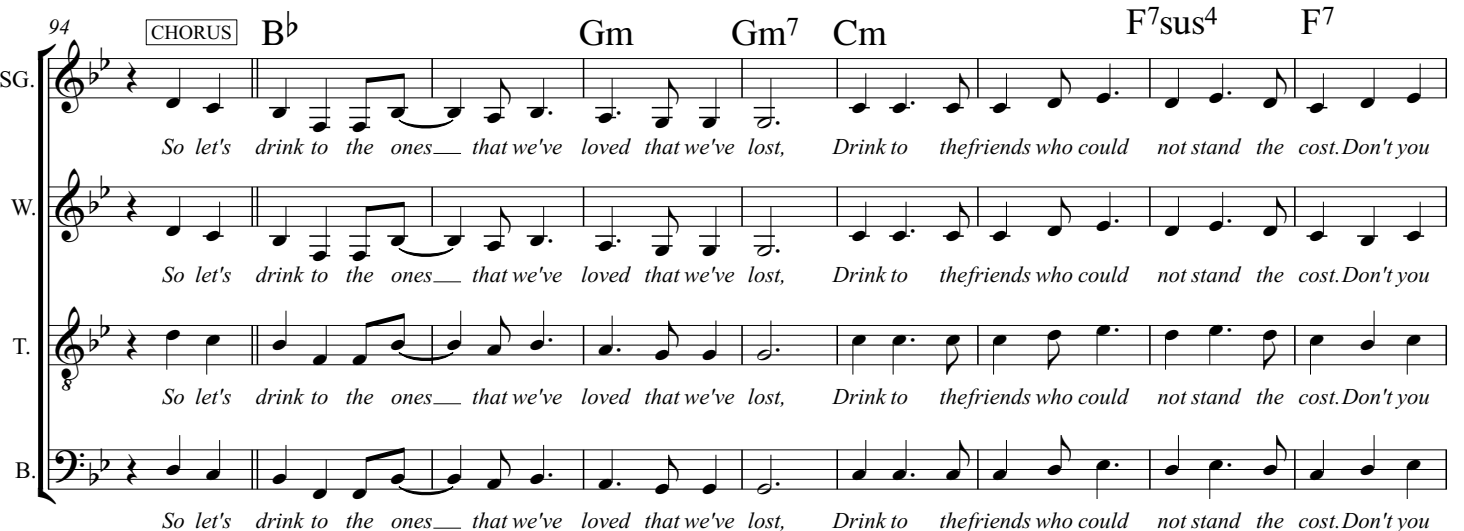
live true to how you're made And these are the choi-ces that you make And if she did-n't stick with you.

71 E^b B^b B^b Dm 

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

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

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

94 **CHORUS** B^b Gm Gm⁷ Cm F⁷sus⁴ F⁷ 

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

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

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

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

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

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

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

Con. *(sustained strings)*

Vla.

130 **F** **B^b** *(sustained strings)* **Dm** **Cm** **B^b/D**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

233 B^b Gm E^b Dm Cm

W. ooh. *ppp*

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

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

W.

Con.

Vla.

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

W.

Con.

Vla.

Over at the Frankenstein Place

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

Cm

BH *4*

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

Vln. *4*

Vla. *4*




BH *10* *Stop rhythm* *Start rhythm (with 3rds)*

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

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

Vln.

Vla.



BH *18*

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

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

Vln.

Vla.



BH *26* *Stop rhythm* *Harp starts broken chords*

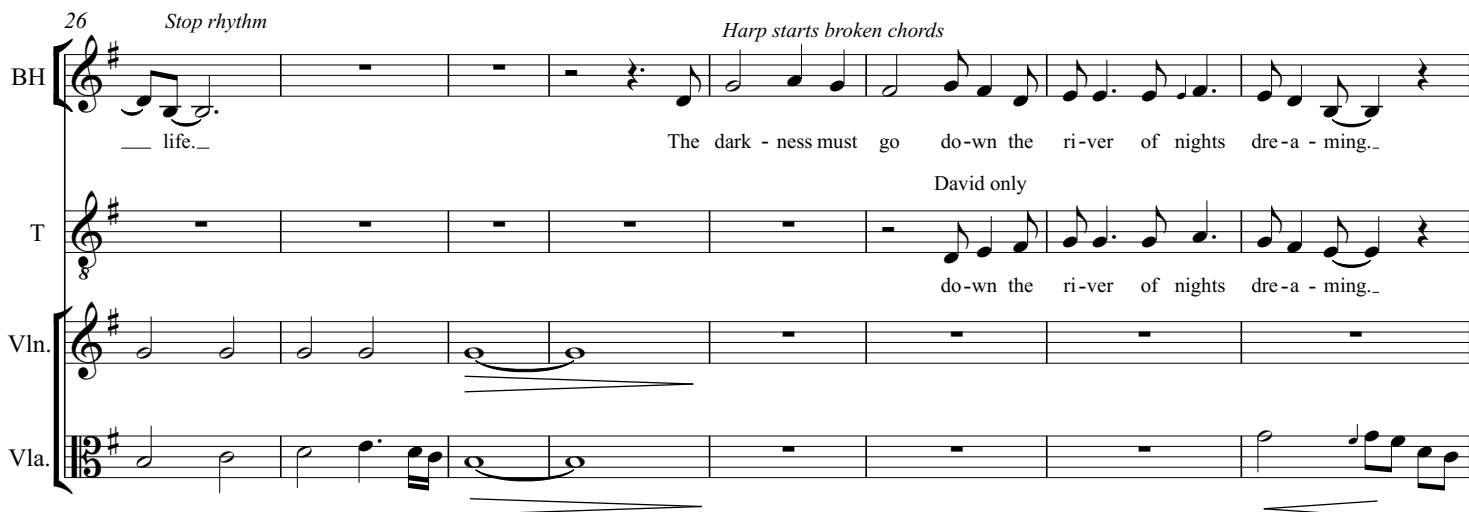
___ life._ The dark - ness must go do-wn the ri-ver of nights dre-a - ming._

T *8* *David only*

do-wn the ri-ver of nights dre-a - ming._

Vln.

Vla.



34 *Start rhythm*

BH Flow mor-phia slow, let the s - un and light come strea-ming in - to m - y l - i - f - e in - to my

A

T s - un and light come strea-ming in - to m - y l - i - f - e in - to my

(all tenors)

Vln.

Vla.

40

BH l - i - f - e. There's a light. There's a li - ght.

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

T l - i - f - e.

Vln.

Vla.

48 *freely and more slowly*

BH In the dark-ness, of ev - ery__ bod-ies__ life__

A 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.

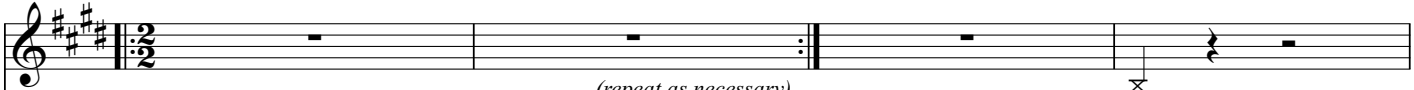
Vln.


Vla.

Right Said Fred

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


♩=85 E A⁷ E A⁷


MP. 

V1. *pizz* 

(repeat as necessary) (Boing!!!)


5 **A** E A⁷ E A⁷ E A⁷ E D E A⁷


MP. 

V1. 

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


11 E A⁷ E A⁷ E E⁷ C^{#m} F^{#7} B⁷ E A⁷


MP. 

V1. 

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,


17 E A⁷ E A⁷ E D E A⁷


MP. 

V1. 

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

22 E A⁷ E A⁷ E E⁷ C^{#m} F^{#7} B⁷

MP. 

V1. 

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

Bridge 1

27 **Bm⁷** **E⁷** **A⁶** **A** **Bm⁷** **E⁷** **A** **A⁶**

MP.
 Char-lie had a think and he thought we ought to take off all the han - dles. And the

31 **C[#]m⁷** **B** **B⁶** **C[#]m⁷** **F[#]7** **B⁷**

MP.
 things what held the can - dles. But it did no good. Well, I nev - er thought it would."All

35 **E** **A⁷** **E** **A⁷** **E** **A⁷** **E** **D**

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

VI.

40 **E** **A⁷** **E** **A⁷** **E** **A⁷** **E** **E⁷** **G[#]7**

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

VI.

45 **C[#]7** **F[#]m⁷** **B⁷** **E** **G[#]7** **C[#]m** **F[#]7** **B⁷** **E** **A⁷** **E** **A⁷**

MP.
 — So Fred said"Let's have a -noth-er cup o' tea"and we said "Right - oh!"

VI.

51 **F** **B^b7** **F** **B^b7** ****B**** **F** **B^b7** **F** **B^b7** **F** **B^b7** **F** **E^b**

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

VI. *pizz*

57 F Bb7 F Bb7 F Bb7 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

V1.

63 C7 F Bb7 F Bb7 F Bb7 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."

V1.

68 F Bb7 F Bb7

MP. (Crash! Boing!) Took the wall down, e - ven with it all down,

V1.

71 F Bb7 F F7 Dm G7 C7

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

V1.

Bridge 2

75 Cm7 F7 Bb6 Bb Cm7 F7

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

78 Bb Bb6 Dm7 C C6 Dm7 G7 C7

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

83 F Bb7 F Bb7 F Bb7 F Eb

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

VI.

88 F Bb7 F Bb7 F Bb7 F F7 A7 D7

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

VI.

94 Gm7 C7 F A7 Dm G7 C7 F Bb7 F Bb7 F Bb7

MP. Charl-ie and me had a - noth-er cup o' tea"and then we went home. *I said to Charlie,*

VI.

100 F Bb7 F Bb7 F Bb7 F Bb7 F Bb7

MP. *"We'll just have to leave it standing on the" "landing that's all." "You see, the trouble . . ." ". . . with Fred is he's too hasty"*

VI.

105 F Bb7 F Bb7 F Bb7 F F

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


VI.


Jacob's Ladder


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


Traditional - as sung by Pete Seeger

$\text{♩} = 80$ D


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


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

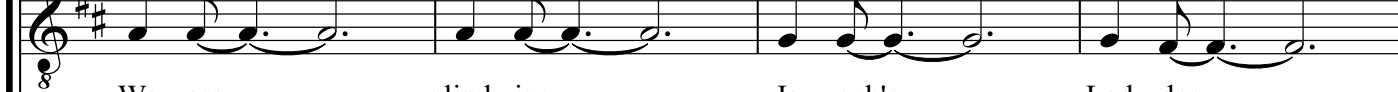
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

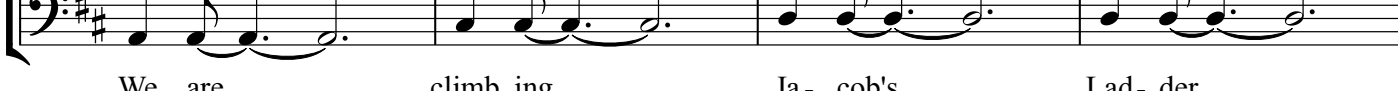
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

5 A A⁷ G D

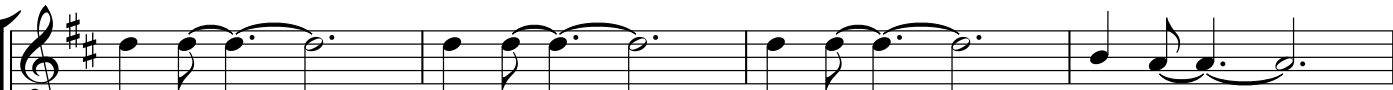
S.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

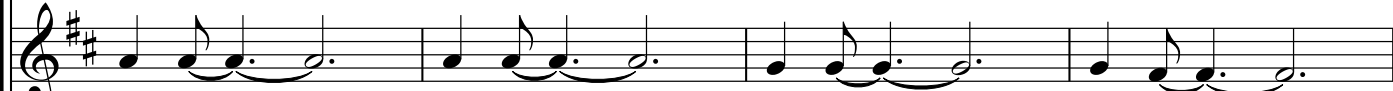
A.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

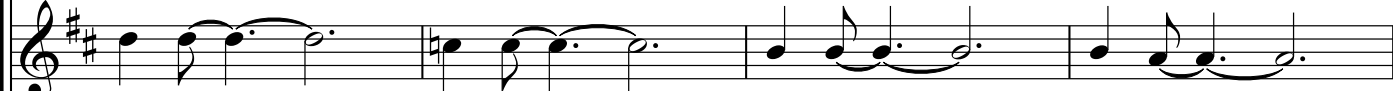
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

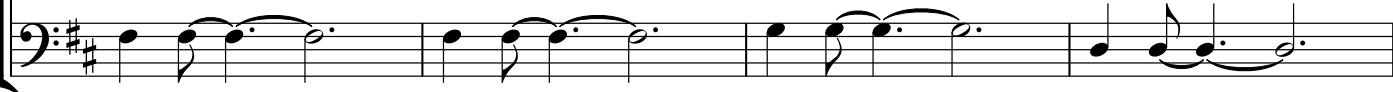
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong-er. _____

9 D D⁷ G D


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

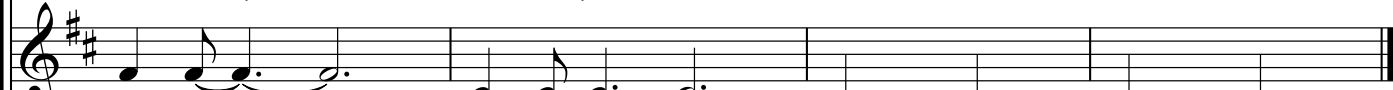
A.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

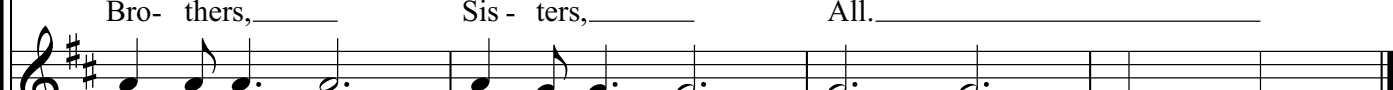
T.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

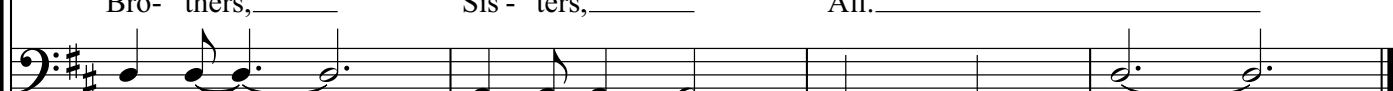
B.  We are _____ climb ing _____ Ja- cob's _____ Lad- der. _____
 Ev - 'ry _____ rung goes _____ high - er, _____ high - er. _____
 Ev - 'ry _____ new one _____ makes us _____ strong er. _____

13 A⁷ G D

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

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

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

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

I Saw Three Ships

Trad (Arr. Maria Dunn - 2011)

$\text{♩} = 120$ **A** **3**

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

15
 S. saw three ships I saw three ships come sail-ing in I saw three ships come sail-ing in on
 A. three ships come sail-ing in She saw three ships come
 Bar. Where? come sail-ing in She

23
 S. Christ mas day on Christ mas day I saw three ships I saw three ships come sail-ing in on Christ mas day
 A. sail-ing in on Christ mas day on Christ mas day threeships Christ mas
 Bar. saw three ships come sail-ing in on Christ mas day on Christ mas day threeships

31 *stop rhythm* *solo* **B** *restart rhythm*
 S. 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
 A. day When???
 Bar. Christ mas day When???

39 *all sops*
 S. sail-ing in on 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
 Vln.

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

53

S. 

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

Vln. 


58

S.  **3**

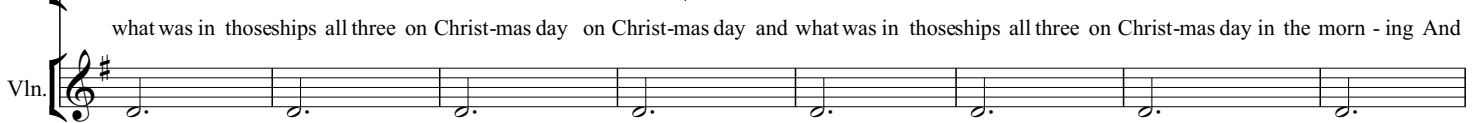
61 *solo*  *all tenors*

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.  *all men*

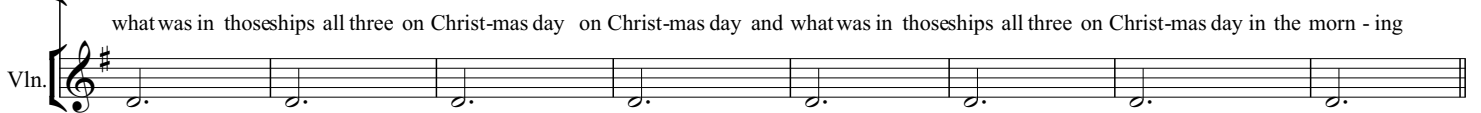
what was in thoseships all three on Christ-mas day on Christ-mas day and what was in thoseships all three on Christ-mas day in the morn - ing And

Vln. 

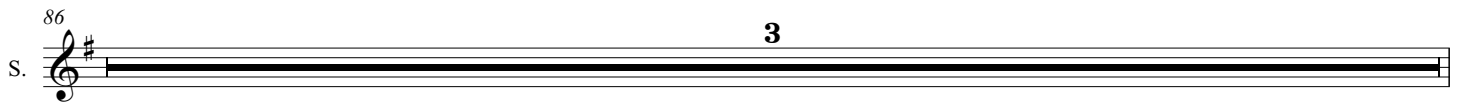
78

Bar.  *all men*

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

Vln. 

86

S.  **3**

89 **D**
 S. The vir-gin Ma-ry and Christ was there on Christ-mas day on Christ-mas day the vir-gin Ma-ry and Christ was there on Christ-mas day in the

97
 S. morn-ing The vir - gin Ma-ry and Christ was there on Christ-mas day on Christ-mas day the vir - gin Ma-ry and Christ was there on Christ-mas day in the
 A. The vir - gin Ma-ry and Christ was there on Christ-mas day on Christ-mas day the vir - gin Ma-ry and Christ was there on Christ-mas day in the
 Vln.

105
 S. morn - ing The vir - gin Ma - ry and Christ was there on Christ - mas day on Christ - mas day the
 A. morn - ing The vir - gin Ma - ry and Christ was there on Christ - mas day on Christ - mas day the
 Vln.

110
 S. vir - gin Ma - ry and Christ was there on Christ - mas day in the morn - ing
 A. vir - gin Ma - ry and Christ was there on Christ - mas day in the morn - ing
 Vln.

114 **3**
 S.

117 **E**
 Bar. Pray wi-ther sailed thoseships all three on Christ-mas day on Christ-mas day Pray wi-ther sailed thoseships all three on Christ-mas day in the

125
 Bar. morn - ing Pray wi-ther sailed thoseships all three on Christ-mas day on Christ-mas day Pray wi-ther sailed thoseships all three on Christ-mas day in the

133
 Bar. morn - ing Pray wi - ther sailed those ships all three on Christ - mas day on Christ - mas day Pray

138 **3**
 Bar. wi - ther sailed those ships all three on Christ - mas day in the morn - ing

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

A. O

Vln. **F** O

154

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

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

Bar. O

Vln. 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 the morn - ing

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

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

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

170

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

3

173 **H** stop drum

182

190 **I**

198

206 **J** add rhythm

214

222 **K**

230

238 restart drum

3

241 **L**

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

A.

241 **L**

Then

250

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

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

Bar. Then

Vln.

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

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

Bar. 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

Vln.

265 *stop rhythm* (drum)

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

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

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

Vln.

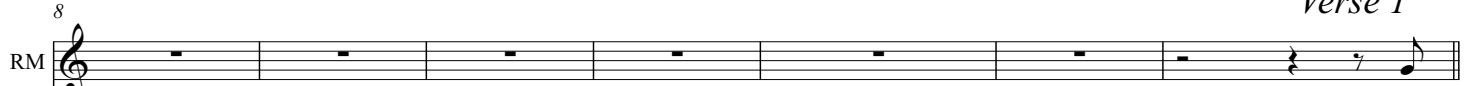

The Bethlehem Bell Ringer

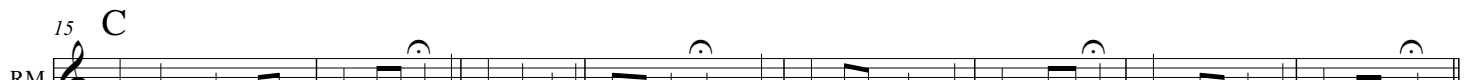
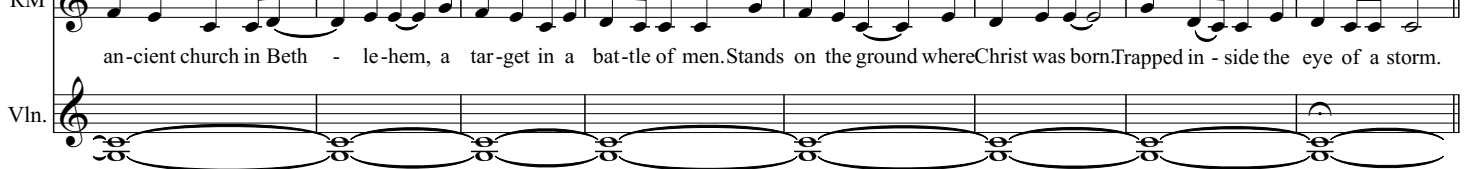
Carl Cleves

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

Vln. 

Verse 1

8 RM 
Vln. 


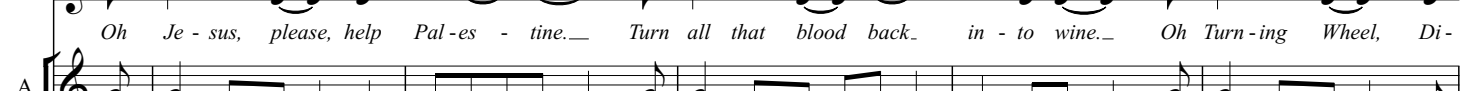
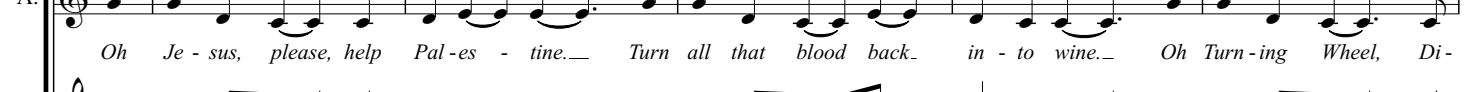
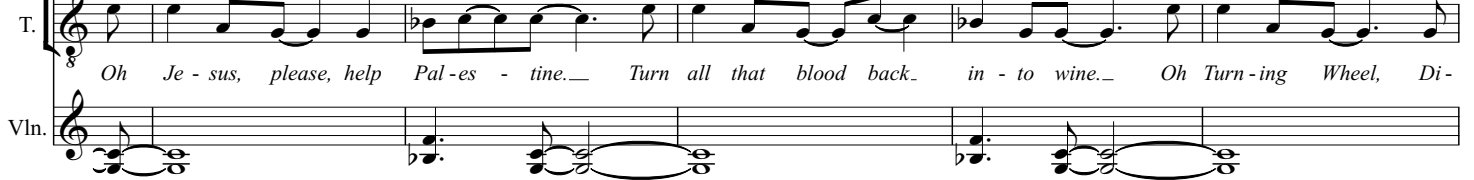
15 C RM 
Vln. 




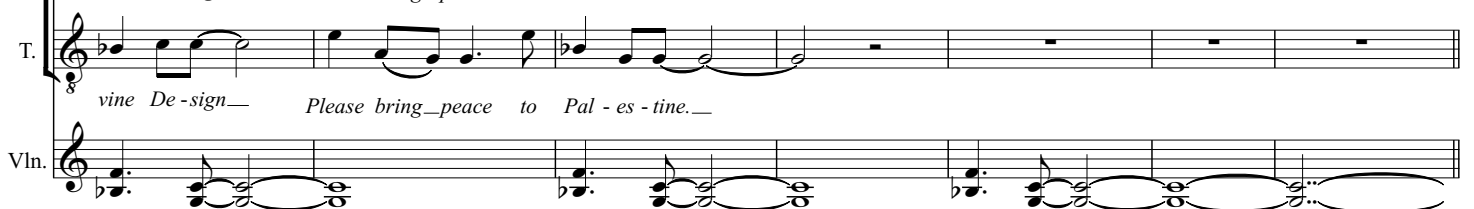
C Verse 2

23 RM 
Vln. 

Chorus

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

35 C Bb C Bb C RM 
A. 
T. 
Vln. 

41 Bb C Bb C Bb C RM 
A. 
T. 
Vln. 

Verse 3 C

48

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

Vln.

56 Bb C Verse 4

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

Vln.

62 Bb C [Chorus]

RM lived near there. A sim - ple man who spends his time in qui - et pray-er at Je - sus' shrine.

Vln.

Verse 5 C

67

RM Up - on the roof a sni - per aims His bit-ter heart with hate in-flames. Sa - mir walks slow, his back bent. low, And

Vln.

74 Bb C Verse 6 C

RM is struck down by the bul-let's blow. For man-y hours Sa-mir lay there. Bleed-ing on the

Vln.

81 Bb C [Rhythm stops] [Chorus]

RM Man - ger Square. No am - bu - lance per - mit - ted near And so the bell ring-er died there.

Vln.

Verse 7 C

88 [slower, gentler - no drum] Bb C

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

Vln.

93 Bb C [strong guitar] [Chorus x 2]

RM peo - ple now all live in fear. Griev - ing wails are all you hear.

Vln.

Summertime

George Gershwin (Arr. Maria Dunn - 2011)

♩ = 60

V1. *pp*

V2. *pp*

11 *freely*

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

V1.

V2.

18

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

V1.

V2.

22

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

V1.

V2.

26 ♩ = 75

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

A. Mmm mmm morn-in's mmm mmm

V.S.

33

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

A. spread yo wings mmm take to the sky Mmm

39

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

A. mmm da-dddy ma-mmy stan-din' su-mmer

45

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

V1. *f* 3 3

50

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

V1. 3 3 3 3

55

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

V1. 3

60

A. su - mmer-time

V1. 3 3

V2.

65 Bm

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

V1.

V2.

70

KD. jump-in _____ and the co-tton is high _____ Oh yo da-ddy's rich_

V1.

V2.

75

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

V1.

V2.

80 rit.

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

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

V1.

V2.

The Donkey Serenade

Friml & Stothart (Arr. Maria Dunn - 2011)

$\text{♩} = 130$

Vln. *pizz*

Vla. *pizz*

7 **A**

T. Ay Ay

clap clap

Vln.

Vla.

13

T. Ay Ay There's a

Vln.

Vla.

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 care for the song in the
light in her eye tho she may try to hide it she ca-nnot de - ny there's a light in her

Vln.

Vla.

24 (David)

T. air eye 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 -

Vln.

Vla.

29

T. 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

Vln.

Vla.

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?

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

Vln.
 Vla.

39 *clap*

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

Vln.
 Vla.

43 **D**

T.
 try as she may in her voice there's a flaw And all that the la-dy can
 face is a dream like an an-gel i saw but all that my dar-ling can

Vln.
 Vla.

49

T.
 say _____ is E Aw _____ Se-no-ri-ta
 scream _____

Vln.
 Vla.

56 **1.** hee haw

T.
 don-key-si-ta not so fleet as a mos-qui-to but so sweet like my chi-qui-ta you're the one for me

Vln.
 Vla.

60 hee haw hee haw **2.** hee haw

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

Vln.
 Vla.


On the night train

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

V1. 
V2. 


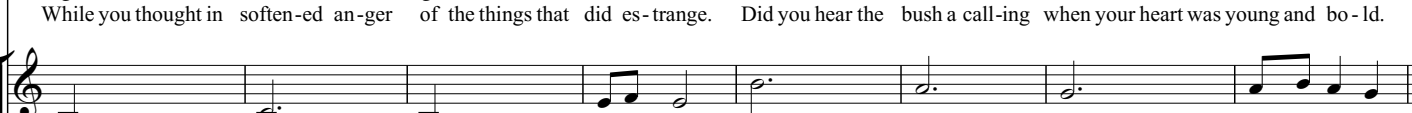

A Verse 1 (solo)

9
A. 
Have you seen the bush by moon-light from the train go run-ning by Black-ened log and stump and sap-ling ghost-ly trees all dead and dry;
V1. 
V2. 

17
A. 
Here a patch of glass-y wa-ter; there a glimpse of mys-tic sky? Have you heard the still voice call-ing yet so warm and yet so co-ld.
V1. 
V2. 

25 (All women) **B**
A. 
I'm the moth-er bush that bore you, come to me when you are old.
V1. 
V2. 

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 old and strange!
V1. 
V2. 

44
A. 
While you thought in soften-ed an-ger of the things that did es-trange. Did you hear the bush a call-ing when your heart was young and bo-ld.
V1. 
V2. 

52 D

A. *I'm the moth-er bush that nursed you; come to me when you are old.*

V1.

V2.

61

V1.

V2.

72

V1.

V2.

79 *rit.* **a tempo**

V1.

V2.

91 E

A. *In the cut-ting in the tun-nel, out of sight of stack or shed, have you heard the grey bush call-ing from the pine-ridge ov-er head:*

V1.

V2.

99

A. *You have seen the seas and cit-ies; all is cold to you, or dead. All seems done and all seems told but the grey light turns to go-ld!*

V1.

V2.

107

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

V1.

V2.

rall. C

Come What May

David Baerwald

Arr: Samantha O'Brien (2011)

Vln. $\text{♩} = 70$ pizz.

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*

Vln. arco

17

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

Vln.

23

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

Vln.

30

GT *__ Come what may_____ I will__love you__ un-til my dy - ing day*

Vln.

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.*

Vln. pizz.

41

GT *Sud den ly my life does n't seem__such a waste And there's no moun - tain__too high no riv er too wide*

Vln. pizz. arco

47

GT *Sing out__ this song and I'll be there__by your side__ Storm clouds may gath-er and stars__may coll-ide But I*

Vln.

52 **C**

GT love you un-til the end of time Come what may. Come what may.

Vln.

58

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

Vln.

65

GT I will love

Vln.

71 **D**

GT Come what may. come what may.

A. Ah

T. Ah

Vln.

75

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

A.

T. Ah

Vln.

Susanni

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

♩=120 F MW

S. 8 A

Vl. 8

Vla. 8

21 A C7

S. lit - tle child there is - y-born, Ei - a, Ei - a, Su-san-ni, Su-san-ni Su - san - i And he sprang

Vl. -

Vla. -

34 C

S. out of Je - sse's thorn, Al - le - lu - ia, al - le - lu -

Vl. -

Vla. -

40

S. ia, to save - us all - that were for - lorn. Now

A. - RM

Vl. -

Vla. -

46 **B**

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

A.

54 **C7**

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

A.

61 *Tutti*

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

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

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

70 **C**

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

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

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

82 **C**

Vl.

Vla.

96

Vl.

Vla.

105 **C**

S.

Vl.

Vla.

It

114 **D** **C**

S.

Vl.

Vla.

fell - up - on the high - midnight Ei - a, Ei - a, Su-san-ni, su-san-ni su - san - ni; The stars they

127 **C**

S.

Vl.

Vla.

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

138 **E** **C**

S.

A.

T.

Vl.

Vla.

Now sit - we down u - pon - our knee, Ei - a! Ei - a! Su-san-ni, Su-san-ni, su - san

Now sit - we down u - pon - our knee, Ei - a! Ei - a!

Ei - a! Ei - a!

150

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

A. And pray we to the Tri - ni - ty, Al - le - lu - ia, al - le - lu - ia, Our help, - our suc - cour for to

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

Vl.

Vla.

162

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

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

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

Vl.

Vla.

169

S. le - lu - ia!

A. le - lu - ia

T. le - lu - ia

175

Vl. 6 rit. 2

Vla. 6 2

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-

V1 *pizz*
 V2 *arco*

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.

V1
 V2

10 D° G7 Cm Cm Ab A° Ab

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 - kerfaced rein - deers. Now grand-pa gets a T V for his suf-fer-ing. And

V1
 V2

14 Cm Ab D° G7 D°

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


V1
 V2

17 G7 D° G7 C *♩=140*

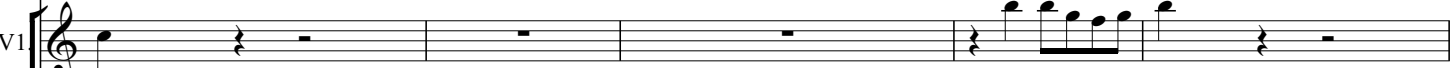
S. set-tle-ment... And make his loss much eas - i - er to bear.
 li - cense, there won't be an - y Christ-mas in the land.
 law - yers, - Singing Jing - le Bells as they col-lect their fee.
pizz

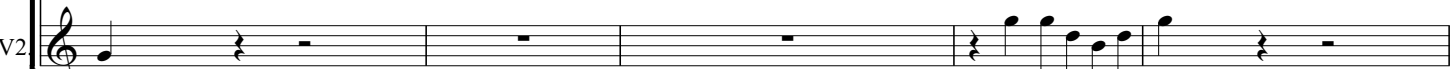
V1 *pizz*
 V2 *pizz*

21 C G7


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

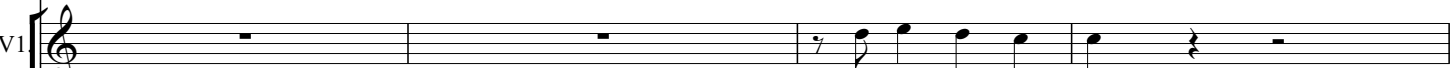
V1 


V2 

26 C

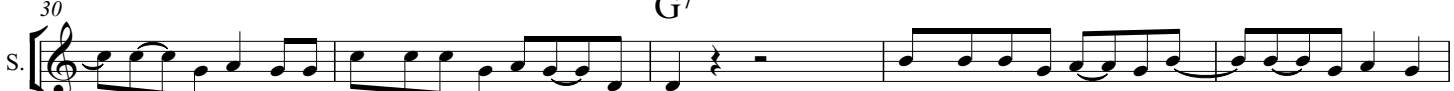
S. 

__ 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


V1 

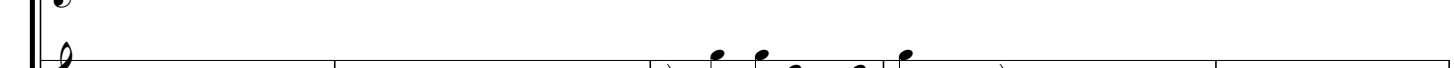
V2 

30 G7

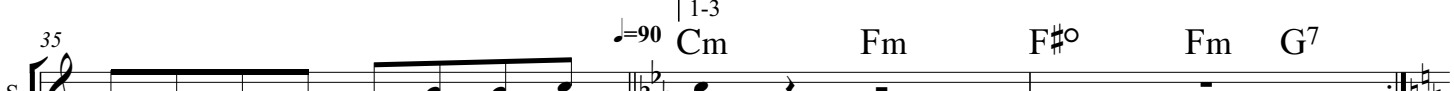
S. 

__ off- a San - ta he knows the law is on his__ side. __ Grand-pa's gon-na sue__ the pants__ off - a San - ta,
 __ off- a San - ta hethought the law was on his__ side. __ Grand-pa's gon-na sue__ the pants__ off - a San - ta,


V1 


V2 

35 $\text{♩} = 90$ 1-3 Cm Fm F#° Fm G7

S. 

San - ta's go - ing for a__ ride! __
 San - ta's go - ing for a__ ride, __

V1 
arco

V2 
arco

4. C G7 C G7 C

S. 

AndGrand-pa's ri-ding by his__ side, __ 'Cause the law-yers took him for a__ ride. __

V1 

V2 

O Holy Night

Adolphe Charles Adam (Arr. Maria Dunn - 2011)

DW $\text{A} \text{♩} = 60$ C F C G C

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

DW 8 F C C⁷ Em/B B⁷ Em G⁷ C

world in sin and e-rror pi - ning til he appeared and the soul felt its worth A thrill of hope the wear-y soul re-joy - ces for

V1.

V2.

DW 14 G⁷ C Am Em Dm

yon - der breaks a new and glor-ious morn Fall on your knees Oh hear the an - gel

V1.

V2.

DW 19 Am C/G G⁷ C F C/G G⁷ C

voi - ces O night di - vine O night when Christ wasborn O

V1.

V2.

DW 24 G G⁷ C F C/G G⁷ C F C G G⁷

night di - vine O night O night di - vine

V1.

V2.

30 **B** C C F C

MW
Led by the light of faith se-rene - ly beam - ing with glow - ing

V1.

V2.

34 G C F

MW
hearts by his cra - dle westand So led by light of a star_sweet - ly

V1.

V2.

38 C C7 Em/B B7 Em

MW
gleam - ing here came the wise men from the O - rient land The

V1.

V2.

41 G⁷ C G⁷ C Am

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

V1.

V2.

46 Em Dm Am C/G G⁷ C F

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

V1.

V2.

51 C/G G⁷ C G G⁷

MW night when Christ was born O night di -

V1.

V2.

54 C F C/G G⁷ C F C G G⁷

MW vine O night O night di - vine

DW

V1.

V2.

59 C (All sing) F C

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

V1.

V2.

63 G C F

MW love and his gos - pel is peace Chains shall hebreak for the slave_ is our

V1. *(Trifles)*

V2. *(Trifles)*

67 C C⁷ Em/B B⁷ Em G⁷

MW bro - ther and in his name all o-ppre - ssion shall cease sweet hymns of joy

V1. *(Trifles)*

V2. *(Trifles)*

71 C G⁷ C Am Em Dm

MW grate - ful cho-rus let all with in praise his name Fall on yourknees Oh hearthean-gel

V1. *(Trifles)*

V2. *(Trifles)*

77 Am C/G G⁷ C F C/G G⁷ C

MW voi - ces O night di-vine O night di-vine O night when Christ was_

V1. *(Trifles)*

V2. *(Trifles)*

82 G G⁷ C F C/G C

MW born O night di - vine_ O_ night O ho - ly night O night di vine_

DW *(8)*

V1. *(Trifles)*

V2. *(Trifles)*

At the Hop

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

♩=180 4/4 **A** $A\flat$ Fm^7 Bbm^7 $E\flat^7$ $A\flat$

S. Bah Bah Bah Bah At the hop! Well, you can

A. Bah Bah Bah Bah At the hop!

T. Bah Bah Bah Bah At the hop!

B. Bah Bah Bah Bah At the hop!

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

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

VI.

19 $D\flat$ $A\flat$

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

VI.

23 $E\flat^7$ $D\flat$ $A\flat$

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

VI.

27 **C** $A\flat$ $A\flat^7$ $D\flat$

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

VI.

33 $A\flat$ $E\flat^7$ $D\flat$ $A\flat$ $A\flat E\flat E^7$

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

VI.

39 **D** A A⁷ D

S. Bah Bah Bah

VI.

45 A E⁷ D A E⁷

S. Bah Ooh Bah Well, you can

VI.

51 **E** A A⁷

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

VI.

55 D A

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

VI.

59 E⁷ D A

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

VI.

63 **F**A A⁷ D

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

VI.

69 A E⁷ D A

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

VI.

Louise

Words: Leo Robin Music: Richard A. Whiting

♩=120

F/A Ab^{o7} C⁷ Gm⁷ C⁷ G⁷ C⁷

F1.
Cl.
Vl.
B. Cl.

5 F F⁺ F⁶ F G⁷

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

pizz *arco* *pizz* *arco*

Vl.
B. Cl.

9 F/A Ab^{o7} C⁷ Gm⁷ C⁷ Gm⁷ C⁷

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

F1.
Cl.
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*

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.