

Dance up the Sun

[Loosely Woven – Christmas 2014 – Final]

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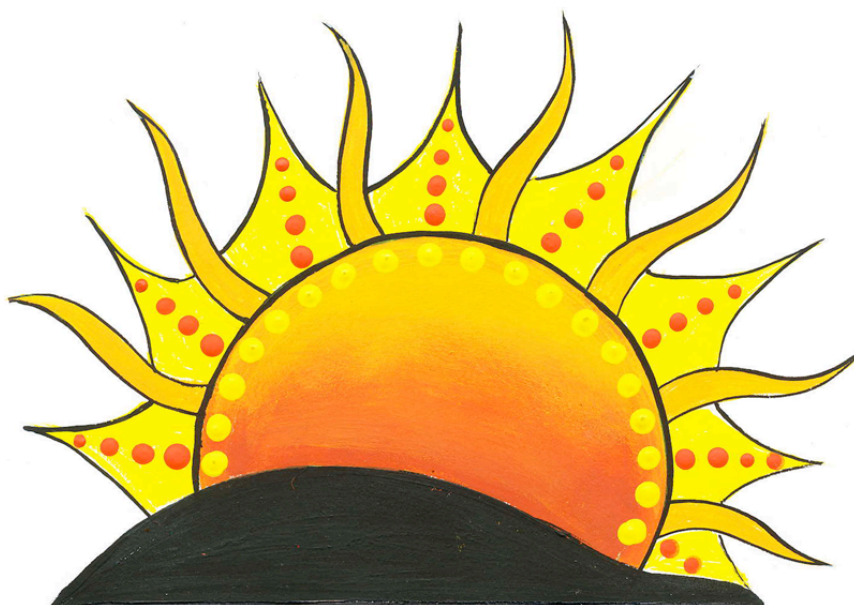
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Dance up the sun

John Thompson (Arr. Jill Stubington, 2014)

A

(Noni solo)

4

A.

Ho! who comes here? All a-long with bag-pip-ing and drum-ming with bag-pip-ing and

10

A.

drum-ming O the mor-ris 'tis I see 'tis the mor-ris 'Tis the mor-ris dance a-com- ing

16 **B** *All men*

T.

Dance up the sun on a fine May morn-ing Dance up the sun to call in the Spring

20

T.

Dance a-way the dark while the new day's dawn-ing All is new when we dance and we sing The

24 **C** *All women*

S.

Ho who comes here all a-long with bag-pip-ing and drum-ming The

8

T.

bells will ring when the mor-ris men come We call in the Spring and we dance up the sun The

28

S.

bells will ring when the mor-ris men come We call in the Spring and we dance up the sun

8

T.

bells will ring when the mor-ris men come We call in the Spring and we dance up the sun

32 **D**

VI.1

VI.2

40

A.

Ga-ther in the dark, re-call the win-ter Ce-le-brate the tales that the old ones bring The

VI.1

VI.2

44

A.

mus sic ri-ses with the first light's gleam-ing the dawn will break the bells will ring

48 **E**

A. The bells will ring when the mor-ris men come We call in the Spring and we dance up the sun The

T. The bells will ring when the mor-ris men come We call in the Spring and we dance up the sun The

53

A. bells will ring when the mor-ris men come We call in the Spring and we dance up the sun

T. bells will ring when the mor-ris men come We call in the Spring and we dance up the sun

57 **F** (Both)

VI.1

(All men) (Stop drum)

65 **G**

T. Form the lines and turn to - ge - ther Hear the clash of the staff as we shout and we sing The

VI.1

69

T. tunes all sound to the tat - ter-coat's fly - ing We call up the light as the day comes in

VI.1

73 **H**

A. The bells will ring when the mor-ris men come We call in the Spring and we dance up the sun The

T. The bells will ring when the mor-ris men come We call in the Spring and we dance up the sun The

78

A. bells will ring when the mor-ris men come We call in the Spring and we dance up the sun

T. bells will ring when the mor-ris men come We call in the Spring and we dance up the sun

V.S.

82 **I** **3** **J**

VI.1

VI.2

90

VI.1

VI.2

94

VI.1

VI.2

98

VI.1

VI.2

102 **K**

A. An-cient ways with the sea-son'turn - ing The passing_ years see the dance go on We

T. An-cient ways with the sea-son'turn - ing The passing_ years see the dance go on We

VI.1 **K**

107

A. sing the past_ as we dance to the fu - ture_ We ce - le-brate the year with the dawn of the sun

T. sing the past_ as we dance to the fu - ture_ We ce - le-brate the year with the dawn of the sun The

111 **L**

A. Ho who comes here all a-long with bag - pip - ing and drum - ming

T. bells will ring when the mor-ris men come We call in the spring and we dance up the sun The

VI.1 *(Both violins)*

115

S.

A. Ho who comes here O the mor-ris dance'tis the mor - ris dance a - com - ing The

T. bells will ring when the mor-ris men come We call in the Spring and we dance up the sun The

VI.1

120 **M**

A. bells will ring when the mor-ris men come We call in the Spring and we dance up the sun The bells will ring when the

T. bells will ring when the mor-ris men come We call in the Spring and we dance up the sun The bells will ring when the

VI.1

125

A. mor-ris men come We call in the Spring and we dance up the sun The call in the Spring and we dance up the sun

T. mor-ris men come We call in the Spring and we dance up the sun The call in the Spring and we dance up the sun

VI.1

Home from the sea

Phil Coulter (Arr. Wayne Richmond, 2014)

$\text{♩} = 55$
pizz

V1.

V2.

5 **A**

On a cold win-ter's night with a storm at its height, the life - boat an-swered the call. They
As they bat - tled their way past the mouth of the bay, it was blow-ing like nev - er be- fore. As they
And_ back in the town on a street that runs down to the sea and the har - bour wall. They'd

V1. *(not 1st time)*

V2. *(not 1st time)*

10

pitched and they tossed 'til they thought they were lost as we watched from the har bour wall. Though the
gal - lant-ly fought, ev-'ry one of them thought of_ loved ones_ back on the shore. Then a
gath-ered in pairs at the foot of the stairs to_ wait for the ra - di - o call. And_

V1.

V2.

Verse 3: V1. play sustained high notes
Others: 1st beat of bar + chord changes

14 **B**

night was pitchblack there was no turn-ing back for some-one_ was wait-ing out there. And
flick - er of light and they knew they were right, there she was on_ the crest of a wave. She's an
just be- fore dawn when_ all hope was gone came a hush and_ a far - a - way sound. 'Twas the

V1.

V2.

18 **C**

each vol - un-tee_ had to live with his fear as they joined in a si - lent prayer. *Car-ry us*
old fish-ing boat and she's bare-ly a - float. Please God, there are souls we can save. *And car-ry them*
cox-swain, he roared, "All sur - vi - vors on board, thank God and we're home-ward bound. *Car-ry us*

V1.

V2.

Sing 1st chorus in unison

23

A. *home, home, home from the sea. An-gels of mer-cy, an swer our plea. home, home,*

T. *home, home, home from the sea. An-gels of mer-cy, an swer our plea. home, home,*

V1. *arco*

V2. *arco*

30

A. *home from the sea. Car-ry us safe-ly home from the sea. sea.*

T. *home from the sea. Car-ry us safe-ly home from the sea. sea.*

V1. *1-2 3.*

V2. *1-2 3.*

36

D

A. *home, home, home from the sea. An-gels of mer-cy, an swer our plea.*

T. *home, home, home from the sea. An-gels of mer-cy, an swer our plea.*

V1.

V2.

42

A. *home, home, home from the sea. Car-ry us safe-ly home from the sea.*

T. *home, home, home from the sea. Car-ry us safe-ly home from the sea.*

V1.

V2.

Klinga Mina Klockor

Traditional (Arr. Kathy Potter, 2014)

A

Fl.1

11

Fl.1

Vln. 1

B

Vln. 1

21

Vln. 1

C

A.

Ring oh ring the bells, the bells of my heart. From its dark - est cor - ners Swirl - ing through the bit - ter past

T.

Ring oh ring the bells, the bells of my heart. From its dark - est cor - ners Swirl - ing through the bit - ter past

Vln. 1

Vln. 2

29

A.

Wing - ing like a swal - low ov - er the lea. Ov - er wide hor - iz - ons Touch - ing its ev - ery string

T.

Wing - ing like a swal - low ov - er the lea. Ov - er wide hor - iz - ons Touch - ing its ev - ery string


Vln. 1

Vln. 2

33


A.  Sing of joy and sing of long-ing Sing of grief and grow - ing strife in these grim times

T. 


Vln. 1 

Vln. 2 

37

A.  Ring oh ring the bells, the bells of peace Chim ing out the sound that gives my mind ease

T. 

Vln. 1 


Vln. 2 

41 **D**

Vln. 1 

Vln. 2 

45

Vln. 1  $\frac{2}{4}$ $\frac{3}{4}$

Vln. 2  $\frac{2}{4}$ $\frac{3}{4}$

49 **E**

Vln. 1  $\frac{3}{4}$

Vln. 2  $\frac{3}{4}$

53

Vln. 1 

Vln. 2 

57

F

A. Ech - o-ing a youth-ful past A love that died so long a - go yet still lives on

T. Ech - o-ing the youth-ful past A love that died so long a - go yet still lives on

Vln. 1

Vln. 2

61

A. Ring oh ring the bells, the bells of me - mo - ry Sing-ing out the songs of all we have been

T. Ring oh ring the bells, the bells of me - mo - ry Sing-ing out the songs of all we have been

Vln. 1

Vln. 2

65

rit..

Fl. 1

Vln. 1

Vln. 2

Past three a clock

English trad. carol - Harmonies: Charles Wood

$\text{♩} = 160$



Chorus --> Verse 1
Chorus --> Interlude 1
Verse 2 --> Chorus --> Interlude 2



A Chorus

9

S. *Past three a clock, And a cold fro - sty morn - ing: Past three a clock; Good mor-row, mas-ters all! _____*

A. *Past three a clock, And a cold fro - sty morn - ing: Past three a clock; Good mor-row, mas-ters all! _____*

T. *Past three a clock, And a cold fro - sty morn - ing: Past three a clock; Good mor-row, mas-ters all! _____*

B Verses

18

S. *1. Born is a ba - by, Gen-tle as may be, Son of_ th'e - ter - nal Fa - ther su - per - nal.
2. Se - raph quire sing - eth, An - gel bell ring-eth: Hark how they rime it, Time it, and chime it.
3. Myrrh from full cof - fer, In-cense they of - fer: Nor is_ the_ gol - den Nug - get with-hol - den.
4. Thus they: I pray you, Up sirs, nor stay you Till ye_ con - fess him Like-wise, and bless him.*

A. *Born is a ba - by, Gen-tle as may be, Son of_ th'e - ter - nal Fa - ther su - per - nal.
Se - raph quire sing - eth, An - gel bell ring-eth: Hark how they rime it, Time it, and chime it.
Myrrh from full cof - fer, In-cense they of - fer: Nor is_ the_ gol - den Nug - get with-hol - den.
Thus they: I pray you, Up sirs, nor stay you Till ye_ con - fess him Like-wise, and bless him.*

T. *Born is a ba - by, Gen-tle as may be, Son of_ th'e - ter - nal Fa - ther su - per - nal.
Se - raph quire sing - eth, An - gel bell ring-eth: Hark how they rime it, Time it, and chime it.
Myrrh from full cof - fer, In-cense they of - fer: Nor is_ the_ gol - den Nug - get with-hol - den.
Thus they: I pray you, Up sirs, nor stay you Till ye_ con - fess him Like-wise, and bless him.*

C Interlude 1

27
Rec. *+ mandolin*

VI.1

VI.2

35 (to verse)

Rec.

VI.1

VI.2

D Interlude 2

44
Rec. *+ mandolin*

VI.1

VI.2

52

Rec.

VI.1

VI.2

E

60

Rec.

VI.1

VI.2

68 rall. Fine

Rec.

VI.1

VI.2

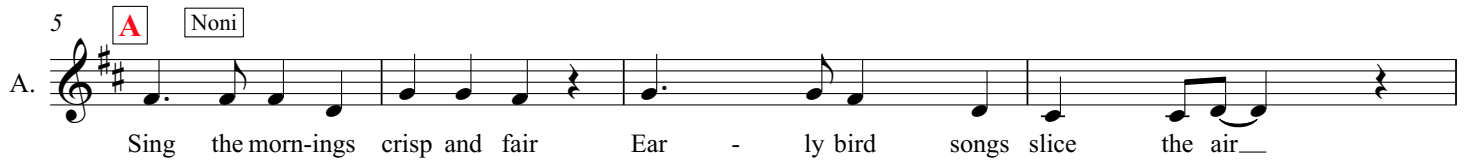
Heartbeat Heard

Fay White (Arr. Jill Stubington, 2014)

Fl. 1

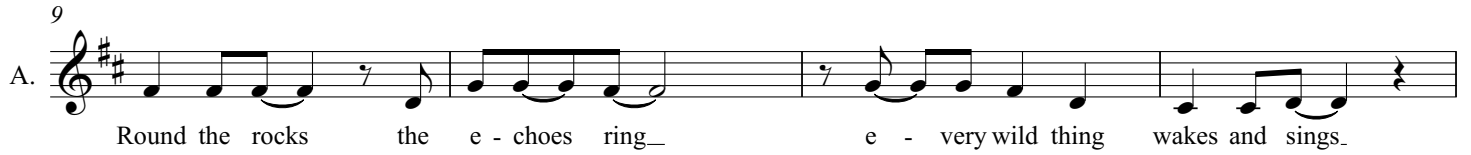


5 **A** Noni



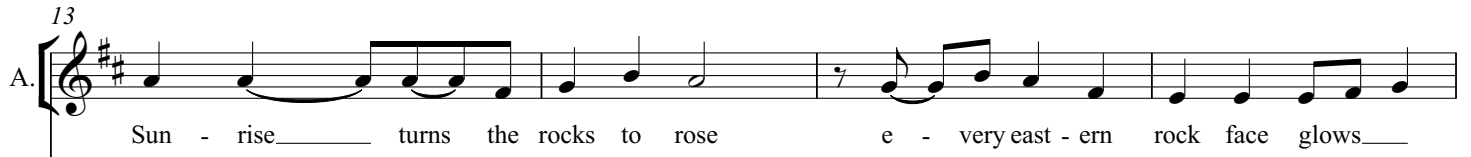
Sing the morn-ings crisp and fair Ear - ly bird songs slice the air__

9




Round the rocks the e - choes ring__ e - very wild thing wakes and sings.

13



Sun - rise_____ turns the rocks to rose e - very east - ern rock face glows__

VI. 1



VI. 2



17 **B**



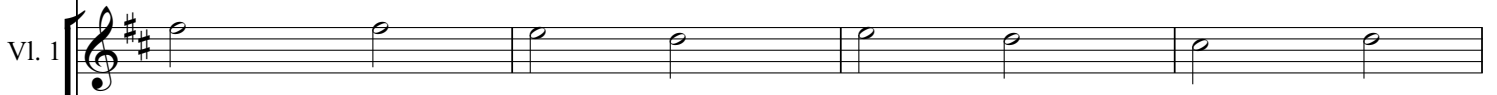
Life's a - live the heart - beat heard a - live in Gram - pi - ans Ga - ri - werd

8

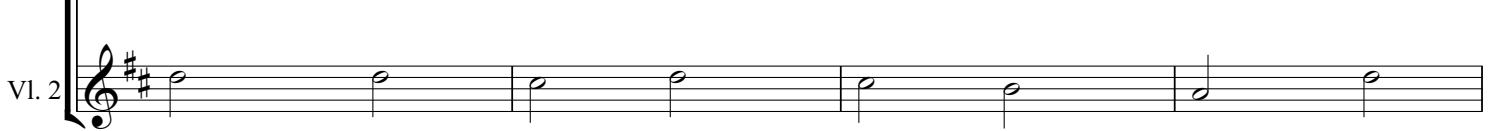


Life's a - live the heart beat heard a - live in Gram - pi - ans Ga - ri - werd

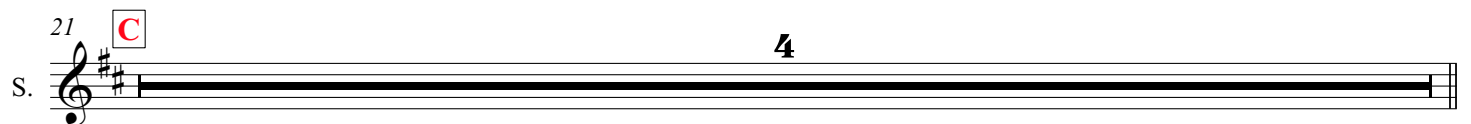
VI. 1



VI. 2



21 **C**



4

25 **D** Rima

A. Sing the days of scen-ted_ peace per-fumed nec-tar_ sweet re - lease_ Wild flowers court-ing in-sect wing

VI. 1

VI. 2

31

A. Snow y thrip-to-mene has its___ fling Cas - cades laugh - ing___

VI. 1

VI. 2

34

A. tum - ble down___ flow - ing wa - ter for low - land towns

VI. 2

37 **E**

Full choir Life - s a - live the heart - beat heard a - live in Gram-pi - ans Ga - ri-werd

T. Life's. a - live the heart beat heard a - live in Gram-pi - ans Ga - ri-werd

VI. 1

VI. 2

41 **F**

Fl. 1

45 **G**

All altos

A.

Flick and flut-ter in the twi - light haze Gen- tle wall - a - bies come to graze

49

A.

Feed - ing for - a - ging fea - thers and fur in leaf lit - ter the liz - ards stir

VI. 1

VI. 2

53

A.

Flocks of cock - a - toos rise and fall wok - a - wok wat - tle birds cack - le and call

VI. 1

VI. 2

57

A.

In - sect mam - mal rep - tile bird a - live in Gram - pi - ans Ga - ri - werd

T.

In - sect mam - mal rep - tile bird a - live in Gram - pi - ans Ga - ri - werd

VI. 1

VI. 2

61 **H**

Fl.1

65 **I**

T.

Sing the ho - ri - zon blue on blue rug - ged sky - line breath - less view

69

S.

oh how swift the mood can change

A.

No - ble slope the sweep - ing range oh how swift the mood can change

T.

No - ble slope the sweep - ing range oh how swift the mood can change

73

S.

Twist and crack in gale force winds fo - rest buck - les as the storm drives in

A.

Twist and crack in gale force winds fo - rest buck - les as the storm drives in

T.

Twist and crack in gale force winds fo - rest buck - les as the storm drives in

77

S.

Wild and wil - ful heart - beat stirred pulse of the Gram - pi - ans Ga - ri - werd

A.

Wild and wil - ful heart - beat stirred pulse of the Gram - pi - ans Ga - ri - werd

T.

Wild and wil - ful heart - beat stirred pulse of the Gram - pi - ans Ga - ri - werd

81 **J**

VI. 1

VI. 2

87

VI. 1

VI. 2

92

VI. 1

VI. 2

97 **K**

A.

T.

VI. 1

VI. 2

Deep the val-leys Rays of sun-shine pierce the shroud Hard times come dreams can burn

Deep the val-leys Rays of sun-shine pierce the shroud Hard times come dreams can burn

103

A.

Hold to-ge-ther till joy re- turns All who hear the moun- tain song all who love this place be- long—

T.

Hold to-ge-ther till joy re- turns All who hear the moun- tain song all who love this place be- long—

VI. 1

VI. 2

109 **L**

A.

Life's a - live the heart - beat heard a - live in Gram - pi - ans Ga - ri - werd

T.

Life's a - live the heart beat heard a - live in Gram - pi - ans Ga - ri - werd

VI. 1

VI. 2

Moonlight Cocktail

Music: Lucky Roberts Lyrics: Kim Gannon
(Arr. Wayne Richmond, 2014)

Intro

Musical score for the Intro section, measures 1-4. The score is for four staves: Flute 1 (F1), Clarinet (Cl.), Violin 1 (V1), and Violin 2 (V2). The key signature is B-flat major (two flats) and the time signature is common time (C). The Flute 1 part begins with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5, then a triplet of eighth notes G4, A4, Bb4, and another triplet of eighth notes C5, Bb4, A4. The Clarinet part has a quarter rest for the first two measures, then a triplet of eighth notes G4, A4, Bb4, followed by eighth notes G4, A4, Bb4, and eighth notes G4, A4, Bb4. The Violin 1 and Violin 2 parts have quarter rests for the first two measures, then a quarter note G4 in measure 3 and a quarter note A4 in measure 4.

Musical score for measures 5-8. The Clarinet part (Cl.) starts at measure 5 with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest. From measure 6 to 8, it plays a continuous triplet of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The Violin 1 (V1) and Violin 2 (V2) parts have a quarter rest in measure 5, followed by a quarter note G4 in measure 6. In measure 7, they are marked *pizz* (pizzicato) and play a quarter note G4. In measure 8, they are marked *arco* (arco) and play a half note G4.

Musical score for measures 9-11. The Flute 1 (F1) part has a quarter rest in measure 9, followed by a quarter rest in measure 10, and then eighth notes G4, A4, Bb4, C5, Bb4, A4, G4 in measure 11. The Clarinet (Cl.) part plays a continuous triplet of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4 from measure 9 to 11. The Violin 1 (V1) and Violin 2 (V2) parts play a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4 in measure 9; G4, A4, Bb4, C5, Bb4, A4, G4 in measure 10; and G4, A4, Bb4, C5, Bb4, A4, G4 in measure 11.

Musical score for measures 12-14. The Flute 1 (F1) part has a quarter rest in measure 12, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4 in measure 13, and eighth notes G4, A4, Bb4, C5, Bb4, A4, G4 in measure 14. The Violin 1 (V1) and Violin 2 (V2) parts have a quarter rest in measure 12, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4 in measure 13, and eighth notes G4, A4, Bb4, C5, Bb4, A4, G4 in measure 14.

15 **A**

S. *pizz*

Cou - pl - 'a jig - gers of moon - light and add a star.. Pour in the blue of a June night and one gui - tar..
 Now add a cou - pl - 'a flow - ers, a drop of dew. Stir for a cou - pl - 'a ho - urs till dreams come true.

V1. *pizz*

V2. *pizz*

19

S. *pizz*

Mix in a cou - pl - 'a dreamers and there you are. Lov ers, hail the moonlight cock tail. Moonlight cocktails need a few..
 As to the number of kiss - es, it's up to you.

V1. *arco*

V2. *arco*

B Bridge

25

S.

Cool _____ it in the sum - mer breeze. Serve it in the star - light, un - der - neath the trees..

V1. *pizz*

V2. *pizz*

29

S. *arco*

You'll _____ dis - cov - er tricks like these are sure to make your moon - light cock - tail please.

V1. *pizz*

V2. *arco* *pizz*

33 **C**

S. *Fol-low the sim-ple di-rec-tions and they will bring life of an-oth-er com-plex-ion, where you'll be king.*

V1. *pizz*

V2. *pizz*

37 *2nd time: to Inst. 2*

S. *You will a-wake in the morn-ing and start to sing... Moon-light cock-tails are the thing.*

V1.

V2.

D *Instrumental 1*

41

F1.

V1. *pizz*

V2. *pizz*

45

F1.

V1. *arco*

V2. *arco*

49

F1.

V1. *pizz*

V2. *pizz*

53

F1.

V1. *arco*

V2. *arco*

To Bridge

E Instrumental 2

57

F1.

V1. *pizz*

V2. *pizz*

61

S.

You will a-wake in the morn-ing and start to sing... Moon-light cock - tails are the thing.

V1. *arco*

V2. *arco*

Candlelight Carol

John Rutter (Arr. Wayne Richmond, 2014)

A ♩=92

V1.

V2.

Verse 1: Meredith solo --> Chorus (Meredith)
Verse 2: MW RM GT PC --> Chorus (Tutti)

Verses 1 & 2

5 S.
1. How do you cap-ture the wind on the wa-ter? How do you count all the stars in the sky?
2. Shep-herds and wise men will kneel and a-dore him, Se-ra-phem round him their vi-gil will keep;
p 2nd time only

V1.
p 2nd time only

V2.

13 S.
How can you mea-sure the love of a mo-ther, Or how can you write down a ba-by's first cry?
Na-tions pro-claim him their Lord and their Sa-voir, But Ma-ry will hold him and sing him to sleep.

V1.

V2.

B Chorus

21 S.
p Can-dle light, an-gel light, fire-light and star-glow Shine on his cra-dle till break-ing of dawn. *cresc.*

A.
p Can - dle - light, an-gel light and star - glow Shine on his cra - dle till break-ing of dawn. *cresc.*

T.
p Can - dle - light, an-gel light and star - glow Shine on his cra-dle till break-ing of dawn. *cresc.*

V1.

V2.

29

S. *f* *dim.* *mp* *dim.*
 Glo-ri - a, glo-ri - a in ex-cel - sis De - o! An-gels are sing-ing; the Christ child is

A. *f* *dim.* *mp* *dim.*
 Glo - ri - a, glo - ri - a in ex-cel-sis De - o! An-gels are sing-ing; the Christ child is

T. *f* *dim.* *mp* *dim.*
 Glo - ri - a in ex-cel - sis De - o! An-gels are sing-ing; the Christ child is

V1.

V2.

1. 2.

36

S. *p* *p*
 born. born.

A. *p* *p*
 born. born.

T. *p* *p*
 born. born.

V1. *Play*

V2. *Play*

44 **C** Verse 3
p

S. Find him at Beth-le-hem laid in a man-ger; Christ our Re-deem-er a-sleep in the hay,

A. Find him at Beth-le-hem laid in a man-ger; Christ our Re-deem-er a-sleep in the hay, —

T. Find him at Beth-le-hem laid in a man-ger; Christ our Re-deem-er a-sleep in the hay, —

V1. —

V2. —

52 *mf cresc.* *f* *p*

S. God-head in-car-nate and hope of sal-va-tion: A child with his mo-ther that first Christ-mas Day.

A. God-head in-car-nate and hope of sal-va-tion: Hmm

T. God-head in-car-nate and hope of sal-va-tion: Hmm

V1. —

60 **D** Chorus

S. Ah — Ah —

A. Ah — Ah —

(all men) *molto dolce*

T. Can-dle-light, an-gel light, fire-light and star-glow

V1. —

V2. —

64

S. Shine on his cra - dle till break - ing of dawn. Glo -

A. Glo -

T. Shine on his cra - dle till break - ing of dawn. Glo -

V1.

V2.

68 *f* *MW Solo*

S. *f* Glo - ri - a, glo - ri - a, in ex - cel - sis De - o! An - gels are

A. *f* - ri - a, glo - ri - a in ex - cel - sis De - o! (*Hum*)

T. *f* - - ri - a in ex - cel - sis De - o! (*Hum*)

V1.

V2.

73 *rall.* *dim.* *p*

S. sing - ing; the Christ child is born. *dim.* *p*

A. *dim.* *p*

T. *dim.* *p*

V1. *rall.*

V2. *rall.*

Candlelight Carol

John Rutter (Arr. Wayne Richmond, 2014)

A ♩=92

V1.

V2.

Verse 1: Meredith solo --> Chorus (Meredith)
Verse 2: MW RM GT PC --> Chorus (Tutti)

Verses 1 & 2

5 S.
1. How do you cap-ture the wind on the wa-ter? How do you count all the stars in the sky?
2. Shep-herds and wise men will kneel and a-dore him, Se-ra-phem round him their vi-gil will keep;
p 2nd time only

V1.
p 2nd time only

V2.

13 S.
How can you mea-sure the love of a mo-ther, Or how can you write down a ba-by's first cry?
Na-tions pro-claim him their Lord and their Sa-voir, But Ma-ry will hold him and sing him to sleep.

V1.

V2.

B Chorus

21 S.
p Can-dle light, an-gel light, fire-light and star-glow Shine on his cra-dle till break-ing of dawn. *cresc.*

A.
p Can - dle - light, an-gel light and star - glow Shine on his cra - dle till break-ing of dawn. *cresc.*

T.
p Can - dle - light, an-gel light and star - glow Shine on his cra-dle till break-ing of dawn. *cresc.*

V1.

V2.

29

S. *f* *dim.* *mp* *dim.*
 Glo-ri - a, glo-ri - a in ex-cel - sis De - o! An-gels are sing-ing; the Christ child is

A. *f* *dim.* *mp* *dim.*
 Glo - ri - a, glo - ri - a in ex-cel-sis De - o! An-gels are sing-ing; the Christ child is

T. *f* *dim.* *mp* *dim.*
 Glo - ri - a in ex-cel - sis De - o! An-gels are sing-ing; the Christ child is

V1.

V2.

1. 2.

36

S. *p* *p*
 born. born.

A. *p* *p*
 born. born.

T. *p* *p*
 born. born.

V1. *Play*

V2. *Play*

44 **C** Verse 3
p

S. Find him at Beth-le-hem laid in a man-ger; Christ our Re-deem-er a-sleep in the hay,

A. Find him at Beth-le-hem laid in a man-ger; Christ our Re-deem-er a-sleep in the hay, —

T. Find him at Beth-le-hem laid in a man-ger; Christ our Re-deem-er a-sleep in the hay, —

V1. —

V2. —

52 *mf cresc.* *f* *p*

S. God-head in-car-nate and hope of sal-va-tion: A child with his mo-ther that first Christ-mas Day.

A. God-head in-car-nate and hope of sal-va-tion: Hmm

T. God-head in-car-nate and hope of sal-va-tion: Hmm

V1. —

60 **D** Chorus

S. Ah Ah

A. Ah Ah

(all men) *molto dolce*

T. Can-dle-light, an-gel light, fire-light and star-glow

V1. —

V2. —

64

S. Shine on his cra - dle till break - ing of dawn. Glo -

A. Glo -

T. Shine on his cra - dle till break - ing of dawn. Glo -

V1.

V2.

68 *f* *MW Solo*

S. *f* Glo - ri - a, glo - ri - a, in ex - cel - sis De - o! An - gels are

A. *f* - ri - a, glo - ri - a in ex - cel - sis De - o! (*Hum*)

T. *f* - - ri - a in ex - cel - sis De - o! (*Hum*)

V1.

V2.

73 *rall.* *dim.* *p*

S. sing - ing; the Christ child is born. *dim.* *p*

A. *dim.* *p*

T. *dim.* *p*

V1. *rall.*

V2.

That's my weakness now

Helen Kane (Arr. Wayne Richmond, 2014)

♩=130

VI.
Db.

pizz

9 **A**

BB
VI.
Db.

p pizz

Love, love, love, love, look what you've done to me. But things I've ne-ver missed, are things I can't re-sist, Oh,

17

BB
VI.
Db.

p *pp arco* *arco*

love, love, love, love, Is-n't it plain to see. I just had a change of heart, what can it be? **rall.** **a tempo**

25 **B** **G⁷**

BB
VI.
Db.

p pizz *pizz*

He's got eyes of blue, I ne-ver cared for eyes of blue, But he's got eyes of blue, And that's my weak-ness now!

33

BB
VI.
Db.

He's got cur-ly hair, I ne-ver cared for cur-ly hair, But he's got cur-ly hair, And that's my weak-ness now! *Oh,*

41 **C**

BB *my! Oh, me! Oh, I should be good, I would be good, But gee!*

Db.

49 **D**

BB *He likes to bill and coo, And I ne-ver cared to bill and coo, But he likes to bill and coo, So that's my weak-ness now!*

VI.

Db.

57

BB *He likes a sax-o-phone, I ne-ver cared for a sax-o-phone, But he likes a sax-o-phone And that's my weak-ness now! —*

VI.

Db.

65 **E**

BB *Helikes thoserain y days, And I nevercaredfora rain y day, But helikesa rain y day, Andthat'smyweaknessnow! Oh, let it*

VI.

Db.

73 **F**

BB *rain, let it — poor; 'Cause I think he knows just what it's rain-in' for! He likes a*

pp arco *pizz*

VI.

Db.

82 **G⁷**

BB *longgood night, And I ne verhad a longgood night, But helikes a longgood night, So that'smyweak ness now. — And he likes*

VI.

Db.

90

G7

BB *boop boop-a doop, And I ne ver cared for boop boop-a doop, But he likes a boop boop-a doop, So, that's my weak ness now. And*

VI.

Db.

97

BB *he likes, butt'n dutt'n da da da, I ne ver cared for butt'n dutt'n da da da, But he likes but dut-da da, That's my weak ness now! What's*

VI.

Db.

105 G

BB *more, what's _____ more, _____ I*

Db.

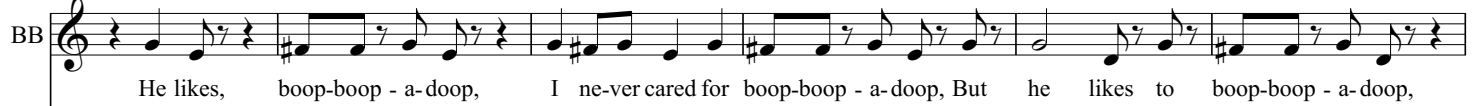
109


BB *think he knows what but - dut - da is for! _____*


VI. *arco*

Db.

113 **H**

BB 
He likes, boop-boop - a-doop, I ne-ver cared for boop-boop - a-doop, But he likes to boop-boop - a-doop,

VI. *pizz* 

Db. 

119

BB 
That's my weak-ness now! Ooh, that's my weak-ness now!

VI. *arco* 

Db. 

(Cymbal) *

Do Wah Diddy Diddy

V1 --> V2 --> Bridge
 V3 --> Bridge
 V3 --> Coda

Jeff Barry & Ellie Greenwich
 (Arr. Wayne Richmond, 2014)

(Drums stop 1st & last verse)

Eb ♩=120 *Ab Eb Eb Verse Ab Eb*

JB

There she was_ just a - walk - ing down the street, Sing - in'
 fore I knew it she was walk - in' next to me, Sing - in'
 we're to - gether near - ly ev - 'ry sin - gle day. Sing - in'

F1.

F2.

Sax.

VI.

6 *Ab Eb Ab Eb Ab Eb Stop*

JB

Pop - pin' her fin - gers and a shuf - fl - in' her feet, Sing - in' She looked
 Hold - in' my hand_ just as nat - 'ral as can be, Sing - in' We walked
 We're so hap - py and that's how we're gon - na stay. Sing - in' Well I'm

F1.

F2.

Sax.

VI.

11 *Eb* 1. *Bb7*

JB

good. She looked fine. She looked good, she looked fine, and I near - ly lost my mind. Be -
 on. To my door. We walked on to my door then we
 hers. She's mine. I'm hers she's mine, wed - ding

F1.

F2.

Sax.

VI.

Bridge

15 2-3 Bb^7 Eb Cm Ab

JB
kissed a lit-tle more. Wo-oh oh_ I knew we was fall-lin' in love,
bells are gon-na chime.

ff (both flutes)

F1.

F2.

Sax.

VI.

21 Bb^7

JB
Yes I did so I told her all the things I've been dream - ing of. Now

F1.

VI.

Coda

Bb Eb Ab Eb (x3)

JB
Wo_ Oh yeh!_ Do wah Did - dy Did-dy Dum Did-dy Do.

F1.

F2.

Sax.

VI.

Caravan of Love

Chris Jasper (Arr. Kathy Potter, 2014)

A

Are you ready? Are you ready? Are you ready? Are you ready for the time of your life Time to stand up and fight

Dom Dom Da Da Dom Dom Da Da Dom Dom Da Dom Dom Dom Dom Dom Dom Dom Da Da

6

dy? Are you ready? Are you ready? Are you ready for the time of your life Time to stand up and fight

Dom Dom Da Da Dom Dom Da Dom Dom Dom Dom Dom Dom Dom Da Da Dom Dom Da Da

11

All right All right Hand in hand we'll take a caravan to the mother land

Dom Dom Da Dom Dom Dom Dom Da Da Dom Dom Da Da Dom Dom Da

16

GT *8* One by one we're gon na stand up with pride One that can't be de - nied Stand up Stand up From the

S. Ah Ah Ah Ah Ah

A. Ah Ah Ah Ah Ah

T. Ah Ah Ah Ah Ah

B. Dom Dom Dom Dom Dom Dom Da Da Dom Dom Da Da Dom Dom Da Dom Dom Dom Dom

21

GT *8* high - est moun - tain val - ley low We'll join to - ge - ther with hearts of go - ld Now the chil - dren of the world can see

S. Ah Ah Ah Ah

A. Ah Ah Ah Ah

T. Ah Ah Ah Ah

B. Dom Dom Da Da Dom Dom Da Da Dom Dom Da Dom Dom

B

26

GT *8* There's a bet - ter place for us to be The place in which we were born So neg - lect - ed and torn

S. See Be

A. *mp* See *mp* Be

T. *mp* See *mp* Be

B. See *mp* Be *mp*

31 **C**

GT *f*
a - part Ev-ery wo-man ev-ery man join the ca-ra-van of love Stand

S. *f*
Torn a - part Ev-ery wo-man ev-ery man join the ca-ra-van of love

A. *f*
Torn a - part Ev-ery wo-man ev-ery man join the ca-ra-van of love Stand up

T. *f*
Torn a - part Ev-ery wo-man ev-ery man join the ca-ra-van of love Stand up

B. *f*
Torn a - part Ev-ery wo-man ev-ery man join the ca-ra-van of love Stand up

36

GT
up Stand up Ev-ery bo-dy take a stand join the ca-ra-van of love Stand up Stand up I'm your bro-

S.
Stand up Ev-ery bo-dy take a stand join the ca-ra-van of love Stand up

A.
Stand up Ev-ery bo-dy take a stand join the ca-ra-van of love Stand up Stand up

T.
Stand up Ev-ery bo-dy take a stand join the ca-ra-van of love Stand up Stand up

B.
Stand up Ev-ery bo-dy take a stand join the ca-ra-van of love Stand up Stand up

41 **D**

GT
ther I'm your bro - ther don't you know? She's my sis - ter

S. *p*
Ah Ah Ah Ah Ah

A. *p*
Ah Ah Ah Ah Ah

T. *p*
Ah Ah Ah Ah Ah

B. *p*
Dom Dom Da Da Dom Dom Da Da Dom Dom Da Dom Dom Dom Dom Dom Dom Da Da

Perc. *p*

46

GT *8* She's my sis - ter don't you know? We'll be liv - ing in a world of peace In the day

S. Ah Ah Ah Peace *mp*

A. Ah Ah Ah Peace *mp*

T. Ah Ah Ah Peace *mp*

B. Dom Dom Da Da Dom Dom Da Dom Dom Peace *mp*

Perc.

51

GT when ev-ery one is free We'll bring the young and the old Won't you let your love flow From your heart Ev-ery

S. Free Flow from your heart Ev-ery *mp* *f*

A. Free Flow from your heart Ev-ery *mp* *f*

T. Free Flow from your heart Ev-ery *mp* *f*

B. Free Flow from your heart Ev-ery *mp* *f*

E

57

GT wo-man ev-ery man join the ca-ra-van of love Stand up Stand up Ev-ery bo-dy take a stand join

S. wo-man ev-ery man join the ca-ra-van of love Stand up Ev-ery bo-dy take a stand join

A. wo-man ev-ery man join the ca-ra-van of love Stand up Stand up Ev-ery bo-dy take a stand join

T. wo-man ev-ery man join the ca-ra-van of love Stand up Stand up Ev-ery bo-dy take a stand join

B. wo-man ev-ery man join the ca-ra-van of love Stand up Stand up Ev-ery bo-dy take a stand join

62

GT *8* the ca-ra van of love__ Stand up Stand up I'm your bro - ther__ I'm your bro-

S. the ca-ra van of love__ Stand up Ah *p* Ah

A. the ca-ra van of love__ Stand up Stand up Ah *p* Ah

T. the ca-ra van of love__ Stand up Stand up Ah *p* Ah

B. the ca-ra van of love__ Stand up Stand up Dom Dom Da Da Dom Dom Da Da

Perc. *p*

67

GT *8* ther don't you know?__ She's my sis - ter__ She's my sis - ter don't you know?__

S. Ah Ah Ah Ah Ah

A. Ah Ah Get rea - dy Get rea - dy Get rea - dy We're

T. Ah Ah Ah Ah Ah

B. Dom Dom Da Dom Dom Dom Dom Dom Dom Da Da Dom Dom DaDa Dom Dom Da

Perc.

72

GT *8* So are you rea - dy? Are you rea - dy? Are you rea - dy? Are you rea -

S. Ah Ah Ah Ah

A. wait-ing for a ca - ra - van__ He's com - ing He's com - ing He's com - ing He's

T. Ah Ah Ah Ah

B. Dom Dom Dom Dom Dom Da Da Dom Dom Da Da Dom Dom Da

Perc.

76

GT
8

S.
Ah Ah Ah Ah

A.
com-ing from the ca - ra - van Go for it Go for it Go for it Get

T.
Ah Ah Ah Ah

B.
Dom Dom Dom Dom Dom Da Da Dom Dom Da Da Dom Dom Da

Perc.

80

GT
8

S.
Ah Ah Ah Ah Ah Ah

A.
rea-dy for that ca - ra - van Keep wait-ing Keep wait-ing Keep wait-ing Ah Ah

T.
Ah Ah Ah Ah Ah Ah

B.
Dom Dom Dom Dom Dom Da Da Dom Dom Da Da Dom Dom Da Dom Dom Ah

Perc.

We are done

Madden Brothers

Arr: Samantha O'Brien (2014)

$\text{♩} = 115$ pizz.

V1. *pizz.* *arco*

V2. *pizz.* *arco*

5 **A**

V1. *pizz.* *arco* *pizz.* *arco*

V2. *pizz.* *arco* *pizz.* *arco*

13 **B**

KD

I want you to know ___ It's time to go ___ Yeah, we are done. ___

20

KD

I want you to see ___ that I need ___ oh, to be free ___

A.

ooh *mp* ooh *mp*

T.

ooh *mp* ooh *mp*

V1. *arco*

V2. *arco*

KD *We are done. — We are*

A. *Done done done done done done Done done done done done done We are*

T. *Done done done done done done Done done done done done done We are*

V1.

V2.

KD *done with be - ing a si - lent ma - ny Ev' - ry voice rings out and car - ries. No we won't*

A. *done with be - ing a si - lent ma - ny Ev' - ry voice rings out and car - ries. No we won't*

T. *done with be - ing a si - lent ma - ny Ev' - ry voice rings out and car - ries. No we won't*

V1.

V2.

KD *— just go — back home with out — you hear - ing the sound when the ma - ny say: — "We are done."*

A. *— just go — back home with out — you hear - ing the sound when the ma - ny say: —*

T. *— just go — back home with out — you hear - ing the sound when the ma - ny say: —*

V1.

V2.

45 **E**

KD

V1. pizz. arco

V2. pizz. arco

49

KD

You, first brought the sun___ for ev'-ry - one___ mm, here to see___

A.

You. sun___ ev'-ry - one___

T.

You.

V1. pizz. arco

V2. pizz. arco

57 **F**

KD

Why, does it al-ways change___ to guns and chains,___ e-ven-tual-ly?___

A.

Why, why?_ Change___ guns and chains,___ ooh ooh

T.

Why, why?_ Change___ guns and chains,___ ooh ooh

V1. pizz. arco

V2. pizz. arco

64 **G**

KD *We are done. — We are*

A. *Done done done done done done Done done done done done done We are*

T. *Done done done done done done Done done done done done done We are*

V1.

V2.

70 **H**

KD *done with be - ing a si - lent ma - ny Ev' - ry voice rings out and car - ries. No we won't — just go — back*

A. *done with be - ing a si - lent ma - ny Ev' - ry voice rings out and car - ries. No we won't — just go — back*

T. *done with be - ing a si - lent ma - ny Ev' - ry voice rings out and car - ries. No we won't — just go — back*

V1.

V2.

76

KD *home — with - out — you hear - ing the sound when the ma - ny say — ay - ay — "we are..."*

A. *home with - out — you hear - ing the sound when the ma - ny say — ay - ay — "we are..."*

T. *home with - out — you hear - ing the sound when the ma - ny say — ay - ay — "we are..."*

V1.

V2.

V.S.

80 **I**

KD
done with be - ing a si - lent ma - ny Ev' - ry voice rings out and car - ries. No _____ we won't

A.
done with be - ing a si - lent ma - ny Ev' - ry voice rings out and car - ries. No we won't

T.
done with be - ing a si - lent ma - ny Ev' - ry voice rings out and car - ries. No we won't

V1.

V2.

85

KD
_just go _back home_ with - out_ you hear - ing the sound when the ma - ny say: _ "We are done."

A.
_just go _back home_ with - out_ you hear - ing the sound when the ma - ny say: _

T.
_just go _back home_ with - out_ you hear - ing the sound when the ma - ny say: _

V1.

V2.

90 **J**

KD *We are done.*

A. *Done donedone done done done*

T. *(all men)*
Done donedone done done done

V1. *pizz.* *arco* *pizz.*

V2. *pizz.* *arco* *pizz.*

96

KD *We are done.* *oh oh oh*

A. *Done done done done done done*

T. *Done done done done done done*

V1. *arco* *pizz.*

V2. *arco* *pizz.*

100

KD *oh oh oh*

V1. *arco* *pizz.*

V2. *arco* *pizz.*

3

Yil Lull

Verse 1 --> Chorus
 Verse 2 --> Chorus
 Bridge --> Chorus
 Inst. --> Chorus (x3)

Joe Geia (Arr. Wayne Richmond, 2014)

A A(sus4) A A(sus4) A E A A(sus4) A A(sus4) A A(sus4) E A(sus4)

S. We

8 **A** Verse 1
 A A(sus4) A A(sus4) A A(sus4) A A(sus4) A A(sus4) A A(sus4)

S. sing for the black and the peo-ple_ of my land. We sing for the red and the

14 A A(sus4) A A(sus4) A A(sus4) A A(sus4) A A(sus4) A A(sus4)

S. blood that's been shed. And now we're sing-ing for the gold and a New Year for young and_ old.

20 **B** Chorus
 (not 1st time)

A. (not 1st time)
 T. (not 1st time)
 VI.

24 (not 1st time)

A. (not 1st time)
 T. (not 1st time)
 VI.

C Verse 2
 28 A A(sus4) A A(sus4) A A(sus4) A A(sus4) A A(sus4) A A(sus4)

S. We sing un-to Him of the most high. And we sing so much praises, just makes me

35 A A(sus4) A A(sus4) A A(sus4) A A(sus4) A A(sus4) A A(sus4)

S. want to cry. Now we're sing-ing just for you, so all can re-cog-nise. --> Chorus

41 **D** *Bridge* Dm Em Dm

S. 'Cause we're sing-ing for the black, sing-ing for the red, We're sing-ing for the black,

A. Yil lul yil lul yil lul

T. Yil lul yil lul yil lul

45 Em A A(sus4) A A(sus4) A A(sus4) A A(sus4)

S. sing-ing for the red, and the gold, stor-ies told, for young and old.

A. yil lul lay, stor-ies told, for young and old.

T. yil lul lay, stor-ies told, for young and old.

--> Chorus

E *Instrumental*

50

F1.

VI.

58

F1.

VI.

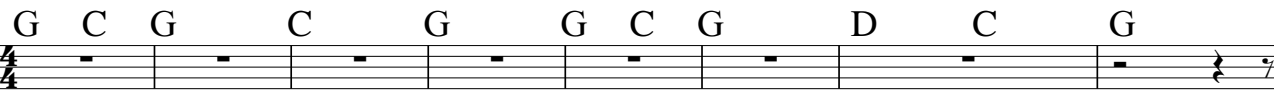
--> Chorus x 3.5


My Island Home

Neil Murray (Warumpi Band)


Arr: Samantha O'Brien (2014)

♩=80


CC. 

Dr.  Six

9 **A** G C G C G

CC. 

years I've been in the des-ert And e - v'ry night I dream of the sea They say

Dr.  etc.

13 G C G D C G

CC. 


home _____ is where you find it will_ this place e-ver sa-tis-fy me For I

17 G C G C G G C G

CC. 


come from the salt wa-ter peo-ple we al-ways live by the sea Now I'm out here west of Al-ice Springs With a

23 D G Em G D C


CC. 

wife and the fa-mi-ly_ And my is-land home my is-landhome my is-land home_ is wait-ing for_


28 G **B** Em D G C

CC. 


me In the eve-ning the dry wind blows from the hills and a-cross the plain I

T.  Cathy K. solo In the eve-ning the dry wind blows from the hills and a-cross the plain I

33 Em D G C

CC. 

close my eyes and I'm stand-ing in a boat on the sea a - gain And I'm

T.  close my eyes and I'm stand-ing in a boat on the sea a - gain And I'm

37 Em D G

CC. 

hol - ding that long tur - tle spear And I feel I'm close now to where it must

T.  hol - ding that long tur - tle spear And I feel I'm close now to where it must

40 **C** **D** **C** **G**

CC. be my is - land home_ is wait-ing for_ me

T. be my is - land home_ is wait-ing for_ me

43 **C** **G** **C** **G** **C** **G** **G** **C** **G** **D** **C**

Org. ** * * * * * * * * * * * * **

50 **G** (all men) **D** **G** **C** **G** (CC) **C** (all men) **G** (CC)

CC. For I come from the salt wa-ter peo-ple we al-ways live by the sea. Now I'm

S. For I come from the salt wa-ter peo-ple by the sea.

A. For I come from the salt wa-ter peo-ple by the sea.

55 **G** **C** (all men) **G** (CC) **D** **C** (all men) **G**

CC. down here liv-ing in the ci-ty With my wife and my fa-mi-ly_ And my is-land

S. in the ci-ty and my fa-mi-ly_ And my is-land

A. in the ci-ty and my fa-mi-ly_ And my is-land

59 **Em** **G** **D** **C** **G**

CC. ** * * * * * * * * * * * * ** home my is-land home my is-land home_ is wait-ing for_ me In the

S. home my is-land home my is-land home_ is wait-ing for_ me In the

A. home my is-land home my is-land home_ is wait-ing for_ me In the

63 **E** Em D G C

CC. eve - ning the dry wind blows from the hills and a-cross the plain I

S. eve - ning the dry wind blows from the hills and a-cross the plain I

A. eve - ning the dry wind blows from the hills and a-cross the plain I

W.B. *etc.*

Djb *etc.*

Dr. *etc.*

67 Em D G C

CC. close my eyes and I'm stand-ing in a boat on the sea a-gain And I'm

S. close my eyes and I'm stand-ing in a boat on the sea a-gain

A. close my eyes and I'm stand-ing in a boat on the sea a-gain

71 Em D G

CC. hol - ding that long tur-tle spear And I feel I'm close now to where it must

S. And I feel I'm close now to where it must

A. And I feel I'm close now to where it must

74 C D C G

CC. be my is - land home___ is wait-ing for___ me my is - land

S. be my is - land home___ is wait-ing for___ me my is - land

A. be my is - land home___ is wait-ing for___ me my is - land

48 be my is - land home___ is wait-ing for___ me my is - land

77 **F** Em G D C G

CC. *home my is-land home my is-land home — is wait-ing for_ me my is-land*

S. *home my is-land home my is-land home — is wait-ing for_ me my is-land*

A. *home my is-land home my is-land home — is wait-ing for_ me my is-land*

81 Em G D Am C

CC. *home my is-land home my is-land home — my is-land home my is-land*

S. *home my is-land home my is-land home — my is-land home my is-land*

A. *home my is-land home my is-land home — my is-land home my is-land*

85 G D Am C

CC. *home my is-landhome my is-land home — my is-land home my is-land*

S. *home my is-landhome my is-land home — my is -land home my is-land*

A. *home my is-landhome my is-land home — my is -land home my is-land*

89 G (men hold notes same as women) D Am C

CC. *home my is-land home my is-land home my is-land home my is-land*

S. *home — my is-land home my is-land home my is-land home my is-land*

A. *home my is-land home my is-land home my is-land home my is-land*

93 G D Am C Em

CC. *home my is-land home my is-land home my is-land home my is-land home*

S. *home — my is-land home my is-land home my is-land home my is-land home*

A. *home my is-land home my is-land home my is-land home my is-land home*

Yesterday

Paul McCartney (Arr. Wayne Richmond, 2014)

♩ = 80

V1.

V2.

3 **A** David solo

T.
Yes-ter-day all my trou bles seemed so far a-way. Now it looks as though they're here to stay. Oh I be-lieve in yes-ter-day...

10

T.
Sud den ly... I'm not half the man I used to be There's a sha dow hang ing o-ver me... Oh yes ter day... came sud den ly...

V1.

V2.

17 **B** David + sops

T.
Why she had to go I don't know she would n't say... I said some thing wrong now I long for yes ter - day...

A.
Why she had to go I don't know she would n't say... I said some thing wrong now I long for yes ter - day.

M.
Why she had to go I don't know she would n't say... I said some thing wrong now I long for yes ter - day.

V1.

V2.

25 **C**

V1.

32 **D**

T.
Yes-ter-day love was such an ea-sy game to play. Now I need a place to hide a-way. Oh I be-lieve in yes-ter-day...

V1.

V2.

39 **E** David + sops

T. Why she had to go I don't know she would n't say. I said some thing wrong now I long for yes ter - day.

A. Why she had to go I don't know she would n't say. I said some thing wrong now I long for yes ter - day.

M. Why she had to go I don't know she would n't say. I said some thing wrong now I long for yes ter - day.

V1.

V2.

47 **F**

7

T.

54 **G** David + sops Stop

T. Why she had to go I don't know she would-n't say. I said some-thing wrong now I long for yes-ter - day.

A. Why she had to go I don't know she would-n't say. I said some-thing wrong now I long for yes-ter - day.

M. Why she had to go I don't know she would-n't say. I said some-thing wrong now I long for yes-ter - day.

V1.

V2.

62 **H** David solo (sans pluckies)

T. Yes - ter - day_ love was such an ea - sy game to play. Now I need a place to

V1.

V2.

p *mp*

66 *All (very soft!)*

T. hide a - way_ Oh I be - lieve_ in yes - ter - day._ Mm

V1.

V2.

Walk A Mile

Jan Nigro (Arr. Maria Dunn, 2014)

♩=120

All women

S.

T. *All men*
Ba ba__ ba ba ba ba ba__ ba ba ba Ba ba__ ba ba ba ba ba__ ba ba ba

FS/Clp
Finger snaps *etc.*

7 **A**

S. walk a mile__ in your shoes_ I wan-na walk a__ mile_ in your shoes I wan-na

T.
Ba ba__ ba ba ba ba ba__ ba ba ba Ba ba__ ba ba ba ba ba__ ba ba ba

11

S. know what you think and what you feel so I rea-lly wan-na walk a mile__ in your shoes I wan-na

T.
Ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba I wan-na

* = Cymbal

15 **B** (finger snaps --> claps)

S. walk a mile__ in your shoes_ I wan-na walk a__ mile_ in your shoes I wan-na

A.
walk a mile__ in your shoes_ I wan-na walk a__ mile_ in your shoes I wan-na

T.
walk a mile__ in your shoes_ I wan-na walk a__ mile_ in your shoes

B.
walk a mile__ in your shoes_ I wan-na walk a__ mile_ in your shoes

CC
Chinese Cymbals

Djb
Cab.
W.B.

19 F G Am G C G C

S. Ooo_____ rea lly wan na walk a mile___ in your shoes Re

A. know what you think & what you feel so I reallywan na walk a mile___ in your shoes Re

T. Ooo_____ rea-lly wan na walk a mile___ in your shoes ba baba bababa ba

B. Ooo_____ rea llywan na walk a mile___ in your shoes baba babababa___ baba

25 C (finger snaps) F C G

S. mem-ber the fight that we had why___ did we both_ have to lose It's be -

A. mem-ber the fight that we had why___ did we both_ have to lose It's be -

T. — ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

B. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

29 C F C G C

S. cause we both walked a-way mad in-stead of walk-ing a mile_ in each o - ther's shoes I wan-na

A. cause we both walked a-way mad in-stead of walk-ing a mile_ in each o - ther's shoes I wan-na

T. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba I wan-na

B. ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba I wan-na

CC, WB stop for 1 bar glizz down *

V.S.

33 **D** C *(claps)* F G C G F G

S. walk a mile in your shoes. I wan-na walk a mile in your shoes I wan-na Ooo

A. walk a mile in your shoes. I wan-na walk a mile in your shoes I wan-na know what you think and what you

T. walk a mile in your shoes. I wan-na walk a mile in your shoes Ooo

B. walk a mile in your shoes. I wan-na walk a mile in your shoes Ooo

38 Am G C G C

S. re-a-lly wan-na walk a mile in your shoes ba ba ba ba ba ba.

A. feel so I re-a-lly wan-na walk a mile in your shoes ba ba ba ba ba ba.

T. re-a-lly wan-na walk a mile in your shoes You'll

B. re-a-lly wan-na walk a mile in your shoes ba ba ba ba ba ba You'll

43 **E** C *(finger snaps)* F C G

S. ba ba ba ba ba ba ba ba ba ba ba ba

A. ba ba ba ba ba ba ba ba ba ba ba ba

T. hear the world is a mess when - e - ver-you turn on the news but all

B. hear the world is a mess when - e - ver-you turn on the news but all

47 C F C CC, WB stop for 1 bar
glizz down G C

S. ba ba ba ba ba ba ba ba ba ba ba ba ba ba I wan-na

A. ba ba ba ba ba ba ba ba ba ba ba ba ba ba I wan-na

T. coun tries_ could live in_ peace if they be walk-ing a mile_ in each o - ther's shoes I wan-na

B. coun tries_ could live in_ peace if they be walk-ing a mile_ in each o - ther's shoes I wan-na

51 **F** C (claps) F G C G

S. ***** walk I want to walk a mile_ in your shoes_ I wan-na walk a_ mile_ in your shoes I wan-na

A. walk a mile_ in your shoes_ I wan-na walk a_ mile_ in your shoes I wan-na

T. walk a mile_ in your shoes_ I wan-na walk a_ mile_ in your shoes

B. walk a mile_ in your shoes_ I wan-na walk a_ mile_ in your shoes

55 F G Am G C G **G** C F

S. Ooo_ rea-lly wan-na walk a mile_ in your shoes

A. know what you think and what you feel so I rea-lly wan-na walk a mile_ in your shoes

T. Ooo_ rea-lly wan-na walk a mile_ in your shoes

B. Ooo_ rea-lly wan-na walk a mile_ in your shoes

60 C/E G/D C F C/E G/D

S. - - - - -

63 **H** C (*finger snaps*) F C G C

S. Tem-pers start_ to cool down Oh__ an-ger can not be

A. Tem-pers start_ to cool down Oh__ an-ger can not be

T. A frown turns in - to a smile Oh__ an-ger can not be

B. A frown turns in - to a smile Oh__ an-ger can not be

68 F C **CC, WB stop for 1 bar** G C

S. * glizz down found when you're wear - in those shoes and you're walk - in' that mile I wan - na

A. found when you're wear - in those shoes and you're walk - in' that mile I wan - na

T. found when you're wear - in those shoes and you're walk - in' that mile I wan - na

B. found when you're wear - in those shoes and you're walk - in' that mile I wan - na

71 **I** C (*claps*) F G C G F G

S. * walk I wan na walk a mile__ in your shoes_ I wan na walk a__ mile in your shoes I wan na Ooo__

A. walk a mile__ in your shoes_ I wan na walk a__ mile in your shoes I wan na know what you think and what you

T. walk a mile__ in your shoes_ I wan na walk a__ mile in your shoes Ooo__

B. walk a mile__ in your shoes_ I wan na walk a__ mile in your shoes Ooo__

76 Am G C **stop** G C

S. __ rea-ly wan-na walk a mile__ in your shoes I wan-na walk I wan-na walk a mile

A. fell so I rea-ly wan-na walk a mile__ in your shoes I wan-na walk a mile

T. __ rea-ly wan-na walk a mile__ in your shoes I wan-na walk a mile

B. __ rea-ly wan-na walk a mile__ in your shoes I wan-na walk a mile

80

G

S. *in your shoes_ I wan - na walk a___ mile_ in your shoes I wan - na*

A. *in your shoes_ I wan - na walk a___ mile_ in your shoes*

T. *in your shoes_ I wan - na walk a___ mile_ in your shoes*

B. *in your shoes_ I wan - na walk a___ mile_ in your shoes*

83

J F G Am G C G C G

S. *Ooo_ reaa-lly wan-na walk I reaa-lly wan-na walk I reaa-lly wan-na*

A. *know what you think and what you feel so I reaa-lly wan-na walk I reaa-lly wan-na walk I reaa-lly wan-na*

T. *Ooo_ reaa-lly wan-na walk I reaa-lly wan-na walk I reaa-lly wan na*

B. *know what you think and what you feel so I reaa-lly wan-na walk I reaa-lly wan-na walk I reaa-lly wan na*

87

C G C F C/E G/D *Cstop*

S. *walk a mile_ in your shoes*

A. *walk a mile_ in your shoes*

T. *walk a mile_ in your shoes*

B. *walk a mile_ in your shoes*

FS/Clp *finger snaps*

Cym

CC

Djb

Cab.

W.B.

Harvest Moon

Neil Young (Arr. Samantha O'Brien, 2014)

8

DB.

Verse 1

A

9

DB.

Come a lit-tle bit clos-er, hear what I have to say.____

Vln.

17

DB.

Just like chil-dren sleep- 'in. we could dream this night a-way.____

Vln.

25

B

DB.

But there's a full moon ris - 'in, let's go danc - in' in__ the light.____

Vln. *pp* ('Ooh' what you are playing here)

33

DB.

We know where the mu-sic's play- in', let's go out__ and feel the night.____

Vln. *pp* *pp*

C Chorus 1

41

DB.

Be - cause I'm still in love__ with you,__ I want to see you dance a - gain.____

Vln.

45

DB. *Be-cause I'm still in love with you on this har-vest moon.*

Vln.

49 **D**

DB.

Vln.

E Verse 2

57

DB. *When we were stran-gers, I watched you from a-far.*

Vln. *pp*

65

DB. *When we were lov - ers, I loved you with all my heart.*

Vln. *pp*

73 **F**

DB. *But now it's get-ting' late and the moon is climb-in' high.*

Vln. *pp*

81 **G**

DB. *I want to cel-e - brate, see the shin - in' in your eyes.*

Vln. *pp*

Chorus 2

89

DB. DB. *Be - cause I'm still in love_ with you, _ I want to see you dance a - gain._*

Vln.

93

DB. DB. *_ Be-cause I'm still in love_ with you_ on_ this har-vest moon.*

Vln.

97

DB. DB. **H**

Vln. Vln. *pp*

105

F1. F1. **I** **3**

113

F1. F1. **2**

Vln. Vln. **2**

121 **J**

DB. *Be-cause I'm still in love_ with you,_ I want to see you dance a - gain_*

Vln.

125

DB. *Be-cause I'm still in love_ with you_ on_ this har-vest moon.*

Vln.

129 **K**

DB.

F1.

Vln.

133

F1. *rit. _*

Vln.

Don't put your daughter on the stage, Mrs Worthington

Noel Coward (Arr. Wayne Richmond, 2014)

♩.=110

Fl. 1.

Vln.

Db.

9 **A** ♩.=90 *DW* free *SC*

S.

Db.

Don't put your daughter on the stage, Miss Worthington; don't put your daughter on the stage. The pro

17 *DW*

S.

fession is overcrowded and the struggle's pretty tough, and admitting the fact, she's burning to act, that isn't quite enough. She has

25

S.

nice hands, to give the wretched girl her due, but don't you think her bust is too developed for her age? I re-

33 *Both* ♩.=110 *A tempo* *SC*

S.

peat Miss Worthington, sweet Missus Worthington, don't put your daughter on the stage.

41 **B** *SC* *DW* *SC*

S.

Vln.

Db.

Regarding yours, dear Missus Worthington, of Wednesday the twenty-third; although your

49

S. *ba - by may - be keen on a stage ca - reer, how can I make it clear_ that this is not a good i - dea?*

Vln. *arco pizz arco pizz arco pizz*

Db.

57

S. *For her to hope, dear Mis-sis Worth-ing-ton, is on the face of it ab - surd.*

Vln.

Db.

DW SC

65

S. *Her per-son - al - i - ty is not in re - al-i - ty in - vit-ing e-nough, ex - cit-ing e-nough for this par-tic-u-lar sphere.*

Vln. *arco*

Db.

rit DW

73

Both

SC

S. Don't put your daughter on the stage, Missis Worthington; don't put your daughter on the stage. She's a
 Don't put your daughter on the stage, Missis Worthington; don't put your daughter on the stage. Though they

Vln. *pizz*

Db.

81

DW

S. bit of an ugly duckling you must honestly confess, and the widow of her seat would surely defeat her chances of success. It's a
 said at the School of Acting she was lovely as Peggys, I'm afraid on the whole an ingenuerole would emphasize her squint. She's a

Vln.

Db.

89

S. loud voice, and though it's not exactly flat, she'll need a little more than that to earn a living wage. On my
 big girl, and though her teeth are fairly good, she's not the type I ever would be eager to engage. No more

Vln.

Db.

97

SC

Both

S. knees, Missis Worthington; please, Missis Worthington; don't put your
 butts, Missis Worthington; NUTS, Missis Worthington; don't put your

Vln.

Db.

102

S. 1. daughter on the stage. 2. stage.
 daughter on the

Vln.

Db.

Peace has broken out

Eric Bogle (Arr. Jill Stubington, 2014)

A *ff* 1 2 3 4 1 2 3 4 1 2 3 4

S. Peace has bro ken out the peo-ple have spo-ken out we can have it now peace

A. Peace has bro-ken out the peo-ple have spo-ken out we can have it now peace

T. Peace has bro-ken out the peo-ple have spo-ken out we can have it now peace

B. Peace has bro-ken out the peo-ple have spo-ken out we can have it now peace

S. D. $\frac{4}{4}$

5 *Ab* **Keyboard and guitars start here** *Db Eb Ab*

S. Peace has bro-ken out the peo-ple have spo-ken out we can have it now peace

A. Peace has bro-ken out the peo-ple have spo-ken out we can have it now peace

T. Peace has bro-ken out the peo-ple have spo-ken out we can have it now peace

B. Peace has bro-ken out the peo-ple have spo-ken out we can have it now peace

S. D. *etc.*

9 **B** *Ab* **All sing** *Db Eb Ab*

S. The walls are tum-bling down old ha-treds crum-bling down we can have it now peace

A. we can have it now peace

T. we can have it now peace

B. we can have it now peace

13 $\text{D}\flat$ $\text{E}\flat$ $\text{A}\flat$ $\text{D}\flat$ $\text{E}\flat$ $\text{A}\flat$

S. af-ter all these years af-ter all these years

A. af-ter all these years af-ter all these years

T. af-ter all these years af-ter all these years

B. af-ter all these years af-ter all these years

17 $\text{A}\flat$ $\text{D}\flat$ $\text{E}\flat$ $\text{A}\flat$

S. Ne-ver thought I'd see_ it_ peace

A. Ne-ver thought I'd see_ it_ peace

T. I can al-most touch it_ I can al-most taste it Ne-ver thought I'd see it peace

B. I can al-most touch it_ I can al-most taste it Ne-ver thought I'd see it peace

21 C $\text{A}\flat$ $\text{D}\flat$ $\text{E}\flat$ $\text{A}\flat$

S. Peace for the ma-king peace for the ta-king Peace for our chil - dren peace

A. Peace for our chil - dren peace

T. Peace for our chil - dren peace

B. Peace for our chil - dren peace

V.S.

D

25 Db Eb Ab Db Eb Ab

S. Af-ter all these years af-ter all these years

A. Af-ter all these years af-ter all these years

T. Af-ter all these years af-ter all these years

B. Af-ter all these years af-ter all these years

E

29 Eb Db Ab Eb Db Ab

S. Reach out reach out and take the fu-ture in our hands

A. Reach out reach out and take the fu-ture in our hands

T. Now is the time we've been giv-en one more chance

B. Now is the time we've been giv-en one more chance

33 Eb Ab Cm Db Bbm Eb

S. Peo-ple_rise & show your power seize the day seize the hour_ the fu-ture's here the fu-ture's now

A. Peo-ple_rise & show_ your power seize the day seize the hour_ the fu-ture's here the fu-ture's now

T. Peo-ple_rise & show_ your poweseize the day seize the hour_ the fu-ture's here the fu-ture's now

B. Peo-ple_rise & show your power seize the day seize the hour_ the fu-ture's here the fu-ture's now

37 **A^b** **B^b/D** **E^b** **A^b**

S. The white dove's wing - ing now ___ a song she's sing - ing now a gift she's bring-ing now is peace

A. The white dove's wing-ing now ___ a song she's sing-ing now a gift she's bring-ing now is peace

T. a song she's sing-ing now a gift she's bring-ing now is peace

B. a gift she's bring-ing now is peace

41 **F** **A^b** **B^b/D** **E^b** **A^b**

S. Ne-ver thought I'd touch it. ___ Ne-ver thought 'd taste_ it ne-ver thought I'd see it ___ peace

A. Ne-ver thought I'd touch it. ___ Ne-ver thought I'd taste_ it ne-ver thought I'd see_ it peace

T. Ne-ver thought I'd taste_ it ne-ver thought I'd see it peace

B. ne-ver thought I'd see it peace

45 **G** **D^b** **E^b** **A^b** **D^b** **E^b** **A^b**

S. Af-ter all these years af-ter all these years

A. Af-ter all these years af-ter all these years

T. Af-ter all these years af-ter all these years

B. Af-ter all these years af-ter all these years

49 **H** Eb Db Ab Eb Db Ab

S. Reach out reach out and take the fu-ture in our hands

A. Reach our reach out and take the fu-ture in our hands

T. Now is the time we've been giv-en one more chance

B. Now is the time we've been giv-en one more chance

53 Eb Ab Cm Db Bbm Eb

S. Peo-ple_rise and show your power seize the day seize the hour___ the fu-ture's here the fu-ture's now

A. Peo-ple_rise and show your power seize the day seize the hour___ the fu-ture's here the fu-ture's now

T. Peo-ple_rise and show your power seize the day seize the hour___ the fu-ture's here the fu-ture's now

B. Peo-ple_rise and show your power seize the day seize the hour___ the fu-ture's here the fu-ture's now

57 Ab Db Eb Ab

S. Peace has bro ken out___ the peo-ple have spo-ken out we__ can have it now peace

A. Peace has bro - ken out___ the peo-ple have spo-ken out we__ can have it now peace

T. Peace has bro - ken out___ the peo-ple have spo-ken out we__ can have it now peace

B. Peace has bro - ken out. the peo-ple have spo-ken out we__ can have it now peace

61 **I** $A\flat$ $D\flat$ $E\flat$ $A\flat$ $D\flat$ $E\flat$

S. Peace for the ma-king Peace for our chil - dren. peace af-ter all these

A. Peace for the ma-king Peace for our chil - dren. peace af-ter all these

T. peace for the ta -king Peace for our chil - dren. peace af-ter all these

B. peace for the ta -king Peace for our chil - dren. peace af-ter all these

66 $A\flat$ $D\flat$ $E\flat$ $A\flat$

S. years af - ter all these years

A. years af - ter all these years

T. years af - ter all these years

B. years af - ter all these years

69 $D\flat$ $E\flat$ $A\flat$ $D\flat$ *rall.* $E\flat$ $A\flat$

S. af - ter all these years af - ter all these years

A. af - ter all these years af - ter all these years

T. af - ter all these years af - ter all these years

B. af - ter all these years af - ter all these years

White Christmas

Irving Berlin (Arr. Wayne Richmond, 2014)

VI. 1

VI. 2

6 **A** Sing on repeat only

Bells.

I'm dream-ing of a White Christ-mas, just like the ones I used to know. _____ Where the

VI. 1 *pizz*

VI. 2 *pizz*

Db *pizz*

14

Bells.

tree - tops glis-ten And chil - dren lis - ten to hear sleigh bells in the snow. _____

VI. 1

VI. 2

Db

22 **B**

Bells. *pizz*
 I'm dream-ing of a White Christ-mas, with ev'-ry Christ-mas card I write: "May your
 VI. 1 *pizz*
 VI. 2 *pizz*
 Db

30

Bells.
 days be mer - ry and bright _____ And may all your
 VI. 1
 VI. 2
 Db

1. | 2.

35

Bells. **rall.**
 Christ - mas-es be white." _____ white."
 VI. 1 *arco*
 VI. 2 *arco*
 Db

Joseph Lieber, Joseph Mein

(Trad, Adapted from a Winsome Evans arr. by Maria Dunn, '14)

♩=40

Fl.1

5 **A**

SS

Jo seph Lie - ber lie - ber mein, Hilf mir wie - gen mein Kin - der - lein; Gott der will dein

10

SS

Loh - ner sein Im Him - mel - reich, der Jung - frau Sohn Ma - ri - a. Er

15

SS

ist er - schie - nen am heut' gen Tag, Am heut' gen Tag in Is - ra - el; Der Ma - ri - a ver - kun - digt ist Durch

21

SS

Ga - bri - el; Ei - ya, ei - ya Je - sum Christ hat uns ge - born Ma - ri - a

28

Vln.

f

32 **B**

SS

Ger ne, lie - be Muh - me mein, Hel f dich dir wie - ge dein Kin - de - lein; Das Gott müs se mein

Vln.

37

SS

Loh - ner sein Im Him - mel - reich, der Jung - frau Sohn Ma - ri - a. Er

Vln.

42

SS

ist er - schie - nen am heut' gen Tag, Am heut' gen Tag in Is - ra - el; Der Ma - ri - a ver - kun - digt ist Durch

48

SS

Ga - bri - el; Ei - ya, ei - ya Je - sum Christ hat uns ge - born Ma - ri - a

C Interlude

55 Fl.1

62 SS

62 Fl.1

62 Vln.

Nun

D

68 SS

freu' dich Chris - ten li - che Schar, Der Him - mel - isch - e Kö - nig klar; Nahm die Mensch - heit

73 SS

off - en - bar Den uns ge - bar, die rein - e Magd Ma - ri - a. Er

+ sops

78 SS

ist er - schie - nen am heut' gen Tag, Am heut' gen Tag in Is - ra - el;

78 AS

ist er - schie - nen am heut' gen Tag, Am heut' gen Tag in Is - ra - el;

82 SS

Der Ma - ri - a ver - kun - digt ist Durch Ga - bri - el; Ei - ya,

82 AS

Der Ma - ri - a ver - kun - digt ist Durch Ga - bri - el; Ei - ya,

86 SS

ei - ya Je - sum Christ hat uns ge - born Ma - ri - a

86 AS

ei - ya Je - sum Christ hat uns ge - born Ma - ri - a

91

Vln.

95 **E** (All sing)

SS

Ew' - gen Va - ters ew' - ges Wort, Wahr Gott wahr Mensch der Tu - gend Hert im Him - mel Er - de

Vln.

100

SS

hie und dort Der söl - den pfort, die auf - ge - tan Ma - ri - a. Er

Vln.

105

SS ^{+ sops}

ist er - schie - nen am heut' gen Tag, Am heut' gen Tag in Is - ra - el; Der Ma - ri - a ver - kun - digt ist Durch

AS ^{+ altos}

ist er - schie - nen am heut' gen Tag, Am heut' gen Tag in Is - ra - el; Der Ma - ri - a ver - kun - digt ist Durch

T.

ist er - schie - nen am heut' gen Tag, Am heut' gen Tag in Is - ra - el; Der Ma - ri - a ver - kun - digt ist Durch

Vln.

111

SS

Ga - bri - el; Ei - ya, ei - ya Je - sum Christ hat uns ge - born Ma - ri - a

AS

Ga - bri - el; Ei - ya, ei - ya Je - sum Christ hat uns ge - born Ma - ri - a

T.

Ga - bri - el; Ei - ya, ei - ya Je - sum Christ hat uns ge - born Ma - ri - a

Vln.

F

118
Fl.1



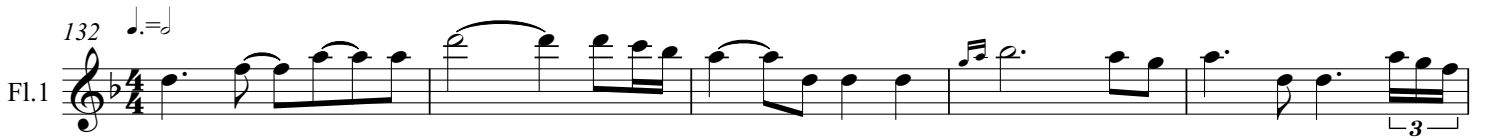
122
Fl.1



126
Fl.1



132
Fl.1



137
Fl.1



143
Fl.1



149
Fl.1

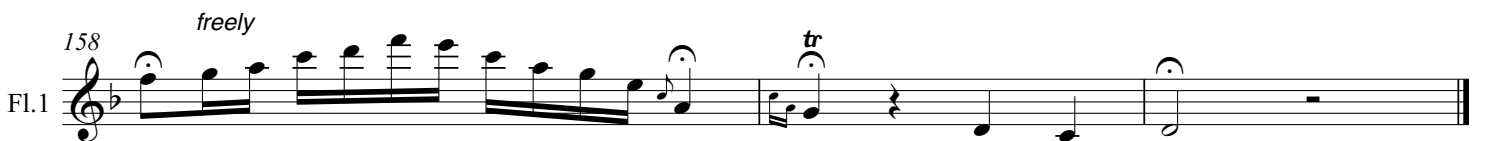


154
Fl.1



158
Fl.1

freely



Lord of the Dance

American Shaker Melody Arr: Samantha O'Brien (2014)

$\text{♩} = 80$

Vln.

10 Vln.
Cl.

16 Cl.

24 Fl.2

28 Fl.2

32 Fl.2

40 Fl.2

44 Fl.2

48 Vln.
Fl.2


56 **F**

Vln. 

Fl.2 

A E A A D E A E A D E A

65 **G** ♩=120

Fl.2 

69 **H**

Vln. 

+ whistle & flute (on repeat)

73 **I**

Vln. 

77 **J**

S. 


"Dance, dance, where-ev - er you may be, I am the lord of the dance", said he, "and I

Vln. 


79 **G**

S. 

lead you all, where-ev - er you may be, and I lead you all in the dance", said he. "They


Vln. 

81 **K**

S. 

cut me down and I leapt up high, I am the life that will ne - ver, ne - ver die. I'll

83

S. 

live in you if you'll live in me, I am the Lo - rd of the dance", said he!

85 **L**

S. *"Dance, dance, where-ev - er you may be, I am the lord of the dance", said he, "and I*

Vln. *+ whistle & flute*

87 **G**

S. *lead you all, where-ev - er you may be, and I lead you all__ in the dance", said_ he.*

Vln.

89 **M** *El. guitar stops*

Vln. *tr*

97 **N** *El. guitar restarts*

Vln.

101

Vln.

105 **O**

Vln.

109

Vln.

113 **P**

S. *"Dance, dance, where - ev - er you may be, I am the lord of the dance",said he, "and I*

Vln.

117 **G**

S. *lead you all, where - ev - er you may be, and I lead you all_ in the dance",said_ he.*

Vln.

121 **Q**

Vln.

125

Vln.

129 **R** (All sing loudly!)

Vln.

133 **A**

Vln.

First Noel/Mary Mary

Trad. (As performed by Sarah McLachlan
Arr. Maria Dunn, 2014)

A

JL
S
A
T
V1.1
V1.2

No - el no - el no - el no -

Ooo

Ooo

pp

8

JL
S
A
T
V1.1
V1.2

- el born is the king of Is - ra - el Is - ra -

Ooo

pp

14

B

JL
S
KD
A
T
V1.1
V1.2

el

Ma-ry Ma-ry had a li-ttle ba-by Mmm yes pre

pp

19

KD - ty li-ttle ba-by Mmm yes pret-ty li-ttle ba-by Glo-ry be to the new born

V1.1

V1.2

24 **C**

JL no - el no - el no - el no - el

KD king_ The star is shi-ning shi-ning on the man-ger_

V1.1

V1.2

30

KD Mmm yes shi - ning on the man-ger Mmm yes wel-com-ing a stran-ger Glo-ry be to the new born

V1.1

V1.2

36 **D**

JL no - el no - el no - el no - el

KD king_ No-

V1.1

V1.2

v.s.

44

KD

el no - el no - el no³ - el_ born is the king_ of Is - ra - el no

VI.1

VI.2

52

KD

el no - el no - el born is the king_ of Is - ra - el *f*

VI.1

VI.2

60

All women **E**

JL

The first_ no - el_ the an - gels did say was to cer-tain poor shep-herds in

VI.1

VI.2

68

JL

fields where they lay In fields where they lay_ keep - ing their

VI.1

VI.2

73

JL

sheep On a cold wint - er's night_ that was_ so deep No -

VI.1

VI.2

78

JL
 el no - el no - el no³ - el born is the king of Is - ra -

KD
 + altos
 el no el no - el no - el born is the king of Is - ra -

VI.1

VI.2

85

KD
 el

VI.1

VI.2

88

(All men) **F**

T.
 8 They looked up and

VI.1

VI.2

91

T.
 8 saw a star shi - ning in the

VI.1

VI.2

94

T.
 8 east be - yond them far And

VI.1

VI.2

V.S.

97

T. 8 to the earth it gave great

V1.1

V1.2

100

T. 8 light And so it con - tin - ued both

V1.1

V1.2

103

KD (all altos)

T. 8 day and night No -

V1.1

V1.2

105

JL G

KD el no - el no - el no³ -

T. 8 el no - el no - el no -

V1.1

V1.2

108

JL
- el _____ born is the king _____ of

KD
born is the king _____ of

T.
el _____ born is the king _____ of

V1.1

V1.2

111

JL
Is - - - ra - el No -

KD
Is - - - ra - el No -

T.
Is - - - ra - el No -

V1.1

V1.2

113 H

JL
el no - el no - el no³ -

KD
el no - el

T.
el no - el no - el no -

V1.1

V1.2

v.s.

116

JL
- el _____ born is the

KD
born is the

T.
8 el born is the

V1.1

V1.2

118

JL
king _____ of king Is - - - ra -

KD
king _____ of king Is - - - ra -

T.
8 king _____ of king Is - - - ra -

V1.1

V1.2

120 *Perc. stop*

JL
el

KD
el

T.
8 el

V1.1

V1.2

124 **I**

KD *p* Some call him e-mman-u - el think I'll call him Je - sus mmm yes think I'll call him Je - sus

V1.1

V1.2

128

KD MMm yes pre - tty li - ttle Je - sus Glo - ry be to the new born

V1.1

V1.2

132 **J**

JL no - el no - el no - el

MW No - el no - el No - el no - el

KD king no - el

V1.1

V1.2

Shower The People

James Taylor

Arr: Samantha O'Brien (2014)

A $\text{♩} = 88$
Pluckies only

EE
You can play the game you can act out the part Though you know it was-n't writ-ten for you Tell me

6

EE
how do you stand there with a bro-ken heart, a-shamed of play-ing the fool One thing can lead to a-

11

EE
no - ther It doe-sn't take a - ny sa - cri - fice Oh fa - ther and mo - ther and

15 (+ basses)

EE
si - ster and bro - ther, if it feels nice, don't you think twice. *Just*

18 **B**

A.
pp
Sho-wer the peo- ple you love with love Show them the way that you feel

T.
pp
Sho-wer the peo- ple you love with love Show them the way that you feel

22 (EE)

EE
Things are gon-na be al - right if you on ly - will If you on - ly will

A.
Ooh

T.
Ooh

26

A.
pp
Sho-wer the peo- ple you love with love Show them the way that you feel

T.
pp
Sho-wer the peo- ple you love with love Show them the way that you feel

90

30 (EE)

EE Things are gon-na be much bet-ter if you on-ly will

A. Things are gon-na be much bet-ter

T. Things are gon-na be much bet-ter

34 C

EE You can run but you can not hide, this is widely known. And what you plant to do with your fool-ish pride when you're

Vln.

40

EE all by your-self a-lone Once you tell some-bo-dy the way that you feel you can feel it be-gin-ning to ease

Vln.

45 (+ basses) (EE)

EE I think it's true what they say a-bout the squeaky wheel al-ways get-ting the grease. Bet-ter to

A. al-ways get-ting the grease.

T. al-ways get-ting the grease.

50 (+ basses) D

EE Sho-wer the peo-ple you love with love Show them the way that you feel

A. Sho-wer the peo-ple you love with love Show them the way that you feel

T. Sho-wer the peo-ple you love with love Show them the way that you feel

54 (EE)

EE Things are gon-na turn out__ fine__ if you on - ly__ will_____ If you on - ly will_____

A. Ooh

T. Ooh

58

A. Sho-wer the peo- ple you love__ with__ love_____ Show them the way__ that you feel_____

T. *pp* Sho-wer the peo- ple you love__ with__ love_____ Show them the way__ that you feel_____

62 (EE)

EE Things are gon - na be much bet - ter if you on - ly will_____

A. Things are gon - na be much bet - ter

T. Things are gon - na be much bet - ter

66 **E**

Vln.

74 **F**

A. Sho-wer the peo- ple you love__ with__ love_____ Show them the way__ that you feel_____

T. *mf* Sho-wer the peo- ple you love__ with__ love_____ Show them the way__ that you feel_____

Vln.

78

A. sho-wer the peo- ple you love__ with__ love_____ Show them the way__ that you feel_____

T. *mf* sho-wer the peo- ple you love__ with__ love_____ Show them the way__ that you feel_____

82 **G**

A. *Sho-wer the peo- ple you love with love Show them the way that you feel*

T. *Sho-wer the peo- ple you love with love Show them the way that you feel*

86

A. *Sho-wer the peo- ple you love with love Show them the way that you feel*

T. *Sho-wer the peo- ple you love with love Show them the way that you feel*

90 **H**

A. *Sho-wer the peo- ple you love with love Show them the way that you feel*

T. ***f** Sho-wer the peo- ple you love with love Show them the way that you feel*

94 **f**

A. *Sho-wer the peo- ple you love with love Show them the way that you feel*

T. ***f** Sho-wer the peo- ple you love with love Show them the way that you feel*

98

A. *Sho-wer the peo- ple you love with love Show them the way that you feel*

T. *Sho-wer the peo- ple you love with love Show them the way that you feel*

102

A. *Sho-wer the peo ple you love with love Show them the way that you feel*

T. *Sho-wer the peo ple you love with love Show them the way that you feel*

106 **I**

EE *things are gon-na be much bet - ter if you on - ly will.*

Vln. *[Musical notation]*