

SATB With  
Rhythm Section

# Moondance

Van Morrison  
Arr. Jeremy Fox

LAI D BACK SWING FEEL ♩ = c. 120

*mp* Well, it's a

Cmin7 Dmin7(no9)

5 (A) (No breath--  
Slight push)

mar-vel-ous night for a moon - da"hance" with the stars up a-bove in your eyes A fan-tab

Cmin7 Dmin7(no9)

(Moondance p. 2)

9

u-lous night to make ro - mance 'neath the cov - er of Oc - to ber skies

Cmin7 Dmin7(no9)

3 3

13

(B)

Female Solo: All the leaves on the trees are fall - in' to the sound of the breezes be-low

*mf* the leaves make a sound be - low

Cmin7 Dmin7(no9) Cmin7 Dmin7(no9)

(Moondance p. 3)

17

And I'm try - in' to please to the call-in' of your heart strings play soft and  
call of your heart strings that play soft and

*p*

Cmin7 Dmin7(no9) Ab9 G7Alt

21

(C)

low When all the nights ma - gi - "hic" seems to whis - per & hush

*f* (push)

Cmin7 Dmi7b5 G7alt Cmi7 Dmi7b5 G7alt Cm9

(Moondance p. 4)

25

& all the soft moon - light seems to shine in your blush

per & hush

Fmi7 Bb7b9 EbMaj6 D7#9

29

**D**

*mf* Can I just have one more moon dance *mp* Can I have one more

*mp* Can I have one more moon dance with you *mf* my

G7#9 *mf* Cmi7 Dmi7(no9) Cmi7 Dmi6 Cmi7 BbMaj9/D

33

moon-dance *mf* Can I just have one more moon dance with you my love?

love Ya' know *mp* Can I have one more moon dance with you my love? *fp*

Cmi7 Dmi7(no9) Cmi7 Dmi7(no9) Cmi7 Dmi6 G7alt

(Moondance p. 5)

**E** Instr/vocal solos over 12-bar minor blues--  
Repeat as necessary

37

(No Breath)

(1st X only)  
Dai dat

(1st X only)

Glissando

Cmi7

Cmi7

41

Fmi7

45

Cmi7

A♭13

G7#9,b13

(Moondance p. 6)

49 **F** Last solo continues w/bkgrds

*mp* dai dot va da va doo wah

Cmi7 Cmi7

53

yah dot va doo wah ah yah

va doo wah ah

Cmi7 Fmi7 Db13

57

dai dot va da dot dot dot dot dah yot doo wah

*fp*

Cmi9 Dmi7b5 G7#9

(Moondance p. 7)

Solo ends, Soli begins



61

*f* star-light star-bright

Cmi7 Cmi6

Detailed description: This system contains measures 61, 62, and 63. Measure 61 features a piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a whole note chord. Measures 62 and 63 contain vocal lines with lyrics 'star-light star-bright' and piano accompaniment. The piano part in measure 62 is marked with a slash, and in measure 63, it features a Cmi6 chord.

64

*mp* mar - velous night for ro-mance un-der moon - lit skies You're in my

Cmi7

Detailed description: This system contains measures 64, 65, and 66. Measure 64 has a vocal line starting with 'mar - velous night for' and piano accompaniment. Measure 65 continues with 'ro-mance un-der moon - lit skies'. Measure 66 has 'You're in my'. The piano part in measure 64 is marked with a slash, and in measure 65, it features a Cmi7 chord.

67

arms and all the rap - ture I feel at this mo-ment is some thing I'll ry with me always for a

Fmi7 Cmi7

Detailed description: This system contains measures 67, 68, and 69. Measure 67 has a vocal line starting with 'arms and all the rap - ture I feel at this mo-ment' and piano accompaniment. Measure 68 continues with 'is some thing I'll ry with me always for a'. Measure 69 has 'is some that car with always for a'. The piano part in measure 67 is marked with a slash, and in measure 68, it features an Fmi7 chord, and in measure 69, it features a Cmi7 chord.

(Moondance p. 8)

70

life-time Love is sur-real, can I just steal one moon - dance with you

Ab13 G7b9,b13 Cmi7

73

There's a time and place for *sp* ev -

(Drms triplets) G(N.C.) Cmi7

76

ery-thing Let's dance & see just what the moon - light brings We might find

Cmi9 Fmi7



(Moondance p. 9)

79 we can dance  
dance for ev - er *mp* day or  
that in time we can dance

G7b9 G7b9 Cmi7

82 night  
When all of na-ture con - spires in the moon's de-light

Cmi6 Dmi7b5 G7#9, b13 Cmi7

85 (I)  
And ev' ry time I touch you, you just

(Drum fill)

Dmi7b5 G7alt Cmi7

SATB w/Rhythm

# MOONLIGHT

John Williams  
Lyrics by Alan &  
Marilyn Bergman  
Arr. by Jeremy Fox

Slow/Mid Bossa ♩ = c. 96-104

Piano

5

3

In the

3

Piano

G Maj6,9 B $\flat$  Maj6,9 G Maj6,9 B $\flat$  Maj6,9

Pno.

5

3

In the

3

Pno.

G Maj6,9 B $\flat$  Maj6,9 G Maj6,9 B $\flat$  Maj6,9

9

moon - light                      When the shadows play                      When the

Pno.

G Maj6,9	B $\flat$ Maj6,9	G Maj6,9	B $\flat$ Maj6,9
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13

thought of what could hap-pen                      takes your breath a-way                      Sighs

Pno.

G Maj6,9	G Maj7/F $\sharp$ E min7	F $\sharp$ mi7	B7(b13)
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17

and whis - pers

Qui - et laugh - ter in the air

Un -

Pno.

CMaj6,9

A mi9

F#mi7b5 B7#9

21

Male/Female duet:

In the

spken in vi - ta - tions ev - ery - where

Pno.

BbMaj7

Gmi(M7) Gmi6

B7alt

BbMaj6,9

25

moon - light all the words you say make it

doooo Oo oo oo Ah Ah Hah ah ah ah

Pno. GMaj6,9 BbMaj6,9 GMaj6,9 BbMaj6,9

rel-a - tive - ly ea - sy to be swept a way

ah Hoooo oo Ah Hoo ah ah

Pno. GMaj6,9 GMaj6,9/F# Emi7 F#mi9 B7alt

33

Can

half - light, can we trust the way we feel?

ah

33

Pno.

CMaj9 CMaj9/B Ami9 Fmi7b5 B7b9

37

we be sure that an - y - thing is real?

Ha ah ah ah ah stars keep

37

Pno.

BbMaj6,9 Gmi(M7) Gmi6 F#mi7b5/B B7b9

41

secrets as they're wan - dering dis - creet - ly As the

Pno.

41

F#mi7b5	B7sus9	Dbmi9	

45

by

echoes of a song go drift - ing go drift - ing by We must be care -

Pno.

45

Fmi11	Bb9sus4	Bb9sus4/Eb EbMaj9	

49

ful not to lose Or the

not to lose our way com - plete ly Hoo

Pno.

Emi6 C#mi7b5 BMaj(add9)/D#

53

magic that we see here We can't be sure will be here In the

Oo oo Ah ah We can't be sure will be here Oo

Pno.

Emi7 Emi7/D D/C CMaj(add9) Ami7 B7alt BbMaj6,9



57

morn - ing with the moon a - wake And, if

57

Oo

Pno.

57

GMaj6,9 B♭Maj9 GMaj6,9 B♭Maj9

61

in each oth - er's arms is where we're meant to stay In the

61

Oo Ah

Pno.

61

GMaj6,9 GMaj6,9/F# Emi7 F#mi7 B9sus4 B7alt

65

love light,

65

ah In the love light When our eyes have grown ac - cus - tomed to the

Pno.

65

CMaj(add9) Ami9 D7b9

69

69

day - light We'll see what waits for us to share When

Pno.

69

F#dim/G GMaj(add9) Cmi(M7) GMaj/B CMaj(add9)

73

all the things we've dreamed of in the moon - light will be

Pno.

GMaj(add9) Cdim CMaj(add9) D/C CMaj9/B Ami9 D13sus4 D9,13

77

there

Pno.

F13

SATB & Solo  
w/ Rhythm Section

# NEW YORK STATE OF MIND

For my good friend Kirk Marcy & "Soundsation"

Billy Joel  
Arr. Jeremy Fox

ROCK BALLAD ♩ = c. 65

G B7sus4 B Em11 Eb/Db D/C C/D

Piano introduction in G major, common time. The right hand features a melodic line with eighth notes and a final eighth-note chord marked *8va*. The left hand provides a bass line with chords and single notes.

**A** Male solo

4 8 Some folks like to get a-way, take a hol-i-day from the neigh-bor-hood

Bass only, with light drums (Kick & H.H.)

Male vocal line with lyrics: "Some folks like to get a-way, take a hol-i-day from the neigh-bor-hood". Bass line with light drums (Kick & H.H.) accompaniment.

6 8 Hop a flight to Mi-a-mi Beach or to Hol-ly-wood But I'm takin' a <sup>3</sup> Greyhound on the

Male vocal line with lyrics: "Hop a flight to Mi-a-mi Beach or to Hol-ly-wood But I'm takin' a Greyhound on the". Bass line with light drums accompaniment. A triplet of eighth notes is marked with a '3' above it.

(N.Y. State of Mind p. 2)

9

8 Hudson Riv er line I'm in a N. Y. St. of mind

Piano In (Drum fill)

*mf* Emi7 A13

12

8 Mm mm Well, I've seen all the movie stars in their fancy cars & their Li-mosines

*mp* Oo oh oh ah ah ah hah

**B**

(Drum fill) (or some other blues lick)

Emi7 D D7sus11 G B7sus4 B7 D/E Emi Dmi11 G9#5

(N.Y. State of Mind p. 3)

15 8 15 3 3

been high in the Rock-ies un-der the ev-er-greens But I know I'm what needin' & I

ah Hoo oo oh oo ah Oo oo

Cadd9 Emi7 G#o7 Ami(add9) F9 G Emi Emi/D

Detailed description: This system covers measures 15 to 17. The vocal line starts with a rest in measure 15, then enters in measure 16 with the lyrics 'been high in the Rock-ies un-der the ev-er-greens'. Measure 17 continues with 'But I know I'm what needin' & I'. The piano accompaniment features vocalizations: 'ah' in measure 15, 'Hoo' in measure 16, and 'oo oh oo ah' in measure 17. The guitar part shows a progression of chords: Cadd9, Emi7, G#o7, Ami(add9), F9, G, Emi, and Emi/D.

18 8 18 3 3

wanna more don't waste time I'm in a N. Y. St. of mind

oh ah ah ah

\* Altos: do not try to articulate the triplet notes here  
It can be almost like a smear from the F# to the D#

(Drum fill)

Cadd9 Emi B B C C D Emi7 A13

Detailed description: This system covers measures 18 to 20. The vocal line begins in measure 18 with 'wanna more don't waste time'. In measure 19, the lyrics are 'I'm in a N. Y. St. of mind'. The piano accompaniment includes vocalizations: 'oh' in measure 18, and 'ah ah ah ah' in measure 19, with a triplet of notes. A note in measure 19 is marked with a slur and a notehead that is partially obscured by a watermark. The guitar part shows a progression of chords: Cadd9, Emi, B, B, C, C, D, Emi7, and A13. A drum fill is indicated in measure 20.

(N.Y. State of Mind p. 4)



21  
8  
21

It was <sup>so</sup> eas - y liv-in' day by day

Hah ah ah

*p* Oh day by  
*p* day by

(Drum fill)

Emi7 D B7b9,b13 Emi7 Emi7/A DMaj9

24  
8  
24

Out of touch, the with rhythm and the blues

day

Oh wah Hah ah ah ah ah ah ah

(Male soloist is on bottom, add a female on the top line)

But now I need a lit-tle

Dmi7 Dmi7/G CMaj7(6,9) F#mi7 F#mi7/B

(N.Y. State of Mind p. 5)

Just Male

Solo: lay back this phrase

27 give & take: the N. Y. Times the Dai-ly News

27 The N. Y. Times the Dai - ly News Ah

Fill

8va - -

B/E E Emi1 Eb/A A/D Dadd9

D

30 comes It all downtore-al-i-ty which is finewith me 'cuz I've letit slide

30 ah Ah ah ah ah let it

I let it

Ami7 Ami7/D G G(add9) Ab B7 Emi7 Ebmi7 Dmi1 G13 (b9,b13)

\* There should be space there, but be sure the Ebmi7 chord isn't too short



(N.Y. State of Mind p. 6)

33

8

I don't care if it's Chi-na-town or it's Ri-verside Oh I don't have reasons I

slide

slide

C<sup>6</sup> E7sus4 B<sup>b</sup>/E7 Ami(add9) G/F F/E<sup>b</sup> Emi Emi/D

36

8

left them all behind

'Cuz I'm in a N. Y. St. of mind

(Drum fill)

Cadd9 Gadd9 B A13 CMaj7 C/D Emi7 A13

(N.Y. State of Mind p. 7)

39 E

Ah Ah

Fill

Piano (or instrumental) solo

(Drum fill)

Emi7 D7sus1 F7sus1 3 Bb D7#9,#5 Gmi7 Gb7 Fmi7 Bb9

42

Eb G7#9,#5 Cmi9 Ab13 Bb Bb/A Gmi Gmi/F

45

EbMaj9 Bb/D C9 Ebadd9 Eb/F Gmi7 C7

(N.Y. State of Mind p. 8)

48 **F** *f*

It was so ea - sy li - vin' Day by day

End solo

Gmi7 F D7b9 Gmi7 C C7susb9 FMaj7 C

51

Out of touch with the rhy - thm & the blues

Fmi7/Bb G/Eb Eb6

(N.Y. State of Mind p. 9)

53

But now I need a lit - tle give & take the N. Y. Times *mf* the

Ami7 Ami7/D F#°7/D Gadd9/D Gmi1 Gb/C

56

8

56

Dai - ly News Ah ah

*N.B.* *f*

C/F FMaj7 Cmi7 Cmi7/F

SATB With  
Rhythm Section

# Route Sixty-Six

Bobby Troup  
Arr. Jeremy Fox

HARD SWINGIN' ♩ = c. 114

10

10

10

10

10

F7 F7/E $\flat$  Dmi7 D $\flat$ 7

If you

13

**A**

ev - er plan to mo - tor West

Bass Only

(Route Sixty Six, p. 2)

16

Bounce rhythm

trav-el my way, take the high-way that's the best

This system contains measures 16, 17, and 18. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 16 starts with a rest in the vocal line and a piano accompaniment of eighth notes. Measures 17 and 18 contain the lyrics 'trav-el my way, take the high-way that's the best'. The piano accompaniment includes a 'Bounce rhythm' indicated by an accent (^) over the eighth notes in measure 18.

This system shows the piano accompaniment for measures 16, 17, and 18. The upper staff is empty, and the lower staff contains the piano accompaniment for the vocal line, consisting of eighth notes and chords.

19

Get your kicks

This system contains measures 19, 20, and 21. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 19 starts with a rest in the vocal line. Measures 20 and 21 contain the lyrics 'Get your kicks'. The piano accompaniment includes accents (^) over the notes in measures 20 and 21.

This system shows the piano accompaniment for measures 19, 20, and 21. The upper staff is empty, and the lower staff contains the piano accompaniment for the vocal line, consisting of eighth notes and chords.

(Route Sixty Six, p. 3)

22

on Route Six - ty six!

Snare roll

It

25

winds from Chi - ca - go to L. A.

F7#9 Bb7 F7

28

More - than two thou - sand mile all the way

Bb7sus11

(Route Sixty Six, p. 4)

31

Get your kicks

Detailed description: This system contains measures 31, 32, and 33. The top staff is a vocal line in G major with lyrics 'Get your kicks'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 31 has a 'v' marking. Measure 33 has a 'Gliss.' marking.

Fill

F6 Dmi7 Gmi7

Detailed description: This system shows the piano accompaniment for measures 31-33. The right hand has a 'Fill' marking and a triplet in measure 31. The left hand has chords F6, Dmi7, and Gmi7. A 'Gliss.' marking is present in the right hand of measure 33.

34

Male or Female Solo

Oh, now you

On Route Six - ty Six

Detailed description: This system contains measures 34, 35, and 36. Measure 34 is a 'Male or Female Solo' with the lyrics 'Oh, now you'. The piano accompaniment for measures 34-35 includes the lyrics 'On Route Six - ty Six'. Measure 36 is a whole rest.

C7sus11 C7 F F7/A<sup>b</sup> B<sup>b</sup> Bdim C7sus11 Bdim7 C7sus11

Detailed description: This system shows the piano accompaniment for measures 34-36. The right hand has chords C7sus11, C7 F, F7/A<sup>b</sup> B<sup>b</sup>, Bdim, C7sus11, Bdim7, and C7sus11. The left hand has a bass line.



(Route Sixty Six, p. 5)

37 **C**

37 go thru St. Lou-ee, Jop-lin, Mis-sou - ri And Ok - la - ho - ma Ci - ty's look-in'

F7 Ami7b5 Bb7 Eb7 E7 F7

40 migh-ty migh-ty pret-ty

You'll see A - ma - ril - lo,

Bb7 F7

(Route Sixty Six, p. 6)

43

Gal - lop, New Mex - i - co, Flag staff, Don't A - ri - zo - na

Dmi7 D7/F# Gmi7 C7sus11

46

for-get Wi - no - na, King - man, Bar - stow, San Ber-nan - di - no, won't you

C13 F6 F9/Eb D13(#9) D7b9 Gmi7 Fadd9

*f*

PREVIEW ONLY

(Route Sixty Six, p. 7)

**D**

49 *mp* get hip to this time - ly tip!

F7 Bb13 F6 F7

52 When you make that Ca - li - for - nia trip

Bb7

55 Get your kicks On

F7 Dmi7 Eb9 D7(b9,13) Gmi7 G9

(Route Sixty Six, p. 8)

58

Route

On Route Six - ty six!

3

Improv break

62

Improv Solos -- Repeat as necessary

65

Cmi7 F7 Bb7

(Route Sixty Six, p. 9)

68

F7      Ami7      D7<sup>b</sup>9      Gmi7

71

(Sing Last Time)

Now      you

(Last Time: F7      D7      Gmi7      C7sus11)

C7sus11      C7      C7/B<sup>b</sup>      Ami7      D7      Gmi7      C7

74

**F**

go      thru St. Lou-ee      *mp* O - kla ho - ma Ci - ty's look - in'

Jop - (hop) lin Mis-sour-ri,

F7      B<sup>b</sup>7

(Route Sixty Six, p. 10)

77

migh-ty migh-ty pret-ty, you'll see A - ma - ril - lo

Detailed description: This system contains measures 77, 78, and 79. The vocal line (treble clef) has lyrics: "migh-ty migh-ty pret-ty, you'll see A - ma - ril - lo". The piano accompaniment (bass clef) features a steady eighth-note bass line. Chords are indicated as F7 and Bb13 in measure 78, and Bb7(9,#11) in measure 79.

F7 Bb13 Bb7(9,#11)

Detailed description: This system shows the piano accompaniment for measures 77-79. The right hand (treble clef) has a melodic line with some grace notes. The left hand (bass clef) has a steady eighth-note bass line. Chords are indicated as F7, Bb13, and Bb7(9,#11).

80

And Gal - lop, New Mex - ic - o, Flag - staff, Win -

Detailed description: This system contains measures 80, 81, and 82. The vocal line (treble clef) has lyrics: "And Gal - lop, New Mex - ic - o, Flag - staff, Win -". The piano accompaniment (bass clef) features a steady eighth-note bass line. A triplet of eighth notes is marked in measure 80. Chords are indicated as F7, Dmi7, and Gmi7 in the piano part below.

F7 Dmi7 Gmi7

Detailed description: This system shows the piano accompaniment for measures 80-82. The right hand (treble clef) has a melodic line with some grace notes. The left hand (bass clef) has a steady eighth-note bass line. Chords are indicated as F7, Dmi7, and Gmi7.

83

o - na! And King - man, Bar - stow San Ber-nan - di - no, won't

Detailed description: This system contains measures 83, 84, and 85. The vocal line (treble clef) has lyrics: "o - na! And King - man, Bar - stow San Ber-nan - di - no, won't". The piano accompaniment (bass clef) features a steady eighth-note bass line. Chords are indicated as C7Alt, F6, Eb7, D7, Gmi7, and C7sus11 in the piano part below.

C7Alt F6 Eb7 D7 Gmi7 C7sus11

Detailed description: This system shows the piano accompaniment for measures 83-85. The right hand (treble clef) has a melodic line with some grace notes. The left hand (bass clef) has a steady eighth-note bass line. Chords are indicated as C7Alt, F6, Eb7, D7, Gmi7, and C7sus11.

(Route Sixty Six, p. 11)

86 **G** Straight 16ths

you won't you won't you won't you get hip! to this

E7#9 F7#9 E7#9 F7#9 F7

89 (Bounce rhythms)

time-ly time-ly tip Oh when you make that Ca - li - for - nia trip

Bb7

92

Get your kicks On

F7 Dmi7 Eb9 D7(b9,13) Gmi7 G9

# Santa Claus Is Comin' To Town

SATB With  
With Rhythm Section

Music by J. Fred Coots  
Words by Haven Gillespie  
Arranged by Jeremy Fox

Women

Rubato

*mf* Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo

Men

Rhythm Section

Swing!!

B $\flat$ pedal

Swing!! ( $\text{♩} = 114$ )

Dah Dah Dah Dah

Dat Dah Dat Dat Dah Dah Dah Dah

*f* Dah

Dah Dah Dah Dah Dah Dat Dah

B $\flat$ pedal

B $\flat$ 7 ( $\flat 9$ )

9

Female solo:

Ya bet - ter watch out! Bet - ter not cry! Ya bet - ter not pout I'm

Dat! Watch out! Bet - ter not cry Don't

Dat!

E $\flat$ Maj6 G7alt A $\flat$ Maj7 D $\flat$ sus D7(9 $\sharp$ 11,13) E $\flat$ Maj7 A7(9 $\sharp$ 11)



# Santa Claus Is Comin' - p. 2

tel - lin' you why: — San - ta Claus — is com -

pout! I'm tel - lin' you San - ta Claus is com -

AbMaj7 Db9 E9 EbMaj7 Cmin7 C7(b9) Fmin7

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line with chord symbols. The lyrics are: 'tel - lin' you why: — San - ta Claus — is com -' and 'pout! I'm tel - lin' you San - ta Claus is com -'. The chord symbols are AbMaj7, Db9, E9, EbMaj7, Cmin7, C7(b9), and Fmin7.

Male solo:

in' to town He's

in' Yes the fat man's com - in' to tah — own (no breath)

Bb7 Gmin7 GbMaj7 Fmin7 Bb7(b9,#11)

This system contains the second three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line with chord symbols. The lyrics are: 'in' to town He's', 'in' Yes the fat man's com - in' to tah — own (no breath)'. The chord symbols are Bb7, Gmin7, GbMaj7, Fmin7, and Bb7(b9,#11). The section is labeled 'Male solo:'.

17

Duet:

mak - in' a list and check - in' it twice — Gon - na find — out — who's naugh -

*mf* Dat Doo Dat Dah Dat Doo Dah — Dat Gon - na find — out — who's naugh -

EbMaj7 G7alt AbMaj7 A°7 Eb9 Bb

This system contains the third three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line with chord symbols. The lyrics are: 'mak - in' a list and check - in' it twice — Gon - na find — out — who's naugh -' and '*mf* Dat Doo Dat Dah Dat Doo Dah — Dat Gon - na find — out — who's naugh -'. The chord symbols are EbMaj7, G7alt, AbMaj7, A°7, Eb9, and Bb. The section is labeled 'Duet:'.

# Santa Claus Is Comin' - p. 3

ty and nice

ty and nice

Bet - ter think twice

San - ta Claus is com - in' to town

Db9 EbMaj6 Bb EbMaj7 Bb Eb9 AbMaj7 Db7(9,#11) GbMaj7 BMaj6 E9 EbMaj6

25

Female solo:

He knows when you are sleep -

Da Ba Da Ba Doo Da Ba Doo Dat

Doo Doo Dat

EbMaj Bbmin7 Eb13 AbMaj7

Male solo:

ing He knows when you're a - wake

Dat Dat Dat Doo Doo Doo He knows

DbMaj7 Cmin7 B9 Bbmin7 EbMaj7(#5) AbMaj6

# Santa Claus Is Comin' - p. 4

when you've been bad or good so be good for good - ness sake

Cmin11 Fsus F9 Bb7(#11)

This system features a vocal line with lyrics, a piano accompaniment, and a bass line. The piano part includes triplets and chords. The bass line has a few notes and rests. The key signature is B-flat major (two flats).

33 Rubato a tempo

*mf* Bet - ter watch out! Bet - ter not cry! Bet - ter not pout I'm tel - lin' you why

Look up in the sky!

D $\flat$ 9 Eb7 B $\flat$

This system starts with a box containing the number 33. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The piano part has chords and a melodic line. The bass line has a few notes and rests. The key signature is B-flat major (two flats).

*f* San - ta Claus is com - in' to town Dat Dah Dah Dah Dat

scat solo

E $\flat$ Maj7 B $\flat$  A7(#11) AbMaj6 G $\flat$ 9 Fmin9 EMaj7(#5) EbMaj

This system features a vocal line with lyrics, a piano accompaniment, and a bass line. The piano part includes triplets and chords. The bass line has a few notes and rests. The key signature is B-flat major (two flats).

*Santa Claus Is Comin' - p. 5*

41

Chord progression for measures 41-45:

Measures 41-45: EbMaj7, AbMaj7, EbMaj7, Ab7, Db7

Chord progression for measures 46-50:

Measures 46-50: Eb7, Cm7, Fm7, Bb7, Gm7, C7, Fm7, Bb7(b9,13)

Measures 49-50: mp Dah

49

Chord progression for measures 49-53:

Measures 49-53: EbMaj7, Ebsus AbMaj7, EbMaj7, Eb7 AbMaj7, Db9

Lyrics: Dah Dat, Dah Dah, Dah, Dah Dat, Dah Dah, Dah

# Santa Claus Is Comin' - p. 6

Female solo:

Oh yes — he knows —

Dat Dah Dah Dah — Dat *mf* Doo —

E♭Maj6 Cm7 Fmin11 B♭7(b9) E♭Maj7 E♭Maj6 Cm7 Fmin11 B♭7(b9) E♭Maj7 E♭Maj7 B♭min7

57

Male solo:

when you are sleep - ing He knows — when you're a - wake —

Doo Dat Dat Dat Dat Doo Doo Doo

E♭13 A♭Maj7 D♭Maj7 Cmin7 B9 B♭min7 E♭Maj7(#5) A♭Maj6

He knows — if you've been bad — or good — *mf* so be

D♭9 Cmin7 G♭Maj7 FMaj7 B7(9,#11) B♭Maj7 G7

*Santa Claus Is Comin' - p. 7*

good — for good — ness sake

*ff* Oh, you'd

Bsus B7(9,13)

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff shows the bass line with chords Bsus and B7(9,13). A dynamic marking of *ff* is present.

66

bet - ter watch out — bet - ter not cry — Bet - ter not pout — I'm tel -

(no breath)

EMaj7

This system contains the second and third staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff shows the bass line with the chord EMaj7. A performance instruction "(no breath)" is written above the vocal line.

lin' you why — San - ta Claus is com - in'

D9 Bpedal Dpedal

This system contains the fourth and fifth staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff shows the bass line with chords D9, Bpedal, and Dpedal.

SSAA With  
Rhythm Section

# (IF YOU LOVE SOMEBODY) SET THEM FREE

For Sparta High School *SHE!*

Sting  
Arr. Jeremy Fox

**STRAIGHT EIGHTHS** ♩ = c. 116

(2nd X only) If U need

On Repeat: Bass Enters, & Tambourine on 2 & 4

2

2

Detailed description: This system contains the first musical notation. It includes two vocal staves (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'STRAIGHT EIGHTHS' with a quarter note equal to approximately 116 beats per minute. The key signature has one flat. The piano part features a repeating eighth-note bass line and chords. A '2' above the piano staff indicates a second ending. The vocal part has a rest for the first two measures, followed by the lyrics '(2nd X only) If U need' in the third measure.

**A**

5

some-bod - y Call my name

Detailed description: This system contains the second musical notation, starting with a circled 'A' and a repeat sign with a first ending symbol. It includes two vocal staves and a piano accompaniment. The piano part continues with the same accompaniment as the first system. The vocal part has a five-measure rest in the first measure, followed by the lyrics 'some-bod - y' in the second measure and 'Call my name' in the third measure. The piano part has a second ending marked with a double bar line and repeat dots.

(If You Love Somebody) Set Them Free... p.2

8

If U want some one U can do

11

**B**

U can do U can do the same If U wanna keep some thing pre-cious

*Big Gliss*

14

Lock it up (n) throw the key wan-na hold on



(If You Love Somebody) Set Them Free... p.3

17

to your pos-sess-ion, don't e-ven think a-bout me

3

20

(C)

If u love some - bo - dy If u

If u love some - - - bo - - - dy

Bmi A/B Bmi A/B

23

love if U love some - bo - dy If u love some - bo - dy

Love some - - - bo - - - dy Love some

F/G Emi/G Dmi/G Emi/G Bmi A/B

(If You Love Somebody) Set Them Free... p.4

To Coda 2nd X

26

Oh, If u love some - one Set them

bo - dy Love some - one

To Coda 2nd X

Bmi A/B F/G Emi/G A7sus4

29

3

free

free, free, set them free free, free, set

32

Set them free Oh, set them free

them free free, free, set them free

(If You Love Somebody) Set Them Free... p.5

**D**

3

35

35

yeah if it's a mir-ror u want

free, free, set them free Dah oo wah yoo daht

38

38

Look in - to my eyes Or a whip -

daht Oo Look in to my eyes

41

41

ping girl Some - one to de - spise

Da oo wah yoo daht daht Oo Some - one to de - spise

E

44

Or a pris - 'ner in the dark tied up in

Gliss.

Gliss.

47

(not too short)

chains that U can-not see Or a beast In a guild-ed cage

50

don't e - ven think a - bout me. If u love

(If You Love Somebody) Set Them Free... p.7

53 **F**

53 If u love some - bo - dy If u love if U love some - bo -  
some - - - bo - dy Love some -

Bmi A/B Bmi A/B F/G Emi/G

56

56 dy If u love some - bo - dy Oh,  
bo - dy Love some bo - dy

Dmi/G Emi/G Bmi A/B Bmi A/B

59

59 If u love some - one Set them free  
Love some - one free, free, set

F/G Emi/G A7sus4

(If You Love Somebody) Set Them Free... p.8

62

Set them free

them free free, free, set them free

65

**G**

Can't love what cha

You can't con - trol an in - de - pend - ent heart

68

ya can't keep

Can't love what-cha

Can't tear the one you love a-part

(If You Love Somebody) Set Them Free... p.9

72

ya can't keep

For - ev - er con - di-tioned to be - lieve that we can't live We can't

75

live here and be hap - py with less

So man - y rich - es, So

78

ma - ny souls, And ev - 'ry-thing we see we want to pos - sess

If you (need)

*D.S. al Coda*

**Coda**

81

Glissando

**H**

*Soloist keeps singing melodic phrases with the words "set them free", "oo", etc...*

one free, free, set them free free, free, set

A7sus4

85

**I**

*Offbeat clapping starts 2nd X*

them free free, free, set them free

Dah oo wah yoo daht daht Ya daht



(If You Love Somebody) Set Them Free... p.11

88

**J** Double Time!! (Play **J** 2 or 4X)

Offbeat clapping continues, if possible

free, free, set them free If U love 'em

Dah oo wah yoo daht Free free

Dmi7

91

Soloist sing as written, or improvise

Set them free Set them free

Set them free If U love 'em set them free

Free free

G9

SATB  
w/Rhythm Section

# The Times They Are a-Changin'

Bob Dylan  
arr. by Jeremy Fox

*Straight 8ths* ♩ = c. 80

The first system of the score consists of five staves. The top staff is a vocal line for Soprano, Alto, Tenor, and Bass (SATB), showing rests for all parts. The second and third staves are for the piano, with rests in both the treble and bass clefs. The fourth staff is the guitar part, featuring a melodic line with chords: Gadd9, Cadd9, D, D4->3, G/B, and Cadd9. The fifth staff is the bass line, showing rests.

4

6

4

*Tenor solo:* Come ga-ther 'round peo-ple where

4

4

4

The second system of the score consists of five staves. The top staff is a vocal line for Tenor solo, with the lyrics "Come ga-ther 'round peo-ple where". The second and third staves are for the piano, with rests in both the treble and bass clefs. The fourth staff is the guitar part, featuring chords: G sus4, D, Gadd9, and Ami7. The fifth staff is the bass line, showing rests.

The Times They Are a-Changin'... p. 2

7

ev - er you roam and ad - mit that the wa - ters a-round

7

C6 G/B Emi7 Emi7/D

10

— you have grown — and ac-cept it that soon you'll be

10

Lay Back Slightly

10

C<sup>9</sup> D sus4 Emi11 Ami7

The Times They Are a-Changin'... p. 3

13

13  
drenched to the bone \_\_\_\_\_ If your time \_\_\_\_\_ to you is worth

13

13

13

13  
D/F# Gadd9 G/B CMa7

13

16

16  
sa-vin' then you better start swim-min' or you'll sink like a stone for the

16

16  
for the

16

16  
D Ami11/C Gadd9/B C/Bb Bb/Ab

16

The Times They Are a-Changin'... p. 4

19

times they are a\_\_ chang - - - - -

19

times they are a - chang - - - - -

19

Gadd9 F/E $\flat$

19

22

22

in' in'

22

Gadd9 C $\overset{6}{9}$  D D4-->3 CMa7 Cadd9

22

The Times They Are a-Changin'... p. 5

27

25

Alto Solo: Come writers & critics who proph-e-  
Come

25

D sus4 D B mi7/E A add9 B mi11

25

28

size with your pen and keep your eyes wide the chance

gath - er round and o - pen your eyes

28

C#mi7 D Ma9 A add9/C# C Ma7

28

The Times They Are a-Changin'... p. 6

31

won't come a - gain \_\_\_\_\_ and don't speak too soon \_\_\_ for the

31

don't speak too soon for the

31

G/B B $\flat$ Ma7 A Bmi11

31

34

wheel's still in \_\_\_\_\_ spin... \_\_\_\_\_ & there's no tell - in' who that it's

34

wheel's still in spin...

34

C#mi11 GMa9 F#mi11 Bmi9

34

The Times They Are a-Changin'... p. 7

37 Rush phrasing

nam - in' for the lo - ser now will be la-ter to win \_\_\_ for the \_\_\_

Oh, the lo - ser now la ter to

E sus4 E DMa9 E/A C6 C9

40

times they are a - chang - in' a -

win a - chang - in' a -

C6 Dadd9 G7#11 G9 A G/A A G/A



The Times They Are a-Changin'... p. 8

43

chang \_\_\_\_\_ in' \_\_\_\_\_ *Baritone Solo: Come* \_\_\_\_\_

43

chang \_\_\_\_\_ in' \_\_\_\_\_

43

*B<sup>b</sup>add9* *A<sup>b</sup>add9*

43

46

sen-a-tors, con - gress-men, please heed the call please don't

46

Ah \_\_\_\_\_ please heed the call

46

*D<sup>b</sup>/A<sup>b</sup>* *E<sup>b</sup>mi7* *D<sup>b</sup>Ma7* *E<sup>b</sup>mi7/A<sup>b</sup>* *F/A<sup>b</sup>*

46

The Times They Are a-Changin'... p. 9

49

stand in the door \_way don't block up the hall For  
don't block up the hall

49

Db/Ab Ebmi7/Ab E/Ab D/Ab

49

52

he that gets hurt will be he who has \_ stalled.  
Hah ah he who has stalled There's a

52

Db/Ab Ebmi7/Ab Db/Ab BMa7

52

The Times They Are a-Changin'... p. 10

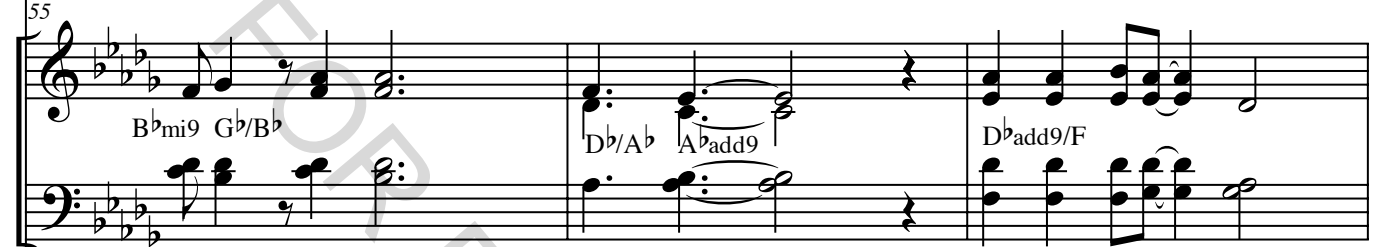
55

It will soon shake <sup>your</sup> win - dows and  
battle out - side that is rag - in' soon shake <sup>your</sup> win - dows

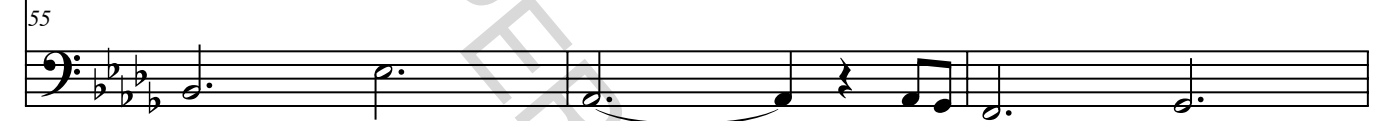


55

B<sup>b</sup>mi9 G<sup>b</sup>/B<sup>b</sup> D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>add9 D<sup>b</sup>add9/F



55



58

rat-tle your walls \_\_\_\_\_ for the times they are a \_\_\_\_\_



58

*mp* rat-tle your walls \_\_\_\_\_ the times they are a -

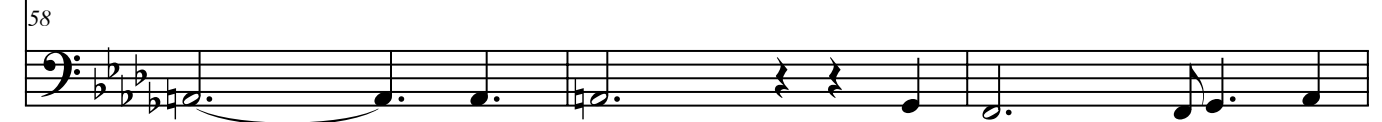


58

A (whole-tone) D<sup>b</sup>add9 B<sup>b</sup>mi7 D<sup>b</sup>add9



58



61

chang - - - in'

61

chang - - - in'

61

*slight rit...*

B(add9) D<sup>b</sup>add9 G<sup>b</sup>add9 E<sup>b</sup>mi7/A<sup>b</sup> B<sup>b</sup>7sus

61

64

*Slightly Rubato* (65)

Alto Solo #2: Come moth - ers and fa - thers thru - out the

64

64

B<sup>b</sup>7 E<sup>b</sup>add9 B<sup>b</sup>add9/D E<sup>b</sup>add9/D<sup>b</sup>

64

The Times They Are a-Changin'... p. 12

67

land, and don't cri-ti - cize what you can't un-der -

Chord progression for measures 67-70: Cmi11, BMa7, Ebadd9/Bb, Ami7(b5), A♭Ma7, Fmi11

70

stand, For your sons and your are be - yond your com - mand, dau-ghters

Chord progression for measures 70-73: Bb7sus, G/B, Cmin, Bb/D, Eb, Fmi7, EbMa7/G

The Times They Are a-Changin'... p. 13

73 Slower

The old road is ra-pid - ly ag - in'. Please get

73

73 Rubato

A<sup>♭</sup>add9 E<sup>♭</sup>add9/G A mi7(b5) B<sup>♭</sup>7sus p B<sup>♭</sup>7

8<sup>vb</sup>

73

76

out of the new one if you can't lend a hand

Ah ah if you can't lend a hand

76

76

*mp* E<sup>♭</sup>add9/G A<sup>♭</sup>4->3 *mf* Fmi7 E<sup>♭</sup>/G A<sup>♭</sup>Ma9 E<sup>♭</sup>/B<sup>♭</sup> B<sup>♭</sup>

(8<sup>vb</sup>) 8<sup>vb</sup>

76

The Times They Are a-Changin'... p. 14

79 Play Section 4X, building each time

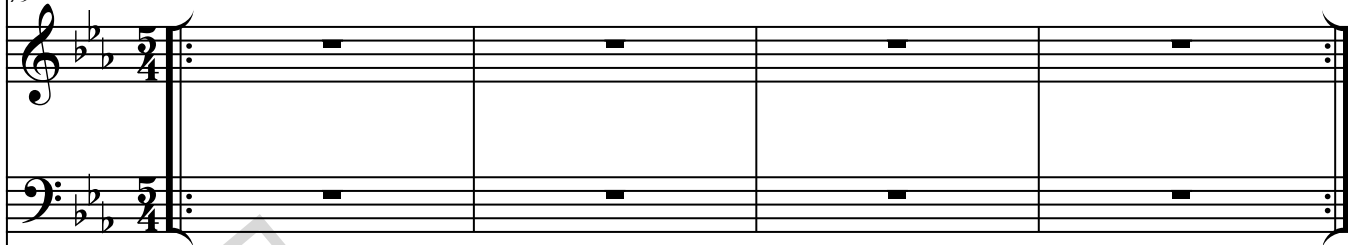
A<sup>b</sup>add9 E<sup>b</sup>add9/G



79

Same soloist as before, or different soloist

Improv over "The Times, they are a-changin'" as well as "oo's" and "oh's"



79

A<sup>b</sup>add9 E<sup>b</sup>add9/G




*mp* (each time, dynamics build)

79

Bass Enters 2nd x

A<sup>b</sup>add9 E<sup>b</sup>add9/G



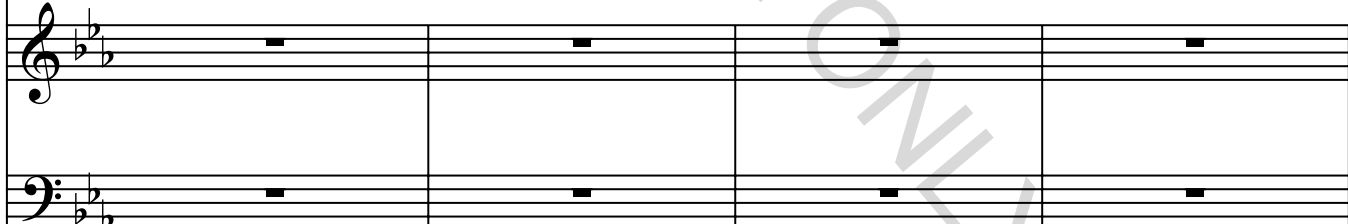
*mp* (each time, dynamics build)

79

83 Cmi11 Fmi11



83



83

83 Cmi11 Fmi11



Cmi11 Fmi11

83

83 Cmi11 Fmi11



Cmi11 Fmi11

83

The Times They Are a-Changin'... p. 15

87 *B<sup>b</sup>7sus* *B<sup>b</sup>add9* *B<sup>b</sup>add9/D* *B/C#*

87

87

87

87

The

91 *drums and vocals only*

91

line it is drawn the curse it is cast, the

94

94

slow one now will la - ter be

96

96

fast as the pre sent now will la - ter be



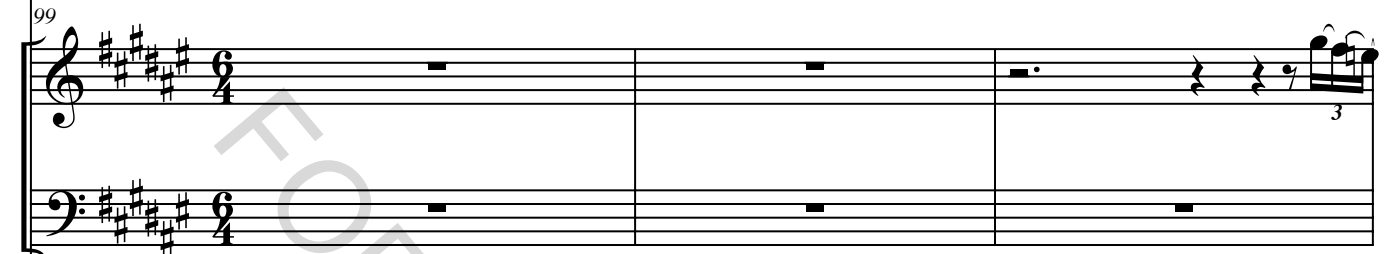
The Times They Are a-Changin'... p. 16

99

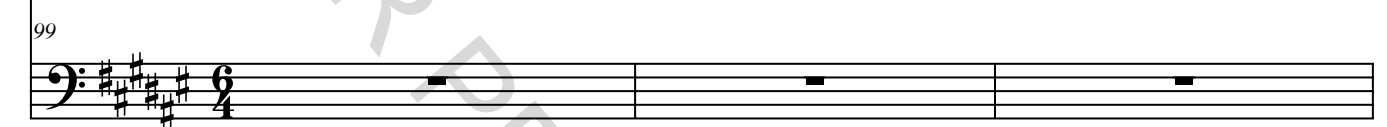


past the or - der is ra - pid-ly fa - din'

99



99



102



*Tenor Solo:* For the times

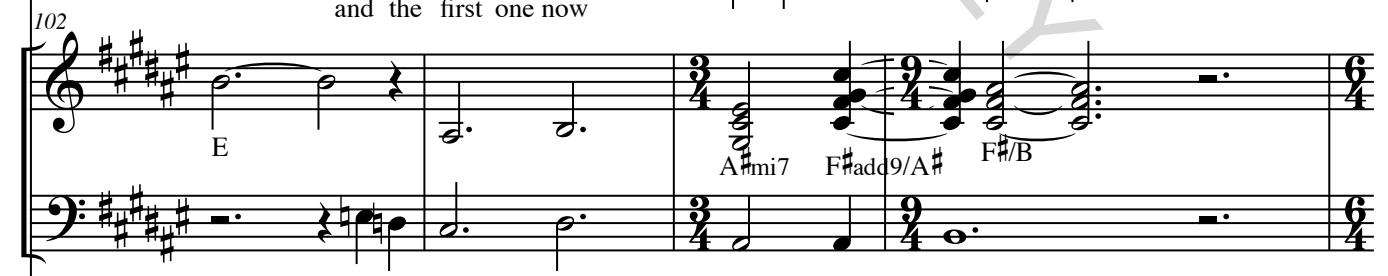
102



will la - ter be last

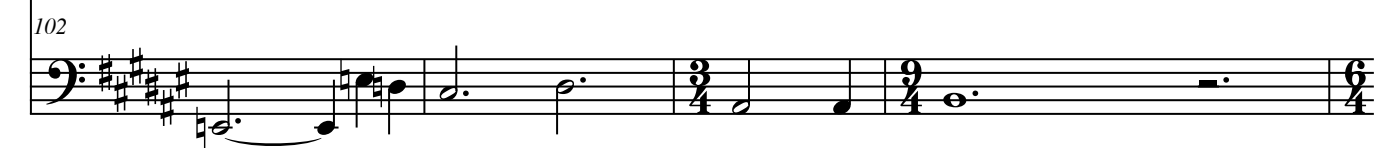
and the first one now

102



E A#mi7 F#add9/A# F#/B

102



SSATB  
w/Rhythm Section  
& Opt. Horns

# They Can't Take That Away From Me

Gershwin/Gershwin  
Arr. Jeremy Fox

Funky Disco! (♩ = 108)

The musical score is arranged in three systems. The first system includes a vocal line (Vocals) and a piano/bass line (Piano (Horns) and Bass). The vocal line consists of three empty staves. The piano part features a rhythmic accompaniment with chords and a bass line. The second system continues the piano and bass parts. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic pattern. The bass part continues with a similar rhythmic pattern. The third system continues the piano and bass parts. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic pattern. The bass part continues with a similar rhythmic pattern. The score is marked with a tempo of 108 beats per minute and a dynamic of *mf*. The key signature is one flat (B-flat major) and the time signature is 4/4. A large watermark 'FOR RUSALOM' is visible across the score.

A

*mf* The way you wear your hat,

*mf* The way you sip your tea

F<sup>Maj7</sup> F/A A<sup>bdim</sup>

F<sup>Maj7</sup> F/A A<sup>bdim</sup>

The mem'ry of all that

*fp* *f* *mp* No... No! They

G<sup>mi7</sup> C<sup>7sus11</sup> C<sup>mi7</sup>

G<sup>mi7</sup> C<sup>7sus11</sup> C<sup>mi7</sup> F<sup>7</sup>

B

**Solo:** The way your smile just beams, The way you sing off key

can't take that a-way from me.

G<sup>mi9</sup> D<sup>b9</sup> C<sup>7sus11</sup> F<sup>7</sup> F/A A<sup>bdim</sup>

G<sup>mi9</sup> D<sup>b9</sup> C<sup>7sus11</sup> F<sup>7</sup> F/A A<sup>bdim</sup>

19

The way you haunt my dreams

*mp* The way you haunt my dreams *mf* No, No! They

19

*Gmi7* *E9* *Cmi7* *F9*

23

can't take that a - way from me.

*mp* nev - er ev - er meet a - gain

*f* Oh, we may nev - er, nev - er on this

(C)

*Gmi7* *D♭Maj7* *F♯Maj6* *Amin* *E7* *Amin* *E7(b9, #11)*

*Gmi7* *D♭Maj7* *E♭7* *F♯Maj6* *Amin* *E7* *Amin* *E7(b9, #11)*

27

*mp* on this bum - py road to love. *mf* Still I'll al - ways al - ways Keep the mem - o - ry of

bum - py road to love al - ways al - ways

*Amin* *F♯m7(b5)* *Bmi7b5* *E7* *Amin* *E7* *Amin* *D7*

*Amin* *F♯m7(b5)* *Bmi7b5* *E7* *Amin* *E7* *Amin* *D7*

31 **D**

Ya' I'll keep the mem'-ry of the way ya' hold your knife

know *f* *mf* The way we danced till three

*f* *f*<sup>6</sup> *F/A* *Gm7*

*f*<sup>6</sup> *F/A* *Gm7*

35

Solo: The way you've changed my life

Till three Life changed my life.

*Ab/Gb* *Cmi7* *Dmi7* *Gb7sus11* *F7sus11*

*Ab/Gb* *Cmi7* *Dmi7* *Gb7sus11* *F7sus11*

39

*f* No, No! *mp* They can't take that a-way from me *mf* No, they can't take that a-way

*f*<sup>9(13)</sup> *Gmi7* *C7* *Dmin* *Bbmi11* *Bbmi7* *mf* *Db7sus11* *C7sus11*

*f*<sup>9(13)</sup> *Gmi7* *C7* *Dmin* *Bbmi11* *Bbmi7* *C7sus11*

*mf*

SSATB  
A Cappella

# They Say It's Wonderful

Irving Berlin  
Arr. Jeremy Fox

With slight rubato

The musical score is written for a four-part a cappella group (SSATB) and piano accompaniment. It consists of five systems of music. The first system (measures 1-3) begins with a piano introduction marked 'mp' and 'With slight rubato'. The vocal parts enter with the lyrics 'They say that fall-ing in love is won - der-ful'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system (measures 4-6) continues the vocal line with 'It's won - der - ful' and 'So they'. The piano accompaniment has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third system (measures 7-9) features vocalizations 'Ah ah ah Ah ah ah' and the lyrics 'say And with the'. The piano accompaniment has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The fourth system (measures 10-12) continues with 'moon up a-bove it's won - der ful' and 'moon a-bove win - der - ful'. The piano accompaniment has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The fifth system (measures 13-15) concludes with 'won - der - ful' and 'so they tell me'. The piano accompaniment has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score includes various musical notations such as triplets, slurs, and dynamic markings.

mp

They say that fall-ing in love is won - der-ful

It's won - der - ful So they

Ah ah ah Ah ah ah

say And with the

moon up a-bove it's won - der ful

moon a-bove win - der - ful

won - der - ful so they tell me

16

Tempo- swing 8ths

Solo: I can't re - call who said it, I

doo doo doo doo doo

Dm Dm dm

19

know I nev - er read it I on - ly know they

doo doo doo wah hah doo doo doo

dm dm dm dah dm

22

Back to slight rubato

tell me that love is grand And...

doo wah ah ah ah And...

dm dah dm

25 *f*  
 The thing that's known as ro-mance is won - der - ful

28 *mf* Won - der - ful *mp* In ev' - ry way  
 So they

31 *p* Ah... Ah... ah ah ah  
 say So they say

34 *mp* oh... wah hah ah You *f* leave your house one  
 N.B. With Motion

37 warn - ing  
 morn - ing And with - out a - ny with - out a - ny warn - ing You're



SATB w/  
Rhythm Section

# WADE IN THE WATER

as performed by "Mary Mary"  
For the University of Minnesota - Duluth

Arr. by Jeremy Fox

$\text{♩} = \text{c. } 86$  Straight 16ths

(Hi hat)

$E_b$   $E_b/G$   $A_b$   $Cmi7$   $D_bMaj7$   $Cmi7$   $E_b$   $E_b/G$   $A_b$   $E_b/A_b$

Detailed description: This block shows the piano introduction. It starts with a 4/4 time signature and a tempo of approximately 86 beats per minute. The music is in E-flat major. The right hand features a steady eighth-note accompaniment with a hi-hat pattern. The left hand provides harmonic support with chords and a bass line. The key signature has two flats (B-flat and E-flat).

**A**

Wade in the wa - ter Wade in the

$D_badd9$   $E_b$   $Cmi9$   $E_b6$   $A_bMaj9$   $D_b7$   $Cmi7$   $E_b6$

Detailed description: This block contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. A section marker 'A' is placed above the first measure. The piano accompaniment includes chords and a bass line. The key signature remains E-flat major.

wa - ter chil - dren wade in the wa - ter Don'cha <sup>know</sup> that God's gon - na trou - ble the

$A_bMaj9$   $G7b9$   $B_b/F$   $F7$   $Fmi7/E_b$   $E_b$   $E_b6$   $E_b/G$   $A_b$   $Cmi9$

Detailed description: This block contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment includes chords and a bass line. The key signature remains E-flat major.

Wade in the Water...p.2

1st Soloist -- preferably Female. As written or Freely

12

wa - ter Don'-cha <sup>know</sup> that God's gon - na trou - ble the wa - ter

DbMaj7 Cm17 Eb6 Eb/G Ab Cm19 DbMaj7 Ebadd9

8

15

stepped in the wa - ter & the wa ter was cold

Don'-cha <sup>know</sup> that God's gon - na trou - ble the

Eb6 Eb/G Ab Cm11

Wade in the Water...p.3

18

It chilled my bo - dy but not my soul

wa - ter

Don'cha know that

*D♭Maj7* *Cm7*



Soloist continue "call and response" w/choir

21

God's gon - na trou - ble the wa - ter

Wade

Wade in the

*E♭6* *E♭/G* *A♭* *Cm9* *D♭Maj7* *E♭add9* *Cm9* *E♭6*

Wade in the Water...p.4

24

wa - ter Wade in the wa - ter chil - dren

AbMaj9 Db7 Cm7 Eb6 AbMaj9 G7b9

27

wade in the wa - ter Don'cha know that God's gon - na trou - ble the

Bb/F F7 Fmi7/Eb Eb Eb6 Eb/G Ab Cm9

Wade in the Water...p.5

30

wa - ter Don'tcha know that God's gon - na trou - ble the wa - ter Well I

DbMaj7 Cm7 Eb6 Eb/G Ab Cm9 DbMaj7 Ebadd9

33

2nd soloist - preferably Tenor

One day to pray

went to the wa - ter God's gon - na trou - ble the

Eb6 Eb/G Ab Cm9

36

& I stayed all day

wa - ter And my soul got ha - ppay

DbMaj7 Cm7

Wade in the Water...p.6

**E** Soloist continue "call and response" w/choir

39

God's gon-na trou-ble the wa-ter

Help me sing

Wade in the

Chords: Eb6, Eb/G, Ab, Cm9, DbMaj7, Ebadd9, Cm9, Eb6

42

wa-ter Wade in the wa-ter chil-dren wade in the

Chords: AbMaj9, Db7, Cm7, Eb6, AbMaj9, G7b9, Bb/F, F7

Wade in the Water...p.7

46

wa - ter Don'cha <sup>know</sup> that God's gon - na trou - ble the wa - ter

Fmi7/Eb Eb Eb6 Eb/G Ab Cm9 DbMaj7 Cm7

49

God's gon - na trou - ble the wa - ter Don'cha <sup>know</sup> that God's gon - na trou - ble the

the

Eb6 Eb/G Ab Cm9 DbMaj7 Cm7 Eb6 Eb/G Ab Cm9

Wade in the Water...p.8

52 **F** (Optional Repeat)

wa - ter Whoa there is love In the  
Innn the wa ter

Dmi7b5 D7#9 G7#9,#5 Cmi Eb

55 **Female Soloist** **Male Soloist**

wa - ter There is joy in the wa - ter Oh,  
Innn the wa ter Innn the wa ter Innn the wa ter

Cmi Cmi Eb Cmi



SATB  
A Cappella

# When You Wish Upon a Star

For Valley High School A Cappella 2004-2005

Leigh Harline  
Lyrics by Ned Washington

Arranged by Jeremy Fox

$\bullet = c. 70$ , but with some give and take

Female Solo

When a star is  
doo doo Oo doo doo Oo doo doo

born they re-ceive a gift or two  
doo doo Oo doo Oo oo doo Oo doo Oo oo doo doo Oo

one of them is this: *mf*  
Wah ah ah ah ah! *p* They have the po-wer to make a

When You Wish Upon a Star...p. 2

10

12 A few women

dream come true... When you wish up -

*mp*

*pp* 00

13

on a star, makes no diff - rence who you are

*pp* 00 00 00

a few or all basses sing melody

16

Oo Oo etc... Oo oo Oh

A - ny - thing your heart de - sires will come \_\_\_\_\_ to

19

20

Hah ah ah ah If your heart is in your dreams, (Ah ah)

You \_\_\_\_\_

When You Wish Upon a Star...p. 3

22

Ah No - re - quest is too ex - treme When you wish up -

Oh oh oo Oh

Musical notation for measures 22-24, including vocal line and piano accompaniment.

25

*Pull back*

on a star — as dream - - - ers do *mp* Ah ah

Oo oo oo

Musical notation for measures 25-27, including vocal line and piano accompaniment.

28

Ah ah ah Ah ah She brings to

*mf* Fate is kind, she brings to

Musical notation for measures 28-30, including vocal line and piano accompaniment.

31

those who love — The sweet ful - fill - ment of

(Tenor melody) those who love The sweet ful - fill ment of their se - cret

ful - fill - ment of

Musical notation for measures 31-33, including vocal line and piano accompaniment.

When You Wish Upon a Star...p. 4

34 *rit.* **36** *a tempo, though a bit faster*

long - - - ing Ah ah ah ah *f* Like a Bolt out

37 *ritard slightly*  
*blue* *a tempo*

of the *blue* fate steps in to see you thru!

of the *blue*

40

When you wish up - on a star As

**43** *With movement...*

dream - ers do When you

When You Wish Upon a Star...p. 5

45

wish up - on a star — Up - on a star Fate will

Musical score for measures 45-47. The key signature is two sharps (F# and C#). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "wish up - on a star — Up - on a star Fate will". There are dynamic markings of *mf* and *f* above the notes.

48

see you through Oh Just be - lieve and see your

Musical score for measures 48-50. The key signature is two sharps (F# and C#). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "see you through Oh Just be - lieve and see your". There are dynamic markings of *mf* and *f* above the notes.

51 (Opt. // ) (Quietly, after lingering)

dreams come true.

Musical score for measures 51-52. The key signature is two sharps (F# and C#). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "dreams come true.". The final note of the melody is marked with an asterisk (\*). There are dynamic markings of *mf* and *f* above the notes.

\* Either tenors or altos can sing this part

S(S)ATB  
W/ Rhythm Section

# Wings To Fly

Jeremy Fox

$\text{♩} = \text{c. } 54-62$  Drums-- 8 bars

**A**

*mp* Dan day ya oh way ay yah da Dan day ya ah

12 *F#m7* *Bsus* *E* *B/D#* *A/C#* *E/B*

ay da ee ya Dan day ya oh ay ay yah ah

15 *AMaj* *Bsus* *Esus4* *E* **B** *E* *B/D#*

oh dah ee yah dan dah *mf* Dan day ya oh

18 A/C# E/B A E/G# F#m7 Bsus

way ay yah dah Dan day yah ah ay da ee ya Yah dan dan da Dah dan dan dah ya

21 E B/D# A/C# E/B A Bsus

ya Dan day ya oh way ay yah ah oh da ee yah (dan) dan

24 Esus4 E C Ya oh way

dah dah *mp* Ya dah

27 D/C Bm7 E7#9

yah da ee yah Oh way yah da n dah Ya oh way

30 Am7 D7 alt Gdim(M7)

yah Oh way yah Yah dah ya ya n dah ya n

33 GMaj7 B7#9 CMaj D/C

dah Dah yah dah Ya oh way yah oh way

*f* *mp*

36 Bm7 E7Alt EbMaj7 Dan day

yah Ya da ya oh way yah oh way yah

*mf*

Lower three parts: *mp*

39 Asus (Breath release) Bsus

yah oh way yah Dah yah



**D**

E B/D# A/C# E/B A E/G#

**Men Melody**

Dan day ya oh way ya oh way yah dah

Dan day ya oh way ay yah dah Dan day ya ah

45 F#m7 B7 E **Sop Mel.** B/D# A/C# E/B

ay Dan day ya oh way ay yah dah

ay da ee yah

48 A Bsus Esus E (B sus)

oh dan dah dah

oh da ee yah dan dah

**Mel.**

**E**

**Instr/Vocal solo until 'F'**

8 9

F

Bass & Pno Out

68 *mp* Dan day ya ay oh dan day ya dah doo

Dan day ya ah oh ya ah dah

Basses Melody thru m. 75

71 *mp* wah dah yah oh way ay ah

*f* Dan day ya oh way ya dan

(Breath release)

F2

74 *mf* dah ya dan dah Oh way yah dah hah oh

da da ya dan dah

77 Oh way Wah ay yah dah Hah yah dah oo wah Oh way

80

oh  
way hay ya da Yah oh way yah da

yah oh way ya ah oh

83

Bass & Pno In

Bsus4

G

E E/D# A/C# E/B

Yah Da Yah Hah ay Ya Oh ay

86

A E/G# A Bsus

ff

Ya dot Hah Yah Dan da

88

E E/D# A/C# E/B A B7sus

ya oh way ya oh way hay ya dan da oo ay ya

91 E (H) C Ya oh way

dan dah *mp* Da Ya da

94 D/C Bm7 E7#9 Ya oh way

yah da ee yah Oh way yah da n dah

97 Am9 D7alt Gdim(M7)

yah Yah Dah yah ya n dah ya n

Oh way Yah

100 GMaj9 B7#9 CMaj D/C

dah *f* Dah *mp* yah dah Ya oh way yah oh way

SSATB  
A Cappella

# You Taught My Heart to Sing

for Lake Effect, at the University of Minnesota Duluth  
Tina Thielen-Gaffey, director

McCoy Tyner  
Arr. Jeremy Fox

With slight rubato

Musical score for measures 1-3. The piece begins with a piano introduction in 4/4 time, featuring a melodic line in the right hand and a bass line in the left hand. The lyrics are: "Oo ... Oo ... Ha ah ah ah ah ah ah ah ah".

Take your time

6

Conversational

Musical score for measures 4-6. The tempo is marked "Take your time" and the style is "Conversational". The lyrics are: "Ah ah Ah ah We meet and".

Musical score for measures 7-9. The lyrics are: "it begins: the sound of vi - o - lins".

Musical score for measures 10-12. The lyrics are: "The sound of birds high on the wing Oh,".

Musical score for measures 13-15. The lyrics are: "you taught my heart to sing you taught my heart Ah ah".

(You Taught My Heart... p.2)

17

Male Solo

16

Why does this heart of mine

Ah ah ah

Ah ah ah ah

*mf*

Detailed description: This system contains measures 16, 17, and 18. The vocal line (bass clef) starts at measure 16 with a whole note 'Why' and continues through measure 18 with 'does this heart of mine'. The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in measure 16 and a triplet of eighth notes in measure 18. Dynamics include *mf* in measure 18.

19

feel like a val - en-tine? You smile and

mp ah

Oo oo oo

Oo You You smile and

Oo Oo and

("Bow" each note)

Detailed description: This system contains measures 19, 20, and 21. The vocal line (bass clef) has 'feel like a val - en-tine?' in measure 19, 'You smile and' in measure 20, and 'and' in measure 21. The piano accompaniment (treble and bass clefs) has 'mp ah' in measure 19, 'Oo oo oo' in measure 20, and 'Oo You You smile and' in measure 21. A dynamic of *p* is marked in measure 21. A performance instruction '(Bow" each note)' is written above the piano part in measure 21.

22

sud - den - ly it's spring

sud - den - ly it's spring Oh

sud - den - ly it's spring

Detailed description: This system contains measures 22, 23, and 24. The vocal line (bass clef) has 'sud - den - ly it's spring' in measure 22, 'spring Oh' in measure 23, and 'spring' in measure 24. The piano accompaniment (treble and bass clefs) has 'sud - den - ly it's spring Oh' in measure 22, 'spring' in measure 23, and 'spring' in measure 24.

(You Taught My Heart... p.3)

25

You taught my heart to sing

*mp* you taught my heart to sing

28

29 **Female Solo**

My heart was etc...

Ah ah ah ah Dah dah dah dah dah dah

lean into each "beat one"

31

an empty shell, then you

dah dah dah dah Ah ah ah ah dah dah dah

(You Taught My Heart... p.4)

34

came a - long

Prettily

ah ah ah ah ah ah

ah *Take your time -*

// and

Dah dah ah then you came a - long

37

Now my heart's a car - - -

now

Ah ah ah ah

hah hah hah hah

Dm dm

40

ou - - sel filled with

hah hah hah hah hah hah hah hah

Hah ah

dm dm dm dm Dah



(You Taught My Heart... p.5)

43

song.

43

*freely*

*Slowly...*

*molto rit...*

ah

Ah ah Ah ah

45

Push the pace!

(No breath - only a slight lift)

*mf*

The mere i - dea of you will last my

48

*p*

whole life through you're all I'll keep re - mem - ber -

51

ing

'Cause

ing re - mem - ber - ing