

Random thoughts about 25-26 April 2026.

Timetable

Saturday 25 April 3-4pm in Chapel – Choir breakout session (HLC music list)

4.30-5.00 Smartly over to the Lady Chapel in St Wilfs (with the St Wilfs/Nidd music list) to revel in the acoustics whilst singing “Be still my soul”. Move to the Hall by 5pm. From HLC, cross the road towards the Music House and walk up the path between the Music House and Lancaster. Usual route to Tower but sharp right through gate/doorway. Walk to the corner of the church and hall (building line always on your right) where you will find the entrance. Toilets far left. Tea/coffee and light refreshments available to buy until 6.30. This session is wide open to everyone who’d like to listen to the informal rehearsal, so advertise and make them welcome.

Notes on some of the songs

A la Carte – four equal range voices. Popular Mozart parody

All in the April evening – older girls may remember this lovely 2-parter

Gaudete – heavily-marked, so obviously popular

Psalm 151 Choir Commandments. Can you still point a psalm?

Where have all the flowers gone – with the original guitarist I’m delighted to say, but we’ll have to imagine Ravidia I’m afraid.

The Lost Chord – a favourite of mine for various reasons, but probably not known by many. Easy to learn.

Bohemian Rhapsody – never sung by us but if time allows we could usefully and enjoyably spend a few minutes on it.

Recordings of most songs are on the page from which you downloaded this package. CTRL+F reveals the search box (top right) to help you find them. If you can, please print the songs off and bring them with you. If not, email me and I’ll arrange copies for you on the day.

We’ll have some of the HLC songs to sing also as I’m sure we’ll not cover them all in 60 minutes. You’re coming to have fun and enjoy yourself so don’t worry if your voice has a mind of its own!

I’m looking forward to seeing you at the weekend.

Any problems or questions before or on the day - david@violinman.co.uk and 07711 443076 or 01423 504373.

OXFORD UPPER-VOICE MUSIC

General Editor Ronald Corp

W149

Upper voices and piano



JB

for Loughside Girls' Choir

A la Cart

J. Watson

JUDITH WATSON

after W. A. Mozart

Allegro vivace

VOICES

PIANO *mp*

5 unis. *mp*

Wolf-gang A-ma-de-us Mo-zart Had a love-ly lit-tle go-cart; He took it

p

con ped.

9 out with-out a word, And rode it all a-round Salz-

12 -burg. But as he hurtl-ed down the Stras-se, His Pa-pa Le-o-pold came

mp leggiero

15 *mf*

af - ter. He said: 'My boy! Get off that toy,

18

Go home at once and write a sym - pho - ny or two! Then sis - ter

21

Nan camerun - ning dou - ble quick. She said: 'Pa - pa, the harp - si - chord's been

mp *cresc.*

24 *f* *mf*

nicked.* Last night 'twas swiped, Poor bro - ther Wolf - gang will break his

mf *mp*

* or snitched.

28 *mp*

heart.' Said A - ma - de - us: 'Act - ual - ly, there was - n't a - ny

p

32 *mf*

bur - gla - ry. What do you think I used to make this cart?

mp *p*

37 VOICE 1 *mp*

Wolf-gang A - ma - de - us Mo - zart

mp

42

Had a love - ly lit - tle go - cart; He took it out with - out a word, And rode it

tr

46

1. all a - round Salz - burg. But as he hurtl-ed down the Stras - se,

VOICE 2 *mp*
Wolf - gang A - ma - de - us

49 *mf*

His Pa-pa Le-o - pold came af - ter. He said: 'My boy!

Mo - zart Had a love-ly lit-tle go - cart; He took it

52

Get off that toy, Go home at once and write a sym - pho - ny or

out with - out a word, And rode it all a - round Salz -

55

1. two!' Then sis - ter Nan came run - ning dou - ble quick. She said: 'Pa -

2. -burg. But as he hurtl - ed down the Stras - se, His Pa - pa Le - o - pold came

3. VOICE 3 *mp* Wolf - gang A - ma - de - us Mo - zart

58

-pa, the harp - si - chord's been nicked. Last night 'twas swiped,

af - ter. He said: 'My boy! Get off that toy,

Had a love - ly lit - tle go - cart; He took it out with - out a

61

mf Poor bro - ther Wolf - gang will break his heart.' *mp* Said

Go home at once and write a sym - pho - ny or two!' Then sis - ter

word, And rode it all a - round Salz - burg. But as he hurtl - ed down the

64

1. A - ma - de - us: 'Act-ual-ly, there was - n't a - - ny

2. Nan came run-ning dou-ble quick. She said: 'Pa - pa, the harp-si-chord's been

3. Stras - se, His Pa-pa Le - o-pold came af - ter.

4. VOICE 4
mp Wolf - gang A - ma - de - us Mo - zart Had a love-ly lit - tle

67

mf bur-gla-ry. What do you think I used

f nicked. Last night *mf* 'twas swiped, Poor bro-ther Wolf -

mf He said: 'My boy! Get off that toy, Go home at once and write a

go - cart; He took it out with-out a word, And rode it

70

mp to make this cart?' Beep beep!

mp -gang will break his heart.' Said A - ma - de - - us:

sym - pho - ny or two!' Then sis - ter Nan came run - ning dou - ble

all a - round Salz - burg. But as he hurtl - ed down the Stras - se,

mf

73

Vroom vroom! Beep beep! Vroom vroom!

mf 'Act - ual - ly, there was - n't a - - ny bur - gla - ry. What do

f quick. She said: 'Pa - pa, the harp - si - chord's been nicked. Last night

mf His Pa - pa Le - o - pold came af - ter. He said: 'My boy!

76

Beep beep! Vroom vroom! Beep beep! Vroom

you think I used to make this

'twas swiped, *mf* Poor bro-ther Wolf - gang will break his

Get off that toy, Go home at once and write a sym - pho - ny or

79

vroom! *mp* Beep beep! Vroom vroom!

cart? *mp* Beep beep! Vroom vroom!

heart.' *mp* Said A - ma - de - us: 'Act-ual-ly, there

two!' Then sis-ter Nan came run-ning dou-ble quick. She said: 'Pa -

82

Beep beep! Vroom vroom! Beep beep! Vroom

Beep beep! Vroom vroom! Beep beep!

mf

was - n't a - - ny bur-gla-ry. What do you think

f

-pa, the harp-si-chord's been nicked. Last night 'twas swiped,

85

vroom! Beep beep! Vroom vroom!

Vroom vroom! Beep beep! Vroom vroom!

mf

I used to make this cart?

Poor bro-ther Wolf - gang will break his heart.' Said

88 *mf*

Beep beep! *mf* Vroom vroom! Beep beep!

Beep beep! Vroom vroom! Beep beep!

Beep beep! Vroom vroom! Beep beep!

A - ma - de - us: 'Act - ual - ly, there was - n't a - ny

mf leggiero

91

Vroom vroom! Beep beep! Vroom vroom! Beep beep! Vroom

Vroom vroom! Beep beep! Vroom vroom! Beep beep! Vroom

Vroom vroom! Beep beep! Vroom vroom! Beep beep! Vroom

mf bur - gla - ry. What do you think I used to make this

95

f

vroom! Beep beep! Vroom vroom! Beep beep!

vroom! Beep beep! Vroom vroom! Beep beep!

vroom! Beep beep! Vroom vroom! Beep beep!

cart? Beep beep! Vroom vroom! Beep beep! Vroom

99

Vroom vroom! Beep beep! Vroom vroom! Beep beep! Vroom

Vroom vroom! Beep beep! Vroom vroom! Beep beep! Vroom

Vroom vroom! Beep beep! Vroom vroom! Beep beep! Vroom

vroom! Beep beep! Beep beep! Vroom

103

vroom!

vroom!

vroom!

vroom!

sub. p dolce

rall.

(♩ = 60)

110 *unis. p dolce*

Up in hea-ven there's a go-cart Built by A-ma-de-us Mo-zart. It does-n't

Tempo primo

114 *f*

fly, it does-n't zoom — But it plays a love-ly tune! *gva*

mf *f*

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DRAFT DRAFT DRAFT

SONGS OF SANCTUARY

KARL JENKINS

1. Adiemus

♩ = 76
pp

Sopranos

Altos

Recorder

Piano

♩ = 76
pp

A on D.S. voices tacet until **C**
p espress.

S.
a - ri - a - di - a - mus la - te a - ri - a - di - a - mus da

A.

on D.S. only
legato

R.
p espress.

A p espress.

REVIEWED REVIEWED REVIEWED REVIEWED

B

S. a - ri - a na - tus la - te a - du - a. A - ra - va - re tu - e va - te

A. A - ra - va - re tu - e va - te

R. A - ra - va - re tu - e va - te

S. a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

A. a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

R. a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

C *cresc.*

S. A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

A. *cresc.* A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

C *cresc.*

S.1 *mf* ah

S.2 a - na - ma - na coo - le ra - we a - ka - la a - na - ma - na coo - le ra - we

A. a - na - ma - na coo - le ra - we a - ka - la a - na - ma - na coo - le ra - we

S.1 a - ya - coo - ah - eh

S.2 a - ka - la a - na - ma - na coo - le ra - we

A. a - ka - la a - na - ma - na coo - le ra - we

D

S.1 a - ya - coo - ah - eh

S.2 a - ka - la a - ya doo a - ye a - ya doo a - ye

A. a - ka - la a - ya doo a - ye a - ya doo a - ye

D. § with m

N

E

p espress.

S. a - ri - a - di - a - mus la - te a - ri - a - di - a - mus da

A.

F

S. a - ri - a na - tus la - te a - du - a. A - ra - va - re tu - e va - te

A. A - ra - va - re tu - e va - te

S. a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

A. a - ra - va - re tu - e va - te a - ra - va - re tu - e va - te la - te - a.

G *cresc.*

S. A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

cresc.

A. A - na - ma - na coo - le ra - we a - na - ma - na coo - le ra

G *cresc.*

S.1 ah

S.2 *mf* a - na - ma - na coo - le ra - we a - ka - la

A. *mf* a - na - ma - na coo - le ra - we a - ka - la

S.1 a - ya - coo - ah - eh

S.2 a - na - ma - na coo - le ra - we a - ka - la

A. a - na - ma - na coo - le ra - we a - ka - la

mp

H

S.1 a - ya - coo - ah - eh—

S.2 a - na - ma - na coo - le ra - we a - ka - la

A. a - na - ma - na coo - le ra - we a - ka - la

H

mp

S.1

S.2 a - ya doo a - ye a - ya doo a - ya

A. a - ya doo a - ye a - ya doo a - ya

S.1 ya - ka - ma ya - ma - ya - ka - ya me - ma

S.2 (for repeats) (1st time only) a - ya - coo - ah - eh

A. (for repeats) (1st time only) a - ya - coo - ah - eh

x5

S.1
ya-ka - ma_ ya-ma ya - ka-ya me - ma ya - - ka -

S.2
a - ya-coo - ah - eh

A.
a - ya-coo - ah - eh

S.1
-ma me - ah

S.2
a - ya-coo - ah - eh a - ya-coo - ah - eh

A.
a - ya-coo - ah - eh a - ya-coo - ah - eh

S.1
ya - - ka - - ma me - ah.

S.2
a ya - coo - ah - eh

A.
a - ya - coo - ah - eh



To Jean Hastings and Annie Tait

All in the April evening

FOR TWO-PART CHORUS (OR DUET)
WITH PIANOFORTE ACCOMPANIMENT

* Poem by
KATHARINE TYNAN
By permission

Available in English and Welsh for
unison singing, as a solo song, and
for female, male and mixed choirs.

Music by
HUGH S. ROBERTON

Quiet pastoral style, (light in touch, tender in feeling, and not slow)

1st Voice

2nd Voice

Piano

pp *p*

(1) All in the A - pril ev - 'ning,
Key F m : m . m l s : m | r : m . f l m : - }

(1) All in the A - pril ev - 'ning,
d : d . d l m : d | t i : s i l d : - }

Quiet pastoral style, (light in touch, tender in feeling, and not slow)

A - pril airs were a - broad; The sheep with their lit - tle lambs

s : s l f : s . l | s : - | - : - . m | m : m . m l s : m | r : m . f l m : - }

A - pril airs were a - broad; The sheep with their lit - tle lambs

m : m l r : m . f l m : d | - : s i | d : d . d l m : d | t i : s i l d : m }

*Also available with Welsh words.

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New York: G. Schirmer Inc., Sole Agents for U.S.A.

Pass'd me by on the road. (2) The sheep with their lit - tle lambs, _____

||r :s |s :fe.l |s :- | - :s | f :f .f |m :m | l :- |s :m }

Pass'd me by on the road. (2) The sheep with their lit - tle lambs, _____

||r :t. |l. t. :r .d |t. :- | - :s. | l. :t. .s. |d .r :m .d | f :m .r |m :d }

pp

Pass'd me by on the road; All in the A - pril ev - 'ning I

||f :f |m :s .m |r :- | - :- | m :m .m |m :m | m :- |r :r }

Pass'd me by on the road; All in the A - pril ev - 'ning I

||r :t. |d :m .d |s. :- |l. :t. |d :d .m |s. :ta. |l. :d |r :r }

mf

thought on the Lamb of God. (3) The lambs were wea-ry and cry - ing With a

||d :d .d |d :r |^{fB}_ds. :- | - :d |t. :r |d .d :s |s :- |f :m .m }

thought on the Lamb of God. (3) The lambs were wea-ry and cry - ing With a

||d :d .d |d :r |^{fB}_ds. :- | - :m. |r. :f. |m. .m. |d .t. |l. :- |l. :s. .s. }

mf espress.

weak hu-man cry, I thought on the Lamb of God go-ing meek - ly to

weak hu-man cry, I thought on the Lamb of God go-ing meek - ly to

mf softly and clearly

die. (4) Up in the blue, blue moun - tains, Dew - y pastures are sweet,

die. Dew - y pastures are sweet,

Rest for the lit - tle bo - dies, Rest for the lit - tle feet.

Rest for the lit - tle feet.

f *servently* *sost.*

(5) But for the Lamb, the Lamb of God, Up on the hill - top green,

(5) But for the Lamb, the Lamb of God, Up on the hill - top green,

On - ly a cross, a cross of shame, Two stark cross - es be - tween,

On - ly a cross, a cross of shame, Two stark cross - es be - tween,

mp

(6) All in the A - pril ev - 'ning, A - pril airs were a broad;

(6) All in the A - pril ev - 'ning, A - pril airs were a broad;

pp

rall. e dim.

I saw the sheep with their lambs, — And thought on the Lamb of God.

saw the sheep with their lambs, — And thought on the Lamb of God.

rall. e dim.

BE STILL MY SOUL

from 'Finlandia'
by Sibelius

for the Chapel Choir of Harrogate College 1982

Andante cantabile

1.2. 1.2. *P* Be still my soul: the Lord is al - ways near thee
Soprano *pp* Be still my soul: the hour is fast ap - proach - ing.

3.4. 3.4.

5. 1.2. bear pa - tient - ly the cross of grief and pain, leave to thy
S. when we shall be for - e - ver with the Lord. Then will our

3.4. 3.4.

10. 1.2. God to com - fort and to cheer thee, tho' we may change he
S. fears no long - er be en - croach - ing, sor - rows for - got and

3.4. 3.4.

15. 1.2. faith - ful re - mains *f* Be still my soul: thy heav'n - ly fath - er's
S. our joys re - stored *f* Be still my soul: when world - ly trou - bles

3.4. 3.4.

20. 1.2. near thee, to guide our ways to his own do - main.
S. have passed, all safe and blessed, we shall meet at last.

3.4. 3.4.

2° rall. and

As recorded by QUEEN

Bohemian Rhapsody

For SSAA* and Piano with Optional Instrumental Accompaniment

Arranged by
MARK BRYMER

Duration: ca. 4:15

Words and Music by
FREDDIE MERCURY

With conviction (♩ = ca. 76)

Soprano I
Soprano II

Alto I
Alto II

Piano

Is this the real life? Is this just fan-ta-sy? —

With conviction (♩ = ca. 76)

B^b L.H. C7 B^b/C C7

mf

The first system of the score is in 4/4 time. It features vocal staves for Soprano I, Soprano II, Alto I, and Alto II, and a piano accompaniment. The vocal lines begin with a rest followed by the lyrics "Is this the real life? Is this just fan-ta-sy? —". The piano accompaniment starts with a melodic line in the right hand and a bass line in the left hand. Chords B^b, C7, B^b/C, and C7 are indicated above the piano part. The dynamic marking *mf* is present.

Caught in a land - slide, no es - cape from re - al - i - ty.

unis.

F7 Cm7/F F7 B^b Cm7/B^b B^b

The second system continues the vocal and piano parts. The vocal lines are in 2/4 time. The lyrics are "Caught in a land - slide, no es - cape from re - al - i - ty." The piano accompaniment continues with the same melodic and bass lines. Chords F7, Cm7/F, F7, B^b, Cm7/B^b, and B^b are indicated. The dynamic marking *mf* is present.

*Available separately:
SATB (08637296), SAB (08637297), SSAA (00158540),
TTBB (00158541), 2-Part (08637298), ShowTrax (08637299)
Inst. parts available as a digital download (00158542)
(vln 1-2, vla, cello, dbl b, syn, gtr, el b, dm)
halleonard.com/choral

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6 Slower (♩ = ca. 72)

unis.

O - pen your eyes, — look up to the skies — and see, —

Slower (♩ = ca. 72)

Gm

B^b7

E^b

I'm just a poor — boy, I need no sym - pa - thy

poor,

poor

boy,

be - cause I'm

Cm

F7

eas - y come, eas - y go, lit - tle high, lit - tle low.

B

B^b

A

B^b

B

B^b

A

B^b

13 An - y way the wind blows

Oo, the wind blows does-n't real-ly mat - ter to me, to —
p *unis.*

p *unis.*

E^b B^b/D C[#]dim F/C

13

18

me. Ma-ma — my
mf *mf*

B^b L.H. L.H. B^b L.H.

16

time has come, — sends shiv-ers down — my spine, — bod-y's

Gm L.H. Cm L.H.

19

ach - ing all the time. — Good-bye, — ev-'ry-bod-y, I've

F B^b L.H.

21

got to go, got-ta leave you all be-hind — and face — the

Gm L.H. Cm7 B(#5) E^b/B^b

23

26 an - y way the wind blows

truth. Ma-ma — oo —

f *f*

F/A Fm/A^b E^b B^b/D Cm L.H.

25 8^{vb} - -

I don't wan-na die, — *unis.* I some-times wish I'd nev-er been born at

oo *unis.*

Fm B^b

f

28

all.

E^b B^b/D Cm Fm

30

34 **Brightly** (♩ = ca. 152)

Brightly (♩ = ca. 152)

D^b D^b/C^b B^bm A

ff *sub. mf*

33

unis. mf

I see a lit - tle sil - hou - et - to of a man, Scar - a -

mf

D/A A Adim A D/A A Adim A

36

mouche, Scar - a - mouche, will you do the fan - dan - go.

unis.

D/A A D/A A Adim A D/A A

38

f

Thun - der - bolt and light - ning ver - y ver - y fright - 'ning

f

D^b/A^b A^b C/G E

f

8^{vb}

40

me. Gal - i - le - o Gal - i - le - o Gal - i -

mf *unis. mf* Gal - i - le - o Gal - i -

A N.C. *mf*

42

Gal - li - le - o fig - a - ro

le - o Gal - i - le - o fig - a - ro

Mag - ni - fi - co.

co. co. co.

Cm⁷

44

47

I'm just a poor boy and no - bod - y loves me.

unis. mf

B B^b A B^b B B^b A B^b

mf

47

f He's just a poor boy from a poor fam - i - ly, spare him his life from this

f

A^b/E^b E^b E^bdim E^b A^b/E^b E^b E^bdim E^b A^b E^b/G

49

54

mon - stros - i - ty. Eas - y come, eas - y go, *unis. mp*

F B^b A^b E^b/G F[#]dim Fm⁷ B B^b A B^b

sub. mp

52

No! *ff* Let him go! -

will you let me go. *sub. ff* *Bis - mil - lah! We will not let you go.

B B^b A B^b E^b B^b E^b

sub. ff

55

*Pronounced Bis-mil-lah

Let him go! —

Bis - mil - lah! We will not let you go. Bis - mil - lah! We unis.

B^b E^b B^b

58

Let him go! —

Let him go! —

will not let you go. Will not let you go. Will not me you go. Let me go. unis.

61

64

oh, oh,

unis.

oh,

no,

no,

no,

no,

no,

no,

no.

Oh ma-ma unis. *f*

oh, oh, oh, no, no, no, no, no, no, no. Oh ma-ma unis. *f*

G^b7 B^m A D D^b G^b B^b E^b N.C.

64

mi - a, ma - ma mi - a. Ma - ma mi - a, let me go. *Be -

ff *ff* *ff*

E^b A^b/E^b E^b B^b

67

69 **Slower (♩ = ca. 144)**

el - ze-bub has a dev - il put a - side for me, _____ for

E^b A^b D Gm B^b7

69

me, _____ for me! _____

p B^b

72

*Pronounced Bě-ěl-žá-búb

75

75 *f* 8^{vb}

78 *f* *unis.* *f* *unis.*
So you think you can stone me and spit in my
F7 B^b7 E^b7sus/B^b B^b7 E^b

83

81 *f* *unis.*
eye. So you think you can
B^b D^b B^b7 E^b7sus/B^b

love me and leave me to die. Oh

unis.

B^b7 Eb A^b Fm

84 8^{vb}

ba - by, can't do this to me, ba - by.

B^b Fm B^b

87 (8^{vb})

Just got-ta get out, just got-ta get right out - ta here.

unis.

Fm⁷ B^b Fm⁷ B^b E^b

90 (8^{vb})

f

f

Grandioso (♩ = ca. 76)

F B^b7 E^b B^b/D

mf *f*

93 (8^{vb})

oo yeah oo yeah.

Cm G/B Cm G⁷/B Cm B^b7 E^b D Gm

96

100 Slower (♩ = ca. 72)

rit. *unis. mf*

Noth-ing real-ly mat-ters, an - y - one can see.

rit. *unis. mf*

Slower (♩ = ca. 72)

A^b E^b Cm Gm Cm Gm

rit. *mf*

99

Freely (♩ = ca. 68)

rit. *mp*

Noth-ing real-ly mat - ters, noth-ing real-ly mat-ters to me.

rit. *mp*

Freely (♩ = ca. 68)

Cm A^bm A^b/B^b E^b A^b/E^b

rit. *mp*

102

E^b E^bdim B^b/D B^bm/D^b C7 C7(b9)

105

rit. *mp* *ppp*

An - y way the wind blows.

rit. *mp* *ppp*

C7 F B^b F/A A^bdim Gm7 F

rit. *ppp*

108

THE CHOIRS TEN COMMANDMENTS FOR MR ANDREWS

- 1) Thou shalt not shout and harm young ones ears with words of anger.
- 2) Thou should respect peoples wishes of the need to talk as they discuss the previous nights events and antics.
- 3) Thou should understand the need to breathe as it is considered a necessity to modern day living.
- 4) Thou should understand that not everyone can sing the delightful but earpiercing top "A's", "B's", "C's" and occasional "D's"! as this is against some peoples religion. A religion commonly known as "The seconds and thirds!"
- 5) Thou should always believe the excuses given, as to why people are late because 9 times out of 10 they are true. Unless of course they are called Helen Burkinshaw! (Whoops!)
- 6) Thou should always smile and be constantly polite as, of course, this is a "Ladies' College"!! Thou should not pick on and stare at individuals refering to their size, hair or diaphragm!!!
- 7) Thou shalt not expect great things from the U6 on a Sunday morning after an exeat, or in the summer term as there is no doubt, A-Level examinations come first.
- 8) Thou shalt constantly thank the U6 for the time and dedication they have put into row practices and last minute panics to make sure everyone knows the proper words. (Not looking at anyone in particular Michelle Chapman.)
- 9) Thou shalt not always believe the worst of people. For example music is not always lost; just temporarily misplaced!
- 10) Finally, thou shalt also have the pleasure of receiving FERGUS as thou art NOT perfect and make mistakes too!!

Vicky Arya

Thank you
THE CHOIR

Rachael Geddes, Helen Andrews, Mandy Brown, Nick Pemberton,
Vicky Wright, Alison Robertson, Siobhain Shilto,
Lillian Aliboncho, ~~ON Bomas~~, Niamh O'Beir, Candida Haynes, Kerrie V. Morrell,
Alex Arab-Pratt, ~~Discreti~~, McKay, Sarah Gibson, Siphie Peddie,
Kathryn McClellan, Polly Lee, Olivia McIlroy, Sarah Coel,
Kirstie Pexton, Philippa Ruethe, ~~Christina~~, ~~Kirstie~~

Written and compiled on behalf of the choir by Rachael Geddes.

These ten commandments are subject to amendment at ~~any~~ given point in time without prior notice!

For the leavers

for the Chapel Choir of Harrogate Ladies' College

Slowly
unis.

Organ *pp* So shall I, Lord, for e-ver sing thy praise, for if not here, then where-so - e'er I be.

8


Thy good-ness be re-mem-bered all my days, and on my jour-ney, Fath-er, walk with me.

14

A - - - men, A - - - men,
A - - - men, A - - -
A - - - men, A - - -
A - - - - - men, A - - -

18

A - - - men. (n)
men, A - - - - - men. (n)
- - - - - men. (n)
- - - - - men. (n)

Giorgi P. 

Eboracum Choral Series

General Editor: Francis Jackson
Banks Music Publications, The Old Forge, Sand Hutton, York YO4 1LB

Charlotte Allcott
Charlotte Chapman

S. S. A. A.
with piano & opt. perc.

Erin B. GAUDETE!

ECS 274

3^{reds}

M. Wagner

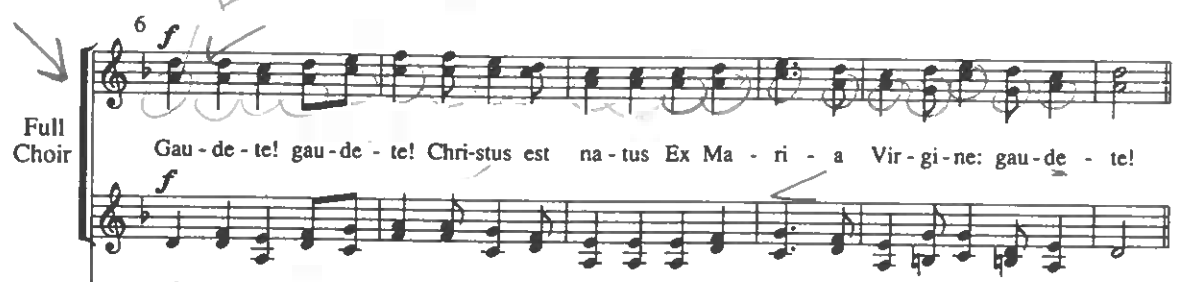
Piae Cantiones, 1582
arr. Michael Neaum

REFRAIN
Allegro - rhythmic

Semi chorus piano doubling voices ad lib.



Full Choir



Perc. Tambourine



Piano



Piano



VERSES

12 Sops. (or solo)

1. Tem-pus ad-est gra-ti-ae, Hoc quod op-ta-ba-mus; Car-mi-na lae-ti-ci-ae De-vo-te red-da-mus.

attacca REFRAIN

Indst
3rd
Me

16 Alto (or solo)

2. De-us ho-mo fac-tus est, Na-tu-ra mi-ran-te; Mun-dus re-no-va-tus est A Chri-sto reg-nan-te.

attacca REFRAIN

DRUM

20 Sops.

✓

3. E-ze-ke-lis por-ta, Clau-sa per-tran-si-tur; Un-de Lux est or-ta, Sa-lus in-ve-ni-tur.

attacca REFRAIN

24 TUTTI

✓

4. Er-go no-stra con-ci-o Psal-lat jam in lus-tro; Be-ne-di-cat Do-mi-no: Sa-lus Re-gi no-stro. *to final* REFRAIN

[+ Perc.]

Drawn

FINAL REFRAIN

28 *ff*

Full Choir

Gau - de - te! gau - de - te! Chri - stus est na - tus Ex - Ma - ri - a Vir - gi - ne: gau - de - te!

Perc.

Piano *ff*

semi chorus descant

Mega Rall
molto allargando

S I *33 (descant)*
Gau - - de - te! Chri - stus est na - tus, Vir - - gi - ne: gau - de - te!

S II *fff*
Gau - de - te! gau - de - te! Chri - stus est na - tus Ex Ma - ri - a Vir - gi - ne: gau - de - te!

A *fff*

Piano *fff*

How shall I sing that majesty?

Words: John Mason

Tune: Harrogate College

vv1-3 (M L Davies) $\text{♩} = 84$

Musical notation for measures 1-5 of the first system. The score is in 4/4 time and consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and quarter notes, with some chords and rests.

Musical notation for measures 6-11 of the first system. Measure 7 includes a circled chord with the annotation "ties v1 only". The notation continues with eighth and quarter notes in both staves.

Musical notation for measures 12-15 of the first system. The notation continues with eighth and quarter notes in both staves, ending with a double bar line.

v4 (H Lefèvre Pope)

Musical notation for measures 16-21 of the second system. The score is in 4/4 time and consists of two staves. The music features a mix of eighth and quarter notes, with some chords and rests.

Musical notation for measures 22-26 of the second system. The notation continues with eighth and quarter notes in both staves.

Musical notation for measures 27-31 of the second system. The notation continues with eighth and quarter notes in both staves, ending with a double bar line.

How shall I sing that majesty?

Melody by M.L. Davies. Descant by H.Lefevre Pope. Words by John Mason.

1 How shall I sing that majesty
which angels do admire?
Let dust in dust and silence lie;
sing, sing, ye heavenly choir.
Thousands of thousands stand around
thy throne, O God most high;
ten thousand times ten thousand sound
thy praise; but who am I?

2 Thy brightness unto them appears,
whilst I thy footsteps trace;
a sound of God comes to my ears,
but they behold thy face.
They sing, because thou art their Sun;
Lord, send a beam on me;
for where heaven is but once begun
there alleluias be.

3 Enlighten with faith's light my heart,
in flame it with love's fire;
then shall I sing and bear a part
with that celestial choir.
I shall, I fear, be dark and cold,
with all my fire and light;
yet when thou dost accept their gold,
Lord, treasure up my mite.

4 How great a being, Lord, is thine,
which doth all beings keep!
Thy knowledge is the only line
to sound so vast a deep.
Thou art a sea without a shore,
a sun without a sphere;
thy time is now and evermore,
thy place is everywhere.

ANGEL VOICES

Descant by Perfect/Andrews/Dent

Descant (last verse)

Hon - our, glo - ry, might and mer - it thine shall e - ver be,

Fath - er, Son and Ho - ly Spi - rit, bless - ed Tri - ni -

ty. Of the best that thou hast - giv - en,

earth and heav - en - ren - der thee.

Hymn 246 Angel voices

E. G. Monk, 1819-1900

mf **UNIS**

ANGEL-VOICES ever singing
 Round thy throne of light,
 Angel-harps for ever ringing,
 Rest not day nor night;
 Thousands only live to bless thee,
 And confess thee,
 Lord of might.

mf **HARM**

Thou who art beyond the farthest,
 Mortal eye can scan,
 Can it be that thou regardest
 Songs of sinful man?
 Can we know that thou art near us,
 And wilt hear us?
 Yea, we can.

mf **HARM**

In thy house, great God, we offer,
 Of thine own to thee;
 And for thine acceptance proffer
 All unworthily
 Hearts and minds and hands and
 In our choicest
 Psalmsody.

mf **DESC**

Honour, glory, might, and merit
 Thine shall ever be,
 Father, Son, and Holy Spirit,
 Blessed Trinity!
 Of the best that thou hast given,
 Earth and heaven,
 Render thee.

F. POTT †

JACOB'S LADDER

Negro spiritual arr. DCA

Gallery Choir 2008

Note: If your line of words starts in capitals, you have the most important part.

Moderato

1 We are climb-ing Ja-cob's lad-der, we are climb-ing Ja-cob's lad-der, we are climb-ing Ja-cob's lad-der,
 2 WEARE climb-ing Ja-cob's lad-der, we are climb-ing Ja-cob's lad-der, we are climb-ing Ja-cob's lad-der,
 3 WEARE climb-ing Ja-cob's lad-der, we are climb-ing Ja-cob's lad-der, we are climb-ing Ja-cob's lad-der,
 4 We are climb-ing Ja-cob's lad-der, we are climb-ing Ja-cob's lad-der, we are climb-ing Ja-cob's lad-der,

7 **Fine**
 Christ-ian tra-vel on. 1. EV - 'RY rung goes high-er, high - er,
 2. Sin - ner do you love thy Je - sus?
 3. If you love Him why not serve Him?

Fine
 Christ-ian tra-vel on. EV-'RY rung goes
 Sin - ner do you
 If you love Him

Fine
 Christ-ian tra-vel on. 1. Ev - 'ry rung goes high-er, high - er,
 2. Sin - ner do you love thy Je - sus?
 3. If you love Him why not serve Him?

Fine
 Christ-ian tra-vel on. Ev -'ry rung goes
 Sin - ner do you
 If you love Him

12 **D.C.**
 EV-'RY rung goes high-er, high - er, Christ-ian tra-vel on. *sf* Oh!
 Sin - ner do you love thy Je - sus?
 If you love Him why not serve Him?

D.C.
 high-er, high - er, Ev -'ry rung goes high-er, high - er, Christ-ian tra-vel on. *sf* Oh!
 love thy Je - sus? Sin - ner do you love thy Je - sus?
 why not serve Him? If you love Him why not serve Him?

D.C.
 Ev -'ry rung goes high-er, high - er, Christ-ian tra-vel on. *sf* Oh!
 Sin - ner do you love thy Je - sus?
 If you love Him why not serve Him?

D.C.
 high-er, high - er, Ev -'ry rung goes high-er, high - er, Christ-ian tra-vel on. *sf* Oh!
 love thy Je - sus? Sin - ner do you love thy Je - sus?
 why not serve Him? If you love Him why not serve Him?

The text is written phoenetically to help pronunciation. The real Russian looks very different! Kalinka is a fir tree by which a girl sits and pines for what might have been - "I had a fine man, he could have been my man but I had no love for him as now I know."

The Chapel Choir - Speech Day 2008

Kalinka

Russian Folk Song
arr. DCA

fp *getting louder and faster all the time*

First
Seconds

Thirds

fp

5 *Last time to CODA*

leen - ka ma - ya. Ah! Ka - leen - ka, ka - leen - ka, ka - leen - ka ma - ya, fsa - doo ya - go - da ma - leen - ka, ma -

9 *Solo*

Ah! —————

1. Koz sar__ snoy - yoo, arts__ yel - la__ noy yoo, shpart pa - la - zhi - tyè__
 2. Sar__ syar__ noosh - ka dee__ zyè__ nie - ya, nyè shoom - ee__ zhyè.
 3. Kra - ssa__ veet - sa doo - sha tyè__ veet - sla, pal - yoo - bee__ zhyè.

rit. *f* *mp*

leen - ka ma - ya. Ah! Ah or hum

14 *rit.*

vi myen - a
na - dom noy
ti myen - a

accel. *a tempo* *fp*

Eye - loo - li - loo - lee, eye - loo - li - loo - lee, 1. shpart pa - la - zhi - tyè__ voy mye - na. Ka -
 2. nyè shoo - mee zhyè na dom - noy. Ka -
 3. pa - lyoo - bee - zhyè toy mye - na. *fp* Ka -

CODA *(faster and louder to the final SHOUT)*

19 *fff*

- leen - ka ma - ya. Ah! Ka - leen - ka, ka - leen - ka, ka - leen - ka ma - ya, fsa - doo ya - go - da ma - leen - ka, ma - leen - ka, ma - YA!

fff

LISTEN TO THE ANGELS SHOUTING

Negro Spiritual

Steady 2 in bar (♩=96)

Solo vl
mf Where do you think I found my soul?

v2
mf Be — fore I lay in hell one day

v3
mf I don't know what sinners want to stay here for

v4
mf O brothers will you come to the promised land?

Soprano 1
Soprano 2
p L — i — sten to the ang . els

Alto 1
Alto 2
p

I found my soul at hell's dark door

I sing and pray my soul a — way

When he gets home he'll sorrow no more

Come all and sing with the heavenly band

shouting (nnng ...) — L — i — sten to the ang . els shouting.

on repeats only

f O Gabriel blow, blow, tell all the joy-ful news, Listen to the angels

mp 1. Run all the way, run all the way, run all the way my Lord, Listen to the angels
 2. Blow Gabriel blow, blow Gabriel blow, tell all the joy-ful news, Listen to the angels

mp 1. Run all the way, run all the way, run all the way my Lord, Listen to the angels
 2. Blow Gabriel blow, blow Gabriel blow, tell all the joy-ful news, Listen to the angels

omit last time D. C. for vv. 2-4

shouting shouting Listen to the angels *cresc.*

shouting shouting Listen to the angels, listen to the angels *cresc.*

shouting shouting. Listen to the angels, listen to the angels, listen to the angels *cresc.*

shouting Listen to the angels, listen to the angels, listen to the angels, listen to the angels

shout ing, *ff* shout ing. *pp* Listen to the angels shouting.

shout ing, *ff* shout ing. *pp* Listen to the angels shouting.

shout ing, *ff* shout ing. *pp* Listen to the angels shouting.

shout ing, *ff* shout ing. *pp* Listen to the angels shouting.

Arranged by David Andrews for the Chapel Choir of Harrogate Ladies' College.

O sacrum convivium

Victoria
(c.1548-1611)

Translation: O sacred banquet, in which Christ is received, the memory of his Passion is renewed.
The mind is filled with grace, and the promise of glory to come is given to us. Alleluja.

5

O sa - crum con - vi - - - - - vi - um in_

O sa - - crum con - - - vi - - vi - um

O sa - crum con - vi - - - - - - - - - vi - um in quo

O sa - crum con - vi - - - - - - - - - vi - um in quo

10

quo Chri - stus su - mi - tur, in_ quo Chri - stus su - - - - - mi -

in - quo Chri - stus, in quo Chri - stus su - - - - -

Chri - stus su - - - - - mi - tur, in_ quo Chri - stus su -

Chri - stus su - - - - - mi - tur, in_ quo Chri - stus su - - - - - mi -

15

-tur, re - co - li - tur, re - co - li - tur me - mo - ri - a, me - mo - - - - - mi - tur, re - co - li - tur, re - co - li - tur me - mo - - - - - mi - tur, re - co - li - tur, re - co - li - tur me - - - - - -tur, re - co - li - tur, re - co - li - tur me - mo - ri - a,

20 25

ri - a, re - co - li - tur me - mo - ri - a, me - mo - ri - a,
 ri - a, re - co - li - tur me - mo - ri - a,
 mo - ri - a, re - co - li - tur, re - co - li - tur me - mo - ri - a,
 re - co - li - tur, re - co - li - tur me - mo - ri - a

30

a pas - si - o - nis e - jus, pas - si - o - nis e - jus,
 a pas - si - o - nis e - jus, pas - si - o - nis e - jus,
 a pas - si - o - nis e - jus, pas - si - o - nis e - jus,
 a pas - si - o - nis e - jus, pas - si - o - nis e - jus

35

jus. Mens im - ple - tur gra - ti -
 e - jus. Mens im - ple - tur gra - ti -
 jus. Mens im - ple - tur gra - ti -
 e - jus. Mens im - ple - tur gra - ti -

40

- a, mens im - ple - tur gra - - - - ti - a, et fu - tu - rae glo - ri -
 - a, mens im - ple - tur gra - - - - ti - a, et fu - tu -
 - a, mens im - ple - tur - - - - ti - a, et_
 - a, mens im - ple - tur gra - - - - ti - a, et fu - tu - rae glo -

45

- ae, et fu - tu - rae glo - - - ri - ae, glo - - - -
 - rae glo - - - ri - ae, et - fu - tu - rae glo - - - - ri - ae
 - fu - tu - rae glo - - - ri - ae, et fu - tu - rae glo - - - -
 - - - - ri - ae, et fu - tu - rae glo - - - -

50

55

- - ri - ae no - bis pig - nus da - - - - tur, no - bis pig - nus
 no - bis pig - nus da - - - tur, no - bis pig - nus da - - - tur, no - bis pig - nus
 - - ri - ae no - bis pig - nus da - - - tur, no - bis pig - nus da - tur, _____
 - - ri - ae no - bis pig - nus da - - - tur, no - bis pig - nus da - tur, no - bis pig - nus

60

da - tur, no - bis pig - nus da - tur. Al - le - - - lu -
 da - - - - - tur, Al - le - lu - - - - - ja, Al -
 no - bis pig - nus da - - - - - tur. Al - le - - - - lu - ja, Al -
 da - - - - - tur. Al - le - - - - lu -

65

- - - ja, Al - le - - - - lu - - - - -
 -le - - - - lu - - - - - ja, Al - le - lu - - - - ja, Al - le -
 -le - - - - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
 - - - ja, Al - le - - - lu - ja, Al - le - lu - ja, Al - le - lu -

70

-ja, Al - le - lu - ja, Al - le - - - - lu - - - - - ja.
 -lu - - - - - ja, Al - le - lu - - - - - ja.
 -ja. Al - le - lu - - - - - ja.
 -ja, Al - le - lu - - - - ja, Al - - - - le - lu - ja.

Perhaps love

John Denver
arr. Audrey Snyder and David Andrews

♩ = 60

mp

Soprano 1

Oo

mp

Soprano 2

Oo

mp

Alto

mf

Oo Per-haps love is like a rest-ing place, a

Piano

5

Hmm

shel - ter from the storm; it e-xists to give you com- fort. it is there to keep you warm; and in those times of trou-ble when

9

mp

Hmm

mf

you are most a- lone, the me- mo- ry of love will bring you home. Per- haps love is like a win- dow, per

13

happens an open door, it in-vites you to come clo-ser, it wants to show you more, and e ven if you lose your-self and

Ah

mp

Hmm Ah

17

Oh, love to some is like a cloud, to

p

Hmm

p

Hmm

mf

don't know what to do; the me-mo-ry of love will see you through.

21

and some say love is hold-ing on and

mf

some as strong as steel; for some a way of li-ving, for some a way to feel;

25

some say let-ting go, and some say love is ev - 'ry-thing,

some say they don't know. Per-haps

mf *f*

29

love is like an o-cean, full of con-flict, full of pain; like a fire when it's cold, thun-der when it rains, if

love is like an o-cean, full of con-flict, full of pain; like a fire when it's cold, thun-der when it rains, if

love is like an o-cean, full of con-flict, full of pain; like a fire when it's cold out-side, thun-der when it rains, if

mp *f* *mp*

33

I should live for e - ver, and all my dreams come true, Ah

I should live for e - ver, and all my dreams come true, Ah

I should live for e - ver, and all my dreams come true, my me-mo-ries of love will be of

p *p* *mp*

36 *mp* me-mo ries of you.

mp me-mo- ries of you.

you, *mp* me-mo - ries of you.

S^{ma}

Choir Commandments



- 1 Remember Thursday evenings, to keep them | wholly . for the | practice:
Thou shalt not | tarry . with- | out the | gates.
- 2 Thou shalt give ear unto the | voice of . the con- | ductor:
And hearken | not . to the | babble . of thy | neighbour.
- 3 Thou shalt not raise thy | voice a- . bove thy | neighbour's:
For | this . is the | Cho- . ral | Law.
- 4 Thou shalt not worship thy score unduly, * for the eyes are the | window . of the | soul:
And if they be glued to the paper, | how . shall the | soul be | lighted ?
- 5 Thou shalt not lean upon thy neighbour, * but cultivate thine | own . under- | standing:
For she that followeth her neighbour from bar to bar shall stumble and perish, *
but she that counteth her own time can in no wise enter | in . at the | wrong | place.
- 6 Thou | shalt . not | grouse:
Thou shalt not contemplate thy neighbour's hat, nor her coat, nor her furs, nor her ring,
nor any new thing that is thy neighbour's, * lest when thy turn cometh thou be taken
unawares and | ut- . ter- | ly . con- | founded.
- 7 Thou shalt not break thy covenant with the Choir to follow after thy wife, * nor thy bes
girl, nor thy second best girl, nor thy boyfriend, | nor thy | pony:
For the Choir will not hold her that | turneth . her | "Yea" to | "Nay".
- 8 Honour thy Choir and | thy con- | ductor:
And forget not regular attendance is also ex- | pected . of | thee on | Sundays.

Glory be to the Father | and to the Son : and | to . the | Ho - ly | Ghost.

To whom we may often | sing a - | lone : but who | hears us | never- . the- | less.

Wherever | two or . three are | gathered : He | will be | al-ways | with them.

So may we always | sing his | praise : for | ever and | ever, A - | men.

TELL OUT MY SOUL

ARR. FOR HLC CHAPEL CHOIR

(ORGAN) (DEC AND CAN)

1. TELL OUT MY SOUL. THE GREAT-NESS OF THE LORD: UN-

(2NDS AND 3RDS)

7

NUM-BERED BLES-SINGS GIVE MY SPIR - IT VOICE. TEN-DER TO 'ME THE PRO-MISE OF HIS WORD: IN

14

(ORGAN)

GOD MY SAV-IOUR SHALL MY HEART RE - JOICE.

21

(DEC AND CAN)

2. TELL OUT MY SOUL THE GREAT-NESS OF HIS NAME. MAKE KNOWN HIS MIGHT. THE DEEDS HIS ARM HAS

(2NDS AND 3RDS) O TELL THE GREAT-NESS OF HIS NAME

28

DONE. HIS MER-CY SURE. FROM AGE TO AGE THE SAME: HIS HO - LY NAME. THE LORD. THE MIGH - TY

HIS MER-CY SURE. FROM AGE TO AGE THE SAME. HIS HO - LY NAME. THE LORD. THE MIGH - TY

35

(ORGAN)

ONE. 3. TELL OUT MY SOUL. THE GREAT- NESS OF HIS MIGHT: POWERS

ONE.

42

AND DO - MI - NIONS LAY THEIR GLO - RY BY: PROUD HEARTS AND

46

STUB - SOEN WILLS ARE PUT TO FLIGHT. THE HUN - GRY

50

FED. THE HUM-BLE LIF - TED HIGH.

56

RIT.

MENO MOSSO TELL OUT MY SOUL. HIS GLO -

4. TELL OUT MY SOUL, THE GLO RIES. OF HIS

63

ry. FIRM IS HIS PRO-MISE, AND HIS MER - CY SURE. TELL OUT MY

WORD: FIRM IS HIS PRO-MISE, AND HIS MER - CY SURE. TELL OUT MY SOUL. THE

69

SOUL. HOW GREAT THE LORD IS NOW AND SHALL BE E - VER - MORE.

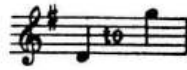
GREAT-NESS OF THE LORD TO CHIL-DREN'S CHIL-DREN AND FOR E - VER - MORE.

2

1 - Sopr
2 - 2nd Sopr
3 - Altos.

THE LOST CHORD

Words by
ADELAIDE A. PROCTOR



Music by
ARTHUR SULLIVAN

Andante moderato

VOICE

PIANO

The musical score consists of three systems. The first system shows the vocal line (VOICE) and piano accompaniment (PIANO) for the first few measures. The piano part includes dynamic markings 'p', 'cresc.', and 'f', and performance instructions 'Ped.' and '*'. The second system begins with the vocal line: "Seat-ed one day at the or-gan, I was". The piano accompaniment includes 'dim.' and 'p' markings. The third system continues the vocal line: "wea - ry and ill at ease, And my fin - gers wan - der'd i - dly". The piano accompaniment includes 'Ped.' and '*' markings.

N.B. The pedal marks should be very carefully observed.

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2+3

O - ver the noi - sy keys; I know not what I was play - ing, Or

cresc.

what I was dream - ing then, But I struck one chord of mu - sic, Like the

dim. - - - - *p*

ALL

sound of a great A - men, LIKE THE SOUND OF A GREAT A - MEN.

cresc. - - - - *f* *dim.* - - - -

1

-men. It

p *cresc.* *dim.* - - - -

Red. *
 Red. *

flood - ed the crim - son twi - light, Like the close of an An - gels'

p

Psalm, And it lay on my fe - ver'd spi - - rit, With a

cresc. *dim.*

8

Red. *

touch of..... in - fi - nite calm, It qui - et - ed pain and

8

(2+3)

sor - row, Like love o - ver - com - ing strife, It

cresc. *dim.*

8

cresc. *dim.*

1

seem'd the har - mo - nious e - - cho From our dis - cord - ant life, It

p *p* *tranquillo*

tranquillo sempre

linkd all per - plex - ed mean - ings In - to one per - fect peace, And

poco a poco piu animato

trem - bled a - way in - to si - lence, As if it were loth to

cresc. animato

All *f* *agitato*

cease: I have sought, but I seek it vain - ly, That

f *agitato*

ff

one lost chord di - vine, Which came from the soul of the

ritard. *

or - gan, And en - ter'd in - to mine.

cresc. molto.

(A-1)

f Grandioso

It may be that Death's bright An - gel Will

ritard. *f* *ff* *ritard.* *

(SPLIT)

speak in that chord a - gain: It may be that on - ly in

sempre ff *ritard.* *

2+3

Heav'n I shall hear that... grand A - men. It

Red. * Red. * Red. * Red. * Red. *

may be that Death's bright An - - gel will speak in that chord a -

[SPLIT] IT MAY BE THAT ONLY IN HEAVEN I shall hear that

-gain, *con gran forza*

colla voce con gran forza

ritard.

Red.

grand A - - men.....

a tempo *rall.*

Red. * Red. * Red. * Red. * Red. *

The way you look tonight

© arrangement by David Andrews 1995

Andantino ♩ = 120

Melody

Piano

mf

rall.

Detailed description: This system contains the first four measures of the piece. The melody line is empty. The piano accompaniment is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a mezzo-forte (*mf*) dynamic. The right hand plays chords, and the left hand plays a bass line with some slurs. The tempo marking *Andantino* and a quarter note equal to 120 (♩ = 120) are at the top. The word *rall.* (ritardando) is placed above the piano part in the fourth measure.

5 *a tempo p*

Some day when I'm aw-f'ly low, when the world is cold,

3

Detailed description: This system contains measures 5 through 10. The vocal line starts at measure 5 with the lyrics "Some day when I'm aw-f'ly low, when the world is cold,". The piano accompaniment continues with chords and a bass line. A triplet of eighth notes is marked with a bracket and the number "3" in measure 10.

11

I will feel a glow just think - ing of you,

Detailed description: This system contains measures 11 through 14. The vocal line continues with the lyrics "I will feel a glow just think - ing of you,". The piano accompaniment provides harmonic support with chords and a steady bass line.

15

rall. and the way you look to - night... *a tempo*

Detailed description: This system contains measures 15 through 19. The vocal line has the lyrics "and the way you look to - night...". The tempo marking *rall.* is above the first measure, and *a tempo* is above the fifth measure. The piano accompaniment features a more active bass line with slurs.

20

Oh, but you're love - ly, with your smile so warm and your cheek so

(hum)

Detailed description: This system contains measures 20 through 24. The vocal line has the lyrics "Oh, but you're love - ly, with your smile so warm and your cheek so". A "(hum)" marking is placed below the piano part in measure 20. The piano accompaniment continues with chords and a bass line.

26

soft, there is noth-ing for me but to love you, just the way you

but to love you,

32

look to - night. With each

rall. *a tempo* With each

38

word your ten-der-ness grows, _ tear-ing my fear _ a - part,

word your ten-der-ness grows, _

44

and that laugh that wrink-les your nose _ touch-es my

and that laugh that wrink-les your nose touch-es my

50

fool - ish heart. Love - ly, nev - er, nev - er

fool - ish heart. Ah

56

change, keep that breath-less charm, won't you please ar - range it, 'cause I

nev - er, nev - er change, keep that breath-less charm, 'cause I

61

love you, just the way you look to - night.

love you, just the way you look to - night.

67

rall.

Just the way you look to - night.

Where have all the flowers gone?

INTRO

C C C C C G

Voice

Voice

VERSES 1-5

7 C Am F G C Am

Where have all the flow - ers gone, long time pass - ing? Where have all the flow - ers gone,
 young girls hus - bands young girls
 sold - iers grave-yards sold - iers grave-yards

(Counter-melody on vv.3 and 5 only)

Ah Ah

13 F G7 C Am D7 G

long time a - go? — Where have all the flow - ers gone, young girls picked them ev-'ry one.
 young girls gone to hus - bands
 hus - bands sold - iers
 sold - iers grave-yards
 grave-yards flow - ers

CHORUS

19 F C Dm7 G7 C C Back for verses 2 to 5

When will they e - ver learn, when will they e - ver learn?

Last time and slower

25 F G7 C F C C

When will they e - ver learn?