

Liedheft Jugendchöre 2024

Domsingschule St.Gallen

Singbox Wil

„about battles and peace“



Jugendsinglager

8. – 12. April / St.Arbogast

Konzert I

4. Mai / 19.30 / Pfalz Keller St.Gallen

Konzert II

5. Mai / 17.00 / Kirche St. Peter Wil

skjf

9. – 12. Mai / Neuchâtel

Begegnungskonzert Bloemhof SA

23. Juni / 16.30 / St.Laurenzen SG

Dieses Heft gehört _____

Jugendsinglager / SKJF 2024

Literaturauswahl „About battles and peace“

Trad. Israel L. Pfister-Scherer (Arr.)	Lo yisa goy	2'	g	mit Piano	2
Gion B. Casanova (*1938)	La sera sper il lag	3'	E ?	Es ! a cappella	3
Trad. CH S. Würmli-Kollhopp (Arr.)	Aber gäll, du hettsch mi gern	2'	B	a cappella	5
Trad. CH H. Willisegger (Arr.)	O belle que je chante	2'	G	a cappella	7
Trad. Xhosa (Südafrika) T. Matshego (Arr.)	Ndisondele Kuwe	3'	Fis?G ?	a cappella	8
Becky McGlade (*1974)	Kyrie	2'	F	a cappella	13
Becky McGlade (*1974)	Agnus Dei	3'	F / D !	a cappella	15
Knut Nystedt (1915-2014)	The benediction	2'	e	a cappella	17
Dan Forest (*1978)	Peace / Shalom	6'	F	mit Piano	19
Henry Mancini J. Althouse (Arr.)	The pink panther	3'	e / Männer /	Piano	31
Singer/Madara/White E. Lojeski (Arr.)	At the hop	2'	as / Frauen /	Piano	40
R. Platten / D. Bassett R. Emerson (Arr.)	Fight song	4'	G	mit Piano	50
Trad. Spiritual G. Gilpin (Arr.)	Joshua's battle	3'	c	mit Piano	60
Bernhard Cronenberg (1860-1934)	Wer andern eine Grube gräbt	1'	- /	Sprechges. -	68
Zusammenfassung:	14 Stücke / 7 a cappella, 1 Sprechgesang, 6x Piano/Perc./Sax?				
Dauer/Minutage:	37 Min.				

Lo yisa goy

Kanon à 4

T/M: Trad. Israel
Arr. Lea Pfister-Scherer

1.

Lo yi - sa goy el goy che - rev.

Lo yil - m'e - du od mil - cha - ma.

2.

Lo yi - sa go - y, go - y che - rev.

Lo yil - m'e - du mil - cha - ma.

3.

Lo yi - sa goy el goy che - rev, lo yil - m'e - du od mil - cha - ma,

lo yi - sa goy el goy che - rev, lo yil - m'e - du od mil - cha - ma.

4.

Lo yi - sa goy el goy che - rev, lo yil - m'e - du od mil - cha - ma,

lo yi - sa goy el goy che - rev, lo yil - m'e - du od mil - cha - ma.

Hebräisches Friedenslied, inspiriert vom biblischen Text Jesaja 2,4: «Da werden sie ihre Schwerter zu Pflugscharen und ihre Spiesse zu Sicheln machen. Denn es wird kein Volk wider das andere das Schwert erheben, und sie werden hinfort nicht mehr lernen, Krieg zu führen.»

Übersetzung: (Quelle: Stimmvolk.ch)

Möge keine Nation gegen eine andere Nation mehr das Schwert erheben. Mögen wir keinen weiteren Krieg erlernen.

Lo = nicht / yisa = erheben / goy = Nation / el = wider, gegen / cherev = Schwert / yilmadu = werden lernen / od = weiteren / milchama = Krieg

La sera sper il lag SATB (Originaltonart: D-Dur)

M: Gion B. Casanova (*1938)
T: Flurin Camathias (1871–1946)

ruasseivel (ruhig)

1. So - lem ru - aus, ru - aus cheu sin la ri - va, d'um-bri - va
2. E giu da tschiel, da tschiel las stei - las bia - ras, mi - gei - vel

1. So - lem ru - aus, ru - aus cheu sin la ri - va, d'um-bri - va
2. E giu da tschiel, da tschiel las stei - las bia - ras, mi - gei - vel

1. So - lem ru - aus, ru - aus cheu sin la ri - va, d'um-bri - va
2. E giu da tschiel, da tschiel las stei - las bia - ras, mi - gei - vel

1. So - lem ru - aus, ru - aus sin la ri - va, d'um-bri - va
2. E giu da tschiel, da tschiel stei - las bia - ras, mi - gei - vel

3

stat il lag cur - claus, il bi su - legl cun si - a glisch tar -
mi - ran giu el stgir, miu cor tgei aunc, miu cor tgei aunc em -

stat il lag cur - claus, il bi su - legl cun si - a glisch tar -
mi - ran giu el stgir, miu cor tgei aunc, miu cor tgei aunc em -

stat il lag cur - claus, il bi su - legl tar -
mi - ran giu el stgir, miu cor tgei aunc em -

stat il lag cur - claus, il bi su - legl tar -
mi - ran giu el stgir, miu cor tgei aunc em -

La sera sper il lag

Abends am See

Solem ruaus cheu sin la riva
d'umbriva stat il lag curclaus
il bi suleagl cun sia glisch tardiva
davos ils cuolms ei sesbassaus

Festliche Ruhe dort am Ufer
im Schatten liegt der See
golden in ihrem späten Licht
neigt sich die Sonne hinter den Bergen

6

di - va, da-vos ils cuolms ei se - sbas - saus, il bi su -
pia - ras, va e - ra ti tier dultsch dur - mir, miu cor tgei

di - va, da-vos ils cuolms ei se - sbas - saus, il bi su -
pia - ras, va e - ra ti tier dultsch dur - mir, miu cor tgei

di - va, da-vos ils cuolms ei se - sbas - saus, il bi su -
pia - ras, va e - ra ti tier dultsch dur - mir, miu cor tgei

di - va, da-vos ils cuolms ei se - sbas - saus, il bi su -
pia - ras, va e - ra ti tier dultsch dur - mir, miu cor tgei

9

legl cun si - a glisch tar - di - va, da-vos ils cuolms ei se - sbas - saus.
aunc, miu cor tgei aunc em - pia - ras, va e - ra ti tier dultsch dur - mir.

legl cun si - a glisch tar - di - va, da-vos ils cuolms ei se - sbas - saus.
aunc, miu cor tgei aunc em - pia - ras, va e - ra ti tier dultsch dur - mir.

legl tar - di - va, da-vos ils cuolms ei se - sbas - saus.
aunc em - pia - ras, va e - ra ti tier dultsch dur - mir.

legl tar - di - va, da-vos ils cuolms ei se - sbas - saus.
aunc em - pia - ras, va e - ra ti tier dultsch dur - mir.

© beim Komponisten

E giu da tschiel las steilas biaras
migeivel miran giu el stgir
miu cor, tgei aunc empiaras
va era ti tier dultsch durmir

Und vom Himmel leuchten mild
die vielen Sterne ins Dunkle
mein Herz, was fragst du noch
leg dich auch zur süssen Ruh!

Aussprachehilfe auf www.singbuch.ch



Aber gäll, du hettsch mi gern

Melodie und Text: traditionell Schweiz

Satz: Susanne Würmli-Kollhopp

60-70

Sopran

1. A - ber gäll, du hettsch mi gern! A - ber
2. A - ber gäll, du möchtsch en Kuss! A - ber

Alt

1. A - ber gäll, a - ber gäll, du hettsch mi gern! A - ber
2. A - ber gäll, a - ber gäll, du möchtsch en Kuss! A - ber

Tenor

1. A - ber gäll, a - ber gäll, du hettsch mi gern! A - ber
2. A - ber gäll, a - ber gäll, du möchtsch en Kuss! A - ber

Bass

1. A - ber gäll, a - ber gäll, du hettsch mi gern! A - ber
2. A - ber gäll, a - ber gäll, du möchtsch en Kuss! A - ber

S

A

T

B

gäll, du kriegsch mi nid! A - ber gäll, du hettsch mi
gäll, i gib der kein! A - ber gäll, du möchtsch en

gäll, du kriegsch mi nid! Nä - nei! A - ber gäll, a - ber gäll, du
gäll, i gib der kein! Nä - nei! A - ber gäll, a - ber gäll, du

gäll, du kriegsch mi nid! Nä - nei! A - ber gäll, a - ber gäll, du
gäll, i gib der kein! Nä - nei! A - ber gäll, a - ber gäll, du

7

S
 gern! A - ber gäll, du kriegsch mi nid! fid -
 Kuss! A - ber gäll, i gib der kein!

A
 hettsch mi gern! A - ber gäll, du kriegsch mi nid! Ju - di - hui und fid -
 möchtsch en Kuss! A - ber gäll, i gib der kein!

T
 hettsch mi gern! A - ber gäll, du kriegsch mi nid! Ju - di - hui und fid -
 möchtsch en Kuss! A - ber gäll, i gib der kein!

B
 hettsch mi gern! A - ber gäll, du kriegsch mi nid! Ju - di - hui und fid -
 möchtsch en Kuss! A - ber gäll, i gib der kein!

10

S
 ra - la - la - la fid - ra - la - la - la fid - ra - la - la - la - la - la - la fid -

A
 ra - la - la - la fid - ra - la - la - la fid - ra - la - la - la - la - la - la und fid -

T
 ra - la - la - la fid - ra - la - la - la fid - ra - la - la - la - la - la - la und fid -

B
 ra - la - la - la fid - ra - la - la - la fid - ra - la - la - la - la - la - la und fid -

14

S
 ra - la - la - la fid - ra - la - la - la fid - ra - la - la - la - la

A
 ra - la - la - la fid - ra - la - la - la fid - ra - la - la - la - la

T
 ra - la - la - la fid - ra - la - la - la fid - ra - la - la - la - la

B
 ra - la - la - la fid - ra - la - la - la fid - ra - la - la - la - la

v. Sasstme Würml-Kollhoop

48 O Belle que je chante

Aus Estavayer-le-Lac, Kt. Freiburg
Satz: Hansruedi Willisegger

$\text{♩} = 100$



1. O Bel - le que je chan - te, le coeur tout plein d'a - mour.
2. Je te voy - ais en rê - ve, heu - reu - se, près de moi.
3. Ré - ponds à ma pri - è - re, ré - ponds à mon dé - sir.
4. C'est pour toi, belle a - mi - e que j'ai ri - mé ces vers;



Mon â - me se tour - men - te dès que re - naît le jour.
Hé - las! la nuit s'a - chè - ve, je n'en - tends plus ta voix.
Tes yeux sont ma lu - miè - re, je veux les con - qué - rir.
pour toi que j'ai cho - si - e, mon coeur est grand ou - vert.

La la la la la la la la la la la la la la la la



La la la la la la la la la la la la la la la la
La la la la la la la la la la la la la la la la
La la la la la la la la la la la la la la la la

Ndisondela Kuwe

(I come before You)

Traditional Xhosa Arr: Thabo Matshego

Gently and dignified $\text{♩} = 90$

* only on repeat

1 - 3

Soprano Solo
*..ku - we_ *ku - we_ Ndi-sonde - la ku - we

Soprano
mp
Ndi - so - nde - la ku - we Ndi...

Alto
mp
Ndi - so - nde - la ku - we Ndi...

Tenor
mp
Ndi - so - nde - la ku - we Ndi...

Bass
mp
Ndi - so - nde - la ku - we Ndi...

Jembe (or similar)
mp
3/4

7

Sop Solo

Alto Solo

S.

A.

T.

B.

Jmb

Ndi - za

Ndi - za

we ndi - za ndi - tha - nda - za ah Thi - xo Nko-

we ndi - za ndi - tha - nda - za ah Thi - xo Nko-

we ndi - za ndi - tha - nda - za ah Thi - xo Nko-

we ndi - za ndi - tha - nda - za ah Thi - xo Nko-

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

14

Sop Solo

S.

A.

T.

B.

Jmb

A-men, A -

si u - yingcwe - le u - fa - ne - lwe, u - fa - ne - lwe na - lu - du - mo.

si u - yingcwe - le u - fa - ne - lwe, u - fa - ne - lwe na - lu - du - mo.

si u - yingcwe - le u - fa - ne - lwe, u - fa - ne - lwe na - lu - du - mo.

si u - yingcwe - le u - fa - ne - lwe, u - fa - ne - lwe na - lu - du - mo.

mf *mf* *mf* *mf*

20

Sop Solo *mp* men, A - men A - men A - men *1. - 3.* A - men, A - men, A - men

S. *mp* A - men A - men A - men A -

A. *mp* A - men A - men A - men A -

T. *mp* A - men A - men A - men A -

B. *mp* A - men A - men A - men A -

Jmb

25

Sop Solo *mf* A - men

Alto Solo *mf* A - men

S. *mf* men A - men A - men A - men, A - men, A - men A - men A -

A. *mf* men A - men A - men A - men, A - men, A - men A - men A -

T. *mf* men A - men A - men A - men, A - men, A - men A - men A -

B. *mf* men A - men A - men A - men, A - men, A - men A - men A -

Jmb

32

S. men A - men A - men A - men A-men, A - men, A-Ile-lu - ya.

A. men A - men A - men A - men A-men, A - men, A-Ile-lu - ya.

T. men A - men A - men A - men A-men, A - men, A-Ile-lu - ya.

B. men A - men A - men A - men A-men, A - men, A-Ile-lu - ya. *mp*

Jmb

40

A. *mp*

T. *mp* Ndi - so - nde - la ku - we Ndi -

B. la ku - we Ndi - so - nde - la ku - we Ndi -

Jmb

47

mp

S. Ndi - so - nde - la ku - we

A. so - nde - la ku - we Ndi - so - nde - la ku - we

T. so - nde - la ku - we Ndi - so - nde - la ku - we

B. so - nde - la ku - we Ndi - so - nde - la ku - we

Jmb

54

rit.

S. Ndi - so - nde - la ku - we Ndi - so - nde - la ku - we

A. Ndi - so - nde - la ku - we Ndi - so - nde - la ku - we

T. Ndi - so - nde - la ku - we Ndi - so - nde - la ku - we

B. Ndi - so - nde - la ku - we Ndi - so - nde - la ku - we

Jmb

MISSA BREVIS

BECKY McGLADE

(b 1974)

1 – Kyrie

Andante ♩ = 100

SOPRANO
ALTO

mp

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

TENOR
BASS

5

Ky - ri - e e - lei - son, e - lei - son. Chri - ste e -

mf

10

- lei - son, Chri - ste e - lei - son, e - lei - son,

mp

16

Chri - ste e - lei - son, Ky - ri - e e - lei - son,

f *mp*

21

p *pp* **meno mosso** **rall**

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

4 – Agnus Dei

Adagio espressivo ♩ = 92

SOPRANO
ALTO

mp

A - gnus De - i, A - gnus De - i,

TENOR
BASS

5

qui tol - lis pec - ca - ta mun - di, mi - se -

mp

9

- re - re no - bis. A - gnus De - i, A - gnus

no - bis.

no - bis. *p*

14

De - i, qui tol - lis pec - ca - ta mun - di,

mf *mp*

mf *mp*

The Benediction

mp

Knut Nystedt

$\text{♩} = 50$

Sopran
The Lord bless thee and keep thee, The Lord make His face shine up -

Alt
The Lord bless thee and keep thee, The Lord make His face shine up -

Tenor
The Lord bless thee and keep thee, The Lord make His face shine up -

Bass
The Lord bless thee and keep thee, The Lord make His face shine up -

4
S
on thee and be

A
on thee and be

T
on thee and be

B
on thee and be

5
S
gra - cious un - to thee, The Lord lift up His coun - te - nance up - on thee and give thee

A
gra - cious un - to thee, The Lord lift up His coun - te - nance up - on thee and give thee

T
gra - cious un - to thee, The Lord lift up His coun - te - nance up - on thee and give thee

B
gra - cious un - to thee, The Lord lift up His coun - te - nance up - on thee and give thee

9

S
peace, and give thee peace. A - men.

A
peace, and give thee peace. A - men.

T
8
peace, and give thee peace. A - men.

B
peace, and give thee peace. A - men.

In loving memory of Virginia (Ginny) Trawick, who lived in the peace of Christ and sought to share it with her family and all she encountered. Commissioned by her beloved husband, Jack Trawick.

Shalom

John 14:27

for SATB Choir * with piano and optional violin **

DAN FORREST

(ASCAP)

SA *p* *Slowly unfolding* $\text{♩} = \text{ca. } 76$ *poco rit.* *a tempo* *poco rit.* Gently $\text{♩} = \text{ca. } 48 - 50$

Peace. ***** Peace. Sha - lom.

TB *poco rit.* *p* *a tempo* *poco rit.* *p*

whispered Peace. Peace.

Violin *Slowly unfolding* $\text{♩} = \text{ca. } 76$ *poco rit.* *a tempo* *poco rit.* Gently $\text{♩} = \text{ca. } 48 - 50$
v *minimal vibrato* *p*

Slowly unfolding $\text{♩} = \text{ca. } 76$ *p* *poco rit.* *a tempo* *poco rit.* Gently $\text{♩} = \text{ca. } 48 - 50$ *p*

1 2 3 4 5

poco rit. *a tempo* *p*

Peace I

poco rit. *a tempo*

sul A *mp* *poco rit.* *a tempo*

poco rit. *a tempo*

6 7 8 9

* Also available for SSA (BP2243), and TBB (BP2244) choir and Vocal Duet (BP2242V).

** Violin part is on page 15.

*** Always minimize the "s" consonant in "peace," throughout

leave with you, — peace I give to you: Peace.

simile - gently emphasize RH as a melody of its own.

10 11 12 13

Peace. Sha - lom. Peace I

poco rit. *a tempo espressivo sempre simile*

14 15 16 17

leave with you, my peace I give to you: Peace.

18 19 20 21

S. *mp* (always shape phrases)

Peace. Sha - lom. Sha - lom, *mp* (always shape phrases)

A. *mp* (always shape phrases)

Peace. Sha - lom. Sha - lom, *p* (always shape phrases)

T. *p*

B. Sha - lom,

("Sha-lom") *p* *mp* *sempre semplice e espressivo, floating above*

22 23 24 25

my peace I give to you, sha - lom,

my peace I give to you, sha - lom,

sha - lom sha - lom,

26 27 28 29

sha - lom. Sha - lom,
 peace I leave with you, sha - lom. Sha - lom, sha -
 sha - lom, sha - lom. Sha
mp

sul A Sha -

30 31 32 33

my peace I give to you, Peace.
 lom, my peace I give to you, Peace.
 lom, my peace I give you, Peace.
 lom, my peace I, give you, Peace.

34 35 36 37

p
Peace. Sha - lom.

p
Peace. Sha - lom.

p
Peace.

p
Peace.

mp
p

38 39 40 41 42

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic and include the lyrics "Peace. Sha - lom." The piano accompaniment starts at measure 38 and continues through measure 42. The piano part includes dynamic markings of *mp* and *p*. The score is written in a key signature of one flat (B-flat) and a common time signature.

mp

mp

43 44 45 46

Detailed description: This block contains the second system of the musical score, focusing on the piano accompaniment. It consists of three staves: a Bass staff, a Treble staff, and a grand staff (Treble and Bass). The piano part continues from measure 43 to 46. The dynamics are marked as *mp*. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with some chords. The key signature remains one flat.

TB
unis. *mp*

Peace I leave with you, — peace I give to you:

mp

47 48 49 50

Peace. Peace. Sha - lom. —

51 52 53 54

Not as this world — gives, I give to you,

(E string, now)

55 56 57 58

S. *mp* Sha - lom, Sha - lom, Sha - lom,

A. *mp* Sha - lom, Sha - lom, Sha - lom,

T. Do not be a - fraid. Sha - lom, Sha - lom, Sha - lom,

B. Do not be a - fraid. Sha - lom, Sha - lom, Sha - lom,

gently

59 60 61 62

mf lom, sha - lom, lom, sha - lom, lom, my peace I

mf lom, sha - lom, lom, sha - lom, lom, my peace I

mf lom, sha - lom, lom, sha - lom, lom, my peace I

63 64 65

sha - lom, sha -

give to you, sha - lom, peace I leave with

sha - lom, sha -

give to you, sha - lom, sha -

66 67 68

lom. Sha -

you, sha - lom. Sha -

lom, sha - lom.

lom.

69 70

lom, sha - lom, I
 lom, my peace I
 Sha - lom, my peace I
 Peace I leave with you, my peace I

71 3 72 3 73 3

give to you, Peace.
 give to you, Peace.
 give you, Peace.
 give you, Peace.

74 3 75 3 76 3

Tempo I ♩ = ca. 48 - 50

unis. *rit.* *p* *Slowly unfolding* ♩ = ca. 76

Peace. Sha - lom.

Tempo I ♩ = ca. 48 - 50

rit. *pp* *mp* *molto espressivo, freely*

(violin solo featured, with choir "accompanying")

Tempo I ♩ = ca. 48 - 50

mp *rit.* *Slowly unfolding* ♩ = ca. 76

77 78 79 80 81

Sha - lom.

82 83 84 85 86

* (choir may stagger breathing individually, or conductor may assign breaths by section, striving for a seamless sound)

mp
Sha - lom,
mp
Sha - lom,
mp
87 88 89

This block contains the first system of the musical score, covering measures 87 to 89. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a melodic phrase in measure 87, followed by a sustained note in measure 88, and then a more active line in measure 89. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The dynamic marking *mp* (mezzo-piano) is indicated above the vocal line and below the piano accompaniment.

my peace I give you,
sha - lom, sha - lom
sha - lom
3
3
3
90 91 92

This block contains the second system of the musical score, covering measures 90 to 92. The vocal line continues with the lyrics "my peace I give you," followed by "sha - lom, sha - lom" and "sha - lom". The piano accompaniment includes triplets in measures 90 and 91, and a triplet in measure 92. The dynamic marking *mp* is present. Measure numbers 90, 91, and 92 are indicated at the bottom of the system.

poco piu mosso

unis.

Peace. _____ Peace. _____

unis. p *p*

Peace. _____ *Peace. whispered* _____ *Peace.* _____

minimal vibrato

poco piu mosso

poco piu mosso

93 94 95 96

rit.

Tempo I

molto rit.

Peace. _____ Sha - lom. _____ (m) _____
(close to "M", sustain as long as possible, then fade out)

rit. *p* *molto rit.*

Peace. *(sung)* _____ *Peace. whispered* _____

Tempo I

pp *molto rit.*

Tempo I

molto rit.

rit. *p* *pp*

97 98 99 100 101 102

THE PINK PANTHER

for T.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
JAY ALTHOUSE

By **HENRY MANCINI**

Swing (♩ = ca. 120)

TENOR I
TENOR II

BARITONE
BASS

PIANO

Swing (♩ = ca. 120)
Emit3
mf

4 mf 5
Ba dop ba da, ba dop ba
Finger snaps:

* Also available for S.A.T.B. (28473), S.A.B. (28474), S.S.A. (28475), and 2-part (28476).
SoundTrax CD available (28477). SoundPax available (28478) - includes score and set of parts for Tenor Saxophone,
Guitar, Bass, Vibraphone and Drumset.

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38197



7 9

da, Ba dop ba da, *mf*
Ba dop ba dop ba

10

ba dop ba dop ba da da ba da ba da. Ba dop ba
dop ba dop ba dop ba dop ba da da ba da ba da. Ba

13

da, ba dop ba dop ba da.
dop ba dop ba dop ba dop ba dop ba da.

38197



16 17

Ba dop ba da, ba dop ba dop ba

Ba dop ba dop ba dop ba dop ba dop ba dop ba

Eomit3

19

da da ba da ba da. Ba dop ba dop. Dop ba da ba da ba

da da ba da ba da. Dop ba da ba da ba

C7 Eomit3

22

wa wa wa wa da ba doo bow. Bop

wa wa da ba doo bow. Bop

C9 B9 Em

f

38197



25

ba da, — ba da — ba doo ba — ba doo bow...

ba da, — ba da — ba doo ba — ba doo bow...

Cdim7 C9 Cdim7C9 Eb9

28

Ba da ba doo bop. Ba doo ba, —

Ba da ba doo bop. Ba doo ba, —

Gm6 Cdim7 Gm6 Gm7b5 Cdim7 Gm6

31

33

— wah wah wah ba dop ba — ba doo bop. Ba da ba

— ba dop ba — ba doo bop.

Dm7 D7#9 Gm6

38197



34

dop ba da ba da doo bop, ba da da da da da da doo bow.

Gm7^{b5} Cdim7 Gm⁶ Eb⁹

37

Ba dop ba, ba dop ba bow.

Gm⁷ Eb⁹ D⁷ Gm⁶

40

Bop ba ba dop, ba doo ba doo ba doo ba

41

38197



43

dow. Bop ba _____ ba doo bop

Em^{add9} Em^{addb9} Em Em^(ma7) Em⁷ C¹³

46

ba _____ ba doo bop. Ch k - k - ch k - k - ch kah. Ba dop ba

mf

Cha ba doo bop.

B⁷ N.C.

mf

49

da, _____ ba dop ba da. _____

Finger snaps:

Eomit3

38197



52 53

Ba dop ba da, ba dop ba dop ba

mf

Ba dop ba dop ba dop ba dop ba dop ba dop ba

55

da da ba da ba da, Ba dop ba da,

da da ba da ba da, Ba dop ba dop ba

C⁷ Eomit³

58

ba dop ba dop ba da, Ba dop ba

dop ba dop ba dop ba dop ba da, Ba

F⁷

38197



61

da, ba dop ba dop ba da da ba da ba da.

dop ba dop ba dop ba dop ba dop ba da da ba da ba da.

Emi3 C7

64

Ba dop ba dop. Dop ba da ba da ba wa wa wa wa

Dop ba da ba da ba wa wa

Emi3 C9 B9

67

dop. Ba dop ba da, ba dop ba

da ba doo ba, da ba doo ba,

Em C

gradual decresc.

38197



69

da, ba dop ba da, ba dop ba

da ba doo ba, da ba doo ba, ba dop ba

Emit3 C

71

dop. Wa!

dop. Wa!

Emit3 Em⁹(#7)

p *ff*

v vib

gliss.



Recorded by Danny & The Juniors

At the Hop

For SSA* and Piano with Optional Instrumental Accompaniment

Performance Notes: Practice at a slower tempo than indicated until this arrangement is mastered; then gradually work up to the indicated tempo. The pianist can feel free to ad-lib during the verse-chorus sections and can play more or less than what is written as taste dictates. Vocal parts are not difficult and can be learned in a relatively short time. **E.L.**

Duration: ca. 1:45

Arranged by
ED LOJESKI

Words and Music by
**ARTHUR SINGER, JOHN MADARA
and DAVID WHITE**


Medium Fast Shuffle (♩ = ca. 96)

Soprano I
Soprano II
Alto
Piano

f
no Ped.

5
Ah,
f
Ah,
Ah,
4

* Available separately:
SATB, SAB, SSA
and ShowTrax CD

 Combo parts available digitally
DIGITAL (tpt 1, tpt 2, tsx, tbn, gtr, b, dm)
halleonard.com/choral



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ah,

ah,

ah,

ah,

Fm⁷ B^bm⁷

ah,

ah, at the

ah, at the

ah, at the

E^b7

10

hop!

hop!

hop!

Well, you can

mf

A^b

13



15 rock it, you can roll it, do the stomp and e - ven stroll it, at the

Musical score for measures 15-16. The system includes a vocal line, a piano accompaniment line, and a bass line. The key signature is B-flat major (two flats). The vocal line starts with a *mf* dynamic and the lyrics "Hop, hop, hop, hop." The piano accompaniment features chords and the bass line has a simple rhythmic pattern. Measure 15 is marked with a box around the number 15.

hop. When the

Musical score for measures 17-18. The system includes a vocal line, a piano accompaniment line, and a bass line. The key signature is B-flat major. The vocal line has the lyrics "Hop, hop, hop, hop." and "When the". The piano accompaniment includes a chord change to A^b7 in measure 18. Measure 17 is marked with a box around the number 17.

rec - ord starts a - spin - nin', you ca - lyp - so when you chick - en, at the

Musical score for measures 19-20. The system includes a vocal line, a piano accompaniment line, and a bass line. The key signature is B-flat major. The vocal line has the lyrics "Hop, hop, hop, hop." and "rec - ord starts a - spin - nin', you ca - lyp - so when you chick - en, at the". The piano accompaniment includes a chord change to D^b in measure 19. Measure 19 is marked with a box around the number 19.

AT THE HOP - SSA



hop. Do the dance sen - sa - tion that is

Hop, hop, hop, hop. Ah,

A^b *E^b*

21

sweep-in' the na - tion, at the hop. Let's go!

at the hop, hop, hop, hop.

D^b *A^b*

24

27 *f* Let's go to the hop! Let's go to the hop!

f Let's go to the hop! Oh, ba - by, Let's go to the hop!

f

27

AT THE HOP - SSA



Let's go to the hop!

Oh, ba - by, Let's go to the hop! Oh, ba - by,

A^{b7} *D^{b7}*

30

Let's go to the hop! Ah,

Let's go to the hop! Oh, ba - by, Ah,

A^b *E^b*

33

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

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

D^b *A^b* *E⁷*

Unis. ff *ff*

36

AT THE HOP - SSA



39

f

Ah

f

A

ff

A7

43

Ah

D7

A

Well, you can *mf*

Oo

Ah

E

D

A

47

AT THE HOP - SSA



51 swing it, you can groove it, you can real - ly start to move it, at the

Musical score for measures 51-52. The system includes a vocal line, a piano accompaniment line, and a grand staff. The key signature is two sharps (F# and C#). The vocal line starts with a melody and the lyrics "Hop, hop, hop, hop." The piano accompaniment features a steady bass line and chords. A dynamic marking of *mf* is present. A chord symbol "A" is written above the grand staff.

hop. Where the

Musical score for measures 53-54. The system includes a vocal line, a piano accompaniment line, and a grand staff. The key signature is two sharps. The vocal line continues with "Hop, hop, hop, hop." and "Where the". The piano accompaniment continues with a steady bass line and chords. A dynamic marking of *mf* is present. A chord symbol "A7" is written above the grand staff.

jump - in' is the smooth - est and the mu - sic is the cool - est at the

Musical score for measures 55-56. The system includes a vocal line, a piano accompaniment line, and a grand staff. The key signature is two sharps. The vocal line continues with "Hop, hop, hop, hop." The piano accompaniment continues with a steady bass line and chords. A dynamic marking of *mf* is present. A chord symbol "D" is written above the grand staff.

AT THE HOP - SSA



hop. All the cats and the chicks can

Hop, hop, hop, hop. Ah,

A E

57

get their kicks, - at the hop. Let's go!

at the hop, hop, hop, hop.

D A

60

63

f Let's go to the hop! Let's go to the hop!

f Let's go to the hop! Oh, ba - by, Let's go to the hop!

63

AT THE HOP - SSA



Let's go to the hop!

Oh, ba - by, Let's to to the hop! Oh, ba - by,

A⁷ D

66

Let's go to the hop! Ah,

Let's go to the hop! Oh, ba - by, Ah,

A E

69

Let's go to the hop!

Let's go to the hop!

A

72

AT THE HOP - SSA



75

Ah, *ff*

ff Ah,

Ah, ah,

A *ff* F[♯]m7

75

ah, ah,

ah, ah,

ah,

Bm7

78

ah, at the hop!

ah, at the hop!

ah, at the hop!

E7 A

81

AT THE HOP - SSA



Recorded by RACHEL PLATTEN

FIGHT SONG

For SATB* and Piano

Duration: ca. 3:20

Arranged by
ROGER EMERSON

Words and Music by RACHEL PLATTEN
and DAVE BASSETT

Moderately (♩ = 88) *Solo mp*

Soprano
Alto

Piano

mp

Pedal liberally

G5

Like a small boat — on the o - cean

send - ing big waves — in - to mo - tion... Like how a sin - gle word

B m/F#

can make a heart_ o - pen, I might on - ly have

Em *8va* Csus2

* Available separately: SATB (00151466), 3-Part Mixed (00151467),
2-Part (00151468), ShowTrax CD (00151471)
halleonard.com/choral



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one match that I can make an ex - plo - sion.____ And all those____

3 *end Solo* **Sop. - all**

G5
(8^{va})

11
Soprano *cresc.*
things I did - n't say_ were wreck - ing balls____ in - side_ my brain,____ and I will scream

Alto *mp cresc.*
Ah

Tenor *mp cresc.*
Ah

Bass *mp cresc.*
Ah

11
loco G/B Csus2 D(add4) Em7

cresc.



'em a-loud to-night. Can you hear my voice this time? This is my

Ah This is my

Ah This is my

Ah This is my

G/B Csus2 D(add4) N.C.

13

15

Sop. *mf* *unis.* *mf* *unis.*

Alto fight song, take back my life song, prove I'm al-right song.

Ten. *mf* *unis.* *mf* *unis.*

Bass

G D Em

mf

15

FIGHT SONG – SATB



unis. *unis.* *unis.*

My pow-er's turned on. Start-ing right now_ I'll be strong. I'll play_ my

unis. *unis.* *unis.*

C G D

18

unis. *unis.*

fight song. And I don't real-ly care if no - bod - y else be - lies_ 'cause

unis. *unis.*

Em C Em D

21

26 *Alto only*

I've still got a lot of fight left in me. Los-in' friends_ and I'm_ chas - in' sleep.

n.c. G G/F#Em

24

FIGHT SONG – SATB



Ev-'ry-bod-y's wor-ried 'bout me, in too deep, say I'm in too deep, and it's

Tenor only
In too deep.---

C G D(add4)

27

I miss my home, in___ my bones.

been two years. I miss my home, but there's a fire___ burn-in' in___ my bones. I

Em C

30

And all of those

still be-lieve.--- yeah, I still be-lieve.---

G D(add4)

32

FIGHT SONG - SATB



34 Sop. *cresc.*
 things I did-n't say_ were wreck-ing balls___ in - side_ my brain,___ and I will scream

Alto *cresc.*
 Ah

Ten. *cresc.*
 Ah

Bass *cresc.*
 Ah

34 G/B Csus2 D(add4) Em

cresc.

34

'em a - loud to-night. Can you hear___ my voice___ this time? This is my

Ah Can you hear___ my voice___ this time? This is my

Ah Can you hear___ my voice___ this time? This is my

Ah Can you hear___ my voice___ this time? This is my

G/B Csus2 N.C.

36

FIGHT SONG - SATB



38

Sop. *f* *unis.* *unis.*

Alto fight song, take back my life song, prove I'm al - right song.

Ten. *f* *unis.* *unis.*

Bass

G D Em

f

38

unis. *unis.* *unis.*

My pow-er's turned on. Start-ing right now_ I'll be strong. I'll play_ my

unis. *unis.* *unis.*

C G D

41

45

unis. *unis.*

fight song. And I don't real-ly care if no - bod - y else be - lieves _____ 'cause

unis. *unis.*

Em C Em D

44

FIGHT SONG - SATB



unis.

I've still got a lot of fight left in me, a lot of fight left in

unis.

C N.C. Em C

47

Solo mp 53

me. Like a small boat on the o-ccean.

G D N.C. G5

50

mp

send-ing big waves in-to mo-tion. Like how a sin-gle word

3

Bm/F#



can make a heart o - pen. I might on - ly have one match,

Em Csus2 G5

57

but I can make an ex - plo - sion. This is my

end Solo **Sop. - all** *f*

D loco N.C.

60

62 Sop. fight song, take back my life song, prove I'm al-right song. My pow-er's

Alto *f*

Ten. *f* Hey! Hey! Hey! My pow-er's

Bass *f* Hey! Hey! Hey! My pow-er's

62 fight song, take back my life song, prove I'm al-right song. My pow-er's

f

62

FIGHT SONG - SATB



66 Small group (Altos & Tenors)

f Hey! Hey! Hey! *Join choir*

Sop. *unis.*

Alto turned on. Start-ing right now I'll be strong. I'll play my fight song. And I

Ten. *unis.*

Bass *unis.*

66 G D Em

dim.

don't real-ly care if no - bod-y else be - lieves 'cause I've still got a lot of fight left in

69 C G D *dim.*

Solo mp

me. No, I've still got a lot of fight left in me.

72 Em C *mp*



Joshua's Battle

for SATB Voices with Piano*

Traditional Spiritual

GREG GILPIN

Strong and majestic ♩ = 112-116

Soprano
Alto

Tenor
Bass

Piano

5 *f*

You may talk a - about — your kings of Gid - e - on, you may talk a - bout

f

You may talk a - about — your kings of Gid - e - on, you may talk a - bout

* Also available for Three-part Mixed Voices (BL470) and TTB Voices (BL778).

8

— your man of Saul, but there's none like good, — like good old Josh - u - a

— your man of Saul, but there's none like good, — like good old Josh - u - a

11 *molto rit.*

$\text{♩} = 138-148$

at the bat - tle of Jer - i - cho! _

at the bat - tle of Jer - i - cho! _

molto rit.

$\text{♩} = 138-148$

14

mp

Josh-ua fit the bat-tle of — Jer - i - cho, —

mp

Josh-ua fit the bat-tle of — Jer - i - cho, —

mp

Josh-ua fit the bat-tle of — Jer - i - cho, —

Josh-ua fit the bat-tle of — Jer - i - cho, —

17

mf *mp sub.*

Jer - i - cho, Jer - i - cho. Josh - ua fit the bat - tle of

mf *mp sub.*

Jer - i - cho, Jer - i - cho. Josh - ua fit the bat - tle of

20

Jer - i - cho and the walls came tum - blin' down.

Jer - i - cho and the walls came tum - blin' down.

23

mf

Up to the walls of Jer - i - cho he

mf

Up to the walls of Jer - i - cho he

mf somewhat detached

26

marched with spear in hand; — “Go blow them ram horns,”

marched with spear in hand; —

29

Josh - ua cried, — “cause the bat - tle is in my hand!” —

“cause the bat - tle is in my hand!” —

(like trumpets)

f

32

mp

Josh - ua fit the bat - tle of — Jer - i - cho, — Jer - i - cho,

mp

Josh - ua fit the bat - tle of — Jer - i - cho, — Jer - i - cho,

mp

35

mf

mp

Jer - i - cho.

Josh-ua fit the bat - tle of Jer - i - cho and the

mf

mp

Jer - i - cho.

Josh-ua fit the bat - tle of Jer - i - cho and the

mf

mp sub.

38

mf forceful

walls came tum - blin' down.

Then the

mf forceful

walls came tum - blin' down.

Then the

41

lamb ram sheep horns be - gin to blow, and the trum-pets be - gin to sound!

lamb ram sheep horns be - gin to blow, and the trum-pets be - gin to sound!

mf (forceful)

44

Then Josh - u - a com-mand-ed the chil-dren to shout!

Then Josh - u - a com-mand-ed the chil-dren to shout!

47

p cresc. poco a poco et accel.

Shout, shout, shout, shout, shout, shout,

p cresc. poco a poco et accel.

Shout, shout, shout, shout, shout, shout,

p cresc. poco a poco et accel.

50

a tempo *mf*

shout, shout, and the walls came tum - bl - in',

mf

shout, and the walls came tum - bl - in', and the

a tempo *mf*

53

f *a tempo*
mp

tum - bl - in' down! Josh - ua fit the bat - tle of

walls came tum - bl - in' down! Josh - ua fit the bat - tle of

f *mp*

a tempo
mp

56

mf

Jer - i - cho, Jer - i - cho, Jer - i - cho.

Jer - i - cho, Jer - i - cho, Jer - i - cho.

mf

mf

59

mp sub.

Josh - ua fit the bat - tle of Jer - i - cho and the walls came tum - blin'

mp sub.

Josh - ua fit the bat - tle of Jer - i - cho and the walls came tum - blin'

mp sub.

62

down. *mp* And the walls came tum - blin',

down. *mp* And the walls came tum - blin',

65

f they came a - tum - bl - in' down, *gliss.*

f they came a - tum - bl - in' down, *gliss.*

f

67

gliss. down, down. *f* Josh - u - a!

gliss. down, down. *f* Josh - u - a!

f

Wer andern eine Grube gräbt...

Bernhard Cronenberg

Wer Gru-be an-dern fällt! ei-ne
 Wer fällt Gru-be fällt fällt! Wer
 Wer wer an-dern Gru-be fällt! an-dern
 Wer Wer an-dern fällt! selbst

6 > fällt! Gru-be hi - nein und zwar al - lein plumps! Wer
 > fällt! Gru-be hi - nein und zwar al - lein plumps!
 > fällt! fällt! selbst plumps! Wer an-dern
 > fällt! fällt! hi - nein und zwar al - lein plumps! Wer an-dern

11 an-dern Gru - be gräbt fällt selbst hi - nein und zwar al - lein ätsch!
 Wer an-dern ei-ne Gru - be gräbt hi - nein und zwar al - lein ätsch!
 Gru - be gräbt hi - nein und zwar al - lein ätsch!
 Gru - be gräbt fällt selbst hi - nein und zwar al - lein ätsch!