

YELTON RHODES MUSIC

2005 Holiday Sampler
for
Men's Chorus



Dear Customer,

This **2005 Holiday Sampler for Men's Chorus** features some of our newest offerings for Christmas (sacred and secular), Hanukkah and Winter Solstice concert programming. It contains original compositions and arrangements by Roger Bourland, Edgar Colón-Hernández, Eric Helmuth, Scott Henderson, J.A. Kawarsky, David Frank Long, Steve Milloy/Rachmaninoff, and Neal Richardson.

To make the perusal process easier, we've included a few pages of each score along with the lyrics written in full separately. Be sure to check on our website for those piece which have an audio recording available.

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YR1C15P

¡Alegría!

TTBB and Piano

(*Optional orchestration available for Flute, Oboe, Strings, Harp and Piano)

Traditional Puertorican Christmas Carol

Arranged by
Edgar Colón-Hernández

(Tenors 1 & 2)

Hacia Bel'n se encaminan
María con su amante esposo,
Llevando en su compañía
A todo un Dios poderoso.
Alegría, alegrá y placer;
Que la Virgen va de paso
Con su esposo a Belén.

(Baritones)

Los pajarillos del bosque
Al ver pasar los esposos
Les cantaban melodies
Con sus trinos armoniozos.
Alegría, alegrá y placer;
Que la Virgen va de paso
Con su esposo a Belén.

(Basses)

En cuanto a Belén llegaron,
Posada al mundo pidieron.
Nadie les quiso hospedar
Porque tan pobres les vieron.
Alegría, alegrá y placer;
Que la Virgen va de paso
Con su esposo a Belén.

(Tutti)

Esta noche nace un Niño
Entre la escarcha y el hielo
Quien pudiera Niño mio
Vestirte de terciopelo.
Alegría, alegrá y placer;
Que la Virgen va de paso
Con su esposo a Belén.

Translation

To Bethlehem are walking
Mary and her beloved husband.
In their company they bring
Our God most holy.
Joy, joy and delight;
for the Virgin is on her way
With her husband to Bethlehem.

The small birds of the forest
seeing the couple on their way
would sing them melodies
With their harmonious trills.
Joy, joy and delight;
for the Virgin is on her way
With her husband to Bethlehem.

Upon arriving in Bethlehem
They sought shelter everywhere
No one would take them in
Since so poor did they appear.
Joy, joy and delight;
for the Virgin is on her way
With her husband to Bethlehem.

On this night, a Child is born
Between frost and ice.
If I could, Oh my young One
I would clothe you in velvet.
Joy, joy and delight;
for the Virgin is on her way
With her husband to Bethlehem.

Regular sales price: \$1.85 per score.

SAMPLER PAGE 1

YR1C15P

*In joyful commemoration of the
25th Anniversary Season of the New York City Gay Men's Chorus,
and dedicated with great admiration and deep gratitude to
Jeffrey Maynard, Artistic Director*

¡Alegría!

TTBB and Piano

(Optional orchestration available for Flute, Oboe, Strings, Harp and Piano)

Traditional Puerto Rican Christmas Carol
arr. Edgar Colón-Hernández

Allegretto tranquilo *poco decresc.*

The score is written in 6/8 time with a key signature of one flat (Bb). It begins with a piano introduction marked *mf*. The vocal parts for Tenors 1 and 2 enter at measure 6 with a melody marked *mp*. The lyrics are: Ha-cia Be - lén se_en-ca - mi - nan Ma-rí - a con. The Baritone and Bass parts are currently silent. The piano accompaniment continues with a steady harmonic accompaniment marked *mp*.

Piano

T 1

T 2

Bari

Bs

Pno.

¡Alegría! -2 -

11

T 1

su a - man - te _ es - po - so, lle - van - do _ en su _____ com - pa - ñí - a a to - do un Dios _ po - de -

T 2

su a - man - te _ es - po - so, lle - van - do _ en su _____ com - pa - ñí - a a to - do un Dios _ po - de -

Bari

Bs

Pno.

16 *mf*

T 1

ro - so. _____ A - le - grí - a _ A - le - grí - a _ A - le - grí - a, _____ A - le - grí - a _ A - le - grí - a _ y pla -

T 2

ro - so. _____ A - le - grí - a _ A - le - grí - a _ A - le - grí - a, _____ A - le - grí - a _ A - le - grí - a _ y pla -

Bari

mf

A - le - grí - a _ A - le - grí - a _ A - le - grí - a, _____ A - le - grí - a _ A - le - grí - a _ y pla -

Bs

mf

A - le - grí - a _ A - le - grí - a _ A - le - grí - a, _____ A - le - grí - a _ A - le - grí - a _ y pla -

16 *mf*

Pno.

¡Alegría! -6 -

40 *crescendo*

T 1 *f*
Chi - ri - chi - ri - chi - ri chin - chi - ri, Chi-ri- chi-ri chin, chin. A - le -

T 2 *f*
Chin chi - ri chin, chi - ri - chi - ri - chi - ri, Chi-ri- chi-ri chin, chin. A - le -

Bari *f*
tri - nos ar - mo - nio - sos. A - le -

Bs *f*
dum du dum du rum dum du rum dum A - le -

Pno. *f*

42

T 1
grí - a_A - le - grí - a_A - le - grí - a, A - le - grí - a_A - le - grí - a_y_ pla -

T 2
grí - a_A - le - grí - a_A - le - grí - a, A - le - grí - a_A - le - grí - a_y_ pla -

Bari
grí - a_A - le - grí - a_A - le - grí - a, A - le - grí - a_A - le - grí - a_y_ pla -

Bs
grí - a_A - le - grí - a_A - le - grí - a, A - le - grí - a_A - le - grí - a_y_ pla -

Pno.

¡Alegría! -9 -

(ethereal, head voice if necessary)

65

T 1 *p* Ah A - le - *mp*

T 2 y Ah A - le - *mp*

Bari y A - le - *mp*

Bs die-ron. Na-die les qui - zo_hos-pe - dar_ por-que tan po - bres_ les_ vie - ron.____

65

Pno. *mp*

(sempre mezzo piano)

70

T 1 grí - a A - le - grí - a A - le - grí - a_A - le - grí - a_y pla - cer; que la

T 2 grí - a A - le - grí - a A - le - grí - a_A - le - grí - a_y pla - cer; que la

Bari grí - a A - le - grí - a A - le - grí - a_A - le - grí - a_y pla - cer; que la

Bs *p* Ah

70

Pno.

¡Alegría! -13 -

99

T 1

no - che na-ce_un Ni - ño en el por - tal de Be - lén. A - le -

T 2

no - che na-ce_un Ni - ño en el por - tal de Be - lén. A - le -

Bari

no - che na-ce_un Ni - ño en el por - tal de Be - lén. A - le -

Bs

no - che na-ce_un Ni - ño en el por - tal de Be - lén. A - le -

Pno.

103

T 1

lén. A - le -

T 2

lén. A - le - grí - a A - le - grí - a A - le -

Bari

lén. A - le - grí - a A - le - grí - grí - A - le -

Bs

lén. A - le - grí - a A - le - grí - a A - le - grí - a A - le -

Pno.

tutti sempre crescendo *f*

mf

107 *ff* poco rit. a tempo

T 1
gri - a A - le - gri - a y pla - cer, A - le - gri - a

T 2
gri - a A - le - gri - a y pla - cer, A - le - gri - a

Bari
gri - a A - le - gri - a y pla - cer, pla - cer, A - le - A - le - gri - a

Bs
gri - a A - le - gri - a y pla - cer, y pla - cer, A - le - gri - a

107 poco rit. a tempo *ff*

Pno.

YR3506

Bogoroditse Devo

(Rejoice, O Virgin) from *All-Night Vigil*, Opus 37
by

Sergei Rachmaninoff

TTBB

Transcribed for men's chorus by
Steve Milloy

*Bogoroditse Devo, raduysia,
Blagodatnaya Mariye,
Ghospod s'Toboyu.
Blagoslovenna Ti v'zhenah, i blagosloven
Plod chreva Tvoyego,
yako Spasa rodila, yesi dush nashih.*

*(Translation)
Rejoice, O Virgin Mother Of God,
Mary full of grace, the Lord is with You.
Blessed are You among women,
and blessed is the Fruit of Your womb,
for You have borne the Savior of our souls.*

Regular sales price: \$1.25 per score.

Bogoroditse Devo

(Rejoice, O Virgin) from All-Night Vigil, Opus 37

Sergei Rachmanioff

Transcribed for men's chorus by Steven Milloy

Andante moderato

8

Tenor I *p* Bo - go - ro - di - tse De - vo, *mp* ra - duy -

Tenor II *p* Bo - go - ro - di - tse De - vo, *mp* ra - duy -

Baritone *p* Bo - go - ro - di - tse De - vo, *mp* ra - duy -

Bass *p* Bo - go - ro - di - tse De - vo, *mp* ra - duy -

Piano
(for rehearsal only)

p *mp*

Andante moderato

5

pp *mp*

sia, Bla - go - dat - na - ya Ma - ri -

pp *mp*

sia, Bla - go - dat - na - ya Ma - ri -

pp *mp*

sia, Bla - go - dat - na - ya Ma - ri -

pp *mp*

sia, Bla - go - dat - na - ya Ma - ri -

5

pp

9 *pp*

ye, Gho - spod s'To - bo -

ye, Gho - spod s'To - bo -

ye, Gho - spod s'To - bo -

ye, Gho - spod s'To - bo -

9 *pp*

The piano accompaniment for measures 9-12 features a steady eighth-note bass line in the left hand and a more active treble line with chords and single notes. The dynamics are marked *pp* throughout.

13 *pp*

yu. Bla - go - slo - ven - na Ti

yu. *molto dolce pp* Bo - go - ro - di -

yu. *molto dolce pp* Bo - go - ro - di -

yu.

13 *pp*

The piano accompaniment for measures 13-16 continues with the eighth-note bass line. Measures 13-14 feature a melodic line in the treble, while measures 15-16 are primarily chordal accompaniment. Dynamics include *pp* and *molto dolce pp*.

23 *mf*

ya - ko Spa - sa ro - di - la

p *poco marcato* *p*

Spa - sa ro - di - la, ya - ko Spa - sa ro - di -

p

Spa - sa ro - di -

p

ya - ko Spa - sa ro - di -

23 *mf* *p*

25 *pp* *p* *pp* *ppp*

ye - si dush na - shih.

pp *p* *pp* *ppp*

la ye - si dush na - shih.

pp *p* *pp* *ppp*

la ye - si dush na - shih.

pp *p* *pp* *ppp*

la ye - si dush na - shih.

25 *pp* *p* *pp* *ppp*

YR1123

Good King What's-His-Face

TTBB, Baritone soloist, Piano and Tambourine and Piano

Music and Words by
Scott Henderson

(spoken) This is the legend... of Good King What's-his-face... and his faithful Page:

*Good King What's-his-face looked out on the feast of Who-sis.
When the snow lay round-a-bout anywhere it chooses.
Waiters circled 'round a bout serving crepes and mousses.
Safe against the winter's cry he lifted high his chalice,
When a figure caught his eye just out side the palace.*

*"Hither, Page, and stand by me. I'll pull back the curtain.
In yon dumpster, do you see?
Someone's there, I'm certain."*

*"Sire, he is a homeless man known to all as Michael;
Seeking bottles, plastic, cans, that he can recycle."*

*"Grab a chafing dish or two. Come, pray, do not tarry.
Blankets, mufflers, hats and shoes. All that we can carry."*

*Page and Monarch forth they went
Through the cold together.
To retrieve the homeless man from the bitter weather.*

*Through the years the winter's rage and the summer's swelter
Found the Monarch and his Page giving food and shelter.
King and Page worked side by side to fulfill their pledge,
And now recycled they reside...*

(spoken) Or, at least... so goes the legend.

Of Good King What's-his-face!

Regular sales price: \$1.75 per score

Good King What's-His-Face

TTBB, Baritone soloist, Piano and Tambourine

Music and Lyrics by
Scott Henderson

Celebrant: *(spoken)* This is the legend...of Good King What's-his-face...and his faithful Page.

The musical score is arranged in systems. The first system includes:

- Celebrant (Baritone):** Bass clef, 2/4 time, tempo $\text{♩} = 100$, dynamic *f*. Lyrics: "Good King What's - his - face looked out on the feast of Who - sis."
- Piano:** Treble and Bass clefs, 2/4 time, dynamic *ff*. Features a complex rhythmic accompaniment with many sixteenth notes.
- Tambourine:** Single line, 2/4 time, dynamic *mp* to *f*. Features a rhythmic pattern with accents.

The second system includes:

- Celb.:** Bass clef, 2/4 time, measure 9.
- TI:** Treble clef, 2/4 time, measure 9. Lyrics: "on the feast of". Dynamic *f*.
- TII:** Treble clef, 2/4 time, measure 9. Lyrics: "What's - his - face looked out on the feast of". Dynamic *f*.
- Bar.:** Bass clef, 2/4 time, measure 9. Lyrics: "Good King What's - his - face". Dynamic *mf*.
- B:** Bass clef, 2/4 time, measure 9. Lyrics: "Good King". Dynamic *mf*.
- Pno.:** Treble and Bass clefs, 2/4 time, measure 9. Dynamic *ff*.
- Tamb.:** Single line, 2/4 time, measure 9. Dynamic *p* to *f*.

Good King What's-his-face, Page 2

17 *f*

Celb. When the snow lay round - a - bout

TI 8 Whos - is. _____

TII 8 Whos - is. _____

Bar. *mf* Whos - is. _____

B *mf* Whos - is. _____

Pno. *mf*

Tamb. *p* _____ *f*

25 *p* (Celebrant joins chorus)

Celb. an - y - where it choos - es. _____

Pno. *mf*

Tamb. *p*

59

Bar. I'll pull back the cur-tain. In yon dump-ster, do you see? Some-one's there, I'm

B I'll pull back the cur-tain. In yon dump-ster, do you see? Some-one's there, I'm

Pno.

Tamb.

mp

66

TI "Sire, he is a home-less man known to all as Mich-ael;

TII "Sire, he is a home-less man known to all as Mich-ael;__

Bar. cer-tain."

B cer-tain."

Pno.

Tamb.

mp

139 *rit.* *f* *a tempo* (clap)

Now re-cy-cled they re-side...

TI

TII

Bar.

B

Pno.

139 *rit.* *mf* *f* *a tempo* *mf* *8va*

Tamb.

mp *mf* *f*

(spoken) Or, at least...
so goes the legend.

146

Celb.

146 *mf* *f*

Of Good King What's his

TI

TII

Bar.

B

Pno.

146 *mf* *f* *8va*

Tamb.

151

TI
8
face! _____ (clap)

TII
8
face! _____ (clap)

Bar.
face! _____ (clap)

B
face! _____ (clap)

Pno.
151
mp _____ *f* _____ *ff* _____

Tamb.
151
p _____ *f* _____

Detailed description: This page of a musical score for 'Good King What's-his-face' contains measures 151-154. It features five vocal parts (TI, TII, Baritone, Bass) and two instrumental parts (Piano and Tambourine). The vocal parts have a melodic line with a fermata over the first three measures, followed by a rhythmic pattern of eighth notes and rests. The Piano part has a complex texture with multiple voices, including a treble clef part with a melodic line and a bass clef part with a rhythmic accompaniment. The Tambourine part has a simple rhythmic pattern. Dynamics range from piano (*p*) to fortissimo (*ff*). The score is in 6/8 time and has a key signature of three sharps (F#, C#, G#).

1/11/02

YR3819

The Mahogany Tree

TTBB and Piano

Words by
William Makepeace Thackeray

Music by
Eric Helmuth

*Christmas is here.
Winds whistle shrill, icy and chill: Little care we.
Little we fear weather without,
Sheltered about the Mahogany Tree.
Commoner greens, Ivy and oaks,
Poets in jokes sing, do you see?
Good fellows shins, here, boys are found.
Twisting around the Mahogany Tree.
Once on the boughs, birds of great plume sang in its bloom:
Night birds are we:
Here we carouse singing like them,
Perched round the stem of the jolly old tree.
Care, like a dun, lurks at the gate:
Let the dog wait; Happy we'll be!
Drink everyone; pile up the coals, fill the red bowls,
Round the old tree!
Evenings we knew, happy as this,
Faces we miss, pleasant to see.
Kind hearts and true, gentle and just,
Peace to your dust!
We sing round the tree.
Here let us sport, boys, as we sit:
Laughter and wit flashing so free.
Life is but short, when we are gone,
Let them sing on, round the old tree.*

Regular sales price: \$1.50 per score.

Commissioned by Cantare, New York City
Barry Oliver, Artistic Director

YR3819

The Mahogany Tree

Mahogany, a wood imported to England from the Americas, was used for fine furniture, especially the dining table, which became known popularly as "the Mahogany tree."

William Makepeace Thackeray
(1811-1863)

ERIC HELMUTH

$\text{♩} = 92-96$

Piano

f

con pedale

mf

f

Ped.

4

f

Christ - mas is here.

f

(ped. ad. lib.)

Ped.

2

unis.

div.

Winds whis - tle shrill, i - cy and chill:

unis.

div.

2 11

Lit - tle care we. Lit - tle we fear wea - ther with - out,

Lit - tle care we

mf

14

shel - tered a - bout the Ma - hog - a - ny Tree.

f unis.

f unis.

f *mf*

18

Com - mon - er greens, I - vy and oaks,

div. *f* *mf*

Po -

f *mf*

8 76 *piu f* *ff*

short, when we are gone, let them sing

piu f unis. *ff*

78

on,

ff

80 *Meno mosso* *A tempo*

round the old tree.

Meno mosso *A tempo*

ff

Ped. Ped.

YR9305v1

A New December

TTB and Piano

Music and Words by
David Frank Long

*Days are shorter now, darker the sky,
Colder blows the wind as nature sleeps all around us.
Still, we celebrate light, we celebrate beauty.
For it's a new December!
And even though it's winter,
There's a brighter hope,
A deeper joy,
And a warmer love, love, love.
It almost seems like springtime!*

*There's a special peace, this time of year.
If we're true to it, our hearts will mend, our lives begin again
As we celebrate light, we celebrate beauty.
For it's a new December!
And even though it's winter,
There's a brighter hope,
A deeper joy,
And a warmer love, love, love.
It almost seems like springtime!*

Regular sales price: \$1.50 per score.

SAMPLER PAGE 23

A New December

TTB and Piano

Music and words by
David Frank Long

Andante con moto

Piano

The piano introduction consists of two staves in 6/4 time, marked *p*. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with sustained notes and chords.

T 1

p

Days are short-er now, dark - er — the sky, cold - er blows the wind —

T 2

p

Days are short-er now, dark - er — the sky, cold - er blows the wind —

B.

p

Days are short-er now, dark - er — the sky, cold - er blows the wind —

The vocal staves are in 6/4 time, marked *p*. Each staff contains the lyrics: "Days are short-er now, dark - er — the sky, cold - er blows the wind —". The Tenor 1 and Tenor 2 parts are in the treble clef, and the Bass part is in the bass clef. A circled number 4 indicates the start of the fourth measure.

Pno.

The piano accompaniment for the vocal section consists of two staves in 6/4 time. The right hand continues the melodic line from the introduction, and the left hand provides a harmonic accompaniment. A circled number 4 indicates the start of the fourth measure. A dashed line labeled *gub* is positioned below the piano part.

31

T 1 *p*
mend, our lives be - gin a - gain as we cel - e - brate light, we

T 2 *p*
mend, our lives be - gin a - gain as we cel - e - brate light, we

B. *p*
mend, our lives be - gin a - gain as we cel - e - brate light, we

Pno. *p*

34

T 1 *mf* *animando*
cel - e - brate beau - ty. For it's a new De -

T 2 *mf*
cel - e - brate beau - ty. For it's a new De -

B. *mf*
cel - e - brate beau - ty. For it's a new De -

Pno. *mf* *cresc.* *animando*

37

T1 *f* cem - ber! It's a new _____ De - cem - ber! *mf* And

T2 *f* cem - ber! It's a new _____ De - cem - ber! *mf* And

B. *f* cem - ber! It's a new _____ De - cem - ber!

37

Pno. *f* *p*

40 *poco allargando* *a tempo*

T1 *mp* e - ven though it's win - ter, there's a bright - er hope,

T2 *mp* e - ven though it's win - ter, there's a bright - er hope,

B. *mf* *mp* Though it's win - ter, there's a bright - er hope,

40 *poco allargando* *a tempo*

Pno. *p* *mp* *mp* *p*

43

T 1
8 a deep - er joy, and a warm - er love, love,

T 2
8 a deep - er joy, and a warm - er love, love,

B.
a deep - er joy, and a warm - er love, love,

Pno.
mp cresc.

46

ritardando *a tempo* *molto ritardando*

T 1
8 love. It al - most seems like spring - time! *brief*, *f*

T 2
8 love. It al - most seems like spring - time! *brief*, *f*

B.
love. It al - most seems like spring - time! *brief*, *f*

Pno.
ritardando *a tempo* *molto ritardando*
f

YR3312

Ocho Kandelikas

TTBB, Solo Voice, Claves and Piano

Music and Words by
Flory Jagoda

Arranged by
J.A. Kawarsky

(Ladino)

*Hanuka Linda 'sta aki,
Ocho kandelas para mi.
Una kandelika, dos kandelikas,
Tres kandelikas, kuartro kandelikas,
Sintju kandelikas, seysh kandelikas,
Siete kandelikas,
Ocho kandelas para mi.*

*Los pastelikos vo kumer,
Con almendrikas i la miel.*

*Muchas fiestas vo fazer,
Con alegrias, plazer.*

(Translation)

*Beautiful Chanukah is here
Eight candles for me.
One candle, two candles,
Three candles, four candles,
Five candles, six candles,
Seven candles
Eight candles for me.*

*I will eat the little pies
With almonds and honey.*

*I will give many parties.
With happiness and pleasure.*

Regular sales price: \$1.95 per score.

SAMPLER PAGE 28

YR3312

to Buddy

Ocho Kandelikas

TTBB, Solo Voice, Claves and Piano

Words and music by Flory Jagoda
Arranged by J.A. Kawarsky

The musical score is arranged in three systems. The first system (measures 1-4) features a Solo voice line starting with a rest, followed by the lyrics "Ha - nu - ka lin - da ___ 'sta a - ki," and "o - cho kan - de - las ___ pa - ra". The Claves part provides a rhythmic accompaniment. The Piano part is marked *Moderately* and *mf*, with chords $\sharp m$ and $C\sharp 7$ indicated. The second system (measures 5-8) continues the vocal line with the lyrics "mi. Ha - nu - ka lin - da ___ 'sta a - ki," and "o - cho kan - de - las ___ pa - ra". The Claves and Piano parts continue their accompaniment, with the Piano part marked *mf* and including chords $\sharp m$ and $C\sharp 7$.

Ocho Kandelikas - 2 -

9

Solo *8* mi. U - na kan - de - li - ka, dos kan - de - li - kas, tres kan - de - li - kas,

Bar. *pp* Loo oh

B *pp* Loo oh

Civ. 9

Pno. 9 *f#m* *C#7* *f#m* *C#7*

13

Solo *8* kuat - ro kan - de - li - kas, sin - tju kan - de - li - kas, seysh kan - de - li - kas, sie - te kan - de - li - kas,

T1 *pp* Ah Sie - te kan - de - li - kas, *pp*

T2 *pp* Ah Sie - te kan - de - li - kas, *p*

Bar. Ah Sie - te kan - de - li - kas, *p*

B ah Sie - te kan - de - li - kas, oh,

Civ. 13

Pno. 13 *f#m* *C#7* *f#m* *C#7*

Ocho Kandelikas - 4 -

21

T1
8
mer, con al-men-dri - kas, oo, vo_____ ku -

T2
8
mf con al-men-dri-kas i la miel. *p* Oo, vo_____ ku - mer,

Bar.
con al-men-dri-kas i la miel. Los pas-te-li-kos_____ vo ku - mer,

B
p con, i - la miel. *mf* Los pas-te-li-kos_____ vo ku - mer,

21

Clv.
21

Pno.
21
3
C#7

The image shows a musical score for a piece titled "Ocho Kandelikas - 4 -". The score is written for five parts: Tenor 1 (T1), Tenor 2 (T2), Baritone (Bar.), Bass (B), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score begins at measure 21. The vocal parts have lyrics in Spanish. The piano part includes a triplet in measure 22 and a C#7 chord in measure 23. The score is marked with dynamics such as *mf* (mezzo-forte) and *p* (piano).

Ocho Kandelikas - 9 -

38

T1
8
zer, a - le - gri - as, pla - zer. Vo fa -

T2
8
con a - le - gri - as i pla - zer. Mu - chas fi - es - tas — vo fa - zer,

Bar.
zer, a - le - gri - as, pla - zer. Vo fa -

B
38
zer, a - le - gri - as, pla - zer. Vo fa -

Civ.

Pno.
38
C#7

42

T1
8
mf zer, con a - le - gri - as i pla - zer. *p* U - na, dos,

T2
8
mf con a - le - gri - as i - pla - zer. *mf* Dos kan - de - li - kas,

Bar.
zer, Dos, —

B
42
zer, U - na kan - de - li - ka, dos, —

Civ.

Pno.
42
mp *p* *mp* # C#7 #

Ocho Kandelikas - 16 -

80

Solo

O - cho kan - de - las pa - ra mi.

80

T 1

O - cho kan - de - las pa - ra mi.

80

T 2

O - cho kan - de - las pa - ra mi.

80

Bar.

O - cho kan - de - las pa - ra mi.

80

B

O - cho kan - de - las pa - ra mi.

80

Clv.

80

Pno.

C#7

sfz

Detailed description: This page of a musical score is for the piece 'Ocho Kandelikas - 16 -'. It features five vocal parts (Solo, T1, T2, Baritone, Bass) and piano accompaniment. The vocal parts are in a soprano clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are 'O - cho kan - de - las pa - ra mi.' The piano accompaniment includes a Clavichord (Clv.) and a Piano (Pno.). The piano part has a treble and bass clef, with a key signature of three sharps and a common time signature. It includes a C#7 chord and a fortissimo (sfz) dynamic marking. The score is numbered 80 at the beginning of each system.

YR3R11

Santa Won't You Please Come Back

TTBB Chorus, Soprano Solo and Piano

Words by
John Pingree

Music by
Neal Richardson

*One Christmas Eve Santa packed his sleigh.
Said to his wife, "I'll be home right away.
Soon as I've delivered all these billion toys
To the world's well-mannered girls and boys."*

*But the next morning Missus Santa learned
to her great worry he had not returned.
Many moons have passed and she is still alone.
All the Arctic Circle hears her moan.*

*"Santa, won't you please come back!
You left a red-hot mama in an igloo shack.
I sit here wonderin' where the heck you've been.
I finished off the egg nog, started in on the gin.
The elves are bangin' on my door each night.
They ain't the Seven Dwarves and I ain't Snow White.
Without my sugar Santa, I shiver in our shanty.
Santa, won't you please come back!"*

*Turns out old Santa was quite alright.
He crashed on Christmas Island Christmas night.
When he saw the native women, that old goat,
Said "Let's wait a month or three to call a boat."*

*He wrote to the wife not to fret or pine,
But Miz Santa read between each line.
She knew what to do to get her man back home,
Never more his twinkling eye to roam.*

*"Santa won't you please come back.
It's getting' awful hard for me to stay on track.
I'm just too weak to keep the wolves at bay,
The iceman comes to cool me off three times a day!
I get hot flashes bright as solar flares,
At night I snuggle up to two polar bears.
And when they're roused again you
Can guess who's on the menu.
Santa won't you please come back!
Santa, won't you please make haste!
Until ol' Sasquatch caught me I was bein' chaste.
The nights are endless and the cabin's bare.
When trappers come to call, we share the easy chair.
You didn't leave me with a lump of coal.
Why, Pops, you even took that big North Pole!
I ain't got no direction without your sweet affection.
Santa won't you please come back!
You know I like 'em furry, So, Santa, better hurry!"*

Santa won't you please come back!

Regular sales price: \$1.75 per score.

Santa, Won't You Please Come Back

TTBB Chorus, Soprano Solo and Piano

Words by
John Pingree

Music by
Neal Richardson

Simply

TT

8

BB

p

p

rapidly

p

p

8va--

(Chorus) One Christ-mas Eve San-ta packed his sleigh.

One Christ-mas Eve San-ta packed his sleigh.

6

molto legato

Said to his wife, "I'll be home right a-way. Soon as I've de-li-ved all these bil-lion toys to the

Said to his wife, "I'll be home right a-way. Ah_____

6

10 *A bit faster*

world's well man-nered girls and boys." But the next mor-ning Mis-sus San-ta learned to her

Ah "girls and boys." But the next mor-ning Mis-sus San-ta learned to her

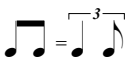
pseudo-Baroque

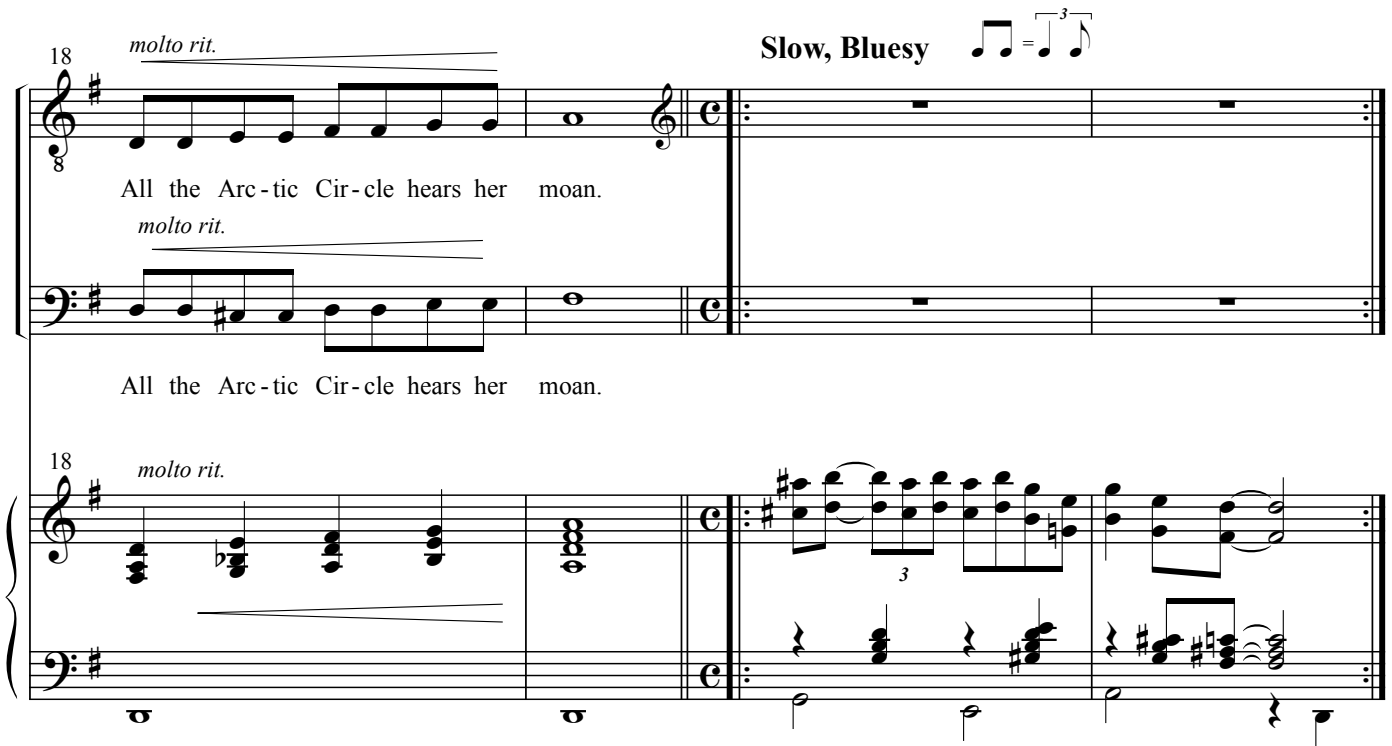
14 *Slower*

great wor-ry he had not re-turned. Man-y moons have passed and she is still a-lone.

great wor-ry he had not re-turned. Ah! Ah!

Slower

18 *molto rit.* **Slow, Bluesy** 



All the Arc-tic Cir-cle hears her moan.

All the Arc-tic Cir-cle hears her moan.

22 **MRS. CLAUS (Solo)**



San-ta, won't you please come back!___ You left a red-hot ma-ma in an ig-loo shack.

MRS. CLAUS: I'm waiting!

I'm not gonna ask you again!

93

San - ta won't you please come back. _____

San - ta won't you please come back! _____

93

MRS. CLAUS (Solo)

96

San - ta wont you please come back! _____

(Chorus) tutti

tenor (div.) *f*

bass/baritone

San - ta Ah _____

96

MRS. CLAUS: Come back soon,
and you'll get more than milk and
cookies, big boy.

The musical score consists of two systems. The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins at measure 99 with a whole note G4. The piano accompaniment starts with a whole note chord of G4, B4, and D5, which is sustained across the first two measures. The vocal line continues with a whole note G4 in the third measure. The piano accompaniment then moves to a whole note chord of G4, B4, and D5 in the third measure. The vocal line concludes with a whole note G4 in the fourth measure. The piano accompaniment ends with a whole note chord of G4, B4, and D5 in the fourth measure. The lyrics "Oh Yeah!" are written below the piano accompaniment in the third measure. The second system also features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins at measure 99 with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The vocal line concludes with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment ends with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Oh Yeah!" are written below the piano accompaniment in the third measure.

YR1030.1v1P

Tropical Christmas

(from *The Crocodile's Christmas Ball*)

TTBB and Piano

Words by

William MacDuff

Music by

Roger Bourland

*The snow is falling, the sleigh-bells calling
All across the frozen North.
It's oh, so grand in this winter wonderland,
Now is the very best of times.
But it's December the twenty-fourth and I'm longing for warmer climes.
I'm dreaming of a tropical Christmas.
Just like I knew when I was young,
Where palm trees sway beside the bay
And Santa Claus rides in an open Chevrolet.
I'm dreaming of a tropical Christmas
Whenever "Silent Night" is sung.
Where Santa and His elves are tanned
And carolers sing with a mariachi band.
Deck the malls with cotton snowballs,
Paint a frost on the window pane.
Christmas can be just as jolly with a holly made of polyurethane.
I'm dreaming of a tropical Christmas where lights on lemon trees are hung.
The snowbird sports black socks and shorts
And stays with his flock by the pools and tennis courts.
Christmas day we'll open presents
Then we'll swim in the balmy sea.
After dinner we'll retire to perspire by the fire on T.V.
I'm dreaming of a tropical Christmas.
Just like I knew when I was young.
Where moonlight pours on sandy shores
I'm longing to go in December, for it seems
A merry Christmas is the very Christmas
You remember in your dreams.*

Regular sales price: \$1.75 per score.

Tropical Christmas

from

THE CROCODILE'S CHRISTMAS BALL and Other Odd Tales

William MacDuff

TTBB and piano

Roger Bourland

Slow (in 2) $\text{♩} = 88$

Piano *mp*

5 *mf*

T1
The snow is fal-ling The sleigh-bells cal-ling All— a-cross the froz-en North. It's oh, so

T2
The snow is fal-ling The sleigh-bells cal-ling All— a-cross the froz-en North. It's oh, so

Bar
The snow is fal-ling The sleigh-bells cal-ling All— a-cross the froz-en North. It's oh, so

Bass
The snow is fal-ling The sleigh-bells cal-ling All— a-cross the froz-en North. It's oh, so

5

Tropical Christmas - 2 -

10

T1 grand In this win - ter won - der - land, Now is the ver - y best of

T2 grand In this win - ter won - der - land, Now is the ver - y best of

Bar grand In this win - ter won - der - land, Now is the ver - y best of

Bass grand In this win - ter won - der - land, Now is the ver - y best of

10

14

T1 times. But it's De - cem - ber the twen - ty - fourth And I'm long - ing for___ warm - er

T2 times. But it's De - cem - ber the twen - ty - fourth And I'm long - ing for___ warm - er

Bar times. But it's De - cem - ber the twen - ty - fourth And I'm long - ing for___ warm - er

Bass times. But it's De - cem - ber the twen - ty - fourth And I'm long - ing for___ warm - er

14

Tropical Christmas - 9 -

60

T1
socks and shorts by the pools and ten-nis courts.

T2
and stays with his flock

Bar
socks and shorts by the pools and ten-nis courts.

Bass
and stays with his flock

60

63

T1
f Christ - mas day we'll o - pen pre-sents Then we'll swim in the balm - y sea.

T2
f Christ - mas day we'll o - pen pre-sents Then we'll swim in the balm - y sea.

Bar
f Christ - mas day we'll o - pen pre-sents Then we'll swim in the balm - y sea.

Bass
f Christ - mas day we'll o - pen pre-sents Then we'll swim in the balm - y sea.

63

Tropical Christmas - 11 -

79

T1 *mf*
trop - i - cal Christ - mas — Just like I knew when I was young. Where moon - light pours On

T2 *mf*
trop - i - cal Christ - mas — Just like I knew when I was young. Where moon - light pours On

Bar *mf*
trop - i - cal Christ - mas — Just like I knew when I was young. Where moon - light pours On

Bass *mf*
trop - i - cal Christ - mas — Just like I knew when I was young. Where moon - light pours On

83

T1
sand - y shores I'm long - ing to go In De - cem - ber, for it seems A mer - ry Christ - mas Is the

T2
sand - y shores I'm long - ing to go In De - cem - ber, for it seems A mer - ry Christ - mas Is the

Bar
sand - y shores I'm long - ing to go In De - cem - ber, for it seems A mer - ry Christ - mas Is the

Bass
sand - y shores I'm long - ing to go In De - cem - ber, for it seems A mer - ry Christ - mas Is the

88

T1
ver - y Christ-mas You re - mem-ber in your dreams.

T2
ver - y Christ-mas You re - mem-ber in your dreams.

Bar
ver - y Christ-mas You re - mem-ber in your dreams.

Bass
ver - y Christ-mas You re - mem-ber in your dreams.

88

p