

Eboracum Popular Choral Series

Banks Music Publications, The Old Forge, Sand Hutton, York YO4 1LB

S.A.T.B.

PCS 14

PREVIEW ONLY

THE CAROL SINGERS

Charles Hayes

T. C. Sterndale Bennett
arr. Philip Lawson

Rustic!

mf

S

Doo doo.

mf

A

Doo doo.

mf

T^t

Doo doo.

mf

B

Doo doo.

mf

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5

dm dm dm dm dm dm dm dm la la la

dm dm dm dm dm dm dm dm la la la la

In our vil - lage Christ-mas time I sez to sev -'ral mates:

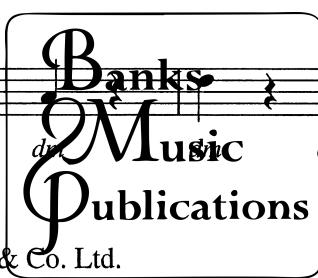
dm dm dm dm dm dm dm dm la la la

Banks
ON
Music

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† Baritones may join the Tenors
in low passages.

A musical score for 'The Star-Spangled Banner' on two staves. The top staff starts with a treble clef, a key signature of one flat, and a '9' in the top left corner. It features a large, bold, black watermark reading 'PREVIEW ONLY' overlaid on the notes. The bottom staff starts with a treble clef and a key signature of one flat. Both staves have lyrics: 'dm dm dm dm dm dm oo—' on the top staff and 'dm dm dm dm dm dm oo—' on the bottom staff. The music consists of eighth-note patterns.

"Look 'ee lads," I sez, sez I, "Now what a - bout some waits?" We

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13

A musical score for the first verse of "The Star-Spangled Banner". The key signature is F major (one sharp). The vocal line starts on a low note, descends to a low B-flat, and then ascends to a high D. The lyrics are: "O say can you see by the dawn's early light". The vocal part is in the upper staff, and the piano accompaniment is in the lower staff.

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A musical staff in treble clef with a key signature of one sharp. The staff contains two notes: a long sustained note followed by a shorter note. A large, bold, black watermark reading "REVIEW ONLY" is overlaid across the staff.

A musical score for two voices. The top staff is in treble clef, 8th note time, and has lyrics: "gets a ca - rol, learns it up, an' on an eve-nin' win - try we". The bottom staff is in bass clef, 8th note time, and has a harmonic pattern: "doo doo", "doo _____", "doo _____", "doo", "doo", "oo _____. The title "PREVILY" is written across the top in large, bold, black letters.

17

rit.

a tempo

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Musical notation for the first line of the melody, starting with a treble clef and a common time signature. The notes include a dotted half note, a quarter note, a dotted eighth note, a sixteenth note, a sixteenth note with a sharp sign, a sixteenth note with a flat sign, a sixteenth note with a sharp sign, and a sixteenth note.

oo _____ doo doo oo. _____ dm

1



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21

dm dm dm dm dm dm. "Good King Wen - ces - las looked out," sings

dm dm dm dm dm dm. "Good King Wen - ces - las looked out," sings

dm dm dm dm dm dm. "Good King Wen - ces - las looked out," sings

dm. "Good King Wen - ces - las looked out," sings

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25

we with splen-did pow - er. Sev - 'ral neigh-bours looked out too to

we with splen-did pow - er. Sev - 'ral neigh-bours looked out too to

we with splen-did pow - er. Sev - 'ral neigh-bours looked out too to

we with splen - did - pow - er. Sev - 'ral neigh-bours looked out too to

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29

see what all the row were! We sings for - te*, sound-ed like a hun - dred.

see what all the row were! We sings for - te*, sound-ed like a hun - dred.

see what all the row were! We sings for - te*, sound-ed like a hun - dred.

see what all the row were! We sings for - te*, sound-ed like a hun - dred.

* pronounced 'forty'

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33 *p* *f* *mf*
 E-ven in the soft bits 'ow we thun-der'd! Bill, our bass, 'e 'urt 'is face,

p *f* *mf*
 E-ven in the soft bits 'ow we thun-der'd! oo

p *f* *mf*
 E-ven in the soft bits 'ow we thun-der'd! dm dm dm dm dm dm dm dm dm

allargando a tempo
mf *f* *mf*
 oo But all a - gree therewere none like we to

f *mf*
 oo But all a - gree none like we to

thought that it were torn. But all a - gree therewere none like we to

f *mf*
 doo dm dm dm all a - gree none like we to

41 *mp*
 'ail the 'ap - py morn. la la

'ail the 'ap - py morn.

mp
 'ail the 'ap - py morn.

mp
 'ail the 'ap - py morn.

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45

la la la la la - kin's took the tre - ble line, A
la la la la la. dm dm dm dm dm dm dm
la la la la la la la. dm dm dm dm dm dm dm
la la la la la la la. dm dm dm dm dm dm dm

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49

love-ly voice 'e's got. dm dm dm dm An'
dm dm dm dm it's lov-er-ly. dm dm dm dm An'
dm dm dm dm it's lov-er-ly. I were te-nor. An'
dm dm dm dm it's lov-er-ly. dm dm dm dm Bill were bass,

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53

Fred were all the lot. E wan-der'd up an' down the scale, but
Fred were all the lot. Fred were all the lot.
Fred were all the lot.

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rit.

57

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still 'e ra - ther marr'd it. Be - cause 'e ne - ver know'd no words, An'

61

a tempo

so 'e "la la la'd" it. mm.

so 'e "la la la'd" it. mm.

SOLO* (clears throat noisily)

so 'e "la la la'd" it. "Her - Her - Hum!"

so 'e "la la la'd" it. mm.

65

f

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"Good King Wen - ces - las looked out" sings 'e with splen - did pow - er.

f

"Good King Wen - ces - las looked out" sings 'e with splen - did pow - - er.

ff*

f

"LA LA LA LA LA looked out" sings 'e with splen - did pow - er.

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"Good King Wen - ces - las looked out" sings 'e with splen - did pow - er.

* One tenor La's the next five notes raucously and somewhat out of tune.

Other tenors may join alto or bass part for these notes.

69

Sev - 'ral neigh-bours looked out too to see what all the row were!

Sev - 'ral neigh-bours looked out too to see what all the row were!

Sev - 'ral neigh-bours looked out too to see what all the row were!

Sev - 'ral neigh-bours looked out too to see what all the row were!

73

We sings for - te, sound-ed like a hun-derd. E-ven in the soft bits 'ow we thun-der'd!

We sings for - te, sound-ed like a hun-derd. E-ven in the soft bits 'ow we thun-der'd!

We sings for - te, sound-ed like a hun-derd. E-ven in the soft bits 'ow we thun-der'd!

We sings for - te, sound-ed like a hun-derd. E-ven in the soft bits 'ow we thun-der'd!

77

Ev - 'ry verse got worse an' worse but though we all felt worn, Yet

Ev - 'ry verse got worse an' worse but though we all felt worn, Yet

Ev - 'ry verse got worse an' worse but though we all felt worn, Yet

Ev - 'ry verse got worse an' worse but though we all felt worn, Yet

81

all a - gree there were none like we to 'ail the 'ap - py morn.

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all a - gree none like we to 'ail the 'ap - py morn.

all a - gree there were none like we to 'ail the 'ap - py morn. doo

all a - gree none like we to 'ail the 'ap - py morn. doo

rit.

Ding dong mer-ri- ly on high, in heav'n the bells are ring - ing.

Ding dong mer-ri- ly on high, in heav'n the bells are ring - ing.

doo doo doo doo doo doo doo on high, in heav'n the bells are ring - ing.

doo doo doo doo doo doo doo on high, in heav'n the bells are ring - ing.

89 * a tempo

mp

oo

Still we ne - ver got no cash, which did - n't seem quite just,

mp

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* From here to the end may be sung in F# major (up a semitone) if desired. In this case change the second chord of bar 88 as shown by the small notes in brackets: Soprano F, Alto C \flat , Tenor A \flat , Bass D \flat .

93 *mp*

See - in' we'd stood there for hours, a - sing-in' fit to bust.

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bom bo bo bo bo bo bo

97

bom(mm) bom bom bom

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Then our p'lice - man, ole Bob Bates, comes up a-scowl-in' pro-per,

bom(mm) bom bom bom bo bo bo bo bo bo

101 rit.

"Good ol' B.D. At last we've got a cop - per!"

dm dm dm dm oo

young Per - kins Banks

dm dm oo

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a tempo

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105 *mf*
 "Good King Wen - ces - las looked out," we still keeps on re - cord - ing,
mf
 "Good King Wen - ces - las looked out," we still keeps on re - cord - - ing,
mf
 8 "Good King Wen - ces - las looked out," we still keeps on re - cord - ing,
mf
PREVIEW ONLY
 "Good King Wen - ces - las looked out," we still keeps on re - cord - ing,

109
 rit.
 Bob sez:
oo
dm dm dm dm dm dm oo
PREVIEW ONLY
dm dm dm dm dm dm oo
oo
 "Yes, you look out too: it's sel - dom I've 'eard more din."

113 **Slower** *p*
 Then a change come in the - - - - - - - - - - - - - - - - - - -
p
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oo
p
oo
p
oo
p
oo
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117 *mf*

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oo we sez to 'im with scorn. 'E

mf

oo 'E

mf

"Look 'ere, Bate we're Christ mas waits!" oo 'E

mf

oo

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121

sez with a sneer: "An' - greet the 'ap - py morn!"

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sez with a sneer: "An' - greet the 'ap - py morn!"

sez with a sneer: "An' - greet the 'ap - py morn!"

"Well WAIT in 'ere! An' - greet the 'ap - py morn!"

