

# A LIFE OF A SAILOR

LEVEL 3 TEN/BASS

J. HODGES 2012

1 *mf* 3

A *mf* sai - lor's life on the o - pen sea is

Musical notation for measures 1-4, including vocal line and bass line. The key signature has one flat (Bb) and the time signature is 3/4. The first measure starts with a dynamic marking of *mf*. Measure numbers 1 and 3 are boxed.

5 7 *mp*

what I am long - ing for; oh, for the

Musical notation for measures 5-8, including vocal line and bass line. The dynamic marking *mp* appears above the vocal line in measure 7 and below the bass line in measure 8. Measure numbers 5 and 7 are boxed.

9 11 *mf*

sting of the wa - ter, the salt - y air, the

Musical notation for measures 9-12, including vocal line and bass line. The dynamic marking *mf* appears above the vocal line in measure 11 and below the bass line in measure 12. Measure numbers 9 and 11 are boxed.

13 16 *f*

might - y o - cean's roar. Oh, take me

Musical notation for measures 13-16, including vocal line and bass line. The dynamic marking *f* appears above the vocal line in measure 16 and below the bass line in measure 16. Measure numbers 13 and 16 are boxed.

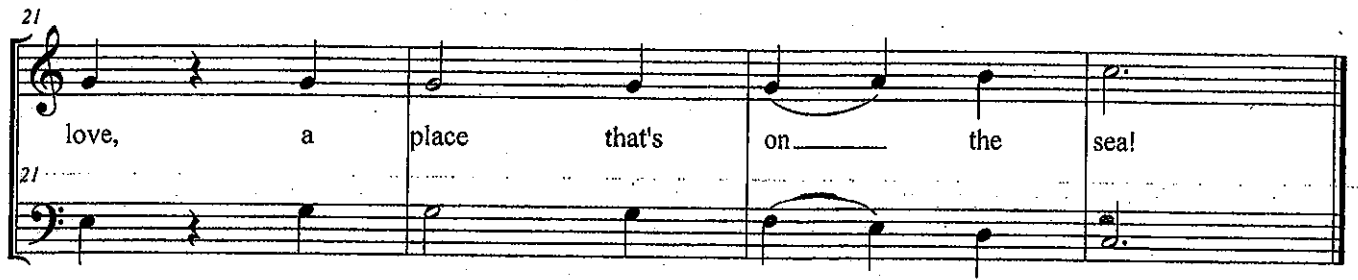
17 19

back! Let me go back to the place I

Musical notation for measures 17-20, including vocal line and bass line. Measure numbers 17 and 19 are boxed.

A LIFE OF A SAILOR

21



love, a place that's on the sea!

21

Detailed description: This is a musical score for a song. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains the melody with lyrics underneath. The lyrics are: 'love, a place that's on the sea!'. The word 'on' is followed by a horizontal line, indicating a long note. The bass staff contains a bass line with notes corresponding to the melody. There are two '21' markings, one at the beginning of the treble staff and one at the beginning of the bass staff. The music is written in a simple, clear style.

# An English Padlock

Prior  
Distict 2A TB

Moderate

Vincent L. Brown

*mf* 2 3 4

TENOR

BASS

Be to her vir - tues ve - ry kind;

5 6 7 8 9

T.

B.

Be to her faults a lit - tle blind; Let all her

10 11 12 13 *f*

T.

B.

ways be un - con - fin'd; And snap your

14 15 16

T.

B.

pad - lock on her mind.

# BOATS OF MINE

LEVEL 2 TEN/BASS

J. HODGES 2012

*mf* 3

Dark brown is the riv - er, gold - en is the sand; it

Dark brown is the riv - er, gold - en is the sand; it

5 7

flows a - long for - ev - er with trees on ev' - ry hand.

flows a - loong for - ev - er with trees on ev' - ry hand.

9 11

Green leaves a - float - ing, cas - tles of the foam;

Green leaves a - float - ing, cas - tles of the foam;

13

15

boats of mine are boat - ing, when will all come

boats of mine are boat - ing, when will all come

13

13

Detailed description: This block contains two systems of musical notation for measures 13 through 15. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: 'boats of mine are boat - ing, when will all come'. Measure 13 contains the first two measures of the vocal line, measure 14 contains the next two measures, and measure 15 contains the final two measures. The piano accompaniment consists of a simple harmonic accompaniment with quarter notes in the right hand and half notes in the left hand.

17

home? Oh, when will all come home?

home? Oh, when will all come home?

16

16

*mf*

*mf*

Detailed description: This block contains two systems of musical notation for measures 16 through 17. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: 'home? Oh, when will all come home?'. Measure 16 contains the first two measures of the vocal line, and measure 17 contains the next two measures. The piano accompaniment consists of a simple harmonic accompaniment with quarter notes in the right hand and half notes in the left hand. A dynamic marking of *mf* (mezzo-forte) is present above the first measure of the vocal line in both systems.

# CONVERSATIONS

LEVEL 1 TREBLE

J. HODGES 2012

*mf* 3 5

Walk - ing a - lone in a si - lent for - est, I gaze at

7 9

new fal - len leaves. Some - times I hear the sweet con - ver -

11 13 15

sa - tion made by the old, the old oak trees.

# Dislike

Andante

SOPRANO *mf* 2 3 4 5  
I do not love thee, Doc - tor Fell. The rea-son

ALTO *mf*  
I do not love thee, Doc - tor Fell. The rea-son

TENOR *mf*  
I do not love thee, Doc - tor Fell. The rea-son

BASS *mf*  
I do not love thee, Doc - tor Fell. The rea-son

S. 7 8 9 10  
why I can - not tell. But this I know

A. 7 8 9 10  
why I can - not tell. But this I know

T. 7 8 9 10  
why I can - not tell. But this I know

B. 7 8 9 10  
why I can - not tell. But this I know

11 12 13 *f* 14 15 > > 16 >

S. and know full well; *f* I do not love thee, Doc - tor Fell.

A. and know full well; *f* I do not love thee, Doc - tor Fell.

T. and know full well; *f* I do not love thee, Doc - tor Fell.

B. and know full well; I do not love thee, Doc - tor Fell.

and know full well; I do not love thee, Doc - tor Fell.

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in G major (one sharp) and 4/4 time. It consists of four staves. Above the Soprano staff, measure numbers 11, 12, 13, 14, 15, and 16 are indicated. Measure 13 is marked with a forte (*f*) dynamic. Measures 15 and 16 have accents (>) over the notes. The lyrics are: 'and know full well; I do not love thee, Doc - tor Fell.' The Soprano and Alto parts have a fermata over the final note of the phrase. The Tenor and Bass parts have a fermata over the final note of the phrase. The Bass part has an '8' written below the first measure.



# Doubt

Shakespeare  
District 3A SATB

Vincent L. Brown

Moderate

*mf* 2 3 4

SOPRANO  
Doubt thou the stars are fire; Doubt that the

*mf*

ALTO  
Doubt thou the stars are fire; Doubt that the

*mf*

TENOR  
Doubt thou the stars are fire; Doubt that the

*mf*

BASS  
Doubt thou the stars are fire; Doubt that the

5 6 7 8 9

S.  
sun doth move Doubt truth to be a li - ar

A.  
sun doth move Doubt truth to be a li - ar

T.  
sun doth move Doubt truth to be a li - ar

B.  
sun doth move Doubt truth to be a li - ar

10 *11 cresc.* 12

S. But \_\_\_\_\_ ne - ver, But ne - ver

A. But \_\_\_\_\_ ne - ver, But ne - ver

T. But \_\_\_\_\_ ne - ver, But ne - ver

B. But \_\_\_\_\_ ne - ver, But ne - ver

13 *14 f* 15 16

S. doubt, But *f* ne - ver doubt I love.

A. doubt, But *f* ne - ver doubt I love.

T. doubt, But *f* ne - ver doubt I love.

B. doubt, But ne - ver doubt I love.

# Evening Bells

Thomas Moore  
District 4A TBB

**Moderate**

Vincent L. Brown

*mf* 2 3

TENOR 1

Those ev' ning bells! Those ev' ning bells! How ma-ny a

*mf*

BASS 1

Those ev' ning bells! Those ev' ning bells! How ma-ny a

*mf*

BASS 2

Those ev' ning bells! Those ev' ning bells! How ma-ny a

4 5 6 7 8

T. 1

tale their mu - sic tells! Of youth and home

B. 1

tale their mu - sic tells! Of youth and home

B. 2

tale their mu - sic tells! Of youth and home

9 10 11 *Unison* 12 *Parts* 13

T. 1  
and that sweet time When last I heard their soo - thing

B. 1  
and that sweet time When last I heard their soo - thing

B. 2  
and that sweet time When last I heard their soo - thing

14 15 *mp* 16 *p*

T. 1  
chime. Those ev' ning bells! Those ev' ning bells!

B. 1  
chime. Those ev' ning bells! Those ev' ning bells!

B. 2  
chime. Those ev' ning bells! Those ev' ning bells!

# FAVORITE THINGS

LEVEL 1 MIXED

J. HODGES 2012

1 *mf* 3

Lem - on - ade, mar - ma - lade, rasp - ber - ry jam,

Lem - on - ade, mar - ma - lade, rasp - ber - ry jam,

Lem - on - ade, mar - ma - lade, rasp - ber - ry jam,

5 7

pine - ap - ple cir - cles on hol - i - day ham;

pine - ap - ple cir - cles on hol - i - day ham;

pine - ap - ple cir - cles on hol - i - day ham;

9 11 *f*

Pe - can and pump - kin and co - co - nut cream;

Pe - can and pump - kin and co - co - nut cream;

Pe - can and pump - kin and co - co - nut cream;

13

15

*mf*

these are just some of my fa - vo - rite things. Yum, yum!

these are just some of my fa - vo - rite things. Yum, yum!

these are just some of my fa - vo - rite things. Yum, yum!

The musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in a key with one flat (B-flat major or D minor). The melody is simple and repetitive. The lyrics are printed below each staff. The first staff has a box around the number 13, and the second staff has a box around the number 15. The dynamic marking *mf* is placed above the first staff and below the second staff.

# JOYFUL PRAISE

LEVEL 3 SSA

J. HODGES 2012

1 3

Sing, sing, joy - ful - ly, we sing and let our voi - ces ring!

Sing, sing, joy - ful - ly, we sing and let our voi - ces ring!

Sing, sing, joy - ful - ly, we sing and let our voi - ces ring!

5 7

Sing, sing, join as one in per - fect har - mo - ny.

Sing, sing, join as one in per - fect har - mo - ny.

Sing, sing, join as one in per - fect har - mo - ny.

9 11

Sound the trum - pet! Sound the horn then lift your voice on high!

Sound the trum - pet! Sound the horn then lift your voice on high!

Sound the trum - pet! Sound the horn then lift your voice on high!

13

15

Musical score for measures 13-15. It consists of three staves in treble clef with a key signature of one sharp (F#). The music is marked with a forte *f* dynamic. The lyrics are: "Sing, sing, joy - ful - ly, we sing and let our".

16

Musical score for measure 16. It consists of three staves in treble clef with a key signature of one sharp (F#). The lyrics are: "voic - ces ring! Sing!".



# LINES AND SPACES

LEVEL 2 MIXED

J. HODGES 2012

1 *f* 3 4

"Great Big Dogs Fight An - i - mais" or so the say - ing goes,

5 6 7

as I try to mem - o - rize the lines and spa - ces so.

9 10 12

"FACE" for spa - ces, piece of cake, I know that one by heart!

13

15

Now if I could sing the notes, I'd know right where to start!

Now if I could sing the notes, I'd know right where to start!

Now if I could sing the notes, I'd know right where to start!

The image shows three musical staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. Each staff contains a sequence of notes corresponding to the lyrics. The lyrics are: 'Now if I could sing the notes, I'd know right where to start!'.

# LULLABY

LEVEL 3 SATB

J. HODGES 2012

3

*mf*

Soprano

Wind through the o - live trees sof - tly did blow,

*mf*

Alto

Wind through the o - live trees sof - tly did blow,

*mf*

Tenor

Wind through the o - live trees sof - tly did blow,

*mf*

Baritone

5

7

S

'round lit - tle Beth - le - hem long time a - go.

A

'round lit - tle Beth - le - hem long time a - go.

T

'round lit - tle Beth - le - hem long time a - go.

B

LULLABY

9

11

S Sheep on the hill - side lay whit - er than snow. There were *f*

A Sheep on the hill - side lay whit - er than snow. There were *f*

T Sheep on the hill - side lay whit - er than snow. There were *f*

B

13

15

S shep - herds a' - watch - ing there, man - y

A shep - herds a' - watch - ing there, man - y

T shep - herds a' - watch - ing there, man - y

B

16

S years a - go.

A years a - go.

T years a - go.

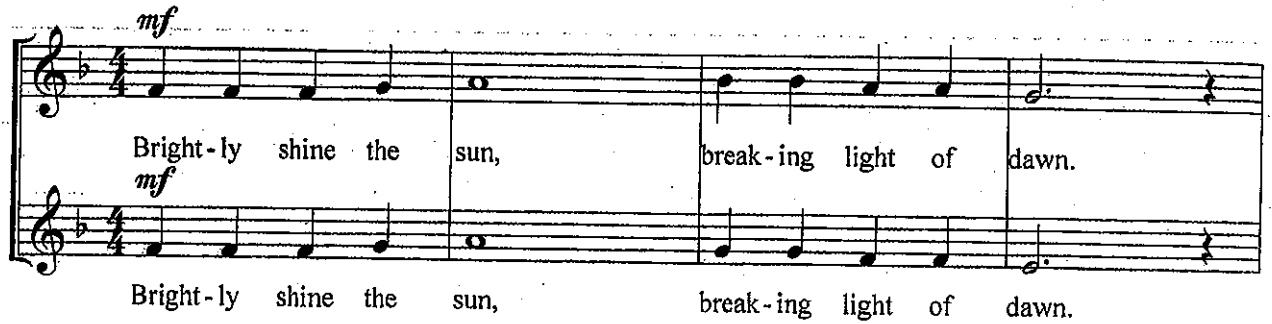
B

# NATURE

LEVEL 2 TREBLE

J. HODGES 2012

*mf*

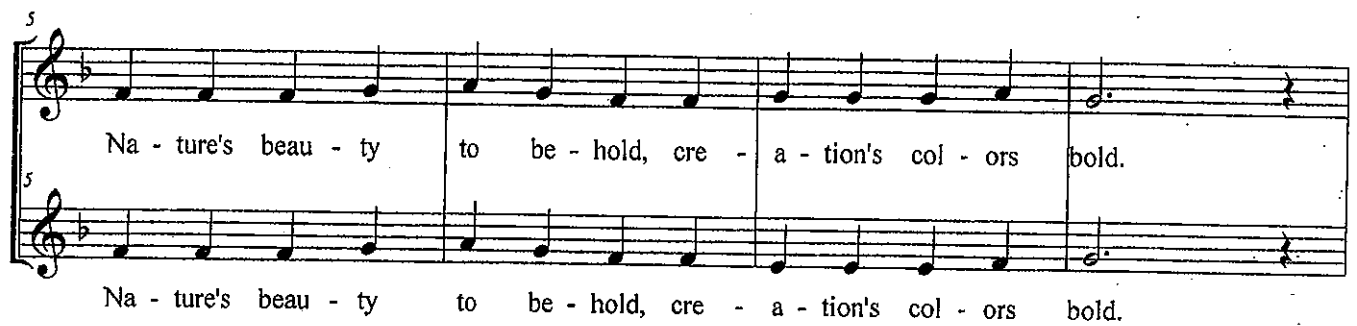


Bright-ly shine the sun, break-ing light of dawn.

*mf*

Bright-ly shine the sun, break-ing light of dawn.

5



Na - ture's beau - ty to be - hold, cre - a - tion's col - ors bold.

Na - ture's beau - ty to be - hold, cre - a - tion's col - ors bold.

9



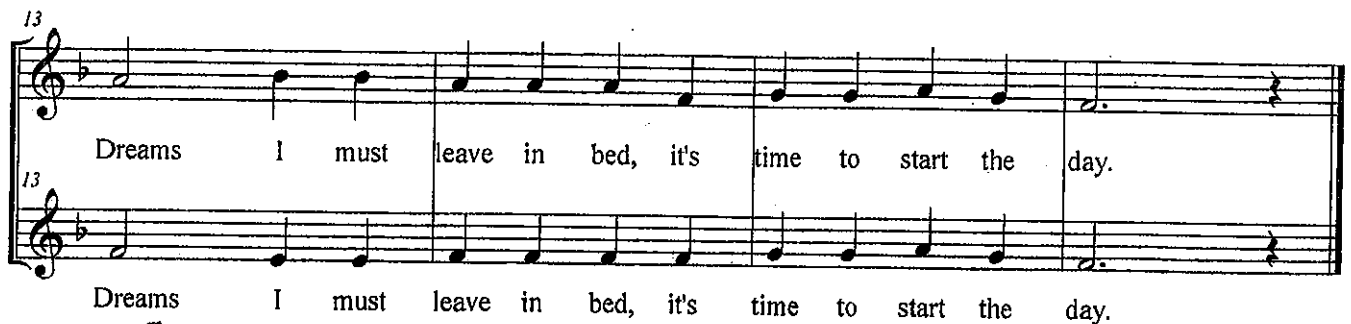
*f*

Blaz - ing orange and fier - y red, na - ture's dark - ness day has shed.

*f*

Blaz - ing orange and fier - y red, na - ture's dark - ness day has shed.

13



13

Dreams I must leave in bed, it's time to start the day.

Dreams I must leave in bed, it's time to start the day.

# Night

Blake  
District 4A SSA

Vincent L. Brown

**Andante**

*mf* 2 3 4 5 6

SOPRANO 1  
The moon, like a flow - er, in hea - ven's

*mf*

SOPRANO 2  
The moon, like a flow - er, in hea - ven's

*mf*

ALTO  
The moon, like a flow - er, in hea - ven's

7 8 9 10 11 12 *mp*

S. 1  
high — tow - er. With si - lent de - light, With

*mp*

S. 2  
high — tow - er. With si - lent de - light, With

*mp*

A.  
high — tow - er. With si - lent de - light, With

13 14 15 16 17

S. 1  
si - lent de - light, Sits and smiles on the night.

S. 2  
si - lent de - light, Sits and smiles on the night.

A.  
si - lent de - light, Sits and smiles on the night.

# One by One

Adelaide A. Proctor  
District 2A SAB

Vincent L. Brown

Moderate  
*mf*

2 3 4

SOPRANO

One by one the sands are flow - ing,

ALTO

One by one the sands are flow - ing,

BASS

One by one the sands are flow - ing,

5 6 7 8

S.

One by one the mo-ments fall; Some are

A.

One by one the mo-ments fall; Some are

B.

One by one the mo-ments fall; Some are



2

9 10 11

S. com - ing, Some are go - ing:

A. com - ing, Some are go - ing:

B. com - ing, Some are go - ing:

12 13 14 15

S. Do not strive to grasp them all

A. Do not strive to grasp them all

B. Do not strive to grasp them all

# SING A SONG WITH ME

LEVEL 1 TEN/BASS

J. HODGES 2012

*mf* 3

Come, all ye cit - i - zens, join your voice in song.

5 7 *f*

Sing with a grate - ful heart as oth - ers join a - long. Sing

9 11 *mf*

songs of cel - e - bra - tion for cre - a - tion's maj - es - ty. Come and

13 15

sing a song, won't you sing with me?

# Wish

A.P. Herbert  
District 2A SA

**Moderate**

Vincent L. Brown

SOPRANO

*mf* 2 3

I wish I had-n't broke that dish,

ALTO

*mf*

I wish I had-n't broke that dish,

S.

4 5 6 7

I wish that I was a mo-vie star, I wish a

A.

*mf*

I wish that I was a mo-vie star, I wish a

S.

8 9 10 11 12

lot of things I wish, Most - ly I wish That

A.

*mf*

lot of things I wish, Most - ly I wish That

S.

13 14 15 16

life was like the mo - vies are.

A.

*mf*

life was like the mo - vies are.