

No End
to Singing

DANIEL E. GAWTHROP

SATB CHORUS



dunstan house

DH1708

Do Not Photocopy!
'Tis Wicked

Commissioned by Gary & Marjie Toops for
the 35th Season of The Festival Singers
of Orange County, California

NO END TO SINGING

for SATB Chorus and Piano

Daniel E Gawthrop

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$\text{♩} = 68$

Soprano & Alto *mf*

Soprano
Alto

A bass can join most an - y choir, he's

$\text{♩} = 68$

Piano *mf*

4

S.
A.

al-ways in de-mand, and if he has those mon-ey notes we're in the pro-mised land!

Pno.

7

S.
A.

The bass-es most-ly im-pro-ise a -

Pno.

10

S. A.

round the writ - ten notes, but ev - ery - one just loves the sound of

Pno.

12

S. A.

rum-bling from their throats. A

Pno.

15

S. A.

few good sing - ers ev - ery year take up the chor al art but

Pno.

17

S. A.

men line up a-round the block to sing the bot-tom part.

Pno.

20

S. *mf* sop - ra - nos sing a - long, Then

A. *mf* But al - tos sing with ten - ors, sop - ra - nos sing a - long, — Then

T. *mf* But al - tos sing with ten - ors, sop - ra - nos sing a - long, — Then

B. *mf* Then

(May double voices if necessary.)

Pno.

23

S. bass - es add their voi - ces and soon we're go - ing strong. There's pow - er in the sing - ing — that

A. bass - es add their voi - ces and soon we're go - ing strong. There's pow - er in the sing - ing — that

T. bass - es add their voi - ces and soon we're go - ing strong. There's pow - er in the sing - ing — that

B. bass - es add their voi - ces and soon we're go - ing strong. There's pow - er in the sing - ing — that

Pno.

26

S. comes when all take part... It works each time you do it, 'cause sing-ing's heart to heart.

A. comes when all take part... It works each time you do it, 'cause sing-ing's heart to heart.

T. comes when all take part. It works each time you do it, 'cause sing-ing's heart to heart.

B. comes when all take part. It works each time you do it, 'cause sing-ing's heart to heart.

Pno.

29

T. Tenor & Bass *mf*

B. The al-tos have a sim-ple chore: they

Pno.

32

T. al-ways sing E-flat. So if you'd like to sing a-long this is where it's at. They

B. al-ways sing E-flat. So if you'd like to sing a-long this is where it's at. They

Pno.

35

T. B.

find that note and there they sit as mea-sures come and go for al-tos this is Ho-ly Writ: Pre-

Pno.

38

T. B.

serve the sta-tus quo. The

Pno.

41

T. B.

al-tos take the mid-dle part where glo-ry is de-nied. An al-to does not flaunt her art; that's

Pno.

44

Soprano & Alto *mf*

S. A. An

T. B. just not dig-ni-fied.

Pno.

47

S. A. op-er-a ten-or is a king of all that he sur-veys. No mat-ter that he can-not sing or

Pno.

50

S. A. just how much he weighs. He gets the girl in ev-ery plot and tri-umphs in the end. A

Pno.

53

S.
A.

ten-or sings high C's a lot to woo his la-dy friend.

Pno.

56

S.
A.

cresc. *ff* *mf*
But ten-ors in a cho-rus are a ver-y dif-ferent thing: they

Pno.

59

S.
A.

have a bet-ter rep-er-toire and wear a lot less bling.

Pno.

62

S. *mf* sop - ra - nos sing a - long, Then

A. *mf* But al - tos sing with ten - ors, sop - ra - nos sing a - long, — Then

T. *mf* But al - tos sing with ten - ors, sop - ra - nos sing a - long, — Then

B. *mf* Then

(May double voices if necessary.)

Pno.

65

S. bass - es add their voi - ces and soon we're go - ing strong. There's pow - er in the sing - ing — that

A. bass - es add their voi - ces and soon we're go - ing strong. There's pow - er in the sing - ing — that

T. bass - es add their voi - ces and soon we're go - ing strong. There's pow - er in the sing - ing — that

B. bass - es add their voi - ces and soon we're go - ing strong. There's pow - er in the sing - ing — that

Pno.

68

S. comes when all take part... It works each time you do it, 'cause sing-ing's heart to heart.

A. comes when all take part... It works each time you do it, 'cause sing-ing's heart to heart.

T. comes when all take part. It works each time you do it, 'cause sing-ing's heart to heart.

B. comes when all take part. It works each time you do it, 'cause sing-ing's heart to heart.

Pno.

71

T. & B. *mf* Sop - ra-nos sing a-bove the staff where

Pno.

74

T. & B. on-ly dogs can hear. At par-ties they scoop up the chips and drink up all the beer. They

Pno.

77

T. B.

on-ly sing the mel-o-dy, they think it on-ly just. Though most will con-de-scend to do a

Pno.

80

T. B.

des-cant if they must. Sop-

Pno.

83

T. B.

ra-nos can be sens-i-tive with tem-pers that may flare. Don't ev-er use the Di-va word if

Pno.

86

S. *mf* sop - ra-nos sing a-long, Then

A. *mf* But al - tos sing with ten - ors, sop - ra-nos sing a - long, — Then

T. one of them is there. But al - tos sing with ten - ors, sop - ra-nos sing a - long, — Then

B. one of them is there. Then

(May double voices if necessary.)

Pno.

89

S. bass-es add their voi-ces and soon we're go-ing strong. There's pow-er in the sing-ing — that

A. bass-es add their voi-ces and soon we're go-ing strong. There's pow-er in the sing-ing — that

T. bass-es add their voi-ces and soon we're go-ing strong. There's pow-er in the sing-ing — that

B. bass-es add their voi-ces and soon we're go-ing strong. There's pow-er in the sing-ing — that

Pno.

92

S. comes when all take part. It works each time you do it, 'cause

A. comes when all take part. It works each time you do it, 'cause

T. comes when all take part. It works each time you do it, 'cause

B. comes when all take part. It works each time you do it, 'cause

Pno.

somewhat slower

94

S. sing-ing's heart to heart. There is no end to mu-sic, there is no end to song, and

A. sing-ing's heart to heart. There is no end to mu-sic, there is no end to song, and

T. sing-ing's heart to heart. There is no end to mu-sic, there is no end to song, and

B. sing-ing's heart to heart. and

Pno.

somewhat slower

97

S. when we join our voi-ces we find we all be-long. There's pow-er in the sing-ing— that

A. when we join our voi-ces we find we all be-long. There's pow-er in the sing-ing— that

T. when we join our voi-ces we find we all be-long. There's pow-er in the sing-ing— that

B. when we join our voi-ces we find we all be-long. There's pow-er in the sing-ing— that

Pno.

100

S. comes when all take part... It works each time you do it, it works each time you sing. There's

A. comes when all take part... It works each time you do it, it works each time you sing. There's

T. comes when all take part. It works each time you do it, it works each time you sing. There's

B. comes when all take part. It works each time you do it, it works each time you sing. There's

Pno.

103

rit.

a tempo

S. *f*
pow - er in the mus - ic, there's pow - er, there's pow - er, there's

A. *f*
pow - er in the mus - ic, there's pow - er, there's pow - er, there's

T. *f*
pow - er in the mus - ic, there's pow - er, there's pow - er, there's

B. *f*
pow - er in the mus - ic, there's pow - er, there's pow - er, there's

rit.

a tempo

Pno.

105

S. *f*
pow - er, there's pow - er in a song!

A. *f*
pow - er, there's pow - er in a song!

T. *f*
pow - er, there's pow - er in a song!

B. *f*
pow - er, there's pow - er in a song!

Pno.

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