

# Hi Neighbour

$\text{♩} = 160$

TENOR  
LEAD

We're sing-ing Hi, neigh- bour\_ hi, neigh- bour what do you know and what do you say\_

BARITONE  
BASS

T.  
L.

Hi, neigh- bour , hi, neigh- bour throw all your wor- ries\_ a - way We're here to en-ter- tain you in the

BAR.  
B.

T.  
L.

bar-ber-shop style\_

So throw your cares and trou- bles\_ a - side for a

BAR.  
B.

T.  
L.

while

We're sing-in Hi, neigh- bour\_ my neigh- bour\_

BAR.  
B.

T.  
L.

Now's the time to say hi\_\_\_\_\_ Now's the time to say hi\_\_\_\_\_

BAR.  
B.

# Jericho

♩ = 174 With light swing

TENOR

LEAD

BARITONE

BASS

8

Josh-ua fit the ba-ttle of\_\_ Je-ri-cho\_\_ Je-ri-cho\_\_ Je-ri-cho\_\_

Josh-ua fit the ba-ttle of\_\_ Je-ri-cho\_\_ Je-ri-cho\_\_ Je-ri-cho\_\_

5

T.

L.

Ba

B.

8

Josh - ua fit the ba ttle of\_\_

Josh-ua fit the ba-ttle of\_\_ Je-ri- cho\_\_ and the walls came tum-bling down. Josh - ua fit the ba ttle of\_\_

Josh-ua fit the ba-ttle of\_\_ Je-ri- cho\_\_ and the walls came tum-bling down. Josh - ua fit the ba ttle of\_\_

Josh - ua fit the ba ttle of\_\_

10

T.

L.

Ba

B.

8

Je-ri- cho\_\_ Je-ri- cho\_\_ Je-ri- cho\_\_ Josh ua fit the ba ttle of\_\_ Je-ri- cho\_\_ and the

Je-ri- cho\_\_ Je-ri- cho\_\_ Je-ri- cho\_\_ Josh ua fit the ba ttle of\_\_ Je-ri- cho\_\_ and the

Je-ri- cho\_\_ Je-ri- cho\_\_ Je-ri- cho\_\_ Josh ua fit the ba ttle of\_\_ Je-ri- cho\_\_ and the

Je-ri- cho\_\_ Je-ri- cho\_\_ Je-ri- cho\_\_ Josh ua fit the ba ttle of\_\_ Je-ri- cho\_\_ and the

15

T. walls came tum - bling down. Josh - ua fit the battle of\_ Je - ri - cho. Je - ri - cho\_

L. walls came tum - bling Let me tell you bro - ther, Josh - ua fit the battle of\_ Je - ri - cho. Je - ri - cho\_

Ba. walls came tum - bling down. Josh - ua fit the battle of\_ Je - ri - cho. Je - ri - cho\_

B. walls came tum - bling down. Josh - ua fit the battle of\_ Je - ri - cho. Je - ri - cho\_

20

T. Je - ri - cho. Josh - ua fit the ba - ttle of\_ Je - ri - cho. and the walls came tum - bling That morn - ing

L. Je - ri - cho. Josh - ua fit the ba - ttle of\_ Je - ri - cho. and the walls came tum - bling down.

Ba. Je - ri - cho. Josh - ua fit the ba - ttle of\_ Je - ri - cho. and the walls came tum - bling down.

B. Je - ri - cho. Josh - ua fit the ba - ttle of\_ Je - ri - cho. and the walls came tum - bling down.

25

T. — Je - ri - cho\_ Je - ri - cho what a morn - ing when

L. Josh - ua fit the ba - ttle of\_ Je - ri - cho\_ Je - ri - cho\_ Je - ri - cho\_

Ba. Josh - ua fit the ba - ttle of\_ Je - ri - cho\_ Je - ri - cho\_ Je - ri - cho\_

B. Josh - ua fit the ba - ttle of\_ Je - ri - cho\_ Je - ri - cho\_ Je - ri - cho\_

29

T. Josh-ua fit the ba-ttle of Je - ri - cho\_ and the walls came tum-bling down. You may

L. Josh-ua fit the ba-ttle of Je - ri - cho\_ and the walls came tum-bling down. You may

Ba. Josh-ua fit the ba-ttle of Je - ri - cho\_ and the walls came tum-bling down. You may

B. Josh-ua fit the ba-ttle of Je - ri - cho\_ and the walls came tum-bling down. You may

33

T. talk a-bout your king of Gi-de-on you may talk a-bout your men of Saul, \_\_\_\_\_ but there's

L. talk a-bout your king of Gi-de-on you may talk a-bout your men of Saul, \_\_\_\_\_ but there's

Ba. talk a-bout your king of Gi-de-on you may talk a-bout your men of Saul, \_\_\_\_\_ but there's

B. talk a-bout your king of Gi-de-on you may talk a-bout your men of Saul, \_\_\_\_\_ but there's

37

T. none like good old\_ Josh-ua\_ at the ba-ttle of Je - ri cho\_ I said the ba-ttle of Je - ri cho

L. none like good old\_ Josh-ua\_ at the ba-ttle of Je - ri cho\_ it's so,\_ the ba-ttle of Je - ri cho

Ba. none like good old\_ Josh-ua\_ at the ba-ttle of Je - ri cho\_ it's so,\_ the ba-ttle of Je - ri cho

B. none like good old\_ Josh-ua\_ at the ba-ttle of Je - ri cho\_ it's so,\_ the ba-ttle of Je - ri cho

42

T. Migh -ty were the walls a- round Je - ri - cho\_ a-round Je - ri - cho\_

L. Migh -ty were the walls a- round Je - ri - cho\_ Je - ri - cho\_ a-round

Ba. Migh -ty were the walls a- round Je - ri - cho\_ Je - ri - cho\_ a-round

B. Now, Migh -ty were the walls a- round Je - ri - cho\_ Je - ri - cho\_

46

T. Je-ri-cho, migh-ty were the walls a- round Je-ri-cho but the walls came tum-bling down, yeah said the

L. Je-ri-cho, migh-ty were the walls a- round Je-ri-cho but the walls came tum-bling down, yeah said the

Ba. Je-ri-cho, migh-ty were the walls a- round Je-ri-cho but the walls came tum-bling down, yeah said the

B. Je-ri-cho, so Ma-ry migh-ty were the walls a- round Je-ri-cho but the walls came tum-bling down

51

T. walls they came a-tum bl-ing, tum - bl-ing, tum bl-ing the walls they came a-tum bl-ing down,

L. walls they came a-tum bl-ing, tum - bl-ing, tum bl-ing the walls they came a-tum bl-ing down,

Ba. walls they came a-tum bl-ing, tum - bl-ing, tum bl-ing the walls they came a-tum bl-ing down,

B. walls they came a-tum bl-ing, tum - bl-ing, tum bl-ing the walls they came a-tum bl-ing down,

Migh-ty

55

T. — Let me tell you 'bout the ba-ttle of Je-ri- cho, Je-ri- cho,

L. walls came tum- bl-ing down. Let me tell you 'bout the ba-ttle of Je-ri- cho, Je-ri- cho,

Ba. walls came tum- bl-ing down.

B. walls came tum- bl-ing down.

60

T. Je-ri- cho, Je-ri- cho, Je-ri- cho, Je-ri- cho my

L. Je-ri- cho, Je-ri- cho, Je-ri- cho, Je-ri- cho my

Ba. Oh, ear-ly in the morn-ing they were Je-ri- cho

B. Oh, ear-ly in the morn-ing they were Je-ri- cho

64

T. Je-ri cho\_ it was Je-ri- cho\_ ear-ly in the morn ing they were Je-ri- cho\_ God'schild ren ga - thered

L. Je-ri cho\_ it was Je-ri- cho\_ ear-ly in the morn ing they were Je-ri- cho\_ God'schild ren ga - thered

Ba. Je-ri cho\_ Je-ri- cho\_ yes it was ear-ly in the morn ing they were Je-ri- cho\_ God'schild ren ga - thered

B. Je-ri cho\_ Je-ri- cho\_ yes it was ear-ly in the morn ing they were Je-ri- cho\_ God'schild ren ga - thered

69

T. 8  
round. Ear-ly in the morn-ing they were Je-ri- cho\_ Je-ri - cho\_

L. 8  
round. Ear-ly in the morn-ing they were Je-ri- cho\_ Je-ri - cho\_

Ba.  
round \_\_\_\_\_ All the child-ren ga-thered round

B.  
round \_\_\_\_\_ All the child-ren ga-thered round

73

T. 8  
Well, Josh-ua lead the child-ren round Je-ri - cho\_

L. 8  
Je-ri - cho\_ a-round Je-ri - cho\_ a-round Je - ri - cho\_ a-round Je-ri - cho\_ a-round

Ba.  
Je-ri - cho\_ a-round Je-ri - cho\_ a-round Je - ri - cho\_ a-round Je-ri - cho\_ a-round

B.  
Je-ri - cho\_ a-round Je-ri - cho\_ a-round Je - ri - cho\_ a-round Je-ri - cho\_ a-round

77

T. 8  
Je-ri - cho\_ Je-ri - cho\_ well Jo-shua lead the child-ren round Je - ri - cho se - ven

L. 8  
Je-ri - cho\_ a-round Je-ri - cho\_ Jo-shua lead the child-ren round Je - ri - cho se - ven

Ba.  
Je-ri - cho\_ a-round Je-ri - cho\_ Jo-shua lead the child-ren round Je - ri - cho se - ven

B.  
Je-ri - cho\_ a-round Je-ri - cho\_ Jo-shua lead the child-ren round Je - ri - cho se - ven

81

T. times they marched a - round\_\_ Se-ven times they marched a- round Je-ri- cho\_ Je-ri- cho\_

L. times they marched a - round\_\_ Se-ven times they marched a- round Je-ri- cho\_ Je-ri- cho\_

Ba. times they marched a - round\_\_ Se-ven times they marched a- round Je-ri- cho\_ Je-ri- cho\_

B. times they marched a - round\_\_ Se-ven times they marched a- round Je-ri- cho\_ Je-ri- cho\_

86

T. Je-ri cho, Se - ven times they marched a- round Je-ri cho\_then a hush fell all a- round yeah, the

L. Je-ri cho, Se - ven times they marched a- round Je-ri cho\_then a hush fell all a- round yeah, the

Ba. Je-ri cho, Se - ven times they marched a- round Je-ri cho\_then a hush fell all a- round yeah, the

B. Je-ri cho, Se - ven times they marched a- round Je-ri cho\_then a hush fell all a- round yeah, the

91

T. child-ren made not a sound. And then,\_\_\_\_\_ Up to the walls of Je-ri- cho\_ they

L. child-ren made not a sound. And then,\_\_\_\_\_ Up to the walls of Je-ri- cho\_ they

Ba. child-ren made not a sound. And then,\_\_\_\_\_ Up to the walls of Je-ri- cho\_ they

B. child-ren made not a sound. And then,\_\_\_\_\_ Up to the walls of Je-ri- cho\_ they



97

T. marched with spear in hand, Go blow that ram-horn Josh-u - a cried.cause the batt-le is in my

L. marched with spear in hand, Go blow that ram-horn Josh-u - a cried.cause the batt-le is in my

Ba. marched with spear in hand, Go blow that ram-horn Josh-u - a cried.cause the batt-le is in my

B. marched with spear in hand, Go blow that ram-horn Josh-u - a cried.cause the batt-le is in my

102

T. hands And then the lamb ram sheep-horns be - gan to blow and the trum pets be-gan to sound

L. hands And then the lamb ram sheep-horns be - gan to blow and the trum pets be-gan to sound

Ba. hands And then the lamb ram sheep-horns be - gan to blow and the trum pets be-gan to sound

B. hands And then the lamb ram sheep-horns be - gan to blow and the trum pets be-gan to sound

106

T. — Oh, Josh-u - a comm-and-ed all the child-ren to shout, he said shout, shout, shout! — And the

L. — Oh, Josh-u - a comm-and-ed all the child-ren to shout, he said shout, shout, shout! — And the

Ba. — Oh, Josh-u - a comm-and-ed all the child-ren to shout, he said shout, shout, shout! — And the

B. — Oh, Josh-u - a comm-and-ed all the child-ren to shout, he said shout, shout, shout! — And the

111

T. walls came tum - bling down.the walls came tum-bl-ing down\_ Josh-ua fit the ba-ttle of\_

L. walls came tum - bling down. Yeah, Josh-ua fit the ba-ttle of\_

Ba. walls came tum - bling down,the walls came tum-bl-ing down. Josh-ua fit the ba-ttle of\_

B. walls came tum - bling down,the walls came tum-bl-ing down. Josh-ua fit the ba-ttle of\_

116

T. Je-ri- cho\_ Je-ri- cho\_ Je-ri- cho\_ Josh-ua fit the ba-ttle of\_ Je-ri- cho. and the

L. Je-ri- cho\_ Je-ri- cho, I said Je-ri- cho\_ Josh-ua fit the ba-ttle of\_ Je-ri- cho. and the

Ba. Je-ri- cho\_ Je-ri- cho, I said Je-ri- cho\_ Josh-ua fit the ba-ttle of\_ Je-ri- cho. and the

B. Je-ri- cho\_ a-round Je-ri- cho, \_\_\_\_\_ Yeah, Josh-ua fit the ba-ttle of\_ Je-ri- cho. and the

121

T. walls came tumb-ling That morn - ing\_ Je - ri- cho\_ Je - ri-cho

L. walls came tumb-ling down Josh-ua fit the ba-ttle of\_ Je-ri cho\_ Je-ri cho\_

Ba. walls came tumb-ling down Josh-ua fit the ba-ttle of\_ Je-ri cho\_ Je-ri cho\_

B. walls came tumb-ling down Josh-ua fit the ba-ttle of\_ Je-ri cho\_ Je-ri cho\_

126

T. what a morn- ing when Josh-ua fit the ba-ttle of\_\_ Je-ri- cho,\_\_ tum

L. what a morn- ing when Josh-ua fit the ba-ttle of\_\_ Je-ri- cho,\_\_ and the walls camea tum-bl-ing,tum

Ba. what a morn- ing when Josh-ua fit the ba-ttle of\_\_ Je-ri- cho\_\_ Walls camea tum-bl-ing,tum

B. what a morn- ing when Josh-ua fit the ba-ttle of\_\_ Je-ri- cho\_\_ tum

130

T. - bl-ing,tum - bl-ing the migh-ty walls a-round Je-ri- cho\_came down, Those migh-ty walls

L. - bl-ing,tum - bl-ing the migh-ty walls a-round Je-ri- cho\_came down, Those migh-ty walls

Ba. - bl-ing,tum - bl-ing the migh-ty walls a-round Je-ri- cho\_came down, Those migh-ty walls

B. - bl-ing,tum - bl-ing the migh-ty walls a-round Je-ri- cho\_came down\_\_\_\_\_

136

T. came down, tum - bl - ing down, Those

L. came down, tum - bl - ing down, Those

Ba. came down, tum - bl - ing down, Those

B. \_\_\_\_\_ Let me tell you those

142 rit. . . . .

T. walls came tumbling down!

L. walls came tumbling down!

Ba. walls came tumbling down!

B. walls came tumbling down!

# Mam'selle

Slow ♩=60

Tenor  
Lead  
Baritone  
Bass

A small ca - fe Mam'-selle a ren-dez-vous Mam'-selle The vi - o - lins were warm and

8  
T.  
T.  
Bar.  
B.

sweet and so were you Mam' selle And as the night danced by her kiss be-came a sigh\_\_\_\_\_

sweet and so were you Mam' selle And as the night danced by her kiss be-came a sigh Your love-ly

sweet and so were you Mam' selle And as the night danced by her kiss be-came a sigh\_\_\_\_\_

sweet and so were you Mam' selle And as the night danced by her kiss be-came a sigh\_\_\_\_\_

15  
T.  
T.  
Bar.  
B.

eyes seem to spar-kle just like wine does\_\_\_\_\_ heart e-ver yearned the way that mine does for

eyes seem to spar-kle just like wine does No heart e-ver yearned the way that mine does for

eyes seem to spar-kle just like wine does\_\_\_\_\_ heart e-ver yearned the way that mine does for

eyes seem to spar-kle just like wine does\_\_\_\_\_ heart e-ver yearned the way that mine does for

21

T.  on-ly you And yet I know too well some-day you'll say good - bye Then vi - o - lins will

T.  you And yet I know too well some-day you'll say good - bye Then vi - o - lins will

Bar.  on-ly you And yet I know too well some-day you'll say good - bye Then vi - o - lins will

B.  on-ly you And yet I know too well some-day you'll say good - bye Then vi - o - lins will

28

T.  cry and so will I Vi-o-lins will cry and so will I Ma - m'selle

T.  cry and so will I Mam'- selle will cry and so will I Ma - m'selle

Bar.  cry and so will I Vi-o-lins will cry and so will I Ma - m'selle

B.  cry and so will I Vi-o-lins will cry and so will I Ma - m'selle

# O Come, O Come Emmanuel

Slowish

Tenor  
Lead  
Baritone  
Bass

Ve - ni ve - ni E - mma - nu - el, cap - ti - vum sol - ve I - sra - el Qui

7

T.  
T.  
Bar.  
B.

ge - mit in e - xi - li - o, pri - va - tus De - i Fi - li - o. Gau - de! Gau - de! E -

15

A little faster

T.  
T.  
Bar.  
B.

mma - nu - el na - sce - tur pro - te I - sra - el come, O come E - mma - nu -

22

T. el, and ran-som cap-tive I - sra - el mourns in lone-ly e - xile here, un-

T. el, and ran-som cap-tive I - sra - el That mourns in lone-ly e - xile here, un-

Bar. el, and ran-som cap-tive I - sra - el mourns in lone-ly e - xile here, un-

B. el and ran-som cap-tive I - sra - el mourns in lone-ly e - xile here, un-

29

T. til the son of God a - ppears. Re - joice, re - joice, mma - nu - el, shall

T. til the son of God a - ppears. Re - joice, re - joice E - mma - nu - el, shall

Bar. til the son of God a - ppears. Re - joice, re - joice, mma - nu - el, shall

B. til the son of God a - ppears. Re - joice, re - joice mma - nu - el, shall

36

**rit.** - - - - - **Sprightly**

T. come to thee I - srae - el come thou day spring come and cheer,

T. come to thee O I - sra - el O come thou day spring come and cheer,

Bar. come to thee I - srae - el come thou day spring come and cheer,

B. come to thee I - sra - el come thou day spring come and cheer Our



42

T. Ah - oo - ere Ah night,

T. Ah - oo - ere Ah night, And

Bar. Ah - oo - ere Ah night,

B. spi-rits by thine ad - vent here Dis - perse the gloo-my clouds of night,

48 *rit.*

T. death's dark sha-dow put to put to flight Re- joice E-

T. death's dark sha-dow put to flight Re- joice, re - joice E-

Bar. death's dark sha-dow put to put to flight Re- joice E-

B. death's dark sha-dow put to put to flight Re- joice E-

54

T. mma - nu - el shall come to thee I - sra I - sra - el!

T. mma - nu - el shall come to thee O I - sra - el!

Bar. mma - nu - el shall come to thee I - sra I - sra - el!

B. mma - nu - el shall come to thee I - sra I - sra - el!

# Scarborough Fair

in 8 parts

Music: Traditional English

Lyrics: MARTIN CARTHY

as performed by PAUL SIMON

and ART GARFUNKEL - 1966

Arranged by: Stan Engebretson

*Rubato approx*  $\text{♩} =$

Em79 Em7 CM7 CM79

1 2 3 4 5 6 7

Tenor

Are you go-in' to Scar-bo-rough Fair. Par - sley sage, rose - ma-ry and

Lead

Bari

Par - sley sage, rose - ma-ry and

Bass

Bm74 E79 D79

8 9 10 11 12 13 14

thyme. Re - mem - ber me to one who lives there. For she once

thyme. For she once

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CM7<sup>9</sup> Am<sup>7</sup> FM<sup>7</sup><sub>9</sub> FM<sup>7</sup> F<sup>6</sup> E7<sup>sus</sup><sub>4</sub> Em **A**

15 16 17 18 19 20 21

was a true love of mine. \_\_\_\_\_ Have her find me an ac - re of land. \_\_\_\_\_

was a true love of mine. \_\_\_\_\_

The first system of the musical score consists of four staves. The top staff is the vocal line, starting at measure 15 with the lyrics 'was a true love of mine.' and ending at measure 21 with 'Have her find me an ac - re of land.'. The second staff is the right-hand piano accompaniment, and the third staff is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is 8/8. Chord symbols are placed above the vocal staff: CM7<sup>9</sup>, Am<sup>7</sup>, FM<sup>7</sup><sub>9</sub>, FM<sup>7</sup>, F<sup>6</sup>, E7<sup>sus</sup><sub>4</sub>, and Em. A boxed letter 'A' is positioned above measure 18. Measure numbers 15 through 21 are indicated above the vocal staff.

CM<sup>7</sup> Bm<sup>7</sup> Am Am<sup>7</sup> Am GM<sup>6</sup><sub>7</sub>

22 23 24 25 26 27 28

Par-sley sage, rose - ma - ry and thyme.

Be tween the sea - and o - ver the

Par-sley sage, rose - ma - ry and thyme.

The second system of the musical score consists of four staves. The top staff is the vocal line, starting at measure 22 with the lyrics 'Par-sley sage, rose - ma - ry and thyme.' and ending at measure 28 with 'Be tween the sea - and o - ver the'. The second staff is the right-hand piano accompaniment, and the third staff is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is 8/8. Chord symbols are placed above the vocal staff: CM<sup>7</sup>, Bm<sup>7</sup>, Am, Am<sup>7</sup>, Am, and GM<sup>6</sup><sub>7</sub>. Measure numbers 22 through 28 are indicated above the vocal staff.

29 30 31 32 33 34 35

GM7 Am7 Bm7 Em79 **B** ♩

and then she'll be a true love of mine. Love im -

sand.

and then she'll be a true love of mine. Love im -

36 37 38 39 40 41

Em74 GM7 C694 CM79 FM79 GM7 Am7 Bm7

pos - es im - pos - si - ble tasks. Par - sley sage, Sage, ma - ry and  
 rose - ma - ry and

pos - es im - pos - si - ble tasks. Sage, ma - ry and

Esus4 Em 42 43 44 F#o Em7 45 GM7 G6 Am7 46 Bm7 CM7 C6 47

thyme.  
thyme. Though not \_\_\_\_\_ more than a heart \_\_\_\_\_ can ask \_\_\_\_\_

thyme. more than a heart can ask, \_\_\_\_\_ and I know

C

48 49 50 51

Are you goin' to Scar-bo-rough

Are you goin' to Scar-bo-rough Fair? \_\_\_\_\_

she's a true love of mine. \_\_\_\_\_ Are you goin' to Scar-bo-rough

Par-sleysage, rose-ma - ry and Are you goin' to Scar-bo - rough

Fair? \_\_\_\_\_ Par-sleysage, rose-ma - ry and thyme. \_\_\_\_\_

Par-sleysage, rose-ma - ry and thyme. \_\_\_\_\_ Are you goin' to Scar-bo - rough

Fair? \_\_\_\_\_ Par-sleysage, rose-ma - ry and thyme. \_\_\_\_\_

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 52, 53, and 54. The lyrics 'Par-sleysage, rose-ma - ry and Are you goin' to Scar-bo - rough' are written above the notes. Below the vocal line are four accompaniment staves: a grand staff (treble and bass clefs) and two bass clef staves. The lyrics 'Fair? \_\_\_\_\_ Par-sleysage, rose-ma - ry and thyme. \_\_\_\_\_' are placed between the vocal line and the grand staff. The lyrics 'Par-sleysage, rose-ma - ry and thyme. \_\_\_\_\_ Are you goin' to Scar-bo - rough' are placed between the grand staff and the first bass clef staff. The lyrics 'Fair? \_\_\_\_\_ Par-sleysage, rose-ma - ry and thyme. \_\_\_\_\_' are placed between the first and second bass clef staves.

Fair? \_\_\_\_\_ Are you goin' to Scar-bo-rough Fair? \_\_\_\_\_

Are you goin' to Scar-bo-rough Fair? \_\_\_\_\_ Are you goin' to Scar-bo-rough,

Fair? \_\_\_\_\_ Are you goin' to Scar-bo-rough, Are you goin' to Scar-bo-rough

Are you goin' to Scar-bo-rough, Are you goin' to Scar-bo-rough Fair? \_\_\_\_\_

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 55, 56, and 57, ending with a double bar line and a '10/8' time signature. The lyrics 'Fair? \_\_\_\_\_ Are you goin' to Scar-bo-rough Fair? \_\_\_\_\_' are written above the notes. Below the vocal line are four accompaniment staves: a grand staff (treble and bass clefs) and two bass clef staves. The lyrics 'Are you goin' to Scar-bo-rough Fair? \_\_\_\_\_ Are you goin' to Scar-bo-rough,' are placed between the vocal line and the grand staff. The lyrics 'Fair? \_\_\_\_\_ Are you goin' to Scar-bo-rough, Are you goin' to Scar-bo-rough' are placed between the grand staff and the first bass clef staff. The lyrics 'Are you goin' to Scar-bo-rough, Are you goin' to Scar-bo-rough Fair? \_\_\_\_\_' are placed between the first and second bass clef staves.

D

58 59 60

Are you goin' to Scar-brough, Are you goin' to Scar-brough, Are you goin' to Scar-brough

Fair?\_\_\_\_\_

Are you goin' to Scar-brough, Are you goin' to Scar-brough, Are you goin' to Scar-brough

E79

61 62 63 64 65 66

Fair? Are you go - in' to Scar - bo - rough Fair?\_\_\_\_\_

Fair? Are you go - in' to Scar - bo - rough Fair?\_\_\_\_\_

FM79,11,13

D CM7 B7sus4 Am79 CM7 E7sus4 E