

Humpty Dumpty Medley

Humpty Dumpty • Old King Cole • The Grand Old Duke Of York
For SATB a cappella

Performance Time: Approx. 4:15

Arranged by
PAUL HART

Bright and with humor (♩. = ca. 112)

Traditional English Nursery Rhymes

Soprano
Alto
Tenor
Bass

mf p - ty - p - ty sat on a wall. — p - ty p - ty
Hum - Dum - sat on a wall. — Hum - Dum -
mf Hum - Dum - sat on a wall. — Hum - Dum -
mf Hum - Dum - sat on a wall. — Hum - Dum -

Bright and with humor (♩. = ca. 112)

Piano (For rehearsal only)

had a great fall. — Well! — could - n't put Hump - ty to -
had a great fall. — CH!* All the King's hors-es** and all the King's men Hump - ty
had a great fall. Aagh! All the King's hors-es** all the King's men Hump - ty
had a great fall. — Splat! All the King's hors-es** all the King's men Hump - ty

f *p* *melody* *f* *p* *f* *p* *f* *p*

*Guttural sound, to imitate sound of breaking eggshells!
**Singers, not horses, in Paul Hart's original!

geth - er a - gain,
Dump - ty, u
Dump - ty,
Dump - ty,
Dump - ty,
18 *cresc.*
could - n't put Hump -
18 *pp cresc.*
Hump - ty
18 *pp cresc.*
Hump - ty
18 *cresc.*

k

English Nursery Rhymes

English Nursery Rhymes

-ty p - ty

Dum -

Dum -

Dum -

Dum -

p

ould - n't put Hump-ty to -

Hump - ty

Hump - ty

Hump - ty

14 *pp*

geth-er a-gain, to - geth-er a-gain, Dump - ty, they

Dump - ty, they could - n't put Hump-ty to - geth-er a-gain, Hump - ty to - geth-er a-gain,

Dump - ty, Hump - ty Dump - ty, Hump - ty Dump - ty,

Dump - ty, Hump - ty Dump - ty, Hump - ty Dump - ty,

14 *pp*

18 *cresc.* *accel.* 22

could - n't put Hump-ty to - geth-er a-gain, to - geth-er a-gain, to - geth-er a-gain, to - geth - er.

accel. p cresc.

to - geth-er a - gain, to - geth-er a - gain, - gain, to - geth - er,

pp cresc. *accel.*

Hump - ty Dump - ty, Hump - ty Dump -

- ty, Hump - ty Dump - (A)

pp cresc. *accel.*

Hump - ty Dump - to-geth-er a - gain, to-geth-er a - gain, - gain, to - geth - er,

18 22

cresc. *accel.*

Between figures (A) & (B): if this phrase is too hard for the 1st basses, the altos should divide, and 2nd altos sing it instead.

dim. e rall. 26 *mp* 2

dim. e rall. *mp*
Mm

rall. *mp* 2

dim. e rall. to geth - er, B *mp* 2

Mm to geth - er,

26 *mp* 2 2

dim. e rall. *mp* 2

30 *p* *(poco)*

to geth - er,

p *(poco)*

to geth - er,

p *(poco)*

to geth - er,

p 2 *(poco)*

to geth - er,

30 *p* *(poco)*

p 2 *(poco)*

34 *mp* *slightly slow*

Bom bo

mp *slightly slow*

Bom bo

mp *slightly slow*

Bom bo

mf *slightly slow*

All the King's ho

34 *mp* *slightly slow*

mf

bom bo

bom bo

bom bo

told the Ki

geth - er,

geth - er,

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

34 *mp slightly slower*

Bom bom bom bom bom bom bom bom

mp slightly slower

Bom bom bom bom bom bom bom bom

mp slightly slower

Bom bom bom bom bom bom bom bom

mf slightly slower

All the King's hors-es and all the King's men turned a-round and went home - a-gain. When they

34 *mp slightly slower*

mf

40 *faster*

bom bom bom bom *faster*

bom bom bom bom *faster*

bom bom bom bom *faster*

told the King what they had seen the King sat up and he called for his fid-dlers

40 *f faster*

f faster

Everybody imitate footsteps coming in from the distance very quickly, take as much time as necessary

p molto quasi lontano 46 *f***

fid - dl - ers three! ee!

mf poco quasi lontano *(Solo) senza vibrato* *f*

ff fid - dl - ers three! ee! ee!

fid - dl - ers three!

three.

mf *f* 46

plunk-a plunk-a pl

mf *f* 51

dee - ee dee plunk - a

ee! *mf* *f*

dee - ee dee dee dee dee

ee! *f*

ee! ee! dee dee dee dee dee

ee! *f***

(Conductor) *ff* one two three 51

dee dee

did -

did -

mer-ry old soul,

did -

*In imitation of a tuning fork: the choir's conductor should imitate the striking of a tuning fork in this measure.

**In imitation of a violin tuning up: the pitch should waver very audibly through the note.

iate footsteps
n the distance very quickly,
time as necessary

46 *f*

ee!

nza vibrato f

ee! ee!

46 *f*

plunk - a

dee

lee dee dee

f

ee dee

neasure.

55

plunk-a plunk-a plunk-a plunk-a plunk

did-dle eye die die

did-dle eye _ die _ die

It was old King Cole, a

2nd Basses only (add 1st Bass)

quasi string bass bom

did-dle eye die die

55

59

did-dle eye die die

did-dle eye die die

did-dle eye _ die _ die

did-dle eye - die _ die

mer-ry old soul, with his pipe and his bowl, he called for his fid-dl-ers

did-dle eye die die

did-dle eye die die

59

63

did-dle eye die did-dle eye die did-dle eye die did-dleeye die did-dle
 did-dle eye die did-dle eye die did-dle eye die did-dleeye die did-dle
 three. plunk plunk plunk plunk plunk plunk plunk plunk
 plunk plunk plunk plunk plunk plunk plunk plunk
quasi string bass bm bm bm bm bm bm bm bm bm bm bm bm

dm dm
 dm dm
 dm dn

63

67

71

eye die did-dle eye die did-dle eye die did-dle eye die dm dm
 eye die did-dle eye die did-dle eye die did-dle eye die dm dm
 plunk plunk plunk plunk plunk plunk dee ——— dee —
 plunk plunk plunk plunk plunk plunk dee ——— dee —
 bm bm bm bm bm bm bm (dee) ——— dm dm (dee) —

79

dm di
 dm di
 dm di
 called for his pipe an
 dm dm

67

71

79

eye die did-die
 eye die did-die
 lunk plunk plunk
 lunk plunk plunk
 bm bm bm bm

75
 dm dm dm dm dm dm dm dm dm dm ho ho
 dm dm dm dm dm dm dm dm dm dm ho ho
 dm dm dm dm dm dm ho ho
 Old King Cole was a mer-ry old soul, and a mer-ry old soul was he. He
 dm dm dm dm dm dm dm dm dm dm dm dm dm

75
 Musical notation for piano accompaniment, measures 75-78.

dm dm
 dm dm
 dee
 dee
 dm dm (dee) -

79 83
 dm dm dm dm dm dm dm Now ev - 'ry fid - dl - er
 dm dm dm dm dm dm dm Now ev - 'ry fid - dl - er
 dm dm dm dm dm dm dm Now ev - 'ry fid - dl - er
 called for his pipe and he called for his bowl and he called for his fid-dl-ers three. Now dm dm
 dm dm dm dm dm dm dm Now dm dm

79 83
 Musical notation for piano accompaniment, measures 79-82.

87

had a fine fid-dle and a ver-y fine fid-dle had he. Did-dle eye die did-dle eye die did-dle
 had a fine fid-dle and a ver-y fine fid-dle had he. Did-dle eye die did-dle eye die did-dle
 had a fine fid-dle and a ver-y fine fid-dle had he.
 dm dm dm dm dm
 dm dm dm dm dm dm dm bom

87

be, so
 be, so

91

eye die did-dle eye die did-dle eye die die dm dm
 eye die did-dle eye die did-dle eye die die dm dm
 dm dm mer-ry we will
 Did-dle eye die die went the fid-dl-ers three, so
 dm dm did-dle eye die die dm dm mer-ry we will

91

soul, and a n
 soul, and a m
 soul, and a m
 soul, and a m

did-dle eye die did-dle

did-dle eye die did-dle

mer-ry we will

so

mer-ry we will

97

Well, Old King Cole was a mer-ry old

Well, Old King Cole was a mer-ry old

be, so mer-ry we will be. Well, Old King Cole was a mer-ry old

be, so mer-ry we will be. Well, Old King Cole was a mer-ry old

97

104

soul, and a mer-ry — old soul was he. He called for his pipe and he

soul, and a mer-ry — old soul was he. He called for his pipe and he

soul, and a mer-ry — old soul was he. He called for his pipe and he

soul, and a mer-ry — old soul was he. He called for his pipe and he

104

called for his bowl and he called for his drum-mers three. *pp*

called for his bowl and he called for his drum-mers three. *pp*

called for his bowl and he called for his drum-mers three. *quasi lontano pp 3* *vrrr**

called for his bowl and he called for his drum-mers three. *quasi lontano pp* *rrr*

112

m d - d - dm vrrr - m d - d - dm vrrr - m d - d - d - d - d - dm d - d - dm (sim.)

m rrr - m rrr rrr rrr rrr rrr

112

116

cresc. poco a poco

cresc. poco a poco

m rrr

116

cresc. poco a poco

120

cresc. poco a poco

cresc. poco a poco

m rrr

120

*Notated as triplet 16th notes, but in practice will be as many "r"s as you can roll in an 8th note!

* Air to be expelled through i

pp

pp

quasi lontano
pp 3

*vrr**

quasi lontano
pp

vrr

pp

116

p

(brass)*

p

(brass)*

cresc. poco a poco

3

3

cresc. poco a poco

m rrr m rrr rrr rrr

116

cresc. poco a poco

p

120

cresc. poco a poco

cresc. poco a poco

3

3

3

m rrr m rrr rrr rrr

120

*Air to be expelled through relaxed, pursed lips, in imitation of brass instruments. Alternatively, until end of measure 134, whistle this section up an octave.

124

Musical score for measures 124-131. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' above the notes. The bass line features rhythmic notation with letters 'm', 'rr', and 'rrm' placed below the notes. The system concludes with a fermata over the final note.

124

Piano accompaniment for measures 124-131. The system includes a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a bass line with rhythmic notation. The system concludes with a fermata over the final note.

132

Musical score for measures 132-139. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes, with a fermata over the final note. The bass line features rhythmic notation with letters 'm' and 'rr' placed below the notes.

132

Piano accompaniment for measures 132-139. The system includes a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a bass line with rhythmic notation. The system concludes with a fermata over the final note.

128

Musical score for measures 128-135. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' above the notes. The bass line features rhythmic notation with letters 'vrr', 'r', 'd', 'd', 'd', 'dm', 'vrr', 'm', 'd', 'd', 'dm' placed below the notes. The system concludes with a fermata over the final note.

128

Piano accompaniment for measures 128-135. The system includes a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a bass line with rhythmic notation. The system concludes with a fermata over the final note.

Musical score for measures 132-139. The system includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes, with a fermata over the final note. The bass line features rhythmic notation with letters 'vrr' placed below the notes.

Piano accompaniment for measures 132-139. The system includes a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a bass line with rhythmic notation. The system concludes with a fermata over the final note.

132 135

m rr -

m rr - m rrm rrm (brass)*

(brass)*

132 135

vrr - m vrr - r d - d - d - dm vrr - r d - d - d - dm

*See footnote p. 51.

141

Oh, the
Oh, the

(brass) vrrr - m vrrr - r d - d - d - dm vrrr - r d - d - d - dm vrrr -

141

147

Grand Old Duke of York, he had ten thousand men. He
Grand Old Duke of York, he had ten thousand men. He

- m (sim.)

dm up and up and up dm up and up and up

147

151

marched them up
marched them up

up and up

dm

151

155

when they were up
when they were up

up an

dm dm

155

*Between © & ®, in Pau
If you have enough singers,

Oh, the
Oh, the
r d - d - d - dm vrrr -

151

marched them up to the top of the hill and he marched them down a - gain. And
marched them up to the top of the hill and he marched them down a - gain. And

up and up up and up up and down up and down up and down

dm dm dm dm dm up and down

151

He
He
nd up and up


155

when they were up they were up and when they were down they were down. And
when they were up they were up and when they were down they were down. And

up and up and up and up and up down - down - down - down - down

dm dm dm dm dm

155

*Between © & ①, in Paul Hart's original there is also a part a 3rd higher than the 1st bass part here.
If you have enough singers, you might like to add it back in. (starts , etc.)

159

when they were on - ly half - way up they were nei - ther up nor down.

when they were on - ly half - way up they were nei - ther up nor down.

up 'n' down up 'n' down up 'n' down up 'n' down up 'n' down *molto dim.*

dm dm dm dm dm up 'n' down 'n'

159

molto dim.

163

pp cresc. poco a poco

cresc. poco a poco

p

up 'n' down down 'n' up

up 'n' down 'n' up 'n' down 'n' down 'n' up 'n' down 'n' up 'n' up 'n' down 'n' up 'n' down 'n' down 'n' up 'n' down 'n' up 'n'

163

167

accel. cresc. poco a poco mp

down 'n' up 'n' down 'n'

accel. cresc. poco a poco mp

down 'n' up 'n' down 'n'

accel.

up 'n' down

accel.

down, up 'n' do

167

accel.

171

down 'n' up 'n' down 'n'

down 'n' up 'n' down 'n'

up

up 'n' down 'n' up 'n'

171

167 *accel.*
cresc. poco a poco
mp

n.

1.

up 'n' down **D**

molto dim.

up 'n' down 'n'

molto dim.

down 'n' up 'n' down 'n' up 'n' up 'n' down 'n' up 'n' down 'n' down 'n' up 'n' down 'n' up 'n' up 'n' down 'n' up 'n' down 'n'

accel.
cresc. poco a poco
mp

down 'n' up 'n' down 'n' up 'n' up 'n' down 'n' up 'n' down 'n' down 'n' up 'n' down 'n' up 'n' up 'n' down 'n' up 'n' down 'n'

accel.

up 'n' down up 'n' down up 'n' down up 'n' down up 'n' down up 'n' down

accel.

down, up 'n' down 'n' down 'n' up 'n' down 'n' up 'n' up 'n' down 'n' up 'n' down 'n' down 'n' up 'n' down 'n' up 'n'

167

accel.

171

down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n'

down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n'

up down up down up down up down

up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n' up 'n' down 'n'

171

down 'n' up

n 'n' up 'n' down 'n' up 'n'

Heavy **176**

breathing* *mp slower*

When they were up they were up and when they were down they were down. And when they were on - ly

176

182

half way up, they found a bro - ken egg. Poor Hump - ty Dump - ty. Mm

182

Blackbird

John Lennon and Paul McCartney
arr. Daryl Runswick

This song originally appeared on the Beatles album in 1968. It's simple and beautiful. The original was just guitar.

David (S): I sing, different sound, important.

Nigel (A): I sing, either while, Not a song, also sound.

Bob (T): In the rhythm, The does, sang.

Stephen (B): A crucial both found, what an acoustic, string, come, difficult.

*As though worn out from strenuous exercise.

**Imitate the sound of an egg frying.