

41

39

ev-er see ___ such a sight in your life ___ as three blind mice!?

ev-er see ___ such a sight in your life ___ as three blind mice!?

ev-er see ___ such a sight in your life ___ as three blind mice!?

41

39

D Em D/F# A7 Bb7 Em A D6

47 "Three Little Pigs"
♩ = 200 A Little Faster

44

47 "Three Little Pigs"
♩ = 200 A Little Faster

44

G9 Am7 C#6 D6 Eb6 Ab/Eb Eb7 Ab/Eb Eb Eb7

ff

Sample Copy Only - for review purposes only!!

To order, contact Jeffrey Bowen at jeff@showchoirmusic.com

This sample score is reduced in size from original score.

51

mf

49

Three lit - tle pigs with - out a gilt ___ set

Three lit - tle pigs with - out a gilt ___ set

Three lit - tle pigs with - out a gilt ___ set

51

mf

49

Ab/Eb Eb Ab/Eb Eb7 Ab/Eb Eb Eb6

mf

53

___ out in life and got their hous-es built. A mean, hun - gry wolf was lurk - ing

___ out in life and got their hous-es built. A mean, hun - gry wolf was lurk - ing

___ out in life and got their hous-es built. A mean, hun - gry wolf was lurk - ing

53

Fm7 Bb9 Eb6

mf

56

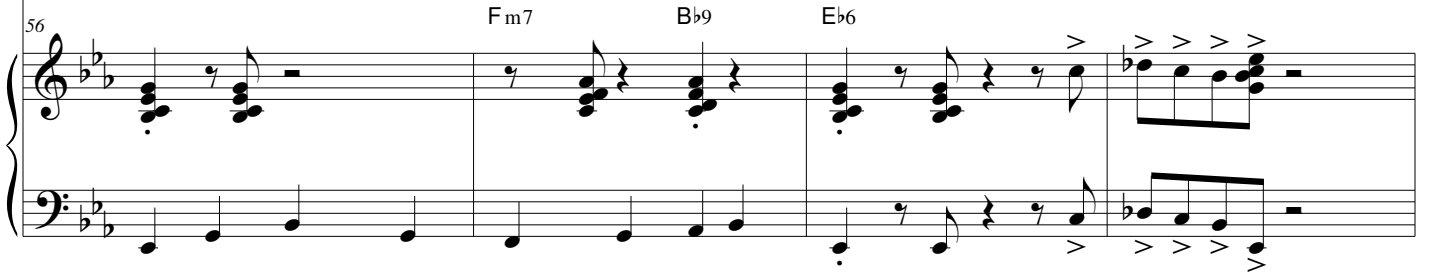


in the trees, and thought, "Man, oh, man, this-'ll be a breeze!"

in the trees, and thought, "Man, oh, man, this-'ll be a breeze!"

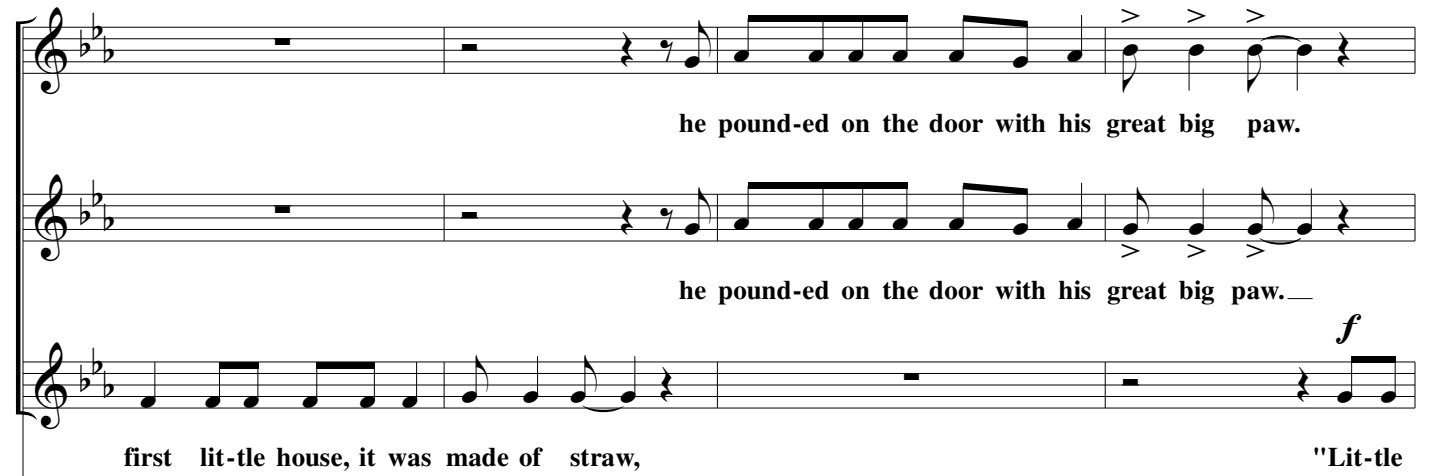
in the trees, and thought, "Man, oh, man, this-'ll be a breeze!" *mf* The

56



Fm7 *Bb9* *Eb6*

60

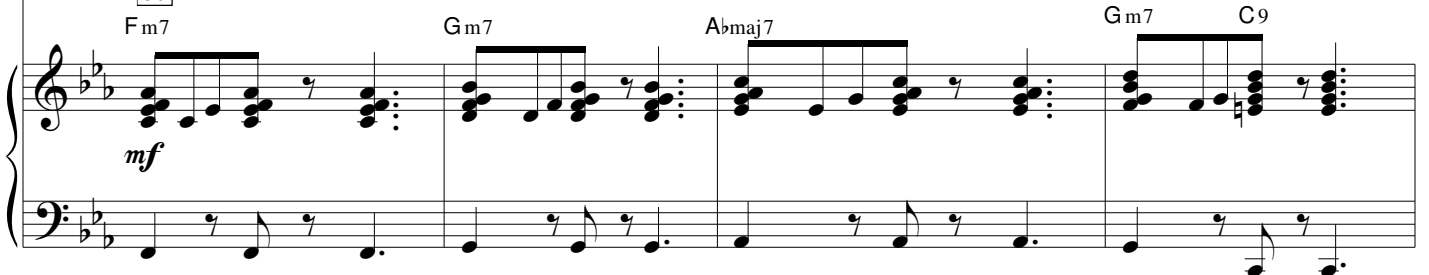


he pound-ed on the door with his great big paw.

he pound-ed on the door with his great big paw.— *f*

first lit-tle house, it was made of straw, "Lit-tle

60



Fm7 *Gm7* *Abmaj7* *Gm7* *C9*

mf

64

"Not by the hair of my chin-ny chin chin!"

"Not by the hair of my chin-ny chin chin!"

pig, lit-tle pig, let me come in!"

So, he

64 Fm7 Gm7 Abmaj7 Gm7 C9

f

68

mp *mf* *f*

and he blew that house down!_____

mp *mf* *f*

and he blew that house down!_____

mp *mf* *f*

huffed and he puffed and he blew that house down!_____

68

F(no3) G(no3) Ab(no3) A(no3) Bb+ A°/Bb A°/Bb Bb°

mp *mf* *f* *mp*

Three vocal staves in G major, measures 72-75. Measures 72-74 contain rests. Measure 75 contains a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

Piano accompaniment for measures 72-75. Measure 72: Chords Bb7/Bb, C°/Bb, C#°/Bb. Measure 73: Chord Bb7. Measure 74: Chord Eb6. Measure 75: Chord Eb6, then A/E. Dynamics include *ff* and *gliss*. A glissando line is shown above the piano part in measure 73.

Three vocal staves in E major, measures 76-79. Measures 76-78 contain rests. Measure 79 contains the lyrics: "The sec-ond lit-tle pig was". Dynamics include *mf*.

Piano accompaniment for measures 76-79. Measure 76: Chords E7, A/E, E. Measure 77: Chords E7, A/E, E, A/E. Measure 78: Chords E7, A/E, E. Measure 79: Chord E6. Dynamics include *mf*.

♩ = 180

129

Three vocal staves in G major, 4/4 time. The lyrics are "cur - ly tale!!". A drum fill is indicated at the end of the phrase. The music consists of a simple melody with a dotted quarter note followed by an eighth note, then a quarter note, and finally a half note.

cur - ly tale!!

(Drum Fill)

cur - ly tale!!

cur - ly tale!!

130

♩ = 180

Piano accompaniment for the vocal staves. It features a C7(b5) chord at the beginning. The right hand has a melody with eighth notes and quarter notes, while the left hand has a bass line with quarter notes. A drum fill is indicated with a *ff* dynamic marking.

134 "Humpty Dumpty"

138

Three vocal staves in G major, 4/4 time. The lyrics are "Hump-ty Dump-ty sat". The music features a simple melody with a dotted quarter note followed by an eighth note, then a quarter note, and finally a half note. The dynamic marking is *mf*.

mf

Hump-ty Dump-ty sat

mf

Hump-ty Dump-ty sat

mf

Hump-ty Dump-ty sat

134 "Humpty Dumpty"

138

Piano accompaniment for the vocal staves. It features chords G, C9, Bb/C, and N.C. The right hand has a melody with eighth notes and quarter notes, while the left hand has a bass line with quarter notes. The dynamic marking is *mf*.

134

"Humpty Dumpty"

138

mf

139

— on a wall, Hump-ty Dump-ty had — a great fall. All the king's hors-es and all —

— on a wall, Hump-ty Dump-ty had — a great fall. All the king's hors-es and all —

— on a wall, Hump-ty Dump-ty had — a great fall. All the king's hors-es and all —

139 C9 G C9 G

The piano accompaniment consists of a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

143

— the king's men could-n't put Hump-ty back to - geth-er a-gain! Hump',

— the king's men could-n't put Hump-ty back to - geth-er a-gain! Hump',

— the king's men could-n't put Hump-ty back to - geth-er a-gain! Poor Hump-ty!

146

143 C9 D G G7/B♭ C7

The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the treble. Chords are indicated above the staff: C9, D, G, G7/B♭, and C7.

147

Hump - ty-Dump'. Hump', Hump-ty-Dump'. Don't lean back, your head's

Hump - ty-Dump'. Hump', Hump-ty-Dump'. Don't lean back, your head's

Hump-ty Dump-ty. Don't lean back, your head's

147 G Am G D

The piano accompaniment consists of a treble and bass clef. The treble clef has chords G, Am, G, and D. The bass clef has a walking bass line.

154 Tap Break

151

gon - na crack, Hump-ty Dump-ty. Hump', Hump-ty-Dump'.

gon - na crack, Hump-ty Dump-ty. Hump', Hump-ty-Dump'.

gon - na crack, Hump-ty Dump-ty. Hump', Hump-ty-Dump'.

151 C9 G Am G

ff

The piano accompaniment consists of a treble and bass clef. The treble clef has chords C9, G, Am, G, and a final chord with accents. The bass clef has a walking bass line. A forte (*ff*) dynamic marking is present.

154 Tap Break