

For Thomas Jones, Dimitri Dover and the Huntington Men's Chorus with gratitude and admiration

# Brotherhood of Man

TTBB Chorus and Piano

Music and Lyrics by Frank Loesser (1910-1969)

Arr. Bruce Trinkley

from *How To Succeed in Business without Really Trying* (1961)

**Rubato - In 1** *tenors mp*

The score is written for a TTBB chorus and piano. It begins with a **Rubato - In 1** tempo marking. The vocal line starts with a tenor part marked *mp* singing "Now, you may join the". The piano accompaniment is marked *mp* and consists of chords in the right hand and bass notes in the left hand. The lyrics continue: "Elks, my friend, And I may join the Shrin-ers. And oth-er men may car-ry cards As mem-bers of the". The score includes measure numbers 6, 12, and 12. The piano part features various chord voicings, including some with wavy lines indicating tremolos or sustained notes. The key signature has one flat (B-flat), and the time signature is common time (C).

Now, you may join the

Elks, my friend, And I may join the Shrin-ers. And oth-er men may car-ry cards As mem-bers of the

Din-ers.

Still oth-ers wear a gold-en key, Or small Greek let-ter pin. But I have learned there's

# Marked tempo - In 4

18 *rit.* *mf*

That all of us are in. There is a

That all of us are in. There is a

one great club That all of us are in. There is a

one great club That all of us are in. There is a

22 **In 2 (a la Holy Rollers)**

broth-er - hood of man; A be-nev - o - lent

broth-er - hood of man; A be-nev - o - lent

broth-er - hood of man; A be-nev - o - lent

broth-er - hood of man; A be-nev - o - lent

26

broth - er - hood of man; A no - ble

broth - er - hood of man; A no - ble

broth - er - hood of man; A no - ble

broth - er - hood of man; A no - ble

26

The piano accompaniment for measures 26-29 features a treble clef with a key signature of one flat and a 7/8 time signature. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes and rests. Dynamic markings include accents (>) and hairpins (> and <).

30

tie that binds All hu - man hearts and minds In - to one

tie that binds All hu - man hearts and minds In - to one

tie that binds All hu - man hearts and minds In - to one

tie that binds All hu - man hearts and minds In - to one

30

The piano accompaniment for measures 30-33 continues with the same instrumental texture. The right hand has a more active melodic line, and the left hand maintains a consistent bass line. Dynamic markings include accents (>) and hairpins (> and <).

34

broth - er - hood of man. Your life - long

broth - er - hood of man. Your life - long

broth - er - hood of man. Your life - long

broth - er - hood of man. Your life - long

34

38

mem-ber - ship is free. Keep a-giv-ing each

mem-ber - ship is free. Keep a-giv-ing each

mem-ber - ship is free. Keep a-giv-ing each

mem-ber - ship is free. Keep a-giv-ing each

38

42

broth - er all you can. Oh, aren't you

broth - er all you can. Oh, aren't you

broth - er all you can. Oh, aren't you

broth - er all you can. Oh, aren't you

42

46

proud to be in that fra - ter - ni - ty; The great, big

proud to be in that fra - ter - ni - ty; The great, big

proud to be in that fra - ter - ni - ty; The great, big

proud to be in that fra - ter - ni - ty; The great, big

46

Rubato - In 1

50

broth - er - hood of man? \_\_\_\_\_

broth - er - hood of man? \_\_\_\_\_

broth - er - hood of man? \_\_\_\_\_

broth - er - hood of man? \_\_\_\_\_

50

*mp*

55

*optional solo mp*

One man may seem in - com-pe-tent, An -

Oo \_\_\_\_\_

Oo \_\_\_\_\_

Oo \_\_\_\_\_

55

60

oth-er not make sense, While oth-ers look like quite a waste of com-pa-ny ex -

Oo

Oo

Oo

65

*tutti p*

pense. Oo

Oo

*mp optional solo*

They need a broth-er's lead-er-ship, So please don't do them in; Re-

Oo

65

## Marked tempo - In 4

70

*mp* *rit.* *mf*

Oo\_\_\_\_\_ is not a mor - tal sin. They're in the

*mp* *mf*

Oo\_\_\_\_\_ is not a mor - tal sin. They're in the

*tutti* *mf*

mem - ber me - di - oc - ri - ty is not a mor - tal sin. We're in the

*mp* *mf*

Oo\_\_\_\_\_ is not a mor - tal sin. We're in the

70

*rit.* *mf*

75 **A tempo**

broth - er - hood\_\_\_\_\_ of man; Ded - i - ca - ted to

broth - er - hood\_\_\_\_\_ of man; Ded - i - ca - ted to

broth - er - hood\_\_\_\_\_ of man; Ded - i - ca - ted to

broth - er - hood\_\_\_\_\_ of man; Ded - i - ca - ted to

75



79

giv - ing all \_\_\_\_\_ we can. Oh, aren't you

giv - ing all \_\_\_\_\_ we can. Oh, aren't you

giv - ing all \_\_\_\_\_ we can. Oh, aren't you

giv - ing all \_\_\_\_\_ we can. Oh, aren't you

The piano accompaniment for measures 79-82 features a treble and bass clef. The treble clef part includes a melodic line with eighth and quarter notes, a half note, and a quarter note, followed by a series of chords with accents. The bass clef part consists of a steady eighth-note accompaniment.

83

proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big

proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big

proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big

proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big

The piano accompaniment for measures 83-86 features a treble and bass clef. The treble clef part includes a melodic line with eighth and quarter notes, a half note, and a quarter note, followed by a series of chords with accents. The bass clef part consists of a steady eighth-note accompaniment.

87

broth - er - hood of man? \_\_\_\_\_

broth - er - hood of man? \_\_\_\_\_

broth - er - hood of man? \_\_\_\_\_

broth - er - hood of man? \_\_\_\_\_

87

92

Is there real - ly a broth - er - hood of man? \_\_\_\_\_

Is there real - ly a broth - er - hood of man? \_\_\_\_\_

Yes, you're a broth - er; You are a

Yes, you're a broth - er; You are a

92

96

On the lev-el, A broth-er - hood of man? Oh yes, oh yes.

broth - er! Oh yes, oh yes.

broth - er! Oh yes, oh yes.

100

A no-ble tie that binds All hu-man hearts and minds

A no-ble tie that binds All hu-man hearts and minds

A no-ble tie that binds All hu-man hearts and minds

A no-ble tie that binds All hu-man hearts and minds

104

In - to one broth - er - hood of man. *f* Your life - long

In - to one broth - er - hood of man. *f* Your life - long

In - to one broth - er - hood of Oh, yes, — Your life - long

In - to one broth - er - hood of Oh, yes, — Your life - long

104

*f*

109

mem-ber - ship \_\_\_\_\_ is free; Keep \_\_\_\_\_ a-giv - ing each

mem-ber - ship \_\_\_\_\_ is free; Keep \_\_\_\_\_ a-giv - ing each

mem-ber - ship \_\_\_\_\_ is free; Keep \_\_\_\_\_ a-giv - ing each

mem-ber - ship \_\_\_\_\_ is free; Keep \_\_\_\_\_ a-giv - ing each

109

113

broth - er all \_\_\_\_\_ you can. Oh, aren't you

broth - er all \_\_\_\_\_ you can. Oh, aren't you

broth - er all \_\_\_\_\_ you can. Oh, aren't you

broth - er all \_\_\_\_\_ you can. Oh, aren't you

Detailed description: This block contains the musical notation for measures 113 through 116. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "broth - er all \_\_\_\_\_ you can. Oh, aren't you". The piano part consists of chords and rhythmic patterns in the right and left hands.

117

You, you got me, Me, I got you-oo, \_\_\_\_\_

proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big

proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big

proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big

Detailed description: This block contains the musical notation for measures 117 through 120. It features four vocal staves and a piano accompaniment. The lyrics are: "You, you got me, Me, I got you-oo, \_\_\_\_\_", "proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big", "proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big", and "proud to be \_\_\_\_\_ in that fra - ter - ni - ty; \_\_\_\_\_ The great, big". The piano part includes chords and rhythmic accompaniment.

121

Oh, that  
 broth - er - hood of man? Oh, that  
 broth - er - hood of man? Oh, that  
 broth - er - hood of man? Oh, that

121

126

no - ble feel - ing, Feels like bells are peal - ing, Down with  
 no - ble feel - ing, Feels like bells are peal - ing, Down with  
 no - ble feel - ing, Feels like bells are peal - ing, Down with  
 no - ble feel - ing, Feels like bells are peal - ing, Down with

126

130 *mp* *f*  
dou - ble deal - ing; Oh, broth - er, You, you got me,  
dou - ble deal - ing; Oh, broth - er, You, you got me,  
dou - ble deal - ing; Oh, broth - er, You, you got me,  
dou - ble deal - ing; Oh, broth - er, You, you got me,

130  
Piano accompaniment for measures 130-134, featuring chords and melodic lines in both hands.

135  
Me, I got you-oo, you-oo.  
Me, I got you-oo, The broth - er - hood of man.  
Me, I got you. The broth - er - hood of man.  
Me, I got you. The broth - er - hood of man.

135 *mf*  
Piano accompaniment for measures 135-139, featuring chords and melodic lines in both hands.

140

*f*

Oh,

*f*

Oh, that no - ble feel - ing, Feels like bells are peal - ing,

*f*

Oh, that no - ble feel - ing, Feels like bells are peal - ing,

*f*

Oh,

140

*mf*

*f*

145

*mp*

*f*

Oh, broth - er,

*mp*

*f*

Down with dou - ble deal - ing; Oh, broth - er,

*mp*

*f*

Down with dou - ble deal - ing; Oh, broth - er,

*mp*

*f*

Oh, broth - er,

145



149

You, you got me, Me, I got you - oo, The

You, you got me, Me, I got you - oo, The

You, you got me, Me, I got you - The

You, you got me, Me, I got you - The

149

153 *cresc.* *ff*

you-oo. Your life-long

broth - er - hood of man. Your life-long

broth - er - hood of man. Your life-long

broth - er - hood of man. Your life-long

153 *cresc.* *ff*

157

mem-ber - ship — is free; Keep — a - giv - ing each

mem-ber - ship — is free; Keep — a - giv - ing each

mem-ber - ship — is free; Keep — a - giv - ing each

mem-ber - ship — is free; Keep — a - giv - ing each

157

*f* (bring out inner voice)

161

broth-er all — you can. Oh, aren't you proud to be —

broth-er all — you can. Oh, aren't you proud to be —

broth-er all — you can. Oh, aren't you proud to be —

broth-er all — you can. Oh, aren't you proud to be —

161

166

in that fra - ter-ni - ty;— The great, big broth - er - hood of

in that fra - ter-ni - ty;— The great, big broth - er - hood of

in that fra - ter-ni - ty;— The great, big broth - er - hood of

in that fra - ter-ni - ty;— The great, big broth - er - hood of

166

*cresc.*

171

man?

man?

man?

man?

171

*ff* *fff*