

Harry Chapin Medley

For TTBB Chorus, Piano and String Bass

Music and Lyrics by Harry Chapin

arr. Bruce Trinkley

Jauntily ♩ = 126 (swing all 8th notes)

p

Tenor

"Sunday Morning Sunshine"
I came in - to town__

Bass

I came in - to town__

Piano

p

4

with a knap - sack on___ my shoul - der and a

4

with a knap - sack on___ my shoul - der and a

7

pock - et - ful___ of stor - ies___ that I just had___ to tell.___

7

pock - et - ful___ of stor - ies___ that I just had___ to tell.___

10 *mp*

8 You know I've knocked a - round a bit and I've

10 You know I've knocked a - round a bit and I've

10 *mp*

Detailed description: This block contains the first system of music, measures 10 through 12. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal line starts with a rest in measure 10, followed by the lyrics 'You know I've knocked a - round a bit and I've'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mp* is present above the first staff and below the second staff.

13

8 had my share of small town glor - ies. It's time to hit the cit -

13 had my share of small town glor - ies. It's time to hit the cit -

13

Detailed description: This block contains the second system of music, measures 13 through 15. The vocal line continues with the lyrics 'had my share of small town glor - ies. It's time to hit the cit -'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *mp* is present below the second staff.

16

8 - y and that craz - y car - ou - sel.

16 - y and that craz - y car - ou - sel.

16

Detailed description: This block contains the third system of music, measures 16 through 18. The vocal line continues with the lyrics '- y and that craz - y car - ou - sel.'. The piano accompaniment continues with chords and moving lines.

19 *mf* *mp*

I've been feel - ing sor - ry for my - self. But you

I've been feel - ing sor - ry for my - self. But you

I've been feel - ing sor - ry for my - self, my - self. But you

I've been feel - ing sor - ry for my - self. But you

19 *mf* *mp*

I've been feel - ing sor - ry for my - self. But you

I've been feel - ing sor - ry for my - self. But you

I've been feel - ing sor - ry for my - self, my - self. But you

I've been feel - ing sor - ry for my - self. But you

23 *mf* *mf* *mf*

know I was on - ly lone - ly like ev' - ry - bod - y else. Un - til

know I was on - ly lone - ly like ev' - ry - bod - y else. Un - til

know I was on - ly lone - ly like ev' - ry - bod - y else. Un - til

know I was on - ly lone - ly like ev' - ry - bod - y else. Un - til

23 *mp*

know I was on - ly lone - ly like ev' - ry - bod - y else. Un - til

know I was on - ly lone - ly like ev' - ry - bod - y else. Un - til

know I was on - ly lone - ly like ev' - ry - bod - y else. Un - til

know I was on - ly lone - ly like ev' - ry - bod - y else. Un - til

28 *joyously*

you brought your Sun - day morn - ing sun - shine _____

joyously

you brought your Sun - day morn - ing sun - shine _____

joyously

you brought your Sun - day morn - ing sun - shine _____

mf

You brought your Sun - day morn - ing

28 *mf*

32

here in - to ___ my Mon - day morn-in' rain. _____

here in - to ___ my Mon - day morn-in' rain. _____

here in - to ___ my Mon - day morn-in' rain. _____

here in - to ___ my Mon - day morn-in' rain. _____

32 *f*

36

8
You taught me hap - pi - ness just one time.

8
You taught me hap - pi - ness just one time.

You taught me hap - pi - ness just one time.

You taught me hap - pi - ness.

Detailed description: This block contains the first four vocal staves of a musical score. Each staff begins with a measure number '36' in a box. The first three staves are for different vocal parts (Soprano, Alto, and Tenor/Bass), each with a vocal range indicator '8' below the staff. They all sing the lyrics 'You taught me hap - pi - ness just one time.' The fourth staff is for a lower vocal part, singing 'You taught me hap - pi - ness.' The music is in a key with four sharps (F#, C#, G#, D#) and a 7/8 time signature.

36

mf

Detailed description: This block contains the piano accompaniment for measures 36-39. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff starts with a measure number '36' in a box and a dynamic marking '*mf*'. The music features chords and melodic lines in the right hand, and a bass line in the left hand. The key signature has four sharps and the time signature is 7/8.

40

8
It keeps on com-ing back a - gain.

8
It keeps on com-ing back a - gain.

It keeps on com-ing back a - gain.

It keeps on com-ing back a - gain.

Detailed description: This block contains the next four vocal staves of the musical score. Each staff begins with a measure number '40' in a box. The first three staves are for different vocal parts (Soprano, Alto, and Tenor/Bass), each with a vocal range indicator '8'. They all sing the lyrics 'It keeps on com-ing back a - gain.' The fourth staff is for a lower vocal part, singing 'It keeps on com-ing back a - gain.' The music is in the same key signature and time signature as the previous section.

40

Detailed description: This block contains the piano accompaniment for measures 40-43. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff starts with a measure number '40' in a box. The music features chords and melodic lines in the right hand, and a bass line in the left hand. The key signature has four sharps and the time signature is 7/8.

"I Wanna Learn a Love Song"

(stop swinging 8th notes)

Moderately fast $\text{♩} = 72$

f

poco accelerando

44

She said,
She said,
She said,
She said,

44

poco accelerando

f

48

"I wan-na learn a love song full of hap-py things." She said,
"I wan-na learn a love song full of hap-py things." She said,
"I wan-na learn a love song full of hap-py things." She said,
"I wan-na learn a love song full of hap-py things." She said,

48

f

52

"I wan-na learn a love song; won't you let me hear you sing?"

"I wan-na learn a love song; won't you let me hear you sing?"

"I wan-na learn a love song; won't you let me hear you sing?"

"I wan-na learn a love song; won't you let me hear you sing?"

52

56

She said, "I wan-na learn a love song. I wan-na hear you play." _

She said, "I wan-na learn a love song. I wan-na hear you play." _

She said, "I wan-na learn a love song. I wan-na hear you play." _

She said, "I wan-na learn a love song. I wan-na hear you play." _

56

60

She said, "I, I wan-na learn a love song be - fore you go a way."

She said, "I, I wan-na learn a love song be - fore you go a way."

She said, "I, I wan-na learn a love song be - fore you go a way."

She said, "I, I wan-na learn a love song be - fore you go a way."

60

dim.

65

mp

I guess you know I stayed. Ooh.

mp

I guess you know I stayed. Ooh.

mp

I guess you know I stayed. Ooh.

mp

I guess you know I stayed. Ooh.

65

mp

Moderately bright $\text{♩} = 69$ (swing all 8th notes)

tutti *mf*

70

(whistling)

mf

75

80

dim.

84

mp T1 and T2

There you stand ___ in your dun - ga-rees ___ look-ing all grown up ___ and so ver-y pleased. When you

mp B1 and B2

div.

84

mp

There you stand ___ in your dun - ga-rees ___ look-ing all grown up ___ and so ver-y pleased. When you

88 *mf*
 write your poems ___ they have so much to say, ___ when you speak your dreams, ___ it takes my breath a-way. You
unis. *div.* *mf*
 write your poems ___ they have so much to say, ___ when you speak your dreams, ___ it takes my breath a-way. You

88

92 *mp*
 know I want to be a ball - play - er, a reg - u - lar slug - ging fool; ___ but
mp
 know I want to be a ball - play - er, a reg - u - lar slug - ging fool; ___ but
mp
 know I want to be a ball - play - er, a reg - u - lar slug - ging fool; ___ but
mp
 know I want to be a ball - play - er, a reg - u - lar slug - ging fool; ___ but

92 *mf* *mp*

96

both our dreams must wait a while un - til we fin - ish school.

both our dreams must wait a while un - til we fin - ish school.

96

100

mf

And so you and I, we'll watch our years go by, we'll watch our

And so you and I, we'll watch our years go by, we'll watch our

100

105

sweet dreams fly far a - way a - way but may - be some - day, I

sweet dreams fly far a way a - way but may - be some - day, I

105

109 don't know when, but we will dream a-gain and we'll be hap - py

109 don't know when, but we will dream a-gain and we'll be hap - py

114 then till our time just drifts a-way.

then till our our time just drifts a-way.

then till our our time just drifts a-way.

114 then till our time just drifts a-way.

114 then till our time just drifts a-way.

Moderately ♩ = 88 "Story of a Life"

119

ff *sonore* *mf* *ff*

122

B1 and B2 *mp*

122

I can see my - self it's a golden sun - rise; young boy, o - pen up your eyes; ___ it's

125

125

s'posed to be your day. Now off you go ___ ho - ri - zon bound, ___ and

128

T1 and T2 *mp*

And the

128

you won't stop un-til ___ you've found ___ your own kind of way.

131

wind would whip your tous-led hair, ___ the sun, the rain, the sweet despair, ___ brave tales of love and strife.

Ah.

131

134

And some-where on your path to glor - y, you will write your stor-y of a *unis.*

Ah.

134

137

life. *div. p* Oo. *unis. mf*

137

mp simile

140

sing you their songs.

140

all the peo - ple that you talked to sing you their songs. And

143 *p*

Oo.

there are times you change your stride, there are times you can't decide; still you go on.

143

146 *mf*

And then the young girls dance their gyp-sy tunes and share the secrets of the moon; so

p *mp*

Oo. so

146 *mf* *mp*

149 *cresc.* *div. f* *mf*

soon you find a wife. And though she sees your dreams go poorly,

cresc. *f* *p*

soon you find a wife. Oo.

149 *cresc.* *f* *mf*

152

8 still she joins your stor-y of a life.

152

cresc.

155

f Stor-y of a life, stor-y.

f Stor-y of a life, stor-y.

f Stor-y of a life, stor-y.

f stor-y.

155

f sonore

stor-y.

159

Stor - y of a life, stor - y. Now

Stor - y of a life, stor - y. Now

Stor - y of a life, stor - y. Now

Stor - y of a life, stor - y. Now

159

163

some-times words can serve me well, some-times words can go to hell for all that they do.

some-times words can serve me well, some-times words can go to hell for all that they do.

163

mp like a guitar

166

And for ev - 'ry dream___ that took me high there's

And for ev - 'ry dream___ that took me high there's

166

168

been a dream that passed me by;___ I know it's so___ true. And I can

been a dream that passed me by;___ I know it's so___ true. And I can

168

mf

171

see it clear___ out to the end___ and I'll whis - per to___ her now a - gain,

see it clear___ out to the end___ and I'll whis - per to___ her now a - gain,

171

mp

173

cresc. *f* *dim.*

be - cause she shared my life. For more than all the ghosts of glor - y

cresc. *f* *dim.*

be - cause she shared my life. For more than all the ghosts of glor - y

cresc. *f* *dim.*

be - cause she shared my life. For more than all the ghosts of glor - y

cresc. *f* *dim.*

be - cause she shared my life. For more than all the ghosts of glor - y

173

cresc. *f* *dim.*

176

mp

she makes up the stor-y, she's the on - ly stor-y

mp

she makes up the stor-y, she's the on - ly stor-y

mp

she makes up the stor-y, she's the on - ly stor-y

mp

she makes up the stor-y, she's the on - ly stor-y

176

mp

180 *cresc.* *mf*
of my life.
cresc. *mf*
of my life.
cresc. *mf*
of my life.
cresc. *div. mf*
of my life.

180 *cresc.* *mf*

183

183 *diminuendo poco a poco*

"She Sings Songs Without Words"

Medium Waltz tempo $\text{♩} = 58$

186 T1 and T2 *legato*
p

8 Ah Ah

186

p

192

B1 and B2 mp legato

8 Ah

192

I was thrown on the cob-ble-stones, tossed at her feet. My

198

8 Ah Ah

198

fool's mouth was filled with the dust from the street. An out-of-work court jest-er with

204 *cresc.* *mf*
 and no need to speak for she seemed to know.
cresc. *mf*
 no - where to go, and no need to speak for she seemed to know.

204 *cresc.* *mf*

210 *mp* *mf*
 Ah
 She sings her songs with - out words,

210

216 *mf*
 Ah Ah
 songs that sail - ors and blind men and beg - gars have heard. She knows more of

216

222

Ah

love than the po - ets can say, and her eyes of - fer some - thing that won't

222

228

pressing ahead

go a - way. *cantando*

228

pressing ahead

cresc.

234

f with abandon

She sings her songs with-out

f with abandon

234

f with abandon

239

words, songs that sail - ors and blind men and beg - gars have

239

words, songs that sail - ors and blind men and beg - gars have

244

heard. She knows more of love than the po - ets can say, and her

244

heard. She knows more of love than the po - ets can say, and her

249

eyes of - fer some - thing that won't _____ go a - way.

249

eyes of - fer some - thing that won't _____ go a - way.

255 *mp* *rit.*

No, they won't go a - way, go a -

255 *mp* *rit.*

No, they won't go a - way, go a -

"Remember When the Music"
Moderately slow ♩ = 72

261 way.

261 *p* *semplice like a guitar*
con pedale

way. *B1 and B2 P* Re -

265 *gentle and sweet*

mem-ber when the mu-sic came from wood-en box - es strung with sil-ver wire. And

265

268

as we sang the words it would set our minds on fire, for we be - lieved in things and so we'd sing. Re -

268

272

pp

Oo.

mem-ber when the mu-sic brought us all to-geth-er to stand in-side the rain. And

272

275

Oo.

as we joined our hands we'd meet in the re - frain, ___ for we had

275

277 *mp* Oh, all the times I lis-tened and
p dreams to live, we had hopes to give. Oo.

280 *mf* all the times I heard. All the mel-o-dies I'm miss-ing and all the mag-ic words. And
mf And

280 *mf*

283 *mp* all the po-tent voic-es and the choic-es we had then. How I'd love to find we had that kind of
mp all the po-tent voic-es and the choic-es we had then. How I'd love to find we had that kind of

283 *mp*

286 *dim.* *p*
 choice a - gain. Re - mem - ber when the mu - sic was a
dim. *div.* *unis. p*
 choice a - gain. choice a - gain. Re - mem - ber when the mu - sic was a

289
 glow on the ho - ri - zon of ev'ry new born day. And as we sang the sun came up to
 glow on the ho - ri - zon of ev'ry new born day. And as we sang the sun came up to

292 *molto allarg.*
 chase the dark a - way. And life was good, for we knew we could. And so we'd sing.
 chase the dark a - way. And life was good, for we knew we could. And so we'd sing. *molto allarg.*

"Cat's in the Cradle"

Moderately, with a 2 feel $\text{♩} = 80$

296

p poco marcato

300

T1 p

My

304

(first time only)

child ar-rived just the oth-er day; he came to the world in the

T2

(second time only)

son turned ten just the oth-er day. He said, "Thanks for the ball, Dad. Come

304

p-mp simile

307

u - su - al way. But there were planes to catch and bills to pay.

307

on, let's play. Can you teach me to throw?" I said, "Not to - day. I got a

310

He learned to walk while I was a-way. And he was talk-in' fore I knew it. And lot to do." He said, "That's o - kay." And he walked a - way, but his

313

as he grew he'd say, "I'm gon - na be like you, Dad. You smile nev - er dimmed. It said, "I'm gon - na be like him, yeah. You

316

know I'm gon - na be like you.." And the know I'm gon - na be like him." And the

mp

B1 and B2 mp

316

And the

mf

319 *T1 and T2*

cat's in the cra-dle and the sil - ver spoon, lit - tle boy blue and the man

B1 and B2

cat's in the cra-dle and the sil - ver spoon, lit - tle boy blue and the man

319 *mp*

322

— in the moon. "When you com-in' home, Dad?" "I don't know when, but

322

— in the moon. "When you com-in' home, Dad?" "I don't know when, but

325

we'll get to-gether then, Son. You know we'll have a good time then."

325

we'll get to-gether then, Son. You know we'll have a good time then."

329

334 *T2 mp* 2

334 My

338 *B1 mp*

Well, he came from col - lege just the

338 *p*

342

oth - er day, so much like a man I just had to say, — "Son, I'm

342

345

proud of you. Can you sit for a while?" He shook his head and he

345

348

said with a smile, "What I'd real - ly like, Dad, is to bor - row the car keys.

348

351

See you lat - er. Can I have them, please?"

And the cat's in the cra-dle and the

351

And the cat's in the cra-dle and the

f

mf

355

sil - ver spoon, lit - tle boy blue and the man in the moon.

355

sil - ver spoon, lit - tle boy blue and the man in the moon.

358

T1

"When you com - in' home, Son?" "I don't know when, but we'll get to - geth - er then,

T2

"When you com - in' home, Son?" "I don't know when, but we'll get to - geth - er then,

B1 and B2

358

"When you com - in' home, Son?" "I don't know when, but we'll get to - geth - er then,

361

— Dad. You know we'll have a good time then."

361

— Dad. You know we'll have a good time then."

364 *f*

Ah.

Ah.

Ah.

Ah.

364 *f*

368

Ah.

Ah.

Ah.

Ah.

368 *mp*

I've

372

long since re-tired, my son's moved a - way. I called him up just the oth - er day.

372

mp

376

T1 and T2 mp

"I'd love to, Dad, ___ if I can

+B1

I said, I'd like to see ___ you if you don't mind." He said,

376

380

find the time. ___ You see, my new job's a has-sle and the kids have the flu, ___ but it's

380

384

sure nice talk - in' to you, Dad. It's been sure nice talk - in' to you."

384

388

mf *espressivo* *mp*

he'd grown up just like me. My

mf *espressivo* *mp*

he'd grown up just like me. My

mp *mf* *espressivo* *mp*

And as I hung up the phone it oc - curred to me, he'd grown up just like me. My

mp *mf* *espressivo* *mp*

And as I hung up the phone it oc - curred to me, he'd grown up just like me. My

388

mf *espressivo* *mp*

393

a tempo *poco rit.*

boy was just like me.

boy was just like me.

boy was just like me.

boy was just like me.

393

a tempo *poco rit.*

mp

Medium tempo $\text{♩} = 72$

T1 and T2

399 *f*

8 Ah.

399 *f*

403 *mf joyously*

8 All my life's a cir - cle, sun - rise and sun - down. _____ The

mf joyously

All my life's a cir - cle, sun - rise and sun - down. _____ The

403 *mf*

407

8 moon rolls through the night - time till the day - break comes a - round. _____

moon rolls through the night - time till the day - break comes a - round. _____

407

411

8 All my life's a cir - cle, but I can't tell you why. The

411

All my life's a cir - cle, but I can't tell you why. The

415

8 sea-son's spin-nin' 'round a-gain, the years keep roll - in' by.

415

sea-son's spin-nin' 'round a-gain, the years keep roll - in' by.

419

T1 mp
8 Oo.

T2 mf

8 It seems like I've been here be-fore; I can't re-mem - ber when.

B1 and B2 mf

8 It seems like I've been here be-fore; I can't re-mem - ber when.

419

423

Oo...

But I got this fun - ny feel - ing that we'll all get to - geth - er a - gain. _

But I got this fun - ny feel - ing that we'll all get to - geth - er a - gain. _

423

427

There's no straight lines make up my life, and all my roads have

There's no straight lines make up my life, and all my roads have

427

431 *mf*

There's no clear cut be-gin - nings and so far no dead - ends.____

bends. There's no clear cut be-gin - nings and so far no dead - ends.____

bends. There's no clear cut be-gin - nings and so far no dead - ends.____

436 *mf*

All my life's a cir - cle, sun - rise and sun-down.____

mf

All my life's a cir - cle, sun - rise and sun-down.____

440

The moon rolls through the night - time till the day - break comes a-round.____

The moon rolls through the night - time till the day - break comes a-round.____

444

All my life's a cir - cle, but I can't tell you why. —

444

All my life's a cir - cle, but I can't tell you why. —

448

The sea-son's spin-nin' 'round a-gain, the years keep roll - in' by. —

448

The sea-son's spin-nin' 'round a-gain, the years keep roll - in' by. —

SPEAKER: At this point in a Harry Chapin concert, he would invite the audience join in the song by clapping (for those who don't sing) and by singing the chorus of "Circle". So we invite you to clap (*speaker starts the clapping on quarter notes*) and to sing - the words are in the program. The chorus will lead the count off. (*Speaker leads the chorus in the count off.*)

453 *vamp til ready*

456 *f tutti (spoken)* *mf chorus and audience*

One two one two three four All my life's a cir - cle,

456 *mf*

460

8 sun - rise and sun-down._____ The moon rolls through the night - time till the

464

8 day - break comes a - round._____ All my life's a cir - cle, but

468

8 I can't tell you why._____ The sea-son's spin-nin' 'round_____ a-gain,_____ the

Repeat one or two times, each time faster.

472

8 years keep roll - in' by._____

1 2

472

cresc.

476 *f* *cresc.* *ff*

8 And the years, the years keep on roll, roll - in'

8 And the years, the years keep on roll, roll - in'

8 And the years, the years keep on roll, roll - in'

8 And the years, the years keep on roll, roll - in'

476 *f* *cresc.* *ff*

And the years, the years keep on roll, roll - in'

481

8 by.

8 by.

8 by.

8 by.

481