

# Scarlet Ribbons

For Men's Chorus and Piano

Lyric by Jack Segal (1918-2005)

Music by Evelyn Danzig (1902-1996)

arr. Bruce Trinkley

Moderately slow ♩ = 84

Piano

*mf* *sempre legato, sonore*

*mp*

The piano introduction consists of two staves (treble and bass clef) in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderately slow' with a quarter note equal to 84 beats per minute. The dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The music is characterized by long, flowing lines with many ties, creating a sense of continuous motion. The texture is primarily chordal, with some melodic movement in the bass line.

unison chorus

*mp* *molto legato, warmly*

*pp*

5

8 I peeked in to say good-night and then I heard my child in pray'r, "And for me some

The unison chorus begins at measure 5. The vocal line is written on a single staff in treble clef. The lyrics are: "I peeked in to say good-night and then I heard my child in pray'r, 'And for me some". The dynamics are mezzo-piano (mp) and piano-piano (pp). The tempo remains 'Moderately slow'. The melody is simple and direct, with a clear narrative focus.

5

The piano accompaniment for the first line of the chorus consists of two staves (treble and bass clef). It provides harmonic support for the vocal line, featuring chords and some melodic fragments. The dynamics are piano-piano (pp). The accompaniment is mostly chordal, with some movement in the bass line.

10

8 scar - let rib - bons, scar - let rib - bons for my hair."

The unison chorus continues at measure 10. The lyrics are: "scar - let rib - bons, scar - let rib - bons for my hair." The dynamics are mezzo-piano (mp). The melody is simple and direct, with a clear narrative focus.

10

*mf*

*mp*

The piano accompaniment for the second line of the chorus consists of two staves (treble and bass clef). It provides harmonic support for the vocal line, featuring chords and some melodic fragments. The dynamics are mezzo-forte (mf) and mezzo-piano (mp). The accompaniment is mostly chordal, with some movement in the bass line.

2 15 *p* *poco cresc.* *mp dim.*

Oo

*p* *poco cresc.* *mp dim.*

Oo

*mp* *poco cresc.* *mf dim.*

All the stores were closed and shut - tered, all the streets were dark and bare,

*mp* *poco cresc.* *mf dim.*

All the stores were closed and shut - tered, all the streets were dark and bare,

15 *poco cresc.* *mf dim.*

19 *poco a poco cresc.* *f dim.*

8 in our town no scar - let rib - bons, not one rib - bon for her hair.

*poco a poco cresc.* *f dim.*

8 in our town no scar - let rib - bons, not one rib - bon for her hair.

*mp* *poco a poco cresc.* *f dim.*

in our town no scar - let rib - bons, not one rib - bon for her hair.

*mp* *poco a poco cresc.* *f dim.*

in our town no scar - let rib - bons, not one rib - bon for her hair.

19 *poco a poco cresc.* *f dim.*

24 *mf poco marcato poco a poco cresc.* *f* *molto rit.*

8 Thru the night my heart was ach - ing, just be - fore the dawn was break - ing,

*mf poco marcato poco a poco cresc.* *f*

8 Thru the night my heart was ach - ing, just be - fore the dawn was break - ing,

*mf poco marcato poco a poco cresc.* *f*

Thru the night my heart was ach - ing, just be - fore the dawn was break - ing,

*mf poco marcato poco a poco cresc.* *f*

24 *poco marcato* *molto rit.*

*mf poco a poco cresc.* *f*

28 *a tempo mp with amazement*

8 I peeked in and on her bed in gay pro - fu - sion ly - ing there,

*mp with amazement*

8 I peeked in and on her bed in gay pro - fu - sion ly - ing there,

*mp with amazement*

I peeked in and on her bed in gay pro - fu - sion ly - ing there,

*mp with amazement*

28 *a tempo mp dolce*

4 32 *mf* full and rich

love - ly rib - bons, scar - let rib - bons, scar - let rib - bons for her hair.

*mf* full and rich

love - ly rib - bons, scar - let rib - bons, scar - let rib - bons for her hair.

*mf* full and rich

love - ly rib - bons, scar - let rib - bons, scar - let rib - bons for her hair.

*mf* full and rich

love - ly rib - bons, scar - let rib - bons, scar - let rib - bons for her hair.

32 *mf* full and rich

*f*

37 *mp* poco marcato poco a poco cresc. *f*

If I live to be two hun - dred, I will nev - er

*mp* poco marcato poco a poco cresc. *f*

If I live to be two hun - dred, I will nev - er

*mp* poco marcato poco a poco cresc. *f*

If I live to be two hun - dred, I will nev - er

*mp* poco marcato poco a poco cresc. *f*

If I live to be two hun - dred, I will nev - er

37 *poco marcato*

*subito mp* poco a poco cresc. *f*

41 *allarg.* *mp* *a tempo*

know from where, came those love - ly scar - let rib - bons, scar - let rib - bons

know from where, came those love - ly scar - let rib - bons, scar - let rib - bons

know from where, came those love - ly scar - let rib - bons, scar - let rib - bons

know from where, came those love - ly scar - let rib - bons, scar - let rib - bons

41 *allarg.* *mp* *a tempo* *sva*

*sonore*

45 *poco rit.* *a tempo calando*

for her hair.

for her hair.

for her hair.

for her hair.

45 *poco rit.* *a tempo calando*