

Commissioned by Cheektowaga Community Chorus and  
Christina R. Shrewsbury, Music Director  
In Celebration of The Cheektowaga Millennium Youth Chorus,  
March 2000 Festival Jamboree

# What Shall I Sing?

For Two-Part Chorus of Treble Voices,  
Clarinet in B-Flat, and Piano

London Jingles, 1840

James Adler

## 1. Sing, Sing

Gently Flowing, with a Pounce

[M.M. ♩ = 84]

*mf*

Soprano

Alto

Clarinet in Bb  
(Concert)

Piano

*mf*

S

A

Pno.

5

cat's run a - way with the pud - ding string!

*mf*

5

What shall I do? Sing,

10

S

A

Pno.

10

*f*

sing, what shall I sing? The cat's run a - way with the pud - ding string!

Pno.

*f*

*sfz*

Pno.

15

A little gentler

*dim.*

A

Pno.

*mp*

*mp*

Do, do, what shall I do? The

20

S *mp e cresc.*  
Sing, sing,

A  
cat's run a - way with the pud - ding string!

Pno. *cresc. sempre*

S *mf* 25  
what shall I sing? The cat's run a - way with the pud - ding string!

A *mf*  
The cat's run a - way with the pud - ding string!

Pno. *f* 25

Pno. *molto rit.*  
*mf*

*Tempo Primo*

30

*mp*

S

Sing, sing,

Pno.

S

what shall I sing? The cat's run a - way with the pud - ding string!

A

Sing, sing, what shall I sing? The

Pno.

S

Do, do, what shall I do? What shall I

A

cat's run a - way with the pud - ding string! What shall I do? What shall I

Pno.

*ff* 40 7

S do? The cat has bit - ten it quite in two!

A do? The cat has bit - ten it quite in two!

Pno. *ff* 40

Wiltshire, 1840

## 2. Fiddle-de-dee!

Sharp, detached  
[M.M. ♩ = 80]

Cl *mf*

Pno. *mf*

5 *mf*

S Fid - dle - de - dee, The wasp has mar - ried the

A *mf*  
Fid - dle - de - dee!

Cl

5 Pno. *mf*

8 10 *mp*

S hum - ble bee! out of the barn

A *p* Puss came danc - ing *mp e cresc.* with a

Pno. *p e cresc.*

*mf*

S un - der her arm.

A pair of bag - pipes

Cl *fz* *fz*

Pno. *mf* *fz* *fz*

15 *mf*

S Fid - dle - de - dee, The wasp has mar - ried the hum - ble bee!

A *mf* Fid - dle - de - dee!

Cl *mf*

Pno. *mf*

20 *mp* *mf*

S out of the barn un-der her arm.

A *p* *mp e cresc.*  
Puss came danc-ing with a pair of bag-pipes

Cl

Pno. *p e cresc.* *mf*

25 *p e legato*

S and one for me...—

A *p e legato*  
One for John-nie...—

Cl *fz* *mf < f* *mp*

Pno. *fz* *mf < f* *subito p e legato*

S  
— and one for me, one for John - nie and *mp*

A  
One for John - nie... *mp* One for John - nie and

Cl  
*legato*

Pno.  
*mp*

S  
30 one for me, *Sharp!* Fid - dle - de dee, *ff* fid - dle - de dee!

A  
one for me, *Sharp!* Fid - dle - de - dee, *ff* fid - dle - de - dee!

Cl  
*mf* *ff*

Pno.  
30 *cantabile* *mf e cresc.* *ff*



## 3. Monday's Child

Devonshire, 1838

Very slow, singing

[M.M. ♩ = 100]

Pno.

*p*

This system shows the piano accompaniment for the first system of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key (one flat) and common time. The right hand features a series of chords and moving lines, with an asterisk (\*) above the first measure indicating a roll chord. The left hand provides a simple harmonic accompaniment with long notes.

With much pedal, to sustain harmonies as indicated

S

A

Pno.

5

*p*

Tues - day's child is full of grace,

Mon - day's child is fair of face, hmm,

5

This system contains the vocal entries for the Soprano (S) and Alto (A) parts and the piano accompaniment. The piano part begins with a box containing the number '5'. The vocal parts enter with lyrics. The piano accompaniment continues with chords and moving lines, including an asterisk (\*) above the final measure of the system.

S

A

Pno.

10

*poco cresc.*

hmm, is full of woe, is full of

Wed - nesday's child is full of woe, is full of woe,

10

*poco cresc.*

This system continues the vocal and piano parts. The piano part has a box with '10' and a 'poco cresc.' marking. The vocal parts continue with lyrics. The piano accompaniment features more complex chordal textures and moving lines, with another 'poco cresc.' marking.

\*Roll chords only where indicated; otherwise strike notes together.

S *mf* 15  
 woe, Wed - nesday's child is full of woe, \_\_\_\_\_

A *mf*  
 \_\_\_\_\_ is full of woe, Wed - nesday's child is full of woe.

Pno. *mf* Intense, yearning

S *mp e cantabile* 20  
 Thurs - day's child has far to go, \_\_\_\_\_

A *mp e cantabile*  
 Thurs - day's

Pno. *mp*

S *poco cresc.* *mf*  
 \_\_\_\_\_ has far to go, has far to go, Thurs - day's child \_\_\_\_\_

A *poco cresc.*  
 child has far to go, Thurs - day's child has far to

Pno. *poco cresc.* *mf*

25 *rall.* *p* *much expression pp*

S — has far to go, Fri - day's child is

A *mf* go, to go, Fri - day's child is

Pno. (l.h.) *p e dim.* *pp* *much expression*

30 *p*

S lov - ing and giv - ing, lov - ing and

A lov - ing and giv - ing, Fri - day's

Pno. *p*

*mf and dramatic* 35

S giv - ing, Sat - ur - day's child,

A child... *mf and dramatic* Sat - ur - day's child,

Pno. *mf* 35

S *mp* *mf*  
Sat - ur - day's child works hard for his liv - ing,

A *mp* *mf*  
Sat - ur - day's child works hard for his liv - ing,

Pno. *mp* *mf*

S <sup>40</sup> *mp e cresc. sempre* *f*  
And the child that is born on the Sab - bath day ———— And the

A *mp e cresc. sempre* *f*  
And the child that is born on the Sab - bath day is born... the

Pno. <sup>40</sup> *mp e cresc. sempre* *f*

S *dim. poco* <sup>45</sup> *mf*  
child is born on the Sab - bath day is

A *dim. poco* *mf*  
child is born on the Sab - bath day is

Pno. *dim. poco* *mf*

S  
bon - ny and blithe, bon - ny and blithe, \_\_\_\_\_

A  
bon - ny and blithe, bon - ny and blithe, and

Pno.

50

*mp e dim. sempre*

S  
— and good and gay

A  
good and gay

Pno.

*mp e dim. sempre*  
*opt. divisi*  
*ritard*  
*ppp*

*ppp*

*ritard*  
*ppp*  
(very slow roll)

### 4. As I Was Going Along

James Orchard Halliwell, 1853 (comp.)

**Lively and Bright!**  
[M.M. ♩. = 92]

S  
As I was go - ing a -

Pno.

*mf*

*mf*

5

S  
long, long, long, A - sing-ing a com - i - cal

A  
*mf*  
As I was go-ing a long, long, long,

Cl  
*mp*

Pno.

10

S  
song, song, song, I was sing-ing a com - i - cal

A  
As I was go-ing a - long, long, long,

Cl  
*mf*

Pno.

10

15

S

song, song, song,

A

the lane that I went was so

*cresc.*

Cl

Pno.

15

S

go - ing a - long, sing - ing a

*f*

A

long, long, long, the lane that I went was so long, long, long,

*f*

Pno.

*f*

S *mf* [20]  
com - i - cal song, the lane that I went was so

A *mf*  
— a com - i - cal song,

Cl *mf*

Pno. *mf* [20]

S long, long, long, — And the song that I sung was as

A And the song that I sung was as long, long,

Cl

Pno.



25

S  
long, long, long, I was go - ing a -

A  
long, Hmmm.

Cl

Pno.

30

S  
*fz e cresc.* long, long, long, Sing - ing, I went sing - ing a long. *ff* *opt. divisi*

A  
*fz e cresc.* I went sing - ing a - long, I went sing - ing a long. *ff*

Cl  
*f* *ff*

Pno.  
*f* *ff*

30

Clarinet in Bb

## 2. Fiddle-de-dee!

Sharp, detached

[M.M. ♩ = 80]

Musical score for 'Fiddle-de-dee!' in B-flat major, 3/8 time. The score consists of five staves of music. It begins with a *mf* dynamic and includes various articulations such as accents and slurs. Measure numbers 5, 10, 15, 20, 25, and 30 are marked. The piece concludes with a *mf* to *ff* dynamic change and the instruction 'Sharp!'.

## 4. As I Was Going Along

Lively and Bright!

[M.M. ♩ = 92]

Musical score for 'As I Was Going Along' in D major, 6/8 time. The score consists of four staves of music. It begins with a *mp* dynamic and includes various articulations such as accents and slurs. Measure numbers 6, 10, 15, 20, 25, and 30 are marked. The piece concludes with a *f* to *ff* dynamic change and an accent.