

# Rhymes

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LIVELY ♩=134

Musical score for 'Rhymes' featuring various instruments including saxophones, trumpets, trombones, violins, piano, saxophone, and drums. The score is in 4/4 time with a tempo of Lively ♩=134. The key signature has one sharp (F#).

INSTRUMENTS:

- ALTO SAX 1
- ALTO SAX 2
- ALTO SAX 3
- TENOR SAX
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TROMBONE 1
- TROMBONE 2
- VIOLIN 1
- VIOLIN 2
- VIOLIN 3
- VOCAL
- PIANO
- SAXO
- SOUSAPHONE
- DRUMS

CHORDS:

- Am7
- D7
- G
- D7

DRUMS: (4)

9

The image shows a musical score for guitar, starting at measure 9. The score is divided into two main systems. The first system consists of six staves: four treble clef staves and two bass clef staves. The second system also consists of six staves: two treble clef staves, two bass clef staves, and a single staff at the bottom containing a series of repeat signs. The guitar part is written in the bass clef and includes a series of chords: D7, G, Gø7, E7, Am7, D7, G, and G#ø7. The melodic part is written in the treble clef and features a complex, flowing line with many slurs and ties. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a double bar line and a repeat sign.

Chords: D7, G, Gø7, E7, Am7, D7, G, G#ø7

Repeat signs: (3), (12)

18

VERSE

I'M JUST A-SOUT TO HOLD A COM-PET-TI-TION

Am<sup>7</sup> D<sup>7</sup> G G G G

(4)

VERSE

26

IT'S JUST A LIT-TLE BRIGHT I-DEA OF MINE I'M GOING TO WRITE A RHY-MING COM-PO-SI-TION AND

35

THEN LEAVE YOU TO ADD THE EN-DING LINE \_\_\_\_\_ I'LL SING THE WHOLE THING FIRST IN CASE OF DOUBT \_\_\_\_\_ THE SE-COND TIME I'LL

44

LEAVE THE LAST LINE OUT \_\_\_\_\_ THERE WAS A YOUNG LA - DY OF EAL - ING \_\_\_\_\_ WHO WALKED UP - SIDE DOWN

52

ON THE CEI - LING SHE FELL ON HER NECK AND SHE SHOU - TED 'BY HECK!' IT'S A VE - RY PE - CU -

(8)

(12)

60 **A**

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

- LI - AR FEE - LING THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

Am<sup>7</sup> D<sup>7</sup> G G G/B B<sup>b</sup>0<sup>7</sup> D<sup>7</sup> G G<sup>#</sup>0<sup>7</sup> D<sup>7</sup>

**A** **(4)**



68

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO

- THER ONE DO THERE WAS A YOUNG FEL - LOW OF COSH - AM WHO TOOK OUT HIS FALSE

- THER ONE DO THERE WAS A YOUNG FEL - LOW OF COSH - AM WHO TOOK OUT HIS FALSE

G D7 D7

G D7 D7

G D7 D7

- THER ONE DO THERE WAS A YOUNG FEL - LOW OF COSH - AM WHO TOOK OUT HIS FALSE

(4)

76

TEETH TO WASH 'EM HIS WIFE SAID 'OH JACK IF YOU DON'T PUT 'EM BACK' LA DA DA DA DA DA

(8) (12)

84 8

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

DA DA DA DA THAT WAS A CUTE LIT - TLE RHYME SING US A - NO -

Am<sup>7</sup> D<sup>7</sup> G G G/B B<sup>b</sup>0<sup>7</sup> D<sup>7</sup> G G<sup>#</sup>0<sup>7</sup> D<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G G G/B B<sup>b</sup>0<sup>7</sup> D<sup>7</sup> G G<sup>#</sup>0<sup>7</sup> D<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G G G/B B<sup>b</sup>0<sup>7</sup> D<sup>7</sup> G G<sup>#</sup>0<sup>7</sup> D<sup>7</sup>

8 (4)

POSSIBLE REPEATS FOR SOLOS

92

- THER ONE DO

G D7 D7

- THER ONE DO

G D7 D7

- THER ONE DO

- THER ONE DO

- THER ONE DO

G D7 D7

POSSIBLE REPEATS FOR SOLOS

(4)

100

G 8<sup>o</sup>7 E7 Am<sup>7</sup> D7 G G<sup>#o</sup>7 Am<sup>7</sup> D7

Chord chart for system 1: G, 8<sup>o</sup>7, E7, Am<sup>7</sup>, D7, G, G<sup>#o</sup>7, Am<sup>7</sup>, D7.

Chord chart for system 2: G, 8<sup>o</sup>7, E7, Am<sup>7</sup>, D7, G, G<sup>#o</sup>7, Am<sup>7</sup>, D7.

Chord chart for system 5: G, 8<sup>o</sup>7, E7, Am<sup>7</sup>, D7, G, G<sup>#o</sup>7, Am<sup>7</sup>, D7.

8) (10)

109 **C**

THERE WAS A YOUNG MAN OF CAL - CUT - TA WHO WAS HAV - ING A SLEEP IN THE

**C**

(4)

117

OUT - TER \_\_\_\_\_ THE HEAT FROM THE SUN \_\_\_\_\_ BURNT HIM UP LIKE A SUN \_\_\_\_\_ LA DA DA DA DA DA \_\_\_\_\_ DA DA

G B<sup>b</sup>7 E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G G<sup>#</sup>o<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

G B<sup>b</sup>7 E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G G<sup>#</sup>o<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

(8)

(12)

125 **D**

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

DA DA THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

DA DA THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

DA DA THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

DA DA THAT WAS A CUTE LIT-TLE RHYME SING US A - NO - THER ONE DO

G G G/B Bb07 D7 G G#07 D7 G

G G G/B Bb07 D7 G G#07 D7 G

G G G/B Bb07 D7 G G#07 D7 G

G G G/B Bb07 D7 G G#07 D7 G

**D** (4)

(4)



134

THERE WAS A YOUNG MAN FROM KIL - DARE WHO WAS PLAY - ING AT GOLF ON A CHAIR

142

E

First system of music, measures 1-5. It features a vocal line with a melody of quarter and eighth notes, and a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

Second system of music, measures 6-10. Measures 6-9 are mostly rests for all parts. In measure 10, the vocal line resumes with a melodic phrase, and the piano accompaniment provides harmonic support.

Third system of music, measures 11-15. Measures 11-14 are rests for all parts. In measure 15, the vocal line concludes with a final note, and the piano accompaniment ends with a cadence.

Vocal line with lyrics: ON THE VE - ry LAST STROKE WHY THE BLESS - ED CHAIR BROKE LA DA DA DA DA DA DA DA DA DA DA

Chord progression for piano accompaniment: G<sup>b7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, G<sup>#07</sup>, Am<sup>7</sup>, D<sup>7</sup>, G

Chord progression for piano accompaniment: G<sup>b7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, G<sup>#07</sup>, Am<sup>7</sup>, D<sup>7</sup>, G

(8)

(10)

E

Final system of music, measures 16-20. Measures 16-19 are rests for all parts. In measure 20, the piano accompaniment ends with a final chord and a fermata.



Musical notation for the first system, measures 1-6. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (Bb). The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also some rests and slurs.

Musical notation for the second system, measures 7-12. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (Bb). The music continues with similar rhythmic patterns and note values as the first system.

Musical notation for the third system, measures 13-18. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (Bb). The music continues with similar rhythmic patterns and note values as the first system.

An empty musical staff with a treble clef and a key signature of one flat (Bb).

Musical notation for the fourth system, measures 19-24. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (Bb). The music continues with similar rhythmic patterns and note values as the first system.

Musical notation for the fifth system, measures 25-30. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (Bb). The music continues with similar rhythmic patterns and note values as the first system.

Chord progression for measures 19-24:

Bb	D <sup>ø</sup> 7	G <sup>7</sup>	Cm <sup>7</sup>	F <sup>7</sup>
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Chord progression for measures 25-30:

Bb	D <sup>ø</sup> 7	G <sup>7</sup>	Cm <sup>7</sup>	F <sup>7</sup>
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(8)

(10)

165

Musical notation for the first system, measures 1-4. It consists of four staves in treble clef. The first staff has a melodic line with quarter and eighth notes. The second and third staves provide harmonic support with chords and moving lines. The fourth staff has a bass line with quarter notes.

Musical notation for the second system, measures 5-8. It consists of four staves in treble clef. The first staff continues the melodic line. The second and third staves continue the harmonic support. The fourth staff continues the bass line.

Musical notation for the third system, measures 9-12. It consists of three staves in treble clef. The first staff continues the melodic line. The second and third staves continue the harmonic support.

Musical notation for the fourth system, measures 13-16. It consists of a single staff in treble clef, which is mostly empty, indicating a rest or a specific performance instruction.

Musical notation for the fifth system, measures 17-20. It consists of two staves. The top staff contains a series of slashes, indicating a rest or a specific performance instruction. The bottom staff contains a bass line with quarter notes.

Musical notation for the sixth system, measures 21-24. It consists of two staves. The top staff contains a series of slashes, indicating a rest or a specific performance instruction. The bottom staff contains a bass line with quarter notes.

Musical notation for the seventh system, measures 25-28. It consists of two staves. The top staff contains a series of slashes, indicating a rest or a specific performance instruction. The bottom staff contains a bass line with quarter notes.

$Bb$   $Bb^{\circ}7$   $Cm^7$   $F7$   $Bb$   $Cm^7$   $F7$   $Bb$   $F7$   $Bb$   
 $Bb$   $Bb^{\circ}7$   $Cm^7$   $F7$   $Bb$   $Cm^7$   $F7$   $Bb$   $F7$   $Bb$   
 $Bb$   $Bb^{\circ}7$   $Cm^7$   $F7$   $Bb$   $Cm^7$   $F7$   $Bb$   $F7$   $Bb$