

Commissioned by the Canaltown Chorale,
Michael Nash, Conductor.

8. Timothy

from: THE WAY THEY ARE

For Four-Part Chorus of Mixed Voices

a cappella

Hollis Summers

Samuel Adler

Fast, but very rhythmic ♩.=100-112

Soprano
Alto
Tenor
Bass

“I hate wa-ter,” said Tim-o-thy Brown; “I hate soap,” he
“I hate wa-ter,” said Tim-o-thy Brown; “I hate soap,” he
“I hate wa-ter,” said Tim-o-thy Brown; “I hate soap,
“I hate wa-ter,” said Tim-o-thy Brown; “I hate soap,

Piano (For rehearsal only)

said. “I hate a tooth-brush,” Tim-o-thy growled, And rubbed clay
said “I hate soap,” “I hate a tooth-brush,” Tim-o-thy growled, And rubbed clay
I hate soap” “I hate a tooth-brush,” Tim-o-thy growled, And rubbed clay
I hate soap, — “I hate a tooth-brush,” Tim-o-thy growled, And rubbed clay

— on his head. "I hate wa - ter, I hate soap, I hate wa - ter, I

— on his head. "I hate wa - ter, I hate soap, — I hate wa - ter, I

— on his head. "I hate wa - ter, I hate soap, I hate wa - ter, I

— on his head. "I hate wa - ter, I hate soap, — I hate wa - ter, I

ff hate soap." He covered his arms, he covered his legs with mud, — And

ff hate soap." He covered his arms, he covered his legs with mud, — And

ff hate soap." He covered his arms, he covered his legs with mud, — And

ff hate soap." He covered his arms, he covered his legs with mud, — And

now he has ad - ded a lay - - er of sand and dried-up leaves — Un - til he was

now he has ad - ded a lay - - er of sand and dried-up leaves — Un - til he was

now he has ad - ded a lay - - er of sand and dried-up leaves — Un - til he was

now he has ad - ded a lay - - er of sand and dried-up leaves — Un - til he was

mf thor-ough-ly pad-ded. Tim-o-thy rolled on the ground a-while;

mf thor-ough-ly pad-ded. *mp* Tim-o-thy rolled on the ground a-while; He ate a few mud - pies.

mf thor-ough-ly pad-ded. Tim-o-thy rolled on the ground a-while;

mf thor-ough-ly pad-ded. Tim-o-thy rolled on the ground a-while;

mf You would't rec - og - nize Tim - o - thy — *f* ex - cept for his bright blue eyes. —

mp Tim - o - thy said, "I'll — *mf* take my nap Out — on the com - post heap." —

mp Tim - o - thy said, "I'll — *mf* take my nap Out — on the com - post heap." —

mp Tim - o - thy said, "I'll — *mf* take my nap Out — on the com - post heap." —

mp Tim - o - thy said, "I'll — *mf* take my nap Out — on the com - post heap." —

But much to Tim - o - thy's great sur - prise He could-n't go to sleep.

But much to Tim - o - thy's great sur - prise — He could-n't go to sleep.

But much to Tim - o - thy's great sur - prise — He could-n't go to sleep.

But much to Tim - o - thy's great sur - prise He could-n't go to sleep.

He wished he had a

Tim - o - thy turned and Tim - o - thy twist - ed, Tim - o - thy turned and Tim - o - thy twist - ed,

Tim - o - thy turned and Tim - o - thy twist - ed, Tim - o - thy turned and Tim - o - thy twist - ed,

He wished he had a

swat - ter To han - dle all the oth - er things Which hate soap and

To han - dle all the oth - er things Which hate soap and

To han - dle all the oth - er things Which hate soap and

swat - ter To han - dle all the oth - er things Which hate soap and

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked with a forte (*ff*) dynamic. The lyrics are: "swat - ter To han - dle all the oth - er things Which hate soap and". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

wa - ter, soap and wa - - - - - ter

wa - ter, which hate, which hate soap and wa - - - - - ter

wa - ter, which hate, which hate soap and wa - - - - - ter

wa - ter, which hate, which hate soap and wa - - - - - ter

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked with a fortissimo (*fff*) dynamic. The lyrics are: "wa - ter, soap and wa - - - - - ter", "wa - ter, which hate, which hate soap and wa - - - - - ter", "wa - ter, which hate, which hate soap and wa - - - - - ter", and "wa - ter, which hate, which hate soap and wa - - - - - ter". The piano accompaniment continues with chords and moving lines in both hands.

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