

THE PERFECT MALE VOICE CHOIR

Words and music by **Denys Hood**

$\text{♩} = 110$

Tenor 1 *f* Hark, what a tunc-ful sound we

Tenor 2 *f* Hark, what a tunc-ful sound we

Bass 1 *f* Hark, what a tunc-ful sound we

Bass 2 *f* Hark, what a tunc-ful sound we

Piano *f*

4

hear in the air! Yes, how pleas-ing on the car; Voi-ces com-bin-ing in such

hear in the air! Yes, how pleas-ing on the car; Voi-ces com-bin-ing in such

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hear in the air! Yes, how pleas-ing on the car; Voi-ces com-bin-ing in such

Piano *mf*

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8

sweet har - mo - ny, What are these wond - rous chords we hear?

sweet har - mo - ny, What are these wond - rous chords we hear?

sweet har - mo - ny, What are these wond - rous chords we hear? *mf* Bas - s - o - n - e - s - re - s - ound - ing in such

sweet har - mo - ny, What are these wond - rous chords we hear? *mf* Bas - s - o - n - e - s - re - s - ound - ing in such

12

mf Ten - ors, with mus - ic to in - spire; *f* Come a - long and

mf Ten - ors, with mus - ic to in - spire; *f* Come a - long and

deep roll - ing tones, Bar - i - tones, rich and mel - low too, *f* Come, now come a - long and

deep roll - ing tones, Bar - i - tones, rich and mel - low too, *f* Come, now come a - long and

16

(all humming in the next section to be very, very quiet)

8 list-en to the sound of a male voice choir.

(all humming in the next section to be very, very quiet)

8 list-en to the sound of a male voice choir.

(all humming in the next section to be very, very quiet)

list-en to the sound of a male voice choir.

(all humming in the next section to be very, very quiet)

list-en to the sound of a male voice choir.

f

21

pp

8 Hm Hm

pp

8 Hm Hm

pp

Hm Hm

(molecular' fashion)

We are the sec-ond bass, the deep-throat - ed men, We sing as low as we can aim.

25

8 Hm Hm

8 Hm Hm

f

We are the bar-i-tons, who al-ways are in tune, mod-es-ty is our mid-dle note.

pp

Hm Hm

29

f (lyrically)

(looking patronisingly towards the basses)

8 Top ten-ors al-ways sweet - et tones: We reach notes the bass-es can't!

8 Hm Hm

pp

Hm Hm

Hm Hm

33 *pp*

Soprano 8 *Hm* *Hm*

Alto 8 *f* We are the sec-ond ten-ors and we're left with the notes which the oth-ers don't want! (*indignantly!!*)

Tenor 8 *Hm* *Hm*

Bass 8 *Hm* *Hm*

f

37

Soprano 8

Alto 8

Tenor 8

Bass 8

SAMPLE COPY

41 *mf* (with smug self-satisfaction)

We have a com-pre-hen-sive re - per-toire, We sing ev-ry mood and style.

mf (with smug self-satisfaction)

We have a com-pre-hen-sive re - per-toire, We sing ev-ry mood and style.

mf (with smug self-satisfaction)

We have a com-pre-hen-sive re - per-toire, We sing ev-ry mood and style.

mf (with smug self-satisfaction)

We have a com-pre-hen-sive re - per-toire, We sing ev-ry mood and style.

45 (more furtively)

We can be val-iant fel-lows, up-right and true, Brave and thor-ough-ly worth-while.

(more furtively)

We can be val-iant fel-lows, up-right and true, Brave and thor-ough-ly worth-while.

(more furtively)

We can be val-iant fel-lows, up-right and true, Brave and thor-ough-ly worth-while.

(more furtively)

We can be val-iant fel-lows, up-right and true, Brave and thor-ough-ly worth-while.

49

But then, at oth-er times, we're not quite so pure, Ban - dits, va - ga - bonds and worse.

But then, at oth-er times, we're not quite so pure, Ban - dits, va - ga - bonds and worse.

But then, at oth-er times, we're not quite so pure, Ban - dits, va - ga - bonds and worse.

But then, at oth-er times, we're not quite so pure, Ban - dits, va - bonds and worse.

53

More a-bout the cha-acters we some-times por-tray, we'll re - veal in the ve-ry next verse.

More a-bout the cha-acters we some-times por-tray, we'll re - veal in the ve-ry next verse.

More a-bout the cha-rae-ters we some-times por-tray, we'll re - veal in the ve-ry next verse.

More a-bout the cha-rae-ters we some-times por-tray, we'll re - veal in the ve-ry next verse.

SAMPLE COPY

57 *(with swank)* **f**

Sol-diers, sol-diers, march-ing on par-ade,

(with swank) **f**

Sol-diers, sol-diers, march-ing on par-ade,

(with swank) **f**

Sol-diers, sol-diers, march-ing on par-ade,

(with swank) **f**

Sol-diers, sol-diers, march-ing on par-ade,

f *mf*

61

Keep-ing time with the band. Splen-did in our un-i-form dis-played, The

Keep-ing time with the band. Splen-did in our un-i-form dis-played, The

Keep-ing time with the band. Splen-did in our un-i-form dis-played, The

Keep-ing time with the band. Splen-did in our un-i-form dis-played, The

(pin-point' articulation required in this section))

(jauntily)

65

smart - est in the land. We are

smart - est in the land. We are

smart - est in the land. We are

smart - est in the land. We are

(pin-point' articulation required in this section))

(pin-point' articulation required in this section))

(pin-point' articulation required in this section))

69

sail - or men, sail - ing on the bri - ny sca,

sail - or men, sail - ing on the bri - ny sca,

We are sail - or men, sail - ing on the bri - ny sca,

We are sail - or men, sail - ing on the bri - ny sca,

71

Climb-ing up the rig - ging, scrub - bing down the deck, such bu - sy tars are we,

Climb-ing up the rig - ging, scrub - bing down the deck, such bu - sy tars are we,

Climb-ing up the rig - ging, scrub - bing down the deck, such bu - sy tars are we,

Climb-ing up the rig - ging, scrub - bing down the deck, such bu - sy tars are we,

73

Fight - ing the pi - rates, search - ing for gold, try - ing to tame the storm - y main.

Fight - ing the pi - rates, search - ing for gold, try - ing to tame the storm - y main.

Fight - ing the pi - rates, search - ing for gold, try - ing to tame the storm - y main.

Fight - ing the pi - rates, search - ing for gold, try - ing to tame the storm - y main.

75

When we reach the har-bour safe-ly, then we'll be such jol-ly sai-lor men.

When we reach the har-bour safe-ly, then we'll be such jol-ly sai-lor men.

When we reach the har-bour safe-ly, then we'll be such jol-ly sai-lor men.

When we reach the har-bour safe-ly, then we'll be such jol-ly sai-lor men.

78

(stealthily) mp
If, at night, you chance to walk the street,

(stealthily) mp
If, at night, you chance to walk the street,

(stealthily) mp
If, at night, you chance to walk the street,

(stealthily) mp
If, at night, you chance to walk the street,

sf mp

SAMPLE COPY

81

You'd do best to stay at home. Foot - pads, rob - bers, high-way-men or thieves,

You'd do best to stay at home. Foot - pads, rob - bers, high-way-men or thieves,

You'd do best to stay at home. Foot - pads, rob - bers, high-way-men or thieves,

You'd do best to stay at home. Foot - pads, rob - bers, high-way-men or thieves,

sf *mp*

85

rit. $\text{♩} = 90$
(rather ecclesiastically) *p*

In these gui-ses we do roam. All the words of

(rather ecclesiastically) *p*

In these gui-ses we do roam. All the words of

(rather ecclesiastically) *p*

In these gui-ses we do roam. All the words of

(rather ecclesiastically) *p*

sf *mp* accompaniment optional up to bar 100

90

ev - 'ry song, We re-mem-ber (right or wrong). If, per- chance, they just won't come, then, in- stead of

ev - 'ry song, We re-mem-ber (right or wrong). If, per- chance, they just won't come, then, in- stead of

ev - 'ry song, We re-mem-ber (right or wrong). If, per- chance, they just won't come, then, in- stead of

ev - 'ry song, We re-mem-ber (right or wrong). If, per- chance, they just won't come, then, in- stead of

96

(confidentially) *p* words, we hum - mm. **Tempo primo** (♩ = 110)

(confidentially) *p* words, we hum - mm. Hm

(confidentially) *p* words, we hum - mm. Hm

(confidentially) *p* words, we hum - mm. Hm

f

102

f This was the tune - ful sound you heard in the air:

f This was the tune - ful sound you heard in the air:

f This was the tune - ful sound you heard in the air:

f This was the tune - ful sound you heard in the air:

105

Was it pleas-ing on the car? Our voi-ces com-bin-ing in such sweet har - mo-ny. Some

Was it pleas-ing on the car? Our voi-ces com-bin-ing in such sweet har - mo-ny. Some

Was it pleas-ing on the car? Our voi-ces com-bin-ing in such sweet har - mo-ny. Some

Was it pleas-ing on the car? Our voi-ces com-bin-ing in such sweet har - mo-ny. Some

SAMPLE COPY

109

wond-rous sounds for you to cheer.

wond-rous sounds for you to cheer.

wond-rous sounds for you to cheer. *f* Bar-ton mel-low

wond-rous sounds for you to cheer. *f* Sc-ond bass, deep and full and round. *mf* Bm Bm Bm

113

ten - ors, full in tone and rich. *f* You've list-ened to the sound of a

Sc-ond ten-ors, full in tone and rich. *mf* *f* Bm Bm Bm Bm You've list-ened to the sound of a

sound. *f* Bm Bm Bm Bm Bm Bm Bm Bm You've list-ened to the sound of a

Bm Bm Bm Bm Bm Bm Bm Bm You've list-ened to the sound of a

117 *(spoken conspiratorially, to audience - emphasis on first syllable of 'nearly')* **p** **ff**

per - fect (well, near-ly per - fect) a

(spoken conspiratorially, to audience - emphasis on first syllable of 'nearly') **p** **ff**

per - fect (well, near-ly per - fect) a

(spoken conspiratorially, to audience - emphasis on first syllable of 'nearly') **p** **ff**

per - fect (well, near-ly per - fect) a

(spoken conspiratorially, to audience - emphasis on first syllable of 'nearly') **p** **ff**

per - fect (well, near-ly per - fect) a

121 *top A optional*

per - fect male voice choir.

per - fect male voice choir.

per - fect male voice choir.

per - fect male voice choir.

div.

per - fect male voice choir.