

The Ohio State University
Men's Glee Club
Songbook

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The Buckeye Battle Cry

Words and Music by
Frank Crumit

7

In Old O - hi - o there's a team that's
known thru out the land, E - lev - en war - riors brave and bold whose fame will nev - er
stand, And when the ball goes o - ver, our cheers will reach the sky, O -
hi - o Field will hear a - gain the Buck - eye Bat - tle Cry: _____

CHORUS (in parts)

Drive, _____ drive on down the field, _____ Men _____ of the
Scar - let and Gray, _____ Don't let them
thru that line _____ we have to win to - day!
thru that line, _____ win this game to day. O -
thru that line _____ we have to win to - day!

HI - O! Smash through to vic - to - ry, We

cheer you as we go, Our ho - nor de -
go, we go,

fend so we'll fight to the end for O - HI -

O!

Campus Echoes

arr. R Heine & N. Staiger

Spirited

Tenors

Basses

Piano



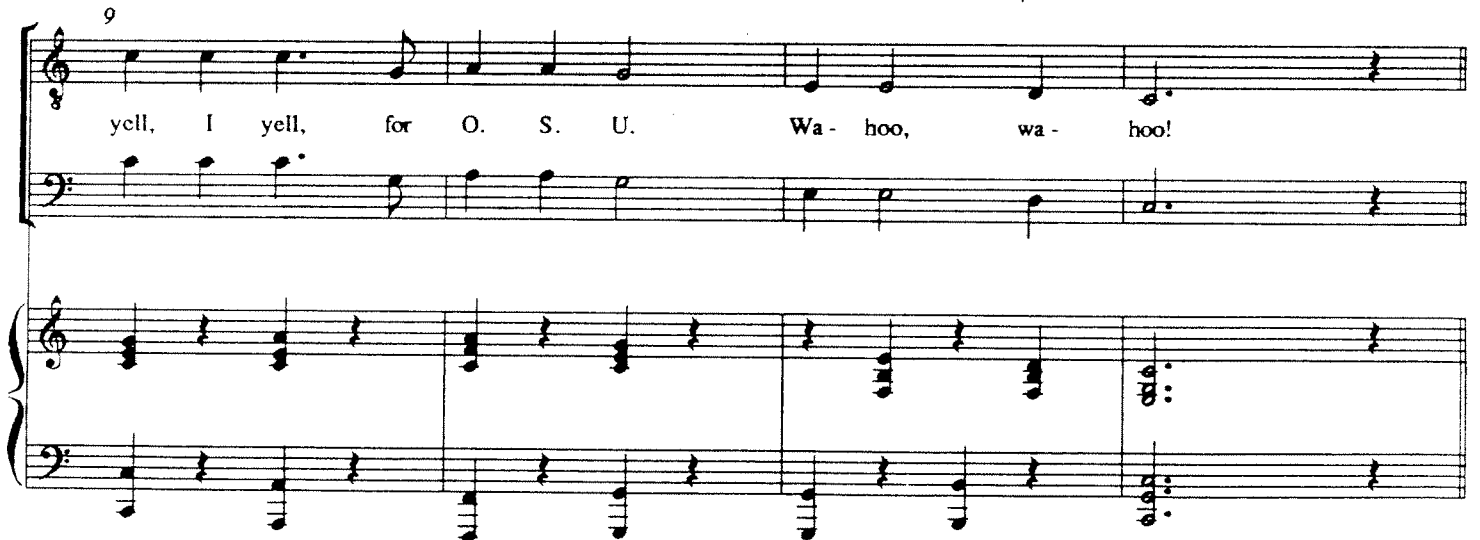
5 *f*

Wa - hoo, wa - hoo! Rip - zip, Ba - zoo, I



9

yell, I yell, for O. S. U. Wa - hoo, wa - hoo!



13 *(echo)* *p* O - HI - O! 16

O - HI - O! It's round on the end and

(echo) *p* O HI - O!

17

high in the mid-dle tell me if you know, _____ Ooo _____

Oh, don't you think that it's a

21

_____ Round on the end and high in the mid-dle? You can find it

cute lit-tle rid-dle?

25

on the map if you look high and low, high and low — The

29

O's are round, it's high in the mid-dle, "O - H - I - O!" That's the rid-dle,

33

Round on the end and high in the mid-dle, O - HI - O!

37

I wan-na go back, I got-ta go back to

Spoken or sung (if acapella):
"I wanna go back!"

"I gotta go back!"

41

Old Co-lum-bus Town! I wan-na go back to O-hi-o State, to

43

45

Old Co-lum-bus town, To the sta-di-um to hear the band, by

49

far the fin - est in the land, I wan - na go back to O - hi - o State, to

53

speaking

Old Co - lum - bus town, _____ I wan - na go back, [I got - ta go back!] To

57

O - HI - O! _____ O - HI - O!

61
HI - O! The hills send back the cry, _____ We're

65
here to do or die! _____ O - HI - O!

69
HI - O! We'll win the game or know the rea - son

molto rit. - - - - -

73 why! Oh, *a tempo* 76 *f poco marcato* Fight the team a -

f poco marcato

a tempo

f *con 8ba - if desired*

78 *all voices - unison* cross the field show them O - hi - o's here

83 Set the earth re - verb - er - a - ting

88 with a might - y cheer! RAH! RAH! RAH! Hit them

93

hard and see how they fall ne - ver let that

98

team get the ball! Hail! Hail! The gang's all

103

here, yes! we'll win the con - ference a - gain! _____
uris.

(loco)

[Optional: one speaker
"You're all a bunch of bums!!"]

108

O! O - HI - O! O! HI! O! O -

[CLUB: "We're not a bunch of bums!!"]

113

HI - O! II O! Wa - hoo, Wa - hoo for
Wa - hoo, Wa - hoo for

118

Tenor I descant

O - HI - O! Fight the team, a - cross
all other voices in unison
Fight the team a - cross the

con 8ba if desired

123

show them, show them O - hi - o is here,

field show them O - hi - o's here, _____

128

set the earth re - ver - ber - a - ting

set the earth re - ver - ber - a - ting with a

133

with a cheer! RAH! RAH! 'Cause we're

might - y cheer! RAH! RAH! 'Cause we're

all Tenors

all Basses

(loco)

137

from O - HI

div Ten. I

142

15ma

gliss.

Detailed description: This page of a musical score contains two systems of music. The first system, starting at measure 137, features a vocal line and a piano accompaniment. The vocal line has lyrics 'from O - HI' and includes dynamic markings like accents (>) and slurs. The piano accompaniment consists of chords and moving lines in both hands. The second system, starting at measure 142, is marked 'div Ten. I'. It features a vocal line with a long note and a piano accompaniment with a 15th fret harmonic ('15ma') and a glissando ('gliss.') in the right hand. The piano part includes complex chordal textures and slurs.

Carmen Ohio

(Piano introduction)

Fred Cornell '06
arr. J. Hyde

[Tenor II - melody]

Tenors

Basses

O come, let's sing O - hi - o's praise, and

songs to Al - ma Ma - ter raise! While our hearts re - bound - ing thrill, with

joy which death a - lone can still. Sum - mer's heat or win - ter's cold, the

sea - sons pass the years will roll, Time and change will sure - ly show how

firm - thy friend - ship, O - HI - O!

Hang On, Sloopy

arr. Tim Sarsany (1989)

Musical score for the first system of "Hang On, Sloopy". It features five staves: Tenor I, Tenor II, Baritone, Bass, and Piano. The key signature is one flat (B-flat) and the time signature is 4/4. The vocal parts (Tenor I, Tenor II, Baritone, Bass) all have a dynamic marking of *f* (forte). The piano part has a dynamic marking of *ff* (fortissimo). The lyrics for the vocal parts are: "Ba Dum, Ba Dum Ba Dum Ba Da Da". The piano part consists of a rhythmic accompaniment with chords and single notes.

5

Musical score for the second system of "Hang On, Sloopy". It features five staves: Tenor I, Tenor II, Baritone, Bass, and Piano. The key signature is one flat (B-flat) and the time signature is 4/4. The vocal parts have lyrics: "Hang on Sloo-py, Sloo-py hang on, ". The Baritone and Bass parts have lyrics: "DitDit Dah DitDit Dah (etc.)" and "Dum Ba Dum Ba Dum Ba Da Da (etc.)" respectively. The piano part continues with a rhythmic accompaniment.

9

Musical score for measures 9-12. The score is in 8/8 time and features a vocal line, a bass line, and a piano accompaniment. The vocal line begins with a long note marked *mf* and *f*, with the lyrics "Ooo" and "All the". The bass line starts with a *f* dynamic and includes the lyrics "Sloo-py lives in a ve-ry bad part of town, _". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

13

Musical score for measures 13-16. The score is in 8/8 time and features a vocal line, a bass line, and a piano accompaniment. The vocal line includes the lyrics "girls I know_ they try _ to put my Sloo-py down_". The bass line has a *mf* dynamic and includes the lyrics "Ooo". The piano accompaniment continues with chords in the right hand and a rhythmic pattern in the left hand.

17

Musical score for measures 17-20. The score is in 3/4 time and B-flat major. It features a vocal line, a piano accompaniment, and a bass line. The vocal line starts with a melodic phrase in measure 17, followed by a long note in measure 18. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The bass line is a simple eighth-note pattern.

mf *f* *mf* *f*

Ooo ————— Don't you

— Sloo-py I don't care — what your dad- dy do—

21

Musical score for measures 21-24. The score is in 3/4 time and B-flat major. It features a vocal line, a piano accompaniment, and a bass line. The vocal line starts with a melodic phrase in measure 21, followed by a long note in measure 22. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The bass line is a simple eighth-note pattern.

know lit - tle girl — I'm — in love with you. —

mf

Ooo —————

25

Musical score for measures 25-28. The score is in 4/4 time and features a vocal line, a piano accompaniment, and a bass line. The vocal line starts with a rest in measure 25, then enters in measure 26 with the lyrics "Sloo-py let your hair down let it down on me,_" and continues through measure 28. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The bass line is a simple eighth-note pattern. Dynamics include *mf* and *f*. A fermata is placed over the vocal line in measure 26.

29

Musical score for measures 29-32. The score continues from the previous page. The vocal line enters in measure 29 with the lyrics "Sloo-py let your hair down girl, _ let it down on me,_" and continues through measure 32. The piano accompaniment and bass line continue. Dynamics include *f*. A fermata is placed over the vocal line in measure 29. In measure 31, there is a vocal line for the basses with the lyrics "Come on, come on, _ Well, come on Sloo-". An asterisk (*) is placed above this line.

* if acapella - basses should sing L.H. of piano till measure 48

33

Come on, come on _____ Come on, come on _____

- py. Well, come on ba - by. Say, "Yeah, yeah, yeah,

37

Come on, come on, _ Sloo-py let your hair _____ down. You make me feel so

_ yeah!" Come on, come on, _____

41

good You make me feel so great, Come on and shake it, shake it,
Come on, come on Come on, come on

45

shake it! Well, don't it make you feel all crazy. Ah, Ba Ba Ba Ba Ba Ba Ba
Come on, come on, Come on, come on Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba

49

Musical score for measures 49-51. It features four vocal staves and a piano accompaniment. The vocal parts consist of rhythmic syllables: 'Ba Ba Ba Ba Ba Ba Ba', 'Hang _____ on Sloo-py, Sloo-py hang on', 'Dit Dit Dah (as before)', and 'Ba Ba Dum (as before)'. The piano accompaniment includes a treble and bass clef staff with chords and a melodic line. Dynamics include *ff* and *ffz*.

52

Musical score for measures 52-54. It features four vocal staves and a piano accompaniment. The vocal parts consist of rhythmic syllables: 'Yeal', 'Yeal', 'Yeal', 'Yeal', and 'Hang _____ on'. The piano accompaniment includes a treble and bass clef staff with chords and a melodic line. Dynamics include *ff*.

55

Sloo-py, Sloo-py hang on! Ba Dut Ba Dut Ba Dut Ba Dut Dut! Yeah!

Dit DitDah Dit Dit Dah Ba Dut Ba Dut Ba Dut Ba Dut Dut! Yeah!


Dum Ba Da Da Dum Ba Da Ba Da Ba Da Ba Dut! Yeah!

The musical score consists of five systems of staves. The first system has a vocal line with lyrics and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system has a vocal line with lyrics and a piano accompaniment. The fifth system has a piano accompaniment. The lyrics are: Sloo-py, Sloo-py hang on! Ba Dut Ba Dut Ba Dut Ba Dut Dut! Yeah! Dit DitDah Dit Dit Dah Ba Dut Ba Dut Ba Dut Ba Dut Dut! Yeah! Dum Ba Da Da Dum Ba Da Ba Da Ba Da Ba Dut! Yeah!


Thank You Very Much

arr. by Eric Delson (1987)

Tenors




Basses




Thank you ve - ry much Thank you ve - ry much, That's the

5

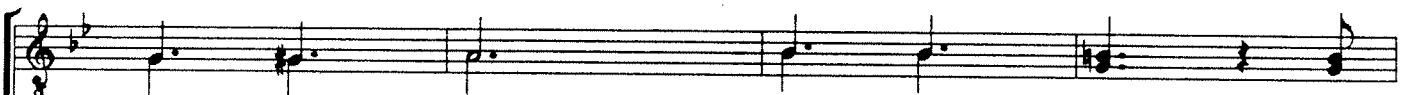


ni - cest thing that a - ny - one's e - ver done for us.



It

9




Du Du Du Du Du Du We

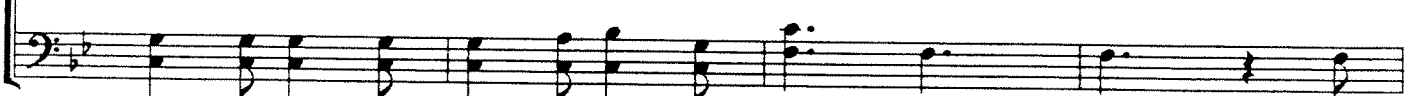


is - n't ev - ery day, good for - tune comes our way.

13



ne - ver thought the fu - ture would be fun for us. And



17

if we had a bu - gle we would blow it, _____ to

21

add a sort of fi - nal vic - tory, fin - al vic - tory touch, but touch, _____

25

since we left our bu - gle home, we'll sim - ply have to say, "Thank you

29

ve - ry, ve - ry, ve - ry much!" _____ Du Du

One Speaker: [On be -

pp

33-half of all the peo - ple who have as - sem - bled here. I would

Du Du Du Du Du (etc.)

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'Du', followed by quarter notes 'Du', 'Du', 'Du', and 'Du', with '(etc.)' following. The piano accompaniment consists of eighth and quarter notes, mirroring the vocal line's rhythm.

37 mere - ly like to men - tion if I may. That

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'That' followed by a quarter rest. The piano accompaniment continues with eighth and quarter notes.

41our u - nan - i - mous at - ti - tude is one of last - gra - ti - tude for

poco a poco cresc. - - - -

The third system of music is primarily piano accompaniment. The upper staff features a series of chords, and the lower staff has a rhythmic pattern of eighth and quarter notes. The instruction 'poco a poco cresc.' is written below the first staff.

45 what you friends have done for us to - day!]

And

ff

The fourth system of music continues the piano accompaniment. The upper staff has a half note chord marked with 'ff' (fortissimo). The lower staff continues with eighth and quarter notes. The word 'And' is written below the first staff.

say, _____

49

molto rit.

there - fore we would sim - ply like to say, We would like to

Tempo I

54

say, _____ Thank you ve - ry much, _____ Thank you ve - ry

58

much, Thank you ve - ry, ve - ry, ve - ry

much! _____

63

Thank you ve - ry much!

The Whiffenpoof Song

Traditional

melody - Tenor II

Tenors

Basses

To the ta - bles down at Mo - ry's to the place where Lou - ie dwells, to the

6

dear old Tern - ple Bar we love so well. _____ Sing the Whif - fen - poofs as -

11

sem - bled with their glass - es raised on high, and the mag - ic of their sing - ing cast its

16

spell. _____ Yes, the ma - gic of their sing - ing of the songs we love so

21

well, "Shall I Wast - ing" and "Ma - vour - neen" and the rest, the rest. We will

26

ser - e - nade our Lou - ie while life and voice shall last, then we'll pass and be for -

Detailed description: This system contains measures 26 through 30. The music is in a 3/4 time signature with a key signature of two flats. The vocal line features a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands.

31

got - ten with the rest. We're poor lit - tle lambs who have

Detailed description: This system contains measures 31 through 35. Measure 31 has a long rest for the vocal line. Measures 32-35 continue the vocal melody. The piano accompaniment provides harmonic support.

36

lost our way. Baa, baa, baa, We're lit - tle black

Detailed description: This system contains measures 36 through 42. The vocal line includes the words 'Baa, baa, baa' and 'We're lit - tle black'. The piano accompaniment features some chromatic movement.

43

sheep who have gone a - stray. Baa, baa, baa. Ah,

Detailed description: This system contains measures 43 through 49. The vocal line includes 'Baa, baa, baa.' and 'Ah,'. The piano accompaniment continues with harmonic accompaniment.

50

Gen - tle - men song - sters off on a spree, doomed from here to e -

Detailed description: This system contains measures 50 through 54. The vocal line continues with the lyrics 'Gen - tle - men song - sters off on a spree, doomed from here to e -'. The piano accompaniment concludes the system.

56

ter - ni - ty. Lord, have mer - cy on such as

Detailed description: This system contains measures 56 through 60. The music is written in a 3/8 time signature with a key signature of two flats. The vocal line starts with a half note on 'ter', followed by quarter notes for 'ni' and 'ty'. There is a long horizontal line under 'ty.' indicating a sustained note. The vocal line continues with 'Lord,' on a half note, followed by 'have' on a quarter note, 'mer - cy' on a half note, and 'on such as' on quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

61

we: Baa! Baa! Baa! Baa!

Detailed description: This system contains measures 61 through 65. The music is in the same 3/8 time signature and key signature. The vocal line begins with a half note on 'we:' followed by four 'Baa!' notes, each on a quarter note. There are long horizontal lines under each 'Baa!' indicating sustained notes. The piano accompaniment features chords and moving lines, with some notes tied across measures.

68

Baa! Baa! Baa!

Detailed description: This system contains measures 68 through 72. The music continues in the same 3/8 time signature and key signature. The vocal line has three 'Baa!' notes, each on a quarter note, with long horizontal lines indicating sustained notes. The piano accompaniment continues with chords and moving lines, including some tied notes.

Brothers, Sing On!

(A Choral Salutation)

Words after the Swedish original
by HERBERT DALMAS
(Solo use granted)

Music by
EDVARD GRIEG
Arranged and edited by
HOWARD D. MCKINNEY

Allegro maestoso e marcato

Tenor I
Come and let our swell-ing song Mount like the whirl-ing wind.

Tenor II
Come and let our swell-ing song Mount like the whirl-ing wind.

Bass I
Come and let our swell-ing song Mount like the whirl-ing wind.

Bass II
Come and let our swell-ing song Mount like the whirl-ing wind.

Piano
For rehearsal only

As it meets our sing-ing throng, So blithe of heart and mind. Care and sor-row

As it meets our sing-ing throng, So blithe of heart and mind. Care and sor-row

J.F. & B. 4927-5

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fp *f* *poco cresc. e rit.*

now be gone, Bro - thers in song, sing on! Bro - thers, sing

fp *f* *poco cresc. e rit.*

now be gone, Bro - thers in song, sing on! Bro - thers, sing

fp *f* *poco cresc. e rit.*

Bro - thers, sing

fp *f* *poco cresc. e rit.*

Bro - thers, sing

ff *mp* *3*

on, - sing on! Youth is a wan - d'ring trou - ba - dour, Sail - ing the sing - ing

ff *mp(Life)* *3*

on, - sing on! Youth is a wan - d'ring trou - ba - dour, Sail - ing the sing - ing

ff *mp(Life)* *3*

on, sing on!

ff *mp*

breeze, Woo-ing a maid on a dis-tant shore, O - ver the toss - ing seas;

breeze, Woo-ing a maid on a dis-tant shore, O - ver the toss - ing seas;

p. Steer-ing by the stars a-bove, His ves-sel a song of love. Bro - -

p. Steer-ing by the stars a-bove, His ves-sel a song of love. Bro - -

p. Steer-ing by the stars a-bove, His ves-sel a song of love. Bro - -

p. Steer-ing by the stars a-bove, His ves-sel a song of love. Bro - -

p. Steer-ing by the stars a-bove, His ves-sel a song of love. Bro - -

rit. *ff* *f* *f*

- thers, sing on, sing on! Er-rant inin - strels, thus we greet you,

rit. *ff* *f* *f*

- thers, sing on, sing on! Er-rant inin - strels, thus we greet you,

- thers, sing on, sing on!

rit. *ff* *f* *f*

List to our voic-es strong, With glad and o - pen hearts we meet you

List to our voic-es strong, With glad and o - pen hearts we meet you

p *fp*
 In our fes-ti-val of song. Care and sor-row now be gone. Bro-
p *fp*
 In our fes-ti-val of song. Care and sor-row now be gone. Bro-
p *fp*
p *fp*

cresc. *cresc. e rit.* *fff*
 - thers in song, sing on! Bro - - - thers, sing on, - sing on!
fff
cresc. *cresc. e rit.* *fff*
 - thers in song, sing on! Bro - - - thers, sing on, - sing on!
fff
 Bro - - - thers, sing on, sing on!
cresc. *cresc. e rit.* *fff*

Ride the Chariot

T.T.B.B.

NEGRO SPIRITUAL
Arr. by Wm. Henry Smith

Strongly rhythmic (♩: MM 80)

Musical score for the first system of "Ride the Chariot". It includes staves for Tenor I, Tenor II, Bass I, Bass II, and Piano. The lyrics are: "Ride the char-iot in the morn-ing, Lord," for Tenors and Basses I and II. Bass II has an additional line: "I'm gon-na ride in the char-iot in the morn-ing, Lord, I'm gon-na". The piano part is marked "(For rehearsal only)".

Musical score for the second system of "Ride the Chariot". It includes staves for Tenor I, Tenor II, Bass I, Bass II, and Piano. The lyrics are: "Ride the char - iot in the morn - ing, Lord," for Tenors and Basses I and II. Bass II has an additional line: "ride in the char - iot in the morn - ing, Lord, I'm get - tin'". The piano part continues the accompaniment.

I'm get-tin' read-y for the judg-ment day,— my Lord, my Lord.

I'm get-tin' read-y for the judg-ment day,— my Lord, my Lord.

I'm get-tin' read-y for the judg-ment day,— my Lord, my Lord.

read-y for the judg-ment day,— my Lord,— my Lord. I'm gon-na

SOLO*

my Lord. Are you read-y, my brother? Are you read-y for the jour-ney?
 Are you read-y, my sis-ter? Are you read-y for the jour-ney?

Tenor I
 my Lord. Oh, yes, _____

Tenor II
 my Lord. Oh, yes, _____

Bass I
 my Lord. Oh, yes, _____

Bass II
 my Lord. Oh, yes, _____

* May be sung by any voice, or may be divided between several voices.

** Drop the final "r"

Do you want to see your Je - sus? I'm
 Do you want to see your Je - sus? I'm

Oh, yes, Oh yes, I'm

Oh, yes, Oh yes, I'm

Oh, yes, Oh yes, I'm

wait - in' for the char-iot 'cause I'm read-y to go. read-y to go.
 wait - in' for the char-iot 'cause I'm

wait - in' for the char-iot 'cause I'm read-y to go. read-y to go.

wait - in' for the char-iot 'cause I'm read-y to go. read-y to go.

wait - in' for the char-iot 'cause I'm read-y to go. I'm gon-na read-y to go.

SOLO

I nev - er can for - get that day, Ride! _____ When
feet were snatched from the mir - y clay, Ride! _____ I'll

(Tenor I/II)
Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord.

Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord.

Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord.

The first system of the musical score includes a vocal line with lyrics, a Tenor I/II line, and two bass lines. The piano accompaniment is shown at the bottom. The lyrics are: "I nev - er can for - get that day, Ride! _____ When feet were snatched from the mir - y clay, Ride! _____ I'll". The Tenor I/II line has the lyrics: "Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord." The two bass lines also have the lyrics: "Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord." The piano accompaniment consists of two staves with chords and melodic lines.

all my sins were ta - ken a - way, Ride! _____ 1
serve my Lord till judg - ment day, Ride! _____ my

Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord.

Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord.

Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord.

The second system of the musical score includes a vocal line with lyrics, a Tenor I/II line, and two bass lines. The piano accompaniment is shown at the bottom. The lyrics are: "all my sins were ta - ken a - way, Ride! _____ 1 serve my Lord till judg - ment day, Ride! _____ my". The Tenor I/II line has the lyrics: "Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord." The two bass lines also have the lyrics: "Ride, _____ ride, _____ Ride in the char-i-ot to see my Lord." The piano accompaniment consists of two staves with chords and melodic lines.

2

Ride, Oh, Lord, _____

see my Lord. Ride the char-iot in the morn-ing, Lord,

see my Lord. Ride the char-iot in the morn-ing, Lord,

see my Lord. I'm gon-na ride in the char-iot in the morn-ing, Lord, I'm gon-na

2

Ride, Oh, Lord, _____ Ride _____

Ride the char-iot in the morn-ing, Lord, I'm get-in' read - y for the

Ride the char-iot in the morn-ing, Lord, I'm get-in' read - y for the

ride in the char-iot in the morn-ing, Lord, I'm get-in' read - y for the

CUT TO TAG (next page)

Tenor I
My Lord, — my Lord, —

Tenor II
judg - ment day, — My Lord, — my Lord, —

Bass I
judg - ment day, — My Lord, — my Lord, — I'm gon - na

Bass II
judg - ment day, — My Lord, — my Lord, —

mp Ride the char - iot in the morn - ing, Lord, —

mp Ride the char - iot in the morn - ing, Lord, —

ride, — I'm gon - na

mp Ride the char - iot in the morn - ing, Lord, —

mp

Ride the Chariot -- tag

Tenor I
Ride the char - iot in the mor - nin' Lord, _

Tenor II
Ride the char - iot in the mor - nin' Lord, _

Baritone
I'm gon - na ride! _____ I'm gon - na

Bass
Ride the char - iot in the mor - nin' Lord, _

Ride the char - iot in the mor - nin' Lord, _ I'm gon - na ride in the cha - ri - ot to see my

Ride the char - iot in the mor - nin' Lord, _ I'm gon - na ride in the cha - ri - ot to see my

ride! _____ I'm gon - na ride in the cha - ri - ot to see my

Ride the char - iot in the mor - nin' Lord, _ I'm gon - na ride in the cha - ri - ot to see my

cresc. al fine - - - - -

Lord! _____ judge - ment day!

Ride the char - iot in the mor - nin' Lord, _ get rea - dy for the judge - ment day!

Ride the char - iot in the mor - nin' Lord, _ get rea - dy for the judge - ment day!

Ride the char - iot in the mor - nin' Lord, _ get rea - dy for the judge - ment day!

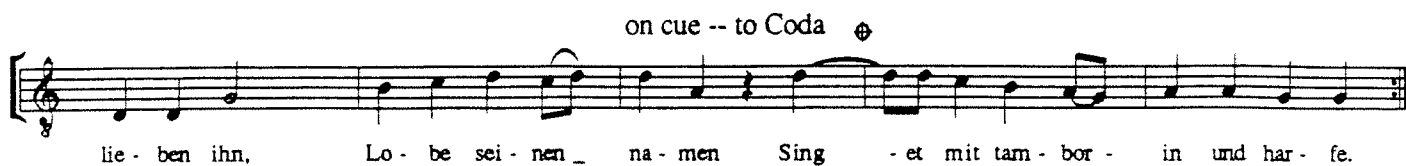
Sing Dem Herrn

Michael Praetorius
arr. Wallace DePue



f Sing dem herm! Al-le-lu-ia, Al-le-lu-ia, Al-le

on cue -- to Coda ⊕



lie-ben ihn, Lo-be sei-nen na-men Sing -et mit tam-bor - in und har-fe.

⊕ CODA



1 al-le-lu-ia, a-men Sing al-le-lu-ia!

2 al-le-lu-ia, a-men Sing al-le-lu-ia!

3 al-le-lu-ia, a-men Sing al-le-lu-ia!

4 al-le-lu-ia, a-men Sing al-le-lu-ia!

5 al-le-lu-ia, a-men Sing al-le-lu-ia!

