

Commissioned by the Dale Warland Singers.

CINDY

S.A.T.B. with Piano or Guitar accompaniment

Traditional
Arr. by Carol Barnett

♩ = 112 - 120 (♩ constant); light-hearted, saucy

Piano

mf

The piano introduction consists of two staves (treble and bass clef) in 2/4 time. The melody is in G major and features a rhythmic pattern of quarter notes and eighth notes with slurs. The dynamic marking is *mf*.

Tenor

mp lightly

You

mp

9

The tenor vocal line begins with a rest for four measures, then enters with the word "You" on a dotted quarter note. The piano accompaniment consists of block chords in the right hand and a bass line in the left hand. The dynamic marking is *mp* lightly.

ought to see my Cin - dy, she lives a - way down south.

The vocal line continues with the lyrics "ought to see my Cin - dy, she lives a - way down south." The piano accompaniment continues with block chords and a bass line.

She is so sweet the hon - ey bees swarm a - round her

The vocal line continues with the lyrics "She is so sweet the hon - ey bees swarm a - round her". The piano accompaniment continues with block chords and a bass line. A "Red." marking is present at the end of the piano part.

S *mp*
Cin - dy, Cin - dy.

A *mp*
Cin - dy, Cin - dy.

T *mp*
mouth. Cin - dy.

B *mp*
Cin - dy.

22 *p*

p *mp*
I wish I was an ap-ple a - hang - in' from a

p *mp*
I wish I was an ap-ple a - hang - in' from a

22 *mf* *mp*

p *mf*
 hm Oh get a-long
p *mf*
 hm Oh get a-long
 tree, and ev'-ry time my Cin-dy passed she'd take a bite of me. Get a-long
mf
 tree, and ev'-ry time my Cin-dy passed she'd take a bite of me. Get a-long
f *mp* *mf*
 8va
 ped.

31

home, Cin - dy, Cin-dy, get a-long home, oh get a-long home, Cin - dy,
 home, Cin - dy, Cin-dy, get a-long home, Cin - dy, Cin-dy, get a-long home, Cin - dy,
 home, Cin - dy, Cin-dy, get a-long home, Cin - dy, Cin-dy, get a-long home, Cin - dy,
 home, Cin - dy, Cin-dy, get a-long home, oh get a-long home, Cin - dy.
 31

mp *p*
 Cin- dy, _____ I'll mar - ry you some day. _____
mp *p*
 Cin- dy, _____ I'll mar - ry you some day. _____
mp *p*
 Cin- dy, _____ I'll mar - ry you some day. _____
mp *p*
 Cin- dy, _____ I'll mar - ry you some day. _____

Bass *mf* 46
 She told me that she

loved me, she called me sug - ar - plum, — she threw her arms a -

mf
 (audible gasp) uh-huh uh-huh m - hm When

mf
 (audible gasp) uh-huh uh-huh m - hm When

mf
 And I thought my time had come. (close m)

round me and I thought my time had come. (close m)

mf

57

Cin-dy went to preach- in', she shout - ed all a - round. She got so full o'

Cin-dy went to preach- in', she shout - ed all a - round. She got so full o'

f
 A - men.

A - men.

sf mf

ced

f glo-ry, she knocked that preach-er down. *mf* Get a-long home, Cin - dy,

f glo-ry, she knocked, - that preach-er down. *mf* Get a-long home, Cin - dy,

A - men. (*foot stomp*) *mf* Aw get a-long home, Cin - dy,

A - men. (*foot stomp*) *f* Aw get a-long home, Cin - dy,

65

(*hand clap*) *ff* *sf* *mf* *mp*

65

Cin - dy, get a-long home, get a-long home, Cin - dy,

Cin - dy, get a-long home, get a-long home, Cin - dy,

Cin - dy, get a-long home, Cin - dy, Cin - dy, get a-long home, Cin - dy,

Cin - dy, get a-long home, Cin - dy, Cin - dy, get a-long home, Cin - dy,

Cin-dy, mar - ry you, mar - ry, mar - ry you

Cin-dy, mar - ry you, mar - ry, mar - ry, mar - ry

Cin-dy, I'll mar - ry you, mar - ry you, mar - ry, mar - ry

Cin-dy, mar - ry, mar - ry

(mp)

some day.

you some day.

you some day. She

you some day. She

mf

77

pp
ah
pp
ah
took me — to her par - lor, — she cooled me — with her

77

p

ff
Ha — ha ha ha!
ff
Ha — ha ha ha!
mp
fan, — she told me — I'z the pur-ti-est thing — in the
mp
fan, — she told me — I'z the pur-ti-est thing — in the
f

dim. ----- *mf*

Oo wee! Ha ha ha ha ha ha ha ha ha! Oh,

dim. ----- *mf*

Oo wee! Ha ha ha ha ha ha ha ha ha! Oh,

p ----- *dim.*

shape of mor-tal man.

p ----- *dim.*

shape of mor-tal man.

87

Cin - dy got re - li - gion, she had it once be - fore, oh yeah, but

ff *f*

Cin - dy got re - li - gion, she had it once be - fore, oh yeah, but

pp *p* *ff* *f*

hm

pp *p*

hm

87

when she hear the ban-jo, she'uz the
 when she hear the ban-jo, she'uz. the
 ah
 ah

mf *mp* *f* *mf* *f* *mf*

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are: 'when she hear the ban-jo, she'uz the' on the first line; 'when she hear the ban-jo, she'uz. the' on the second line; 'ah' on the third line; and 'ah' on the fourth line. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

97

first one on the floor.
 first one on the floor. Oh get a-long home, Cin - dy, Cin - dy, get a-long
 Oh get a-long home, Cin - dy, Cin - dy, get a-long

p *p*

97

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are: 'first one on the floor.' on the first line; 'first one on the floor. Oh get a-long home, Cin - dy, Cin - dy, get a-long' on the second line; and 'Oh get a-long home, Cin - dy, Cin - dy, get a-long' on the third line. Dynamic markings include *p* (piano). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Alto

home, Cin - dy, Cin - dy, get a - long home, Cin - dy,
home, Cin - dy, Cin - dy, get a - long home, Cin - dy,

This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "home, Cin - dy, Cin - dy, get a - long home, Cin - dy,". The second system has two vocal staves and a piano accompaniment. The lyrics are: "home, Cin - dy, Cin - dy, get a - long home, Cin - dy,". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Cin - dy, I'll mar - ry you some day. Oh get a - long
Cin - dy, I'll mar - ry you some day. Oh get a - long
Oh get a - long

This system contains the second two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are: "Cin - dy, I'll mar - ry you some day. Oh get a - long". The second system has two vocal staves and a piano accompaniment. The lyrics are: "Cin - dy, I'll mar - ry you some day. Oh get a - long". The piano accompaniment continues with chords and moving lines. A large watermark "For Personal Only" is visible across the page.

home, Cin - dy, Cin - dy, get a-long home, get a-long

home, Cin - dy, Cin - dy, get a-long home, get a-long

home, Cin - dy, Cin - dy, get a-long home, Cin - dy, Cin - dy, get a-long

105 home, Cin - dy, Cin - dy, get a-long home, Cin - dy, Cin - dy, get a-long

SI home, Cin - dy, Cin - dy,

SII home, Cin - dy, Cin - dy, *p* he'll

A home, Cin - dy, Cin - dy,

T home, Cin - dy, Cin - dy,

B home, Cin - dy, Cin - dy,

home, Cin - dy, Cin - dy, *ff* *mf*

mar - ry you some
mar - ry you some
mar - ry you some
mar - ry you some
mar - ry you some

p *pp* *p* *pp* *p* *pp*

mar - ry you some

mp

Whistler

day.
day.
day.
day.
day.

mf *p*

CINDY

Guitar

Traditional
Arr. by Carol Barnett

♩ = 112 - 120 (♩ constant); light - hearted, saucy

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked as ♩ = 112 - 120 (♩ constant) and the mood is 'light - hearted, saucy'. The first staff has a dynamic marking of *mf*. The second staff has a measure rest of 9 measures and a dynamic marking of *mp*. The third staff has a dynamic marking of *mf*. The fourth staff has a measure rest of 22 measures and a dynamic marking of *mp*. The fifth staff has a measure rest of 31 measures and a dynamic marking of *mp*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *mf*. The eighth staff has a measure rest of 46 measures and a dynamic marking of *mp*. The ninth staff has a dynamic marking of *mf*. The tenth staff has a dynamic marking of *mf*.

57

(dry string slap)

65

f

f

mp

77

mf

sim.

87

"ban - jo"

ff

mp

97

105

ff

113

mp

3

(Whistler)

mp

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