

Red Hot Song Library

★
★ Chants ★
★ and Music ★
★ Games ★

Sarah Watts

kevin
mayhew

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I AM SLOWLY GOING CRAZY

Traditional
arr. Sarah Watts

With care (starting at $\text{♩} = 120$)

5

9

For the first four bars of the song,
place your left hand on your right elbow,
and your right hand on your chin.

On the word 'Switch' change over to right hand
on left elbow, and left hand on chin.

Sing the song four times, getting faster.

Make the actions as complicated as you like!

LET ME SEE YOU BOOGALOO!

Traditional
arr. Sarah Watts

Swing (♩ = 150) (♩♩ = ♩³)

Leader **All (leaning forward)** **Leader**

Let me see you boo - ga - loo. I said what's that you say? I said,
play the drums.
play the sax.
play the bass.
play ban - jo.

All (leaning forward) **To next verse**

let me see you boo - ga - loo. I said what's that you say?
play the drums.
play the sax.
play the bass.
play ban - jo.

Turn around and do 'Hokey Cokey' with hands

Leader

Boo - ga, boo - ga, boo - ga, boo - ga, boo - ga - loo.

All **D.C.**

Boo - ga, boo - ga, boo - ga, boo - ga, boo - ga - loo.

Mime playing the drums and march on the spot

Leader

Rum tee tum, rum tee tum, rum tee tum, tum. Right
Left Right Left Right

All **D.C.**

Rum tee tum, rum tee tum, rum tee tum, tum. Right
Left Right Left Right

Mime playing the saxophone

Leader

Scoo - by doo - by doo - by. Scoo - by doo - da.

All

D.C.

Scoo - by doo - by doo - by. Scoo - by doo - da.

Mime playing the double bass

Leader

Dong dong dong dong doo be doo - da.

All

D.C.

Dong dong dong dong doo be doo - da.

Mime playing the banjo

Leader

Plin - ky plonk, plin - ky plonk. Plin - ky plonk plonk.

All

D.C.

Plin - ky plonk, plin - ky plonk. Plin - ky plonk plonk.

Make up more verses!

MY AUNT CAME BACK

Traditional
arr. Sarah Watts

Swing (♩ = 130) (♩♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

1. Oh, my aunt came

mf 3

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked as Swing with a quarter note equal to 130 beats per minute.

5

back from Tim - buk - tu.

This system contains measures 5 through 7. The vocal line continues with the lyrics 'back from Tim - buk - tu.' The piano accompaniment provides harmonic support with chords and a consistent bass line.

8

She brought with her a wood - en

3

This system contains measures 8 through 10. The vocal line continues with the lyrics 'She brought with her a wood - en'. The piano accompaniment features a triplet of eighth notes in the right hand.

11 To next verse Last time

shoe. *(start tapping foot)* Oh, my aunt came you!

2. Oh, my aunt came back
from old Japan.
She brought with her
a waving fan.
(also fan face with one hand)
3. Oh, my aunt came back
from old Algiers.
She brought with her
a pair of shears.
(also 'snip' using two fingers of the other hand)
4. Oh, my aunt came back
from Guadeloupe.
She brought with her
a hula-hoop.
(also rotate hips)
5. Oh, my aunt came back
from the country fair.
She brought with her
a rocking chair.
(also rock backwards and forwards)
6. Oh, my aunt came back
from Timbuktu.
She brought with her
a nut like you!
(stop the actions and point to each other)

THE LIMERICK SONG

Traditional
arr. Sarah Watts

With a lilt (♩. = 84)

1. There was an old man called

mf

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of one flat and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The first measure is a whole rest for the voice. The piano accompaniment starts with a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'With a lilt' and the quarter note is equal to 84 beats per minute.

4

Max who filled his back poc - kets with tacks. He

This system contains measures 4, 5, and 6. The vocal line continues with the lyrics 'Max who filled his back poc - kets with tacks. He'. The piano accompaniment continues with a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

7

thought it was cle - ver un - til he could ne - ver sit down in a chair and re -

This system contains measures 7, 8, and 9. The vocal line continues with the lyrics 'thought it was cle - ver un - til he could ne - ver sit down in a chair and re -'. The piano accompaniment continues with the same rhythmic pattern.

10

Chorus

lax. Aye, aye, aye, aye.

13

Please don't you dal - ly and dil - ly. And sing me a verse that is

16

worse than the first, but make sure it's fool - ish and sil - ly.

Make up your own limericks to fill the next three verses.

PENGUINS!

Traditional
arr. Sarah Watts

Serious and military (♩ = 106)

mf

The piano introduction is in 4/4 time, marked 'mf' (mezzo-forte). It features a rhythmic melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The key signature has one sharp (F#).

3

Did you e - ver see a pen - guin come for tea?

The first line of the song starts at measure 3. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

5

Take a look at me, a pen - guin you will see.

The second line of the song starts at measure 5. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

7 *To repeat*

Pen - guins, at - ten - tion! Pen - guins, be - gin!

The chorus starts at measure 7 and is marked 'To repeat'. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Last time

Pen - guins, at - ten - tion! Pen - guins, dis - miss!

Actions:

2nd verse: flap right arm like a wing.

3rd verse: also flap your left arm like a wing.

4th verse: also move your right leg.

5th verse: also move your left leg.

6th verse: waddle around like a penguin!

EVERYWHERE WE GO

Traditional
arr. Sarah Watts

Swing (♩ = 124) (♩♩ = $\overset{3}{\text{♩}}$)
starting quietly

Leader **All** **Leader**

Ev-'ry - where we go, ev-'ry - where we go, peo - ple al - ways ask us,

All **Leader** **All**

peo - ple al - ways ask us where we come from, where we come from.

Leader **All** **Leader**

So we tell them, so we tell them, we come from (*place*),

All **Leader** **All**

we come from (*place*), sun - ny, sun - ny (*place*), sun - ny, sun - ny (*place*),

Leader **All** **Leader** **All**

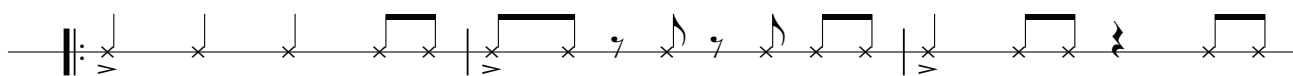
If they can't hear us, if they can't hear us, we sing it loud - er, we sing it loud - er,

Sing as many times as you like, getting louder each time.

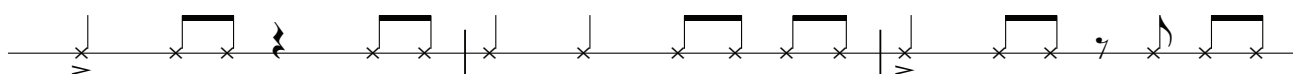
OLD MAN JAZZ

Sarah Watts

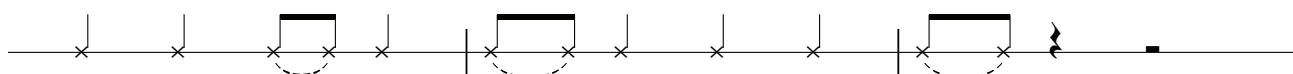
Swing (♩ = 132) (♩♩ = ♩³)



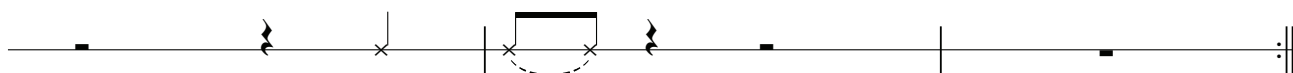
Old Man Jazz, you're a GROO-VY CAT, you got a LOT of this and a



LOT of that. When I hear that rhy-thm and your cra - zy beat I'm gon-na



CLICK my fin-gers and TAP my feet, CLICK, TAP,
 CLAP my hands and STAMP my feet, CLAP, STAMP,
 RUB my hands and SHUF-FLE my feet, RUB, SHUF-FLE,



CLICK, TAP.
 CLAP, STAMP.
 RUB, SHUF-FLE.

I LIKE TO BALLROOM DANCE

Sarah Watts

Latin feel - very seriously ($\text{♩} = 128$)

Musical notation for the first system, measures 1-4. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *f*, *p*, *f*, and *mf*. The lyrics "I like to" are written under the vocal line.

Musical notation for the second system, measures 5-7. The system includes a vocal line and a piano accompaniment. The piano part continues with a rhythmic pattern. The lyrics "ball - room dance, and I like to bos-sa - no - va." are written under the vocal line.

Musical notation for the third system, measures 8-10. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern with accents. The lyrics "I like to fox - trot, tan - go, cha cha cha, and do the" are written under the vocal line.

Musical notation for the fourth system, measures 11-13. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern with triplets. The lyrics "sal - sa. I like to move, I like to" are written under the vocal line.

14

sway, I like to dance the time a - way; I like to

17

To repeat

ball - room dance and you can do it too!

20

Last time

Move your head, I like to too!
 Move your arms, I like to
 Move your hips, I like to
 Move your feet, I like to
 Chee - sy smile, I like to

mf *p*

* On each repeat, move the part of your body the song tells you to. By the end you will look like a ballroom dancer!

ONE, TWO, THREE, FOUR, FIVE

Traditional
arr. Sarah Watts

With a steady beat, starting at ($\text{♩} = 100$)

1, 2, 3, 4. One, two three, four, five, once I caught a fish a-live.

Six, se - ven, eight, nine, ten, then I let him go a-gain. Why did you let him go? Be-

cause he bit my fin-ger so. Which fin - ger did he bite? This lit-tle fin-ger on the right.

Everyone stands in a circle with arms bent,
and palms of their hands facing upwards.

Each person places the back of their right hand
onto the flat palm of the left hand of the person
on their right.

On the first beat of the song, one person slaps
the right palm of the person to their left,
using their right hand.

That person slaps the hand of the person on their
left on the second beat, and the 'slap' is passed
around the circle to the beat of the song.

The person who is to receive the 'slap' on the word
'right' must quickly move their hand out of the way
so as not to get 'caught'.

Repeat several times, getting faster each time.

MINDING MY BUSINESS

Sarah Watts

Swing (♩ = 130) (♪ = ♩³)

4/4
Mind - ing my bus - 'ness, walk - ing down the street when a

SUD-DEN NOISE made me (CLAP) miss a beat! Don't know where it's at, don't know

what it is. All I know is that it went like THIS. TAKE

1st time D.C.
ONE! 2 3 4 1 2 3 4 from the next bar 3/4 1 2 3.

2nd time D.C.
TWO! 2 3 4 1 2 3 4 from the next bar 2/4 1 2.

3rd time D.C.
THREE! 2 3 4 1 2 3 4 from the next bar 1/4 1.

4th time
FOUR! 2 3 4 1 2 3 4 from the next bar. Shh!

I CAN HEAR MY NAME

Traditional
arr. Sarah Watts

Swing ($\text{♩} = 116$) ($\text{♪♪} = \overset{\text{3}}{\text{♩}}$)

Leader **Reply**

Hey, (name) I can

4 **Leader** **Reply**

hear my name. Hey, (name) I can hear it a-gain. There's

7

some - one on the te - le - phone; if it's not (another name) then

10 *To repeat* *Last time*

The musical score consists of two systems. The first system is labeled '10' and is divided into two sections: 'To repeat' and 'Last time'. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves: a treble clef staff and a bass clef staff. The lyrics are: 'I'm not at home. Hey, I'm not at home.' The 'To repeat' section is marked with a double bar line and repeat dots. The 'Last time' section is marked with a double bar line and a final repeat sign.

The Leader starts and calls to a member of the group 'Hey, . . .'
 They reply, 'I can hear my name'.

This is repeated. After 'There's someone on the telephone'
 a new group member is introduced who takes over the singing
 in the next verse.

This song can be repeated until all the group has been included.

HANG ABOUT!

Traditional
arr. Sarah Watts

Swing (♩ = 146) (♩♩ = $\overset{-3}{\text{♩}}$)

Leader **All** **Leader** **All**



Hang a-bout. Hang a-bout. Arms out. Arms out.

5 **Leader** **All**



Dum de da dum de da dum de da da. Dum de da dum de da dum de da da.

9 **Leader** **All** **Leader** **All**



Hang a-bout. Hang a-bout. Arms out. Arms out.

13 **Leader** **All** **Leader**



Feet a-part. Feet a-part. Dum de da dum de da dum de da da.

17 **All** **Leader** **All**



Dum de da dum de da dum de da da. Hang a-bout. Hang a-bout.

21 **Leader** **All** **Leader** **All**



Arms out. Arms out. Feet a-part. Feet a-part.

25 **Leader** **All** **Leader**



Knees to-ge-ther. Knees to-ge-ther. Dum de da dum de da dum de da da.

29 **All** **Leader** **All**



Dum de da dum de da dum de da da. Hang a-bout. Hang a-bout.