

Red Hot Song Library

Cumulative  
Songs

Sarah Watts

kevin  
mayhew

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mayhew**

First published in Great Britain in 2009 by Kevin Mayhew Ltd  
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9 8 7 6 5 4 3 2 1 0

ISBN 978 1 84867 192 8  
ISMN M 57024 984 8  
Catalogue No. 1450421

Cover design: Rob Mortonson  
Music setting: Donald Thomson  
Vocals: Jacqui Dankworth, Cate Mellor and Ella Rooke

Printed and bound in Great Britain

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# ONLY TEN DAYS TO GO

Sarah Watts

With excitement (♩. = 98)

*mf*

The piano introduction consists of four measures in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

5

On - ly ten days to go, on - ly ten days to go. I'm  
nine eight etc. nine eight etc.

The vocal line begins with a treble clef and a repeat sign. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

9

not that sure I can wait a - ny more; there's on - ly ten days to go.  
nine eight etc.

*Repeat as necessary*

The vocal line continues with a treble clef and a repeat sign. The piano accompaniment features a more complex harmonic structure with chords and moving lines in both hands.

# 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 below 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 below 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 continues with a rhythmic pattern. The lyrics "I like to fox - trot, tan - go, cha cha cha, and do the" are written below 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 continues with a rhythmic pattern. The lyrics "sal - sa. I like to move, I like to" are written below the vocal line. Triplet markings are present in the piano accompaniment.

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!

# AN AUSTRIAN WENT A-YODELLING

Traditional  
arr. Sarah Watts

Practice (♩ = 118)

Performance (♩ = 140)

With a sway

1. An Aus-trian went a-

yo-del-ling on a moun-tain - top high; when a - long came an a - va-lanche, in-ter-

Chorus  
rupt - ing his cry. Oh, yo - del-ay-ee dee-ya, yo - del-ay cuc-koo.

Spoken: Swoosh!  
Rumble, rumble. Yo - del-ay - ee dee-ya, yo - del-ay cuc-koo. Spoken: Swoosh!  
Rumble, rumble.

20

Yo - del - ay - ee dee - ya, yo - del - ay cuc - koo. *Spoken: Swoosh!*  
Rumble, rumble.

23

Yo - del - ay - ee dee - ya, Oo. *To continue* 2. An *Last time* Oo.

2. An Austrian went a-yodelling  
on a mountain-top high;  
when along came a St Bernard dog,  
interrupting his cry.  
Oh, yodelayee deeya, yodelay cuckoo,  
Woof! Woof! Swoosh! Rumble, rumble. *etc.*

3. An Austrian . . .  
when along came a grizzly bear,  
interrupting his cry.  
Oh, yodelayee deeya, yodelay cuckoo,  
Grrr! Woof! Woof! Swoosh! Rumble, rumble. *etc.*

4. An Austrian . . .  
when along came a pretty girl,  
interrupting his cry.  
Oh, yodelayee deeya, yodelay cuckoo,  
Kiss, kiss! Grrr! Woof! Woof! Swoosh! Rumble, rumble. *etc.*

**Actions:**

- Chorus: Slap knees, clap hands, click fingers throughout.
- Swoosh: Swoop hands downwards.
- Rumble, rumble: Roll hands over.
- Woof. Woof: Hands up like a dog begging.
- Grrr: Hands like bear claws above head.
- Kiss, kiss: Make a kissing sound.



# DASHING AWAY WITH A SMOOTHING IRON

Traditional  
arr. Sarah Watts

(♩ = 108)

1. 'Twas

5  
on a Mon - day morn - ing when I be-held my dar - ling; she

9  
looked so neat and charm - ing in ev - 'ry high de - gree. She

13  
looked so neat and nim - ble, oh, a - wash - ing of her li - nen, oh.

The musical score is written in 6/8 time with a tempo of 108 beats per minute. It features a vocal line and a piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic. The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning. The lyrics are placed below the vocal line. The piano accompaniment includes chords and melodic lines in both hands.

17 Chorus

Dash-ing a-way with a smooth - ing iron, dash-ing a-way with a smooth - ing iron, she

21

stole my heart a - way. 2. 'Twas way.

To next verse Last time

2. 'Twas on a Tuesday morning (*etc.*)  
a-shaking of her linen, oh.
3. 'Twas on a Wednesday morning (*etc.*)  
a-drying of her linen, oh.
4. 'Twas on a Thursday morning (*etc.*)  
the airing of her linen, oh.
5. 'Twas on a Friday morning (*etc.*)  
the ironing of her linen, oh.
6. 'Twas on a Saturday morning (*etc.*)  
a-folding of her linen, oh.
7. 'Twas on a Sunday morning (*etc.*)  
a-wearing of her linen, oh.

# THERE WERE TEN IN THE BED

Traditional  
arr. Sarah Watts

Practice (♩ = 88)

Performance (♩ = 108)

**Grandly**

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/2. The piano part starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The vocal line begins with the lyrics "There were".

5

Musical score for the second system. The vocal line continues with the lyrics "ten nine eight etc. in the bed and the lit-tle one said, 'Roll o-ver, roll". The piano accompaniment continues with chords and a bass line.

8

Musical score for the third system. The vocal line continues with the lyrics "o-ver!' And they all rolled o-ver and one fell out and he". The piano accompaniment continues with chords and a bass line.

11

gave a lit - tle scream, and he gave a lit - tle shout. Please re -

14

mem - ber to tie a knot in your py - ja - mas! Sin - gle beds are

18

on - ly made for one two three four five six sev'n eight nine. There were one. There was one.  
(remove one number each time)

*To repeat* // *Last time*

# MENU SONG

Traditional  
arr. Sarah Watts

Swing (♩ = 150) (♩♩ = ♩<sup>3</sup>)

1. To - day is Mon - day,

to - day is Mon - day. Mon - day spag - het - ti.

Ev-'ry - bo - dy hap - py? Well I should say. 2. To - day is say.

*mf*

*Rpt. as necessary*

*(v.6)*

*Rpt. as necessary*

*To next verse* *D.S.* *Last time*

*D.S.*

- |  |                              |
|--|------------------------------|
| 2. Today is Tuesday,<br>today is Tuesday.<br>Tuesday is chicken,<br>Monday spaghetti . . . | 4. Thursday is salad . . .   |
| 3. Wednesday potatoes . . .  | 5. Friday is fish day . . .  |
|  | 6. Saturday is curry . . .   |
|  | 7. Sunday roast dinner . . . |

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# B-I-N-G-O

Traditional  
arr. Sarah Watts

With movement ( $\text{♩} = 114$ )

The piano introduction consists of four measures. The right hand plays chords in a 6/8 time signature, starting with a half note chord and followed by quarter notes. The left hand plays a simple bass line with quarter notes. The dynamic marking is *mf*.

5

Far - mer Brown, he had a dog, and Bin - go was his name, oh.

9

B - I - N - G - O, B - I - N - G - O,

13

B - I - N - G - O, and Bin - go was his name, oh.

Repeat five times, each time substituting one more letter of 'Bingo' with a clap, until you are just clapping the rhythm.

# MIND THE GAP!

Sarah Watts

Practice (♩ = 95)

Performance (♩ = 110)

Lively

*mf*

3

Stand - ing on the plat - form of the Lon - don un - der - ground; the

5

train is in the tun - nel, I can hear the rumb - ling sound. I

7

know where I am go - ing, there are ten stops on the map.

nine  
eight  
etc.

9 *Remove one number each time*

Ten stops, nine stops, eight stops, sev'n stops, six stops, five stops, four stops, three stops, two stops, one stop.

The score consists of a vocal line and a piano accompaniment. The vocal line is a single staff in treble clef with a key signature of one sharp (F#). It contains a sequence of ten eighth notes, each followed by a quarter rest, representing the 'stops'. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a simple harmonic accompaniment with a bass line that moves in parallel motion with the vocal line, and a treble line that provides harmonic support with chords and single notes.

10 *To repeat*

*Last time*

Mind the gap! Mind the gap!

The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. It contains two phrases of the lyrics "Mind the gap!" separated by a repeat sign. The piano accompaniment is in grand staff with a key signature of one sharp. It features a simple harmonic accompaniment with a bass line that moves in parallel motion with the vocal line, and a treble line that provides harmonic support with chords and single notes. The piece concludes with a final chord in the piano part.





17

fin-ger, one thumb, one arm, keep mov - ing and we'll all be mer-ry and

21

bright. One fin-ger, one thumb, one arm, one leg, keep mov - ing, one

25

fin-ger, one thumb, one arm, one leg, keep mov - ing, one fin-ger, one thumb, one

29

arm, one leg, keep mov - ing and we'll all be mer-ry and bright. One

33

fin-ger, one thumb, one arm, one leg, one nod of the head, keep mov - ing, one

37

fin-ger, one thumb, one arm, one leg, one nod of the head, keep mov - ing, one

41

fin-ger, one thumb, one arm, one leg, one nod of the head, keep mov - ing and we'll

45

all be mer-ry and bright. One fin-ger, one thumb, one arm, one leg, one

49

nod of the head, stand up, sit down, keep mov - ing, one fin - ger, one thumb, one

53

arm, one leg, one nod of the head, stand up, sit down, keep mov - ing, one

57

fin - ger, one thumb, one arm, one leg, one nod of the head, stand

60

up, sit down, keep mov - ing and we'll all be mer-ry and bright.

13

In the morn-ing, a - ny - thing goes; I'll be grin - ning down

16

to my toes. Last night's piz - za in my break - fast bowl

19

keeps me hap - py all day. *To next verse* *Last time* day.

2. Spaghetti and meatballs in my breakfast bowl . . .
3. Chocolate cake and custard in my breakfast bowl . . .
4. Jelly and ice cream in my breakfast bowl . . .
5. Brussels sprouts and broccoli in my breakfast bowl . . .

*Make up more verses!*

# I AM A MUSIC MAN

Traditional  
arr. Sarah Watts

Swing (♩ = 178) (♩♩ = ♩<sup>3</sup>)

Chorus

1

5

am a mu - sic man, I come from down your way and I can

9

play. What can you play?

12

1. I play the pi - a - no.  
2. I play the vi - o - lin.  
3. I play the sax - o - phone.  
4. I play the cla - ri - net.  
5. I play the dou - ble bass.

15

Pi - a, pi - a, pi - a - no, pi - a - no,  
 Vi - o, vi - o, vi - o - lin, vi - o - lin,  
 Sax - o, sax - o, sax - o - phone, sax - o - phone,  
 Cla - ri, cla - ri, cla - ri - net, cla - ri - net,  
 Dou - ble, dou - ble, dou - ble bass, dou - ble bass,

18

pi - a - no. Pi - a, pi - a, pi - a - no, pi - a, pi - a -  
 vi - o - lin. Vi - o, vi - o, vi - o - lin, vi - o, vi - o -  
 sax - o - phone. Sax - o, sax - o, sax - o - phone, sax - o, sax - o -  
 cla - ri - net. Cla - ri, cla - ri, cla - ri - net, cla - ri, cla - ri -  
 dou - ble bass. Dou - ble, dou - ble, dou - ble bass, dou - ble, dou - ble

22 *From verse 2, repeat, mentioning previous instruments* | *1st time and back to Chorus* | *Last time*

lin. phone. net. bass.

no. I no.

Chorus D.S.