

AMEN + LET IT SHINE

AMEN

Soprano Alto

Ténor Basse

A - men A - men

A - men A - men A - men

I'M GONNA LET IT SHINE

Soliste,

Choeur

This lit-tle light o' mine I'm gon-na let it shine

E-v'ry where I go I'm gon-na let it shine

This lit-tle light o' mine I'm gon-na let it shine

E-v'ry where I go I'm gon-na let it shine

OU I'm gon-na let it shine

This lit-tle light o' mine I'm gon-na let it shine let it shine

E-v'ry where I go ... I'm gon-na let it shine let it shine

OU I'm gon-na let it shine let it shine

let it shine to show my love

let it shine to show my love

PLAN

- Amen
- I'm gonna... (This little...)
- Amen
- I'm gonna... (Ev'rywhere I go...)
- Amen : 1x en Mib, 1x en Mi, 1x en Fa puis reprise des 4 dernières mesures pour finir

Mainacht

Text: Ludwig Christoph Hölty (1748-1776)
Musik: Johannes Brahms (1833-1897), op. 43/2
Bearbeitung: Burkhard M. Schürmann (*1972)

Sehr langsam und ausdrucksvoll

Sopran

Alt

Bariton

Klavier

8

Wann der sil - ber-ne Mond durch die Ge -

sträu - che blinkt, und sein schlum - mern - des Licht ü - ber den

5

8

8

8

Ra - sen streut, und die Nach - ti - gall flö - tet,

11

wandl' ich trau - rig von Busch zu Busch.

wandl' ich trau - rig von Busch zu Busch.

wandl' ich trau - rig von Busch zu Busch.

15

Ü - ber - hül - let vom Laub gir - ret ein Tau - ben-paar sein Ent-zük - ken mir

Ü - ber - hül - let vom Laub gir - ret ein Tau - ben-paar sein Ent - zük - ken mir

p *cresc.*

19

vor; a - ber ich wen - de mich,

vor; a - ber ich wen - de mich,

a - ber ich wen - de mich,

f

23

su - che dunk - - le - re Schat - ten,

su - che, su - che dunk - le - re Schat - ten,

8 su - che, su - - - che dunk - - le - re Schat - ten,

f

6/8

27

und die ein - sa - me Trä -

und die ein - sa - me Trä -

8 und die ein - sa - me Trä -

espressivo

30

- - - ne rinnt.

- - - ne rinnt.

8 - - - ne rinnt.

dimin. ritard.

33

Wann, o lä - cheln-des Bild, wel - ches wie Mor - gen - rot

Wann, o lä - cheln-des Bild, wel - ches wie Mor - gen - rot

8 Wann, o lä - cheln-des Bild, wel - ches wie Mor - gen - rot

a tempo

36

durch die See - le mir strahlt, find ich auf Er - den dich?

durch die See - le mir strahlt, find ich auf Er - den dich?

8 durch die See - le mir strahlt, find ich auf Er - den dich?

39

und die ein - sa - me Trä -

und die ein - sa - me Trä -

8 und die ein - sa - me Trä -

p cresc. legato

42

- - - ne bebt mir hei - ßer,

- - - ne bebt mir hei - ßer,

8 - - - ne bebt mir hei - ßer,

mf

45

hei - ßer die Wang her -

hei - ßer die Wang her -

8 hei - ßer die Wang her -

p

48

ab.

ab.

8 ab.

p

dimin. ritard.

SINGING IN THE RAIN (MEDLEY)

ARR. GREG GILPIN

musical score for the piano introduction of 'Singing in the Rain'. It features a treble and bass staff for the piano. The key signature is B-flat major (two flats). The tempo marking is *molto ritard.* (molto ritardando). The music consists of a series of chords and single notes, creating a slow, atmospheric introduction.

A tempo ♩ = 98
† GOOD MORNING
 Music by NACIO HERB BROWN Lyrics by ARTHUR FREED
 Additional Lyrics by BETTY COMDEN and ADOLPH GREEN

176 *mp* **SOPRANOS**

Good morn-ing, good morn - ing._

176 *mp* **A tempo ♩ = 98**

musical score for the vocal and piano parts of 'Good Morning'. The vocal part is for Sopranos, marked *mp* (mezzo-piano). The piano part is also marked *mp*. The tempo is **A tempo ♩ = 98**. The key signature is B-flat major. The lyrics are 'Good morn-ing, good morn - ing._'. The score includes a double bar line and a repeat sign.

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180

We've danced the whole night through. Good morn - ing, good morn - ing to

180

184

mp tutti

you! _____ Good morn - ing, good morn - ing. _

mp unis.

Good morn - ing, good morn-ing.

184

188

It's great to stay up late. Good morn - ing, good morn - ing to

Good morn-ing to

188

192

you! When the band be - gan to play, the

you!

192

196

stars were shin-ing bright. Now, the milk-man's on his way, — it's too

196

200

late to say, "good night." So, good morn-ing, good morn - ing. —

200

204 *cresc.*

Sun - beams will soon smile thru; Good morn - ing, Good morn - ing, good

cresc.

Good morn - ing, good

204 *cresc.*

208 *mf*

good morn - ing, ——— good morn - ing to

morn - ing, ———

morn - ing, ——— good morn - ing

208 *mf*

212 *A tempo* ♩ = 128 *mf*

you! ——— Make 'em

212 *A tempo* ♩ = 128 *mf*

† MAKE 'EM LAUGH

Music by NACIO HERB BROWN

Lyrics by ARTHUR FREED

216

laugh, _____ make 'em laugh. Don't you

216

220

know ev - 'ry - one wants to laugh? _____

My

220

224

Dad said "Be an ac - tor, my son, _____

224

228

They'll be

but be a com - i - cal one!"

228

232

stand - ing in lines for those

232

236

old honk - y - tonk mon - key - shines. Oh,

mp

236

240

you could stud - y Shake - speare and be quite e - lite. And

240

mp

244

you could charm the crit - ics and have noth - ing to eat. Just

244

248 *cresc.*

slip on a ba - na - na peel, the world's at your feet! Make 'em

mf

248

cresc.

mf

252

laugh, make 'em laugh, make 'em laugh! Make 'em

252

256

laugh, make 'em laugh, make 'em

256

260

vocal slides

laugh, (Big, noisy breath)

(Big, noisy breath)

260

† SINGIN' IN THE RAIN

Music by NACIO HERB BROWN Lyric by ARTHUR FREED

264

laugh!

307

310

p

I'm sing - ing in the rain. Just

313

sing - ing in the rain. What a glo - ri - ous

316

feel - ing, I'm hap - py a - gain. I'm

316

319

laugh - ing at clouds so dark up — a -

319

322

bove. The sun's — in my heart and I'm

322

325 (All) *mp*

Let the storm - y clouds

read - y for love.



328

chase ev - 'ry - one from the place. Come on with the



332

rain, I've a smile on my face. I'll



335

walk down the lane with a hap - py re -

335

338

rain, and sing - in', just sing - in' in the

338

341

rain. I'm sing - ing in the

accel. *mf* **A tempo** ♩ = 78

341

accel. **A tempo** ♩ = 78

344

rain. Just sing - ing in the rain. What a

344

347

glo - ri - ous feel - ing, I'm hap - py a -

347

350

gain. I'm laugh - ing at clouds so

350

353

dark up a - bove. The sun's in my

The sun's in my

353

356

heart and I'm ready for love. Let the

356

359

storm - y clouds chase ev - 'ry - one from the

Oo storm - y clouds chase, Oo ev - 'ry -

359

362 place.

one from the place. Come on with the rain, I've a

362

365

smile on my face. I'll walk down the lane with a

365

369

hap - py re - frain, and sing - in',
Let the storm - y clouds chase ev - 'ry -
and sing - in'

369

372 just sing - in', *f*

one from the place. Come on with the rain, I've a smile on my face. I'm

372 just sing - in'

375 *ritard.* *ff* **A tempo ♩ = 84**

sing - in' in the rain!

375 *ritard.* *ff* **A tempo ♩ = 84**

378 *molto ritard.*

378 *molto ritard.*

Le lion est mort ce soir

English lyrics: George WEISS
Texte français: Henri SALVADOR

Solomon LINDA ("Mbube", 1939)
arr. Stéphan NICOLAY
29 mars 2019

Solo

f

Wee

mf snap

S

mf

Wee up o wee up wee up o wee up Wee up o wee up

M

mf

Wee up o wee up wee up o wee up Wee up o wee up

A

mf

Wee up o wee up wee up o wee up Wee up o wee up

B

mf

Wee up o wee up

mf

Solo

mf

o wim o wey Dans la jun - gle, ter - ri - ble jun - gle, le

S

p

wee up o wee up dm doo dm doo

M

p

wee up o wee up dm doo dm doo

A

p

wee up o wee up dm doo dm doo

B

p

wee up o wee up Dum Dum

p

11

Solo lion est mort ce soir. Et les hom - mes tran - quil' s'en-dor - ment, le

S dm doo dm doo dm doo dm doo

M dm doo dm doo dm doo dm doo

A dm doo dm doo dm doo dm doo

B Dum Dum Dum Dum

15

Solo lion est mort ce soir. Wee

S dm doo dm doo Wim o wey o wim o wey o wim o wey o wim o wey o

M dm doo dm doo Wim o wey o wim o wey o wim o wey o wim o wey o

A dm doo dm doo Wim o wey o wim o wey o wim o wey o wim o wey o

B Dum Dum Dum dum ba dum dum dum ba dum

19

Solo

1. 2.

o wim o wey

S

1. 2. *mf*

wim o wey o wim o wey o wim o wey wim o wey Et les sa - ges dans

M

1. 2. *mf*

wim o wey o wim o wey o wim o wey wim o wey Et les sa - ges dans

A

1. 2. *mf*

wim o wey o wim o wey o wim o wey wim o wey Et les sa - ges dans

B

1. 2. *mf*

Dum dum ba dum dum dum dum dum dum Et les sa - ges dans

19

1. 2.

23

Solo

23

S

le vil - la - ge, le lion est mort ce soir. Plus de ra - ge, plus de car-na - ge, le

M

le vil - la - ge, le lion est mort ce soir. Plus de ra - ge, plus de car-na - ge, le

A

le vil - la - ge, le lion est mort ce soir. Plus de ra - ge, plus de car-na - ge, le

B

le vil - la - ge, le lion est mort ce soir. Hum Plus de ra - ge, plus de car-na - ge, le

23

28 *f*

Solo

Wee

28 *f*

S

lion est mort ce soir. Wim o wey o wim o wey o wim o wey o wim o wey o

28 *f*

M

lion est mort ce soir. Wim o wey o wim o wey o wim o wey o wim o wey o

28 *f*

A

lion est mort ce soir. Wim o wey o wim o wey o wim o wey o wim o wey o

28 *f*

B

lion est mort ce soir. Dum dum ba dum dum dum ba dum

28

32 1. 2.

Solo

o wim o wey

32 1. 2. *mp*

S

wim o wey o wim o wey o wim o wey wim o wey m Wee up

32 1. 2. *mp*

M

wim o wey o wim o wey o wim o wey wim o wey m Wee up

32 1. 2. *mp*

A

wim o wey o wim o wey o wim o wey wim o wey m Wee up

32 1. 2. *f*

B

dum dum ba dum dum dum dum dum L'in - domp - ta - ble, le

32 1. 2. *mp*

36

Solo

S

m Wee up Lion est mort ce soir. *mp* m Wee up

M

m Wee up Lion est mort ce soir. *f* Viens ma bel - le, viens

A

m Wee up Lion est mort ce soir. *mp* m Wee up

B

re - dou - ta - ble, le lion est mort ce soir. *mp* m Wee up

36

40

Solo

Wee *f*

S

m Wee up Lion est mort ce soir. *f* Wim o wey o wim o wey o

M

ma ga - zel - le, le lion est mort ce soir. *f* Wim o wey o wim o wey o

A

m Wee up Lion est mort ce soir. *f* Wim o wey o wim o wey o

B

m Wee up Lion est mort ce soir. *f* Dum dum ba dum

40

44

Solo

1. 2.

o wim o wey

S

1. 2.

wim o wey o wim o wey o wim o wey o wim o wey o wim o wey wim o wey

M

1. 2.

wim o wey o wim o wey o wim o wey o wim o wey o wim o wey wim o wey

A

1. 2.

wim o wey o wim o wey o wim o wey o wim o wey o wim o wey wim o wey

B

1. 2.

dum dum ba dum dum dum ba dum dum dum dum dum

44

48

Solo

48

S

Hee mam a ma

M

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

A

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

B

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

48

53

Solo

53

S (individual breathe)

Hee mam a ma Hee mam a ma Hee mam a ma Hoo

M

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

A

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

B (dolce)

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

53

cresc. poco a poco



58

Solo

58

S

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

M

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

A

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

B

Hee mam a ma Hee mam a ma Hee mam a ma Hee mam a ma

58



62

Solo

Wee

S

Wim o wey o wim o wey o wim o wey o wim o wey o

M

Hee mam a ma Hee mam a ma Wim o wey o wim o wey o wim o wey o wim o wey o

A

Hee mam a ma Hee mam a ma Wim o wey o wim o wey o wim o wey o wim o wey o

B

Hee mam a ma Hee mam a ma Dum dum ba dum dum dum ba dum

62

66

Solo

1. 2.

o wim o wey

S

1. 2.

wim o wey o wim o wey o wim o wey wim o wey Wee

M

1. 2.

wim o wey o wim o wey o wim o wey wim o wey Wee

A

1. 2.

wim o wey o wim o wey o wim o wey wim o wey

B

1. 2.

dum dum ba dum dum dum dum dum dum

66

The musical score for 'Wee Wee' is arranged for a soloist and a vocal quartet (Soprano, Alto, Tenor, Bass) with piano accompaniment. The score is in 2/4 time and the key of D major. The Solo part begins with a melodic line that includes a 'Wee' vocalization. The vocal quartet enters with the lyrics 'o wim o wey' and continues with 'Wim o wey o wim o wey o wim o wey o wim o wey o'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets in the right hand and a steady bass line in the left hand. The score is divided into two systems, with the first system starting at measure 75.

Solo
Wee

S
o wim o wey Wim o wey o wim o wey o wim o wey o wim o wey o

M
o wim o wey Wim o wey o wim o wey o wim o wey o wim o wey o

A
Hum Hum Hum Wim o wey o wim o wey o wim o wey o wim o wey o

B
Hum Hum Hum Dum dum ba dum dum dum ba dum

Piano
75

79

Solo

1. 2. 3. 4.

o wim o wey

79

S

1. 2. 3. 4. *mf*

wim o wey o wim o wey o wim o wey wim o wey Doo doo doo doo doo

M

1. 2. 3. 4. *mf*

wim o wey o wim o wey o wim o wey wim o wey Doo doo doo doo doo

A

1. 2. 3. 4. *mf*

wim o wey o wim o wey o wim o wey wim o wey Doo doo doo doo doo

B

1. 2. 3. 4. *mf*

dum dum ba dum dum dum dum dum dum Doo doo doo doo doo

79

1. 2. 3. 4.

83

Solo

83

rall. *p* **Lento**

doo doo doo doo doo doo doo doo doo doo O wim o wey.

M

rall. *p*

doo doo doo doo doo doo doo doo doo doo O wim o wey.

A

rall. *p*

doo doo doo doo doo doo doo doo doo doo O wim o wey.

B

rall. *p*

doo doo doo doo doo doo doo doo doo doo O wim o wey.

83

rall. *Arpeggio ad lib.* *mf* *p* 15^{ma}

Recorded by CHARLIE PUTH

See You Again

from FURIOUS 7

For SAB* and Piano

Arranged by
ROGER EMERSON

Duration: ca. 3:50

Words and Music by
CAMERON THOMAZ, CHARLIE PUTH,
JUSTIN FRANKS and ANDREW CEDAR

Moderately Slow Ballad (♩ = 80)

Piano

mp

Gm7 B♭ E♭ B♭ F

(Alto only) *mp* 5

It's been a long day — with -

3

Gm7 B♭ E♭ B♭ Gm B♭

out you, my friend. — And I'll tell you all a - bout it when I

E♭6 B♭ Gm B♭

6

* Available separately: SATB (00152192), SAB (00152193),
2-Part (00152194), ShowTrax CD (00152195)
halleonard.com/choral

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see you a - gain. — We've come a long way — from

8

Soprano *unis. (add Sopranos)*

Alto where we be-gan. — Oh, I'll tell you all a - bout it when I see you a-gain, — when I

Baritone *mp*

10

Chords: Eb6, Bb, F, Gm, Eb, Eb6, Bb

14 *più mosso*

see you a - gain. — Why'd you have to leave so soon, yeah?

più mosso

13

Chords: Eb6, Bb, Gm, Bb2, F

Why'd you have to go?_ Why'd you have to leave me when I

15

need-ed you_ the most?_ 'Cuz I don't real-ly know how to tell you

17

with-out feel-in' much worse._ I know you're in a bet-ter place but it's

19

Soprano *mf*
al - ways goin' - to hurt. Car - ry on.

Alto *mf*
al - ways goin' - to hurt. Car-ry on. Give me

Baritone *mf*
Car - ry on.

Piano
21 *mf*
Ebmaj9 Bb 22 F Gm

Soprano
Car - ry on.

Alto *Alto's only*
all the strength I need. Car-ry on, oo. It's been a

Baritone
Car - ry on.

Piano
23 Eb Bb F Gm Eb(add9)

26

(Altos only)

long day— with - out you, my friend.— And I'll tell you all a - bout it when I

It's been a long day.— When I

Gm Bb Eb6 Bb Gm Bb

26

see you a - gain.— We've come a long way— from

see you a - gain.— We've come a

Eb6 Bb Gm Bb

29

(Add Sopranos)
cresc.

where we be - gan.— Oh, I'll tell you all a - bout it when I see you a - gain,— when I

long way.— Oh, I'll tell you all a - bout it when I see you a - gain,— when I

Eb6 Bb F Gm Eb Eb6 Bb

31

cresc.

Soprano
see you a - gain. *f* Oh Oh

Alto
see you a - gain. *f* Oh Oh

Baritone
see you a - gain. *f* Oh Oh

Piano
34 *E♭6* *B♭* *F* *f* *Gm* *B♭* 35

Soprano
Oo

Alto
Oo Oo

Baritone
Oo Oo

Piano
36 *E♭* *B♭* *F* *Gm7* *B♭* *E♭* *B♭*

39 *unis. mf*

How do I breathe with - out you? Feel-in' so cold. —

mf

Gm Bb2 F Eb⁶₉ Bb F

39

(Altos only)

I'll be wait-ing right here 'til the day you're com-ing home. — Car - ry on; —

Gm Bb F Ebmaj9 Bb

41

Soprano

Car - ry on. —

Alto

give me all the strength — I need. Car - ry on, —

Baritone

Car - ry on. —

F Gm Eb Bb

43

Car - ry on.____ So let the
oo. So let the

Car - ry on.____ So let the

F Gm Eb2
cresc.

45

47
Soprano
Alto light guide your way, yeah.
Baritone

Cm7 Bb F

f

47

Hold ev - 'ry mem - 'ry as you go. And ev - 'ry

unis.

Cm7 Bb F Bb

49

road you take will al - ways lead you home. home, home.

dim. *dim.*

Cm Bb Bb F/A Gm F Eb

51

Alto only *mp* 55

It's been a long day — with - out you, my friend. — And I'll

Eb(add9) Gm Bb Eb6 Bb

54

tell you all a - bout it when I see you a - gain. — We've come a long way — from

Gm Bb Eb6 Bb Gm Bb

57

(Add Sopranos)

cresc.

where we be - gan. — Oh, I'll tell you all a - bout it when I see you a - gain, — when I

mp *cresc.*

E♭6 B♭ F Gm E♭ E♭6 B♭

cresc.

60

Soprano *f*

see you a - gain. — Oh — Oh — Oo —

Alto *f*

see you a - gain. — Oh — Oh —

Baritone *f*

see you a - gain. — Oh — Oh —

E♭6 B♭ F **64** Gm B♭ E♭ B♭ F

f

63

Oh Oh

div.

Oo When I see you a - gain. Oh Oh

Oo When I see you a - gain. Oh Oh

Gm7 Bb Eb Bb Gm Bb

66

rit. e dim.

Oo

rit. e dim. *div.*

Oo When I see you a - gain. Oh Oh

rit. e dim.

Oo When I see you a - gain. Oh Oh

Eb Bb F Gm7 Bb Eb Bb

rit. e dim.

69

SEE YOU AGAIN - SAB



Recorded by QUEEN
We Will Rock You

For SAB a cappella*

Duration: ca. 2:25

Arranged by
MARK BRYMER

Words and Music by
BRIAN MAY

Steady rock beat (♩ = ca. 76)

Soprano Alto

Clap

Stomp

continue through m. 42

Baritone

Clap

Stomp

f

Rock you! Rock you!

continue through m. 42

f

Rock you! Rock you!

mf

4

Rock you! We will — rock you! Rock you! Rock you!

f We will rock!

Rock you! We will — rock you! Rock you! We will rock you! —

6

Rock you! We will — rock you! Rock you! Rock you!

*Available separately:
 SATB, SAB, SSA, TTBB



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Oh!

Rock you! We will rock you! Rock you! We will rock you, oh!

Rock you! We will rock you! Rock you! Rock you!

Oh!

Rock you! We will rock you! Rock you! Rock you!

Rock you! We will rock you! Rock you! Rock you!

12

Unis. *mf*

Bud - dy, you're a boy, make a big noise, play - in' in the

mf

Unis.

street, gon - na be a big man some - day. You got

WE WILL ROCK YOU – SAB

mud on yo' face, yo' big dis-grace, kick-in' your can all o-ver the place. Sing-in'

14

we will, we will rock you, a-rock you, oh!

16

We will, we will rock you, a-rock you, oh!

18

20

Unis.

Bud-dy, you're a young man, hard man, shout-in' in the

20

WE WILL ROCK YOU – SAB

street, gon - na take on the world some - day. You got

21

Unis.

blood on yo' face, yo' big dis - grace, wav-in' your ban-ner all o - ver the place. Sing-in'

22

we will, we will rock you, a - rock you, oh!

24

div.

We will, we will rock you, a - rock you, oh!

26

div.

WE WILL ROCK YOU - SAB

28

mf Rock you. We will rock you. We will rock you. *f* Bud-dy, you're an old man, plead-in' with your *mf*

mf You're a poor man. We will

28

eyes gon - na make yo' some peace some - day. You got

rock you, some — peace some - day. div.

30

mud on yo' face, yo' big dis - grace.

mf Rock you. We will rock you. Some -

mf Unis. *f*

31

f

bod - y bet-ter put yo' back in - to your place. Sing-in' we will, we — will

32

WE WILL ROCK YOU – SAB

div. *rock you, a - rock you, oh! We will, we will rock you, a - rock you, oh!*

38

ff *div.*

We will, we will rock you. Rock you! Rock you! We will rock you. We will

37

40

rock you! _____

Rock you! _____

Rock you! _____

Rock you! _____

42

WE WILL ROCK YOU – SAB



I Shall Wear A Crown

(Soon As I Get Home)

Thomas Whitfield

(1954-1992)

§

S A

T B

8

I shall wear a crown, I shall wear a
I shall see his face, I shall see his

§

§

C C#dim⁷ Dm Fm D C E F F#dim⁷ C G FM7 NC F⁹ G^(add9) F

9

S A

T B

8

crown, when it's all o - ver, when it's all o - ver.
face, when it's all o - ver, when it's all o - ver.

9

Em^{7(add11)} Am⁹ Am⁷ A^bm⁷ Gm⁷ C⁷ G F⁹ B^b F Fm^(maj7) Fm⁶

14

S A

T B

8

I'm gon-na put on my robe, tell the sto-ry how I made it o - ver.

14

E D D#dim⁷ C C E Dm⁷ C G Gm⁹ C⁷ G F⁹

The musical score is for the song "I Got No Time" and is arranged for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The score is divided into three systems, each starting at measure 28.

System 1 (Measures 28-32):

- Vocals:** The Soprano and Alto parts sing the lyrics "I get (ho)m'." in measures 28-30, followed by a double bar line and repeat sign. In measures 31-32, the Tenor and Bass parts sing "Soon as I get (ho)m'." with a final double bar line.
- Piano:** The piano accompaniment for measures 28-30 is not shown, but the key signature is A minor (one flat).

System 2 (Measures 33-37):

- Vocals:** The Soprano and Alto parts sing "I get (ho)m'." in measures 33-35, followed by a double bar line and repeat sign. In measures 36-37, the Tenor and Bass parts sing "Soon as I get (ho)m'." with a final double bar line.
- Piano:** The piano accompaniment for measures 33-35 is not shown, but the key signature is A minor.

System 3 (Measures 38-42):

- Vocals:** The Soprano and Alto parts sing "I get (ho)m'." in measures 38-40, followed by a double bar line and repeat sign. In measures 41-42, the Tenor and Bass parts sing "Soon as I get (ho)m'." with a final double bar line.
- Piano:** The piano accompaniment for measures 38-40 is not shown, but the key signature is A minor.

Chord Progression (Piano):

The piano part features a specific chord progression in the right hand (treble clef) across the systems:

- Measure 28: Am⁷
- Measure 29: G
- Measure 30: C
- Measure 31: A
- Measure 32: B^b7
- Measure 33: C⁷ / B^b
- Measure 34: Am⁷
- Measure 35: G
- Measure 36: C

The left hand (bass clef) provides a simple bass line, often using whole notes and half notes.