

C 19 7 1 7 8
1 2 3 4 5

Make New Friends

Traditional
arr. by Paul Jennings

EXPRESSIVELY-LIGHT ROCK (♩ = 88-92)

(3 TIMES)

mf

F F/E Dm⁷ F/C C Bb F/A

+HORN +STRINGS

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It features a series of chords and melodic lines. The left hand starts with a bass clef and provides a steady accompaniment. The tempo is marked 'EXPRESSIVELY-LIGHT ROCK' with a quarter note equal to 88-92 beats per minute. The dynamics are marked 'mf'. The introduction is repeated three times. Chord changes are indicated above the staff: F, F/E, Dm⁷, F/C, C, Bb, and F/A. Instrumentation additions for horn and strings are noted below the staff.

(S) (I) (A) (B)

Make new friends, but keep the old.

Gm⁷ Gm⁷/C F F F/E Dm⁷ F/C

The vocal line is written on a single staff with a treble clef. It includes a five-measure rest at the beginning, followed by the lyrics 'Make new friends, but keep the old.' The piano accompaniment is written on two staves (treble and bass clefs). The right hand has a treble clef and the left hand has a bass clef. Chord changes are indicated above the right hand staff: Gm⁷, Gm⁷/C, F, F, F/E, Dm⁷, and F/C. The piano accompaniment provides a steady accompaniment for the vocal line.

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NOTE: A recording of this song is available on the Performance/
Accompaniment Cassette or Compact Disc for this issue. See p. 66 for details.

Wake New Friends

③ One is sil-ver and the oth - er gold. Sil - ver shines and

Obma⁷ Flc Gmi⁷ Gmi⁷/C F F F/E

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a circled '3'. The lyrics are 'One is sil-ver and the oth - er gold. Sil - ver shines and'. The piano accompaniment is in the bottom two staves, with chords and bass line. Chord symbols are placed above the piano part: *Obma⁷ Flc Gmi⁷ Gmi⁷/C F F F/E*.

④ gold_ does,_ too. Keep them both,_ they will shine for you.

Dmi⁷ Flc Obma⁷ Flc Gmi⁷ Gmi⁷/C F

Detailed description: This system contains the second two lines of music. The top line is a vocal melody starting with a circled '4'. The lyrics are 'gold_ does,_ too. Keep them both,_ they will shine for you.'. The piano accompaniment is in the bottom two staves. Chord symbols are placed above the piano part: *Dmi⁷ Flc Obma⁷ Flc Gmi⁷ Gmi⁷/C F*.

⑬ ROUND PARTS FINISH

F F/E Dmi⁷ Flc C Bb F/A Gmi⁷ Gmi⁷/C F RIT.

Detailed description: This system is labeled 'ROUND PARTS FINISH' and contains the final line of music. It features piano accompaniment in the bottom two staves. Chord symbols are placed above the piano part: *F F/E Dmi⁷ Flc C Bb F/A Gmi⁷ Gmi⁷/C F RIT.* The music concludes with a 'RIT.' (ritardando) marking.

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Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The lyrics are: "you light the flame to pass the flame from you light the flame to pass the flame from". The piano part includes chords and a melodic line with notes marked with 'f/c' and 'fmlc'.

Handwritten musical score for the second system. It features a vocal line and a piano accompaniment. The lyrics are: "I light just one candle and I light just one candle and". The piano part includes chords and a melodic line with notes marked with 'f/c' and 'g/c'. There are performance instructions: "1ST TIME: SOLO", "2ND TIME: ALL", and "mf". A circled '5' is written below the piano part. A note says "(2ND TIME: LH AS AT 13)".

Handwritten musical score for the third system. It features a vocal line and a piano accompaniment. The lyrics are: "I light just one candle and I light just one candle and". The piano part includes chords and a melodic line with notes marked with 'f/c' and 'g/c'. There are performance instructions: "FLUTE", "PIANO, GUITAR ONLY - 1ST TIME", "MP + BASS, DRUMS 2ND TIME", and "PEDAL TO CHANGE (FREELY)". A note says "VEAM GENTLY (♩ = 76)".

Teresa Jennings

Just One Candle

(1) Full Performance - track 1;
Accompaniment only - track 13

Just One Candle

wick to wick, from us to you and you. And
 place to place, and we would glow there, too. And

C *Fm1C* *G3sus* *G*

(13) if we keep it go - ing a - round the world, you'll see the
 when we keep it go - ing, the light will show the way to

C GUITAR - ARPEGGIATED *G1C* *Gm1C* *F1G*

mf

world is glow - ing with the light that came from you and me!
 rouch the peo - ple 'round the world by shin - ing night and day! } With one

Fm1C *C* *Dm1C* *F1G* *C* *Em.?*

1ST TIME - DUBT (mf)
 2ND TIME - ALL, DIV. (OPT.)
 2ND TIME - CRESC. *f*

mp *f*

(21) can - dle, just one can - dle. Yes, one can - dle burn - ing

F *C1E* *G* *F* *C1E* *G* *F* *C1E* *C* *C1E*

Just One Candle

bright. With one can - dle, just one can - dle, we can

F c/e c G/B c c/e c G/B c c/e c

fill the world with light. light. With one

G/B c F G^{7sus} c FLUTE c G

1. 2. WITH DUET

30 can - dle, just one can - dle. Yes, one can - dle burn - ing

F c Em⁷ F c/e G F c/e c c/e

bright. With one can - dle, just one can - dle, we can

F c/e c G/B c c/e c G/B c c/e c

Just One Candle

RIT. *mf* SOLO (38) DUET:

fill the world with light. With one can - dle, just one can - dle, we can

G/B C F G³sus C C/E C G/B C C/E C

RIT. *mp* *SLOWLY* (42)*

fill the world with light.

G/B C F G³sus C FLUTE G/C

RIT.

With light.

G/B C F C C

* Light one candle and pass the "flame" till all the candles are lit. If you have a large group, have each student light more than one neighbor's candle to spread the effect more quickly. Use battery powered candles if you are concerned about safety. Refer to teacher's guide for suggestions.

BUILDING BRIDGES

By Connie Talbot

Verse 1: Maybe a stranger is a friend you haven't met yet,
Cos there's an ocean in between,
Cos there's a smile you haven't seen.

Maybe somewhere somebody's thinking 'bout you right now,
In a place you've never been,
But you've seen it in a dream.

It may be closer than we think,
But we won't know till we begin.

Chorus: Building bridges,
From heart to heart,
From soul to soul,
Building bridges,
So far away can be so close,
Eight billion wishes can come true,
There's always something we can do,
Building bridges,
From me to you,
From me to you.

Verse 2: Maybe we're different like the colors of the rainbow,
But underneath the sun,
We all shine as one.
Everywhere round the world, all the walls are falling,
Through the rubble there's a song,
It's the calm before the storm.

It may be closer than we think,
But we won't know till we begin.

Chorus: Building bridges,
From heart to heart,
From soul to soul,
Building bridges,
So far away can be so close,
Eight billion wishes can come true,
There's always something we can do,
Building bridges,
From me to you,
From me to you.

BRIDGE One blue marble, lonely in the universe,
It's the same small world we're in,
So let's begin.

Chorus: Building bridges,
From heart to heart,
From soul to soul,
Building bridges,
So far away can be so close.

Building bridges,
From heart to heart,
From soul to soul,
Building bridges,
So far away can be so close,
Eight billion wishes can come true,
There's always something we can do,
For building bridges,
From me to you,
From me to you,

Building bridges.

LET'S GET TOGETHER

from Walt Disney Pictures' *THE PARENT TRAP*

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Moderate Rock tempo

Bb

Let's get to - geth - er. Yea, yea, yea! — { Why don't you and I com -
Think of all that we could

hinc? - } { What do you say? - We could have a swing-in'
share. - } Let's get to-geth-er. Ev - 'ry day, - ev - 'ry way and ev - 'ry -

time. - We'd be a cra - a - a - zy team. Why don't we
where. - And tho' we have - n't got a lot, we could be

Bb7 **Eb** **Bb**

F7 **Bb**

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2

F7 Eb Bb

ma - a - ake the scene to - geth - er.
 shar - in' all we got to - geth - er.

1. F7 2. Bb7 Bb

Oh! Oh, I real - ly

Bb

think you're swell_ uh huh, we real - ly ring the bell. Ooh -

C7 F7 Cm7 F7 Cm7

ee, and if you stick with me, noth - in' could be great - er. Say,

F7 Bb

hey, al - li - ga - tor! Let's get to - geth - er. Yea, yea yea! _ Two is twice as nice as

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with two flats (Bb major or Dm). It starts with a half note 'hey', followed by eighth notes 'al - li - ga - tor!'. The second line begins with a half note 'Let's get to - geth - er.', followed by eighth notes 'Yea, yea' and a quarter note 'yea! _'. The system concludes with a half note 'Two is twice as nice as'. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

Bb7 Bb Bb

one. _ Let's get to - geth - er. Right a - way, _ We'll be hav - in' twice the

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note 'one. _', followed by eighth notes 'Let's get to - geth - er.', eighth notes 'Right a - way, _', and a half note 'We'll be hav - in' twice the'. The piano accompaniment continues with similar rhythmic patterns, featuring chords in the right hand and a bass line in the left hand.

F7 Bb

fun, _ and you can al - ways count on me, a groov - y

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody features a half note 'fun, _', followed by eighth notes 'and you can al - ways count on me,', and a half note 'a groov - y'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

F7 Bb Bb

two - some we will be. Let's get to - geth - er. _ Yea, yea yea! _

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a half note 'two - some we will be.', followed by eighth notes 'Let's get to - geth - er. _', eighth notes 'Yea, yea' and a quarter note 'yea! _'. The piano accompaniment concludes with the same rhythmic structure as the previous systems.

BRIGHTEN THE CORNER WHERE YOU ARE

Words by
INA DULEY OGDON

Music by
CHARLES H. GABRIEL

Maestoso ♩ = 96

C

Cdim C

Cdim7 G7/D

1. Do not wait un - til some deed of great - ness you may do, do not
 2. Just a - bove are cloud - ed skies that you may help to clear, let not
 3. Here for all your tal - ent you may sure - ly find a need, here re -

G7

C

Cdim C

wait to shed your lights a - far; To the man - y du - ties ev - er near you
 nar - row self your way de - bar; Tho' in - to one heart a - lone may fall your
 fleet the bright and morn - ing star, e - ven from your hum - ble hand the bread of

F

C

Am7/G

C/G

G7

C

now be true, bright - en the cor - ner — where you are.
 song of cheer, bright - en the cor - ner — where you are.
 life may feed. Bright - en the cor - ner — where you are.

2

C

C/E

G7/D

G7

Bright - en the cor - ner — where you are! Bright - en the cor - ner —

C

Cdim C F

where you are! Some - one far from har - bor you may guide a - cross the bar,

C/G

Am7/G

1.2.

C/G

G7

C

D.C.

3.

C/G

G7

C

bright - en the cor - ner — where you are. where you are.