

Ching A Ring Chaw

(and Great Gittin' Up Mornin')

SSA and Piano*

Arranged by
Linda Spevacek

Gently $\text{♩} = \text{ca. } 126$

l.h. *p*

r.h.

p

sim. to m. 20

5 SI *p*

Ching a ring a ring ching chaw. _____

SII *p*

Ching a ring a ring ching chaw. _____

A *p*

Ching a ring a

Duration: approx. 1:55

*Also available: SATB (15/1123); Three-part Mixed (15/1173H); Two-part (15/1345H); TBB (15/1513H).

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10

Musical score for measures 10-14. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a piano accompaniment, and a cello/bass line. The lyrics are: "Ching a ring a ring ching chaw." The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand. The cello/bass line has a melodic line with a slur over the last four notes.

15

Musical score for measures 15-19. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a piano accompaniment, and a cello/bass line. The lyrics are: "ring ching chaw." The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand. The cello/bass line has a melodic line with a slur over the last four notes. Dynamics include *dim.* and *pp*.

20 Spirited

mf

25 *mf*

Ching a ring a ring ching chaw, ho a ding a ding kum lark-ee,

mf

Ching a ring a ring ching chaw, ho a ding a ding kum lark-ee,

mf

Ching a ring a ring ching chaw, ho a ding a ding kum lark-ee,

29

ching a ring a ring ching chaw, ho a ding kum lark-ee. _____

ching a ring a ring ching chaw, ho a ding kum lark-ee. _____

ching a ring a ring ching chaw, ho a ding kum lark-ee. _____

The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The key signature is one sharp (F#).

33

The vocal parts (three staves) feature long, sustained notes with horizontal lines underneath, indicating a long note or a specific performance instruction. The piano accompaniment (two staves) continues with chords and a bass line in the same key signature.

38 *mf*

Ching a ring a ring ching chaw,

mf

Ching a ring

mf

Ching a ring a ring ching chaw,

42

ho a ding a ding kum lark-ee, ching a ring a ring ching chaw,

chaw, ching ching ching chaw, ching ching

ho a ding a ding kum lark-ee, ching a ring a ring ching chaw,

46

ho a ding kum lark-ee.

ho a ding kum lark-ee.

ho a ding kum lark-ee.

51

Light-nin' flash-in' 'round, hear the roll-ing thun-der,

Light-nin' flash-in' 'round, hear the roll-ing thun-der,

Light-nin' flash-in' 'round, hear the roll-ing thun-der,

mf

55

judge-ment day is near, we'll see the heav-ens' won-der! _____

judge-ment day is near, we'll see the heav-ens' won-der! _____

judge-ment day is near, we'll see the heav-ens' won-der! _____

This block contains the musical notation for measures 55 through 58. It features three vocal staves in treble clef with a key signature of two sharps (F# and C#). The lyrics are repeated on each staff. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes various chords and melodic lines, with some notes marked with accents.

59

This block contains the musical notation for measures 59 through 62. It features three vocal staves in treble clef with a key signature of two sharps. The vocal lines are mostly rests, indicating that the vocalists are silent during these measures. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The piano part continues with chords and melodic lines, including a dynamic marking of *f* (forte) in the second measure of the piano part.