

UP ON THE HOUSETOPI

for 3-part mixed voices and piano
with optional SoundTrax CD*

*Words and Music by B. R. HANBY (1833-1867)
Arranged, with new Words and Music,
by ALAN BILLINGSLEY*

Lively ($\text{♩} = \text{ca. } 84$)

PART I

Musical score for Part I (Soprano). The vocal line consists of a single note on the first beat of each measure, followed by a rest. The key signature is one flat, and the time signature is common time (indicated by a '4'). The vocal part starts on a C-sharp.

PART II

Musical score for Part II (Alto). The vocal line consists of a single note on the first beat of each measure, followed by a rest. The key signature is one flat, and the time signature is common time (indicated by a '4'). The vocal part starts on a G.

PART III

Musical score for Part III (Bass). The vocal line consists of a single note on the first beat of each measure, followed by a rest. The key signature is one flat, and the time signature is common time (indicated by a '4'). The vocal part starts on a D.

Lively ($\text{♩} = \text{ca. } 84$)

PIANO

Musical score for Piano (accompaniment). The piano part begins with a dynamic of *mf*. It features eighth-note patterns in the right hand and sustained notes in the left hand. The piano part starts on a C-sharp.

2

mf

Up on the house - top.

mf

Up on the house - top.

Up on the house - top.

mf

Up on the house - top.

Up on the house - top.

Up on the house - top.

mf

* Also available for S.A.T.B. (opt. a cappella) (45554) and S.S.A. (accompanied) (45556).
SoundTrax CD available (45557).

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4 SOLO (*any voice*) or SMALL GROUP

mf

Musical notation for the first line of the solo part, featuring a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Up on the house - top rein - deer pause, out jumps dear old San - ta Claus.

Musical notation for the second line of the solo part, featuring a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Up on the house-top rein-deer pause, here comes old San - ta Claus. -

Musical notation for the third line of the solo part, featuring a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Up on the house-top rein-deer pause, here comes old San - ta Claus. -

Musical notation for the fourth line of the solo part, featuring a bass clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Up on the house-top rein-deer pause, here comes old San - ta Claus. -

Musical notation for the fifth line of the solo part, featuring a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Musical notation for the sixth line of the solo part, featuring a bass clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Musical notation for the first line of the vocal part, featuring a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Down thru the chim - ney with lots of toys, all for the lit - tle ones' Christ - mas joys.

Musical notation for the second line of the vocal part, featuring a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Oo _____ da dot, da dot, da dot. Oh woh, -

Musical notation for the third line of the vocal part, featuring a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Oo _____ da dot, da dot, da dot. Oh woh, -

Musical notation for the fourth line of the vocal part, featuring a bass clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Oo _____ da dot, da dot, da dot. Oh woh, -

Musical notation for the fifth line of the vocal part, featuring a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

Musical notation for the sixth line of the vocal part, featuring a bass clef, a key signature of one sharp, and a common time signature. The notes include eighth and sixteenth notes.

8

Woh, woh. Who would-n't go? A-well-a

woh oh, woh oh. Who would-n't go? Who would-n't go?

woh oh, woh oh. Who would-n't go? Who would-n't go?

woh oh, woh oh. Who would-n't go? Who would-n't go?

10

up on the house-top, click, click, click. Down thru the chim - ney with good old St. Nick. Yeah!

Up on the house-top, oo, with good old St. Nick.

Up on the house-top, oo, with good old St. Nick.

Up on the house-top, oo, with good old St. Nick.

45555

12

Up on the house - top. Oh da da da da.

Up on the house - top. Up on the house - top, da da da da.

Up on the house - top. Up on the house - top, da da da da.

Up on the house - top. Up on the house - top, da da da da.

14

First comes the stocking of lit-tle Nell. Come on, San-ta, fill it well.

Oh woh. Come on now, San-ta, it's Nell, — you know. Please fill it well..

Oh woh. Come on now, San-ta, it's Nell, — you know. Please fill it well..

Oh woh. Come on now, San-ta, it's Nell, — you know. Please fill it well..

16



Give her a dol - ly that laughs and cries, one that will o-pen and shut her eyes.



Oo _____ da dot, da dot, da dot. Oh woh,—



Oo _____ da dot, da dot, da dot. Oh woh,—



Oo _____ da dot, da dot, da dot. Oh woh,—



Oo _____ da dot, da dot, da dot. Oh woh,—

18 §



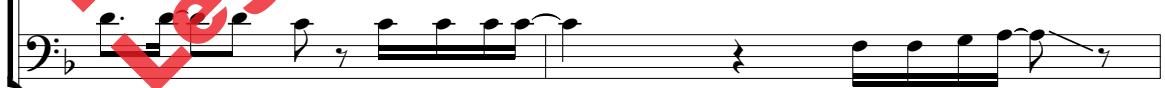
Woh, woh. Who would-n't go? A-well-a



woh oh, won oh. Who would-n't go? Who would-n't go?



woh oh, won oh. Who would-n't go? Who would-n't go?



woh oh, woh oh. Who would-n't go? Who would-n't go?



woh oh, woh oh. Who would-n't go? Who would-n't go?



45555

2nd time to CODA 

(p. 10, m. 34)

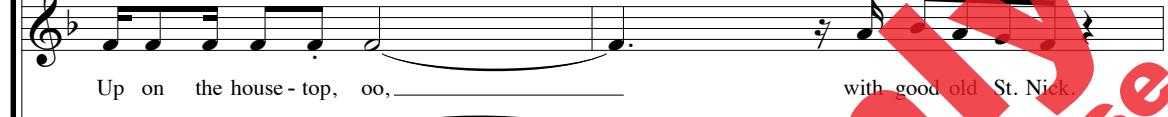
20



up on the house-top, click, click, click. Down thru the chim - ney with good old St. Nick.



Up on the house-top, oo, _____ with good old St. Nick.



Up on the house-top, oo, _____ with good old St. Nick.

2nd time to CODA 

(p. 10, m. 34)

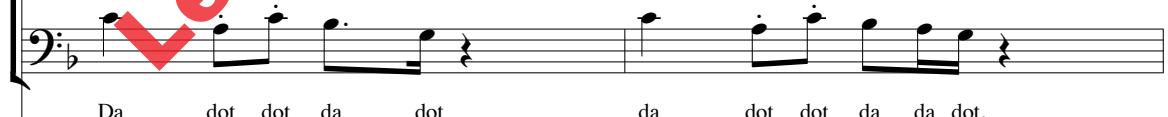


22

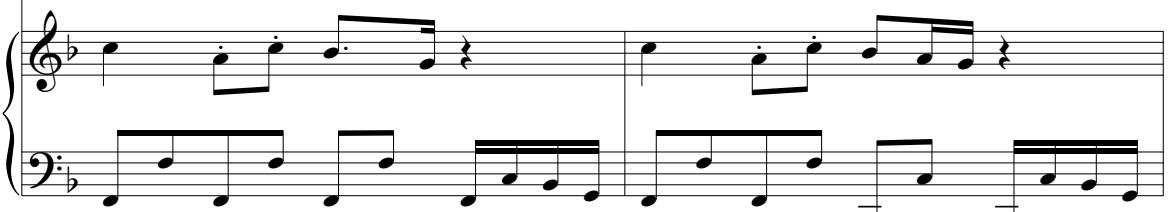
Da dot dot da dot da dot dot da da dot.



Da dot dot da dot da dot dot da da dot.



Da dot dot da dot da dot dot da da dot.



24

Da dot dot da dot da dot dot, with good old St. Nick!

Da dot dot da dot da dot dot, with good old St. Nick!

Da dot dot da dot da dot dot, with good old St. Nick!

Da dot dot da dot da dot dot, with good old St. Nick!

26

f

Woh on oh woh

f

Up on the house - top Up on the house - top.

f

Up on the house - top. Up on the house - top.

f

Up on the house - top. Up on the house - top.

28

oh _____ oh oh woh. _____

Up on the house - top. Oh woh.

Up on the house - top. Oh woh.

Up on the house - top. Oh woh.

30 *mf*

Next comes the stock-ing of lit - tle Will, oh just see what a glo-ri-ous fill.

Next comes the stock-ing of lit - tle Will, what a glo-ri-ous fill..

Next comes the stock-ing of lit - tle Will, what a glo-ri-ous fill..

Next comes the stock-ing of lit - tle Will, what a glo-ri-ous fill..

mf

32

D.S. al CODA
(p. 6, m. 18)

Here is a ham-*mer* and lots of tacks, a whis-*tle* and a ball and a whip_ that cracks.

D.S. al CODA
(p. 6, m. 18)

34

CODA
(2nd time ad lib)

Woh _____ oh __ oh _____ woh

Up on the house - top. Up on the house - top.

Up on the house - top. Up on the house - top.

Up on the house - top. Up on the house - top.

CODA

36

oh oh oh woh...

Up on the house - top. Oh woh.

Up on the house - top. Oh woh.

Up on the house - top. Oh woh.

38

f

Da dot dot da dot da dot dot da da dot.

Da dot dot da dot da dot dot da da dot.

Da dot dot da dot da dot dot da da dot.

f

Da dot dot da dot da dot dot da da dot.

Da dot dot da dot da dot dot da da dot.

f

Da dot dot da dot da dot dot da da dot.

40

cresc.

Da dot dot da dot

This section of sheet music consists of five staves. The top three staves are soprano voices, and the bottom two are bass voices. Measure 40 starts with a dynamic 'cresc.'. The lyrics 'Da dot dot da dot' are repeated three times with each measure. Measure 41 begins with a dynamic 'cresc.' followed by a 'ff' dynamic. The lyrics 'da dot dot, with good old St. Nick!' are repeated three times, with each measure ending on a forte dynamic 'ff'. Measures 42-43 show a continuation of the bass line with a dynamic 'ff' at the end of measure 43.

41

ff

da dot dot, with good old St. Nick!

ff

da dot dot, with good old St. Nick!

ff

da dot dot, with good old St. Nick!

ff

This section of sheet music consists of five staves. The top three staves are soprano voices, and the bottom two are bass voices. Measure 41 starts with a dynamic 'ff'. The lyrics 'da dot dot, with good old St. Nick!' are repeated three times. Measures 42-43 show a continuation of the bass line with a dynamic 'ff' at the end of measure 43.