

CUPPA CAPPUCINO

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

Words and Music by
ANDY BECK

Easy swing ($\text{♩} = \text{ca. } 132$) ($\text{♩} = \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

PIANO *mf*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (Bb). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a whole rest, then a quarter note Bb3, followed by quarter notes C4, D4, and E4. The first measure is marked with a dynamic of *mf*. The second measure has a Bb chord above it. The third measure has a Bb7/D chord above it. The fourth measure has an Eb7 chord above it. The fifth measure has an Edim7 chord above it.

3 PART I PART II PART III *mf*

The first system shows three vocal parts (PART I, PART II, PART III) and piano accompaniment. The piano part has a treble clef and a key signature of two flats. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a whole rest, then a quarter note Bb3, followed by quarter notes C4, D4, and E4. The first measure is marked with a dynamic of *mf*. The second measure has a Bb chord above it. The third measure has a Bb7/D chord above it. The fourth measure has an Eb7 chord above it. The fifth measure has an Edim7 chord above it.

I'll have a
I'll have a cup-pa cap-puc-ci-no.

The second system shows three vocal parts and piano accompaniment. The piano part has a treble clef and a key signature of two flats. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a whole rest, then a quarter note Bb3, followed by quarter notes C4, D4, and E4. The first measure is marked with a dynamic of *mf*. The second measure has a Bb chord above it. The third measure has a Bb7/D chord above it. The fourth measure has an Eb7 chord above it. The fifth measure has an Edim7 chord above it.

6 cup-pa cap-puc-ci-no. I want a cup-pa cap-puc-ci-no.

The third system shows three vocal parts and piano accompaniment. The piano part has a treble clef and a key signature of two flats. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a whole rest, then a quarter note Bb3, followed by quarter notes C4, D4, and E4. The first measure is marked with a dynamic of *mf*. The second measure has a Bb chord above it. The third measure has a Bb7/D chord above it. The fourth measure has an Eb7 chord above it. The fifth measure has an Edim7 chord above it.

I want a cup-pa cap-puc-ci-no. I need a

The fourth system shows three vocal parts and piano accompaniment. The piano part has a treble clef and a key signature of two flats. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a whole rest, then a quarter note Bb3, followed by quarter notes C4, D4, and E4. The first measure is marked with a dynamic of *mf*. The second measure has a Bb chord above it. The third measure has a Bb7/D chord above it. The fourth measure has an Eb7 chord above it. The fifth measure has an Edim7 chord above it.

* Also available for 2-part (47540). SoundTrax CD available (47541).
SoundPax available (47542) - includes parts for Guitar, Bass, and Drumset.

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9

I need a cup-pa cap-puc-ci- no. Gim-me a
cup-pa cap-puc-ci- no. Gim-me a cup-pa cap-puc-ci- no.

E^b9 B^b13

12

cup- pa cap-puc- ci- no. A cup- pa cap-puc- ci- no, a
A cup- pa cap-puc- ci- no, a

F7

15

cup - pa cap - puc - ci - no with ex - tra foam. —

B^b B^b7/D E^b C⁷/E B^b/F F⁷ B^b

17

Don't need no cof - fee! Take back the tea! A
 Make it for break - fast! Serve it at brunch! A

Eb7

19

cup - pa cap - puc - ci - no is the tick - et for me.
 cup - pa cap - puc - ci - no is a fab - u - lous lunch.

Bb13

21

Spare me the so - da! Stop with the pop! A
 Af - ter your sup - per, how could it hurt? A

Eb7

23 *cresc.* *f*

cup - pa cap - puc - ci - no is the cream of the crop. —
 cup - pa cap - puc - ci - no is a dream - y des - sert. —

cresc. *f*

C Dm⁷ Eb^{dim}⁷ C⁷/E F⁷ N.C.

cresc. *f*

25 **26** *mf*

I'll have a cup-pa cap-puc-ci - no.

mf

I'll have a cup-pa cap-puc-ci - no. I want a

mf

mf

28

I want a cup-pa cap-puc-ci - no. I need a

cup-pa cap-puc-ci - no. I need a cup-pa cap-puc-ci - no.

mf

mf

E^b⁹

31

cup-pa cap-puc-ci - no. Gim-me a cup-pa cap-puc-ci - no.

Gim-me a cup-pa cap-puc-ci - no. A

B \flat ¹³

34

A cup-pa cap-puc-ci - no, a cup-pa cap-puc-ci - no with

cup-pa cap-puc-ci - no, a cup-pa cap-puc-ci - no with

F⁷ B \flat B \flat /D E \flat C⁷/E

37

ex - tra roam. ...

2nd time to CODA \oplus
(p. 8, m. 54)

B \flat /F F⁷ B \flat B \flat /D E \flat ⁷ Edim⁷

40 42 *mf*

Optional: Instead of performing the notated scat in measures 42-53, try true improvisation (perhaps "trading bars" in call and response).

Bop bop
mf.

F Db⁹ F¹³ Bb¹³

43

ba ba doo-wop. *Bop bop* *ba ba doo-wop.*

46

Bop bop *ba ba doo-wop.* *Bop bop*

Eb⁹ Bb¹³

49

ba ba doo-wop. Dweet doo-vah doo-dot. Vah-doo-vah dweet-n doo-vah day, -

3

F7

52

vah - doo way, — vah - doo way, — D.S. al CODA (p. 4, m. 17)

— vah - doo way, — doo way, — doo way, —

Bb Cm7 Dbdim7 Bb7/D D.S. al CODA (p. 4, m. 17)

54 CODA

With ex - tra foam! —

sfz

CODA

F Bb13 N.C. *f*