

WENCESLAS!

(The Good King Meets A Yankee)
for 3-part mixed voices and piano*

by STEVE KUPFERSCHMID (ASCAP)
(based on two old favorites)

Brightly (♩ = ca. 112-120)

PIANO

The first system shows the piano introduction. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef and the same key signature. The music is in 4/4 time. The right hand begins with a series of eighth notes, followed by quarter notes. The left hand provides a rhythmic accompaniment with quarter notes and eighth notes. The dynamic marking is *f*.

4

The second system continues the piano accompaniment. The right hand has a treble clef and the left hand has a bass clef. The music consists of chords in the right hand and a steady eighth-note bass line in the left hand. The dynamic marking is *dim.*.

⑧ PARTS I and II
mf (unis.)

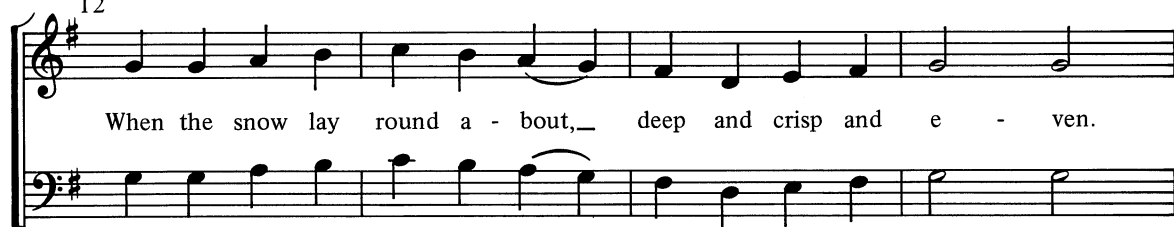
Good King Wen - ces - las looked out up - on the feast of Ste - phen,

PART III
mf

The third system contains the vocal and piano parts. The top staff is for the vocal line, marked with a circled 8 and *mf* (unis.). The lyrics are: "Good King Wen - ces - las looked out up - on the feast of Ste - phen,". Below the vocal line is the piano accompaniment for Part III, marked *mf*. The piano part consists of chords in the right hand and a steady eighth-note bass line in the left hand.

* Also available for S.A.T.B. (7855) and 2-part (7857).

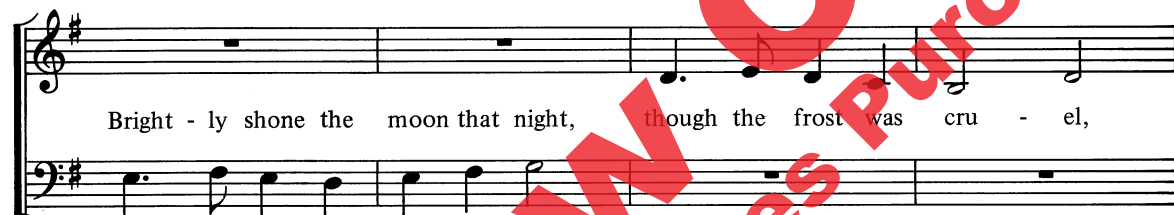
12



When the snow lay round a - bout, - deep and crisp and e - ven.



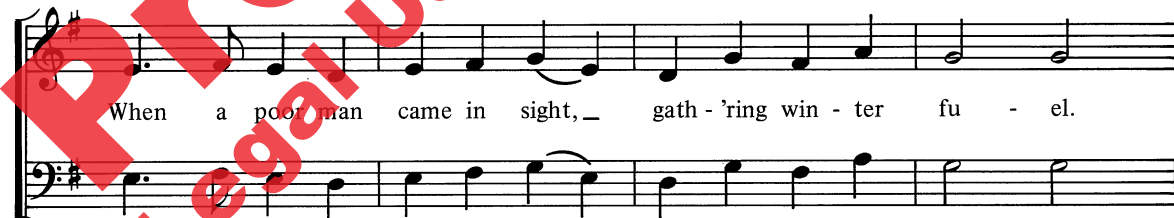
16



Bright - ly shone the moon that night, though the frost was cru - el,



20



When a poor man came in sight, - gath - 'ring win - ter fu - el.



24

VAMP #1

VAMP #1

(piano vamp as needed)

VAMP #1

DIRECTOR: Wait a minute! It says here in the program we're singing WENCESLAS!, but that sounded like YANKEE DOODLE. Let's try this again.

28

mf

Yan-kee Doo-dle went to town, when the King did call him.

mf

32

Though the snow lay on the ground, that did not fore - stall him.

36

Yan - kee Doo - dle, keep it up, Yan - kee Doo - dle dan - dy,

40

Mind the mu - sic and the step and bring the Christ - mas can -

44

VAMP #2

dy.

VAMP #2

(piano vamp as needed)

sub. *p*

VAMP #2

DIRECTOR: Now I'm really confused. You got the melody right but where did those YANKEE DOODLE words come from?

CHORUS

MEMBER: Let's try it without the words.

DIRECTOR: Good idea! Here we go!

48

p

(mel.)

Doot doot doot doot doot doot doo doot doot doot doot doo doot

52

Doot doot doot doot doot doot doot doot doot doot doot doo doot

p

56

Doot doot doot doot doot doot doo doot doot doot doot doo doot

60

doo doo doot doot doot doot doot doot doot doot doot doo doot

cresc. *mf* *mf*

cresc. *mf*

64

VAMP # 3

VAMP # 3

(piano vamp as needed)

VAMP #3

DIRECTOR: (to audience) Excuse me, ladies and gentlemen... it appears I've lost control of this song. Let's see what happens next. Your guess is as good as mine. (to choir) All right, choir, take it away!

68 (unis.)

f

Yan - kee Doo - die went to town, on the feast of Ste - phen.

f

72

Stuck a feath - er in his cap, deep and crisp and e - ven.

76

Yan - kee Doo - dle, keep it up, though the frost is cru - el.
Yan - kee Doo - dle,

80

Mind the mu - sic and the step while gath - 'ring win - ter

ff

(mel.) ff

ff

fu - el. Yan - kee Doo - dle!

Wen - ces - las!

*DIRECTOR: (shouts) THAT'S E -

Yan - kee Doo - dle! (General mayhem, shouting "YANKEE DOODLE")

Wen - ces - las! (General mayhem, shouting "WENCESLAS")

NOUGH!

Mer - ry Christ - mas!

Mer - ry Christ - mas!

*see note, p. 11

*Director can do any of the following:

- A) Dramatically cut the choir and *all* act surprised when the accompanist plays JINGLE BELLS.
- B) Dramatically cue the accompanist.
- C) A third option would be for the accompanist (not the director) to shout, "That's enough!" before playing JINGLE BELLS. Again, *all* act surprised.

In every case, all eyes (singers and director) should be directed towards the accompanist as he or she plays JINGLE BELLS.

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