

**United States Navy Band
Sea Chanters Chorus
Baritone Vocalist Audition
March 18-19, 2026**



The United States Navy Band announces an immediate vacancy for Baritone Vocalist in the Sea Chanters Chorus. The live preliminary audition will begin on **Wednesday, March 18, 2026** in Washington, D.C. The semifinal and final round will take place on **Thursday, March 19, 2026**. Applications and recordings are due by **Friday, February 13, 2026**. Repertoire requirements are found on the third page of this packet. **This is an immediate vacancy and will remain open until it is filled.**

Successful candidates for this vacancy must demonstrate commanding stage presence, superior versatility, and outstanding solo and choral technique, and advanced sight-reading ability.

Located in Washington, D.C., on the historic Washington Navy Yard, the U.S. Navy's official chorus performs regularly for the President and Vice President, as well as numerous congressional, military, and foreign dignitaries. With unmatched versatility, they perform traditional choral music, sea chanteys, patriotic fare, opera, Broadway, and contemporary music. In addition to a yearly national tour and local concerts in the Washington, D.C. area, the Sea Chanters are frequently featured at the White House, U.S. Capitol, and important national events.

Starting salary for a new member of the U.S. Navy Band is **\$83,076 - \$91,500**.

Other benefits include:

- Student loan repayment for qualified loans up to \$65,000
- Full medical coverage for service members and their dependents
- Education benefits including tuition assistance and G.I. Bill
- Blended pension and partial 401(k) match retirement plan via the Thrift Savings Program (TSP)
- 30 days paid vacation annually

Those selected for positions in the U.S. Navy Band are advanced to the paygrade of E-6 (Musician 1st Class) following recruit training, under a contract for permanent assignment to the U.S. Navy Band, Washington, D.C.

All applicants must be aged 18 to 41 and otherwise qualified for service in the U.S. Navy. Please note that the Navy has strict requirements with regard to medical readiness and physical appearance. Learn more here: <https://www.navy.com/joining/requirements>

For more information about Navy Band auditions, email usnbauditions@us.navy.mil or contact our Auditions Director, Senior Chief Musician Travis Siehndel, at 202-433-2840.

Application Instructions

To register for this audition:

- (1) Fill out the [U.S. Navy Band Audition Application](#)
- (2) Choose either **Option 1** or **Option 2** for a preliminary audition:

Option 1: Attend an open-call, preliminary audition on **March 18, 2026**. An accompanist will be provided and repertoire requirements can be found below. Candidates will be notified later in the day if they have been called back to participate in the semi-final round. Semi-finals and finals will be held on **March 19, 2026**. Applications to participate are due no later than **February 13, 2026**.

Option 2: Submit an audio recording, either with an accompanist or a backing track, for pre-screening by the audition panel by **February 13, 2026**. Repertoire requirements can be found below. You will receive instructions for submitting your recording from a Navy Band auditions manager within two business days of submitting your online application. Do not submit recordings prior to receiving these instructions. Audio recordings (.mp3 format preferred) are not to exceed 12 minutes in total length. Video recordings are not acceptable. No editing is permitted, other than to trim to length. Candidates that are invited to the semi-final round of the audition will be notified on **February 20, 2026**. Candidates not advanced via recording may still attend the open-call preliminary audition on March 18.

REQUIREMENTS FOR CURRENT MILITARY MEMBERS:

- (1) **U.S Navy personnel:** In addition to submitting the online application, Sailors must route a [NAVPERS 1306/92](#), completing sections A, D1, D2, with command endorsement. The member's chain of command will forward the request to Director, Fleet Band Activities via the [MU Enlisted Detailer](#). Requests from non-MU Sailors will be forwarded to the appropriate rating detailer and the USNB Audition Director.
- (2) **All other active duty military:** In addition to submitting the online application, service members must submit a Letter of Endorsement LOE from your CO/OIC to usnbauditions@us.navy.mil.

Preliminary Round Repertoire Requirements

Prepare three memorized selections based on the following guidelines. **One selection must be in a language other than English.** Maintain the integrity of each chosen musical style, as the Sea Chanters require skills in many different genres and contexts. Choose repertoire that highlights your strengths and proficiency.

- One selection from one of the following genres: “Golden Age” musical theater (pre-1970, “legit” style), oratorio, opera, or art song.
- Two contrasting selections demonstrating commercial capability (e.g. pop, gospel, jazz, R&B, country, Latin, contemporary musical theater, etc.)

Semi-Final and Final Round Repertoire Requirements

The semi-final and final rounds will take place following the successful completion of the live preliminary round. Semi-finals and finals will take place on **March 19, 2026.**

In addition to your three memorized preliminary selections, prepare the following selections as outlined below:

National Anthem

Prepare the *Star Spangled Banner*, sung *a cappella*, without embellishment, in a key of your choice.

Prepared Choral Excerpts

Prepare these five choral excerpts to be performed with members of the Sea Chanters Chorus:

- i. *Shenandoah*, mm. 10 – end. Prepare the baritone (Bass 1) part.
- ii. *Off to the South’ard We Go*, verse one only, take the second ending. Prepare the baritone part.
- iii. *Wanting Memories*, mm. 1 – 22. Prepare the bass part.
- iv. *Beyond the Sea*, mm. 1 – 51. Prepare the baritone part.
- v. *Brighter Days*, mm. 23 – 55. Prepare the bass part of the background vocals.

Prepared Memorized Solo

Please select ONE of the following solos that will be performed, **from memory**, if you are selected to advance to the final round. Your solo selection will be accompanied by our instrumental combo and background vocals. You will be asked to sing on-mic for this solo. This selection is memorized to showcase “down-front” solo ability and stage presence.

- i. *I Lived*
- ii. *My Girl*
- iii. *“Beautiful City” (from the 2011 revival of Godspell)*
- iv. *Be Our Guest*
- v. *I’ll Be On My Way*

Audition: Baritone Vocalist **Sea Chanters**

Prepared Choral Excerpts (2026)

Prior to your audition, please prepare these five choral excerpts to be sung with members of the Sea Chanters Chorus, if advanced to the final round.

Choral Excerpt #1: *Shenandoah*, mm. 10 – end

- Please prepare the baritone (Bass I) part.

Choral Excerpt #2: *Off to the South'ard We Go*, verse one only, take second ending.

- Please prepare the baritone part.

Choral Excerpt #3: *Wanting Memories*, mm. 1 – 22

- Please prepare the bass part.

Choral Excerpt #4: *Beyond the Sea*, mm. 1 – 51

- Please prepare the baritone part.

Choral Excerpt #5: *Brighter Days*, mm. 23 – 55

- Please prepare the bass part of the background vocals.

2

CHORAL EXCERPT 1

For the University of Richmond Choir, European tour 1971.

SHENANDOAH

For Eight-Part Chorus of Mixed Voices
a cappella

American Folksong
Arranged by James Erb

Smoothly, tenderly $\text{♩} = 58-60$

mp unis. *poco*

Soprano and Alto

1. O Shen-an-do', I long to see you, And hear your rol-ling

piu f *meno f*

riv-er, O Shen-an-do', I long to see you, 'Way,

we're bound a-way, A-cross the wide Mis-

Soprano and Alto **10**

START

Tenor *mf gently, firmly*

Bass *mf gently, firmly*

2. I long to see your smil-ing val-ley, And

2. I long to see your smil-ing val-ley, And

hear your rol-ling riv-er, I long to see your smil-ing

hear your rol-ling riv-er, I long to see your smil-ing

p

val-ley, 'Way, we're bound a-way, A-cross the wide Mis-

p

val-ley, 'Way, we're bound a-way, A-cross the wide Mis-

N. B.: May be sung a half-step higher.

20 **Slower** $\text{♩} = 52-54$

Soprano *mf* *più f* 3
3. 'Tis sev'n long years — since last I see you, — And —

Alto *p*
Shen - an-do', Shen - an-do',

Tenor *p*
sou-ri, — Shen - an-do', Shen - an-do',

Bass **p*
sou-ri, — Shen - an-do', Shen - an-do',

20 **Slower** $\text{♩} = 52-54$
Piano (for rehearsal only)

hear — your rol-ling riv-er, — 'Tis sev'n long years — since last I

più f div. unis. p
hear your rol - ling — riv-er, your riv - er, Shen - an-do',

più f unis. p
hear your rol - ling, rol - ling riv - er, Shen - an-do',

più f p
hear your rol - ling, rol - ling riv - er, Shen - an-do',

**Alternate Bass*
Shen - an-do',

4

see you, 'Way, we're bound a - way, A -

Shen - an - do', - rol - ling riv - er, 'Way, 'way, A -

Shen - an - do', - rol - ling riv - er, 'Way, 'way, A -

Shen - an - do - ah, 'Way, 'way, A -

30

cross the wide Mis - sou - ri.

cross the wide, the wide Mis -

cross the wide Mis - sou - ri, the wide Mis -

cross cross the wide Mis - sou - ri, Mis - sou - ri, Mis -

30

Soprano 1 *mp* **Tempo I** ♩ = 58-60 5

O Shen - an - do', I long to

Soprano 2 *mp*

O Shen - an - do', I

Alto *mp*

sou - ri. O Shen - an - do',

Tenor *pp*

the wide Mis - sou - ri.

Bass

sou - ri.

Tempo I ♩ = 58-60

see you, And hear your rol - ling

long to see you, And hear your

I long to see you, And hear

Shen - an -

Shen - an -

L. G. Co. 51846

6

riv - er, O Shen - an - do', I long to

rol - ling riv - er, O Shen - an - do', I

your rol - ling riv - er, O Shen - an - do',

do',
do',

Shen - an - do',

see you, 'Way, we're bound a -

long to see you, 'Way, we're

I long to see you, 'Way,

O Shen - an - do',

O Shen - an -

* Alternate Bass

Shen - an -

40 7

way, A - cross the wide Mis -
bound a-way, A - cross the wide
we're bound a-way, A - cross the wide
O wide Mis -
do', O wide Mis -

40

sou - ri, O Shen - n - n - an - do', O
Mis - sou - ri, O Shen - n - n - an -
Mis - sou - ri, O Shen - n -
sou - ri, Mis - sou - ri,
sou - ri, Mis - sou - ri,
sou - ri, Mis - sou - ri,

8

Shen - n - n - an - do', O Shen - n - n - an -

do', O Shen - n - n - an - do', O Shen - n - n - an -

n - an - do', O Shen - n - n - an - do', O

Shen - n - n - an - do - ah, Shen - n - n - an - do - ah,

Shen - n - n - an - do - ah, Shen - n - n - an - do - ah,

poco ritard *pp*

do'.

pp

do'.

dim. *pp*

Shen - n - n - an - do'.

unis. (*barely audible*)

Shen - an - do', O Shen - an - do'.

unis. (falsetto)

Shen - n - n - an - do'.

poco ritard.

2
G.S. 8^{vo} Choruses

CHORAL EXCERPT 2

No. 7216

As Off to the South'ard We Go

For Four-Part Chorus of Men's Voices

Traditional Chantey
Arr. by Marshall Bartholomew

START

Sturdily ♩ = 72

Tenor I

Tenor II

Bass I

Bass II

Piano
(Only for rehearsal)

1. The wind is free and we're bound for sea,
2. We want sail-ors bold who can work for their gold,

First verse only, take second ending

Sturdily ♩ = 72

Heave Ho ho ho ho ho! The And

Heave a - way cheer - i - ly Ho! The And

Heave a - way cheer - i - ly Ho! The And

Heave Ho ho ho ho ho!

f *mf*

3

lass-es are wav-ing to you and to me,
stand a good wet-ting with-out catch-ing cold, As off to the south-'ard we

lass-es are wav-ing to you and to me,
stand a good wet-ting with-out catch-ing cold, As off to the south-'ard we

lass-es are wav-ing to you and to me,
stand a good wet-ting with-out catch-ing cold, As off to the south-'ard we

mf

Heave Ho! Heave Ho! Heave Ho!

go, Ho ho ho! As off to the south'ard we go.

go, As off to the south'ard we go.

go, As off to the south'ard we go.

Ho ho ho ho! As off to the south'ard Sing my lads cheer - i - ly,

4

Refrain

Sing my lads cheer - i - ly, Heave my lads cheer - i - ly,
Sing my lads cheer - i - ly, Heave my lads cheer - i - ly,
Sing my lads cheer - i - ly, Heave my lads cheer - i - ly,
Heave Ho, Heave Ho,

Heave a - way cheer - i - ly, Ho ho ho ho! For *ff*
Heave a - way cheer - i - ly, Oh! For *ff*
Heave a - way cheer - i - ly, Oh! For *ff*
Heave Ho, Ho ho ho ho! For *ff*

poco allarg. *f* *a tempo*
gold that we prize And sun-ni - er skies, A - way to the south'ard we

poco allarg. *f* *a tempo*
gold that we prize And sun-ni - er skies, A - way to the south'ard we

poco allarg. *f* *a tempo*
gold that we prize And sun-ni - er skies, A - way to the south'ard we

poco allarg. *f* *a tempo*
gold that we prize And sun-ni - er skies, A - way to the south'ard we

poco allarg. *f* *a tempo*

ff 1st Verse *rit.* 2nd Verse *rit.*
go, — A - way to the south'ard we go! — way to the south'ard we go! —

ff *rit.* *rit.*
go, — A - way to the south'ard we go! — way to the south'ard we go! —

ff
go, — A - way to the south'ard we go! — way to the south'ard we go! —

ff
go, — A - way we go! — way we go! —

1st Verse *rit.* 2nd Verse *rit.*

Wanting Memories

from Crossings

Solo and SATB

Ysaye M. Barnwell

CHORAL EXCERPT 3

1 $\text{♩} = 83$

Melody

Soprano

Alto

Tenor

Bass

START

mp

Doom doom _doom _doom _doom doom doom _doom _doom _doom doom doom _doom _doom _doom

4 *mp*

I am sit-ting here want - ing me-mo-ries ____ to teach me ____ to see the beau-

doom doom _doom _doom _doom doom doom _doom _doom _doom doom doom _doom _doom _doom

YMB103-2

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7

ty in the world _through my own ___ eyes. ___ Yes I am sit-ting here want - ing me-mo-ries _

mp

sit-ting here want - ing me-mo-ries _

doom doom _ doom _ doom _doom doom doom _doom _doom _doom doom doom _doom _doom _doom

10

_ to teach me _ to see the beau- ty in the world _through my own ___ eyes. ___ You used to

mp

You used to

_ to teach me _ to see the beau- ty in the world _through my own ___ eyes. ___ You used to

doom doom _ doom _doom _doom doom doom _ doom _doom _doom doom doom _doom _doom _doom

13

rock me in the cra - dle of _ your _ arms, _ you said you'd hold me till the pains _ of life _ were

rock me in the cra - dle of _ your _ arms, _ you said you'd hold me till the pains _ of life _ were

rock me in the cra - dle of _ your _ arms, _ you said you'd hold me till the pains _ of life _ were

doom doom _ doom _ doom _ doom doom doom _ doom _ doom _ doom doom doom _ doom _ doom _ doom

16

_ gone. _ You said you'd com-fort me in times like these _ and now I need _ you, _ and now I

_ gone. _ You said you'd com-fort me in times like these _ and now I need _ you, _ and now I

_ gone. _ You said you'd com-fort me in times like these _ and now I need _ you, _ and now I

doom doom _ doom _ doom _ doom doom doom _ doom _ doom _ doom doom doom _ doom _ doom _ doom

19

need you, _____ and you are _____ gone. _____

need you, _____ and you are _____ gone. _____

need you, _____ and you are _____ gone. _____

doom doom _ doom _ doom _doom doom doom _ doom _ doom _doom doom doom _ doom _ doom _doom

22

So, I am

So, I am

I am

doom doom _ doom _ doom _doom

END

CHORAL EXCERPT 4

Beyond the sea

Words and Music by Jack Lawrence & Charles Trenet
arranged for The King's Singers by Alexander L'Estrange

Swing feel ♩ = 120

1

Finger-snaps

Swing feel ♩ = 120

S. *mf* *p* *mf* *p*
BAP (so no more sail - ing) BAP - m - BAP so no more sail - ing)

S.2 *mf* *p* *mf* *p*
BAP (so no more sail - ing) BAP - m - BAP so no more sail - ing)

Alto *mf* *p* *mf* *p*
BAP (so no more sail - ing) BAP - m - BAP so no more sail - ing)

Tenor *mf* *p* *mf* *p*
BAP (so no more sail - ing) BAP - m - BAP so no more sail - ing)

Bar. *mf*
Some -

B. *mf*
Dm ba dm dm dm dm dm dm ba dm ba dm dm dm dm dm bap bap!

A

KEEP FINGER-SNAPS GOING THROUGHOUT

5

S. *p*
mm-BAP doo doot doot dwee dap mm-BAP doo doot doot dwee dap

S. 2 *p*
mm-BAP doo doot doot dwee dap mm-BAP doo doot doot dwee dap

A. *p*
mm-BAP doo doot doot dwee dap mm-BAP doo doot doot dwee dap

T. *p*
mm-BAP doo doot doot dwee dap mm-BAP doo doot doot dwee dap

Bar. *p*
where _____ be-yond the sea, _____ some - where, wait - ing for

B. *p*
dm ba dm dm dm dm dm dm dm dm dm dm ba dm dm dm dm

9

S. *mm-BAP* doo doo-dn doot dwee dap *mm-BAP* doo doot doot dwee doot doot doo

S. 2 *mm-BAP* doo doo-dn doot dwee dap *mm-BAP* doo doot doot dwee doot doot doo

A. *mm-BAP* doo doo-dn doot dwee dap *mm-BAP* doo doot doot dwee doot doot doo

T. *mm-BAP* doo doo-dn doot dwee dap *mm-BAP* doo doot doot dwee doot doot doo

Bar. me, my lo-ver stands on gol-den sands,___

B. *dm - ba dm dm dm dm dm dm dm dm dm dm ba dm dm dm dm*

13

S. *p* doo BAP *mm-BAP mm-BAP mm-BAP* (watch-es the ships that go sail - ling, oh)

S. 2 *p* doo BAP *mm-BAP mm-BAP mm-BAP* (watch-es the ships that go sail - ling, oh)

A. *p* doo BAP *mm-BAP mm-BAP mm-BAP* (watch-es the ships that go sail - ling, oh)

T. *p* doo BAP *mm-BAP mm-BAP mm-BAP* (watch-es the ships that go sail - ling, oh)

Bar. and watch-es the ships that go sail - ing. Some- *mf*

B. *p* *dm dm dm dm dm dm-ba dm dm* (watch-es the ships that go) *dm ba dm BAP dm*

4

B

17

p

S. *mm-BAP* (some-where be - yond the) *mm-BAP* (the sea, she's wait - ing) —

S. 2 *mm-BAP* (some-where be - yond the) *mm-BAP* (the sea, she's wait - ing) —

A. *mm-BAP* (some-where be - yond the) *mm-BAP* (the sea, she's wait - ing) —

T. *mm-BAP* (some-where be - yond the) *mm-BAP* (the sea, she's wait - ing) —

Bar. where — be-yond the sea, — she's there, wait - ing for

B. *dm ba dm dm dm dm dm dm dm dm dm dm dm dm dm ba*

21

S. *mm-BAP* (she's wait-ing for me there) — *mm-BAP* (if I could fly, like birds on

S. 2 *mm-BAP* (she's wait-ing for me there) — *mm-BAP* (if I could fly, like birds on

A. *mm-BAP* (she's wait-ing for me there) — *mm-BAP* (if I could fly, like birds on

T. *mm-BAP* (she's wait-ing for me there) — *mm-BAP* (if I could fly, like birds on

Bar. me, If I could fly like birds on high, —

B. *dm - ba dm dm dm dm dm dm dm dm dm dm ba dm dm dm dm*

25

p *f*

S. high) *BAP* *mm-BAP* (arms, go— sail - ing)— *BAP* *BA-DAP* BOWZ...

S. 2 high) *BAP* *mm-BAP* (arms, go— sail - ing)— *BAP* *BA-DAP* BOWZ...

A. high) *BAP* *mm-BAP* (arms, go— sail - ing)— *BAP* *BA-DAP* BOWZ...

T. high) *BAP* *mm-BAP* (arms, go— sail - ing)— It's

Bar. then straight to her arms I'd go sail - ing.— *BA-DAP* BOWZ...

B. *mf*
dm dm dm dm dm dm-ba dm dm dm dm dm ba dm *BAP* *BA-DAP* dm—

C

29

mp *legato* *mf*

S. ooh ooh ooh ooh

S. 2 ooh ooh ooh ooh

A. ooh ooh ooh ooh

T. far, be-yond a star, it's near, be-yond the

Bar. ooh ooh ooh ooh

B. *mp*
ba dm dm dm dm dm dm dm dm ba dm dm dm dm dm dm ba

6

33

S. *f* *mp* 3

BAP *BA - DAP* *oob* *oob*

S. 2 *f* *mp* 3

BAP *BA - DAP* *oob* *oob*

A. *f* *mp* 3

BAP *BA - DAP* I know be-yond a doubt,

T. *f* *mp* 3

moon, *BA - DAP* *oob* *oob*

Bar. *f* *mp* 3

BAP *BA - DAP* *oob* *oob*

B. *dm dm dm dm dm dm dm, ba dm ba dm dm dm dm dm dm*

37

S. *p*
ooh ooh doot doot doot dwee - dn doo BA doo dn doo DAP

S. 2 *p*
ooh ooh doot doot doot dwee - dn doo BA doo dn doo DAP

A. — (t) my heart will lead me there soon...

T. *p*
ooh ooh doot doot doot dwee - dn doo BA doo dn doo DAP

Bar. *p*
ooh ooh doot doot doot dwee - dn doo BA doo dn doo DAP

B. *p*
dm dm dm dm dm dm dm dm dm pa - dm dm pa - dm dm

D

41

S. *mf* *mm* we'll meet, (t) be-yond the shore, we'll ki - ss just as be -

S. 2 *mf* *mm* we'll meet, (t) be-yond the shore, we'll ki - ss just as be -

A. *mf* *mm* we'll meet, (t) be-yond the shore, we'll ki - ss just as be -

T. *f* We'll meet, (t) be-yond the shore, *mf* we'll ki - ss just as be -

Bar. *mf* *mm* we'll meet, (t) be-yond the shore, we'll ki - ss just as be -

B. *mf* *dm ba dm dm dm dm dm dm dm dm dm dm dm we'll kiss - dm dm dm*

45

S. *mp* fore, *mf* 'n' hap-py we will be, be-yond the sea,

S. 2 *mp* fore, *mf* 'n' hap-py we will be, be-yond the sea,

A. *mp* fore, *mf* 'n' hap-py we will be, be-yond the sea,

T. *mp* fore, *mf* 'n' hap-py we will be, be-yond the sea,

Bar. *mp* fore, *mf* 'n' hap-py we will be, be-yond the sea,

B. *mf* (just as be - fore) *dm dm ba dm dm dm dm the sea, be - yond the sea,*

8

49 **E**

S. *f* and ne - ver a - gain, *p* we'll go sail - - ling.

S. 2 *f* and ne - ver a - gain, *p* we'll go sail - - ling.

A. *f* and ne - ver a - gain, *p* we'll go sail - - ling.

T. *f* and ne - ver a - gain, *p* we'll go sail - - ling.

Bar. *f* and ne - ver a - gain, *p* we'll go sail - - ling.

B. *f* and ne - ver a - gain, *p* we'll go sail - - ling.

— ba dm dm dm dm and ne - ver go sail - - ing. dm

END

CHORAL EXCERPT 5

Brighter Days

START

(background vocals start next page)

23 23

Voice

Sodon't you wor - ry, there's still hope left — if the pain gets hea-vy, if you

Pno.

mf

(play)

Chords: D $\flat$, A $\flat$, D $\flat$, A $\flat$, D $\flat$, F m^7 F m^7

26

Voice

need a friend, I'll be holding you steady, my love won't end,

Choir

hu

Pno.

Bbm7 Fm/Ab Eb/G Db Ab Db Ab

29

Voice

and I'll be counting the seconds until we meet again, yeah, there's gon-na be

Choir

hu ah

Pno.

mf

mf

Db Fm7 Fm7 Bbm7 Fm/Ab Eb

6

31 31 *f*

Voice
— brigh - ter days, — brigh - ter days, — I'll keep you lif - ted when you're

Choir
Brigh - ter days, — brigh - ter days, — I'll keep you lif - ted when you're

Pno.
f
D^badd⁹ A^b D^badd⁹ A^b D^b F^m7 A^b

34

Voice
lo - sing faith. There's gon-na be brigh - ter days, — brigh - ter days, —

Choir
lo - sing faith. brigh - ter days, — brigh - ter days, —

Pno.
There's gon-na be
B^bm7 F^m/A^b E^b/G E^b D^badd⁹ A^b D^badd⁹ A^b

37

Voice

though it seems dis - tant, know the world_ will_ change to brigh-ter days

Choir

Though it seems dis - tant know the world_ will_ change to brigh-ter days

Pno.

Db Fm7 Ab Bbm7 Fm/Ab Eb/G

39

Voice

to brigh-ter days_ to brigh-ter days_ the

Choir

uh_ uh_ uh_ the

Pno.

Dbadd9 Ab Dbadd9 Ab Db Fm7 Ab

8

42

Voice

world will change to brigh-ter days to brigh-ter days

Choir

world will change to brigh-ter days uh to brigh-ter days

Pno.

$B\flat m7$ $Fm/A\flat$ $E\flat/G$ $D\flat add9$ $A\flat$

44

Voice

to brigh-ter days the world will change. Oh

Choir

uh to brigh-ter days uh the world will change

Pno.

$D\flat add9$ $A\flat$ $D\flat$ $Fm7$ $A\flat$ $B\flat m7$ $Fm/A\flat$ $E\flat/G$

47 47

Voice

all of a sud - den the sun will start to shine on you,

mf

Choir

ooh ooh ooh

Pno.

mf

$B\flat m7$ $D\flat$

49

Voice

know you've been run - ning but now it's time for your break - through,

Choir

ooh

Pno.

$A\flat$ $E\flat/G$

10

51

Voice

I'll tell you some-thing, it's not all or no-thing it's - true, hey you'll see it__ soon.

Choir

ah ah

Pno.

B $\flat$ m7 D $\flat$ A $\flat$

54

Voice

mp There's gon-na be.

Choir

Pno.

E $\flat$

55

END

Audition: Baritone Vocalist **Sea Chanters**

Prepared solo options for final round (2026)

Please select ONE of the following solos to perform **from memory**, if advanced to the final round. You will perform this solo selection on a microphone, accompanied by our instrumental combo and background vocals.

We ask that candidates memorize their selection as this part of the audition is especially focused on “down-front” solo ability and stage presence.

- **Solo Option 1:** *I Lived*
- **Solo Option 2:** *My Girl*
- **Solo Option 3:** “Beautiful City” (from the 2011 revival of *Godspell*)
- **Solo Option 4:** *Be Our Guest*
- **Solo Option 5:** *I’ll Be On My Way*

I Lived

by OneRepublic -updated 7/30/19

SOLO OPTION 1

Moderately Fast ♩ = 120

Solo

Soprano Alto

Tenor Bass

Piano Synth

*sing top solo line,
NOT choral bass part*

Guitar part (for rehearsal)

mp

A A Asus4 A A Asus4

5

Solo

S A

T B

Pno.

Hope when you take that jump, you don't fear the fall.

mf

A A Asus4 A A Asus4

Solo

8

Hope when the wa - ter — ris - es, you build a wall.

S
A

T
B

Pno.

9

A A sus4 A A sus4

13

Solo

8

Hope when the crowd scream out, they're scream - ing your — name. —

S
A

T
B

Pno.

13

mf
F#min DMaj7

Solo

8 Hope if ev-ry-bod-y runs, you choose to stay.

S
A

T
B

Pno.

17 F#min D A *mf* Piano A sus4

21

Solo

8 Hope thatt you fall in love and it hurts so bad. The

S
A

T
B

Pno.

21 A *mf* A sus4 Synth Hand Claps *mf* Hand Claps *mf* 2 //

Solo

8 on - ly — way — you can know, you give it all you have. And I

S
A

T
B

Pno.

25

29

Solo

8 hope that you — don't suf - fer, but take — the pain. —

S
A

T
B

Pno.

29

mf F#min DMaj7 D

Solo 8 Hope when the mo - ment comes, you'll say: I, I did it

S A T B I, did it

Pno. 33 F#min D *f* A Bmin/A A

Solo 8 all. I, I did it

S A T B all. I, did it

Pno. 37 A Bmin/A A Asus4 A Bmin/A A

43

Solo
8
all. I owned ev - 'ry sec - ond that

S
A
all. owned ev - 'ry sec - ond

T
B

Pno.
41
A Bmin/A A F#min *f*

Solo
8
this world could give. I saw so man - y plac - es, the things that I did Yeah, with

S
A
this world could give. so man - y plac - es, things that I did

T
B

Pno.
44
DMaj7 D

Solo 8 ev - 'ry bro - ken bone, I swear I lived.

S A ev - 'ry bro - ken bone,

T B ev - 'ry bro - ken bone,

Pno. 47 F#min D A *mf* A sus4

51

Solo 8 Hope that you spend your days, that they all add up.

Hand Claps

S A *mf* Hand Claps

T B *mf* Hand Claps

Pno. 51 *mf* A A sus4 A

Solo

8

And when that sun goes down, hope you raise your cup.

S
A

T
B

Pno.

54

A sus4 A A sus4

59

Solo

8

I wish that I could witness all your

S
A

T
B

Pno.

57

A A sus4 F#min mf

Solo

8 joy and all _____ your pain But un - til _____ my mo - ment comes, _____ I'll _____ say:

S
A

T
B

Pno.

61 DMaj7 D F#min D

65

Solo

8 I, _____ I did _____ it all. _____

S
A

T
B

Pno.

65 *f* A Bmin/A A A Bmin/A A Asus4

Solo

S
A

T
B

Pno.

69

A Bmin/A A A Bmin/A A

I, I did it all. I

I, I did it all.

73

Solo

S
A

T
B

Pno.

73

f F#min DMaj7

owned ev - 'ry sec - ond that this world could give. I saw so man - y plac - es, the

owned ev - 'ry sec - ond this world could give. so man - y plac - es,

Solo

8

things that I did Yeah, with ev - 'ry bro - ken bone, I swear I lived.

S
A

things that I did ev - 'ry bro - ken bone,

T
B

ev - 'ry bro - ken bone,

Pno.

76

D F#min D A

Can sing w/ chorus here,
riff on your own,
rock out, etc. 😊

81

(Clap on all 4 - optional)

Solo

8

f

S
A

Woah

T
B

Woah

Pno.

80

A sus4

Solo

S
A

T
B

Pno.

84

Woah

woah,

F#min

DMaj7

Solo

S
A

T
B

Pno.

88

I swear I lived.

woah, with ev - 'ry bro - ken bone, with

D

A

Solo 8

S A T B

ev - 'ry bro - ken bone,

I swear I

Clap 2 and 4

I did it

Pno. 91

f A Bmin/A A

Solo 8

S A T B

all.

I,

I did it

Pno. 95

A Bmin/A A Asus4 A Bmin/A A

101

Solo
8
all. I owned ev - 'ry sec - ond that

S
A
all. owned ev - 'ry sec - ond

T
B

Pno.
99
A Bmin/A A F#min *f*

Solo
8
this world could give. I saw so man - y plac - es, the things that I did Yeah, with

S
A
this world could give. so man - y plac - es, things that I did

T
B

Pno.
102
DMaj7 D

Solo 8
ev - 'ry bro - ken bone, I swear I lived.

S
A
ev - 'ry bro - ken bone, Woah

T
B
ev - 'ry bro - ken bone,

Pno. 105
F#min D
f A

Solo 8
I swear I lived.

S
A
Woah Woah

T
B

Pno. 109

Solo

S
A

T
B

Pno.

113

woah, _____

woah, _____

This musical score is for the piece 'I Lived' and is page 50 of the U.S. Navy Band's arrangement. It features a Solo part, SATB vocalists, and Piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The Solo part consists of two measures of whole rests, followed by a half note G#5 and a half note F#5 in the first measure, and a half note G#5 and a half note F#5 in the second measure. The SATB vocalists enter in the first measure with a half note G4, followed by a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. They then sing 'woah, _____' for the remainder of the first measure. In the second measure, they sing a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4, followed by a half note G#5 and a half note F#5. The Piano accompaniment consists of two measures of whole rests, followed by a half note G#5 and a half note F#5 in the first measure, and a half note G#5 and a half note F#5 in the second measure. The piano part is marked with the number 113.

Men of Motown

"My Girl" (1964)
The Temptations

9

Easy 4 ♩ = 116

69

when there's no - one a - round.

SOLO OPTION 2

*sing top solo line,
NOT choral bass part*

START

69

(bass gtr.)

mp

75

G

I got sun-shine, _____ on a clou - dy day, _____ And when it's

75

Doo doo dt

75

sim.

Men of Motown

H

10
80

8

cold out - side, _____ I've got the month of May. _____ I guess you say:

Oo, _____ oo, ooh. I guess you say:

Oo, _____ oo, ooh. I guess you say:

Oo, _____ oo, ooh. I guess you say:

doo _____ dt doo, _____ oo, ooh. I guess you say:

80

mf

86

8

What can make me feel this way? My girl, _____ talk - in' 'bout _____ my girl. _____

What can make me feel this way? My girl, Whoa, whoa, _____

What can make me feel this way? My girl, Whoa, whoa, _____

What can make me feel this way? My girl, _____ Whoa, whoa, _____

What can make-a me-a feel this way? My girl, _____ Whoa wo wo ooh,

86

Men of Motown

11

91

8 Hoo _____ I don't

8 my girl. Ah, _____

8 my girl. Ah, _____

8 my girl. Ah, _____

8 My girl. Ah, _____

91 *mp*

Detailed description: This block contains the first system of the musical score. It features five staves. The top staff is a vocal line starting at measure 91 with a melodic phrase. The next four staves are vocal harmonies, each with the lyrics 'my girl.' and 'Ah,'. The piano accompaniment begins at measure 91 with a melodic line in the right hand and a bass line in the left hand, marked with a mezzo-piano (*mp*) dynamic.

I

8 need no — mo - ney, no for-tune or fame. — I've got all — the ri-ches ba - by

8 Ooh, — Hey hey hey — Doo doo

8 Ooh, — Hey hey hey — Doo doo

8 Ooh, — Hey hey hey — Doo doo

8 Ooh, — Hey hey hey — Doo dt doo, doo

96 *mf*

Detailed description: This block contains the second system of the musical score. It features five staves. The top staff is a vocal line with the lyrics 'need no — mo - ney, no for-tune or fame. — I've got all — the ri-ches ba - by'. The next four staves are vocal harmonies with the lyrics 'Ooh, — Hey hey hey — Doo doo'. The piano accompaniment begins at measure 96 with a melodic line in the right hand and a bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic.

12

Men of Motown

J

101

one man can claim, We-ell, I guess you say: What can make me
doo, doo doo doo I guess you say: What can make me
doo, doo doo I guess you say: What can make me
doo, doo doo I guess you say: What can make me
doo doo doo I guess you say: What can make-a me-a

107

feel this way? My girl, talk - in' 'bout my girl. Talk-in' 'bout my girl. **END**
feel this way? My girl, Whoa, whoa, my girl. Talk-in' 'bout my girl.
feel this way? My girl, Whoa, whoa, my girl. Talk-in' 'bout my girl.
feel this way? My girl, Whoa, whoa, my girl. Talk-in' 'bout my girl.
feel this way? My girl, Whoa wo wo ooh, My girl. Talk-in' 'bout my girl.

Beautiful City

from *Godspell* (2011 revival)

Stephen Schwartz

*sing top solo line,
NOT choral bass part*

SOLO OPTION 3

Arr. Tim Hill, ed. Amy Broadbent

Delicately ♩ = 80

Solo

Soprano Alto

Tenor Bass

Piano

6

ruins and rubble, out of the smoke, out of our night of struggle,

Db/Gb Abm7(add4) Abm7 Db7sus4 Db7 Db7sus4

Pno.

11

can we see a ray of hope? One pale thin ray, reaching for the day...

Gb(add2)/Bb Bbm7 Cbmaj7 Bbm7 Ebm7 Cbmaj7

Pno.

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16 17

Solo 8 — We can build a beau-ti-ful cit-y, yes, — we can, yes,

S A Ooo Ooo yes,

T B

Pno. Bbm/D $\flat$ Eb(add2) Bbm9 Ab/D $\flat$ Eb(add2)

20

Solo 8 — we — can. We — can build a beau-ti-ful cit-y, not a cit-y of an-gels, but

S A — we — can. Ooo

T B

Pno. Bbm9 Ab/D $\flat$ Eb(add2) Bbm9 D $\flat$ Ab(add2)/C

24 27

Solo

we can build a cit-y of man. We may not reach

S A

Ooo

T B

mp

Pno.

mp

$A\flat m/C\flat$ $D\flat 7sus4$ $G\flat sus2$ $G\flat sus2$

28

Solo

the end-ing, but we can start— slow-ly but tru-ly—mend-ing,

S A

ooo ooo

T B

Pno.

$D\flat/G\flat$ $A\flat m7(add4)$ $A\flat m7$ $D\flat 7sus4$ $D\flat 7$ $D\flat 7sus4$

33 *mf*

Solo
8 brickby brick, heartby heart. Now, may-be now, westartlearning how.

S A
8 brickby brick, heartby heart. Now may-be now,

T B
8 brickby brick, *mf*

Pno.
Gb(add2)/Bb Bbm7 Cbmaj7 Bbm7 Ebm7 Cbmaj7

38 39

Solo
8 — We can build a beau-ti-ful cit - y, yes, — we can, yes,

S A
8 Oh, We can build a beau-ti-ful cit - y, Yes yes,

T B
8

Pno.
Bbm/Db Eb(add2) Bbm9 Ab/Db Eb(add2)

42

Solo

8

we can. We can build a beau-ti-ful cit - y, nota cit-y of an - gels, but

S A

we can. We can build a beau-ti-ful cit - y, Ah

T B

Bbm9 Ab/Db Eb(add2) Bbm9 Db Ab(add2)/C

Pno.

46

Solo

8

we can build a cit-y of man. When your trust

S A

Ah

T B

Abm/Cb Db7sus4 Gbsus2 Gb Gb(add2)

Pno.

49 *mf*

Solo *mf* is all_ butshat-tered, when your faith_ is allbut killed, you can give

S A *mf* Trust_ faith_ *mp* Ooo

T B *mf*

Pno. *mf* Bbm7 Cbmaj7 Bbm7 Ebm Db/Eb

53 **Poco rubato**

Solo *p* _ up, bit-ter and bat-tered, or you can slow-ly start to build

S A *p* Ooo_ Ah

T B

Pno. *mp* Abm7(add4) Bbm7 Cbmaj7 Bbm/Db

57 **A tempo**

Solo *8* a beau-ti-ful cit-y, yes,— we can, yes,— we— can.— We

S A Ah— Yes we can. We

T B

Pno. *mf* Eb(add2) Bbm9 Ab/Db Eb(add2) Bbm9 Ab/Db

61

Solo *8* — can build a beau-ti-ful cit-y, not a cit-y of an-gels, but fi-nal-ly,—

S A — can build a beau-ti-ful cit-y, Aah fi-nal-ly,—

T B

Pno. Eb(add2) Bbm9 Db Ab(add2)/C Abm7

65 66 *softer little by little*

Solo *a cit-y of man. A cit-y of man...*

S A *p* *Ooo*

T B *p*

Pno. *Db7sus4 Db7 D(add2) E(add2)/D D(add2) E(add2)/D*

70 72

Solo

S A *1st time only* *ooo*

T B

Pno. *D(add2) E(add4)/D D(add2) E(add4)/D* *p*

Vocal Score

Navy Band COTA 2024

Be Our Guest! (Version 3.1)

a fairy tale medley

SOLO OPTION 4

*sing top solo line,
NOT choral bass part*

Music by Alan Menken, Kristin Anderson-Lopez
and Robert Lopez (arr. C. Buchanan)

Quickly (♩ = 80)

Ma chere, mademoiselle,

Bar.

*FYI: The opening section of this song is in the key of the 2019 film version,
but the finale (after the cut) is in the key of the original & Broadway show.*

Pno.

The first system of the musical score. The vocal line (Bar.) is in 3/2 time, starting with a whole rest. The piano accompaniment (Pno.) is in 3/2 time, starting with a half note G4, followed by eighth notes. Dynamics include *mf*, *f*, *p*, and *mf*. A red circle highlights the first measure of the vocal line.

it is with deepest pride and greatest pleasure that we welcome you tonight.

And now, we invite you to relax.

Bar.

Pno.

The second system of the musical score. The vocal line (Bar.) is in 3/2 time, starting with a whole rest. The piano accompaniment (Pno.) is in 3/2 time, starting with a half note G4, followed by eighth notes. Dynamics include *mf*, *f*, *p*, and *mf*.

Let us pull up a chair,

as the Navy Band proudly presents:

a medley...

Bar.

13

Choir

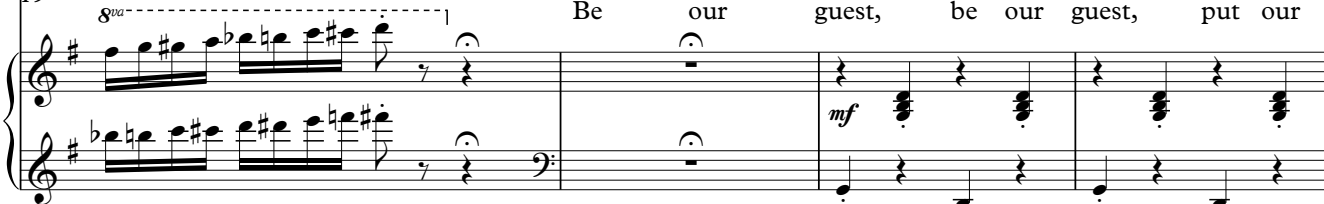
Pno.

The third system of the musical score. The vocal line (Bar.) is in 3/2 time, starting with a whole rest. The choir (Choir) is in 3/2 time, starting with a half note G4, followed by eighth notes. The piano accompaniment (Pno.) is in 3/2 time, starting with a half note G4, followed by eighth notes. Dynamics include *mp* and *cresc.*.

Be Our Guest 3.1 - Vocal Score

21 a tempo, poco più mosso (♩ = 85)

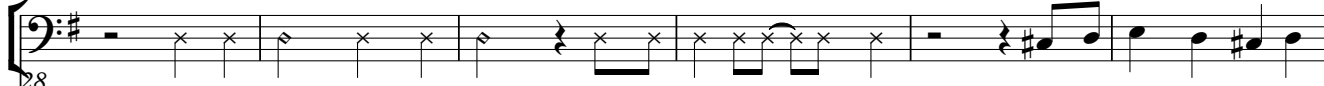
Bar.  19 Be our guest, be our guest, put our

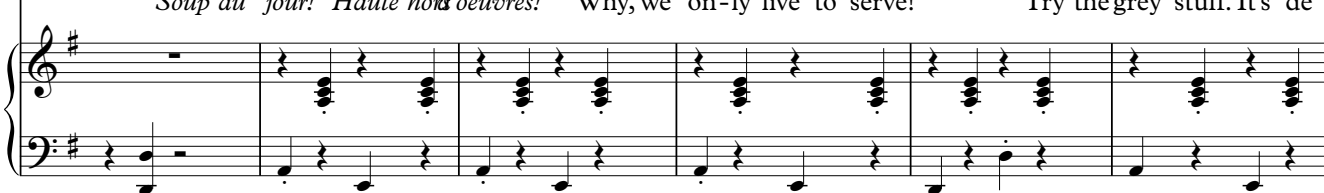
Pno. 

Bar.  23 ser-vice to the test. Tie your nap-kin 'round your neck, che-rie, and we'll pro-vide the rest.

Pno. 

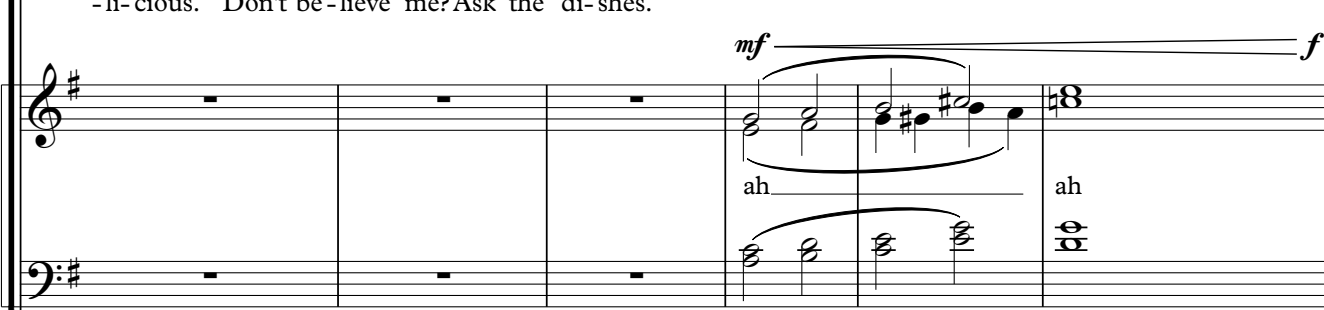
poco più mosso (♩ = 90)

Bar.  28 Soup du jour! Haute hord'oeuvres! Why, we on-ly live to serve! Try the grey stuff. It's de

Pno. 

molto accel.

Bar.  34 -li-cious. Don't be-lieve me? Ask the di-shes.

Choir  ah ah

Pno. 

Be Our Guest 3.1 - Vocal Score

3

41 *a tempo, poco più mosso* (♩ = 95)

Bar. 40 They can sing! They can dance! Af-ter all, miss, this is France, and a din-ner here is

Choir *mf* ah

Pno. *ff* *mf*

Bar. 46 ne-ver se-cond best.____ Go on, un - fold your me - nu, take a glance, and then

Pno. *mf*

Bar. 52 — you'll be our guest, oui, our guest, be our guest.

Pno.

Be Our Guest 3.1 - Vocal Score

61 **poco più mosso** (♩ = 100)

Bar. 57

Beef ra - gout! Cheese souf - fle! Pie and

Choir

f

ah

Pno.

f

mf

Bar. 63

pud-ding en flam - bé! We'll pre - pare and serve with flair a cu-li-na ry ca-ba-ret!

Pno.

Bar. 68

You're a - lone, and you're scared. but the ban-quet's all pre-pared!— No one's

Choir

ooh

Pno.

Be Our Guest 3.1 - Vocal Score

5

77

Bar. 73 gloo-my or com-plai-ning while the flat-ware's en-ter-tain-ing. We tell jokes! I do tricks (with my

Choir ooh

Pno. *mf*

Bar. 79 fel-low can dle sticks)! And it's all in per-fect taste; that you can bet! Come on and

Choir And it's all in per-fect taste; that you can bet!

Pno.

Bar. 85 lift your glass, you've won your own free pass to be our guest... if you're

Choir ooh

Pno. *mf*

V.S.

Be Our Guest 3.1 - Vocal Score

OVER
→

rit.

Bar. 90 stressed, it's fine di-ning we sug- gest. Be our guest! Be our guest! Be our guest!

Choir Be our guest! Be our guest! Be our guest!

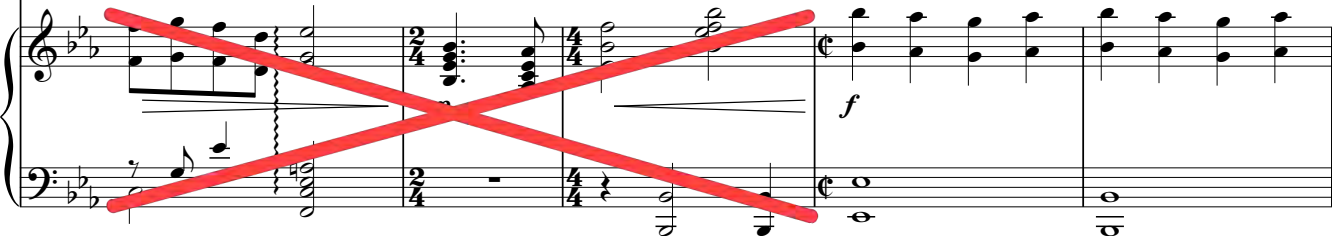
Pno.

The musical score is written for three parts: Baritone (Bar.), Choir, and Piano (Pno.). The Baritone part begins at measure 90 with the lyrics 'stressed, it's fine di-ning we sug- gest. Be our guest! Be our guest! Be our guest!'. The Choir part enters with 'Be our guest! Be our guest! Be our guest!'. The Piano part provides harmonic support with chords and a steady bass line. A red 'OVER' with an arrow pointing right is written in the top right corner. A 'rit.' (ritardando) marking is placed above the Baritone staff. The score is set in a key with three flats (B-flat major or D-flat minor) and a common time signature.

(There is no vocal solo notated in this medley's ending, our soloist generally sings the melody as on the recording. Pick which notes work best for you in the final chords. You don't have to sing exactly what is notated on the page in the chorus part.)

CUT TO:

Pno.



Choir

395

a tempo, poco meno
(♩ = 80)

molto rit. f

Course by

Pno.

Kick line! (♩ = 80)

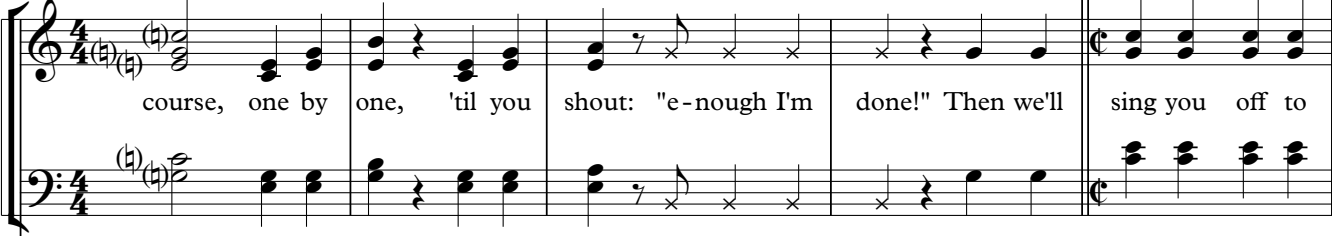
molto accel

ossia
= 110

course, one by one, 'til you shout: "e-nough I'm done!" Then we'll sing you off to

Choir

Pno.



Be Our Guest 3.1 - Vocal Score

31

405 sleep as you di - gest. To - night you'll

Choir

Pno.

408

prop your feet up, but for now let's eat up. Be our

Pno.

mf

Detailed description: This is a page from a musical score for 'Be Our Guest 3.1 - Vocal Score'. The page is numbered 31. It features a choir and piano accompaniment. The choir part begins at measure 405 with the lyrics 'sleep as you di - gest.' and continues with 'To - night you'll'. The piano part provides accompaniment. A section starting at measure 408 has the lyrics 'prop your feet up, but for now let's eat up. Be our'. The piano part includes a mezzo-forte (mf) marking. The score is written in G major and 4/4 time.

Poco più mosso (♩ = 120) **accel.**

412 guest! Be our guest! Be our guest! Please be our

Pno. *fp* *fp* *f*

hold to end...

Drive to the end (♩ = 130)

420 guest!

Pno.

Pno.

424

ff

I'll Be On My Way

*sing top solo line,
NOT choral bass part*

for Baritone solo, SATB chorus, piano, and fiddle

SOLO OPTION 5

Shawn Kirchner

Freely (♩ = c. 60) *mp*

Solo

When I am gone, don't you cry for me, don't you pi - ty my sor - ry

Piano

Freely (♩ = c. 60)

5

soul. What pain there might have been will now be past and my spir - it will be whole. I'll be on my

10 **More regular motion, but still slow**

way, I'll be on my way I'll have left my feet of clay up-on the ground

pp On my way, on my way, oo

pp On my way, on my way, oo

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2

Bright tempo

♩ = 120

15

I will be glo - ry bound I'll be on my way.

Solo Violin

pp *mf*

p

19

Solo *mp*

When I am gone, don't you cry for me, don't you pi - ty my sor - ry

mp *pp*

mp sub. p

24

soul. What pain there might have been will now be past and my spir - it will be whole. I'll be on my

mf *mf* T/B

I'll be on my

ped. sim.

A

29

way, I'll be on my way, I'll have left my

way, I'll be on my way, I'll have left my

mp

mf

33

feet of clay up - on the ground, I will be glo - ry bound,

feet of clay up - on the ground, I will be glo - ry bound,

35

I'll be on my way.

I'll be on my way.

sub. f

4

All women, in 3-part divisi

38 *mp*

When I am gone, please for-give the wrongs that I might have__done to you;

mp

When I am gone, please for-give the wrongs that I might have__done to you;

p

mp



42 *mf*

There'll be no room for re - grets up there, high a - bove,__ way be-yond the

mf

There'll be no room for re - grets up__ there, high a - bove,__ way be-yond the__

mf

45 Solo *f* **B**

I'll be on my way, I'll be on my way, blue. I'll be on my way, I'll be on my way, I'll be on my way, I'll be on my way.

T/B *f*

I'll be on my way, I'll be on my way.

mf

49

I'll have laid my frown and all my bur-dens down, I'll be put-tin' on my crown, I'll be on my way, ...laid my frown and my bur - dens down, put-tin' on my crown on my way, ...laid my frown and my bur - dens down, put-tin' on my crown on my way, (T/B) I'll have laid my frown and all my bur-dens down, I'll be put-tin' on my crown, I'll be on my way.

6 53

mf

way. When I am gone, don't you look for me in the places I have

way.

way.

way.

Solo

f

mf



57

been; I'll be a - live, but some - where else, I'll be on my way a -

S

I'll be a - live, but some - where else, I'll be on my way a -

A

I'll be a - live, but some - where else, I'll be on my way a -

T

I'll be a - live, but some - where else, I'll be on my way a -

B

I'll be a - live, but some - where else, I'll be on my way a -



61 **C** 7

gain! I'll be on my way! I'll be on my way!

gain! I'll be on my way, I'll be on my

gain! I'll be on my way, I'll be on my

gain! I'll be on my way! I'll be on my way!

gain! I'll be on my way, I'll be on my way, I'll be on my

66

I will lift my wings and soar in to the air, there'll be glo - ry ev' - ry where, I'll be on my

way, ...lift my wings, soar in - to the air, glo - ry ev' - ry - where on my

way, ...lift my wings, soar in - to the air, glo - ry ev' - ry - where on my

I will lift my wings and soar in to the air, there'll be glo - ry ev' - ry where, I'll be on my

way, I'll lift my wings, soar in - to the air, glo - ry ev' - ry - where on my

8 70

D

way. I'll be on my way! I'll be on my way!

way. I'll be on my way! I'll be on my way!

way! I'll be on my way, I'll be on my I'll be on my way, I'll be on my

way! I'll be on my way, I'll be on my way, I'll be on my way!

way. I'll be on my way! I'll be on my way, I'll be on my

74

I'll have laid my frown and all my bur-dens down, I'll be put - tin'on my crown,

I'll have laid my frown and all my bur-dens down, I'll be put - tin'on my crown,

way. I'll have laid my frown and my bur - dens down,

I'll have laid my frown and my bur - dens down,

way. I'll have laid my frown and my bur - dens down, put - tin'

77

I'll be on my way. I'll have left my feet of clay up on the ground,
I'll be on my way. I'll have left my feet of clay up on the ground,
put - tin' on my crown on my way. feet of clay up on the ground,
put - tin' on my crown on my way. feet of clay up on the ground,
on my crown on my way! I'll have left my feet of clay up on the ground,

80

rit. *A tempo*

I will be glo-ry bound, I'll be on my way!
I will be glo-ry bound, I'll be on my way!
I will be glo-ry bound, I'll be on my way!
I will be glo-ry bound, I'll be on my way!
I will be glo-ry bound, I'll be on my way!

rit. *A tempo*

I will be glo-ry bound, I'll be on my way!