

With The Beat

There are many different ways to perform this piece.
Enjoy experimenting by singing it in canon,
singing with different repetitions and adding a hit-hat shuffle
and bass part.

Katherine Ruhle

♩ = 130
♪ = ♩³

The first system of the musical score consists of five staves. The top four staves are vocal staves, each containing a whole rest in every measure, indicating that the vocalists are silent in this section. The fifth staff is a grand staff (piano accompaniment) with a treble and bass clef. It features a 4/4 time signature and a key signature of three flats (B-flat major or D-flat minor). The piano part consists of a steady accompaniment with chords in the right hand and a simple bass line in the left hand.

5

The second system of the musical score also consists of five staves. The top four staves are vocal staves, each containing a whole rest in every measure. The fifth staff is a grand staff (piano accompaniment) with a treble and bass clef, continuing the accompaniment from the first system. Below the vocal staves, the lyrics "Bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t," are written, with an asterisk above each syllable, likely indicating a hit-hat shuffle.

Vocal parts enter as written. Build dramatically and repeat as many times as desired.

9

First Time

Add in the rhy - thm, the rhy - thm, the rhy - thm.

Second Time

Now it's time to add the mel - o - dy, the mel - o - dy, the mel - o - dy.

Third Time

Har - mo - ny. Har - mo - ny Har - mo - ny

First Time

bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t.

13

Add in the rhy - thm with the bea - t, bea - t, bea - t, bea - t.

Now it's time to add the mel - o - dy with the bea - t, bea - t, bea - t, bea - t.

Har - mo - ny. with the bea - t, bea - t, bea - t, bea - t.

bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t.

17

f Put it all to - geth - er and what have you got?

f Put it all to - geth - er and what have you got?

f Put it all to - geth - er and what have you got?

f Put it all to - geth - er and what have you got? *p* You've got

19

mp cresc. mu - sic, mu - sic, mu - sic, with the bea - t, bea - t,

mf cresc. mu - sic, mu - sic, with the bea - t, bea - t,

f mu - sic, with the bea - t, bea - t,

cresc. mu - sic, mu - sic, mu - sic, mu - sic, with the bea - t, bea - t,

cresc.

bea - t, bea - t, Add in the rhy - thm, the rhy - thm, the rhy - thm.

bea - t, bea - t, Now it's time to add the mel - o - dy, the mel - o - dy, the mel - o - dy.

bea - t, bea - t, Har - mo - ny. Har - mo - ny Har - mo - ny

bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t.

Add in the rhy - thm with the bea - t, bea - t, bea - t, beat, with the *dim.*

Now it's time to add the mel - o - dy with the bea - t, bea - t, bea - t, beat, with the *dim.*

Har - mo - ny with the bea - t, bea - t, bea - t, beat, with the *dim.*

bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, bea - t, beat, with the *dim.*

33

bea - t, bea - t, bea - t, beat, with the bea - t, bea - t, bea - t, beat, with the beat -t. *p*

bea - t, bea - t, bea - t, beat, with the bea - t, bea - t, bea - t, beat, with the beat -t. *p*

bea - t, bea - t, bea - t, beat, with the bea - t, bea - t, bea - t, beat, with the beat -t. *p*

bea - t, bea - t, bea - t, beat, with the bea - t, bea - t, bea - t, beat, with the beat -t. *p*

dim.

p