

# 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

$\text{♩} = 130$   
 $\text{♪} = \overline{\text{♪}} \text{ ♪}$

The musical score consists of five staves. The top four staves are soprano voices in 4/4 time, A major (no key signature). The bottom staff is a bass part in 4/4 time, E major (one sharp). The bass part features quarter notes and eighth-note chords. The soprano parts are mostly blank, with the first two staves having a single eighth note at the beginning.

The musical score continues with five staves. The soprano parts remain blank. The bass part starts with eighth notes followed by a series of eighth notes with asterisks below them, indicating a rhythmic pattern. The lyrics "Bea - t, bea - t," are written below the bass staff. The bass part then continues with eighth-note chords.

The musical score concludes with five staves. The soprano parts remain blank. The bass part continues with eighth-note chords.

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.

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.

Piano accompaniment: eighth-note chords in the right hand, bass notes in the left hand.

17

*f*

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

*p*

*f*

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, 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

dim.

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, beat, with the

33

A musical score for piano and voice. The vocal part is in soprano clef, B-flat key signature, and common time. The lyrics are "bea - t, bea - t, bea - t, beat, with the bea - t, bea - t, bea - t, beat, with the beat - t." This pattern repeats four times. The piano part consists of a treble staff with eighth-note patterns and a bass staff with quarter notes. Measure 33 concludes with a dynamic marking of **p**. The piano part begins with a dynamic marking of *dim.* followed by a bass note, then continues with eighth-note chords. The dynamic changes to **p** at the end of the measure.