

with a tip of the hat to Peter Schickele
A Battery of Army Canons
(Five Rounds)

Vocal score

MAJ Scott McKenzie

1. A Sergeant Named William

1
A ser - geant named Will - iam was fine as could be. His heart swelled with
2
lons, Al - lons, let's go!" he cried. "To bat - tle we
3
sol - dier fought brave - ly but then got a chill when he heard the

6
1
pride in the ar - til - ler - y. "Al - y. The pri - vate fought brave - ly but
2
go; we will not run and hide!" The hide!" The pri - vate fought brave - ly but
3
cap - tain say "fi - re at will." A will." The pri - vate fought brave - ly but

12 **Vivace**
1
then got a chill when he heard the cap - tain say "fi - re at will."
2
then got a chill when he heard the cap - tain say "fi - re at will."
3
then got a chill when he heard the cap - tain say "fi - re at will."

Performance note: All voices should sing the tune in its entirety before beginning the round. After all voices have entered, repeat the phrase no more than two or three times before moving onto the coda.

A Battery of Army Canons - 2

Easy-going and relaxed

2. All Ate Up

1 All ate up All ate up

2 soup sand-wich You're a soup sand-wich Don't-cha know that you're a

3 ma-ma have an-y ba-bies that lived? Can't be-lieve you're in my Ar-my Did your

4 Chick-en wire ca-noe ooh ooh This is "fu bar"

5

1 All ate up pri-vate All ate up You're a

2 soup sand-wich You're a soup sand-wich Did your

3 ma-ma have an-y ba-bies that lived? Can't be-lieve you're in my Ar-my

4 Chick-en wire ca-noe ooh ooh Woh - woh

Performance notes: If there's only one voice per part, sing the lower notes of mm. 1-4 and the higher ones in mm. 5-8. Even if the group has enough voices for the divisi, sing only the lower notes of mm. 1-4 to begin the round, then break into the harmony in m. 5. All voices/sections that follow should sing both notes

The general approach to this round is to begin quietly, build to a peak, then fade away. No voice or section should sing line 4 more than once. Finish the round with only lines 1&2 at the dotted line.

Another option: Sing only lines 1-3 and have a soloist improvise over the texture for a couple of iterations. A good choice if "fubar" is deemed too risqué for an audience.

Optional choreography: It would not be inappropriate to sway "Temptations-style" and snap on two.

A Battery of Army Canons - 3

3. The Pace of Life

Lively

1 *f* In the Ar - my the pace of life is great We

2 *f* Have - n't had a chance to fill my cof - fee cup we're

3 *f* We don't care if there's a win - ter flur - ry we've

Detailed description: This system contains the first three staves of the musical score. Each staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music begins with a repeat sign. The lyrics are: 1. *f* In the Ar - my the pace of life is great We; 2. *f* Have - n't had a chance to fill my cof - fee cup we're; 3. *f* We don't care if there's a win - ter flur - ry we've.

5

1 wait and wait and wait and wait *mp* and wait

2 run - ning ten miles be - fore the sun is *mf* up

3 got to go we're in a hur - ry In the

Detailed description: This system contains the next three staves. The music continues from the previous system. The lyrics are: 1. wait and wait and wait and wait *mp* and wait; 2. run - ning ten miles be - fore the sun is *mf* up; 3. got to go we're in a hur - ry In the. A dynamic marking *mp* is placed above the first staff, and *mf* is placed above the second staff.

10 Last x *pp*

1 wait and wait and wait

2 up

3 hur-ry

Detailed description: This system contains the final three staves. The music concludes with a coda. The lyrics are: 1. wait and wait and wait; 2. up; 3. hur-ry. A dynamic marking *pp* is placed above the first staff, and the word 'Last x' is written above the first staff.

Performance note:

Voices should sing all three lines before breaking into the round. Once all voices have entered, take the coda on the second full run-through.

A Battery of Army Canons - 4

4. Pond Water

Very slowly and dreamily

1
You're__ mo _____ ving__ like _____ pond wa - ter

2
You're__ mo - - - ving like _____ pond__ wa - ter

3
mmm
(hum)

The musical score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The music is written in a slow, dreamy style with long notes and arpeggiated patterns. The first two staves have lyrics underneath them, and the third staff is labeled 'mmm (hum)'. The lyrics are: 'You're__ mo _____ ving__ like _____ pond wa - ter' for the first staff, and 'You're__ mo - - - ving like _____ pond__ wa - ter' for the second staff.

Performance note: This is really only a two-part round. Add the third line only after a few repetitions of lines 1&2. Finish after two repetitions.

Optional: After reaching the last chord, slide up on cue to the next pitch in the arpeggio (and maybe one more after that), fading away.

A Battery of Army Canons - 5

5. March Along

March tempo

1 2x
They put me in a bar-ber's chair spun me a-round I had no hair

2 2x
left your left your right your left your left and your right your

3 grand-mo-ther's house we go to grand-mo-ther's house we go

4 dah da da da da dah da da da da dah dah

4 2x
Doo doo doo doo doo doo doo doo

5 but it won't be long 'til I get on back home. They Your

2 left your mil - i - tar - y left your left your right your To

3 Lis ten to the trum - pet now Dah dah dah (cont.)

4 dah da dat dat dat dat dat dat da da da da da dat! They

4 doo doo doo doo doo doo doo doo

A Battery of Army Canons - 6

9 Last x

1 'til I 'til I 'til I get on back home! _____

2 Huh! Huh! 'til I get on back home! _____

3 Huh! Huh! 'til I get on back home! _____

4 Huh! Huh! 'til I get on back home! _____

Performance notes: Lines 1, 2, and 4 should be sung twice; line 3 is double the length and does not repeat.

If sung with a mixed chorus, a group of men should begin the round to settle on the bass line (line 4, optional finger snaps on beat two), and other voices can cycle through the first three lines. The difference in style between lines 3 and 4 should be dramatic, i.e. line 3 is raucous and silly, line 4 is mellow and smooth.

The coda is an optional ending; the round can also end simply on beat two of the last measure of the repeat (but everyone should end on a unison F). If the coda ending is used, feel free to revoice (or rewrite) the last couple of chords to fit the ensemble.

Optional intro: The first line can be sung in two-measure call-and-response style with a cadence caller soloist before the first group begins.