

Sticks and Stones

Latin style ♩ = 128

r.hnd. with precision

Hands

l. hnd.

S. A.

fp

mf

Oh

- if the music is memorized - slap thighs
- otherwise, tap the back of the music folder with fingers
- another option - employ a good percussion player (e.g. congas)

T. B.

mf

Ev' - ry-bod - y sing!

5

p with intensity

S. A.

mf

Gos - sip, gos - sip, spread the ru - r Gos - sip, gos - sip, spread the ru - mor.

T. B.

p

9

A

Hands

S. A.

Pam told Pe-ter, Pe - ter told Paul, Paul told peo-ple I don't

T. B.

mf

13

S. A.

at all but, by the time the sto - ry got back to me,

T. B.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

16 **B**

S. A. it was a work of fic - tion... Jane told Ju - lie, Ju - told Jim,

T. B.

20

S. A. not ma - ny peo - ple would lis - ten to him... but, by th... ne sto - ry got back to me, —

T. B.

24 **C** *f*

S. A. there was a con - .ion. — "Sticks and stones may break my bones but

T. B. *f*

28 *mf* *mp*

S. A. names will ne - ver hurt me." — If those words are real - ly true — then

T. B. *mf* *mp*

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32

Sopr. div.

S. A. why, why, why do I feel so bad?

T. B.

36

p **D**

S. A. Gos - sip is a wick - ed thing... f ...oi-son with a pain-ful sting...

T. B. *p*

40

an audible breath (gasp)

S. A. If you can't sav...ig nice, don't talk at all, that's my ad - vice, don't talk at

T. B. *mf*

44

p **E** (with intensity like a stage whisper)

S. A. all is my ad - vice. Gos - sip, gos - sip, spread the ru - mor.

T. B. *p*

48

Hands

S.
A.

Gos - sip, gos - sip, spread the ru - mor.

T.
B.

51

F

mf

S.
A.

Build peo - ple up, tear peo - ple such is the pow - er of a

T.
B.

54

S.
A.

tin - y tong Good re - pu - ta - tion can be un - done like a

T.
B.

57

G

S.
A.

for - est set on fi - re. "Think be-fore you speak! Watch what you say!

B.

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(lean forward slightly and wag right index finger)

61

S. A. *Words spoke in an-ger are not o - kay. Tame your tongue!" my mo - ld say.*

T. B.

65 *softer* **H** *f*

S. A. *She was not a li - ar. and stones may break my bones but*

T. B. *softer*

69 *mp*

S. A. *names will ne - v me." If those words are real - ly true then*

T. B. *mp*

73 *molto rit.*

S. A. *why, why, why do I feel so bad?*

T. B. *molto rit.*

I feel so bad

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77 **I** *slowly - sadly - rubato*
p
 S. A. Gos - sip is a wick - ed thing, - full of poi-son with a pa' ting...
 T. B. *p*

81 *f*
 S. A. If you can't say some-thing nice, don't talk at all, that's
 T. B. *mf* *gasp*

84 *f*
 S. A. my ad - vice. Dr all is my ad - vice. Don't talk at
 T. B.

87 **J**
 Hands *mf*
 S. A. all! Don't talk at all is my ad-vice! Don't talk at
 T. B. *mf*

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back row singers can do the percussion while the others do the choreography *dim.*

91

Hands

S. A.

T. B.

clamp right hand over mouth swiftly

off mp

(trying desperately to control your mouth - show it in your eyes)

all is Don't talk at all. Don't talk at

95

Hands

S. A.

T. B.

dim.

p

f

De Don't!

99

Hands

S. A.

T. B.

(silence - right hand over mouth)

rit.

(sing "amen" with hand over your mouth)

mp

A - - - men.

composer:

might tune better in Gb

run song is ideal for 5th level performance

which includes body language)

feel free to experiment with your own ideas

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