JO-MICHAEL SCHEIRE Choral Series

MANLY MEN
Knecht

TTBB, unaccompanied

HL08501442
WJMS1031
US $2.25

137137

MANLY MEN

Men's Chorus Extravaganza

for TTBB Chorus, unaccompanied

Words and Music
by
KURT KNECHT

"Committed to musical and educational excellence."

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ABOUT THE WORK

This is how Kurt Knecht describes the 'birth' of *MANLY MEN* - his *Men's Chorus Extravaganza*:
"While listening to a men's choir perform, my friend Samantha and I turned to each other and said, with one voice: 'I hate men's choirs. Their songs all seem to be the same..' Kurt Knecht took it as a challenge and wrote a piece where he says ..."every nuance should be milked as much as possible in performance, with attention given to making the words clearly understood to make the most of each joke. The tenors will surely make good use of the aria "La Donna E Mobile" and the baritones make reference to it while singing "The Toreador Song" from *Carmen*. The tenor soloist should feel free to make the 'high C' as painful as possible to the audience. The second tenor section might indulge in some 'cracking' when they 'try to sing an F'. The baritones' vibrato should be broad enough to drive a bus through on the word 'wide'. Basses, you should just be your somber and secretly bitter selves. Enjoy!!!"

ABOUT THE COMPOSER

Kurt Knecht received his Bachelor of Music in piano performance and theory from the University of Tampa and his Master of Music in composition from Southern Methodist University. As a performer, he is an eclectic musician and has been a featured soloist with groups ranging from The Florida Orchestra to Smokey Robinson. As a choral accompanist, he has performed concerts with such renowned conductors as Doreen Rao, Eph Ely, Jo-Michael Scheibe, André Thomas, and Robert Summer. He is currently an adjunct faculty member at Florida Southern College and the University of Tampa as well as a staff accompanist at the University of South Florida.

Other choral works by Kurt Knecht in Walton Music are:

Walton #	*Title*	*To order:*
WJMS1026	Go Tell It On The Mountain SATB w. conga	HL08501420

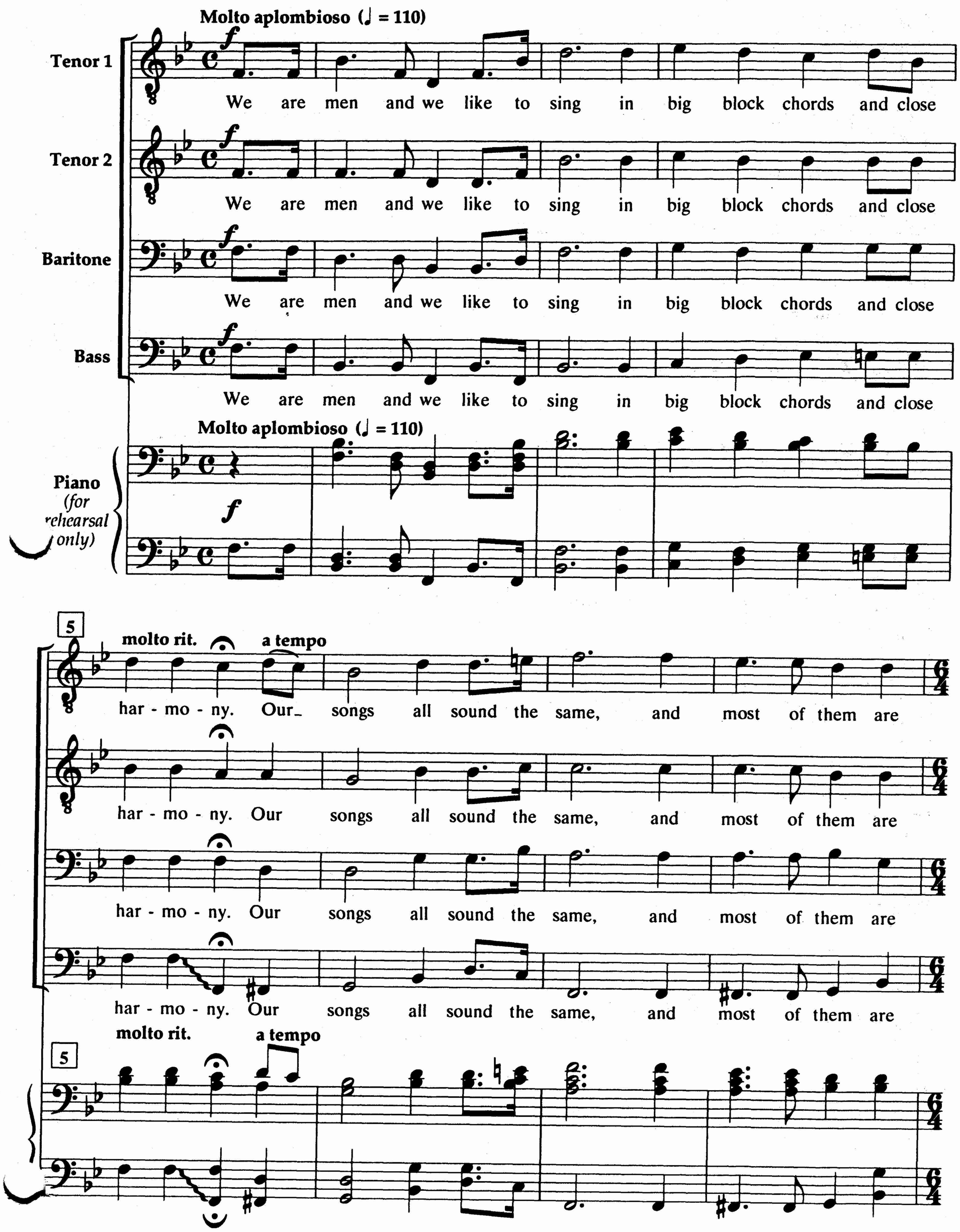
for Samantha Richman

MANLY MEN

Men's Chorus Extravaganza

TTBB Unaccompanied

KURT KNECHT



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9

molto rit. a tempo

real - ly lame; but though we may not al-ways in - spire at

real - ly lame; but though we may not al-ways in - spire at

real - ly lame; but though we may not al-ways in - spire at

real - ly lame; but though we may not al-ways in - spire at

9

molto rit. a tempo

12

molto rit. falsetto a tempo (♩ = 130)

least we're not a wom - en's choir. Ah

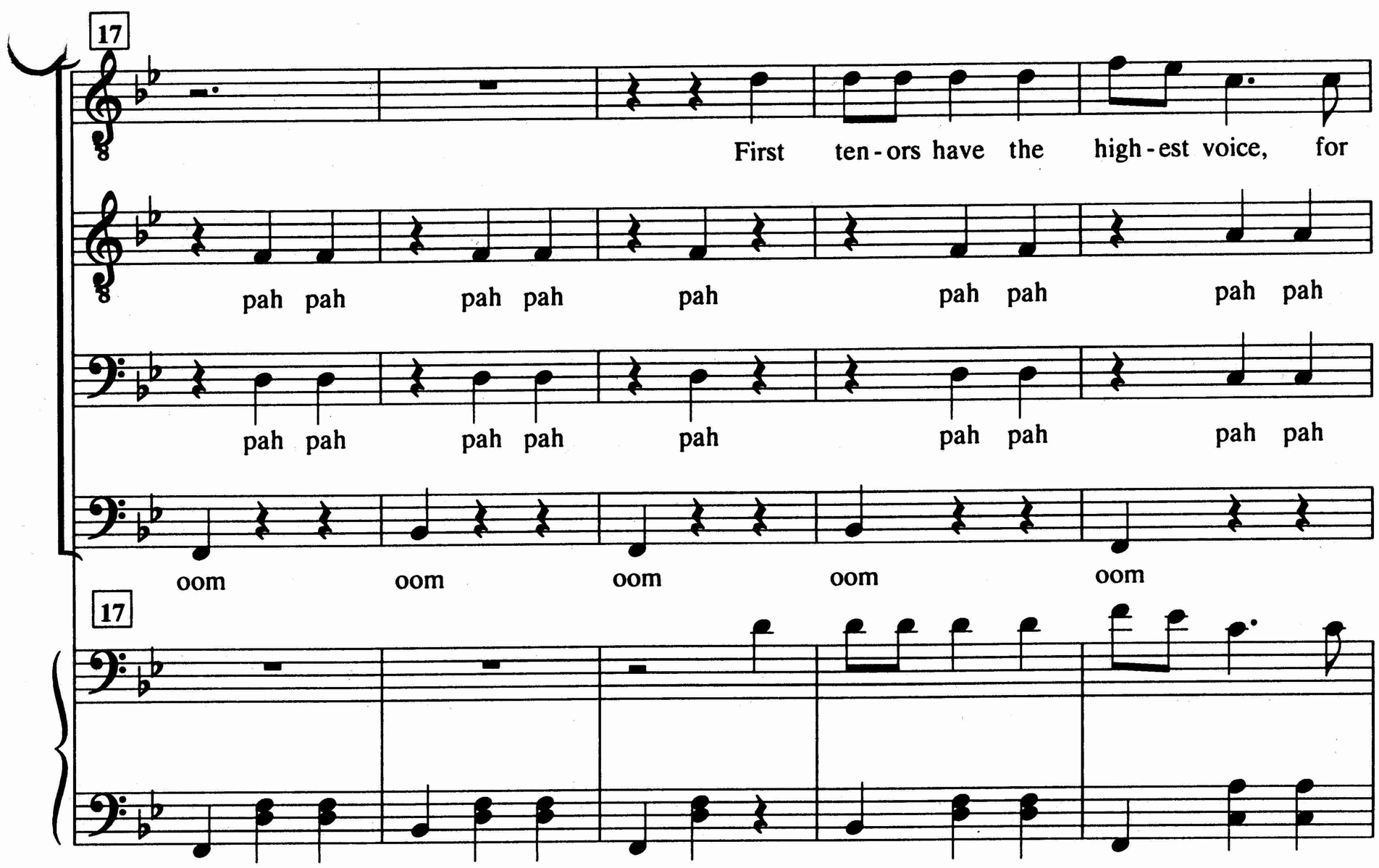
least we're not a wom - en's choir. Ah pah pah

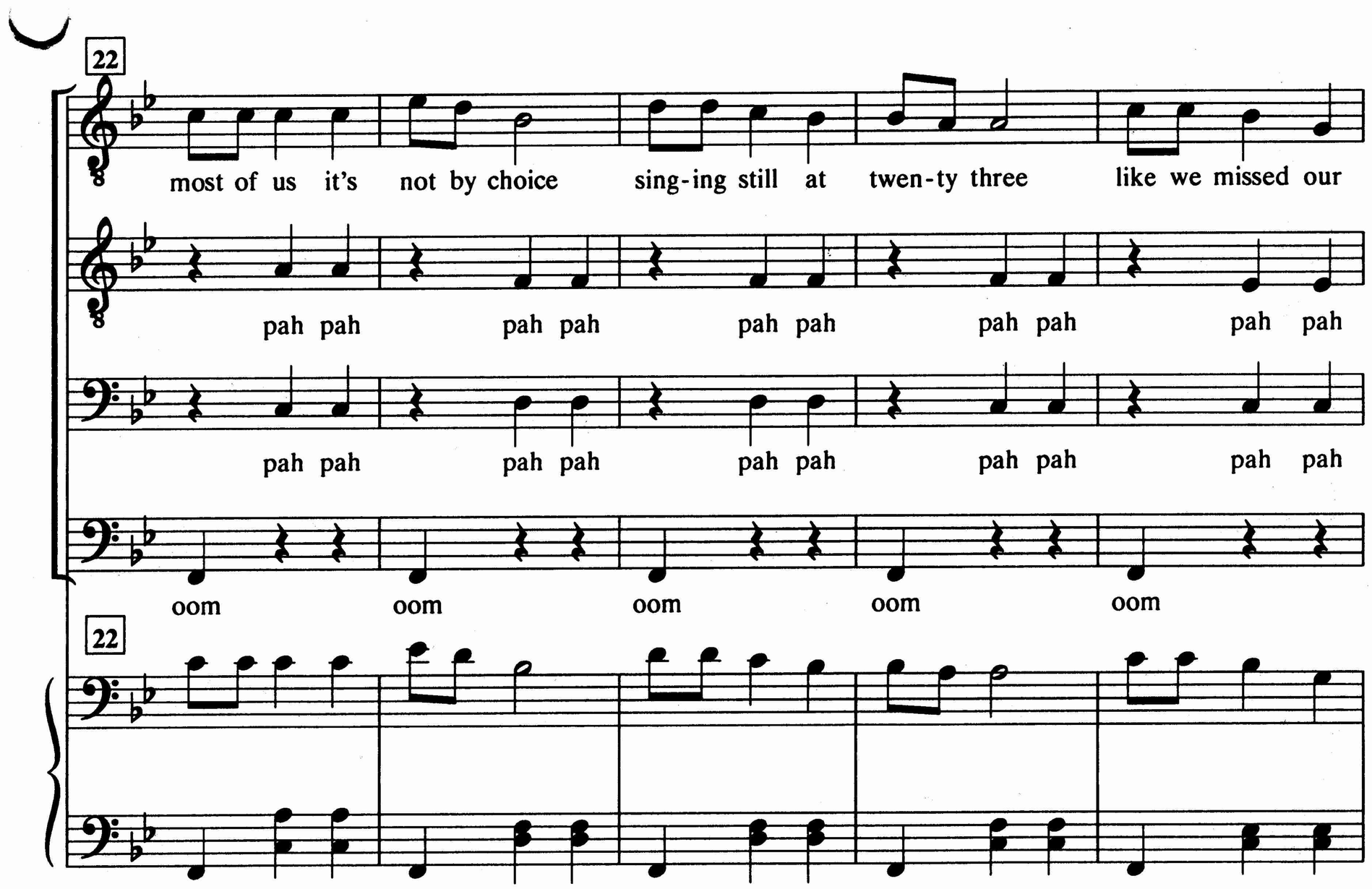
least we're not a wom - en's choir. Ah pah pah

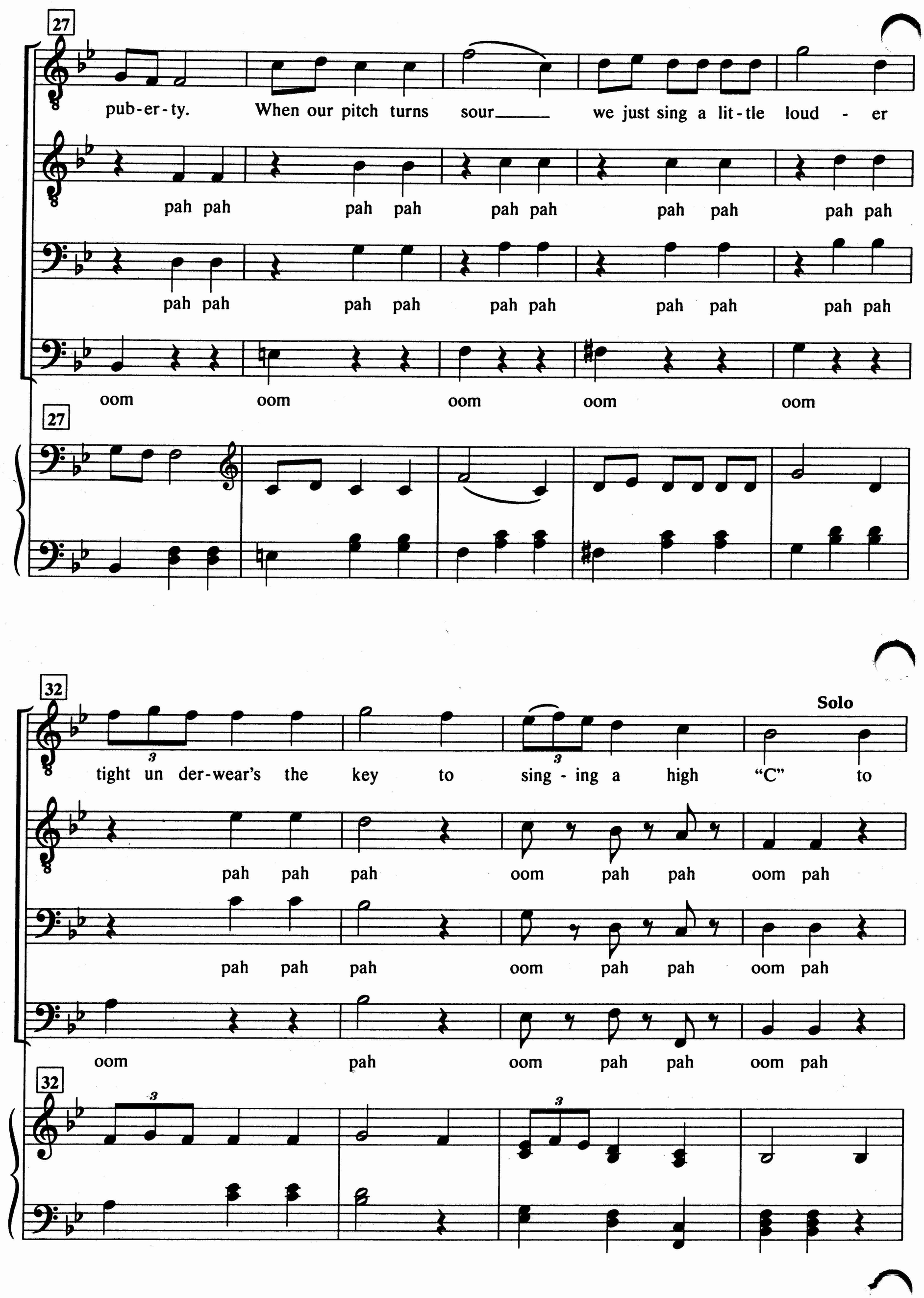
least we're not a wom - en's choir. Ah oom

12

molto rit. a tempo (♩ = 130)


17
First ten-ors have the high-est voice, for
pah pah pah pah pah pah pah pah pah pah
pah pah pah pah pah pah pah pah pah pah
oom oom oom oom oom
17


22
most of us it's not by choice sing-ing still at twen-ty three like we missed our
pah pah pah pah pah pah pah pah pah pah
pah pah pah pah pah pah pah pah pah pah
oom oom oom oom oom
22


27
pub-er-ty. When our pitch turns sour we just sing a lit-tle loud - er
pah pah pah pah pah pah pah pah pah pah
pah pah pah pah pah pah pah pah pah pah
oom oom oom oom oom
27
32
Solo
tight un der-wear's the key to sing - ing a high "C" to
pah pah pah oom pah pah oom pah
pah pah pah oom pah pah oom pah
oom pah oom pah pah oom pah
32

36

rit.

sing - ing a high "C"

Tutti molto rit.

Ah

Ah

Ah

Ah

Ah

Ah

36

rit.

molto rit.

40

♩ - 95 Soft Shoe (swing 8ths)

mp

ooh

ooh

f

Sec - ond ten - ors are not geeks we're just first ten - ors with

mp

Sec - ond ten - - - ors, sec - ond

mf

dum dum dum dum dum dum dum dum dum dum dum

40

♩ - 95 Soft Shoe (swing 8ths)

(ooh) ooh ah

poor tech - niques, but should you love us an - y less just be -

ten - - - nors, Oh sec - ond ten - - - ors

dum dum dum dum dum dum dum dum duh

43

46

'cause they crack ooh "F"

cause we crack when we try to sing an "F" We

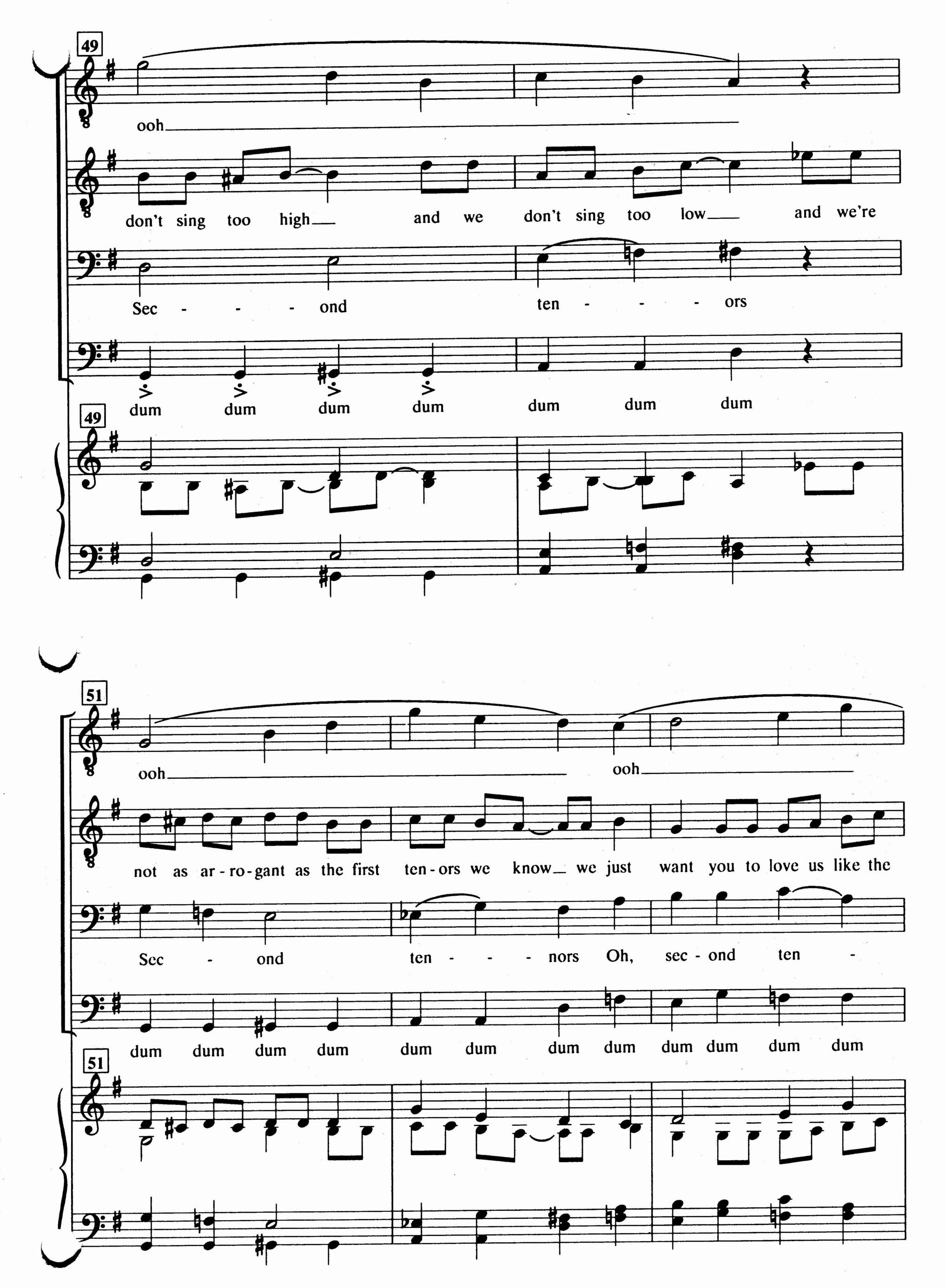
"F"

'cause they crack ooh "F"

"F"

'cause they crack ooh "F"

46


49
ooh
don't sing too high and we don't sing too low and we're
Sec - - - ond ten - - - ors
dum dum dum dum dum dum dum
49
51
ooh ooh
not as ar - ro - gant as the first ten - ors we know we just want you to love us like the
Sec - ond ten - - - nors Oh, sec - ond ten -
dum dum dum dum dum dum dum dum dum dum dum dum
51

54

(ooh) "Pips" and "Gar - funk - els" who are sec - ond best. ooh oh____

rest of the "Pips" and "Gar - funk - els" who are sec - ond best. ooh oh____

ors "Pips" and "Gar - funk - els" who are sec - ond best. ooh oh____

duh "Pips" and "Gar - funk - els" who are sec - ond best. ooh oh____

54

58

♩ = 100

p

(oh)____ zoom zoom zoom zoom zoom zoom zoom zoom

p

(oh)____ zoom zoom zoom zoom zoom zoom zoom zoom

f

(oh)____ Bar i tones are by far the sex - i - est.____

p

(oh)____ zoom zoom zoom zoom zoom zoom zoom zoom

58

♩ = 100

p

zoom zoom zoom zoom zoom zoom zoom zoom

zoom zoom zoom zoom zoom zoom zoom zoom

Feast your ears u - pon_____ our vo - cal stud - li - ness._____

zoom zoom zoom zoom zoom zoom zoom zoom

61

63

zoom zoom zoom zoom zoom zoom zoom zoom

zoom zoom zoom zoom zoom zoom zoom zoom

We will sing when we're just for - - - ty five with vi -

zoom zoom zoom zoom zoom zoom zoom zoom

63

zoom zoom zoom zoom zoom zoom zoom zoom

zoom zoom zoom zoom zoom zoom zoom zoom

bra - tos five miles wide.

zoom zoom zoom zoom zoom zoom zoom zoom

65

67

zoom zoom zoom zoom zoom then they would

zoom zoom zoom zoom zoom then they would

If God came down and took our brains a - way

zoom zoom zoom zoom zoom

67

69

♩ = 60

sing zoom zoom ah ooh

sing zoom zoom ah ooh

"la don - na mo - bi - le." ah ooh

zoom zoom ah We are tired of root pro -

72

(ooh)

(ooh)

(ooh)

gres - sions, walk - ing bass lines re - cord ses - sions where all we sing is that

76

sham-a-lam-a-lam-a-ding dang ooh

sham-a-lam-a-lam-a-ding dang ooh

sham-a-lam-a-lam-a-ding dang ooh

stu - pid "dip di dip dip dah" We try so hard with

76

79

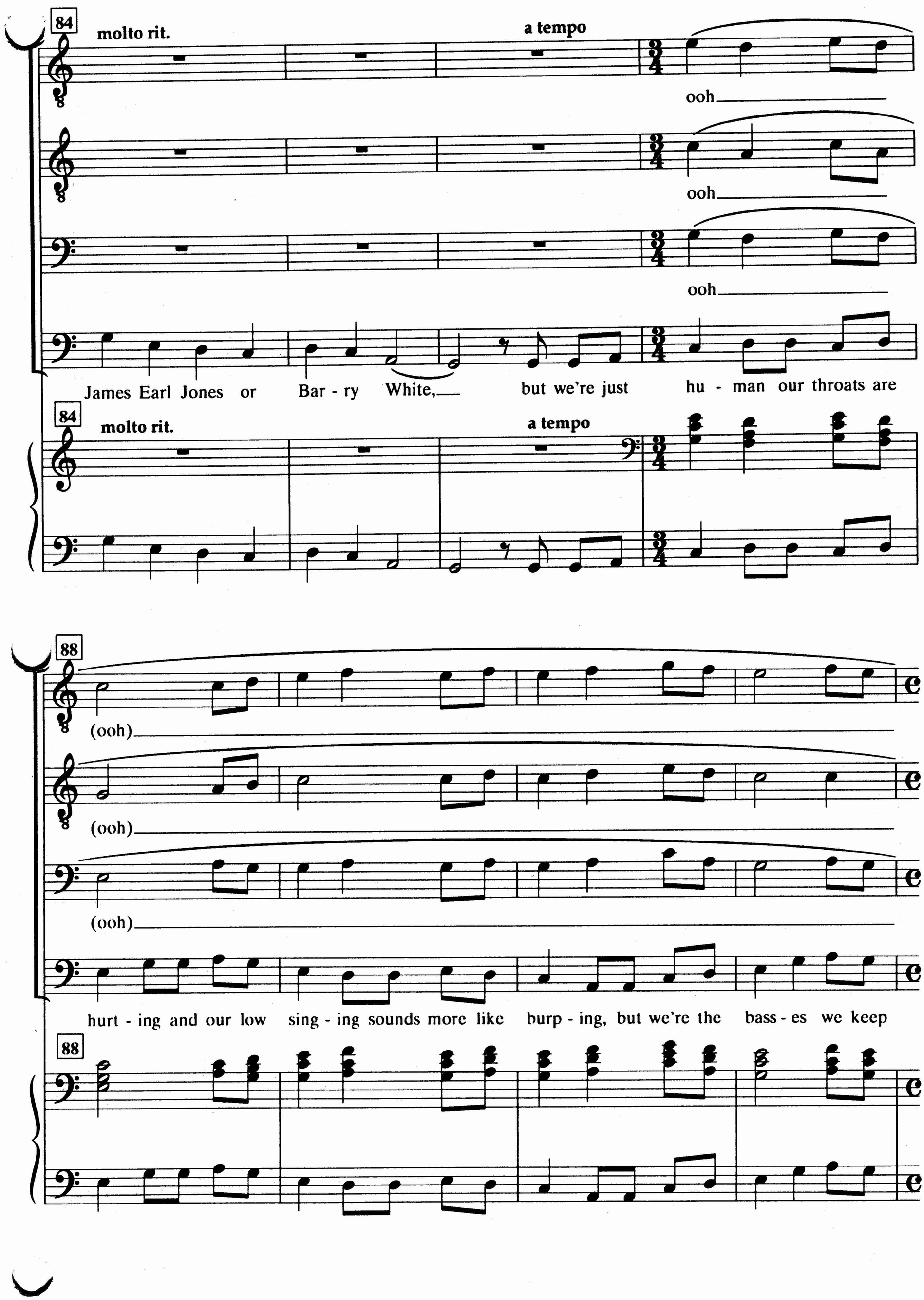
(ooh)

(ooh)

(ooh)

all our mights to sing so low we shake the lights. We wish we had voic - es like

79


84
molto rit.
a tempo
ooh
ooh
ooh
ooh
James Earl Jones or Bar - ry White, but we're just hu - man our throats are
84
molto rit.
a tempo
88
(ooh)
(ooh)
(ooh)
hurt - ing and our low sing - ing sounds more like burp - ing, but we're the bass - es we keep
88

92

♩ = 110

f

(ooh)_____ We are men and we like to sing in big block chords and close

(ooh)_____ We are men and we like to sing in big block chords and close

(ooh)_____ We are men and we like to sing in big block chords and close

sing-ing 'cause We are men and we like to sing in big block chords and close

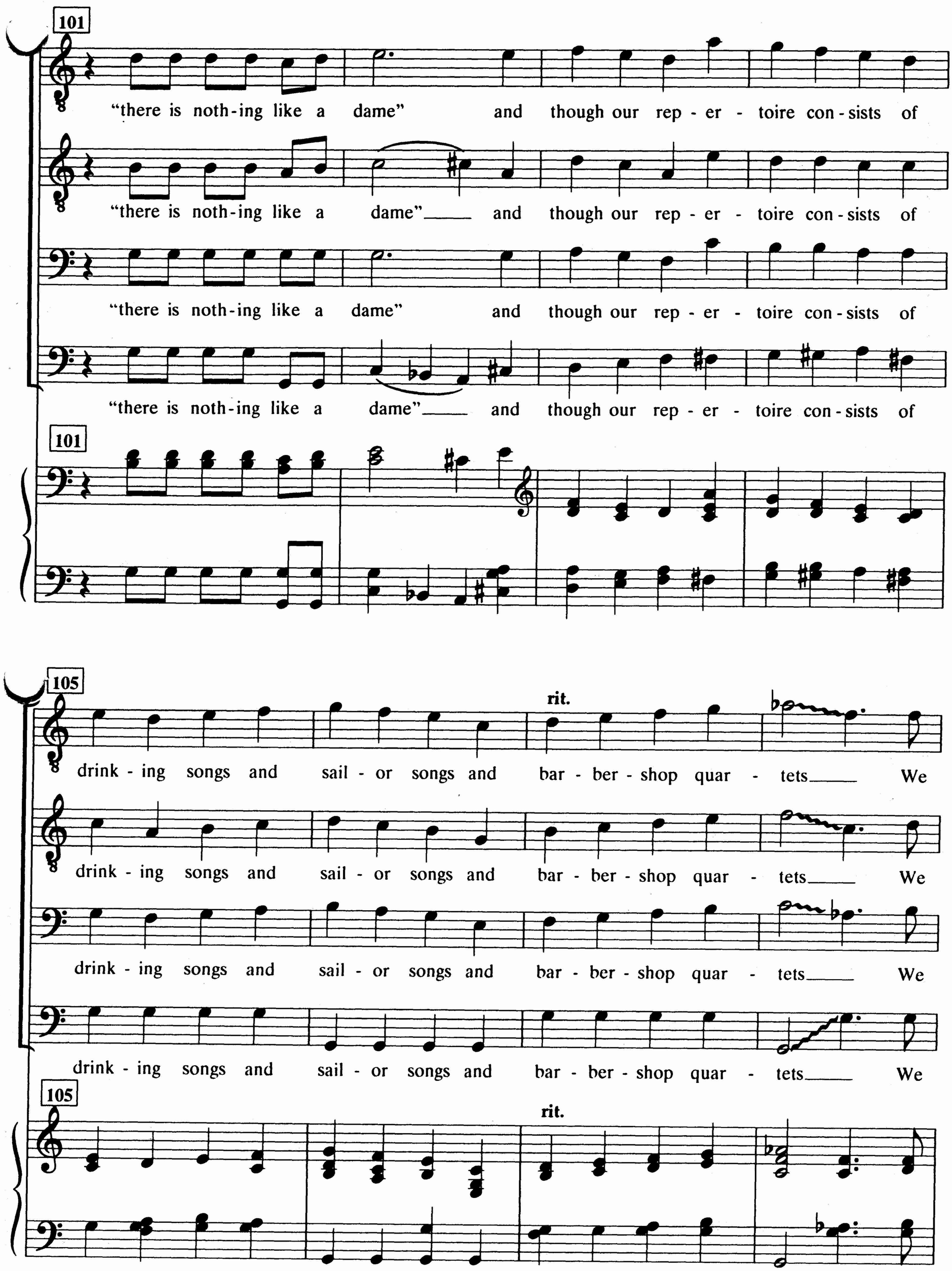
97

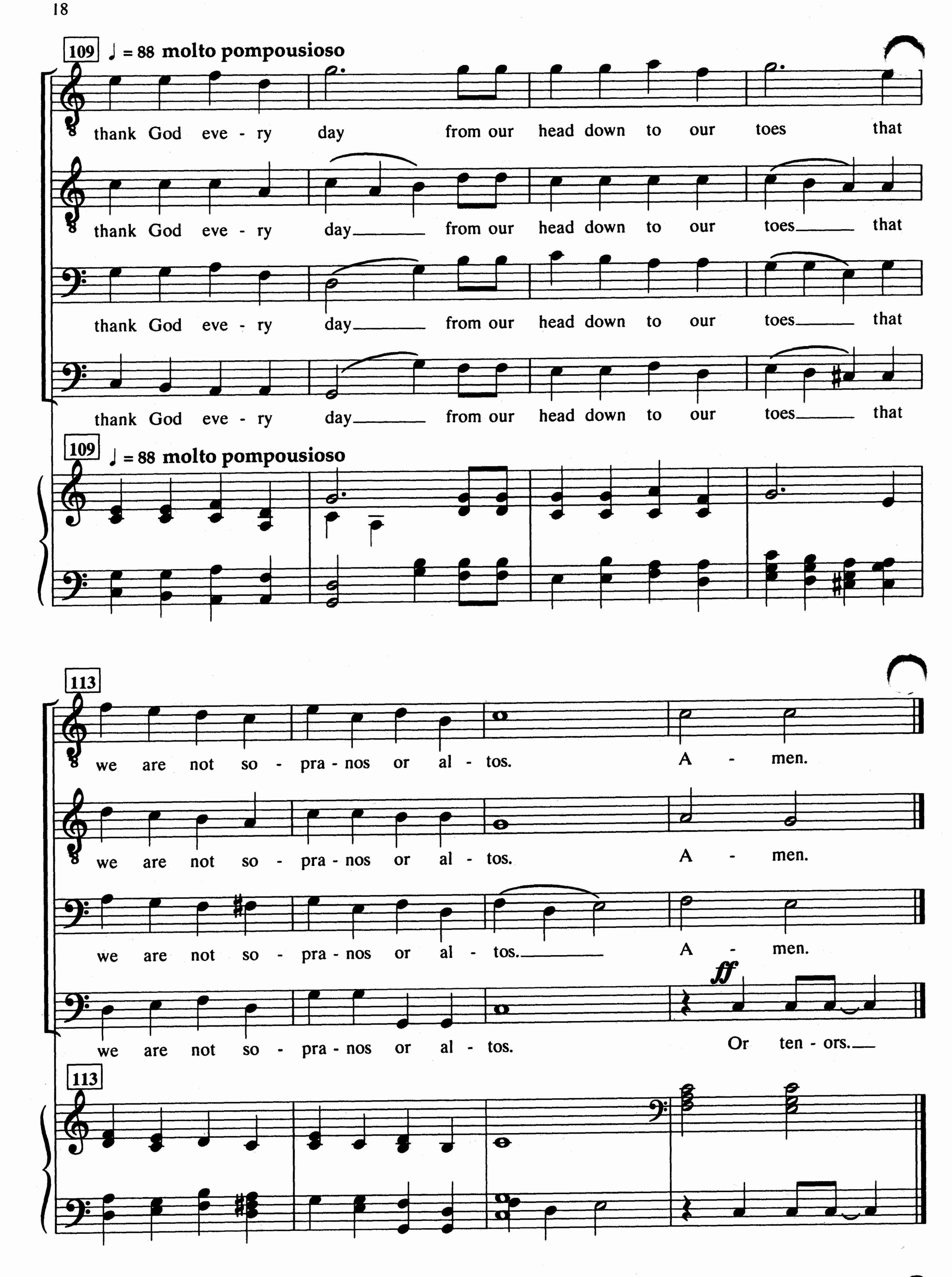
har - mo - ny. Our_ songs all sound the same, like bad re - writes of

har - mo - ny. Our songs all sound the same, like bad re - writes of

har - mo - ny. Our songs all sound the same, like bad re - writes of

har - mo - ny. Our songs all sound the same, like bad re - writes of


101
"there is noth-ing like a dame" and though our rep - er - toire con - sists of
"there is noth-ing like a dame"____ and though our rep - er - toire con - sists of
"there is noth-ing like a dame" and though our rep - er - toire con - sists of
"there is noth-ing like a dame"____ and though our rep - er - toire con - sists of
101
105
rit.
drink - ing songs and sail - or songs and bar - ber - shop quar - tets____ We
drink - ing songs and sail - or songs and bar - ber - shop quar - tets____ We
drink - ing songs and sail - or songs and bar - ber - shop quar - tets____ We
drink - ing songs and sail - or songs and bar - ber - shop quar - tets____ We
105
rit.


109
♩ = 88 molto pompousioso
thank God eve - ry day from our head down to our toes that
thank God eve - ry day from our head down to our toes that
thank God eve - ry day from our head down to our toes that
thank God eve - ry day from our head down to our toes that
109
♩ = 88 molto pompousioso
113
we are not so - pra - nos or al - tos. A - men.
we are not so - pra - nos or al - tos. A - men.
we are not so - pra - nos or al - tos. A - men.
ff
we are not so - pra - nos or al - tos. Or ten - ors.
113

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