

NO. 6266

# SEVENTY SIX TROMBONES

For Barbershop Quartet

Arranged by JOHN PETERSON



FROM THE SCORE OF

# THE MUSIC MAN

By

MEREDITH WILLSON



 HAL•LEONARD™  
CORPORATION

# Seventy Six Trombones

From the Musical Comedy "The Music Man"  
For Barbershop Quartet (T. T. B. B.)

Arranged by  
John Peterson

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MEREDITH WILLSON

Sev - en - ty Six, Sev - en - ty Six, Sev - en - ty Six, Sev - en - ty

Six, Sev - en - ty Six Trom - bones led the big pa - rate,

— With a hun - dred and ten cor - nets close at hand. —

— They were fol - lowed by rows and rows of the fin - est vir - tu -

o - sos, The cream of ev - 'ry fam - ous band. — Sev - en - ty

The musical score is written for a barbershop quartet in 6/8 time. It consists of five systems of music, each with a treble and bass staff. The lyrics are: "Sev - en - ty Six, Sev - en - ty Six, Sev - en - ty Six, Sev - en - ty", "Six, Sev - en - ty Six Trom - bones led the big pa - rate,", "— With a hun - dred and ten cor - nets close at hand. —", "— They were fol - lowed by rows and rows of the fin - est vir - tu -", and "o - sos, The cream of ev - 'ry fam - ous band. — Sev - en - ty".

F325-6

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Six Trom - bones caught the morn - ing sun, With a hun - dred and

ten cor - nets right be - hind. There were more than a

thou - sand reeds spring - ing up like weeds, There were

horns of ev - ery shape and kind. There were

cop - per bot - tom tym - pa - ni in horse pla - toons, Thun - der - ing,

thun - der - ing, all a - long the way. Dou - ble bell eu -

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pho - ni-ums and big bas-soons, — Each bas-soon — hav-ing his

big fat say. There were fif - ty mount - ed can - non in the bat - ter - y, -

— Thun-der-ing, thun-der - ing, loud - er than be - fore.

Clar - i-nets of ev - 'ry size and trum - pet-ers who'd im - pro-vise a

full oc - tave high - er than the score. — Sev - en - ty  
High - er than the score.

Six Trom - bones led the big pa - rade, — When the or - der to

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march rang out loud and clear. — Start-ing off with a big bang

bong on a Chi-nese gong, By a big bang bong - er at the

rear. — Sev-en - ty Six Trom - bones hit the coun - ter - point, —

— While a hun - dred and ten cor - nets played the air. —

— Then I mod - est - ly took my place as the one and on - ly

bass, And I oom - pached up and down the square. —

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Da da da da da da da da da da da da

Buh buh buh buh buh buh buh

da da da da da da da Da da da da da da

buh buh buh — Buh buh buh buh buh buh buh

da da da da da da da da da da da da da.

buh buh buh buh — Buh buh buh buh buh

da da da da da da da da da da da da da da da da

buh buh buh buh buh buh buh

da da da da da da da da da da da da da da da da.

buh buh buh buh — Buh buh buh buh buh buh.

Sev - en - ty Six Trom - bones hit the coun - ter - point, — While a hun - dred and

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ten cor - nets played the air. — Then I mod - est - ly

took my place as the one and on - ly bass, And I oom - pahed,

oom - pahed, oom - pah - pahed, om - pahed up and down the

square. — I took my place as the one and on - ly

bass, And I marched all a - round the square. —  
Oom - pah, oom - pah,

oom - pah, oom - pah, oomp all a - round the square. —

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This arrangement was not written with the intention of its being used in S P E B S Q S A contests.