

x8

CHORAL SINGLES

Easy close harmony arrangements for choirs

Series editor: Nicholas Hare

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The Bare Necessities

from the film 'The Jungle Book'

By Terry Gilkyson

Alh 2



CHESTER MUSIC

LONDON

The Bare Necessities

Words & Music by Terry Gilkyson

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Bright tempo, with spirit

S. *f* *>* doo doo doo - by doo doo doo doo ah

Alto 1 *f* doo doo ah

T. *f* doo doo doo doo doo ah

B. *f* bom bom bom bom bom doo ah *B1 mf* Look for the

Keyboard (optional) *f* *mf*

F F7 B $\flat$ D $\flat$ 7 C7 N.C.

5 *mf* bare ne - ces - si - ties the bare ne - ces - si - ties ah

A *mf* bare ne - ces - si - ties the bare ne - ces - si - ties ah

8 *mf* bare ne - ces - si - ties the bare ne - ces - si - ties ah

bare ne - ces - si - ties the sim - ple bare ne - ces - si - ties For - get a - bout your

bom bom bom bom bom bom doo doo doo ah

F F7sus F7 B $\flat$ 6 B $\flat$ 7 B $\circ$ C7 F

10

I mean the bare ne - ces - si - ties or that's

div. (unis.)

doo ah

doo ah

wor - ries and your strife.

(unis.)

bom bom bom bom bom bom bom bom bom bom

D7 G G7 C C7+ F6 F7

15

Mo - ther - Na - ture's re - ci - pes why a bear can rest at ease

ah ha da ha da

that bring the bare ne - ces - si - ties of life

with just the bare ne - ces - si - ties of life

ah ha da ha da

bom bom bom bom bom bom bom bom bom bom

Bb6 Bbm6 F/C Dm7 G7 C7 F

20

mp

ba

ba

ba

ba

ba

ba

ba

ba

ba

mp

ba

ba

ba

ba

ba

ba

ba

mp

ba

mm

ba

ba

mm

ba

ba

mm

ba

ba

ba

mp

ba

Wher - e - ver I wan - der, wher - e - ver I roam, I could - n't be
 When you pick a paw - paw, or prick - ly pear, And you prick a

mp

N.C.

C

F

N.C.

25

mf poco legato

ba

ba

ba

ba

ba

ba

ba

The bees are buz - zin' in the
 Don't pick the prick - ly pear by

mf poco legato

ba

ba

ba

ba

ba

ba

ba

The bees are buz - zin' in the
 Don't pick the prick - ly pear by

mf poco legato

mm

ba

ba

mm

ba

ba

mm

ba

ba

The bees are buz - zin' in the
 Don't pick the prick - ly pear by

mf

fon - der of my big home.
 raw paw next time be ware.

bam bam

mf

C7

F

N.C.

Bb

tree to make some ho-ney just for me.

paw, when you pick a pear, try to use the claw.

ba

ba

mp

tree to make some ho-ney just for me. ba da ba da

paw, when you pick a pear, try to use the claw.

ba

mp

tree to make some ho-ney just for me.

paw, when you pick a pear, try to use the claw.

But you look un-der the rocks and plants and

But you don't need to use the claw when you

mp

bom

bom

bom

bom

bom

bom

ba

ba

legato

mp

Bbm

F

G

Dm

D

ba

at the fan-cy ants,

of the big paw-paw,

ah

ooh

The bare ne-

ba

at the fan-cy ants,

of the big paw-paw,

Then

may

be

try

a

few.

The bare ne-

Have I

gi-

ven

you

a

clue?

f

take a glance

at the fan-cy ants,

pick a pear

of the big paw-paw,

ba

ba

ba

ba

The bare ne-

ba

at the fan-cy ants,

bom

bom

bom

bom

ba

Gm N.C.

F

F7

D

N.C.

50

ah

doo doo doo doo doo doo

ah

doo

ah

ah

doo doo doo doo doo doo

doo

ah

doo doo doo doo doo doo

bom

doo

bom

bom

F F7 D D7 G G7 C C7+ F6 C7

55

doo doo doo doo doo doo

ah

ah

ah

ah

doo doo doo doo doo doo doo doo

bom bom bom bom

ah

bom bom bom bom

F7 Bb6 Bbm7 N.C. F/C Dm7 G7 C7

60 *div.* *mp*

— doo doo doo doo ha ha ha ha ha ha ha ha

div. *mp*

— doo doo doo doo ha ha ha ha ha ha ha ha

8 *mp*

— doo doo doo doo mm ha ha ha ha mm ha ha ha ha

do (unis.) *mf*

hom hom ba So just try to re - lax in my back yard.

mf

F B $\flat$ /C F 6 N.C. C 7 N.C. F

65 *mf poco legato*

ha ha ha ha ha ha ha ha Don't spend your *mf poco legato*

ha ha ha ha ha ha ha ha Don't spend your *mf poco legato*

8 mm ha ha ha ha mm ha ha ha ha Don't spend your

— if you act like the bee acts — you're work-in' too hard —

N.C. C 7 N.C. F N.C.

70

time just look-in' a - round for some-thing you want that can't be found. *mp*

time just look-in' a - round for some-thing you want that can't be found *ha da ha da ha* *mp*

time just look-in' a - round for some-thing you want that can't be found. *mf* *mp* If you find out you can

bom bom bom bom bom bom bom bom ha

B $\flat$ B $\flat$ m F G Dm

75

ba ba *23* not think-in' a-bout it, *ah ooh*

ba ba not think-in' a-bout it. *mp* tell you some-thing true.

live with-out it and go a-long not think-in' a-bout it, *ha ha ha ha*

ba ba not think-in' a-bout it, *bom bom bom bom*

D Gm N.C. F F 7 D

80 *f* *mf* *f*

The bare ne - ces-si-ties, the bare ne - ces-si-ties, the bare ne -

The bare ne - ces-si-ties, the bare ne - ces-si-ties, the bare ne -

8 *ha* *f* *mf* *f* *mf*

ha The bare ne - ces-si-ties the bare ne - ces-si-ties, bare ne -

The bare ne - ces-si-ties the bare ne - ces-si-ties bare ne -

f *mf* *mf*

N.C.

85 *ff* *ff* *ff* *ff*

-ces-si-ties will come to you. yeah!

-ces-si-ties, will come to you. *ha da ba da ha* yeah!

8 *ha da ba da ha* yeah!

-ces-si-ties will come to you. *ha da ba da ha* yeah!

-ces-si-ties will come to you. yeah!

ff *C7* *F* *s.s.*

The Bare Necessities

A few hints on rehearsal and performance

This arrangement is designed for unaccompanied singing, but may be performed with keyboard or instruments* if you wish.

The song should convey a light, carefree atmosphere, with a foot-tapping rhythm and strong syncopations (Bars 1, 5, etc.).

The melody should always be highlighted, especially when it migrates to the lower voices (Bass, Bars 4-11; Alto, Bars 16-19; Tenor, Bars 33-36, etc.).

Give accompanying lines such as Bars 9-11 a really smooth blend, and snap off all notes marked ♪ (*staccatissimo*).

Watch out for accurate tuning and placing of the notes in S.A.T., Bars 21-28 and 62-68: you may find it worthwhile to rehearse them separately.

The interlude, Bars 45-60 represents a written-out improvisation: if you wish, make up your own based on the chord sequence, or you could rest the voices and use just keyboard or instruments - bring back the written parts at Bar 61.

NJKH

* Instrumental parts compatible with this arrangement are published as No. 18 in the Kaleidoscope series (Easy Music for Varied Ensembles), Order Number CH55843