

Mama's Old Piano

SATB Choir with Piano

*Based on a true story, this song about sacrificial love recalls a time
when an old piano had significant monetary value.*

Lyrics by Clark Saunders

Music by Craig Cassils

Light and Flowing ♩ = 108

Piano

mf *freely* *mp*

S
A

mp Sop.

In a

T
B

Pno.

a tempo

S
A

town up in the hill coun - try 'bout a hun-dred years a - go, a

T
B

Pno.

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Mama's Old Piano

2

13 *+ Alto*

S A

lit - tle boy — first saw the light of day, — and the

T B

Pno.

D G/D A A7

17

S A

thing that warmed his soul most — in his hum-ble boy - hood home was

T B

Pno.

D Em7 D/F# G

21

S A

lis - t'ning to his ma - ma as she'd play — on her

T B

Pno.

D/F# Em F#m F A

The musical score is written for Soprano/Alto (S A) and Tenor/Bass (T B) voices, with piano accompaniment (Pno.). The key signature is G major (one sharp, F#). The time signature is 4/4. The score is divided into four systems, each containing a vocal staff and a piano accompaniment staff. The lyrics are: 'lit - tle boy — first saw the light of day, — and the', 'thing that warmed his soul most — in his hum-ble boy - hood home was', 'lis - t'ning to his ma - ma as she'd play — on her'. The piano accompaniment includes chords: D, G/D, A, A7, D, Em7, D/F#, G, D/F#, Em, F#m, F, A. The score is marked with measure numbers 13, 17, and 21. The first system is marked with a '2' and a '13'. The second system is marked with a '17'. The third system is marked with a '21'. The fourth system is marked with a '21'. The score is marked with a '2' and a '13'.

25

S
A

old pi-an-o, that old pi-an-o, he loved to sit be-side _____ her, and she'd

T
B

Pno.

D Em7 D/F# G D/F# G

29

S
A

smile, and he real-ly could-n't see _____ her ev-er part-ing with the

T
B

Pno.

A sus4 D Em7 D/F#

33

S
A

thing; it seemed to lift her spir-its all (all) the while.

T
B

mp Tenor

Pno.

G Em7 D/F# G A7 D/F# G Em A7 D Well, the

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4

38

S
A

T
B

boy went off to school, and it was-n't ve - ry long be -

G/D D A/D

Pno.

42

S
A

T
B

fore they said that he was gift - ed and was bound (and was bound) for

D G/D A A7

+ Bass

Pno.

46

S
A

T
B

col - lege and a big - ger world, but at the end of ev - 'ry day he

D Em7 D/F# G

Pno.

50

S A

T B

Pno.

still would set off home to hear the sound of that

D/F# Em F#m F A

54

S A

T B

Pno.

old pi-an-o, her old pi-an-o. You'd swear she loved it bet - ter than all her young! And on

D Em7 D/F# G D/F# G Asus4

59

S A

T B

Pno.

Sun - day nights the fa - mi - ly would ga - ther round and sing, (and sing,) and she'd

D Em7 D/F# G

rit.

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6

63 *a tempo*

S
A

play and play right on till ev - 'ry song was (was) sung.

T
B

Em7 D/F# G A7 D/F# G Em A7 D

Pno. *a tempo* *mp*

67 *mp*

S
A

But the

T
B

G D/F# G A7 D

Pno.

71

S
A

times turned hard when he was grown — and col-lege time — came 'round, and it was

T
B

G/D D Em7/D

Pno. *mp*

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). It features a key signature of two sharps (F# and C#) and a common time signature. The score is divided into three systems, each starting with a measure number (63, 67, 71). The first system (measures 63-66) includes the lyrics 'play and play right on till ev - 'ry song was (was) sung.' and features piano accompaniment with chords Em7, D/F#, G, A7, D/F#, G, Em, A7, and D. The second system (measures 67-70) includes the lyrics 'But the' and features piano accompaniment with chords G, D/F#, G, A7, and D. The third system (measures 71-74) includes the lyrics 'times turned hard when he was grown — and col-lege time — came 'round, and it was' and features piano accompaniment with chords G/D, D, and Em7/D. Dynamics include *a tempo* and *mp* (mezzo-piano). The piano part includes a melodic line in the right hand and a bass line in the left hand, with a large slur spanning measures 71-74.

75

S
A

all that he could do _____ to earn the pay _____ (earn the pay) to _____

T
B

D G/D A

Pno.

79

S
A

spend one year a - way _____ from home. Af - ter that no jobs were found. He

T
B

D Em7 D/F# G

Pno.

83

S
A

saw his hopes be - gin to fade a - way. _____ But still that

T
B

D/F# Em A

Pno.

rit. *p*

rit.

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8

87 *a tempo*

S
A

old pi-an-o, Ma-ma's old pi-an-o: It brought him con-so-la - tion when she played.

T
B

p

So man-y

D Em7 D/F# G D/F# G Asus4

Pno. *p a tempo*

92

S
A

when

T
B

sum - mer nights — he found a com - fort deep and sure

D Em7 D/F# G

Pno.

96 *mp Solo*

S
A

he would feel dis - cour-aged or a - fraid. His dad-dy

T
B

Em7 D/F# G A7 D/F# G Em A7 D

Pno. *mp*

101

S
A

took him round the stores and the busi - ness - es _____ in town to

T
B

G/D D A/D

Pno.

105

S
A

beg for an - y help that they could give, _____

T
B

mp *Solo*

but they

D G/D A A7

Pno.

109

S
A

Solo

They

T
B

trudged home _____ near emp - ty - hand - ed at the end - ing of the day. They

D Em7 D/F# G

Pno.

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10

113 *rit.*

S A

turned in - to the road where they lived.

T B

turned in - to the road where they lived.

mp Solo

A

D/F# Em A7 A

Pno.

rit.

117 *a tempo*

S A

van was stand - ing by the curb, and com - ing out the door of their

D G/D D A/D

Pno.

a tempo

121 *All voices unison*

S A

It was

T B

house two men were car - ry - ing a load. ____

D G/D A A7

Pno.

125

S
A

Ma - ma's pi - an - o; she had sold it so that he could ful -

T
B

D Em7 D/F# G

Pno.

129

S
A

fill the ear - ly prom - ise that he showed. *rit.* *mf* It was her

T
B

D/F# Em F#m G A *mf*

Pno.

134 *a tempo* *All voices unison*

S
A

old pi - an - o, that old pi - an - o: So of - ten she would sit at it and beam. And tho' she

T
B

D Em7 D/F# G D/F# G Asus4

Pno.

a tempo

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12

139

S
A

count - ed it — more dear — than an - y oth - er thing she owned, she had

T
B

Pno.

D Em7 G D/F# G A7

143

rit.

S
A

let it go to buy her son a dream. — She had

T
B

p

Pno.

Em7 D/F# G A7 D/F# Em G A7 D G

rit.

147

S
A

let it go to buy her son a dream.

T
B

Pno.

p

151

S
A

T
B

Pno.

D G D/F# G A7 D

a tempo rubato *molto rit.*

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