




# BEER CHOIR

TEMPE

# HYMNAL



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Community Choir of Arizona

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# 1. Beer Choir Theme Song

Michael Engelhardt  
 Founding Choir Meister

March with "Spirit" ♩ = 140

**S/A**

**T/B**

**D7 G D7**

1. The Beer Choir is the choir that sings while drink - ing beer. The Beer Choir is the  
 2. (Humming ...and drinking)

1. The beer beer beer beer beer beer beer beer beer beer  
 2. (Humming ...and drinking)

**G G7**

7

choir that sings while drink - ing beer. The Beer Choir is the choir that sings while drink - ing  
 beer beer beer beer beer beer beer beer beer beer beer beer

**C A7 D D7**

13

beer. So BOT - TOMS UP! CHEERS! Let's sing while drink - ing beer! Hm...  
 beer, So BOT - TOMS UP! CHEERS! Let's sing while drink - ing beer! Hm...

**A**

18

2. **G E7 G#**

Beer Choir!

hm. The 1. Beer Choir is the choir that sings while drink - ing beer. The  
 hm. The beer beer beer beer beer beer beer beer beer beer

1. Beer Choir Theme Song

23

E7 A Beer Choir! Beer Choir!

Beer Choir is the choir that sings while drink - ing beer. The Beer Choir is the choir that  
beer beer beer beer beer beer beer beer beer beer beer beer beer beer

29

A7 D B7 E D<sup>o7</sup> A6 E7  
So BOT-TOMS UP! CHEERS! Let's sing while drink - ing

sings while drink - ing beer. So BOT-TOMS UP! CHEERS! Let's sing while drink - ing  
beer beer beer beer beer, So BOT-TOMS UP! CHEERS! Let's sing while drink - ing

37

A (G#) A (G#) A (G#) A (G#) A

beer! BEER CHOIR!  
beer beer beer beer beer beer beer beer beer beer beer BEER CHOIR!

# 2. Ein Prosit Der Gemütlichkeit

## A Toast To Finest Health

Traditional German  
Arr. Michael Engelhardt

Sehr Herzlich und Oktoberfesty ♩ = 110

**S/A** **T/B**

**D7** **G** **C** **Am** **G** **D7**  
**C** **D**

Ein Pro - sit, ein Pro - sit der Ge - müt - lich -  
A toast, raise a toast to fin - est health and

**S** **B**

**6** **G** **G** **G/B** **C** **Am** **G/B** **Am** **G** **D7** **G**  
**C** **C** **D**

keit!  
life!

Ein Pro - sit, ein Pro - sit der Ge - müt - lich -  
A toast, raise a toast to fin - est health and - keit!  
life!

(Yo ho ho ho ho)

**11** **1.** **N.C.**

Oans, Zwoa, Drei, G'suf - fa!

**13** **2.**

Zi-cke za-cke zi-cke za-cke hoi, hoi, hoi! Zi-cke za-cke zi-cke za-cke hoi, hoi, hoi! Prost! Prost! PROST!!!

# 3. He That Will An Alehouse Keepe

From "Melismata" (1611)  
edited by Thomas Ravenscroft  
further edited by Michael Engelhardt

*3-Part Round (getting rounder with each beer)*

He that will an ale-house keepe must have three things in store. A  
cham-ber and a fea-ther bed, a chim-ney and a hey non-ny non-ny,  
hey non-ny non-ny, hey non-ny no, hey non-ny no, hey non-ny no!

A D6 D A7 F#m G A7 D

*Piano Reduction*

# 4. Hey, Ho, Nobody At Home

From "Pammelia" (1609)  
edited by Thomas Ravenscroft  
further edited by Michael Engelhardt

Hey, ho, no-bod-y at home; Meat nor drink nor mon-ey have I none; Fill the pot, Ed-ie! Fill the pot, Ed-ie!

# 5. Banbury Ale

From "Pammelia" (1609)  
Edited by Thomas Ravenscroft  
Further edited by Michael Engelhardt

Ban-bu-ry Ale. Where, where, where? At the black-smith's house. I would I were there!

# 6. 'Tis Women

From "The Catch Club or Merry Companions" (c. 1700)

Henry Purcell

ed. Michael Engelhardt

D Em C D G

'Tis wom - en that makes us love.  
men - that makes us sad.  
'Tis sad - ness makes us drink.  
And drink - ing makes us mad!

# 7. Dough-Ray-Me

Music by: Rogers & Hammerstien...sort of

Arr. Michael Engelhardt...but not really

Like Julie Andrews, but more surly...and slurry ♩ = 120

C G7

Dough, the stuff that buys me beer. Ray, the guy who serves my beer. \_\_\_\_\_

9 C C7/E F

Me, the guy who drinks my beer. Far, a long long way for beer. \_\_\_\_\_

17 C/G F D7/F# G

So, I think I'll have a beer. \_\_\_\_\_ La, la la la la beer. \_\_\_\_\_

25 E7/G# Am F G7 C

Tea? No thanks, I'm drink - ing beer! And that brings us back to beer, beer, beer, beer!

# 8. Bier Her

## Beer Here

Traditional German  
Arr. Michael Engelhardt

Anspruchsvoll und Durstig! ♩ = 120

Melody

T/B

Bass

F C7 F

Bier her, Bier her, od - er ich fall um, juch - he!  
Beer here, beer here, or I will fall down, yo ho!

Bier her, Bier her, Bier her, Bier her, Bier her juch - he!  
Beer here, Beer here, Beer here, Beer here, Beer here yo ho!

Bier her, Bier her, Bier her, Bier her, Bier her, Bier juch - he!  
Beer here, Beer here, Beer here, Beer here, Beer here, Beer yo ho!

7

C7 F C7 F

Bier her, Bier her, od - er ich fall um! Soll das Bier im Kel - ler lie - gen,  
Beer here, beer here, or I will fall down! Should the beer lie in the cel - lar,

Bier her, Bier her, Bier her Bier! Bier her here Bier her here,  
Beer here, Beer here, Beer here Beer! Beer here Beer here,

Bier her, Bier her, Bier her, Bier her, Bier her, Bier her, Bier her,  
Beer here, Beer here, Beer here, Beer here, Beer here, Beer here, Beer here,

13

C7 F C7 F

Und ich hier die Ohn - macht krie - gen? Bier her, Bier her, od - er ich fall um, ja!  
When I'm such a thir - sty fel - ler? Beer here, beer here, or I will fall down, ja!

Bier her, Bier her, Bier her, Bier her, Bier her Bier, ja!  
Beer here, Beer here, Beer here, Beer here, Beer here Beer, ja!

Bier her, Bier her, Bier her, Bier her, Bier her, Bier, ja!  
Beer here, Beer here, Beer here, Beer here, Beer here, Beer, ja!

# 9. The Wild Rover

Traditional Irish  
Arr. Michael Engelhardt

Oom-pa-pa, Mug-swinging tempo ♩ = 140

G G/D G G/D G

1. I've been a wild rov - er for ma - ny a  
2. I went to an ale-house I used to fre -  
3. I'll go home to my par - ents, con - fess what I've

8 C G/D D7 G

year. I spent all me mon - ey on whis-key and beer. But now I'm re -  
quent I told the land - la - dy me mon - ey was spent. I asked her for  
done, and ask them to par - don their pro - di - gal son. And when they've ca -

16 C G/D D7

turn - ing with gold in great store. I nev - er will play the wild  
cre - dit, she an - swered me, "Nay! Such cus - toms as yours I could  
ressed me as oft times be - fore, I nev - er will play the wild

22 G D7 G

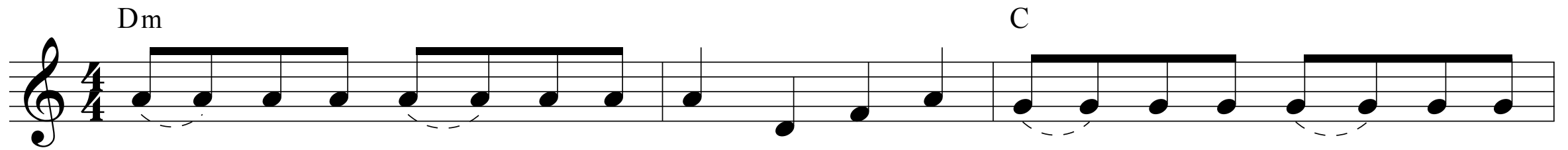
rov - er no more. And it's no, nay, nev er! No, nay, nev - er, no  
have an - y - day!"  
rov - er no more!

30 C G C D7 G

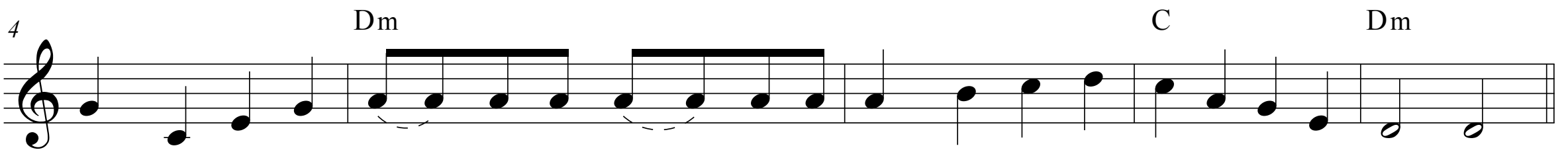
more! Will I play the wild rov - er, no nev - er, no more!



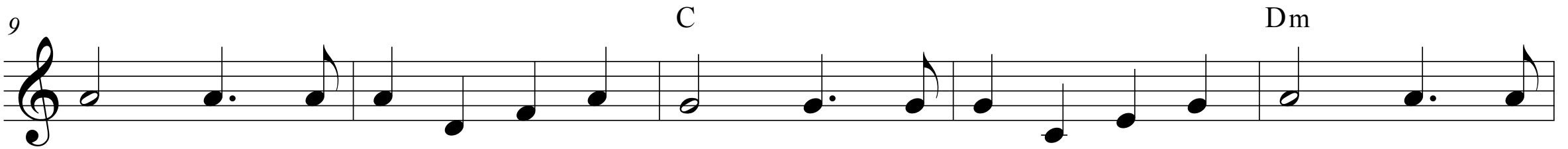
# 10. Drunken Sailor



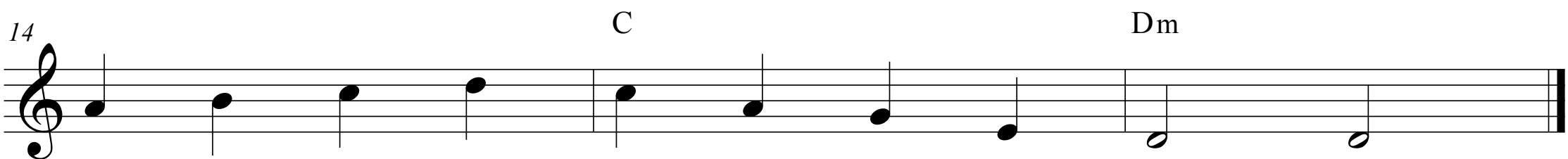
1. What shall we do with a drunk - en sail - or? What shall we do with a  
 2. Put him in the scrup-pers with a horse - pipe on him. Put him in the scrup-pers with a  
 3. Put him in the long boat un - til he's so - ber. Put him in the long boat un -  
 4. Tie him by the legs in a run - nin' bow - line. Tie him by the legs in a  
 5. Soak him in oil till he sprouts a flip - per. Soak him in oil till he



drunk - en sail - or? What shall we do with a drunk - en sail - or ear - ly in the mor - ning?  
 horse - pipe on him. Put him in the scrup-pers with a horse - pipe on him ear - ly in the mor - ning.  
 til he's so - ber. Put him in the long boat un - til he's sob - er ear - ly in the mor - ning.  
 run - nin' bow-line. Tie him by the legs in a run - in' bow-line ear - ly in the mor - ning.  
 sprouts a flip - per. Soak him in oil till he sprouts a flip - per ear - ly in the mor - ning.



Hoo - ray and up she ris - es. Hoo - ray and up she ris - es. Hoo - ray and



up she ris - es ear - ly in the mor - ning!

# 11. Schnitzelbank

Traditional German  
Arr. Michael Engelhardt

## Intro

*Leader* *Choir*

Ist das nicht ein Schnit - zel - bank? Ja, das ist ein Schnit - zel - bank!

## Refrain

Oh, die schö - ne Schnit - zel - bank! Oh, die schö - ne Schnit - zel - bank!

## Verses

*Leader* *Choir*

Ist das nicht ein [KURZ UND LANG?] Ja, das ist ein [KURZ UND LANG!]

*Leader* *Choir* **To Refrain**

Ist das nicht ein [HIN UND HER?] Ja, das ist ein [HIN UND HER!] [HIN UND HER! KURZ UND LANG!]



...Kurz und Lang ...Hin und Her

...Kreutz und Quer ...Schliess Gewehr

...Wagen Rad ...Krumm und Grad

...Grosses Glas ...Ochsen Blas

...Haufen Mist ...Schnickel Fritz

...Dicke Frau ...Fette Sau

...Langer Mann ...Tannenbaun

...Hochzeits Ring ...Gefährliches Ding

# 12. Glorious Beer

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes, with some phrases including triplets and slurs. Chord symbols are placed above the staff at various points: G, D7, A7, D7, G, D7, A7, D7, G, C, A7, D7, and G. The lyrics are printed below the staff, with some words like 'boom' appearing multiple times in a row.

G

Let me sing you a song of a gar- gle, A lo- tion to me ve- ry

D7 A7

dear, I re- fer to that great lu- bri- ca- tor, That won- der- ful

D7 G D7

to- nic called beer, Boom boom boom boom boom. Beer Beer glo- ri- ous beer,

Fill your- self right up to here, Don't be a- fraid of it, drink till you're

A7 D7 G

made of it, Drink of our old la- ger beer, boom, boom, boom, boom, boom. Drink a good

C A7

deal of it, make a whole meal of it Come boys a rou- sing good cheer, Hur- rah.

D7 G

Up with the sale of it, down with the bale of it Glo- ri- ous, glo- ri- ous beer!

# 15. Tosse the pot

Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 11  
ed. Michael Engelhardt

## Refrain

S  
Tosse the pot, tosse the pot, let us be mer - ry and

A  
Tosse the pot, tosse the pot, let us be mer - ry and

T  
Tosse the pot, tosse the pot, let us be mer - ry and

B  
Tosse the pot, tosse the pot, let us be mer - ry and

5  
drinke till our cheekes be as red as a cher - ry. **Fine**

5  
drinke till our cheekes be as red as a cher - ry.

5  
drinke till our cheekes be as red as a cher - ry.

5  
drinke till our cheekes be as red as a cher - ry.

**Verse**

*Optional Solos*

15. Tosse the pot

9



1. We take no thought, we have no care, for still we spend, and ne - ver spare,  
2. We drinke, ca - rouse with hart most free, a har - ty draught I drinke to thee,  
3. And when our mon - ey is all spent, then sell our goods, and spend our rent,  
4. Let us con - clude as we be - gan, and tosse the pot from man to man,

9 Loo...

9 Loo...

9 Loo...

17



till of all mon - ey our pursse is bare, we e - ver tosse the pot. **D.C.**  
then fill the pot a - gaine to me and  
or drinke it up with one con - sent, and  
and drinke as much as now we can, and

17

17

17

# 17. Also Drank Varathursta

Theme from 2001: Beers On The Wall

Parody of 'Also Sprach Zarathustra'  
by Richard Strauss  
Arr. Michael Engelhardt

Sehr betrunken.  $\text{♩} = 69$

S/A

Beer...

*p* *f* *p* *f*

*pp* *rit.*

6

S

B

*p* *f* *p* *f*

*rit.*

10

S

B

*p* *f* *p* *f* *cresc.*

14

S

B

*rit.* *ff*

# 18. Nottingham Ale

From Henry Playford  
The Dancing Master  
8th Edition, 1690

## Liliburlero

When Ve - nus, the god - dess of beau - ty and love, a - rose from the broth - that  
Ye bi - shops and dea - cons, priests, cu - rates and vi - cars, when once you have tas - ted you'll  
Ye sur - geons who more ex - e - cu - tions have done, with pow - ders and po - tion and

swam on the sea, Mi - ner - va sprang out from the cra - nium of Jove. A coy sul - len lass, as most  
own it is true that Not - ting - ham Ale is the best of all li - quors, and none un - der - stand what is  
bo - lus and pill, than hang - man with noose, or sol - dier with gun, or mi - ser with fa - mine, or

auth - ors a - gree. But Bac - chus they tell us, that prince of good fel - las, was  
good as do you. It dis - pels e - very va - pour, saves pen, ink and pa - per, when  
law - yer with quill, to dis - patch us the quick - er, for - bid us malt li - quor, till our

Ju - pi - ter's son. Pray at - tend to my tale. Those who thus chat - ter mis -  
you're of a mind from your pul - pits to rail. It - 'll o - pen your throats. You can  
bo - dies grow weak and our fa - ces grow pale. But mind who he plea - ses, what

take quite the mat - ter! He sprang from a bar - rel of Not - ting - ham Ale!  
speak with - out notes! When in - spired by a bot - tle of Not - ting - ham Ale.  
cures all di - sea - ses, is a com - for - ting bot - tle of Not - ting - ham Ale.

Chorus

Not - ting - ham Ale, boys, Not - ting - ham Ale, no li - quor on earth is like Not - ting - ham Ale.



# 27. Beer Barrel Polka

D

There's a gar - den what a gar - den On - ly hap - py fa - ces

5 A7 A

bloom there And there's ne - ver an - y room there For a wor - ry or a

9 D A7

gloom there Oh there's mu - sic and there's danc - ing And a lot of sweet ro - manc - ing

14 D A7

When they play a pol - ka They all get in the swing Ev - ry time they hear hear a rum

19 A D

that oom pa pa Ev - ry - bod - y feels so tra la la They want to ble on the floor It's the big sur - prise they're wait - ing for And all the

26 A7 1.

throw there cares a way They all go lah de ah he ay Then they cou - ples form a ring For miles a - round you'll

34 2. G G

hear them sing Roll out the barrel we'll have a

44 D7 G

bar rel of fun Roll out the barrel We've got the blues on the run

55 C Am

Zing Boom Ta rar rel Ring out a song of good cheer Now's the time to

64 F#7 G A7 D7 G

roll the bar rel for the gang's all here



# 30. MOLLY MALONE

IRELAND

**Wistfully**

Verses 1, 2 & 3:

1. In Dub - lin's fair cit - y, where girls are so  
2. 3. See additional lyrics

pret - ty, 'twas there that I first spied sweet Mol - ly Ma -  
lone, as she wheeled her wheel bar - row through streets wide and  
nar - row, cry - ing, "Cock - les and mus - sels, a - live, a - live -  
*Chorus:*  
o." A - live, a - live - o, a - live, a - live -  
o, cry - ing, "Cock - les and mus - sels, a - live, a - live - o."

2. She was a fishmonger, and sure, 'twas no wonder,  
For so were her mother and father before;  
And they wheeled their wheelbarrow through streets wide and narrow,  
Crying, "Cockles and mussels, alive, alive-o."  
(To Chorus:)

3. She died of a "faver" and no one could save 'er,  
And that's how I lost my sweet Molly Malone.  
Now her ghost wheels her barrow through streets wide and narrow,  
Crying, "Cockles and mussels, alive, alive-o."  
(To Chorus:)

# 37. Te Solo Adoro

I Love My Beer

Ludvig van Beethoven

I love my beer, — ales, and the

I love my beer, — ales, and the por - ters;

5

por - ters; true fount of life — and source of truth.

true fount of life — and source of truth.

# 38. Freundschaft

Friendship

**In a round**

Part 1

Freund - schaft ist die Quel - le wah - rer Glück - se - lig - keit, Freund - schaft,  
Friend - ship is the source of true bliss and mer - ri - ment, friend - ship,

7 Part 2

Freund - schaft ist — die Quel - le wah - rer Glück - se - lig - keit, Freund - schaft,  
friend - ship is — the source — of true bliss and mer - ri - ment, friend - ship,

13 Part 3

Freund - schaft ist — die Quel - le wah - rer Glück - se - lig - keit.  
friend - ship is — the source — of true bliss and mer - ri - ment.

# 39. Two Canons

## No. 14: Let Us Sing

Antonio Caldara

### In a round

#### Part 1

Let us sing— la la la be - cause sum-mer is here a - gain;

#### Part 2

la la la la la la la la la la is here a - gain;

#### Part 3

la la la la la la la sum-mer is here a - gain.

## No. 21: If You Want Peace and Quiet

Antonio Caldara

### In a round

#### Part 1

If you— want peace\_ and qui - et, flee— from Cu-pid's bow.

#### Part 2

Then you are luck - y, care-free, wise, not— to men-tion heal - thy.

#### Part 3

If love finds you, join us for beer— right here.

# 40. DRINKING SONG

Words By  
DOROTHY DONNELLY

Music by  
SIGMUND ROMBERG

*Allegretto giocoso*

The piano introduction consists of six measures. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a G chord and contains the lyrics: "Drink! Drink! Drink! Drink! to to". The piano accompaniment provides a rhythmic and harmonic support, with a G chord indicated above the first measure.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line contains the lyrics: "eyes that are Bright as stars when they're shin - ing on me! arms that are White and warm as a rose in the sun!". The piano accompaniment continues with a G chord indicated above the first measure and a D chord indicated above the fifth measure.

G

Drink! Drink! Drink! Drink! Drink! Drink! to lips that are Red and  
to hearts that will Love one,

Detailed description: This system contains the first five measures of the piece. The vocal line features a rhythmic pattern of eighth notes with lyrics: "Drink! Drink! Drink! Drink! Drink! Drink! to lips that are Red and". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A "G" chord symbol is placed above the first measure.

G D D7 G D7

sweet as the fruit on the tree! Here's a hope that those  
on - ly when I am the one! Here's a hope that those

*espressivo, meno mosso*

Detailed description: This system contains measures 6-10. The vocal line continues with: "sweet as the fruit on the tree! Here's a hope that those on - ly when I am the one! Here's a hope that those". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord symbols "G", "D", "D7", "G", and "D7" are placed above the staff. The instruction "*espressivo, meno mosso*" is written below the piano part in measures 9 and 10.

G D7 G C G C G Am G D

bright eyes will shine Lov - ing - ly, long - ing - ly soon in - to mine!  
soft arms will twine Ten - der - ly, trust - ing - ly soon a - round mine!

*poco allarg.*

Detailed description: This system contains measures 11-15. The vocal line continues with: "bright eyes will shine Lov - ing - ly, long - ing - ly soon in - to mine! soft arms will twine Ten - der - ly, trust - ing - ly soon a - round mine!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord symbols "G", "D7", "G", "C", "G", "C", "G", "Am", "G", and "D" are placed above the staff. The instruction "*poco allarg.*" is written below the piano part in measure 12.

F7 animando Bb F7 Bb G7 C

May those lips that are red and sweet, To - night with joy my  
May she give me a price - less boon: Her love be - neath the

Detailed description: This system contains the final five measures of the piece. The vocal line continues with: "May those lips that are red and sweet, To - night with joy my May she give me a price - less boon: Her love be - neath the". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord symbols "F7", "Bb", "F7", "Bb", "G7", and "C" are placed above the staff. The instruction "*animando*" is written below the piano part in the first measure.

A7 *poco rall.* D C *con fuoco* G D

own sweet lips meet! Drink! Drink! Let the toast  
 sweet May moon! Drink! Drink! Let the toast

*poco rall.* *molto cresc.* *mf*

G C G D G

start! start! May young hearts nev - er part!  
 start! May young hearts nev - er part!

*ff* *mf*

C G C G Am6 G Am6 G

Drink! Drink! Drink! Let ev - 'ry true lov - er sa -  
 Drink! Drink! Drink! Let ev - 'ry true lov - er sa -

*ff* *mf*

1. A9 D6 A7 D7 2. D7 A9 D7 G D G

lute his sweet - heart! lute his sweet - heart! Let's drink!

*f* *f*