

Eboracum Popular Choral Series

Banks Music Publications, Kindar House, The Crichton, Dumfries DG1 4ZZ

S.A.T.B.
& Piano

PCS51

Islands of the Caribbean



Words & Music by
George Colley

BANKS MUSIC PUBLICATIONS

DO NOT PHOTOCOPY

Islands of the Caribbean

Words and Music by George Colley

Fairly fast Calypso beat

S.

A.

T.

B.

Piano

f

Fairly fast Calypso beat

5

mf

Have you been to the Ca-rib-be-an

mf

Have you been to the Ca-rib-be-an

mf

Musical score for measures 8-10. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature changes from 5/4 to 4/4 at measure 9. The lyrics are: "is - lands in the o-cean Kissed by the sun near-ly all day long. Have you". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with triplets in measures 8 and 10.

Musical score for measures 11-12. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature changes from 4/4 to 5/4 at measure 12. The lyrics are: "heard all the laugh-ter from the bird - song in the tree tops". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with triplets in measures 11 and 12.

13

Musical score for measures 13-15. The score is in 4/4 time and B-flat major. It features vocal staves and piano accompaniment. The lyrics are: "Cooled by the shade as they chirp a - long_".

Vocal staves (Soprano and Alto):

Cooled by the shade as they chirp a - long_

Piano accompaniment:

Measures 13-15: The piano part features a melody in the right hand and a bass line in the left hand. Measure 13 starts with a triplet of eighth notes. Measure 14 has a triplet of eighth notes. Measure 15 has a triplet of eighth notes.

16

Musical score for measures 16-18. The score is in 4/4 time and B-flat major. It features vocal staves and piano accompaniment. The lyrics are: "Have you been to the mar-ket place for gua - va, limes and bread fruit".

Vocal staves (Soprano and Alto):

Have you been to the mar-ket place for gua - va, limes and bread fruit

Piano accompaniment:

Measures 16-18: The piano part features a melody in the right hand and a bass line in the left hand. Measure 16 starts with a triplet of eighth notes. Measure 17 has a triplet of eighth notes. Measure 18 has a triplet of eighth notes.

19

grape - fruit and man - go and su-gar beet_ Have you tast - ed the ta-ma-rind and

doo doo doo

doo doo doo

22

cin - na-mon and all spice nut - meg and cloves ev-'ry time you eat_

cin - na-mon and all spice nut - meg and cloves ev-'ry time you eat_

doo doo time you eat_

doo doo time you eat_

25

A

f

From Ja - mai-ca to down town Bar-ba - dos
 - ti-gua to sun-drenched Vir-gin Isles

f

From Ja - mai-ca to down town Bar-ba - dos
 - ti-gua to sun-drenched Vir-gin Isles

f

From Ja - mai-ca to down town Bar-ba - dos
 - ti-gua to sun-drenched Vir-gin Isles

f

From Ja - mai-ca to down town Bar-ba - dos
 - ti-gua to sun-drenched Vir-gin Isles

f

From Ja - mai-ca to down town Bar-ba - dos
 - ti-gua to sun-drenched Vir-gin Isles

f

From Ja - mai-ca to down town Bar-ba - dos
 - ti-gua to sun-drenched Vir-gin Isles

29

— Mar - tin-ique to Do - mi-ni - ca — Gre-na - da north to
 — Cu - ba down to Old Tri-ni - dad — St. Lu - cia south to

— Mar - tin-ique to Do - mi-ni - ca — Gre-na - da north to
 — Cu - ba down to Old Tri-ni - dad — St. Lu - cia south to

— Mar - tin-ique to Do - mi-ni - ca — Gre-na - da north to
 — Cu - ba down to Old Tri-ni - dad — St. Lu - cia south to

— Mar - tin-ique to Do - mi-ni - ca — Gre-na - da north to
 — Cu - ba down to Old Tri-ni - dad — St. Lu - cia south to

32

Gua-de - loupe and then we sail to Puer - to Ri - co.
Cu - ra - cao the is-lands of the Ca - rib - be - an

Gua-de - loupe and then we sail to Puer - to Ri - co.
Cu - ra - cao the is-lands of the Ca - rib - be - an

Gua-de - loupe and then we sail to Puer - to Ri - co.
Cu - ra - cao the is-lands of the Ca - rib - be - an

Gua-de - loupe and then we sail to Puer - to Ri - co.
Cu - ra - cao the is-lands of the Ca - rib - be - an

35

1. From An- Is-lands of the Ca-rib - be - an
2. *mp* From An- Is-lands of the Ca-rib - be - an

mp Then we sail to Puer-to Ri - co From An-
mp Then we sail to Puer-to Ri - co From An-

1. 2. *f*

39

Musical score for measures 39-42. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats). The time signature is 4/4. Measures 39-42 show the vocal staves with whole rests, indicating they are silent. The piano accompaniment staff shows a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes. The dynamic marking *mp* (mezzo-piano) is present at the end of measure 42.

43

Musical score for measures 43-46. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats). The time signature is 5/4. Measures 43-46 show the vocal staves with the lyrics "Have you seen all the cruise ships round the". The dynamic marking *mf* (mezzo-forte) is present at the beginning of measure 43. A section marker **B** is placed above the vocal staves at the start of measure 43. The piano accompaniment staff shows a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes. The dynamic marking *mf* is present at the beginning of measure 43. A section marker **B** is placed above the piano staff at the start of measure 43. The piano accompaniment staff shows a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes. The dynamic marking *mf* is present at the beginning of measure 43.

46

plea - sant Cay - man Is - lands From port to port then they're

plea - sant Cay - man Is - lands From port to port then they're

plea - sant Cay - man Is - lands From port to port then they're

plea - sant Cay - man Is - lands From port to port then they're

48

on their way_ Have you been on a pi - rate ship and

on their way_ Have you been on a pi - rate ship and

on their way_ Have you been on a pi - rate ship and

on their way_ Have you been on a pi - rate ship and

50

The musical score for 'The Fish Song' consists of a vocal melody and a piano accompaniment. The vocal part is written in a single staff with a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. The lyrics are: 'sipped rum punch and cock - tails, seen fly - ing fish as you'. The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef, both sharing the 5/4 time signature and one flat key signature. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a slur. The score is presented on a white background with a large, diagonal 'COPY' watermark.

52

52

round the bay. — Have you

round the bay. — Have you

8 round the bay. — Have you

round the bay. — Have you

f

danced to La Bam-ba Cha cha Reg - gae and the Rum - ba

danced to La Bam-ba Cha cha Reg - gae and the Rum - ba

danced to La Bam-ba Cha cha Reg - gae and the Rum - ba

danced to La Bam-ba Cha cha Reg - gae and the Run - ba

Sam - ba Mer-en - gue down on the beach_ Have you

Sam - ba Mer - en - gue down on the beach. Have you

Sam - ba Mer - en - gue down on the beach_ Have you

Sam - ba Mer - en - gue down on the beach_ Have you

59

swum with the mul - ti - co-loured fish - es in the o - cean

swum with the mul - ti - co-loured fish - es in the o - cean

swum with the mul - ti - co-loured fish - es in the o - cean

swum with the mul - ti - co-loured fish - es in the o - cean

61

Red green and yel - low with - in your reach_ From Ja- *f*

Red green and yel - low with - in your reach_ From Ja- *f*

Red green and yel - low with - in your reach_ From Ja- *f*

Red green and yel - low with - in your reach_ From Ja- *f*

65

C

- mai-ca to down town Bar-ba - dos Mar - tin-ique to Do
 - ti-gua to sun drenched Vir-gin Isles Cu - ba down to Old

- mai-ca to down town Bar-ba - dos Mar - tin-ique to Do
 - ti-gua to sun drenched Vir-gin Isles Cu - ba down to Old

- mai-ca to down town Bar-ba - dos Mar - tin-ique to Do
 - ti-gua to sun drenched Vir-gin Isles Cu - ba down to Old

- mai-ca to down town Bar-ba - dos Mar - tin-ique to Do
 - ti-gua to sun drenched Vir-gin Isles Cu - ba down to Old

mf

68

- mi - ni - ca Gre-na - da north to Gua-de - loupe and
 Tri - ni - dad St. Lu - cia south to Cu - ra - cao the

- mi - ni - ca Gre-na - da north to Gua-de - loupe and
 Tri - ni - dad St. Lu - cia south to Cu - ra - cao the

- mi - ni - ca Gre-na - da north to Gua-de - loupe and
 Tri - ni - dad St. Lu - cia south to Cu - ra - cao the

- mi - ni - ca Gre-na - da north to Gua-de - loupe and
 Tri - ni - dad St. Lu - cia south to Cu - ra - cao the

71

1.

then we sail to Puer - to Ri - co. From An -
is-lands of the Ca - rib - be - an.

then we sail to Puer - to Ri - co. From An -
is-lands of the Ca - rib - be - an.

mp then we sail to Puer - to Ri - co. Then we sail to Puer-to Ri - co From An -
is-lands of the Ca - rib - be - an. *mp*

then we sail to Puer - to Ri - co. Then we sail to Puer-to Ri - co From An -
is-lands of the Ca - rib - be - an.

1.

75

2. *mp* *ff*
Is-lands of the Ca - rib - be - an Is-lands of the Ca - rib - be - an.

mp *ff*
Is-lands of the Ca - rib - be - an Is-lands of the Ca - rib - be - an.

ff
Is-lands of the Ca - rib - be - an.

ff
Is-lands of the Ca - rib - be - an.

2. *mf* *f* *ff*
Is-lands of the Ca - rib - be - an.

Eboracum Choral Series

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