

# In the Still of the Night

By Fred Parris

Arranged by  
Roger Emerson



AUDIO  
00282857  
VoiceTrax CD



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# In the Still of the Night

For TB\* and Piano

Duration: ca. 3:00

By FRED PARRIS  
Arranged by ROGER EMERSON

50's Shuffle (♩ = ca. 76) (♩♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$   $\overset{\sim}{\underset{\sim}{\text{J}}}$ )

Tenor

Baritone

Piano

*mf*

Shoo doot 'n shoo bee doh.

50's Shuffle (♩ = ca. 76) (♩♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$   $\overset{\sim}{\underset{\sim}{\text{J}}}$ )

*mf*

F

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee doh.

Dm

B $\flat$

\*Available separately:  
TB (00282856), VoiceTrax CD (00282857)  
[halleonard.com/choral](http://halleonard.com/choral)  
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Tenor

Baritone

*mf*

Shoo doot 'n shoo bee doh.

Piano

*mf*

50's Shuffle (♩ = ca. 76) (♩♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}^3\text{J}}^{\sim}$ )

F

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee doh.

Dm

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*mf*

5

In the still \_\_\_\_\_ of the

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a fermata over the word 'still' and a triplet of notes for 'of the'. The piano accompaniment consists of eighth notes in the bass line and chords in the treble line.

Shoo doot 'n shoo bee woh. \_\_\_\_\_ Shoo doot 'n shoo bee doh.

Gm7 3 B<sup>b</sup>/C 3 C 3 F 3

The piano accompaniment for the first system shows chords Gm7, B<sup>b</sup>/C, C, and F, each with a triplet of eighth notes in the treble clef. The bass clef has a simple eighth-note accompaniment.

night, \_\_\_\_\_ I \_\_\_\_\_ held you, held \_\_\_\_\_ you

The second system continues the vocal line with a triplet of notes for 'held you' and another triplet for 'held you'. The piano accompaniment continues with similar patterns.

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee doh.

Dm 3 B<sup>b</sup> 3

The piano accompaniment for the second system shows chords Dm and B<sup>b</sup>, each with a triplet of eighth notes in the treble clef.

tight, \_\_\_\_\_ 'cause I love, love \_\_\_\_\_ you

The third system features a vocal line with a triplet of notes for 'love you'. The piano accompaniment continues with eighth notes and chords.

Shoo doot 'n shoo bee woh. \_\_\_\_\_ Shoo doot 'n shoo bee doh.

Gm7 3 B<sup>b</sup>/C 3 C 3 F 3

The piano accompaniment for the third system shows chords Gm7, B<sup>b</sup>/C, C, and F, each with a triplet of eighth notes in the treble clef.

so. \_\_\_\_\_ Prom-ise I'll nev - er let you

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee doh.

Dm 3 3 3 3 B<sup>b</sup> 3 3 3 3

go, \_\_\_\_\_ in the still \_\_\_\_\_ of the night.

Shoo doot 'n shoo bee woh. In the still of the

Gm<sup>7</sup> 3 3 B<sup>b</sup>/C 3 C 3 F 3 3 B<sup>b</sup> 3 3

*f* 15

I re - mem - ber that night in

night. I re - mem - ber.

F 3 3 F<sup>7</sup> 3 3 B<sup>b</sup> 3 3 3 3

*f*

8  
 May. \_\_\_\_\_ The stars were bright \_\_\_\_\_ a - bove. \_\_\_\_\_ I'll  
 I re - mem - ber. I re - mem - ber. I re - mem - ber.

16

8  
 hope, \_\_\_\_\_ and I'll pray \_\_\_\_\_ to  
 I re - mem - ber. I re - mem - ber, to

19

Second time to Coda (p. 10) ⊕

8  
 keep your pre - cious love. \_\_\_\_\_ Well, \_\_\_\_\_ be -  
 keep your pre - cious love.

G7

Second time to Coda (p. 10) ⊕ C7

21

23 *mf*

fore \_\_\_\_\_ the light, \_\_\_\_\_ hold me a -

*mf*

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee doh.

F 3 3 3 3 Dm 3 3 3 3

*mf*

23

gain, \_\_\_\_\_ with all of your night, \_\_\_\_\_ in the still \_\_\_\_\_ of the

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee woh. \_\_\_\_\_

B<sup>b</sup> 3 3 3 3 Gm<sup>7</sup> 3 3 B<sup>b</sup>/C 3 C 3

25

night. \_\_\_\_\_ In the

In the still of the night. \_\_\_\_\_

F 3 3 B<sup>b</sup>/F 3 3 F 3 3 B<sup>b</sup>/C 3 C 3

27

29 *Opt. small group in falsetto\**  
**Descant (opt.)** *mf*

Ah. \_\_\_\_\_ Ah. \_\_\_\_\_

Tenor  
 still \_\_\_\_\_ of the night, \_\_\_\_\_ I \_\_\_\_\_

Baritone  
 Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee doh.

29 F 3 3 3 3 Dm 3 3 3 3

Ah. \_\_\_\_\_

held you, held you tight, 'cause I

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee woh. \_\_\_\_\_

31 B<sup>b</sup> 3 3 3 3 Gm<sup>7</sup> 3 3 B<sup>b</sup>/C 3 C 3

\*Descant may be played by tenor sax (in place of vocals), if desired.



8

Ah. \_\_\_\_\_

love, love you so. \_\_\_\_\_ Prom-ise I'll

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee doh.

F 3 3 3 3 Dm 3 3 3 3

33

8

nev - er let you go, \_\_\_\_\_ in the still \_\_\_\_\_ of the

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee woh. \_\_\_\_\_

B<sup>b</sup> 3 3 3 3 Gm<sup>7</sup> 3 3 B<sup>b</sup>/C 3 C 3

35

D.S. al Coda (p. 5) ⊕

In the still of the night.

night. I re -

In the still of the night.

37

F 3 3 B<sup>b</sup> 3 3 F 3 3 F<sup>7</sup> 3 3

⊕ CODA 40

Ah.

love. Well, be - fore the

love. Shoo doot 'n shoo bee doh.

⊕ CODA 40

C<sup>7</sup> F 3 3 3 3

39

Ah. \_\_\_\_\_

light, \_\_\_\_\_ hold me a - gain, \_\_\_\_\_ with all of your

Shoo doot 'n shoo bee doh. Shoo doot 'n shoo bee doh.

Dm B<sup>b</sup>

41

*rit.*

In the still of the

might, \_\_\_\_\_ in the still \_\_\_\_\_ of the night. \_\_\_\_\_ In the still of the

Shoo doot 'n shoo bee woh. \_\_\_\_\_ In the still of the

Gm<sup>7</sup> B<sup>b</sup>/C C F B<sup>b</sup>

*rit.*

43

*Slowly*

8 night.

*Slowly*

8 night. In the still of the

*Slowly*

night. In the still of the night. In the still of the

C F B $\flat$

*Slowly*

45

8 Oo wee oo oo.

*opt. div.*

8 night.

night.

F Fmaj7

47

IN THE STILL OF THE NIGHT - TB

