

SEVEN BRIDGES ROAD

for female voices

Words and Music by
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Arrangement by
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Chorus 1 *freely*

The musical score for Chorus 1 is written for Tenor Lead and Bari Bass in a 4/4 time signature with a key signature of two sharps (F# and C#). The lyrics are: "There are stars in the south - ern sky, south - ward as you go." The score is divided into eight measures, numbered 1 through 8. Measures 1-2 contain the lyrics "There are stars in the". Measures 3-5 contain "south - ern sky, south - ward". Measures 6-8 contain "as you go." The Tenor Lead part features a melodic line with some grace notes and slurs, while the Bari Bass part provides a harmonic accompaniment with sustained notes and some grace notes. The lyrics are placed below the corresponding vocal lines.

Seven Bridges Road

9 There is moon - light and moss in the

12 trees down the sev - en bridg - es

15 road. *in time* ♩ = 116 16 17 doo doo doot doo doo doot

doom doom doom doom doom doo doom doom doo doo

18 doo doo doot doo doo doot 19 doo doo doot doo doo doot

doom doo-dle doo-dle doom doo-dle doo-dle doom doo-dle doo-dle doom doo-dle doom

20 doo doo doot doo doo doot doo doo doot doo doo daht. Now

doom doo doom doom doo doom doom doo doom doom doo doom

Chorus 2

22 I have loved

doom doo doom doom doom doo doom doom doo doom doo doom

24 you like a ba - by, like a ba - by,

doom doom doo-dle doom doom doom doo doom doo doom doo-dle doo doom doo-dle doo doom doo

26 like some lone - some

doom doo doom doom doom doo doo doom doo-dle doo-dle doom doom doo doo

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28 29

child. And

doom doo-dle doo doo doo doo doo doo doom loved you like a child. And

30 31

I have loved

doom doo doom doom doom doom doo doom doom doom

32 33

you in a tame way, a tame way, and

doom doom doo-dle doom doom doo doom doo doom a tame way,

34 35

I have loved you

I, I have loved, have loved, al-ways loved, I have loved, al-ways loved,

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36 37

wild.

you, I have loved_ you wild. doom doom doo doo

Verse

38 39

times there's a

dah daht daht dah daht daht dah daht daht dah daht daht

doom doom doom doom doom doom doom doom

40 41

part of me that has to

dah daht daht dah daht daht dah daht daht dah daht daht

doom doom doom doom doom doom doom doo doo

42 43

turn from here and

dah daht daht dah daht daht dah daht daht dah daht daht

doom doom doom doo doo doom doom doom doo doo

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go. _____
 x x x x x x x x
 44 45

has to turn from here and go. I just run like,
 doom doom doom Then I'm run-nin' like a

46 47

run - nin' like a child from these warm stars, I keep on
 child from these warm

48 49

run - nin' from the stars, down the sev - en
 stars, the stars, down the doom doo doom doom doom doo doo

50 *rit.* 51 52

bridg - es road.
 doom doo-dle doo-dle doom doom doo doo doom doo-dle doo doo doo doo doo sev-enbridg-es road.

Chorus 3 *freely*

53 54 55

There are _____ stars in the south - ern

Detailed description: This system contains measures 53, 54, and 55. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line starts with a half note G4 in measure 53, followed by a quarter note G4 and a quarter note A4 in measure 54, and a half note G4 in measure 55. The piano accompaniment consists of chords: G4-B4 in measure 53, G4-B4-C#5 in measure 54, and G4-B4 in measure 55.

56 57 58

sky. And if ev - er you de - cide you should

Detailed description: This system contains measures 56, 57, and 58. The vocal line has a half note G4 in measure 56, followed by a quarter note G4 and a quarter note A4 in measure 57, and a half note G4 in measure 58. The piano accompaniment consists of chords: G4-B4 in measure 56, G4-B4-C#5 in measure 57, and G4-B4 in measure 58.

59 60 61

go, _____ there is _____ a

Detailed description: This system contains measures 59, 60, and 61. The vocal line has a half note G4 in measure 59, followed by a half note G4 in measure 60, and a half note G4 in measure 61. The piano accompaniment consists of chords: G4-B4 in measure 59, G4-B4 in measure 60, and G4-B4 in measure 61.

62 63 64

taste of _____ time sweet - ened hon - ey _____ down the

Detailed description: This system contains measures 62, 63, and 64. The vocal line has a half note G4 in measure 62, followed by a quarter note G4 and a quarter note A4 in measure 63, and a half note G4 in measure 64. The piano accompaniment consists of chords: G4-B4 in measure 62, G4-B4-C#5 in measure 63, and G4-B4 in measure 64.

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Musical score for measures 65-67. The score is in G major (one sharp) and 4/4 time. It features a four-part vocal harmony. Measure 65: Treble clef has a dotted quarter note G4 and a dotted quarter note B4; Bass clef has a dotted quarter note G2 and a dotted quarter note B2. Measure 66: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4; Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 67: Treble clef has a dotted quarter note G4 and a dotted quarter note B4; Bass clef has a dotted quarter note G2 and a dotted quarter note B2. Lyrics: sev - en - bridg - es - road,

Tag

Musical score for measures 68-70, labeled "Tag". The score is in G major and 4/4 time. Measure 68: Treble clef has a dotted quarter note G4 and a dotted quarter note B4; Bass clef has a dotted quarter note G2 and a dotted quarter note B2. Measure 69: Treble clef has a dotted quarter note G4 and a dotted quarter note B4; Bass clef has a dotted quarter note G2 and a dotted quarter note B2. Measure 70: Treble clef has a dotted quarter note G4 and a dotted quarter note B4; Bass clef has a dotted quarter note G2 and a dotted quarter note B2. Lyrics: down the sev - en - bridg - es road.

Performance Notes

Written by Steve Young in 1969 for his album, *Rock Salt & Nails*, "Seven Bridges Road" was made famous when The Eagles recorded it for their *Eagles Live* album in 1980. It has been recorded by various artists over the years such as The Carter Family, Dolly Parton, Alan Jackson, Home free, and Ricochet.

Jeremy Johnson creates arrangements with a distinct sound and modern flare. He is an arranger, composer, director, and clinician and has worked with top barbershop quartets and choruses all over the world.

This arrangement emulates the famous Eagles treatment with the rubato intro/outro juxtaposed with the driving, jangly feel of the verses and chorus. Be sure your rhythms match and the fall-offs (where noted) are together. Johnson's use of the suspension-to-add2 chord movement at ms. 64 is most certainly not traditional "barbershop," but the texture is rich and fits the song beautifully, so rehearse that move slowly to ensure the tuning is precise. Keep the tempo steady once it comes in and have fun with this modern, four-part take on this classic Eagles hit!

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.