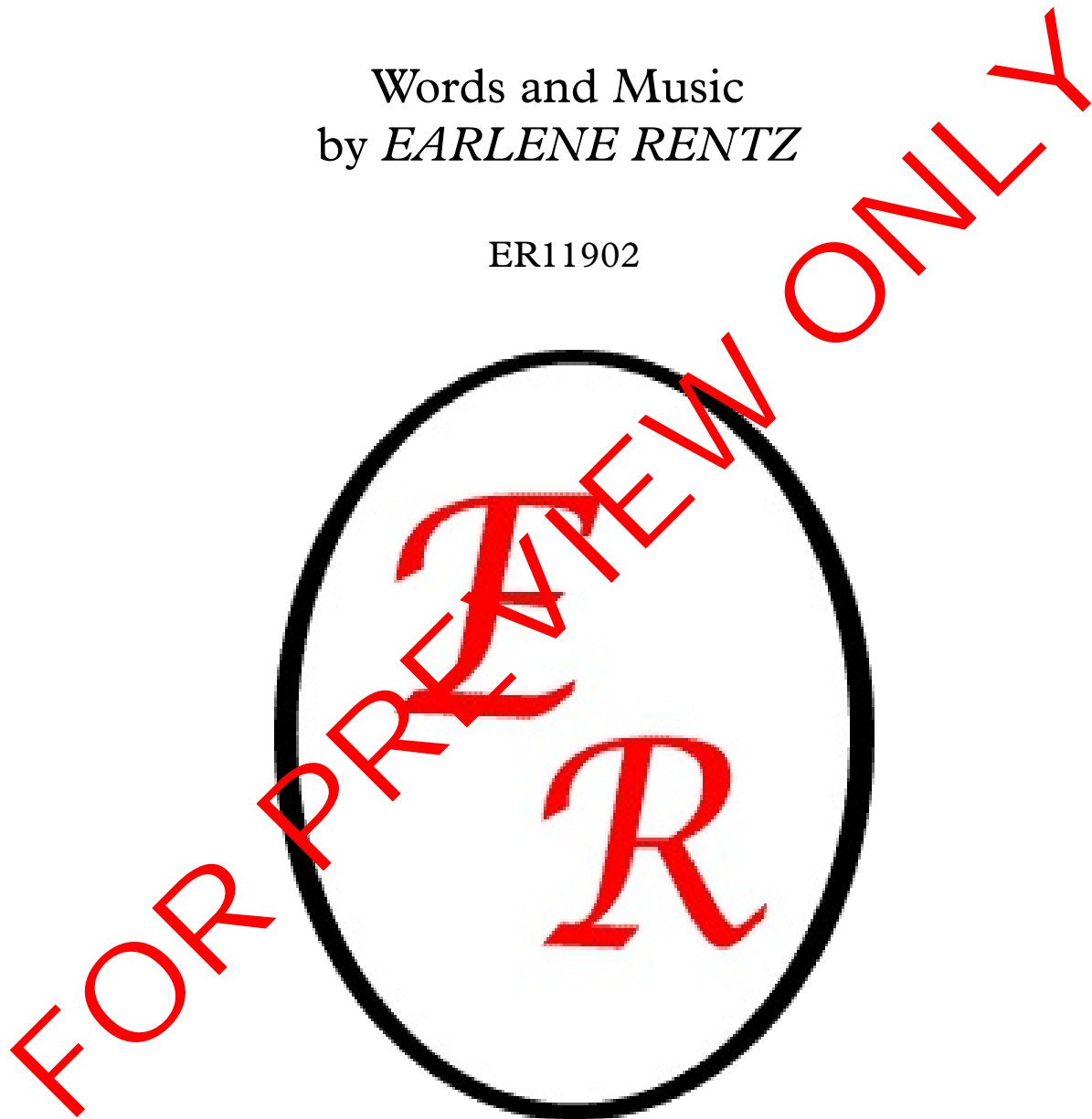


Cell Phone Ringtone

2-Part Voices and Piano,
with Cell Phone Ringtones

Words and Music
by *EARLENE RENTZ*

ER11902



Earlene Rentz
Online Publications

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2-Part Voices and Piano, with Cell Phone Ringtones

Words and Music by EARLENE RENTZ (ASCAP)

Joyfully ca. ♩ = 112

Piano

mf

Musical notation for the piano accompaniment, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with rests. The bass line features a steady eighth-note accompaniment.

Part I
Part II

5 *mf*

Cell phone ring - tone, ring - tone, cell phone ring - tone,

Musical notation for measures 5-7. It includes vocal lines for Part I and Part II and piano accompaniment. The lyrics are: "Cell phone ring - tone, ring - tone, cell phone ring - tone,". The piano accompaniment continues with the same rhythmic pattern as in measures 1-4.

8

ring - tone. When I need laugh - ter to bright-en my day, — I

Musical notation for measures 8-10. It includes vocal lines and piano accompaniment. The lyrics are: "ring - tone. When I need laugh - ter to bright-en my day, — I". The piano accompaniment continues with the same rhythmic pattern.

11

reach for my friend, — you're a phone call a - way. — And

Musical notation for measures 11-13. It includes vocal lines and piano accompaniment. The lyrics are: "reach for my friend, — you're a phone call a - way. — And". The piano accompaniment continues with the same rhythmic pattern.

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24

will ring a-gain and a - gain!... Sup -

27

pose it in-ter-rupts a qui-et mo-ment at school, and then we are re-mind-ed of the

30

cell phone rule... It's my cell phone ring- tone,

33

I know the love is from you...

36

I had my

38

cell phone in my purse when we start - ed to re - hearse. Then the

40

ring - tone rang through the sec - ond verse. Not the

42

plan! Touched a nerve! It's a cell phone u - ni - verse! Such a

44

tool, so cool, and it's mu - sic, too!

46

(To the audience: students get their phones, too)

f
Take your cell phone from your purse. Now the

49

rules are in re - verse. Let's make mu-sic to - day in a

52

rad-i-cal way, as the ring-tones ring and play.

To omit ring tones, go to meas. 77

Narrator: Take out your cell phones, and find the ringtones. The singers will give you a category, and you just find one or more ringtones that sound like the category. Play them in any rhythm you choose. We'll help you out with clear cues. Keep on playing until the conductor cuts you off. Most of all....have FUN!

56

(Repeat for narration)

59

(Repeat as desired. Phones play bell sounds)

*Give me bells!

(Repeat as desired)

*List the various categories of ring tones before you begin this octavo, so the audience will be prepared. Continue to play the "bell sounds" until you are cued to move on to the next category of sound.

62

Musical score for measures 62-64. The vocal line (treble clef) has a rest in measure 62, followed by a melodic phrase in measure 63: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A slur over the last two notes is labeled "gliss.". The lyrics "Give me some jazz!" are written below the vocal line. The piano accompaniment (grand staff) features a repeating pattern of chords in the right hand and single notes in the left hand, marked "(Repeat as desired)".

65

Musical score for measures 65-67. The vocal line (treble clef) has a rest in measure 65, followed by a melodic phrase in measure 66: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics "Give me" are written below the vocal line. The piano accompaniment (grand staff) continues the repeating pattern from the previous system, marked "(Repeat as desired)".

68

Musical score for measures 68-70. The vocal line (treble clef) has a melodic phrase in measure 68: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A slur over the last two notes is labeled "gliss.". The lyrics "rip-ples and slides." are written below the vocal line. The piano accompaniment (grand staff) features a more complex rhythmic pattern in the right hand, marked "(Repeat as desired)".

71

**Allow students to give the category (songs, spoken words, arpeggios, etc.). *Keep going with the creativity for as long as you choose. Encourage the accompanist to be creative as well, improvising as they choose. Enjoy the freedom of improvisation.*

74

78

82

played! In a bliz-zard or pan-dem-ic, the cell phone's ac-a-dem-ic, as we

Musical score for measures 82-84. The vocal line starts with a whole rest in measure 82, followed by a melodic line in measures 83 and 84. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

85

zoom through the live - long day, just play!

Musical score for measures 85-87. The vocal line has a melodic line in measure 85, a whole note in measure 86, and a melodic line in measure 87. The piano accompaniment continues with chords and a bass line.

88

Cell phone ring - tone, ring - tone!

Musical score for measures 88-90. The vocal line has a whole rest in measure 88, followed by a melodic line in measures 89 and 90. The piano accompaniment features chords and a bass line, with some notes marked with accents (v).