

Good for you!

With energy and vitality

Five-a-day

words and music by
Jonathan Willcocks

$\text{♩} = 124$



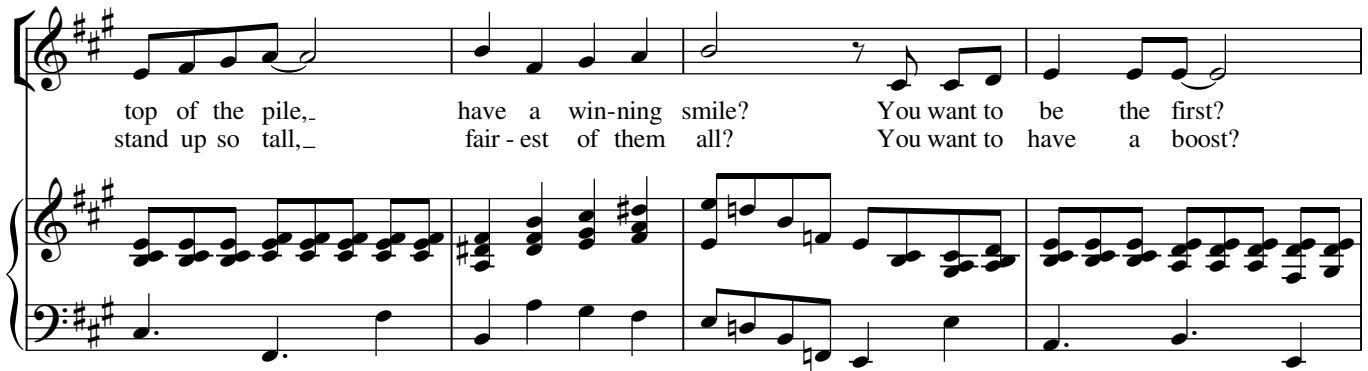
Piano introduction in A major, 4/4 time. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady bass line. Dynamics include *f* and *(sim)*.



Vocal and piano first system. The vocal line begins with a rest followed by the lyrics: "You want to be the best? Stand out / run so fast? Ne - ver". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf*.



Vocal and piano second system. The vocal line continues with: "from the rest? You want your looks to be on / come in last? You want to grow up fit and". The piano accompaniment continues.



Vocal and piano third system. The vocal line continues with: "top of the pile, have a win-ning smile? You want to be the first? / stand up so tall, fair - est of them all? You want to have a boost?". The piano accompaniment continues.



Vocal and piano fourth system. The vocal line concludes with: "And ne - ver be the worst? It's ea - sy, / and al - ways rule the roost?". The piano accompaniment continues.

as we will show...there's on-ly one way to go, and so we'll tell you what we know: Just give me

(clap clap clap) five - a - day, that's what the doc - tors say. (clap clap)

(2nd verse only) Give me five - a - day, what the

clap clap clap clap) Eat some fruit, it's good_ for you, all those veg-gies too, get doc - tors say, Eat_ some fruit, it's good_ for you, all those veg-gies too, get

Music continues

Relax

Darkly and stressfully ♩ = 92

mf

When life moves too fast and its gone in a blink, the
I've ea - ten too much and I've rushed at my food, my

day ra - ces past and there's no room to think; I'm feel - ing the heat, and there's
tum - my's un - hap - py and so is my mood; I've so much to do, but I'm

Ists

no time to eat; my head's in a spin, just where do I be - gin? When
all in a stew; I've

life moves too fast and its gone in a blink, the day ra - ces past and there's
ea - ten too much and I've rushed at my food, my tum - my's un - hap - py and

2nds

Ten sion, too bu - sy, stress and strain, — head's all diz - zy,

no room to think; I'm feel - ing the heat, and there's no time to eat; my
 so is my mood; I've so much to do, but I'm all in a stew;

full of pain; tick tock tick tock, al - ways on the clock, my

♩ = ♩.

head's in a spin, just where do I be - gin?

head's in a spin, just where do I be - gin?

Utterly laid back

Re - lax, chill, loo - sen up and you'll ne-ver be ill,

keep the stress a-way, just i - dle through the day; so don't be a fool, re-mem-ber the rule, be

Junk!

Brightly
♩ = c.120

mf When you feel a lit - tle peck - ish, do you go to the
smell that fry - ing bat - ter for your - self, or you

The first system of music features a vocal line in 4/4 time and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The vocal line begins with a rest, followed by the lyrics.

cor - ner-shop or piz - za place you know? Where they have on sale all day lots of
see those fiz - zy drinks up on the shelf. All those swee - ties on dis - play, "Oh just

The second system continues the musical notation. The piano accompaniment remains consistent with the first system. The vocal line continues with the lyrics.

good - ies on dis - play, have some pop - corn? A can - dy bar? There's some
eat me"they will say, all those co - lours in ev - ery jar. When you

The third system concludes the musical notation on this page. The piano accompaniment features a slight increase in dynamics, marked with *f* (forte) in the final measure. The vocal line ends with the lyrics.

Music continues,
ending as follows

f

are! But it's JUNK! Noth-ing but JUNK! Food that kids all like to eat, when they

The first system of music features a vocal line starting with a forte (*f*) dynamic. The lyrics are: "are! But it's JUNK! Noth-ing but JUNK! Food that kids all like to eat, when they". The piano accompaniment includes a piano introduction with a forte (*f*) dynamic and a middle section with a mezzo-forte (*mf*) dynamic.

want a tas - ty treat. But in - side their tum-my's bleat - ing, "Give me some-thing that's worth eat - ing. I'm still

The second system continues the vocal line with the lyrics: "want a tas - ty treat. But in - side their tum-my's bleat - ing, "Give me some-thing that's worth eat - ing. I'm still". The piano accompaniment provides harmonic support with chords and moving lines.

1. hun - gry for food, real food." When you

The third system begins with a first ending bracket (1.) over the vocal line. The lyrics are: "hun - gry for food, real food." When you". The piano accompaniment includes a first ending section.

2. hun - gry still hun - gry for food, *f* *ff*

The fourth system begins with a second ending bracket (2.) over the vocal line. The lyrics are: "hun - gry still hun - gry for food,". The system concludes with a forte (*f*) dynamic marking and a fortissimo (*ff*) dynamic marking. The piano accompaniment features a first ending section.

REAL FOOD!"

The fifth system contains the final vocal phrase: "REAL FOOD!". The piano accompaniment concludes the piece with a final chord and a fermata.

Song of the Fish

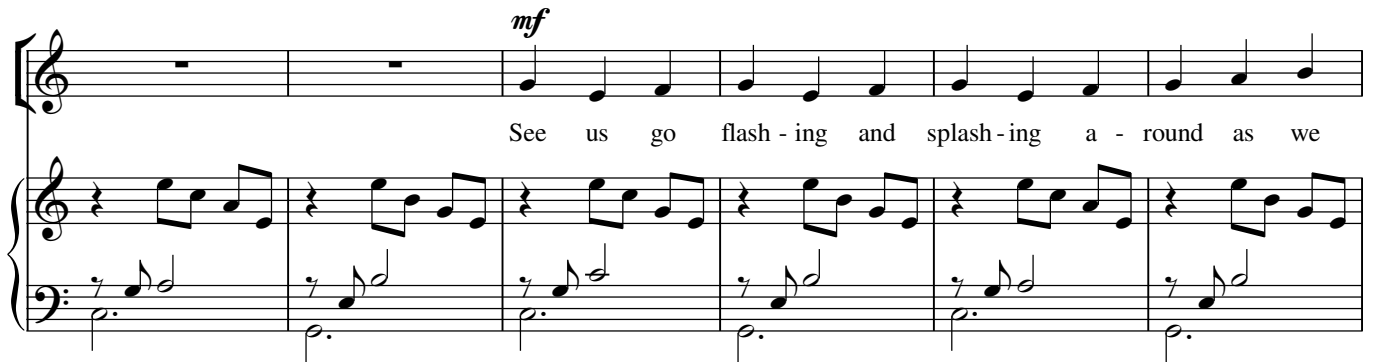
Going swimmingly

♩ = 160 (1 in a bar)



mf

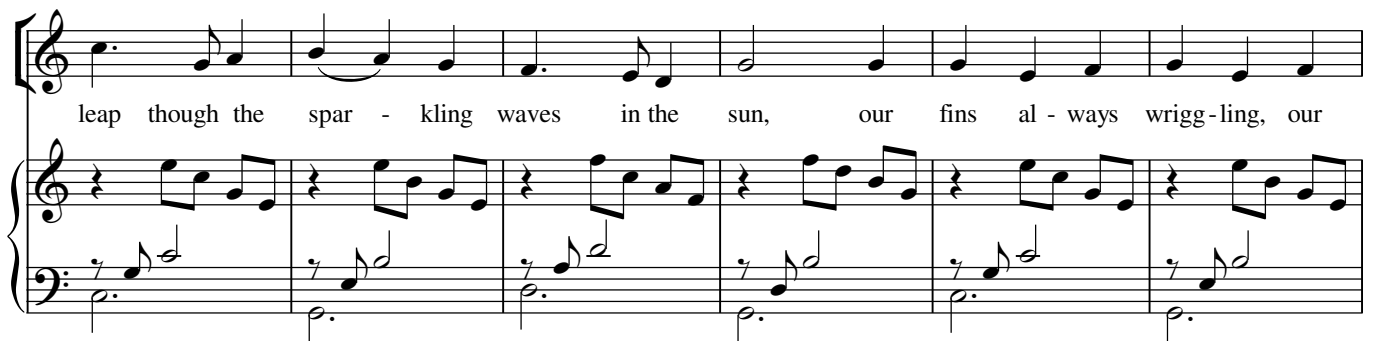
Introduction: A piano introduction in 3/4 time, marked *mf*. The right hand plays a rhythmic pattern of quarter notes (G4, A4, B4, C5) with rests. The left hand plays a bass line of quarter notes (G3, F3, E3, D3) with rests.



mf

See us go flash - ing and splash - ing a - round as we

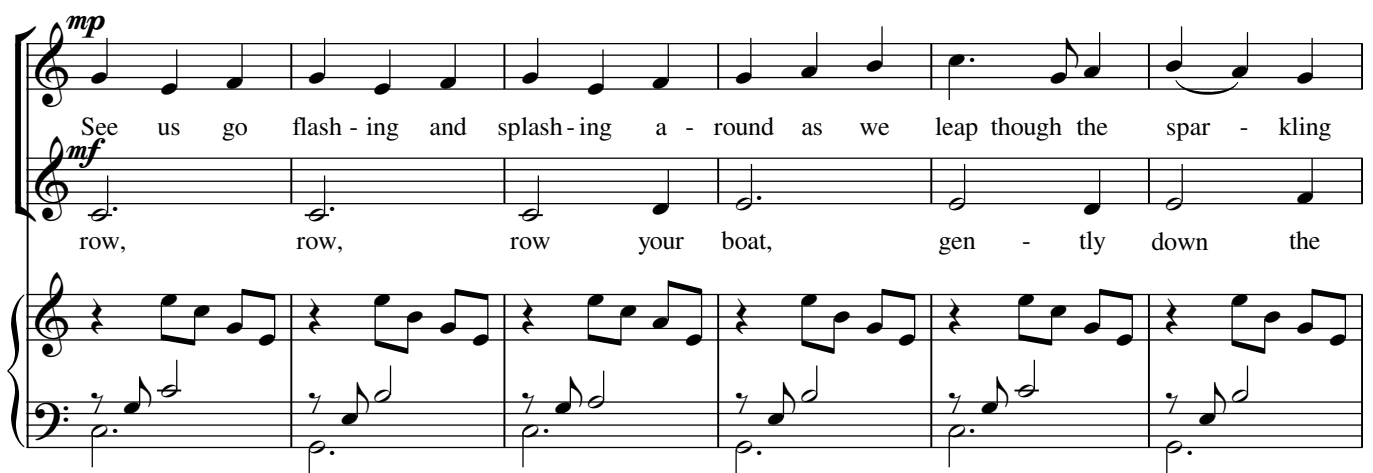
Vocal line: A vocal line in 3/4 time, marked *mf*, with lyrics "See us go flash - ing and splash - ing a - round as we". The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.



leap though the spar - kling waves in the sun, our fins al - ways wrigg - ling, our

Vocal line: A vocal line in 3/4 time, with lyrics "leap though the spar - kling waves in the sun, our fins al - ways wrigg - ling, our". The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Music continues,
ending as follows



mp

mf

See us go flash - ing and splash - ing a - round as we leap though the spar - kling
row, row, row your boat, gen - tly down the

Vocal line: A vocal line in 3/4 time, marked *mp*, with lyrics "See us go flash - ing and splash - ing a - round as we leap though the spar - kling row, row, row your boat, gen - tly down the". The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

waves in the sun, our fins al - ways wrigg - ling, our tails ev - er wigg - ling, the
 stream. Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

wa - ter's our free - dom and fun. the wa - ter's our free - dom and
 life is but a dream. life is but a

fun. the wa - ter's our
 dream. life is

mp

free - dom and fun.
 but a dream.

rall.

p

Go to the farm

Sadly ♩ = 82

mp

When each cup-board where you look just has

mp

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole rest for two measures, then begins with a quarter note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic marking *mp* is present above the vocal line and below the piano part.

noth-ing you can cook, when your shelves have room to spare and there's real-ly noth-ing there; when you

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest, then quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *mp* is not explicitly shown in this system but is implied from the previous system.

search the kit-chen, all in vain, and ev-en if you look a-gain the fridge is real-ly emp-ty too, so

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest, then quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *mp* is not explicitly shown in this system but is implied from the previous system.

With energy ♩ = 108

f

tell us what to do? Go to the farm and you'll find ev-ery-thing that

rit.

f

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with a half note G4, followed by a quarter note A4, then a quarter rest, then quarter notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a triplet of eighth notes in the right hand and a simple bass line in the left hand. The dynamic marking *f* is present above the vocal line and below the piano part. The tempo marking 'With energy ♩ = 108' is above the vocal line. The word 'rit.' is written below the vocal line. The system ends with a double bar line and a 12/8 time signature change.

you could wish to eat, go to the farm and ve - ry quick - ly you will find a tas - ty treat, go to the

gradually getting louder

farm and all a-round you there are jui - cy mor - sels eve - ry where, just

pick and choose, there's noth - ing to lose on the farm, go to the farm.

f Pigs give us the bac - on, (snort snort)

Music continues,
ending as follows

farm, go to the farm and you'll find ev - ery-thing that you could wish to eat, go to the
 please. Love-ly to eat! Pigs give us the bac - on, (snort snort)
 Love-ly to eat! Sheep give us the lambs (baaa)

farm and ve - ry quick - ly you will find a tas - ty treat, go to the farm and all a-round you there are
 Cows give us the milk. (moo) Churn the milk and you'll get
 Hens give us the eggs. (clu-cke-ty cluck) Whisk, the

jui - cy mor - sels eve - ry where, just pick and choose, there's noth-ing to lose on the
 but - ter, churn some more and you'll have cheese, as much as you
 eggs and you'll have om - lette, you'll have om - lette,

farm, go to the farm, go to the farm,
 please. Love-ly to eat! Love-ly to eat! Love-ly to eat!
 Love-ly to eat! Love-ly to eat! Love-ly to eat!

(clu-cke-ty cluck) *(clu-cke-ty cluck)*
(Moo) *(snort)* *(Moo)* *(snort)*
(baaa) *(baaa)*

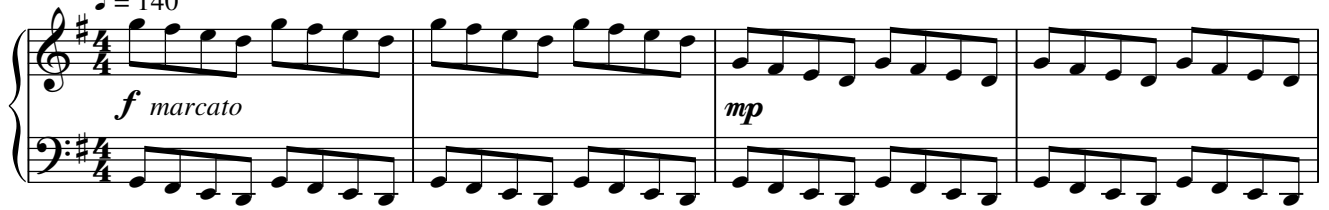
go to the farm!
 Go to the farm!
 Go to the farm!

(Moo) *(snort)* *(baaa)*

Running order

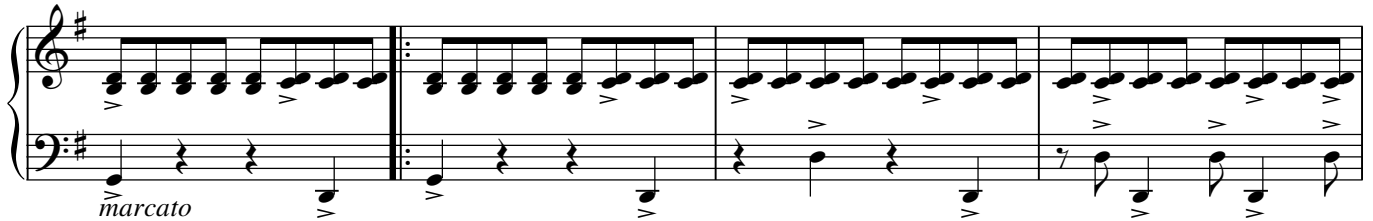
Breathlessly

$\text{♩} = 140$



f marcato *mp*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked as 140 beats per minute.



marcato

The piano accompaniment features a dense texture of chords and eighth notes in the right hand, with a simpler bass line in the left hand. The tempo is marked as *marcato*.



mf

When you're feel - ing blue, and you don't know what to do; when your
On that rai - ny day when you can't go out to play; when you're

The vocal line is written in a soprano clef with lyrics underneath. The piano accompaniment continues with a similar texture to the previous section.



bo - dy feels like lead, when you can't get out of bed; there's a
bored or in a mood and you're ev - en off your food;

The vocal line continues with lyrics. The piano accompaniment provides a steady accompaniment.



cresc.

per - fect way - to bright-en your day, take some ex - er - cise, feel your spi - rits rise; it's the

cresc.

The vocal line concludes with lyrics. The piano accompaniment features a crescendo, indicated by the *cresc.* marking.

way to go,— you can en-er-gize your bo-dy from top to toe:—

Chorus (with actions)

Throw your arms up in-to the air,— lift each foot like climb-ing a stair;

wag-gle your head,— give your shoul-ders a shrug, then you wig-gle your hips— a-round and

give your-self a hug; from your toes to your fin-ger-tips this real-ly is the way, keep your-

self in run-ning or-der, take some ex-er-cise each day! day!