

A TRIBUTE TO STEPHEN FOSTER

Stephen Foster, arr. Kees Vlak

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **3-4**

Duration / Tijdsduur / Durée / Dauer / Durata **5:55**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 18 "Traffic Circle"

LMCD-12183

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I N S T R U M E N T A T I O N

Concert Band

Full score	1
Flute 1	3
Flute 2 / Piccolo	3
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	2
F Horn 2	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Baritone treble clef	2
Bb Euphonium treble clef	2
C Bass 1-2	4
Percussion 1	3
Percussion 2	2
Timpani	1
Mallets	1

S U P P L E M E N T A R Y P A R T S

Full score	1
Soprano Voice	5
Alto Voice	5
Tenor Voice	5
Baritone Voice	5
(only available as complete set!)	
Bb Soprano Saxophone	1
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
Eb Horn 1	2
Eb Horn 2	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

A TRIBUTE TO STEPHEN FOSTER

English:

This fantasy on great Stephen Foster folksongs contains a selection of wonderful sentimental and cheerful melodies. Some were sung, some were danced to, and some were used to accompany rodeos. This medley can optionally be performed with choir.

Nederlands:

Een fantasie over folksongs van Stephen Foster, zoals die vroeger in Amerika gedanst en gezongen werden. Soms sentimenteel, soms vrolijk voor bij de rodeo's. Het werk kan optioneel met koor uitgevoerd worden.

Deutsch:

„A Tribute To Stephen Foster“ ist eine Fantasie über seine populärsten Melodien wie sie gerade in Amerika gesungen und getanzt wurden – oft sentimental, aber auch manchmal heiter und unbekümmert. Das Arrangement kann nach Belieben mit oder ohne Chor ausgeführt werden.

Français:

Une fantaisie sur des airs populaires de Stephen Foster tels qu'ils étaient chantés et dansés en Amérique. Parfois sentimentaux, parfois joyeux pour accompagner des rodéos. En option, le morceau peut être interprété avec chœur.

KEES VLAK

Nederlands:

Componist Kees Vlak (geboren in 1938) studeerde trompet en piano en daarna orkestdirectie en compositie aan het Conservatorium te Amsterdam. Vanaf zijn 15^{de} werkte hij als freelance kopiist bij de Nederlandse Radio Unie (later NOS) en kreeg hierdoor de kans om professionele arrangementen te bestuderen. Later werd hij daar zelf arrangeur. In diverse orkesten speelde hij zowel symfonische als amusementsmuziek. Hij dirigeerde diverse blaasorkesten. Tot op dit moment heeft hij ± 450 werken gecomponeerd, zowel voor grootorkest als voor jeugdorkest. Ook schreef hij verschillende solowerken. Duidelijkheid in de muziek is voor Kees Vlak van groot belang – muziek moet altijd communiceren. Ter wille van de herkenbaarheid maakt hij daarbij graag gebruik van de muzikale kenmerken van landen. De eerste compositie die van Kees Vlak werd uitgegeven was het werk Paso Cabaio, wat in 1967 door Tierolff werd uitgegeven. Sinds het jaar 2000 geeft Kees Vlak weer actief werken uit bij Tierolff Muziekcentrale.



English:

Composer Kees Vlak (born 1938) studied trumpet and piano and afterwards orchestral conducting and composition at the Conservatory of Amsterdam. When he was 15 years, he started working as a freelance copyist at the Dutch Radio Union (which later became known as NOS) and here he got the opportunity to study professional arrangements. This was followed by becoming an arranger there himself. In various orchestras he played both symphonical as well as entertainment music. He conducted several wind bands. So far he has composed about 450 pieces, both for (full size) orchestras as well as young bands. Also he wrote various solo pieces. Clarity in music has always been of great importance to Kees Vlak – music is communication. Because of recognition purposes, he likes using musical characteristics of different countries. The first composition from Kees Vlak that was published was the piece Paso Cabaio, that was published by Tierolff in 1967. Since the year 2000 Kees Vlak has his new publications also being published by Tierolff Muziekcentrale.

Deutsch:

Der niederländische Komponist Kees Vlak (1938) studierte Trompete und Klavier und anschließend Orchesterdirektion am Musikkonservatorium von Amsterdam. Ab seinem 15. Lebensjahr arbeitete er als freier Kopist bei der Rundfunkanstalt „Nederlandse Radio Unie“ (später NOS) und bekam so die Möglichkeit, zahlreiche professionelle Arrangements zu studieren. Später wurde er selbst Arrangeur, weil er in verschiedenen sinfonischen Orchester sowie Unterhaltungsorchester spielte und auch mehrere Blasorchester dirigierte. Bis heute hat er über 450 Werke für Jugendorchester und für großes Blasorchester komponiert. Kees Vlak ist stets um eine klare musikalische Sprache bemüht, welche mit dem Publikum kommuniziert soll. Um der Erkennbarkeit willen verwendet Vlak oft musikalische Merkmale verschiedener Länder. Seine erste verlegte Komposition „Paso Cabaio“ wurde 1967 von Tierolff Muziekcentrale verlegt. Seit 2000 verlegt Kees Vlak wieder zahlreiche Werke bei Tierolff.

Français:

Le compositeur Kees Vlak (né en 1938) a d'abord étudié la Trompette et le Piano, puis la direction d'orchestre et la composition au Conservatoire d'Amsterdam. Dès l'âge de quinze ans, il travaille comme copiste free lance à la radio néerlandaise NRU (devenu plus tard NOS), ce qui lui permet d'étudier des arrangements professionnels. C'est ainsi qu'il devient lui-même arrangeur. Il joue dans plusieurs orchestres symphoniques, orchestres de variété et dirige quelques orchestres à vents. A ce jour, il a composé quelques 450 pièces, tant pour grand orchestre que pour orchestre junior, ainsi que plusieurs œuvres pour solistes. La clarté est impérative dans la musique de Kees Vlak, car la musique doit toujours communiquer avec les auditeurs ; pour la rendre plus facilement reconnaissable, il aime aussi utiliser des caractéristiques musicales typiques de différents pays. Sa première œuvre, "Paso Cabaio", fut

éditée en 1967 chez Tierolff. Depuis 2000, Kees Vlak publie à nouveau régulièrement ses compositions aux éditions Tierolff Muziekcentrale.

Italiano:

Il compositore Kees Vlak (nato nel 1938) studiò tromba e pianoforte, e successivamente direzione d'orchestra e composizione presso il Conservatorio di Amsterdam. A 15 anni, iniziò a lavorare come redattore freelance alla Unione Radiofonica Olandese (che in seguito divenne la NOS), dove gli si presentò l'opportunità di studiare arrangiamenti professionali. In seguito a ciò, divenne egli stesso arrangiatore. Suonò sia musica sinfonica che leggera in numerose orchestre e diresse molte orchestre di fiati. Ad oggi, ha composto circa 450 pezzi, sia per orchestre (al completo), sia per bande giovanili; ha scritto anche svariati pezzi per solisti. La chiarezza musicale è sempre stata un imperativo per Kees Vlak – la musica è comunicazione. Per scopi di identificazione, ama usare caratteristiche musicali di paesi diversi. La prima composizione di Kees Vlak ad essere pubblicata, fu il pezzo Paso Cabaio, a cura di Tierolff nel 1967. Dall'anno 2000, anche le sue nuove pubblicazioni sono curate da Tierolff Muziekcentrale.

A TRIBUTE TO STEPHEN FOSTER

Stephen Foster
arr. Kees Vlak

Maestoso **Molto string.** **a T^o rubato**

Flute Piccolo
Oboe
Bassoon
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2-3
Bb Bass Clarinet
Eb Alto Saxophone 1-2
Bb Tenor Saxophone
Eb Baritone Saxophone
F Horn 1-2
Bb Trumpet 1
Bb Trumpet 2-3
Trombone 1
Trombone 2-3
Bb Baritone
C Euphonium
C Basses
Mallets
Timpani
Percussion 1
Percussion 2

1 2 3 4 5 6

String. Allarg. Grandioso

Fl. Picc. *f* *ff* - Picc.

Ob. *sf > mf* *f* *ff*

Bsn. *f* *f* *ff*

Eb Clar. *f* *ff*

Clar. 1 *sf > mf* *f* *ff*

Clar. 2-3 *sf > mf* *f* *ff*

Bs. Clar. *sf > mf* *f* *ff*

A. Sax. 1-2 *sf > mf* *f* *ff* *ff*

T. Sax. *sf > mf* *f* *ff* *ff*

B. Sax. *mf* *f* *ff*

F Hn. 1-2 *sf > mf* *f* *ff*

Tpt. 1 *sf > mf* *ff*

Tpt. 2-3 *sf > mf* *f* *ff*

Tbn. 1 *sf > mf* *ff*

Tbn. 2-3 *mf* *f* *ff*

Bb Bar. *mf* *f* *ff* *ff*

C Euph. *mf* *f* *ff*

C Bs. *mf* *f* *ff*

Mall.

Timp. *f* *ff*

Perc. 1 *sf > mf* *f* *ff*

Perc. 2 *mf* *ff*

7 8 9 10 11

Andantino (not too slow) ♩ = ca. 84

(Rall.)

Rit. 14

Fl. Picc.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

F Hn. 1-2

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Bb Bar.

C Euph.

C Bs.

Mall.

Timp.

Perc. 1

Perc. 2

12

13

14

15

16

17

(a T^o rubato)

Poco più mosso

Fl. Picc. Picc. to Fl. 2 (22) *p*

Ob.

Bsn. *mf espr.*

Eb Clar.

Clar. 1 *p*

Clar. 2-3 *p*

Bs. Clar. *p*

A. Sax. 1-2 *p*

T. Sax. *p*

B. Sax.

F Hn. 1-2 *mf espr.*

Tpt. 1 con sord. *p*

Tpt. 2-3 con sord. *p*

Tbn. 1

Tbn. 2-3

Bb Bar. *mf espr.*

C Euph. *mf espr.*

C Bs.

Mall.

Timp.

Perc. 1 *p*

Perc. 2

18

19

20

21

22

23

30 **Vivo** ♩ = 126

34 *Giocoso*

Fl. Picc.

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

F Hn. 1-2

Tpt. 1 *senza sord.*

Tpt. 2-3 *senza sord.*

Tbn. 1

Tbn. 2-3

B♭ Bar.

C Euph.

C Bs.

Mall. *Xylophone*

Timp.

Perc. 1

Perc. 2 *Vibraslap*

Fl. Picc. *Leggiero* **42** *f*

Ob. *mf*

Bsn. *f*

Eb Clar. *f*

Clar. 1 *f*

Clar. 2-3 *mf*

Bs. Clar. *mf*

A. Sax. 1-2 *mf*

T. Sax. *mf*

B. Sax. *mf*

F Hn. 1-2 *mf*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

Bb Bar. *mf*

C Euph. *mf*

C Bs. *mf*

Mall. *f* Gl. Sp.

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Wood Blocks *f*

38 39 40 41 42 43 44

Fl. Picc. **50** - Picc. (*leggiere*)

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

F Hn. 1-2

Tpt. 1

Tpt. 2-3

Tbn. 1

Tbn. 2-3

Bb Bar.

C Euph.

C Bs.

Mall.

Timp.

Perc. 1

Perc. 2

45

46

47

48

49

50

51

Fl. Picc. + Picc. *mf* *f* **58**

Ob. *mf* *f*

Bsn. *mf* *f* *mf*

Eb Clar. *mf* *f*

Clar. 1 *mf* *f* *mf*

Clar. 2-3 *mf* *f* *mf*

Bs. Clar. *mf* *f* *mf*

A. Sax. 1-2 *mf* *f* *mf*

T. Sax. *mf* *f* *mf*

B. Sax. *mf* *f* *mf*

F Hn. 1-2 *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf*

Tpt. 2-3 *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2-3 *mf* *f* *mf*

Bb Bar. *mf* *f* *mf*

C Euph. *mf* *f* *mf*

C Bs. *f* *mf* *f* *mf*

Mall. *f*

Timp. *f* *mf*

Perc. 1 *f* *mf* *f* *mf*

Perc. 2 *f*

52 53 54 55 56 57 58 59

Fl. Picc. - Picc. *p*

Ob.

Bsn. *p*

Eb Clar. *p*

Clar. 1 *p* *p sempre*

Clar. 2-3 *p* *p sempre*

Bs. Clar. *p*

A. Sax. 1-2 *p sempre*

T. Sax. *p*

B. Sax.

F Hn. 1-2 *p*

Tpt. 1 con sord. *mf*

Tpt. 2-3 con sord. *mf*

Tbn. 1

Tbn. 2-3

Bb Bar. *p*

C Euph. *p*

C Bs.

Mall.

Timp.

Perc. 1

Perc. 2

88

89

90

91

92

93

106 Allegro ♩ = 126

+ Picc.

Musical score for orchestra, measures 106-113. The score includes parts for Fl. Picc., Ob., Bsn., Eb Clar., Clar. 1, Clar. 2-3, Bs. Clar., A. Sax. 1-2, T. Sax., B. Sax., F Hn. 1-2, Tpt. 1, Tpt. 2-3, Tbn. 1, Tbn. 2-3, Bb Bar., C Euph., C Bs., Mall., Timp., Perc. 1, and Perc. 2. The tempo is Allegro with a metronome marking of ♩ = 126. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Dynamics include *mf*, *p*, and *mp*. Percussion includes a snare drum that is turned off in measure 109.

106

107

108

109

110

111

112

113

118

Fl. Picc. *mf*

Ob. *mf*

Bsn.

Eb Clar. *mf*

Clar. 1 *mf*

Clar. 2-3 *mf*

Bs. Clar. *mf*

A. Sax. 1-2 *mf*

T. Sax. *mf*

B. Sax.

F Hn. 1-2

Tpt. 1 *mf* Straight mute

Tpt. 2-3 *mf* Straight mute

Tbn. 1

Tbn. 2-3

Bb Bar.

C Euph.

C Bs.

Mall. *mf* Gl. Sp.

Timp.

Perc. 1 *mf*

Perc. 2 *mf* (W.Bl.)

114

115

116

117

118

119

120

121

126 *Tumultuoso*

Fl. Picc.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2-3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
F Hn. 1-2
Tpt. 1
Tpt. 2-3
Tbn. 1
Tbn. 2-3
Bb Bar.
C Euph.
C Bs.
Mall.
Timp.
Perc. 1
Perc. 2

122 123 124 125 126 127 128 129

snare on
(F-C)
Vibraslap

130 *Leggiero*

Fl. Picc. *mf*

Ob. *mf*

Bsn. *mf*

Eb Clar. *mf*

Clar. 1 *mf*

Clar. 2-3 *mf*

Bs. Clar. *mf*

A. Sax. 1-2 *mf*

T. Sax. *mf*

B. Sax. *mf*

F Hn. 1-2 *mf*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

Bb Bar. *mf*

C Euph. *mf*

C Bs. *mf*

Mall.

Timp. *mf*

Perc. 1 *mf*

Perc. 2

130

131

132

133

134

135

136

137

138

Fl. Picc. *f* *mf* *f* *mf*

Ob. *f* *f*

Bsn. *leggiero*

Eb Clar. *f* *mf* *f* *mf*

Clar. 1 *mf*

Clar. 2-3 *mf*

Bs. Clar. *leggiero*

A. Sax. 1-2 *f* *mf* *f* *mf*

T. Sax. *mf*

B. Sax. *leggiero*

F Hn. 1-2 *leggiero*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Tbn. 1 *leggiero*

Tbn. 2-3 *leggiero*

Bb Bar. *leggiero*

C Euph. *leggiero*

C Bs. *leggiero*

Mall. *mf* *8va*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* W.B.I.

138 139 140 141 142 143 144 145

146

Fl. Picc. *f* *mf* *ff*

Ob. *f* *mf*

Bsn. *f* *mf* *ff*

Eb Clar. *f* *mf*

Clar. 1 *f* *mf*

Clar. 2-3 *f* *mf*

Bs. Clar. *f* *mf* *ff*

A. Sax. 1-2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf* *ff*

F Hn. 1-2 *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2-3 *f* *mf*

Tbn. 1 *f* *mf* *ff*

Tbn. 2-3 *f* *mf* *ff*

Bb Bar. *f* *mf*

C Euph. *f* *mf*

C Bs. *f* *mf*

Mall. *f* *mf*

Timp. *f* *ff*

Perc. 1 *f* *mf* *ff*

Perc. 2 *f* *ff*

Vibraslap *ff*

146 147 148 149 150 151 152 153

A TRIBUTE TO STEPHEN FOSTER

Stephen Foster
arr. Kees Vlak

The score is arranged for a four-part choir (Soprano, Alto, Tenor, Bass) and piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The piece is divided into three systems of music.

System 1 (Measures 1-4): The choir parts are currently silent. The piano part begins with a **Maestoso** tempo, marked with a quarter note equal to approximately 80 beats per minute. The music starts with a **f** (forte) dynamic. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a **Molto string.** (stringent) section, marked with a **f** dynamic.

System 2 (Measures 5-8): The choir parts remain silent. The piano part continues with a **ff** (fortissimo) dynamic. The tempo is marked **a T° rubato** (ad libitum). The right hand has a melodic line with a triplet of eighth notes. The left hand continues with a rhythmic accompaniment. The system ends with a **String.** (stringent) section, marked with a **f** dynamic.

System 3 (Measures 9-12): The choir parts remain silent. The piano part begins with a **Grandioso** (grand) tempo. The right hand features a complex melodic line with many slurs and accents. The left hand has a strong accompaniment. The system concludes with a **ff** dynamic.

Andantino (not too slow) ♩ = ca. 84

13 Rit. 14 *mf*

S. Way down up-on the Swan-ee Riv - er, Far, far a - way,
All round the lit-tle farm I wan-dered When I was young,

A. *mf* Way down up-on the Swan-ee Riv - er, Far, far a - way,
mf All round the lit-tle farm I wan-dered When I was young,

T. *mf* Way down up-on the Swan-ee Riv - er, Far, far a - way,
mf All round the lit-tle farm I wan-dered When I was young,

B. *mf* Way down up-on the Swan-ee Riv - er, Far, far a - way,
mf All round the lit-tle farm I wan-dered When I was young,

Pno. *mf*

18 (Rall.)

S. There's where my heart is turn-ing ev - er, There's where the old folks stay.
Then ma - ny hap - py days I squan-dered, Ma - ny the songs I sung.

A. There's where my heart is turn-ing ev - er, There's where the old folks stay.
Then ma - ny hap - py days I squan-dered, Ma - ny the songs I sung.

T. There's where my heart is turn-ing ev - er, There's where the old folks stay.
Then ma - ny hap - py days I squan-dered, Ma - ny the songs I sung.

B. There's where my heart is turn-ing ev - er, There's where the old folks stay.
Then ma - ny hap - py days I squan-dered, Ma - ny the songs I sung.

Pno.

30 **Vivo** ♩ = 126

34 **f** *Giocoso*

S. Some folks like to sigh,

A. **f** Some folks like to sigh,

T. **f** Some folks like to sigh,

B. **f** Some folks like to sigh,

Pno. **ff** **f** **f** **p**

36

S. Some folks do, some folks do; Some folks long to die, But that's not me nor you.—

A. Some folks do, some folks do; Some folks long to die, But that's not me nor you.—

T. Some folks do, some folks do; Some folks long to die, But that's not me nor you.—

B. Some folks do, some folks do; Some folks long to die, But that's not me nor you.—

Pno. **p**

42 *mf*

S. *mf*
Some folks fear to smile, Some folks do, some folks do; Oth - ers laugh thro' guile, But

A. *mf*
Some folks fear to smile, Some folks do, some folks do; Oth - ers laugh thro' guile, But

T. *mf*
Some folks fear to smile, Some folks do, some folks do; Oth - ers laugh thro' guile, But

B. *mf*
Some folks fear to smile, Some folks do, some folks do; Oth - ers laugh thro' guile, But

Pno. *mf*

48

50 *f-* (*leggiero*)

S. *f-*
that's not me nor you. — Long live the mer - ry, mer - ry heart That laughs by night and

A. *f-*
that's not me nor you. — Long live the mer - ry, mer - ry heart That laughs by night and

T. *f-*
that's not me nor you. — Long live the mer - ry, mer - ry heart That laughs by night and

B. *f-*
that's not me nor you. — Long live the mer - ry, mer - ry heart That laughs by night and

Pno. *f*

53

S. day Like the Queen of Mirth, No mat - ter what some folks say.

A. day Like the Queen of Mirth, No mat - ter what some folks say.

T. day Like the Queen of Mirth, No mat - ter what some folks say. *f* And

B. day Like the Queen of Mirth, No mat - ter what some folks say. *f* And

Pno.

58

S. - - - - -

A. - - - - -

T. some folks get grey hairs, some folks do, some folks do, Brood - ing o'er their cares, But

B. some folks get grey hairs, some folks do, some folks do, Brood - ing o'er their cares, But

Pno.

82

S. 

A. 

T. 

B. 

Tranquillo (triste)

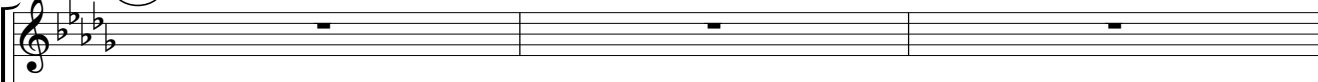
$\text{♩} = \text{ca. } 56$

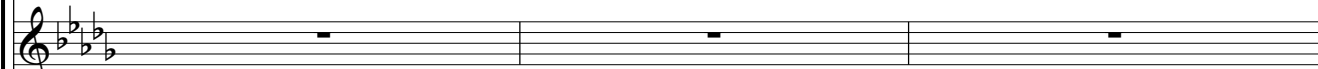
Rit.


Pno. 


**Tranquillo pastorale
a T° rubato**

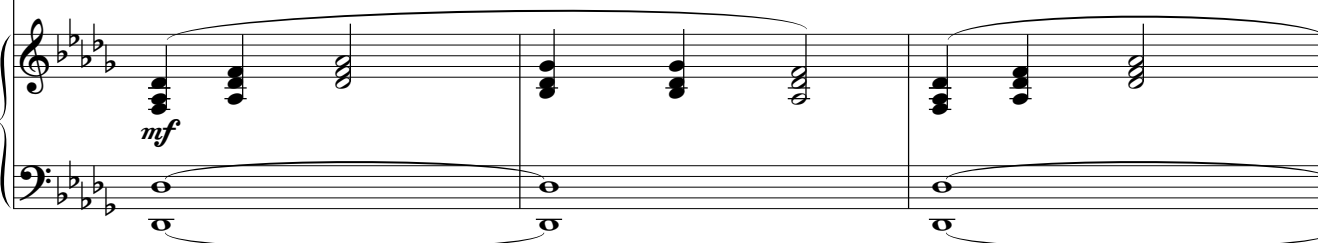
86

S. 

A. 

T. *mf* *espressivo* 
Gone are the days when my heart was young and gay, Gone are my friends from the

B. *mf* *espressivo* 
Gone are the days when my heart was young and gay, Gone are my friends from the

Pno. *mf* 

89

S.

A.

T. cot-ton fields a-way, ——— Gone from the earth to a bet-ter land I know, I

B. cot-ton fields a-way, ——— Gone from the earth to a bet-ter land I know, I

Pno.

92

S. I'm com-ing, — I'm com-ing,

A. I'm com-ing, — I'm com-ing,

T. hear their gen-tle voic-es call-ing "Poor old Joe". I'm com-ing, I'm com-ing, my

B. hear their gen-tle voic-es call-ing "Poor old Joe". I'm com-ing, I'm com-ing, my

Pno.

94 *Cantabile* *p*

101

S. held up - on my knee, Gone to the shore where my soul has longed to go. I

A. held up - on my knee, Gone to the shore where my soul has longed to go. I

T. held up - on my knee, Gone to the shore where my soul has longed to go. I

B. held up - on my knee, Gone to the shore where my soul has longed to go. I

Pno.

104

S. hear their gen - tle voic - es call - ing "Poor old Joe". **106**

A. hear their gen - tle voic - es call - ing "Poor old Joe".

T. hear their gen - tle voic - es call - ing "Poor old Joe".

B. hear their gen - tle voic - es call - ing "Poor old Joe".

Pno. **Allegro** ♩ = 126 *mf*

109

S.

A.

T.

B.

Pno.

mf

115

118

S.

A.

T.

B.

Pno.

122 126

S. _____

A. _____

T. _____

B. _____

Pno. *Tumultuoso*

129 *f* 130 *Leggiero*

S. *f* De Camp-town la - dies sing a song Doo-dah Doo-dah De Camp-town race - track

A. *f* De Camp-town la - dies sing a song Doo-dah Doo-dah De Camp-town race - track

T. *f* De Camp-town la - dies sing a song Doo-dah Doo-dah De Camp-town race - track

B. *f* Doo-dah Doo-dah

Pno.

135 138 *mf* >

S. five miles long Doo-dah Doo-dah day Doo-dah

A. five miles long Doo-dah Doo-dah day Doo-dah

T. five miles long Doo-dah Doo-dah day *f* I come down dah with my hat caved in *f* Doo-dah

B. Doo-dah Doo-dah day *f* I come down dah with my hat caved in *f* Doo-dah

Pno.

141

S. Doo-dah Doo-dah Doo-dah Doo-dah day—

A. Doo-dah Doo-dah Doo-dah day—

T. Doo-dah I go back home with a pock-et full of tin Doo-dah Doo-dah day—

B. Doo-dah I go back home with a pock-et full of tin Doo-dah Doo-dah day—

Pno.

146 *f*

S. *f*
Gwine to run all night Gwine to run all day — I'll — bet my mon-ey on de bob-tail nag

A. *f*
Gwine to run all night Gwine to run all day — I'll — bet my mon-ey on de bob-tail nag

T. *f*
Gwine to run all night Gwine to run all day — I'll — bet my mon-ey on de bob-tail nag

B. *f*
Gwine to run all night Gwine to run all day — I'll bet my mon-ey on de bob-tail nag

Pno. *f*

152

154 hand clap

S. *mf*
Some-bod - y bet on de bay. — *mf*

A. *mf*
Some-bod - y bet on de bay. — *mf*

T. *mf*
Some-bod - y bet on de bay. — *mf*

B. *mf*
Some-bod - y bet on de bay. — *mf*

Pno. *ff*