

[93] Oh! Susanna

Stephen Foster

arr. John W. Pratt

2 I jumped aboard de tel-e-graph & trabeled down de ribber, de 'lec-tric flu - id mul-ti-plied, and
1 I come from Alabama wid my ban-jo on my knee, I'm g'wan to Lou-si - a - na, my

Musical notation for the first system, measures 1-6. The score is in 2/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment.

killed five hundred feller; de bull-gine bust, de horse run off, I real - ly thought I'd die; I
true love for to see. It rained all night the day I left, the weather it was dry, the

Musical notation for the second system, measures 7-12. The melody continues with quarter notes D5, E5, and F5. The bass line continues with eighth-note accompaniment. Measure 12 ends with a double bar line and repeat dots.

shut my eyes to hold my breath, Sus-an - na don't you cry. Oh! Sus - an - na,
sun so hot I froze to death, Sus-an - na don't you cry. Oh! Sus - an - na,

Musical notation for the third system, measures 13-18. The melody features a half note G5 and a quarter note F5. The bass line continues with eighth-note accompaniment. Measure 18 ends with a double bar line and repeat dots.

don't you cry for me, I come from Al - ba - ma wid my ban - jo on my knee.

Musical notation for the fourth system, measures 19-24. The melody consists of quarter notes G4, A4, Bb4, and C5. The bass line continues with eighth-note accompaniment. Measure 24 ends with a double bar line and repeat dots.

3 I had a dream de ud-der night, when eberyting was still; I thought I saw Susa - a - na, a

Musical notation for the fifth system, measures 25-30. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line continues with eighth-note accompaniment. Measure 30 ends with a double bar line and repeat dots.

coming down the hill; de buckwheat-cake was in her mouth, de tear was in her eye, Says

Musical notation for the sixth system, measures 31-36. The melody continues with quarter notes D5, E5, and F5. The bass line continues with eighth-note accompaniment. Measure 36 ends with a double bar line and repeat dots.

I, I'm com-ing from the South, Sus - an - na, don't you cry. Oh! Sus -

an - na, don't you cry for me, I come from A-la - ba - ma wid my ban-jo on my knee.

4 Oh! When I gets to New Orleans I'll look all round and round, & when I find Susa-an-na I'll fall right on de

ground; but if I do not fi - ind her, dis darkey'l surely die, and when I'm dead and

bu - u - ried, Sus - an - na, don't you cry. Oh! Sus - an - na,

don't you cry for me, I come from Al - a - ba - ma wid my ban - jo on my knee.

[95] Down by the old mill stream

T. Blake Taylor

Andante espressivo

2 The old mill wheel is si - lent and has fal - len down, the
1 My dar - ling I am drea - ming of the days gone by, when

old oak tree has withered and lies there on the ground; while
you and I were sweethearts be - neath the sum - mer sky; your

you and I are sweethearts the same as days of yore; al-
hair has turned to sil - ver, the gold has fa - ded too; but

tho we've been to - ge - ther, forty years and more. **Chorus**
still I will re - member, where I first met you. Down by the

Lento

old mill stream where I first met you, with your



eyes of blue, dressed in ging ham too, it was



there I knew that you loved me

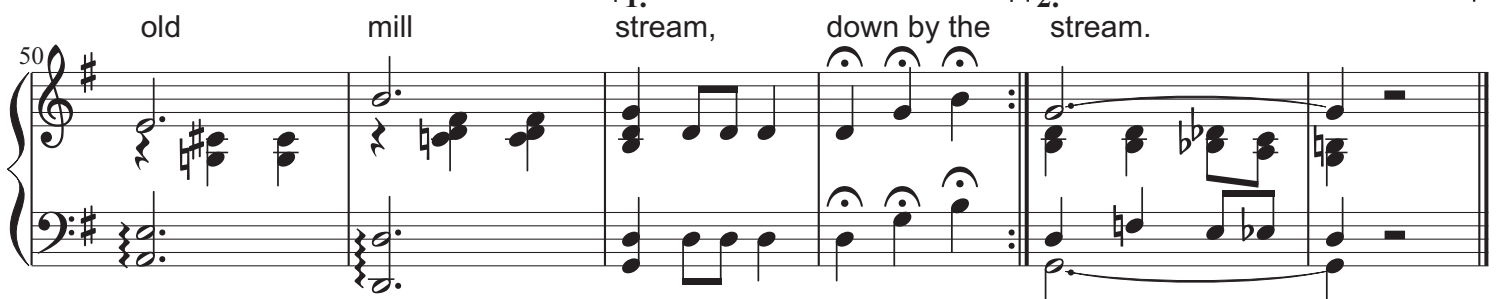


true, you were sixteen, my village queen, by the



old mill stream, down by the stream.

1. stream, down by the stream. 2. stream.



[96] Fair are the meadows

Münster Gesangbuch (1677)

Trans. J. A. Seiss (1873)

Silesian folksong

arr. A. M. Lamb

mod. J. W. Pratt

3 Fai - rest Lord Je - sus, Ru - ler of all na - ture, O Thou of
2 Fair is the sun - shine, fair - er still the moon - light, and all the
1 Fair are the mea - dows, fair - er still the wood - lands, robed in the

Musical notation for the first system of the hymn, measures 1-5. The score is in G major (one sharp) and 4/4 time. It features a treble and bass clef with a grand staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. A fermata is placed over the first two notes of the bass line in measure 1.

God and man the Son, Thee will I che - rish,
twink - ling star - ry host; Je - sus shines bright - er,
bloom - ing garb of spring; Je - sus is fair - er,

Musical notation for the second system of the hymn, measures 6-10. The score continues in G major and 4/4 time. It features a treble and bass clef with a grand staff. The melody is primarily in the treble clef, with accompaniment in the bass clef.

Thee will I ho - nor, Thou, my soul's glo - ry, joy and crown.
Je - sus shines pur - er than all the an - gels heav'n can boast.
Je - sus is pur - er, who makes the woe - ful heart to sing.

Musical notation for the third system of the hymn, measures 11-15. The score continues in G major and 4/4 time. It features a treble and bass clef with a grand staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. The system concludes with a double bar line.

[97] My Bonnie lies over the ocean

Scottish folk song

arr. John W. Pratt

4 The winds have blown over the ocean the winds have blown over the sea the
3 Oh blow the winds over the ocean, and blow the winds over the sea. Oh
2 Last night as I lay on my pillow, last night as I lay on my bed, last
1 My Bonnie lies over the ocean, my Bonnie lies over the sea, my

Musical notation for the first system, measures 1-8. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The accompaniment consists of a steady eighth-note bass line: G3, F3, E3, D3, C3, B2, A2, G2.

winds have blown over the ocean and brought back my Bonnie to me.
blow the winds over the ocean and bring back my Bonnie to me.
night as I lay on my pillow I dreamt that my Bonnie was dead.
Bonnie lies over the ocean. Oh, bring back my Bonnie to me.

Musical notation for the second system, measures 9-16. The melody continues from the first system. In measure 16, the melody has a long note (half note) G4, which is sustained through measure 17. The accompaniment continues with the same eighth-note bass line.

Chorus

Bring back, bring back, bring back my Bonnie to me, to me.

Musical notation for the chorus, measures 17-24. The melody is in the treble clef, starting with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The accompaniment is in the bass clef, with a steady eighth-note bass line: G3, F3, E3, D3, C3, B2, A2, G2.

Bring back, bring back, oh bring back my Bonnie to me.

Musical notation for the final part of the chorus, measures 25-32. The melody continues from the previous system. In measure 32, the melody has a long note (half note) G4, which is sustained through measure 33. The accompaniment continues with the same eighth-note bass line.

[98] Anchors aweigh

George D. Lottman

Capt. Alfred H. Miles (ret.) and Chas. A. Zimmerman

2 An - chors a - weigh, my
1 Stand, Na - vy, out to

boys, an - chors a - weigh.
sea, fight our bat - tle cry;

Fare - well to college
we'll ne - ver change our

joys, we sail at break of day - ay - ay - ay. Through our last night on
course, so vi - cious foe steer shy - y - y - y. Roll out the T N

shore, drink to the foam,
T, an - chors a - weigh.

un - til we meet once
Sail on to vic - to

more. Here's wishing you a hap - py voyage home.
ry and sink their bones to Da - vy Jones, hoo-ray!

[99] The Darktown Strutters' Ball

Shelton Brooks

The first system of musical notation consists of a treble and bass clef staff. The treble staff contains a melody with a key signature of one sharp (F#) and a common time signature. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the melody and accompaniment from the first system. It includes a repeat sign at the end of the system.

2 We'll meet our high-toned neighbors, an ex - hi - bi - tion of the "Ba - by Dolls", & each
1 I've got some good news, Honey, an in - vi - ta - tion to the Darktown Ball. It's a

The third system of musical notation continues the melody and accompaniment. It includes a repeat sign at the end of the system.

one will do their best, just to out - class all the rest, and there'll be
ve - ry swell af - fair, All the "high-browns" will be there, I'll wear my

The fourth system of musical notation continues the melody and accompaniment. It includes a repeat sign at the end of the system.

dan-cers from ev'ry foreign land, the classic, buck & wing, and the wooden clog: we'll
high silk hat and a frock tail coat, You wear your Paris Gown and your new silk shawl. There

The fifth system of musical notation continues the melody and accompaniment. It includes a repeat sign at the end of the system.

win that fif - ty dollar prize, when we step out and "Walk the Dog."
ain't no doubt a - bout it babe, we'll be the best dressed in the hall.

24

Chorus

I'll be down to get you in a tax - i Honey, you better be rea - dy about half past eight.

Now dearie, don't be late, I want to be there when the band starts playing. Remember when we

32

get there, Honey, the two steps I'm goin' to have 'em all, goin' to dance out both my shoes:

37

When they play the "Jel - ly Roll Blues" to - morrow night, at the

41

Darktown Strutters' Ball.

45

[100] Cockles and Mussels (Molly Malone)

James Yorkston

Arr. John W. Pratt

3 She died of a fever, and none could relieve her, & that was the end of sweet Molly Malone. But her

2 She was a fishmonger, but sure 'twas no wonder, for so were her father & mother before, and they

1 In Dublin's fair city, where girls are so pretty, I first set my eyes on sweet Molly Malone, As she

Musical notation for the first system, including treble and bass staves.

ghost wheels her barrow, thru streets broad & narrow, crying, "cockles & mussels a - live, a-live, oh!"
each wheeled their barrows, thru streets broad & narrow, crying, "cockles & mussels a - live, a-live, oh!"
wheeled her wheelbarrow, thru streets broad & narrow, crying, "cockles & mussels a - live, a-live, oh!"

Musical notation for the second system, including treble and bass staves.

Chorus

A - live, a-live, oh, a - live, alive, oh," crying "cockles and mussels, a - live, a-live, oh!"

Musical notation for the third system, including treble and bass staves.

A - live, a-live, oh, a - live, alive, oh," crying "cockles and mussels, a - live, a-live, oh!"

Musical notation for the fourth system, including treble and bass staves.

[104] Hansel & Gretel, evening prayer (Abendsegen)

Humperdinck
arr. John W. Pratt

Abends, will ich schlafen gehn, vierzehn Engel um mich stehn: Zwei zu meinen Häup - ten,
2 Sleeping softly, then it seems, Heaven enters in my dreams; angels hover round me,
1 When at night I go to sleep, fourteen angels watch do keep two my head are ten - ding,

zwei zu meinen Fü - ßen, Zwei zu mei - ner Rech - ten, zwei zu mei - ner
whisp'ring they have found me; two are sweet-ly sing - ing, two are gar - lands
two my feet de - fen - ding, two are on my right hand, two are on my

Lin - ken, zweie, die mich decken, zweie, die mich wecken, zweie, die mich wei - sen, zu
bringing, strewing me with roses, as my soul re - po - ses. God will not forsake me when
left hand, two me cover sleeping, two protect me wa - king, 2 more guide my final steps to

Himmels-Paradei - sen.
dawn at last will wa - ake me.
paradise in hea - ven.

W. S. Gilbert

[106] Major General's song

Arthur Sullivan

I am the very model of a modern Major-General, I've information vegetable,

animal, & mineral, I know the kings of England, & I quote the fights historical,

from Marathon to Waterloo, in order categorical; I'm

very well acquainted too with matters mathematical, I understand equations, both the simple & quadratical, A-

bout binomial the-o-rem I'm teeming with a lot o' news

with many cheerful facts about the square of the hypotenuse. I'm

very good at integral and differential calculus, I know the scientific names of beings animalculous; In

short, in matters vegetable, animal, and mineral, I am the very model of a modern Major-General.

[107] The Irish Ballad

Tom Lehrer

Tom Lehrer

8 My tra - gic tale, I won't prolong, sing ricke - ty - ticke - ty - tin.
 7 And when at last the po - lice came by, sing ricke - ty - ticke - ty - tin.
 6 One day when she had nothing to do, sing ricke - ty - ticke - ty - tin.
 5 She weighted her brother down with stones, sing ricke - ty - ticke - ty - tin.
 4 She set her sis - ter's hair on fire, sing ricke - ty - ticke - ty - tin.
 3 Her mother she could ne - ver stand, sing ricke - ty - ticke - ty - tin.
 2 One morning in a fit of pique, sing ricke - ty - ticke - ty - tin.
 1 A - bout a maid I'll sing a song, sing ricke - ty - ticke - ty - tin.

My tragic tale I
 And when at last the po-
 One day when she had
 She weighted her brother
 She set her sis - ter's
 Her mother she could
 One mor - ning in a
 A - bout a maid I'll

8 won't prolong, & if you do not enjoy my song, you are to blame if it's too long, you should never have let me be-
 7 lice came by, her little pranks she did not deny, to do so she would have had to lie, and lying, she knew, was a
 6 nothing to do, she cut her baby brother in two, and served him up as an Irish stew, and invited the neighbors
 5 down with stones, & sent him off to Davy Jones. All they ever found were some bones, & occasional pieces of
 4 hair on fire, and as the smoke and flame rose high'r, danced around the funeral pyre, playing a vi - i - o -
 3 never stand, and so a cyanide soup she planned. The mother died with a spoon in her hand, & her face in a hideous
 2 fit of pique, she drowned her father in the creek. The water tasted bad for a week, & we had to make do with
 1 sing a song who did - n't have her family long. Not only did she do them wrong, she did ev'ryone of them

8 gin, be - gin you should never have let me begin.
 7 sin, a sin, lying, she knew, was a sin.
 6 in, -bors in, in - vi - ted the neighbors in.
 5 skin, of skin, oc - casional pieces of skin.
 4 lin, -o - lin, playing a vi - i - o - lin.
 3 grin, a grin, her face in a hideous grin.
 2 gin, with gin, we had to make do with gin.
 1 in, them in, she did ev'ryone of them in.

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T. Cottrau, adapted jwp

[108] Santa Lucia

A. Longo?, arr. John W. Pratt

Andante

1 Up - on this silver bay,

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of chords in the right hand and single notes in the left hand, creating a steady accompaniment.

lit by a golden ray, The wind doth favor me, the waves run gently.

The second system continues the accompaniment. It features a melodic line in the right hand that begins to emerge, with notes corresponding to the lyrics. The left hand continues with a simple harmonic accompaniment.

Deft craft, oh carry me o - ver the shining sea. San - ta Lu -

The third system shows the continuation of the accompaniment. The right hand has more frequent notes, and the left hand maintains a consistent rhythmic pattern. The music is marked with repeat signs at the beginning and end of the system.

ci - a! San - ta Lu - ci - a! San - ta Lu - ci - a!

The fourth system features a more complex accompaniment with some chords in the right hand. It includes first and second endings, indicated by '1.' and '2.' above the staff. The first ending leads back to an earlier part of the piece, while the second ending concludes the section.

4 An hour let's linger more
2 Sailing's my spirit's balm,

The fifth system continues the accompaniment with a steady rhythm. The right hand has a mix of chords and single notes, while the left hand plays a simple bass line. The system is marked with a '2, 4' above the staff, possibly indicating a measure count or a specific tempo marking.

up - on this wondrous shore, En - joy the gentle night, soft breeze and moonlight.
the kind - ly sea is calm, Se - rene the evening, all is en - chanting.

The sixth system concludes the piece with a final melodic flourish in the right hand and a simple accompaniment in the left hand. The music ends with a final chord in the right hand and a sustained note in the left hand.

Deft craft, oh carry me o - ver the shining sea. San - ta Lu -
The sky is crystal clear, sai - lors have naught to fear. San - ta Lu -

Musical notation for measures 35-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 35 starts with a repeat sign. The melody in the treble clef features chords and eighth notes. The bass clef has a steady eighth-note accompaniment.

ci - a! San - ta Lu - ci - a! San - ta Lu - ci - a!

Musical notation for measures 40-44. This system includes first and second endings. Measure 40 has a first ending bracket. Measure 41 is the first ending. Measure 42 is the second ending. Measure 43 is the first ending. Measure 44 is the second ending. The notation includes repeat signs and first/second ending markings.

3 Oh love - ly Napoli

Musical notation for measures 45-50. This system features a triplet of eighth notes in the bass clef. The treble clef has a melody of eighth notes. The key signature remains two flats.

Musical notation for measures 51-56. The system continues the melody and accompaniment. Measure 51 has a repeat sign. The bass clef accompaniment consists of eighth notes.

where I so love to be, My dearest love is there, sweet as the night air.

Musical notation for measures 57-61. This system includes a repeat sign at the beginning. The melody in the treble clef features chords and eighth notes. The bass clef has a steady eighth-note accompaniment.

ci - a! San - ta Lu - ci - a! San - ta Lu - ci - a!

Musical notation for measures 62-66. This system includes first and second endings. Measure 62 has a first ending bracket. Measure 63 is the first ending. Measure 64 is the second ending. Measure 65 is the first ending. Measure 66 is the second ending. The notation includes repeat signs and first/second ending markings.

traditional folk song

[109] The old gray mare

arr. John W. Pratt

1 Oh, the old gray mare, she ain't what she used to be, ain't what she used to be, ain't what she used to be, the

Musical notation for the first system, measures 1-4. The score is in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of quarter and eighth notes, with some chords. The accompaniment features a steady bass line with some chords.

old gray mare, she ain't what she used to be, many long years ago.

Many long years ago,

Musical notation for the second system, measures 5-8. The melody continues with quarter and eighth notes. The accompaniment remains consistent with the first system.

many long years ago,

oh, the old gray mare, she ain't what she used to be, many long years ago.

Musical notation for the third system, measures 9-12. The melody continues with quarter and eighth notes. The accompaniment remains consistent with the first system.

2 Oh, the old gray mare, she kicked on the whiffletree, kicked on the whiffletree, kicked on the whiffletree, the

Musical notation for the fourth system, measures 13-16. The melody continues with quarter and eighth notes. The accompaniment remains consistent with the first system.

old gray mare, she kicked on the whiffletree, many long years ago.

Many long years ago,

Musical notation for the fifth system, measures 17-20. The melody continues with quarter and eighth notes. The accompaniment remains consistent with the first system.

many long years ago,

oh, the old gray mare, she kicked on the whiffletree, many long years ago.

Musical notation for the sixth system, measures 21-24. The melody continues with quarter and eighth notes. The accompaniment remains consistent with the first system.

[111] Waltzing Matilda

A. B. Paterson

Marie Cowan
mod. J. W. Pratt

4 Up jumped the swagman & sprang into the billabong. "You'll never take me a - live!" said he; And his
3 Up rode the squatter, mounted on his thoroughbred. Down came the troopers, one, two, & three. They asked,
2 Down came a jumbuck to drink at that billabong. Up jumped the swagman & grabbed him with glee, And he
1 Once a jolly swagman camped by a billabong Under the shade of a coolibah tree, And he

Musical notation for the first system, measures 1-4. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and quarter notes, with some rests and ties.

ghost may be heard when passing by that billabong: "Who'll
"Whose jolly jumbuck you got in your tucker bag? You'll
sang as he shoved that jumbuck in his tucker bag: "You'll
sang as he watched and waited till his billy boiled: "Who'll come a-waltzing Matil - da, with me?"

Musical notation for the second system, measures 5-8. The score continues with the same key signature and time signature. The melody and bass line are clearly defined, with some chords and rests.

Waltzing Matil - da, waltzing Matil - da, You'll come a-walt - zing Ma-til - da, with me; and he

Musical notation for the third system, measures 9-12. The score continues with the same key signature and time signature. The melody and bass line are clearly defined, with some chords and rests.

sang as he watched and waited till his billy boiled: "You'll come a-waltzing Ma - til - da, with me."

Musical notation for the fourth system, measures 13-16. The score continues with the same key signature and time signature. The melody and bass line are clearly defined, with some chords and rests.

swag = bundle of one's belongings; *Matilda* is a romantic term for swag; *waltzing Matilda* = traveling with a swag;
billabong = oxbow lake; *billy* = can to boil water in; *tucker* = food; *jumbuck* = sheep; *trooper* = policeman.

[113] Turn back, O man, forswear thy foolish ways

Clifford Bax

melody Louis Bourgeois

arr. Arthur Motter Lamb

mod. John W. Pratt

The first system of musical notation consists of six measures. It is written in a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is primarily in the treble clef, featuring chords and single notes. The bass clef provides a simple accompaniment with quarter and eighth notes.

The second system of musical notation consists of seven measures, starting with a measure rest for the first measure. It continues in the same grand staff and key signature. The melody in the treble clef shows some chromatic movement, including a sharp sign in the fifth measure. The bass clef accompaniment remains consistent with the first system.

The third system of musical notation consists of seven measures, starting with a measure rest for the first measure. It concludes the piece with a double bar line. The key signature changes to C major in the final measure. The melody in the treble clef ends with a whole note chord. The bass clef accompaniment also concludes with a whole note chord.

1 Turn back, O man, forswear thy foolish ways.
Old now is earth, and none may count her days.
Yet thou, her child, whose head is crowned with flame,
Still wilt not hear thine inner God proclaim,
"Turn back, O man, forswear thy foolish ways."

2 Earth might be fair and all men glad and wise.
Age after age their tragic empires rise,
Built while they dream, and in that dreaming weep:
Would man but wake from out his haunted sleep,
Earth might be fair and all men glad and wise.

3 Earth shall be fair, and all her people one:
Nor till that hour shall God's whole will be done.
Now, even now, once more from earth to sky,
Peals forth in joy man's old undaunted cry:
"Earth shall be fair and all her folk be one!"