

[68] Hail! Hail! The gang's all here.

Arthur Sullivan

Hail! Hail! The gang's all here, what the bleep do we care, what the bleep do we care!

Hail! Hail! The gang's all here, but what the bleep do we care now!

Come friends, who plough the sea, truce to nav-i-ga - tion, take another station;

Let's vary pir - a - cee - ee with a lit - tle burg - lar - ee!

Hail! Hail! The gang's all here, bushy tailed and bright eyed, I want them on my side.

Hail! They'll be true and trie - ied, to the gills though they be fried!

[69] Loch Lomond

Scotch Air

3 The wee birdies sing & the wild flowers spring, & in sun-shine the wa-ters are slee - ping, but the
2 'Twas there that we par - ted in yon shady glen, on the steep, steep side of Ben Lo - mond, where
1 By yon bonnie banks & by yon bonnie braes, where the sun shines bright on Loch Lo - mond, where

Andante

broken heart it kens nae second spring again tho' the woe - ful may cease from their gree - ting. O!
deep in purple hue the highland hills we view, & the moon coming out in the gloa - ming. O!
me & my true love were ever wont to gae, on the bonny, bonny banks of Loch Lo - mond. O!

Refrain, faster

You'll take the high road & I'll take the low road, & I'll be in Scotland a - fore ye, but me & my true love we'll

never meet again, on the bonny, bonny banks of Loch Lo - mond. 1, 2. 3.
Lo - mond.

[72] A capital ship

Harvard Song Book & jwp

1 A capital ship for an ocean trip was the
Walloping Window Blind. No
gale that blew dismayed her crew or
troubled the captain's mind. The

Musical notation for the first system, measures 1-8. The piece is in 4/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes and chords.

man at the wheel was made to feel
contempt for the wildest blow-ow,
Tho' it often appeared when the weather had cleared
that he'd been in his bunk below.

Musical notation for the second system, measures 9-15. The piece continues in 4/4 time. The melody in the right hand shows some chromatic movement, and the left hand maintains its accompaniment pattern.

Chorus

Then, blow ye winds, heigh-ho! A-roving I will go! I'll stay no more on England's shore, so let the music play-ay-ay! I'm

Musical notation for the third system, measures 16-24. The chorus begins with a more rhythmic melody in the right hand. The left hand continues with its accompaniment. The system ends with a double bar line and repeat signs.

off on the morning train, to cross the raging main! I'm off to my love with a boxing glove, ten thousand miles away!

Musical notation for the fourth system, measures 25-31. The chorus continues with a lively melody. The left hand accompaniment features some chordal textures. The system ends with a double bar line and repeat signs.

2 The bos'un's mate was very sedate, yet
fond of amusement too; & he played hop-scotch with the starboard watch while the
captain tickled the crew, & the

Musical notation for the fifth system, measures 32-39. The piece returns to a more melodic style. The right hand has a clear melody, and the left hand provides a simple accompaniment. The system ends with a double bar line and repeat signs.

arpeggio ad lib.

gunner we had was apparently mad, And fired salutes with the captain's boots
for he sat on the after rai - ai - ail, in the teeth of a booming gale.

41

(arpeggio ad lib.) Chorus follows and then:

3 The captain sat in a commodore's hat On toasted pigs & pickles & figs &
and dined in a royal way gummery bread each day. But the

48

cook was Dutch, & behaved as such, Was a number of tons of hot-cross buns
for the diet he served the crew-ew-ew chopped up with sugar & glue.

57

Chorus follows and then:

4 And we all fell ill, as mariners will, And we shivered & shook as we dipped the cook
on a diet that's cheap & rude; in a tub of his gruesome food. Then

64

(arpeggio ad lib.)

nautical pride we laid aside On the Gulliby Isles, where the Pooh-Pooh smiles
& we ran the vessel a-sho-o-ore & the Anagazanders roar.

73

(arpeggio ad lib.) Chorus follows

Stephen Foster

[73] Beautiful Dreamer

Stephen Foster

arr. J. W. Pratt

2 Beautiful drea - mer, out on the sea, mermaids are chanting the wild lorelei
 1 Beautiful drea - mer, wake unto me, starlight & dewdrops are waiting for thee;

Over the stream - let vapors are borne, waiting to fade at the bright coming morn.
 Sounds of the rude world, heard in the day, lull'd by the moonlight have all pass'd away!

Beautiful drea - mer, beam on my heart, e'en as the morn on the
 Beautiful drea - mer, queen of my song, list while I woo thee with


streamlet & sea; then will all clouds of of sorrow depart,
 soft me - lo - dy; gone are the cares of life's busy throng,

Beautiful dreamer, awake unto me! Beautiful dreamer, awake unto me!


[75] Oh dear, what can the matter be?

traditional
adapted J. W. Pratt


Chorus: O dear, what can the matter be? Dear, dear, what can the matter be?



9 O dear, what can the matter be? Johnny's so long at the fair. He




2 promised he'd buy me a basket of posies a garland of lilies, a garland of roses; a
1 promised he'd buy me a trinket to please me, & then for a kiss, O he vowed he would tease me, he



little straw hat to set off the blue ribbons that tie up my bonny brown hair. And now
promised he'd bring me a bunch of blue ribbons, to tie up my bonny brown hair. And now

D.C. al segno

1. 2. *et poi:*



[76] America, the beautiful

Katherine Lee Bates

Samuel A. Ward

ed. J. W. Pratt

1 O beau - ti - ful for spa - cious skies, for amber waves of grain, for
2 O beau - ti - ful for pa - triot dream that sees be - yond the years, thine

Musical notation for the first system, measures 1-4. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The music consists of chords and simple melodic lines.

pur - ple mountain ma - jes - ties a - bove the fruited plain! A -
a - la - bas - ter ci - ties gleam, un - dimmed by human tears! A -

Musical notation for the second system, measures 5-8. The score continues in 4/4 time with a key signature of two flats. The melody and accompaniment follow the same pattern as the first system.

me - ri - ca! A - me - ri - ca! God shed His grace on thee, and

Musical notation for the third system, measures 9-12. The score continues in 4/4 time with a key signature of two flats. The melody and accompaniment follow the same pattern as the first system.

crown thy good with broth - er - hood from sea to shining sea!

Musical notation for the fourth system, measures 13-16. The score continues in 4/4 time with a key signature of two flats. The melody and accompaniment follow the same pattern as the first system.


[77] The Blue Bells of Scotland

traditional, arr. jwp


3 Oh what, tell me what, does your highland laddie wear? Oh what, tell me
1 Oh where, tell me where is your highland laddie gone? Oh where, tell me



6 what, does your highland laddie wear? A bonnet with a proud plume and a-
where is your highland laddie gone? He's gone with streaming ban - ners where




11 cross his chest a plaid, It is war's gallant badge, O! how I tremble for my lad.
noble deeds are done, and it's O! in my heart I do wish him safe at home.



17 4 Oh what, tell me what if your highland lad be slain? Oh what, tell me what if your
2 Oh where, tell me where did your highland laddie dwell? Oh where, tell me where did your



24 highland lad be slain? True love will be his guide, sure, it will bring him safe a - gain, for it's
highland laddie dwell? He dwelt in bonnie Scot - land where bloom the sweet bluebells, and it's



30 O! would my heart break if my highland lad were slain!
O! in my heart I do love my laddie 1. well. 2.



[78] Go down, Moses

traditional
arr. John W. Pratt

2 Thus spoke the Lord, bold Moses said — Let my people go! If
1 When Is - rael was in Egypt's land — Let my people go! Op-

Musical notation for the first system, measures 1-4. The score is in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment starts with a quarter rest, followed by quarter notes G2, A2, and B2. The melody continues with quarter notes D5, E5, and F#5. The accompaniment continues with quarter notes C3, D3, and E3. The melody ends with a quarter note G5. The accompaniment ends with a quarter note G2.

not, I'll smite your first born dead — Let my people go!
pressed so hard they could not stand — Let my people go!

Musical notation for the second system, measures 5-8. The score is in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment starts with a quarter note G2, followed by quarter notes A2, and B2. The melody continues with quarter notes D5, E5, and F#5. The accompaniment continues with quarter notes C3, D3, and E3. The melody ends with a quarter note G5. The accompaniment ends with a quarter note G2.

Chorus

Go down Moses, way down in E - gypt's land

Musical notation for the third system, measures 9-12. The score is in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment starts with a quarter note G2, followed by quarter notes A2, and B2. The melody continues with quarter notes D5, E5, and F#5. The accompaniment continues with quarter notes C3, D3, and E3. The melody ends with a quarter note G5. The accompaniment ends with a quarter note G2.

Tell ole Pha - raoh, Let my people go!

Musical notation for the fourth system, measures 13-16. The score is in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment starts with a quarter note G2, followed by quarter notes A2, and B2. The melody continues with quarter notes D5, E5, and F#5. The accompaniment continues with quarter notes C3, D3, and E3. The melody ends with a quarter note G5. The accompaniment ends with a quarter note G2.

[82] Blue-tail fly

Attr. Dan Emmett
arr. John W. Pratt

6 The skeeter bites right thru your clothes, a hornet strikes you on the nose, the bees may get you passing by, but,
5 Old master's dead and gone to rest. They say all things is for the best. I won't forget un - til I die my
4 We laid him under a 'simmon tree. His e - pi - taph is there to see: "Be - neath this stone I'm forced to lie, a
3 The pony run, he jump, he pitch, he threw my master in the ditch. My master died and who'll de - ny, the
2 He used to ride each after - noon. I'd follow with a hick'ry broom. The pony kicked his legs up high when
1 When I was young I used to wait on master, handing him his plate. I brought his bottle when he got dry and



oh, much worse,
mas - ter and
vic - tim of
blame was on
bit - ten by
brushed away

the blue-tail fly.

Jimmy crack corn and I don't care, Jimmy crack corn and

Chorus



I don't care, Jimmy crack corn and I don't care, Ol' Massa's gone a - way.



There has been much debate over the meaning of "Jimmy Crack Corn." "Jim crack" or "gimcrack" means shoddily built. Additionally, "corn" is considered an American euphemism for "corn whiskey." Other possibilities include:

- That "crack-corn" refers to the master "cracking" open his skull/head (the "corn" or kernel) in the fall, but the slaves were not allowed to rejoice openly, so it was done in code, "and I don't care, my master's gone away," meaning he died;
- "Gimcrack corn," cheap corn whiskey;
- That it refers to "cracking" open a jug of corn whiskey;
- That "crack-corn" is related to the (still-current) slang "cracker" for a rural Southern white.
- That "crack-corn" originated from the old English term "crack," meaning gossip, and that "cracking corn" was a traditional Shenandoah expression for "sitting around chitchatting."
- That the chorus refers to an overseer who, without the master, has only his bullwhip to keep the slaves in line.

Most etymologists support the first interpretation.

[from Wikipedia]

[83] The Caissons Go Rolling Along

Artillery Song

Edmund L. Gruber

mod. J. W. Pratt

Musical notation for the first system, measures 1-7. The score is in 2/4 time and features a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

3 Was it high, was it low, where the hell did that one go? As those Caissons go rolling a-long.
2 In the storm, in the night, action left or action right, see those Caissons go rolling a-long.
1 Over hill, over dale, we have hit the dusty trail, and our Caissons go rolling a-long.

Musical notation for the second system, measures 8-15. The score continues with the same treble and bass clefs and key signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Was it left, was it right, now we won't get home tonight, & those Caissons go rolling a-long.
Limber front, limber rear, prepare to mount your cannoneer & those Caissons go rolling along.
In & out, hear them shout, counter march & right about, & the Caissons go rolling a-long.

Musical notation for the third system, measures 16-23. The score continues with the same treble and bass clefs and key signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the fourth system, measures 24-30. The score continues with the same treble and bass clefs and key signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

24 Then it's hi! hi! hee! In the field ar - til - le - ry, shout out your numbers loud &

Musical notation for the fifth system, measures 31-37. The score continues with the same treble and bass clefs and key signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

31 strong, for where'er you go, you will always know that the Caissons go

Musical notation for the sixth system, measures 38-45. The score continues with the same treble and bass clefs and key signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The system ends with a double bar line and the instruction 'repeat ad lib.'.

38 rolling a-long. And the Caissons go rolling the/a-long.

repeat ad lib.

[86] Sailing, Sailing (chorus)

Godfrey Marks

arr. John W. Pratt

Sai - ling, sai - ling, over the bounding main, for many a stormy wind shall blow ere

7 Jack comes home a - gain! Sai - ling, sai - ling, over the bounding

12 main, for many a stormy wind shall blow ere Jack comes home a - gain!

17 Sai - ling, sai - ling, over the bounding main, for many a stormy wind shall blow ere

23 Jack comes home a - gain! Sai - ling, sai - ling, over the bounding

28 main, for many a stormy wind shall blow ere Jack comes home a - gain!

[87] For me and my gal

Edgar J Leslie & E. Ray Goetz

George W. Meyer

Moderato

Musical notation for the first system, measures 1-5. The piece is in 4/4 time with a key signature of one flat (Bb). The melody is in the right hand, and the accompaniment is in the left hand.

omit or repeat until ready

Musical notation for the second system, measures 6-10. This system includes a first ending bracket over measures 8-10.

2 See the relatives there,
1 What a beautiful day

looking over the pair,
for a wedding in May.

they can tell at a
See the people all

Musical notation for the third system, measures 11-15. This system includes a second ending bracket over measures 13-15.

glance
stare

it's a loving romance
at the lovable pair.

It's a wonderful sight
She's a vision of joy

Musical notation for the fourth system, measures 16-20. This system includes a third ending bracket over measures 18-20.

as the families unite
He's the luckiest boy

Gee! It makes the boy proud,
in his wedding array,

as he says to the crowd:
Hear him smilingly say:

Musical notation for the fifth system, measures 21-25. This system includes a fourth ending bracket over measures 23-25.

Chorus: The bells are ring - ing for me and my gal The birds are sing - ing

26

for me and my gal. Everybody's been know - ing to a wedding they're

32

go - ing and for weeks they've been sewing, every Suzie and Sal. They're congre-

37

ga - ting for me and my gal. The parson's wait - ing for me and my

43

gal. And sometime I'm going to build a little home for two, for three or four or

49

more in Love - land, for me and my gal.

54

[92] Auld lang syne

Robert Burns

The Harvard Songbook, 1922
mod. John W. Pratt

5 And here's a hand, my trus - ty friend, and gie's a hand o' thine; we'll
4 We two have paddled in the stream, from morning sun till dine, but
3 We two have run a - bout the hills and pulled the dai - sies fine; we've
2 And sure - ly you'll buy your pint-jug! And sure - ly I'll buy mine! We'll
1 Should auld ac - quaintance be forgot, and ne - ver brought to mind? Should

Musical notation for the first system of the song. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure of the treble clef has a quarter note G5, followed by a half note chord of G5 and B5. The bass clef starts with a quarter rest, followed by a half note chord of G2 and B2.

take a right good wil - lie-waught, for auld lang syne.
seas be - tween us broad have roared since auld lang syne.
wan - dered man - y a wea - ry foot, since auld lang syne.
take a cup o' kind - ness yet, for auld lang syne.
auld ac - quaintance be for - got, and days of auld lang syne?

Musical notation for the second system of the song. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure of the treble clef has a half note chord of G5 and B5, followed by a quarter note G5. The bass clef has a half note chord of G2 and B2.

Chorus

For auld lang syne, my dear, for auld lang syne. We'll

Musical notation for the third system of the song. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure of the treble clef has a half note G5, followed by a quarter note G5. The bass clef has a half note chord of G2 and B2.

take a cup o' kind - ness yet, for auld lang syne.

Musical notation for the fourth system of the song. It consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure of the treble clef has a half note chord of G5 and B5, followed by a quarter note G5. The bass clef has a half note chord of G2 and B2.