

3. The Shoofly

For Two Solos Voices, TTBB Chorus and Piano

arranged by Bruce Trinkley

Moderato $\text{♩} = 50$

Piano *mp*

ped. *ped.* *simile*

mf

Detailed description: This block contains the piano introduction. It features a treble clef staff with a 3/4 time signature and a bass clef staff. The tempo is marked 'Moderato' with a quarter note equal to 50 beats per minute. The dynamic is 'mp'. The introduction consists of several measures of music, including a melodic line in the treble and a bass line with dotted rhythms. The word 'simile' is written above the bass line, and 'ped.' is written below it in two places. The dynamic 'mf' is written above the treble staff.

solo voice *mp* *pp*

As I went a - walk - ing one fine sum - mer's morn - ing, it was down by the
when I drew nigh her, she sat on her hunk - ers for to fill up her

Detailed description: This block contains the first verse of the song. It features a vocal line in a treble clef and piano accompaniment in both treble and bass clefs. The vocal line starts with a rest for 10 measures, then begins with the lyrics. The piano accompaniment provides harmonic support. Dynamics include 'mp' and 'pp'. A repeat sign is present in the vocal line.

fur - nace I chanced for to stroll. I e - spied an old la - dy, I'll swear she was eight - y, at the
scut - tle she just had be - gun. and to her - self she was sing - ing a dit - ty and

Detailed description: This block contains the second verse of the song. It features a vocal line in a treble clef and piano accompaniment in both treble and bass clefs. The vocal line starts with a rest for 18 measures, then begins with the lyrics. The piano accompaniment continues with the same harmonic structure as the first verse. Dynamics include 'mp'.

foot of the dirt banks a - root - ing for coal. _____ And
these are the words the old la - dy did sing: _____

Detailed description: This block contains the final section of the song. It features a vocal line in a treble clef and piano accompaniment in both treble and bass clefs. The vocal line starts with a rest for 25 measures, then begins with the lyrics. The piano accompaniment concludes the piece. Dynamics include 'mf' and 'mp'. A first ending bracket is shown above the vocal line.

33 2. *f* *ten.*
 sing: _____ A - cry - ing "Och - one! sure I'm near - ly dis - tract-ed for it's

2nd solo voice *f* *ten.*
 A - cry - ing "Och - one! sure I'm near - ly dis - tract-ed for it's

33 2. *cresc.* *mf* *ten.*

40
 down by the Shoo-fly they cut a bad vain, and since they con - demned the old slope at the

40 *mp* *mf* *dim.*

47 *mp*
 fur-nace, sure all me fine neigh-bors must leave here a - gain." _____

47 *mp*
 fur-nace, sure all me fine neigh-bors must leave here a - gain." _____

47 *mp* *f*

54 Poco piu mosso $\text{♩} = 52$

solo voice *mf*

'Twas on - ly last eve - ning that I asked Mc -
 said that the dia - mond it was ra - ther

mf *dim.* *mp*

Oo Oo

mf *dim.* *mp* (2nd time r.h. 8va)

61 *cresc.*

Gin - ley to_ tell me the rea - son the fur - nace gave o'er. He told me the comp - 'ny had
 bo - ny, be - sides too much dirt in the se - ven foot vein. And as for the Mam - moth, there's

cresc. *cresc.*

Oo Oo

cresc.

68 *f* 1.

spent eight - y thou - sand, and — find - ing no pro - spects, they would spend no more.
no length of gang - way, un - less they buy land from old A - bel and

mf *dim.*

Oo

mf *dim.*

Oo

75 2.

He Wayne.

mf *ten.*

A - cry - ing "Och - one! sure I'm near - ly dis - tract - ed, for it's

mf *ten.*

A - cry - ing "Och - one! sure I'm near - ly dis - tract - ed, for it's

Sva

75 2. *cresc.* *f* *ten.*

83

down by the Shoo-fly they cut a bad vein. And since they con - demned the old slope at the

down by the Shoo-fly they cut a bad vein. And since they con - demned the old slope at the

83

dim.

90

S *mp* fur-nace, sure_ all me fine neigh-bors must leave here a - gain." *f* And

A *mp* fur-nace, sure_ all me fine neigh-bors must leave here a - gain." _____

T *mp* fur-nace, sure_ all me fine neigh-bors must leave here a - gain." _____

B *mp* fur-nace, sure all me fine neigh-bors must leave here a - gain." *f* And

90

p *mf*

97 **Piu mosso** $\text{♩} = 54$

as for Mike Roo-ney, I owe him some mo-ney. Like- wise Pat - rick Kearns, I _____ owe him some

f

And as for Mike Roo-ney, I owe him some mo-ney. Like- wise Pat - rick

f

And as for Mike Roo-ney, I owe him some mo-ney. Like- wise Pat - rick

as for Mike Roo-ney, I owe him some mo-ney. Like- wise Pat - rick Kearns, I _____ owe him some

97

Detailed description: This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment line. The vocal line starts with the lyrics 'as for Mike Roo-ney, I owe him some mo-ney. Like- wise Pat - rick Kearns, I _____ owe him some'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line with the lyrics 'And as for Mike Roo-ney, I owe him some mo-ney. Like- wise Pat - rick'. The piano accompaniment continues with the same melody and bass line. The third system continues the vocal line with the lyrics 'And as for Mike Roo-ney, I owe him some mo-ney. Like- wise Pat - rick'. The piano accompaniment continues. The fourth system continues the vocal line with the lyrics 'as for Mike Roo-ney, I owe him some mo-ney. Like- wise Pat - rick Kearns, I _____ owe him some'. The piano accompaniment continues. The fifth system is a piano accompaniment system with a treble and bass clef, showing chords and a bass line. The sixth system is a piano accompaniment system with a treble and bass clef, showing chords and a bass line.

104

more. And as for old John Ea - gen I ne'er see his wa - gon but I think of the

Kearns, I _____ owe him some more. And as for old John Ea - gen I ne'er see his

Kearns, I _____ owe him some more. And as for old John Ea - gen I ne'er see his

more. And as for old John Ea - gen I ne'er see his wa - gon but I think of the

104

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line and a piano accompaniment line. The vocal line starts with the lyrics 'more. And as for old John Ea - gen I ne'er see his wa - gon but I think of the'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The fourth system continues the vocal line with the lyrics 'Kearns, I _____ owe him some more. And as for old John Ea - gen I ne'er see his'. The piano accompaniment continues with the same melody and bass line. The fifth system continues the vocal line with the lyrics 'Kearns, I _____ owe him some more. And as for old John Ea - gen I ne'er see his'. The piano accompaniment continues. The sixth system continues the vocal line with the lyrics 'more. And as for old John Ea - gen I ne'er see his wa - gon but I think of the'. The piano accompaniment continues. The seventh system is a piano accompaniment system with a treble and bass clef, showing chords and a bass line. The eighth system is a piano accompaniment system with a treble and bass clef, showing chords and a bass line.

110

debt that I owe in the store. I owe but-cher and ba-ker, like-
 wa-gon but I think of the debt that I owe in the store. I owe
 wa-gon but I think of the debt that I owe in the store. I owe
 debt that I owe in the store. I owe but-cher and ba-ker, like-

110

dim. *mp* *mf*

rit. rit. rit. rit. rit. rit.

117

wise the shoe - ma-ker, and for plow-in' me gar-den I owe Pat Mc - Quail; like - wise his old
 but-cher and ba-ker, like - wise the shoe - ma-ker, and for plow-in' me gar-den I owe Pat Mc -
 but-cher and ba-ker, like - wise the shoe - ma-ker, and for plow-in' me gar-den I owe Pat Mc -
 but-cher and ba-ker, like - wise the shoe - ma-ker, and for plow-in' me gar-den I owe Pat Mc -
 wise the shoe - ma-ker, and for plow-in' me gar-den I owe Pat Mc - Quail; like - wise his old

117

sfz

rit. rit. rit. rit. rit. rit.

124 *dim.*

mo - ther for one thing and a - no - ther, and to drive a - way bo - ther, an odd quart of

Quail; like - wise his old mo - ther for one thing and a - no - ther, and to drive a - way *dim.*

Quail; like - wise his old mo - ther for one thing and a - no - ther, and to drive a - way *dim.*

mo - ther for one thing and a - no - ther, and to drive a - way bo - ther, an odd quart of

124 *sfz* *dim.* *sfz* *sfz*

Meno mosso ed espressivo $\text{♩} = 44$

130 *solo voice mp*

ale. _____ A - cry - ing "Och - one! sure I'm near - ly dis - tract - ed, _____ for it's down by the

bo - ther, an odd quart of ale. _____

bo - ther, an odd quart of ale. _____

ale. _____

130 *mp*

138 *p*
 Shoo-fly they cut a bad vein. _____ And since they con - demned the old slope at the fur - nace, _____

And since they con - demned the old slope at the fur - nace, _____

And since they con - demned the old slope at the fur - nace, _____

138 *p*

146 *tutti pp* *rit. e dim.*
 sure__ all me__ fine neigh - bors__ must leave here__ a gain." _____

pp *rit. e dim.*
 sure__ all me__ fine neigh - bors__ must leave here__ a - gain." _____

pp *rit. e dim.*
 sure__ all me__ fine neigh - bors__ must leave here__ a gain." _____

pp *rit. e dim.*
 sure__ all me__ fine neigh - bors__ must leave here__ a gain." _____

146 *rit. e dim.*
pp