

My Evaline

Arranged by
A. E. Hall, '24 Mus.

Slowly

My Ev - a - line, Say you'll be mine!

My Ev - a - line, Say you'll be mine!

My Ev - a - line, Say you'll be mine!

Whis - per to me, honey, you'll be mine! — 'Way down yon - der in the old corn - field for

for you I'll pine.

you I'll pine. Sweet - er than the honey - to the hon - ey - bee,

for you I'll pine.

poco cresc.

I love you, say you love me! Meet me in the shade of the

rit. *Fast*

old ap - ple - tree, My Eev - a, Iv - a, Ov - a, Ev - a - line! — My Ev - a -

My Ev-a-line, Say you'll be mine! *sempre p*

line, Say you'll be mine! Whis-per to me, honey, you'll be

My Ev-a-line, Say you'll be mine!

mine! 'Way down yon-der in the old corn-field for you I'll

for you

for you

I'll pine. pine. Sweet-er than the honey— to the honey-bee,

I'll pine.

I love you, say you love me! Meet me in the shade of the

ANDREW OGLETREE

old ap-ple-tree, My Eev-a, Iv-a, Ov-a, Eev-a,

ac *ce*

Iv-a, Ov-a, Eev-a, Iv-a, Ov-a, Eev-a, Iv-a, Ev-a-line.

molto rall. e dim.

The Song

(Ballin' the Jack)

Arranged for the Yale Alley Cat
by Norman C. Hile '67

INTRO

BA BA DOO
BA LA DOO
BA BA DOO
BA BA DA

Fast!

T
B
FIRST you put your two knees.

CLOSE UP TIGHT THEN YOU SWAY EM TO THE LEFT, THEN YOU

SWAY EM TO THE RIGHT; STEP A-ROUND THE FLOOR KILD ON

NICE AND LIGHT THEN YOU TWIST AROUND AND TWIST AROUND WITH

ALL YOUR MIGHT STRETCH YOUR LOV- IN ARMS STRAIGI

OUT IN SPACE THEN YOU DO THE EAGLE ROCK WITH STY-

-LE AND GRACE; SWING YOUR FOOT WAY ROUND, THEN BRING IT BACK. NO

THAT'S WHAT I CALL BAL-LIN THE JACK-THE JACK THE JACK 000

B

SOLO

FIRST YOU PUT YOUR TWO KNEES CLOSE UP TIGHT THEN YOU

000 ER ER ER ER

BA BA BA BA

SWAY 'EM TO THE LEFT, THEN YOU SWAY EM TO THE RIGHT

BUM BM BM BM

BH BM BH BA - 2 -

OO - BA - BA EA BA

STEP A-ROUND THE FLOOR KIND OF NICE AND LIGHT, THEN YOU

BH BM BM EM

BH BM BH BA 3

TWIST A-ROUND AND TWIST AROUND WITH ALL-OF YOUR MIGHT

STRETCH YOUR LOU-UP' ARMS STRAIGHT OUT IN SPACE THEN, YOU

BH BM EM BM

BH EM EM EA 3

DO THE EAGLE ROCK WITH THE STYLE AND GRACE, SWING Yc)

1st tenors of the future

Handwritten musical notation for the first system, including treble and bass staves with notes and chords.

FOOT WAY ROUND THEN BRING IT BACK NOW

Handwritten musical notation for the second system, including treble and bass staves with notes and chords.

THAT'S WHAT I CALL BAL-LIN THE JACK **Fest**

WHEN YOU

Handwritten musical notation for the third system, including treble and bass staves with notes and chords.

PUT YOUR TWO KNEES CLOSE UP TIGHT THEN YOU SWAY 'EM TO THE LEFT

Handwritten musical notation for the fourth system, including treble and bass staves with notes and chords.

Ballin' 5

Musical staff with notes and rests.

SWAY 'EM TO THE RIGHT; SWING YOUR FOOT WAY ROUND 'EM BRING IT BACK. NOW

Musical staff with notes and rests.

Musical staff with notes and rests.

BUET

THAT'S WHAT I CALL BALLIN THE, BALLIN THE BALLIN THE - THATS WHAT

Musical staff with notes and rests.

Tutti:

D

Musical staff with notes and rests.

I CALL BALLIN THE JACK chic chic a do WHA chic chic a e

Musical staff with notes and rests.

Handwritten notes: *Handwritten notes*

Musical staff with notes and rests.

WHA, BALLIN' THE JACK

Musical staff with notes and rests.

Handwritten notes: *Handwritten notes*

Empty musical staves at the bottom of the page.

A Parting Blessing

Expressively
mp

May the road rise to meet you; — May the wind be always at your back; — May the

sun shine — warm up on your face. — May the

rain fall — soft up on your fields; — And un-til we meet a-

gain, May God hold you in the palm of His hand.

mp Road rise to meet you, Wind at your back
May the road rise to meet you; May the wind at your back; May the

mp Road rise to meet you, Wind at your back (slower)
Sun shine warm upon your face. — May the
Sun shine

AWO

Recorded by BILLY JOEL
And So It Goes

For TTBB* a cappella
Performance Time: Approx. 2:40

Arranged by
KIRBY SHAW

Words and Music by
BILLY JOEL

Performance notes: In general, a little quicker with phrase beginnings (♩ ♪ ♪) and a little slower at phrase endings. The rhythms ♪ ♪ ♪, ♪ ♪ ♪ and ♪ ♪ should always sound relaxed and unhurried. If in doubt, *always* let the lyrics be your guide.

Unhurried, freely (♩ = 60)
mf

Tenor I
Tenor II

In ev - 'ry heart there is a room, — a

Baritone
Bass

sanc - tu - ar - y safe and strong. To heal the wounds from lov - ers

past, — un - til a new one comes a - long. I spoke to

*Available for SATB, SSAA and TTBB

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DO NOT
PHOTOCOPY



9 10 11

you in cau - tious tones; — you an - swered me with no pre-

Musical notation for measures 9-11, including treble and bass staves.

12 13 14

tense. And still I feel — I said too much. — My

Musical notation for measures 12-14, including treble and bass staves.

15 16

mel. *mel.* **A** *MF*

si - lence is my self de - fense. And ev - 'ry time I've held a

Musical notation for measures 15-16, including treble and bass staves.

18 19 20

rose it seems I on - ly felt the thorns. — And so it

Unis.

Musical notation for measures 18-20, including treble and bass staves.

AND SO IT GOES - TTBB

mp

21 goes, and so it goes, — and so will you soon, I sup -

p

24 pose. — But if my si - lence made you leave, — then

25

26 Unis.

27 that would be — my worst mis - take. So I will share — this room with

28

29 *rit.*

a tempo

30 you. — And you can have this heart to break. Hm —

31 *mel.*

32 Unis. (opt. solo*)

33 *rit.*

a tempo

Unis. (opt. solo*)

*options: a single voice, duct. or all voices
AND SO IT GOES - TTBB

mf **B**

34 35 36 *All*

hm (h) (h) (h) And this is why my eyes are

All

38 39 40

closed, it's just as well for all I've seen. And so it

Unis.

mp ~~*mf*~~

41 42 43

goes, and so it goes, and you're the on - ly one who

p

44 45 46

knows. So I would choose to be with you. That's

Unis.

AND SO IT GOES TTBB

47 48 49 *rit.*

if the choice were mine to make. But you can make de - ci - sions

50 51 52 *a tempo* *mel.* *Unis. (opt. solo*)*

too. And you can have this heart to break. Hm

a tempo *Unis. (opt. solo*)*

53 54 55 56 *All*

hm (h) And so it

All

57 58 59 60 *rit. e dim.* *P*

goes, and so it goes, and you're the on - ly one who knows.

rit. e dim. *P*

Options: a single voice, duet, or all voices
 AND SO IT GOES - TTBB

Cole Porter: "Jubilee"
1925
Moderato

Begin the Beguine

Yale Alley Cats

scro: ba ba ba ba ba ba ba etc. → when they begin the Be-

doo — doo — doo — etc.

tm → →

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'ba ba ba ba ba ba ba etc. → when they begin the Be-'. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords. A 'C' time signature is present. A 'tm' (tom) symbol with arrows is written below the piano staff.

guine — It brings back the sound of music so ten-der — It

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with 'guine — It brings back the sound of music so ten-der — It'. The piano accompaniment continues with the same rhythmic pattern. A '3' (triple) marking is above the vocal line in the third measure.

brings back a night of tropical splen-dor — It brings back a mem-ory ev-er

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with 'brings back a night of tropical splen-dor — It brings back a mem-ory ev-er'. The piano accompaniment continues. A '3' (triple) marking is above the vocal line in the fifth measure.

gum — I'm with you once more — under the stars — And

bah — bah — bah — bah

doo — doo

bom bom bom →

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with 'gum — I'm with you once more — under the stars — And'. The piano accompaniment continues. A '3' (triple) marking is above the vocal line in the seventh measure. There are handwritten notes 'bah' and 'doo' with arrows pointing to specific notes in the piano staff.

BEGIN THE BEGUINE — 2

down by the shore — an orchestra's play — ing — And even the palms — seem to be

bah bah bah bah

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are 'down by the shore — an orchestra's play — ing — And even the palms — seem to be'. There are handwritten 'bah' notes under the piano staff. A '3 7' time signature is written above the vocal line.

sway — ing — when they begin — the Be — guine

bah bah bah bah

do so don't

bun →

This system contains the third and fourth staves of music. The lyrics are 'sway — ing — when they begin — the Be — guine'. There are handwritten 'bah' notes under the piano staff. A '3 7' time signature is written above the vocal line. The word 'bun' with an arrow is written at the end of the piano staff.

Be — gm — Be — guine — the — love — a — fire — an —

Let them begin — the Be — guine — Let the — fire —

Let them begin — the Be — guine — Let the — fire —

This system contains the fifth and sixth staves of music. The lyrics are 'Be — gm — Be — guine — the — love — a — fire — an —'. There are handwritten notes under the piano staff, including 'Let them begin', 'the Be — guine', 'Let the', and 'fire'.

em — ber — , sleep — de — sire — re — mem — ber

em — ber — Let it — sleep — de — sire — re — mem — ber

em — ber — Let it — sleep — de — sire — re — mem — ber

This system contains the seventh and eighth staves of music. The lyrics are 'em — ber — , sleep — de — sire — re — mem — ber'. There are handwritten notes under the piano staff, including 'em — ber', 'Let it', 'sleep', 'de — sire', and 're — mem — ber'.

BEGIN THE BE-GUINE — 3

they - be - gin - be - guine . Oh yes make them

when they begin the Be-guine . Oh yes let them begin the Be-guine

Oh yes

play be-fore return a-bove you

make them play, 'till the stars that were here be-fore re-tun a-bove, 'till you

play be-fore re-tun a-bove

I love you

whisper to me once more darling I love you And we suddenly know we

love you I love you And we suddenly know-bum-bum

darling I love you I love you And we suddenly know-bum-bum

heaven we're in

when they begin the Be-guine

what - heaven we're in - bum-bum bum - when they begin the Be-guine they be-gin the Be

BEGIN THE BEGUINE - 4

Handwritten musical notation for the first system of 'Begin the Beguine'. The system consists of two staves. The upper staff is in treble clef and contains vocal lines with lyrics: 'ba ba ba', 'ba ba ba', and 'ba ba ba'. The lower staff is in bass clef and contains piano accompaniment with lyrics: 'guzine may be-gin the Be-guine they be - gin'. A key signature of one flat (Bb) and a 2/3 time signature are indicated. The system ends with a double bar line and the text 'the Be-guine' and 'I'm →'.

Handwritten musical notation for the second system of 'Begin the Beguine'. The system consists of two staves. The upper staff is in treble clef and contains vocal lines with lyrics: 'ba ba ba' and 'ba ba ba'. The lower staff is in bass clef and contains piano accompaniment with lyrics: 'doo' and 'doo'. The system ends with a double bar line.

Brian Costick
January 18, 1973

Bible stories tell us that before the world began, the

Lord took mud and shaped from it He made Man: but Adam wasn't satisfied, he

had to have a bride, so the Lord. He took a rib from Adam's si-hi-side. And so

started out to meet each other, never met before, But they

recognized each other by the clothes each other wore.

She wore a tulip, a big yellow tulip, and he wore a big, red rose; and

red rose

as he grew bolder he began to behold her, from her head down to her

toes ————— started a game say'n the Lord is some mechanic if he
head down to her toes and

made you from a rib of my side — And if I ever want a harem, I've got

six more ribs to spare. but she blushed like a sunset new
bri-hi-hide.

ARE YOU FROM DIXIE ?

①

Are you from Dixie I said from Dixie where the

④

fields of cotton beck-on to me I'm glad to see you Tell me how

⑦

Be you? and all the friends I'm a long-ing to see - If you're from

⑩

Al-a-bam-a Ten-esse or Ca-ro-line A-ny place be-low that Ma-son

⑬

Dix-on Line Then you're from Dix-ie Ho-ray for Dix-ie well

⑯

I'm from the Dix-ic - too.



1.000
 ③
 Lots of green tobacco leaves - dry - in in the sun sleep *Ha! Frick!*

21
 B.J. - - - - - *Be* Dad. Dad's shut in re-ven-u-ars with his *It's the* gun -

24
 sleep. Kn. tuck-y - Ba - - - - - *Be* Mom-m's chew-in co-cca leaves - an

27
 Bro - the's drink in gin-rah sis - ter's gone to New or-leans - to hve a lfe - of sin *(laugh)*

30
 Are you from Dix-ie - I said from Dix-ie - well *(rebel yell!)*

33
 I'm from the Dix-ie - too

from the Alley Cat Songbook
 Transcribed from 'Tales of the Alley Cats' by Kim Oler '76 + Dave Perry

Coconut

Carl Nilsen

Yale Alley Cats

Arr. Mid Walgh

July 1973

2 3 4

Co - co co - co co - co co - co co - co co - co co - co

nut co - co nut co - co oh nut co - co

Co - co nut in the co - co

Detailed description: This block contains the first three measures of the musical score. It features a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics for measure 2 are 'Co - co co - co'. Measure 3 has 'nut co - co'. Measure 4 has 'oh nut co - co'. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. The bass line is mostly rests.

5 6 7 8

co - co co - co co - co co - co co - co co - co she call the

oh nut co - co oh nut co - co oh nut co - co oh in the co - co

nut co - co nut in the co - co nut co - co nut co - co -

Detailed description: This block contains measures 5 through 8. The vocal line continues with 'co - co co - co' in measure 5, 'oh nut co - co' in measure 6, 'oh nut co - co' in measure 7, and 'oh in the co - co' in measure 8. The piano accompaniment and bass line continue with similar rhythmic patterns.

9 10 11 12

doc - tor she drink the co - co she call the doc - tor she drink the co - co she call the

nut in the lime in the co - co - nut co - co - nut in the lime in the co - co - nut co - co

nut put it in co - co - nut the co - co - nut put it in co - co - nut the co - co -

co - co - nut oh co - co - nut lime in the

Detailed description: This block contains the final four measures of the score. Measure 9 has 'doc - tor she drink the co - co she call the'. Measure 10 has 'nut in the lime in the co - co - nut co - co -'. Measure 11 has 'nut put it in co - co - nut the co - co -'. Measure 12 has 'nut put it in co - co - nut the co - co -'. The score concludes with the lyrics 'co - co - nut oh co - co - nut lime in the'.

13 14 15 16

doc - tor she drink the co co she call the doc - tor she drink the co - co no co - co

nut in the lime in the co - co - nut co - co nut in the lime in the co - co nut no

nut put it in co - co - nut the co - co - nut put it in co - co - nut put it in the

co - co - nut oh co - co nut put it in the

17 18 19 20

lime in the co - co - nut co - co nut lime in the co - co - nut co - co nut

co - co - nut co - co - nut lime in the nut you put the co - co - nut co - co - nut lime in the nut you put the

co - co - nut lime in the co - co - nut in the co - co - nut lime in the co - co - nut in the

lime no put the co - co put the lime no you put the co - co put the

21 22 23 24

lime in the co - co - nut co - co nut lime in the co - co - nut put it -

co - co - nut co - co - nut lime in the nut you put the co - co - nut co - co - nut put it in the nut you put the

co - co - nut put it in the co - co - nut in the co - co - nut put it in the lime in the co - co

lime no put the co - co put the lime no you put the co - co put it in the

25 26 27 28

lime in the co-co-nut mix em both up lime in the co-co-nut mix em both to-ge-ther

lime in the co-co-nut mix-em both up put the lime in the co-co-nut mix em both to-ge-ther

lime in the co-co-nut mix em both to-ge-ther lime in the co-co-nut mix em both and then she call the

bro-ther bought a co-co-nut he bought it for a dime he says to hide a-no-ther won't youBet-ty for the lime

29 30 31 32

lime in the co-co-nut mix em both then she put the lime in the co-co-nut such a sil-ly wo-man

lime in the co-co-nut mix em both then she put the lime in the co-co-nut such a sil-ly wo-man

doc - tor and then she mix em both to-ge-ther she call the doc - tor she say

lime in the co-co-nut mix em both up put the lime in the co-co-nut then she mix em both to-ge-ther

33 34 35 36

oh doc - tor mix em both up put the lime in the co-co-nut then you mix em bot to-ge-ther

oh doc - tor mix em both up she put the lime in the co-co-nut then you mix em both to-ge-ther

lime in the co-co-nut doc - tor she put the lime in the co-co-nut she call the doc-tor woke him up said

lime in the co-co-nut drink it all up lime in the co-co-nut she mix em both to-ge-ther

37

38

39

40

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics are written below the notes. The score is divided into four measures corresponding to the measure numbers 37, 38, 39, and 40. The lyrics for each measure are as follows:

Measure	Staff 1 (Treble)	Staff 2 (Treble)	Staff 3 (Bass)	Staff 4 (Bass)
37	lime in the co - co - nut	lime in the co - co - nut	lime in the co - co - nut	lime in the co - co - nut
38	ah — you sil - ly wo-man	ah — you sil - ly wo-man	ah — you sil - ly wo-man	ah you sil - ly wo-man
39	put the lime in the co - co	put the lime in the co - co - nut	lime in the co - co - nut	lime in the co - co - nut
40	co - co - nut UGH!	co - co - nut UGH!	co - co nut UGH!	in the co - co - nut UGH!

lime in the co - co - nut ah you sil - ly wo-man lime in the co - co - nut in the co - co - nut UGH!

DELIA

Arranged by Pearson Spoght, '66

As Sung by the Stanford MENDICANTS

De - lia, De - lia, where have you been so long? De - lia, so long

De - lia, ev'ry-thing I had is gone. 1. The trees have left the coun-try-side, the (is gone) 2. If we could count the fall-ing stars, as

1. frost is on the ground; the birds all sing a diff-erent song with a

low and a lone - some sound. (with a low and a lone - some sound). De - lia,

YACS

DOWN FOR DOUBLE

L, H, & R

①

You won't believe it, but I dig you so —, (Gotta let you know) Anytime you're

②

1. I used to go for keep-_{in'} company —, but

2. They say that one & one are really two, You

ready, let me know —

1. doo's
2. ba's

tm's
(piano).

③

now I want you just for me, That's the way it's gonna be, I'm

know and I know this is true, We could pair up pitchin' woo, I'm

2. zah-bah

I'm

1. (15)

down for double now! (Solo 2. They) down for dou- ble —!

(19)

What do you say? You're gonna have to give your love to some-one,
 All - a-lone want - ing some-one, I want
 doot doo — you're gon-na give your love to some-one —,
 give your love to one, someone, tm
 (crescendo) f

(23)

So 'til that day, I'm down for double, -till we 2 be - come one —, they
 (want) you so we'll be - come one —
 doot doo — for double 'til we 2 be come one —
 'til we 2 be come one, tm
 (crescendo) f

27

Handwritten musical score for measures 27-31. It features three staves: vocal line, piano accompaniment, and bass line. The lyrics are: "tell me love's a game I should play, I always start then run away, 'til the time you doo's".

32

Tutti

Handwritten musical score for measures 32-36. It features three staves. The lyrics are: "name the day: I'm down, yes, I'm down, I'm down for doublin' up! I'm down, down, down doot I'm tellin' down, I'm down, I'm down, tm's".

37

Solli

Handwritten musical score for measures 37-41. It features three staves. The lyrics are: "you, I'm happy I met you, I've been tryin' awful hard to get you, Oh yes, oh yes".

(tm's)

DFD 4

YACS

41

(eh) (s) oh, yes *mp* [crescendo *f*]
 I'm keepin' my eye on you —, I'm ready to try you —,

(trm's)

Tutti 45

Solo

My heart is doing double-takes, you ought to hear what noise it makes, I'm down for
 My heart is doing double-takes, — you ought to hear what noise it makes —>

My heart's doing double-takes, you ought to hear what noise it makes, trm's

49

double, oh pretty baby, I've been longing for you, yeah, baby whatcha gonna do now?

(s) oo's

p ————— *mf*

p ————— *mf*

53

Tutti

Bring back the feeling I once knew, thrill me as only you can do —,
 Bring back the feeling I once knew, — thrill me as only you can do —,
 Bring the feeling I once knew, you thrill me as only you can do, tm's

57 Solo

Yeah —, oh, no, let me tell you what I really wanna do: I'm gonna
 I'm so in love

61

make you understand I really love you, I've gotta feelin' that you want me, too

DFD (6)

YACs

Do, baby, you thrill me so, that I gotta go for gettin' next to you!

doo's doo's Do you

(tm's)

9) Tutti

Don't keep me dangling on a string, you might be missing everything —,

Don't keep me dangling on a string, you might be missing everything —,

Keep me dangling on a string, you might be missing every thing, tm's

13) Duet

I mean!

doo's I mean!

Brn's

YACs

DFD (7)

77

Baby I really dig you —, head-over-heels in love with you —, Can't

Baby I really dig you —, head-over-heels in love with you —, Can't

Baby I really dig you, head-over heels in love with you, I

81

stop schemin', can't stop dreamin' of you! ooh's Oh yes

stop schemin', can't stop dream of you! ooh's Oh yes

can't stop schemin', can't stop dream-ing you, tm's oh

85

(yes) I'm really down for doub - le now —, yes, oh yes

(yes) / pretty baby, I'm really down for doub - le now —, yes, oh yes

yes, tm's , I'm real-ly down for dou-ble, down for dou-ble now, oh, yes

DEF (8)

Handwritten musical score for three voices (Soprano, Alto, Bass) in a 4/4 time signature. The key signature has two flats (Bb and Eb). The lyrics are: (yes) and I won't stop, til you go down for double, too! Yeah! yes, (pretty baby) and I won't stop, til you go down for double, too! Yeah! yes, tm's , and I won't stop, til you go down for double, too! Yeah!

arr. Alex Tang and Steve Lipsitt 8/78

