

THE ERIE CANAL

(T.B.B.)

A Modern Concert Arrangement
of an
AMERICAN FOLK SONG

Arranged and Edited by

HARRY ROBERT WILSON

Teachers College Columbia University



HALL & McCREARY CHORAL OCTAVO

No. 3020 15 CENTS

HALL & McCREARY COMPANY ♦ CHICAGO

The Erie Canal

Chorus for Male Voices, Accompanied
(T. B. B.)

American Folk Song

Traditional

Arranged by HARRY ROBERT WILSON

Before railroads came into use the Erie Canal was the best means of transportation between the Atlantic Ocean and the Great Lakes. Canalboat mule drivers, the tow path boys, sang ballads for their own entertainment and in order to keep awake at night during their monotonous duties. This version of one of the ballads has the swing of a modern popular tune.

Moderato

5

f *no rit.*

TENOR

mf steady tempo

Low bridge! low bridge! Low bridge, ev-ry-bod-y down! Low bridge, for we're

BARITONE *mf Melody*

Low bridge! low bridge! Low bridge, ev-ry-bod-y down! Low bridge, for we're

BASS *mf*

Low bridge! low bridge! Low bridge, ev-ry-bod-y down! Low bridge, for we're

Low bridge! low bridge! Low bridge, ev-ry-bod-y down! Low bridge, for we're

f *mf* *steady tempo*

10

go - ing thru a town; *Fm*

go - ing thru a town; And you'll al - ways know your neigh - bor, You'll

go - ing thru a town; *Hm*

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If you've ev - er nav - i - gat - ed on the
 al - ways know your pal, If you've ev - er nav - i - gat - ed on the
 If you've ev - er nav - i - gat - ed on the

(15)

no rit. *A little slower but steady* *mf*

E-rie Ca-nal. — Fif-teen miles on the
 E-rie Ca-nal. — Fif-teen miles on the
 E-rie Ca-nal. — I've got a mule, her name is Sal, Fif-teen miles on the

mf MELODY

no rit. *A little slower but steady* *mf*

20

E-rie Ca-nal. _

E-rie Ca-nal. _

E-rie Ca-nal. She's a good old work-er and a good old pal,

Fif-teen miles on the E-rie Ca-nal. Oh _____

Fif-teen miles on the E-rie Ca-nal. Oh _____

Fif-teen miles on the E-rie Ca-nal. We've hauled some barg-es in our day

(25)

We know ev-'ry inch of the way From

We know ev-'ry inch of the way From

Filled with lum-ber, coal and hay And we know ev-'ry inch of the way From

a tempo

(30)

f MELODY

Al-ba-ny_ to_ Buf - fa - lo. _ Low bridge, ev-'ry-bod - y down!

Al-ba-ny_ to_ Buf - fa - lo. _ Low bridge, ev-'ry-bod - y down!

Al-ba-ny_ to_ Buf - fa - lo. _ Low bridge, ev-'ry-bod - y down!

f a tempo

35

Low bridge, for we're go-ing thru a town; Al - ways

MELODY

Low bridge, for we're go-ing thru a town; And you'll al-ways know your neigh-bor, You'll

Low bridge, for we're go-ing thru a town; Al - ways

no rit.

know your pal. Ev - er on — the E-rie Ca-nal. —

al-ways know your pal, If you've ev-er nav-i-gat-ed on the E-rie Ca-nal. —

know your pal. Ev - er on — the E-rie Ca-nal. —

no rit.

slower *p* (40) *a tempo* *p* *f*

Low bridge! low bridge! ooh! _____ Fif-teen miles on the

p *mf* *p* *f*

Low bridge! low bridge! We'd bet-ter get a - long our way, Fif-teen miles on the

p *p* *f*

Low bridge! low bridge! ooh! _____ Fif-teen miles on the

slower *p* *p a tempo* *f*

(45) *p*

E-rie Ca - nal. _____ ooh! _____

mf

E-rie Ca - nal, 'Cause you bet your life I'd nev-er part with Sal.

p

E-rie Ca - nal. _____ ooh! _____

p

f *mf* MELODY (50)

Fif-teen miles on the E-rie Ca-nal, Get up there, mule, here comes a lock,

f *mf*

Fif-teen miles on the E-rie Ca-nal, Get up there, mule, here comes a lock,

f

Fif-teen miles on the E-rie Ca-nal,— Hm _____

f

f

We'll make Rome 'bout six o'-clock, One more trip and back we'll go,—

f MELODY

We'll make Rome 'bout six o'-clock, One more trip and back we'll go,

f

_____ One more trip and back we'll go,—

f

55

Right back home to — Buf - fa - lo. — Low bridge, ev-'ry-bod-y down! —

Right back home to — Buf - fa - lo. — Low bridge, ev-'ry-bod-y down!

Right back home to Buf - fa - lo. — Low bridge, ev-'ry-bod-y down!

60

Low bridge, for we're go-ing thru a town; Hm _____

Low bridge, for we're go-ing thru a town; And you'll al-ways know your neigh-bor, You'll

Low bridge, for we're go-ing thru a town; Hm _____

_____ If you've ev-er nav-i-gat-ed on _____ the

al-ways know your pal, If you've ev-er nav-i-gat-ed on _____ the

_____ If you've ev-er nav-i-gat-ed on _____ the

65 *no rit.* ** p* *slower* *f* *strict tempo*

E-rie Ca-nal.— Low bridge! low bridge! Fif-teen miles on the E-rie Ca-nal.

E-rie Ca-nal.— Low bridge! low bridge! Fif-teen miles on the E-rie Ca-nal.

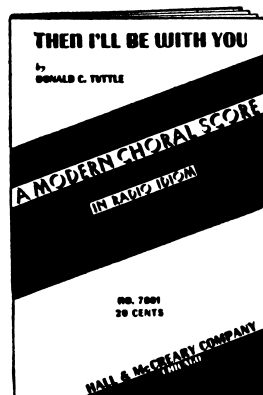
E-rie Ca-nal.— Low bridge! low bridge! Fif-teen miles on the E-rie Ca-nal.

no rit. *p* *slower* *f* *strict tempo*

* This ending is optional.

H. & M. MODERN CHORAL SCORES

THE modern choral idiom used by the better radio choruses but unavailable heretofore in published arrangements is used in this new series. In close parallel harmony the voice parts roll along in an artistic but carefree manner. Voices imitate sounds and enjoy a flexibility and elasticity lacking in choruses of more rigorous routine character. The use of the seventh chord in moderation colors the music in the manner often heard in radio production.



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Three complete arrangements are scored in one: (1) tenor or soprano solo with accompaniment; (2) male quartet with or without accompaniment; and (3) treble trio with accompaniment. There is also a three-part treble obbligato. A great variety of effects may be made by skillful combinations of the parts as suggested by the composer in an introductory explanation.

**In
Radio
Idiom**

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A modern SSAA setting to be done with or without accompaniment. An effective humming arrangement of the famous lullaby, then a clever interlude, and concluding with the tune done up brown in modern swing.

Row, Row, Row Your Boat— Arr. by Harry Robert Wilson	7003 .16
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A novel SSAA arrangement involving the old round and a hint of the "Barcarole from the Tales of Hoffman", but they are definitely in modern dress.

Stars of the Summer Night— Woodbury-Dixon	7004 .16
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Either a male quartet and a treble trio or a larger well-balanced chorus will make this a most effective program number.

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An SSAA chorus arrangement in which the famous song is streamlined.

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A clever setting of one of Foster's sprightliest tunes using four treble voices in typical radio style.

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Unusually beautiful humming effects in modern harmonies. SSAA and soprano solo.

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Whether done by a large chorus in seven parts or by a male quartet with treble trio this arrangement is very effective, and will be outstanding on any program.

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Close parallel harmony as you have heard it done by the successful radio groups. A treble chorus (SSAA) or four girls can really swing this one.

<i>Title</i>	<i>No. Price</i>
Nobody Knows the Trouble I've Seen— Arr. by W. B. Olds	7011 .16

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Make this smooth encore number in close modern harmony a part of your treble choir repertoire. It will be a hit every time! SSAA A Cappella.

Nursery Tune with Variations— Arr. by Harry Robert Wilson	7014 .20
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Extra French dressing for the old French song *The Alphabet!* Variations: I, the theme; II, in strict canon; III, contrapuntal in minor; IV, in rhythmic 3/4; V, fox-trot radio harmony in which the nursery really goes modern. SSAA Accompanied.

Were You There?— Arr. by Maurice Carr	7015 .16
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Up-to-the-minute radio style gives this, one of the most beautiful of all spirituals, new beauty and effectiveness. Treble trio bridges, solo voice and duet, and modern counterpoint all combine to make a really outstanding number for your next program. SSAATT BB-A Cappella.

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The favorite song of the forty-niners set in radio style with the 'travesty' of the story brought out by typical barber-shop harmony. A sure-fire hit! SSATBB.

Pop! Goes the Weasel— Arr. by Ruth Heller	7017 .16
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The monk and the weasel all dressed up in modern chords and fascinating radio style. Ends in modern swing with the weasel really getting "popped". May be sung by eight-part mixed chorus or by a male quartet and treble trio or by other combinations. A "must" for your program!

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