

Partitur

Polly Wolly Doodle (wie "Hollah, hollah" o.ä.)

zum Lied s. S. 9

Volkslied / M. Spitz
(Amerika)

für Sologesang (mittlere Lage) (Chor ad lib.)

+ Orchester in variabler Besetzung:

Streicher, Holz-, Blechbläser (auch Sax-Set)

+ Klavier ad lib.

• auch Fassg. Gesang / Orgel (kl.) ohne Orch. mögl.

• " " Vl. (o.ä.) / " " " " "

Partitur

Besetzung

Sologesang / VI. Ia (in Verbindg. mit VII Ia)
(mittlere/tiefe Lage)

Tr. I (klar. I) / Sax I (Sopr.-I.)

" II (" II) / " II (Alt-I.)

TenorPos. / Ff. / " III (Tenor-I.)

Baß-Pos. a/b / " IV (Bariton-I.)

evtl. mit Solo bei Fassg. ohne Gesang

Solo-Vc. (s. Kl. f. Vor- u. Zw.-Spiel)
VI. Ia = Mel., 1-5 Spieler (evtl. auch Ff...)

VI. Ia 2 Stimmen nur bei Fassg. ohne Gesang

VI. Ib

VI. II

VI. III

Kl. (Solo-Vc)

Git.
Faltk.-Vc ad lib.

Gesang (Kl. (ohne Arch.) mögl.

orch. (ohne Gesang)

in der Art eines Teilklavieransatzes (Begleitsatz)

Fassg.

"

•

• allen Legg • triolisch $\text{♩} = 1 \text{♩}$
L3v

Vorspiel

3

5

7

Handwritten musical notation on a single staff, consisting of a series of rests.

Ohne Sax.-satz

mf

mf

Darf-Pis. *ad lib.* bis T. 16

Handwritten musical notation on two staves, including notes and rests.

Stricher *ad lib.*

VI. II = III
(C^{II})

Solo-VI. *o. a.*

Handwritten musical notation for strings on three staves, including notes, rests, and dynamic markings.

9

11

13

15

Handwritten musical notation on a single staff, consisting of a series of rests.

f

mf

Handwritten musical notation on two staves, including notes and rests.

VI. II = III (C^{II})

Handwritten musical notation for strings on three staves, including notes, rests, and dynamic markings.

54 Hinweis f. VI. Ia

16 1, 2, 3, 4 18 20 22

1. Oh, I went down South for to see my sal, singing polly wolly doodle all the day, My sal she a spunky gal, singing polly wolly doodle all
 2. Oh my sal she is a maiden fair " " " " " With curly eyes and laughing hair, " " "

mp

tacet

VI. II = III (1, a") VI. I = II

mp mf mp

F F F F G7 C C C7 F C7

Hinweis f. VI. Ia

24 refr 26 28 30

day. } Fare thee well, fare thee well, fare thee well my fairy fay, For I'm goin' to Louisiana for to see my Suzianna, singing polly wolly doodle all the
 " } mfa

mf

VI. I = II

nap Pos. b

mf

F F F F7 B G7 C C C F7 B C7

32

Zw.-spiel

34

36

38

day.

tacet

Skeichey ad. lib.

mf mp

B F7 B F7 B F7 B F7 C F7 C F7 F C

40

3, 4. Str.

42

44

46

3. Oh, a grasshopper sittin' on a railroad track, singing... all the day. A pickin' his teeth with a carpet tack, singing... all the

4. Oh, I went to bed, but it wasn't no use, singing... My feet stuck out like a chicken woad, singing... all the

(for a)

tacet

Einwürk bei Wdh.

mf mp

G7 C C C7 F C7

66

48

Refr

50

52

54

day. Fare thee well, fare thee well, fare thee well my fairy fay, For I'm going to Louisiana for to see my Suzanna, singing pollywollydoodle all the

VI. II = III ("c")

Baß-Pos. G

Einwürfe bei Wdh. →

56

Zw.-spiel

58

60

62

day

tacet

Baß-Pos. G

Scheiter ad. lib.

VI. I = II ("f")

64 5, 6 Str. 66 68 70

5. Behind the barn down on my knees, singing... all the day. I thought I heard a chicken sneeze, singing... all the
 6. He sneezed so hard with the whooping cough, singing... " " He sneezed his head and tail right off, singing... " "

mf
 tacet

72 refr 74 76 78

day. } Fare thee well, fare thee well, fare thee well my fairy fay, For I'm goin' to Louisiana for to see my Suzianna, singing pollywollydoodle all the
 " } *f*

S. 8

80

refr

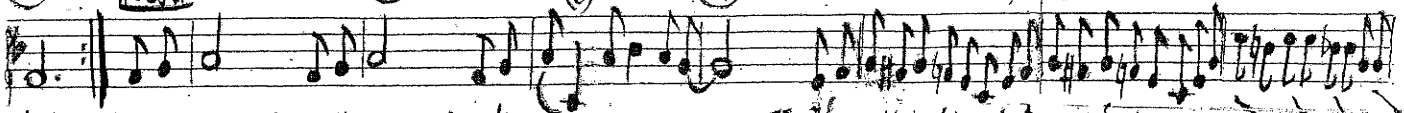
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83

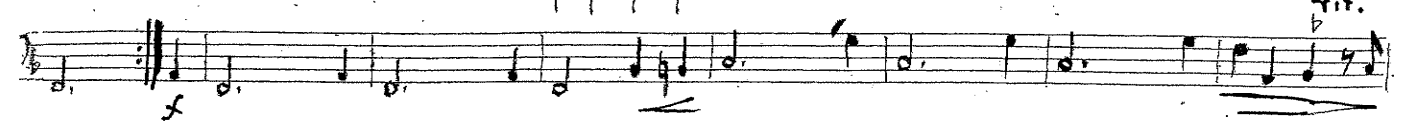
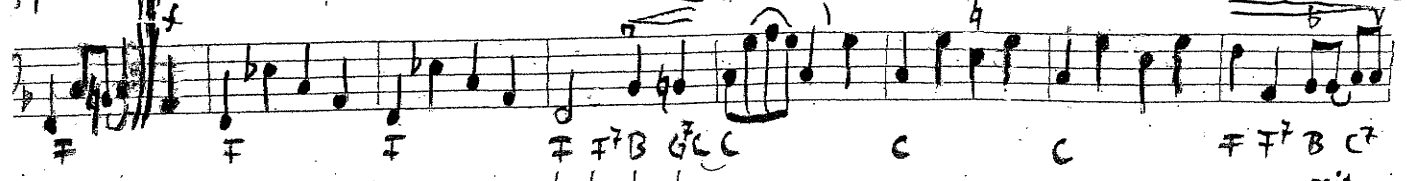
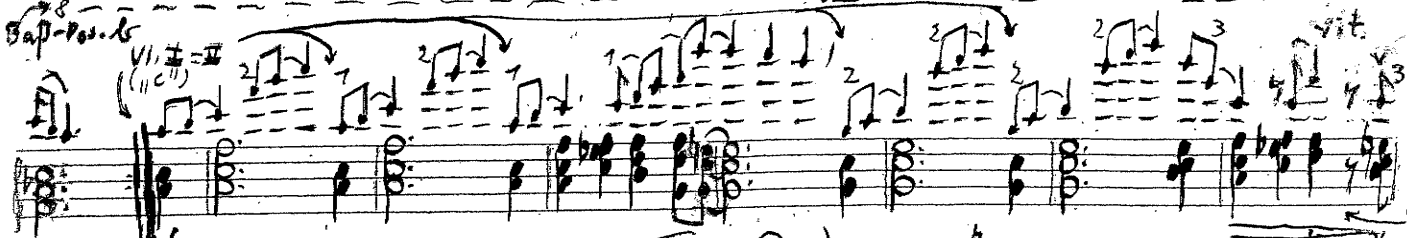
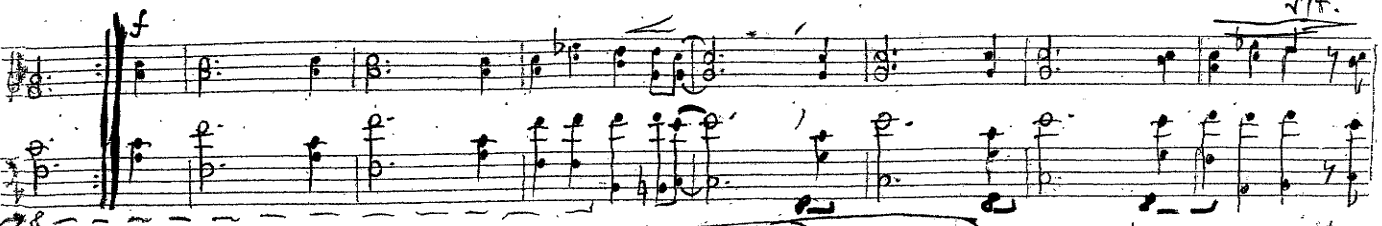
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86

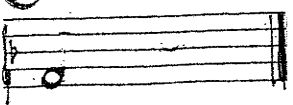
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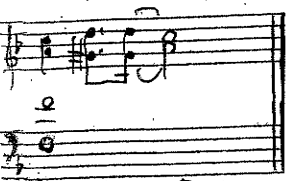
day. Fare thee well, fare thee well, fare thee well my fairy fay, For I'm goin' to Louisiana for to see my Suzianna, ringin' pollywolly doo all the



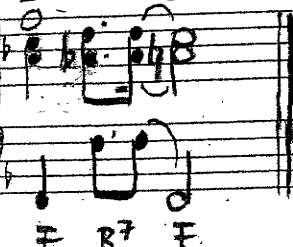
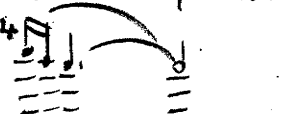
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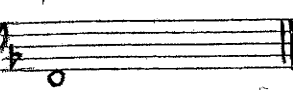
day.



vap-pos. 6



F B7 F



Zum Lied

- ein beliebtes Nonsense-Lied / ein Minstrel Song
- Minstrel Songs sind Lieder der Minstrelshows
(Die weisen Musiker machten sich zu Negern mit Hilfe von Kostüm ... u. Zogen umher, um diese Shows zu machen)
- Mel. u. Text übernommen, Rest neu
(Mel mit chromatischen Zwischentönen bereichert entsprechend dem improvisatorischen Charakter solcher Musik)