

WHIFFENPOOF SONG

Arranged by James W. Keefe

Music by Tod B. Galloway
Words by Meade Minnigerode
and George S. Pomeroy, 1909*

Moderato ($\text{♩} = 96$)

The musical score consists of nine staves. The first three staves (Soprano, Alto, Tenor) have a treble clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. The fourth staff (Bass) has a bass clef and a time signature of $\frac{2}{4}$. The fifth staff (Tenor 1) starts with a treble clef and a time signature of $\frac{2}{4}$, with lyrics appearing below the staff. The sixth staff (Tenor 2) also starts with a treble clef and a time signature of $\frac{2}{4}$. The seventh staff (Bass 1) has a bass clef and a time signature of $\frac{2}{4}$. The eighth staff (Bass 2) has a bass clef and a time signature of $\frac{2}{4}$. The ninth staff (Piano) uses both treble and bass staves with a time signature of $\frac{2}{4}$.

Soprano

Alto

Tenor

Bass

Tenor 1

To the ta - bles down at Mo-ry's, To the place where Lou - is

Tenor 2

Bass 1

To the ta - bles down at Mo-ry's, To the place where Lou - is

Bass 2

Piano

Whiffenpoof Song

2
4

S

A

T 8

B

T 1 8

dwells, To the dear old Tem - ple Bar we love so well, -

T 2 8

B 1

dwells, To the dear old Tem - ple Bar we love so well, -

B 2

Pno.

Whiffenpoof Song

3

8

Soprano (S) staff: Treble clef, key signature of one sharp (F#). Four measures of rests.

Alto (A) staff: Treble clef, key signature of one sharp (F#). Four measures of rests.

Tenor (T) staff: Treble clef, key signature of one sharp (F#). Four measures of rests.

Bass (B) staff: Bass clef, key signature of one sharp (F#). Four measures of rests.

Treble 1 (T1) staff: Treble clef, key signature of one sharp (F#). Eight measures of eighth-note patterns.

Treble 2 (T2) staff: Treble clef, key signature of one sharp (F#). Eight measures of eighth-note patterns.

Bass 1 (B1) staff: Bass clef, key signature of one sharp (F#). Eight measures of eighth-note patterns.

Bass 2 (B2) staff: Bass clef, key signature of one sharp (F#). Eight measures of eighth-note patterns.

Piano (Pno.) staff: Bass clef, key signature of one sharp (F#). Eight measures of rests.

Sing the Whif-fen - poofs as - sem - bled, With their glass-es raised on

- Sing the Whif-fen - poofs as - sem - bled, With their glas-ses raised on

Whiffenpoof Song

4
12

S

A

T 8

B

T 1 8
high! And the ma - gic of their sing - casts its spell. -

T 2 8

B 1
high! And the ma - gic of their sing - ing casts its spell. _____

B 2

Pno.

Whiffenpoof Song

5

16

S

A

T

B

16

T 1 Yes, the ma - gic of their sing-ing of the songs we love ___

T 2

B 1 Yes, the mag - ic of their sing - ing of the songs we love so

B 2

Pno.

Whiffenpoof Song

6
20

S

A

T

B

T 1

well, "Shall I Wast - ing" and Ma - vour - neen" and the rest; -

T 2

B 1

well, "Shall I Wast - ing" and Ma - vour - neen" and the rest; -

B 2

Pno.

Whiffenpoof Song

7

24

S

A

T 8

B

T 1 8 - We will se - re-nade our Lou - is - While life and voice shall

T 2 8 - We will se - re-nade our Lou - is - While life and voice shall

B 1 - We will se - re-nade our Lou - is - While life and voice shall

B 2 - We will se - re-nade our Lou - is - While life and voice shall

Pno.

24

S

A

T 8

B

T 1 8 - We will se - re-nade our Lou - is - While life and voice shall

T 2 8 - We will se - re-nade our Lou - is - While life and voice shall

B 1 - We will se - re-nade our Lou - is - While life and voice shall

B 2 - We will se - re-nade our Lou - is - While life and voice shall

Pno.

Whiffenpoof Song

8
28

Sop 1

S A T B

T 1 T 2 B 1 B 2 Pno.

last, Then we'll pass and be for - got - ten with the rest. We're

last, pass and be for - got - ten with the rest.

28

The musical score consists of eight staves. The top four staves are for vocal parts: Soprano 1 (S), Alto (A), Tenor (T), and Bass (B). The bottom four staves are for instrumental parts: Treble 1 (T 1), Treble 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). A piano part is also included, indicated by a brace under the Bass 1 and Bass 2 staves. The score is in common time (indicated by '4') and has a key signature of one sharp (F#). Measure 28 begins with a rest followed by eighth-note patterns for the vocal and instrumental parts. The lyrics 'last, Then we'll pass and be for - got - ten with the rest. We're' are written below the Treble 1 staff. The bass parts continue with their eighth-note patterns. The piano part is silent throughout this section.

Whiffenpoof Song

9

Whiffenpoof Song

9

mf

Soprano (S) 32nd note: poor lit - tle lambs Who have lost our way:

Alto (A) 32nd note: poor lit - tle lambs Who have lost our way:

Tenor (T) 32nd note: poor lit - tle lambs Who have lost our way:

Bass (B) 32nd note: poor lit - tle lambs Who have lost our way:

Tenor 1 (T 1) 32nd note: - - - -

Tenor 2 (T 2) 32nd note: - - - -

Bass 1 (B 1) 32nd note: - - - -

Bass 2 (B 2) 32nd note: - - - -

Piano (Pno.) 32nd note: { - - - - }

Whiffenpoof Song

10
36

Soprano (S) vocal line:

Baa! Baa! Baa! - - - We're

Alto (A) vocal line:

Baa! Baa! Baa! - - - We're

Tenor (T) vocal line:

8 Baa! Baa! Baa! - - - We're

Bass (B) vocal line:

Baa! Baa! Baa! - - - We're

Tenor 1 (T 1) vocal line:

- - - - -

Tenor 2 (T 2) vocal line:

- - - - -

Bass 1 (B 1) vocal line:

- - - - -

Bass 2 (B 2) vocal line:

- - - - -

Piano (Pno.) accompaniment:

36

Detailed description: The musical score consists of ten staves. The top five staves represent vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Tenor 1 (T 1). The vocal parts sing 'Baa!' three times, followed by a melodic line for 'We're'. The piano part (Pno.) provides harmonic support with chords and eighth-note patterns. The score is set in common time, with a key signature of one sharp (F#). The vocal parts are in soprano, alto, tenor, and bass clef, while the piano part is in bass clef.

Whiffenpoof Song

11

40

S lit - tle black sheep Who have gone a - stray:

A

T lit - tle black sheep Who have gone a - stray:

B

T 1

T 2

B 1

B 2

Pno.

The musical score consists of ten staves. The top five staves are vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Treble 1 (T 1). The next three staves are continuo parts: Treble 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The bottom two staves are for the piano (Pno.). The music is in common time, key signature of one sharp, and includes lyrics for the song. Measures 40 through 45 are shown, featuring eighth-note patterns and rests. Measure 46 begins with sixteenth-note patterns and rests.

Whiffenpoof Song

12
44

Soprano (S) Alto (A) Tenor (T) Bass (B)

Baa! Baa! Baa!

Tenor 1 (T 1) Tenor 2 (T 2)

Bass 1 (B 1) Bass 2 (B 2)

Piano (Pno.)

The musical score consists of ten staves. The top four staves represent vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Tenor part includes a measure with a '8' time signature. The bottom six staves represent piano voices: Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), Bass 2 (B 2), and two staves for the Piano (Pno.). The piano staves show a rhythmic pattern of eighth and sixteenth notes. The entire piece is set in common time (indicated by '44') and uses a key signature of one sharp (F#).

ff *con fuoco*

Whiffenpoof Song

13

48

S Gen - tle - men song - sters off on a spree,

A

ff

T Gen - tle - men song - sters off on a spree,

B

T 1

T 2

B 1

B 2

Pno.

The musical score consists of eight staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom four staves are for the piano: Treble 1 (T1), Treble 2 (T2), Bass 1 (B1), and Bass 2 (B2). The piano part is grouped by a brace under the bass staves. The vocal parts sing a repetitive phrase: "Gen - tle - men song - sters off on a spree," with a dynamic marking "ff" and "con fuoco". The piano part provides harmonic support with a bass line and chords. Measure numbers 48 and 49 are indicated above the staves.

Whiffenpoof Song

14

52

S

Damned from here to e - ter - ni - ty;

A

Damned from here to e - ter - ni - ty;

B

52

1

T 1

8

T2

1

B 1

1

B 2

1

Pno

Musical score for piano, page 10, measures 52-53. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 52 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has sustained notes. Measure 53 begins with eighth-note pairs in the treble staff, followed by a sixteenth-note pattern. The bass staff continues with sustained notes.

Whiffenpoof Song

15

Whiffenpoof Song

15

S Lord have mer - cy on such as we,

A

T *mf* Lord have mer - cy on such as we,

B

T 1 56

T 2

B 1

B 2

Pno.

Whiffenpoof Song

S *mp* *pp*

A

T *mp* *pp*

B

T 1 60

T 2

B 1

B 2

Pno.

The musical score consists of eight staves. The top four staves represent vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each of these parts has a melodic line with lyrics: "Baa!" repeated four times. The vocal parts are in common time, indicated by a 'C' at the beginning of each staff. The key signature is one sharp, represented by a 'F#'. The tempo is marked as 60 BPM. The dynamic for the vocal parts is 'mp' (mezzo-forte) for the first three 'Baa!'s and 'pp' (pianissimo) for the fourth. The bottom four staves represent instrumental parts: Trombone 1 (T 1), Trombone 2 (T 2), Trombone 1 (B 1), and Trombone 2 (B 2). These parts also have a melodic line consisting of short vertical dashes, indicating a rhythmic pattern of eighth notes. The piano part (Pno.) is located at the bottom of the page and features a rhythmic pattern of eighth-note pairs throughout the piece.

Whiffenpoof Song

17

The musical score consists of eight staves. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom four staves represent the piano (Pno.) in two voices. The piano part is primarily harmonic, providing a steady base with eighth-note chords. The vocal parts enter at measure 64, singing the word "Baa!" in unison. The piano part continues to play its eighth-note harmonic pattern throughout the measure.

* The text of the Whiffenpoof Song, the theme song of the Yale University Whiffenpoofs Choir, is from 1909. It was a parody on one of Rudyard Kipling's "Barrack Room Ballads" entitled "Gentlemen Rakers." That text was set to music in 1909 by Tod. B. Galloway. The actual text of "The Whiffenpoof Song" was written by Meade Minnigerode and George S. Pomery c.1910. The work is in the public domain. It is used here in accordance with the CPDL copyright license which allows users to download, print, copy and distribute a score freely and even modify the score or text under the same license conditions. See <http://www2.cpdl.org/wiki/index.php/ChoralWiki>. Copyrights.