

Goin' to Boston

Kentucky traditional
Arr. John F. Campbell

Lively $\text{♩} = 116$

Piano

p

mf

p

The piano introduction consists of four measures. The first measure is a whole rest in the treble clef. The second measure has a whole rest in the treble clef and a half note chord in the bass clef. The third measure has a half note chord in the treble clef and a half note chord in the bass clef. The fourth measure has a half note chord in the treble clef and a half note chord in the bass clef. Dynamics are *p*, *mf*, and *p* respectively.

7

cresc. poco a poco

mf

simile

Measures 7-12 of the piano accompaniment. Measures 7-8 are in 2/4 time, and measures 9-12 are in 3/4 time. The music features a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef. Dynamics include *cresc. poco a poco*, *mf*, and *simile*.

13

Part 1: *mf*

Good - bye girls, I'm goin' to Bos-ton, good - bye girls, I'm

Measures 13-15 of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The time signature is 3/4. The lyrics are: "Good - bye girls, I'm goin' to Bos-ton, good - bye girls, I'm". Dynamics include *mf*.

16

goin' to Bos-ton. Good - bye girls, I'm goin' to Bos-ton, ear-ly in the

Measures 16-19 of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The time signature is 3/4. The lyrics are: "goin' to Bos-ton. Good - bye girls, I'm goin' to Bos-ton, ear-ly in the". Dynamics include *mf*.

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20
 morn - in'. Won't we look pret-ty in the ball - room, Won't we look pret-ty in the

24
 ball - room. Won't we look pret-ty in the ball - room, ear - lye in the

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28 Part 2:
 morn - in'. Sad - dle up girls and let's go with them, Sad - dle up girls and

32
 let's go with them. Sad - dle up girls and let's go with them, ear - lye in the

36

Won't we look pret-ty in the ball - room, Won't we look pret-ty in the
morn - in'. We'll look pret-ty in the ball - room, We'll look pret-ty in the

40

ball - room. Won't we look pret-ty in the ball - room, ear - lye in the
ball - room. We'll look pret-ty in the ball - room, ear - lye in the

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44

p legato espr.

morn - in'. Good - bye, good - bye, good - bye, good - bye girls.
p legato espr.

morn - in'. Good - bye, good - bye, good - bye, good - bye girls.

p

49 *cresc.* *f*

Good - bye, good - bye, good - bye, good - bye girls.

cresc. *f*

Good - bye, good - bye, good - bye girls.

cresc. *p cresc.*

55 *mp* *p cresc. poco a poco simile*

61 *sub*

67 *f fervently*

Swing— your part-ners all the way to Bos - ton, Swing— your part-ners

f fervently

Swing— your part-ners all the way to Bos - ton, Swing— your part-ners

70

all the way to Bos-ton, Swing— your part-ners all the way to Bos-ton, Ear -

all the way to Bos-ton, Swing— your part-ners all the way to Bos-ton, Ear -

73

p cresc.

- lye in the morn-in'. All the way, all the way, all the way to Bos-ton.

p cresc.

- lye in the morn-in'. All the way, all the way, all the way to Bos-ton.

p cresc.

Hand Claps:

78

Good-bye girls, I'm goin' to Bos-ton, good-bye girls, I'm goin' to Bos-ton.

Good-bye girls, I'm goin' to Bos-ton, good-bye girls, I'm goin' to Bos-ton.

83

Good-bye girls, I'm goin' to Bos-ton ear-lye in the morn-in'. Won't we look pret-ty in the

Good-bye girls, I'm goin' to Bos-ton ear-lye in the morn-in'. We'll look pret-ty in the

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92

ball - room, ear - lye in the morn - in'. Good - bye!

ball - room, ear - lye in the morn - in'. Good - bye!