

**15/1969H**

**TBB**



# Barbara Allen

ARRANGED BY

**André J. Thomas**

**Also available:**

SSA (15/1968H)

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**SAMPLE**

**HERITAGE**  
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# Barbara Allen

TBB Chorus,\* Piano and Flute\*\*

Trad., alt.

Traditional English Folk Song  
Arranged by André J. Thomas

Ranges: Tenor

Baritone

Bass



(1)

Andante  $\text{♩} = \text{ca. } 72$

Flute

Musical score for Flute. The score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Measure 1 starts with a rest followed by a sixteenth-note pattern. Measure 2 begins with a dynamic *mf* and continues the sixteenth-note pattern. Measures 3 and 4 continue the pattern. A large red 'X' is drawn across the entire section.

4

Tenor

*mf*

Baritone

In  
*mf*

Bass

In  
*mf*

*Opt. 8va*

In

Musical score for TBB Chorus. The score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Measure 4 starts with rests followed by eighth-note patterns. Measure 5 continues the eighth-note patterns. A large red 'X' is drawn across the first two measures of the section.

Duration: approx. 2:30

\* Also available for SSA (15/1968H).

\*\*Flute part is on page 12.

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7

Scar-let town where I was born, there was a fair maid  
Scar-let town where I was born, there was a fair maid  
Scar-let town where I was born, there was a fair maid

10

dwell-in',— Made ev' - ry youth cry,— "Well-a-day," her  
dwell-in',— Made ev' - ry youth cry,— "Well-a-day," her  
dwell-in',— Made ev' - ry youth cry,— "Well-a-day," her

A large red 'X' is drawn across the first three staves of the vocal line. A large red checkmark is drawn across the next two staves of the vocal line. A large red circle is drawn around the bass line staff.

19

swell-in', — Young Jim-my Grove on his death-bed lay, for

swell-in', — Young Jim-my Grove on his death-bed lay,

swell-in', — Young Jim-my Grove on his death-bed lay,

22 (3)

love of Bar - b'ra Al-len. Then slow - ly, slow - ly

*mp*

Then slow-ly, slow - ly she came up, and

*mp*

Then slow-ly, slow - ly she came up, and

*mp*

*mp*

25

she came up, and slow - ly she came nigh him,— And  
slow - ly she came nigh him,— And all she said when—  
slow - ly she came nigh him,— And all she said when—

28

all she said when— there she came, “Young man, I think you're  
there she came, “Young man, I think you're dy - in'.”  
there she came, “Young man, I think you're dy - in'.”

43

and shun the fault I fell in, Hence-forth take warn-ing  
 and shun the fault I fell in, Hence-forth take warn-ing  
 and shun the fault I fell in, Hence-forth take warn-ing

46

by the fall of cru - el Bar - b'ra  
 by the fall of cru - el Bar - b'ra  
 by the fall of cru - el Bar - b'ra

49 [6] *mf*

Al - len, — Bar - b'ra Al - len, —

Al - len, — Bar - b'ra Al - len, —

Al - len, — Bar - b'ra Al - len, —



Tenderly *p*

*rit.* Bar - b'ra Al - len.” *rit.*

*rit.* Bar - b'ra Al - len.” *rit.*

*rit.* Bar - b'ra Al - len.” *rit.*

Tenderly *p* *rit.*

