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Dance Band Sets: 1922 A-H

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Indiana State University
Terre Haute, Indiana

(1922)

CARRY ME BACK TO MY CAROLINA HOME

Piano

Flute

Horns in F

2nd Violin

Viola

Cello

CARRY ME BACK TO MY CAROLINA HOME

Fox-Trot Ballad

C

BENNY DAVIS &
ABNER SILVER

Scored by Geo. J. Trinkaus

Horns in F

2787

f

Vamp

fz

mf

p

Refr.

p-f

3

3

4

1

2.

fz

Detailed description: This is a musical score for a fox-trot ballad. It features a horn section and a voice part. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into several systems. The first system is for the horns, starting with a dynamic of *f*. The second system includes a voice part with a triplet of eighth notes, a dynamic of *p*, and a triplet of eighth notes with a dynamic of *fz*. The third system continues the voice part with a dynamic of *mf* and a four-measure rest. The fourth system is the beginning of the refrain, marked *Refr.* and *p-f*. The fifth system continues the refrain. The sixth system continues the refrain. The seventh system continues the refrain. The eighth system continues the refrain. The ninth system continues the refrain. The tenth system continues the refrain. The eleventh system continues the refrain. The twelfth system continues the refrain. The thirteenth system continues the refrain. The fourteenth system continues the refrain. The fifteenth system continues the refrain. The sixteenth system continues the refrain. The seventeenth system continues the refrain. The eighteenth system continues the refrain. The nineteenth system continues the refrain. The twentieth system continues the refrain. The twenty-first system continues the refrain. The twenty-second system continues the refrain. The twenty-third system continues the refrain. The twenty-fourth system continues the refrain. The twenty-fifth system continues the refrain. The twenty-sixth system continues the refrain. The twenty-seventh system continues the refrain. The twenty-eighth system continues the refrain. The twenty-ninth system continues the refrain. The thirtieth system continues the refrain. The thirty-first system continues the refrain. The thirty-second system continues the refrain. The thirty-third system continues the refrain. The thirty-fourth system continues the refrain. The thirty-fifth system continues the refrain. The thirty-sixth system continues the refrain. The thirty-seventh system continues the refrain. The thirty-eighth system continues the refrain. The thirty-ninth system continues the refrain. The fortieth system continues the refrain. The forty-first system continues the refrain. The forty-second system continues the refrain. The forty-third system continues the refrain. The forty-fourth system continues the refrain. The forty-fifth system continues the refrain. The forty-sixth system continues the refrain. The forty-seventh system continues the refrain. The forty-eighth system continues the refrain. The forty-ninth system continues the refrain. The fiftieth system continues the refrain. The fifty-first system continues the refrain. The fifty-second system continues the refrain. The fifty-third system continues the refrain. The fifty-fourth system continues the refrain. The fifty-fifth system continues the refrain. The fifty-sixth system continues the refrain. The fifty-seventh system continues the refrain. The fifty-eighth system continues the refrain. The fifty-ninth system continues the refrain. The sixtieth system continues the refrain. The sixty-first system continues the refrain. The sixty-second system continues the refrain. The sixty-third system continues the refrain. The sixty-fourth system continues the refrain. The sixty-fifth system continues the refrain. The sixty-sixth system continues the refrain. The sixty-seventh system continues the refrain. The sixty-eighth system continues the refrain. The sixty-ninth system continues the refrain. The seventieth system continues the refrain. The seventy-first system continues the refrain. The seventy-second system continues the refrain. The seventy-third system continues the refrain. The seventy-fourth system continues the refrain. The seventy-fifth system continues the refrain. The seventy-sixth system continues the refrain. The seventy-seventh system continues the refrain. The seventy-eighth system continues the refrain. The seventy-ninth system continues the refrain. The eightieth system continues the refrain. The eighty-first system continues the refrain. The eighty-second system continues the refrain. The eighty-third system continues the refrain. The eighty-fourth system continues the refrain. The eighty-fifth system continues the refrain. The eighty-sixth system continues the refrain. The eighty-seventh system continues the refrain. The eighty-eighth system continues the refrain. The eighty-ninth system continues the refrain. The ninetieth system continues the refrain. The ninety-first system continues the refrain. The ninety-second system continues the refrain. The ninety-third system continues the refrain. The ninety-fourth system continues the refrain. The ninety-fifth system continues the refrain. The ninety-sixth system continues the refrain. The ninety-seventh system continues the refrain. The ninety-eighth system continues the refrain. The ninety-ninth system continues the refrain. The hundredth system continues the refrain.

CARRY ME BACK TO MY CAROLINA HOME

Fox-Trot Ballad

BENNY DAVIS &
ABNER SILVER
Scored by Geo. J. Trinkaus

2nd Violin

C

2787

The musical score is written for a 2nd Violin in C major, 2/4 time. It consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes various dynamics such as *fz*, *mf*, *p*, and *p-f*. There are also performance markings like *Pamp*, *Voice*, and *1st time pizz-2nd time arco*. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

CARRY ME BACK TO MY CAROLINA HOME

Fox-Trot Ballad
C

BENNY DAVIS &
ABNER SILVER
Scored by Geo. J. Trinkaus

Viola

2787

f *Vamp* *Voice*
mf *p*
Ref.
p-f
1st time pizz. - 2nd time arco

CARRY ME BACK TO MY CAROLINA HOME

Fox-Trot Ballad

BENNY DAVIS &
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Cello

2787 *8^{va} and ²ib.* *C*

Vamp *mf* *Voice* *arco* *prez.* *3rd Trpt. or B^b Sax.* *Ref.* *Melody 1st time* *p-f*

The musical score is written for Cello and includes a vocal line. It begins with a treble clef and a common time signature. The first system shows the cello part with a dynamic marking of *f* and a tempo marking of *8^{va} and ²ib.*. The second system introduces the vocal line with a dynamic marking of *mf* and a tempo marking of *Vamp*. The third system continues the vocal line with a dynamic marking of *mf* and a tempo marking of *Voice*. The fourth system shows the cello part with a dynamic marking of *mf* and a tempo marking of *arco*. The fifth system shows the cello part with a dynamic marking of *mf* and a tempo marking of *prez.*. The sixth system shows the cello part with a dynamic marking of *mf* and a tempo marking of *3rd Trpt. or B^b Sax.*. The seventh system shows the cello part with a dynamic marking of *mf* and a tempo marking of *Ref.*. The eighth system shows the cello part with a dynamic marking of *mf* and a tempo marking of *Melody 1st time*. The ninth system shows the cello part with a dynamic marking of *mf* and a tempo marking of *p-f*.

Cello

The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with quarter and eighth notes, and rests.

The second system continues the musical piece. It features a 2nd ending bracket in the upper staff, indicating a repeat of a phrase. The lower staff has several notes with accents (>) and rests.

The third system shows a change in the upper staff's melodic line, moving to a higher register. The lower staff continues with a steady accompaniment of quarter notes.

The fourth system includes a 3rd ending bracket in the upper staff. The lower staff has notes with accents. The instruction "rit. ad lib." is written in the lower staff, indicating a ritardando and ad libitum section.

The fifth system features a more complex melodic line in the upper staff with many notes, slurs, and accents. The lower staff continues with a rhythmic accompaniment.

The sixth system contains first and second endings in the upper staff. The lower staff has notes with accents. A forte dynamic marking (*fz*) is present in the lower staff.