

ed's coed

for violin, cornet, banjo, accordion, bass & drums

composed and arranged by Brian McWhorter
commissioned by University of Oregon Cinema Studies with performance support from the School of Music and Dance
premiered at the University of Oregon Film on Film Series, 180 Prince Lucien Campbell, October 12 and 13, 2012 by Beta Collide:
Lisa McWhorter (violin), Brian McWhorter (cornet), Kyle Sanna (guitar), Michael Ward-Bergeman (accordion), Tyler Abbott (bass), Aaron Trant (drums)
dedicated to Anne Dhu McLucas

CUES

logger lover / les the loser, traditional/mcwhorter, (tutti) - pg.3

pledge rag, mcwhorter/j.s.evans - pg.4

soph shoe, mcwhorter - pg. 5

buddy's habits, king oliver - pg 6

soph shoe, mcwhorter - pg. 7

buddy's habits, king oliver - pg 8

soph shoe, mcwhorter - pg 10

jeannette, gus viseur - pg 11

button up your overcoat, ray henderson - pg 16

in the moonlight with the girl you love, t. morse - pg 18

soph shoe, mcwhorter - pg 19

liebeslied, fritz kreisler - pg 20

button up your overcoat, ray henderson - pg 24

logger lover splash, traditional/mcwhorter - pg 26

buddy's habits, king oliver - pg 28

aeolian harp, henry cowell - pg 30

col. leader march, albert perfect - pg 32

les the loser, mcwhorter - pg 34

buddy's habits, king oliver - pg 36

oregon, where love is best, cecil teague - pg 37

in the moonlight with the girl you love, t. morse - pg 40

improv ala bloch, beta collide - pg 41

aeolian harp, henry cowell - pg 42

soph shoe, mcwhorter - pg 43

pledge rag, mcwhorter/j.s.evans - pg44

in the moonlight with the girl you love, t. morse - pg45

she's sleeping 'neath oregon's tall pines, bayard foote - pg46

les the loser, mcwhorter - pg 48

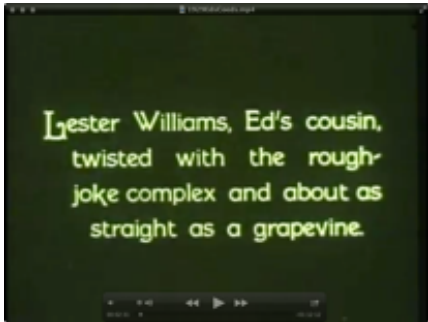
logger lover / les the loser, traditional/mcwhorter - pg 49

pledge rag, mcwhorter/j.s.evans - pg. 50

logger lover

traditional - mm70

titles!



3X -- 1x: Violin and Banjo / 2x: + Accordion / 3x: +

D A A D D G A⁷ D

Reads Letter

B^b D B^b D B^b D B^b B^b A⁷ ?

2X -- (vln, gt, acc, drums)

D A A D⁷ B⁷ E⁷ A⁷ D

2X

Trumpet

B^b D B^b D B^b D B^b A⁷

Violin

B^b D B^b D B^b D B^b A⁷

Trumpet

B^b D B^b D B^b D B^b A⁷

6X -- 1: accordion solo w/band / 2: / 3: banjo / 4: / 5: add violin / 6:

D A A D⁷ B⁷ E⁷ A⁷ D

And so Ed comes to the university.



pledge rag

mm166

wide-eyed 2 feel

$\text{♩} = 166$ F Dm Db⁺ C⁷

3X - - 1x All / 2x Accordion Solo / Banjo Solo

5 F Bb⁶ F/C C⁷

13 C⁷ Dm C^{#o} Dm Gm/Bb C

21 F Bb⁶ F/C C⁷

29 F F⁷ Bb⁶ Bb^o F C⁷ F Bb C⁷

37 2X F⁷ Bb⁷ 2X F⁷

45 C⁷ F⁷ tag if needed

mcwhorter/.s.evans



~4x

1x: bass line solo

2x: add banjo solo sparsely to end

soph shoe
mm138





buddy's habits

this one is slow

cornet &
accordion

5 Bb F/A Gm Bb7/F Eb Bb/D Cm7 F7 Bb

9 F7 /C F7 /C Bb /F Bb /F

13 Bb F/A Gm Bb7/F Eb Bb/D Cm7 F7 Bb Eb C7

18 Bb/F G7 1. Cm7 F7 Bb 2. Cm7 F7 Bb

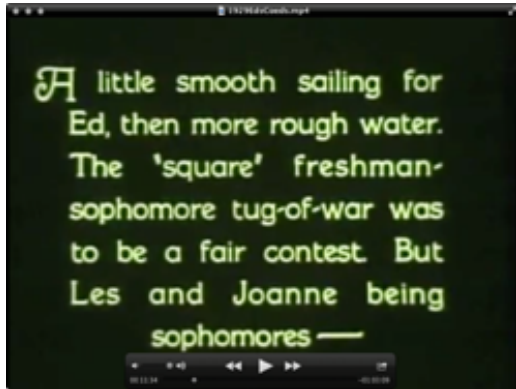
23 F7 Bb

27 F7 Bb

31 F7 Bb

35 Bb soloist Bb Bb7/D Bb7/D Eb Eb Ebm

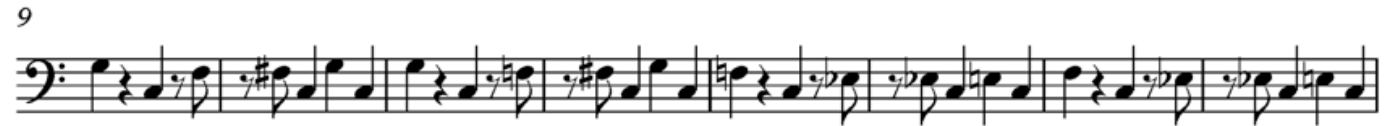
39 F7 Cm7 F7 Bb /F Bb



soph shoe
mm138



~1x
bass and banjo





buddy's habits
mm105

full band



B♭ F/A Gm B♭7/F E♭ B♭/D Cm7 F7 B♭

5 F7 /C F7 /C B♭ /F B♭ /F

9 B♭ F/A Gm B♭7/F E♭ B♭/D Cm7 F7 B♭ E♭ C7

14 B♭/F G7 1. Cm7 F7 B♭ 2. Cm7 F7 B♭

19 F7 B♭

23 F7 B♭

27 F7 B♭

31 B♭ B♭7/A♭ E♭/G G♭7

35 F7 Cm7 F7 B♭

king oliver/bm



'Buddy — — asleep! We didn't need him anyhow, so let's throw him away.'

2

43 Bb7 Eb Bb Bb7 /F /D Bb

47 Eb Bb7 Eb Eb7 Ab Abm Eb

55 Eb Bb7 Eb C7 F7 Bb7

63 Eb Bb7 Eb Eb7 Ab Abm

71 Fm7 Fm/Ab A° Eb/Bb Eb/G C7 Fm7 Bb13 Eb

63 Eb Bb7 Eb Eb7 Ab Abm

71 Fm7 Fm/Ab A° Eb/Bb Eb/G C7 Fm7 Bb13 Eb

63 Eb Bb7 Eb Eb7 Ab Abm

71 Fm7 Fm/Ab A° Eb/Bb Eb/G C7 Fm7 Bb13 Eb

stop on splash

~3X

←

'We pulled a good one,
Joanne.'

- ← ~2x with drums
1x: bass line solo
2x: add guitar solo sparsely to end

soph shoe
mm138





Dm A7/E Dm/F Dm Dm A7/C#

violin & cornet

9 Gm/E Gm/D A7/C# A7 Dm Bb7A7

violin & cornet

jeannette
mm204

17 Dm A7/E Dm/F Dm D7/F# D Gm

violin & cornet

25 Dm Bb7 A7 Dm

33 C7 F F/A Gm C C° C7 F

41 C7 F F/A Gm C7 F Dm



2
49 Dm A7/E Dm/F Dm Dm A7/C#

violin & cornet

57 Gm/E Gm/D A7/C# A7 A7 Dm BbA7

violin & cornet

65 Dm A7/E Dm/F Dm D7/F# D Gm

violin & cornet

73 Dm Bb7 A7 Dm

violin melody

81 Bm/D Em A7 D F#7 G B7

89 Em F#7 Bm E7 Em/G A+5

97 Bm/D B Em A7 D/F# D7 G

105 G Gm D D#° Em A7 D

solo bass ~8x

V.S.

"Well, he's not the best in the world, but he's better than Les."



"It was thoughtful of you to have all these people leave the floor. I need a lot of room when I dance."



114 Dm A⁷/E Dm/F Dm Dm A⁷/C# 3

122 Gm/E Gm/D A⁷/C# A⁷ A⁷ Dm Bb⁷A⁷

130 Dm A⁷/E Dm/F Dm D⁷/F# D Gm

138 Dm Bb⁷ A⁷ Dm



146 C⁷ F F/A Gm C C⁷ C⁷ F

154 C⁷ F F/A Gm C⁷ F Dm *Trio*

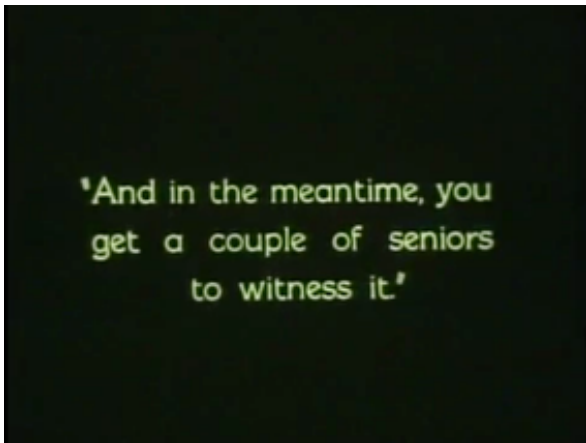


162 Dm A⁷/E Dm/F Dm Dm A⁷/C#

170 Gm/E Gm/D A⁷/C# A⁷ A⁷ Dm Bb⁷A⁷

178 Dm A⁷/E Dm/F Dm D⁷/F# D Gm

186 Dm Bb⁷ A⁷ Dm



194 Bm/D B Em A⁷ D F#⁷ G B⁷

violin melody

202 Em F#⁷ Bm E⁷ Em/G A+5

210 Bm/D B Em A⁷ D/F# D⁷ G



218 G Gm D D#^o Em A⁷ D

if needed



162 Dm A⁷/E Dm/F Dm Dm A⁷/C#

170 Gm/E Gm/D A⁷/C# A⁷ A⁷ Dm Bb⁷A⁷

178 Dm A⁷/E Dm/F Dm D⁷/F# D Gm

186 Dm Bb⁷ A⁷ Dm

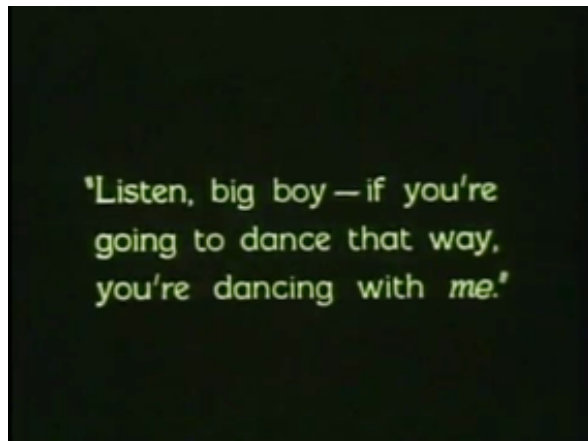


194 Bm/D B Em A⁷ D F#⁷ G B⁷

violin melody

202 Em F#⁷ Bm E⁷ Em/G A+5

210 Bm/D B Em A⁷ D/F# D⁷ G



218 G Gm D D#^o Em A⁷ D

if needed

'Listen, big boy—if you're going to dance that way, you're dancing with me.'



'And let's you and I go
horseback riding some
day.'

button up that
overcoat
mm94

Quickstep ♩ =

4x: 1x as is; 2x cor solo; 3x as is no drums; 4x as is



4th time drums out - banjo solo

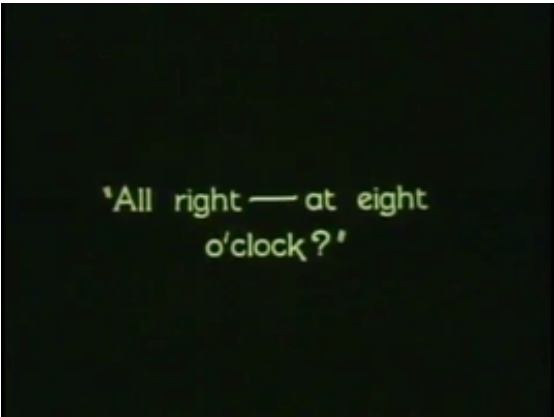


to top

ray henderson



open solo accordion as intro for
next tune
(35 seconds)
move from A to Ab



accordion

Ab F#°/A Eb7/Bb Eb7 G7/D Ab/Eb Bb7 Eb7 Ab /Eb Ab



trumpet / accordion

5 Ab F#°/A Eb7/Bb Eb7 Ab F#°/A Eb7/Bb Eb7

in the moonlight
with the girl you love
rubato

9 Ab F7(b13) 1. Bbm Bb7 Eb7 Db/Ab Eb7(b9)/G

13 2. Bbm Eb7/G Bbm F7 Bb7 Bb7/F E7(#11) Eb7



violin / accordion

Ab(add9) Ab/Eb Abmaj7 Ab6/Eb Ab Ab/C Eb7/Bb Eb7 Eb6/Bb Eb7 C

7 C7 Fm G7/D Ab Bb7 Eb7 1. Ab 2. Ab /Eb Ab



soph shoe
mm138

banjo/bass



9



17





Tempo di "Ländler"

p con sentimento

espress.

espress.

fritz kreisler

liebeslied
rubato

vln/acc
banjo on counterline



espress.

grazioso
p

con passione

dim. poco rit. grazioso
p poco rit.



poco meno mosso

poco rit. -

3

3

ff

The image displays a page of musical notation for a piano piece. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo marking at the top is "poco meno mosso". The first system shows the beginning of the piece with a vocal line starting on a dotted quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with a melodic flourish. The third system includes a triplet of eighth notes in the vocal line and a dynamic marking of "ff" (fortissimo) in the piano part. The fourth system features another triplet of eighth notes in the vocal line. The fifth system concludes the page with a "poco rit." (poco ritardando) marking and a final cadence. The notation includes various musical symbols such as slurs, accents, and dynamic markings.



when violin stops
keep accompanying
without melody
acc counterline
guit strums

tempo I

*con passione
espress.* *dim.*
cresc. -

poco rit. *grazioso*
poco rit. *p*

Thursday, the day when
freshmen are punished
for traditional sins.



3x: cor solo; 2x as is; 3x no drums

Quickstep ♩ =

G [vln/tpt] E7 A7 G#07 D7/A

button up your overcoat
mm94

6 G#07 [tpt] G6 1. G 2. G [acc] G7

Phantom Violinist Charms Millrace
Devotees With Haunting Melodies

Professor Authority on Music Says Phantom Is
Genuine Identity of Night Serenade
New Real Campus Mystery



"phantom violinist charms millrace devotees with haunting melodies"

10 C [sing] G [acc] [sing]

14 Em [acc] [sing] A7 D7 [tpt/vln] Em7 F#7(b5) Gmaj7 Am7 C#/B



18 G E7 A7

ray henderson

to top

22 G#07 D7/A G#07 [tpt] G C G D.C.



18 G last chorus big E7 A7

22 G#07 D7/A G#07 [tpt] G C G



instant hits - banjo/bass
country ballad - rubato 1min

D A A D D G A' D

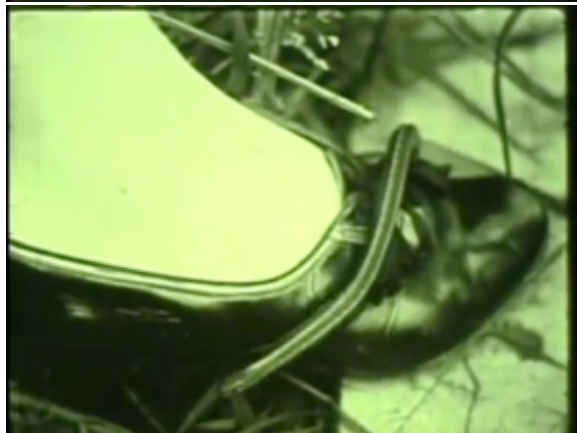
And yet the next day
they were together
again.

instant hits - banjo solo
40 seconds



drum takeover / milk

banjo - les' theme 1min



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buddy's habits
mm210

Musical score for "buddy's habits" (mm210) by King Oliver. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 40 measures.

Measures 1-4: F7 (with ^ above) | F7 (with ^ above) | F7 (with ^ above) | F7 (with ^ above) | F7 (with ^ above)

Measures 5-8: Bb F/A Gm Bb7/F Eb Bb/D Cm7 F7 Bb

Measures 9-12: F7 /C F7 /C Bb /F Bb /F

Measures 13-16: Bb F/A Gm Bb7/F Eb Bb/D Cm7 F7 Bb Eb C7

Measures 17-18: Bb/F G7 [1. Cm7 F7 Bb] | [2. Cm7 F7 Bb]

Measures 19-22: F7 Bb

Measures 23-26: F7 Bb *break, tpt lick* Bb *soloist*

Measures 27-30: F7 Bb

Measures 31-34: F7 Bb *soloist* Bb Bb7/D Bb7/D Eb Eb Ebm

Measures 35-38: F7 Cm7 F7 Bb /F Bb

king oliver



2

43 Bb^7 Eb Bb Bb^7 $/F$ $/D$ Bb

47 Eb Bb^7 Eb Eb^7 Ab Abm Eb

55 Eb Bb^7 Eb C^7 F^7 Bb^7

63 Eb Bb^7 Eb Eb^7 Ab Abm

71 Fm^7 Fm/Ab A° Eb/Bb Eb/G C^7 Fm^7 Bb^{13} Eb



Q

63 Eb Bb^7 Eb Eb^7 Ab Abm

71 Fm^7 Fm/Ab A° Eb/Bb Eb/G C^7 Fm^7 Bb^{13} Eb

The Dean of Men calls Les
to his home.

aeolian harp
rubato - guitar/bass

Tempo Rubato

1. *sw.*
inside *p*

5. *pizz.*
outside *mf*

9. *pizz.*

13. *(with back of thumb nail)*
ff

17. *(with flesh of finger)*
pizz. *rit.* *inside* *p a tempo*

22. *pizz.* *rit.* *a tempo*

henry cowell

blank page

MARCH

ALBERT PERFECT



col. leader march
mm120

Musical score for piano, featuring a march in 6/8 time. The score is divided into several systems, each with a treble and bass clef staff. Dynamics include *ff*, *mf*, *fz*, *ff*, and *p*. The score includes first and second endings, a section marked "TRIO" with the instruction "Play *eva* lower Drums", and various musical notations such as accents, slurs, and triplets.



mf
Crash So here's to Colo-nel Lead - er hur-rah!hur-rah!hur-

rah! A fight-ing true de-fend - er of free-dom's right-eous law He's in the fight to

win with spir-it brave and calm, So let us hail with pride our he-ro of the Somme.

fz *ff*

Col. Leader 2



B \flat D B \flat D B \flat D B \flat A 7

les the loser
mm60 - solo banjo



buddy's habits
mm105

5 B \flat F/A Gm B \flat 7/F E \flat B \flat /D Cm 7 F 7 B \flat

9 F 7 /C F 7 /C B \flat /F B \flat /F

13 B \flat F/A Gm B \flat 7/F E \flat B \flat /D Cm 7 F 7 B \flat E \flat C 7

18 B \flat /F G 7 1. Cm 7 F 7 B \flat 2. Cm 7 F 7 B \flat

23 F 7 B \flat

27 F 7 break, tpt lick B \flat soloist

31 F 7 B \flat

35 B \flat soloist B \flat B \flat 7/D B \flat 7/D E \flat E \flat E \flat m

39 F 7 Cm 7 F 7 B \flat /F B \flat

'I don't like to tell you,
Les, but I think you're
heading for a lot of
trouble, treating Joanne
as you do.'



les the loser
mm60 - solo banjo

The girls of Theta Delta
Zeta were serenaded so
often that they knew
every saxophone on the
campus.

oregon, where
love is best
mm136

verse: cornet/acc

I have been a roll-ing stone
Po - ets sing of des - ert skies

p

This block contains the first system of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The piano part includes a dynamic marking of *p* (piano).

I have nev - er ceased to roam Wan - d'ring un - der ev - 'ry
Gold - en sands and red sun - rise But give me the North - land

This block contains the second system of the musical score, including the vocal line and piano accompaniment.

sky _____ But at last I've reached the spot That is dear - est
moon _____ 'Neath its rays we sit each night Hum - ming soft in

This block contains the third system of the musical score, including the vocal line and piano accompaniment.

cecil teague



chorus: tutti

to my heart And I want to tell you why.
love's de - light This old sweet and haunt - ing tune.

rall

CHORUS *Briskly*

a tempo

O - re - gon in all her streams I see your face di - vine

a tempo

O - re - gon her stars are like your eyes that bright - ly shine Thro' the woods a

trail is wind - in' Hap - pi - ness we'll be a - find - in' In the West where

love is best I've built for you a co - zy nest And where the smoke is

slow-ly curl-ing thro' the tall pine tree In the sky-blue wa-ters your be-

witch-ing smile I see Sweet-heart, if you'll share my cab-in I'll have ev - 'ry

thing worth hav-in' Come a-long to O - re - gon with me. 1 2

rall D. S.



accordion

Ab F#°/A Eb7/Bb Eb7 G7/D Ab/Eb Bb7 Eb7 Ab /Eb Ab

trumpet & acc

5 Ab F#°/A Eb7/Bb Eb7 Ab F#°/A Eb7/Bb Eb7



9 Ab F7(b13) Bbm Bb7 Eb7 Db/Ab Eb7(b9)/G

in the moonlight
with the girl you love
rubato

13 Bbm Eb7/G Bbm F7 Bb7 Bb7/F E7(#11) Eb7

3Xviolin & band

Ab(add9) Ab/Eb Abmaj7 Ab6/Eb Ab Ab/C Eb7/Bb Eb7 Eb6/Bb Eb7 C



7 C7 Fm G7/D Ab Bb7 Eb7 | 1. Ab | 2. Ab /Eb Ab





free - crime scene (1min)

molto misterioso

ppp

cue one more chorus of moonlight with ed

Ab(add9) Ab/Eb Abmaj7 Ab6/Eb Ab Ab/C Eb7/Bb Eb7 Eb6/Bb Eb7 C

7 C7 Fm G7/D Ab Bb7 Eb7 | 1. Ab | 2. Ab /Eb Ab

free - crime scene ~3 min - building up to ed shaking les, and subsiding

1



Tempo Rubato

5w.
inside
p

5
pizz.
outside
mf

9
pizz.

13
sw.
ff
(with back of thumb nail)

17
(with flesh of finger)
pizz.
rit.
sw.
inside
p a tempo

22
pizz.
rit.
a tempo
rit.

rubato - guitar/bass

And as the dean had
predicted—

sneaky, banjo/bass/acc/drums



9



17



Fenton's fraternity
brothers plan a little
reception for the boy
they think got Bill in
trouble.

pledge rag
mm166

$\text{♩} = 166$ F Dm D \flat C 7

Musical staff for measures 1-4 in 4/4 time. The melody consists of quarter notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Chords are F, Dm, D \flat , and C 7 .

~3X - -very sparse and lonely at first - cut on cue

5 F Gm F/C C 7

Musical staff for measures 5-8. Measure 5 has a repeat sign. Measures 5-8 contain quarter notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Chords are F, Gm, F/C, and C 7 .

13 C 7 Dm C \sharp° Dm B \flat C

Musical staff for measures 13-16. Measure 13 has a repeat sign. Measures 13-16 contain quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4. Chords are C 7 , Dm, C \sharp° , Dm, B \flat , and C.

21 F Gm F/C C 7

Musical staff for measures 21-28. Measure 21 has a repeat sign. Measures 21-28 contain quarter notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Chords are F, Gm, F/C, and C 7 .

29 F F 7 B \flat B \flat m F/C C 7 F B \flat C 7

Musical staff for measures 29-36. Measure 29 has a repeat sign. Measures 29-36 contain quarter notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Chords are F, F 7 , B \flat , B \flat m, F/C, C 7 , F, B \flat , and C 7 .

2X

37 F 7 B \flat F 7

Musical staff for measures 37-44. Measure 37 has a repeat sign. Measures 37-44 contain quarter notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Chords are F 7 , B \flat , and F 7 .

tag if needed

45 C 7 F 7

Musical staff for measures 45-48. Measure 45 has a repeat sign. Measures 45-48 contain quarter notes: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Chords are C 7 and F 7 .



acc: just chords

Ab F#o/A Eb7/Bb Eb7 G7/D Ab/Eb Bb7 Eb7 Ab /Eb Ab

violin (no cornet)

5 Ab F#o/A Eb7/Bb Eb7 Ab F#o/A Eb7/Bb Eb7



9 Ab F7(b13) Bbm Bb7 Eb7 Db/Ab Eb7(b9)/G

13 Bbm Eb7/G Bbm F7 Bb7 Bb7/F E7(#11) Eb7

in the moonlight
with the girl you love
rubato

Chorus stern

Ab(add9) Ab/Eb Abmaj7 Ab6/Eb Ab Ab/C Eb7/Bb Eb7 Eb6/Bb Eb7 C



7 C7 Fm G7/D Ab Bb7 Eb7 | 1. Ab | 2. Ab /Eb Ab

She's Sleeping 'Neath Oregons Tall Pines.

3

Music by
BAYARD E. FOOTE.

chorale like,
cornet melody



The twi-ght's fad-ing fast, I am think-ing of the past, Of a
Now my heart is filled with gloom, There's no charm in na-tures bloom, Since the

home-stead 'mong the tall pines far a-way, It was
Mas-ter called my loved one from my side, When the

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4
there in days gone by, that my sweet-heart Nell and I, Planned our
birds sing round my door, they bring joy to me no more, As they

fu-ture hap-pi-ness o'er one bright day. In my fan-cy 'pears the dell, where we
did in days Nell vowed to be my bride. When oft times my thot's will roam, to that

said our last fare-well, Mid the ech-o of the dis-tant vil-lage
dear old west-ern home, Round the scene no more the sun-light ev-er

chimes. But just one month from that day my dear
shines. In the church yard 'cross the way Nell has

She's sleeping 'neath &c 3

sweetheart pass'd a - way, And they laid her 'neath the Or - e - gon's tall pines. —
long been laid a - way, In her last sleep 'neath the Or - e - gon's tall pines. —

CHORUS.

She sleeps be - neath the tall pines in a val - ley far a - way, Where

blooms the wild rose and the col - um - bines, — Where the birds in joy and glad - ness sing so

sweet - ly all the day She is sleep - ing 'neath the Or - e - gon's tall pines. —

She's sleeping 'neath & c 3

'He took the blame to
save me.'

les the loser
mm60



B \flat D B \flat D B \flat D B \flat A 7

banjo/bass, take the ballad tempo and inch it up



logger lover
mm70

2X -- (vln, gt, acc, drums)

D A A D⁷ B⁷ E⁷ A⁷ D

2X

B^b Trumpet D B^b D B^b D B^b A⁷

B^b

Violin D B^b D B^b D B^b A⁷

B^b

Trumpet D B^b D B^b D B^b A⁷

6X -- 1: accordion solo w/band / 2: / 3: banjo / 4: / 5: add violin / 6:

D A A D⁷ B⁷ E⁷ A⁷ D

'And we'd like to pledge
you to Delta Tau Rho.'

pledge rag
mm166 - or less



$\text{♩} = 166$ F Dm Db C⁷

~go big

5 F Gm F/C C⁷

13 C⁷ Dm C[♯] Dm B^b C

21 F Gm F/C C⁷

29 F F⁷ B^b B^bm F/C C⁷ F B^b C⁷

37 2X F⁷ B^b F⁷

45 C⁷ F⁷ tag if needed