

Up the Street

Harvard fight song

W.L.W. Field '98

R.G.Morse '96

Arr. Allan D. Miller '54 / Noam D. Elkie

The musical score is arranged for a variety of instruments and voices. It begins with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The vocal parts (Tenors, Basses & Baritone, Tenor, Bass) have lyrics in English. The piano accompaniment is divided into Primo and Secundo parts, with dynamic markings such as *p*, *sfz*, *f*, *mp*, *pp*, and *cresc.* throughout. The piano part includes a section where the right hand doubles the left hand an octave higher. The score concludes with a final cadence in the piano part.

Lyrics:
 Look where the Crim - son ban - ners fly! Hark to the sound of tramp - ing
 etc. (doubling left hand an octave higher)
 feet! There is a host approach - ing nigh, Har vard is march - ing UP THE STREET On ward to vic - to - ry a - gain March ing with drum - beat and with

NB Note that both hands of the top part are notated in G+8 clef, i.e. to be played an octave above the usual treble clef.

The right hand always doubles the left hand an octave up, unless otherwise indicated.

Optional notes (in small print) may be taken by both hands, neither, or only one hand (usually the right).

Up the Street

T
B

song; Hear the re - frain _____ as it thun - ders a - long as it thun - ders a - long. Be - hold, _____ they come in view

song; Oh hear _____ the re - frain, a - long as it thun - ders a - long. Be - hold, _____ they come in view

I
II

mf
f (repeat)
f

mf
f (repeat)
f

T
B

Who wear _____ the crim - son hue, Whose arms are strong, whose hearts are true Ev - er to Har -

Who wear _____ the crim - son hue, Whose arms are strong, whose hearts are true Ev - er to Har -

I
II

ff
f

ff
f

T
B

vard, ev - er to Har - - vard. And Har - vard's glo - ry shall be our aim, And through _____ the a - ges the

vard, ev - er to Har _____ vard. And Har - vard's glo - ry shall be our aim, And through _____ the a - ges the

I
II

ff

ff

Much slower, pomposo

Much slower, pomposo

8^{vb}

46

T
 sound shall roll, When all to - ge - ther we cheer her name, When we cheer her with heart and soul.

B
 sound shall roll, When all to - ge - ther we cheer her name, When we cheer her with heart and soul.

I

II

55

T
 Tempo I

B
 Tempo I

I
 Tempo I
 p
 NB

II
 Tempo I
 NB
 pp
 ossia [David C. Warters]

63

T
 And

B
 And

I
 cresc.
 f
 ff

II
 cresc.
 f
 ff

(8^{vb})

NB The traditional rendition of pars 55-71, following Harvard Band practice, has the top pianist's right hand playing as written here (but with the last four notes of bars 70-71 an octave lower) and the left hand playing the same notes down an octave. The variation in canon shown here is one of many alternatives. Independently of what the top pianist does, it was traditional at football concerts for the bottom pianist to approximate the low B's by banging the piano somewhere near the bottom of the keyboard with a stuffed animal representing the Yale Bulldog Puppy or Princeton Tiger Pussycat as appropriate.

Up the Street

72

T Har - vard's glo - ry shall be our aim, And through the a - ges the sound shall roll, When

B Har - vard's glo - ry shall be our aim, And through the a - ges the sound shall roll, When

I right hand doubles the left hand up an octave from here to the end

II

(8^{vb})----- loco

80

T all to - ge - ther we cheer her name, When we cheer her with heart and soul.

B all (when all) to - ge - ther we cheer her name, When we cheer her with heard and soul.

I *mf* *ff*

II

originally: ♪♪♪♪♪♪