

Oakland For Mine

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WORDS BY
HARRIOTT COOLEY

MUSIC BY
LEO FRIEDMAN

NORTH AMERICAN
MUSIC COMPANY
Grand Opera House Bldg
"CHICAGO"

H1626
F

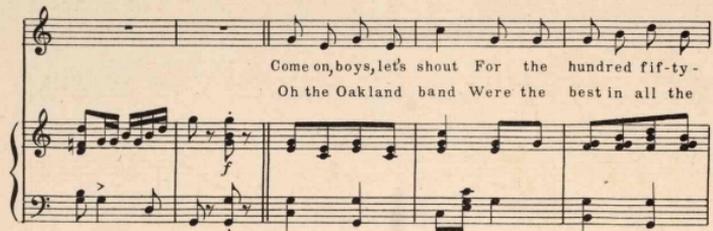
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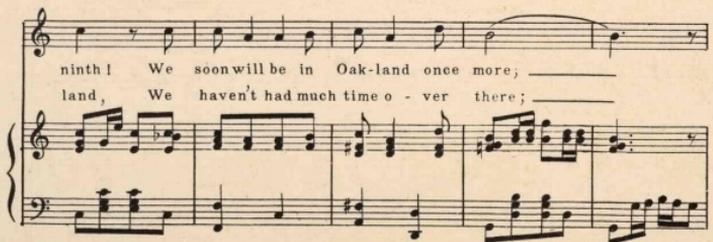


Piano introduction in 2/4 time, marked *f*. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass accompaniment.



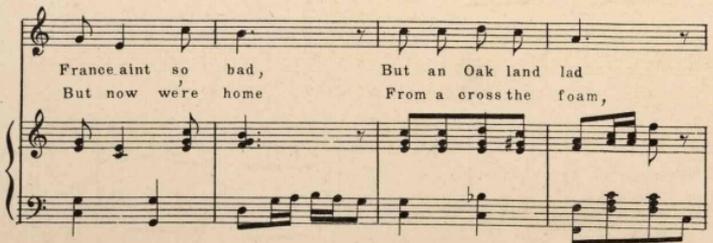
Vocal entry: Come on, boys, let's shout For the hundred fif-ty-
Oh the Oakland band Were the best in all the

Piano accompaniment continues with the same rhythmic pattern as the introduction.



ninth! We soon will be in Oak-land once more; _____
land, We haven't had much time o - ver there; _____

Piano accompaniment continues.



France aint so bad, But an Oak land lad
But now were home From a cross the foam,

Piano accompaniment continues.

Thinks there's nothing like his own home shore. _____
 We will all your joys and sor-rows share. _____

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *f* (forte) is present in the piano part.

REFRAIN

Come, girls, lets celebrate The good old times of yore, Be fore we

The second system is the beginning of the refrain, marked with a 2/4 time signature. It includes a vocal line and piano accompaniment. The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble.

left to take a chance! _____ We'll hap-py be, And

The third system continues the refrain with the vocal line and piano accompaniment. The piano part maintains the same rhythmic accompaniment.

shout with glee; The Oakland boys are back from France. _____

The fourth system concludes the refrain. The piano accompaniment ends with a final chord marked with a dynamic of *f* (forte).

