



LeDor Publishing

STEPHEN FOSTER SONG SUITE

Music by
STEPHEN FOSTER

Arranged by
LUCAS RICHMAN

SCORE

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W W W . L E D O R G R O U P . C O M

Jeanie With The Light Brown Hair

Music by Stephen Foster
Arranged by Lucas Richman

$\text{♩} = 76$

mp

Flute 1

Flute 2

Oboe 1

Oboe 2

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bassoon 1

Bassoon 2

Horn in F

Harp

mp

Tenor

I

Violin 1

Violin 2

Viola

Cello

Bass

This musical score is for the song 'Jeanie With The Light Brown Hair' by Stephen Foster, arranged by Lucas Richman. The tempo is marked as quarter note = 76. The score is written for a large ensemble, including woodwinds, brass, strings, and harp. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The Flute 1 part features a melodic line starting on a half note G4, followed by a series of eighth and sixteenth notes, with a dynamic marking of *mp*. The Harp part provides accompaniment, starting with a half note G3 and a series of chords and arpeggios, also marked *mp*. The Tenor part has a single note on the final measure, marked with a '1' below it. The other instruments (Flute 2, Oboes, Clarinets, Bassoons, Horn, Violins, Viola, Cello, and Bass) are shown with whole rests throughout the piece.

6

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.

Hp.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

p

pizz.

p pizz.

p pizz.

p pizz.

p

p

dream of Jea-nie with the light brown hair, Borne, like a va-por, on the sum-mer air; I see her trip-ping where the

11

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.
Hp.
Ten.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

bright streams play, Hap - py as the dai - sies that dance on her way. Ma - ny were the wild notes her

p
p
p
p
mp

15

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.

Hp.

Ten.

mer-ry voice would pour. Ma-ny were the blithe birds that war - bled them o'er; Oh! I dream of Jea-nie with the

Vln.1

Vln.2

Vla.

Vcl.

Cb.

19

[illegible]

26

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.

Hp.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

p

pizz.

pizz.

p

pizz.

p

p

p

p

long for Jea-nie with the day-dawn smile, Ra-diant in glad-ness, warm with win-ning guile; I hear her mel-o-dies, like

31

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.

Hp.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

mp

p

p

mp

p

joys gone by, Sigh-ing 'round my heart o'er the fond hopes that die; Sigh-ing like the night wind and sob-bing like there in,

36

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.

Hp.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

Wail - ing for the lost one that comes not a - gain; Oh! I long for Jea - nie and my heart bows low;

p

p

p

p

p

p

40

[illegible]

8

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Perc.
Sop.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

A la - dy tossed her curls at all who came to woo; She

p
p
p
arco
p

Detailed description: This page of a musical score contains measures 8 through 13. The vocal soloist (Soprano) enters in measure 8 with the lyrics 'A la - dy tossed her curls at all who came to woo; She'. The orchestral accompaniment begins in measure 10. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and Horns are mostly silent, with some initial activity in measures 8-9. The strings (Violins, Viola, Violoncello, Contrabass) enter in measure 10 with a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. The Viola part includes a *arco* marking. The score is written for a full orchestra and a vocal soloist.

14

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Perc.
Sop.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

laughed to scorn the vows, from hearts though false or true. While mer - ri - ly she sang, and

Detailed description: This is a page from a musical score, marked with a rehearsal symbol '14' in a box. The score is for a full orchestra and a soprano soloist. The orchestral parts include Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2 (both in D major), Bassoons 1 and 2, Horns 1 and 2 (both in D major), and Percussion. The vocal part is for a Soprano. The string section consists of Violins 1 and 2, Viola, Violoncello, and Contrabass. The Soprano part has lyrics: 'laughed to scorn the vows, from hearts though false or true. While mer - ri - ly she sang, and'. The music is in D major and 4/4 time. The strings play a rhythmic pattern of eighth and sixteenth notes. The woodwinds and brass are mostly silent, indicated by rests. The Soprano has a melodic line with some grace notes and a final note tied to the next page.

20

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Perc.

Triangle

p

Sop.

cared all day for naught, There are plen-ty of fish in the sea, as good as ev-er were caught; There are

Vln.1

Vln.2

Vla.

Vcl.

Cb.

26

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Perc.

Sop.

plen-ty of fish in the sea, as good as ev-er were caught.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

mf

mf

mf

mf pzzz.

mf

32

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Perc.
Sop.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

Up -

Detailed description: This is a musical score for rehearsal mark 32, spanning measures 1 through 6. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, strings, and a solo voice. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, and Bassoons 1 and 2. The brass section includes Horns 1 and 2. The percussion section is represented by a single staff. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The solo voice part is for Soprano. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measures 1-5 contain rests for most instruments, with the Clarinet 1 and Bassoon 1 parts featuring melodic lines. In measure 6, the Soprano voice enters with the lyrics 'Up -' and plays a short melodic phrase. The Viola, Violoncello, and Contrabass parts also have melodic lines in measure 6.

38

on their light - ning wings the mer - ry years did glide; A care - less life she led, and

44

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Perc.
Sop.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

was not yet a bride. Still as of old she sang though few to win her sought. There are

p

p

p

50

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Perc.

Sop.

plen-ty of fish in the sea, as good as ev-er were caught; There are plen-ty of fish in the sea, as

Vln.1

Vln.2

Vla.

Vcl.

Cb.

p

56

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Perc.

Sop.

good as ev - er were caught.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

mf

mf

mfz.

mf

62

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Perc.

Sop.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

At length the la - dy grew ex -

mp

mp

mp

mp

mp

mp

68

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Perc.

Sop.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

ceed-ing-ly a-larmed, for beaux had grown quite shy; Her face no long-er charmed. And

74

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Perc.

Sop.

now she sad - ly sings the les - son time has taught: There are plen - ty of fish in the sea, as

Vln.1

Vln.2

Vla.

Vcl.

Cb.

p

p

p

p

p

80

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Perc.

Sop.

good as ev-er were caught. There are plen-ty of fish in the sea, as good as ev-er were caught.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

[illegible]

If You've Only Got a Moustache

Music by Stephen Foster
Arranged by Lucas Richman

♩. = *118*

Flute 1 *f*

Flute 2 *Piccolo f*

Oboe 1 *f*

Oboe 2 *f*

B $\flat$ Clarinet 1 *f*

B $\flat$ Clarinet 2 *f*

Bassoon 1 *f*

Bassoon 2 *f*

Horn 1 in F *f*

Horn 2 in F *f*

B $\flat$ Trumpet 1 *f*

B $\flat$ Trumpet 2 *f*

Trombone *f*

Percussion

Timpani

Harp

Tenor

Violin 1

Violin 2

Viola

Cello

Bass

This musical score is for a full orchestra. It features 18 staves, each labeled with an instrument. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked as 118 beats per minute. The score begins with a forte (f) dynamic. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombone) are all playing a melodic line in the first measure. The strings (Violins, Viola, Cello, Bass) are playing a rhythmic pattern. The percussion and harp are also present. The score is arranged by Lucas Richman, based on the music by Stephen Foster.

10

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Perc.
Timp.
Hp.
Ten.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

This musical score page, marked with rehearsal mark 10, contains staves for the following instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Percussion, Timpani, Harp, Tenor, Violin 1 & 2, Viola, Violoncello, and Contrabass. The woodwind and string sections are active, while the brass and percussion sections are silent.

18

[illegible]

25

Fl.1 *mf*

Fl.2 *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp. *mp*

Ten.

all of you poor sin-gle men, Don't e-ver give up in des-pair, For there's al-ways a chance while there's life to cap-ture the hearts of the fair, No
 once was in sor-row and tears Be-cause I was jilt-ed you know, So right down to the ri-ver I ran to quick-ly dis-pose of my woe. A

Vln.1 *mp*

Vln.2 *mp*

Vla. *mp*

Vcl. *mp*

Cb. *mp*

33

Ritard(2nd x)

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

mat - ter what may be your age, You al - ways may cut a fine dash, You will suit all the girls to a hair If you've on - ly got a mous - tache. a mous -
good friend, he gave me ad - vice and time - ly pre - vent - ed a splash, Now at home I've a wife and ten heirs and all through a hand - some mous - tache. a mous

41

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

tache, a mous - tache, If you've on - ly got a mous - tache.
 tache, a mous - tache, And all through a hand - some mous - tache.

48

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Perc.
Timp.
Hp.
Ten.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

The musical score for measures 48-52 is written for a large orchestra. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into five measures. Measures 48-51 show active melodic and harmonic development for the woodwinds and strings, while measure 52 features a complex, multi-layered texture with many instruments playing simultaneously. The percussion section, including the timpani and snare drum, provides a steady rhythmic foundation throughout the passage.



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AH! MAY THE RED ROSE LIVE ALWAY

Music by
STEPHEN FOSTER

Arranged by
MICHAEL MORICZ

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W W W . L E D O R G R O U P . C O M

Beautiful Dreamer

Music by Stephen Foster
Arranged by Lucas Richman

$\text{♩} = 56$

This musical score is for the piece 'Beautiful Dreamer' by Stephen Foster, arranged by Lucas Richman. It is written for a large orchestra and includes a vocal line for Soprano. The score is in 3/8 time with a tempo marking of quarter note = 56. The key signature has two flats (B-flat and E-flat). The instrumentation includes Flute 1 & 2, Oboe 1 & 2, B-flat Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2 in F, B-flat Trumpet 1 & 2, Trombone, Harp, Soprano, Violin 1 & 2, Viola, Cello, and Bass. The woodwinds and strings play a melodic line marked *mf* (mezzo-forte), while the harp provides a harmonic accompaniment marked *f* (forte). The Soprano part is mostly rests, with a few notes in the final measure. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

Flute 1
mf

Flute 2
mf

Oboe 1
mf

Oboe 2
mf

B $\flat$ Clarinet 1
mf

B $\flat$ Clarinet 2
mf

Bassoon 1
mf

Bassoon 2
mf

Horn 1 in F
mf

Horn 2 in F
mf

B $\flat$ Trumpet 1
mf

B $\flat$ Trumpet 2
mf

Trombone
mf

Harp
f

Soprano

Violin 1
mf

Violin 2
mf

Viola
mf

Cello
mf

Bass
mf

arco
pizz.

5

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Hp.
Sop.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

Beau - ti - ful dream - er, wake un - to me, Star - light and dew - drops are wait - ing for

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

Detailed description: This page contains measures 5 through 8 of a musical score. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombone) is currently silent, indicated by whole rests. The Harp (Hp.) plays a continuous arpeggiated accompaniment, starting with a *dim.* dynamic and transitioning to *p* in measure 6. The Soprano (Sop.) vocal line begins in measure 5 with the lyrics "Beau - ti - ful dream - er, wake un - to me, Star - light and dew - drops are wait - ing for". The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) provides harmonic support with sustained notes and arpeggiated patterns, also marked with *dim.* and *p* dynamics.

9

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Hp.
Sop.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

thee; _____ Sounds of the rude world heard in the day, Lull'd by the moon-light have all pass'd a -

Detailed description: This page contains measures 9 through 12 of a musical score. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombone) is currently silent, indicated by whole rests. The Harp (Hp.) plays a continuous arpeggiated accompaniment. The Soprano (Sop.) vocal line begins in measure 9 with a half note 'thee;' followed by a four-measure phrase. The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) provides harmonic support with sustained notes and rhythmic patterns. The key signature has two flats, and the time signature is common time (C).

13

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Hp.

Sop.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

p

p

p

p

p

p

p

pizz.

way! Beau - ti - ful dream - er, queen of my song, List while I woo thee with

17

This musical score is for a vocal solo of the song "The Rose Tree". The vocal part is written for a Soprano (Sop.) and includes the lyrics: "soft me - lo - dy; Gone are the cares of life's bu - sy throng, Beau - ti - ful dream - er, a - wake un - to". The instrumental accompaniment includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2), Trumpets (Tpt. 1, 2), Trombone (Tbn.), Harp (Hp.), Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The vocal melody is supported by a piano accompaniment that includes a harp and string ensemble. The harp part features a melodic line in the right hand and a bass line in the left hand. The string ensemble consists of violins, viola, violoncello, and contrabass. The woodwinds and brass instruments are mostly in the background, providing harmonic support. The score is written for a full orchestra and a solo voice.

[illegible]

25

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Hp.
Sop.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

mp

The musical score for measures 25-28 is written for a large orchestra. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombone) enters in measure 25 with a melodic line marked *mp*. The strings (Violins 1 & 2, Viola, Violoncello, and Contrabass) provide a harmonic foundation, with the Violins playing a rhythmic pattern of eighth notes. The Piano (Hp.) plays a steady eighth-note accompaniment. The Soprano (Sop.) part is silent throughout these measures.

29

Fl.1 *mp*

Fl.2 *mp*

Ob.1 *mp*

Ob.2 *mp*

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1 *mp*

Tpt.2

Tbn.

Hp. *p*

Sop. Beau - ti - ful dream - er, out on the sea,

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vcl. *p*

Cb. *arco* *pizz.* *p*

33

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Hp.
Sop.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

Mer-maids are chaunt-ing the wild lore - lei; O - ver the stream - let va - pors are borne,

37

Fl.1 *mf*

Fl.2

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1 *mf*

Bsn.2 *mf*

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Hp. *mf*

Sop.
Wait-ing to fade at the bright com-ing morn. Beau-ti-ful dream - er, beam on my heart, E'en as the morn on the

Vln.1

Vln.2

Vla.

Vcl.

Cb. *pizz.* *mf*

42

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Hp.
Sop.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

stream-let and sea; Then will all clouds of sor-row de-part, Beau-ti-ful dream-er, a-wake un-to me!

47

Fl.1 *p* *mp*

Fl.2 *p* *mp*

Ob.1 *p* *mp*

Ob.2 *p* *mp*

Cl.1 *p* *mp*

Cl.2 *p* *mp*

Bsn.1 *p* *mp*

Bsn.2 *p* *mp*

Hn.1 *p* *mp*

Hn.2 *p* *mp*

Tpt.1 *p* *mp*

Tpt.2 *p* *mp*

Tbn. *p* *mp*

Hp. *p* *mf*

Sop. *p* *mp*
 Beau - ti - ful dream - er a - wake un - to

Vln.1 *p* *mp*

Vln.2 *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp*
arco

Cb. *p* *mp*

Was My Brother In the Battle/ For the Dear Old Flag

Music by Stephen Foster
Arranged by Lucas Richman

Flute 1 $\text{♩} = 84$ *p*

Flute 2 *p*

Oboe 1

Oboe 2

B $\flat$ Clarinet 1 *p*

B $\flat$ Clarinet 2 *p*

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Trombone

Percussion

Timpani

Harp *mp*

Soprano

Tenor

Violin 1 *Solo* *p* *Tutti*

Violin 2 *Solo* *p* *Tutti*

Viola *Solo* *p* *Tutti*

Cello *Solo* *p* *Tutti*

Bass *p*

Tell me, tell me wea-ry sol-dier from the rude and stir-ring wars, was my

8

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Perc.
Timp.
Hp.
Sop.
Ten.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

broth-er in the bat-tle where you gained those no-ble scars? He was ev-er brave and val-iant, and I know he nev-er fled; was his name a-mong the wound-ed or

13

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc. *Snare Dr.*

Timp. *pp*

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

num-bered with the dead? Was my broth-er in the bat-tle when the tide of war ran high? You would know him in a thous-and by his dark and flash-ing eye. Tell me,

18

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

tell me wea-ry sol-dier, will he nev-er come a-gain? Did he suf-fer 'mid the wound-ed or die a-mong the slain?

"For the

Solo

Solo

Solo

Solo

24

 $\text{♩} = 84$

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

mp

con sord.

Rcon sord.

p

con sord.

pp

mp

Solo

mp

dear old Flag I die," Said the wound-ed drum-mer boy; "Moth-er, press your lips to mine; O, they bring me peace and joy! 'Tis the

32

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

last time on the earth I shall ev - er see your face. Moth - er take me to your heart, Let me die in your em - brace."_____ For the

Vln.1

Vln.2

Vla.

Vcl.

Cb.

mf

mf

Tutti

mf

mf

40

48

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

mp

p

Tutti

p

Tutti

p

p

arco

p

broth-er in the bat-tle when the flag of E-rin came to the res-cue of our ban-ner and pro-tec-tion of our fame, while the fleet from off the wa-ters poured out

53

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

con sord.

pp

pp

ter - ror and dis - may till the bold and err - ing foe fell like leaves on Au - tumn day? When the bu - gle called to bat - tle and the can - non deep - ly roared, Oh! I

58

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

wish I could have seen him draw his sharp and glit-'ring sword. Tell me, tell me wea-ry sol-dier, will he nev-er come a-gain? Did he suf-fer 'mid the wound-ed or

63

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

die a - mong the slain?

"Fare - well, Moth - er, Death's cold hand con sord. weighs up - on my spi - rit now, And I

69

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Perc.
Timp.
Hp.
Sop.
Ten.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

feel his blight - ing breath fan my pal - lid cheek and brow. Clo - ser! Clo - ser! to your heart, Let me

Detailed description: This page contains measures 69 through 74 of a musical score. The score is for a full orchestra and vocal soloists. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombone) and percussion (Percussion, Timpani) are mostly silent, indicated by whole rests. The Harp (Hp.) plays sustained chords. The vocal soloists (Soprano and Tenor) enter in measure 69 with the lyrics: "feel his blight - ing breath fan my pal - lid cheek and brow. Clo - ser! Clo - ser! to your heart, Let me". The strings (Violins 1 & 2, Viola, Violoncello, and Contrabass) provide a rhythmic accompaniment with eighth-note patterns.

75

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

feel that you are by, While my sight is grow - ing dim, For the dear old Flag I die." For the

mf

pp

mf

mf

81

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

mf

mf

mf

mf

mf

pizz.

mf

dear old Flag I die, Moth - er, dry your weep - ing eye; For the hon - or of our land And the

87

Fl.1
 Fl.2
 Ob.1
 Ob.2
 Cl.1
 Cl.2
 Bsn.1
 Bsn.2
 Hn.1
 Hn.2
 Tpt.1
 Tpt.2
 Tbn.
 Perc.
 Timp.
 Hp.
 Sop.
 Ten.
 Vln.1
 Vln.2
 Vla.
 Vcl.
 Cb.

dear old Flag I die. For the hon - or of our land
 dear old Flag I die. For the hon - or of our land And the dear old Flag I die.

p
mp
mp
mp

93

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Perc.

Timp.

Hp.

Sop.

Ten.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

p

Solo

Solo

Solo

p

Solo

p

Wilt Thou Be Gone, Love?

Music by Stephen Foster
Arranged by Lucas Richman

$\text{♩} = 104$

This musical score is for a full orchestra and vocal soloists. It is written in 4/4 time with a tempo of 104 beats per minute. The key signature has one flat (B-flat). The score includes parts for Flute 1 & 2, Oboe 1 & 2, B-flat Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2 in F, B-flat Trumpet 1 & 2, Trombone, Timpani, Harp, Violin 1 & 2, Viola, Cello, and Bass. The vocal soloists, Juliet and Romeo, have staves that are mostly empty, indicating they are silent for this piece. The orchestration features a strong melodic line in the woodwinds and strings, with a prominent bass line. Dynamics include *f* (forte) and *ff* (fortissimo).

Flute 1

Flute 2

Oboe 1

Oboe 2

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Trombone

Timpani

Harp

Juliet

Romeo

Violin 1

Violin 2

Viola

Cello

Bass

6

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Hp.
J.
R.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

Wilt thou be gone, wilt thou be gone, love,

mp

mp

mp

mp

mp

mp

12

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Hp.
J.
R.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

gone, love, from me? Stay! 'tis the Night - in - gale that sings in yon - der tree.

Detailed description: This is a page from a musical score, marked with a rehearsal symbol '12' in a box. The score is for a full orchestra and vocal soloists. The instruments listed on the left are: Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Tbn., Timp., Hp. (Harp), J. (Soprano), R. (Alto), Vln.1, Vln.2, Vla. (Viola), Vcl. (Violoncello), and Cb. (Double Bass). The key signature has one flat (B-flat). The vocal soloists J. and R. have lyrics written below their staves. The harp (Hp.) and strings (Vln.1, Vln.2, Vla., Vcl., Cb.) have musical notation throughout the page. The woodwinds and brass instruments (Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn.) have rests throughout the page.

18

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
Timp.
Hp.
J.
R.
Vln.1
Vln.2
Vla.
Vcl.
Cb.

mp

Deem not 'tis the Lark, love; day is not yet near. Be - lieve me, 'tis the Night - in - gale whose

Detailed description: This is a page of a musical score, page 4, marked with rehearsal mark 18. It features a full orchestral arrangement with woodwinds, brass, percussion, strings, and vocal soloists. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombone, and Timpani) are mostly silent, indicated by whole rests. The strings (Harp, Violins 1 & 2, Viola, Violoncello, and Contrabass) provide a harmonic foundation with sustained notes and some melodic movement. The vocal soloists, a Soprano (J.) and a Tenor (R.), enter with a melodic line. The Soprano's part includes the lyrics: "Deem not 'tis the Lark, love; day is not yet near. Be - lieve me, 'tis the Night - in - gale whose". The Tenor part is silent. The score is written in common time (4/4) with a key signature of one flat (B-flat).

24

[illegible]

30

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

Hp.

J.

R.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

f

tr

mf

Stay! 'tis the Night - in - gale that sings in yon - der tree. Love, 'tis the Night - in - gale,

'Tis not the Night - in - gale that sings in yon - der tree. 'Tis the Lark, 'tis the

36

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

Hp.

J.

R.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

tr

mp

tr

mp

mp

mp

mp

mp

mp

mp

Love, 'tis the Night - in - gale, Love, 'tis the Night - in - gale that sings in yon - der tree, Wilt thou be

Lark 'tis the Lark, 'tis the Lark, love, that sings in yon - der tree, I must be

42

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

Hp.

J.

R.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

gone, wilt thou be gone, love, gone, love, from me? Gone, Love, from

gone, I must be gone, love, gone, love, from thee. Gone, Love, from

mp

mp

48

Fl.1 *f*

Fl.2 *f*

Ob.1 *f*

Ob.2 *f*

Cl.1 *f*

Cl.2 *f*

Bsn.1 *f*

Bsn.2 *f*

Hn.1 *f*

Hn.2 *f*

Tpt.1 *f*

Tpt.2 *f*

Tbn. *f*

Timp. *f*

Hp. *f* *mp*

J. *f*

R. *f* *mp*

Vln.1 *f* *mp*

Vln.2 *f* *mp*

Vla. *f* *mp*

Vcl. *f* *mp*

Cb. *f* *mp*

me?

thee.

It is the Lark, the her - ald of the

54

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

Hp.

J.

R.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

morn, love; no Night - in - gale. See! the clouds are bright - 'ning, the stars are grow - ing

60

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

Hp.

J.

R.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

mp

pale. Day is on yon moun - tain top that veils the east - ern sky. I must be gone and

66

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

Hp.

J.

R.

Vln.1

Vln.2

Vla.

Vcl.

Cb.

live, love, or stay with thee and die. I must be gone, I must be gone, love, I must be gone from

Wilt thou be gone, love, wilt thou be gone from

72

Fl.1
 Fl.2
 Ob.1
 Ob.2
 Cl.1
 Cl.2
 Bsn.1
 Bsn.2
 Hn.1
 Hn.2
 Tpt.1
 Tpt.2
 Tbn.
 Timp.
 Hp.
 J.
 R.
 Vln.1
 Vln.2
 Vla.
 Vcl.
 Cb.

me? Stay! 'tis the Night - in - gale that sings in yon - der tree. Love, 'tis the
 thee. 'Tis not the Night - in - gale that sings in yon - der tree. 'Tis the Lark,

f $\underbrace{\text{trill}}_3$ $\underbrace{\text{trill}}_3$

78

Fl.1 *tr*

Fl.2

Ob.1 *tr* *mf*

Ob.2

Cl.1 *mp*

Cl.2 *mp*

Bsn.1

Bsn.2

Hn.1 *mp*

Hn.2 *mp*

Tpt.1

Tpt.2

Tbn. *mp*

Timp.

Hp.

J.
Night - in - gale, Love, 'tis the Night - in - gale, Love, 'tis the Night - in - gale that sings in yon - der

R.
'tis the Lark 'tis the Lark, 'tis the Lark, love, that sings in yon - der

Vln.1

Vln.2

Vla.

Vcl.

Cb.

84

Fl.1 *mf*

Fl.2 *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1 *mf*

Bsn.2 *mf*

Hn.1 *mf*

Hn.2 *mf*

Tpt.1 *mf*

Tpt.2 *mf*

Tbn. *mf*

Timp. *mf*

Hp. *mf*

J. *mf*

R. *mf*

Vln.1 *mf*

Vln.2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

Wilt thou be gone, wilt thou be gone, love, wilt thou be gone, love, from me?

tree, I must be gone, I must be gone, love, I must be gone, love, from thee.

$$f$$