

# Americanarama

Robert E. Foster

1 Full Score

8 Flute

2 Oboe

4 Clarinet 1

4 Clarinet 2

2 Alto Saxophone 1

2 Alto Saxophone 2

2 Tenor Saxophone

1 Baritone Saxophone

4 Trumpet 1

4 Trumpet 2

4 F Horn 1,2

8 Trombone, Baritone

2 Baritone T.C.

4 Tuba

1 Timpani

1 Bells, Temple Blocks

2 Snare Drum

2 Cymbals, Bass Drum

Extra Part - P3013901

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PUBLICATIONS

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## Program Notes

This unique work features a solo flute or the flute section and a snare drum soloist as it combines three classic 19<sup>th</sup> century American popular songs. These pieces have been arranged in a fresh, fun, entertaining setting for young bands.

Two songs by America's most popular 19<sup>th</sup> century song writer, Stephen Foster, have been combined with the early popular classic, *The Girl I Left Behind Me* in this intriguing musical adventure. We open with Foster's *Camptown Races* and then hear *Ring, Ring the Banjo*. The next song, *The Girl I Left Behind Me*, was popular with the fife and drum units in the early American military, and this is the form in which it is first presented here. Following this is a rousing finale which combines *The Girl I Left Behind Me*, and *Ring, Ring the Banjo*, both going on at the same time.

Stephen Collins Foster was born in Pennsylvania on July 4, 1826, and died in New York in 1864. In his brief life he wrote 186 songs, many of which became some of the best known and most loved of American songs. Among his most popular were *Old Folks At Home*, *My Old Kentucky Home*, *Jeannie With the Light Brown Hair*, and his very last song, *Beautiful Dreamer*. His songs reflected the romance and dreams of an earlier America which was still a predominately rural society and of an age when improved transportation and communications were starting to bring about massive changes in society.

## About the Composer

Robert E. Foster is on the music faculty of the University of Kansas where he served as director of bands from 1971 to 2002. An active composer and arranger, he has successful publications for groups at all levels. He is past president of the American Bandmasters Association and the National Band Association, and he serves as Vice President of the John Philip Sousa Foundation.

TEACHER'S MANUAL presenting learning objectives that support the NATIONAL STANDARDS for ARTS EDUCATION.

National Standards which may be addressed through this publication include:

- #2 - performing on instruments...a varied repertoire; #5 - reading and notating music;
- #6 - listening to and analyzing and describing music; #7 - evaluating musical performance.
- #9 - Understanding the music in relation to history and culture.

# AMERICANARAMA

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## LEARNING OBJECTIVES

### MUSIC THEORY

**KEY:** Concert Eb. Learn or review the following scale and arpeggio, which is printed at the top of each part.



### MUSICAL STYLE

All three of these songs are energetic and rhythmic. They should be played with a sense of pulse (lighten up the beats which are not the strong beats in each measure), and in a light, separated style.

### TIME SIGNATURE

4/4 - The upper number indicates there are four beats in a measure; the lower number indicates a quarter note receives one beat.

2/4 - The top number = 2 beats in a measure; bottom number - a quarter notes gets 1 beat.

### DYNAMIC MARKINGS

mezzo piano (*mp*) - moderately soft.

mezzo forte (*mf*) - moderately loud.

forte (*f*) - loud.

### OTHER MUSICAL TERMS

Moderato - an Italian word meaning "moderately" - not too fast, not too slow.

# Americanarama

Three Classic 19th Century American Popular Songs

**Robert E. Foster**

**Moderato**

Flute  
Oboe

Clarinets 1  
2

Alto Saxes 1  
2

Tenor Sax

Trumpets 1  
2

F Horns 1  
2

Trombone  
Baritone

Tuba  
Low Woodwinds

Timpani

Bells  
Temple Blocks

Snare Drum

Crash Cyms.  
Bass Drum

**Camptown Races**

Fl.  
Ob.

Cls. 1  
2

A. Saxes 1  
2

T. Sax.

Tpts. 1  
2

F Hns. 1  
2

Tbn.  
Bar.

Tuba  
Low W. W.

Timps.

Bells  
T. Blks.

S. Dr.

Cr. Cyms.  
B. Dr.

Robert E. Foster

**21 Ring, Ring the Banjo**

Fl. Ob. 17 21

Cls. 1 2

A. Saxes 1 2

T. Sax.

Tpts. 1 2 17 21

F Hns. 1 2

Tbn. Bar. div.

Tuba Low W. W. -Tuba +Tuba

Timp. mf

Bells T. Blks.

S. Dr. mf

Cr. Cyms. B. Dr.

17 18 19 20 21 22 23 24 mf 25 26 27

**29 37**

Fl. Ob.

Cls. 1 2 mp f

A. Saxes 1 2 f

T. Sax.

Tpts. 1 2 29 37 mp f

F Hns. 1 2

Tbn. Bar.

Tuba Low W. W. Bsn. only tutti

Timp. mf

Bells T. Blks.

S. Dr.

Cr. Cyms. B. Dr.

28 29 30 31 32 33 34 35 36 37 38 39 40 mp

# 53 The Girl I Left Behind Me

Fl. Solo or soli

45

Fl. Ob. *mp* *mf* *f* *f*

Cls. 1 2 *mp* *mf* *f*

A. Saxes 1 2 *mp* *mf* *f*

T. Sax. *mp* *f* *f*

Tpts. 1 2 *mp* *mf* *f*

F Hns. 1 2 *mp* *mf* *f*

Tbn. Bar. *mp* *f* *f*

Tuba Low W. W. *mp* *f* *f*

Timp. *f* *f*

Bells T. Blks.

S. Dr. *f* solo or soli

Cr. Cyms. B. Dr. *mp* *f*

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55

61

Fl. Ob.

Cls. 1 2

A. Saxes 1 2

T. Sax.

Tpts. 1 2

F Hns. 1 2

Tbn. Bar.

Tuba Low W. W.

Timp.

Bells T. Blks.

S. Dr.

Cr. Cyms. B. Dr.

56 57 58 59 60 61 62 63 64 65 66 67

**69 Finale**

tutti

Fl. Ob.

+Ob.

Cls. 1 2

A. Saxs. 1 2

T. Sax.

Tpts. 1 2

F Hns. 1 2

Tbn. Bar.

Tuba Low W. W.

Timp.

Bells

T. Blks.

S. Dr.

Cr. Cyms. B. Dr.

68 69 70 71 72 73 74 75 76 77 78 79 80

**77**

**85**

Fl. Ob.

Cls. 1 2

A. Saxs. 1 2

T. Sax.

Tpts. 1 2

F Hns. 1 2

Tbn. Bar.

Tuba Low W. W.

Timp.

Bells

T. Blks.

S. Dr.

Cr. Cyms. B. Dr.

81 82 83 84 85 86 87 88 89 90 91 92

**85**

div.

Bsn., B. Sax

Tuba, B. Cl., B. Sax

solo

B. Cl., Tuba