

SONGS
of
STEPHEN FOSTER



Will Earhart
and
Edward B. Birge

SONGS

of

STEPHEN FOSTER

Prepared for
SCHOOLS AND GENERAL USE



EDITED AND ARRANGED BY

WILL EARHART

Director of Music in the Pittsburgh Public Schools

AND

EDWARD B. BIRGE

Professor of Music, Indiana University

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TITLE INDEX

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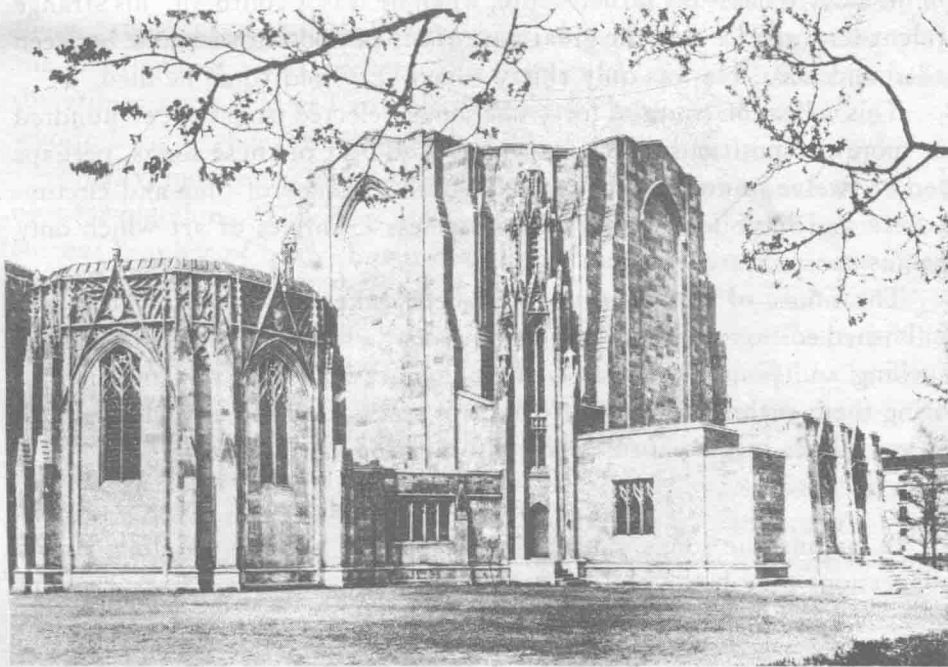
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STEPHEN C. FOSTER MEMORIAL
University of Pittsburgh, Pittsburgh, Pennsylvania

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MONUMENT TO STEPHEN FOSTER

Fargo, Georgia

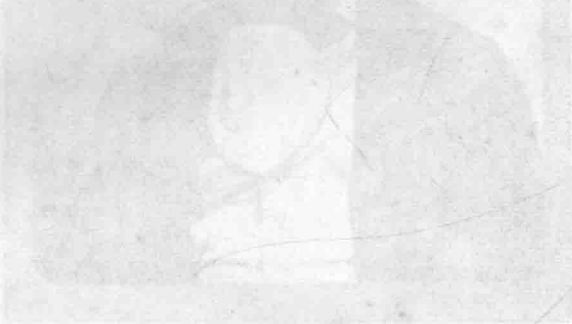
Dedicated October 27, 1928

Donated by Charles J. Haden of Atlanta, Georgia

SONGS

STEPHEN FOSTER

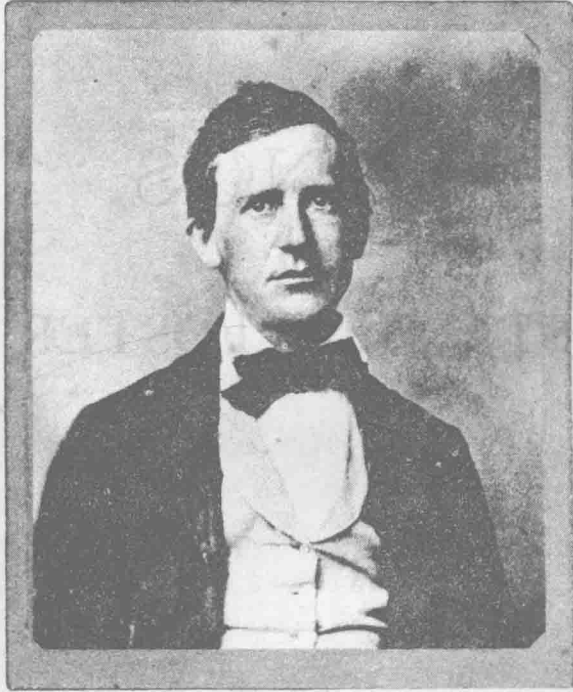
SONGS
of
STEPHEN FOSTER



WILL PAPPERT
PUBLISHED BY THE
MUSICAL BROTHERS

107 N. 3. ST.





STEPHEN COLLINS FOSTER
1826—1864



SONGS

of

STEPHEN FOSTER

Prepared for
SCHOOLS AND GENERAL USE



EDITED AND ARRANGED BY
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1944



FOSTER HALL, INDIANAPOLIS, INDIANA

THE SONGS in this book and the greater part of the knowledge we now have of Stephen Foster's life and work have become available largely through the efforts of Josiah Kirby Lilly, of Indianapolis, Indiana. His fondness for the melodies of Stephen Foster led him to search for first editions of these songs, and then for portraits of Foster, and for information that would throw increasing light on the composer's life. A small building erected on his estate to house a pipe organ was named Foster Hall, and from 1931 to 1937 it became a fascinating treasure house of all things pertaining to Stephen Foster. In 1937 these things were given by Mr. Lilly to the "people of the United States," and they are enshrined in the Stephen Collins Foster Memorial, located on the University of Pittsburgh campus in the city of the composer's birth.

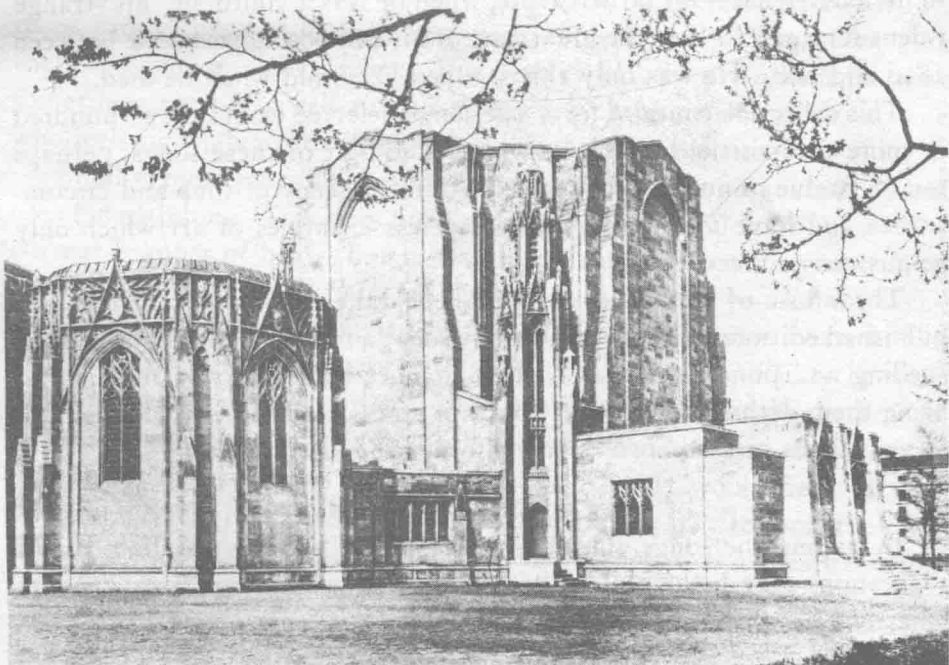
This collection of Foster songs is here presented for the second time. It first appeared in the Foster Hall edition published in 1934 by Mr. Lilly, who has since transferred publication rights to the University of Pittsburgh.

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STEPHEN C. FOSTER MEMORIAL
University of Pittsburgh, Pittsburgh, Pennsylvania

FOREWORD

★ **A**MERICAN CHILDREN are familiar with some of the best known songs of Stephen Foster, and they will find in the pages of this book many more which they will enjoy learning and singing. The songs are simple and lovable, and they belong to the whole world; for all hearts are alike in feeling tenderness, merriment, joy, sympathy, and love of home, and must have some beautiful way of expressing these feelings, such as we find in song.

But sometimes we forget the giver in the gift. We have accepted these songs as belonging to us; let us not forget the composer, who also belongs to us, and whose simple and kindly nature is so beautifully revealed in his music.

Stephen Collins Foster was born in Pittsburgh, Pennsylvania, on July 4, 1826, when it was a small town. On the day he was born two great Americans died: John Adams and Thomas Jefferson, second and third presidents of the United States. Stephen began to compose music in his early teens—his father wrote, when he was a youth, of “his strange talent for music”—but the great part of his composing was done between 1846 and 1864. He was only thirty-seven years old when he died.

This collection contains forty-one songs, selected from the two hundred or more compositions which he wrote. The best of these songs, perhaps ten or twelve in number, have outlived all exigency of time and circumstance and have joined those other ageless examples of art which only genius can produce.

The music of this collection has been taken directly from the first published editions, without alteration except a few corrections in wording, spelling and punctuation, as well as changes in key in certain songs to bring them within the range of youthful voices, and some rearrangement of voice lines in the choruses to conform to modern printing.

HOW TO SING THE SONGS

In singing the songs questions of style may become puzzling. A few suggestions may be helpful.

All the songs, like folk songs in general, are so sincere and heartfelt that any artificial sentiment in singing them would be unworthy. Your own taste will probably be a sufficient guide in this matter. *Old Folks at Home* is so deeply earnest in quality that no one would wish to sing it otherwise than simply and beautifully. On the other hand, some of the rollicking minstrel songs, such as *Camptown Races*, might tempt the singers to declaim and shout until good singing tone and musical charm would be lost. This opposite kind of error may be avoided by taking care to make every tone *sing to its very end*, no matter how energetically the tone is attacked at its beginning. The *ringing* quality should not drop out of the voice in singing, for instance, "De Camptown ladies sing dis song." The flat, toneless voice that would result is not a singing voice, even if it is a speaking voice.

When there is a long tone at the end of a phrase, as in every fourth measure of *Old Folks at Home*, it should be held its full length, and the measure should be completed. The tone should be held, too, *as though the singer liked it*, and this can be accomplished if the singer does something with the tone to make it interesting. Exceedingly slight fluctuations in power—an almost imperceptible swell, or a little decrease in power, or, more rarely, even a little increase, as though one were *growing into* the next phrase—will prevent those awkward, empty moments that sometimes are permitted to occur between phrases. Of course, no one who feels right about it will let the music die at any point.

Finally, most songs should not be held to a rigid *tempo*, such as a band uses for marching. This does not mean that notes should not receive the current number of beats, but it does mean that the beats are not all of the same speed. In *Old Folks at Home*, for instance, if you let the voice and words move naturally, you will find that the last two beats of the first measure tend to move a little more deliberately (possibly because so many words occur on them) and the first two beats of the second measure tend to move a little more lightly. Then the last two beats of the second measure tend to hold back slightly. It would be a pity to exaggerate these liberties; but it would be a greater pity to force the song along on a rigid mechanical beat. Stephen Foster was a sensitive soul, and he wrote for that most sensitive of musical agencies, the voice.

THE EDITORS

SUGGESTIONS FOR ARRANGEMENT OF VOICES

ANGELINA BAKER

The verses of this song may be sung by a solo voice or by equal voices in unison; the *Chorus* by all, in four parts, or, if voices for that are not available, in unison.

BEAUTIFUL CHILD OF SONG

Both the one-part and the two-part sections will be found best adapted to treble voices only. Solo voices, or equal voices in unison, may be used.

BEAUTIFUL DREAMER

A solo voice might well sing the first eight measures of this song; a number of voices sing the next four measures in unison; the solo voice then sings four measures; and all in unison complete the verse. Or it may be sung in unison throughout, each singer omitting notes that are not in easy range.

CAMPTOWN RACES

In this song either one voice or a group of equal voices may sing the solo phrases, but all should sing the chorus response, "Doo-dah!" If voices for part-singing are not available, the *Chorus* may be sung, though less effectively, in unison.

COME WHERE MY LOVE

LIES DREAMING

This song was intended to be sung as a quartette, but is effective with many voices on a part, if the tone is not allowed to become too robust. Alternations of quartette and chorus, prevailing in eight-measure sections, will also be found effective. The final four measures afford excellent play for the entire chorus.

COME WITH THY SWEET

VOICE AGAIN

This song is practically limited to treble voices, except when adult voices are present. The first eight measures might be taken *solo*; the next four, unison; the next three (to the two parts), *solo*; the next five, duet or semi-chorus (in two parts); the last four, two-part chorus. Or a solo voice on each part, or many treble voices on each part, might be adopted throughout the entire song.

DOLLY DAY

Any solo voice, or equal voices in unison, might sing the verse of this song, and all sing the four-part *Chorus*. Or the verse might be divided equally (eight measures each) between two solo voices, or between two groups singing unisonally, and the *Chorus* then be sung by all together. If voices for the harmonic parts are not available, the *Chorus* may be sung by all, in unison.

DOWN AMONG THE

CANE BRAKES

The verses may be sung by a solo voice, by different solo voices, or by equal voices in unison, perhaps changing groups for different verses. The *Chorus*, if not done *tutti*, with all parts, may be varied by having its first four measures sung by a solo voice or in unison by a few voices, and its last two measures (of voice) sung by all, in unison.

ELLEN BAYNE

The verses may be sung by a solo voice, or by treble voices in unison; the *Chorus* as a duet, or by a two-part chorus of treble voices. Unless changed voices can sing a high E easily they can not be used effectively.

FAIRY BELLE

The two parts for the verses may be sung as a duet, or by a treble-voice chorus in two parts. If four parts are not available for the *Chorus*, the first four measures of it would better be sung by a solo voice or by a few soprano voices in unison, the next four measures by full two-part chorus of treble voices.

FAREWELL, MY LILLY DEAR

A solo voice, or equal voices in unison, may sing the verses of this song. If the two-part *Chorus* is repeated, the repetition should be *pianissimo*. Such repetition will lose in effect if done after every verse. If basses are present they may easily join in the *Chorus* by singing, in the rhythm of the treble voices, the C's, G's, and F's of the piano left-hand part.

GENTLE ANNIE

An effective way of singing this song would be to have a solo voice sing the verses; several or all soprano voices sing the first four measures of the *Chorus*; the solo voice or a few treble voices sing the remaining four measures. Or the entire song may be sung by all voices in unison, so far as the range is adapted to individual voices.

GLENDY BURK

For the verses, a male voice, or several male voices in unison, if available, should be used. All should join in the *Chorus*.

HAPPY HOURS AT HOME

The verses will probably be most effective if sung by a number of voices in unison. In the *Chorus*, the tenor *obbligato* is essential only in the second and third measures, where the range is fortunately not extreme.

HARD TIMES COME AGAIN NO MORE

The verses of this song are most effective if treated solo-wise, by either a baritone voice (preferably) or by mezzo-soprano. It may nevertheless be sung very effectively in unison, preferably by male voices. The *Chorus* may be sung by all in unison, if parts are not available, or as printed, since both of these forms were provided in the original edition.

THE HOUR FOR THEE AND ME

This song may be sung as a duet or as a two-part chorus throughout.

JEANIE WITH THE LIGHT BROWN HAIR

This song may be sung throughout by a solo voice or by treble voices in unison; or these ways might be alternated on successive verses. Another possibility would be to use a solo voice on the first eight measures, then voices in unison to the end. A solo voice would better, in any case, sing the cadenza after the hold (—), on the word "Oh," any other voices that are being employed then joining on the word "I."

KATY BELL

The verses may be sung by all or a number of sopranos in unison, or by a solo voice. The *Chorus* may be sung in parts, or, if only treble voices are available, it may be sung by all of these in unison.

LAURA LEE

All voices may sing in unison throughout, in this song. Individual singers may be obliged to omit notes of extreme range here and there.

MASSA'S IN DE COLD GROUND

The compass of this song permits of its being sung by almost all voices. The verses may be sung by either a solo treble or a baritone voice, or by a group of either of such voices in unison. Or the first eight measures could be sung by the lower of these voices, the higher might join in the next eight. If four parts, mixed voices, are available, tenors and sopranos should sing the upper part in the *Chorus*, altos and basses the lower part. Or, again, either male voices or treble voices could sing the entire song alone; and it might be well to change from one to the other for some one stanza.

MY BRUDDER GUM

If a tenor singer is available the verses may best be done by that voice, solo. Treble voices in unison will also be effective. If a balanced four-part chorus is not available, the *Chorus* may be sung in unison by all voices, each singer omitting notes that are outside a comfortable range.

MY OLD KENTUCKY HOME

Treble voices in unison may most effectively sing the verses of this song. If the *Chorus* also must be sung in unison, a small number of voices only should sing the verses.

NELL AND I

The one-part sections may be sung by a solo voice or by equal voices in unison; the two-part sections as duet, or as two-part chorus or semi-chorus. If four parts, mixed voices, are not available for the close, that section may be sung in unison by all voices, so far as individual voice-ranges permit.

NELLY BLY

The verses may be sung optionally by a treble or by a baritone voice, or by a group of either of such voices, in unison. The chorus may be sung by all in unison, or in two parts. In the latter case, tenors and baritones, if present, should join, respectively, the first soprano and the second soprano part.

NELLY WAS A LADY

If voices for four-part singing in the *Chorus* are not available, the verses should be sung by a solo voice or by a limited number of voices in unison, in order to strengthen the *Chorus* by the addition of a number of voices. Otherwise, the verses may be sung by all, or by all equal voices, in unison.

OH! BOYS, CARRY ME 'LONG

For the verses of this song a solo baritone, or male voices in unison, will be found preferable, but good effect may be obtained with other voices. If the *Chorus* must be sung unisonally, some voices should be held in reserve and added only on the *Chorus*.

OH! SUSANNA

If tenor voices are available, the verses may well be taken as tenor solo or by tenors in unison. Treble voices will prove very effective, however. If the *Chorus* must be sung by treble voices in unison, only part of those present should sing the verses.

OLD BLACK JOE

The verses may be sung either by a solo, baritone or treble, or by a group of either kind, singing in unison. The *Chorus*, if basses are lacking, may be sung in two-parts, treble voices, or by all voices in unison on the melody.

OLD DOG TRAY

Any group of equal voices will be found effective for singing the verses of this song; or they may be sung with one or another solo voice. The *Chorus* is effective if sung in unison by equal voices, or in unison and octaves by unequal voices.

OLD FOLKS AT HOME

Either a solo voice, if an excellent one is available, or a number of voices in unison, may sing the verses. Since no parts are added in the *Chorus*, many voices should be held in reserve, to join at this point.

OLD MEMORIES

Treble voices only, in unison throughout, will be found most effective for this song. It may be varied, however, by using a solo voice for one verse, and voices in unison for the next. A further possibility is to use second soprano voices in the first eight measures, first soprano voices in the next eight, and either all, or the second sopranos alone, in the concluding section.

OLD UNCLE NED

Treble voices may sing the melody throughout, except that some low voices will need to be selected to sing the descending bass motive in the ninth measure of the vocal part.

OPEN THY LATTICE, LOVE

Treble voices only, except in case of adult choruses, can be used effectively. First sopranos only, in unison, should sing the first half, second sopranos and altos adding the lower part only, in the second half.

OUR BRIGHT SUMMER DAYS ARE GONE

The verses, one or all, may be taken most effectively by either a baritone or treble voice, solo, or by treble voices in unison. All voices, equal or unequal, may join in the *Chorus*.

PARTHENIA TO INGOMAR

In this song, treble voices in unison will be found superior to any solo voice that is likely to be available, for considerable depth and weight of tone are needed. The first stanza might, however, be assigned to only part of the voices, all joining on the second stanza.

RING DE BANJO

Soprano voices can sing the verses of this song acceptably. They should do so, in unison. The *Chorus*, should changed boys' voices not be available, may be sung in unison by all treble voices, but some of these may have to omit occasional high tones.

SOME FOLKS

A solo voice, either treble or baritone, a group of voices of either kind, or both voices or groups together, may sing the verses. In the *Chorus* the lower voices should transpose the one high F to a lower octave.

SUMMER LONGINGS

Both changed and unchanged voices may sing in unison and octaves in this song without bad effect.

SWEETLY SHE SLEEPS, MY ALICE FAIR

It may be well in this song to divide the class into high and *mezzo* voice-parts. The *mezzo* voices would then sing the first eight measures, the high voices the next eight, and all would sing the final eight. The plan would be followed in both verses.

UNDER THE WILLOW SHE'S SLEEPING

In this song all treble voices of proper compass may sing the verse in unison. If bass voices are lacking, the *Chorus* may be sung by using the two upper parts only. In this case, however, the verse should be sung by not more than half the voices that participate in the *Chorus*.



THE WHITE COTTAGE

The Birthplace of Stephen Foster, July 4, 1826
Lawrenceville, Pennsylvania (now a part of Pittsburgh)

MY OLD KENTUCKY HOME, GOOD NIGHT

FOSTER'S PLANTATION MELODIES

№ 20

As Sung by

Christy's Minstrels

№ 18. FAREWELL MY LILLY DEAR.
№ 19. MASSA'S IN THE COLD GROUND.

Written and Composed by

STEPHEN C. FOSTER.

25¢ net.

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MY OLD KENTUCKY HOME
First Edition

Trade Item

MY OLD KENTUCKY HOME, GOOD-NIGHT!

Published by Firth, Pond & Co., 1853.

According to a tradition which has not been verified, this famous song was written in Bardstown, Kentucky, at "Federal Hill" the home of Stephen Foster's relatives, the Rowans. It is said that Stephen and his wife were visiting their cousins in the summer of 1852. *My Old Kentucky Home* is supposed to have been inspired by the beauties of the Kentucky country-side.


"Federal Hill" is now a state shrine, and many thousands of persons come every year from every state in the Union to see it.

My Old Kentucky Home was made the official state song by act of the Kentucky legislature in 1928.

Harold Vincent Milligan comments as follows on *My Old Kentucky Home*:

"The song rings true and expresses an emotion deep-rooted in the human soul. Its only rival in the affectionate esteem of the multitudes is *Old Folks at Home* which it closely resembles in spirit. Both songs sing of loneliness and longing, of yearning over the happiness of days gone by."

Poco adagio



1. The sun shines bright in the



old Ken-tuck-y home, 'Tis sum-mer, the dark-ies are gay, The