

Three American Sketches

I. Frog Went A-Courtin', II. Come All Ye Fair and Tender Ladies, III. Sweet Betsy From Pike

TRADITIONAL

Arranged by MICHAEL STORY (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone

4 1st B♭ Trumpet
4 2nd B♭ Trumpet
4 Horn in F
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
1 Mallet Percussion
(Bells)
1 Timpani
2 Percussion I
(Snare Drum, Bass Drum)
3 Percussion II
(Triangle, Tambourine, Crash Cymbals,
Suspended Cymbal)

WORLD PARTS

4 Horn in E♭
3 Trombone in B♭ Bass Clef
3 Trombone in B♭ Treble Clef
2 Baritone in B♭ Bass Clef
2 Tuba in E♭ Bass Clef
2 Tuba in E♭ Treble Clef
2 Tuba in B♭ Bass Clef
2 Tuba in B♭ Treble Clef

PROGRAM NOTES

Three American Sketches is a trilogy of American folk melodies. The origin of "Frog Went A-Courtin'" can be traced back 450 years to a Scottish song titled "The Frog Came to the Myl Dur." There have been dozens of variations on the theme of the frog's courtship; however, the version most known today was probably written in the southern Appalachians during the 1800s. "Come All Ye Fair and Tender Ladies" has had at least two different melodies: one in a major mode in 4/4 time and the other a much more expressive tune in minor and in 3/4. The second one is the source for this arrangement. Another popular folk song, "John Riley," uses the exact expressive melody. Ironically, "Come All Ye Fair and Tender Ladies" tells a tale of lost love; "John Riley" tells of true love found. "Sweet Betsy From Pike" was written in 1847 during the great western expansion. It tells of a young couple that traveled west to California during the 1840s, and it only briefly mentions the many hardships that were endured during this period.

NOTES TO THE CONDUCTOR

"Frog Went A-Courtin'" should be played in a light, detached manner. Careful attention to all marked articulations will help ensure a musical performance. "Come All Ye Fair and Tender Ladies" contains a lyrical baritone solo that is cued in the tenor sax and trombone parts. The two short trumpet solos may be played either by one player or by the whole section. Proper phrasing is critical. There should be a general feeling of crescendo throughout "Sweet Betsy From Pike." You may want to conduct this piece in "one," with a dotted half in the 54-60 bpm range. As always, the marked tempos are only a guide. Please feel free to adjust as needed. I hope you and your ensemble find *Three American Sketches* to be a rewarding musical experience.

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CONDUCTOR

THREE AMERICAN SKETCHES

TRADITIONAL
Arranged by MICHAEL STORY (ASCAP)

I. Frog Went A-Courtin'

Lively $\text{♩} = 108-112$

5

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Lively' with a quarter note equal to 108-112 beats per minute. The score begins with a five-measure rest for most instruments, followed by the C Flute and Oboe playing a melodic line starting in measure 5. The Clarinets (1 and 2) play a rhythmic accompaniment with a 'stagger breathing' instruction. The Bass Clarinet and Bassoon are also present but have rests. The Saxophone section (Alto, Tenor, Baritone) has rests. The Brass section (Trumpets 1 and 2, Horn in F, Trombone, Baritone, Tuba) has rests. The Percussion section (Mallet Percussion/Bells, Timpani, Snare/Bass Drum, Triangle/Tambourine/Cymbals) has rests. A large red watermark 'Preview Only' is overlaid diagonally across the score.

1 2 3 4 5 6

Conductor - 2

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

13

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

13

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Triangle

Tamb.

mf 13 14 15 16 17 18

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

21

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

S.D.
mf

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I
B.D.
mf

Perc. II

mf

37

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

37

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Fl. *f*

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

49

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *f*

Cr. Cyms.

div.

57

Fl. *mf* *f*

Ob. *mf* *f*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *f*

Timp. *mf* *f*

Perc. I *f*

Perc. II *mf* *f*

Trgl. Tamb.

One player All play

II. Come All Ye Fair and Tender Ladies

Slowly $\text{♩} = 60$

Fl. *mp* div. 6

Ob. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp* stagger breathing

Bsn. *mp* stagger breathing

A. Sax. *mp* div. *p* Cue: Bar. Solo

T. Sax. *mp* stagger breathing

Bar. Sax. *mp* stagger breathing

1 Tpts. 6

2 Tpts.

Hn.

Tbn. *mp* stagger breathing Cue: Bar. Solo *mf* Solo *mf*

Bar. *mp* stagger breathing

Tuba *mp* stagger breathing

Mlt. Perc. Tune: D

Timp.

Perc. I

Perc. II

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

One player

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Slightly faster ♩ = 69

13

Fl. *mf*

Ob. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *stagger breathing* *mf*

Bsn. *stagger breathing* *mf*

A. Sax. *Play stagger breathing*

T. Sax. *stagger breathing* *mf*

Bar. Sax. *stagger breathing* *mf*

13 Tpts. *mp* *Slightly faster ♩ = 69* *mf*

2 Tpts. *mp* *mf*

Hn. *mp* *mf*

Tbn. *Play* *All play stagger breathing* *mp* *mf*

Bar. *mp* *mf*

Tuba *All play stagger breathing* *mf*

Mit. Perc. *mf*

Timp.

Perc. I

Perc. II *Susp. Cym.* *pp* *mp* *mf*

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

Solo

22

All play

p

mf

Conductor - 15
stagger breathing

30

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

30

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

All play
Straight mute

mp
Straight mute



III. Sweet Betsy from Pike

Bright $\text{♩} = 152 - 160$

Fl.

Ob.

1
Cls. *mf*

2
Cls. *mf*

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp. *Tune: F, B \flat*

Perc. I

Perc. II

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

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This musical score page, labeled 'Conductor - 18' and '17', contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bassoon (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Multiple Percussion (Mlt. Perc.), Tom-tom (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The dynamic marking *mf* (mezzo-forte) is used for several instruments starting at measure 17. A large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid diagonally across the page.

Fl.
Ob.
1
2
Cls.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1
2
Tpts.
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

25

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

25

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

33

Fl.

Ob.

Musical notation for Flute and Oboe parts, measures 31-36. The Flute part has a melodic line with slurs and accents. The Oboe part is mostly rests.

Cl. 1

Musical notation for Clarinet 1 part, measures 31-36. The part features a melodic line with slurs and accents.

2

B. Cl.

Musical notation for Bass Clarinet part, measures 31-36. The part consists of a steady bass line.

Bsn.

Musical notation for Bassoon part, measures 31-36. The part consists of a steady bass line.

A. Sax.

Musical notation for Alto Saxophone part, measures 31-36. The part consists of a steady bass line.

T. Sax.

Musical notation for Tenor Saxophone part, measures 31-36. The part consists of a steady bass line.

Bar. Sax.

Musical notation for Baritone Saxophone part, measures 31-36. The part consists of a steady bass line.

33

Tpts. 1

Musical notation for Trumpets 1 part, measures 31-36. The part features a melodic line with slurs and accents, starting with a *mf* dynamic.

2

Hn.

Musical notation for Horns part, measures 31-36. The part features a melodic line with slurs and accents, starting with a *mf* dynamic.

Tbn.

Musical notation for Trombone part, measures 31-36. The part consists of a steady bass line.

Bar.

Musical notation for Baritone part, measures 31-36. The part consists of a steady bass line.

Tuba

Musical notation for Tuba part, measures 31-36. The part consists of a steady bass line.

Mlt. Perc.

Musical notation for Multiple Percussion part, measures 31-36. The part includes a Triangle and Tambourine.

Timp.

Perc. I

Perc. II

mf Triangle Tamb.

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

p

mf

Fl. *b^bes:* *b^bes:* *#^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Ob. *b^bes:* *b^bes:* *#^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

1 Cls. *#^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

2 Cls. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

B. Cl. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Bsn. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

A. Sax. *#^bes:* *#^bes:* *#^bes:* *#^bes:* *#^bes:* *#^bes:* *f*

T. Sax. *#^bes:* *#^bes:* *#^bes:* *#^bes:* *#^bes:* *#^bes:* *f*

Bar. Sax. *#^bes:* *#^bes:* *#^bes:* *#^bes:* *#^bes:* *#^bes:* *f*

1 Tpts. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

2 Tpts. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Hn. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Tbn. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Bar. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Tuba *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Mlt. Perc. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Timp. *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Perc. I *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*

Perc. II *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *b^bes:* *f*



Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

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