

AMERICAN MEDLEY

Arranged by
Steven L. Rosenhaus

Developing String Orchestra Series

INSTRUMENTATION

2-Full Score	5-Viola
8-1st Violin	5-Cello
8-2 nd Violin	5- Double bass
	2-Snare Drum

Duration: Approx. 3 min. 9 sec.

Grade: 2 ½ (Medium-Easy)

Complete Printed Set (w/2 scores)	\$60.00
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ABOUT THE ARRANGER

Steven L. Rosenhaus is a composer, arranger, conductor, author, educator, and performer. His concert music has been called “clever, deftly constructed and likable” by *The New York Times*; the *Sächsische Zeitung* (Dresden, Germany) declares it “expressive....It’s song-like melodic sequences and balladic aspects give it a lyrical beauty, within a newer soundworld.”

His original works and arrangements are performed by such musicians as the New York Philharmonic, pianist Laura Leon, violinist Florian Mayer, the Dresden Sinfonietta, the Sheboygan Symphony (WI), the New York Repertory Orchestra, the Meridian String Quartet, and several U.S. military ensembles including the U.S. Navy Band (Washington, DC), as well as educational ensembles across the U.S.

Dr. Rosenhaus holds a Ph.D. from New York University where he serves as Adjunct Assistant Professor of Composition. He has over 150 original works and arrangements in print with Print Music Source and other publishers. Dr. Rosenhaus is a frequent guest conductor of service, professional, community, and educational groups at all levels.

Steven L. Rosenhaus is the author of *The Concertgoer’s Guide to the Symphony Orchestra* (The Music Gifts Company) and co-author with Allen Cohen of *Writing Musical Theater* (Palgrave Macmillan).

PROGRAM NOTES

An American Medley is a sort of time capsule; the selections span United States history from revolutionary days to the first part of the 20th century.

The medley begins with *Yankee Doodle*, originally a British march with lyrics that taunted the Colonies but was later taken on (with some pointed lyric changes) by the Americans. The defiance and ironic humor in doing so left us with a jaunty tune that almost defines American nature as a whole.

This steadfast defiance continues in the patriotic hymn *Chester*, composed by church musician William Billings and first published in 1770. The first few lines are clear in intent: "Let tyrants shake their iron rod, and Slavery clank her galling chains; we fear them not." The music is stirring, even when heard without the lyrics.

Next we jump to 1904, when songwriter George M. Cohan premiered the song (*I'm a Yankee Doodle Dandy* (aka *The Yankee Doodle Boy*) in his Broadway show *Little Johnny Jones*. Cohan's show, patriotic bordering on the jingoistic, was about an American jockey who rides the horse named Yankee Doodle at the British Derby.

The last song, *America the Beautiful*, has long been proposed as an alternative to *The Star-Spangled Banner* as a national anthem. (Irving Berlin's *God Bless America* is another candidate.) The gorgeous melody by Samuel A. Ward (another church musician) perfectly fits the lyrics by Katherine Lee Bates. Yet music and lyrics were written separately in the late 1800s and not put together until 1910.

PERFORMANCE NOTES

Tempos are approximate and should be adjusted according to the needs of the ensemble and the acoustic environment. Once set, however, the tempo should sound lively and remain consistent until measure **91**, when the music broadens and becomes more majestic.

Articulations and bowings are deliberately kept to a minimum, although successive eighth notes in measures **5–34** can be played *staccato* if desired. The comma cut-off at measure **54** should be brief.

The arrangement of *Chester* is based on Billings' original, complete with most of the tune in the middle voices from mm. **39–46**. Be sure to bring out the melody.

The optional snare drum part may be played by multiple players as long as they do not overpower the rest of the ensemble. The part is written for the same level player, perhaps slightly more advanced, as for the strings.

In the opening 12 measures seated players are asked to "march" in place. This is optional but makes for an interesting effect with the bass line and snare drum.

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Steven L. Rosenhaus

Allegro ma non troppo ♩ = ca. 112

5 "Yankee Doodle" (Revolutionary Song)

Violin 1 *March in place* *mf*

Violin 2 *March in place*

Viola *March in place*

Cello *March in place*

Bass *pizz.* *mf*

Snare Drum *mf*

2 3 4 5 6 7 8

13

Play *mf* Play *mf* Play *pizz.*

9 10 11 12 13 14 15 16

21

f *f* *f* *arco* *f* *arco* *f*

17 18 19 20 21 22 23 24

29

Musical score for measures 25-34. The score is written for five staves: two treble clefs, two bass clefs, and a percussion line. The music is in 4/4 time. Measures 25-27 show a rhythmic pattern of eighth notes. Measures 28-34 show a more complex rhythmic pattern with some rests and a change in the bass line.

39 "Chester" (Music by William Billings, 1746-1800)

Musical score for measures 35-44. The score is written for five staves: two treble clefs, two bass clefs, and a percussion line. The music is in 4/4 time. Measures 35-38 show a rhythmic pattern of eighth notes. Measures 39-44 show a more complex rhythmic pattern with some rests and a change in the bass line. The word *p* (piano) is written below the staves in measures 39, 40, 41, and 42.

47

Musical score for measures 45-52. The score is written for five staves: two treble clefs, two bass clefs, and a percussion line. The music is in 4/4 time. Measures 45-52 show a rhythmic pattern of eighth notes. The word *p* (piano) is written below the staves in measures 45, 46, 47, and 48.

59 "Yankee Doodle Dandy"
(Music by George M. Cohan, 1878-1942)

Musical score for measures 53-60. The score is in 2/4 time and features five staves. Measures 53-58 are in a key signature of one flat (B-flat major). At measure 59, the key signature changes to two flats (D-flat major). Dynamics include *pp* (pianissimo) and *pizz.* (pizzicato) for the first four staves, and *mf* (mezzo-forte) for the fifth staff. The fifth staff also includes *arco* (arco) markings. A double bar line is present at the end of measure 58.

Musical score for measures 61-68. The score continues from the previous system. Measures 61-68 are in the key signature of two flats (D-flat major). Dynamics include *mf* (mezzo-forte) and *arco* (arco) markings. A double bar line is present at the end of measure 68.

Musical score for measures 69-76. The score continues from the previous system. Measures 69-76 are in the key signature of two flats (D-flat major). Dynamics include *f* (forte) markings. A double bar line is present at the end of measure 76.

83

Musical score for measures 77-84. It features five staves: four for a string quartet (Violin I, Violin II, Viola, Cello/Double Bass) and one for a piano accompaniment. The music is in 4/4 time and includes dynamic markings of *mf*. Measure numbers 77, 78, 79, 80, 81, 82, 83, and 84 are indicated below the piano staff.

Musical score for measures 85-90. It features five staves: four for a string quartet (Violin I, Violin II, Viola, Cello/Double Bass) and one for a piano accompaniment. The music is in 4/4 time and includes dynamic markings of *mf*. Measure numbers 85, 86, 87, 88, 89, and 90 are indicated below the piano staff.

91 Andante ♩ = 92

"America the Beautiful" (Music by Samuel A. Ward, 1847-1903)

Musical score for measures 91-98. It features five staves: four for a string quartet (Violin I, Violin II, Viola, Cello/Double Bass) and one for a piano accompaniment. The music is in 4/4 time and includes dynamic markings of *f*. Measure numbers 91, 92, 93, 94, 95, 96, 97, and 98 are indicated below the piano staff.

99

Musical score for measures 99-103. The score is written for five staves: two treble clefs (top two), two bass clefs (bottom two), and a percussion line (bottom). The key signature is one sharp (F#). The percussion line features a consistent eighth-note pattern. Measure numbers 99, 100, 101, 102, and 103 are indicated below the staves.

107

Musical score for measures 104-109. The score is written for five staves: two treble clefs (top two), two bass clefs (bottom two), and a percussion line (bottom). The key signature is one sharp (F#). The percussion line features a consistent eighth-note pattern. Measure numbers 104, 105, 106, 107, 108, and 109 are indicated below the staves.

Musical score for measures 110-115. The score is written for five staves: two treble clefs (top two), two bass clefs (bottom two), and a percussion line (bottom). The key signature is one sharp (F#). Measures 110-113 show sustained chords in the upper staves. Measure 114 features a dense sixteenth-note texture in the upper staves. Measure 115 includes dynamic markings *sfz* and *p*. Measure numbers 110, 111, 112, 113, 114, and 115 are indicated below the staves.

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