

BEAUTIFUL DREAMER

Stephen Collins Foster
Arranged by Carrie Lane Gruselle

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

PROGRAM NOTES

One of America's most beloved songwriters was Stephen Collins Foster, who wrote memorable and endearing songs in the 19th century. This tune, *Beautiful Dreamer*, was set in the unusual meter of 9/8. Embedded within this arrangement are quotes from two well-known pieces also in 9/8 meter: Bach's *Jesu, Joy of Man's Desiring* and Debussy's *Clair de Lune*. This was one of Foster's last pieces and was published posthumously.

NOTES TO THE CONDUCTOR

This arrangement provides an opportunity for students to spend time with 9/8 meter, which can be viewed as 3 beats per measure with a triple subdivision of the beat. The interspersed quotes from *Jesu, Joy of Man's Desiring* and *Claire de Lune* are incidental and serve as a springboard for more discussion or listening activities regarding meter. Some basic shifting is required of violin 1, cello and bass. In addition to meter study, students will study shaping long phrases and the interaction between sections of the ensemble.



Beautiful Dreamer

CONDUCTOR SCORE
Duration - 3:00

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Moderato (♩ = 52)

Violins

Viola

Cello

String Bass

Musical score for measures 1-4. The score is for Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Moderato (♩ = 52). The dynamics are marked as *mf* (measures 1-2), *p* (measures 3-4), and *mp* (measures 1-4). There are first and second endings marked with '1' and '2' above the notes in measures 3 and 4. A rehearsal mark '4' is placed above the first ending in measure 4.

Vlins.

Vla.

Cello

Str. Bass

Musical score for measures 5-8. The score is for Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked as *mf* (measures 5-6), *p* (measures 7-8), and *mp* (measures 5-8). There are first and second endings marked with '1' and '2' above the notes in measures 7 and 8. A rehearsal mark '8' is placed above the first ending in measure 8.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

9 10 11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14 15 16

mp *f*

mf *f*

mp *f*

mp *f*

mp *f*

mp *f*

17

Vlns. I *mf* *pizz.* *p*

Vlns. II *mp* *p*

Vla. *mp* *p*

Cello *mp* *pizz.* *p* *arco*

Str. Bass *mp* *pizz.* *p*

17 18 19 20

21

Vlns. I *arco* *mf*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp* *arco* *pizz.*

21 22 23 24

26

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

mf

mf

arco

25 26 27 28

31

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

f

mf

mf

mf

29 30 31 32 33

36

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

34 35 36 37

41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff *pp*

ff *pp*

f *mp*

f *pp*

f *pp*

38 39 40 41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mp

mp

42 43 44 45

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

sub. p

sub. p

pp

sub. p

sub. p

pp

sub. p

sub. p

pp

46 47 48 49 50

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