



# 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

C Flute

Oboe

B♭ Clarinets

2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Lively  $\text{♩} = 108-112$ 

5

B♭ Trumpets

2

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion  
(Bells)

Timpani

Percussion I  
(Snare Drum, Bass Drum)Percussion II  
(Triangle, Tambourine,  
Crash Cymbals,  
Suspended Cymbal)

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

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

*mf*

21

21

Conductor - 5

29

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

S.D.

*mf*

29



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

Clas.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

37

1

Tpts.

2

Hn.

Tbn.

(6)

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*sim.*

*mf*

*mf*

*sim.*

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

Cr. Cyms.

46 47 48 49 50 51 52 53 54

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## II. Come All Ye Fair and Tender Ladies

Slowly  $\text{♩} = 60$

Fl. *div.* *mp* 6

Ob. *mp*

1 *mp*

2 *mp*

Cl. *stagger breathing* *mp*

B. Cl. *stagger breathing* *mp*

Bsn. *stagger breathing* *mp*

A. Sax. *div.* *mp* *p*

T. Sax. *stagger breathing* *mp* Cue: Bar. Solo

Bar. Sax. *stagger breathing* *mp*

1 *mp*

2 *mp*

Tpts. *mp*

Hn. *mp*

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

Bar. *stagger breathing* *mp*

Tuba *stagger breathing* *mp*

Mlt. Perc. *Tune: D*

Timp.

Perc. I

Perc. II

6

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



13

Fl.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

13

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

pp

mp

mf

sf

stagger breathing

Play stagger breathing

All play stagger breathing

Play

mp

mf

sf

pp

mp

mf

sf

13

14

15

16

17

18

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

All play

*p*

*mf*



[illegible]

Conductor - 15  
stagger breathing

30

Fl. *mp*

Ob.

1 *mp*

2

Cls. *stagger breathing*

B. Cl.

Bsn. *stagger breathing*

A. Sax.

T. Sax. *stagger breathing*  
*mp*

Bar. Sax.

30

1 *mp*

2 *mp*

Tpts. *mp*

Hn. *mp*

Tbn. *stagger breathing*  
*mp*

Bar.

Tuba *mp*

Mlt. Perc.

Timp.

Perc. I

Perc. II

*mp*

*p*

## III. Sweet Betsy from Pike

Bright ♩ = 152 - 160

Fl.

Ob.

1  
Cls. *mf*

2  
Cls. *mf*

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Bright ♩ = 152 - 160

1  
Tpts.

2  
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tune: F, B♭

Timp.

Perc. I

Perc. II

9

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

9

17

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



25

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

25

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II



33

Fl.

Ob.

Cl.  
1

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.  
1

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Triangle

*mf*

Tamb.

31

32

33

34

35

36

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

37 38 39 40 41 42 43 44

*mf*

*p*

Susp. Cym<sub>41</sub>

*mf*

51

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

59

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