

## NOTES

*Green Dances* was commissioned by the Eastern Division of the American Choral Directors Association for the Community Honor Chorus (Charles Bruffy, Conductor) for the Convention in Providence, Rhode Island in February 1998.

This suite of three "dances" is an affectionate tribute to 19th century Americana: the game songs, the love songs, waltzes and barn dances which were an important part of community life. The principal source for these texts is a collection by Duncan Emrich entitled *American Folk Poetry* (Little Brown and Co., Boston, 1974). The vitality and variety of the folk tradition bounced off each page, and I did my own transferring and combining to make this set.

Both text and tune of **Green, Green, Rocky Road** I had known for many years. It is included in my source book, *Folk Song Transformations*, and has proven to be a fine 'cantus firmus' for choral improvisation. It comes originally from Alabama and exhibits the loose, jazzy, mocking style of many Southern songs. The form, typical of many game songs, has a double refrain: the brief "rocky road" after each line of the refrain, and the whole refrain itself. The large form is a rondo, where the refrains indicate group movement, and the verse is more soloistic. In performance, choose a relaxed, swingy tempo -- not too fast. Play vocally with the 'blue' notes in the melody, and make the speech Southern in flavor. Think *dance* all the way through, and please use the finger-snaps precisely as indicated. Their value is in inverse ratio to their presence!

**Green Willow** was new to me, and I loved its quiet sadness. The lament of the 'false true love' is a constant in folk-poetry, as is the gardening theme (willow, thyme). Since I didn't know any tune for the text (I'm sure one or more exist), I enjoyed writing my own, modeling it on the modal English ballads which flourished in the Appalachians. In performance a warm mezzo voice is needed for the solo. That unaccompanied beginning is designed to be in maximum contrast to the preceding dance: it is not, however, *free* in rhythm -- try to imagine a steady 8th note accompaniment in the background. The pianist then has a chance to shine, as you will observe in the triple layers of dynamics. And, the text is all-important in the verse, where the words *Let no one take your thyme* may indeed be newly pertinent.

For the final movement I combined **Walking On the Green Grass** and **Salute Your Partner**. The first is a Victorian valentine: the gentle waltz provides ample opportunity for flirting, and is in great contrast to the vigorous square dance calls of the second part. Again, I wrote tunes to match, taking my cue from those references to the sentimental stroll and to the 'cowboys'. In performance, keep those pictures in mind for the right degree of decorous sentimentality in the first, and the rowdy slam-bang style of the second. Set the tempo carefully so that the waltz and square dance share exactly the same tempo by measures, not by quarter-notes. The ending when the waltz returns should gently fade away, with a final touch of humor.

One more thought about performance....the connections between numbers are carefully planned. One of the difficulties of programming several short songs on a choral program is the inevitable interruption of applause which breaks the mood and disturbs the flow. Keep the momentum going and let the new song begin before the audience has a chance to break in. That is, *entrance* them, with these memories of a time when we as a nation were younger and more innocent, when group dances were the norm and people sang for their own entertainment. If you can get people humming along and dancing in the aisles, you are on the right track!

*Alice Parker*

# Green Dances

For Four-Part Chorus of Mixed Voices  
with Mezzo - Soprano Solo  
and Piano Accompaniment

Alice Parker

With a jazzy beat ♩ = 120

## I

Soprano  
Alto  
Tenor  
Bass

*mf unis.* x x x x

Green, green, rock - y road;— Some— la - dy's green rock - y road;—

5 x x x x

Tell me who you love,— rock - y road;— Tell me who you love,— rock - y road;—

Piano *mf*

9 x x x x *S/A (flirting) mp marc.*

Here we march all in a ring.—

*mp*

13

One will choose while the oth - ers sing;— Choose the one that you love best,— And

x = finger snap

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LG Co. 52996

17 S/A *mf*  
 I am sure you'll please the rest. — Green, — green, — rock - y  
 T/B *f* x x  
 Oh, — green, green, rock - y road, — Some —

21  
 road; Green, — green, — rock - y road; Tell me, —  
 x x x  
 lad - y's green rock - y road; — Tell me who you love, —

24  
 tell me, — tell me; Tell me, — tell me who you love, who you love; Tell me, — who  
 x x x x  
 rock - y road; — Tell me who you love, — rock - y road. —

28

do you love? *mp* Bet - ter in your

*fp* *mp*

Jee - min-ny jin-kins, what a choice you've made!—

32

grave be laid!— *S* (*teasing*) Kiss her slow, let her know—

*legato*

Kiss her slow and let her know Just

35 S *mf*  
 How you love her so. Green, green,  
 A *f* Green, green,  
 T *mf*  
 how you come to love her so. Green, green,  
 B *mf*  
 how you come to love her so. Green, green,  
*mf*

38  
 rock - y, rock - y, rock - y road; Green, rock - y, rock - y, rock - y  
 rock - y road; Some old - y's green rock - y road;  
 rock - y road; Green, green, rock - y road;  
 rock - y road; Green, green, rock - y road;

41

road. ——— Tell me, tell me, tell

Tell me who you love, — rock - y road; — Tell me who you love, —

— Tell me, — rock - y — road, Tell me, —

Tell me, — rock - y — road; Tell me, —

44

me, ——— rock - y road, ——— rock - y road. ———

rock - y road, — oh, — rock - y road. ———

rock - y — road, rock - y, — rock - y road. ———

— rock - y road, ——— rock - y, rock - y road. ———

*f*

47 *mp*  
 Tell me who you love on that  
*mp*  
 Tell me who you love,  
*mp*  
 Tell me who you love on that  
*mp*  
 Tell me who you love,  
*mp*

Lonesome  
 II ♩ = 56

50  
 rock - y road.  
 Solo *p* *mf*  
 rock - y road. Green wil- low, green  
 rock - y road.  
 rock - y road.  
 3

54 A  
wil- low, \_\_\_\_\_ With sor - row mixed a - mong, Tell all \_\_\_\_\_ the whole wide

58  
world. \_\_\_\_\_ That I loved \_\_\_\_\_ a false young man.

espr.  
mf

61  
p  
mp

65  
S/A mf  
Come

S/A

69

all you pret - ty fair young maids Who flour - ish in your

T/B *p unis.*

Come all, come all, Come all, come all who flour - ish,

*mp* *mf* *sim.*

72

prime, Be sure to keep your gar - den clean, Let

*mp* *mf* *mp*

Come in your prime, Be sure to keep your gar - den clean,

*sim.*

Solo

75

no one take your thyme. Green wil - low, green

*mp* *p*

Let no one take your thyme. Humming

*mp* *p* *mp* *sim.*

wil - low, \_\_\_\_\_ With sor - row mixed a - mong.

S/A *mf*

T/B *mf*

Tell

Tell

81 S/A

all \_\_\_\_\_ the whole wide world \_\_\_\_\_ I loved \_\_\_\_\_ a false young

all the whole wide world \_\_\_\_\_ She loved \_\_\_\_\_ a false young

T/B *mf*

all \_\_\_\_\_ the whole wide world \_\_\_\_\_ She loved \_\_\_\_\_ a false young

84 *ten.*

man. \_\_\_\_\_ *ten.*

man. \_\_\_\_\_ *ten.*

*mp* *p* *ten.* *ten.*

III. Jauntily ♩ = 50 (in 1) (Waltz)

97 *mf*

Walk - in' on the green grass, Walk - in' side by

*mf*

Walk - in' on the green grass, Walk - in' side by

Jauntily ♩ = 50 (in 1) (Waltz)

*mf*

*sim.*

103

side; Walk - in' with the one I love

side; Walk - in' with the one I love

109

In the coun-try - side.

In the coun-try - side.

Strongly accented (Square Dance)

♩ = ♩ = 50

Strongly accented (Square Dance)

♩ = ♩ = 50

*f*

115 S *mf*  
Walk - in' on the green grass,

A *mp*  
Walk - in', walk - in' walk - in' walk - in'

T *mf*  
Walk - in' on the green grass,

B *mp*  
Walk - in', walk - in' walk - in' walk - in'

*mf* *sim.*

121  
Walk - in' side by side; Walk - in' with the

walk - in' walk - in' side by side; Walk - in', walk - in'

Walk - in' side by side; Walk - in' with the

walk - in' walk - in' side by side; Walk - in', walk - in'

127

one I love In the coun-try - side. \_\_\_\_\_

with the one I love. Walk - in', walk - in' in the coun-try - side.

one I love In the coun-try - side. \_\_\_\_\_

with the one I love. Walk - in', walk - in' in the coun-try - side.

(Square Dance)

133 T/B *f unis.*

Sa - lute your part - ner!

No pedal

138

Let her go! Bal - ance all and do - si - do! Swing your gal and run a - way,

*sim.*

143

Right and left, and gents sa - shay.

S/A

147

Gents to the right and swing or cheat, On to the next gal and re - peat.

151

Bal - ance the next and don't be shy, Swing your part - ner, swing - her high.

156

161 T/B *f*

Bunch the gals and cir-cle round; Whack your feet un - til they sound.

*mf*

*f*

165 S/A

Run a - way,

T/B

Form a bas- ket! Break a- way! Swing and kiss and run a- way!

170

run a - way!

run a - way!

Swing her! Swing her high, swing her low!

174 T/B

*p*

Swing her, swing her, — swing her, swing, —

178 S/A *mp*

Gents to the left and bal-ance all, Lift your hooves and let 'em fall.

T/B

swing her, swing, — swing her, swing, —

*p* *sim.* *mf*

182 *mf*

Swing your op-po-sites, swing a-gain, Kiss her — if you

*molto marc. mp*

Kiss the sage-hens if you can! —

*mf* *p*

Swing a-gain, —

186 *can!* *poco rit.* **a tempo**

If you can. *poco rit.*

Bar. If you can, B If you can.

*mp* *p espr.*

191 *mp* Do - si do,

*mf* Back to your part-ners,

Back to your part-ners, do - si do, Grand right and left and

*mp* Home we go;

Grand right and left,

home we go;

*p* *p espr.*

195 *p* Home we go;

Grand right and left,

home we go;

*p* *p espr.*

200 *mp* Home we go, Hitch up, —  
 La-dies, sa-lute, Hitch up, —  
*mf* Gents, sa-lute your lit-tle sweets; Hitch up and prom-e-nade to your seats! —

204 Home we go.  
 Hitch up and prom-e-nade; Home we go.  
 T *p* Home we go. *rit.*  
 B Home we go. *rit.*

208 *p*  $\text{♩} = 132$  A little slower, dreamily  
 Walk - in' on the green grass, Walk - in' side by  
 Walk - in' on the green grass, Walk - in' side by  
 A little slower, dreamily  $\text{♩} = 132$

214

X

*mp*

side; Walk - in' with the one I love

side; Walk - in' with the one I love

*mp*

220

side.

*a tempo*

In the coun - try Home we go.

In the coun - try Home we go.

*p*

*a tempo*

*p*

226

X

*p* *poco rit.* *a tempo* X

Side by side.

Side by side.

Side by side.

Side by side.

*p* *pp*

*poco rit.* *a tempo* *pp*

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