

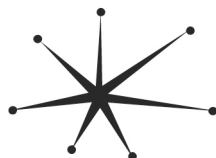
Andrew Rindfleisch

Four Vintage Songs

- I. Warte, Warte, nu rein Weilchen by Walter Kollo**
- II. Gentle Annie by Stephen Foster**
- III. When You Were Sweet Sixteen by James Thornton**
- IV. Ring de Banjo by Stephen Foster**

arranged for brass quintet
by
Andrew Rindfleisch

Manzo Music



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arranged for brass quintet by Andrew Rindfleisch
Duration: 14 minutes

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Commissioned by The Meridian Arts Ensemble

Do Not Copy

Warte, Warte nur ein Weilchen

(Wait, wait just a while longer)

Walter Kollo
arr. Andrew Rindfleisch

$\text{♩} = \text{ca. } 68$

poco legato

C Trumpet 1 *mp*

C Trumpet 2 *mp*

F Horn *poco legato* *mp* *molto legato* *p* *poco*

Trombone *poco legato* *mp* *molto legato* *p* *poco*

Tuba *poco legato* *mp* *molto legato* *p* *poco*

$\text{♩} = \text{ca. } 96$ *poco accel.*

7

molto legato *p* *poco* *poco*

$\text{♩} = \text{ca. } 116$

13 *poco legato* *mp* *poco legato* *mp* *poco legato* *mp* *poco legato* *mp*

accel.

sub p *mf* *sub p* *mf* *sub p* *mf* *sub p* *mf*

19 $\text{♩} = \text{ca. } 50-54$

sub *mp* *mf*

sub *mp* *mf*

sub *mp* *mf*

sub *mp* *mf*

sub *mp* *mf*

26

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33 rit. molto a tempo ($\text{♩} = \text{ca. } 50-54$)

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

40

Musical score for measures 40-46. The score is in 4/4 time and consists of five staves. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some measures containing rests. A large slur covers measures 43-45. The bottom two staves are bass clefs.

47

rit. molto broadly $\text{♩} = \text{ca. } 50-54$

Musical score for measures 47-53. The score is in 4/4 time and consists of five staves. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some measures containing rests. A large slur covers measures 49-51. The bottom two staves are bass clefs. Performance markings include *rit.*, *molto*, *broadly*, *f*, *mp*, and *legato*. A tempo marking $\text{♩} = \text{ca. } 50-54$ is present. A large watermark "Do Not Copy" is overlaid on the score.

54

lightly

Musical score for measures 54-60. The score is in 4/4 time and consists of five staves. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some measures containing rests. A large slur covers measures 56-58. The bottom two staves are bass clefs. Performance markings include *lightly* and *mp*.

61

Musical score for measures 61-67. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. The texture is dense with overlapping lines.

68

legato
mf

legato
mf

legato
mf

legato
mf

legato
mf

legato
mf

Musical score for measures 68-74. This section is marked with *legato* and *mf* dynamics. It features a prominent melodic line in the upper staves with slurs and ties, and a more rhythmic accompaniment in the lower staves. A large 'Do Not Copy' watermark is overlaid diagonally across the page.

75

poco rit.

Musical score for measures 75-81. The tempo is marked *poco rit.* (ritardando). The music continues with the same instrumental texture, showing a gradual slowing down of the tempo. The notation includes slurs and ties across measures.

82 $\text{♩} = \text{ca. } 112$ *rit.* $\text{♩} = \text{ca. } 100$ *molto legato* *rit.*

mp *poco* *poco* *molto legato* *poco* *poco* *mp* *poco* *poco* *molto legato* *poco* *poco* *mp* *poco* *poco*

89 $\text{♩} = \text{ca. } 50$ *rit.* $\text{♩} = \text{ca. } 72$ *lightly* *poco legato*

lightly *lightly* *lightly* *lightly* *poco legato* *poco legato* *poco legato* *poco legato* *poco legato*

96 *rit.* $\text{♩} = \text{ca. } 72$ *molto rit.* $\text{♩} = \text{ca. } 60$ *rit.* $\text{♩} = \text{ca. } 54$ *rit.* *molto*

p *poco* *poco* *p* *poco* *poco* *p* *p* *p* *p* *p*

Gentle Annie

Stephen Foster
arr. Andrew Rindfleisch

♩ = ca. 64-68

C Trumpet 1

C Trumpet 2

F Horn

Trombone

Tuba

poco legato

mp

7

molto legato

mf

molto legato

mp *mf*

molto legato

mf

molto legato

mp *mf*

13

rit. *a tempo*

poco legato

mp

poco legato

mp

mp

mp

19

legato, espressivo
mf

legato, espressivo
mf

26

rit. .

rit. .

33

a tempo

molto legato

mp *mf* *mp*

molto legato

mp *mf* *mp*

molto legato

mp *mf* *mp*

molto legato

mp *mf* *mp*

molto legato

mp *mf* *mp*

rit.

40 **a tempo**

poco legato

poco legato

legato, espressivo
mp

legato, espressivo
mp

46

legato, espressivo
mf

legato, espressivo
mp

legato, espressivo
mp

53 **rit. . . a tempo**

rit. . . . a tempo rit. . . . a tempo

60

Musical score for measures 60-66. The score is in 4/4 time with a key signature of two flats. It features five staves: two treble clefs and three bass clefs. The first staff has a melodic line with dynamics *mp* and *p*, and the instruction *molto legato*. The second staff has dynamics *mf* and *mp*, with *molto legato* above. The third staff has dynamics *mf* and *mp*, with *molto legato* above. The fourth staff has dynamics *mf* and *mp*, with *molto legato* above. The fifth staff has dynamics *mf* and *p*. Slurs and accents are used throughout.

rit. a tempo

67

Musical score for measures 67-73. The score is in 4/4 time with a key signature of two flats. It features five staves: two treble clefs and three bass clefs. The first staff has dynamics *p* and *pp*, with the instruction *poco legato* above. The second staff has dynamics *p* and *pp*, with *poco legato* above. The third staff has dynamics *p* and *pp*. The fourth and fifth staves have dynamics *p* and *pp*. Slurs and accents are used throughout.

rit. . . ♩ = ca. 52 rit. . . ♩ = ca. 60

74

Musical score for measures 74-80. The score is in 4/4 time with a key signature of two flats. It features five staves: two treble clefs and three bass clefs. The first staff has dynamics *p* and *pp*. The second staff has dynamics *p* and *pp*. The third staff has dynamics *p* and *pp*. The fourth and fifth staves have dynamics *p* and *pp*. Slurs and accents are used throughout.

When You Were Sweet Sixteen

James Thorton
arr. Andrew Rindfleisch

Hymn-like ♩ = ca. 72

sempre legato

C Trumpet I *mp* < *mf* *f*

C Trumpet II *mp* < *mf* *p* < *f*

F Horn *mp* < *mf* *p* < *f*

Trombone *mp* < *mf* *f*

Tuba *f* *sempre legato*

7

a tempo (♩ = ca. 72) *rit. . . breve* *rit. molto* *Meno* ♩ = ca. 64 (quasi-libero, in style) *rit. molto*

mf mp *breve* *mp*

mf mp *breve* *mp*

mf mp *breve* *mp*

mf mp *breve* *mf* *solo* *mp*

mf mp *breve* *mp*

13 *a tempo* (♩ = ca. 64) *rit. . . molto* *a tempo* (♩ = ca. 64) *rit. molto* (♩ = ca. 64) *rit. molto* *lunga*

lunga

lunga

lunga

lunga

lunga

19 **Meno** ♩ = ca. 56 rit. . . a tempo (♩ = ca. 56) rit. . . a tempo (♩ = ca. 56) molto rit. . .

25 **Meno** ♩ = ca. 44 rit. . . **Meno** ♩ = ca. 40 (with rubato) **breve** **Più** ♩ = ca. 72

32 **Tenderly, distant** ♩ = ca. 68 rit. ♩ = ca. 56-60 rit.

Ring de Banjo

Stephen Foster
arr. Andrew Rindfleisch

♩ = ca. 124–128 Lively, bright

C Trumpet 1
C Trumpet 2
F Horn
Trombone
Tuba

6

breve breve

11

17

molto legato

mp *p* *poco*

molto legato *p* *poco*

molto legato *mp* *p* *poco*

molto legato *p* *poco*

molto legato *p* *poco*

23

mp *poco* *mf*

mp *poco* *mf*

mp *poco* *mf sfz sfz sfz sfz sfz*

mp *poco* *mf sfz sfz sfz sfz sfz*

mp *poco* *mf sfz sfz sfz sfz sfz*

30

rit.

f *f* *f* *f*

sfz sfz sfz sfz sfz sfz sfz sfz *f*

sfz sfz sfz sfz sfz sfz sfz sfz *f*

sfz sfz sfz sfz sfz sfz sfz sfz *f*

♩ = ca. 104 Hymn-like

(rit.) - breve breve a tempo rit. - breve molto legato rit. - ♩ = ca. 104 rit. -

36

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

♩ = ca. 104 rit. - ♩ = ca. 96 rit. - ♩ = ca. 88 rit. - ♩ = ca. 124 accel. -

44

pp *p* *mp*

pp *p* *mp*

pp *p* *mp*

pp *p* *mp*

pp *p* *mp*

52 (accel.) - ♩ = 140 rit. -

mp *f* *f* *f* *f* *f* *f*

mp *mf* *f* *f* *f* *f* *f*

mf *f* *f* *f* *f* *f* *f*

mf *f* *f* *f* *f* *f* *f*

mf *f* *f* *f* *f* *f* *f*

♩ = ca. 136–140 Lively, bright

58 poco legato, but articulated

ff poco legato, but articulated

ff poco legato, but articulated

ff poco legato, but articulated

ff poco legato, but articulated

ff poco legato, but articulated

63 *molto rit.* . . . ♩ = ca. 144–148

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

69 *rit.* . . . *a tempo* ♩ = ca. 128 *rit.*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

Program Note

Four Vintage Songs is a reflection of my attraction and fondness for the popular songs of the late 19th/early 20th Centuries. Here, arranged for brass quintet, are songs by Walter Kollo, James Thorton, and Stephen Foster. There is a certain reverence I feel for these early songs, and clear reverent musical elements are composed into each arrangement, reflecting not only my sentiment, but a crafted musical connection between all four settings. These song settings are dedicated to the Meridian Arts Ensemble:

I. **Warte, warte, nur ein Weilchen** (Wait, wait just a while longer) was composed in 1922 by Walter Kollo for the German operetta "Marietta". It eventually became a popular hit in its own right, and its melody was used humorously by the German population to satirize the exploits of Fritz Harman, also known as the "Butcher of Hanover", then one of Germany's most infamous serial killers. Here, I set the tune as a waltz, as if heard on a Carnival carousel.

II. **Gentle Annie** is a well-known early American ballad by Stephen Foster composed in 1856. The circumstances of who "Annie" actually was has always been in dispute (whether it be Foster's cousin or maternal grandmother), but the melody itself is known to have been based on a popular Irish tune of the era.

III. **When You Were Sweet Sixteen** is an arrangement of a popular song composed by James Thorton in 1898, but its popularity soared in the 1920's and beyond, due to performances and recordings of a well-known version by Al Jolson. This arrangement is a solo vehicle for the trombone.

IV. **Ring de Banjo** is another extremely popular tune by Stephen Foster. Like many of Foster's songs, the lyrics paint a grotesque stereotype of slaves in 19th Century America (here, a slave leaves his plantation only to decide to return to his master). This song would later become part of the minstrel musician's repertoire and make appearances in dozens of Hollywood films (from John Ford western's to "Gone with the Wind").

(A. Rindfleisch)