

#### Suite from "The Social Orchestra"

The well-known American songwriter, Stephen Collins Foster, was born July 4, 1826, in Lawrenceville, Pennsylvania, and died in New York City on January 13, 1864. The facts about Foster's youth are vague, but we know that he began writing songs at an early age despite little formal musical training. By his early twenties, he had tried his hand at other professions, but the success of his early songs like "Oh Susanna!" led him to pursue a career solely as a songwriter by 1850. The next ten years, mostly spent in New York, proved to be his most successful, and the majority of his 201 songs were composed during this time.

Capitalizing on Foster's success, Firth, Pond & Co., his publisher, commissioned Foster to compile an instrumental volume entitled *The Social Orchestra*, published in 1853. This collection of eighty-five little pieces included popular melodies of the day arranged as solos, trios, and quartets. They were designed to be played by flute, violin, and any other instruments and are easily adapted for performance by brass quintet.

This suite is recorded by the American Brass Quintet on period instruments for Titanic Records (Ti81).

Notes by Raymond Mase.

Raymond Mase, a graduate of the New England Conservatory of Music, has been a member of the American Brass Quintet since 1973. He is also a member of the American Symphony Orchestra and principal trumpet of the American Composers Orchestra, Jupiter Symphony and Bethlehem Bach Festival Orchestra. He has appeared as soloist with the Boston Pops, the Naumburg Orchestra, the Aspen Chamber Symphony, the American Chamber Orchestra. Mr. Mase has also performed with the New York Philharmonic, the Boston Symphony Orchestra and was principal trumpet of the 1980 Casals Festival Orchestra. He is a founding member of the New York Cornet and Sacbut Ensemble and performs and records with the contemporary music group Parnassus and the Orpheus Chamber Orchestra. During the 1983-84 season he was heard in over 35 solo recitals nationwide with the popular Columbia Artist attraction "Toccatas and Flourishes" with organist Richard Morris. Mr. Mase serves on the faculties of the Manhattan School of Music, North Carolina School of the Arts, Hartt College, the Brooklyn College Conservatory of Music, and at the Aspen Music Festival.

## QUADRILLE NO. 3

## Stephen Foster

**Arranged by Raymond Mase**

In 2, not too fast

Trp1

mf

Trp2

mf

Hn

mf

Trb

mf

B.Trb  
or  
Tuba

mf

(A) \*

mp-mf-mp

mp-mf-mp

Tacet to (B) l x

mp-mf-mp

mp-mf-mp

mp-mf-mp

mp-mf-mp

A musical score for a piece titled "The Wicket". The score is written on five staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#) and contains a double bar line with two asterisks (\*\*). The fourth and fifth staves are in bass clef with a key signature of one flat (Bb). The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. A large, diagonal watermark reading "wickets" is overlaid across the entire score.

A musical score for the song 'The Rose Tree'. It features five staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the last two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with a prominent treble clef and a key signature of one sharp. The piano accompaniment consists of a simple bass line and a treble line with chords. The score is written in a clear, legible font.



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First system of musical notation for 'Oh Summer Night'. It consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one flat (Bb). The music features a melody in the upper staves with triplets and a steady accompaniment in the lower staves.

Second system of musical notation, divided into two measures. The first measure is marked with a forte 'f' dynamic and a triplet. The second measure is marked with a mezzo-piano 'mp' dynamic. The notation continues across five staves with the same clef and key signature as the first system.

## OH SUMMER NIGHT

Third system of musical notation, starting with the tempo marking 'Andante cantabile'. It consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one flat (Bb). The music features a melody in the upper staves with a mezzo-piano 'mp' dynamic and a steady accompaniment in the lower staves.

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one flat (Bb). The music features a melody in the upper staves with a mezzo-piano 'mp' dynamic and a steady accompaniment in the lower staves.

# OLD FOLKS QUADRILLE

First system of musical notation for 'Old Folks Quadrille'. It consists of five staves (treble and bass clefs) in 2/4 time, key of D major. The music features a melody in the upper staves and a bass line in the lower staves. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Second system of musical notation. It includes a section labeled (A) - (B) 1x only and a section labeled 2nd x only. The Solo part is marked *mp*. The bass line is marked *p-p* (pianissimo). Dynamics include *mp* and *p-p*.

Third system of musical notation, labeled (C) To E<sup>b</sup> trp. It features a melody in the upper staves and a bass line in the lower staves. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Fourth system of musical notation, labeled (D). It features a melody in the upper staves and a bass line in the lower staves. Dynamics include *f* (forte).



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