

Pamela J. Marshall

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*Remember the Old Songs*

tenor and piano

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# *Remember the Old Songs*

A set of songs dedicated to my mother Evelyn Marshall

by Pamela J. Marshall

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## **Notes**

I've been thinking about music that has been meaningful to me and certain childhood memories bring a strong sense of nostalgia. I remember the songbook, copyright 1909, with the oldfashioned-looking music on our piano rack. Juanita was one of my favorites. The book didn't mention the composer; only an arranger. I had no idea Juanita's composer and author was Caroline Norton, an activist for women's rights in the mid 1800s. As I got ready to write my interpretation of Juanita, I became intrigued with Caroline. I learned she was a lobbyist, essayist and poet. I discovered her most famous poem "I do not love thee". I've combined music from the song Juanita with portions of the poem. I liked the contrast of the pleading lover with a lover who can't acknowledge his or her heart.

I don't know where I learned Shenandoah, but it is another tune I've always loved. The longing in the words, the halting phrases, and pining melody have always tugged at my heart. The original tune has a flowing-halting effect, akin to water, in its melody and I've worked with that, stretching it and fragmenting it. I've also used two varieties of water accompaniments -- in the middle the surging arpeggios, and at the end a low swaying that feels like the slow surge of calm ocean.

Dixie is from the old book. It was one of my father's favorites and he played it often. There was a page turn in the middle of this spirited tune, so to play it without stopping in the middle, he had to memorize it. He said it's the only music he ever memorized. You're probably familiar with Dixie as a confederate or southern favorite. It was originally written in 1859 by the northern Daniel Emmett for minstrel shows. The confederacy adopted it as its marching song, but it was also Lincoln's favorite song, and it was played at his inauguration. I set it now in the spirit of a family memory. In our New England home, I had not been aware of its significance as a divisive Southern anthem.

I conceived of these songs for tenor, because my mother has always enjoyed fine tenor voices. Other voices certainly can sing these songs too.

This music is a birthday gift to my mother, who has always listened to our family's music-making with appreciation and love.

January 2001

# Shenandoah Echo

Based on the traditional folk song “Shenandoah”

Pamela J. Marshall

Andante, languidly  $\text{♩} = 72$

Tenor

Piano

3

5

7

a tempo  $\text{♩} = 72$

molto ritard.

(slow release)

*tr*

*mf*

Sheet music for Tenor and Piano. The Tenor part is in treble clef, 4/4 time, and the piano part is in bass clef, 4/4 time. The piano part includes dynamic markings like *ff*, *mf*, and *tr*. Measure 1 starts with a piano introduction followed by a vocal entry. Measure 2 shows a piano line with a fermata over two measures. Measure 3 begins the vocal line. Measure 4 features a piano line with a dynamic *ff*. Measure 5 continues the piano line with a dynamic *mf*. Measure 6 shows a piano line with a dynamic *ff*. Measure 7 begins the vocal line again. Measure 8 concludes the piece.

10

*mf*

*mp*

*f*

13

*mp*

*poco accel.*

*3*

16

*mf*

*pp*

19

22

Moderato cantando e rubato (like a river)

 $\text{♩} = 80$ 

6  
8

*pp*

*mp*

*Ped.*

*Ped.*

26

*simile*

*Ped.*

29

32

$\frac{3}{8}$

$\frac{2}{4}$

$\frac{3}{8}$

$\frac{2}{4}$

$\frac{3}{8}$

$\frac{2}{4}$

*Ped.*

6  
8

Oh, She-nan-doah,

I long to hear

6  
8

you.

to hear

you.

6  
8

Look a-way, ...

3  
4

6  
8

Oh, She-nan-doah,

I love your daugh-

3  
4

6  
8

ter. Look a-way,

you shin-ing ri-ver.

3  
8

4  
8

6  
8

50

Oh, Shenandoah, I love your daugh- ter. A- way, I'm

53

bound a- way, 'cross the wide Mis- sou-

56

ri.

59

62

67

71

74

78

78

Oh, se-ven years, I cour- ted

81

81

Sal- ly. Look a- way, you rol- ling ri- ver.

85

85

And se-ven more, I longed to have\_ her. A- way,

89

89

we're bound a- way 'cross\_ the wide\_ Mis- sou- ri.

*pp*

*mp*

93

Sheet music for piano, page 93. The score consists of two staves. The top staff has a treble clef and a 5/8 time signature. The bottom staff has a bass clef and a 5/8 time signature. The music includes various note heads and stems, some with accidentals like flats and sharps.

97

Sheet music for piano, page 97. The score consists of two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The music includes various note heads and stems, some with accidentals like flats and sharps.

99

Sheet music for piano, page 99. The score consists of two staves. The top staff has a treble clef and a 5/16 time signature. The bottom staff has a bass clef and a 5/16 time signature. The music includes various note heads and stems, some with accidentals like flats and sharps.

102

Sheet music for piano, page 102. The score consists of two staves. The top staff has a treble clef and a 7/16 time signature. The bottom staff has a bass clef and a 7/16 time signature. The music includes various note heads and stems, some with accidentals like flats and sharps.

106

111

113

115

Sheet music for piano, page 115. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The dynamic is marked 'pp'. The music features eighth-note patterns with grace notes and triplets indicated by '3' over groups of three notes.

117

Sheet music for piano, page 117. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns with grace notes and triplets indicated by '3' over groups of three notes.

119

Sheet music for piano, page 119. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns with grace notes and triplets indicated by '3' over groups of three notes.

122

Sheet music for piano, page 122. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns with grace notes and triplets indicated by '3' over groups of three notes. The dynamic is marked 'f'.

127

131

Distant and ponderous ♩ = 72

135

Fare-well, my dear, I'm bound to leave you.

138

Look a-way, you shi-ning ri-ver. Oh, She-nan-doah, I'll not de-

141

ceive you. A-way, we're bound a-way

144

'cross the wide Mis-sou-ri.

148

151

# Juanita and Caroline

Pamela J. Marshall

A setting of Caroline Norton's song Juanita with portions of her poem I Do Not Love Thee

Pensively  $\text{♩} = 66$

Tenor

Piano

6

poco agitato

11

18

*dim.*

*rit.*

DRAFT

24

*mp*

Soft o'er the foun- tain Lin- g'ring falls the south- ern moon;

28

Far o'er the

32

moun- tain, Breaks the day too soon!

37

In thy dark eye's splen-dor,

Where the warm light loves to dwell,

42

Wea- ry looks, yet ten- der, Speak their fond fare- well!

46

49

I do not love thee! do not love thee,

52

do not love thee!

55

*mp*

And yet And yet when thou art ab- sent I am sad; I

58

envy even the bright blue sky a-bove thee, Whose qui- et

61

stars\_ may see thee and be glad.

64

I do not

67

love thee! And yet, I know not why, What-e'er thou dost seems still well done, to

70

me: And of-ten in my sol-i-tude I sigh That those I do love are not

74

more like thee! I do not love thee!

77

yet thy speak-ing eyes, Be-tween me and the

80

mid- night mid- night heav'n a- rise,

*p*

*pp*

83

Often- er than an- y eyes I ev- er knew.

*mp*

86

I know I do not

90

I do not

94

love      Oh, do I love thee?      Ah,\_

Wilt thou not, re-

97

lent- ing,

For thine ab-  
sent lov- er sigh,

101

In thy heart, con- sent- ing

To a pray'r gone by?

105

Ni - ta, Jua - ni - ta!

Ask thy soul if we should part?

110

Ni - ta, Jua - ni - ta! Lean thou on my

114

heart!

tenderly, gently

*mp*

118

Ni - ta, Jua - ni - ta!

Let me lin - ger

122

by thy side!

Ni - ta Jua - ni - ta!

Be my own fair

bride!

# Whistling Dixie

Pamela J. Marshall

An interpretation of the minstrel song Dixie's Land written in 1859 by Dan Emmett

Lively  $\text{♩} = 100$

Tenor

Piano

5

I'll take my stand

Look a-

10

way!

Look a-

The musical score consists of two staves: Tenor and Piano. The Tenor staff uses a treble clef and the Piano staff uses a bass clef. The tempo is Lively with a quarter note equal to 100. The score begins with a piano introduction followed by the Tenor singing 'I wish'. The piano part features a repetitive eighth-note pattern. The Tenor continues with 'I'll take my stand' and 'way!', while the piano provides harmonic support with various chords and patterns. The score includes several time signature changes: 2/4, 5/8, 3/4, and 2/4 again. The lyrics 'Look a-' appear twice in the vocal line. The piano part concludes with a final chord.

way.

I wish I was in de

land a cot-ton. Old times there am not for-got-ten. Look a-

way, look a-way, look a-way, Dix-ie land.

In Dix- ie land\_ where\_

I was born in ear- ly on one fros- ty morn’ Look a-

way, look a- way, look a- way, Dix- ie land.

44

48

53

58

wish I was in Dix-ie. Hoo - ray, hoo - ray! In Dix- ie land I'll take my stand to

64

live and die in Dix- ie. A- way, a- way, a-

70

way down south in Dix- ie. A- way, a- way, a- way down south in

75

Dix- ie.

81

Piu mosso  $\text{♩} = 108$

86

91

*f*

*mp*

97

*2/4*

*3/4*

100

*2/4*

105

*f*

*mp*

110

Meno mosso  $\text{♩} = 80$

115

118

121

125

129

a tempo  $\text{♩} = 100$

Der's\_ buck- wheat cakes\_an'\_ In- gen bat- ter,

Make you fat or-a lit- tle fat-ter Look a- way, look a- way, look a- way, Dix-ie

land. But\_ if you want\_to\_ drive 'way sor-row Come and hear the

song to- mor- row. Look a- way, look a- way, look a- way, Dix- ie

153

land.

Den I wish I was in

158

Dix- ie. Hoo- ray, hoo- ray! In Dix- ie land I'll take my stand to

163

live and die in Dix- ie. A- way, a- way, A- way down south in

168

Dix- ie. A- way, a- way, a- way down south in Dix- ie.

174

174

178

Vivo  $\text{♩} = 116$

Den hoe it down\_ an' scratch your grab-ble, To

182

Dix- ie's land I'm bound to trab-ble. Look a-

186

way! Look a- way, look a- way, Dix- ie land.

8