

American Folk Suite

I. Fair and Tender Ladies

C. Leiter

Smoothly ♩ = 108

Soprano



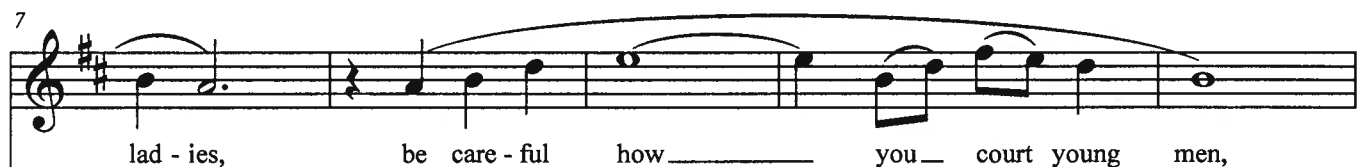
Come all you fair _____ and ten-der

Flute



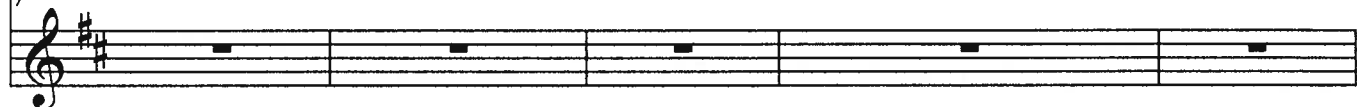
p *mf*

7



lad - ies, be care - ful how _____ you _ court young men,

7



12



they're like a _ star _____ in a sum-mer's morn-ing, _____ first ap - pear _____

12



18



_____ and then they're gone. _____ They'll tell you some _____

18



mf

23



_____ lov - ing stor-y, They'll tell you some _____ far - flung lie,

23



mp

29 *mp*
and then they'll go and they'll court an - oth - er, and for

34
that one they'll pass you by.

34 *mp* *f*

39 *f*
If I'd a - known be - fore I courted that

39

44
love, it was such a kil-lin' crime, I'd a locked my heart

44

49
— in a box of gold - en and tied it up with a sil - ver line.

49

II. Whistle, Daughter, Whistle

Cheerfully ♩ = 100

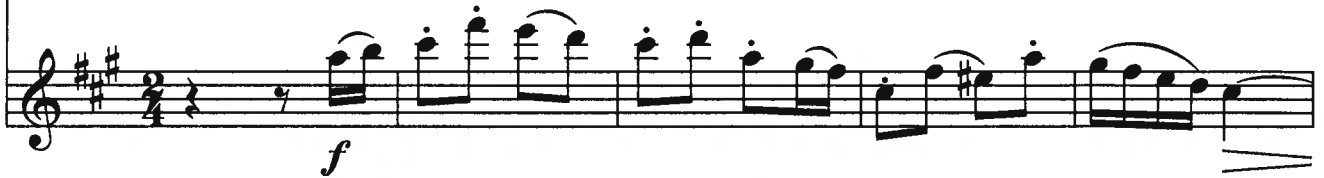
C. Leiter

Soprano



A musical staff for Soprano, showing five measures of whole rests.

Flute



A musical staff for Flute, showing a melody starting with a quarter rest, followed by eighth and sixteenth notes. A dynamic marking *f* is present below the staff.

Dramatically, as an adolescent



Musical staff for Soprano, measures 6-10. Dynamic markings *p* and *f* are shown above the staff.

'Oh, Mother I would mar-ry and I would be a bride, and



Musical staff for Flute, measures 6-10. A dynamic marking *mf* is shown below the staff.



Musical staff for Soprano, measures 11-15.

I would have a young man for - ev-er at my side, for if I had a



Musical staff for Flute, measures 11-15.



Musical staff for Soprano, measures 16-20. A triplet of eighth notes is marked with a '3' above it.

young man, O how happy I would be, for I am tired and O so weary of



Musical staff for Flute, measures 16-20. A trill is marked with 'tr' above it.



Musical staff for Soprano, measures 21-25. A dynamic marking *f* is shown below the staff.

my vir - gin - i - ty.'



Musical staff for Flute, measures 21-25. A dynamic marking *f* is shown below the staff.

27 *mf* *mf*
'Whis-tle, daugh-ter, whistle, — and you shall have a cow.' 'I can-not whistle

27 *mp* *mf*

33 *f*
moth-er, I guess I don't know how. For if I had — a

33 *f* *mf*

37 young man, O how hap-py I would be, for I am tired and —

37

41 *3*
O so wea-ry of my pro - pri - e - ty.

41 *f*

46 *mf* *p*
'Whis - tle, daugh - ter, whis - tle, — and you shall have a sheep.' 'I

46 *mp*

III. Johnny Has Gone for a Soldier

C. Leiter

Sadly ♩ = 60

Soprano

Flute

pp

(Hum)

p *mp*

6

6

11 *p* *mp*

John-ny has gone, O I love him so, On - ly time can

11

p

16 *mf*

heal my _ woe, since the lad that I love from me did go, _ Oh _

16

mf


**With certain timbres of soprano voice, the difference tone created between the voice and upper flute notes can be distracting. In such a case, use the lower octave.

IV. The Housewife's Lament/Single Girl

With light-hearted melancholy ♩ = 168-184


C. Leiter

Soprano *mf*




One day I was walk - ing, I heard a com - plain - in', and


Flute *mp*



5



saw an old wo-man the pic - ture of gloom. She gazed at the



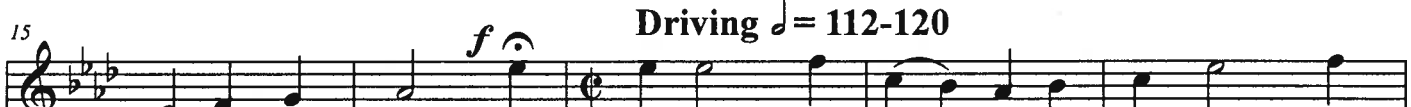
10




mud on her door - step (t'was rain - in') and this was her song as she



15 *f* **Driving** ♩ = 112-120



wield - ed her broom: Oh, when I was sin - gle, I went dressed so



20



fine, now I am mar - ried, go rag - ged all the



24

Tempo I

time. Lord, I wish I was a single girl a - gain.

mp

29

mf

There's — too much of wor-ri-ment goes in - to a

34

bon - net, there's too much of iron - ing goes in - to a shirt, there's

39

noth - ing that pays for the time you waste on it, there's noth - ing that

44

Driving $\text{♩} = 112-120$

lasts us, but troub - le and dirt. Oh, when I was sin - gle, I

f

49

went dressed so fine, now I am mar - ried, go

V. Jubilee

Joyous $\text{♩} = 108$
(clap)

C. Leiter

Soprano

Flute

p *pp*

(key slap)

f

It's all out on the old rail - road, it's

5

5

5

all out on the sea, all out on the old rail - road, as far as I can see.

11

11

11

Swing and turn, Ju - bi-lee, live and learn, Ju - bi-lee.

mf

17

17

mp *f*

Hard-est work I ev - er done, work-in' on the farm, — Eas-iest work I

mp (similie) *f*

23

ev-er done, swing-in' my true love's arm. Swing and turn, Ju - bi-lee,

23

28

live and learn, Ju - bi-lee.

28

mf

34 *mf*

If I had a need-le and a thread, as fine as I could sew, I'd sew my true love

34

39

to my side and down this creek I'd go. Swing and turn, Ju - bi-lee,

39

44 *p*

Live and learn, Ju - bi - lee. Some will come on

44

50 *mf*

Sat-ur-day night, and some will come — on Sun - day, If you give 'em half a chance, — they'll —

50

p *mf*