

Civil War Voices Musical Overview

Product Code: CN8000

To help you find the perfect musical for your next performance, we have provided this overview of the vocal and orchestral demands for this title.

Solo Songs: Yes

Ensemble/Large Chorus Songs: Yes

Main Character Details:

Joe Harris (m): C3-F4 vocals, moderate

Elizabeth Keckley (w): F3-D5 vocals, moderate

Harriet Perry (w): C4-F5 vocals, moderate

Theo Perry (m): D3-G5 vocals, difficult

Joshua Lawrence Chamerlain (m): C3-F5 vocals, difficult

Cook (w): F3-A5 vocals, difficult

Total Number of Songs: 25

Vocal Demands: Difficult

Orchestral Demands: Difficult

Size of Orchestra: Small (2-4)

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(CIVIL WAR VOICES)

Dixie

Harris, Fire Eaters 1, 2, 3, 4, Ensemble

4

CUE: **Harris:** "There must be some way to avoid war.

TRADITIONAL FOLK SONG
Arr. by MARK HAYES (ASCAP)

Slowly, with freedom ♩ = 56 I love the South and
I fear for her future."

TRACK 4

Harris: *mp* *rubato*

I ___ wish I was ___ in the

p *p*

3 *rit.* *a tempo*

land of cot - ton; old times there are not for - got - ten. Look a -

6 *mf*

way, look a - way, look a - way, Dix-ie - land In ___

mf

Dixie - 2 - Piano/Vocal

Steadier tempo

10

Musical score for measures 10-13. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). The tempo is marked 'Steadier tempo'. The lyrics are: 'Dix - ie - land — where — I was born in, ear - ly on one frost - y morn-in', look a -

14

Musical score for measures 14-17. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. Dynamics include *mf*, *rit.*, *a tempo*, and *unis.*. The lyrics are: 'way, look a - way, look a - way, Dix - ie - land. I'. A section of the piano accompaniment is marked *mf*. The lyrics 'All Fire-Eaters:' are written above the vocal line in measure 16.

18

Musical score for measures 18-21. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Dynamics include *poco a poco accel.*, *cresc.*, and *p*. The lyrics are: 'wish I was in Dix - ie. Hoo - ray! Hoo - ray! In'. The piano accompaniment includes the instruction *like a fiddle* in measure 19.

Dixie - 3 - Piano/Vocal

Lively ♩ = 100

22

Dix - ie - land I'll take my stand to live and die in Dix - ie. A - way, a -

27

SA: (a few voices on top)

way, a - way down South in Dix - ie! A - way, a - way, a -

TB:

Oh, Freedom

Keckley, Cook, Ensemble

8

Traditional Spiritual
Arr. by MARK HAYES (ASCAP)

CUE: **Second Master:** "I will take \$1200 for you and your son."

Optional cut m. 1-15

Moderately Slow ♩ = 92-96

TRACK 12

Keckley: "Oh, joyous news! But how was I going to raise \$1200? One of my kind patrons said to me,"

Freely throughout

St. Louis Patron: "Lizzie, you have many friends in St. Louis, and I am going to raise the \$1200 required to buy your freedom."

Keckley: "God bless her, she did as she promised. The \$1200 was raised, and at last my son and I were free. Free!"

What a glorious ring to the word. The very stars seemed to sing with joy.

10

Oh, Freedom - 2 - Piano/Vocal

Free by the laws of man and the smile of God— and Heaven bless them who made it so!"

*opt. repeat to m. 10,
only if necessary for
dialogue underscore*

*opt. start at m. 16
if underscore not used*

(2nd time - hold, if needed)

14

18 **Freely**
Keckley: *mf*
ad lib

Oh, _____ free - dom, Oh, _____ free - dom,

(colla voce)

22 *moving ahead*

Oh, _____ free - dom o - ver me! _____ And be -

26

fore I'd be a slave, _____ I'll be bur - ied in my grave, _____ and go

Oh, Freedom - 3 - Piano/Vocal

Lively Gospel Feel ♩ = 76

30 *rit.* *f* $\text{♩} = \overset{\text{3}}{\text{♩}}$

home to my Lord and be free.

34 *mf*

No more dark-ness, no more dark-ness,

38 *mf* *swing the 8ths*

no more dark-ness o-ver me! And be -

fore I'd be a slave, — I'll be bur - ied in my grave, — and go

accel.

home to my Lord — and be free. —

Faster

No more cry - in', *mf* no more cry in',
 Cook: *ad lib* throughtout song

No — more cry - in', no more

Goober Peas

Harris, Confederate 1, 2, Male Ensemble

10

Cue: Harris: I guess I can always do like some of the other boys and just eat peanuts.

Words by P. PINDAR

Music by P. NUTT

Arr. by MARK HAYES (ASCAP)

Lively ♩ = 112 Swing! ♩ = ♩³

TRACK 18

TRACK 18

mf *f*

mf *f*

3

The piano introduction is in 4/4 time. The right hand starts with a melody of quarter notes, moving from a medium-forte (*mf*) to a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and a bass line. A triplet of eighth notes appears in the bass line towards the end of the introduction.

3 *mf*
Harris:

Sit - ting by the road - side on a sum - mer's day, chat - ting with my mess - mates,

mf

3

The vocal line for Harris begins with a triplet of eighth notes. The lyrics are: "Sit - ting by the road - side on a sum - mer's day, chat - ting with my mess - mates,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is also present in the piano accompaniment.

6

pass - ing time a - way, ly - ing in the shad - ows un - der - neath the trees,

mf

3

3

3

3

The vocal line continues with the lyrics: "pass - ing time a - way, ly - ing in the shad - ows un - der - neath the trees,". The piano accompaniment continues with the same rhythmic pattern, featuring triplets of eighth notes in both the vocal and piano parts.

Goober Peas - 2 - Piano/Vocal

9 *f* All Confederates: *f*
Peas, peas, peas, peas,
good-ness, how de - li - cious, eat - ing goo - ber peas.

12
eat - ing goo - ber peas, good-ness how de - li - cious, eat - ing goo - ber peas.

15

The musical score is written for piano and voice. It consists of three systems of music. The first system starts at measure 9 and includes the vocal line with lyrics and the piano accompaniment. The second system starts at measure 12 and continues the vocal line and piano accompaniment. The third system starts at measure 15 and shows the piano accompaniment. The piano part features several triplet figures. The vocal line is in a simple, rhythmic style. The overall mood is cheerful and light.

Goober Peas - 3 - Piano/Vocal

17

mf
:Confederate #1

When a horse-man pass - es, the sol-diers have a rule to cry out at their loud - est,

mf

3

3

Detailed description: This system contains measures 17, 18, and 19. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "When a horse-man pass - es, the sol-diers have a rule to cry out at their loud - est,". The piano accompaniment is in grand staff. The right hand features a steady eighth-note accompaniment with occasional triplets. The left hand has a similar eighth-note accompaniment. Dynamics include *mf* and accents over triplet figures.

20

"Mis-ter, here's your mule!" But an-oth-er cus - tom, en - chant-ing - er than these is

mf

3

3

3

Detailed description: This system contains measures 20, 21, and 22. The vocal line continues with the lyrics: "'Mis-ter, here's your mule!' But an-oth-er cus - tom, en - chant-ing - er than these is". The piano accompaniment continues with eighth-note patterns and triplets. Dynamics include *mf* and accents over triplet figures.

23

wear - ing out your grind - ers, eat - ing goo - ber peas.

f

3

^

^

Detailed description: This system contains measures 23, 24, and 25. The vocal line concludes with the lyrics: "wear - ing out your grind - ers, eat - ing goo - ber peas." The piano accompaniment features a more active right hand with chords and moving lines, and a left hand with eighth-note accompaniment. Dynamics include *f* and accents over triplet figures and chordal structures.

The Yellow Rose of Texas

Theo & Company

13

Cue: Theo: "I often find myself transported...
...in my arms all my little family at once;
but especially embracing you, my dear."

TRADITIONAL FOLK SONG
Arr. by MARK HAYES (ASCAP)

Freely
TRACK 23

mp Theo: *Rubato*

There's a yel-low rose in Tex-as, that I am go-ing to see. No -

p

mp
colla voce

4 *accel.*

bod - y else could miss her, not half as much as me. She _ cried so when I left her, it

7 *mf* **Brightly** ♩ = 104 *mf* All Men:

like to broke my heart. And if I ev - er find her, we nev - er - more will part. She's the

mf

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music. The first system (measures 1-3) features a vocal line for Theo starting with a fermata, followed by the lyrics 'There's a yel-low rose in Tex-as, that I am go-ing to see. No -'. The piano accompaniment begins with a piano (*p*) dynamic and includes a *colla voce* section. The second system (measures 4-6) continues the vocal line with lyrics 'bod - y else could miss her, not half as much as me. She _ cried so when I left her, it' and includes an *accel.* marking. The third system (measures 7-9) features a vocal line for 'All Men' with lyrics 'like to broke my heart. And if I ev - er find her, we nev - er - more will part. She's the'. This system includes a *mf* dynamic, a tempo marking of **Brightly** ♩ = 104, and a *mf* dynamic for the piano accompaniment.

The Yellow Rose of Texas - 2 - Piano/Vocal

10

sweet-est lit - tle rose - bud that Tex - as ev - er knew. Her eyes are bright as dia - monds, they

mf

13

spar - kle like the dew. You may talk a - bout your Clem - en - tine, and sing of Ros - a - lee, but the

16

yel - low rose of Tex - as is the on - ly girl for me.

The Yellow Rose of Texas - 3 - Piano/Vocal

18

Texas Soldiers: *mf*

When the Ri - o Grande is flow - ing, the

Soldiers: *mp*

Oo

21

Theo:

Texas Soldiers:

star - ry skies are bright. She walks a - long the riv - er in the qui - et sum - mer night. I

24

Both:

know that she re - mem - bers when we part - ed long a - go. I prom - ise to re - turn a - gain and

Oo

The Yellow Rose of Texas - 4 - Piano/Vocal

27

All Men: *mf*
not to leave her so. She's the sweet-est lit-tle rose-bud that Tex-as ev-er knew. Her *mf*

Women: *mp*
Ah Her

30

eyes are bright as dia-mondsthey spar-kle like the dew. You may talk a-bout your Clem-en-tine, and *mp*

eyes are bright as dia-mondsthey spar-kle like the dew. Ah

33

sing of Ros-a-lee, but the yel-low rose of Tex-as is the on-ly girl for me.

Amazing Grace

Full Cast

15

Words by John Newton;
John P. Rees, stanza 5

Traditional American melody from
Carrell and Clayton's *Virginia Harmony*, 1831;
arranged by Edwin O. Excell
Arr. by MARK HAYES (ASCAP)

Cue: Segue from No. 14

Thoughtfully ♩ = 80

Keckley: "I understood his grief. I lost my only son, George, my baby boy.
He died on the battlefield in Missouri fighting proudly for the Union.

TRACK 26
expressively

mp

He gave his life fighting for the freedom of my people. I was so proud, but suddenly I was all alone in the world."

6

Vamp

Vocal last time
with deep conviction
Keckley: *mp*

A -

Vamp

Amazing Grace - 2 - Piano/Vocal

Rubato

11

maz - ing — grace, how — sweet the sound, — that

colla voce

Detailed description: This system contains measures 11 through 14. The vocal line is in a B-flat major key signature with a common time signature. The lyrics are "maz - ing — grace, how — sweet the sound, — that". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *colla voce* is present in the first measure.

Steadier Tempo

mf

15

saved a — wretch like — me. — I —

mf

Detailed description: This system contains measures 15 through 18. The lyrics are "saved a — wretch like — me. — I —". The piano accompaniment features triplets in both hands. A dynamic marking of *mf* is present in the fourth measure.

19

once — was — lost but — now I'm found, — was —

mp

Detailed description: This system contains measures 19 through 22. The lyrics are "once — was — lost but — now I'm found, — was —". The piano accompaniment features triplets in both hands. A dynamic marking of *mp* is present in the fourth measure.

23

blind, but — now I — see. —

Detailed description: This system contains measures 23 through 26. The lyrics are "blind, but — now I — see. —". The piano accompaniment features triplets in both hands. The system ends with a double bar line and a key signature change to two sharps (D major).

He's Gone Away

Theo, Harriet & Female Ensemble

18

Cue: Harriet: "Sugar Lumpy says come home and bring her some candy."

TRADITIONAL FOLK SONG
Arr. by MARK HAYES (ASCAP)

Moderately $\text{♩} = 84 - 88$

Harriet: "May God save you is ever on the lips of your fond and devoted, Harriet".

poco rit. **mp**
Theo:

TRACK 3

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system (measures 1-4) features a bass line for Theo, a vocal line for Harriet with a *pizz.* marking, and piano accompaniment. The second system (measures 5-8) includes Harriet's vocal line with lyrics "gone a-way for to stay a lit-tle while. But I'm com-ing back if I", Theo's vocal line, and piano accompaniment with a *colla voce* marking. The third system (measures 9-12) continues Harriet's vocal line with lyrics "go ten thou-sand miles. Oh, who will tie your shoes? And", Theo's vocal line, and piano accompaniment. Dynamic markings include *mp*, *mf*, and *f*. Tempo markings include *Moderately*, *Rubato*, and *piu mosso*.

13 *mf*

who will glove your hand? And who will kiss those ru - by

16 *mp* *rall.* *a tempo*

lips when I am gone? Look a - way, look a - way o - ver

20 *piu mosso* *mf*

Harriet: *mf*

Yan - dro. He's

He's Gone Away - 3 - Piano/Vocal

24

gone a-way for to stay a lit-tle while. But he's com-ing back if he

mp *mf*

mf *mp* *mf*

Detailed description: This system contains measures 24 through 27. The vocal line starts with a half note 'gone' and continues with eighth notes for 'a-way for to stay a lit-tle while.' There is a dynamic change from *mp* to *mf* at the start of the second phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mf*, *mp*, and *mf*.

28

goes ten thou - sand miles. Oh, it's Dad-dy who'll tie my shoes, and

mp

pizz.

mp

Detailed description: This system contains measures 28 through 31. The vocal line begins with 'goes ten thou - sand miles.' followed by 'Oh, it's Dad-dy who'll tie my shoes, and'. A dynamic of *mp* is indicated. The piano accompaniment includes a section marked *pizz.* (pizzicato) in the right hand. Dynamics include *mp* and *mp*.

32

Mom-my who'll glove my hands, and you will kiss my ru-by lips when you come

mf *rall.* *a tempo*

arco *mf*

mf

Detailed description: This system contains measures 32 through 35. The vocal line starts with 'Mom-my who'll glove my hands,' and continues with 'and you will kiss my ru-by lips when you come'. Dynamics include *mf*, *rall.* (rallentando), and *a tempo*. The piano accompaniment features a section marked *arco* (arco) in the right hand. Dynamics include *mf* and *mf*.

36

mp

rall.

a tempo

back! Look a - way, look a - way o - ver Yan - dro.

mp

mp

40

Freely

mf
Soldiers' Wives:

— Look a - way, look a - way, look a -

mf