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1826-1864

# Stephen Foster

# Songs

FOR

**STRING QUARTET or STRING ORCHESTRA**

arranged by William Zinn

1. Beautiful Dreamer
2. Camptown Races
3. Jeanie With The Light Brown Hair
4. Gentle Annie
5. Nelly Bly
6. My Old Kentucky Home
7. Massa's In De Cold Ground
8. Hard Times Come Again No More
9. Ring De Banjo
10. Old Black Joe
11. Oh! Susanna
12. Old Folks At Home

**Excelsior Music Publishing Co.**

15 West 44th Street  
New York, N.Y. 10036

# 1. Beautiful Dreamer (1864)

Bass

Stephen C. Foster  
Arranged by William Zinn

Moderato

*p*

*pizz.*  
*mp*

*arco*  
*p*

Variation

*pizz.*  
*pp*

*pizz.*  
*arco*

*pizz.*  
*mp*

*pizz.*  
*arco*

# 2. Camptown Races (1850)

Bass

Stephen C. Foster  
Arranged by William Zinn

Spirited

*p*

*mp*

*f* *mf*

Variation  
Allegretto  
Solo

*p* Solo

*mf* *pont.*

*f* *natural*

*p* *Fin*

# 3. Jeanie With The Light Brown Hair (1854)

Bass

Stephen C. Foster  
Arranged by William Zinn

Moderato

*p*

*pp*

Variation

*p*

*3*

*pont.*

*cad. ad lib.*

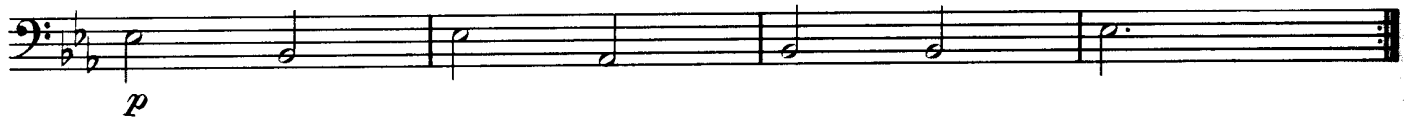
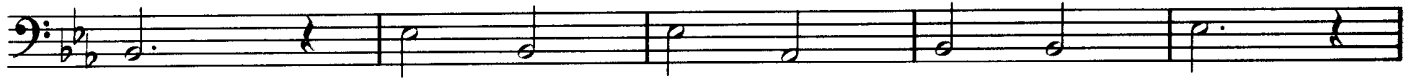
*pp*

# 4. Gentle Annie (1856)

Bass

Stephen C. Foster  
Arranged by William Zinn

Andante



Variation



# 5. Nelly Bly (1850)

Bass

Stephen C. Foster  
Arranged by William Zinn

Moderato

*p*

*f*

*cresc.*

Variation

pizz.

*p*

*f*

*arco*

*pizz.*

*cresc.*

*f*

*arco*

*pizz.*

*cresc.*

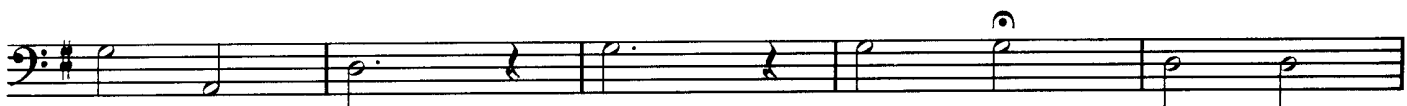
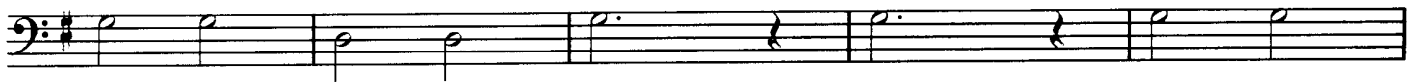
*p*

*f*

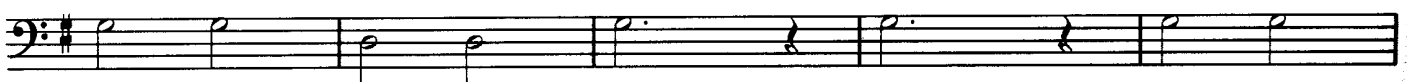
# 6. My Old Kentucky Home (1853)

Bass

Stephen C. Foster  
Arranged by William Zinn



Variation  
*pù mosso*



# 7. Massa's In De Cold Ground (1852)

Bass

Stephen C. Foster  
Arranged by William Zinn

Poco lento

Musical notation for the first part of the piece. It consists of three staves of music in bass clef with a key signature of two sharps (F# and C#) and a common time signature. The first staff begins with a dynamic marking of *p*. The second staff includes a dynamic marking of *mf*. The third staff features a crescendo hairpin and a dynamic marking of *p*.

Variation  
non Vibrato

Musical notation for the Variation section, labeled "Variation non Vibrato". It consists of seven staves of music in bass clef with a key signature of two sharps and a common time signature. The first staff begins with a dynamic marking of *pp*. The second staff includes a dynamic marking of *pp*. The third staff features a dynamic marking of *p* and a *pizz.* (pizzicato) instruction. The fourth staff includes a dynamic marking of *mf*. The fifth staff includes a dynamic marking of *dim.* (diminuendo). The sixth staff includes a dynamic marking of *mf*. The seventh staff includes a dynamic marking of *dim.* and a *pont.* (ponticello) instruction.

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# 8. Hard Times Come Again No More (1855)

Bass

Stephen C. Foster  
Arranged by William Zinn

Moderato *pizz.*

*mp*

*arco*  
*p*

*f*

*p*

Variation  
*p*

*pp*

*f*

*pp*

# 9. Ring De Banio (1851)

Bass

Stephen C. Foster  
Arranged by William Zinn

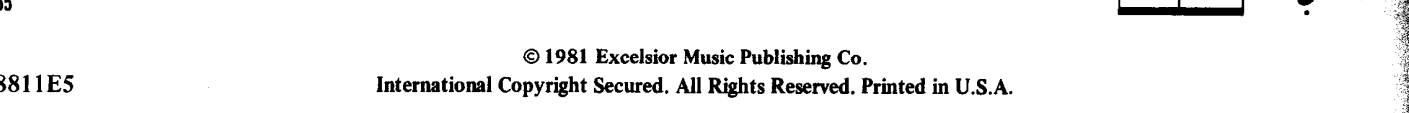
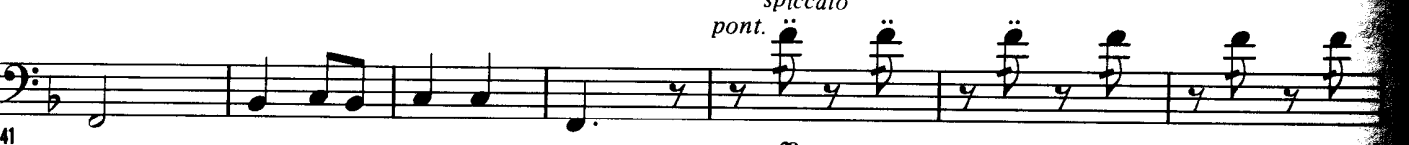
Moderato

pizz.



Variation

pizz.



# 10. Old Black Joe (1860)

Bass

Stephen C. Foster  
Arranged by William Zinn

Poco adagio

*p*

Variation

*div.*

*p*

*p*

*mp*

*\*original*

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# 11. Oh! Susanna (1848)

Bass

Stephen C. Foster  
Arranged by William Zinn

Allegretto

*mf*

*f*

*mf*

Variation

*pizz.*  
*p* *arco* *pizz.*

*arco* *f* *f*

*ff*

*f*

*p* *mf*

*p* *mf*

Bass - 2

35 *p* *mf*

39 *p* *f*

44

50 *ff*

55

60 *f* *pizz.*

71

76 *arco* *p* *accel. e cresc. poco a poco al fine*

81

87 *Solo*

93

98

# 12. Old Folks At Home (1851)

Bass

Stephen C. Foster  
Arranged by William Zinn

Moderato

*mp*

*p*

*f*

*p*

Variation

*pp*

*p*

*mf*

*mp* *p* *pp* *f*

*sub. p* *f*

*pp*

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12 best loved Stephen Foster songs  
1. Beautiful Dreamer (1864)

✓  
1st Violin ✓

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Stephen C. Foster  
Arranged by William Zinn

Moderato

*dolce*

*mp*

*p*

*rit.*

This section contains the first five staves of the musical score. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 9/8 time signature. The tempo is marked 'Moderato'. The first staff includes the instruction 'dolce'. The second staff has a dynamic marking of 'mp'. The third staff has a dynamic marking of 'p'. The fourth staff ends with a 'rit.' (ritardando) marking. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines.

Variation

*pp* mute

This section contains the Variation part of the score, consisting of five staves. It begins with a treble clef, a key signature of two flats, and a 9/8 time signature. The first staff is marked with a dynamic of 'pp' and the instruction 'mute'. The music is characterized by rapid sixteenth-note passages, often with triplets (indicated by a '3' over a group of notes) and slurs. The Variation concludes with a double bar line.

# 2. Camptown Races (1850)

1st Violin

Stephen C. Foster  
Arranged by William Zinn

**Spirited**

The musical score is written for a single violin in G major (one sharp) and 2/4 time. It begins with a dynamic marking of *p* (piano). The first system contains the first two lines of music. The second system contains the next two lines, with a *pizz.* (pizzicato) marking and a *mp* (mezzo-piano) dynamic. The third system contains the next two lines, with an *arco* (arco) marking and a *f* (forte) dynamic. The fourth system contains the next two lines, with an *arco* marking and a *m.f* (mezzo-forte) dynamic. The fifth system is the start of the **Variation Allegretto**, marked *p*. This section features a series of sixteenth-note runs, trills (*tr*), and slurs. It includes first and second endings (I and II) and a *f* dynamic. The piece concludes with a *Fine* marking.



# 3. Jeanie With The Light Brown Hair (1854)

1st Violin

Stephen C. Foster  
Arranged by William Zinn

Moderato

*dolce*

*pp*

*p*

This section contains the first five staves of the piece. It begins with a *dolce* marking and a *V* (Violin) instruction. The music is in 3/4 time and features a melody with various ornaments and dynamics, including *pp* and *p*.

Variation

*p*

*pp*

*cresc.*

*rit.*

*pp*

*cad. ad. lib.*

This section contains the Variation, spanning staves 6 through 11. It starts with a *p* dynamic and includes a *pp* dynamic with a hairpin. The variation features a *cresc.* (crescendo) and a *rit.* (ritardando) section. It concludes with a *pp* dynamic and a *cad. ad. lib.* (cadenza ad libitum) marking.

# 4. Gentle Annie (1856)

1st Violin

Stephen C. Foster  
Arranged by William Z...

Andante  
dolce

*mf*

*p*

Variation  
*dolce*

*mf*

*rit.*

*a tempo*  
*p*

The musical score is written for a single violin in G major (one sharp) and 2/4 time. It begins with a tempo marking of 'Andante' and a dynamic of 'dolce'. The first staff contains the initial melody. The second staff continues the melody with a dynamic of 'mf'. The third staff features a crescendo leading to a dynamic of 'p'. The fourth staff is labeled 'Variation' and begins with 'dolce'. The fifth staff continues the variation. The sixth staff has a dynamic of 'mf' and ends with a 'rit.' (ritardando) marking. The seventh staff returns to 'a tempo' and begins with a dynamic of 'p'.

# 5. Nelly Bly (1850)

1st Violin

Stephen C. Foster  
Arranged by William Zinn

Moderato

The musical score is written for a single violin in treble clef with a common time signature (C). It consists of two main sections: the main piece and a variation. The main piece begins with a piano (*p*) dynamic and a tempo marking of *Moderato*. The melody is characterized by eighth-note patterns and some triplet figures. Dynamics range from *p* to *f*. The variation section is marked with a '2' above the staff, indicating a second ending or a specific variation. It features more complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *p*, *f*, *pp*, and *f*. Performance instructions such as *pizz.* (pizzicato) and *arco* (arco) are present. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

*p*

*f*

*mf*

*cresc.*

Variation

2

*p*

*f*

*pp*

*f*

*pizz.*

*arco*

*f*

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# 6. My Old Kentucky Home (1853)

1st Violin

Stephen C. Foster  
Arranged by William Z...

Poco adagio

The first part of the score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Poco adagio' and the mood is 'dolce'. The music features a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff has a similar rhythmic pattern. The fourth staff includes a fermata over a note. The fifth staff starts with a double bar line and a dynamic marking of 'mf'. The sixth staff concludes with a first and second ending bracket.

Variation

*più mosso*

The Variation section consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'più mosso' and the dynamic is 'mp'. The music features a series of eighth notes, some beamed together. The second staff continues the variation with similar rhythmic patterns.

1st Violin - 2

The musical score for the 1st Violin - 2 part consists of ten staves of music. The key signature is G major (one sharp). The first five staves feature a rhythmic pattern of eighth notes, often beamed in pairs or groups of four, with some notes tied across bar lines. The sixth staff begins with a repeat sign and a fermata over the first measure, followed by a dynamic marking of *mf* (mezzo-forte). The seventh, eighth, and ninth staves feature a more melodic line with long, sweeping slurs over the notes. The tenth staff concludes with a repeat sign, a fermata, and the word *Fine* at the end of the piece.

# 7. Massa's In De Cold Ground (1852)

1st Violin

Stephen C. Foster  
Arranged by William Z...

*Poco lento*  
*dolce*

Variation  
non Vibrato

*pp*

*natural*

*p*

*mf*

*dim.*

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# 8. Hard Times Come Again No More (1855)

1st Violin

Stephen C. Foster  
Arranged by William Zinn

Moderato

The first section of the piece is marked "Moderato". It consists of four staves of music. The first staff begins with a dynamic marking of *mf* and a hairpin indicating a crescendo to *p*. The second staff ends with a hairpin indicating a crescendo to *f*. The third and fourth staves continue the melodic line with various articulations and dynamics.

Variation

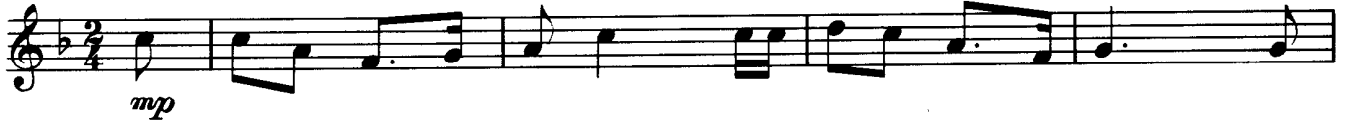
The Variation section consists of seven staves of music. It begins with a dynamic marking of *dolce*. The first staff is followed by a second staff with a fermata. The third staff contains a double bar line and a fermata. The fourth staff begins with a dynamic marking of *f*. The fifth staff contains a double bar line and a fermata. The sixth staff begins with a dynamic marking of *f* and includes a section labeled "Cadenza" with a dynamic marking of *p*. The seventh staff begins with a dynamic marking of *f* and includes a section labeled "8va" with a dynamic marking of *p*.

# 9. Ring De Banio (1851)

1st Violin

Stephen C. Foster  
Arranged by William Zinn

Moderato



Variation

pizz.

*p* (Banjo style)





1st Violin - 2

16 arco *f*

21

25 7 *f*

35 *v*

39 *v*

43 *p*

47 *v*

51 *ff detache*

55

# 10. Old Black Joe (1860)

1st Violin

Stephen C. Foster  
Arranged by William Zinn

Poco adagio

*dolce*

The first system of musical notation consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Poco adagio' and the performance instruction 'dolce' are placed above and below the staff respectively. The melody is written in a simple, lyrical style with eighth and quarter notes.

Variation

*p*

The Variation section is marked with 'Variation' and begins with a piano (*p*) dynamic. It consists of six staves of music. The first staff of the variation features a complex, rapid sixteenth-note pattern with slurs. The second staff continues this pattern. The third staff shows a change in dynamics to *pp* (pianissimo) and includes a 'V' marking above a note. The fourth staff features a 'pont.' (pizzicato) marking above a chord and a 'natural' marking above a note. The fifth and sixth staves continue the melodic line with various dynamics including *p* and *mp* (mezzo-piano).

# 11. Oh! Susanna (1848)

1st Violin

Stephen C. Foster  
Arranged by William Zinn

Allegretto

The first part of the score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The melody is written in a single line. The second staff continues the melody. The third staff includes a fermata over the final note. The fourth staff has a dynamic marking of 'f'. The fifth staff ends with a double bar line and a repeat sign. The sixth staff begins with a dynamic marking of 'mf' and a crescendo hairpin.

Variation

The Variation section consists of three staves. The first staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a fermata over a whole note, with a '7' written above it, indicating a seven-measure rest. The dynamic is 'f'. The second staff continues the melody. The third staff begins with a double bar line and a repeat sign, followed by a dynamic marking of 'ff' and a crescendo hairpin leading to a final 'f' dynamic.

1st Violin - 2

21

27 *mf*

32 *p* *mf*

36 *p*

40 *f*

44 *p*

48 *f* *p*

52 *ff*

56 *pp*

1st Violin-3

61

Musical staff 61-64: Treble clef, key signature of one sharp (F#). Measures 61-64 feature a melodic line with slurs and accents.

65

Musical staff 65-68: Treble clef, key signature of one sharp (F#). Measures 65-68 feature a melodic line with slurs and accents.

69

Musical staff 69-72: Treble clef, key signature of one sharp (F#). Measures 69-72 feature a melodic line with slurs and accents. Includes markings: *pizz.*, *f*, and *arco*.

73

Musical staff 73-76: Treble clef, key signature of one sharp (F#). Measures 73-76 feature a melodic line with slurs and accents. Includes marking: *pizz.*

77

Musical staff 77-81: Treble clef, key signature of one sharp (F#). Measures 77-81 feature a melodic line with slurs and accents. Includes marking: *p* *accel. e cresc. poco a poco al fine*

82

Musical staff 82-85: Treble clef, key signature of one sharp (F#). Measures 82-85 feature a melodic line with slurs and accents.

86

Musical staff 86-91: Treble clef, key signature of one sharp (F#). Measures 86-91 feature a melodic line with slurs and accents. Includes marking: *1*

92

Musical staff 92-96: Treble clef, key signature of one sharp (F#). Measures 92-96 feature a melodic line with slurs and accents. Includes markings: *1*, *2*, *2*

97

Musical staff 97-100: Treble clef, key signature of one sharp (F#). Measures 97-100 feature a melodic line with slurs and accents.

# 12. Old Folks At Home(1851)

1st Violin

Stephen C. Foster  
Arranged by William Zinn

1 **Moderato**

The score is written for 1st Violin in G major (one sharp) and 2/4 time. It consists of three main sections:

- Section 1 (Measures 1-8):** Labeled 'Moderato'. It begins with a dynamic of *m.f.* and ends with a *p* dynamic.
- Section 2 (Measures 9-16):** Labeled '2'. It begins with a dynamic of *f* and ends with a *p* dynamic.
- Section 3 (Measures 17-32):** Labeled '3 Variation'. It begins with a dynamic of *p*. The first measure is marked with an '8' and a fermata. The section includes various dynamics: *m.f.*, *mp*, *p*, *pp*, and *f*. It features a 4-measure rest, a *sub. p* dynamic, a 2-measure rest, and a *f* dynamic. The section concludes with a *pp* dynamic and a fermata.

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Foster 12 best loved Stephen Foster songs  
1. Beautiful Dreamer (1864)

✓ Viola 787.35

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Stephen C. Foster  
Arranged by William Zinn

Moderato

The first part of the score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The tempo is marked 'Moderato' and the dynamics start with a piano (*p*) dynamic. The melody is characterized by flowing eighth and sixteenth notes, often beamed together. The second staff continues the melody with a mezzo-piano (*mp*) dynamic. The third staff returns to a piano (*p*) dynamic. The fourth staff concludes the first section with a *rit.* (ritardando) marking.

Variation

The Variation section consists of four staves of music. It begins with a 'mute' instruction and a *pp* (pianissimo) dynamic. The first two staves feature a more static, chordal texture with sustained notes and some melodic fragments. The third staff introduces a more active melody with a mezzo-piano (*mp*) dynamic. The fourth staff concludes the variation with sustained chords and a final melodic phrase.

## 2. Camptown Races (1850)

Viola

Stephen C. Foster  
Arranged by William Zinn

Spirited

The first section of the score, titled "Spirited", consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff includes a *pizz.* (pizzicato) instruction and a mezzo-piano (*mp*) dynamic. The fourth staff has an *arco* instruction and a forte (*f*) dynamic. The fifth staff also has a *pizz.* instruction and a mezzo-forte (*mf*) dynamic. The section concludes with a repeat sign.

Allegretto

Variation

The second section, titled "Allegretto Variation", consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff has a mezzo-forte (*mf*) dynamic. The fifth staff has a forte (*f*) dynamic. The section concludes with a repeat sign and the word "Fine" at the bottom right.

Fine

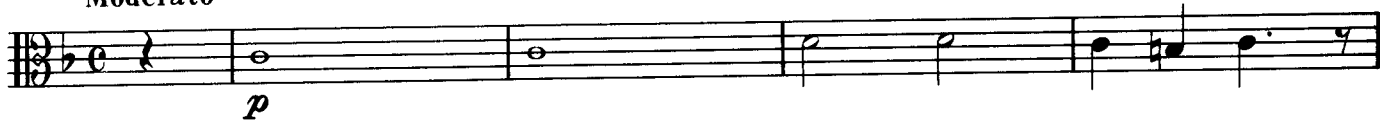


# 3. Jeanie With The Light Brown Hair (1854)

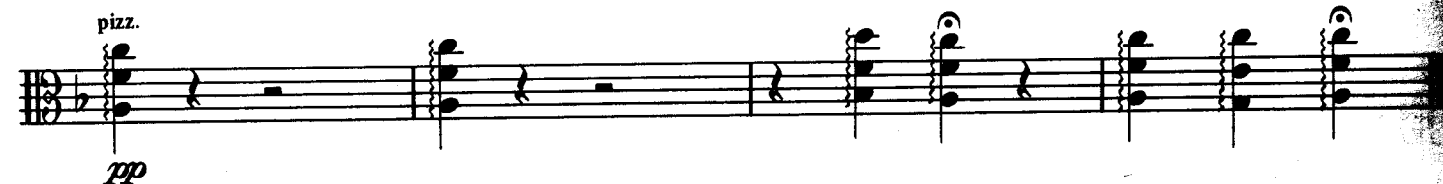
Viola

Stephen C. Foster  
Arranged by William Zinn

Moderato



Variation



# 4. Gentle Annie (1856)

Viola

Stephen C. Foster  
Arranged by William Zinn

Andante



Variation



a tempo



# 5. Nelly Bly (1850)

Viola

Stephen C. Foster  
Arranged by William Zinn

Moderato

The Moderato section consists of five staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a common key signature (one sharp). The music starts with a piano (*p*) dynamic. The second staff continues the melodic line with some phrasing slurs. The third staff features a bass clef and a forte (*f*) dynamic, playing a harmonic accompaniment. The fourth staff continues the accompaniment. The fifth staff returns to the treble clef, showing a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) leading to the end of the section.

Variation

The Variation section consists of five staves of music. The first staff begins with a treble clef and a piano (*p*) dynamic. The second staff continues the melodic line with a forte (*f*) dynamic and includes a trill marked with a 'V'. The third staff features a piano (*p*) dynamic and a crescendo (*cresc.*). The fourth staff continues with a piano (*p*) dynamic, a crescendo (*cresc.*), a forte (*f*) dynamic, and a piano-piano (*pp*) dynamic. The fifth staff includes a trill marked with a 'V' and a forte (*f*) dynamic, ending with a trill marked with a 'V'.

# 6. My Old Kentucky Home (1853)

Viola

Stephen C. Foster  
Arranged by William Zinn

Poco adagio

*p*

*mf*

1. 2.

Variation  
*piu mosso*

*p*

Viola - 2



*mf*



*mf*

# 7. Massa's In De Cold Ground (1852)

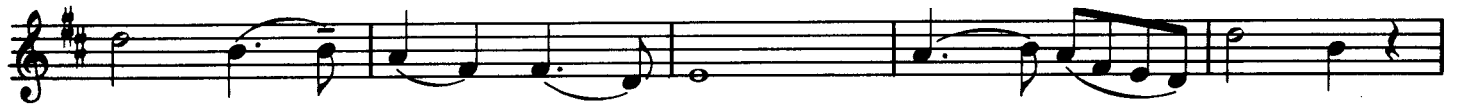
Viola

Stephen C. Foster  
Arranged by William Zinn

Poco lento



Variation  
non Vibrato



# 8. Hard Times Come Again No More (1855)

Viola

Stephen C. Foster  
Arranged by William Zinn

Moderato

pizz.

*mp*

arco

*f*

*p*

Variation

*p*

Solo

*pp*

*f*

*p*

# 9. Ring De Banio (1851)

Viola

Stephen C. Foster  
Arranged by William Zinn

Moderato

pizz.

*p*

The main musical score for Viola, measures 1-10, is written in 2/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The first five measures feature a rhythmic pattern of eighth notes with chords. Measures 6-10 continue this pattern, with measure 10 ending with a double bar line and repeat dots.

Variation  
pizz. (Banjo style)

*p*

The variation musical score for Viola, measures 11-15, is written in the same 2/4 time and key signature. It begins with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction, noted as being in a "Banjo style". The variation features a more complex rhythmic pattern with sixteenth notes and chords. Measure numbers 6, 10, and 13 are indicated at the start of their respective staves.



Viola - 2

arco (frog)  
17 *f*

21 *p*

26 *p*

31 (frog) *f*

35

38

41 *p* *pont.* *ossia*

46

51 *ff* *detache*

56 *alice*

# 10. Old Black Joe (1860)

Viola

Stephen C. Foster  
Arranged by William Zinn

Poco adagio

The first part of the score consists of three staves of music in 3/4 time, marked *Poco adagio* and *p*. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a series of eighth-note chords and single notes, with some rests. The second and third staves continue the melodic and harmonic development, ending with a double bar line.

Variation

The Variation section consists of three staves of music in treble clef, marked *p*. The first staff features a series of chords with a slur and a fermata, with small circles above the notes. The second staff continues with similar chords and includes a 13-measure rest. The third staff features a more active melodic line with slurs and a *pp* dynamic marking at the end.

Solo

The Solo section consists of four staves of music in 3/4 time, marked *p* and *mp*. The first staff features a melodic line with slurs and a *mp* dynamic marking. The second and third staves feature a dense, rhythmic accompaniment of chords. The fourth staff continues the accompaniment and ends with a double bar line.

# 11. Oh! Susanna (1848)

Viola

Stephen C. Foster  
Arranged by William Zinn

Allegretto

*mf*

*f*

*mf*

Variation

*p* *f* *p*

6

11

Viola - 2

16 *ff*

20 *f*

25 *mp* *p*

30 *mf*

34 *p*

38

42 *f*

46

50 *ff*

54

Viola - 3

60 *spiccato*  
*p*

67 *pizz.*  
*f*

71 *arco* *pizz.*

75 *arco* *p* *accel. e cresc. poco a poco al fine*

79

83

87

91

95

99

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12

BEST LOVED



1826-1864

# Stephen Foster

# Songs

FOR

*Violin 2*

## STRING QUARTET or STRING ORCHESTRA

arranged by William Zinn

1. Beautiful Dreamer
2. Camptown Races
3. Jeanie With The Light Brown Hair
4. Gentle Annie
5. Nelly Bly
6. My Old Kentucky Home
7. Massa's In De Cold Ground
8. Hard Times Come Again No More
9. Ring De Banjo
10. Old Black Joe
11. Oh! Susanna
12. Old Folks At Home

797.35

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New York, N.Y. 10036

# 1. Beautiful Dreamer (1864)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Moderato

The first section of the score consists of five staves of music. The first two staves feature a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The third staff continues the bass line with a mezzo-piano (*mp*) dynamic. The fourth and fifth staves show the right hand playing a rhythmic accompaniment of eighth notes, while the left hand continues with a piano (*p*) bass line. A *rit.* (ritardando) marking is placed above the fifth staff.

Variation

The Variation section consists of five staves of music. The first staff is marked with a pianissimo (*pp*) dynamic and includes a 'mute' instruction. The second and third staves continue the melodic and harmonic development. The fourth staff features a mezzo-piano (*mp*) dynamic. The fifth staff concludes the variation with sustained chords in the left hand.

## 2. Camptown Races (1850)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Spirited

The musical score is written for a 2nd Violin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano). The second staff includes a *pizz.* (pizzicato) marking and a dynamic of *mp* (mezzo-piano). The third staff continues the melody. The fourth staff features an *arco* (arco) marking and a dynamic of *f* (forte). The fifth staff has a dynamic of *mf* (mezzo-forte). The sixth staff is labeled "Variation" and "Allegretto", starting with a dynamic of *p* and a *simile* marking. The seventh staff has a dynamic of *mf*. The eighth staff has a dynamic of *f*. The ninth staff has a dynamic of *mf*. The tenth staff concludes with a *Fine* marking.



# 3. Jeanie With The Light Brown Hair (1854)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Moderato

Musical staff 1: Treble clef, key signature of one flat, common time. The staff begins with a whole rest, followed by a half note chord (F2, C3) marked *p*. The piece continues with a series of chords and dyads.

Musical staff 2: Treble clef, key signature of one flat, common time. This staff contains a continuous eighth-note melody with slurs.

Musical staff 3: Treble clef, key signature of one flat, common time. This staff contains a continuous eighth-note melody, marked *pp*.

Musical staff 4: Treble clef, key signature of one flat, common time. This staff contains a continuous eighth-note melody, marked *p*.

Variation

Musical staff 5: Treble clef, key signature of one flat, common time. This staff begins with a whole rest marked *p*, followed by a melody with slurs.

Musical staff 6: Treble clef, key signature of one flat, common time. This staff begins with a whole rest, followed by a melody with slurs.

Musical staff 7: Treble clef, key signature of one flat, common time. This staff contains a melody with slurs, marked *pp* and *cresc.* It ends with a fermata and the instruction *cad. ad lib.*

Musical staff 8: Treble clef, key signature of one flat, common time. This staff contains a melody with slurs, marked *pp*.

# 4. Gentle Annie (1856)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Andante

The musical score is written for a 2nd Violin in G major, 3/4 time, with a tempo of Andante. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The tempo marking 'Andante' is placed above the staff. The first measure contains a whole rest, followed by a series of chords and single notes. A dynamic marking of *p* (piano) is placed below the second measure. The second staff continues with a melodic line of eighth notes, some beamed in pairs and some with slurs. The third staff features a series of chords, with a dynamic marking of *mf* (mezzo-forte) below the first measure. The fourth staff continues the melodic line from the second staff. The fifth staff is marked 'Variation' and begins with a dynamic marking of *p*. It features a melodic line with a *v* (accrescendo) marking above the first measure. The sixth staff continues the variation with a melodic line. The seventh staff features a melodic line with a dynamic marking of *mf*. The eighth staff begins with a dynamic marking of *rit.* (ritardando) and a *p* marking, followed by a section marked *a tempo* with a melodic line. The ninth and tenth staves conclude the piece with a complex melodic line featuring many slurs and ties.

# 5. Nelly Bly (1850)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Moderato

1.

*p*

2.

*f*

*mf* *cresc.*

Variation

*p*

*f* *p cresc.*

*f* *p cresc.*

*pp*

*pizz.*

*arco*

*pp* *f*

# 6. My Old Kentucky Home (1853)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Poco adagio

The first part of the music consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Poco adagio". The first staff has a dynamic marking of *p* (piano). The second and third staves continue the melody with similar dynamics. The fourth staff has a dynamic marking of *mf* (mezzo-forte). The fifth staff concludes with two endings: a first ending marked "1." and a second ending marked "2.", both leading to a repeat sign.

Variation  
*più mosso*

The Variation section consists of six staves. The first staff is marked "Variation" and "*più mosso*". It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff has a dynamic marking of *p* (piano). The second and third staves continue the variation with similar dynamics. The fourth staff has a dynamic marking of *mf* (mezzo-forte). The fifth staff is marked "Solo" and continues with a dynamic marking of *mf*. The sixth staff concludes with a dynamic marking of *mf* and a "Fine" marking.

Fine

# 7. Massa's In De Cold Ground (1852)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Poco lento

The first section of the score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo marking 'Poco lento' is placed above the staff. The music is written in a simple, folk-like style with a mix of eighth and quarter notes. A dynamic marking of *p* (piano) is placed below the first staff. The second staff continues the melody and includes a dynamic marking of *mf* (mezzo-forte) near the end. The third staff concludes the section with a double bar line and repeat dots.

Variation  
non Vibrato

The Variation section consists of seven staves of music. It begins with a treble clef, a key signature of two sharps, and a common time signature. The tempo marking 'non Vibrato' is placed above the first staff. The music is characterized by a series of chords, some of which are held for a long duration, indicated by a fermata. A dynamic marking of *pp* (pianissimo) is placed below the first staff. The second staff features a long, sustained chord with a fermata and a dynamic marking of *p* (piano). The third and fourth staves continue with similar chordal textures, including some sixteenth-note patterns. The fifth and sixth staves show more complex rhythmic patterns with slurs and ties. The seventh staff concludes the variation with a final chord and a double bar line.

# 8. Hard Times Come Again No More (1855)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Moderato

pizz.

*mp*

arco

*p*

*f*

*p*

Variation

*p*

Solo

The musical score is written for a 2nd Violin in G major, 2/4 time. It begins with a 'Moderato' tempo marking. The first staff features a pizzicato (pizz.) section with a mezzo-piano (*mp*) dynamic. The second staff transitions to arco (arco) playing with a piano (*p*) dynamic. The third staff features a fortissimo (*f*) dynamic. The fourth staff returns to piano (*p*). The fifth staff is labeled 'Variation' and starts with piano (*p*). The sixth staff is marked 'Solo' and features a melodic line. The seventh staff contains a whole rest. The eighth staff continues the melodic line. The ninth staff features a piano (*p*) dynamic with a complex rhythmic pattern. The score concludes with a double bar line.

# 9. Ring De Banio (1851)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Moderato *pizz.*

First staff of music, starting with a treble clef and a 2/4 time signature. It begins with a *pizz.* (pizzicato) instruction and a dynamic marking of *p* (piano). The notation consists of eighth notes and chords.

Second staff of music, continuing the melody with eighth notes and chords.

Third staff of music, featuring a melodic line with eighth notes and chords. It includes an *arco* (arco) instruction and a dynamic marking of *f* (forte).

Fourth staff of music, continuing the melody with eighth notes and chords.

Variation

*pizz.* (Banjo style)

Fifth staff of music, the beginning of the variation. It starts with a treble clef and a 2/4 time signature, marked *pizz.* (pizzicato) and *p* (piano). The notation features a rhythmic pattern of eighth notes and chords characteristic of banjo style.

Sixth staff of music, continuing the variation with eighth notes and chords.

Seventh staff of music, continuing the variation with eighth notes and chords.

Eighth staff of music, concluding the variation with eighth notes and chords. It includes an *arco* (arco) instruction and a dynamic marking of *f* (forte).

2nd Violin-2

18

22

29

Solo

*p*

33

*f*

37

41

*p*

45

49

*detache*

*ff*

53



# 10. Old Black Joe (1860)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Poco adagio

The first part of the score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Poco adagio'. The music starts with a piano (*p*) dynamic. The first staff contains a series of eighth notes with a 'y' marking above them, indicating a specific articulation. The second and third staves continue the melodic line with various note values and rests.

Variation

The Variation section consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. It features a series of eighth notes with slurs and accents, starting with a piano (*p*) dynamic. The second staff continues this pattern with similar rhythmic and melodic motifs.

Solo

The Solo section consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. It features a series of eighth notes with slurs and accents, starting with a piano (*p*) dynamic. The second staff continues this pattern with similar rhythmic and melodic motifs, ending with a 'pizz.' (pizzicato) marking.

arco

The arco section consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. It features a series of eighth notes with slurs and accents, starting with a mezzo-piano (*mp*) dynamic. The second staff continues this pattern with similar rhythmic and melodic motifs.

The final section consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. It features a series of eighth notes with slurs and accents, starting with a mezzo-piano (*mp*) dynamic. The second staff continues this pattern with similar rhythmic and melodic motifs, ending with a double bar line.

# 11. Oh! Susanna (1848)

2nd Violin

Stephen C. Foster  
Arranged by William Zinn

Allegretto

The first five staves of the musical score for the 2nd Violin part of "Oh! Susanna". The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegretto". The first staff begins with a dynamic marking of *mf*. The second staff continues the melody with some rests. The third staff features a series of eighth notes. The fourth staff has a dynamic marking of *f*. The fifth staff concludes with a dynamic marking of *mf* and a fermata over the final note.

Variation

The Variation section of the musical score, consisting of three staves. The first staff of the variation begins with a dynamic marking of *mf*. The second staff starts with a measure rest marked with the number "5" below it, followed by a dynamic marking of *f*. The third staff continues the variation with a dynamic marking of *f*. The section ends with a fermata over the final note.

2nd Violin - 2

15 *ff* *f*

Musical staff 15-20: Treble clef, key signature of one sharp (F#). Measure 15 starts with a whole rest. Measures 16-17 contain a pair of beamed eighth notes (F#4 and G4) with a forte (*ff*) dynamic. Measures 18-20 feature a series of eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with a crescendo hairpin leading to a forte (*f*) dynamic.

21 *mp*

Musical staff 21-25: Treble clef, key signature of one sharp (F#). Measures 21-24 contain eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with a mezzo-forte (*mp*) dynamic. Measure 25 features a pair of beamed eighth notes (F#4 and G4) with a mezzo-forte (*mp*) dynamic.

26 *p*

Musical staff 26-29: Treble clef, key signature of one sharp (F#). Measures 26-29 feature eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with a piano (*p*) dynamic and accents.

30

Musical staff 30-33: Treble clef, key signature of one sharp (F#). Measures 30-33 feature eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with accents.

34 *mf*

Musical staff 34-37: Treble clef, key signature of one sharp (F#). Measures 34-37 feature eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with a mezzo-forte (*mf*) dynamic and accents.

38 *p* *mf*

Musical staff 38-41: Treble clef, key signature of one sharp (F#). Measures 38-41 feature eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with a piano (*p*) dynamic in measure 38 and mezzo-forte (*mf*) dynamic in measure 39.

42 *f* *p*

Musical staff 42-45: Treble clef, key signature of one sharp (F#). Measures 42-45 feature eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with a forte (*f*) dynamic in measure 42 and piano (*p*) dynamic in measure 44.

46 *f*

Musical staff 46-49: Treble clef, key signature of one sharp (F#). Measures 46-49 feature eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with a forte (*f*) dynamic and accents.

50 *p*

Musical staff 50-53: Treble clef, key signature of one sharp (F#). Measures 50-53 feature eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with a piano (*p*) dynamic and accents.

Musical staff 54-57: Treble clef, key signature of one sharp (F#). Measures 54-57 feature eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4).

2nd Violin-3

58 *pp*

63

67 *pizz.*  
*f*

71 *arco* *pizz.*

75 *arco* *p* *accel. e cresc. poco a poco al fine*

79

85

89

93

# 12. Old Folks At Home (1851)

2nd Violin

①

Stephen C. Foster  
Arranged by William Zinn

Moderato

*mp*

*p*

*f*

*p*

③

Variation

*p*

*mf*

*mf mp p pp f*

④

*sub. p*

*f pp*

# 12. Old Folks At Home (1851)

Viola

Stephen C. Foster  
Arranged by William Zinn

Moderato

The musical score for Viola is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is marked "Moderato". The score consists of ten staves of music. The first staff begins with a dynamic marking of *mp*. The second staff has a dynamic marking of *p*. The third staff has a circled "2" above it and a dynamic marking of *f*. The fourth staff has a dynamic marking of *p*. The fifth staff is labeled "Variation" and begins with a circled "3" and a dynamic marking of *pp*. The sixth staff has a dynamic marking of *p*. The seventh staff has dynamic markings of *mf*, *mf*, *mp*, and *p*. The eighth staff has a circled "4" above it and dynamic markings of *pp*, *f*, and *sub. p*. The word "Fin" is written in the right margin above the eighth staff. The ninth staff has dynamic markings of *pp* and *f*. The tenth staff has a dynamic marking of *pp* and ends with a double bar line and repeat dots.

# 1. Beautiful Dreamer (1864)

Cello

Stephen C. Foster  
Arranged by William Zinn

Moderato

*p* *mp*

Variation

*mute pp*

# 2. Camptown Races (1850)

Cello

Stephen C. Foster  
Arranged by William Zinn

Spirited

*p*

*mp*

*Solo*  
*mf*

*f*

*mf*

*Allegretto*  
Variation  
*pizz.*  
*p*

*arco*  
*mf*

*simile*

*f*

*Fine*



# 3. Jeanie With The Light Brown Hair (1854)

Cello

Stephen C. Foster  
Arranged by William Zinn

Moderato

*p*

*pp*

Variation Solo  
*p*

*pp* *cresc.*

*pizz.* *pp*

*cad. ad. lib.*

# 4. Gentle Annie (1856)

Cello

Stephen C. Foster  
Arranged by William Zinn

Andante

The first section of the score consists of four staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *p* (piano) and a tempo marking of *Andante*. The melody is simple and lyrical. The second staff continues the melody. The third staff features a dynamic marking of *mf* (mezzo-forte) and includes a hairpin crescendo. The fourth staff concludes the section with a double bar line.

Variation

The Variation section consists of four staves of music in bass clef, 2/4 time, with a key signature of one flat. The first staff begins with a dynamic marking of *p* (piano) and features a more rhythmic and melodic line with slurs. The second staff continues this variation with a hairpin crescendo. The third staff features a dynamic marking of *mf* (mezzo-forte) and ends with a *rit.* (ritardando) marking. The fourth staff begins with a *pizz.* (pizzicato) marking and a dynamic marking of *p a tempo* (piano at tempo), featuring a more rhythmic and melodic line.

# 5. Nelly Bly (1850)

Cello

Stephen C. Foster  
Arranged by William Zinn

Moderato

The first section of the piece is marked 'Moderato'. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a crescendo leading to a forte (*f*) dynamic. The third staff continues the melodic line. The fourth staff concludes with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) leading to a double bar line.

Variation

The Variation section consists of eight staves of music. It begins with a piano (*p*) dynamic. The first two staves feature a melodic line with a forte (*f*) dynamic. The third staff includes a glissando (*gliss.*) and a piano (*p*) dynamic with a crescendo (*cresc.*). The fourth staff continues with a piano (*p*) dynamic and a crescendo (*cresc.*). The fifth staff features a forte (*f*) dynamic. The sixth staff includes a 'Solo' marking and a piano (*p*) dynamic. The seventh staff features a 'Jeté' marking and a pianissimo (*pp*) dynamic. The eighth staff concludes with a forte (*f*) dynamic and a 'gva' marking.

\* Throw bow on glissando or scale.

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# 6. My Old Kentucky Home (1853)

Cello

Stephen C. Foster  
Arranged by William Zinn

Poco adagio

*p*

*mf*

1. 2.

Variation  
*piu mosso*

*p*

*mf*

*mf*

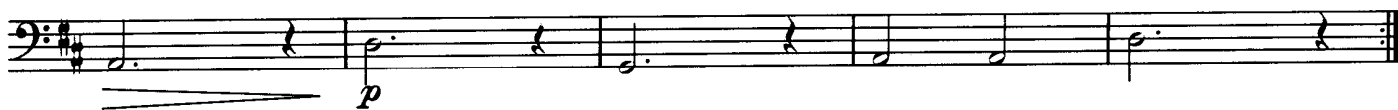
*Fine*

# 7. Massa's In De Cold Ground (1852)

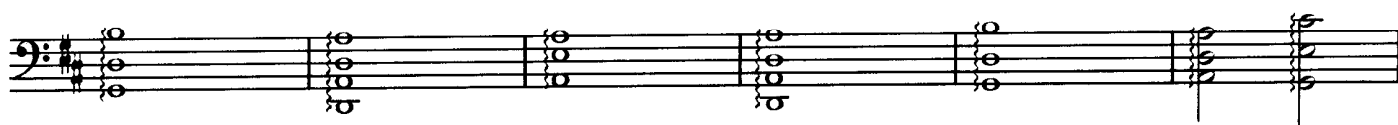
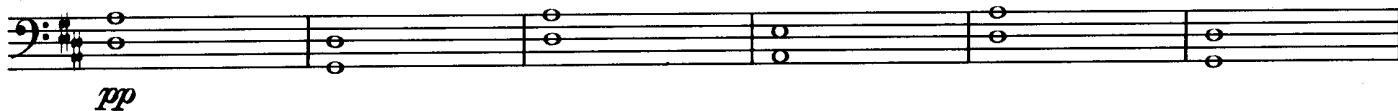
Cello

Stephen C. Foster  
Arranged by William Zinn

Poco lento



Variation  
non Vibrato



# 8. Hard Times Come Again No More (1855)

Cello

Stephen C. Foster  
Arranged by William Zinn

Moderato

pizz. *mp*

arco *p*

*f*

*p*

Variation

*p*

*pp*

Solo *f*

*cresc.*

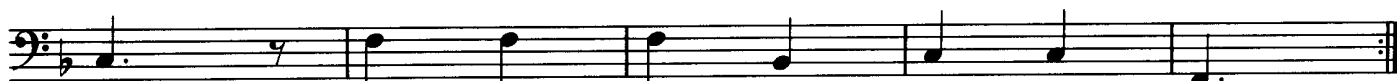
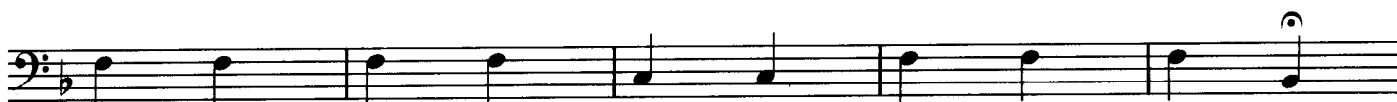
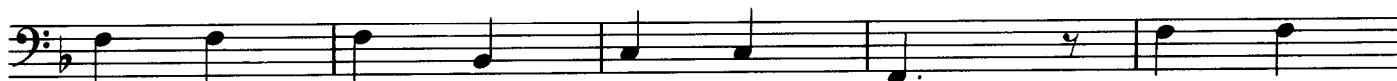
pizz. *p*

# 9. Ring De Banio (1851)

Cello

Stephen C. Foster  
Arranged by William Zinn

Moderato *pizz.*



Variation *pizz.*



11

Cello - 2

16 *arco (frog)*  
*f*

20

25 *p*

30 *f (frog)*

35

39

43 *pizz.*  
*p*

48

53 *arco*  
*ff* *detache*

57 *gliss.*



# 10. Old Black Joe (1860)

Cello

Stephen C. Foster  
Arranged by William Zinn

Poco adagio

*p*

Variation

2  
*p espressivo*

# 12. Old Folks At Home (1851)

Cello

1

Moderato

Stephen C. Foster  
Arranged by William Zinn

Musical staff 1: Bass clef, key signature of one sharp (F#), common time. The staff contains five measures of music. The first measure starts with a dynamic marking of *mp-p*.

Musical staff 2: Bass clef, key signature of one sharp (F#), common time. The staff contains six measures of music. A dynamic marking of *f* is present in the fifth measure.

Musical staff 3: Bass clef, key signature of one sharp (F#), common time. The staff contains six measures of music. A dynamic marking of *p* is present in the third measure.

3 Variation

Musical staff 4: Bass clef, key signature of one sharp (F#), common time. The staff contains six measures of music. The first three measures are whole notes with a dynamic marking of *pp*.

Musical staff 5: Bass clef, key signature of one sharp (F#), common time. The staff contains six measures of music. A dynamic marking of *p* is present in the third measure.

Musical staff 6: Bass clef, key signature of one sharp (F#), common time. The staff contains six measures of music. Dynamic markings of *mf*, *mf*, and *mp* are present in the second, fourth, and fifth measures respectively.

Musical staff 7: Bass clef, key signature of one sharp (F#), common time. The staff contains six measures of music. Dynamic markings of *p*, *pp*, and *f* are present in the first, third, and fourth measures respectively.

Musical staff 8: Bass clef, key signature of one sharp (F#), common time. The staff contains six measures of music. The word "FINE" is written above the staff. Dynamic markings of *sub. p* and *pp* are present in the second and fifth measures respectively.

Musical staff 9: Bass clef, key signature of one sharp (F#), common time. The staff contains six measures of music. A dynamic marking of *f* is present in the first measure.

Musical staff 10: Bass clef, key signature of one sharp (F#), common time. The staff contains six measures of music. A dynamic marking of *pp* is present in the first measure.

# 11. Oh! Susanna (1848)

Cello

Stephen C. Foster  
Arranged by William Zinn

Allegretto

*mf*

*f*

*mf*

Variation

*p* *f* *p*

*f*

*ff*

*f*

*mf*

*p* *mf*

*p* *mf*

*p*

Cello - 2

40 *f*

45

50 *ff*

55

61 *tr* *pizz.* *f*

71 *arco* *pizz.*

76 *arco* *p* *accel. e cresc. poco a poco al fine*

80

84

88

92

97