

## The Arranger

Shirl Jae Atwell earned a bachelor of music education from Kansas State Teachers College, a master of music theory/composition degree from the University of Louisville, and completed four years of post-graduate work in composition at the University of South Carolina.

An active composer with many commissions and publications to her credit, Ms. Atwell was named the 1996 winner of the National School Orchestra Association composition contest with her string orchestra piece *Modus a 4*. She is also the 1997 winner of the Texas Orchestra Directors Association composition contest with a string orchestra piece entitled *Driften*. Another project, *Lucy*, with music by Ms. Atwell and choreography by Alun Jones, was premiered by the Louisville Ballet in 1999. Inspired by the discovery of a 3.2 million-year old skeleton, *Lucy* was the subject of a Kentucky Education Television documentary that aired the same year.

In June 2000, the televised production of *Lucy* was awarded the Arts & Culture Emmy by the Ohio Valley Chapter of the National Academy of Television Arts & Sciences. A Certificate of Merit was also awarded to *Lucy* by Unda-USA, the National Catholic Association for program performance. In 2002, the Greensboro Symphony Orchestra of North Carolina recorded the music to the ballet *Lucy*, available on Albany Records. The CD also includes the orchestral suite *Movements Four South*, and three string orchestra works: *Pulsar*, *Meander*, and *Driften*.

Ms. Atwell serves as a full-time string orchestra educator with the Jefferson County Public Schools in Louisville, Kentucky. She maintains active membership with ASCAP, Music Educators National Conference, ASTA with NSOA, Texas Orchestra Directors Association, and Kentucky Music Educators Association.

## The Composition

*"Notwithstanding the fact that I was a woman, I was as good as soldier as any man around me, and as willing as any to fight valiantly and to the bitter end before yielding."*

These are the words of Loreta Jancta Velazquez, one of many women who fought in the Civil War. She was disguised as a man throughout her service on the Confederate side and did so for the adventure and excitement of being a soldier.

Not all women who disguised themselves as men went to war for the same reasons as Velazquez did. Some ran away from home to escape unpleasant situations, others were attracted to bounty and pay, and some wanted to fulfill their patriotic duty. Many, however, joined the ranks to accompany and watch over a husband, father, brother, or other loved one. The Civil War folk song, *The Cruel War* was written about the latter. Four of the verses from this song are provided here:

- |                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                    |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1) The cruel war is raging,<br/>Johnny has to fight.<br/>I long to be with him<br/>From morning 'till night.<br/>I want to be with him,<br/>It grieves my heart so<br/>Won't you let me go with you?<br/>No, my love, no.</p>      | <p>3) Oh Johnny, oh Johnny,<br/>I feel you are unkind.<br/>I love you far better<br/>Than all of mankind,<br/>I love you far better<br/>Than words can express.<br/>Won't you let me go with you?<br/>Yes, my love, yes.</p>                       |
| <p>2) I'll tie back my hair,<br/>Mens clothing I'll put on.<br/>I'll pass for your comrade<br/>As we march along.<br/>I'll pass for your comrade<br/>No one will ever know<br/>Won't you let me go with you?<br/>No, my love, no.</p> | <p>4) They marched into battle,<br/>She never left his side<br/>'Till a bullet shell struck her<br/>And love was denied.<br/>A bullet shell struck her<br/>Tears came to Johnny's eyes<br/>As he knelt down beside her,<br/>She silently died.</p> |

## Instrumentation List (Set C)

- |                                         |                          |
|-----------------------------------------|--------------------------|
| 8 – 1 <sup>st</sup> Violin              | 5 – Cello                |
| 8 – 2 <sup>nd</sup> Violin              | 5 – String Bass          |
| 5 – 3 <sup>rd</sup> Violin (Viola T.C.) | 1 – Piano (Optional)     |
| 5 – Viola                               | 1 – Full Conductor Score |

Additional scores and parts are available.

# Let Me Go With You

"The Cruel War"

Full Conductor Score  
Approx. time – 2:50

American Folk Song  
Arranged by Shirl Jae Atwell

**Moderato** (♩ = 116-124) in 2

The score is for a full conductor score in 2/4 time, marked Moderato with a tempo of 116-124 beats per minute. It features staves for Violins (1 and 2), Viola\*, Cello, String Bass, Piano (Optional), and a Piano part. The key signature has one sharp (F#). The score is divided into two systems. The first system covers measures 1 through 7. The second system covers measures 8 through 14. Measure 13 is boxed in both systems. Dynamics include *f* (forte) and *mf* (mezzo-forte). Fingerings and articulation marks are present throughout. A large 'SAMPLE' watermark is overlaid on the score.

\* A 3rd Violin (Viola T.C.) part is included.

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29 30 31 32 33 34 35

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

36 37 38 39 40 41 42

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

43 44 45 46 47 48 49

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mf*

Str. Bass *mf*

Piano *mf*

45

50 51 52 L2 53 54 55 56

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Piano *f*

53

Detailed description: This page of a musical score covers measures 43 to 56. It features five staves: Violins 1 and 2, Viola, Cello, and String Bass, along with a Piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measures 43-49 are marked with a dynamic of *mp* (mezzo-piano). Measures 50-56 are marked with a dynamic of *f* (forte). The score includes various musical notations such as slurs, accents, and fingerings. A large, semi-transparent watermark is visible across the center of the page.

57 58 59 60 61 62 63

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

64 65 66 67 68 69 70

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

71 72 73 74 75 76 77

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

72

78 79 80 81 82 83 84

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

Detailed description: This page of a musical score covers measures 71 through 84. It is arranged for a string quartet (Violins 1 and 2, Viola, Cello, and Str. Bass) and Piano. The key signature has one sharp (F#) and the time signature is 4/4. Measures 71-77 are the first system, and measures 78-84 are the second system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, semi-transparent watermark is visible across the center of the page.