Fourth of July

by Eastwood Lane

No. 1. Parade 2

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799 SEVENTH AVENUE ~ NEW YORK

Eastwood Lane

Eastwood Lane, whose works we herewith present, has had a unique and auspicious musical training. He was born in a small village in Northern New York State, matriculated at Syracuse University in a course in belles lettres which later brought about an interest in music. Shortly after, he came to New York City to assist in the planning and management of the Wanamaker Auditorium concerts and it was here that Eastwood Lane began his career as a composer. His position brought him in almost daily contact with musicians and composers of prominence, and he has had the constructive and critical advice of such musical authorities as Deems Taylor, Marcel Dupré, Paul Whiteman, Ferdie Grofé, Dr. Ernst Toch and Domenico Savino. To these, Mr. Lane feels indebted for the assistance they rendered. The majority of his works, as will be revealed in these pages, confine themselves to the American scene. Such compositions as "Sleepy Hollow Suite," "Adirondack Sketches," "Five American Dances," and "Sold Down The River," could only be written by an American,—in this instance, an American whose ancestors fought in the Revolution and were active in the frontier pioneering that followed.

His newest composition, "Fourth of July," reflects his boyhood impressions of a Fourth of July celebration in a country village. This work is dedicated to American boys and girls who in the past regarded the day as a national festival, and likewise to those of future generations, who, secure in their inherited tradition, will continue its joyous observance in the perpetuation of the greatest day in the history of American liberty.

It was, and still is, customary for youngsters to begin saving their pennies in the Spring for their Fourth of July pocket money, destined for a luxurious spree of indulgence in candy and pink lemonade—but not until an adequate supply of firecrackers, cap pistols and torpedoes had been purchased. When the great day arrived, there was a bewildering variety of attractions. For the older boys there were races and prizes to be won. There was always a greased pole to climb and a greased pig to be caught. There was dancing; a patriotic speaker; village band music—and a parade. This formed outside the village and proceeded the length of Main Street—a brave cavalcade reflecting comedy, tragedy—the pageantry of a great nation in the making.

Pretty girls arrayed themselves in patriotic costumes, riding on floats drawn by horses made gala with red, white and blue ribbons in their bridles. A transformed hayrack served as the throne of the goddess of liberty weaving uncertainly along with her starry-browed attendants. There were colonial belles and dames. The "Horribles" with their hideous masks leered at the gaping children. Last, and most thrilling the G. A. R. veterans marching proudly behind their old commander, who as likely as not, had led them in many a battle. Here they come! The antiquated old cannon bangs away in the village square. Pistols, firecrackers and torpedoes increase the din. The sun pours down and the dust rises in clouds. Over their heads hovers an invisible eagle. Beside them marches a phantom motley—those who have gone before, those yet to be born. Up the street and over the hill they go, exulting in the manifest destiny of a great nation.

I

FOURTH OF JULY PARADE

The descriptive passage in the above paragraph may serve to illustrate the source from which the composer's musical depiction is derived.

II

MINUET FOR BETTY SCHUYLER

As the parade pauses in its progress (see directions in ballet) a boy and girl dressed in colonial costumes step from an antiquated coach. The girl impersonates Betty Schuyler, a famous colonial belle; the boy represents Alexander Hamilton, her suitor who later became her husband. Together they step gravely through the lovely dance known as the minuet.

III

SWING YOUR PARDNER

In the dance known as the quadrille, four couples dance in what is called a "set." There may be as many sets as there is space for dancing. The various figures are "called off"—usually by one of the musicians. Thus:

"First four right and left"
"Half back, forward again"
"Swing your pardner", etc.

Sometimes a fiddler is the whole orchestra. He hunches over his instrument, beating time with his foot. In an excess of energy the male dancers often leap and shout, swinging the girls until they are almost too dizzy to stand. Toil is forgotten in the mad gaiety of the moment. They will dance until gray dawn, when the weary fiddler will play "Home Sweet Home" indicating that the party is over.

IV

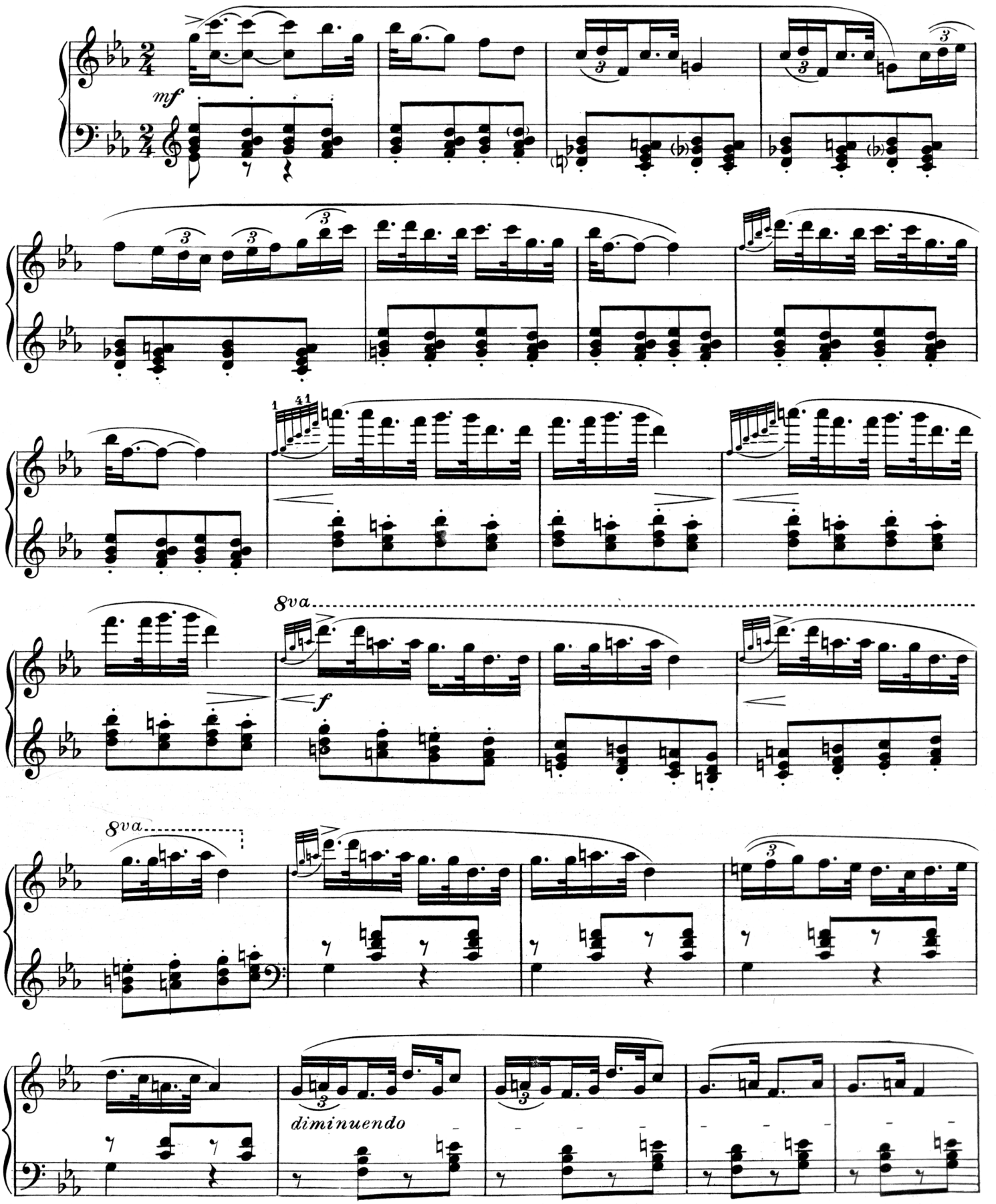
WALTZ ON THE VILLAGE GREEN

The waltz has always been popular at country dances until the last few years. It is perhaps more pedestrian than its dainty Viennese counterpart, but it is equally redolent of sentiment and reflects grace and charm.

FOURTH OF JULY

No. 1 Parade

EASTWOOD LANE



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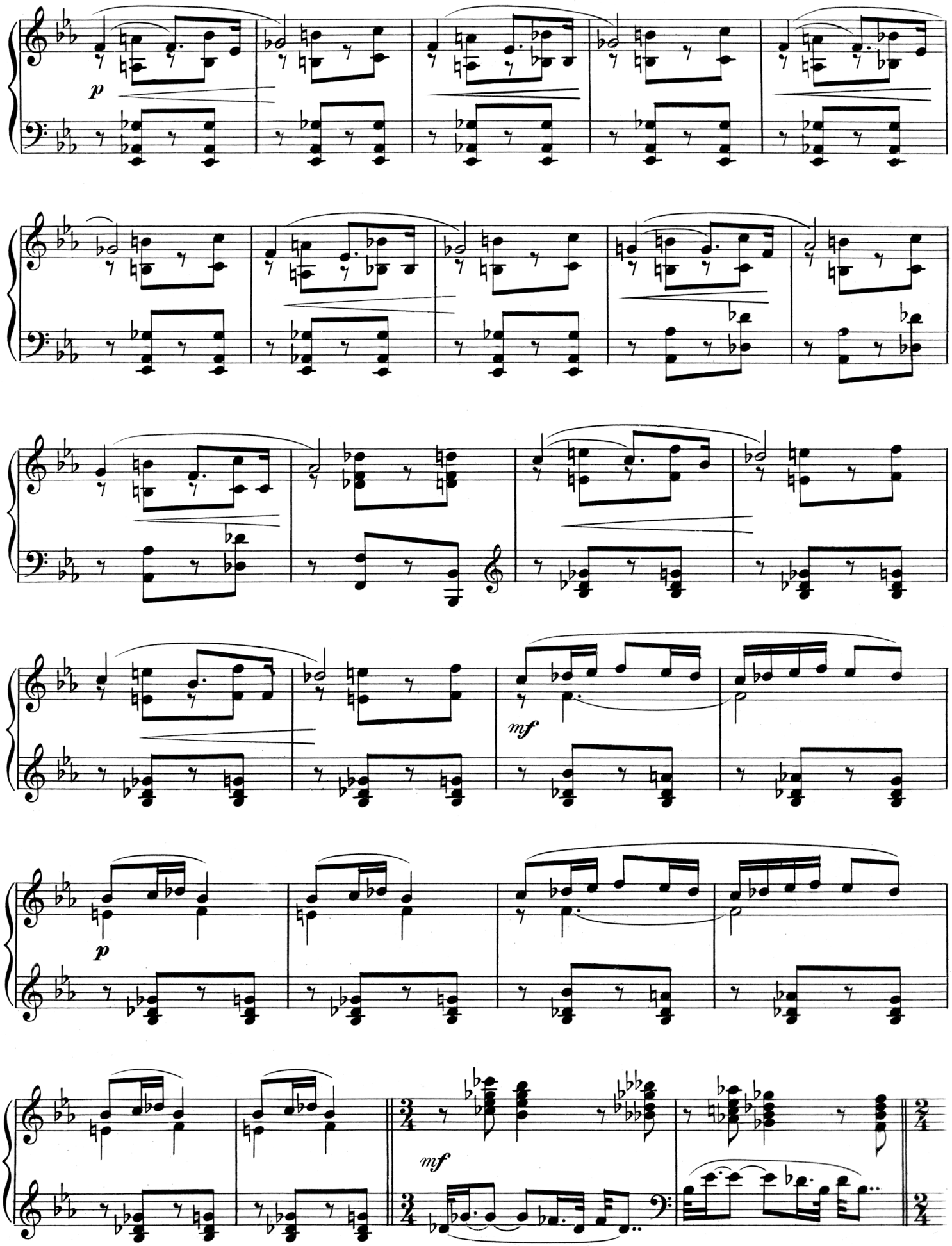
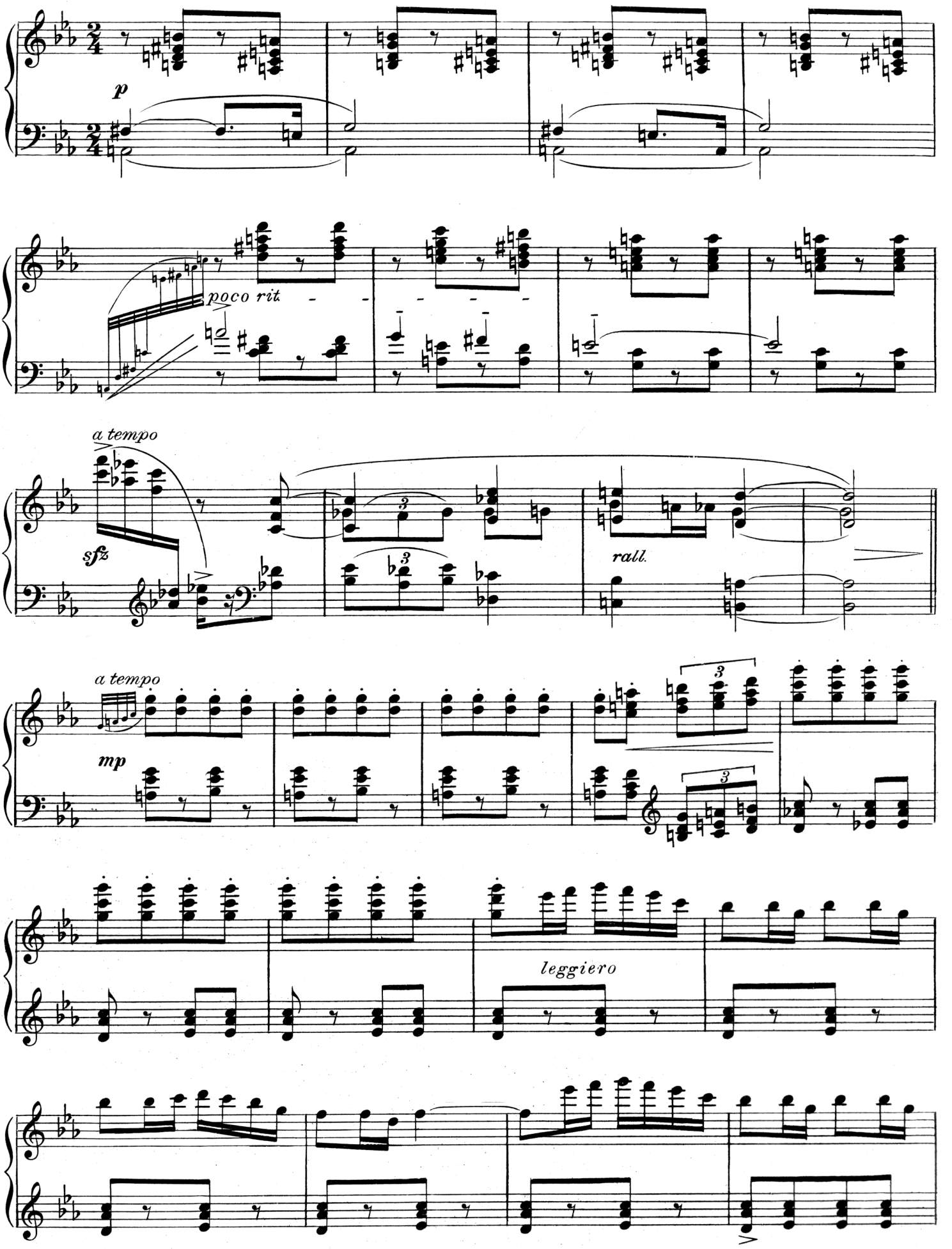
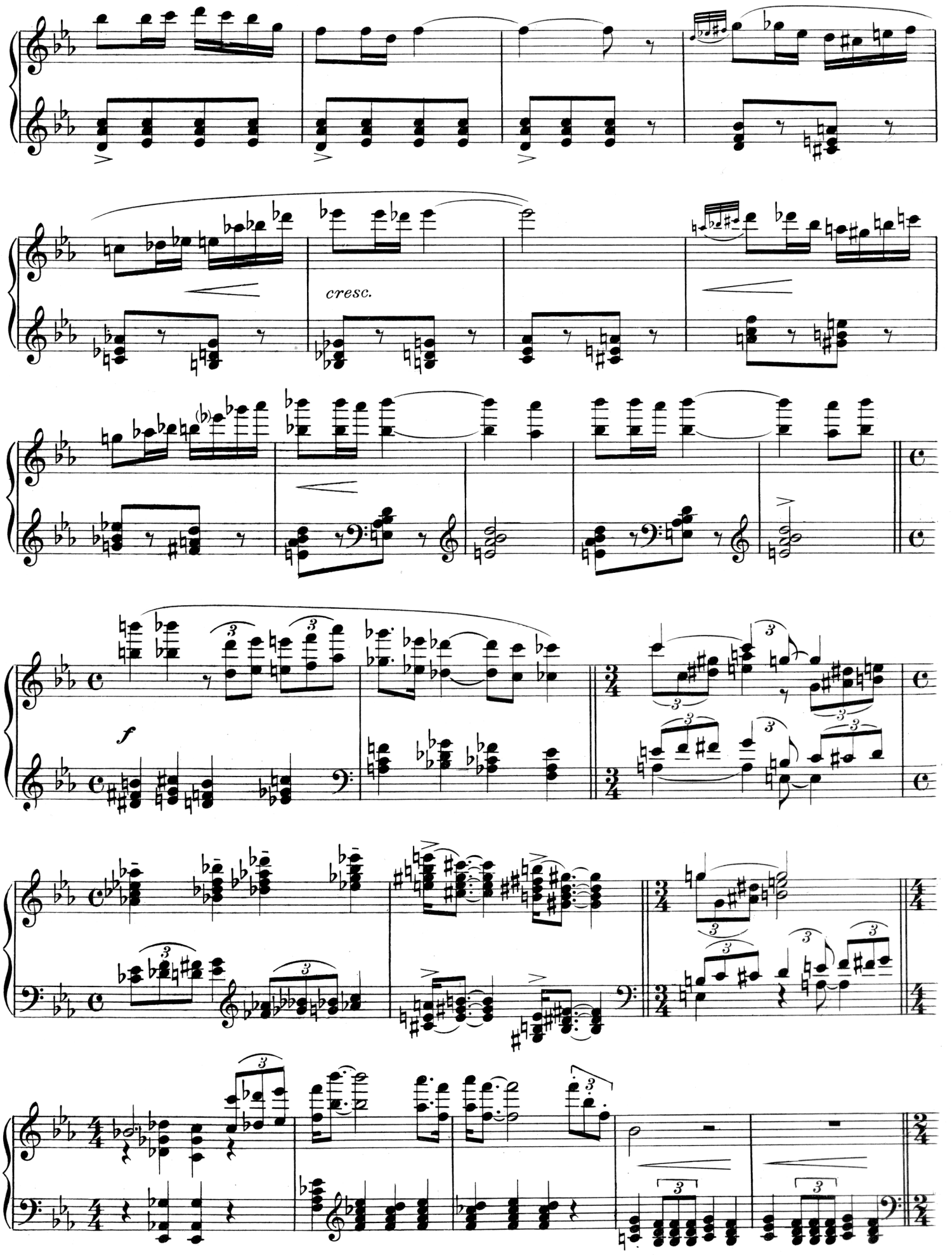
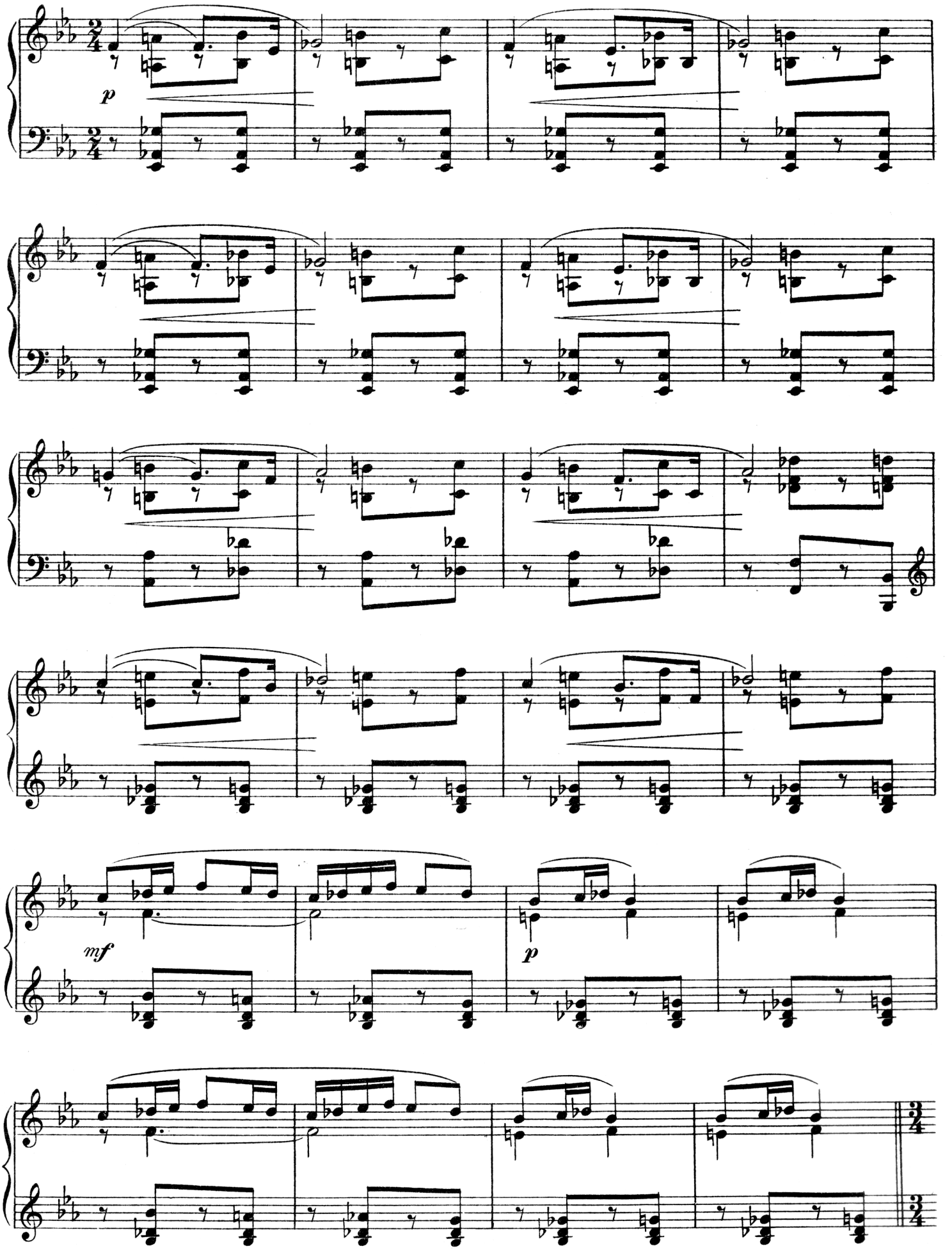
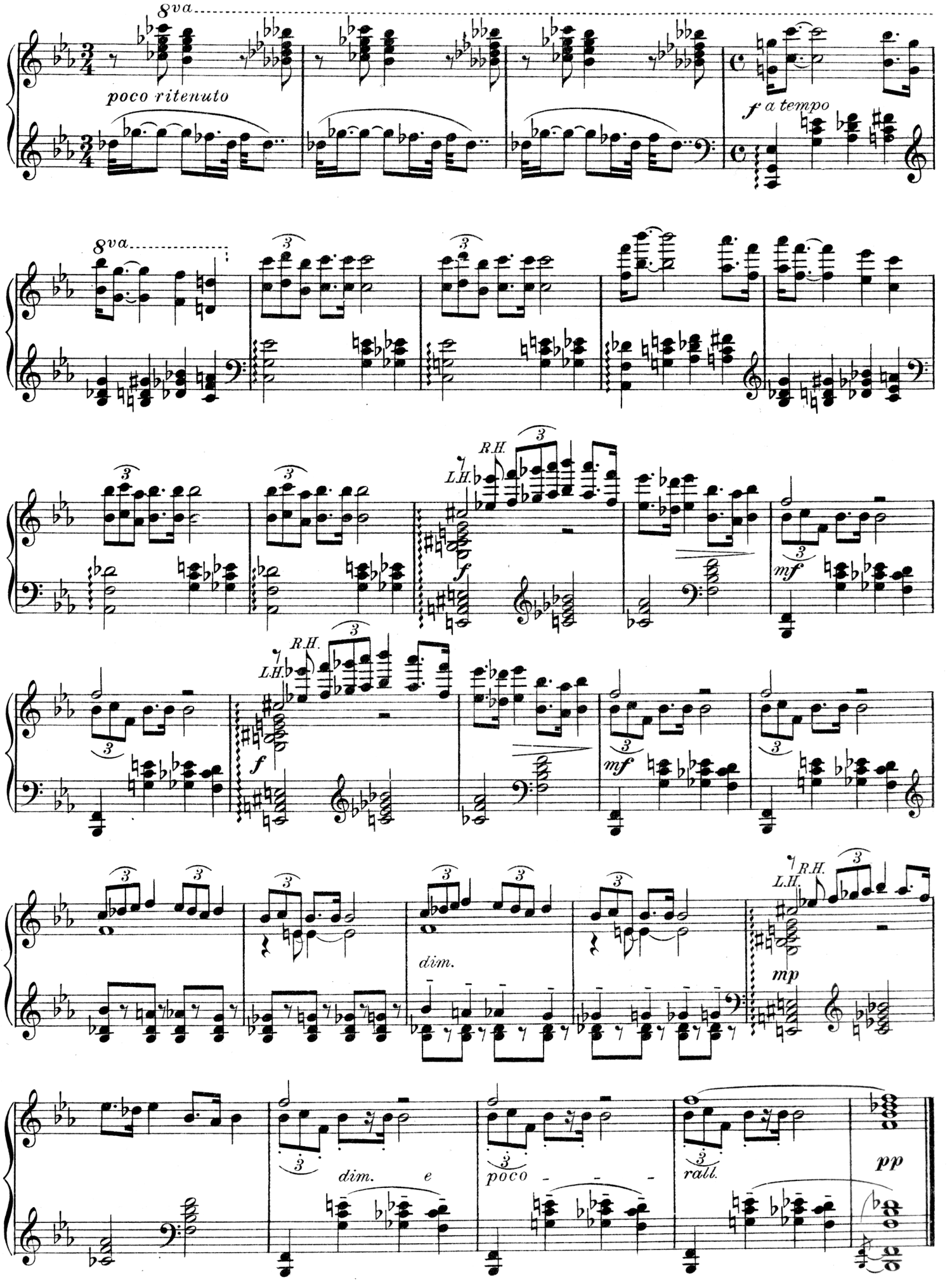

p
mf
p
mf


p
poco rit
a tempo
sfz
rall.
a tempo
mp
leggiero


cresc.
f


p
mf
p

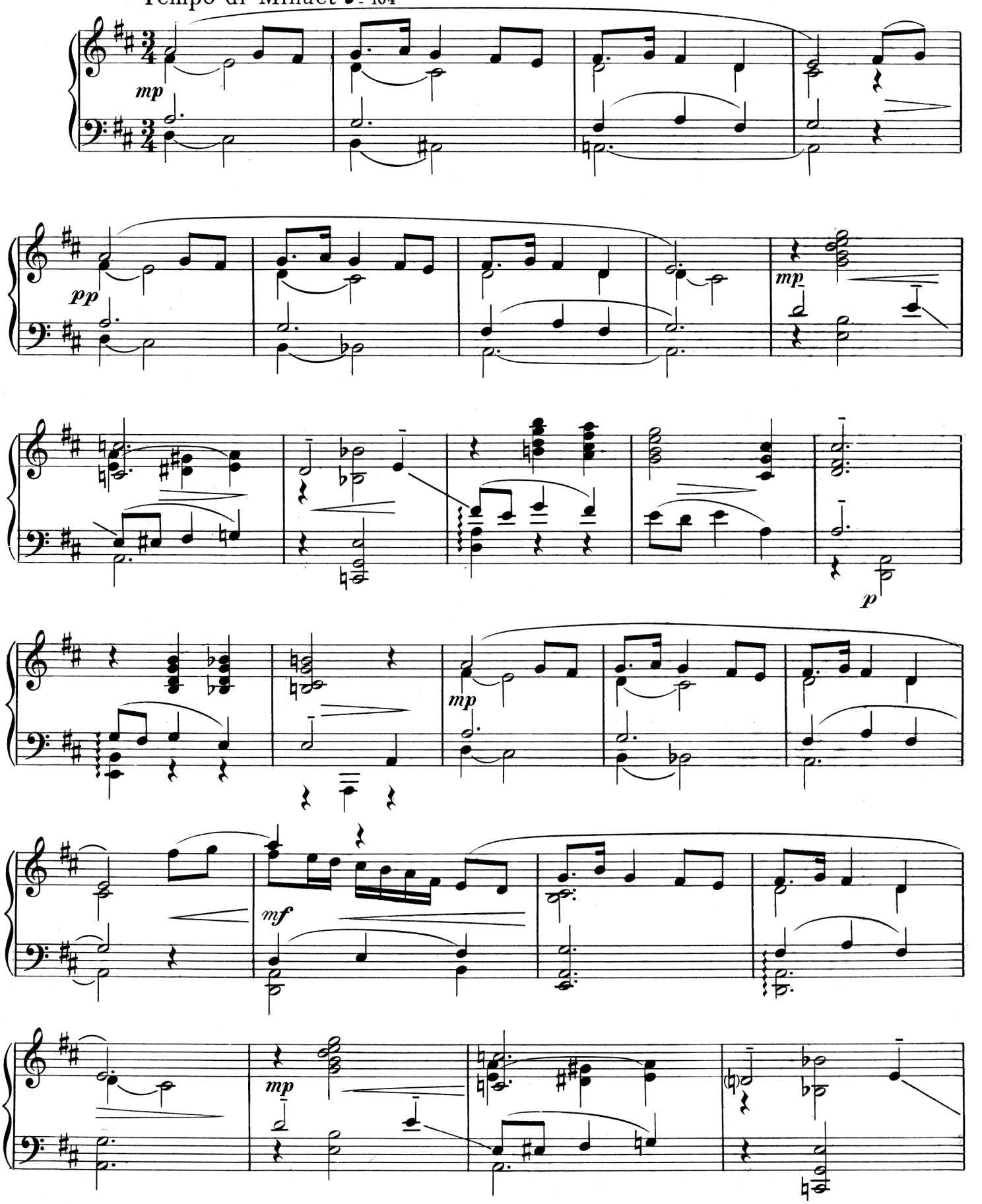

8va
poco ritenuto
f a tempo
8va
R.H.
LH.
f
mf
R.H.
LH.
f
mf
dim.
R.H.
LH.
mp
dim.
e
poco
rall.
pp

FOURTH OF JULY

No. 2 Minuet For Betty Schuyler

EASTWOOD LANE

Tempo di Minuet ♩= 104



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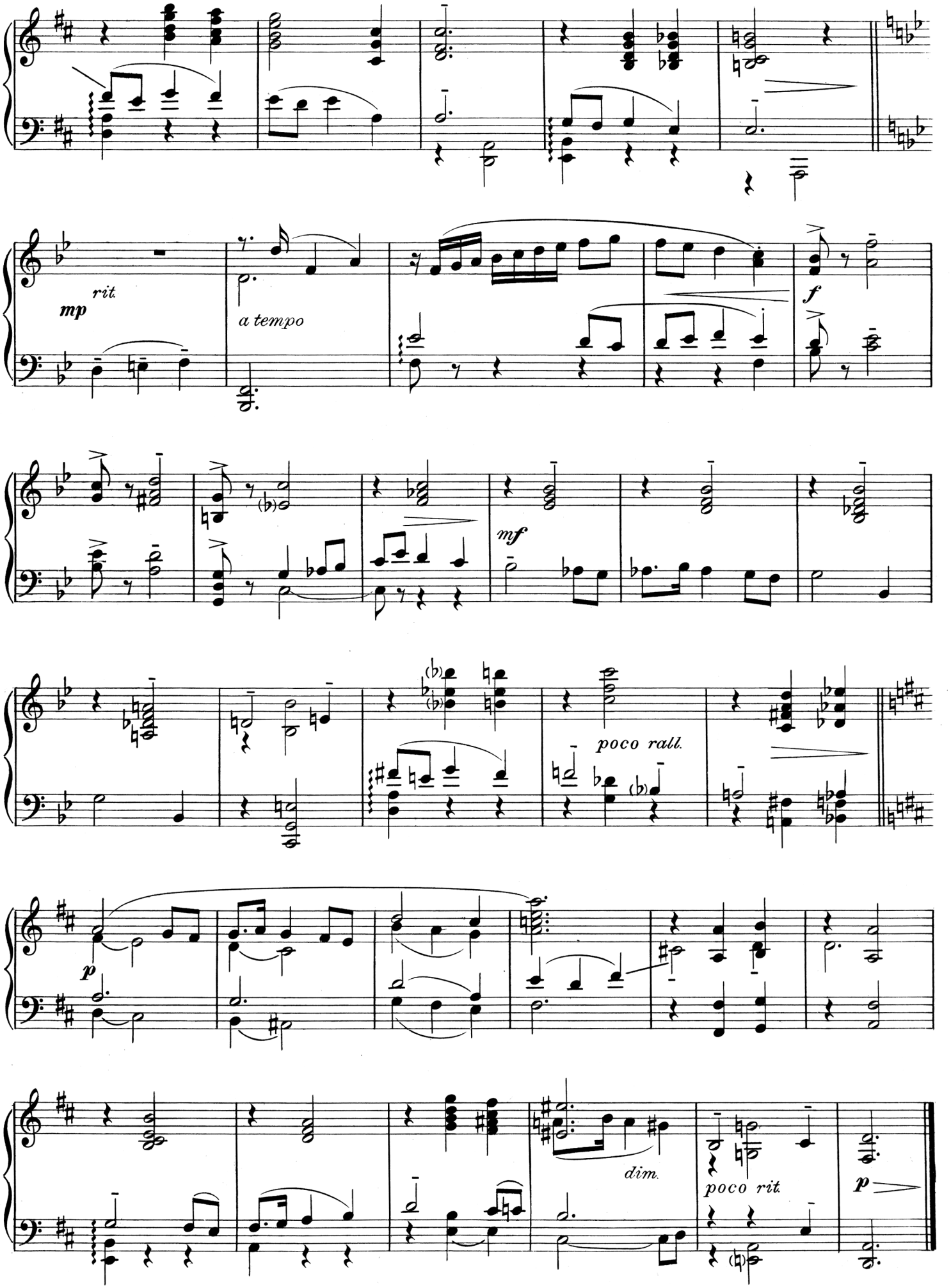

mp
rit.
a tempo
f
mf
poco rall.
p
dim.
poco rit.
p

FOURTH OF JULY

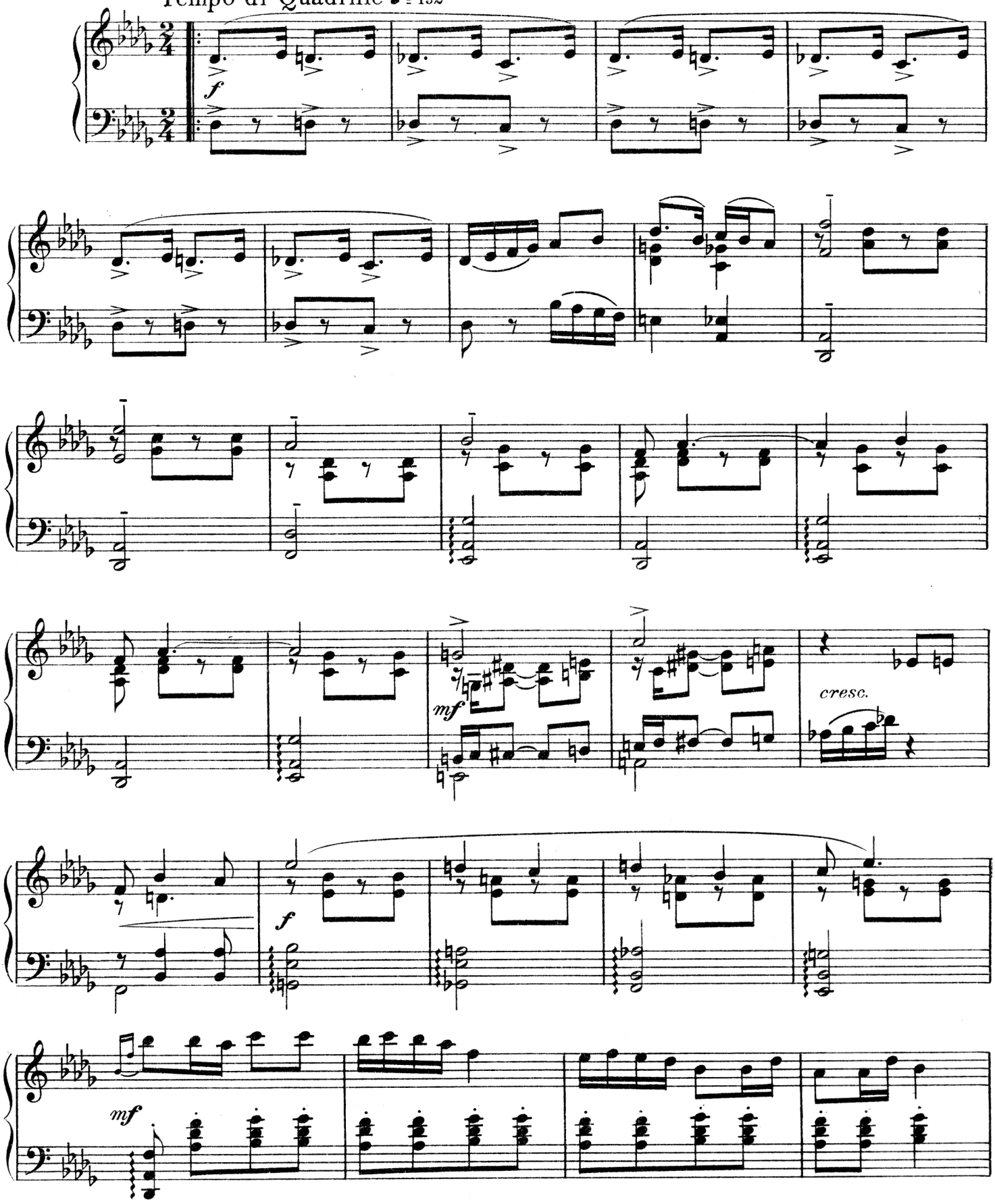
No. 3 Swing Your Partner

Quadrille

EASTWOOD LANE

I

Tempo di Quadrille ♩ = 152



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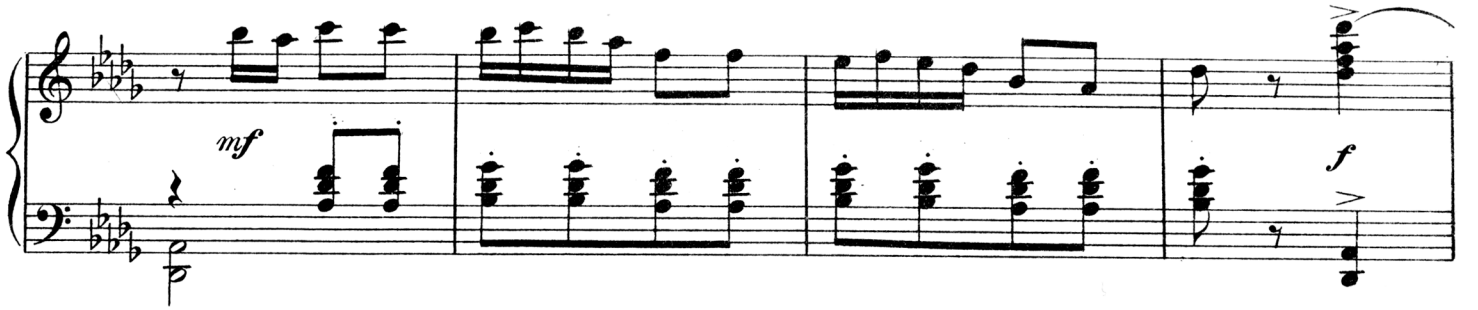
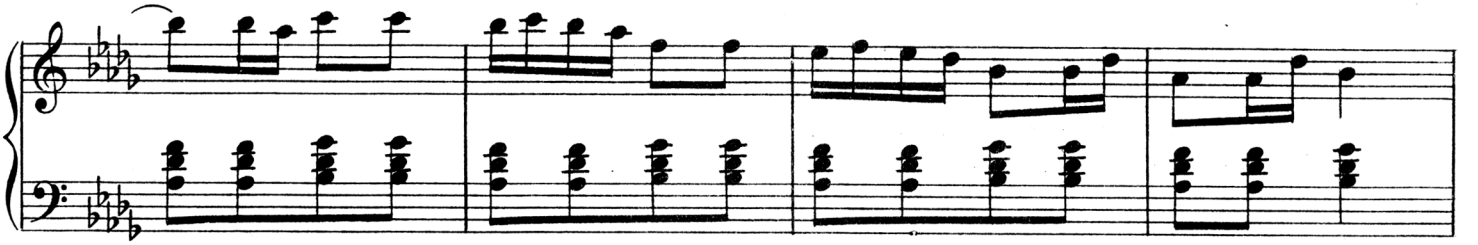
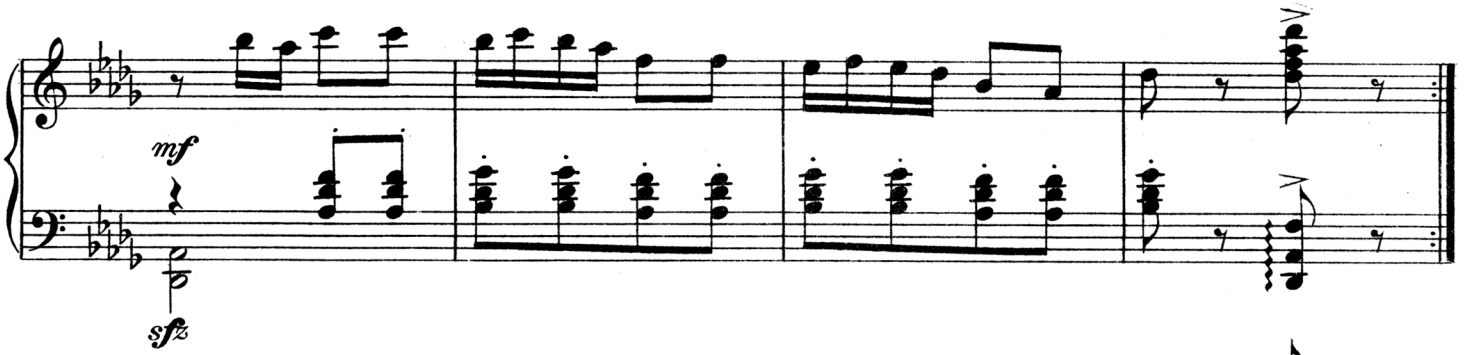
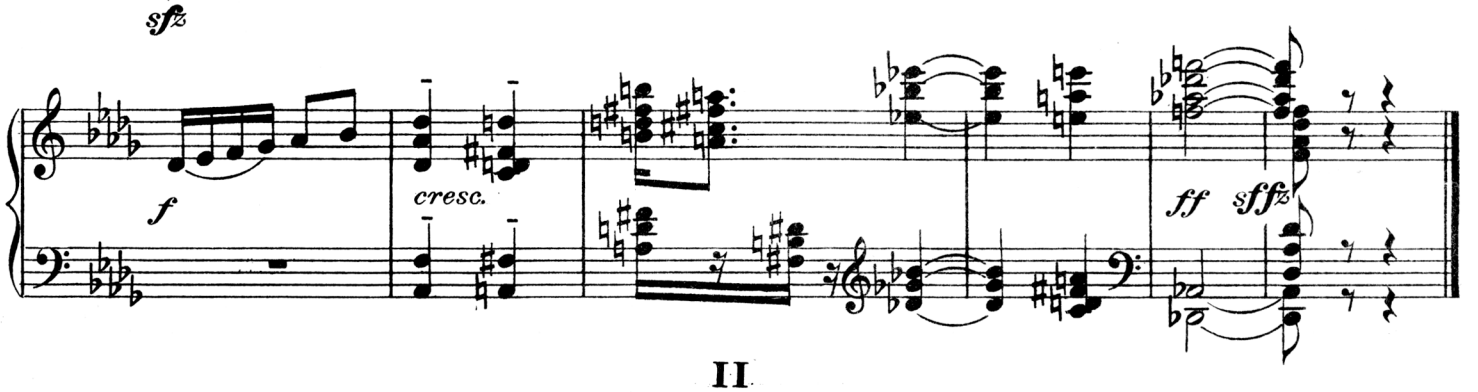
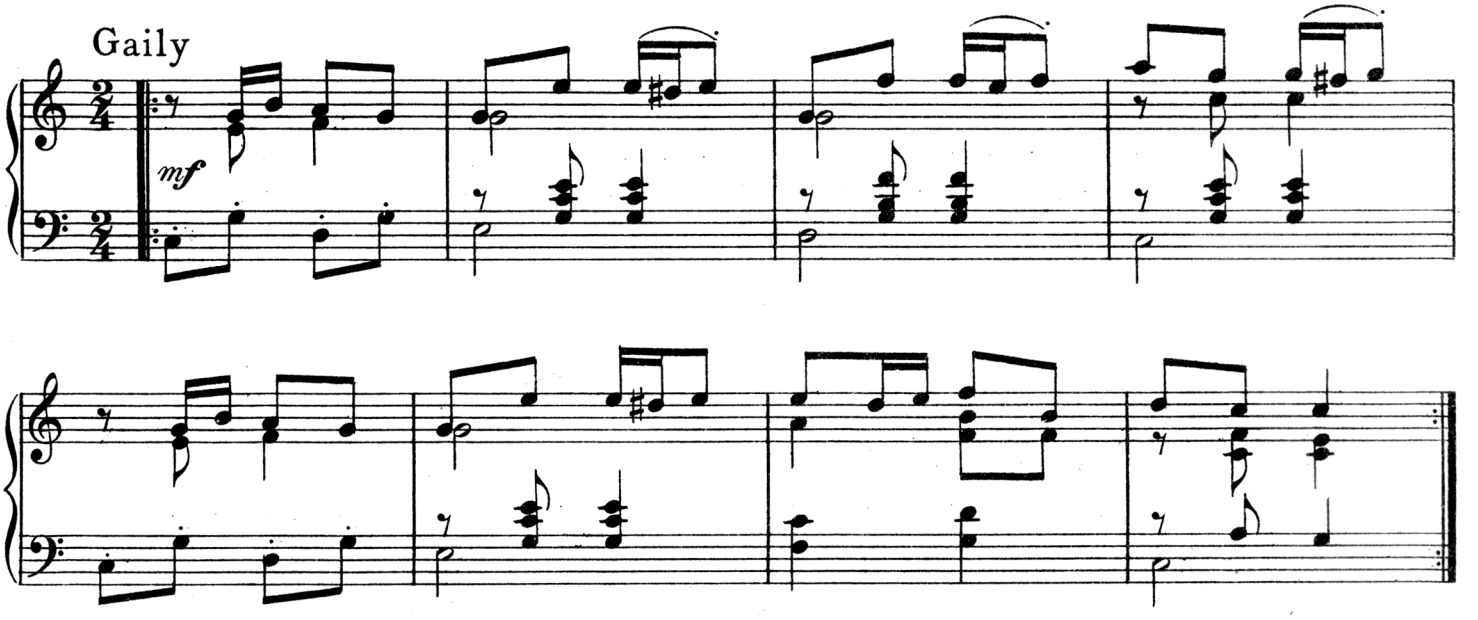


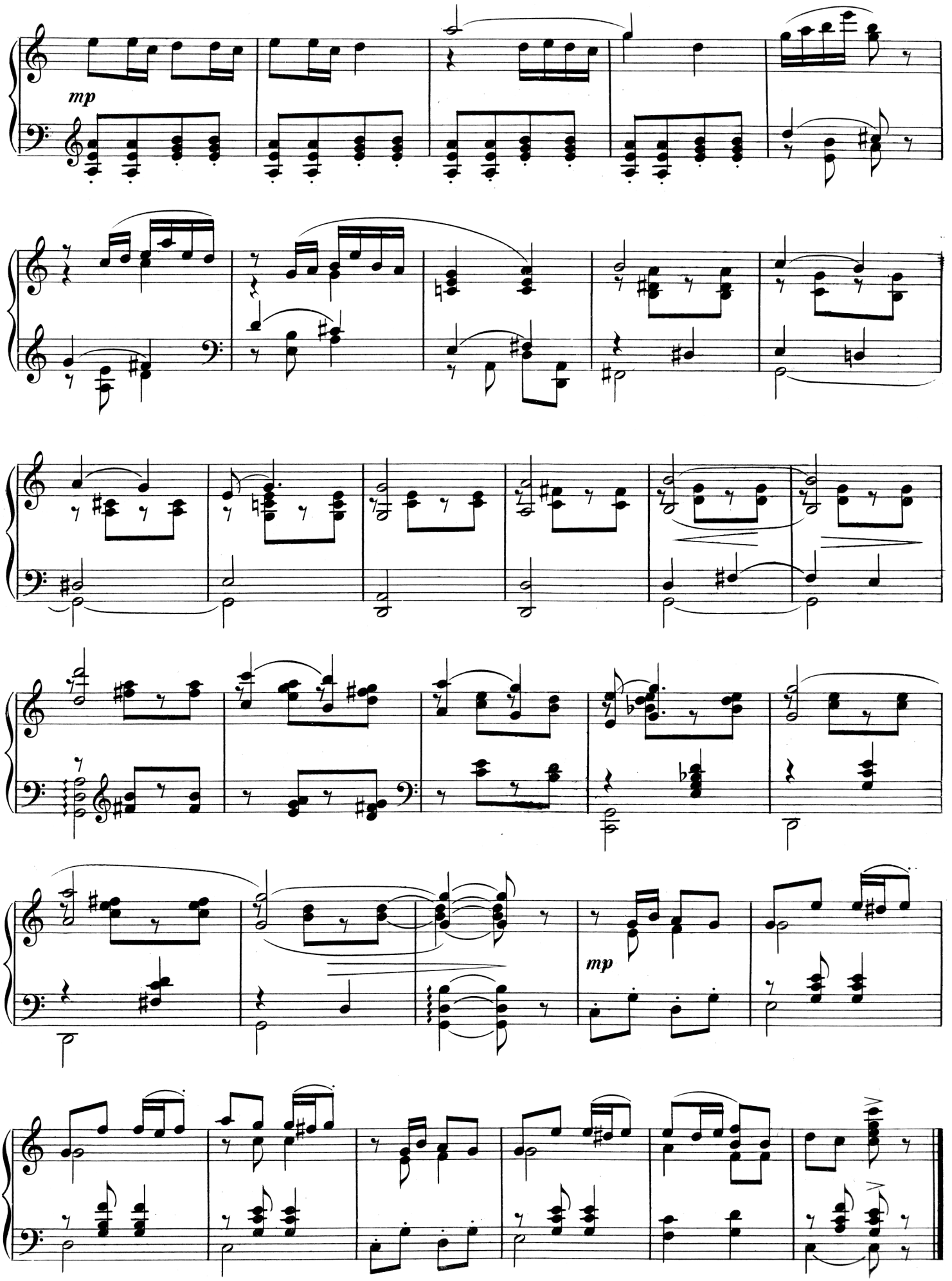






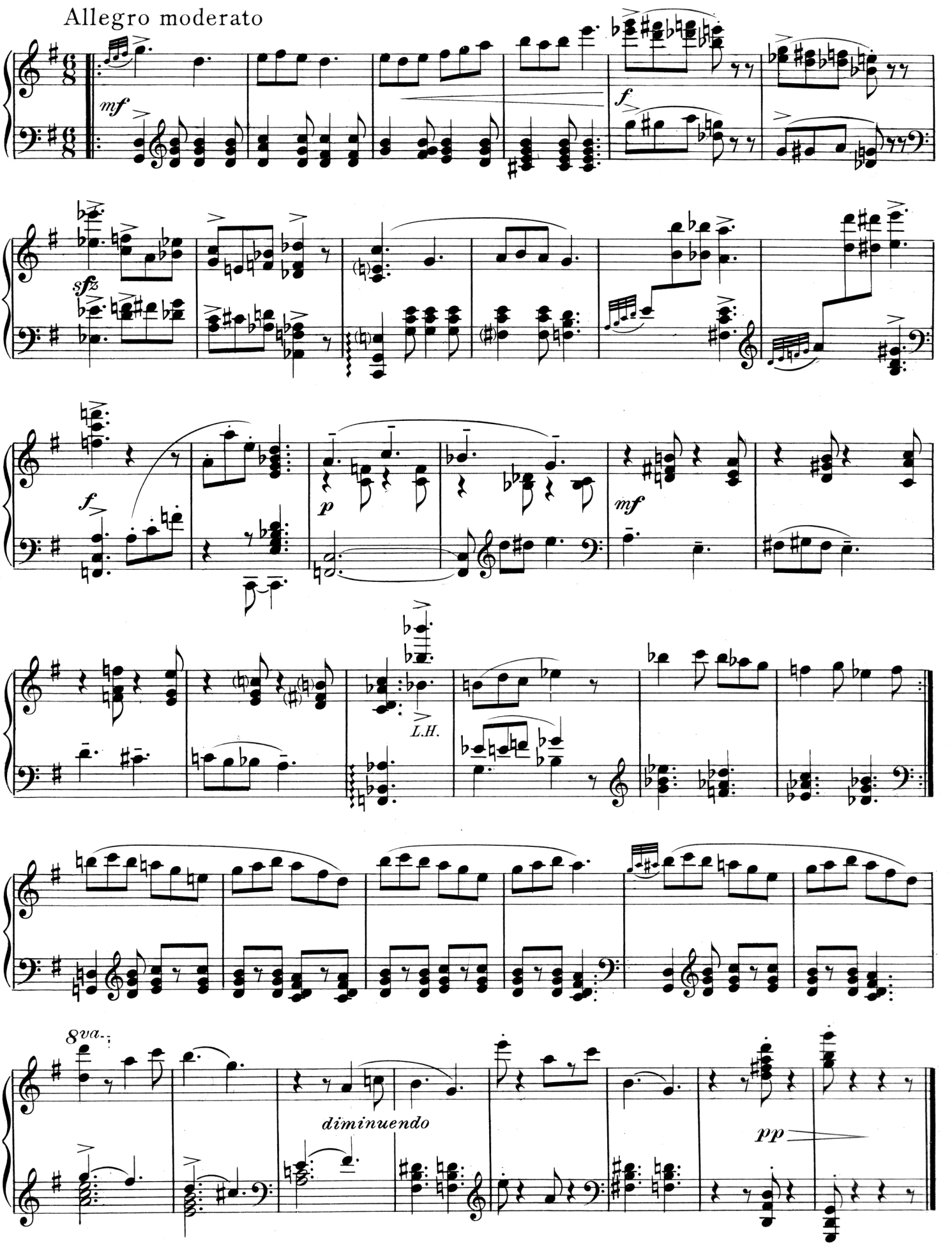
II




mp
mp

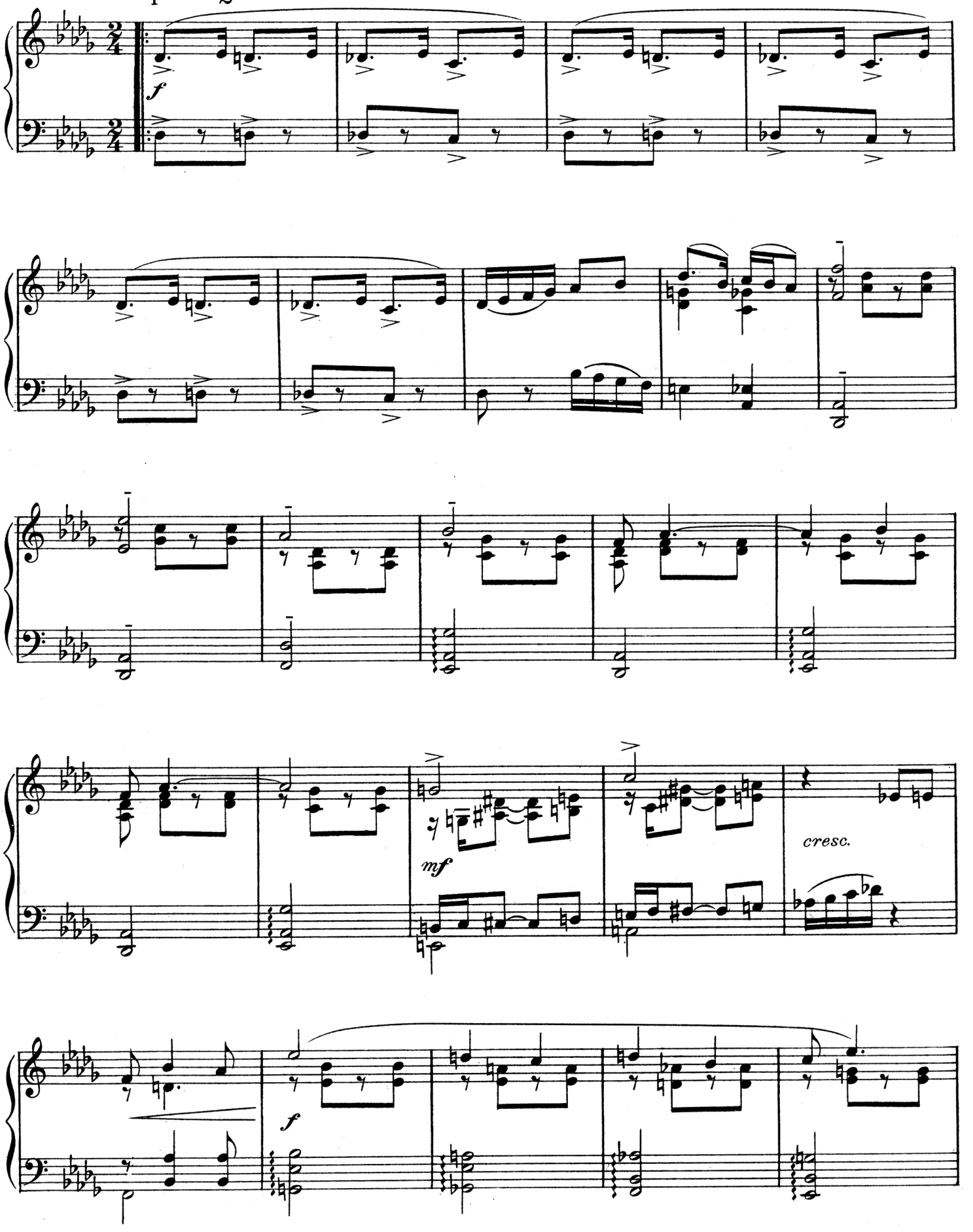
III

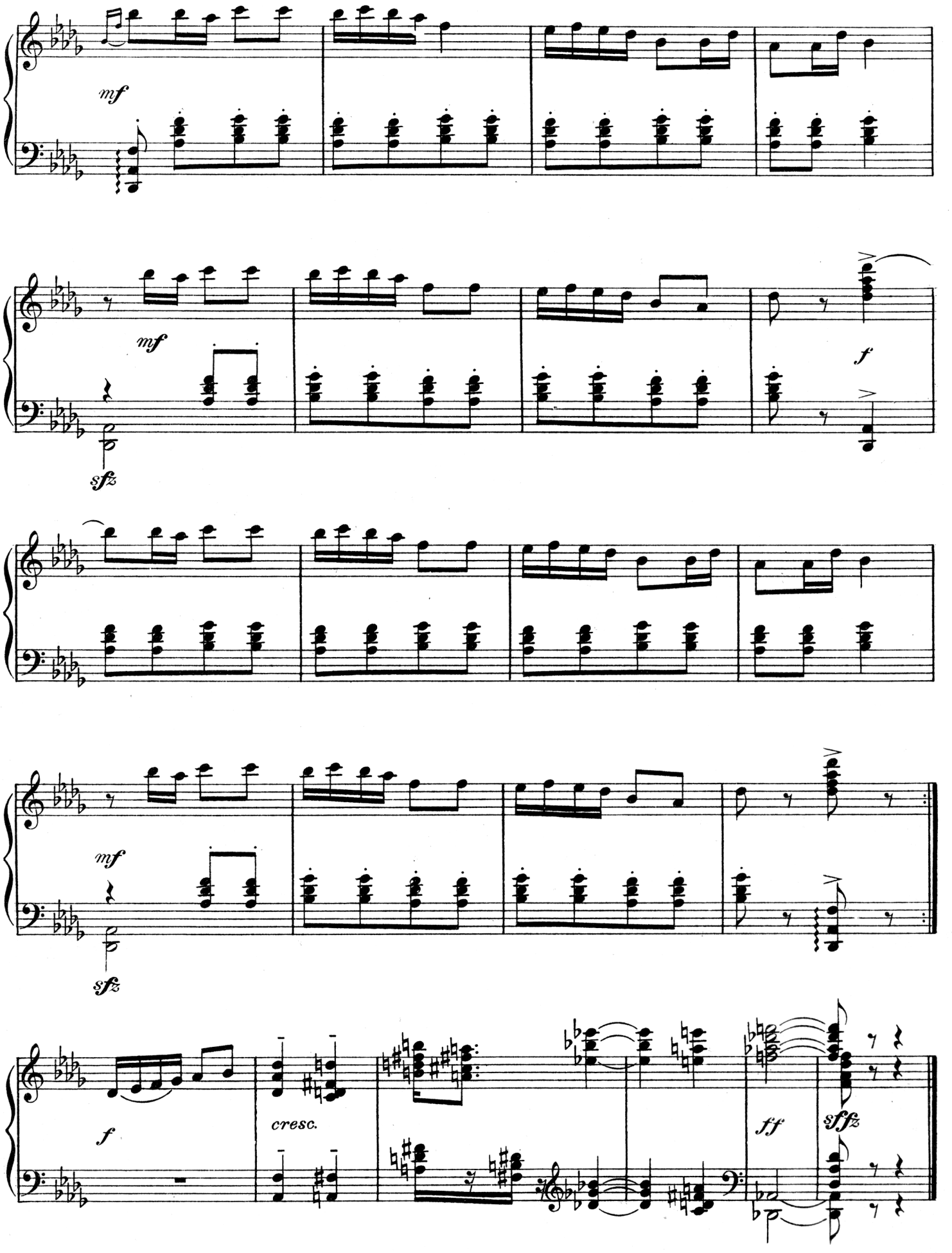
Allegro moderato



IV

Tempo di Quadrille ♩ = 152



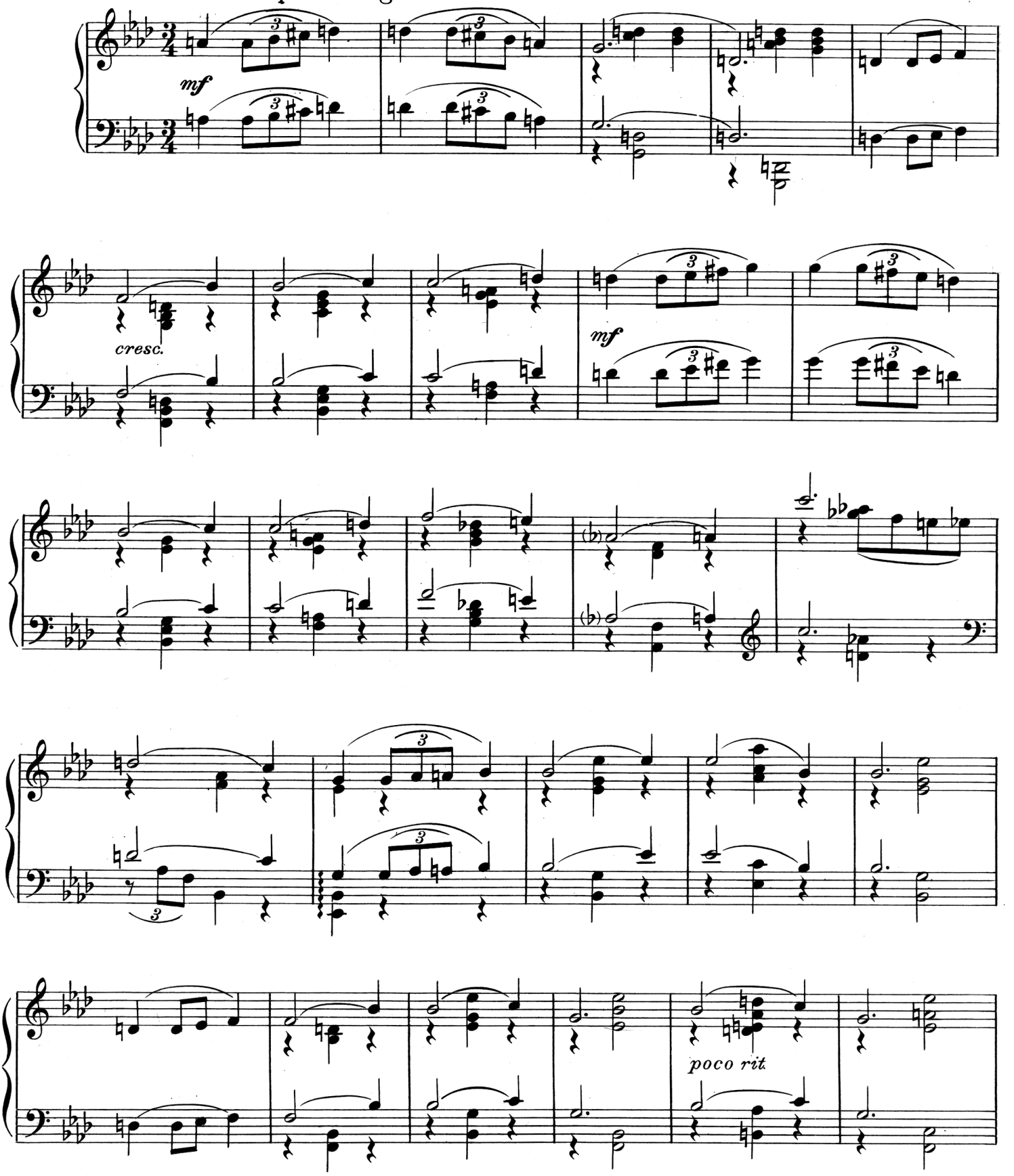

mf
mf
sfz
f
mf
sfz
f
cresc.
ff
sffz

FOURTH OF JULY

No. 4 Waltz On The Village Green

EASTWOOD LANE

Waltz tempo - Allegro moderato - e scherzoso



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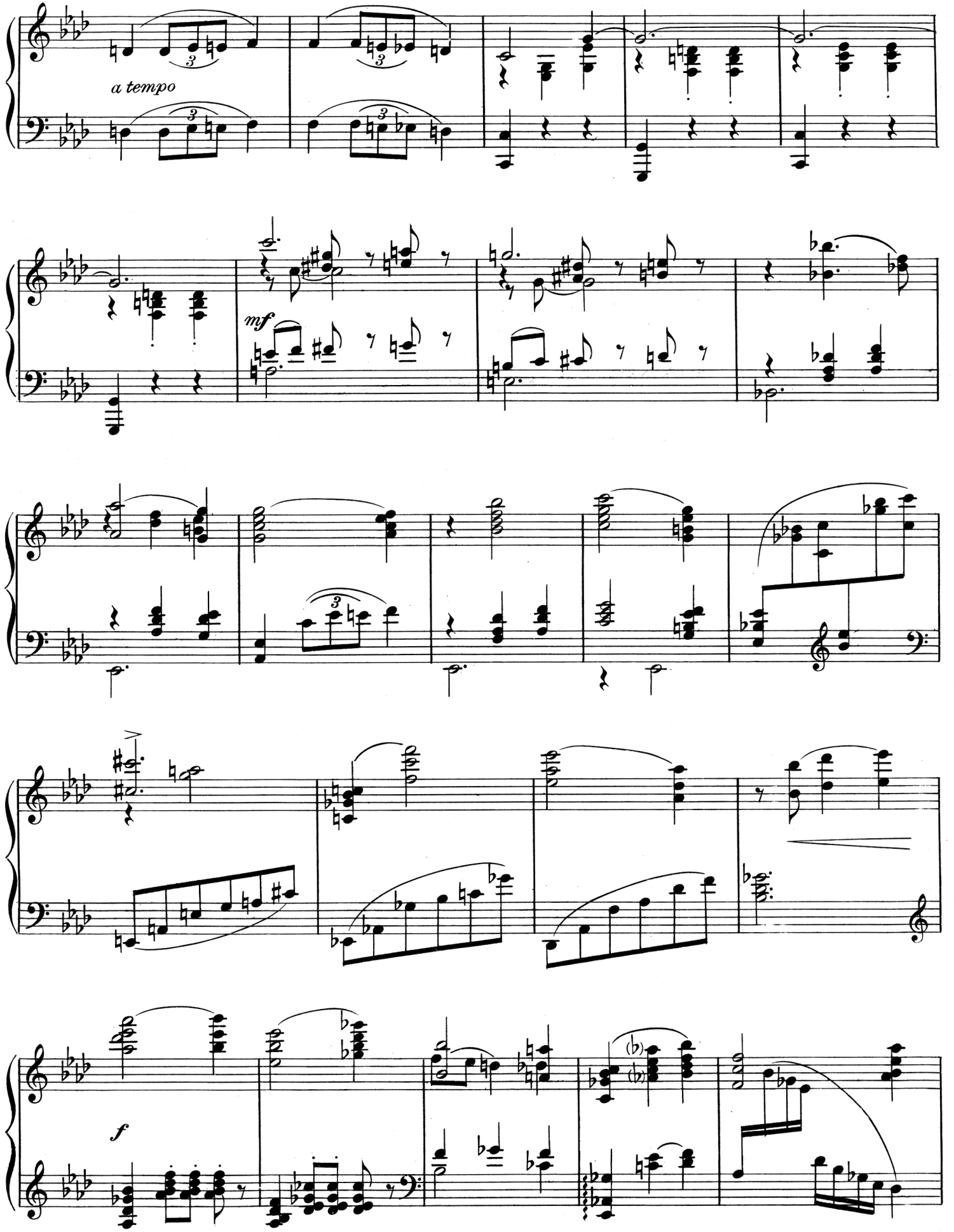
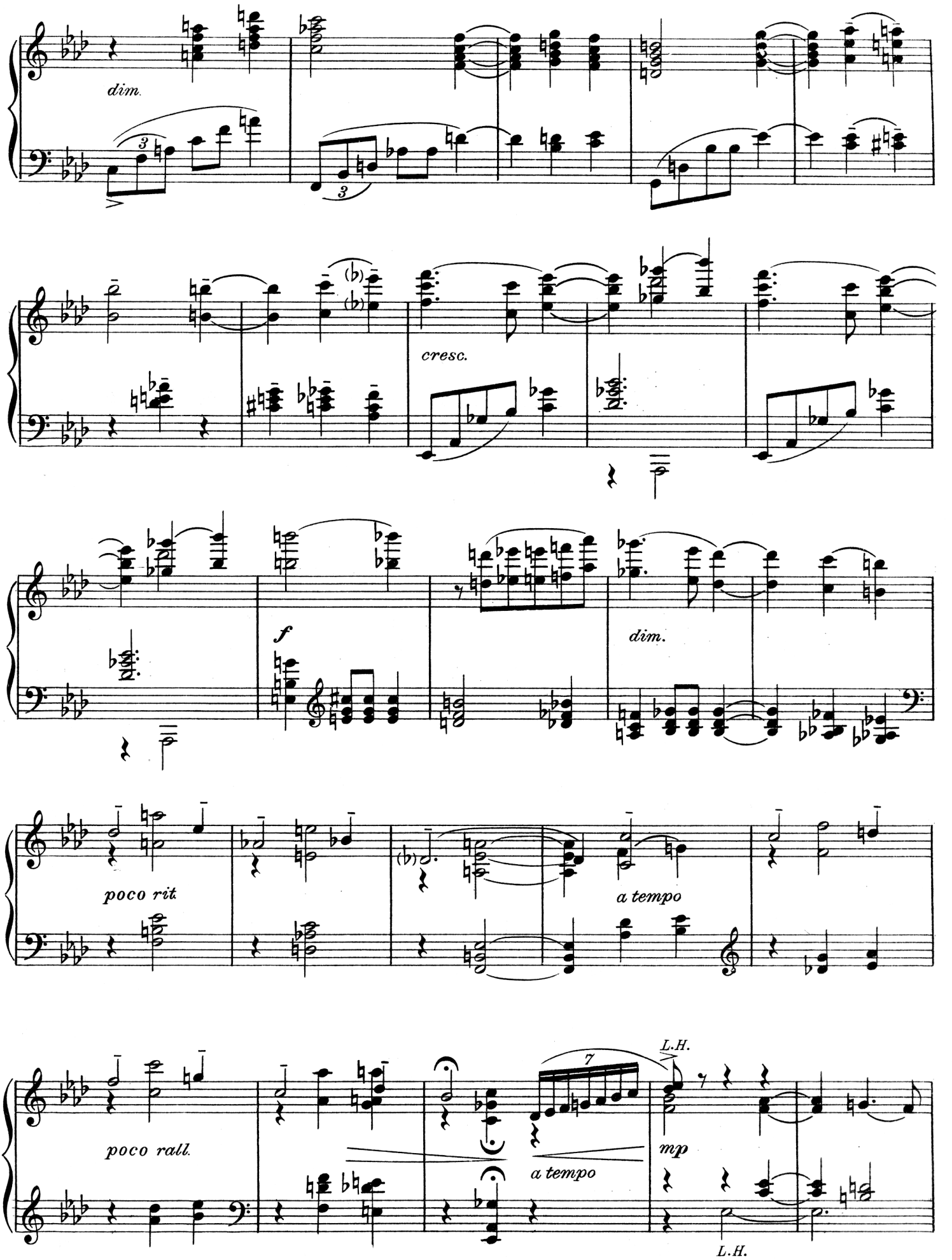
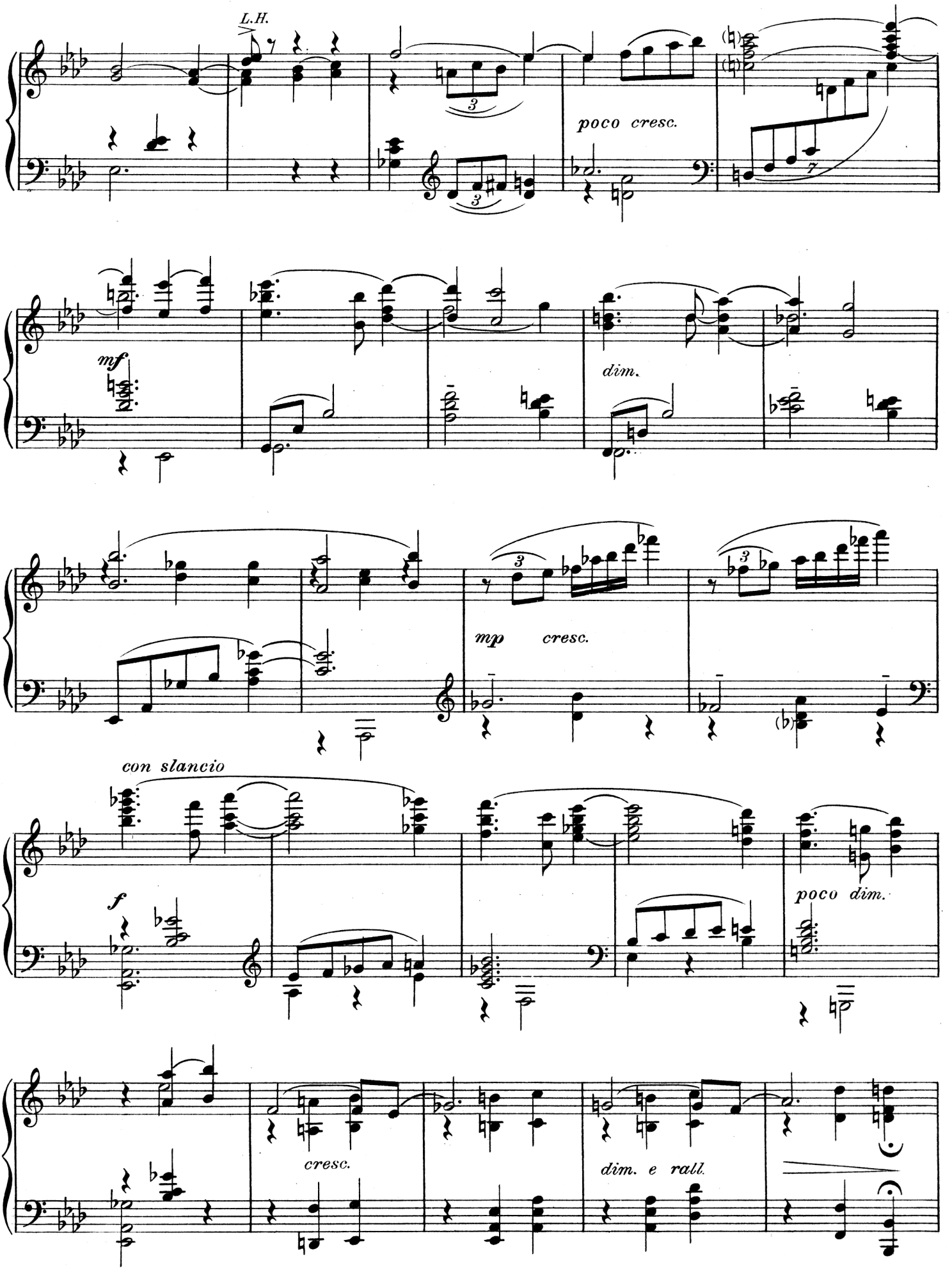
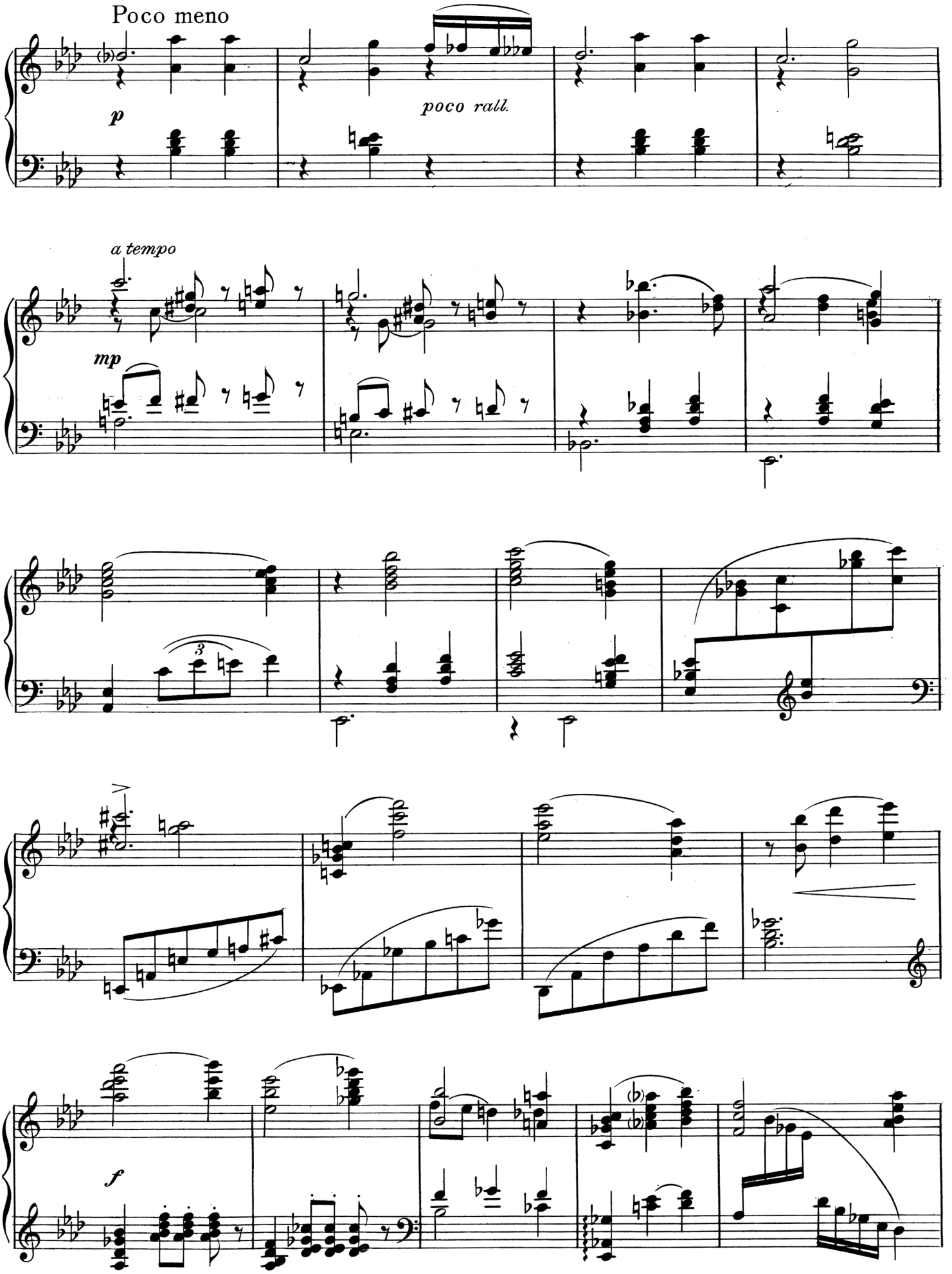
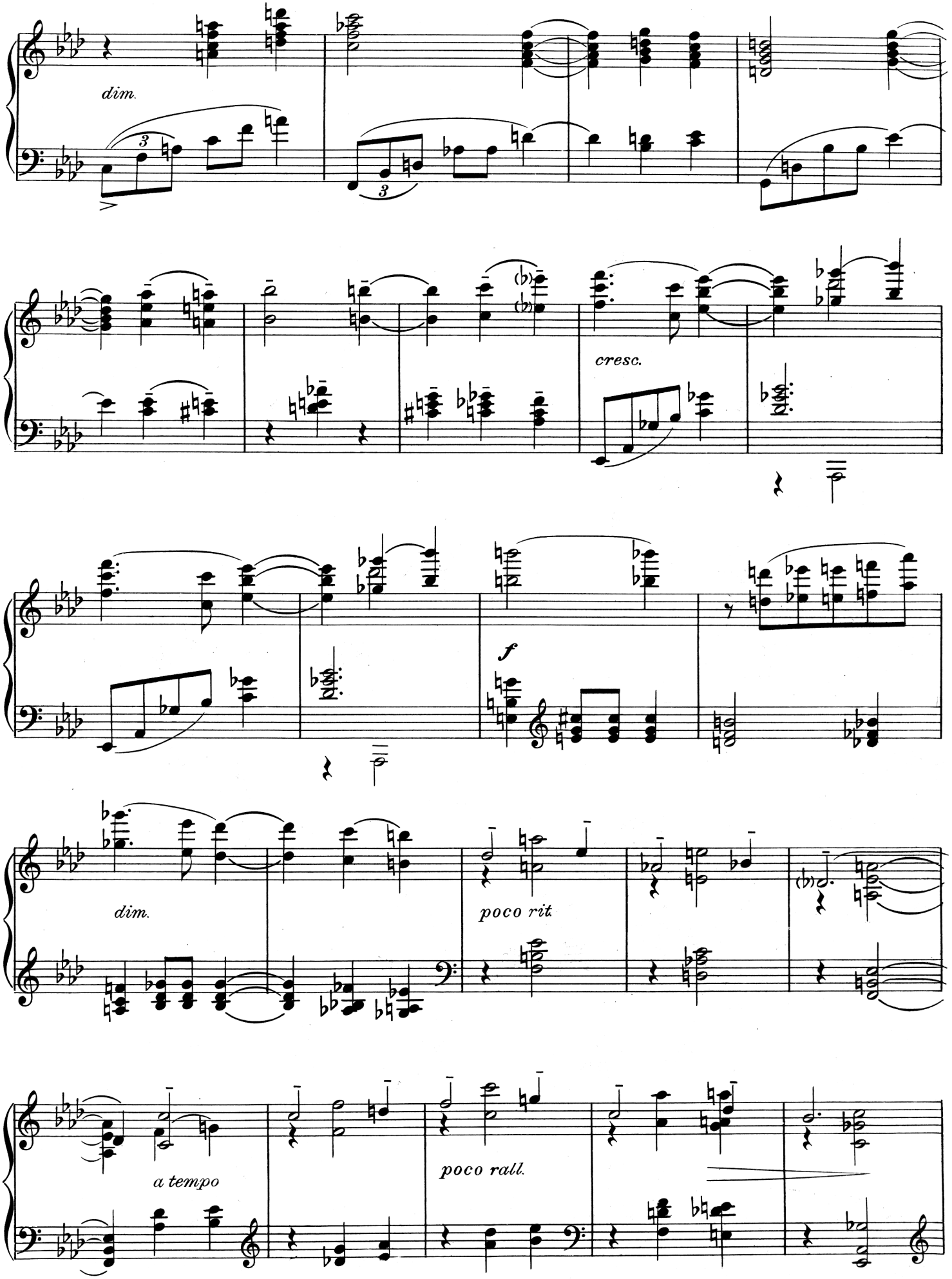
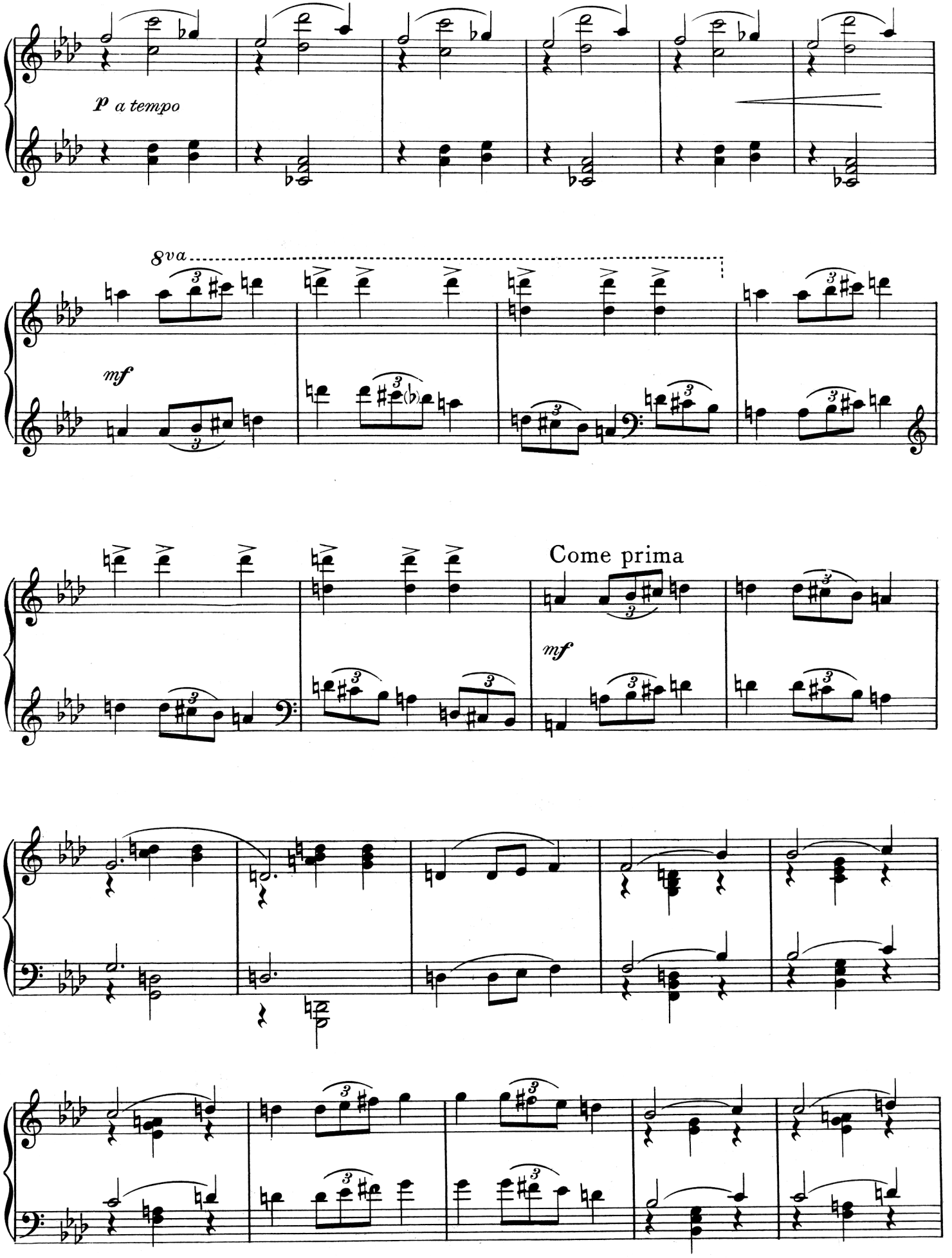

a tempo
mf
f

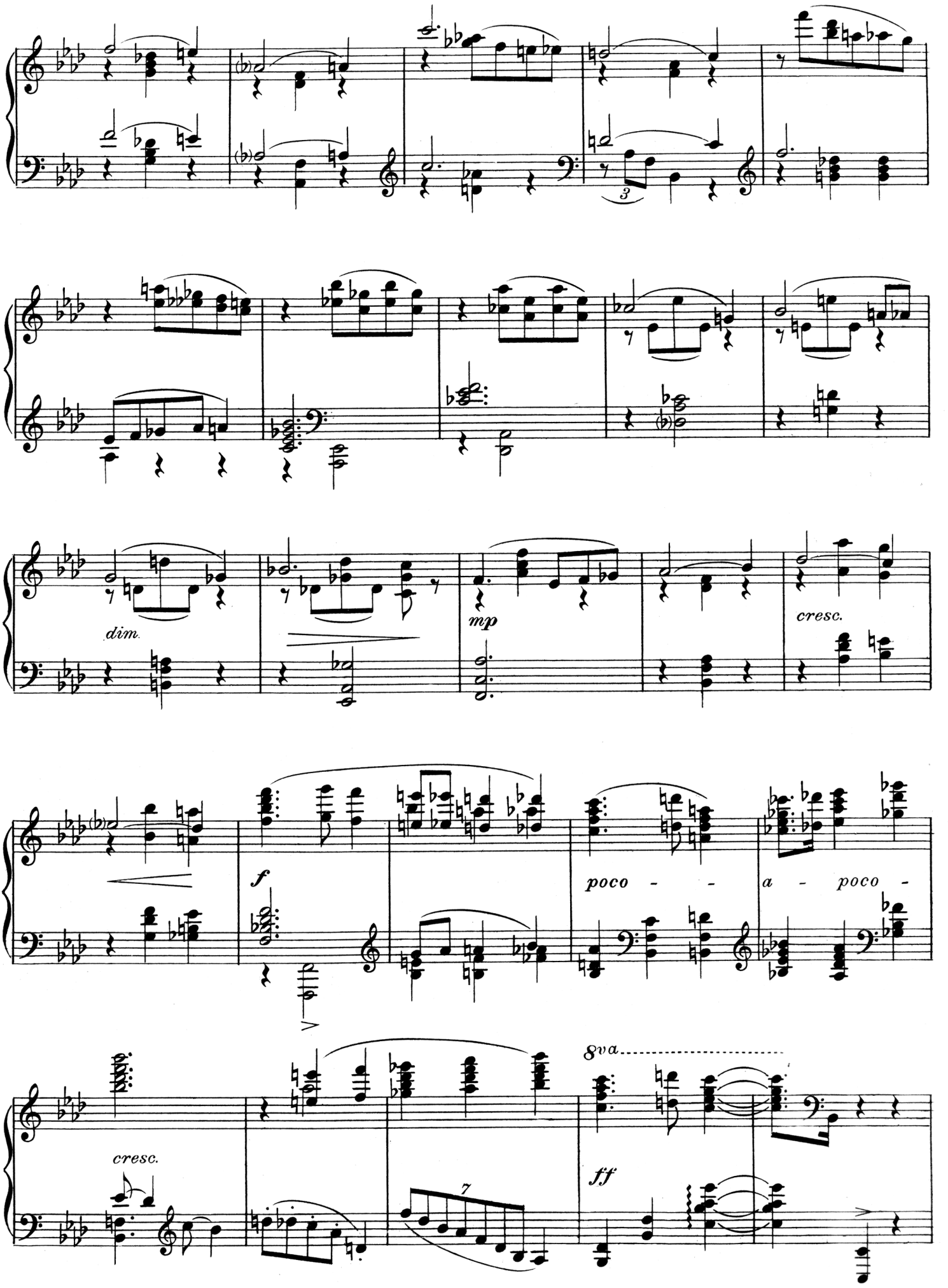

dim.
cresc.
f
dim.
poco rit.
a tempo
poco rall.
a tempo
mp
L.H.
L.H.

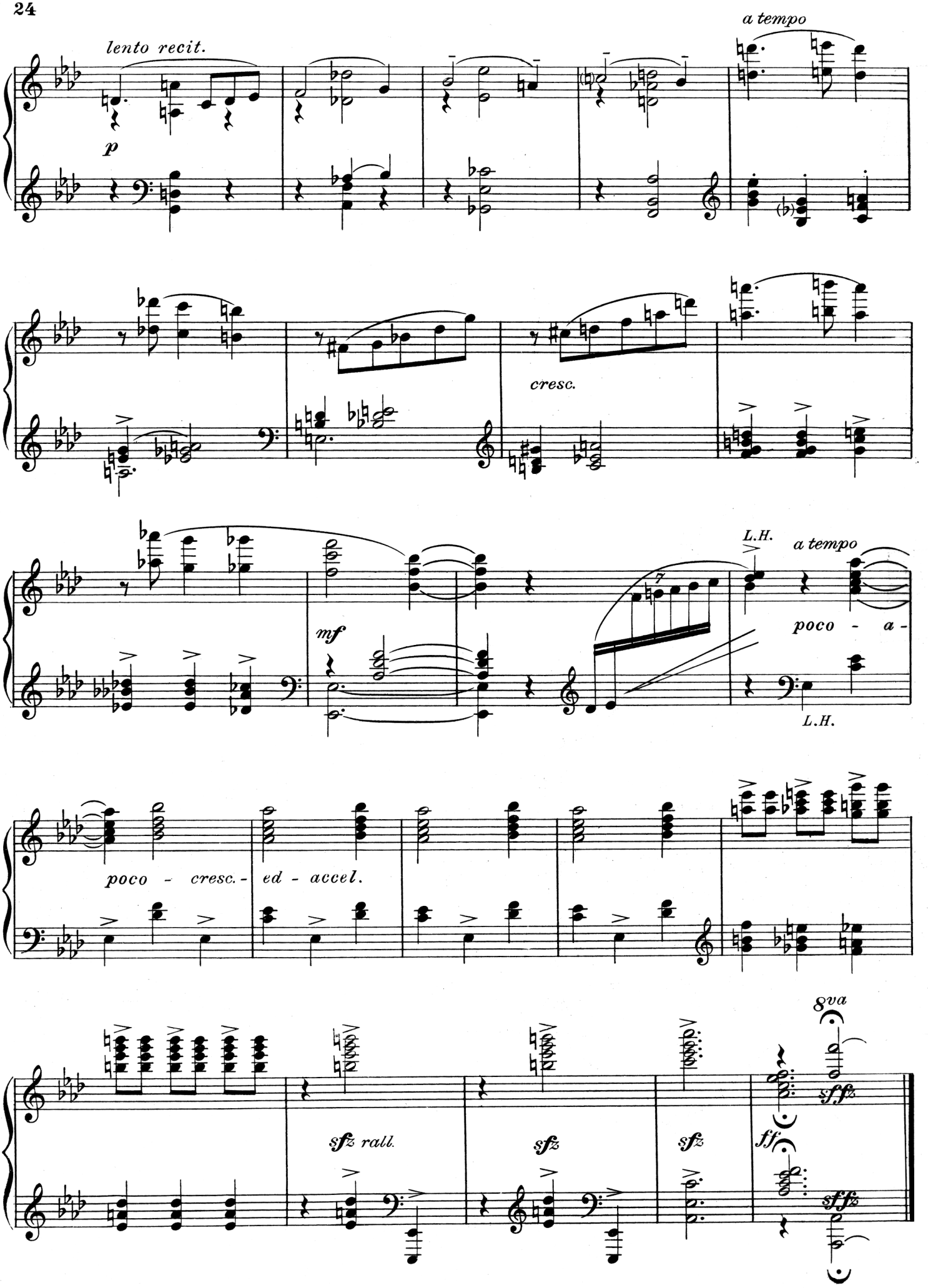

L.H.
poco cresc.
mf
dim.
mp
cresc.
con slancio
f
poco dim.
cresc.
dim. e rall.


Poco meno
p
poco rall.
a tempo
mp
3
f


dim.
cresc.
f
dim.
poco rit.
a tempo
poco rall.


p a tempo
8va
mf
Come prima
mf


dim.
mp
cresc.
f
poco - - a - poco -
cresc.
8va
ff


lento recit.
p
a tempo
cresc.
mf
L.H.
a tempo
poco - a -
L.H.
poco - cresc. - ed - accel.
sfz rall.
sfz
sfz
8va
sfffz
ff
sfffz