

# There Was a Time

## Score

Written by  
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Composed by  
Stephen C. Foster

*Andantino con espressione*

The score is written for a chamber ensemble. It begins with a piano introduction in 6/8 time, marked *Andantino con espressione*. The key signature has three flats (B-flat, E-flat, A-flat). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Violin I and Violin II parts play the main melody. The Viola part is mostly silent. The Cello and Double Bass parts provide a steady bass line. A note in the piano part is marked with an asterisk, with a note below it stating: *\*This is an A natural in the original, but that sounds wrong.*

A  $A^b$

5

There was a time, there  
There was a time, there  
But once a-gain, oh!

This system contains the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The vocal line begins with a rest for four measures, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

5

This system continues the piano accompaniment from the first system. It features a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand, with some rests and ties.

Vln. I

5

The Violin I part mirrors the melodic line of the piano accompaniment in the right hand, starting with a measure rest and then playing the melody.

Vln. II

5

The Violin II part mirrors the melodic line of the piano accompaniment in the right hand, starting with a measure rest and then playing the melody.

Vla.

5

The Viola part consists of a whole rest for the entire duration of the system.

Vc.

5

The Violoncello part mirrors the eighth-note accompaniment of the piano accompaniment in the left hand.

D.B.

5

The Double Bass part consists of a whole rest for the first four measures, followed by a dotted half note in the fifth measure.

10 *B<sup>b</sup>m/D<sup>b</sup>* *E<sup>b</sup>7* *A<sup>b</sup>* *A<sup>b</sup>*

was a time, When I was young and free, — And ev - ry day the  
 was a time, That told us we must part, — And then the once loved  
 once a - gain, Those joy - ous days ap - pear. — A - gain the bells sound

10

Vln. I 10

Vln. II

Vla. 10

Vc. 10

D.B. 10

14 B<sup>b</sup>7/F E<sup>b</sup>7 A<sup>b</sup>

vil - lage chime Brought\* mu - sic sweet to me. The  
 vil - lage chime, Fell sad - ly on my heart. I  
 o'er the plain, And good old friends are near. A -

Detailed description: This block contains the vocal line and its accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat major/D-flat minor). The lyrics are: "vil - lage chime Brought\* mu - sic sweet to me. The vil - lage chime, Fell sad - ly on my heart. I o'er the plain, And good old friends are near. A -". The accompaniment is in a bass clef, providing harmonic support with chords and moving lines. Chord changes are indicated above the staff: B<sup>b</sup>7/F, E<sup>b</sup>7, and A<sup>b</sup>.

14

Detailed description: This block shows the piano accompaniment for the vocal line. It consists of two staves, treble and bass clef. The melody in the treble clef starts with a quarter rest followed by a series of eighth and quarter notes. The bass clef provides a steady accompaniment with chords and single notes.

14

Vln. I

Detailed description: This block shows the first violin part. It begins with a quarter rest followed by a melodic line of eighth and quarter notes, mirroring the piano accompaniment.

Vln. II

Detailed description: This block shows the second violin part, which is identical to the first violin part.

Vla.

Detailed description: This block shows the viola part, which consists of three whole rests, indicating it is silent during this section.

Vc.

Detailed description: This block shows the cello part, consisting of three whole notes, providing a harmonic foundation.

14

D.B.

Detailed description: This block shows the double bass part, consisting of three whole notes, mirroring the cello part.

**B**

E<sup>b</sup>7 E<sup>b</sup>7/G A<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>

mem - 'ry of \_\_\_ some old - en song, Some scene or flow'r or tree, \_\_\_ Still  
 bade fare-well to the old grey tower And on the vil - lage green \_\_\_ No  
 gain I hear \_\_\_ the mer - ry song, Be - neath the old oak tree, \_\_\_ And

17

Vln. I

17

Vln. II

Vla.

Vc.

D.B.

17

21  $A^b$   $B^b7/F$   $E^b7$   $A^b$

brings to mind the mer - ry throng That sport-ed there with me. — Still  
 more at eve - ning's peace - ful hour, My mer - ry friends were seen. — No  
 see a-round the hap - py throng That sport-ed there with me. — And

Vln. I

Vln. II

Vla.

Vc.

D.B.

21

C

Chorus section with lyrics and chords. Chords: A<sup>b</sup>, B<sup>b</sup>7/F, E<sup>b</sup>7, A<sup>b</sup>. Lyrics: brings to mind the mer - ry throng, that sport - ed there with me. — more at eve - ning's peace - ful hour, My mer - ry friends were seen. — see a - round the hap - py throng That sport - ed there with me. —

Piano accompaniment starting at measure 25. Dynamics: *p* (piano).

Vln. I part starting at measure 25. Dynamics: *p* (piano).

Vln. II part starting at measure 25. Dynamics: *p* (piano).

Vla. part (Viola) with rests.

Vc. part (Violoncello) with rests.

D.B. part (Double Bass) with rests.

**D**

The first two staves of the score are for the vocal line. Both the treble and bass clefs contain whole rests for the first three measures, followed by a quarter rest in the final measure.

The piano accompaniment begins at measure 29. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with eighth and sixteenth notes.

Vln. I

Violin I part starting at measure 29, featuring a melodic line with eighth and sixteenth notes.

Vln. II

Violin II part starting at measure 29, featuring a melodic line with eighth and sixteenth notes.

Vla.

Viola part starting at measure 29, featuring a melodic line with eighth and sixteenth notes.

Vc.

Violoncello part starting at measure 29, featuring a melodic line with eighth and sixteenth notes.

D.B.

Double Bass part starting at measure 29, featuring a melodic line with eighth and sixteenth notes.