

Hearth and Home

Thanks to Laura Intravia

For Opus 39

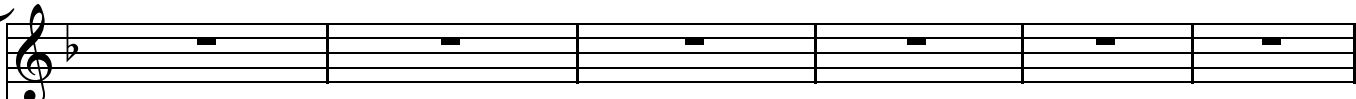
Text and Music by Sam Acus

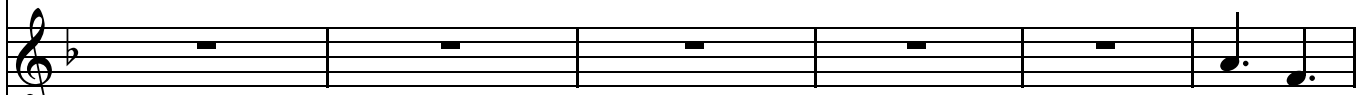
$\text{♩} = 140$

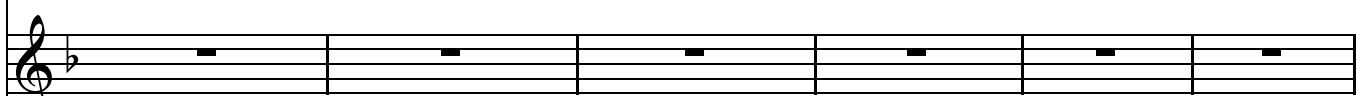
A


The musical score is arranged in five systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal line is in 3/4 time with a key signature of one flat (Bb). The Soprano part begins with a half note followed by a dotted half note, with the rest of the line being whole rests. The Alto, Tenor, and Bass parts are entirely whole rests. The second system contains the Tenor Sax and Piano parts. The Tenor Sax part is in 3/4 time with a key signature of one sharp (F#) and consists of whole rests. The Piano part is in 3/4 time with a key signature of one flat (Bb) and starts with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a consistent eighth-note bass line in the left hand and a melody in the right hand. The melody consists of quarter and eighth notes, with some rests. The score concludes with four measures of piano accompaniment, each marked with a fermata and the word 'Red.' (likely indicating a recording cue).

Musical score for Soprano, Alto, Tenor, Bass, Tenor Saxophone, and Piano. The score is in 6/8 time and features a key signature of one flat (Bb). The vocal parts (Sop., Alto, Ten., Bass) are currently silent, indicated by horizontal lines. The Tenor Saxophone (T.Sax.) part begins in the second measure with a melodic line. The Piano (Pno.) part provides accompaniment with chords and moving lines in both hands. Dynamics include *mf* (mezzo-forte) and *Red.* (ritardando). There are asterisks (*) under the piano part in the second and sixth measures.

Sop. 

Alto 

Ten. 

Bass 

mp

Pack up

mp

Pack up

T.Sax. 

Pno. 

mp

* *Red.*

*

Sop.

Alto

Ten.

Bass

T.Sax.

Pno.

all my in - stru - ments, load the hours and

all my in - stru - ments, load the hours and

Red. * *Red.* * *Red.* *

Sop. *mf* *cresc.* -----

Alto *mf* *n.b.* *cresc.* -----

min - utes spent wor - ship-ping my foun - da - tions, - stur - dy as -

Ten. *mf* *cresc.* -----

Bass *mf* *n.b.* *cresc.* -----

min - utes spent wor - ship-ping my foun - da - tions, stur - dy as -

T.Sax.

Pno.

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Sop.

stone. Oh!

Alto

stone. Oh!

Ten.

stone. Oh,

Bass

stone. Oh! the lon-eli-ness of cleav - ing hearth _____ and home.

Remorsefully

T.Sax.

Pno.

Red.

* *Red.*

* *Red.*

Musical score for Soprano, Alto, Tenor, Bass, T.Sax., and Piano. The score is in 4/4 time and features a key signature of one flat (B-flat). The vocal parts (Sop., Alto, Ten., Bass) are mostly silent, indicated by horizontal lines. The T.Sax. part is also silent. The Piano (Pno.) part is active, featuring a rhythmic accompaniment with eighth and sixteenth notes. The piano part includes a series of asterisks and the word "Red." under the first three measures, and an asterisk under the fifth measure.

Sop.

Alto

Ten.

Bass

T.Sax.

Pno.

* Red. * Red. * Red. *

D

38

mp

Sop.

Mot - her there and fat - her

mp

Alto

Mot - her there and fat - her

mp

Ten.

Mot - her there and fat - her

mp

Bass

Mot - her there and fat - her

mp

T.Sax.

Pno.

Red.



Red.



Sop. here, You were meant to dry my tears. This

Alto here, You were meant to dry my tears. This

Ten. here, You were meant to dry my tears. This

Bass here, You were meant to dry my tears. This

T.Sax.

Pno.

Red. **Red.* **Red.* **Red.* *

Sop. *mp* *f* *mf* brief

house, once warm with love, is now chilled to the bone. Oh!

Alto *mp* *f* *mf*

house, once warm with love, is now chilled to the bone. Oh! The

Ten. *mp* *f* *mf*

house, once warm with love, is now chilled to the bone. Oh!

Bass *mp* *f* *mf*

house, once warm with love, is now chilled to the bone. Oh!

T.Sax.

Pno.

Red.

* *Red.*

* *Red.*

*

52

f

Sop.

How I miss the

Nostalgically

Alto

lon-eli-ness of cleav - ing hearth and home.

f

Ten.

f

Ah

Bass

f

Ah

T.Sax.

Pno.

Red. * *Red.* * *Red.* * * *Red.* *

Sop. joy that's van - ish'd _____ just like smoke up chim - ney

Alto — Van - - - ish'd Smoke up chim - ney

Ten. Van - - - ish'd. Ah _____

Bass — Van - - - ish'd. Ah _____

T.Sax.

Pno.

Red. *Red. * Red. * Red. *

Detailed description: This is a page of a musical score for a jazz ensemble. It features five vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts for Tenor Saxophone and Piano. The vocal lines are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: 'joy that's van - ish'd _____ just like smoke up chim - ney'. The instrumental parts include a Tenor Saxophone line with rests and a Piano line with a walking bass line and chords. Performance markings at the bottom of the piano part include 'Red.' and '*Red.'.

Sop. flue. I'm tired,

Alto flue.

Ten. flue.

Bass flue. *mp* I'm scared,

T.Sax.

Pno. *Red.* *

Detailed description of the musical score: The score is for a jazz ensemble. It features five vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/4. The Soprano part has the lyrics 'flue. I'm tired,'. The Alto part has 'flue.'. The Tenor part has 'flue.'. The Bass part has 'flue.' and 'I'm scared,'. The piano accompaniment includes a Tenor Saxophone part and a Piano part. The piano part has a 'Red.' marking and an asterisk. Dynamics include piano (p) and mezzo-piano (mp). The score is on page 62 of a larger work, and it is page 13 of the current score.

Sop.

Alto

Ten.

Bass

T.Sax.

Pno.

mf

f

mf

p

Ad.

Where

I want to go home.

Where

mf

ff

Sop.

is

home? _____

ff

Alto

is

home? _____

mf

ff

Ten.

is

home? _____

ff

Bass

is

home? _____

T.Sax.

Pno.

ff

* Red.

*

77

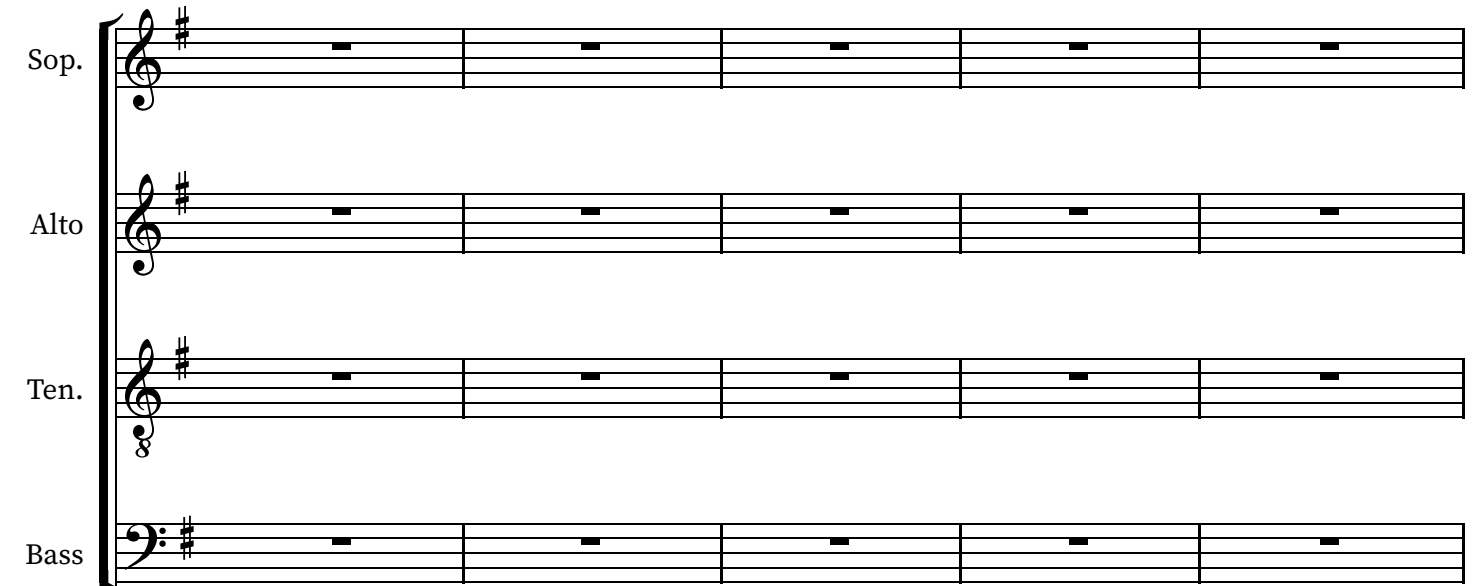
Musical score for Soprano (Sop.), Alto, Tenor (Ten.), Bass, T. Sax., and Piano (Pno.). The score is in 4/4 time and features a key signature of one sharp (F#). The Soprano, Alto, and Tenor parts consist of long, sustained notes with phrasing slurs. The Bass part also features long, sustained notes. The T. Sax. part begins with a rest, followed by a melodic line starting in the third measure with a forte (*f*) dynamic and the instruction "improv freely, or play written solo". The Piano part provides harmonic accompaniment with chords and moving lines in both hands. The score concludes with a *dim.* (diminuendo) marking and a *Red.* (Reduction) instruction.

Sop.

Alto

Ten.

Bass



The vocal staves for Soprano, Alto, Tenor, and Bass are shown with rests in every measure, indicating that the vocalists are silent during this section.

T.Sax.

Pno.



The T.Sax. part features a melodic line with eighth and sixteenth notes, starting with a fermata on the first measure. The Pno. part consists of a rhythmic accompaniment with eighth notes and rests. Dynamics include *dim.* (diminuendo) and *mf* (mezzo-forte).

* Red. * Red. * Red. *

Musical score for Soprano, Alto, Tenor, Bass, T. Saxophone, and Piano. The score is in G major (one sharp) and 4/4 time. The vocal parts (Sop., Alto, Ten., Bass) are currently silent, indicated by horizontal lines. The T. Saxophone part features a melodic line with slurs and accents, including a dynamic marking of *mf*. The Piano accompaniment consists of chords and moving lines in both hands. The score concludes with the instruction *Red.* and a floral symbol.

Musical score for Soprano (Sop.), Alto, Tenor (Ten.), Bass, T.Sax., and Piano (Pno.). The score is in G major (one sharp) and 4/4 time. The vocal parts (Sop., Alto, Ten., Bass) are currently silent, indicated by horizontal lines. The T.Sax. part features a melodic line with slurs and accents. The Piano part consists of a rhythmic accompaniment with eighth and sixteenth notes, including rests and dynamic markings. The score is divided into five measures. The first measure has a *Red.* marking below the piano part. The second measure has a ** Red.* marking. The third measure has a ** Red.* marking. The fourth measure has a ** Red.* marking. The fifth measure has a ** Red.* marking. The key signature is G major (one sharp) and the time signature is 4/4.

G

95

Slower
mf

Sop.

Split-ting love may breed sor - row, ___ but in the cracks, new

Alto

Split-ting love may breed sor - row, ___ but in the cracks, new

Ten.

Split-ting love may breed sor - row, ___ but in the cracks, new

Bass

Split-ting love may breed sor - row, ___ but in the cracks, new

T.Sax.

Pno.

Red. *

Sop. flow - ers grow And though the stone is cold now the _ em - bers still _

Alto flow - ers grow And though the stone is cold now the _ em - bers still _

Ten. flow - ers grow And though the stone is cold now the _ em - bers still _

Bass flow - ers grow And though the stone is cold now the em - bers still _

T.Sax. [Empty staff]

Pno. [Piano accompaniment]

Red. * *Red.* * *Red.* *

Sop. glow. Oh! *mf* Oh, the

Alto glow. Oh! *mf* Oh, the

Ten. *sub. p* glow. Oh, the suf-fer-ance of cleav - ing *mf* hearth and home.

Bass *sub. p* glow. Oh! the suf-fer-ance of cleav - ing *mf* hearth and home.

T.Sax.

Pno. *p*

*Red. *Red.* Red. *Red.* Red. *Red.* Red.**

rit. *pp*

Sop. bra-ve-ry of cleav - ing hearth _____ and home.

rit. *pp*

Alto bra-ve-ry of cleav - ing hearth _____ and home.

rit. *pp* Head voice

Ten. bra-ve-ry of cleav - ing hearth _____ and home.

rit. *pp* Head voice

Bass bra-ve-ry of cleav - ing hearth _____ and home.

T.Sax.

Pno. *ff* *p*

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♩ = 140

A **B**

14 8 *mf* *cresc.*

Soprano

wor - ship - ping my foun - da - tions, _ stur - dy as _

28

C **D**

3 8 *f* *mp*

stone. Oh! Mot - her there and fat - her here, You were meant to

46

mp *f* *mf*

brief **3**

dry my tears. This house, once warm with love, is now _ chilled to the _ bone. Oh!

E

55 *f*

How I miss the joy that's van - ish'd _ just like smoke up chim - ney flue.

63

p **6** *mf* *ff*

I'm tired, is home? _____

F **G**

78 **15** *mf* *Slower*

Split - ting love may breed sor - row, _ but in the



cracks, new flow - ers grow And though the stone is cold now the _ em - bers still _ glow. Oh!



Oh, the for - ti - tude _ of _ cleav - ing hearth _____ and



home. Oh! The bra - ve - ry of cleav - ing hearth _____ and home.

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Alto

$\text{♩} = 140$

A 16 **mp**

Pack up all my in - stru - ments, load the hours and min - utes spent

25 **mf** *cresc.* **f** **3** **C** **8** **mp** **D**

wor - ship - ping my foun - da - tions, - stur - dy as - stone. Oh! Mot - her

41 **mp**

there and fat - her here, You were meant to dry my tears. This house, once warm with

49 **f** **mf** Nostalgically

love, is now - chilled to the - bone. Oh! The lon - eli - ness of cleav - ing hearth _____ and

55 **E** **f**

home. Ah _____ Van - ish'd Smoke up chim - ney flue.

63 **mf** **ff** **F** **9** **15**

Where is home? _____

96

mf

Split-ting love may breed sor-row, but in the cracks, new flow-ers grow And

104

mf

though the stone is cold now the em-bers still glow. Oh! Oh, the for-ti-tude of

113

ff rit.

cleav-ing hearth and home. Oh! The bra-ve-ry of

117

pp

cleav-ing hearth and home.

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For Opus 39

Text and Music by Sam Acus

♩ = 140

A 16 **B** 8 *mf* *cresc.* *f* 3

Tenor

wor-ship-ping my foun-da-tions, _ stur-dy as _ stone. Oh,

32 **C** 8 **D** *mp*

Mot-her there and fat-her here, You were meant to dry my tears. This

48 *mp* *f* *mf* **E** *f* 4

house, once warm with love, is now _ chilled to the _ bone. Oh! Ah _____

58 4

Van - - ish'd. Ah _____ flue. _____

68 *f* *mf* *ff*

I want to go home. is home? _____

78 **F** **G** 15 *mf*

Split-ting love may breed sor-row, _ but in the

101

sub. p

cracks, new flow - ers grow And though the stone is cold now the _ em - bers still _ glow. Oh, the

108

suf - fer - ance of cleav - ing hearth _____ and home. Oh! The

116

rit.

pp

bra - ve - ry of cleav - ing hearth _____ and home.

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♩ = 140

A **B**
16 *mp*

Bass

Pack up all my in - stru - ments, load the hours and min - utes

24

mf n.b. *cresc.* *f* Remorsefully

spent wor - ship - ping my foun - da - tions, stur - dy as _ stone. Oh! the lon - eli - ness of cleav - ing

31

C **D**
mp

hearth _ and home. Mot - her there and fat - her here, You were meant to

46

mp *f* *mf*

dry my tears. This house, once warm with love, is now chilled to the _ bone. Oh!

56

E
f

Ah _ Van - ish'd. Ah _ flue _

64

mp *mf* *ff*

I'm scared, Where is home? _

F

G

78

15

mf

Split-ting love may breed sor - row, — but in the

101

sub. p

cracks, new flow - ers grow And though the stone is cold now the em - bers still _ glow. Oh! the

108

mf

ff

suf-fer-ance of cleav - ing hearth and home. Oh! the

rit.

pp

116

Head voice

bra - ve - ry of cleav - ing hearth _____ and home.

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$\text{♩} = 140$

Tenor Sax

A 6 *mf*

13 **B** 7

27 **C** 8 *mp*

46 **D** **E**

79 **F** *f* improv freely, or play written solo

85 *mf*

92 **G**

Musical score for a single staff. The score begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first measure (measure 9) contains a whole note chord with a fermata. The second measure (measure 10) contains a whole note chord with a fermata. The score ends with a double bar line.

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$\text{♩} = 140$

A

Piano

mp

Red. * *Red.* * *Red.* * *Red.*

Detailed description: This block contains the first five measures of the piece. It is written for piano in 3/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 140. The first measure is marked with a box containing the letter 'A'. The dynamics are marked 'mp'. The notation includes a treble and bass clef, with various note values and rests. Below the staff, there are four instances of the word 'Red.' with an asterisk, indicating a reduction or editing point.

6

mf

* *Red.* * *Red.*

Detailed description: This block contains measures 6 through 11. The dynamics are marked 'mf'. The notation continues with treble and bass clefs. Below the staff, there are two instances of the word 'Red.' with an asterisk.

12

B

mp

* *Red.* *

Detailed description: This block contains measures 12 through 18. A box containing the letter 'B' is located in the upper right corner of the system. The dynamics are marked 'mp'. The notation includes treble and bass clefs. Below the staff, there are two instances of the word 'Red.' with an asterisk.

19

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Detailed description: This block contains measures 19 through 24. The notation continues with treble and bass clefs. Below the staff, there are six instances of the word 'Red.' with an asterisk.

25

31

Ped. * Ped. * Ped. * Ped. *

C

31

Ped. * Ped. * Ped. * Ped.

D

37

* Ped. *

43

Ped. *

49

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

55

Musical score for measures 55-60. The system consists of two staves. The right staff contains chords and rests, while the left staff contains a melodic line. The key signature has three flats (B-flat, E-flat, A-flat).

61

Red. * *Red.* * *Red.* * *Red.* *

Musical score for measures 61-67. The system consists of two staves. The right staff contains chords and rests, while the left staff contains a melodic line. The key signature has three flats (B-flat, E-flat, A-flat).

68

Red. * *Red.* *

p

Musical score for measures 68-72. The system consists of two staves. The right staff contains a melodic line, and the left staff contains chords and rests. The key signature has three flats (B-flat, E-flat, A-flat).

73

Red.

ff

* *Red.* *

F

78

dim. *dim.*

Red. * *Red.* * *Red.* *

Musical score for measures 73-77. The system consists of two staves. The right staff contains chords and rests, while the left staff contains a melodic line. The key signature has one sharp (F-sharp).

Musical score for measures 78-83. The system consists of two staves. The right staff contains chords and rests, while the left staff contains a melodic line. The key signature has one sharp (F-sharp).

84 *mf* Red. * Red. *

G

90 Red. * Red. *

97 Red. * Red. * Red. *

106 *p* Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Musical score for measures 112-115. Treble clef, key signature of one sharp (F#). Measure 112 starts with a piano (*p*) dynamic. The music consists of eighth-note chords in the right hand and quarter notes in the left hand. Measure 115 ends with a fermata over a chord.

Musical score for measures 116-119. Treble clef, key signature of one sharp (F#). Measure 116 starts with a fortissimo (*ff*) dynamic. Above the staff are markings: "Red.", "*Red.", "*Red.", "*Red.", "*Red.", "Red.", "*Red.", "*Red.", "*Red.", "*Red.", "*". Measure 117 has a 4/4 time signature. Measure 118 has a 3/4 time signature. Measure 119 has a 3/4 time signature. The music features chords in the right hand and chords or eighth notes in the left hand. Measure 117 has a fermata and a double bar line. Measure 118 has a fermata. Measure 119 has a fermata.