

Black Is The Color Of My True Love's Hair

GRADE 3

Performance Time: 4:00

Arranged By

RICKY LOMBARDO



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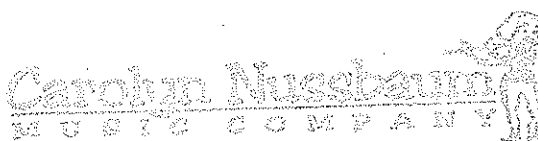
Ricky Lombardo

About the Arranger

Ricky Lombardo received his education at Millikin University in Decatur, Illinois and Glassboro State College in Glassboro, New Jersey. In addition to being accomplished at both the flute and keyboard instruments, he is active in many aspects of music, including education, musical instrument repair, composing, arranging, publishing, and multiple areas of performance. He has written music for a wide range of performance mediums with a very creative and exciting approach. Mr. Lombardo has numerous published compositions/arrangements to his credit, many of which have been performed all over the world. He is credited as the originator of the expandable flute choir arrangement. In addition to teaching in the Princeton Regional Schools in Princeton, New Jersey, he owns and operates his own publishing company.

Performance Notes

“Black Is The Color Of My True Love’s Hair” is a beautiful traditional American folk song. This arrangement is written in the expandable form meaning it can be used successfully with just the top four parts. On occasion, where there is a substitute “C” flute part for the alto flute, some of the notes are different. This was intentionally done to avoid creating a new melody when transposed notes had to be raised an octave. The first example of this occurs in the second measure. Although tempos are marked, feel free to be flexible with them. You will find this to be a very different arrangement of a lovely haunting melody.



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Expandable Flute Choir

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The Expandable Form

This arrangement is extremely versatile in any flute choir as it is written in the "expandable" form. Using only the first four parts the arrangement will work successfully. As other instruments are added, they are used to expand the harmonic structure and introduce new counter melodies.

INSTRUMENTATION

- 1 - FULL SCORE
- 1 - PART 1 - C FLUTE
- 1 - PART 2 - C FLUTE
- 1 - PART 3 - C FLUTE
- 1 - PART 4 - C FLUTE
- 1 - PART 5 - ALTO FLUTE
- 1 - PART 5 - C FLUTE (SUBSTITUTE FOR ALTO 5)
- 1 - PART 6 - C OR BASS FLUTE



Black Is The Color Of My True Love's Hair

Traditional
Arr. Ricky Lombardo

With great tenderness $\text{♩} = 72$

Musical score for the first system, measures 1-5. The score is for six parts: C Flute Part 1, C Flute Part 2, C Flute Part 3, C Flute Part 4, Alto Flute Part 5 or C Flute Part 5, and C or Bass Flute Part 6. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'With great tenderness' and the metronome marking is $\text{♩} = 72$. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A 'Solo' marking is present above Part 3 in measure 5.

Musical score for the second system, measures 6-10. The score continues with the same six parts as the first system. Measure numbers 6, 7, 8, 9, and 10 are indicated in boxes above the staves. Dynamics include *mp* and *mf*. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

A Tempo

C Fl. Pt. 1

C Fl. Pt. 2

C Fl. Pt. 3

C Fl. Pt. 4

Al. Fl. Pt. 5
or
C Fl. Pt. 5

C or Bass Fl. Pt. 6

15

rit.

mf

Fl. 1 Cue

Play

C Fl. Pt. 1

C Fl. Pt. 2

C Fl. Pt. 3

C Fl. Pt. 4

Al. Fl. Pt. 5
or
C Fl. Pt. 5

C or Bass Fl. Pt. 6

18

Slowly

C Fl. Pt. 1

C Fl. Pt. 2

C Fl. Pt. 3

C Fl. Pt. 4

Al. Fl. Pt. 5
or
C Fl. Pt. 5

C or Bass Fl. Pt. 6

rit.

28 Moderato

C Fl. Pt. 1

C Fl. Pt. 2

C Fl. Pt. 3

C Fl. Pt. 4

Al. Fl. Pt. 5
or
C Fl. Pt. 5

C or Bass Fl. Pt. 6

mf

36

C Fl. Pt. 1

C Fl. Pt. 2

C Fl. Pt. 3

C Fl. Pt. 4

Al. Fl. Pt. 5
or
C Fl. Pt. 5

C or Bass Fl. Pt. 6

C Fl. Pt. 1

C Fl. Pt. 2

C Fl. Pt. 3

C Fl. Pt. 4

Al. Fl. Pt. 5
or
C Fl. Pt. 5

C or Bass Fl. Pt. 6

C Fl. Pt. 1

C Fl. Pt. 2

C Fl. Pt. 3

C Fl. Pt. 4

Al. Fl. Pt. 5
or
C Fl. Pt. 5

C or Bass Fl. Pt. 6

rit.

rit.

rit.

rit.

rit.

rit.

rit.

51 Moderato

C Fl. Pt. 1

C Fl. Pt. 2

C Fl. Pt. 3

C Fl. Pt. 4

Al. Fl. Pt. 5
or
C Fl. Pt. 5

C or Bass Fl. Pt. 6

mf

mf

mf

mf

mf

mf

mf

mf

59 Slowly

C Fl. Pt. 1
C Fl. Pt. 2
C Fl. Pt. 3
C Fl. Pt. 4
Al. Fl. Pt. 5
or
C Fl. Pt. 5
C or Bass Fl. Pt. 6

67 Tenderly

C Fl. Pt. 1
C Fl. Pt. 2
C Fl. Pt. 3
C Fl. Pt. 4
Al. Fl. Pt. 5
or
C Fl. Pt. 5
C or Bass Fl. Pt. 6