



Commissioned by the Northwest District #1 of the Missouri Music Educators' Association

Appalachian Dreams

ROLAND BARRETT (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute/Piccolo
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$ Clarinet
- 3 2nd B $\flat$ Clarinet
- 3 3rd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 1 B $\flat$ Tenor Saxophone
- 1 E $\flat$ Baritone Saxophone
- 3 1st B $\flat$ Trumpet
- 3 2nd B $\flat$ Trumpet
- 3 3rd B $\flat$ Trumpet
- 1 1st F Horn
- 1 2nd F Horn
- 1 3rd F Horn
- 1 4th F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 4 Mallet Percussion
(Bells/Vibraphone, Xylophone/Chimes)
- 1 Timpani
- 4 Percussion 1
(Triangle/Snare Drum, Hi Tom-Toms [4]/
Hand Claps, Bass Drum/Shaker)
- 4 Percussion 2
(Wind Chimes/Woodblock, Timbales/
Claves/Suspended Cymbals [2], Gong)
- ? Percussion 3
(Suspended Cymbal/Large Brake Drum/
Large Suspended Cymbal, Tambourine/
Gong)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E $\flat$ Alto Clarinet
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 3rd Horn in E $\flat$
- 4th Horn in E $\flat$
- 1st Trombone in B $\flat$ Bass Clef
- 2nd Trombone in B $\flat$ Bass Clef
- 3rd Trombone in B $\flat$ Bass Clef
- 1st Trombone in B $\flat$ Treble Clef
- 2nd Trombone in B $\flat$ Treble Clef
- 3rd Trombone in B $\flat$ Treble Clef
- Baritone in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

This piece is based on material borrowed from two English folk songs popular in the Southern Appalachians during the early years of American history. The first, "Going to Boston," is an old melody made popular during the Revolutionary War era. Offering a tempo and rhythmic pattern that made it useful for singing while on the march, this folk song paid tribute to Boston's prestige as a trading port and as the cradle of the American Revolution. The second folk song, "Soldier, Won't You Marry Me?," is a somewhat wry commentary on the fact that colonial militiamen were responsible for their own outfitting with clothes, guns, boots, etc., as the government in those days assumed no such responsibility for these items. The tune is certainly of English origin, but its popularity in the United States and the numerous ways and forms in which it has been sung could arguably entitle it for consideration as a traditional American folk song.

NOTES TO THE CONDUCTOR

After a very peaceful and tranquil opening, measures 14–21 should be extremely bold and powerful. Subsequently, in sharp contrast, measures 22–35 should have a dreamlike, mesmerizing quality. Measures 36–39 should be forcefully accented and performed at a full forte level before the dreamlike atmosphere returns in measure 40.

At measure 48, where the meter switches to $\frac{3}{4}$, the ensemble must strive to play softly and hold the tempo without slowing down from the previous section. And, beginning at measure 72, the conductor and ensemble must strive to execute a steady and continuous ritard, finally arriving at a tempo of $\text{♩} = 76$ at measure 80.

At measure 85, all players should strive for a flowing, singing style. Work to play full, richly-supported phrases, and carefully observe the crescendo into measure 93, as well as the crescendo into the highly climactic moment in measures 98 and 99.

Finally, measures 103–113 should have an extremely emphatic, driving, and powerful quality, while measures 114–129 should be bold, sustained, and well supported as the ensemble drives forward to the powerful concluding measures.

Roland Barrett

Appalachian Dreams

FULL SCORE

Approx. Duration - 4:45

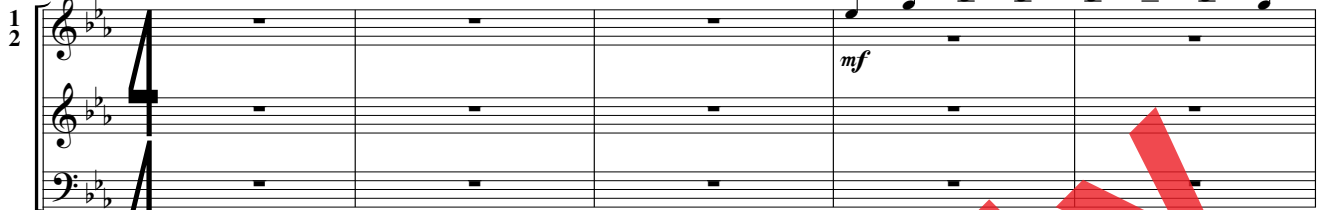
By Roland Barrett (ASCAP)

Peacefully ♩ = 76

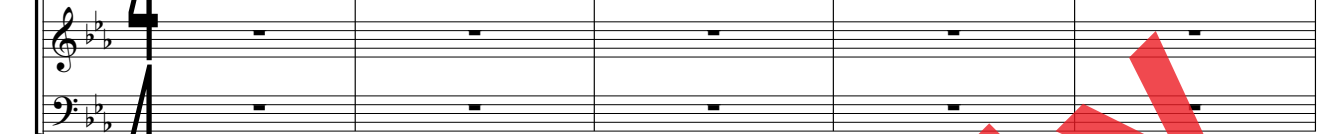
Solo
mf

Flutes

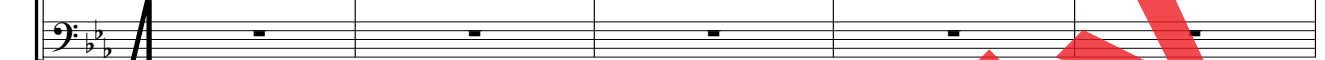
1 2



Oboe

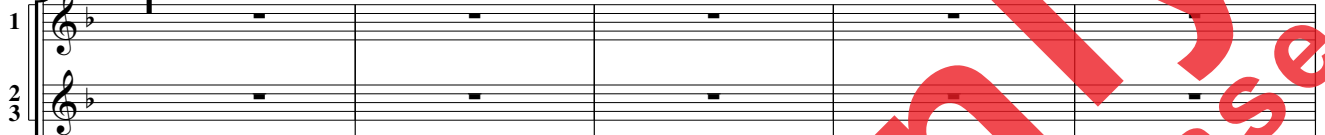


Bassoon

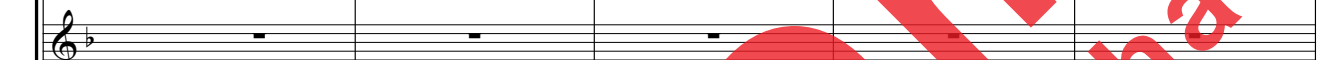


B♭ Clarinets

1 2 3



B♭ Bass Clarinet

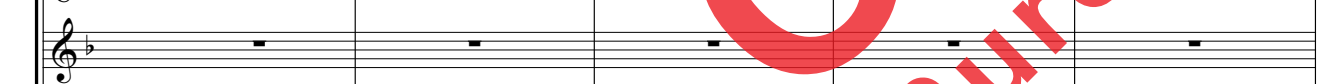


E♭ Alto
Saxophones

1 2



B♭ Tenor
Saxophone



E♭ Baritone
Saxophone



Peacefully ♩ = 76

B♭ Trumpets

1 2 3



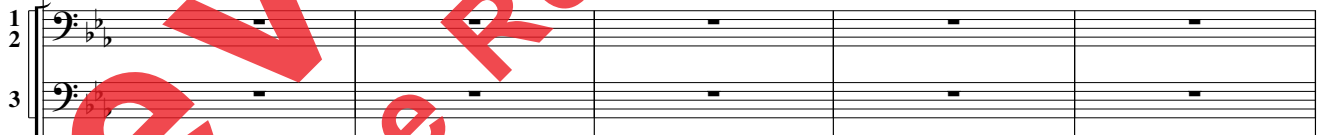
F Horns

1 2 3 4



Trombones

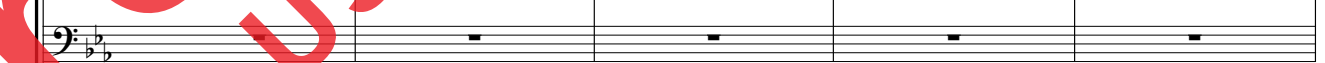
1 2 3



Euphonium



Tuba

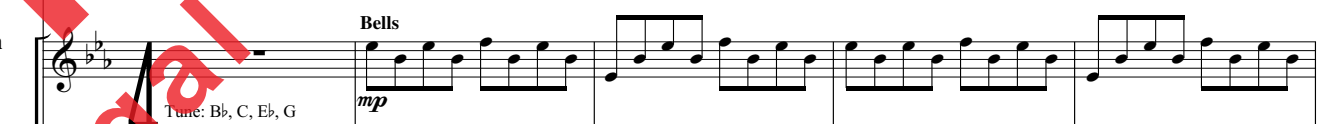


Mallet Percussion
(Bells/Vibraphone,
Xylophone/Chimes)

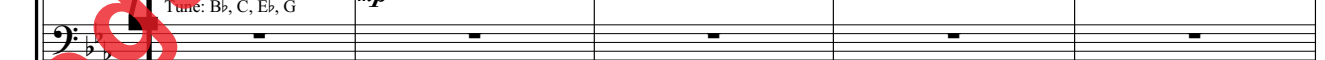
Bells

Tune: B♭, C, E♭, G

mp



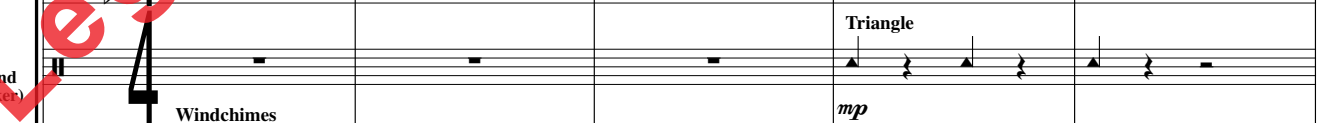
Timpani



Percussion 1
(Triangle/Snare Drum/
High Tom-Toms [4]/Hand
Claps, Bass Drum/Shaker)

Triangle

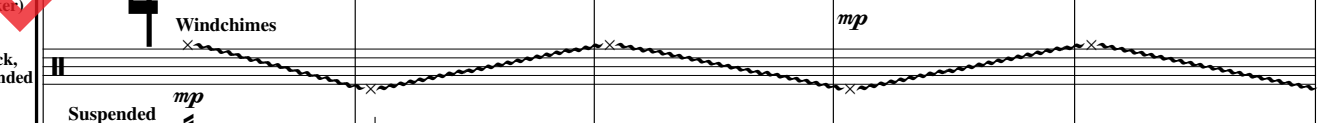
mp



Percussion 2
(Windchimes/Woodblock,
Timbales/Claves/Suspended
Cymbals [2], Gong)

Windchimes

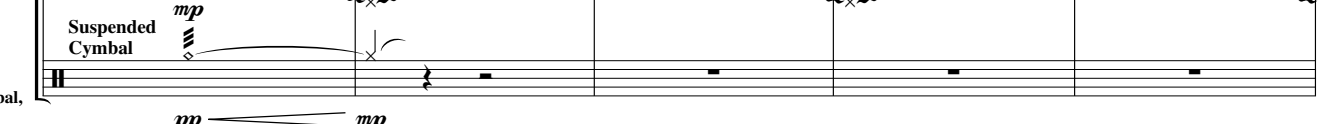
mp



Percussion 3
(Suspended Cymbal/
Large Brake Drum/
Large Suspended Cymbal,
Tambourine/Gong)

Suspended Cymbal

pp mp



Fls. 1 2

Ob. Solo *mf*

Bsn. Solo *mf*

Cls. 1 *mf* Solo *mf*

2 3

B. Cl.

A. Saxes. 1 2 Solo *mf* >

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba One Player *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

43162S

6 7 8 9 10 11

pp

14 Forcefully ♩ = 148

All ^{a2} + piccolo

Fls. 1 2 *p* *ff* 7

Ob. *p* *ff* All

Bsn. *p* *ff* All

Cls. 1 *p* *ff* All *a2* 7

2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *p* *ff* All *a2*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff* *a2*

2 3 *ff*

Hns. 1 2 *ff* *a2*

3 4 *ff*

Tbns. 1 2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff* All

Mlt. Perc. *ff* Xylophone *ff* 7

Timp. *ff*

Perc. 1 *fp* Snare Drum *ff*

Bass Drum *ff*

Woodblock *ff*

Perc. 2 *ff* Timbales *ff*

Perc. 3 *mp* 43162S

12 13 14 15

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2 - piccolo 22

Ob.

Bsn.

Cls. 1 2 3 a2

B. Cl.

A. Saxes. 1 2 a2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 a2 22

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. Vibraphone (motor off) mp

Timp. mp

Perc. 1

Perc. 2

Perc. 3 Tambourine mp

43162S 20 21 22 23

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *mf* *p*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *mf* *p* 3 4 *mf* *p*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1 Shaker *mp* Small Suspended Cymbals [2] on crown w/wooden stick

Perc. 2 *mp*

Perc. 3

43162S 24 25 26 27 28 29

Fls. 1 2

Ob.

Bsn. *mf* *pp*

Cls. 1 2 3

B. Cl. *mf* *pp* *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *mf* *pp* *p*

Tpts. 1 *mf* 2nds are divisi, and should have both upper and lower notes. 3rds play lower notes. 2nd Tpt. div. *p*

2 3 *mf* *p*

Hns. 1 2 3 4

Tbns. 1 2 3 *mf* *pp*

Euph. *p*

Tuba *mf* *pp* *p*

Mlt. Perc. *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

43162S 30 31 32 33 34

43162S

Fls. 1 2 *a2* - piccolo *pp* *mp*

Ob. *pp* *mp*

Bsn.

Cls. 1 *pp*

2 3 *a2* *pp*

B. Cl. *pp*

A. Saxes. 1 2 *a2* *mf*

T. Sax. *mf*

Bar. Sax. *pp*

Tpts. 1 *pp*

2 3 *a2* *pp*

Hns. 1 2 *mf*

3 4 *mf* *a2*

Tbns. 1 2 *pp*

3 *pp*

Euph. *mf*

Tuba *pp*

Mlt. Perc. *mp*

Timp.

Perc. 1 Shaker *mp*

Perc. 2 *mp* Tambourine

Perc. 3 *mp*

43162S 40 41 42 43 44

48

Fls. 1 2 *pp*

Ob. *pp*

Bsn. *ppp*

Cls. 1 2 3 *p*

B. Cl. *ppp*

A. Saxes. 1 2 *pp*

T. Sax. *pp*

Bar. Sax. *ppp*

Tpts. 1 2 3 *ppp* One player straight mute

Hns. 1 2 3 4 *pp*

Tbns. 1 2 3

Euph. *pp*

Tuba

Mlt. Perc. *pp*

Timp. *pp*

Perc. 1 *mp* Hand Claps

Perc. 2 *mp* Claves

Perc. 3 *pp* Windchimes

43162S 45 46 47 48 49

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

Chimes

mp

mp

mp

mp

pp *mp*

43162S

50 51 52 53 54

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

43162S

55 56 57 58 59

mp

pp

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PREVIEW ONLY

This page contains musical notation for measures 60 through 64. The instrumentation includes:

- Fls.
- Ob.
- Bsn.
- Cls.
- B. Cl.
- A. Saxes.
- T. Sax.
- Bar. Sax.
- Tpts.
- Hns.
- Tbns.
- Euph.
- Tuba
- Mlt. Perc.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score features various musical notations such as notes, rests, dynamics (*mp*), articulation marks (accents), and performance instructions like "Play" and "Chimes". A large red watermark reading "PREVIEW ONLY" is overlaid diagonally across the page.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

43162S

65 66 67 68 69

Solo, open

mp

a2

mp

mp

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rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

Triangle *mp*

Smaller of the 2 Susp. Cyms.
on crown w/wooden stick

mp

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vibes (motor off)

Large Suspended Cymbal
normal mallets

mp

pp

43162S

75 76 77 78 79

$\text{♩} = 76$

Fls. 1 2 *pp*

Ob. *pp*

Bsn. *pp*

Cls. 1 2 3 *pp*

B. Cl. *pp*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *p*

$\text{♩} = 76$

Tpts. 1 2 3 *p* All In Stand

Hns. 1 2 3 4 *p*

2nds are divisi, and should have both upper and lower notes.

Tbns. 1 2 3 *mp* *p*

Euph. *mp* *pp* *p*

Tuba *mp* *pp* *p*

Mlt. Perc. Chimes *mp*

Timp. *mp*

Perc. 1

Perc. 2 Windchimes (quick fall) *p*

Perc. 3 *mp*

43162S 80 81 82 83 84

85 Flowing ♩ = 72

Fls. 1 2 *mp*

Ob. *mp*

Bsn. *pp* *mp*

Cls. 1 *mp*
2. *mp*
3 *mp*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

85 Flowing ♩ = 72

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. *pp* *p*

Tuba

Mlt. Perc. Change: B♭ to E♭
C to B and G to F

Timp.

Perc. 1

Perc. 2

Perc. 3

43162S

Fls. 1 2 *f* *ff* *mp*

Ob. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Cls. 1 *f* *ff* *mp*
2 *a2*
3 *a2*

B. Cl. *f* *ff* *mp*

A. Saxes. 1 2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Tpts. 1 *f* *ff*
2 *a2*
3

Hns. 1 2 *f* *ff*
3
4

Tbns. 1 2 *f* *ff* *a2* 1. div. *mp*
3 *f* *ff* *mp*

Euph. *f* *ff* *mp*

Tuba *f* *ff* *mp*

Mlt. Perc. *f* *ff*

Timp. *ff*

Perc. 1 Triangle *mp* High Toms [4] *fp*

Perc. 2

Perc. 3 Susp. Cym. *pp* Timbales *pp*

43162S 97 98 99 100 101 102 *pp*

103 Driving ♩ = 148

Fls. 1 2 + piccolo a2 *fff*

Ob. *fff*

Bsn. *fff*

Cls. 1 2 3 *fff*

B. Cl. *fff*

A. Saxes. 1 2

T. Sax. *fff*

Bar. Sax. *fff*

103 Driving ♩ = 148

Tpts. 1 2 3 *fff*

Hns. 1 2 3 4 *fff*

Tbns. 1 2 3 *fff*

Euph. *fff*

Tuba *fff*

Xylophone

Mlt. Perc. *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

43162S *fff* 103 *mf* *fff* 104 *mf* *fff* 105 *mf* *fff* 106 *mf* *fff* 107

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Gong

43162S

108

109

110

111

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[illegible]

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

43162S

118 119 120 121 122

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

43162S

223

124

125

126

127

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131

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xylophone

Woodblock

Susp. Cym.

p *mf* *ff*

43162S

128 129 130 131 132

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

Large Brake Drum

ff *mf* *ff* *ff*

43162S 133 134 135 136 137

43162S 138 *ff* 139 140 141 142