

FULL CONDUCTOR SCORE
Catalog No. 011-4326-01

FOLK SONG VARIANTS

Robert W. Smith

GRADE:
2 $\frac{1}{2}$

BARNHOUSE COMMAND SERIES

For Concert Band



C.L. BARNHOUSE COMPANY®
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FOLK SONG VARIANTS

Full Conductor Score	1	E♭ Alto Saxophone	6	Baritone BC	2	Percussion 1: Snare Drum, Bass Drum, Mark Tree/Wind Chimes, Cabasa ..	4
Flute	10	B♭ Tenor Saxophone.....	2	Baritone TC	2	Percussion 2: Suspended	
Oboe	2	E♭ Baritone Saxophone	2	Tuba	3	Cymbal, Crash Cymbals, Tambourine..	3
1st B♭ Clarinet.....	5	1st B♭ Trumpet	5	Mallet Percussion:			
2nd B♭ Clarinet	5	2nd B♭ Trumpet.....	5	Xylophone, Marimba	4		
B♭ Bass Clarinet	2	F Horn	4	Timpani	1		
Bassoon	2	Trombone	6				

Program Notes

The 18th century English folk song "Pretty Saro" is a haunting melody that has inspired many musical artists over the years. Although the song had essentially died out in England by the mid-1800s, it resurfaced in the Appalachian Mountains of the United States in the early 20th century. The melody and lyrics were documented by renowned musicologists Cecil Sharp and Maud Karpeles in their publication *English Folk Songs from the Southern Appalachians*.

Folk Song Variants is an exploration of this classic melody intertwined with quotes from other American folk songs of the day. From the haunting lyrical solo statement to the playful full band variations, "Pretty Saro" and the American folk song repertoire provides a interesting musical journey through America's past and present.

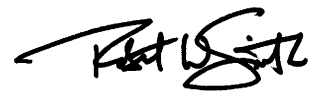
Note To Conductor

The opening solo should be very expressive and reflective. The full band entrance at m. 10 should be equally expressive with careful attention given to the shaping of phrases and sub-phrases.

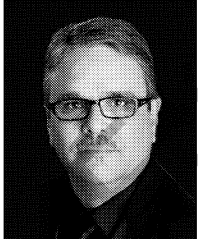
The band should perform with a playful energy beginning at m. 24. Careful attention should be given to the balance of melodic lines and quotes as they transfer from section to section.

The minor/modal variation of "Pretty Saro" beginning at m. 55 should be flowing, yet with a sense of momentum. Please be sure to balance the ostinato in the marimba with the flute/clarinet lines.

I hope that you and the band enjoy the preparation of Folk Song Variants. Best wishes for a wonderful performance!



About the Composer



Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His **Symphony #1 (The Divine Comedy)**, **Symphony #2 (The Odyssey)** and **Africa: Ceremony, Song and Ritual** have received worldwide critical acclaim. His educational compositions such as **The Tempest**, **Encanto**, and **The Great Locomotive Chase** have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D. C. He has recently completed production of **Symphony No. 3 (Don Quixote)**, the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes *Band Expressions*, an innovative new approach to teaching music through the band.

Mr. Smith is the Vice President of Product Development and is an exclusive composer for the C. L. Barnhouse Company and Walking Frog Records. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

Recording Available



WFR382

OF TIME AND CHANGE

The Washington Winds

Edward Petersen - Conductor

CONTENTS: *Of Time And Change (Swearingen); Into The Dragon's Keep (S. Smith); The American Way (King/arr. Swearingen); The Eternal Optimist (Huckeby); Folk Song Variants (R. W. Smith); Streets of Laredo (arr. Huckleby); Reindeer Rhumba (Shaffer); Orion's Last Battle (J. McBride); Royal Regiment (Jarvis); Reindeer Galop (R. W. Smith); Legend of Crystal Lake (Shaffer); Zeal (Conaway); Holiday Flute Cake (Shaffer); Revenge of the Swarm (Neeck); Flutissimo (McGinty); Excellencia (Shaffer); Christmas Prism (R. W. Smith); National Emblem (Bagley/arr. Conaway);*

FOLK SONG VARIANTS

Conductor Score
011-4326-00

Robert W. Smith (ASCAP)

Reflective ♩ = 102

Flute

Oboe

1st B♭ Clarinet
Solo (opt. Soli)
mf

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone
Cl. cue
mf

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Reflective ♩ = 102

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone
(opt. 2nd Trombone)

Tuba

Mallet Percussion:
Xylophone, Marimba

Timpani

Percussion 1:
Snare Drum, Bass Drum,
Mark Tree/Wind Chimes,
Cabasa

Percussion 2:
Suspended Cymbal,
Crash Cymbals,
Tambourine

1 2 3 4 5 6

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Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.
(opt. 2nd Trb.)

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

14 15 16 17 18 19 20 21

24 With Energy! ♩ = 132

div.

f

Fl.

Ob.

f

Solo (opt. Soli)

mp

f

1st Cl.

2nd Cl.

f

Bs. Cl.

f

Bsn.

f

A. Sx.

div.

f

T. Sx.

div.

f

B. Sx.

f

24 With Energy! ♩ = 132

1st Trp.

f

2nd Trp.

f

Hn.

f

Trb.

f

Bar.
(opt. 2nd Trb.)

f

Tuba

f

Xylo./Marimba

f

Mallet Perc.

Timp.

f

Mark Tree / Wind Chimes

mp

Crash Cym.

mf

Perc. 1

Perc. 2

pp

22 23 24 25 26 27

30

Fl. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

Bs. Cl. *mf*

Bsn. *mf*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf*

30

1st Trp. *mf* *f*

2nd Trp. *mf* *f*

Hn. *mf* *f*

Trb. *Soli* *mf* *f*

Bar. (opt. 2nd Trb.) *Soli* *mf* *f*

Tuba *mf*

Mallet Perc. *mf* *f*

Timp. *f*

Perc. 1 *p* *mp* *f*

Perc. 2 *mf* *f*

Tambourine

Cr. Cym.

28 29 30 31 32

[illegible]

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.
(opt. 2nd Trb.)

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Tambourine

Cr. Cym.

40

40

38

39

40

41

42

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.
(opt. 2nd Trb.)

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

48

49

50

51

52

53

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

63

1st Trp.

2nd Trp.

Hn.

Trb.

**Bar.
(opt. 2nd Trb.)**

Tuba

**Mallet
Perc.**

Timp.

Perc. 1

Perc. 2

Sus. Cym.

pp

mf

pp

mf

71 Building

Fl. *div.* *p*

Ob. *div.* *p*

1st Cl. *p*

2nd Cl. *p*

Bs. Cl. *p*

Bsn. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

71 Building

1st Trp. *mp*

2nd Trp. *mp*

Hn. *p*

Trb. *p*

Bar. (opt. 2nd Trb.) *p*

Tuba *p*

Mallet Perc. *p*

Timp. *pp*

Perc. 1 *p* Mark Tree/Wind Chimes

Perc. 2 *pp* *mf*

68 69 70 71 72 73 74

Fl. *mp* *mf* *f* *tr.*

Ob. *mp* *mf* *f* *tr.*

1st Cl. *mp* *mf* *f* *tr.*

2nd Cl. *mp* *mf* *f* *tr.*

Bs. Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

A. Sx. *mf* *f* *tr.*

T. Sx. *mp* *mf* *f*

B. Sx. *mp* *mf* *f*

1st Trp. *mf* *f*

2nd Trp. *mf* *f*

Hn. *mf* *f*

Trb. *mp* *mf* *f*

Bar. (opt. 2nd Trb.) *mp* *mf* *f*

Tuba *mp* *mf* *f*

Mallet Perc. *mp*

Timp. *mp* *mf* *f*

Perc. 1 S.D. rim *mf* *f*

Perc. 2 Tambourine *mp* Sus. Cym. *pp*

75 76 77 78 79 80 81 82

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.
(opt. 2nd Trb.)

Tuba

Mallet
Perc.

Xylo./Marimba

Timp.

Perc. 1

Cr. Cym.

Perc. 2

p *mp* *mf* *sfz* *f* *div.*

83 84 85 86 87

88 With Energy!

Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

Bs. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sx. *f* *mf* *div.*

T. Sx. *f* *mf* *div.*

B. Sx. *f* *mf*

88 With Energy!

1st Trp. *f* *mf*

2nd Trp. *f* *mf*

Hn. *f* *mf* *div.*

Trb. *f*

Bar. (opt. 2nd Trb.) *f*

Tuba *f* *mf*

Mallet Perc. *f* *mf*

Timp. *f* *mp* *p*

Perc. 1 *ff* *mf* *mp*

Perc. 2 *ff* *mf* *mp* *Tambourine*

88 89 90 91 92

94

Fl.

mf

f

Ob.

mf

f

1st Cl.

mf

f

2nd Cl.

mf

f

Bs. Cl.

f

Bsn.

f

A. Sx.

f

T. Sx.

f

B. Sx.

f

94

1st Trp.

mf

f

2nd Trp.

mf

f

Hn.

f

Trb.

mf

f

Bar.
(opt. 2nd Trb.)

mf

f

Tuba

f

Mallet
Perc.

f

Timp.

f

Perc. 1

f

Perc. 2

f

Cr. Cym.

f

93 94 95 96 97

Fl. *div.* *mf* *mf* *ff*

Ob. *mf* *mf* *ff*

1st Cl. *mf* *mf* *ff* *div.*

2nd Cl. *mf* *mf* *ff*

Bs. Cl. *mf* *ff*

Bsn. *mf* *ff*

A. Sx. *mf* *ff*

T. Sx. *mf* *ff*

B. Sx. *mf* *ff*

1st Trp. *mf* *ff*

2nd Trp. *mf* *ff*

Hn. *mf* *ff*

Trb. *mf* *ff*

Bar. (opt. 2nd Trb.) *mf* *ff*

Tuba *mf* *ff*

Mallet Perc. *mf* *ff*

Timp. *mf* *ff*

Perc. 1 *sfz* *p* *ff*

Perc. 2 *ff* Cr. Cym. *ff*

Sus. Cym. *pp* *ff*

102

102

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.
(opt. 2nd Trb.)

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

div.

mf

ff

fff

f

p

pp

dampen

103

104

105

106

107