

RWS SYMPHONY BAND SERIES

Full Conductor Score: RWS-1615-01 - \$15.00

Grade: 4

Suite Of Appalachian Folk Songs

Robert W. Smith

RWS

Symphony Band Series

RWS MUSIC
COMPANY

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RWS Symphony Band Series

Suite Of Appalachian Folk Songs

Robert W. Smith (ASCAP)

INSTRUMENTATION

Full Conductor Score	1
Piccolo	1
1st & 2nd Flute	10
1st & 2nd Oboe	2
1st B \flat Clarinet	4
2nd B \flat Clarinet	4
3rd B \flat Clarinet.....	4
B \flat Bass Clarinet	2
E \flat Contralto Clarinet	1
1st & 2nd Bassoon	2
1st & 2nd E \flat Alto Saxophone	6
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone.....	1
1st B \flat Trumpet	3
2nd B \flat Trumpet	3
3rd B \flat Trumpet	3
1st & 3rd F Horn	2
2nd & 4th F Horn.....	2
1st Trombone	2
2nd Trombone.....	2
Bass Trombone.....	2
Euphonium B.C.	2
Euphonium T.C.	2
Tuba	4
Mallet Percussion: Bells, Chimes, Xylophone.....	3
Timpani	1
Percussion 1: Wind Chimes, Snare Drum, Bass Drum, Triangle.....	4
Percussion 2: Suspended Cymbal, Crash Cymbals, Tenor Drum.....	4

ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers 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), Symphony #3 (Don Quixote), Inchon 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.

Mr. Smith's 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, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. 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.



PROGRAM NOTE

Suite of Appalachian Folk Songs by Robert W. Smith is based upon music from the Appalachia region of the Eastern United States. The indigenous music of this mountainous region is derived from various European and African influences. These include English ballads, Irish and Scottish traditional music, hymns, and African-American blues. Six selections are presented in the suite and are drawn from Cecil Sharp's and Maud Karpeles collection of folk songs entitled *English Folk Songs from the Southern Appalachians*. Songs include *Good Morning My Pretty Little Miss*, *What's Little Babies Made Of?*, *The Cruel Mother*, *The Maid Freed From the Gallows*, *Cripple Creek*, and *Sally Anne*.

Robert W. Smith felt it only fitting that an ensemble located within the mountains of Appalachia premiere this work. The West Virginia University Wind Symphony is honored to be that ensemble!

- John Hendricks

NOTES TO CONDUCTOR

The opening clarinet solo should be reflective as possible in the spirit of the Appalachian Mountain singing style. As the low woodwind and tuba/euphonium choirs enter in m. 9, note the dynamic shaping. The horns restate the melody with the clarinets joining on a lamenting countermelody. Note the ritardando in m. 20 leading to the conclusion of the *Good Morning My Pretty Little Miss*.

What's Little Babies Made Of? begins at m. 23 in very spirited fashion. Clarity and uniformity of articulations is essential throughout. The bassoon line beginning in m. 29 is extremely important. Note the cues in the baritone saxophone should additional resources be required. Balance is crucial within the entire woodwind choir at m. 41.

The brass entrance at m. 49 includes duplets throughout. Please insure the rhythmic integrity of the duplets against the upper woodwind counter-line above. As the song concludes, note the tuba, horn and piccolo soloists beginning at m. 73. The final note in m. 76 should be very strong and in contrast to the delicacy of the three soloist figures.

The Cruel Mother should be flowing and performed with a sense of forward momentum throughout. Please note the melodic/counter-melodic weave throughout. At various times, the lines begin in one instrumental line and are continued in another (ex. tubas to euphonium in m. 95-98). Please note the metric playfulness throughout as well. For example, the energy in the woodwind eighth notes beginning at m. 103 provide an extra sparkle and momentum against the melodic line. Interacting accents join in m. 111 creating additional interest and musical playfulness. The ritardando beginning in m. 118 should be carefully interpreted to allow this movement to reach a logical and satisfying conclusion.

The Maid Freed From The Gallows begins with a lamenting flute solo. The clarinet choir entrance at m. 129 provides a sense of momentum as the melody is restated in the flutes, oboe and euphonium.

The bold, martial statement beginning at m. 140 should be in contrast to the preceding flowing melody. Please note the percussion statement in the snare and tenor drums. This line should be strong, balanced and reminiscent of the infamous ceremony at the gallows throughout history. Fortunately, our young maid is freed from an untimely demise. The return of the melody at m. 150 should be played and resolved with a sense of warmth and relief.

Cripple Creek begins with a bold and aggressive horn statement. The rhythmic interaction with the full band in the second half of the statement should be carefully rehearsed for accuracy and articulation/note shape uniformity.

The jig that follows based on *Sally Anne* should be joyous and playful. Please work for technical proficiency and clarity throughout the ensemble. The goal should be an effortless performance allowing the audience to interact with the band through toe-tapping and other appropriate movement.

Cripple Creek returns at m. 202 in an energetic ending statement. Please insure the rhythmic integrity in the last measure. The accent on the second sixteenth subdivision of the third beat is stylistically important. The accented last note should have length in contrast to the two eighth notes at the beginning of the measure.

I would like to offer my sincere thanks to John Hendricks and the gifted West Virginia University Wind Symphony for sharing their time and talents with me during the preparation and premiere of the suite. I hope that you and your band find *Suite of Appalachian Folk Songs* to be a musically and culturally rewarding experience.

Best wishes for a wonderful performance!

for John Hendricks and the West Virginia University Wind Symphony

SUITE OF APPALACHIAN FOLK SONGS

Conductor Score
RWS-1615-00

by Robert W. Smith (ASCAP)

Good Morning My Pretty Little Miss
Reflective $\text{♩} = 72$

The score is for a 4/4 piece in G major, marked 'Reflective' with a tempo of quarter note = 72. The first staff (Piccolo) has a whole rest. The second staff (1st/2nd Flute) has a whole rest. The third staff (1st/2nd Oboe) has a whole rest. The fourth staff (1st B♭ Clarinet) has a solo line starting at measure 1 with a *mp* dynamic, moving to *espress.* in measure 2. The fifth staff (2nd B♭ Clarinet) has a whole rest. The sixth staff (3rd B♭ Clarinet) has a whole rest. The seventh staff (B Bass Clarinet) has a whole rest. The eighth staff (E-Contralto Clarinet) has a whole rest. The ninth staff (1st/2nd Bassoon) has a whole rest. The tenth staff (1st/2nd E- Alto Saxophone) has a whole rest. The eleventh staff (B Tenor Saxophone) has a whole rest. The twelfth staff (E- Baritone Saxophone) has a whole rest. The thirteenth staff (1st B♭ Trumpet) has a whole rest. The fourteenth staff (2nd B♭ Trumpet) has a whole rest. The fifteenth staff (3rd B♭ Trumpet) has a whole rest. The sixteenth staff (1st/3rd F Horn) has a whole rest. The seventeenth staff (2nd/4th F Horn) has a whole rest. The eighteenth staff (1st Trombone) has a whole rest. The nineteenth staff (2nd Trombone) has a whole rest. The twentieth staff (Bass Trombone) has a whole rest. The twenty-first staff (Euphonium) has a whole rest. The twenty-second staff (Tuba) has a whole rest. The twenty-third staff (Mallet Percussion: Bells, Chimes, Xylophone) has a whole rest. The twenty-fourth staff (Timpani) has a whole rest. The twenty-fifth staff (Percussion 1: Wind Chimes, Snare Drum, Bass Drum, Triangle) has a whole rest. The twenty-sixth staff (Percussion 2: Crash Cymbals, Tenor Drum, Suspended Cymbal) has a whole rest. A 'Contrabass Cl. Solo' section is shown in the right margin, starting at measure 8 with a *mf* dynamic. A large diagonal watermark 'For reference only. Not valid for performance.' is overlaid across the score.

Good Morning My Pretty Little Miss
Reflective $\text{♩} = 72$

a tempo 11

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

1st B. Cl. *Tutti*
mp

2nd B. Cl. *Tutti*
mp

3rd B. Cl. *Tutti*
mp

B. Cl. *Tutti*
mp

C. Alt. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Horn 1 *mf*

Horn 3 *mf*

Horn 3 *mf*

a tempo 11

1st Tpt. - - - - -

2nd Tpt. - - - - -

3rd Tpt. - - - - -

1st/3rd Hn. *a2 Soli*
mf

2nd/4th Hn. *a2 Soli*
mf

1st Tbn. *mp*

2nd Tbn. - - - - -

B. Tbn. - - - - -

Euph. *mp*

Tuba *mp*

Mal. *mp*

Timp. - - - - -

Perc. 1 - - - - -

Perc. 2 *mp*

9 10 11 12 13 14 15

What's Little Babies Made Of?

Spirited ♩ = 112

23

Picc. *f*

Fl. *f*

Ob. *f*

1st B. Cl. *f* *Tutti* *mf*

2nd B. Cl. *f* *mf*

3rd B. Cl. *f* *mf*

B. Cl. *f*

C. Alt. Cl. *f*

Bsn. *f* *a2* *mf*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f* *Bassoon* *mf*

What's Little Babies Made Of?

Spirited ♩ = 112

23

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f*

2nd/4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Mal. *f* *Bells*

Timp. *f*

Perc. 1 *f* *SD* *BD*

Perc. 2 *f* *Cr. Cyms.*

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

1st B. Cl. *p* *mf*

2nd B. Cl. *p* *mf*

3rd B. Cl. *p* *mf*

B. Cl. *f* *ff*

C. Alt. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sx. *p* *mf* *a2*

T. Sx. *p* *mf* *f*

B. Sx. *f* *ff*

1st Tpt. *f* *ff*

2nd Tpt. *f* *ff*

3rd Tpt. *f* *ff*

1st/3rd Hn. *f* *ff* *a2*

2nd/4th Hn. *f* *ff* *a2*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff* **Tutti**

Mal. *f* *ff*

Timp.

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Picc. *p mf*

Fl. *p mf*

Ob. *p mf*

1st B. Cl. *p mf*

2nd B. Cl. *p mf*

3rd B. Cl. *p mf*

B. Cl. *p mf*

C. Alt. Cl. *p mf*

Bsn. *p mf*

A. Sx. *p mf*

T. Sx. *p mf*

B. Sx. *p mf*

1st Tpt. *p mf*

2nd Tpt. *p mf*

3rd Tpt. *p mf*

1st/3rd Hn. *p mf*

2nd/4th Hn. *p mf*

1st Tbn. *p mf*

2nd Tbn. *p mf*

B. Tbn. *p mf*

Euph. *p mf*

Tuba *p mf*

Mal. *p mf*

Timp. *p mf*

Perc. 1 *p mf*

Perc. 2 *p mf*

Solo *mf*

Solo *sfz*

Solo *mf*

Div. Tutti

dampen

67 68 69 70 71 72 73 74 75 76

The Cruel Mother
Flowing $\text{♩} = 82$

79

Picc. p mf

Fl. p mf

Ob. p mf

1st B. Cl. $Soli$ mf

2nd B. Cl. $Soli$ mf

3rd B. Cl. $Soli$ mf

B. Cl. p mf

C. Alt. Cl. p mf

Bsn. $a2$ p mf

A. Sax. $a2$ p mf

T. Sax. mf

B. Sax. p mf

The Cruel Mother
Flowing $\text{♩} = 82$

79

1st Tpt. p

2nd Tpt. p mf

3rd Tpt. p mf

1st/3rd Hn. $a2$ p mf

2nd/4th Hn. $a2$ p mf

1st Tbn. p mf

2nd Tbn. p mf

B. Tbn. p mf

Euph. p mf

Tuba p mf

Mal. p mf

Timp. p mf

Perc. 1

Perc. 2

77 pp 78 mf 79 mf 80 81 82 83 84 85 86 pp

103

Picc. *mf* *a2*

Fl. *mf* *a2*

Ob. *mf*

1st B. Cl. *mp*

2nd B. Cl. *mp*

3rd B. Cl. *mp*

B. Cl. *mp*

C. Alt. Cl. *mf*

Bsn. *mp* *a2*

A. Sx.

T. Sx.

B. Sx. *mp*

Bassoon 2

103

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f*

2nd/4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Contrabass Clar. *mf*

Mal. *mp* *mf*

Bells *mp* *mf*

Triangle *mf*

Perc. 1

Perc. 2

100 101 102 103 104 105 106 107 108 109 110

pp *mf* *pp*

121 The Maid Freed From The Gallows

Gently $\text{♩} = 72$

129 Flowing $\text{♩} = 84$

Picc. $\text{♩} = 72$

Fl. $\text{♩} = 72$ Solo *mf* *espress.* $\text{♩} = 84$ Tutti *mf* 1st only *mf*

Ob. $\text{♩} = 72$

1st B. Cl. $\text{♩} = 72$ *mp*

2nd B. Cl. $\text{♩} = 72$ *mp*

3rd B. Cl. $\text{♩} = 72$ *mp*

B. Cl. $\text{♩} = 72$ *mp*

C. Alt. Cl. $\text{♩} = 72$ *mp*

Bsn. $\text{♩} = 72$

A. Sx. $\text{♩} = 72$

T. Sx. $\text{♩} = 72$

B. Sx. $\text{♩} = 72$

121 The Maid Freed From The Gallows

Gently $\text{♩} = 72$

129 Flowing $\text{♩} = 84$

1st Tpt. $\text{♩} = 72$ *rit.*

2nd Tpt. $\text{♩} = 72$

3rd Tpt. $\text{♩} = 72$

1st/3rd Hn. $\text{♩} = 72$

2nd/4th Hn. $\text{♩} = 72$

1st Tbn. $\text{♩} = 72$

2nd Tbn. $\text{♩} = 72$

B. Tbn. $\text{♩} = 72$

Euph. $\text{♩} = 72$ One Player *mf*

Tuba $\text{♩} = 72$

Mal. $\text{♩} = 72$

Timp. $\text{♩} = 72$

Perc. 1 $\text{♩} = 72$

Perc. 2 $\text{♩} = 72$

131

Picc.

Fl.

Ob.

1st B-Cl.

2nd B-Cl.

3rd B-Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

131

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

131 *mf* 132 133 134 135 136 137 *pp* 138 *mf* 139

For reference only. Not valid for performance.

140

Bold

Picc.

Fl.

Ob. *2nd only*

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

140 **Bold**

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *Tutti*

Tuba

Mal. *Chimes*

Timp.

Perc. 1 *Martial*
SD
BD

Perc. 2 *Martial*
Tenor Dr.

141

142

143

144

145

146

147

148

149

Sus. Cym.
pp

Cripple Creek
Bright Jig ♩ = 144

162

Picc.

Fl.

Ob.

1st B>Cl.

2nd B>Cl.

3rd B>Cl.

B. Cl.

C. Alt. Cl.

Bsn.

Horn

A. Sx.

T. Sx.

B. Sx.

162 Cripple Creek
Bright Jig ♩ = 144

1st Tpt.

2nd Tpt.

3rd Tpt.

a2 Soli

1st/3rd Hn.

a2 Soli

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Xylo.

Timp.

Perc. 1

Perc. 2

162 163 164 165 166 167 168 169

p *f*

v = dampen ^ Cr. Cyms.

170 Sally Anne

174

Picc. -

Fl. *f*

Ob. -

1st B. Cl. *f*

2nd B. Cl. *f*

3rd B. Cl. *f*

B. Cl. *mf*

C. Alt. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

170 Sally Anne

174

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st/3rd Hn. *mf*

2nd/4th Hn. *mf*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mf*

Tuba *mf*

Mal. -

Timp. -

Perc. 1 *mp*

Perc. 2 -

Rim *mf*

186

190

Picc. *f* *mf* Solo Pic. *mf*

Fl. *f* *mf*

Ob. *f* *mf* One Player *mf*

1st B. Cl. *f* - -

2nd B. Cl. *f* - -

3rd B. Cl. *f* - -

B. Cl. *f* *mf*

C. Alt. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sx. *f* - -

T. Sx. *f* - -

B. Sx. *f* - -

186

190

1st Tpt. *f* - -

2nd Tpt. *f* - -

3rd Tpt. *f* - -

1st/3rd Hn. *f* - -

2nd/4th Hn. *f* - -

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *f* *mp*

Euph. *f* - -

Tuba *f* *mf*

Mal. *f* *mf*

Timp. *f* - -

Perc. 1 *f* - -

Perc. 2 *f* - -

186

187

188

189

190

191

Picc. *mf*

Fl. *mf*

Ob. *mf*

1st B. Cl. *mf*

2nd B. Cl. *mf*

3rd B. Cl. *mf*

B. Cl. *mf*

C. Alt. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st/3rd Hn. *mf*

2nd/4th Hn. *mf*

1st Tbn. *mf* **Soli**

2nd Tbn. *mf* **Soli**

B. Tbn. *mf* **Soli**

Euph. *mf*

Tuba *mf*

Mal. *mf*

Timp. *mf*

Perc. 1 *mf* **Rim**

Perc. 2 *mf*

198 202

Picc. *f*

Fl. *f* *a2*

Ob. *f* *a2*

1st B. Cl. *f*

2nd B. Cl. *f*

3rd B. Cl. *f*

B. Cl. *f*

C. Alt. Cl. *f*

Bsn. *f*

A. Sx. *f* *a2*

T. Sx. *f*

B. Sx. *f*

Horn *f*

198 202

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f* *a2*

2nd/4th Hn. *f* *a2*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Mal. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Soli *f* *a2*

Soli *f* *a2*

Soli *f*

198 199 200 201 202 203

Tutti

211

Picc. *ff*

Fl. *ff*

Ob. *ff*

1st B-Cl. *ff*

2nd B-Cl. *ff*

3rd B-Cl. *ff*

B. Cl. *ff*

C. Alt. Cl. *ff*

Bsn. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

211

1st Tpt. *ff*

2nd Tpt. *ff*

3rd Tpt. *ff*

1st/3rd Hn. *ff*

2nd/4th Hn. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Mal. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

211 212 213 214 215 216

p *ff* *ff* *ff* *ff* *ff*

Solo Tutti

-26-