

COTTON FERRY EXPEDITION

RALPH FORD (ASCAP)

INSTRUMENTATION

1	Conductor	2	1st Trombone	WORLD PARTS <i>Available for download from</i> www.alfred.com/worldparts
3	1st Flute/Piccolo	2	2nd Trombone	
3	2nd Flute	2	3rd Trombone	
2	Oboe	2	Euphonium	
2	Bassoon	1	Baritone Treble Clef	
3	1st B \flat Clarinet	4	Tuba	
3	2nd B \flat Clarinet	2	Mallet Percussion (Xylophone/Bells)	
3	3rd B \flat Clarinet	1	Timpani	
1	E \flat Alto Clarinet	3	Percussion 1 (Snare Drum/Bass Drum/ Hi-Hat Cymbals)	
2	B \flat Bass Clarinet	3	Percussion 2 (Suspended Cymbal/ Crash Cymbals/ Wind Chimes)	
2	1st E \flat Alto Saxophone	2	Percussion 3 (Cabasa, Ship's Bell)	
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			
2	1st F Horn			
2	2nd F Horn			
				1st Horn in E \flat
				2nd 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

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

PROGRAM NOTES

Commissioned by the Limestone County (Alabama) School System and dedicated to the tenth anniversary of the Limestone County Honor Band, this original piece for concert band incorporates four river “scenes” from nineteenth-century rural Alabama. As settlers arrived in the late 1770s and early 1800s, it became necessary to develop more efficient and reliable methods to cross the river systems in the region. Up to this time, settlers had been using old animal and Native American trails, often times crossing streams or building large, unreliable rafts to cross larger rivers. There was little state and local government involvement in the construction of roads during this period of growth. Soon, at every major river crossing, ferryboats began to appear, many operated by local individuals. As many of these ferries were in isolated areas, habitations began to develop around the crossing points. These points became known as “landings,” small communities that were often named after the name of the ferry owner.

Beginning in the 1900s, large construction projects were developed and eventually replaced the ferry system with bridges and better roads.

The four scenes in this piece are “River in the Morn,” “At the Landing,” “All Aboard,” and “Ferry Voyage.”

NOTES TO THE CONDUCTOR

As explained in the program notes, this piece contains four scenes, some of which are loosely based on musical styles of the period. The work opens with a bright fanfare statement, and should be clearly articulated with exaggerated dynamic shaping of forte-piano crescendos. While marked at quarter note = 132, it may be taken slightly faster, but not excessively so. It should not sound *furioso* or harried in any way.

The first scene, entitled “River in the Morn,” is introduced by a tuba solo that should be played in a blues fashion, but with straight eighth notes. Please do not swing the eighth notes in any section of this piece. During the solo trumpet and trombone interaction, be sure to carefully balance each as a call response. This direction also applies to the counter material that is scored in the horns and flutes. Be sure the harmony underlying the solos is well-balanced.

Scene two, “At the Landing,” is a ragtime-style tune, and careful attention should be given to the notated articulations. This section should invoke the “hustle and bustle” of the landing communities. Again, do not swing the eighth notes.

The third scene, “All Aboard,” should imitate the exciting sounds of the ferry bell and the loading of all manner of people, animals and equipment in preparation for the fourth scene.

“Ferry Voyage” should be performed in a sweeping legato style. The piece brings us to the destination landing and the accompanying flurry of small-town activity with a short fanfare restatement that brings the piece to a brilliant conclusion.

I hope that your students and audiences alike enjoy COTTON FERRY EXPEDITION.



Cotton Ferry Expedition

Ralph Ford (ASCAP)

FULL SCORE
Duration - 5:45

Con spirito ♩ = 132

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is marked **Con spirito** with a tempo of 132 beats per minute. A large red watermark reading "Real User Requires Purchase" is overlaid diagonally across the entire page. The instruments listed on the left are: Flutes (1 and 2), Oboe, Bassoon, B♭ Clarinets (1 and 2/3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2/3), F Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, Tuba, Mallet Percussion (Xylophone/Bells), Timpani, Percussion 1 (Snare Drum/Bass Drum/Hi-Hat Cymbals), Percussion 2 (Suspended Cymbal/Crash Cymbals/Wind Chimes), and Percussion 3 (Cabasa, Ship's Bell). The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano), and articulation like accents and slurs. The percussion parts are numbered 1, 2, and 3 at the bottom of the staves.

1 Flts. 2

Ob.

Bsn.

1 Cls. 2 3

A. Cl.

B. Cl.

1 A. Saxes. 2

T. Sax.

Bar. Sax.

1 Tpts. 2 3

1 Hns. 2

1 Trbs. 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

26748S 4 5 6

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Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

1 Flts. 2 Flts.

Ob.

Bsn.

1 Cls. 2/3 Cls.

A. Cl.

B. Cl.

1 A. Saxes. 2 A. Saxes.

T. Sax.

Bar. Sax.

1 Tpts. 2 Tpts. 3 Tpts.

1 Hns. 2 Hns.

1 Trbs. 2 Trbs. 3 Trbs.

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

div.

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15 Rubato ♩ = 72

molto rit.

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

26748S 13 14 15 16 17

p *sfz* *mp* *bluesy* *mf* *cantabile* *w.c.* *Bells*



21 "River in the Morn"
Moving along ♩ = 84

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3



Flts.

Ob.

Bsn.

Cls.

A. Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Trbs.

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in systems for various instruments. The Flutes (Flts.), Oboe (Ob.), and Bassoon (Bsn.) parts are in the top system, with dynamics marked *mp*. The Clarinets (Cls.), Alto Clarinet (A. Cl.), and Bass Clarinet (B. Cl.) parts are in the second system, with *div.* markings. The Saxophone section (A. Saxes., T. Sax., Bar. Sax.) is in the third system. The Trumpets (Tpts.) and Trombones (Trbs.) are in the fourth system, with a *Solo opt. plunger* marking and *mf* dynamic. The Euphonium (Euph.) and Tuba parts are in the fifth system. The Percussion section (Mlts., Timp., Perc. 1, Perc. 2, Perc. 3) is in the bottom system. The score spans measures 23 to 26, with a rehearsal mark 26748S at the beginning.

29

Flts.

Ob.

Bsn.

Clars.

A. Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Trbs.

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3



29

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bells

pp *mp*

26748S 32 33 34 35 36

rall.

53 Bright ragtime ♩ = 126

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

26748S 49 50 51 52 53

mf *div.* *sf* *Play* *mf* *Play* *mf* *Play* *mf* *sf* *Hi-Hat* *mf*



Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

26748S 54 55 56 57

Dynamic markings: *Play*, *mf*, *p*

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61 %

Flts.

1 *f* *mf*

2 *f* *mf*

Ob.

f *mf*

Bsn.

f

Cls.

1 *f*

2 *f*

3 *f*

A. Cl.

f *mf*

B. Cl.

f *mf*

A. Saxes.

1 *f*

2 *f*

T. Sax.

f

Bar. Sax.

f

Tpts.

1 *f* *mf*

2 *f* *mf*

3 *f* *mf*

Hns.

1 *f* *mf*

2 *f* *mf*

Trbs.

1 *f*

2 *f*

3 *f*

Euph.

f *mf*

Tuba

f *mf*

Mlts.

f *mf*

Timp.

f *mf*

Perc. 1

f *mf*

Perc. 2

f

Perc. 3

f

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

69

Flts. 1 2

Ob.

Bsn.

Cls. 1 2/3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

69

Tpts. 1 2/3

Hns. 1 2

Trbs. 1 2/3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

26748S 68 69 70 71

Flts. 1 2

Ob.

Bsn.

Cls. 1 2/3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

div. *a2* *div.* *div.*

To Coda Θ

78

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl. *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax.

78

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

p

87 "All Aboard!"

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

87 "All Aboard!"

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

26748S 87 88 89 90 91 92 93

Detailed description: This is a page of a musical score for a concert band. The score is for measures 87 through 93. The title of the piece is "All Aboard!". The music is in 2/4 time and the key signature has two flats (B-flat and E-flat). The instruments are arranged in a standard concert band layout. The Flutes (Flts.) and Oboe (Ob.) play a melodic line with eighth-note patterns. The Bassoon (Bsn.) has a more active role starting in measure 90. The Clarinets (Cls.) play a rhythmic accompaniment. The Saxophones (A. Saxes., T. Sax., Bar. Sax.) have various parts, with the Alto Saxophones playing a prominent melodic line. The Trumpets (Tpts.) and Horns (Hns.) play harmonic support. The Trombones (Trbs.), Euphonium (Euph.), and Tuba play a steady bass line. The Mellophone (Mlts.) and Timpani (Timp.) provide rhythmic accompaniment. The Percussion (Perc. 1, 2, 3) includes snare drum, cymbal, and tom-tom. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

103

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

103

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

26748S 101 102 103 104

molto rit.

Flts.

Ob.

Bsn.

Cls.

A. Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Trbs.

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

molto rit.

Bells
ff

mp



Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

poco rall.

sim.

p

mp

poco rall. p

mp

p

mp

p

mp

p

mp

Slightly faster ♩ = 104

118

Flts.

Ob.

Bsn.

Cls.

A. Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

118 Slightly faster ♩ = 104

Tpts.

Hns.

Trbs.

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3



rit. +picc.

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp Cr. Cyms. *ff*

128 Bright ragtime ♩ = 126

Flts. 1 *sfp*

Flts. 2 *sfp*

Ob. *mf*

Bsn. *mf*

Cls. 1

Cls. 2, 3

A. Cl. *mf*

B. Cl. *mf*

A. Saxes. 1 *sfp*

A. Saxes. 2

T. Sax. *mf*

Bar. Sax. *mf*

128 Bright ragtime ♩ = 126

Tpts. 1

Tpts. 2, 3

Hns. 1

Hns. 2

Trbs. 1 *mf*

Trbs. 2, 3 *mf*

Euph. *mf*

Tuba *mf*

Mlts. *sfp*

Timp. *sfp*

Perc. 1 *mf*

Perc. 2

Perc. 3 *p*



Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

Flts. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

sfz

fff

div.

a2

26748S 147 148 149 150