

MILL, QUARRY, AND RAILS

CLARENCE BARBER

(b. 1951)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 B \flat Tenor Saxophone	1 Timpani
2 Flute 1	1 E \flat Baritone Saxophone	1 Percussion 1 (Sleigh Bells, Snare Drum)
2 Flute 2	3 B \flat Trumpet 1	1 Percussion 2 (Tambourine, Cabasa, Suspended Cymbal, Tam-tam, Crash Cymbals)
2 Flute 3	3 B \flat Trumpet 2	1 Percussion 3 (2 Anvils, Bass Drum)
2 Oboe	3 B \flat Trumpet 3	2 Percussion 4 (Orchestra Bells, Vibraphone, Chimes, Xylophone)
2 Bassoon	2 F Horn 1	
3 B \flat Clarinet 1	2 F Horn 2	
3 B \flat Clarinet 2	3 Trombone 1	
3 B \flat Clarinet 3	3 Trombone 2	
2 B \flat Bass Clarinet	2 Euphonium B.C.	
2 E \flat Alto Saxophone 1	2 Euphonium T.C.	
2 E \flat Alto Saxophone 2	4 Tuba	

ABOUT THE COMPOSER

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the managing editor of the new products division of LudwigMasters Publications, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain

County Community College. His compositions have been played around the world, including many written for his students at Midview and for members of the United States Air Force and Army Bands, and members of the Cleveland Orchestra. As a percussionist, he has been a member of the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, Virginia Grand Military Band, Strongsville Community Band, and the Patriots Symphonic Band.

PROGRAM NOTES

In the early days of our country's settlement, communities often sprang up around important transportation hubs or businesses. A mill for grinding flour from grain, a quarry for stone for buildings, and railroads or river systems for

transportation always attracted people to the locale. Some of the rhythms and sounds in this work will conjure thoughts of those sights and evoke the heroic pioneering spirit of the settlers.

PERFORMANCE SUGGESTIONS

Small pieces of railroad track or a Steve Weiss or Grover musical anvil will keep you from hauling a true blacksmith's anvil to your concert. Certain brake drums or metal plates can sometimes be effective as well. The trick is to match the sounds so that each has the same amount of resonance but, preferably, not the same pitch. Work rhythms, especially in the clarinets, so that sixteenth note passages are not rushed. An even subdivision of the beat is critical. This

same subdivision is important for the entire band as well, for there are many independently moving parts that must align properly. Matching articulations and balancing parts at measures 3 and 99 can be tricky for the trumpet section. Do not shy from the dissonance at measure 90! The sound of the chord when played timidly will be that of a wrong note. Emphasize the dissonance with its resolution for best effect.

MILL, QUARRY, AND RAILS

Clarence Barber (ASCAP)

Allegro ma non troppo ♩ = 112

1 Flute 2 3

Oboe

Bassoon

1 B♭ Clarinet 2 3

B♭ Bass Clarinet

1 E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpet 2 3

2 3

F Horn 1 2

1 2 Trombone

Euphonium

Tuba

Timpani

1 2 Percussion

3 4

2 anvils *f* *mp*

Orch. Bells *mp*

8

1 Fl.

2 3

Ob.

Bsn.

1 B♭ Cl.

2 3

B. Cl.

1 2 A. Sax.

T. Sax.

Bar. Sax.

8 9 10 11 12

1 2 3 Tpt.

1 2 Hn.

1 2 Tbn.

Euph.

Tba.

stopped

mf

straight mute

mf

Timp.

1 2 3 4 Perc.

Sleigh Bells

Tamb.

Xyl.

mf

mf

mf

13

1 Fl. *mf*

2 3 *a2* *mf*

Ob. *mf*

Bsn. *mf*

1 B♭ Cl. *mf*

2 3 *mf*

B. Cl. *mf*

A. Sax. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

13 14 15 16 17 18 19

1 Tpt.

2 3

Hn. 1 2

1 2 Tbn.

Euph. *mf*

Tba. *mf*

Timp. *mf*

1 2 3 Perc.

4 Vib. *mf*

1 Fl. *f*

2 3 *f*

Ob. *f*

Bsn. *f*

1 B^b Cl. *f*

2 3 *f*

B. Cl. *f*

A. Sax. 1 *f*

2 *f*

T. Sax. *f*

Bar. Sax. *f*

20 open 21 22 23 24

1 Tpt. *f*

2 3 *f*

1 2 Hn. *f*

1 2 Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

1 Snare Drum *f*

2 Cabasa *f*

3 B. D. *f*

4 Chimes *f*

25

1 Fl.

2 3

Ob.

Bsn.

1 B^b Cl.

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

25 26 27 28 29

1 Tpt.

2 3

Hn. 1 2

1 2 Tbn.

Euph.

Tba.

Timp.

1 Perc.

2

3

4

f

35

1 Fl.

2 3

Ob.

Bsn.

1 B^b Cl.

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

35 36 37 38 39 40

1 Tpt.

2 3

Hn.

1 2 Tbn.

Euph.

Tba.

Timp.

1 Perc.

2 Sus. Cym.

3

4

mf

Detailed description: This page of a musical score covers measures 35 through 40. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2/3), Oboe, Bassoon, B-flat Clarinet (1 and 2/3), B. Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1 and 2/3), Horns (1 and 2), Trombones (1 and 2), Euphonium, and Tuba. The percussion section includes Timpani, Snare Drum (1, 2, 3), and Cymbals (Sus. Cym.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. A large, semi-transparent watermark 'SAMPLE' is oriented diagonally across the page. Measure numbers 35, 36, 37, 38, 39, and 40 are printed below the woodwind staves. The percussion part for the suspended cymbal begins in measure 40 with a *mf* dynamic marking.

1 Fl. *f*

2 3 *f* *a2*

Ob. *f*

Bsn. *f*

1 B^b Cl. *f*

2 3 *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

41 42 43 44 45

1 Tpt. *f*

2 3 *f*

Hn. 1 2 *f* *a2*

Tbn. 1 2 *f* *a2*

Euph. *f*

Tba. *f*

Timp. *f*

1 Perc. *f*

2 *f*

3 *f*

4

46

1 Fl. *mf*

2 3 Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 B^b Cl. *mf*

2 3 B. Cl. *mf*

A. Sax. 1 *mf* *a2*

2 T. Sax. *mf*

Bar. Sax. *mf*

46 47 48 49 50 51

1 Tpt. *mf*

2 3 Tpt. *mf*

Hn. 1 *mf*

2 Tbn. 1 *mf*

2 Euph. *mf*

Tba. *mf*

Timp. *mf*

1 Perc. *mf* Cabasa

2 Perc. *mf*

3 Perc. *mf*

4 Perc. *mf*

1 Fl. *f*

2 3 Fl. *f* *a2*

Ob. *f*

Bsn. *f*

1 B^b Cl. *f*

2 3 B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

1 Tpt. *f*

2 3 Tpt. *f* *a2*

Hn. 1 2 *f*

1 2 Tbn. *f*

Euph. *f*

Tba. *f*

Timp. *f*

1 Perc. *f*

2 Perc. *f*

3 Perc. *f*

4 Perc. *f*

1 Fl. 2 3

Ob.

Bsn.

1 B^b Cl. 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

1 2 3 Tpt.

1 2 Hn.

1 2 Tbn.

Euph.

Tba.

Timp.

1 2 3 4 Perc.

57 58 59 60 61 62 63

1 player

mp

f

Tamtam

64 *rit.*

1 Fl. *mp*

2 3 Fl. *a2 mp*

Ob. *mp*

Bsn. *mp*

1 B^b Cl. *mp* R L

2 3 B^b Cl. *a2* R L

B. Cl. *pp*

A. Sax. 1 2

T. Sax.

Bar. Sax. *pp*

64 65 66 67 68 69 70

1 Tpt. *mp*

2 3 Tpt.

1 2 Hn. *a2 mp* *mf*

1 2 Tbn. *pp*

Euph. *pp*

Tba. *pp*

Timp. *pp*

1 Perc. *pp* Sus. Cym.

2 Perc.

3 Perc.

4 Vib. *p*

1 Fl. 2 3

Ob.

Bsn.

1 B♭ Cl. 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

71 72 73 74 75 76 77 78

1 Tpt. 2 3

Hn. 1 2

1 2 Tbn.

Euph.

Tba.

Timp.

1 2 3 4 Perc.

79

83

1 Fl. *p mp*

2 3 Fl. *p mp*

Ob.

Bsn. *p*

1 B♭ Cl. *p mp*

2 3 B♭ Cl. *p mp*

B. Cl.

A. Sax. 1 *tutti a2 mp*

2

T. Sax. *p*

Bar. Sax.

79

80

81

82

83

84

85

86

1 2 3 Tpt.

1 2 Hn. *p mp*

1 2 Tbn. *pp p*

Euph. *pp p*

Tba. *pp p*

Timp.

1 2 3 4 Perc.

18

95

Fl. 1

Fl. 2

Ob.

Bsn.

B^b Cl.

B. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

95 96 97 98 99 in stand 100 101

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

2 anvils

Orch. Bells

p

a2

ppp

mp

102

Fl. 1 2 3

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

102 103 104 105 106 107

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Perc. 1 2 3 4

108 **Faster** ♩ = 120

1 Fl. *mf*

2 3 Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 B^b Cl. *mf*

2 3 B. Cl. *mf*

A. Sax. 1 *mf* *a2*

2 T. Sax. *mf*

Bar. Sax. *mf*

108 **normal** 109 110 111 112

1 Tpt. *mf*

2 3 Tpt. *mf* *a2*

1 Hn. *mf* *a2*

2 Tbn. *mf* *a2*

Euph. *mf*

Tba. *mf*

Timp. *mf*

1 Perc. *mf* Cabasa

2 Perc. *mf* B. D.

3 Perc. *mf* Chimes

4 *mf*

118

1 Fl. 1

2 Fl. 2

3 Fl. 3

Ob.

Bsn.

1 B♭ Cl. 1

2 B♭ Cl. 2

3 B♭ Cl. 3

B. Cl.

1 A. Sax. 1

2 A. Sax. 2

T. Sax.

Bar. Sax.

118 119 120 121 122

1 Tpt. 1

2 Tpt. 2

3 Tpt. 3

Hn. 1

2 Hn. 2

1 Tbn. 1

2 Tbn. 2

Euph.

Tba.

Timp.

1 Perc. 1

2 Perc. 2

3 Perc. 3

4 Perc. 4

2 anvils

f

123

Fl. 1 2 3

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

123 124 125 126 127

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

Perc. 1 2 3 4

Cr. Cym.

Chimes

f