

# THIS LAND IS YOUR LAND

**WOODY GUTHRIE**  
(1912-1967)

**ARRANGED BY GENE MILFORD  
FOR CONCERT BAND**

## Instrumentation

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1 Full Score	4 E $\flat$ Alto Saxophone	3 Euphonium B.C. & T.C. *
6 Flute	2 B $\flat$ Tenor Saxophone	4 Tuba
2 Oboe	1 E $\flat$ Baritone Saxophone	1 Timpani
2 Bassoon	4 B $\flat$ Trumpet 1	1 Mallet Percussion
6 B $\flat$ Clarinet 1	4 B $\flat$ Trumpet 2	1 Snare Drum
6 B $\flat$ Clarinet 2	4 F Horn	2 Crash Cymbals, Bass Drum
2 B $\flat$ Bass Clarinet	6 Trombone	

*\* printed back-to-back*

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## ABOUT THE COMPOSER

**Woody Guthrie** was an American singer-songwriter who became one of the most significant figures in American folk music. Born in Oklahoma in 1912, Guthrie wrote hundreds of songs

in many genres before his death in 1967. His son Arlo Guthrie also became well known as a musician. His most famous song, *This Land Is Your Land*, was written in 1940.

## ABOUT THE ARRANGER

**Gene F. Milford**, a native of Canton, Ohio, is a Senior Lecturer in Music Education at The University of Akron. An instrumental music teacher with over 30 years of experience including 23 at Edgewood High School in Ashtabula, Ohio, he conducted bands which consistently received superior ratings at Ohio Music Education Association sponsored events and performed at state and national professional conferences. Dr. Milford earned his Ph.D. in Music Education from Kent State University and was the recipient of

a University Fellowship (1998). He has served as guest conductor, clinician, and adjudicator throughout the state, and his articles on music education have appeared in *Triad, Dialogues in Instrumental Music Education* and *Contributions to Music Education*.

As a composer and arranger Dr. Milford has received numerous commissions, was the recipient of a grant from the Ohio Arts Council (1995) and an ASCAP award. Several of his compositions are currently on state required lists.

## PROGRAM NOTES

Guthrie's penning of *This Land Is Your Land* was a reaction to his tiring of hearing Kate Smith sing *God Bless America*. The melody bears some similarities to a Baptist gospel hymn sung by the Carter Family, *When the World's On Fire* (also called *Oh, My Loving Brother*). Once the song was finished, Guthrie put it aside and did not record

it until 1944. There are many verses and many different words used with the song from time to time as Guthrie protested income inequalities and sufferings during the Great Depression, but he always insisted America was made...and still could be made...for you and me.

## PERFORMANCE SUGGESTIONS

Use a march style with precise articulation for this arrangement. Balance all parts so the melody is foremost at all times. Pay close attention to dynamics to emphasize the "patrol" aspects of the arrangement. When playing accompaniment figures, avoid long quarter notes, as these will serve to slow the tempo despite the conductor's best

efforts. Percussion should not be intrusive but should strive to propel the music forward and provide interest with well-placed accents. Students should be certain that the brief references to *Yankee Doodle* and *America, the Beautiful* are heard clearly.

# THIS LAND IS YOUR LAND

Woody Guthrie  
arranged Gene Milford

March tempo  $\text{♩} = 120$

Flute *f*

Oboe *f*

Bassoon *f*

1 *f*  
B $\flat$  Clarinet

2 *f*

B $\flat$  Bass Clarinet *f*

E $\flat$  Alto Saxophone *f*

B $\flat$  Tenor Saxophone *f*

E $\flat$  Baritone Saxophone *f*

1 2 3 4 5 6 7  
B $\flat$  Trumpet *f*

2 *f*

F Horn *f*

Trombone *f*

Euphonium *f*  
Tbn.

Tuba *f*

Timpani *f*

Mallet Percussion *f*

Snare Drum *f*

Crash Cymbals *f*  
B. D.

B. D. *f*

8

Fl.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

8 9 10 11 12 13 14 15 16

1

Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

Cr. Cym.  
B. D.

19

17

Fl. *mf*

Ob. *mf*

Bsn. *p*

1  
B<sup>b</sup> Cl.

2

B. Cl. *p*

A. Sax. *mf*

T. Sax.

Bar. Sax. *p*

17 18 19 20 21 22 23 24 25 26

1  
Tpt.

2

Hn.

Tbn.

Euph. *p*

Tba.

Timp.

Mlt. Perc.

S. D.

Cr. Cym.  
B. D.

27

Fl.

Ob.

Bsn.

*mf*

1

B<sup>b</sup> Cl.

*mf*

2

B. Cl.

*mf*

A. Sax.

T. Sax.

Bar. Sax.

*mf*

27 28 29 30 31 32 33 34

27

1

Tpt.

2

Hn.

Tbn.

Euph.

Tba.

*mf*

Timp.

Mlt. Perc.

S. D.

*mf*

Cr. Cym.

B. D.

*mf*

35

Fl.

Ob.

Bsn.

1  
B<sup>b</sup> Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

35 36 37 38 39 40 41 42

*f*

Detailed description: This block contains the woodwind section of a musical score for measures 35 through 42. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B-flat Clarinet (B<sup>b</sup> Cl.) with two staves, B Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The music is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte). A large, semi-transparent watermark reading 'SAMPLE' is overlaid diagonally across the page.

35

1  
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

Cr. Cym.  
B. D.

35 36 37 38 39 40 41 42

*f*

Detailed description: This block contains the percussion and brass sections of a musical score for measures 35 through 42. The instruments listed are Trumpet (Tpt.) with two staves, Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Mallet Percussion (Mlt. Perc.), Snare Drum (S. D.), and Crash/Cymbal (Cr. Cym.) and Bass Drum (B. D.). The notation includes rests and dynamic markings such as *f* (forte). A large, semi-transparent watermark reading 'SAMPLE' is overlaid diagonally across the page.

43

47

Fl.

Ob.

Bsn.

1 B<sup>b</sup> Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

43

44

45

46

47

48

49

50

51

1 Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

Cr. Cym.  
B. D.

52

Fl.

Ob.

Bsn.

1  
B♭ Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

52

53 54 55 56 57 58 59

1  
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

Cr. Cym.  
B. D.

60

Fl.

Ob.

Bsn.

*mf*

1 B♭ Cl.

2 B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*mf*

60

61 62 63 64 65 66 67

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

*mf*

*mf*

Timp.

Mlt. Perc.

S. D.

Cr. Cym.

B. D.

68

Fl. *mf* *f*

Ob. *mf*

Bsn.

1 *mf* *f*

2 *mf* *f*

B<sup>b</sup> Cl.

B. Cl. *mf*

A. Sax. *mf* *f*

T. Sax.

Bar. Sax. *mf*

68

69 70 71 72 73 74 75

1 *mf* *f*

2 *mf* *f*

Hn.

Tbn. *f*

Euph. *f*

Tba. *mf*

Timp.

Mlt. Perc. *f*

S. D. *mf*

Cr. Cym. B. D. *mf*



85

Fl.

Ob.

Bsn.

1 B<sup>b</sup> Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

85

86 87 88 89 90 91 92

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

Cr. Cym.

B. D.

93

Fl. *div.* *ff*

Ob. *ff*

Bsn. *ff*

1 B<sup>b</sup> Cl. *ff* *div.*

2 B. Cl. *ff* *div.*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

93

94 95 96 97 98 99 100

1 Tpt. *ff* *div.*

2 Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *mf*

Mlt. Perc. *ff*

S. D. *p*

Cr. Cym. *ff*

B. D. *p*

101 A Tempo

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

101 102 103 104 105 106

1 *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *ff* *mf*

Mlt. Perc. *mf*

S. D. *f* *mf*

Cr. Cym. *f* *mf*

B. D. *f* *mf*

109

Fl. *107*

Ob.

Bsn. *p*

B<sup>b</sup> Cl. 1 *mp*

B<sup>b</sup> Cl. 2 *mp*

B. Cl. *p*

A. Sax. *mp*

T. Sax.

Bar. Sax. *p*

107 108 109 110 111 112 113 114

Tpt. 1

Tpt. 2

Hn.

Tbn. *p*

Euph.

Tba. *p*

Timp.

Mlt. Perc.

S. D. *p*

Cr. Cym. *p*

B. D. *p*

117

115

Fl.

Ob.

Bsn.

1

2

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

115 116 117 118 119 120 121 122

1

2

Tpt.

Hn.

Tbn.

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

Cr. Cym.

B. D.

