



Hear and download this piece at www.fjhmusic.com

FJH FULL CONCERT BAND

Grade 3.5-4

COUNTRY BANDSTAND

- I. MARCH
- II. CHORALE
- III. BARN DANCE

James Syler

Instrumentation

- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Trombone 1 |
| 1 - Piccolo | 2 - Trombone 2 |
| 4 - Flute 1 | 2 - Trombone 3 |
| 4 - Flute 2 | 2 - Baritone/
Euphonium |
| 2 - Oboe | 2 - Baritone T.C. |
| 2 - Bassoon | 4 - Tuba |
| 4 - B \flat Clarinet 1 | 1 - Timpani |
| 4 - B \flat Clarinet 2 | 2 - Mallet Percussion |
| 4 - B \flat Clarinet 3 | Bells |
| 2 - B \flat Bass Clarinet | Xylophone |
| 2 - E \flat Alto Saxophone 1 | 4 - Percussion 1 |
| 2 - E \flat Alto Saxophone 2 | Snare Drum |
| 2 - B \flat Tenor Saxophone | Field Drum |
| 2 - E \flat Baritone Saxophone | Bass Drum |
| 3 - B \flat Trumpet 1 | 2 - Percussion 2 |
| 3 - B \flat Trumpet 2 | Crash Cymbals |
| 3 - B \flat Trumpet 3 | Suspended Cymbal |
| 2 - F Horn 1 | Wood Block |
| 2 - F Horn 2 | |

Preview Only
Legal Use Requires Purchase

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

James Syler (b. 1961) was born in Hyde Park, New York, and raised in New York and Florida. In 1983, he received a B.M. degree from Northern Illinois University, and in 1988 an M.M. degree from the University of Miami. In 1991, he continued his studies at the University of Texas at Austin. Mr. Syler has studied composition privately with composers Alfred Reed, Karl Korte, and Pulitzer prizewinner Michael Colgrass.

Equally at ease with modern and traditional techniques, Mr. Syler's compositions have been noted for their lyricism, energy, and drama. His personal style is eclectic and innovative, yet communicates with a variety of audiences. Band, wind ensemble, orchestral, chamber, and choral works have been performed throughout the United States, Europe, and South America.

Awards include the 1993 National Band Association Composition Award, two grants from the American Music Center in New York, the 1993 Arnald Gabriel Composition Award, and numerous commissions. Mr. Syler has been on the music faculty at the University of Texas at San Antonio since 2001, and teaches private composition and courses in American music.

About the Music

This work was commissioned by the Bishop Ireton Symphonic Wind Ensemble in Alexandria, Virginia, with Garwood Whaley as director. The title suggests the sounds and history of the traditional town square with its open-air gazebo or bandstand, which was so common in small-town America. All three movements are loosely based on American folk songs. The first movement is based on the southern folk song *Bachelor's Hall*. The second movement is a chorale setting of the folk hymn *Vernon*. And the final movement uses the folk tune *Happy Land*, transformed into a barn dance.

My intention in this piece was to pay respect to American folk song, as well as to the history of the American concert band, which was and still remains a vital part of musical life in countless small towns. The work was completed in January 2002 in San Antonio, Texas.

I. March

The authorship of the southern American folk song, *Bachelor's Hall*, is unknown. It was notated in *Folksongs of Florida* by Alton C. Morris from the recording of Mrs. W.R. Guerry of Sanford, Florida, as she had learned the song from her mother who grew up in Darien, Georgia. The text of the song speaks of the carefree life of a bachelor and scorns the bonds of matrimony. The original tune has no B section, so I composed one that retains the character of the tune. By adding a bass line and upbeats, the tune is transformed into a traditional march. Below is the original tune.



II. Chorale

This movement is a chorale setting of the folk hymn *Vernon*, which was written by Amzi Chapin (1768–1835), a songwriter, bookseller, and master in the singing-school system that was so common throughout early 19th-century America. The meter has been changed to $\frac{3}{4}$, while the tune itself has been extensively reharmonized to include numerous moving lines. Below is the original tune.



III. Barn Dance

The authorship of the folk tune *Happy Land* is also uncertain, but this particular version of the original tune was written by Leonard Breedlove in the mid-1800s. The tune is transformed into a barn dance by using more syncopation, grace notes, and a strong bass line. Below is the original tune.



James Tyler

COUNTRY BANDSTAND

I. March

JAMES SYLER
(BMI)

Moderato (♩ = 116)

5

Piccolo *mf*

Flutes 1 *mf*
2 *a2*

Oboe

Bassoon

B♭ Clarinets 1 *mp*
2 *mp*
3 *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophones 1
2

B♭ Tenor Saxophone

E♭ Baritone Saxophone *mp*

B♭ Trumpets 1 *mf*
2 *mf*
3 *mf*

F Horns 1
2

Trombones 1 *mf*
2 *mf*
3 *mf*

Baritone/Euphonium *mf*

Tuba *mf*

Timpani *mf*

Mallet Percussion (Bells) *mf*

Percussion 1 (Snare Drum, Field Drum, Bass Drum) *mf*

Percussion 2 (Crash Cymbals) *mf*

2

3

4

Cr. Cym. *mp*

5



Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

6 7 8 9 10

Musical score for orchestra and percussion, measures 11-15. The score includes parts for Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl., A. Saxes (1 and 2), T. Sax., B. Sax., Tpts. (1, 2, and 3), Hns. (1 and 2), Tbn. (1, 2, and 3), Bar./Euph., Tuba, Timp., Mlt. Perc., Perc. 1, and Perc. 2. The key signature is B-flat major (two flats). The score features various dynamics, including *mf* (mezzo-forte), and includes articulation marks such as accents and slurs. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Picc. *cresc.* *f* *tr*

Fls. 1 *cresc.* *f* *tr*

Fls. 2 *cresc.* *f* *tr*

Ob. *cresc.* *f* *tr*

Bsn. *cresc.* *f*

Cl. 1 *cresc.* *f* *tr*

Cl. 2 *cresc.* *f* *tr*

Cl. 3 *cresc.* *f* *tr*

B. Cl. *cresc.* *f* *tr*

A. Sax. 1 *cresc.* *f* *tr*

A. Sax. 2 *cresc.* *f* *tr*

T. Sax. *mf* *cresc.* *f*

B. Sax. *cresc.* *f*

Tpts. 1 *cresc.* *f*

Tpts. 2 *cresc.* *f*

Tpts. 3 *cresc.* *f*

Hns. 1 *cresc.* *f*

Hns. 2 *cresc.* *f*

Tbns. 1 *mf* *cresc.* *f*

Tbns. 2 *mf* *cresc.* *f*

Tbns. 3 *mf* *cresc.* *f*

Bar./Euph. *mf* *cresc.* *f*

Tuba *cresc.* *f*

Timp. *f*

Mlt. Perc. *f*

Perc. 1 *cresc.* *f*

Perc. 2 *cresc.* *f*

21

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

21

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

21 22 23 24 25

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mf

mf

mf

mf

p

mf

p

mf

p

mf

p

mf

p

mf

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

36 37 38 39 40

41

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3 *mp*

B. Cl. *mp*

A. Saxes 1 2 Hn. *mp*

T. Sax.

B. Sax.

41

Tpts. 1 2 3 *mp* *decresc.*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mp*

Bar./Euph. *mp*

Tuba *mf*

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

41 42 43 44 45 46

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1 (+ F.D.) mp \leftarrow f

Perc. 2

53

Picc. *cresc.*

Fls. 1 *cresc.*

2

Ob. *cresc.*

Bsn. *cresc.*

Cls. 1 *cresc.*

2 *cresc.*

3

B. Cl. *cresc.*

A. Saxes 1 *cresc.*

2 *cresc.*

T. Sax. *cresc.*

B. Sax. *cresc.*

53

Tpts. 1 *cresc.*

2 *cresc.*

3

Hns. 1 *cresc.*

2

Tbns. 1 *cresc.*

2 *cresc.*

3

Bar./Euph. *cresc.*

Tuba *cresc.*

Timp. *p* *f*

Mlt. Perc. *p* *f*

Perc. 1 *p* *f*

Perc. 2

52 53 54 55 56

This musical score page contains measures 57 through 61. The instruments and their parts are as follows:

- Picc.**: Piccolo
- Fls. 1, 2**: Flutes
- Ob.**: Oboe
- Bsn.**: Bassoon
- Cls. 1, 2, 3**: Clarinets
- B. Cl.**: Bass Clarinet
- A. Saxes 1, 2**: Alto Saxophones
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- Tpts. 1, 2, 3**: Trumpets
- Hns. 1, 2**: Horns
- Tbns. 1, 2, 3**: Trombones
- Bar./Euph.**: Baritone/Euphonium
- Tuba**: Tuba
- Timp.**: Timpani
- Mlt. Perc.**: Mallet Percussion
- Perc. 1, 2**: Percussion

Measure 61 is marked with a box containing the number 61. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the score.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

62 63 64 65 66

p cresc.

f

Legal Use Only

Picc. *f cresc.* *tr* *ff*

Fls. 1 *f cresc.* *tr* *ff*

Fls. 2 *f cresc.* *tr* *ff*

Ob. *f cresc.* *tr* *ff*

Bsn. *f cresc.* *tr* *ff*

Cls. 1 *f cresc.* *tr* *ff*

Cls. 2 *f cresc.* *tr* *ff*

Cls. 3 *f cresc.* *tr* *ff*

B. Cl. *f cresc.* *tr* *ff*

A. Saxes 1 *a2 tr* *f cresc.* *tr* *ff*

A. Saxes 2 *f cresc.* *tr* *ff*

T. Sax. *f cresc.* *tr* *ff*

B. Sax. *f cresc.* *tr* *ff*

Tpts. 1 *tr* *ff*

Tpts. 2 *tr* *ff*

Tpts. 3 *tr* *ff*

Hns. 1 *tr* *ff*

Hns. 2 *tr* *ff*

Tbns. 1 *tr* *ff*

Tbns. 2 *tr* *ff*

Tbns. 3 *tr* *ff*

Bar./Euph. *f cresc.* *tr* *ff*

Tuba *f cresc.* *tr* *ff*

Timp. *f* *ff*

Mlt. Perc. *ff*

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

Perc. 2 *ff*

67 68 69 70 71

II. Chorale

Andante (♩ = 76)

Tacet (Flute 1 part appears and can be played on flute)

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Piccolo:** Treble clef, 3/4 time, rests throughout.
- Flutes:** Two staves (1 and 2), treble clef, 3/4 time, rests throughout.
- Oboe:** Treble clef, 3/4 time, rests throughout.
- Bassoon:** Bass clef, 3/4 time, playing a melodic line starting on a half note G2, moving up to a dotted half note G2.
- B♭ Clarinets:** Two staves (1 and 2), treble clef, 3/4 time, playing a melodic line starting on a quarter note G2, moving up to a dotted half note G2.
- B♭ Bass Clarinet:** Treble clef, 3/4 time, playing a bass line starting on a half note G2, moving up to a dotted half note G2.
- E♭ Alto Saxophones:** Two staves (1 and 2), treble clef, 3/4 time, playing a harmonic accompaniment.
- B♭ Tenor Saxophone:** Treble clef, 3/4 time, playing a harmonic accompaniment.
- E♭ Baritone Saxophone:** Treble clef, 3/4 time, playing a harmonic accompaniment.
- B♭ Trumpets:** Three staves (1, 2, 3), treble clef, 3/4 time, playing a melodic line starting on a quarter note G2, moving up to a dotted half note G2.
- F Horns:** Two staves (1 and 2), treble clef, 3/4 time, playing a harmonic accompaniment.
- Trombones:** Three staves (1, 2, 3), bass clef, 3/4 time, playing a harmonic accompaniment.
- Baritone/Euphonium:** Bass clef, 3/4 time, playing a harmonic accompaniment.
- Tuba:** Bass clef, 3/4 time, playing a harmonic accompaniment.
- Timpani (Tacet):** Bass clef, 3/4 time, rests throughout.
- Mallet Percussion (Bells):** Treble clef, 3/4 time, rests throughout.
- Percussion 1 (Tacet):** Percussion clef, 3/4 time, rests throughout.
- Percussion 2 (Large Suspended Cymbal):** Percussion clef, 3/4 time, rests throughout.

Dynamic markings include *mf* (mezzo-forte) for the woodwinds and brass. A tempo change to **Andante (♩ = 76)** is indicated at the beginning of the Trombone section. A **Tacet** instruction is present for the Percussion 1 part.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Mlt. Perc.

Perc. 2

mf

a2

Hn.

9 10 11 12 13 14 15 16

17

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

17

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph. *mf*

Tuba *mf*

Mlt. Perc.

Perc. 2

17 18 19 20 21 22 23 24

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Mlt. Perc.

Perc. 2

a2

Preview Only - Legal Use Requires Purchase

25 26 27 28 29 30 31 32

33

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl. a2

A. Saxes 1
2

T. Sax.

B. Sax.

33

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Mlt. Perc. Bells (hard rubber mallets)

Perc. 2

mf

mf

mf

mf

mf

mf

mf

33 34 35 36 37 38 39 40



Fls. 1 2 *cresc.* *f* *decesc.* *rit.* a2

Ob. *cresc.* *f* *decesc.*

Bsn. *cresc.* *f* *decesc.*

Cls. 1 2 3 *cresc.* *f* *decesc.*

B. Cl. *cresc.* *f* *decesc.*

A. Saxes 1 2 *cresc.* *f* *decesc.*

T. Sax. *cresc.* *f* *decesc.*

B. Sax. *cresc.* *f* *decesc.*

Tpts. 1 2 3 *cresc.* *f* *decesc.* *mf cresc.* *f* *decesc.* *rit.*

Hns. 1 2 *cresc.* *f* *decesc.*

Tbns. 1 2 3 *cresc.* *f* *decesc.*

Bar./Euph. *mf cresc.* *f* *decesc.*

Tuba *mf cresc.* *f* *decesc.*

Mlt. Perc. *mf cresc.* *f*

Perc. 2 Sus. Cym.

41 *p cresc.* 42 43 44 *f* 45 46 47 48

III. Barn Dance

Slowly (♩=60) Lively (♩=120)

The score is arranged in systems for various instruments. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The piece starts with a tempo of Slowly (♩=60) and transitions to Lively (♩=120) at measure 2. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Timpani (muffle/unmuffle), Mallet Percussion (Xylophone), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Crash Cymbals, Wood Block). Dynamic markings include *f*, *mf*, *sfz*, *ff*, *p*, and *f*. Performance instructions like 'muffle' and 'unmuffle' are present for the timpani. A large red watermark 'Preview Use Requires Purchase' is overlaid on the score.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

mf

mf

mf

mf

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

p cresc.

mf

p cresc.

p cresc.

mf

p cresc.

a2

p cresc.

mf

mf

p cresc.

p cresc.

mf

p cresc.

Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Ob. *f*

Bsn. *f* *mf* *f* *mf*

Cls. 1 *mf* *f*

Cls. 2 *mf* *f*

Cls. 3 *mf* *f*

B. Cl. *f* *mf* *f* *mf*

A. Saxes 1 *mf* *f*

A. Saxes 2 *mf* *f*

T. Sax. *f* *mf* *f* *mf*

B. Sax. *f* *mf* *f* *mf*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *f* *mf*

Hns. 2 *f* *mf*

Tbns. 1 *f* *mf* *f* *mf*

Tbns. 2 *f* *mf* *f* *mf*

Tbns. 3 *f* *mf* *f* *mf*

Bar./Euph. *f* *mf* *f* *mf*

Tuba *f* *mf* *f* *mf*

Timp. *f* (Eb to D)

Mlt. Perc. *f*

Perc. 1 *mf* *f*

Perc. 2 *mf*

20 *mf*

Picc. *mf*

Fls. 1 *mf*

2

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

2 *mf*

3

B. Cl. *mf*

A. Saxes 1 *mf*

2 *mf*

T. Sax. *p cresc.*

B. Sax. *p cresc.*

Tpts. 1 *p cresc.*

2 *p cresc.*

3

Hns. 1

2

Tbns. 1

2

3

Bar. Euph. *p cresc.*

Tuba *p cresc.*

Timp.

Mlt. Perc.

Perc. 1 *p cresc.*

Perc. 2 *p cresc.*

30

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2
mf *p cresc.* *f*

T. Sax.
mf *f*

B. Sax.

Tpts. 1 2 3
mf *p cresc.* *f*

Hns. 1 2
mf *f*

Tbns. 1 2 3
f

Bar. Euph.

Tuba
f

Timp.
mf *f*

Mlt. Perc.

Perc. 1
mf *p cresc.* *f* *R.S.* *f* *p* *f*

Perc. 2

27 *mf* 28 29 30 *f* 31



Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

32 33 34 35 36

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn. 1 2

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

38

38

Hn.

Hn.

f

f

f

f

f

f

f

play

play

play

ff

(F to G♭, G to A♭, B♭ to E♭, E♭ to E)

W.B.



Picc. 1 2
 Fls. 1 2
 Ob.
 Bsn.
 Cls. 1 2 3
 B. Cl.
 A. Saxes 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2
 Tbns. 1 2 3
 Bar. Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2

mf cresc. f mf cresc. f
mf cresc. f mf cresc. f
mf cresc. f
mf cresc. f
mf cresc. f
mf cresc. f
mf cresc. f
mf cresc. f
mf cresc. f
mf cresc. f
mf cresc. f
mf cresc. f

div.
 42 43 44 45 46

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

