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FJH YOUNG BAND

Grade 2

HAMMER AND RAIL

Travis J. Weller

Instrumentation

- | | |
|----------------------------------|--------------------------|
| 1 - Conductor's Full Score | 2 - Baritone / Euphonium |
| 8 - Flute | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 1 - Timpani |
| 5 - B \flat Clarinet 1 | 2 - Bells |
| 5 - B \flat Clarinet 2 | 4 - Percussion 1 |
| 2 - B \flat Bass Clarinet | Snare Drum |
| 4 - E \flat Alto Saxophone | Bass Drum |
| 2 - B \flat Tenor Saxophone | Hi-hat |
| 2 - E \flat Baritone Saxophone | 2 - Percussion 2 |
| 4 - B \flat Trumpet 1 | Suspended Cymbal |
| 4 - B \flat Trumpet 2 | Crash Cymbals |
| 4 - F Horn | 2 - Percussion 3 |
| 4 - Trombone | Wood Block |
| | Towing Chain |
| | Brake Drum |

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

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The Composer

Travis J. Weller is an active arranger, composer, educator and advocate of music education. He has been the Director of Bands at Mercer Area Middle-Senior High School since August of 1995. He holds a Ph.D. in Music Education from Kent State University, a Master's Degree in Music Education from Duquesne University, and completed his undergraduate work at Grove City College. Travis is also a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He has presented on instrumental music education at the PMEA State Conference, professional development sessions for music education, and secondary music methods classes at area colleges and universities. He has been a contributing author for articles in *Teaching Music*, *The Instrumentalist*, *The PMEA Journal*, *Phi Beta Mu International Newsletter*, *National Band Association Journal*, and *Learning and Leading with Technology*. He is in frequent demand as a guest conductor for honor bands and composer in residence sessions with school bands across Pennsylvania, New York and Ohio.

In 2009, his piece *Journey to the Prairie* received 3rd place in the 2nd Annual Frank Ticheli Composition Contest. In addition to commissioned works from school groups and community bands, he has received several J.W. Pepper Editor's Choice nominations, several *Bandworld* Top 100 nominations, four ASCAP Plus Awards, and has received a number of reviews of his works by *The Instrumentalist*. His pieces for band have been performed by groups ranging from elementary to the collegiate level. Notable performances have been given by Grove City College Wind Ensemble, Westminster College Wind Ensemble, the River City Youth Brass Band (Pittsburgh), the Marks Concert Band (Hermitage, Pa.), The PMEA All-State Concert Band, The Florida State Summer Wind Ensemble, the Carnegie Mellon Pre-College Summer Wind Ensemble, Youngstown State University Band, The Florida State University Concert Band, and The VanderCook College Symphonic Band. Travis resides in Mercer with his wife, their three daughters and a son.

About the Music

John Henry, a former slave, worked on the Chesapeake and Ohio Railroad in the years following the Civil War. While drilling a hole through Big Bend Mountain in West Virginia, Henry was challenged to a worker's duel – his hammer versus the steam drill that threatened the jobs of many of the men he called friends. From the moment the race ended, the legend of Henry beating the drill only to die with his hammer in his hand grew in story and song. *This Old Hammer* developed into a work song – a song where the rhythms served to synchronize physical movements in groups such as the grueling hammering common working on the railroad.

Whether or not the legend told through the song is completely accurate, Henry symbolizes several true and classic ideals: dedication to one's obligations, supporting the people around you, and seeing a project through to the end – important principles in any walk of life. Through his decisions and actions, Henry confronted deeper issues still relevant today – namely protection in the workplace, human dignity, and justice. His story is further a reminder that while we are living in an age of technology, some things still need a decidedly human touch to be authentically created. Our students in the performing arts need this reminder as we embark on each new artistic effort.

In this setting of *This Old Hammer* I wanted to capture the simplicity of the original folk song in the opening section before embarking into a driving and determined race between Henry and the steam engine. Thank you in advance for your support of this music, and I wish you and your ensemble well as you get to work on *Hammer and Rail!*

Rehearsal Suggestions

During the opening of the song, proper observance of dynamic levels and shading are of paramount importance. The flute is marked as optional solo for directors to consider depending upon their instrumentation and overall ensemble balance. Encourage the trumpets to put their bell about one inch from their stand for the opening 3 measures that they play. For the towing chain, I would suggest having a three foot section dropped onto a piece of plywood or your stage floor (this instrument can be doubled and players can alternate measures to preserve their strength!).

Remind your lower voices to stagger breathe as needed beginning at measure 11 while the rest of the ensemble gradually increases the tempo. The train whistle (in the upper woodwinds) and the steam signal that the race between Henry and the drill has started. By measure 15, the ensemble should have established a steady tempo that stays in place the rest of the song. In measures 20 (clarinets) and 22 (lower voices) should take notice of the small melodic snippet from *This Old Hammer* that begin to emerge.

After a short development section that begins at measure 36, the original folk song returns in the lower voices against developed material in the trumpets and saxophones at measure 46. It is important to balance these two initial lines while still leaving room for the running eighth notes in the upper woodwinds. As the melody leaves the lower voices at measure 53, remind the lower voices that are moving back into a supporting role of the melody. The dynamic changes brought about through the fortepiano markings add extra contrast and excitement to the closing measures of the piece. Remind the students to begin each note with defined attack and sustain with a good air stream as the note swells and increases volume.

Travis J. Weller

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HAMMER AND RAIL

TRAVIS J. WELLER
(ASCAP)

Slowly (♩ = 76)

opt. solo 3

Flute

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Slowly (♩ = 76)

3 in stand one on a part

B♭ Trumpets 1 2

F Horn

Trombone

Baritone / Euphonium

Tuba

Timpani (G, C)

Bells w/ hard plastic mallets

Percussion 1 Snare Drum, Bass Drum, Hi-hat

Percussion 2 (Crash Cymbals, Suspended Cymbal)

Percussion 3 Brake Drum or "clang"

mf Towing Chain 2 3 4

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Fl. *tutti*

Ob. *mf*

Bsn. *mp*

Cls. 1 2

B. Cl. *mf* *mp*

A. Sax. *mf*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 *tutti open* *mf*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Bar. / Euph. *mf* *mp*

Tuba *mf* *mp*

Timp.

Bells

Perc. 1 B.D. *p* *mf* *p*

Perc. 2

Perc. 3

5 6 7 8 9

rit.

11 **molto accel.**

div.

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

Bsn. *mf* *p* Shh Shh *mf* *f*

Cls. 1 *mf* *p* *f*

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

A. Sax. *mf* *p* spoken - like "steam" Shh Shh Shh

T. Sax. *mf* *p* spoken - like "steam" Shh Shh Shh

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

Tpts. 1 *mf* *p* spoken - like "steam" Shh Shh Shh

2 *mf* *p* spoken - like "steam" Shh Shh Shh

Hn. *mf* *p* spoken - like "steam" Shh Shh Shh

Tbn. *mf* *p* spoken - like "steam" Shh Shh *mf* *f*

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

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

Timp. *mf* *mf*

Bells *f*

Perc. 1 *mf* S.D. *mp* *cresc. poco a poco* Sus. Cym.

Perc. 2 *p*

Perc. 3 *p*

10 11 *mp* 12 *cresc. poco a poco* 14

15 Driving! (♩ = 144+)

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

15 Driving! (♩ = 144+)

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Sus. Cym. w/ stick

Cr. Cym.

15 *f*

16

17

18

19

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

19

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1
closed Hi-Hat

Perc. 2

Perc. 3

S.D.

19 20 21 22

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

closed Hi-Hat

S.D.

Sus. Cym.

W.B. w/ sticks

f

23 24 25 26

This musical score page contains the following parts and staves:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar. / Euph. (Baritone/Euphonium)
- Tuba
- Timp. (Timpani)
- Bells
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score includes dynamic markings such as *mf* and *f*, and features a large red watermark reading "Preview Only - Legal Use Requires Purchase".

Fl. *fp*

Ob. *fp*

Bsn.

Cls. 1 *fp*

2

B. Cl.

A. Sax. *fp*

T. Sax. *fp*

B. Sax.

Tpts. 1 *fp*

2

Hn. *fp* *f*

Tbn.

Bar. / Euph.

Tuba

Timp.

Bells

Perc. 1 S.D.

Perc. 2

Perc. 3

32 33 34 35

36

Fl. *f*

Ob. *f*

Bsn. *mf*

Cls. 1 *f*
2

B. Cl. *mf*

A. Sax. *f*

T. Sax. *f*

B. Sax. *mf*

36

Tpts. 1
2

Hn. *f*

Tbn. *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells

Perc. 1

Perc. 2 *f*

Perc. 3

f

36 37 38 39

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

40 41 42 43

46

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

44 45 46 47 48

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

49 50 51 52

Fl. *tr*

Ob. *tr*

Bsn.

Cls. 1 *tr*
2

B. Cl.

A. Sax. *tr*

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

53 54 55 56 57

PREVIEW ONLY
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60

60

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

fp

fp

fp

fp

fp

f

mp

f

58

59

60

61

62

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

f

fp

f

63 64 65 66