

Ten Thousand Miles

Old English Folk Song

traditional

Barry E. Kopetz

1 Full Score	4 Bb Trumpet 1
8 Flute	4 Bb Trumpet 1
2 Oboe	3 F Horn
2 Bassoon	9 Trombone/Baritone B.C.
4 Bb Clarinet 1	2 Baritone T.C.
4 Bb Clarinet 2	4 Tuba
2 Bb Bass Clarinet	1 Timpani
2 Eb Alto Saxophone 1	3 Percussion: Suspended Cymbal, Triangle, Tambourine
2 Eb Alto Saxophone 2	1 Bells
2 Bb Tenor Saxophone	
1 Eb Baritone Saxophone	

Extra Part - P3017421

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PUBLICATIONS

PROGRAM NOTES

Collected by Cecil Sharp in his magnificent folk song collection, "*Folksongs from Somerset*," *Ten Thousand Miles* (also known as *The Turtle Dove*) captures the essence of the Aeolian mode with a warm, somber, yet flowing melodic line. Appearing in numerous versions in *the Journal of the Folk Song Society*, the song is truly a folk-song gem that has been passed down in varied forms from one folk singer to the next

This rich, flowing folk song's lyrics speak to the parting of one's true love, unsure as to when a reuniting will occur. The song may have originated as a 17th century broadside, though with the many versions currently in vogue, it is not possible to state this with surety. Many well-known composers have used this folk-song as an inspiration, though this new version for band is completely fresh in conception.

PERFORMANCE NOTES

Set a slow to moderate tempo, the setting allows for a free, expressive interpretation. The melody should always be prominent, and the balance among the various lines is most important. An upper countermelody in the flute should be allowed to vibrate strongly and be heard prominently. Bells should use the softest mallet available (rubber preferred) and the triangle sound should be small and light. In the question/response section at rehearsal 14, adhere to the dynamics to achieve the intended contrasts. The section from 36 to the end should be extremely transparent; feel free to limit the number of players on each line to achieve this effect. Solo parts may be performed by multiple players, and the key is to achieve excellent balance while maintaining an expressive performance.

ABOUT THE COMPOSER

Barry E. Kopetz is Professor of Music and Head of the Department of Music at Mississippi State University and has recently been named Conductor of the Starkville-MSU Symphony. Previously, he was Professor of Conducting and Director of Bands at Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Achievement Series Lesson Guide

Every selection in the Wingert-Jones *Achievement Series* features concise learning objectives that support the **National Standards for Arts Education**.

Ten Thousand Miles

Barry E. Kopetz (ASCAP)

National Standards addressed through this publication:

- #2 Performing on instruments, alone and with others, a varied repertoire of music.
- #5 Reading and notating music.
- #6 Listening to and analyzing and describing music.
- #9 Understanding the music in relation to history and culture.

LEARNING OBJECTIVES

Be careful to observe the dynamic markings. Be careful to breathe correctly, and use a lot of air when playing softly. Good tone quality requires good breath support.

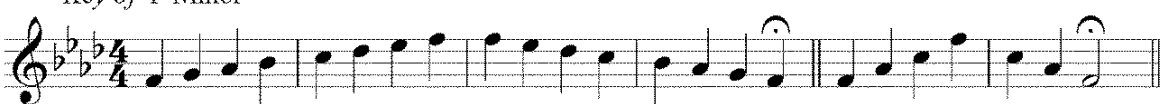
One of the goals of a quiet slow piece like this is to play with good dynamic contrast. Make a distinction between the different dynamic levels. Be sure section marked piano is softer than the one marked mezzo piano, etc.

MUSIC THEORY

KEY: Concert f minor. Learn or review the scale which is printed at the top of each player's part.

Concert F Minor
Scale and Arpeggio

Key of F Minor



TIME SIGNATURE

$\frac{4}{4}$ - The upper number indicates that there are 4 beats to a measure. The lower number indicates that a quarter note receives one beat.

TEMPO MARKINGS

poco rit. (poco ritardando) – poco = little; ritardando = play slower

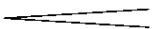
DYNAMIC MARKINGS

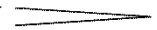
p (piano) – soft

mp (mezzo piano) – moderately soft

mf (mezzo forte) – moderately loud

f (forte) – loud

crescendo () – gradually get louder

diminuendo, or decrescendo () – gradually get softer

STYLE INDICATORS

accent () – emphasis on a note or chord. Accented notes are separated

OTHER TERMS

fermata () – sustain the note for as long as the conductor indicates

solo – should be played by one player only

solì – to play a solo in unison with others

tutti – everyone play

div. (divisi) – divide up, and someone play the top notes, and someone play the lower notes

slur – a curved line that indicates that the notes under the line are to be played connected

tie – a curved line that joins two or more notes of the same pitch

Ten Thousand Miles

Old English Folk Song

Traditional

arranged by Barry E. Kopetz (ASCAP)

Freely; Espressivo ♩ = 66 3

7

The musical score is for the piece "Ten Thousand Miles," an arrangement of an old English folk song by Barry E. Kopetz. The score is written for a large ensemble of instruments. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked "Freely; Espressivo" with a quarter note equal to 66 beats per minute. There are two first endings, both marked with a box containing the number 3, and a second ending marked with a box containing the number 7. The instruments and their parts are as follows:

- Flute:** Remains silent until the second ending, where it plays a half note G4 (mf).
- Oboe:** Remains silent until the second ending, where it plays a half note G4 (mf).
- Bassoon:** Plays a half note G2 (mp) in the first measure, then a half note G2 (p) in the second measure, followed by a melodic line in the third and fourth measures, and a half note G2 (p) in the fifth measure.
- B♭ Clarinet 1:** Plays a melodic line starting on G4 (mp) in the first measure, continuing through the fourth measure, and ending on G4 (mf) in the fifth measure.
- B♭ Clarinet 2:** Plays a melodic line starting on G4 (mp) in the first measure, continuing through the fourth measure, and ending on G4 (mf) in the fifth measure.
- B♭ Bass Clarinet:** Plays a melodic line starting on G4 (mp) in the first measure, continuing through the fourth measure, and ending on G4 (mf) in the fifth measure.
- E♭ Alto Saxophone 1:** Plays a melodic line starting on G4 (mp) in the first measure, continuing through the fourth measure, and ending on G4 (mp) in the fifth measure.
- E♭ Alto Saxophone 2:** Remains silent until the second ending, where it plays a half note G4 (mp).
- B♭ Tenor Saxophone:** Plays a melodic line starting on G4 (mp) in the first measure, continuing through the fourth measure, and ending on G4 (mp) in the fifth measure.
- Baritone Saxophone:** Remains silent until the second ending, where it plays a half note G4 (mp).
- B♭ Trumpet 1:** Plays a melodic line starting on G4 (mp) in the first measure, continuing through the fourth measure, and ending on G4 (p) in the fifth measure.
- B♭ Trumpet 2:** Remains silent until the second ending, where it plays a half note G4 (p).
- F Horn:** Plays a melodic line starting on G4 (mp) in the first measure, continuing through the fourth measure, and ending on G4 (p) in the fifth measure.
- Trombone / Baritone:** Plays a melodic line starting on G4 (mp) in the first measure, continuing through the fourth measure, and ending on G4 (mp) in the fifth measure.
- Tuba:** Plays a melodic line starting on G4 (mp) in the first measure, continuing through the fourth measure, and ending on G4 (mp) in the fifth measure.
- Timpani:** Plays a half note G2 (mp) in the first measure, then a half note G2 (p) in the second measure, followed by a melodic line in the third and fourth measures, and a half note G2 (p) in the fifth measure.
- Percussion:** Includes a Suspended Cymbal, Triangle, and Tambourine. The Suspended Cymbal plays a half note G4 (mp) in the first measure, then a half note G4 (p) in the second measure, followed by a melodic line in the third and fourth measures, and a half note G4 (p) in the fifth measure. The Triangle and Tambourine play a half note G4 (pp) in the first measure, then a half note G4 (mp) in the second measure, followed by a melodic line in the third and fourth measures, and a half note G4 (pp) in the fifth measure.
- Bells:** Remains silent until the second ending, where it plays a half note G4 (mf).

The score is divided into two systems. The first system includes the Flute, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Bass Clarinet, E♭ Alto Saxophone 1, E♭ Alto Saxophone 2, B♭ Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, F Horn, Trombone / Baritone, Tuba, Timpani, and Percussion. The second system includes the Trombone / Baritone, Tuba, Timpani, Percussion, and Bells. The score is marked with various dynamics including *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).

14

2

Ten Thousand Miles

18

Fl. *p* *f* *mp* *mf* *f*

Ob. *p* *f* *mp* *mf* *f*

Bsn. *f* *mp*

Cl. 1 *mf* *mp* *p* *f*

Cl. 2 *mf* *mp* *p* *f*

B. Cl. *mp*

A. Sx. 1 *mf* *f* *p*

A. Sx. 2 *f* *mf*

T. Sx. *p* *mf* *f* *mf* *f*

B. Sx. *f* *f*

Tpt. 1 *p* *f* *mf* *f*

Tpt. 2 *p* *f* *mf* *f*

F Hn. *p* *mf* *p* *f*

Tbn. / Bar.

Tba. *f* *mp* *p* *f*

Timp.

Perc. *mf* *p* *mf* *p* *f*

Bells *f* *mp* *mf* *f*

15 16 17 18 19 20

25

4

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

F. Hn.

Tbn. / Bar.

Tba.

Timp.

Perc.

Bells

mf

f

mf < *f*

mf

f

mf < *f*

mf < *f*

mf < *f*

mf

f

pp < *mf*

pp < *mf*

29

36

6

Ten Thousand Miles

40 poco rit. - A tempo (♩ = 66)

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

F. Hn.

40 poco rit. - A tempo (♩ = 66)

Tbn. / Bar.

Tba.

Timp.

Perc.

Bells

40 41 42 43 44 45 46

7

Fl. *Solo (or Soli)* *mf* *mp* *poco rit.*

Ob. *mp*

Bsn. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl. *mp* *p*

A. Sax. 1 *Solo (or Soli)* *p* *freely*

A. Sax. 2 *mp* *p*

T. Sax. *mp* *p*

B. Sax. *mp* *p*

Tpt. 1 *mp* *p*

Tpt. 2 *mp* *p*

F Hn. *mp* *poco rit.* *p*

Tbn. / Bar. *mp* *p*

Tba. *mp* *p*

Timp. *mp* *p (no roll)*

Perc. *mf* *p* *p* *pp* *p*

Bells *mp*

47 48 49 50 51 52