

Gwyneth Walker

# *America 250!*

*for Symphony Orchestra*

I. Yankee Doodle

II. Bound for the Promised Land

III. Fifteen Miles (on the Erie Canal)

# America 250!

*duration 9 minutes*

**American 250!** is a three-movement suite for orchestra, composed in celebration of the 250th anniversary of the founding of the United States (1776-2026). Inspiration for this music is taken from songs depicting colorful and adventurous episodes in American history.

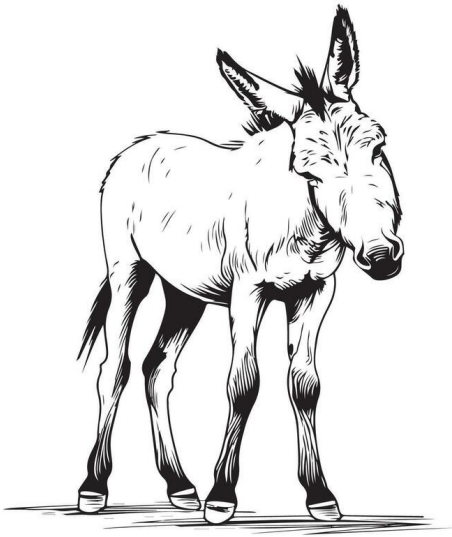


“Yankee Doodle” was originally a song which the British sang in the 1700s in mockery of the *rag-tag* Colonials. Yet, these very same Colonials returned the favor by marching to the tune as the British Army retreated. Fife and drum were the customary instruments.

Folk tunes such as “Yankee Doodle” have abundant personality – elements which can be explored and enjoyed in musical variation. Rhythms which are steady and simple may be enhanced through a few carefully chosen rests! Melodies may be dispersed among different instrument groups. And key modulations move the music between thematic and contrasting sections. Of course, there is a Piccolo *cadenza* at the end!

“Bound for the Promised Land,” a mournful song, is found in The Southern Harmony (1835). The traveler *stands on Jordan’s stormy banks to cast a wistful eye to Canaan’s fair and happy land*. The rejoicing will come in the Next Life, or perhaps in the unexplored American West. The traveler stands alone (solo Oboe), longing for the Promised Land. Gentle tappings on the cymbal represent his footsteps on the journey.





Among the most beloved of US folklore characters is a Mule named Sal. *She's a good ol' worker, and a good ol' pal*, as she hauls barges for "Fifteen Miles on the Erie Canal." Her efforts were essential to 19th-century travel *from Albany to Buffalo*. And thus, in her honor, the percussion instruments are featured – with sandpaper blocks and ratchet suggestive of hauling a barge, and a special Mule Bell to remind us of her presence!

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# *Instrumentation*

Piccolo

2 Flutes

2 Oboes

2 B $\flat$  Clarinets

2 Bassoons

4 Horns in F

3 Trumpets in C (also available in B $\flat$ )

2 Trombones

Bass Trombone

Tuba

Percussion: 2-3 players

Glockenspiel, Military Drum, Bongo, Tambourine, Bass Drum,  
Snare Drum, Triangle, Maracas, Sandpaper Blocks, Suspended Cymbal,  
Ratchet, Tenor Drum, Low Tom-Tom, Mule Bell, Slapstick

Strings

Full Score



Gwyneth Walker

# *America 250!*

*for Symphony Orchestra*

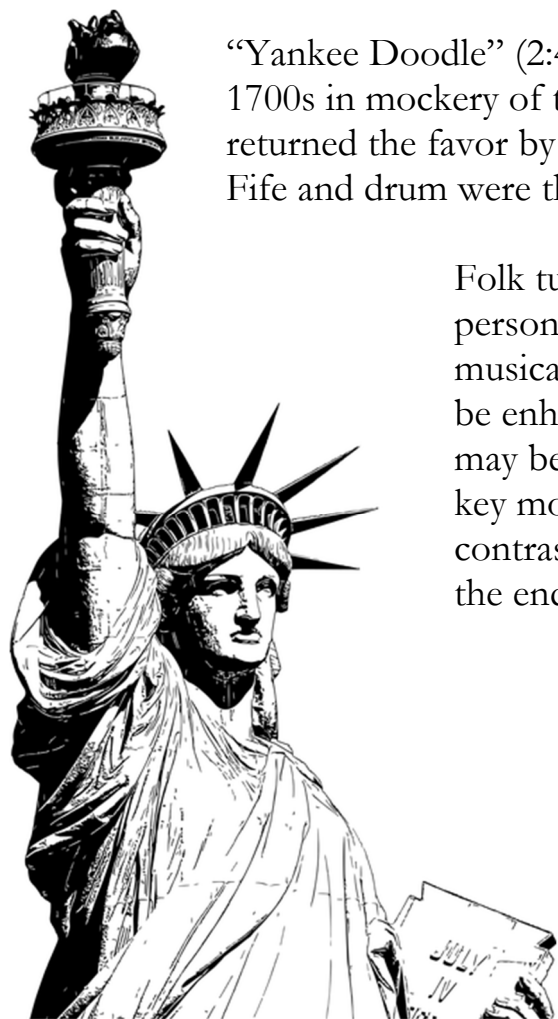
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“Yankee Doodle” (2:45) was originally a song which the British sang in the 1700s in mockery of the *rag-tag* Colonials. Yet, these very same Colonials returned the favor by marching to the tune as the British Army retreated. Fife and drum were the customary instruments.

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# America 250!

for Symphony Orchestra

Gwyneth Walker

## I. Yankee Doodle

As a march (♩ = 80)

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2

Horns in F 1 2 3 4

Trumpets in C\* 1 2 3

Trombones 1 2

Bass Trombone

Tuba

Glockenspiel

*Optional staging suggestions: Drum and Piccolo stand at the side or back of the hall and march/walk in time to the music, heading up to the stage, or, drum repeats opening 4 measures *ad lib.* as conductor marches/walks on to stage, up to the podium and cues orchestra at letter A. Conductor may wear a three-cornered hat!*

Military Drum

Percussion 1 *f*

Percussion 2

As a march (♩ = 80) [Strings: opt. tap leg gently]

Violin 1

Violin 2

Viola

Violoncello

Contrabass

\*Parts for B♭ Trumpet are available.

8 **A**

Picc. *f*

(Mltry. Dr.)

Perc. 1

Perc. 2

Vln. 1 **A**

Vln. 2

Vla.

Vlc.

Cb.

15 **B** [Piccolo and Drum keep moving to join the orchestra on stage]

Picc.

Perc. 1

Perc. 2 **Bongo** *f*

Vln. 1 **B** *f* *div.* *unis.* *div.*

Vln. 2 *f* *div.* *unis.* *div.*

Vla. *f* *div.* *unis.* *div.*

Vlc. *f* *div.* *unis.* *div.*

Cb. *f* *div.* *unis.* *div.*





[illegible]

40 **E Triumphantly**

Picc. 1 2

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn.

Tuba

Glock.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*a2*

*f crisply*

*simile*

*a2*

*f crisply*

*simile*

*a2*

*f crisply*

*simile*

*f crisply*

*simile*

*f crisply*

*simile*

*f*

*Snare Drum*

*f*

*div.*

**E Triumphantly**

[illegible]

[illegible]

58 G

Picc.

Fls. 1

2

Obs. 1

2

Cls. 1

2

Bsns. 1

2

Hns. 1

2

3

4

Tpts. 1

2

3

Tbns. 1

2

B. Tbn.

Tuba

Perc. 1

(Mar.)

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

**Sandpaper Blocks**

*mf*

**G**

*mf* rolled pizz.

*mf* pizz.

*mf*

64

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2

Bsns. 1  
2

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Suspended Cymbal

rolled pizz.  
*mf*

snap  
*p*

arco

div.

1.  
*mf*

a2

+2.  
*mf*

**H** Emphatically

70

Picc. *mf* *f*

Fls. 1 *mf* *f*

2 *mf* *f*

Obs. 1 *mf* *f*

2 *mf* *f*

Cls. 1 *f*

2 *f*

Bsns. 1 *f*

2 *f*

Hns. 1 *f*

2 *f*

3 *f*

4 *f*

Tpts. 1 *f*

2 *f*

3 *f*

Tbns. 1 *f*

2 *f*

B. Tbn. *f*

Tuba *f*

(Susp. Cym.) *f*

Perc. 1 *f*

Perc. 2 *f*

**H** Emphatically

Vln. 1 *div. a3* *f* *unis.*

Vln. 2 *f* *unis.*

Vla. *f* *unis.*

Vlc. *f* *unis.*

Cb. *f*



75

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2

Bsns. 1  
2

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Rachet

*f*

S. D.

*f*

I

82

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn.

Tuba

Perc. 1 (S. D.)

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Tenor Drum

pizz.

arco

f

88

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

1.

2.

arco

pizz.

94

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2 *a2*

Bsns. 1 2 *f*

Hns. 1 2 *a2* 3 4 *a2*

Tpts. 1 2 3

Tbns. 1 2 *f*

B. Tbn. *f*

Tuba *f*

Perc. 1 *Mltry. Dr.*

Perc. 2 *Tri.* *f*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*Piccolo may expand on this phrase ad lib.  
into an improvised cadenza.*

100 *rit. to end*

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

*rit. to end*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*div.*

*div.*

*Rachet*

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“Bound for the Promised Land,” (2:50) a mournful song, is found in The Southern Harmony (1835). The traveler *stands on Jordan’s stormy banks to cast a wistful eye to Canaan’s fair and happy land*. The rejoicing will come in the Next Life, or perhaps in the unexplored American West. The traveler stands alone (solo Oboe), longing for the Promised Land. Gentle tappings on the cymbal represent his footsteps on the journey.



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# America 250!

for Symphony Orchestra

Gwyneth Walker

## II. Bound for the Promised Land\*

♩ = 112, slowly walking to the Promised Land

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2

Horns in F 1 2 3 4

Trumpets in C\*\* 1 2 3

Trombones 1 2

Bass Trombone

Tuba

Glockenspiel

Percussion 1

Percussion 2

♩ = 112, slowly walking to the Promised Land

*mournful, longing for the Promised Land*

Violin 1

Violin 2

Viola

Violoncello

Contrabass

\* "On Jordan's stormy banks I stand, and cast a wistful eye to Canaan's fair and happy land, where my possessions lie." – *Southern Harmony*, pub. 1835

\*\*Parts for B♭ Trumpet are available.



8

Obs. 1 2

[as footsteps on the journey]  
Suspended Cymbal  
stick on bell (dry sound)

*p* *poco*

Vln. 1

Vln. 2 *div.*

Vla.

Vlc. rolled pizz.

Cb.

[sparse texture – as early  
American shape-note singing]

\*“On Jor - dan’s storm - y

*Solo* *mf espr.*

**A**

14

Obs. 1 2

banks I stand, and cast a wist - ful eye to Can - aan’s fair and hap - py land, where my pos - ses - sions

Perc. 1

Vln. 1

Vln. 2

Vla. *div.*

Vlc.

Cb.

*rit.* *a tempo*

*Solo* (a solitary traveler) *rit.* *a tempo*

*p*

\*Lyrics for thematic identification only – not to be sung.

Walker / II. Bound for the Promised Land



25 *rit.* *a tempo*

Picc.

Fls. 1 2

Obs. 1 2 (2.) 1. "Oh, who will come and go with me, I am

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn.

Tuba

Perc. 1

Perc. 2 (Ten. Dr.) (Tom)

Vln. 1 Land, bound for the Prom - ised Land, Oh, who will come and go with me," *div.* *rit.* *a tempo*

Vln. 2

Vla.

Vlc. pizz. arco

Cb. pizz. arco

30

Fls. 1 bound for the Prom - ised Land."

Obs. 1 (1.)

Cls. 1

Bsns. 1

Perc. 1 [as footsteps on the journey]

Perc. 2 Susp. Cym. stick on bell

Vln. 1 unis.

Vln. 2

Vla.

Vlc.

Cb.

35 [C] 1. 2. [D]

Cls. 1. 2.

Perc. 1 Low Tom (sticks) Ten. Dr. Bongo Susp. Cym. (ord.)

Perc. 2

Vla. [C] [D]

Vlc. p pizz.

Cb. p

40

(2.)

**E** Joyfully heading to the Promised Land

*lightly tongued*

*mf*

Susp. Cym.

Ten. Dr.

Bongo

Low Tom

Maracas

*mf*

**E** Joyfully heading to the Promised Land

*lightly separate*

*mf*

*lightly separate*

*mf*

rolled pizz.

*mf*

*mf*

45

**F**

*port.*

*mf*

*f*

*p sub.*

*held high and lowered*

Tambourine

*mf*

*mf*

*f*

**F**

*port.*

*mf*

*f*

*f*

*p sub.*

*f*

*f*

*f*

G

*Triumphant and determined*

50

Picc. *f*

Fls. 1 *f*

2 *f*

Obs. 1 *f*

2 *f*

Cls. 1 *mf*

2 *f*

Bsns. 1 *p*

2 *mf* *f*

Hns. 1 *f*

2 *f*

3 *f*

4 *f*

Tpts. 1 *a2*

2 *f*

3 *f*

Tbns. 1 *f*

2 *f*

B. Tbn. *f*

Tuba *f*

Glock. *Glockenspiel* *f*

Perc. 1 *Susp. Cym.* *p* *f*

Perc. 2 *Bongo (sticks)* *Ten. Dr.* *Low Tom* *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *f*

Vlc. *f*

Cb. *f*

G

*Triumphant and determined*

55

Picc.

Fls. 1  
2

Obs. 1  
2

Clars. 1  
2

Bsns. 1  
2

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.

Tuba

Glock.

Perc. 1  
Tamb.  
(Ten. Dr.)

Perc. 2  
(Tom)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*raised and lowered to match woodwinds*

*lightly separate*

*lightly separate*

*lightly separate*

60 *rit.* *a tempo*

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Obs. 1 *mf*

2 *mf*

Cls. 1 *mf*

2 *mf*

Bsns. 1 *mf*

2 *mf*

Hns. 1

2

3

4

Tpts. 1 *mf*

2 *a2*

3

Tbns. 1

2

B. Tbn.

Tuba

Glock.

Perc. 1

Perc. 2

Vln. 1 *rit.* *div.* *a tempo* *unis.*

Vln. 2

Vla.

Vlc. *rolled pizz.* *mf* *pizz.* *mf*

Cb. *mf*



A diagram showing a wedge-shaped region. Two lines originate from a common vertex on the right and extend to the left, forming an angle. The vertex is labeled with the letter  $p$ .

Full Score

Gwyneth Walker

# *America 250!*

*for Symphony Orchestra*

I. Yankee Doodle

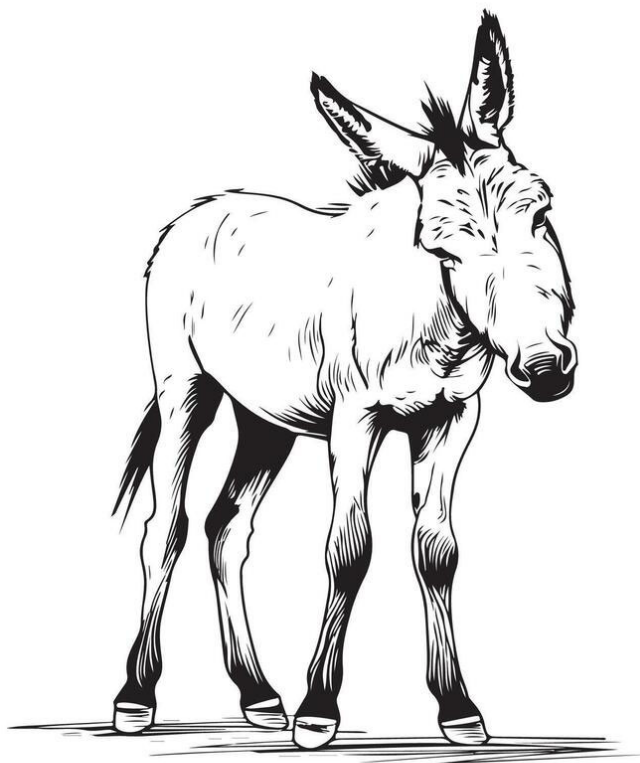
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III. Fifteen Miles (on the Erie Canal) ←

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# America 250!

for Symphony Orchestra

Thomas S. Allen (1913)

arr. by Gwyneth Walker

## III. Fifteen Miles (on the Erie Canal)

♩ = 108, swing eighths  
the tempo of a mule hauling a barge

The musical score is for a symphony orchestra and includes the following parts:

- Piccolo:** Rests throughout the section.
- Flutes:** 1 and 2 parts, both resting throughout the section.
- Oboes:** 1 and 2 parts, both resting throughout the section.
- B♭ Clarinets:** 1 and 2 parts. Part 1 plays a melody starting in measure 3, marked *mf* and *lightly tongued*.
- Bassoons:** 1 and 2 parts, both resting throughout the section.
- Horns in F:** 1, 2, 3, and 4 parts, all resting throughout the section.
- Trumpets in C\*:** 1, 2, and 3 parts, all resting throughout the section.
- Trombones:** 1 and 2 parts, both resting throughout the section.
- Bass Trombone:** Rests throughout the section.
- Tuba:** Rests throughout the section.
- Temple Blocks / Glockenspiel:** Rests throughout the section.
- Percussion 1:** Plays a pattern of eighth notes starting in measure 3, marked *mf*. The pattern is a "Suspended Cymbal tap on crown".
- Percussion 2:** Rests throughout the section.
- Violin 1:** Rests until measure 5, then plays a melody marked *mf*.
- Violin 2:** Rests until measure 5, then plays a melody marked *mf*.
- Viola:** Rests until measure 5, then plays a melody marked *mf*.
- Violoncello:** Plays a steady eighth-note accompaniment throughout, marked *mf*. The first measure is marked *div.*
- Contrabass:** Plays a steady eighth-note accompaniment throughout, marked *mf*.

The tempo is 108 beats per minute, swing eighths, with the tempo of a mule hauling a barge. The key signature has two flats (B♭ and E♭). The time signature is 4/4.

\*Parts for B♭ Trumpet are available.

6 A

Picc. ^

Fls. 1 ^

2 ^

Obs. 1 ^

2 ^

Cls. 1 1.

2 ^

Bsns. 1 1.

2 ^

Hns. 1 ^

2 ^

3 ^

4 ^

Tpts. 1 Cup Mute *ad lib.* **f** \*\*\*I've got a mule, her name is Sal, She's a

2 Cup Mute *ad lib.* a2

3 ^

Tbns. 1 Cup Mute *ad lib.*

2 ^

B. Tbn. Cup Mute *ad lib.* **f**

Tuba Mute *ad lib.* **f**

Temple Blocks

Perc. 1 (Susp. Cym.) \*\* Mule Bell w/ wooden stick (hold up and shake joyfully) Rachet

Perc. 2 Sandpaper Blocks mf

Vln. 1 mf div. ^ **f**

Vln. 2 mf div. ^ **f**

Vla. mf div. ^ **f**

Vlc. f

Cb. f

\* Lyrics for thematic identification only – not to be sung.

\*\*A Mule Bell is a rustic cow bell symbolizing the mule referenced in the song lyrics.

Walker / III. Fifteen Miles (on the Erie Canal)

11

**B**

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn.

Tuba

Temple Blocks

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

good ol' worker and a good ol' pal,

rem. mute

Fif - teen miles on the E - rie Ca - nal.

rem. mute

rem. mute

rem. mute

Mule Bell

Rachet

Susp. Cym. tap on crown

unis., pizz.

*mf*

*mf*

*mf*

*mf*

16 C

Picc. *mf* *f* 3

Fls. 1 *mf* *f* 3

Obs. 1 *mf* *f* 3

Cls. 1 *mf* *f* 3

Bsns. 1 *mf* *f* 3

Hns. 1 *mf* Mute *f* Open

3 *mf* Mute *f* Open

4 *mf* *f*

Tpts. 1

2

3

Tbns. 1

2

B. Tbn.

Tuba

Temple Blocks

(Susp. Cym.)

Perc. 1

Perc. 2 *f* Snd. Blks.

C

We've hauled some bar - ges in our day,

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vlc. *f* *div. unis.*

Cb. *f*





26 D

Picc. a2

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2

B. Tbn.

Tuba

Temple Blocks

Perc. 1

(Snd. Blks.)

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Open

Open

Open to Buf - fa - lo.

unis.

bounce bow on strings, joyfully

unis.

bounce bow on strings, joyfully

unis.

bounce bow on strings, joyfully

unis.

bounce bow on strings, joyfully

bounce bow on strings, joyfully

bounce bow on strings, joyfully



**G** “Hauling the barge” section #3

*breathe ad lib.*

36

Picc. *f* *breathe ad lib.*

Fls. 1 *f* *breathe ad lib.*

2 *f* *breathe ad lib.*

Obs. 1 *f* *breathe ad lib.*

2 *f* *breathe ad lib.*

Cls. 1 *f* *breathe ad lib.*

2 *f* *breathe ad lib.*

Bsns. 1 *v*

2

Hns. 1 *p* *f* *gliss.*

2 *p* *f* *gliss.*

3 *p* *f* *gliss.*

4 *p* *f* *gliss.*

Tpts. 1

2

3

Tbns. 1

2

B. Tbn.

Tuba

Temple Blocks

Perc. 1 (Mule Bell) *shake joyfully* **Rachet**

Perc. 2 **B.D.** *v*

**G**

Vln. 1

Vln. 2

Vla.

Vlc. *v*

Cb.

40

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2

Bsns. 1  
2

Hns. 1  
2  
3  
4

Tpts. 1  
2  
3

Tbns. 1  
2

B. Tbn.

Tuba

Temple  
Blocks

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Walker / III. Fifteen Miles (on the Erie Canal)

**I** ♩ = 96

47

Picc. *f* celebratory

Fls. 1 *f* celebratory

2 *f* celebratory

Obs. 1 *f* celebratory

2 *f* celebratory

Cls. 1 *f* celebratory

2 *f* celebratory

Bsns. 1 *f* celebratory

2 *f* celebratory

Hns. 1 *f* celebratory

2 *f* celebratory

3 *f* celebratory

4 *f* celebratory

Tpts. 1 *f* celebratory

2 *f* celebratory

3 *f* celebratory

Tbns. 1 *f* celebratory

2 *f* celebratory

B. Tbn. *f* celebratory

Tuba *f* celebratory

Temple Blocks

Perc. 1 *f* Snd. Blks.

Perc. 2 *f*

**I** ♩ = 96

Low bridge ev-'ry-bod-y down! Low bridge for we're com-in' to a town.

Vln. 1 *f* celebratory

2 *f* celebratory

Vla. *f* celebratory

Vlc. *f* celebratory

Cb. *f* celebratory

And you'll al-ways know your neigh-bor,

**J**

[illegible]



This quote from “The Star-Spangled Banner” is inserted for extra American relevance.  
Walker / III. Fifteen Miles (on the Erie Canal)

69 *rit.*

Picc. *f* 3 3 3 3

Fls. 1 *f* 3 3 3 3

2

Obs. 1 *f* 3 3 3 3

2

Cls. 1 *a2* *f* 3 3 3 3

2

Bsns. 1 *f*

2

Hns. 1 *the*

2

3

4

Tpts. 1

2

3

Tbns. 1

2

B. Tbn.

Tuba *brave!"*

Glock. *gliss.*

Perc. 1 *Mule Bell*  
(held up and joyfully shaken)

Perc. 2 *Low Tom-Tom*  
*mf* *f* (Low Tom) *Bongo* *Cr. Cyms.*  
*Tenor Drum*

Vln. 1 *rit.*

Vln. 2

Vla.

Vlc.

Cb.