

The Mill and the Train

For String Orchestra

by

Fred J. Allen

ASCAP

Complete String Orchestra Instrumentation

1 - Full Score

10 - Violin I

10 - Violin II

8 Viola

8 - Cello

5 - Contrabass

1 - Harp (or Piano)

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About the Music - - -

The Mill and The Train **Fred J. Allen (b. 1953)**

Commissioned in 2010 by the students of the Clements Orchestras, this work celebrates the history of Sugar Land, Texas. The Mill theme in the opening section features rich blues-based harmonies and flowing lyrical lines to represent the rural industry of the Imperial Sugar Company mill in the late 1800's.

The second section features the energy and mixed meter syncopation of the Train theme for an exciting contrast to the mill theme and represents one of the oldest train lines in the state of Texas.

Cues are used to allow the conductor to adjust the piece to fit the strengths of a particular orchestra. The harp piano can be played effectively on piano, though it is recommended to leave out the glissandi in mm. 29, 32 and 145. The violin and viola parts at mm. 58, 60 and 62 are meant to represent the whistle of the train. This returns in the solo violin and solo cello at m. 102.

About the Composer - - -



FRED J. ALLEN is Director of Bands at Stephen F. Austin State University in Nacogdoches, Texas. He is a frequent adjudicator and conductor for bands across the U.S and abroad. Allen has published several pieces for band, orchestra and flute choir that draw upon his experience from teaching in various public schools in Texas. He is a member of the American Bandmasters Association, Phi Beta Mu International and ASCAP.

The Mill and the Train

Conductor

Fred J. Allen

Commissioned by the students of the Clements High School Orchestras,
Sugar Land, Texas, Ginger Wolfe Conductor, for their performance at the
2010 Midwest International Band & Orchestra Clinic,
Dedicated to the community of Sugar Land, past, present and future.

Moderato $\text{♩} = 76$ 5 solo

The musical score is for a 3/4 time piece in G major. It features six staves: Solo Violin, Violin II, Solo Viola, Viola, Solo Cello, and Contrabass. The score begins with a dynamic of *mf*. A box containing the number '5' and the word 'solo' is placed above the Solo Violin staff. A large, semi-transparent watermark for 'TRN MUSIC PUBLISHER, INC.' is overlaid across the score, with the URL 'http://trnmusic.com' below it. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*, *f*, *fp*, *mf*, *pp*, and *ppizz.*. A section marked 'solo vn. cues' is indicated above the Solo Viola staff. The score is divided into measures, with measure numbers 9 and 13 clearly visible. The bottom staff is for the Harp (Hp.), with a sequence of notes 'DCB EFGA' and dynamic markings *f* and *p*.

17 *con moto* *tutti* *mf* 25 *divisi* *f*

Vln. I

Vln. II

Solo Vla. *solo* *fp* *pizz.*

Vla. *f* (section)

Solo Vlc. *(solo)* *arco* *mf* *(solo)* *f* *pizz.*

Vc. *(section)* *f*

Cb. *fp*

Hp. 17 *mf* *D#* *D* *fp* *f* *p*

26 29 *rubato* *divisi* *mp* *divisi*

Vln. I *mf* *mp*

Vln. II *mf* *mp* *divisi*

Solo Vla. *tutti* *mf* *mp*

Vla. *tutti* *mf* *mp*

Solo Vlc. *tutti* *mf* *divisi* *mp*

Vc. *tutti* *mf* *divisi* *mp*

Cb. *tutti* *mf* *divisi* *mp*

Hp. 26 *mp* *mp*

Db C Bb
Eb F G Ab

The Mill and the Train

33 *rit.* *a tempo* 37 *unis.* *mp* *mf* *mf* *mp*

Vln. I

Vln. II *unis.* *mp*

Vla. *mp* *mf*

Vc. *unis.* *mf*

Cb. *mp*

Hp. 33 DCB EFGA# *mp*

42 47 *divisi* *fp* *fp* *fp* *mf* *mf* *f* *f*

Vln. I

Vln. II *fp* *fp*

Vla. *fp* *fp*

Vc. *mf* *mf*

Cb. *mf*

Hp. 42 D# D A# *f* *f*

Allegro (M.M. ♩ = c. 132)

51 *freely* 58

Vln. I *f* *pp* < *ff* *pp* < *ff*

Vln. II *mp* *pp* < *ff* *pp* < *ff*

Vla. *f* *mp* *p* *pp* < *ff* *pp* < *ff*

Solo Vlc. *mp* *p*

Vc. (section) *f* *mp* *p* *divisi* *ff*

Cb. *f* *mp* *p* *tutti* *ff*

61 66

Vln. I *pp* < *ff* *f*

Vln. II *pp* < *ff* *f*

Vla. *pp* < *ff* *f* (non-divisi)

Vc. *ff* *f*

Cb. *ff* *f*

Hp. 61 *f*

DC Bb
EFGA

69 70 solo (solo)

Solo Vln. *f* (section) *f* (solo) *f* (section)

Vln. I *mf* *mf* *fp* (*p*) *mf*

Vln. II *mf* *mf* *fp* (*p*) *mf*

Vla. *mf* *mf* (*p*) *mf*

Solo Vlc. *f* (section) *f* (solo) *f*

Vc. *mf* *mf* *f* *p* (*p*) *mf* arco

Cb. *mf* *mf* *f* *p* pizz. *mf*

Hp. *f p* *f p* *f p* *mf*

75 78

Solo Vln. *f* *f* *f* *f*

Vln. I *fp* (*p*) *f* *fp*

Vln. II *fp* (*p*) *f* *fp*

Vla. *f p* (*p*) *f* *fp*

Solo Vlc. *f* (solo) *f* *f*

Vc. (section) *f* *p* (*p*) *tutti* *f* *mp* arco

Cb. *f* *p* pizz. *f* *mp*

Hp. *f p* *f p* *f p* *f p*

81 82 divisi

Vln. I *f*

Vln. II *f* (non-divisi)

Vla. *f* *divisi* *unis.*

Vc. *f* (non-divisi) *divisi*

Cb. *f*

86 90

Vln. I *ff*

Vln. II *ff* *divisi*

Vla. *ff* (*celli divisi from here to tutti*) (non-divisi) (non-divisi)

Solo Vlc. *ff*

Vc. *ff*

Cb. *ff*

Hp. *ff*

91

Vln. I

Vln. II

Vla.

Solo Vlc.

Vc.

Cb.

Hp.

94

(non-divisi)

(non-divisi)

divisi

divisi

divisi

pizz.

91

91

E_b

E_b

98

Solo Vln.

Vln. I

Vln. II

Vla.

Solo Vlc.

Vc.

Cb.

Hp.

102

(solo)

unis

(section)

mf

mp < ff

mp < ff

mf

mf

(non-divisi)

mf

divisi

mf

mf

mf

mf

mf

mf

104 (solo) (solo) 106

Solo Vln. (section) (section) *mp* *ff* *mp* *ff* *f*

Vln. I *f p* *mf* *f p*

Vln. II *f p* *mf* *f*

Vla. *f p* *mf* (non-divisi) *f p*

Solo Vlc. *divisi f* *mp* *ff* *mp* *ff* *f*

Vc. *f* *mf* *f p*

Cb. *f* *mf* *f p*

Hp. 104 *f p* *mf* *p*

110 *tutti divisi* *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *divisi*

Solo Vlc. *divisi f* *divisi* *(non-divisi)*

Vc. *f pizz.* *ff* arco

Cb. *f* *ff*

Hp. 110 *f* F#

117 118 *unis.*

Vln. I *ff* *broadly*

Vln. II *ff*

Solo Vla. *ff* (viale divisi from here until tutti) *broadly*

Vla. *ff* *broadly*

Solo Vlc. *divisi ff* *divisi* *divisi*

Vc. *pizz.* *arco* *pizz.* *sim.*

Cb. *pizz.* *sim.*

Hp. *ff* *F# G#*

122 124

Vln. I

Vln. II

Solo Vla. *divisi*

Vla. *divisi*

Solo Vlc. *divisi*

Vc.

Cb.

Hp.

127

128

132

Vln. I

Vln. II

Solo Vla.

Vla.

Solo Vlc.

Vc.

Cb.

Hp.

divisi

tutti

(non-divisi)

arco

p

133

136

Vln. I

Vln. II

Solo Vla.

Vla.

Solo Vlc.

Vc.

Cb.

mp

mf

solo

(non-divisi)

(section)

tutti (non-divisi)

p

mp

mf

f

mp

f

mp

mf

140 *divisi* *rit.*

Vln. I *f* *crescendo* *fff*

Vln. II *f* *crescendo* *divisi* *fff*

Vla. *f* *crescendo* *fff*

Vc. *tutti* *f* *crescendo* *divisi* *fff*

Cb. *f* *crescendo* *fff*

Hp. 140 *fff*

Db C Bb
E F G A

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