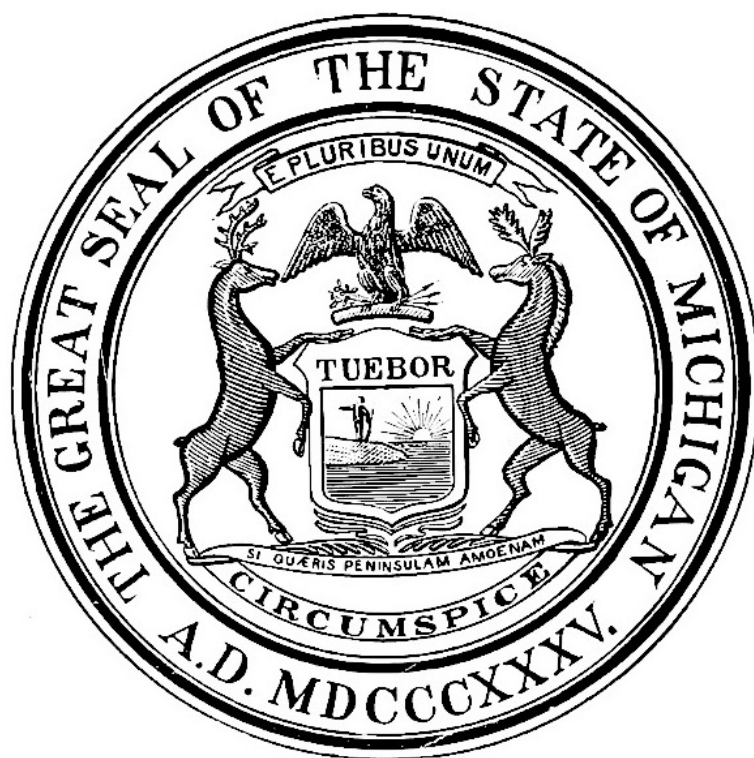


ANDREW DAVID PERKINS

# TUEBOR

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CONCERT BAND SUITE



FULL SCORE / 2 (+Picc) 1 1 3 (+Bass, Contralto Bass) Alto (2), Tenor, Bari / 3 2 3 1 1 / Perc (5)

DURATION: approximately 12:15

Grade 4



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“TUEBOR” is a suite of folksongs from the State of Michigan scored wonderfully well for Concert Band. The suite is part of a long tradition of folksong settings going back to Gustav Holst and Ralph Vaughan Williams. The three movements are completely playable without giving up the brilliant colors and creative scoring. It is certainly a welcome addition to the concert band repertoire.

- *H. Robert Reynolds, Director Emeritus of University Bands*

*Arthur F. Thurnau Emeritus Professor of Music  
The University of Michigan, Ann Arbor*



Commissioned in 2020 by a consortium of music educators dedicated to promoting the composition of wind band literature, and preserving the folk music of the Great Lakes State.

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# PROGRAM NOTES for

# “TUEBOR SUITE”

Michigan Folksongs gathered in the Upper & Lower Peninsulas by Alan Lomax for  
the Library of Congress, and set for Concert Band (Military Band)

by

**ANDREW DAVID PERKINS (ASCAP)**

1. **“THE PROMISED LAND” (Michigan-I-A, Michigan-I-O)**
2. **“SIREN SONGS” (The Bigler, The Clifton’s Crew, The Gallagher Boys)**
3. **“TIMBER!” (Once More A-Lumb’ring Go, The Logger’s Alphabet)**

The official Flag, Coat of Arms, and Great Seal of the state of Michigan were designed by Lewis Cass, Michigan's second territorial governor. The iconography was patterned after the seal of the Hudson Bay Fur Company and was adopted in 1835. In the center, the Latin "TUEBOR," meaning, "I will defend," refers to Michigan's frontier position, surrounded by the Great Lakes on every coast, and bordering Canada to the north and east.

In 1938, a young folk music collector named Alan Lomax came from Washington, DC to record Michigan's folk music traditions for the Archive of American Folk-Song at the Library of Congress. Lomax was particularly interested in the trove of ballads remembered by aging lumberjacks and Great Lakes sailors. In ten weeks, he recorded more than 120 performers from Detroit to the western Upper Peninsula, many of them immigrants who brought their rich musical heritage with them from France, Ireland, Romania, Poland, and the Middle East. These recordings, along with the 1950's recordings of Duane Starcher (recorded for WMUK Radio at Western Michigan University) were rich source material for this project. TUEBOR is a multi-movement suite honoring the agricultural, maritime and lumbering history of the state, incorporating the melodies of numerous Michigan folk-tunes in the tradition of Grainger, Holst, Vaughan Williams, and Copland.

Movement 1. “THE PROMISED LAND” is a march based on the melodies of “Michigan-I-A,” and several versions of “Michigan-I-O.” The lyrics of these tunes contain many appeals to Yankee farmers and laborers to come to Michigan and settle or work. Many promises are made by the singer, ensuring that with hard work, everything put in the ground would grow like “Jack’s bean.” Fortunes are waiting to be made in the logging camps of Michigan's dense forests by the strong, brave souls who venture far from “ma & pop.”

Movement 2. “SIREN SONGS” is a ballad that incorporates the melodies of “The Bigler,” “The Clifton's Crew,” and “The Gallagher Boys.” Shipping was a keystone of the state's economy, and many sailors risked and lost their lives bringing goods from the Midwest across Lake Michigan, Lake Superior, Lake Huron, Lake Erie, and Lake Ontario. The Great Lakes are the largest freshwater bodies on the earth, and due to their sea-like characteristics (rolling waves, sustained winds, strong currents, great depths, and distant horizons) they have long been referred to as inland seas.

Movement 3. “TIMBER!” honors the men who made their living in lumber camps, drawing on material from “One More A-Lumb’ring Go” and “The Logger’s Alphabet.” Since the 1860's, Michigan was synonymous with pine lumbering, a dangerous and lucrative business. A vast belt of white pine grew across the Lower Peninsula and parts of the Upper Peninsula — towering cathedrals of timber that could grow as tall as 175 feet, with stumps 8 feet in diameter. In addition, Michigan was blessed with a network of rivers and creeks to transport the timbered logs to mills.

Folk song suites are a staple of the wind band repertoire and many of the iconoclastic works for the medium are adaptations of these cherished melodies. Passed down through generations via oral tradition, and often sung accompanied by guitar, banjo or melodeon, folk songs are rich sources of material that paint pictures and tell stories of bygone eras. They help us understand what life was like for our ancestors, their traditions and values, their trials and successes, their hopes and dreams.

Andrew David Perkins, June, 2020

## BIOGRAPHICAL NOTE

Composer, conductor, three-time ASCAP+ Award recipient, and GRAMMY® nominated music educator Andrew David Perkins (b.1978) holds a specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. Finalist for The National Band Association Revelli Award & Merrill Jones Award, The American Prize, and the Ravel International Composition Prize, Perkins' music is regularly performed at national and state contests, conferences, and at the Midwest International Band Clinic. A celebrated guest clinician nationally and abroad, he enjoys working with musicians of all ages, and is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest.

Mr. Perkins is a member of the American Society of Composers Authors and Publishers (ASCAP) and his music is exclusively published through APOLLO STUDIOS Music Publishing. He resides in Michigan with the love of his life and their daughters.

PERFORMANCE NOTE

TUEBOR SUITE contains numerous nods to the folk song arrangements of Grainger, Holst, Vaughan-Williams, and Copland throughout, stylistically and in orchestration. An understanding and familiarity with the works of these prolific composers will aid in the interpretation and performance of TUEBOR SUITE.

The saxophone section should be sure to play with a dark, symphonic sound, as they are often scored doubling the French Horns and Euphonium. A bright tone should be avoided.

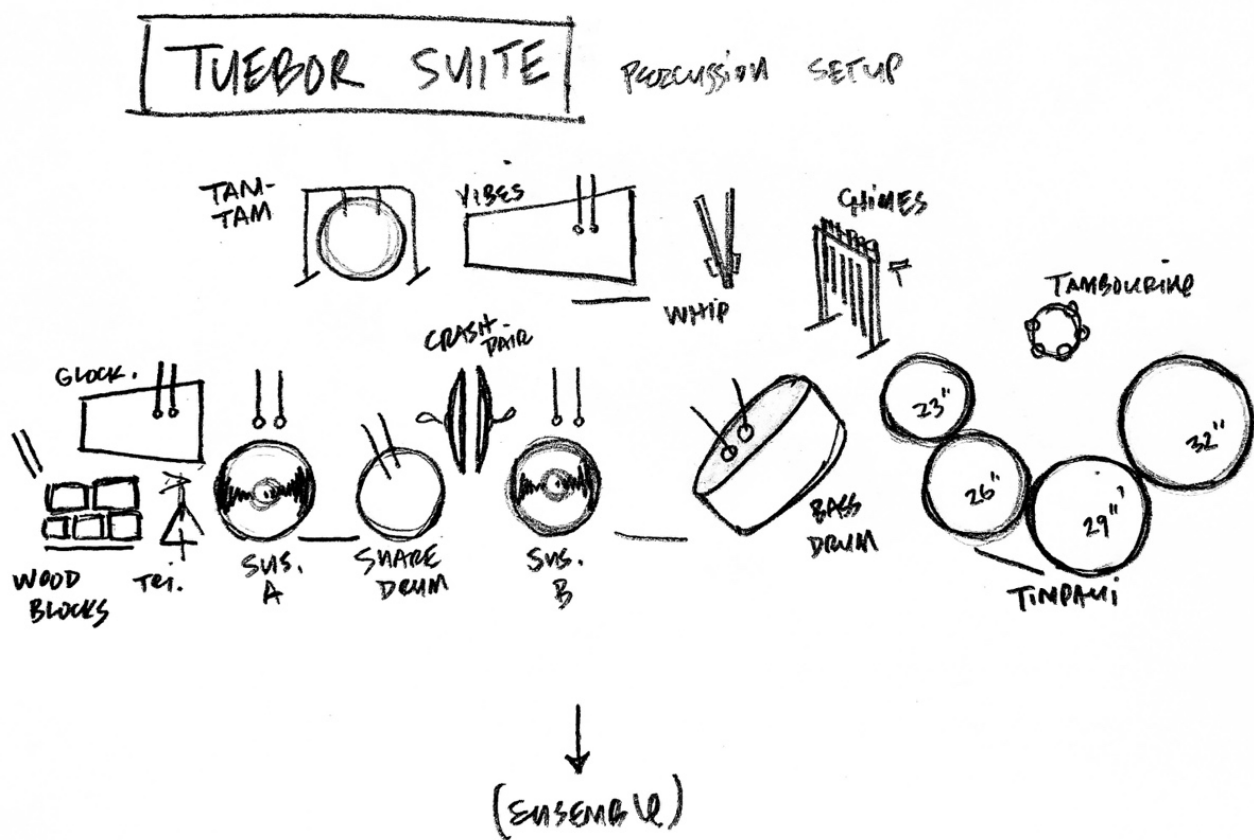
There are numerous changes in tempo and key, as the work contains seven different melodies and fragments of many more. These transitions should be approached fluidly so as to create a continuity from section to section.

Many solos are cross cued and are performable at the discretion of the director. Feel free to have cued players refrain from playing to create a thinner texture and allow soloists to be heard.

Special attention and consideration should be given to the percussion setup, as there is a great deal of equipment sharing. The following is a complete list of necessary percussion equipment:

- Snare Drum
- Triangle (shared between P1 and P2)
- Suspended Cymbal "A" - 16" to 18" (shared between P1 and P2)
- Tam Tam – Large with two mallets & superball mallet
- Glockenspiel or Orchestral Bells
- Wind Chimes/Mark Tree
- Wood Blocks (three required, low medium and high) LP "Granite Blocks" would also suffice.
- Bass Drum with two mallets
- Chimes with two rawhide mallets
- Suspended Cymbal "B" – 16" to 18" (shared between P3 and P4)
- Crash Cymbal Pair – 18" preferred (shared between P2, P3, and P4)
- Whip
- Vibraphone
- Chimes (shared between P2, P3, P4, and P5)
- Tambourine with head
- Timpani – four drums, 23" 26" 29" and 32"

A suggested percussion section setup that allows for the easiest sharing of equipment with minimal movement:



## MOVEMENT I. THE PROMISED LAND

### “Michigan-I-A”

Come all ye Yankee farmers who'd like to change your lot,  
With spunk enough to travel beyond your native spot,  
And leave behind the village where pa and ma do stay,  
Come follow me and settle in Michigan-I-A.

What country ever grewed up so great in little time?  
Just popping from nursery right into life it's prime,  
When Uncle Sam did wean her 'twas but the other day,  
And now she's quite the lady, this Michigan-I-A.

Upon the river Clinton, just through the country back,  
You'll find the shire of Oakland, and the town of Pontiac,  
Which springing up so sudden scared bears and wolves away,  
That used to roam about there in Michigan-I-A.

Or if you'd rather go to a place called Washtenaw,  
You'll find upon the Huron, such land you never saw,  
Where ships come to Ann Harbor right through La Plaisance Bay,  
And touch at Tipsylanty in Michigan-I-A.

Or if you keep a goin' a great deal further on,  
I guess you'll reach St. Josey where everybody's gone,  
There ev'rything like Jack's beans grows monstrous fat they say,  
And beats the rest all hollow in Michigan-I-A

Then come ye Yankee farmer who've mettle heart like me,  
And elbow grease a-plenty to bow the forest tree,  
Come take a quarter section, and I'll be bound you'll say,  
This country takes the rag off, this Michigan-I-A!

### “Michigan-I-O”

(It was) early in the season, the fall of 'sixty-three;  
The preacher of the gospel, one day he come to me.  
He says, "My clever fellow, how would you like to go,  
For to spend a winter a-lumbering in Michigan I-O?"

O, so boy I stepped up to him, these words to him did say,  
"I'm going out there a-lumbering depends upon the pay.  
If you will pay good wages, my passage to and fro,  
I'll go spend a winter a-lumbering in Michigan I-O."

Oh it's "I will pay good wages, I'll pay your passage out,  
Providing you'll sign papers that you will stay the route.  
Oh but if you do get homesick and swear it's home you'll go.  
I'll not pay your passage over to Michigan I-O."

Oh and by that kind of flattery we enlisted quite a train,  
Oh some twenty-five or thirty young able-bodied men.  
Oh we had a pleasant voyage on 'the road we had to go,  
Oh they landed us in Saginaw called Michigan I-O.

Oh it's now our joys are ended and our troubles they've begun.  
Oh Smith and Williams' agents, how they come rolling in.  
Oh they sent us in a country, the road we did not know;  
Oh 'twas upon the Rifle River in Michigan I-O.

For to tell the way we suffered, it-is beyond the heart of man,  
But to give the fair description, I'll do the best I can.  
Our grub the dogs they'd laugh at, our beds built on the snow.  
Oh God grant there is no bigger Hell than Michigan I-O.

Oh it's now the winter is finished and it's homeward we are bound.  
It's in this cursed country, no longer we'll be found.  
We'll go home to our wives and sweethearts, tell others not to go  
To that God-forsaken country-o called Michigan I-O.

We'll go home to our wives and sweethearts, tell others not to go  
To that God-forsaken country-o called Michigan I-O.

# MOVEMENT 2. “SIREN SONGS”

## “The Bigler”

Come all my boys and listen, a song I'll sing to you,  
It's all about the Bigler and of her jolly crew.  
In Milwaukee last October I chanced to get a sight  
In the schooner called the Bigler belonging to Detroit.

Watch her, catch her, jump up on her juber ju,  
Give her the sheet and let her slide,  
The boys will push her through;  
You ought to seen us howling,  
The winds were blowing free,  
On our passage down to Buffalo  
From Milwaukee.

It was on a Sunday morning about the hour of ten,  
The Robert Emmett towed us out into Lake Michigan;  
We set sail where she left us in the middle of the fleet,  
And the wind being from the southard, oh, we had to give her sheet.

Then the wind chopped round to the sou-sou'west and blew both fresh and strong,  
But softly through Lake Michigan the Bigler she rolled on,  
And far beyond her foaming bow the dashing waves did fling,  
With every inch of canvas set, her course was wing and wing.

But the wind it came ahead before we reached the Manitous.  
Three dollars and a half a day just suited the Bigler's crew.  
From there unto the Beavers we steered her full and by,  
And we kept her to the wind, my boys, as close as she could lie.

Through Skillagalee snd Wabble Shanks, the entrance to the Straits  
We might have passed the big fleet there if they'd hove to and wait;  
But we drove them on before us, the nicest you ever saw,  
Out into Lake Huron from the Straits of Mackinaw.

We made Presque Isle Light, and then we boomed away,  
The wind it being fair, for the Isle of Thunder Bay.  
But when the wind it shifted, we hauled her on her starboard tack  
With a good lookout ahead for the light at the Point Au Barques.

We made the light and kept in sight of Michigan North Shore  
A-booming for the river as we'd oftimes done before;  
When right abreast Port Huron Light our small anchor we let go  
And the Sweepstakes came alongside and took the Bigler in tow.

The Sweepstakes took eight in tow and all of us fore and aft,  
She towed us down to Lake St. Clare and stuck us on the flats.  
She parted the Hunter's tow-line in trying to give relief  
And stem and stern went the Bigler into the boat called Maple Leaf.

The Sweepstakes then she towed us outside the River Light,  
Lake Erie for to roam and the blustering winds to fight.  
The wind being from the southard we paddled our own canoe,  
With her nose pointed for the Dummy she's hell-bent for Buffalo.

We made the Oh and passed Long Point, the wind was blowing free.  
We howled along the Canada shore, Port Colborne on our lee  
What is it that looms up ahead, so well known as we draw near?  
For like a blazing star shone the light on Buffalo Pier.

And now we are safely landed in Buffalo Creek at last,  
And under Riggs' elevator the Bigler she's made fast.  
And in some lager beer saloon we'll let the bottle pass,  
For we are jolly shipmates and we'll drink a social glass.

Watch her, catch her, jump up on her juber ju,  
Give her the sheet and let her slide,  
The boys will push her through;  
You ought to seen us howling,  
The winds were blowing free,  
On our passage down to Buffalo  
From Milwaukee.



## MOVEMENT 2. "SIREN SONGS"

### "The Clifton's Crew"

Her captain Emmett Gallagher, a man so brave and young,  
At his parents' home they now must know the tidings of their son.  
It is now the pangs of sorrow will pierce a mother's heart,  
As she learns his doom has come so soon, her boy from her must part.

'Twas but a few short weeks before when Emmett he had said:  
"There is a place out in Lake Huron that will not give up its dead.  
It is called a sailor's graveyard," those words he was known to say,  
As he stood out on the Clifton's deck, he showed them where it lay.

We had there three more friends of ours, who are in his company,  
Brought up on Beaver Island and had followed up the sea;  
'Twas Anthony McDonough, Joe Scheid and Peter Burns,  
We hoped to meet them back again and wished their glad return.

Young Anthony, a mate on board, he has sailed the ocean blue,  
He had come back to the Great Lakes and had joined the Clifton's crew,  
To be among companions of his early boyhood days,  
He was doomed like many more on board to fill a sailor's grave.

Among our four companions on the Clifton that were drowned,  
Joe Sheid he was the only one of them was ever found.  
Their lifeless forms in silence now are drifting far and wide,  
'Til they waste away from day to day and wear with time and tide.

Their fathers they will not forget that day so sad and long,  
When their thoughts were of the Clifton and their dear boys that are gone.  
Also, their sisters they will weep and mourn their brothers dear,  
Whose smiles they'll never more behold, their saddened hearts to cheer.

Our homes have not beheld the like since many years before,  
Not since the steamer Vernon sank out off Wisconsin's shore.  
As some may hold in memory still and some were then not born,  
Who perished on the Clifton in the darkness and the storm.

There are three of them 'tis sad to say no mother's home have they,  
They are gone before their children and are long since laid away.  
They say there is a Mother who has seen through many storms,  
And has prayed for those who called to Her in danger and in harm.

She is our blessed Mother as the holy people say,  
Is called the Queen of Heaven and had sorrow in Her day.  
She has listened to many midnight prayer from many a sailor boy,  
And with God has blessed those hidden graves; they now in peace may lay.

'Tis well for us to think upon the words that God has said,  
As are told from out the Scriptures, we should not forget the dead.  
You may kneel at your bedside when the quiet shadows fall,  
Then in your prayers remember those who were once among us all.

And ask that we may gather with the angels in their flight,  
And [not] forget the steamer Clifton and that dark September night.

## MOVEMENT 2. "SIREN SONGS"

### "The Gallagher Boys"

Come all brother sailors I hope you'll draw nigh  
For to hear of the sad news, it will cause you to cry,  
Of the noble Johnny Gallagher, who sailed to and fro,  
He was lost on Lake Michigan where the stormy winds blow.

"Oh, Johnny, my dear son, in the dead of the night,  
I woke from a dream which gave me a fright,  
And to Traverse City I beseech you not to go,  
For you'll never cross Lake Michigan where the stormy winds blow."

"Oh, mother, dear mother, those dreams are not true,  
I will shortly return and prove it to you,  
For the Lord will protect me wherever I go,  
And I'll cross o'er Lake Michigan where the stormy winds blow."

It was in October in '73,  
We left Beaver harbor and had a calm sea,  
Bound away, Traverse City was our destination to go,  
We were crossing Lake Michigan where the stormy winds blow.

We left Traverse City at nine the next day  
And down to Elk Rapids we then bore away;  
We took in our stores and to sea we did go,  
For the cross o'er Lake Michigan where the stormy winds blow.

At nine that same night a light we did spy  
That is Beaver Island, we are drawing nigh,  
We carried all sails, the Lookout, she did go  
We were crossing Lake Michigan where the stormy winds blow.

Oh Johnny got up and he spoke to his crew,  
He says, "Now, brave boys, be steady and true,  
Stand by for your halyards, let your main halyards to,  
There's a squall on Lake Michigan where the stormy winds blow."

The Lookout she's a-running before a hard gale,  
Upset went her rudder and overboard went her sail;  
The billows were foaming like mountains of snow,  
We shall ne'er cross Lake Michigan where the stormy winds bow.

Says Owen, "Brother Johnny, it grieves my heart sore,  
To think that we'll never return to the shore;  
God help our poor parents, their tears down will flow,  
For we'll sleep in Lake Michigan where the stormy winds blow."

## MOVEMENT 3. “TIMBER!”

### “Once More A-Lumb’ring Go”

Come all you sons of freedom and listen to my theme,  
Come all you roving lumberjacks that run the Saginaw stream,  
We’ll cross the Tittabawassee where the mighty waters flow,  
And we’ll roam the wild woods over and once more a-lumb’ring go.

And once more a-lumb’ring go,  
We will roam the wild woods over,  
And once more a-lumb’ring go.

When the white frost hits the valley, and the snow conceals the woods,  
The lumberjack has enough to do to find his family food,  
No time he has for pleasure or to hunt the buck and doe,  
He will roam the wild woods over and once more a-lumb’ring go.

And once more a-lumb’ring go,  
We will roam the wild woods over,  
And once more a-lumb’ring go.

With our cross-cut saws and axes we will make the woods resound,  
And many a tall and stately tree will come crashing to the ground.  
With cant-hooks on our shoulders to our boot tops deep in snow.  
We will roam the wild woods over and once more a-lumbering go.

And once more a-lumb’ring go,  
We will roam the wild woods over,  
And once more a-lumb’ring go.

You may talk about your farms, your houses and fine places,  
But pity not the shanty boys while dashing on their sleigh;  
For around the good campfire at night we’ll sing while wild winds blow,  
And we’ll roam the wild woods over and once more a-lumb’ring go.

And once more a-lumb’ring go,  
We will roam the wild woods over,  
And once more a-lumb’ring go.

Then when navigation opens and the water runs so free,  
We’ll drive our logs to Saginaw once more our girls to see,  
They will all be there to welcome us and our hearts in rapture flow;  
We will stay with them through summer then once more a-lumbering go.

And once more a-lumb’ring go,  
We will roam the wild woods over,  
And once more a-lumb’ring go.

When our youthful days are ended and our stories are growing old,  
We’ll take to us each man a wife and settle on the farm.  
We’ll have enough to eat and drink, contented we will go;  
We will tell our wives of our hard times, and no more a-lumbering go.

And once more a-lumb’ring go,  
We will tell our wives of our hard times,  
And no more a-lumb’ring go.

# MOVEMENT 3. “TIMBER!”

## “The Logger’s Alphabet”

A for the axe you very well know,  
B for the boys who use it just so,  
C for the chopping that makes the woods ring,  
D for the danger we always are in;

When the Michigan pine come tumbling down,  
When the Michigan pine come down!

E for the echo that through the woods rang,  
F for the foreman, the head of our gang,  
G is for grindstone, so often we turn,  
H is the handle, so smoothly now worn;

When the Michigan pine come tumbling down,  
When the Michigan pine come down!

I is the iron that marketh the pine,  
J is the jolly boy, never behind,  
K is the keen edge the broad axes keep,  
L is for the lice that keeps us from sleep;

When the Michigan pine come tumbling down,  
When the Michigan pine come down!

M is for moss we stuff in our camps,  
N for the needle we use on our pants,  
O is the owl that hoots all the night,  
P is the pine that falleth just right;

When the Michigan pine come tumbling down,  
When the Michigan pine come down!

Q is the quarelling on which we thrive,  
R is the river we love so to drive,  
S for sleigh so stout and so strong,  
T for teams that haul them along;

When the Michigan pine come tumbling down,  
When the Michigan pine come down!

U for the underwear, flannel and red,  
V for the valley which we lay our dead,  
W the woods we leave each year,  
X stands for nothing a logger would hear;

When the Michigan pine come tumbling down,  
When the Michigan pine come down!

Y for the yells when the timber comes down,  
Z for zeal of the dancers in town, when the  
Ring of the lumberjacks piano is o'er, its  
Back to the forrest we'll venture once more;

When the Michigan pine come tumbling down,  
When the Michigan pine come down!

---

**INSTRUMENTATION**

**Full Score**

Piccolo  
Flute 1  
Flute 2  
Oboe  
Bassoon  
Contra Bassoon (opt.)  
Clarinet 1  
Clarinet 2  
Clarinet 3  
Bass Clarinet  
Contralto Clarinet in Eb (opt.)  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Trumpet 1  
Trumpet 2  
Trumpet 3  
Horn 1  
Horn 2  
Trombone 1  
Trombone 2  
Trombone 3  
Euphonium T.C.  
Euphonium  
Tuba  
P1 - Snare Drum/Triangle/Sus. Cymbal/Tam Tam  
P2 – Tri./Glock./Sus. Cym./Wind Chimes/Woodblocks/Chimes  
P3 - Bass Drum/Chimes  
P4 - Whip/Crash Pair/Sus. Cymbal/Vibes/Chimes  
P5 - Tambourine/Timpani/Chimes

*(The purchase of this set of score & parts includes a license to reproduce the parts per your ensemble needs.)*

"THE PROMISED LAND" is a march based on the melodies of "Michigan-I-A," and several versions of "Michigan-I-O." The lyrics of these tunes contain many appeals to Yankee farmers and laborers to come to Michigan and settle or work. Many promises are made by the singer, ensuring that with hard work, everything put in the ground would grow like "Jack's bean." Fortunes are waiting to be made in the logging camps of Michigan's dense forests by the strong, brave souls who venture far from "ma & pop."

Playing time: 3:00 mins.

Brisk ♩. = 120, with plenty of lilt

Set for Concert Band by  
**ANDREW DAVID PERKINS (ASCAP)**

The image shows a page from a musical score, likely for a concert band or orchestra. The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into measures, with some measures containing dynamic markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). The title "Michigan-I-A" is visible in the top right corner. The score includes staves for various instruments: Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Contrabassoon, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet in Bb, Contra Alto Clarinet in Eb, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, and five percussion parts (Snare Drum/Triangle/Sus. Cymbal, Triangle/Glockenspiel/Sus. Cymbal, Bass Drum/Chimes, Whip/Crash Pair/Sus. Cymbal, and Tambourine/Timpani/Chimes). The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

TUEBOR - MVT 1 - 092821

TUEBOR - MVT 1 - 092821



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TUEBOR - MVT 1 - 092821



128

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2

Ob. *mf* *p*

Bsn. *mp*

Cbsn. *mf*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mf* *p*

C. A. Cl. *mf*

Alto 1 *mp* *mp*

Alto 2 *mp* *mp*

Ten. Sax. *mp* *mf* *p*

Bari. Sax. *mp* *f*

128

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tpt. 3 *mf* *p*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

128

Tri. *mp*

Glock. *mf* To Tri.

B. D. *ff*

Cym. *f*

Chim. *ffp*

Sus. Cymbal

Crash Pair

Timpani



TUEBOR - MVT 1 - 092821

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Alto 1

Alto 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. D.

Sus. Cym.

B. D.

Cym.

Timp.

*mf*

*sfz*

*sfz*

*sfz*

*f*

Chimes

143 144 145 146 147 148 149 150 151

158

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Alto 1

Alto 2

Ten. Sax.

Bari. Sax.

*sfz* *f* *ff*

158

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

*sfz* *f* *ff*

158

S. D.

Chim.

B. D.

Cym.

Timp.

*sfz* *f* *ff* *fp*

Set for Concert Band by  
**ANDREW DAVID PERKINS (ASCAP)**

TUEBOR - MVT 2 - 092821



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"The Clifton's Crew"

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Sturdily, in 1 ♩ = 52

57

"The Gallagher Boys"

poco rall. . . . . 2/4 3/8

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *p* *mf*

Bsn. *p* *mp*

Cbsn. *p*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. *p*

C. A. Cl. *p*

Alto 1 *p* *pp* *mp*

Alto 2 *p* *pp* *mp*

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *p* *mp* tutti

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1 *p* *pp* *mf*

Hn. 2 *p* *pp* *mf*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p*

Tba. *p*

poco rall. . . . . 2/4 3/8

57

Glockenspiel *mp*

To Chim. *mp*

52 53 54 55 56 57 58 59 60 61 62 63 64

*p* *mf*

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Slacken slightly, in 3, ♩ = 156

rall. . . . .

44

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Alto 1

Alto 2

Ten. Sax.

Bari. Sax.

Slacken slightly, in 3, ♩ = 156

rall. . . . .

44

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Slacken slightly, in 3, ♩ = 156

Tam-tam

rall. . . . .

44

Cym.

Glock.

B. D.

Vib.

Chim.

To Crash Pair

To Chim.

Timpani

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

pp



(Once More A-Lumb'ring Go, The Logger's Alphabet)

Playing time: 4:15 mins.

"TIMBER!" honors the men who made their living in lumber camps, drawing on material from "Once More A-Lumber'ing Go" and "The Logger's Alphabet." Since the 1860's, Michigan was synonymous with pine lumbering, a dangerous and lucrative business. A vast belt of white pine grew across the Lower Peninsula and parts of the Upper Peninsula – towering cathedrals of timber that could grow as tall as 175 feet, with stumps 8 feet in diameter. In addition, Michigan was blessed with a network of rivers and creeks to transport the timbered logs to mills.

Set for Concert Band by  
**ANDREW DAVID PERKINS (ASCAP)**

With Majesty ♩ = 66

**4**  
**4**

Once More A Lumb'ring Go

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Contrabassoon

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet in B♭

Contra Alto Clarinet in E♭

Tenor

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

**4**  
**4**

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

**4**  
**4**

Percussion 1 - Sus. Cymbal/Tri.  
Snare Drum/Tam Tam

Percussion 2 - Glock./Woodblocks/  
Crash Pair/Chimes

Percussion 3 - Bass Drum/Chimes

Percussion 4 - Chimes/  
Whip/Vibraphone/Crash Pair

Percussion 5 - Timpani/  
Tambourine/Chimes

Sus. Cymbal

To Tri.

To Whip

To Tamb.

1 2 3 4 5 6 7 8

TUEBOR - MVT 3 - 092821

18

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Alto 1

Alto 2

Ten. Sax.

Bari. Sax.

18

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

18

Tri.

Glock.

B. D.

Whip

Tamb.



TUEBOR - MVT 3 - 092821

34

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Alto 1

Alto 2

Ten. Sax.

Bari. Sax.

34

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

34

Cym.

Glock.

B. D.

Whip

Tamb.

TUEBOR - MVT 3 - 092821

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TUEBOR - MVT 3 - 092821

## 39

TUEBOR - MVT 3 - 092821

