

SWEET LAND OF LIBERTY

FOR BRASS AND PERCUSSION

Derek M. Jenkins

PERUSAL SCORE

adapted from the fourth movement of
Dreams of America
for brass band commissioned by
The National Youth Brass Band of America

*“The earth is the mother of all people,
and all people should have equal rights upon it.”*
Chief Joseph

SWEET LAND OF LIBERTY

FROM “DREAMS OF AMERICA”

FOR BRASS AND STILL IMAGES

Duration

about 3’30”

Instrumentation

6 Trumpets (B-flat)
4 Horns (F)
3 Tenor Trombones
1 Bass Trombone
2 Euphoniums
2 Tubas

4 Percussion

Percussion I:
Suspended Cymbal

Percussion II:
Crash Cymbals

Percussion III:
Snare Drum

Percussion IV:
Bass Drum

Program Notes

The concept of the “American Dream” is an indelible part of the American psyche. Over time, notions of success, fame, and fortune have become synonymous with this idea. Some have achieved their personal “American Dreams,” and yet for others they often remain only a dream. *Dreams of America* takes a look at certain, generalized aspects of the “American Dream” and pits them against the harsh realities faced by many, both in the past and present. *Sweet Land of Liberty* reflects on my interpretation at what truly makes the United States of America a great country – the people who call this place home. The patriotic tune *America the Beautiful* has been woven throughout, in part for its poetic depiction of the American landscape and its call for “brotherhood from sea to shining sea!”

Dreams of America was originally commissioned by the National Youth Brass Band of America.

SWEET LAND OF LIBERTY
FROM “DREAMS OF AMERICA”
FOR BRASS AND STILL IMAGES

Performance Notes

- An “X” time signature indicates “free time.” Throughout these free time sections, triangles containing numbers are used. These indicate the number of cues in each larger section. Dashed barlines separate cues.
- Single line staves denote that the performer is not playing.
- Thick horizontal lines indicate that the previous material should continue to be played. Dashed, thick horizontal lines indicate that the performer may still be playing (depending on number of repetitions), if so they should stop by the end of the horizontal line.
- Boxed notation is to be played freely. Boxed notation continues for as long as the horizontal lines indicate.
- Timing indications in free time are simply guidelines.
- Double whole notes in the “free time” sections indicate the note begins at the cue and lasts for the duration of that cue or until the end of the thick horizontal line following them.
- Eighth-note stems without noteheads are used to indicate where some boxed notation ideas conclude. The performer is to stop playing at that eighth-note regardless of where they are at in their boxed notation. (Example: m. 18 in Trumpets IV-VI).
- There is an option to stand for Trumpets I, IV-VI and all Tenor Trombones starting at m. 82. If utilized, performers remain standing until the end of the piece.
- There is a notated, optional 8va in the Trumpet I at starting at m. 94. Use of this is at the performer’s and conductor’s discretion.

Contact

Derek M. Jenkins
(563) 590-4975

derek@derekmjenkins.com
www.derekmjenkins.com

PERUSAL SCORE

Transposed Score

from "Dreams of America"

SWEET LAND OF LIBERTY

for Brass and Percussion

Derek M. Jenkins (b. 1986)
Jonesboro, AR - Summer 2020-Fall 2021
Kansas City, MO - Summer 2025

quietly confident; slowly blossoming (♩ = 62)

TRUMPET (B♭)

I

II

III

IV

V

VI

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

broadly; molto legato
pp

p

pp

pp

p

-

-

-

-

-

-

-

-

-

-

-

broadly; molto legato
pp

p

-

-

-

-

-

-

-

HORN (F)

I

II

III

IV

4/4

4/4

5/4

4/4

4/4

4/4

-

-

broadly; molto legato
pp

p

pp

pp

p

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

TENOR TROMBONE

I

II

III

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

BASS TROMBONE

I

II

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

EUPHONIUM

I

II

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

TUBA

I

II

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

SUSPENDED CYMBAL

I

II

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

CRASH CYMBALS

I

II

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

PERCUSSION

I

II

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

SNARE DRUM

I

II

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

BASS DRUM

I

II

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

4/4

4/4

5/4

4/4

4/4

4/4

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

1

2

3

4

[illegible]

A $\nabla \frac{4}{4}$ free time; excited; full of anticipation

3 - 5 sec. 3 - 5 sec. 6 - 8 sec. 3 - 5 sec.

I **X** *f* *p* *f* *p*

II *f* *p* *f* *p*

III *f* *p* *f*

TPT. IV *f* *p* asynchronous

V *p* asynchronous

VI *p* asynchronous

I **X** *f* *p* *f* *p*

II *f* *p* *f* *p*

HN. III *f* *p* *f* *p*

IV *f* *p* *f* *p*

A $\nabla \frac{4}{4}$ free time; excited; full of anticipation

3 - 5 sec. 3 - 5 sec. 6 - 8 sec. 3 - 5 sec.

I **X** *f* *p* *f* *p*

TBN. II *f* *p* *f* *p*

III *f* *p* *f* *p*

B.TBN. *f* *p* *f* *p*

I **X** *f* *p* *f* *p*

EUPH. II *f* *p* *f* *p*

I **X** *f* *p* *f* *p*

TUBA II *f* *p* *f* *p*

A $\nabla \frac{4}{4}$ free time; excited; full of anticipation

3 - 5 sec. 3 - 5 sec. 6 - 8 sec. 3 - 5 sec.

SUS. **X** *p* *p* *p*

CRASH

PERC.

S.D. *pp* *pp* *pp*

B.D. *f* *f* *p*

majestic; heroic (♩ = 132)

PERUSAL SCORE

TPT. I, II, III, IV, V, VI

HN. I, II, III, IV

TBN. I, II, III, B.TBN.

EUPH. I, II

TUBA I, II

SUS.

CRASH

PERC.

S.D.

B.D.

18 19 20 21 22 23

B with quiet excitement

B with quiet excitement

PERUSAL SCORE

with quiet excitement

B

with quiet excitement

B

31

PERUSAL SCORE

C

I

II

III

TPT.

IV

V

VI

HN.

I

II

III

IV

I

II

III

TBN.

B.TBN.

I

II

EUPH.

I

II

TUBA

I

II

SUS.

CRASH

PERC.

S.D.

B.D.

pp

mp

pp

straight mute

pp

solo

mf

pp

mp

solo

mp

solo

pp

legato

pp

legato

pp

legato

pp

sim.

p

sim.

p

sim.

p

solo

mp

pp

p

legato

pp

pp

mp

pp

p

pp

p

C

C

37

38

39

40

41

42

[illegible]

D majestic; heroic (♩ = 132)

PERUSAL COPY

TPT. I II III IV V VI

HN. I II III IV

TBN. I II III

B.TBN.

EUPH. I II

TUBA I II

SUS.

CRASH

PERC.

S.D.

B.D.

48 49 50 51 52

PERUSAL SCORE

TPT.

I $\frac{3}{4}$ *mf* $\frac{4}{4}$ *f* *pp*

II *mf* *f* *pp*

III *f* *pp*

IV *f* *f*

V *f*

VI *f*

HN.

I $\frac{3}{4}$ $\frac{4}{4}$ *f*

II *f*

III *f*

IV *f*

TBN.

I $\frac{3}{4}$ $\frac{4}{4}$ *f* *pp*

II *f* *pp*

III *f* *pp*

B.TBN. *f* *pp*

EUPH.

I $\frac{3}{4}$ $\frac{4}{4}$ *f*

II *f*

TUBA

I $\frac{3}{4}$ $\frac{4}{4}$ *f* *mp*

II *f* *pp*

SUS. $\frac{3}{4}$ $\frac{4}{4}$ *f* *mp*

CRASH

PERC.

S.D. *f* *mp*

B.D. *f* *mp*

53 54 55 56 57 58

E with quiet excitement

PERUSAL SCORE

65 66 67 68 69 70

PERPUSAL SCORE

71 72 73 74 75

PERUSAL COPY

TPT. I II III IV V VI

HN. I II III IV

TBN. I II III

B. TBN.

EUPH. I II

TUBA I II

SUS.

CRASH

PERC.

S.D.

B.D.

76 77 78 79

G

triumphant; celebratory

stand (opt.)

Score for Sweet Land of Liberty, featuring a variety of instruments including TPT., HN., TBN., B.TBN., EUPH., TUBA, SUS., CRASH, PERC., S.D., and B.D. The score is marked with a large 'PERUSAL COPY' watermark.

The score is divided into two systems, each starting with a key signature change to G major (indicated by a 'G' in a box) and a tempo/mood change to 'triumphant; celebratory'.

System 1 (Measures 80-82):

- TPT. (Trumpet):** I, II, III, IV, V, VI. Measures 80-82 show various melodic lines, including a 'stand (opt.)' instruction for measures 81 and 82.
- HN. (Horn):** I, II, III, IV. Measures 80-82 show various melodic lines.
- TBN. (Trumpet):** I, II, III. Measures 80-82 show various melodic lines.
- B.TBN. (Baritone):** Measures 80-82 show various melodic lines.
- EUPH. (Euphonium):** I, II. Measures 80-82 show various melodic lines.
- TUBA:** I, II. Measures 80-82 show various melodic lines.
- SUS. (Soprano Saxophone):** Measures 80-82 show various melodic lines.
- CRASH (Crash Cymbal):** Measures 80-82 show various melodic lines.
- PERC. (Percussion):** Measures 80-82 show various melodic lines.
- S.D. (Snare Drum):** Measures 80-82 show various melodic lines.
- B.D. (Bass Drum):** Measures 80-82 show various melodic lines.

System 2 (Measures 83-86):

- TPT. (Trumpet):** I, II, III, IV, V, VI. Measures 83-86 show various melodic lines, including a 'stand (opt.)' instruction for measures 83 and 84.
- HN. (Horn):** I, II, III, IV. Measures 83-86 show various melodic lines.
- TBN. (Trumpet):** I, II, III. Measures 83-86 show various melodic lines.
- B.TBN. (Baritone):** Measures 83-86 show various melodic lines.
- EUPH. (Euphonium):** I, II. Measures 83-86 show various melodic lines.
- TUBA:** I, II. Measures 83-86 show various melodic lines.
- SUS. (Soprano Saxophone):** Measures 83-86 show various melodic lines.
- CRASH (Crash Cymbal):** Measures 83-86 show various melodic lines.
- PERC. (Percussion):** Measures 83-86 show various melodic lines.
- S.D. (Snare Drum):** Measures 83-86 show various melodic lines.
- B.D. (Bass Drum):** Measures 83-86 show various melodic lines.

Measures 80, 81, 82, 83, 84, 85, 86 are indicated at the bottom of the page.

PERUSAL SCORE

I

II

III

TPT.

IV

V

VI

I

II

HN.

III

IV

I

TBN. II

III

B.TBN.

I

EUPH.

II

I

TUBA

II

SUS.

CRASH

PERC.

S.D.

B.D.

87

88

89

90

91

92

93

H

opt. 8^{va} al fine

TPT.

HN.

TBN.

B.TBN.

EUPH.

TUBA

SUS.

CRASH

PERC.

S.D.

B.D.

94

95

96

97

98

99

100

poco rit. al fine

PERUSAL SCORE

TPT. I II III IV V VI

HN. I II III IV

TBN. I II III

B.TBN.

EUPH. I II

TUBA I II

SUS.

CRASH

PERC.

S.D.

B.D.

101 102 103 104