

Thousand Mile Eyes

Mark Fabio
for
SYMPHONIC BAND

Instrumentation

1 Full Score	3 B \flat Trumpet 1	1 Marimba
3 Flute 1	3 B \flat Trumpet 2	1 Percussion 1 (Snare Drum, Triangle)
3 Flute 2	3 B \flat Trumpet 3	2 Percussion 2 (Bass Drum, Tambourine, Suspended Cymbal)
1 Oboe 1	2 F Horn 1	1 Percussion 3 (4 Tomtoms, 2 Congas)
1 Oboe 2	2 F Horn 2	1 Percussion 4 (Suspended Cymbal, Tambourine, Castanets, Snare Drum, Bass Drum)
2 Bassoon	2 Trombone 1	1 Percussion 5 (Tam-tam, China Cymbal, Suspended Cymbal, Crash Cymbals)
4 B \flat Clarinet 1	2 Trombone 2	
4 B \flat Clarinet 2	2 Trombone 3	
4 B \flat Clarinet 3	2 Euphonium T.C.	
2 E \flat Alto Saxophone 1	3 Euphonium B.C.	
2 E \flat Alto Saxophone 2	4 Tuba	
2 B \flat Tenor Saxophone	1 Timpani	
1 E \flat Baritone Saxophone	1 Orchestra Bells	
	1 Xylophone	

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About the Composer

Mark Fabio is a middle school band director from Basking Ridge, New Jersey. He has been writing music for over ten years and studied mainly with Robert Aldridge (2003 Guggenheim Award recipient) from Montclair State University.

Program Notes

Thousand Mile Eyes was inspired by a statue at the Vietnam War Memorial in Holmdel, New Jersey. A soldier emerged from battle with a nurse and a wounded soldier. Under his helmet were empty spaces where the eyes would be, a graphic representation of the “thousand-yard stare” or “thousand-mile stare” that is symptomatic of shell-shock, battle fatigue, or PTSD. *Thousand Mile Eyes* is a tone poem that describes the lives and extreme emotions of the soldiers in Vietnam in a series of tonal images.

Performance Notes

The solo bass clarinet should breathe after the entrance of the section in measure 186. Optional cued notes are placed in several brass parts. You will find that the compound meters are always divided in the same pattern: all 7/8 measures are 2+2+3, all 5/8 measures are divided 3+2, and all 9/8 measures are divided 3+2+2+2. Percussionists who have directions to play with rods may substitute any clicking sound, even bundles of chopsticks or two drumsticks held on top of each other. Ideally, Percussion 3 will set up on the outside left of the section for a stereo effect.

Thousand Mile Eyes

Mark Fabio

Mysterioso ♩ = 132

8

Flute 1 2

Oboe 1 2

Bassoon

B♭ Clarinet 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 2 3

F Horn 1 2

Trombone 1 2 3

Euphonium

Tuba

Timpani
F, C, D♯, E♭

Orchestra Bells

Xylophone

Marimba

Percussion 1
S. D. on rim with rods
p

Percussion 2
B. D. on rim with rods
p

Percussion 3
Tomtoms on rim with rods
p

Percussion 4
Sus. Cym. on bell
p *mp* *mf*

Percussion 5
Tamtam
mf

China Cym.
p

9

Fl. 1/2

Ob. 1/2

Bsn.

B♭ Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

solo mf

mp *mf* *p*

solo mp *mf* *p*

solo mp *mf* *p*

solo mf *p*

f

9 10 11 12 13 14 15 16

Tpt. 1/2/3

Hr. 1/2

Tbn. 1/2/3

Euph.

Tba.

solo mf *p*

Timp.

Bells

Xyl.

Mba.

Perc. 1/2/3/4/5

mf *ppp*

to Tamtam

mf

17 *tutti mf* *f* *p* *a2* *ff* *ff* *p* **24**

Fl. 1 2

Ob. 1 2 *a2* *mf* *f* *fp* *ff* *p*

Bsn. *f* *fp* *ff* *mf*

1 *tutti* *mf* *f* *fp* *ff* *p*

B♭ Cl. 2 *mf* *f* *fp* *ff* *p*

3 *mf* *f* *fp* *ff* *mf*

B. Cl. *f* *fp* *ff* *mf*

A. Sax. 1 2 *a2* *f* *fp* *ff* *p*

T. Sax. *f* *fp* *ff* *p*

Bar. Sax. *f* *fp* *ff* *p*

17 18 19 20 21 22 23 **24** 25

1 *ff* *p*

Tpt. 2 *a2* *ff* *p*

3 *ff* *p*

1 *tutti* *a2* *mf* *f* *fp* *ff* *p*

Hn. 2 *ff* *p*

1 2 *a2* *ff* *p*

Tbn. 3 *ff* *p*

Euph. *ff* *p*

Tba. *ff* *p*

Timp. *f* *ff* *mp*

Bells

Xyl.

Mba.

1 *mf* *f* *p* *ff* *mp*

2 *mf* *f* *p* *ff* *mp*

Perc. 3 *mf* *f* *p* *ff* *mp* Congas

4 *mf* *f* *p* *ff* *mp*

5 *mp* *mf* *mp* *to China Cym.*

26

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

26 27 28 29 30 31 32 33

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Bells

Xyl.

Mba.

Perc. 1 2 3 4 5

The image shows a page of a musical score for a full orchestra, covering measures 26 through 33. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones) and strings (Violins, Violas, Cellos, Double Basses) are at the top. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) is in the middle. The percussion section (Timpani, Bells, Xylophone, Mallet Bass, and five Percussion parts) is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, mp). A large, semi-transparent watermark is visible across the page.

34 36

Fl. 1 2 *mf* *f* *p*

Ob. 1 2 *mf*

Bsn. *mf*

B. Cl. 1 2 3

A. Sax. 1 2 *f* *pp*

T. Sax. *f* *pp* *mf*

Bar. Sax. *f* *mp*

Tpt. 1 2 3 *mp* *mf* *mf* *f* *mf* *mf*

Hn. 1 2 *mp* *mf* *f* *f* *f* *mf*

Tbn. 1 2 3 *p < f* *mf* *mf*

Euph. *p < f* *mf*

Tba. *mf*

Timp. *mf* *f* *mf*

Bells

Xyl.

Mba.

Perc. 1 2 3 4 5

42 43 44 45 46 47 48

rit. $\text{♩} = 78$

Fl. 1 2
 Ob. 1 2
 Bsn.
 B^b Cl. 2
 3
 B. Cl.
 A. Sax. 1 2
 T. Sax.
 Bar. Sax.
 Tpt. 1 2 3
 Hn. 1 2
 Tbn. 1 2 3
 Euph.
 Tba.
 Timp.
 Bells
 Xyl.
 Mba.
 Perc. 1 2 3 4 5

mf, *f*, *ff*, *rit.*, $\text{♩} = 78$

F, B^b, C, F

to Toms

China Cym.

to Tamtam

57 *mf* *tutti* *accel.* *solo* *f* *mp*

Fl. 1 2

Ob. 1 2 *a2* *p* *mf* *f*

Bsn. *p* *mf* *f* *mp* *mf* *mp*

B♭ Cl. 1 2 3 *p* *mf* *f* *mp* *mf* *mp*

B. Cl. *p* *mf* *f* *mp* *mf* *mp*

A. Sax. 1 2

T. Sax.

Bar. Sax.

57 58 59 60 61 62 63 64 65

Tpt. 1 2 3 *mf* *smoothly* *f* *a2 smoothly* *mf* *f*

Hn. 1 2 *mp* *mf* *mp* *f*

Tbn. 1 2 3 *mp* *mf* *mp*

Euph. *mp* *mf* *mp*

Tba. *mp* *mf* *mp*

Timp.

Bells *mp*

Xyl. *mp* *mf*

Mba. *mp* *mf*

Perc. 1 2 3 4 5

66 Tempo I ♩ = 132

70 Moderato ♩ = 92

rit.

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hr. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Bells

Xyl.

Mba.

Perc. 1 2 3 4 5

on head

Toms

f *ff* *f* *mf*

tutti *a2* *rit.*

Fl. 1 2 *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Ob. 1 2 *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Bsn. *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

B♭ Cl. 1 2 3 *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

B. Cl. *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

A. Sax. 1 2 *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

T. Sax. *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Bar. Sax. *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

76 77 78 79 80 81 82 83

Tpt. 1 2 3 *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Hn. 1 2 *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Tbn. 1 2 3 *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Euph. *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Tba. *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Timp. *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Bells *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Xyl. *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Mba. *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

Perc. 1 2 3 4 5 *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *mp* *dim.* *p* *pp*

to Sus. Cym. Sus. Cym. to China Cym.

84

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

84 85 86 87 88 89 90

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Bells

Xyl.

Mba.

Perc. 1 2 3 4 5

cresc. poco a poco

p *mf*

mp

Tamb.

p *cresc. poco a poco*

Fl. 1/2
Ob. 1/2
Bsn.

1
B♭ Cl. 2
3
B. Cl.
A. Sax. 1/2
T. Sax.
Bar. Sax.

91 92 93 94 95 96 97 98 99
1
Tpt.
2
3
Hn. 1/2

1/2
Tbn.
3
Euph.
Tba.

Timp.
Bells
Xyl.
Mba.

1
2
Perc. 3
4
5
China Cym. Sus. Cym.

Fl. 1 2

Ob. 1 2

Bsn.

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Bells

Xyl.

Mba.

Perc. 1 2 3 4 5

to Triangle

to Tambourine

to Castanets

ff *mf*

109

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Bells

Xyl.

Mba.

Perc. 1 2 3 4 5

109 110 111 112 113 114 115 116

solo mp

f

Tri. mp

Tamb. f mp

117 *tutti* **118**

Fl. 1 2 *mp* *f* *ff*

Ob. 1 2 *ff* *mf* *a2*

Bsn. *f* *ff*

1 *tutti* *mp* *f* *ff* *mf*

B[♭] Cl. 2 *mp* *f* *ff* *mf*

3 *mp* *f* *ff* *mf*

B. Cl. *f* *ff* *mf*

A. Sax. 1 2 *mp* *mf* *f* *ff*

T. Sax. *mp* *mf* *f* *ff*

Bar. Sax. *f* *ff*

117 **118** 119 120 121 122 123 124 125

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp. *ff* F, B[♭], C, D

Bells

Xyl. *f* *ff*

Mba. *ff*

1 *f* *ff* *mf*

2 *f* *ff* *mf*

Perc. 3 *mf*

4 Cast. *mf*

5

126

131

Fl. 1/2

Ob. 1/2

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Sax. 1/2

T. Sax.

Bar. Sax.

126

127

128

129

130

131

132

133

Tpt. 1

Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Timp.

Bells

Xyl.

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

to S. D.

134

Fl. 1 2

Ob. 1 2

Bsn.

1

B^b Cl. 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

138

Dynamic markings: *p*, *ff*, *f*, *mf*

134 135 136 137 138 139 140 141

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Bells

Xyl.

Mba.

Perc. 1 2 3 4 5

137 *tutti*

Dynamic markings: *mf*, *ff*, *f*, *mf*, *mf*, *S. D. on rim*

142 143 144 145 146 147 148 149 150

Fl. 1 2 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Ob. 1 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Bsn. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f*

B♭ Cl. 2 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f*

3 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f*

B. Cl. *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f*

A. Sax. 1 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

T. Sax. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Bar. Sax. *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tpt. 2 3 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Hn. 1 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tbn. 3 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Euph. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Tba. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Timp. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Bells

Xyl.

Mba.

1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Perc. 3 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

4 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

5 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

to B. D.

151 (3+2)

This page of a musical score features 17 staves for various instruments and percussion. The music is written in 3/8 time with a key signature of one sharp (F#). The score includes dynamic markings such as *f*, *ff*, *p*, and *ff* (fortissimo). A large watermark is visible across the center of the page. The instruments are listed on the left side of the staves: Fl. 1 & 2, Ob. 1 & 2, Bsn., B. Cl. 1 & 2, B. Cl. 3, A. Sax. 1 & 2, T. Sax., Bar. Sax., Tpt. 1 & 2, Hn. 1 & 2, Tbn. 1 & 2, Euph., Tba., Timp., Bells, Xyl., Mba., Perc. 1, 2, 3, 4, 5. The score is divided into measures 151 through 159. Measure 156 is highlighted with a box. There are also some performance instructions like 'to S.D.' and 'S.D.'.

160 162

Fl. 1/2 *p* *ff* *p* *a2* *mp*

Ob. 1/2 *p* *ff* *p* *a2* *mp*

Bsn. *p* *ff* *p* *mp*

1 *p* *ff* *p* *mp*

B♭ Cl. 2 *p* *ff* *p* *mp*

3 *p* *ff* *p* *mp*

B. Cl. *p* *ff* *p* *mp*

A. Sax. 1/2 *p* *ff* *a2* *p* *mp*

T. Sax. *p* *ff* *p* *mp*

Bar. Sax. *p* *ff* *p* *mp*

160 162 163 164 165 166 167

1 *p* *ff* *p* *mp*

2 *p* *ff* *p* *mp*

3 *p* *ff* *p* *mp*

Hn. 1/2 *p* *ff* *a2* *p* *mp*

1 *p* *ff* *p* *mp*

2 *p* *ff* *p* *mp*

3 *p* *ff* *p* *mp*

Euph. *p* *ff* *p* *mp*

Tba. *p* *ff* *p* *mp*

Timp. *p* *ff* *p* F, A, C, E

Bells *p* *ff* *p*

Xyl. *p* *ff* *p*

Mba. *p* *ff* *p*

1 *p* *ff* *p*

2 *p* *ff* *p* *mp*

Perc. 3 *p* *ff* *p* *mp*

4 *p* *ff* *p*

5 *p* *ff* *p*

This page contains a musical score for 25 measures, starting at measure 184 and ending at measure 190. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** 1 and 2 staves. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *a2* and *f*.
- Oboe (Ob.):** 1 and 2 staves. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f* and *tutti a2*.
- Bassoon (Bsn.):** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Bass Clarinet (B. Cl.):** 1, 2, and 3 staves. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f* and *tutti*.
- Alto Saxophone (A. Sax. 1/2):** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f* and *a2*.
- Tenor Saxophone (T. Sax.):** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Baritone Saxophone (Bar. Sax.):** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Trumpet (Tpt.):** 1, 2, and 3 staves. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f* and *a2*.
- Horn (Hn.):** 1 and 2 staves. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f* and *a2*.
- Tuba (Tbn.):** 1, 2, and 3 staves. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Euphonium (Euph.):** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Tuba (Tba.):** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Timpani (Timp.):** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Bells:** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Xylophone (Xyl.):** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Mallets (Mba.):** 1 staff. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.
- Percussion (Perc.):** 1, 2, 3, 4, and 5 staves. Measures 184-185 feature a melody marked *f*. From measure 186, the part is marked *f*.

191

Fl. 1 2 *ff* *fff*

Ob. 1 2 *ff* *fff*

Bsn. *ff* *fff*

B. Cl. 1 *ff* *fff*

B. Cl. 2 *ff* *fff* *div.*

B. Cl. 3 *ff* *fff*

A. Sax. 1 2 *ff* *fff* *a2*

T. Sax. *ff* *fff*

Bar. Sax. *ff* *fff*

191 192 193 194 195 196 197

Tpt. 1 *ff* *fff*

Tpt. 2 3 *ff* *fff* *a2*

Hr. 1 2 *ff* *fff* *a2*

Tbn. 1 2 *ff* *fff*

Tbn. 3 *ff* *fff*

Euph. *ff* *fff*

Tba. *ff* *fff*

Timp. *ff* *fff*

Bells *ff* *fff*

Xyl. *ff* *fff*

Mba. *ff* *fff*

Perc. 1 *ff* *fff*

Perc. 2 *ff* *fff*

Perc. 3 *ff* *fff*

Perc. 4 *ff* *fff*

Perc. 5 *ff* *fff*

SAMPLE

More Band Music from LudwigMasters

Beginning Band

Acadia March	Terry White	Gr. 1	50100244
The Age of Sail	Aric Branchfield	Gr. 1½	50100245
Chorale for Band	Terry White	Gr. 1	50100246
Seawall	Kelly Bennette	Gr. 1	50100247
Uno Montuno for Band!	David Martin	Gr. 1	50100249

Developing Band

I'll Sail My Ship Alone	Clarence Barber	Gr. 2½	50100251
Just Passin' Thru	Robert Spicer	Gr. 2½	50100252
Revelry	Bud Caputo	Gr. 2½	50100264
This Land Is Your Land	Woody Guthrie, arr. Gene Milford	Gr. 2	50100250
A Winter Flourish for Wenceslas	Travis J. Weller	Gr. 2	50100248

Concert Band

American Revolutionary War Medley	Traditional, arr. Jari Villanueva	Gr. 3	50100253
Hot Donut Express	David Bobrowitz	Gr. 3	50100254
If You See Dolphins (You've Gone Too Far)	Chris Campbell	Gr. 3	50100255
Lusitania	Chandler Comer	Gr. 3	50100256
Mercury (March)	Karl L. King, arr. Gene Milford	Gr. 3	50100257
Remember the Little Things	Jeremy S. Martin	Gr. 3½	50100258
Tropical Smoothie	David Bobrowitz	Gr. 3	50100259
U. S. S. Kearsarge (March)	Kelly Bennette	Gr. 3	50100260
The Walls Came A-Tumblin' Down	American Spiritual, arr. Keith S. Andrews	Gr. 3	50100261
World War I Medley	Judge, Williams, Powell, arr. Villanueva	Gr. 3	50100262

Symphonic Band

The Barbershop Quartet	James Territo	Gr. 4	50100263
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