

Interstate 90

Alan Shulman
(1915-2002)

Edited by Adam Michlin

for
SYMPHONIC BAND

Instrumentation

1 Full Score	1 E, Alto Clarinet	2 Trombone 1
3 Flute 1	2 B, Bass Clarinet	2 Trombone 2
3 Flute 2	2 E, Alto Saxophone 1	2 Trombone 3
1 Piccolo	2 E, Alto Saxophone 2	2 Trombone 4
1 Oboe 1	2 B, Tenor Saxophone	2 Euphonium T.C.
1 Oboe 2	1 E, Baritone Saxophone	3 Euphonium B.C.
1 Bassoon 1	3 B, Trumpet 1	4 Tuba
1 Bassoon 2	3 B, Trumpet 2	1 String Bass
1 E, Clarinet	3 B, Trumpet 3	1 Timpani
4 B, Clarinet 1	1 F Horn 1	2 Snare Drum, Triangle, Suspended Cymbal
4 B, Clarinet 2	1 F Horn 2	1 Crash Cymbals
4 B, Clarinet 3	1 F Horn 3	1 Bass Drum
	1 F Horn 4	1 Xylophone

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PUBLICATIONS

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About the Composer

American composer, cellist and arranger **Alan Shulman** was born in Baltimore, June 4, 1915. Shulman's early studies were with Bart Wirtz (cello) and Louis Cheslock (harmony) at the Peabody Conservatory. From 1932-37 he attended the Juilliard School where he was a fellowship student, studying cello with Felix Salmond and composition with Bernard Wagenaar. While still a student, he composed music for the American Children's Theatre production of Hans Christian Anderson's *The Chinese Nightingale*. After graduating, he continued his cello studies with Emanuel Feuermann and composition with Paul Hindemith.

Shulman taught cello at Sarah Lawrence College, Juilliard, SUNY-Purchase, Johnson State College (VT) and the University of Maine until his retirement in 1987. He was made a Chevalier du Violoncelle by the Eva Janzer Cello Center at Indiana University in 1997. Alan Shulman died July 10, 2002 at a nursing home in Hudson, New York. He is survived by his sons Jay Shulman, a cellist, and Marc Shulman, a guitarist; and daughters Laurie Shulman, a program annotator and author, and Lisa Shulman.

Interstate 90

Alan Shulman
ed. Adam Michlin

Crisply $\text{♩} = 138$

9

Flute 1 2

Piccolo

Oboe 1 2

Bassoon 1 2

E♭ Clarinet

B♭ Clarinet 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2 3 4

Euphonium

Tuba

String Bass

Timpani

Snare Drum S. D.

Triangle

Suspended Cymbal

Crash Cymbals

Bass Drum

Xylophone

p *mf* *f* *cresc.* *stacc.* *a2* *pizz.*

1 2 3 4 5 6 7 8 9 10

11 17 a2

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

11 12 13 14 15 16 17 18 19 20 21

1. straight mute 2. open

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3/4

Euph.

Tba.

St. B.

Timp.

S. D. Tri. Sus. Cym.

Xyl.

p, *mf*, *f*, *a2*, *cresc.*, *div.*, *8va*

22 23

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

22 23 24 25 26 27 28 29 30 31 solo (muted) 32

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba.

St. B.

Timp.

S. D. Tri. Sus. Cym.

Xyl.

p *mf* *cresc.* *f* *loco* *mf* *p* *f* *mf* *p* *f* *p* *mf* *p*

This block contains the musical score for measures 33 through 43 for the following instruments:

- Fl. 1, 2
- Picc.
- Ob. 1, 2
- Bsn. 1, 2
- E♭ Cl.
- B♭ Cl. 1, 2, 3
- Alt. Cl.
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- Bar. Sax.

Measures 33-38 show a gradual increase in dynamics, with woodwinds playing a melodic line and brass providing harmonic support. Measure 39 is highlighted with a box. Measures 40-43 show the continuation of these parts, with dynamic markings such as *f*, *mf*, and *cresc.*.

This block contains the musical score for measures 33 through 43 for the following instruments:

- Tpt. 1, 2, 3
- Hn. 1, 2, 3, 4
- Tbn. 1, 2, 3, 4
- Euph.
- Tba.
- St. B.
- Timp.
- S. D.
- Tri.
- Sus. Cym.
- Cr. Cym.
- Xyl.

Measures 33-38 feature brass instruments playing rhythmic patterns and chords, often with dynamic markings like *cresc.*, *a2*, and *mf*. Measure 39 is highlighted with a box. Measures 40-43 show the brass instruments continuing their rhythmic accompaniment, with woodwinds playing a melodic line in the background.

44

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

44 *tutti* 45 46 47 48 49 50 51 52 53

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3/4

Euph.

Tba.

St. B.

Timp.

S. D. Tri. Sus. Cym.

Cr. Cym.

f *p*

54 55 56 57 58 59 60 61 62 63 64

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba.

St. B.

Timp.

S. D.
Tri.
Sus. Cym.

sfz

p

mf

p stacc.

cresc.

f

p

cresc.

mf

p

cresc.

mf

p

mf

p

mf

mf

mf

65

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

65 66 67 68 69 70 71 72 73 74 75 76

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3/4

Euph.

Tba.

St. B.

Timp.

S. D. Tri. Sus. Cym.

Xyl.

p *p stacc.* *f* *mf* *f* *f* *p* *a2* *p* *p* *cresc.* *cresc.* *a2* *mf* *mf* *p* *p* *p* *p* *p* *mf* *mf* *mf* *p* *p* *f* *f* *f* *p*

77

Fl. 1/2 *mf*

Picc. *mf*

Ob. 1/2 *mf*

Bsn. 1/2 *p*

E♭ Cl. *mf* *div. 8va-* *loco*

B♭ Cl. 1 *mf* *p*

2/3 *p*

Alt. Cl. *mf* *p*

B. Cl. *mf* *p*

A. Sax. 1/2 *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

77 78 79 80 81 82 83 84 85 86 87 88

Tpt. 1/2 *mf* *mp solo (open)*

3 *mp*

Hn. 1/2 *mf* *a2 mp*

3/4 *mf* *a2 mp*

Tbn. 1/2 *mf*

3/4 *mf*

Euph. *mf*

Tba. *p*

St. B. *p*

Timp.

S. D. Tri. Sus. Cym. *mf* Tri. *mf*

Xyl. *mf*

89

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

Picc. *mf*

Ob. 1/2 *soli* *f* *mf*

Bsn. 1/2 *mf* *mf*

E♭ Cl. *soli* *f* *mf*

B♭ Cl. 1 *mf*

2/3 *mf*

Alt. Cl. *mf* *mf*

B. Cl. *mf* *mf*

A. Sax. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

89 90 91 92 93 94 95 96 97 98 99

Tpt. 1/2 *mf* *mf*

3 *mf*

Hn. 1/2 *soli* *mf* *f* *mf*

3/4 *soli* *mf* *f* *mf*

Tbn. 1/2 *mf*

3/4 *mf*

Euph. *solo* *mf* *f*

Tba. *mf*

St. B. *mf*

Timp.

Perc. 1 Sus. Cym. *pp* *mf* S. D. *p*

Xyl. *mf*

100

Fl. 1 2 *gliss.*

Picc. *gliss.*

Ob. 1 2 *gliss.*

Bsn. 1 2

E♭ Cl. *gliss.*

B♭ Cl. 1 *mf*

2 3 *mf*

3. *mf*

Alt. Cl. *mf*

B. Cl. *mf*

A. Sax. 1 2

T. Sax.

Bar. Sax.

100 101 102 103 104 105 106 107 108 109 110

Tpt. 1 2 3

Hn. 1 2 *a2*

3 4 *a2* *cresc.*

Tbn. 1 2 *p* *cresc.*

3 4 *p* *cresc.*

Euph. *tutti* *p*

Tba.

St. B.

Timp.

Perc. 1

Xyl. *gliss.*

111 112 113 114 115 116 117 118 119 120 121

Fl. 1 2 *f* *f* *f* *f* *mf* *cresc. molto*

Picc. *f* *f* *f* *f* *mf* *cresc. molto*

Ob. 1 2 *f* *f* *f* *f* *mf* *cresc. molto*
a2

Bsn. 1 2 *ff* *ff* *ff* *ff* *p* *cresc. molto*

E♭ Cl. *f* *f* *f* *f* *mf* *cresc. molto*

B♭ Cl. 1 *f* *f* *f* *f* *mf* *cresc. molto*

2 3 *f* *f* *f* *f* *mf* *cresc. molto*

Alt. Cl. *ff* *ff* *ff* *ff* *p* *cresc. molto*

B. Cl. *ff* *ff* *ff* *ff* *p* *cresc. molto*

A. Sax. 1 2 *f* *f* *f* *f* *p* *cresc. molto*

T. Sax. *f* *f* *f* *f* *p* *cresc. molto*

Bar. Sax. *f* *f* *f* *f* *p* *cresc. molto*

Tpt. 1 2 *f* *f* *f* *f* *p* *cresc. molto*

3 *f* *f* *f* *f* *p* *cresc. molto*

Hn. 1 2 *f* *f* *f* *f* *p* *cresc. molto*

3 4 *f* *f* *f* *f* *p* *cresc. molto*

Tbn. 1 2 *ff* *ff* *ff* *ff* *a2* *p* *cresc. molto*

3 4 *ff* *ff* *ff* *ff* *a2* *p* *cresc. molto*

Euph. *ff* *ff* *ff* *ff* *p* *cresc. molto*

Tba. *ff* *ff* *ff* *ff* *p* *cresc. molto*

St. B. *ff* *ff* *ff* *ff* *p* *cresc. molto*

Timp. *ff* *ff* *ff* *ff* *poco* *f* *fp* *pp*

Perc. 1 *ff* *ff* *ff* *ff* *poco* *f* *fp* *pp*

Cr. Cym. *ff* *ff* *ff* *ff* *poco* *f* *fp* *pp*

B. D. *ff* *ff* *ff* *ff* *poco* *f* *fp* *pp*

122

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

122 123 124 125 126 127 128 129 130 131 132

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba.

St. B.

Timp.

Perc. I

B. D.

Xyl.

p *mf* *f* *cresc.* *stacc.* *a2* *pizz.*

133

Fl. 1/2 *p* *mf*

Picc. *mf*

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

Bsn. 1/2 *mf*

E♭ Cl. *p* *mf*

B♭ Cl. 1 *f* *mf* *div. 8va*

2/3 *f*

Alt. Cl. *p* *mf*

B. Cl. *p* *mf*

A. Sax. 1/2 *a2* *p* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

133 134 135 136 137 138 139 140 141 142 143

Tpt. 1/2 *solo (muted)* *p* *mf*

3

Hn. 1/2 *cresc.* *a2* *mf* *p* *mf*

3/4 *cresc.* *a2* *mf* *p* *mf*

Tbn. 1/2 *p* *mf*

3/4 *p* *mf*

Euph. *p* *mf*

Tba. *mf*

St. B. *mf*

Timp. *mf*

Perc. 1 *mf* *p* *mf*

Xyl. *f* *mf*

144 145

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

144 145 146 147 148 149 150 151 152 153 *solo* (muted) 154

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3/4

Euph.

Tba.

St. B.

Timp.

Perc. 1

Xyl.

p *mf* *f* *cresc.* *loco* *mf* *p* *f* *mf* *p* *f* *p* *mf* *p* *mf* *p*

155

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

155 156 157 158 159 160 161 162 163 164 165

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3/4

Euph.

Tba.

St. B.

Timp.

Perc. 1

Cr. Cym.

Xyl.

f *mf* *ff* *cresc.* *a2*

166

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

166 tutti 1. muted a2 p 167 168 169 170 171 172 173 174 175

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba.

St. B.

Timp.

Perc. 1

Cr. Cym.

f p

176 177 178 179 180 181 182 183 184 185 186

Fl. 1 2 *sfz*

Picc. *sfz*

Ob. 1 2 *sfz*

Bsn. 1 2 *p* *mf*

E♭ Cl. *sfz*

B♭ Cl. 1 *p stacc.* *cresc.* *f*

2 3 *p stacc.* *cresc.* *f*

Alt. Cl. *sfz*

B. Cl. *sfz*

A. Sax. 1 2 *p* *cresc.* *mf*

T. Sax. *p* *cresc.* *mf*

Bar. Sax. *p* *cresc.* *mf*

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba. *p* *mf*

St. B. *p* *mf*

Timp. *p* *mf*

Perc. 1 *p* *mf*



Musical score for an orchestral ensemble, measures 187 through 198. The score is arranged in systems for various instruments. The key signature has two flats (B-flat and E-flat). The time signature is 2/2.

187 **188** **189** **190** **191** **192** **193** **194** **195** **196** **197** **198**

Fl. 1/2: Rests in 187-196; *p* notes in 197-198.
Picc.: Rests in 187-196; *p* notes in 197-198.
Ob. 1/2: *p stacc.* notes in 187-196; *f* notes in 197-198.
Bsn. 1/2: *p* notes in 187-196; *mf* notes in 197-198.
E^b Cl.: Rests in 187-196; *p* notes in 197-198.
B^b Cl. 1: Rests in 187-196; *f* notes in 197-198.
B^b Cl. 2/3: Rests in 187-196; *f* notes in 197-198.
Alt. Cl.: Rests in 187-196; *p* notes in 197-198.
B. Cl.: Rests in 187-196; *p* notes in 197-198.
A. Sax. 1/2: Rests in 187-196; *p* notes in 197-198.
T. Sax.: Rests in 187-196; *p* notes in 197-198.
Bar. Sax.: Rests in 187-196; *p* notes in 197-198.
Tpt. 1/2: Rests in 187-196; *p* notes in 197-198.
Tpt. 3: Rests in 187-196; *p* notes in 197-198.
Hn. 1/2: *p* notes in 187-196; *cresc.* in 191; *a2* and *mf* in 197-198.
Hn. 3/4: *p* notes in 187-196; *cresc.* in 191; *a2* and *mf* in 197-198.
Tbn. 1/2: Rests in 187-196; *p* notes in 197-198.
Tbn. 3/4: Rests in 187-196; *p* notes in 197-198.
Euph.: Rests in 187-196; *p* notes in 197-198.
Tba.: Rests in 187-196; *p* notes in 197-198.
St. B.: *p* notes in 187-196; *mf* notes in 197-198.
Timp.: *p* notes in 187-196; *mf* notes in 197-198.
Perc. 1: *p* notes in 187-196; *mf* notes in 197-198.
Xyl.: Rests in 187-196; *f* notes in 197-198.

199 200 201 202 203 (1. open) 204 205 fff 206 207 208 209 210

Fl. 1 2 *cresc.* *f* *fff*

Picc. *cresc.* *f* *fff*

Ob. 1 2 *cresc.* *f* *fff* *a2* *fp* *cresc.* *fff*

Bsn. 1 2 *cresc.* *f* *fff* *a2* *fp* *cresc.* *fff*

E♭ Cl. *cresc.* *f* *fff*

B♭ Cl. 1 *cresc.* *f* *fp* *cresc.* *fff* *a2*

2 3 *cresc.* *f* *fp* *cresc.* *fff*

Alt. Cl. *cresc.* *f* *fp* *cresc.* *fff*

B. Cl. *cresc.* *f* *fp* *cresc.* *fff*

A. Sax. 1 2 *cresc.* *f* *fff* *a2* *fp* *cresc.* *fff*

T. Sax. *cresc.* *f* *fff* *fp* *cresc.* *fff*

Bar. Sax. *cresc.* *f* *fff* *fp* *cresc.* *fff*

Tpt. 1 2 *f* *fff* *fp* *div.* *fff*

3 *f* *fff* *fp* *fff*

Hn. 1 2 *cresc.* *f* *fff* *a2* *fp* *cresc.* *fff*

3 4 *cresc.* *f* *fff* *a2* *fp* *cresc.* *fff*

Tbn. 1 2 *cresc.* *f* *fff* *a2* *fff* *fff* *a2*

3 4 *cresc.* *f* *fff* *a2* *fff* *fff* *a2*

Euph. *cresc.* *f* *fff* *fp* *cresc.* *fff*

Tba. *cresc.* *f* *fff* *fp* *cresc.* *fff*

St. B. *cresc.* *f* *fff* *pizz.* *fff*

Timp. *fff* *fff*

Perc. 1 *mf* *fp* *cresc.* *fff*

Cr. Cym. *fff*

B. D. *fff*

Xyl. *fff*

50100324 *mp* *f*

Selected Concert Band Publications

ENSEMBLE WORKS

ADAMS, ALTON

Schissel, Loras John

50100306 Governor's Own, The (Grade 4)

Alton Adams was the first black bandmaster in the United States Navy... and perhaps the most popular. His bands were celebrated across the United States during his service years. He eventually rose to political prominence in the U. S. Virgin Islands.

BOYSEN, ANDREW

M915002 Song for Lyndsay (Grade 4)

Provide a marvelous repose on your next concert program with this lyrical ballad. Written with the beauty only a mature writer can bring to the table, Song for Lyndsay is in essence a simple love song. Solos for French horn, flute and an integral piano part contribute to the timeless beauty and lyricism of this moving piece. While extremely accessible to bands at medium levels, it retains the sophistication of a much more difficult work.

BRAHMS, JOHANNES

Barber, Clarence/ Buehlan, Barbara

50130010 Blessed Are They (flex band) (Grade 3)

Johannes Brahms was not a religious man in the usual sense of the term, so it should be of no surprise that when he wrote the German Requiem; it did not follow the prescribed five movement form of the traditional requiem mass, but instead contained seven movements. The first time Brahms combined orchestra with chorus and soloists, it is considered to be his choral masterwork. While the style is unabashedly romantic with all the depth and beauty associated with the music of Brahms, the form is clearly influenced by Handel and reflects Brahms' intensive study of earlier masters. Blessed Are They is the sublime first movement of the German Requiem; and the original version pairs the chorus with the orchestra to create a heavy, somber mood. This skillfully crafted arrangement for flexible instrumentation, edited by Clarence Barber, makes this work playable by as few as five players up to large bands and orchestras, and everything in between.

BRAHMS, JOHANNES

Buehlman, Barbara

10100145 Blessed Are They (Grade 3)

Johannes Brahms was not a religious man in the usual sense of the term, so it should be of no surprise that when he wrote the "German Requiem," it did not follow the prescribed five movement form of the traditional requiem mass, but instead contained seven movements. The first time Brahms combined orchestra with chorus and soloists, it is considered to be his choral masterwork. While the style is unabashedly romantic with all the depth and beauty associated with the music of Brahms, the form is clearly influenced by Handel and reflects Brahms' intensive study of earlier masters. "Blessed Are They" is the sublime first movement of the "German Requiem," and the original version pairs the chorus with the orchestra to create a heavy, somber mood. This skillfully crafted arrangement for concert band has become a staple in literature for developing bands.

DUFFY, THOMAS C

10100316 Snakes! (Grade 3)

This Duffy work by has become a huge hit with bands across the country. While exposing students to some aleatoric elements and unusual sound production, it is a solid piece of music accessible to groups from good middle schools to university and community groups. A solid player and crowd pleaser.

ELGAR, EDWARD

Retford, M.J./ Reed, Alfred

M907002 Pomp and Circumstance March No. 1 for Band (Grade 4)

The most well-known of the Elgar's six marches, March No. 1 in D was completed in July 1901. Its central melody hails from before these dates, and as Elgar told a friend, "I've got a tune that will knock'em flat--knock'em flat!... a tune like that comes once in a lifetime...." It was premiered in October 1901 in Liverpool and was repeated in London a few days later. The result was sensational and had to be played a third time to restore order to the audience.

In the United States, the trio section "Land of Hope and Glory" is often known simply as "Pomp and Circumstance" or as "The Graduation March" and is played as the processional tune at many high school and college graduation ceremonies. It was first played in 1905 at Yale University, where Elgar had been invited to attend commencement and receive an honorary doctorate of music. This edition for symphony band was transcribed by M.J. Retford and edited and revised by Alfred Reed.

GRAINGER, PERCY ALDRIDGE

Branchfield, Aric

50130012 Mock Morris (flex band) (Grade 3)

Evoking 'jog trot' images and moving steadily from beginning to end, this wonderful tune is classic Grainger. This setting of the Joseph Kreines edition for flexible instrumentation was arranged by Aric Branchfield.

GRAINGER, PERCY ALDRIDGE

Kreines, Joseph

10100279 Mock Morris for Band (Grade 3)

Evoking 'jog trot' images and moving steadily from beginning to end, this wonderful tune, first presented by the woodwinds in a variety of colorful voicings and punctuated by brass voices, eventually, is classic Grainger. Explicitly edited in this edition, it is a fitting addition to any concert or contest program.

HALVORSEN, JOHANN

Fennell, Frederick

10100278 Entry March of the Boyars (Grade 3)

This is a new edition of Entry March of the Boyars for which Frederick Fennell has provided a contemporary overview of Halvorsen's distinguished and musical contribution to concert march repertory. Prepared from the primary source, the orchestral score of 1895, there is careful musical reconsideration of the entire score, including a full set of percussion parts and music for the low clarinets. The Fennell edition replaces that by Clifford Barnes previously published by Ludwig Music. The Boyars were Russian aristocrats, also a privileged class in Romania. A great recording of this classic work is available through Ludwig Music on Brain CD, 32997503.

HOLST, GUSTAV

Fennell, Frederick

10100469 First Suite in E flat (Grade 4)

A companion edition to Fennell's landmark edition of Lincolnshire Posy, this work is a must for every serious band library. The score and parts are based on original sources and contain Dr. Fennell's performance practices which were based on thorough research and his many years of conducting this monument of wind literature. Movements: I. Chaconne, II. Intermezzo, III. March.

10100489 Second Suite in F (Grade 4)

The impact Frederick Fennell had on the band world is immeasurable. His legacy continues with his edition of this Holst classic that is such an important part of band repertoire and history. Extensive notes are included in the score, reflecting the extensive research of this true labor of love. Movements: I. March, II. Song Without Words, III. Song of the Blacksmith, IV. Fantasia on the "Dargason". A 9x12 score is included with the set, but the 9x12 and an 11x14 score are also available separately.

KING, KARL

Milford, Gene

50100281 Homestretch Galop (Grade 3)

This can be a march or a galop. It all depends on the tempo your group can handle and what your musicality tells you. It's another magnificent work from the pen of an American march master that will sparkle on any program.

LAPLANTE, PIERRE

10100472 Fantasy on a Fiddle Tune (Grade 3)

Pierre has written another winner! Based on the folksong, Old Joe Clark, this is a joyful fantasy of contrasting styles, tempi and dynamics, with plenty of challenge, and rewards for everyone. This is sure to be on many festival lists.

MITCHELL, REX

10100216 Song of the Prairie (Grade 3)

Starting with an extended slow, lyrical section, this single-movement work eases into an allegro section in duple meters. With clear articulations and tasteful key changes, the satisfying melodic lines pass between voices and serve as platforms for exciting tutti passages. With comfortable ranges and no solo passages, this is a strong opener for any concert or contest program.

NELSON, RON

10100363 Courtly Airs and Dances (Grade 3)

This is a suite of Renaissance dances which were characteristic to five different European countries. The festival opens with a fanfare-like Intrada followed by Basse Dance (France), Pavane (England), Saltarello (Italy), Sarabande (Spain) and Allemande (Germany). This is one of the composer's more accessible works for bands at this level.

PRESS, JACQUES

Johnston, Herbert N./ Fennell, Frederick

10100373 Wedding Dance (Grade 3)

Jacques Press spent many of his years in Hollywood, mainly scoring music for the motion picture industry. A fine pianist, he also composed *Disconcerto* for piano. This transcription of *Wedding Dance* from the Symphonic Suite "Hasseneh" (The Wedding) was completed by Herbert N. Johnston and edited by Frederick Fennell.

REED, ALFRED

M911002 Rosalind in the Forest of Arden (Grade 3)

Subtitled "A Sylvan Serenade for Winds After Shakespeare's 'As You Like It,'" Rosalind in the Forest of Arden was dedicated to William H. Sylvester and the Eastern Wind Symphony.

STRAUSS, RICHARD

Davis, Albert O.

10100241 Allerseelen (Grade 3)

This classic of the Ludwig Music library is a wonderful reworking of one of Richard Strauss' lovely and haunting early art songs. The wind band arrangement is extremely respectful of the original work and strives to maintain the importance of the beautiful melodic line.

TRADITIONAL

Martin, Jeremy S.

50100285 Prelude on Adeste Fideles (Grade 3)

Effective as an opener, this prelude on a familiar hymn can fit nicely anywhere on your program. Its "band friendly" keys and carefully controlled tessitura make it solidly playable. The work is an original look at a favorite carol.

Selected Concert Band Publications

ENSEMBLE WORKS

CICHY, ROGER

50100076 Quartets (Grade 5)

Fourteen quartets of various instrumentations are featured in this exciting and vibrant work. The work varies both mood and texture, all the while moving forward with urgent rhythms and compelling harmonic and melodic drive. This is Roger Cichy at his best.

DAHL, INGOLF

TC655 Sinfonietta (Grade 5)

Ingolf Dahl's Sinfonietta is a piece modeled after the Serenade style and written in a broad arch form that spans its three movements. Dahl said of the piece, "First of all, I wanted it to be a piece that was full of size, a long piece, a substantial piece—a piece that, without apologies for its medium, would take its place alongside symphonic works of any other kind. But in addition, I hoped to make it a "light" piece. Something in the Serenade style, serenade "tone," and perhaps even form." Sinfonietta was commissioned by the College Band Directors National Association in 1961 and received its premiere in 1962 by the USC Wind Ensemble under the direction of William Schaefer.

GRAINGER, PERCY ALDRIDGE

B358202 Power of Rome and the Christian Heart (Grade 5)

Percy Aldridge Grainger's tone poem "The Power of Rome and the Christian Heart" was commissioned in 1947 to both commemorate the 25th anniversary of the League of Composers and to celebrate the 70th birthday of Edwin Granko Goldman. Grainger first started working on the piece in 1918, completing the work for full orchestra and organ in 1943. Receiving the commission in 1947, and having nothing yet written, Grainger decided to rescore the orchestra version for the occasion. Opely admitting what he had done, he explained, "As it takes me about 20 years to finish a tone-work, the best thing I could do was to fix up my Power of Rome so it could be played without strings." This work is Grainger's last original work for band.

GRAINGER, PERCY ALDRIDGE

Fennell, Frederick/ Rogers, R. Mark

50100300 Lincolnshire Posy - 2020 Edition (Grade 5)

This new 2020 revision by R. Mark Rogers addresses errors found in the previous edition and follows Grainger's scoring practices and concept of instrumental color more closely. One of the absolute gems in the entire worldwide repertoire for wind bands, Lincolnshire Posy remains at the pinnacle for all bands who believe themselves ready to prove their artistic worth. Along with Percy Grainger's wonderful material, the added bonus of the explicit editing and notes from the definitive interpreter of the work, Dr. Frederick Fennell, makes this a must have for performance and for study. It is this work that has literally been responsible for inspiring thousands of aspiring musicians to become directors of bands, orchestras, and choruses, thus fostering a lifetime of love of and respect for music. Ludwig Music is extremely proud to play a major part, by making this edition available, in keeping this very important piece of music at the forefront of musicians and audiences around the world.

HEARSHEN, IRA

10100390 Divertimento for Band (Grade 5)

A varied and impressive work sure to become a staple of the repertoire of advanced bands! Cast in five movements, Hearshen's divertimento is the quintessential reflection of the multicultural American experience, melding popular and traditional musical styles indigenous to the United States, Europe and Cuba. Movements: I. Ragtime, II. Blues, III. Mambo Loco, IV. Susan's Song, V. March of the Little People.

10100361 Symphony on Themes of John Philip Sousa, Mvt. 1 after "The Washington Post" (Grade 5)

This is an ingenious, artful, and demanding symphony based on the themes of J. P. Sousa; the first movement is based on the Washington Post march, with themes enhanced and wonderfully transformed. This is truly exemplary writing that will challenge players and delight audiences.

10100360 Symphony on Themes of John Philip Sousa, Mvt. 2 after "The Thunderer" (Grade 5)

Mvmt II, after "The Thunderer" - The continuation of Hearshen's epic symphony on Sousa themes, the second movement is based on The Thunderer. It is presented in a largamente tempo and the settings range from chorale-like, to mysterious, to reflective. This stirring movement (like all of the movements in the overall work) stands well on its own.

10100362 Symphony on Themes of John Philip Sousa, Mvt. 3 after "Fairest of the Fair" (Grade 5)

Hearshen's ingenious treatments of Sousa themes in symphonic form continues with the third movement, based on Fairest of the Fair. Presented as a light, scherzo-like movement, there is quick interplay between many voices, key changes, and fresh rhythmic figures. It is pure delight to play this separately or as part of the magnum opus that is the entire Symphony on Themes of John Philip Sousa.

HOKOYAMA, WATARU

M911302 Beyond (Grade 5)

"Beyond" is passionate and grand music, full of sweeping melodies and brass fanfares, in the composer's modern Hollywood style.

IANNACCONE, ANTHONY

10100210 Plymouth Trilogy (Grade 5)

In three movements (each tending more towards light rather than ponderous), this is an immensely accessible work that would be appropriate for bands of moderately advanced skills. From a 6/8 march-feel opening, to a reflective middle movement that ends as a pianissimo chorale, to a lively ending rag, this is a great work. Transparent scoring allows players to shine in small groupings and the surrounding ensemble passages sparkle with life and energy.

KING, KARL

Schissel, Loras John

10100567 Barnum and Bailey's Favorite (Grade 5)

Barnum and Bailey's Favorite by Karl L. King is considered to be the 'National Anthem' of the circus and has been consistently rated as one of the ten most popular marches ever composed. Expertly edited by scholar and conductor, Loras John Schissel, this new edition is sure to become the standard for "children of all ages!"

KNOX, THOMAS

10100243 American Pageant (Grade 5)

In this timeless and sparkling arrangement, songs near and dear to our US roots are presented. The songs woven together include America, Yankee Doodle, Battle Hymn of the Republic, America the Beautiful, Dixie, and Columbia the Gem of the Ocean. Perfect for any concert situation, this is a great addition to any library.

10100214 Sea Songs (Grade 5)

Based on nautical songs and sea chants (including the statement of and twelve variations on 'Drunken Sailor'), Sea Songs is a great addition on any concert program. Fashioned by the former chief arranger for the United States Marine Band in celebration of the 350th anniversary of the founding of the City of Boston, it is well crafted and rousing.

NELSON, RON

10100355 Epiphanies (Grade 5)

Clusters of sound, brilliant brass fanfares, bravura ensemble writing, and a stunning conclusion make this a wonderful, declamatory opener for any concert or celebratory occasion. Extensive percussion, piano, and synthesizer dot this series of musical proclamations, moving from dissonance to an ultimately satisfying and majestic consonance.

10100327 Lauds (Grade 5)

Commissioned by the United States Air Force Band, Lauds (Praise High Day, one of the seven canonical hours) is an exuberant, colorful work that expresses feelings of praise and glorification. An ensemble celebration throughout, it is a joyful addition to any concert program.

10100338 Passacaglia (Grade 5)

Over the years, Ron Nelson has proven his compositional virtuosity time and again. With Passacaglia (homage on the tones represented in the name B-A-C-H), his efforts were rewarded by winning the Ostwald Award, the National Band Association Composition Contest, and the Sudler International Wind Band Composition Contest. A set of continuous variations built on a repeating (in various voicings) eight-measure melody appearing, in all, twenty five times, make this a significant work where every player is challenged. Nelson aptly describes it as seamless series of tableaux moving from darkness to light.

REED, ALFRED

B397602 Second Symphony (Grade 5)

Commissioned in the late Fall of 1975, work on the SECOND SYMPHONY was not begun until the Summer of 1977, when the score was completed in sketch form in three months, July through September. The instrumentation was begun in the late Winter of that same year and the Full Score completed on March 27th, 1978. The first performance took place in Fairchild Auditorium on the campus of Michigan State University on May 6th, 1978, by the Michigan State University Symphonic Band under the direction of Kenneth G. Bloomquist. The symphony is a single-movement work embracing three distinct sections. The first, marked *Lento (ma ritmico)*, is a freely constructed passacaglia built on a flowing theme derived from the tone row that underlies the entire score: Bb-F-E-Ab-G-D-Db-C-Gb-Eb-A, and which is developed in alternating variations leading to a powerful climax at its close. The second section is, in reality, a tense, hard-driving double fugue characterized by a constant march-like rhythm underlying the further development of the original theme and its countersubject in both duple and triple meters. This section, marked *Allegro con fuoco*, also ends in an overwhelming climax and then dies away, preparing for the third and final section. This final portion of the music, marked *Molto moderato e sostenuto*, is based upon two long, lyric themes, also derived from the row, that alternate with occasional reminders of some of the thematic material from the second section, now transformed into a rich, glowing and relaxed tonal tapestry woven together from the myriad of tonal colors available in contemporary scoring practice for the winds. At the very end, after a fortissimo re-statement of the theme in its original form as derived from the row, there is a gradual ebbing of the flood of tone from the full ensemble as the various choirs drop out one by one, leaving only a dark, warm color of low Clarinets, Baritone and Tuba, hinting at the opening of the symphony, together with a last reminder of the original motif in the Bells and Vibraphone, suggesting, for the work as a whole, an arch-form.

B398402 The Enchanted Island (Grade 5)

Written by Alfred Reed, THE ENCHANTED ISLAND, a Mystic Idyl is drawn from William Shakespeare's "The Tempest." It is an attempt to portray in purely musical terms the moody, mysterious setting that is Prospero's island kingdom, where he and his daughter have lived in exile for many years following their banishment from Italy.

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