

Acclamation Overture

Kelly Bennette

(b. 1962)

for
CONCERT BAND

Instrumentation

1 Full Score	1 E _♭ Contra-Alto Clarinet	2 Trombone 1
3 Flute 1	1 B _♭ Contrabass Clarinet	2 Trombone 2
3 Flute 2	2 E _♭ Alto Saxophone 1	2 Trombone 3
1 Piccolo	2 E _♭ Alto Saxophone 2	3 Euphonium
1 Oboe 1	2 B _♭ Tenor Saxophone	4 Tuba
1 Oboe 2	1 E _♭ Baritone Saxophone	1 String Bass
1 Bassoon 1	3 B _♭ Trumpet 1	1 Timpani
1 Bassoon 2	3 B _♭ Trumpet 2	2 Snare Drum, Bass Drum
4 B _♭ Clarinet 1	3 B _♭ Trumpet 3	1 Suspended Cymbal, Crash Cymbals
4 B _♭ Clarinet 2	1 F Horn 1	1 2 Tomtoms
4 B _♭ Clarinet 3	1 F Horn 2	1 Orchestral Bells
2 B _♭ Bass Clarinet	1 F Horn 3	1 Xylophone
	1 F Horn 4	

LUDWIG *Masters*
PUBLICATIONS

About the Composer

Kelly Bennette taught for 29 years in the Texas public schools, most recently at Union High School in Gilmore. He is principal tubist with the East Texas Symphonic Band and spent six years with the Lamar University Faculty Brass Quintet. He has also served as tubist for the Beaumont Symphony Orchestra.

Program Notes

Acclamation Overture is a big-sounding overture, much like the Texas landscape where it was created. Despite several tempo changes, it always seems to be moving forward with relentless energy and vigor.

Performance Notes

Don't let the huge sound betray you! Keep volume in control for maximum beauty of tone. Let the mass of instruments convey volume rather than allowing younger players to overplay. Have performers strive for an accurate subdivision of the beat to keep rhythmic figures precisely aligned for clarity.

Acclamation Overture

Kelly Bennette (ASCAP)

Allegro $\text{♩} = 132$

Flute 1 2 *f* *a2*

Piccolo *f*

Oboe 1 2 *f* *a2*

Bassoon 1 2 *f* *a2*

B♭ Clarinet 1 2 3 *f* *a2*

B♭ Bass Clarinet *f*

E♭ Contra-Alto Clarinet *f*

B♭ Contrabass Clarinet *f*

E♭ Alto Saxophone 1 2 *f* *a2*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpet 1 2 3 *f* *a2*

F Horn 1 2 3 4 *f* *a2*

Trombone 1 2 3 *f*

Euphonium *f*

Tuba *f*

String Bass *f*

Timpani *f*

Snare Drum Bass Drum S. D. B. D. *f*

Suspended Cymbal Crash Cymbals *f* *Sus. Cym.*

2 Tomtoms *f*

Orchestra Bells *f*

Xylophone *f*

19

15

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2/3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

15 16 17 18 19 20 21

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D. B. D.

Sus. Cym. Cr. Cym.

Toms

Bells

Xyl.

sub. p

f

a2

Sus. Cym.

p

22 *rit.*

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1

2/3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

22 23 24 25 26 27 28

Tpt. 1

2/3

Hn. 1/2

3/4

Tbn. 1

2/3

Euph.

Tba.

St. B.

Timp.

S. D.
B. D.

Sus. Cym.
Cr. Cym.

Toms

Bells

Xyl.

30 Slower ♩ = 100

29

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2/3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

29 30 31 32 33 34 35 36 37

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D. B. D.

Sus. Cym. Cr. Cym.

Toms

Bells

Xyl.

45 50

Fl. 1 2 *mf*

Picc. *mf*

Ob. 1 2 *mf*

Bsn. 1 2 *mp* *mf*

B♭ Cl. 1 2 3 *mf*

B. Cl. *mp* *mf*

C. A. Cl. *mp* *mf*

Cb. Cl. *mp* *mf*

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

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

Tpt. 1 2 3 *mp* *mf*

Hn. 1 2 3 4 *mp* *mf*

Tbn. 1 2 3 *mp* *mf*

Euph. *mp* *mf*

Tba. *mp* *mf*

St. B. *mp* *mf*

Timp. *mp* *mf*

S. D. B. D. *mp* *mf*

Sus. Cym. Cr. Cym.

Toms *mp* *mf*

Bells *mf*

Xyl. *mf*

45 46 47 48 49 50 51

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

S. D.
B. D.

Sus. Cym.
Cr. Cym.

Toms

Bells

Xyl.

52 53 54 55 56 57 58

f

a2

66

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

66 67 68 69 70 71 72

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

S. D. B. D.

Sus. Cym. Cr. Cym.

Toms

Bells

Xyl.

rit.

75 Andante ♩ = 88

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b. Cl. 1 2 3

B. Cl.

C. A. Cl.

Ch. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

73 74 75 76 77

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

S. D.
B. D.

Sus. Cym.
Cr. Cym.

Toms

Bells

Xyl.

78

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

78 79 80 81 82

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

S. D. B. D.

Sus. Cym. Cr. Cym.

Toms

Bells

Xyl.

83 Allegro ♩ = 132

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/2/3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

83 84 85 86 87 88 89

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D. B. D.

Sus. Cym. Cr. Cym.

Toms

Bells

Xyl.

a2

f

Sus. Cym.

p

f

90 93

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/2/3

B. Cl.

C. A. Cl.

Ch. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

90 91 92 93 94 95 96

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D.
B. D.

Sus. Cym.
Cr. Cym.

Toms

Bells

Xyl.

f

Cr. Cym.

f

97 101

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/2/3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

97 98 99 100 101 102 103

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D. B. D.

Sus. Cym. Cr. Cym.

Toms

Bells

Xyl.

50100336

104

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2/3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

104 105 106 107 108 109 110

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D. B. D.

Sus. Cym. Cr. Cym.

Toms

Bells

Xyl.

109

This page contains the musical score for measures 111 through 118. The instruments listed on the left are: Fl. (1/2), Picc., Ob. (1/2), Bsn. (1/2), B♭ Cl. (1/2, 2/3), B. Cl., C.A. Cl., Cb. Cl., A. Sax. (1/2), T. Sax., Bar. Sax., Tpt. (1/2, 3), Hn. (1/2, 3/4), Tbn. (1/2, 3), Euph., Tba., St. B., Timp., S. D., B. D., Cr. Cym., Sus. Cym., Cr. Cym., Toms, Bells, and Xyl. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). Measure 117 is highlighted with a box. The tempo is marked 'Andante' with a metronome marking of quarter note = 88. The dynamic marking 'a2' is used in several measures. The percussion section includes snare drum, bass drum, cymbals, tom-toms, bells, and xylophone. The woodwind and brass sections have various parts, including flutes, oboes, bassoons, clarinets, saxophones, trumpets, and trombones. The strings are not explicitly labeled but are present in the score.

121 Allegro $\text{♩} = 132$

119

Fl. 1
2

Picc.

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1
2
3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

119 120 121 122 123 124 125

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Euph.

Tba.

St. B.

Timp.

S. D.
B. D.

Sus. Cym.
Cr. Cym.

Toms

Bells

Xyl.

126 127

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

126 127 128 129 130 131 132

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

S. D.
B. D.

Sus. Cym.
Cr. Cym.

Toms

Bells

Xyl.

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

ADAMS, DAN

20100725 **Revenge of the Dust Bunnies for Band (Grade 2)**

Beware the terror that lurks under the bed! In addition to being a very clever selection for your students, this is really great teaching material for your first or second year band. Trombone glissandi, a clever melody, and scary percussion effects, including an electric vacuum cleaner (to get those little 'guys') will make this a real hit.

ANDERSON, LEROY

B372102 **Forgotten Dreams for Band (Grade 2)**

First published and recorded in 1954, this lovely piano instrumental was released as a UK single in 1957 and hit the charts in early summer. The composition features a haunting, romantic melody and its melody is unique in the use of an octave jump at the beginning. It contains expressive tempo variations and an animated B section, allowing younger players some variety in their lyrical piece. FORGOTTEN DREAMS is available in versions for solo piano, orchestra, and band. This is part of the Anderson Classics series.

B353102 **The Bluebells of Scotland (from Scottish Suite) (Grade 2)**

Leroy Anderson's (1908-1975) "Scottish Suite" (1954) originally had four movements: "The Bluebells of Scotland", "The Campbells Are Coming", "Bonnie Dundee", and "Turn Ye To Me". While he conducted the entire suite on three performances in 1954 and 1955 with the Cleveland Symphony Orchestra, the Cincinnati Symphony Orchestra, and the University of Miami Summer Symphony, in 1956 Anderson withdrew "The Campbells Are Coming", "Bonnie Dundee", and "Turn Ye To Me" because he was not satisfied with them. Anderson recorded "The Bluebells of Scotland" on June 25, 1954. He later arranged the work for concert band, and now sheet music for "The Bluebells of Scotland" is available for both full orchestra and concert band from the publisher. A full score is included with the band version while a condensed score is available separately.

BACH, J.S./ REDNER, LEWIS H.

Milford, Gene

50100304 **Season of Light (Grade 2)**

A setting of Break Forth, O Everlasting Light is paired with O Little Town of Bethlehem for a seasonal gem. Lovely in all aspects, it remains accessible to younger players while conveying a sense of maturity and depth.

BALENT, ANDREW

50100309 **America Marching (Grade 2)**

When you need a grade 1 or 2 march that absolutely must work, you naturally turn to Andrew Balent, one of the best writers for young players of all time. Everyone knows the tune to America and this will make an ideal opener for that young band program.

BARBER, CLARENCE E.

20100732 **Three Patriotic Chorales (Grade 2)**

Versatile as well as useful. Three patriotic songs, Chester, America (My Country 'Tis of Thee) and America the Beautiful, can be performed alone or together as a concert suite or effective warm-up. Familiar and fun in either setting.

CAMPBELL, CHRIS

50100192 **Too Dark for Aunt Zelda (Zombie March) (Grade 2)**

Aunt Zelda may find this too dark, but your band will love it. In the event of a zombie apocalypse, this march could be a real lifesaver...colorful percussion, clever harmonies, and easy-to-play melodies make this a sure favorite!

CORRIGAN, BRUCE

50100050 **New Horizons (Grade 2)**

Skillfully composed by a successful school band director, New Horizons meets the needs of developing musicians of all ages. Awkward moments are eliminated through safe doubling, everyone gets a shot at thematic material, and the expanded percussion section lends a sparkle of excitement. Don't be afraid of substitutions if you don't have everything your percussionist section needs.

ELGAR, EDWARD

Davis, Albert O.

10100251 **As Torrents in Summer (Grade 2)**

Originally part of an Elgar cantata from the 1890s, this low and expressive arrangement for band is a wonderful teaching tool and performance piece. Not technically demanding, it is a beautiful study in control, phrasing, and musicality.

GILMORE, PATRICK

Balent, Andrew

50100232 **When Johnny Comes Marching Home (Grade 2)**

This popular song from the American Civil War period is given the classic Andrew Balent treatment. That means it is imminently playable, sure to sound excellent, and has a verve and life to brighten any program.

GUTHRIE, WOODY

Milford, Gene

50100250 **This Land Is Your Land (Grade 2)**

Woody Guthrie's most famous song is accessible to bands of all experience levels with this fine arrangement. The march style makes it a perfect fit for your programming needs and will work quite well as a sing-along.

HILBUN, KEVIN

50100331 **Conflict of Wills (Grade 2)**

Teaching points abound in this exciting work, but technique does not get in the way. Some eighth note/eighth rest counting spices things up and a wider than usual array of percussion instruments adds to the mix. Bold, scintillating, and enjoyable, Conflict of Wills can open or close your concert with a bang!

HILLIARD, QUINCY

20100707 **Gathering of the Knights, The (Grade 2)**

With all of the nobility and adventure of the title, this exciting new composition will be either an effective opener or concert selection for any program. From the fanfare style opening through a contrasting lyrical passage and exciting Allegro, this work builds to a dramatic reprise of the opening.

50100063 **Road to Freedom (Grade 2)**

A singular look at Abraham Lincoln's decision to go to war over the slavery issue and secession of states in 1861, Road to Freedom is a perfect vehicle for cross-curricular study. It reflects the troubled state of mind experienced by this great American statesman and the subsequent joy of the American people when the conflict ended.

LAPLANTE, PIERRE

20100714 **Five Good Natured Variations on Mr. Frog Went a Courtin' (Grade 2)**

An exceptional set of variations on the well-know humorous American folk song Mr. Frog Went A-Courtin' by this highly respected composer. Although basically light hearted, this work is an excellent introduction to the theme and variation form for bands of any level. Five Good-Natured Variations would be a welcome addition and very appropriate for any program, from a concert for elementary students to contest.

MARTIN, DAVID M.

50100317 **Dance When There Are Songs (Grade 2)**

Inspired by Romani proverbs, this wonderful work for young bands evokes the flavor of the nomadic peoples of Europe. It affords several cross-cultural performance options while remaining a solid piece of educational music in its own right.

50100233 **Let's Be Serious...When You Play the Tango (Grade 2)**

An excellent introduction to dance styles with just a touch of chromaticism to spice things up a bit, this David Martin will keep your students on their toes. The sultry sounds of the tango come through loud and clear for a pleasant and unique change of pace to your program while also providing obvious teaching points to increase the skills of your ensemble.

MARTIN, JEREMY S.

50100176 **Blue Hornets, The (Grade 2)**

A tuneful delight to the ear with a satisfying array of teaching points for the band director, "The Blue Hornets" makes a superb concert or festival selection. At home in any place in a program, the work is sure to become a favorite.

MILFORD, GENE

50100189 **Caribbean Christmas (Grade 2)**

Christmas isn't just about snow, sleighs, and mistletoe. It's Christmas everywhere, even on the sunny beaches of the Caribbean islands. Why not celebrate with this West Indies carol and put a little sunshine into your holiday?

SEBESKY, GERALD

50100138 **The Funky Donkey (Grade 2)**

A familiar style, accompanied by syncopated rhythms and contemporary harmonies, make this a favorite with young musicians. Chromatics allow for the expansion of student ranges while remaining conservative in terms of the tessitura. Let's rock!

SHELTON, MELVIN

10100257 **Air for Winds (Grade 2)**

Air for Winds was written as a training piece for study in expressive dramatic contrast. The traditional B-flat tuning note is heard throughout the work.

SMITH, JOHN STAFFORD

Barber, Clarence E.

50100165 **Star Spangled Banner, The (Concert Band) (Grade 2)**

Mark the 200th anniversary of our national anthem with this bold yet accessible arrangement scored in B-flat. Well within the capabilities of second year players, it retains the stirring impact of more difficult editions and allows younger musicians to participate in the celebration of our national heritage.

STEFFE, WILLIAM

Balent, Andrew

50100156 **The Battle Hymn of the Republic (Grade 2)**

On the 150th anniversary of the end of the American Civil War there could be no better work to perform than one of our greatest national songs. It is expertly scored and is a superlative vehicle for teaching correct interpretation of the dotted eighth-sixteenth note rhythm. The work is a wonderful closer for a concert.

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
The Four Freedoms	Paul W. Whear	Gr. 4	50100267

Heritage of the Concert Band

Ancient and Honorable Artillery Company (March)	Sousa, ed. Loras John Schissel	Gr. 3½	50100266
The Voice of a Departing Soul	Gilmore, arr. Sousa, ed. Schissel	Gr. 3	50100265

Percy Grainger Series

Handel in the Strand	Percy A. Grainger, transc. Dana Perna	Gr. 5	50100043
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