

Of Dreams and Destiny

Clarence Barber

(b. 1951)

for CONCERT BAND

Instrumentation

1 Full Score	2 B \flat , Tenor Saxophone	3 Euphonium
3 Flute 1	1 E \flat , Baritone Saxophone	4 Tuba
3 Flute 2	2 B \flat , Trumpet 1	1 Timpani
2 Oboe	2 B \flat , Trumpet 2	3 Snare Drum, Tambourine, Field Drum
2 Bassoon	2 B \flat , Trumpet 3	3 Crash Cymbals, Tam-tam, Bass Drum
6 B \flat , Clarinet 1	2 B \flat , Trumpet 4	1 Xylophone
6 B \flat , Clarinet 2	4 F Horn	
2 B \flat , Bass Clarinet	2 Trombone 1	
2 E \flat , Alto Saxophone 1	2 Trombone 2	
2 E \flat , Alto Saxophone 2		

LUDWIG *Masters*
PUBLICATIONS

*Commissioned by the St. Edward High School Band
(Lakewood, OH) for their performance
at Severance Hall*

About the Composer

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the managing editor of LudwigMasters Publications and Southern Music Company, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain County Community College. His compositions have been played around the world, including many written for his students at Midview and for members of the United States Air Force and Army Bands, and members of the Cleveland Orchestra. As a percussionist, he has been a member of the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, Virginia Grand Military Band, Strongsville Community Band, and the Patriot Symphonic Band.

Program Notes

Of Dreams and Destiny was commissioned by the St. Edward (Lakewood, OH) High School Band, Angelo Kortyka, Conductor. The work was premiered at Severance Hall in Cleveland with the composer conducting. If you've ever worked with young musicians, the significance of the title is evident and with them having the opportunity to perform in the Cleveland Orchestra's home, it is especially apt.

Performance Notes

Balance dissonances with all notes being equal. Every note of the chord is important, but dissonant ones must be tuned differently from consonant ones (where root, fifth, and third are balanced in that order of importance). Always give the melody the most prominent place in the texture. Use as much *rubato* in the slow passage as you feel necessary, but take care that chords align with precision. Moving parts are always critical. Bring them to the foreground, then back away as they become longer and slower notes.

OF DREAMS AND DESTINY

Clarence Barber (ASCAP)

Maestoso ♩ = 80

Flute 1 2

Oboe

Bassoon

B♭ Clarinet 1 2

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 2 3 4

F Horn

Trombone 1 2

Euphonium

Tuba

Timpani

Snare Drum
Tambourine
Field Drum

Crash
Cymbals
Bass Drum
Tam-tam

Xylophone

7

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

7 8 9 10

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D. Tamb. F. D.

Cr. Cym. B. D. T. T.

Xyl.

16

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

16 17 18 19 20

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D. Tamb. F. D.

Cr. Cym. B. D. T. T.

Xyl.

21 22

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

21 22 23 24 25

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D. Tamb. F. D.

Cr. Cym. B. D. T. T.

Xyl.

f *a2* *f* *f* *f*

26 29

Fl. 1/2

Ob.

Bsn.

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

26 27 28 29 30

Tpt. 1/2 3/4

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

S. D.
Tamb.
F. D.

Cr. Cym.
B. D.
T. T.

Xyl.

mp

pp

31

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

31 32 33 34 35

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
Tamb.
F. D.

Cr. Cym.
B. D.
T. T.

Xyl.

38

36

Fl. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

B^b Cl. 1 2 *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf* a2

T. Sax. *mf*

Bar. Sax.

36 37 38 39 40

Tpt. 1 2 *mf*

3 4 *mf*

Hn. *mf*

Tbn. 1 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf* solo *mp*

S. D. Tamb. *mp*

F. D.

Cr. Cym. B. D. T. T.

Xyl.

41

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

41 42 43 44 45

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
Tamb.
F. D.

Cr. Cym.
B. D.
T. T.

Xyl.

49 Andante ♩ = 72

gradual rit. e dim.

46

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

46 47 48 49 50 51 52

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp. *solo* *mf* *pedal* *pedal*

S. D. Tamb. F. D.

Cr. Cym. B. D. T. T.

Xyl.

53

Fl. 1 2

Ob.

Bsn.

B \flat Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

53 54 55 56 57 58

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
Tamb.
F. D.

Cr. Cym.
B. D.
T. T.

Xyl.

59 63 In stricter time

Fl. 1 2 *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

B^b Cl. 1 2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. 1 2 *mf* *mp* *a2*

T. Sax. *mf* *mp*

Bar. Sax. *mp*

59 60 61 62 63 64

Tpt. 1 2 *mp* *mp*

3 4 *mp*

Hn. *mp*

Tbn. 1 2 *mp* *mp* *a2*

Euph. *mp* *mp*

Tba. *mp*

Timp.

S. D. Tamb. F. D.

Cr. Cym. B. D. T. T.

Xyl.

65

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

65 66 67 68 69 70

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
Tamb.
F. D.

Cr. Cym.
B. D.
T. T.

Xyl.

67

a2

a2

71 *accel.* 73 With motion ♩ = 96

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

71 72 73 74

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D. *f* 3

Tamb. *f* 3

F. D.

Cr. Cym.

B. D.

T. T.

Xyl. *f*

75

Fl. 1 2

Ob.

Bsn. *f marcato*

B^b Cl. 1 2

B. Cl. *f marcato*

A. Sax. 1 2

T. Sax.

Bar. Sax. *f marcato*

75 76 77

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba. *f marcato*

Timp.

S. D. Tamb. *fp* *f*

F. D. *fp* *f*

Cr. Cym. B. D. T. T.

Xyl.

78 80

Fl. 1 2

Ob.

Bsn. 3

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

78 79 80

Tpt. 1 2 3 4

Hn. 3

Tbn. 1 2 3

Euph.

Tba. 3

Timp.

S. D. Tamb. F. D. 3

Cr. Cym. B. D. T. T.

Xyl.

81

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

81 82 83 84

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D. Tamb. F. D.

Cr. Cym. B. D. T. T.

Xyl.

Detailed description: This page of a musical score covers measures 81 through 84. It features a woodwind section with parts for Flute (1 and 2), Oboe, Bassoon, B-flat Clarinet (1 and 2), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. A brass section includes Trumpets (1, 2, 3, 4), Horns, Trombones (1 and 2), Euphonium, and Tuba. The percussion section consists of Snare Drum, Tom-tom, Field Drum, Crash Cymbal, Bass Drum, Tom-tom, and Xylophone. The score includes various musical notations such as triplets, dynamics (f, a2), and articulation marks. A large watermark is visible across the page.

90

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

90 91 92 93 94

Tpt. 1 2 3 4

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
Tamb.
F. D.

Cr. Cym.
B. D.
T. T.

Xyl.

98

95

Fl. 1 2 *a2* *f*

Ob. *f*

Bsn. *f*

B^b Cl. 1 2 *f*

B. Cl. *f*

A. Sax. 1 2 *a2* *f*

T. Sax. *f*

Bar. Sax. *f*

95 96 97 98

Tpt. 1 2 *a2* *f*

3 4 *a2* *f*

Hn. *f*

Tbn. 1 2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

S. D. F. D. S. D. *f* *f*

Tamb. *f* *f*

F. D. *f* *f*

Cr. Cym. *f*

B. D. *f*

T. T. *f*

Xyl. *f*

99

Fl. 1/2

Ob.

Bsn.

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

99 100 101 102

Tpt. 1/2 3/4

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

S. D.
Tamb.
F. D.

Cr. Cym.
B. D.
T. T.

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.

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.

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.

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

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.

CONLEY, LLOYD

20100757 Bobsled Run (Grade 2.5)

Lloyd Conley vividly captures the feel of the cold wind in your face as you careen down the bobsled course. The magic of winter is evident in this captivating work, with some mild technical challenges such as repetitive eighth-note patterns for all sections. An excellent choice for the holiday concert, but you can program this work at any time of the year. Take a ride!

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

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 Courtylly 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

BARBER, CLARENCE E.

20100692 A Festival Celebration (Grade 2)

50100310 Alien Autopsy (Grade 2.5)

Humorous and most assuredly tongue-in-cheek, Alien Autopsy offers cross-cued solo opportunities for bassoon, flute, clarinet, alto saxophone, and tuba. A wide array of percussion instruments gives the players an opportunity to shine without being overbearing.

20100702 An American Ballad (Grade 2)

50100195 Ancient Footprints (Grade 3)

Young players enjoy playing in minor keys because they are often filled with excitement and drama. This melodic new work capitalizes on that fondness for minor keys and has all the energy and drama the students will want.

50130011 Ancient Footprints (flex band) (Grade 3)

Young players enjoy playing in minor keys because they are often filled with excitement and drama. This melodic new work capitalizes on that fondness for minor keys and has all the energy and drama the students will want. This version for flexible instrumentation was arranged by the composer.

50100163 Aria: Without Words (Grade 3)

This beautiful composition explores the rich sonority of the concert band. This lyrical setting has nice parts for every performer and will demand the utmost control and sensitivity from both conductor and player.

50100134 Beware the Captive Yoop (Grade 3)

Enter the fantastical Land of Oz with this exciting work appropriate for contest, concert, or festival. Beware! The Yoop eats "meat people and orange marmalade!"

50100101 Celebrate! (Grade 4)

The title says it all. The opening horn riff sets the tone and the work never flags through the final chord. If you've got the horses, try a faster pace, but hold on tightly!

20100520 Creatures of Dreams (Grade 4)

20100721 Dramatic Scene (Grade 2)

50100117 Edifice (Grade 2)

Bold, angular themes and robust low brass highlight this engaging work. The work sounds intrepid, even audacious, yet there are no real technical demands to get in the way. It's all about the sound.

50100191 Festive Episodes (Grade 2.5)

A celebratory compilation of themes that show the band in its best light, Festive Episodes is an accessible and joyous work. It is melodic, rhythmic, colorful, and allows everyone to play an important part in its performance.

20100521 H.M. Wogglebug (Grade 2.5)

Highly Magnified Woggle-bug, Thoroughly Educated, is an imaginative journey to the Land of Oz. Band members sing, clap stomp and chant in this fantasy inspired by the works of L. Frank Baum. This is exciting writing for young bands and will be a hit on any concert or an unusual festival selection for the daring conductor.

50100282 Honor and Epitaphs (Grade 3)

An excellent choice for concert or festival performance, Honor and Epitaphs is a melodic and rhythmic delight. There is a brief duet between cornet and euphonium, and an active and important bass clarinet line. A brief percussion accelerando leads to the exciting conclusion.

50100125 Hymn Tune Fantasy (Grade 4)

Based upon a hymn from Southern Harmony, this fantasy is a superlative introduction to the hymn style. It is tuneful, with unexpected twists of melody and harmony, and it has terrific parts for everyone in the band. You can't go wrong with this!

50100059 In Footsteps of Legends (Grade 3)

At times heroic and bold, at times elegant and lovely, this musical work pays tribute to iconic figures that have shaped the lives of youth. Everything bands love to play is here, with active lines and sonorous harmonies throughout. An excellent vehicle that teaches nearly any musical concept.

50100161 Island Rhythms (Grade 3)

Unusual percussion sounds begin and highlight this calypso-inspired work that retains the sonority of the modern concert band. It is rhythmic yet maintains a melodicism certain to have your band singing. The mallet percussion part may be played on any ins

50100151 Kingdom of Shadows (Grade 4)

Dark-edged minor and modal material give this work a uniquely interesting sound. The middle section is a melodious ballad with brief solos for horn and cornet.

20100271 Mesozoic Plaything (Grade 3)

50100118 Midnight Sun (Grade 2)

A modal excursion that is propelled ever forward by its driving rhythm, Midnight Sun places a premium on careful student attention. Everything you expect is there, just not where you expect it.

50100333 Of Dreams and Destiny (Grade 3)

The result of a commission from the St. Edward High School Band (Lakewood, OH) for their performance at Severance Hall, OF DREAMS AND DESTINY speaks to the dreams of students for their futures and the bright destiny that being a member of a band can lead to for each of them.

50100179 On the Dread Coast (Grade 3)

Syncopated rhythms, fat chords, trombone glissandi, and a compelling drive make this an exciting work for bands. It can be played with as few as four percussionists or you can assign a player to each instrument (eight players).

20100293 Storybook Suite (Grade 4)

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.

50100335 Tractor Pull (Grade 2.5)

If you're commissioned to write a work for the Lorain County (OH) 4H Band, of course you're going to use tractor parts as part of the sound picture. Surely one of your students will have access to just the right "instrument!"

50100182 Valedictory (Grade 3)

This is a sonorous, melodic tribute that gives the concert band the opportunity to do what it does best. The work is scored to bring out the most from each section of the ensemble and combines weaving contrapuntal lines that emphasize the vertical chordal

50100044 White Shadow (Grade 2.5)

Tasteful and judicious doublings make this piece playable with a wide variety of instrumentations. Contemporary harmonies and active percussion parts add to the excitement of this work. Well suited to schools with small bands.

50130005 White Shadow (flex band) (Grade 2.5)

For the band director confronted with unusual instrumentation, this version of WHITE SHADOW is playable by as few as five winds with percussion. Originally written for a band with only 11 members, this is a perfect fit for groups with some ability but less than optimal instrumentation.

BARBER, CLARENCE E.

Barber, Clarence E.

20100753 Two Christmas Nights (Grade 2)

BARBER, CLARENCE E.

Newell, David

20100186 Dance of the Winds (Grade 3)

20100292 Shofar (Grade 3)

BEETHOVEN, LUDWIG VAN

Barber, Clarence E.

50100021 Turkish March, Op. 113 for Band (Grade 2)

It's time to get out your Turkish crescent! This favorite Beethoven melody has been modified just slightly to facilitate the technical demands on the young performer. Third clarinets stay below the break while the percussion keep a stately tempo. The gentle sway of this early march and the visual opulence of the crescent make this a real showstopper!

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.

BUTLER, HELEN MAY

Barber, Clarence E.

50100301 Cosmopolitan America (Grade 4)

Helen May Butler was one of the most successful female conductors in the history of the concert band. Band music was a favorite of President Theodore Roosevelt and Cosmopolitan America was selected as the official march of the Republican Party during the 1904 election campaign.

CASTILLO, L. G. DEL

Barber, Clarence E.

50100334 Prohibition Era March (Grade 3.5)

A uniquely styled arrangement of a march popular in the early days of the Prohibition era, this features an optional xylophone solo the first time through the Trio. Just the sort of different march to make your concert a little spicy.

DETT, ROBERT NATHANIEL

Barber, Clarence E.

50100332 Listen to the Lambs (Grade 3)

Listen to the Lambs is, in its original form, an a cappella choral work. Called "a religious characteristic in the form of an anthem" by its composer, the composition is one of breath-taking beauty and sensitivity. It was first published in 1914.

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