

# Tractor Pull

**Clarence Barber**

(b. 1951)

for  
**DEVELOPING BAND**

## Instrumentation

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1 Full Score	2 E <sub>b</sub> Alto Saxophone 1	3 Trombone 1
3 Flute 1	2 E <sub>b</sub> Alto Saxophone 2	3 Trombone 2
3 Flute 2	2 B <sub>b</sub> Tenor Saxophone	3 Euphonium
2 Oboe	1 E <sub>b</sub> Baritone Saxophone	4 Tuba
2 Bassoon	5 B <sub>b</sub> Trumpet 1	2 Percussion 1 (Snare Drum, Bass Drum)
6 B <sub>b</sub> Clarinet 1	5 B <sub>b</sub> Trumpet 2	3 Percussion 2 (Metal Tractor Parts*)
6 B <sub>b</sub> Clarinet 2	4 F Horn	
2 B <sub>b</sub> Bass Clarinet		

\* Use resonant metallic parts, similar in sound to automotive brake drums, coil springs, air conditioning reservoirs, etc. Conductors may use as many players on this part as they deem necessary.

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*For the 2020 Lorain County 4-H Band,*

*Cory Seabold, Conductor*

## **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**

**Tractor Pull** was written for the Lorain County (OH) 4-H Band, Cory Seabold, Conductor. The band is comprised of students from most of the Lorain County area and performs a series of parades and concerts at the Lorain County Junior Fair and other venues during the summer months.

## **Performance Notes**

The “tractor part” should be somewhat resonant (fenders, etc. do not work well). Think along the lines of the transmission, or you could just cheat and use a brake drum or air conditioner reservoir from an automobile. Your students may well surprise you with just the right sound.

For the 2020 Lorain County 4-H Band, Cory Seabold, Conductor

# TRACTOR PULL

Clarence Barber (ASCAP)

Ponderously ♩ = 72 - 80

The musical score is arranged in a standard orchestral format with the following parts:

- Flute 1/2**: Rests in the first three measures, then plays a rhythmic pattern of eighth notes in the fourth measure.
- Oboe**: Rests in the first three measures, then plays a rhythmic pattern of eighth notes in the fourth measure.
- Bassoon**: Plays a rhythmic pattern of eighth notes throughout, with dynamics *f*, *pp*, and *f*.
- B♭ Clarinet 1/2**: Rests in the first three measures, then plays a rhythmic pattern of eighth notes in the fourth measure.
- B♭ Bass Clarinet**: Plays a rhythmic pattern of eighth notes throughout, with dynamics *f*, *pp*, and *f*.
- E♭ Alto Saxophone 1 / Saxophone 2**: Rests throughout.
- B♭ Tenor Saxophone**: Plays a rhythmic pattern of eighth notes throughout, with dynamics *f*, *pp*, and *f*.
- E♭ Baritone Saxophone**: Plays a rhythmic pattern of eighth notes throughout, with dynamics *f*, *pp*, and *f*.
- B♭ Trumpet 1/2**: Rests throughout.
- F Horn**: Rests throughout.
- Trombone 1/2**: Plays a rhythmic pattern of eighth notes throughout, with dynamics *f*, *pp*, and *f*.
- Euphonium**: Plays a rhythmic pattern of eighth notes throughout, with dynamics *f*, *pp*, and *f*.
- Tuba**: Plays a rhythmic pattern of eighth notes throughout, with dynamics *f*, *pp*, and *f*.
- Percussion 1**: Rests in the first three measures, then plays a pattern of eighth notes in the fourth measure. Includes S. D. and B. D. parts.
- Percussion 2**: Plays a rhythmic pattern of eighth notes throughout, with dynamics *f*.



10 13

Fl. 1 2

Ob.

Bsn. *p*

B<sup>b</sup> Cl. 1 2 *p*

B. Cl. *p*

A. Sax. <sup>a2</sup> 1 2

T. Sax. *p*

Bar. Sax. *p*

10 11 12 13 14

Tpt. <sup>a2</sup> 1 2

Hn. *p*

Tbn. <sup>a2</sup> 1 2 *p*

Euph. *p*

Tba. *p*

Perc. 1

2

15

Fl. 1/2

Ob.

Bsn. *mp*

B<sup>b</sup> Cl. 1/2 *mp*

B. Cl. *mp*

A. Sax. 1/2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

15 16 17 18 19

Tpt. 1/2

Hn. *mp*

Tbn. 1/2 *mp*

Euph. *mp*

Tba. *mp*

Perc. 1

Perc. 2

20

Fl. 1/2

Ob.

Bsn.

B<sup>b</sup> Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

20 21 22 23 24

Tpt. 1/2

Hn.

Tbn. 1/2

Euph.

Tba.

Perc. 1

2

*mp*

25

Fl. 1/2 *a2*  
*mf*

Ob. *mf*

Bsn.

B♭ Cl. 1/2 *a2*  
*mf*

B. Cl.

A. Sax. 1/2 *mf*

T. Sax.

Bar. Sax.

25

26

27

28

Tpt. 1/2 *a2*  
*mf*

Hn.

Tbn. 1/2 *mf*

Euph.

Tba.

Perc. 1 *mf*

2



29

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

29 30 31 32

Tpt. 1 2

Hn. *mf*

Tbn. 1 2

Euph.

Tba.

Perc. 1 2

33

Fl. 1/2 *f*

Ob. *f*

Bsn. *f*

B<sup>b</sup> Cl. 1/2 *f* R L

B. Cl.

A. Sax. 1/2 *f*

T. Sax.

Bar. Sax.

Detailed description: This block contains the woodwind section of the score for measures 33 through 36. The Flute (Fl.) and Oboe (Ob.) parts are in the first staff, both marked *f*. The Bassoon (Bsn.) part is in the second staff, also marked *f*. The B-flat Clarinet (B<sup>b</sup> Cl.) part is in the third staff, marked *f* with 'R L' (Right/Left hand) markings. The Bass Clarinet (B. Cl.) part is in the fourth staff. The Alto Saxophone (A. Sax.) part is in the fifth staff, marked *f*. The Tenor Saxophone (T. Sax.) and Baritone Saxophone (Bar. Sax.) parts are in the sixth and seventh staves, respectively, and are mostly silent.

33

34

35

36

Tpt. 1/2 *f*

Hn. *f*

Tbn. 1/2 *f* a2

Euph. *f*

Tba. *f*

Perc. 1 *f*

2 *f*

Detailed description: This block contains the brass and percussion section of the score for measures 33 through 36. The Trumpet (Tpt.) part is in the eighth staff, marked *f*. The Horn (Hn.) part is in the ninth staff, marked *f*. The Trombone (Tbn.) part is in the tenth staff, marked *f* with 'a2' (second alt) markings. The Euphonium (Euph.) part is in the eleventh staff, marked *f*. The Tuba (Tba.) part is in the twelfth staff, marked *f*. The Percussion (Perc.) part is in the thirteenth and fourteenth staves, with the first staff marked *f* and the second staff marked *f*.

39

37

Fl. 1/2

Ob.

Bsn.

B<sup>b</sup> Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

37 38 39 40

Tpt. 1/2

Hn.

Tbn. 1/2

Euph.

Tba.

Perc. 1

2

*mp* *mf* *f* *a2*

41

Fl. 1/2 *mf* *a2*

Ob. *mf*

Bsn. *mf*

B<sup>b</sup> Cl. 1/2 *a2*

B. Cl. *mf*

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

T. Sax. *mf*

Bar. Sax. *mf*

41 42 43 44

Tpt. 1/2 *a2*

Hn. *a2*

Tbn. 1/2 *a2* *mf*

Euph. *mf*

Tba. *mf*

Perc. 1

2

45

Fl. 1 2 *f*

Ob. *f*

Bsn. *f*

B<sup>b</sup> Cl. 1 2 *f* *a2*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. 1 2 *f* *a2* 46 47 48 *a2*

Hn. *f*

Tbn. 1 2 *f*

Euph. *f*

Tba. *f*

Perc. 1 *f*

2 *f*

49 50

Fl. 1 2 *mf* *a2*

Ob. *mf*

Bsn. *mp*

B<sup>b</sup> Cl. 1 2 *mf* *a2*

B. Cl. *mp*

A. Sax. 1 2 *mp*

T. Sax.

Bar. Sax.

49 50 51 52

Tpt. 1 2 *mf* *a2*

Hn. *mf*

Tbn. 1 2 *mp*

Euph. *mp*

Tba. *mp*

Perc. 1 *mp*

2 *mp*

53

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2 *a2*

B. Cl.

A. Sax. 1 2 *a2*

T. Sax.

Bar. Sax.

53 54 55 56

Tpt. 1 2 *a2*

Hn.

Tbn. 1 2 *a2*

Euph.

Tba.

Perc. 1 2

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

This musical score page (page 15) covers measures 53 through 56. It features a woodwind and percussion ensemble. The woodwind parts include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B-flat Clarinet (B<sup>b</sup> Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion part (Perc.) is divided into two staves (1 and 2). The key signature is B-flat major (two flats), and the time signature is 2/2. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). A large 'SAMPLE' watermark is visible across the page. Measure numbers 53, 54, 55, and 56 are indicated above their respective staves. The page number '15' is in the top right corner, and '56' is in a box at the top center. The score number '50100335' is at the bottom left.

57

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

57 58 59 60

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Perc. 1 2

a2

8

a2

a2

a2

8

a2



62

61

Fl. 1 2

Ob.

Bsn. *mp*

B<sup>b</sup> Cl. 1 2 *a2* *mf*

B. Cl. *mp*

A. Sax. 1 2 *mp*

T. Sax.

Bar. Sax.

61 62 63 64

Tpt. 1 2 *a2* *mf*

Hn. *mf*

Tbn. 1 2 *mp*

Euph. *mp*

Tba. *mp*

Perc. 1 *mp*

2 *mp*

Musical score for orchestral instruments. The score is divided into measures 65, 66, 67, and 68. The instruments and their parts are:

- Fl. 1/2**: Flute 1 and 2, starting at measure 65.
- Ob.**: Oboe, starting at measure 65.
- Bsn.**: Bassoon, starting at measure 65.
- B<sup>b</sup> Cl. 1/2**: Bass Clarinet 1 and 2, starting at measure 65.
- B. Cl.**: B-flat Clarinet, starting at measure 65.
- A. Sax. 1/2**: Alto Saxophone 1 and 2, starting at measure 65.
- T. Sax.**: Tenor Saxophone, starting at measure 65.
- Bar. Sax.**: Baritone Saxophone, starting at measure 65.
- Tpt. 1/2**: Trumpet 1 and 2, starting at measure 65.
- Hn.**: Horn, starting at measure 65.
- Tbn. 1/2**: Trombone 1 and 2, starting at measure 65.
- Euph.**: Euphonium, starting at measure 65.
- Tba.**: Tuba, starting at measure 65.
- Perc. 1/2**: Percussion 1 and 2, starting at measure 65.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Performance instructions include *a2* (second ending). Measure 68 is highlighted with a box.

69

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> Cl. 1 2

B. Cl. 1 2

A. Sax. 1 2

T. Sax. 1 2

Bar. Sax. 1 2

69 70 71

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph. 1 2

Tba. 1 2

Perc. 1 2

*f*

*a2*

*a2*

*a2*

72

Fl. 1/2

Ob.

Bsn.

B $\flat$  Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

72 73 74

Tpt. 1/2

Hn.

Tbn. 1/2 *a2*

Euph.

Tba.

Perc. 1

2

75

Fl. 1/2

Ob.

Bsn.

B<sup>b</sup> Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

This block contains the musical notation for measures 75 through 78 for the woodwind section. It includes staves for Flute (1/2), Oboe, Bassoon, B-flat Clarinet (1/2), B Clarinet, Alto Saxophone (1/2), Tenor Saxophone, and Baritone Saxophone. The notation features various note values, rests, and dynamic markings such as accents (^) and fortissimo (f). A large watermark 'SAMPLE' is overlaid diagonally across the page.

75

76

77

78

Tpt. 1/2

Hn.

Tbn. 1/2

Euph.

Tba.

This block contains the musical notation for measures 75 through 78 for the brass section. It includes staves for Trumpet (1/2), Horn, Trombone (1/2), Euphonium, and Tuba. The notation features various note values, rests, and dynamic markings such as accents (^) and fortissimo (f). A large watermark 'SAMPLE' is overlaid diagonally across the page.

Perc. 1

2

*solo*

This block contains the musical notation for measures 75 through 78 for the percussion section. It includes two staves for Percussion (1 and 2). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *solo* is present. A large watermark 'SAMPLE' is overlaid diagonally across the page.

# Selected Concert Band Publications

## ENSEMBLE WORKS

### ADAMS, DAN

#### 50100169 Invasion of the Slimy Five-Headed Slow-Mo Monsters from Outer Space (Grade 1)

Can your band save the world from these eerie invaders from somewhere in outer space? Using only seven notes, some humorous vocal effects, and an easy way to learn about dynamic contrast, this is the perfect selection for a first concert.

#### 20100767 Return of the Dust Bunnies for Band (Grade 1)

Those pesky dust bunnies are back! Terrifying screams, vacuum cleaners and brooms accompany this frightening look at what lurks under the bed. This work continues the tradition started by *Revenge of the Dust Bunnies* and includes some hilarious staging ideas for your percussion section. Everyone knows the danger that is just out of sight and only your band can save the day!

#### 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.

### BALENT, ANDREW

#### 20100716 Little Brazil Suite (Grade 1)

Give your young musicians and their audiences a musical look at life in another country. From his guest conducting travels in Brazil, Andy has constructed a suite of three contrasting traditional Brazilian children's songs: *Marcha, Soldado!* (March, Soldier), *Capelina de Melao* (Little Chapel of Melon) and *Ciranda*, a popular children's circle dance. This is a wonderful glimpse into the culture of the largest country in South America.

### 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

*Buehman, 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.

### FOSTER, ROBERT E.

#### 50100155 Adrenaline Rush (Grade 1)

The title explains just what is going to happen as you open with this thriller for young band. Rob Foster shows an intimate knowledge of the grade 1 band and its capabilities. It is equally at home as an opener or closer for your concert.

#### 50100227 Sleighridin' (Grade 1)

Imagine riding in a sleigh over snowy trails. Feel the snap of the cold, the sound of horses bells, the crack of the whip—all captured in this delightful work for young band.

### 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.

### 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.

### MILFORD, GENE

#### 20100701 Pirate's Cove (Grade 1)

*Pirate's Cove* is a dramatic short overture that captures the excitement, daring and mystery of the age of the buccaneers. Scored to give the less experienced band a secure, full sound, *Pirate's Cove* has interesting parts and melodic writing for all sections.

### 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.

### WHITE, TERRY

#### 50100244 Acadia March (Grade 1)

This will be the perfect vehicle to teach march style, grab the audience with an ear-pleasing toe-tapper, and open or close your first concert. Professionally written, pedagogically sound, and easy to read and perform, it is a march you're certain to perform frequently.

### WILLIAMS, CLIFTON

#### 10100100 Variation Overture (Grade 3)

From its premiere years ago, *Variation Overture* has been a classic and hugely successful publication. Presented as a concert overture, the theme and variations are immensely enjoyable to perform and to hear, time and time again. The level of difficulty is deceiving as the work sounds more difficult than, technically, it is.

# 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.

#### 50100032 Bath Time (Grade 1)

We know you love rubber ducks, so Clarence Barber has written a work that features their squeak. Everyone gets to ham it up with toy boats, water sounds, soda straws with water and much more. We guarantee this piece will be this hit of your next concert! And let's face it: clean kids are easier on the nose.

#### 20100765 Bermuda Triangles (Grade 1)

The only thing more frightening than being lost in the Bermuda Triangle has to be...being lost in the Bermuda Triangle with a composer with too much time on his hands. This infectious, tongue-in-cheek work for young band features the percussion section but uses only 4 triangles, cowbell, and claves. With a distinctive Caribbean flavor, this work will add a unique contrast to any first concert.

#### 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!

#### 20100697 Christmas Collage (Grade 1)

Christmas Collage is holiday music for the youngest bands, a medley of familiar carols: Jingle Bells, Good King Wenceslas, and The Wassail Song. Using only rhythms up to quarter notes in the winds, this is very accessible music which will show your band at its best.

#### 20100520 Creatures of Dreams (Grade 4)

#### 20100752 Dragon Riders (Grade 1)

Dragon Riders is all about the imagination. Can you imagine riding a dragon as it soars above the earth, gliding between mountains and trees, reflecting its majestic image from the surfaces of lakes and ponds, the powerful thrusts of the beast's massive wings, the roar of its fire-breathing echoing through the valleys? Close your eyes as you listen and let your imagination take you on a breath-taking journey.

#### 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.

#### 50100023 My Dog Ate My Homework (Grade 1)

Why not write a band work that celebrates the most famous excuse in school? This sounds like a job for Clarence Barber! Students get to tear paper and crumple it up in this fun novelty work. Your audience will truly enjoy this homage to youthful creativity in the face of certain disaster. Warning: Do Not Use Real Homework!

#### 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.

# 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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