

Thousand Mile Eyes

Mark Fabio

for
SYMPHONIC BAND

Instrumentation

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

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About the Composer

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

Program Notes

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

Performance Notes

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

Thousand Mile Eyes

Mark Fabio

[8]

Moderato ♩ = 132

Flute 1
Flute 2

Oboe 1
Oboe 2

Bassoon

B♭ Clarinet 1
B♭ Clarinet 2
B♭ Bass Clarinet

E♭ Alto Saxophone 1
E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3

F Horn 1
F Horn 2

Trombone 1
Trombone 2
Trombone 3

Euphonium

Tuba

Timpani F, C, D♭, E♭

Orchestra Bells

Xylophone

Marimba

Percussion 1 S. D. on rim with rods
B. D. on rim with rods

Percussion 2

Percussion 3 Tomtoms on rim with rods
Sus. Cym. on bell
Tamtam
China Cym.

Percussion 4

Percussion 5

5

26

Fl. 1
Ob. 1
Bsn.

B♭ Cl. 1
B♭ Cl. 2
B. Cl.

A. Sax. 1
T. Sax.
Bar. Sax.

Tpt. 1
Tpt. 2
Hn. 1
Hn. 2

Tbn. 1
Tbn. 3
Euph.
Tba.

Timp.

Bells

Xyl.

Mba.

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

Fl. 1 2
Ob. 1 2
Bsn.
1
B♭ Cl. 2
3
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
34 35 36 cup mute 37 38 39 40 41 open
Tpt. 1
2
3
Hn. 1 2
Tbn. 1 2
3
Euph.
Tba.
Timp.
Bells
Xyl.
Mba.
Perc. 1
2
3
4
5

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8

Fl. 1 2
Ob. 1 2
Bsn.
B^b Cl. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.

42 a2 rit. = 78 48

Tpt. 1 2 3
Hn. 1 2
Tbn. 1 2 3
Euph.
Tba.
Timp.
Bells
Xyl.
Mba.
Perc. 1 2 3 4 5

42 43 44 45 46 47 48

F, B^b, C, F
to Toms
China Cym. to Tamtam

76 | Slower ♩ = 82

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Bsn.

B. Cl. 1
B. Cl. 2
B. Cl. 3

B. Cl.

A. Sax. 1
A. Sax. 2

T. Sax.

Bar. Sax.

84 85 86 87 88 89 90

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2

Tbn. 1
Tbn. 2
Tbn. 3

Euph.

Tba.

Tim. > > cresc. poco a poco > > > > > >

Bells

Xyl.

Mba.

Perc. 1

Perc. 2

Perc. 3 mp Tamb.

Perc. 4 p

Perc. 5 cresc. poco a poco

Fl. 1
Ob. 1
Bsn.

B♭ Cl. 1
B♭ Cl. 2
B. Cl.

A. Sax. 1
T. Sax.
Bar. Sax.

Tpt. 1
Hn. 1
Tbn. 1
Eup.
Tba.

Tim. 1
Bells
Xyl.
Mba.

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

91 92 93 94 95 96 97 98 99

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109

Fl. 1 2 Ob. 1 2 Bsn. B^b Cl. 2 3 B. Cl. A. Sax. 1 2 T. Sax. Bar. Sax.

Tpt. 1 2 3 Hn. 1 2 Tbn. 1 2 3 Euph. Tba. Timp. Bells Xyl. Mba. Perc. 1 2 3 4 5

109 110 111 112 113 114 115 116

solo *mp*

f

f

f

mp

mp

Tri.

mp

f

mp

f

Fl. 1 2 *tutti* 117 **118** *f* *ff* *ff* *ff* *mf*

Ob. 1 2 *f* *ff* *ff* *ff* *mf*

Bsn. *f* *ff*

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

B^b Cl. 2 *mp* *f* *ff* *mf*

3 *mp* *ff* *mf*

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

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

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

Bar. Sax. *f* *ff*

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

Tpt. 1 *f* *ff*

2 3

Hn. 1 2

Tbn. 1 2

3

Euph.

Tba.

Tim. *ff* F, B^b, C, D

Bells

Xyl. *f* *ff*

Mba.

Perc. 1 *f* *ff* *mf*

2 *f* *ff* *mf*

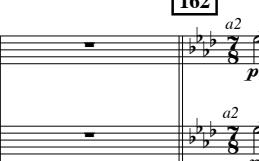
3

4 *Cast.* *mf*

5

160

Fl. 1 2 

Ob. 1 2 

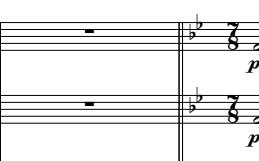
Bsn. 

1 

B♭ Cl. 2 

3 

B. Cl. 

A. Sax. 1 2 

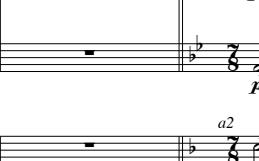
T. Sax. 

Bar. Sax. 

160 

161 

162 

a2 

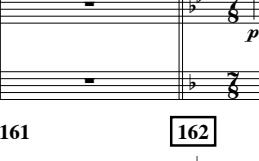
163 

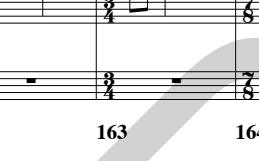
164 

165 

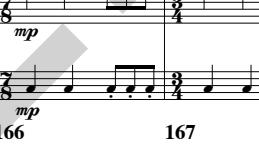
166 

167 

Tpt. 1 

2 3 

Hn. 1 2 

Tbn. 1 2 

3 

Euph. 

Tba. 

Timp. 

F, A♭, C, E

Bells 

Xyl. 

Mba. 

Perc. 1 

2 

3 

4 

5 

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23

Fl. 1 168 170 174

Ob. 1 2 Bsn.

B. Cl. 1 2 3 B. Cl.

A. Sax. 1 2 T. Sax. Bar. Sax.

Tpt. 1 2 3 Hn. 1 2

Tbn. 1 2 3 Euph. Tba.

Tim. Bells Xyl. Mba.

Perc. 1 2 3 4 5

Cr. Cym. Sus. Cym. on bell

184 *f*

Fl. 1 2

Ob. 1 2 *tutti a2*

Bsn.

f

1 2 *tutti*

B♭ Cl. 2 3 *f*

tutti *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

184 185 186 187 188 189 190

Tpt. 1 2 3 *a2* *f*

Hn. 1 2 *a2* *f*

Tbn. 1 2 *f*

3 *f*

Euph. *f*

Tba. *f*

Tim. *f*

Bells *f*

Xyl.

Mba.

Perc. 1 2 3 4 5 *f*

191

Fl. 1
ff

Ob. 1
ff

Bsn.
ff

1 ff

B♭ Cl. 2 div. ff

3 ff

B. Cl. ff

A. Sax. 2 ff

T. Sax. ff

Bar. Sax. ff

191 192 193 194 195 196 197

Tpt. 1 ff

2 ff

Hn. 1 ff

2 ff

Tbn. 1 ff

2 ff

Euph. ff

Tba. ff

Tim. ff

Bells ff

Xyl. ff

Mba. ff

rim

1 ff

2 ff

Perc. 3 ff

4 ff

5 ff

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