

AMEN!

FOR CONCERT BAND

FRANK TICHELI

I N S T R U M E N T A T I O N

1 Full Score	4 Bb Trumpet 1
4 Flute 1	4 Bb Trumpet 2
4 Flute 2	3 F Horn
1 Oboe	3 Trombone 1
4 Bb Clarinet 1	3 Trombone 2
4 Bb Clarinet 2	3 Euphonium B.C.
4 Bb Clarinet 3	2 Euphonium T.C.
2 Bb Bass Clarinet	4 Tuba
1 Bassoon	2 Timpani
3 Eb Alto Saxophone 1	2 Mallets Glockenspiel, Xylophone
3 Eb Alto Saxophone 2	2 Percussion I Crash Cymb., Snare Drum (with brushes and with sticks), Suspended Cymb., Woodblock
2 Bb Tenor Saxophone	2 Percussion Bass Drum, Hi Hat Cymb., Suspended Cymb., Splash Cymb.
1 Eb Baritone Saxophone	

PRINTED ON ARCHIVAL PAPER



MANHATTAN BEACH MUSIC

1595 East 46th Street Brooklyn, New York 11234 Fax: 718/338-1151

www.ManhattanBeachMusic.com E-mail: customerservice@manhattanbeachmusic.com Voicemail: 718/338-4137

PROGRAM NOTE

I composed AMEN! as a retirement gift to my lifelong friend, Tracy McElroy, in celebration of his lifelong achievements after thirty years of teaching instrumental music in Texas public schools. Back in the 70s in Richardson, Tracy and I played trumpet together in the Berkner High School Band, forging a close friendship that lasts to this day. Tracy's teaching to generations of young people instilled in them not only his deep love of music, but his values of personal discipline and teamwork. His life's work epitomizes the contributions of thousands of music educators in this country whose gifts to our society are enormous, perhaps incalculable.

AMEN! takes on an upbeat, somewhat bluesy, gospel style, suggesting an impassioned preacher sharing some bit of good news. After an introductory "call to order," our preacher (here depicted by the clarinet section) gives us the main tune over a series of simple, bopping quarter-note chords. Later, the full ensemble bursts out in a fit of joy — the choir and congregation have joined in, dancing and shouting in full agreement. The good news is driven home in the concluding coda over a series of plagal ("Amen") chord progressions, and one final joyful shout.

REHEARSAL NOTES

Composed with young ensembles in mind, AMEN! is scored in a way that will allow effective performances by bands whose oboes, horns, low woodwinds and low brasses are limited either in number or technical ability. On the other hand, bands that have sufficient numbers of these instruments should be careful not to allow them to overstate their parts. For example, there is only one horn part, which, if played by four to six good players, will almost certainly create balance problems unless those players are encouraged to either play under the notated dynamics or to take turns playing ... or both.

The tempo marking (half-note = 120) should be closely followed, for while a tempo very slightly under this would be acceptable, going any faster could derail the music, making it sound rushed rather than boppy and light-hearted.

The clarinet cues provided in the horn part in measures 9 to 25 may be played by the horns *if and only if* the clarinet section is weak and requires extra support. Otherwise, let the clarinets carry the day in these early bars. Also in measures 9 to 25, the saxophone choir's quarter-note accompaniment is doubled in the trumpet, trombone, and euphonium parts. If the accompaniment sounds too strong here, try having the saxophones handle it all alone. The brasses can wait until measure 26 to enter, where the texture is fuller. In short, experiment, and try to find the best balance solutions for your ensemble.

There are two simple pedal-changes in the timpani part (from Bb to C, and then back again from C to Bb). While I am well aware that many young timpanists have little experience or confidence when it comes to the art of pedal manipulation, I believe that the sooner they learn it, the better. Fortunately, the required pedal change occurs on one of the easiest drums to manipulate (the 28" drum, which is positioned right in front of the player's foot), and at one of the easiest melodic intervals (a whole-step).

The *tutti* outburst at measure 58, marked *Joyous*, should be played with great passion and energy. The timpani part, marked "*ff*, Pounding!" is not intended for shy or squeamish types, nor should anyone in the ensemble restrain the energy. To the extent that you can control the tone quality and intonation, go for it!

The splash cymbal strike in measure 83 must be performed on a true splash cymbal in order to achieve the desired humorous effect. Do not simply use a small suspended cymbal. The cymbal must not be any larger than about 7 inches in diameter.

The music in measures 132–154 represents a brief, lyrical respite from the passion and energy of the rest of the work. Players should play this section with their most *legato*, singing, expressive sound possible.

If desired, the tuba/bass clarinet passage at measures 148 to 151 may be played as a solo by one tuba player (and no bass clarinet).

The *ritardandos* in this work (and in most all of my works, for that matter) should not be anticipated, nor should they be initiated suddenly. I prefer that conductors begin *ritardandos* subtly at first, almost unnoticeably, decreasing the tempo more dramatically towards the second half of the *ritardando*, and then still more dramatically toward the end of the *ritardando*. In short, I view *ritardandos* and *accelerandos* not as strictly linear tempo changes, but as exponential ones. Based on this fact, it would not be unreasonable for a conductor to finish the *molto rit.* at measure 175 with something akin to a short *fermata*.

Above all, students should be reminded that this piece is a fun celebration. A joyful energy should be audible and even *visible* to the audience. That means that both the players and their conductor should strive to show real emotion rather than sitting frozen in their chairs — they should take chances, break out of their individual shells, and remember just why they chose in the first place to become musicians.

F O R M

<u>Measures</u>	<u>SECTION</u>	<u>Sub-Sections</u>	<u>Tonality</u>
1-8	INTRO.	“Call to order”	B \flat Major
9-17	A	a	B \flat Major
18-25		a'	B \flat Major
26-33		b	G minor
34-41		a	B \flat Major
42-49		Bridge	B \flat Major: \flat III - IV ⁹
50-57		a	B \flat Major
58-65	B	c	G Major
66-73		c	F Major
74-81		link	B \flat Major: \flat VII - V
82-83	A	False Reprise	B \flat Major
84-99		a	
100-107		b	G Minor
108-115		a	B \flat Major
116-123		Bridge	B \flat Major: \flat III - IV ⁹
124-131		a	B \flat Major
132-139	B	c	G Major
140-147		c	B \flat Major
148-154		link	B \flat Major: \flat III - IV ⁹
155-178	CODA	a	B \flat Major

F R A N K T I C H E L I

W O R K S F O R C O N C E R T B A N D

FRANK TICHELI'S WORKS FOR CONCERT BAND
ARE PUBLISHED EXCLUSIVELY BY MANHATTAN BEACH MUSIC

Abracadabra (5 minutes, grade 3)

Amazing Grace (5 minutes, grade 3)

Amen! (3 ½ minutes, grade 2)

An American Elegy (11 minutes, grade 4)

Angels in the Architecture (14 ½ minutes, grade 5)

Ave Maria / Schubert (4 ½ minutes, grade 3)

Blue Shades (10 minutes, grade 5)

Cajun Folk Songs (6 ¾ minutes, grade 3)

Cajun Folk Songs II (10 ½ minutes, grade 4)

Fortress (5 ½ minutes, grade 3)

Gaian Visions (9 ½ minutes, grade 6)

Joy (2 ½ minutes, grade 2)

Joy Revisited (3 ½ minutes, grade 3)

Loch Lomond (6 ½ minutes, grade 3)

Nitro (3 minutes, grade 4)

Pacific Fanfare (5 ½ minutes, grade 5)

Portrait of a Clown (2 ¾ minutes, grade 2)

Postcard (5 ¼ minutes, grade 5)

Sanctuary (12 minutes, grade 5)

A Shaker Gift Song (2 minutes, grade 2)

This work is a separate publication of the third song from Simple Gifts: Four Shaker Songs

Shenandoah (6 ½ minutes, grade 3)

Simple Gifts: Four Shaker Songs (9 minutes, grade 3)

Sun Dance (5 minutes, grade 3)

Symphony No. 2 (21 minutes; mvts. 1 & 2 are grade 6, mvt. 3 is grade 5)

Movement 1, "Shooting Stars," Movement 2, "Dreams Under a New Moon," and Movement 3, "Apollo Unleashed" may be separately performed

Vesuvius (9 minutes, grade 4)

Wild Nights! (6 ½ minutes, grade 4)

learn more at

WWW.FRANKTICHEL.COM

THE OFFICIAL SOURCE FOR THE MUSIC OF FRANK TICHELI

to Tracy McElroy
AMEN!
FOR CONCERT BAND

FRANK TICHELI

♩ = 60-63

Fervently

rit.----- //

Flute 1
Flute 2
Oboe
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
B♭ Bass Clarinet
Bassoon
Eb Alto Saxophone 1
Eb Alto Saxophone 2
B♭ Tenor Saxophone
Eb Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2
F Horn
Trombone 1
Trombone 2
Euphonium
Tuba
Timpani
Mallets
Percussion 1
Percussion 2

This musical score covers measures 9 and 10 of a piece. The tempo is marked as quarter note = 120. The key signature has two flats (B-flat major or D-flat minor). The score is arranged in systems for various instruments:

- Flutes (Fl. 1, Fl. 2):** Both parts are silent (rests) in these measures.
- Oboe (Ob.):** Silent.
- Clarinets (B-flat Cl. 1, B-flat Cl. 2, B-flat Cl. 3):** Play a melodic line starting in measure 9 with a *mf* dynamic. The line consists of eighth and quarter notes.
- Bass Clarinet (B-flat Bass Cl.):** Play a rhythmic accompaniment of eighth notes starting in measure 9 with a *p* dynamic.
- Bassoon (Bsn.):** Silent.
- Saxophones (E-flat Alto Sax. 1, E-flat Alto Sax. 2, B-flat Tenor Sax., E-flat Bari. Sax.):** Play a rhythmic accompaniment of eighth notes starting in measure 9 with a *p* dynamic.
- Trumpets (B-flat Tpt. 1, B-flat Tpt. 2):** Play a rhythmic accompaniment of eighth notes starting in measure 9 with a *p* dynamic.
- French Horns (F Hn.):** Play a melodic line starting in measure 9 with a *mf* dynamic. Includes the instruction "Clarinet cues".
- Timpani (Tbn. 1, Tbn. 2):** Play a rhythmic accompaniment of eighth notes starting in measure 9 with a *p* dynamic.
- Euphonium (Euph.):** Play a rhythmic accompaniment of eighth notes starting in measure 9 with a *p* dynamic.
- Tuba:** Silent.
- Drum Set (Perc. 1, Perc. 2):** Perc. 1 is silent. Perc. 2 plays a rhythmic pattern of eighth notes starting in measure 9 with a *mp* dynamic. Includes the instruction "HI HAT, closed (stick)".
- Mallets:** Silent.

Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Bass Cl.
Bsn.
E♭ Alto Sax. 1
E♭ Alto Sax. 2
B♭ Ten. Sax.
E♭ Bari. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
F Hn.
Tbn. 1
Tbn. 2
Euph.
Tuba
Timp.
Mallets
Perc. 1
Perc. 2

mf

mf

mf

mf

mf

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Bass Cl.

Bsn.

E \flat Alto Sax. 1

E \flat Alto Sax. 2

B \flat Ten. Sax.

E \flat Bari. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mallets

SNARE DRUM (brushes)

Perc. 1

Perc. 2

Clarinet

p

mf

fp

Play *mf*

mp

Detailed description of the musical score: The score is for a full orchestra and includes parts for woodwinds, brass, and percussion. The woodwind section includes flutes (Fl. 1, Fl. 2), oboe (Ob.), three bass clarinets (B \flat Cl. 1, 2, 3), bassoon (Bsn.), two E \flat alto saxophones (1, 2), B \flat tenor saxophone, and E \flat baritone saxophone. The brass section includes two B \flat trumpet parts (1, 2), F horn, two tenor trombones (1, 2), euphonium, tuba, and timpani. The percussion section includes mallets (snare drum with brushes), two snare drum parts (1, 2), and two suspended cymbal parts. The score is in 4/4 time with a key signature of one flat (B \flat). Dynamic markings include *p*, *mf*, and *fp*. There are accents (*v*) and breath marks (*b₂*) throughout. A specific instruction 'Play *mf*' is marked for the F Horn part.

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb Bass Cl.

Bsn.

Eb Alto Sax. 1

Eb Alto Sax. 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Tpt. 1

Bb Tpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mallets

Perc. 1

Perc. 2

HI HAT (closed)

mf

p

f

sfz

mp

This page contains the musical score for measures 42 through 47 of a piece. The score is arranged in a standard orchestral layout with the following parts and instruments:

- Woodwinds:** Flute 1 & 2, Oboe, B♭ Clarinet 1, 2, & 3, Bass Clarinet, Bassoon, E♭ Alto Saxophone 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone.
- Brass:** B♭ Trumpet 1 & 2, F Horn, Trombone 1 & 2, Euphonium, and Tuba.
- Percussion:** Timpani, Mallets (XYLOPHONE), Snare Drum (brushes), and Suspended Cymbal (stick).

The music is in the key of B♭ major (two flats) and 4/4 time. The score includes various dynamics such as *f*, *mf*, and *fz*, along with articulation marks like accents and slurs. The percussion parts include specific instructions for playing the snare drum with brushes and the suspended cymbal with a stick. The woodwind parts feature complex melodic lines with many accidentals and dynamic markings.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

Bsn.

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mallets

Perc. 1

Perc. 2

p

p

p

p

p

p

mf

mf

mp

SUS. CYMBAL (yarn)

p

HI HAT, closed

58 Joyous

This musical score page, numbered 58 and titled "Joyous", contains 21 staves for various instruments. The score is written in 2/4 time and features a key signature of one flat (Bb). The dynamic marking *ff* (fortissimo) is present at the beginning of most staves. The instruments and their parts are as follows:

- Fl. 1 & Fl. 2:** Flute parts with melodic lines and slurs.
- Ob.:** Oboe part with melodic lines.
- Bb Cl. 1 & Bb Cl. 2:** Clarinet parts with melodic lines.
- Bb Cl. 3:** Clarinet part with a melodic line.
- Bb Bass Cl.:** Bass Clarinet part with a melodic line.
- Bsn.:** Bassoon part with a melodic line.
- Eb Alto Sax. 1 & Eb Alto Sax. 2:** Alto Saxophone parts with melodic lines.
- Bb Ten. Sax.:** Tenor Saxophone part with a melodic line.
- Eb Bari. Sax.:** Baritone Saxophone part with a melodic line.
- Bb Tpt. 1 & Bb Tpt. 2:** Trumpet parts with melodic lines.
- F Hn.:** Horn part with a melodic line.
- Tbn. 1 & Tbn. 2:** Trombone parts with melodic lines.
- Euph.:** Euphonium part with a melodic line.
- Tuba:** Tuba part with a melodic line.
- Timp.:** Timpani part with a rhythmic pattern, including the instruction *ff Pounding!*.
- Mallets:** Mallet part with a rhythmic pattern.
- Perc. 1 & Perc. 2:** Percussion parts with rhythmic patterns, including the instruction *l.v.* (lively).

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

Bsn.

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mallets

Perc. 1

Perc. 2

ff

CRASH CYM.

ff BASS DRUM

ff

Detailed description of the musical score: This page of a musical score (page 66) contains 20 staves for various instruments. The woodwinds (Flutes 1 & 2, Oboe, Clarinets 1-3, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, and Bari. Saxophone) play melodic lines with various articulations like accents and slurs. The brass section (Trumpets 1 & 2, Horns, Trombones 1 & 2, Euphonium, and Tuba) provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes Timpani (Timp.) and Mallets (Perc. 1 & 2), with specific instructions for 'CRASH CYM.' and 'BASS DRUM' at forte (*ff*) dynamics.

FL. 1

FL. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

Bsn.

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Mallets

Perc. 1

Perc. 2

p

fp

p

fp

p

p

fp

p

p

fp

p

p

fp

p

p

fp

p

p

fp

p

p

p

f

Dampen!

(C to B♭)

Choke!

ff Dampen!

p WOODBLOCK

p HI HAT (closed) SPLASH CYM. (choke)

f

Learn about Frank Ticheli's newest works,
events, CDs, DVDs, books,
and hear complete recordings at

www.FrankTicheli.com

"The Official Source for the Music of Frank Ticheli"

