

THE TYGER

FOR CONCERT BAND

FRANK TICHELI

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

1 Full Score	1 Bassoon 2	1 Bass Trombone
2 Flute 1	1 Contrabassoon	3 Euphonium (Bass Clef)
2 Flute 2	3 Eb Alto Saxophone	1 Euphonium (Treble Clef)
2 Flute 3 (doubles on Piccolo)	2 Bb Tenor Saxophone	4 Tuba
2 Flute 4 (doubles on Piccolo)	2 Bb Trumpet 1	1 Piano
1 Oboe 1	2 Bb Trumpet 2	1 Timpani
1 Oboe 2	2 Bb Trumpet 3	1 Percussion 1
1 English Horn	2 Bb Trumpet 4	Xylophone, Claves, Castanets, Triangle, Vibraslap, Maracas, Suspended Cymbal (med. lg.), Woodblocks
1 Eb Clarinet	1 F Horn 1	1 Percussion 2
3 Bb Clarinet 1	1 F Horn 2	Tambourine, Snare Drum, Vibraphone, Suspended Cymbals (sm. and med.), Timbale
3 Bb Clarinet 2	1 F Horn 3	1 Percussion 3
3 Bb Clarinet 3	1 F Horn 4	Bass Drum, Glockenspiel, Temple Blocks, 4 Tom-toms, 2 Suspended Cymbals
3 Bb Clarinet 4	1 Trombone 1	
3 Bb Bass Clarinet	1 Trombone 2	
1 Bassoon 1	1 Trombone 3	

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PROGRAM NOTES

The Tyger takes its title from William Blake's well known poem of the same name, published in 1794 as one of the *Songs of Experience*. The connection of my piece to Blake's poem stems from my life-long love of Blake and his poetry. I was particularly drawn to "Tyger" for its dark energy.

Power, terror, and awe are all symbolized by the tiger in the poem's opening stanza:

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

Like the poem, my piece possesses an unsettling, at times terrifying quality, exploring the darker side of existence. There is also a striking similarity between a tiger's hunting and survival habits and my own work's dramatic structure: long periods of quiet suspense are overcome by sudden explosions of violent energy.

The Tyger begins in the lowest register and gradually reveals a dark, driving ostinato. First appearing in the piano, the ostinato is varied and passed around the ensemble and contributes mightily to the work's incessant, predatory quality. The energy never ceases, even during quiet periods. The tension mounts to reach its apex at the end — a violent twelve-tone chord pounding furiously in repeated-sixteenth notes, the haunting ostinato still sounding below.

FORM

1-39	Introduction
40-67	Piano ostinato
68-73	Transition, modulation: moving 8 th -note line
74-94	Ostinato a perfect 5 th higher
95-102	Piano pedal effect in high register
103-112	Transition back to original key; moving 8 th -note line
113-136	Ostinato returns, but with new contour due to octave displacements
137-146	Episode; ostinato shortened to five notes
147-155	First climax, ostinato derived.
156-199	Quiet section; ostinato removed, but constant 8 th -note pulse still present in B.D.
200-210	Second climax: four groups set in conflict
211-end	Coda; 16 th -notes take over, building to final shout of 12-tone chord

REHEARSAL NOTES

INTRODUCTION (MM. 1–39)

The bass drum and timpani should sound distinct and dry. If necessary, muffle the bass drum with a cloth. Likewise, the muted trombone triplets should be sound as clear and distinct as possible, and, to this end, it may be necessary to increase their dynamic to *mf*.

PIANO OSTINATO (MM. 40–67)

The pianist should play the ostinato as cleanly as is possible in this extreme low register. Over this, short, fleeting gestures pass through the ensemble quickly. These gestures should be played aggressively and with almost machine-like rhythmic accuracy. For example, from measure 47 to 51, short rhythmic gestures sound in several instruments in rapid succession—glockenspiel, snare drum, xylophone, trumpets, trombone, temple blocks—and should be played with a rhythmic precision that suggests a single person is playing the entire series. In other words, strive to connect these many short fragments into a longer, more continuous line of thought.

TRANSITION (MM. 68–73)

The ostinato gives way to a free 8th-note line which winds its way upward towards a new harmonic plain. Above this line, short bursts of 16th-notes are exchanged between the trumpets and trombones.

OSTINATO, PERFECT 5TH HIGHER (MM. 74–94)

The ostinato returns, now up a perfect 5th and divided among the bassoons, bass trombone and tuba. As before, brief gestures are passed around the ensemble in rapid-fire succession, and once again, rhythmic accuracy is crucial as a means of connecting these many parts into a cohesive whole.

PIANO PEDAL EFFECT IN HIGH REGISTER (MM. 95–102)

The ostinato is absent, but a constant 8th-note pulse remains. A single line is shared by high bell-tone woodwinds, piano, and mallets. In order to enhance this monophonic effect, the woodwind attacks should be louder than the sustained portions of notes. Castanets, maracas and harmon-muted trumpets add another layer in what is otherwise a monophonic episode.

TRANSITION (MM. 103–112)

Corresponding directly to the earlier transition, this one modulates back to the original tonal area of the ostinato.

OSTINATO RETURNS (MM. 113–136)

The ostinato returns in its original key, but given a new contour due to octave displacements. It is broken up among the brasses followed by the woodwinds, but the piano, playing the entire ostinato, provides a kind of structural glue. At measure 125 a new game emerges. Short, *marcato* chords are exchanged rapidly among three groups (trumpets; horns and trombones; flutes and xylophone). The conductor should encourage very aggressive playing here while striving to achieve equal balance among these three groups.

EPISODE (MM. 137–146)

This brief passage bridges the previous ostinato section to the first climax.

FIRST CLIMAX (MM. 147–155)

The ostinato is now shouted by the entire ensemble and a battle ensues between frenzied woodwind 16th-note passages and hammering brass chords.

QUIET SECTION (MM. 156–199)

Suddenly, all sound disappears, save a single bass drummer who reminds the listener of the incessant 8th-note pulse. As before, fleeting gestures come and go in rapid succession. This game is taken to an extreme level in measures 188 and 189, as hyperactive two-note gestures are passed pointillistically among the woodwinds. Passages such as this one are not easy to pull off, and will require careful attention in rehearsals.

SECOND CLIMAX (MM. 200–210)

The ensemble members now divide into four opposing groups (woodwinds, high brass, low brass, timpani) and engage in a heated if short-lived battle. The conductor should encourage fiercely aggressive playing here, while striving to maintain fairly equal balance within and among the opposing groups. No single force should win!

CODA (M. 211–END)

A sustained pedal tone underlies machine-gun like 16th-note passages which grow in intensity. The energy and tension mount until measure 230, at which point the entire ensemble plunges downward (pouncing on its prey?), ushering in a violently pounding twelve-tone chord, the ostinato sounding below. This is a violent ending, and it should be played with great power; however, save something for the accented notes of the final bar—one last tightening of the screw!

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THE TYGER

B♭ Trumpet 1

FOR CONCERT BAND

FRANK TICHELI

$\text{♩} = 160$ throughout

8 15 22 30

7 7 7 8

1-7 8-14 15-21 22-29

Cbsn./Pno. 8ba

31 40

9 2 5

31-39 41-42 44-48

Piano 8ba

harmon mute (stem in)

49 52 61

9 3

52-60 61-63

straight mute

65 68

2 2

65-66 68-69

mf

72 74

7 7

75-81

mf

83 88

5 (straight mute) 2

83-87 92-93

sf sf mp

94 95

2

95-96

harmon mute

open

mp mf p

100 103

3 2

open

100-102 103-104

mf mf mf

108

mf mf f

112 113 117

3

117-119

ff ff p ff p

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Bb Trumpet 1

120

Musical staff 1: Measures 120-124. Dynamics: *mf* ————— *f poco*

125

Musical staff 2: Measures 125-129. Dynamics: *f*

129

Musical staff 3: Measures 131-136. Dynamics: *ff*

137

143

Musical staff 4: Measures 137-141 and 143-146. Dynamics: *mf* ————— *f* *mp* *f* *mp* *f* *mp* *f* *f*

147

Musical staff 5: Measures 147-151. Dynamics: *sff* *sff* *f* ————— *sff* *sff* sempre

152

156

Musical staff 6: Measures 152-157. Dynamics: *ff* *fff*

158

159

harmon mute

to straight mute

165

Musical staff 7: Measures 159-167. Dynamics: *p*

169

solo straight mute

176

Musical staff 8: Measures 169-180. Dynamics: *mp* ————— *mf*

181

straight mute

Musical staff 9: Measures 181-185. Dynamics: *f* *fp* *fp* ————— *pp*

Tuba

B \flat Trumpet 1

187 **188** 2 straight mute *pp* < *p* open 3 **195** 3 188-189 192-194 195-197 *f*

199 **200** *ff* *f* *ff* *f* *ff*

203 **206** *f* *ff* fluttertongue

207 *f* *ff* *fff*

211 *mp* *mf* *mp*

215 **216** *mf* *mf* *f poco*

219 *f* *fff*

222 *mp* *f* *mp* < *sf* *f*

227 **230** Marcato *ff* 3

232

THE TYGER

FOR CONCERT BAND

FRANK TICHELI

♩ = 160 throughout

2 3 4 5 6 7 **8**

1 Flutes (doubling on Piccolo)
2
3
4

1 Oboes
2

English Horn

1 Eb Clarinet
2

1 Bb Clarinets
2
3
4

Bb Bass Clarinet

1 Bassoons
2

Contrabassoon

1 Eb Alto Saxophone
2

Bb Tenor Saxophone

♩ = 160 throughout

1 Bb Trumpets
2
3
4

1 F Horns
2
3
4

1 Trombones
2
3

Bass Trombone

Euphonium

Tuba

Piano

Timpani
pp (distinct) *p* *pp*

1 Percussion
2
3
B.D. (horiz.)
pp (distinct) *p* *pp*

9 10 11 12 13 14

Bb Bass Cl. *p* *mf* *p*

Bsn. 1 *p*

Cbsn.

Tbns. 1 straight mute *mp* crisp

2 straight mute *mp* crisp

Tuba *p*

Timp. *p* *pp*

Perc. 3 *p* *pp*



15 16 17 18 19 20 21

Bb Bass Cl. *p*

Bsns. 1 *p*

2 *p*

Cbsn.

Tbns. 1

2

Tuba

Piano *mp* ^

8ba.....

Timp. *mp* > *p* < *mp* > *p* < *mp* > *p*

Perc. 3 *mp* > *p* < *mp* > *p* < *mp* > *p*

22

23 24 25 26 27 28

Bb Bass Cl. *mp p mp mf mp mf mp mf*

1 *(p) p mp mf mp mf mp mf*

Bsns. *(p)*

2 *(p)*

Cbsn. *(p)*

1 *mp mf*

Tbns. *mp mf*

2 *mp mf*

Tuba *mp mf*

22

Piano *mp mf*

Timp. *(p)*

Perc. 3 *(p)*

29 30 31 32 33 34

Bb Bass Cl. *mp mf pp p mp p*

1 *mp pp p*

Bsns. *pp sub. cresc. poco a poco*

2 *p mp p*

Cbsn. *pp sub. cresc. poco a poco*

1 *f pp p*

Tbns. *f pp p*

2 *f pp p*

Euph. *pp p*

Tuba *pp cresc. poco a poco*

30

Piano *pp cresc. poco a poco*

Note: The bass clef remains in effect through m.74

Timp. *pp non cresc.*

Perc. 3 *pp sub. non cresc.*

35 36 37 38 39

Bb Cls. 1 2 3 4

Bb Bass Cl. *mp p mp p mp mf*

Bsns. 1 2 *mp p mp p mp mf*

Cbsn. *(cresc.) (mp) (mf) poco f*

Tbns. 1 2 *mp mf mp mf*

Bass Tbn. *mp mf*

Euph. *p mp mf*

Tuba *(cresc.) (mp) (mf) poco f*

Piano *(cresc.) (mp) (mf) poco f*

Timp. Perc. 3

40 41 42 43 44 45

Bb Cls. 1 2 3 4

Cbsn. *mp*

Bb Tpts. 1 2 3 4 *harmon mutes (stem in) f*

F Hns. 1 2 3 4 *a 2 f ff mp p*

Piano *40 legato, but without pedal f*

Perc. 1 2 3 *Xylo. mf Tamb. (shake) p mf p B.D. mf*

46 47 48 49 50

Cbsn.

Bb Tpts.
1 2
3 4

Tbn. 1

Piano

Perc.
1
2
3

to straight mutes
+ - - - - +
p < *mf* *p* keep harmon mutes
p < *mf* *p* solo straight mute
ff

Xylo. *mf*

Snare Drum (brushes) *mf*

Glock. plastic mallet (soft) *p* *cresc.* *

51 52 53 54 55

Fls.
1 2 3 4

Obs.
1 2

E.H.

Bsn. 1

Cbsn.

Tbn. 1

Piano

Perc.
1
3

Temple blocks (medium rubber mallets) *mp*

Claves *f*

Tom-toms (near rim) *mp*

70 71 72 73

1

Bb Cls. 2

3

Bb Bass Cl.

Bsns. 1

2

Cbsn.

1

Bb Tpts. 2

3

4

Tbns. 1

2

3

Piano

The score is divided into two systems. The first system includes parts for Bb Clarinets (1, 2, 3), Bb Bass Clarinet, Bassoons (1, 2), and Contrabassoon. The second system includes parts for Bb Trumpets (1, 2, 3, 4), Trombones (1, 2, 3), and Piano. Measure 70 shows the start of the piece with a piano (*p*) dynamic. Measure 71 features a mezzo-piano (*mp*) dynamic. Measure 72 continues with a mezzo-piano (*mp*) dynamic. Measure 73 shows a change in dynamics, with some parts marked mezzo-forte (*mf*) and others with accents (^). The piano part features a melodic line with accents and a mezzo-forte (*mf*) dynamic.

74

75

76

77

pp mf pp

Fls.

Obs.

E.H.

E♭ Cl.

B♭ Cls.

Bsns.

Cbsn.

Musical score for Flutes (Fls.), Oboes (Obs.), English Horn (E.H.), E♭ Clarinet (E♭ Cl.), B♭ Clarinets (B♭ Cls.), Bassoons (Bsns.), and Contrabassoon (Cbsn.) from measure 74 to 78. The score includes various dynamics such as *pp*, *mf*, *pp*, *f*, and *mf*. Piccolo parts are indicated for Flutes 3 and 4, and Oboes 1 and 2. The woodwinds play sustained notes with dynamic markings, while the reeds play rhythmic patterns.

74

B♭ Tpts.

F Hns.

Tbns.

Bass Tbn.

Euph.

Piano

Perc.

Musical score for Brass and Percussion from measure 74 to 78. It includes parts for B♭ Trumpets (B♭ Tpts.), French Horns (F Hns.), Trombones (Tbns.), Bass Trombone (Bass Tbn.), Euphonium (Euph.), Piano, and Percussion (Perc.). Dynamics range from *f* to *mp*. The brass instruments play sustained notes with dynamic markings, while the percussion includes Xylophone and Cymbal parts.

Fls. 1 2 3 (Picc.) mp p

Obs. 1 2 mf p < f > p mf

E.H. mf p < f > p

Bb Cls. 1 2 3 4 mf

Bb Bass Cl. mf

Bsns. 1 2

Cbsn.

Eb Alto Sax. p

Bb Ten Sax. p

Bb Tpt. 1 mf

Tbns. 1 2 f mf

Bass Tbn. solo mf

Euph. solo mf

Tuba mp

Piano mf mp

Perc. 2 3 snare (brushes) mf Temple Blks. (hard rubber mallets) mf

Fis.

1
2
3
4

Obs.

1
2

E.H.

1
2

E♭ Cl.

1
2

B♭ Cls.

1
2
3
4

B♭ Bass Cl.

1
2

Bsns.

1
2

Cbsn.

1
2

E♭ Alto Sax.

1
2

B♭ Ten Sax.

1
2

(straight mute)

B♭ Tpts.

1
3
4

F Hns.

1
2
3
4

Tbns.

1
2
3

Bass Tbn.

1
2

Euph.

1
2

Tuba

1
2

Timp.

1
2

Perc.

1
2
3

96 97 98 99 100

Fls. 1 2 3 (Picc.) 4 (Picc.)

Ob. 1

Bb Cls. 1 2

Bb Tpts. 1 2 3 4

Piano

Perc. 1 2 3

Castanets Maracas

harmon mute + open

mp *mf* *p*

p *mf* *p* *mp* *p*

Detailed description of the musical score: The score is for measures 96 through 100. It includes parts for Flutes (1-4), Oboe (1), B-flat Clarinets (1-2), B-flat Trumpets (1-4), Piano, and Percussion (1-3). The woodwinds and strings play melodic lines with various articulations and dynamics. The B-flat Trumpets and Percussion parts feature rhythmic patterns with dynamic markings like *mp*, *mf*, and *p*. The Percussion part includes Castanets and Maracas. The Piano part provides harmonic support with chords and moving lines. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

101 102 103 104 105

1 2 3 4 1 2

Fis. (Picc.)

1 2

Obs.

E.H.

1 2 3 4

Bb Cls.

Bb Bass Cl.

1 2

Bsns.

Cbsn.

Eb Alto Sax.

Bb Ten Sax.

103

1 2 3 4 1 2 3 4

Bb Tpts.

F Hns.

1 2 3

Tbns.

Bass Tbn.

Euph.

Tuba

Piano

2 3

Perc.

106 (Picc.) 107 108 109

Fis. 3 4 *f* *mf*

Obs. 1 2 *mf* *mf*

E.H. *mf*

E♭ Cl. *mf*

B♭ Cls. 1 2 *mf*

3 4

B♭ Bass Cl. *mf*

Bsns. 1 2 *mf* *mf*

Cbsn. *mf*

E♭ Alto Sax. *mf*

B♭ Ten Sax. *mf*

B♭ Tpts. 1 2 3 4 *mf* *mf* *mf* *mf*

F Hns. 1 2 3 4 *mf* *mf* *mf* *mf*

Tbns. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Perc. 1 Xylo. *f* *mf*

115 116 117 118 119 120

Obs. 1 *fp* *fp* *fp* *fp*

Obs. 2 *fp* *fp* *fp* *fp*

E.H. *fp* *fp* *fp* *fp*

Bb Bass Cl. *fp* *fp* *fp* *fp*

Bsns. 1 *fp* *fp* *fp* *fp*

Bsns. 2 *fp* *fp* *fp* *fp*

Cbsn. *fp* *fp* *fp* *fp*

117

Bb Tpts. 1 *ff p* *mf*

Bb Tpts. 2 *ff p* *mf*

Bb Tpts. 3 *mf* *mf*

Bb Tpts. 4 *mf* *mf*

F Hns. 1 *ff p* *mf* *poco* *f*

F Hns. 2 *mf* *poco* *f*

F Hns. 3 *ff p* *mf* *poco* *f*

F Hns. 4 *mf* *poco* *f*

Tbns. 1 *ff p* *ff p* *mf* *mf*

Tbns. 2 *ff p* *ff p* *mf* *mf*

Tbns. 3 *ff p* *ff p* *mp* *mf*

Bass Tbn. *ff p* *ff p* *mp* *mf*

Euph. *p* *ff p* *mp* *mf*

Tuba *ff p* *ff p* *ff*

Piano *mp sub.*

Timp. *p*

121 122 123 124 **125** 126

Fls. 1 2 3 4

Obs. 1 2

E.H.

Bb Bass Cl.

Bsns. 1 2

Cbsn.

fp *fp* *fp* *fp* *fp* *fp*

(Flutes) a 2

f *f* *f* *f* *f* *f*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

125

Bb Tpts. 1 2 3 4

F Hns. 1 2 3 4

Tbns. 1 2

poco f *poco f* *poco f*

f *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f*

Piano

Timp.

Perc. 1

Xylo.

f *f* *f* *f* *f* *f*

127 128 **129** 130 131 132

Fls. 1 2 3 4

Obs. 1 2

E.H.

Bb Bass Cl.

Bsns. 1 2

Cbsn.

129

Bb Tpts. 1 2 3 4

F Hns. 1 2 3 4

Tbns. 1 2 3

Piano

Timp.

Perc. 1

139 140 141 142

1 Fls. *mf* *f*

2 Fls. *mf* *f*

3 a2 (Picc.) *mf* *f*

4 Obs. *f* *f*

1 E.H. *f*

2 Eb Cl. *mf* *fp* *f*

1 Bb Cls. *mf* *fp* *f*

2 Bb Cls. *mf* *fp* *f*

3 Bb Bass Cl. *f* *f*

4 Bb Bass Cl. *f* *f*

1 Bsns. *f* *cresc.*

2 Bsns. *f* *cresc.*

1 Cbsn. *f* *cresc.*

2 Eb Alto Sax. *fp* *mf* *fp* *cresc.*

1 Bb Ten Sax. *f* *mf* *fp* *cresc.*

1 Bb Tpts. *mf* *f* *mp* *f* *mp*

2 Bb Tpts. *mf* *f* *mp* *f* *mp*

3 Bb Tpts. *mf* *f* *mp* *f* *mp*

4 Bb Tpts. *mf* *f* *mp* *f* *mp*

1 F Hns. *f*

2 F Hns. *f*

3 F Hns. *f*

4 F Hns. *f*

1 Tbns. *f* *poco f* *cresc.*

2 Bass Tbn. *f* *cresc.*

1 Euph. *mf* *cresc.*

2 Tuba *mf* *cresc.*

Piano *cresc.*

Timp. *mp* *cresc.*

145 146 147 148 149 150

1 Fls. 2 Fls. 3 (Picc.) 4 Obs. 1 Obs. 2 Obs. E.H. Eb Cl. 1 Bb Cls. 2 Bb Cls. 3 Bb Cls. 4 Bb Bass Cl. 1 Bsns. 2 Bsns. Cbsn. Eb Alto Sax. Bb Ten Sax.

147

1 Bb Tpts. 2 Bb Tpts. 3 F Hns. 4 F Hns. 1 Tbns. 2 Tbns. 3 Tbns. Bass Tbn. Euph. Tuba

Piano

Timp.

Perc. 1 very hard rubber mallets Woodblocks 3 very hard rubber mallets Temple Blocks

151 152 153 154

Fls. (Picc.)

Obs.

E.H.

E♭ Cl.

B♭ Cls.

E♭ Alto Sax.

B♭ Tpts.

F Hns.

Tbns.

Bass Tbn.

Euph.

Tuba

Piano

Timp.

ff

ff sempre

8

155 156 157 158 159

Fis. (Picc.)

Obs.

E.H.

E♭ Cl.

B♭ Cls.

B♭ Bass Cl.

Bsns.

Cbsn.

E♭ Alto Sax.

B♭ Ten Sax.

B♭ Tpts.

F Hns.

Tbns.

Bass Tbn.

Euph.

Tuba

Piano

Timp.

Susp. Cym.

Snare Drum

Perc.

Bass Drum (muffled with cloth)

ff *fff* *mp* *mf* *p* (very distinct)

a 2

rim shot

160 harmon mute to straight mute 162 163 164

Bb Tpts. 1 2 3 4

Tbns. 1 2 3

Perc. 1 2 3

Susp. Cym. sticks (on dome) *mp* crisp

Susp. Cym. yarn *p* *mp* *p* *mp* crisp

165 166 167 168

Fis. 1 2 3

Obs. 1 2

E.H. 1

E♭ Cl. 1 2

B♭ Cls. 1 2 3 4

B♭ Bass Cl. 1 2

Bsns. 1 2

Cbsn. 1

E♭ Alto Sax. 1

B♭ Ten Sax. 1

Perc. 1 3

Claves *mp*

169 170 171 172

Fls. 1 *fmp*

Fls. 2 *fmp*

Ob. 1 *mp* *mf* *f*

Bb Cl. 1 *fmp*

Bb Tpt. 1 solo straight mute *mp* *mf*

F Hns. 1 mute *mp* *fmp*

F Hns. 2 *f*

Tbn. 1 straight mute *mp* *fmp*

Timp. *distinct* *mp*

Perc. 1 Triangle *p*

Perc. 3 B.D. *p*



173 174 175 176 177 178

Fls. 1 *pp*

Fls. 2 *p*

Bb Cls. 1 *pp*

Bb Cls. 2 *p*

Bb Cls. 3 *p*

Bb Bass Cl. *p* *mp*

Bsn. 1 *p*

Perc. 1 Castanets *p* *mp*

Perc. 2 Susp. Cym. triangle beaters on dome *p*

Perc. 3 Susp. Cym. yarn beater *p*

181

179 180 181 182 183

Bb Tpts. 1 straight mute *f* *fp* *fp* *pp*
 2 straight mute *f* *fp* *fp* *pp*
 3 straight mute *f* *fp* *fp* *pp*
 4 straight mute *f* *fp* *fp* *pp*

F Hns. 1 mute *f* *fp* *fp* *pp*
 2 mute *f* *fp* *fp* *pp*

Tbns. 1 straight mute *f* *fp* *fp* *pp*
 2 straight mute *f* *fp* *fp* *pp*

Euph. 1 mute *f* *fp* *fp* *pp*
 2 mute *f* *fp* *fp* *pp*

Tuba 1 mute *f* *fp* *fp* *pp*
 2 mute *f* *fp* *fp* *pp*

Timp. *mf*

Perc. 1 *p* *mp*
 2 *mf* *p*
 3

188

184 185 186 187 188

Fl. 1 *p* *p* *p* *p*

Ob. 1 *p* *p* *p* *p*

E.H. *p* *p* *p* *p*

Bb Cl. 1 *p* *p* *p* *p*

Bb Bass Cl. *p* *p* *p* *p*

Bsn. 1 *p* *p* *p* *p*

Eb Alto Sax. *p* *p* *p* *p*

Bass Tbn. straight mute *p* mute out

Tuba mute out *p*

Perc. 1 Susp. Cym. sticks edge dome *p* *mf* Susp. Cym. triangle beater Triangle *p*
 2 Snare Drum on rim *p* *mp*
 3

189 190 191 192 193 194

Fls. 1 3

Ob. 1

E.H.

Bb Cls. 1 2 3 4

Bb Bass Cl.

Bsn. 1

Eb Alto Sax.

(Picc.)
p

flutter
p

flutter
p

flutter
p

flutter
p

flutter
p

1 2 3 1 2

Bb Tpts.

F Hns.

Tuba

straight mute

straight mute

mute

mute

mute

straight mute

pp < *p*

pp < *p*

pp < *p*

pp < *p*

pp < *p*

pp < *p*

open

open

open

open

open

open

Piano

8

p *mp*

Red.

1 2 3

Perc.

Small Woodblock
hard rubber mallet

p < *mp* < *p*

Susp. Cym.
yarn mallet


200

201

202

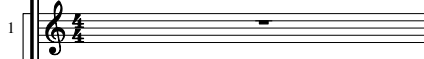
203


Fls.

1 

2 

Obs.

1 

2 

E.H.

1 

2 

Bb Cls.

1 

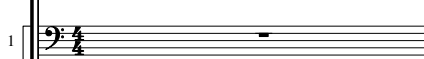
2 

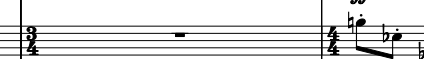
Bb Bass Cl.

1 

2 

Bsns.

1 

2 

Cbsn.

1 

2 

Eb Alto Sax.

1 

2 

Bb Ten Sax.

1 

2 

200

Bb Tpts.

1 

2 

F Hns.

3 

4 

Timp.

1 

2 

204 205 206 207

Fls. 1 2 3 4

(Picc.)

Obs. 1 2

E.H.

E♭ Cl.

B♭ Cls. 1 2 3 4

B♭ Bass Cl.

Bsns. 1 2

Cbsn.

E♭ Alto Sax.

B♭ Ten Sax.

206

B♭ Tpts. 1 2 3 4

F Hns. 1 2 3 4

Tbns. 1 2 3

Bass Tbn.

Euph.

Tuba

Piano

Timp.

Fls.

1 2

Obs.

1 2

Bb Bass Cl.

Bsns.

1 2

Cbsn.

Bb Tpts.

1 2 4

Tbns.

1 2 3

Bass Tbn.

Euph.

Tuba

Piano

Timp.

cresc. poco a poco (mp)

Fls.

Obs.

E.H.

E♭ Cl.

B♭ Cls.

B♭ Bass Cl.

Bsns.

Cbsn.

E♭ Alto Sax.

B♭ Ten Sax.

B♭ Tpts.

F Hns.

Tbns.

Bass Tbn.

Euph.

Tuba

Piano

Timp.

Perc.

(Piccs.)

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

mp

Susp. Cym.
(yarn)

230 Marcato

Musical score for measures 230-234, measures 1-4 of each instrument. The score includes parts for Flute (Fls.), Oboe (Obs.), English Horn (E.H.), E-flat Clarinet (Eb Cl.), B-flat Clarinet (Bb Cls.), B-flat Bass Clarinet (Bb Bass Cl.), Bassoon (Bsns.), Contrabassoon (Cbsn.), E-flat Alto Saxophone (Eb Alto Sax.), and B-flat Tenor Saxophone (Bb Ten Sax.). The tempo is marked 'Marcato'. Measure numbers 231, 232, 233, and 234 are indicated at the top. The score features various musical notations including triplets, accents, and dynamic markings such as *ff*.

230 Marcato

Musical score for measures 230-234, measures 1-4 of each instrument. The score includes parts for B-flat Trumpets (Bb Tpts.), French Horns (F Hns.), Trombones (Tbns.), Bass Trombone (Bass Tbn.), Euphonium (Euph.), Tuba, Piano, Timpani (Timp.), and Percussion (Perc.). The tempo is marked 'Marcato'. Measure numbers 231, 232, 233, and 234 are indicated at the top. The score features various musical notations including triplets, accents, and dynamic markings such as *ff*. Specific percussion parts are labeled: Xylophone (Xylo.), Snare Drum (Snare. Dr.), and Tom-tom.

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

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FOR FUTURE GENERATIONS

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