

VESUVIUS

CONCERT BAND

FRANK
TICHELI

www.ManhattanBeachMusic.com

Recording Credits for *Vesuvius*:

Performance by the University of Southern California Symphonic Winds,
Douglas Lowry, conductor, Frank Ticheli, guest conductor.

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VESUVIUS

FOR CONCERT BAND

FRANK TICHELI

INSTRUMENTATION

1 Full Score	1 Bassoon I	1 F Horn 4
1 Piccolo	1 Bassoon 2	2 Trombone I
4 Flute 1	3 Eb Alto Saxophone I	2 Trombone 2
4 Flute 2	3 Eb Alto Saxophone 2	2 Trombone 3
1 Oboe 1	2 Bb Tenor Saxophone	3 Euphonium B.C.
1 Oboe 2	1 Eb Baritone Saxophone	2 Euphonium T.C.
4 Bb Clarinet 1	3 Bb Trumpet I	4 Tuba
4 Bb Clarinet 2	3 Bb Trumpet 2	2 Timpani
4 Bb Clarinet 3	3 Bb Trumpet 3	3 Percussion I
3 Bb Bass Clarinet	1 F Horn I	2 Percussion 2
1 Eb Contrabass Clarinet	1 F Horn 2	2 Percussion 3
	1 F Horn 3	

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PROGRAM NOTES

Background

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman *Bacchanalia*. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii.

The Work's Themes

Vesuvius contains four main themes. The main theme (Theme 1) introduces two important features: the D Aeolian mode (colored by Ab), and the irregular subdivision of 9/8 meter (2+3+2+2):

**47 Quiet, but with urgent energy
(2+3+2+2)**

The musical score shows a single melodic line on a staff with a treble clef and a key signature of one flat. The time signature is 9/8. The melody consists of eighth and sixteenth notes, with some notes grouped together by vertical stems. The dynamic is marked as *mp*.

Theme 2, which is more aggressive and rhythmically active, is actually a loose variation of Theme 1. Both themes share the same primary pitches and melodic contours:

83

The musical score shows a single melodic line on a staff with a treble clef and a key signature of one flat. The time signature is 9/8. The melody consists of eighth and sixteenth notes, with some notes grouped together by vertical stems. The dynamic is marked as *f*.

Theme 3, sinuous and seductive in quality, is first stated by the solo oboe. Each time the theme is repeated, one of its notes is chromatically altered, which creates a constant series of subtle modal shifts, from A Phrygian (measures 146-153), to A Aeolian (measures 154-160), to A Dorian (measures 161-179):

**Poco rubato
molto espr.**

146

The musical score shows a single melodic line on a staff with a treble clef and a key signature of one flat. The time signature is 3/4. The melody consists of eighth and sixteenth notes, with some notes grouped together by vertical stems. The dynamic is marked as *pp* in the first measure and *mf* in the second measure. The tempo is indicated as *Poco rubato* and *molto espr.*

Like the prior theme, Theme 4 is constantly evolving. In its initial, and simplest form, it is a menacing four-note horn call, but it immediately restates itself as a five-note motive, and continually changes:

280 marcato

The musical score shows a single melodic line on a staff with a treble clef and a key signature of one flat. The time signature is 3/4. The melody consists of eighth and sixteenth notes, with some notes grouped together by vertical stems. The dynamic is marked as *f* in the first measure and *fp* in the last measure. The tempo is indicated as *marcato*.

R O N D O F O R M

Section	Measure	Description	Tonality
Introduction	1	Pedal point; phrygian mode established	A Phrygian
	14	Theme 4 foreshadowed (trombone)	A Phrygian
	20	Theme 3 foreshadowed (flutes, clar. 2)	A Phrygian
	25	Transition theme foreshadowed (low brass, low ww.)	A Phrygian
A	47	Theme 1 (alto sax solo)	D Aeolian (colored by flat 5)
	63	Bridge	D Aeolian
	74	Theme 1	D Aeolian (colored by flat 5)
	83	Theme 2	D Aeolian (A Aeolian)
Modulating episode	104	New texture established	D Aeolian
	114	Quote of <i>Dies Irae</i> fragment (ob. 1, hn. 1)	D Aeolian
	118	Continued elaboration of texture	A Aeolian
	128	Continued elaboration of texture.	B (chromatic)
	132	Continued elaboration of texture	E Phrygian with occasional chromatic inflection
B	140	Cadence to A	A (open 5ths)
	146	Theme 3 (oboe)	A Phrygian—A Aeolian
	161	Theme 3 (ww.)	A Dorian
	180	Bridge (brass)	A Major
	196	Theme 3 (ww.)	A Dorian—D Major
Transition	217	Canonic episode moving to reprise of A section	A Phrygian
A	241	Theme 1 (brass) against ww. flourishes	D Aeolian (colored by flat 5)
	251	Theme 1	Bb Lydian (colored by flat 7)
	259	Theme 1 (ww.) against Theme 2 (brass)	D Aeolian (A Aeolian)
C	280	Theme 4 (horns)	A Phrygian
	287	Theme 4 (muted tpts., trbs.)	A Phrygian
	295	Theme 4 (flutes, obs., alto saxes)	C# Major/minor
	303	Theme 4 (low brass) against Theme 3 (alto saxes, tpt. 2)	F Phrygian
	311	Theme 4 against Theme 3	A Phrygian
	319	Theme 4 against Theme 3	A Phrygian
	327	Cadence to D minor	D Minor
A	336	Canonic variation on Theme 1	D Aeolian (colored by flat 5)
	346	Canonic variation extended	A Aeolian (colored by flat 5)
	363	Theme 1 (brass) against ww. flourishes	D Aeolian (colored by flat 5)
	369	Coda based on fragment of Theme 1	D Aeolian (colored by flat 5)

REHEARSAL NOTES

General Remarks

Vesuvius is, above all, a furious dance. In order to preserve the work's fiery energy, the players must clearly communicate all indications of stress (e.g., accents, *sfz* markings). In addition, the tempo must not drag! In the premiere performance, we found that the energy could be effectively heightened by playing at an even faster tempo than is marked in the score. The players should keep in mind at all times that this is a dramatic work, both in the loud and quiet passages.

Detailed Remarks

Introduction (measures 1–46): The work begins with an explosion of energy in the Phrygian mode on A. Percussion 3 must use a large slapstick at the beginning for maximum sound. In measures 32–39, the saxophones and clarinets may stress slightly the first note of each paired slur for purposes of clarity.

Section A (measures 47–103): The main theme (in alto saxophone at measure 47) is marked only *mp*, but should sizzle with energy and urgency. The vocalizations of “*ch*” (measures 59–62, and 70–73) are meant to enhance the sense of ritual and mystery that is so important in the work. In both occurrences of the vocalizations, I recommend that the performers exaggerate the *staccato* and dynamic markings. In measure 63, make sure that flute 1 and oboe 1 sound in the foreground.

Modulating episode (measures 104–139): This episode serves as a transition between the A and B sections of the work. The texture is active, but make sure that all parts marked *mp* or softer remain in the background so that foreground events can be heard clearly. For example, in measures 107–113 the dialogue among the tubas, first clarinets and first flutes must project clearly. In measures 114–118, a fragment of the “*Dies Irae*” melody is quoted by the oboes and muted horn 1 as a symbol of the death and destruction caused by Vesuvius. In measures 118–126, the special effect played by the timpanist is a subtle one, and it should remain in the background.

Section B (measures 140–216): The tempo relaxes slightly, establishing a quiet oasis. Theme 3, which is introduced by the oboe, must not be overshadowed by its accompaniment. The bowed vibraphone passages that occur throughout this section may be played by one or two players, and are in effect somewhat subliminal, adding only a hint of an ethereal quality. In measures 161–179, make sure that the melody (flute 1) sounds in the foreground. Do not overstate the *crescendo* in the brasses in measures 184–188. (Their dynamic peak is only *mf*.)

Transition (measures 217–240): The change of mood and mode is abrupt and dramatic as a furious canon interrupts without warning, and recalls the fiery energy from the beginning of the work. The passage builds in intensity, punctuated by occasional *tutti* shouts (measures 223 and 232), and explodes into a climactic return of the main theme.

Section A' (measures 241–279): The main theme, now roaring in the brasses, engages in furious battle against a series of rushing scales, played by the woodwinds. The ratchet passages are crucial to the overall frenzy and must be played as loudly as possible on a good instrument. At measure 259, Theme 1 (woodwinds) is pitted against Theme 2 (brasses). At first they are equal in importance, but as the repetitions continue, Theme 2 wins the struggle and builds to another passionate *tutti* shout (in measure 275), and then recedes.

Section C (measures 280–335) — the struggle intensifies. Another battle begins in measure 303 as Theme 4 (horns, trombones, euphoniums) is pitted against Theme 3 (alto saxophones, trumpet 2). The texture grows increasingly complex as other instruments join the struggle (e.g., the machine-gun-like trumpets of measure 312). The conductor should ensure that all these textural elements are heard distinctly.

Section A" (measures 336–369): The main theme, slightly altered, is used as the basis for an extended canon, led by the alto saxophone, and followed by, in succession: clarinet 1 (measure 339), bassoons (measure 342), alto saxophone and horn 1&2 (measure 345), trumpet 1 (measure 346), horn 3, 4, trombones 1&2, one euphonium (measure 349), low woodwinds, trombone 3, tuba (measure 352). The canon builds to a massive explosion of sound in measure 357; it is followed by a repeat of the battle that sounded earlier in measures 241–246. The Coda begins at measure 369 — first quietly, then building to a state of extreme agitation. The players seem to be on the verge of losing control as the tempo accelerates to a point of near chaos. A violent *slam!* on the bass drum signals the return of the main tempo and one final shout.

PERCUSSION INSTRUMENTATION

Timpani (plus large suspended cymbal to be placed on timpano head)

Note: All percussion parts require only one player each. Percussion 1 could be more easily managed by two players. All instruments listed in order of appearance:

Percussion 1

- Xylophone
- Vibraphone (motor off) needs two double bass bows for bowed vibraphone
- Bongos (2)
- Suspended Cymbal (large)
- Triangle (medium)
- Tambourine
- Ratchet

Percussion 2

- Marimba
- Tom Toms (3)
- Snare Drum
- Crotale (1)
- Suspended Cymbal (medium)

Percussion 3

- Slapstick (very large)
- Temple Blocks (3)
- Suspended Cymbal (medium large)
- Bass Drum (large)
- Tam-Tam (large)

Commissioned by The Revelli Foundation for The Paynter Project

VESUVIUS
FOR CONCERT BAND

FRANK TICHELI

With fiery energy ($\text{d} = 168$)

The musical score for "Vesuvius" is a six-page document featuring a grid of 21 staves, each representing a different instrument or section of the band. The instruments listed on the left are Piccolo, Flute 1, Flute 2, Oboe 1, 2, Bb Clarinet 1, 2, Bb Bass Clarinet, Eb Contrabass Clarinet, Bassoon 1, 2, Eb Alto Saxophone 1, 2, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet 1, 2, 3, F Horn 1, 2, 3, 4, Trombone 1, 2, 3, Euphonium, Tuba, Timpani, and Percussion 1, 2, 3. The score is divided into six measures, numbered 2 through 7. Measure 2 starts with dynamic sfz . Measures 3 and 4 are mostly rests. Measure 5 begins with dynamic f , followed by mp and sfz . Measure 6 starts with dynamic sfz . Measure 7 concludes with dynamic ff . Various performance instructions are included, such as "straight mute" for brass instruments and specific dynamics like a2 , pp , p , and sfz .

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This musical score page shows measures 7 through 12. The instrumentation includes Picc., Fl., Ob. 1, 2, Bb Cl. 2, Bb Bs. Cl., Eb Cbs. Cl., Bsn. 1, 2, Eb Al. Sx., Bb Ten. Sx., Eb Bar. Sx., Bb Tpt. 2, F Hn., Trb., Euph., Tuba, Timp., and Perc. 2, 3.

The score features dynamic markings such as *ff*, *sfz*, *p*, *a2*, *div.*, *fltg.*, and *mute out*. The percussion part (Perc. 2, 3) includes "Temple Blocks". Measure 9 is highlighted with a box around the measure number.

Musical score for orchestra and vibraphone, measures 13-17. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, 2, Bb Cl. 1, 2, Bb Bs. Cl., Eb Cbs. Cl., Bsn. 1, 2, Eb Al. Sx. 1, 2, Bb Ten. Sx., Eb Bar. Sx., Bb Tpt. 1, 2, 3, F Hn. 1, 2, 3, 4, Trb. 1, 2, 3, Euph., Tuba, Timpani, and Percussion 1, 2, 3.

Measure 13: Picc. rests. Fl. 1 and Fl. 2 play eighth-note patterns. Ob. 1, 2 rests. Bb Cl. 1, 2, Bb Bs. Cl., Eb Cbs. Cl., and Bsn. 1, 2 play sustained notes. Eb Al. Sx. 1, 2, Bb Ten. Sx., and Eb Bar. Sx. play eighth-note patterns. Bb Tpt. 1, 2, 3 rests. F Hn. 1, 2, 3, 4 rests. Trb. 1, 2, 3 rests. Euph. rests. Tuba rests. Timpani rests. Percussion 1, 2, 3 rests.

Measure 14: Picc. rests. Fl. 1 and Fl. 2 play eighth-note patterns. Ob. 1, 2 rests. Bb Cl. 1, 2, Bb Bs. Cl., Eb Cbs. Cl., and Bsn. 1, 2 play sustained notes. Eb Al. Sx. 1, 2, Bb Ten. Sx., and Eb Bar. Sx. play eighth-note patterns. Bb Tpt. 1, 2, 3 rests. F Hn. 1, 2, 3, 4 rests. Trb. 1, 2, 3 rests. Euph. rests. Tuba rests. Timpani rests. Percussion 1, 2, 3 rests.

Measure 15: Picc. rests. Fl. 1 and Fl. 2 play eighth-note patterns. Ob. 1, 2 rests. Bb Cl. 1, 2, Bb Bs. Cl., Eb Cbs. Cl., and Bsn. 1, 2 play sustained notes. Eb Al. Sx. 1, 2, Bb Ten. Sx., and Eb Bar. Sx. play eighth-note patterns. Bb Tpt. 1, 2, 3 rests. F Hn. 1, 2, 3, 4 rests. Trb. 1, 2, 3 rests. Euph. rests. Tuba rests. Timpani rests. Vibes (med. cord) play eighth-note patterns. Percussion 1, 2, 3 rests.

Measure 16: Picc. rests. Fl. 1 and Fl. 2 play eighth-note patterns. Ob. 1, 2 rests. Bb Cl. 1, 2, Bb Bs. Cl., Eb Cbs. Cl., and Bsn. 1, 2 play sustained notes. Eb Al. Sx. 1, 2, Bb Ten. Sx., and Eb Bar. Sx. play eighth-note patterns. Bb Tpt. 1, 2, 3 rests. F Hn. 1, 2, 3, 4 rests. Trb. 1, 2, 3 rests. Euph. rests. Tuba rests. Timpani rests. Vibes (med. cord) play eighth-note patterns. Percussion 1, 2, 3 rests.

Measure 17: Picc. rests. Fl. 1 and Fl. 2 play eighth-note patterns. Ob. 1, 2 rests. Bb Cl. 1, 2, Bb Bs. Cl., Eb Cbs. Cl., and Bsn. 1, 2 play sustained notes. Eb Al. Sx. 1, 2, Bb Ten. Sx., and Eb Bar. Sx. play eighth-note patterns. Bb Tpt. 1, 2, 3 rests. F Hn. 1, 2, 3, 4 rests. Trb. 1, 2, 3 rests. Euph. rests. Tuba rests. Timpani rests. Vibes (med. cord) play eighth-note patterns. Percussion 1, 2, 3 rests.

Picc. 18
 1 Fl. 19
 2 Fl. 20
 Ob. 1, 2 21
 1 Bb Cl. 22
 2 Bb Cl. 23
 3 Bb Cl. 24
 Bb Bs. Cl. mf
 Eb Cbs. Cl. fp
 Bsn. 1, 2 fp
 Eb Al. Sx. mf
 2 Eb Al. Sx. mf
 Bb Ten. Sx. mf
 Eb Bar. Sx. mf
 Bb Tpt. 1 open
 Bb Tpt. 2 f to straight mute
 Bb Tpt. 3 open to straight mute
 F Hn. open
 1, 2 F Hn. mp
 3, 4 F Hn. n
 Trb. f
 2, 3 Trb. ff
 Euph. ff
 Tuba ff
 Timp. f p
 Perc. 1 ff
 Perc. 2 ff mp
 Perc. 3 Susp. Cym. (yarn) l.v.

Vibes b
 Ped. p

Picc. 25
 Fl. 1 26
 Fl. 2 27
 Ob. 1, 2 28
 Bb Cl. 1 29
 Bb Cl. 3 30
 Bb Bs. Cl. 31
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx. 1 2
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 1 2
 straight mute
 Bb Tpt. 3
 straight mute
 straight mute
 F Hn. 1, 2
 1. stopped $f >$ dim.
 3. stopped $f >$ dim.
 2. stopped $f >$ dim.
 4. stopped $f >$ dim.
 Trb. 1
 Trb. 2, 3
 Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 (Susp. Cym.)
 Perc. 3

32 33 34 35 36 37 **38**

Picc. -
 Fl. 1 -
 Fl. 2 -
 Ob. 1, 2 -
 Bb Cl. 1 *mp*
 Bb Cl. 2 *p*
 Bb Cl. 3 *p*
 Bb Bs. Cl. *p*
 Eb Cbs. Cl. *p*
 Bsn. 1, 2 *p* *mp*
 Eb Al. Sx. 1 *mp* *f* *mp*
 Eb Al. Sx. 2 *mp* *f* *mp*
 Bb Ten. Sx. *mp* *f* *mp*
 Eb Bar. Sx. *mp* *f* *mp*
 Bb Tpt. 2 -
 F Hn. 1 *p*
 F Hn. 3, 4 *p*
 Trb. 1 -
 Trb. 2, 3 *p* *mf* *p* *mp*
 Euph. *p* *(p)*
 Tuba *p* *(p)*
 Timp. -
 Perc. 1 *mp* *mf* *p* *mp*
 Perc. 2 *p* *mf* *p* *(Susp. Cym.)*
 Perc. 3 - *pp*

Picc. 39
 Fl. 1 40
 Fl. 2 41
 Ob. 1, 2 42
 Bb Cl. 1 43
 Bb Cl. 2 44
 Bb Cl. 3 45
 Bb Bs. Cl. 46
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx. 1
 Eb Al. Sx. 2
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 1
 Bb Tpt. 2
 Bb Tpt. 3
 F Hn. 1, 2
 F Hn. 3, 4
 Trb. 1
 Trb. 2, 3
 Euph.
 Tuba
 Timp. 1
 Perc. 2
 Perc. 3

Measures 39-46 of a musical score. The score includes parts for Picc., Flutes (1, 2), Oboes (1, 2), Bassoon (Bb Cl.), Bassoon (Bb Bs. Cl.), Eb Bassoon (Eb Cbs. Cl.), Bassoon (Bsn. 1, 2), Eb Alto Saxophone (Eb Al. Sx.), Eb Tenor Saxophone (Bb Ten. Sx.), Eb Baritone Saxophone (Eb Bar. Sx.), Bass Trombone (Bb Tpt. 1), Bass Trombone (Bb Tpt. 2), Bass Trombone (Bb Tpt. 3), Flute (F Hn.), Bassoon (F Hn.), Trombone (Trb.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc.).
 Measure 39: Picc. (rest), Fl. 1 (p), Fl. 2 (rest), Ob. 1, 2 (p), Bb Cl. 1 (rest), Bb Cl. 2 (rest), Bb Cl. 3 (rest), Bb Bs. Cl. (rest), Eb Cbs. Cl. (rest), Bsn. 1, 2 (rest).
 Measure 40: Fl. 1 (rest), Fl. 2 (rest), Ob. 1, 2 (rest), Bb Cl. 1 (rest), Bb Cl. 2 (rest), Bb Cl. 3 (rest), Bb Bs. Cl. (rest), Eb Cbs. Cl. (rest), Bsn. 1, 2 (rest).
 Measure 41: Fl. 1 (rest), Fl. 2 (rest), Ob. 1, 2 (rest), Bb Cl. 1 (rest), Bb Cl. 2 (rest), Bb Cl. 3 (rest), Bb Bs. Cl. (rest), Eb Cbs. Cl. (rest), Bsn. 1, 2 (rest).
 Measure 42: Fl. 1 (rest), Fl. 2 (rest), Ob. 1, 2 (rest), Bb Cl. 1 (rest), Bb Cl. 2 (rest), Bb Cl. 3 (rest), Bb Bs. Cl. (rest), Eb Cbs. Cl. (rest), Bsn. 1, 2 (rest).
 Measure 43: Fl. 1 (rest), Fl. 2 (rest), Ob. 1, 2 (rest), Bb Cl. 1 (f), Bb Cl. 2 (f), Bb Cl. 3 (f), Bb Bs. Cl. (f), Eb Cbs. Cl. (f), Bsn. 1, 2 (rest).
 Measure 44: Fl. 1 (rest), Fl. 2 (rest), Ob. 1, 2 (rest), Bb Cl. 1 (mp), Bb Cl. 2 (mp), Bb Cl. 3 (mp), Bb Bs. Cl. (mp), Eb Cbs. Cl. (mp), Bsn. 1, 2 (rest).
 Measure 45: Fl. 1 (rest), Fl. 2 (rest), Ob. 1, 2 (rest), Bb Cl. 1 (pp), Bb Cl. 2 (pp), Bb Cl. 3 (pp), Bb Bs. Cl. (pp), Eb Cbs. Cl. (pp), Bsn. 1, 2 (rest).
 Measure 46: Fl. 1 (rest), Fl. 2 (rest), Ob. 1, 2 (rest), Bb Cl. 1 (p), Bb Cl. 2 (p), Bb Cl. 3 (p), Bb Bs. Cl. (p), Eb Cbs. Cl. (p), Bsn. 1, 2 (rest).

47 Quiet, but with urgent energy

(2+3+2+2)

48

49

50

51

52

53

Picc.

1

Fl.

2

Ob. 1, 2

1

Bb Cl. 2

3

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

1. b

Eb Al. Sx.

2

Bb Ten. Sx.

Eb Bar. Sx.

1

Bb Tpt. 2

3

F Hn.

1, 2

3, 4

to straight mute

1

Trb.

2, 3

Euph.

Tuba

Tim.

1

Perc. 2

3

Picc. 60 *ff* — *mp* 61 *dim.*
 1 Fl. ch ch ch ch ch ch (sh)
ff — *mp* *dim.*
 2 Fl. ch ch ch ch ch ch (sh)
ff — *mp* *dim.*
 Ob. 1, 2 ch ch ch ch ch ch (sh)
 1 Bb Cl. 2 ch ch ch ch ch ch (sh)
 3 Bb Bs. Cl. ch ch ch ch ch ch (sh)
 Eb Cbs. Cl. ch ch ch ch ch ch (sh)
 Bsn. 1, 2 ch ch ch ch ch ch (sh)
 1 Eb Al. Sx. *ff* — *mp* *dim.*
 2 Eb Al. Sx. ch ch ch ch ch ch (sh)
ff — *mp* *dim.*
 Bb Ten. Sx. ch ch ch ch ch ch (sh)
 Eb Bar. Sx. ch ch ch ch ch ch (sh)
 1 Bb Tpt. 2 *ff* — *mp* *dim.*
 2 Bb Tpt. 2 ch ch ch ch ch ch (sh)
ff — *mp* *dim.*
 3 Bb Tpt. 2 ch ch ch ch ch ch (sh)
ff — *mp* *dim.*
 1, 2 F Hn. ch ch ch ch ch ch (sh)
ff — *mp* *dim.*
 3, 4 F Hn. ch ch ch ch ch ch (sh)
ff — *mp* *dim.*
 1 Trb. ch ch ch ch ch ch (sh)
ff — *mp* *dim.*
 2, 3 Trb. ch ch ch ch ch ch (sh)
one only
 Euph. ch ch ch ch ch ch (sh)
p *one only*
 Tuba ch ch ch ch ch ch (sh)
p *one only*
 Timp. *ff* — *mp* *dim.*
 ch ch ch ch ch ch (sh)
 Perc. 1 II
 2 Perc. II
 3 Perc. II

62 ch ch ch ch ch ch (sh) *mp*
 63 (3+3+2) ch ch ch ch ch ch (sh) *mp*
 64 ch ch ch ch ch ch (sh) *mp*
 65 ch ch ch ch ch ch (sh) *mp*
 66 ch ch ch ch ch ch (sh) *mp*

(a2)
Triangle
mp
mf

f — *p*

Picc. 67
 1 Fl. 68
 2 Fl. 69
 Ob. 1, 2 70
 1 Bb Cl. 71
 2 Bb Cl. 72
 3 Bb Cl. 73
 Bb Bs. Cl.
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx.
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2
 F Hn.
 Trb.
 Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Measures 67-73: Various woodwind and brass instruments play eighth-note patterns. Dynamics include *fp*, *p*, *mf*, and *mp*. Measure 73 ends with a dynamic of *p* followed by *f* followed by *p*.

Whisper: Measures 70-73: The woodwind section (Picc., Flutes, Oboes, Bassoon) performs a series of eighth-note patterns labeled "ch ch ch ch". The dynamics transition from *fp* to *p*, then to *ff*, *mp*, and finally *dim.* The bassoon part includes "(sh)" in parentheses.

Tutti Whisper: Measures 70-73: The brass section (Bb Clarinets, Bassoon, Trombones, Euphonium, Tuba) performs a series of eighth-note patterns labeled "ch ch ch ch". The dynamics transition from *p* to *ff*, *mp*, and finally *dim.* The bassoon part includes "(sh)" in parentheses.

Tutti Whisper: Measures 70-73: The timpani (Timp.) and percussion (Perc.) play eighth-note patterns labeled "ch ch ch ch". The dynamics transition from *p* to *ff*, *mp*, and finally *dim.* The bassoon part includes "(sh)" in parentheses.

to B.D.: Measure 73, Percussion 3

Picc. 81
 Fl. 1 82
 Fl. 2 83 ff
 Ob. 1, 2 84
 Bb Cl. 1 85
 Bb Cl. 2 86 ff
 Bb Bs. Cl. 3 87
 Eb Cbs. Cl.
 Bsn. 1, 2 ff
 Eb Al. Sx. 1 ff
 Eb Al. Sx. 2 ff
 Bb Ten. Sx. ff
 Eb Bar. Sx. ff
 Bb Tpt. 1 open
 Bb Tpt. 2 f
 Bb Tpt. 3 f
 F Hn. 1, 2 f
 F Hn. 3, 4 f
 Trb. 1
 Trb. 2, 3 f
 Euph. f
 Tuba
 Timp. 1
 Perc. 1 Tom Toms (muffled w/cloth) ff
 Perc. 2 B.D. mp
 Perc. 3 Xylo. ff To Tambourine p pp

Picc. 88
 Fl. 1 89
 Fl. 2 90
 Ob. 1, 2 91
 Bb Cl. 1 92
 Bb Cl. 2 93
 Bb Bs. Cl. 94
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx.
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2
 F Hn.
 3, 4
 Trb.
 2, 3
 Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Measure 88: Picc. rests.
 Measure 89: Fl. 1 rests.
 Measure 90: Fl. 2 rests.
 Measure 91: Ob. 1, 2 play eighth-note patterns. Bb Cl. 1 plays eighth-note patterns. Bb Cl. 2 plays eighth-note patterns. Bb Bs. Cl. plays eighth-note patterns. Eb Cbs. Cl. rests.
 Measure 92: Bsn. 1, 2 play eighth-note chords. Eb Al. Sx. plays eighth-note patterns. Bb Ten. Sx. plays eighth-note patterns. Eb Bar. Sx. plays eighth-note patterns.
 Measure 93: Bb Tpt. 2 plays eighth-note patterns. F Hn. plays eighth-note patterns. 3, 4 play eighth-note patterns.
 Measure 94: Trb. 1 plays eighth-note patterns. 2, 3 play eighth-note chords. Euph. plays eighth-note patterns. Tuba rests.
 Measures 91-94: Timp. plays eighth-note patterns. Tambourine enters at measure 91, marked *mf*. Perc. 1 removes cloth from the tambourine at measure 92, marked *mf*.

95 96 97 98 (2+2+3+2+2) 99

Picc.

Fl.

Ob. 1, 2

Bb Cl.

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx.

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt.

F Hn.

Trb.

Euph.

Tuba

Timp.

Perc.

S.D. Tom S.D. Tom S.D.

Susp. Cym.

Picc. 100
 Fl. 101
 Ob. 1, 2 102
 Bb Cl. 2 103
 Bb Bs. Cl. 104
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx.
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2
 F Hn.
 Trb.
 Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

105

Measures 100-105 of a musical score. The score includes parts for Picc., Flutes, Oboes, Bassoon, Bass Clarinet, Bassoon/Cb., Bassoon/Bassoon, Eb Clarinet, Bassoon/Bassoon, Eb Alto Saxophone, Bassoon/Tenor Saxophone, Eb Bassoon, Bass Trombone, French Horn, Trombone, Euphonium, Tuba, Timpani, and Percussion. Measure 100 shows woodwind entries. Measure 101 continues with woodwinds. Measure 102 features bassoon entries. Measure 103 shows bassoon entries. Measure 104 begins with bassoon entries, followed by a dynamic change and sustained notes. Measure 105 concludes with bassoon entries and dynamic markings.

106
 Picc.
 107
 Fl.
 108
 Ob. 1, 2
 109
 Bb Cl. 2
 110
 Bb Bs. Cl.
 111
 Eb Cbs. Cl.
 112
 Bsn. 1, 2
 Eb Al. Sx.
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2
 F Hn.
 Trb.
 Euph.
 Tuba
 Timp.
 Vibes
 Perc.

113
 Picc.
 114
 fltg.
 1 Fl. pp — f
 2 Fl. — f
 Ob. 1, 2 a2
 f marcato
 115
 116
 117
 118
 mf p mf
 119

1 Bb Cl. 2 mp
 2 Bb Cl. 2 mp
 3 Bb Cl. 2 mp
 Bb Bs. Cl. div.
 Eb Cbs. Cl. p
 Bsn. 1, 2 p
 Eb Al. Sx. f
 2 Bb Ten. Sx. f p
 Eb Bar. Sx. f p
 Bb Tpt. 2
 1 F Hn. 1. mute
 2 F Hn. f marcato p
 3 Eup.
 Trb.
 2, 3 Tuba one only p
 Eup. one only p
 Tuba one only p
 *Cymbal on timp. head
 Timp. p
 1 Perc. 2 mp Red.
 2 Perc. Tam Tam
 3 Perc. pp mp lv.

* The timpanist places large cymbal upside down on timpani head, and plays cymbal roll while manipulating foot pedal as notated. The effect resembles that of a wind machine.

120 121 122 123 124 125 126 127

Picc.

Fl.

Ob. 1, 2

Bb Cl. 1, 2

3

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx.

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 2

3

F Hn.

1, 2

3, 4

Trb.

2, 3

Euph.

Tuba

Timp.

Perc. 1

2

3

128 129 130 131 **132** 133 134 135

Picc. - - - - - - -
 Fl. 1 - - - - - - -
 Fl. 2 *p* *p* - - - *f* *f*
 Ob. 1, 2 *p* *p* - - - - -
 Bb Cl. 1 *mf* *mp* - - - - -
 Bb Cl. 2 *mf* *pp* - - - - -
 Bb Cl. 3 *mf* - - - *f* *mp* -
 Bb Bs. Cl. *mf* *unis.* - - *f* *div.* *mp*
 Eb Cbs. Cl. *mf* - - - *p* - -
 Bsn. 1, 2 *f* *mf* - *f* *p* - -
 Eb Al. Sx. 1 *mf* *mp* - *f* *sf* *mp*
 Eb Al. Sx. 2 *mf* *mp* - *f* *sf* -
 Bb Ten. Sx. *mf* - - *f* - *mp*
 Eb Bar. Sx. *mf* - - *p* - -
 Bb Tpt. 1 - - - - - - -
 Bb Tpt. 2 - - - - - - -
 Bb Tpt. 3 - - - - - - -
 F Hn. 1, 2 *f* *mf* - *f* *p* - -
 F Hn. 3, 4 - - - - - - -
 Trb. 1 - - - - - - -
 Trb. 2, 3 - - - - - - -
 Euph. *tutti* *mf* - - - - -
 Tuba *tutti* *mf* - - - - -
 Timp. 1 - *lv.* - - - - -
 Perc. 1 *mf* *mf* - - - - -
 Perc. 2 - *mf* - - - - -
 Perc. 3 *lv.* - - - *Tam Tam* -
 Perc. 3 *sfz* - - - *p* *lv.*

136 137 138 139 **140 (in one)** 141 142 *rit.* 143 144 145

Picc. Fl. 1 Fl. 2 Ob. 1, 2 Bb Cl. 1 Bb Cl. 2 Bb Cl. 3 Bb Bs. Cl. Eb Cbs. Cl. Bsn. 1, 2 Eb Al. Sx. 1 Eb Al. Sx. 2 Bb Ten. Sx. Eb Bar. Sx. Bb Tpt. 1 Bb Tpt. 2 Bb Tpt. 3 F Hn. 1, 2 F Hn. 3, 4 Trb. 1 Trb. 2, 3 Euph. Tuba Timp. 1 Perc. 1 Perc. 2 Perc. 3

146 Poco rubato ($\text{C}.$ = c. 50)

154

147 148 149 150 151 152 153 155

Picc. -

Oboe Solo cue (molto espr.)

Fl. 1 pp

Fl. 2 -

Ob. 1, 2 I. Solo (molto espr.)

Bb Cl. 1 pp dolce

Bb Cl. 2 Bsn. 1 cues

Bb Cl. 3 Bsn. 2 cues

Bb Bs. Cl. dolce

Eb Cbs. Cl. -

Bsn. 1, 2 p

Eb Al. Sx. 1 -

Eb Al. Sx. 2 -

Bb Ten. Sx. -

Eb Bar. Sx. -

Bb Tpt. 1 -

Bb Tpt. 2 -

Bb Tpt. 3 -

F Hn. 1, 2 -

F Hn. 3, 4 -

Trb. 1 -

Trb. 2, 3 -

Euph. -

Tuba -

Timp. -

Perc. 1 pp dolce (Bowed vibe)

Perc. 2 p

Perc. 3 -

Picc. 156 (in three) 157 (in one) 158 159 160 161 162 163
 Fl. 1 f
 Fl. 2
 Ob. 1, 2 f
 1 Bsn. 1 cues
 Bb Cl. 2 Bsn. 2 cues
 3 Bb Bs. Cl.
 Eb Cbs. Cl.
 Bsn. 1, 2 *mp*
 Eb Al. Sx.
 Bb Ten. Sx.
 Eb Bar. Sx.
 1
 Bb Tpt. 2
 3 F Hn. (mute) *p*
 Trb. 1, 2
 3, 4
 Euph.
 Tuba
 Timp. 1 *mf* *l.v.* (Bowed) *p* *l.v.* *p* *sempre dolce* *mf*
 Perc. 2
 3

169

164 165 166 167 168 169 170 171

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bb Cl. 1

Bb Cl. 2

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx. 1

Eb Al. Sx. 2

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 2

F Hn. 1, 2

F Hn. 3, 4

Trb. 1

Trb. 2, 3

Euph.

Tuba

Timp. 1

Perc. 1

Perc. 2

Perc. 3

180

181 182 183 184 185 186 187 188 189

Picc.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1, 2

Bb Cl. 1 *dim.* *pp* *mf dim.*

Bb Cl. 2 *dim.* *mf dim.*

Bb Bs. Cl. 3 *dim.* *pp*

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx. 1 *mp cresc.* *mf dim.*

Eb Al. Sx. 2 *mf dim.*

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 1 *mp cresc.* *mf dim.*

Bb Tpt. 2 *mp cresc.* *mf dim.*

F Hn. 1, 2 *open p* *p cresc.* *mf dim.*

F Hn. 3, 4 *p cresc.* *mf dim.*

Trb. 1 *p* *mp cresc.* *mf dim.*

Hn. 2 *p* *mp cresc.* *mf dim.*

Euph. 1 *p* *mp cresc.* *mf dim.*

Tuba 1 *p* *mp cresc.* *mf dim.*

Timp. *PPP* *(senza cresc.)*

Perc. 1 *Susp. Cym. (yarn)* *p* *l.v.*

Perc. 2 *mf*

Perc. 3

poco rit.

196 *a tempo*

190 191 192 193 194 195 **196** *a tempo* 197 198 199

Picc.

Fl.

Ob. 1, 2

Bb Cl. 2

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx.

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 2

F Hn.

Trb.

Euph.

Tuba

Timp.

Perc.

200 201 202 203 204 205 206 207

204

Picc.

Fl. 1

Fl. 2 *mf*

Ob. 1, 2 *a2* *mf* *f* *dim.*

Bb Cl. 1

Bb Cl. 2 *f* *dim.*

Bb Cl. 3 *f* *dim.*

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2 *a2* *(mf)* *f* *dim.*

Eb Al. Sx. 1

Eb Al. Sx. 2 *mf*

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1, 2

F Hn. 3, 4

Trb. 1

Trb. 2, 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 *mf* *Crotale* *to S.D. & Toms*

Perc. 3 *mf*

Picc. 208
 1 Fl. 209
 2 Fl.
 Ob. 1, 2 210 (Ob. 1 cue) 211
 1 Bb Cl. 2 212
 2 Bb Cl.
 3 Bb Bs. Cl.
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx. 1
 2 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2 1
 3 F Hn.
 Trb. 1, 2
 2, 3 Euph.
 Tuba
 Timp. 1
 Perc. 2
 3

217 **Furious** (♩ = c. 168)
(in three) 218

217 **Furious** (♩ = c. 168)
(in three) 218 219 220 221 222 223 224

Picc.

1 Fl.

2 Ob. 1, 2

1 Bb Cl. 2

3 Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx. 1

2 Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 2

3 F Hn.

1, 2 F Hn.

3, 4 F Hn.

1 Trb.

2, 3 Trb.

Euph.

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Picc. 225
 1 Fl. 226 f marcato 227 228 229 230 tr 231
 Ob. 1, 2 a2 f marcato
 1 Bb Cl. 2 f marcato 3 f marcato
 Bb Bs. Cl. mf f marcato
 Eb Cbs. Cl. mf f marcato
 Bsn. 1, 2
 Eb Al. Sx. 1 f 2 f
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2 1 f 2 f 3 f
 F Hn. 1, 2 a2 f 3, 4 f rip
 Trb. 1 f 2, 3 f
 Euph. 1 f
 Tuba mf f marcato
 Timp. 1 f b
 Perc. 2
 3

Picc. 232
 1 Fl. ff
 2 Fl. ff
 Ob. 1, 2 ff
 1 Bb Cl. ff
 2 Bb Cl. ff
 3 Bb Cl. ff
 Bb Bs. Cl. ff
 Eb Cbs. Cl. ff
 Bsn. 1, 2 ff
 Eb Al. Sx. ff
 Bb Ten. Sx. ff
 Eb Bar. Sx. ff
 1 Bb Tpt. ff
 2 Bb Tpt. ff
 3 Bb Tpt. ff
 F Hn. ff
 3, 4 F Hn. ff
 Trb. ff
 2, 3 Trb. ff
 Euph. ff
 Tuba ff
 Timp. f mp
 1 Perc. ff
 2 Perc. r.s. Toms
 3 Perc. ff to B.D.

233

234 ff
 235 ff
 236 ff
 237 ff

a2 div. unis.
to ratchet

241

238 239 240

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx. 1

Eb Al. Sx. 2

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1, 2

F Hn. 3, 4

Trb. 1

Trb. 2, 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc. 242
 Fl. 243
 Ob. 1, 2 244
 Bb Cl. 2 245
 Bb Bs. Cl. 246
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx.
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2
 F Hn.
 Trb.
 Euph.
 Tuba
 Timp.
 Perc. 2
 Ratchet
 Perc. 3

Picc. 247
 Fl. 1 248
 Ob. 1, 2 249
 Bb Cl. 2 250
 Bb Bs. Cl. 1 251
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx. 1 2
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2 1
 F Hn. 1, 2
 3, 4
 Trb. 1 2, 3
 Euph.
 Tuba
 Timp. 1
 Perc. 2
 3

Measures 247-252 show a complex arrangement of woodwind and brass parts. Measure 247 features Picc. (Piccolo) and Fl. (Flute). Measure 248 shows Fl. 1 and Fl. 2. Measure 249 includes Ob. 1, 2 (Oboe 1, 2) and Bb Cl. 2 (B-flat Clarinet 2). Measure 250 has Bb Bs. Cl. (B-flat Bassoon) and Eb Cbs. Cl. (E-flat Bassoon/Closed Horn). Measure 251 begins with Bsn. 1, 2 (Bassoon 1, 2) and continues with Eb Al. Sx. (Eb Alto Saxophone) and Bb Ten. Sx. (B-flat Tenor Saxophone). Measure 252 concludes with Eb Bar. Sx. (Eb Bass Baritone Saxophone). The instrumentation shifts significantly in measures 251-252, with Bb Tpt. 2 (B-flat Trumpet 2), F Hn. (F Horn), Trb. (Trombone), Euph. (Euphonium), Tuba, and Timp. (Timpani) taking center stage. Percussion (Perc.) is also present in measure 252.

	253	254	255	256	257	258
Picc.	-	-	-	-	-	-
Fl.	-	-	<i>mf</i> cresc.	-	-	<i>f</i>
Ob. 1, 2	-	-	<i>mf</i> cresc.	-	-	<i>f</i>
Bb Cl. 1	-	-	<i>mf</i>	-	-	-
Bb Cl. 2	-	-	<i>mf</i>	-	-	-
Bb Bs. Cl.	-	-	-	cresc.	-	<i>f</i>
Eb Cbs. Cl.	-	-	-	cresc.	-	<i>f</i>
Bsn. 1, 2	-	-	-	<i>cresc.</i>	-	<i>f</i>
Eb Al. Sx. 1	-	-	-	<i>cresc.</i>	-	<i>f</i>
Eb Al. Sx. 2	-	-	-	<i>cresc.</i>	-	<i>f</i>
Bb Ten. Sx.	-	-	<i>mf</i> cresc.	-	-	<i>f</i>
Eb Bar. Sx.	-	-	<i>mf</i> cresc.	-	-	<i>f</i>
Bb Tpt. 2	-	-	-	-	-	-
3	-	-	-	-	-	-
1, 2	-	-	-	-	-	-
F Hn.	-	-	-	-	-	-
3, 4	-	-	-	-	-	-
Trb.	-	-	-	-	-	-
2, 3	-	-	-	-	-	-
Euph.	-	-	-	-	-	-
Tuba	-	-	-	-	-	-
Timp.	-	-	Susp. Cym. (sticks)	-	-	-
1	-	-	<i>mp</i>	-	-	-
Perc. 2	-	-	-	-	-	-
3	-	-	-	-	-	-

Picc. 259
 1 Fl. 260
 2 Fl. 261
 Ob. 1, 2 262
 1 Bb Cl. 263
 2 Bb Cl. 264
 3 Bb Bs. Cl.
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx. ff
 2 Eb Al. Sx. ff
 Bb Ten. Sx. ff
 Eb Bar. Sx. ff
 1 Bb Tpt. 2 f
 2 Bb Tpt. 2 f
 3 Bb Tpt. 2
 F Hn. 1, 2
 3, 4 F Hn. 2.
 3, 4 F Hn. 4.
 Trb. 1
 2, 3 Trb. f
 Euph. 1
 Tuba f unis.
 Timp. 2.
 Perc. 1 mf l.v.
 Perc. 2 f
 Perc. 3 mf

265 266 267 268 269

Picc. Fl. Ob. 1, 2 Bb Cl. 2 Bb Bs. Cl.

Eb Cbs. Cl. Bsn. 1, 2 Eb Al. Sx. Bb Ten. Sx. Eb Bar. Sx.

Bb Tpt. 2 F Hn. Trb. Euph. Tuba

Perc. 2 Tambourine Perc. 3

Picc. 270
 Fl. 271
 Ob. 1, 2 272
 Bb Cl. 2 273 (2+2+3+2)
 Bb Bs. Cl. 274 (2+3+2+2)
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx. 1
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2 1
 F Hn. 1, 2
 Trb. 3, 4
 Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

275

Picc.

1

Fl.

2

Ob. 1, 2

1

Bb Cl. 2

3

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

1

Eb Al. Sx.

2

Bb Ten. Sx.

Eb Bar. Sx.

1

Bb Tpt. 2

3

F Hn.

1, 2

3, 4

Trb.

1

2, 3

Euph.

Tuba

Timp.

1

Perc. 2

3

276

277

278

279

280

Picc.

Fl.

Ob. 1, 2

Bb Cl. 1
Bb Cl. 2
Bb Cl. 3

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx. 1
Eb Al. Sx. 2

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3

F Hn. 1, 2
F Hn. 3, 4

Trb. 1
Trb. 2, 3

Euph.

Tuba

Tim.

Perc. 1
Perc. 2
Perc. 3

281 282 283 284 285 286

287 288 289 290 291 292 293

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Bb Cl. 1

Bb Cl. 2

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx. 1

Eb Al. Sx. 2

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn.

3, 4

Trb. 1

Trb. 2, 3

Euph.

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

Picc. 294
295
 1 Fl. 2 f marcato
 Ob. 1, 2 f marcato
 1 Bb Cl. 2 f
 3 Bb Bs. Cl.
 Eb Cbs. Cl.
 Bsn. 1, 2 f
 Eb Al. Sx. 1 f marcato
 2 f marcato
 Bb Ten. Sx.
 Eb Bar. Sx.
 1 Bb Tpt. 2 fp
 2 mute out
 3 mute out
 F Hn. 1, 2 a2 f
 3, 4 a2
 Trb. 1
 2, 3 f
 Euph.
 Tuba
 Timp.
 1 Tambourine (thumb roll)
 Perc. 2 f (to S.D. and Toms) p f
 3

Picc. 308
 Fl. 309
 Ob. 1, 2 310
 Bb Cl. 1, 2, 3 311 *f marcato*
 Bb Bs. Cl.
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx. 1, 2
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 1, 2, 3
 F Hn. 1, 2
 Trb. 3, 4
 Eup.
 Tuba
 Timp.
 Perc. 1, 2, 3

L.v.
 S.D.
 Toms
 mp
 f

322

Picc.

323

Fl.

324

Ob. 1, 2

325

Bb Cl. 2

326

Eb Cbs. Cl.

327

Bsn. 1, 2

Eb Al. Sx.

Bb Ten. Sx.

Eb Bar. Sx.

F Hn.

Trb.

Euph.

Tuba

Tim.

Perc.

328

Picc. 329
 Fl. 1 f
 Fl. 2
 Ob. 1, 2 f
 Ob. 1
 Bb Cl. 2 f
 Bb Cl. 3 f
 Bb Bs. Cl.
 Eb Cbs. Cl.
 Bsn. 1, 2 f
 Eb Al. Sx. 1 f
 Eb Al. Sx. 2 f
 Bb Ten. Sx. f
 Eb Bar. Sx. f
 Bb Tpt. 1
 Bb Tpt. 2 mf
 Bb Tpt. 3 mf
 F Hn. 1, 2 mp
 F Hn. 3, 4 p
 Trb. 1
 Trb. 2, 3
 Euph.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

336

Picc.

Fl. 1 *mp*

Fl. 2

Ob. 1, 2

Bb Cl. 1 *f*

Bb Cl. 2 *mp*

Bb Cl. 3 *mf*

Bb Bs. Cl.

Eb Cbs. Cl. *pp*

Bsn. 1, 2 *a2 f*

Eb Al. Sx. 1 *f*

Eb Al. Sx. 2

Bb Ten. Sx. *mf*

Eb Bar. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1, 2 *pp*

F Hn. 3, 4

Trb. 1 *pp*

Trb. 2, 3

Euph.

Tuba

Timp. 1 *pp*

Perc. 1

Perc. 2

Perc. 3

343 344 345 **346** 347 348 349

Picc. -
 Fl. 1 - *mf*
 Fl. 2 -
 Ob. 1, 2 1. *mf*
 Bb Cl. 1 *tutti* *f*
 Bb Cl. 2 - *f*
 Bb Cl. 3 -
 Bb Bs. Cl. -
 Eb Cbs. Cl. -
 Bsn. 1, 2 -
 Eb Al. Sx. 1 -
 Eb Al. Sx. 2 *f*
 Bb Ten. Sx. - *mf* *f*
 Eb Bar. Sx. -
 Bb Tpt. 1 *f*
 Bb Tpt. 2 -
 Bb Tpt. 3 -
 F Hn. 1, 2 *f*
 F Hn. 3, 4 - *f*
 Trb. 1 - *f* *fp*
 Trb. 2, 3 -
 Euph. 1 -
 Tuba 1 -
 Timp. 1 -
 Perc. 1 -
 Perc. 2 -
 Perc. 3 -

Picc. 350
 Fl. 351
352
 Ob. 1, 2 *f*
 1 2 3 Bb Cl.
 Bb Bs. Cl.
 Eb Cbs. Cl.
 Bsn. 1, 2 *a2 f*
 Eb Al. Sx. *tutti f cresc.*
 Bb Ten. Sx.
 Eb Bar. Sx. *f*
 Bb Tpt. 2 *f cresc.*
 F Hn. 1, 2 *f cresc.*
 3, 4
 Trb. 1 *fp*
 2, 3 *fp* 3. *f cresc.*
 Euph. *fp*
 Tuba *f cresc.*
 Timp. *mf* *Susp. Cym.*
 Perc. 1 2 3 *p S.D. p*

357 358 359 360 361 362

Picc. Fl. Ob. 1, 2 Bb Cl. Bb Bs. Cl. Eb Cbs. Cl.

1 2 ff 1 2 3 ff

Bsn. 1, 2 Eb Al. Sx. Bb Ten. Sx. Eb Bar. Sx. Bb Tpt. 2 F Hn.

1 2 ff 1 2 3 ff

Trb. Euph. Tuba Timp. Perc. 2 Perc. 3

1 2, 3 ff 1 2 3 ff ff

Tam Tam B.D. ff

Picc. 363
 Fl. 364
 1 365
 2 366
 Ob. 1, 2 367
 1
 Bb Cl. 2
 3
 Bb Bs. Cl.
 Eb Cbs. Cl.
 Bsn. 1, 2
 Eb Al. Sx.
 Bb Ten. Sx.
 Eb Bar. Sx.
 Bb Tpt. 2
 3
 F Hn.
 3, 4
 Trb.
 2, 3
 Euph.
 Tuba
 Timp.
 Perc. 1
 2
 3

377 *accel. molto*

375 376 377 378 379 380

Picc.

Fl.

Ob. 1, 2

Bb Cl. 2

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx.

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 2

F Hn.

Trb.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

- (accel. molto) - (in one) - 381 383 384 385 386 A tempo ($\text{♩} = \text{c. } 168$) 387 388
 Picc. 1 Fl. 2 Ob. 1, 2 1 Bb Cl. 2 3 Bb Bs. Cl. Eb Cbs. Cl. Bsn. 1, 2 1 Eb Al. Sx. 2 Bb Ten. Sx. Eb Bar. Sx. 1 Bb Tpt. 2 3 F Hn. 3, 4 Trb. 2, 3 Euph. Tuba Timp. Perc. 1 2 3

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

WORKS FOR CONCERT BAND

FRANK TICHELI'S WORKS FOR CONCERT BAND
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Abracadabra (5 minutes, grade 3)

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Loch Lomond (6 ½ minutes, grade 3)

Nitro (3 minutes, grade 4)

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Postcard (5 ¼ minutes, grade 5)

Rest (8 minutes, grade 4)

Sanctuary (12 minutes, grade 5)

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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. 1 (31 minutes, grade 6)

Movement 1, "Of Youth," Movement 2, "Of Wisdom," Movement 3, "Profanation," Movement 4, "Prayer"

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

The Tyger (6 minutes, grade 6)

Vesuvius (9 minutes, grade 4)

Wild Nights! (6 ½ minutes, grade 4)

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FOR FUTURE GENERATIONS

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