

# LOCH LOMOND

CONCERT BAND

Frank Ticheli  
EISUK TICUGI!

Manhattan Beach Music

Recording Credits for *Loch Lomond*:

Performance by the University of Southern California Thornton Wind Ensemble,  
Frank Ticheli, guest conductor.

This virtual conductor score and recording are designated “private,” and any publication or distribution beyond the web sites of Manhattan Beach Music without its permission is prohibited.

# LOCH LOMOND

FOR CONCERT BAND

## FRANK TICHELI

---

### INSTRUMENTATION

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

PRINTED ON ARCHIVAL PAPER



## MANHATTAN BEACH MUSIC

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

World Wide Web: <http://www.manhattanbeachmusic.com> E-mail: mbmband@aol.com Voicemail: 718/338-4137



# F R A N K   T I C H E L I

## WORKS FOR CONCERT BAND

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)

Concerto for Clarinet and Wind Ensemble (21 minutes, grade 6)

also available as Concerto for Clarinet (edition for Solo B♭ Clarinet and Piano)

Earth Song (3 ½ minutes, grade 2)

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)

Rest (8 minutes, grade 4)

Sanctuary (12 minutes, grade 5)

San Antonio Dances (9 ½ minutes, grade 4)

Songs of Love and Life (23 minutes, grade 6) for Soprano and Small Wind Ensemble (18 players)

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. 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)

WWW.FRANKTICHELI.COM

THE OFFICIAL SOURCE FOR THE MUSIC OF FRANK TICHELI



## S O N G T E X T

### LOCH LOMOND

By yon bonnie banks,  
And by yon bonnie braes,  
Where the sun shines bright, on Loch Lomond  
Where me and my true love  
Were ever wont to gae  
On the bonnie, bonnie banks of Loch Lomond.

*Chorus:* Oh! ye'll tak' the high road and  
I'll tak' the low road,  
An' I'll be in Scotland afore ye',  
But me and my true love will never meet again  
On the bonnie, bonnie banks of Loch Lomond.

'Twas then that we parted,  
In yon shady glen,  
On the steep, steep side of Ben Lomond  
Where in purple hue  
The Highland hills we view,  
And the moon coming out in the gloaming.

*(Chorus)*

The wee birdies sing  
And the wild flowers spring,  
And in sunshine the waters are sleeping,  
But the broken heart it kens  
Nae second Spring again,  
Tho' the waeful may cease frae their greeting.

*(Chorus)*

Some words in the Scots language:

<i>yon</i> ... yonder	<i>wee</i> ... tiny
<i>bonnie</i> ... beautiful	<i>kens</i> ... knows
<i>braes</i> ... slopes (hillsides)	<i>nae</i> ... no
<i>gae</i> ... go	<i>waeful</i> ... woeful
<i>glen</i> ... valley	<i>frae</i> ... from
<i>ben</i> ... mount (mountain)	
<i>gloaming</i> ... twilight (dusk)	Also: <i>wont</i> ... accustomed

## HISTORICAL BACKGROUND

At the time in Scottish history when “Loch Lomond” was a new song, the United Kingdom (which united Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain’s King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the famous *Battle of Culloden Moor*.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England’s Carlisle Castle, near the border of Scotland. “Loch Lomond” tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by “the low road”— the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the “high road” over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, “ye’ll tak’ the high road and I’ll tak’ the low road” in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, “By yon bonnie banks … where me and my true love were ever wont to gae [accustomed to go]” and sadly accepts his death “the broken heart it ken nae [knows no] second Spring again.”

The original folksong uses a six note scale; the seventh scale degree is absent from the melody. The lyric intertwines the sadness of the soldier’s plight with images of Loch Lomond’s stunning natural beauty.

## A B O U T M Y S E T T I N G

In my setting, I have tried to preserve the folksong’s simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, “Danny Boy.” It was by happy accident that I discovered how well these two beloved songs share each other’s company, and I hope their intermingling suggests a spirit of human harmony.

Loch Lomond was commissioned by Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council. The premiere performance was given on June 18, 2002 by the Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland.

## F O R M

Measures	Tonal Center	Section
1–11	Bb	Introduction
12–27	Bb	First statement
28–38	Bb, modulating	Canonic interlude
39–57	Eb	Second statement, with countermelody
58–66	Eb over Db	Solo clarinet and piccolo in parallel 12ths
66–81	Eb...Ab...F...Db...	Development (main melody plus countermelody)
82–end	Bb	Final statement with its countermelody, and entrance of "Danny Boy" as a second countermelody

## R E H E A R S A L   N O T E

Play throughout in a connected, *legato* style, and try not to fall into the temptation of dragging below the tempo markings. The music should flow, not float. In measures 39 to 46, strive to maintain equal balance between the melody (trumpets 1 and 2) and the countermelody (clarinets 1 and 2, alto saxophone 1, joined by the 3rd clarinets in measure 43).

In measures 57 to 65, the sustained notes should remain well in the background, like a very quiet string orchestra. The piccolo and clarinet solos should sound easily in the foreground without being forced.

In measures 81 to 89, there are three main ideas sounding in counterpoint with one another: 1. the "Loch Lomond" melody (clarinet 1, trumpet 1, euphonium, supported by the 2nd and 3rd clarinets and trumpets); 2. the countermelody (piccolo, flutes, oboes); and 3. the "Danny Boy" melody (alto saxophones and horns). The two melodies should sound in the foreground, and in roughly equal balance, whereas the countermelody may sound in the middleground. Although all other players are supportive in nature, they should nonetheless play with a full, rich sound.

Beginning in measure 89, the countermelody drops out, leaving only the two main melodies. Again, strive to maintain roughly equal balance between them, allowing neither melody to overpower the other.

In measures 98 and 99, bring out those notes with tenuto markings (clarinet 2 and horn 1 in measure 98; horn 2 and euphonium in measure 99), and allow them to linger a bit.



*Commissioned by Nigel Durno for the Stewarton Academy Senior Wind Ensemble,  
East Ayrshire, Scotland, with funds provided by the Scottish Arts Council*

# LOCH LOMOND FOR CONCERT BAND

FRANK TICHELI

Flowing ( $\text{♩} = \text{c. } 72$ )

Note: One player switches to Piccolo at measure 40.

Copyright ©2002 Manhattan Beach Music

1595 East 46th Street — Brooklyn, NY 11234

All Rights Reserved. Printed and Engraved in the U.S.A.

ISBN 0-931329-81-7 (complete set) ISBN 0-931329-82-5 (conductor score)

To hear a complete recording of this composition online, or to purchase a copy of the score, visit [www.ManhattanBeachMusic.com](http://www.ManhattanBeachMusic.com)



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

9 10 poco rit. II 11 12 a tempo 13

Measure 9: Flutes 1 and 2 play eighth-note patterns. Oboes 1 and 2 play eighth-note patterns. Bassoon 1 plays eighth-note patterns. Bassoon 2 plays eighth-note patterns. Eb Alto Saxophone 1 and 2 play eighth-note patterns. Eb Tenor Saxophone and Eb Baritone Saxophone play eighth-note patterns. Bb Trumpet 2 plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba 1 and 2 play eighth-note patterns. Timpani 1 and 2 play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns.

Measure 10: Flutes 1 and 2 play eighth-note patterns. Oboes 1 and 2 play eighth-note patterns. Bassoon 1 plays eighth-note patterns. Bassoon 2 plays eighth-note patterns. Eb Alto Saxophone 1 and 2 play eighth-note patterns. Eb Tenor Saxophone and Eb Baritone Saxophone play eighth-note patterns. Bb Trumpet 2 plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba 1 and 2 play eighth-note patterns. Timpani 1 and 2 play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns.

Measure 11: Flutes 1 and 2 play eighth-note patterns. Oboes 1 and 2 play eighth-note patterns. Bassoon 1 plays eighth-note patterns. Bassoon 2 plays eighth-note patterns. Eb Alto Saxophone 1 and 2 play eighth-note patterns. Eb Tenor Saxophone and Eb Baritone Saxophone play eighth-note patterns. Bb Trumpet 2 plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba 1 and 2 play eighth-note patterns. Timpani 1 and 2 play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns.

Measure 12: Flutes 1 and 2 play eighth-note patterns. Oboes 1 and 2 play eighth-note patterns. Bassoon 1 plays eighth-note patterns. Bassoon 2 plays eighth-note patterns. Eb Alto Saxophone 1 and 2 play eighth-note patterns. Eb Tenor Saxophone and Eb Baritone Saxophone play eighth-note patterns. Bb Trumpet 2 plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba 1 and 2 play eighth-note patterns. Timpani 1 and 2 play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns.

Measure 13: Flutes 1 and 2 play eighth-note patterns. Oboes 1 and 2 play eighth-note patterns. Bassoon 1 plays eighth-note patterns. Bassoon 2 plays eighth-note patterns. Eb Alto Saxophone 1 and 2 play eighth-note patterns. Eb Tenor Saxophone and Eb Baritone Saxophone play eighth-note patterns. Bb Trumpet 2 plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba 1 and 2 play eighth-note patterns. Timpani 1 and 2 play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns.

14 15 16 17

This musical score page contains four systems of music, labeled 14 through 17. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Eb Clarinet 1 & 2, Eb Bass Clarinet, Eb Bassoon, Eb Alto Saxophone 1 & 2, Eb Tenor Saxophone, Eb Baritone Saxophone, Bb Trombone 1 & 2, F Horn 1 & 2, Tuba 1 & 2, Euphonium, Timpani, and Percussion 1 & 2. Measure 14: Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Eb Clarinet 1 & 2, Eb Bass Clarinet, Eb Bassoon, Eb Alto Saxophone 1 & 2, Eb Tenor Saxophone, Eb Baritone Saxophone, Bb Trombone 1 & 2, F Horn 1 & 2, Tuba 1 & 2, Euphonium, Timpani, and Percussion 1 & 2 are silent. Measure 15: Bassoon 1 & 2 play eighth-note patterns. Eb Clarinet 1 & 2 play eighth-note patterns. Eb Bass Clarinet plays eighth-note patterns. Eb Bassoon plays eighth-note patterns. Eb Alto Saxophone 1 & 2 play eighth-note patterns. Eb Tenor Saxophone plays eighth-note patterns. Eb Baritone Saxophone plays eighth-note patterns. Bb Trombone 1 & 2 play eighth-note patterns. F Horn 1 & 2 play eighth-note patterns. Tuba 1 & 2 play eighth-note patterns. Euphonium plays eighth-note patterns. Timpani and Percussion 1 & 2 are silent. Measure 16: Bassoon 1 & 2 play eighth-note patterns. Eb Clarinet 1 & 2 play eighth-note patterns. Eb Bass Clarinet plays eighth-note patterns. Eb Bassoon plays eighth-note patterns. Eb Alto Saxophone 1 & 2 play eighth-note patterns. Eb Tenor Saxophone plays eighth-note patterns. Eb Baritone Saxophone plays eighth-note patterns. Bb Trombone 1 & 2 play eighth-note patterns. F Horn 1 & 2 play eighth-note patterns. Tuba 1 & 2 play eighth-note patterns. Euphonium plays eighth-note patterns. Timpani and Percussion 1 & 2 are silent. Measure 17: Bassoon 1 & 2 play eighth-note patterns. Eb Clarinet 1 & 2 play eighth-note patterns. Eb Bass Clarinet plays eighth-note patterns. Eb Bassoon plays eighth-note patterns. Eb Alto Saxophone 1 & 2 play eighth-note patterns. Eb Tenor Saxophone plays eighth-note patterns. Eb Baritone Saxophone plays eighth-note patterns. Bb Trombone 1 & 2 play eighth-note patterns. F Horn 1 & 2 play eighth-note patterns. Tuba 1 & 2 play eighth-note patterns. Euphonium plays eighth-note patterns. Timpani and Percussion 1 & 2 are silent.

18                    19                    20                    21                    22

**20**

Fl.

Fl.

Ob.

Ob.

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

E♭ Cb. Cl.

Bsn.

Bsn.

E♭ Alto Sax.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 2

B♭ Tpt. 3

F Hn.

F Hn.

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc.

Perc.

(S.D.)

(Sus. Cym.)

p

23                    24                    25                    26

Fl.  
 Ob.  
 B<sub>b</sub> Cl. 2  
 B<sub>b</sub> Bass Cl.  
 Eb Cb. Cl.  
 Bsn.  
 Eb Alto Sax.  
 B<sub>b</sub> Ten. Sax.  
 Eb Bari. Sax.  
 B<sub>b</sub> Tpt. 2  
 F Hn.  
 Tbn. 2  
 Euph.  
 Tuba  
 Timp.  
 Perc.

23                    24                    25                    26

mp                    f to Small Triangle  
 l.v.

28

Slightly faster ( $\text{♩} = \text{c. 84}$ )

27

28 Slightly faster ( $\text{♩} = \text{c. 84}$ )

29

30

31

(Fl. 1)

(Fl. 2)

(Cl. 1)

(Bn.)

(Bn.)

SMALL TRIANGLE

7

32 Fl. 1  
 32 Fl. 1  
 32 Fl. 1  
 32 Ob.  
 32 (Cl. 1)  
 32 B♭ Cl. 2  
 32 B♭ Bass Cl.  
 32 E♭ Cb. Cl.  
 32 Bsn. 1  
 32 Bsn. 2  
 32 E♭ Alto Sax.  
 32 (Alto Sx. 1)  
 32 B♭ Ten. Sax.  
 32 Play  
 32 E♭ Bari. Sax.  
 32 B♭ Tpt. 2  
 32 F Hn.  
 32 (Bn.)  
 32 Tbn. 2  
 32 Euph.  
 32 Tuba  
 32 Timp.  
 32 Perc.

36  
 Fl. 1 (Fl. 1) Play  
 37 (Fl. 1) *mp* Play  
 38 rit.  
**39 a tempo**

Ob. 1  
 Ob. 2  
 Cl. 1 (Cl. 1) Play  
 Bb Cl. 2 3  
 Bb Bass Cl.  
 Eb Cb. Cl.  
 Bsn. 1 2  
 Eb Alto Sax. 1 (Alto Sx. 1) Play  
 Bb Ten. Sax.  
 Eb Bari. Sax.  
 Bb Tpt. 2  
 F Hn. 1 2  
 Tbn. 2 3  
 Euph.  
 Tuba  
 Timp.  
 Perc. 1 2

(Sus. Cym.) *p* *mf*  
*l.v.* (to stick)

40 one player to Piccolo      41      42      43

Fl.  
 1  
 2  
 Ob.  
 1  
 2  
 Bb Cl. 2  
 1  
 2  
 3  
 Bb Bass Cl.  
 Eb Cb. Cl.  
 1  
 Bsn.  
 1  
 2  
 Eb Alto Sax.  
 1  
 2  
 Bb Ten. Sax.  
 Eb Bari. Sax.  
 Bb Tpt. 2  
 1  
 2  
 3  
 F Hn.  
 1  
 2  
 Tbn. 2  
 1  
 2  
 3  
 Euph.  
 Tuba  
 Timp.  
 1  
 2  
 Perc.

44                          45                          46                          + Piccolo                  47

Fl.  
 2  
 Ob.  
 2  
 Bb Cl. 2  
 3  
 Bb Bass Cl.  
 Eb Cb. Cl.  
 Bsn.  
 2  
 Eb Alto Sax.  
 2  
 Bb Ten. Sax.  
 Eb Bari. Sax.  
 Bb Tpt. 2  
 3  
 F Hn.  
 2  
 1  
 Tbn. 2  
 3  
 Euph.  
 Tuba  
 Timp.  
 Perc.  
 2

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Bb Cl. 1  
 Bb Cl. 2  
 Bb Bass Cl.  
 Eb Ch. Cl.  
 Bsn. 1  
 Bsn. 2  
 Eb Alto Sax.  
 Eb Ten. Sax.  
 Eb Bari. Sax.  
 Bb Tpt. 2  
 F Hn.  
 Tbn. 2  
 Euph.  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2

48 49 50 51 52

f f f f f

(to S.D.) S.D. SUS. CYM. (stick) (to Chimes) (to yarn)

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

*rit.* 53  
*c. 60* 55  
*molto rit.* 56  
*Faster (♩ = c. 84)* 57

*Picc. Solo*

*Solo*

*(D to C)*  
 CHIMES  
 (to Triangle)

SUS. CYM (yarn)

*p*  
*f*

**58** (if no Piccolo is available, one Flute should play the solo an octave higher)  
 (Picc.)

Musical score page 58. The score consists of 12 staves of music for various instruments. The instruments listed on the left are Flute 1, Flute 2, Oboe 1, Oboe 2, Solo Flute 1, Bassoon 1, Bassoon 2, Bass Clarinet, Eb Clarinet, Bassoon 2, Eb Alto Saxophone, Eb Tenor Saxophone, Eb Baritone Saxophone, Bassoon 3, Tuba 2, Bassoon 1, Tuba 1, Euphonium, Tuba 3, Timpani, and Percussion.

The score includes dynamic markings such as *mf*, *pp*, and *mp*. Measure numbers 59, 60, 61, and 62 are indicated above the staff. The bassoon parts feature sustained notes with grace notes. The percussion part includes a section labeled "TRI. l.v. (to Chimes)" with a dynamic of *mp*.

63 Fl. 1 *mf*  
 64 Fl. 2  
 65 Ob. 1  
 66 Ob. 2 *Tutti* *ten.* *mp*  
 rit. **66** = c. 72 end solo  
 B♭ Cl. 2  
 3 B♭ Bass Cl.  
 E♭ Cb. Cl.  
 Bsn. 1  
 Bsn. 2  
 Eb Alto Sax. 1  
 Eb Alto Sax. 2  
 B♭ Ten. Sax.  
 Eb Bari. Sax.  
 B♭ Tpt. 2  
 F Hn. 1 *tem.* *p*  
 F Hn. 2  
 Tbn. 2  
 Euph.  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2

71

*Tutti*

(flutes only)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Bass Cl.  
E♭ Cb. Cl.  
Bsn. 1  
Bsn. 2  
*p*  
E♭ Alto Sax. 1  
E♭ Alto Sax. 2  
B♭ Ten. Sax.  
E♭ Bari. Sax.  
B♭ Tpt. 2  
F Hn. 1  
F Hn. 2  
Tbn. 2  
Euph.  
Tuba  
Tim. 1  
Perc. 1  
*p*  
Chimes  
*mp*

Measure 68: Flute 1 and 2 play eighth-note patterns. Oboe 1 enters at measure 69. Measures 69 and 70: Oboe 1 continues its eighth-note pattern. Measures 70 and 71: Various woodwind instruments (B♭ Clarinet 1, B♭ Bass Clarinet, E♭ Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet 2, F Horn 1, Tuba) play eighth-note patterns. Measures 70 and 71: Percussion 1 (timpani) and Percussion 2 (chimes) enter. Chimes play sustained notes in measure 71.

74

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

72 73 74 75

*f p*

*f p*

*mf*

*p*

*mf l.v.*



rit.

82 Broadly (♩ = c. 66)

+ Picc.

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

B♭ Cl. 2  
B♭ Cl. 3

B♭ Bass Cl.

E♭ Cb. Cl.

Bsn. 1  
Bsn. 2

E♭ Alto Sax.  
E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 2  
B♭ Tpt. 3

F Hn.

Tbn. 2  
Tbn. 3

Euph.

Tuba

Tim. 1  
(to S.D.)

Perc. 1  
Perc. 2

Musical score page showing measures 84 through 87. The score is arranged for a large orchestra. Measures 84 and 85 show woodwind entries (Flute 1, Flute 2, Oboe 1, Oboe 2) with eighth-note patterns. Measures 86 and 87 feature brass entries (Bassoon, Clarinet 2, Bass Clarinet, Bassoon, Eb Clarinet, Bassoon, Eb Alto Saxophone, Eb Tenor Saxophone, Eb Baritone Saxophone, Trombone 2, Trombone 3, Horn 1, Horn 2, Tuba, Euphonium, Tuba, Timpani, Percussion). Measure 87 includes dynamic markings *f* and *p*.

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

90

Fl.

Ob.

B♭ Cl. 2

B♭ Bass Cl.

E♭ Cb. Cl.

Bsn.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 2

F Hn.

Tbn. 2

Euph.

Tuba

Timp.

Perc.

88

89

90

91

*mf*

S.D. *f*

*mp*



rit.

98

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 2  
B♭ Cl. 3  
B♭ Bass Cl.  
Eb Cb. Cl.  
Bsn. 1  
Bsn. 2  
Eb Alto Sax.  
B♭ Ten. Sax.  
Eb Bari. Sax.  
B♭ Tpt. 2  
F Hn. 1  
F Hn. 2  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Timpani  
Perc. 1  
Perc. 2

Measure 96: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Alto Saxophone and Bb Tenor Saxophone play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Bassoon plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba and Timpani play eighth-note patterns.

Measure 97: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Alto Saxophone and Bb Tenor Saxophone play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Bassoon plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba and Timpani play eighth-note patterns.

Measure 98: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Alto Saxophone and Bb Tenor Saxophone play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Bassoon plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba and Timpani play eighth-note patterns.

Measure 99: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Alto Saxophone and Bb Tenor Saxophone play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Bassoon plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba and Timpani play eighth-note patterns.

Measure 100: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Alto Saxophone and Bb Tenor Saxophone play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Eb Bassoon plays eighth-note patterns. F Horn 1 and 2 play eighth-note patterns. Tuba and Timpani play eighth-note patterns.

# PRESERVING OUR MUSIC

IT IS IMPORTANT TO PRESERVE OUR MUSICAL HERITAGE  
FOR FUTURE GENERATIONS

Acidic paper has been in widespread use since the turn of the century, and has become the bane of archivists, librarians, and others who seek to preserve knowledge intact, because it literally will self-destruct as it ages. Some paper, only three or four decades old, already has become impossible to handle — so brittle it crumbles to the touch. Surely we do not want today's music to be unavailable to those who will inhabit the future. If the music of the Renaissance had not been written on vellum it could never have been preserved and we would not have it today, some four hundred years later. Let us give the same consideration to the musicians in our future.

It was with this thinking that Manhattan Beach Music in 1988 first addressed the needs of the archivist by printing all of its concert band music on acid-free paper that met the standards specified in the American National Standard for Information Sciences — Permanence of Paper for Printed Library Materials (ANSI Z39.48-1984). The standard was revised on October 26, 1992 to include coated papers; all of our new editions and reprints of older editions meet this revised standard. With proper care and under proper environmental conditions, this paper should last for at least several hundred years.

Technical notes: Paper permanence is related to several factors: The acidity or alkalinity (pH) of the paper is perhaps the most critical criterion. Archival paper (also known as acid-free paper, alkaline paper, and permanent paper) is acid-free, has a pH between 7.5 and 10, is tear resistant, has an alkaline reserve equivalent to 2% calcium carbonate (to neutralize any acid that might arise from natural aging of the paper or from environmental pollution), and contains no unbleached pulp or groundwood (no more than 1% lignin by weight). The specific standards summarized here are set forth in detail by the National Information Standards Organization in American National Standard Z39.48-1992. For more information, contact: NISO, 4733 Bethesda Avenue, Suite 300, Bethesda, MD 20814, <http://www.niso.org/>

This paper meets the requirements of ANSI/NISO Z39.48-1992

(Permanence of Paper) 

BOB MARGOLIS — PUBLISHER  
NEIL RUDDY — CREATIVE DIRECTOR  
COFOUNDERS

PRINTING: CHERNAY PRINTING, INC.



# MANHATTAN BEACH MUSIC

## Raising the Standards of the American Concert Band, and Bands all Over the World

### CONCERT BAND MUSIC LISTED BY GRADE LEVEL

- 1** Jeannette, Isabella arr. William Ryden 1 3/4 min. On 2 state music lists  
Prelude and March ★ Bob Margolis 2 1/2 min. On 18 state music lists  
Royalty Rag ☐ William Ryden 1 2/3 min.  
Soldiers' Procession and Sword Dance Bob Margolis (*after Susato*) 2 min. On 18 state lists  
The Stars Asleep, The Break of Day Bob Margolis 2 1/3 min. On 4 state music lists  
Theme and Variations ★★ Timothy Broege 2 1/3 min. On 5 state music lists  
Train Heading West & Other Outdoor Scenes Timothy Broege 4 1/2 min. On 4 state lists  
The Two-Minute Symphony Bob Margolis 2 min. On 12 state music lists
- 2** America Verses Timothy Broege 5 1/2 min. On 3 state music lists  
The Battle Pavane ★★★ Susato/Margolis 3 1/2 min. On 30 state lists  
Belle Qui Tiens Ma Vie ★ & ★★★ Arbeau/Margolis 3 min. On 20 state lists  
Fanfare Ode & Festival ★★ & ★★★ Bob Margolis 4 min. On 33 state music lists  
The Headless Horseman ★★★ Timothy Broege 2 min. On 7 state music lists  
Jody Timothy Broege 4 2/3 min. On 2 state music lists  
Little Schumann Set Schumann/Hartzell 2 2/3 min. On 11 state music lists  
Portrait of a Clown ★ Frank Ticheli 2 3/4 min. On 20 state music lists  
Streets and Inroads: *Fantasy for Winds and Percussion* Timothy Broege 5 min. On 1 state list
- 3** Alien Visitors Bob Margolis 3 2/3 min. On 3 state music lists  
Amazing Grace ★★ & ★ Frank Ticheli 5 min. On 18 state music lists  
Ave Maria Schubert/Ticheli 4 1/2 min.  
Blue Goose Rag ★ Birch/Broege 2 1/2 min. On 4 state music lists  
Cajun Folk Songs ★ Frank Ticheli 6 2/3 min. On 28 state music lists  
A Charles Dickens Christmas: *Three English Carols* arr. William Ryden 6 1/2 min.  
Fantasy on "When Johnny Comes Marching Home" (Piccolo & Band) Robert Starer 5 1/2 min.  
Festival Prelude J.S. Bach/Margolis 2 3/4 min. On 15 state music lists  
Fortress ★ & ★★★ Frank Ticheli 5 1/2 min. On 25 state music lists  
Loch Lomond Frank Ticheli 6 1/2 min.  
Lyric Music Robert Starer 4 min. On 7 state music lists  
The Rolling Earth Robert Starer 3 1/4 min. On 4 state music lists  
Royal Coronation Dances Bob Margolis (*after Gervaise*) 4 3/4 min. On 11 state music lists  
Shenandoah ★ Frank Ticheli 6 1/2 min. On 4 state music lists  
Simple Gifts: *Four Shaker Songs* Frank Ticheli 9 min.  
Sinfonia VI: *The Four Elements* ★ & ★★★ Timothy Broege 5 3/4 min. On 21 state lists  
Sinfonia XVII: *The Four Winds* Timothy Broege 7 1/2 min. On 3 state music lists  
Sun Dance ★★ Frank Ticheli 5 min. On 6 state music lists  
Swing Low, Sweet Chariot Steve Rouse 4 1/2 min.  
Tchaikovsky Album Tchaikovsky/ Margolis 3 3/4 min. On 6 state music lists  
Trombadour Rag Stephen Kent Goodman 3 min.
- 4** 200 B.C. Gregory B. Rudgers 7 1/2 min.  
Antithigram Jack Stamp 4 3/4 min. On 12 state music lists  
An American Elegy Frank Ticheli 11 min.

- Cajun Folk Songs II ★ Frank Ticheli 10 1/2 min. On 6 state music lists  
Canzona No. 1 \* Giovanni Gabrieli/ Margolis 4 1/3 min. On 18 state music lists  
Dances of Initiation ★ Arnold Rosner 7 1/2 min.  
Eclipse Arnold Rosner 11 min.  
Festival in Russia (*Polonaise, Op. 49*) Liadov/Wilcox 6 3/4 min. On 6 state music lists  
Galloping Ghosts: *A Ragtime March* \* William Ryden 2 3/4 min. On 1 state music list  
Gold-Rush Rag Stephen Kent Goodman 3 min.  
Intermezzo Brahms/Margolis 4 min. On 7 state music lists  
The Renaissance Fair ★★ & ★ Bob Margolis 3 1/2 min. On 9 state music lists  
Sinfonia IX: *A Concert in the Park* Timothy Broege 10 min.  
Sinfonia XVI: *Transcendental Vienna* ★ Timothy Broege 7 min. On 7 state music lists  
Sleepers, Awake! ★ J.S. Bach/Patterson 5 min. On 2 state music lists  
Vesuvius Frank Ticheli 9 min. On 2 state music lists  
Voyager ★ John W. Stout 4 1/2 min.
- 5** Allegro Brillante Bob Margolis 3 min. On 10 state music lists  
Blue Shades ★★ Frank Ticheli 10 min. On 8 state music lists  
Color ★ & ★★★ Bob Margolis 7 min. On 27 state music lists  
The Engulfed Cathedral ★ & ★★ Debussy/Patterson 6 1/2 min. On 5 state lists  
Fantasia Nova Bob Margolis 14 min. On 3 state music lists  
Invention No. 8 in F J.S. Bach/Margolis 54 sec. On 1 state music list  
Mercury Variations ☐ Bob Margolis 10 1/2 min.  
Pacific Fanfare ☐ Frank Ticheli 5 1/2 min.  
Postcard ★★ & ★ Frank Ticheli 5 1/3 min. On 8 state music lists  
Raga! ☐ Arnold Rosner 11 3/4 min.  
Sinfonia III: *Hymns & Dances* ☐ Timothy Broege 10 1/2 min. On 2 state music lists  
Sinfonia V: *Symphonia Sacra et Profana* ★★ & ★ Timothy Broege 7 min. On 11 state lists
- 6** Gaian Visions ★★ Frank Ticheli 9 1/2 min. On 3 state music lists  
Terpsichore ★★★ Bob Margolis (*after Praetorius*) 22 3/4 min. On 16 state lists

### BOOKS

- Best Music for Beginning Band: *A Selective Repertoire Guide to Music and Methods for Beginning Band* ISBN 0-931329-04-3 Thomas L. Dvorak, Richard L. Floyd, Edited by Bob Margolis, Foreword by Frank L. Battisti (Grade 1)
- Best Music for Young Band: *A Selective Guide to the Young Band/Young Wind Ensemble Repertoire* ★★ ISBN 0-931329-02-7 (9 x 12") Thomas L. Dvorak with Cynthia Crump Taggart & Peter Schmalz, Edited by Bob Margolis, Foreword by H. Robert Reynolds (Gr. 1-3)
- Best Music for High School Band: *A Selective Repertoire Guide for High School Bands & Wind Ensembles* ISBN 0-931329-03-5 (9 x 12") Thomas L. Dvorak, Robert Grechesky, Gary M. Ciepluch, Edited by Bob Margolis, Foreword by Frederick Fennell (Grades 4-5)
- Best Music for Chorus & Winds ☐ Keith Kinder, Edited by Bob Margolis ISBN 0-931329-12-4

**Hear complete recordings at [www.ManhattanBeachMusic.com](http://www.ManhattanBeachMusic.com)**

#### INFORMATION CONCERNING GRADE LEVELS

In determining grade levels, technical factors (such as ranges, tempos, rhythms, and endurance requirements) are the primary criteria, but various musical factors (such as independence of parts, presence of solos, and musical maturity requirements) are also given due consideration. In the grade level definitions below, the phrase "moderately challenging" means that the music will take some reasonable amount of time and application to prepare. The phrase "very challenging" means that more time and preparation will be required.

**Grade 1:** Moderately challenging to and suitable for beginning and other first-year bands in Elementary Schools, Middle Schools, and Junior High Schools.

**Grade 2:** Moderately challenging to and suitable for most bands in Junior High Schools and Middle Schools as well as beginning bands in High Schools.

**Grade 3:** Moderately challenging to and suitable for most bands in High Schools as well as advanced bands in Junior High Schools and very advanced bands in Middle Schools. Very challenging to and suitable for most bands in Junior High Schools.

**Grade 4:** Very challenging to and suitable for most bands in High Schools. Moderately challenging to and suitable for advanced bands in High Schools. Moderately challenging to and suitable for most bands in Colleges.

**Grade 5:** Very challenging to and suitable for advanced bands in High Schools. Moderately challenging to and suitable for advanced bands in Colleges.

**Grade 6:** Very challenging to and suitable for advanced bands in Colleges and especially gifted advanced bands in High Schools.

★ = Instrumentalist magazine: Highly Recommended Rating

★★ = Instrumentalist magazine: Highest Rating, "Reviewer's Choice"

★★★ = Wisconsin School Music Association: Standard Repertoire Classification

★☆ = BDGuide magazine: "The very best" Rating

★☆☆ = BDGuide magazine: Highest Rating, "Binoculars"

★☆☆☆ = Florida Bandmasters Association: Recommended As Significant Literature

\* = Nebraska Music Educator magazine: Highly Recommended Rating

✉ = Publication in preparation (future publication)

("State music lists" refers to state concert band music lists for contest or festival, or similar recommended music lists, both past and present; classifications, ratings, and recommendations also refers to both past and present listings; complete details with grade levels available on request.)

**This music is made entirely in the United States of America**

Hear *Frank Ticheli*  
talk about this composition at  
[www.BestMusicSeries.com](http://www.BestMusicSeries.com)

LOCH LOMOND (SCORE)

ISBN 0-931329-82-5



9 780931 329821