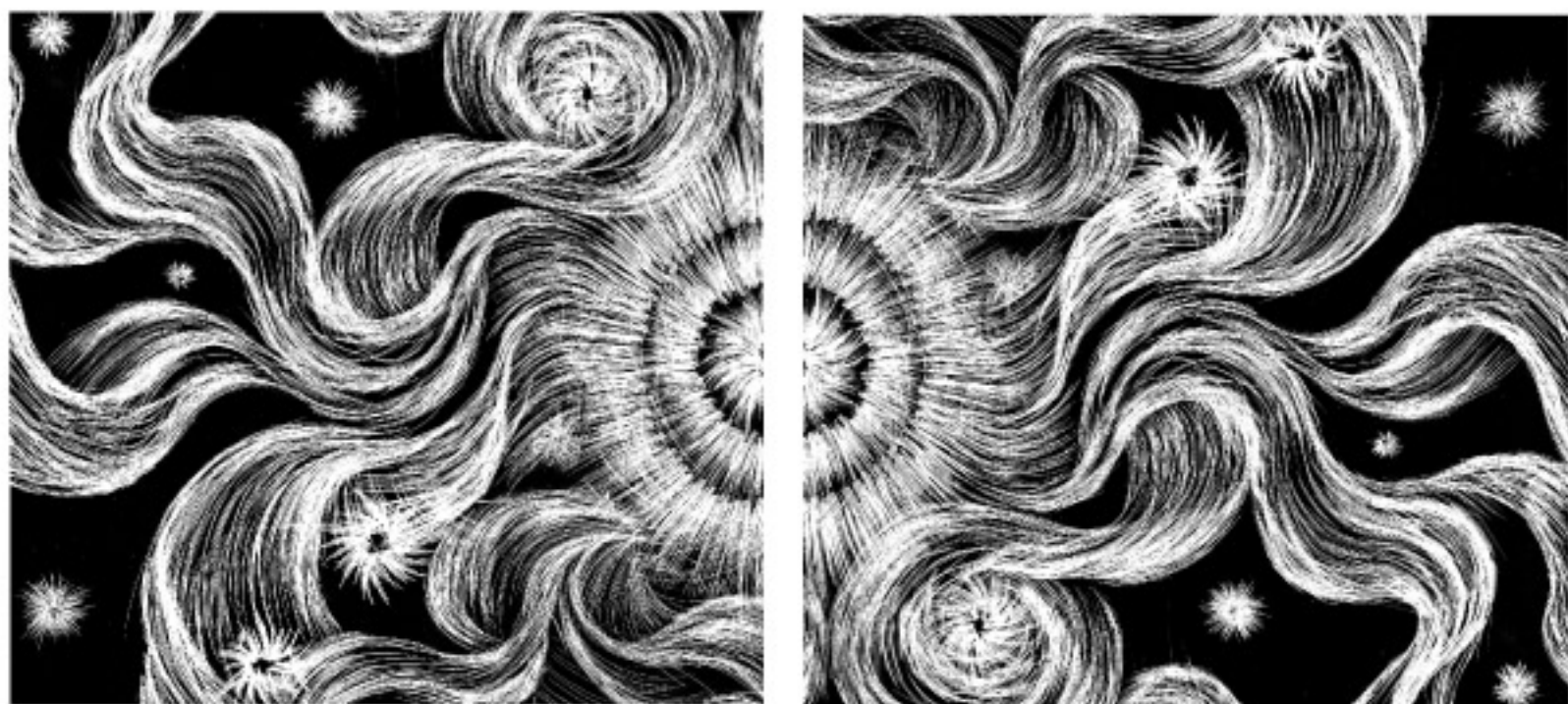


# WILD NIGHTS!

CONCERT BAND



FRANK TICHELI

MANHATTAN BEACH MUSIC

# WILD NIGHTS!

FOR CONCERT BAND

## FRANK TICHELI

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

1 Full Score	2 Eb Alto Saxophone 1	2 Trombone 3
1 Piccolo	2 Eb Alto Saxophone 2	3 Euphonium B.C.
4 Flute 1	1 Bb Tenor Saxophone	2 Euphonium T.C.
4 Flute 2	1 Eb Baritone Saxophone	4 Tuba
1 Oboe 1	3 Bb Trumpet 1	1 Timpani
1 Oboe 2	3 Bb Trumpet 2	2 Percussion 1 Xylophone, Glockenspiel, Crash Cymbals
3 Bb Clarinet 1	3 Bb Trumpet 3	2 Percussion 2 Vibraphone, Marimba
3 Bb Clarinet 2	2 F Horn 1	2 Percussion 3 Bongos, Suspended Cymbal, Triangle, Temple Blocks
3 Bb Clarinet 3	2 F Horn 2	2 Percussion 4 Bass Drum, Pedal Bass Drum, Suspended Cymbal, Tambourine, Tam-Tam
3 Bb Clarinet 4	2 F Horn 3	
2 Bb Bass Clarinet	2 F Horn 4	
1 Bassoon 1	2 Trombone 1	
1 Bassoon 2	2 Trombone 2	

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# MANHATTAN BEACH MUSIC

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P R O G R A M   N O T E

WILD NIGHTS! is a joyous, colorful seven-minute musical journey inspired by Emily Dickinson's poem:

Wild Nights! Wild Nights!  
Were I with thee,  
Wild Nights should be  
Our luxury!

Futile the winds  
To a heart in port,—  
Done with the compass,  
Done with the chart.

Rowing in Eden!  
Ah! the sea!  
Might I but moor  
To-night in Thee!

Numerous composers have set the words of WILD NIGHTS! to music (Lee Hoiby's song setting and John Adams' *Harmonium*, come immediately to mind). However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines "Done with the compass,/Done with the chart" and "Rowing in Eden!/Ah! the sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every turn, and continue right through to the final cadence.

WILD NIGHTS! was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

FRANK TICHELI

## R E H E A R S A L N O T E S

The piece falls into five main sections; however, within each section the music flows with considerable freedom.

Section	Measures
A	1 - 65
B	66 - 151
A'	152 - 194
C	195 - 239
Coda	240 - 252

### A - SECTION

(MEASURES 1 to 65)

It is crucial that the Percussion 4 player(s) have both a large bass drum and a pedal bass drum. The pedal bass drum, with its dry, compact thud, is crucial as an accompaniment to the *marcato/staccato* low brass notes (e.g., mm. 6, 13, 16, etc.), whereas the large bass drum is used where a more resonant and sustained sound is called for.

Rhythmic precision is crucial whenever the syncopated motive occurs, especially when it is played by upper woodwinds and doubled in the mallet percussion instruments (e.g., mm. 8, 15, 26, 29, 31, etc.). Because of the physical distance between the mallets and upper woodwinds, it may require some creative effort to get the two forces exactly together.

The timpani solo in mm. 56-59, marked *fff* with accents [!], must compete with a loud *tutti* passage, and therefore should be played as aggressively as possible.

### B - SECTION

(MEASURES 66 to 152)

This section is darker in quality, but with the sense of urgency still present. In measures 69-76, the alto saxophone melody must sound above the rest of the ensemble. The answering woodwind/mallet triplets and muted trumpet triplets should be equally aggressive, and, once



again, the rhythmic synchronization between the upper woodwinds and mallet instruments may require some attention in rehearsals (eg., mm. 69-70).

At m. 77, the flute and piccolo join in at a tenth above the saxophone melody. But the oboe 1/trumpet 2 countermelody should not be overlooked either. Make sure they too are heard.

At mm. 85-95, the “majestic” trumpet solo must soar above the chattering woodwinds. If necessary, either drop the woodwinds one dynamic level (my first preference) or change the trumpet passage from solo to tutti (my second preference).

At mm. 96-117, the clarinets and saxophones sound in the foreground, but it is also important that one hear the little interjections sounding all around them (e.g., upper woodwinds in m. 97, trumpets in m. 99, 103, etc.).

In mm. 118-123, the parallel tenths sounding in the bassoon and euphonium/tuba must sound secure and confident. Well-played accents and rhythmic accuracy will enhance this quality. The bell-like *fp* tones may be exaggerated as *ffpp* and must also be dead-on rhythmically.

#### A' - SECTION

(MEASURES 152 to 194)

The music bursts out joyfully as a signal for the return of the main material. All which applied in the first A section still holds here. This return is shorter, but is otherwise very similar to that of the beginning. The conductor may wish to point out some of the variations which occur here (e.g., compare mm. 18-28 with mm. 167-177).

#### C - SECTION

(MEASURES 195 to 239)

An unexpected oasis appears out of nowhere in mm. 195-199, but it is still beating urgently underneath its calm exterior. The accents and sixteenth-note rocket-gestures remind the listener that this journey offers no rest.

The little double-tongued episode at mm. 200-203, and the longer solo marimba episode at mm. 206-213 are two more examples of the kinds of unexpected surprises marking the journey. The marimba plays in the foreground, but not so loudly that it overpowers the clarinets and muted brass interjections. (During rehearsals for the premiere, I was amazed at how loud the marimba passage could be if not controlled!) Similarly, be sure that the temple blocks are not overplayed, but instead in balance with the muted brass chords.

Some tricky hocket-like passages occur in mm. 218-221 between the horns/saxes and trumpets and timpani/pedal bass drum. Ensemble accuracy is crucial here. The quick interchanges are extremely effective if played with rhythmic precision.

#### C O D A

( M E A S U R E S 2 4 0 t o 2 5 2 )

Before launching headlong into the coda, allow ample time for the sound to clear in the preceding bar, almost giving the listener the impression that the piece ends at m. 239. Then go! The end of the journey is in sight, but brings with it one final surprise: the last two chords are transposed a half-step higher than expected, and are suddenly held back a bit tempo-wise, as though you are suddenly pulling hard on the reigns of a horse just before it runs over the edge of a cliff. Whoa! Sustain the final chord at its full value (or perhaps a hair longer?) to give the full dramatic effect.

FRANK TICHEL I

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

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

Frank Ticheli's works for concert band are published exclusively by Manhattan Beach Music

Abracadabra (5 minutes, grade 3)

Amazing Grace (5 minutes, grade 3)

An American Elegy (11 minutes, grade 4)

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

Blue Shades (10 minutes, grade 5)

Cajun Folk Songs (6 ¾ minutes, grade 3)

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

Fortress (5 ½ minutes, grade 3)

Gaian Visions (9 ½ minutes, grade 6)

Joy (2 ½ minutes, grade 2)

Joy Revisited (3 ½ minutes, grade 3)

Loch Lomond (6 ½ minutes, grade 3)

Nitro (3 minutes, grade 4)

Pacific Fanfare (5 ½ minutes, grade 5)

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

Postcard (5 ¼ minutes, grade 5)

Sanctuary (12 minutes, grade 5)

A Shaker Gift Song (2 minutes, grade 2)

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

Shenandoah (6 ½ minutes, grade 3)

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

Sun Dance (5 minutes, grade 3)

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

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

Vesuvius (9 minutes, grade 4)

Wild Nights! (6 ½ minutes, grade 4)

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8 9 10 11 12 13

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B♭ Cl. 4 *mf*

B♭ Bass Cl.

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Alto Sax. 1 *f*

E♭ Alto Sax. 2 *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F Hn. 1 *mp*

F Hn. 2 *mp*

F Hn. 3 *mp*

F Hn. 4 *mp*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *mf*

Tuba *mf*

Timp. *mf*

(Xylo.) *f*

(Vibes) *f*

(Tri.) *f*

to Temple Blocks

(Pedal B.D.) *f*

to straight mute

to straight mute

mute out





19 20 21 22 23 24

Picc.

1

Fl.

2

Ob. 1

2

1

2

B♭ Cl.

3

4

B♭ Bass Cl.

Bsn. 1

2

E♭ Alto Sax.

1

2

B♭ Ten. Sax.

E♭ Bari. Sax.

1

2

3

4

1

2

3

4

1

2

3

Euph.

Tuba

Timp.

1

2

3

4

Perc.

(Xylo.)

MARIMBA

TRIANGLE

(Pedal B.D.)

25 26 27 28 29

Picc. *f* *fp*

1 *f* *fp*

Fl. 2 *f* *fp*

Ob. 1 *a2* *f*

2 *f* *fp*

B♭ Cl. 1 *f* *fp*

2 *f* *fp*

3 *f* *fp*

4 *f* *fp*

B♭ Bass Cl. *f* *fp*

Bsn. 1 (1.) *f* *mf* *f*

2 *f* *mf* *f*

E♭ Alto Sax. *f*

B♭ Ten. Sax. *mf* *f*

E♭ Bari. Sax. *mf* *f*

B♭ Tpt. 1 *open* *mp* *f*

2 *open* *mp* *f*

3 *open* *mp* *f*

F Hn. 1 *a2* *f*

2 *a2* *f*

3 *f*

4 *f*

Tbn. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Euph. *f* *mf* *f*

Tuba *mf* *p* *mf* *f*

Timp.

Perc. 1 (Xylo.) *f* *f*

2 (Mar.) *f* *f*

3 (Tri.) *f* *f*

4 to Sus. Cym. *f*

30

Picc. *ff* *f*

1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 2 *f* *a2*

1 *ff* *f*

2 *ff* *f*

B♭ Cl. 3 4 *ff* *f*

B♭ Bass Cl. *ff* *f*

Bsn. 1 2 *mp* *mp*

E♭ Alto Sax. *mp*

B♭ Ten. Sax. *mp*

E♭ Bari. Sax. *mp*

B♭ Tpt. 2 3 *f* *f*

1 2 *a2* *mf*

3 4 *mf*

Tbn. 1 2 3 *mp* *mp* *mp*

Euph. *mp*

Tuba *mp* *mp*

Timp. *mp*

(Xylo.) *f*

(Marimba) *f*

Perc. (Tri.) *ff*

3 4

34 35 36 37 38

Picc. *v*

1 *v*

Fl. 2 *v*

Ob. 1 *(a2)* *v*

2 *v*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Bb Cl. *mf*

Bb Bass Cl. *mf*

Bsn. 1 *mf*

2 *mf*

Eb Alto Sax. 1 *mf*

2 *mf*

Bb Ten. Sax. *mf*

Eb Bari. Sax. *mf*

1 *mf*

2 *mf*

3 *mf*

Bb Tpt. 1 *(a2)*

2 *(a2)*

3 *(a2)*

1 *f*

2 *mp*

3 *mp*

4 *f*

F Hn. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

1 *f*

2 *f*

3 *f*

4 *f*

Tbn. 1 *f*

2 *f*

3 *f*

Euph. *f*

Tuba *f*

Timp. *p*

(Xylo.) *v*

(Mar.) *v*

Perc. 1 *f*

2 *f*

3

4 *SUS. CYM. (yam)* *p*

39 40 41 42 43

Picc. *ff*

1 *ff*

Fl. 2 *ff*

Ob. 1 (a2) *ff*

2 *ff*

B♭ Cl. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

B♭ Bass Cl. *mf*

Bsn. 1 *mf*

2 *mf*

E♭ Alto Sax. 1 *ff* *mf* *ff* *mf*

2 *ff* *mf* *ff* *mf*

B♭ Ten. Sax. *ff* *mf* *ff* *mf*

E♭ Bari. Sax. *ff* *mf* *ff* *mf*

B♭ Tpt. 1 *ff*

2 *ff*

3 *ff*

F Hn. 1 *ff* *f* *mf*

2 (a2) *ff* *f* *mf*

3 (a2) *ff* *f* *mf*

4 *ff* *f* *mf*

Tbn. 1 *ff*

2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff* *mp*

Perc. 1 (Xylo.) *f*

2 (Mar.) *f*

3 (Tri.) *ff*

4 *ff* *l.v.* *ff* *mp* *f*

PEDAL B.D. to B.D.



44 45 46 47 48 49

Picc. *ff* *f*

1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *ff* *f*

2 *ff* *f*

Bb Cl. 1 *ff* *f*

2 *ff* *f*

3 *ff* *f*

4 *f*

Bb Bass Cl. *f*

Bsn. 1 *f*

2 *f*

Eb Alto Sax. *f*

2 *f*

Bb Ten. Sax. *f*

Eb Bari. Sax. *f*

Bb Tpt. 1 *f*

2 *f*

3 *f*

F Hn. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tbn. 1 *f*

2 *f*

3 *f*

Euph. *f*

Tuba *f*

Timp. *mp*

Perc. 1 (Xylo.) *f*

2 (Mar.) *f*

3 (Tri.) *ff* to Sus. Cym.

4 *f*

50 51 52 53

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2 3 4

B♭ Bass Cl.

Bsn. 1 2

E♭ Alto Sax. 1 2

B♭ Ten. Sax. 1 2

E♭ Bari. Sax. 1 2

B♭ Tpt. 1 2 3

F Hn. 1 2 3 4

Tbn. 1 2 3

Euph. 1 2

Tuba

Timp.

Perc. 1 (Xylo.) 2 (Mar.) 3 SUS. CYM. (yam) 4

*cresc.* *a2* *ff* *gliss.* *voll* *δya* *δya* *l.v.* *to Bongos*



60 61 62 63 64 65

Picc. *mp*

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *a2 mp*

2 Ob. *mp*

1 Bb Cl. *ppp* *mf*

2 Bb Cl. *ppp* *mf*

3 Bb Cl. *mf*

4 Bb Cl. *mf*

Bb Bass Cl. *f*

1 Bsn. *a2 f*

2 Bsn. *f*

1 Eb Alto Sax. *f ff mf pp*

2 Eb Alto Sax. *f ff mf pp*

Bb Ten. Sax. *Hn. 3&4 mf > p*

Eb Bari. Sax. *Bsn. 1 f*

1 Bb Tpt. *st. mute (one only)*

2 Bb Tpt. *mf*

3 Bb Tpt. *mf*

1 F Hn. *(a2) to mute*

2 F Hn. *a2 mute mf > p*

3 F Hn. *a2 mute mf > p*

4 F Hn. *a2 mute mf > p*

1 Tbn. *mf*

2 Tbn. *mf*

3 Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

1 Perc. *ff*

2 Perc. *ff*

3 Perc. *ff* *PEDAL B.D.*

4 Perc. *ff*

66 67 68 69 70

Picc. *ff* *3*

1 Fl. *ff* *3*

2 Fl. *ff* *3*

Ob. 1 *a2* *ff* *3*

2 Ob. *ff* *3*

1 Bb Cl. *mp*

2 Bb Cl. *mp*

3 Bb Cl. *mp*

4 Bb Cl. *mp*

Bb Bass Cl. *mp*

Bsn. 1 *a2* *mp*

2 Bsn. *mp*

1 Eb Alto Sax. *fp*

2 Eb Alto Sax.

Bb Ten. Sax.

Eb Bari. Sax. *Play* *mp*

1 Bb Tpt.

2 Bb Tpt.

3 Bb Tpt.

1 F Hn. *mute* *f*

2 F Hn. *(mute)* *f*

3 F Hn.

4 F Hn.

1 Tbn.

2 Tbn.

3 Tbn.

Euph.

Tuba *mp*

Timp.

1 Perc. (Xylo.) *ff* *3*

2 Perc. (Mar.) *mp* *3*

3 Perc. *p*

4 Perc. *p*

*to Triangle*

71 72 73 74 75

Picc.

1

Fl.

2

Ob. 1

2

1

2

3

4

Bb Cl.

Bb Bass Cl.

Bsn. 1

2

Eb Alto Sax.

2

Bb Ten. Sax.

Eb Bari. Sax.

1

2

3

4

Bb Tpt.

1

2

3

4

F Hn.

1

2

3

4

Tbn. 1

2

3

Euph.

Tuba

Timp.

1

2

3

4

Perc.

(Xylo.)

(Mar.)

Detailed description of the musical score: This page contains measures 71 through 75 of a musical score. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo, Flute (1 and 2), Oboe (1 and 2), Bassoon (1 and 2), Eb Alto Saxophone, Bb Tenor Saxophone, and Eb Baritone Saxophone. The brass section includes Bb Trumpet (1, 2, 3, 4), Bb Trombone (1, 2, 3, 4), Euphonium, and Tuba. The percussion section includes Timpani, Xylophone, and Maracas. The score features various musical notations such as triplets, slurs, and dynamic markings like 'f' and '(a2)'. Measure 71 shows the beginning of a melodic line in the woodwinds. Measure 72 continues this line with some rests. Measure 73 introduces a triplet in the woodwinds. Measure 74 features a melodic line with a slur and a dynamic marking of 'f'. Measure 75 concludes the section with a final melodic phrase.



76 77 78 79

Picc. *mf* *f* *ff*

Fl. 1 *mf* *f* *ff*

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb Cl. 4

Bb Bass Cl.

Bsn. 1 *(a2)*

Bsn. 2

Eb Alto Sax. *mf* *f* *ff*

Bb Ten. Sax.

Eb Bari. Sax.

Bb Tpt. 1 *st. mute* *f*

Bb Tpt. 2 *st. mute 3* *f*

Bb Tpt. 3 *st. mute 3* *f*

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

80 81 82 83 84

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2

Ob. 1 *1. Solo* *mf* *f*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Bass Cl.

Bsn. 1 *(a2)*

Bsn. 2

E♭ Alto Sax. 1 *mp* *f*

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2 *Solo* *mf* *f*

B♭ Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc. 1 *p*

Fl. 2 *mf*

Ob. 1 2 *mf*

Bb Cl. 1 2 *mf*

Bb Bass Cl. 3 4 *mf*

Bsn. 1 2

Eb Alto Sax. 1 2 *f*

Bb Ten. Sax.

Eb Bari. Sax.

Bb Tpt. 1 2 3 *f majestic*

F Hn. 1 2 3 4 *ff* *a2 open rip*

Tbn. 1 2 3

Euph.

Tuba

Timp.

Perc. 1 (Xylo.) *mf*

2 (Mar.) *mf*

3

4 (Pedal B.D.) *f*

89 90 91 92

Picc. 1 2

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2 3 4

Bb Bass Cl.

Bsn. 1 2

Eb Alto Sax. 1 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Tpt. 1 2 3

F Hrn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Timp.

(Xylo.)

(Mar.)

Perc. 1 2 3 4

Detailed description of the musical score: The score is for measures 89 through 92. It features a complex arrangement of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Bb Cl.), Bass Clarinet (Bb Bass Cl.), Bassoon (Bsn.), Eb Alto Saxophone (Eb Alto Sax.), Bb Tenor Saxophone (Bb Ten. Sax.), and Eb Baritone Saxophone (Eb Bari. Sax.). The brass section includes Bb Trumpet (Bb Tpt.), French Horn (F Hrn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The percussion section includes Timpani (Timp.), Xylophone (Xylo.), and Maracas (Mar.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass play melodic lines with various articulations and dynamics. The percussion provides a rhythmic accompaniment with patterns on the Xylophone and Maracas.



97 98 99 100 101 102 103

Picc. *ff*

1 *ff*

Fl. *ff*

2 *ff*

Ob. 1 *a2 ff*

2 *ff*

B♭ Cl. 1

2

3

4

B♭ Bass Cl.

Bsn. 1 *(a2)*

2

E♭ Alto Sax. 1

2

B♭ Ten. Sax. *mf sf sf*

E♭ Bari. Sax. *mf sf sf*

B♭ Tpt. 1 *st. mute sf*

2 *(st. mute) sf*

3 *(st. mute) sf*

F Hn. 1 *(a2) sf*

2 *(a2) sf*

3 *sf*

4 *sf*

Tbn. 1

2

3

Euph.

Tuba

Timp.

Perc. 1 *(Xylo.) ff to Glockenspiel*

2 *(Mar.)*

3 TRIANGLE *ff* *L.v.*

4



104 105 106 107 108 109 110

Picc. *f*

1 *f*

Fl. 2 *f*

Ob. 1 *f*

2 *a2 f*

Bb Cl. 1 *f*

2 *f*

3 *f*

4 *f*

Bb Bass Cl. *f*

Bsn. 1 *(a2)*

2 *(a2)*

Eb Alto Sax. 1 *b2*

2 *b2*

Bb Ten. Sax. *sf*

Eb Bari. Sax. *sf*

Bb Tpt. 1 *v*

2 *v*

3 *v*

F Hn. 1 *a2 sf*

2 *a2 sf*

3 *a2 sf*

4 *a2 sf*

Tbn. 1 *v*

2 *v*

3 *v*

Euph. *v*

Tuba *v*

Timp. *p*

Perc. 1 (Mar.) *f*

2 *f*

3 (Tri.) *f*

4 *f*

GLOCKENSPIEL

111 112 113 114 115 116 117

Picc. *f* *fp*

1 *f* *fp*

Fl. 2 *f* *fp*

Ob. 1 *a2* *fp*

2 *fp*

B♭ Cl. 1 *f* *fp*

2 *f* *fp*

3 *f* *fp*

4 *f* *fp*

B♭ Bass Cl. *f* *fp*

Bsn. 1 *a2*

2 *a2*

E♭ Alto Sax. 1 *f* *fp*

2 *f* *fp*

B♭ Ten. Sax. *sf*

E♭ Bari. Sax. *sf*

B♭ Tpt. 1 *sf* *fp*

2 *sf* *fp*

3 *sf* *fp*

F Hn. 1 *a2* *sf* *fp*

2 *a2* *sf* *fp*

3 *a2* *sf* *fp*

4 *a2* *sf* *fp*

Tbn. 1 *sf* *fp*

2 *sf* *fp*

3 *sf* *fp*

Euph. *sf* *fp*

Tuba *sf* *fp*

Timp. *sf* *fp*

Perc. 1 (Mar.) *sf* *fp*

2 (Tri.) *sf* *fp*

3 *sf* *fp*

4 *sf* *fp*

119 120 121 122 123

Picc. *fp* *fp* *fp* *fp* *mf*

Fl. 1 *fp* *fp* *fp* *fp* *mf*

Fl. 2 *mf*

Ob. 1 *(a2)* *fp* *fp* *fp* *fp* *mf*

Ob. 2 *fp* *fp* *fp* *fp* *mf*

Bb Cl. 1 *p*

Bb Cl. 2 *p*

Bb Cl. 3 *p*

Bb Cl. 4 *p*

Bb Bass Cl. *p*

Bsn. 1 *mf*

Bsn. 2 *mf*

Eb Alto Sax. 1 *p* *fp* *fp* *fp* *fp* *mf*

Eb Alto Sax. 2 *p*

Bb Ten. Sax. *p*

Eb Bari. Sax. *p*

Bb Tpt. 1 *fp* *fp* *p* *sfa* *fp*

Bb Tpt. 2 *p*

Bb Tpt. 3 *p*

F Hn. 1 *(a2)* *mf*

F Hn. 2 *p*

F Hn. 3 *p*

F Hn. 4 *p*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *Tutti* *mf*

Timp. *(Eb to Eb)*

(Glock.) *mf*

(Mar.)

Perc. 3 *to Bongos*

124 125 126 127 128

Picc. *f*

1 *f*

Fl. 2 *f*

Ob. 1 (a2) *f*

2 *f*

Bb Cl. 1 *f*

2 *f*

3 *f*

4 *f*

Bb Bass Cl. *f*

Bsn. 1 *f*

2 *f*

Eb Alto Sax. 1 *f*

2 *f*

Bb Ten. Sax. *f*

Eb Bari. Sax. *f*

Bb Tpt. 1 *f* mute out

2 *f* mute out

3 *f* mute out

F Hn. 1 (a2) *f*

2 *f*

3 *f*

4 *f*

Tbn. 1 *f*

2 *f*

3 *f*

Euph. *f*

Tuba *f*

Timp. *f*

(Glock.) to Xylophone

Perc. 3 BONGOS (hands) *f*

4 TAMBOURINE *f*

Picc. 1 2

Fl. 1 2

Ob. 1 2 (a2)

Bb Cl. 1 2 3 4

Bb Bass Cl.

Bsn. 1 2

Eb Alto Sax. 1 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Tpt. 1 2 3

F Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Timp.

Perc. 1 2 3 4

XYLOPHONE

BONGOS (sticks)

BASS DRUM

*ff*

*marcato*

*a2*

*open*

*(Mar.)*

136 137 138 139 140 141 142

Picc.

1

Fl.

2

Ob.

1

2

B♭ Cl.

1

2

3

4

B♭ Bass Cl.

Bsn.

1

2

E♭ Alto Sax.

1

2

B♭ Ten. Sax.

E♭ Bari. Sax.

1

2

3

4

B♭ Tpt.

1

2

3

F Hn.

1

2

3

4

Tbn.

2

3

Euph.

Tuba

Timp.

(Xylo.)

(Mar.)

Perc.

1

2

3

4

*p sub.*

*mp*

*mf*

*p*

*div.*

Bsn. 1

Bsn. 2

Play

*mf*

*p*

*a2*

*p*

(C to C#)  
to Glockenspiel

to Sus. Cym.

143 144 145 146 147 148 149

Picc. 1 *mp* *mf*

Fl. 2 *mf*

Ob. 1 2 *mp* *mf*

B♭ Cl. 1 2 3 4 *mf*

B♭ Bass Cl. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. 1 2 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

E♭ Alto Sax. 1 2 *mp* *mf*

B♭ Ten. Sax. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

E♭ Bari. Sax. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B♭ Tpt. 1 2 3 *p* *a2 p*

F Hn. 1 2 3 4 *mp*

Tbn. 1 2 3 *f* *mp* *mf*

Euph. *mf* *mp* *mf* *mp* *mf*

Tuba *mf* *mp* *mf* *mp* *mf*

Timp. *mf*

Perc. 1 2 3 4 *mf* GLOCKENSPIEL *f* SUS. CYM. (yarn) (B.D.)

(Mar.)

150 151 153 154 155

Picc. 1

Fl. 2

Ob. 1 2

Bb Cl. 1 2 3 4

Bb Bass Cl.

Bsn. 1 2

Eb Alto Sax. 1 2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Tpt. 1 2 3

F Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Timp.

Perc. 1 (Glock.) 2 (Mar.) 3 4

to st. mute

*ff* *div.* *mf*

*ff* *mf*

*ff* *mf*

*ff* *mf*

*f* *ff*

*ff*

*mf* *f*

(C♯ to C4)

to Xylophone

TRIANGLE

to Pedal B.D.



156 157 158 159 160 161

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *a2* *f*

Ob. 2 *f*

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2 *f* *mf*

B♭ Cl. 3 *mf*

B♭ Cl. 4 *mf*

B♭ Bass Cl. *unis.* *f*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

E♭ Alto Sax. *f* *mp*

B♭ Ten. Sax. *f* *mp*

E♭ Bari. Sax. *f* *mp*

B♭ Tpt. 1 *st. mute* *f*

B♭ Tpt. 2 *to st. mute*

B♭ Tpt. 3 *to st. mute*

F Hn. 1 *f* *a2*

F Hn. 2 *f*

F Hn. 3 *f*

F Hn. 4 *f*

Tbn. 1 *f* *mp*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f* *p* *f* *mp*

Tuba *f* *mp*

Timp. *mp*

XYLOPHONE

Perc. 1 *f*

Perc. 2 *to Vibes* *VIBRAPHONE* *f*

Perc. 3

Perc. 4 *PEDAL B.D.* *f*

162 163 164 165 166

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2 3 4

B♭ Bass Cl.

Bsn. 1 2

E♭ Alto Sax. 1 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1 2 3

F Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Timp.

Perc. 1 (Vibes) 2 (Tri.) 3 (Pedal B.D.) 4

(Xylo.)

TAMBOURINE

*p* *f* *mp* *mf* *st. mute* *open* *stopped* *a2* *a2*

167 168 169 170 171 172

Picc. *ff*

1 *mp* *fp* *f*

Fl. 2 *mp* *mf* *f*

Ob. 1 2 *mp* *mf* *f* *a2*

1 *mp* *mf* *f*

2 *mp* *mf* *f*

3 *mp* *mf* *f*

4 *mf*

Bb Cl. 1 2 *mp* *mf* *f*

3 4 *mf*

Bb Bass Cl. *mf*

Bsn. 1 2 *mf*

Eb Alto Sax. 1 2 *f*

Bb Ten. Sax. *f*

Eb Bari. Sax. *f*

1 *f*

2 *f* *mute out*

3 *mute out*

F Hn. 1 2 *(a2)* *mp*

3 4

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Euph. *mp* *mf* *f* *mf*

Tuba *mf* *f* *mf*

Timp.

1 (Vibes) *mp* *mf* *to Marimba*

2 *mf*

3 (Tri.) *mp* *mf* *f*

4 (Pedal B.D.) *f*



178 179 180 181

Picc. *fp* *ff* *f*

1 *fp* *ff* *f*

Fl. 2 *fp* *ff* *f*

Ob. 1 *fp* *ff* *f*

2 *fp* *ff* *f*

B♭ Cl. 1 *fp* *ff* *f*

2 *fp* *ff* *f*

3 *fp* *ff* *f*

4 *fp* *ff* *f*

B♭ Bass Cl. *f* *mf*

Bsn. 1 *f*

2 *f*

E♭ Alto Sax. 1 *mf*

2 *mf*

B♭ Ten. Sax. *mf*

E♭ Bari. Sax. *mf*

B♭ Tpt. 1 *f* open

2 *f*

3 *f*

F Hn. 1 *mf* *a2*

2 *mf* *a2*

3 *mf*

4 *mf*

Tbn. 1 *f*

2 *f*

3 *f*

Euph. *f*

Tuba *f* *mf*

Timp. *f*

Perc. 1 (Xylo.) *f*

2 (Mar.) *f*

3 *ff* *l.v.*

4 *ff*

182 183 184 185

Picc. *cresc.*

1 Fl. *cresc.*

2 Fl. *cresc.*

1 Ob. *a2* *cresc.*

2 Ob. *a2* *cresc.*

1 Bb Cl. *cresc.*

2 Bb Cl. *cresc.*

3 Bb Cl. *cresc.*

4 Bb Cl. *cresc.*

Bb Bass Cl. *cresc.*

1 Bsn. *mf* *cresc.*

2 Bsn. *cresc.*

1 Eb Alto Sax. *cresc.*

2 Eb Alto Sax. *cresc.*

Bb Ten. Sax. *cresc.*

Eb Bari. Sax. *cresc.*

1 Bb Tpt. *cresc.*

2 Bb Tpt. *cresc.*

3 Bb Tpt. *cresc.*

1 F Hn. *a2* *f* *mp* *mp*

2 F Hn. *a2* *f* *mp* *mp*

3 F Hn. *a2* *f* *mp* *mp*

4 F Hn. *a2* *f* *mp* *mp*

1 Tbn. *mf cresc.*

2 Tbn. *cresc.*

3 Tbn. *cresc.*

Euph. *cresc.*

Tuba *cresc.*

Timp. *p*

1 Perc. *p*

2 Perc. *p*

3 Perc. *p*

4 Perc. *SUS. CYM. (yam)* *p*

186 187 188 189 190

Picc. *ff* *f*

1 Fl. *ff* *f*

2 Fl. *ff* *f*

Ob. 1 (a2) *ff* *f*

2 Ob. *ff* *f*

1 Bb Cl. *ff* *f*

2 Bb Cl. *ff* *f*

3 Bb Cl. *ff* *f*

4 Bb Cl. *ff* *f*

Bb Bass Cl. *ff* *mf*

1 Bsn. *ff* *mf*

2 Bsn. *ff* *mf*

Eb Alto Sax. *ff* *mf* *ff* *mf*

2 Eb Alto Sax. *ff* *mf* *ff* *mf*

Bb Ten. Sax. *ff* *mf* *ff* *mf*

Eb Bari. Sax. *ff* *mf* *ff* *mf*

1 Bb Tpt. *ff* *f*

2 Bb Tpt. *mf* *ff* *f*

3 Bb Tpt. *mf* *ff* *f*

1 F Hn. *ff* *mf*

2 F Hn. (a2) *ff* *mf*

3 F Hn. (a2) *ff* *mf*

4 F Hn. *ff* *mf*

1 Tbn. *ff* *mf*

2 Tbn. *ff* *mf*

3 Tbn. *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Timp. *ff* *f*

1 Perc. (Xylo.) *f*

2 Perc. (Mar.) *f*

3 Perc. (Tri.) *ff*

4 Perc. (Pedal B.D.) *ff*





197 198 199 200 201

Picc. *f*

Fl. 1 *f* flutter ord. *f*

Fl. 2 *f* flutter ord. *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f* *mf* *f* *fp*

B♭ Cl. 2 *f* *mf* *f* *fp*

B♭ Cl. 3 *f* *fp* *mp* *f* *fp*

B♭ Cl. 4 *f* *fp* *mp* *f* *fp*

B♭ Bass Cl. *f* *fp* *mp* *f* *fp*

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Alto Sax. 1 *f*

E♭ Alto Sax. 2 *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 *mp* *ff* *p*

B♭ Tpt. 2 *mp* *ff* *p*

B♭ Tpt. 3 *mp* *ff* *p*

F Hn. 1 *mp* *f*

F Hn. 2 *mp* *f*

F Hn. 3 *mp* *f*

F Hn. 4 *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Perc. 1 (Glock.) *f* *l.v.* to Xylophone

Perc. 2 (Vibes) *f* to Marimba

Perc. 3 *f* to Temple Blocks

Perc. 4 *f*

202 203 204 205 206

Picc. *mp* *f* *ff* *mf*

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

Fl. 2 *mp* *f* *ff* *mf*

Ob. 1 2 *mp* *f* *ff* *mf* *Solo* *a2* (2. *mf*)

1 *mp* *f* *ff*

2 *mp* *f* *ff*

Bb Cl. 3 4 *mp* *f* *ff* *p* *f* *p* *f* *p* *f*

Bb Bass Cl. *mp* *f* *ff*

Bsn. 1 2 *mp* *f* *ff* *Solo* *a2* (2. *mf*)

1 *mf* *ff* *mf* *Ob. 1*

2 *mf* *ff* *mf* *Bsn. 1.*

Bb Ten. Sax. *ff* *mf*

Eb Bari. Sax. *ff* *mf*

1 *mf* *ff* *st. mute* *st. mute*

2 *mf* *ff* *to st. mute* *st. mute*

3 *mf* *ff* *to st. mute* *st. mute*

1 *f* *ff* *to mute* *mute a2*

2 *f* *ff* *to mute* *mute (a2)*

3 *f* *ff* *to st. mute*

4 *f* *ff* *to st. mute*

1 *f* *ff* *to st. mute*

2 *f* *ff* *to st. mute*

3 *f* *ff* *to st. mute*

Euph. *f* *ff*

Tuba *f* *ff*

1 *f* *ff* (dampen)

2 *f* *ff* *to Crash Cymbals*

3 *f* *ff* *MARIMBA (White notes)* *Solo*

4 *f* *ff* *(Black notes)* *mf* *mf*

Perc. 1 *ff* *(dampen)*

2 *ff* *(dampen)*

3 *ff* *(dampen)*

4 *ff* *(dampen)*

XYLOPHONE

TEMPLE BLOCKS

BASS DRUM







216 217 218 219

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2 3 4

B♭ Bass Cl. 1 2

Bsn. 1 2

E♭ Alto Sax. 1 2

B♭ Ten. Sax. 1 2

E♭ Bari. Sax. 1 2

B♭ Tpt. 1 2 3

F Hn. 1 2 3 4

Tbn. 1 2 3

Euph. 1 2

Tuba 1 2

Timp. 1 2 3 4

Perc. 1 2 3 4

(Pedal B.D.)

*mp* *mf* *ff* *a2* *open*

220 221 222 223 224

Picc. *f*

1

Fl. *f*

2

Ob. 1 *f*

2 *a2*

1 *f*

2 *f*

3 *f*

4 *f*

Bb Bass Cl. *f*

Bsn. 1 *f*

2 *(a2)*

E♭ Alto Sax. *f*

2 *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

1 *f*

2 *f*

3 *f*

4 *f*

F Hn. *f*

1 *a2*

2 *a2*

3 *f*

4 *f*

1 *f*

2 *f*

3 *f*

Euph. *f*

Tuba *f*

Timp.

1

2

Perc. *mf*

3 *mf* SUS. CYM. (*yam*)

4 *p*

to Tam-Tam

VIBRAPHONE





229 Majestic (♩ = c. 108)

230 231 232 233

Picc. *ff*

1 Fl. *ff*

2 Fl. *ff*

Ob. 1 *ff*

2 Ob. *ff*

1 B♭ Cl. *ff*

2 B♭ Cl. *ff*

3 B♭ Cl. *ff*

4 B♭ Cl. *ff*

B♭ Bass Cl. *ff*

Bsn. 1 *ff*

2 Bsn. *ff*

1 Eb Alto Sax. *ff*

2 Eb Alto Sax. *ff*

B♭ Ten. Sax. *ff*

Eb Bari. Sax. *ff*

1 B♭ Tpt. *ff*

2 B♭ Tpt. *ff*

3 B♭ Tpt. *ff*

1 F Hn. *ff* (a2)

2 F Hn. *ff* (a2)

3 F Hn. *ff*

4 F Hn. *ff*

1 Tbn. *ff* open

2 Tbn. *ff* open

3 Tbn. *ff* open

Euph. *ff*

Tuba *ff*

Timp. *ff*

CRASH CYMBALS *ff* *L.v.* to Xylophone

1 Perc. *ff* *L.v.* to Marimba

2 Perc. *ff* *L.v.* TRIANGLE *ff* *L.v.*

3 Perc. *ff* TAM-TAM *ff*

4 Perc. *ff* *L.v.*

molto rit. - -

234 235 236 237

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2 3 4

B♭ Bass Cl.

Bsn. 1 2

E♭ Alto Sax. 1 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1 2 3

F Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Timp.

Perc. 1 2 3 4

(Tam-Tam)

(Tri.)

to Tambourine

*f*

♩ = c. 144

238 239 240 241 242

Picc. 1

Fl. 2

Ob. 1 (a2) 2

B♭ Cl. 1 2 3 4

B♭ Bass Cl.

Bsn. 1 2

E♭ Alto Sax. 1 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1 2 3

F Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba unis.

Timp.

Perc. 1 2 3 4

243 244 245 246

Picc. *mf cresc.*

1 Fl. *cresc.*

2 Fl. *cresc.*

Ob. 1 *cresc.*

2 Ob. 1 *cresc.*

1 Bb Cl. *cresc.*

2 Bb Cl. *cresc.*

3 Bb Cl. *cresc.*

4 Bb Cl. *cresc.*

Bb Bass Cl.

Bsn. 1 (a2)

2 Bsn. 1

1 Eb Alto Sax. *cresc.*

2 Eb Alto Sax. *cresc.*

Bb Ten. Sax.

Eb Bari. Sax.

1 Bb Tpt. *mf cresc.*

2 Bb Tpt. *f cresc.*

3 Bb Tpt. *f cresc.*

1 F Hn. *a2 p cresc.*

2 F Hn. *a2 p cresc.*

3 F Hn. *a2 p cresc.*

4 F Hn. *a2 p cresc.*

1 Tbn. *p cresc.*

2 Tbn. *cresc.*

3 Tbn. *cresc.*

Euph. *cresc.*

Tuba *cresc.*

Timp.

1 XYLOPHONE *mf cresc.*

2 MARIMBA *mf cresc.*

3 Perc.

4 Perc.

Slower

248

247 249 250 251 252

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2 3 4

B♭ Bass Cl.

Bsn. 1 2

E♭ Alto Sax. 1 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1 2 3

F Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Timp.

Perc. 1 2 3 4

(Tri.) TAMBOURINE

(choke)

BASS DRUM

BONGOS

div. unis.

(B♭ to G♭)

fff

# 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.

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

(Permanence of Paper) 

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