

ANGELS IN THE ARCHITECTURE

FOR CONCERT BAND

FRANK TICHELI

INSTRUMENTATION

1 Full Score (oversize, 11x14", included with set)	1 Bb Tenor Saxophone	1 String Bass
1 Piccolo	1 Eb Baritone Saxophone	1 Soprano (or Boy Soprano)
4 Flute 1	2 Bb Trumpet 1	1 Celesta (if Celesta is unavailable, play on piano an octave higher than notated)
4 Flute 2	2 Bb Trumpet 2	1 Organ (optional)
1 Oboe 1	2 Bb Trumpet 3	1 Timpani (also plays Bell Tree)
1 Oboe 2 (doubling English Horn)	2 Bb Trumpet 4	2 Percussion 1 tuned Whirly (Eb), Marimba, Three Tom Toms, Chimes
3 Bb Clarinet 1	1 F Horn 1	2 Percussion 2 Two tuned Whirlies (Bb and C), Snare Drum, Vibraphone (motor off), Suspended Cymbal (lg.), Triangle (lg.)
3 Bb Clarinet 2	1 F Horn 2	2 Percussion 3 Two tuned Crystal Wineglasses (C and F), Xylophone, Glockenspiel, Triangle (med. lg.), Bass Drum (shared with Perc. 4), Suspended Cymbal (med.), Two Chinese Cymbals
3 Bb Clarinet 3	1 F Horn 3	3 Percussion 4 (2 players) Two tuned Crystal Wineglasses (Eb and G), Sus- pended Cymbal (med. lg.), Four Temple Blocks, Tam Tam, Slapstick (lg.), Pedal Bass Drum, Snare Drum, Crash Cymbals, Ratchet, Vibraslap, Bass Drum (shared with Perc. 3)
3 Bb Clarinet 4	1 F Horn 4	
2 Bb Bass Clarinet	2 Trombone 1	
1 Bb Contrabass Clarinet	2 Trombone 2	
1 Bassoon 1	2 Trombone 3	
1 Bassoon 2	3 Euphonium B.C.	
2 Eb Alto Saxophone 1	2 Euphonium T.C.	
2 Eb Alto Saxophone 2	4 Tuba	

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ANGELS IN THE ARCHITECTURE

was commissioned by Kingsway International

and received its premiere performance at the Sydney Opera House on July 6, 2008

by a massed band of young musicians from Australia and the United States,

conducted by Matthew George.

PROGRAM NOTE

ANGELS IN THE ARCHITECTURE was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil.

The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This “angel” — represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light—played by instruments rather than sung—include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known 16th-century Genevan Psalter, “Old Hundredth.” These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light—darkness—light—darkness—light).

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears — distantly, ominously.

F O R M

L I G H T

m. 1 Offstage soprano: Shaker song, “Angel of Light” E-flat major

D A R K N E S S

m. 2 Transition...dark forces begin to overtake... A pedal
 m. 23 “Darkness music” (main motive) C minor
 m. 84 Darkness theme E minor
 m. 107 Return of darkness section G minor

L I G H T

m. 149 “Chorale of light” E-flat major
 m. 175 “Hevenu Shalom Aleichem” (Traditional Hebrew) C minor
 m. 183 Darker forces begin to overtake... Tonalities clash

D A R K N E S S

m. 208 “Darkness music” returns E-flat minor
 m. 272 Slow section, uncertain, questioning... C minor
 m. 281 Long transition, growing from darkness... C pedal, chromatic harmony

L I G H T

m. 314 Return of “Chorale of Light” (tutti) D-flat major...B-flat major
 m. 328 Church bell effect... transition... B-flat major (G-flat pedal)
 m. 332 Quote: “Old Hundredth” (16th-century Genevan Psalter)
 Polytonal (D-flat/B-flat)
 m. 341 Offstage soprano returns. “Angel of Light” E-flat major, A in bass at end

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

Soprano Solo

Angels in the Architecture begins and ends with a simple 19th-century Shaker melody, “Angel of Light,” to be sung by a soprano soloist, or, alternatively, by a boy soprano. At the premiere performance in Sydney, we used a boy soprano; at the American premiere at Interlochen, we used a young female soprano. Both options were equally successful, and I have no strong personal preference one way or the other. What matters most is that the song be sung clearly, beautifully and expressively with little or no vibrato. The expressive quality should be pure and celestial, not operatic or dramatic. In other words, a very good choral singer would probably be a better choice than a trained opera singer or vocal soloist.

The singer represents an angel, and should therefore not be placed on the stage, but at some higher point in the performance hall. At the premiere performance, we placed the singer in the choir loft directly behind and above the onstage performers. At the American premiere, we placed the singer in a side balcony towards the front of the hall. This was particularly effective, as the audience remained unaware of the singer’s presence until she stood at the work’s beginning.

Celesta

If celesta is unavailable, the part may be played by piano an octave higher than written. The most crucial celesta passages have also been cued into vibraphone and glockenspiel, in the unlikely case that neither celesta nor piano is available.

Tuned Wineglasses and Whirlies

The tuned wineglasses and whirlies are played by the percussionists (and/or auxiliary performers) at the beginning and end of the piece as an accompaniment to the singer. These exotic, magical sounds immediately transform the mood of the performance space, and enhance the character of the singer as an angelic, other-worldly being.

If there aren't enough percussionists available to handle all of the whirly and wineglass pitches, recruit non-percussionists if possible. Otherwise, use whatever pitches are obtainable to achieve the desired magical effect. In the end, the objective is to sustain all, or at least some of the pitches of the E-flat pentatonic scale, in any octave available. Experiment!

Crystal Wineglasses

Crystal wineglasses are readily available, and no single brand is necessarily better than another. I have found glasses with thin rims to be more responsive than those with thick rims. Water is added to the glass to achieve the desired pitch. (Add water to lower the pitch, remove water to raise the pitch.) Once the exact desired pitch is found, mark the water level and pitch name on the glass with a felt-tip pen.

Wineglasses are played by rubbing a finger around the rim of the glass. Both the finger and the rim should be wetted. The hands should be washed and free of oils and lotions of any kind. If there are enough percussionists (or auxiliary performers) to assign one wine glass per player, the player may hold the glass bottom in one hand and play with the other hand. If there are fewer players than wineglasses, two wine glasses may be mounted or taped onto a chair, stand, or other stable surface, enabling pairs to be played by one player.

Whirlies

Tuned whirlies are simply flexible, corrugated rubber or plastic tubes or hoses with an average diameter of approximately one to two inches, and — once cut — a length of approximately three to four feet. (Anything shorter lacks pitch focus, and anything longer becomes clumsy and unwieldy.)

Corrugated tubing may be found at a number of retail stores, including toy stores, garden supply stores, and/or pool supply stores. Pool drain hoses or pool vacuum hoses usually work. Whirlies from toy stores are often suitable, for the E-flat pitch. The tubing must be cut to the desired length with household scissors. Tune them carefully using a piano or other reliable pitch source, and be careful not to cut too much at a time. (You can always cut more length off to raise the pitch, but if you over-cut, you can't add back tubing to lower the pitch!) Note that the tubing must be corrugated, i.e. ribbed (with a series of rings or ridges), in order for sound to be produced.

Whirlies are held by the hand at one end and twirled above the head to achieve the desired pitch. (To prevent collisions, be sure to allow sufficient distance between the players.) Whirlies are capable of sounding several pitches of their overtone series, depending on how quickly and forcefully they are twirled. The 2nd and 3rd partials are the easiest to sound and control. (The fundamental pitch, or 1st partial, is not playable, and the 4th partial tends to be too loud.)

I strongly prefer that the whirlies be twirled above the head (like a helicopter blade). When played in this manner, each whirly will look like a halo floating above the player's head, thus enhancing the angelic appearance.

Measure 2

The conductor begins conducting at measure 2 *while the singer is still singing the song in measure 1*. The ensemble slowly overtakes the singer, drowning her out completely near the end of the Shaker melody. After the singer is finished, the ensemble continues to grow in volume, culminating in the massive unison/octave shout of the “dark motive” at measure 23.

Trombone Plunger Mute Effects (*measure 57-59 and elsewhere*)

Trombones 1 and 2 must have plunger mutes. The plunger is to be moved in and out from the bell as indicated, and combined with a flutter tongue to produce a raw, raucous, jazzy sound. The resulting sound may resemble a multiphonic (two or more tones sounding at once) rather than a pure single tone. If this happens, it is okay, and even desired.

Jet-Whistle Effect in the flutes (*m. 65 and m. 253*)

The jet-whistle effect is achieved by covering the blow-hole of the flute entirely with the lips and blowing as hard and violently as possible into the instrument, as though you are trying to blow out a hundred candles with one short and powerful burst of air. The resulting sound should resemble something like the sudden release of steam from a powerful engine. If players find themselves taking a full second or several seconds to release all the air from their lungs, they are not blowing with the proper force. The effect will only last a fraction of a second if done properly. There should be no attempt to sound any specific pitch.

Measure 341 to the end

At measure 341, the tuned wineglasses and whirlies return along with the soprano soloist. Added to this, however, is a perfect-fifth diad, hummed by members of the ensemble. It is crucial that these two pitches (E-flat and B-flat) be sung only in the octave notated. Most men will probably sing the E-flat, and likely in falsetto. (No lower octaves!) Most of the women will likely sing the B-flat, but some may be assigned the E-flat to achieve proper balance. As in the work’s beginning, the desired effect at the end is one of celestial, other-worldly beauty.

The final bar should fade slowly to silence. The listener should not be able to tell where the sound stops and the silence begins. However, it is important to remember that a gradual slowing down of the whirlies will not create a desired *diminuendo*, but rather an undesired change in pitch! In my own performances, I have experimented with the final bar in a number of ways, such as having the whirlies release first — either together or in a staggered way — and then fading the others a few seconds later. In some halls this works well, whereas in others, it has proven more effective to have all players fade together to silence. In short, experiment!

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

To Shari
ANGELS IN THE ARCHITECTURE
FOR CONCERT BAND

FRANK TICHELI

Freely, not conducted (♩ = c. 92)

Piccolo

Flute 1

Flute 2

Oboe 1
2

B♭ Clarinet 1
2

B♭ Clarinet 3
4

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoon 1
2

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1
2

B♭ Trumpet 3
4

F Horn 1
2

F Horn 3
4

Trombone 1

Trombone 2
3

Euphonium

Tuba

String Bass

Soprano
(or Boy Soprano)

10" The singer stands either in a balcony or at some other high point in the hall. *poco vibrato*
ten.
I am an an - gel of light I have soared from a - bove.

Celesta
(If celesta is not available, play part on piano an octave higher.)

Timpani
mp
Tuned Whirly (whirled above head)

Percussion 1
p
Tuned Whirlies (It is recommended that each whirly be played by separate players, if available.)

Percussion 2
p
Tuned Crystal Wineglasses (may be played by one or two players)

Percussion 3
p
Tuned Crystal Wineglasses (may be played by one or two players)

Percussion 4
(Two players)
p

Sopr. I am cloth'd with Mo - ther's love. I have come, I have come, To pro - tect my cho - sen

Perc. 1

Perc. 2

Perc. 3

Perc. 4

CONDUCTOR: Begin conducting ensemble at m. 2 very shortly after singer begins this phrase.

Singer: continue singing at original tempo, not coordinated with conducted ensemble.

Sopr. band And lead them to the pro - mised land. I am an an - gel of light

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sopr. I have soared from a - bove. I am cloth'd with Mo - ther's love. (rit.)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

mp

Ad lib. Play indicated notes in any order, rapidly and nervously.

pp

p

p

p

pp

pizz.

pp

p

pp

p

p

p

10 accel.

8

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1
2

B♭ Cl. 3
4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1
2

B♭ Tpt. 3
4

F Hn. 1
2

F Hn. 3
4

Tbn. 1

Tbn. 2
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

1 (Cut off Cl. 3,4, Bs. cl., Pc. 4)

2 (Cut off Cl. 1,2, Pc. 3)

3 (Cut off Pc. 1, 2)

mp

mf

f

a2

p

arco

16

Picc. *cresc.*

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

B♭ Cl. 1 *a2 f cresc.*

B♭ Cl. 2 *f cresc.*

B♭ Cl. 3 *cresc.*

B♭ Cl. 4 *cresc.*

B♭ Bass Cl. *f cresc.*

B♭ Cbs. Cl. *f cresc.*

Bsn. 1 *f cresc.*

Bsn. 2 *f cresc.*

E♭ Alto Sax. 1 *f cresc.*

E♭ Alto Sax. 2 *f cresc.*

B♭ Ten. Sax. *f cresc.*

E♭ Bari. Sax. *f cresc.*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3 *3.*

B♭ Tpt. 4 *4.*

F Hn. 1 *a2 f cresc.*

F Hn. 2 *f cresc.*

F Hn. 3 *3.*

F Hn. 4 *f cresc.*

Tbn. 1 *f cresc.*

Tbn. 2 *f cresc.*

Tbn. 3 *f cresc.*

Euph. *f cresc.*

Tba. *div. f cresc.*

S. Bass *f cresc.*

Timp. *f cresc.*

Perc. 1

Perc. 2 *SNARE DRUM mf cresc.*

Perc. 3

Perc. 4 *SUS. CYMBAL (yam) p cresc.*

Picc. *no breath* *ff*

Fl. 1 *no breath* *ff*

Fl. 2 *no breath* *ff*

Ob. 1 *no breath* *ff*

Ob. 2 *no breath* *ff*

B♭ Cl. 1 *no breath* *ff*

B♭ Cl. 2 *no breath* *ff*

B♭ Cl. 3 *no breath* *ff*

B♭ Cl. 4 *no breath* *ff*

B♭ Bass Cl. *no breath* *ff*

B♭ Cbs. Cl. *no breath* *ff*

Bsn. 1 *no breath* *ff*

Bsn. 2 *no breath* *ff*

E♭ Alto Sax. 1 *no breath* *ff*

E♭ Alto Sax. 2 *no breath* *ff*

B♭ Ten. Sax. *no breath* *ff*

E♭ Bari. Sax. *no breath* *ff*

B♭ Tpt. 1 *no breath* *ff*

B♭ Tpt. 2 *no breath* *ff*

B♭ Tpt. 3 *no breath* *ff*

B♭ Tpt. 4 *no breath* *ff*

F Hn. 1 *no breath* *ff*

F Hn. 2 *no breath* *ff*

F Hn. 3 *no breath* *ff*

F Hn. 4 *no breath* *ff*

Tbn. 1 *no breath* *ff*

Tbn. 2 *no breath* *ff*

Tbn. 3 *no breath* *ff*

Euph. *no breath* *ff*

Tba. *no breath* *ff*

S. Bass *ff*

Timp. *ff* dampen

Perc. 1 *ff* MARIMBA

Perc. 2 *ff*

Perc. 3 *ff* XYLOPHONE

Perc. 4 *ff* Strike! choke

to mute

to mute

to st. mute

to st. mute

A — B♭

29

29

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1
2

B♭ Cl. 3
4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1
2

B♭ Tpt. 3
4

F Hn. 1
2

F Hn. 3
4

Tbn. 1

Tbn. 2
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

fp

mf

f

a2

a2

mf

mf

f

mf

mf

mf

mf

mf

mf

mf

f

mf

pizz.

straight mute

straight mute

(a2) mute

(a2) mute

straight mute

a2 straight mute

one only

36

This page of an orchestral score, page 38, contains 25 staves for various instruments. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboe 1 and 2 (Ob. 1, Ob. 2), Clarinets 1, 2, 3, and 4 (Bb Cl. 1, 2, 3, 4), Bass Clarinet (Bb Bass Cl.), Contrabass Clarinet (Bb Cbs. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), Eb Alto Saxophones 1 and 2, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets 1, 2, 3, and 4, French Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Euphonium (Euph.), Tuba (Tba.), Snare Bass (S. Bass), Timpani (Timp.), and Percussion 1 through 4 (Perc. 1-4). The score features complex rhythmic patterns, dynamic markings such as *mp*, *mf*, and *f*, and articulation marks like *a2*. The woodwinds and strings play melodic lines, while the percussion provides a steady, rhythmic accompaniment. The page number 36 is written at the top left of the first staff, and the page number 38 is in a box at the top center.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B♭ Cl. 4
 B♭ Bass Cl.
 B♭ Cbs. Cl.
 Bsn. 1
 Bsn. 2
 E♭ Alto Sax. 1
 E♭ Alto Sax. 2
 B♭ Ten. Sax.
 E♭ Bari. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 B♭ Tpt. 4
 F Hn. 1
 F Hn. 2
 F Hn. 3
 F Hn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 S. Bass
 Sopr.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Musical score for page 49, featuring various instruments and dynamic markings such as *pp*, *mp*, *mf*, *f*, and *a2*. The score includes a section for the Trombone 1 part with the instruction "to plunger mute".

53

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Bass Cl.

B♭ Obs. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3 (Xylo.)

Perc. 4 (T. BLKS.)

f, *sfz*, *ff*, *a2*, *p*, *plunger mute*, *T. BLKS.*

58

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1
2

B♭ Cl. 3
4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1
2

B♭ Tpt. 3
4

F Hn. 1
2

F Hn. 3
4

Tbn. 1

Tbn. 2
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

mp

mp

mf

pp

a2

f

a2

f

Flg.

f

p

accented notes with alto sax.

The musical score for page 67 includes the following parts and markings:

- Picc.**: Piccolo part.
- Fl. 1 & 2**: Flute parts with "Jet Whistle*" markings and a diagram showing a sharp rise in pitch.
- Ob. 1 & 2**: Oboe parts.
- B♭ Cl. 1 & 2**: Clarinet parts.
- B♭ Cl. 3 & 4**: Clarinet parts.
- B♭ Bass Cl.**: Bass Clarinet part.
- B♭ Cbs. Cl.**: Bassoon part.
- Bsn. 1 & 2**: Bassoon parts.
- E♭ Alto Sax. 1 & 2**: Alto Saxophone parts.
- B♭ Ten. Sax.**: Tenor Saxophone part.
- E♭ Bari. Sax.**: Baritone Saxophone part.
- B♭ Tpt. 1 & 3**: Trumpet parts.
- F Hn. 2 & 4**: Horn parts with "muffle out" and "a2" markings.
- Tbn. 1 & 3**: Trombone parts with "(plunger)", "Fltg.", and "2. to plunger mute" markings.
- Euph.**: Euphonium part.
- Tba.**: Tuba part.
- S. Bass**: Bass part.
- Timp.**: Timpani part.
- Perc. 1, 2, 3, 4**: Percussion parts, including a Xylophone part marked "(Xylo.)".

* The jet-whistle effect is achieved by covering the blow hole of the flute entirely with the lips and blowing as hard and violently as possible into the instrument, as though you are trying to blow out a hundred candles with one short and powerful burst of air. The resulting sound should resemble something like the sudden release of steam from a powerful engine. If players find themselves taking a full second or several seconds to release all the air from their lungs, they are not blowing with the proper force. The effect will only last a split second if done properly. There should be no attempt to sound any specific pitch.

70

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1
2

B♭ Cl. 3
4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1
2

B♭ Tpt. 3
4

F Hn. 1
2

F Hn. 3
4

Tbn. 1

Tbn. 2
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

open

open

RATCHET

(Xylo.)

T. BLKS.

PED. B.D.

sfz

f

a2

mf

ff

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

TEMPLE BLOCKS

ff

mf

mp

f

a2

mute out

open

Flg. (plunger)

Flg. 2. plunger

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff* *a2*

B♭ Cl. 2 *ff* *a2*

B♭ Bass Cl. *f*

B♭ Cbs. Cl. *f*

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 *a2*

B♭ Tpt. 2 *a2*

B♭ Tpt. 3 *a2*

F Hn. 1 *a2*

F Hn. 2 *a2*

F Hn. 3 *a2*

Tbn. 1 *open*

Tbn. 2 *open*

Tbn. 3 *open*

Euph. *f*

Tba. *f* *div.*

S. Bass *f* *arco*

Timp. *f*

Perc. 1 *f* *E♭—E♭*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *ff* *RATCHET* *pp* *TAM TAM* *l.v.* *mf*

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1
3
4

B♭ Bass Cl.

B♭ Obs. Cl.

Bsn. 1
2

E♭ Alto Sax. 1
2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1
3
4

F Hn. 1
2
3
4

Tbn. 1
2
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SUS. CYM. (stick)
l.v.

PEDAL B.D.

95

Picc. *f*

Fl. 1 *f*

Fl. 2

Ob. 1 2 *f*

B♭ Cl. 1 2 *f* *a2* *(f)*

B♭ Cl. 3 4 *f* *a2* *(f)*

B♭ Bass Cl. *f*

B♭ Cbs. Cl. *f*

Bsn. 1 2 *f*

E♭ Alto Sax. 1 *f*

E♭ Alto Sax. 2 *f*

B♭ Ten. Sax. *f*

E♭ Bari. Sax. *f*

B♭ Tpt. 1 2 *f*

B♭ Tpt. 3 4 *f*

F Hn. 1 2 *ff*

F Hn. 3 4 *(f)*

Tbn. 1 2 3 *f*

Euph. *f*

Tba. *div.*

S. Bass *arco* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* SNARE DRUM

Perc. 3 *f* T. BLOCKS

Perc. 4 *f*

PED. B.D. *f*

101

Picc.

Fl. 1

Fl. 2

Ob. 1
2 *a2*

B♭ Cl. 1
2

B♭ Cl. 3
4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1
2

B♭ Tpt. 3
4

F Hn. 1
2

F Hn. 3
4

Tbn. 1
2

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

E-G

106

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Bass Cl. *ff*

B♭ Cbs. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

E♭ Alto Sax. 1 *ff*

E♭ Alto Sax. 2 *ff*

B♭ Ten. Sax. *ff*

E♭ Bari. Sax. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

F Hn. 1 *ff*

F Hn. 2 *ff*

F Hn. 3 *ff*

F Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

S. Bass *ff*

Timp. *mp*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

SUS. CYMBAL (yam)

TAM TAM

RATCHET

a2

3.

to plunger

2. to plunger

One only if no string bass

ff

f

p

mf

pizz.

l.v.

Picc. *sfz* *sfz* *sfz* *ff*
 Fl. 1 *sfz* *sfz* *sfz* *ff*
 Fl. 2 *sfz* *sfz* *sfz* *ff*
 Ob. 1 *sfz* *sfz* *sfz* *ff*
 Ob. 2 *a2* *sfz* *sfz* *ff*
 B♭ Cl. 1 *a2* *sfz* *sfz* *ff* *(a2)*
 B♭ Cl. 2 *a2* *sfz* *sfz* *ff* *(a2)*
 B♭ Bass Cl. *f*
 B♭ Cbs. Cl. *f*
 Bsn. 1 *f*
 Bsn. 2 *f*
 E♭ Alto Sax. 1 *sfz* *sfz* *sfz* *ff*
 E♭ Alto Sax. 2 *sfz* *sfz* *sfz* *ff*
 B♭ Ten. Sax. *sfz* *sfz* *sfz* *ff*
 E♭ Bari. Sax. *sfz* *sfz* *sfz* *ff*
 B♭ Tpt. 1 *f* *a2* *f*
 B♭ Tpt. 2 *f* *a2* *f*
 B♭ Tpt. 3 *f* *a2* *f*
 B♭ Tpt. 4 *f* *a2* *f*
 F Hn. 1 *f* *a2* *f*
 F Hn. 2 *f* *a2* *f*
 F Hn. 3 *f* *a2* *f*
 F Hn. 4 *f* *a2* *f*
 Tbn. 1 *plunger (nasty)* *ff* *mute out*
 Tbn. 2 *Plunger (nasty)* *ff* *mute out*
 Tbn. 3 *ff*
 Euph. *f*
 Tba. *Tutti play* *f*
 S. Bass *f*
 Timp. *mf*
 Perc. 1 *f*
 Perc. 2 *VIBRAPHONE* *f*
 Perc. 3 *XYLO.* *f*
 Perc. 4 *PED. B.D. T. BLKS.* *f* *TEMPLE BLOCKS* *ff*

The musical score is arranged in systems for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1/2
- B♭ Cl. 1/2
- B♭ Cl. 3/4
- B♭ Bass Cl.
- B♭ Cbs. Cl.
- Bsn. 1/2
- E♭ Alto Sax. 1
- E♭ Alto Sax. 2
- B♭ Ten. Sax.
- E♭ Bari. Sax.
- B♭ Tpt. 1/2
- B♭ Tpt. 3/4
- F Hn. 1/2
- F Hn. 3/4
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tba.
- S. Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3 (SUS. CYM. (yam))
- Perc. 4 (l.v.)

Dynamic markings include *ff*, *f*, *marcato*, and *(a2) marcato*. Specific performance instructions include "Bells up!" and "ord. a2".

122

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1
2

B♭ Cl. 3
4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1
2

B♭ Tpt. 3
4

F Hn. 1
2

F Hn. 3
4

Tbn. 1
2
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

BASS DRUM

Bells up

TOM TOMS

mf

a2

ff

f

127

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

F Hrn. 1

F Hrn. 2

F Hrn. 3

F Hrn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. Bass

Sopr.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

VIBRAPHONE

SUS. CYM.

f

ff

ff *lv.*

ff (*forceful*)

This musical score page (132) includes the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 2
- B♭ Cl. 1 & 2
- B♭ Cl. 3 & 4
- B♭ Bass Cl.
- B♭ Cbs. Cl.
- Bsn. 1 & 2
- E♭ Alto Sax. 1
- E♭ Alto Sax. 2
- B♭ Ten. Sax.
- E♭ Bari. Sax.
- B♭ Tpt. 1 & 2
- B♭ Tpt. 3 & 4
- F Hn. 1 & 2
- F Hn. 3 & 4
- Tbn. 1
- Tbn. 2 & 3
- Euph.
- Tba.
- S. Bass
- Timp.
- Perc. 1 (MARIMBA)
- Perc. 2
- Perc. 3
- Perc. 4

Key performance markings include dynamics such as *f*, *mp*, *mf*, *fp*, and *1. fp*. Performance instructions include *ord.* and *(a2)*. The score features complex rhythmic patterns and articulation marks throughout.

138

Picc.

Fl. 1

Fl. 2

Ob. 1/2

B♭ Cl. 1/2

B♭ Cl. 3/4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1/2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3/4

F Hn. 1/2

F Hn. 3/4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

T. BLKS.

(echo effect)

ord.

p

ff

f

div.

TOM TOMS

p

ff

f

144

Picc. 6 sec. 6 sec.

Fl. 1 6 sec. 6 sec.

Fl. 2 6 sec. 6 sec.

Ob. 1 6 sec. 6 sec.

Ob. 2 6 sec. 6 sec.

B♭ Cl. 1 6 sec. 6 sec.

B♭ Cl. 2 6 sec. 6 sec.

B♭ Cl. 3 6 sec. 6 sec.

B♭ Cl. 4 6 sec. 6 sec.

B♭ Bass Cl. *div.* 6 sec. 6 sec. *senza dim.* *p* *n*

B♭ Cbs. Cl. 6 sec. 6 sec. *senza dim.* *n*

Bsn. 1 6 sec. 6 sec. *senza dim.* *p* *n*

Bsn. 2 6 sec. 6 sec.

E♭ Alto Sax. 1 6 sec. 6 sec.

E♭ Alto Sax. 2 6 sec. 6 sec.

B♭ Ten. Sax. 6 sec. 6 sec. *senza dim.* *n*

E♭ Bari. Sax. 6 sec. 6 sec. *senza dim.* *p* *n*

B♭ Tpt. 1 6 sec. 6 sec. *1. Horn cues* *mf*

B♭ Tpt. 2 6 sec. 6 sec.

B♭ Tpt. 3 6 sec. 6 sec.

B♭ Tpt. 4 6 sec. 6 sec.

F Hn. 1 6 sec. 6 sec. *1. with reverence* *mf*

F Hn. 2 6 sec. 6 sec. *3. with reverence* *mf*

F Hn. 3 6 sec. 6 sec. *mf*

F Hn. 4 6 sec. 6 sec. *with reverence* *mf*

Tbn. 1 6 sec. 6 sec. *2. with reverence* *mf*

Tbn. 2 6 sec. 6 sec. *with reverence* *mf*

Tbn. 3 6 sec. 6 sec.

Tbn. 4 6 sec. 6 sec.

Euph. 6 sec. 6 sec.

Tba. 6 sec. 6 sec.

S. Bass 6 sec. 6 sec.

Timp. 6 sec. 6 sec. *mf* *p dim.* *fffff (barely audible)*

Perc. 1 6 sec. 6 sec. *mf* *n*

Perc. 2 S.D. 6 sec. 6 sec.

Perc. 3 B.D. 6 sec. 6 sec.

Perc. 4 TAM TAM 6 sec. 6 sec. *(Dampen tam-tam)*

f *fff* *l.v.*

rit.

A Tempo
♩ = c. 69

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1
2

B♭ Cl. 3
4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1
2

B♭ Tpt. 3
4

F Hn. 1
2

F Hn. 3
4

Tbn. 1

Tbn. 2
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

with reverence
mf

with reverence
mf

with reverence
mf

with reverence
mf

3. with reverence
mf

div.
p

div.
p

div.
p

div.
p

arco
p

23 inch: G — E♭
30 inch: G — D

TRIANGLE
mf

(Tam Tam)
p

158

Picc.

Fl. 1

Fl. 2

Ob. 1
2

B♭ Cl. 1
2

B♭ Cl. 3
4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1
2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1
2

B♭ Tpt. 3
4

F Hn. 1
2

F Hn. 3
4

Tbn. 1

Tbn. 2
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f *mf* *f* *a2* *mf* *f* *mf* *mf* *mf* *mf* *poco f* *a2* *poco f* *a2* *poco f* *poco f* *mf* *poco f* *mf* *mf* *mf* *mf*

unis. *div.*

1. Horn cues

p

165

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Bass Cl.

B♭ Cbs. Cl.

Bsn. 1

Bsn. 2

E♭ Alto Sax. 1

E♭ Alto Sax. 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

S. Bass

Cel.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

MARIMBA

SUS. CYM. (yam)

p

mf

f

p

mf

mp

a2

l.v.

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

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

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