

A COMPOSER'S SECRETS

Frank Ticheli

Don't be literal.

Strive to surprise (without losing them).

Don't conduct an ensemble.

**Sometimes we need to
sacrifice technical accuracy.**

Sometimes we composers don't get it right.

To my sister, Debbie

SAN ANTONIO DANCES

FOR CONCERT BAND

1. Alamo Gardens

FRANK TICHELI

$\text{♩} = \text{c. } 66$ Sempre legato

rit. . . . $\text{♩} = 66$

Ex. 1

The musical score is arranged in a standard concert band layout. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe 1/2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Bass Clarinet, Bassoon 1/2, E♭ Alto Saxophone 1, E♭ Alto Saxophone 2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2/3, F Horn 1, F Horn 2/3/4, Trombone 1, Trombone 2/3, Euphonium, Tuba, String Bass, Timpani, Marimba, and Vibraphone/Xylophone. The score includes dynamic markings such as *p*, *mp*, and *pizz.*, and performance instructions like "1.", "2.", "Bsn. 1", and "Bs. Cl./String Bs.". A large, bold, handwritten "Ex. 1" is written across the top staves, underlined.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1/2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B♭ Bsn. Cl. *ff*

Bsn. 1/2 *ff*

E♭ Alto Sax. 1 *ff*

E♭ Alto Sax. 2 *ff*

B♭ Ten. Sax. *ff* gliss.

E♭ Bari. Sax. *ff* gliss.

B♭ Tpt. 1 *ff*

B♭ Tpt. 2/3 *ff*

F Hn. 1/2 *ff* rip

F Hn. 3/4 *ff* 3. rip

Tbn. 1/2 *ff* a2 VII

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

S. Bass

Timp.

Mar. (hard mallets) *fff* White-note gliss.

Vibes/Xylo. (hard mallets) *fff* White-note gliss.

Perc. 1

Perc. 2 BASS DRUM *ff*

Ex. 2

Rit. poco **43** a tempo

Ex. 3 (Echo)

47

48 ③

42 44 45 46 48

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2 3

Bb Bass Cl. (Cb. Cl.)

Bssn. 1 2

Eb A. Sx. 1 2

Bb T. Sx. 1 2

Eb Bar. Sx. 1 2

mp *p* *pp*

(Horn)

(Ch. Cl.)

(9)

Rit. poco **43** a tempo **47**

Bb Tpt. 1 2 3

Horn 1 2

Trb. 1 2 3

Euph. 1 2

Tuba 1 2

Timp. 1 2

Perc. 1 2

Triangle

Straight mute

mute out

mp *p* *pp*

(Vibe.)

1. 2. 3.

①

Rit. poco

Fl.

1
2

Ob.

1
2

Bb Cl.

1
2
3

Bb Bass Cl.
(Cb. Cl.)

1
2

Bssn.

1
2

Eb A. Sx.

1
2

Bb T. Sx.

1
2

Eb Bar. Sx.

1
2

BbTpt.

1
2
3

Horn

1
2

Trb.

1
2
3

Euph.

1
2

Tuba

1
2

Timp.

1
2

Perc.

1
2

Commissioned by the Hill Country (Texas) Middle School Band in memory of their beloved friend, Jonathan Cosentino

SHENANDOAH

for Concert Band

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

1 2 3 4 5 6

Ex. 4

Note: one Flute 1 player switches to Piccolo at measure 56.

Flutes 1 2
Oboes 1 2
Bb Clarinets 1 2 3
Bb Bass Clarinet
Eb Contrabass Clarinet
Bassoons 1 2
Eb Alto Saxophones 1 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Horns in F 1 2
Bb Trumpets 1 2 3
Trombones 1 2 3
Euphonium
Tuba
String Bass
Timpani
Vibraphone, Chimes
Percussion
Medium Large Suspended Cymbal, Medium Triangle

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ISBN 0-931370-05-1 (complete set of scores & parts) ISBN 0-931370-06-X (conductor's part)

Ex. 5

147

148

149

150

151

152

153

155

Picc.

Oboe Solo cue
(molto espr.)

1

Fl.

2

Ob. 1, 2

1. Solo (molto espr.)

1

dolce

Bb Cl. 2

Bsn. 1 cues

3

Bsn. 2 cues

Bb Bs. Cl.

dolce

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx.

2

Bb Ten. Sx.

Eb Bar. Sx.

(A-Phrygian) → slippery →

Bb Tpt. 2

3

F Hn.

3, 4

Trb.

2, 3

Euph.

Tuba

Timp.

1

Perc. 2

3

pp dolce

(Bowed vib)

p
Red.

242 243 244 245 246

Picc. 1, 2

Fl. 1, 2

Ob. 1, 2

Bb Cl. 1, 2, 3

Bb Bs. Cl.

Eb Cbs. Cl.

Bsn. 1, 2

Eb Al. Sx. 1, 2

Bb Ten. Sx.

Eb Bar. Sx.

Bb Tpt. 1, 2, 3

F Hn. 1, 2, 3, 4

Trb. 1, 2, 3

Euph.

Tuba

Timp.

Perc. 1: Ratchet *fff*

Perc. 2: Susp. Cym. *ff*

Perc. 3

Ex. 8

377 *accel. molto*

375 376 377 *accel. molto* 378 379 380

Picc. *cresc.*

1 *f cresc.*

2 *f cresc.*

Ob. 1, 2 *mf cresc.*

1 *mf cresc.*

Bb Cl. 2 *mf cresc.*

3 *mf cresc.*

Bb Bs. Cl. *fp cresc.*

Eb Cbs. Cl. *fp cresc.*

Bsn. 1, 2 *fp cresc.*

Eb Al. Sx. *mf cresc.*

2 *mf cresc.*

Bb Ten. Sx. *fp cresc.*

Eb Bar. Sx. *fp cresc.*

1 *mf cresc.*

Bb Tpt. 2 *mf cresc.*

3 *p cresc.*

1, 2 *f*

3, 4 *f*

1 *mf cresc.*

2, 3 *mf cresc.*

Euph. *fp cresc.*

Tuba *mf cresc.*

Timp. *f*

1 *p cresc.*

Perc. 2 *f*

3 *p cresc.*

a2 *piu f*

