

FRANK TICHEL SHENANDOAH

FOR CONCERT BAND

INSTRUMENTATION

1 Full Score	2 Bassoon I	3 Bb Trumpet 3
5 Flute I/Piccolo	2 Bassoon 2	2 Trombone I
4 Flute 2	3 Eb Alto Saxophone I	2 Trombone 2
2 Oboe I	3 Eb Alto Saxophone 2	2 Trombone 3
2 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 F Horn I	4 Tuba
4 Bb Clarinet 3	3 F Horn 2	2 String Bass
3 Bb Bass Clarinet	3 Bb Trumpet I	2 Timpani
1 Eb Contrabass Clarinet	3 Bb Trumpet 2	4 Percussion I
1 Bb Contrabass Clarinet		3 Percussion 2

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DEDICATION

SHENANDOAH

was commissioned by the

Hill Country Middle School Symphonic Band

Cheryl Floyd and Brad Smith, Directors.

It is dedicated in memory of their beloved friend

Jonathan Paul Cosentino

(March 3, 1984 – December 5, 1997)

a horn player in the Hill Country band program.

PROGRAM NOTES

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy — its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

Historical Background

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Skenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of Virginia Valley. In the Senedo tradition, *Shenandoah* means "Daughter of the Moon," and bears no relation to the Iroquois Chief Skenandoah.

The origins of the folksong are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.

Form

Section	Measure	Key	Event
Exposition	1–11	Eb	First Statement (low register)
	12–22	Eb	Second Statement (full texture)
	23–30	Eb	New theme (Theme B), derived from main melody
	31–34	Gb–Bb	Transition to development section
Development	35–40	Bb	"Pulsating" chords, and variant of Theme B
	41–51	Bb	Main melody in 3-part canon (flutes)
	52–55	Gb	Retransition to final statement
Recapitulation	56–68	Eb	Final Statement (climax)
	69–end	Eb	Coda (brass chorale)

REHEARSAL NOTES

General Remarks

Let the melody sing through at all times, and always in a *legato*, expressive fashion. Tempo indications may be interpreted with some degree of freedom. The tempo changes indicated at structural points throughout the work are subtle, and the conductor should not attempt to overdramatize them.

The pitches marked "*ten.*" (*tenuto*) at the beginning, and in measures 8 and 76 should be held slightly longer than the indicated rhythmic values. This marking should not be confused with the *tenuto-legato* markings (such as on the downbeat of measures 6 and 28), which are indications of added weight or stress.

The dynamic marking "**n**" is the indication for *niente* (meaning *nothing* in Italian). This marking is used at the end of passages which *diminuendo* to silence.

Detailed Remarks

First statement of the melody (measures 1–11): The initial statement, sounded by the horns and solo euphonium, is in a dark register, but should sound quietly reflective, not foreboding. The euphonium soloist should lend support to the horns without overpowering them. The first note of the piece is low in the horns' register for young players, and they must strive to play it with a clear, focused tone. If necessary, some of the horn players may *tacet* until the second note.

Second statement of the melody (measures 12–22): The melody is stated in a brighter register, and freely imitated at the octave by the flutes and oboes. Because of the rich texture, the players may be tempted to play the passage louder than indicated. Discourage this temptation. With the exception of the phrase's dramatic high point (measure 19), the entire passage should only be moderately loud.

Theme B (measures 23–30): This theme is derived from the main melody, but is different enough in character to be recognized as an independent theme. The clarinet accompaniment (parallel thirds) must sound seamless throughout this passage. If the clarinet players must sneak a breath, they should do so as inconspicuously as possible.

Transition (measures 31–34): This passage modulates by ascending thirds from Eb, through Gb, to the dominant key (Bb Major). The two *ritardandos* in this section are subtle, and should begin precisely where indicated.

Pulsating chords (measures 35–40): The development section begins with a series of "pulsating" quarter-note chords whose wide-registered scoring gives the effect of a solemn church organ. These chords represent life — they breathe, they have a heartbeat. The pulsations will be more vibrant and lifelike if the first note of each slurred pair is stressed.

Three-part canon (measures 41–51): This is the most ethereal section of the piece. The music now lingers at its slowest tempo, as though floating timelessly. The three flute 1 soloists play the main melody in canonic imitation. They should play with only slight *vibrato* in order to preserve the intended ethereal mood. (All three flute 1 solos appear in flute 2 as cues, but should be played only if necessary.) In addition to the three-part canon, several other ideas appear in this section. The first clarinets whisper the main melody in augmentation. A quiet echo of the "pulsating" quarter-note chords returns at measure 47. At measure 48, trumpet 1 and trombone 1 enter with a variant of Theme B, sharing the foreground with the flutes (now reinforced by the oboes and clarinets.) The meditative mood slowly dissipates, and yields to a rising level of energy.

Retransition from Bb via Gb back to Eb (measures 52–55): The mood becomes more optimistic as the intensity slowly increases. The "pulsating" quarter-note chords become somewhat more prominent, but the most important idea in this section is built from fragments of the main melody, stated boldly by the brasses, flutes, and oboes.

Final statement of the melody (measures 56–68): The return to the home key is articulated by a glorious return of the main melody, now doubled at the octave, and accompanied by an exuberant countermelody in the clarinets, alto saxophone 2, and horns. Underneath this, the quarter-note chords are still pulsating, still growing, still representing the life force. The music swells to an exalted climax, then quietly recedes.

Coda (measures 69–end): The piece ends with a brass chorale — a kind of prayer — a final moment of deep reflection.

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

Flutes 1 2
Note: one Flute 1 player switches to Piccolo at measure 56.

Oboes 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Contrabass Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Horns in F 1 2

B♭ 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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12 ♩ = c. 58

13

14

15

16

1 Fls. *mp*

2 Fls. *mp*

1 Fls. *mp*

2 Fls. *mp*

1 B♭ Cls. 2

3 B♭ Cls. 2

B♭ Bs. Cl.

E♭ Cbs. Cl.

1 Bsns. *mp*

2 Bsns. *mp*

1 E♭ Al. Saxes. *poco f*

2 E♭ Al. Saxes. *poco f*

B♭ Ten. Sax. *mp*

E♭ Bar. Sax. *mp*

1 Hns. in F *mp*

2 Hns. in F *mp*

1 B♭ Tpts. *mp*

2 B♭ Tpts. *mp*

3 B♭ Tpts. *mp*

1 Trbs. 2 *mp*

3 Trbs. 2 *mp*

Euph. *tutti mp*

Tuba *tutti mp*

Str. Bs. *arco mp*

Timp. *mp*

Perc. *mp*

Vibes motor off (always) *p*

23 $\text{♩} = c. 63$ 24 25 26 27 28

1 Fls. 2

1 Obs. 2

1 B♭ Cls. 2 *p* 3

1 B♭ Bs. Cl. 2 *n*

1 Eb Cbs. Cl. 2 *n*

1 Bsns. 2 *n*

1 Eb Al. Saxs. 2 *Tpt. 1 cue:* *mf*

1 B♭ Ten. Sax. 2 *n*

1 Eb Bar. Sax. 2

1 Hns. in F 2 *n*

1 B♭ Tpts. 2 *St. Mute Solo* *mf* 3

1 Trbs. 2 3

1 Euph. 2 *n*

1 Tuba

1 Str. Bs.

1 Timp.

1 Perc. 2

Pulsating (♩ = c. 58)

35

36

37

38

39

40 *rit.*

Solo

1 Fls. *p*

2 Fls. *p*

1 Obs. *p*

2 Obs. *p*

1 Bb Cls. 2 *p*

3 Bb Cls. 2 *p*

1 Bb Bs. Cl. *p*

1 Eb Cbs. Cl. *p*

1 Bsns. *p*

2 Bsns. *p*

1 Eb Al. Saxes. *p* *mf*

2 Eb Al. Saxes. *p*

1 Bb Ten. Sax. *p*

1 Eb Bar. Sax. *p*

1 Hns. in F *mf* *stately, exalted* *mp*

2 Hns. in F

1 Bb Tpts. 2 *mf* *Hn. 1 cue:*

3 Bb Tpts. 2

1 Trbs. 2

3 Trbs. 2

1 Euph. *p* *one only (sneak breaths)*

1 Tuba *p* *one only (sneak breaths)*

1 Str. Bs. *arco* *p*

1 Timp.

1 Perc. *mf* *Chimes (skin covered rawhide)* *mp* *p* *l.v.*

2 Perc. *mf*

held notes back away.
Ethereal, floating (♩ = c. 50)

41 42 43 44 45 46

The score is arranged in a standard orchestral layout. The top section includes:

- *Fl. 1 (div. a3): Three staves with 'Solo' markings and dynamics *p*.
- Obs.: Two staves, mostly silent.
- B♭ Cls.: Three staves with dynamics *pp* and *p*.
- B♭ Bs. Cl.: One staff with dynamics *pp*.
- E♭ Cbs. Cl.: One staff with dynamics *pp*.
- Bsns.: Two staves with dynamics *pp* and 'n' markings.
- E♭ Al. Saxs.: Two staves, mostly silent.
- B♭ Ten. Sax.: One staff with a few notes.
- E♭ Bar. Sax.: One staff, mostly silent.

The bottom section includes:

- Hns. in F: Two staves, mostly silent.
- B♭ Tpts.: Three staves, mostly silent.
- Trbs.: Three staves, mostly silent.
- Euph.: One staff with dynamics *pp* and 'n' markings.
- Tuba: One staff with dynamics *pp* and 'n' markings.
- Str. Bs.: One staff with dynamics *pp* and 'n' markings.
- Timp.: One staff, mostly silent.
- Perc.: Two staves, mostly silent.

* The three Flute 1 solos appear in Flute 2 as cues, and should be played only if necessary.

tutti
mf
(One player take Piccolo for entrance at measure 56.)

Fl. 1
(div. a3)

Fl. 2

1
Obs.

2

B♭ Cls. 2

3

B♭ Bs. Cl.

E♭ Cbs. Cl.

1
Bsns.

2

E♭ Al. Saxes.

1
2

B♭ Ten. Sax.

E♭ Bar. Sax.

1
Hns. in F

2

1
B♭ Tpts.

2

3

1
Trbs.

2

3

Euph.

Tuba

Str. Bs.

Timp.

1
Perc.

2

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds (Flutes, Oboes, Clarinets, Bassoons), followed by the saxophones. The middle section contains the brass instruments (Trumpets, Trombones, Euphonium, Tuba, and String Basses). The bottom staves are for the percussion (Timpani and Percussion). The score includes various dynamic markings and performance instructions. A handwritten '47' is in the top left corner, and a handwritten '52' is in the top right corner. The tempo is marked 'c. 58'. The key signature has two flats. The score ends with a 'tutti' marking and a dynamic of 'mf'. A note in the top right corner indicates that one player should take the Piccolo for entrance at measure 56.

NB

sub stem interaction

(+Picc.)

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 Bb Cls.

2 Bb Cls.

3 Bb Cls.

1 Bb Bs. Cl.

2 Bb Bs. Cl.

1 Eb Cbs. Cl.

1 Bsns.

2 Bsns.

1 Eb Al. Saxes.

2 Eb Al. Saxes.

1 Bb Ten. Sax.

2 Bb Ten. Sax.

1 Eb Bar. Sax.

2 Eb Bar. Sax.

1 Hns. in F

2 Hns. in F

1 Bb Tpts.

2 Bb Tpts.

3 Bb Tpts.

1 Trbs.

2 Trbs.

3 Trbs.

Euph.

Tuba

Str. Bs.

Timp.

1 Perc.

2 Perc.

Cymb. (susp.)

p *f*

1 Fls. (no breath) *ff* *mp* *cresc.* *f* *dim.*

2 Fls. (no breath) *ff* *mp* *cresc.* *f* *dim.*

1 Obs. (no breath) *ff* *mp* *cresc.* *f* *dim.*

2 Obs. (no breath) *ff* *mp* *cresc.* *f* *dim.*

1 Bb Cls. *ff* *mp cresc.* *f*

2 Bb Cls. *ff* *sfz* *mp cresc.* *f*

3 Bb Cls. *ff* *sfz* *mp cresc.* *f*

Bb Bs. Cl. *ff* *mp* *cresc.* *f*

Eb Cbs. Cl. *ff* *mp* *cresc.* *f*

1 Bsns. *ff* *mp* *cresc.* *f*

2 Bsns. *ff* *mp* *cresc.* *f*

1 Eb Al. Saxes. *ff* *sfz* *mp* *cresc.* *f*

2 Eb Al. Saxes. *ff* *sfz* *mp* *cresc.* *f*

Bb Ten. Sax. (no breath) *ff* *sfz* *mp* *cresc.* *f*

Eb Bar. Sax. *ff* *mp* *cresc.* *f*

1 Hns. in F *ff* *sfz* *mp* *mf*

2 Hns. in F *ff* *sfz* *mp* *mf*

1 Bb Tpts. (no breath) *ff* *mp* *cresc.* *f*

2 Bb Tpts. (no breath) *ff* *mp* *cresc.* *f*

3 Bb Tpts. (no breath) *ff* *mp* *cresc.* *f*

1 Trbs. (no breath) *ff* *mp* *cresc.* *f*

2 Trbs. (no breath) *ff* *mp* *cresc.* *f*

3 Trbs. (no breath) *ff* *mp* *cresc.* *f*

Euph. (no breath) *ff* *mp* *cresc.* *f*

Tuba *ff* *mp* *cresc.* *f*

Str. Bs. *ff* *mp* *cresc.* *f*

Timp. *mp* *ff*

1 Perc. Cymb. (susp.) *p*

2 Perc. *ff* 1.v.

1 Fls. *mf*

2 Fls. *mf dim.*

1 Obs. *mf*

2 Obs. *mf*

1 Bb Cls. 2 *mf*

3 Bb Cls. 2 *mp*

Bb Bs. Cl. *mf* *div.* *mp* *p*

Eb Cbs. Cl. *mf dim.* *mp* *p*

1 Bsns. *mf* *mp* *p*

2 Bsns. *mf* *mp* *p*

1 Eb Al. Saxes. *mf* *p*

2 Eb Al. Saxes. *mf* *mp* *p*

Bb Ten. Sax. *mf* *mp* *p* *mp*

Eb Bar. Sax. *mf* *mp* *p* *mp* *mp*

1 Hns. in F *mf* *mp*

2 Hns. in F *mf* *mp*

1 Bb Tpts. 2 *mf dim.* *mp*

2 Bb Tpts. 2 *mf*

3 Bb Tpts. 2 *mf*

1 Trbs. 2 *mf* *mp*

2 Trbs. 2 *mf* *mp*

3 Trbs. 2 *mf dim.* *mp*

Euph. *mf* *mp*

Tuba *mf dim.* *mp*

Str. Bs. *mf* *pizz.* *mp* *p*

Timp. *mf*

Perc. 1 Vibes *mp* l.v.

2 Perc. *mf*

rit. a tempo rit.

1 Fls.
2 Fls.
1 Obs.
2 Obs.
1 Bb Cls.
2 Bb Cls.
3 Bb Cls.
Bb Bs. Cl.
Eb Cbs. Cl.
1 Bsns.
2 Bsns.
1 Eb Al. Saxes.
2 Eb Al. Saxes.
Bb Ten. Sax.
Eb Bar. Sax.
1 Hns. in F
2 Hns. in F
1 Bb Tpts.
2 Bb Tpts.
3 Bb Tpts.
1 Trbs.
2 Trbs.
3 Trbs.
Euph.
Tuba
Str. Bs.
Timp.
1 Perc.
2 Perc.

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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 9 state lists
- 6** Gaian Visions ★★ Frank Ticheli 9 1/2 min. On 3 state music lists
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