THE TYGER
FOR CONCERT BAND
FRANK TICHIELI

INSTRUMENTATION

1 Full Score
2 Flute 1
2 Flute 2
2 Flute 3 (doubles on Piccolo)
2 Flute 4 (doubles on Piccolo)
1 Oboe 1
1 Oboe 2
1 English Horn
1 Eb Clarinet
3 Bb Clarinet 1
3 Bb Clarinet 2
3 Bb Clarinet 3
3 Bb Clarinet 4
3 Bb Bass Clarinet
1 Bassoon 1
1 Bassoon 2
1 Contrabassoon
3 Eb Alto Saxophone
2 Bb Tenor Saxophone
2 Bb Trumpet 1
2 Bb Trumpet 2
2 Bb Trumpet 3
2 Bb Trumpet 4
1 F Horn 1
1 F Horn 2
1 F Horn 3
1 F Horn 4
1 Trombone 1
1 Trombone 2
1 Trombone 3
1 Bass Trombone
3 Euphonium (Bass Clef)
1 Euphonium (Treble Clef)
4 Tuba
1 Piano
1 Timpani
1 Percussion 1
Xylophone, Claves, Castanets, Triangle, Vibraphone, Maracas, Suspended Cymbal (med. lg.), Woodblocks
1 Percussion 2
Tambourine, Snare Drum, Vibraphone, Suspended Cymbals (sm. and med.), Timbale
1 Percussion 3
Bass Drum, Glockenspiel, Temple Blocks, 4 Tom-toms, 2 Suspended Cymbals

PRINTED ON ARCHIVAL PAPER

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Program Notes

The Tyger takes its title from William Blake's well known poem of the same name, published in 1794 as one of the Songs of Experience. The connection of my piece to Blake's poem stems from my life-long love of Blake and his poetry. I was particularly drawn to “Tyger” for its dark energy.

Power, terror, and awe are all symbolized by the tiger in the poem's opening stanza:

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

Like the poem, my piece possesses an unsettling, at times terrifying quality, exploring the darker side of existence. There is also a striking similarity between a tiger's hunting and survival habits and my own work's dramatic structure: long periods of quiet suspense are overcome by sudden explosions of violent energy.

The Tyger begins in the lowest register and gradually reveals a dark, driving ostinato. First appearing in the piano, the ostinato is varied and passed around the ensemble and contributes mightily to the work's incessant, predatory quality. The energy never ceases, even during quiet periods. The tension mounts to reach its apex at the end — a violent twelve-tone chord pounding furiously in repeated-sixteenth notes, the haunting ostinato still sounding below.

Form

1–39 Introduction
40–67 Piano ostinato
68–73 Transition, modulation: moving 8th-note line
74–94 Ostinato a perfect 5th higher
95–102 Piano pedal effect in high register
103–112 Transition back to original key; moving 8th-note line
113–136 Ostinato returns, but with new contour due to octave displacements
137–146 Episode; ostinato shortened to five notes
147–155 First climax, ostinato derived.
156–199 Quiet section; ostinato removed, but constant 8th-note pulse still present in B.D.
200–210 Second climax: four groups set in conflict
211–end Coda; 16th-notes take over, building to final shout of 12-tone chord
Rehearsal Notes

Introduction (mm. 1–39)
The bass drum and timpani should sound distinct and dry. If necessary, muffle the bass drum with a cloth. Likewise, the muted trombone triplets should be sound as clear and distinct as possible, and, to this end, it may be necessary to increase their dynamic to \textit{mf}.

Piano ostinato (mm. 40–67)
The pianist should play the ostinato as cleanly as is possible in this extreme low register. Over this, short, fleeting gestures pass through the ensemble quickly. These gestures should be played aggressively and with almost machine-like rhythmic accuracy. For example, from measure 47 to 51, short rhythmic gestures sound in several instruments in rapid succession—glockenspiel, snare drum, xylophone, trumpets, trombone, temple blocks—and should be played with a rhythmic precision that suggests a single person is playing the entire series. In other words, strive to connect these many short fragments into a longer, more continuous line of thought.

Transition (mm. 68–73)
The ostinato gives way to a free 8\textsuperscript{th}-note line which winds its way upward towards a new harmonic plain. Above this line, short bursts of 16\textsuperscript{th}-notes are exchanged between the trumpets and trombones.

Ostinato, perfect 5\textsuperscript{th} higher (mm. 74–94)
The ostinato returns, now up a perfect 5\textsuperscript{th} and divided among the bassoons, bass trombone and tuba. As before, brief gestures are passed around the ensemble in rapid-fire succession, and once again, rhythmic accuracy is crucial as a means of connecting these many parts into a cohesive whole.

Piano pedal effect in high register (mm. 95–102)
The ostinato is absent, but a constant 8\textsuperscript{th}-note pulse remains. A single line is shared by high bell-tone woodwinds, piano, and mallets. In order to enhance this monophonic effect, the woodwind attacks should be louder than the sustained portions of notes. Castanets, maracas and harmon-muted trumpets add another layer in what is otherwise a monophonic episode.

Transition (mm. 103–112)
Corresponding directly to the earlier transition, this one modulates back to the original tonal area of the ostinato.
Ostinato returns (mm. 113–136)
The ostinato returns in its original key, but given a new contour due to octave displace-
ments. It is broken up among the brasses followed by the woodwinds, but the piano, playing
the entire ostinato, provides a kind of structural glue. At measure 125 a new game emerges.
Short, marcato chords are exchanged rapidly among three groups (trumpets; horns and
trombones; flutes and xylophone). The conductor should encourage very aggressive playing
here while striving to achieve equal balance among these three groups.

Episode (mm. 137–146)
This brief passage bridges the previous ostinato section to the first climax.

First climax (mm. 147–155)
The ostinato is now shouted by the entire ensemble and a battle ensues between frenzied
woodwind 16th-note passages and hammering brass chords.

Quiet section (mm. 156–199)
Suddenly, all sound disappears, save a single bass drummer who reminds the listener of the
incessant 8th-note pulse. As before, fleeting gestures come and go in rapid succession. This
game is taken to an extreme level in measures 188 and 189, as hyperactive two-note gestures
are passed pointillistically among the woodwinds. Passages such as this one are not easy to
pull off, and will require careful attention in rehearsals.

Second climax (mm. 200–210)
The ensemble members now divide into four opposing groups (woodwinds, high brass, low
brass, timpani) and engage in a heated if short-lived battle. The conductor should encour-
age fiercely aggressive playing here, while striving to maintain fairly equal balance within
and among the opposing groups. No single force should win!

Coda (m. 211–end)
A sustained pedal tone underlies machine-gun like 16th-note passages which grow in inten-
sity. The energy and tension mount until measure 230, at which point the entire ensemble
plunges downward (pouncing on its prey?), ushering in a violently pounding twelve-tone
chord, the ostinato sounding below. This is a violent ending, and it should be played with
great power; however, save something for the accented notes of the final bar—one last
tightening of the screw!

Frank Ticheli
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Note: The clef remains in effect through m.74
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   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
   The Tyger (5 ½ minutes, grade 6)
   Vesuvius (9 minutes, grade 4)
   Wild Nights! (6 ½ minutes, grade 4)

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