

Christopher Tucker

MISSION STS: ECCEDA TERRA

A tribute to NASA's Space Shuttle Program and its 30-year mission of discovery.

(Kt 26)

SYMPHONIC BAND INSTRUMENTATION

1 - Full Score	1 - Alto Saxophone 1	2 - Trombone 1*
1 - Piccolo	1 - Alto Saxophone 2	2 - Trombone 2*
2 - Flute 1	1 - Tenor Saxophone	1 - Bass Trombone
2 - Flute 2	1 - Baritone Saxophone	2 - Euphonium
2 - Oboes	3 - B \flat Trumpet 1*	2 - Tubas
3 - B \flat Clarinet 1	3 - B \flat Trumpet 2	1 - String Bass (optional)
4 - B \flat Clarinet 2	3 - B \flat Trumpet 3	1 - Organ or Electronic Keyboard (with organ patch)
4 - B \flat Clarinet 3	2 - F Horn 1	1 - Audio** (score to cue)
2 - Bass Clarinet	2 - F Horn 2	
2 - Bassoons		
1 - Contrabassoon (optional)		

Timpani (3 drums required)

Percussion 1 (Snare Drum, Suspended Cymbal [small], Ratchet, Whip and Wind Chimes)

Percussion 2 (Suspended Cymbals [medium & large], Marimba[^] and Tambourine)

Percussion 3 (Bass Drum, Xylophone [w/P4], Marimba[^] and Crash Cymbals)

Percussion 4 (Tam-Tam, Anvil, Brakedrum, Xylophone [w/P3], Triangle and Chimes)

* Straight mutes required

[^] Percussion 2/3 can play the same marimba simultaneously

- Mallets required: drumsticks, wire brushes, string bass bow, yarn, rubber, brass, tam-tam, bass drum

**Audio player with speakers required if tape part is utilized.

PROGRAM NOTES

Mission STS: Ecceda Terra was commissioned by the Westbrook Intermediate School Bands, Friendswood, TX for the 2011-2012 Westbrook Intermediate School Symphonic Band's TMEA Honor Band performance, Rick Brockway, director.

Mission STS: Ecceda Terra was composed as a tribute to NASA's Space Shuttle Program and its 30-year mission of discovery. Five minutes in duration, the piece travels through five stages of space flight - prelaunch, countdown, launch, space and re-entry.

The title was derived two-fold, combining the scientific with the poetic. "Mission STS" marks the official name of the Space Shuttle program, Space Transportation System (i.e. the final Space Shuttle mission was designated Mission STS-135). And "Ecceda Terra" finds its roots in the Italian and Latin languages. Roughly translated "Ecceda Terra" means "To Exceed the Earth." The Italian word "ecceda" comes from the Latin word "excedo" meaning exceed, go beyond. "Terra" is Latin for the Earth. It is also important to note that "ecceda" also represents the first letters of the six Space Shuttles - Explorer, Challenger, Columbia, Enterprise, Discovery and Atlantis.

TMW0011

PRICE LIST

Complete Set - \$150.00

Full Score (9x12) - \$30.00

XL Full Score (12x18) - \$50.00

TMW PRESS (ASCAP)
tuckermusicworks.com

PROGRAM NOTES (cont'd)

The opening starts in d minor and is quiet, lending itself to anticipation for the upcoming launch with descending “countdown” pitches in the woodwinds and air sounds produced by the trumpets. Motives from the secondary theme are presented here, first in the clarinets and horns. During the countdown, the first five notes of Richard Strauss' *Also Sprach Zarathustra* can be heard starting in the low winds and brass, moving on to the trumpet and alto saxophones. Air sounds are produced in the flutes using a technique called “the jet whistle” where the flutist is asked to place the embouchure hole between the lips, pressing the lips against the embouchure plate so that no air escapes, and blowing directly into the flute. Coupled with the secondary theme, the piece arrives at a blocked chord motive in D Major announcing the launch of the Space Shuttle.

The next section is in B-flat Major. Carrying the score marker “Into the skies and beyond,” this section is quick and energetic. The main theme of the piece is heard in its entirety in the alto saxophones and trumpets, and then the flutes, clarinets and trumpets. During the first transition in this section, Morse code is introduced as a means to pay homage to the astronauts in the Space Shuttle disasters of Challenger during its launch and Columbia during re-entry. Presented by the flutes, oboe and xylophone, the Morse code motive spells out “Remember” on pitch C (for Challenger and Columbia). This section is concluded by the same code played by all the winds and brass.

The middle section of the piece (referred to as the “Space Hymn”) stays in the key of B-flat Major and features the secondary theme foreshadowed in the opening, now in a beautiful lyrical setting with the clarinets and horns playing over chords in the low clarinets and brass. The transition back to the recapitulation (or return of the main theme) is subtitled “Thoughts of Home” and features a return to the use of Morse code, this time spelling out “Home.” The return of the main theme finds itself in the new key of F Major and then transitions to the return of the same D Major blocked chord motive from the launch section, which represents the Space Shuttle's landing back on Earth.

Pronunciation of Ecceda: (eh-CHAY-dah).

PERFORMANCE NOTES

1) Launch sounds including the launch audio from the final Mission STS-135 Atlantis were provided with permission from NASA to be utilized as an option before the piece begins and during the countdown and launch sections of the piece. An audio mix was created by the composer, lining up the launch sounds with the appropriate sections of the piece. Visit www.tuckermusicworks.com, and under the "Mission STS: Ecceda Terra" header will be the launch audio which you can download and use during the performance of this piece.

2) On occasion, bass clarinets and tubas will divide in octaves. The lower octave is more important, however both octaves are preferred if the ensemble has more than one player on a part.

HISTORICAL BACKGROUND

NASA's space shuttle fleet began setting records with its first launch on April 12, 1981 and continued to set high marks of achievement and endurance through 30 years of missions. Starting with Columbia and continuing with Challenger, Discovery, Atlantis and Endeavour, the spacecraft has carried people into orbit repeatedly, launched, recovered and repaired satellites, conducted cutting-edge research and built the largest structure in space, the International Space Station. The final space shuttle mission, STS-135, ended July 21, 2011 when Atlantis rolled to a stop at its home port, NASA's Kennedy Space Center in Florida.

As humanity's first reusable spacecraft, the space shuttle pushed the bounds of discovery ever farther, requiring not only advanced technologies but the tremendous effort of a vast workforce. Thousands of civil servants and contractors throughout NASA's field centers and across the nation have demonstrated an unwavering commitment to mission success and the greater goal of space exploration.

Side Note: Enterprise, the first Space Shuttle Orbiter, never flew in space, but it was crucial to the Space Shuttle program. Its series of approach and landing tests in 1977 proved the orbiter could fly in the atmosphere and land like an airplane, except without power -- like a glider.

- Description taken from NASA's website with permission (www.nasa.gov)

MISSION STS: ECCEDA TERRA

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♩ = 60 "Prelaunch"

Instrumentation and Performance Instructions:

- Piccolo:** Part 1
- Flutes 1, 2:** Part 6
- Oboes:** Part 1
- B♭ Clarinets:** 1, 2, 3; *mp*; *stagger breathing*
- Bass Clarinet:** Part 1; *p*; *non cresc.*; *stagger breathing*
- Bassoons:** Part 1; *p*; *stagger breathing*
- Alto Saxophones 1, 2:** Part 6; *a2*; *p*
- Tenor Saxophone:** Part 1; *p*
- Baritone Saxophone:** Part 1; *p*
- B♭ Trumpets:** 1, 2, 3; *remove mouthpiece; depress valves halfway down; blow air through instrument.*; *p*; *mf*; *p*
- F Horns 1, 2:** Part 6; *a2*; *mf*
- Trombones 1, 2:** Part 1; *con sord.*; *pp*; *p*
- Bass Trombone:** Part 1; *mp*
- Euphonium:** Part 1; *p*; *stagger breathing*
- Tubas:** Part 1; *p*; *stagger breathing*
- D A Timpani:** Part 1; *p*
- Percussion:**
 - 1: Snare Drum wire brushes; *mp*; shake, not roll; *mp*; *p*
 - 2: Sus. Cyms. (med/lg); yarn mallets; *p*; *mf Lv.*; *p*; *mf Lv.*; *p*
 - 3: Bass Drum; *mp*
 - 4: Tam-Tam string bass bow; *arco*; *mf Lv.*; tam-tam mallet; *mp Lv.*
- Organ or Electronic Keyboard (with organ patch):** Part 1; *pp*

Optional: Play the "launch status check" (aka go/no go poll) prior to the downbeat of the piece. Be sure very little pause occurs between the end of the audio playback and the start of the piece.

Picc. *p* *a2* *f*

Fls. 1, 2 *p* *f*

Obs. *p* *f sub.*

1 B. Cls. *f sub.*

2, 3 B. Cl. *f sub.*

B. Cl. *f sub.*

Bsns. *f sub.*

A. Sxs. 1, 2 *f*

T. Sx. *f sub.*

B. Sx. *f sub.*

1 B. Tpts. *mf* *p* *p* *mp* *p* *f*

2, 3 B. Tpts. *mf* *p* *p* *mp* *p* *f*

F Hrns. 1, 2 *f sub.*

Tbns. 1, 2 *pp* *f*

Bs. Tbn. *pp* *f*

Euph. *mp* *f sub.*

Tbas. *f sub.*

Timp. *f sub.*

Sn. Dr. - 1 *mp* *mf* *f*

Sus. Cyms. - 2 *mf l.v.* *p* *mf l.v.* *mf*

Perc. *mf l.v.* *p* *mf l.v.* *mf*

Bs. Dr. - 3 *p* *p non cresc.*

Tam-Tam - 4 *string bass bow* *arco* *mf l.v.*

Org./Key. *(gub)*

add mouthpiece

play

senza sord.

drumsticks

Xylophone rubber mallets

dead stroke

Marimba yarn mallets

stagger breathing

stagger breathing

stagger breathing

stagger breathing

stagger breathing

Picc. *ff*

Fls. 1, 2 *ff*

Obs. *ff* *p sub.* *mf*

1 *ff* *p sub.* *mf*

2, 3 *a2* *p sub.*

B. Cl. *ff*

Bsns. *p sub.* *pp*

A. Sxs. 1, 2 *ff* *pp* *mp* *pp* *mf*

T. Sx. *pp sub.* *mp* *pp*

B. Sx. *pp sub.* *mp* *pp*

1 *ff*

2, 3 *a2* *p sub.*

F Hrns. 1, 2 *ff* *p*

Tbns. 1, 2 *ff*

Bs. Tbn. *ff*

Euph. *p sub.* *pp*

Tbas. *ff*

Timp. *p sub.*

Sus. Cym. - 1 (low D to F) *p* *mp Lv.* *mf Lv.*
Sus. Cym. (sml) wire brushes

Sus. Cyms. - 2 *f Lv.* *p* *mf* *p*

Perc. *mf* *p*

Mrmba. - 3 *mf* *p*

Tam-Tam - 4 *arco* *mf Lv.* *Bells brass mallets* *p*

Org./Key.

27

Picc. *p*

Fls. 1, 2 *p*

Obs. *p*

1 *p*
divisi

B. Cls. *p*
**play lower pitches if higher pitches are not possible.*

2, 3 *p*

B. Cl. *p*

Bsns. *p*

A. Sxs. 1, 2 *2. mf*

T. Sx. *p*

B. Sx. *p*

B. Tpts. 1 *p*

2, 3 *p*

F Hrns. 1, 2 *p*

Tbns. 1, 2 *p*

Bs. Tbn. *p*

Euph. *p*

Tbas. *p*

Timp. *p*

Sus. Cym. - 1 coin scrape *L.v.*

Sus. Cym. wire brushes *mp*

Mrbba. - 2 *p*

Perc. *p*

Mrbba. - 3 *p*

Bells - 4 *p*

Org./Key. *p*

jet whistle* *mf*

*Jet whistles are produced by placing the embouchure hole between the lips, pressing the lips against the embouchure plate so that no air escapes, and blowing directly into the flute.

add mouthpiece

remove mouthpiece; depress valves halfway down; blow air through instrument.

remove mouthpiece; blow air through instrument.

mf

mf

mf

mf

mf

mf

mf

Sus. Cym. *mf*

Tam-Tam *mf L.v.*

accel.

35

Picc. *mf* *f*

Fls. 1, 2 *mf* *f* *ord.*

Obs. *f*

1 *mf* *f*

2, 3 *f*

B. Cl. *f*

Bsns. *f*

A. Sxs. 1, 2 *a2* *mf* *f*

T. Sx. *f*

B. Sx. *f*

1 *mf* *f*

2, 3 *play* *mf* *f* *a2*

F Hrns. 1, 2 *play a2* *mf* *f*

Tbns. 1, 2 *a2* *f*

Bs. Tbn. *f*

Euph. *f*

Tbas. *f*

Timp. (A to B)

Sus. Cym. - 1 *Sus. Cym. (sml) wire brushes* *mp* *mf Lv.* *mf* *f Lv.*

Sus. Cyms. - 2 *Lv.* *Lv.*

Perc. *Lv.*

Mrmba. - 3 *no roll*

Tam-Tam - 4 *Lv.* *f Lv.*

Org./Key.

4/4

43 $\bullet = 116$ "Launch" *molto accel.*

Picc. *ff*

Fls. 1, 2 **4/4** *ff* **2/4**

Obs. *ff*

1
B.Cls. *ff*

2, 3 *ff*

B.Cl. *ff* *play lower octave if you have a low C bass.

Bsns. *ff*

A. Sxs. 1, 2 **4/4** *ff* **2/4**

T. Sx. *ff*

B. Sx. *ff*

1 *divisi*
B. Tpts. *ff* *play lower pitches if higher pitches are not possible.

2, 3 *ff*

F. Hrns. 1, 2 **4/4** *ff* **2/4**

Tbns. 1, 2 *ff* *wait until bt. 4 to gliss. *a2* *wait until bt. 4 to gliss.

Bs. Tbn. *ff*

Euph. *ff*

Tbas. *ff*

Timp. **4/4** *ff* (D to C) **2/4**

Rtch. - 1 *ff* Ratchet

Sus. Cyms. - 2 *ff* Lv. *Lv.*

Perc. *ff* Lv. *Lv.* Crash Cyms.

Cr. Cyms. - 3 *f* Lv. *Lv.*

Anvil - 4 *f* Anvil hammer

Org./Key. *f*

Picc.

Fls. 1, 2 *jet whistle*

Obs.

1
B. Cls.

2, 3

B. Cl. *divisi*

Bsns.

A. Sxs. 1, 2 *a2*

T. Sx.

B. Sx.

1
B. Tpts.

2, 3

F Hrns. 1, 2

Tbns. 1, 2 *a2*

Bs. Tbn.

Euph.

Tbas.

Timp.

Sus. Cym. - 1 *mf* *f lv.*

Tamb. - 2

Perc.

Cr. Cyms. - 3

Brakedr. - 4

Org./Key.

71 "R" "E" "M" "E" "M" "B" "E" "R"

69

Picc. *f*

Fls. 1, 2 *ord.* *f*

Obs. *f*

1
B♭ Cls.

2, 3

B. Cl.

Bsns.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1
B♭ Tpts.

2, 3 *a2*

F Hrns. 1, 2

Tbns. 1, 2 1.

Bs. Tbn.

Euph.

Tbas.

Timp.

Sus. Cym. - 1 *mf* *f* *L.v.* *mf*

Tamb. - 2

Perc. **Xylophone**
hard mallets

Xylo. - 3 *f*

Brakedr. - 4 *mf* dampen

Org./Key.

Picc.

Fls. 1, 2

Obs.

1
B. Cls.

2, 3

B. Cl.

Bsns.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1
B. Tpts.

2, 3

F Hrns. 1, 2

Tbns. 1, 2

Bs. Tbn.

Euph.

Tbas.

Timp.

Sus. Cym. - 1

Tamb. - 2

Perc.

Cr. Cyms. - 3

Brakedr. - 4

Org./Key.

Picc. *f*
 Fls. 1, 2 *a2 f*
 Obs. *f*
 1 *f*
 2, 3 *a2 f*
 B.Cl. *f*
 Bsns. *f*
 A. Sxs. 1, 2 *a2 f*
 T. Sx. *f*
 B. Sx. *f*
 1 *f*
 2, 3 *f*
 F Hrns. 1, 2 *a2 f*
 Tbns. 1, 2 *a2 f*
 Bs. Tbn. *f*
 Euph. *f*
 Tbas. *f*
 Timp. *f*
 Sus. Cym. - 1 *f Lv.*
 Tamb. - 2 *f*
 Perc. *f*
 Cr. Cyms. - 3 *f Lv.*
 Bells - 4 *f*
 Org./Key. *f*

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Picc.

Fls. 1, 2

Obs.

1

2, 3

B. Cl.

Bsns.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1

2, 3

B. Tpts.

F Hrns. 1, 2

Tbns. 1, 2

Bs. Tbn.

Euph.

Tbas.

Timp.

Sus. Cym. - 1

Tamb. - 2

Perc.

Cr. Cyms. - 3

Bells - 4

Org./Key.

f Lv.

Lv.

f Lv.

Lv.

8th

Picc.

Fls. 1, 2

Obs.

1
B. Cls.

2, 3

B. Cl.

Bsns.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1
B. Tpts.

2, 3

F Hrns. 1, 2

Tbns. 1, 2

Bs. Tbn.

Euph.

Tbas.

Timp.

Rtch. - 1

Tamb. - 2

Perc.

Xylo. - 3

Bells - 4

Org./Key.

ff dampen

Ratchet

Xylophone
hard mallets

f

Brakedrum
brass mallets

mf

non cresc.

119 121 (♩ = ♩)

Picc.

Fls. 1, 2 *jet whistle*
f *mf*

Obs.

1
2, 3

B. Cls.

B. Cl.

Bsns.

A. Sxs. 1, 2 *mp*

T. Sx.

B. Sx.

1
2, 3

B. Tpts.

F Hrns. 1, 2

Tbns. 1, 2

Bs. Tbn.

Euph.

Tbas.

Timp.

Sus. Cym. - 1 *f* *mf* *mp*
Sus. Cym. (sml) drumsticks

Sus. Cyms. - 2 *f* *ff l.v.*

Perc.

Xylo. - 3

Brakedr. - 4 *dampen* *f* *mf* *mp*
Triangle

Org./Key.

Picc.

Fls. 1, 2

Obs.

1
B. Cls. *mf* *soli*

2, 3

B. Cl. *mp*

Bsns.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1
B. Tpts.

2, 3

F Hrns. 1, 2 *mf* *soli*

Tbns. 1, 2 *mp*

Bs. Tbn. *mp*

Euph. *p* *mp*

Tbas. *mp*

Timp. *p*

Sus. Cym. - 1 *lv.*

Sus. Cyms. - 2 *p lv.*

Perc.

Xylo. - 3

Tri. - 4 *lv.*

Org./Key.

Picc.

Fls. 1, 2

Obs.

1
B. Cls.

2, 3

B. Cl.

Bsns.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1
B. Tpts.

2, 3

F Hrns. 1, 2

Tbns. 1, 2

Bs. Tbn.

Euph.

Tbas.

Timp.

Sus. Cym. - 1

Sus. Cyms. - 2

Perc.

Mrmba. - 3
Marimba

Tri. - 4

Org./Key.

a2

mf

mp

mp

mp

mp

mp

mp

p

mp *l.v.*

p

mp *l.v.*

p

mp *l.v.*

p

mp *l.v.*

Musical score for page 150, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Cymbals, Percussion, Maracas, and Triangle. The score includes dynamic markings such as *mf* and *a2*.

Picc. *f*

Fls. 1, 2 *f*

Obs. *f*

1 *f*

B. Cls. 2, 3 *f*

B. Cl. *f*

Bsns. *f*

A. Sxs. 1, 2 *f* *a2*

T. Sx. *f*

B. Sx. *f*

1 *f*

B. Tpts. 2, 3 *f* *a2*

F Hrns. 1, 2 *f*

Tbns. 1, 2 *f*

Bs. Tbn. *f*

Euph. *f*

Tbas. *f*

Timp. *f*

Sus. Cym. - 1 *f Lv.*

Sus. Cyms. - 2 *f Lv.*

Perc. *f Lv.*

Mrmba. - 3 *f*

Tri. - 4 *f*

Org./Key. *f*

The musical score consists of 24 staves for various instruments and percussion. The notation includes notes, rests, and dynamic markings such as *ff*, *p*, *f*, and *ff* *L.v.*. There are also performance instructions like "solo", "Bsn cue", "yarn mallets", and "dampen".

Staff 1 (Picc.): Piccolo part, dynamic *ff*.

Staff 2 (Fls. 1, 2): Flutes 1 and 2, dynamic *ff*, includes marking *a2*.

Staff 3 (Obs.): Oboe part, dynamic *ff*.

Staff 4 (Br Cls. 1): Clarinet 1 part, dynamic *ff*.

Staff 5 (Br Cls. 2, 3): Clarinets 2 and 3, dynamic *ff*, includes marking *a2*.

Staff 6 (B. Cl.): Bass Clarinet part, dynamic *ff*.

Staff 7 (Bsns.): Bassoon part, dynamic *ff*, includes marking *solo* and *p*.

Staff 8 (A. Sxs. 1, 2): Alto Saxophones 1 and 2, dynamic *ff*, includes marking *solo* and *p*.

Staff 9 (T. Sx.): Tenor Saxophone part, dynamic *ff*, includes marking *Bsn cue*.

Staff 10 (B. Sx.): Baritone Saxophone part, dynamic *ff*.

Staff 11 (B. Tpts. 1): Trumpet 1 part, dynamic *ff*.

Staff 12 (B. Tpts. 2, 3): Trumpets 2 and 3, dynamic *ff*.

Staff 13 (F Hrns. 1, 2): French Horns 1 and 2, dynamic *ff*.

Staff 14 (Tbns. 1, 2): Trombone 1 and 2, dynamic *ff*.

Staff 15 (Bs. Tbn.): Bass Trombone part, dynamic *ff*.

Staff 16 (Euph.): Euphonium part, dynamic *ff*.

Staff 17 (Tbas.): Tuba part, dynamic *ff*.

Staff 18 (Timp.): Timpani part, dynamic *f* and *ff*, includes marking (B to A).

Staff 19 (Sus. Cym. - 1): Suspended Cymbal 1, dynamic *f* *L.v.* and *ff* *L.v.*, includes marking *yarn mallets*.

Staff 20 (Sus. Cyms. - 2): Suspended Cymbals 2, dynamic *f* *L.v.* and *ff* *L.v.*.

Staff 21 (Perc.): Percussion part, dynamic *ff* *L.v.*.

Staff 22 (Mrmba. - 3): Maracas part, dynamic *ff* dampen.

Staff 23 (Tri. - 4): Triangle part, dynamic *f* *L.v.* and *ff* *L.v.*.

Staff 24 (Org./Key.): Organ/Keyboard part, dynamic *ff*.

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"H" "O" "M"

Picc. *p*

Fls. 1, 2 *a2* *p* **3/4** **6/8**

Obs. *p*

1 *tutti* (*p*)

2, 3 *solo* *p* *tutti* *p* 3.

B. Cl. *p*

Bsns. *tutti*

A. Sxs. 1, 2 **3/4** **6/8** *a2* (*p*)

T. Sx.

B. Sx. *p*

1 *con sord.* *p*

B. Tpts. 2, 3

F Hrns. 1, 2 **3/4** **6/8** *p*

Tbns. 1, 2

Bs. Tbn.

Euph.

Tbas.

Timp. **3/4** **6/8**

Wind Chs. - 1 *p* *l.v.* Wind Chimes

Tamb. - 2

Perc.

Xylo. - 3 *Xylophone hard mallets* *p*

Tam-Tam - 4

Org./Key.

The score is for a piece titled "E" with a tempo of 144 beats per minute. It is marked with a large "2" and a "4" in a box, indicating a 2/4 time signature. The score is divided into two systems. The first system includes Piccolo, Flutes 1 & 2, Oboes, Clarinets 1, 2 & 3, Bass Clarinet, Bassoons, Saxophones (Alto, Tenor, Baritone), Trumpets 1 & 2, Horns 1 & 2, Trombones 1 & 2, Euphonium, Tuba, Timpani, Whip, Tambourine, Percussion, Xylophone, and Tam-Tam. The second system includes the same instruments. The score features various dynamics such as *f*, *f sub.*, *p*, and *f Lv.*, and includes performance instructions like *senza sord.* and *a2*. The music is written in a key signature of one flat (B-flat major or D minor).

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Picc.

Fls. 1, 2

Obs.

1

Br. Cls.

2, 3

B. Cl.

Bsns.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1

B. Tpts.

2, 3

F Hrns. 1, 2

Tbns. 1, 2

Bs. Tbn.

Euph.

Tbas.

Timp.

Whip - 1

Tamb. - 2

Perc.

Cr. Cyms. - 3

Tam-Tam - 4

Org./Key.

f

a2

f

tutti

f

a2

f

mf

Sus. Cym. (sml)
yarn mallets

Picc.

Fls. 1, 2

Obs.

1
B. Cls.

2, 3

B. Cl.

Bsns.

A. Sxs. 1, 2

T. Sx.

B. Sx.

1
B. Tpts.

2, 3

F Hrns. 1, 2

Tbns. 1, 2

Bs. Tbn.

Euph.

Tbas.

Timp.

Sus. Cym. - 1

Tamb. - 2

Perc.

Cr. Cyms. - 3

Chs. - 4

Org./Key.

CHRISTOPHER TUCKER

WORKS FOR WINDS, BRASS AND PERCUSSION

WIND BAND WORKS FOR SALE

- Amber Terrace Dreams*, Kt 12/2 (2:45 • grade 2 • CALAN)
Americans Lost, Kt 4 (9:00 • grade 3 • SMC)
Animal Crackers, Kt 12/3 (6:15 • grade 2 • SMC)
Anúnkasan, the Sky Spirit, Kt 13 (10:30 • grade 5 • TMW)
Carah's Ballad "An Angel's Song", Kt 1 (8:45 • grade 4 • TRN)
Cool Beans in Little Mexico, Kt 20/3 (3:45 • grade 3 • TMW)
Euphoric Sparks, Kt 24 (4:00 • grade 5 • TMW)
Fujita 5, Kt 3 (3:30 • grade 4 • SMC)
Gabrieli's Trumpet, Kt 19 (6:30 • grade 5 • TMW)
Gulf Breezes, Kt 14/2 (6:45 • grade 3 • SMC)
Journey down Niagara, Kt 12/4 (3:30 • grade 2 • SMC)
Legendary Prelude to Sel, Kt 17/1 (3:30 • grade 4 • TMW)
On Cliff's Edge, Kt 20/4 (3:00 • grade 1 • TMW)
Serenade at Prospect Point, Kt 20/1 (4:30 • grade 2 • SMC)
Twilight in the Wilderness, Kt 14/4 (8:30 • grade 3 • SMC)
Valor of the MNC-I (Multi-National Corps - Iraq Concert March), Kt 18 (3:00 • grade 4 • TMW)
Winds of Enchantment, Kt 12/1 (6:45 • grade 3 • SMC)

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