

MICHAEL MARKOWSKI

THE TONIC OF WILDNESS

FOR CONCERT BAND

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INSTRUMENTATION FOR CONCERT BAND

WOODWINDS

Flute 1 & 2
Oboe 1 & 2
Bassoon 1 & 2
B \flat Clarinet 1 - 3
B \flat Bass Clarinet 1 & 2
E \flat Alto Saxophone 1 & 2
B \flat Tenor Saxophone
E \flat Baritone Saxophone

BRASS

B \flat Trumpet 1 - 3
F Horn 1 - 4
Trombone 1 - 3
Euphonium 1 & 2
Tuba 1 & 2

STRINGS

String Bass

PERCUSSION

1: Timpani
2: Patio Chimes, Marimba,
Glockenspiel, Chimes,
Triangle¹
3: Suspended Cymbal¹,
Vibraphone
4: Suspended Cymbal²,
Crash Cymbal, Snare
Drum
5: Bell Tree, Bass Drum,
Triangle²

Duration: ca. 6:30

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COMMISSIONED BY

THE BANDS OF ITHACA HIGH SCHOOL

In honor of the 100th Anniversary of The Ithaca High School Band and made possible by the generosity of the Fine Arts Booster Group, The Ithaca Public Education Initiative, The Ithaca High School Class of 1961, and The Ithaca City School District.

PROGRAM NOTE

By 1850, people in New York City were beginning to feel the compounding stress of living in such a heavily urban environment. Ken Burns explains in his documentary *New York* that the early grid system which had defined the city's layout had failed "to provide enough park space for New York's overcrowded and overworked citizens. Half a century of explosive growth had transformed much of lower Manhattan into a congested wasteland of factories, warehouses, and tenements. For most New Yorkers, there was simply no escape." A few years later, 843 acres of land in the middle of Manhattan would be transformed into an urban oasis: Central Park.

Around this same time, Henry David Thoreau emerged from the woods after living by himself for over two years, and recounted, "our village life would stagnate if it were not for the unexplored forests and meadows which surround it. We need *the tonic of wildness*." Thoreau understood there was something invigorating about being in nature, as did people like John Muir, who eventually founded the Sierra Club. For Muir, "in God's wildness lies the hope of the world — the great fresh unblighted, unredeemed wilderness. The galling harness of civilization drops off, and wounds heal ere we are aware." Decades later, following in

Muir's footsteps, Sigurd F. Olson would also preach that "wilderness to the people of America is a spiritual necessity, an antidote to the high pressure of modern life, a means of regaining serenity and equilibrium."

The three pieces of music I wrote before writing *The Tonic of Wildness* had all been very furious, driving, and perhaps even musically congested. While that's exciting sometimes, it was definitely time to regain serenity and equilibrium in my own work. I began my initial research, dreaming up ideas, and quickly discovered the paintings of the Hudson River School painters — like Albert Bierstadt, Frederic Edwin Church, and even Winslow Homer — who were known for creating vast and majestic American landscapes. Slowly, the music I was writing began to piece itself together like a slideshow from a family road trip — a musical montage — each theme moving through different scenery from one picturesque lookout point to the next. Above all, I think this piece is a celebration of the restorative power of nature, and of places like Ithaca, where there is certainly no shortage of natural beauty.

The Tonic of Wildness premiered on June 7, 2017 in Ithaca, New York with the Ithaca High School bands conducted by Nicki Zavel.

Commissioned by the Bands of Ithaca High School; Nicki Zawel, director.
THE TONIC OF WILDNESS
For Concert Band

MICHAEL MARKOWSKI

♩ = ca. 72

The score is a transposed score for concert band, featuring 12 parts. The instruments are: Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, B♭ Clarinet 1, 2, & 3, B♭ Bass Clarinet 1 & 2, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1 & 2, F Horn 1 & 2, Trombone 1, 2, & 3, Euphonium 1 & 2, Tuba 1 & 2, String Bass, and Percussion 1-5. The score includes various dynamics (pp, p, mp, f), articulations (div., a2, cup mute, Solo), and performance instructions (arco, TIMPANI, PATIO CHIMES, VIBRAPHONE, SUS. CYMB., BELL TREE, BASS DRUM). The percussion part includes specific instructions for 'down, then up in pitch' and 'w/ yarn mallets (i.v.)'. The score is divided into 10 measures, with measure numbers 1 through 10 indicated above the trumpet and horn staves.

Fl. 1, 2 *p* *f* *mf*
 Ob. 1, 2 *f* *p* *f* *mf*
 Bsn. 1, 2 *f* *p* *mp* *mf*
 Cl. 1 *f* *p* *mp* *mf* *mf* *mf*
 Cl. 2 *f* *p* *mp* *mf* *mf* *mf*
 Cl. 3 *f* *p* *mf* *f* *mf* *f* *mf*
 B. Cl. 1, 2 *f* *p* *mp* *p* *mp* *mf*
 Alto Sax. 1 *f* *mp* *mf* *mf* *mf* *mf*
 Alto Sax. 2 *f* *mf* *f* *mf* *f* *mf*
 Ten. Sax. *f* *p* *mp* *p* *mp* *mf*
 Bari. Sax. *f* *p* *mp* *mf*
 Tpt. 1 *f* *p* *f* *p* *f*
 Tpt. 2, 3 *p* *f* *p* *f*
 Hn. 1, 2, 3, 4 *f* *mf*
 Tbn. 1, 2, 3 *f* *p* *mp*
 Euph. 1, 2 *f* *p* *mp* *mf*
 Tba. 1, 2 *f* *p* *mp* *mf*
 S. Bass *f* *p* *mp* *mf*
 Perc. 1 *p* *f* *p* *mp* *mf*
 Perc. 2 *mf* (MARIMBA)
 Perc. 3 *mf* (Vib.)
 Perc. 4 *mf* (CRASH CYMB.)
 Perc. 5

Musical score for measures 27-34. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1, 2, & 3, Bass Clarinet 1 & 2, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1 & 2, Horn 1 & 2, Trombone 1, 2, & 3, Euphonium 1 & 2, Tuba 1 & 2, String Bass, Percussion 1-5, Chimes, and Vibraphone. The score is in 4/4 time with a tempo of ca. 92. Dynamics include *f*, *mf*, *p*, *mp*, *fp*, and *mf*. Percussion parts include Chimes, Crash Cymbal, Triangle, and Bass Drum (B.D.).

1.

Fl. 1 2 *mp* *p* *mf*

Ob. 1 2 *p* *mf*

Bsn. 1 2

Cl. 1 *mp*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. 1 2 *p*

Alto Sax. 1 *pp* *p* *mf*

Alto Sax. 2 *pp*

Ten. Sax. *pp*

Bari. Sax.

35 36 37 38 39 40 41 42 43 44

Tpt. 1 *mp*

Tpt. 2 3

Hr. 1 3 *pp* *pp* *p* *mf*

Hr. 2 4 *pp* *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. 1 2 *pp* *p* *mf*

Tba. 1 2 *mf*

S. Bass *p* *mf*

Perc. 1 *pp* *mf*

Perc. 2

Perc. 3 (Vib.) *mp*

Perc. 4 [SUS. CYMB.] *p* *mp*

Perc. 5 [BASS DRUM] *pp* *mf*

Fl. 1, 2: *a2*, *p*, *mf*, *mf*, *f*

Ob. 1, 2: *mf*, *f*, *div.*

Bsn. 1, 2: *p*, *mf*

Cl. 1, 2, 3: *p*, *mf*, *mf*, *f*

B. Cl. 1, 2: *p*, *mf*

Alto Sax. 1, 2: *mf*, *f*, *f*

Ten. Sax.: *p*, *mf*

Bari. Sax.: *p*, *mf*

45 46 47 48 49 50 51 52 53 54

Tpt. 1, 2, 3: *p*, *a2*, *mf*, *f*

Hn. 1, 2, 3, 4: *mf*, *f*

Tbn. 1, 2, 3: *p*, *f*, *f*

Euph. 1, 2: *div.*, *p*, *f*, *f*

Tba. 1, 2: *p*, *f*, *mf*

S. Bass: *p*, *f*, *mf*

Perc. 1: *p*, *f*, *p*

Perc. 2: *p*

Perc. 3: [SUS. CYMB.], *p*, *mp*

Perc. 4: [SNARE DRUM], *p*, *f*

Perc. 5: (B.D.), *p*, *f*

56 More Motion ♩ = ca. 92

The score is for a 120-minute work, with this page covering measures 55 through 62. The key signature is B-flat major (two flats). The tempo is marked as ♩ = ca. 92. The score includes parts for the following instruments:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe 1 & 2 (Ob. 1, 2)
- Bassoon 1 & 2 (Bsn. 1, 2)
- Clarinet 1, 2, & 3 (Cl. 1, 2, 3)
- Bass Clarinet (B. Cl. 1, 2)
- Alto Saxophone 1 & 2 (Alto Sax. 1, 2)
- Tenor Saxophone (Ten. Sax.)
- Bari. Saxophone (Bari. Sax.)
- Trumpet 1, 2, & 3 (Tpt. 1, 2, 3)
- Horn 1, 2, 3, & 4 (Hn. 1, 2, 3, 4)
- Trombone 1, 2, & 3 (Tbn. 1, 2, 3)
- Euphonium (Euph. 1, 2)
- Tuba (Tba. 1, 2)
- S. Bass (S. Bass)
- Percussion 1-5 (Perc. 1-5)

Measure numbers 55, 56, 57, 58, 59, 60, 61, and 62 are indicated below the woodwind and brass staves. Dynamic markings include *ff*, *fp*, *p*, *f*, *mf*, and *mp*. Percussion parts include Triangle, Chimes, Crash Cymbal, and Suspended Cymbal.

Fl. 1, 2 *mf* *p* unis. *f*

Ob. 1, 2 *p* *p*

Bsn. 1, 2 *mp* *mf* *f* *mf*

Cl. 1 *mf* *p* div. *f* unis. *p*

Cl. 2 *mf* *p* *f* *p*

Cl. 3 *mf* *p* *f*

B. Cl. 1, 2 *mf* *f*

Alto Sax. 1 *p*

Alto Sax. 2 *mf* *p* *f* *p*

Ten. Sax. *mp* *p* *f*

Bari. Sax. *mp* *mf* *f*

Tpt. 1 *f* *mf* *f* *mf* *open* *mf*

Tpt. 2, 3 *mf* *f*

Hn. 1, 2, 3, 4 *mf* *mf*

Tbn. 1, 2, 3 *p* *mf*

Euph. 1, 2 *p* *mf*

Tba. 1, 2 *p* *mf*

S. Bass *p* *mf* (pizz.)

Perc. 1 *p*

Perc. 2 (Chimes) *mf*

Perc. 3 VIBRAPHONE *mf*

Perc. 4 S.D. *mf*

Perc. 5 (B.D.) *mf*

63 64 65 66 67 68 69

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1, 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

70 71 72 73 74 75 76 77

Tpt. 1, 2, 3

Hn. 1, 2, 3, 4

Tbn. 1, 2, 3

Euph. 1, 2

Tba. 1, 2

S. Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mf *p* *f* *fp* *Solo* *div.* *arco* *(Chimes)* *(Vib.)* *(S.D.)* *(B.D.)*

Fl. 1, 2 *mf* *f* *a2*

Ob. 1, 2 *p* *Soli*

Bsn. 1, 2 *mp* *mf*

Cl. 1 *mp* *pp < mp* *p* *mp* *pp* *div.*

Cl. 2 *mf* *mf* *pp < mp* *p* *mp* *pp* *div.*

Cl. 3 *mp* *pp < mp* *p* *mp* *pp* *div.*

B. Cl. 1, 2 *mf* *pp < mp* *p* *mp* *pp*

Alto Sax. 1 *mf* *f*

Alto Sax. 2 *mp* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

78 79 80 81 82 83 84 85

Tpt. 1 *mf* *mp* *mf* *mf* *Solo* *p* *f*

Tpt. 2, 3 *mp* *mf* *mf* *a2*

Hn. 1, 3 *mf* *f* *a2*

Hn. 2, 4 *mp* *a2*

Tbn. 1 *mp*

Tbn. 2

Tbn. 3

Euph. 1, 2 *tutti* *mp* *mf* *mp*

Tba. 1, 2 *mp* *mf* *mp*

S. Bass

Perc. 1 *mp*

Perc. 2 *GLOCKENSPIEL* *mf*

Perc. 3 *(Vib.)* *mf*

Perc. 4 *SUS. CYMB.* *p* *mp*

Perc. 5 *TRIANGLE* *mp* *BELL TREE* *mp*

poco rit.

91 ♩ = ca. 84

Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1, 2
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.

86 87 88 89 90 91 92 93

Tpt. 1, 2, 3
Hn. 1, 2, 3, 4
Tbn. 1, 2, 3
Euph. 1, 2
Tba. 1, 2
S. Bass
Perc. 1, 2, 3, 4, 5

Fl. 1, 2
 Ob. 1, 2 (div.)
 Bsn. 1, 2 (a2)
 Cl. 1, 2, 3
 B. Cl. 1, 2
 Alto Sax. 1, 2
 Ten. Sax.
 Bari. Sax.
 Tpt. 1, 2, 3 (a2)
 Hn. 1, 2, 3, 4 (a2)
 Tbn. 1, 2, 3
 Euph. 1, 2
 Tba. 1, 2
 S. Bass (pizz.)
 Perc. 1 (GLOCKENSPIEL)
 Perc. 2 (mf)
 Perc. 3
 Perc. 4 (CRASH CYMB.)
 Perc. 5 (B.D.)

94 95 96 97 98 99 100

Dynamics: *f*, *p*, *mf*, *mp*, *div.*, *Solo*, *pizz.*

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