# PERCUSSION MYSTIQUE

FRANK ERICKSON

#### INSTRUMENTATION

- I Full Score
- 8 Flute/Piccolo
- I Ist Oboe
- I 2nd Oboe
- 4 Ist B Clarinet
- 4 2nd B Clarinet
- 4 3rd B Clarinet
- 2 E Alto Clarinet/
  - E Contrabass Clarinet
- 2 B Bass Clarinet/
  - BB Contrabass Clarinet
- 2 Bassoon
- 2 Ist El Alto Saxophone
- 2 2nd El Alto Saxophone
- 2 By Tenor Saxophone
- **I** Baritone Saxophone
- 3 Ist By Trumpet
- 3 2nd B, Trumpet
- 3 3rd B Trumpet

- 2 lst F Horn
- I 2nd F Horn
- I 3rd F Horn
- 2 Ist Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Baritone T.C.
- 2 Baritone B.C.
- 4 Tuba
- 2 Mallet Perucssion

(Bells, Xylophone)

- I Timpani
- 2 Percussion I

(Snare Drum, Bass Drum,

Tenor Drum)

2 Percussion II

(Wood Block, Temple Blocks,

Triangle, Tambourine, Crash

Cymbals, Suspended Cymbal)





#### About the composer

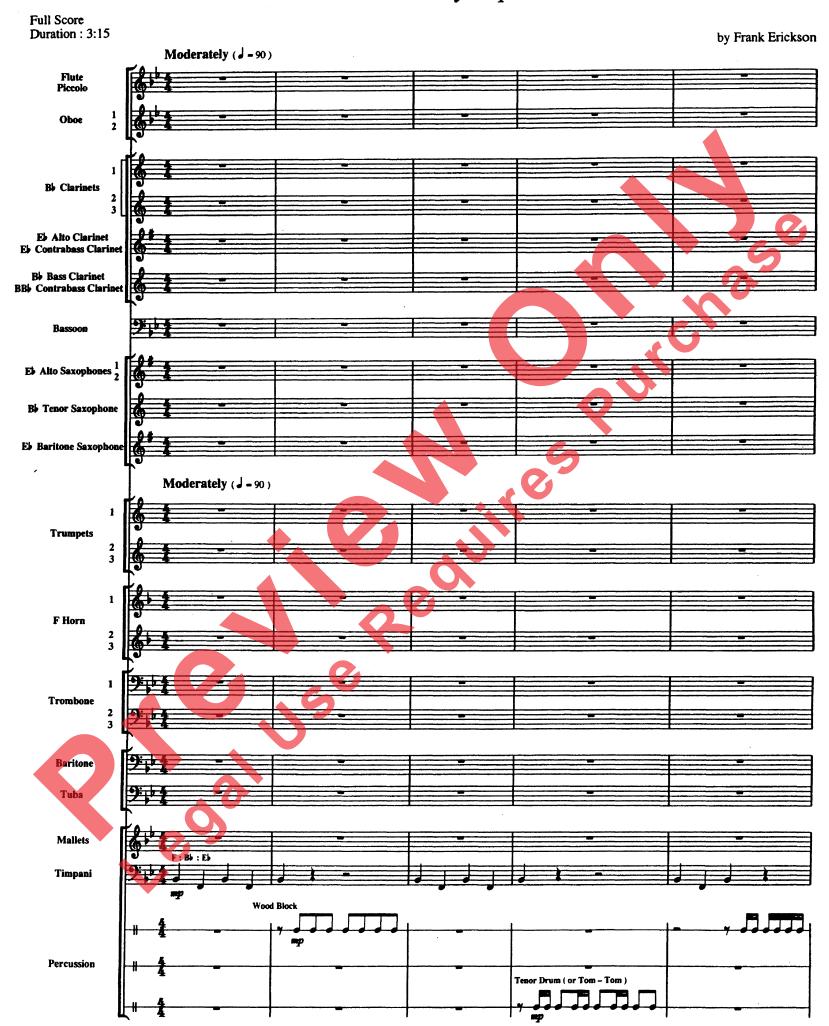
Frank Erickson was born In Spokane, Washington in 1923. During his last year of high school he composed his first concert band number. Following four years in the service during World War II he began his writing career as a jazz arranger, and as his interest in serious music grew he began studies in composition with Mario Castelnuovo-Tedesco. He later entered the University of Southern California as a composition major and while a student began arranging half time shows for the USC marching band. By the time he received his masters degree from USC he had several published band numbers, the first of which was Little Suite for Band. During the 50's his career soared with the publication of such perineal favorites as Balladair, Air for Band, Fantasy for Band and Toccala for Band. He has over 500 publications including 250 original works for band and is active as a composer and guest conductor, both in the United States and abroad.

### About the composition

Mystique: "a complex of attitudes developing around an idea and a special skill, essential in an activity". The "attitude" in this composition is that of the excitement, as well as the subtleties of percussion playing. The "special skill" is apparent in the featured percussion parts themselves.

## Rehearsal suggestions

If a tenor drum is not available a tom-tom (or field drum) may be substituted. Borrowing from Percy Grainger's terminology, the percussion should be well "to the fore" throughout. In the wind parts all eight notes, not under a slur, should be rather short and separated. To contrast the many unison lines the harmonized parts in thirds (woodwinds 28-29, etc.) and triads (trumpets 23-26, etc.) should all be balanced by bringing out the lower voices.



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