

Trittico

Movement I

VACLAV NELHYBEL (1919–1996)

Arranged by MICHAEL STORY

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B \flat Clarinet
4 2nd B \flat Clarinet
2 B \flat Bass Clarinet
5 E \flat Alto Saxophone
2 B \flat Tenor Saxophone
2 E \flat Baritone Saxophone
4 1st B \flat Trumpet
4 2nd B \flat Trumpet

4 F Horn
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
2 Mallet Percussion
(Chimes/Bells)
1 Timpani
(Tune: G, C)
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Crash Cymbals/Triangle)

WORLD PARTS

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Horn in E \flat
Trombone in B \flat Bass Clef
Trombone in B \flat Treble Clef
Baritone in B \flat Bass Clef
Tuba in E \flat Bass Clef
Tuba in E \flat Treble Clef
Tuba in B \flat Bass Clef
Tuba in B \flat Treble Clef

PROGRAM NOTES

Trittico was composed by Vaclav Nelhybel in 1963 for Dr. William D. Revelli, who gave the first performance of the work in 1964, in Ann Arbor, with the Symphonic Band of the University of Michigan. The piece consists of three movements, with the first and third related to each other with their forward-moving and energetic character. The second movement, with its turbulent recitatives and expressive woodwind solos, provides a strongly contrasting dramatic scene. *Trittico* is widely considered one of the most important band works of the 20th century. This arrangement is of the first movement.

NOTES TO THE CONDUCTOR

This arrangement of the first movement of *Trittico* has been scored for 2nd and 3rd year band students. The piece is in the original key; however, many of the rhythms have been simplified and the instrument ranges modified.

In the three expositions of the main theme in measures 9 through 38, there are numerous optional octave doublings to facilitate players who may have trouble with the higher notes.

Pay special attention to the articulations, especially notes with the marcato (\blacktriangle) accents, which are to be played emphasized and relatively short.

In the section beginning at measure 57, you may wish to feature just one player on the 1st clarinet and alto saxophone lines.

I hope you and your students find this arrangement of *Trittico* to be an exciting and worthwhile musical experience!

Michael Story

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Trittico

Movement I

FULL SCORE
Approx. Duration - 2:45

By Vaclav Nelhybel (1919-1996)
Arranged by Michael Story

Allegro maestoso ♩ = 136

The score is arranged in a standard orchestral format with the following parts:

- Flute**: Treble clef, 4/4 time, starting with a whole note G4.
- Oboe**: Treble clef, 4/4 time, starting with a whole note G4.
- Bassoon**: Bass clef, 4/4 time, starting with a whole note G2.
- B♭ Clarinets**: Treble clef, 4/4 time, starting with a whole note G3.
- B♭ Bass Clarinet**: Bass clef, 4/4 time, starting with a whole note G2.
- E♭ Alto Saxophone**: Treble clef, 4/4 time, starting with a quarter note G4.
- B♭ Tenor Saxophone**: Treble clef, 4/4 time, starting with a whole note G3.
- E♭ Baritone Saxophone**: Bass clef, 4/4 time, starting with a whole note G2.
- B♭ Trumpets**: Treble clef, 4/4 time, starting with a quarter note G3.
- F Horn**: Treble clef, 4/4 time, starting with a quarter note G3.
- Trombone**: Bass clef, 4/4 time, starting with a whole note G2.
- Baritone**: Bass clef, 4/4 time, starting with a whole note G2.
- Tuba**: Bass clef, 4/4 time, starting with a whole note G2.
- Mallet Percussion (Chimes/Bells)**: Treble clef, 4/4 time, starting with a whole note G4.
- Timpani**: Bass clef, 4/4 time, starting with a whole note G2.
- Percussion 1 (Snare Drum, Bass Drum)**: Two staves, starting with a quarter note G4.
- Percussion 2 (Crash Cymbals/Triangle)**: Two staves, starting with a quarter note G4.

The score includes dynamic markings such as *f* (forte) and *ch.* (crescendo). The tempo is marked **Allegro maestoso** with a metronome marking of ♩ = 136. The key signature has two flats (B♭ and E♭). The score is divided into five measures, numbered 1 through 5 at the bottom.

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9

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Lower notes opt. div.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Lower note opt. div.

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

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21 22 23 24 25

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Lower notes opt. div.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Lower notes opt. div.

Lower notes opt. div.

Lower notes opt. div.

39 Slightly faster ♩ = 144

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

39 Slightly faster ♩ = 144

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ch.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

46

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

46

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ff

ff

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

57 **Meno mosso** ♩ = 112

Fl. *mf* *mf*

Ob.

Bsn.

1
Cls. *mp*

2 *mp*

B. Cl.

A. Sax. *mp*

T. Sax.

Bar. Sax.

57 **Meno mosso** ♩ = 112

1
Tpts. *mf* *st. mute* *mf*

2 *mf* *st. mute* *mf*

Hn. *mf* *mf* *mf* *mf*

(Hn. w/
st. mute)

Tbn.

Bar.

Tuba

Mlt. Perc. Bells *mp*

Timp.

Perc. 1

Perc. 2 Triangle

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Lower notes opt. div.

Upper notes opt.

84

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

84

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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