

MICHAEL MARKOWSKI

THE TONIC OF WILDNESS

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

THE TONIC OF WILDNESS

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

Copyright © 2017 Michael Markowski / Markowski Creative (ASCAP). All rights reserved.

For more information, please visit <http://www.michaelmarkowski.com>

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 the following instruments and parts:

- Flute 1 & 2:** Part 1 includes dynamics *p*, *mp*, and *p*. Part 2 includes dynamics *p* and *p*.
- Oboe 1 & 2:** Part 1 includes dynamics *p* and *p*. Part 2 includes dynamics *p* and *f*.
- Bassoon 1 & 2:** Part 1 includes dynamics *pp* and *mp*. Part 2 includes dynamics *p* and *f*.
- B♭ Clarinet 1, 2, & 3:** Part 1 includes dynamics *p*, *mp*, and *p*. Part 2 includes dynamics *pp < mp* and *p*. Part 3 includes dynamics *p*, *mp*, and *p*.
- B♭ Bass Clarinet 1 & 2:** Part 1 includes dynamics *mp* and *p*. Part 2 includes dynamics *pp < mp* and *p*.
- Alto Saxophone 1 & 2:** Part 1 includes dynamics *p* and *pp*. Part 2 includes dynamics *p* and *pp*.
- Tenor Saxophone:** Part 1 includes dynamics *p* and *pp*.
- Baritone Saxophone:** Part 1 includes dynamics *p* and *pp*.
- B♭ Trumpet 1 & 2:** Part 1 includes dynamics *pp*, *mp*, *p*, and *mp*. Part 2 includes dynamics *p*, *mp*, and *p*.
- F Horn 1, 2, & 3 & 4:** Part 1 includes dynamics *pp* and *mp*. Part 2 includes dynamics *p* and *f*.
- Trombone 1, 2, & 3:** Part 1 includes dynamics *mp* and *p*. Part 2 includes dynamics *mp* and *p*.
- Euphonium 1 & 2:** Part 1 includes dynamics *p* and *f*. Part 2 includes dynamics *p* and *f*.
- Tuba 1 & 2:** Part 1 includes dynamics *mp* and *p*. Part 2 includes dynamics *mp* and *p*.
- String Bass:** Part 1 includes dynamics *mp* and *p*.
- Percussion 1:** Part 1 includes dynamics *mp* and *p*.
- Percussion 2:** Part 1 includes dynamics *mp* and *p*.
- Percussion 3:** Part 1 includes dynamics *pp* and *p*.
- Percussion 4:** Part 1 includes dynamics *pp* and *mp*.
- Percussion 5:** Part 1 includes dynamics *mf* and *mp*.

The score is divided into 10 measures, with measure numbers 1 through 10 indicated at the bottom of the page.

Musical score for measures 19-26. 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, & 3, Horn 1, 2, 3 & 4, Trombone 1, 2, & 3, Euphonium 1 & 2, Tuba 1 & 2, String Bass, Percussion 1-5, and Marimba/Vibraphone. The score features various dynamics such as *p*, *f*, *mp*, *mf*, and *fz*, along with articulation marks like accents and slurs. Measure numbers 19 through 26 are printed below the woodwind and brass staves. Percussion parts include specific instructions for 'CRASH CYMB.' and 'MARIMBA (Vib.)'.

29 ♩ = ca. 92

Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2
Cl. 1, 2, 3
B. Cl. 1, 2
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
Tpt. 1, 2, 3
Hrn. 1, 2, 3, 4
Tbn. 1, 2, 3
Euph. 1, 2
Tba. 1, 2
S. Bass
Perc. 1, 2, 3, 4, 5
[CHIMES]
[CRASH CYMB.]
[B.D.]
[Vib.]
[TRIANGLE]
[PATIO CHIMES]

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

Hrn. 1 3 *pp* *pp* *p* *mf*

Hrn. 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*

47

poco rit. ♩ = ca. 80

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

45 46 47 48 49 50 51 52 53 54

[SUS. CYMB.]
[SNARE DRUM]
(B.D.)

56 More Motion ♩ = ca. 92

55 56 57 58 59 60 61 62

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

Ob. 1 2 *p* *un.* *p*

Bsn. 1 2 *a2* *mp* *mf* *f* *mf*

Cl. 1 2 3 *mf* *div.* *p* *un.* *f* *p*

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

Alto Sax. 1 2 *mf* *p* *f* *p*

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

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

63 64 65 66 67 68 69

Tpt. 1 2 3 *f* *cup mute* *mf* *3.* *2. f* *f* *open* *mf*

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

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

Euph. 1 2 *p* *un.* *mf*

Tba. 1 2 *p* *mf*

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

Perc. 1 *p*

Perc. 2 (Chimes) *mf*

Perc. 3 VIBRAPHONE *mf*

Perc. 4 *mf* [S.D.]

Perc. 5 *mf* [B.D.]

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

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

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

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

Cl. 2: *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, 2: *mf*, *f*, *mf*

Ten. Sax.: *mp*, *mf*

Bari. Sax.: *mp*, *mf*

Tpt. 1: *mf*, *2.*, *mp*, *a2*, *Solo*, *p*, *f*

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

Hn. 1, 2, 3, 4: *mf*, *f*, *a2*, *mp*

Tbn. 1, 2, 3: *mp*

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

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

S. Bass: *mp*

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, 2, 3
B. Cl. 1, 2
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.

86 87 88 89 90 91 92 93

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

poco rit. 104 ♩ = ca. 80

Musical score for measures 101-109. 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, & 3, Horn 1, 2, & 3, Trombone 1, 2, & 3, Euphonium 1 & 2, Tuba 1 & 2, String Bass, Percussion 1-5, and Chimes. The score is marked with dynamics such as *mf*, *mp*, *p*, and *f*, and includes performance instructions like *tutti*, *arco*, and specific percussion techniques like *SUS. CYMB.*, *VIB.*, *SD.*, and *(B.D.)*. Measure numbers 101 through 109 are indicated below the woodwind and brass staves.

This page of a musical score covers measures 110 through 117. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1, 2, & 3, Bass Clarinet 1 & 2, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1, 2, & 3, Horn 1, 2, 3, & 4, Trombone 1, 2, & 3, Euphonium 1 & 2, Tuba 1 & 2, and Bass Drum. The percussion section includes Snare Drum, Chimes, Suspended Cymbal, Vibraphone, and Bass Drum. The score features various dynamics such as *p*, *f*, *mf*, *ff*, and *pp*, along with articulation marks like accents and slurs. A 'Solo' marking is present above the Clarinet 1 staff in measure 116. Measure numbers 110 through 117 are printed below their respective staves.

