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FJH CONCERT BAND

Grade 3

CANTIQUÉ JAMES SYLER

Instrumentation

1 - Conductor's Full Score	2 - F Horn 1
4 - Flute 1	2 - F Horn 2
4 - Flute 2	2 - Trombone 1
2 - Oboe	2 - Trombone 2
2 - Bassoon	2 - Trombone 3
4 - B♭ Clarinet 1	2 - Baritone/ Euphonium
4 - B♭ Clarinet 2	2 - Baritone T.C.
4 - B♭ Clarinet 3	4 - Tuba
2 - B♭ Bass Clarinet	1 - Timpani
2 - E♭ Alto Saxophone 1	2 - Mallet Percussion
2 - E♭ Alto Saxophone 2	Bells
2 - B♭ Tenor Saxophone	Vibraphone
2 - E♭ Baritone Saxophone	2 - Percussion 1
3 - B♭ Trumpet 1	Snare Drum
3 - B♭ Trumpet 2	Tenor Drum
3 - B♭ Trumpet 3	2 - Percussion 2
	Suspended Cymbal
	Crash Cymbal

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

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The Composer

James Syler (b. 1961) was born in Hyde Park, New York, and raised in New York and Florida. In 1983, he received a B.M. degree from Northern Illinois University, and in 1988 an M.M. degree from the University of Miami. In 1991, he continued his studies at the University of Texas at Austin. Mr. Syler has studied composition privately with composers Alfred Reed, Karl Korte, and Pulitzer prizewinner Michael Colgrass.

Equally at ease with modern and traditional techniques, Mr. Syler's compositions have been noted for their lyricism, energy, and drama. His personal style is eclectic and innovative, yet communicates with a variety of audiences. Band, wind ensemble, orchestral, chamber, and choral works have been performed throughout the United States, Europe, and South America.

Awards include the 1993 National Band Association Composition Award, two grants from the American Music Center in New York, the 1993 Arnald Gabriel Composition Award, and numerous commissions. Mr. Syler has been on the music faculty at the University of Texas at San Antonio since 2001, and teaches private composition and courses in American music.

About the Music

Cantique is the French form of the Latin word *canticle* meaning a song or hymn. This work was written to accentuate long lyrical lines and attention to a legato style, yet remain playable by bands with limited range and technique. The work uses a modified arch form consisting of ABC-A-CBA. The introductory A section is repeated at the zenith before recapitulating in reverse the B and C sections. The A section appears again at the end to function as a coda and bring the work to a quiet ending. The music was completed December 17, 2010 in San Antonio, Texas.

Andante espressivo (♩ = 70)



B1528

10

Fls. 1 2 *mp* *mp*

Ob. *mp* *mp*

Bsn. *pp* *mp*

Cls. 1 2 3 *ppp* *pp* *mp*

B. Cl. *pp* *mp*

A. Saxes 1 2 *mp* *pp* *mp*

T. Sax. *pp* *mp*

B. Sax. *pp* *mp*

Tpts. 1 2 3 (into stand) *mp* open *p* 10

Hns. 1 2 *pp* *pp* open *mp*

Tbns. 1 2 3 open *pp* open *mp*

Bar./ Euph. *pp* *mp*

Tuba *pp* *mp*

Timp.

Mlt. Perc.

Perc. 1

Perc. 2 *mf*

7 8 9 10 11 12 13

14 15 16 17 18 19 20

21 22 23 24 25 26 27

Fls. 1 2 *mp* *cresc.*

Ob. *mp* *cresc.*

Bsn. *mp* *cresc.*

Cls. 1 *pp* *mf* *pp* *mp* *cresc.*

2 *pp* *mf* *pp* *mp* *cresc.*

3 *pp* *mf* *pp* *mp* *cresc.*

B. Cl. *mp* *cresc.*

A. Sax. 1 *mp* *mp* *cresc.* *ff*

2 *mp* *mp* *cresc.* *ff*

T. Sax. *mp* *cresc.*

B. Sax. *mp* *cresc.*

Tpts. 1 *mf* *cresc.*

2 *mf* *cresc.*

3 *mf* *cresc.*

Hns. 1 *mp* *cresc.* *ff*

2 *mp* *cresc.* *ff*

Tbns. 1 *mp* *cresc.*

2 *mp* *cresc.*

3 *mp* *cresc.*

Bar./ Euph. *mp* *cresc.*

Tuba *mp* *cresc.*

Timp. *p* *cresc.*

Mlt. Perc. *cresc.*

Perc. 1

Perc. 2 *p* *cresc.*

28 29 30 31 33

Fls. 1 2 *f* *mf*

Ob. *f*

Bsn. *f* *mf*

Cls. 1 2 3 *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpts. 1 2 3 *f*

Hns. 1 2 *f* *mf*

Tbns. 1 2 3 *f* *mf*

Bar./ Euph. *f* *mf*

Tuba *f* *mf*

Timp. *f*

Mlt. Perc. *f*

Perc. 1

Perc. 2

34 35 *f* 36 37 38 39 40

47

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

48 49 50 51 52 53 54

mp *pp* *ppp* *mf* *p* *f*

(into stand) *st. mute* *open*

Fls. 1 2 *mp* *cresc.* *f*

Ob. *mp* *cresc.* *f*

Bsn. *cresc.* *f*

Cls. 1 *mf* *pp* *tr* *tr* *mp* *cresc.* *f*

2 3 *mp* *cresc.* *f*

B. Cl. *mf* *pp* *tr* *tr* *mp* *cresc.* *f*

A. Sax. 1 2 *mp* *mp* *cresc.* *ff* *f*

T. Sax. *mp* *cresc.* *f*

B. Sax. *cresc.* *f*

Tpts. 1 *open* *mf* *cresc.* *f*

2 3 *mp* *cresc.* *f*

Hns. 1 2 *mp* *cresc.* *ff* *f*

Tbns. 1 *mp* *cresc.* *f*

2 3 *mp* *cresc.* *f*

Bar./Euph. *mp* *cresc.* *f*

Tuba *mf* *cresc.* *f*

Timp. *p* *cresc.* *f*

Mlt. Perc. *mp* *cresc.* *f*

Perc. 1

Perc. 2 *p* *cresc.* *f*

55 56 57 58 *p* *cresc.* 59 60 *f*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

62 63 64 65 66 67 68 *f*

f

f

poco marcato

mf

poco marcato

mf

poco marcato

mf

p *f*

p *f*

Cr. Cym.

69

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

69

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

69 70 71 72 73 74 75

poco marcato
mf

poco marcato
mf

poco marcato
mf

poco marcato
mf

Fls. 1 2 *mf* *cresc.*
 Ob. *mf* *cresc.*
 Bsn. *mf* *cresc.*
 Cls. 1 2 3 *mf* *cresc.*
 B. Cl. *mf* *cresc.*
 A. Sax. 1 2 *mf* *cresc.*
 T. Sax. *mf* *cresc.*
 B. Sax. *mf* *cresc.*
 Tpts. 1 2 3 *legato* *mf* *legato* *mf* *cresc.*
 Hns. 1 2 *mf* *cresc.*
 Tbns. 1 2 3 *mf* *cresc.*
 Bar./Euph. *mf* *cresc.*
 Tuba *mf* *cresc.*
 Timp. *p* *cresc.*
 Mlt. Perc. *mf* *cresc.*
 Perc. 1
 Perc. 2 *p* *cresc.*

76 77 78 79 80 81 82 83

rit. 87 A tempo

Fls. 1 2 *ff* *mp*

Ob. *ff* *mp*

Bsn. *ff* *pp*

Cls. 1 2 3 *ff* *ppp* *pp*

B. Cl. *ff* *pp*

A. Sax. 1 2 *ff* *ppp* *pp* *mp*

T. Sax. *ff* *pp*

B. Sax. *ff*

rit. 87 A tempo into stand

Tpts. 1 2 3 *ff* *mp* *mp*

Hns. 1 2 *ff* *ppp* *pp*

Tbns. 1 2 3 *ff* *st. mute* *p* *ppp*

Bar./Euph. *ff* *pp*

Tuba *ff* *pp* *p* *ppp*

Timp. *ff*

Mlt. Perc. *ff* *p*

Perc. 1 *p* *ff*

Perc. 2 *ff*

84 86 87 88 89 90 91

92 93 94 95 96 97 98 99 100