

Grade 2

Music for Concert Band

YPS268F

# Doctor Tritonicus

*(An Adventure in Tritones)*

Joseph Compello

## INSTRUMENTATION

Flute (Piccolo) .....	8
Oboe .....	2
Clarinet 1 in B $\flat$ .....	6
Clarinet 2 in B $\flat$ .....	6
Bass Clarinet in B $\flat$ .....	2
Bassoon .....	2
Alto Saxophone in E $\flat$ .....	5
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet 1 in B $\flat$ .....	6
Trumpet 2 in B $\flat$ .....	6
Horn in F .....	4
Trombone .....	3
Euphonium .....	3
Euphonium T.C. in B $\flat$ .....	2
Tuba .....	3
Mallet Percussion .....	3
Bells, Chimes, Xylophone	
Timpani .....	1
Percussion 1 .....	2
Snare Drum, Bass Drum	
Percussion 2 .....	2
Crash Cymbals, Suspended Cymbal	



CARL FISCHER

# Performance Notes

The tritone was once considered an ugly sounding interval. So ugly, in fact, that it was referred to as *diablos in musica*. Consequently, many composers for centuries have used the sound of the tritone to musically depict something sinister. A famous example is in the introduction to Saint-Saëns' *Danse Macabre* where the notes A and E $\flat$  are bowed simultaneously on a retuned violin.

My humble contribution to this category of compositions is *Doctor Tritonicus*. He is a character of my own imagination inspired by the genre of villainous comic book characters whose names are frequently preceded by the title of doctor. The following is a formal description of the music interspersed with comic book elements which students may find entertaining:

*Doctor Tritonicus* makes his formidable entrance in mm. 1–19 as tritones are heard in fortissimo bass instruments. At m. 20 the tritone persists quietly, yet ponderously, in the bass line as the clarinets state a *marcato* theme in C minor. A crescendo at m. 39 leads to a forceful repeat of the previous material; this time with the chimes ("Hell's Bells") reinforcing the bass line. A brass fanfare at m. 56 features tritone progressions as the woodwinds and xylophone answer with tritone figurations of their own. A new countermelody of tritone-laden intervals at m. 78 ornaments the first C-minor tune heard earlier. At m. 99 Doctor Tritonicus opines that he is not entirely sinister. Here the saxes, woodwinds, and horns perform a lyrical melody over a bass line of tritones. The first portion of the lyrical section (mm 99–118) harmonically spans a tritone chord progression from C minor to F $\sharp$  minor. The second section (mm. 118–138) inverts the tritone progression from F $\sharp$  minor to the C minor recapitulation at m. 138. Once again Doctor Tritonicus displays his sinister character in a faster and more agitated tempo with "Hell's Bells" reinforcing the tritone bass line. The Coda at m. 196 desperately hammers the sinister tritone sound until the a comic book hero descends from the sky (mm. 208–209) to resolve the tritone with the sound of a victorious C-major chord.

## About the Composer

Joseph Compello was an instrumental music teacher in Maryland Public Schools for over 30 years. During that time he wrote numerous original compositions to meet the needs of his students. In 1992 these classroom-tested compositions came to the attention of Andrew Balent who was Editorial Supervisor of Carl Fischer's Educational Music division. The immediate success of Compello's music soon found him making yearly contributions to the Carl Fischer Performance Series. Now retired from teaching with over 200 published works to his credit, Compello, with degrees in music education from the Peabody Conservatory and Towson University, continues to draw on his extensive background to compose new music exclusively for Carl Fischer. His music for young players is now a model for college curricular study by music education students. A master's thesis by Abel Borg entitled "The resourceful and engaging compositions for beginning band by Joseph Compello" is available at York University, Toronto, Ontario, Canada.

Compello's journey from school teacher to internationally published composer was recently chronicled in the Baltimore Sun. His ASCAP award winning music is now performed worldwide in venues ranging from school concerts to Carnegie Hall. 2024 will mark Compello's 30th year as a contributor to Carl Fischer's catalog of music for young bands.

# Doctor Tritonicus

(An Adventure in Tritones)

JOSEPH COMPELLO

Ominously (♩ = c. 88)

+ Picc.

Flute/  
Piccolo

Oboe

Bassoon

Clarinet  
in B $\flat$ Bass Clarinet  
in B $\flat$ Alto  
Saxophone in E $\flat$ Tenor  
Saxophone in B $\flat$ Baritone  
Saxophone in E $\flat$ Trumpet  
in B $\flat$ 

Horn in F

Trombone

Euphonium

Tuba

Mallet  
Percussion  
(Chimes, Bells,  
Xylophone)Timpani  
(A $\flat$ , C, G $\flat$ , D)(Snare Drum,  
Bass Drum)Percussion  
(Crash Cyms.,  
Sus. Cymbal)

Tuba

Tuba

Tuba

Tuba

Tuba

Tuba

Tuba

Tuba

Tuba

Tuba

Cr. Cyms.

1

2

3

4

5

6

7

12 Marcato

Fl./ Picc.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Play

mf

f

ff

12 Marcato

FL./ Picc.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

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992

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994

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996

997

998

999

1000

**20** Ponderously, but not too slow (♩ = c. 100)

Fl./Picc.

Ob.

Bsn.

Cl. in B♭

B. Cl. in B♭

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

Tpt. in B♭

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

*mf*

*mf poco marcato*

*mf*

*mf*

*mp*

*mp*

**20** Ponderously, but not too slow (♩ = c. 100)

YPS268F





40 -Picc.

Fl./ Picc. *f poco marcato*

Ob. *f poco marcato*

Bsn. *f*

Cl. in Bb 1 *f poco marcato*

Cl. in Bb 2 *f poco marcato*

B. Cl. in Bb *f*

A. Sax. in Eb *f poco marcato*

T. Sax. in Bb *f poco marcato*

Bar. Sax. in Eb *f*

40

Tpt. in Bb 1 *f*

Tpt. in Bb 2 *f*

Hn. in F *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mall. Perc. Chimes *f* damp

Timp. *f*

Perc. 1 *f*

Perc. 2 *mf*

48

Fl./  
Picc.

Ob.

Bsn.

1  
Cl.  
in B $\flat$

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

48

1  
Tpt.  
in B $\flat$

2

Hn.  
in F

Tbn.

Euph.

Tuba

Mall.  
Perc.

Timp.

1  
Perc.

2

damp

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Fl./ Picc.

Ob.

Bsn.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1

2

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Temp.

1

2

Perc.

68

Fl./ Picc.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

68

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

*f*

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75

Fl./ Picc.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

86

86

Play

Tbn.

*f*

*mf*

92



FL./ Picc. -Picc. rit. freely

Ob. *mf*

Bsn. *mf*

1 Cl. in B $\flat$  *mf*

2 Cl. in B $\flat$  *mf*

B. Cl. in B $\flat$  *mf*

A. Sax. in E $\flat$  *mf*

T. Sax. in B $\flat$  *mf*

Bar. Sax. in E $\flat$  *mf*

1 Tpt. in B $\flat$  *mf*

2 Tpt. in B $\flat$  *mf*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. Bells *mf*

Timp. *mf*

1 Perc. *mf*

2 Perc. *mf*

Sus. Cym. (with mallets) *mf*

*p*

**99** Lyrically (♩ = c. 60)

Fl./Picc.

Ob.

Bsn. one player  
*p*

1 Cl. in B♭

2 Cl. in B♭

B. Cl. in B♭ Bassoon one player  
*p*

A. Sax. in E♭ solo  
*p*

T. Sax. in B♭ one player  
*p*

Bar. Sax. in E♭ one player  
*p*

**99** Lyrically (♩ = c. 60)

1 Tpt. in B♭

2 Tpt. in B♭

Hn. in F one player  
*p*

Tbn. Hn., one player

Euph. *p*

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.



Fl./ Picc.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

tutti

solo

*mf*

Ob. (muted)

*mf*

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119

Fl./ Picc.

Ob.

Bsn.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

119

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1

Perc.

2

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131 rit. freely

Fl./ Picc.

Ob.

Bsn.

1 Cl. in B $\flat$

2 Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

131 rit. freely

1 Tpt. in B $\flat$

2 Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

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*mf*

**138** Faster and more vigorous (♩ = c. 112)



150

Fl./ Picc.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

150

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Fl./ Picc.

Ob.

Bsn.

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

*mf*

*mf*

damp

## 158 à la Fanfare

+ Picc.

Fl./ Picc.

Ob.

Bsn.

1 Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

## 158 à la Fanfare

1 Tpt. in B $\flat$  *f*

2 *f*

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Xyl. *f*

Timp.

1 Perc.

2

Fl./ Picc.

Ob.

Bsn.

1 Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1 Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1 Perc.

2

170

Fl./ Picc.

Ob.

Bsn.

1 Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

170

1 Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1 Perc.

2

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180

Fl./ Picc.

Ob.

Bsn.

1  
Cl. in Bb

2

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

1  
Tpt. in Bb

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

*mf*

188

Fl./ Picc.

Ob.

Bsn.

1 Cl. in Bb

2 Cl. in Bb

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

Bar. Sax. in Eb

188

1 Tpt. in Bb

2 Tpt. in Bb

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

For Promotional Use Only



Fl./  
Picc.

Ob.

Bsn.

1  
Cl.  
in B $\flat$

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

196

1  
Tpt.  
in B $\flat$

2

Hn.  
in F

Tbn.

Euph.

Tuba

Mall.  
Perc.

1  
Timp.

2

Perc.

1

2

FL./Picc.

Ob.

Bsn.

1 Cl. in B $\flat$

2 Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1 Tpt. in B $\flat$

2 Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

FL./ Picc.

Ob.

Bsn.

1 Cl. in B $\flat$

2 Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1 Tpt. in B $\flat$

2 Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1 Perc.

2 Perc.

For Promotional Use Only

## The Masked March

AARON D. McMICHAEL

$\text{♩} = 120$

Flute

Oboe

Bassoon

Clarinet in B $\flat$  1

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$  1

Horn in F 1

Trombone 1

Euphonium

Tuba

Mallet Percussion (Xylophone)

Timpani (G, E $\flat$ )

(Snare Drum, Bass Drum)

Percussion (Cymbals, Cr. Cym.)

1 2 3 4 5 6 7

YPS278F

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8 16

Fl.

Ob.

Bsn.

Cl. in B $\flat$  1

B. Cl. in B $\flat$

A. Sax. in E $\flat$

Ten. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Trpt. 1

Hn. in F 1

Tbn. 1

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

2

8 9 10 11 12 13 14 15 16 17

YPS278F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

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