SHADOW OF THE CONDOR

FRANK ERICKSON

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INSTRUMENTATION

1	Full Score
1	Piccolo
4	1st Flute
4	2nd Flute
1	1st Oboe
1	2nd Oboe
4	1st 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	1st E♭ Alto Saxophone
2	2nd E♭ Alto Saxophone
2	B♭ Tenor Saxophone
1	E♭ Baritone Saxophone
3	1st B♭ Trumpet
3	2nd B♭ Trumpet
3	3rd B♭ Trumpet
2	1st F Horn
1	2nd F Horn
1	3rd F Horn
2	1st Trombone
2	2nd Trombone
2	3rd Trombone
2	Baritone T.C.
2	Baritone B.C.
4	Tuba
1	Bells
1	Timpani
4	Percussion (Crash Cymbals, Suspended Cymbal, Snare Drum, Bass Drum)

Frank
Erickson Publications

Alfred

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

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 *Toccata 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

Although music can be sufficient unto itself, it also may conjure images and ideas of many kinds to the audience (as well as the composer). It is not difficult to imagine the restlessness, the flight, the search for prey, the attack and the condor at rest during the many changes in mood of this composition. Few condors are alive today but this very fact justifies an admiration for its fight for survival in a hostile world.

Rehearsal suggestions

Articulations are important, particularly in the distinction between short and longer notes in the faster, rhythmical sections of this work. In the opening measure as an example, make sure the eighth is short and detached (as indicated by the staccato mark) and the quarter note held its full value (as indicated by the tenuto). Again, in the first measure of the main melody, measure 11, the short eighth note and rest is followed by a slurred figuration. Contrasting articulations such as these are seen continually throughout and should be emphasized. Dimuendos, crescendos, and ritards should all be gradual: the dimuendo in measure 44 and the ritard in measure 45 both lead gradually into the following slower section at measure 48. The same would be true for the "small rit" leading into measure 64.

If the players have difficulty with the quarter note triplets four measure from the end, one suggestion for teaching this rhythm is to isolate one of these measures. Play it as if it were in cut time (ala breve). As the band repeats this measure the conductor can then double his beat to four beats in each measure as the band continues at the same tempo.

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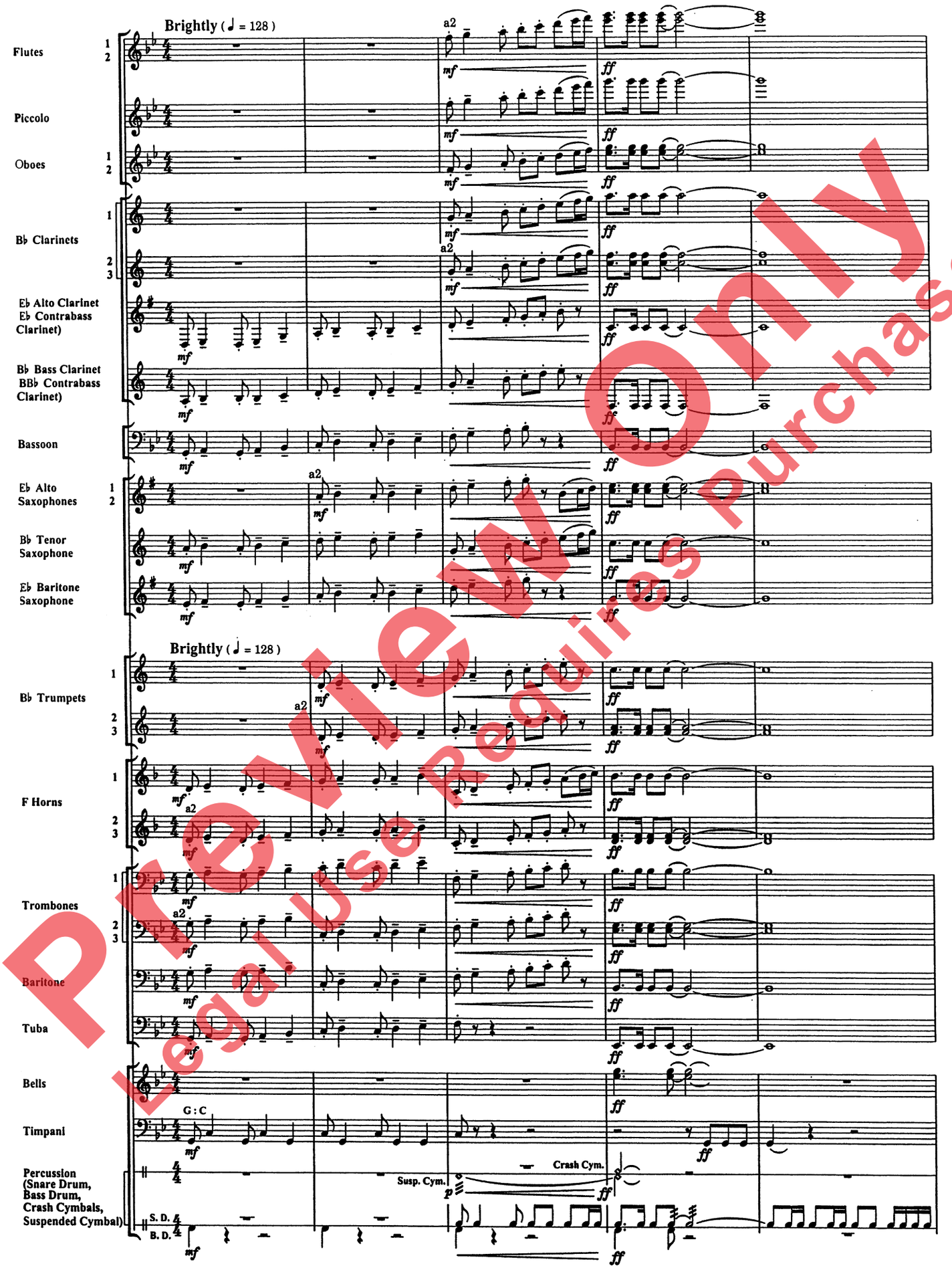
Shadow of the Condor

FULL SCORE
Duration 4:15

by Frank Erickson



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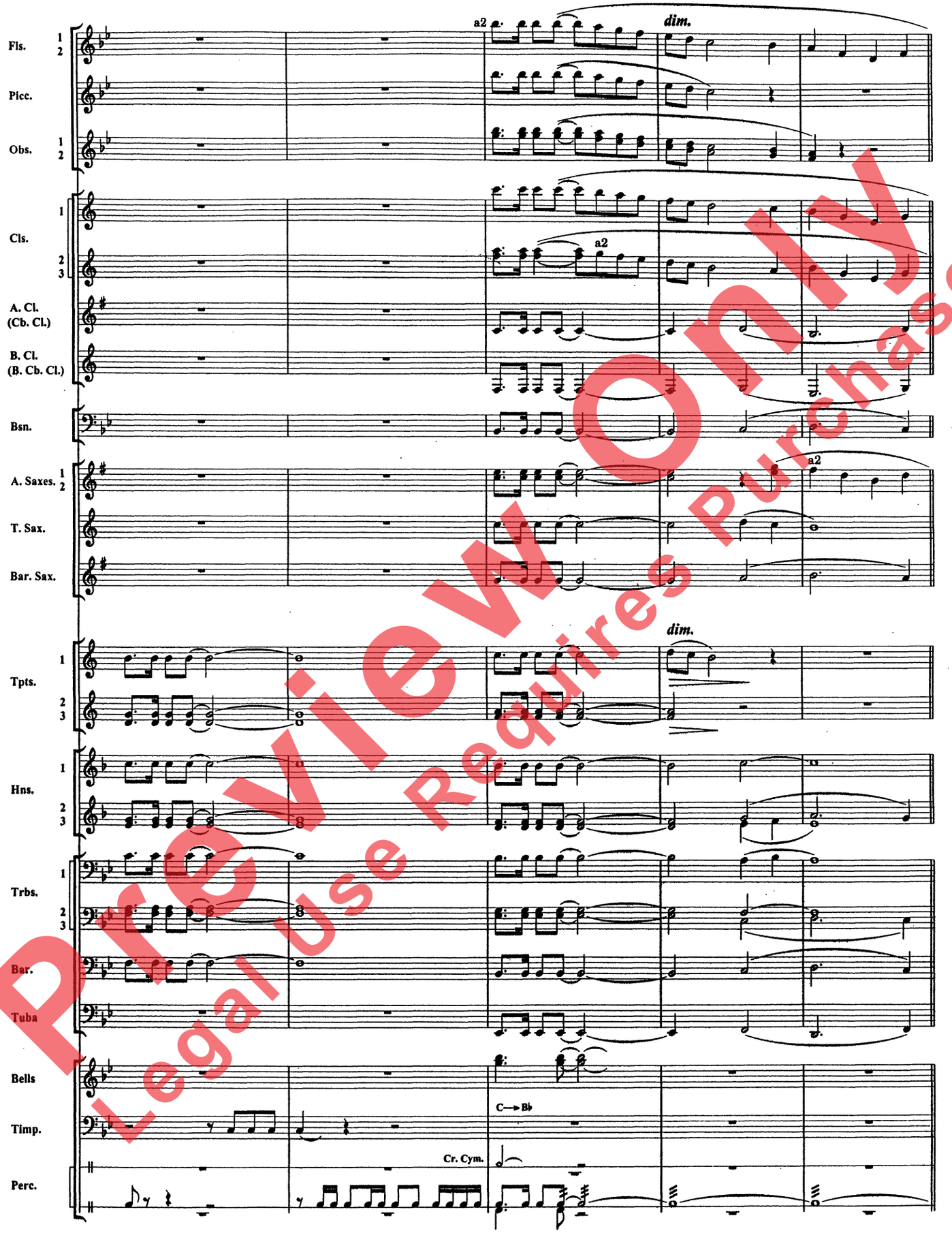

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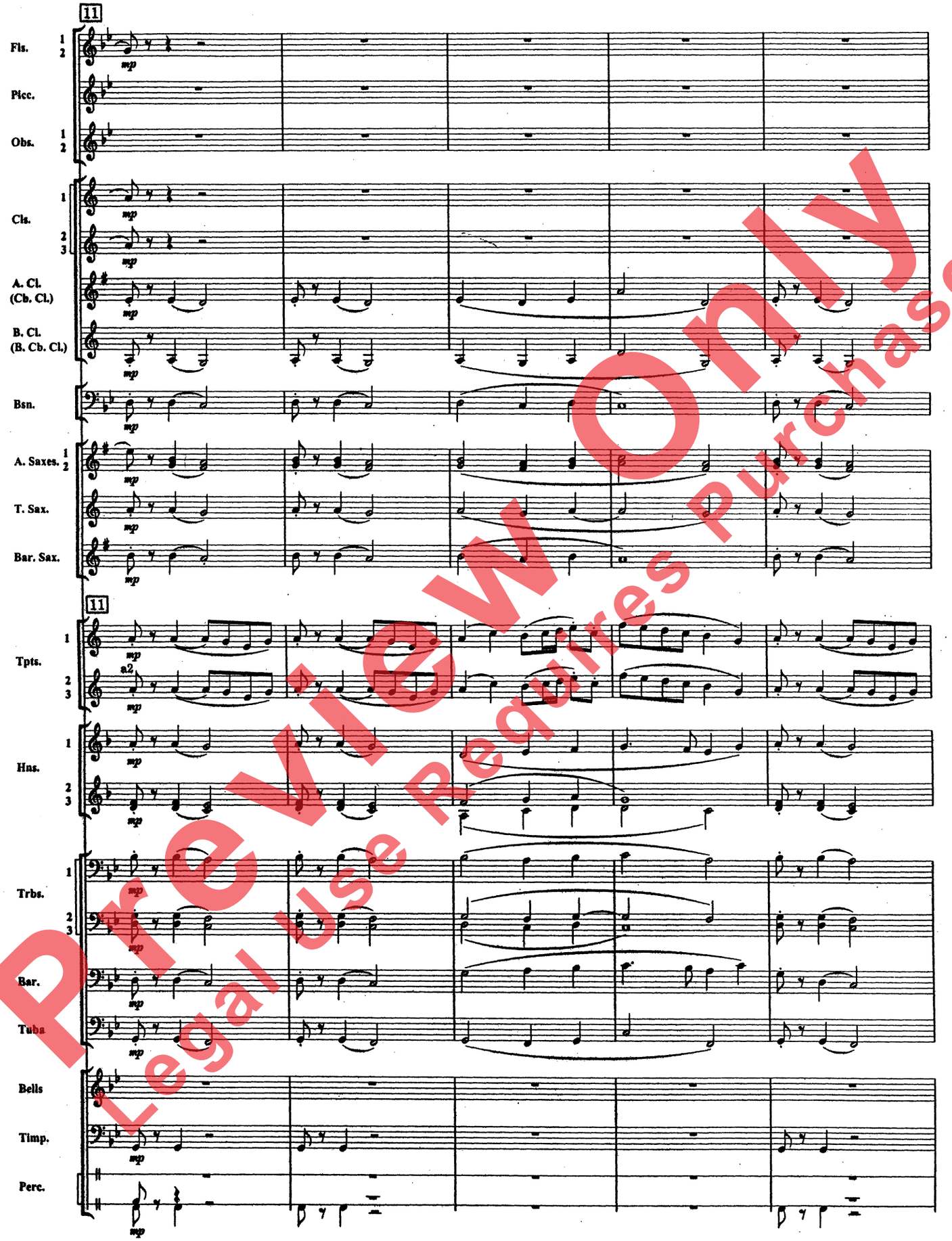

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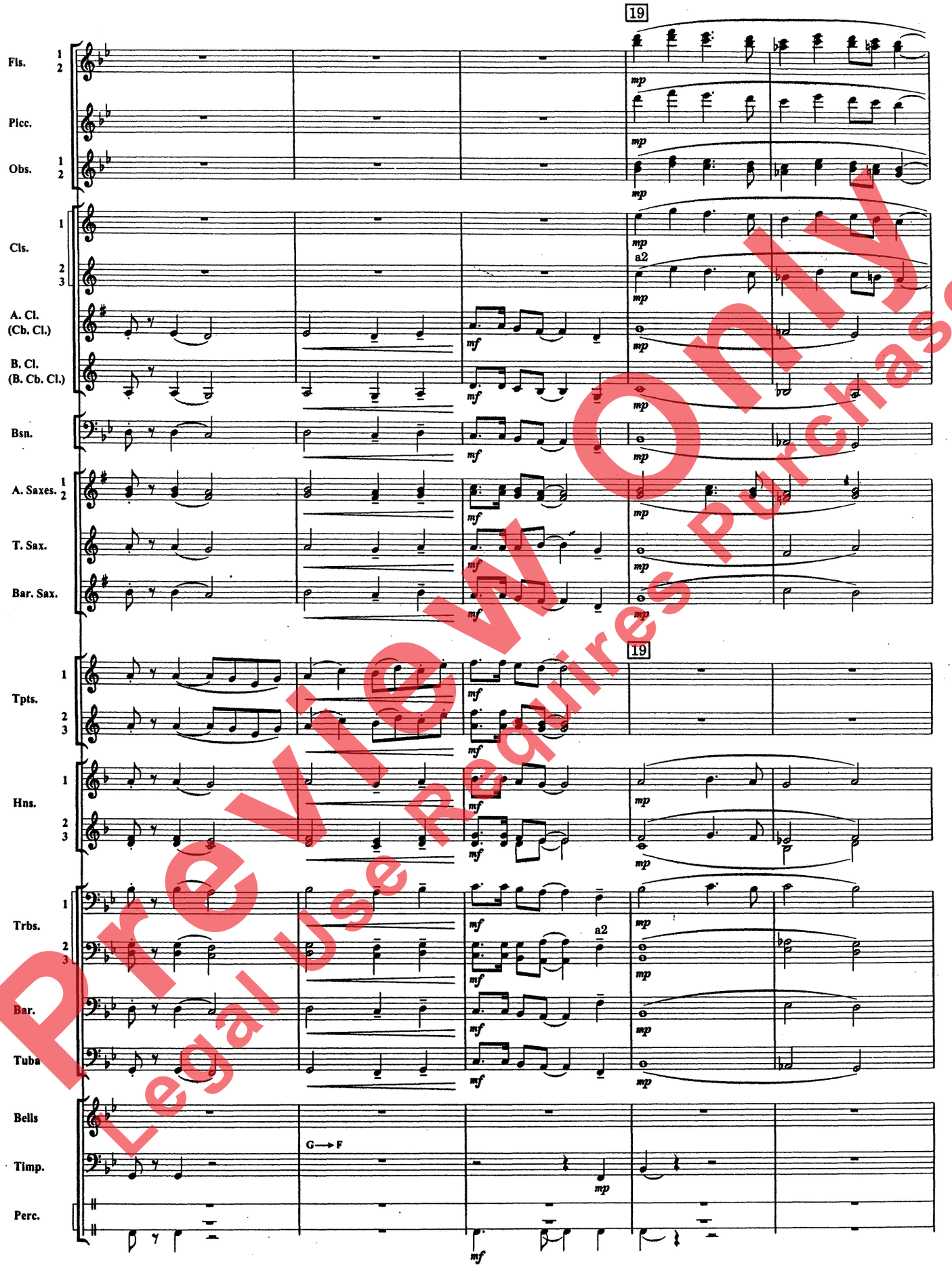

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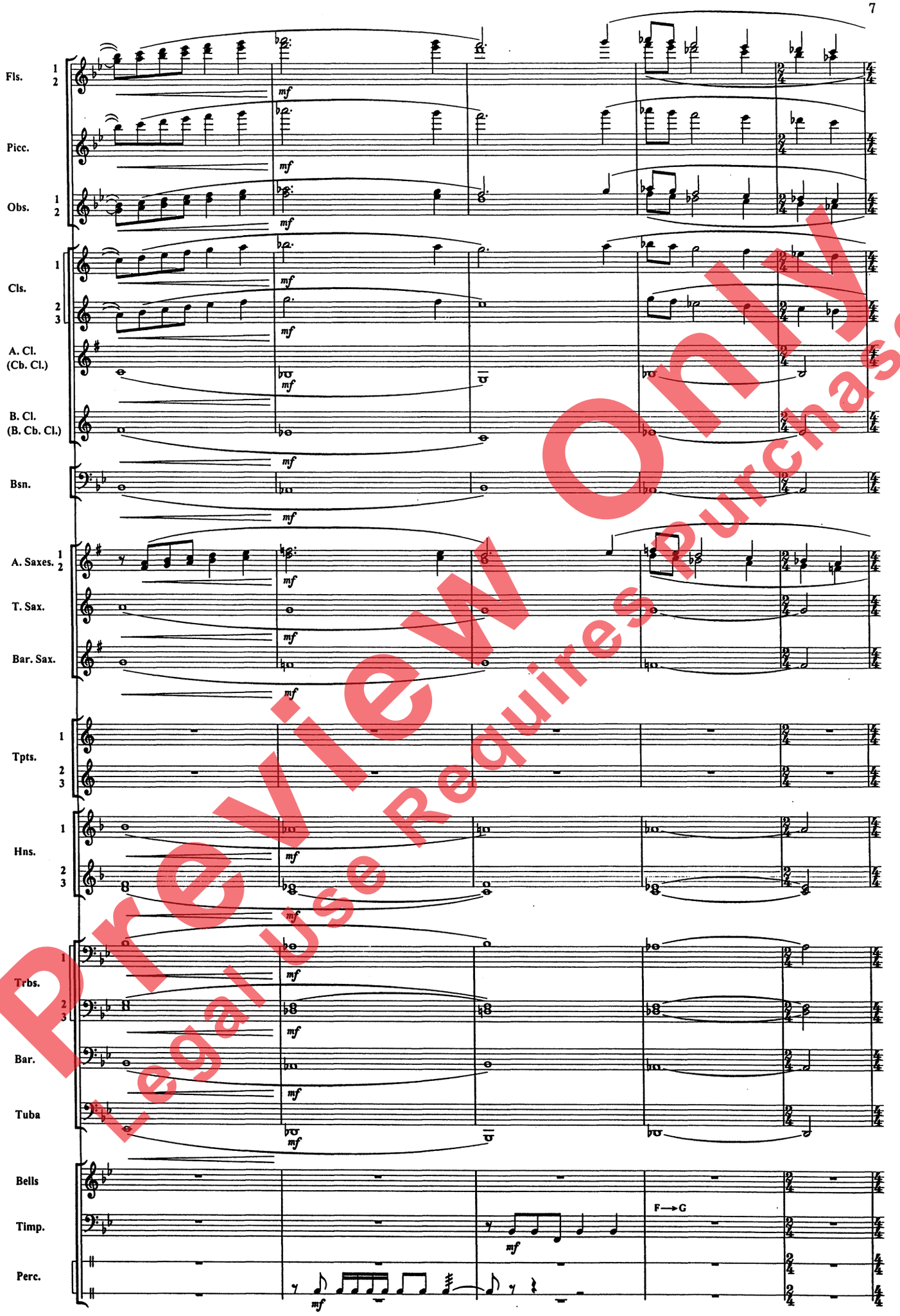

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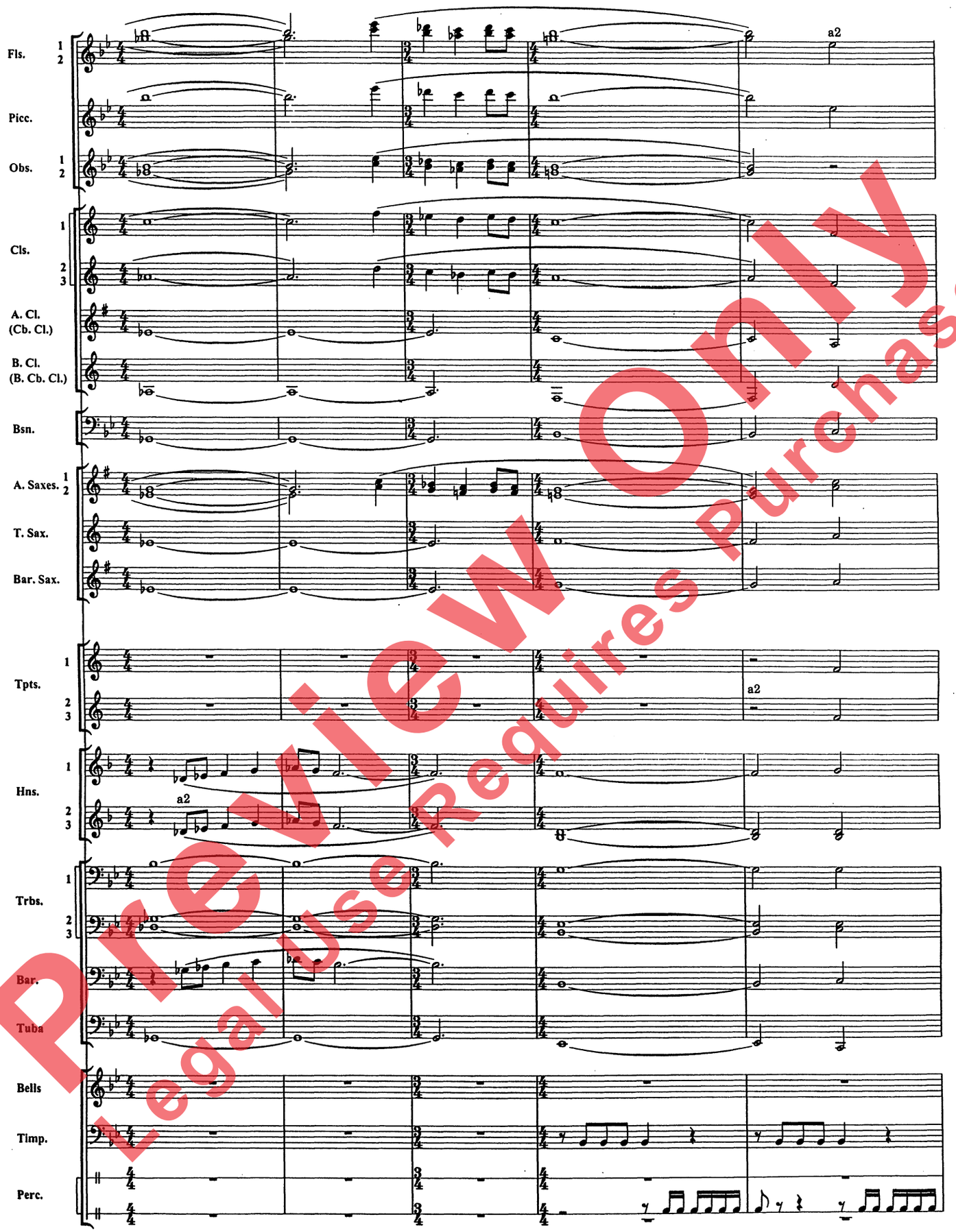

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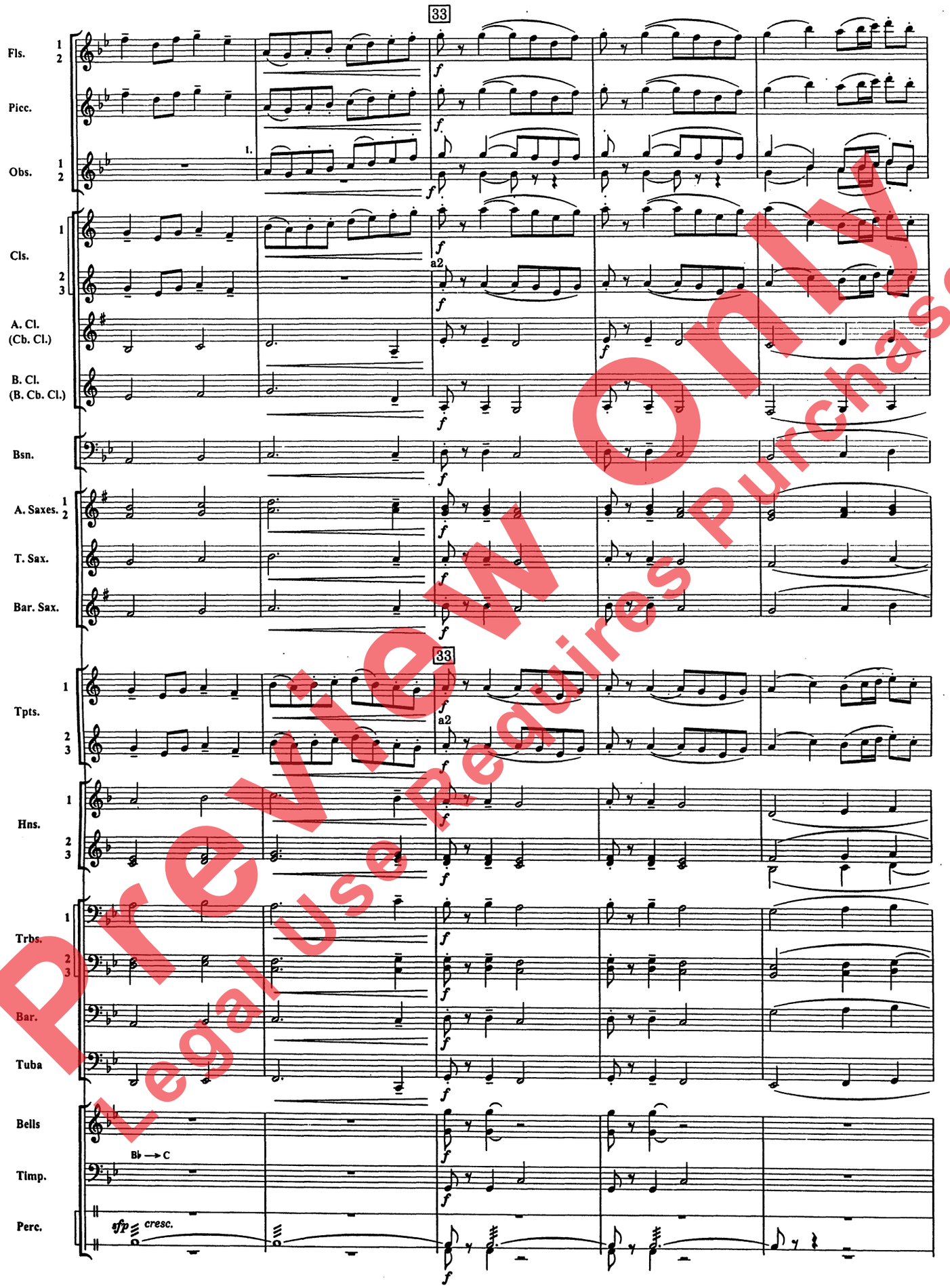

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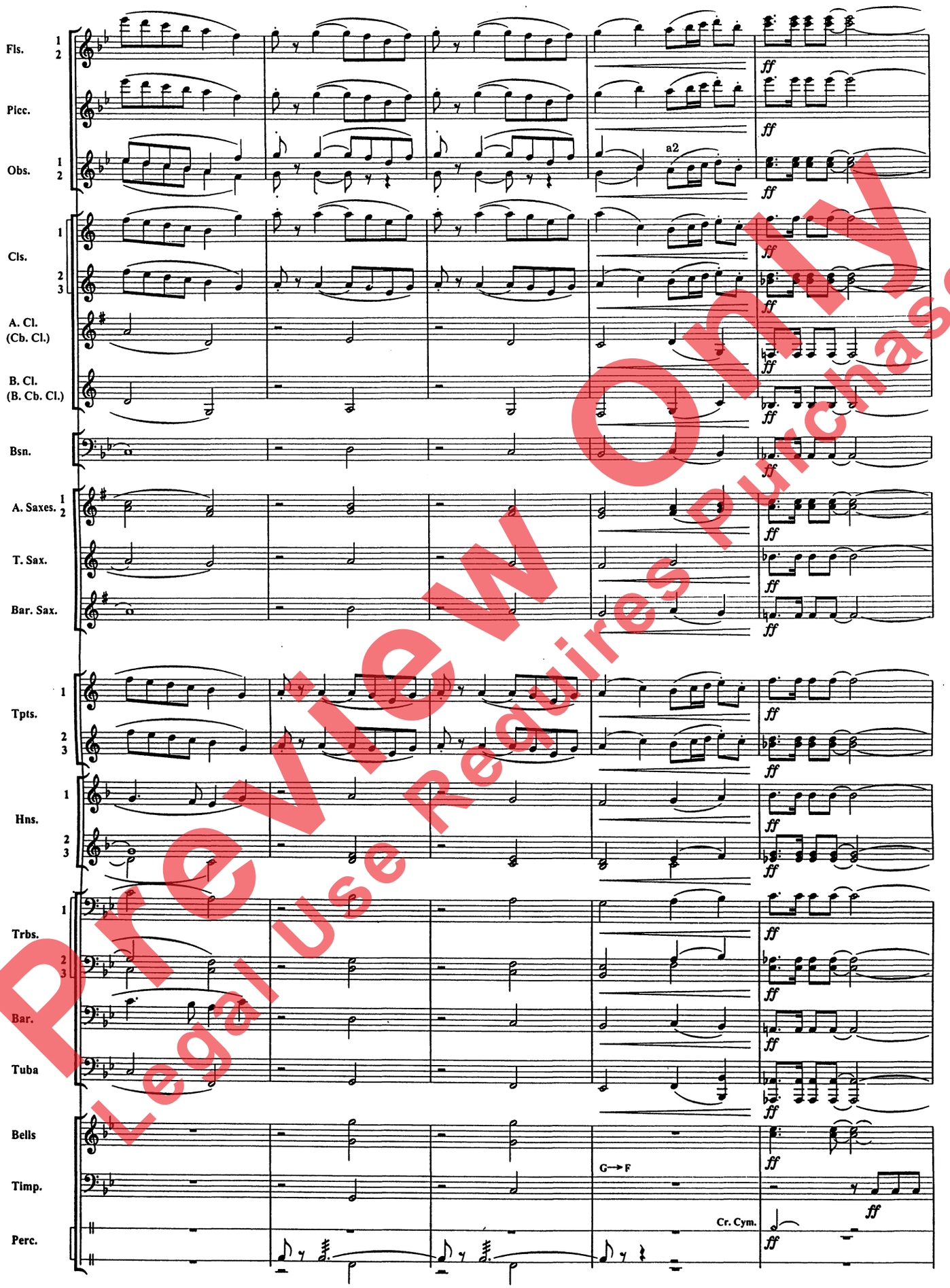

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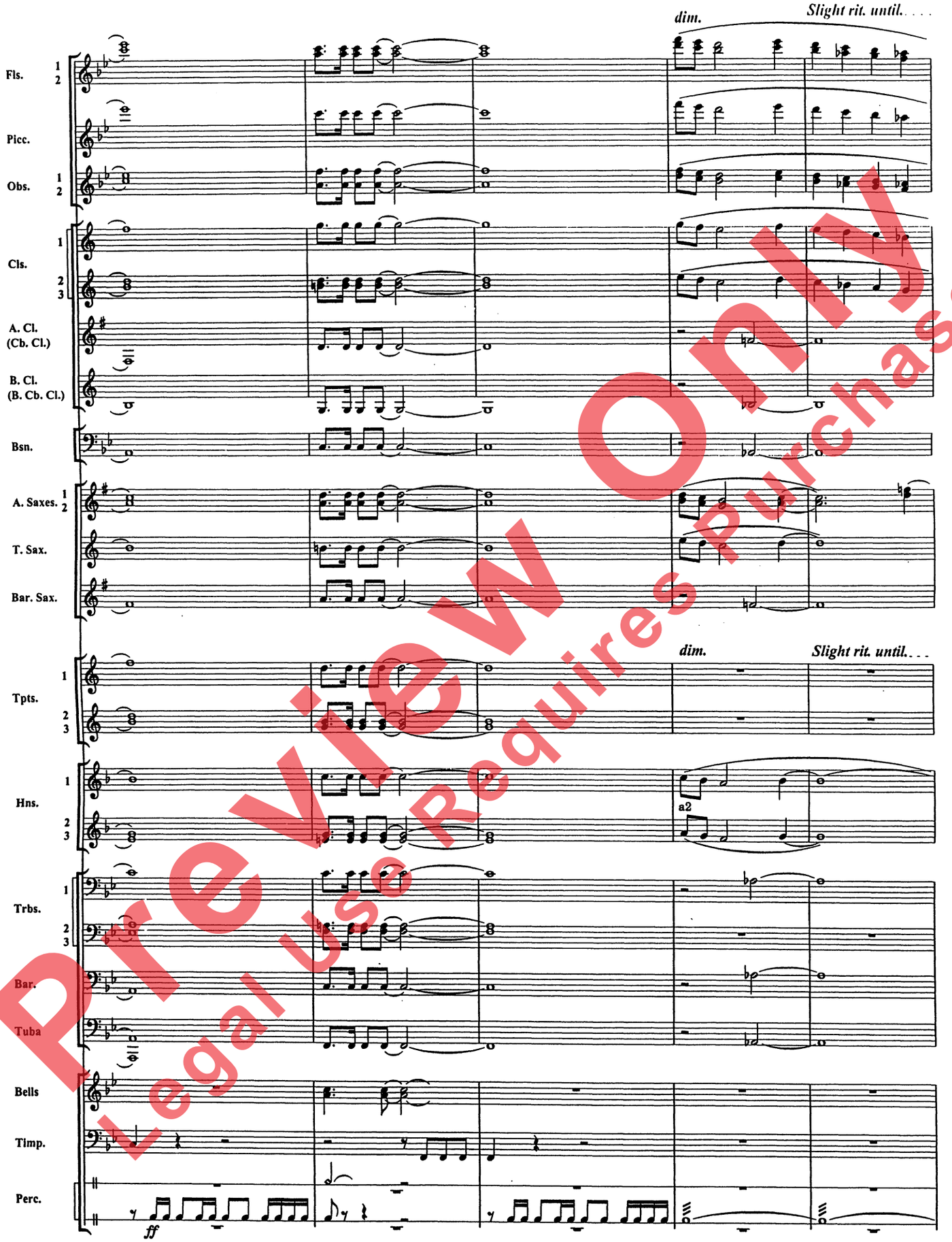

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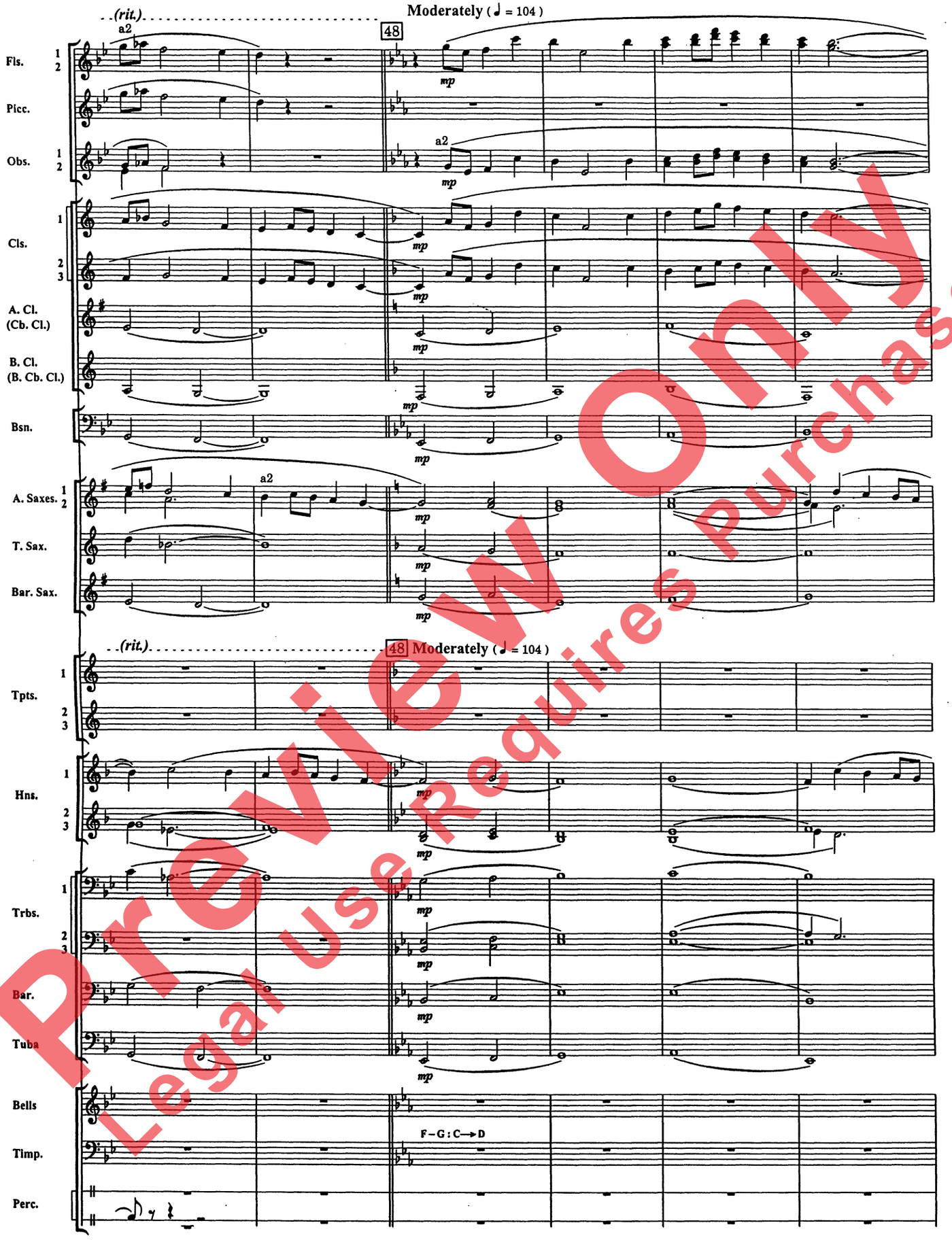

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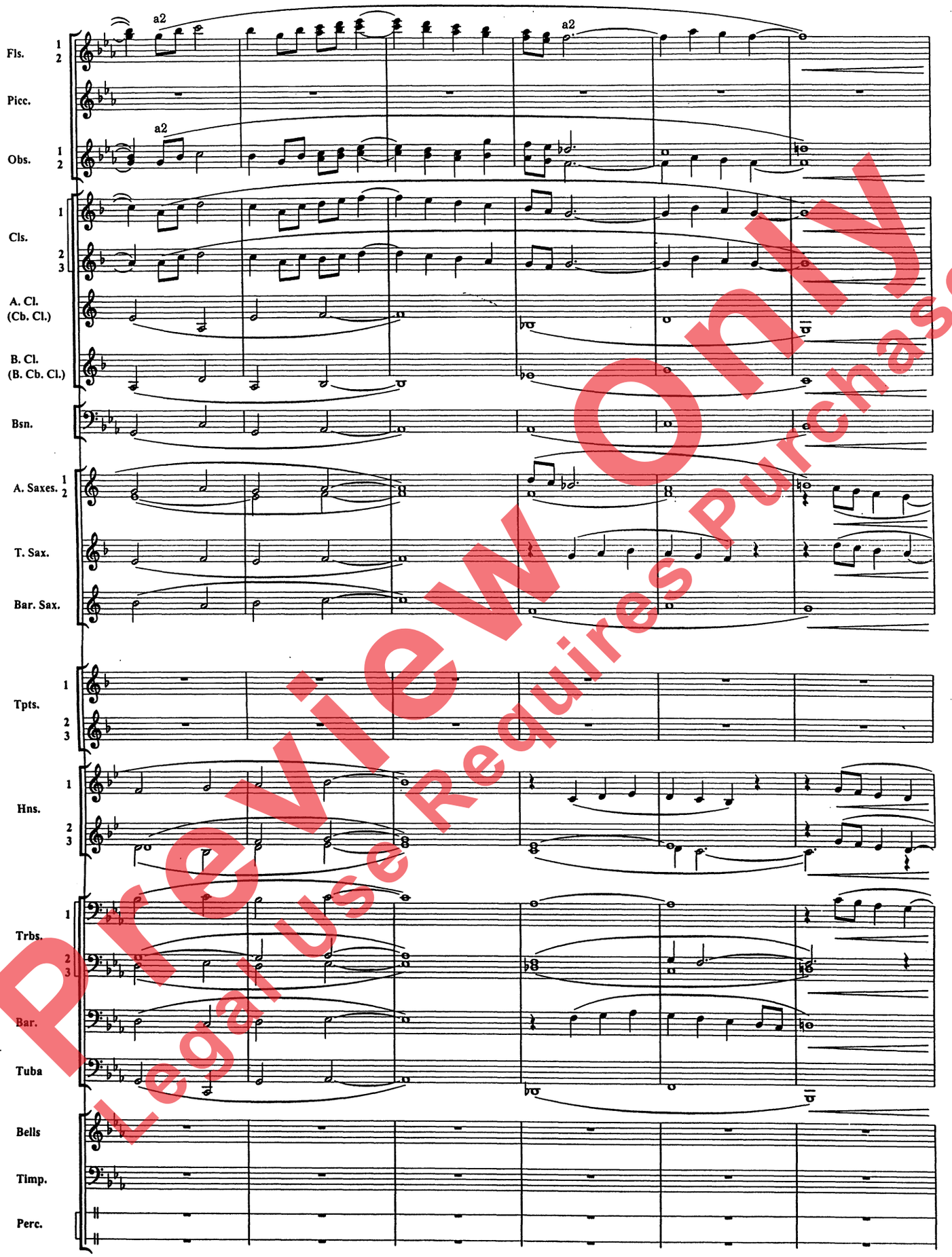

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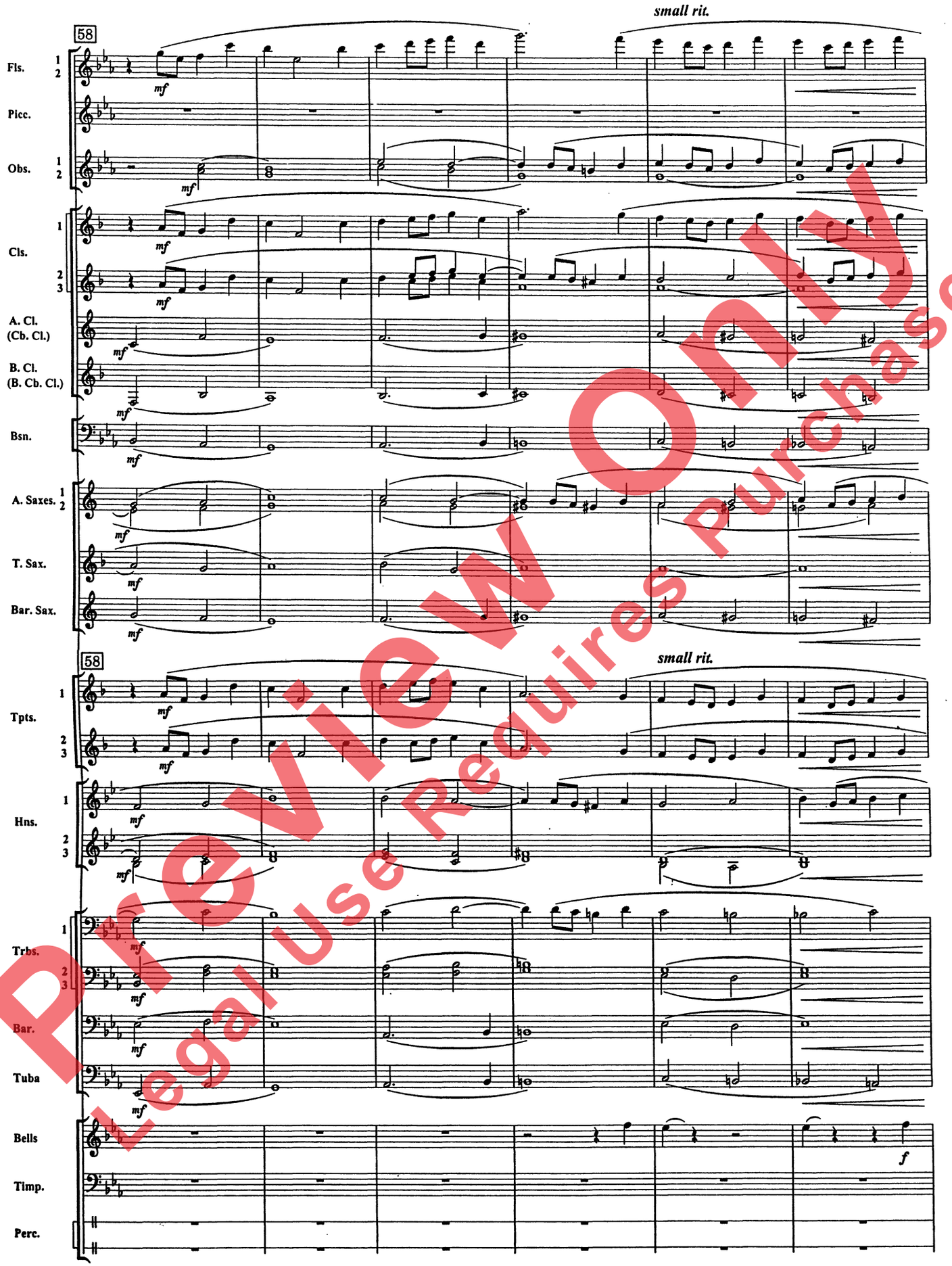

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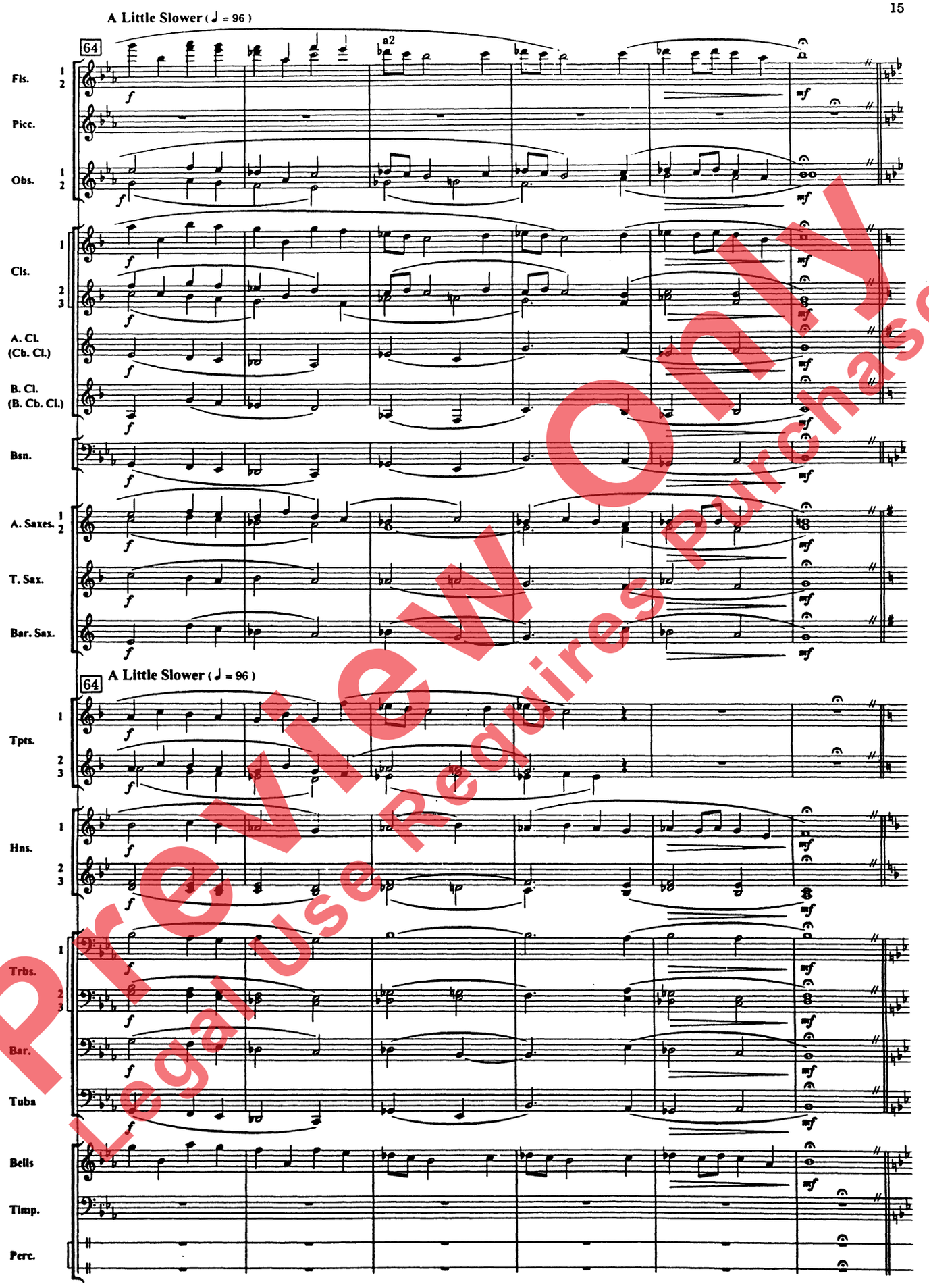

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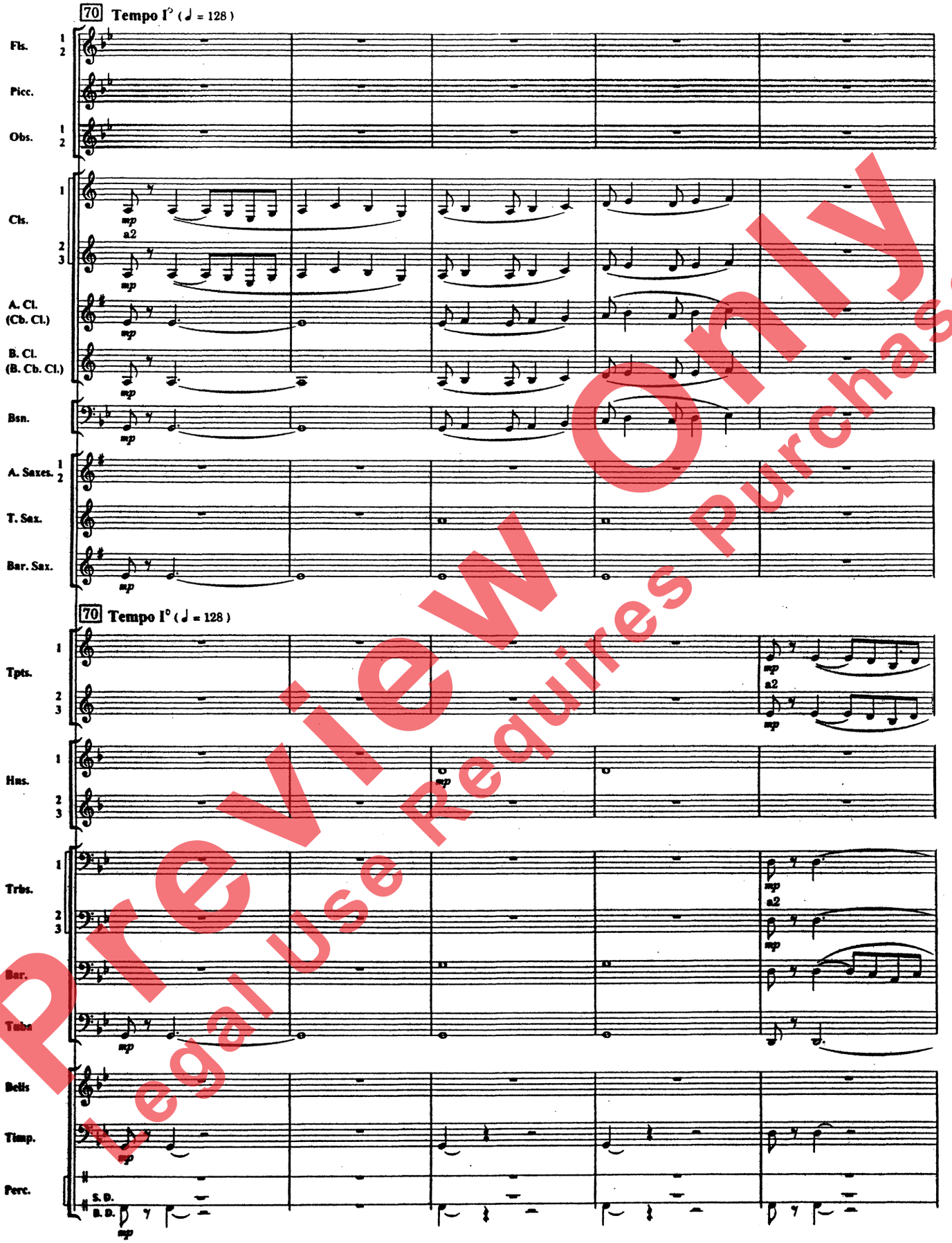

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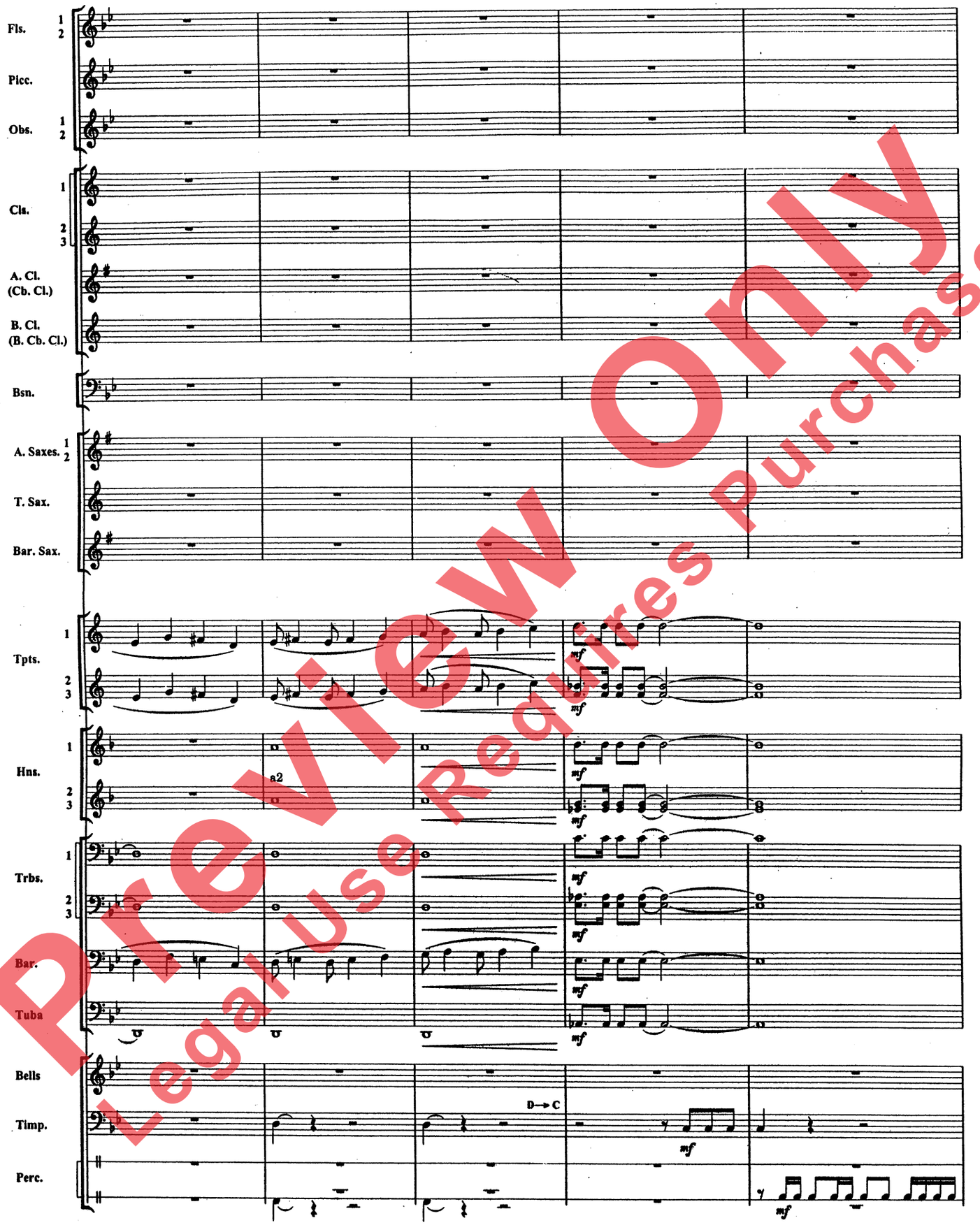

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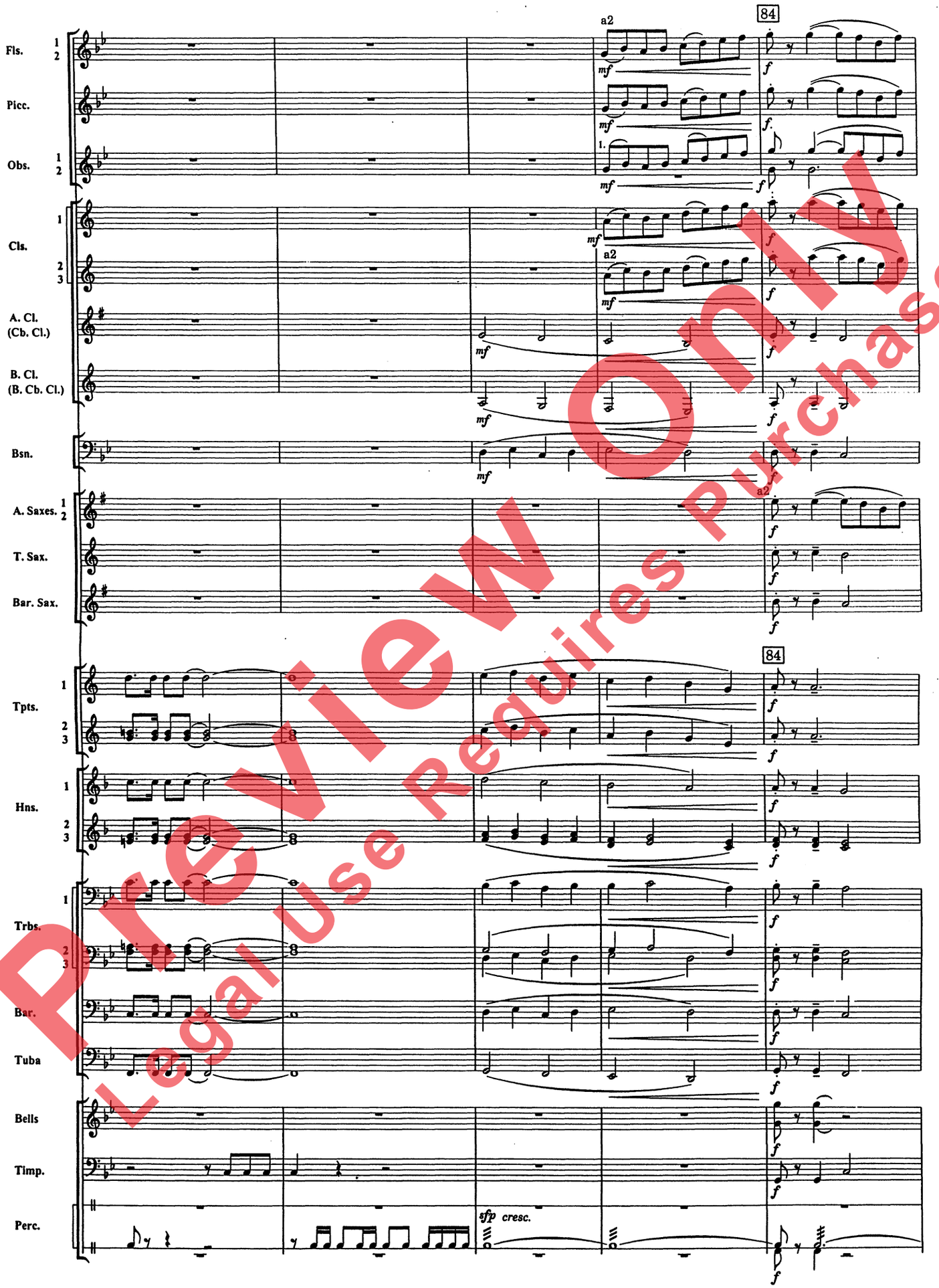

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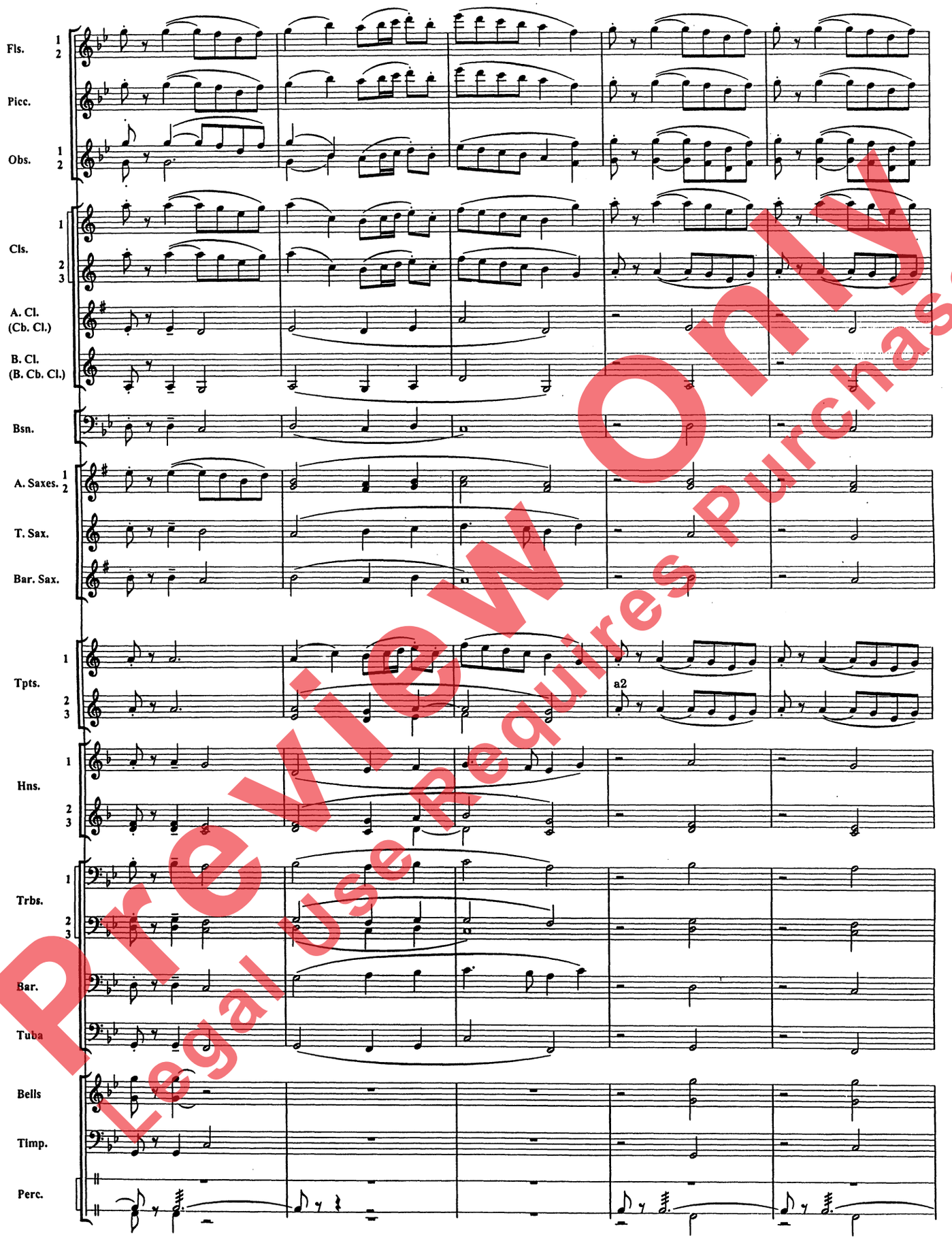

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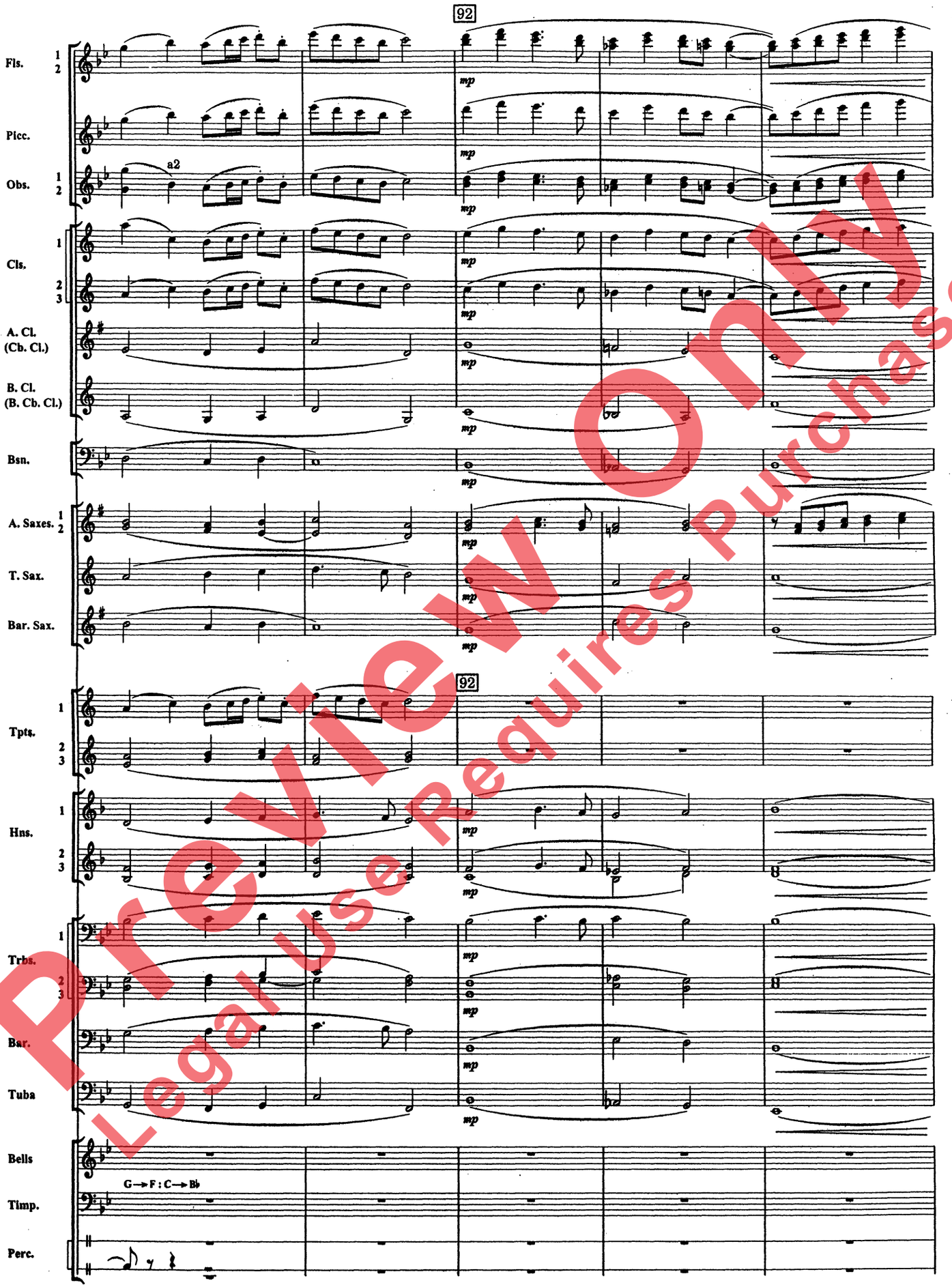

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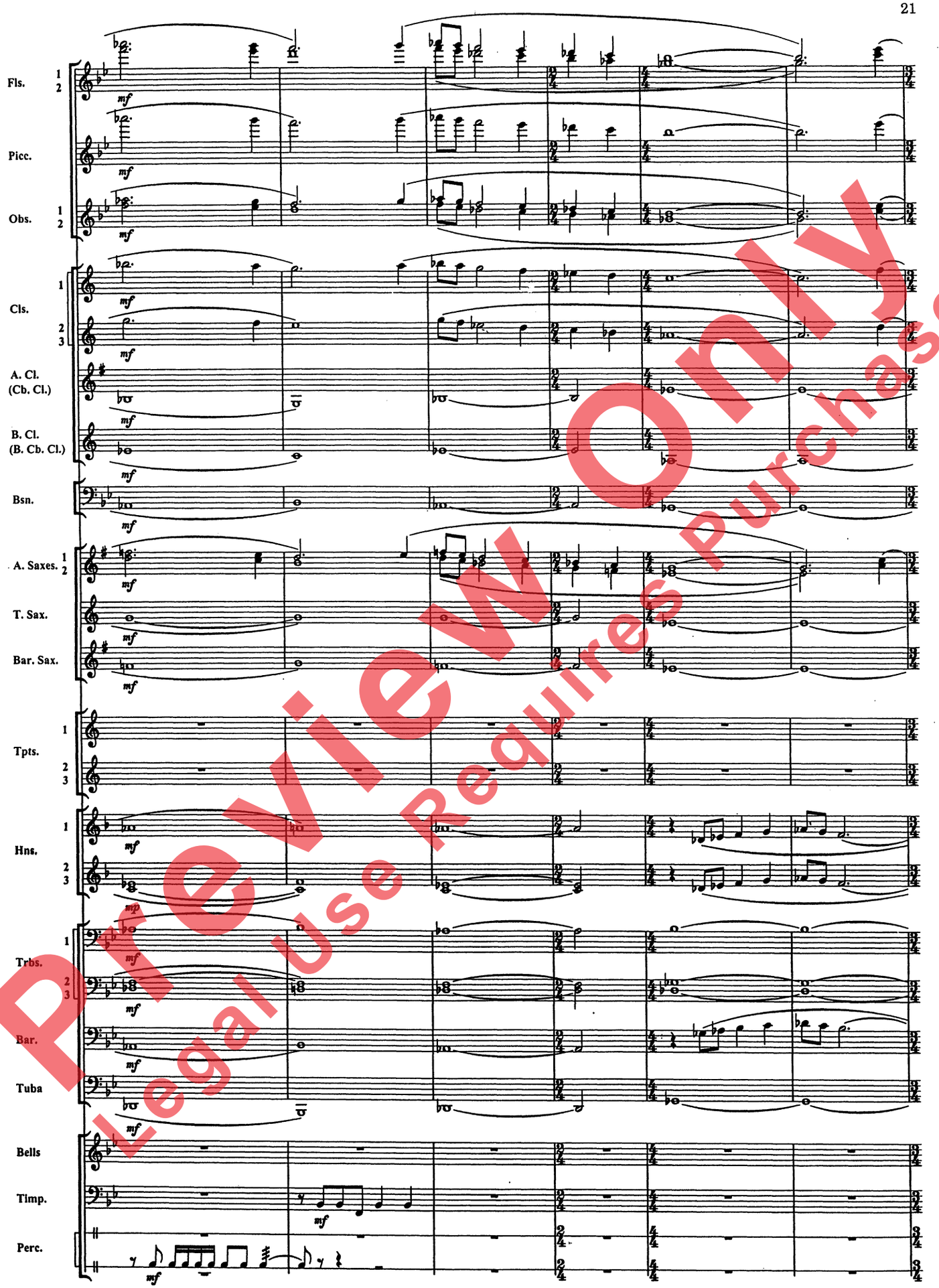

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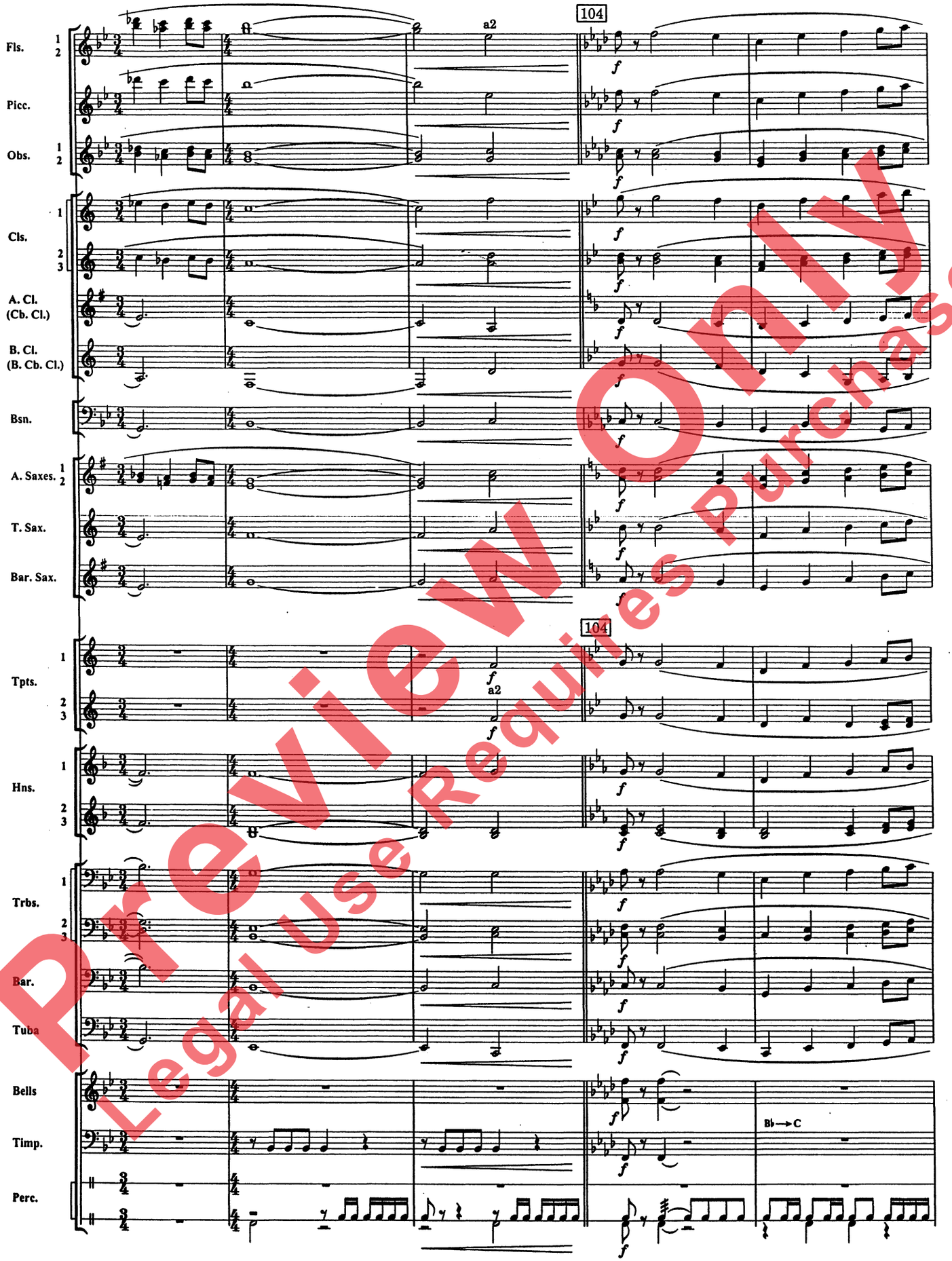

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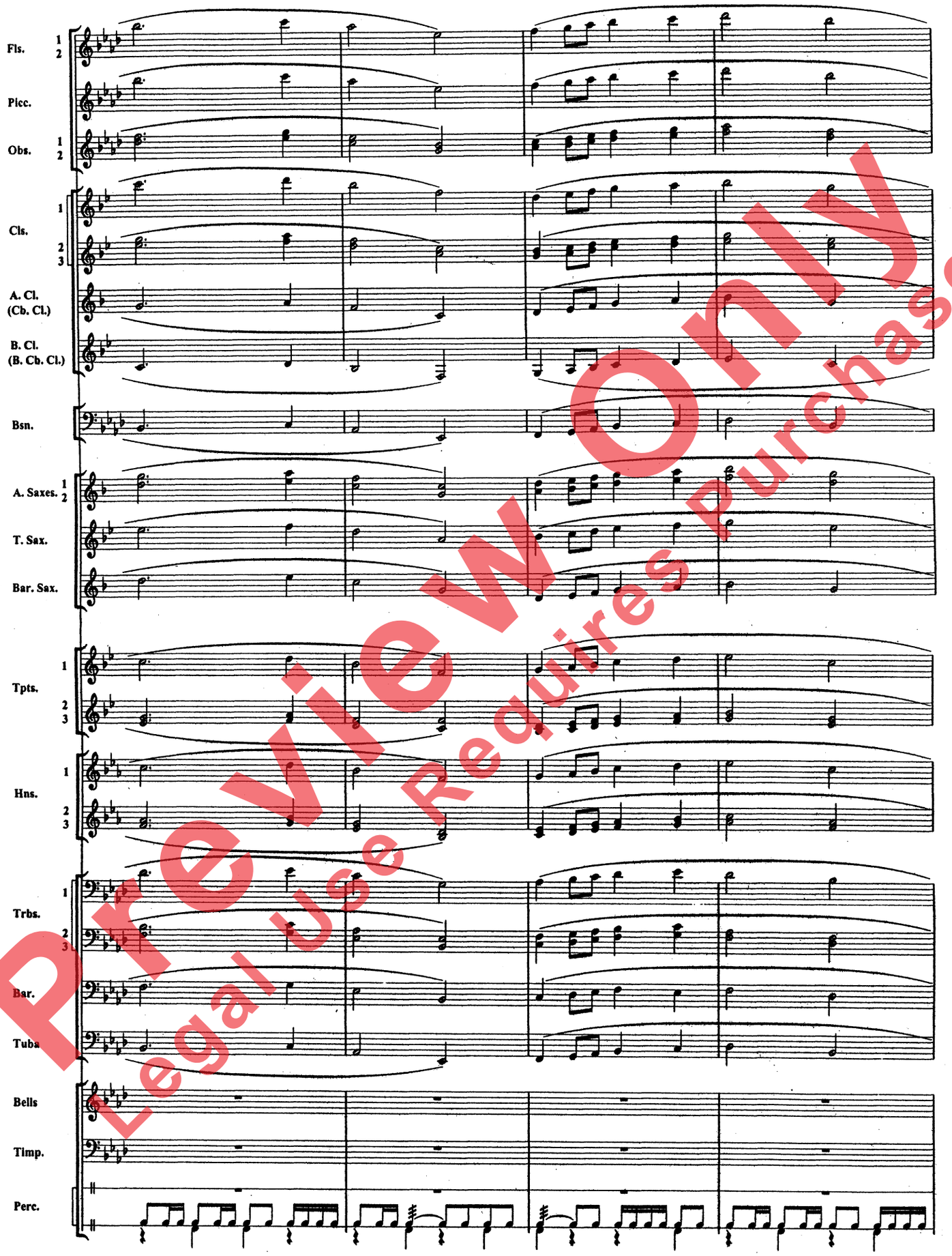

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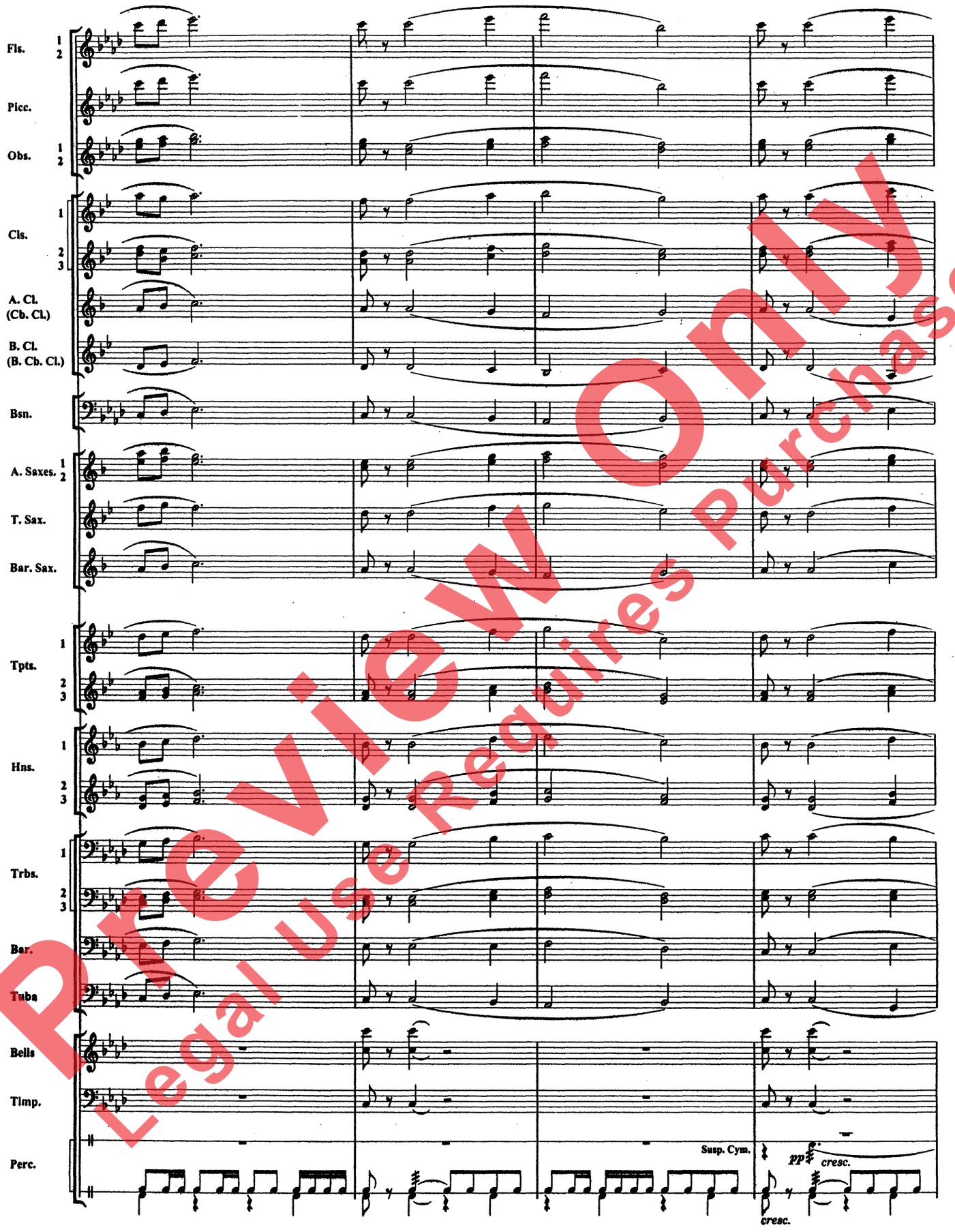

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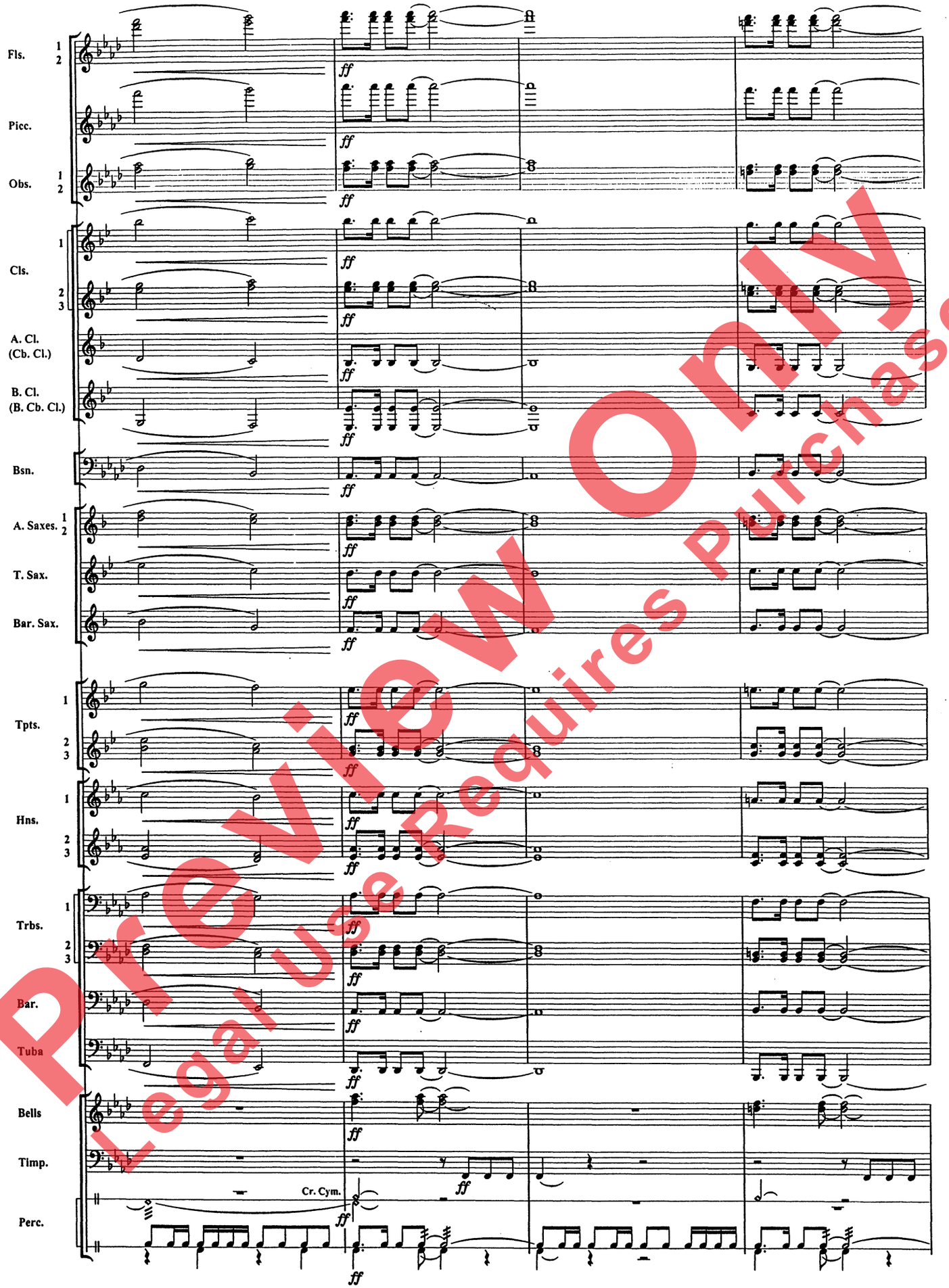

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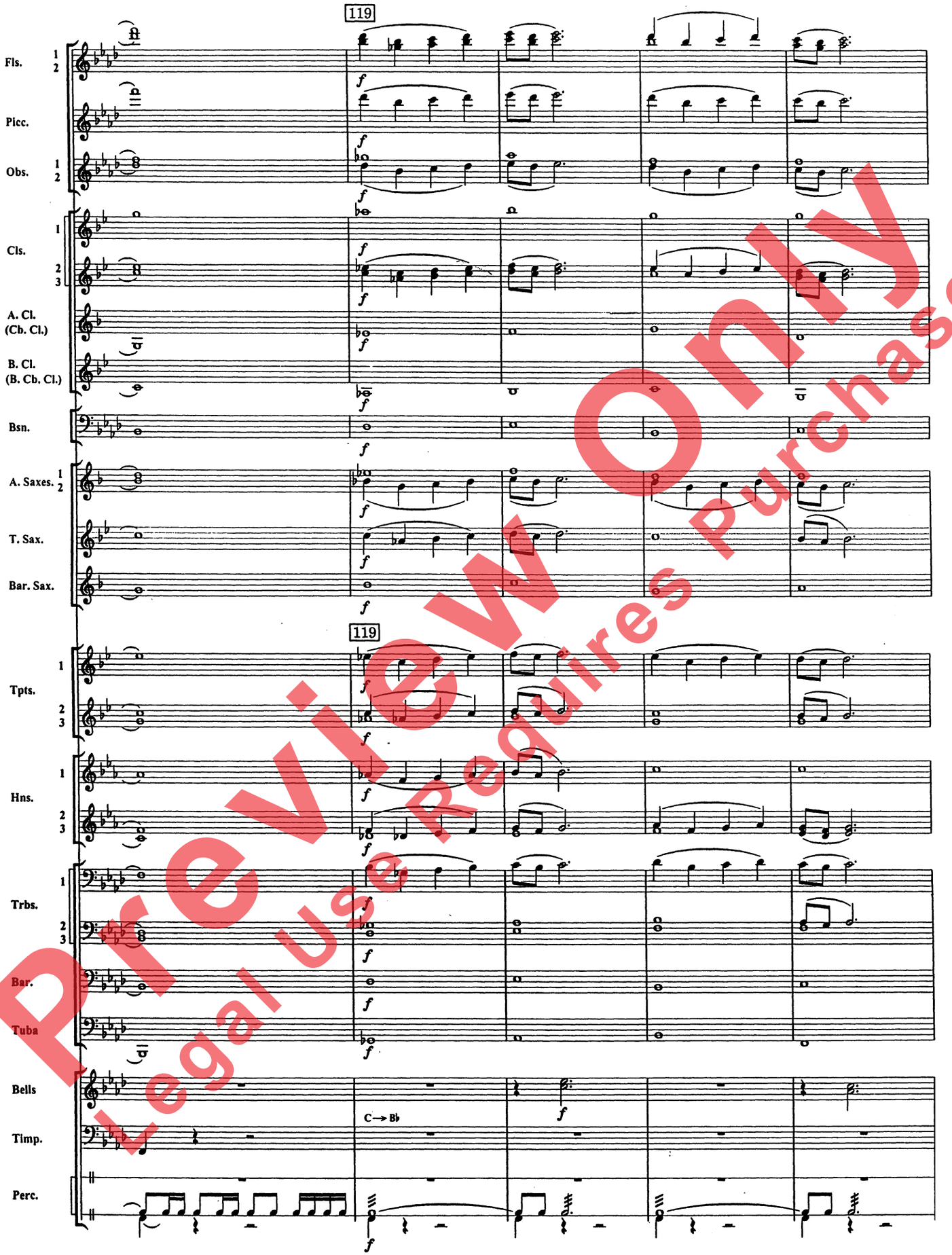

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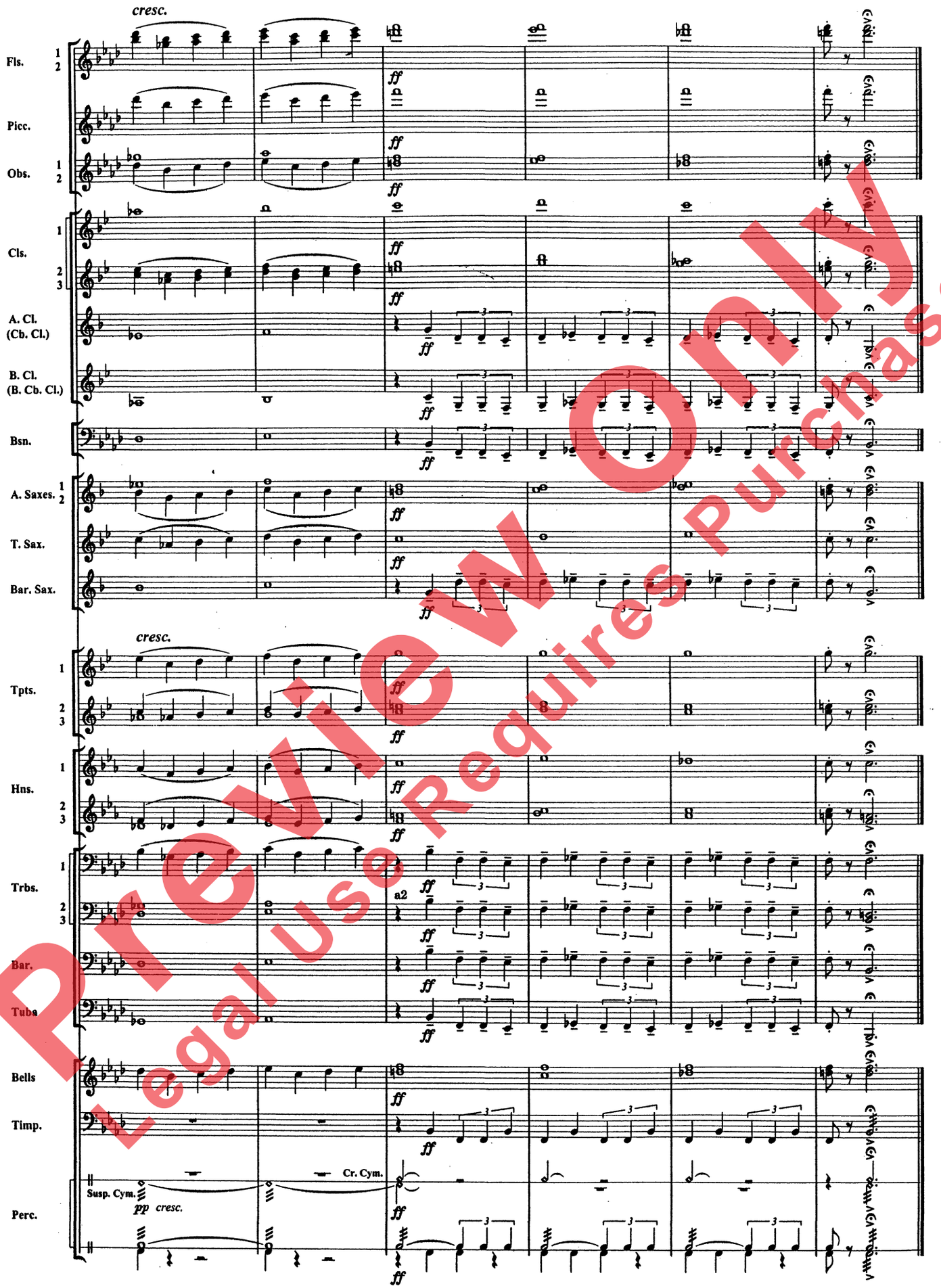

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