

FAMISHIUS FANTASTICUS

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI



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FAMISHIUS FANTASTICUS

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INSTRUMENTATION

Piccolo

Flute 1 & 2

Oboe

B \flat Clarinet 1 - 3

B \flat Bass Clarinet 1 & 2

B \flat Contrabass Clarinet

Bassoon 1 & 2

E \flat Alto Saxophone 1 & 2

B \flat Tenor Saxophone

E \flat Baritone Saxophone

B \flat Trumpets 1 - 3

F Horns 1 - 2

Trombone 1 - 3

Bass Trombone

Euphonium

Tuba

String Bass

Timpani, air horn

Percussion 1: xylophone, glockenspiel, wood blocks (high and low)

Percussion 2: triangle, vibraphone, tam-tam, Mahler hammer

Percussion 3: crash cymbal, flexatone

Percussion 4: snare drum, brake drum, stuff*

Percussion 5: bass drum, triangle, stuff*

*Percussionists 4 and 5 are asked to find various items to dump on the stage floor that “bounce, rattle, or crash.”

For example, one might use ping-pong balls, old car hub-caps, etc.

DURATION

4:00



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ABOUT FAMISHIUS FANTASTICUS

2012 marked the 100th birthday of the late and great *Looney Tunes* director, Chuck Jones. His work—and the work of his colleagues, Tex Avery, Bob Clampett, Friz Freleng, to name a few—has helped shape my personality for as far back as I can remember. When I was first asked to write a piece that “captured the energy of the students,” I couldn’t help but think that Wile E. Coyote was the man (or animal) for the job. The title, *Famishius Fantasticus*, is a direct allusion to the faux binomial (the scientific Latin name) of Wile E. Coyote, as shown in the opening freeze-frame of the 1956 *Looney Tunes* cartoon, *There They Go-Go-Go!* If this was *actually* Latin (and again, it is totally made up), one would probably pronounce it *fah-ME-see-oos fahn-tahs-TEE-coos*, which might roughly translate into something like, “Fantastically Famished” or “Fantastically Hungry.”

Many composers of the *Looney Tunes* era have defined the cartoon music genre, perhaps most notably Carl Stalling (with the help of Raymond Scott’s extensive Warner Brothers catalogue) and MGM’s Scott Bradley. *Famishius Fantasticus* is not an attempt to rewrite these masters, but rather to take the techniques that make these scores so exciting—colorful and period orchestration, extended performance techniques, exotic percussion and sound effects, constantly shifting musical textures—and draw my own composition for the wind band medium. Of course, without the animated accompaniment, the visual gags are best left to our imaginations.

Above all else, *Famishius Fantasticus* is intended to be a wild concert-closer, a “That’s *not* all, folks!” encore, an existential cat-and-mouse (or coyote-and-roadrunner) chase, and is dedicated to all my friends and colleagues who vehemently go after their dreams, who never give up, and who continue to try new things no matter how many crazy ideas might blow up in their faces.

Michael Markowski
November 25, 2012
Astoria, New York

WORLD PREMIERE

The Dakota High School Wind Ensemble, under the direction of Risa Hsu, premiered *Famishius Fantasticus* on December 12, 2012 in Macomb, Michigan.

ABOUT THE COMPOSER

MICHAEL MARKOWSKI (b. 1986) is fully qualified to watch movies and cartoons. Although he holds a B.A. in Film, his music is actively performed around the world. His work can also be heard in short films like *Conan: The Musical*, which aired in a bit on NBC’s *Late Night with Conan O’Brien*, in oddball techno/pop songs, one of which featured Canadian actor John Dunsworth from *Trailer Park Boys* fame, in the independent stage musical *From Gumm to Garland: Judy the Musical*, which starred Disney Legend Paige O’Hara, in short jingles, various muzak, and comedic songs for the Phoenix-based sketch comedy troupe, *Bully Mammoth*, and also in the sci-fi comedic web series, *Voyage Trekkers*. Markowski is a member of ASCAP and currently lives in Astoria, New York. For more information, recordings, and other helpful resources, please visit www.michaelmarkowski.com.

COMMISSIONED BY THE DAKOTA HIGH SCHOOL WIND ENSEMBLE
RISA HSU, DIRECTOR

Transposed Score

Commissioned by the Dakota High School Wind Ensemble; Risa Hsu, director

FAMISHIUS FANTASTICUS

FOR WIND ENSEMBLE

MICHAEL MARKOWSKI

REALLY FAST (♩ = 172) **2** À LA FANFARE (♩ = 132)

The score is arranged for a large ensemble. The woodwind section includes Piccolo, Flute 1 & 2, Oboe, B♭ Clarinet 1, 2, & 3, Bass Clarinet, B♭ Contrabass Clarinet, Bassoon 1 & 2, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpet 1, 2, & 3, Horn in F 1 & 2, Trombone 1, 2, 3, & 4, Euphonium, and Tuba. The string section includes String Bass and Timpani. The percussion section includes Percussion 1 (XYLOPHONE, hard plastic), Percussion 2 (TRIANGLE), Percussion 3 (CRASH CYMB.), Percussion 4 (SNARE DRUM), and Percussion 5 (BASS DRUM). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f*, *ff*, *fp*, and *mf*. A section marked '2' is titled 'À LA FANFARE' and is significantly slower than the preceding section.

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7 WILDLY PLAYFUL (♩ = 152)

10

8 9 10 11 12

Picc. *f*

Fl. 1/2 *f* a2

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1/2 *ff* div. a2

Alto Sax. 1/2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2/3 *ff*

Hn. 1/2 *ff* a2

Tbn. 1 *ff*

Tbn. 3 *ff*

Tbn. 4 *ff*

Euph. *ff*

Tba. *ff*

S. Bass *ff*

Timp.

Perc. 1 *f*

Perc. 2

Perc. 3 *f* *mf*

Perc. 4 *f* *mf*

Perc. 5 *mf*

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13 14 15 16 17

Picc. *mp* *mf*

Fl. 1/2 *mp* *sfz* *mf*

Ob. *mp* *sfz* *mf*

Cl. 1 *mp* *sfz* *mf*

Cl. 2 *mp* *sfz* *mf*

Cl. 3 *mp* *sfz* *mf*

B. Cl. *mp* *mf*

Cb. Cl. *mp* *f*

Bsn. 1/2 *div.* *mp* *a2* *f*

Alto Sax. 1/2 *mp* *a2* *mf* *sfz*

Ten. Sax. *mp* *mf* *sfz*

Bari. Sax. *mp* *mf* *sfz*

Tpt. 1 *mp* *mf*

Tpt. 2/3 *mp* *mf*

Hn. 1/2 *mp* *sfz* *mf*

Tbn. 1/2 *mp* *mf* *sfz*

Tbn. 3 *mp* *mf* *sfz*

Tbn. 4 *mp* *sfz*

Euph. *mf* *sfz*

Tba. *mf* *sfz*

S. Bass *mf*

Timp. *p*

Perc. 1 *mf* *Xylo.* *f*

Perc. 2 *VIBRAPHONE, motor on, hard yarn* *mf* *sfz*

Perc. 3

Perc. 4 *TRIANGLE* *p* *mf*

Perc. 5 *mf*

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19 20 21 22

Picc.

Fl. 1
2

Ob.

Cl. 1
Cl. 2
Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1
2

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Tpt. 1
Tpt. 2
3

Hn. 1
2

Tbn. 1
2

Tbn. 3
Tbn. 4

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3
ff

Perc. 4

Perc. 5
B.D.

Picc. *ff*
 Fl. 1 *p*
 Fl. 2 *p*
 Ob. *p*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 B. Cl. *p*
 Cb. Cl. *f*
 Bsn. 1 *p*
 Bsn. 2 *f*
 Alto Sax. 1 *p*
 Alto Sax. 2 *f*
 Ten. Sax. *p*
 Bari. Sax. *f*
 Tpt. 1 *p*
 Tpt. 2 *f*
 Hn. 1 *p*
 Hn. 2 *f*
 Tbn. 1 *p*
 Tbn. 3 *f*
 Tbn. 4 *p*
 Euph. *f*
 Tba. *p*
 S. Bass *f*
 Timp. *p*
 Perc. 1 *f* W.B.
 Perc. 2 *p*
 Perc. 3 *p*
 Perc. 4 *f* +BRAKE DRUM (top)
 Perc. 5 *p*

42 43 44 45 46 47

Picc. *f*

Fl. 1/2 *f* a2

Ob. *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *ff*

Cl. 3 *mf* *ff*

B. Cl. *f*

Cb. Cl. *f*

Bsn. 1/2 *f*

Alto Sax. 1/2 *mf* *mp* *f*

Ten. Sax. *mf* *mp* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *ff*

Tpt. 2/3 *ff*

Hn. 1/2 *f* a2 *fff*

Tbn. 1/2 *p* *f*

Tbn. 3 *p* *f*

Tbn. 4 *f*

Euph. *f*

Tba. *f*

S. Bass *f*

Timp.

Perc. 1 *mf* W.B.

Perc. 2

Perc. 3

Perc. 4

Perc. 5

54 55 56 **57** 58 59 60

Picc. *mf*

Fl. 1 *ff*

Fl. 2 *mf*

Ob.

Cl. 1 *f sp sim.*

Cl. 2 *f sp sim.*

Cl. 3 *f sp sim.*

B. Cl.

Cb. Cl.

Bsn. 1/2 *mp sim.*

Alto Sax. 1/2 *fp f mf P A. Sax 1 sim.*

Ten. Sax.

Bari. Sax.

Tpt. 1 *p f*

Tpt. 2/3 *p f*

Hn. 1/2

Tbn. 1/2 *p mf p f*

Tbn. 3 *p mf*

Tbn. 4

Euph.

Tba. *lightly - one player p pizz. sim.*

S. Bass *mf*

Timp.

Perc. 1 *mf Glock.*

Perc. 2 *ff 2ed. mf*

Perc. 3 *p*

Perc. 4 *pp mf pp*

Perc. 5 *pp*

67 68 70 71 72

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *sim.*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Alto Sax. 1 *ff*

Alto Sax. 2 *p* *mf* *p* *mf*

Ten. Sax. *ff*

Ten. Sax. *p* *mf* *p* *mf*

Bari. Sax. *p* *mf* *p* *mf*

Tpt. 1 *tutti*

Tpt. 2 *a2 cup mute* *f* *mute out*

Tpt. 3 *mf* *f*

Hr. 1 *ff*

Hr. 2 *mf* *a2*

Tbn. 1 *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf*

Tbn. 3 *p* *mf* *p* *mf*

Tbn. 4 *p* *mf* *p* *mf*

Euph. *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf*

S. Bass *arco*

Timp. *mf* *cresc.*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Perc. 4 *mf* *cresc.*

Perc. 5 *mf* *mf*

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73 74 75 76 77 78

Picc. *mf* *ff* *ff*

Fl. 1/2 *mf* *ff* *ff* a2

Ob. *mf* *ff* *ff*

Cl. 1 *mf* *ff* *ff*

Cl. 2 *mf* *ff* *ff*

Cl. 3 *mf* *ff* *ff*

B. Cl. *mf* *ff* *ff*

Cb. Cl. *mf* *ff* *ff*

Bsn. 1/2 *mf* *ff* *ff*

Alto Sax. 1/2 *mf* *ff* *ff* a2

Ten. Sax. *mf* *ff* *ff*

Bari. Sax. *mf* *ff* *ff*

Tpt. 1 *mf* *ff* *ff* *marcato* *f*

Tpt. 2/3 *mf* *ff* *ff* *marcato* *f*

Hr. 1/2 *mf* *ff* *f*

Tbn. 1 *mf* *ff* *ff* *marcato* *f*

Tbn. 3 *mf* *ff* *ff* *marcato* *f*

Tbn. 4 *mf* *ff* *ff* *marcato* *f*

Euph. *mf* *ff* *f*

Tba. *mf* *ff* *ff* *f*

S. Bass *mf* *ff* *ff* *pizz.* *f*

Timp. *mf* *ff* *ff* *fp*

Perc. 1 *f* *f* *f*

Perc. 2 *f* *f* *f* Tri.

Perc. 3 *f* *f* *f*

Perc. 4 *f* *f* *f*

Perc. 5 *f* *f* *f*

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87 88 89 90 91 92

Picc. *f*

Fl. 1/2 *f*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

Cb. Cl.

Bsn. 1/2

Alto Sax. 1/2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf* straight mute

Tpt. 2/3 *mf* straight mute

Hr. 1/2 *sfz*

Tbn. 1/2 *mf* straight mute *sfz* *p*

Tbn. 3 *mf* straight mute *sfz* *p*

Tbn. 4 *mf* straight mute *sfz* *p*

Euph. *mp*

Tba.

S. Bass

Timp.

Perc. 1 *mf*

Perc. 2 *f* *mf* *d.s. +*

Perc. 3

Perc. 4 *f* *r.s.* *r.s.* *r.s.* *r.s.*

Perc. 5

93 94 95 96 97 99

Picc. *ff* *mf* Picc. *b*

Fl. 1 2 *ff* *mf*

Ob. *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Cl. 3 *ff* *mf*

B. Cl. *ff* *mf*

Cb. Cl. *ff* *mf*

Bsn. 1 2 *ff* *f* *mp* stagger

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

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

Tpt. 1 *f* to cup mute

Tpt. 2 3 *f* to cup mute

Hn. 1 2 *f* *a2 marcato* *ff* 3

Tbn. 1 2 *f* mute out

Tbn. 3 *f* mute out

Tbn. 4 *ff* mute out

Euph. *ff tutti*

Tba. *ff*

S. Bass *ff* arco *f* *pp* *f* *mp*

Timp. *ff* *mf*

Perc. 1 W.B. *ff* *f* Glock.

Perc. 2 *f* *f*

Perc. 3 Cymb. (choke) *f* *f*

Perc. 4 *f* *p* *f*

Perc. 5 *f* *p* *f*

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100 101 102 103 104 105 106

Picc. *f* *tr* *tr* *tr* *tr* *tr* *tr*

Fl. 1 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Fl. 2 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Ob. *f* *tr* *tr* *tr* *tr* *tr* *tr*

Cl. 1 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Cl. 2 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Cl. 3 *f* *tr* *tr* *tr* *tr* *tr* *tr*

B. Cl. *f* *tr* *tr* *tr* *tr* *tr* *tr*

Cb. Cl. *f* *tr* *tr* *tr* *tr* *tr* *tr*

Bsn. 1 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Bsn. 2 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Alto Sax. 1 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Alto Sax. 2 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Ten. Sax. *f* *tr* *tr* *tr* *tr* *tr* *tr*

Bari. Sax. *f* *tr* *tr* *tr* *tr* *tr* *tr*

Tpt. 1 *cup mute* *ff* *tr* *tr* *tr* *tr* *tr*

Tpt. 2 *cup mute* *ff* *tr* *tr* *tr* *tr* *tr*

Tpt. 3 *cup mute* *ff* *tr* *tr* *tr* *tr* *tr*

Hn. 1 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Hn. 2 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Tbn. 1 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Tbn. 2 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Tbn. 3 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Tbn. 4 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Euph. *f* *tr* *tr* *tr* *tr* *tr* *tr*

Tba. *f* *tr* *tr* *tr* *tr* *tr* *tr*

S. Bass *f* *tr* *tr* *tr* *tr* *tr* *tr*

Timp. *f* *tr* *tr* *tr* *tr* *tr* *tr*

Perc. 1 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Perc. 2 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Perc. 3 *f* *tr* *tr* *tr* *tr* *tr* *tr*

Perc. 4 *mf* *tr* *tr* *tr* *tr* *tr* *tr*

Perc. 5 *fp cresc.* *tr* *tr* *tr* *tr* *tr* *tr*

(Glock.) *f* *tr* *tr* *tr* *tr* *tr* *tr*

107 109 110 111

Picc. *a2*

Fl. 1/2 *a2*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl.

Cb. Cl.

Bsn. 1/2 *f*

Alto Sax. 1/2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2/3 *ff*

Hr. 1/2 *ff* *cuiere*

Tbn. 1/2 *ff* *a2*

Tbn. 3 *ff*

Tbn. 4 *ff*

Euph. *ff*

Tba. *ff*

S. Bass *ff*

Timp.

Perc. 1 Xylo.

Perc. 2

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5 *mf*

mute out

mute out

118 119 120 121 122 123 124

Picc. *f* *ff* *ff*

Fl. 1, 2 *ff* *ff*

Ob. *ffz* *ff*

Cl. 1 *ffz* *mf cresc.* *ff*

Cl. 2 *ffz* *mf cresc.* *ff*

Cl. 3 *ffz* *mf cresc.* *ff*

B. Cl. *mf* *mf cresc.* *ff*

Cb. Cl. *ffz* *ff*

Bsn. 1, 2 *div. mf* *ffz* *a2 mf cresc.* *div. ff* *a2 <ff>*

Alto Sax. 1, 2 *ffz* *mf cresc.* *ff*

Ten. Sax. *ffz* *mf cresc.* *ff*

Bari. Sax. *mf* *ffz* *mf cresc.* *ff* *<ff>*

Tpt. 1 *ffz* *lip down* *mf cresc.* *ff*

Tpt. 2, 3 *ffz* *lip down* *mf cresc.* *ff*

Hn. 1, 2 *ffz* *mf cresc.* *ff*

Tbn. 1, 2 *ffz* *mf cresc.* *ff*

Tbn. 3 *ffz* *mf cresc.* *ff*

Tbn. 4 *mf* *ffz* *mf cresc.* *ff* *<ff>*

Euph. *mf* *ffz* *mf cresc.* *ff* *<ff>*

Tba. *mf* *ffz* *mf cresc.* *ff* *<ff>*

S. Bass *ffz* *mf cresc.* *ff* *<ff>*

Timp. *mf* *mf* *fff*

Perc. 1 *ff*

Perc. 2 TAM TAM *Lr.* *ff*

Perc. 3 *ff*

Perc. 4 *mp* *ffz* *p* *f*

Perc. 5 *ff*

139

137 138 140 141

Picc. *f*

Fl. 1/2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *f*

Bsn. 1/2 *f* div.

Alto Sax. 1/2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *fff*

Tpt. 2 *fff*

Hn. 1/2 *fff*

Tbn. 1/2 *fff* *f*

Tbn. 3 *fff* *f*

Tbn. 4 *f*

Euph. *f*

Tba. *f*

S. Bass *f*

Timp. *f*

Perc. 1 Xylo. *f*

Perc. 2

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff*

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142 143 144 145 146 147

Picc. *mf*

Fl. 1 2

Ob.

Cl. 1 2 3

B. Cl.

Cb. Cl. *ff* *fp* *ff*

Bsn. 1 2 *ff* *fp* *ff* *div.* *a2*

Alto Sax. 1 2 *ff* *fp* *ff*

Ten. Sax. *ff* *fp* *ff*

Bari. Sax. *ff* *fp* *ff*

Tpt. 1 2 3 *a2* *fp* *ff*

Hn. 1 2 *fp* *ff*

Tbn. 1 2 3 4 *a2* *fp* *ff*

Euph. *fp* *ff*

Tba. *fp* *ff*

S. Bass *fp* *ff* *pizz.*

Timp. AIR HORN *fff* *fff* Timp. *dampen!* *ff*

Perc. 1 *fff* *fff* *ff*

Perc. 2 MAHLER HAMMER *ffff*

Perc. 3 *ff* *ff* *choke!*

Perc. 4 *ff* *ff* *ff* *r.s.*

Perc. 5 *ff* *ff* *ff* *Tri.*

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