



¡El Tiburón!

(The Shark!)

By Ralph Ford (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 6 E♭ Alto Saxophone
- 4 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 8 B♭ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
- 4 Tuba
- 1 Mallet Percussion
(Bells)
- 1 Optional Timpani
(Tune: G, D)
- 3 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Crash Cymbals, Cabasa or
Optional Shaker(s)/Triangle)

WORLD PARTS
Available for download from
www.alfred.com/worldparts

- Horn in E♭
- Trombone/Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Dating back to more than 420 million years ago, these continuously moving "soulless eating machines" have been the subject of study, attacks, and horror (in films) for many years. In more recent years, however, the "apex" predators (those sharks that live at the top of the food chain) have become threatened by human activities.

NOTES TO THE CONDUCTOR

This piece is based on the relative minor key of B♭ major: G minor. Therefore, there is extensive use throughout of the raised 7th (F# concert) to provide a D major triad (V chord) leading back to the tonic triad, G minor (I chord). In addition, there is also the use of the A♭ concert pitch during the center development section.

Regarding percussion, the snare should be turned off for the entire performance. A large tom may be used in its place (or in addition) for a more menacing sound. Timpani, while optional, will add significant color to the entire piece. Percussion 2 should be able to be performed by two musicians. If a cabasa is unavailable, the part can be performed on shaker (or multiple shakers), increasing the dynamic volume appropriately.

Project big attacking sounds up to measure 11, then pull back as if circling prey. This should build strongly into the second "attack" at measure 22. Pull back to again circle quietly at measure 27, then build into the second attack at measure 38. Measure 43 into 44 is marked "smear," which should be treated as a glissando or half-valve effect emphasizing the last note of each measure, as indicated with the marcato accent. Experiment with each instrument to achieve the most chilling result. Once again, quietly circle until the final attack, which begins at measure 43 to its terrifying conclusion.

Please exaggerate all marked dynamics to instill and convey the menacing excitement of these amazing underwater predators that have haunted the coastal regions of the gulf and to the south, generating many a nightmare from the beginning of time.

Best wishes for a terrifying performance!

¡El Tiburón!

(The Shark!)

FULL SCORE
Approx. Duration - 2:00

By Ralph Ford (ASCAP)

Menacing intensity ♩ = 120

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/Bassoon

Tuba

Mallet Percussion (Bells)

Optional Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Cabasa or Optional Shaker[s]/Triangle)

Menacing intensity ♩ = 120

Bells

Tune: G, D

ff p f

Snares off throughout

ff p f

1

2

3

4

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Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

Tpt. *f* *p*

Hn. *f* *p*

Tbn./Bar./Bsn. *f* *p*

Tuba *f* *p*

Mlt. Perc. *p*

Timp. *p*

Perc. 1 *p*

Perc. 2

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11

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

11

Tpt. *f* *p*

Hn. *f* *p*

Tbn./Bar./Bsn. *f* *p*

Tuba *f* *p*

Mlt. Perc. *f*

Timp. *f* *p*

Perc. 1 *f* *p*

Perc. 2 Cabasa (or Shaker[s]) *p*

Crash Cymbals *f* *p*

9 10 11 12

Preview Only
 Legal Use Requires Purchase

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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22

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

A. Sax. *f* *p* *f* *p*

T. Sax. *f* *p* *f* *p*

Bar. Sax. *f* *p* *f* *p*

22

Tpt. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Tbn./Bar./Bsn. *f* *p* *f* *p*

Tuba *f* *p* *f* *p*

Mlt. Perc. *f* *p* *f* *p*

Timp. *f* *p*

Perc. 1 *f* *p*

Perc. 2

Cr. Cyms. *f*

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

Cl. *f* *p* *mf*

B. Cl. *f* *p* *mf*

A. Sax. *f* *p* *mf*

T. Sax. *f* *p* *mf*

Bar. Sax. *f* *p* *mf*

Tpt. *f*

Hn. *f*

(B. Cl./Bar. Sax.) *p* *mf*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f* *mf*

Timp. *f* *p*

Perc. 1 *f* *p*

Perc. 2 *f* Trgl. *p*

Preview Only
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Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p* (Tuba) *mf*

A. Sax. *p* *mf*

T. Sax. *p* (Tbn./Bar./Bsn.) *mf*

Bar. Sax. *p* (Tuba) *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *p* Play *mf*

Tuba *mf*

Mlt. Perc. *p*

Timp.

Perc. 1

Perc. 2

Preview Only
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35

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

Play

mf

Play

mf

35

pp

mf

pp

mf

mf

Fl. *fp* *f* *p* *mf*

Ob. *fp* *f* *p* *mf*

Cl. *fp* *f* *p* *mf*

B. Cl. *fp* *f* *p* *mf*

A. Sax. *fp* *f*

T. Sax. *fp* *f*

Bar. Sax. *fp* *f*

Tpt. *fp*

Hn. *fp* *f*

Tbn./Bar./Bsn. *fp* *f* (Cl.) *p* *mf*

Tuba *fp* *f*

Mlt. Perc. *fp* *f*

Timp. *fp* *f*

Perc. 1 *fp* *f* *p* Cabasa (or Shaker[s])

Perc. 2 *p*

Cr. Cyms. *f* *p*



46

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

46

Tpt. *p* *f*

Hn. *p* *f*

Tbn./Bar./Bsn. *p* *f*

Tuba *p* *f*

Mlt. Perc. *p* *f*

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Cr. Cyms. *f*

45 46 47 48

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt. *ff*

Hn. *ff*

Tbn./Bar./Bsn. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

53 54 55 56