



SYMPHONIC BAND

MARCH: THE LION'S GATE

Mvt. I from the suite SEA TO SKY

RALPH FORD (ASCAP)

INSTRUMENTATION

I Conductor	2 1st Trombone
I C Piccolo	2 2nd Trombone
3 1st Flute	2 3rd Trombone
3 2nd Flute	2 Euphonium
2 Oboe	1 Baritone Treble Clef
2 Bassoon	4 Tuba
3 1st B♭ Clarinet	1 String Bass or Optional PAD Bass
3 2nd B♭ Clarinet	1 Synthesizer (Harp Patch) or Optional Piano
3 3rd B♭ Clarinet	2 Mallet Percussion 1 (Bells, Vibraphone)
I E♭ Alto Clarinet	3 Mallet Percussion 2 (Xylophone, Marimba, Chimes)
2 B♭ Bass Clarinet	1 Timpani
I E♭ Contrabass Clarinet	2 Percussion 1 (Snare Drum/Bass Drum)
2 1st E♭ Alto Saxophone	2 Percussion 2 (Suspended Cymbal/Triangle)
2 2nd E♭ Alto Saxophone	2 Percussion 3 (Crash Cymbals, Tam-Tam)
I B♭ Tenor Saxophone	
I E♭ Baritone Saxophone	
3 1st B♭ Trumpet	
3 2nd B♭ Trumpet	
3 3rd B♭ Trumpet	
I 1st F Horn	
I 2nd F Horn	
I 3rd F Horn	
I 4th F Horn	

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- 1st Horn in E♭
- 2nd Horn in E♭
- 3rd Horn in E♭
- 4th Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- 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

SUITE: SEA TO SKY

- I. March: The Lion's Gate
- II. Shannon Falls
- III. Stawamus Chief
- IV. Whistler/Blackcomb and Beyond

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. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



PROGRAM NOTES

MARCH: THE LION'S GATE was commissioned by the West Vancouver Youth Band Society for the WVYB Symphonic Band division Douglas J. Macaulay, Conductor, on the occasion of the band's 75th anniversary. Since its founding in 1931, the West Vancouver Youth Band Society has provided an opportunity for dedicated young people to play and perform music of the highest caliber in a community band setting. As "The Official Youth Band of West Vancouver", the WVYB represents the community locally and internationally and has won countless awards and accolades for its outstanding achievements. Musical excellence, the importance of community, and the value of tradition, are the legacy carried by each West Vancouver Youth Band member past and present.

In August of 2002, I first traveled to the beautiful city of Vancouver to conduct a new music reading session. It was during this visit that I met Douglas Macaulay who then graciously invited me to join the clinic panel for the Whistler Music Festival held each year in the beautiful resort town of Whistler, B.C. On my subsequent visits to the Whistler Music Festival my host, Doug, and his mentor, Martin Berinbaum, Director of Bands at the University of British Columbia, took the time to introduce me to this remarkable drive along Highway 99 that is known as the "Sea-to-Sky" Highway. The journey from Vancouver to the peak of Whistler, which starts at sea level and ends at over 7000 feet, begins by traveling from the city core across the Lions Gate Bridge where one is immediately met by the Mountains of the North Shore. To the west of the Lions Gate Bridge, is the beautiful seaside town of West Vancouver stretching from the ocean up, way up, to the Sea-to-Sky corridor—a highway that clings to the mountainside through spectacular natural scenery, expansive forest lands, and ocean vistas. Following the highway brings many wonderful surprises. After passing the ferry terminal nestled between the banks of Horseshoe Bay, and the picturesque Village of Lions Bay, one encounters the popular diving site of Porteau Cove and the Britannia mine heritage site. Magnificent Shannon Falls soon comes into view with its massive flow seemingly bursting from the rocky cliffs. A little further up the Sea-to-Sky, you're met by the sheer rock face of the Stawamus Chief Mountain, a granite monolith that sits at the edge of the town of Squamish with its endless forests, enormous population of Bald Eagles, and reputation for exciting outdoor sport. Then it's on to the spectacular Ski Resort of Whistler, British Columbia, and the location for many events of the Vancouver 2010 Winter Olympics. From the Village below, the Skyride to the top of the Whistler Mountain offers a breathtaking view beyond Whistler to an endless landscape of glacier capped peaks and untouched wilderness. I highly recommend everyone take the time to personally make this journey that I have taken. Each movement of this suite for band was composed in an effort to capture the grandness, the scope, and the enormous natural beauty of this part of our world and, hopefully, express it to you with music in a way that words cannot.

NOTES TO THE CONDUCTOR

Don't program this march any faster than dotted quarter equals 120 bpm, or it will sound harried and rushed. If possible, keep the tempo at a strict 116 bpm or slightly slower to allow for clarity in the woodwind material. In mm. 63, pay careful attention to the balance between the winds and mallet percussion instruments. From this point until measure 111, the march should move along with great transparency. Feel free to exaggerate the rallentando leading into the recap at measure 141. This march should be played with great gusto, representing the spectacular grandeur of the impressive structure that begins the "Sea-to-Sky" Highway.

Should you have the option of using a real harp, please do so. However, when played on the synthesizer, the musician should amplify the keyboard through a sound system that has been integrated into the wind ensemble. A stereo pair of speakers should be placed in the rear of the group at an angle towards the conductor's podium. Should you also choose to employ the optional PAD Bass (a low "string-pad" synthesizer patch), it should also be amplified with the same system. Use of the optional PAD Bass, which is indicated on the String Bass part, will enhance the efforts of your ensemble.



March: The Lion's Gate

FULL SCORE
Approx. Duration - 2:45

Mvt. I from the Suite: SEA TO SKY

By Ralph Ford (ASCAP)

Bright march $\text{d} = 120$

The musical score consists of two systems of music. The first system starts with a dynamic of *f* and includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, B♭ Clarinets 1 & 2, E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Contrabass Clarinet, E♭ Alto Saxophones 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system begins with a dynamic of *f* and includes parts for B♭ Trumpets 1 & 2, F Horns 1 & 2, Trombones 1 & 2, Euphonium, Tuba, String Bass (Optional PAD Bass), Synthesizer (Harp Patch or Optional Piano), Mallet Percussion 1 (Bells, Vibraphone), Mallet Percussion 2 (Xylophone, Marimba, Chimes), Timpani, Percussion 1 (Snare Drum/Bass Drum), Percussion 2 (Suspended Cymbal/Triangle), and Percussion 3 (Crash Cymbals, Tam-Tam). The score is set in common time and includes measures 1 through 6.



Picc.

Fls. 1

Ob.

Bsn.

Cls. 1

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

T. Sax.

Bar. Sax.

Tpts. 1

Hns. 2

Tbns. 1

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

7

8

f

9

10

11

12

13

Picc.

Fls.

Ob.

Bsn.

1 Cls. (Cl. 2)

2 Cls.

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

13

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth. ff

Mlt. Perc. 1

Mlt. Perc. 2

Chimes > ff

Timp.

Perc. 1

Perc. 2 ff

Perc. 3

13 14 15 16 17

26772S

Picc.

Fls.

Ob.

Bsn.

Cl.

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

23

Picc.

Fls. 1 2

Ob.

Bsn.

1 Cls. 2 3

A. Cl. *f*

B. Cl. *f*

Cb. Cl. *f*

A. Saxes. 1 2

T. Sax. *f*

Bar. Sax. *f*

23

Tpts. 1 2

f *a2* *f*

Hns. 1 2 3 4

f *f* *f* *f*

Tbns. 1 2

f *f*

Euph. *f*

Tuba *f*

Str. Bass *f*

Synth. *f*

Mlt. Perc. 1

Mlt. Perc. 2

Tim. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

23 24 25 26 27 28

26772S

Picc.

Fls.

Ob.

Bsn.

Cls.

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

39

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

34 35 36 37 38 39

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

div.

unis.

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

40 41 42 43 44 45 46

51

Picc.

Fls. 1

Ob.

Bsn.

Cls. 1

Cls. 2

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Flute 1 starts with a sustained note followed by eighth-note patterns. Flute 2 and Oboe play eighth-note patterns. Bassoon plays eighth-note patterns. Clarinet 1 and Clarinet 2 play eighth-note patterns. Bassoon continues eighth-note patterns. Alto Clarinet, Bass Clarinet, and Bassoon play eighth-note patterns. Alto Saxophone 1 and Alto Saxophone 2 play eighth-note patterns. Tenor Saxophone and Baritone Saxophone play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Horns 1 and 2 play eighth-note patterns. Horns 3 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Trombones 3 and 4 play eighth-note patterns. Euphonium and Tuba play eighth-note patterns. Double Bass plays eighth-note patterns. Synthesizer remains silent. Multi-Percussion 1 and 2 play eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1 and 2 play eighth-note patterns. Percussion 3 plays eighth-note patterns.

51

Tpts. 2

Hns. 1

Tbns. 3

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Xylo.

Flute 1 and Flute 2 play eighth-note patterns. Oboe and Bassoon play eighth-note patterns. Bassoon continues eighth-note patterns. Alto Clarinet, Bass Clarinet, and Bassoon play eighth-note patterns. Alto Saxophone 1 and Alto Saxophone 2 play eighth-note patterns. Tenor Saxophone and Baritone Saxophone play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Horns 1 and 2 play eighth-note patterns. Horns 3 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Trombones 3 and 4 play eighth-note patterns. Euphonium and Tuba play eighth-note patterns. Double Bass plays eighth-note patterns. Synthesizer remains silent. Multi-Percussion 1 and 2 play eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1 and 2 play eighth-note patterns. Percussion 3 plays eighth-note patterns. Xylophone plays eighth-note patterns.

Picc.

Fls. 1

Ob.

Bsn.

Cls. 1

Cls. 2

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

Perc. 3

53 54 55 56 57 58

63

Picc.

Fls. 1 a2 $\#^{\text{b}}$

Ob.

Bsn.

Cl. 1 $\#^{\text{b}}$

Cl. 2 $\#^{\text{b}}$

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 $\#^{\text{b}}$

T. Sax.

Bar. Sax.

Tpts. 1 $\#^{\text{b}}$

Tpts. 2 $\#^{\text{b}}$

Hns. 1 $\#^{\text{b}}$

Hns. 2 $\#^{\text{b}}$

Tbns. 1 $\#^{\text{b}}$

Tbns. 2 $\#^{\text{b}}$

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc.

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

A. Cl.

B. Cl. *p*

Cb. Cl.

A. Saxes. 1 2 *mp* (Hns. 1, 2)

T. Sax. *p*

Bar. Sax.

Tpts. 1 2

Hns. 1 2 3 4 *mp* *mf* *mf*

Tbns. 1 2 3

Euph.

Tuba

Str. Bass *fz - mp* *fz - mp* *div.*

Synth. *fz - mp*

Mlt. Perc. 1

Mlt. Perc. 2 *mp*

Tim.

Perc. 1 *p* very lightly

Perc. 2 *pp* *mp*

Perc. 3

79

Picc.

Fls. 1

Ob.

Bsn.

Cl. 1

Cl. 2

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

Perc. 3

73 74 75 76 77 78 79

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 2 3 4

Tbns. 1 2

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

80 81 82 83 84 85 86

93

Picc.

Fls.

Ob.

Bsn.

Cl.

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

93

93

Vibes (motor off)

87 88 89 90 91 92 93

Picc.

Fls. 1

Ob.

Bsn.

Cls. 1

Cls. 2

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1

Tbns. 2

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Preview Use Requires Purchase
Legal Use Requires Purchase

101

This musical score page contains ten staves of music. The instruments listed on the left are Picc., Fls., Ob., Bsn., Cls., A. Cl., B. Cl., Cb. Cl., A. Saxes., T. Sax., and Bar. Sax. The music consists of measures 101 through 106. Measure 101 starts with a rest followed by a dynamic marking *mf*. Measures 102 and 103 show various melodic lines and dynamics including *mp* and *mf*. Measures 104 through 106 continue the melodic patterns established earlier.

101

This musical score page contains twelve staves of music. The instruments listed on the left are Tpts., Hns., Tbns., Euph., Tuba, Str. Bass, Synth., Mlt. Perc. 1, Mlt. Perc. 2, Timp., Perc. 1, Perc. 2, and Perc. 3. The music consists of measures 101 through 106. Measure 101 starts with a rest. Measures 102 and 103 show sustained notes or rests. Measures 104 through 106 feature rhythmic patterns and dynamics, with measure 106 concluding with a final dynamic marking.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

119

Picc.

Fls.

Ob.

Bsn.

simile

Cls.

A. Cl.

B. Cl.

Cb. Cl.

simile

A. Saxes.

T. Sax.

Bar. Sax.

simile

Tpts.

simile

simile

Hns.

gliss.

Tbns.

simile

simile

Euph.

simile

Tuba

simile

Str. Bass

simile

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

ff

127

Picc.

Fls.

Ob.

Bsn.

1 Cls.

2 Cls.

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes.

2

T. Sax.

Bar. Sax.

Tpts.

1

2

Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

Perc. 3

127

128

129

26772S

135

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timpani

Perc. 1

Perc. 2

Perc. 3

135

Chimes
ff

p *f*

130 131 132 133 134 135

rall. [141] Tempo I

Picc.

Fls. 1

Ob.

Bsn.

Cls. 1

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Hns. 2

Hns. 3

Tbns. 1

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

Perc. 3

136 137 138 139 140 141 142

Picc. *f*

Fls. 1 *f*

Ob.

Bsn. *f*

Cls. 1 *f*

2 *f*

A. Cl. *f*

B. Cl.

Cb. Cl.

A. Saxes. 1 *f*

T. Sax.

Bar. Sax.

Tpts. 1

2

Hns. 1 *ff*

2 *ff*

Tbns. 1 *a2*

2 *a2*

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timpani

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

Perc. 3

ff

p

150 151 152 153 154 155 156

Picc.

Fls.

Ob.

Bsn.

Cl.

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Tim.

Perc. 1

Perc. 2

Perc. 3

157 158 159 160 161 162

26772S