



# Glaciers

Scott Director (ASCAP)

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**INSTRUMENTATION**

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- |                              |   |
|------------------------------|---|
| 1 Conductor                  | 2 Euphonium   |
| 3 1st Flute/Optional Piccolo | 1 Baritone Treble Clef  |
| 3 2nd Flute                  | 4 Tuba  |
| 2 Oboe                       | 1 Mallet Percussion 1<br>(Vibraphone)   |
| 2 Bassoon                    | 1 Mallet Percussion 2<br>(Bells)  |
| 3 1st B♭ Clarinet            | 1 Mallet Percussion 3<br>(Chimes)   |
| 3 2nd B♭ Clarinet            | 1 Timpani   |
| 3 3rd B♭ Clarinet            | 3 Percussion 1<br>(Triangle, Snare Drum, Bass Drum)   |
| 2 B♭ Bass Clarinet           | 4 Percussion 2<br>(Wind Chimes/Mark Tree/Whip Crack/<br>Triangle, Sleigh Bells/Toms [2])                |
| 2 1st E♭ Alto Saxophone      | 4 Percussion 3<br>(Small Suspended Cymbal/Large<br>Suspended Cymbal, Tam-Tam, Crash<br>Cymbals/Ratchet) |
| 2 2nd E♭ Alto Saxophone      |   |
| 1 B♭ Tenor Saxophone         |   |
| 1 E♭ Baritone Saxophone      |   |
| 3 1st B♭ Trumpet             |   |
| 3 2nd B♭ Trumpet             |   |
| 3 3rd B♭ Trumpet             |   |
| 2 1st F Horn                 |   |
| 2 2nd F Horn                 |   |
| 2 1st Trombone               |   |
| 2 2nd Trombone               |   |
| 2 3rd Trombone               |   |
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- E♭ Alto Clarinet
- 1st Horn in E♭
- 2nd 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

*Preview*  
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## PROGRAM NOTES

*Glaciers* is an original programmatic work that musically depicts the developmental stages of this wonder of nature. The five musical ‘scenes’ are diverse. “The Beginning” is characterized with music that portrays small particles of moisture and snow using metallic and glass sounds. These sounds develop in “The Growing Years” to the third movement, “Maturing Proud and Strong,” which is grandiose with bold musical images. The fourth movement, “Retreat,” is an aggressive segment that musically demonstrates the magnificent vibrations and waves generated as the glacier’s existence is ended and the structure crashes into the sea. *Glaciers* closes with “New Hope,” signaling the battle for survival and the beginning of the cycle once again.

### NOTES TO THE CONDUCTOR

The form of *Glaciers* is a five-movement through-played work. The movements are:

**The Beginning:** Percussion and woodwinds. Small particles of moisture and snow begin to form. Ice and glass sounds (triangle, glass wind chimes, bells, vibes, bell of cymbal, chimes and sleigh bells) set the mood and tempo going into measure 17. The opening statement represents the nascent stages of the formation of a glacier. Like a newborn, it stretches, yawns and opens its eyes. Throughout this section, percussionists should let the metallic instruments vibrate without muffling (except vibes and chimes where indicated). Vibrato technique can be used on the triangle (gently shaking the triangle after striking) and bells (cupping the hand close to and over the bar that has just been struck and making a rapid up and down motion). The solo flute should also prevail in this passage. Tempo is slightly faster at measure 11 and accelerates as the music represents the rapid evolution of the young glacier.

**The Growing Years** (Beginning at measure 17): The glacier is young and playful. Music grows and cascades as snowflakes fall and add to the whole. This section should be pleasant in nature—youthful, untroubled and carefree.

**Maturing Proud and Strong** (Beginning at measure 36): The glacier matures. At measure 59, we pull back to see it—proud, magnificent and fully revealed at measure 61.

Beginning at measure 36, the glacier has grown in magnitude. It has moved through adolescence and is strong and stately. This section should be expressive, giving shape to the moving lines (played legato and connected). Any sixteenth notes should move along, but everything should fit comfortably within an eighth note pulse. The percussion ‘swells’ should fit within the dynamics of the ensemble and should contribute to the overall expression of the group. Everything grows and builds to measure 61, where we pull back to reveal a fully-formed, proud and magnificent glacier. The *molto rallentando* at measures 59–61 is a wonderful moment. Make it as broad as is comfortable for the ensemble. At measure 61, pay special attention to the opposing dynamics—the crescendo in the horns and alto saxophones versus the decrescendo in the rest of the ensemble. The timpani plays an important rhythmic pulse under the floating, flowing winds. The bass drum should be allowed to ring through the value of the note indicated. A full, rich bass drum tone is important throughout.

**Retreat** (Beginning at measure 76): Up-tempo, falling ice creates thunderous vibrations and tidal waves as it crashes percussively into the sea below. The ominous reality of a melting glacier is at this point, where we can hear ice cracking, cascading down, hitting the water and creating tidal waves below. This section should be well accented. The percussion mimics cracking ice using rim shots, slow ratchet, whip and timpani glissando. The snare drum rim shot should be performed by pressing one stick across the rim with the bead at the center of the head and using the other stick to strike it. Sticking is indicated for the timpani through this soloistic section. The most challenging moments for the timpani and suspended cymbal are the fast piano-to-forte crescendos. Another note for percussion—play half and whole notes as open tones with no rolls, except where rolls are indicated.

**New Hope** (Beginning at measure 94): The trumpets herald the glacier’s battle for survival and usher in an era of hope and triumphant renewal as we move to measure 116 and through the finale. Measure 118 to the end should be played with spirit and joy.

I hope you and your students enjoy *Glaciers* and find it to be a worthwhile musical endeavor.

# Glaciers

FULL SCORE  
Approx. Duration - 5:15

Scott Director (ASCAP)

**Andante** ♩ = 100

1. Solo

Flutes (Optional Piccolo) 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion 1 (Vibraphone)

Mallet Percussion 2 (Bells)

Mallet Percussion 3 (Chimes)

Timpani

Percussion 1 (Triangle/Snare Drum, Bass Drum)

Percussion 2 (Wind Chimes/Mark Tree/Whipcrack/Triangle, Sleigh Bells/Toms [2])

Percussion 3 (Small Suspended Cymbal/Large Suspended Cymbal, Tam-Tam, Crash Cymbals/Ratchet)

heavy metal Triangle beaters

Tune: F, A♭, D♭, E♭

med. soft mallets

Triangle (let vibrate throughout)

p Wind Chimes

p Sleigh Bells mp

Sm. Susp. Cym. strike near bell w/nylon tip stick

let Cym. vibrate throughout

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4

Fls. 1 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 3 Hns. Tbns. 1 2 3 Euph. Tuba Mit. Perc. 1 Mit. Perc. 2 Mit. Perc. 3 Timp. Perc. 1 Perc. 2 Perc. 3

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11 poco accel.  
All a2  
mf

Play  
mp  
mp

11 poco accel.



25

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

25

26

20 21 22 23 24 25 26

Mark Tree  
yarn mallets sticks

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxos. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

*p < mp*

27 28 29 30 31 32 33

Mark Tree

yarn mallets

sticks

[36] Expressively  
Maestoso ♩ = 74

Fls. 1 2

Ob.

Bsn.

Clrs. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

[36] Expressively  
Maestoso ♩ = 74

34 35 36 37 38 39

42

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxos. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Timp. soft felt mallets *p*

Perc. 1

Perc. 2

Perc. 3

40

41

*p* *mf*

42

43

44

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 3 Hns. 1 2 Tbns. 1 2 3 Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Mlt. Perc. 3 Timp. Perc. 1 Perc. 2 Perc. 3

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45 46 47 48 49 50

Bass Drum  
med. felt mallets *mp*

Tam-Tam *f*



**molto rall.**

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Requiescere

**Allegro moderato, brillante!  $\text{♩} = 142$**

Fls. 1 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Eup. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Mlt. Perc. 3 Chime mallets Timp. Perc. 1 Wind Chimes Perc. 2 Tam-Tam Perc. 3 Cr. Cyms.

**61 Allegro moderato, brillante!  $\text{♩} = 142$**

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61 62 63 64 65

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rall.

Fls. 1 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbns. 1 2 3 Euph. Tuba

Mlt. Perc. 1 Mlt. Perc. 2 Mlt. Perc. 3

Timp. soft felt mallets pp

Perc. 1

Perc. 2 p pp

Perc. 3

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Change: G to F

**76 Allegro non troppo, con fuoco!  $\text{♩} = 148$**

Fls. 1  
Ob.  
Bsn.  
Cl.  
B. Cl.  
A. Saxes. 1  
T. Sax.  
Bar. Sax.

Tpts.  
Hns.  
Tbns.  
Euph.  
Tuba  
Mlt. Perc. 1  
Mlt. Perc. 2  
Mlt. Perc. 3  
med. hard felt mallets  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Toms  
Sm. Susp. Cym.  
w/stick  
Tam-Tam with dreadlocks or metal beater  
with regular beater

**76 Allegro non troppo, con fuoco!  $\text{♩} = 148$**

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84

All > *mf* > *f*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Timpani gliss. (no roll)

Perc. 1

Perc. 2

Ratchet slow, crackling sounds

yarn mallets

Perc. 3

Tam-Tam with dreadlocks or metal beater

with regular beater

*f*

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Fls. 1 2  
Ob.  
Bsn.  
Cls. 1 2 3  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba  
Mlt. Perc. 1  
Mlt. Perc. 2  
Mlt. Perc. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

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92

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

92

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

92

93

94

95

96



Fls. 1  
Ob.  
Bsn.  
Cl.  
B. Cl.  
A. Saxos.  
T. Sax.  
Bar. Sax.  
Tpts.  
Hns.  
Tbns.  
Euph.  
Tuba  
Mlt. Perc. 1  
Mlt. Perc. 2  
Mlt. Perc. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

102      103      104      105      106

*p < f*      *p < ff*      *p < ff*      *p < ff*      *p < f*

*mp < ff*      *>>>*      *>>>*      *<*      *>*

*p < ff*      *p < ff*      *p < ff*      *p < ff*      *mp*

109

Fls. 1 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Mlt. Perc. 3 Timp. Perc. 1 Perc. 2 Toms Perc. 3

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109

107 108 109 110 111 112

*p* — *mp*

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## 116 Brio, con anima!

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

116 Brio, con anima!

113

114

115

Cr. Cyms.

116

117

118

Review Required Purchases

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124 **Più brio**

Fls. 1 2  
Ob.  
Bsn.  
Cls. 1 2 3  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.

124 **Più brio**

Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba

Mlt. Perc. 1  
Mlt. Perc. 2  
Mlt. Perc. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Cr. Cyms.

124 125 126 127 128 129

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