

STAWAMUS CHIEF

Mvt. III from the suite **SEA TO SKY**

RALPH FORD (ASCAP)

INSTRUMENTATION

| | |
|-------------------------|---|
| 1 Conductor | 2 1st Trombone |
| 1 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 |
| 1 E♭ Soprano Clarinet | 1 String Bass or Optional PAD Bass |
| 3 1st B♭ Clarinet | 2 Synthesizer (Harp Patch/Voices Patch) |
| 3 2nd B♭ Clarinet | 1 Mallet Percussion 1 (Bells) |
| 3 3rd B♭ Clarinet | 3 Mallet Percussion 2 (Chimes/ Xylophone/Optional Marimba) |
| 1 E♭ Alto Clarinet | 1 Timpani |
| 2 B♭ Bass Clarinet | 3 Percussion 1 (Bass Drum, Snare Drum, Large Toms) |
| 2 1st E♭ Alto Saxophone | 2 Percussion 2 (Wind Chimes/ Suspended Cymbal) |
| 2 2nd E♭ Alto Saxophone | 2 Percussion 3 (Tam-Tam, Crash Cymbals) |
| 1 B♭ Tenor Saxophone | |
| 1 E♭ Baritone Saxophone | |
| 3 1st B♭ Trumpet | |
| 3 2nd B♭ Trumpet | |
| 3 3rd B♭ Trumpet | |
| 1 1st F Horn | |
| 1 2nd F Horn | |
| 1 3rd F Horn | |
| 1 4th F Horn | |

WORLD & SUPPLEMENTAL 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. Beyond Whistler



PROGRAM NOTES

"Stawamus Chief" 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 shear 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 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

The melodic and harmonic material for this movement was crafted from the name of the Stawamus Chief itself. The word "Stawamus" inspired a beautiful, reverent and reflective theme that captures the grandeur and beauty of the monolith. "Chief" provides a dissonant balance to this theme that evokes the roughness and harshness of the granite face as one descends. The composer utilized the following formula to create this balance:

S T A W A M U S C H I E F
E G A G A C B E C B E F

Of course, during the compositional process, certain liberties were taken for the sake of the music. Overall, this was the basis for the entire movement with the composer envisioning the possibility of scaling this rock face himself (musically, of course). Starting with visually "taking in" the beauty and grandeur of this environment, the movement opens with the STAWAMUS motive. As the climb begins, the sheer physical demands begin and the rock becomes a formidable force. During the climb, just before reaching the top, vertigo is experienced. The climb continues, culminating with a glorious view of the Squamish settlement and its unbelievable surroundings. After a serene rest at the summit, again using material based on the STAWAMUS formula, the descent begins down the face of the Chief. A bit more vertigo ensues but is quickly replaced by the fulfillment of accomplishment. Lastly, there is a reflective moment again surveying the beauty and serenity of the environment that surrounds the world's second largest piece of granite (second to the Rock of Gibraltar).

For the performance of this movement (and all other movements) of this suite, it is musically imperative that a high quality synth is used for the harp and the voice part, as this is a vital part of the orchestration. Additionally, the orchestration calls for the use of PAD Bass. That is, a synthesized substitution of the orchestral double bass section. It would include the use of two keyboardists and a high quality sound system placed within the ensemble. Of course, should you have the live forces for these three important parts, by all means use the real thing!

Play the lyrical sections as legato and beautiful as possible while making the dissonant sections very angry. Passages that include the winds performing fast 32nd note ascending passages should be approached as "page turns" or scene changes.

The composer would be remiss if he did not acknowledge the contributions and influences of fellow composer (and friend) Stephen Melillo for pioneering the practical use and orchestration techniques involving electronic instruments into the modern wind ensemble.



*Commissioned by the West Vancouver Youth Band Society for the WVYB Symphonic Band Division
Douglas J. Macauley, conductor, on the Occasion of the Band's 75th Anniversary*

Stawamus Chief

Mvt. III from the suite: SEA TO SKY

Full Score

Approx. Duration - 6:45

By Ralph Ford (ASCAP)

Peaceful ♩ = 64

Piccolo
Flutes 1
Flutes 2
Oboe
Bassoon
E♭ Soprano Clarinet
B♭ Clarinets 1
B♭ Clarinets 2
B♭ Clarinets 3
E♭ Alto Clarinet
B♭ Bass Clarinet
E♭ Alto Saxophones 1
E♭ Alto Saxophones 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

accel. **[7] Angrily** ♩ = 112-136

B♭ Trumpets 1
B♭ Trumpets 2
B♭ Trumpets 3
F Horns 1
F Horns 2
F Horns 3
F Horns 4
Trombones 1
Trombones 2
Trombones 3
Euphonium
Tuba
String Bass (Optional PAD Bass)
Synthesizer (Harp Patch/Voices Patch)
Mallet Percussion 1 (Bells)
Mallet Percussion 2 (Chimes/Xylophone/Optional Marimba)
Timpani
Percussion 1 (Bass Drum, Snare Drum, Large Toms)
Percussion 2 (Wind Chimes/Suspended Cymbal)
Percussion 3 (Tam-Tam, Crash Cymbals)

1 2 3 4 5 6 7 8

[17] Rubato ♩ = 72

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl. 1

All $\frac{b}{8}$

Cls. 1 2 3

p ff

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Rubato $\downarrow = 72$

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Chimes

Tim. $p \text{ ff}$

mp ff

ff ffz pp

Perc. 1

B.D. f

W.C.

Perc. 2 Susp. Cym. $p ff$

Perc. 3 $p ff$

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Sop. Cl.

Cl.

A. Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

All

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Chimes

17 Rubato ♩ = 72

*P*review *Only*
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21 With force ♩ = 112-136

Play

21 With force ♩ = 112-136

21 With force ♩ = 112-136

Harp Patch

sliss.

Bells

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

S.D.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

Cr. Cyms.

Choke

30

Picc.

Fls. 1 *p* *mf*

Ob.

Bsn.

Sop. Cl. 1

Cls. 2 *fp* *mf* *mf*

A. Cl. 3 *fp* *mf* *mf*

B. Cl. > *mf*

A. Saxes. 1 *fp* *mp* *fp*

T. Sax. *mp* *fp*

Bar. Sax. > *fp*

Tpts. 1 St. Mute *fp* *ff*

2 St. Mute *fp* *ff*

Hns. 1 2 *fp* *mp* *fp* *mf* *mf* *mf*

3 4 *fp* *fp* *mf* *mf*

Tbns. 1 2 > *a2* > *mf* *mf*

3 > *mf*

Euph. > *mf*

Tuba > *mf*

Str. Bass >

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp. > > > > >

Perc. 1

Perc. 2

Perc. 3

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl. 1

Cls. 1 2 3

A. Cl.

B. 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. 1

Perc. 1

Perc. 2

Perc. 3

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38

Picc.

Fls. 1
Fls. 2

Ob.

Bsn.

Sop. Cl. 1

Cl. 1
Cl. 2
Cl. 3

A. Cl.

B. Cl.

A. Sax. 1
A. Sax. 2

T. Sax.

Bar. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2
Hns. 3
Hns. 4

Tbns. 1
Tbns. 2
Tbns. 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl. 1

Cl. 2 3

A. Cl.

B. 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

44

Picc.

Fls. 1 2

Ob. *pp cresc.*

Bsn. *pp cresc.*

Sop. Cl.

Cls. 1 2 3

A. Cl. *pp cresc.*

B. Cl. *pp cresc.*

A. Saxes. 1 2

T. Sax. *pp cresc.*

Bar. Sax. *pp cresc.*

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Harp Patch

Synth. *mp cresc.*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

44 45 46 47 48 49

52

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl. 1

Cls. 1 2 3

A. Cl.

B. 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

50 51 52 53 54

29630S

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“Vertigo!”
56 **accel. poco a poco**

(♩ = 132)

Picc.

Fls. 1 *p cresc. poco a poco*

Ob.

Bsn. *p cresc. poco a poco*

Sop. Cl.

Cl. 1 *p cresc. poco a poco*

Cl. 2

Cl. 3 *p cresc. poco a poco*

A. Cl.

B. Cl. *p cresc. poco a poco*

A. Saxes. 1

T. Sax. *mp cresc. poco a poco*

Bar. Sax. *mp cresc. poco a poco*

“Vertigo!”
56 **accel. poco a poco**

(♩ = 132)

Tpts. 1

Tpts. 2 *mp cresc. poco a poco*

Hns. 3. div. *mp cresc. poco a poco*

Hns. 1

Hns. 2 *mp cresc. poco a poco*

Hns. 3

Hns. 4 *mp cresc. poco a poco*

Tbns. 1

Tbns. 2 *a2 > b> c>*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Synth. Voices Patch
p

cresc. poco a poco

Mlt. Perc. 1

Mlt. Perc. 2 Chimes
ffz

Tim. *mf cresc.*

Perc. 1

Perc. 2 *mf*

Perc. 3 *p*

Susp. Cym. *mp*

metal spikes into rock -random

(♩ = 144)

[62] A tempo ♩ = 112-136

Picc.

Fls. 1 (cresc.) 2

Ob. (cresc.)

Bsn.

Sop. Cl. 1 (cresc.)

Cls. 1 (cresc.) 2 3

A. Cl. (cresc.)

B. Cl.

A. Saxes. 1 (cresc.) 2

T. Sax. (cresc.)

Bar. Sax.

This section of the musical score covers measures 60 through 63. It features parts for Piccolo, Flutes (1st and 2nd), Oboe, Bassoon, Soprano Clarinet (1st and 2nd), Alto Clarinet (1st and 2nd), Bass Clarinet, Alto Saxophone (1st and 2nd), Tenor Saxophone, Baritone Saxophone, Trombones (1st and 2nd), Horns (1st and 2nd), Euphonium, Tuba, Double Bass, Synthesizer, Mallet Percussion (1st and 2nd), Timpani, and Percussion (1st, 2nd, and 3rd). The instrumentation includes woodwind entries with crescendos, brass entries, and dynamic markings like ff and f. Measure 63 concludes with a forte dynamic ff.

(♩ = 144)

[62] A tempo ♩ = 112-136

Tpts. 1 (cresc.) 2 3

Hns. 1 (cresc.) 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth. (cresc.)

Bells

Mlt. Perc. 1

Mlt. Perc. 2 (cresc.)

Timp.

Perc. 1

Perc. 2

Perc. 3

This section of the musical score covers measures 64 through 67. It features parts for Trombones (1st, 2nd, and 3rd), Horns (1st, 2nd, and 3rd), Euphonium, Tuba, Double Bass, Synthesizer, Mallet Percussion (1st and 2nd), Timpani, and Percussion (1st, 2nd, and 3rd). The instrumentation includes brass entries with crescendos, bassoon entries, and dynamic markings like ff and f. Measure 67 concludes with a forte dynamic ff.

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl. 1

Cls. 1 2 3

A. Cl.

B. 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

molto rall.

72 Triumphant ♩ = 72

Picc.

Fls. 1 Solo *mf*

Ob. Solo *mf*

Bsn. All *mf*

Sop. Cl. All *mf*

Cl. 1 All *mf*

Cl. 2 All *mf*

A. Cl. All *mf*

B. Cl. All *mf*

A. Sax. 1 All *mf*

T. Sax. All *mf*

Bar. Sax. All *mf*

Tpts. 1 All *mf*

Tpts. 2 All *mf*

Hns. 1 All *mf*

Hns. 2 All *mf*

Hns. 3 All *mf*

Hns. 4 All *mf*

Tbns. 1 All *mf*

Tbns. 2 All *mf*

Euph. All *mf*

Tuba All *mf*

Str. Bass All *mf*

Synth. All *mf*

Mlt. Perc. 1 All *mf*

Mlt. Perc. 2 All *mf*

Tim. All *mf*

Perc. 1 All *mf*

Perc. 2 All *mf*

Perc. 3 All *mf*

molto rall.

72 Triumphant ♩ = 72

div.

Bells *ff*

Chimes *ff*

Cr. Cyms. *ff*

Picc.

Fls.

Ob.

Bsn.

Sop. Cl.

Cl.

A. Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbn.

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

molto rall.

Picc.

Fls. 1 *mf*

Ob. *mf*

Bsn. *mf*

Sop. Cl. 1 *mf*

Cls. 1 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Saxes. 1 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf*

Hns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Synth. *f*

Mlt. Perc. 1

Mlt. Perc. 2

Tim. *fp*

Perc. 1 *f*

Perc. 2 *p*

Perc. 3 *ff*

solo pp p dolcissimo

taper sounds

82 Peaceful ♩ = 64

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cl. 1

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

88

Solo, Two players

p

p

p

p dolcissimo

p

p

p

(Hn. 1 & 2)

(Hn. 3)

mp

mp

82 Peaceful ♩ = 64

Tpts.
Hns.
Tbns.
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

88

Preview Use Requires

Harp Patch

Mrb. (Harp)

W.C.

p

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl. 1

Cls. 1 2 3

A. Cl.

B. 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

97 Resoluzione $\bullet = 116$

Picc.

Fls. 1

Ob.

Bsn.

Sop. Cl.

Cl. 1

Cl. 2

A. Cl.

B. Cl.

Play

A. Saxes. 1

(Str. Bass)

T. Sax.

P. S.

97 Resoluzione • = 116

Preview Requires Legal Use

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass (Str. Bass)

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

105

Picc.

Fls. 1 2 *mp*

Ob. *mp*

Bsn. *mp* *mf*

Sop. Cl. 1

Cls. 1 *mp*

A. Cl.

B. Cl. *mp* *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mp* *mf*

105

Tpts. 1 2 3 *mf* *3* *mf* *3* *mf* *3* *mf*

Hns. 1 2 *mp* *a2* *a2* *a2* *a2* *mf* *a2* *a2* *a2* *mf* *a2* *mf* *a2* *mf* *a2* *mf*

Tbns. 1 2 3 *mf* *3* *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Synth.

Mlt. Perc. 1 *mf* *3* *Bells*

Mlt. Perc. 2

Timp. *mf* *3*

Perc. 1 *mf* *3* *2* *3*

Perc. 2 *p* *W.C.*

Perc. 3 *p* *Susp. Cym.*

111

Picc.

Fls. 1 *f* *p cresc. poco a poco*

Ob. *f* *p cresc. poco a poco*

Bsn.

Sop. Cl. *ff* *p cresc. poco a poco*

Cls. 1 *f* *p cresc. poco a poco*

2 *a2* *ff* *p cresc. poco a poco*

3 *f* *p cresc. poco a poco*

A. Cl. *f* *p cresc. poco a poco*

B. Cl.

A. Saxes. 1 *ff* *mp cresc. poco a poco*

T. Sax. *ff* *mp cresc. poco a poco*

Bar. Sax. *ff*

111

Tpts. 1 *ff* *mp cresc. poco a poco*

2 *ff* *mp cresc. poco a poco*

3 *ff* *mp cresc. poco a poco*

Hns. 1 *ff* *mp cresc. poco a poco*

2 *ff* *mp cresc. poco a poco*

3 *ff* *mp cresc. poco a poco*

4 *ff* *mp cresc. poco a poco*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Euph.

Tuba

Str. Bass *ff*

Synth. Voices Patch *p* *cresc. poco a poco*

Mlt. Perc. 1 *f* *ff* Play Chimes

Mlt. Perc. 2 *ff* *sforzando* *mf*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* *mf*

Perc. 3 *ff* *mp*

ritard. [118] **Triumphant** ♩ = 72

Picc.

Fls. 1 (cresc.) 3 ff

Ob. (cresc.) ff

Bsn. (cresc.) ff

Sop. Cl. (cresc.) ff

Cls. 1 (cresc.) ff

A. Cl. (cresc.) ff

B. Cl.

A. Saxes. 1 (cresc.) ff

T. Sax. (cresc.) ff

Bar. Sax. v. div. ff

ritard. 118 Triumphant ♩ = 72

Tpts. 1 (cresc.) ff

Hns. 2 (cresc.) ff

3 (cresc.) ff

4 (cresc.) ff

Tbns. 1 ff

Euph.

Tuba ff

Str. Bass v. ff

Synth. ff

Mlt. Perc. 1 f ff

Mlt. Perc. 2 ff

Tim. fp ff

Perc. 1

Perc. 2

Perc. 3 Cr. Cyms. ff

Bsn. (cresc.)

Sop. Cl. (cresc.)

Cl. (cresc.)

A. Cl. (cresc.) ff

B. Cl.

A. Sax. 1 (cresc.) ff

T. Sax. (cresc.) ff

Bar. Sax. ritard. 118 Triumphant ♩ = 72

Tpts. (cresc.) ff

Hns. (cresc.) ff

Tbns. (cresc.) ff

Euph.

Tuba

Str. Bass

Synth. ff

Mlt. Perc. 1 f ff

Mlt. Perc. 2 > > > >

molto rit.

121 Reflective $\text{♩} = 64$

Picc. *fp* *sffz* 1. div.
 Fls. 1 *fp* 2. div. *p*
 Ob. *fp* *p*
 Bsn. *mf* *p*
 Sop. Cl. *fp* *sffz*
 Cls. 1 *fp* *sffz*
 2 *fp* *sffz*
 A. Cl. *fp* *sffz*
 B. Cl. *fp* *sffz*
 A. Saxes. 1 *fp* *sffz*
 T. Sax. *mf* *sffz*
 Bar. Sax. *mf* *sffz*

molto rit.

121 Reflective $\text{♩} = 64$ div. *p*

Tpts. 1 *fp* *sffz*
 2 *fp* *sffz*
 Hns. 1 *fp* *sffz*
 2 *fp* *sffz*
 3 *fp* *sffz*
 4 *fp* *sffz*
 Tbns. 1 *fp* *sffz*
 2 *fp* *sffz*
 Euph. *mf* *sffz*
 Tuba *mf* *sffz*
 Str. Bass *mf* *sffz*
 Synth. Voices Patch *p*

Mlt. Perc. 1
 Mlt. Perc. 2
 Timp. *fp* *sffz*
 Perc. 1
 Perc. 2
 Perc. 3 Tam-Tam *mp* *f*

W.C. *ad lib.* (very sparse)

Picc.

Fls. 1 2 *div. d4* *pp*

Ob.

Bsn. *p* *pp* *ppp*

Sop. Cl.

Cl. 1 2 3

A. Cl.

B. 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 *pp*

Synth. *pp*

Mlt. Perc. 1

Mlt. Perc. 2

Tim. *pp*

Perc. 1

Perc. 2 W.C. *p*

Perc. 3

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