Belwin

SYMPHONIC BAND

STAWAMUS CHIEF

Mvt. III from the suite SEA TO SKY

RALPH FORD (ASCAP)

INSTRUMENTATION

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

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

Alfred

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.

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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 the 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.

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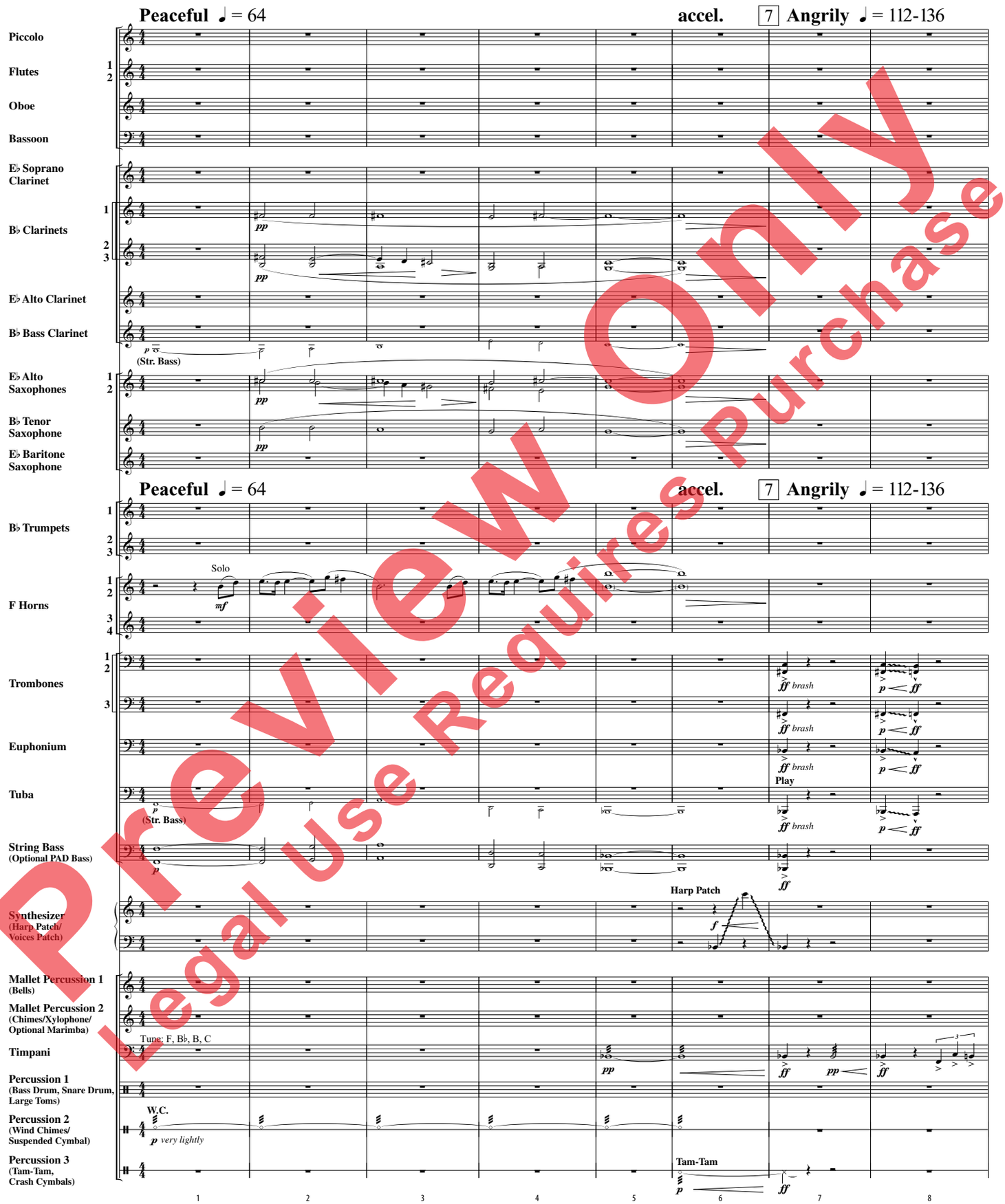
Commissioned by the West Vancouver Youth Band Society for the WVYB Symphonic Band Division
Douglas J. Macauley, conductor, on the Occasion of the Band's 75th Anniversary

Stawamus Chief

Mvt. III from the suite: SEA TO SKY

Full Score
Approx. Duration - 6:45

By Ralph Ford (ASCAP)



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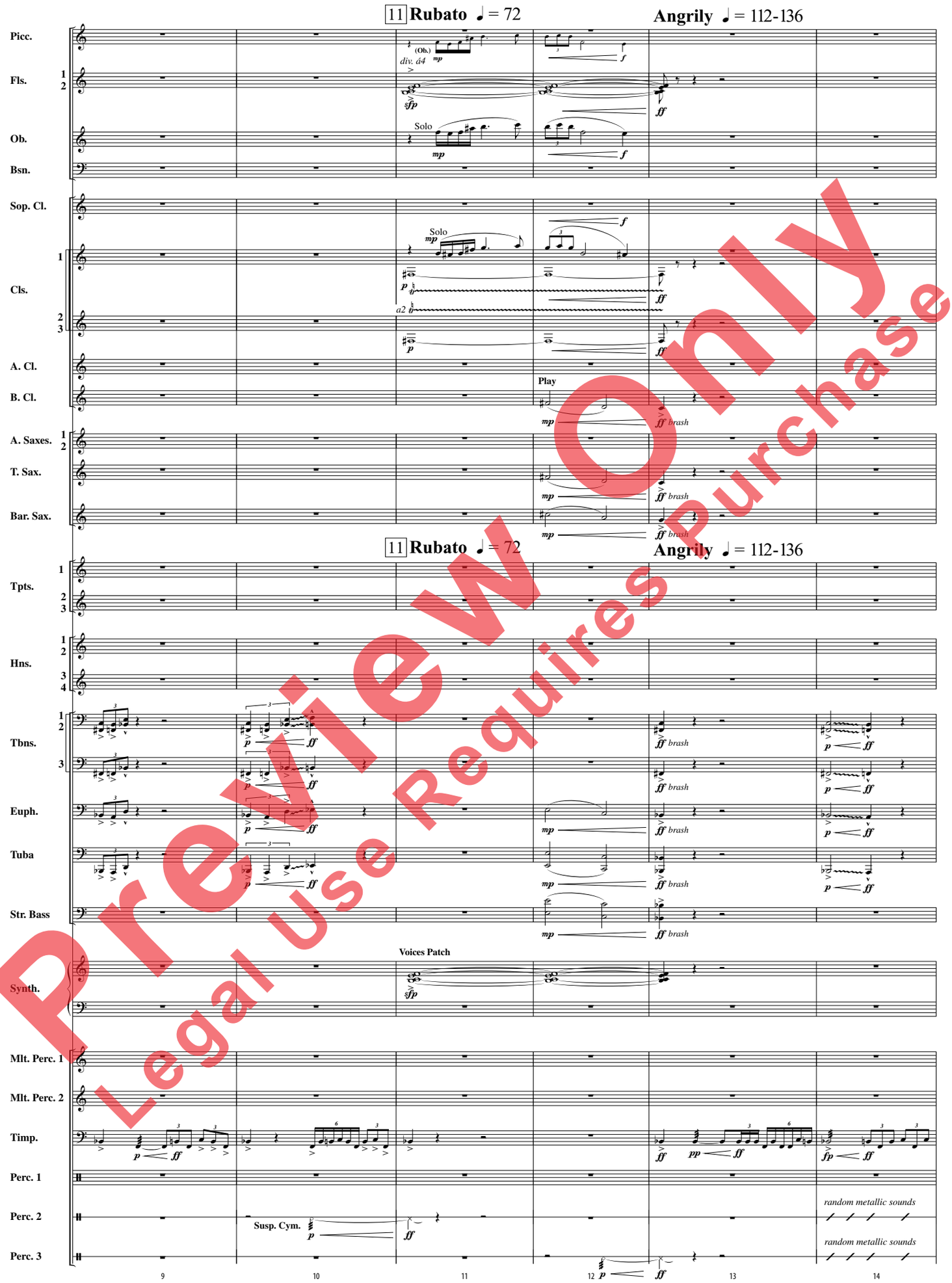

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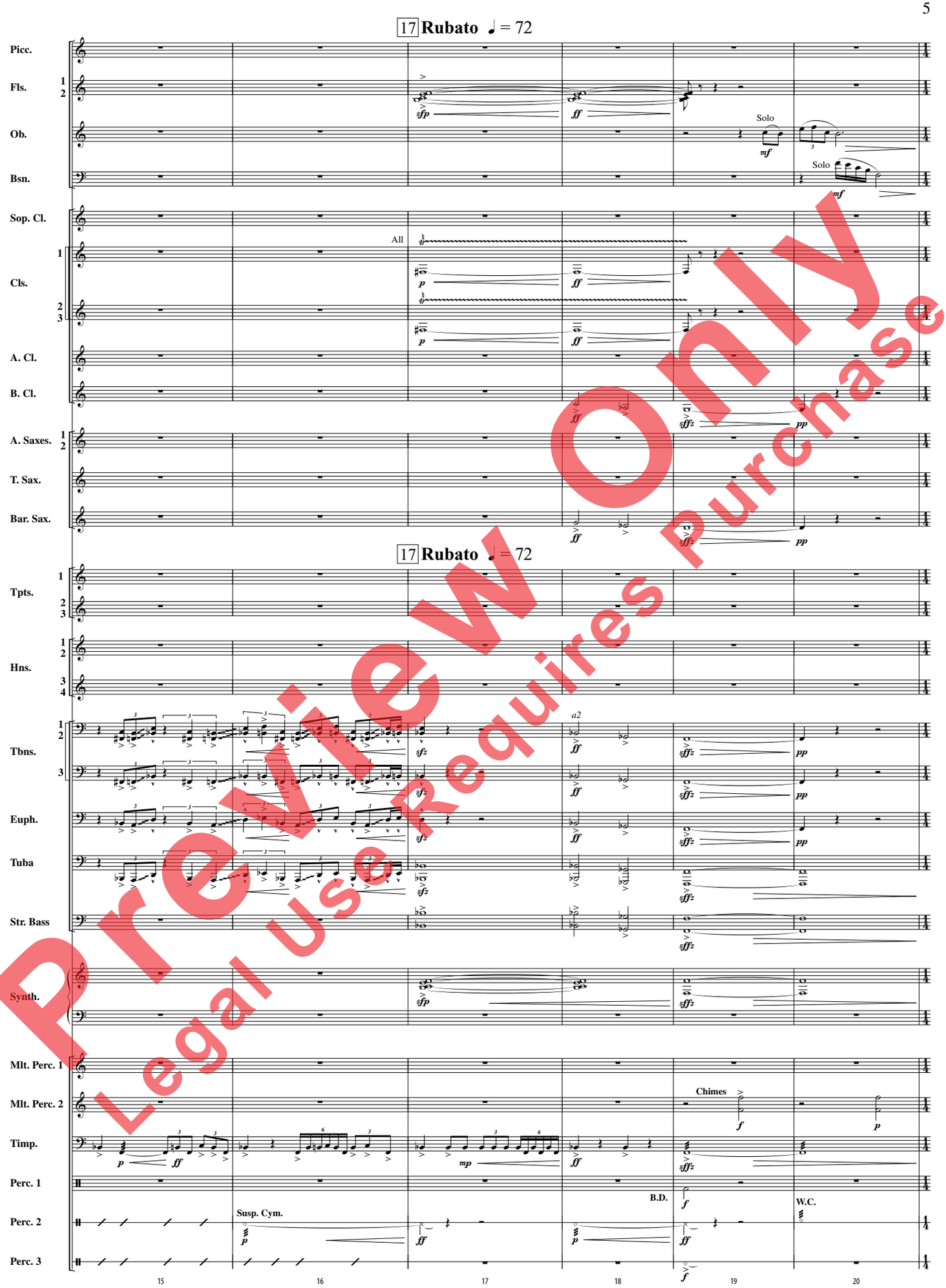

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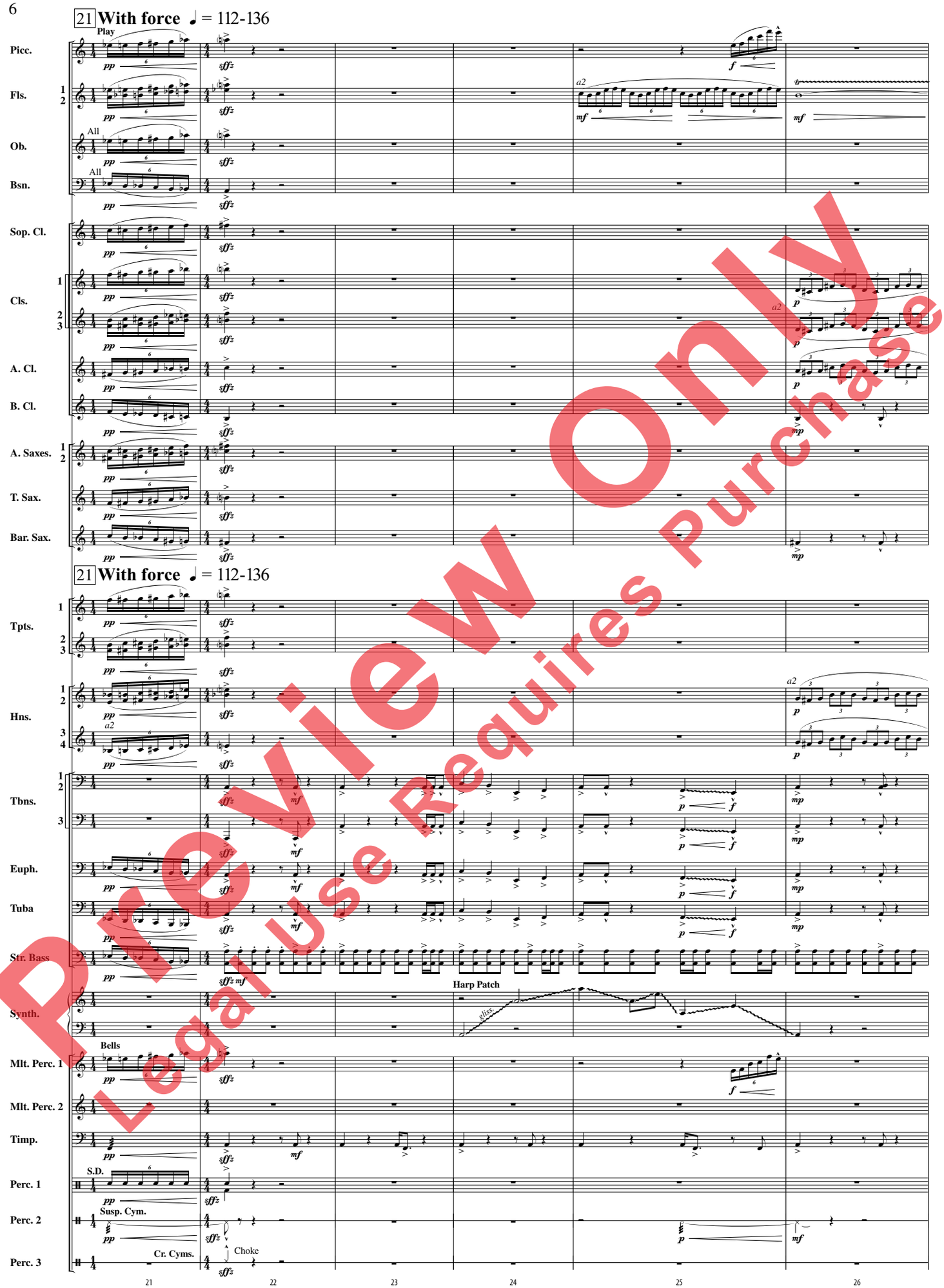

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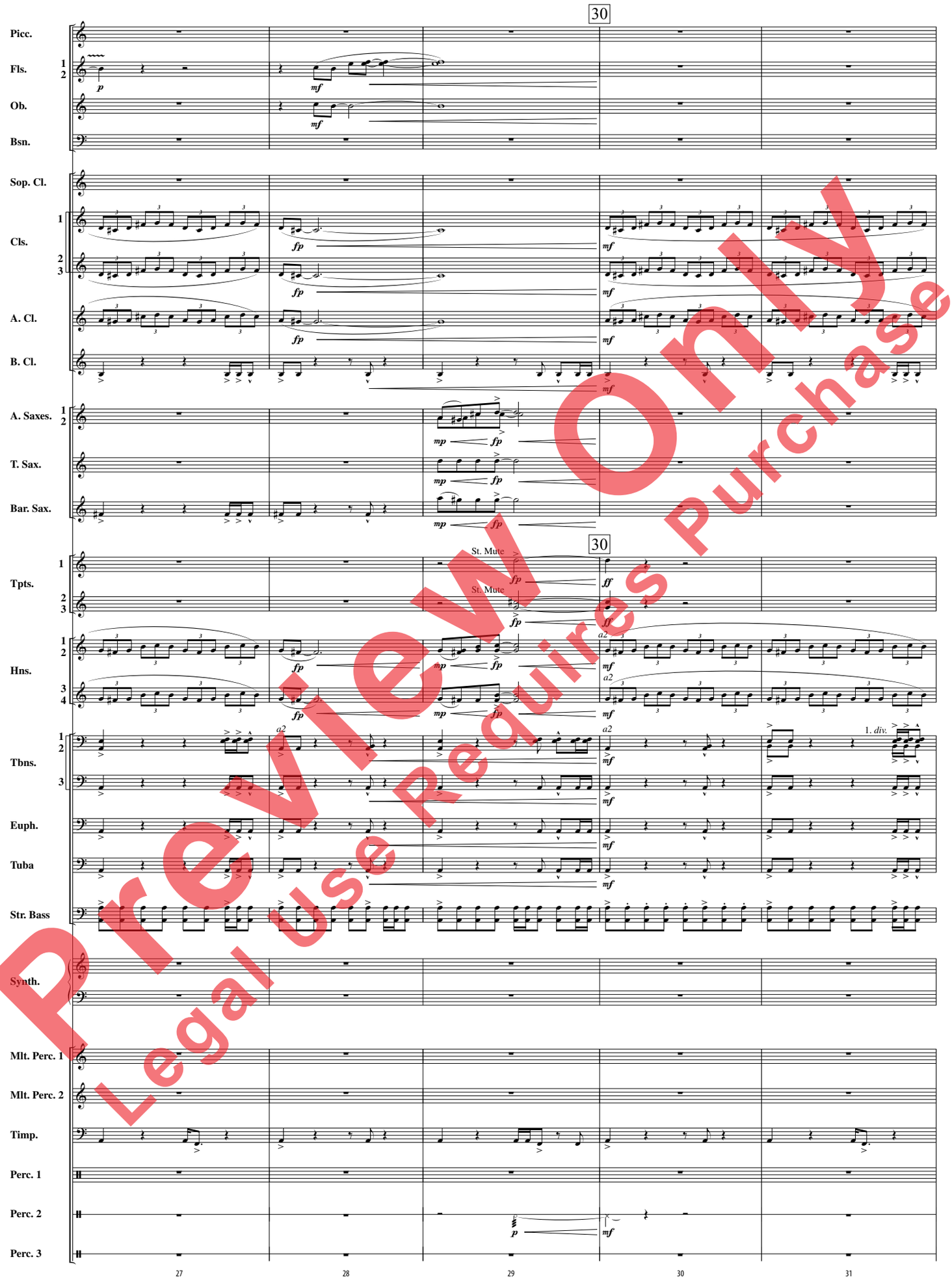

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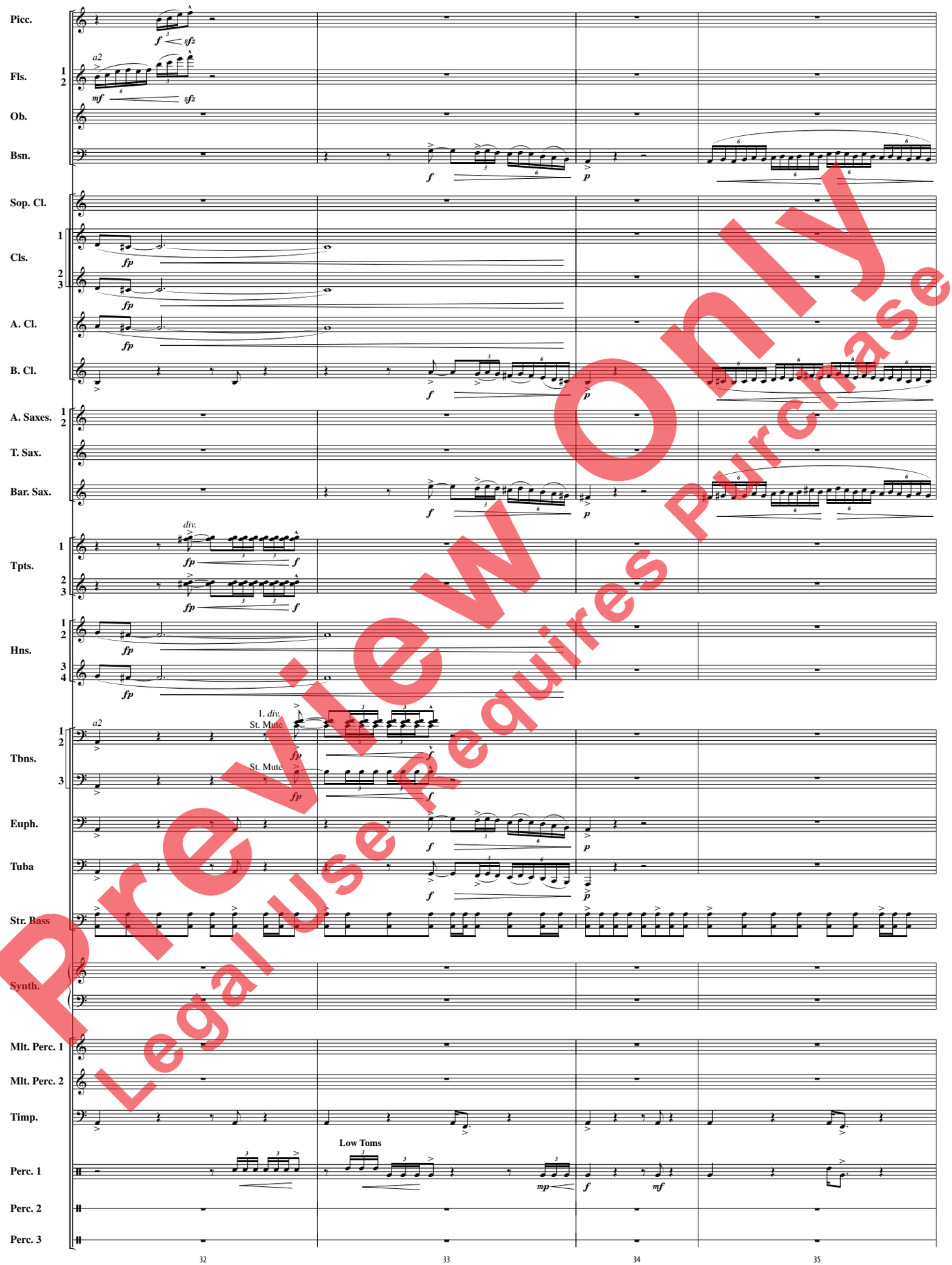

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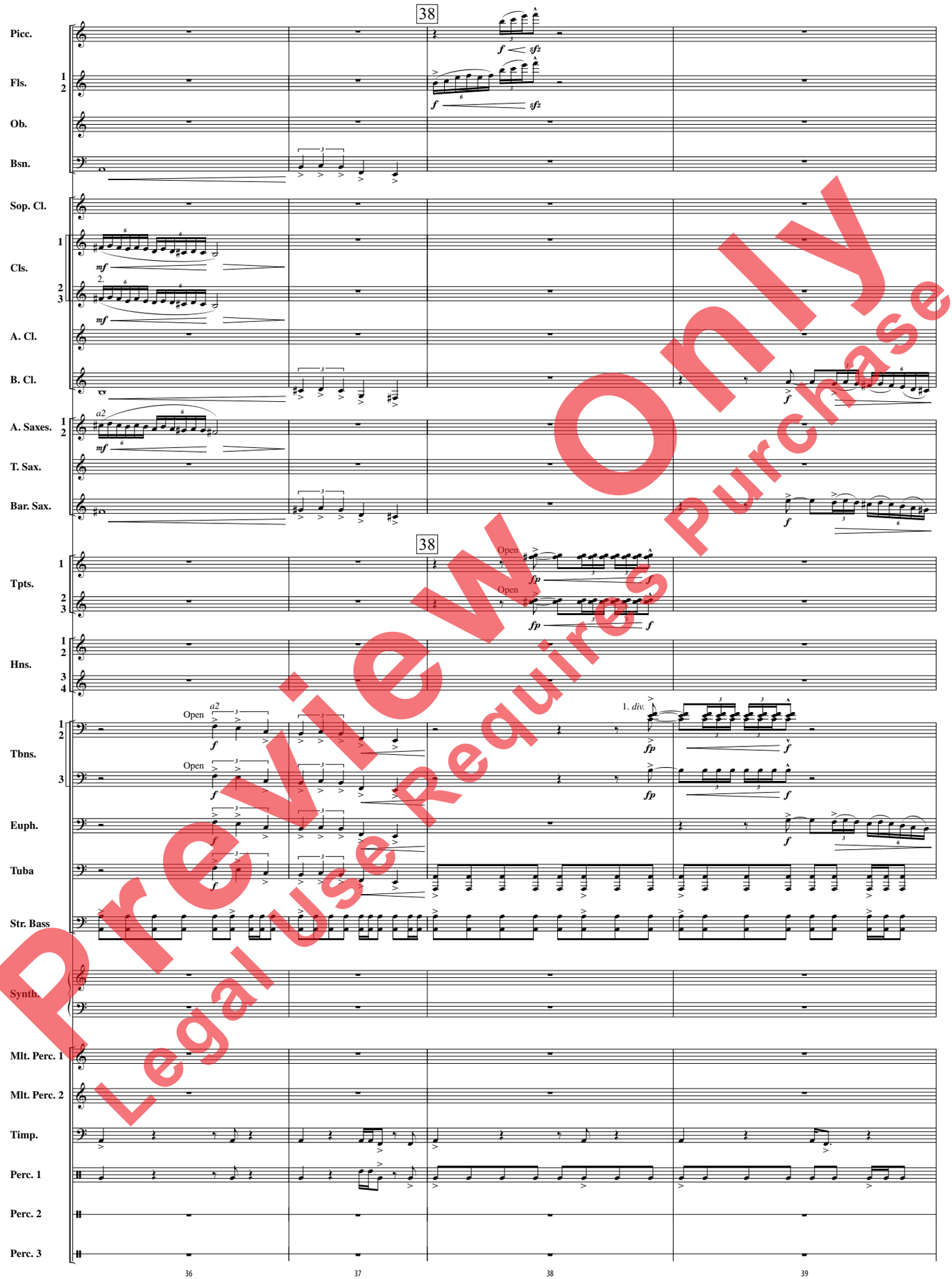

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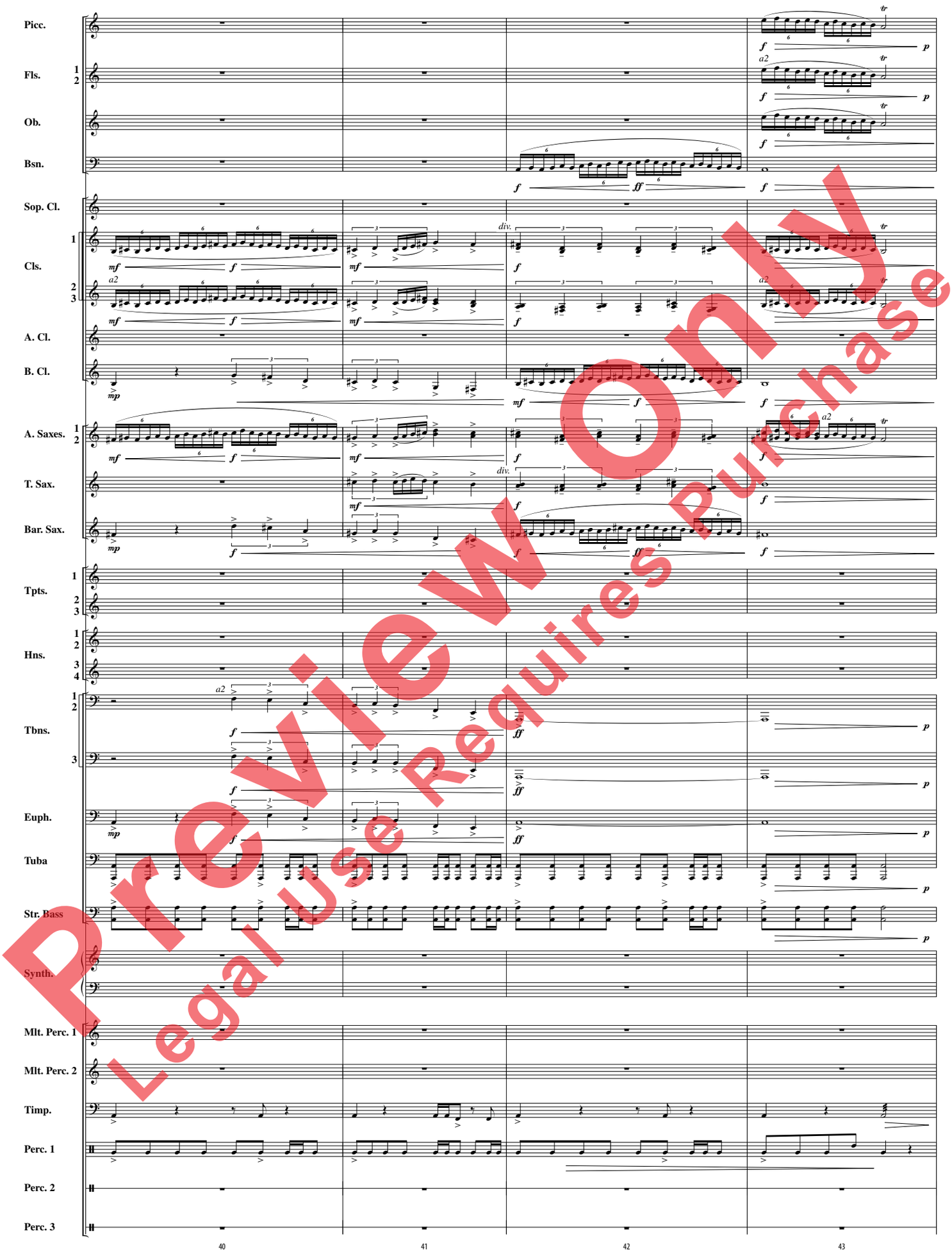

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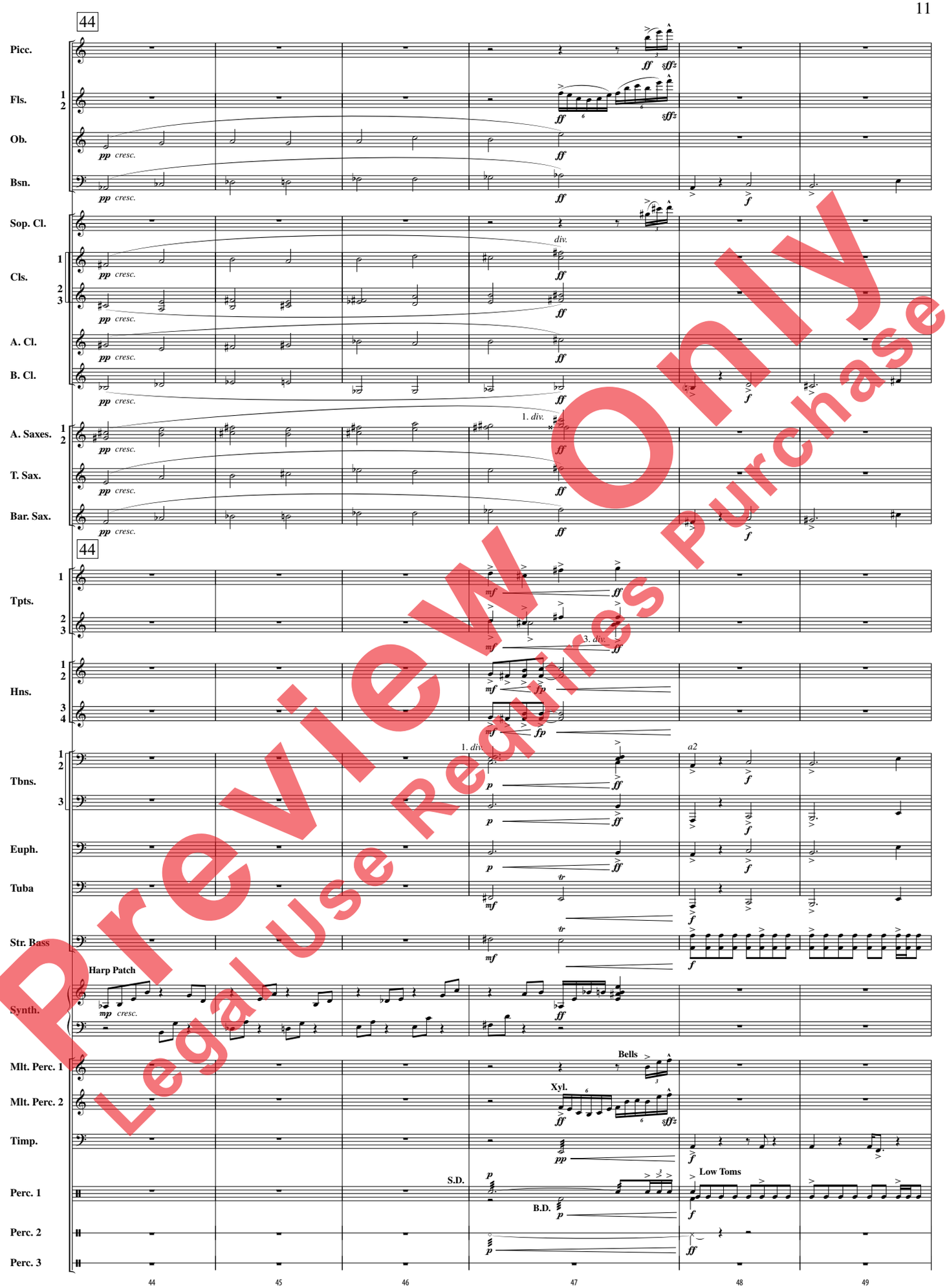

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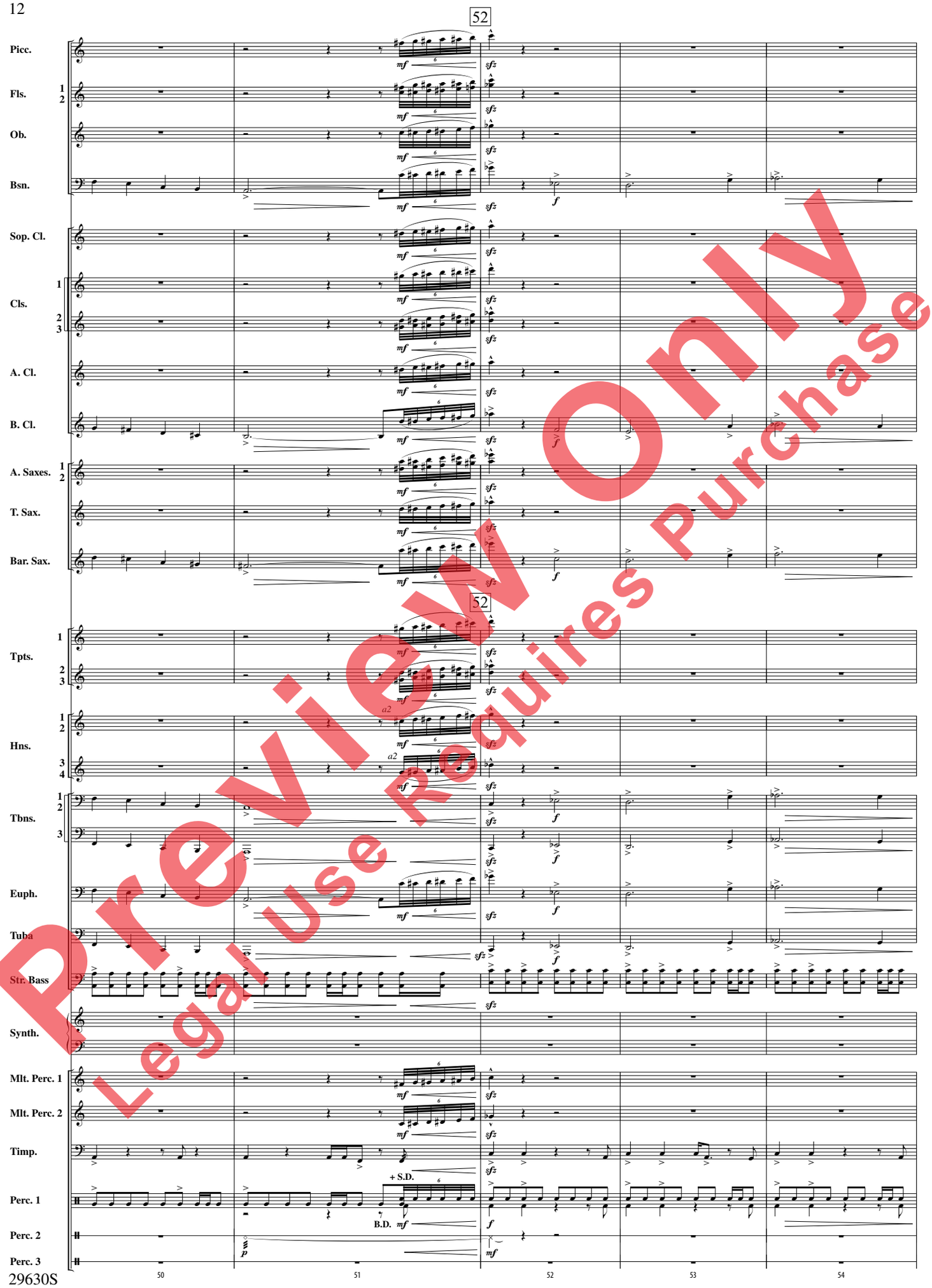

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"Vertigo!"

56 **accel. poco a poco** (♩ = 132)

Picc.
Fls. 1 2 — *p cresc. poco a poco*
Ob. — *p cresc. poco a poco*
Bsn. — *ff*
Sop. Cl. — *p cresc. poco a poco*
Cls. 1 — *p cresc. poco a poco*
Cls. 2 3 — *p cresc. poco a poco*
A. Cl. — *p cresc. poco a poco*
B. Cl. — *ff*
A. Saxes. 1 2 — *mp cresc. poco a poco*
T. Sax. — *mp cresc. poco a poco*
Bar. Sax. — *ff*

"Vertigo!"

56 **accel. poco a poco** (♩ = 132)

Tpts. 1 — *mp cresc. poco a poco*
Tpts. 2 3 — 3. *div.* *mp cresc. poco a poco*
Hns. 1 2 — *mp cresc. poco a poco*
Hns. 3 4 — *mp cresc. poco a poco*
Tbns. 1 2 — *a2* *ff*
Tbns. 3 — *ff*
Euph. — *ff*
Tuba — *ff*
Str. Bass — *ff*
Synth. — Voices Patch *p* — *cresc. poco a poco*
Mlt. Perc. 1
Mlt. Perc. 2 — Chimes *sfz* — *mf cresc.*
Timp.
Perc. 1
Perc. 2 — *p* — *mf* — *metal spikes into rock -random* — Susp. Cym. *mp*
Perc. 3

55 56 57 58 59

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(♩ = 144)

62 **A tempo** ♩ = 112-136

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

(♩ = 144)

62 **A tempo** ♩ = 112-136

Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc. 1 (Bells)
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

60 61 62 63

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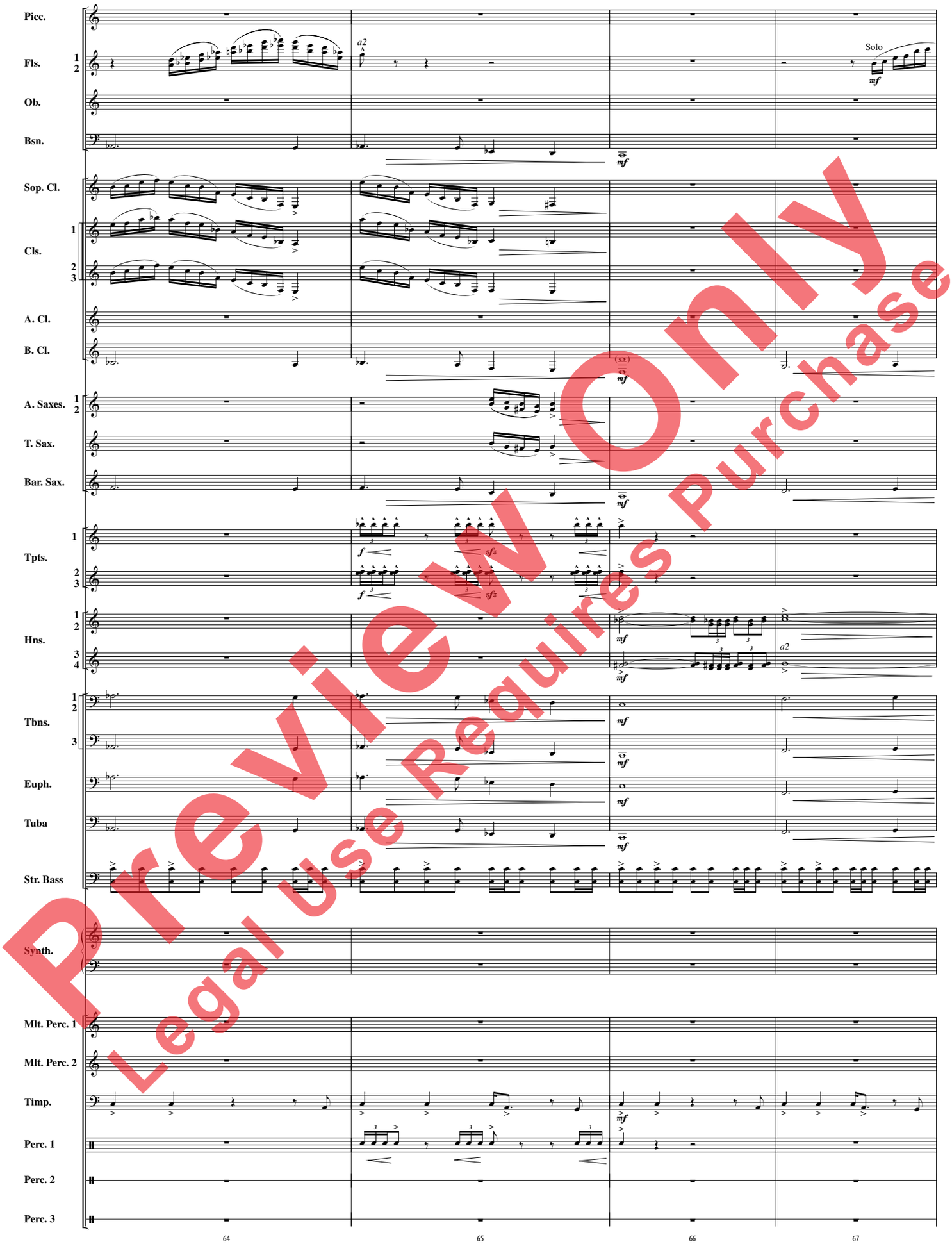

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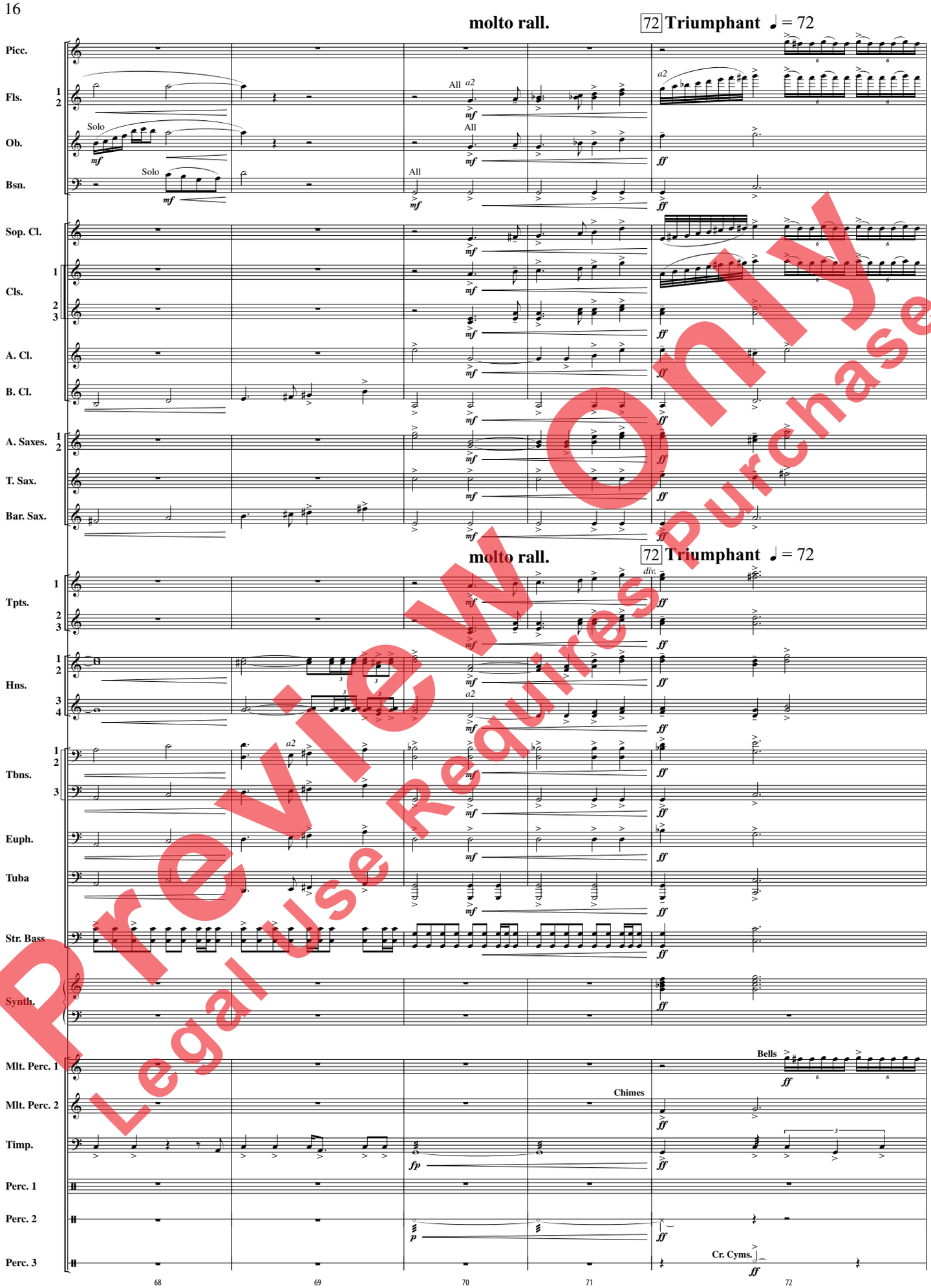

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Picc.
Fls. 1 2
Ob.
Bsn.
Sop. Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

a2

fp

ff

mp

ff

73 74 75

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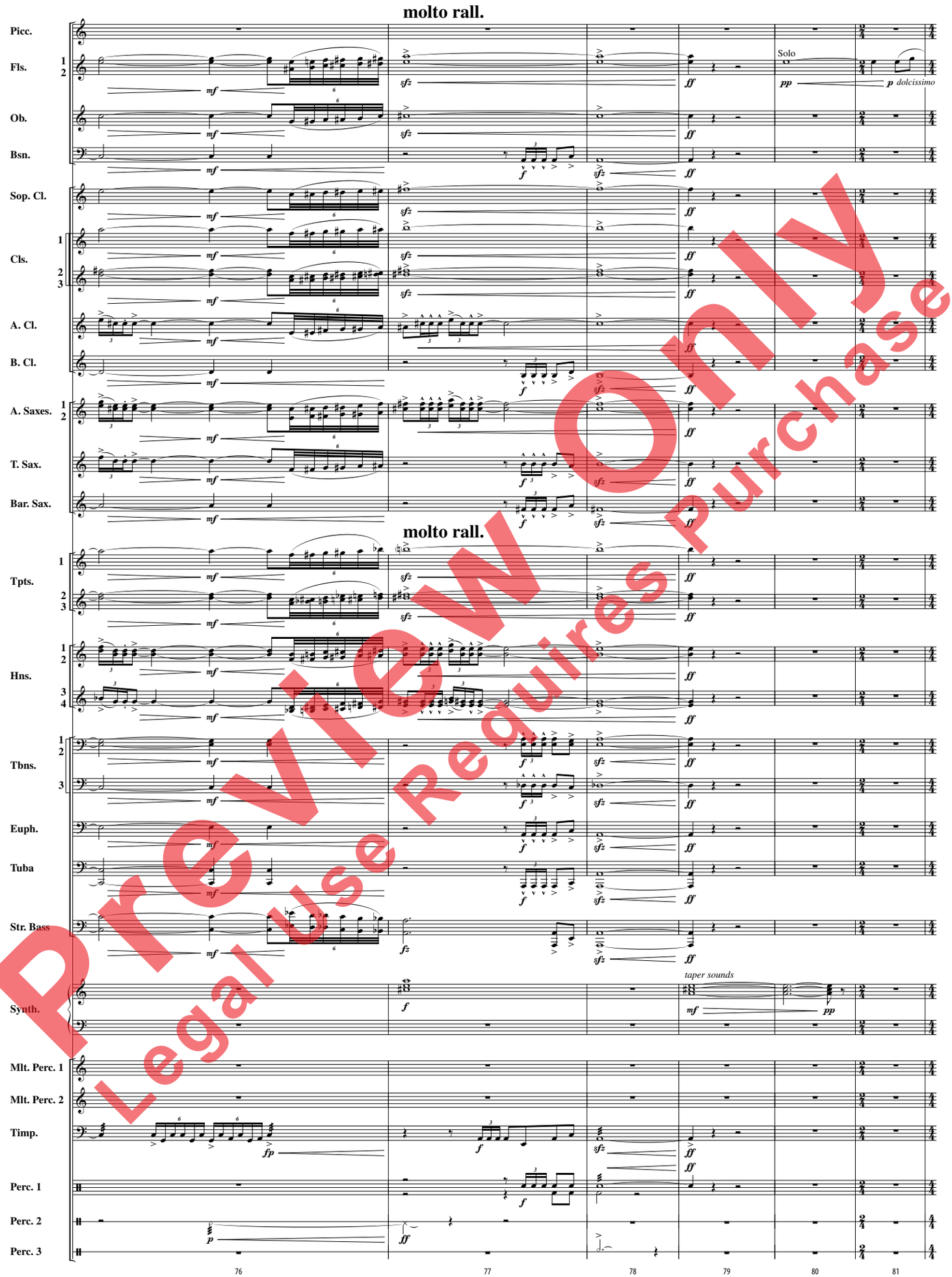

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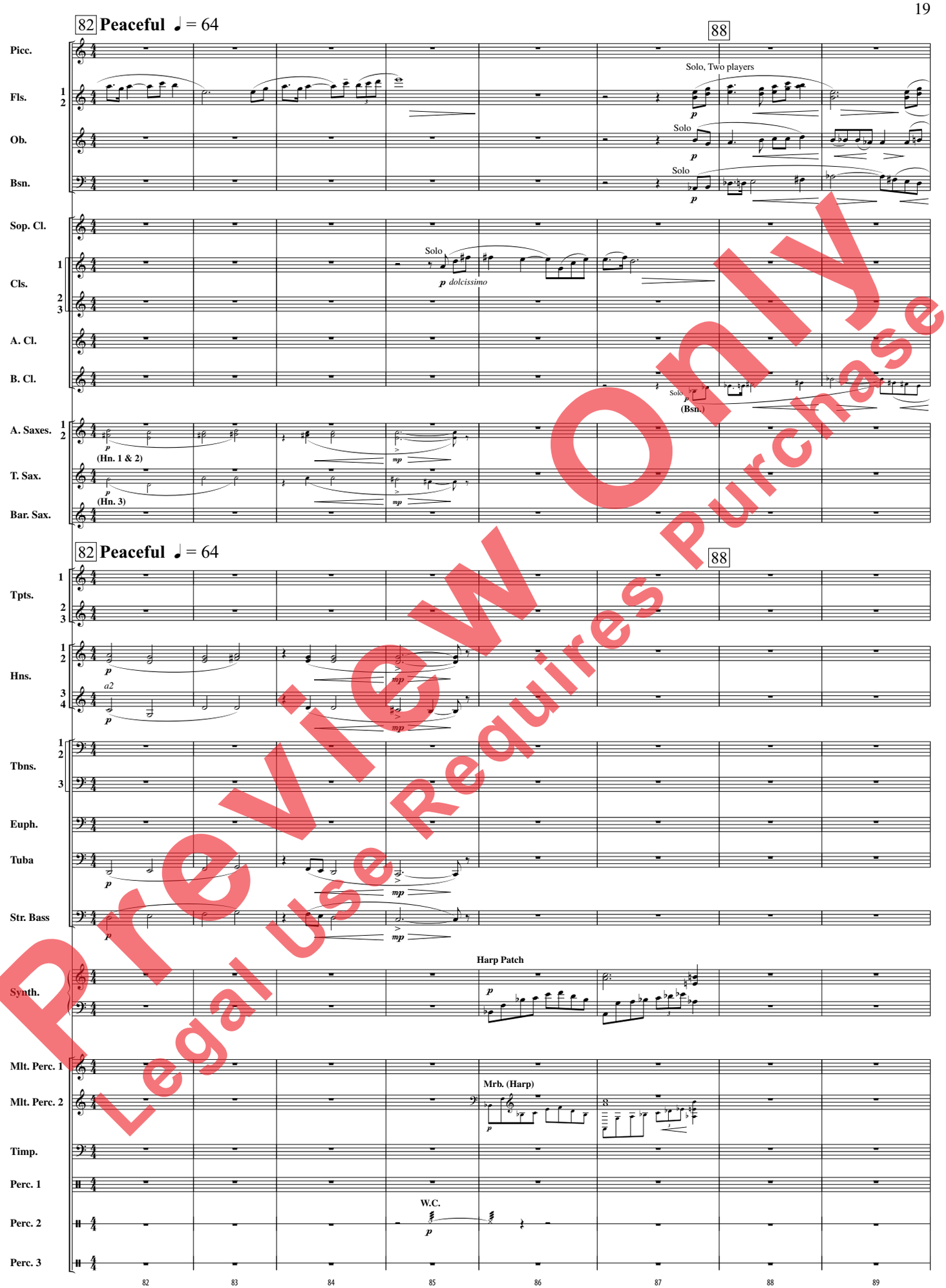

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Picc.
Fls. 1 2
Ob.
Bsn.
Sop. Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

All
a2
hold back
mp cresc.
p cresc.
Play
e sost.
Harp Patch
tr
Susp. Cym.

90 91 92 93

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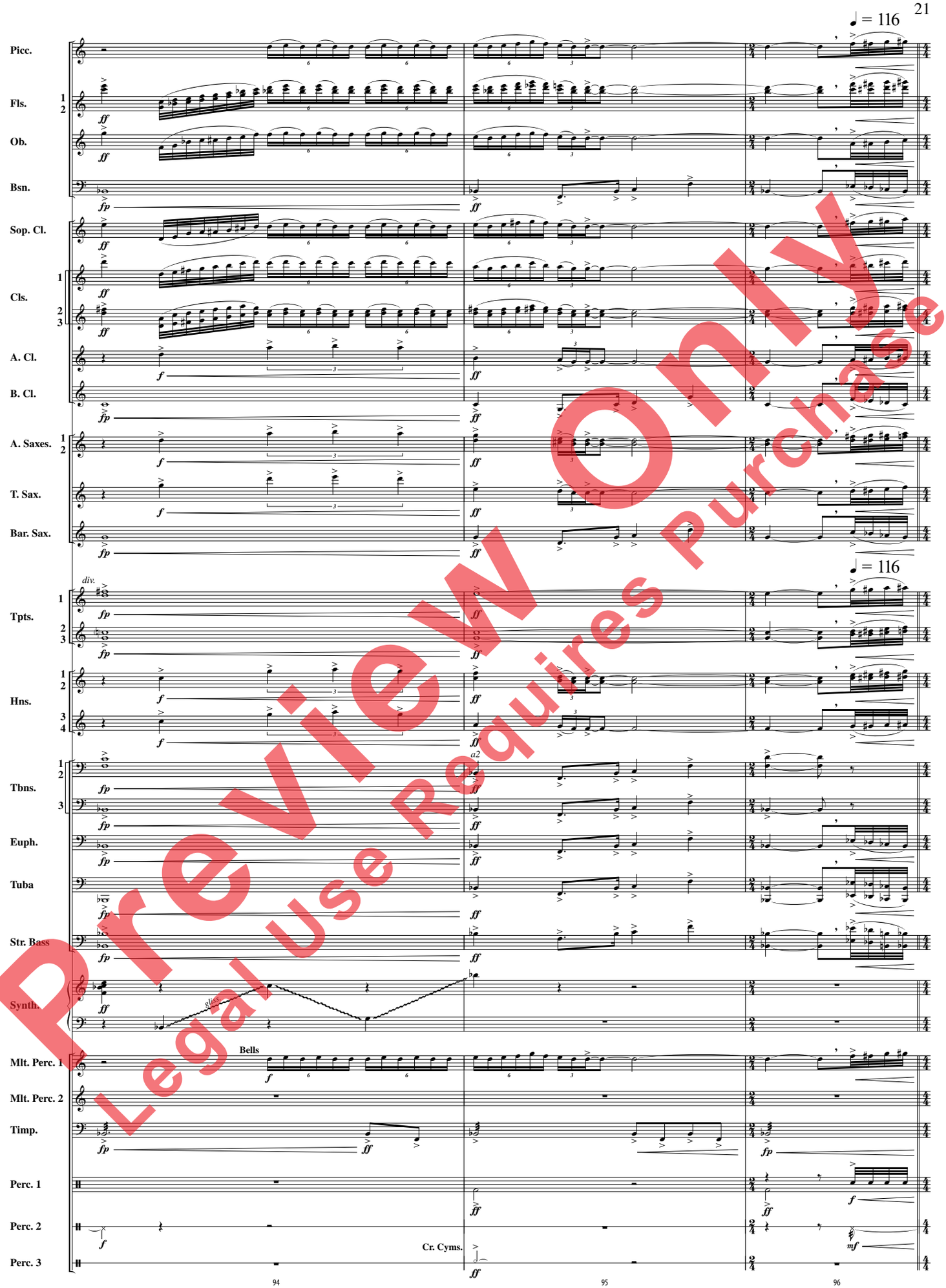

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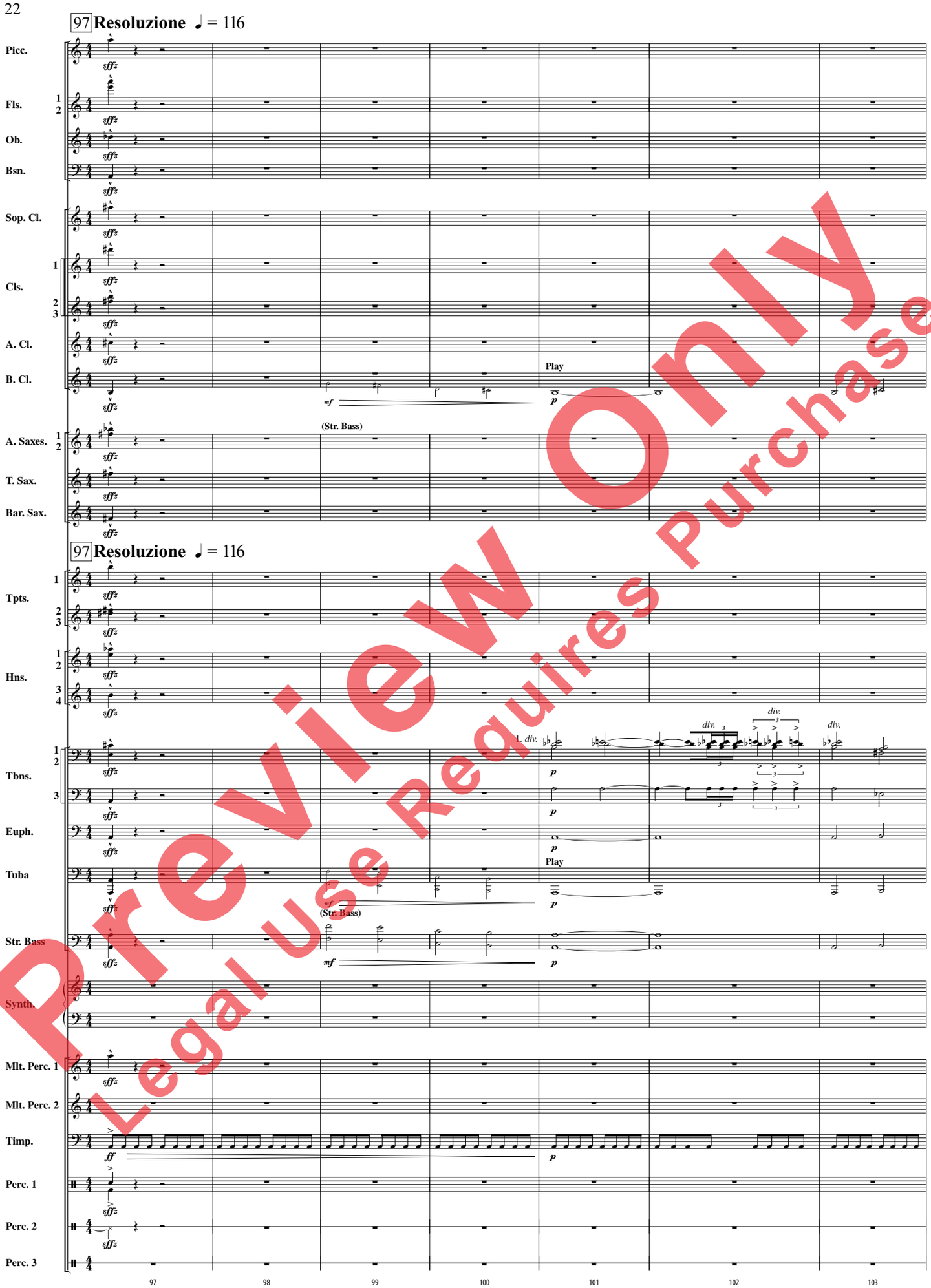

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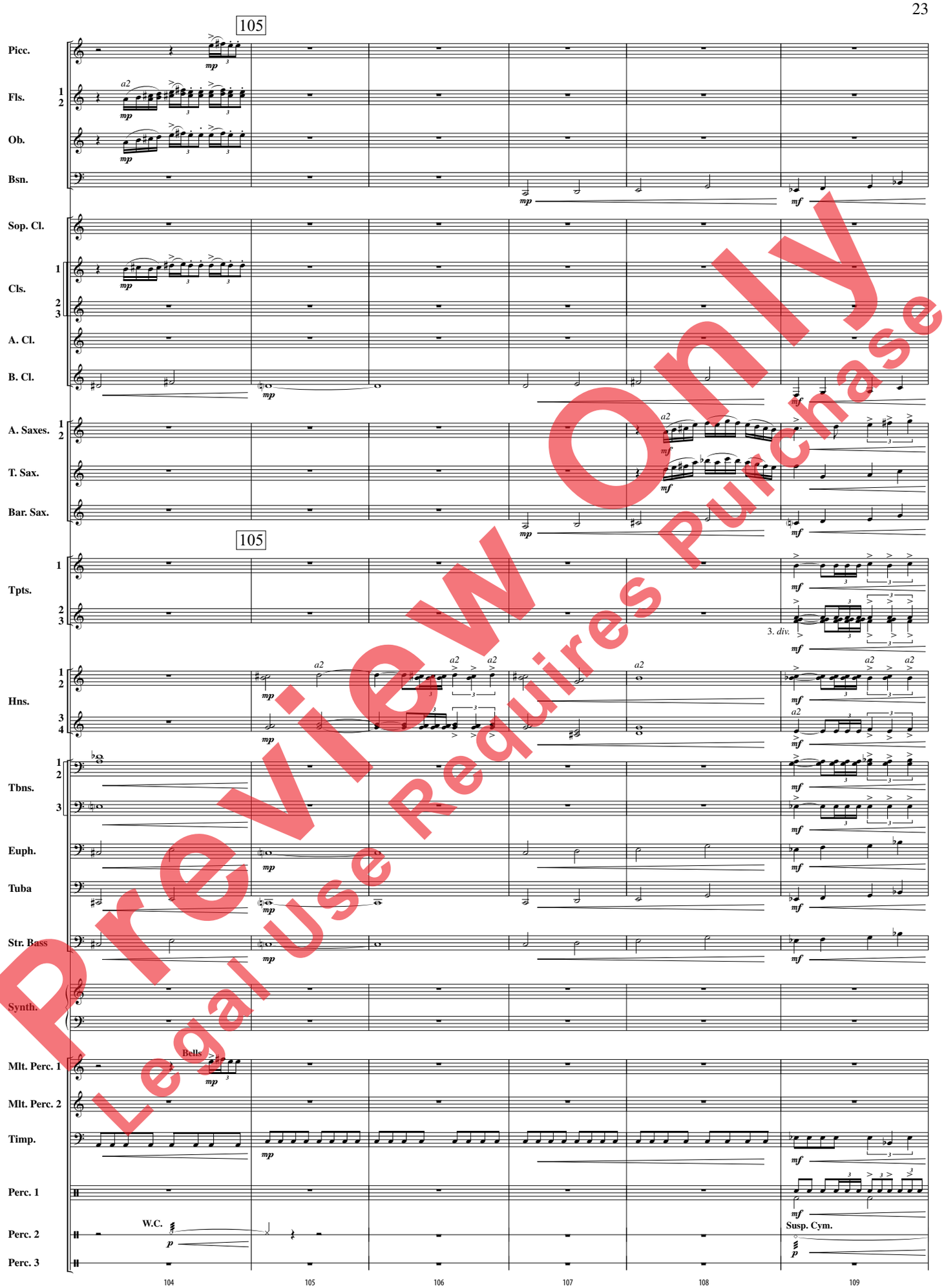

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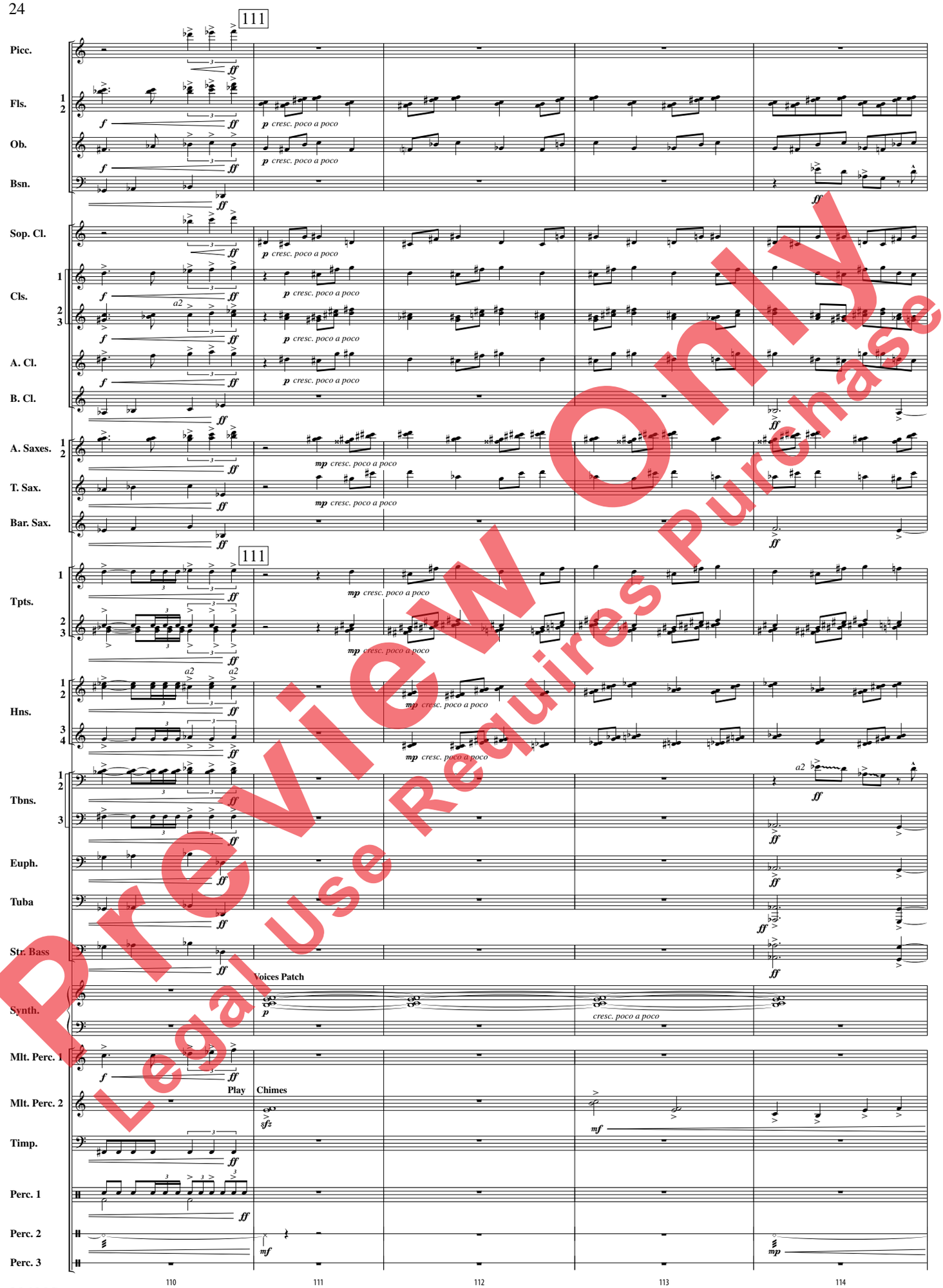

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ritard. 118 Triumphant ♩ = 72

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

ritard. 118 Triumphant ♩ = 72

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

Cr. Cyms.

115 116 117 118 119

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molto rit.

121 Reflective ♩ = 64

Picc.

Fls. 1 2

1. div.

2. div.

Ob.

Bsn.

Sop. Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

molto rit.

121 Reflective ♩ = 64

div.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Voices Patch

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

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

Perc. 3

Tam-Tam

120 121 122 123 124 125 126

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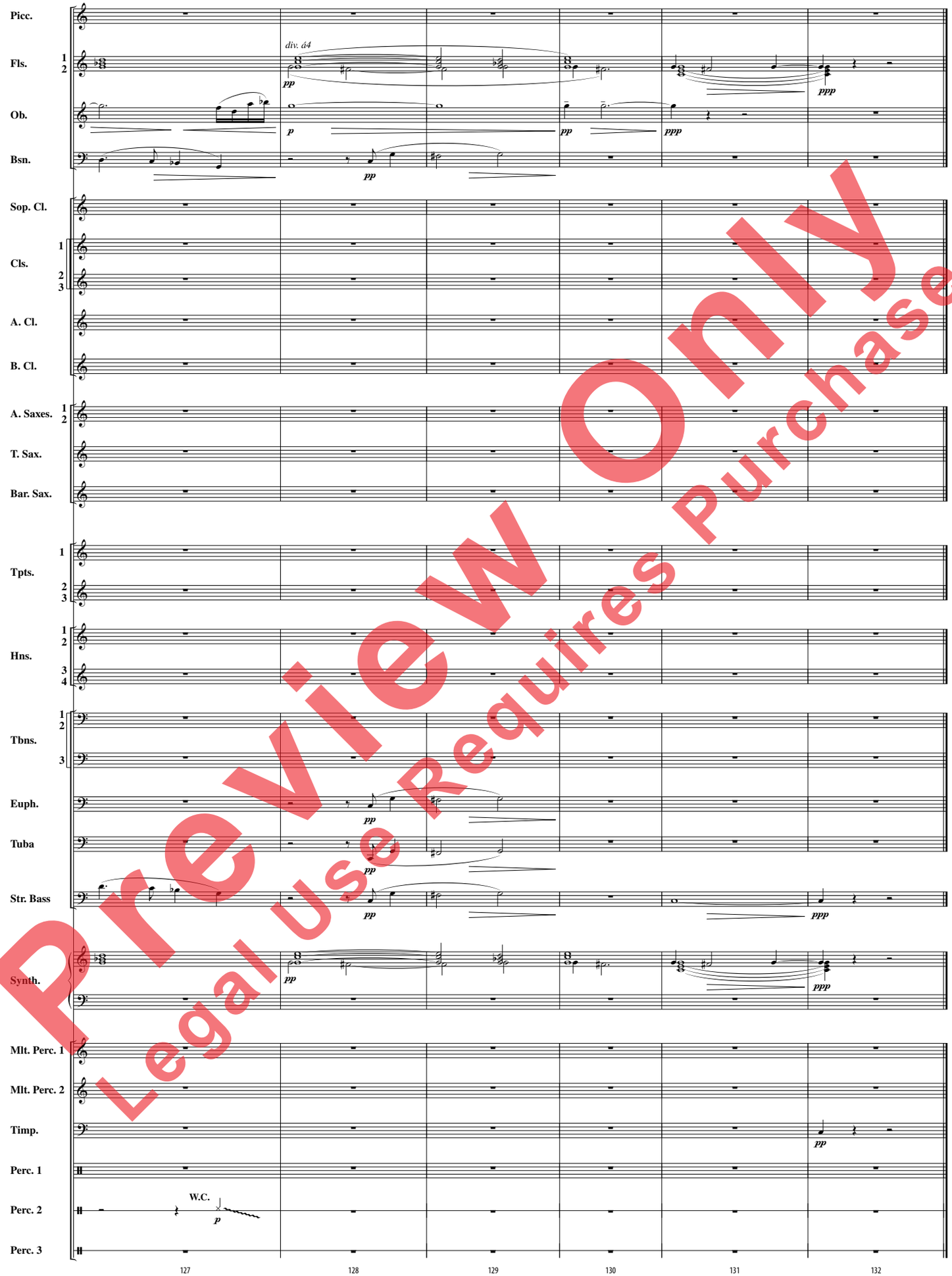

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