

# BEYOND WHISTLER

Mvt. IV from the suite SEA TO SKY

RALPH FORD (ASCAP)

## INSTRUMENTATION

1	Conductor	2	1st Trombone	<p><b>WORLD &amp; SUPPLEMENTAL PARTS</b>            Available for download from  <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a></p> <p>1st Horn in E<math>\flat</math>            2nd Horn in E<math>\flat</math>            3rd Horn in E<math>\flat</math>            4th Horn in E<math>\flat</math>            1st Trombone in B<math>\flat</math> Bass Clef            2nd Trombone in B<math>\flat</math> Bass Clef            3rd Trombone in B<math>\flat</math> Bass Clef            1st Trombone in B<math>\flat</math> Treble Clef            2nd Trombone in B<math>\flat</math> Treble Clef            3rd Trombone in B<math>\flat</math> Treble Clef            Baritone in B<math>\flat</math> Bass Clef            Tuba in E<math>\flat</math> Bass Clef            Tuba in E<math>\flat</math> Treble Clef            Tuba in B<math>\flat</math> Bass Clef            Tuba in B<math>\flat</math> Treble Clef</p>
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	
3	1st B $\flat$ Clarinet	1	String Bass or Optional PAD Bass	
3	2nd B $\flat$ Clarinet	2	Synthesizer (Harp Patch/Voices Patch)	
3	3rd B $\flat$ Clarinet	3	Mallet Percussion 1 (Bells/Marimba/Xylophone)	
1	E $\flat$ Alto Clarinet	1	Mallet Percussion 2 (Chimes)	
2	B $\flat$ Bass Clarinet	1	Timpani	
2	1st E $\flat$ Alto Saxophone	3	Percussion 1 (Triangle/Suspended Cymbal/ Snare Drum)	
2	2nd E $\flat$ Alto Saxophone	4	Percussion 2 (Crash Cymbals/Hi-Hat Cymbals/Snare Drum/Shaker)	
1	B $\flat$ Tenor Saxophone	2	Percussion 3 (Bass Drum/Congas/Toms [2]/ Wind Chimes)	
1	E $\flat$ Baritone Saxophone			
3	1st B $\flat$ Trumpet			
3	2nd B $\flat$ Trumpet			
3	3rd B $\flat$ Trumpet			
1	1st F Horn			
1	2nd F Horn			
1	3rd F Horn			
1	4th F Horn			

## SUITE: SEA TO SKY

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



## PROGRAM NOTES

“Beyond Whistler” 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 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

“Beyond Whistler” can be analyzed in four distinct sections that musically portray the end of the Sea-to-Sky Highway and the territory that lies even farther north. The listener will hear the Sea-to-Sky motif that was first stated in movement one (“March: The Lions Gate”) that brings the suite full circle. Beginning with a fanfare of celebration, the movement moves quickly into the highest slope of Whistler Mountain—appropriately named “The Symphony.” After whisking down this highest and most treacherous of slopes, the listener stops to view what lies beyond. This movement is finalized with a long, slow build to the climax, again using the motif that is present throughout the entire suite. It is to be performed with a great sense of wonder and excitement, with a gradual build to the end.

As with all movements of this suite, the orchestration is scored for the inclusion of synthesizers (2) to emulate harp, voices and the orchestral double bass section. It is imperative that a quality stereo amplification system is placed *within the ensemble* to achieve maximum musicality. As always, should you have the live forces (choir, harp and double bass section), *by all means use them!* Two keyboardists using quality synthesizers and a sound system can very successfully cover all of this. 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 of orchestration techniques involving electronic instruments into the modern wind ensemble.

It is my hope that you, your musicians and your audiences enjoy the grandeur of the *Suite: Sea To Sky*.



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

# Beyond Whistler

FULL SCORE  
Approx. Duration - 7:15

Mvt. IV from the suite: SEA TO SKY

By Ralph Ford (ASCAP)

**Joyful! ♩ = 132**

The score is for a full band and includes the following parts:

- Piccolo
- Flute 1 & 2
- Oboe
- Bassoon
- B♭ Clarinets 1 & 2
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- E♭ Alto Saxophones 1 & 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets 1 & 2
- F Horns 1 & 2
- Trombones 1 & 2
- Euphonium
- Tuba
- String Bass (Optional PAD Bass)
- Synthesizer (Harp Patch/Voices Patch)
- Mallet Percussion 1 (Bells/Marimba/Xylophone)
- Mallet Percussion 2 (Chimes)
- Timpani
- Percussion 1 (Triangle/Suspended Cymbal/Snare Drum)
- Percussion 2 (Crash Cymbals/Hi-Hat Cymbals/Snare Drum/Shaker)
- Percussion 3 (Bass Drum/Congas/Tom-Toms(2), Wind Chimes)

Key performance markings include *f*, *fp*, *simile*, and *a2*. The score is divided into four measures, numbered 1 through 4 at the bottom.

Picc.

Fls. 1 2

Ob.

Bsn.

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.

Mit. Perc. 1

Mit. Perc. 2

Timp.

Perc. 1

Perc. 2 S.D. Cr. Cyms.

Perc. 3 B.D.

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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 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

ritard.

19 Intense groove ♩ = 160-172

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

*ff*

*fp*

*ffz*

ritard.

19 Intense groove ♩ = 160-172

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

*div.*

*fp*

*ffz*

*a2*

*ff*

*ffz*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

Hi-Hat

*ff*

*ffz*

*mf*

*ffz*

*mp*

23 "Symphony Express"

Picc.

Fls. 1/2

Ob.

Bsn.

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

Congas

Trgl.

*p*

*pp*

*mp*

23 "Symphony Express"

Picc.

Fls. 1 2

Ob.

Bsn.

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



31

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

(Bar. Sax.)

A. Saxes. 1/2

T. Sax.

Bar. Sax.

*p*

*a2*

31

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

Picc.

Fls. 1/2

Ob.

Bsn.

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



Picc.

Fls. 1 2

Ob.

Bsn.

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

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.  
mf

Picc.

Fls. 1 2

Ob.

Bsn.

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

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

a2

Play

f

46 47 48 49 50



55

**Picc.**

**Fls.** 1  
2

**Ob.**

**Bsn.**

**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**

**Shaker**



Musical score for various instruments including Picc., Fls., Ob., Bsn., Cls., 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, and Perc. 3. The score includes musical notation with notes, rests, and dynamic markings like 'p' and 'a2'. The score is overlaid with a large red watermark reading 'Preview Only - Legal Use Requires Purchase'.

67

Picc.

Fls. 1/2

Ob.

Bsn.

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

Susp. Cym.

S.D.

*f*

*mf*

Open



Picc.

Fls. 1/2

Ob.

Bsn.

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 (Chimes)

Timp.

Perc. 1

Perc. 2

Perc. 3

75

75

Picc.

Fls. 1/2

Ob.

Bsn.

1  
Cls. 2/3

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

1  
Tpts. 2/3

1/2  
Hns. 3/4

1/2  
Tbns. 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Rubato subito ♩ = 90 molto rit. [85] Free and reflective ♩ = 72

Picc. *sfz* *pp* *p*

Fls. 1 2 *a2* *sfz* Fl. 2 - Opt. div. *pp* *p*

Ob. *sfz* *pp* *p*

Bsn. *sfz*

Cls. 1 2 3 *a2* *a2* *pp* *p*

A. Cl. *sfz*

B. Cl. *sfz*

A. Saxes. 1 2 *a2* *sfz*

T. Sax. *sfz*

Bar. Sax. *sfz*

Rubato subito ♩ = 90 molto rit. [85] Free and reflective ♩ = 72

Tpts. 1 2 3 *a2* *sfz*

Hns. 1 2 3 4 *a2* *sfz*

Tbns. 1 2 3 *sfz*

Euph. *sfz*

Tuba *sfz*

Str. Bass *sfz* *p* *pp*

Synth. *p* Harp Patch

Mit. Perc. 1

Mit. Perc. 2

Timp. *sfz* *mp* *p*

Perc. 1

Perc. 2 S.D. *mf* Cr. Cyms. *f*

Perc. 3 W.C. lightly, ad lib. *p*

Picc.

Fls. 1 2

Ob.

Bsn.

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

Susp. Cym.

*pp*, *p*, *mp*, *f*, Solo

Picc.

Fls. 1 2

Ob.

Bsn.

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 rit. 100 Looking beyond ♩ = 60

Picc. Solo *f cresc. molto* end Solo

Fls. 1 2 *mf* *p*

Ob. All *mf* *p*

Bsn. *cresc. molto* Solo *p*

Cls. 1 2 3 Solo *mf* *cresc. molto*

A. Cl. *cresc. molto*

B. Cl. *cresc. molto* Solo (Bsn.) *p*

A. Saxes. 1 2 *cresc. molto*

T. Sax. *cresc. molto*

Bar. Sax. *cresc. molto*

Tpts. 1 2 3 *cresc. molto*

Hns. 1 2 3 4 *cresc. molto*

Tbns. 1 2 3 *cresc. molto*

Euph. *cresc. molto*

Tuba *cresc. molto*

Str. Bass *cresc. molto*

Synth. *p* *allegretto*

Mlt. Perc. 1 Bells *f cresc. molto*

Mlt. Perc. 2

Timp. *f*

Perc. 1 *mp* *f*

Perc. 2

Perc. 3

\* Hold way back with a huge crescendo  
29631S

106

Picc.

Fls. 1 2

Ob. Solo *p*

Bsn. *p*

Cls. 1 All *p*  
2. *p*  
3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

106

Tpts. 1 *fp* St. mute  
2 3 *fp* St. mute

Hns. 1 *p* *a2* *fz* *mf* *fz*  
2 *p* *a2* *fz* *mf* *fz*  
3 4

Tbns. 1 2  
3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *fp* *f* *fz mp*

Perc. 1

Perc. 2

Perc. 3

114

ritard.

Picc. Fls. 1/2 Ob. Bsn. 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 Tbn. 1/2/3 Euph. Tuba Str. Bass Synth. Mlt. Perc. 1 Mlt. Perc. 2 Timp. Perc. 1 Perc. 2 Perc. 3

114 115 116 117



121 Build to the end! ♩ = 76

Picc. *mf* *pp*

Fls. 1 2 *mf* *pp*

Ob. *mf* *pp*

Bsn. *mf* *pp*

Cls. 1 2 3

A. Cl. *mf* *pp*

B. Cl. *mf* *pp* Play

A. Saxes. 1 2

T. Sax.

Bar. Sax. *pp*

121 Build to the end! ♩ = 76

Tpts. 1 2 3

Hns. 1 2 3 4 *pp*

Tbns. 1 2 3 *mf* *pp* *p*

Euph. *mf* *pp*

Tuba *mf* *pp*

Str. Bass *mf* *pp*

Synth. *mf* *pp* *p* *Voices Patch*

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *mf* *pp*

Perc. 1

Perc. 2

Perc. 3

Picc.

Fls. 1 2

Ob.

Bsn.

Clars. 1 2 3

A. Cl.

B. Cl.

A. Sax. 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

*mf* *a2* *cresc. poco a poco* *a2* *a2* *cresc. poco a poco* *a2* *a2* *cresc. poco a poco* *cresc. poco a poco* *a2* *a2* *cresc. poco a poco* *cresc. poco a poco* *a2* *a2* *cresc. poco a poco* *cresc. poco a poco* *a2* *a2* *cresc. poco a poco*

125 126 127

Picc.

Fls. 1 2

Ob.

Bsn. All  
mf f

Cls. 1 2 3  
(cresc.) mf a2 f

A. Cl. (cresc.) mf f

B. Cl. (cresc.) mf f

A. Saxes. 1 2 (cresc.) mf f

T. Sax. (cresc.) mf f

Bar. Sax. (cresc.) mf f

Tpts. 1 2 3  
mf ff f

Hns. 1 2 3 4  
(cresc.) mf f

Tbns. 1 2 3  
(cresc.) mf f

Euph. (cresc.) mf f

Tuba (cresc.) mf f

Str. Bass (cresc.) mf f

Synth. Harp Patch mf f

Mlt. Perc. 1 Bells mf f

Mlt. Perc. 2

Timp. (cresc.) mf fz f fp

Perc. 1 pp mf

Perc. 2

Perc. 3



poco rall. 132 Majestic ♩ = 72

Picc. *ff*

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

A. Cl. *ff* *molto sost.*

B. Cl. *ff*

A. Saxes. 1 2 *ff* *molto sost.*

T. Sax. *ff* *molto sost.*

Bar. Sax. *ff*

poco rall. 132 Majestic ♩ = 72

Tpts. 1 2 3 *ff*

Hns. 1 2 3 4 *ff* *molto sost.*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff*

Synth. *ff* *glissando*

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *ff*

Perc. 1 *Susp. Cym.* *mf* *ff* *mf* *ff*

Perc. 2 *S.D.* *mf* *ff*

Perc. 3 *B.D.* *mf* *ff*

Musical score for various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, String Bass, Synth, and Percussion. The score includes dynamic markings such as *ff* and performance instructions like *trgl.* and *Cr. Cyms.*. A large red watermark 'Preview Only' is overlaid on the score.

rall. Unyielding! ♩ = 52

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2/3

A. Cl.

B. Cl.

A. Saxs. 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

B.D.

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