Belwin

SYMPHONIC BAND

BEYOND WHISTLER

Mvt. IV from the suite SEA TO SKY

RALPH FORD (ASCAP)

INSTRUMENTATION

1	Conductor
1	Piccolo
3	1st Flute
3	2nd Flute
2	Oboe
2	Bassoon
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)
3	Mallet Percussion 1 (Bells/Marimba/Xylophone)
1	Mallet Percussion 2 (Chimes)
1	Timpani
3	Percussion 1 (Triangle/Suspended Cymbal/Snare Drum)
4	Percussion 2 (Crash Cymbals/Hi-Hat Cymbals/Snare Drum/Shaker)
2	Percussion 3 (Bass Drum/Congas/Toms [2]/Wind Chimes)

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

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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.

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 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

"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.*

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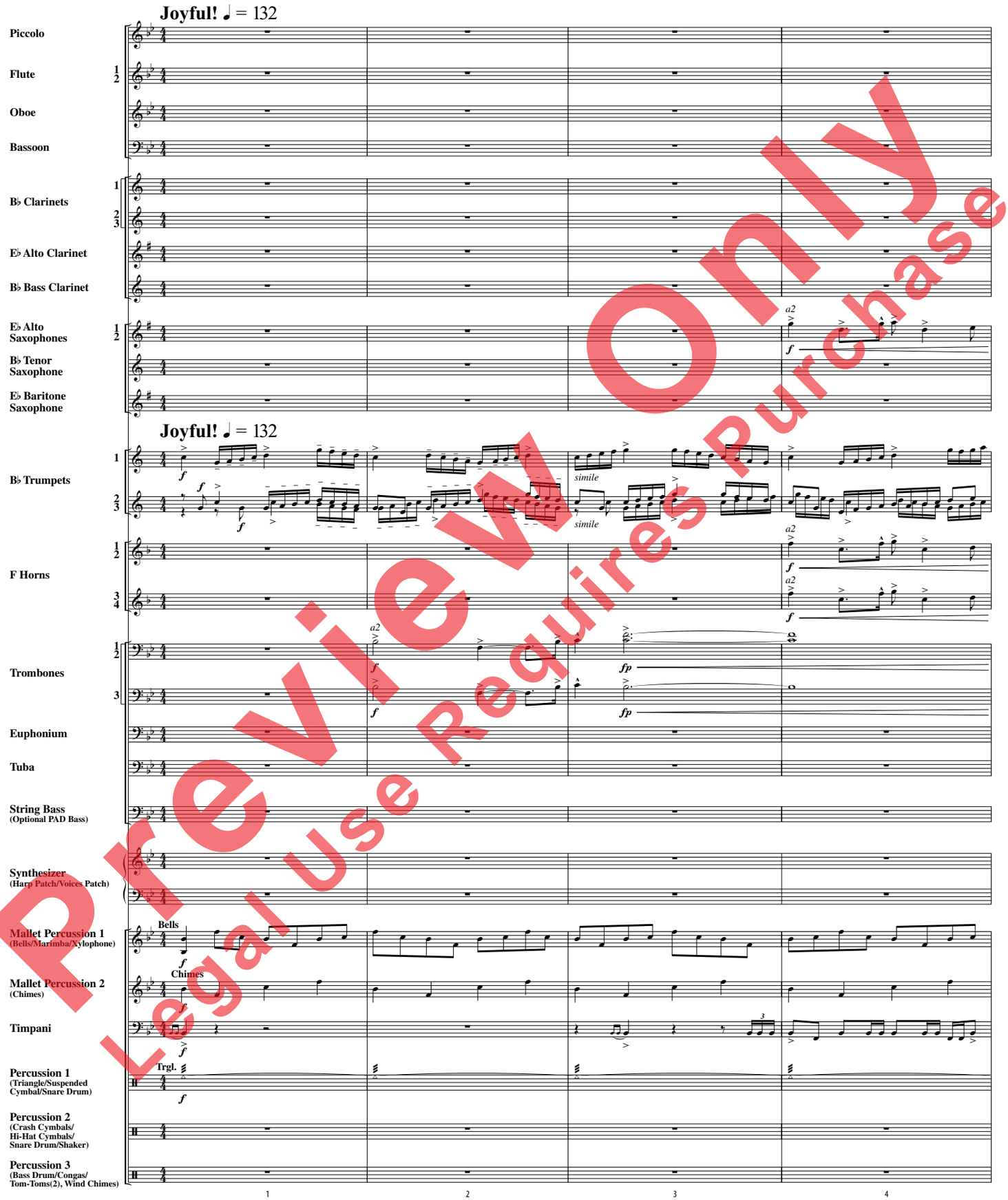
Commissioned by the West Vancouver Youth Band Society for the WVYB Symphonic Band Division
Douglas J. Macauley, conductor, on the Occasion of the Band's 75th Anniversary

Beyond Whistler

Mvt. IV from the suite: SEA TO SKY

FULL SCORE
Approx. Duration - 7:15

By Ralph Ford (ASCAP)



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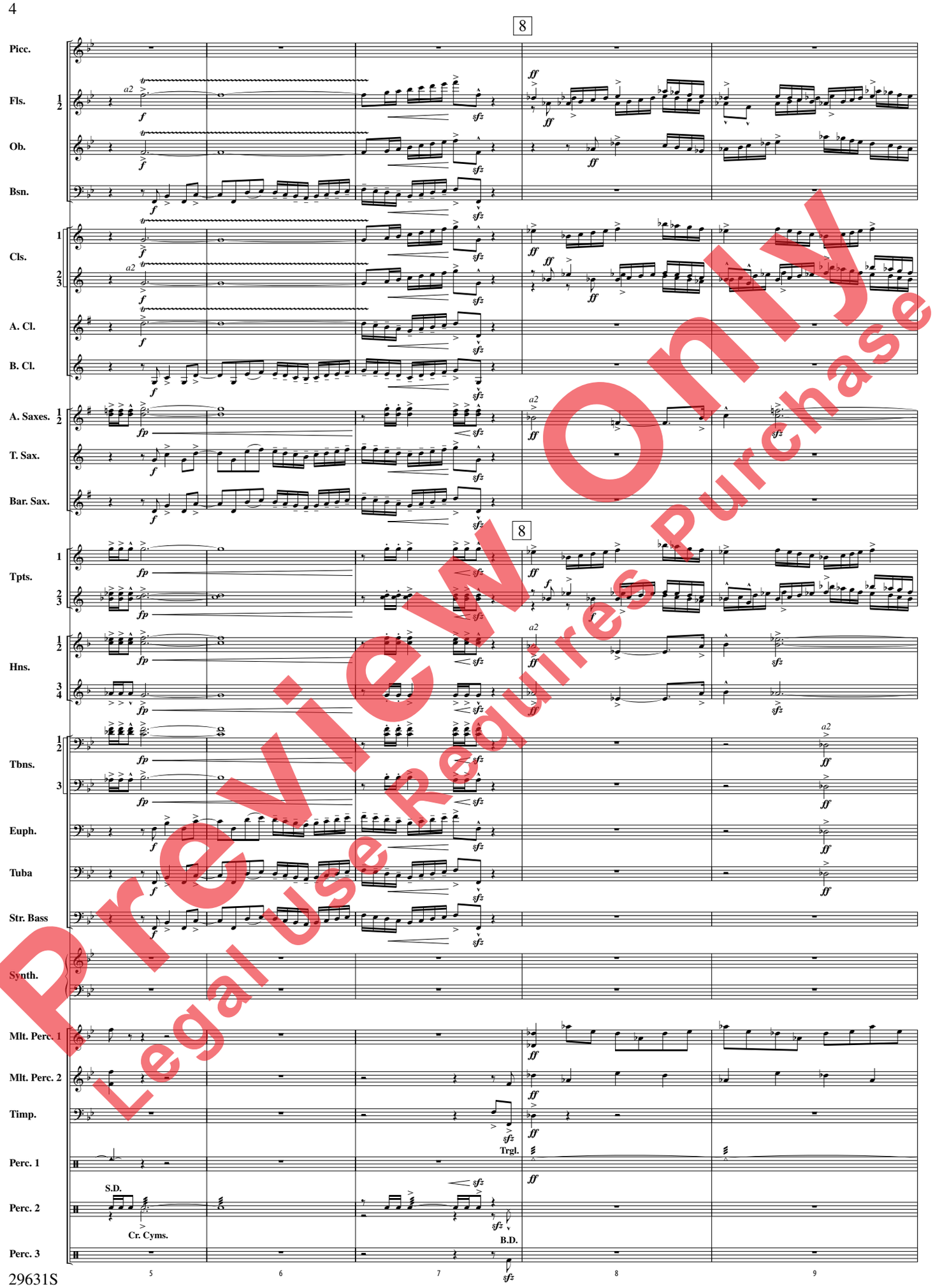

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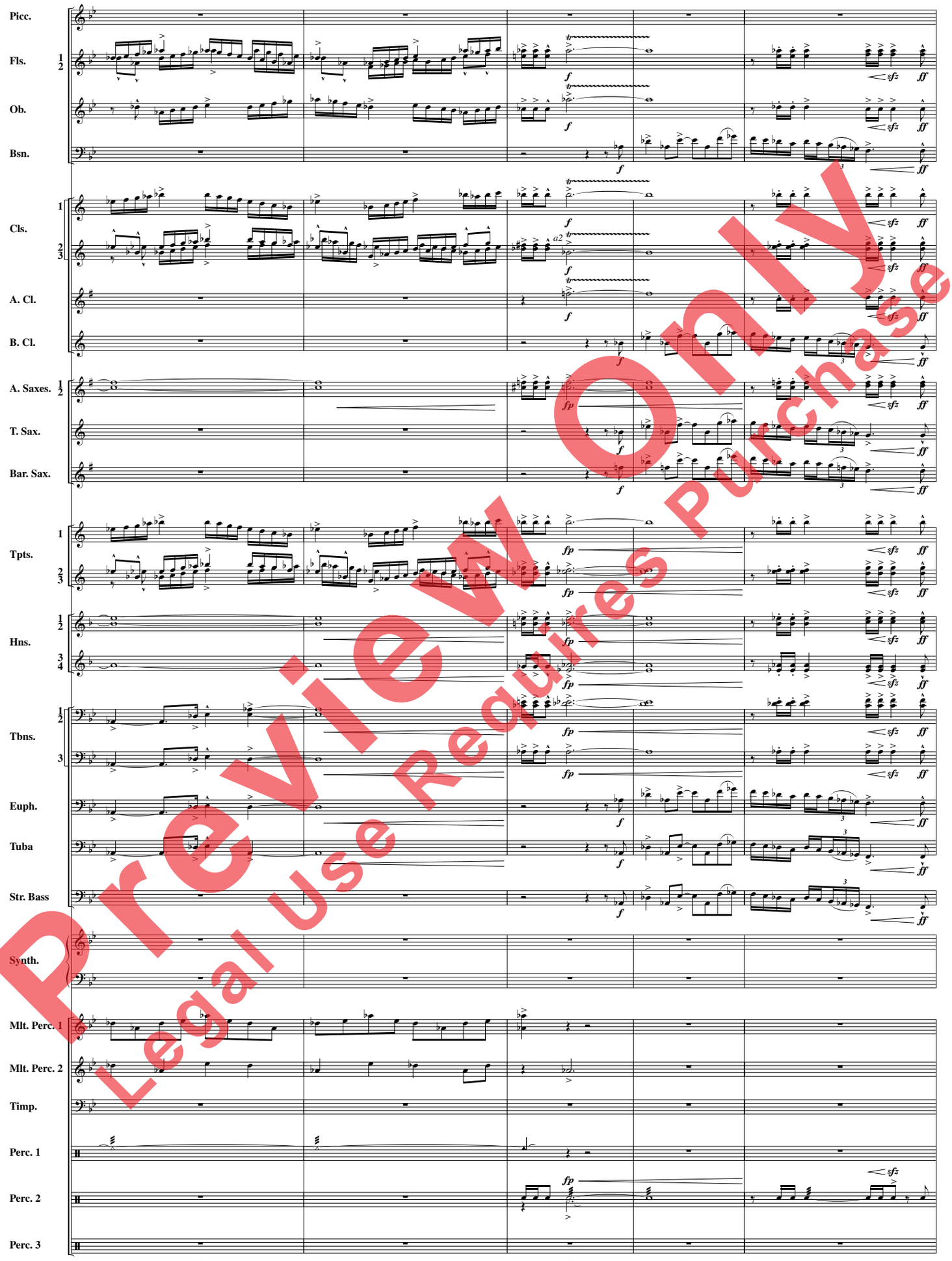

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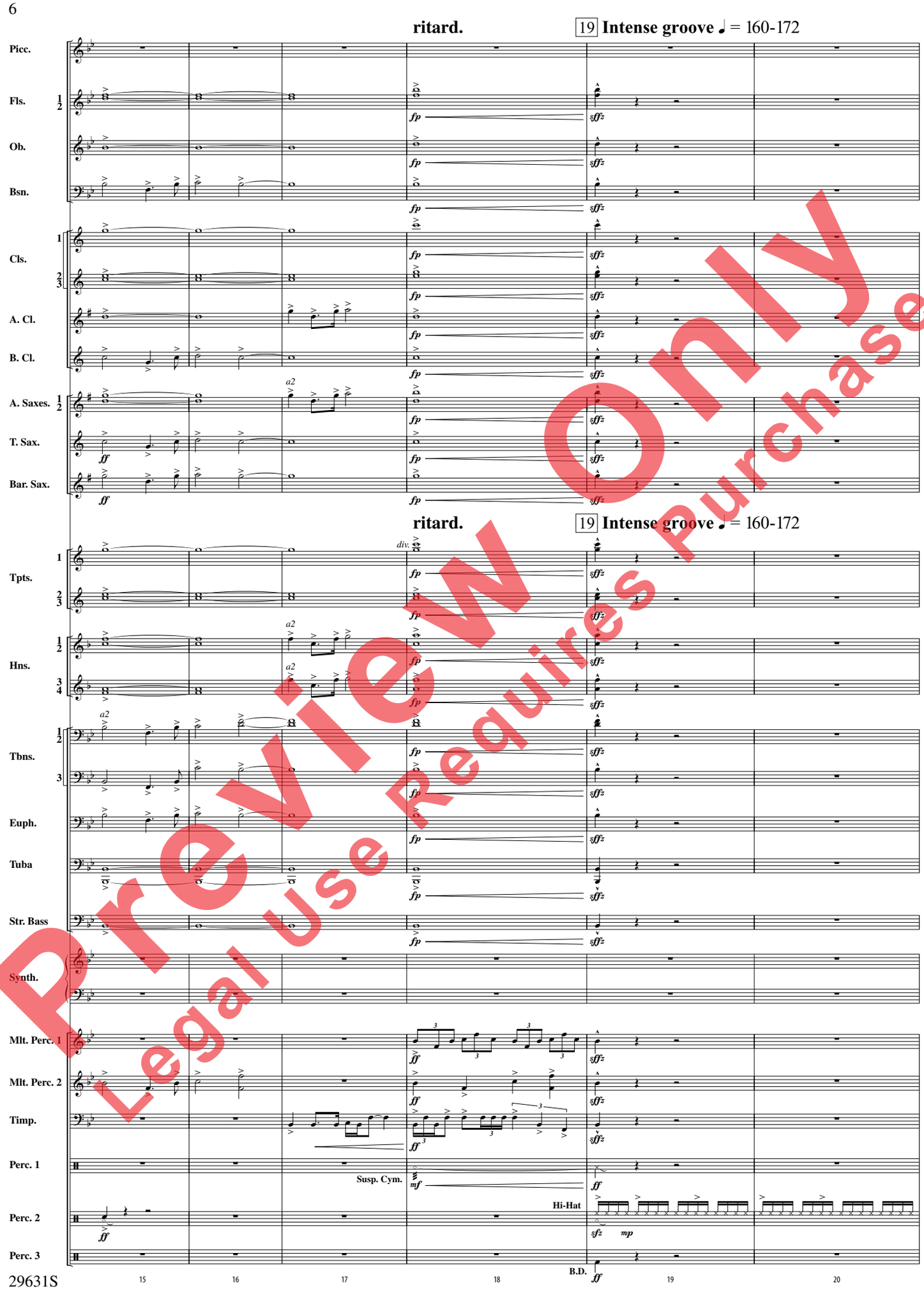

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23 "Symphony Express"

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

23 "Symphony Express"

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
Trgl.
pp
mp
Perc. 2
Perc. 3
Congas
pp
mp

21 22 23 24 25

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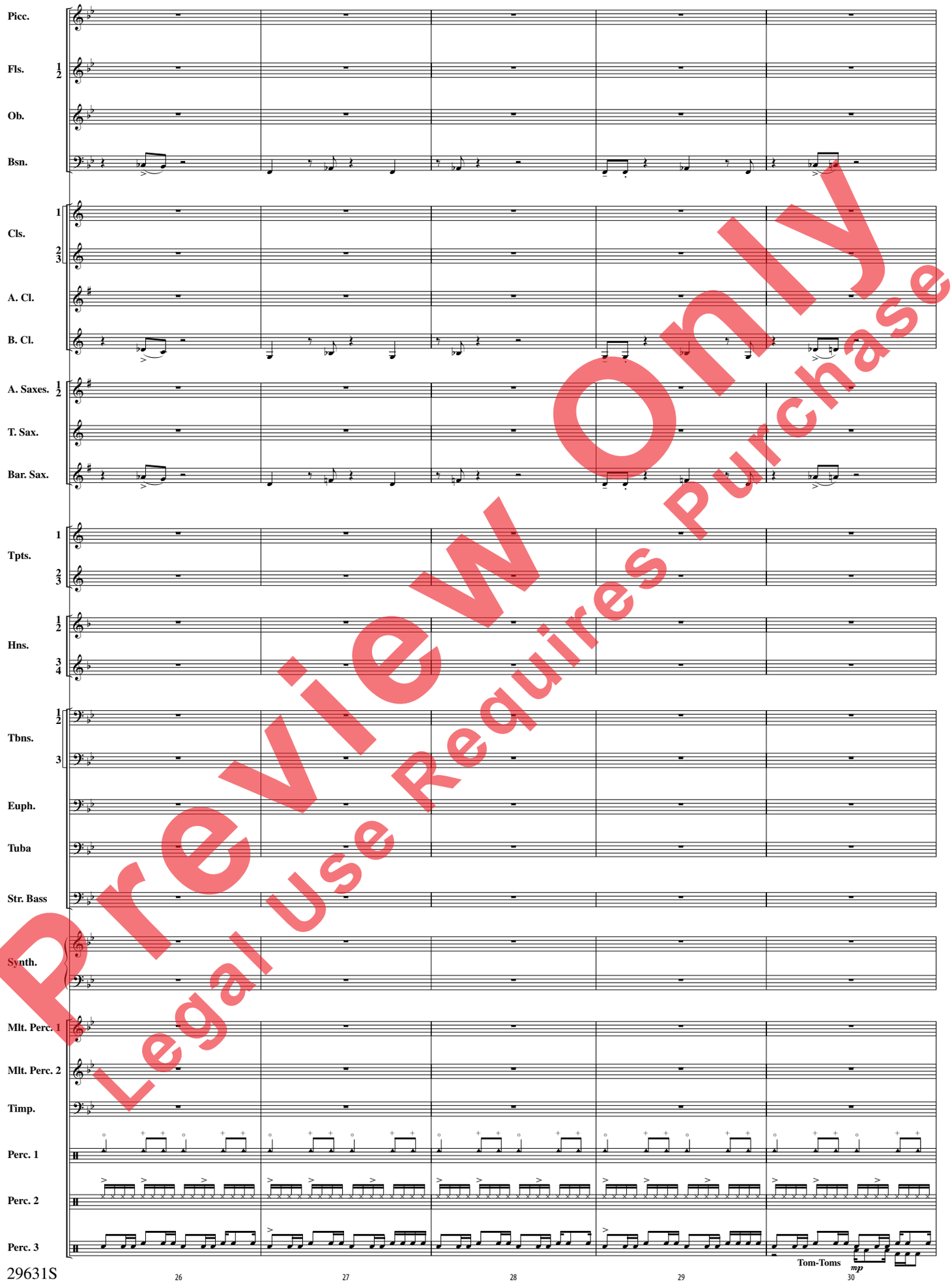

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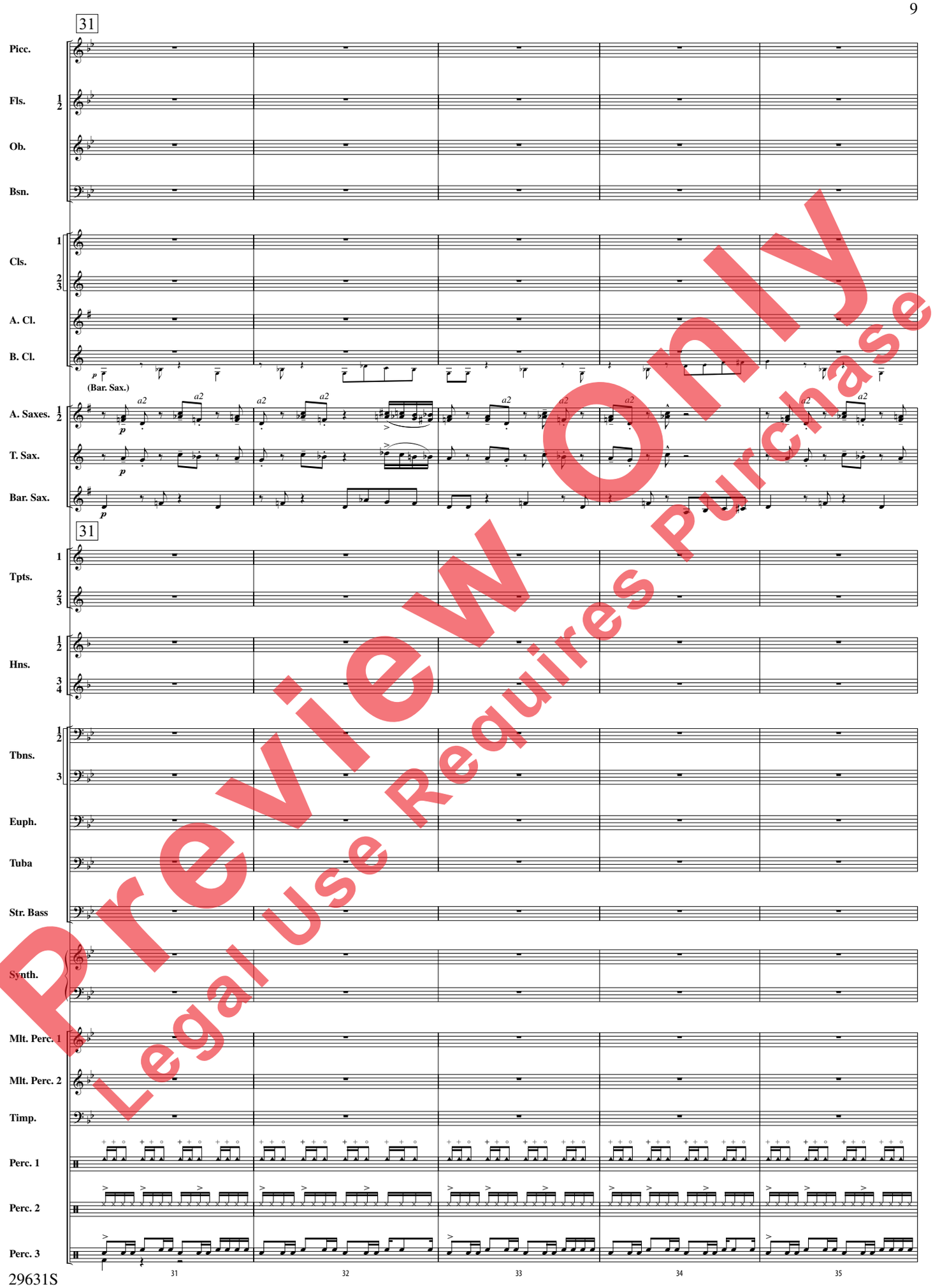

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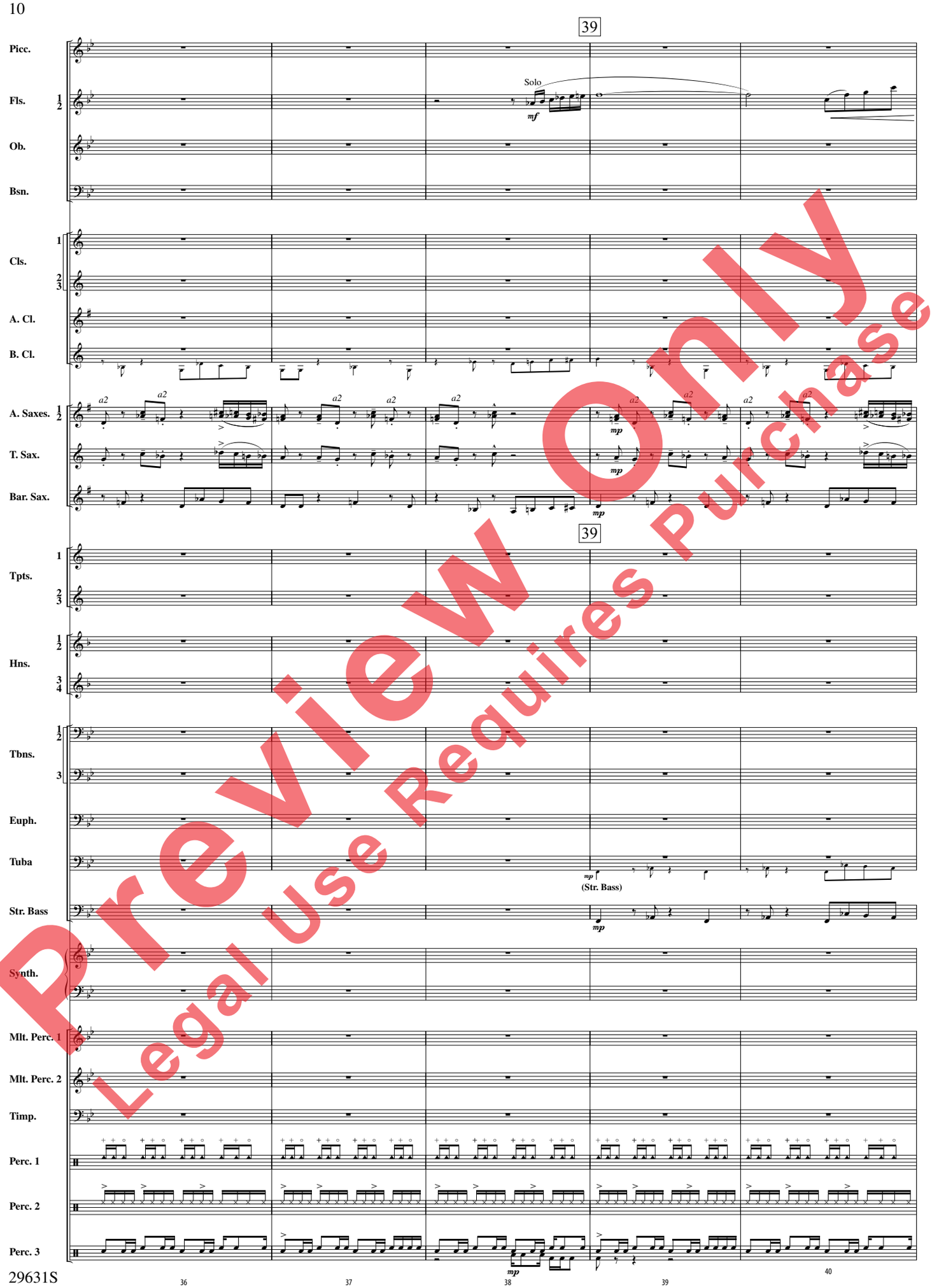

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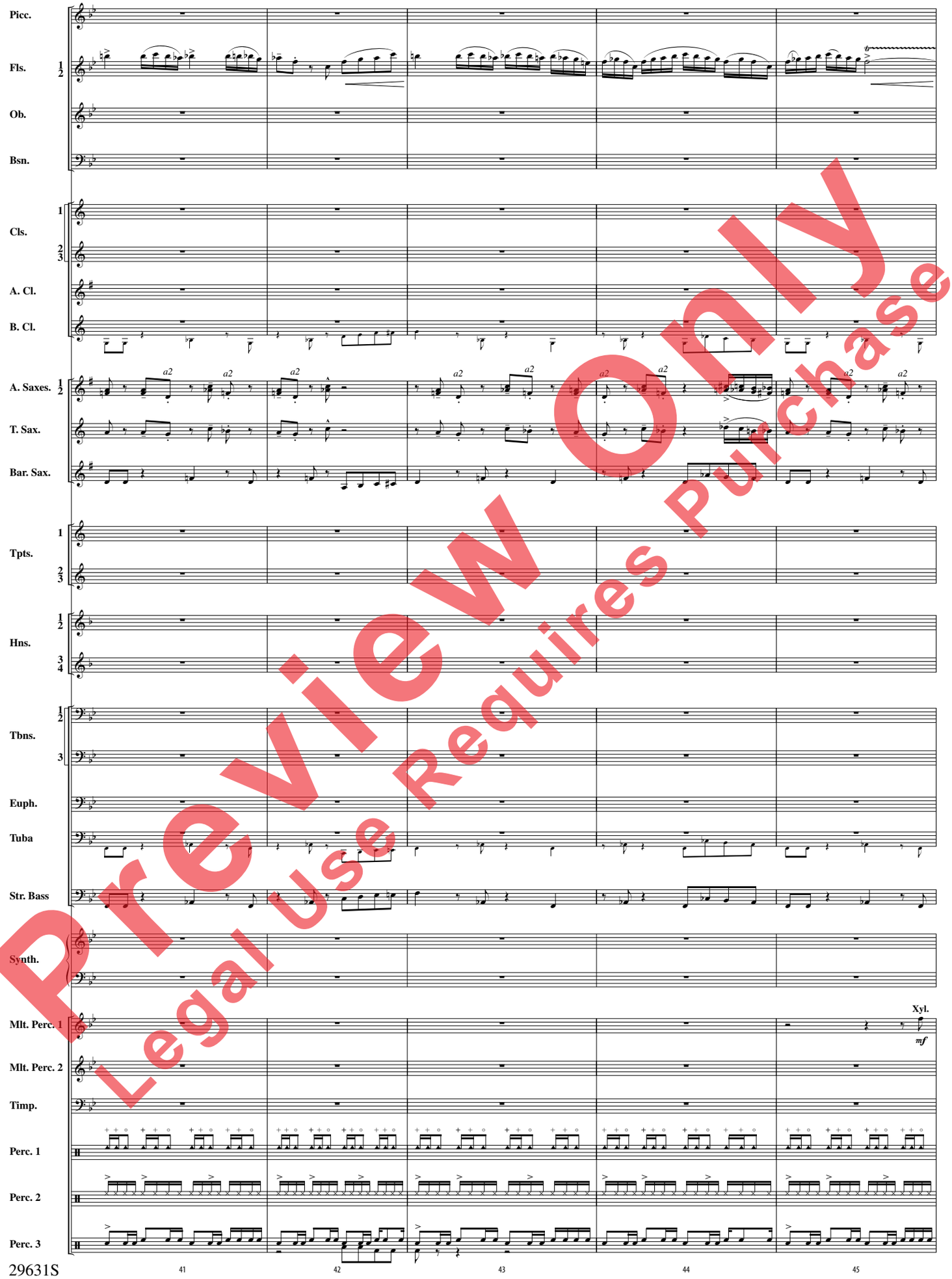

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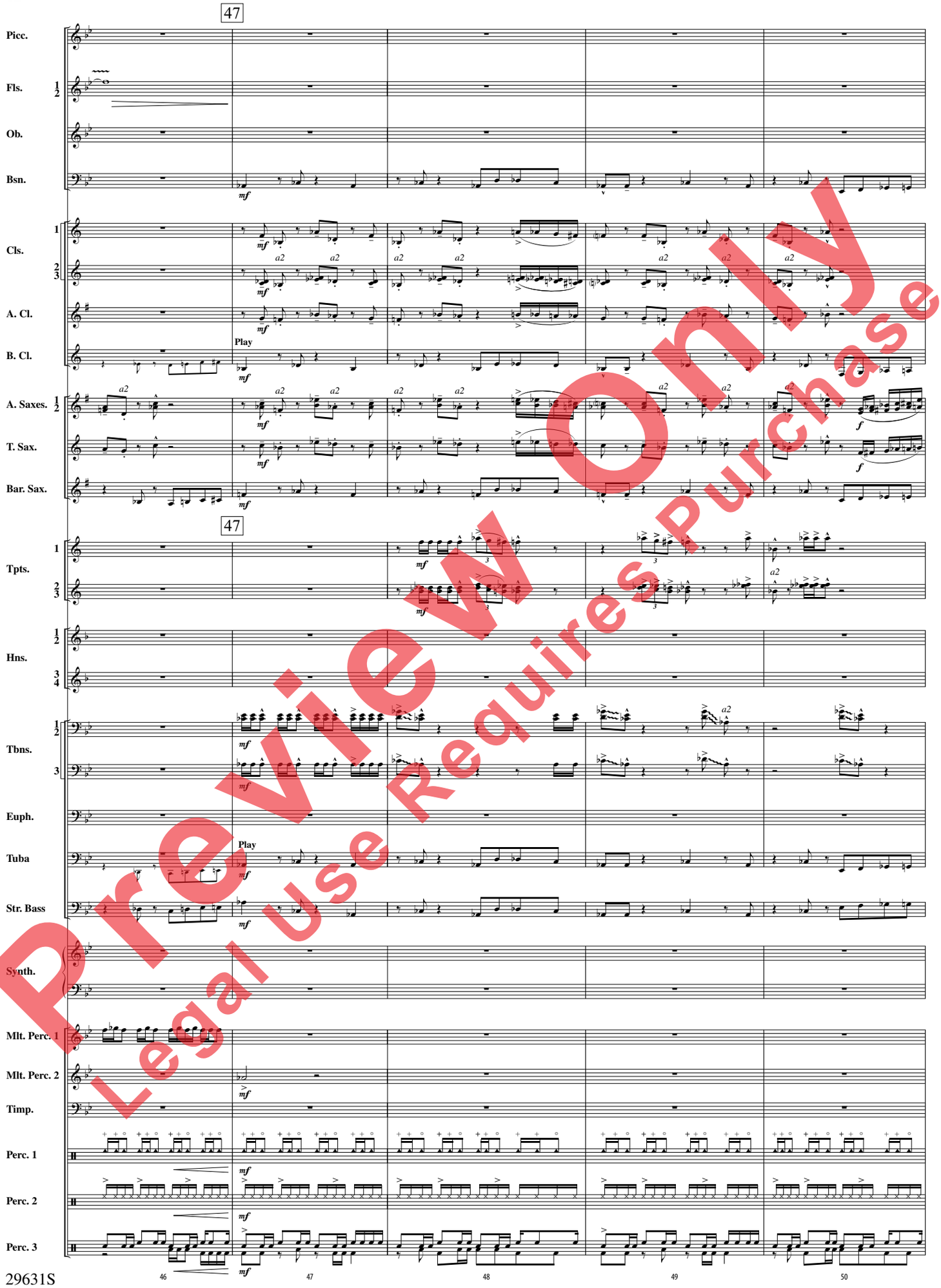

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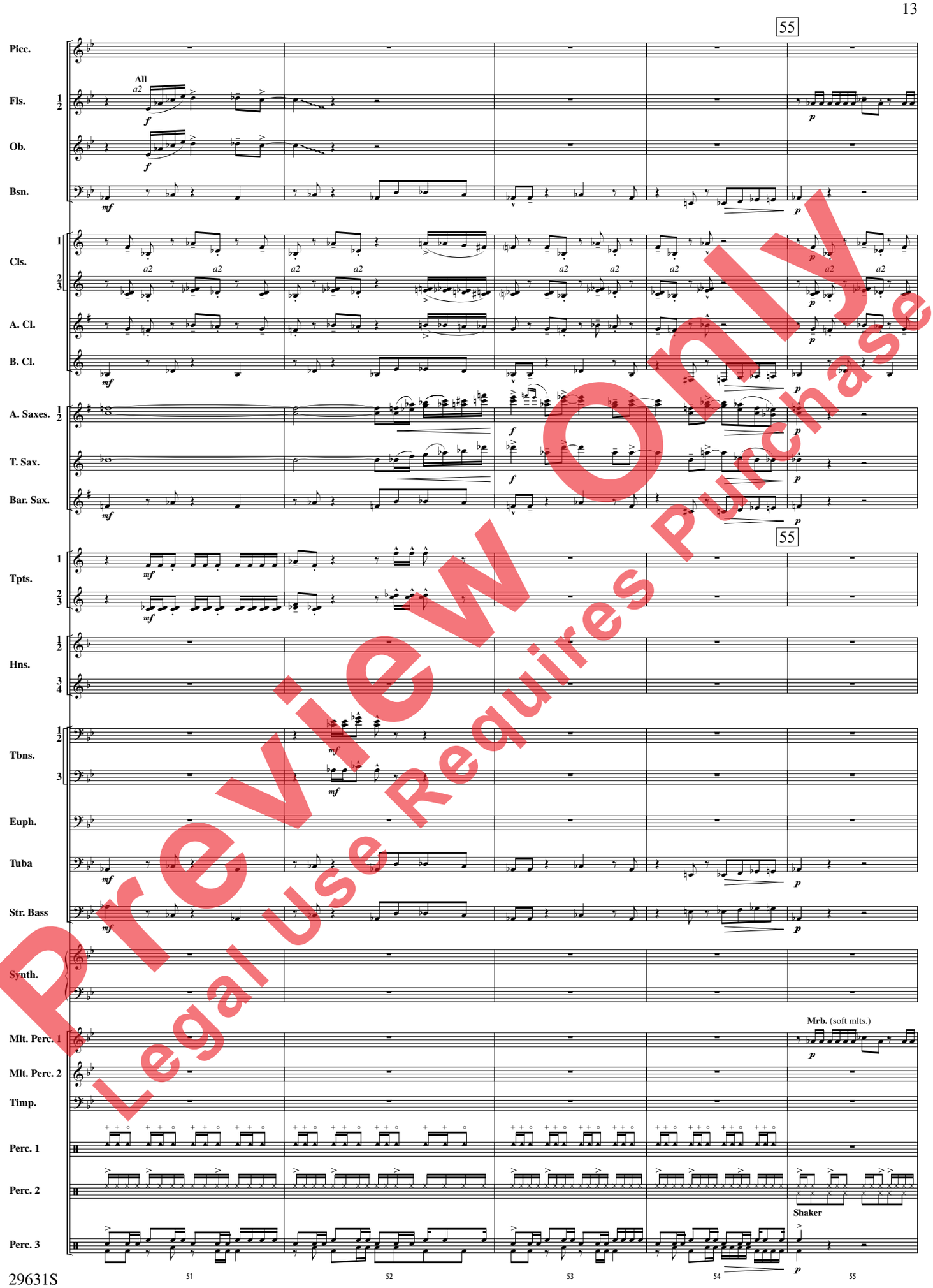

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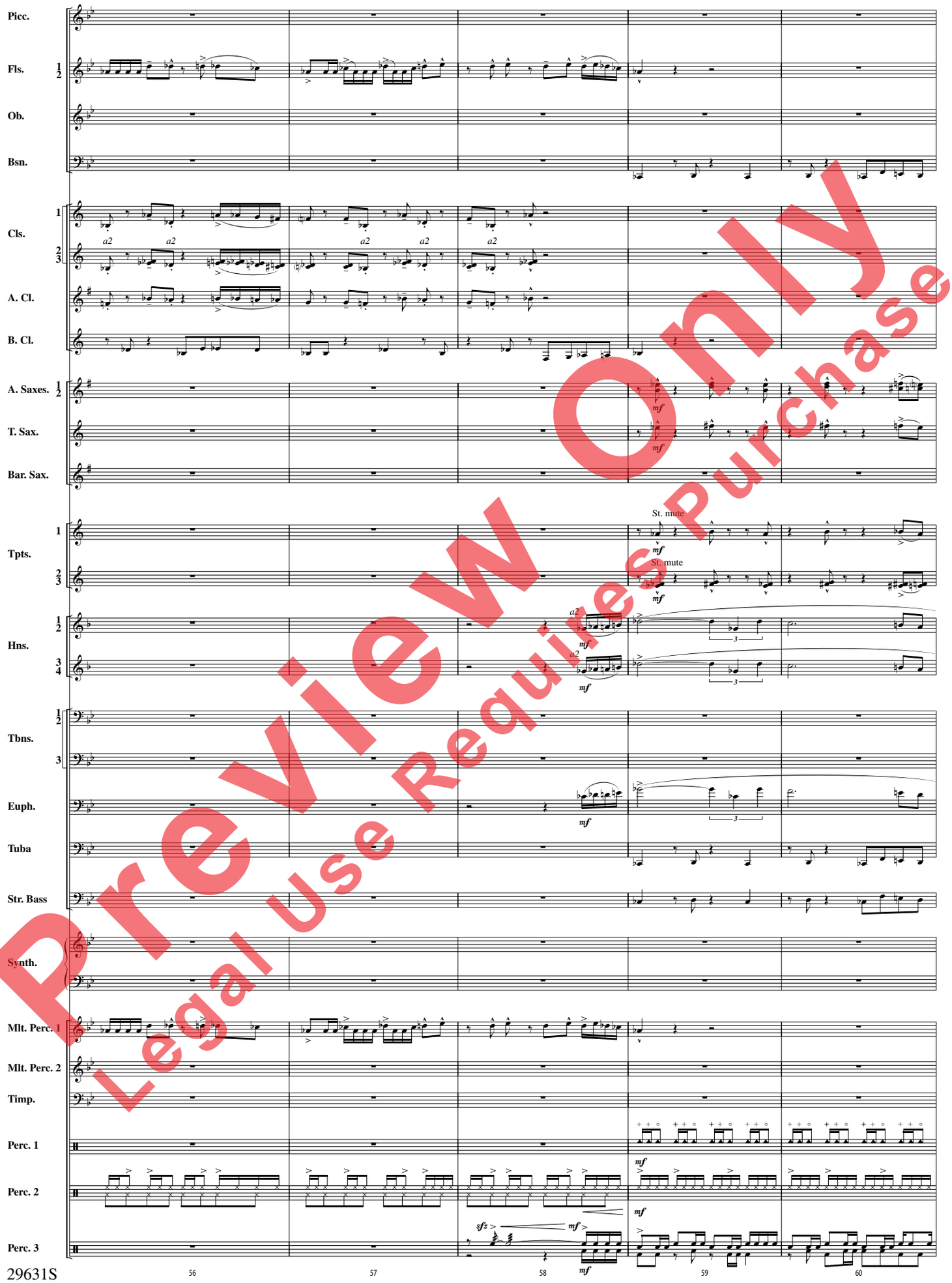

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Picc.

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

p *a2* *a2* *a2* *a2* *a2* *a2* *p* *p* *p* *p* *p* *p* **Mrb.** (soft mlts.) *p* *p* **Shaker** *p* *p*

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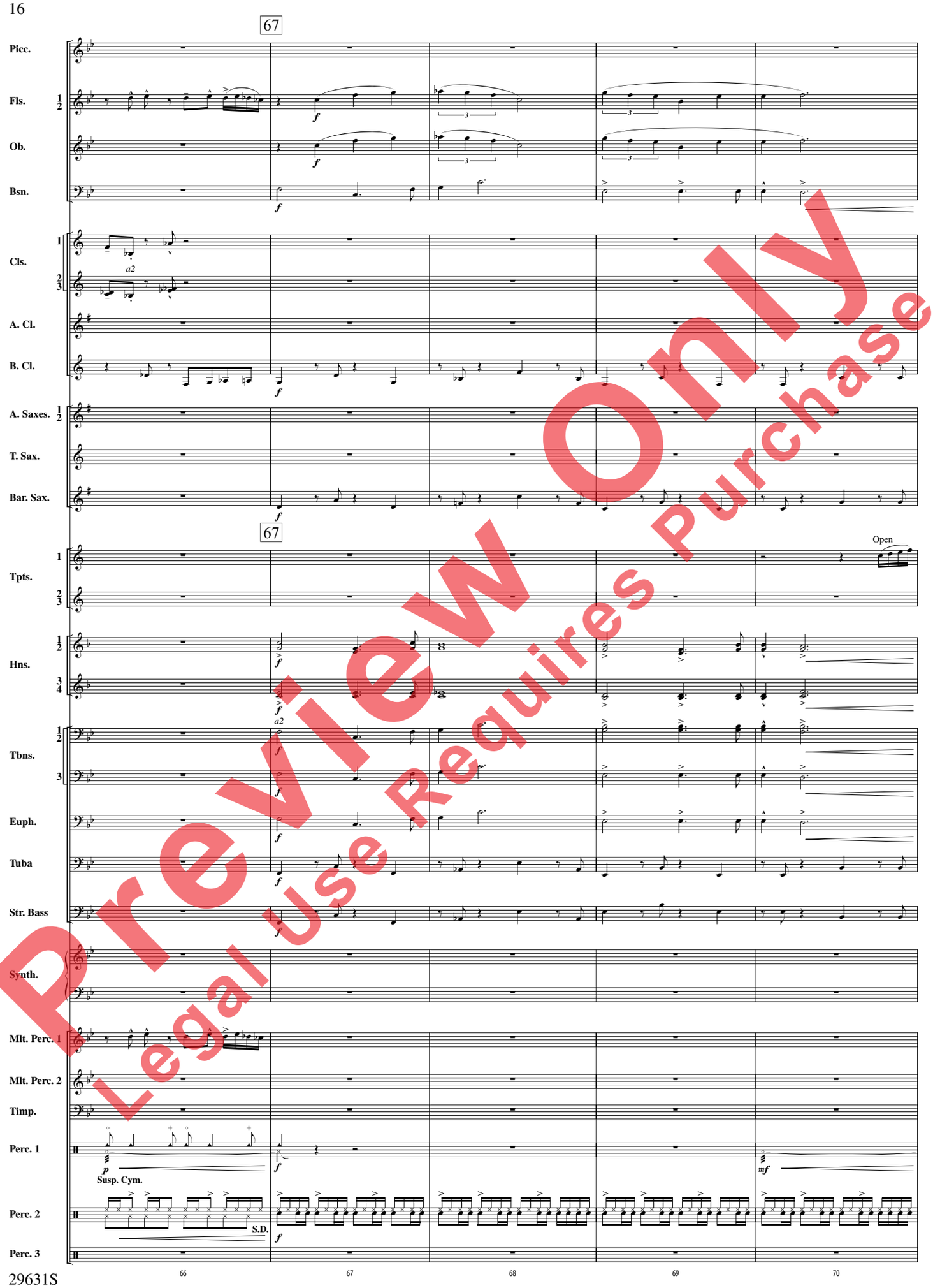

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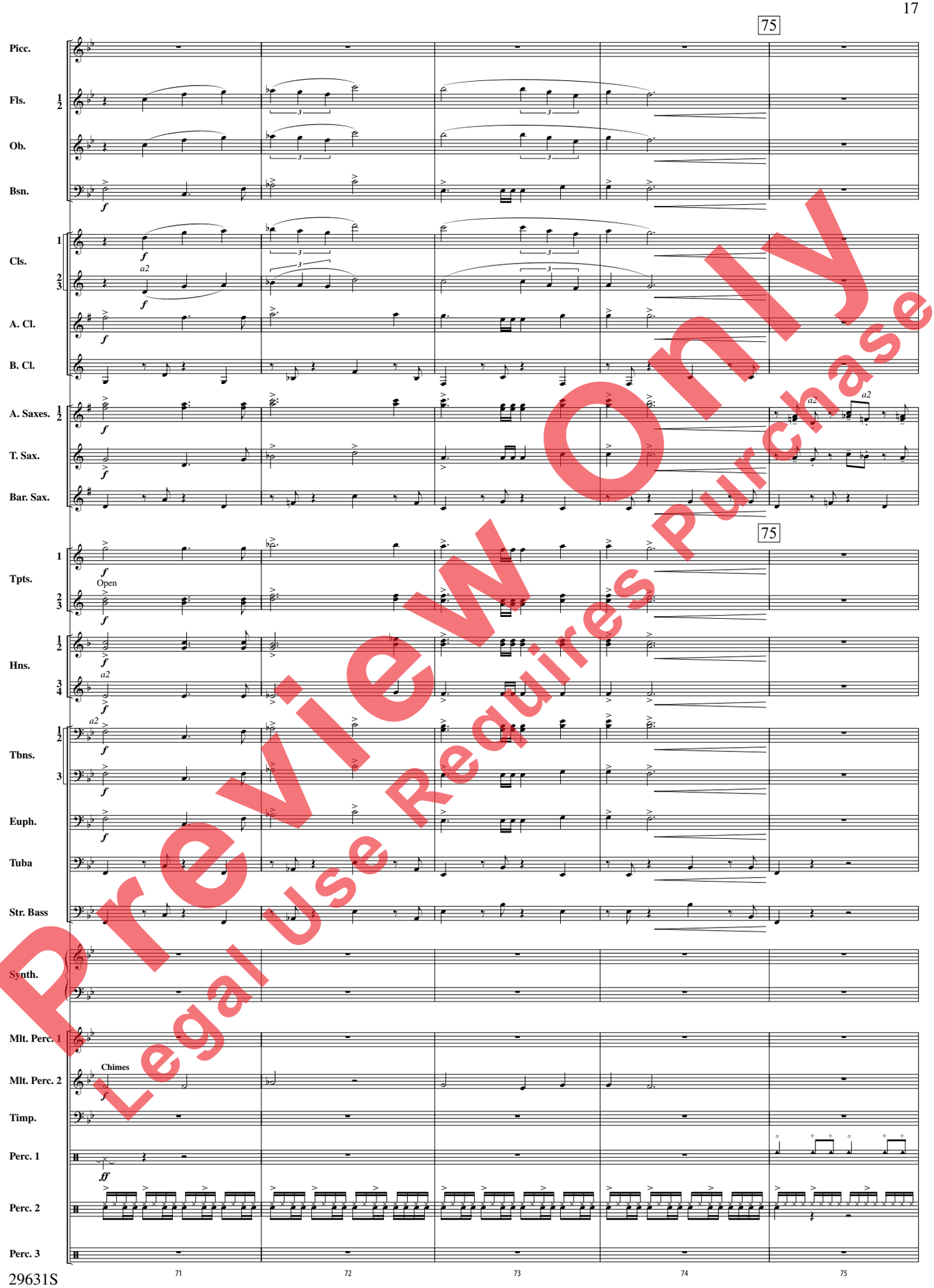

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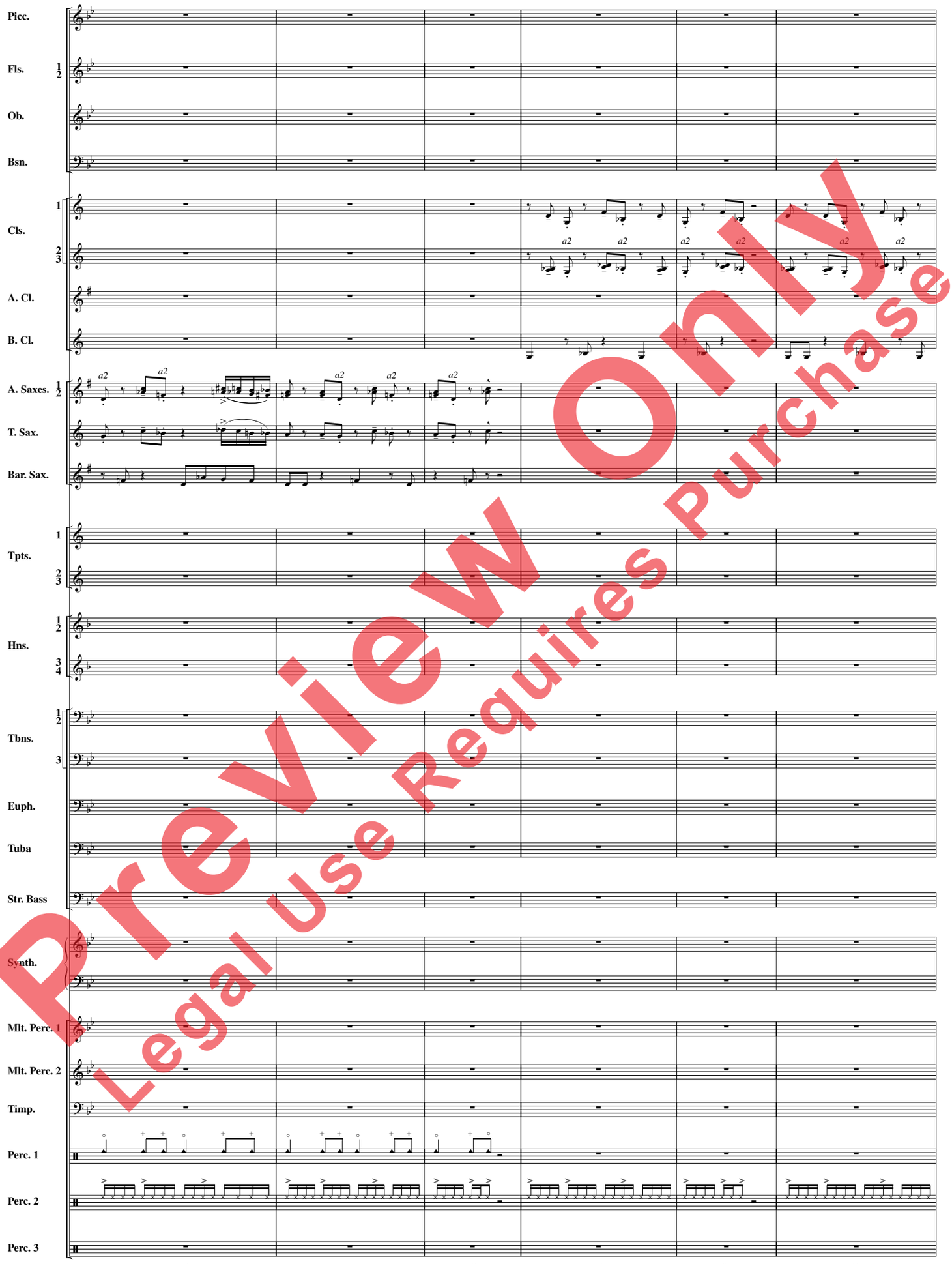

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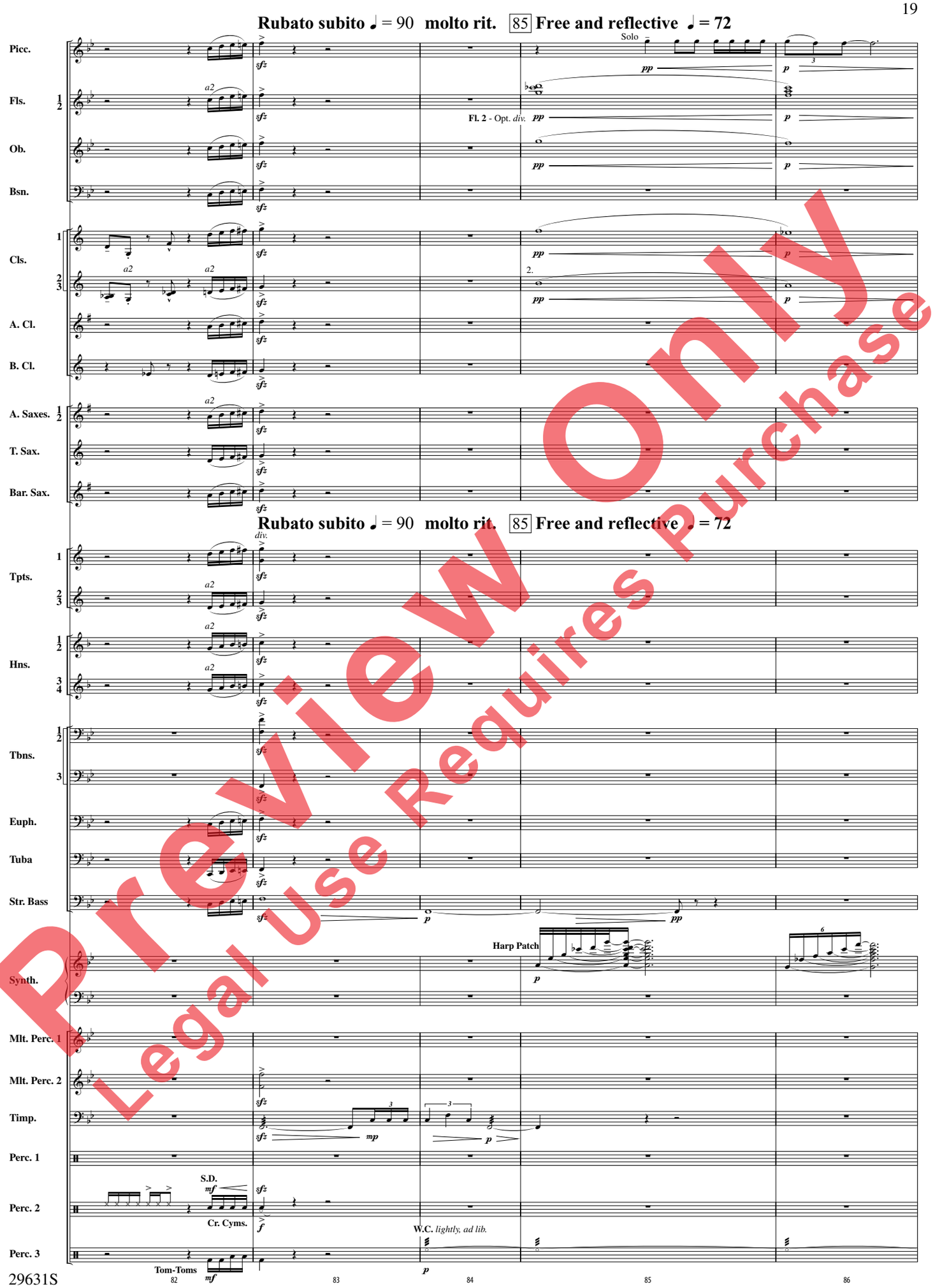

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Picc.

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

Solo

Solo

Solo

(Bsn.)

Xyl.

Susp. Cym.

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Picc.
Fls. 1 2
Ob.
Bsn.
All
Cls. 1 2 3
All
A. Cl.
B. Cl.
Play
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Open
Hns. 1 2 3 4
a2
Tbns. 1 2 3
a2
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

91 92 93 94 95 96 97

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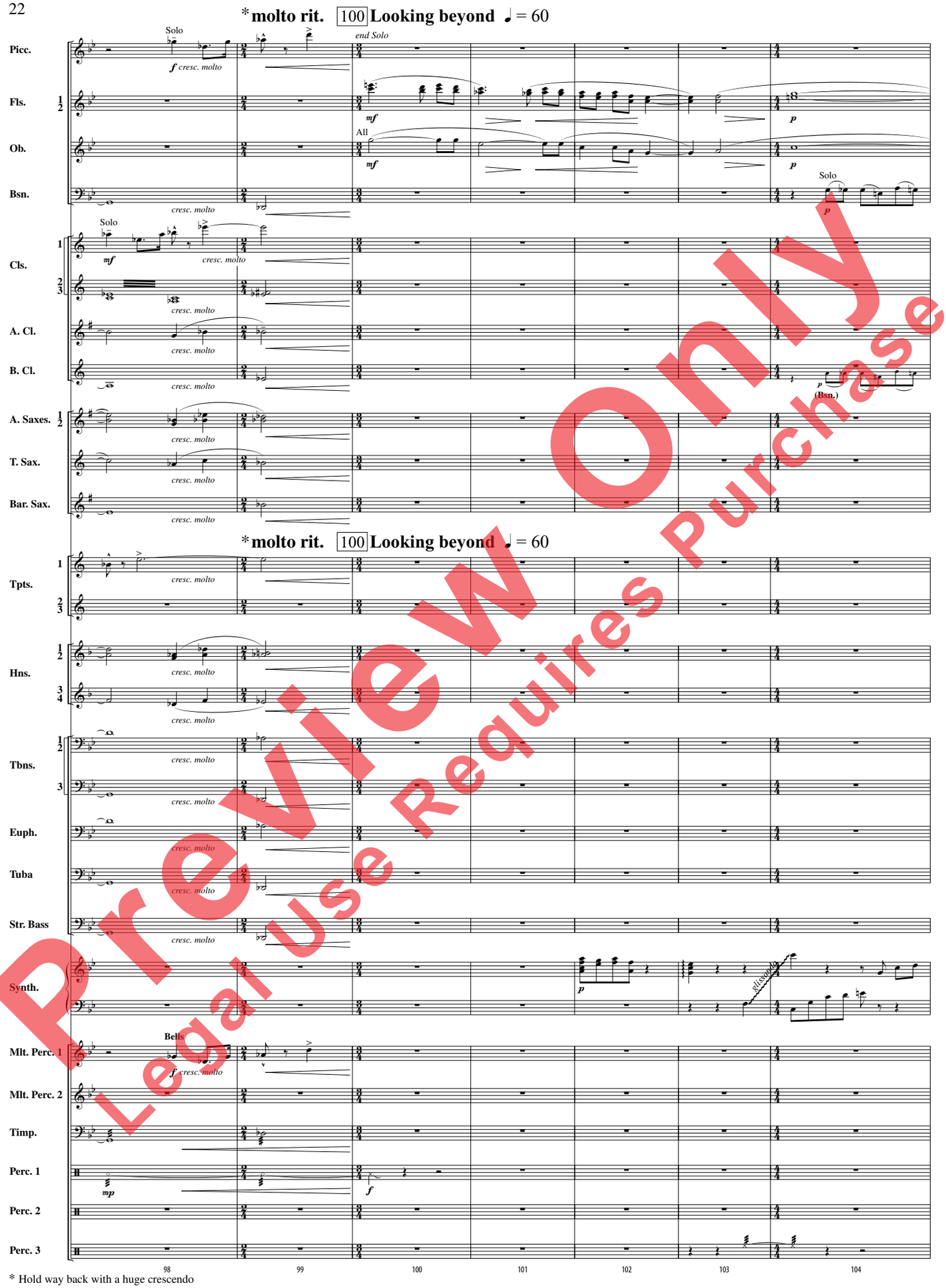

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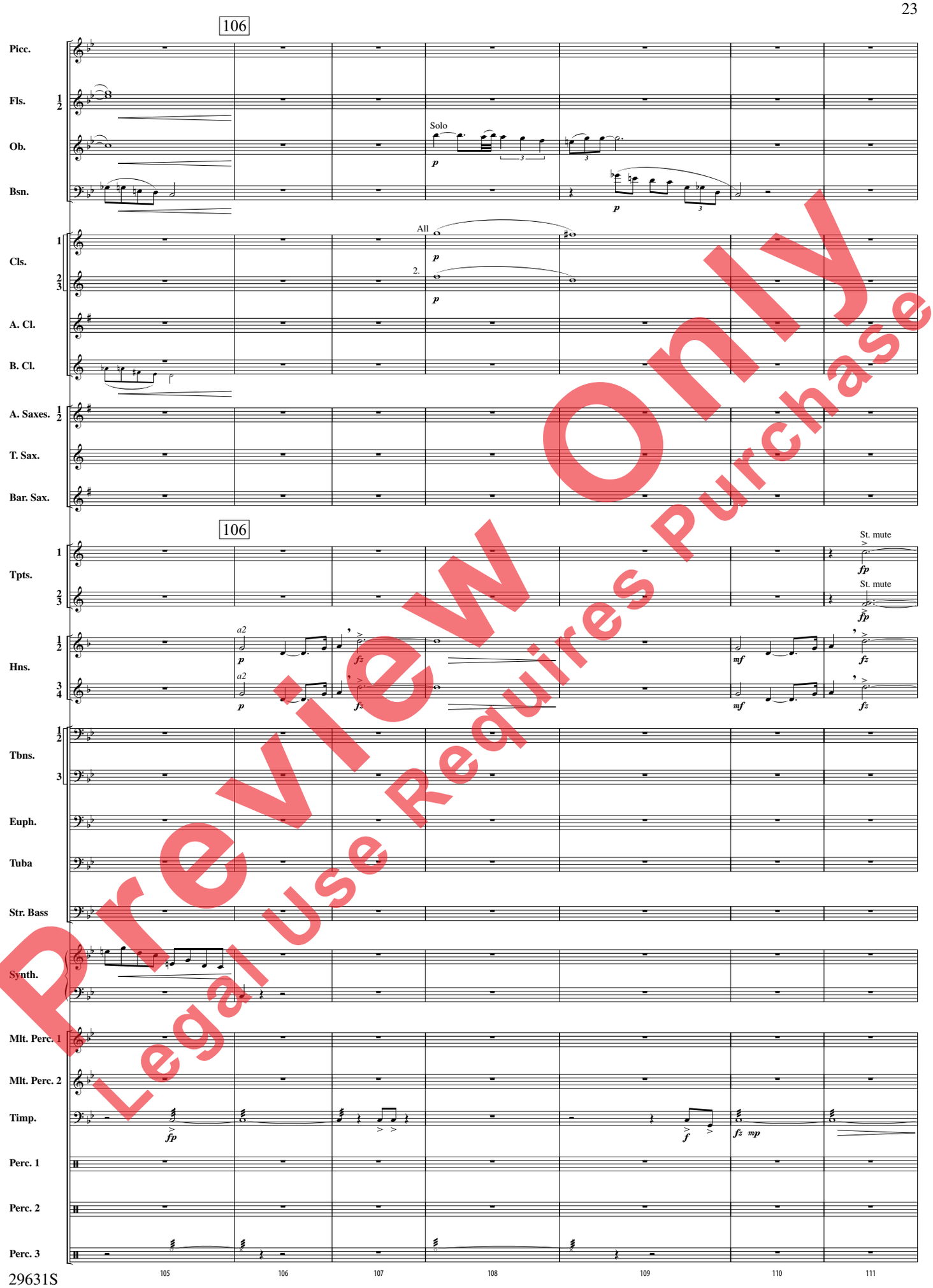
* Hold way back with a huge crescendo



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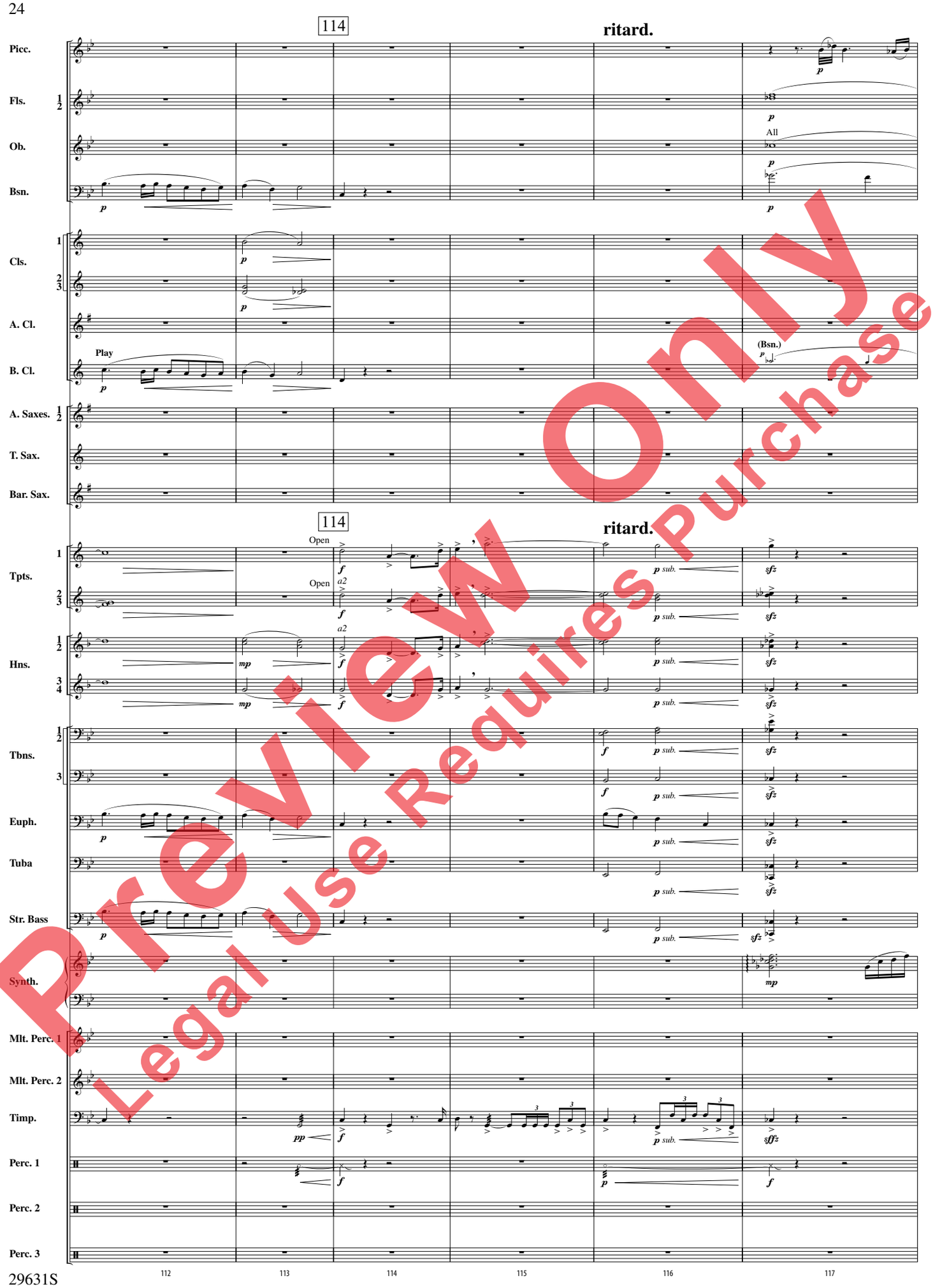

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121 **Build to the end!** ♩ = 76

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

Play

121 **Build to the end!** ♩ = 76

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

Voices Patch

118 119 120 121 122 123 124

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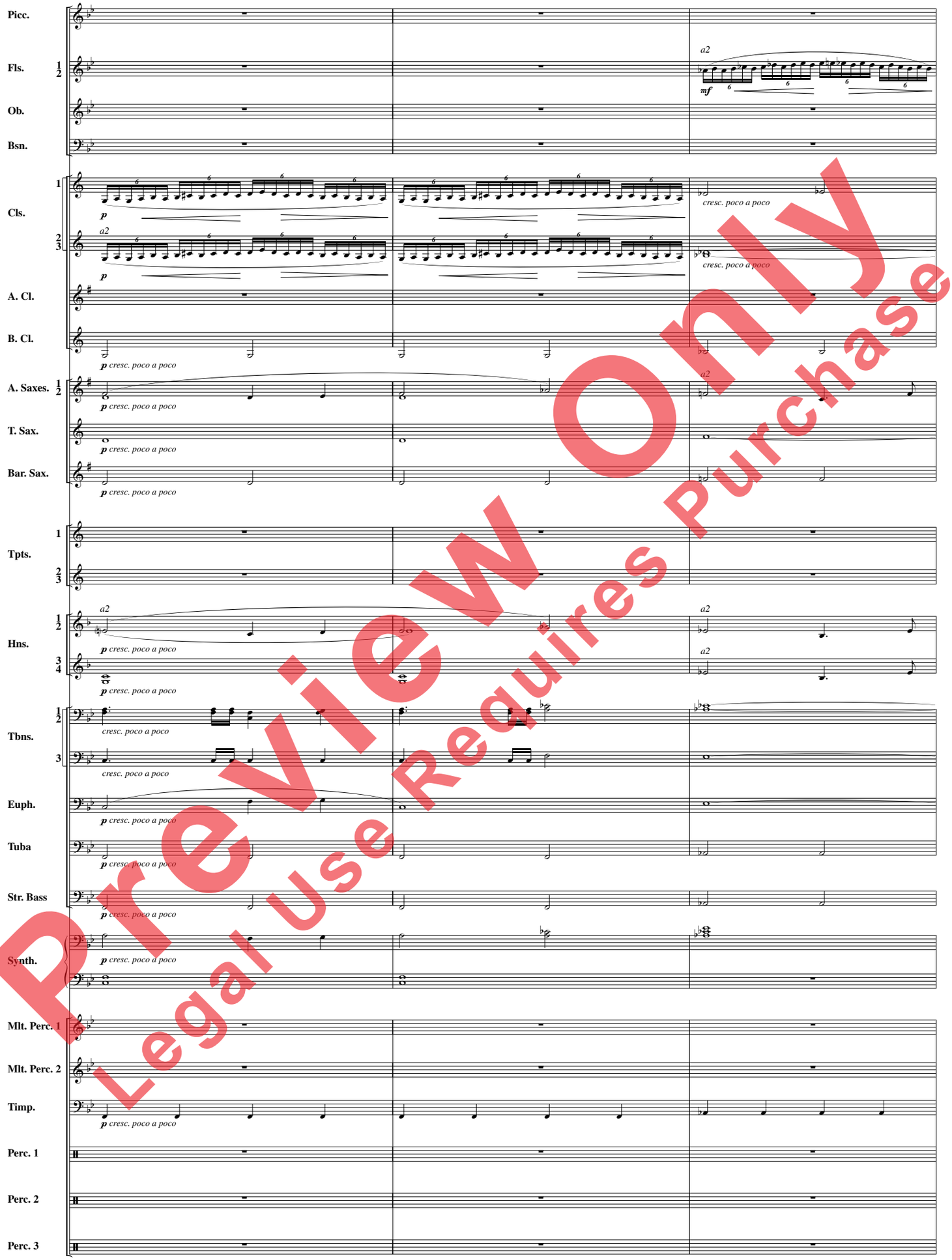

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Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
A. Cl.
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Str. Bass
Synth.
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

All
a2
Harp Patch
Bells

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poco rall. 132 Majestic ♩ = 72

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

ff
a2
molto sost.

poco rall. 132 Majestic ♩ = 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

ff
molto sost.
glissando
Susp. Cym.
mf
S.D.
B.D.

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Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
a2
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.
glissando
Bells
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Trgl.
Perc. 1
Cr. Cyms.
Perc. 2
Perc. 3

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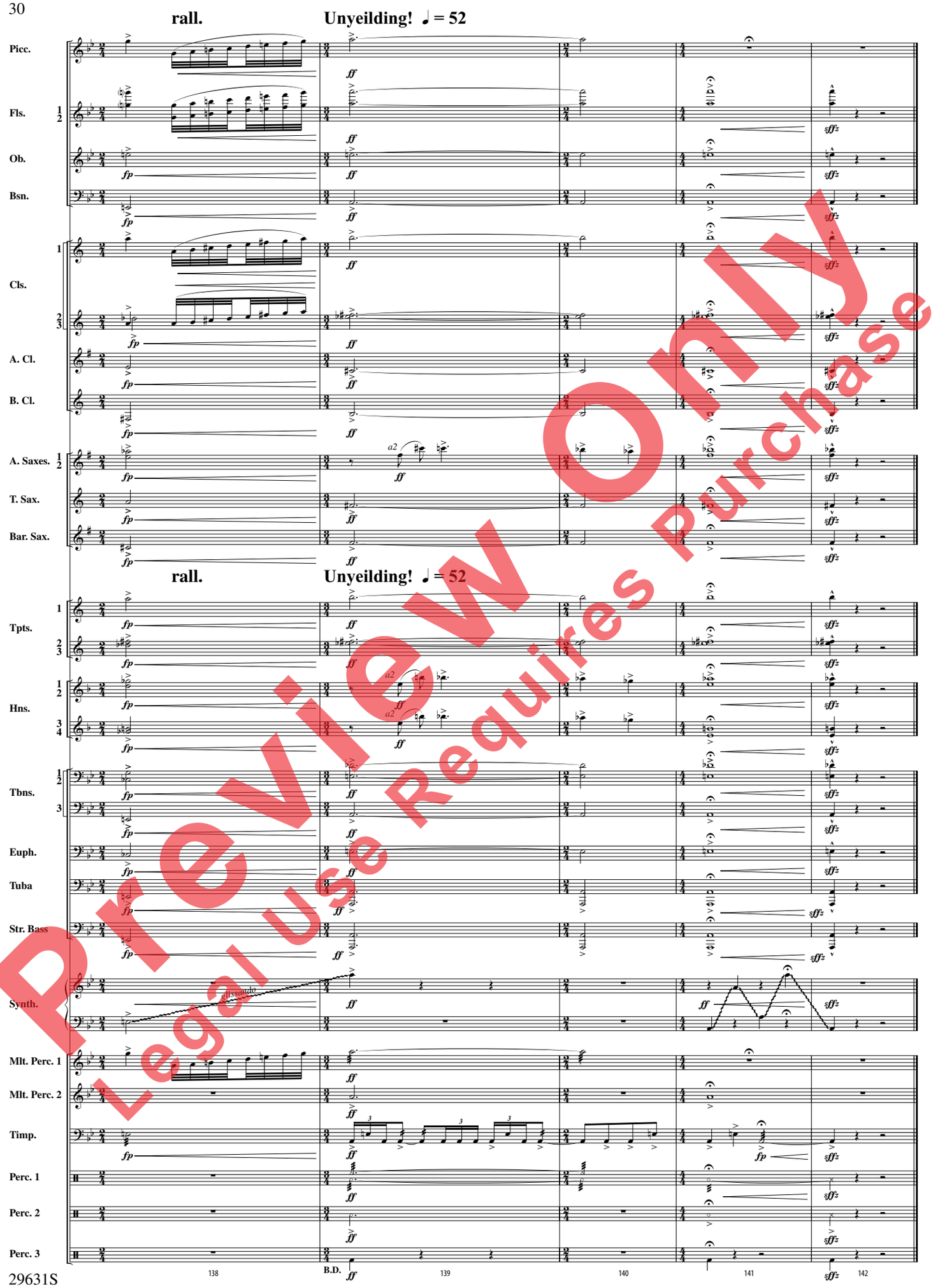

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