

Sun Peaks

RALPH FORD (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|---|
| 1 Conductor | 4 Trombone |
| 8 Flute | 2 Baritone |
| 2 Oboe | 2 Baritone Treble Clef |
| 2 Bassoon | 4 Tuba |
| 4 1st B \flat Clarinet | 3 Mallet Percussion
(Chimes/Xylophone/Bells) |
| 4 2nd B \flat Clarinet | 1 Timpani
(Tune: F, G, B \flat , C) |
| 2 B \flat Bass Clarinet | 2 Percussion 1
(Snare Drum, Bass Drum) |
| 5 E \flat Alto Saxophone | 3 Percussion 2
(Woodblock, Temple Blocks/Triangle) |
| 2 B \flat Tenor Saxophone | 3 Percussion 3
(Suspended Cymbal/Wind Chimes, Crash Cymbals) |
| 2 E \flat Baritone Saxophone | |
| 4 1st B \flat Trumpet | |
| 4 2nd B \flat Trumpet | |
| 4 F Horn | |

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone in B \flat Bass Clef
- Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

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PROGRAM NOTES

Sun Peaks was composed in recognition of Con Brio Music Festivals' contribution to music and music education by hosting events at both Sun Peaks and Whistler each year for the past decade. Douglas MacCauley and Susan Magnon have been serving as the creative and executive directors of this organization since its inception, which has included adjudication, education and performance venues for talented young people in bands and choirs from around the world.

NOTES TO THE CONDUCTOR

The piece begins with the "Peaks" motif stated as a fanfare in a brass quartet configuration. In a performance, one might choose to create one or two brass quartets, one for each side of the stage, the venue, off-stage, or from a balcony. The full band joins the optional quartet(s) at measure 9. The suggested tempo of $\text{♩} = 152$ at measure 19 may be pulled back for playability purposes. (It is often suggested that composers do not know the tempo for their own music, so you make take liberties here!). Pay careful attention to distinguish the difference in the articulation, particularly to the accented-staccato marking in contrast with the staccato-only marking. At measure 35, the brass should work towards a very dark, *sostenuto* sound, with the tempo moving along as established at measure 19. The multi-meter at measure 58 and again at measure 63, the eighth note should remain constant, utilizing a note grouping of 3+2+2, as noted on the score and parts. You may wish to approach the $\frac{3}{4}$ measure as a $\frac{6}{8}$ grouping as well (3+3).

Note that the timpani begins with the tuning F, G, B \flat and C, respectively. At measure 43, the musician is instructed to tune the G up one-half step to A \flat . The timpanist is featured from measure 80 to the climatic solo at measure 90. At measure 92, the timpanist is instructed to re-tune the A \flat back to the original pitch of G. From measure 82 to 90, the woodwind section(s) are instructed to play the chromatic pitches completely random; that is, with no set rhythm or order, ascending and descending.

The final statement of the main theme begins at measure 105 and should be played with great resolution and not too fast. The final measures may be conducted with the very last note being of full value—a "symphonic swipe"

It is my hope that you and your students find *Sun Peaks* both musically and educationally rewarding, while being emotionally satisfying for your audiences.



Dedicated to the Con Brio Music Festival
and the pursuit of excellence in music education

Sun Peaks

By Ralph Ford (ASCAP)

FULL SCORE
Approx. Duration - 4:00

Brilliante ♩ = 92

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Brilliante ♩ = 92

1
B♭ Trumpets

Opt. Soli (quartet) - (see notes to the conductor)

2

Opt. Soli (quartet) - (see notes to the conductor)

F Horn

Opt. Soli (quartet) - (see notes to the conductor)

Trombone

Baritone

Tuba

Mallet Percussion
(Chimes/Xylophone/Bells)

Chimes

Tune: F, G, B♭, C

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Woodblock, Temple Blocks/Triangle)

Percussion 3
(Suspended Cymbal/
Wind Chimes,
Crash Cymbals)

1 2 3 4 5 6

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9

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

Fl. *f* *acc.*

Ob. *f* *p*

Bsn. *f* *p*

1 Cls. *f* *p*

2 Cls. *f* *p*

B. Cl. *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p* *acc.*

1 Tpts. *f* *p*

2 Tpts. *f* *p*

Hn. *f* *p*

Tbn. *f* *p*

Bar. *f* *p*

Tuba *f* *p*

Mlt. Perc. *f* *p*

Timp. *f* *p*

Perc. 1 *p* *mf* *p*

Perc. 2

Perc. 3

Cr. Cyms. *f* *p*

19 Lightly ♩ = 152

Fl. *p* *f*

Ob. *p* *f*

Bsn. *mf*

1 Cls. *p* *f*

2 Cls. *p* *f*

B. Cl. *mf*

A. Sax. *mf* (Hn.)

T. Sax. *mf*

Bar. Sax. *mf*

19 Lightly ♩ = 152

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* Woodblock Temple Blks. *f*

Perc. 3 *mf*

Fl.

Ob.

Bsn.

1
Cls.

2
B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

27

(Tbn.) *mf*

(T. Sax.) *mp*

(Bar. Sax.) *mp*

(Tbn.) *mp*

Play >

mp

mp

mp

mp

27

mf

mf

mf

mp

Triangle

mp

Fl.
Ob.
Bsn.
1 Cls.
2 Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute, Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1 and 2), Horns, Trombones, Baritone, and Tuba. The percussion section includes Mallet Percussion, Timpani, and three other Percussion parts (1, 2, and 3). The score spans five measures, with measures 29-33 indicated at the bottom. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

35 **molto sostenuto**

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

35 ^{*mf*} **molto sostenuto**

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp **f**

poco rit. 43 Gently ♩ = 124

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

poco rit. 43 Gently ♩ = 124

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Change: G to Ab

Trgl.

p

poco accel.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts. **poco accel.**

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1 *p*

Perc. 2

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

51 Forcefully ♩ = 152

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

51 Forcefully ♩ = 152

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

f

(♩ = ♩) (3+2+2) 58

Fl. *f*

Ob. *f*

Bsn. *mf*

1 Cls. *f*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. Xyl. *mf*

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2

Perc. 3 *p* *f*

(♩ = ♩) (3+2+2)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

f

p

66

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

66

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

74

mp

mf

mf

f
Trgl.

mp
Temple Blks.



Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

W.B.

Susp. Cym.

mf

f

Solo

All

fp

82

Fl. *sfz*

Ob. *sfz*

Bsn. *sfz* *mp* *cresc.*

1 *sfz* *mp* *cresc.*
As fast as possible, random up & down (swirl)

2 *sfz* *mp* *cresc.*
As fast as possible, random up & down (swirl)

B. Cl. *sfz* *mp* *cresc.*
As fast as possible, random up & down (swirl)

A. Sax. *sfz* *mp* *cresc.*
As fast as possible, random up & down (swirl)

T. Sax. *sfz* *mp* *cresc.*
As fast as possible, random up & down (swirl)

Bar. Sax. *sfz* *mp* *cresc.*

1 *sfz*

2 *sfz*

Hn. *sfz*

Tbn. *sfz*

Bar. *sfz* *mp* *cresc.*

Tuba *sfz* *mp* *cresc.*

Mlt. Perc. *sfz*

Timp. *f* *mp*

Perc. 1 *sfz* *mp*

Perc. 2

Perc. 3

Cr. Cyms. *ff*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

This is a page of a musical score, page 19, containing parts for a variety of instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.) numbered 1 and 2, Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.) numbered 1 and 2, Horns (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and three other Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score is written in a key signature of two flats (B-flat major or D-flat minor) and is divided into four measures. Dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are present throughout. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid on the page.

As fast as possible, random up & down (swirl)

90

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

Trgl.

Cr. Cyms.

f

ff

p

mf

sfz

Change: Ab to G



Fl. *f*³ rit.

Ob. *f*³

Bsn. *p* *fz*

1 Cls. *f*³

2 Cls. *f*³

B. Cl. *p* *fz*

A. Sax. *p* *fz*

T. Sax. *p* *fz*

Bar. Sax. *p* *fz*

1 Tpts. *p* *fz* rit.

2 Tpts. *p* *fz*

Hn. *p* *fz*

Tbn. *p* *fz*

Bar. *p* *fz*

Tuba *p* *fz*

Mlt. Perc. *ff* *fz*

Timp. *mf*

Perc. 1 *ff* *fz*

Perc. 2 *mf* W. C.

Perc. 3 *mf* *ff* *fz* *mf*

Susp. Cym.

97 Broadly ♩ = 92

Fl. *mp*

Ob. *mp*

Bsn. *p* *mf* *p*

1 Cls. *p* *mf* *p*

2 Cls. *p* *mf* *p*

B. Cl. *mp* *mf* *mp*

A. Sax. *p* *mf* *p*

T. Sax. *pp* *mp* *mf* *mp*

Bar. Sax. *mp* *mf* *mp*

97 Broadly ♩ = 92 Solo

1 Tpts. *pp* *mf*

2 Tpts. *pp*

Hn. *pp* *mp* *mf* *mp*

Tbn. *pp*

Bar. *pp* *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

Mlt. Perc. Bells *mp*

Timp. *p* *mp* *p*

Perc. 1

Perc. 2

Perc. 3 W. C. *mf* Susp. Cym. *p* *mf*

poco accel. 105 **Resolute** ♩ = 126

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

poco accel. 105 **Resolute** ♩ = 126

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

W. C.

Cr. Cyms.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

p

Fl.
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts. 1
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Cr. Cyms.

sf *mf* *f* *p*

mf *f*

molto rall.

115

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

fp

sfz

f

ff

115

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

fp

sfz

f

ff

molto rall.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

f

fp

sfz

f

ff

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