



For All the Wyle Eternal

RALPH FORD (ASCAP)

INSTRUMENTATION

- | | |
|---------------------------------|--|
| 1 Conductor | 1 1st F Horn |
| 1 Piccolo | 1 2nd F Horn |
| 3 1st Flute | 1 3rd F Horn |
| 3 2nd Flute | 1 4th F Horn |
| 2 Oboe | 2 1st Trombone |
| 2 Bassoon | 2 2nd Trombone |
| 3 1st B $\flat$ Clarinet | 2 3rd Trombone |
| 3 2nd B $\flat$ Clarinet | 2 Euphonium |
| 3 3rd B $\flat$ Clarinet | 4 Tuba |
| 2 B $\flat$ Bass Clarinet | 1 String Bass |
| 1 E $\flat$ Contrabass Clarinet | 1 Piano |
| 2 1st E $\flat$ Alto Saxophone | (Optional Synthesizer) |
| 2 2nd E $\flat$ Alto Saxophone | 2 Mallet Percussion |
| 1 B $\flat$ Tenor Saxophone | (Bells/Xylophone) |
| 1 E $\flat$ Baritone Saxophone | 1 Timpani |
| 3 1st B $\flat$ Trumpet | 2 Percussion 1 |
| 3 2nd B $\flat$ Trumpet | (Snare Drum, Bass Drum) |
| 3 3rd B $\flat$ Trumpet | 4 Percussion 2 |
| | (Suspended Cymbal/Triangle/
Wind Chimes, Crash Cymbals/
Temple Blocks/Tam-Tam) |

SUPPLEMENTAL AND WORLD PARTS

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- E $\flat$ Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 3rd Horn in E $\flat$
- 4th Horn in E $\flat$
- 1st Trombone in B $\flat$ Bass Clef
- 2nd Trombone in B $\flat$ Bass Clef
- 3rd Trombone in B $\flat$ Bass Clef
- 1st Trombone in B $\flat$ Treble Clef
- 2nd Trombone in B $\flat$ Treble Clef
- 3rd 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

PROGRAM NOTES

"Gene Wyles devoted his life to helping, teaching, and guiding young people. Anyone who knew him also knew that he spent his life doing what he loved most, with no thought to gaining recognition or honor for himself. It is rare to find someone who lives their life in such a way that they have absolutely no regrets about what they've done or what they've accomplished, but Eugene Wyles was always in the right place, at the right time, with the right attitude and the right equipment, ready to concentrate...and he knew it!"

—Dan Coates, ABAC, Albany, GA

In 2005, Mr. Wyles was inducted into the Georgia Band Directors Hall of Fame at the annual Georgia Music Educators Association (GMEA) Convention in Savannah. He was selected as Band Director of the Year at the Southeast Band Directors Clinic held at University. In 1994, he was presented the Distinguished Career Award at the MEA Convention. Wyles was a past president of the Georgia Chapter of Phi Beta Mu honorary music fraternity and a past State Instrumental Chairman with the Georgia Music Educators. He was frequently requested as a guest clinician and conductor for band clinics and festivals throughout the Southeast. He is survived by his wife, Gail, and their four children; daughters Sheri Wyles-Grabowski and Julie Gunn, and sons Chris and Eric Wyles.

The work was commissioned by the Georgia Music Educators Association, District II, in memory of Mr. Gene Wyles.

NOTES TO THE CONDUCTOR

"For All the Wyle Eternal" was originally entitled simply, "...for Gene." The main reason for this original approach with the title is that the main melodic motif for this piece is based on the pitches G, E, N (either an upper or lower neighboring tone) and E. This is combined with quotes from *Eternal Father, Strong to Save*, which was not only Gene's favorite hymn, but references his time serving in the United States Navy.

The first section of the work is a lively rendering of the melodic content based on GENE. It should be performed as playfully as possible, which is a musical recognition of Gene's sparkling and engaging personality. Beginning in measure 61 (marked *Furioso*), the mood should darken and we begin to hear strains of *Eternal Father* that represent his Navy years. This should be played as aggressively as possible, building into a huge climax at measure 89. At this point, one should imagine a "dream sequence" starting with a minimalist haunting piano ostinato, and carefully blending in the tone clusters that provide the background for soloist quotes of the Navy Hymn. The effect should be subtle to the point of not hearing entrances and releases as the tone clusters darken in sound. This brings us to a romantic statement of the original theme, beginning with solo flute (his daughters' chosen instrument). The back romantic setting of the theme should be played as powerfully and as with as much emotion as possible. The piece winds down to a soft conclusion with the final statement of the Navy Hymn performed by a solo alto saxophone, which was Gene Wyles' instrument.

Gene was a brilliant teacher, communicator, mentor, and father to many of us in the music education field in the southeast. His life continues to live on through those individuals that were so very fortunate to know Mr. Gene Wyles. It is my hope, as the composer, that this piece reflects all of these things about a man who continues to mean so much to so many people.



Commissioned in memory of Gene Wyles by GMEA District II Band Directors

FULL SCORE

Approx. Duration - 6:00

For All the Wyle Eternal

By Ralph Ford (ASCAP)

With energy ♩ = 132

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

String Bass

Piano (Opt. Synthesizer)

Mallet Percussion (Bells/Xylophone)

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal/Triangle/Wind Chimes, Crash Cymbals/Temple Blocks/Tam-Tam)

Bells

Susp. Cym.

Cr. Cyms.

1 $p < f$ 2 3 4

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6

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *f*

Cr. Cym. *ff*

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5 6 7 8

Broadly ♩ = 92 poco rit. [13] **Tempo I**

Picc.
Fls. 1/2
Ob.
Bsn.
Cls. 1/2/3
B. Cl.
Cb. 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
Pno.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Susp. Cym.

mf, *a2*, *p*, *f*

9 10 11 12 13

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

Ch. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

S.D.
B.D.

mf

f (Hms.)
a2 f
a2 f

Bsn.
 1
 Cls.
 2
 3
 B. Cl.
 Cb. Cl.
 A. Sax. 1
 2
 T. Sax.
 Bar. Sax.
 1
 2
 3
 Tpts.
 1
 2
 3
 Hns.
 1
 2
 3
 Tbns.
 1
 2
 3
 Euph.
 Tuba
 Str. Bass
 Pno.

23

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

23

1 2 3

Tpts.

1 2 3 4

Hns.

1 2

Tbns.

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

23 24 25 26 27

Cr. Cyms. *f*

31

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Trgl.

mf

p

mp

(Bsn.)

31

28 29 30 31 32

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

40

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

40

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

p *mf*

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

Ch. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

accel.

mf

f

mp

pp

p

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48 **Furioso** ♩ = 152

Picc. *mf*

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

Cb. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *mf*

48 **Furioso** ♩ = 152

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Pno.

Mlt. Perc.

Timp. *fz* *mf*

Perc. 1 *mf*

Perc. 2 *f*

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48 49 50 51 52 53

56

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

56

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

54 55 56 57 58

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62

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

59 60 61 62

Picc.

Fls. 1 2 *1. div.*

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *mf* *f*

63 64 65 66 67

70

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

70

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

73 74 75 76

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Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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81 82 83 84

85 **poco rit.** **molto rit.**

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Ch. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

85 **poco rit.** **molto rit.**

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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89 Tempo ♩ = 64

Picc.

Fls. 1 2

Ob.

Bsn. *sfz*

Cls. 1 2 3

B. Cl. *sfz*

Ch. Cl. *sfz*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *sfz*

89 Tempo ♩ = 64

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 *a2 sfz*

Euph. *sfz*

Tuba *sfz* (Str. Bass) *p* *pp*

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

Pno. *sfz*

Mlt. Perc.

Timp. *sfz* *p* *pp*

Perc. 1 *sfz*

Perc. 2 *sfz* W. C. (lightly)

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89 90 91 92 93

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Ch. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1. & 2. div.

pp

pp

div.

pp

2. div.

pp

Solo *mp*

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94 95 96 97 98

Picc.

Fls. 1 2

Ob. Solo *f*

Bsn. *pp*

Cls. 1 2 3

B. Cl. *pp*

Ch. Cl. *pp*

A. Saxes. 1 2 *1. div. pp*

T. Sax. *pp*

Bar. Sax. *pp*

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3 *pp*

Euph. *pp*

Tuba Play *pp div.*

Str. Bass *pp*

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

99 100 101 102 103

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Ch. 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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play *a2* *p*

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109 110 111 112 113

116

Picc.

Fls. 1 2

Ob. *Solo* *mf*

Bsn. *mp*

Cls. 1 *mp*
2 3 *mp*

B. Cl. *mp*

Ch. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 2 3

Hns. 1 2 *mp*
3 4 *mp*

Tbns. 1 2 *mp*
3 *mp*

Euph. *mp*

Tuba *mp*

Str. Bass *mp*

Pno. *mp* *loco*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

118 119 120 121

124

[illegible]

Huge push!

130

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Ch. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

130

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cym.

Susp. Cym.

(B. Cl.)

130 131 132 133 134

139

140

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

140

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1

Cls.

2

3

B. Cl.

Cb. Cl.

A. Saxes.

2

T. Sax.

Bar. Sax.

Tpts.

1

2

3

Hns.

1

2

3

4

Tbns.

1

2

3

Euph.

Tuba

Str. Bass

Pno.

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