

Splendor on the Wing

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B \flat Clarinet
- 4 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 5 E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 3 Mallet Percussion
(Chimes/Xylophone/Vibraphone)
- 1 Timpani
(Tune: F, D, B \flat)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 4 Percussion 2
(Suspended Cymbal/Hi-Hat Cymbals/Finger Cymbals/Tambourine, Gong [or Tam-Tam or Large Suspended Cymbal]/Triangle/Temple Blocks [or Woodblocks]/Crash Cymbals)

WORLD PARTS

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- 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

PROGRAM NOTES

America's favorite leisure time activity is bird watching. A recent study by the Fish and Wildlife Service found that a surprising one in six US citizens are birdwatchers—that's 48 million fellow birders in the United States alone! Many plan birding trips to the northern parts of the country to top destinations like Montana, Maine, Vermont, Minnesota and Iowa. However, each year more and more Americans are traveling south to Costa Rica, where they can find some 875 different bird species in an area no larger than West Virginia. Although birdwatchers experience seeing quetzals to brown pelicans and humming birds, there are more bird species in Costa Rica than in all of North America combined. With roughly 18% of the territory dedicated to National Parks and reserves, Costa Rica offers a unique opportunity to watch and study its avifauna in a natural, undisturbed setting. Mountains, seashores, mangroves, highland and lowland forests, subalpine páramos, rain forests and more are all easily accessible from anywhere in the country. Overall, besides being rare, the birds are beautiful, and when sunlight shines on them, the feathers glitter, and are simply resplendent; hence, the title of this composition.

NOTES TO THE CONDUCTOR

Throughout this composition, make certain that all dynamic levels and articulations are followed closely. When playing the eighth note triplets there may be a tendency for students to play them as two sixteenth notes followed by an eighth note. For accuracy, it is suggested that they actually think *trip-ah-let* while playing them. At rehearsal number 26, there is a key change. The tempo is marked $\downarrow = 178$ for playability, and although some students will think of it as fast four, the tempo should have a 'two-feel'; more like a moderate *alla breve*.

Starting with rehearsal number 26 through measure 69, although the tonal center is B \flat Major Pentatonic, the bass line, as well as the melody, is first introduced in the dominant key of F major. The harmonies in this section are generally the results of the simple use of linear counterpoint. As the ostinato bass line plays out, the flute, oboe and clarinet introduce the simple pentatonic melody. At measure 38, the percussion lightly accentuates the rhythmic bass line figure while the tenor sax, horn and trombone wait to introduce the initial melody at measure 39. The trombone then joins the 2nd clarinet with a second countermelodic line starting at rehearsal number 46. At rehearsal number 54, the flute, oboe and alto saxophone introduce a variation serving as the third countermelodic line, which is completely written in the mallet part. Finally, this section resolves back to the initial melody and bass line only as it transitions to the slow section. Starting with rehearsal number 72 through measure 83, notice that all 'ritards' and 'a tempi' start on the last beat of the indicated measures.

The key has now changed to a D minor tonality. Starting pickups to 72, the two-measure motive is shared by the 1st trumpet, 1st clarinet and oboe. At rehearsal number 85, there is a time signature change (3/4). Starting with the pickups at measure 85 through measure 103, the flute and oboe have the melody; all other wind instruments play the support harmony parts. Measures 104 through 108 are to be played peacefully as this section comes to an end. At rehearsal number 110, the bass ostinato is once again introduced, leading the piece back to the sign at measure 46 and then the coda. At the coda, all wind parts are given an opportunity to play the two-measure ostinato motive as the tempo slows down at measure 119, setting it up for a triumphant ending.

This work provides an opportunity for young ensembles to play new band literature that is exciting and relevant.

Musically yours,



Splendor on the Wing

By Victor López (ASCAP)

FULL SCORE
Approx. Duration - 4:45

Moderately ♩ = 100

Flute

Oboe

Bassoon

1 (Tpt. 1)

B♭ Clarinets

2

(F. Hn.)

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderately ♩ = 100

1

B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Chimes

Mallet Percussion
(Chimes/Xylophone/Vibraphone)

Tune: F, D, B♭

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal/Hi-Hat
Cymbals/Finger Cymbals/
Tambourine, Gong [or Tam-Tam
or Large Suspended Cymbal/
Triangle/Temple Blocks
[or Woodblocks]/Crash Cymbals)

1 2 3 4 5

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6 Slowly ♩ = 72 A tempo ♩ = 100 Opt.

Fl. mp

Ob. mp

Bsn. p

1 Cls. p Play

2 Cls. p

B. Cl. p

A. Sax. p mp 3

T. Sax. p mp 3

Bar. Sax. p

6 Slowly ♩ = 72 A tempo ♩ = 100

1 Tpts. Solo mp

2 Tpts. p

Hn. p mp 3

Tbn. p

Bar. p

Tuba p

Mlt. Perc. mf

Timp. p

Perc. 1

Perc. 2

6 7 8 9 10 11

12 Slowly ♩ = 72

A tempo ♩ = 100

Opt.

Fl. *mp*

Ob. *mp*

Bsn. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

A. Sax. *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p*

12 Slowly ♩ = 72

A tempo ♩ = 100

1 Tpts. *p*

2 Tpts. *p*

Hn. *p* *mf*

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1

Perc. 2

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

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.

Timp.

Perc. 1

Perc. 2

rall. Slowly ♩ = 84

rall. All *mf* Slowly ♩ = 84



Susp. Cym. *p* *mf* *p* *mf*

20 21

22 A tempo ♩ = 100

Fl.

Ob.

Bsn.

(Tpt. 1)

1

Cls.

2

(F. Hn.)

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

pp

pp

pp

22 A tempo ♩ = 100

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

mp

p

Perc. 1

Perc. 2

26 Lively ♩ = 178 (with a two feel)

30

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

mf

mf

Play

mf

mf

mf

26 Lively ♩ = 178 (with a two feel)

30

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Gong, Tam-Tam or Lg. Susp. Cym.

Perc. 2

mf

H.H. closed

mp

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

The musical score is arranged in a standard orchestral format. 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 two sets of Percussion (1 and 2). The score spans measures 31 to 35. A large red watermark 'Preview Only' is overlaid diagonally across the page, and 'Legal Use Requires Purchase' is written below it.

38

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

S.D.

mp lightly

36

37

38

39

40

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

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf* Play

B. Cl. *mf*

A. Sax. *mf*

T. Sax.

Bar. Sax. *mf*

1

2

Tpts.

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mp*

Perc. 1

Perc. 2

54

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

Xylophone
mf

54

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

Change: F to G

56 57 58 59 60

62

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

62

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

To Coda ⊕

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

To Coda ⊕

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Slowly ♩ = 80

72

rit.

A tempo ♩ = 80

Fl.

Ob.

Bsn.

1

Cl. 1

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

mp *pp* *p* *mp* *mf*

Solo

Slowly ♩ = 80

72

rit.

A tempo ♩ = 80

1

Tpts. 1

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp *pp* *p* *mp* *mf* *mp*

Solo

Vibes (motor off)

rit.

A tempo ♩ = 80

rit.

A tempo ♩ = 80

Fl.

Ob. *Solo*
mp *mf* *mp*

Bsn.

1 Cls. *mp* *p* *All*

2 Cls.

B. Cl.

A. Sax. *mp* *mf* *mp* *Play* *p*

T. Sax.

Bar. Sax.

1 Tpts. *mp* *mf*

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp. *Change: G to A*

Perc. 1

Perc. 2

76

77

78

79

80

81

84

A tempo ♩ = 80

rit.

All

mp

All

mp

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

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84

84

A tempo ♩ = 80

rit.

mp

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: A to F

Finger Cymbals

Tri.

pp 84

82

83

85

86

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

87 88 89 90 91 92

93

Fl. *mf*

Ob. *mf*

Bsn. *mp*

1

2

Cls.

B. Cl.

A. Sax. *p*

T. Sax. *mp*

Bar. Sax.

93

1

2

Tpts.

Hn. *p*

Tbn. *f*

Bar. *mp*

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2 *p* Tamb. (thumb roll) Temple Blocks (opt. Woodblock) Fing. Cyms.

93 94 95 96 97

Fl. *rit.* [103] **A tempo** ♩ = 80

Ob. *mp*

Bsn. *p*

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax. *p*

Bar. Sax.

1 Tpts. *rit.* [103] **A tempo** ♩ = 80

2 Tpts.

Hn.

Tbn.

Bar. *p*

Tuba

Mlt. Perc. *p*

Timp.

Perc. 1

Perc. 2 Tri. Tamb. (thumb roll) *p*

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp *mf* *mp* *mp* *mf* *mp* *pp* *pp* *pp* *pp* *pp*

T. Blks. (opt W.B.) 104

105

106

107

108

109 Lively ♩ = 178

D.S. % al Coda

Fl.

Ob.

Bsn. *mf*

1
Cls.

2

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax. *mf*

109 Lively ♩ = 178

D.S. % al Coda

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *mf*

Gong, Tam-Tam or Lg. Susp. Cym.

mf

109

110

111

112

Θ Coda

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Θ Coda

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. Xyl. *mf*

Timp.

Perc. 1 *mp*

Perc. 2

H.H. 113 114 115 116 117 118

Slowly $\text{♩} = 80$

Opt.

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

Cr. Cyms.

Gong, Tam-Tam or Lg. Susp. Cym.

ch.

f *ff* *f* *ff* *ff* *f* *ff* *ff* *ff* *f* *ff*

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