



Walvisbaai

The Gateway to Namibia

RALPH FORD (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 6 E♭ Alto Saxophone
- 4 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 8 B♭ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
- 4 Tuba
- 1 Mallet Percussion
(Bells)
- 2 Percussion 1
(Tenor Toms [2] or Optional Congas,
Large Floor Tom)
- 3 Percussion 2
(Triangle/Crash Cymbals,
Suspended Cymbal)
- 1 Optional Timpani
(Tune: A, E)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E♭
- Trombone/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

PROGRAM NOTES

Walvisbaai (Walvis Bay) is a Namibian harbor town located on a wide lagoon that contains many natural wonders: thousands of sea birds, pelicans, and flamingos inhabit this unique environment. Surrounded by the massive dunes of the Namib Desert, the natural deep-water harbor has been a haven for sea vessels for centuries, protected by Pelican Point. These waters bordering the Atlantic Ocean are rich in marine life that has encouraged many whales, along with whalers and other fishermen, to reside. Originally named "Ezorongondo" by the Herero people, it remains a vital habitat and resource.

NOTES TO THE CONDUCTOR

This piece provides many opportunities for soft, sensitive, nuanced playing with an emphasis on tone production and control. There is ample cross-cueing throughout the score to provide as many options with regard to instrumentation. Feel free to experiment with different combinations, using the cues to provide additional support where needed in the ensemble.

The top two notes on the Percussion 2 part are intended for tenor toms tuned a third apart, or optional congas can be substituted.

Tenuto marks are intended to indicate added emphasis (not an accent, but heavier in weight) to the given note(s). Exaggerate dynamics, particularly the softer indicators.

Two terms that are worthy of discussion in preparation of this piece are: *Dolcezza*, which is Italian, indicating sweetness, softness of tone, and expression, and *Niente*, which is abbreviated in the notation as n., appearing like a dynamic marking indicating that the sound dies away to nothing at the end of the decrescendo.

The intention of this piece is to project a delicate/unique environment that grows into the full sweeping grandeur of this part of the world (emboldened and majestic). It is strongly recommended to take some time and resources investigating this fascinating part of the world.

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Walvisbaai

The Gateway to Namibia

By Ralph Ford (ASCAP)

FULL SCORE

Approx. Duration - 2:30

Dolcezza ♩ = 76

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/Bassoon

Tuba

Mallet Percussion (Bells)

Optional Timpani

Percussion 1
(Tenor Toms [2]* or Optional Congas, Large Floor Tom)

Percussion 2
(Triangle/Crash Cymbals, Suspended Cymbal)

Dolcezza ♩ = 76

Triangle

1 2 3 4 5

p

NOTE: Percussion 1 - *2 Toms tuned a third apart or optional Congas.

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poco rall.

Fl. *mp* *mf* *p* *n.*

Ob. *mp* *mf* *p* *n.*

Cl. *mp* *mf* *p* *n.*

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

A. Sax. *mp* *mf* *p* *n.*

T. Sax. *mp* *mf* *p* *n.* (Hn.)

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

Tpt. *poco rall.*

Hn.

Tbn./Bar./Bsn. *mp* *mf* *p*

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *mp* *p*

15

[illegible]

21 Tempo I

Fl. *p* *mf* *p* *mf* *mp*

Ob. *p* *mf* *p* *mf* *mp*

Cl. *p* *mf* *p* *mf* *mp*

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

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

T. Sax. *p* *mf* *p* *mf* *mp*

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

21 Tempo I

Tpt. *pp* *n.*

Hn. *pp* *n.*

Tbn./Bar./Bsn. *pp* *n.* (B. Cl.) *mf* *p* *mf* *mp*

Tuba *pp* *n.* (B. Cl.) *mf* *p* *mf* *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

poco rit. **29 A tempo**

div.

Fl. *mf* *p* *mp* *p*

Ob. *mf* *p* *mp* *p*

Cl. *mf* *p* *mp* *p*

B. Cl. *mf*

A. Sax. *mf* *p* *mp* *p* (Cl.)

T. Sax. *mf*

Bar. Sax. *mf*

poco rit. **29 A tempo**

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. (soft mlts.) *p*

Timp.

Perc. 1

Perc. 2 Susp. Cym. *pp* *p*

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poco accel.

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf* Play

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *p* **poco accel.**

Hn. *mf*

Tbn./Bar./Bsn. *mf* Play

Tuba *mf* Play

Mlt. Perc. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 Trgl. *mp* Susp. Cym. *p*

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37 Majestic ♩ = 84

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

37 Majestic ♩ = 84

Tpt. *f* *p*

Hn. *f* *p*

Tbn./Bar./Bsn. *f* *p*

Tuba *f* *p*

Mlt. Perc. *f*

Timp.

Perc. 1 *f* *p*

Perc. 2 *f*

f 37 38 39 40 41

45

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

Cl. *mp* *p* *mf*

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

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

T. Sax. *mp* *p* *mf*

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

Tpt. *mp* *p* *mf*

Hn. *mp* *p* *mf*

Tbn./Bar./Bsn. *mp* *p* *mf*

Tuba *mp* *p* *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

(brass mlts.)

45

p *mf*

42 43 44 45 46

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