

# THE WOLVES OF ALASKA

ROSSANO GALANTE

## INSTRUMENTATION

- 1 Conductor Score
- 4 Flute 1
- 4 Flute 2
- 2 Oboe
- 2 Bassoon
- 5 B♭ Clarinet 1
- 5 B♭ Clarinet 2
- 2 B♭ Bass Clarinet
- 2 E♭ Alto Saxophone 1
- 2 E♭ Alto Saxophone 2
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 B♭ Trumpet 1
- 4 B♭ Trumpet 2
- 4 F Horn
- 2 Trombone 1
- 2 Trombone 2

- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 1 Timpani
- 2 Bells
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 2 Percussion 2  
(Crash Cymbals, Suspended Cymbal)
- 3 Percussion 3  
(Triangle, Egg Shakers, Tambourine)

### SUPPLEMENTAL and WORLD PARTS

Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- Trombone in B♭ T.C.
- Trombone in B♭ B.C.
- Euphonium in B♭ B.C.
- Tuba in B♭ T.C.
- Tuba in B♭ B.C.
- Tuba in E♭ T.C.
- Tuba in E♭ B.C.
- String Bass





## THE COMPOSER

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Born in Buffalo, New York, Rossano Galante received his Bachelor of Arts Degree in Trumpet Performance from SUNY Buffalo in 1992. That same year he was one of nineteen people from around the world to be accepted to the University of Southern California's Film Scoring Program. He studied with the late Jerry Goldsmith, who won an Academy Award for his film score for *The Omen*. In 1999, Mr. Galante moved to California to pursue a career in composition and film orchestration. Since then he has worked with Christophe Beck, Brian Tyler, Christopher Lennertz, Wolfram de Marco, and two-time Oscar nominated composer Marco Beltrami. Mr. Galante has served as orchestrator for over seventy-five studio films, including *Venom: Let There be Carnage*, *A Quiet Place*, *The Mummy*, *Logan*, *Fantastic 4*, *Avengers: Age of Ultron*, *A Good Day to Die Hard*, *Alvin and the Chipmunks*, and many others.

Well known for his large-scale works for wind band, Rossano has been commissioned by high schools, colleges, community bands and professional groups worldwide. In addition, he was commissioned by the Federation of Gay Games-Paris in 2018.

## ABOUT THE MUSIC

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Opening with brass fanfares moving through mixed meters, this work seeks to paint a portrait of the wolves in the beautiful scenery of Alaska. The work's main theme is stated by clarinet and trumpet over a rhythmic ostinato. I feel this material captures the freedom of the wolves as they navigate the Alaskan terrain. This music is repeated with fuller orchestration followed by a brief B section. This passage is light and playful, depicting the joy and frivolity of these wondrous creatures. After a reprise of the main thematic material with full ensemble, the composition transitions to a more lyrical section incorporating solo flute. This faction of the work depicts the wolves at rest, taking in the night air. As morning ensues, the wolves are energized and ready for new experiences. This section is a variation of the main theme, boldly performed by horns. A lush and grand recapitulation of the main theme leads to the ending of the work, with brass fanfares culminating in an epic conclusion.

—Rossano Galante

# THE WOLVES OF ALASKA

ROSSANO GALANTE  
(BMI)

Con spirito (♩ = 152)

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2

F Horn

Trombones 1 2

Euphonium

Tuba

Timpani (w/ soft mallets)

Bells (A♭, B♭, C, E♭)

Percussion 1 (Snare Drum, Bass Drum) S.D. B.D.

Percussion 2 (Crash Cymbals, Suspended Cymbal) Cr. Cym. Sus. Cym. Tri.

Percussion 3 (Triangle, Egg Shakers, Tambourine) Tri.

2 3 4 5



Fl. 1 2

Ob.

Bsn. *mf sub.*

Cls. 1 2

B. Cl. *mf sub.*

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn. *mf*

Tbns. 1 2 *mf sub.*

Euph. *mf sub.*

Tuba *mf sub.*

Timp. *mf sub.*

Bells

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10

13

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

mp

mf

f

1 player

(Ab to F)

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

mf

tutti

mf

mf

mf

21

Fl.

1  
2

Ob.

Bsn.

Cls.

1  
2

B. Cl.

A. Saxes

1  
2

T. Sax.

B. Sax.

21

Tpts.

1  
2

Hn.

div.

Tbns.

1  
2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

(F to Ab)



Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Egg Shakers

*mf*

*f*

*mf*

*mf*

dampen

dampen

*mf*

*f*

*mf*







45

Fl. 1  
2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

45

Tpts. 1  
2

Hn.

Tbns. 1  
2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

41

42

43

44

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

46 47 48 49 50

*mf*

*mf*

Preview Only  
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55 rit.

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

55 rit.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

51 52 53 54 55



64

Fl. 1 2

Ob.

Bsn.

*mp*

*mf*

Solo

4 4 3 4

Cl. 1 2

B. Cl.

*mp*

div.

A. Sax. 1 2

T. Sax.

B. Sax.

*mp*

64

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

*mp*

4 4 3 4

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

*mp*

4 4 3 4

62 63 64 *mp* 65 66 67 *mp*







Fl. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Solo

*mp* *mf*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*mf* < *f*

*mp*

*mp*

*mf* < *f*

*mp*

83 84 85 86 87 88 89





104

Fl. 1 2

Ob.

Bsn.

*mf*

Cl. 1 2

B. Cl.

*mf*

A. Sax. 1 2

T. Sax.

B. Sax.

*f*

*mf*

104

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

*p*

*f*

*mf*

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

*mf*

*p*

103 105 106 107 108

112

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

112

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

*f*

*mf*

*mf*

*mp*

*mf*

(G to F)

rit.

Fl.

1  
2

Ob.

Bsn.

Cls.

1  
2

B. Cl.

A. Saxes

1  
2

T. Sax.

B. Sax.

rit.

Tpts.

1  
2

Hn.

Tbns.

1  
2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

115

116

117

118

119

120

121 Grandioso, in 2 (♩=64)

Fl. 1 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
A. Saxes 1 2  
T. Sax.  
B. Sax.

121 Grandioso, in 2 (♩=64)

Tpts. 1 2  
Hn.  
Tbns. 1 2  
Euph.  
Tuba  
Timp.  
Bells  
Perc. 1  
Perc. 2  
Perc. 3  
Shakers

121 *f* (subtle accents) 122 123 124 125



129

Fl. 1  
2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

129

Tpts. 1  
2

Hn.

Tbns. 1  
2

Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

126 127 128 129 130 131

This musical score page contains staves for the following instruments: Fl. (1, 2), Ob., Bsn., Cls. (1, 2), B. Cl., A. Saxes (1, 2), T. Sax., B. Sax., Tpts. (1, 2), Hn., Tbns. (1, 2), Euph., Tuba, Timp., Bells, Perc. 1, Perc. 2, and Perc. 3. The score is written in a key signature of two flats and a 4/4 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *f*. Performance instructions such as *dampen* are also present. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "26" is located in the top left corner. At the bottom, the page is numbered 132 through 136, and the code "50654S" is printed in the bottom left corner.

139 Con spirito (♩ = 152)

Fl. 1 2

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 *mf*

B. Cl. *mf*

A. Saxes 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

139 Con spirito (♩ = 152)

Tpts. 1

2

Hn. *mf*

Tbns. 1 *mf*

2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

