

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2031-01

The Sacred Pipe

C. Kyle Green

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Preview

Symphony Band Series

RWS MUSIC
COMPANY

The Sacred Pipe

C. Kyle Green

INSTRUMENTATION

Conductor Score.....	1	F Horn 1.....	1
Piccolo.....	1	F Horn 2.....	1
Flute 1.....	5	F Horn 3.....	1
Flute 2.....	5	F Horn 4.....	1
Oboe.....	2	Trombone 1.....	2
B♭ Clarinet 1.....	4	Trombone 2.....	2
B♭ Clarinet 2.....	4	Euphonium.....	2
B♭ Clarinet 3.....	4	Euphonium T.C.....	2
B♭ Bass Clarinet.....	2	Tuba.....	4
B♭ Contrabass Clarinet.....	1	Mallet Percussion 1: Glockenspiel, Chimes, Xylophone.....	3
Bassoon.....	2	Mallet Percussion 2: Glockenspiel, Vibraphone, Marimba.....	3
E♭ Alto Saxophone 1.....	3	Timpani.....	1
E♭ Alto Saxophone 2.....	3	Percussion 1: Snare Drum, Bass Drum.....	3
B♭ Tenor Saxophone.....	2	Percussion 2: Rain Stick, Woodblocks (2), High Bongo, Hi-Hat, Suspended Cymbal.....	1
E♭ Baritone Saxophone.....	1	Percussion 3: Mark Tree, Woodblock, High Conga, Tam-Tam, Ride Cymbal, Splash Cymbal.....	2
B♭ Trumpet 1.....	3	Percussion 4: Suspended Cymbal, Vibraslap, Low Tom, Low Conga, China Cymbal.....	2
B♭ Trumpet 2.....	3		
B♭ Trumpet 3.....	3		

PROGRAM NOTE

The Sacred Pipe is inspired by a Native Cherokee Myth that outlines the principles of responsibility and persistence. A thematic interpretation, *The Sacred Pipe* retells through music the journey of Arrow Woman, symbolized by the Piccolo. Arrow Woman is an avid warrior woman and is living against the social norms of her Native Cherokee tribe. Through this musical depiction, Arrow Woman encounters a multitude of events and mythological beings which tests her abilities both physically and morally. She triumphs and lives on as bearer of *The Sacred Pipe*, an honored and ceremonial position for her tribe and all nations.

NOTES TO CONDUCTOR

The thematic material that begins the piece symbolizes the aura of Arrow Woman, attempting to encompass harmonic contour present in Native Cherokee music. Arrow Woman finds herself in a chase for her life, becoming disoriented along the way. Suddenly, Arrow Woman develops strategy to find her way through the chase, using intuition and determination. Before her, a reservoir opens through the wood and she rests.

Other mythological characters are presented to guide and present her with the sacred pipe, a powerful tool that was used by The Creator that once “made all living and non-living.” *The Sacred Pipe* hopes to convey a musical journey that engulfs the grandiosity of the land, the majesty of mountains, and purity of water.

I encourage you to share the following paragraphs and include them in your program notes if possible.



ABOUT THE COMPOSER



Kyle Green (b. 1996) has been an avid musician since beginning band in junior high school. Kyle began playing the trumpet in his middle school band and instantly found a desire to continue to learn anything and everything related to music. He spent countless hours studying scores while in middle school and eventually wrote his first note during his seventh-grade year. Through high school, Kyle picked up the clarinet and began to perform in community ensembles in his area. As he progressed through high school, his compositional work began to mature and was premiered by various university level and community level ensembles. During Kyle's senior year of high school, he attended Woodland High School, Cartersville, GA; under the direction of Eric Willoughby. Kyle attended Kennesaw State University, Kennesaw, GA, where he obtained a B.A. in Music Theory. While in college, Kyle's works have been premiered by the Kennesaw State University Wind Ensemble, other instrumental ensembles at Kennesaw State University, as well as The Dallas Wind Symphony. Mr. Green has been awarded the winner of the 2015 Dallas Wind Symphony Call for Fanfares, and the 2016 Kennesaw State University Composition Contest. In 2017, Kyle became part of the RWS Music Publishing Company family, where many of his works are now published. Since, Kyle has graduated from Kennesaw State University in 2018 and has begun his journey through a Master of Clinical Social Work program at Kennesaw State University to obtain licensure as a psychotherapist. Kyle has commissioned numerous works, including a premiere by the Woodland High School Wind Symphony at the 2016 GMEA In-Service Conference. He has expanded his composition skills to the marching band setting, as well. Kyle's marching band programs have been performed by the Woodland High School Marching Band, as well as the Carrollton High School Marching Band.

THE MYTH OF THE SACRED PIPE

See page 28



THE SACRED PIPE

Conductor Score
RWS-2031-00

C. Kyle Green (ASCAP)

Shimmering, Rubato $\text{♩} = 110$

This is a conductor score for the piece 'The Sacred Pipe' by C. Kyle Green. The score is written for a large orchestra and includes parts for the following instruments:

- Piccolo
- Flutes 1-2
- Oboe
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- B♭ Bass Clarinet
- B♭ Contrabass Clarinet
- Bassoon
- E♭ Alto Saxophones 1-2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- B♭ Trumpet 3
- F Horns 1-2
- F Horns 3-4
- Trombones 1-2
- Euphonium
- Tuba
- Mallet Percussion 1: Glockenspiel, Acrylic Mallets, Glockenspiel, Calimes, Xylophone
- Mallet Percussion 2: Vibraphone, Soft Mallets, Glockenspiel, Vibraphone, Marimba
- Timpani: F, B, D, E
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Rainstick
- Percussion 3: Mark Tree
- Percussion 4: Suspended Cymbal, Vibraslap, Low Tom, Low Conga, China Cymbal

The score is in 8/8 time and features a tempo of 110 beats per minute. The key signature has two flats. The music is marked 'Shimmering, Rubato'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score. The score includes various dynamics such as *p*, *pp*, and *mf*, and includes performance instructions like *div.* and *l.v.*. The score is numbered 1 through 8 at the bottom.

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16 Distantly ♩ = 50 rit.

Picc. *mp* *div.* *f* *pp*

Fls. 1-2 *mp* *div.* *f* *pp*

Ob. *mp* *f* *pp*

Cl. 1 *mp* *f* *pp*

Cl. 2 *mp* *f* *pp*

Cl. 3 *mp* *f* *pp*

Bs. Cl. *mp* *f* *pp* *two players*

Cb. Cl. *mp* *f* *pp* *one player*

Bsn. *mp* *f* *pp*

A. Sxs. 1-2 *mp* *f* *pp*

T. Sax *mp* *f* *pp*

B. Sax *mp* *f* *pp*

Trpt. 1 *mp* *f* *pp*

Trpt. 2 *mp* *f* *pp*

Trpt. 3 *mp* *f* *pp*

F Hns. 1-2 *mp* *f* *pp* *n.*

F Hns. 3-4 *mp* *f* *pp*

Tbns. 1-2 *mp* *f* *pp* *mute*

Euph. *mp* *f* *pp* *n.* *one player*

Tuba *mp* *f* *pp*

Mlt. 1 *mp* *f* *pp*

Mlt. 2 *mp* *f* *pp*

Timp. *mp* *pp* *f* *mf* *f* *pp*

Perc. 1 *pp* *f* *mf* *pp* *mf*

Perc. 2

Perc. 3

Perc. 4 *L.V.* *L.V.* *L.V.* *L.V.* *L.V.*

9 10 11 12 13 14 15 16 17

mf *pp* *f* *pp* *f* *pp* *mf*

19 *a tempo* *solo* *p* bend pitch down

Picc. *solo* *p* bend pitch down

Fls. 1-2 *p*

Ob. *pp*

Cl. 1 *n.* *pp*

Cl. 2 *n.* *pp*

Cl. 3 *n.* *pp*

Bs. Cl. *pp* *Tutti*

Cb. Cl. *pp*

Bsn. *pp* *Tutti*

A. Sxs. 1-2 *n.* *pp*

T. Sax *n.* *pp*

B. Sax *pp*

19 *a tempo*

Trpt. 1 *pp*

Trpt. 2 *pp*

Trpt. 3 *pp*

F Hns. 1-2 *Tutti* *pp* *n.* *pp*

F Hns. 3-4 *pp* *n.* *pp*

Tbns. 1-2 *n.* *pp* *open*

Euph. *pp*

Tuba *pp* *Tutti*

Mlt. 1

Mlt. 2

Timp. *n.*

Perc. 1 *n.*

Perc. 2 *n.* Sus. Cym.

Perc. 3 *n.*

Perc. 4 *L.v.* *lightly* *p* *3* *3* *3*

Low Tom *pp* *mp* *p*

78 19 20 21 22 23

Picc. *bend pitch down rit. End Solo*

Fls. 1-2 *solo p End Solo*

Ob. *p n.*

Cl. 1 *p n. pp p*

Cl. 2 *p n. pp p*

Cl. 3 *p n. pp p*

Bs. Cl. *p pp p Tutti*

Cb. Cl. *p n. Tutti*

Bsn. *one player p pp p n.*

A. Sxs. 1-2 *p n. pp p n.*

T. Sax *p n. pp p n. Tutti*

B. Sax *one player p pp p n. Tutti*

Trpt. 1 *solo p mf n. rit. End Solo*

Trpt. 2 *p n.*

Trpt. 3 *p n.*

F Hns. 1-2 *p n. 1. solo p mp p Tutti*

F Hns. 3-4 *p n.*

Tbns. 1-2 *p n. 1. Solo pp Tutti*

Euph. *Solo p n. Tutti*

Tuba *one player p pp p Tutti*

Mlt. 1 *p n. p*

Mlt. 2 *p n. To Mar.*

Timp. *mp pp mf n.*

Perc. 1 *mp pp mf n.*

Perc. 2 *mp p*

Perc. 3 *Med. Woodblock pp mp pp p*

Perc. 4 *mp pp mf pp*

24 25 26 27 28 29 30

31 Allegro rapido ♩ = 155

Picc.

Fls. 1-2

Ob.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Cb. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

31 Allegro rapido ♩ = 155

Trpt. 1

Trpt. 2

Trpt. 3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

S.D. (snare off)

Perc. 1

Perc. 2 High Bongo

Perc. 3 High Conga

Perc. 4 Low Conga

Picc.

Fls. 1-2

Ob.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Cb. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Marimba
Medium Hard Mallets

Tam-tam

56

37

38

39

40



Picc.

Fls. 1-2

Ob.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Cb. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

pp *ff* *ff* *ff*

ff *ff* *ff* *ff*

pp *pp* *pp* *pp*

ff *ff* *ff* *ff*

47 48 49 50 51

- 9 -

Picc.

Fls. 1-2

Ob.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Cb. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

46 47 48 49 50

pp

pp

51

Picc.

Fls. 1-2

Ob.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Cb. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

51

Trpt. 1

Trpt. 2

Trpt. 3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc.

Fls. 1-2

Ob.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Cb. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bell tones

fp

sfz

div.

56 57 58 59 60

63 Massive!

Picc. *ff*

Fis. 1-2 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bs. Cl. *ff*

Cb. Cl. *ff*

Bsn. *ff*

A. Sxs. 1-2 *ff*

T. Sax *ff*

B. Sax *ff*

Trpt. 1 *ff*

Trpt. 2 *ff*

Trpt. 3 *ff*

F Hns. 1-2 *ff* Rip!

F Hns. 3-4 *ff* Rip!

Tbns. 1-2 *ff*

Euph. *ff*

Tuba *ff*

Mlt. 1 *ff*

Mlt. 2 *ff* To Vib.

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* L.v. z z

Perc. 4 *pp* *ff*

63 Massive!

70 Subito, Disoriented $\text{♩} = 50$
accel.

Determined, l'istesso tempo

Picc. *fff* *ff*

Fls. 1-2 *fff* *ff* *mp*

Ob. *fff* *ff*

Cl. 1 *fff* *ff mp*

Cl. 2 *fff* *ff mp*

Cl. 3 *fff* *ff mp*

Bs. Cl. *fff* *ff*

Cb. Cl. *fff* *ff*

Bsn. *fff* *ff*

A. Sxs. 1-2 *fff* *ff*

T. Sax *fff* *mp*

B. Sax *fff* *ff*

70 Subito, Disoriented $\text{♩} = 50$
accel.

Determined, l'istesso tempo

Trpt. 1 *fff* *ff* *harmon mute*

Trpt. 2 *fff* *ff* *harmon mute*

Trpt. 3 *fff* *ff* *harmon mute*

F Hns. 1-2 *fff* *ff* *p*

F Hns. 3-4 *fff* *ff* *p*

Tbns. 1-2 *pp* *ff*

Euph. *pp* *ff*

Tuba *pp* *ff*

Mlt. 1 *fff* *mf* *To Xyl.* *Xylophone*

Mlt. 2 *mp* *mf*

Timp. *fff* *ff* *(F-G, G-Ab, Bb, D-C)*

Perc. 1 *fff* *mp* *ff*

Perc. 2 *fff* *mf* *Woodblocks*

Perc. 3 *fff* *p* *mf* *Ride cym.*

Perc. 4 *fff* *ff*

Picc. *mf* *f*

Fis. 1-2 *f*

Ob. *mf* *f*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f* *mf*

Bs. Cl. *mp* *mf* *f*

Cb. Cl. *mp* *mf*

Bsn. *mp* *f*

A. Sxs. 1-2 *mf* *mp*

T. Sax *mf* *mp*

B. Sax *mp* *mf*

Trpt. 1 *mf* *f*

Trpt. 2 *mp* *pp* *f*

Trpt. 3 *mp* *pp* *mf*

F Hns. 1-2 *mf* *mp* *p*

F Hns. 3-4 *mf* *mp* *p*

Tbns. 1-2 *mp* *mf* *Tutti*

Euph. *mp* *f*

Tuba *mp* *mf*

Mlt. 1 *mf* *mp* *f*

Mlt. 2 *mf* *mp* *f*

Timp. *p* *mf*

Perc. 1 *mf* *mp* *mf* *mf*

Perc. 2 *mp* *f* *p*

Perc. 3 *mp* *f* *p*

Perc. 4 *mp* *f* *p*

snare on *mf* *mp* *mf* *mf*

Hi-hat (= closed, o=open) *mf* *mf*

Splash cym. *mp* *f* *p*

Vibraslap *mp* *f* *p*

China cym. *mp* *f* *p*

74 75 76 77 78 79

mp *mp* *mp* *f* *mf*

rit.

Picc. *mf* *mf*

Fls. 1-2 *mf*

Ob. *mf*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Cl. 3 *mp* *pp*

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

Cb. Cl. *mp* *p*

Bsn. *mp* *p*

A. Sxs. 1-2 *mf* *mp*

T. Sax *mf* *mp*

B. Sax *mf* *mp* *p*

rit.

Trpt. 1 *mf* *pp* *mf*

Trpt. 2 *sfz* *mp* *pp* *mf*

Trpt. 3 *sfz* *mp* *pp* *mf*

F Hns. 1-2 *mf* *sfz* *mp* *p* *mf*

F Hns. 3-4 *mf* *sfz* *mp* *p* *mf*

Tbns. 1-2 *mp*

Euph. *mp*

Tuba *mp* *p*

Mlt. 1 *mf* *mf* *pp* *mp*

Mlt. 2 *mp* *pp*

Timp. *p*

To Glock. *p*

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

Perc. 2 *mf* *mp* *mf* *p* *mf*

Perc. 3 *mf* *mp* *p* *mf*

Perc. 4 *mf*

80 81 82 83 84 85 86

Noble and Wise ♩ = 110

poco rit.

Picc. *p* *pp*

Fls. 1-2 *p* *pp*

Ob. *Tutti* *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *Tutti* *p* *pp*

Cl. 3 *p* *pp*

Bs. Cl. *p* *pp*

Cb. Cl. *p* *pp*

Bsn. *p* *pp*

A. Sxs. 1-2 *p* *pp*

T. Sax *p* *pp*

B. Sax *p* *pp*

Noble and Wise ♩ = 110

poco rit.

Trpt. 1 *p* *pp*

Trpt. 2 *p* *pp*

Trpt. 3 *Open* *p* *pp*

F Hns. 1-2 *p* *pp*

F Hns. 3-4 *p* *pp*

Thns. 1-2 *Open* *p* *pp*

Euph. *p* *pp*

Tuba *p* *pp*

Mlt. 1 Acrylic Mallets *p* *pp*

Mlt. 2 Soft Mallets *p* *pp*

Timp. *mf* *p* *mf* *L.V.* (G-F, Ab-Bb, Bb-Db, C-Eb)

Perc. 1 *mf* *p* *mf* *L.V.*

Perc. 2 *p* *pp*

Perc. 3 *p* *pp*

Perc. 4 *mf* *L.V.*

Picc.

Fls. 1-2 *div.*

Ob. *pp*

Cl. 1

Cl. 2

Cl. 3

Bs. Cl. *pp*

Cb. Cl. *pp*

Bsn. *pp*

A. Sxs. 1-2

T. Sax *pp*

B. Sax *pp*

Trpt. 1 *pp*

Trpt. 2 *pp*

Trpt. 3

F Hns. 1-2 *pp*

F Hns. 3-4 *pp* *1.* *a.2*

Tbns. 1-2 *pp*

Euph. *pp*

Tuba *pp*

Mlt. 1

Mlt. 2

Timp. *pp* *p*

Perc. 1 *lv.* *p*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *lv.*

pp *mf* *pp*

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117

rit.

a tempo

Picc. *mp* *f* *pp*

Fls. 1-2 *mp* *f* *pp* *div.*

Ob. *mp* *f* *pp*

Cl. 1 *mp* *f* *pp*

Cl. 2 *mp* *f* *pp*

Cl. 3 *mp* *f* *pp*

Bs. Cl. *mp* *f* *pp*

Cb. Cl. *mp* *f* *pp*

Bsn. *mp* *f* *pp*

A. Sxs. 1-2 *mp* *f* *pp*

T. Sax *mp* *f* *pp*

B. Sax *mp* *f* *pp*

117

rit.

a tempo

Trpt. 1 *mp* *f* *pp*

Trpt. 2 *mp* *f* *pp*

Trpt. 3 *mp* *f* *pp*

F Hns. 1-2 *mp* *f* *pp*

F Hns. 3-4 *mp* *f* *pp*

Tbns. 1-2 *mp* *f* *pp*

Euph. *mp* *f* *pp* *Solo*

Tuba *mp* *f* *pp*

Mlt. 1 *mp* *f* *pp* *To Chimes*

Mlt. 2 *mp* *f* *pp* *(F-Eb, Bb-F, Db-Ab, Eb-Bb)*

Timp. *mp* *pp* *f* *mf* *f* *pp*

Perc. 1 *mp* *pp* *f* *mf* *pp* *mf*

Perc. 2

Perc. 3

Perc. 4 *mp* *pp* *f* *mf* *pp* *mf*

126 Reflective ♩ = 80

Picc. Fls. 1-2 Ob. Cl. 1 Cl. 2 Cl. 3 Bs. Cl. Cb. Cl. Bsn. A. Sxs. 1-2 T. Sax B. Sax

126 *pp* Reflective ♩ = 80

Trpt. 1 Trpt. 2 Trpt. 3 F Hns. 1-2 F Hns. 3-4 Tbns. 1-2 Euph. Tuba Mlt. 1 Mlt. 2 Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

End Solo *Tutti* *Medium Hard Mallets* *l.v.*

135 Majestic ♩ = 80

Picc. *f* *ff*

Fis. 1-2 *f* *ff*

Ob. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

Bs. Cl. *f* *ff*

Cb. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sxs. 1-2 *f* *ff*

T. Sax *f* *ff*

B. Sax *f* *ff*

Trpt. 1 *f* *ff*

Trpt. 2 *f* *ff*

Trpt. 3 *f* *ff*

F Hns. 1-2 *f* *ff*

F Hns. 3-4 *f* *ff*

Tbns. 1-2 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mlt. 1 *f* *ff*

Mlt. 2 *f* *ff* To Glock.

Timp. *f* *ff*

Perc. 1 *f* *ff* *lv.*

Perc. 2 *f* *ff* *lv.*

Perc. 3 *f* *ff* *lv.*

Perc. 4 *f* *ff* *lv.*

133 134 135 136 137 138

Picc.
Fls. 1-2
Ob.
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
Cb. Cl.
Bsn.
A. Sxs. 1-2
T. Sax
B. Sax
Trpt. 1
Trpt. 2
Trpt. 3
F Hns. 1-2
F Hns. 3-4
Tbns. 1-2
Euph.
Tuba
Mlt. 1
Glockenspiel
Mlt. 2
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

fp
ff
pp
ff
l.v.
ff
l.v.
ff
l.v.
ff
l.v.
ff
l.v.
ff
l.v.
ff
l.v.
ff
l.v.
ff

139 140 141 142

Picc. *molto rit.*

Fis. 1-2 *f* *mf*

Ob. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f* *mf*

Bs. Cl. *f* *mf*

Cb. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sxs. 1-2 *f* *mf*

T. Sax *f* *mf*

B. Sax *f* *mf*

Trpt. 1 *f* *mf*

Trpt. 2 *f* *mf*

Trpt. 3 *f* *mf*

F Hns. 1-2 *f* *mf*

F Hns. 3-4 *f* *mf*

Tbns. 1-2 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Mlt. 1 *f*

Mlt. 2 *f* *mf*

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

Perc. 3 *f* *mf*

Perc. 4 *f* *mf*

143 *n.* 144 *f* 145 *n.* 146 *f* 147 *n.*

Maestoso ♩ = 95

Picc. *ff*

Fls. 1-2 *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bs. Cl. *ff*

Cb. Cl. *ff*

Bsn. *ff*

A. Sxs. 1-2 *ff*

T. Sax *ff*

B. Sax *ff*

Maestoso ♩ = 95

Trpt. 1 *ff*

Trpt. 2 *ff*

Trpt. 3 *ff*

F Hns. 1-2 *ff*

F Hns. 3-4 *ff*

Tbns. 1-2 *ff*

Euph. *ff*

Tuba *ff*

Mlt. 1 *ff*

Mlt. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

178 *ff* 149 *n.* 150 *ff* 151 *n.* 152 *ff* 153 *n.*

Picc. *rit.* *mf* *ff*

Fls. 1-2 *mf* *ff*

Ob. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *mf* *ff*

Bs. Cl. *mf* *ff*

Cb. Cl. *mf* *ff*

Bsn. *mf* *ff*

A. Sxs. 1-2 *mf* *ff*

T. Sax *mf* *ff*

B. Sax *mf* *ff*

Trpt. 1 *rit.* *mf* *ff*

Trpt. 2 *mf* *ff*

Trpt. 3 *mf* *ff*

F Hns. 1-2 *mf* *ff*

F Hns. 3-4 *mf* *ff*

Tbns. 1-2 *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

Mlt. 1 *mf* *ff*

Mlt. 2 *mf* *ff*

Timp. *ff* *n.* *ff* *n.* *ff* *n.* *ff*

Perc. 1 *ff* *n.* *ff* *n.* *ff* *n.* *ff*

Perc. 2 *ff* *n.* *ff* *n.* *ff* *n.* *ff*

Perc. 3 *ff* *n.* *ff* *n.* *ff* *n.* *ff*

Perc. 4 *ff* *n.* *ff* *n.* *ff* *n.* *ff*

154 *ff* 155 *n.* 156 *ff* 157 *n.* 158 *ff* 159 *n.* 160 *ff*

THE MYTH OF THE SACRED PIPE

It is not important how the pipe first arrived or who it came to first as all nations see themselves as the first to have this gift from creator. What is important is that the pipe is revered as a sacred item and came from The Creator. Most important is the message that the pipe was brought to all nations for we all must share this world.

Long ago, but not long after the world was new, a tribe of red skinned people came to live on the lands which are around the Blue Smoke Mountains. At this time, the animals of the world still talked to men and taught them how to live on and care for the land. These people were called "Ani Yun Wiya " or the One True People.

In this tribe lived a brave warrior woman. She was called Arrow Woman. Arrow Woman was taught to use the bow, spear and knife. Even though it was a man's job to hunt and fight, Arrow Woman could shoot straighter with the bow than any man. She could throw the knife and split a branch no bigger than your thumb. She could throw the spear into eye of a hawk in flight. Because of her incredible skill, no man would tell her to be like a woman.

As the legend has been passed down through generations, Arrow Woman was hunting and became disoriented and determined. Arrow Woman came upon the tracks of Yona the Bear. She saw blood on the ground and knew him to be wounded so she followed his tracks. High into the mountains she tracked the mighty bear. Soon she came to a place that she did not know. It was in this place known only to the animals that she finally saw Yona the Bear. He had a deep cut in his side, and she saw him bowing down in prayer. He was bowing toward a large field of tall grass and speaking words that she had not heard before. Suddenly, the grass shimmered and became a lake. Arrow Woman saw Yona dive into the water. After a time, he emerged from the water, his side was completely healed. Yona then saw Arrow Woman and walked to her. Yona stated, "This is the sacred lake of the animals. It is called, Atagahi and its location is known only to the animals. It is where we come for healing and strength. You are the first man creature to see the sacred lake. You must never tell your kind of its location for it is the home of the Great Uktena." With these words Yona the Bear turned, walked into the woods and disappeared.

Arrow Woman was tired after following Yona all day. She decided to rest by a lake. She built a small fire and sat down to eat a meal that she had brought with her. She took a drink of the water from the lake and felt instantly refreshed. She was amazed, she felt strong as Yan'si the Buffalo. She felt as if she run faster than Coga the Raven could fly.

The forest was quiet. Unole the Wind was sleeping. Nvda the Sun was shining bright but was not hot. The surface of the lake was completely calm. Arrow Woman began to get sleepy.

It was at this time that she saw the Great Uktena. She had been told of him when she was a child but no one in her tribe ever claimed to have seen him. High above the water he raised his great serpent's head, the jewel in his forehead glistening. He began to move toward her. Arrow Woman grabbed her spear and stood up to face the great creature coming to her. She stood proudly, showing no fear, the way a true warrior should stand. She raised her spear and prepared to strike the huge beast.

Uktena stopped a short distance from her. He smiled, his mouth was larger than a man was tall and full of teeth longer than man's forearm. He spoke to the brave woman on the bank of his lake. To her he said, "Put down your weapons for I mean you no harm. I come only to teach." Arrow Woman laid down her spear and began to relax, somehow knowing Uktena spoke truly.

Uktena told her to sit and to listen. Uktena dipped his head below the surface and came back up a moment later. In his mouth he had a strangely crooked stick and a leather pouch. These things he laid on the ground in front of Arrow Woman. Then the Great Uktena began to teach. He said, "This that I have laid before you is the Sacred Pipe of The Creator. Pick up the Sacred Pipe. The bowl is of the same red clay The Creator used to make your kind. The red clay is womankind and is from the Earth. Just as a woman bears the children and brings forth life, the bowl bears the sacred tobacco (tsula) and brings forth smoke. The stem is mankind. Rigid and strong the stem is from the plant kingdom and, like a man, it supports the bowl just as man supports his family."

The Great Uktena then showed Arrow Woman how to join the bowl to the stem saying, "Just as a man and a woman remain separate until joined in marriage, so too are the bowl and stem separate. Never to be joined unless the pipe is used." Uktena then showed her how to place the sacred tsula into the pipe and, with an ember from the fire, lit the tsula so it burned slightly. He said, "The smoke is the breath of The Creator. When you draw the smoke into your body, you will be cleansed and made whole. When the smoke leaves your mouth, it will rise to The Creator. Your prayers, your dreams, your hopes and desires will be taken to Him in the smoke. Also, the truth in your soul will be shown to Him when you smoke the pipe. If you are not true, do not smoke the pipe. If your spirit is bad and you seek to deceive, do not smoke the pipe."

Uktena continued his lesson well into the night teaching Arrow Woman all of the prayers used with the Sacred Pipe. He finished just as the moon was beginning her nightly journey across the sky in search of her true love. He told Arrow Woman to wrap the pipe in cloth, keeping the parts separate. He said, "You will never again find this place but remember what you have learned."

Uktena then returned to depths of the lake. Arrow Woman saw the water shimmer and become again the field of grass. She left, taking with her the pipe, her lessons and a wondrous tale. Ever since that time, The Ani Yun Wiya have used the sacred pipe and never again has any man seen the sacred lake of the Great Uktena.

The pipe is not a symbol of things that are sacred. The pipe itself is sacred. Not everyone is called upon to be a pipe bearer. The person who carries the pipe and practices the pipe ceremonies and traditions has a great responsibility to all brothers and sisters, the land, country and to Earth Mother.