



Cape Breton Highlands

Songs of the Maritimes

GENE MILFORD

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B $\flat$ Clarinet 1	4
B $\flat$ Clarinet 2	4
B $\flat$ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet	4
B $\flat$ Trumpet 2	4
B $\flat$ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	4
Xylophone, Bells, Marimba, Vibraphone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Crash Cymbals, Suspended Cymbal, Tambourine, Triangle, Woodblock	

About the Composer



Gene Milford, a native of Canton, Ohio, is a Senior Lecturer in Music at The University of Akron. He holds degrees from Kent State University including a Masters of Arts in Music History and a PhD in Music Education.

A public school, instrumental, music educator with 30 years of experience, his ensembles consistently receive superior ratings at adjudicated events and are performed at state and national professional conferences. Dr. Milford has served as guest conductor, clinician, and adjudicator and presented clinic sessions at regional and national conferences. His articles on music education have appeared in *Triad*, *The Instrumentalist*, *Dialogues in Instrumental Music Education*, and *Contributions to Music Education*.

As a composer and arranger, he has received numerous commissions, grants, and awards and has more than 100 published works for band, orchestra, choir, and small ensembles. Many of his compositions appear on state required lists. His professional affiliations include the Ohio Music Education Association, where he has served as a district president and on numerous committees at both the district and state level; American School Band Directors Association (ASBDA), having served as state chair, National Band Association, Phi Beta Mu, Phi Kappa Lambda, and the American Society of Composers, Authors and Publishers (ASCAP), having received the ASCAP Plus Award. He was the 2006 inductee to the Ohio Band Directors Hall of Fame.

Cape Breton Highlands

The Cape Breton Highlands is an area in the Canadian Province of Nova Scotia on the scenic Atlantic coast, "where the mountains meet the sea." The region is ruggedly beautiful, and the folk music of the Canadian Maritime provinces reflect its fishing and sea-fairing tradition and the cross-ocean connection with Great Britain.

Three songs are included in this setting:

Farewell to Nova Scotia uses a melody of a Scottish lament *The Soldier's Adieu*

*Farewell to Nova Scotia, the sea-bound coast,
let your mountains dark and dreary be
for when I am far away on the briny ocean tossed
Will you ever heave a sigh or wish for me?*

She's Like the Swallow is a ballad from Newfoundland and has been arranged numerous times, including a 1914 setting by Ralph Vaughan Williams.

*She's like a swallow that flies so high,
She's like a river that never runs dry,
She's like the sunshine on the lee shore,
She loves her love and love's no more.*

The *Squid Jiggin' Ground* is set to the traditional Irish jig *Larry O'Graff*, and tells of the fisherman life and well known in Nova Scotia.

*Oh this is the place where the fishermen gather
Oil-skins and boots and the Cape hands batten down;
All sizes of figures with squid lines and jiggers
They congregate here on the Squid Jiggin' Ground*



gene.milford



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Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl. *p*

Bsn. *p*

A. Sax. 1, 2 *mf*

T. Sax. *mf*

B. Sax. *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2, 3 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tbn. 1, 2 *p* *f*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Timp. *Bells*

Mal. *mf*

Perc. 1 *p*

Perc. 2

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Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Marimba

Mal.

Perc. 1

Perc. 2

Sus. Cym.

Woodblock

mp *p* *mp*

45 **Espressivo** ♩ = 68

Picc. *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. *mf* *f*

B♭ Cl. 1 *mf* *f* Solo *mp*

B♭ Cl. 2, 3 *mf* *p*

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

Bsn. *mp* *mf* *f*

A. Sax. 1, 2 *mf*

T. Sax. *mp* *mf* *f*

B. Sax. *mp* *mf* *f*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Hn. 1, 2 *mp* *mf*

Hn. 3, 4 *mp* *mf*

Tbn. 1, 2 *mp* *mf* *f*

Tbn. 3 *mp* *mf* *f*

Euph. *mp* *mf* *f*

Tuba *mp* *mf* *f*

Timp. *mf* *f* *mp*

Mal. *mf* *f*

Perc. 1 *mp* *f* Cr. Cym.

Perc. 2 *f*

50 Andante cantabile $\text{♩} = 72$

Picc. Solo

Fl. 1, 2 Solo

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. Cue: Euph.

A. Sax. 1, 2 Cue: Trb. 1

T. Sax. Cue: Trb. 2

B. Sax. Cue: Tuba

B♭ Tpt. 1 Cue: Hn. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. Vibraphone (motor off)

Perc. 1

Perc. 2 Tri.

3 4 4 3 4 4 3 4 4 3 4 4

pp p pp p pp p pp p pp p pp

[illegible]

molto rit.

[illegible]

75 *a tempo*

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

75 *a tempo*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

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

Vibraphone (motor off)

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Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

f *mf*

mf

113

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

113

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

St. Mute

mf St. Mute

mf Hn. 1 only: Mute

Solo

mf 1 Player only

Tamb.

mp

125

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

125

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cue: Tuba

Open

Open

Cue: Horn

Cue: Horn

Tutti

Xyl.

Snare on

Suspended Cymbal: yarn mallets

Cr. Cym.

pp

mf

Solo

Picc. *mp*
Cue: Picc. solo

Fl. 1, 2 *mp*

Ob.

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3

B. Cl. *mp*
Cue: Bsn.

Bsn. *mp*

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Euph.

Tuba *mp*

Timp. *mp*

Mal. *mp*
Xyl.

Perc. 1

Perc. 2 *mp*
Tamb.

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Picc. *mp* *f*

Fl. 1, 2 *mp* *f*

Ob. *mp* *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2, 3 *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

A. Sax. 1, 2 *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

B♭ Tpt. 1 *mp* *f*

B♭ Tpt. 2, 3 *mp* *f*

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f* a2

Tbn. 1, 2 *mp* *f*

Tbn. 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Timp. *f*

Mal. Marimba *mp* Xyl. *f*

Perc. 1 *f*

Perc. 2 Tamb. *p* Cr. Cym. *f*

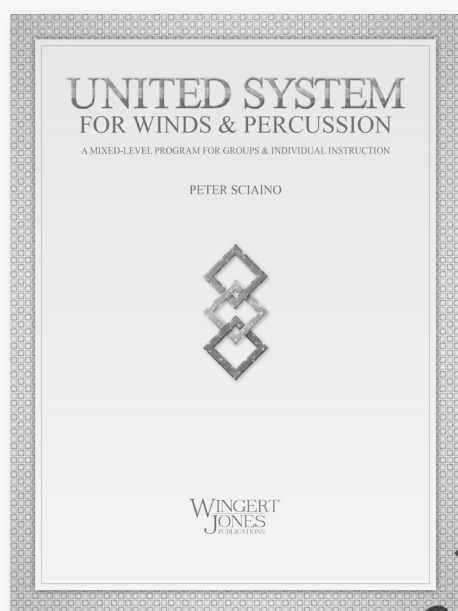
Picc.
 Fl. 1, 2
 Ob.
 B $\flat$ Cl. 1
 B $\flat$ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 B $\flat$ Tpt. 1
 B $\flat$ Tpt. 2, 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mal.
 Perc. 1
 Perc. 2

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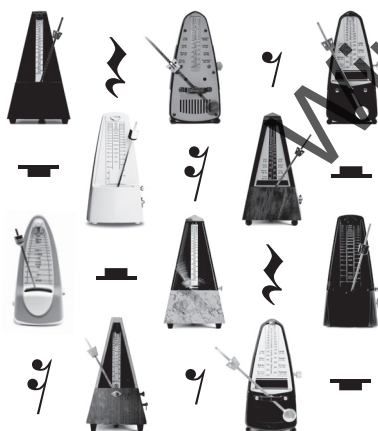
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