

CATHEDRAL MOUNTAIN

ROSSANO GALANTE

INSTRUMENTATION

1 Conductor Score

1 Piccolo

4 Flute 1

4 Flute 2

1 Oboe 1

1 Oboe 2

1 Bassoon 1

1 Bassoon 2

4 B♭ Clarinet 1

4 B♭ Clarinet 2

4 B♭ Clarinet 3

2 B♭ Bass Clarinet

2 E♭ Alto Saxophone 1

2 E♭ Alto Saxophone 2

2 B♭ Tenor Saxophone

2 E♭ Baritone Saxophone

3 B♭ Trumpet 1

3 B♭ Trumpet 2

3 B♭ Trumpet 3

1 F Horn 1

1 F Horn 2

1 F Horn 3

1 F Horn 4

2 Trombone 1

2 Trombone 2

2 Trombone 3

2 Euphonium

2 Baritone T.C.

4 Tuba

1 Timpani

2 Mallet Percussion 1

(Vibraphone, Xylophone)

3 Mallet Percussion 2

(Chimes, Bells, Vibraphone, Triangle)

2 Percussion 1

(Snare Drum, Tambourine, Bass Drum)

3 Percussion 2

(Triangle, Suspended Cymbal,
Crash Cymbals, Shaker, Tambourine)

SUPPLEMENTAL and WORLD PARTS

The following instruments and transpositions
(all parts) are available to download from
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

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

Inspired by the Cathedral Mountains in Texas, this composition captures the epic beauty of this breathtaking mountain range. The work begins with a lyrical theme stated by the horns, depicting the morning light caressing the mountainside. As the sun is fully risen, a full, modulated statement of this theme is lushly presented in the trumpets, accompanied by swirling winds. After a brisk transition, the main theme is stated by upper winds at a much quicker tempo, capturing the energy of the sunlit landscapes. The development of this main theme is represented by the horns. The piece transitions to a slower, lush lyrical section that ebbs and flows and incorporates dynamic moments with full ensemble. The composition then moves to an energetic, brisk, rhythmic faction that evolves to a third theme. This frenzied theme brings the listener to a recapitulation of the opening melody utilizing full ensemble at a grand tempo, culminating to a thrilling conclusion.

—Rossano Galante

*commissioned by the Abilene Wylie Band Boosters in honor of the hard work
and dedication of the members of the Wylie "Pure Gold" Band*

ROSSANO GALANTE
(BMI)

Oboes
Bassoons
B♭ Clarinets
B♭ Bass Clarinet
E♭ Alto Saxophones
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpets
F Horns
Trombones
Euphonium
Tuba
Timpani

From afar (♩ = 90)
 (F, G, C, E)
 Vib. w/ soft yarn mallets; motor off
 w/ soft mallets

Picc.

Fls.
1
2

Obs.
1
2

Bsns.
1
2

Cls.
1
2
3

B. Cl.

A. Saxes
1
2

T. Sax.

B. Sax.

Tpts.
1
2
3

Hns.
1
2
3
4

Tbns.
1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1
(Vib., Xyl.)

Mlt. Perc. 2
(Ch., Blls., Vib., Tri.)

Perc. 1

Perc. 2

rit.

mf

a₂

9

6

7

8

9

10

11	A tempo (♩ = 90)
----	------------------

10728

11

12

13

51072S

rit. 20 Con spirito (♩ = 140)

Picc. *f* *ff*

Fls. 1 *f* *ff*
2

Obs. 1 *f* *ff*
2

Bsns. 1 *f* *ff*
2

Cls. 1 *f* *ff*
2
3

B. Cl. *f* *ff*

A. Saxes 1 *f* *ff*
2

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpts. 1 *f* *ff*
2
3

Hns. 1 *f* *ff*
2
3
4

Tbns. 1 *f* *ff*
2
3

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Mlt. Perc. 1 (Vib., Xyl.) Xyl. w/ plastic mallets *ff*

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.) Vib. w/ med. cord mallets; motor off *ff*

Perc. 1 S.D. *f* *ff*

Perc. 2 *f* *ff*

Shkr. *ff*

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26

27

28

29

Picc. *f* *decresc.*
 Fls. 1 *f* *decresc.*
 2 *f* *decresc.*
 Obs. 1 *f* *decresc.*
 2 *f* *decresc.*
 Bsns. 1 *f* *decresc.*
 2 *f* *decresc.*
 Cls. 1 *f* *decresc.*
 2 *f* *decresc.*
 3 *f* *decresc.*
 B. Cl. *f* *decresc.*
 A. Saxs. 1 *f* *decresc.*
 2 *f* *decresc.*
 T. Sax. *f* *decresc.*
 B. Sax. *f* *decresc.*
 Tpts. 1 *f* *decresc.*
 2 *f* *decresc.*
 3 *f* *decresc.*
 Hns. 1 *f* *decresc.*
 2 *f* *decresc.*
 3 *f* *decresc.*
 4 *f* *decresc.*
 Tbns. 1 *f* *decresc.*
 2 *f* *decresc.*
 3 *f* *decresc.*
 Euph. *f* *decresc.*
 Tuba *f* *decresc.*
 Timp. *f* *mp*
 Mlt. Perc. 1 (Vib., Xyl.) *f*
 Mlt. Perc. 2 (Ch., Bls., Vib., Tri.) *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Cr. Cym. *f*
 Bells *f*
 S.D. *f*
mf

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34

35

36

37

38

1072S

42

43

44

45

[illegible]

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50

51

52

53

54

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)

Perc. 1

Perc. 2

tutti

mf

2. div.

mf

mp

mf

60 61 62 63 64

67 rit.

Picc.

Fls. 1 2 *mf* *mp*

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3 *mp* *mp*

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

67 rit.

Tpts. 1 2 3 Hn. *mf*

Hns. 1 2 3 4 *mf* *mf*

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.) *mf*

Perc. 1

Perc. 2 *mp* *mf*

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75

Picc.

Fls. 1 2 *tutti*

Obs. 1 2 *mf* *p*

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

75

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba *mp*

Timp. *mf*

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tr.)

Perc. 1

Perc. 2 *mf*

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75 76 77 78 79

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)

Perc. 1

Perc. 2

Bells

Cr. Cym.

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83

80 81 82 83 84

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(B $\flat$ to C, C to E $\flat$, E $\flat$ to F)

[illegible]

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95

96

97

98

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)

Perc. 1

Perc. 2

Sus. Cym.

mp

f

div.

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105

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

105

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)

Perc. 1

Perc. 2

Cr. Cym.

106

107

Picc. *mf* *f*
 Fls. 1 *mf* *f* *mf*
 2 *mf* *f*
 Obs. 1 *mf* *f* *mf*
 2 *mf* *f*
 Bsns. 1 *sfz*
 2 *sfz*
 Cls. 1 *mf* *f* *mf*
 2 *mf* *f*
 3 *mf* *f*
 B. Cl. *sfz*
 A. Saxes 1 *mf* *f* *mf*
 2 *mf* *f*
 T. Sax. *mf*
 B. Sax. *sfz*
 Tpts. 1 *sfz*
 2 *sfz*
 3 *sfz*
 Hns. 1 *mf*
 2 *mf*
 3 *mf*
 4 *mf*
 Tbns. 1 *sfz*
 2 *sfz*
 3 *sfz*
 Euph. *sfz*
 Tuba *sfz*
 Timp. *mf*
 Mlt. Perc. 1 (Vib., Xyl.) *mf* *f*
 Mlt. Perc. 2 (Ch., Bls., Vib., Tr.) *f*
 Perc. 1 *f* *sfz*
 Perc. 2 *mf* *f*

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Picc.
 Fls. 1 2
 Obs. 1 2
 Bsns. 1 2
 Cls. 1 2 3
 B. Cl.
 A. Saxes 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2 3
 Hns. 1 2 3 4
 Tbns. 1 2 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1 (Vib., Xyl.)
 Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)
 Perc. 1
 Perc. 2
 Tamb.

Musical score for a large ensemble, featuring woodwinds, brass, and percussion. The score is divided into two systems, each containing measures 112 through 115. The instrumentation includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Euphonium, Tuba, Timpani, Mallet Percussion 1 (Vibraphone, Xylophone), Mallet Percussion 2 (Chimes, Bells, Vibraphone, Triangle), Percussion 1, Percussion 2, and Tambourine. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). A large red watermark "Preview Only" is overlaid diagonally across the page.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)

Perc. 1

Perc. 2

mf

mf

mf

(F to E $\flat$, C to A $\flat$, A $\flat$ to F)

123

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

123

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)

Perc. 1

Perc. 2

Cr. Cym.

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120

121

122

123

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Picc.
 Fls. 1
 2
 Obs. 1
 2
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbns. 1
 2
 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 (Vib., Xyl.)
 Mlt. Perc. 2
 (Ch., Bls., Vib., Tri.)
 Perc. 1
 Perc. 2

128

132 Grandioso (♩ = 96)

Picc.
 1
 Fls.
 2
 Obs.
 1
 2
 Bsns.
 1
 2
 Cls.
 1
 2
 3
 B. Cl.
 A. Saxs.
 1
 2
 T. Sax.
 B. Sax.
 132 Grandioso (♩ = 96)
 Tpts.
 1
 2
 3
 Hns.
 1
 2
 3
 4
 Tbns.
 1
 2
 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1 (Vib., Xyl.)
 Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)
 Perc. 1
 Perc. 2
 Sus. Cym.
 51072S
 132
 133
 134

Picc.

Fls.

Obs.

Bsns.

Cls.

B. Cl.

A. Saxs.

T. Sax.

B. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Timp.

Mlt. Perc. 1
(Vib., Xyl.)

Mlt. Perc. 2
(Ch., Bls., Vib., Tri.)

Perc. 1

Perc. 2

mf

f

mp

mp

mp

rit.

Picc.
 Fls. 1
 2
 Obs. 1
 2
 Bsns. 1
 2
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbns. 1
 2
 3
 Euph.
 Tuba
 Timp.
 Mlt. Perc. 1
 (Vib., Xyl.)
 Mlt. Perc. 2
 (Ch., Bls., Vib., Trl.)
 Perc. 1
 Perc. 2

Musical score for measures 138, 139, 140, and 141. The score includes parts for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, and various Percussion instruments. The score is marked with *mf* (mezzo-forte) and *rit.* (ritardando). A large red watermark "Preview Only" is overlaid diagonally across the page.

142 Con spirito (♩ = 160)

Picc.
Fls. 1 2
Obs. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Timp.
Mlt. Perc. 1 (Vib., Xyl.)
Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)
Perc. 1
Perc. 2
Shkr.

Musical score for measures 142 to 146, marked "Con spirito (♩ = 160)". The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Bassoons (1, 2), Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Timpani, Mallet Percussion 1 (Vibraphone, Xylophone), Mallet Percussion 2 (Chimes, Bells, Vibraphone, Triangle), Percussion 1, Percussion 2, and Snare Drum. The score features various dynamics (f, mf) and articulations (accents, slurs). A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

rit.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

rit.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)

Perc. 1

Perc. 2

Cr. Cym.

f

mf

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152 A tempo (♩ = 160)

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

152 A tempo (♩ = 160)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Vib., Xyl.)

Mlt. Perc. 2 (Ch., Bls., Vib., Tri.)

Perc. 1

Perc. 2

ff dampen

ff dampen

ff dampen

ff dampen

Tri.

51072S 152 153 154 ff