



For All the Wyle Eternal

RALPH FORD (ASCAP)

INSTRUMENTATION

- | | | | |
|---|-------------------------------|---|--|
| 1 | Conductor | 1 | 1st F Horn |
| 1 | Piccolo | 1 | 2nd F Horn |
| 3 | 1st Flute | 1 | 3rd F Horn |
| 3 | 2nd Flute | 1 | 4th F Horn |
| 2 | Oboe | 2 | 1st Trombone |
| 2 | Bassoon | 2 | 2nd Trombone |
| 3 | 1st B \flat Clarinet | 2 | 3rd Trombone |
| 3 | 2nd B \flat Clarinet | 2 | Euphonium |
| 3 | 3rd B \flat Clarinet | 4 | Tuba |
| 2 | B \flat Bass Clarinet | 1 | String Bass |
| 1 | E \flat Contrabass Clarinet | 1 | Piano |
| 2 | 1st E \flat Alto Saxophone | | (Optional Synthesizer) |
| 2 | 2nd E \flat Alto Saxophone | 2 | Mallet Percussion |
| 1 | B \flat Tenor Saxophone | | (Bells/Xylophone) |
| 1 | E \flat Baritone Saxophone | 1 | Timpani |
| 3 | 1st B \flat Trumpet | 2 | Percussion 1 |
| 3 | 2nd B \flat Trumpet | | (Snare Drum, Bass Drum) |
| 3 | 3rd B \flat Trumpet | 4 | Percussion 2 |
| | | | (Suspended Cymbal/Triangle/
Wind Chimes, Crash Cymbals/
Temple Blocks/Tam-Tam) |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 3rd Horn in E \flat
- 4th Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

Preview Only
Legal Use Requires Purchase

PROGRAM NOTES

"Gene Wyles devoted his life to helping, teaching, and guiding young people. Anyone who knew him also knew that he spent his life doing what he loved most, with no thought to gaining recognition or honor for himself. It is rare to find someone who lives their life in such a way that they have absolutely no regrets about what they've done or what they've accomplished, but Eugene Wyles was always in the right place, at the right time, with the right attitude and the right equipment, ready to concentrate...and he knew it!"

—Dan Coates, ABAC, Albany, GA

In 2005, Mr. Wyles was inducted into the Georgia Band Directors Hall of Fame at the annual Georgia Music Educators Association (GMEA) Convention in Savannah. He was selected as Band Director of the Year at the Southeast Band Directors Clinic held at University. In 1994, he was presented the Distinguished Career Award at the MEA Convention. Wyles was a past president of the Georgia Chapter of Phi Beta Mu honorary music fraternity and a past State Instrumental Chairman with the Georgia Music Educators. He was frequently requested as a guest clinician and conductor for band clinics and festivals throughout the Southeast. He is survived by his wife, Gail, and their four children; daughters Sheri Wyles-Grabowski and Julie Gunn, and sons Chris and Eric Wyles.

The work was commissioned by the Georgia Music Educators Association, District II, in memory of Mr. Gene Wyles.

NOTES TO THE CONDUCTOR

"For All the Wyle Eternal" was originally entitled simply, "...for Gene." The main reason for this original approach with the title is that the main melodic motif for this piece is based on the pitches G, E, N (either an upper or lower neighboring tone) and E. This is combined with quotes from *Eternal Father, Strong to Save*, which was not only Gene's favorite hymn, but references his time serving in the United States Navy.

The first section of the work is a lively rendering of the melodic content based on GENE. It should be performed as playfully as possible, which is a musical recognition of Gene's sparkling and engaging personality. Beginning in measure 61 (marked *Furioso*), the mood should darken and we begin to hear strains of *Eternal Father* that represent his Navy years. This should be played as aggressively as possible, building into a huge climax at measure 89. At this point, one should imagine a "dream sequence" starting with a minimalist haunting piano ostinato, and carefully blending in the tone clusters that provide the background for soloist quotes of the Navy Hymn. The effect should be subtle to the point of not hearing entrances and releases as the tone clusters darken in sound. This brings us to a romantic statement of the original theme, beginning with solo flute (his daughters' chosen instrument). The back romantic setting of the theme should be played as powerfully and as with as much emotion as possible. The piece winds down to a soft conclusion with the final statement of the Navy Hymn performed by a solo alto saxophone, which was Gene Wyles' instrument.

Gene was a brilliant teacher, communicator, mentor, and father to many of us in the music education field in the southeast. His life continues to live on through those individuals that were so very fortunate to know Mr. Gene Wyles. It is my hope, as the composer, that this piece reflects all of these things about a man who continues to mean so much to so many people.



Commissioned in memory of Gene Wyles by GMEA District II Band Directors

FULL SCORE

Approx. Duration - 6:00

For All the Wyle Eternal

By Ralph Ford (ASCAP)

With energy ♩ = 132

Piccolo

Flutes

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Contrabass Clarinet

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horns

Trombones

Euphonium

Tuba

String Bass

Piano
(Opt. Synthesizer)

Mallet Percussion
(Bells/Xylophone)

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal/
Triangle/Wind Chimes,
Crash Cymbals/Temple
Blocks/Tam-Tam)

1 *p* < *f* 2 Cr. Cyms. *f* 3 4

© 2009 BELWIN-MILLS PUBLISHING CORP. (ASCAP),
a division of ALFRED PUBLISHING CO., INC.
All Rights Reserved including Public Performance

30823S



Purchase a full-length
performance recording!
alfred.com/downloads

6

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *f*

Cr. Cym. *ff*

Broadly ♩ = 92 poco rit.

13 Tempo I

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

mf

a2

p

f

9 10 11 12 13

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

f (Hns)

a2

S.D.

B.D.

mf

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

23

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax. *div.*

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

31

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Trgl.

mf

p

mp

(Bsn.)

28

29

30

31

mp

32

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

40

mf

mf

mf

mf

Play

40

Play

mf

mf

mf

Susp. Cym.

p

mf

Picc. *mf* *f* **accel.**

Fls. 1/2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cls. 1 *mf* *f*

2/3 *mf* *f*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1 *f* **accel.**

2/3

Hns. 1/2

3/4

Tbns. 1/2

3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc. *f*

Timp. *mp* *pp*

Perc. 1 *mf*

Perc. 2 *p*

48 **Furioso** ♩ = 152

Picc. *mf*

Fls. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1/2/3

B. Cl. *mf*

Cb. Cl. *mf*

A. Saxes. 1/2

T. Sax.

Bar. Sax. *mf*

48 **Furioso** ♩ = 152

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Pno.

Mlt. Perc.

Timp. *fz* *mf*

Perc. 1 *mf*

Perc. 2 *f*

Musical score for orchestra, page 14. The score includes parts for Picc., Fls., Ob., Bsn., Cls., B. Cl., Cb. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbn., Euph., Tuba, Str. Bass, Pno., Mlt. Perc., Timp., Perc. 1, and Perc. 2. The score is in 2/4 time and features dynamic markings such as *mp*, *f*, and *p*. A large red watermark reading "Preview Only Requires Purchase" is overlaid on the score. Measure numbers 54, 55, 56, 57, and 58 are indicated at the bottom of the page.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

62

62

59 60 61 62

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1. div.

f

p

mf

mf

70

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

a2

mf

70

68

69

70

71

72

Picc.

Fls. 1/2

Ob.

Bsn.

Cl. 1/2/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

78

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc. Xyl.

Timp.

Perc. 1

Perc. 2 Susp. Cym.

ff

mf

p

f

ff

mf

p

ff

mf

p

ff

mf

p

ff

mf

p

78

85 **poco rit.** **molto rit.**

Picc. *tr*

Fls. 1 2

Ob. *tr* *ff* *f* *div.*

Bsn. *tr* *ff* *f*

Cls. 1 2 3

B. Cl. *tr* *ff* *f*

Cb. Cl. *tr* *ff* *f*

A. Saxes. 1 2

T. Sax. *tr* *ff* *f*

Bar. Sax. *tr* *ff* *f*

85 **poco rit.** **molto rit.**

Tpts. 1 2 3 *div.* *ff* *f*

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

Tbns. 1 2 3 *tr* *ff* *f*

Euph. *tr* *ff* *f*

Tuba *tr* *ff* *f*

Str. Bass *tr* *ff* *f*

Pno.

Mlt. Perc. *tr* *ff*

Timp. *tr* *ff* *sfz* *f*

Perc. 1 *tr* *ff* *p*

Perc. 2



89 Tempo ♩ = 64

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

89 Tempo ♩ = 64

Tpts. 1/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

W. C. (lightly)

Picc.

Fls. 1. & 2. div. *pp*

Ob.

Bsn.

Cls. 1 *div.* *pp*
2. *div.* *pp*
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1 *Solo mp*
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1/2

Ob. Solo f

Bsn. pp

Cls. 1 2 3

B. Cl. pp

Cb. Cl. pp

A. Saxes. 1/2 1. div. pp

T. Sax. pp

Bar. Sax. pp

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn. 1 2 3 pp

Euph. pp

Tuba Play pp div. pp

Str. Bass pp

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

108

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
Cb. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Str. Bass
Pno.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play *a2* *p*

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1/2

Ob. Solo mf

Bsn. mp

Cls. 1 mp 2/3 mp

B. Cl. mp

Cb. Cl. mp

A. Saxes. 1/2 mp

T. Sax. mp

Bar. Sax. mp

Tpts. 1 2/3

Hns. 1/2 mp 3/4 mp

Tpbs. 1/2 mp 3 mp

Euph. mp

Tuba mp

Str. Bass mp

Pno. loco mp

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Preview Only
Legal Use Requires Purchase

124

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc. Bells

Timp.

Perc. 1

Perc. 2

div.

mp

124

molto rit.

Picc.
Fls. 1/2
Ob.
Bsn.
Cls. 1/3
B. Cl.
Cb. Cl.
A. Saxes. 1/2
T. Sax.
Bar. Sax.
Tpts. 1/3
Hns. 1/3/4
Tbns. 1/3
Euph.
Tuba
Str. Bass
Pno.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Picc. *ff*

Fls. 1 *ff* *a2*

Fls. 2 *ff* *a2*

Ob. *ff* *All*

Bsn. *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Saxes. 1 *ff*

A. Saxes. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff* *All*

Tpts. 2 *ff*

Hns. 1 *ff* *a2*

Hns. 2 *ff* *a2*

Hns. 3 *ff* *a2*

Hns. 4 *ff* *a2*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Euph. *ff* (B. Cl.) *p*

Tuba *ff*

Str. Bass *ff* *p*

Pno. *ff*

Mlt. Perc. *ff*

Timp. *ff* *p*

Perc. 1 *ff*

Perc. 2 *ff* *Susp. Cym.*

Cr. Cyms. *ff*

molto rit.

The musical score is arranged in systems for various instruments. The instruments listed on the left are Picc., Fls. (1 and 2), Ob., Bsn., Cls. (1, 2, and 3), B. Cl., Cb. Cl., A. Saxes. (1 and 2), T. Sax., Bar. Sax., Tpts. (1 and 2/3), Hns. (1, 2, 3, and 4), Tbns. (1 and 2/3), Euph., Tuba, Str. Bass, Pno., Mlt. Perc., Timp., Perc. 1, and Perc. 2. The score is in a key signature of three flats and a common time signature. Dynamics include *p*, *ff*, and *div.* (divisi). The tempo marking is **molto rit.**. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

140

Picc.
 Fls. 1/2
 Ob.
 Bsn.

Cls. 1
 2/3
 B. Cl.
 Cb. Cl.
 A. Saxes. 1/2
 T. Sax.
 Bar. Sax.

140

Tpts. 1
 2/3
 Hns. 1/2
 3/4
 Tbns. 1/2
 3
 Euph.
 Tuba
 Str. Bass

Pno.

Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase