



The Cold Canyon

By Victor López (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 F Horn

- 6 Trombone/Baritone/Bassoon
- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Bells, Xylophone)
- 1 Optional Timpani
(Tune: F, D)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 2 Percussion 2
(Hi-Hat Cymbals/Tom-Tom)

WORLD PARTS

Available for download from www.alfred.com/worldparts

- Horn in E \flat
- Trombone/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

PROGRAM NOTES

The inspiration for *The Cold Canyon* is based on a visit to the Treasury and Little Petra in the Petra district of Jordan. Petra—named amongst the New7Wonders of the World in 2007 and chosen by *Smithsonian* magazine as one of the “28 Places to See Before You Die”—is Jordan’s most visited tourist attraction. The Treasury is carved out of solid rock and stands over 40 meters high.

Al Beidha, or Little Petra, is the next most important site. It’s just few kilometers north of Petra and the town of Wadi Musa. It is a Nabataean site, with buildings carved into the walls of the sandstone canyons. At Little Petra’s entrance, locals sell plastic ponchos and umbrellas to bands of shivering tourists. Upon entering, one realizes why this place was dubbed Siq al-Barid (the “Cold Siq”—in English, The Cold Canyon); almost no sun can reach inside for warmth. Both Petra and Little Petra are gorgeous sites with fascinating little carved niches or facades. One of the most elegant remains of the ancient world, it is certainly an unforgettable adventure.

NOTES TO THE CONDUCTOR

Before the start of the rehearsal, take time to study the score to find those sections that are similar. Then, as a fun activity, ask the students if they can find the similar measures in the piece. Doing so will save rehearsal time and facilitate the learning and teaching of the piece.

The introduction, measures 1–4, is the same as measures 21–24

Measures 5–10 are the same as measures 29–32 and 37–40

Measures 9–11 are the same as measures 49–51

Measures 37–40 are somewhat similar, although the harmony and voicings are altered

Make certain to follow dynamics as written. Note that, at times, not everyone may have the same dynamic level.

The staccato articulations are to be played short but with intensity.

All solos should be played with a full sound. Depending on the needs of the ensemble, a possible option is to have the entire section play the solo.

Go over the *D.S. al Coda*, the *Sign*, and the *Coda* to make the transitions seamless.

The Mallet Percussion is written for one player to double on bells and xylophone. The part is written in octaves at times and will require the use of two mallets. If no xylophone is available, the part may be played on bells with plastic mallets rather than brass.

Both the Percussion 2 and Mallet parts require doubling on two instruments. Make certain that the instruments are placed properly for quick accessibility.

Overall, I know that *The Cold Canyon* will be one of your students' favorite titles and will be well received by your audience.



The Cold Canyon

FULL SCORE
Approx. Duration - 2:00

By Victor López (ASCAP)

With intensity ♩ = 132

Flute *f*

Oboe *f*

B♭ Clarinet *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpet *f*

F Horn *f*

Trombone/Baritone/Bassoon *f*

Tuba *f*

Mallet Percussion (Bells, Xylophone) *f*
Tune: F, D

Optional Timpani

Percussion 1 (Snare Drum, Bass Drum) *f*

Percussion 2 (Hi-Hat Cymbals/ Low Tom-Tom) *f*
Hi-Hat Cymbals (closed)
Use low tom mallet

1 2 3 4

5

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Xylophone

Low Tom-Tom

mp

f

5 6 7 8

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

f

dampen

9

10

11

12

13

Fl.

Ob.

Cl. Solo
mf

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

13

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Cl. *All*

B. Cl.

A. Sax.

T. Sax. *mf*

Bar. Sax.

Tpt.

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba

Mlt. Perc.

Timp.

Perc. 1 *mf*

Perc. 2

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 H.H.

Bells *mf*

Fl. *f*

Ob. *f*

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *f*

Timp.

Perc. 1

Perc. 2

To Coda ☺

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

f

mp

f

f

f

f

f

f

f

f

Xyl.

Low Tom-Tom

To Coda ☺

33 Solo *mp*
(Ob.)

Fl.

Ob. Solo *mp*

Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

33

Tpt.

Hn. *p*

Tbn./Bar./Bsn. (Bari. Sax.) *p*

Tuba *p*

Mlt. Perc.

Timp. *p*

Perc. 1

Perc. 2 *p*

33 34 35 36

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

f

mp

Play

f

f

f

37 38 39 40

Fl. *Play*
mp

Ob.

Cl.
mp

B. Cl.

A. Sax.
mp

T. Sax.
mp

Bar. Sax.

Tpt. *Solo*
mf

Hn.

Tbn./Bar./Bsn.
mp

Tuba
mp

Mlt. Perc.

Timp.
mp

Perc. 1

Perc. 2
mp

41 42 43 44

D.S. % al Coda

Fl. *f*

Ob. *All*
f

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. *All*
f

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1

Perc. 2 *f*

D.S. % al Coda

♩ Coda

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *ff*

Bar. Sax. *f* *ff*

♩ Coda

Tpt. *f* *ff*

Hn. *f* *ff*

Tbn./Bar./Bsn. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. dampen *ff*

Perc. 1 Solo *ff*

Perc. 2 *ff*