

Le Sentier

(“The Path”)

*Dedicated to Dr. Harry Begian
Commissioned for the UNLV Wind Orchestra
Thomas G Leslie, Conductor*

Anthony LaBounty

Complete Band Instrumentation

1 - Piccolo	2 - Tenor Saxophone	1 - Harp
3 - Flute I	1 - Baritone Saxophone	1 - Timpani
3 - Flute II	2 - Horn in F (I & III)	1 - Percussion I
1 - Oboe I	2 - Horn in F (II & IV)	4 Different-Sized Suspended Cymbals, Bass Drum, Tenor Drums
1 - Oboe II	2 - Bb Trumpet I	1 - Percussion II
1 - Bassoon I	3 - Bb Trumpet II	Wind Chimes, Marimba, Glockenspiel, Tambourine, Xylophone, Tenor Drum, Tam Tam
1 - Bassoon II	3 - Bb Trumpet III	1 - Percussion III
3 - Bb Clarinet I	2 - Trombone I	Crotales, Castanets, Xylophone, Suspended Cymbal, Ribbon Crashers, Glockenspiel, Crash Cymbals
4 - Bb Clarinet II	2 - Trombone II	1 - Percussion IV
4 - Bb Clarinet III	1 - Bass Trombone	Triangle, Suspended Cymbal, Whip, Tenor Drums, Crash Cymbals, Tam Tam
2 - Bass Clarinet	2 - Euphonium B.C.	1 - Percussion V
1 - Contra-Alto Clarinet (Eb)	2 - Euphonium T.C.	Bamboo Wind Chimes, Snare Drum
1 - Contra-Bass Clarinet (Bb)	4 - Tuba	
2 - Alto Saxophone I	1 - Double Bass	
2 - Alto Saxophone II	2 - Cello I & II	

Large Score

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Le Sentier

(“*The Path*”)

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Thomas G. Leslie, Conductor

Notes from the Composer:

In June of 2005, I was invited to serve as a guest performer and musical arranger for the UNLV Wind Orchestra in special concert performances at the *Festival des Anches* located in the picturesque French Riviera town of La Croix Valmer. As part of the lodging amenities, my family and I were privileged to stay at a beautiful villa called "La Vieux Saunier." Rolling hills bordered by the Mediterranean Sea and the perfectly complimentary vineyards, orchards, wildlife and a tranquil lifestyle enjoyed by its citizenry became the impetus for the composition of *Le Sentier*.

Le Sentier, translated as *the path* or *the way*, is a musical rendering of my family's travels throughout France which begins with original thematic material evoking the pastoral environs unique to Provence.

A second but perhaps more prominent musical motive, is borrowed from the pre-recorded musical cue, vocalized by a female voice and repeatedly played on the public address system before the announcement of train arrivals and departures, and familiar to passengers at train stations throughout France. The third, gradual introduction of themes from the 4th movement of Bach's Cantata No. 140, *Wachet Auf* (BWV 140) includes the main hymn tune borrowed by Bach and written by Hans Sachs (1494-1576) with text written by Philipp Nicolai (1556-1608). These are also used to emblemize the main body of the piece reminiscent of our many excursions (*a la caccia!*) including those from Toulon in the south, to Caen in the northern region of Normandie, and on to the famed Val De Loire region. To represent the final leg of this memorable journey, Bayeaux to Paris, I chose the American hymn *To God Be The Glory*, signaling, with motivic restatements of the aforementioned themes, the final arrival to the person and place figuratively and literally more glorious than that of any great city.

Jesus lui dit: Je suis le chemin, la verite, et la vie. Nul ne vient au Pere que par moi.

- Jean 14:6

Le Sentier is lovingly dedicated by the composer to mentor and friend Dr. Harry Begian, Director of Bands Emeritus, University of Illinois, and commissioned for the UNLV Wind Orchestra, Thomas G. Leslie, Conductor. The work was premiered in Las Vegas with the composer conducting and formally presented to Professor Leslie on November 14, 2007.

Anthony LaBounty is an associate professor in the Department of Music at the University of Nevada, Las Vegas.

Le Sentier

("The Path")

Dedicated to Dr. Harry Begian
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Anthony LaBounty

Rubato $\text{♩} = 84$

Piccolo

Flute I Solo mf

Flute II

Oboes I & II I. mf II. mf

Bassoons I & II mp

Clarinet in Bb I mf

Clarinet in Bb II p

Clarinet in Bb III p

Bass Clarinet mp

Percussion III Crotales mf

1 2 3 4 5 6 7 8 9 10

11

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

(Cello cue)

(Cello cue)

(Cello cue)

Bb Cbs. Cl.

Alt. Sax. I & II

(Cello cue)

Ten. Sax.

pp

(Cello cue)

Bar. Sax.

pp

Hns. I & III

Muted

Open

D. B.

Vc. I & II

mf

Solo

cym. scrape

Perc. I

Perc. III

Perc. IV

Triangle *

L.V.

11 12 13 *p* 14 15 16 17 18

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Tutti

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Tim. p

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

mf

a2

mp

poco rit.

f

mf

poco rit.

poco rit.

f

mf

(Cello cue)

III.

Solo I.

mf expressive

I.

mf >

poco rit.

III. mp

mp

I.

mf > expressivo

poco rit.

mf

a2

f > expressivo

poco rit.

mf

4 different cym. scrapes

cym. scrape

I.

II.

III.

mf

L.V.

Bamboo Wind Chimes

Le Sentier

Score p.4

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Picc.

Fl. I *diminuendo*

Fl. II

Ob. I & II

Bsn. I & II *a2 div.*

Bb Cl. I *diminuendo*

Bb Cl. II *diminuendo*

Bb Cl. III

Bs. Cl. *diminuendo*

C.A. in Eb *cue: Strg. Bass*

Bb Cbs. Cl. *diminuendo*

Alt. Sax. I & II

Ten. Sax. *cue: Euph.*

Bar. Sax. *cue: Strg. Bass*

Hns. I & III *Open*

Hns. II & IV *mf*

Bb Tpt. I *To Open*

Bb Tpt. II & III *To Open*

Trb. I *St. Mute*

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B. *pizz.*

Vc. I & II *diminuendo*

Hp.

Perc. I *Glock.*

Perc. II

Perc. III

Perc. IV *sus. cym*

Perc. V

Score p.7

Le Sentier

53 Fast $\text{♩} = 144$

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Tim.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

54

55

56

57

58

59

Le Sentier

Score p.8

Le Señor Score p.6

64

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Score p.6

60

61

62

63

64

65

66

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Le Sentier

67 68 69 70 71 72 73

Score p.11

Le Sentier

Le Sentier

91 Serenely ♩ = 96

Score p.12

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Tim.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

102 Fast $\text{♩} = 156$

99 100 101 102 103 104 105 106

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Timp.

Perc. I

Perc. II

To Xylophone

Xylophone

To Tenor Drums

cresc.

Perc. III

To Glockenspiel

Glock.

Perc. IV

To Tam Tam

Tam Tam

To sus. cym.

sus. cym.

Perc. V

f *mp* cresc. — 107 — 108 — *f* 109 — cresc. — 110 — 111 — 112 — 113 — cresc. — 114 —

Le Sentier

Score p.16

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Tim.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Score p.16

124 125 126 127 128 129 130

Score p.17

Le Sentier

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Tim.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Score p.18

138 139 140 141 142 143

Score p.19

Le Sentier

150 Slower $\text{♩} = 144$

Majestically

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

150 151 152 153 f 154 155 156 157

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

170 Dolce $\text{♩} = 108$

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

166 167 168 169 170 171 172 173

To The Fore

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Tim.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Le Sentier

Score p.24

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Picc.

Fl. I

Fl. II

Ob. I & II

Bsn. I & II

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bs. Cl.

C.A. in Eb

Bb Cbs. Cl.

Alt. Sax. I & II

Ten. Sax.

Bar. Sax.

Hns. I & III

Hns. II & IV

Bb Tpt. I

Bb Tpt. II & III

Trb. I

Trb. II

Bs. Tbn.

Euph.

Tba.

D. B.

Vc. I & II

Hp.

Tim.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Score for orchestra and band, page 192 to 195.

Section 1 (Measures 192-193):

- Picc.**: Rest.
- Fl. I**: V-shaped bow strokes.
- Fl. II**: V-shaped bow strokes.
- Ob. I & II**: Trill.
- Bsn. I & II**: Rest.
- Bb Cl. I**: *cue:Horn*, *fff*.
- Bb Cl. II**: *cue:Horn*, *fff*.
- Bb Cl. III**: *cue:Horn*, *fff*.
- Bs. Cl.**: *cresc.* -
- C.A. in Eb**: *cresc.* -
- Bb Cbs. Cl.**: *cresc.* -
- Alt. Sax. I & II**: *Hp.*
- Ten. Sax.**: Rest.
- Bar. Sax.**: Rest.
- Hns. I & III**: Rest.
- Hns. II & IV**: Rest.
- Bb Tpt. I**: *(Stagger Breathe)*, *cresc.* -
- Bb Tpt. II & III**: *(Stagger Breathe)*, *cresc.* -
- Trb. I**: *(Stagger Breathe)*, *cresc.* -
- Trb. II**: *(Stagger Breathe)*, *cresc.* -
- Bs. Tbn.**: *cresc.* -
- Euph.**: *cresc.* -
- Tba.**: *cresc.* -
- D. B.**: *cresc.* -
- Vc. I & II**: *cresc.* -
- Timp.**: Rest.
- Perc. I**: *f*.
- Perc. II**: *f* *ff*.
- Perc. III**: Rest.
- Perc. IV**: *f* *>ff*.
- Perc. V**: Rest.

Section 2 (Measures 194-195):

- Fl. I**: *sfp ff*.
- Fl. II**: *sfp ff*.
- Ob. I & II**: *sfp ff*.
- Bsn. I & II**: *sfp ff*.
- Bb Cl. I**: *sfp ff*.
- Bb Cl. II**: *sfp ff*.
- Bb Cl. III**: *sfp ff*.
- Bs. Cl.**: *sfp ff*.
- C.A. in Eb**: *sfp ff*.
- Bb Cbs. Cl.**: *sfp ff*.
- Alt. Sax. I & II**: *ff*, *a2*, *6*.
- Ten. Sax.**: *ff*, *6*.
- Bar. Sax.**: *sfp ff*.
- Hns. I & III**: *sfp ff*.
- Hns. II & IV**: *sfp ff*.
- Bb Tpt. I**: *sfp ff*.
- Bb Tpt. II & III**: *sfp ff*.
- Trb. I**: *sfp ff*.
- Trb. II**: *sfp ff*.
- Bs. Tbn.**: *sfp ff*.
- Euph.**: *sfp ff*.
- Tba.**: *sfp ff*.
- D. B.**: *sfp ff*.
- Vc. I & II**: *sfp ff*.
- Timp.**: *sfp ff*.
- Perc. I**: *sfp ff*.
- Perc. II**: *sfp ff*.
- Perc. III**: *ff*.
- Perc. IV**: *f* *>ff*.
- Perc. V**: *sfp ff*.

Section 3 (Measures 195):

- Fl. I**: *sfp ff*.
- Fl. II**: *sfp ff*.
- Ob. I & II**: *sfp ff*.
- Bsn. I & II**: *sfp ff*.
- Bb Cl. I**: *sfp ff*.
- Bb Cl. II**: *sfp ff*.
- Bb Cl. III**: *sfp ff*.
- Bs. Cl.**: *sfp ff*.
- C.A. in Eb**: *sfp ff*.
- Bb Cbs. Cl.**: *sfp ff*.
- Alt. Sax. I & II**: *ff*, *a2*, *6*.
- Ten. Sax.**: *ff*, *6*.
- Bar. Sax.**: *sfp ff*.
- Hns. I & III**: *sfp ff*.
- Hns. II & IV**: *sfp ff*.
- Bb Tpt. I**: *sfp ff*.
- Bb Tpt. II & III**: *sfp ff*.
- Trb. I**: *sfp ff*.
- Trb. II**: *sfp ff*.
- Bs. Tbn.**: *sfp ff*.
- Euph.**: *sfp ff*.
- Tba.**: *sfp ff*.
- D. B.**: *sfp ff*.
- Vc. I & II**: *sfp ff*.
- Timp.**: *sfp ff*.
- Perc. I**: *sfp ff*.
- Perc. II**: *sfp ff*.
- Perc. III**: *ff*.
- Perc. IV**: *f* *>ff*.
- Perc. V**: *sfp ff*.