

Julie Giroux

K2

“The Savage Mountain”

for
Concert Band

INSTRUMENTATION

1 - Full Score

- | | |
|---------------------------|--|
| 1 - Piccolo | 2 - Trombone 1 |
| 4 - Flute 1 | 2 - Trombone 2 |
| 4 - Flute 2 | 2 - Trombone 3 |
| 1 - Oboe 1 | 2 - Bass Trombone |
| 1 - Oboe 2 | 2 - Euphonium B. C. |
| 4 - B♭ Clarinet 1 | 2 - Euphonium T. C. |
| 4 - B♭ Clarinet 2 | 4 - Tuba |
| 4 - B♭ Clarinet 3 | 1 - Contrabass |
| 2 - B♭ Bass Clarinet | 1 - Piano |
| 1 - Bassoon 1 | 1 - Timpani |
| 1 - Bassoon 2 | 3 - Mallets 1 (Orchestra Bells, Chimes, Vibraphone) |
| 2 - E♭ Alto Saxophone 1 | 2 - Mallets 2 (Xylophone, Marimba) |
| 2 - E♭ Alto Saxophone 2 | 4 - Percussion 1 (Crash Cymbals, Sizzle Cymbal, Finger Cymbals, Suspended Cymbal, Egg Shaker, Guiro) |
| 2 - B♭ Tenor Saxophone | 2 - Percussion 2 (Timbales, Concert Tom-toms) |
| 1 - E♭ Baritone Saxophone | 4 - Percussion 3 (Gong, Mark Tree, Snare Drum, Bass Drum) |
| 3 - B♭ Trumpet 1 | |
| 3 - B♭ Trumpet 2 | |
| 3 - B♭ Trumpet 3 | |
| 2 - F Horn 1 & 2 | |
| 2 - F Horn 3 & 4 | |





About the Composer

Julie Ann Giroux was born 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine.

In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy Award winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and *The Colbys*, as well as the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II - Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celine Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntire, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges and public schools and has conducted her music in clinics worldwide. She is also a very well received speaker and clinician. Julie is a member of The American Bandmasters Association and the American Society of Composers, Authors, and Publishers (ASCAP).

K2

“The Savage Mountain”

Commissioned by the Eastern District of the North Carolina Bandmasters Association
Jason Barclift, President — Russell W. Knight, Commissioning Chair

Program Notes

K2, also known as “The Savage Mountain,” sits on the border between Pakistan and China. It is the second highest peak in the world, with a peak elevation of 8,611 m (28,251 feet) and carries with it the second highest fatality rate of 27%. For every four people who attempt its climb, one will die. It has never been climbed in winter.

Thomas Montgomerie named the peak using the Great Trigonometric Survey. The policy was to use local names whenever possible. However, K2 had no local name due to its remote location and continues to be known today by its surveyor’s mark. K2 is so severe a peak, many feel the name is appropriate. The Italian climber Fosco Mariani agrees and has been quoted describing it as “... just the bare bones of a name, all rock and ice and storm and abyss. It makes no attempt to sound human. It is atoms and stars. It has the nakedness of the world before the first man – or of the cindered planet after the last.”

The greatest challenge of ascending K2 is the extreme high altitude. There is only one-third as much oxygen as there is at sea level. Acclimatization is essential when climbing without oxygen to avoid some degree of altitude sickness. K2’s summit is well above the altitude at which high altitude pulmonary edema (HAPE), or high altitude cerebral edema (HACE) can occur. Above the 8000-meter altitude is the boundary known as the “death zone” which includes the top 611 meters of K2. Bottled oxygen is used by many climbers to help alleviate some of the altitude’s effects. Altitude related complications have greatly contributed to K2’s death toll.

The second greatest challenge is the climate. Due to the severity of its terrain, K2 gives little to no shelter from its many storms which can blow up with little to no warning. Many of the deaths while climbing K2 are weather related.

K2 is massive, beautiful and literally, can take your breath away. It calls to mountain climbers around the world with the song of a deadly Siren. Most heed its warning, but a few will not be thwarted. Seventy-three percent WILL make it to the very top and will come down changed forever.

K2 - Musical Motif References

Wind Motif

Flute/
Clarinets

Blowing Snow Motif

Winds

Urgency & Danger Motif

Clarinet/
Flute

Low Oxygen Motif

Trombone

Death Motif - (The threat or possibility of death - most of the sustained Fs throughout the piece)

Low Woodwinds,
Brass & Piano

Hammering in Ice Screws Motif

Percussion

Stick against stick

Boot Crampons (cleats) Scraping Ice Motif

Guero

K2

Julie Giroux
(ASCAP)

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13

GM 1066-S - K2

Picc.

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn. 1/2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

20 un poco più mosso ♩ = 80-84

28 rit.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Cb.

Pno.

Timp.

Bells

Chim.

Gng. Mk. Tree

Aux. Perc.

Timb.

Tom-t.

S.D. B.D.

20 21 22 23 24 25 26 27 28 29 30 31

K2
 5
 78 **rit.** 37 **Tempo** 126
 Picc.
 Fl. 1 *p* *mf* *p*
 Fl. 2
 Ob. 1/2 *mf* *p*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 Bs. Cl. *p* *f*
 Bsn. 1/2 *p* *f* a2
 A. Sax. 1 *mf* *p* *f*
 A. Sax. 2 *p* *f*
 T. Sax. *f*
 Bari. Sax. *f*
 78 **rit.** 37 **Tempo** 126
 Tpt. 1 *mf* *f* *mf*
 Tpt. 2 *mf* *f* *mf*
 Tpt. 3 *mf* *f* *mf*
 Hn. 1/2
 Hn. 3/4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bs. Tbn.
 Euph.
 Tba.
 Cb.
 Pno. *mp*
 Gng. Mk. Tree *mp*
 Aux. Perc. *mp*
 Timb. *p*
 Tom-t.
 S.D. *p*
 B.D.
 32 33 34 35 36 37 38 39 40 41 42
 GM 1066-S - K2

Picc.

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn. 1/2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

44

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Cb.

Pno.

Gng. Mk. Tree

Aux. Perc.

Timb.

Tom-t.

S.D. B.D.

f 1. tutti

mf

f

fp

ff

mp

52

K2

56

Picc.

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn. 1/2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

52

56

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Cb.

Pno.

Gng. Mk. Tree

Aux. Perc.

Timb.

Tom-t.

S.D. B.D.

51

52

53

54

55

56

57

58

59

GM 1066-S - K2

Picc.

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn. 1/2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Cb.

Pno.

Timb.

Tom-t.

S.D. B.D.

GM 1066-S - K2

60 61 62 63 64 65 66 67 68 69 70 71

[illegible]

GM 1066-S - K2

101

105

11

101

105

GM 1066-S - K

115

117

Picc. *f* *8va*

Fl. 1 *f* *8va*

Fl. 2 *f*

Ob. 1/2 *f* *a2*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bs. Cl. *f*

Bsn. 1/2 *f* *1.* *a2*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bari. Sax. *mf* *f* *mp* *f*

Tpt. 1 *f* *div.* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Hn. 1/2 *f* *mp* *f*

Hn. 3/4 *f* *mp* *f*

Tbn. 1 *mf* *f* *f* *mp* *f*

Tbn. 2 *mf* *f* *f* *mp* *f*

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

Bs. Tbn. *mf* *f* *f* *mp* *f*

Euph. *f* *mp* *f*

Tba. *mf* *f* *f* *mp* *f*

Cb. *mf* *f* *f*

Pno. *f*

Timp. *mf* *f* *f* *ff* *mf* *solo* *3* *3*

Mar. *f* *mp* *f* *Stick against stick*

Gng. Mk. Tree *mp* *f* *Gong*

Aux. Perc. *f*

Timb. *f* *mp* *f* *Stick against stick* *mf* *mp* *f* *Stick against stick*

Tom-t. *mp* *f* *mp* *f* *Both sticks on rim* *mp* *f* *Both sticks on rim* *mf*

S.D. B.D. *mp* *f* *mp* *f* *Both sticks on rim* *mp* *f* *Both sticks on rim* *mf*

116 117 118 119 120 121 122 123 124

Both sticks on rim

GM1066-S - K2

14

125

K2

Picc.

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn. 1/2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

125

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Cb.

Pno.

Timp.

Bells

Xylophone

Xyl.

Gng. Mk. Tree

Aux. Perc.

Timb.

Tom-t.

S.D.

B.D.

GM 1066-S - K2

125

126

127

128

129

130

131

132

133

K2

136

134 135 136 137 138 139 140 141 142

GM 1066-S - K2

GM 1066-S - K2

Picc. *p*

Fl. 1

Fl. 2 *p*

Ob. 1/2 *p*

Cl. 1

Cl. 2 *p*

Cl. 3 *p*

Bs. Cl.

Bsn. 1/2 *p* a2

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *p*

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Bs. Tbn. *p*

Euph. *p*

Tba. *p*

Cb. *p*

Pno.

Timp. *mp*

Xyl. *p* Stick against stick *mp*

Mar. *p* Stick against stick *mp*

Gng. Mk. Tree

Aux. Perc.

Timb. *p* Stick against stick

Tom-t.

S.D. B.D. *p* Both sticks on rim *p* Both sticks on rim *ppp*

GM 1066-S - K2

172

180

Picc.
p

Fl. 1

Fl. 2

Ob. 1/2
mf
1.

Cl. 1
p
mf

Cl. 2
p
mf

Cl. 3
p

Bs. Cl.
p
mf

Bsn. 1/2
p
mf

A. Sax. 1

A. Sax. 2
p
mf

T. Sax.
p
mf

Bari. Sax.
p
mf

172

180

Tpt. 1
p

Tpt. 2
p

Tpt. 3
p

Hn. 1/2
mf

Hn. 3/4
mf

Tbn. 1
p

Tbn. 2
p

Tbn. 3

Bs. Tbn.

Euph.
mf

Tba.
mf

Cb.
p
mf

Pno.

Temp.

Bells
mp

Xyl.

Mar.

Gng.
Mk. Tree

Aux.
Perc.

Timb.

Tom-t.

S.D.
B.D.
ppp
mf

172

173

174

175

176

177

178

179

180

GM 1066-S - K2

Picc.
 Fl. 1
 Fl. 2
 Ob. 1/2
 Cl. 1
 Cl. 2
 Cl. 3
 Bs. Cl.
 Bsn. 1/2
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1/2
 Hn. 3/4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bs. Tbn.
 Euph.
 Tba.
 Cb.
 Pno.
 Mar.
 Gng.
 Mk. Tree
 Aux. Perc.
 Timb.
 Tom-t.
 S.D.
 B.D.

181 182 183 184 185 186 187 188 189

This image shows a page of a musical score, likely for a large orchestra. The score is written in a standard musical notation with various staves for different instruments. The instruments listed on the left include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1/2 (Ob. 1/2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (Bs. Cl.), Bassoon 1/2 (Bsn. 1/2), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1/2 (Hn. 1/2), Horn 3/4 (Hn. 3/4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bass Trombone (Bs. Tbn.), Euphonium (Euph.), Tuba (Tba.), Cymbals (Cb.), Piano (Pno.), Timpani (Timp.), Bells, Gong, Crash Cymbals, Auxiliary Percussion (Aux. Perc.), Tom-tom (Tom-t.), and Snare Drum/Bass Drum (S.D. B.D.). The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). A large blue watermark with the word "PROOF" is overlaid diagonally across the page. The page number "190" is visible in the top left corner, and "196" is visible in the top right corner. The bottom of the page shows the page number "190" and the page number "196" in the right margin.

This image shows a page of a musical score, likely for a large orchestra. The score is written for multiple instruments, including woodwinds (Piccolo, Flutes 1 & 2, Oboe 1/2, Clarinets 1, 2, & 3, Bass Clarinet, Bassoon 1/2, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, & 3, Horns 1/2 & 3/4, Trombones 1, 2, & 3, Bass Trombone, Euphonium, Tuba, Cymbals, Piano, Timpani, Bells, Gong/Mk. Tree, Auxiliary Percussion, Tom-toms, and Snare Drum/Bass Drum. The score is written in a common time signature (C) and features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large, diagonal blue watermark reading "PROPER" is overlaid across the entire page. The page number "204" is visible in the top right corner.

Picc.

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn. 1/2

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Cb.

Pno.

Timp.

Gng.

Mk. Tree

Aux. Perc.

Timb.

Tom-t.

S.D. B.D.

tr

K2

a2

vd

mf

ff

mp

f

solo

3

207

208

209

210

211

212

213

GM 1066-S - K2