

JOSH TRENTADUE

# THE GOLDEN PIER

## FLEX BAND

(2nd piece of The Michigan Triptych)

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### INSTRUMENTATION:

- |  |                              |
|--|------------------------------|
| 1 Part 1: Flute, Oboe                                | 1 Percussion 1:              |
| 1 Part 1: Clarinet in Bb, Soprano Sax, Trumpet in Bb | Tam-Tam                      |
| 1 Part 2: Flute, Oboe                                | Triangle                     |
| 1 Part 2: Clarinet in Bb, Trumpet in Bb              | Crash Cymbals                |
| 1 Part 2: Alto Sax                                   | 1 Percussion 2:              |
| 1 Part 2: Horn in F                                  | Ocean Drum                   |
| 1 Part 3: Clarinet in Bb, Trumpet in Bb              | Bass Drum                    |
| 1 Part 3: Alto Sax                                   | Suspended Cymbal             |
| 1 Part 3: Tenor Sax, Euphonium (T.C.)                | 1 Acoustic Guitar (optional) |
| 1 Part 3: Horn in F                                  | 1 Harp (optional)            |
| 1 Part 3: Bassoon, Trombone, Euphonium               | 1 Piano (optional)           |
| 1 Part 4: Bass Clarinet, Tenor Sax, Euphonium (T.C.) | 1 Violin I                   |
| 1 Part 4: Baritone Sax                               | 1 Violin II                  |
| 1 Part 4: Bassoon, Trombone, Euphonium               | 1 Viola                      |
| 1 Part 4: Tuba                                       | 1 Cello/Contrabass           |
| 1 Timpani  |                              |
| 1 Mallets 1:   |                              |
| Chimes   |                              |
| Vibraphone   |                              |
| 1 Mallets 2:   |                              |
| Glockenspiel   |                              |
| 2 Mallets 3:   |                              |
| Marimba (two players)                                |                              |



## ABOUT:

Inspired by a famous Michigan landmark, composer Josh Trentadue has created a stunningly beautiful, lyrical work perfect to balance out any concert program.

### FROM THE COMPOSER:

When I was growing up, my family and I would sometimes travel to the Grand Haven Lighthouse and Pier in my home state of Michigan. One of the earliest memories I have of that place is how far it was to walk to the lighthouse, how warm the sandy beaches were, and how cold the waters of Lake Michigan were on that bright summer day. There was another time that I visited this place around sunset. The lighthouse and pier practically emitted a radiant golden glow across the entire beach, a perfect and quasi-spiritual image of what Michigan's natural beauty has to offer that greatly profounded me.

This piece represents the idea of that place with its lush musical language. But, it also represents the warmest qualities that family and home can provide. Thus, the work is mainly reflective in a sense, bridged together by a ballad which twists and turns harmonically. Often times warm and peaceful, other times darker and uncertain, "The Golden Pier" is a work which embraces all of these qualities throughout its entire journey. In the end, however, I believe that the inherent beauty of the Grand Haven Lighthouse and Pier will always remain a bright memory and a natural wonder for those who visit it.

This piece is dedicated to my wife, friends, family, and colleagues who have supported me and my work. Thank you for believing in my music.

DURATION: 6'10"



Scan to let the composer know that you are playing their piece!



Scan to learn more about this composer!

First printing, August 2023

Additional parts are available for purchase from the publisher online.



**TUX PEOPLE'S  
MUSIC.**

the second piece of "The Michigan Triptych"  
**THE GOLDEN PIER**  
for 4-Part Flex Band

Josh Trentadue  
2019, arr. 2020/rev. 2023

Transposed  
Score

**Dolce, Rubato Sempre** ♩ = 80-88  
3+2

6

Part 1  
Flute Oboe  
Clarinet in B<sup>b</sup>  
Trumpet in B<sup>b</sup>

Part 2  
Flute Oboe  
Clarinet in B<sup>b</sup>  
Trumpet in B<sup>b</sup>  
Alto Sax  
Horn in F

Part 3  
Clarinet in B<sup>b</sup>  
Trumpet in B<sup>b</sup>  
Alto Sax  
Horn in F  
Bassoon  
Trombone  
Euphonium  
Tenor Sax  
Euphonium (T.C.)

Part 4  
Bassoon  
Trombone  
Euphonium  
Bass Trombone  
Tuba  
Bass Clarinet  
Euphonium (T.C.)  
Baritone Sax

Percussion 1  
Tam-Tam  
Triangle  
Crash Cymbals

Percussion 2  
Ocean Drum  
Suspended Cymbal  
Bass Drum

Acoustic Guitar (optional)

Harp (optional)

Piano (optional)

Violin I  
Violin II  
Viola  
Cello  
Contrabass

1 2 3 4 5 6 7 8

\*Always gently swirl in a clockwise or counterclockwise direction, allowing the beads to slowly and gradually roll around the edge of the drum.



18 Ballad ♩ = 124-128

23

Part 1

FL Ob. *ppp* *pp*

B<sup>b</sup> Cl. *ppp* *pp*

B<sup>b</sup> Tpt. *ppp* *pp*

Part 2

FL Ob. *mp* *pp*

B<sup>b</sup> Cl. *mp* *pp*

B<sup>b</sup> Tpt. *mp* *pp*

A. Sx. *mp* *pp*

Hn. *mp* *pp*

Part 3

B<sup>b</sup> Cl. *p* *mp*

B<sup>b</sup> Tpt. *p* *mp*

A. Sx. *p* *mp*

Hn. *p* *mp*

Bsn. *p* *mp*

Tbn. *p* *mp*

Euph. *p* *mp*

T. Sx. *p* *mp*

Part 4

Bsn. *p* *mp*

Tbn. *p* *mp*

Euph. *p* *mp*

B. Tbn. *p* *mp*

Tba. *p* *mp*

B. Cl. *p* *mp*

Euph. *p* *mp*

B. Sx. *p* *mp*

Timp. *p* solo; hard mallets - very light accents throughout play as close to the rim as possible until otherwise indicated

Vib. *mp* to Vibraphone

Glk. *mp* solo; soft plastic or rubber mallets

Mrb. *pp*

Tam. *pp*

Tri. *pp*

Cr. Cym. *pp*

Oc. Dr. *pp*

Sus. Cym. *pp*

B. Dr. *pp*

Gtr. *p* E<sub>7</sub>(add9)

Hp. *p*

Pno. *p*

I. Vln. *ppp* *pp*

II. Vln. *mp* *pp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

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FL. Ob. *mp* *pp* solo (if doubled) *mp*

B<sup>b</sup> Cl. B<sup>b</sup> Tpt. *mp* *pp* *mp* solo (if doubled) *mp*

FL. Ob. *mp* *pp*

B<sup>b</sup> Cl. B<sup>b</sup> Tpt. *mp* *pp*

A. Sx. *mp* *pp*

Hn. *mp* *pp*

B<sup>b</sup> Cl. B<sup>b</sup> Tpt. *pp*

A. Sx. *pp*

Hn. *pp*

Bsn. Tbn. Euph. *pp*

T. Sx. Euph. *pp*

Bsn. Tbn. Euph. *pp* *mp* *p* solo (if doubled) *p*

B. Tbn. Tba. *pp* *mp* *pp* solo (if doubled) *p*

B. Cl. Euph. *pp* *mp* *pp* solo (if doubled) *p*

B. Sx. *pp* *mp* *pp* solo (if doubled) *p*

Timp. *pp*

Vib. *p* end solo

Glk. *p*

Mrb. *p*

Tam. Tri. Cr. Cyms. *pp* to Triangle

Oc. Dr. Sus. Cym. B. Dr. *p* Bass Dr. *pp* to Sus. Cym.

Gtr. Cm7 Eb

Hp. *p*

Pno. *p*

I. Vln. *mp* *pp* solo (if doubled) *mp*

II. Vln. *mp* *pp*

Vla. *pp*

Vc. Cb. *pp* *mp* *pp* solo (if doubled) *p*

Part 1  
FL Ob.  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.

Part 2  
FL Ob.  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.  
A. Sx.  
Hn.

Part 3  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.  
A. Sx.  
Hn.  
Bsn.  
Tbn.  
Euph.  
T. Sx.  
Euph.

Part 4  
Bsn.  
Tbn.  
Euph.  
B. Tbn.  
Tbn.  
B. Cl.  
Euph.  
B. Sx.

Timp.  
Vib.  
Glk.  
Mrb.  
Tmn.  
Tri.  
Cr. Cyms.  
Oc. Dr.  
Sus. Cym.  
B. Dr.

Gtr.

Hp.  
Pno.  
I. Vln.  
II. Vln.  
Vla.  
Vc.  
Cb.

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36

2+3      3+2      2+3      3+2

Part 1  
FL. Ob.  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.

Part 2  
FL. Ob. solo (if doubled)  
B<sup>b</sup> Cl. solo (if doubled)  
B<sup>b</sup> Tpt. solo (if doubled)  
A. Sax. solo (if doubled)  
Hn. solo (if doubled)

Part 3  
B<sup>b</sup> Cl. solo (if doubled)  
B<sup>b</sup> Tpt. solo (if doubled)  
A. Sax. solo (if doubled)  
Hn. solo (if doubled)  
Bsn. solo (if doubled)  
Tbn. solo (if doubled)  
Euph. solo (if doubled)  
T. Sax. solo (if doubled)

Part 4  
Bsn. solo (if doubled)  
Tbn. solo (if doubled)  
Euph. solo (if doubled)  
B. Tbn. solo (if doubled)  
Tba. solo (if doubled)  
B. Cl. solo (if doubled)  
Euph. solo (if doubled)  
B. Sax. solo (if doubled)

Timp.  
Vib.  
Glk.  
Mrb. bring out; warmly, not harsh  
Tam.  
Tri.  
Cr. Cyms.  
Oc. Dr.  
Sus. Cym.  
B. Dr.

Gtr.  
Hp.  
Pno.  
I. Vln. solo (if doubled)  
II. Vln. solo (if doubled)  
Vla.  
Vc. Cb.

Fm7      E<sup>b</sup>7add9  
F<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

36      37      38      39      40      41

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THE GOLDEN PIER

Part 1  
 FL. Ob. *pp* *pp* *mf*  
 B<sup>b</sup> Cl. *pp* *pp* *mf*  
 B<sup>b</sup> Tpt. *pp* *pp* *mf*

Part 2  
 FL. Ob. *mf* *p* *mf*  
 B<sup>b</sup> Cl. *mf* *p* *mf*  
 A. Sx. *mf* *p* *mf*  
 Hn. *mf* *p* *mf*

Part 3  
 B<sup>b</sup> Cl. *p*  
 B<sup>b</sup> Tpt. *p*  
 A. Sx. *p*  
 Hn. *p*  
 Bsn. *p*  
 Tbn. *p*  
 Euph. *p*  
 T. Sx. *p*  
 Euph. *p*

Part 4  
 Bsn. *p*  
 Tbn. *p*  
 Euph. *p*  
 B. Tbn. *p*  
 Tba. *p*  
 B. Cl. *p*  
 Euph. *p*  
 B. Sx. *p*

Timp. *p*  
 Vib. *p*  
 Glk. *p*  
 Mrb. *p*  
 Tam. *p*  
 Tri. *p*  
 Cr. Cyms. *p*  
 Oc. Dr. *p*  
 Sus. Cym. *p*  
 B. Dr. *p*

Gtr. *sim.* *E<sup>b</sup>* *Bmaj7*  
 Hp. *p*  
 Pno. *p*

Part 5  
 I. *pp* *pp* *mf*  
 II. *mf* *p* *mf*  
 Vla. *sim.*  
 Vc. *sim.*  
 Cb. *p*

51

tutti (if doubled)

Suspended Cymbal

48 49 50 51 52 53

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*rit.*

**71** Contemplative, With Reflection ♩ = 80-88

solo (if doubled)

Part 1  
FL Ob.  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.

Part 2  
FL Ob.  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.  
A. Sx.  
Hn.

Part 3  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.  
A. Sx.  
Hn.  
Bsn.  
Tbn.  
Euph.  
T. Sx.  
Euph.

Part 4  
Bsn.  
Tbn.  
Euph.  
B. Tbn.  
Tba.  
B. Cl.  
Euph.  
B. Sx.

Timp.  
Chm.  
Glk.

Mrb.  
very soft mallets  
pp  
very soft mallets  
pp

Tam-Tam  
Cr. Cyms.  
pp

Oc. Dr.  
Sus. Cym.  
B. Dr.  
p

Gtr.

Hp.  
pp

Pno.  
pp

I  
Vin.  
pp  
solo (if doubled)

II  
mf  
p  
solo (if doubled)

Vla.  
mf  
pp  
mp esp.

Vc.  
Cb.  
pp



Part 1  
FL Ob.  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.

Part 2  
FL Ob.  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.  
A. Sx.  
Hn.

Part 3  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.  
A. Sx.  
Hn.  
Bsn.  
Tbn.  
Euph.  
T. Sx.  
Euph.

Part 4  
Bsn.  
Tbn.  
Euph.  
B. Tbn.  
Tbn.  
B. Cl.  
Euph.  
B. Sx.

Timp.  
Chm.  
Glk.  
Mrb.

Tam.  
Tri.  
Cr. Cyms.

Oc. Dr.  
Sus. Cym.  
B. Dr.

Gtr.  
Hp.  
Pno.  
I. Vln.  
II. Vln.  
Via.  
Vc.  
Cb.

*molto rit.*  
*mf*  
*mp*  
*p*  
*Gm7*  
*D<sup>b</sup>*  
*Ab*  
*B<sup>b</sup>9*  
soft mallets - play normally  
to Cr. Cym.  
Bass Drum  
to Sus. Cym.  
Sus. Cym.

86

87

88

89

90

91

92

93



100 a tempo

103

Part 1

Part 2

Part 3

Part 4

FL. Ob.

B<sup>b</sup> Cl.

B<sup>b</sup> Tpt.

A. Sx.

Hn.

B<sup>b</sup> Cl.

B<sup>b</sup> Tpt.

A. Sx.

Hn.

Bsn. Tbn. Euph.

T. Sx. Euph.

Bsn. Tbn. Euph.

B. Tbn. Tba.

B. Cl. Euph.

B. Sx.

Timp.

Vib.

Glk.

Mrb.

Tam. Tri.

Cr. Cyms.

Oc. Dr.

Sus. Cym.

B. Dr.

Gtr.

Hp.

Pno.

I.

Vi.

II.

Vla.

Vc. Cb.

solo (if doubled)

pp

p

mp

pp

p

mp

pp

p

mp

pp

tutti (if doubled)

to Vibraphone

Vibraphone

soft plastic or rubber mallets

to Ocean Drum

Fm9

8<sup>va</sup>

100 101 102 103 104 105 106 107 108

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Part 1  
FL Ob.  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.

Part 2  
FL Ob.  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.  
A. Sx.  
Hn.

Part 3  
B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt.  
A. Sx.  
Hn.  
Bsn.  
Tbn.  
Euph.  
T. Sx.  
Euph.

Part 4  
Bsn.  
Tbn.  
Euph.  
B. Tbn.  
Tba.  
B. Cl.  
Euph.  
B. Sx.

Timp.  
Vib.  
Glk.  
Mrb.  
Tam.  
Tri.  
Cr. Cyms.  
Oc. Dr.  
Sus. Cym.  
B. Dr.

Gtr.  
Hp.  
Pno.  
I. Vln.  
II. Vln.  
Via.  
Vc.  
Cb.

bring out, Lv. sempre  
bring out, Lv. sempre

115 116 117 118 119 120 121 122

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