



Belwin

INTERMEDIATE ORCHESTRA STRING OR FULL

SHANNON FALLS

(Mvt. II from the suite: SEA TO SKY)

RALPH FORD (ASCAP)

INSTRUMENTATION

1	Conductor	3	Trombone	1	Synth Harp and Choir
2	Flute	1	Tuba	8	1st Violin
2	Oboe	2	Mallet Percussion (Glockenspiel/ Crash Cymbals)	8	2nd Violin
1	1st B \flat Clarinet	1	Timpani (F-A-B \flat -D)	5	3rd Violin (Viola T.C.)
1	2nd B \flat Clarinet	2	Percussion (Triangle/ Suspended Cymbal, Bass Drum)	5	Viola
2	Bassoon			5	Cello
4	F Horn			5	String Bass
1	1st B \flat Trumpet				
1	2nd B \flat Trumpet				

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



PROGRAM NOTES

SHANNON FALLS was commissioned by the West Vancouver Youth Band Society (WVYB) for its Symphonic Band division (Douglas J. Macaulay, Conductor) on the occasion of the band's 75th anniversary. Since its founding in 1931, the West Vancouver Youth Band Society has provided an opportunity for dedicated young people to play and perform music of the highest caliber in a community band setting. As "The Official Youth Band of West Vancouver," the WVYB represents the community locally and internationally, having won countless awards and accolades for its outstanding achievements. Musical excellence, the importance of community, and the value of tradition are the legacies carried by each West Vancouver Youth Band member, both past and present.

In August of 2002, I first traveled to the beautiful city of Vancouver to conduct a new music reading session. It was during this visit that I met Douglas Macaulay, who graciously invited me to join the clinic panel for the Whistler Music Festival that was held each year in the beautiful resort town of Whistler, B.C. On my subsequent visits to the Whistler Music Festival, my host, Doug, and his mentor, Martin Berinbaum, Director of Bands at the University of British Columbia, took the time to introduce me to this remarkable drive along Highway 99 that is known as the "Sea to Sky" Highway. The journey from Vancouver to the peak of Whistler, which starts at sea level and ends at over 7000 feet, begins by traveling from the city core across the Lions Gate Bridge, where one is immediately met by the Mountains of the North Shore. To the west of the Lions Gate Bridge is the beautiful seaside town of West Vancouver, stretching from the ocean up—way up—to the Sea to Sky corridor: a highway that clings to the mountainside amidst spectacular natural scenery, expansive forest lands, and ocean vistas. Following the highway affords many wonderful surprises. After passing the ferry terminal nestled between the banks of Horseshoe Bay and the picturesque Village of Lions Bay, one encounters the popular diving site of Porteau Cove and the Britannia mine heritage site. The magnificence of Shannon Falls soon comes into view, with its massive flow seemingly bursting from the rocky cliffs. A little further up the Sea to Sky, the traveler is met by the shear rock face of the Stawamus Chief Mountain, a granite monolith that sits at the edge of the town of Squamish, and its endless forests, enormous population of bald eagles and reputation for exciting outdoor sport. From there it's on to the spectacular Ski Resort of Whistler, British Columbia, and the location for many events of the Vancouver 2010 Winter Olympics. From the Village below, the Skyride to the top of the Whistler Mountain offers a breathtaking view beyond Whistler to an endless landscape of glacier capped peaks and untouched wilderness. I highly recommend everyone take the time to personally make this journey that I have taken. Transcribed from band to orchestra, each movement of this suite was composed in an effort to capture the grandeur, the scope, and the enormous natural beauty of this part of our world, expressing it to the listener with music in a way that words cannot.

NOTES TO THE CONDUCTOR

The opening of SHANNON FALLS should be extremely transparent in texture and sound. Should you have the option of using a real harp, please do so; however, when played on the synthesizer, the musician should amplify the keyboard through a sound system that has been integrated with the orchestra. A stereo pair of speakers should be placed in the rear of the group at an angle towards the conductor's podium. Regarding tempo throughout, my markings are suggestions, not absolutes. Milk the *rallentando*—especially the "hold way back" marking at measure 58—for everything you can. It should be as dramatic as possible. Likewise, exaggerate all dynamic indicators. These decisions and musical moments are for you and your musicians to discover. Soloists should relax and explore the musical line for themselves, playing in a *rubato* style, but not out of time. The *animato* at measure 35 should be very light and possess a dance-like quality in contrast the previous lyrical material. As in the beginning of the movement, the last eight measures should return gently to the transparency of the opening and fade into nothing.

I hope that you, your musicians and your audiences enjoy SHANNON FALLS.



Shannon Falls

CONDUCTOR SCORE

(Mvt. II from the suite: SEA TO SKY)

Ralph Ford (ASCAP)

Duration - 3:20

Expressive (♩ = 76-84)

Flute

Oboe

I
II
B♭ Clarinets

Bassoon

F Horn

I
II
B♭ Trumpets

Trombone

Tuba

Mallet Percussion
(Glockenspiel/
Crash Cymbals)

Timpani
(F-A-D♭-D)

Percussion
(Triangle/
Suspended Cymbal,
Bass Drum)

Synth Harp
and Choir

Violins

I
II

Viola
(Violin III)

Cello

String Bass

Triangle 1.r. *p* 1.r. *p*

Harp *p*

div. *p* *molto sost.* *p* *molto sost.*

Solo *mp* (Hn.) Solo *mp*

1 2 3 4 5

Fl.
Ob.
Cls. I
Cls. II
Bsn.
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Mlts.
Timp.
Perc.
Synth
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

mf
f
mf
f

6

7

8

9

10

Fl.

Ob.

I

Cls.

II

Bsn.

Hn.

I

Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Synth

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

mp *pp* *p* *pp*

mf *mp* *mf* *p*

mf *mp* *mf* *p*

mf *mp* *mf* *p*

mf *mp* *mf* *p*

26633S 16 17 18 19 20 21



Fl. *mp* *p* *mp* *p* *mp*

Ob. *mp* *p* *mp* *p* *mp*

I Cls. *mp* *p* *mp* *p* *mp*

II Cls. *mp* *p* *mp* *p* *mp*

Bsn. *mp* *p* *mp* *p* *mp*

Hn. I *mp* *p* *mp* *p* *mp*

II Tpts. *mp* *p* *mp* *p* *mp*

Trb. *mp* *p* *mp* *p* *mp*

Tuba *mp* *p* *mp* *p* *mp*

Mlts. *mp* *p* *mp* *p* *mp*

Timp. *mp* *p* *mp* *p* *mp*

Perc. *mp* *p* *mp* *p* *mp*

Synth *mp* *p* *mp* *p* *mp*

I Vlns. *mp* *p* *mp* *p* *mf*

II Vlns. *mp* *p* *mp* *p* *mf*

Vla. (Vln. III) *mp* *p* *mp* *p* *mf*

Cello *mp* *p* *mp* *p* *mf*

Str. Bass *mp* *p* *mp* *p* *mf*

Fl. *mf* *f*

Ob. *mf* *f*

I Cls. *mf*

II Cls. *mf*

Bsn. *mf* *f*

Hn.

I Tpts. *mf*

II Tpts. *mf*

Trb.

Tuba

Mlts.

Timp. *p* *mf*

Perc. Sus. Cym. *p* *mf*

Synth *to Choir*

I Vns. *p* *mf* *div.* *f*

II Vns. *p* *mf* *f*

Vla. (Vln. III) *p* *mf* *f*

Cello (V) *p* *mf* *f*

Str. Bass *p* *mf* *f*

26633S 28 29 30 31 32 33



35 **Animato** (♩ = 96-100)

Fl.

Ob.

I

Cls.

II

Bsn.

Hn.

I

Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Synth

35 **Animato** (♩ = 96-100)

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

poco rit. 42 Tempo I

Fl.

Ob.

I
Cls.

II

Bsn.

Hn.

I
Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Synth

Synth Choir *p*

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

poco rit. 42 Tempo I

mp

pp

(Bsn.)

rit. A tempo

Fl.

Ob.

I
Cls.

II

Bsn.

Hn.

I
Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Synth

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mp

Solo

mp

p

pp

p

pp

pp

mp

rit. A tempo

2

4

4

3

molto rit.

54 Distant (♩ = 50-54)

Fl.

Ob. *Solo*
p

I
Cls.
II

Bsn.

Hn. *All*
p

I
Tpts.
II

Trb.

Tuba

Mlts.

Timp. *p*

Perc. *pp*

Synth *mp*

molto rit.

54 Distant (♩ = 50-54)

(Ob. Solo)
p

Vlns. I
p

Vlns. II
p

Vla. (Vln. III)
p

Cello *Play*
pp

Str. Bass *pp*

(Bsn. Solo)
p

26633S 49 50 51 52 53 54

Fl.
Ob.
I
Cls.
II
Bsn.
Hn.
I
Tpts.
II
Trb.
Tuba
Mlts.
Timp.
Perc.
Synth
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

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rall. A tempo

Fl.

Ob.

I
Cls.

II

Bsn.

Hn.

I
Tpts.

II

Trb.

Tuba

Mlts.

Timp.

Perc.

Tri. l.r.

Synth

p *pp* *ppp*

rall. A tempo

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

p *ppp*

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