

SHANNON FALLS

Mvt. II from the suite SEA TO SKY

RALPH FORD (ASCAP)

INSTRUMENTATION

1	Conductor	1	1st F Horn	WORLD PARTS Available for download from www.alfred.com/worldparts
1	C Piccolo	1	2nd F Horn	
3	1st Flute	1	3rd F Horn	
3	2nd Flute	1	4th F Horn	
2	Oboe	2	1st Trombone	
2	Bassoon	2	2nd Trombone	
3	1st B \flat Clarinet	2	3rd Trombone	
3	2nd B \flat Clarinet	2	Euphonium	
3	3rd B \flat Clarinet	1	Baritone Treble Clef	
1	E \flat Alto Clarinet	4	Tuba	
2	B \flat Bass Clarinet	1	String Bass or Optional PAD Bass	
1	E \flat Contrabass Clarinet	2	Synthesizer (Choir Patch, Harp Patch or Optional Piano)	
2	1st E \flat Alto Saxophone	2	Mallet Percussion (Marimba, Bells)	
2	2nd E \flat Alto Saxophone	1	Timpani	
1	B \flat Tenor Saxophone	3	Percussion I (Triangle, Suspended Cymbal/ Bass Drum)	
1	E \flat Baritone Saxophone	2	Percussion II (Tam Tam, Crash Cymbals)	
3	1st B \flat Trumpet			1st Horn in E \flat
3	2nd B \flat Trumpet			2nd Horn in E \flat
3	3rd B \flat Trumpet			3rd Horn in E \flat
				4th Horn in E \flat
				1st Trombone in B \flat Bass Clef
				2nd Trombone in B \flat Bass Clef
				3rd Trombone in B \flat Bass Clef
				1st Trombone in B \flat Treble Clef
				2nd Trombone in B \flat Treble Clef
				3rd Trombone in B \flat Treble Clef
				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

SUITE: SEA TO SKY

- I. March: The Lion's Gate
- II. Shannon Falls
- III. Stawamus Chief
- IV. Whistler/Blackcomb and Beyond

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 for the WVYB 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 and has won countless awards and accolades for its outstanding achievements. Musical excellence, the importance of community, and the value of tradition, are the legacy carried by each West Vancouver Youth Band member 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 then graciously invited me to join the clinic panel for the Whistler Music Festival 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 through spectacular natural scenery, expansive forest lands, and ocean vistas. Following the highway brings 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. Magnificent Shannon Falls soon comes into view with its massive flow seemingly bursting from the rocky cliffs. A little further up the Sea-to-Sky, you're met by the sheer rock face of the Stawamus Chief Mountain, a granite monolith that sits at the edge of the town of Squamish with its endless forests, enormous population of Bald Eagles, and reputation for exciting outdoor sport. Then 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. Each movement of this suite for band was composed in an effort to capture the grandness, the scope, and the enormous natural beauty of this part of our world and, hopefully, express it to you 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. Take care to balance the *divisi* in the flute choir when three parts are written. 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 wind ensemble. A stereo pair of speakers should be placed in the rear of the group at an angle towards the conductor's podium. Should you also choose to employ the optional PAD Bass (a low "string-pad" synthesizer patch), it should be amplified through the same system. Use of the optional PAD Bass, which is indicated on the String Bass part, will enhance the efforts of your ensemble.

Regarding tempo throughout, my markings are suggestions, not absolutes. Milk the *rallentando*, and 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 to contrast the previous lyrical material.

As in the beginning of the movement, the last eight measures should return gently to the transparency and fade into nothing. I hope that you, your musicians and your audiences enjoy SHANNON FALLS.



FULL SCORE
Approx. Duration - 3:30

Ralph Ford (ASCAP)

Shannon Falls

Mvt. II from the suite: SEA TO SKY

Expressive ♩ = 76-84

Piccolo

Flute 1/2
div. 2nd p *molto sost.* (lower part to dbl. ob.)

Oboe
p *molto sost.*

Bassoon

B♭ Clarinets 1/2/3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Contrabass Clarinet

E♭ Alto Saxophones 1/2
(Solo Hn.) *mp*

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1/2/3

F Horns 1/2/3/4
Solo *mp*

Trombones 1/2/3

Euphonium

Tuba

String Bass (opt. PAD Bass)

Synthesizer or Opt. Piano (Choir Patch, Harp Patch)
p

Mallet Percussion (Marimba, Bells)

Timpani
Tune: A, D, F

Percussion 1 (Triangle, Suspended Cymbal/Bass Drum)
Triangle

Percussion 2 (Tam-Tam, Crash Cymbals)

1 2 3 4 5 6

Picc.

Fl. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlts.

Timp.

Perc. 1

Perc. 2

mf

p

mp

f

Play

All

(8vb thr. if PAD Bass)

Trgl.

7 8 9 10 11 12 13

Picc.

Fl. 1/2

Ob.

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mlts.

Timp.

Perc. 1

Perc. 2

14 15 16 17 18 19 20

21

Picc.

Fl. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

21

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Marimba (soft mlts.)

Mlts.

Timp.

Perc. 1

Perc. 2

21 22 23 24 25 26 27

29

Picc.

Fl. 1/2

Ob.

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Euph.

Tuba

Str. Bass

Synth. (to Synth. Choir)

Mlts.

Timp.

Sus. Cym.

Perc. 1

Perc. 2

mf

f

p

div.

28 29 30 31 32 33 34

35 Animato ♩ = 96-100

rall.

Picc. *mf*

Fl. 1 2 *mf*

Ob. *mf*

Bsn. *mf* Solo *p*

Cl. 1 *p* *mf*

Cl. 2 3 *p* *mf* *a2* *a2*

A. Cl. *mf*

B. Cl. *mf* *mf*

Cb. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

35 Animato ♩ = 96-100

rall.

Tpts. 1 2 3

Hns. 1 2 3 4 *mf*

Trbs. 1 2 3

Euph. *mf* (Solo Bsn.) *p*

Tuba *mf*

Str. Bass *mf*

Synth.

Mlts. Bells *mp* *mf*

Timp.

Perc. 1

Perc. 2

42 ♩ = 76-84

Picc.

Fl. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

42 ♩ = 76-84

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlts.

Timp.

Perc. 1

Perc. 2

42 43 44 45 46 47 48 49



molto rit. 54 Distant ♩ = 54-58

Picc. *pp*

Fl. 1/2 *pp*
div. 2nd pp

Ob. *ff* Solo *pp*

Bsn. *p* Solo *p* All

Cls. 1/2/3 *p*

A. Cl.

B. Cl.

Cb. Cl. *pp* *mp* *pp* *ff* *p*

A. Saxes. 1/2

T. Sax. (Bsn.)

Bar. Sax. *pp* *mp* *pp* *ff* *p*

Tpts. 1/2/3

Hns. 1/2/3/4 All *pp* *mp* *pp* *ff* Solo *p*

Trbs. 1/2/3 *pp* *mp* *pp* *ff*

Euph. *pp* *mp* *pp* *ff* *p*

Tuba *pp* *mp* *pp* *ff* *p*

Str. Bass *pp* *mp* *pp* *ff* *p*

Synth.

Mlts.

Timp.

Perc. 1 Sus. Cym. *pp* *f*

Perc. 2 Tam-Tam *pp* *f*

molto rit.

Picc.

Fl. 1/2

Ob.

Bsn.

Cls. 1/3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/3

Hns. 1/3/4

Trbs. 1/3

Euph.

Tuba

Str. Bass

Synth.

Mlts.

Timp.

Perc. 1

Perc. 2

a2

p

mf

Solo

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poco rall. a tempo rit.

Picc.

Fl. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlts.

Timp.

Perc. 1

Perc. 2

ppp

p

Trgl.

74 75 76 77 78 79 80 81

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