

ON THE KERRY SHORE

Jack Wilds

Instrumentation

1 - Conductor's Full Score	
8 - Flute	2 - Baritone / Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
5 - B \flat Clarinet 1	2 - Timpani / Ocean Drum
5 - B \flat Clarinet 2	2 - Bells
2 - B \flat Bass Clarinet	1 - Chimes
4 - E \flat Alto Saxophone	1 - Vibraphone
2 - B \flat Tenor Saxophone	1 - Marimba
2 - E \flat Baritone Saxophone	3 - Percussion
4 - B \flat Trumpet 1	Ship's Bell
4 - B \flat Trumpet 2	Suspended Cymbal
4 - F Horn	Wind Chimes
4 - Trombone	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Composer

Jack Wild's music has been performed at music education conferences throughout the world, including the Midwest Clinic, the International Trombone Festival, and the Slider Asia Clinic. Many works he has written for concert band have been selected to the J.W. Pepper Editor's Choice List and the Bandworld Top 100 and appear on required festival lists across the country. He currently serves as the composer in residence for the Austin Children's Choir.

The chamber music Mr. Wilds has written has been performed by collegiate ensembles across the country, the Attacca Quartet, and by members of the New York Philharmonic and the Atlanta Symphony. His principal commissions have come from the University Interscholastic League, the Columbus State University Trombone Ensemble, and middle school and high school bands across the country. In addition to his career as a composer, Mr. Wilds is an active clinician and music educator. He accepts commissions in a wide variety of media.

About the Music

On the Kerry Shore is a tribute to a beautiful harbor town in Ireland named Dingle. The piece begins with a steady percussion texture, meant to represent placid seas with a cool morning breeze blowing in. Small snippets of the melody represent the gentle rise and fall of the surf on the shore. A subtle combination of ocean drum and ship's bell complete the nautical picture.

The A theme is presented for the first time in its entirety at measure 16. While it is not actually an Irish folk song, it is meant to give the impression that it might be. Cross-cueing in this section has been provided to help shore up confidence in young players if necessary, but I recommend sticking to the indicated instrumentation if possible.

A brief interlude at measure 33 recalls the introduction before giving way to another statement of the melody at measure 38. This section is meant to pay tribute to the beautiful, gentle counterpoint so prevalent in the music of composers from the British Isles, particularly Gordon Jacobs. Each line has been crafted to be musically satisfying even though all are subordinate to the melody.

At measure 55, a brief B section is meant to portray a feeling of exhilaration at the beauty of nature. The music picks up momentum, building into a final big moment at pickups to measure 70. Finally, this fades away, leaving behind a sense of profound satisfaction.

On the Kerry Shore was commissioned by Chris Yee and the Cedar Park Winds, a fantastic community band in Austin, TX that is filled with many dear friends of mine. It was an honor to write this piece for them. It is dedicated to my wonderful wife Noel, who has been there for me every step of the way, including on our trip to Ireland.

- Jack Wilds

Teaching phrasing to young musicians can be a challenge. In 2015, a system called "Star Phrasing" was developed at Four Points Middle School in the Leander Independent School District in Austin, Texas. The Star Phrasing system teaches young musicians that "all notes should sound like they are going to or coming from somewhere."

Star Phrasing is built on the concept, that although there is an infinite number of possible phrase shapes, there tend to be 3 major phrase shapes found in elementary to intermediate level literature. Each shape can be illustrated through spoken language!

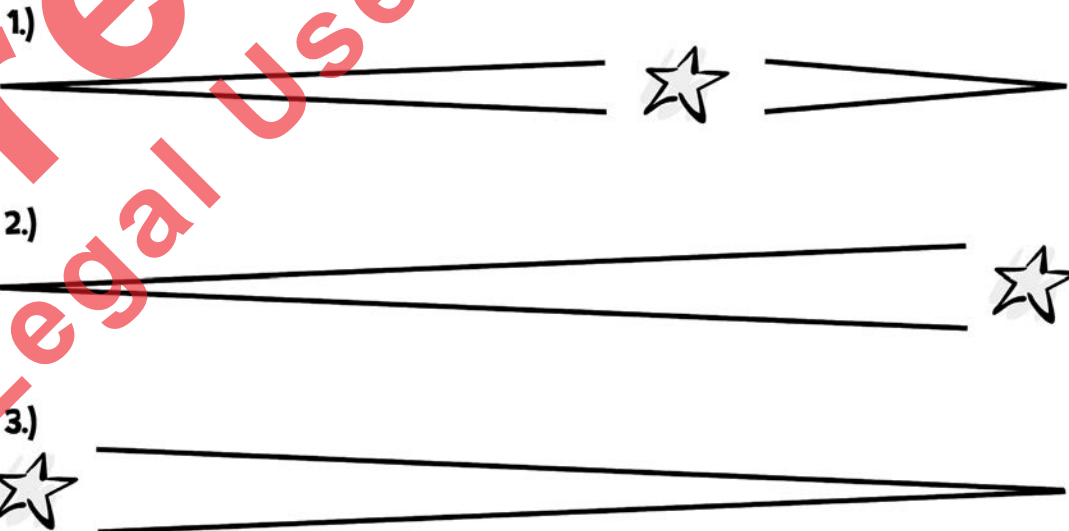
<p>Phrase Shape 1 (most common)</p> <p>The peak of the phrase is found roughly 2/3 to 3/4 of the way through the phrase.</p> <p>"She needed a good grade on her test so she studied <u>ten</u> hours throughout <u>the</u> week!"</p>
<p>Phrase Shape 2</p> <p>The peak of the phrase is found at the very end of the phrase.</p> <p>"I told you to do that <u>yesterday!</u>"</p>
<p>Phrase Shape 3</p> <p>The peak of the phrase is found at the very beginning of the phrase.</p> <p>"<u>Watch</u> out for that puddle of water over there!"</p>

Teachers can work with students to identify the peaks of the phrases in their music and mark the peak notes with a star. All notes before a star gently crescendo to the star. The starred note is the most vibrant and clearly articulated. All notes after a star gently fade away.

The counterpoint of *On the Kerry Shore* is written so students can work on phrase shaping in small section groups, independent from other section groups within the ensemble!

STAR Phrasing!

"All notes should sound like they're going to or coming from somewhere."



All notes BEFORE a star gently crescendo to the star. The starred note is the most vibrant and clearly articulated. All notes AFTER a star gently fade away.

ON THE KERRY SHORE

for Noel

JACK WILDS
(ASCAP)

Serene (♩ = 132)

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone

Baritone / Euphonium

Tuba

Ocean Drum

Timpani Ocean Drum

Bells

Chimes

Vibraphone

Marimba

Percussion (Ship's Bell, Suspended Cymbal, Wind Chimes)

B. Cl.

Euph.

Ship's Bell

p

mf

2 3 4 5 6

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11

FL.

Ob.

Bsn.

1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

p *mp* *p* *mp*

mp *p*

mp *p*

mp *p*

div. *p* *mp* *p*

p

mp

11

1

Tpts. 2

Hn.

Tbn.

Bar. / Euph.

Tuba

mp *p*

mp *p*

mp *p*

mp *p*

Timp. O. Dr.

Bls.

Ch.

Vibra.

Mrb.

Perc.

p

7 8 9 10 11 12 13

16

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

16

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.
O. Dr.

Bls.

Ch.

Vibra.

Mrb.

Perc.

to Timp.

24

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax.

T. Sax.

B. Sax. *mf*

B. Cl.

Solo

24

1 Tpts. *mf*

2 Tpts.

Hn.

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Euph.

Timp. O. Dr.

Bls. *mf*

Ch. *mf*

Vibra. *mf*

Mrb. *mf*

Perc. *mf*

Sus. Cym.

21 22 23 24 25 26 27 *p*

33

Fl. *p*

Ob. *p*

Bsn. *p*

1 Cls. *p cresc.*

2 Cls. *p cresc.*

B. Cl. *p*

A. Sax. *p cresc.*

T. Sax.

B. Sax. *p*

1 Tpts. *p subito* tutti stagger breathe

2 Tpts. *p subito* stagger breathe

Hn.

Tbn. *p*

Bar./ Euph. *p*

Tuba *p*

Timp. O. Dr.

Bls. *p cresc.*

Ch. *mf* *p cresc.*

Vibra. *p* *cresc.*

Mrb. *p cresc.*

Perc. Wind Chimes *p*

28 *mf* 29 30 31 *mf* 32 33 *p* 34

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Timp.
O. Dr.

Bls.

Ch.

Vibra.

Mrb.

Perc.

Sus. Cym.

mf

f

rit.

46

46

42 43 44 45 47 48

A tempo 55

Fl. *mf* *div.* *p*

Ob.

Bsn.

1
Cls. *mp* *p*

2
Cls. *mp* *p*

B. Cl.

A. Sax. *Opt. Solo* *mf* *p*

T. Sax.

B. Sax.

A tempo 55

1
Tpts.

2
Tpts.

Hn.

Tbn.

Bar. / Euph.

Tuba

Timp. O. Dr.

Bls. *mf*

Ch. *p*

Vibra. *p*

Mrb. *p*

Perc.

62

div.

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

1 Cls. *p* *mf*

2 Cls. *p* *mf*

B. Cl. *p* *mf*

A. Sax. *p* *tutti* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

62

1 Tpts. *p* *mf*

2 Tpts. *p* *mf*

Hn. *p* *mf*

Tbn. *p* *mf*

Bar. / Euph. *p* *mf*

Tuba *p* *mf*

Timp. O. Dr. *p* *mf*

Bls. *mf*

Ch. *mf*

Vibra. *mf*

Mrb. *mf*

Perc.

57 58 59 60 61 62 63 64

77

77

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.
O. Dr.

Bls.

Ch.

Vibra.

Mrb.

Perc.

f

p

f

to O. Dr.

86

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

mp

86

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. / Euph. *ff*

Tuba *ff*

div

O. Dr. *mp*

Bls. *mf*

Ch. *mf*

Vibra. *mf*

Mrb. *mf*

Perc. *mf*

Ship's Bell

80 81 82 83 84 85 86

rit. div. A bit slower

mp

p

p

p

p

p

p

p

p

p

p

pp

p

p

p

p

rit. A bit slower

pp

p

p

p

p

87 88 89 90 91 92 93 94