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# FJH STRING ORCHESTRA

Grade 3

## SHENANDOAH

AMERICAN FOLK SONG

*Arranged by*

**Erik Morales**

### Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

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

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I N C.

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## The Arranger

Erik Morales (b. December 10, 1966) began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences nationwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz, and chamber ensembles. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

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## About the Music

*Shenandoah* (sometimes called *Across the Wide Missouri*) is one of the most recognized American folk songs. The composer of this classic work is unknown but it is thought to have been written in the mid-1800s. This arrangement employs the melody twice in D major and C major. It begins with a call and answer between the cellos and a solo violin. The original material used in the introduction is used again later in the arrangement to help clarify the overall form.

*Erik Morales*

# SHENANDOAH

AMERICAN FOLK SONG

Arranged by  
ERIK MORALES  
(ASCAP)

Moderate (♩ = 72)

Violin 1: *div.*, *gli altri*, *fp*, *solo*, *mf*, *(V)*

Violin 2: *div.*, *fp*

Violin 3 (Viola T.C.):

Viola:

Violoncello: *mf*

Double Bass:

2 3 4

7

Vln. 1: *(V)*, *tutti*, *p*

Vln. 2: *V*, *p*

Vln. 3 (Vla. T.C.): *mf*, *p*

Vla.: *mf*, *p*

Vcl.: *p*

D.B.: *p*

5 6 7 8 9



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Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

10 11 12 13 14

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

15 17 18 19

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

7 7 7

-1 4 4 3

II pos.

21

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*fp* *mf* *cresc.*

*fp* *mf* *cresc.*

*fp* *mf* *cresc.*

*fp* *mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

20 21 23 24

27

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*f* *div.* *f*

*f* *f*

*f* *f*

*f* *f*

*f* *f*

*f* *f*

25 26 28 29

Musical score for measures 30-34. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vel., and D.B. The key signature is one sharp (F#). Measure 30 shows the beginning of the section with a dynamic marking of *mp*. Measure 31 includes a *v* marking above the first violin staff. Measure 32 features a *2* marking above the double bass staff. Measure 33 has a *mp* dynamic marking. Measure 34 concludes the section with a *mp* dynamic marking.

Musical score for measures 35-39. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vel., and D.B. The key signature is one sharp (F#). Measure 35 starts with a *v* marking above the first violin staff. Measure 36 includes a *v* marking above the second violin staff. Measure 37 features a *v* marking above the third violin/viola staff. Measure 38 has a *v* marking above the viola staff. Measure 39 concludes the section.

43

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*p*

*p*

*p*

*p*

*p*

*p*

40 41 42

rit.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*f*

*f*

*f*

*f*

*f*

*f*

45 46 47 48 49