

Grade 4

Music for Concert Band

Farallones

Megan Vinther

INSTRUMENTATION

Flute	8
Oboe	2
Clarinet 1 in B \flat	6
Clarinet 2 in B \flat	6
Bass Clarinet in B \flat	2
Bassoon	2
Alto Saxophone 1 in E \flat	2
Alto Saxophone 2 in E \flat	2
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	6
Trumpet 2 in B \flat	6
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Euphonium T.C. in B \flat	2
Tuba	3
String Bass	1
Mallet Percussion 1	1
Marimba	
Mallet Percussion 2	1
Vibraphone	
Timpani	1
Percussion 1	3
Snare Drum, Bass Drum, Suspended Cymbal	
Percussion 2	5
Claves, Wind Chimes, Triangle, Cowbell, Tambourine	
Percussion 3	1
Congas	
Piano	1

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Performance Notes

Farallones is inspired by the Greater Farallones National Marine Sanctuary (GFNMS) off the Northern California coast, spanning 3,295 square miles north and west of San Francisco. The Farallones (Spanish for "cliffs") are a set of islands that are sometimes referred to as The Devil's Teeth by mariners, citing the many dangerous underwater shoals and shipwrecks. The first recorded observation of these islands was in 1579 by Sir Frances Drake, with the first reference to the outcroppings as "farallones" written by Spanish Friar Antonio de la Ascension in 1603. The location of the islands and their rugged and ominous appearance likely were responsible for the relatively late discovery by explorers of San Francisco Bay, which didn't happen until 1769, nearly 200 years after Sir Frances Drake's expedition.

The islands and their natural resources and habitat have been used and exploited in many different ways over the centuries, from the seal fur trade in the early 1800s to a nuclear waste dumping ground in the 1940s–1960s. The islands have been hosts to hunting camps, weather stations, rum runners during prohibition, lighthouse keepers, and even a U.S. Naval station during World War II. The first protections for the area were established in 1981 and expanded over the following decades. Over time, species and habitats have been restored. The Farallones is now home to a beautiful and diverse marine ecosystem that supports many endangered and threatened species.

This piece began as a chamber work for a septet that included piano and string bass. When I reworked it for wind ensemble, I left the piano and string bass in the orchestration as a nod to my original (unfinished) chamber piece. The opening section in $\frac{7}{4}$ depicts the rugged environment and unpredictability of the swirling currents around the islands. Descending scalar motifs and trills emphasize the fluidity of the seascape. The exploitation of the islands and conflict surrounding the use of natural resources drive the accented passages throughout the piece. The $\frac{12}{8}$ section is a development into the resilience and dangerous beauty of the area. Recalled themes and motifs from the first section in an even rather than uneven meter depict the solid future of the ecosystem.

About the Composer

Megan Vinther is a Seattle area composer, educator, and performer who is passionate about creating welcoming communities through music. She has taught in secondary public schools since 2003 and is currently the director of instrumental music at Everett High School in Everett, Washington, and conducts the Edmonds College Concert Band. Her compositions are published with Murphy Music, Carl Fischer Music, Brava Jazz, and at MeganVintherMusic.com. Megan holds a B.M.E. and M.M.E. from the University of Oregon. Born and raised in the Pacific Northwest, Megan has spent the entirety of her career in Washington and Oregon. Recent commissions and collaborations with the Wintergrass Youth Orchestra, North County Honor Band, and Bluegene Brass Quintet, as well as Seattle JazzEd Girls' Ellington Band to premiere her jazz suite "Salish," have been met with delight by conductors, performers, and audiences alike. In her free time, Megan enjoys performing with her Celtic band – The Stumbling Fiddler, spending time on the water, and traveling. Megan and her husband/musical partner, Nick, have three children, two cats, and a dog named Murphy.

3

5

mf

mp

p

mp

p

mp

mf

mp

mp

Fl.

Ob.

Bsn.

Cl. in B \flat

1

2

B. Cl. in B \flat

A. Sax. 1 in E \flat

2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

2

Hn. 1 in F

2

Tbn. 1

2

Euph.

Tuba

Str. Bass

Mall. Perc.

1

2

Timp.

Perc.

1

2

3

Pno.

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11

Fl. *f*

Ob. *f*

Bsn.

Cl. in B \flat 1 *f*

2 *mf*

B. Cl. in B \flat

A. Sax. 1 in E \flat 1. *mf* a2 *mp* 1. *mf*

2

T. Sax. in B \flat

Bar. Sax. in E \flat

11

Tpt. 1 in B \flat 1

2

Hn. 1 in F 1

2

Tbn. 1 2

Euph.

Tuba

Str. Bass

Mall. Perc. 1

2

Timp.

Perc. 1

2

3

Pno.

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15

Fl.

Ob.

Bsn.

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1

Tpt. in B \flat 2

Hn. in F 1

Hn. in F 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Str. Bass

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1 S.D.

Perc. 2 B.D.

Perc. 3

Pno.

15

14

15

16

17

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20

Fl. *solo* *mf*

Ob.

Bsn.

Cl. in B \flat 1 *mp*

2 *mp*

B. Cl. in B \flat *mp*

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat 2

Hn. 1 in F 2

Tbn. 1 2 *mp*

Euph. *mp*

Tuba *mp*

Str. Bass *mp*

Mall. Perc. 1 *mp*

2 *mp*

Timp.

Perc. 1 *p*

2

3 *mp*

Pno. *mp*

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25 ♪ = 140

31

Fl.

Ob.

Bsn.

Cl. in B \flat

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat 2

Hn. 1 in F 2

Tbn. 1 2

Euph.

Tuba

Str. Bass

Mall. Perc.

Timp.

Perc.

Pno.

mp

p

mf

pp

Tamb.

31

2.

For Drummer's Use Only

35

Fl.

Ob.

Bsn.

Cl. in B \flat 1

2

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

35

Tpt. in B \flat 1

2

Hn. in F 1

2

Tbn. 1

2

Euph.

Tuba

Str. Bass

Mall. Perc. 1

2

Timp. G to A, B \flat to D, F to E \flat

Perc. 1

2

3

Pno.

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Fl. *solo* *f* *rall.*

Ob.

Bsn. *mp*

Cl. in B \flat 1 *mp*

2 *mp*

B. Cl. in B \flat *mp*

A. Sax. 1 in E \flat 2 *mf* *1. solo*

T. Sax. in B \flat *mp*

Bar. Sax. in E \flat *mp*

Tpt. 1 in B \flat 2 *rall.*

Hn. 1 in F 2 *sfz*

Tbn. 1 2 *sfz*

Euph. *sfz*

Tuba *sfz*

Str. Bass *sfz*

Mall. Perc. 1 *sfz*

2 *sfz*

Timp. *sfz*

Perc. 1 *sfz*

2 *sfz*

3 *sfz*

Pno. *sfz*

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47

Fl.

Ob.

Bsn.

Cl. in B \flat 1 *mp*

Cl. in B \flat 2 *mp*

B. Cl. in B \flat *mp*

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

47

Tpt. in B \flat 1 2

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba *mp*

Str. Bass *mp*

Mall. Perc. 1

Mall. Perc. 2 *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mf*

Pno. *mp*

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55

Fl.

Ob.

Bsn.

Cl. in B \flat 1 2

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Str. Bass

Mall. Perc. 1 2

Timp.

Perc. 1 2 3

Pno.

mf *p*

63

FL.

Ob.

Bsn.

1
Cl.
in B \flat

2

B. Cl.
in B \flat

A. Sax. 1
in E \flat 2

T. Sax.
in B \flat

Bar. Sax.
in E \flat

1
Tpt.
in B \flat 2

1
Hn.
in F 2

1
Tbn. 2

Euph.

Tuba

Str. Bass

1
Mall.
Perc. 2

Timp.

1
Perc. 2 3

Pno.

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71

Fl.

Ob.

Bsn.

Cl. 1 in B \flat

Cl. 2 in B \flat

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat 2

Hn. 1 in F 2

Tbn. 1 2

Euph.

Tuba

Str. Bass

Mall. Perc. 1 2

Timp.

Perc. 1 2 3

Pno.

71

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76

Fl.

Ob.

Bsn.

Cl. in B \flat 1

2

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat 2

Hn. 1 in F 2

Tbn. 1 2

Euph.

Tuba

Str. Bass

Mall. Perc. 1

2

Timp.

Perc. 1

2

3

Pno.

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83

Fl.

Ob.

Bsn.

Cl. in B \flat 1

Cl. in B \flat 2

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat 2

Hn. 1 in F 2

Tbn. 1 2

Euph.

Tuba

Str. Bass

Mall. Perc. 1

Mall. Perc. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

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83

91

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Fl.

Ob.

Bsn.

Cl. in B \flat 1 2

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. in B \flat 1 2

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Str. Bass

Mall. Perc. 1 2

Timp.

Perc. 1 2 3

Pno.

FL. *sfp* *mp* *p*

Ob. *sfp* *mp* *p*

Bsn. *sfp* *mp* *mf*

1 *sfp* *mp* *mf*

2 *sfp* *mp* *mf*

Cl. in B \flat

B. Cl. in B \flat *sfp* *mp* *mf*

A. Sax. 1 in E \flat *sfp* *mp* *a2*

2 *sfp* *mp*

T. Sax. in B \flat *sfp* *mp*

Bar. Sax. in E \flat *sfp* *mp* *p*

103

Tpt. 1 in B \flat *sfp* *mp*

2 *sfp* *mp*

Hn. 1 in F *sfp* *mp*

2 *sfp* *mp*

Tbn. 1 *sfp* *mp*

2 *sfp* *mp*

Euph. *sfp* *mp*

Tuba *sfp* *mp* *p*

Str. Bass *sfp* *mp* *p*

Mall. Perc. 1 *mf* *mp*

2 *mf* *mp*

Timp. *mf* *mp*

1 *p* *Sus. Cym.*

2 *mf*

3 *mf*

Pno. *mf* *mp*

FL.

Ob.

Bsn.

Cl. in B \flat

B. Cl. in B \flat

A. Sax. 1 in E \flat 2

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat 2

Hn. 1 in F 2

Tbn. 1 2

Euph.

Tuba

Str. Bass

Mall. Perc.

Timp.

Perc.

Pno.

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