

FULL SCORE

Concert String Orchestra



CARL FISCHER
PERFORMANCE
SERIES

Grade 3

The Rock Canyon Club

Alan Lee Silva

CAS53

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

CARL FISCHER®

Program Notes

A rollicking hoedown piece written in three sections (fast, slow, fast), *The Rock Canyon Club* begins its jubilant ride with an exciting sixteenth-note driven theme in the opening measure. The overall approach is a lively “edge-of-your-seat” fiddling style, and each section of the string orchestra is featured in this animated Americana piece.

The violins state the A-melody at m. 9, first in unison, then in close pentatonic harmony. The low strings accompany in a country-dance style with occasional open-fifth voicings in the accompaniment. In m. 17, the B-melody begins in the upper strings and is traded off in one-measure phrases. Observe the articulations in mm. 25–32 and mm. 94–97 to create a crisp, cohesive statement. In mm. 67–69, play *legato*, as the tempo slows and the dynamics soften, leading to the slow section.

The 24-measure slow section at m. 70 features a tender violin solo over subtle triads. The violins soar with their *legato* melody at m. 78, as the ensemble builds in this lush setting. Measure 92 is the button to the slow section with a violin solo over warm, rich harmonies. Violin I sets the original tempo (m. 93, beat 4), and the hoedown-feel resumes. The lively fiddling returns and drives from m. 98 to the end, culminating with a “bookend” ending, starting in m. 114 (see mm.1–4). The final *tutti* line slows slightly with energetic double stops in the violins and violas on the last ensemble chord in m. 117.

About the Composer

Alan Lee Silva is a composer, arranger, and orchestrator whose credits include the feature films *Cinderella 3* and *Enough*, and television’s *7th Heaven*, *Brothers and Sisters*, and *Soul Collector*. He scored the independent films *Animated American*, *Full Moon Fables* and *Eli’s Coming* and has written songs, arrangements, and background music for theme parks all over the world, including Tokyo Disney Sea, Universal Studios Japan, and Sea World’s Aquatica.

Alan has enjoyed working with an eclectic mix of clients, including Disney Cruise Lines, Disney Latin America, Sesame Street, Susan Egan, The Nuclear Whales Saxophone Orchestra, and KISS. His catalogue for Concert Band and String Orchestra is published by Carl Fischer, and his contemporary jazz piece *The Flight* was a favorite on San Francisco radio stations.

Alan lives in Culver City, California with his wife and two daughters.

The Rock Canyon Club

Jubilant ♩ = 110

ALAN LEE SILVA

Violin I

Violin II

Viola

Cello

Bass

Piano

Jubilant ♩ = 110

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

1

2

3

4

5

6

7

Musical score for measures 8-11. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. Measure 8 is marked with a box containing the number 8 and a *mf* dynamic. The strings play a rhythmic pattern of eighth notes. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics range from *mf* to *f*. A *V* marking is present above the first violin part in measure 8.

8

9

10

11



Musical score for measures 12-14. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. The string parts continue with the rhythmic pattern from the previous section. The piano part continues with its melodic and bass lines. Dynamics are consistent with the previous section. *V* markings are present above the first violin part in measures 12 and 13.

12

13

14

Musical score for measures 15, 16, and 17. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is two sharps (F# and C#). The time signature is 4/4. Measures 15 and 16 feature complex rhythmic patterns with many sixteenth notes and slurs. Measure 17 shows a change in texture with more sustained notes and dynamic markings like *mf* and *f*. A double bar line is present at the end of measure 17.

Musical score for measures 18, 19, and 20. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 18 begins with a double bar line and dynamic markings of *f* for Violin I and *mf* for Violin II. Measure 19 features a *mf* dynamic for Violin II and *f* for Viola. Measure 20 shows a *f* dynamic for Violin I and includes a double bar line at the end.

Musical score for measures 21-23. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a strong rhythmic pattern with eighth and sixteenth notes, often beamed together. Dynamics include *f* (forte) and accents. The Piano part provides harmonic support with chords and moving bass lines.

21

22

23



Musical score for measures 24-27. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with similar rhythmic patterns and dynamics as the previous section. Measure numbers 25 and 26 are boxed in the score. The Piano part continues with complex chordal textures.

24

25

26

27

Musical score for measures 28-31. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. Dynamics range from *mf* to *f*. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Musical score for measures 32-35. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. Dynamics range from *mf* to *f*. A double bar line is present at the beginning of measure 32. The Viola part has a 'div.' (divisi) marking above measure 32. The piano part continues with its accompaniment.

unis.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

p \leftarrow *mf* *f* *mf* *f*

36 37 38 39

42 **Espressivo**

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mp \leftarrow *f legato* *mp* \leftarrow *f legato* *mp* \leftarrow *f legato* *mp* \leftarrow *f legato* *mp* \leftarrow *f legato*

40 41 with pedal 42 43

Musical score for measures 44-47. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is two sharps (F# and C#). The music features a variety of rhythmic patterns and dynamics, with a forte (*f*) dynamic indicated in measures 45-47. The piano part has a complex texture with many beamed notes.

44 45 46 47

Musical score for measures 48-50. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is two sharps (F# and C#). The music features a variety of rhythmic patterns and dynamics, with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The piano part has a complex texture with many beamed notes.

48 49 50

Musical score for measures 51-53. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 51 and 52 feature complex rhythmic patterns in the strings, while measure 53 shows a more sustained texture. The piano accompaniment consists of chords and simple melodic lines.



Musical score for measures 54-56. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 54 and 55 feature complex rhythmic patterns in the strings, while measure 56 shows a more sustained texture. The piano accompaniment consists of chords and simple melodic lines.

Vln. I
p sub. *mp* *mf* *f* *mf*

Vln. II
p sub. *mp* *mf* *f* *mf*

Vla.
p sub. *mp* *mf* *f*

Cello
p sub. *mp* *mf* *f* *mf*

Bass
p sub. *mp* *mf* *f* *mf*

Pno.
p sub. *mp* *mf* *f* *mf*

57

58

59

Vln. I
f

Vln. II
f

Vla.
mf

Cello

Bass

Pno.

60

61

62

Musical score for measures 63-65. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is two sharps (F# and C#). The music features a strong dynamic of *f* (forte) across all instruments. The strings play a rhythmic pattern of eighth and sixteenth notes, while the piano provides harmonic support with chords and moving lines.

63

64

65



Musical score for measures 66-69. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature remains two sharps. The music transitions from a strong dynamic to a range of dynamics including *mf*, *mp*, *p*, and *pp*. Performance markings include *rit.* (ritardando), *legato*, and *with pedal*. The strings continue with their rhythmic pattern, and the piano part features more complex chordal textures.

67

rit.

mf

mp
legato

p

pp

mf
legato

mp

p

mf
legato

mp

p

67

mp
legato

rit.

mp
legato

p

with pedal

66

67

68

69

Slower tempo ♩ = ca. 94

1. solo

Vln. I

Vln. II

Vla.

Cello

Bass

Slower tempo ♩ = ca. 94

Pno.

70

71

72

73

Vln. I

Vln. II

Vla.

Cello

Bass

tutti

p <

p <

p <

Pno.

74

75

76

77

78

Vln. I *mf* *espressivo*

Vln. II *mf* *espressivo*

Vla. *mp*

Cello *mp*

Bass

Pno. *mp*

78

79

80

81

Vln. I

Vln. II

Vla. *mf* *espressivo*

Cello *mf*

Bass *mf* *espressivo*

Pno. *mf*

82

83

84

85

Vln. I *f espressivo*

Vln. II *f espressivo*

Vla. *f espressivo*

Cello *f espressivo*

Bass *f*

Pno. *f*

86 87 88 89

Vln. I 1. solo *f* **Tempo I**

Vln. II *p sub.*

Vla. *p sub.*

Cello *p sub.*

Bass *p sub.*

Pno. *p sub.* **Tempo I** *f*

90 91 92 93

94 *tutti* *f* *sim.* *V*

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

94 95 96 97

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

98 99 100

Musical score for measures 101-103. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes in the strings and piano, with some dynamics like *mf* and *f* indicated.

101

102

103

Musical score for measures 104-106. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is two sharps (F# and C#). The music continues with similar rhythmic patterns and dynamics, including *mf* and *f*. There are also some accents and slurs present.

104

105

106

Musical score for measures 107-109. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is two sharps (F# and C#). Measure 107 starts with a *mf* dynamic. Measure 108 features a *f* dynamic. Measure 109 returns to a *mf* dynamic. The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.



Musical score for measures 110-112. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is two sharps (F# and C#). Measure 110 starts with a *f* dynamic. Measure 111 continues with a *f* dynamic. Measure 112 continues with a *f* dynamic. The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

113

114

115

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

rit.

116

117

118

Confluence

SEAN O'LOUGHLIN

Violin I, II, Viola, Cello, Bass, Piano (for rehearsal only)

Slow $\text{♩} = 60$

1 2 3 4 5 6

Slightly Slower $\text{♩} = 56$ rit.

7 8 9 10 11

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CAS53F

Violin I, II, Viola, Cello, Bass, Piano

12 A Tempo Move ahead $\text{♩} = 76$ 16

12 13 14 15 16 17 18

19 20 21 22 23 24

CAS53F

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