

RWS SYMPHONY ORCHESTRA SERIES

FULL CONDUCTOR SCORE
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Fallingwater

Steve Parsons

Symphony Orchestra Series

RWS MUSIC
COMPANY

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Fallingwater

Steve Parsons

Edited by Douglas Droste

INSTRUMENTATION

Conductor Score	1	Tuba	1
Flute 1	1	Mallet Percussion: Crotales, Chimes, Vibraphone, Bells	2
Flute 2	1	Timpani	1
Oboe	1	Percussion 1: Wind Chimes, Tam-tam, Suspended Cymbal	1
B♭ Clarinet 1	1	Percussion 2: Triangle, Bass Drum	1
B♭ Clarinet 2	1	Violin I	8
Bassoon	1	Violin II	8
F Horn 1	2	Viola	5
F Horn 2	2	Cello	5
B♭ Trumpet 1	1	Double Bass	5
B♭ Trumpet 2	1	Piano	1
Trombone 1	1		
Trombone 2	1		

PROGRAM NOTE

The composer writes, "Waterfalls hold a special aesthetic place in my life, particularly when surrounded by the lush greenery of the natural world. More than just an astounding visual, there's something immensely satisfying about the energetic rush of water as it surges over the rocks and continues its journey far below. When I first learned about the celebrated Frank Lloyd Wright house in Mill Run, I knew that I needed to get there and experience the combination of architectural brilliance and majestic waterfall for myself. I wasn't disappointed."

"Several years and subsequent visits later, I felt it was time to capture my impressions musically, and an orchestral palette seemed ideal for soaring melodic lines and evocative percussion. Taking the listener from a first sunrise shining through the Pennsylvania trees all the way to the evening's final ruddy glimpses of sunset, *Fallingwater* travels around the distinctive house and its surrounding area, including a deep dive down the rocky cliff surrounded by roaring water."

NOTES TO CONDUCTOR

My best advice in rehearsing/performing this piece is to carefully balance the desired expressiveness with a sense of momentum. While I encourage you to embrace a fluid sense of phrase interpretation, never let the tempo "lean back" too far, as there should be a certain sensation of forward motion.

Throughout the piece there are many cases where imitative answer phrases echo either the principal four sixteenth/quarter note motif or other key melodic passages. Be sure that all of these "bird call" moments are clearly stated and balanced. Percussion should also always be clear and present for their contributions to the color of the work, but not overwhelming to the delicate wind and string lines.

Ultimately, I sincerely hope you enjoy this work as much as the writing enraptured me!



ABOUT THE COMPOSER



Steve Parsons is an award-winning composer, orchestrator and music director. Among his many composing credits are: *Evensong* (for Choir and Orchestra), *Distant Thunder*, *Seascapes*, *Frankenstein: The Puppet Opera* (Translations Art Gallery), *Visions* (an oratorio), *College Slam* (video game Akklaim), and numerous commissions for symphony orchestra, wind ensemble, concert band and choral ensembles.

An experienced arranger for marching bands and show choirs throughout the United States and Canada, many of his original works and arrangements have been featured in state contest lists and national championship performances. His music has been prominently recognized through several Outstanding Music awards at Bands of America finals.

His musical adaptation of *A Christmas Carol* is published by Steele Spring Stage Rights in Los Angeles and has enjoyed performances at The Players Guild Theatre (15 seasons,) New York (Off-Off Broadway,) Los Angeles, and Vietnam (The International Choir and Orchestra of Ho Chi Minh City.) As an orchestrator, he has arranged the Grateful Dead musical *Cumberland Blues* (NYMF, NY,) *Life Could Be A Dream* (Additional vocal arrangements/orchestrations, LA,) *It's A Wonderful Life* (Regional,) and *Footloose* (Additional vocal arrangements/orchestrations, Rodgers & Hammerstein Library.) Other credits include: *Nunsense and Nunsense A-Men!* (music preparation, NY,) *The Tick* (member of the "Tickestra," FOX,) and *Defying Gravity: The Creative Career of Stephen Schwartz* (consultant and contributor, Applause Books.) Mr. Parsons holds both Bachelor of Music and Master of Arts degrees in composition from Kent State University.

FALLINGWATER

Conductor Score

RWS-2291-00

Steve Parsons (ASCAP)

With a sense of awakening $\text{♩} = 72$

Flute 1

Flute 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

Trombone 1

Trombone 2

Tuba

Mallet Percussion
Crotales
Chimes
Vibraphone
Bells

Timpani
F, G, C, F

Percussion 1
Wind Chimes
Tam-tam
Suspended Cymbal

Percussion 2
Triangle
Bass Drum

Violin I

Violin II

Viola

Cello

Double Bass

Piano

For reference only. Not valid for performance.

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13 Più mosso

Fl. 1 *p cresc.* *rit.* *f* *mp*

Fl. 2 *mp cresc.* *f*

Ob. *p cresc.* *f*

Clar. 1 *mp cresc.* *f* *mp* *mp*

Clar. 2 *p cresc.* *f*

Bsn. *p cresc.* *f* *mp*

13 Più mosso

F Hn. 1 *p cresc.* *rit.* *f* *mf*

F Hn. 2 *p cresc.* *f*

Trpt. 1 *Open mp* *f*

Trpt. 2 *Open mp* *f*

Tbn. 1 *p cresc.* *f*

Tbn. 2 *p cresc.* *f*

Tuba *p cresc.* *f*

M. Perc. *Chimes f* *Bells*

Timp. *mf* *f*

Perc. 1 *Tam-tam (w/ Timp. mallets) p* *f* *mf*

Perc. 2 *Triangle*

13 Più mosso

Vln. I *p cresc.* *rit.* *f*

Vln. II *cresc.* *f* *mp*

Vla. *p cresc.* *f* *mp*

Vc. *p cresc.* *f* *mp*

D.B. *p cresc.* *f*

Pno. *cresc.* *f* *mf* *mp*

17

Fl. 1

Fl. 2

Ob. *Solo*

Clar. 1

Clar. 2 *p*

Bsn. *mp*

17

F Hn. 1

F Hn. 2

Trpt. 1 *Harmon Mute (stem in) p*

Trpt. 2 *Harmon Mute (stem in) p*

Tbn. 1

Tbn. 2

Tuba

M. Perc. *p*

Timp.

Perc. 1 *Sus. Cym. p*

Perc. 2 *p mp*

17

Vln. I *V p*

Vln. II *V p*

Vla. *V p*

Vc. *Solo mp*

D.B. *pizz p*

Pno. *p*

33 Più mosso

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn.

mf

f

33 Più mosso

F Hn. 1

F Hn. 2

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

f

M. Perc.

Timp.

Perc. 1

Perc. 2

Crotales

mf

f

33 Più mosso

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

f

31 32 33 34 35 36 37 38 39 40

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Bsn. *mf*

F Hn. 1

F Hn. 2

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2 *mf*

Tuba *mf*

M. Perc. *mf*

Timp.

Perc. 1 *mf* Wind Chimes

Perc. 2

Vln. I

Vln. II

Vla.

Vc. *mf*

D.B. *mf*

Pno. *mf*

For reference only. Not valid for performance.

49

49

49

Fl. 1 *mp* *rit.*

Fl. 2

Ob.

Clar. 1 *mp*

Clar. 2 *mp*

Bsn. *mp*

F Hn. 1 *mp* *rit.*

F Hn. 2 *mp*

Trpt. 1

Trpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

M. Perc.

Timp.

Perc. 1 *mf* Sus. Cym.

Perc. 2 *mf*

Vln. I *mp* *rit.*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

Pno.

37 38 39 40 41 42 43 44

65 Meno mosso **67**

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. *ff*

Clar. 1 *ff* *mf*

Clar. 2 *ff* *mf*

Bsn. *ff* *mf*

65 Meno mosso **67**

F Hn. 1 *ff* *mp*

F Hn. 2 *ff*

Trpt. 1 *ff* *mf*

Trpt. 2 *mf*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

M. Perc. Chimes (run hammer down bars) *ff* Bells *mf*

Timp. *ff*

Perc. 1 *ff* Wind Chimes *mp*

Perc. 2 Triangle *mp*

65 Meno mosso **67**

Vln. I *ff* *mf* Solo

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* pizz. *mp* arco

D.B. *ff* pizz. *mp*

Pno. *ff* *mp*

85 *a tempo*

rit.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *f*

Clar. 1 *mf*

Clar. 2 *mp*

Bsn. *mf*

F Hn. 1 *mp*

F Hn. 2 *mp*

Trpt. 1 *mf*

Trpt. 2 *mf*

Tbn. 1 *mp*

Tbn. 2 *mf*

Tuba *mf*

M. Perc. *f*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mf*

Pno. *mf*

Chimes *f*

Bells *mp*

Tam-tam (w/ Timp. mallets) *mp*

B.D. (Gran cassa) *mp*

5th

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89

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Clar. 1 *p* *mp*

Clar. 2 *mp*

Bsn. *p* *mp*

89

F Hn. 1 *p* Straight Mute

F Hn. 2 *p* Straight Mute

Trpt. 1 *p* Harmon Mute (stem in)

Trpt. 2 *p* Harmon Mute (stem in)

Tbn. 1

Tbn. 2

Tuba

M. Perc. *mp* Crotales

Timp.

Perc. 1 *mp* Wind Chimes

Perc. 2 *p* Triangle *mp*

89

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Pno. *p* *mp* *p* *mp*

rit. **101** *a tempo*

Fl. 1 *p cresc.* *f* *mp*

Fl. 2 *mp cresc.* *f*

Ob. *p cresc.* *f*

Clar. 1 *mp cresc.* *f* *mp*

Clar. 2 *p cresc.* *f* *mp*

Bsn. *p cresc.* *f* *mp* *mp*

F Hn. 1 *p cresc.* *f* *mf* *mp*

F Hn. 2 *p cresc.* *f* *mp*

Trpt. 1 *Open mp* *f*

Trpt. 2 *Open mp* *f*

Tbn. 1 *p cresc.* *f* *mp* *Cup Mute*

Tbn. 2 *p cresc.* *f* *mp* *Cup Mute*

Tuba *p cresc.* *f*

M. Perc. *Chimes f* *Bells*

Timp. *mf* *f*

Perc. 1 *Tam-tan (w/ Timp. mallets) p* *f* *mf*

Perc. 2 *Triangle*

rit. **101** *a tempo*

Vln. I *p cresc.* *f*

Vln. II *cresc.* *f* *mp*

Vla. *p cresc.* *f* *mp*

Vc. *p cresc.* *f* *mp*

D.B. *p cresc.* *f*

Pno. *cresc.* *f* *mf* *mp*

9 10 11 12 13 14 15

rit.

Fl. 1 *p*

Fl. 2 *p*

Ob. *mp*

Clar. 1 *mp* *p*

Clar. 2 *p*

Bsn. *p* *mf* *p*

F Hn. 1 *p* *rit.* Straight Mute *mf* *pp*

F Hn. 2 *mp* Straight Mute *mf* *pp*

Trpt. 1 *mp* Harmon Mute (stem in) *mf* *pp*

Trpt. 2 *p* Harmon Mute (stem in) *mf* *pp*

Tbn. 1 *mf* Cup Mute *pp*

Tbn. 2 *p* *mf* *pp*

Tuba *mf* *p*

M. Perc. Chimes *mp* Crotales L.V. *p*

Timp. *mf* *p*

Perc. 1 Sus. Cym. *p* Bell Tree L.V. *p*

Perc. 2 *mp* *p*

Vln. I *p* *rit.* (V) (V) *mf* *pp*

Vln. II *mp* (V) (V) *mf* *pp*

Vla. *mp* (V) (V) *mf* *pp*

Vc. *p* (V) (V) *mf* *pp*

D.B. *mf* (V) (V) *pp*

Pno. *mp* *p* *mf* *pp* *8va* L.V.

106 107 108 109 110 111 112 113 114 115