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# FJH CONCERT BAND

Grade 3

## REVERIE

CLAUDE DEBUSSY

*Arranged by*

**Erik Morales**

### Instrumentation

|                            |                            |
|----------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - F Horn 1               |
| 4 - Flute 1                | 2 - F Horn 2               |
| 4 - Flute 2                | 2 - Trombone 1             |
| 2 - Oboe                   | 2 - Trombone 2             |
| 2 - Bassoon                | 2 - Trombone 3             |
| 4 - B♭ Clarinet 1          | 2 - Baritone/<br>Euphonium |
| 4 - B♭ Clarinet 2          | 2 - Baritone T.C.          |
| 4 - B♭ Clarinet 3          | 4 - Tuba                   |
| 2 - B♭ Bass Clarinet       | 1 - Synthesizer            |
| 2 - E♭ Alto Saxophone 1    | 1 - Timpani                |
| 2 - E♭ Alto Saxophone 2    | 2 - Bells                  |
| 2 - B♭ Tenor Saxophone     | 2 - Marimba                |
| 2 - E♭ Baritone Saxophone  | 3 - Percussion             |
| 3 - B♭ Trumpet 1           | Suspended Cymbal           |
| 3 - B♭ Trumpet 2           | Wind Chimes                |
| 3 - B♭ Trumpet 3           | Triangle                   |

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## The Arranger

Erik Morales (b. 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

*Reverie* was composed by French impressionist Claude Debussy circa 1890. His music is known for having an ethereal quality derived through the use of Lydian modes and whole tone scales. This arrangement features the use of a keyboard synthesizer with a harp sound. Be sure that the synthesizer is amplified loud enough to cut through the ensemble sound yet remain well balanced. A piano may act as a substitute for this part if a synthesizer is not available. Although very lyrical, this piece should flow steadily at 120 beats per minute. Careful consideration should be given to ritards and tenutos at the end of phrases. Unless otherwise specified, the piece should return to the original tempo at the beginning of a new phrase. These tempo changes should not feel abrupt. They are only intended to emphasize the changes within the form of the work.

*Erik Morales*

# REVERIE

CLAUDE DEBUSSY  
arranged by ERIK MORALES  
(ASCAP)

Serene yet flowing (♩ = 120)

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Serene yet flowing (♩ = 120)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Synthesizer

use harp patch (sustain throughout)

mp

Timpani

(B♭, C, F)

Bells

mp

med. yarn mallets

Marimba

mp

Percussion (Suspended Cymbal, Wind Chimes, Triangle)

Sus. Cym w/ med. soft mallets

p 2 3 mf 5 6



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B1538

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

mp

p

13 14 15 16 17 18

20 A tempo

tutti

Fls. 1 2 *mf*

Ob. *mp*

Bsn. *mp* *tenuto*

Cls. 1 2 3 *mp* *tenuto*

B. Cl. *mp* *tenuto*

A. Saxes 1 2 *mf* *tenuto*

T. Sax. *mp*

B. Sax.

20

Tpts. 1 2 3

Hns. 1 2 *1<sup>sts</sup> only* *p*

Tbns. 1 2 3

Bar./Euph.

Tuba *p*

Synth. *tenuto*

Timp.

Bells

Mar.

Perc.

19 20 *mf* 21 22 23 24

B1538

rit.

36 A tempo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

*f* *p* *pp* *mf* *mp* *mf* *mp* *mf*

Solo

Soli

Triangle

(B $\flat$  to A)

31 32 33 34 35 36

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

*tutti*

*mf*

*p*

*f*

*still muted*

*mf*

*p*

*f*

*mf*

*p*

*f*

*mf*

*p*

*f*

*mf*

*p*

*f*

*Wind Chimes*

37 38 39 40 41 42 *f*

44 rit.

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

44 rit. open

Tpts. 1 2 3 *pp* *mf* open

Hns. 1 2 *a2* *mf*

Tbns. 1 2 3 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Synth. *mf*

Timp.

Bells *mp*

Mar. *mp*

Perc.

43 44 45 46 47 48

Fls. 2

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

52 Rubato (♩ = 112)

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar./Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

49

50

51

53

54

55

rit. 60 A tempo (♩ = 120)

Fls. 1 2 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 2 3 *mp* *mf* Soli *mf* Soli *mf* Soli

B. Cl. *mp*

A. Saxes 1 2

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2 3 *mp*

Hns. 1 2 *mp*

Tbns. 1 2 3 *mp*

Bar./Euph. *mp*

Tuba *mp*

Synth. *mp*

Timp. *mp*

Bells *mp*

Mar. *mp*

Perc. Tri. Sus. Cym. *p*

56 57 58 *mf* 59 60 61

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mp*

B. Cl. *mp*

A. Saxes 1 2 *1sts only* *mf*

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 *p*

Tbns. 1 2 3

Bar./Euph.

Tuba

Synth.

Timp.

Bells *mp*

Mar. *mp*

Perc.

62 63 64 65 66 67

72

77

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes 1 2

T. Sax. 3

B. Sax. *mf*

77

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Bar./ Euph. 3

Tuba

Synth. *f* *mp*

Timp.

Bells *mp*

Mar. *mp*

Perc.

73 *mp* 75 76 77 *mf*

83

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

84 85 86 87 88 89

*f* *mf* *f* *mf*

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B1538

molto rit.

101 Slowly (♩ = 76)

Fls. 1 2 *mp* *p*

Ob. *mp* *p*

Bsn. *p* *pp*

Cls. 1 2 3 *p* *pp*

B. Cl. *p* *pp*

A. Saxes 1 2 *p* *pp*

T. Sax. *p* *pp*

B. Sax. *pp*

Tpts. 1 2 3 *pp*

Hns. 1 2 *a2* *p* *pp*

Tbns. 1 2 3 *pp*

Bar./Euph. *pp*

Tuba *pp*

Synth. *p* *pp*

Timp. *p*

Bells *mp* *p*

Mar. *mp* *p*

Perc. *p*

96 97 *mp* 98 99 100 101 102 103 104 *p*