

DA VINCI SKETCHES

Erik Morales

Instrumentation

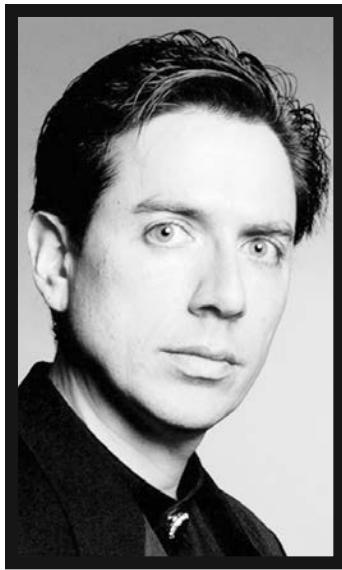
- | | |
|----------------------------|---|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 4 - Flute 1 | 2 - Baritone T.C. |
| 4 - Flute 2 | 4 - Tuba |
| 2 - Oboe | 1 - Bells
Crotales |
| 2 - Bassoon | 1 - Timpani |
| 4 - B♭ Clarinet 1 | 2 - Percussion 1
Snare Drum
Bass Drum
Tom-toms |
| 4 - B♭ Clarinet 2 | 4 - Percussion 2
Wind Chimes
Triangle
Suspended Cymbal
Crash Cymbals
Vibraslap |
| 4 - B♭ Clarinet 3 | |
| 2 - B♭ Bass Clarinet | |
| 2 - E♭ Alto Saxophone 1 | |
| 2 - E♭ Alto Saxophone 2 | |
| 2 - B♭ Tenor Saxophone | |
| 2 - E♭ Baritone Saxophone | |
| 3 - B♭ Trumpet 1 | Optional |
| 3 - B♭ Trumpet 2 | 2 - Marimba |
| 3 - B♭ Trumpet 3 | Chimes |
| 2 - F Horn 1 | |
| 2 - F Horn 2 | |
| 2 - Trombone 1 | |
| 2 - Trombone 2 | |
| 2 - Trombone 3 | |

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



Frank J. Hackinson

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The Composer

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.

About the Music

This work draws its inspiration from the sketches drawn by Leonardo da Vinci in the late fifteenth century. His genius was in the pursuit of art and science, believing they were an essential part of one another. His notebooks are filled with ink sketches that illustrate his desire to attain a better understanding of how and why things work. Some of the forward-thinking ideas covered in these notebooks are anatomy, botany, human flight, architecture, and transportation. Da Vinci is also well known for his paintings *Mona Lisa* and *The Last Supper*. *Da Vinci Sketches* attempts to capture some of the wonder and excitement of these great works of art.

This composition can be dissected into three parts. Part 1 (measures 1 to 46) represents da Vinci's studies in architecture and industry. The thematic material makes liberal use of the intervallic relationships of 4ths and 5ths. These intervals combined with misplaced rhythms reveal the angularity that is omnipresent in his depictions of architecture and industry.

Part 2 (measures 47 to 94) represents da Vinci's famous *Mona Lisa*. Here the thematic material, which is presented like a lullaby, makes use of the 6th and 7th. Mona Lisa's slightly crooked smile may be detected in measures 67 and 90.

Part 3 (measures 95 to the end) represents da Vinci's studies in human flight. The final section also recapitulates previous thematic ideas. The woodwind's eighth-note line and the snare drum's unrelenting pulsation affect this section with a soaring, flightlike emotion.

DA VINCI SKETCHES

ERIK MORALES
(ASCAP)

Quietly ($\downarrow = 80$)

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Fls. 1
Fls. 2
Ob.
Bsn.
Cl. 2
Cl. 3
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hn. 1
Hn. 2
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
Bells Crot.
Opt. Mar. Ch.
Timpani
Perc. 1
Perc. 2

13 Slightly faster ($\text{♩} = 96$)

tutti

Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

13 Slightly faster ($\text{♩} = 96$)

open

Tpts. 1 *mf*

Tpts. 2 *mf*

Tpts. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells Crot. *mf*

Opt. Mar. Ch.

Tim. *mf*

Perc. 1

Perc. 2 Triangle Sus. Cym. w/soft mallets *p* *f*

19

Fls. 1
Fls. 2
Ob.
Bsn.

Cls. 2
Cl. 3
B. Cl.

A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3
Hn. 1
Hn. 2
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
Bells
Crot.
Opt. Mar. Ch.
Timp.
Perc. 1
Perc. 2

18 19 20 21 22

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19

Fls.

Ob.

Bsn.

Cls. 2

3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hn. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Bells Crot.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

27

Fls.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

Tpts.

Hn.

Tbns.

Bar./Euph.

Tuba

Bells Crot.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

27

28

29

30

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31

Fls.

Ob.

Bsn.

Cls. 2

3

B. Cl.

A. Saxes

T. Sax.

B. Sax.

31

Tpts.

Hn. 1 2

3

Tbns. 1 2

3

Bar./Euph.

Tuba

Bells Crot.

Opt. Mar. Ch.

Timp.

Perc. 1

Sus. Cym. scrape w/coin

Perc. 2

31

mf

32

33

34

Musical score for orchestra, page 11. The score includes parts for Flutes (2 staves), Oboe, Bassoon, Clarinet (2 staves), Bass Clarinet, Alto Saxophone (2 staves), Tenor Saxophone, Baritone Saxophone, Trumpet (3 staves), Horn (2 staves), Bass Trombone (2 staves), Trombone (3 staves), Baritone/Euphonium, Tuba, Bells/Crotal, Opt. Mar. Ch., Timpani, Percussion 1, and Percussion 2.

The score consists of two systems of music. System 1 (measures 40-41) features woodwind entries (Flutes, Oboe, Bassoon) followed by brass entries (Trumpets, Horns, Trombones). System 2 (measures 41-42) begins with a dynamic of *mf*. The timpani play a rhythmic pattern labeled "High Tom" and "Low Tom". Percussion 1 plays "Tri. Vibraslap". Percussion 2 plays "Sus. Cym. w/soft mallets". The score concludes with a dynamic of *f*.

A page of musical notation for a full orchestra. The page is filled with red diagonal text that reads "Preview Use Requires Purchase".

The musical score includes parts for:

- Fls. 1, 2
- Ob.
- Bsn.
- Cls. 1, 2, 3
- B. Cl.
- A. Saxes 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, 3
- Hn. 1, 2
- Tbns. 1, 2, 3
- Bar./Euph.
- Tuba
- Bells
- Crot.
- Opt. Mar. Ch.
- Timpani
- Perc. 1
- Perc. 2

The music is divided into measures 50 through 54. Measures 50-53 show various patterns of eighth and sixteenth notes across the woodwind and brass sections. Measure 54 begins with a rhythmic pattern in the brass section (Tpts., Hn., Tbns.) before transitioning to a sustained note in the tuba and bassoon.

Fls.

Ob.

Bsn.

Cls. 2

B. Cl.

A. Saxes 1

T. Sax.

B. Sax.

Tpts.

Hn. 1

Tbns. 1

Bar./Euph.

Tuba

Bells Crot.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

57

56 *p*

57 *f*

58

59

a2

mp

mf

8

mp

tutti

mp

mp

Crotales

mf

x

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Fls.
Ob.
Bsn.
Cl. 2
B. Cl.
A. Saxes
T. Sax.
B. Sax.
Tpts.
Hn.
Tbns.
Bar./
Euph.
Tuba
Bells
Crot.
Opt.
Mar.
Ch.
Timp.
Perc. 1
Perc. 2

65

66

67

68 *mp*

69

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72 Stately ($\downarrow = 96$)

Musical score for orchestra and band, page 17, measures 70-74. The score includes parts for Flutes (2 staves), Oboe, Bassoon, Clarinet (3 staves), Bass Clarinet, Alto Saxophone (2 staves), Tenor Saxophone, Bass Saxophone, Trumpet (3 staves), Horn (2 staves), Bassoon (3 staves), Baritone/Euphonium, Tuba, Bells/Crotal, Opt. Marimba/Chimes, Timpani, Percussion 1, and Percussion 2. The music is in 2/4 time, key signature changes between measures, and dynamic markings include *p*, *mp*, *mf*, and *a2*. A large red diagonal watermark "Preview requires purchase" is overlaid across the page.

Fls. 1
Fls. 2
Ob.
Bsn.
p

Cls. 1
Cls. 2
Cls. 3
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3
Hn. 1
Hn. 2
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
mf
a2
mf

Bells
Crot.
Opt. Mar. Ch.
Timp.
W. Ch.
Perc. 1
Tri.
Perc. 2

70 71 *mp* 72 73 *mp* 74

Fls. 1
Fls. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hn. 1
Hn. 2
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
Bells Crot.
Opt. Mar. Ch.
Timp.
Perc. 1
Perc. 2

80

Fls.

Ob.

Bsn. *mf*

Cl. 2

Cl. 3

B. Cl. *mf*

A. Sax. 1

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1

Hn. 1

Tbns. 1

Bar./Euph.

Tuba

Bells Crot.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

80

81

82

83 *p*

Sus. Cym.

Cr. Cym. *f*

Fls.
Ob.
Bsn.
Clz. 2
3
B. Cl.
A. Saxes 1
T. Sax.
B. Sax.
Tpts.
Hn. 1
2
Tbns.
3
Bar./
Euph.
Tuba
Bells
Crot.
Opt.
Mar.
Ch.
Timp.
Perc. 1
Perc. 2

88

opt. 8^{va} Solo rich w/vibrato

85 86 87 *p* 88 *f* 89 *p*

Fls. 1
Fls. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hn. 1
Hn. 2
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
Bells Crot.
Opt. Mar. Ch.
Timp.
Perc. 1
Perc. 2

Solo *mf*

mp (lower part-tutti)

mp

mp

mp

(8^{va})

End Solo

mp

f 90
91 >
92
93 *p*

95 Fast ($\text{J} = 176$)

Fls. 1
Fls. 2
Ob.
Bsn.
Clrs. 1
Clrs. 2
Clrs. 3
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hn. 1
Hn. 2
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
Bells Crot.
Opt. Mar. Ch.
Mar.
Timp.
Perc. 1
Perc. 2

95 **Fast ($\text{J} = 176$)**

96 97 98 99

Preview Use Requires Purchase

Fls. 1
Fls. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hn. 1
Hn. 2
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
Bells
Crot.
Opt. Mar. Ch.
Timp.
Perc. 1
Perc. 2

100 101 102 103 *p* cresc.

107

Fls. 1
Fls. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
B. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hn. 1
Hn. 2
Tbns. 1
Tbns. 2
Tbns. 3
Bar./Euph.
Tuba
Bells/Crot.
Opt. Mar. Ch.
Timp.
Perc. 1
Perc. 2

104 105 106 107 *ff*

Cr. Cym.

Fls.

Ob.

Bsn.

Cls. 2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts.

Hn. 1
2

Tbns.

Bar./
Euph.

Tuba

Bells
Crot.

Opt.
Mar.
Ch.

Tim.

Perc. 1

Perc. 2

108

109

110

111

112

115

Fls.
Ob.
Bsn.
Clz. 2
3
B. Cl.
A. Saxos 1
T. Sax.
B. Sax.
Tpts.
Hn. 1
2
Tbns.
3
Bar./
Euph.
Tuba
Bells/
Crot.
Opt.
Mar.
Ch.
Timp.
Perc. 1
Perc. 2

115

113 *p*

f

p *cresc.* 117

120

Fls.

Ob.

Bsn.

Cls. 2

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpts.

Hn.

Tbns.

Bar./Euph.

Tuba

Bells Crot.

Opt. Mar. Ch.

Timpani

Perc. 1

Perc. 2

118

119

120 ff

121

122

