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FJH CONCERT BAND

Grade 3

ROCKWELL PORTRAIT

Erik Morales

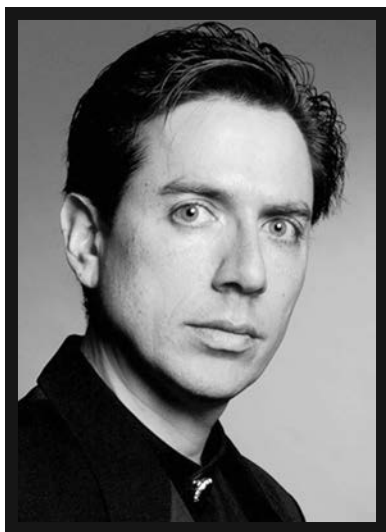
Instrumentation

- | | |
|----------------------------------|----------------------------|
| 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 $\flat$ Clarinet 1 | 2 - Baritone/
Euphonium |
| 4 - B $\flat$ Clarinet 2 | 2 - Baritone T.C. |
| 4 - B $\flat$ Clarinet 3 | 4 - Tuba |
| 2 - B $\flat$ Bass Clarinet | 1 - Bells |
| 2 - E $\flat$ Alto Saxophone 1 | 1 - Marimba |
| 2 - E $\flat$ Alto Saxophone 2 | 1 - Timpani |
| 2 - B $\flat$ Tenor Saxophone | 3 - Percussion |
| 2 - E $\flat$ Baritone Saxophone | Suspended Cymbal |
| 3 - B $\flat$ Trumpet 1 | Triangle |
| 3 - B $\flat$ Trumpet 2 | Wind Chimes |
| 3 - B $\flat$ Trumpet 3 | |

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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

Norman Rockwell (1894–1978) was one of America's most famous artists. He was known for amazingly photorealistic depictions of the human spirit and paintings that captured the essence of American culture. This musical work is a reflection of those same sentiments that are portrayed in his masterpieces.

There exists a sense of simplicity and harmonic sensibility throughout the piece. The main theme (which is expressed at measure 16 for the first time) is used throughout and explores several different tonal centers. One interesting aspect is the way the cadences (at the end of phrases) never seem to resolve in the way you expect them to, constantly allowing the main theme to evolve and tell the story. The saxophone section is prominently featured, including an alto saxophone solo at measure 30. There is an acute character to this piece that can be described as genuinely American. My goal was to create an audible example of the same types of emotions experienced in Rockwell's masterpieces.

Erik Morales

Duration: 4:00

ROCKWELL PORTRAIT

ERIK MORALES
(ASCAP)

Nostalgic, with motion (♩ = 88)

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Nostalgic, with motion (♩ = 88)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Bells

Marimba

Timpani

Percussion (Suspended Cymbal, Triangle, Wind Chimes)

brass mallets

med. hard yarn mallets

Sus. Cym., med. yarn mallets

pp

2 3 4



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piece at www.fjhmusic.com

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B1404

6

16

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

16

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells

Mar. *mf*

Timp.

Perc. *mf*

11 *mf* 12 13 14 *mf* 15 16

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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

Bells

Mar.

Timp.

Perc.

Sus. Cym.

17 18 19 20 21 22 *p*

23

Fls. 1 2 *mf* a2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

23

Tpts. 1 2 3 *mf* a2

Hns. 1 2 *mf* a2

Tbns. 1 2 3 *mf* a2

Bar./Euph. *mf*

Tuba *mf*

Bells

Mar.

Timp.

Perc. 23 *mf* 24 *p* *mf* 26 27

30

Fls. 1 2

Ob.

Bsn.

p (lightly)

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

p Solo *mf*

30

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. Euph.

Tuba

p (lightly)

Bells

Mar.

Timp.

Tri.

Perc.

mp

28 *mp* 29 30 31 32

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

Bells

Mar.

Timp.

Perc.

33 34 35 36 37

p

mf

Sus. Cym.

38

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf* tutti

T. Sax. *mf*

B. Sax. *mf*

38

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Bells *mf*

Mar.

Timp.

Perc.

38 39 40 41 42

Fls. 1 2 *f* *mf* *a2*

Ob. *f* *mf*

Bsn. *f* *mf* *fp*

Cls. 1 2 3 *f* *mf*

B. Cl. *f* *mf* *fp*

A. Saxes 1 2 *f* *mf* *fp*

T. Sax. *f* *mf* *fp*

B. Sax. *f* *mf* *fp*

Tpts. 1 2 3 *f* *mf* *fp*

Hns. 1 2 *f* *mf* *fp*

Tbns. 1 2 3 *f* *mf* *fp*

Bar./ Euph. *f* *mf* *fp*

Tuba *f* *mf* *fp*

Bells

Mar. *mf*

Timp. *f*

Perc. *p* *f*

43 *p* 47

B1404

mf

62

68

B1404

rit. Very Slow

Fls. 1 2 *p* *pp*

Ob. *pp*

Bsn. *pp*

Cls. 1 2 3 *pp* *pp*

B. Cl. *pp*

A. Saxes 1 2 *pp*

T. Sax. *pp*

B. Sax. *pp*

Tpts. 1 2 3 *p* *pp* *a2* *pp*

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

Tbns. 1 2 3 *pp* *pp*

Bar./Euph. *pp*

Tuba *pp*

Bells *pp*

Mar. *pp*

Timp. *p* *pp*

Perc. dampen

83 84 85 86 87 88 *pp*