



Hear and download this piece at www.fjhmusic.com

FJH SYMPHONIC BAND

Grade 5

DAKOTA FANFARE

Erik Morales

Instrumentation

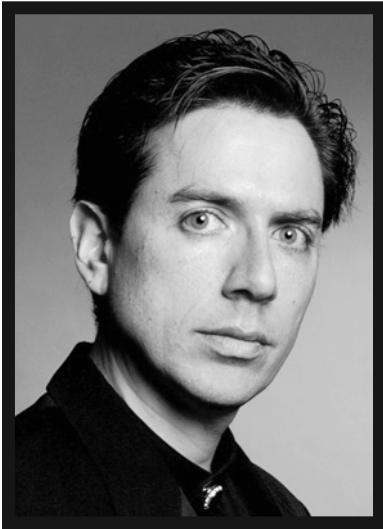
- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Trombone 1 |
| 1 - Piccolo | 2 - Trombone 2 |
| 4 - Flute 1 | 2 - Bass Trombone |
| 4 - Flute 2 | 2 - Baritone/
Euphonium |
| 1 - Oboe 1 | 2 - Baritone T.C. |
| 1 - Oboe 2 | 4 - Tuba |
| 1 - Bassoon 1 | 1 - Double Bass |
| 1 - Bassoon 2 | 1 - Piano |
| 4 - B $\flat$ Clarinet 1 | 1 - Timpani |
| 4 - B $\flat$ Clarinet 2 | 2 - Bells/Wind Chimes |
| 4 - B $\flat$ Clarinet 3 | 1 - Marimba |
| 2 - B $\flat$ Bass Clarinet | 3 - Percussion 1 |
| 2 - E $\flat$ Alto Saxophone 1 | Snare Drum |
| 2 - E $\flat$ Alto Saxophone 2 | Bass Drum |
| 2 - B $\flat$ Tenor Saxophone | Crash Cymbals |
| 2 - E $\flat$ Baritone Saxophone | 3 - Percussion 2 |
| 3 - B $\flat$ Trumpet 1 | Suspended Cymbal |
| 3 - B $\flat$ Trumpet 2 | Splash Cymbal |
| 3 - B $\flat$ Trumpet 3 | Cabasa |
| 1 - F Horn 1 | 1 - Percussion 3 |
| 1 - F Horn 2 | 4 Concert Toms |
| 1 - F Horn 3 | 2 - Percussion 4 |
| 1 - F Horn 4 | Hi-hat |
| | Ride Cymbal |

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

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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

Dakota Fanfare is a work that strives to expand on the idea of the opening fanfare. Although longer than a typical fanfare, it is still categorized as a short work in the realm of wind band literature. The piece differs from most fanfares because it provides substantial development of its themes along with a driving rhythmic pulse. The rhythms presented are not typically associated with the fanfare style.

The opening is startling, with a flurry of trumpet sound. Low brass are the first to enter with the main fanfare theme. Woodwinds answer with a motive that is used later in the piece (beginning at measure 19). These themes are used extensively throughout. As the work develops, it is constantly pushing forward with a feeling of intense rhythm. The time signature changes several times but the eighth note remains constant. After a restatement of the trumpet flurries, the piece begins to increase in tempo and intensity to the end.

Dakota Fanfare was commissioned in 2009 by the students, colleagues, and friends of Mr. James McKinney, the South Dakota State University director of bands from 1983–2009, in honor of his decades of tireless passion, enthusiasm, and love for his students, and the music he helped them create. The piece was premiered in 2009 by the Dakota Wind Ensemble in Sioux Falls, South Dakota.

Erik Morales

*commissioned by the students, colleagues, and friends of Mr. James McKinney;
Director of Bands at South Dakota State University*

ERIK MORALES
(ASCAP)

Piccolo

Flutes 1
2

Oboes 1
2

Bassoons 1
2

B♭ Clarinets 1
2
3

B♭ Bass Clarinet

E♭ Alto Saxophones 1
2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1
2
3

F Horns 1
2
3
4

Trombones 1
2

Bass Trombone

**Baritone/
Euphonium**

Tuba

Double Bass

Piano

Timpani

**Bells
Wind Chimes**

Marimba

Percussion 1
(Snare Drum,
Bass Drum,
Crash Cymbals)

Percussion 2
(Suspended Cymbal,
Splash Cymbal,
Cabasa)

Percussion 3
(4 Concert Toms)

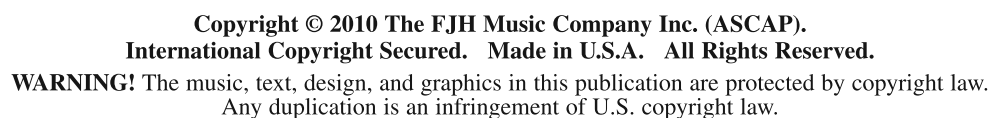
Percussion 4
(Hi-hat,
Ride Cymbal)

Tempo: Boldly! (♩ = 116)

Dynamics: ff, f, mf, p

Articulation: Accented notes, slurs, triplets.

Watermark: View Only Requires Purchase



Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2 *a2* *f* *sfz*

Cls. 1 2 3

B. Cl. *f* *sfz*

A. Saxes 1 2

T. Sax.

B. Sax. *f* *sfz*

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 *a2* *f* *sfz*

B. Tbn. *f* *sfz*

Bar./ Euph. *f* *sfz*

Tuba *f* *sfz*

D.B. *f* *sfz*

Pno.

Timp. *p*

Bls. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2

B. Tbn.

Bar./
Euph.

Tuba

D.B.

Pno.

Timp.

Bls.
W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

closed Hi-hat

5

6 *f*

The musical score for page 5 of a symphony is presented for various orchestral instruments. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), Bassoons (Bsns. 1 and 2), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Saxophones (A. Sax. 1 and 2, T. Sax., and B. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1, 2, 3, and 4), Trombones (Tbns. 1 and 2), Baritone/Euphonium (Bar./Euph.), Tuba, Double Bass (D.B.), Piano (Pno.), Timpani (Timp.), Bells/Wood Chimes (Bls./W. Ch.), Maracas (Mar.), and four types of Percussion (Perc. 1, 2, 3, and 4). The score includes dynamic markings such as *f* (forte) and *sf* (sforzando). A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "5" is at the bottom left, and "6 *f*" is at the bottom center.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax. div.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

Bls. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

7 8

10

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

Bis. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

9

10

Legal Use Requires Purchase

sfz

f

6

a2

1. 2. 3.

tutti

choke

11

12

13

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

Bis. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

tutti

p

f

p

16

B1423

22 23 24 25 26

29

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Wind Chimes

mp

mf

p

mf

p

Legal Use Requires Purchase

Musical score for 'The Rose Tree' featuring five parts: Timp., BJs., W. Ch., Mar., and Perc. 1. The score is in 2/4 time and G major. The Timp. part has a single note on the first beat. The BJs. part has a whole note on the first beat. The W. Ch. part has a whole note on the first beat. The Mar. part has a melody starting on the first beat. The Perc. 1 part has a single note on the first beat.

39

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

Bls. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(B $\flat$ to A $\flat$, D $\flat$ to C)

mp

f

39

37

38

39

40

4.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

Bjs. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

closed Hi-hat

44 45 46 3

47

Picc.

Fls. 1 2 *mf*

Obs. 1 2 *mf*

Bsns. 1 2 *mf*

Cls. 1 2 3 *mf*

B. Cl.

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

47

Tpts. 1 2 3 *mf*

Hns. 1 2 3 4 *mf*

Tbns. 1 2 *mf*

B. Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

D.B. *mf* *arco*

Pno.

Timp.

Bls. W. Ch.

Mar.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Perc. 4 *mf*

47 48 49

mf

51

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

Bls. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

50 51 52

Legal Use Requires Purchase

brushes on S.D.

pizz.

f

1. div. 2. 3.

51

52

Picc.

Fis. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2

B. Tbn.

Bar./
Euph.

Tuba

D.B.

Pno.

Timp.

Bls.
W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

R. Cym.

55

6

mp

a2

mf

1.

2. 3.

mf

1. 2. top note

mp

arco

mf

6

6

mf

6

f

mp

mp

53

54

55

mp

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

Bls. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(Ab to Gb, C to Bb, Eb to Bb)

Sus. Cym.

mp

Legal Use Only

63

Picc. *f*

Fls. 1 *f*
2

Obs. 1 *f*
2

Bsns. 1 *f*
2

Cls. 1 *f*
2, 3 1. div.
2. 3.

B. Cl. *f*

A. Saxes 1 *f*
2

T. Sax. *f*

B. Sax. *f*

63

Tpts. 1
2, 3

Hns. 1
2, 3, 4

Tbns. 1
2

B. Tbn. *p*

Bar./
Euph. *p*

Tuba *p*

D.B. *pizz.* *p*

Pno. *f* *p*

Timp. *mf* *p*

Bis.
W. Ch. *mf*

Mar. *mf* *p*

Perc. 1 *p*

Perc. 2 *mf*

Perc. 3 *mf* *p*

Perc. 4 *mf* *p*

63 64 65 66

Picc. *f* *p*
 Fls. 1 *f* *p*
 2 *f* *p*
 Obs. 1 *f* *p*
 2 *f* *p*
 Bsns. 1 *f* *p*
 2 *f* *p*
 Cls. 1 *f* *p*
 2 *f* *p*
 3 *f* *p*
 B. Cl. *f* *p*
 A. Saxs. 1 *f* *p*
 2 *f* *p*
 T. Sax. *f* *p*
 B. Sax. *f* *p*
 Tpts. 1 *f* *p*
 2 *f* *p*
 3 *f* *p*
 Hns. 1 *f* *p*
 2 *f* *p*
 3 *f* *p*
 4 *f* *p*
 Tbn. 1 *f* *p*
 2 *f* *p*
 B. Tbn. *f* *p*
 Bar./Euph. *f* *p*
 Tuba *f* *p*
 D.B. *f* *p*
 Pno. *f* *p*
 Timp. *f* *p*
 Bls. *f* *p*
 W. Ch. *f* *p*
 Mar. *f* *p*
 Perc. 1 *f* *p*
 Perc. 2 *f* *p*
 Perc. 3 *f* *p*
 Perc. 4 *f* *p*

67 *f* 68 69 70 *p*

71

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

71

Tpts. 1
2
3

Hns. 1, 2.
3, 4.

Tbns. 1
2

B. Tbn.

Bar./
Euph.

Tuba

D.B.

Pno.

Timp.

Bls.
W. Ch.

Mar.

Perc. 1
Cr. Cym.
B.D.

Perc. 2
Splash Cymbal

Perc. 3

Perc. 4

71 72 73 74

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3 *f*

B. Cl.

A. Saxs. 1 2 *mp*

T. Sax. *mp*

B. Sax.

Tpts. 1 2 3 *mp*

Hns. 1 2 3 4 *mp*

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno. *mp*

Timp.

Bls. W. Ch. *mp*

Mar. *mp*

Perc. 1

Perc. 2

Perc. 3 *mp* *mf*

Perc. 4

75 *mp* 76 77 78

79

82

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp. (A to B $\flat$)

Bls. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

Bls. W. Ch.

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

86 *f*

87

Picc. *f* *ff* 6

Fls. 1 *ff* 3 6

Obs. 1 *ff* 3 6

Bsns. 1 *ff* 6

Cls. 1 *ff* *tutti* 3 6

B. Cl. *ff*

A. Sax. 1 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff* *ff*

Hns. 1 *ff*

Tbns. 1 *ff*

B. Tbn. *ff*

Bar./ Euph. *ff*

Tuba *ff*

D.B. *ff*

Pno. *ff*

Timp. *ff* *sfz*

Bis. W. Ch. *f* *ff*

Mar. *ff*

Perc. 1 *ff*

Perc. 2 *Spl. Cym.* *ff*

Perc. 3 *ff*

Perc. 4 *ff*

88 89 90

91 accelerando al fine

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxs. 1 2

T. Sax.

B. Sax.

91 accelerando al fine

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2

B. Tbn.

Bar./ Euph.

Tuba

D.B.

Pno.

Timp.

W. Ch. (B $\sharp$ to E $\sharp$)

Bls. W. Ch. *f* let ring

Mar.

Perc. 1 brushes on S.D. *mp*

Perc. 2 *mp*

Perc. 3

Perc. 4 *f*

91 *f* 92 93 *mp* 94 95

Legal Use Requires Purchase

Picc. *ff* *accel.*
 Fls. 1 *f*
 2 *f*
 Obs. 1 *f*
 2 *f*
 Bsns. 1 *f*
 2 *f*
 Cls. 1 *f*
 2 *f*
 3 *f*
 B. Cl. *f*
 A. Sax. 1 *f*
 2 *f*
 T. Sax. *f*
 B. Sax. *f*
 Tpts. 1 *f*
 2 *f*
 3 *f*
 Hns. 1 *f*
 2 *f*
 3 *f*
 4 *f*
 Tbns. 1 *f*
 2 *f*
 B. Tbn. *f*
 Bar./ Euph. *f*
 Tuba *f*
 D.B. *f*
 Pno. *f*
 Timp. *f*
 Bls. W. Ch. *f*
 Mar. *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Perc. 3 *f*
 Perc. 4 *f*

1. div.
 2. 3.
 1. 2.
 3. 4.
 1. div.
 2. 3.
 1. 2.
 3. 4.

100 101 102 103

Picc. *ff*

Fls. 1 *ff*
2

Obs. 1 *ff*
2

Bsns. 1 *ff*
2

Cls. 1 *ff*
2
3

B. Cl. *ff*

A. Saxs. 1 *ff*
2

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff*
2
3

Hns. 1 *ff*
2
3
4

Tbns. 1 *ff*
2

B. Tbn. *ff*

Bar./
Euph. *ff*

Tuba *ff*

D.B. *ff*

Pno. *ff*

Timp. *ff* *gliss.*

Bis.
W. Ch. *ff*

Mar. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Spl. Cym. *choke*

Perc. 3 *ff*

Perc. 4 *ff*

3. 4. bottom note