

DA VINCI SKETCHES

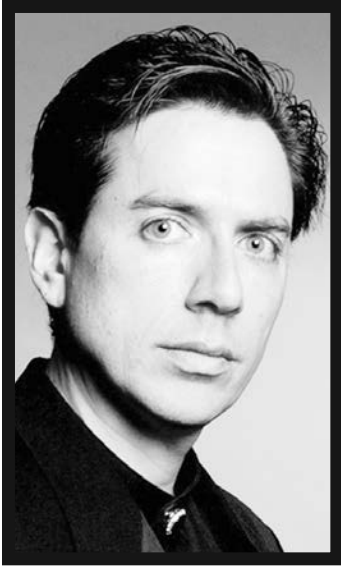
Erik Morales

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 \flat Clarinet 1 | 2 - Percussion 1
Snare Drum
Bass Drum
Tom-toms |
| 4 - B \flat Clarinet 2 | 4 - Percussion 2
Wind Chimes
Triangle
Suspended Cymbal
Crash Cymbals
Vibraslap |
| 4 - B \flat Clarinet 3 | |
| 2 - B \flat Bass Clarinet | Optional |
| 2 - E \flat Alto Saxophone 1 | 2 - Marimba
Chimes |
| 2 - E \flat Alto Saxophone 2 | |
| 2 - B \flat Tenor Saxophone | |
| 2 - E \flat Baritone Saxophone | |
| 3 - B \flat Trumpet 1 | |
| 3 - B \flat Trumpet 2 | |
| 3 - B \flat Trumpet 3 | |
| 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.





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.

Erik Morales

DA VINCI SKETCHES

ERIK MORALES
(ASCAP)

Quietly (♩ = 80)

The score is written for a full orchestra and includes the following parts:

- Flutes (1, 2)
- Oboe
- Bassoon
- 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 Horn (1, 2)
- Trombones (1, 2, 3)
- Baritone/Euphonium
- Tuba
- Bells
- Bells/Crotales
- Opt. Marimba/Chimes
- Marimba
- Timpani (Ab, Bb, Db, Eb)
- Percussion 1 (Snare Drum, Bass Drum, Tom-toms)
- Percussion 2 (Wind Chimes, Triangle, Suspended Cymbal, Crash Cymbals, Vibraslap)

Key markings include: *mf*, *p*, *mp*, *st. mute*, *a2*, *l.v.*, *3 w/ med. soft mallets*, and *3*.

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

mp
mp
mp
mp

7 8 9 10 11 12

13 Slightly faster (♩ = 96)

tutti
 Fls. 1 *mf*
 Fls. 2 *mf*
 Ob. *mf*
 Bsn. *mf*
 Cls. 1 *mf*
 Cls. 2 *mf*
 Cls. 3 *mf*
 B. Cl. *mf*
 A. Sax. 1 *mf*
 A. Sax. 2 *mf*
 T. Sax. *mf*
 B. Sax. *mf*

13 Slightly faster (♩ = 96)

Tpts. 1 *mf* *open*
 Tpts. 2 *mf* *open*
 Tpts. 3 *mf*
 Hn. 1 *mf*
 Hn. 2 *mf*
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 Tbn. 3 *mf*
 Bar./Euph. *mf*
 Tuba *mf*
 Bells/Crot. *mf*
 Opt. Mar. Ch.
 Timp. *mf*
 Perc. 1
 Perc. 2 Triangle Sus. Cym. w/soft mallets

13 *mf* 14 15 *p* 17 *f*

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

mp

p

23 24 25 26

27

Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

27

Tpts. 1

Tpts. 2

Tpts. 3

Hn. 1

Hn. 2

Tbns. 1

Tbns. 2

Tbns. 3

Bar./Euph. *mf*

Tuba *mf*

Bells/Crot. *mf*

Opt. Mar. Ch. *mf*

Timp. *mf*

Perc. 1

Perc. 2

27 *f* 28 29 30

31

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax. *mf*

B. Sax.

31

Tpts. 1 2 3

Hn. 1 2 *mf* a2

Tbns. 1 2 3 *mf*

Bar./Euph.

Tuba *mf*

Bells/Crot.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

Sus. Cym. scrape w/coin

31 *mf* 32 33 34

35

39

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

35

39

Tpts. 1 2 3

Hn. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Bells
Crot.

Opt. Mar.
Ch.

Timp.

Perc. 1

Perc. 2

Chimes

Solo

B.D.

Cr. Cym.

f *ff*

35 36 37 38 39 *ff*

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.

Timp.

Perc. 1

Perc. 2

40

41 Tri. Vibraslap

42 *p* *f*

a2
mp

mp

mp

mp

mf

High Tom *mp*

Low Tom

Sus. Cym. w/soft mallets

rit.

47 Gently (♩ = 80)

Ob. Solo

Fls. 1, 2

Ob.

Bsn.

Cls. 1, 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

mf, *mp*

rit.

47 Gently (♩ = 80)

Tpts. 1, 2, 3

Hn. 1, 2

Tbns. 1, 2, 3

Bar./Euph.

Tuba

Bells/Crot.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

a2, *p*, *f*, *mf*

44

45

46

48

49

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hn. (Horns), Tbns. (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, Bells/Crot. (Bells/Cymbals), Opt. Mar. Ch. (Optional Mallet Chimes), Timp. (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is written in a key signature of two flats and a common time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page, and 'Legal Use Requires Purchase' is written below it.

57

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

57

Tpts. 1 2 3

Hn. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Bells/Crot.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

mp

a2

mf

mp

tutti

mp

mp

Crotales

mf

p

f

55 56 58 59

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.

Timp.

Perc. 1

Perc. 2

play

mf

tutti

mf

mf

mf

mp

a2

mp

mf

mf

mf

mf

mf

Bells

mp

Tri.

mf

60 61 *p* *f* 63 64 *mf*

65

Fls. 1

Fls. 2

Ob.

Bsn.

Cls. 1

Cls. 2

Cls. 3

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

65

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

65 66 67 68 *mp* 69

72 Stately (♩ = 96)

Fls. 1 2

Ob.

Bsn.

Cl. 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

W. Ch.

Tri.

p

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

mp

70 71 72 73 74

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 Cro.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

75 76 77 78 79

80

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes 1 2

T. Sax. *mf*

B. Sax. *mf*

80

Tpts. 1 2 3

Hn. 1 2 *a2*

Tbns. 1 2 3

Bar./Euph.

Tuba

Bells/Crot.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

80 *mf* 81 82 83 *p* *f*

Sus. Cym. Cr. Cym.

88

Fls. 1, 2

Ob.

Bsn.

Cl. 1, 2, 3

B. Cl.

A. Sax. 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

85 86 87 88 89

p *f* *p*

opt. 8va
Solo
rich w/vibrato

mp *mp* *mp* *mp*

This musical score page, numbered 21, contains parts for various instruments. The woodwind section includes Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes. 1, 2), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The brass section includes Trumpets (Tpts. 1, 2, 3), Horns (Hn. 1, 2), Trombones (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), and Tuba. Percussion includes Bells/Crotales (Bells/Crot.), optional Marching Cymbals (Opt. Mar. Ch.), Tom-toms (Timp.), and two other Percussion parts (Perc. 1, 2). A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The score features a Clarinet 1 solo starting at measure 91, marked with a *mf* dynamic. The solo concludes at measure 92 with the instruction "end Solo". The Clarinet 2 part is marked *mp* (lower part-tutti) starting at measure 92. The Trombone 1 part has a *mp* dynamic at measure 92. The Bass Saxophone part has a *mp* dynamic at measure 92. The Tuba part has a *mp* dynamic at measure 92. The Bells/Crotales part has a *mp* dynamic at measure 92. The Percussion 2 part has a *f* dynamic at measure 90 and a *p* dynamic at measure 93. The score is written in a key signature of two flats and a 4/4 time signature.

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 Cro.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

100 101 102 103 *p* *cresc.*

tutti
f



107

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 Crót.

Opt. Mar. Ch.

Timp.

Perc. 1

Perc. 2

Cr. Cym.

104 105 106 107 *ff*

108 109 110 111 112

115

115

1 Fls.

2 Fls.

Ob.

Bsn.

1 Cls.

2 Cls.

3 Cls.

B. Cl.

1 A. Saxes.

2 A. Saxes.

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hn.

2 Hn.

1 Tbns.

2 Tbns.

3 Tbns.

Bar./ Euph.

Tuba

Bells
Crot.

Opt.
Mar.
Ch.

Timp.

Perc. 1

Perc. 2

113 *p*

f

p *cresc.* 117

120

120

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.

Timp.

Perc. 1

Perc. 2

f, *ff*, *mp*

tr, *tr*^(b)

Ch.

118 119 120 121 122



