

# EPIPHANY

Erik Morales

## Instrumentation

1 - Conductor's Full Score	2 - Baritone T.C.
1 - Opt. Piccolo/Flute	4 - Tuba
4 - Flute 1	1 - Timpani/Crystal Glasses
4 - Flute 2	2 - Mallet Percussion 1
2 - Oboe	Bells
2 - Bassoon	Crotales
5 - B $\flat$ Clarinet 1	2 - Mallet Percussion 2
5 - B $\flat$ Clarinet 2	Vibraphone
2 - B $\flat$ Bass Clarinet	Crotales
2 - E $\flat$ Alto Saxophone 1	Chimes
2 - E $\flat$ Alto Saxophone 2	Marimba
2 - B $\flat$ Tenor Saxophone	3 - Percussion 1
2 - E $\flat$ Baritone Saxophone	Crystal Glasses
4 - B $\flat$ Trumpet 1	Gong
4 - B $\flat$ Trumpet 2	Bass Drum
4 - F Horn	Crash Cymbals
2 - Trombone 1	3 - Percussion 2
2 - Trombone 2	Triangle
2 - Baritone/ Euphonium	Wind Chimes
	Suspended Cymbal
	Gong

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

Frank J. Hackinson



## 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.

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## About the Music

Epiphany, as it applies to this composition, is a sudden, intuitive realization through an ordinary circumstance or divine manifestation. The work is dedicated to Agnes C. Kahler (1892–1983), who lived most of her life as a forward-thinking educator and one whose outstanding work ethic was well recognized by her community of Dyer, Indiana.

In the late '50s, the school where she taught (St. John Township School) was renamed in her honor. Since her passing in 1983, the school (now Kahler Middle School) is said to be haunted. Numerous instances of unusual happenings have been reported, including doors opening and closing by themselves, books and other items being thrown across the rooms, and numerous electrical anomalies such as lights turning on and off on their own accord.

This work is not intended to sensationalize the happenings at Kahler Middle School. Rather, it is designed as a fitting tribute to the contributions made by Agnes Kahler and for the lives that she positively affected in her lifetime as an educator. In many ways, *Epiphany* represents the moment in our lives when we decide to set aside our own endeavors in favor of enriching the lives of those around us. Many great teachers do this every day.

There are three thematic elements, the first of which appears in the clarinets at measure 3, the second at measure 12 in the trumpets and French horns, and the third at measure 20 by the solo flute. These themes are developed throughout the piece. Pay particular attention to the tempo changes and how they affect the overall mood and timbre. Generally, the piece should feel as if it is breathing as it moves from section to section.

At measure 40, chimes echo trumpets. Trumpets should try to emulate the chimes. The piece reaches its dynamic climax at measure 67 and at measure 80 with the final statement of the third theme. From 89 to the end, the piece relents in volume and tempo, and culminates in a gentle and poignant polychordal resolution.

This work utilizes four crystal glasses. The glasses should be large wine goblets that can hold at least 16 fluid ounces when filled to the rim. Also, they should be made of high quality crystal. Thinner glass produces the best and richest sound qualities. The glasses should be tuned to G, A, B $\flat$ , and C. This is done by adding water to the glasses, with C (highest note) having the least amount of water and G (lowest note) having the most water. Use an electronic tuner for this step.

Playing the glasses is rather simple. The musician should begin with clean, dry hands. Wet the playing finger in the water and lightly rub the rim of the glass in a circular motion until vibration occurs. Note that crystal glasses are capable of only one dynamic level. The goal is to produce a clear and even tone.

*Erik Morales*

# EPIPHANY

(in memoriam Agnes C. Kahler, 1891-1983)

ERIK MORALES  
(ASCAP)

Rubato (♩ = 88)

1  
2  
Flutes (Opt. Piccolo) *p* (stagger breathe)

Oboe

Bassoon *p legato*

1  
2  
B♭ Clarinets *p legato*

B♭ Bass Clarinet *p legato*

1  
2  
E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone *p legato* B. Cl.

Rubato (♩ = 88)

1  
2  
B♭ Trumpets

F Horn

1  
2  
Trombones

Baritone/Euphonium

Tuba

Crystal Glasses  
Timpani (prepare 2 goblets tuned G, B♭)  
Bells *mf*

Mallet Percussion 1 (Bells, Crotales) *mf*

Mallet Percussion 2 (Vibraphone, Crotales, Chimes, Marimba) *mf*  
Vibraphone

Percussion 1 (Crystal Glasses, Gong, Bass Drum, Crash Cymbals) *mf*  
Crystal Glasses (prepare 2 goblets tuned A, C)

Percussion 2 (Triangle, Wind Chimes, Suspended Cymbal, Gong) Triangle

2 *mf* 3 4 5 6

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rit. (♩ = 92)

19

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Cryst. Gl. Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

mp

mf

rit.

(♩ = 92)

19

mp

mp

mp

play a2

mp

rit.

(♩ = 92)

19

mp

mp

Gong Scrape

Wind Chimes

f

f

14 15 16 17 18 19

Fls. 1 2 *Solo* *mf*

2. Ob. *Solo (w/ flute)* *mf*

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Cryst. Gl. Timp.

Mit. Perc. 1 *Crotales* *f*

Mit. Perc. 2 *Marimba* *mp*

Perc. 1

Perc. 2





This page contains a musical score for a large ensemble, including woodwinds, brass, and percussion. The score is organized into systems for each instrument group. The woodwind section includes Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), and Tuba. The percussion section includes Crystal Gong/Timpani (Cryst. Gl./Timp.), Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), and other Percussion (Perc. 1, Perc. 2). The score spans measures 33 to 39. A large red watermark reading 'Preview Only' is overlaid diagonally across the page, and another watermark 'Legal Use Requires Purchase' is also visible.

40

Fls. 1  
2 *mf*

Ob. *mf* (stagger breathe)

Bsn. *mf*

Cls. 1 *mf* (stagger breathe)  
2 *mf*

B. Cl. *mf*

A. Saxes. 1  
2

T. Sax. *mf*

B. Sax. *mf*

40

Tpts. 1 *fp fp fp fp fp fp fp fp mf*  
2 *fp fp fp fp fp fp fp fp fp fp fp*

Hn.

Tbns. 1 *mf*  
2 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Cryst. Gl.  
Timp.

Mit. Perc. 1 *f* Crotales

Mit. Perc. 2 *f* Chimes

Perc. 1 *f* *Scd.* Gong Scrape

Perc. 2 Tri. *f*

40 *p* 41 42 43 44 45 46









74 With momentum (♩ = 100)

+Picc. lower octave

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

74 With momentum (♩ = 100)

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Cryst. Gl. Timp.

Mit. Perc. 1

Mit. Perc. 2

Perc. 1

Perc. 2

W. Ch.

*p*

*f*

73 74 75 76 77 78 79 *f*

80 Grandioso (♩ = 84)

Fls. 1 2 *f* *mf* end Picc.

Ob. *f* *mf*

Bsn. *f* *mf*

Cls. 1 2 *f* *mf*

B. Cl. *f* *mf*

A. Saxes. 1 2 *f* *mf* a2

T. Sax. *f* *mf*

B. Sax. *f* *mf*

80 Grandioso (♩ = 84)

Tpts. 1 2 *f*

Hn. *f* *mf*

Tbns. 1 2 *f* *mf*

Bar./ Euph. *f* *mf*

Tuba *f* *mf*

Cryst. Gl. Timp. *f*

Mit. Perc. 1 *f*

Mit. Perc. 2

Perc. 1 Gong Scrape

Perc. 2 Tri. W. Ch. Tri. W. Ch. Tri. *f*

80 81 82 83 84 85



89 Relenting (♩ = 76)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Hn.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Cryst. Gl. Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Crystal Glasses

Gong Scrape

Crystal Glasses

86 87 88 89 90 91

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