

WITH EVER JOYFUL HEARTS

Erik Morales

Instrumentation

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



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.

About the Music

This work is loosely based on two popular compositions with a rich Moravian heritage: *Nun Danket* and *Hosanna*. The title *With Ever Joyful Hearts* is a line from the hymn *Nun Danket* (*Now Thank We All Our God*). The tune *Nun Danket* first appeared in Johann Crüger's *Praxis pietatis melica* of 1647. Christian Gregor (1723–1801), known as the Father of Moravian Hymnody, arranged it in a simplified setting for his *Choralbuch* of 1784, where it appeared as Tune 146 A. Also used in this composition is material from an anthem entitled *Hosanna* by Edward William Leinbach (1823–1901), a Moravian composer born in Salem, North Carolina.

The work begins with the sounding of chimes, which represent the bells from a church steeple. The style in which the piece was composed reflects a solemn and simple sense of tonality, inspired by my visits to Old Salem in Winston-Salem, North Carolina. Clarinets are the first to enter, with a highly modified rendition of the first four measures of *Nun Danket*. The introduction further develops with material from both tunes. The fast section at measure 19 provides a modern treatment of *Hosanna*, yet retains the neoclassic style prevalent throughout. The use of the $\frac{7}{4}$ meter at measure 63 (and later at measure 102) should be subdivided 2+2+3. The latter section is used to further develop the *Hosanna* anthem. In the middle of the piece at measure 66, clarinets recapitulate the *Nun Danket* theme, this time in its fullest form. The following $\frac{7}{4}$ section provides development for a four-note descending motive that appears in the *Hosanna* anthem. This section builds to one final presentation of the *Nun Danket* hymn and culminates in a glorious amen-style cadence.

The following notes provide further insight to this work and a better understanding of the historical significance of Moravian music in America.

The year 2007 brings us the 550th anniversary of the founding of the Moravian Church. In 1457 in the areas of Bohemia and Moravia, the Unitas Fratrum (“Unity of Brethren”), as the church is officially known, was formed, assigning to the Moravian Church the position as the oldest of all Protestant churches. The founders of the church were pious followers of the great pre-Reformation preacher, educator, and martyr John Hus, who is considered to be the Father of the Unitas Fratrum. Some founding principles of the church were the Bible in the language of the people, the authority of the Bible, and congregational participation in services. This belief in liturgical services and congregational participation has helped the Moravian Church develop its traditional Christmas Eve Lovefeasts and Easter Sunrise services, which are considered by many to be among the most beautiful and moving worship services in the modern world.

A quality education for all members has always been an integral part of the Moravian community. Many early church leaders were well-respected European scholars. In 1772, the Moravians founded a school for girls in Salem, which became the first school for girls in the country. Now known as Salem College, the school is the sixth oldest college in the United States. Today, Moravian Churches around the world have adopted the motto “In essentials unity, in nonessentials liberty, in all things love.”

In the fall of 1752, Moravian patron Count Nicholas Louis von Zinzendorf negotiated a deal with John Carteret, the Earl of Granville, to purchase 98,985 acres of land in North Carolina. Bishop August Gottlieb Spangenberg and an accompanying party of five men traveled from Bethlehem, Pennsylvania, to the Piedmont area of North Carolina to select and survey the tract. The tract was named Wachovia, after the ancestral home of the Zinzendorf family near the Wach River in Europe. From this the Wachovia Winds Youth Wind Ensemble derives its name.

The 18th- and 19th-century Moravians considered music a necessity of life. Many Moravian clergy and lay people were well trained in music, and thus came to the New World fully conversant with the taste and practice of European classicism. In Moravian life, there was no distinction between what we now term “sacred” and “secular,” or between which part of life is musical and which is not. Each person’s gifts was used for the benefit of the entire community. While there was little emphasis given to music as a distinct profession—many composers were also teachers and pastors—music was an essential part of everyone’s education and daily life. The Moravians brought to the New World the concept of the Collegium Musicum, and in 1772 formed the Salem Band, which is recognized today as the oldest continuing mixed wind ensemble in the country.

Special thanks to the Moravian Music Foundation (www.moravianmusic.org) and Director Nola Reed Knouse, Ph.D., for assistance in researching materials for this commission, and to Danny Green, director of the Wachovia Winds Youth Wind Ensemble, for providing additional historical notes.

Erik Morales

WITH EVER JOYFUL HEARTS

ERIK MORALES
(ASCAP)

Gently (♩ = 88)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Gently (♩ = 88)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/Euphonium

Tuba

String Bass

Timpani

Mallet Percussion 1 (Vibraphone, Bells, Xylophone)

Mallet Percussion 2 (Chimes)

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

Percussion 2 (Triangle, Suspended Cymbal, Gong)

Solo *mf*

Solo *mf*

Solo *mf*

mp

2 3 4 5 6

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Picc. *Solo*
 Fls. 1 *Solo*
 2 *mf*
 Ob. *Solo*
 Bsn. *mf*
 Cls. 1 *tutti*
 2 *2.*
 3
 B. Cl. *mf*
 A. Sax. 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbns. 1
 2
 3
 Bar./ Euph.
 Tuba
 S.B. *pizz.*
mf
 Timp.
 Mlt. Perc. 1 *Vibraphone*
And.
 Mlt. Perc. 2
 Perc. 1
 Perc. 2 *Triangle*
p Sus. Cym. w/ medium yarn mallets

11

Picc. *tutti*
f

Fls. 1 *tutti*
2 *f*

Ob. *tutti*
f

Bsn. *tutti*
f

Cls. 1 *f*
2 *a2*
3 *f*

B. Cl. *f*

A. Saxes. 1 *f*
2 *f*

T. Sax. *f*

B. Sax. *f*

11

Tpts. 1 *f*
2 *f*
3 *f*

Hns. 1 *f*
2 *f*
3 *f*
4 *f*

Tbns. 1 *f*
2 *f*
3 *f*

Bar./Euph. *f*
play

Tuba *f*

S.B. *f*
arco

Timp. *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 B.D. *f*
Cr. Cym. *f*

Perc. 2

let ring

11 *f* 12

[19] With excitement (♩ = 152)

19 22 23 24

B1355

40

Picc.

Fls. 1 2

Ob.

Bsn.

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 3

Bar./ Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

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This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Picc. (Piccolo)
- Fls. 1 & 2 (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 1, 2, & 3 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. 1 & 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. 1, 2, & 3 (Trumpets)
- Hns. 1, 2, 3, & 4 (Horns)
- Tbns. 1, 2, & 3 (Trombones)
- Bar./Euph. (Baritone/Euphonium)
- Tuba
- S.B. (Snare Drum)
- Timp. (Timpani)
- Mlt. Perc. 1 & 2 (Mallet Percussion)
- Perc. 1 & 2 (Percussion)

The score is written in standard musical notation, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *cresc.* (crescendo). The page number 45 is visible in the top right corner, and the page number 46 is visible in the bottom right corner. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

55

Picc.

Fls. 1 2

Ob.

Bsn.

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 3

Bar./ Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

55

53 54 55 56 57

63 (subdivide 2+2+3)

Picc. *mf*
 Fls. 1 *mf*
 2 *mf*
 Ob. *mf*
 Bsn. *mf*
 Cls. 1 *mf*
 2 *mf*
 3 *mf*
 B. Cl. *mf*
 A. Sax. 1 *mf*
 2 *mf*
 T. Sax. *mf*
 B. Sax. *mf*
 Tpts. 1 *mf*
 2 *mf*
 3 *mf*
 Hns. 1 *mf*
 2 *mf*
 3 *mf*
 4 *mf*
 Tbns. 1 *mf*
 2 *mf*
 3 *mf*
 Bar./Euph. *mf*
 Tuba *mf*
 S.B. *mf*
 Timp. *mf*
 Mlt. Perc. 1 *mf*
 Mlt. Perc. 2 *mf*
 Perc. 1 *p*
 Perc. 2 *p*

58
 59 *p*
 63 *cresc.*
 63 (subdivide 2+2+3)
 63 *mf*

66 Expressive (♩ = 80)

Picc.

Fls. 1 2

Ob.

Bsn.

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 3

Bar./ Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

64 65 66 67 68 69

mf

mf

mf

mf

p

mp

(F to Eb, C to Bb)

B1355

(molto...)

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes. 1
 2
 T. Sax.
 B. Sax.
 (molto...)
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbns. 1
 2
 3
 Bar./ Euph.
 Tuba
 S.B.
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

84

Picc. *Solo* *mf* 6 *tr*

Fls. 1 *mf* 6

Ob. *mf* 6

Bsn. *mf*

Cl. 1 *Solo* *mf* 6 *tr* *tutti* *mf* 6

Cl. 2 *mf* 6

Cl. 3 *mf* 6

B. Cl. *a2* *mf*

A. Sax. 1 *a2* *p* *mf*

A. Sax. 2 *p*

T. Sax. *p* *mf*

B. Sax. *mf*

84

Tpts. 1 *mf*

Tpts. 2 *mf*

Tpts. 3 *mf*

Hns. 1 *p*

Hns. 2 *p*

Hns. 3 *p*

Hns. 4 *p*

Tbns. 1 *p* *mf*

Tbns. 2 *p* *mf*

Tbns. 3 *p* *mf*

Bar./Euph. *mf*

Tuba *mf*

S.B. *mf*

Timp. *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

84 *mf* 85 86 *p* *mf*

20

Picc. *tutti* 6 *rit.* *mf* *tr* *f* 92 With emotion

Fls. 1 *tr* 6 *f* 3 6

Ob. *tr* 6 *f* 3 6

Bsn. *f* 3 6

Cls. 1 *tr* 6 *f* 3 6

2 *tr* 6 *f* 3 6

3 *tr* 6 *f* 3 6

B. Cl. *f* 3 6

A. Saxes. 1 *f* 3 6

2 *f* 3 6

T. Sax. *f* 3 6

B. Sax. *f* 3 6

Tpts. 1 *rit.* 92 With emotion *f*

2 *f*

3 *f*

Hns. 1 *f*

2 *f*

3 *f*

4 *f*

Tbns. 1 *f*

2 *f*

3 *f*

Bar./ Euph. *f*

Tuba *f*

S.B. *f*

Timp. *mp* *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f*

Perc. 1 *f*

Perc. 2 *f*

89 90 91 92 93

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102 Driving (♩ = 152)

Picc.

Fls. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

102 Driving (♩ = 152)

1 2 3

Tpts.

1 2 3 4

Hns.

1 2 3

Tbns.

Bar/
Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

101

102

103

104

105

106

112

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Ob. *mf*

Bsn. *f* *mf*

1 *mf*

Cl. 2 *mf*

3 *mf*

B. Cl. *f* *mf*

A. Sax. 1 *mf*

2 *mf*

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

B. Sax. *f* *mf*

112

1 *f* *fp* *mf*

2 *f* *fp* *mf*

3 *f* *fp* *mf*

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

2 *f* *fp* *mf*

3 *f* *fp* *mf*

4 *f* *fp* *mf*

Tbns. 1 *f* *fp* *mf*

2 *f* *fp* *mf*

3 *f* *fp* *mf*

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

Tuba *f* *mf*

S.B. *f* *mf*

Timp. *f*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *f*

Perc. 1 *mp* *snare off*

Perc. 2 *mp*

111 112 113 114

118

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

118

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar/
Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

snare on

Legal Use Requires Purchase

Picc.

Fls. 1
2

Ob.

Bsn.

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
3

Bar/
Euph.

Tuba

S.B.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

arco

Legal Use Requires Purchase

rit.

127 Gloriously (♩ = 84)

Picc. *fp*

Fls. 1 *fp*

2 *fp*

Ob. *fp*

Bsn. *fp*

Cls. 1 *fp*

2 *fp*

3 *fp*

B. Cl. *fp*

A. Saxes. 1 *fp*

2 *fp*

T. Sax. *fp*

B. Sax. *fp*

rit.

127 Gloriously (♩ = 84)

Tpts. 1 *mp*

2 *mp*

3 *mp*

Hns. 1 *fp*

2 *fp*

3 *fp*

4 *fp*

Tbns. 1 *fp*

2 *fp*

3 *fp*

Bar./Euph. *fp*

Tuba *fp*

S.B. *mp*

Timp. *mp*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mp*

Perc. 1 *p*

Perc. 2 *p*

123 *p*

127 *f*

128

—A

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 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
 3
 Bar/
 Euph.
 Tuba
 S.B.
 Timp.
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2

136 137 138 139 *p*

B1355

155