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FJH CONCERT BAND SERIES

Grade 3

GOOD KING WENCE-SALSA!

TRADITIONAL

Arranged by

Erik Morales

Instrumentation

1 - Conductor's Full Score
1 - Piccolo
4 - Flute 1
4 - Flute 2
2 - Oboe
2 - Bassoon
4 - B♭ Clarinet 1
4 - B♭ Clarinet 2
4 - B♭ Clarinet 3
2 - B♭ Bass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
3 - B♭ Trumpet 1
3 - B♭ Trumpet 2
3 - B♭ Trumpet 3
2 - F Horn 1
2 - F Horn 2
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Baritone/ Euphonium
2 - Baritone T.C.
4 - Tuba
1 - Electric Bass (Opt.)
2 - Percussion 1
Güiro
Timbales
2 - Percussion 2
Bongos
Congas
2 - Percussion 3
Agogo Bells
Cowbell

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THE F·J·H MUSIC COMPANY INC.
Frank J. Hackinson

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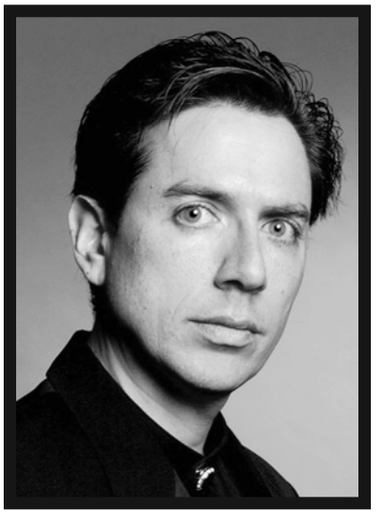
www.fjhmusic.com

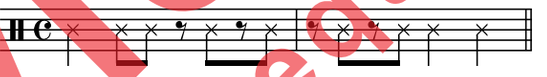


The Arranger

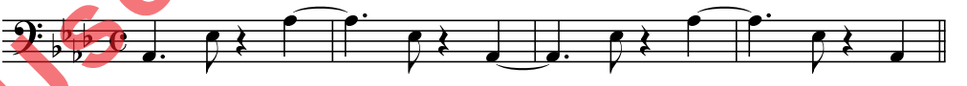
Erik Morales (b. December 10, 1966) began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of 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

Here is a new rendition of *Good King Wenceslas* that utilizes an authentic set of Latin percussion instruments. The heart of the arrangement is the classic rhythm of the salsa. This rhythmic phrase is used widely by the piano player in most traditional salsa bands. The following rhythm is represented in the woodwinds at measure 11:



Another important rhythm is expressed in the bass parts (tuba, electric bass, bari sax). The rhythm is very identifiable because of the emphasis on beat 4 in each measure. Beat 4 anticipates the tonal structure of the next measure. This rhythm helps to reinforce the salsa groove:



The transformation of the theme is characterized by many of the melody notes occurring on upbeats. Although these syncopations are simple, they will require some rehearsal time to solidify. There is a classic section of call-and-response beginning at measure 61. Band members sing the phrase "Good King Wence-Salsa!" and the flute soloist responds with an energetic explosion of notes that sounds improvised. The call-and-response happens four times over sixteen measures. This type of call-and-response is referred to as *son montuno* in the vernacular of Afro-Cuban music terminology. Percussion is laid out in three separate parts, two musicians per part—a total of six percussionists are needed. Once the major rhythms are mastered, the other aspects of the arrangement are merely academic.

Also worth noting, this arrangement can be performed successfully at any tempo from ♩ = 160–176. I have found the best tempo to be ♩ = 168. At faster tempos, the conductor may wish to switch to a cut-time interpretation.

Erik Morales

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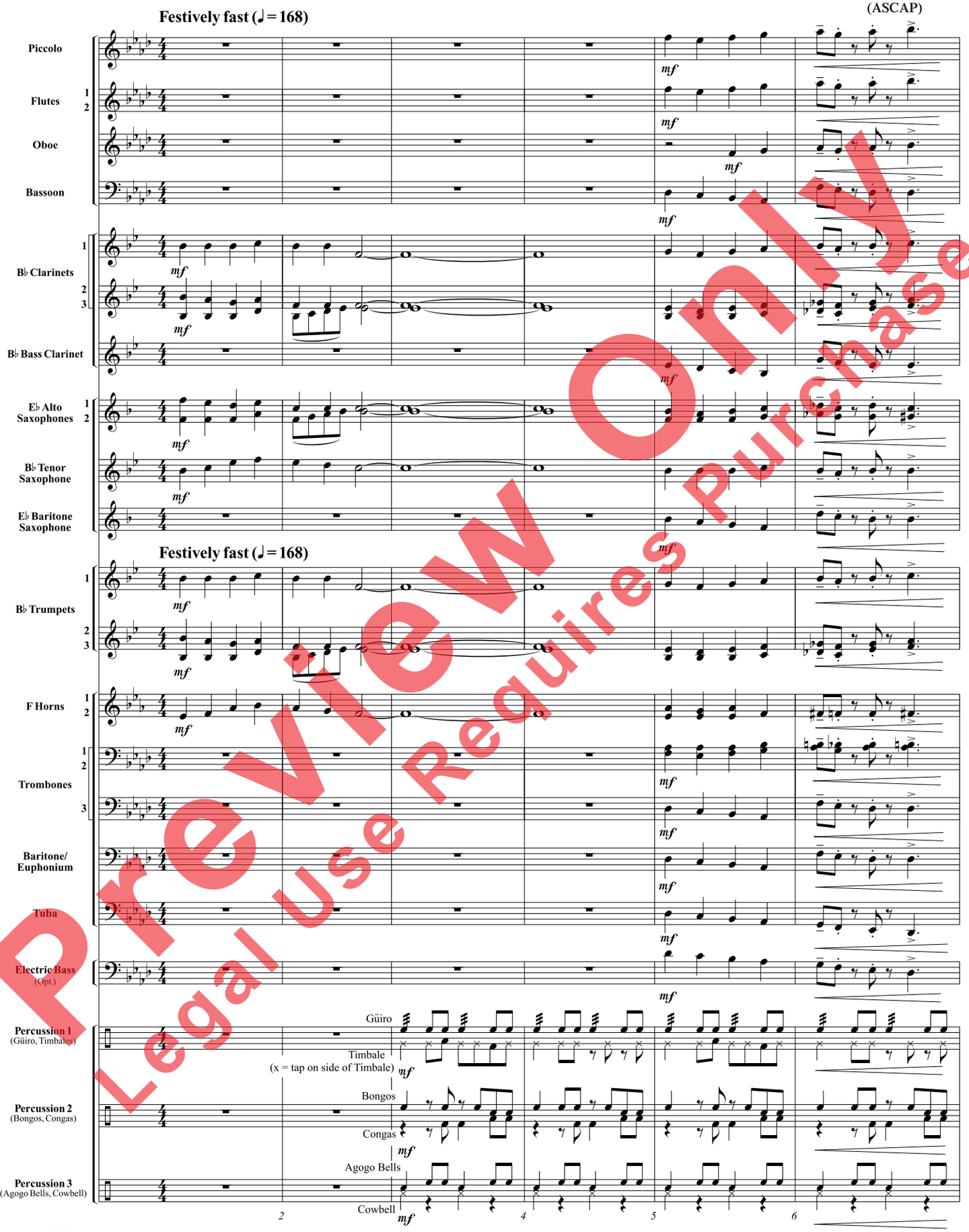
Duration: 2:45

GOOD KING WENCE-SALSA!

TRADITIONAL
Arranged by
ERIK MORALES
(ASCAP)



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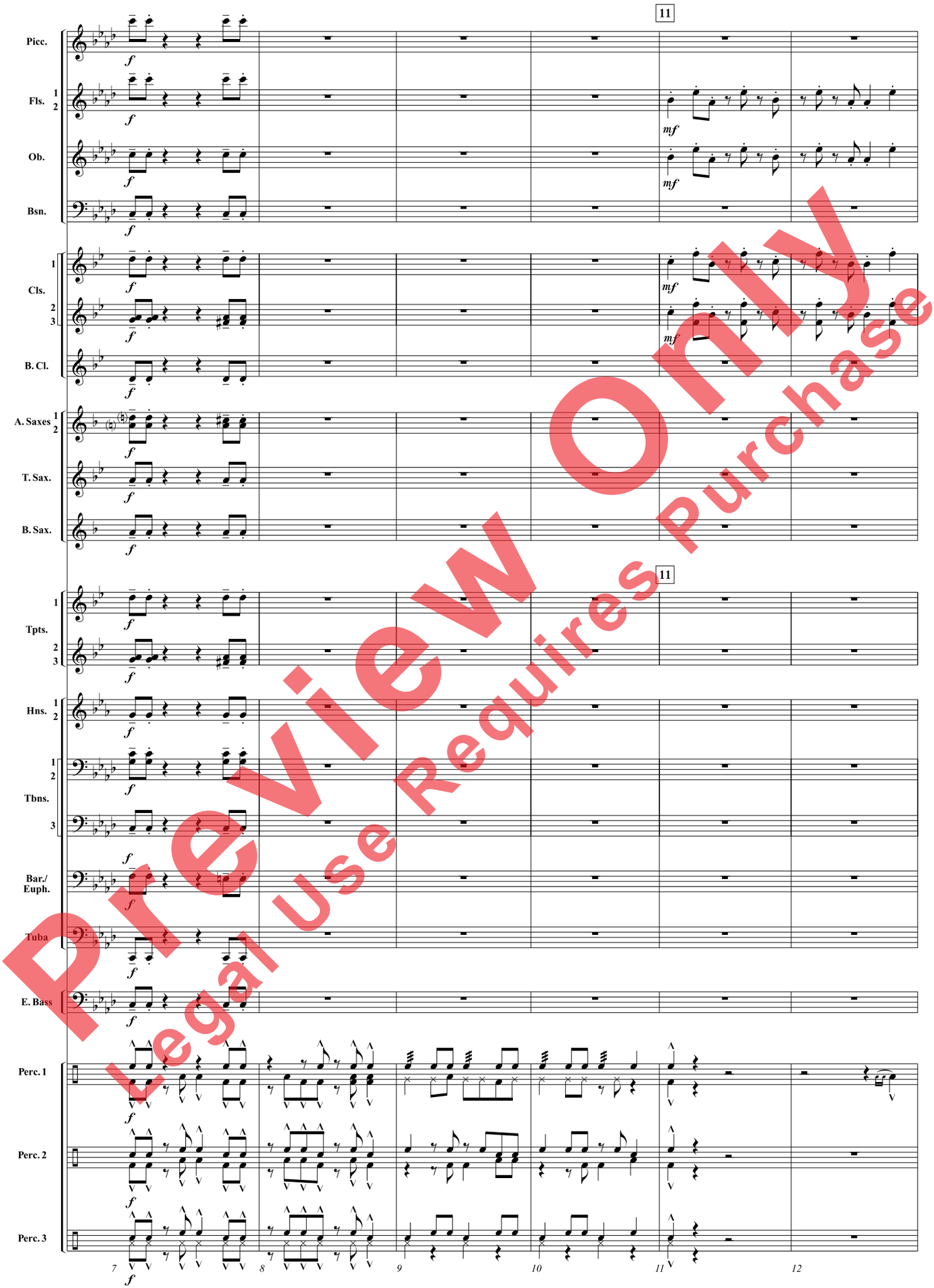

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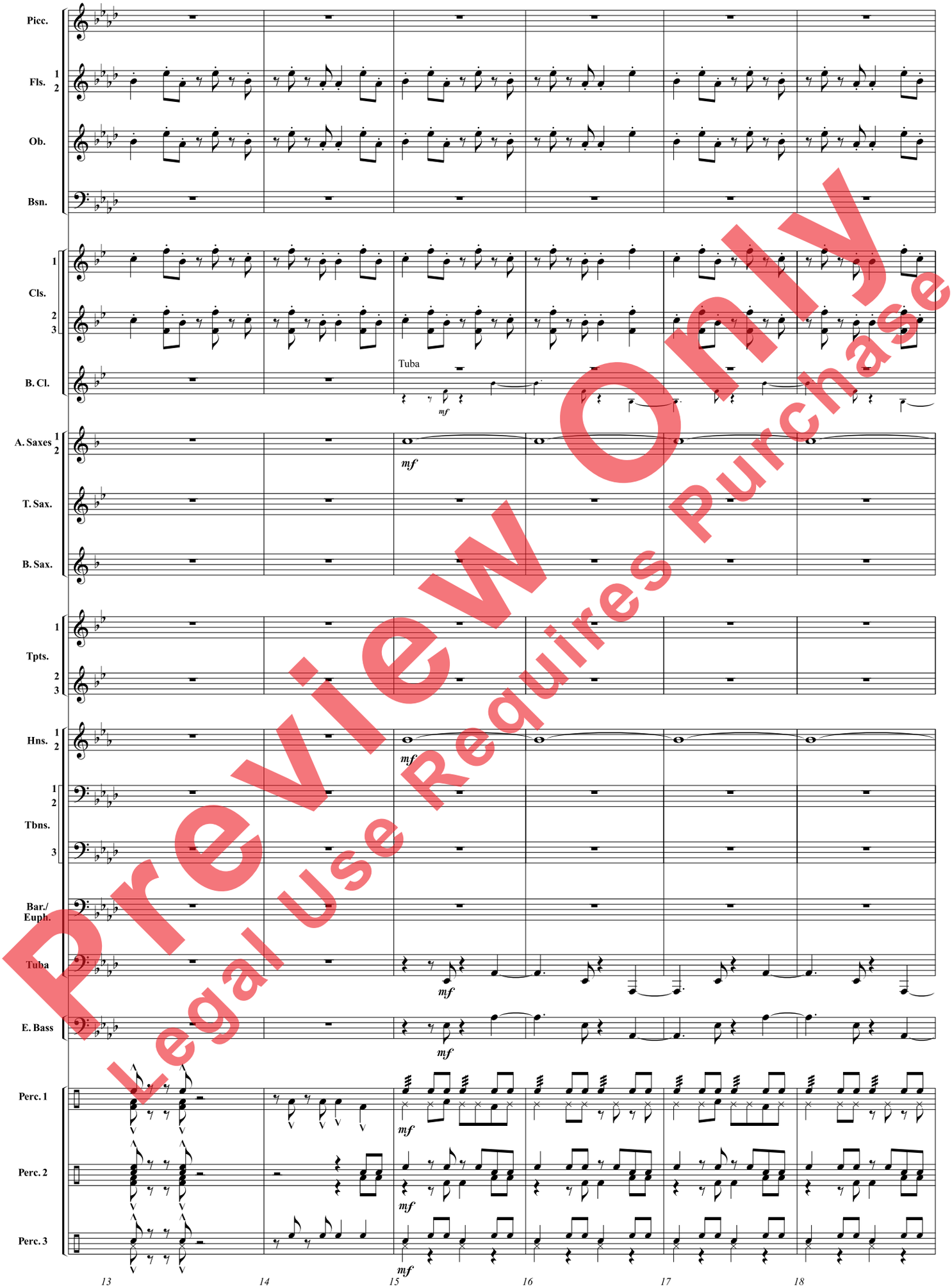

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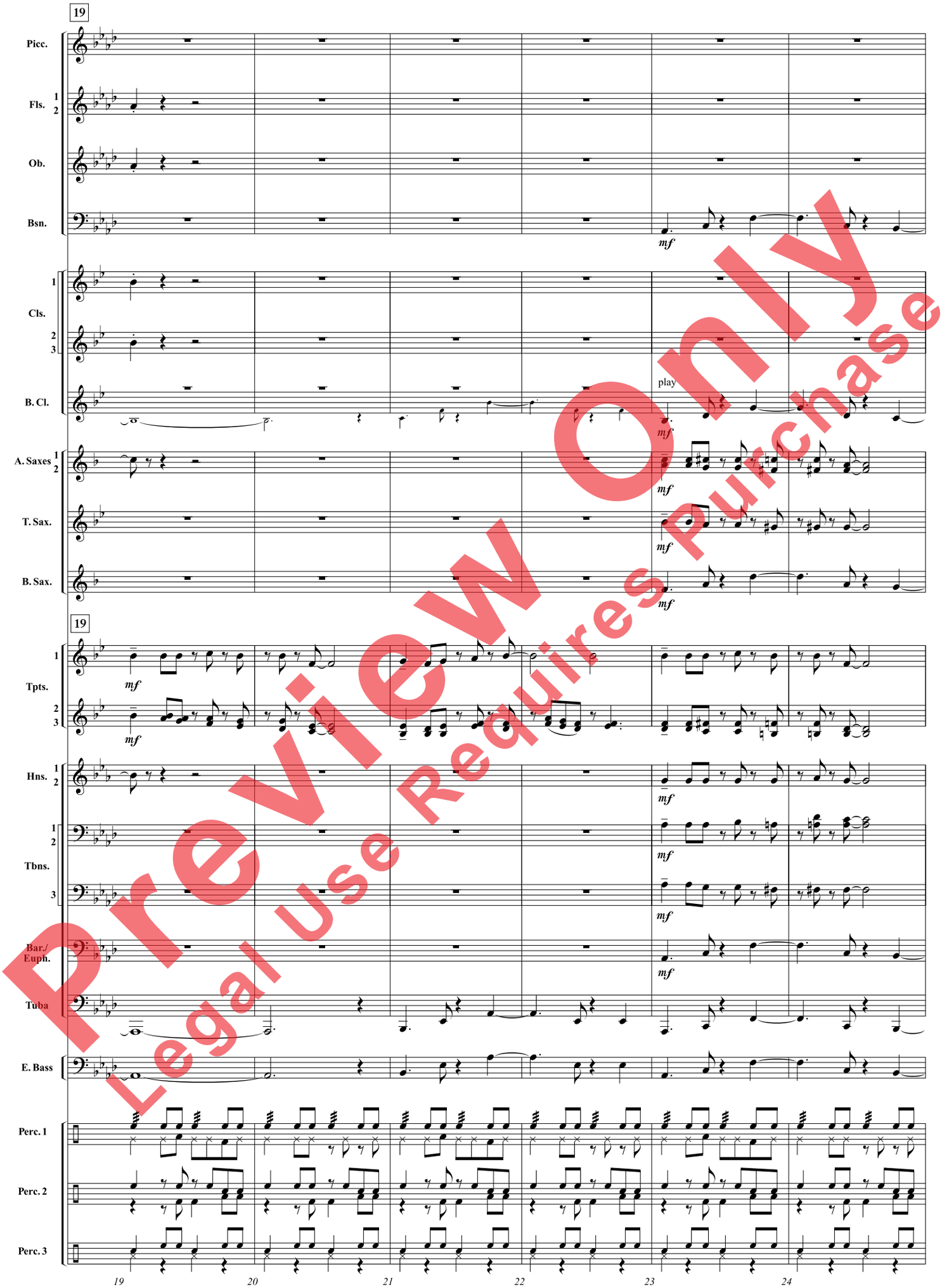

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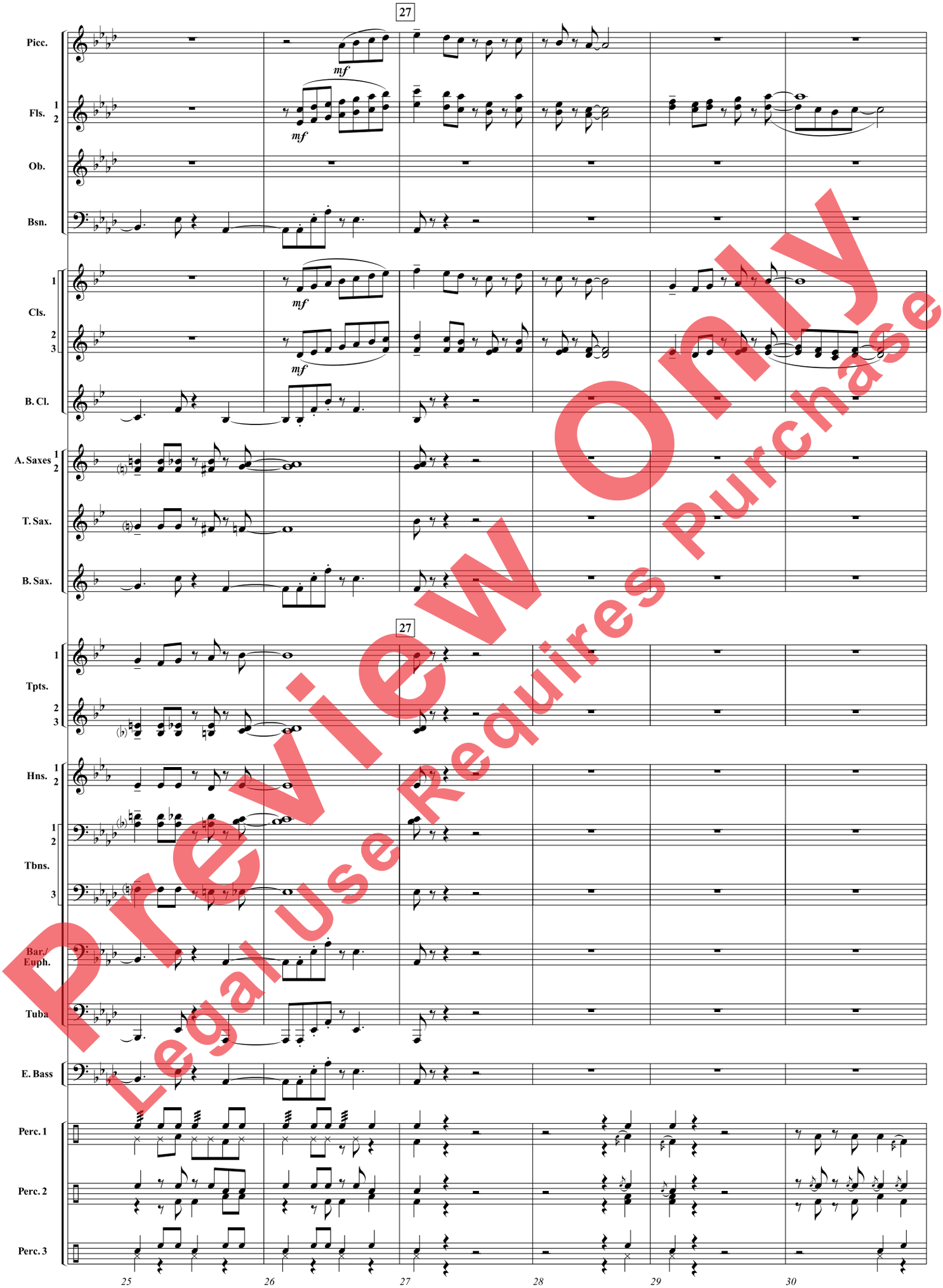

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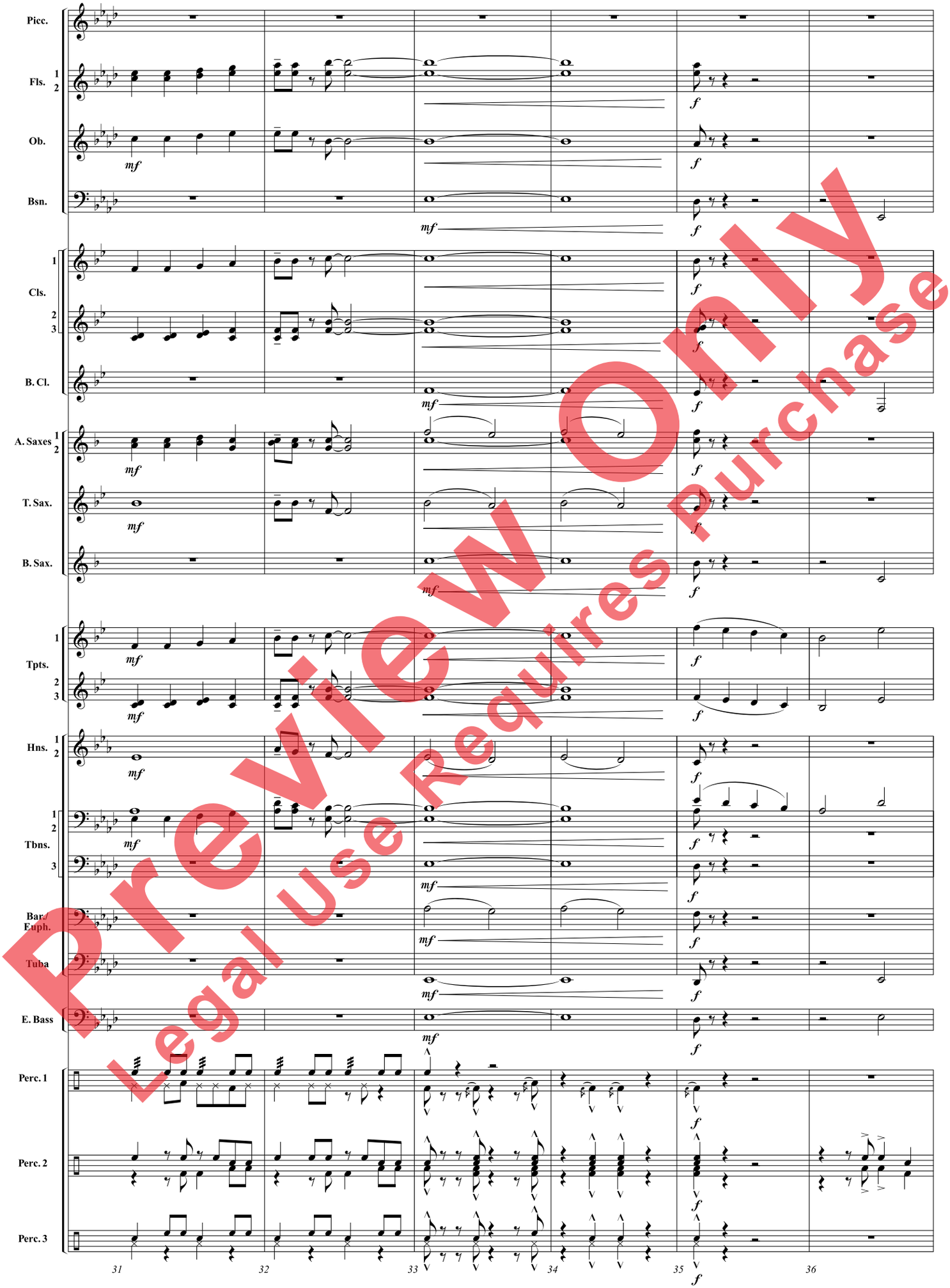

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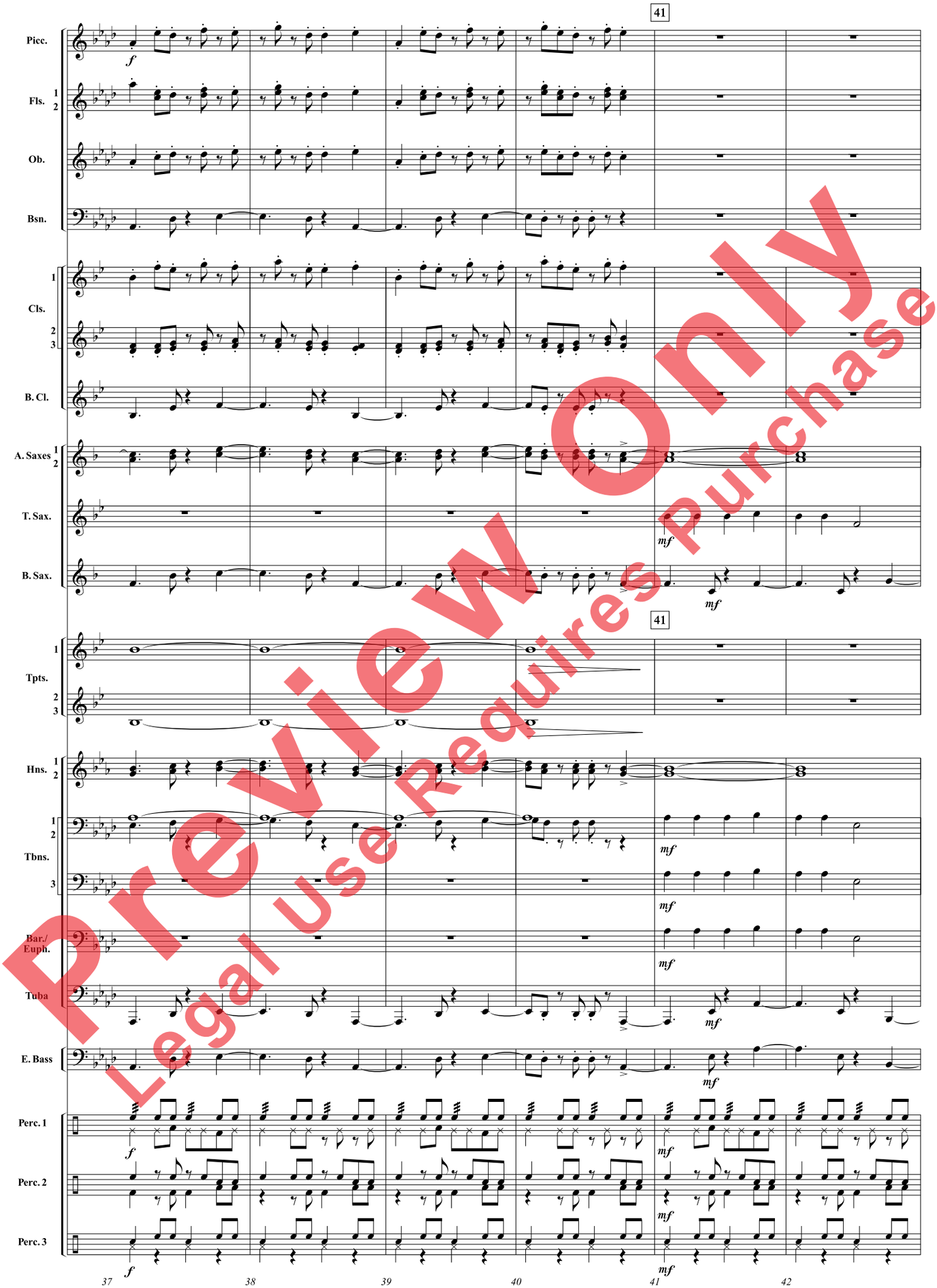

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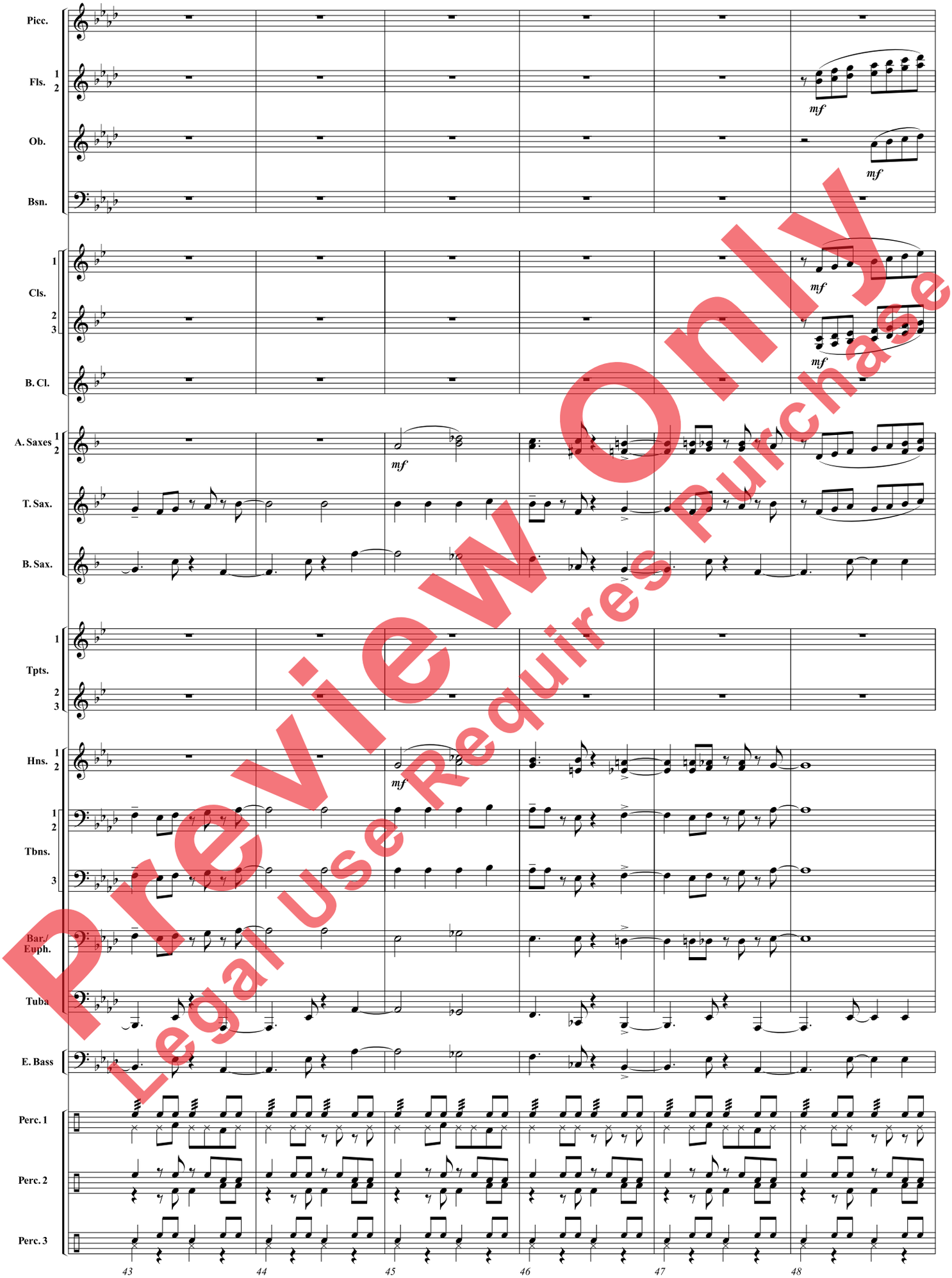

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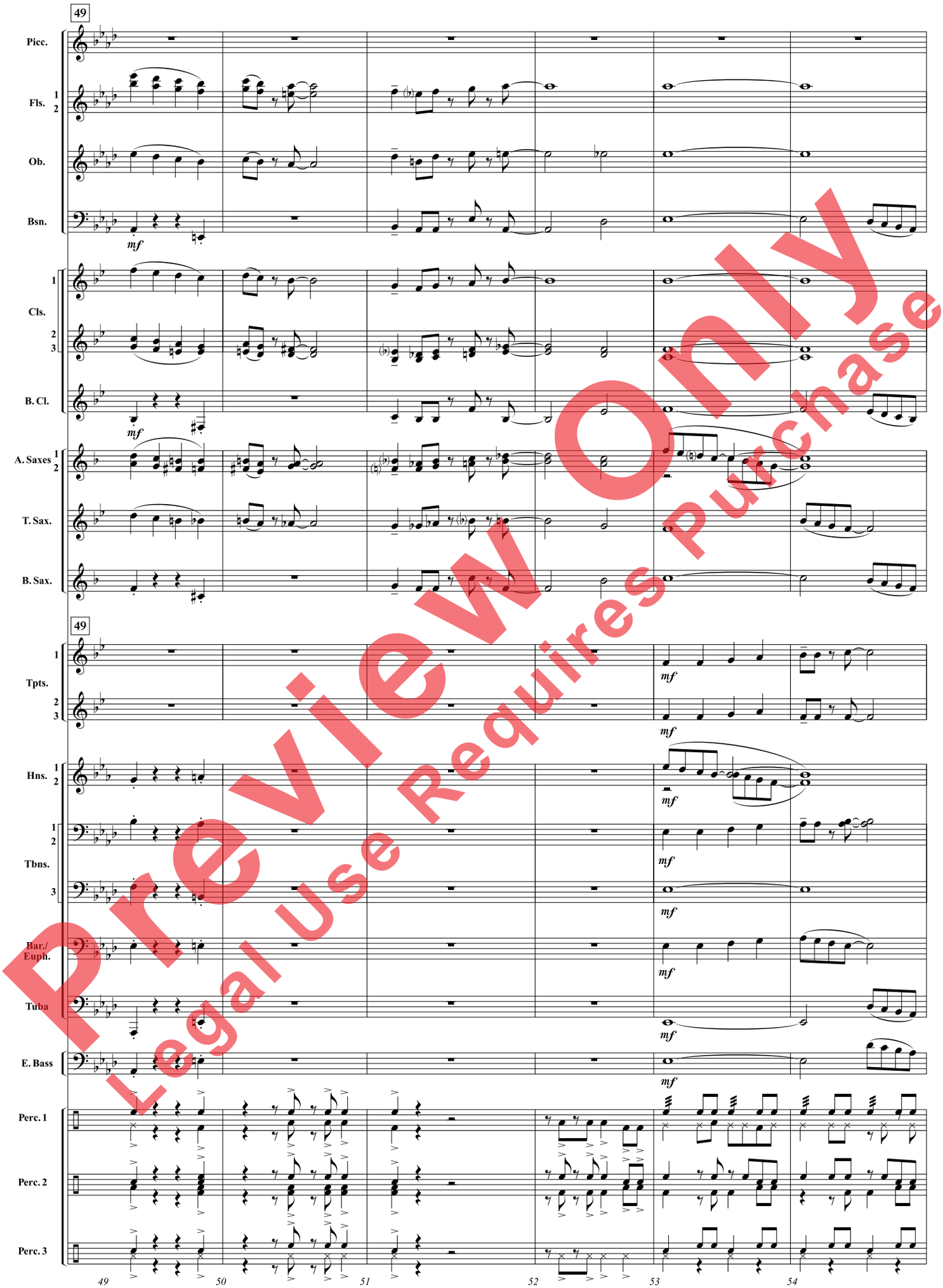

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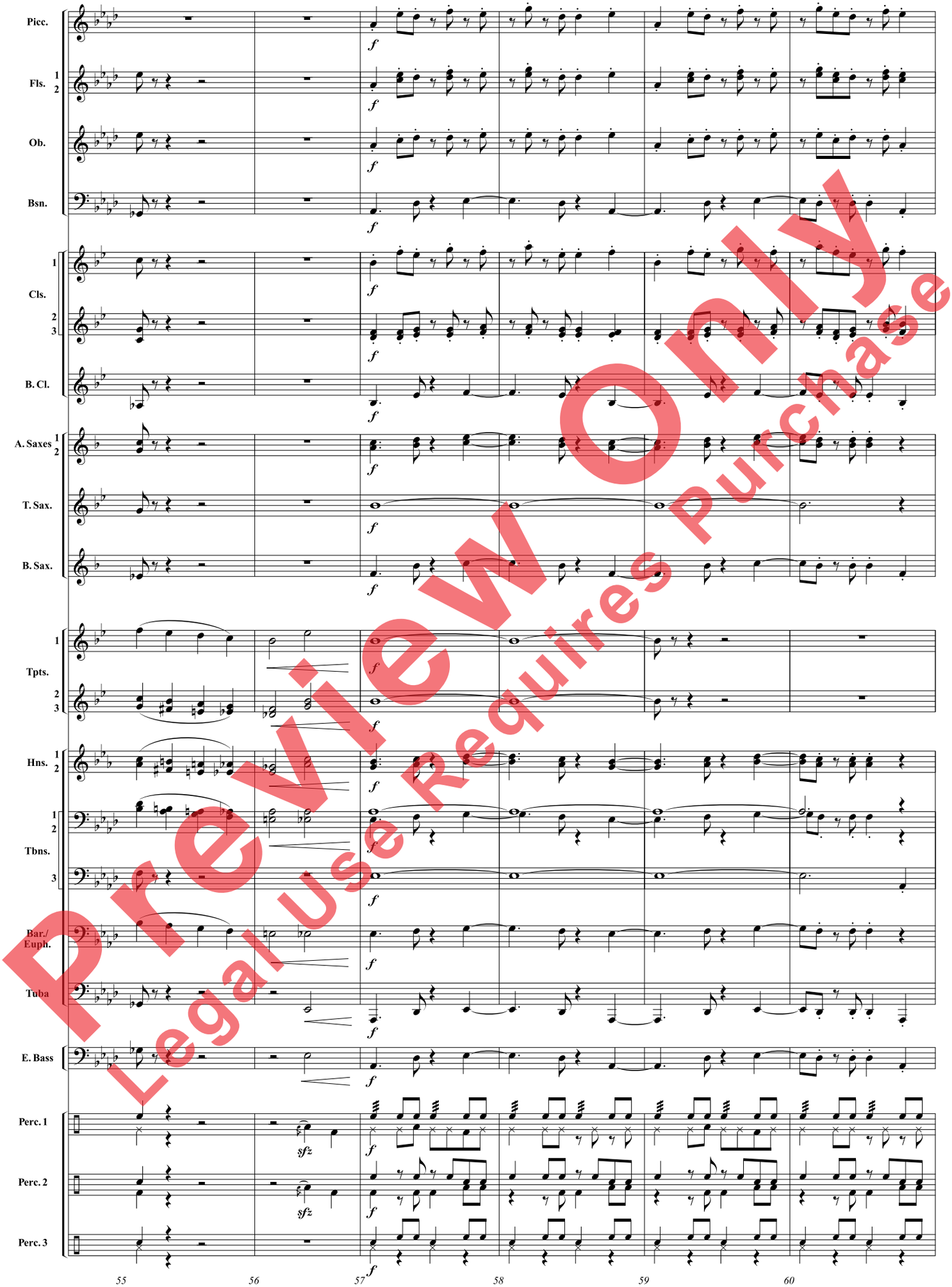

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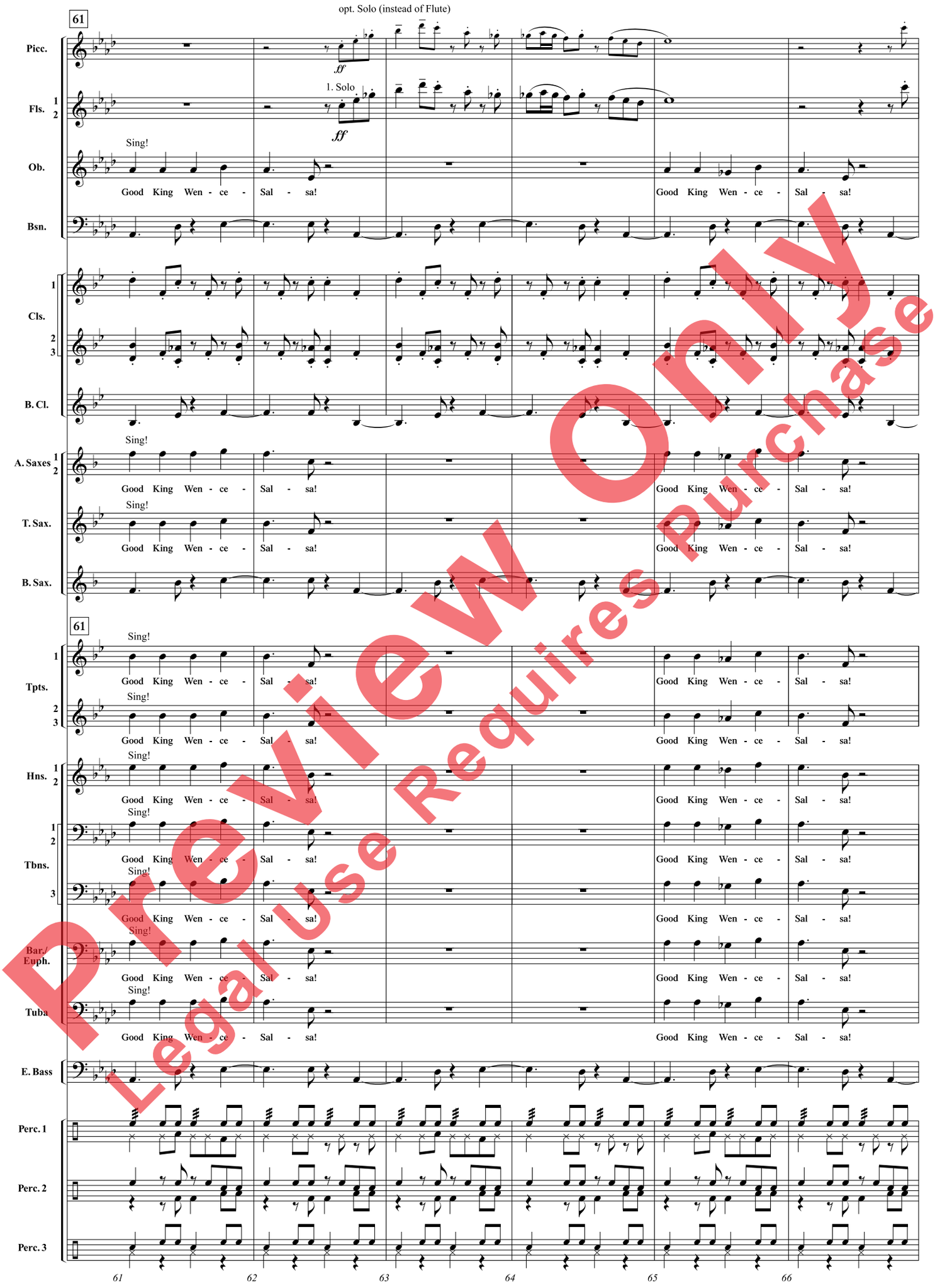

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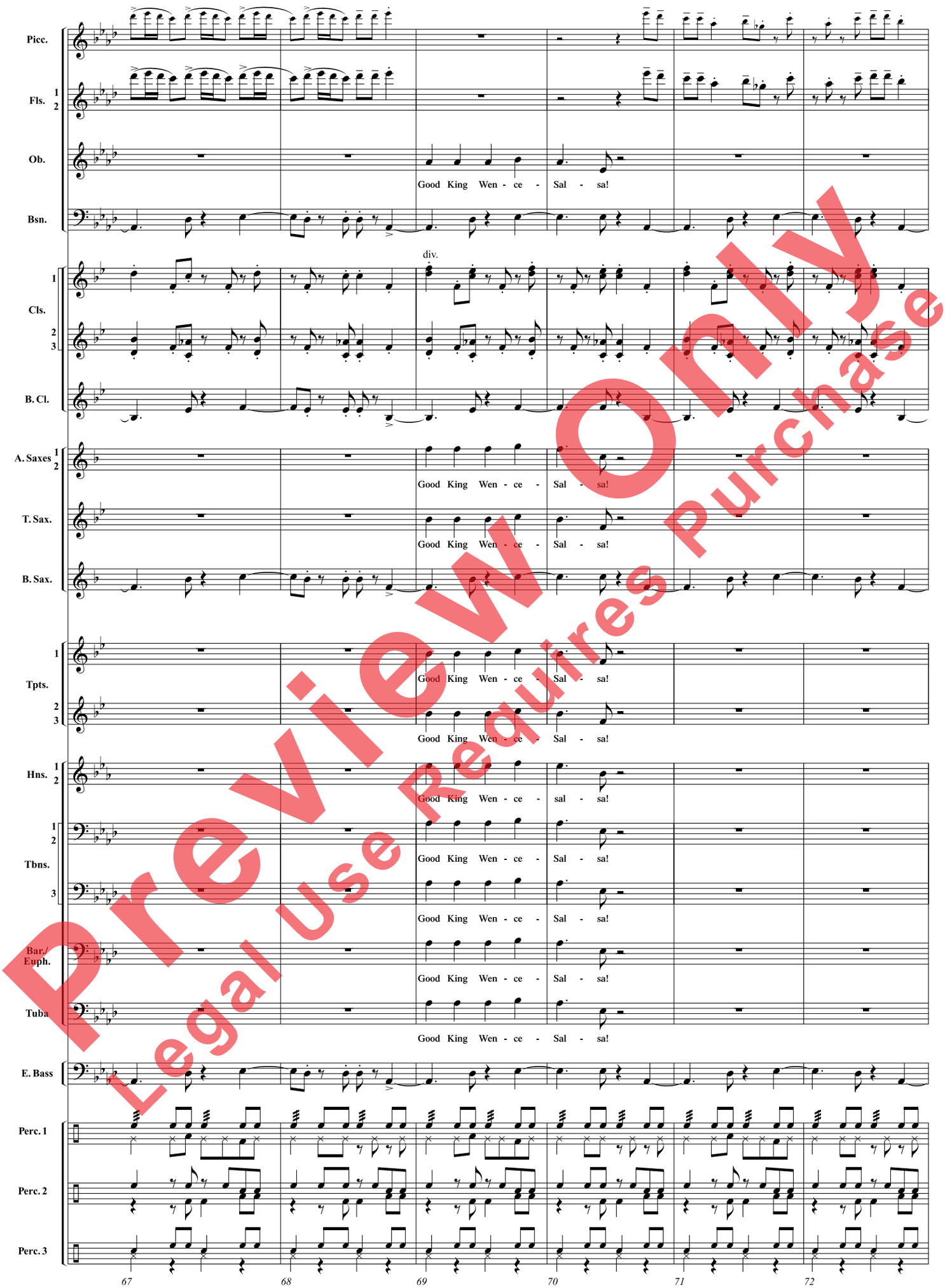

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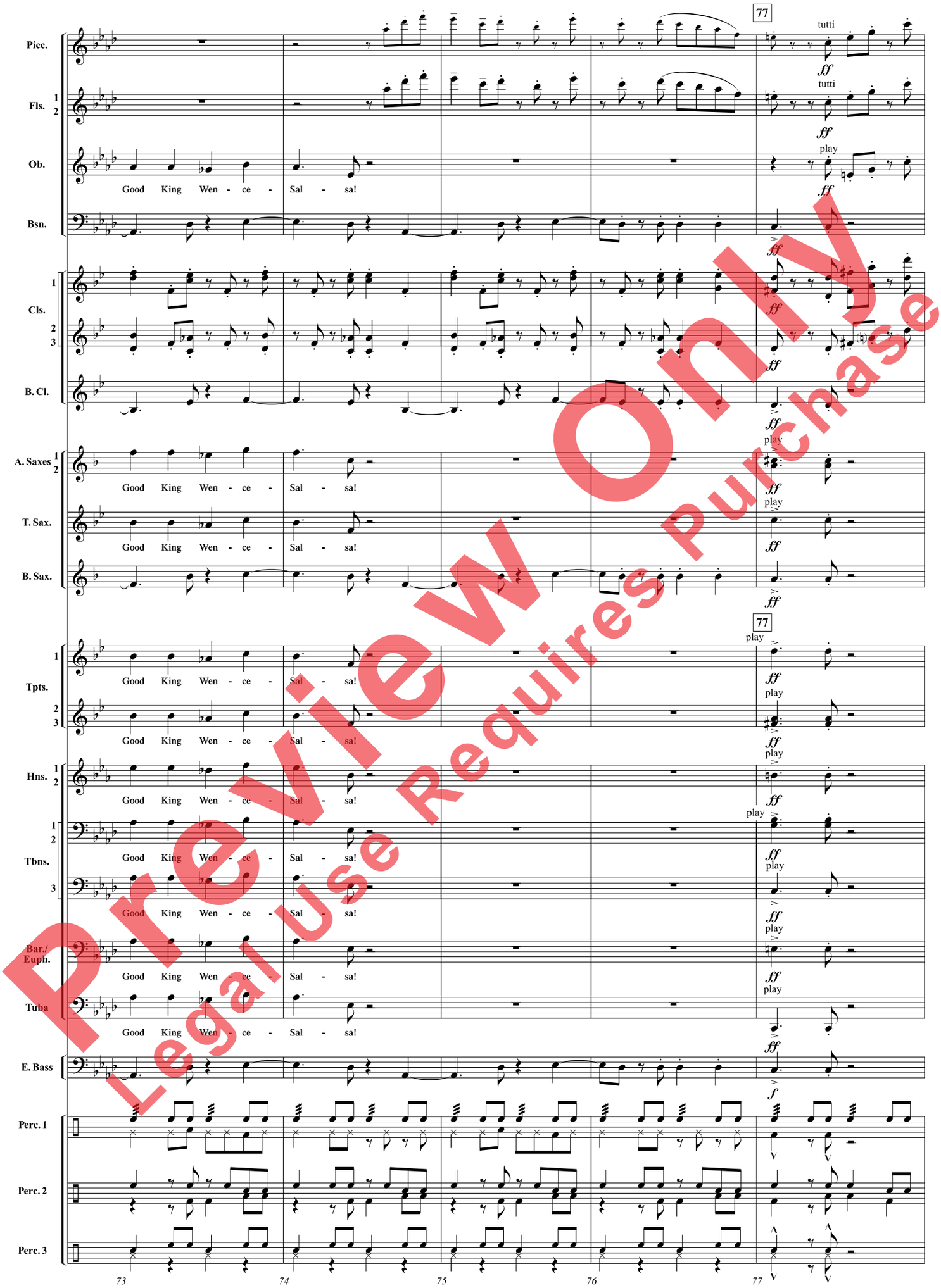

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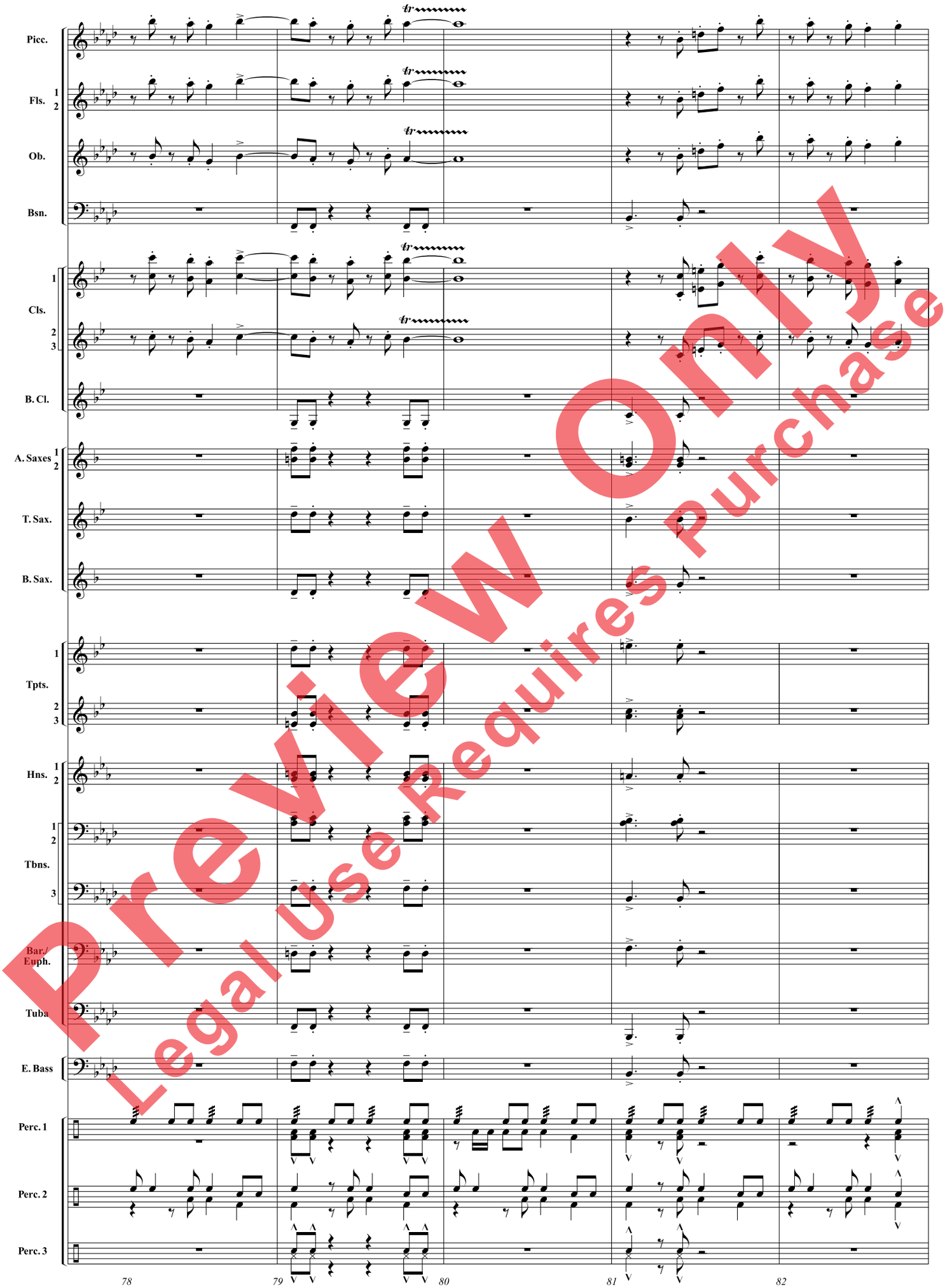

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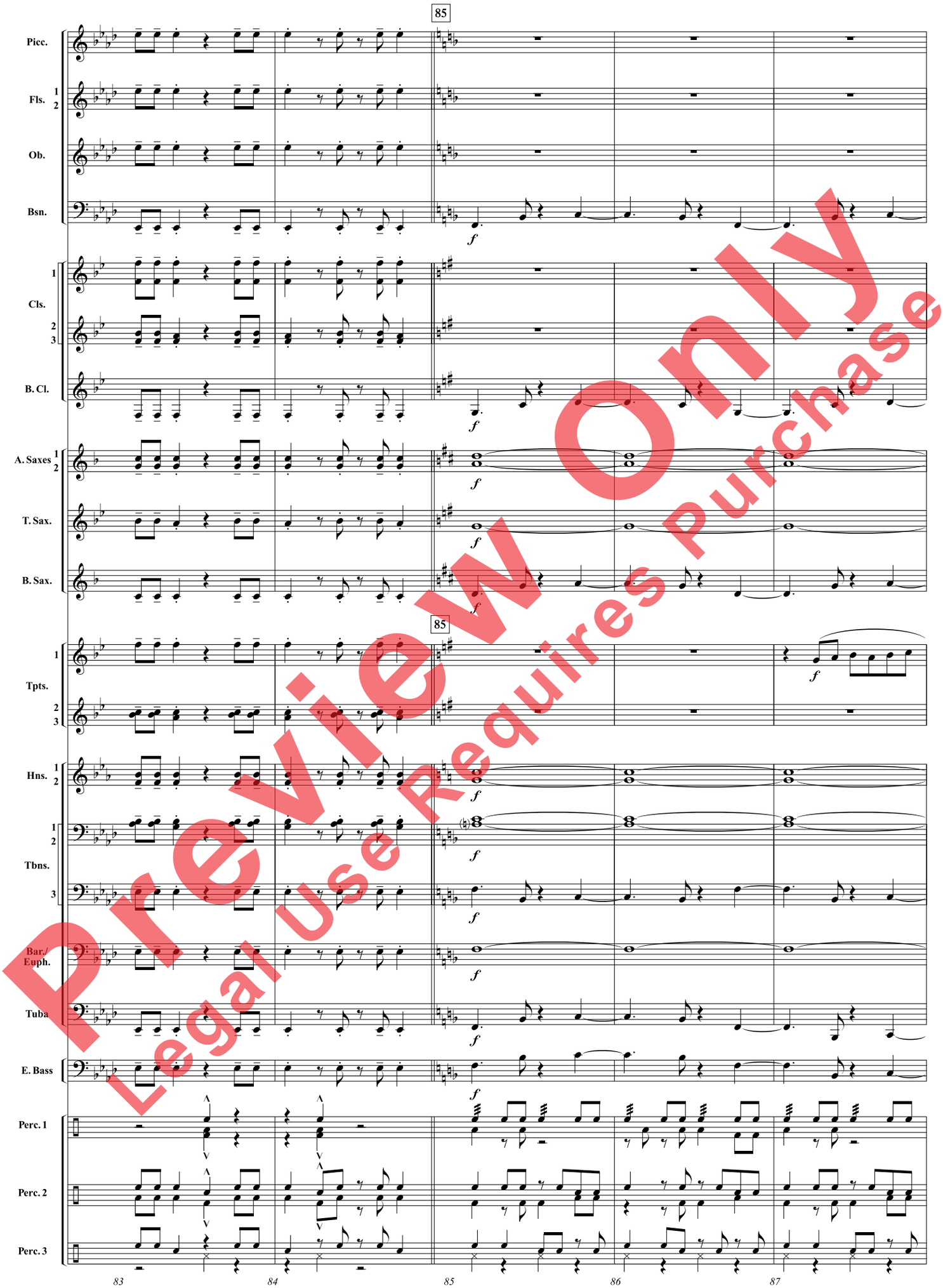

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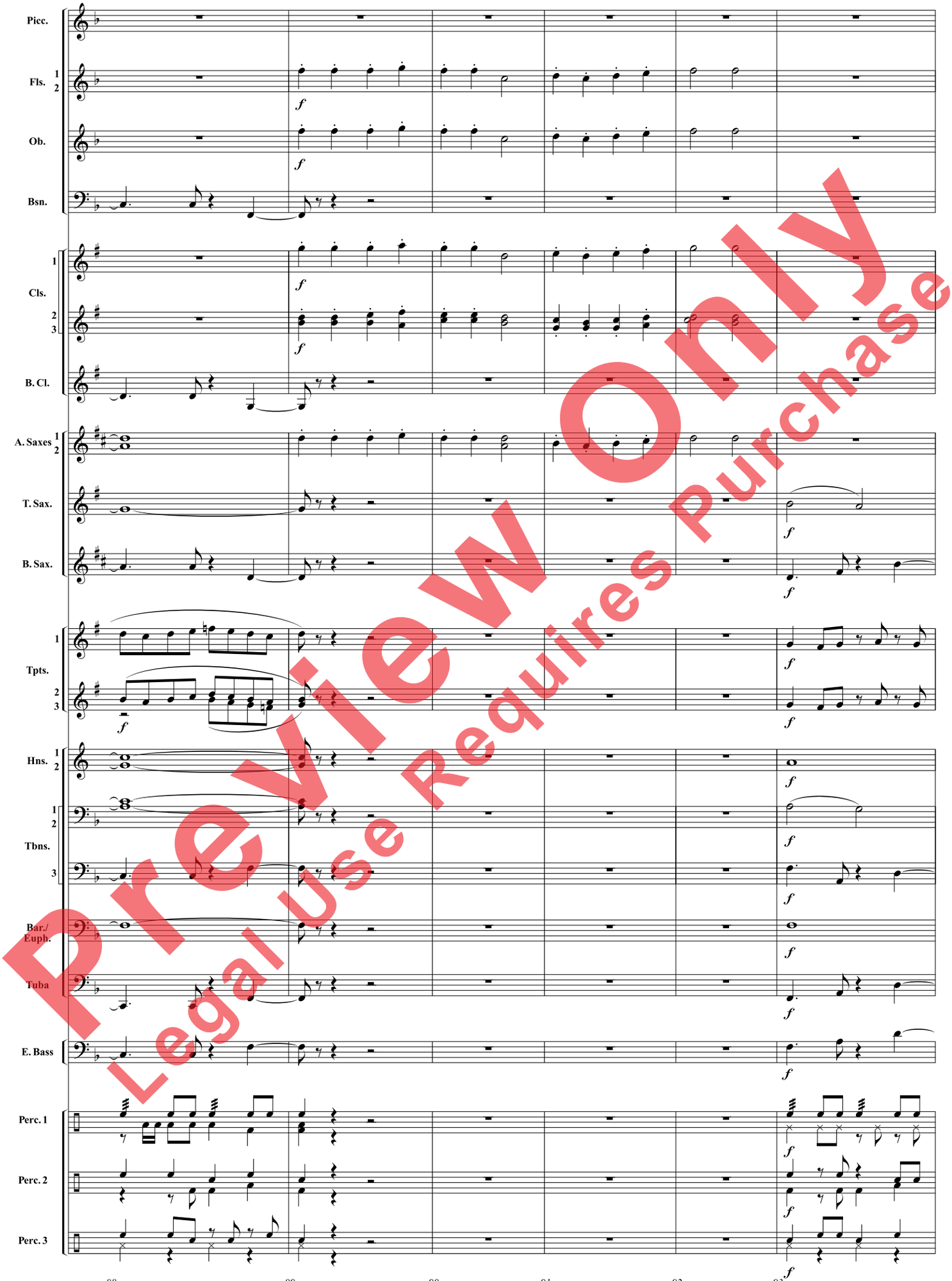

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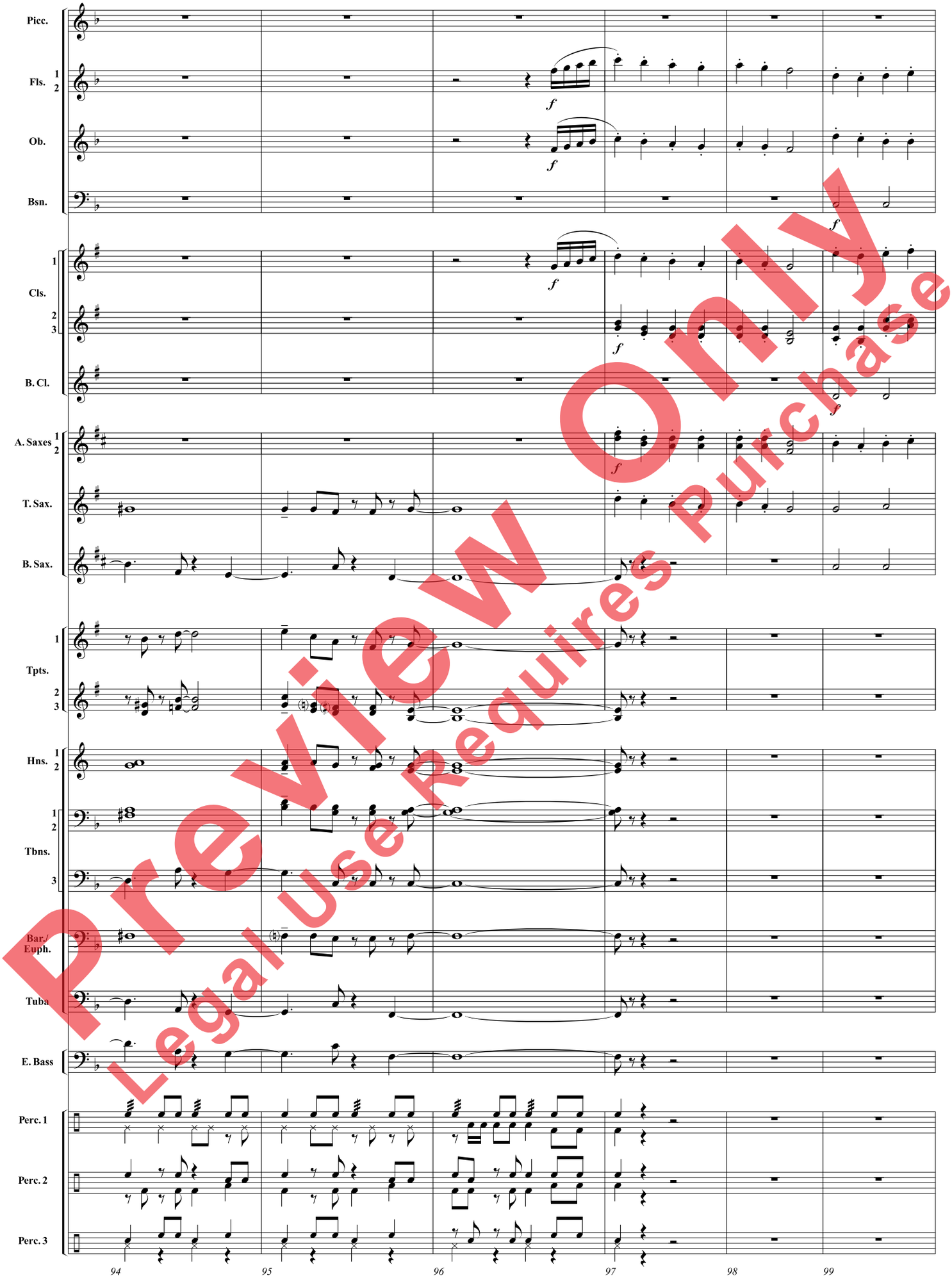

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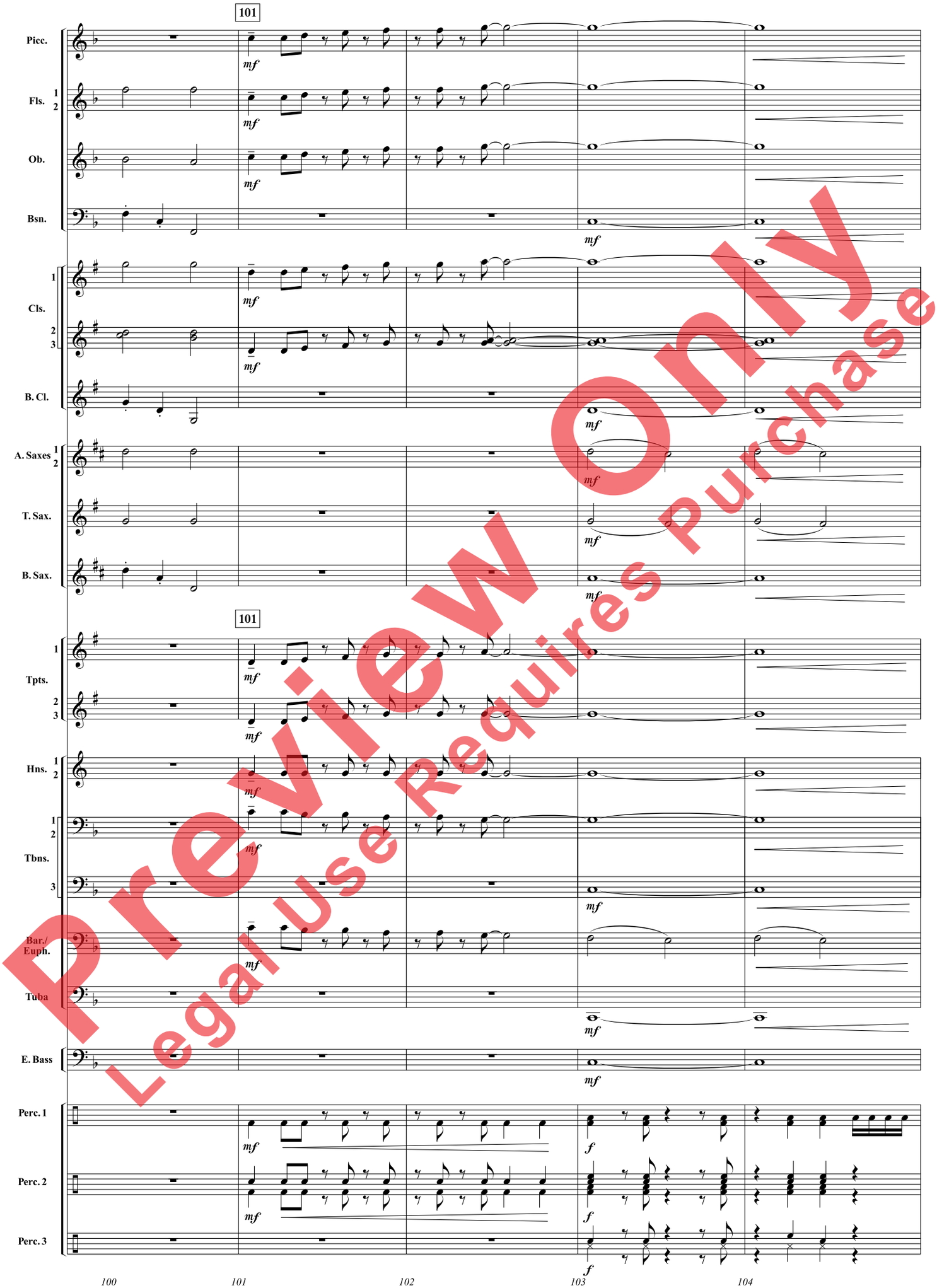

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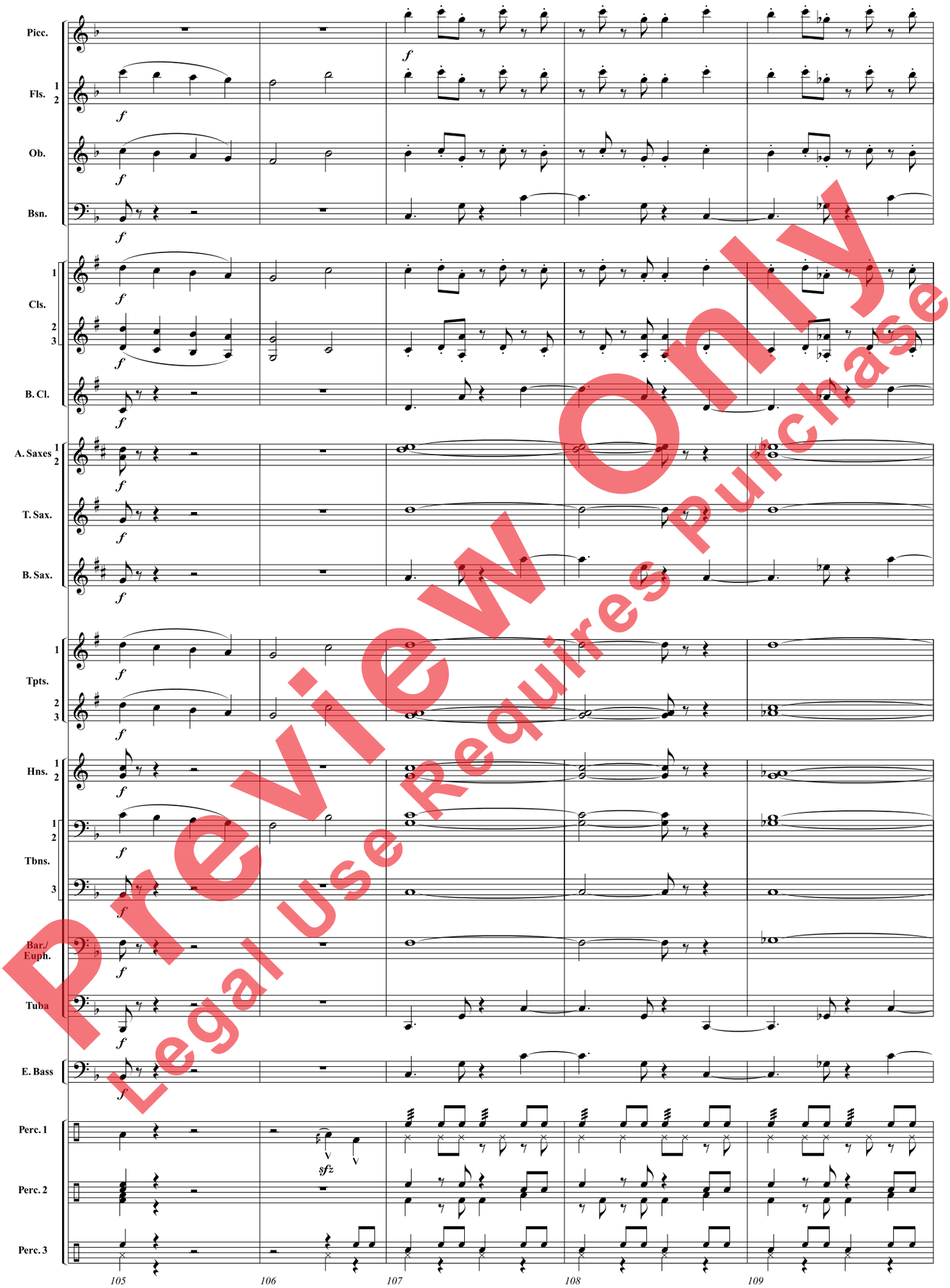

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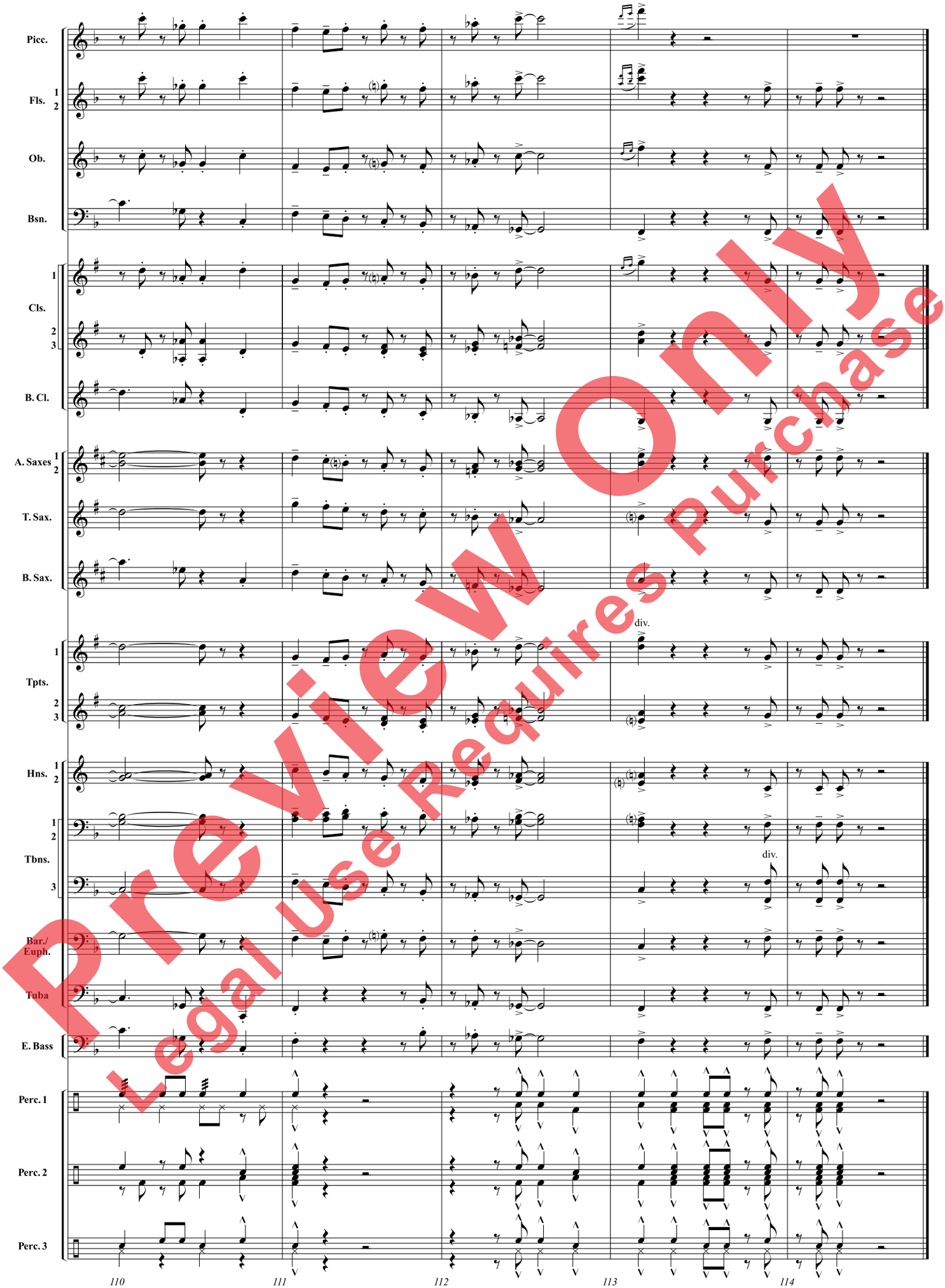

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