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FJH YOUNG BAND

Grade 2.5-3

RHYTHM OF THE SPHERES

Erik Morales

Instrumentation

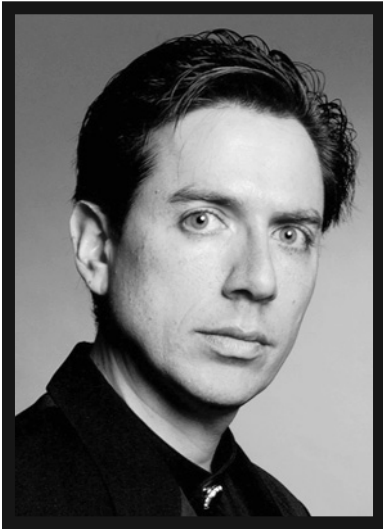
- | | |
|----------------------------------|-----------------------------|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 8 - Flute | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 1 - Synthesized Bass (opt.) |
| 4 - B $\flat$ Clarinet 1 | 2 - Bells/Chimes |
| 4 - B $\flat$ Clarinet 2 | 1 - Marimba |
| 2 - B $\flat$ Bass Clarinet | 1 - Timpani |
| 2 - E $\flat$ Alto Saxophone 1 | 2 - Percussion 1 |
| 2 - E $\flat$ Alto Saxophone 2 | Snare Drum |
| 2 - B $\flat$ Tenor Saxophone | Bass Drum |
| 2 - E $\flat$ Baritone Saxophone | 4 - Percussion 2 |
| 3 - B $\flat$ Trumpet 1 | Suspended Cymbal |
| 3 - B $\flat$ Trumpet 2 | Crash Cymbals |
| 4 - F Horn | Triangle |
| 2 - Trombone 1 | Tam-tam |
| 2 - Trombone 2 | 2 - Percussion 3 |
| | Low Floor Tom |

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

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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

Rhythm of the Spheres is designed as an entry-level piece in mixed meters. The work develops two rhythmically based melodies. The first begins at measure 5 and the second at measure 37. A common method in both themes is the use of one or two bars of 4/4 followed by one bar of 2/4. The rhythmic nature of the work gives it an aggressive quality throughout. This work cleverly disguises a very advanced complex meter. Consider the following rhythms:



The top and bottom lines rhythmically sound the same. However one could argue that the top rhythm (4/4 + 2/4) is easier to read. The section beginning at measure 37 uses this top rhythm. The end result is a very advanced sounding piece of music that is well within the reach of young musicians.

You will notice an optional Synthesized Bass part. This part is designed to function as an extra layer of subsonic depth. The chosen patch should sound one octave lower than the Tuba. The sound should have a smooth, yet, accurate and timely attack, with an extra long to infinite sustain. If no suitable patch is found then try a fairly standard fretless bass patch. A keyboard amplifier should be set loud enough for the part to be felt. However it shouldn't "stick out" of the ensemble.

This piece is rhythmically driven. As such, the Percussion 3 part is a key ingredient for successful performance. The part lists a low floor tom as the instrument of choice. I encourage you to double the part on multiple floor toms—one player per tom if available. The drums should be tuned low and have a fairly short sustain. You may even try to double this part on other types of low pitched drums (such as frame drums) with emphasis on accents and rhythm.

Erik Morales

*commissioned by the Connecticut Chapter of the
American School Band Directors Association*

in memory of Michael LaRosa

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[illegible]

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B1475

FL.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

17 18 19 20 21

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26

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

Soli

mf

Soli

mf

Soli

mf

Solo

mf

Triangle

mf

27 28 29 30 31 32 33

rit. 37 Aggressively (♩ = 144)

Fl.

Ob.

Bsn.

mf

1

Cls.

2

B. Cl.

mf

A. Sax. 1

2

mf

T. Sax.

mf

B. Sax.

mf

tutti rit. 37 Aggressively (♩ = 144)

Tpts. 1

2

mf

Hn.

mf

Tbns. 1

2

mf

Bar./ Euph.

mf

Tuba

mf

Synth. Bass (opt.)

Chimes

mf

Bells

Ch.

ff

Mar.

Timp.

mf

Perc. 1

mf

Perc. 2

p

mf

Perc. 3

mf

34 35 36 37 38

FL.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

39 40 41 42 43

p

45

Fl.

Ob.

Bsn.

mf

1

Cls.

2

B. Cl.

mf

A. Saxes

1

2

T. Sax.

B. Sax.

mf

45

Tpts.

1

2

Hn.

Tbns.

1

2

a2

mf

Bar./
Euph.

mf

Tuba

mf

Synth. Bass
(opt.)

mf

Bells
Ch.

Mar.

Mar.

mf

Timp.

mf

Perc. 1

mf

Perc. 2

mf

Perc. 3

44 45 *mf* 46 47 48

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

49 50 51 52 53

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

54 55 56 57 58

B1475

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

64 65 66 67 68

FL.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

69 70 71 72 73

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

1
Tpts. 2

Hn.

1
Tbns. 2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

74 75 76 77 78

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a2

f

f

p

f

81

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

mf

mf

mp

mp

mp

mp

mp

mp

Tri.

mp

mp

79 80 81 82 83 84

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mf* *f* *ff* div.

1 Cls. *mf* *f* *ff*

2 Cls. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

1 A.Saxes *mf* *f* *ff*

2 A.Saxes *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

B. Sax. *mf* *f* *ff*

1 Tpts. *mf* *f* *ff*

2 Tpts. *mf* *f* *ff*

Hn. *mf* *f* *ff*

1 Tbps. *mf* *f* *ff*

2 Tbps. *mf* *f* *ff*

Bar./Euph. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Synth. Bass (opt.) *mf* *f* *ff*

Bells Ch. *f* *ff*

Mar. *f* *ff*

Timp. *mf* *f* *ff*

Perc. 1 *mf* *f* *ff*

Perc. 2 *mf* *f* *ff*

Perc. 3 *mf* *f* *ff*

90 91 92 93 94

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

95 96 97 98 99

p *ff*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

100 101 102 103 104

FL.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

105 106 107 108 109

ff

110

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

110

Tpts. 1 *mf*

2 *mf*

Hn. *mf*

1 *mf*

Tbns. 2 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Synth. Bass (opt.) *mf*

Bells Ch. *mf*

Mar. *mf*

Timp.

Perc. 1 *mf*

Tri. *mf*

Perc. 2 *mf*

Perc. 3

110 111 112 113 114

124 Grand! (♩ = 112)

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

1

2

A. Sax.

T. Sax.

B. Sax.

1

2

Tpts.

Hn.

1

2

Tbns.

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

120 121 122 123 124

rit.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

130 131 132 133 134

ff p ff mf

135 Fast! (♩ = 152)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

135 Fast! (♩ = 152)

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

ff

Timp.

Perc. 1

Perc. 2

ff

Perc. 3

Cr. Cym.

Tam.

135

136

137

138

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Sax.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Synth. Bass
(opt.)

Bells
Ch.

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

ff

mp

ff

mp

ff

mp

ff