

# HAYWIRE

## Erik Morales

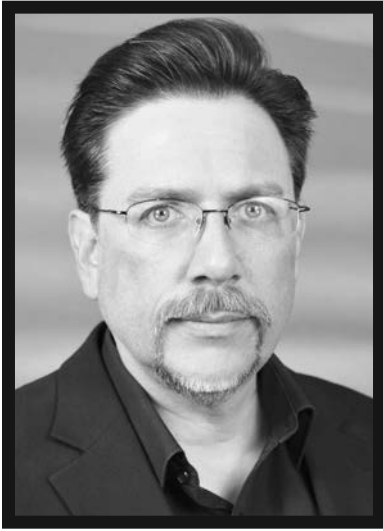
### Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
4 - Flute 1	2 - Trombone 2
4 - Flute 2	2 - Trombone 3
2 - Oboe	2 - Baritone / Euphonium
2 - Bassoon	2 - Baritone T.C.
4 - B $\flat$ Clarinet 1	4 - Tuba
4 - B $\flat$ Clarinet 2	1 - String Bass
4 - B $\flat$ Clarinet 3	1 - Timpani
2 - B $\flat$ Bass Clarinet	1 - Bells
1 - E $\flat$ Contra Alto Clarinet	1 - Vibraphone
1 - B $\flat$ Contrabass Clarinet	1 - Chimes
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	3 - Percussion 2
3 - B $\flat$ Trumpet 1	Wind Chimes
3 - B $\flat$ Trumpet 2	Suspended Cymbal
3 - B $\flat$ Trumpet 3	Crash Cymbals
2 - F Horn 1	Triangle
2 - F Horn 2	Brake Drum
	Ratchet
	Gong
	Tam-tam

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. 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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## Program Notes

*Haywire* is designed with intentional tonal misdirection. My conception was to create a piece that brings together a dichotomy of tonal beauty and tension, like something beautiful that's about to break. The consonance of tonality works in tandem with the dissonance so that simple melodies don't resolve in a manner that's expected. This idea is brought to a climax at measure 129 where, section by section, the woodwinds begin a frantic and nonsensical dialog with a dissonant brass fanfare. Woodwind players may play any notes or rhythms with the following rules: the notes must be played in a fast sequential fashion and the written dynamics should always be observed.

*Haywire* was commissioned by the Nassau Music Educators Association for premiere performance by the 2018 Nassau County Division III All-County Band; Long Island, New York.

- Erik Morales

# HAYWIRE

ERIK MORALES  
(ASCAP)

Boldly (♩ = 84)

5

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Boldly (♩ = 84)

5

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba

String Bass

Timpani (E♭, A, D, F)

Bells

Vibraphone

Chimes

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Wind Chimes, Suspended Cymbal, Crash Cymbals, Triangle, Brake Drum, Ratchet, Gong, Tam-tam)

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11

Fls. 1, 2

Ob.

Bsn.

Cls. 1, 2, 3

B. Cl.

C.B. Cl.

A. Saxes 1, 2

T. Sax.

B. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2, 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

Sus. Cym.

8 9 13 14 16

*mf* *f* *ff* *mp* *p*

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The score is divided into two systems of staves. The first system includes Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Subcontra Bass (S.B.), Timpani (Timp.), Bells (Bls.), Vibraphone (Vib.), Chimes (Ch.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).

Tempo and dynamic markings include **rit.** (ritardando), **Fast (♩ = 160)**, **mf** (mezzo-forte), **f** (forte), **p** (piano), and **st. mute** (stomped mutes). Performance directions include **Motor on, med. speed (if available)** for the vibraphone.

Rehearsal mark 21 is indicated at the beginning of the second system. A red watermark "Preview Only - Legal Use Requires Purchase" is superimposed over the score.

Measure numbers 17, 18, 19, 20, 22, 23, 24, and 25 are marked at the bottom of the page.

27

1st

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*f* *f* *ff*

*mp* *mp*

*p* *p* *f* *ff*

*p* *f* *ff*

27

1 2 3

Tpts.

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

*p* *f* *f*

*p* *f* *gliss.* *a2* *a2 7* *ff* *gliss.* *ff*

*mf* *p* *mf* *p* *mf* *p*

*mf* *mp* *mp*

*f* *let decay...* \*

*mf* *f*

*mf* *p* *f*

*f* *Ratchet*

26 27 28 29 30 31 32 33

39

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bs.

Vib.

Ch.

Perc. 1

Perc. 2

*f* *ff*

Gong scrape

34 35 36 37 38 39 40

43

47

1 2

Fls.

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

C.B. Cl.

A. Saxes

1 2

T. Sax.

B. Sax.

mf

mf

mf

mf

mf

mf

mf

43

47

open

1 2 3

Tpts.

1 2

Hns.

1 2

Tbns.

Bar. / Euph.

Tuba

S.B.

mf

mf

mf

mf

mf

mf

mf

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

Cr. Cym.

ff

ff

mf

mp

mf

ff

ff

mf

mf

mf

mf

mf



53

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

48 49 50 51 52 53 54

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

*ff*

Brake Drum

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57

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

57

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

55 56 57 58 59 60 61 *ff*

65

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

65

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

Cr. Cym. *f*

(A to B)

Br. D. *f*

62 63 64 66 67 68

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

mf

fp

f

73

73

69 70 71 72 73

f

79

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

79

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

(B $\flat$  to A)

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*mf*

*f*

*mf*

74 75 76 77 78 79

Fls. 1 2

Ob.

Bsn. *pp*

Cls. 1 2 3 *pp* *p*

B. Cl. *pp* *p*

C.B. Cl. *pp* *pp* Solo *mf*

A. Saxes 1 2 *mf*

T. Sax. *p*

B. Sax. *pp* *p*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph. *pp*

Tuba *pp*

S.B. *pp* *p*

Timp. *pp*

Bls.

Vib. \*

Ch. *Red.*

Perc. 1

Perc. 2 Tri.  $\Delta$

80

81

*mp*

83

84

Sus. Cym.  $\text{|||}$  *mp*

85

*mf*



Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

94 95 96 97 98 99 100



101

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mf*

B. Cl.

C.B. Cl.

A. Saxes 1 2 *mf*

T. Sax.

B. Sax.

101

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1 *f*

Perc. 2

Cr. Cym. *f*

102 103 104 105 106 107 *f*

109

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*mf*

*mf*

*Soli*

*f*

*mf*

*mf*

109

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

*mp*

*mp*

*mf*

*mf*

117

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*mf*

*a2*

117

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

Sus. Cym. *p*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*f*

Cr. Cym. *f*

118

120

This page contains the musical score for page 20 of a symphony. The score is arranged in a standard orchestral format with parts for woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats). The score includes rehearsal marks 122 and 123. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). There are also performance instructions such as *a2* (second ending) and *v* (vibrato). The percussion parts (Perc. 1 and Perc. 2) show rhythmic patterns with accents. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

129 Chaotic (♩ = 76)

Musical score for measures 127-130. The score includes parts for Flutes (1, 2), Oboe, Bassoon, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Contrabass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, and Bass Saxophone. Measure 129 features dynamic markings of *pp* (pianissimo) and *f* (forte). Specific instructions include *pp* play anything fast! for the Clarinet parts and *f* for the Saxophone parts. The score includes triplets and other musical notations.

129 Chaotic (♩ = 76)

Musical score for measures 130-131. The score includes parts for Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Saxophone (S.B.), Timpani, Basses (Bls.), Vibraphone, Chimes, and Percussion (1, 2). Measure 130 features dynamic markings of *pp* (pianissimo) and *f* (forte). Measure 131 features *f* and *mf* (mezzo-forte). The score includes performance instructions like *a2* and *mf*.

127 *ff*

128

129

130

131

133

1st only

*f* play anything fast!

+2nd

*f* play anything fast!

*f* play anything fast!

*f* play anything fast!

133

*f* *mp* *f* *f* *mp*

*ff* *p* *ff* *p*

132 133 134 135

*ff* *ff*

137

rit. al fine

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

C.B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

137

rit. al fine

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

S.B.

Timp.

Bls.

Vib.

Ch.

Perc. 1

Perc. 2

Cr. Cym.

136

137

138

139

140

141