

RELIC

Erik Morales

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Rehearsal Piano

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





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 lyrical work is a musical portrait of a person experiencing for the first time the awe and grandeur of an ancient European cathedral.

The melody is first presented by viola and cello. Violins and basses should strive to remain soft behind the melody until measure 22. At this point, violins command the melodic line. Through the entire first half, emphasize proper phrasing and bowing technique, with particular attention to bow direction.

The section at measure 43 acts as a transition to the solo section that begins at measure 52. Tempo in this transition slows as it approaches measure 52, with a slight pause to prepare the musicians for pizzicato. A slightly slower tempo should be clearly felt in the rhythmic pizzicato lines that support the soloist.

Violas and cellos restate the melody at measure 63, with the supporting basses strumming big open fifths. The piece ends simply with a solo violin note and supporting pizzicato from the orchestra.

Erik Morales

String Editing: Soon Hee Newbold

RELIC

ERIK MORALES
(ASCAP)

With reverence (♩ = 88)

5

[illegible]

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ST6143

14

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

11 12 13 14 15

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

16 17 18 19 20

4th pos. 3 1 3rd pos. -1 1

22

Score for measures 21-25, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 21-25 show a musical passage with a forte (*f*) dynamic. The Vln. 1 part includes a bowing mark (V) and a crescendo. The Vln. 2 (Vla. T.C.) part includes a bowing mark (V) and a crescendo. The Vla. part includes a bowing mark (V) and a crescendo. The Vcl. part includes a bowing mark (V) and a crescendo. The D.B. part includes a bowing mark (V) and a crescendo. The Piano part includes a bowing mark (V) and a crescendo.

Measures 21, 22, 23, 24, 25

Score for measures 26-30, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 26-30 show a musical passage with a forte (*f*) dynamic. The Vln. 1 part includes a bowing mark (V) and a crescendo. The Vln. 2 (Vla. T.C.) part includes a bowing mark (V) and a crescendo. The Vla. part includes a bowing mark (V) and a crescendo. The Vcl. part includes a bowing mark (V) and a crescendo. The D.B. part includes a bowing mark (V) and a crescendo. The Piano part includes a bowing mark (V) and a crescendo.

Measures 26, 27, 28, 29, 30

31

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

31 32 33 34 35

36 38 39 40

ST6143

The musical score is written for a string quartet and piano. Measures 31-35 are shown in the first system, and measures 36-40 in the second. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The instruments are Violin 1, Violin 2 (also playing Viola T.C.), Viola, Violoncello, Double Bass, and Piano. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page.

43

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

f

mp

41 42 43 45

rit.

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mf

46 47 48 49 50

52 A little slower (♩ = 84)

52 A little slower (♩ = 84)

Solo *mp*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

(play for rehearsal only - do not play during performance)

51 52 53 54 55

56 58 59 60

63

Score for measures 61-65, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measure 61: Vln. 1 has a whole note G4. Vln. 2 (Vla. T.C.) has a whole note G4. Vla. has a whole note G4. Vcl. has a whole note G4. D.B. has a whole note G4. Piano has a whole note G4.

Measure 62: Vln. 1 has a whole note G4. Vln. 2 (Vla. T.C.) has a whole note G4. Vla. has a whole note G4. Vcl. has a whole note G4. D.B. has a whole note G4. Piano has a whole note G4.

Measure 63: Vln. 1 has a whole note G4. Vln. 2 (Vla. T.C.) has a whole note G4. Vla. has a whole note G4. Vcl. has a whole note G4. D.B. has a whole note G4. Piano has a whole note G4.

Measure 64: Vln. 1 has a whole note G4. Vln. 2 (Vla. T.C.) has a whole note G4. Vla. has a whole note G4. Vcl. has a whole note G4. D.B. has a whole note G4. Piano has a whole note G4.

Measure 65: Vln. 1 has a whole note G4. Vln. 2 (Vla. T.C.) has a whole note G4. Vla. has a whole note G4. Vcl. has a whole note G4. D.B. has a whole note G4. Piano has a whole note G4.

Score for measures 66-68, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measure 66: Vln. 1 has a whole note G4. Vln. 2 (Vla. T.C.) has a whole note G4. Vla. has a whole note G4. Vcl. has a whole note G4. D.B. has a whole note G4. Piano has a whole note G4.

Measure 67: Vln. 1 has a whole note G4. Vln. 2 (Vla. T.C.) has a whole note G4. Vla. has a whole note G4. Vcl. has a whole note G4. D.B. has a whole note G4. Piano has a whole note G4.

Measure 68: Vln. 1 has a whole note G4. Vln. 2 (Vla. T.C.) has a whole note G4. Vla. has a whole note G4. Vcl. has a whole note G4. D.B. has a whole note G4. Piano has a whole note G4.

71 Solo

div. (solo on top)

Notably slower ($\text{♩} = 72$)

Vln. 1 *mf*

Vln. 2 (Vla. T.C.) *mf*

Vla. *mf*

Vcl. *mf* play

D.B.

Piano *mf*

71 72 73 74 75

Vln. 1 *pizz.*

Vln. 2 (Vla. T.C.) *pizz.*

Vla. *pizz.*

Vcl. *play* *pizz.* *mf*

D.B. *pizz.*

Piano *p*

76 77 78