



Hear and download this
piece at www.fjhmusic.com

FJH YOUNG BAND

Grade 2.5

HARLEQUIN DANCE

Erik Morales

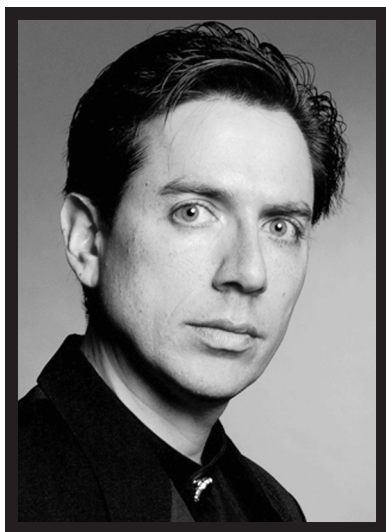
Instrumentation

1 - Conductor's Full Score	2 - Baritone/ Euphonium
4 - Flute 1	2 - Baritone T.C.
4 - Flute 2	4 - Tuba
2 - Oboe	1 - Synthesized Bass (opt.)
2 - Bassoon	2 - Marimba
5 - B♭ Clarinet 1	1 - Timpani
5 - B♭ Clarinet 2	2 - Percussion 1
2 - B♭ Bass Clarinet	Snare Drum
2 - E♭ Alto Saxophone 1	Cowbell
2 - E♭ Alto Saxophone 2	Marching Bass Drum
2 - B♭ Tenor Saxophone	4 - Percussion 2
2 - E♭ Baritone Saxophone	Hi-hat
4 - B♭ Trumpet 1	Splash Cymbal
4 - B♭ Trumpet 2	2 Temple Blocks
4 - F Horn	Whistle
2 - Trombone 1	Triangle
2 - Trombone 2	2 - Percussion 3
	Ride Cymbal
	Large 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.



2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com

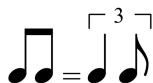


The Composer

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

Harlequin Dance is an exuberant and fun introduction to jazz and the art of swing for young band. The entire piece utilizes swing eighth notes. These eighth notes should be interpreted in the following manner:



The piece begins with a solo drummer using brushes on a snare. The brush technique is simple and is illustrated in the notation. The drummer's left hand moves in a circular, sweeping motion. This motion can be clockwise or counter-clockwise. One complete rotation is completed every two beats. The right hand taps the swing rhythm. This is a basic technique for jazz brushes and many useful illustrations and videos can be found online if further instruction is needed. A marching bass drum is used in the section beginning at measure 73. The drum should be placed on its side. Two chairs placed on opposite sides can be used to support the drum. This should also provide adequate height for a standing drummer. Also featured is a synth bass part. The sound for this part should be a jazz upright bass or a pizzicato bass patch. Cues are given if a synthesizer is not available. But I strongly encourage the use of the synth part if possible. Doing so will maximize the piece's authenticity and jazz sound. You could even use a real upright bass if the musician is available. Just be sure to electrically amplify the part. This piece can be performed successfully at 126 to 132 beats per minute.

Erik Morales

commissioned by the Northwest Kidder Middle School Bands
 Jackson, Michigan; Sandra Turnbull-Atkins, Director
 in honor of her retirement after 30 years in music education

HARLEQUIN DANCE

ERIK MORALES
 (ASCAP)

Swing 8ths (♩ = 132)

1 2

Flutes

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Swing 8ths (♩ = 132)

B♭ Trumpets 1 2

F Horn

Trombones 1 2

Baritone/Euphonium

Tuba

Synthesizer Bass

Marimba

Timpani

Percussion 1
 (Snare Drum, Cowbell, Marching Bass Drum)

Percussion 2
 (Hi-hat, Splash Cymbal, 2 Temple Blocks, Whistle, Triangle)

Percussion 3
 (Ride Cymbal, Large Floor Tom)

Solo

A. Sax. Solo

f

f

(G, C, D)
 S.D. w/ brushes

R.H.

L.H. (circular motion)
mf

2 3 4 5



Hear and download this
 piece at www.fjhmusic.com

Copyright © 2012 The FJH Music Company Inc. (ASCAP).
 International Copyright Secured. Made in U.S.A. All Rights Reserved.
WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
 Any duplication is an infringement of U.S. copyright law.

10

Fls. 1 2

Ob.

Marimba

Bsn. *f*

Cls. 1 2

Marimba

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax. *f*

1. div

2. div

sfz

p

Solo

A. Sax. Solo *f*

10

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Synth. Bass

Tuba *f*

Upright Bass patch *f*

Synth. Bass *f*

Mar. *f*

Timp.

Perc. 1

Hi-hat (foot)

Perc. 2 *p*

Perc. 3

6 7 8 9 10 11

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Synth. Bass

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

12 13 14 15 16

mf

mf play

mf

mf play

tutti

mf play

mf play

mf

mf

mf

mf play

mf

p

17

Fls. 1 2 *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mp*

Cls. 1 2 *f* *mf*

B. Cl. *f* *mp*

A. Saxes 1 2 *f* *mf*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

17

Tpts. 1 2 *f* *mp*

Hn. *f* *mp*

Tbns. 1 2 *f* *mp*

Bar./Euph. *f* *mp*

Tuba *f* *mp*

Synth. Bass *f* *mp*

Mar. *f* *mp*

Timp. *f* *mp*

Perc. 1 *f* *mp* Cowbell

Hi-hat (sticks) *f* *mp*

Perc. 2 *f* *mp*

Perc. 3

17 18 19 20 21 22

23 24 25 26 27 28

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Synth. Bass

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

29 30 31 32 33

38

43

Fls. 1 2

Ob.

Bsn.

Cts. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbps. 1 2

Bar./Euph.

Tuba

Synth. Bass

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo

mf

S.D. w/ brushes

mf

44 45 46 47 48 49

51

59

Fls. 1 2 *fp* *mp*

Ob. *fp* *mp*

Bsn.

Cls. 1 2 *fp* *mp*

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

59

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Synth. Bass

Mar. *mp*

Timp.

Perc. 1 2 *mp*

Perc. 2

Perc. 3

57 58 59 60 61 62

65 **Humorously**

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

65 **Humorously**

Tpts. 1 2

Hn. *mf*

Tbns. 1 2 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Synth. Bass *mf*

Mar. *mf*

Timp. *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Lower Wws. *mf*

Cowbell *f*

2 Temple Blocks *f*

Large Floor Tom *f*

Whistle *sf*

63 64 65 66 67 68

B1532

B1532

Fls. 1 2
 Ob.
 Bsn.
 Cls. 1 2
 B. Cl.
 A. Saxes 1 2
 T. Sax.
 B. Sax.
 Tpts. 1 2
 Hn.
 Tbns. 1 2
 Bar./ Euph.
 Tuba
 Synth. Bass
 Mar.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

82 > 83 > 84 > 85 > 86 > 87 >

89

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

89

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Synth. Bass

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

88 89 90 91 92 93

Soli

ff

choke

Hi-hat

mf

99

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Synth. Bass

Mar.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

f

p

mp

p

mp

mp

mp

mp

mf

Triangle

play opt. 8^{va}

cup mute

100 101 102 103 104 105