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FJH CONCERT BAND

Grade 3

REVERIE

CLAUDE DEBUSSY

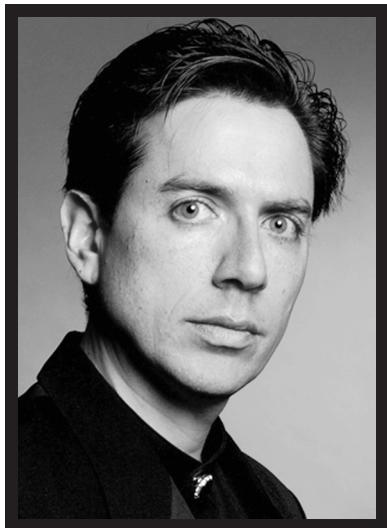
Arranged by
Erik Morales

Instrumentation

1 - Conductor's Full Score	2 - F Horn 1
4 - Flute 1	2 - F Horn 2
4 - Flute 2	2 - Trombone 1
2 - Oboe	2 - Trombone 2
2 - Bassoon	2 - Trombone 3
4 - B♭ Clarinet 1	2 - Baritone/ Euphonium
4 - B♭ Clarinet 2	2 - Baritone T.C.
4 - B♭ Clarinet 3	4 - Tuba
2 - B♭ Bass Clarinet	1 - Synthesizer
2 - E♭ Alto Saxophone 1	1 - Timpani
2 - E♭ Alto Saxophone 2	2 - Bells
2 - B♭ Tenor Saxophone	2 - Marimba
2 - E♭ Baritone Saxophone	3 - Percussion
3 - B♭ Trumpet 1	Suspended Cymbal
3 - B♭ Trumpet 2	Wind Chimes
3 - B♭ Trumpet 3	Triangle

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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.

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About the Music

Reverie was composed by French impressionist Claude Debussy circa 1890. His music is known for having an ethereal quality derived through the use of Lydian modes and whole-tone scales. This arrangement features the use of a keyboard synthesizer with a Harp sound. Be sure that the synthesizer is amplified loud enough to cut through the ensemble sound yet remain well balanced. A piano may act as a substitute for this part if a synthesizer is not available. Although very lyrical, this piece should flow steadily at 120 beats per minute. Careful consideration should be given to ritards and tenutos at the end of phrases. Unless otherwise specified, the piece should return to the original tempo at the beginning of a new phrase. These tempo changes should not feel abrupt. They are only intended to emphasize the changes within the form of the work.

A handwritten signature in black ink that reads "Erik Morales". The signature is fluid and cursive, with the first name "Erik" on top and the last name "Morales" on the bottom, both sharing a common stroke.

REVERIE

CLAUDE DEBUSSY
arranged by ERIK MORALES
 (ASCAP)

Serene yet flowing ($\text{♩} = 120$)

Flutes 1
Flutes 2

Oboe

Bassoon

B♭ Clarinets 1
B♭ Clarinets 2
B♭ Clarinets 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1
E♭ Alto Saxophones 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1
B♭ Trumpets 2
B♭ Trumpets 3

F Horns 1
F Horns 2

Trombones 1
Trombones 2
Trombones 3

Baritone/Euphonium

Tuba

Synthesizer

Timpani (F, C, B♭)

Bells

Marimba

Percussion (Suspended Cymbal, Wind Chimes, Triangle)

use harp patch (sustain throughout)

mp

med. yarn mallets

Sus. Cym w/ med. soft mallets

p 2 3 mp 5 mf 6



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10

Fls. 1
 Fls. 2
 Ob.
 Bsn.
 Cls. 1
 Cls. 2
 Cls. 3
 B. Cl.
 A. Saxes 1
 A. Saxes 2
 T. Sax.
 B. Sax.
 Tpts. 1
 Tpts. 2
 Tpts. 3
 Hns. 1
 Hns. 2
 Tbn.
 Tbn.
 Bar./ Euph.
 Tuba
 Synth.
 Timp.
 Bells
 Mar.
 Perc.

7 8 *p* 9 10 11 12 *mf*

Fls. 1 2 Ob. Bsn.

1 Cls. 2 3 B. Cl.

A. Saxes 1 2 T. Sax. B. Sax.

Tpts. 1 2 3

Hns. 1 2 Tbn. 1 2 Tbn. 3

Bar./ Euph. Tuba

Synth.

Tim. Bells Mar. Perc.

13 14 15 16 17 18 *p*

20 A tempo

Fls. 1
Fls. 2 *tutti*

Ob.

Bsn.

Cls. 1
Cl. 2
Cl. 3

B. Cl.

A. Saxes 1
A. Saxes 2 *tenuto* *mf*
T. Sax. *mp*

B. Sax.

20

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2 *p*

Tbns. 1
Tbns. 2
Tbns. 3

Bar./Euph.

Tuba *p*

Synth. *tenuto*

Timp.

Bells

Mar.

Perc.

19 20 *mf* 21 22 23 24

Fls. 1
Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes 1
A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Tbns. 3

Bar./Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

28

28

straight mute

p straight mute

p a2

25 26 *p* 27 29 *f* 30 *p*

rit.

36 A tempo

Fls. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2

3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

rit.

36 A tempo

31 *f*

32

33

34

35

36 *mp*

(B♭ to A)

mf

mf

mf

Triangle *mf*

Fls. 1
2

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Saxes 1
2
mf

T. Sax.

B. Sax.

Tpts. 1
2
3

still muted

Hns. 1
2
mf

Tbns. 1
2
3
mf

Bar./Euph.

Tuba

mf

Synth.

Timp.

Bells

f

Mar.

Perc.

f

Wind Chimes

44

rit.

Fls. 1
Fls. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1
Cls. 2 *mf*

3
B. Cl. *mf*

A. Saxes 1
A. Saxes 2

T. Sax.

B. Sax. *mf*

44

Tpts. *mf*

3
Tbns. *mf*

1
Bar./
Euph. *mf*

Tuba *mf*

Synth.

Tim.

Bells *mp*

Mar. *mp*

Perc.

[52] Rubato ($\text{J}=112$)

Fls. 1
2

Ob.

Bsn.

1
2
3

Cls. 2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

[52] Rubato ($\text{J}=112$)

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./ Euph.

Tuba

Synth.

Timpani

Bells

Mar.

Perc.

rit.

60 A tempo ($\downarrow = 120$)

Fls. 1
2 *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Saxes 1
2

T. Sax.

B. Sax. *mp*

Tpts. 1
2
3 *mp*

Hns. 1
2 *mp*

Tbns. 1
2
3 *mp*

Bar./Euph.

Tuba *mp*

Synth.

Timp. *mp*

Bells *mp* 3 3

Mar. *mp*

Perc. *mp*

rit.

60 A tempo ($\downarrow = 120$)

Tri. *mp*

Sus. Cym. *p*

56 57 58 *mf* 59 60 61

Fls. 1
2

Ob.

Bsn.

1
2
3
B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

mf

mp

1sts only

mf

p

3

mp

mp

mp

62 *63* *64* *65* *66* *67*

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

70

68 69 70 71 72

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

77

73

mf

75

mf

76

mf

77

mf

Musical score for orchestra and band, page 10, measures 1-10. The score includes parts for Flutes 1 & 2, Oboe, Bassoon, Clarinets 1 & 2, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Bass Saxophone. The instrumentation is as follows:

- Fls. 1**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- Fls. 2**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- Ob.**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- Bsn.**: Bass clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- Cls. 1**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- Cls. 2**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- Cls. 3**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- B. Cl.**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- A. Saxos 1**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- A. Saxos 2**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- T. Sax.**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.
- B. Sax.**: Treble clef, B-flat key signature. Measures 1-9: Rest. Measure 10: Rest.

Dynamic markings: **p** (pianissimo) at the end of measure 10 for Bassoon, Clarinet 2, Bass Clarinet, Alto Saxophone 2, and Bass Saxophone.

Musical score page 13, measures 78-83. The score includes parts for Tpts. (3 staves), Hns. (2 staves), Tbns. (3 staves), Bar./Euph. (1 staff), Tuba (1 staff), Synth. (2 staves), Timp. (1 staff), Bells (1 staff), Mar. (1 staff), and Perc. (1 staff). The Synth. and Timp. parts have continuous sixteenth-note patterns. The Bells and Mar. parts have eighth-note patterns. Measure 83 ends with a dynamic *p*.

Fls. 1
2

Ob.

Bsn.

1
2
3

Cls. 2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

1
2
3

Tbns.

Bar./ Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

84 85 86 f 87 mf 88 f 89 mf

rit.

93 Slightly slower ($\text{J}=112$)

Fls. 1
Fls. 2

Ob.

Bsn.

Cls. 1
Cls. 2
Cls. 3

B. Cl.

A. Saxes 1
A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Tbns. 3

Bar./Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Perc.

rit.

93 Slightly slower ($\text{J}=112$)

90 91 *f*

92

93 *mf*

94

95

101 Slowly ($\downarrow=76$)

molto rit.

