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FJH CONCERT BAND

Grade 3

REVERIE

CLAUDE DEBUSSY

Arranged by

Erik Morales

Instrumentation

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

THE F·J·H MUSIC COMPANY INC.
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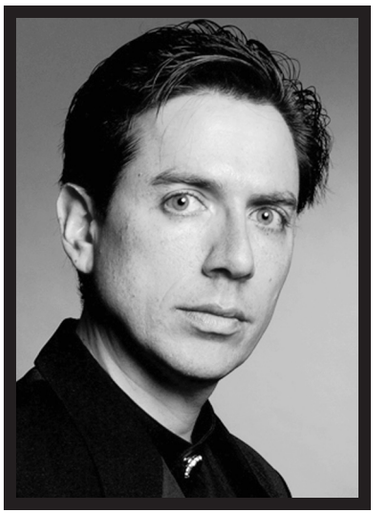

The Arranger

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.

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.

Erik Morales

Duration: 4:00

REVERIE

CLAUDE DEBUSSY
arranged by ERIK MORALES
(ASCAP)

Serene yet flowing (♩ = 120)

Flutes 1 2
Oboe
Bassoon
B♭ Clarinets 1 2 3
B♭ Bass Clarinet
E♭ Alto Saxophones 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Serene yet flowing (♩ = 120)

B♭ Trumpets 1 2 3
F Horns 1 2
Trombones 1 2 3
Baritone/ Euphonium
Tuba
Synthesizer — use harp patch (sustain throughout) — *mp*
Timpani — (F, C, B♭)
Bells — *mp*
Marimba — med. yarn mallets — *mp*
Percussion (Suspended Cymbal, Wind Chimes, Triangle) — Sus. Cym w/ med. soft mallets — *p* — *mf*

MP3
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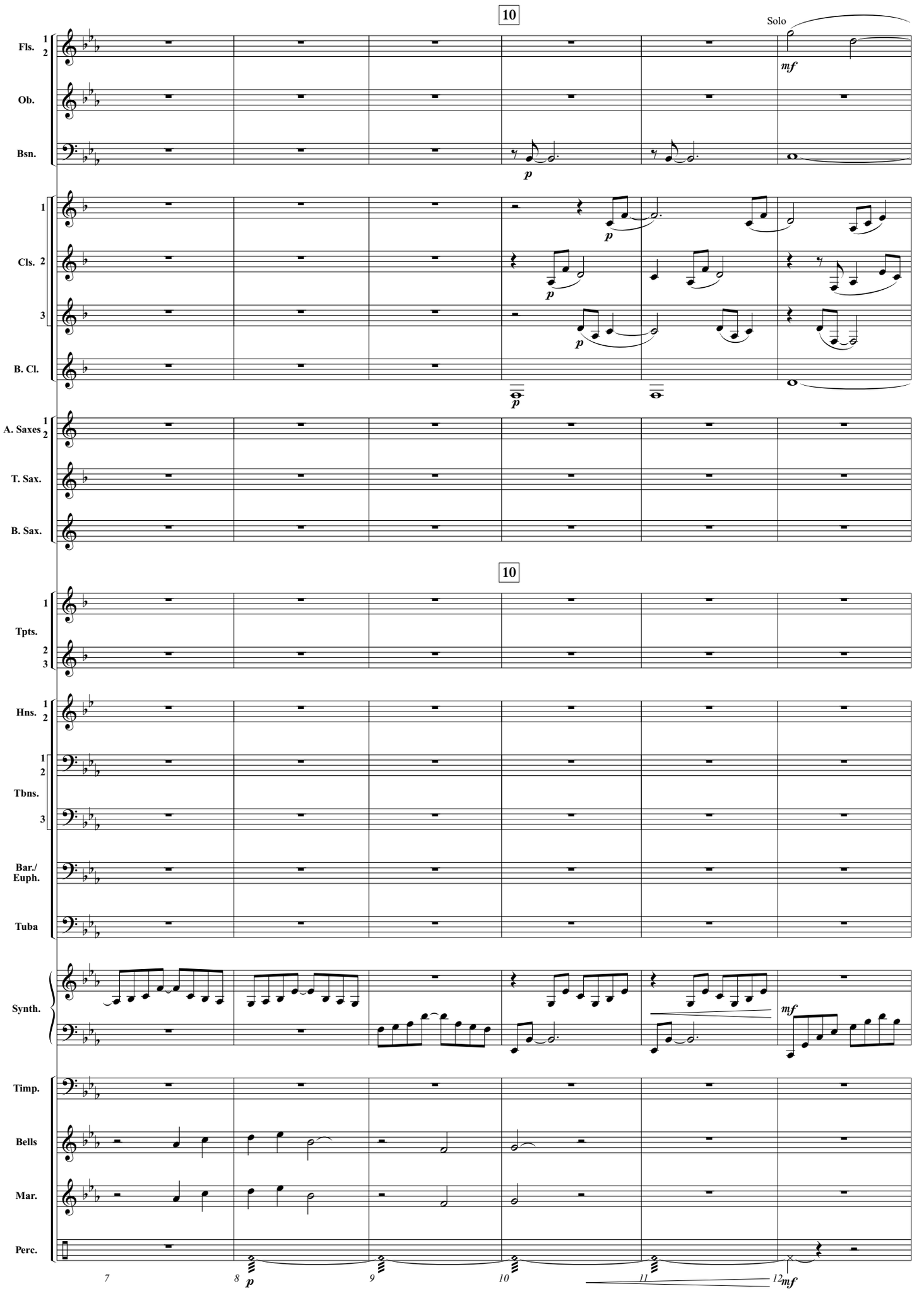
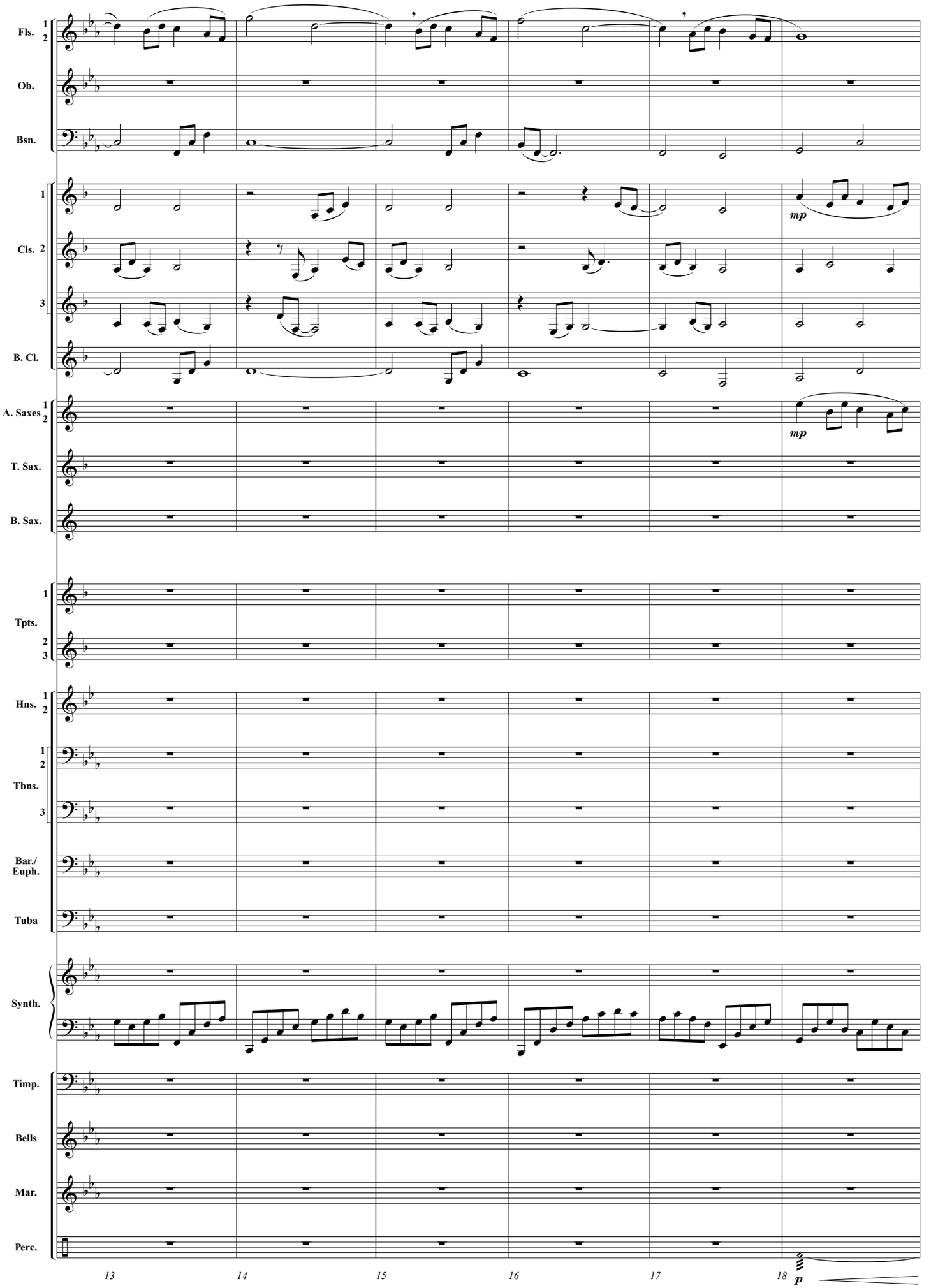
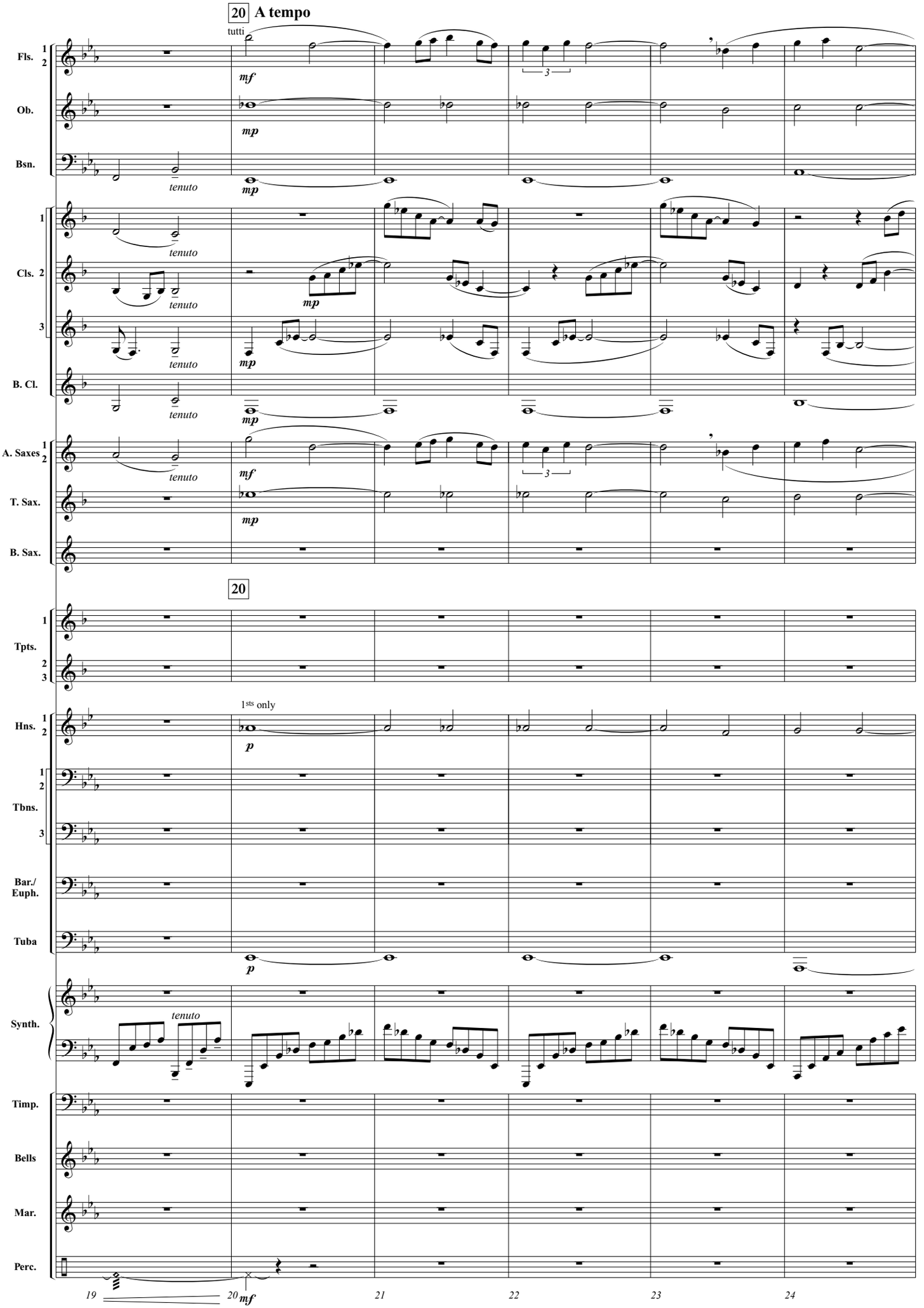
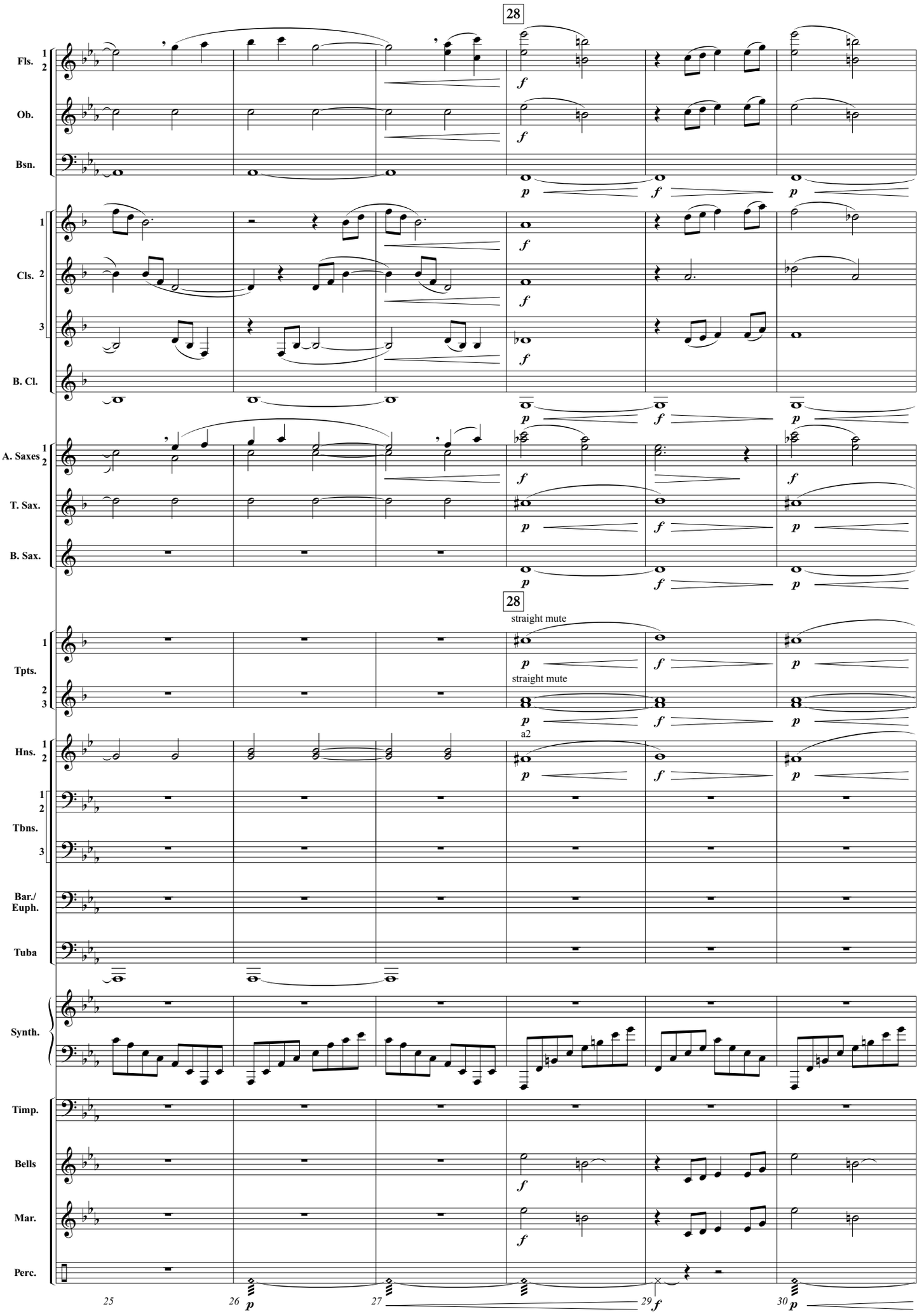
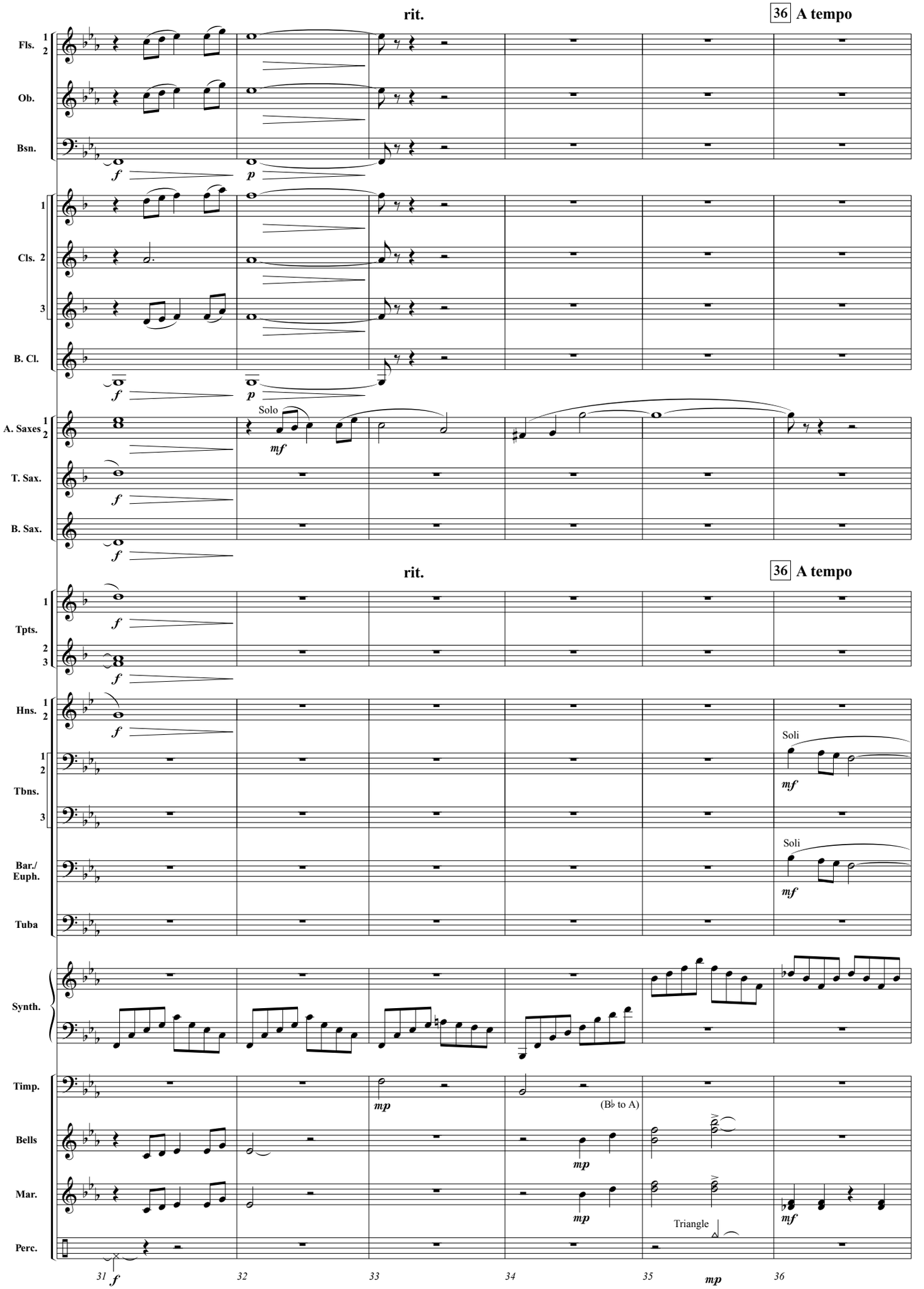
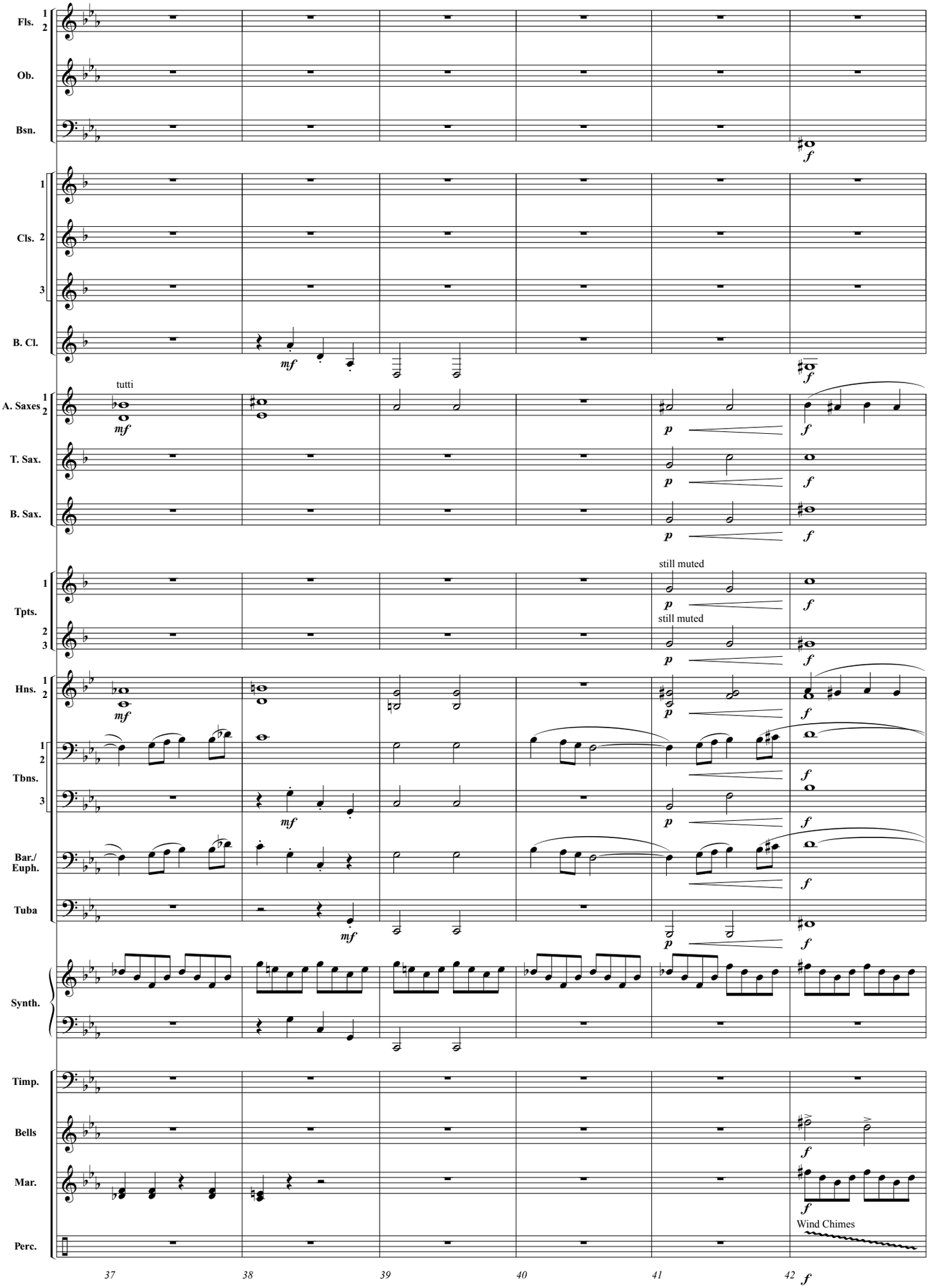

10
Solo
Fls. 1 2
Ob.
Bsn.
1
Cls. 2
3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
10
1
Tpts.
2 3
Hns. 1 2
1 2
Tbns.
3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
p
mf
7
8
9
10
11
12

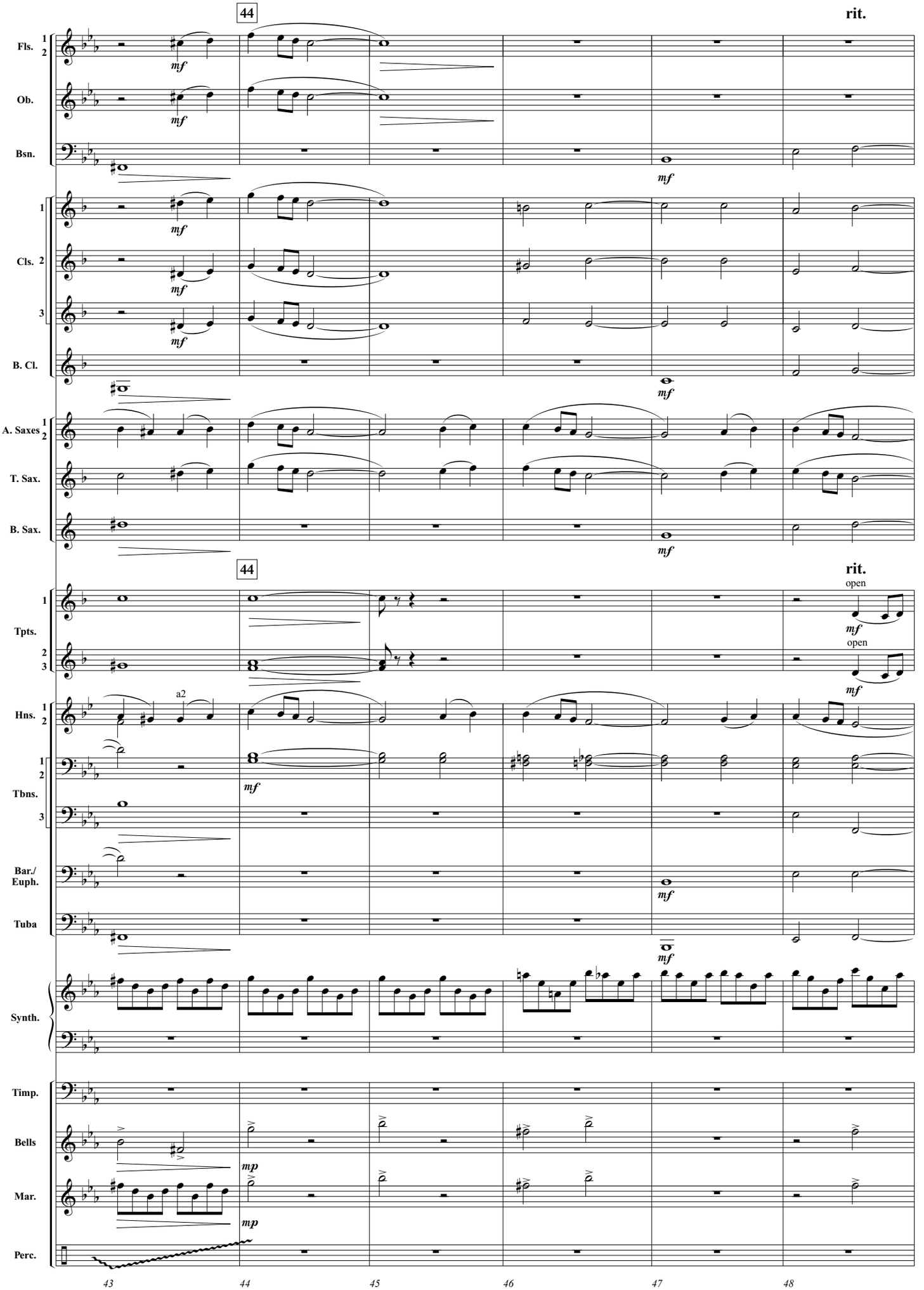

Fls. 1 2
Ob.
Bsn.
1
Cls. 2
3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
1
Tpts.
2 3
Hns. 1 2
1 2
Tbns.
3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
mp
mp
13
14
15
16
17
18
p

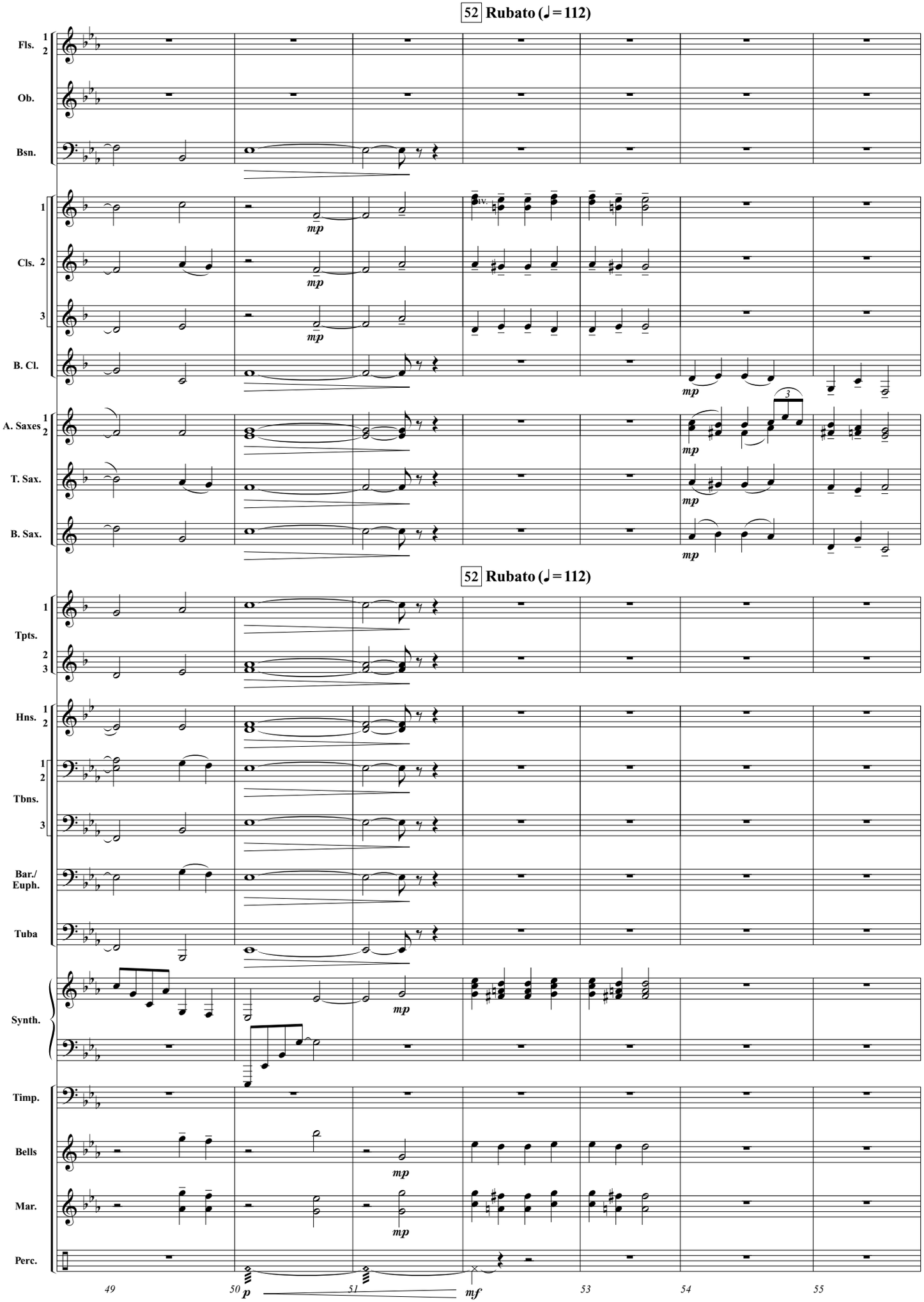

20 A tempo
tutti
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
mf
mp
p
tenuto
1sts only
19
20
21
22
23
24

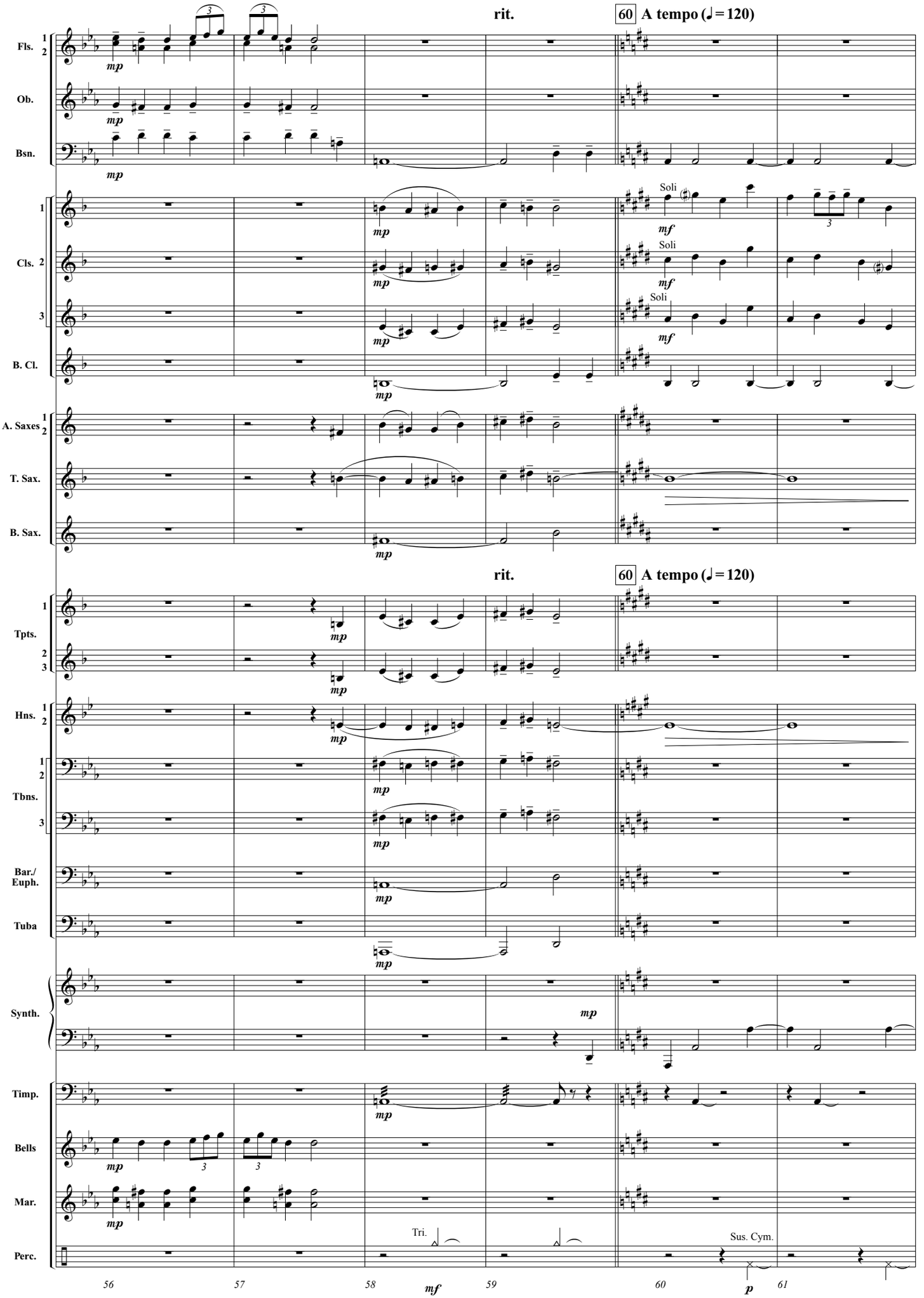

28
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
28
straight mute
Tpts. 1 2 3
straight mute
Hns. 1 2
a2
Tbns. 1 2 3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
25
26
27
29
30

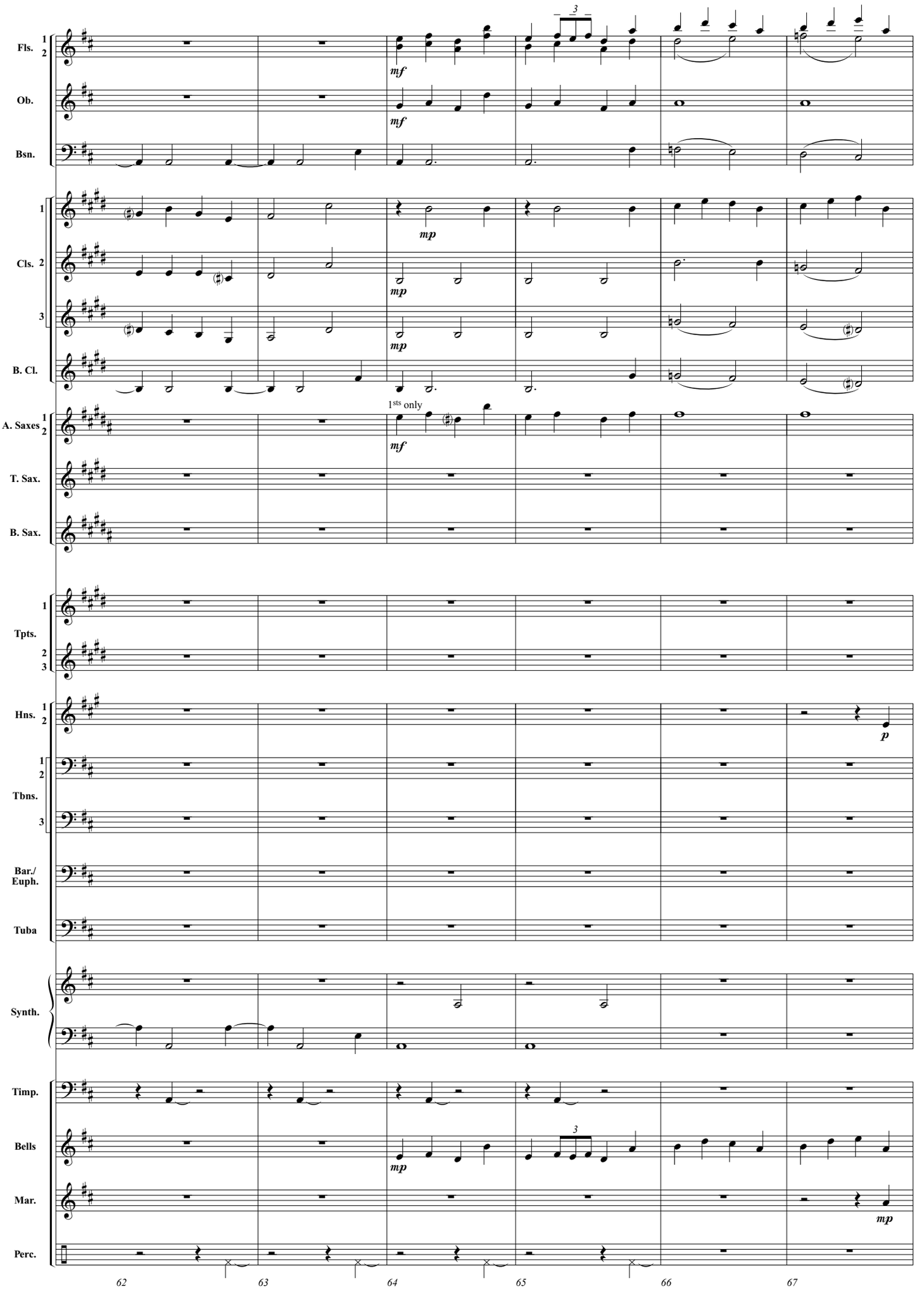

rit.
36 A tempo
Fls. 1 2
Ob.
Bsn.
f
p
1
Cls. 2
3
B. Cl.
f
p
A. Saxes 1 2
Solo
mf
T. Sax.
B. Sax.
f
rit.
36 A tempo
1
Tpts.
2 3
f
Hns. 1 2
f
1 2
Tbns.
3
Soli
mf
Bar./ Euph.
Soli
mf
Tuba
Synth.
Timp.
mp
(B♭ to A)
Bells
mp
Mar.
mp
Triangle
mf
Perc.
31 f
32
33
34
35 mp
36

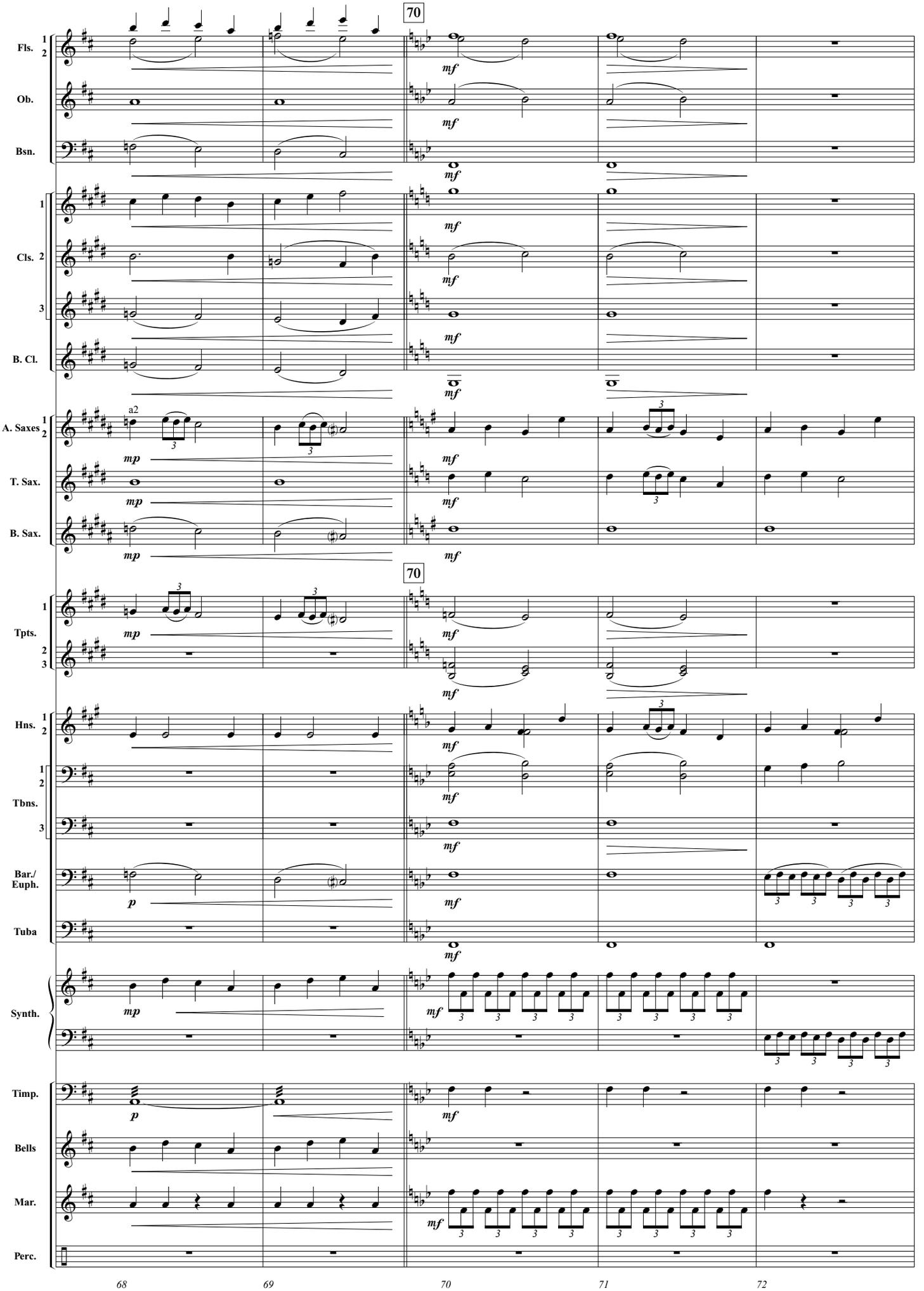

Fls. 1 2
Ob.
Bsn.
1
Cls. 2
3
B. Cl.
tutti
A. Saxes 1 2
T. Sax.
B. Sax.
still muted
still muted
1
Tpts.
2 3
Hns. 1 2
1 2
Tbns.
3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Wind Chimes
Perc.
37
38
39
40
41
42

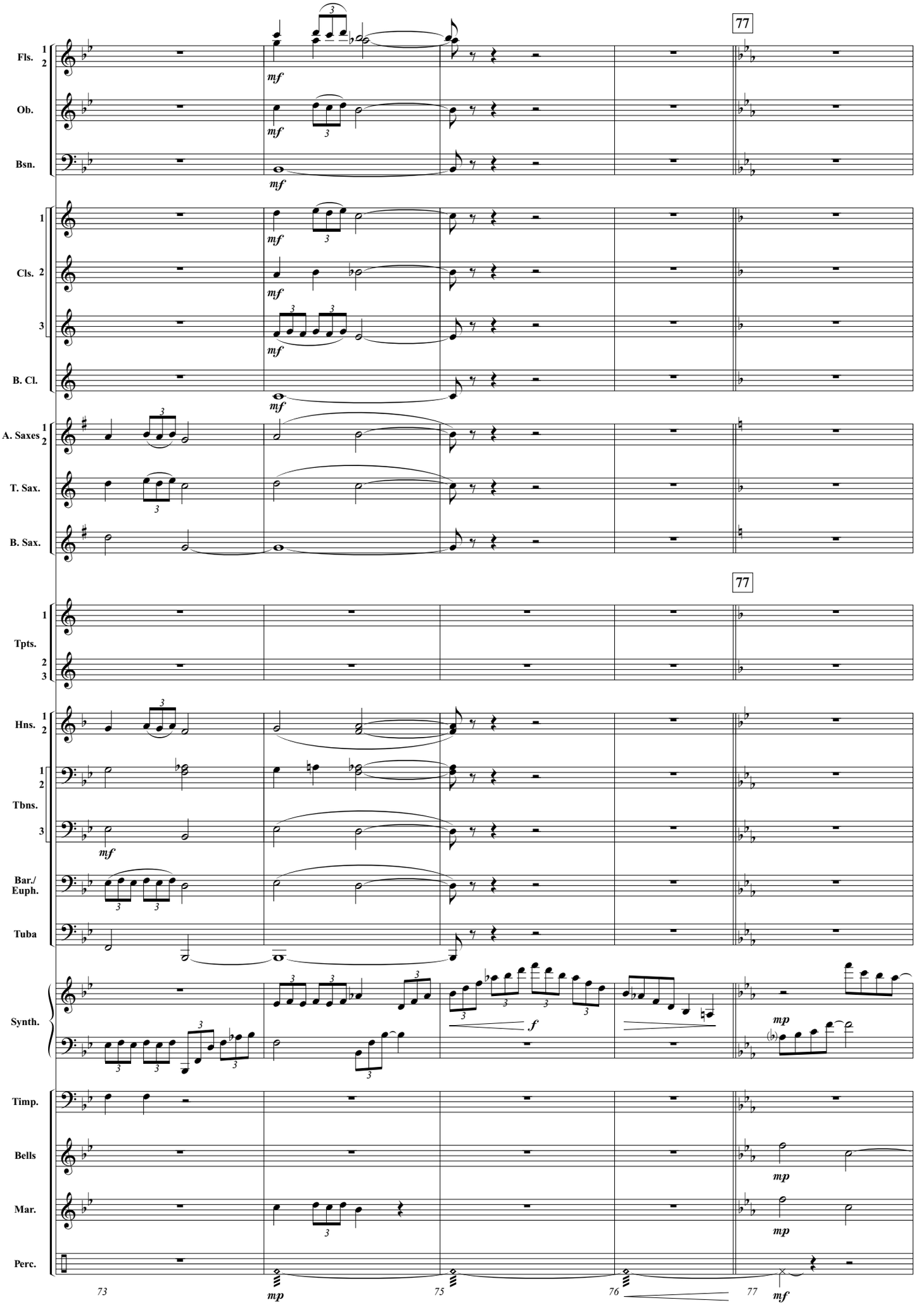

44
rit.
Fls.
Ob.
Bsn.
Cls.
B. Cl.
A. Saxes
T. Sax.
B. Sax.
Tpts.
open
Hns.
a2
Tbns.
Bar./
Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
mf
mp
43
44
45
46
47
48

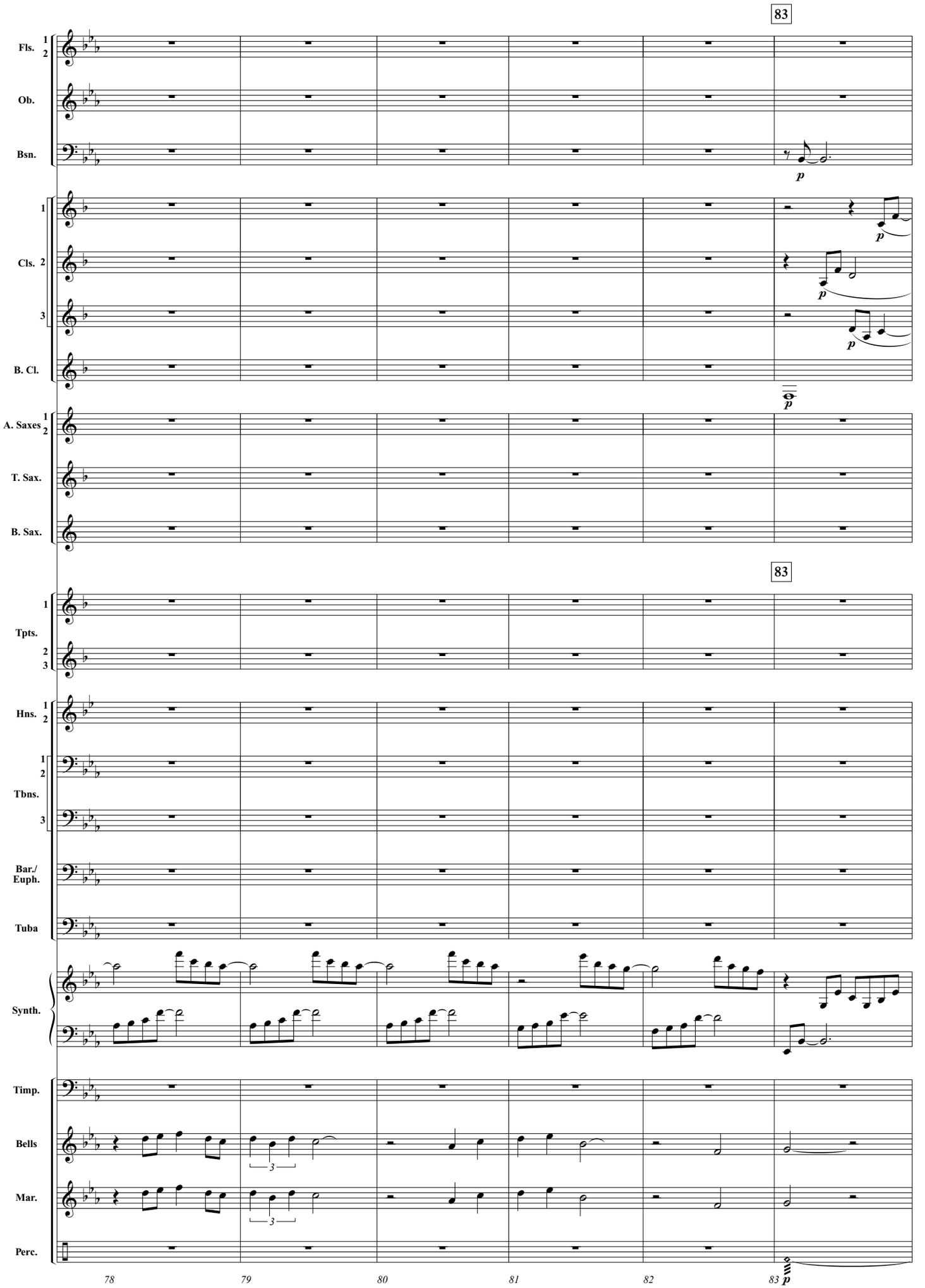

52 Rubato (♩= 112)
Fls.
Ob.
Bsn.
Cls.
B. Cl.
A. Saxes
T. Sax.
B. Sax.
52 Rubato (♩= 112)
Tpts.
Hns.
Tbns.
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
mp
mf
p
49
50
51
53
54
55

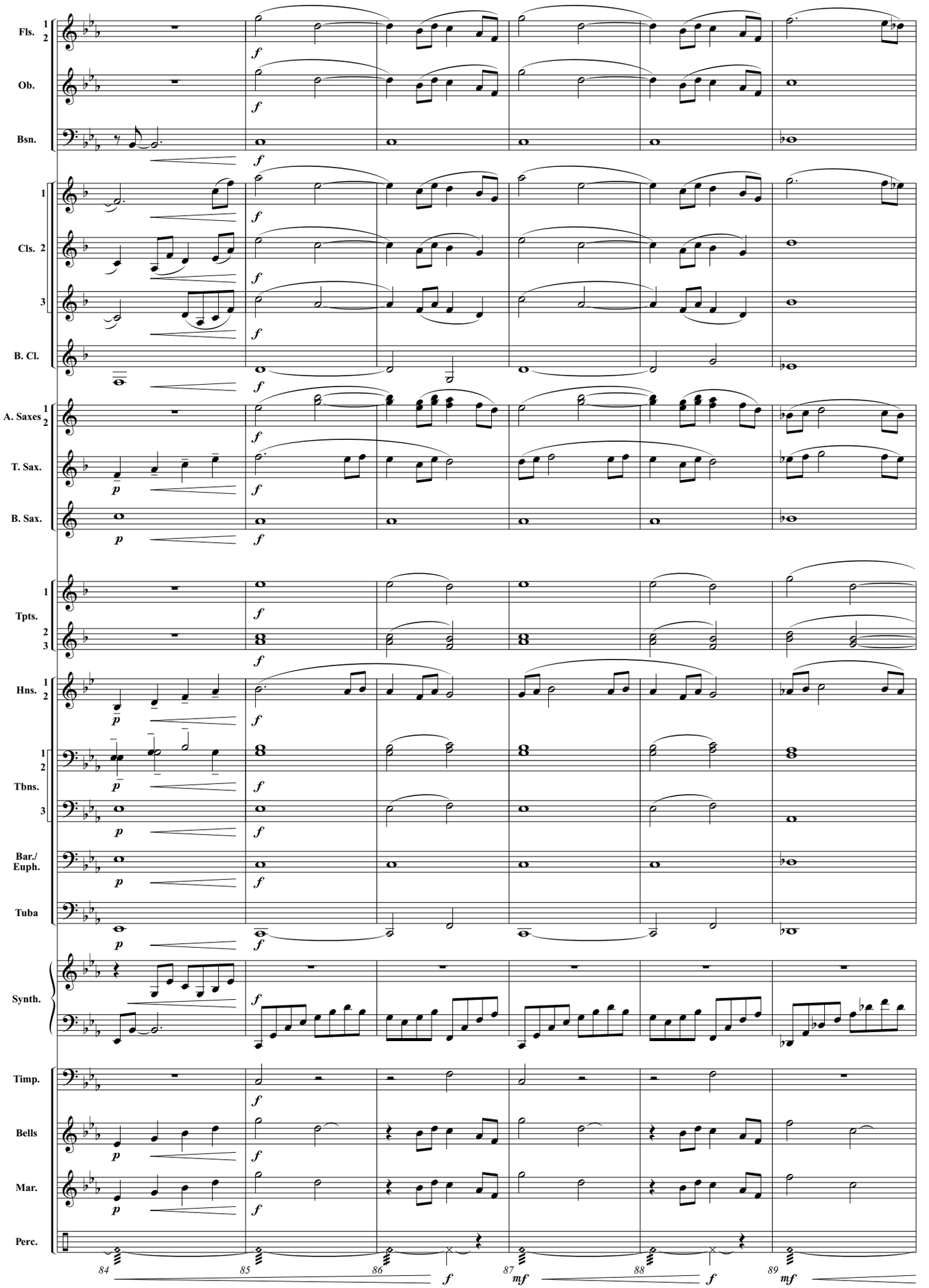

rit.
60 A tempo (♩= 120)
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
Soli
Tri.
Sus. Cym.
mp
mf
p
56
57
58
59
60
61

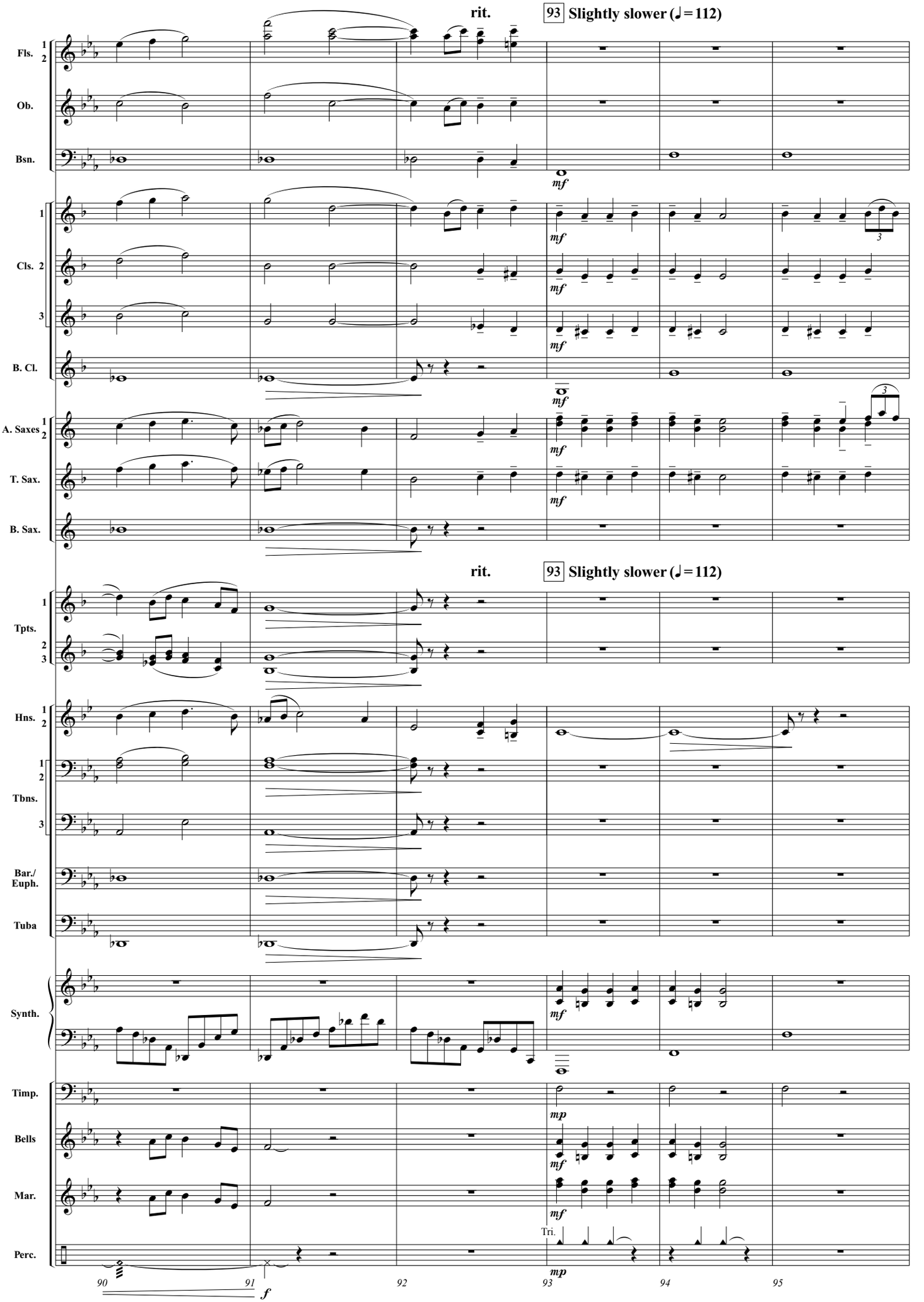

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
mf
mp
p
1sts only
3
62
63
64
65
66
67

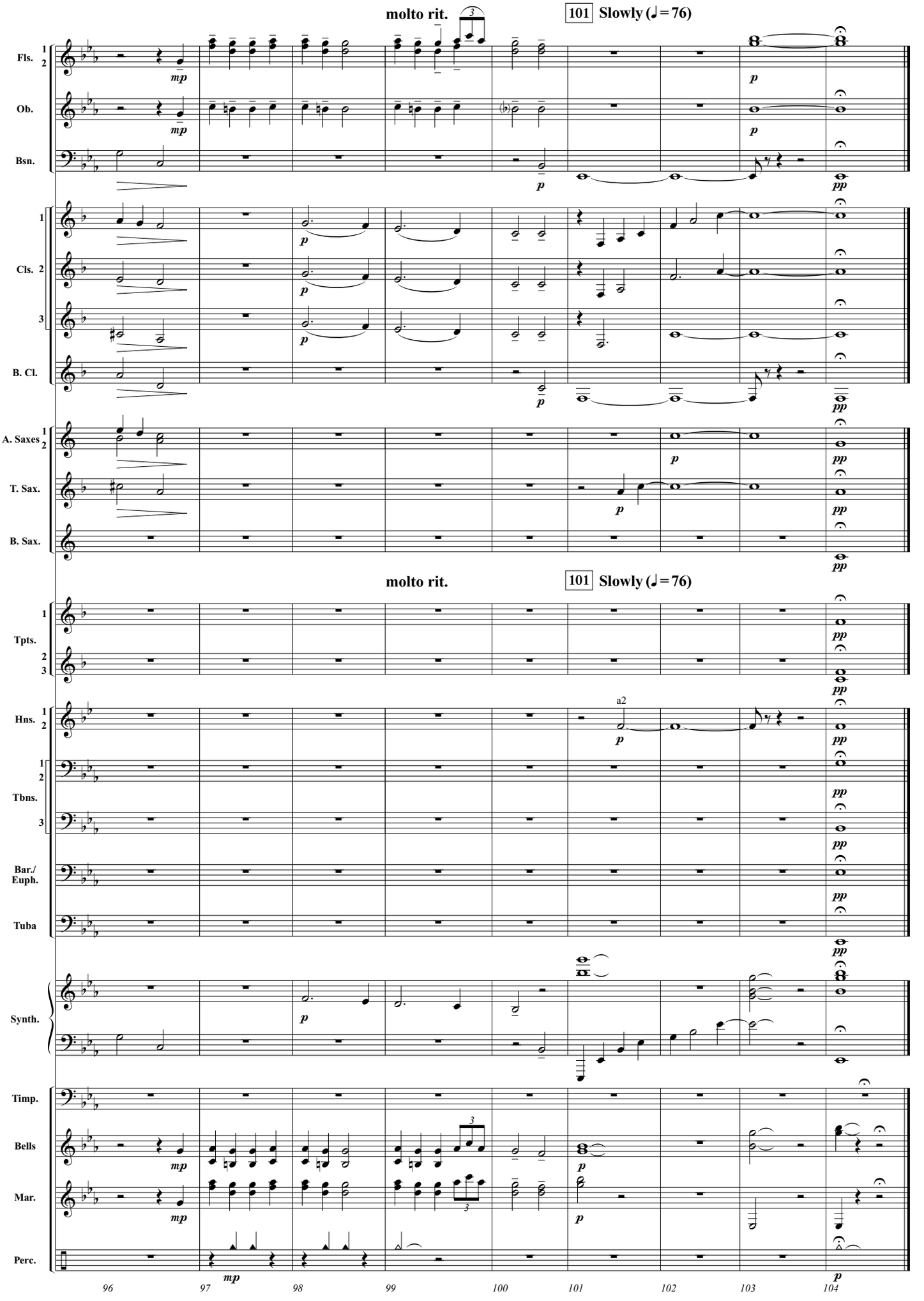

70
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
a2
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
mp
mf
p
68
69
70
71
72


77
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
77
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
mf
mp
f
73
75
76
77


83
Fls. 1 2
Ob.
Bsn.
p
1
Cls. 2
3
B. Cl.
p
A. Saxes 1 2
T. Sax.
B. Sax.
83
1
Tpts.
2 3
Hns. 1 2
1 2
Tbns.
3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
3
78
79
80
81
82
83


Fls. 1 2
Ob.
Bsn.
Cls. 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.
84 85 86 87 88 89


rit.
93 Slightly slower (♩ = 112)
Fls. 1 2
Ob.
Bsn.
mf
1
Cls. 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.
mp
Tri.
90
91
92
93
94
95
f


molto rit.
101 Slowly (♩= 76)
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes 1 2
T. Sax.
B. Sax.
molto rit.
101 Slowly (♩= 76)
Tpts. 1 2 3
Hns. 1 2
a2
Tbns. 1 2 3
Bar./ Euph.
Tuba
Synth.
Timp.
Bells
Mar.
Perc.
96
97
98
99
100
101
102
103
104