



Molenaar Edition

Global Reunion

Counterdances from the Lowlands / The Goodbye / Balkan Gipsies / Tjanne / Far Eastern Dream / Der Yid

Paul Voet

Art.nr: 022899100

Difficulty: E

Duration: 35:00

Fanfare Band

Original Pieces

Colofon

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Mini - Score

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Molenaar Edition

Global Reunion

Paul Voet

For Band
Fanfare Band

Full Score
02.2899.06



UITGAVE, VERLAG, ÉDITION
MOLENAAR EDITION MUSIC PUBLISHER

E. GLOBAL REUNION

A 6 part concept piece for full brassband, Fanfare or Concert band with extended percussion. The melodies come from the most different parts of the world. Some of them are already used in local folk music.

In 1997, the famous composer Peter Graham, introduced the first "concept piece" offering us the magical "Cry of the Celts". Some other kind like compositions followed, such as "Call of the Cossacks", "Windows of the world" and "Day of the Dragon". 3 Other works complete the collection: "Hebridean Suite" by Andrew Duncan, "Voice of the Vikings" by Torstein Aargard Nielsen and "Hymn of the Highlands" by Philip Sparke.

We tried to explore some empty spaces in the repertoire and fill up some space with new arrangements. Especially the music from Flanders is new in the repertoire.

Part 1: Counterdances from the Lowlands.

We start our trip in Wallony, the French speaking part of Belgium where folk music is having a big revival nowadays. A solo cornet invites us with a classic opening as a little promenade to the dance, always accompanied by a tenor drum. Some instruments join but the cornet ends up alone. When the euphoniums present their more up tempo "quasi Celtic jig" all groups dance together towards the end. Now and then syncopated counterrhythms occur in accompanying parts.

The 1st theme is from the manuscript of François-Joseph Jamin (early 19th century)

NL. GLOBAL REUNION

Een zesdelig conceptwerk voor brassband, fanfare- of harmonieorkest met uitgebreid slagwerk. De melodieën zijn afkomstig uit de meest diverse plaatsen in de wereld en bepaalde ervan worden al in lokale volksmuziek gebruikt. In 1997 introduceerde de bekende componist Peter Graham het eerste "concept stuk" met zijn prachtige werk "Cry of the Celts". Er volgden gelijkaardige composities zoals "Call of the Cossacks", "Windows of the world" en "Day of the Dragon". Drie andere werken maken de verzameling volledig: "Hebridean Suite" van Andrew Duncan, "Voice of the Vikings" van Torstein Aargard Nielsen en "Hymn of the Highlands" van Philip Sparke. Wij hebben geprobeerd om bepaalde gaten in het repertoire te ontdekken en die met enkele nieuwe arrangementen op te vullen. Vooral de muziek uit Vlaanderen is nieuw in het repertoire.

Part 1: Counterdances from the Lowlands.

We starten onze trip in Wallonië, het Franstalige gedeelte van België waar de volksmuziek thans aan een 'revival' toe is. De solo cornet, begeleid door de tenortrom, nodigt ons met een klassieke introductie in de vorm van een promenade tot de dans uit. Bepaalde instrumenten komen erbij maar de cornet eindigt alleen. Wanneer de euphoniums sneller tempo "quasi Celtic jig" brengen, dansen alle groepen samen tegen de begeleiding af en toe gesyncopeerde tegenrhythmes in de begeleiding. Het eerste thema is afkomstig uit een manuscript van François-Joseph Jamin (vroeg negentiende eeuw).



Con moto $\text{♩} = 120$

F. GLOBAL REUNION

Une "œuvre de projet" en six parties pour brass band, orchestre de fanfare ou orchestre d'harmonie avec une percussion étendue. Les mélodies sont en provenance des endroits les plus divers dans le monde et certaines sont déjà utilisées dans la musique populaire folklorique. En 1997, le compositeur connu Peter Graham a introduit la première "œuvre de projet" avec sa très belle composition "Cry of the Celts" (Le Cri des Celtes). Puis, il y a eu des compositions semblables telles "Call of the Cossacks" (L'Appel des Cosaques), "Windows of the world" (Fenêtres sur le Monde) et "Day of the Dragon" (La journée du Dragon). La collection fut complétée par trois autres morceaux : "Hebridean Suite" d'Andrew Duncan, "Voice of the Vikings" (La Voix des Vikings) de Torstein Aargard Nielsen et "Hymn of the Highlands" de Philip Sparke. Nous avons essayé de trouver quelques lacunes dans ce répertoire que nous avons compensées par quelques nouveaux arrangements. La musique en provenance de Flandre est nouvelle dans ce répertoire.

Première partie: Counterdances from the Lowlands (Contredanses des Pays-Bas).

Nous débutons notre voyage en Wallonie, la partie francophone de la Belgique où la musique folklorique populaire connaît un certain renouveau. Le cornet solo, accompagné par la caisse sourde, nous invite à danser par une introduction classique sous forme de promenade. Certains instruments s'y ajoutent mais le cornet termine tout seul. Lorsque les euphoniums entament leur tempo rapide "quasi Celtic jig", tous les groupes de l'orchestre se joignent à la danse finale. De temps en temps, il y a des contre rythmes syncopés dans l'accompagnement. Le premier thème est emprunté au manuscrit de François-Joseph Jamin (début du 19^{ème} siècle)

D. GLOBAL REUNION

Ein sechsteiliges "Konzeptstück" für Brassband, Fanfarenorchester oder Sinfonisches Blasorchester mit umfangreichem Schlagzeug. Die Melodien kommen aus den meist verschiedenen Orten der Welt und einige werden schon in der lokalen Volksmusik verwendet. 1997 schuf der bekannte Komponist Peter Graham das erste "Konzeptstück" mit seinem prächtigem Werk "Cry of the Celts". Es folgten gleichartige Kompositionen wie "Call of the Cossacks", "Windows of the world" und "Day of the Dragon". Drei andere Werke vervollständigten die Reihe: "Hebridean Suite" von Andrew Duncan, "Voice of the Vikings" von Torstein Aargard Nielsen und "Hymn of the Highlands" von Philip Sparke. Wir haben es versucht gewisse Lücken im Repertoire zu entdecken und mit neuen Arrangements auszufüllen. Besonders die Musik aus Flandern ist ganz neu in diesem Repertoire.

Erster Teil: Counterdances from the Lowlands.

Wir fangen unsere Reise in Wallonien, dem französischsprachigen Teil Belgiens, an; dort gibt es ein gewisses Revival der Volksmusik. Das von der Tenor Trompete geleitete Solo Kornett lädt uns zum Tanz ein, in einer klassischen Introduction. Es kommen welche Instrumente dazu, aber das Kornett Tenortuben in ihrem schnelleren Tempo "quasi Celtic jig" zum Ende zusammen. Ab und zu, gibt es syncopierte Rhythmen im ersten Thema ist dem Manuskript von François-Joseph Jamin entnommen.

Musical score for the first part of the piece, measures 1-9. Includes parts for Soprano Saxophone, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Soprano Flugel/Cornet in Bb, Flugelhorn solo, Flugelhorn 2 & 3, Horn in F 1-4, Trumpet 1-3 in Bb, Tenor Trombone 1 & 2, Bass Trombone, Baritone 1 & 2, Euphonium, Eb Bass, Bb Bass, Timpani, Xylophone, Percussion 1, and Tenor Drum. A large 'Mini Score' watermark is present.

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Musical score for the second part of the piece, measures 5-9. Includes parts for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Cor./Flugel, Flugel 1-3, Horn 1-4, Tpt. 1-3, Tbn. 1-3, Bar. 1-2, Euph., Eb Bass, Bb Bass, Timp., Xyl., Perc. 1 & 2. A large 'Mini Score' watermark is present.

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Musical score for the third part of the piece, measures 10-12. Includes parts for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Cor./Flugel, Flugel 1-3, Horn 1-4, Tpt. 1-3, Tbn. 1-3, Bar. 1-2, Euph., Eb Bass, Bb Bass, Timp., Xyl., Perc. 1 & 2. A large 'Mini Score' watermark is present.

02.2856.06

13 14 15 16

S. Ser.
A. Ser.1
A. Ser.2
T. Ser.
B. Ser.
Sop. Cor./Flageol.
Flg.1
Flg.2
Flg.3
Hrn.1
Hrn.2
Hrn.3
Hrn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
B. Tbn.
Bar.1
Bar.2
Euph.
D. Bsn.
Bb Bsn.
Timp.
Xyl.
Perc. 1
Perc. 2

02.2856.06

17 18 19 20 21

S. Ser.
A. Ser.1
A. Ser.2
T. Ser.
B. Ser.
Sop. Cor./Flageol.
Flg.1
Flg.2
Flg.3
Hrn.1
Hrn.2
Hrn.3
Hrn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
B. Tbn.
Bar.1
Bar.2
Euph.
D. Bsn.
Bb Bsn.
Timp.
Xyl.
Perc. 1
Perc. 2

02.2856.06

22 23 24 25

S. Ser.
A. Ser.1
A. Ser.2
T. Ser.
B. Ser.
Sop. Cor./Flageol.
Flg.1
Flg.2
Flg.3
Hrn.1
Hrn.2
Hrn.3
Hrn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
B. Tbn.
Bar.1
Bar.2
Euph.
D. Bsn.
Bb Bsn.
Timp.
Xyl.
Perc. 1
Perc. 2

02.2856.06

26 27 28 29 30

S. Ser.
A. Ser.1
A. Ser.2
T. Ser.
B. Ser.
Sop. Cor./Flageol.
Flg.1
Flg.2
Flg.3
Hrn.1
Hrn.2
Hrn.3
Hrn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
B. Tbn.
Bar.1
Bar.2
Euph.
D. Bsn.
Bb Bsn.
Timp.
Xyl.
Perc. 1
Perc. 2

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Score page 12, measures 58-64. Includes staves for S. Sec., A. Sec. 1 & 2, T. Sec., B. Sec., Sop. Cor./Flage, Flg. 1-3, Hrn. 1-4, Tpt. 1-3, Tbn. 1-3, Bar. 1-2, Euph., Dr. Bass, Timp., Xyl., Perc. 1 & 2. A large watermark 'Mini Score' is overlaid on the page.

Score page 13, measures 66-72. Includes staves for S. Sec., A. Sec. 1 & 2, T. Sec., B. Sec., Sop. Cor./Flage, Flg. 1-3, Hrn. 1-4, Tpt. 1-3, Tbn. 1-3, Bar. 1-2, Euph., Dr. Bass, Timp., Xyl., Perc. 1 & 2. A large watermark 'Mini Score' is overlaid on the page.

Score page 14, measures 74-76. Includes staves for S. Sec., A. Sec. 1 & 2, T. Sec., B. Sec., Sop. Cor./Flage, Flg. 1-3, Hrn. 1-4, Tpt. 1-3, Tbn. 1-3, Bar. 1-2, Euph., Dr. Bass, Timp., Xyl., Perc. 1 & 2. Many staves are marked '(only 1st time)'. A large watermark 'Mini Score' is overlaid on the page.

Score page 15, measures 77-84. Includes staves for S. Sec., A. Sec. 1 & 2, T. Sec., B. Sec., Sop. Cor./Flage, Flg. 1-3, Hrn. 1-4, Tpt. 1-3, Tbn. 1-3, Bar. 1-2, Euph., Dr. Bass, Timp., Xyl., Perc. 1 & 2. Many staves are marked '(only 2nd time)'. A large watermark 'Mini Score' is overlaid on the page.

Score for page 16, measures 86-90. Includes parts for S. Sec., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone 1 & 2, Euphonium, Double Basses, Timpani, Xylophone, and Percussion 1 & 2. A large watermark 'Mini Score' is overlaid on the page.

Score for page 17, measures 91-95. Includes parts for S. Sec., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone 1 & 2, Euphonium, Double Basses, Timpani, Xylophone, and Percussion 1 & 2. A large watermark 'Mini Score' is overlaid on the page.

Score for page 18, measures 96-100. Includes parts for S. Sec., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone 1 & 2, Euphonium, Double Basses, Timpani, Xylophone, and Percussion 1 & 2. Includes the instruction '(only 1st time)'. A large watermark 'Mini Score' is overlaid on the page.

Score for page 19, measures 101-109. Includes parts for S. Sec., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone 1 & 2, Euphonium, Double Basses, Timpani, Xylophone, and Percussion 1 & 2. Includes the instruction 'M Più mosso = 140+'. A large watermark 'Mini Score' is overlaid on the page.

Musical score for page 20, measures 110-114. The score includes staves for S. Sec., A. Sec. 1 & 2, T. Sec., B. Sec., Sop. Cor./Flageol., Flg. 1-3, Hrn. 1-4, Tpt. 1-3, Tbn. 1-2, B. Tbn., Bar. 1-2, Euph., Db Bass, Bb Bass, Timp., Xyl., Perc. 1 & 2. A large 'Mini Score' watermark is overlaid on the page.

Musical score for page 21, measures 115-120. The score includes staves for S. Sec., A. Sec. 1 & 2, T. Sec., B. Sec., Sop. Cor./Flageol., Flg. 1-3, Hrn. 1-4, Tpt. 1-3, Tbn. 1-2, B. Tbn., Bar. 1-2, Euph., Db Bass, Bb Bass, Timp., Xyl., Perc. 1 & 2. A large 'Mini Score' watermark is overlaid on the page.

Musical score for page 22, measures 121-128. The score includes staves for S. Sec., A. Sec. 1 & 2, T. Sec., B. Sec., Sop. Cor./Flageol., Flg. 1-3, Hrn. 1-4, Tpt. 1-3, Tbn. 1-2, B. Tbn., Bar. 1-2, Euph., Db Bass, Bb Bass, Timp., Xyl., Perc. 1 & 2. A large 'Mini Score' watermark is overlaid on the page.

Musical score for page 23, measures 129-133. The score includes staves for S. Sec., A. Sec. 1 & 2, T. Sec., B. Sec., Sop. Cor./Flageol., Flg. 1-3, Hrn. 1-4, Tpt. 1-3, Tbn. 1-2, B. Tbn., Bar. 1-2, Euph., Db Bass, Bb Bass, Timp., Xyl., Perc. 1 & 2. A large 'Mini Score' watermark is overlaid on the page. The score includes the instruction "poco accel." above measure 130.

02.2856.06



Part 2: The Goodbye

We sail the ocean with stubborn, hardworking but weak hearted Flemish fishermen to the Northern parts of the Atlantic. A sailor is leaving his wife or girlfriend not knowing if he is going to come back soon. Leaving for good fishing grounds around Iceland. This sad song (the first line of the text says; The wind that blows from the east, my love, is not going to blow for ever) is a solo for flugelhorn accompanied by the whole lower brass section. In a certain way of counterpoint tenorhorns, baritones and euphoniums are woven around the soloist. The warmth from these saxhorn section is coloured by some chords from trombones and a quite virtuosi marimba line.

Part 2: The Goodbye

We varen op de oceaan met koppige, hardwerkende maar sentimentele Vlaamse vissers naar de Noordelijke streken van de Atlantische Oceaan. Een matroos verlaat vrouw of vriendin zonder te weten als hij ooit terugkomt. Ze zoeken rijke visbanken rond IJsland. Dit droevige lied (waarvan het eerste vers als volgt luidt: De wind die waait vanuit het Oosten, o mijn geliefde, zal niet eeuwig waaien) is een solo voor bugel met begeleiding van de volledige kopersectie. Tenorhoorns, bariton hoorns en eufoniums weven in een contrapuntische vorm een melodie rond de solist. De warmte van deze saxhoorngroep wordt gekleurd door enkele akkoorden van de trombones en een virtuoze marimbapartij.

Deuxième partie: The Goodbye (L'adieu)

Nous naviguons sur l'Océan vers les régions septentrionales de l'Atlantique avec des pêcheurs flamands obstinés, travailleurs mais sentimentaux. Un marin quitte sa femme ou sa douce amie, sans savoir s'il reviendra. Ils cherchent des régions riches en poissons aux alentours de l'Islande. Cette chanson triste (dont le vers initial dit: Le vent qui souffle de l'Est, ne soufflera pas éternellement) est un solo pour bugle avec accompagnement de la section de cuivres entière. Les ténors, barytons et euphoniums tissent en contrepoint une mélodie autour du thème du soliste. Le moelleux de ce groupe de saxhorns est orné de quelques accords de trombones et d'une partie virtuose au marimba.

Zweiter Teil: The Goodbye

Wir segeln auf dem Ozean mit trotzigem, schuftenden aber weichherzigen flämischen Fischern nach den nördlichen Gegenden der Atlantik. Ein Seemann verlässt seine Frau oder Herzfreundin ohne zu wissen ob er gar noch zurück kommt. Sie suchen fischreiche Gebiete in der Nähe von Island. Dieses traurige Lied (dessen erstes Vers lautet: Der Wind der aus dem Osten weht, meine Liebe, wird nicht ewig blasen) ist ein Flügelhorn Solo mit Begleitung der vollständigen Blechbläsergruppe. Tenorhörner, Baritonhörner und Eufoniumsweben eine kontrapunktische Melodie um den Solisten herum. Die Wärme von dieser Saxhorngruppe wird mit einigen Posaunenakkorden und einer virtuoseren Marimbapartij.

The Goodbye

Paul Voet

Moderato (ca. $\text{♩} = 132$)

Musical score for page 2, measures 5-9. The score includes staves for A. Sax., T. Sax., Flg. 1, Flg. 2, Horns 1-4, Trumps 1-3, Bar. 1-2, Euph., B. Bass, Perc. 1-2, and Mar. A watermark "Mini Score" is overlaid on the percussion and maracas staves.

Musical score for page 3, measures 10-14. The score includes staves for A. Sax., T. Sax., Flg. 1, Flg. 2, Horns 1-4, Trumps 1-3, Bar. 1-2, Euph., B. Bass, Perc. 1-2, and Mar. A watermark "Mini Score" is overlaid on the percussion and maracas staves. Performance instructions "to dance (or gait)" and "to large cubes" are present.

Musical score for page 4, measures 15-18. The score includes staves for A. Sax., T. Sax., Flg. 1, Flg. 2, Horns 1-4, Trumps 1-3, Bar. 1-2, Euph., B. Bass, Perc. 1-2, and Mar. A watermark "Mini Score" is overlaid on the percussion and maracas staves.

Musical score for page 5, measures 20-24. The score includes staves for A. Sax., T. Sax., Flg. 1, Flg. 2, Horns 1-4, Trumps 1-3, Bar. 1-2, Euph., B. Bass, Perc. 1-2, and Mar. A watermark "Mini Score" is overlaid on the percussion and maracas staves.

25 26 27 28 29

A. Sax. T. Sax. Flg. 1. Flg. 2. Hrn. 1. Hrn. 2. Hrn. 3. Hrn. 4. 1st Trbn. 2nd Trbn. B. Trbn. Bar. 1. Bar. 2. Euph. Eb Bar. Bb Bar. Perc. 1. Perc. 2. Mar. Mar.

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30 31 32 33 34

A. Sax. T. Sax. Flg. 1. Flg. 2. Hrn. 1. Hrn. 2. Hrn. 3. Hrn. 4. 1st Trbn. 2nd Trbn. B. Trbn. Bar. 1. Bar. 2. Euph. Eb Bar. Bb Bar. Perc. 1. Perc. 2. Mar. Mar.

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35 36 37 38 39

A. Sax. T. Sax. Flg. 1. Flg. 2. Hrn. 1. Hrn. 2. Hrn. 3. Hrn. 4. 1st Trbn. 2nd Trbn. B. Trbn. Bar. 1. Bar. 2. Euph. Eb Bar. Bb Bar. Perc. 1. Perc. 2. Mar. Mar.

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40 41 42 43 44

A. Sax. T. Sax. Flg. 1. Flg. 2. Hrn. 1. Hrn. 2. Hrn. 3. Hrn. 4. 1st Trbn. 2nd Trbn. B. Trbn. Bar. 1. Bar. 2. Euph. Eb Bar. Bb Bar. Perc. 1. Perc. 2. Mar. Mar.

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Part 3: Balkan Gipsies

Gipsies are wizards with the fiddle. Eastern European folk musicians and gipsies are using a lot of brass in their music. Their brass ensembles are very impressive, so the link to brassbands is quickly made. Based on the folk theme of Manea Tsigailor all cornets join the theme in an up tempo 7/8 bar. Gathered around a campfire gipsies are telling stories and making music. When the lower brass is telling their story all others clap hands. All of a sudden a cornet soloist appears. When we return to the basic theme the story ends with some dazzling bars.

Part 3: Balkan Gipsies.

Zigeuners kunnen toveren op hun viool. Oost-Europese volksmuzikanten en zigeuners gebruiken veel koperinstrumenten in hun muziek. Hun koperensembles zijn indrukwekkend en dus is de link naar de brassband meteen gelegd. Het thema, gebaseerd op het volksliedje van Manea Tsigailor, wordt door de cornetten in een snel tempo in 7/8 maat gebracht. Rond een kampvuur verenigd, vertellen de zigeuners verhalen en maken muziek. Wanneer het lage koperregister de verhalen vertelt, klappen de anderen in de handen. Plots verschijnt een cornetsolist. Wanneer we naar het hoofdthema terugkeren, eindigt het verhaal met enkele begoochelhende maten.

Troisième Partie: Balkan Gipsies (Tziganes des Balkans)

Les Tziganes sont des magiciens du violon. Les musiciens populaires de l'Europe de l'Est et les Tziganes utilisent beaucoup de cuivres dans leurs musiques. Leurs ensembles de cuivres sont vraiment impressionnants et le lien avec le brass band est donc évident. Le thème basé sur la chanson populaire de Manea Tsigailor est joué par les cornets dans un tempo rapide en mesure 7/8. Réunis autour d'un feu de camp, les Tziganes racontent des histoires et jouent de la musique. Lorsque les cuivres graves racontent, les autres tapent dans les mains. Soudain on entend un cornet solo et lorsque nous retrouvons le thème principal, l'histoire se termine par quelques mesures enivrantes.

Dritter Teil: Balkan Gipsies

Zigeuner sind Zauberkünstler mit der Geige. Osteuropäische Volksmusiker und Zigeuner verwenden viele Blechinstrumente in ihrer Musik. Ihre Blechbläsergruppen sind wirklich Eindrucksvoll und so ist die Verbindung mit der Brassband leicht zu finden. Das Kornett spielt das auf dem Volkslied von Manea Tsigailor basierende Thema in einem schnellen Tempo in 7/8 Takt. Die Zigeuner sitzen beim Lagerfeuer und machen Musik. Wenn die Tiefen Blechbläser ihre Geschichte erzählen, klappen die anderen die Hände. Plötzlich hört man das Solo Kornett. Als wir wieder zum Hauptthema zurückkehren, endet die Geschichte mit einigen täuschenden Takten.

02.2861.06

Balkan Gipsies (featuring all flugelhorns)

Vivace $\text{♩} = 188-196$ (Manea Tsigailor) Paul Voet

02.2855.06

8 **WILD!** (no more music)

9

10

11 (all score parts in background and field of army)

12

13

14

S. Sax.

A. Sax.

A. Sax.

T. Sax.

B. Sax.

Sop. Clar.

Flug.

Flug.

Flug.

Hr.

Hr.

Hr.

Hr.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Bar.

Bar.

Euph.

E♭ Bass

B♭ Bass

Temp.

Tamb.

T. D.

Dr.

Xyl.

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15 **WILD!** (no more music)

16

17

18

19

20

21

S. Sax.

A. Sax.

A. Sax.

T. Sax.

B. Sax.

Sop. Clar.

Flug.

Flug.

Flug.

Hr.

Hr.

Hr.

Hr.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Bar.

Bar.

Euph.

E♭ Bass

B♭ Bass

Temp.

Tamb.

T. D.

Dr.

Xyl.

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22 **B**

23

24

25

26

27

28

S. Sax.

A. Sax.

A. Sax.

T. Sax.

B. Sax.

Sop. Clar.

Flug.

Flug.

Flug.

Hr.

Hr.

Hr.

Hr.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Bar.

Bar.

Euph.

E♭ Bass

B♭ Bass

Temp.

Tamb.

T. D.

Dr.

Xyl.

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29 **C**

30

31

32

33

34

35

S. Sax.

A. Sax.

A. Sax.

T. Sax.

B. Sax.

Sop. Clar.

Flug.

Flug.

Flug.

Hr.

Hr.

Hr.

Hr.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Bar.

Bar.

Euph.

E♭ Bass

B♭ Bass

Temp.

Tamb.

T. D.

Dr.

Xyl.

02.2855.06

36 37 38 39 40 41 42 43

S. Sax. Fl. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flugel Flugel Horn Horn Horn Horn Trumpet Trumpet Trumpet Trombone Trombone Bass Trombone Baritone Baritone Euphonium Eb Bass Bb Bass Snare Drum Tambourine T. Drum Drums Xylophone

02.2855.06

44 45 46 47 48 49 50

S. Sax. Fl. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flugel Flugel Horn Horn Horn Horn Trumpet Trumpet Trumpet Trombone Trombone Bass Trombone Baritone Baritone Euphonium Eb Bass Bb Bass Snare Drum Tambourine T. Drum Drums Xylophone

02.2855.06

50 51 52 53 54 55 56

S. Sax. Fl. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flugel Flugel Horn Horn Horn Horn Trumpet Trumpet Trumpet Trombone Trombone Bass Trombone Baritone Baritone Euphonium Eb Bass Bb Bass Snare Drum Tambourine T. Drum Drums Xylophone

02.2855.06

58 59 60 61 62 63 64 65

S. Sax. Fl. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flugel Flugel Horn Horn Horn Horn Trumpet Trumpet Trumpet Trombone Trombone Bass Trombone Baritone Baritone Euphonium Eb Bass Bb Bass Snare Drum Tambourine T. Drum Drums Xylophone

02.2855.06

66 67 68 69 70 71 72

G *chords do not have notes underneath with frequency changes*

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Horn. Trumpet. Trombone. Baritone. Euphonium. Bassoon. Bass Drum. Snare Drum. Cymbals.

74 75 76 77 78 79 80 81 82

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Horn. Trumpet. Trombone. Baritone. Euphonium. Bassoon. Bass Drum. Snare Drum. Cymbals.

83 84 85 86 87 88 89 90 91

H

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Horn. Trumpet. Trombone. Baritone. Euphonium. Bassoon. Bass Drum. Snare Drum. Cymbals.

92 93 94 95 96 97 98

change side every 10 bars

(Flute 1 & Clarinet)

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Horn. Trumpet. Trombone. Baritone. Euphonium. Bassoon. Bass Drum. Snare Drum. Cymbals.

100 101 102 103 (no more notes!) 104 105 106

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Hn. Tpt. Tbn. B. Tbn. Bar. Euph. Eb. Sax. Bb. Sax. Temp. Tamb. T. D. Dr. Xyl.

107 108 109 110 111 112 113 114

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Hn. Tpt. Tbn. B. Tbn. Bar. Euph. Eb. Sax. Bb. Sax. Temp. Tamb. T. D. Dr. Xyl.

115 116 117 118 119 120 121

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Hn. Tpt. Tbn. B. Tbn. Bar. Euph. Eb. Sax. Bb. Sax. Temp. Tamb. T. D. Dr. Xyl.

(to engage, eventually to be played together with strings)

122 123 124 125 126 127 128

molto accel. *Presto et furioso*

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Hn. Tpt. Tbn. B. Tbn. Bar. Euph. Eb. Sax. Bb. Sax. Temp. Tamb. T. D. Dr. Xyl.

127 128 129 130 131

S. Sax.
A. Sax.
A. Sax.
T. Sax.
B. Sax.
Sop. Clar.
Flug.
Flug.
Flug.
Ho.
Ho.
Ho.
Ho.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Bar.
Bar.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tamb.
T. D.
Dr.
Xyl.

02.2855.06



Part 4: Tjanne

Back to the southern part of Flanders where we tell a sad story about a mother and her children. Serious contemplative talk by the euphonium soloist in Tjanne. Eventually coloured by a harp.

Part 4: Tjanne

Terug naar het Zuiden van Vlaanderen met een droevig verhaal over een moeder en haar kinderen. We krijgen een ernstige uiteenzetting door de euphoniumsolist in "Tjanne". Eventueel kan met harpbegeleiding extra klankkleur toegevoegd worden.

Quatrième partie : Tjanne

Nous voici de retour dans le Sud de la Flandre avec une histoire triste d'une mère et ses enfants. Un récit douloureux raconté par l'euphonium dans « Tjanne ». Un accompagnement de harpe peut ajouter un coloris sonore fort intéressant.

Vierter Teil: Tjanne

Wir kehren nach dem Süden von Flandern zurück mit einer traurigen Geschichte von einer Mutter und ihren Kindern. Der Tenortuba Solist erzählt dieses betrübende Erlebnis im Lied "Tjanne". Eine Begleitung von einer Harfe könnte noch zusätzliche Klangfarben hinzubringen.

Tjanne

Paul Voet

Adagio $\text{♩} = \text{ca. } 56$

2 3 4 5 6 7 8 9 10 11 12

Flugelhorn 1
Horn in F 1
Horn in F 2
Horn in F 3
Trombone 1
Trombone 2
Bass Trombone
Baritone 1
Baritone 2
Euphonium
E♭ Bass
B♭ Bass
Timpanti
Harp (ad libitum)



13 14 15 16 17 18 19 20 21 22

Flg.

Hrn. 1

Hrn. 2

Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

Eb Bass

Bb Bass

Timp.

Hp.

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23 24 25 26 27 28 29 30 31 32 33

Flg.

Hrn. 1

Hrn. 2

Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

Eb Bass

Bb Bass

Timp.

Hp.

02.2862.06

34 35 36 37 38 39 40 41 42

Flg.

Hrn. 1

Hrn. 2

Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

Eb Bass

Bb Bass

Timp.

Hp.

02.2862.06

44 45 46 47 48 49 50

Flg.

Hrn. 1

Hrn. 2

Hrn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

Eb Bass

Bb Bass

Timp.

Hp.

02.2862.06

02.2862.06

Part 5: Far Eastern Dream

The longest trip we make is to the Far East. Japan, China, Tibet,... all countries with an enormous cultural background and history. Percussion is very important here to give a rich dimension to this Japanese "Black Bamboo" theme. Tam-tam, Chinese cymbals, Tibetan gong and a kododrum (if not possible, large floor tom) together with marimba and glockenspiel are used all the time in a careful way. A solo cornet presents the main theme that is answered by the whole lower brass section. While this theme develops now and then the sounds of the impressive "dung" is heard. (dung is the Tibetan very large trumpet-like instrument with loud and very deep sounds) In a quicker tempo Eb bass, euphonium and solo cornet start with the theme and even the counter theme. The whole group joins the party but everything ends very silently with mute.

Part 5: Far Eastern Dream

De langste trip die we maken brengt ons naar het Verre Oosten, Japan, China, Tibet... landen met een enorme culturele achtergrond en een rijke geschiedenis. Het slagwerk speelt een belangrijke rol en geeft een rijke dimensie aan het Japanse lied "Zwarte Bamboe". Tamtam, Chinese cimbalen, Tibetaanse gong en een kodotrom (of grote floor tom) samen met marimba en glockenspiel worden voortdurend met mate gebruikt. De solo cornet stelt het hoofdthema voor en krijgt antwoord van de volledige lage kopersectie. Terwijl dit thema ontwikkeld wordt, hoort men het thema van de indrukwekkende "dung". (de dung is een groot trompetachtig instrument uit Tibet met luide en diepe klank). Es-bas, euphonium en solocornet spelen het thema en tegenzang in een sneller tempo. Het gehele orkest komt er nog bij maar dit deel eindigt heel stil in sordine.

Cinquième partie: Far Eastern Dream (Rèves d'Extrême Orient)

Le plus long voyage nous emmène vers l'Extrême Orient, le Japon, la Chine, le Tibet... des pays avec une très grande culture et une très riche histoire. La percussion joue un rôle fort important et ajoute une riche dimension à la chanson japonaise « Le Bambou noir ». Le Tam-tam, les cymbales chinoises, le gong tibétain, et le tambour kodo (à défaut un grand tom), ainsi que le marimba et le glockenspiel sont continuellement, quoique modérément, utilisés. Le cornet solo présente le thème principal et reçoit une réponse du groupe complet des cuivres graves. Lors du développement de ce thème, nous entendons l'impressionnant « dung ». (le dung est un grand instrument tibétain qui ressemble à une trompette et qui produit un son fort en grave). La basse en mi bémol, l'euphonium et le cornet solo jouent le thème et le contre-chant dans un tempo plus rapide. L'orchestre en entier se joint aux solistes, mais toutefois cette partie se termine doucement en sordine.

Fünfter Teil: Far Eastern Dream

Die längste Reise bringt uns nach dem Fernost, nach Japan, China, Tibet... Länder mit einem eindrucksvollen kulturellen Hintergrund und einer sehr reichen Geschichte. Das Schlagwerk spielt eine wichtige Rolle und gibt dem japanischen Lied „Schwarze Bamboe“ eine reiche Dimension. Instrumente wie Tamtam, chinesische Becken, tibetischer Gong, und eine Kodo Trommel (oder Stand Toms) werden zusammen mit Marimba und Glockenspiel verwendet, jedoch, aber mit Maßen, verwendet. Das Solo Kornett introduziert das Hauptthema und wird von der gesamten Blechbläsergruppe antwortet. Weil das Thema entwickelt wird, hört man die beeindruckende "dung". (die dung ist ein trompetenartiges tibetisches Instrument mit lauten tiefen und das Solo Kornett spielen das Thema und den Gegenpart). In einem schnelleren Tempo Es-Bass, Euphonium und Solokornett spielen das Thema und den Gegenpart. Das gesamte Orchester kommt noch hinzu aber dieser Teil endet sehr leise in sordine.

Far Eastern dream

Grave $\text{♩} = 40$

Paul Voet

A

02.2860.06

B Andante $\text{♩} = 72$

02.2860.06

28 29 30 31 32 33 34 35 36 37

02.2860.06

C poco accel. **D** Con moto

02.2860.06

48 49 50 51 52 53 54 56

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Flug. Flug. Ha. 1 Ha. 2 Ha. 3 Ha. 4 Trp. Trp. Trp. Tbn. Tbn. B. Tbn. Bar. Bar. Euph. Eb. Sax. Bb. Sax. Perc. 1 Perc. 2 Glock. Mar. Vib.

1. play both staves of (P)
2. play both staves of (P)
3. play only 1st staff of (P)

02.2860.06

58 59 60 61 62 63 64

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Flug. Flug. Ha. 1 Ha. 2 Ha. 3 Ha. 4 Trp. Trp. Trp. Tbn. Tbn. B. Tbn. Bar. Bar. Euph. Eb. Sax. Bb. Sax. Perc. 1 Perc. 2 Glock. Mar. Vib.

02.2860.06

65 66 67 68 69 70 71

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Flug. Flug. Ha. 1 Ha. 2 Ha. 3 Ha. 4 Trp. Trp. Trp. Tbn. Tbn. B. Tbn. Bar. Bar. Euph. Eb. Sax. Bb. Sax. Perc. 1 Perc. 2 Glock. Mar. Vib.

02.2860.06

73 74 75 76 77 78 79

S. Sax. A. Sax. T. Sax. B. Sax. Sop. Clar. Flug. Flug. Flug. Ha. 1 Ha. 2 Ha. 3 Ha. 4 Trp. Trp. Trp. Tbn. Tbn. B. Tbn. Bar. Bar. Euph. Eb. Sax. Bb. Sax. Perc. 1 Perc. 2 Glock. Mar. Vib.

02.2860.06

70 71 72 73 74 75 76 77 78 79 80 81 82 83 84

S. Sax.
A. Sax.
A. Sax.
T. Sax.
B. Sax.
Sop. Clar.
Flug.
Flug.
Flug.
Ho. 1
Ho. 2
Ho. 3
Ho. 4
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Bar.
Bar.
Euph.
B. Bass
B. Bass
Perc. 1
Perc. 2
Glock.
Mar.
Vib.

02.2860.05

85 86 87 88 89 90 91 92 93

S. Sax.
A. Sax.
A. Sax.
T. Sax.
B. Sax.
Sop. Clar.
Flug.
Flug.
Flug.
Ho. 1
Ho. 2
Ho. 3
Ho. 4
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Bar.
Bar.
Euph.
B. Bass
B. Bass
Perc. 1
Perc. 2
Glock.
Mar.
Vib.

02.2860.06

94 95 96 97 98 99 100 101 102

S. Sax.
A. Sax.
A. Sax.
T. Sax.
B. Sax.
Sop. Clar.
Flug.
Flug.
Flug.
Ho. 1
Ho. 2
Ho. 3
Ho. 4
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Bar.
Bar.
Euph.
B. Bass
B. Bass
Perc. 1
Perc. 2
Glock.
Mar.
Vib.

02.2860.05

103 104 105 106 107 108 109 110 111 112

S. Sax.
A. Sax.
A. Sax.
T. Sax.
B. Sax.
Sop. Clar.
Flug.
Flug.
Flug.
Ho. 1
Ho. 2
Ho. 3
Ho. 4
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Bar.
Bar.
Euph.
B. Bass
B. Bass
Perc. 1
Perc. 2
Glock.
Mar.
Vib.

02.2860.06

Musical score for page 5, measures 14-16. The score includes staves for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone, Basses, Snare, Cymbals, Drums, Percussion 2, and Xylophone. A large watermark 'Mini Score' is overlaid diagonally across the page.

Musical score for page 6, measures 17-20. The score includes staves for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone, Basses, Snare, Cymbals, Drums, Percussion 2, and Xylophone. Measure 17 has a 'C' rehearsal mark. A large watermark 'Mini Score' is overlaid diagonally across the page.

Musical score for page 7, measures 22-25. The score includes staves for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone, Basses, Snare, Cymbals, Drums, Percussion 2, and Xylophone. A large watermark 'Mini Score' is overlaid diagonally across the page.

Musical score for page 8, measures 26-28. The score includes staves for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone, Basses, Snare, Cymbals, Drums, Percussion 2, and Xylophone. Measure 26 has a 'D' rehearsal mark. A large watermark 'Mini Score' is overlaid diagonally across the page.

29 30 31 32 33

S. Sax.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Sop. Clar.
Flug. 1
Flug. 2
Flug. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Bar. 1
Bar. 2
Euph.
Eb Bass
Bb Bass
Timp.
Dr.
Perc. 2
Xyl.

34 35 36 37

S. Sax.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Sop. Clar.
Flug. 1
Flug. 2
Flug. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Bar. 1
Bar. 2
Euph.
Eb Bass
Bb Bass
Timp.
Dr.
Perc. 2
Xyl.

back to hand drum

39 40

S. Sax.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Sop. Clar.
Flug. 1
Flug. 2
Flug. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Bar. 1
Bar. 2
Euph.
Eb Bass
Bb Bass
Timp.
Dr.
Perc. 2
Xyl.

42 43 44 45

S. Sax.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Sop. Clar.
Flug. 1
Flug. 2
Flug. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Bar. 1
Bar. 2
Euph.
Eb Bass
Bb Bass
Timp.
Dr.
Perc. 2
Xyl.

Musical score for page 17, measures 64-68. The score includes staves for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone 1 & 2, Euphonium, Double Basses, Timpani, Drums, Percussion 2, and Xylophone. A large black watermark with the text "Mini Score" is overlaid diagonally across the page.

Musical score for page 18, measures 69-73. The score includes staves for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone 1 & 2, Euphonium, Double Basses, Timpani, Drums, Percussion 2, and Xylophone. A large black watermark with the text "Mini Score" is overlaid diagonally across the page.

Musical score for page 19, measures 74-77. The score includes staves for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone 1 & 2, Euphonium, Double Basses, Timpani, Drums, Percussion 2, and Xylophone. A large black watermark with the text "Mini Score" is overlaid diagonally across the page.

Musical score for page 20, measures 78-81. The score includes staves for S. Sax., A. Sax. 1 & 2, T. Sax., B. Sax., Sop. Clarinet, Flutes 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Baritone 1 & 2, Euphonium, Double Basses, Timpani, Drums, Percussion 2, and Xylophone. A large black watermark with the text "Mini Score" is overlaid diagonally across the page.

83 85

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Sop. Clar.

Flug. 1

Flug. 2

Flug. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

D. Bass

D. Bass

Timp.

Dr.

Perc. 2

Xyl.

02.2857.06

86 87 88 89

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Sop. Clar.

Flug. 1

Flug. 2

Flug. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

D. Bass

D. Bass

Timp.

Dr.

Perc. 2

Xyl.

02.2857.06

90 91 92 93

poco accel.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Sop. Clar.

Flug. 1

Flug. 2

Flug. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

D. Bass

D. Bass

Timp.

Dr.

Perc. 2

Xyl.

02.2857.06

94 95 96 97

(high notes ad lib)

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Sop. Clar.

Flug. 1

Flug. 2

Flug. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1

Bar. 2

Euph.

D. Bass

D. Bass

Timp.

Dr.

Perc. 2

Xyl.

02.2857.06

