

BLUES AND DIXIE

Charles Michiels

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **2**

Duration / Tijdsduur / Durée / Dauer / Durata **3:52**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 13 "African Wildlife"

LMCD-15120

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Concert Band

Full score	1
Flute	5
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Eb Alto Clarinet	1
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Baritone	2
Bb Baritone treble clef	3
C Bass 1-2	4
Percussion 1	2
Percussion 2	1
Timpani	1
Mallets	1

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Bb Soprano Saxophone	1
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
Bb Flugelhorn 3	1
Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Baritone bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

BLUES AND DIXIE

Nederlands:

Zoals de titel aangeeft bestaat deze compositie uit twee delen: de Blues en de Dixie. De blues wordt perfect gekenmerkt door een discrete begeleiding en na een tussenkomst van de drummer, komt een vrolijke dixielandmelodie aan bod en dat blijft zo tot aan het slotakkoord.

English:

As the title indicates, this piece consists of two parts: the blues and dixie style. The blues contains the typical characteristics as well as a discrete accompaniment and after a little interlude by the drummer, a joyful dixie melody is introduced which takes us to the end.

Deutsch:

Wie der Titel schon andeutet, besteht diese Komposition aus zwei Teilen: den Blues und den Dixieland. Der Blues wird auf hervorragender Weise von einer echten gedämpften Jazzatmosphäre charakterisiert. Die diskrete Begleitung unterstreicht vortrefflich diese typische Tonänderungen der Jazzmusik. Nach einem Einwurf des Schlagzeugers kommt eine Dixielandmelodie an die Reihe und sie schafft gleich eine freudvolle Atmosphäre, die bis zum Schlussakkord dauert.

Français:

Comme le titre l'indique cette composition se compose de deux mouvements: le Blues et le Dixieland. Le blues est admirablement caractérisé par une ambiance feutrée véritablement jazzy. L'accompagnement discret accentue à merveille ces flexions sonores propres au jazz. Après une intervention à la batterie, un dixie s'impose créant immédiatement une ambiance de joie qui sera maintenue jusqu'à l'accord final.

BLUES AND DIXIE

Charles Michiels

♩ = 104 Blues Tempo (♩ = ♩³)

Flute/Oboe

Bassoon

E♭ Clarinet

Clarinet 1

Clarinet 2-3

Alto Clarinet

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Cornet/Trumpet 1

Cornet/Trumpet 2-3

Horn 1-3

Horn 2

Trombone 1-2

Trombone 3

C Baritone

Bases

Mallets

Timpani

Percussion 1

Percussion 2

H.T.
S.D.C.
B.D.

Bells

R.C.

Tambourine

1

2

3

4

5

Fl./Ob. *mf* Ob. play both times
 Bsn. *mf* Tacet 1st time
 Eb Cl. *mf* Tacet 1st time
 Cl. 1 *mf*
 Cl. 2-3 *mf*
 A. Cl. *mf*
 B. Cl. *mf*
 A. Sx. *mf*
 T. Sx. *mf* Tacet 1st time
 B. Sx. *mf*
 Cnt./Tpt. 1 *mf*
 Cnt./Tpt. 2-3 *mf*
 Hn. 1-3 *mf* Tacet 1st time
 Hn. 2 *mf* Tacet 1st time
 Tbn. 1-2 *mf*
 Tbn. 3 *mf*
 C Brtn. *mf* Tacet 1st time
 Bs. *mf*
 Mall. *mf*
 Timp. *mf*
 Perc. 1 *mf* (R.C.)
 Perc. 2 *mf* H.H. (pedal)

6

7

8

9

10

11

Fl./Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2-3
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2-3
Hn. 1-3
Hn. 2
Tbn. 1-2
Tbn. 3
C Brtn.
Bs.
Mall.
Timp.
Perc. 1
Perc. 2

12

13

14

15

16

17

Fl./Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2-3
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2-3
Hn. 1-3
Hn. 2
Tbn. 1-2
Tbn. 3
C Brtn.
Bs.
Mall.
Timp.
Perc. 1
Perc. 2

mf

30 31 32 33 34 35

36 ♩ = 96 **Dixie Tempo**

40 $\frac{8}{8}$ Fl. Tacet 1st time
f Ob. play both times
mf Tacet 1st time

Eb Cl. *f* Tacet 1st time

Cl. 1 *f*

Cl. 2-3 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sx. *f*

T. Sx. *mf* Tacet 1st time

B. Sx. *mf*

Cnt./Tpt. 1 *f*

Cnt./Tpt. 2-3 *mf*

Hn. 1-3 *mf* Tacet 1st time

Hn. 2 *mf* Tacet 1st time

Tbn. 1-2 *mf*

Tbn. 3 *mf*

C Brtn. *mf* Tacet 1st time

Bs. *mf*

Mall. *f* Tacet 1st time

Timp. *f*

Perc. 1 Solo *f*

Perc. 2 *mf* Tambourine

36

37

38

39

40

41

Fl./Ob.

Bsn.

Eb Cl.

Cl. 1

Cl. 2-3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2-3

Hn. 1-3

Hn. 2

Tbn. 1-2

Tbn. 3

C Brtn.

Bs.

Mall.

Timp.

Perc. 1

Perc. 2

42

43

44

45

46

47

48

Fl./Ob. ^{3°x}

Bsn.

Eb Cl.

Cl. 1

Cl. 2-3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt./Tpt. 1

Cnt./Tpt. 2-3

Hn. 1-3

Hn. 2

Tbn. 1-2

Tbn. 3

C Brtn.

Bs.

Mall.

Timp.

Perc. 1 *mf*

Perc. 2

49

50

51

52

53

54

55

56 57 58 59 60 61

Fl./Ob. *ff* *f* *mf*

Bsn. *ff* *mf*

Eb Cl. *ff* *f*

Cl. 1 *ff* *f*

Cl. 2-3 *ff* *f*

A. Cl. *ff* *f*

B. Cl. *ff* *mf*

A. Sx. *ff* *f*

T. Sx. *ff* *f*

B. Sx. *ff* *mf*

Cnt./Tpt. 1 *ff* *f*

Cnt./Tpt. 2-3 *ff* *f*

Hn. 1-3 *ff* *mf*

Hn. 2 *ff* *mf*

Tbn. 1-2 *ff*

Tbn. 3 *ff*

C Brtn. *ff* *mf*

Bs. *ff* *mf*

Mall. *ff* *f*

Timp. *f*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

Fl./Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2-3
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2-3
Hn. 1-3
Hn. 2
Tbn. 1-2
Tbn. 3
C Brtn.
Bs.
Mall.
Timp.
Perc. 1
Perc. 2

unis.

mf

mf

mf

62

63

64

65

66

67

68

Fl./Ob.
Bsn.
Eb Cl.
Cl. 1
Cl. 2-3
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2-3
Hn. 1-3
Hn. 2
Tbn. 1-2
Tbn. 3
C Brtn.
Bs.
Mall.
Timp.
Perc. 1
Perc. 2

69 70 71 72 73 74 75

76

Fl./Ob. (76)
Bsn. *f*
Eb Cl.
Cl. 1 (div.) *mf*
Cl. 2-3 *mf*
A. Cl. *mf*
B. Cl.
A. Sx. *mf*
T. Sx. *mf*
B. Sx.
Cnt./Tpt. 1
Cnt./Tpt. 2-3
Hn. 1-3 *f*
Hn. 2 *f*
Tbn. 1-2 *f*
Tbn. 3 *f*
C Brtn. *f*
Bs.
Mall.
Timp. *mf*
Perc. 1 R.C.
Perc. 2

76

77

78

79

80

81

82