

To my son Erwin

Score BRASS BAND

INSPIRATION

Commissioned by the 'Solothurnischer Kantonal-Musikverband', Switzerland

Jan de Haan

Pianissimo (♩ = ± 60)

Soprano Coro

Solo Cornet

Repiano Coro

Cornets 2

Cornets 3

Flugel

Solo Horn

Horns 1

Horns 2

Baritones 1

Baritones 2

Trombones 1

Trombones 2

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Percussion I

Percussion II

poco rit.

pp

poco

poco

poco

poco

poco

poco

Solo: Tenor drum (without snares) or low Tom-tom

Susp. Cymbal (with Timpani sticks)

p

Poco più mosso ($\text{♩} = \pm 72$)

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbus. 1

Tbus. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.
Wooden sticks

Perc. I

Perc. II

p

pp

mp

p

mf

p

p poco marcato

p poco marcato

one stage

p poco marcato

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo In.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. II

A

Sop. Cor.
 Solo Cor.
 Rep. Cor.
 Cors.
 Flug.
 Solo Hn.
 Hns.
 Bars.
 Tbns.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. I
 Perc. II

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

E♭ Bass

mf
on
tagger breathing

B♭ Bass

Timp.

Perc. I

f
mp
f
mf
mp
f
mf
mp
f
mf
f
mf

Perc. II

B Marcato

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

f poco staccato

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

Eb Bass

all

B♭ Bass

f + 8va

Tim.

Perc. I

ff f mp f mp f mp f mp

Perc. II

Molto maestoso e marcato

Svet ad lib.

Sop. Cor.
 Solo Cor.
 Rep. Cor.
 Cors. 2
 Cors. 3
 Flug.
 Solo Hn.
 Hns. 1
 Hns. 2
 Bars. 1
 Bars. 2
 Tbns. 1
 Tbns. 2
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. I
 Perc. II

C

fff *three* up mute *p* rit.

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors.

Flug.

Solo Hn.

Hns.

Bars.

Tbns.

B. Tbn.

Euph.

E_b Bass

B_b Bass

Tim.

Perc. I

Perc. II

Vibraphone

±10"

= 60 - 72

cup mute

solo cup mute

poco a poco

tutti

cup mute one

tutti

cup mute one

tutti

E At the conductor's indication, each of the three parts should start as a solo, after which, a tutti should develop, without crescendo, within approximately 10 seconds. The rhythms must be executed within the $\text{♩} = 60$ and $\text{♩} = 72$ range, and should not be performed simultaneously, although they should be identical within a group of instruments. A crescendo is permitted just before the Allegro, appropriate to the increasing tempo of the rhythmical patterns.

NL Op aangegeven van de dirigent, moet elk van de drie partijen solistisch beginnen, waarna zich binnen een tijdsbestek van ongeveer 10 seconden, zonder crescendo, een tutti ontwikkelt. De ritmes dienen binnen $\text{♩} = 60$ tot $\text{♩} = 72$ te worden gespeeld en mogen in de instrumentengroepen met een gelijk ritme, qua samenspel, niet gelijk klinken. Vlak voor het allegro mag er, samen met een versnelling van de ritmische figuren, pas een crescendo worden gemaakt.

F Sur l'indication du chef d'orchestre, chacune des trois parties doit entamer des solos, après quoi se développe un tutti sans crescendo pendant environ 10 secondes. Ces rythmes doivent être joués en une $\text{♩} = 60$ à $\text{♩} = 72$ et ne peuvent sonner de la même façon au niveau du jeu d'ensemble dans un groupe d'instruments ayant le même rythme. Ce n'est que juste avant l'allegro qu'un crescendo peut se faire conjointement à une accélération des figures rythmiques.

D Auf ein Zeichen des Dirigenten sollte jede der drei Stimmen solistisch anfangen, danach entwickelt sich innerhalb eines Zeitraumes von etwa 10 Sekunden ohne Crescendo ein Tutti. Die Rhythmen sollten in einem Bereich von $\text{♩} = 60$ bis $\text{♩} = 72$ gespielt werden und dürfen in den Instrumentengruppen mit dem gleichen Rhythmus vom Zusammenspiel her nicht gleich tönen. Erst vor dem Allegro darf, zusammen mit einer Beschleunigung der rhythmischen Figuren, ein Crescendo gemacht werden.

B

Sop. Cor. (p) Attacca

Solo Cor.

Rep. Cor. accel. e cresc.

Cors. accel. e cresc.

Flug. accel. e cresc.

Solo Hn. ff

Hns. ff

Bars. ff

Tbns. ff

B. Tbn. ff

Eup. ff

E♭ Bass div. ff

B♭ Bass ff

Tim. ff

Perc. I Gong ff

Perc. II accel. e cresc. f

Allegro ($\text{♩} = \pm 152$)

Sop. Cor. open

Solo Cor. open

Rep. Cor.

Cors. 2

Cors. 3 open

Flug.

Solo Hn.

Hos. 1

Hos. 2

Bars. 1 *f poco a poco dim.*

Bars. 2

Tbns. 1 *f poco a poco dim.*

Tbns. 2 *f poco a poco dim.*

B. Tbn. *f poco a poco dim.*

Euph.

Eb Bass *ff poco a poco dim.*

Bb Bass *ff poco a poco dim.*

Timp.

Perc. I

Perc. II

The score consists of two systems of music. The first system begins with dynamic markings for Soprano, Solo, and Repetition Clarinets, all set to 'open'. Above the staves are large black and white graphic shapes resembling stylized '7's or '4's. The second system begins with dynamic 'ff' for Eb Bass and Bb Bass, followed by 'poco a poco dim.' dynamics for Bars, Trombones, Bass Trombone, and Euphonium. Percussion parts for Timpani and two Percussionists are also included. The music is in common time throughout.

Sep. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

mp

mp

mp

Cue: 2nd Hrn.

E

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors.

Flug.

Solo Hn.

Hns.

Bars.

Tbns.

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

F

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors.

Flug.

Solo Hn.

Hns.

Bars.

Tbns.

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

Sheet music for orchestra and woodblock, page 10. The score includes parts for Sop. Cor., Solo Cor., Rep. Cor., Cors., Flug., Solo Hn., Bass., Bars., Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Perc. I, and Perc. II. The music consists of four staves of six measures each. Measures 1-2 show muted brass entries. Measures 3-4 show muted woodwind entries. Measures 5-6 show muted brass entries. Measures 7-8 show muted woodwind entries. Measures 9-10 show muted brass entries. Measures 11-12 show muted woodwind entries. Measures 13-14 show muted brass entries. Measures 15-16 show muted woodwind entries. Measures 17-18 show muted brass entries. Measures 19-20 show muted woodwind entries. Measures 21-22 show muted brass entries. Measures 23-24 show muted woodwind entries. Measures 25-26 show muted brass entries. Measures 27-28 show muted woodwind entries. Measures 29-30 show muted brass entries. Measures 31-32 show muted woodwind entries. Measures 33-34 show muted brass entries. Measures 35-36 show muted woodwind entries. Measures 37-38 show muted brass entries. Measures 39-40 show muted woodwind entries. Measures 41-42 show muted brass entries. Measures 43-44 show muted woodwind entries. Measures 45-46 show muted brass entries. Measures 47-48 show muted woodwind entries. Measures 49-50 show muted brass entries. Measures 51-52 show muted woodwind entries. Measures 53-54 show muted brass entries. Measures 55-56 show muted woodwind entries. Measures 57-58 show muted brass entries. Measures 59-60 show muted woodwind entries. Measures 61-62 show muted brass entries. Measures 63-64 show muted woodwind entries. Measures 65-66 show muted brass entries. Measures 67-68 show muted woodwind entries. Measures 69-70 show muted brass entries. Measures 71-72 show muted woodwind entries. Measures 73-74 show muted brass entries. Measures 75-76 show muted woodwind entries. Measures 77-78 show muted brass entries. Measures 79-80 show muted woodwind entries. Measures 81-82 show muted brass entries. Measures 83-84 show muted woodwind entries. Measures 85-86 show muted brass entries. Measures 87-88 show muted woodwind entries. Measures 89-90 show muted brass entries. Measures 91-92 show muted woodwind entries. Measures 93-94 show muted brass entries. Measures 95-96 show muted woodwind entries. Measures 97-98 show muted brass entries. Measures 99-100 show muted woodwind entries.

H

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Sole Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

marc.

marc.

marc.

blend with trbs.
marc.

Snare Drum

mf

Sop. Cor. marc.
 Solo Cor. f marc.
 Rep. Cor. f marc.
 Cors. 2 f marc.
 Cors. 3 f marc.
 Flug. f marc.
 Solo Hn. marc.
 Hns. 1 f marc.
 Hns. 2 f marc.
 Bars. 1 f marc.
 Bars. 2 f marc.
 Tbn. 1 f
 Tbn. 2 f
 B. Tbn. f
 Euph. f
 Eb Bass A
 Bb Bass A
 Timp. f
 Perc. I f
 Perc. II f


Wooden sticks
Solo


I

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

19

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbus. 1

Tbus. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

ff

ord

Wood Block

ff

J

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2
3

Flug.

Solo Hn.

Hns. 1
2

Bars. 1
2

Tbns. 1
2

B. Tbn.

Euph.

Eb Bass

B \flat Bass

Timp.

Perc. I

Perc. II

Soli marc. *fp* *f* *fp*

marc. *fp* *f* *fp*

marc. *fp* *f* *fp*

marc. *fp* *f* *fp*

marc. *fp* *f* *fp*

Soli marc. *fp* *f* *fp*

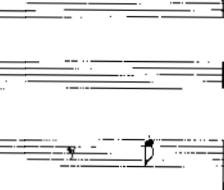
Wooden sticks Solo *f*

Snare Drum *mf*

Sop. Cor. 

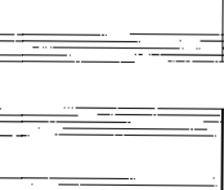
 Solo Cor. 

 Rep. Cor. 

 Cors. 2 

 Cors. 3 

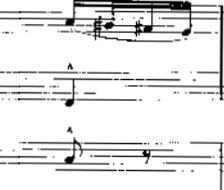
 Flug. 

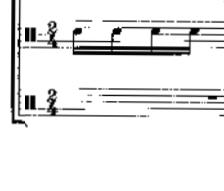
 Solo Hn. 

 Hns. 1 

 Hns. 2 

 Bars. 1 

 Bars. 2 

 Tbn. 1 

 Tbn. 2 

 B. Tbn. 

 Euph. 

 Eb Bass

 Bb Bass

 Timp.

 Perc. I

 Perc. II

K

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors.

Flug.

Solo Hn.

Hns.

Bars.

Tbns.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. II

(2/1/1)

div.

f

A

ff

f

ff

A

ff

f

ff

A

ff

f

Glockenspiel

ff

f

Bass Drum (Timp. sticks)

Sep. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo

Solo
mp

Solo
mp

Blend with Hrns.

Hns. 1

Hns. 2

Burs. 1

Burs. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

p

poco cresc.

poco cresc.

poco cresc.

mp

poco cresc.

poco cresc.

pp

L

poco a poco crescendo

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

Sop. Cor.
 Solo Cor.
 Rep. Cor.
 Cors.
 Flug.
 Solo Hn.
 Hns.
 Bars.
 Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. I
 Perc. II

non rit.

Subito andante (♩ = ± 70)

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbn.

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

Solo espressivo

mf

dim.

[N]

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

mp legato

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

mp legato

Tbns. 2

mp legato

B. Tbn.

mp legato

Euph.

espressivo one

mp

E♭ Bass

mp legato one

B♭ Bass

mp legato ord.

Timp.

mp

Perc. I

Perc. II

Sop. Cor.
 Solo Cor.
 Rep. Cor.
 Cors.
 Flug.
 Solo Hn.
 Hns.
 Bars.
 Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. I
 Perc. II

0

(two players)
cup mute

cup mute *p*

cup mute *p*
one

p

mp

pp

Vibrphone (Hard sticks)

mf

p

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo In.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

straight mute

two straight mute

straight mute

one straight mute

Solo

one

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hus. 1

Hus. 2

Bars. 1

Bars. 2

Tbus. 1

Tbus. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

straight mute

three Solo cup mute

rit.

vivo e marc.

ff

p

35

cup mute **Molto allargando** lunga open **A tempo (♩ = ± 70)**
 Sop. Cor. *p* *pp* *pp* *pp* *f* *f*
 Solo Cor. *ff* *lunga* *lunga* *lunga* *lunga* to straight mute
 Rep. Cor.
 Cors. 2
 Cors. 3
 Flug.
vivo e molto marc. *Solo ff* *lunga* *lunga* *f*
 Solo Hn.
 Hns. 1
 Hns. 2
vivo e molto marc. *Solo ff* *lunga* *lunga* *f*
 Bars. 1
 Bars. 2
ff *lunga* *lunga* *f*
 Tbn. 1
 Tbn. 2
straight mute
straight mute
 B. Tbn.
vivo e molto marc. *Solo ff* *lunga* *lunga* *f*
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. I
 Perc. II
small Triangle *lunga* *lunga*

Sop. Cor.

Solo Cor. *all div. marc.*

Rep. Cor.

Cors.

Flug.

Solo Hn.

Ilos.

Bars.

Tbus. *marc.*

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. II

Susp. Cymb.

mp

f

non rit.

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. II

Attacca R $\text{♩} = \text{♪}$ ($\text{♩} = \pm 140$)

three
one
straight mute

straight mute

ff

sub.

sub. p

ff

pp

pp

pp

pp

pp

ff

sub. p

ff

sub. p

ff

sub. p

ff

pp

pp

straight mute

ff

sub. p

ff

sub. p

ff

pp

S

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors.
2
3

Flug.

Solo Hn.

Hns.
1
2

Bars.
1
2

Tbns.
1
2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

f

shake

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors.

Flug.

Solo Hn.

Hus.

Bars.

Thbs.

B. Tbn.

Euph.

Eb Bass

B \flat Bass

Timp.

Perc. I

Perc. II

Sop. Cor.
Solo Cor.
Rep. Cor.
Cors. 2
Cors. 3
Flug.
Solo Hn.
Hns. 1
Hns. 2
Bars. 1
Bars. 2
Tbns. 1
Tbns. 2
B. Tbn.
portato
Euph.
Eb Bass
Bb Bass
Timp.
Perc. I
Perc. II

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Sole In.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

A musical score page showing two staves of music. The top staff includes parts for Sop. Cor., Solo Cor., Rep. Cor., Cors. 2, Cors. 3, Flug., Solo Hn., Hns. 1, Hns. 2, Bars. 1, Bars. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Perc. I, and Perc. II. The bottom staff includes Tambourine and Perc. II. The score features large black graphic shapes overlaid on the staves, including a circle with a diagonal line and a square with a diagonal line. Measure numbers 6 and 7 are visible above the staves. Dynamic markings like *p*, *mf*, and *ff* are present. A "Soli" marking is above the Euph. part in measure 7. The word "shake" is written near the end of the Tambourine part.

Sop. Cor.

 Solo Cor.

 Rep. Cor.

 Cors.

 Flug.

 Solo Hn.

 Hns.

 Bars.

 Tbn.

 B. Tbn.

 Eup.

 Eb Bass

 Bb Bass

 Timp.

 Perc. I

 Perc. II

poco stringendo e crescendo

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors.

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

hunga

Sop. Cor. Solo: quasi Trumpet *lunga*

Solo Cor. * Recitare ($\text{♩} = \pm 60$) *f*

Rep. Cor. *lunga*

Cors. 2 *lunga*

Cors. 3 *lunga*

Flug. *lunga*

Solo Hn. *lunga*

Hns. 1 *lunga*

Hns. 2 *lunga*

Bars. 1 *lunga*

Bars. 2 *lunga*

Tbns. 1 *lunga*

Tbns. 2 *lunga*

B. Tbn.

Euph.

F_b Bass

B_b Bass

Timp.

Perc. I Tenor Drum (without snares) *fff* *lunga*

Perc. I Bass Drum (Timp sticks) *fff* *pp* *lunga*

Perc. II *fff* *pp*

If at all possible, this part should be performed at some distance from the band i.e. from behind the stage or the back of the concert hall. The surprise element will be favourably increased if the soloist is not a part of the band. If one of the band members is to perform the solo, he must leave the stage four bars before **V**.

Dit gedeelte dient bij voorkeur gespeeld te worden op afstand van het orkest (bijvoorbeeld vanachter de coulissen of achter uit de zaal). Het verrassingseffect is het grootst als de solist geen deel uitmaakt van het orkest. Indien één van de leden van het orkest de solo voor zijn rekening neemt, dient hij 4 maten voor **V** het podium te verlaten.

De préférence, cette partie doit être jouée à une certaine distance de l'orchestre (par exemple derrière les coulisses ou au fond de la salle). L'effet de surprise est davantage si les solistes ne font pas partie de l'orchestre. Si c'est un des membres de l'orchestre qui exécute le solo, il doit quitter le podium 4 mesures avant **V**.

Dieser Solo-Teil sollte nach Möglichkeit mit einer gewissen Distanz zum Orchester gespielt werden (zum Beispiel hinter den Kulissen oder hinten im Saal). Der Überraschungseffekt ist am grössten, wenn der Solist sonst nicht im Orchester mitmacht. Wenn ein Mitglied des Orchesters das Solo spielt, sollte er 4 Takte vor **V** die Bühne verlassen.

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors. 2

Cors. 3

Flug.

Solo Hn.

Hns. 1

Hns. 2

Bars. 1

Bars. 2

Tbns. 1

Tbns. 2

B. Tbn.

Euph.

E \flat Bass

B \flat Bass

Timp.

Perc. I

Perc. II

Sub. molto allargando

Sop. Cor.

Solo Cor.

Rep. Cor.

Cors.

Flug.

Solo Hn.

Hus.

Bars.

Tbns.

B. Tbn.

Eup.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

Tubular Bells (Glockenspiel ad lib.)

Clashed Cymbals