



Molenaar Edition

# Geschwind Marsch by Beethoven From Symphonia Serena

Paul Hindemith

Juan Vicente MasQuiles

Art.Nr: 011680100

Difficulty: E

Duration: 4:05

Concert Band

Recorded on: Molenaar Band Series No. 20 (310020630)

## Arrangement Classic

Colofon

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Mini - Score

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Molenaar Edition

# Paul Hindemith Geschwindmarch by Beethoven *Paraphrase from the "Symphonia Serena"* arr. Juan V. MasQuiles for symphonic band

Harmonie 01.1680.10



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B. Schott's Söhne, Mainz



INSTRUMENTATION "GESCHWINDMARSCH BY BEEHOVEN" - 01.1680.10		
HARMONIE / CONCERT BAND / SYMPHONIC BAND		
1 Full score	1 1st Alto Saxophone	1 Snare drum
1 Piccolo C	1 2nd Alto Saxophone	1 Celesta (triangle/cymb.)
4 1st Flute	1 1st Tenor Saxophone	1 Bells (Glockenspiel)
4 2nd Flute	1 2nd Tenor Saxophone	1 Timpani
1 1st Oboe	1 Baritone Saxophone	
1 2nd Oboe	4 1st Cornet-Trumpet	<b>ADDITIONAL PARTS</b>
1 1st Bassoon (fagot)	4 2nd Cornet-Trumpet	1 1st Trombone Bb }
1 2nd Bassoon (fagot)	1 1st Horn Eb/F	1 2nd Trombone Bb }
1 Eb Clarinet	1 2nd Horn Eb/F	1 3rd Trombone Bb }
1 Solo Clarinet A	1 3rd Horn Eb/F	2 Barit. Euph. Bb }
1 Solo Clarinet B	1 4th Horn Eb/F	2 Eb Bass }
4 1st Clarinet A	2 1st Trombone C }	2 Bb Bass }
4 1st Clarinet B	2 2nd Trombone C }	
4 2nd Clarinet A	2 3rd Trombone C }	
4 2nd Clarinet B	2 Barit. Euph. C }	
1 Alto Clarinet	2 Barit. Euph. Bb }	
1 Bass Clarinet	4 Basses (tuba) C }	

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## GESCHWINDMARSCH BY BEEHOVEN

Rather fast (♩=112) (Allegro assai) For Symphonic Band (Harmonie)

PAUL HINDEMITH-Juan V. MasQuiles

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Piccolo, Flute I & II, Oboe I & II, Bassoon I & II, Eb Clarinet, Solo Clarinet A & B, Clarinet I & II (A & B), Alto Clarinet, Bass Clarinet, Alto Saxophone I & II, Tenor Saxophone I & II, Baritone Saxophone, Horn I + II F, Horn III + IV F, Trumpet I & II, Trombone I, Trombone II + III, Baritone Euphonium C, Basses (Tuba) C, and Timpani. The score includes various musical notations such as notes, rests, and dynamic markings.



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2 Picc. 6 7 8 9 10

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A  
Solo Clar. B  
Clar. I A  
Clar. I B  
Clar. II A  
Clar. II B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Glsp.  
Perc. Coles.

01.1680.10

Picc. 11 12 13 14 15 3

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A  
Solo Clar. B  
Clar. I A  
Clar. I B  
Clar. II A  
Clar. II B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Glsp.  
Perc. Coles.

01.1680.10

4 Picc. 16 17 18 19 20

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A  
Solo Clar. B  
Clar. I A  
Clar. I B  
Clar. II A  
Clar. II B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Glsp.  
Perc. Coles.

01.1680.10

Picc. 21 22 23 24 25 5

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A  
Solo Clar. B  
Clar. I A  
Clar. I B  
Clar. II A  
Clar. II B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Glsp.  
Perc. Coles.

01.1680.10

6 Picc. 26 27 28 29 30 31

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Eb Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar. A B  
Bass. Clar. A B  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba)  
Timp.  
Glp.  
Perc. Cees.

Mini Score

Picc. 32 33 34 35 36 37

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Eb Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar. A B  
Bass. Clar. A B  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba)  
Timp.  
Glp.  
Perc. Cees.

Mini Score

8 Picc. 37 38 39 40 41 01.1680.10

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Eb Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar. A B  
Bass. Clar. A B  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba)  
Timp.  
Glp.  
Perc. Cees.

Mini Score

Picc. 42 43 44 45 46 47 01.1680.10

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Eb Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar. A B  
Bass. Clar. A B  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba)  
Timp.  
Glp.  
Perc. Cees.

Mini Score

10 Picc. 47 48 49 50 51

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Eb Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar. Bar. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Gisp.  
Perc. Cales

01.1680.10

Picc. 52 53 54 55 56 11

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Eb Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar. Bar. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I Pg 1  
Ten. Sax. II Pg 2  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Gisp.  
Perc. Cales

01.1680.10

12 Picc. 57 58 59 60 61 62

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Eb Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar. Bar. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Gisp.  
Perc. Cales

01.1680.10

Picc. 63 64 65 66 67 13

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Eb Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar. Bar. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Gisp.  
Perc. Cales

01.1680.10

14 Picc. 68 69 70 71 72 73

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Celesta

01.1680.10

Picc. 74 75 76 77 78 79 80 15

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar. a def. Celesta  
Solo Clar. A B a def. Celesta one Solo  
Clar. I A B a def. Celesta one Solo  
Clar. II A B one Solo  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F a def. Celesta Sordino  
Trpt. I a def. Celesta Sordino  
Trpt. II a def. Celesta Sordino  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Celesta

01.1680.10

16 Picc. 81 82 83 84 85 86 87

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Celesta

01.1680.10

Picc. 88 89 90 91 92 93 17

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Art. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Celesta

01.1680.10



18 Picc. 94 95 96 97 98 01.1680.10

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Es. Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Celesta

Picc. 99 100 101 102 103 19 01.1680.10

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Es. Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Celesta

20 Picc. 104 105 106 107 108 109 01.1680.10

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Es. Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Celesta

Picc. 110 111 112 113 114 115 21 01.1680.10

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
Es. Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Glas.  
Perc.

22 Picc. 116 117 118 119 120 121

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A  
Solo Clar. B  
Clar. I A  
Clar. I B  
Clar. II A  
Clar. II B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba)  
Timp.

122 123 124 125 126 23

Picc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A  
Solo Clar. B  
Clar. I A  
Clar. I B  
Clar. II A  
Clar. II B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax. I  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Glsp.  
Snare Drum

24 Picc. 127 128 129 130 131

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A  
Solo Clar. B  
Clar. I A  
Clar. I B  
Clar. II A  
Clar. II B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba)  
Timp.  
Gl. Sp.  
S.D.

132 133 134 135 136 25

Picc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A  
Solo Clar. B  
Clar. I A  
Clar. I B  
Clar. II A  
Clar. II B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Gl. Sp.  
S.D.

26 Picc. 137 138 139 140 141

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba)  
Timp.  
Gl. Sp.  
S.D.

01.1680.10

Picc. 142 143 144 145 146 147 27

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba)  
Timp.  
Gl. Sp.  
S.D.

01.1680.10

28 Picc. 148 149 150 151 152

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Gl. Sp.  
S.D.  
Cymb.

01.1680.10

Picc. 153 154 155 156 157 158 29

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bass. I  
Bass. II  
E♭ Clar.  
Solo Clar. A B  
Clar. I A B  
Clar. II A B  
Alt. Clar.  
Bas. Clar.  
Alt. Sax. I  
Alt. Sax. II  
Ten. Sax. I  
Ten. Sax. II  
Bar. Sax.  
Horn. I + II F  
Horn. III + IV F  
Trpt. I  
Trpt. II  
Trbn. I  
Trbn. II + III  
Bar. Euph.  
Bass. (Tuba) C  
Timp.  
Gl. Sp.  
S.D.  
Triangl.

01.1680.10



Juan V. Mas Quiles (1921)

**N** Juan Vicente Mas Quiles werd in 1921 in het muzikale stadje Liria bij Valencia in Spanje geboren. Hij startte vrij jong zijn muziekstudies in de eigen muziekschool van het wereldberoemde harmonieorkest "Banda Primitiva" uit Liria. Hij werd muzikant bij dit elitekorps en promoveerde al gauw tot solofluitist. Ondertussen studeerde hij verder harmonie, contrapunt, fuga, compositie en orkestratie voor blaasorkest aan het Konservatorium van Valencia.

Daarna slaagde Mas Quiles in het examen voor militair kapelmeester en is sinds 1946 onafgebroken kapelmeester bij vooraanstaande Spaanse kapellen. Thans leidt hij de Muziek-orkel van de Derde Divisie in Valencia. Tegelijkertijd dirigeert hij ook het symfonisch orkest van deze stad. Hij is gastdirigent bij het stedelijk harmonieorkest van Valencia, bij het orkest van het Konservatorium van San Sebastian, bij het Luis Aula Orkest van Zaragoza en bij talrijke harmonieorkesten. Hij is erdirigent van de Banda Primitiva in Liria. Met zijn militaire kapel trad hij reeds in Duitsland en Frankrijk op.

Mas Quiles componeerde muziek voor drie kindertoneelstukken. Het is vooral als komponist van populaire blaasmuziek dat Mas Quiles zijn sporen verdiende. Wij vermelden zijn "pas-redoublés" (zoals hij ze zelf noemt) Triunfa la Paz, Al Redoble del Tambor, Marcha de los Paracaidistas, Marcha Divisionaria, zijn marsen: Sonos de Triunfo, Marcha de los Gladiadores, Hacia el Horizonte, zijn treurmarsen: Entrada en Jerusalem, Esperanza Macarena en Virgen de la Piedad, zijn processiemarsen: Nuestra Señora de las Nieves en Virgen del Olvido. Erg populair zijn natuurlijk zijn pasdobles: De Oro y Plata, Vicente Gerardo, Fiestas en Dax en Olé Mi Morena.

In 1973 kreeg hij een compositieprijs van het Spaanse leger voor een militair gelegenheidswerk. Ook voor koren componeerde hij heel wat.

Wij verwachten nog veel fijne werkjes van deze fijne komponist.

Juan V. Mas Quiles (1921)

**E** Juan Vicente Mas Quiles was born in 1921 in the small, musical town of Liria, near Valencia, Spain. He began music studies at rather a young age at the music school of the world famous concert band, Liria's Banda Primitiva. He joined the elite corps as a musician and was very quickly promoted to solo flautist. Meanwhile, he continued his studies of concert band music, counterpoint, fugue, composition and orchestration for wind orchestras at the Valencia Conservatory.

Mas Quiles subsequently passed examinations to qualify him as a military bandmaster and, since 1946, has been bandmaster of leading Spanish brass bands without interruption. At present, he leads the brass band of the Third Division in Valencia. He also conducts the city's symphony orchestra. He is, in addition, guest conductor of the Valencia Municipal Brass Band, of the orchestra of the San Sebastian Conservatory, of the Luis Aula Orchestra of Zaragoza and of various brass bands. He acts as honorary conductor of the Banda Primitiva, Liria.

He has performed in Germany and France with his military band.

Mas Quiles has composed music for three children's age-plays. Above all, it is his composer of popular wind music that Mas Quiles has earned his laurels. Particularly noteworthy are his "pas-redoublés" (as he calls them) Triunfa la Paz, "Al Redoble del Tambor", "Marcha de los Paracaidistas", "Marcha Divisionaria", "Sonos de Triunfo", "Marcha de los Gladiadores", "Hacia el Horizonte", "Entrada en Jerusalem", "Esperanza Macarena" and "Virgen de la Piedad", his processional marches: "Nuestra Señora de las Nieves" and "Virgen del Olvido". Very popular, of course, his pasdobles "De Oro y Plata", "Vicente Gerardo", "Fiestas" and "Olé mi Morena" are very popular.

He won a prize from the Spanish army in 1973 for a military occasion. He has also composed a number of pieces for choirs. We look forward to many more fine pieces from this outstanding composer.

Juan V. Mas Quiles (1921)

**F** Juan Vicente Mas Quiles est né en 1921 à Liria, une petite ville à vocation musicale près de Valence, en Espagne. A un âge relativement jeune, il a entrepris ses études musicales à l'école de musique de la célèbre harmonie "Banda Primitiva" de Liria. Très tôt, il s'est rangé parmi les musiciens d'élite de cet orchestre et en est devenu rapidement le flûtiste soliste. Entretemps, il a continué à étudier l'harmonie, le contrepoint, la fugue, la composition et l'orchestration pour orchestres à vents au Conservatoire de Valence.

Ensuite, Mas Quiles a passé l'examen de direction militaire et est depuis 1946 le chef d'orchestre attiré des orchestres militaires espagnols les plus en vue. Il dirige actuellement l'orchestre de la Troisième Division à Valence, ainsi que l'orchestre symphonique de cette ville. Il est également chef d'orchestre invité de l'harmonie municipale de Valence, de l'orchestre du Conservatoire de San Sebastian, de l'orchestre Luis Ola de Saragosse et de nombreuses autres harmonies. Il est le chef d'orchestre d'honneur de la Banda Primitiva de Liria. Il s'est déjà produit avec son orchestre militaire en Allemagne et en France.

Si Mas Quiles a composé la musique de trois pièces de théâtre pour enfants, c'est néanmoins à ses compositions populaires pour instruments à vent qu'il doit l'essentiel de sa notoriété. Mentionnons ses "pas-redoublés" (l'expression est de lui): Triunfa la Paz, Al Redoble del Tambor, Marcha de los Paracaidistas, Marcha Divisionaria, ses marches: Sonos de Triunfo, Marcha de los Gladiadores, Hacia el Horizonte, ses marches funèbres: Entrada et Jerusalem, Esperanza Macarena et Virgen de la Piedad, ses marches de procession: Nuestra Señora de las Nieves et Virgen del Olvido. Sans oublier bien entendu ses pas doble De Oro y Plata, Vicente Gerardo, Fiestas en Dax et Olé Mi Morena, morceaux très populaires.

En 1973, Mas Quiles a obtenu le premier prix de composition de l'armée espagnole pour une oeuvre militaire composée pour la circonstance. Il a également composé de nombreuses oeuvres pour chorales. On peut s'attendre à d'autres réussites de la part de ce compositeur au talent très sûr.

Juan V. Mas Quiles (1921)

**D** Juan Vicente Mas Quiles wurde 1921 im Musikstädtchen Liria bei Valencia in Spanien geboren. Seine musikalische Ausbildung begann er sehr jung an der eigenen Musikschule des weltberühmten Blasorchesters "Banda Primitiva" von Liria. In diesem Spitzenensemble ist er Musiker geworden und bald zum Solo-flütisten aufgestiegen. Inzwischen studierte er am Konservatorium von Valencia weiter Harmonie, Kontrapunkt, Fuge, Komposition und Orchestrierung für Blasorchester. Gleichzeitig dirigiert er auch das Symphonieorchester dieser Stadt. Er ist Gastdirigent des städtischen Blasorchesters von Valencia, beim Orchester des Konservatoriums von San Sebastian, beim Luis-Aula-Orchester von Zaragoza und bei zahlreichen Blasorchestern. Es ist Ehrendirigent der Banda Primitiva von Liria. Mit seiner Militärkapelle ist er bereits in Deutschland und Frankreich aufgetreten.

Mas Quiles komponierte Musik für drei Kindertheaterspiele. Seine Spuren hat sich vor allem als Komponist populärer Blasmusik verdient. Besonders erwähnen sein "pas-redoublés" (wie er sie selbst nennt): Triunfa la Paz, "Al Redoble del Tambor", "Marcha de los Paracaidistas", "Marcha Divisionaria", "Sonos de Triunfo", "Marcha de los Gladiadores", "Hacia el Horizonte", seine Trauermärsche: "Entrada en Jerusalem", "Esperanza Macarena" und "Virgen de la Piedad". Sehr populär sind natürlich auch "De Oro y Plata", "Vicente Gerardo", "Fiestas" und "Dax" sowie "Olé mi Morena". Er hielt er einen Compositionspreis der spanischen Armee für eine militärische Gelegenheitsstück. Auch für Chöre hat er viel komponiert. Von diesem Komponisten erwarten wir noch viele gute Stücke.

