

40

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10



41

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10



54

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10



54

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10



104

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tube C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

112 Poco marcato

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tube C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

120 Leggero

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tube C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

120

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tube C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

Marcato e un poco pesante

136

1st Flute C

2nd Flute C

1st/2nd Oboe C

1st/2nd Bassoon C

1st Clarinet Bb

2nd Clarinet Bb

3rd Clarinet Bb

Bass Clarinet Bb

Contrabass Clarinet Bb

1st/2nd Alto Sax. Eb

Tenor Sax. Bb

Baritone Sax. Eb

1st Trumpet Bb

2nd/3rd Trumpet Bb

1st/3rd Horn F

2nd/4th Horn F

1st/2nd Trombone C

3rd Trombone C

Baritone C

1st/2nd Tuba C

String Bass C

Timpani

Percussion 1

Percussion 2

Percussion 3

01.2434.10

Leggiero e staccato

143

1st Flute C

2nd Flute C

1st/2nd Oboe C

1st/2nd Bassoon C

1st Clarinet Bb

2nd Clarinet Bb

3rd Clarinet Bb

Bass Clarinet Bb

Contrabass Clarinet Bb

1st/2nd Alto Sax. Eb

Tenor Sax. Bb

Baritone Sax. Eb

1st Trumpet Bb

2nd/3rd Trumpet Bb

1st/3rd Horn F

2nd/4th Horn F

1st/2nd Trombone C

3rd Trombone C

Baritone C

1st/2nd Tuba C

String Bass C

Timpani

Percussion 1

Percussion 2

Percussion 3

01.2434.10

151

1st Flute C

2nd Flute C

1st/2nd Oboe C

1st/2nd Bassoon C

1st Clarinet Bb

2nd Clarinet Bb

3rd Clarinet Bb

Bass Clarinet Bb

Contrabass Clarinet Bb

1st/2nd Alto Sax. Eb

Tenor Sax. Bb

Baritone Sax. Eb

1st Trumpet Bb

2nd/3rd Trumpet Bb

1st/3rd Horn F

2nd/4th Horn F

1st/2nd Trombone C

3rd Trombone C

Baritone C

1st/2nd Tuba C

String Bass C

Timpani

Percussion 1

Percussion 2

Percussion 3

01.2434.10

159

1st Flute C

2nd Flute C

1st/2nd Oboe C

1st/2nd Bassoon C

1st Clarinet Bb

2nd Clarinet Bb

3rd Clarinet Bb

Bass Clarinet Bb

Contrabass Clarinet Bb

1st/2nd Alto Sax. Eb

Tenor Sax. Bb

Baritone Sax. Eb

1st Trumpet Bb

2nd/3rd Trumpet Bb

1st/3rd Horn F

2nd/4th Horn F

1st/2nd Trombone C

3rd Trombone C

Baritone C

1st/2nd Tuba C

String Bass C

Timpani

Percussion 1

Percussion 2

Percussion 3

01.2434.10

168 *Sostenuto*

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

177

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

187

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

195

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

203

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

212

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

221

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

230 **Marcato**

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

227

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

243

Leggiero e sostenuto

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

252

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

260

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

269

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

276

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

284

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

292

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

300

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

300

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

311

Marcato

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

311

Marcato

1st Flute C
2nd Flute C
1st/2nd Oboe C
1st/2nd Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
Contrabass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
3rd Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Timpani
Percussion 1
Percussion 2
Percussion 3

01.2434.10

22 *Sempre tenuto*

1/2. Flute C
1/2. Oboe C
English Horn F
1/2. Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
1/2. Alto-Sax. Eb
Tenor-Sax. Bb
Baritone-Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet
1st/2nd Cornet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
Bass Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Harp
Timpani
Percussion

01.2434.10



29 *1. (Oboe)*

1/2. Flute C
1/2. Oboe C
English Horn F
1/2. Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
1/2. Alto-Sax. Eb
Tenor-Sax. Bb
Baritone-Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet
1st/2nd Cornet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
Bass Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Harp
Timpani
Percussion

01.2434.10



36 *Molto allarg.*

1/2. Flute C
1/2. Oboe C
English Horn F
1/2. Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
1/2. Alto-Sax. Eb
Tenor-Sax. Bb
Baritone-Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet
1st/2nd Cornet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
Bass Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Harp
Timpani
Percussion

01.2434.10



43 *A tempo Tenuto*

1/2. Flute C
1/2. Oboe C
English Horn F
1/2. Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
1/2. Alto-Sax. Eb
Tenor-Sax. Bb
Baritone-Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet
1st/2nd Cornet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
Bass Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Harp
Timpani
Percussion

01.2434.10



49 Poco allarg. Più largo A tempo

1/2. Flute C
1/2. Oboe C
English Horn F
1/2. Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
1/2. Alto-Sax. Eb
Tenor-Sax. Bb
Baritone-Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet
1st/2nd Cornet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
Bass Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Harp
Timpani
Percussion

01.2434.10

57

1/2. Flute C
1/2. Oboe C
English Horn F
1/2. Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
1/2. Alto-Sax. Eb
Tenor-Sax. Bb
Baritone-Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet
1st/2nd Cornet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
Bass Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Harp
Timpani
Percussion

01.2434.10

65 Poco rit.

1/2. Flute C
1/2. Oboe C
English Horn F
1/2. Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
1/2. Alto-Sax. Eb
Tenor-Sax. Bb
Baritone-Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet
1st/2nd Cornet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
Bass Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Harp
Timpani
Percussion

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71 A tempo 1. Solo

1/2. Flute C
1/2. Oboe C
English Horn F
1/2. Bassoon C
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Bass Clarinet Bb
1/2. Alto-Sax. Eb
Tenor-Sax. Bb
Baritone-Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet
1st/2nd Cornet Bb
1st/3rd Horn F
2nd/4th Horn F
1st/2nd Trombone C
Bass Trombone C
Baritone C
1st/2nd Tuba C
String Bass C
Harp
Timpani
Percussion

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6

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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12

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

17

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

22

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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28

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34

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40

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45

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50

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54 To Coda

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61

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67

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74

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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81

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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87

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

92

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

97

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpali
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

102

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpali
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

107

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpali
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

113

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpali
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

121

Picc
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

121

Picc
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

01.2434.10

133

D.C. al Coda

Picc
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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140

Coda

Picc
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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146

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152 *Più largo* *Molto rit.* *Presto*
J = 180

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161

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167

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172

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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172

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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183

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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183

Piccolo
C Flute
1st/2nd C Oboe
English Horn in F
1st/2nd C Bassoon
Contra Bassoon in C
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contra Bass Clarinet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Trumpet
2nd/3rd Bb Trumpet
Eb Cornet
1st/2nd Bb Cornet
1st/3rd F Horn
2nd/4th F Horn
1st/2nd C Trombone
3rd C Trombone
1st/2nd C Baritone
1st/2nd C Tuba
String Bass
Timpani
Percussion 1
Percussion 2
Percussion 3
Xylophone

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SUITE No. 1 - Oliver Waespi

N De "Suite voor Blaasorkest" bestaat uit drie delen. Het inleidende "Symphonic Movement" (symfonische beweging) steunt op twee tegenovergestelde muzikale ideeën. De eerste is eerder chromatisch, de tweede diatonisch geharmoniseerd. Beide thema's worden verder, elk volgens hun karakter, verder ontwikkeld en later ook nog gecombineerd. Een belangrijk element is de dikwijls vrij gecombineerde contrapuntiek die het werk dynamisch maakt en het, samen met de orkestratie, een helder en vrolijk karakter verleent. De "Nocturne" van het tweede deel staat in contrast met het vorige en is in mineur geschreven.

Dit deel is als eerbetoon en uit overtuiging ook heel wat aan de romantische muziektaal verschuldigd en kan als een soort muzikale vertelling beschouwd worden. Het thema dat bij de aanvang op een ietwat klagende wijze wordt voorgesteld, wordt door diverse instrumenten in lang uitgesponnen melodische lijnen verder ontwikkeld; het wordt heel kort door een tussendeeltje in majeur onderbroken.

De rustige stemming die op het einde van de "Nocturne" heerst wordt onverwacht door de "Toccata" onderbroken. Dit deel, een "Vivace" dat aan het slot in een "Presto" uitmondt, heeft een wild, hartstochtelijk karakter. De Toccata is, in de zin van de barokke muziektraditie, een zeer vrije, virtuoze vorm en kan ook als fantasie beschouwd worden. De muziek wordt op schaarre muzikale basisideeën opgebouwd en ontwikkeld. Door het voortdurende voortschrijden van de motieven herinnert dit deel, vooral bij het einde, aan een "perpetuum mobile".

De drie delen van het werk ontstonden nagenoeg terzelfdertijd, in de winter van 1995-96, en door hun nauwe stilistische verwantschap horen ze zeer goed bij elkaar om samen een suite te vormen. Elk deel kende echter een eigen muzikaal lot. Het "Symphonic Movement" werd in 1997 tijdens de compositiewedstrijd van de Zwitserse WASBE afdeling bekroond. De "Nocturne" werd voor het eerst uitgevoerd tijdens het WASBE wereldcongres in Schlading in de zomer van 1997 door het Zwitserse militaire harmonieorkest "Schweizer Armeespiel". De "Toccata" tenslotte, werd in het kader van een compositiebijeenkomst aan het conservatorium van Luzern, Zwitserland in de lente van 1996 voor het eerst uitgevoerd onder leiding van Alfred Reed en Josef Gnoss door hetzelfde militair orkest in Interlaken, Zwitserland.

SYMPHONIC MOVEMENT

Dit werk is in een vrije sonatevorm opgebouwd. Het is symfonisch te noemen doordat er twee verschillende Thema's aan de basis liggen. Het eerste thema wordt van bij de aanvang door de hoorn voorgesteld; het heeft een gedragen karakter en staat in een chromatisch ontwikkelde tonaliteit. In contrast hiermee, neemt het tweede thema, dat diatonisch geschreven is, het ritmische grondpatroon van dit deel, de hamerende achtste noten, over.

Het woord door een Fugato ingeleid en hierbij duikt een belangrijke vormgevingsimpuls van het werk op: het contrapunt. In de doorwerking worden beide thema's verder ontwikkeld en daarbij wordt het tweede contrapuntisch het meest gewijzigd. Na een tweede Fugato volgt een lyrisch middendeel waarbij het eerste thema bij de houtblazers in een nieuwe vorm opduikt. Deze passage mondt in een fanfare voor de koperblazers uit; nadien wordt een hymne opgebouwd met motieven uit het tweede thema en dit besluit de doorwerking. Na een herhaling van de Expositie wordt het werk met een korte coda afgerond.

De compositie is louter concertant en is niet op een buitenmuzikaal programma gebaseerd. Zij verwekt een echt vrolijke, soms overmoedige atmosfeer. De contrapuntiek is geen doel op zichzelf, maar wordt als een ritmisch opwekkende impuls gebruikt. De kleurrijke orkestratie geeft een zeker glans aan het werk.

NOCTURNE

Dit werk is een melancholisch "nachtstuk" (nocturne), dat uit eerbetoon en overtuiging veel aan de romantische muziektaal verschuldigd is. De vorm volgt onrechtstreeks een symmetrisch driedelig schema met coda. Het hoofdthema wordt bij de aanvang door de hobo gespeeld en iets verder ook door de hoorn solo. Nadien krijgt men een afwisseling van passages die als kamermuziek georkestreerd zijn enerzijds en krachtige tutti-passages anderzijds; deze passages bekrachtigen het thema dat door diverse solo-instrumenten gespeeld werd. Na een korte climax in het ganse orkest wordt het middendeel heel zacht ingezet; hierin zijn het vooral de lage houten blaasinstrumenten die met herhaalde hoge akkoorden een brede epische melodie ontwikkelen. Dit deel wordt besloten met een dialoog tussen de hoorn- en fluit-solist, waarna het hoofdthema opnieuw opdaagt. De herhaling is echter duidelijk korter en mondt in de coda uit.

TOCCATA

Dit werk ontstond tijdens de winter 1995/96 in het kader van het compositiebijeenkomst door Alfred Reed aan het Conservatorium van Luzern; het werd uitgekoren door het Harmonieorkest "Schweizer Armeespiel" georkestreerd te worden op het festival in Interlaken in April 1996. Het werk bestaat uit drie delen in een coda. Het eerste deel is een symfonische beweging die symfonisch is van karakter. De tweede is een "Vivace" dat aan het slot in een "Presto" uitmondt. Dit deel is een vrij, virtuoze vorm en kan ook als fantasie beschouwd worden. De muziek wordt op schaarre muzikale basisideeën opgebouwd en ontwikkeld. Door het voortdurende voortschrijden van de motieven herinnert dit deel, vooral bij het einde, aan een "perpetuum mobile".

SUITE No. 1 - Oliver Waespi

D Die "Suite for Wind Orchestra" bestaat uit drie delen. Het inleidende "Symphonic Movement" beruht op twee tegengestelde ideeën. De eerste is eerder chromatisch, de tweede diatonisch geharmoniseerd. Beide thema's worden verder, elk volgens hun karakter, verder ontwikkeld en later ook nog gecombineerd. Een belangrijk element is de dikwijls vrij gecombineerde contrapuntiek die het werk dynamisch maakt en het, samen met de orkestratie, een helder en vrolijk karakter verleent.

De "Nocturne", der tweede Satz, stellt zum ersten einen Kontrast dar und steht in Moll. Der Satz ist aus Hommage und Überzeugung der romantischen Musiksprache verpflichtet und kann als musikalische Erzählung betrachtet werden. Das zu Beginn von der Oboe etwas klagend vorgestellte Thema wird von verschiedenen Instrumenten in Länggezogenen Melodielinien weitergespannt und nur kurz von einem Zwischenstück in Dur unterbrochen. Die ruhige Stimmung, welche am Schluss des "Nocturne" herrscht, wird von der "Toccata" jäh unterbrochen. Dieser Satz, ein "Vivace", das am Schluss in ein "Presto" mündet, hat einen wilden, leidenschaftlichen Charakter. Die Toccata ist, im Sinne der barocken Musiktradition, eine sehr freie, virtuoze Form und kann auch als Fantasie angesehen werden. Die Musik wird auf wenigen musikalischen Grundgedanken aufgebaut und entwickelt. Durch das permanente Fortschreiten der Motive erinnert der Satz, vor allem am Schluss, an ein "Perpetuum mobile".

Die drei Sätze des Werkes entstanden etwa zur selben Zeit, im Winter 1995/96, und fügen sich aufgrund ihrer stilistischen Nähe wirkungsvoll zu einer Suite zusammen. Jeder Satz erlebte jedoch ein eigenes musikalisches Schicksal. Das "Symphonic Movement", wurde 1997 anlässlich des Kompositionswettbewerbs der WASBE-Sektion Schweiz prämiert.

Das "Nocturne" erlebte seine Uraufführung am Weltkongress des Vereins WASBE im Sommer 1997 in Schlading durch das Blasorchester des Schweizer Armees.

Die "Toccata" schliesslich wurde im Rahmen eines Kompositionseminars am Konservatorium Luzern/CH im Frühling 1996 von Prof. Alfred Reed und Josef Gnoss zur Uraufführung durch das selbe Orchester ausgewählt, welche in Interlaken/CH stattfand.

SYMPHONIC MOVEMENT

Das Werk ist in einem freien Sonatensatz aufgebaut. Es ist insofern symfonisch, als ihm zwei unterschiedliche Themen zugrundeliegen. Das erste Thema wird gleich zu Beginn vom Horn vorgestellt; es hat einen getragenen Charakter und steht in einer chromatisch erweiterten Tonalität. Als Kontrast dazu übernimmt das zweite Thema das rhythmische Grundmuster des Satzes, die pochenden Achtel, und ist diatonisch gesetzt.

Es wird durch ein Fugato eingeführt, und damit taucht ein weiterer wichtiger Gestaltungsimpuls des Werkes auf: der Kontrapunkt. In der Durchführung werden beide Themen weiterentwickelt, wobei das zweite zumeist kontrapunktisch verändert wird. Nach einem weiteren Fugato folgt ein lyrischer Zwischenstück, wo das erste Thema in den Holzbläsern in neuer Form auftaucht. Die Passage mündet in eine Fanfare der Blechbläser, wonach aus den Motiven des zweiten Themas eine Hymne gebildet wird, welche die Durchführung beschliesst. Nach einer Wiederholung der Exposition endet das Werk in einer kurzen Coda.

Das Werk ist rein konzertant und basiert nicht auf einem aussermusikalischen Programm. Es vermittelt eine recht heitere, zuweilen sogar übermütige Grundstimmung. Die Kontrapunktik wird nicht als Selbstzweck, sondern als rhythmisch belebender Impuls verwendet. Durch die recht farbige Instrumentation erhält der Satz eine gewisse Brillanz.

NOCTURNE

Dieser Satz ist ein melancholisches Nachtstück, das aus Hommage und Überzeugung der romantischen Musiksprache verpflichtet ist. Seine Form folgt andeutungsweise einem symmetrischen dreiteiligen Schema mit Coda. Das Hauptthema wird zu Beginn durch die Solo-Oboe vorgestellt und erscheint in der Folge auch im Solo-Horn. Danach wechseln sehr kammermusikalisch instrumentierte Passagen mit Tutti-Stellen ab, welche das von verschiedenen Solo-Instrumenten weitergespannte Thema bekräftigen. Nach einem kurzen Höhepunkt im ganzen Orchester setzt sehr leise der Mittelteil ein, worin vor allem die tiefen Holzbläser unter wiederholten hohen Akkorden eine weitgespannte epische Melodie entwickeln. Mit einem Wechselspiel zwischen Solo-Horn und Solo-Flöte kommt dieser Teil zum Abschluss, bevor erneut das Hauptthema auftaucht. Die Reprise ist jedoch verkürzt und mündet in die Coda.

TOCCATA

Dieses Werk entstand im Winter 1995/96 und wurde im Rahmen eines Kompositionseminars am Konservatorium Luzern/CH im Frühling 1996 von Prof. Alfred Reed unter verschiedenen Kompositionen ausgewählt. Das Werk besteht aus drei Teilen in einer Coda. Der erste Teil ist eine symphonische Bewegung, die symphonisch von Charakter ist. Der zweite Teil ist ein "Vivace", das am Schluss in ein "Presto" mündet. Dieser Teil ist eine freie, virtuose Form und kann auch als Fantasie angesehen werden. Die Musik wird auf wenigen musikalischen Grundgedanken aufgebaut und entwickelt. Durch das permanente Fortschreiten der Motive erinnert der Satz, vor allem am Schluss, an ein "perpetuum mobile".

SUITE No. 1 - Oliver Waespi

E The "Suite for Wind Orchestra" has three parts. The introductory "Symphonic Movement" is based on two opposite musical ideas. The first is chromatic, whereas the second is rather diatonically harmonized. Both themes are subsequently, each according to its character, developed and even combined. A very important element is the often freely used counterpoint which makes the work dynamic and gives it a transparent and merry character, the same way the orchestration does.

The "Nocturne" or second part is contrasting with the preceding part and is written in the minor key. This part, both as homage and by conviction quite indebted to the romantic musical language and could be considered as a kind of musical narration. The theme is initially presented in a rather plaintive way and subsequently developed by several instruments in broad melodic lines. It is however interrupted by a short passage written in the major key.

The quiet atmosphere at the end of the "Nocturne" is abruptly interrupted by the "Toccata". This part, a "Vivace", leading into a "Presto" at the end, has a wild, passionate character. According to the baroque musical tradition, the Toccata is a very free, virtuosic musical form and can also be considered as a fantasia. The music is built and developed on sparse musical ideas. The continuous moving of the motifs, certainly towards the end of this part, reminds us here of a "perpetuum mobile".

The three parts of the composition were conceived almost at the same time, during the winter of 1995-96. Due to their stylistic affinity, they were really very well suited to make up a suite. Each part however, first went its own way.

The "Symphonic Movement" was awarded a prize at the composition competition organized by the Swiss WASBE section in 1997. The "Nocturne" was premiered at the WASBE world conference in Schlading, Austria in July 1997 by the Swiss Army Band "Schweizer Armeespiel". As to the "Toccata" it was selected for a composition seminar by the Luzern Conservatory in the spring of 1996 and performed by the same Swiss Army Band conducted by Alfred Reed and Josef Gnoss at Interlaken, Switzerland.

SUITE No. 1 - Oliver Waespi

F La "Suite pour Orchestre d'Harmonie" se compose de trois parties. L'introduction, le "Symphonic Movement" (Mouvement Symphonique) est basé sur deux idées musicales diamétralement opposées. La première est plutôt chromatique, tandis que la deuxième est diatoniquement harmonisée. Les deux thèmes sont développés ultérieurement, chacun selon son propre caractère, et finalement même combinés. Un élément fort important est la contrapuntique qui est souvent utilisée et qui, de même que l'orchestration, donne un dynamisme à l'oeuvre, tout en lui procurant un caractère transparent et joyeux.

La "Nocturne" de la deuxième partie contraste fortement avec la première partie et est écrite en mineur. Cette partie, tant en hommage que par conviction, doit beaucoup au langage musical romantique et peut être considérée comme un récit musical. Le thème présenté initialement de façon plaintive est développé au moyen de longues mélodies jouées par différents instruments.

Il est brièvement interrompu par une petite partie centrale en majeur. L'atmosphère sereine à la fin de la "Nocturne" est soudainement interrompue par la "Toccata".

Cette partie, un "Vivace" qui se termine en "Presto" à la fin, a un caractère vif et passionné. Dans l'esprit de la tradition musicale baroque, la Toccata est une forme très libre et virtuose et elle peut également être considérée comme une fantasia. La musique est bâtie, puis développée sur de rares idées musicales de base. La progression continue des motifs nous rappelle, surtout vers la fin, le "perpetuum mobile".

Les trois parties de l'oeuvre ont été conçues à peu près en même temps durant l'hiver 1995-96. A cause de leur styles apparentés elles se complètent à merveille pour former une seule suite. Néanmoins, chaque partie a connu son propre sort musical. Le "mouvement symphonique" a obtenu un prix lors du concours de composition de la Section Suisse de la WASBE en 1997.

La "Nocturne" a été créée par la musique militaire suisse "Schweizer Armeespiel" lors de la conférence mondiale de la WASBE à Schlading en Autriche en juillet 1997. Enfin, la "Toccata" a été choisie pour un séminaire de composition du conservatoire de Luzerne en Suisse au printemps de 1996; l'oeuvre fut jouée par le même orchestre militaire sous la direction d'Alfred Reed et de Josef Gnoss.

SYMPHONIC MOVEMENT

This composition is set up in a free sonata form. It deserves the attribute symphonic as it boasts two different underlying themes. The first theme is introduced by the horn from the very start; it has a solemn character and is written in a chromatically developed tonality. The second, very contrasting, theme is written diatonically and adopts the rhythmic pattern of this part which is based on hammering quavers. It is introduced by a Fugato which presents one of the most important basic impulses of the composition, namely the counterpoint. Both themes are subsequently developed, the second being contrapuntally altered. Another Fugato is followed by a lyrical middle part in which the woodwinds play the first theme in a modified form. This passage leads to a brass fanfare; then comes a hymn built on motifs from the second theme and this closes the development. After a repetition of the Exposition, the work concludes with a short coda.

The composition is merely musical and not at all based on any extra-musical program. It creates a real merry, even reckless, atmosphere. The use of the counterpoint is only meant as a stimulating rhythmic impulse. The colourful orchestration gives the work even more brilliance.

NOCTURNE

This work is a melancholic "night piece" (nocturne) which, both as homage and by conviction, is quite indebted to the romantic musical language. The form indirectly follows a symmetrical three-part schema with a coda. The main theme is played initially by the oboe solo and subsequently by the horn solo. Then we have some passages with a chamber music instrumentation alternating with powerful tutti passages; those passages reinforce the theme that is being played by several solo instruments.

After a short climax with the complete band, the middle part starts very softly, the lower woodwinds developing a broad epic melody with repeated high chords. This part closes with a dialogue between the horn solo and the flute solo, before the return of the main theme. This repetition is obviously very short and leads to the coda.

TOCCATA

This work has been written in winter 1995/96 and was chosen by Prof. Alfred Reed for first performance by the Swiss Army Wind Orchestra in Interlaken in April 1996. The work consists of three parts and a Coda. It is developed symphonically out of a few basic motives which are tied together in a network. In baroque music tradition, the Toccata is a very free form destined to give the composer the occasion to demonstrate the virtuosity of the players.

The present work is no exception in a certain way for this idea; in so far as it is a fantasia. Although the character of the music does not quite correspond to the character of the genre, it is nevertheless a fantasia. The permanent movement of the motifs, certainly towards the end of this part, reminds us here of a "perpetuum mobile".

SYMPHONIC MOVEMENT

Cette composition est conçue dans une forme de sonate libre. Elle peut être qualifiée de symphonique parce qu'il y a deux thèmes différents à la base. Le premier thème est présenté dès le début par le cor solo; il a un caractère solennel et est écrit dans une tonalité chromatique développée. Totalemment contrastant, le deuxième thème, composé de façon diatonique, reprend le patron rythmique de base de ce mouvement, c'est-à-dire les croches martelées. Il est introduit par un Fugato qui utilise le contrepoint celui-ci donnera une impulsion au reste de la composition.

Au cours du développement les deux thèmes sont davantage travaillés, le deuxième étant le plus altéré au point de vue contrapuntique. Un deuxième Fugato est suivi d'une partie centrale lyrique avec le premier thème qui réapparaît dans les bois. Ce passage mène à une fanfare des cuivres; puis un hymne est élaboré à base de motifs du deuxième thème et ainsi se termine le développement. Après une répétition de l'Exposition l'oeuvre se termine par une brève coda.

La composition est purement concertante et n'est pas du tout basée sur un programme extra-musical. La contrapuntique n'est pas un but en soi, mais elle est utilisée comme une impulsion rythmique stimulante. La richesse de l'orchestration donne un certain éclat à cette oeuvre.

NOCTURNE

Cette pièce est une nocturne mélancolique qui, tant en hommage que par conviction, doit beaucoup au langage musical romantique. La forme suit indirectement un schéma symétrique en trois parties avec coda. Le thème principal est joué au début par le hautbois solo, puis il est repris par le cor solo.

Des passages orchestrés pour orchestre de chambre alternent avec de puissants tutti; ces passages renforcent le thème qui est joué par plusieurs instruments solos. Après un bref climax avec l'orchestre en entier, la partie centrale est entamée très doucement; les bois graves développent une mélodie épique. Cette partie se termine par un dialogue entre le cor solo et la flûte solo et puis le thème principal réapparaît. Toutefois, la reprise est nettement plus courte et mène à la coda.

TOCCATA

Cette oeuvre a vu le jour durant l'hiver 1995/96 dans le cadre d'un séminaire de composition donné par Alfred Reed au Conservatoire de Luzerne en Suisse au printemps de 1996. L'oeuvre a été choisie pour être créée par l'Orchestre militaire "Schweizer Armeespiel" lors du festival de musique à Interlaken en avril 1996. L'oeuvre comprend trois parties et une coda.

Elle est développée symphoniquement à partir de quelques motifs qui sont développés ultérieurement, chacun selon son propre caractère, et finalement même combinés. Un élément fort important est la contrapuntique qui est souvent utilisée et qui, de même que l'orchestration, donne un dynamisme à l'oeuvre, tout en lui procurant un caractère transparent et joyeux.

La "Nocturne" de la deuxième partie contraste fortement avec la première partie et est écrite en mineur. Cette partie, tant en hommage que par conviction, doit beaucoup au langage musical romantique et peut être considérée comme un récit musical. Le thème présenté initialement de façon plaintive est développé au moyen de longues mélodies jouées par différents instruments.

OLIVER WAESPI

N Oliver Waespi werd in 1971 in Zürich, Zwitserland geboren. Rond 1983 begon hij klassieke gitaar en wat later trombone te studeren aan het Conservatorium van Winterthur. Nadien studeerde hij als autodidact harmonie, contrapunt, orkestratie, notenleer en muziekgeschiedenis en begon hij stukken voor koor, symfonieorkest, orgel, piano en gitaar te componeren.

Sinds enkele jaren schrijft hij hoofdzakelijk voor harmonieorkest, brassband en ook kamermuziek. In 1995 en 1996 nam hij deel aan een compositie-seminarie met Alfred Reed aan het Conservatorium van Luzern. Diverse van zijn composities werden in binnen- en buitenland op CD en muziekcassettes opgenomen. Sommige van zijn werken werden bekroond bij compositiewedstrijden.

OLIVER WAESPI

F Oliver Waespi est né à Zurich en Suisse en 1971. Vers 1983 il entame l'étude de la guitare et plus tard celle du trombone. C'est en autodidacte qu'il continue d'étudier l'harmonie, le contrepoint, l'orchestration, le solfège et l'histoire de la musique. Puis il se met à composer pour choeur, orchestre symphonique, orgue, piano et guitare. Depuis quelques années il écrit principalement pour orchestre d'harmonie, brassband ainsi que de la musique de chambre. En 1995 et 1996 il participe à un séminaire de composition donné par par Alfred Reed au Conservatoire de Lucerne. Plusieurs de ses compositions ont été enregistrées sur compact disque et cassette en Suisse et à l'étranger. Quelques-unes de ses oeuvres ont été primées lors de concours de composition.

OLIVER WAESPI

D Oliver Waespi wurde 1971 in Zürich/Schweiz geboren. Um 1983 nahm er das Studium der klassischen Gitarre, später der Posaune, an der allgemeinen Abteilung des Konservatoriums Winterthur auf. In der Folge bildete er sich autodidaktisch in den Fächern Harmonielehre, Formenlehre, Kontrapunt, Instrumentation, Solfège und Musikgeschichte aus und begann, Stücke für Chor, sinfonisches Orchester, Orgel, Klavier und Gitarre zu komponieren. Seit einigen Jahren schreibt er vornehmlich Werke für Blasorchester, Brass Band und Kammermusik. 1995 und 1996 nahm er an einem Kompositionssseminar am Konservatorium Luzern mit Prof. Alfred Reed teil. Verschiedene seiner Kompositionen wurden im In- und Ausland aufgeführt und auf CD/MC aufgenommen. Einige seiner Werke wurden anlässlich von Kompositionswettbewerben ausgezeichnet.

OLIVER WAESPI

E Oliver Waespi was born in Zurich/Switzerland in 1971. He began studying classical guitar at the general division of the Academy of Music at Winterthur in 1983 and later also trombone. During some years, he taught himself harmonics, musical forms, counterpoint, orchestration, solfège and history of music and started composing various works for choir, symphonic orchestra, brass band and chamber music ensembles since then. In 1995 and 1996, he participated in a composing seminar at the Academy of Music of Lucerne with Prof. Alfred Reed. Several of his compositions have been performed both in Switzerland and abroad and recorded on CD/MC. He has also been awarded prizes for some of his works on the occasion of composing contests.

