

NEDERLANDS

De titel van dit werk, *Febesa*, heeft betrekking op de vier noten waarop het is gebaseerd: F (fa), E (mi), BES (sib), A (la). De samenklank van deze noten creëert aan het begin een mysterieuze, bevreemdende sfeer. Het werk wordt langzaam opgebouwd vanuit het lage koper, dat de thematische fakkel doorgeeft aan het hout, waarna een groots tutti volgt. In een tonaal en verfrissend allegro heeft het febesa-thema nu een meer harmonische functie. Na deze passage brengt de symmetrische vorm van het werk ons terug naar dezelfde mysterieuze sfeer van de opening, met solo's voor euphonium, hobo en dwarsfluit.

ENGLISH

The title of this work, *Febesa*, refers to the four notes it is based on: F, E, B-flat (BES in Dutch) and A. At the beginning of the work, the sound of these notes creates a mysterious, extraordinary atmosphere. The work slowly builds from the low brass as the thematic torch is handed to the woodwind section and this leads into a grand tutti. In a tonal and refreshing allegro, the febesa-theme now has a more harmonic role. After this passage, the symmetric form of the work brings us back to the mysterious atmosphere of the introduction, with solos for euphonium, oboe and flute.

FRANÇAIS

Cette composition, signée Filip Ceunen, repose sur la séquence des quatre notes suivantes : Fa-Mi-Sib-La (F-E-Bes-A, en notation allemande). Jouées conjointement, ces quatre notes installent un climat mystérieux, s'enfonçant dans l'étrange. Venant des cuivres graves, la ligne thématique est reprise par les bois, puis s'épanouit dans un grand *tutti* orchestral suivi d'un *Allegro* vif et lumineux. Le passage final est nimbé de l'atmosphère mystérieuse de l'introduction, tandis que l'euphonium, le hautbois et la flûte traversière, agrémentent la toile d'un solo délicat.

DEUTSCH

Der Titel *Febesa* spielt auf die vier Noten an, auf denen das Werk basiert: fa (F), mi (E), sib (B) und la (A). Der Zusammenklang dieser Töne erzeugt eine geheimnisvolle, befremdliche Atmosphäre zu Beginn des Werkes. Vom tiefen Blechregister ausgehend baut es sich langsam auf und reicht die thematische Fackel an die Holzbläser weiter, worauf ein großes Tutti folgt. In einem tonalen, erfrischenden Allegro erfüllt das *Febesa*-Thema nun eine mehr harmonische Funktion. Nach diesem Abschnitt führt uns die symmetrische Form dieses Werkes zurück zu der geheimnisvollen Atmosphäre mit Soli für Euphonium, Oboe und Querflöte.

ITALIANO

Questa composizione firmata Filip Ceunen, verte sulla sequenza di queste quattro note: Fa-Mi-Sib-La, da cui il compositore ha ottenuto il titolo F-E-Bes-A (notazione tedesca). Eseguite congiuntamente, queste quattro note creano un'atmosfera misteriosa. Originata dagli ottoni gravi, la linea tematica è ripresa dai legni, per sfociare in un grande *tutti* orchestrale, seguito da un *Allegro* vivo e luminoso. Il passaggio finale è accompagnato dall'atmosfera misteriosa dell'introduzione, mentre l'eufonio, l'oboe e il flauto abbelliscono l'esecuzione con un delicato solo.

FULL SCORE CONCERT BAND / HARMONIE

FEBESA
Filip CEUNEN

FEBESA
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Meer informatie over de aanschaf van een volledige opname van dit werk vindt u op onze website:

For further details on how to obtain a full recording of this work, please visit our website:

Pour plus de détails sur la démarche à suivre afin d'obtenir une version intégrale de cette œuvre,

veuillez consulter notre site:

Informationen, wie Sie eine vollständige Aufnahme dieses Werkes bekommen können, finden Sie auf

unserer Website:

Per informazioni su come ricevere l'incisione integrale di questo brano, consultate il nostro sito web:

www.beriato.com

Lengte / Duration / Durée / Dauer : 8:06
Moeilijkheidsgraad / Difficulty / Degré de difficulté / Schwierigkeitsgrad : 4

CONCERT BAND

Full Score			
Piccolo	2		
C Flute 1	2	Extra partijen voor sommige landen /	
C Flute 2	2	Additional parts for several countries /	
Oboe	2	Extra pour des pays étrangers /	
Bassoon	2	Zusätzlich für das Ausland :	
E♭ Clarinet	1		
B♭ Clarinet 1	4		
B♭ Clarinet 2	4		
B♭ Clarinet 3	4		
B♭ Bass Clarinet	2		
E♭ Alto Saxophone 1	2		
E♭ Alto Saxophone 2	2	E♭ Horn 1	2
B♭ Tenor Saxophone	2	E♭ Horn 2	2
E♭ Baritone Saxophone	1	B♭ Trombone 1 (F-key)	1
B♭ Trumpet / Cornet 1	2	B♭ Trombone 1 (G-key)	1
B♭ Trumpet / Cornet 2	2	B♭ Trombone 2 (F-key)	1
B♭ Trumpet / Cornet 3	2	B♭ Trombone 2 (G-key)	1
French Horn 1	2	B♭ Baritone / Euphonium 1 (F-key)	2
French Horn 2	2	B♭ Baritone / Euphonium 1 (G-key)	2
C Trombone 1	2	B♭ Baritone / Euphonium 2 (F-key)	2
C Trombone 2	2	B♭ Baritone / Euphonium 2 (G-key)	2
C Bass Trombone	2	E♭ Basses (F-key)	2
C Baritone 1	2	E♭ Basses (G-key)	2
C Baritone 2	2	B♭ Basses (G-key)	2
B♭ Baritone / Euphonium 1 (G-key)	2	B♭ Basses (G-key)	2
B♭ Baritone / Euphonium 2 (G-key)	2		
C Basses	2		
String Bass	2		
Timpani	1		
Glockenspiel	1		
Vibraphone (optional)	1		
Percussion 1	2		
Percussion 2	2		
Percussion 3	2		

FEBESA

Misterioso $\downarrow = 10$

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11 **A** poco più mosso RH.

A poco più mosso RH.

20 *a tempo* *rit.* *a tempo* *accel.*

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*

Bsn. *ff*

E. Cl. *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *ff*

B. Bsn. *ff*

E. A. Sax. 1 *ff*

E. A. Sax. 2 *ff*

B. T. Sax. *ff*

E. B. Sax. *ff*

B. Tpt. 1
B. Ctr. 1 *a tempo* *rit.* *a tempo* *accel.*

B. Tpt. 2
B. Ctr. 2 *f*

B. Tpt. 3
B. Ctr. 3 *f*

F Horn 1 *ff*

F Horn 2 *ff*

C. Tbn. 1 *f*

C. Tbn. 2 *f*

C. B. Tbn. *f*

C. Bar. 1 *ff*

C. Bar. 2 *ff*

C. Bass. *ff*

String Bass. *ff*

Timp. *ff*

Glck. *ff*

Vibr. (opt.) *ff*

Perc. 1 *pp* *Large Tom*

Perc. 2 *pp* *Snare Drum*

Perc. 3 *pp* *Concave Bass Drum*

29 *B* *♩ = 144*

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*

Bsn. *ff*

E. Cl. *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *ff*

B. Bsn. *ff*

E. A. Sax. 1 *ff*

E. A. Sax. 2 *ff*

B. T. Sax. *ff*

E. B. Sax. *ff*

B. Tpt. 1
B. Ctr. 1 *B* *♩ = 144* *ff*

B. Tpt. 2
B. Ctr. 2 *f*

B. Tpt. 3
B. Ctr. 3 *f*

F Horn 1 *ff*

F Horn 2 *ff*

C. Tbn. 1 *f*

C. Tbn. 2 *f*

C. B. Tbn. *f*

C. Bar. 1 *ff*

C. Bar. 2 *ff*

C. Bass. *ff*

String Bass. *ff*

Timp. *ff*

Glck. *ff*

Vibr. (opt.) *ff*

Perc. 1 *f*

Perc. 2 *f* *4 Temple blocks*

Perc. 3 *f*

28

Fl. 1, 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Bc. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Ctr. 1

B. Tpt. 2
B. Ctr. 2

B. Tpt. 3
B. Ctr. 3

F. Horn 1

F. Horn 2

C. Tbn. 1

C. Tbn. 2

C. B. Tbn.

C. Bar. 1

C. Bar. 2

C. Bass.

String Bass.

Timp.

Glck.

Vibr. (opt.)

Perc. 1

Perc. 2

Perc. 3

musical score for page 28, measures 1-47. Includes staves for woodwinds (Flute 1, 2, Oboe, Bassoon, Clarinets, Bass Clarinet), strings (Violins, Violas, Cellos, Double Basses), and percussion (Toms, Snare, Cymbals, Glockenspiel, Vibraphone). Dynamics range from *pp* to *ff*. Performance markings include accents, slurs, and hairpins.

47

Fl. 1, 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Bc. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Ctr. 1

B. Tpt. 2
B. Ctr. 2

B. Tpt. 3
B. Ctr. 3

F. Horn 1

F. Horn 2

C. Tbn. 1

C. Tbn. 2

C. B. Tbn.

C. Bar. 1

C. Bar. 2

C. Bass.

String Bass.

Timp.

Glck.

Vibr. (opt.)

Perc. 1

Perc. 2

Perc. 3

musical score for page 47, measures 48-95. Includes staves for woodwinds, brass, strings, and percussion. Dynamics range from *pp* to *ff*. Performance markings include accents, slurs, and hairpins.

56

Perc.

Fl. 1, 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Bc. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Ctr. 1

B. Tpt. 2
B. Ctr. 2

B. Tpt. 3
B. Ctr. 3

F. Horn 1

F. Horn 2

C. Tbn. 1

C. Tbn. 2

C. B. Tbn.

C. Bar. 1

C. Bar. 2

C. Bass.

String Bass.

Timp.

Glck.

Vibr. (opt.)

Perc. 1

Perc. 2

Perc. 3

D

65

Perc.

Fl. 1, 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Bc. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Ctr. 1

B. Tpt. 2
B. Ctr. 2

B. Tpt. 3
B. Ctr. 3

F. Horn 1

F. Horn 2

C. Tbn. 1

C. Tbn. 2

C. B. Tbn.

C. Bar. 1

C. Bar. 2

C. Bass.

String Bass.

Timp.

Glck.

Vibr. (opt.)

Perc. 1

Perc. 2

Perc. 3

74

E

Fl. 1, 2
Ob.
Bsn.
E. Cl.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Bc. Cl.
E. A. Sax. 1
E. A. Sax. 2
B. T. Sax.
E. B. Sax.
B. Tpt. 1
B. Ctr. 1
B. Tpt. 2
B. Ctr. 2
B. Tpt. 3
B. Ctr. 3
F. Horn 1
F. Horn 2
C. Tbn. 1
C. Tbn. 2
C. B. Tbn.
C. Bar. 1
C. Bar. 2
C. Bass.
String Bass.
Timp.
Glock.
Vibr. (opt.)
Perc. 1
Perc. 2
Perc. 3

83

Fl. 1, 2
Ob.
Bsn.
E. Cl.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Bc. Cl.
E. A. Sax. 1
E. A. Sax. 2
B. T. Sax.
E. B. Sax.
B. Tpt. 1
B. Ctr. 1
B. Tpt. 2
B. Ctr. 2
B. Tpt. 3
B. Ctr. 3
F. Horn 1
F. Horn 2
C. Tbn. 1
C. Tbn. 2
C. B. Tbn.
C. Bar. 1
C. Bar. 2
C. Bass.
String Bass.
Timp.
Glock.
Vibr. (opt.)
Perc. 1
Perc. 2
Perc. 3

92

Picc.
Fl. 1, 2
Ob.
Bsn.
E. Cl.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Bc. Cl.
E. A. Sax. 1
E. A. Sax. 2
B. T. Sax.
E. B. Sax.
B. Tpt. 1
B. Ctr. 1
B. Tpt. 2
B. Ctr. 2
B. Tpt. 3
B. Ctr. 3
F. Horn 1
F. Horn 2
C. Tbn. 1
C. Tbn. 2
C. B. Tbn.
C. Bar. 1
C. Bar. 2
C. Bass.
String Bass.
Timp.
Glck.
Vbr. (opt.)
Perc. 1
Perc. 2
Perc. 3

FEBSA-11

101

Picc.
Fl. 1, 2
Ob.
Bsn.
E. Cl.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Bc. Cl.
E. A. Sax. 1
E. A. Sax. 2
B. T. Sax.
E. B. Sax.
B. Tpt. 1
B. Ctr. 1
B. Tpt. 2
B. Ctr. 2
B. Tpt. 3
B. Ctr. 3
F. Horn 1
F. Horn 2
C. Tbn. 1
C. Tbn. 2
C. B. Tbn.
C. Bar. 1
C. Bar. 2
C. Bass.
String Bass.
Timp.
Glck.
Vbr. (opt.)
Perc. 1
Perc. 2
Perc. 3

FEBSA-12

110

Pic.

Fl. 1, 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Bb. Cl.

E. A. Sax. 1

E. A. Sax. 2

B. T. Sax.

E. B. Sax.

B. Tpt. 1
B. Ctr. 1

B. Tpt. 2
B. Ctr. 2

B. Tpt. 3
B. Ctr. 3

F. Horn 1

F. Horn 2

C. Tbn. 1

C. Tbn. 2

C. B. Tbn.

C. Bar. 1

C. Bar. 2

C. Bass.

String Bass.

Timp.

Gluck.

Vibr. (opt.)

Perc. 1

Perc. 2

Perc. 3

*also on the edge of
Tempto Biko*

110 poco rit. $\text{♩} = 56$ *rit.* **G** $\text{♩} = 144$

Pic.

Fl. 1, 2

Ob.

Bsn.

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Bb. Cl.

E. A. Sax. 1

E. A. Sax. 2

B. T. Sax.

E. B. Sax.

B. Tpt. 1
B. Ctr. 1

B. Tpt. 2
B. Ctr. 2

B. Tpt. 3
B. Ctr. 3

F. Horn 1

F. Horn 2

C. Tbn. 1

C. Tbn. 2

C. B. Tbn.

C. Bar. 1

C. Bar. 2

C. Bass.

String Bass.

Timp.

Gluck.

Vibr. (opt.)

Perc. 1

Perc. 2

Perc. 3