

Áskell Másson

(*1953)

Konzertstück

(1982 - 2005 Brass Band version)

original for Snare drum & orchestra

Snare drum & Brass Band

Transcribed by Alan Gout

Duration / durée / Dauer: 10'

Brass Band parts available
Parties instrumentales Brass Band obtainable
Brass Band Stimmenmaterial käuflich
Ref. PERC 4f

other versions available / autres versions disponibles / weitere Fassungen:

*Snare drum & piano reduction / snare drum & orchestra / snare drum & wind band / sd & percussion ensemble
Caisse claire & réd. de piano / caisse claire et orchestre / caisse claire et orchestre à vent / c.cl. & ens. de percussions
Kleine Trommel & Klavierauszug / kleine Trommel & Orchester / kl. Tr. & Blasorchester / kl.Tr. & Percussions-Ensemble*

Editions Bim



Áskell Másson

Français:

Áskell Másson est né en 1953 en Islande. Il commence ses études musicales à la clarinette à l'âge de 8 ans. Plus tard, il étudiera la percussion au Conservatoire de Reykjavik et en privé avec James Blades à Londres.

Il travaille comme compositeur et percussionniste au Ballet du Théâtre National d'Islande de 1973 à 1975 avant de devenir producteur du département musical de la Radio islandaise (1978-1983).

A partir de 1983, Áskell Másson s'est consacré essentiellement à la composition. Secrétaire général de la Société des Compositeurs Islandais de 1983 à 1985, il a été président de la STEF (société de droits d'auteur) jusqu'en 1999.

Les oeuvres d'Áskell Másson sont appréciées et jouées dans le monde entier par les plus grands orchestres et musiciens.

English:

Áskell Másson ist 1953 in Island geboren. Mit 8 Jahren begann er Klarinette zu spielen und studierte dann später Schlagwerk am Konservatorium von Reijkjavik und privat mit James Blades in London.

Von 1978-1983 war er Musikproduzent am isländischen Rundfunk, nachdem er zwischen 1973 - 1975 als Komponist und Perkussionist mit dem Ballett des isländischenden Nationaltheaters arbeitete.

Seit 1983 ist Áskell Másson freischaffender Komponist. Er war Generalsekretär der Isländischen Komponisten Gesellschaft (1983 - 1985) und Präsident der STEF (Urheberrechts-Gesellschaft) bis 1999.

Áskell Másson's Werke werden weltweit von den grössten Orchestern und Musikern aufgeführt.

Deutsch:

Áskell Másson was born in Iceland in 1953. He began his musical studies on the clarinet, at the age of 8. Later on, he studied at the Reykjavik Conservatory and took private lessons with James Blades, in London.

From 1973 through 1975 he worked as composer and percussionist with the ballet corps of the National Theater of Iceland, prior to becoming a producer at the music department of the Icelandic Radio (1978 - 1983).

Since 1983, Askell Masson has devoted himself exclusively to composition, serving as Secretary-in-Chief of the Society of Icelandic Composers (1983 - 1985) and as President of the STEF (society for artists' royalties) until 1999.

Áskell Másson's works are performed by great musicians and orchestras worldwide.

L'oeuvre

Deux éléments principaux forment la base de cette oeuvre:

un motif rythmique (2/4 3/4 3/4 2/4 3/4) et une suite de tons (La, Do, Ré, Mib, Fa, Lab) qui se reflète au centre. Cette suite n'est jamais transposée tout au long de l'oeuvre. Créée en septembre 1982 par le Suédois Roger Carlsson avec l'Orchestre Symphonique d'Islande, cette oeuvre est devenue très populaire.

Evelyn Glennie en particulier l'a jouée à maintes reprises avec les meilleurs orchestres, entre autres avec le Cleveland Orchestra, le National Symphony Orchestra, Washington et Cincinnati, le Royal Philharmonic Orchestra et le BBC Symphony Orchestra.

The work

The two main organizational elements that form the basis of this work are a rhythmic motive (which spans over the metres 2/4 3/4 3/4 2/4 3/4) and a tone row that mirrors around its middle (A, C, D, Eb, F, Ab). This tone row is never transposed throughout the work.

Premiered in September 1982 by the Swede Roger Carlsson with the Icelandic Symphony Orchestra, this work has since then been performed widely.

Evelyn Glennie has in particular performed the work frequently with many of the finest orchestras, a.o. with the Cleveland Orchestra, National Symphony Orchestra, Washington, Cincinnati Orchestra, Royal Philharmonic Orchestra, BBC Symphony Orchestra and many others.

Das Werk

Zwei Hauptelemente bilden die Grundlage dieses Werkes: ein rhythmisches Motiv (2/4 3/4 3/4 2/4 3/4) und eine Tonfolge (A,C,D,Es, F, As), die sich in der Mitte widerspiegelt. Diese Tonfolge wird durch das ganze Werk hindurch nie transponiert.

Seit seiner Uraufführung 1982 durch den Schweden Roger Carlsson mit dem isländischen Sinfonie-Orchester, ist das Werk weltweit populär geworden.

Evelyn Glennie hat es sehr oft mit vielen der besten Orchestern aufgeführt, unter anderen mit dem Cleveland Orchestra, dem National Symphony Orchestra Washington, dem Cincinnati Orchestra, dem Royal Philharmonic und dem BBC Symphony Orchestra.

Instrumentation

Solo Snare Drum

Soprano Cornets in Eb

Solo Cornet in Bb - Repiano Cornet in Bb - Cornet 2 in Bb - Cornet 3 in Bb

Flügelhorn in Bb

Solo Tenor Horn in Eb - 2 Horns in Eb

Solo Baritone in Bb - Baritone 1 in Bb

2 Trombones - Bass Trombone

Euphonium in Bb - Basses in Eb - Basse in Bb

Timpani

3 percussionists:

I. flexatone (small)

2 cymbals (susp.) 16' & 18'

crotales

maracas



II. 3 cymbals (susp.) 16', 18' & 20'

whip

4 temple blocks

3 floor tom-toms (gradual pitch)

bass drum (militaire-drum - 18' x 26')

tamtam (large)

III. tambourine

claves

bass drum (large, symphonic - 32')

Trans.: Alan Gout

Allegro moderato ($\text{♩} = 92$)

Solo Snare Drum

E♭ Cornet

Solo B♭ Cornet I

Solo B♭ Cornet II

Repiano B♭ Cornet

2nd B♭ Cornet

3rd B♭ Cornet

B♭ Flugelhorn

Solo E♭ Horn

1st E♭ Horn

2nd E♭ Horn

1st B♭ Baritone

2nd B♭ Baritone

1st B♭ Trombone

2nd B♭ Trombone

Bass Trombone

B♭ Euphonium

E♭ Bass

B♭ Bass

Timpani

Percussion 1
(Cym. / Maracas /
Flexatone / Crotales)

Percussion 2
(Tam-Tam / Tom-Toms /
Whip / Bass Drum /
Cym. / Temple Blocks)

Percussion 3
(Bass Drum /
Tambourine / Claves)

Cymb.
p

(sec.)
fff

To 2 Cym.

Tam-Tam
p

hard mallets
f

pp, *sempre sim.*, *ff*, *mf*, *f*, *fff*, *6*, *mf*, *ff*

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Tempo giusto, marcato

Solo S.D. *mp*
 Eb Cnt. *morendo*
 Solo Cnt.I
 Solo Cnt.II
 Rep. Cnt. *morendo*
 2nd Cnt.
 3rd Cnt. *morendo*
 Flug. *morendo*
 Solo Hn. *morendo* *mp*
 1st Hn. *mp*
 2nd Hn. *mp*
 1st Bar. *mp*
 2nd Bar. *mp*
 1st Tbn.
 2nd Tbn.
 B. Tbn. *p*
 Euph. *mp*
 Eb Bass *p*
 Bb Bass *p* 1 only
 Timp.
 Cym.
 T.-t.
 B. D. *p* B.D.

A

21

22

23

24

25

26

27

28

5

Solo S.D. *mf*

E♭ Cnt.

Solo Cnt.I

Solo Cnt.II *p*

Rep. Cnt.

2nd Cnt. *p*

3rd Cnt. *p*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Cym.

T.-t.

B. D.

This musical score is for the waltz 'The Blue Danube' by Johann Strauss II. It is a full orchestral score, likely for a concert band or orchestra. The score is written for a variety of instruments, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into measures, with some measures containing multiple notes and rests. The instruments listed on the left include Solo S.D., Eb Cnt., Solo Cnt.I, Solo Cnt.II, Rep.Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Cym., T.-t., and B. D. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'p'. There are also performance instructions like 'Str. mute' and 'Wa-wa mute'. The score is presented in a clear, professional layout with a white background and black text and notation.

The musical score is for a piece titled "The Rose Tree". It is written for a large ensemble, including a solo soprano (S.D.), various woodwinds (Eb Clarinet, Solo Clarinet I and II, Repetition Clarinet, 2nd and 3rd Clarinets, Flute), brass instruments (Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st and 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass), and percussion (Tympani, Cymbal, Triangle, Bass Drum). The score is in 3/4 time and includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece features a variety of musical textures, including solo passages, ensemble playing, and complex rhythmic patterns. The score is divided into measures, with some measures containing multiple notes and rests. The overall structure of the piece is a single melodic line with various instrumental accompaniments.

Solo S.D. *sub. mf* (stroke rolls)

E♭ Cnt.

Solo Cnt.I *a2* *p*

Solo Cnt.II

Rep. Cnt. *mf*

2nd Cnt.

3rd Cnt. *mf*

Flug. *mf*

Solo Hn. *mute* *fz* *fz* *fz* *fz* *fz* *fz*

1st Hn. *mute* *fz* *fz* *fz* *fz* *fz* *fz*

2nd Hn. *mute* *fz* *fz* *fz* *fz* *fz* *fz*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *Str. mute* *p*

2nd Tbn. *Str. mute* *p*

B. Tbn. *pp*

Euph. *a2* *mf*

E♭ Bass *pp*

B♭ Bass *mf*

Timp.

Cym.

T.-t. *Tam- tam* *pp*

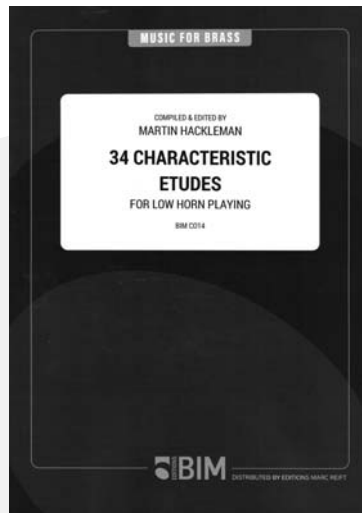
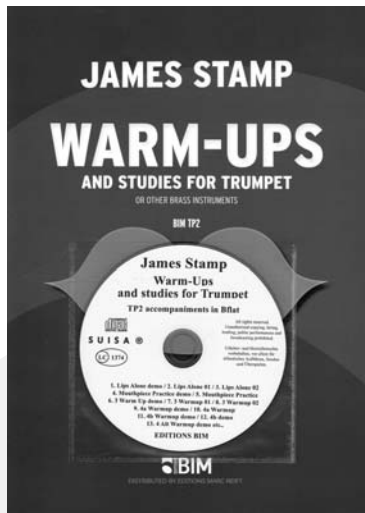
B. D.

Solo S.D.
 Eb Cnt.
 Solo Cnt. I
 Solo Cnt. II
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Cym.
 T.-t.
 B. D.

Dynamics: *mf*, *fz*, *p*
 Performance instructions: *Open*, *very soft mallets*

Solo S.D.
 Eb Cnt.
 Solo Cnt.I
 Solo Cnt.II
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Cym.
 T.-t.
 B. D.

3
 5
 p
 mf
 Open
 Open
 2/4
 3/4



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