



Molenaar Edition

Balkan Gipsies

Part 3 from Global Reunion

Paul Voet

Art.Nr: 042855060
Difficulty: E

Brass Band

Original Pieces

Colofon

Molenaar Edition BV

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Mini - Score

www.molenaar.com

Molenaar Edition

Balkan Gipsies

04.0258.06

BrassBand

- 1 Full Score
- 1 Soprano
- 4 Solo Cornet
- 1 Repiano
- 1 Flugelhorn Solo
- 2 Cornet II
- 2 Cornet III
- 1 Solo Horn
- 1 Horn I Eb
- 1 Horn II Eb
- 1 Trombone I Bb (TC)
- 1 Trombone II Bb (TC)
- 1 Trombone III C
- 1 Baritone Bb (TC)
- 1 Baritone II Bb (TC)
- 2 Euphonium Bb (TC)
- 2 Bas Bb (TC)
- 2 Bas Eb (TC)
- 1 Percussion
- 1 Drums
- 1 Xylophone
- 1 Timpani



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E. GLOBAL REUNION

A 6 part concept piece for full brassband, Fanfare or Concert band with extended percussion. The melodies come from the most different parts of the world. Some of them are already used in local folk music.

In 1997, the famous composer Peter Graham, introduced the first "concept piece" offering us the magical "Cry of the Celts". Some other kind like compositions followed, such as "Call of the Cossacks", "Windows of the world" and "Day of the Dragon". 3 Other works complete the collection: "Hebridean Suite" by Andrew Duncan, "Voice of the Vikings" by Torstein Aargard Nielsen and "Hymn of the Highlands" by Philip Sparke.

We tried to explore some empty spaces in the repertoire and fill up some space with new arrangements. Especially the music from Flanders is new in the repertoire.

Part 3: Balkan Gipsies

Gipsies are wizards with the fiddle. Eastern European folk musicians and gipsies are using a lot of brass in their music. Their brass ensembles are very impressive, so the link to brassbands is quickly made. Based on the folk theme of Manea Tsigailor all cornets join the theme in an up tempo 7/8 bar. Gathered around a campfire gipsies are telling stories and making music. When the lower brass is telling their story all others clap hands. All of a sudden a cornet soloist appears. When we return to the basic theme the story ends with some dazzling bars.

NL. GLOBAL REUNION

Een zesdelig conceptwerk voor brassband, fanfare- of harmonieorkest met uitgebreid slagwerk. De melodieën zijn afkomstig uit de meest diverse plaatsen in de wereld en bepaalde ervan worden al in lokale volksmuziek gebruikt. In 1997 introduceerde de bekende componist Peter Graham het eerste "concept stuk" met zijn prachtige werk "Cry of the Celts". Er volgden gelijkaardige composities zoals "Call of the Cossacks", "Windows of the world" en "Day of the Dragon". Drie andere werken maken de verzameling volledig: "Hebridean Suite" van Andrew Duncan, "Voice of the Vikings" van Torstein Aargard Nielsen en "Hymn of the Highlands" van Philip Sparke. Wij hebben geprobeerd om bepaalde gapingen in het repertoire te ontdekken en die met enkele nieuwe arrangementen op te vullen. Vooral de muziek uit Vlaanderen is nieuw in het repertoire.

Part 3: Balkan Gipsies.

Zigeuners kunnen toveren op hun viool. Oost-Europese volksmuzikanten en zigeuners gebruiken veel koperinstrumenten in hun muziek. Hun koperensembles zijn indrukwekkend en dus is de link naar de brassband meteen gelegd. Het thema gebaseerd op het volkslied van Manea Tsigailor, wordt door de cornetten in een snelle maat gebracht. Rond een kampvuur verenigd, vertellen de zigeuners verhalen. Wanneer het laag koperregister de verhalen vertelt, klappen de anderen met hun handen. Plotseling komt een cornet-soloist. Wanneer we naar het hoofdthema terugkeren, eindigt de muziek met enkele prachtige maten.



F. GLOBAL REUNION

Une "œuvre de projet" en six parties pour brass band, orchestre de fanfare ou orchestre d'harmonie avec une percussion étendue. Les mélodies sont en provenance des endroits les plus divers dans le monde et certaines sont déjà utilisées dans la musique populaire folklorique. En 1997, le compositeur connu Peter Graham a introduit la première "œuvre de projet" avec sa très belle composition "Cry of the Celts" (Le Cri des Celtes). Puis, il y a eu des compositions semblables telles "Call of the Cossacks" (L'Appel des Cosaques), "Windows of the world" (Fenêtres sur le Monde) et "Day of the Dragon" (La journée du Dragon). La collection fut complétée par trois autres morceaux : "Hebridean Suite" d'Andrew Duncan, "Voice of the Vikings" (La Voix des Vikings) de Torstein Aargard Nielsen et "Hymn of the Highlands" de Philip Sparke. Nous avons essayé de trouver quelques lacunes dans ce répertoire que nous avons compensées par quelques nouveaux arrangements. La musique en provenance de Flandre est nouvelle dans ce répertoire.

Troisième Partie: Balkan Gipsies (Tziganes des Balkans)

Les Tziganes sont des magiciens du violon. Les musiciens populaires de l'Europe de l'Est et les Tziganes utilisent beaucoup de cuivres dans leurs musiques. Leurs ensembles de cuivres sont vraiment impressionnants et le lien avec le brass band est donc évident. Le thème basé sur la chanson populaire de Manea Tsigailor est joué par les cornets dans un tempo rapide en mesure 7/8. Réunis autour d'un feu de camp, les Tziganes racontent des histoires et jouent de la musique. Lorsque les cuivres graves racontent, les autres tapent dans les mains. Soudain on entend un cornet solo et lorsque nous retrouvons le thème principal, l'histoire se termine par quelques mesures enivrantes.

D. GLOBAL REUNION

Ein sechstelliges "Konzeptstück" für Brassband, Fanfarenorchester oder Sinfonisches Blasorchester mit umfangreichem Schlagzeug. Die Melodien kommen aus den meist verschiedenen Orten der Welt und einige werden schon in der lokalen Volksmusik verwendet. 1997 schuf der bekannte Komponist Peter Graham das erste "Konzeptstück" mit seinem prächtigen Werk "Cry of the Celts". Es folgten gleichartige Kompositionen wie "Call of the Cossacks", "Windows of the world" und "Day of the Dragon". Drei andere Werke vervollständigen die Reihe: "Hebridean Suite" von Andrew Duncan, "Voice of the Vikings" von Torstein Aargard Nielsen und "Hymn of the Highlands" von Philip Sparke. Wir haben es versucht gewisse Lücken im Repertoire zu entdecken und mit neuen Arrangements auszufüllen. Besonders die Musik aus Flandern ist ganz neu in diesem Repertoire.

Dritter Teil: Balkan Gipsies

Zigeuner sind Zauberünstler mit der Geige. Ost-Europäische Volksmusiker und Zigeuner verwenden viele Blechinstrumente in ihrer Musik. Ihre Ensembles von Blechinstrumenten sind beeindruckend und so ist die Verbindung mit dem Brassband sofort hergestellt. Das Thema basiert auf dem Volkslied von Manea Tsigailor, das von den Cornets in einem schnellen 7/8 Takt gespielt wird. Die Zigeuner sitzen um ein Lagerfeuer und erzählen Geschichten. Wenn die tiefen Blechbläser ihre Geschichte erzählen, klappen die anderen mit den Händen. Plötzlich hört man das Solo Kornett. Als wir zum Hauptthema zurückkehren, endet die Geschichte mit einigen täuschenden Takten.



Balkan Gipsies

(featuring all cornets)

(Manea Tsiganilor)

Vivace $\text{♩} = 188-196$

Paul Voet

talkng noises,
rumours, shouts,
like conversations
around campfire

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Sheet music for page 5, measures 24-27. Section C is marked at the beginning. The score includes parts for Sopranos (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.), Flugs, Solo Horns (Solo Hn., 1st Hn., 2nd Hn.), Baritone (1st Bar., 2nd Bar.), Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphonium (Euph.), Basses (E♭ Bass, B♭ Bass), Timpani (Timp.), Tambourine (Tamb.), Triangle (T. D.), Drums (Dr.), and Xylophone (Xyl.). A large watermark "Mini Score" is overlaid on the page.

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Sheet music for page 6, measures 28-29. Section D is marked at the beginning. The score includes parts for Sopranos (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.), Flugs, Solo Horns (Solo Hn., 1st Hn., 2nd Hn.), Baritone (1st Bar., 2nd Bar.), Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphonium (Euph.), Basses (E♭ Bass, B♭ Bass), Timpani (Timp.), Tambourine (Tamb.), Triangle (T. D.), Drums (Dr.), and Xylophone (Xyl.). A large watermark "Mini Score" is overlaid on the page. A performance instruction for the timpani part reads: "2nd Timp., eventually to be played together with tambourine".

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Sheet music for page 7, measures 33-37. The score includes parts for Sopranos (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.), Flugs, Solo Horns (Solo Hn., 1st Hn., 2nd Hn.), Baritone (1st Bar., 2nd Bar.), Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphonium (Euph.), Basses (E♭ Bass, B♭ Bass), Timpani (Timp.), Tambourine (Tamb.), Triangle (T. D.), Drums (Dr.), and Xylophone (Xyl.). A large watermark "Mini Score" is overlaid on the page.

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Sheet music for page 8, measures 38-42. Section E is marked at the beginning. The score includes parts for Sopranos (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.), Flugs, Solo Horns (Solo Hn., 1st Hn., 2nd Hn.), Baritone (1st Bar., 2nd Bar.), Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphonium (Euph.), Basses (E♭ Bass, B♭ Bass), Timpani (Timp.), Tambourine (Tamb.), Triangle (T. D.), Drums (Dr.), and Xylophone (Xyl.). A large watermark "Mini Score" is overlaid on the page. A performance instruction for the timpani part reads: "2nd Timp., eventually to be played together with tambourine".

04.0258.06

43 44 45 46 1. 2.

Sop. Cnt. Solo Cnt. 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. Tamb. T. D. Dr. Xyl.

04.0258.06

F 50 51 52

Sop. Cnt. Solo Cnt. 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. Tamb. T. D. Dr. Xyl.

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53 54 55 56 G exact clapping hands

Sop. Cnt. Solo Cnt. 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. Tamb. T. D. Dr. Xyl.

04.0258.06

59 60 61 62 63 64

Sop. Cnt. Solo Cnt. 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. Tamb. T. D. Dr. Xyl.

04.0258.06

65 66 67 68 69 70

Sop. Cnt. Solo Cnt. 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. Tamb. T. D. Dr. Xyl.

04.0258.06

71 72 74 75 76

Sop. Cnt. Solo Cnt. 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. Tamb. T. D. Dr. Xyl.

some noise encouraging solo cornet player!
H
one soloist stand up

04.0258.06

77 78 79 80 81 82 83

Sop. Cnt. Solo Cnt. 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. Tamb. T. D. Dr. Xyl.

04.0258.06

84 85 86 87 88

Sop. Cnt. Solo Cnt. 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. Tamb. T. D. Dr. Xyl.

I

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90 91 92 93 94

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tamb.
T. D.
Dr.
Xyl.

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95 96 97 98 99 100 101 102

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tamb.
T. D.
Dr.
Xyl.

noises fade away slowly

from a distance

04.0258.06

104 105 106 107

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tamb.
T. D.
Dr.
Xyl.

04.0258.06

108 109 110 111 112

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tamb.
T. D.
Dr.
Xyl.

04.0258.06

113 114 115 116 117

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tamb.
T. D.
Dr.
Xyl.

04.0258.06

118 120 121 122

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tamb.
T. D.
Dr.
Xyl.

to dismount, eventually to be played together with tambourine

04.0258.06

p.p. accelerando

123 124 125 126

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tamb.
T. D.
Dr.
Xyl.

04.0258.06

127 128 129 130 131

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Tamb.
T. D.
Dr.
Xyl.

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