

MAZURKA

Leo Delibes, arr. Willy Hautvast

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà

3

Duration / Tijdsduur / Durée / Dauer / Durata

4:40

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Concert Band

Full score	1
Flute	5
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Bass	4
String Bass	1
Percussion	3
Timpani	1

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Bb Soprano Saxophone	1
Bb Flügelhorn 1	1
Bb Flügelhorn 2	1
Bb Flügelhorn 3	1
Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

MAZURKA (FROM COPPELIA)

English:

Leo Delibes (1836-1891) was born in France and entered the Paris National Conservatory of Music at age eleven. He studied solfège, organ and composition. Delibes' compositional specialties were operas and ballet music. One of his best-known ballet scores is "Coppelia," composed in 1870. Willy Hautvast has arranged the cheerful 'Mazurka' from this ballet for wind band. The plot of the ballet concerns Dr. Coppélius and his doll Coppelia, which comes to life in a mysterious way.

Nederlands:

Leo Delibes (1836-1891) werd geboren in Frankrijk en studeerde op zijn 11e levensjaar al aan het nationaal conservatorium in Parijs. Hij behaalde daar zijn diploma's solfège, orgel en compositie. Hij componeerde vooral opera's en balletmuziek. Een van zijn bekendste balletcomposities is Coppelia en deze werd door Delibes gecomponeerd in 1870. Willy Hautvast bewerkte de vrolijke Mazurka uit dit ballet voor blaasorkest. Het gaat over Dr. Coppélius en zijn pop Coppelia, welke op mysterieuze wijze tot leven komt.

Deutsch:

Leo Delibes (1836-1891) wurde in Frankreich geboren und studierte ab seinem 11. Lebensjahr am Konservatorium von Paris, wo er Studien in Solfeggio, Orgel und Komposition absolvierte. Er komponierte hauptsächlich Opern und Ballettmusik. Eine seiner bekanntesten Ballettkompositionen ist Coppelia, ein Ballett, das er 1870 komponierte. Willy Hautvast arrangierte die lustige Mazurka aus diesem Ballett für Blasorchester. Es handelt von Dr. Coppélius und seiner Puppe Coppelia, die auf geheimnisvolle Weise lebendig wird.

Français:

Léo Delibes (1836-1891), né en France, fut admis comme élève au conservatoire national de Paris à l'âge de onze ans où il obtint des diplômes de solfège, d'orgue et de composition. Il composa principalement des opéras et de la musique de ballet. L'un de ses ballets les plus connus est sans aucun doute Coppélia, composé en 1870. Willy Hautvast a arrangé pour orchestre à vent la joyeuse Mazurka extraite de ce ballet. Il relate l'histoire du Docteur Coppélius et sa poupée Coppélia qui devient vivante de façon mystérieuse.

WILLY HAUTVAST

Nederlands:

De Nederlandse blaasmuziek componist en arrangeur werd in 1932 geboren. Na zijn muziekstudie was Willy Hautvast van 1951 tot 1974 solo-klarinetist in de Kapel van de Koninklijke Luchtmacht. In deze tijd arrangeerde hij circa 250 werken voor dit orkest. In 1974 verliet hij de kapel en werd benoemd tot hoofd Hafa en Klassieke afdeling aan Muziekcentrum "De Lindenberg" te Nijmegen. Willy Hautvast was jarenlang lid van het college van juryleden voor muziek-wedstrijden en examinerator bij de federatieve muziekexamens. Hij ontving compositieopdrachten van SONMO, SAMO, NFCM, Fonds voor de Scheppende Toonkunst, Stad Venlo en won in 1970 de 1^{ste} prijs in de Hilvarenbeekse compositie wedstrijd. Vanaf 1991 werkt hij uitsluitend als componist en arrangeur. Van hem verschenen ongeveer 700 composities en arrangementen in druk. In 1991 werd hij voor zijn verdiensten benoemd tot Ridder in de Orde van Oranje-Nassau.



English:

Dutch band composer and arranger Willy Hautvast was born in 1932. After his musical studies Hautvast became solo clarinet player in the Royal Dutch Airforce Band from 1951 until 1974. In this period he arranged about 250 pieces for this band. In 1974 he left the Airforce Band and was appointed director of the band and classical departments of Music Education Center "The Lindenberg" in Nijmegen (The Netherlands). Willy Hautvast has been a member of the board of the college of jury members of band contests and examiner of federate examinations. He received composition commissions by SOMNO, SAMO, NFCM, Creative Art Fund and the city of Venlo; he was awarded 1st Prize winner in 1970 in the composition contest of the Dutch town of Hilvarenbeek. From 1991 he works as a composer and arranger exclusively. About 700 of his compositions and arrangements are published. In 1991 he was appointed Knight in the Order of Orange-Nassau for services rendered.

Deutsch:

Der niederländische Blasmusikkomponist und Arrangeur Willy Hautvast wurde 1932 geboren. Nachdem er sein Musikstudium absolviert hatte, war Willy Hautvast von 1951 bis 1974 Soloklarinetist beim Musikkorps der niederländischen Luftwaffe. In dieser Periode arrangierte er etwa 250 Stücke für dieses Orchester. 1974 gab er seine Stelle beim Militär auf und wurde Abteilungsleiter für Blasmusik und klassische Musik im Musikzentrum „De Lindeberg“ zu Nijmegen. Jahre hindurch war Willy Hautvast Juror für Musikwettbewerbe und musikalische Prüfungen der verschiedenen Blasmusikverbände. Er bekam Kompositionsaufträge von den Vereinen SOMNO, SAMO, NFCM und „Fonds voor de Scheppende Toonkunst“, von der Stadt Venlo und 1970 gewann er den Kompositionswettbewerb der Stadt Hilvarenbeek. Seit 1991 arbeitet er nur als Komponist und Arrangeur. Es sind über 700 Kompositionen und Arrangements von Willy Hautvast verlegt worden. 1991 wurde er zum Ritter im „Oranje Nassau Orden“ ernannt.

Français:

Le compositeur et arrangeur néerlandais de musique pour orchestres à vents Willy Hautvast est né en 1932. De 1951 à 1974 il est clarinette solo à la Musique de la Force Aérienne néerlandaise et durant cette période il arrange quelques 250 pièces pour cet orchestre. En 1974 il quitte cette musique militaire et il est nommé directeur de la section Harmonie Fanfare et musique classique de l'école "De Lindenberg" à Nimègue. Durant de nombreuses années Willy Hautvast est membre des jurys pour les concours d'orchestres à vents et pour les examens de musique des fédérations néerlandaises. De nombreuses institutions dont SOMNO, SAMO, NFCM, la Fondation "Fonds voor de Scheppende Toonkunst", ainsi que la ville de Venlo lui commandent des œuvres. En 1970, il emporte le prix de composition de la ville de Hilvarenbeek. Dès 1991, il se consacre uniquement à la composition et aux arrangements. Il a édité environ 700 oeuvres. En 1991, il a été élevé au rang de Chevalier de l'Ordre d'Orange-Nassau.

MAZURKA

Concertbandscore

(from Coppelia)

Leo Delibes
arr. Willy Hautvast

Allegretto (♩=140)

rall.

A tempo

The score is for a concert band and includes the following parts:

- Flute
- Oboe
- Bassoon
- E♭ Clarinet
- 1st B♭ Clarinet
- 2nd&3rd B♭ Clarinet
- B♭ Bass Clarinet
- E♭ Alto Saxophone 1&2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd&3rd B♭ Trumpet
- 1st F Horn
- 2nd&3rd F Horn
- 1st Trombone
- 2nd & 3rd Trombone
- C Euphonium
- C Bass
- Timpani
- Percussion

The score is in 3/4 time and features various woodwinds, brass, and percussion parts. The key signature is B-flat major. The tempo markings are Allegretto (♩=140), rall., and A tempo. The score includes dynamics such as *f* and *ff*, and articulation marks like accents and slurs. A sixteenth-note triplet is marked with a '6' in several parts.

8

Fl.
Ob.
Bsn.
Cl.Eb
Cl.B
Cl.2&3
B.Cl.
A.Sax.
T.Sax.
B.Sax.
Tpt.1
Tpt.2&3
Hrn.1
Hrn.2&3
Tbn.1
Tbn.2&3
Euph.
Bass
Timp.
Perc.

Fl. *p*

Ob. *p*

Bsn. *p*

Cl.Eb

Cl.1 *p*

Cl.2&3 *p*

B.Cl. *p*

A.Sax. *p*

T.Sax. *p*

B.Sax. *p*

Tpt.1 *p* oboe

Tpt.2&3

Hrn.1 *p*

Hrn.2&3 *p*

Tbn.1

Tbn.2&3

Euph. *p*

Bass *p*

Timp.

Perc.

rit.

A tempo

1.

Fl.

Ob.

Bsn.

Cl.Eb

Cl.B

Cl.2&3

B.Cl.

A.Sax.

T.Sax.

B.Sax.

Tpt.1

Tpt.2&3

Hrn.1

Hrn.2&3

Tbn.1

Tbn.2&3

Euph.

Bass

Timp.

Perc.

78 ^{2.} oboe solo

Fl. *p*

Ob. *p* solo

Bsn.

Cl.Eb

Cl.1 *p* oboe solo

Cl.2&3 *p*

B.Cl. *p*

A.Sax. *p*

T.Sax.

B.Sax. *p*

Tpt.1 *p*

Tpt.2&3

Hrn.1 *p*

Hrn.2&3 *p*

Tbn.1

Tbn.2&3

Euph. *p*

Bass *p*

Timp.

Perc. Triangle *p*

oboe solo

Fl. *p*

Ob. *p*

Bsn.

Cl.Eb

Cl.1 *p* oboe solo

Cl.2&3 *p*

B.Cl.

A.Sax. *p*

T.Sax.

B.Sax.

Tpt.1

Tpt.2&3

Hrn.1

Hrn.2&3

Tbn.1

Tbn.2&3

Euph.

Bass

Timp.

Perc. Triangle

Musical score for page 94, featuring various instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in E-flat (Cl.Eb), Clarinet in B-flat (Cl.1), Clarinet in B-flat 2&3 (Cl.2&3), Bass Clarinet (B.Cl.), Alto Saxophone (A.Sax.), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpet 1 (Tpt.1), Trumpets 2&3 (Tpt.2&3), Horn 1 (Hrn.1), Horns 2&3 (Hrn.2&3), Trombone 1 (Tbn.1), Trombones 2&3 (Tbn.2&3), Euphonium (Euph.), Bass, and Percussion (Perc.). The score includes dynamic markings such as *mf* and rests.

rit.

A tempo

Musical score for orchestra, starting at measure 102. The score is arranged in a standard orchestral layout with parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in E-flat (Cl.Eb), Clarinet in B-flat 1 (Cl.1), Clarinets 2 & 3 (Cl.2&3), Bass Clarinet (B.Cl.), Alto Saxophone (A.Sax.), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpet 1 (Tpt.1), Trumpets 2 & 3 (Tpt.2&3), Horn 1 (Hrn.1), Horns 2 & 3 (Hrn.2&3), Trombone 1 (Tbn.1), Trombones 2 & 3 (Tbn.2&3), Euphonium (Euph.), Bass, Timpani (Timp.), and Percussion (Perc.). The key signature is three flats (B-flat major/D minor). The score begins with a 'rit.' (ritardando) marking and transitions to 'A tempo' at measure 102. Dynamics include 'f' (forte). The percussion part includes a snare drum roll starting at measure 102.

This musical score page (page 14) covers measures 110 through 120. The orchestration includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in E-flat (Cl.Eb), Clarinet in B-flat (Cl.1), Clarinets 2 & 3 (Cl.2&3), Bass Clarinet (B.Cl.), Alto Saxophone (A.Sax.), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpet 1 (Tpt.1), Trumpets 2 & 3 (Tpt.2&3), Horn 1 (Hrn.1), Horns 2 & 3 (Hrn.2&3), Trombone 1 (Tbn.1), Trombones 2 & 3 (Tbn.2&3), Euphonium (Euph.), Bass, Timpani (Timp.), and Percussion (Perc.).

Key musical features include:

- Measures 110-111: Various instruments play a half note G4.
- Measure 112: A dynamic shift to *ff* occurs for the woodwinds and brass.
- Measures 113-114: The woodwinds and brass play eighth notes with a descending melodic line.
- Measures 115-116: The strings play a steady eighth-note accompaniment.
- Measures 117-118: The woodwinds and brass continue with eighth-note patterns.
- Measure 119: A dynamic shift to *ff* for the brass and woodwinds.
- Measure 120: The score concludes with a final chord and dynamics.

This page of a musical score, numbered 119, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in E-flat (Cl.Eb), Clarinet in B-flat (Cl.Bb), Clarinets 2 & 3 (Cl.2&3), and Bass Clarinet (B.Cl.). The saxophone section includes Alto Saxophone (A.Sax.), Tenor Saxophone (T.Sax.), and Baritone Saxophone (B.Sax.). The brass section includes Trumpet 1 (Tpt.1), Trumpets 2 & 3 (Tpt.2&3), Horn 1 (Hrn.1), Horns 2 & 3 (Hrn.2&3), Trombone 1 (Tbn.1), Trombones 2 & 3 (Tbn.2&3), Euphonium (Euph.), and Bass. The percussion section includes Timpani (Timp.) and Percussion (Perc.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *f*, and *ff*. The woodwinds and brass play melodic lines, while the strings and percussion provide harmonic support.

poco rall.

A tempo

128

This musical score is for a full orchestra, starting at measure 128. It is divided into two sections: 'poco rall.' (poco rallentando) and 'A tempo'. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in E-flat (ClEb), Clarinet in B-flat (Cl1), Clarinets 2 & 3 (Cl2&3), Bass Clarinet (B.Cl.), Alto Saxophone (A.Sax.), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpet 1 (Tpt.1), Trumpets 2 & 3 (Tpt.2&3), Horn 1 (Hrn.1), Horns 2 & 3 (Hrn.2&3), Trombone 1 (Tbn.1), Trombones 2 & 3 (Tbn.2&3), Euphonium (Euph.), Bass, Snare Drum (Timp.), and Percussion (Perc.). The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play a strong, rhythmic accompaniment. The score features dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4. The tempo marking 'poco rall.' is followed by 'A tempo' at measure 128. The score is written in a standard orchestral format with multiple staves for each instrument.

136

Fl.

Ob.

Bsn.

Cl.Eb

Cl.B

Cl.2&3

B.Cl.

A.Sax.

T.Sax.

B.Sax.

Tpt.1

Tpt.2&3

Hrn.1

Hrn.2&3

Tbn.1

Tbn.2&3

Euph.

Bass

Timp.

Perc.

1.

2.

mf

mf