

# THE CROWN OF THE DOLOMITES

Thomas Asanger

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà 5

Duration / Tijdsduur / Durée / Dauer / Durata 9:00

Recording on / Opname op / Enregistrement sur /

Aufnahme auf / Registrazione su

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## I N S T R U M E N T A T I O N

### Concert Band

Full score	1
Piccolo	1
Flute 1	2
Flute 2	2
Oboe 1	1
Oboe 2	1
English Horn	1
Bassoon 1	1
Bassoon 2	1
Contrabassoon	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Bb Contrabass 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	2
C Basses	4
String Bass	1
Harp	1
Drumset	2
Percussion 1	1
Percussion 2	2
Timpani	1
Mallets	1

## S U P P L E M E N T A R Y P A R T S

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 bass clef	2
Eb Bass treble clef	2
Bb Bass bass clef	2
Bb Bass treble clef	2

## THE CROWN OF THE DOLOMITES

### English

"The crown of the Dolomites" is considered the most important legend from East Tyrol in Austria and tells about the kind and prudent Dolomite king, who is to be overthrown by the evil troll and his supporters. With crude slogans, abridged contents and populist demands, the mood against the benevolent Dolomite king is created. The crown of the Dolomites plays a special role: whoever wears it, retains power over the entire empire. Like most people, this legend holds an important message for us: to question populist views well and to take the side of those who honestly stand up for the welfare of the people, but renounce loud expressions of opinion and formulate their concerns rather modestly and cautiously. Because there is not always a good intention behind great promises. Ultimately, we are well advised to communicate social concepts in a differentiated and well-considered manner and to rely on less volume in common dealings.

The composition was commissioned by the "Bläserphilharmonie Osttirol" under its chief conductor Lukas Hofmann and premiered in Lienz on 2 March 2013.

### Nederlands

"De kroon van de Dolomieten" wordt beschouwd als de belangrijkste legende uit het Oostenrijkse Oost-Tirol en vertelt over de aardige en nuchtere Dolomietenkoning, die omvergeworpen zal worden door een kwaadaardige trol en zijn aanhangers. Met grove slogans Een populistische eisen wordt de toon tegen de welwillende Dolomietenkoning gezet. De kroon van de Dolomieten speelt een bijzondere rol: wie hem draagt, behoudt de macht over het hele rijk. Zoals de meeste mensen heeft ook deze legende een belangrijke boodschap voor ons: het kritisch bekijken van populistische opvattingen en ons scharen achter degenen die oprecht opkomen voor het welzijn van de mensen. Want grote beloftes hebben niet altijd goede intenties en komen zeker niet altijd uit.

Deze compositie werd in opdracht van de Bläserphilharmonie Osttirol onder leiding van chef-dirigent Lukas Hofmann gecreëerd en kreeg op 2 maart 2013 in Linz (Oostenrijk) zijn première.

### Deutsch

„Die Dolomitenkrone“ gilt als wichtigste Sage aus dem österreichischen Osttirol und erzählt vom gütigen und besonnenen Dolomitenkönig, der vom bösen Troll und seinen Unterstützern gestürzt werden soll. Mit plumpen Sprüchen, verkürzten Inhalten und populistischen Forderungen wird Stimmung gegen den gütigen Dolomitenkönig gemacht. Eine besondere Rolle kommt der Dolomitenkrone zu: wer sie trägt, behält die Macht über das gesamte Reich. Wie die meisten, hält auch diese Sage eine wichtige Botschaft für uns bereit: Populistische Sichtweisen gut zu hinterfragen und sich auf die Seite jener zu stellen, die sich ehrlich für das Wohl der Menschen einsetzen, dabei aber auf laute Meinungsäußerung verzichten und ihre Anliegen eher bescheiden und zurückhaltend formulieren. Denn nicht immer steckt hinter großen Versprechungen auch eine gute Absicht. Letztendlich sind wir gut beraten, gesellschaftliche Konzepte differenziert und wohlüberlegt zu kommunizieren und auf weniger Lautstärke im gemeinsamen Umgang zu setzen.

Die Komposition wurde von der Bläserphilharmonie Osttirol unter ihrem Chefdirigenten Lukas Hofmann in Auftrag gegeben und 2. März 2013 in Lienz uraufgeführt.

### Français

"La couronne des Dolomites" est considérée comme la légende la plus importante du Tyrol de l'Est en Autriche et raconte la gentillesse et la prudence du roi des Dolomites, destiné à être renversé par le méchant troll et ses partisans. Avec des slogans grossiers, des discours simplistes et des exigences populistes, la vindicte contre le roi dolomite bienveillant est créée. La couronne des Dolomites joue un rôle particulier : celui qui la porte conserve le pouvoir sur tout l'empire. Comme toujours, cette légende contient un message important à notre intention : remettre en question les points de vue populistes et prendre le parti de ceux qui se battent avec honnêteté pour le bien-être du peuple, tout en renonçant à exprimer haut et fort leurs opinions et à formuler leurs préoccupations personnelles avec modestie et prudence. Parce qu'il n'y a pas toujours une bonne intention derrière de grandes promesses.

La composition a été commandée par la Bläserphilharmonie Osttirol sous la direction de son chef d'orchestre Lukas Hofmann et a été créée à Lienz le 2 mars 2013.

# THE CROWN OF THE DOLOMITES

Thomas Asanger

Moderato  $\text{♩} = 100$   
pick a note  
pick another note

Piccolo  
Flute 1-2  
Oboe 1-2  
English Horn  
Bassoon 1  
Bassoon 2  
Contrabassoon  
Bb Clarinet 1  
Bb Clarinet 2  
Bb Clarinet 3  
Bb Bass Clarinet  
Bb Contrabass Clarinet  
Eb Alto Saxophone 1  
Eb Alto Saxophone 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
Bb Trumpet 1  
Bb Trumpet 2-3  
F Horn 1  
F Horn 2-3  
Trombone 1  
Trombone 2-3  
C Euphonium  
C Basses  
String Bass  
Harp  
Timpani  
Mallets  
Percussion 1  
Percussion 2  
Drumset

1 2 3 4 5



Picc. *p*

Fl. 1-2 *p*

Ob. 1-2 *p*

E. Hn. *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bsn. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

Bs. Clar. *mf*

Cb. Clar. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *fp*

Tpt. 2-3 *fp*

F Hn. 1 *fp*

F Hn. 2-3 *fp*

Tbn. 1 *fp*

Tbn. 2-3 *fp*

C Euph. *fp*

C Bs. *fp*

St. Bs. *fp*

Hp. *fp*

Timp. *fp*

Mall. *fp*

Perc. 1 *fp*

Perc. 2 *fp*

Dr. Set. *pp*

Mute (cup)

Mute (cup)

HiHat

A Cym. à 2

Cowbell (Neck)

11

12

13

14

15

16

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1

Bsn. 2

C. Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

Cb. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F. Hn. 1

F. Hn. 2-3

Tbn. 1

Tbn. 2-3

C. Euph.

C. Bs.

St. Bs.

Hp.

Timp.

Mall.

Perc. 1

Perc. 2

Dr. Set.

*p*

*sf*

*à 2*

Triangle

16 17 18 19 20

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E. Hn. *mf*

Bsn. 1

Bsn. 2 *mp*

C. Bsn. *mp*

Clar. 1

Clar. 2

Clar. 3

Bs. Clar. *mp*

Cb. Clar. *mp*

A. Sax. 1 *mf*

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1 *p*

Tpt. 2-3 *p*

F Hn. 1

F Hn. 2-3

Tbn. 1 *p*

Tbn. 2-3 *p*

C Euph. *mp*

C Bs. *mp*

Str. Bs. *mp*

Harp *mp*

Glockenspiel *mp*

Perc. 1

Perc. 2

Dr. Set *sf*

21 22 23 24 25

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1

Bsn. 2

C. Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

Cb. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

C Bs.

St. Bs.

Hp.

Timp.

Mall.

Perc. 1

Perc. 2

Dr. Set.

26

27

28

29

30



47

51

47 48 49 50 51 52 53

This page of the musical score, page 11, covers measures 54 through 60. The score is for a large symphony orchestra and includes parts for Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Bassoons 1-2, Contrabassoon, Clarinets 1-3, Bass Clarinet, Contrabass Clarinet, Saxophones (Alto 1-2, Tenor, Baritone), Trumpets 1-3, Horns (First, Second-Third), Trombones 1-3, Euphonium, Basses (Contrabass, Sub), Harp, Timpani, Mallets, and Percussion 1-2 and Drums. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score begins at measure 54 and ends at measure 60. A rehearsal mark '59' is placed above the Flute 1-2 staff at the start of measure 59. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The woodwinds and strings play a melodic line starting in measure 59, while the brass and harp provide harmonic support. The percussion parts are mostly silent, with some activity in measures 58 and 59.

81 **Maestoso** molto rit.

Picc.  
Fl. 1-2  
Ob. 1-2  
E. Hn.  
Bsn. 1  
Bsn. 2  
C. Bsn.  
Clar. 1  
Clar. 2  
Clar. 3  
Bs. Clar.  
Cb. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2-3  
F Hn. 1  
F Hn. 2-3  
Tbn. 1  
Tbn. 2-3  
C Euph.  
C Bs.  
St. Bs.  
Hp.  
Timp.  
Mall.  
Perc. 1  
Perc. 2  
Dr. Set.

81 82 83 84 85 86 87



Picc. *mp*  
 Fl. 1-2 *mp*  
 Ob. 1-2 *mp*  
 E. Hn. *mp*  
 Bsn. 1 *mp*  
 Bsn. 2 *mp*  
 C. Bsn. *mp*  
 Clar. 1 *mp*  
 Clar. 2 *mp*  
 Clar. 3 *mp*  
 Bs. Clar. *mp*  
 Cb. Clar. *mp*  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax. *mp*  
 B. Sax. *mp*  
 Tpt. 1 *mp* Mute (cup)  
 Tpt. 2-3 *mp* Mute (cup)  
 F Hn. 1  
 F Hn. 2-3  
 Tbn. 1 *mp*  
 Tbn. 2-3 *mp*  
 C Euph. *mp*  
 C Bs. *mp*  
 St. Bs. *mp*  
 Hp.  
 Timp. *sf*  
 Mall. *mp* Xylo.  
 Perc. 1 *sf*  
 Perc. 2 *fp* Cowbell (Neck)  
 Dr. Set *sf*

110

111

112

113

114

115

116

Picc. *dim.* *pp*  
 Fl. 1-2 *dim.* *pp* *mp* *a 2*  
 Ob. 1-2 *dim.* *pp* *mp* 1.  
 E. Hn. *dim.* *pp* *mp*  
 Bsn. 1 *dim.* *pp* *mp*  
 Bsn. 2 *dim.* *pp*  
 C. Bsn. *dim.* *pp*  
 Clar. 1 *dim.* *pp* Solo *mp*  
 Clar. 2 *dim.* *pp*  
 Clar. 3 *dim.* *pp*  
 Bs. Clar. *dim.*  
 Cb. Clar. *dim.*  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 B. Sax.  
 Tpt. 1 *dim.* *pp*  
 Tpt. 2-3 *dim.* *pp*  
 F Hn. 1 *pp*  
 F Hn. 2-3 *pp*  
 Tbn. 1 *p* *pp*  
 Tbn. 2-3 *p* *pp*  
 C Euph. *p* *pp*  
 C Bs. *p* *pp*  
 St. Bs. *p* *pp*  
 Hp. *p*  
 Timp.  
 Mall. *dim.* *pp*  
 Perc. 1  
 Perc. 2 Windchimes *p*  
 Dr. Set

Vivace finale ♩ = 120

153

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *ff*

E. Hn. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bsn. *ff*

Clar. 1 *ff*

Clar. 2 *ff*

Clar. 3 *ff*

Bs. Clar. *ff*

Cb. Clar. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

F Hn. 1 *ff*

F Hn. 2-3 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

C Euph. *ff*

C Bs. *ff*

St. Bs. *ff*

Hp.

Timp. *ff*

Mall. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Dr. Set. *ff*

Bs. Dr.

153

154

155

156

157

158

159

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1-2, Ob. 1-2, E. Hrn., Bsn. 1, Bsn. 2, C. Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., Cb. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., C. Bs., St. Bs., Hp., Timp., Mall., Perc. 1, Perc. 2, and Dr. Set. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *ffzpp* (fortissimo zingando pianissimo), *ff* (fortissimo), and *ffz* (fortissimo zingando). The woodwind and brass sections have complex rhythmic patterns, often with accents. The strings (Timp., Mall., Perc.) provide a rhythmic foundation. The harp (Hp.) has a melodic line starting at measure 161. The score is divided into measures 160 through 166.

160

161

162

163

164

165

166