

TUTANKHAMUN

Johan Nijs

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **3-4**

Duration / Tijdsduur / Durée / Dauer / Durata **8:45**

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Tierolff for Band No. 33 "CANALS OF AMSTERDAM"

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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	3
Flute 2	2
Oboe	2
Bassoon	2
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ 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
B♭ Euphonium treble clef	3
C Basses	4
String Bass	1
Percussion 1	2
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

E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Trombone 3 bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Trombone 3 treble clef	1
B♭ Euphonium bass clef	2
E♭ Bass treble clef	2
E♭ Bass bass clef	2
B♭ Bass treble clef	2
B♭ Bass bass clef	2

TUTANKHAMUN

English:

Tutankhamen was a pharaoh of the 18th dynasty in Ancient Egypt. He was not a notable pharaoh beyond the fact that his tomb was discovered by Howard Carter in 1922 and appeared to be intact. Tutankhamen, originally named Tutankhaton, referring to the Egyptian Sun God Aton, was raised in the town of Amarna. He married Ankhesamon and succeeded his father Akhenaton. Under his reign, Egypt turned back to its traditional religion: the adoration of all ancient gods. This history inspired Johan Nijs to compose this work.

Nederlands:

Toetanchamon was een farao van de 18e Dynastie van het Oude Egypte. Hij was geen opvallende farao. Zijn beroemdheid was vooral te danken aan het feit dat zijn graf, in 1922 door Howard Carter gevonden, ongeschonden bleek te zijn. Toetanchamon was gehuwd met Anchesamon en was de opvolger van zijn vader Achnaton en groeide op in de stad Amarna. Aanvankelijk was zijn naam Toetanchaton, verwijzend naar de Egyptische zon Aton. Onder zijn leiding keerde Egypte terug naar de traditionele religie: de verering van alle oude goden. Deze geschiedenis inspireerden Johan Nijs tot het schrijven van dit concertwerk "Tutankhamun".

Deutsch:

Tutanchamun war ein Pharao der 18. Dynastie im alten Ägypten. Er war kein auffälliger Pharao, aber er verdankt seine Berühmtheit der Tatsache, dass Howard Carter 1922 sein unbeschädigtes Grab entdeckte. Tutanchamun wuchs in Amarna auf. Er heiratete Anchesamon und folgte weniger später seinem Vater auf den Thron. Tutanchamun ist nach dem ägyptischen Sonnengott Aton benannt. Unter seiner Führung erlebte die alte Religion eine Art Renaissance. Alle Götter wurden wieder angebetet. Das Leben dieses herausragenden Pharaos hat Komponist Johan Nijs zum vorliegenden Stück inspiriert.

Français:

Toutânkhamon était un pharaon de la 18^{ème} Dynastie de l'Égypte Antique. Du fait d'un règne court, sa notoriété repose sur la découverte de sa tombe quasiment intacte en 1922 par Howard Carter. Toutânkhamon grandit dans la ville d'Amarna, épouse Ankhesamon puis succède à son père Akhénaton. A l'origine, il s'appelle Toutânkhaton en référence au Dieu égyptien du soleil, Aton. Sous son règne, l'Égypte se tourne à nouveau vers la religion traditionnelle, l'adoration de tous les anciens dieux. Cette histoire a inspiré Johan Nijs pour écrire cette pièce de concert.

JOHAN NIJS

English:

The Belgian composer Johan Nijs was born in Louvain on June 11, 1963. At age ten he began studying music and earned degrees in clarinet, piano, accordion, solfeggio, harmony and chamber music at various music academies. He then went to the Brussels Royal Conservatory of Music where he was awarded several prizes for solfeggio, harmony, counterpoint, wind band conducting, history of music, transposition, clarinet and piano. He has composed since age sixteen and has won numerous international composition prizes. Today Nijs is not only active as a composer and arranger, but also as guest-conductor and adjudicator. He is also a clarinetist with the Royal Band of the Belgian Air Force. His principal teachers and mentors were André Waignein and Jean Segers.



Nederlands:

De Belgische componist Johan Nijs werd geboren op 11 juni 1963 in Leuven. Vanaf zijn 10^{de} levensjaar vingen zijn studies aan de verschillende muziekacademies aan. Hij haalde diploma's voor de instrumenten klarinet, piano en accordeon, maar ook voor harmonie, notenleer en kamermuziek. Haast vanzelfsprekend volgde een studie aan het Koninklijk Muziekconservatorium van Brussel waar hij diploma's haalde voor notenleer, praktische harmonie, harmonie, contrapunt, harmonie- en fanfaredirectie, muziekgeschiedenis, transpositie, klarinet en piano. Vanaf zijn 16^e begon hij te componeren en won hij verschillende (internationale) compositiewedstrijden. Momenteel is Johan Nijs actief als componist en arrangeur, en treedt hij op als jurylid en gastdirigent. Daarnaast is hij klarinettist bij de Koninklijke Muziekkapel van de Belgische Luchtmacht. Zijn belangrijkste leraren en voorbeelden zijn André Waignein en Jan Segers.

Français :

Compositeur belge, Johan Nijs est né le 11 juin 1963 à Louvain. Dès l'âge de dix ans, il étudie successivement à plusieurs académies de musique et obtient des diplômes de clarinette, piano, accordéon, solfège, harmonie et musique de chambre. Il poursuit ses études au Conservatoire Royal de Bruxelles où il reçoit des prix de solfège, harmonie pratique, harmonie, contrepoint, direction d'orchestre à vent, histoire de la musique, transposition, clarinette et piano. Il compose dès l'âge de seize ans et obtient plusieurs prix internationaux de composition. Actuellement, Johan Nijs est actif comme compositeur et arrangeur, mais aussi comme chef invité et membre de nombreux jurys. Il est également clarinettiste à la Musique Royale de la Force Aérienne Belge. Ses principaux professeurs et exemples sont André Waignein et Jean Segers.

Deutsch:

Der belgische Komponist Johan Nijs wurde am 11. Juni 1963 in Löwen geboren. Seine erste musikalische Ausbildung erhielt er im Alter von zehn Jahren in den Fächern Klarinette, Klavier, Akkordeon, Solfeggio, Tonsatz und Kammermusik. Am königlichen Konservatorium in Brüssel absolvierte er anschließend Studien in Solfeggio, Harmonielehre, Kontrapunkt, Blasorchesterdirigieren, Musikgeschichte, Transposition, Klarinette und Klavier. Mit dem Komponieren begann Nijs, als er 16 Jahre alt war und erhielt für sein Schaffen zahlreiche nationale und internationale Preise. Johan Nijs ist derzeit als Klarinettist beim Königlichen Musikkorps der Belgischen Luftwaffe tätig und wirkt zudem als Arrangeur, Komponist, Dirigent und Juror. Zu seinen wichtigsten Lehrern und Vorbildern zählen André Waignein und Jean Segers.

TUTANKHAMUN

Johan Nijs

Misterioso $\text{♩} = 63$

The score is arranged in a standard concert band layout. The instruments listed on the left are: Piccolo, Flute 1-2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass 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, String Bass, C Bases, Mallets, and Percussion 1 & 2. The score is in 4/4 time with a tempo of 63 beats per minute. The key signature has two flats. The music is marked 'Misterioso'. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include *arco* for the string bass and *Glockenspiel* for the mallets. The score is divided into measures 1 through 8.

Picc. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Fl. 1-2 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Ob. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Bsn. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Eb Clar. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Clar. 1 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Clar. 2 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Clar. 3 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Bs. Clar. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 A. Sax. 1 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 A. Sax. 2 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 T. Sax. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 B. Sax. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Tpt. 1 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Tpt. 2-3 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 F Hn. 1 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 F Hn. 2-3 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Tbn. 1 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Tbn. 2-3 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 C Euph. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Str. Bs. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 C Bs. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Mal. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Timp. *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Perc. 1 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Perc. 2 *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 S.C. (soft mallets) *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Snare Drum *mf* 5 *ff* 6 *tr* *fp* 10 *ff*
 Bass Drum *mf* 5 *ff* 6 *tr* *fp* 10 *ff*

This page of the musical score, page 3, features a variety of instruments. The woodwind section includes Piccolo, Flutes 1-2, Oboe, Bassoon, Eb Clarinet, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets 1, 2-3, French Horns 1, 2-3, Trombones 1, 2-3, and Euphonium. The string section includes String Bass and Contrabass. The percussion section includes Percussion 1 and Percussion 2. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, often beamed in groups of six. The brass instruments play a more melodic and harmonic role, with some parts featuring triplets and accents. The percussion part features a rhythmic pattern of eighth notes, often beamed in groups of three, with a forte (ff) dynamic marking. The score is divided into three measures, with measure numbers 14, 15, and 16 indicated at the bottom.

Allegretto $\text{♩} = 100$ 22 Allegro $\text{♩} = 120$

Picc.
Fl. 1-2
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. 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.
Str. Bs.
C Bs.
Mal.
Timp.
Perc. 1
Perc. 2

17 18 19 20 21 22 23

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Eb Clar.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. 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.
 Str. Bs.
 C Bs.
 Mal.
 Timp.
 Perc. 1
 Perc. 2

mf *f*
mf *f*
mf *f*
mf *f*
mf *f*
mf *f*
mf *f* Glockenspiel
mf *f*
mf *f*
mf *f* B. Dr.

24 25 26 27 28 29 30

Picc.

Fl. 1-2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. 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.

Str. Bs.

C Bs.

Mal.

Timp.

Perc. 1

Perc. 2

31 32 33 34 35

Lentissimo ♩ = 60

99

Picc.

Fl. 1-2
solo 1st (1 only)
mf

Ob.
solo
mf

Bsn.
cue T. Sax.
p

Eb Clar.

Clar. 1
cue Flute
p

Clar. 2
p

Clar. 3
p

Bs. Clar.
p

A. Sax. 1
cue Clar. 2
p

A. Sax. 2
cue Clar. 3
p

T. Sax.
p

B. Sax.
cue Bs. Clar.
p

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

Str. Bs.

C Bs.

Mal.
Glockenspiel
p

Timp.

Perc. 1
Woodblock
f

Perc. 2

93 94 95 96 97 98 99 100

Picc.

Fl. 1-2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. 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.

Str. Bs.

C. Bs.

Mal.

Timp.

Perc. 1

Perc. 2

mf

p

cue Flute

Glockenspiel

101

102

103

104

105

106

107

108

Misterioso $\text{♩} = 63$ Poco Rit. Energico $\text{♩} = 126$

Picc.
Fl. 1-2
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. 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.
Str. Bs.
C Bs.
Mal.
Timp.
Perc. 1
Perc. 2

109 110 111 112 113 114 115

117 2nd time only

Picc. *mf* 2nd time only

Fl. 1-2 *mf* 2nd time only

Ob. *mf* 2nd time only

Bsn. *mf*

E♭ Clar. *mf* cue Flute

Clar. 1 *mf*

Clar. 2

Clar. 3

Bs. Clar. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax.

Tpt. 1 *mf*

Tpt. 2-3 *mf*

F Hn. 1

F Hn. 2-3

Tbn. 1 *mf*

Tbn. 2-3 *mf*

C Euph.

Str. Bs. *mf* arco

C Bs. *mf*

Mal. *mf* Xylophone 2nd time only

Timp.

Perc. 1 *mf*

Perc. 2

116

117

118

119

120

121

Picc.

Fl. 1-2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. 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.

Str. Bs.

C Bs.

Mal.

Timp.

Perc. 1

Perc. 2

mf

122

123

124

125

126

127

Fieramente $\text{♩} = 84$

Molto Rall.

$\text{♩} = 126$

Picc. *ff*

Fl. 1-2 *ff*

Ob. *ff*

Bsn. *ff*

Eb Clar. *ff*

Clar. 1 *ff*

Clar. 2 *ff*

Clar. 3 *ff*

Bs. Clar. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2-3 *ff* cue Hn. 2/3

F Hn. 1 *ff*

F Hn. 2-3 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

C Euph. *ff*

Str. Bs. *ff*

C Bs. *ff*

Mal. *ff* Glockenspiel

Timp. *ff*

Perc. 1 *ff* Bongos

Perc. 2 *ff* S.C. (soft mallet)

128

129

130

131

132

134

Picc. *ff* 6

Fl. 1-2 *ff* 6

Ob. *mp* *ff* 6

Bsn. *ff*

Eb Clar. *ff* 6

Clar. 1 *ff* 6

Clar. 2 *mp* *ff*

Clar. 3 *mp* *ff*

Bs. Clar. *mp* *sfz* *ff*

A. Sax. 1 *mp* *ff* 6

A. Sax. 2 *mp* *ff*

T. Sax. *mp* *ff*

B. Sax. *mp* *sfz* *ff*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

F Hn. 1 *sfz* *ff* 3

F Hn. 2-3 *sfz* *ff* 3

Tbn. 1 *sfz* *ff*

Tbn. 2-3 *sfz* *ff*

C Euph. *sfz* *ff*

Str. Bs. *sfz* *ff*

C Bs. *sfz* *ff*

Mal. *mp* *mp* *ff* Glockenspiel

Timp. *sfz* *ff*

Perc. 1 *s* *ff* 3 Bongos

Perc. 2 *sfz* *ff* S.C. (soft mallet)

133 134 135 136 137 138

147

Picc. *mp*

Fl. 1-2 *mp*

Ob. *mf* *f*

Bsn. *f*

Eb Clar. *mp*

Clar. 1 *mf* *f* *mp*

Clar. 2 *f* *mp*

Clar. 3 *f* *mp*

Bs. Clar. *mf* *f* *mp*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. 1 *mf* *mp*

Tpt. 2-3 *mf* *mp*

F Hn. 1 *f*

F Hn. 2-3 *f*

Tbn. 1 *mf* *f* *mp*

Tbn. 2-3 *mf* *f* *mp*

C Euph. *f* *mp*

Str. Bs. *mf* *f* *mp*

C Bs. *mf* *f* *mp*

Mal.

Temp.

Perc. 1 S. Dr. *f*

Perc. 2 Vibraslap *f* Tamb. *mf* S.C. (soft mull.) *f* Tamb. *mp*

146 147 148 149 150 151 152

156 159

Picc.

Fl. 1-2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. 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.

Str. Bs.

C Bs.

Mal.

Temp.

Perc. 1

Perc. 2

S. Dr.

B. Dr.

Tamb.

mp *f* *mf* *ff*

153 154 155 156 157 158 159

Poco Rit. Grandioso ♩ = 80

Pic. Fl. 1-2 Ob. Bsn. Eb Clar. Clar. 1 Clar. 2 Clar. 3 Bs. 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. Str. Bs. C. Bs. Mal. Timp. Perc. 1 Perc. 2

160 161 162 163 164 165

S.C. (soft mallet) B. Dr.

Picc.
Fl. 1-2
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. 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.
Str. Bs.
C Bs.
Mal.
Timp.
Perc. 1
Perc. 2

166

167

168

169

170