

FLUGELHORN FILIGREE

Nicholas Duron

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **2-3**

Duration / Tijdsduur / Durée / Dauer / Durata **4:06**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 32 "YELLOWSTONE OVERTURE"

TMPCD130632

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Concert Band

Full score	1
Solo Bb Flugelhorn/Trumpet	1
Solo Eb Alto Saxophone	1
Flute	5
Oboe	2
Bassoon (optional)	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet (optional)	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
F Horn 1	1
F Horn 2	1
C Trombone 1	2
C Trombone 2	2
C Euphonium	2
Bb Euphonium treble clef	3
C Basses	4
Drumset	1
Percussion	1
Timpani	1
Mallets	1

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Bb Soprano Saxophone	1
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
Bb Flugelhorn 3	1
Eb Horn 1	1
Eb Horn 2	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 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

FLUGELHORN FILIGREE

English:

In this composition the flugelhorn is to the fore! In the introductory allegretto the soloist introduces us to the warm sound of the solo instrument before transitioning to an allegro in 5/4. The accompaniment is not difficult and uses a limited instrumentation: two trumpets, two horns and two trombones; bassoon and bass clarinet are optional. The solo can also be played on trumpet or alto saxophone; these parts are also included.

Nederlands:

In dit werk staat de flugelhorn in de spotlight! In de opening met een allegretto tempo laat de solist de warme rond klank van het instrument horen om vervolgens in een speelse 5/4 maat naar het snelle gedeelte over te stappen. De begeleiding is niet moeilijk en bewust wat kleiner van instrumentatie gehouden: er zijn 2 trompetten, 2 hoorns en 2 trombone partijen en de fagot en bas klarinet zijn optioneel. De solo kan ook prima gespeeld worden door een trompet of alt saxofoon; deze partijen worden uiteraard meegeleverd.

Deutsch:

Die Komposition „Flügelhorn Filigree“ rückt das Flügelhorn ins Zentrum des Geschehens. In der Einleitung kommt der warme, runde Klang des Flügelhorns zur Geltung. Im Anschluss daran folgt ein schneller, spielerischer Teil im 5/4-Takt. Die Begleitung ist einfach und auch für kleinere Besetzungen realisierbar: Zwei Trompeten, zwei Hörer und zwei Posaunen kommen dabei zum Einsatz. Fagott- und Bassklarinetten sind optional zu besetzen. Das Solo kann auch sehr gut von einer Trompete oder einem Altsaxophon gespielt werden; diese Stimmen sind im Stimmensatz auch enthalten.

Français:

Dans cette composition, le bugle est mis en évidence ! Dans l'introduction au tempo allegretto, le soliste fait d'abord entendre la chaude sonorité de l'instrument, avant d'entamer la partie rapide dans une mesure 5/4. L'accompagnement n'est pas difficile et se fait avec une instrumentation volontairement plutôt réduite : il y a deux trompettes, deux cors et deux trombones (le basson et la clarinette basse sont en option). Le solo peut également être joué à la trompette ou au saxophone alto ; ces partitions sont également livrées.

FLUGELHORN FILIGREE

for Flugelhorn or Trumpet or Alto Saxophone and Band

Nicholas Duron

$\text{♩} = 92$ 5

The score is written for a concert band. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked as quarter note = 92. The score is divided into seven measures. A rehearsal mark '5' is placed above the first measure of the Bb Flugelhorn part. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The Bb Bass Clarinet part includes a 'Cue B.C.' instruction. The Drumset part includes 'S.D.' (Snare Drum) and 'B.D.' (Bass Drum) parts.

13

mp

mp

mp

mf

mp

mf

mp

mf

mp

mf

H.T. H.H.
F.T. S.C. *mf*

mp *mf*

8 9 10 11 12 13 14

Flghn. *f*

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar. *mf*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1 *Muted*

Tpt. 2 *Muted* *mf*

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

C Euph.

C Bs.

Timp. *mp*

Mal. *Vibraphone with motor (soft mallets)*

Dr. S. *mf* R.C. H.H.

Perc.

mp *mf*

15

16

17

18

19

20

21

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page. The FlgHn. part has a melodic line with some rests. The Fl., Ob., and Bsn. parts enter in measure 25 with a rhythmic pattern marked *mf*. The Eb Clar., Clar. 1, and Clar. 2 parts also enter in measure 25 with similar patterns. The Bs. Clar. part has a lower, sustained line. The A. Sax. 1 and 2 parts have sustained notes. The T. Sax. part has a melodic line. The B. Sax. part has a rhythmic pattern. The Tpt. 1 and 2 parts have sustained notes. The F Hn. 1 and 2 parts enter in measure 28 with a melodic line marked *mf*. The Tbn. 1 and 2 parts have sustained notes. The C Euph. part enters in measure 28 with a melodic line marked *mf*. The C Bs. part has a rhythmic pattern. The Timp. part has a rhythmic pattern. The Mal. part has a rhythmic pattern. The Dr. S. part has a rhythmic pattern. The Perc. part has a rhythmic pattern. The score ends in measure 28 with a final chord.

22

23

24

25

26

27

28

36 $\text{♩} = 176$ to "Take Five" 40

FlgHn. *mf*

Fl.

Ob.

Bsn. *f*

Eb Clar.

Clar. 1 *f* *mf*

Clar. 2 *f* *mf*

Clar. 3 *f* *mf*

Bs. Clar. *f* *mf*

A. Sax. 1 *f* *mf*

A. Sax. 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpt. 1

Tpt. 2

F Hn. 1 *f*

F Hn. 2 *f*

Tbn. 1 *f* *mf* Cue A.S. 2

Tbn. 2 *f* *mf* Cue T.S.

C Euph. *f* *mf* Divisi

C Bs. *f* *mf*

Timp. *f*

Mal.

Dr. S. *f* *mf* Cym. Dome - ad lib. H.H. Foot

Perc. *f* *mf* Bongos

36 37 38 39 40 41

Flgtn. Fl. 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 F Hn. 1 F Hn. 2 Tbn. 1 Tbn. 2 C Euph. C Bs. Timp. Mal. Dr. S. Perc.

42

43

44

45

46

47

49

mf

Flg. Hn.

Fl.

Ob.

Bsn.

mf

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

F. Hn. 1

mf

F. Hn. 2

mf

Tbn. 1

Tbn. 2

C. Euph.

mf

C. Bs.

Timp.

Mal.

Guero

mf

Dr. S.

Perc.

48 49 50 51 52 53

58

Flg. Hn. *mf*

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3 *mp*

Bs. Clar. *mp*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *mp*

Tpt. 1

Tpt. 2

F. Hn. 1

F. Hn. 2

Tbn. 1 *mp* Play

Tbn. 2 *mp* Play

C. Euph.

C. Bs. *mp*

Timp. *mf*

Mal.

Dr. S. *mp*

Perc.

54

55

56

57

58

59

Flg. Hn. *mp*

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1 *p*

Clar. 2 *p*

Clar. 3 *p*

Bs. Clar. *p*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *p*

Tpt. 1

Tpt. 2

F Hn. 1

F Hn. 2

Tbn. 1 *p*

Tbn. 2 *p*

C Euph.

C Bs. *p*

Timp.

Mal.

Dr. S. *p*

Perc.

60

61

62

63

64

65

FlgHn. *f*

Fl. *f*

Ob. *f*

Bsn. *mf* *p* *mf*

Eb Clar. *f*

Clar. 1 *mf* *p* *f*

Clar. 2 *mf* *p* *mf*

Clar. 3 *mf* *p* *mf*

Bs. Clar. *mf* *p* *mf*

A. Sax. 1 *mf* *p* *mf*

A. Sax. 2 *mf* *p* *mf*

T. Sax. *mf* *p* *mf*

B. Sax. *mf* *p* *mf*

Tpt. 1 *f* Open

Tpt. 2 *mf*

F Hn. 1 *mf* *p* *mf*

F Hn. 2 *mf* *p* *mf*

Tbn. 1 *mf* *p* *mf*

Tbn. 2 *mf* *p* *mf*

C Euph. *mf* *p* *mf*

C Bs. *mf* *p* *mf*

Timp. *p*

Mal.

Dr. S. *mf*

Perc. *p* S.C. *mf* Guiro

66 67 68 69 70 71 72 73 74