

WEDDINGMARCH

Felix Mendelssohn Bartholdy, arr. Willy Hautvast

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

Duration / Tijdsduur / Durée / Dauer / Durata **3:25**

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

Tierolff for Band No. 31 "CRAZY TONGUES"

TMPCD130631

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

Fanfare Band

Full score 1

Bb Soprano Saxophone 2

Eb Alto Saxophone 4

Bb Tenor Saxophone 2

Eb Baritone Saxophone 1

Bb Trumpet 1 4

Bb Trumpet 2 4

Bb Flugelhorn 1 7

Bb Flugelhorn 2 7

F Horn 2

Eb Horn 2

C Trombone 3

Bb Trombone bass clef 2

Bb Trombone treble clef 2

Bb Baritone treble clef 4

Bb Baritone bass clef 2

Eb Bass treble clef 2

Eb Bass bass clef 2

Bb Bass treble clef 2

Bb Bass bass clef 2

Percussion 3

Timpani 1

WEDDINGMARCH

English:

Felix Mendelssohn Bartholdy (1809-1847) was a German composer, conductor, organist and pianist of the early Romantic period. This *Wedding March*, extracted from the theatre music written for William Shakespeare's play "A Midsummer Night's Dream," composed in 1842, is one of Mendelssohn's most popular pieces. It is, of course, often performed at the organ at wedding ceremonies, but it is also a favourite festive opening piece for orchestra and band concerts. You can see and hear an organ on which Mendelssohn has played *Wedding March* in the Saint Ann's Church at Tottenham.

Nederlands:

Felix Mendelssohn Bartholdy (1809-1847) was een Duitse componist, dirigent, organist en pianist uit het begin van de romantische periode. Deze Bruiloftsmars uit Shakespeare's toneelmuziek "Midzomernachtdroom", geschreven in 1842, is een van de populairste werken van Mendelssohn. Het wordt vanzelfsprekend veel bij bruiloften gespeeld, meestal op orgel, maar is ook als openingsstuk voor een concert altijd feestelijk, bekend en indrukwekkend. Een orgel waar Mendelssohn voordrachten over deze "Wedding March" gaf staat nog steeds in St. Ann's Church in Tottenham.

Deutsch:

Felix Mendelssohn Bartholdy (1809-1847) war ein deutscher Komponist, Dirigent, Organist und Pianist der Frühromantik. 1842 schrieb er den *Hochzeitsmarsch*, der ursprünglich als Bühnenmusik für William Shakespeares Schauspiel "Sommernachtstraum" komponiert wurde. Der Marsch zählt zu den beliebtesten Werken Mendelssohns. Er wird sehr häufig bei Hochzeiten von der Orgel gespielt, ist aber auch hervorragend als festliches Eröffnungstück für jeden anderen Anlass geeignet. In der *Saint Ann's* Kirche in Tottenham ist die frühere Orgel noch erhalten, auf der Mendelssohn diesen *Hochzeitsmarsch* Überlieferungen zufolge selbst gespielt haben muss.

Français:

Felix Mendelssohn Bartholdy (1809-1847) était un compositeur, chef d'orchestre, organiste et pianiste allemand du début de la période romantique. Cette *Marche Nuptiale* extraite de la musique de théâtre pour la pièce de Shakespeare « Le Songe d'une Nuit d'Été », composée en 1842, est l'une des œuvres les plus populaires de Mendelssohn. Elle est évidemment souvent jouée à l'orgue lors de mariages, mais elle reste également un morceau d'ouverture impressionnant et solennel plébiscité pour les concerts. Un orgue sur lequel Mendelssohn a joué cette *Marche Nuptiale* se trouve dans l'église Sainte Anne à Tottenham.

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.

WEDDINGMARCH

(Hochzeitsmarsch)

Youth Fanfareband score

Felix Mendelssohn - Bartholdy
arr. Willy Hautvast

Allegro (♩=140)
1

Bb Soprano Saxophone

Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone

1st Bb Flügelhorn

2nd Bb Flügelhorn

1st Bb Trumpet

2nd Bb Trumpet

F Horn

Trombone C

Bariton Bassoon

Bass C

Timpani

Percussion

6

S.Sax. *trm*

A.Sax.

T.Sax.

B.Sax.

Flüg.1 *trm*

Flüg.2

Tpt.1 *trm*

Tpt.2

Hrn.

Tbn.

Bar. Bssn.

Bass

Timp.

Perc.

S.Sax.

A.Sax.

T.Sax.

B.Sax.

Flüg.1

Flüg.2

Tpt.1

Tpt.2

Hrn.

Tbn.

Bar. Bssn.

Bass

Timp.

Perc.

Detailed description: This is a page of a musical score for a band, covering measures 13 through 19. The score is written for 13 instruments: Soprano Saxophone (S.Sax.), Alto Saxophone (A.Sax.), Tenor Saxophone (T.Sax.), Baritone Saxophone (B.Sax.), Flugelhorn 1 (Flüg.1), Flugelhorn 2 (Flüg.2), Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Horn (Hrn.), Trombone (Tbn.), Baritone/Euphonium (Bar. Bssn.), Bass, Timpani (Timp.), and Percussion (Perc.). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The instrumentation is typical of a concert band or jazz ensemble. The page number '13' is located at the top left.

20

Saxophone section (S. Sax., A. Sax., T. Sax., B. Sax.) and Woodwind section (Flüg.1, Flüg.2, Tpt.1, Tpt.2, Hrn., Tbn., Bar. Bssn., Bass) parts. The score includes various musical notations such as dynamics (p, v, f), articulations (accents, trills), and phrasing slurs. The percussion part (Timp., Perc.) provides rhythmic support.

27 *trm*

S.Sax. *f*

A.Sax. *f*

T.Sax. *f*

B.Sax.

Flüg.1 *trm* *f*

Flüg.2 *f*

Tpt.1 *trm* *f*

Tpt.2 *f*

Hrn. *f*

Tbn.

Bar. Bssn. *f*

Bass

Timp.

Perc.

48

S.Sax. *tr* *mf*

A.Sax. *mf*

T.Sax. *mf*

B.Sax. *mf*

Flüg.1 *tr* *mf*

Flüg.2 *mf*

Tpt.1 *tr* *mf*

Tpt.2 *mf*

Hrn. *mf*

Tbn. *mf*

Bar. Bssn. *mf*

Bass *mf*

Timp.

Perc.

S.Sax. A.Sax. T.Sax. B.Sax. Flügelhorn 1 Flügelhorn 2 Tpt.1 Tpt.2 Hrn. Tbn. Bar. Bssn. Bass Timp. Perc.

The musical score for measures 54-58 is arranged in a standard orchestral layout. The woodwind section includes Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section consists of two Flügels (Trumpets), two Trumpets, Horns, Trombones, Baritone/Euphonium, and Bass. The percussion section includes Timpani and Percussion. The score features a variety of rhythmic patterns, including sustained notes with slurs, eighth-note runs, and rests. The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds and brasses play melodic lines, while the horns and trombones provide harmonic support with rhythmic patterns. The bass and percussion parts are mostly rests, indicating they are not playing in these measures.

Musical score for page 59, featuring the following instruments and parts:

- S.Sax. (Soprano Saxophone)
- A.Sax. (Alto Saxophone)
- T.Sax. (Tenor Saxophone)
- B.Sax. (Baritone Saxophone)
- Flüg.1 (Flute 1)
- Flüg.2 (Flute 2)
- Tpt.1 (Trumpet 1)
- Tpt.2 (Trumpet 2)
- Hrn. (Horn)
- Tbn. (Tuba)
- Bar. Bssn. (Baritone/Euphonium)
- Bass
- Timp. (Timpani)
- Perc. (Percussion)

The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The music is organized into five measures across the page. The saxophone section (S.Sax., A.Sax., T.Sax., B.Sax.) and woodwinds (Flüg.1, Flüg.2, Tpt.1, Tpt.2, Hrn., Tbn., Bar. Bssn.) play melodic lines with various note values and rests. The brass section (Bass, Tbn., Bar. Bssn.) provides harmonic support with rhythmic patterns and sustained notes. The percussion section (Timp., Perc.) is mostly silent, indicated by rests.

64

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Flüg.1

Flüg.2

Tpt.1

Tpt.2

Hrn.

Tbn.

Bar. Bssn.

Bass

Timp.

Perc.

69

S.Sax. *cresc.*

A.Sax. *cresc.*

T.Sax. *cresc.*

B.Sax. *cresc.*

Flüg.1 *cresc.*

Flüg.2 *cresc.*

Tpt.1 *cresc.*

Tpt.2 *cresc.*

Hrn. *cresc.*

Tbn. *cresc.*

Bar. Bssn. *cresc.*

Bass *cresc.*

Timpani

Percussion

74

Saxophone section (S. Sax., A. Sax., T. Sax., B. Sax.) and Flügelhorn (Flüg.1, Flüg.2) parts feature melodic lines with *mf* and *cresc.* markings. Trumpet 1 (Tpt.1) and Trombone (Tbn.) parts include triplets marked *f*. Horn (Hrn.) and Bass parts provide harmonic support with *mf* and *cresc.* dynamics. Percussion (Perc.) and Timpani (Timp.) parts are marked with rests.

79

The musical score for measures 79-83 is arranged in a multi-staff format. The instruments and their parts are as follows:

- S.Sax. (Soprano Saxophone):** Treble clef, key signature of one sharp (F#). Part begins with a *cresc.* marking and ends with a *f* dynamic.
- A.Sax. (Alto Saxophone):** Treble clef, key signature of one sharp (F#). Part consists of a continuous eighth-note pattern, marked *cresc.* and ending with *f*.
- T.Sax. (Tenor Saxophone):** Treble clef, key signature of one sharp (F#). Part begins with a *cresc.* marking and ends with *f*.
- B.Sax. (Baritone Saxophone):** Treble clef, key signature of one sharp (F#). Part begins with a rest and then features eighth-note patterns, ending with *f*.
- Flüg.1 (Flute 1):** Treble clef, key signature of one sharp (F#). Part consists of a continuous eighth-note pattern, marked *cresc.* and ending with *f*.
- Flüg.2 (Flute 2):** Treble clef, key signature of one sharp (F#). Part consists of a continuous eighth-note pattern, marked *cresc.* and ending with *f*.
- Tpt.1 (Trumpet 1):** Treble clef, key signature of one sharp (F#). Part features triplet eighth-note patterns, ending with *f*.
- Tpt.2 (Trumpet 2):** Treble clef, key signature of one sharp (F#). Part features triplet eighth-note patterns, ending with *f*.
- Hrn. (Horn):** Treble clef, key signature of two flats (Bb). Part consists of a continuous eighth-note pattern, marked *cresc.* and ending with *f*.
- Tbn. (Tuba):** Bass clef, key signature of two flats (Bb). Part features triplet eighth-note patterns, ending with *f*.
- Bar. Bssn. (Baritone Bassoon):** Bass clef, key signature of two flats (Bb). Part begins with a *cresc.* marking and ends with *f*.
- Bass:** Bass clef, key signature of two flats (Bb). Part begins with a rest and ends with a chordal figure, marked *f*.
- Timp. (Timpani):** Bass clef. Part is mostly silent, with a final chord marked *f*.
- Perc. (Percussion):** Percussion clef. Part is mostly silent, with a final chord marked *f*.