

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 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	
Eb Flugelhorn	1	
Bb Flugelhorn 1	5	
Bb Flugelhorn 2	5	
Bb Flugelhorn 3	5	
F Horn 1	1	
F Horn 2	1	
F Horn 3	1	
Eb Horn 1	1	
Eb Horn 2	1	
Eb Horn 3	1	
C Trombone 1	1	Bb Baritone treble clef
C Trombone 2	1	Bb Baritone bass clef
C Trombone 3	1	Eb Bass treble clef
Bb Trombone 1 bass clef	1	Eb Bass bass clef
Bb Trombone 2 bass clef	1	Bb Bass treble clef
Bb Trombone 3 bass clef	1	Bb Bass bass clef
Bb Trombone 1 treble clef	1	Percussion 1
Bb Trombone 2 treble clef	1	Percussion 2
Bb Trombone 3 treble clef	1	Timpani

Brabantica**Willy Hautvast**

Grade / Moeilijkheidsgraad / Degré de difficulté / Schwierigkeitsgrad / Difficoltà **2-3**
Duration / Tijdsduur / Durée / Dauer / Durata **7:14**
Recording on / Opname op / Enregistrement sur / Aufnahme auf / Registrazione su
Tierolff for Band No. 18 "Traffic Circle"
LMCD-12183

BRABANTICA**Nederlands:**

In de Brabantse streek "Land van Cuyk" wordt tweejaarlijks een muziekfestival gehouden waaraan de orkesten uit de streek deelnemen. Dit festival wordt gesponsord door de Coöperatieve Rabobank "Land van Cuyk-Noord". Het is dit "Land van Cuyk" waarop deze ouverture geïnspireerd is.

De opening van het werk stelt een tocht voor langs de rustig stromende Maas, met dreigend hoog water, weergegeven in mineur en klokgelui, maar vervolgens weer vredig verder stromend. Het volgende snelle deel suggereert de opgewekte aard van de bewoners en het voorbij trekken van de "4 Daagse" – een jaarlijks evenement. Het langzame deel geeft uiting aan de bloeiende blaasmuziekcultuur in de streek. Vervolgens wordt de tocht opgewekt voortgezet.

English:

In the region "Land van Cuyk" (in the province of Noord-Brabant, The Netherlands) a contest is bi-annually held for the wind bands in that area. This festival is endorsed by the Co-operative Rabobank "Land van Cuyk-Noord". This is the "Land of Cuyk" that was the inspiration for this overture.

The first part of the piece depicts a trip along the calm river Maas, with threatening high tide, symbolised by minor key music and bell-ringing, but then again peacefully running. The next up-tempo part suggests the high spirited nature of its people and the passing of the annual "4-Daagse" walking-tour. The following slow part expresses the blooming wind band culture in this region. After that, the trip continues joyfully.

Deutsch:

In der Gegend „Land van Cuyk“ in der niederländischen Provinz Brabant gibt alle zwei Jahre ein Musikfestival mit einheimischen Blasorchestern. Dieses Festival wird von der Genossenschaftsbank RABO „Land van Cuyk-Noord“ gesponsert. Diese Ouvertüre ist von diesem „Land van Cuyk“ inspiriert worden.

Die Introduktion des Stükkes stellt eine Wanderung an der ruhig fließenden Maas entlang dar. Die Bedrohung durch Hochwasser wird in Moll und mit Glockenklängen suggeriert. Danach fließt der Fluß wieder ruhig weiter. Der nächste Teil beschreibt den heiteren Charakter der Bewohner und das Vorbeiziehen der „Nimwegener Vierdagewandering“. Der langsame Teil bringt die blühende Blasmusikkultur in dieser Region zum Ausdruck bevor das Stük wieder heiter endet.

Français:

Tous les deux ans, il y a un festival de musique dans la région de "Land van Cuyk" (Pays de Cuyk) qui réunit les orchestres de la région. Ce festival est sponsorisé par la Coopérative de la Banque Rabobank "Land van Cuyk-Noord". Cette ouverture est inspirée de cette région.

La pièce débute par une promenade le long de la Meuse qui coule tranquillement. Puis, le danger d'inondations est suggéré par une mélodie en mineur et le son des cloches, mais il s'agissait d'une fausse alarme et le fleuve continue paisiblement son cours. La partie rapide suivante suggère le caractère joyeux des habitants et le passage de la célèbre marche de quatre jours "Vierdaagse van Nijmegen". La partie lente fait allusion à la riche culture d'orchestres à vents dans la région. Puis, la promenade continue de façon joyeuse.

Brabantica

Full Score
(Fanfare Band)

Ouverture

Willy Hautvast

Larghetto ($\bullet=60$)

The Netherlands.

Larghetto ($\text{J}=60$)

Soprano Saxophone

Alto Saxophone 1&2

Tenor Saxophone

Baritone Saxophone

Flügelhorn B \flat

Flügelhorn 1

Flügelhorn 2&3

Trumpet 1

Trumpet 2&3

Horn 1 F

Horn 2&3 F

Trombone 1 C

Trombone 2&3 C

Euphonium C

Bass C

Timpani B \flat -E \flat
mf
Snare dr.
Bass dr.+cymb.

Percussion 1

Percussion 2

S.Sax.

A.Sax.

T.Sax.

B.Sax.

Flüg.Eb

Flüg.1

Flüg.2&3

Tpt.1

Tpt.2&3

Hrn.1

Hrn.2&3

Tbn.1

Tbn.2&3

Euph.

Bass

Timp.

Perc.1

Perc.2

15

S.Sax. | A.Sax. | T.Sax. | B.Sax. | Flüg.Eb. | Flüg.I | Flüg.2&3 | Tpt.1 | Tpt.2&3 | Hrn.1 | Hrn.2&3 | Tbn.1 | Tbn.2&3 | Euph. | Bass | Timp. | Perc.1 | Perc.2

p | 8 | 8 | p | 8 | 8 | p | 8 | 8 | p | 8 | 8 | p | 8 | 8 | p | Mute B♭ to C | pp | pp | Bells | p

poco rall.

Allegro Moderato (J=112) 50

The musical score page 50 features a grid of 15 staves, each representing a different instrument or section. The instruments listed from top to bottom are: S.Sax, A.Sax, T.Sax, B.Sax, Flug.Eb, Flug.1, Flug.2&3, Tpt.1, Tpt.2&3, Hrn.1, Hrn.2&3, Tbn.1, Tbn.2&3, Euph., Bass, Timp., Perc.1, and Perc.2. The score is set in a 2/4 time signature throughout. Measure 45 begins with a dynamic of *poco rall.*. Measures 46-47 show various patterns of eighth and sixteenth notes across the ensemble. Measures 48-49 continue this pattern, with some staves featuring grace notes and slurs. Measures 50-51 conclude the section, with dynamics *mf* and *Muta F-Bb* indicated. The score uses standard musical notation with stems pointing up or down, and specific markings like *poco rall.*, *mf*, and *Muta F-Bb*.

A tempo

Musical score page 10, measures 65-70. The score includes parts for S.Sax., A.Sax., T.Sax., B.Sax., Flug.E♭, Flug.1, Flug.2&3, Tpt.1, Tpt.2&3, Hrn.1, Hrn.2&3, Tbn.1, Tbn.2&3, Euph., Bass, Timp., Perc.1, and Perc.2. Measure 65: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 66: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 67: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 68: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 69: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 70: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs.

Musical score page 11, measures 75-80. The score includes parts for S.Sax., A.Sax., T.Sax., B.Sax., Flug.E♭, Flug.1, Flug.2&3, Tpt.1, Tpt.2&3, Hrn.1, Hrn.2&3, Tbn.1, Tbn.2&3, Euph., Bass, Timp., Perc.1, and Perc.2. Measure 75: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 76: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 77: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 78: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 79: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs. Measure 80: S.Sax. rests, A.Sax. eighth-note pairs, T.Sax. eighth-note pairs, B.Sax. eighth-note pairs.

Musical score page 12. The score includes parts for S.Sax., A.Sax., T.Sax., B.Sax., Flug.Eb., Flug.1, Flug.2&3, Tpt.1, Tpt.2&3, Hrn.1, Hrn.2&3, Tbn.1, Tbn.2&3, Euph., Bass, Timp., Perc.1, and Perc.2. Measures 85-90 are shown, featuring various rhythmic patterns and dynamics.

Musical score page 18. The score includes parts for S.Sax., A.Sax., T.Sax., B.Sax., Flug.Eb., Flug.1, Flug.2&3, Tpt.1, Tpt.2&3, Hrn.1, Hrn.2&3, Tbn.1, Tbn.2&3, Euph., Bass, Timp., Perc.1, and Perc.2. Measure 135 is shown, with dynamic markings *p* (pianissimo) and *Adagio (♩ = 72)*.

S.Sax. 140
 A.Sax.
 T.Sax.
 B.Sax.
 Flug.E \flat
 Flug.1
 Flug.2&3
 Tpt.1
 Tpt.2&3
 Hrn.1
 Hrn.2&3
 Tbn.1
 Tbn.2&3
 Euph.
 Bass
 Timp.
 Perc.1
 Perc.2

This section of the score spans measures 140 to 145. It features a dense arrangement of woodwind and brass instruments. The woodwinds play eighth-note patterns, while the brass provide harmonic support. Measure 140 includes dynamic markings like f and ff . Measures 141-144 show sustained notes from various instruments, followed by measure 145 which concludes with a final dynamic ff .

S.Sax.
 A.Sax.
 T.Sax.
 B.Sax.
 Flug.E \flat
 Flug.1
 Flug.2&3
 Tpt.1
 Tpt.2&3
 Hrn.1
 Hrn.2&3
 Tbn.1
 Tbn.2&3
 Euph.
 Bass
 Timp.
 Perc.1
 Perc.2

Glockenspiel

This section of the score spans measures 146 to 150. It continues the musical dialogue established in the previous section, with instruments like the soprano saxophone, alto saxophone, and bassoon taking turns. The brass section provides harmonic support. Measure 146 begins with a dynamic f . Measures 147-149 feature sustained notes from the brass and woodwinds. Measure 150 concludes with a dynamic f and a prominent entry from the Glockenspiel.