

MEDIEVAL DANCES

Thomas Asanger

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

Duration / Tijdsduur / Durée / Dauer / Durata **7:38**

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Tierolff for Band No. 28 "TWO MARIMBA REFLECTIONS"

LMCD-12402

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Concert Band

Full score	1
Flute (Piccolo ad lib.)	5
Oboe	2
Bassoon	2
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass 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
Bb Flugelhorn	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	3
C Basses	4
Percussion 1	2
Percussion 2	2
Timpani	1
Mallets	1

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Bb Soprano Saxophone	1
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 treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

MEDIEVAL DANCES

English:

Let's think back to the reason why music was originally made and what it was used for: fun occasions. Without music, there's no party! Music is not a higher form of art, but a piece of craftsmanship. The aim of a composer then, and still is now, is to capture and entertain the audience. In "*Medieval Dances*", Thomas Asanger has tried to depict a dance from medieval times. It's goal? To entertain the audience!

Nederlands:

Laten we eens terugdenken aan de redenen waarom er vroeger muziek werd gemaakt en waarbij muziek werd ingezet: gezelligheid. Zonder muziek geen feest! Muziek is geen hogere vorm van kunst, maar een stuk vakmanschap. Het doel van de componist was toen en is nu nog steeds het publiek te onderhouden en te vermaken. In "*Medieval Dances*" heeft Thomas Asanger getracht een dans uit de Middeleeuwen uit te beelden. Het doel van Asanger in deze compositie, is net zoals hierboven al gemeld enkel het publiek te vermaken.

Deutsch:

Versetzen wir uns in die Zeit der hohen Minne und besinnen wir uns auf den ureigenen Wert der Musik: Sie fördert gesellige Unterhaltung. Ohne Musik, keine Feste. Sie ist auch nicht eine hochstilisierte Kunstform, sondern ein Handwerk. Ziel der Minnesänger ist es, das Publikum zu unterhalten. Die „mittelalterlichen Tänze“ von Thomas Asanger versucht solche Eindrücke des Mittelalters einzufangen. Und ganz nach dem historischen Rezeptionsverständnis geht es auch bei der vorliegenden Komposition schlichtweg darum, das Publikum zu unterhalten.

Français:

(Danses médiévales) Remontons le temps jusqu'à l'époque de l'amour courtois et réfléchissons aux valeurs profondes de la musique de cette époque qui créait une ambiance conviviale. Sans musique, pas de fête possible. Elle n'était pas une expression artistique supérieure, mais plutôt une forme d'artisanat. Le but du compositeur, autant à l'époque qu'aujourd'hui, est toujours d'amuser le public. Avec "*Danses médiévales*" Thomas Asanger a voulu imaginer une danse du Moyen-Âge dans le seul but de divertir le public.

THOMAS ASANGER

Nederlands:

Thomas Asanger werd in 1988 in Linz (Boven-Oostenrijk) geboren en behoort tot de interessantste Oostenrijkse componisten van de jonge generatie. Zijn eerste muzieklessen kreeg hij op fagot, piano en muziektheorie. Na zijn eindexamen aan het gymnasium van Perg vervulde hij zijn militaire dienstplicht bij de Militaire Muziekkapel van Boven-Oostenrijk. Ondertussen studeerde Thomas Asanger compositie bij Helmut Schmidinger en fagot aan de Universiteit voor Muziek en Uitvoerende Kunsten in Wenen. Momenteel studeert hij er verder in de muziekpedagogiek met directie als hoofdvak. In 2007 won Asanger de 2de prijs in een door de Oostenrijkse componistenvereniging uitgeschreven compositiewedstrijd voor talentvolle Oostenrijkse componisten.



English:

Thomas Asanger was born in 1988 in Linz (Upper Austria) and belongs to the most interesting Austrian composers of the next generation. He had his first music lessons on bassoon, piano and in music theory. After graduating from the Perg grammar school he served his military service at the Military Music Orchestra Upper Austria. Meanwhile Thomas Asanger studied composition at Helmut Schmidinger and bassoon at the University for Music And Performing Arts Vienna. Currently he's studying music pedagogy with conducting as his major instrument. In 2007 Asanger was awarded 2nd price winner in the Austrian Composer Society composition contest for talented Austrian composers.

Deutsch:

Thomas Asanger wurde 1988 in Linz (Oberösterreich) geboren und zählt zu den interessantesten österreichischen Komponisten der jungen Generation. Seine erste musikalische Ausbildung erhielt er zunächst in den Fächern Fagott, Klavier und Musiktheorie. Nach der Matura am Gymnasium in Perg folgte der Präsenzdienst bei der Militärmusik Oberösterreich. Während dieser Zeit studierte Thomas Asanger Komposition bei Helmut Schmidinger und Fagott an der Universität für Musik und darstellende Kunst in Wien. Derzeit setzt er dort seine Ausbildung im Fach Musikpädagogik mit Hauptfach Dirigieren fort. 2007 wurde Thomas Asanger vom österreichischen Komponistenbund mit dem 2. Preis zum besten Nachwuchskomponisten Österreichs ausgezeichnet.

Français:

Thomas Asanger, né en 1988 à Linz (Haute-Autriche), fait partie des plus intéressants compositeurs autrichiens de la jeune génération. Il a étudié la théorie musicale, le basson et le piano. Après avoir terminé ses études au Lycée de Perg, il a fait son service militaire au sein de la Musique Militaire de la Haute-Autriche. Entre-temps, Thomas Asanger a étudié la composition avec Helmut Schmidinger et le basson à l'Université de Musique et d'Arts Appliqués à Vienne. Actuellement, il continue ses études de pédagogie musicale et de direction, comme matière principale, à cette même institution. En 2007 Asanger a obtenu un deuxième prix au concours de composition organisé par l'Association des Compositeurs Autrichiens.

MEDIEVAL DANCES

Thomas Asanger

Lento $\text{♩} = 80$ Più mosso

Flute (ad lib. Picc.)

Oboe

Bassoon

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

Bb Trumpet 3

Bb Flugelhorn

F Horn 1

F Horn 2-3

Trombone 1

Trombone 2

Trombone 3

C Euphonium

C Basses

Timpani

Mallets

Percussion 1

Percussion 2

1 2 3 4 5 6 7 8 9

S.C.

This musical score is for a piece titled "Medieval Dances". It is arranged for a large ensemble of instruments. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Clar. 1)
- Clarinet 2 (Clar. 2)
- Clarinet 3 (Clar. 3)
- Bass Clarinet (Bs. Clar.)
- Alto Saxophone 1 (A. Sax. 1)
- Alto Saxophone 2 (A. Sax. 2)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpet 1 (Tpt. 1)
- Trumpet 2 (Tpt. 2)
- Trumpet 3 (Tpt. 3)
- Flugelhorn (Flughn.)
- French Horn 1 (F. Hn. 1)
- French Horn 2-3 (F. Hn. 2-3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Trombone 3 (Tbn. 3)
- Contrabass Euphonium (C. Euph.)
- Contrabass (C. Bs.)
- Timpani (Timp.)
- Maracas (Mal.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

The score is divided into measures 10 through 19. It features dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). There are also performance instructions for "Bells" and "Windchimes" in the Percussion 1 part, and "S.C." (Saxophone Choir) in the Percussion 2 part. The music is characterized by melodic lines in the woodwinds and brass, with a steady rhythmic accompaniment in the lower parts.

Fl.
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Flghn.
F Hn. 1
F Hn. 2-3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Timp.
Mal.
Perc. 1
Perc. 2

41 42 43 44 45 46 47 48 49 50 51

p

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

Bs. Clar. *mf*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Flghn.

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs. *mf*

Timp.

Mal.

Perc. 1 *mp* Tambourine

Perc. 2 *mp*

52 53 54 55 56 57 58 59 60 61

Fl. *p* *mf*

Ob. *mf*

Bsn. *p* *mf*

Clar. 1 *p* *mf*

Clar. 2 *p* *mf*

Clar. 3 *p* *mf*

Bs. Clar. *p* *mf*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Flghn.

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs. *p* *mf*

Timp.

Mal.

Perc. 1

Perc. 2 *p*

62 63 64 65 66 67 68 69 70 71

without Piccolo

Fl. *f*

Ob. *f*

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 *mf*

Tpt. 3 *mf*

Flugh.

F Hn. 1 *mf*

F Hn. 2-3 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

C Euph. *mf*

C Bs. *mf*

Timp. *f*

Mal.

Perc. 1

Perc. 2

81

82

83

84

85

86

87

88

This musical score is for a piece titled "Medieval Dances". It is arranged for a large ensemble of instruments. The score is divided into measures 105 through 112. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Clar. 1)
- Clarinet 2 (Clar. 2)
- Clarinet 3 (Clar. 3)
- Bass Clarinet (Bs. Clar.)
- Alto Saxophone 1 (A. Sax. 1)
- Alto Saxophone 2 (A. Sax. 2)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpet 1 (Tpt. 1)
- Trumpet 2 (Tpt. 2)
- Trumpet 3 (Tpt. 3)
- Flugelhorn (Flughn.)
- French Horn 1 (F Hn. 1)
- French Horns 2-3 (F Hn. 2-3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Trombone 3 (Tbn. 3)
- Contra Euphonium (C Euph.)
- Contra Bass (C Bs.)
- Timpani (Timp.)
- Maracas (Mal.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

The score features various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The percussion parts include complex rhythmic patterns, particularly in the second percussion part. The woodwind and brass sections have melodic and harmonic lines, with some instruments like the saxophones and trumpets playing more active parts. The flute and oboe parts have some *ff* markings in measures 108-111. The bassoon and bass parts provide a steady accompaniment. The timpani part has a *f* marking in measure 112. The maracas part has a consistent rhythmic accompaniment. The percussion 1 part has a complex rhythmic pattern. The percussion 2 part has a complex rhythmic pattern. The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is not explicitly marked, but the rhythmic patterns suggest a moderate to fast tempo. The overall style is a blend of medieval music with modern orchestration.

105

106

107

108

109

110

111

112

Fl. *mp*

Ob. *mp*

Bsn. *f*

Clar. 1

Clar. 2

Clar. 3

Bs. Clar. *f*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Flugh. *f*

F Hn. 1 *f*

F Hn. 2-3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

C Euph. *f*

C Bs. *f*

Timp.

Mal.

Perc. 1 *f*
Tambourine

Perc. 2 *fz*

122 123 124 125 126 127 128 129 130 131

Lento $\text{♩} = 80$ Espressivo

Fl.

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Flghn.

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Timp.

Mal.

Perc. 1

Perc. 2

Tam-Tam

Bs. Clar./Bsn.

219 220 221 222 223 224 225 226 227 228

Più mosso

Fl.
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Flghn.
F Hn. 1
F Hn. 2-3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Timp.
Mal.
Perc. 1
Perc. 2

229 230 231 232 233 234 235 236 237

Fl. *mf* *ff* G.P.

Ob. *mf* *ff*

Bsn. *mf* *ff*

Clar. 1 *mf* *ff*

Clar. 2 *mf* *ff*

Clar. 3 *mf* *ff*

Bs. Clar. *mf* *ff*

A. Sax. 1 *mf* *ff*

A. Sax. 2 *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

Tpt. 1 *ff*

Tpt. 2 *ff* *mf* *f*

Tpt. 3 *ff* *mf* *f*

Flghn. *mf* *ff*

F Hn. 1 *mf* *ff*

F Hn. 2-3 *mf* *ff* *mf* *f*

Tbn. 1 *mf* *ff* *mf* *f*

Tbn. 2 *mf* *ff* *mf* *f*

Tbn. 3 *mf* *ff* *mf* *f*

C Euph. *mf* *ff* *mf* *f*

C Bs. *mf* *ff* *mf* *ff*

Timp. *mf* *ff*

Mal.

Perc. 1 Tam-Tam *f* Tam-Tam *mf* *f* Triangle & Windchimes

Perc. 2 *fff* *f*

238 239 240 241 242 243 244 245 246 247