

FLOWING BORDERS

Thomas Asanger

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà **2-3**

Duration / Tijdsduur / Durée / Dauer / Durata **7:40**

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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	5
Oboe	2
English Horn	1
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 1 (Ha)	1
Bb Flugelhorn 2 (Ha)	1
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
String Bass	1
Percussion 1	2
Percussion 2	2
Timpani	1
Mallets	2

S U P P L E M E N T A R Y P A R T S

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 bass clef	2
Eb Bass treble clef	2
Bb Bass bass clef	2
Bb Bass treble clef	2

FLOWING BORDERS

English:

A beautiful example of “Flowing Borders” is found in the geographic separation of former border village Riedau (Upper-Austria) by the river “Pram” and the brotherhood and solidarity of its villagers. On one side the villagers were called Austrians; on the other side they were Bavarians, but always separated by the river. The history of this village is a fine example of the interconnectivity of communities. Especially at a time when borders are closed again, this is a thought worth contemplating.

Nederlands:

“Flowing Borders” betekent in het Nederlands “Vloeiende grenzen”. Deze gelijknamige compositie heeft niet alleen als thema de geografische scheiding van het voormalige grensdorp Riedau (Opper-Oostenrijk) door de rivier de Pram, maar ook de broederlijke en solidaire samenhang van dit dorp. Het was vroeger praktisch in twee delen gescheiden; aan de ene kant waren de dorpsbewoners Oostenrijkers, aan de ander kant waren zij Beieren, maar steeds door de rivier van elkaar gescheiden. De geschiedenis van dit dorp is dus een prima voorbeeld van de grenzeloosheid van leefgemeenschappen. Vooral in een tijd waarin steeds meer grenzen opnieuw gesloten worden is dit een mooi signaal.

Deutsch:

„Flowing Borders“ bedeutet zu Deutsch „Fließende Grenzen“. Die gleichnamige Komposition macht nicht nur die räumliche Trennung des ehemaligen Grenzortes Riedau (Oberösterreich) durch einen Fluss, die Pram, zum Thema, sondern auch das brüderliche und solidarische Zusammenstehen dieses Ortes. Er war früher praktisch zweigeteilt, zum einen waren die Bewohner des Ortes Österreicher, zum anderen auch Bayern - aber stets voneinander getrennt durch den Fluss. Die Geschichte des Ortes wird damit zum besten Beispiel der Grenzenlosigkeit von Nationalitäten – in einer Zeit von zunehmenden Grenzschießungen mehr als ein schönes Signal!

Français:

« Flowing Borders » signifie en français « Frontières flottantes ». La composition éponyme n'a pas seulement comme thème la division territoriale de l'ancien village frontalier de Riedau (Haute Autriche) par la rivière Pram, mais également la solidarité fraternelle et la cohésion de ses villageois. Il était autrefois pratiquement divisé en deux parties, d'un côté les habitants étaient Autrichiens, de l'autre Bavaois, mais toujours séparés par la rivière. L'histoire de ce village est devenue le meilleur exemple de l'inutilité des frontières entre les nations ; un très beau signal à une époque où les frontières se referment à nouveau de plus en plus.

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.

FLOWING BORDERS

Thomas Asanger

Maestoso ♩ = 80

Piccolo
Flute
Oboe
English Horn
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 1-2
F Horn 1
F Horn 2
F Horn 3
Trombone 1
Trombone 2-3
C Euphonium
C Basses
String Bass
Timpani
Mallets
Percussion 1
Percussion 2

1 2 3 4 5 6 7 8

9

Picc. *mp* *tr* *p*

Fl. *mp* *tr* *p*

Ob. *f* *mp* *tr* *p*

E. Hn. *mp* *tr*

Bsn. *mp* *f*

Clar. 1 *mp* *tr* *p*

Clar. 2 *mp* *tr* *p*

Clar. 3 *mp*

Bs. Clar. *p sub.* *f*

A. Sax. 1 *f* *mp*

A. Sax. 2 *f* *mp*

T. Sax. *f* *mp cantabile*

B. Sax. *p sub.* *f*

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Tpt. 3 *f* *f*

Flghn. 1-2 *p* *piu. f*

F Hn. 1 *p sub.* *mf* *piu. f*

F Hn. 2 *p sub.* *mf* *piu. f*

F Hn. 3 *p sub.* *mf* *piu. f*

Tbn. 1 *f* *p* *f*

Tbn. 2-3 *f* *p* *f*

C Euph. *f* *mp cantabile* *mf* *f*

C Bs. *p sub.* *f*

St. Bs. *f*

Timp.

Mall.

Perc. 1 Cym. à 2 Tri. S.C. *mp*

Perc. 2 *pp* *f*

9 10 11 12 13 14 15 16

20 Adagio l'istesso tempo

This musical score is for a section titled "20 Adagio l'istesso tempo". It is a full orchestral score with the following instruments and parts:

- Picc.** (Piccolo): Starts with a trill, then plays a melodic line with dynamics *f*, *tr*, *mp*, and *mf espress.*
- Fl.** (Flute): Similar to Piccolo, with dynamics *f*, *tr*, *mp*, and *mf espress.*
- Ob.** (Oboe): Similar to Piccolo, with dynamics *f*, *tr*, *mp*, and *mf espress.*
- E. Hn.** (Euphonium): Enters at measure 23 with dynamics *mp*.
- Bsn.** (Bassoon): Enters at measure 20 with dynamics *mp*.
- Clar. 1, 2, 3** (Clarinets): Clarinet 1 and 2 have trills and dynamics *f*, *tr*, *mp*. Clarinet 3 enters at measure 20 with *mp*.
- Bs. Clar.** (Bass Clarinet): Enters at measure 20 with *mp*.
- A. Sax. 1, 2** (Alto Saxophones): Enter at measure 23 with dynamics *mp* and *p*, playing *mf espress.*
- T. Sax.** (Tenor Saxophone): Enters at measure 20 with *mp*.
- B. Sax.** (Baritone Saxophone): Enters at measure 20 with *mp*.
- Tpt. 1, 2, 3** (Trumpets): Trumpet 1 has dynamics *f*, *mp*, and *p*. Trumpets 2 and 3 have dynamics *f* and *mp*.
- Flghn. 1-2** (Flugelhorn): Enter at measure 23 with dynamics *mp* and *p*.
- F Hn. 1, 2, 3** (French Horns): Horn 1 has *mp*. Horns 2 and 3 have *mp*.
- Tbn. 1, 2-3** (Trombones): Trombone 1 has dynamics *f* and *mp*. Trombones 2 and 3 have *f* and *mp*.
- C Euph.** (C euphonium): Enters at measure 20 with *mp*.
- C Bs.** (C Bass): Enters at measure 20 with *mp*.
- St. Bs.** (Soprano Bass): Enters at measure 20 with *mp*.
- Timp.** (Timpani): Enters at measure 20 with *mp*.
- Mall.** (Mallet): Enters at measure 25 with *mf espress.*
- Perc. 1** (Percussion 1): Features *ff* Cym. à 2 and Windchimes at measure 19 with *mp*.
- Perc. 2** (Percussion 2): Features *ff* Cym. à 2.

Picc. *f* *ff* *mp*
 Fl. *f* *ff* *mp*
 Ob. *f* *ff* *mp*
 E. Hn. *mp*
 Bsn. *f* *mp*
 Clar. 1 *f* *ff* *mp*
 Clar. 2 *f* *mp*
 Clar. 3 *f* *mp*
 Bs. Clar. *mf* *f* *ff*
 A. Sax. 1 *mf* *f* *ff*
 A. Sax. 2 *mf* *f* *ff*
 T. Sax. *mf* *f* *mp*
 B. Sax. *mf* *f* *ff*
 Tpt. 1 *f* *ff*
 Tpt. 2 *f* *ff*
 Tpt. 3 *f* *ff*
 Flghn. 1-2 *f* *ff*
 F Hn. 1 *mf* *f* *f*
 F Hn. 2 *f* *ff* *f*
 F Hn. 3 *f* *ff* *f*
 Tbn. 1 *mf* *f* *ff*
 Tbn. 2-3 *mf* *f* *ff*
 C Euph. *f*
 C Bs. *mf* *f* *ff*
 St. Bs. *mf* *f* *ff*
 Timp. *mf* *f* *ff*
 Mall. *mf* *f*
 Perc. 1 *f*
 Perc. 2 *mf* *f* *p* (Rim Click)

63

64

65

66

67

68

69

70

This musical score is for the piece "Flowing Borders" and covers measures 71 through 80. The orchestration includes a variety of instruments, each with specific dynamics and articulations. The woodwinds (Piccolo, Flute, Oboe, English Horn, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones, and Trumpets) play melodic and harmonic lines, often with accents and slurs. The brass section (Trumpets 1-3, Trombones 1-3, Euphonium, and Baritone) provides a strong harmonic foundation, with frequent use of accents and slurs. The percussion section (Percussion 1 and 2) includes Triangles and Snare drums, playing rhythmic patterns with accents and slurs. The score is marked with dynamics such as *mp*, *ff*, *p*, *mf*, and *sfz*. A rehearsal mark "78" is present at the top of the page. The bottom of the page features measure numbers 71 through 80.

15-20 sec.

Picc. *f* *ff* make some Wind-Noise with Sheet of Music
 Fl. *f* *ff*
 Ob. *f* *ff*
 E. Hn. *f* *ff* make some Wind-Noise with Sheet of Music stagger breathing
 Bsn. *f* *ff* *sfz* *ppp*
 Clar. 1 *f* *ff* *sfz* *ppp*
 Clar. 2 *f* *ff*
 Clar. 3 *f* *ff*
 Bs. Clar. *mf* *f* *ff* stagger breathing
 A. Sax. 1 *mf* *f* *ff* *sfz* *ppp* make some Wind-Noise with Sheet of Music
 A. Sax. 2 *mf* *f* *ff* make some Wind-Noise with Sheet of Music
 T. Sax. *mf* *f* *ff* make some Wind-Noise with Sheet of Music
 B. Sax. *mf* *f* *ff* *sfz* *ppp*
 Tpt. 1 *f* *ff* Finger snapping
 Tpt. 2 *f* *ff* Finger snapping
 Tpt. 3 *f* *ff* Finger snapping
 Flghn. 1-2 *f* *ff* Finger snapping
 F Hn. 1 *mf* *f* *ff* Finger snapping
 F Hn. 2 *f* *ff* Finger snapping
 F Hn. 3 *f* *ff* Finger snapping
 Tbn. 1 *mf* *f* *ff* *sfz* *ppp* stagger breathing
 Tbn. 2-3 *mf* *f* *ff* *sfz* *ppp* stagger breathing
 C Euph. *mf* *f* *ff* *sfz* *ppp* stagger breathing
 C Bs. *mf* *f* *ff* *sfz* *ppp* stagger breathing
 St. Bs. *mf* *f* *ff* *sfz* *ppp* make some Wind-Noise with Sheet of Music
 Timp. *mf* *f* *ff* Finger snapping
 Mall. *mf* *f* *ff* Finger snapping
 Perc. 1 *f* *ff* Finger snapping
 Perc. 2 *f* *ff* Tam-Tam Finger snapping

81

82

83

84

85

86

87

88

89

90 Adagio tranq. $\text{♩} = 60$ 97 101

Picc.
Fl. *pp*
Ob. *mf* espress.
E. Hn. *mf* espress.
Bsn. *pp*
Clar. 1 *pp*
Clar. 2 *pp*
Clar. 3 *pp*
Bs. Clar. *pp*
A. Sax. 1 *mf* espress.
A. Sax. 2
T. Sax.
B. Sax. *pp*
Tpt. 1
Tpt. 2
Tpt. 3
Flghn. 1-2
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2-3
C Euph. *pp*
C Bs. *pp*
St. Bs.
Timp.
Mall.
Perc. 1
Perc. 2

90 91 92 93 94 95 96 97 98 99 100 101 102 103

148

Picc. *mp* *ff* *mp* *f*
 Fl. *mp* *ff* *mp* *f*
 Ob. *mp* *ff* *mp* *f*
 E. Hn. *mp* *ff* *mp* *f*
 Bsn. *mp* *ff* *p* *mf*
 Clar. 1 *mp* *ff* *mp* *f*
 Clar. 2 *mp* *ff* *mf* *f*
 Clar. 3 *mp* *ff* *mf* *f*
 Bs. Clar. *mf* *ff* *mf*
 A. Sax. 1 *mp* *ff* *p* *mf*
 A. Sax. 2 *mp* *ff* *p* *mf*
 T. Sax. *mp* *ff* *p* *mf*
 B. Sax. *mf* *ff* *p* *mf*
 Tpt. 1 *f* *ff* *f* *Con sord.*
 Tpt. 2 *f* *ff* *f* *Con sord.*
 Tpt. 3 *f* *ff* *f* *Con sord.*
 Flghn. 1-2 *mf* *f*
 F Hn. 1 *mp* *mf*
 F Hn. 2
 F Hn. 3
 Tbn. 1 *p* *mf*
 Tbn. 2-3 *p* *mf*
 C Euph. *mf* *ff* *mp* *mf*
 C Bs. *mf* *ff* *p* *mf*
 St. Bs. *mf* *ff* *p* *mf*
 Timp. *ff* *p* *mf*
 Mall. *mp* *ff* *p* *mf*
 Perc. 1 *sfz* *Solo!* *sfz*
 Perc. 2 *mp* *ff* *p* *mf*

144 145 146 147 148 149 150 151 152

Picc. *rit.* 160 *Tempo I*
 Fl. *ff* *mf* *pü, f*
 Ob. *ff* *mf* *pü, f*
 E. Hn. *ff* *f*
 Bsn. *mf* *pü, f*
 Clar. 1 *ff* *mf* *pü, f*
 Clar. 2 *ff* *mf* *f*
 Clar. 3 *ff* *mf* *f*
 Bs. Clar. *f* *ff* *mf* *pü, f*
 A. Sax. 1 *f* *ff* *pü, f*
 A. Sax. 2 *f* *ff* *pü, f*
 T. Sax. *f* *ff* *pü, f*
 B. Sax. *f* *ff* *mf* *pü, f*
 Tpt. 1 *ff* *mf* *Senza sord.* *pü, f*
 Tpt. 2 *ff* *mf* *pü, f*
 Tpt. 3 *ff* *mf* *pü, f*
 Flghn. 1-2 *ff* *mf* *pü, f*
 F Hn. 1 *f* *mf* *f*
 F Hn. 2 *f* *ff* *mf* *f*
 F Hn. 3 *f* *ff* *mf* *f*
 Tbn. 1 *f* *mf* *pü, f*
 Tbn. 2-3 *f* *mf* *pü, f*
 C Euph. *f* *f* *f*
 C Bs. *ff* *pü, f*
 St. Bs. *f* *pü, f*
 Timp. *f* *pü, f*
 Mall. *f* *f* *Glock.* *mf* *pü, f*
 Perc. 1 *f* *S.C.* *f*
 Perc. 2 *f* *ff*

This page contains a musical score for the piece "Flowing Borders". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Picc., Fl., Ob., E. Hn., 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. 1-2, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2-3, C Euph., C Bs., St. Bs., Timp., Mall., Perc. 1, and Perc. 2. The score spans measures 162 to 170. Measure numbers 164 and 169 are specifically marked above the Piccolo staff. Performance markings such as *marc.* and *f* are present throughout the score. The Percussion section includes a Cym. à 2 and Tub. Bells. The score is written in a key signature of two flats and a common time signature.

162

163

164

165

166

167

168

169

170