



Molenaar Edition

The Catharsis Trilogy

for Euphonium and Wind Band
Geert Schrijvers

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Concert Band
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Colofon

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Mini - Score

www.molenaar.com

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MOLENAAR

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The Catharsis Trilogy

for Euphonium and Wind Band

Geert Schrijvers

01.3578.07

- | | | | |
|---|---------------------|---|-------------------|
| 1 | Full Score | 2 | Baritone Bb (TC) |
| 1 | Piano | 2 | Euphonium C |
| 1 | Piccolo + Flute | 2 | Euphonium Bb (BC) |
| 2 | Flute I | 2 | Euphonium Bb (TC) |
| 2 | Flute II | 2 | Bas Bb (TC) |
| 1 | Oboe I | 2 | Bas Bb (BC) |
| 1 | Oboe II | 2 | Bas Eb (TC) |
| 1 | English Horn | 2 | Bas Eb (BC) |
| 1 | Bassoon I | 4 | Tuba C |
| 1 | Bassoon II | 1 | Stringbass |
| 1 | Clarinet Eb | 1 | Percussion I |
| 4 | Clarinet I | 1 | Percussion II |
| 4 | Clarinet II | 1 | Percussion III |
| 4 | Clarinet III | 1 | Mallets |
| 1 | Alto Clarinet Eb | 1 | Glockenspiel |
| 1 | Bass Clarinet | 1 | Timpani |
| 1 | Contrabass Clarinet | | |
| 1 | Soprano Saxophone | | |
| 2 | Alto Saxophone I | | |
| 2 | Alto Saxophone II | | |
| 2 | Tenor Saxophone | | |
| 1 | Baritone Saxophone | | |
| 2 | Trumpet I | | |
| 2 | Trumpet II | | |
| 2 | Trumpet III | | |
| 1 | Horn I Eb | | |
| 1 | Horn I F | | |
| 1 | Horn II Eb | | |
| 1 | Horn II F | | |
| 1 | Horn III Eb | | |
| 1 | Horn III F | | |
| 1 | Horn IV Eb | | |
| 1 | Horn IV F | | |
| 2 | Trombone I C | | |
| 2 | Trombone II C | | |
| 2 | Trombone III C | | |
| 1 | Trombone Bass C | | |
| 2 | Baritone C | | |
| 2 | Baritone Bb (BC) | | |



Voor de zekerheid de toelichtingen op de complete Catharsis Trilogie; een componeerproces dat voor mij persoonlijk veel betekend heeft. Het hielp om, twintig jaar na dato, alle complexe gevoelens rondom de Herculesramp een plaats te geven en te uiten, op een manier die voor mij werkt.

Dit is de uitleg bij de drie delen:

CATHARSIS

Het werk Catharsis volgt het pad van een mens die, na geconfronteerd te zijn met verlies en lijden, zichzelf in het reine moet zien te komen. De hoofdpersoon wordt verbeeld door de euphonium solo. Aan de hand van steeds terugkerende thema's en motieven, begeeft hij zich op het pad dat hem uiteindelijk moet zuiveren van de dwingende en verlammeende kracht van emoties als angst, wanhoop, woede en verdriet. Door het accepteren van zijn lot en het doorstaan van deze emoties, wordt de mens sterker en beter, al zal hij veranderd zijn. Dit hele proces van ervaren, lijden, het ophouden van een façade, het aanvaarden van het lot en uiteindelijk de bevrijding wordt geprojecteerd op de euphoniumsolo, die na zijn moeizame tocht zijn Catharsis beleeft en vrede vindt in de slotmaat.

Een stuk dat bijna niet te beschrijven is, maar gevoeld moet worden.

LEFT UNSAID

Ieder mens heeft in zijn hoofd een deur, waarachter zich onuitgesproken gedachten en gevoelens bevinden. Om welke reden dan ook zijn deze nooit geuit en voor sommige van deze gedachten is het te laat.

Denk aan dingen die je had willen vertellen, maar om een of andere reden nooit hebt gedaan.

Tegen mensen die er niet meer zijn, of die uit het oog verloren zijn: vrienden, oude vrienden, ver of dichtbij, familie... Al deze onuitgesproken gedachten, veilig achter die deur in het hoofd, vormen een belangrijk deel van iemands persoonlijkheid. De gevoelens van melancholie en heimwee, maar ook liefde, warmte en dankbaarheid worden vertolkt door de althobosolo, die deze deur voorzichtig opent...



KINTSUGI

Sommige spullen zijn zo mooi en dierbaar, daar willen we niet van scheiden. Ook niet als datgene in tig scherven op de grond ligt... en wanneer het dan toch gerepareerd is, zijn we vaak verheugd 'dat je er helemaal niets van ziet!'.
De eeuwenoude Japanse kunstvorm 'kintsugi' doet juist het tegenovergestelde. In plaats van de breuk weg te poetsen, worden gebroken voorwerpen weer aan elkaar gezet met lijm vermengd met goud, zilver of platina. De gedachte hierachter is dat breuken en reparaties onderdeel worden van de historie van een object, in plaats van iets dat het zou moeten verbergen.

Op die manier kan iedereen zien dat (bijvoorbeeld) een schaal haar beschadigingen heeft, maar toch nog gebruikt kan worden. Sommige schalen worden zelfs mooier van hun beschadigingen; het laat zien dat ze al een heel leven achter de rug hebben, en hoewel ze er niet onbeschadigd uit zijn gekomen, maken de barsten en scheuren haar zelfs interessanter. In Japan is dit principe in een filosofie over het leven ontwikkeld, waarbij de mens voor de schaal staat, en de beschadigingen voor alle geestelijke en lichamelijke littekens die hij met zich mee draagt.

Ik vind het mooi dat in een wereld waar perfectie vaak tot het allerhoogste goed wordt verheven, op deze manier imperfecties tot het leven gaan behoren en ze juist karakter en een rijk verhaal laten zien.

To be clear, here are some explanations about the complete Catharsis Trilogy; a composition process that has meant a lot to me personally. Twenty years on it has helped me given me an outlet to express all the complex feelings surrounding the Hercules disaster in a way that works for me.

This is the explanation for the three parts:

CATHARSIS

The work Catharsis follows the path of a person who, after being confronted with loss and suffering, has to come to terms with himself. The euphonium solo represents the main character. On the basis of recurring themes and motifs, he sets out on the path that must ultimately clear him of the compelling and paralysing power of emotions such as fear, despair, anger and sadness. By accepting his destiny and enduring these emotions, he will become stronger and better, even though he will have changed. This whole process of experiencing suffering, holding up a façade, accepting fate and finally liberation, is portrayed by the euphonium solo, which experiences its own Catharsis after its complicated journey but ultimately finds peace in the final measure.

This is a piece that is almost indescribable, but must really be felt.

LEFT UNSAID

Every person has a part of his brain, closed off behind which there are unspoken thoughts and feelings. For whatever reason, they have never been expressed and sometimes it is too late for some of these thoughts.

Things you wanted to say, but never did for some reason.

Things to people who are no longer there, or who are no longer part of our lives. Past loves, old friends near or far, family ... All these unspoken thoughts, safe behind that door in the brain, form an important part of someone's personality. These feelings of melancholy and homesickness, but also love, warmth and joy are expressed by the cor anglais player, who carefully opens this door.



KINTSUGI

Some things are so beautiful and precious, we never want to be without them. Not even when they are lying on the floor shattered in pieces... and even if it is repaired, we are so pleased, it's like "nothing ever happened".

The age-old Japanese art form "kintsugi" does just the opposite. Instead of brushing away the fracture, broken objects are put back together with glue mixed with gold, silver or platinum. The idea behind this is that fractures and repairs become part of the history of the object, rather than something that should be hidden.

That way everyone can see that, for example, a bowl has been damaged, but can still be used. Some dishes are even more beautiful because of their damage; it shows that they've lived a lifetime, and although they haven't come out undamaged, the chips and cracks make them even more interesting.

In Japan this principle has been developed in a philosophy of life, in which man stands for the dish, and the damage is all the mental and physical scars that he carries with him.

I think it's great that in a world where perfection is often elevated to the most desirable of traits, imperfections come to life in this way and show a true character and rich story.



Score

I. CATHARSIS

for euphonium solo & Orchestra

Geert Schrijvers

17

Lento Misterioso

2 I. CATHARSIS

Fl. 1-2, Ob. 1-2, Cl. Bb, Bsn., Trp. 1-3, Tbn. 1-3, Perc., Pno.

Mini Score

29 I. CATHARSIS 3

Fl. 1-2, Ob. 1-2, Cl. Bb, Bsn., Trp. 1-3, Tbn. 1-3, Perc., Pno.

Mini Score

4 I. CATHARSIS

Fl. 1-2, Ob. 1-2, Cl. Bb, Bsn., Trp. 1-3, Tbn. 1-3, Perc., Pno.

Mini Score

45 I. CATHARSIS 5

Fl. 1-2, Ob. 1-2, Cl. Bb, Bsn., Trp. 1-3, Tbn. 1-3, Perc., Pno.

Mini Score

6 I.CATHARSIS 64

Fl. 1-4
Ob. 1-2
Cl. 1-2
Bsn. 1-2
Trp. 1-3
Tbn. 1-3
Perc. 1-4
Pno.

Mini Score

I.CATHARSIS 90

Fl. 1-4
Ob. 1-2
Cl. 1-2
Bsn. 1-2
Trp. 1-3
Tbn. 1-3
Perc. 1-4
Pno.

Mini Score

8 I.CATHARSIS 94 102

Fl. 1-4
Ob. 1-2
Cl. 1-2
Bsn. 1-2
Trp. 1-3
Tbn. 1-3
Perc. 1-4
Pno.

Mini Score

I.CATHARSIS 110

Fl. 1-4
Ob. 1-2
Cl. 1-2
Bsn. 1-2
Trp. 1-3
Tbn. 1-3
Perc. 1-4
Pno.

Mini Score

II. Left Unsaid

for Euphonium and Concert Band



Andante melancholico ...

Musical score for page 2, left side. It contains staves for various instruments including Flute, Oboe, Clarinet, Saxophone, Trumpet, Trombone, and Euphonium. The score is for the piece 'II. Left Unsaid' by Geert Schrijvers. A large blue watermark 'Mini Score' is overlaid on the page.

Musical score for page 3, left side. It continues the musical score from page 2, showing staves for various instruments. A large blue watermark 'Mini Score' is overlaid on the page.

B

Musical score for page 4, right side. It contains staves for various instruments including Flute, Oboe, Clarinet, Saxophone, Trumpet, Trombone, and Euphonium. The score is for the piece 'II. Left Unsaid' by Geert Schrijvers. A large blue watermark 'Mini Score' is overlaid on the page.

C Meno mosso, rubato

rit.

D Moderato

F

G *Meno mosso, rubato*

Musical score for page 9, featuring multiple staves for various instruments including strings, woodwinds, and brass. A large blue watermark reading "Mini Score" is overlaid diagonally across the bottom half of the page.

Musical score for page 10, continuing the orchestral arrangement. A large blue watermark reading "Mini Score" is overlaid diagonally across the bottom half of the page.

H *Moderato*

Musical score for page 11, featuring a tempo change to *Moderato*. A large blue watermark reading "Mini Score" is overlaid diagonally across the bottom half of the page.

allargando molto I *Adagio*

Musical score for page 12, featuring a tempo change to *Adagio*. A large blue watermark reading "Mini Score" is overlaid diagonally across the bottom half of the page.

III. Kintsugi

(not all things broken are lost)

Geert Schrijvers

Score

Andante ... 8 Andante ...

Musical score for measures 1 to 24, starting with 'Andante' and marked with a large '8'. The score includes staves for Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, Clarinet in Bb, Clarinet in A, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in C, Trumpet in Bb, Trombone, Horn in F, Horn in Eb, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Percussion 5, Percussion 6, Percussion 7, Percussion 8, Percussion 9, Percussion 10, Percussion 11, Percussion 12, Percussion 13, Percussion 14, Percussion 15, Percussion 16, Percussion 17, Percussion 18, Percussion 19, Percussion 20, Percussion 21, Percussion 22, Percussion 23, Percussion 24, Percussion 25, Percussion 26, Percussion 27, Percussion 28, Percussion 29, Percussion 30, Percussion 31, Percussion 32, Percussion 33, Percussion 34, Percussion 35, Percussion 36, Percussion 37, Percussion 38, Percussion 39, Percussion 40, Percussion 41, Percussion 42, Percussion 43, Percussion 44, Percussion 45, Percussion 46, Percussion 47, Percussion 48, Percussion 49, Percussion 50, Percussion 51, Percussion 52, Percussion 53, Percussion 54, Percussion 55, Percussion 56, Percussion 57, Percussion 58, Percussion 59, Percussion 60, Percussion 61, Percussion 62, Percussion 63, Percussion 64, Percussion 65, Percussion 66, Percussion 67, Percussion 68, Percussion 69, Percussion 70, Percussion 71, Percussion 72, Percussion 73, Percussion 74, Percussion 75, Percussion 76, Percussion 77, Percussion 78, Percussion 79, Percussion 80, Percussion 81, Percussion 82, Percussion 83, Percussion 84, Percussion 85, Percussion 86, Percussion 87, Percussion 88, Percussion 89, Percussion 90, Percussion 91, Percussion 92, Percussion 93, Percussion 94, Percussion 95, Percussion 96, Percussion 97, Percussion 98, Percussion 99, Percussion 100.

2

III. Kintsugi 18 Allegro ... 21 Andante (doloroso) ...

Musical score for measures 25 to 48, starting with 'Allegro' and marked with a large '18', and 'Andante (doloroso)' marked with a large '21'. The score includes staves for Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, Clarinet in Bb, Clarinet in A, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in C, Trumpet in Bb, Trombone, Horn in F, Horn in Eb, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Percussion 5, Percussion 6, Percussion 7, Percussion 8, Percussion 9, Percussion 10, Percussion 11, Percussion 12, Percussion 13, Percussion 14, Percussion 15, Percussion 16, Percussion 17, Percussion 18, Percussion 19, Percussion 20, Percussion 21, Percussion 22, Percussion 23, Percussion 24, Percussion 25, Percussion 26, Percussion 27, Percussion 28, Percussion 29, Percussion 30, Percussion 31, Percussion 32, Percussion 33, Percussion 34, Percussion 35, Percussion 36, Percussion 37, Percussion 38, Percussion 39, Percussion 40, Percussion 41, Percussion 42, Percussion 43, Percussion 44, Percussion 45, Percussion 46, Percussion 47, Percussion 48, Percussion 49, Percussion 50, Percussion 51, Percussion 52, Percussion 53, Percussion 54, Percussion 55, Percussion 56, Percussion 57, Percussion 58, Percussion 59, Percussion 60, Percussion 61, Percussion 62, Percussion 63, Percussion 64, Percussion 65, Percussion 66, Percussion 67, Percussion 68, Percussion 69, Percussion 70, Percussion 71, Percussion 72, Percussion 73, Percussion 74, Percussion 75, Percussion 76, Percussion 77, Percussion 78, Percussion 79, Percussion 80, Percussion 81, Percussion 82, Percussion 83, Percussion 84, Percussion 85, Percussion 86, Percussion 87, Percussion 88, Percussion 89, Percussion 90, Percussion 91, Percussion 92, Percussion 93, Percussion 94, Percussion 95, Percussion 96, Percussion 97, Percussion 98, Percussion 99, Percussion 100.

III. Kintsugi

3

25 Allegro ...

Musical score for measures 49 to 72, starting with 'Allegro'. The score includes staves for Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, Clarinet in Bb, Clarinet in A, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in C, Trumpet in Bb, Trombone, Horn in F, Horn in Eb, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Percussion 5, Percussion 6, Percussion 7, Percussion 8, Percussion 9, Percussion 10, Percussion 11, Percussion 12, Percussion 13, Percussion 14, Percussion 15, Percussion 16, Percussion 17, Percussion 18, Percussion 19, Percussion 20, Percussion 21, Percussion 22, Percussion 23, Percussion 24, Percussion 25, Percussion 26, Percussion 27, Percussion 28, Percussion 29, Percussion 30, Percussion 31, Percussion 32, Percussion 33, Percussion 34, Percussion 35, Percussion 36, Percussion 37, Percussion 38, Percussion 39, Percussion 40, Percussion 41, Percussion 42, Percussion 43, Percussion 44, Percussion 45, Percussion 46, Percussion 47, Percussion 48, Percussion 49, Percussion 50, Percussion 51, Percussion 52, Percussion 53, Percussion 54, Percussion 55, Percussion 56, Percussion 57, Percussion 58, Percussion 59, Percussion 60, Percussion 61, Percussion 62, Percussion 63, Percussion 64, Percussion 65, Percussion 66, Percussion 67, Percussion 68, Percussion 69, Percussion 70, Percussion 71, Percussion 72, Percussion 73, Percussion 74, Percussion 75, Percussion 76, Percussion 77, Percussion 78, Percussion 79, Percussion 80, Percussion 81, Percussion 82, Percussion 83, Percussion 84, Percussion 85, Percussion 86, Percussion 87, Percussion 88, Percussion 89, Percussion 90, Percussion 91, Percussion 92, Percussion 93, Percussion 94, Percussion 95, Percussion 96, Percussion 97, Percussion 98, Percussion 99, Percussion 100.







