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Composer

Arranger

Order number

Duration

Diff

Mini - Score

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Black Heat

Henk Alkema

For Band
Concert Band

Full Score
01.5



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Black Heat

01.2814.06

Concert Band

1 Full Score
1 Piccolo
8 Flute
2 Oboe
1 English Horn
1 Bassoon I
1 Bassoon II
1 Clarinet Eb
6 Clarinet I
5 Clarinet II
5 Clarinet III
1 Clarinet Bas
2 Alto Saxophone I
2 Alto Saxophone II
2 Tenor Saxophone
1 Baritone Saxophone
2 Trumpet I
2 Trumpet II
2 Trumpet III
2 Trumpet IV
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
1 Trombone I Bb (TC)
1 Trombone I Bb (BC)

2 Trombone II C
1 Trombone II Bb (TC)
1 Trombone II Bb (BC)
2 Trombone III C
2 Baritone C
2 Baritone Bb (BC)
2 Baritone Bb (TC)
2 Baritone II C
2 Bariton II Bb (BC)
2 Bariton II Bb (TC)
2 Bas Bb (TC)
2 Bas Bb (BC)
2 Bas Eb (TC)
2 Bas Eb (BC)
2 Tuba C
1 Stringbass
1 Piano
2 Percussion
1 Timpani



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Black Heat

Henk Alkema

NL.

Wanneer de hitte zeer intens en onzichtbaar geworden is, lijkt ze wel zwart. Deze compositie is een poging om de ogenschijnlijke tegenstelling 'Hitte/Zwart' te verklanken, want Alkema houdt van vuur. Wandelend in een bos beoordeelt hij de bomen op hun brandbaarheid en hij beeldt zich in hoe uit hout opgetrokken huizen in vlammen opgaan. Blazers kunnen enorm goed "vlammen". Met dit stuk ontsteekt Alkema de lont, en hoopt hij dat de "lichter laaie" om zich heen grijpt. Uiteindelijk heeft hij dit werk als een gewoon lekker spelstuk bedoeld.

F.

Lorsque la chaleur devient très intense et invisible, elle semble devenir noire. Cette composition est une tentative pour mettre en musique l'opposition apparente entre la chaleur et la couleur noire, car Alkema a une passion pour le feu. Il se promène dans les bois et devine la combustibilité des arbres et il s' imagine comment les maisons construites en bois sont détruites par les flammes. Les instruments à vent sont très indiqués pour suggérer le crépitement des flammes. Avec cette composition, Alkema met le feu aux poudres et espère que tout s'embrasera autour de lui. Finalement, il a simplement voulu écrire un morceau original divertissant.

E.

When the heat has become very intensive and invisible, it seems to turn black. This composition is an attempt to turn the apparent contrast heat/blackness into music because Alkema is fond of fire and flames. While walking in the forest he evaluates how combustible the trees are and imagines the wooden houses going up in flames. The wind players can very well suggest fire and flames. By means of this composition Alkema sets fire to the powder, he hopes the fire will set everything in a blaze. Finally, he only wanted to write a fine concert piece.

D.

Wenn die Hitze ganz intensiv und unsichtbar geworden ist, scheint sie schwarz zu werden. Diese Komposition ist ein Versuch um der scheinbare Gegensatz „Hitze/Schwarz“ in Musik zu verwandeln, denn Alkema mag das Feuer und die Flammen. Weil er im Wald wandelt, denkt er an die Feuergefährlichkeit der Bäume und bildet er sich ein wie die Flammen aussehen. Die Bläser können die Flammen besonders gut vertonen und präsentieren. Alkema hat die Komposition geschrieben, weil er die Funken ins Pulverfass werfen wollte er nur ein schönes originales Werk für Bläser wollte er nur ein schönes originales Werk für Bläser wollte er nur ein schönes originales Werk für Bläser

Full Score
(Harmonie)
Duration :6'

"Black Heat"

comp. Henk Alkema 



1 $\text{♩} = 18$ 2 $\text{♩} = 60$ 3 4 5 6 7

Piccob

Flute I-II

Oboe

English Horn

Bassoon I-II

Clarinet E

Clarinet I B

Clarinet II B

Clarinet III B

Bass Clarinet B

Alto Saxophone I-II E

Tenor Saxophone I-II B

Euphone Saxophone E

Horn I-III F

Horn II-IV F

Trumpet I-II

Trumpet III-IV

Trombone I-II

Trombone III

Euphonium C

Basses (Tuba) 1-2 C

Contrabass

Timpani

Percussion I

Percussion II

Percussion III

Piano

mp *espressivo*

p *mf*

tom tom *gran cassa*

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8 9 $\text{♩} = 48$ 10 $\text{♩} = 60$ 11 *accel.* 12 13 $\text{♩} = 72$ 14

Flc. *rall.*

Fl. I-II *rall.*

Ob. *rall.*

Engl. Hrn. *rall.*

Fstv. I-II *rall.*

E♭, Cl. *rall.*

Clar. I *rall.*

Clar. II *rall.*

Clar. III *rall.*

Bass Clar. *rall.*

Alto Sax. *rall.* *mp espressivo*

Tenor Sax. *rall.* *mp*

Bari Sax. *rall.* *mp*

Hrn. I-III *rall.*

Hrn. II-IV *rall.*

TpX. I-II *rall.*

TpX. III-IV *rall.*

Trib. I-II *rall.*

Trib. III *rall.*

Euph. *rall.*

Bass (Tuba) *rall.*

C. Bas. *mf* *rall.* *p*

Tropa. *mf* *rall.* *p*

Perc. I *mf* *rall.*

Perc. II *mf* *rall.*

Perc. III *mf* *rall.*

Piano *rall.* *p*

15 16 17 *allargando* 18 $\text{♩} = 152$ 19 20 21

Flc. *ff*

Fl. I-II *ff*

Ob. *ff*

Engl. Hrn. *ff*

Fstv. I-II *ff*

E♭, Cl. *ff*

Clar. I *ff*

Clar. II *ff*

Clar. III *ff*

Bass Clar. *ff*

Alto Sax. *f* *ff*

Tenor Sax. *f* *ff*

Bari Sax. *f* *ff*

Hrn. I-III *mp* *f* *ff*

Hrn. II-IV *mp* *f* *ff*

TpX. I-II *mp* *f* *ff*

TpX. III-IV *mp* *f* *ff*

Trib. I-II *mp* *f* *ff*

Trib. III *mp* *f* *ff*

Euph. *f* *ff*

Bass (Tuba) *f* *ff*

C. Bas. *f* *ff*

Tropa. *f* *ff*

Perc. I *f* *ff*

Perc. II *f* *ff*

Perc. III *f* *ff*

Piano *f* *ff*

marimba hard sticks

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Flcc. $J=72$ *rall.* $J=60$ $\textcircled{3}$ *poco accel.* $J=72$
 Fl. I-II
 Ob.
 Engl. Hrn.
 Fstv. I-II
 E. Cl.
 Clar. I
 Clar. II
 Clar. III
 Bass Clar.
 Alto Sax.
 Tenor Sax.
 Bar. Sax.
 Hrn. I-III
 Hrn. II-IV
 Trpt. I-II
 Trpt. III-IV
 Trbn. I-II
 Trbn. III
 Euph.
 Bass (Tuba)
 C. Bas.
 Tromp.
 Perc. I
 Perc. II
 Perc. III
 Piano

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Flcc. $J=152$
 Fl. I-II
 Ob.
 Engl. Hrn.
 Fstv. I-II
 E. Cl.
 Clar. I
 Clar. II
 Clar. III
 Bass Clar.
 Alto Sax.
 Tenor Sax.
 Bar. Sax.
 Hrn. I-III
 Hrn. II-IV
 Trpt. I-II
 Trpt. III-IV
 Trbn. I-II
 Trbn. III
 Euph.
 Bass (Tuba)
 C. Bas.
 Tromp.
 Perc. I
 Perc. II
 Perc. III
 Piano

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36 37 38 39 40 41

Picc. *mp*

Fl. I-II *mp*

Ob. *mp*

Engl. Hrn. *mp*

Fag. I-II *mp*

E♭ Cl. *mp*

Clar. I *mp*

Clar. II *mp*

Clar. III *mp*

Bass Clar. *mp*

Alto Sax. *mp*

Tenor Sax. *mp*

Fag. Sax. *mp*

Hrn. I-III *mp*

Hrn. II-IV *mp*

Trpt. I-II

Trpt. III-IV

Trbn. I-II

Trbn. III

Euph. *mp*

Bass (Tuba) *mp*

C. Bas. *mp*

Tromp.

Perc. I

Perc. II

Perc. III *mp*

Piano *mp*

42 43 44 45 46 47

Picc. *mp*

Fl. I-II *mp*

Ob. *mp*

Engl. Hrn. *mp*

Fag. I-II *mp*

E♭ Cl. *mp*

Clar. I *mp*

Clar. II *mp*

Clar. III *mp*

Bass Clar. *mp*

Alto Sax. *mp*

Tenor Sax. *mp*

Fag. Sax. *mp*

Hrn. I-III *mp*

Hrn. II-IV *mp*

Trpt. I-II *mp*

Trpt. III-IV *mp*

Trbn. I-II *mp*

Trbn. III *mp*

Euph. *mp*

Bass (Tuba) *mp*

C. Bas. *mp*

Tromp.

Perc. I

Perc. II

Perc. III *mp*

Piano *mp*

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48 49 50 51 52 53

f *subito* *mp*

Fl. I-II *f* *subito*

Ob. *f* *subito* *mp*

Engl. Hrn. *f* *subito* *mp*

Fstv. I-II *f* *subito* *mp*

E♭, Cl. *f* *subito*

Clar. I *f* *subito*

Clar. II *f* *subito*

Clar. III *f* *subito*

Bass Clar. *f* *subito*

Alto Sax. *mf* *f* *subito*

Tenor Sax. *f* *subito*

Bar. Sax. *f* *subito*

Hrn. I-III *f* *subito*

Hrn. II-IV *f* *subito*

Trpt. I-II *f* *subito*

Trpt. III-IV *f* *subito*

Trbn. I-II *f* *subito* *mp*

Trbn. III *f* *subito* *ff*

Euph. *f* *subito*

Bass (Tuba) *f* *subito*

C. Bas. *f* *subito*

Trp. *f* *subito*

Perc. I *gran cassa* *f* *subito*

Perc. II *snare drum* *f* *subito*

Perc. III *f* *subito*

Piano *f* *subito*

54 55 56 57 58 59

mp

Fl. I-II *mp*

Ob. *mp*

Engl. Hrn. *mp*

Fstv. I-II *mp*

E♭, Cl. *mp*

Clar. I *mp*

Clar. II *mp*

Clar. III *mp*

Bass Clar. *mp*

Alto Sax. *mp*

Tenor Sax. *mp*

Bar. Sax. *mp*

Hrn. I-III *mf* *mf*

Hrn. II-IV *mf* *mf*

Trpt. I-II *mp*

Trpt. III-IV *mp*

Trbn. I-II *mp*

Trbn. III *mp*

Euph. *mp*

Bass (Tuba) *mp*

C. Bas. *mp*

Trp. *mp*

Perc. I *mp*

Perc. II *mp*

Perc. III *mf*

Piano *mp*

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60 61 62 63 64 65 66

Flc.

Fl. I-II

Ob.

Engl. Hrn.

Fstv. I-II

E♭, Cl.

Clar. I

Clar. II

Clar. III

Bass Clar.

Alto Sax.

Tenor Sax.

Bar. Sax.

Hrn. I-III

Hrn. II-IV

Trpt. I-II

Trpt. III-IV

Trbn. I-II

Trbn. III

Euph.

Bass (Tuba)

C. Bas.

Trp.

Perc. I

Perc. II

Perc. III

Piano

ff *subito* *p cresc. molto* *ff*

67 68 69 70 71 72 73

Flc.

Fl. I-II

Ob.

Engl. Hrn.

Fstv. I-II

E♭, Cl.

Clar. I

Clar. II

Clar. III

Bass Clar.

Alto Sax.

Tenor Sax.

Bar. Sax.

Hrn. I-III

Hrn. II-IV

Trpt. I-II

Trpt. III-IV

Trbn. I-II

Trbn. III

Euph.

Bass (Tuba)

C. Bas.

Trp.

Perc. I

Perc. II

Perc. III

Piano

ff *subito* *p cresc. molto* *ff*

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Flac. 86 87 88 89 90 91

Fl. I-II

Ob.

Engl. Hrn.

Fag. I-II

E. Cl.

Clar. I

Clar. II

Clar. III

Bass Clar.

Alto Sax.

Tenor Sax.

Bari Sax.

Hrn. I-III

Hrn. II-IV

Trpt. I-II

Trpt. III-IV

Trbn. I-II

Trbn. III

Euph.

Bass (Tuba)

C. Bas.

Trp.

Perc. I

Perc. II

Perc. III

Piano

con sord.

Flac. 92 93 94 95 96 97 98

Fl. I-II

Ob.

Engl. Hrn.

Fag. I-II

E. Cl.

Clar. I

Clar. II

Clar. III

Bass Clar.

Alto Sax.

Tenor Sax.

Bari Sax.

Hrn. I-III

Hrn. II-IV

Trpt. I-II

Trpt. III-IV

Trbn. I-II

Trbn. III

Euph.

Bass (Tuba)

C. Bas.

Trp.

Perc. I

Perc. II

Perc. III

Piano

poco cresc.

p

pp

apert

apert

arco

medium sticks

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