



Molenaar Edition

# The Highlands

Kees Vlank

Art.nr: 011815080

Difficulty: C

Duration: 5:11

Concert Band

Recorded on: Molenaar Band Series No. 22 (310022630)

## Original Pieces

Colofon

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Mini - Score

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Molenaar Edition

# Kees Vlank

## THE HIGHLANDS

### For Band

Harmonie / Fanfare

Condensed Score

03.1815.08

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Uitgave, Verlag,  
Edition;



Molenaar's  
Muziekcentrale NV  
Wormerveer  
Holland



### INSTRUMENTATION 'THE HIGHLANDS' - 03.1815.08 HARMONIE / CONCERT BAND / SYMPHONIC BAND

1	Full Score/Condensed Score	1	Horn III Eb/F
1	Piccolo C	1	Horn IV Eb/F
8	Flute	2	Trombone I C
2	Oboe	2	Trombone II C
2	Bassoon	2	Trombone III C
1	E♭ Clarinet	2	Barit. Euph. C
5	Clarinet I	4	Barit. Euph. B♭
5	Clarinet II	4	Basses (Tuba) C
5	Clarinet III	1	Timpani
1	Alto Clarinet	1	Percussion I
1	Bass Clarinet	1	Percussion II
4	Alto Saxophone		<b>ADDITIONAL PARTS</b>
2	Tenor Saxophone	1	Trombone I B♭
1	Baritone Saxophone	1	Trombone II B♭
1	Soprano Saxophone	1	Trombone III B♭
2	Flügelhorn I (H)	2	Barit. Euph. B♭
2	Flügelhorn II (H)	2	E♭ Bass
3	Cornet/Trumpet I	2	B♭ Bass
3	Cornet/Trumpet II		
1	Horn I Eb/F		
1	Horn II Eb/F		

#### N THE HIGHLANDS - KEES VLANK

Dit werk geeft een impressie van de Schotse Hooglanden. Er zijn 3 korte delen, die zonder onderbreking in elkaar overgaan.

1. AT DAYBREAK (5:1) Het aanbreeken van de dag.  
Het hoofthema wordt niet direct aan het begin gespeeld. Allereerst wordt zeer zachter een introductie gepresenteerd, opgebouwd uit motieven (korte fragmenten) van het hoofthema.  
De verschillende instrumentengroepen van het orkest stellen zich hier voor, de scherpe koperblazers eerst met demper en later open.  
Na een algemene opmaat (langere aanloop) is de dag pas goed aangebroken en dat wordt door de klarinetten of bugles (in fanfare) voorgesteld op een heldere eenvoudige wijze in unisono (stemmig).  
Een tweede thema volgt direct daarna, gespeeld door de hoorns en baritons. Dit heeft het karakter van een melancholiek schots lied.  
Daarna komt weer het hoofthema door het hele orkest; de klarinetten, bugles en saxofoons spelen hier een ruisend effect als van een heldere beak.  
2. THE BAGPIPERS' DANCE (De doedelzak-dans).  
Het thema van deze dans is een variatie op het hoofthema. Om het effect van de doedelzakfluit te imiteren wordt het thema door een ongevoegde combinatie van piccolo, fluit, hobo (in fanfare sopraansaxofoon), alt saxofoon en trompet met scherpe demper gespeeld. De klarinetten of bugles spelen de lange aangehouden tonen van de doedelzak. Typisch voor het schotse karakter is ook de kleine trom. Ook het tweede thema wordt weer gebruikt, eerst in de basgroep en later door het volledige orkest.  
Na een korte overgang, gespeeld door de alt saxofoon, volgt het derde deel.  
3. WILD HORSES (Wilde Paarden).  
Een algemeen opmaat komt het thema dat ook een verre variatie is van het hoofthema. U herkent hierin de allereerste motieven van "At Daybreak".  
Aan het slot komt nog eenmaal een effectvol glissando van alle trombones.

Diese kompositie is bekroond met de kompositieprijs van Italië 1985, Bolzano.  
Kees Vlank heeft reeds meerdere kompositieprijs gewonnen in Nederland, België en Duitsland.  
Hij werd geboren in Amsterdam in 1938 en studeerde aan het Conservatorium aldaar piano en trompet en later kompositie en dirigeren.  
Sinds 1967 componeert hij voor blaasorkesten en maakte ongeveer 70 komposities.  
In Nederland is hij muziekpedagoog, dirigent en jurylid.

#### D THE HIGHLANDS - KEES VLANK

Dieses Werk vermittelt die Atmosphäre des schottischen Hochlands. Es besteht aus drei Teilen, die unterbrechungslos ineinander übergehen.

1. AT DAYBREAK (bei Tagesanbruch)  
Das Hauptthema wird nicht unmittelbar zu Beginn aufgenommen. Zu Anfang erfolgt sehr leise eine Einführung, die aus Motiven (kurzen Fragmenten) des Hauptthemas aufgebaut ist. Die verschiedenen Instrumentengruppen des Orchesters stellen sich hier vor, die schroffen Blechbläser zuerst mit Blechpfeil, später offen.  
Nach einem allgemeinen Auftakt (längerer Anlauf) ist der Tag wirklich angebrochen, und dies wird von den Klarinetten oder Hörnern (in Fanfare) auf klare, einfache Weise einstimmig vorgestellt. Ein zweites Thema, das von den Hörnern und Baritonen gespielt wird, folgt unmittelbar darauf. Dies hat den Charakter eines melancholischen schottischen Liedes. Danach kommt wieder das Hauptthema von Gesamtensemble. Die Klarinetten, Hörner und Saxophone spielen hier ein rauschendes Effekt eines klaren Schotes.  
2. THE BAGPIPERS' DANCE (Der Doedelacktdanz)  
Dieses dieses Thema ist eine Variation auf das Hauptthema. Zur Imitation der Doedelacktdanz wird das Thema von einer ungevoeglichen Kombination von Piccolo, Flöte, Hoboe (in Fanfare: Sopranosaxofoon), Alt Saxofoon und Trompete kompromissvoll gespielt. Die Klarinetten und Hörner spielen die anhaltenden Klänge des Doedelackts. Typisch für den schottischen Charakter ist auch die kleine Trommel. Auch das zweite Thema wird wieder benutzt, zuerst von der Bläsergruppe und später von gesamten Orchester.  
Nach einem kurzen Übergang, der von Alt Saxofoon gespielt wird, folgt der dritte Teil.  
3. WILD HORSES (Wilde Pferde)  
Nach einem allgemeinen Auftakt folgt das Thema, das ebenfalls eine ferne Variation des Hauptthemas ist. Hierin sind die allerersten Motive von "At Daybreak" erkennbar. Zum Schluss kommt noch einmal ein effektvolles Glissando aller Posaunen.

Dieses Werk wurde mit dem Kompositionspreis von Italien 1985 in Bolzano ausgezeichnet.  
Kees Vlank hat bereits verschiedene Kompositionspreise in den Niederlanden und Belgien gewonnen.  
Er ist 1938 in Amsterdam geboren, studierte an dortigen Konservatorium Klavier und Trompete und später Komposition und Dirigieren.  
Seit 1967 komponierte er für Bläserorchester ungefähr 70 Werke.  
In den Niederlanden ist er Musikpädagoge, Dirigent und Jurymitglied.

#### E THE HIGHLANDS - KEES VLANK

This work offers an impression of the Scottish Highlands. There are three short movements going over into each other without interruption.

1. AT DAYBREAK (5:1) The dawn.  
The main theme does not occur directly at the beginning. The introduction, which is presented very softly, consists of motifs (short fragments) of the main theme.  
The different instrumental sections of the orchestra present themselves in this movement; the high brasses first with mutes and later open. After a long upbeat the day has actually begun and that is represented by clarinets (concert band) or flügelhorn (fanfare) in unisono.  
The second theme follows shortly after this, played by french horns and euphonias, bearing the character of a melancholy Scottish song.  
After this, there is the main theme again played by full orchestra. Characteristic for the Scottish atmosphere is the snare-drum, effect representing a clear brook.  
2. THE BAGPIPERS' DANCE.  
The theme of this dance is a variation on the main theme. In order to imitate the sound of bagpipes the composer has utilized the unusual combination of piccolo; flute; oboe (soprano saxophone in fanfare band); alto-saxophone and trumpet with a straight mute. Clarinets or flügelhorns play the long sustained tones of the bagpipes.  
Characteristic for the Scottish atmosphere is the snare-drum. The second theme is used again, first in the bass-register and later by full orchestra. After a short transition, played by the alto saxophone, the third movement begins.  
3. WILD HORSES.  
The general upbeat is followed by a theme which is a remote variation of the main theme. You won't fail to recognize the very first motifs of "At Daybreak".  
At the end the effective glissando by all trombones can be heard twice.

This composition was awarded the Prize for Composing of Italy 1985, Bolzano.  
Mr. Kees Vlank has won several prizes for composition in the Netherlands, Belgium and Germany.  
Mr. Vlank was born in Amsterdam in 1938 and he studied piano and trumpet at the Conservatory there. Later he took up composing and conducting.  
He has composed for windband since 1967 and he has written some 70 works. In his home country Holland he works, as a music teacher, as conductor and as adjudicator.

#### F THE HIGHLANDS - KEES VLANK

Cette oeuvre recrée l'atmosphère des Hautes Terres écossaises. Trois brèves parties se rejoignent sans interruption.

1. AT DAYBREAK (A l'aube)  
Le thème principal ne prédomine pas dès le début. Tout en douceur l'on présente une ouverture se composant de motifs (courts fragments) inspirés par le thème principal.  
Les différents groupes instrumentaux de l'orchestre se présentent: Les cuivres "mutés", d'abord avec sourdines, ensuite ouverts. Seulement après une introduction générale (prélude long) le jour s'est complétement levé: ce passage est présenté par les clarinettes ou les bugles (en cas d'orchestre par une fanfare) et ce d'une façon claire, limpide et simple à une voix soit à l'unisson complet.  
Un deuxième thème joué par les cors et les barytons suit immédiatement; il possède le caractère d'un chant écossais plein de mélancolie. Le thème principal est repris ensuite par l'orchestre au complet; les clarinettes, bugles et saxophones reproduisent l'effet de murmure d'un ruisseau pur et clair.  
2. THE BAGPIPERS' DANCE (La danse des cornemuses)  
Le thème de cette danse est une variation sur le thème principal. Pour obtenir l'effet du thème principal - non donné au teneur principal de la cornemuse - on utilise une combinaison inhabituelle (remplacé par le saxo-... dans une fanfare), des saxophone-alto et trompette.  
Les clarinettes et les bugles tiennent les tons longs et prolongés propres aux cornemuses. Le thème principal est joué par le piccolo, la flûte, l'hobo (pour un orchestre symphonique) ou le saxo-... (pour un orchestre de fanfare) avec un sourdine.  
Après un court passage, joué par le saxo-... (pour un orchestre symphonique) ou le saxo-... (pour un orchestre de fanfare), commence le troisième mouvement.  
3. WILD HORSES (Les chevaux sauvages)  
Après un court passage, joué par le saxo-... (pour un orchestre symphonique) ou le saxo-... (pour un orchestre de fanfare), commence le troisième mouvement.  
Après un court passage, joué par le saxo-... (pour un orchestre symphonique) ou le saxo-... (pour un orchestre de fanfare), commence le troisième mouvement.



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# THE HIGHLANDS

For Symphonic Band (Harmonic-Fanfars)

Kees Vlak

At Daybreak  
Lento

© 1986 Molenaar N.V., Wormerveer - Holland 03.1815.08

poco mosso

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Mini Score

Mini Score

Mini Score

Mini Score

Picc.  
Fl.  
Ob.  
Bsn.  
E♭ Clar.  
Clar. I B♭  
Clar. II B♭  
Clar. III B♭  
Alt. Clar. E♭  
Bass Clar. B♭  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
E♭ Bug.  
Solo Bug.  
Bug. II  
Bug. III  
Hrn. E♭ I + III  
Hrn. E♭ II + IV  
Trp. I B♭ Cnt.  
Trp. II B♭ Cnt.  
Trp. III B♭ Cnt.  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bass Trb. C  
Timp.  
Perc.

03.1815.08



Picc.  
Fl.  
Ob.  
Bsn.  
E♭ Clar.  
Clar. I B♭  
Clar. II B♭  
Clar. III B♭  
Alt. Clar. E♭  
Bass Clar. B♭  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
E♭ Bug.  
Solo Bug.  
Bug. II  
Bug. III  
Hrn. E♭ I + III  
Hrn. E♭ II + IV  
Trp. I B♭ Cnt.  
Trp. II B♭ Cnt.  
Trp. III B♭ Cnt.  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bass Trb. C  
Timp.  
Perc.

03.1815.08



Picc.  
Fl.  
Ob.  
Bsn.  
E♭ Clar.  
Clar. I B♭  
Clar. II B♭  
Clar. III B♭  
Alt. Clar. E♭  
Bass Clar. B♭  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
E♭ Bug.  
Solo Bug.  
Bug. II  
Bug. III  
Hrn. E♭ I + III  
Hrn. E♭ II + IV  
Trp. I B♭ Cnt.  
Trp. II B♭ Cnt.  
Trp. III B♭ Cnt.  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bass Trb. C  
Timp.  
Perc.

03.1815.08



Picc.  
Fl.  
Ob.  
Bsn.  
E♭ Clar.  
Clar. I B♭  
Clar. II B♭  
Clar. III B♭  
Alt. Clar. E♭  
Bass Clar. B♭  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
E♭ Bug.  
Solo Bug.  
Bug. II  
Bug. III  
Hrn. E♭ I + III  
Hrn. E♭ II + IV  
Trp. I B♭ Cnt.  
Trp. II B♭ Cnt.  
Trp. III B♭ Cnt.  
Trb. I  
Trb. II+III  
Bar. Euph.  
Bass Trb. C  
Timp.  
Perc.

03.1815.08



(The Beggips Dance)

Musical score for page 9, measures 46-51. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (Bb, Eb, Eb), Saxophones (Soprano, Alto, Tenor, Baritone), Bugles (Solo, II, III), Horns (E5, I+III; Eb, II+IV), Trumpets (Bb, I, II, III), Trombones (I, II, III), Baritone/Euphonium, Bass Trombone, and Percussion. The tempo is marked *Moderato*. A large black watermark with the text "Mini Score" is overlaid on the score.

03.1815.08

Musical score for page 10, measures 52-57. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (Bb, Eb, Eb), Saxophones (Soprano, Alto, Tenor, Baritone), Bugles (Solo, II, III), Horns (E5, I+III; Eb, II+IV), Trumpets (Bb, I, II, III), Trombones (I, II, III), Baritone/Euphonium, Bass Trombone, and Percussion. The tempo is marked *Moderato*. A large black watermark with the text "Mini Score" is overlaid on the score.

03.1815.08

Musical score for page 11, measures 58-64. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (Bb, Eb, Eb), Saxophones (Soprano, Alto, Tenor, Baritone), Bugles (Solo, II, III), Horns (E5, I+III; Eb, II+IV), Trumpets (Bb, I, II, III), Trombones (I, II, III), Baritone/Euphonium, Bass Trombone, and Percussion. The tempo is marked *Moderato*. A large black watermark with the text "Mini Score" is overlaid on the score.

03.1815.08

Musical score for page 12, measures 65-71. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (Bb, Eb, Eb), Saxophones (Soprano, Alto, Tenor, Baritone), Bugles (Solo, II, III), Horns (E5, I+III; Eb, II+IV), Trumpets (Bb, I, II, III), Trombones (I, II, III), Baritone/Euphonium, Bass Trombone, and Percussion. The tempo is marked *Moderato*. A large black watermark with the text "Mini Score" is overlaid on the score.

03.1815.08

Sheet music for page 13, measures 72-78. Includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Trombones, Baritone/Euphonium, Bass Trombone, Snare Drum, and Percussion. Tempo marking: poco marcato. Dynamic markings: mf, f.

Mini Score - Mini Score - Mini Score

Sheet music for page 14, measures 79-85. Includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Trombones, Baritone/Euphonium, Bass Trombone, Snare Drum, and Percussion. Tempo marking: poco marcato. Dynamic markings: mf, f.

Mini Score - Mini Score - Mini Score

Sheet music for page 15, measures 86-91. Includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Trombones, Baritone/Euphonium, Bass Trombone, Snare Drum, and Percussion. Tempo marking: poco marcato. Dynamic markings: mf, f.

Mini Score - Mini Score - Mini Score

Sheet music for page 16, measures 92-96. Includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Trombones, Baritone/Euphonium, Bass Trombone, Snare Drum, and Percussion. Tempo marking: Allegro Vivace (Wild - Horses) ♩=144. Dynamic markings: crescendo, Tranquillo.

Mini Score - Mini Score - Mini Score

Flc.  
Fl.  
Ob.  
Bsn.  
Eb Clar.  
Clar. I Bb  
Clar. II Bb  
Clar. III Bb  
Alt. Clar. Eb  
Bass Clar. Bb  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Eb Bug.  
Solo Bug.  
Bug. II  
Bug. III  
Hrn. Eb I + III  
Hrn. Eb II + IV  
Trp. I Bb Cnt.  
Trp. II Bb Cnt.  
Trp. III Bb Cnt.  
Trb. I  
Trb. II+III  
Bar. Japh.  
Bass Tb. C  
Timp.  
Perc.

Flc.  
Fl.  
Ob.  
Bsn.  
Eb Clar.  
Clar. I Bb  
Clar. II Bb  
Clar. III Bb  
Alt. Clar. Eb  
Bass Clar. Bb  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Eb Bug.  
Solo Bug.  
Bug. II  
Bug. III  
Hrn. Eb I + III  
Hrn. Eb II + IV  
Trp. I Bb Cnt.  
Trp. II Bb Cnt.  
Trp. III Bb Cnt.  
Trb. I  
Trb. II+III  
Bar. Japh.  
Bass Tb. C  
Timp.  
Perc.

Flc.  
Fl.  
Ob.  
Bsn.  
Eb Clar.  
Clar. I Bb  
Clar. II Bb  
Clar. III Bb  
Alt. Clar. Eb  
Bass Clar. Bb  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Eb Bug.  
Solo Bug.  
Bug. II  
Bug. III  
Hrn. Eb I + III  
Hrn. Eb II + IV  
Trp. I Bb Cnt.  
Trp. II Bb Cnt.  
Trp. III Bb Cnt.  
Trb. I  
Trb. II+III  
Bar. Japh.  
Bass Tb. C  
Timp.  
Perc.

Flc.  
Fl.  
Ob.  
Bsn.  
Eb Clar.  
Clar. I Bb  
Clar. II Bb  
Clar. III Bb  
Alt. Clar. Eb  
Bass Clar. Bb  
Sop. Sax.  
Alt. Sax.  
Ten. Sax.  
Bar. Sax.  
Eb Bug.  
Solo Bug.  
Bug. II  
Bug. III  
Hrn. Eb I + III  
Hrn. Eb II + IV  
Trp. I Bb Cnt.  
Trp. II Bb Cnt.  
Trp. III Bb Cnt.  
Trb. I  
Trb. II+III  
Bar. Japh.  
Bass Tb. C  
Timp.  
Perc.

Picc.

Fl.

Ob.

Bsn.

E♭Clar.

Clar. I B♭

Clar. II B♭

Clar. III B♭

All. Clar. E♭

Bass Clar. B♭

Sop. Sax.

Alt. Sax.

Ten. Sax.

Bar. Sax.

E♭ Bug.

Solo Bug.

Bug. II

Bug. III

Hrn. E♭ I + III

Hrn. E♭ II + IV

Trp. I B♭ Cnt.

Trp. II B♭ Cnt.

Trp. III B♭ Cnt.

Tbn. I

Tbn. II + III

Bar. Euph.

Bass Tbn. C

Timp.

Perc.

03.1815.08

Mini Score

Picc.

Fl.

Ob.

Bsn.

E♭Clar.

Clar. I B♭

Clar. II B♭

Clar. III B♭

All. Clar. E♭

Bass Clar. B♭

Sop. Sax.

Alt. Sax.

Ten. Sax.

Bar. Sax.

E♭ Bug.

Solo Bug.

Bug. II

Bug. III

Hrn. E♭ I + III

Hrn. E♭ II + IV

Trp. I B♭ Cnt.

Trp. II B♭ Cnt.

Trp. III B♭ Cnt.

Tbn. I

Tbn. II + III

Bar. Euph.

Bass Tbn. C

Timp.

Perc.

03.1815.08

Mini Score

Picc.

Fl.

Ob.

Bsn.

E♭Clar.

Clar. I B♭

Clar. II B♭

Clar. III B♭

All. Clar. E♭

Bass Clar. B♭

Sop. Sax.

Alt. Sax.

Ten. Sax.

Bar. Sax.

E♭ Bug.

Solo Bug.

Bug. II

Bug. III

Hrn. E♭ I + III

Hrn. E♭ II + IV

Trp. I B♭ Cnt.

Trp. II B♭ Cnt.

Trp. III B♭ Cnt.

Tbn. I

Tbn. II + III

Bar. Euph.

Bass Tbn. C

Timp.

Perc.

03.1815.08

Mini Score

Picc.

Fl.

Ob.

Bsn.

E♭Clar.

Clar. I B♭

Clar. II B♭

Clar. III B♭

All. Clar. E♭

Bass Clar. B♭

Sop. Sax.

Alt. Sax.

Ten. Sax.

Bar. Sax.

E♭ Bug.

Solo Bug.

Bug. II

Bug. III

Hrn. E♭ I + III

Hrn. E♭ II + IV

Trp. I B♭ Cnt.

Trp. II B♭ Cnt.

Trp. III B♭ Cnt.

Tbn. I

Tbn. II + III

Bar. Euph.

Bass Tbn. C

Timp.

Perc.

03.1815.08

Mini Score

# THE HIGHLANDS

Duration : 5min. 05sec.

(Composition-Prize, Italy 1985)

KEES VLAK



Woodwinds  
Bugles

Saxes,  
Horns

Cornets  
Trumpets

Trombones

Tenor Horn  
Baritone  
Bass

Perussion

03.1815.08

(At Daybreak)  
1 Lento

2 ten. *pp*

3 *pp*

4

5

6 *p*

7 *p*

8

9 poco mosso

10 *mp* tenuto

11

12 tenuto

13 *mp*

14 *pp*

15 open

16 open

17 *p*

18 *p*

19 *pp*

20 *pp*

21 *pp*

22 *pp*

23 *pp*

24 *pp*

25 *pp*

26 *pp*

27 *pp*

28 *pp*

29 *pp*

30 *pp*

31 *pp*

32 *pp*

33 *pp*

03.1815.08

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03.1815.08

12 *pp*

13 *pp*

14 *pp* simile

15 *cresc. e poco stringendo*

16 *cresc. e poco stringendo*

17 *mp*

18 *mp*

19 *mp*

20 *mp*

21 *pp* simile

22 *pp*

23 *pp*

24 *pp*

25 *pp*

26 *pp*

27 *pp*

28 *pp*

29 *pp*

30 *pp*

31 *pp*

32 *pp*

33 *pp*

03.1815.08

22

23

24

25

26

27

28 *mf*

29 *mf*

30 *mf*

31 *mf*

32 *mf*

33 *mf*

03.1815.08

17 *f* allarg.

18 *mf*

19 *mf*

20 Moderato (♩ = 96)

21 *a tempo*

22 *cantabile, ma semplice*

23 *f* allarg.

24 *f* allarg.

25 *f* allarg.

26 *f* allarg.

27 *f* allarg.

28 *f* allarg.

29 *f* allarg.

30 *f* allarg.

31 *f* allarg.

32 *f* allarg.

33 *f* allarg.

03.1815.08

29 *p*

30 *p*

31 *p*

32 *p*

33 *p*

03.1815.08



Musical score for page 4, measures 34-38. The score includes staves for piano, violin, and cello. Measure numbers 34, 35, 36, 37, and 38 are indicated. The music features a mix of eighth and sixteenth notes with some rests.

Musical score for page 4, measures 39-43. The score includes staves for piano, violin, and cello. Measure numbers 39, 40, 41, 42, and 43 are indicated. The music continues with similar rhythmic patterns.

03.1815.08

Musical score for page 6, measures 54-58. The score includes staves for piano, violin, and cello. Measure numbers 54, 55, 56, 57, and 58 are indicated. The music features a mix of eighth and sixteenth notes with some rests.

Musical score for page 6, measures 59-63. The score includes staves for piano, violin, and cello. Measure numbers 59, 60, 61, 62, and 63 are indicated. Performance markings include *mf*, *marcato*, *open*, and *f*.

03.1815.08

(The Bagpipers - Dance)  
Moderato (♩=84)

Musical score for page 5, measures 44-48. The score includes staves for piano, violin, and cello. Measure numbers 44, 45, 46, 47, and 48 are indicated. The music features a mix of eighth and sixteenth notes with some rests.

Musical score for page 5, measures 49-53. The score includes staves for piano, violin, and cello. Measure numbers 49, 50, 51, 52, and 53 are indicated. The music continues with similar rhythmic patterns.

03.1815.08

Musical score for page 7, measures 64-68. The score includes staves for piano, violin, and cello. Measure numbers 64, 65, 66, 67, and 68 are indicated. A saxophone part is introduced at measure 65 with the marking *f Sax. Alto*.

Musical score for page 7, measures 69-73. The score includes staves for piano, violin, and cello. Measure numbers 69, 70, 71, 72, and 73 are indicated. Performance markings include *cantabile*, *pp cantabile*, and *pp*.

03.1815.08

74 75 76 77 78

Clar. 8va

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

Trpt.

79 80 81 82 83

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

03.1815.08

84 85 86 87 88

*f*

*f*

*f*

*f*

*f*

*f*

*f*

89 90 91 92 93

*sfz*

*pp*

*pp*

*pp*

*pp*

*pp*

Andante

Tranquillo

03.1815.08

10

**Allegro Vivace** (♩=144) (Wild - Horses)

94 95 96 97 98 99

Clar. 8va

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*crescendo*

*crescendo*

*crescendo*

*crescendo*

*crescendo*

*crescendo*

99 100 101 102 103

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

03.1815.08

11

104 105 106 107 108

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

109 110 111 112 113

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

03.1815.08

Musical score for page 12, measures 114-118. The score is written for a piano and includes a vocal line. Measures 114-115 show a vocal line with a slur. Measures 116-118 show a piano accompaniment with a complex rhythmic pattern.

Musical score for page 12, measures 119-123. Measures 119-121 show a vocal line with a slur. Measures 122-123 show a piano accompaniment with a complex rhythmic pattern.

03.1815.08

Musical score for page 13, measures 124-128. Measures 124-125 show a vocal line with a slur. Measures 126-128 show a piano accompaniment with a complex rhythmic pattern.

Musical score for page 13, measures 129-133. Measures 129-131 show a vocal line with a slur. Measures 132-133 show a piano accompaniment with a complex rhythmic pattern.

03.1815.08

Musical score for page 14, measures 134-138. Measures 134-135 show a vocal line with a slur and dynamic markings *ff ten.* and *f*. Measures 136-138 show a piano accompaniment with a complex rhythmic pattern.

Musical score for page 14, measures 139-143. Measures 139-141 show a vocal line with a slur and dynamic markings *ff ten.* and *f*. Measures 142-143 show a piano accompaniment with a complex rhythmic pattern.

03.1815.08

Musical score for page 15, measures 144-148. Measures 144-145 show a vocal line with a slur and dynamic markings *ff*. Measures 146-148 show a piano accompaniment with a complex rhythmic pattern.

Musical score for page 15, measures 149-153. Measures 149-151 show a vocal line with a slur and dynamic markings *ff*. Measures 152-153 show a piano accompaniment with a complex rhythmic pattern.

03.1815.08