

Three Sketches For Band

Ton Verhiel

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **4**

Duration / Tijdsduur / Durée / Dauer / Durata **9:35**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 18 "Traffic Circle"
LMCD-12183

Concert Band

Full score	1
Flute	5
Oboe	2
Bassoon	2
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Baritone	2
B♭ Baritone treble clef	3
C Bass 1-2	4
Drum Set	1
Percussion	2
Timpani	1
Glockenspiel	1
Xylophone	1
Vibraphone	1

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

E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
E♭ Horn 4	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Trombone 3 bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Trombone 3 treble clef	1
B♭ Baritone bass clef	2
E♭ Bass treble clef	2
E♭ Bass bass clef	2
B♭ Bass treble clef	2
B♭ Bass bass clef	2

THREE SKETCHES FOR BAND

Nederlands:

"Three Sketches For Band" is ontstaan uit de gedachte een driedelig stuk onderhoudende muziek voor orkest te schrijven. Driedelig betekent meestal een afwisseling van een snel, langzaam en weer vlug deel en het werk heeft dan ook die vorm. "Three Sketches For Band" heeft een pittige ouverture als opening. Daarna volgt een intiem, dun geïnstrumenteerd intermezzo en als afsluiting een virtuoze Ierse jig. Deze jig vindt zijn oorsprong in de al uit Verhiel's middelbare schooltijd stammende liefde voor de Engelse en Ierse volksmuziek en zijn bewondering voor de virtuositeit waarmee de "fiddlers" hun jigs vertolken.

English:

"Three Sketches For Band" originated from the thought of composing a three-part entertaining piece of music for band. Three-part usually means alternating fast, slow and another fast piece and this piece also consists of that form. "Three Sketches For Band" opens with a spicy overture. Followed by an intimate, lightly orchestrated intermezzo and lastly a virtuoso Irish jig. Even when Verhiel studied at high school, he loved English and Irish folk music very much and his admiration for the virtuoso jig performances of the fiddlers lead to writing this jig.

Deutsch:

"Three Sketches For Band" (Drei Skizzen für Blasorchester) ist aus der Idee heraus entstanden, ein Stück Unterhaltungsmusik in drei Teilen für Blasorchester zu komponieren. Wie üblich bei derartigen Suiten, gibt es auch hier einen langsamen Teil der von zwei schnelleren Teilen umrahmt ist. „Three Sketches For Band“ beginnt mit einer geistreichen Ouvertüre. Danach folgt ein Zwischenspiel mit intimen Charakter und zum Schluss hört man eine virtuose irische „Jig“. Seit seiner Jugend bewundert Ton Verhiel die Virtuosität der irischen „Fiddlers“ (Geiger) wenn sie ihre populären „Jigs“ spielen.

Français:

"Three Sketches For Band" (Trois Esquisses pour orchestre à vents) est né de l'idée d'écrire une pièce de musique légère en trois mouvements pour orchestre. "Three Sketches For Band" débute par une ouverture spirituelle, suivie d'un intermède à caractère intime et la pièce se termine par un "jig" irlandais virtuose. Ce jig provient de l'admiration que Ton Verhiel a toujours eu pour la virtuosité avec laquelle les "fiddlers" (violonistes) irlandais interprétaient leurs "jigs" (dances populaires).

Three Sketches for Band

1. Overture

Ton Verhiel

Allegro ♩ = 144

Flute
Oboe
Bassoon
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bb Bass Clarinet
Eb Alto Saxophone 1-2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1
Bb Trumpet 2-3
F Horn 1-3
F Horn 2-4
Trombone 1
Trombone 2-3
C Baritone
C Basses
Timpani
Glockenspiel
Xylophone
Vibraphone
Percussion (Tambourine)
Drum Set

1 2 3 4 5

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Brtn.
C Bs.
Timp.
Glock.
Xylo.
Vibes
Perc.
Dr. S.

6 7 8 9 10

Fl. *f*

Ob. *f*

Bsn. *f*

Eb Clar. *f*

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar. *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2-3 *f*

F Hn. 1-3 *f*

F Hn. 2-4 *f*

Tbn. 1 *f*

Tbn. 2-3 *f*

C Btrn. *f*

C Bs. *f*

Timp. *f*

Glock. *f*

Xylo. *f*

Vibes *f*

Perc. *f*

Dr. S. *f*

11 12 13 14 15 16

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Eb Clar. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

Bs. Clar. *mf*

A. Sax. 1-2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

F Hn. 1-3 *mf*

F Hn. 2-4 *mf*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

C Btrn. *mf*

C Bs. *mf*

Timp. *mf*

Glock. *mf*

Xylo. *mf*

Vibes *mf*

Perc. *mf*

Dr. S. *mf*

17 18 19 20 21

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2-3

C Brtn.

C Bs.

Timp.

Glock.

Xylo.

Vibes

Perc.

Dr. S.

22 23 24 25 26

Moderato ♩ = 84

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2-3

C Brtn.

C Bs.

Timp.

Glock.

Xylo.

Vibes

Perc.

Dr. S.

42 43 44 45 46 47

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2-3

C Brn.

C Bs.

Timp.

Glock.

Xylo.

Vibes

Perc.

Dr. S.

48 49 50 51 52 53

2. Intermezzo

Andante $\text{♩} = 68$

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2-3

C Brn.

C Bs.

Timp.

Glock.

Xylo.

Vibes

Perc.

Dr. S.

102 103 104 105 106 107 108 109

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Brn.
C Bs.
Timp.
Glock.
Xylo.
Vibes.
Perc.
Dr. S.

110 111 112 113 114 115 116 117 118

poco piu mosso

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Brn.
C Bs.
Timp.
Glock.
Xylo.
Vibes.
Perc.
Dr. S.

119 120 121 122 123 124 125 126 127

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Brn.
C Bs.
Timp.
Glock.
Xylo.
Vibes.
Perc.
Dr. S.

171 172 173 174 175 176 177 178 179

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Brn.
C Bs.
Timp.
Glock.
Xylo.
Vibes.
Perc.
Dr. S.

180 181 182 183 184 185 186 187 188

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2-3

C Brtn.

C Bs.

Timp.

Glock.

Xylo.

Vibes

Perc.

Dr. S.

189 190 191 192 193 194 195 196 197

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2-3

C Brtn.

C Bs.

Timp.

Glock.

Xylo.

Vibes

Perc.

Dr. S.

198 199 200 201 202 203 204 205 206

meno mosso $\text{♩} = 120$ Andante $\text{♩} = 72$

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Brn.
C Bs.
Timp.
Glock.
Xylo.
Vibes.
Perc.
Dr. S.

233 234 235 236 237 238 239 240 241

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Brn.
C Bs.
Timp.
Glock.
Xylo.
Vibes.
Perc.
Dr. S.

242 243 244 245 246 247 248 249 250 251

Fl. *mp*

Ob. *mp*

Bsn.

Eb Clar.

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar.

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1-3 *mf*

F Hn. 2-4 *mf*

Tbn. 1 *mp*

Tbn. 2-3 *mp*

C Brtn.

C Bs. *mp*

Timp.

Glock. *mp*

Xylo.

Vibes *mf*

Perc. *mp* Tamb.

Dr. S. *mp*

252 253 254 255 256 257 258 259 260 261

Fl. *f*

Ob. *f*

Bsn.

Eb Clar.

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar. *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax.

Tpt. 1 *f*

Tpt. 2-3 *f*

F Hn. 1-3

F Hn. 2-4

Tbn. 1 *f*

Tbn. 2-3 *f*

C Brtn. *f*

C Bs. *f*

Timp.

Glock.

Xylo. *f*

Vibes *f*

Perc. *f* Tri. Tamb. Tamb.

Dr. S. *f*

333 334 335 336 337 338 339 340 341

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Brn.
C Bs.
Timp.
Glock.
Xylo.
Vibes.
Perc.
Dr. S.

342 343 344 345 346 347 348 349 350

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Brn.
C Bs.
Timp.
Glock.
Xylo.
Vibes.
Perc.
Dr. S.

351 352 353 354 355 356 357 358 359

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1
Tbn. 2-3
C Btrn.
C Bs.
Timp.
Glock.
Xylo.
Vibes.
Perc.
Dr. S.

360 361 362 363 364 365 366 367 368