



# VENI, VIDI, VICI

## Harm Evers

Grade / Moeilijkheidsgraad / Degré de difficulté /  
Schwierigkeitsgrad / Difficoltà **2**

Duration / Tijdsduur / Durée / Dauer / Durata **3:18**

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

**Tierolff for Band No. 23 "Poseidon"**  
LMCD-12323

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### Fanfare Band

Full score	1
Bb Soprano Saxophone	2
Eb Alto Saxophone	2
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
Eb Flugelhorn	1
Bb Flugelhorn 1	5
Bb Flugelhorn 2	5
Bb Flugelhorn 3	5
F Horn 1	1
F Horn 2	1
F Horn 3	1
Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
C Trombone 1	1
C Trombone 2	1
C Trombone 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

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Bb Baritone treble clef	3
Bb Baritone bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2
Percussion	3

## VENI, VIDI, VICI

### Nederlands:

De titel van deze mars is ontleend aan de beroemde uitspraak van Julius Caesar (100- 44 v. Chr.), een groot staatsman en veldheer. Hij ondernam vele veldtochten met talrijke overwinningen. Na de overwinning van Zela, in het huidige Turkije, sprak hij: "Veni, Vidi, Vici." ("Ik kwam, ik zag en ik overwon"). Deze woorden komen goed tot uiting bij het aanhoren van deze mars.

### English:

The title of this march is derived from a famous quote by Julius Caesar (100-44 BC), a great statesman and conqueror. He undertook many quests with many victories. After conquering Zela, in contemporary Turkey, he said: "Veni, Vidi, Vici." ("I came, I saw, I conquered"). These words apply to this march also.

### Deutsch:

Der Titel dieses Marsches erinnert natürlich an den berühmten Ausspruch vom großen Staatsmann und Feldherrn Julius Caesar (100 - 44 vor Christi Geburt). Er unternahm zahlreiche Feldzüge und besiegte viele Gegner. Nach dem Sieg über Zela, in der heutigen Türkei, sprach er: „Veni, Vidi, Vici.“ ("Ich kam, sah und siegte"). Dieser zündende Marsch ist ein richtiger Ausdruck dieser historischen Worte.

### Français:

Le titre de cette marche est emprunté aux célèbres paroles de Jules César (100 - 44 avant Jésus-Christ), un grand homme d'état et un grand général. Il entreprit de nombreuses campagnes couronnées de beaucoup de victoires. Après la victoire de Zéla (actuellement en Turquie), il prononça les paroles célèbres „Veni, Vidi, Vici.“ ("Je suis venu, j'ai vu, j'ai vaincu"). Cette marche nous rappelle fort bien ces paroles célèbres.

## HARM EVERS

### Nederlands:

Harm Evers werd op 3 november 1925 in Gramsbergen geboren uit een muzikaal gezin. Zijn muzikale loopbaan begon dan ook al op achtjarige leeftijd, toen hij piccolo ging spelen bij de plaatselijke Harmonie Crescendo. Evers bespeelde tal van instrumenten, maar kwam in 1950 uiteindelijk als klarinettist/violist terecht bij het "1<sup>e</sup> Regiment Infanterie" (nu de Johan Willem Frisokapel) te Assen. Hij bleef tot 1980 in dienst bij deze kapel. Naast zijn kapelwerkzaamheden dirigeerde hij diverse orkesten en heeft hij zo'n dertig jaar saxofoon- en klarinetles gegeven aan verschillende muziekscholen. Harm Evers studeerde muziektheorie bij de bekende in 1985 overleden blaasmuziekcomponist Piet van Mever. Dit was de feitelijke aanleiding tot het componeren en arrangeren. Dankzij de lessen van Van Mever kreeg zijn componeren al gauw gestalte in verschillende werken voor blaasorkest en drumband. Inmiddels heeft Harm Evers zo'n 200 werken voor blaasorkest en/of drumband gecomponeerd.



### English:

Harm Evers was born on November 3rd 1925 in Gramsbergen (The Netherlands) in a musical family. Therefore his musical activities started when he was eight years old, when he started playing the piccolo at the local wind band "Crescendo". Evers played numerous instruments, but ended up as clarinet/violin player in 1950 at the "1<sup>st</sup> Regiment Infantry" (now called the "Johan Willem Friso Band") in Assen. He played there until 1980. Besides his activities in this band, he conducted various orchestras and taught saxophone and clarinet at several music schools. Harm Evers studied music theory at the famous wind band composer Piet van Mever (who died in 1985). This study brought Evers to compose and arrange music himself. Due to the inspirational lessons from Van Mever, his composing lead to many pieces for wind band and drum corps. In the meanwhile Harm Evers has composed about 200 pieces for wind band and/or drum corps.

### Deutsch:

Harm Evers wurde am 3. November 1925 zu Gramsbergen in einer musikalischen Familie geboren. Im Alter von acht Jahren spielte er schon das Pikkolo im örtlichen Blasorchester „Harmonie Crescendo“. Evers spielte verschiedene Instrumente und wurde 1950 Klarinettist und Geiger beim Militärmusikkorps des Ersten Infanterieregimentes (heutzutage Johan Willem Friso Kapel) in Assen. Bis 1980 war er Mitglied dieses Militärorchesters. Er dirigierte inzwischen auch verschiedene Blasorchester und unterrichtete während etwa dreißig Jahren Saxophon und Klarinette in verschiedenen Musikschulen. Harm Evers studierte Musiktheorie bei Piet van Mever, dem 1985 verstorbenen Blasmusikkomponisten. Dies war der Anlass zum komponieren und arrangieren. Dank des Unterrichtes bei Piet van Mever schrieb Evers bald auch verschiedene erfolgreiche Werke für Blasorchester und für Tambourkorps. Inzwischen hat Harm Evers etwa 200 Kompositionen für Blasorchester mit/oder Tambourkorps geschrieben.

### Français:

Harm Evers est né le 3 novembre 1925 à Gramsbergen dans une famille de musiciens. Sa carrière musicale débute dès l'âge de huit ans lorsqu'il joue de la petite flûte à l'harmonie locale 'Crescendo'. Harm Evers joue plusieurs instruments, mais en 1950, il s'engage comme clarinettiste/violoniste à la musique militaire du Premier Régiment d'Infanterie (actuellement Johan Willem Friso Kapel) à Assen. Il fait partie de cette musique militaire jusqu'en 1980. Entre-temps il dirige plusieurs orchestres à vents et durant près de trente ans il enseigne la clarinette et le saxophone dans plusieurs écoles de musique. Harm Evers a étudié la théorie musicale avec Piet van Mever, le célèbre compositeur décédé en 1985. C'est ainsi qu'il se met également à écrire et arranger pour orchestres à vents. Grâce aux cours de van Mever, il se spécialise dans des pièces pour orchestre à vents et pour marching band. Son catalogue comprend maintenant 200 œuvres.

### Italiano:

Harm Evers è nato il 3 novembre 1925 a Gramsbergen (Paesi Bassi), in una famiglia di musicisti. La sua attività nel campo della musica, pertanto, ha inizio all'età di otto anni quando suona l'ottavino nella locale banda "Crescendo". Malgrado abbia suonato svariati strumenti, Evers finì con l'essere un suonatore di clarinetto/violino, nel 1950, nella "Fanteria del 1° Reggimento" (oggi "Banda Johan Willem Friso") di Assen. Qui suonò fino al 1980. A parte il suo contributo in questa banda, egli diresse varie orchestre, ed insegnò sassofono e clarinetto in molte scuole musicali. Harm Evers ha studiato teoria musicale con il celebre compositore per orchestra di fiati Piet van Mever (morto nel 1985). Tali studi portarono Evers a comporre ed arrangiare musica egli stesso. Le lezioni ispiratrici di Van Mever, portarono Evers a comporre numerosi pezzi per banda e sezione di percussioni. Nel frattempo, egli ha composto circa 200 pezzi per banda e sezione di percussioni.

# Veni, Vidi, Vici

Harm Evers

♩ = 116

Musical score for measures 1-8. The score includes parts for Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Eb Flugelhorn, Flugelhorn 1, Flugelhorn 2, Flugelhorn 3, Horn 1, Horn 2, Horn 3, Cornet/Trumpet 1, Cornet/Trumpet 2, Cornet/Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Bb Baritone, Eb Bass, Bb Bass, and Percussion. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *f* and *p*. Measure numbers 1 through 8 are indicated at the bottom.

Musical score for measures 9-18. The score includes parts for Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Eb Flugelhorn (Eb Flghn.), Flugelhorn 1 (Flghn. 1), Flugelhorn 2 (Flghn. 2), Flugelhorn 3 (Flghn. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Cornet/Trumpet 1 (Cnt./Tpt. 1), Cornet/Trumpet 2 (Cnt./Tpt. 2), Cornet/Trumpet 3 (Cnt./Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bb Baritone (Bb Brtn.), Eb Bass (Eb Bs.), Bb Bass (Bb Bs.), and Percussion (Perc.). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *f*, *p*, and *mp*. Measure numbers 9 through 18 are indicated at the bottom.

Musical score for page 3, measures 19-30. The score includes parts for S. Sx., A. Sx., T. Sx., B. Sx., Eb Flghn., Flghn. 1, 2, 3, Hn. 1, 2, 3, Cnt./Tpt. 1, 2, 3, Tbn. 1, 2, 3, Bb Brtn., Eb Bs., Bb Bs., and Perc. The music features various dynamics such as *p* and *f*, and includes first and second endings. The percussion part consists of a steady rhythmic pattern.

Musical score for page 4, measures 31-40. The score includes parts for S. Sx., A. Sx., T. Sx., B. Sx., Eb Flghn., Flghn. 1, 2, 3, Hn. 1, 2, 3, Cnt./Tpt. 1, 2, 3, Tbn. 1, 2, 3, Bb Brtn., Eb Bs., Bb Bs., and Perc. The music features various dynamics such as *mf* and *f*, and includes first and second endings. The percussion part continues with a steady rhythmic pattern.

Musical score for page 5, measures 41-49. The score includes parts for:  
 S. Sx. (Soprano Saxophone)  
 A. Sx. (Alto Saxophone)  
 T. Sx. (Tenor Saxophone)  
 B. Sx. (Baritone Saxophone)  
 Eb Flghn. (E-flat Flute)  
 Flghn. 1, 2, 3 (Flutes)  
 Hn. 1, 2, 3 (Horns)  
 Cnt./Tpt. 1, 2, 3 (Trumpets)  
 Tbn. 1, 2, 3 (Tubas)  
 Bb Brtn. (Baritone)  
 Eb Bs. (E-flat Basses)  
 Bb Bs. (B-flat Basses)  
 Perc. (Percussion)  
 Dynamics: *p*, *mp*, *p*

Musical score for page 6, measures 50-59. The score includes parts for:  
 S. Sx. (Soprano Saxophone)  
 A. Sx. (Alto Saxophone)  
 T. Sx. (Tenor Saxophone)  
 B. Sx. (Baritone Saxophone)  
 Eb Flghn. (E-flat Flute)  
 Flghn. 1, 2, 3 (Flutes)  
 Hn. 1, 2, 3 (Horns)  
 Cnt./Tpt. 1, 2, 3 (Trumpets)  
 Tbn. 1, 2, 3 (Tubas)  
 Bb Brtn. (Baritone)  
 Eb Bs. (E-flat Basses)  
 Bb Bs. (B-flat Basses)  
 Perc. (Percussion)  
 Dynamics: *p*

Musical score for page 7, measures 60-69. The score includes parts for Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Flutes (Eb Flghn., Flghn. 1, 2, 3), Horns (Hn. 1, 2, 3), Trumpets (Cnt./Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Baritone (Bb Brtn.), Basses (Eb Bs., Bb Bs.), and Percussion (Perc.). Dynamics include *f* and *p*.

Musical score for page 8, measures 70-80. The score includes parts for Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Flutes (Eb Flghn., Flghn. 1, 2, 3), Horns (Hn. 1, 2, 3), Trumpets (Cnt./Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Baritone (Bb Brtn.), Basses (Eb Bs., Bb Bs.), and Percussion (Perc.). Dynamics include *p-mf* and *mf*. A 'Trio' section is marked starting at measure 70.