



SPRING IMPRESSIONS

Charles Michiels

Grade / Moelijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **3**

Duration / Tijdsduur / Durée / Dauer / Durata **6:46**

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

Tierolff for Band No. 14 "Dionysos"
LMCD-15121

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Brass Band

Full score	1
E♭ Cornet	1
B♭ Cornet solo	4
B♭ Cornet Repiano	1
B♭ Cornet 2	2
B♭ Cornet 3	2
B♭ Flugelhorn	1
E♭ Horn solo	1
E♭ Horn 1	1
E♭ Horn 2	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
C Bass Trombone	1
B♭ Baritone treble clef 1	1
B♭ Baritone treble clef 2	1
B♭ Euphonium treble clef	2
E♭ Bass treble clef	2
B♭ Bass treble clef	2
Percussion 1	2
Percussion 2	3
Timpani	1
Mallet Percussion	2

SPRING IMPRESSIONS

Nederlands:

In deze originele compositie van middelmatige moeilijkheidsgraad voor hafa-orkesten, heeft de componist drie welbepaalde eigenschappen willen ontwikkelen: het ritme, de melodie en het marsaspect. Deze compositie is uiterst geschikt voor concoursen, omdat het muzikaal en orkestraal zeer boeiend is. De inbreng van kleine harmonische dissonanten maken het werk nog kleurrijker. Een ritmische cel dient als "leidmotief" bij de aanvang van het stuk. Het baselement van het middendeel bestaat uit een mooie melodie en tenslotte wordt een mars geleidelijk aan opgebouwd tot aan het slot wat opnieuw aan de inleiding doet denken.

English:

In this band composition with an intermediate level, the composer aimed to develop three different aspects: rhythm, melody and the marching style. This composition is very much suited for tournaments, because of its musical and orchestral content. The augmentation of little harmonic discords make the piece even more colourful. A rhythmic cell is the motif of the introduction, which is followed by the middle section that is based on a beautiful melody and finally a march leads to the conclusion that reminds us of the introduction.

Deutsch:

In dieser originalen Komposition von einem mittleren Schwierigkeitsgrad für Blasorchester hat der Komponist drei entschiedene Merkmale entwickeln wollen: den Rhythmus, die Melodie und den Marschcharakter. Wegen ihres musikalischen und orchestralen Eklektizismus ist diese Komposition besonders gut für Wettbewerbe geeignet. Die Verwendung von kleinen harmonischen Dissonanzen bringen noch mehr Klangfarben hinzu. Eine rhythmische Zelle dient als Leitmotiv am Anfang des Stückes. Der Hauptbestandteil des zentralen Teiles ist eine schöne Melodie. Zum Schluss wird allmählich ein Marsch aufgebaut und das Ende der Komposition erinnert wieder an die Einleitung.

Français:

Dans cette pièce originale de difficulté moyenne pour orchestres d'harmonie et fanfare, le compositeur a tenu à développer trois caractères bien précis: le rythme, la mélodie et l'aspect martial. Composition qui convient admirablement pour les concours, elle est très éclectique musicalement et orchestralement. La présence de petites dissonances harmoniques la rendent encore plus chatoyante. Une cellule rythmique sert de "leitmotiv" durant le début de la pièce. Une mélodie constitue l'élément principal de la partie centrale. Enfin, une marche est exploitée progressivement jusqu'à la conclusion qui rappelle l'introduction.

Italiano:

Composizione originale per banda di difficoltà media, il compositore ha sviluppato tre aspetti differenti: il ritmo, la melodia e lo stile della marcia. Particolarmente indicata per concorsi per il suo contenuto musicale e orchestrale. Piccole dissonanze armoniche danno una nota di colore al brano. Una cella ritmica funge da introduzione, segue una parte centrale basata su una bellissima melodia per poi concludersi con un tempo di marcia che ricorda l'introduzione.

Spring Impressions

Charles Michiels

$\text{♩} = 104$

E♭ Cornet

B♭ Solo Cornet

B♭ Repiano Cornet

B♭ Cornet 2

B♭ Cornet 3

B♭ Flugelhorn

E♭ Horn Solo

E♭ Horn 1

E♭ Horn 2

B♭ Baritone 1

B♭ Baritone 2

B♭ Trombone 1

B♭ Trombone 2

Bass Trombone

B♭ Euphonium

E♭ Bass

B♭ Bass

Timpani

Percussion 1
S.D.
B.D.

Percussion 2
Cymb. a 2

Mallets
Xylophone

f

1 2 3 4 5

E♭ Cnt.

B♭ Solo Cnt.

B♭ Rep. Cnt.

B♭ Cnt. 2

B♭ Cnt. 3

B♭ Flghn.

E♭ Hn. Solo

E♭ Hn. 1

E♭ Hn. 2

B♭ Brtn. 1

B♭ Brtn. 2

B♭ Tbn. 1

B♭ Tbn. 2

B. Tbn.

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

Perc. 2

Mall.

6 7 8 9 10 11

Eb Cnt.
 Bb Solo Cnt.
 Bb Rep. Cnt.
 Bb Cnt. 2
 Bb Cnt. 3
 Bb Flghn.
 Eb Hn. Solo
 Eb Hn. 1
 Eb Hn. 2
 Bb Brtn. 1
 Bb Brtn. 2
 Bb Tbn. 1
 Bb Tbn. 2
 B. Tbn.
 Bb Euph.
 Eb Bs.
 Bb Bs.
 Timp.
 Perc. 1
 Perc. 2
 Mall.

12 13 14 15 16 17

Eb Cnt.
 Bb Solo Cnt.
 Bb Rep. Cnt.
 Bb Cnt. 2
 Bb Cnt. 3
 Bb Flghn.
 Eb Hn. Solo
 Eb Hn. 1
 Eb Hn. 2
 Bb Brtn. 1
 Bb Brtn. 2
 Bb Tbn. 1
 Bb Tbn. 2
 B. Tbn.
 Bb Euph.
 Eb Bs.
 Bb Bs.
 Timp.
 Perc. 1
 Perc. 2
 Mall.

18 19 20 21 22 23

Eb Cnt.
 Bb Solo Cnt.
 Bb Rep. Cnt.
 Bb Cnt. 2
 Bb Cnt. 3
 Bb Flghn.
 Eb Hn. Solo
 Eb Hn. 1
 Eb Hn. 2
 Bb Brtn. 1
 Bb Brtn. 2
 Bb Tbn. 1
 Bb Tbn. 2
 B. Tbn.
 Bb Euph.
 Eb Bs.
 Bb Bs.
 Timp.
 Perc. 1
 Perc. 2
 Mall.

24 25 26 27 28 29

Eb Cnt.
 Bb Solo Cnt.
 Bb Rep. Cnt.
 Bb Cnt. 2
 Bb Cnt. 3
 Bb Flghn.
 Eb Hn. Solo
 Eb Hn. 1
 Eb Hn. 2
 Bb Brtn. 1
 Bb Brtn. 2
 Bb Tbn. 1
 Bb Tbn. 2
 B. Tbn.
 Bb Euph.
 Eb Bs.
 Bb Bs.
 Timp.
 Perc. 1
 Perc. 2
 Mall.

62 63 64 65 66 67

68

Eb Cnt. *mf*

Bb Solo Cnt.

Bb Rep. Cnt.

Bb Cnt. 2

Bb Cnt. 3

Bb Flghn. *mf*

Eb Hn. Solo *mf*

Eb Hn. 1 *mf*

Eb Hn. 2 *mf*

Bb Brtn. 1 *mf*

Bb Brtn. 2 *mf*

Bb Tbn. 1 *mf*

Bb Tbn. 2 *mf*

B. Tbn. *mf*

Bb Euph. *mf*

Eb Bs. *mf*

Bb Bs. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *Cymb. a 2*

Mall.

68

69

70

71

72

73

80

Eb Cnt. *mf*

Bb Solo Cnt.

Bb Rep. Cnt.

Bb Cnt. 2

Bb Cnt. 3

Bb Flghn. *mf*

Eb Hn. Solo *mf*

Eb Hn. 1 *mf*

Eb Hn. 2 *mf*

Bb Brtn. 1 *mf*

Bb Brtn. 2 *mf*

Bb Tbn. 1 *mf*

Bb Tbn. 2 *mf*

B. Tbn. *mf*

Bb Euph. *mf*

Eb Bs. *mf*

Bb Bs. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Mall.

74

75

76

77

78

79

80

81

Eb Cnt.
 Bb Solo Cnt.
 Bb Rep. Cnt.
 Bb Cnt. 2
 Bb Cnt. 3
 Bb Flghn.
 Eb Hn. Solo
 Eb Hn. 1
 Eb Hn. 2
 Bb Brtn. 1
 Bb Brtn. 2
 Bb Tbn. 1
 Bb Tbn. 2
 B. Tbn.
 Bb Euph.
 Eb Bs.
 Bb Bs.
 Timp.
 Perc. 1
 Perc. 2
 Mall.

82 83 84 85 86 87 88 89 90 91

Eb Cnt.
 Bb Solo Cnt.
 Bb Rep. Cnt.
 Bb Cnt. 2
 Bb Cnt. 3
 Bb Flghn.
 Eb Hn. Solo
 Eb Hn. 1
 Eb Hn. 2
 Bb Brtn. 1
 Bb Brtn. 2
 Bb Tbn. 1
 Bb Tbn. 2
 B. Tbn.
 Bb Euph.
 Eb Bs.
 Bb Bs.
 Timp.
 Perc. 1
 Perc. 2
 Mall.

100

92 93 94 95 96 97 98 99 100 101

128 129 130 131 132 133 134 135

136 137 138 139 140 141 142 143

Musical score for page 21, measures 144-151. The score includes parts for Eb Cnt., Bb Solo Cnt., Bb Rep. Cnt., Bb Cnt. 2, Bb Cnt. 3, Bb Flghn., Eb Hn. Solo, Eb Hn. 1, Eb Hn. 2, Bb Brtn. 1, Bb Brtn. 2, Bb Tbn. 1, Bb Tbn. 2, B. Tbn., Bb Euph., Eb Bs., Bb Bs., Timp., Perc. 1, Perc. 2, and Mall. A circled measure number '150' is present above the Eb Cnt. staff.

144 145 146 147 148 149

150 151

Musical score for page 33, measures 236-244. The score includes parts for Eb Cnt., Bb Solo Cnt., Bb Rep. Cnt., Bb Cnt. 2, Bb Cnt. 3, Bb Flghn., Eb Hn. Solo, Eb Hn. 1, Eb Hn. 2, Bb Brtn. 1, Bb Brtn. 2, Bb Tbn. 1, Bb Tbn. 2, B. Tbn., Bb Euph., Eb Bs., Bb Bs., Timp., Perc. 1, Perc. 2, and Mall.

236 237 238 239 240 241 242 243 244

Eb Cnt.
 Bb Solo Cnt.
 Bb Rep. Cnt.
 Bb Cnt. 2
 Bb Cnt. 3
 Bb Flghn.
 Eb Hn. Solo
 Eb Hn. 1
 Eb Hn. 2
 Bb Brtn. 1
 Bb Brtn. 2
 Bb Tbn. 1
 Bb Tbn. 2
 B. Tbn.
 Bb Euph.
 Eb Bs.
 Bb Bs.
 Timp.
 Perc. 1
 Perc. 2
 Mall.

245 246 247 248 249 250 251 252 253

Eb Cnt.
 Bb Solo Cnt.
 Bb Rep. Cnt.
 Bb Cnt. 2
 Bb Cnt. 3
 Bb Flghn.
 Eb Hn. Solo
 Eb Hn. 1
 Eb Hn. 2
 Bb Brtn. 1
 Bb Brtn. 2
 Bb Tbn. 1
 Bb Tbn. 2
 B. Tbn.
 Bb Euph.
 Eb Bs.
 Bb Bs.
 Timp.
 Perc. 1
 Perc. 2
 Mall.

254 255 256 257 258 259 260 261

262

263 264 265 266 267

268 269 270 271 272 273 274