

CACHIMBO

Harm Evers

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

Duration / Tijdsduur / Durée / Dauer / Durata **3:10**

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

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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
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
B♭ Euphonium treble clef	3
C Basses	4
Drumset	1
Bongos / Cowbell	2
Claves / Maracas	2
Lyra	1

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

B♭ Soprano Saxophone	1
B♭ Flugelhorn 1	1
B♭ Flugelhorn 2	1
B♭ Flugelhorn 3	1
E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	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♭ Euphonium bass clef	2
E♭ Bass bass clef	2
E♭ Bass treble clef	2
B♭ Bass bass clef	2
B♭ Bass treble clef	2

CACHIMBO

English:

“Cachimbo” is derived from the region of Serra do Cachimbo, a mountainous area in the heart of Brazil. Brazilian music is very much alive here. In this composition, written at an easy level, Harm Evers takes us on a journey to this vast area where rhythm plays an important role throughout.

Nederlands:

“Cachimbo” is afgeleid van het gebied Serra do Cachimbo, een berglandschap in het hart van Brazilië. De Braziliaanse muziek leeft hier enorm. Harm Evers neemt u mee naar dit uitgestrekte gebied waar het ritme in de muziek een grote rol speelt. In deze compositie met een eenvoudige moeilijkheidsgraad speelt het ritme dan ook een belangrijke rol.

Deutsch:

„Cachimbo“ verweist auf das Gebiet der Serra do Cachimbo, eine gebirgige Gegend in Brasilien, wo die Musik eine wichtige Rolle spielt. Harm Evers nimmt Sie mit in diese ausgedehnte Gegend, wo besonders Rhythmik die Musik dominiert. Diese leichte Komposition gewährt dem Rhythmus eine hervorragende Rolle.

Français:

« Cachimbo » vient de la Serra do Cachimbo, une région montagneuse au cœur du Brésil. Ici, la musique Brésilienne est très présente. Harm Evers, avec cette composition d'un niveau facile, vous emmène vers cette vaste étendue où le rythme domine.

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^e 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 600 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 "1st 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 led to many pieces for wind band and drum corps. In the meanwhile Harm Evers has composed about 600 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 Unterrichts bei Piet van Mever schrieb Evers bald auch verschiedene erfolgreiche Werke für Blasorchester und für Tambourkorps. Inzwischen hat Harm Evers etwa 600 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 clarinetiste/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 600 œuvres.

CACHIMBO

Harm Evers

$\text{♩} = \pm 120$

The score is for a concert band and includes the following instruments and parts:

- Flute
- Oboe
- Bassoon
- E♭ Clarinet
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- B♭ Bass Clarinet
- E♭ Alto Saxophone 1
- E♭ Alto Saxophone 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- B♭ Trumpet 3
- F Horn 1
- F Horn 2
- F Horn 3
- Trombone 1
- Trombone 2
- Trombone 3
- C Euphonium
- C Basses
- Lyra
- Drumset (W.B.L.)
- Bongos
- Cowbell
- Claves
- Maracas

The score is written in 4/4 time with a tempo of $\text{♩} = \pm 120$. The key signature has two flats (B♭ and E♭). The dynamic marking *f* (forte) is present throughout. The score is divided into measures 1 through 6, with measure numbers 1, 2, 3, 4, 5, and 6 indicated at the bottom of the page.

Musical score for orchestra, measures 7-13. The score is written for various instruments including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), French Horn 1 (F. Hn. 1), French Horn 2 (F. Hn. 2), French Horn 3 (F. Hn. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Bass Trombone (C. Bs.), Lyra, Drums (Dr. S.), Basses (Bngs. Cowb.), and Cymbals/Mirrors (Clvs. Mrcs.). The score is in 2/4 time and features a dynamic marking of *mf* (mezzo-forte) throughout. The key signature is one flat (Bb). The score is divided into measures 7, 8, 9, 10, 11, 12, and 13. The bottom of the page includes the number of measures for each staff and the section name - CACHIMBO -.

This page of a musical score features 24 staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinets 1, 2, and 3 (Clar. 1, 2, 3), Bass Clarinet (Bs. Clar.), Alto Saxophones 1 and 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), French Horns 1, 2, and 3 (F. Hn. 1, 2, 3), Trombones 1, 2, and 3 (Tbn. 1, 2, 3), and Euphonium (Euph.). The percussion section includes Concert Bass Drum (C. Bs.), Lyra, Snare Drum (Dr. S.), Bongos and Cowbells (Bngs. Cowb.), and Cymbals and Mridangam (Clvs. Mrcs.). The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The bottom of the page is numbered 14 through 20, corresponding to the measures.

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Lyra
Dr. S.
Bngs.
Cowb.
Clvs.
Mrcs.

21 22 23 24 25 26

This page contains a musical score for a large ensemble, including woodwinds, brass, and percussion. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Flute Horn 1 (F. Hn. 1), Flute Horn 2 (F. Hn. 2), Flute Horn 3 (F. Hn. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Contrabass (C. Euph.), Bass (C. Bs.), Lyra, Drums (Dr. S.), Basses (Bngs. Cowb.), and Cymbals/Maracas (Clvs. Mrcs.). The score is divided into measures 27 through 33. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score features various musical notations such as slurs, ties, and articulation marks.

Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hn. 1
F. Hn. 2
F. Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C. Euph.
C. Bs.
Lyra
Dr. S.
Bngs. Cowb.
Civs. Mrcs.

48 49 50 51 52 53

Fl. *p*

Ob.

Bsn. *p*

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar. *p*

A. Sax. 1

A. Sax. 2

T. Sax. *p*

B. Sax. *p*

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1 *p*

F Hn. 2 *p*

F Hn. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

C Euph. *p*

C Bs. *p*

Lyra *p* 2nd time only

Dr. S. *p*

Engs. Cowb. *p*

Clvs. Mrcs. *p*

54 55 56 57 58 59 60

This page of a musical score, numbered 10, covers measures 61 through 67. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), French Horn 1 (F. Hn. 1), French Horn 2 (F. Hn. 2), French Horn 3 (F. Hn. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), C Euphonium (C Euph.), C Bass (C Bs.), Lyra, Drums (Dr. S.), Bongos (Bngs.), Cowbells (Cowb.), and Cymbals/Markers (Clvs. Mrcs.). The key signature is B-flat major (two flats), and the time signature is 4/4. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of each measure. The percussion parts include a complex rhythmic pattern of eighth and sixteenth notes, with some measures featuring accents. The woodwind and string parts consist of various melodic and harmonic lines, including some sustained notes and moving passages. The page is numbered 61 through 67 at the bottom of each measure.