

E-MAIL FROM BRAZIL

Harm Evers

condensed score concert band / harmonie / fanfare



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Harm Evers

Duration / Dauer / Durée / Tijdsduur: 4'15"
Grade / Schwierigkeitsgrad / Degré de difficulté / Moelijkheidsgraad: 3

Concert Band

Condensed Score	1
Flute	5
Oboe	2
Bassoon	2
B♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
B♭ Bass Clarinet	1
B♭ Alto Saxophone 1	1
B♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
B♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
F/B♭ Horn 1	2
F/B♭ Horn 2	1
F/B♭ Horn 3	1
Trombone 1	2
Trombone 2	2
Trombone 3	2
Euphonium	2
B♭ Euphonium	2
Bass	5
Percussion 1	2
Percussion 2	2
Percussion 3	1

Additional parts for Europe

Zusätzliche Stimmen für Europa
Parties supplémentaires pour l'Europe
Extra partijen voor Europa

B♭ Soprano Saxophone	1
B♭ Cornet	1
B♭ Flugel Horn 1	2
B♭ Flugel Horn 2	2
B♭ Trombone 1 $\frac{1}{2}$ / $\frac{3}{4}$	1
B♭ Trombone 2 $\frac{1}{2}$ / $\frac{3}{4}$	1
B♭ Trombone 3 $\frac{1}{2}$ / $\frac{3}{4}$	1
B♭ Euphonium $\frac{1}{2}$	2
B♭ Euphonium $\frac{3}{4}$	2
B♭ Bass $\frac{1}{2}$ / $\frac{3}{4}$	2
B♭ Bass $\frac{1}{2}$ / $\frac{3}{4}$	2

Fanfare

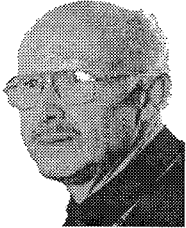
Condensed Score	1
B♭ Soprano Saxophone	2
B♭ Alto Saxophone 1	1
B♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
B♭ Baritone Saxophone	1
B♭ Cornet	1
B♭ Flugel Horn 1	5
B♭ Flugel Horn 2	5
B♭ Flugel Horn 3	5
F/B♭ Horn 1	2
F/B♭ Horn 2	1
F/B♭ Horn 3	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
Trombone 1	2
Trombone 2	2
Trombone 3	2
B♭ Euphonium $\frac{1}{2}$	4
B♭ Euphonium $\frac{3}{4}$	2
B♭ Bass $\frac{1}{2}$ / $\frac{3}{4}$	2
B♭ Bass $\frac{1}{2}$ / $\frac{3}{4}$	2
Percussion 1	2
Percussion 2	2
Percussion 3	1

Additional parts for Europe

Zusätzliche Stimmen für Europa
Parties supplémentaires pour l'Europe
Extra partijen voor Europa

B♭ Trombone 1 $\frac{1}{2}$ / $\frac{3}{4}$	1
B♭ Trombone 2 $\frac{1}{2}$ / $\frac{3}{4}$	1
B♭ Trombone 3 $\frac{1}{2}$ / $\frac{3}{4}$	1

Harm Evers



Harm Jannes Evers was born on November 3, 1925 in Gramsbergen. At the age of 8, he started his musical career by playing piccolo in the local wind band "Crescendo."

Evers played several instruments, but was eventually accepted as clarinetist/violinist with the "Staff Band of the 1st Infantry Regiment" (now the "Johan Willem Frisokapel") in Assen in 1950. He played with this band for 30 years and left it in November 1980 when he reached the age of retirement.

As well as playing in the band, he also led various music schools. At the age of 40, he began studying music theory with the well-known wind music composer, Piet van Mever, who died in 1985.

This was the start of his career as a composer and arranger. His first composition was the march "Ameland" in 1972, and he now has written 150 works for wind band and/or drum band.

D

Harm Jannes Evers wurde am 3. November 1925 in Gramsbergen (NL) geboren. Seine musikalische Karriere begann schon mit acht Jahren, als er im örtlichen Blasorchester Crescendo die Piccolo-Flöte spielte.

Harm Evers lernte verschiedene Instrumente, bis er 1950 als Klarinetist und Violinist beim Stabsmusikkorps des 1. Infanterie-Regiments (heute: Johan Willem Friso Kapelle) in Assen angenommen wurde, wo er bis 1980 aktiv spielte. Neben seiner Tätigkeit in dieser Kapelle leitete Harm Evers auch diverse Orchester und unterrichtete ungefähr 30 Jahre lang Klarinette und Saxophon an verschiedenen Musikschulen.

Harm Evers studierte Musiktheorie beim bekannten Blasmusikkomponisten Piet van Mever, der 1985 verstarb. Während seines Studiums begann Harm Evers zu komponieren und zu arrangieren, und kurze Zeit später - im Jahr 1972 - vollendete er sein erstes Werk, den Marsch *Ameland*. Mittlerweile hat er rund 150 Werke für Blasorchester und/oder Drumband geschrieben.

F

Harm Jannes Evers est né le 3 novembre 1925 à Gramsbergen aux Pays-Bas. Il débute sa carrière musicale dès l'âge de huit ans au sein de l'Orchestre Crescendo (l'Orchestre d'Harmonie de la ville de Gramsbergen) où il joue du piccolo. En 1950, après avoir joué de différents instruments, il rejoint à Assen la Musique du Premier Régiment d'Infanterie (rebaptisé plus tard Orchestre d'Harmonie Militaire J.W.F.) en tant que clarinetiste et violoniste. Il reste membre de cet orchestre pendant trente ans et prend sa retraite en novembre 1980.

Parallèlement à ses activités au sein de l'Orchestre d'Harmonie Militaire J.W.F., il a dirigé différents orchestres et enseigné pendant plus de trente ans le saxophone et la clarinette dans plusieurs écoles de musique.

Il étudie la théorie musicale auprès d'un compositeur renommé de musique pour Orchestre d'Harmonie, Piet Van Mever, jusqu'en 1985 ; il se consacre par la suite à la composition et réalise des arrangements. Sa première composition, la marche *Ameland*, fut écrite en 1972. Il est l'auteur de plus de 150 œuvres pour Orchestre d'Harmonie et Fanfare.

NL

Harm Jannes Evers werd op 3 november 1925 in Gramsbergen geboren in een gezin waar iedereen aan muziek deed. 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 klarinetist/violist terecht bij het '1e 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 eerste compositie al gauw gestalte in de vorm van de mars *Ameland*, geschreven in 1972. Inmiddels heeft Harm Evers zo'n 150 werken voor blaasorkest en/of drumband gecomponeerd.

E-MAIL FROM BRAZIL

Brazil is a vast country, by far the largest country of South America and the fifth largest country in the world. It's a land of great contrasts between the rich and the poor, and between the Amazon and the metropolis of Rio de Janeiro and São Paulo. Brazil is also the land of tropical sun, soccer, carnival, and spectacular shows.

The composer of *E-mail from Brazil* was inspired by an e-mail that he received from friends who were in Brazil at the time. The e-mail message describes a visit to a sensational Brazilian show full of Latin-American rhythms and lively spirit.

D

Brasilien ist ein riesiges Land, mit Abstand das größte Land Südamerikas und das fünfgrößte der ganzen Welt. Es ist ein Land großer Gegensätze zwischen Reich und Arm und zwischen dem Amazonas und den Metropolen Rio de Janeiro und São Paulo. Brasilien ist ebenso das Land der tropischen Sonne, des Fußballs, Karnevals und der spektakulären Shows.

Der Komponist ließ sich zu *E-mail from Brazil* von einer E-Mail von Freunden inspirieren, die sich zu der Zeit in Brasilien aufhielten. In dieser Nachricht wurde der Besuch einer sensationellen brasilianischen Show voll von lateinamerikanischen Rhythmen und lebhaftem Temperament beschrieben.

F

Le Brésil est un pays immense. Il est le plus grand d'Amérique du Sud et figure à la cinquième place des plus grands pays du monde. Il est aussi une terre de grands contrastes ; contrastes saisissants entre la richesse des uns et la pauvreté des autres, entre les terres d'Amazonie et les grandes métropoles comme Rio de Janeiro et São Paulo. Mais le Brésil est aussi le pays du soleil tropical, du football, du carnaval et des spectacles fastueux.

Charmé par le contenu d'un message électronique qu'un ami en voyage au Brésil venait de lui transmettre, Harm Evers compose *E-mail from Brazil*, une pièce inspirée de la description d'un spectacle brésilien où résonnent les sons et les rythmes de la musique latino-américaine et où s'exprime cette vivacité de caractère qui distingue les Brésiliens.

NL

Brazilië is enorm groot - het is het grootste land van Zuid-Amerika en het op vier na grootste land ter wereld. Het is een land van grote contrasten - tussen rijk en arm, en tussen het Amazonegebied en de metropolen Rio de Janeiro en São Paulo. Brazilië is ook het land van tropische zonneschijn, voetbal, carnaval en spectaculaire shows.

De componist van *E-mail from Brazil* werd geïnspireerd door een e-mail die hij ontving van vrienden die op dat moment in Brazilië waren. Het bericht beschreef een bezoek aan een sensationele Braziliaanse show vol Latijns-Amerikaanse ritmes en vol levendig temperament.

E-MAIL FROM BRAZIL

Harm Evers

Musical score for measures 1-4. The score is written for a piano and includes parts for Bongos, Cowbell, Maracas, Claves, and Bass Drum. The piano part is in the upper staves, and the percussion parts are in the lower staves. The tempo is marked *f* (forte).

Musical score for measures 9-12. The score is written for a piano and includes parts for Bongos, Cowbell, Maracas, Claves, and Bass Drum. The piano part is in the upper staves, and the percussion parts are in the lower staves. The tempo is marked *mp* (mezzo-piano).

Musical score for measures 5-8. The score is written for a piano and includes parts for Bongos, Cowbell, Maracas, Claves, and Bass Drum. The piano part is in the upper staves, and the percussion parts are in the lower staves. The tempo is marked *mp* (mezzo-piano).

Musical score for measures 13-16. The score is written for a piano and includes parts for Bongos, Cowbell, Maracas, Claves, and Bass Drum. The piano part is in the upper staves, and the percussion parts are in the lower staves. The tempo is marked *p* (piano).

17 18 19 20

Musical score for measures 17-20. The score is written for a grand staff (treble and bass clefs) and includes piano accompaniment. The melody in the treble clef features eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. A fermata is placed over the final note of measure 20.

25 26 27 28

Musical score for measures 25-28. The score is written for a grand staff and includes piano accompaniment. The melody in the treble clef continues with eighth and sixteenth notes. The piano accompaniment features chords and moving lines. A piano dynamic marking (*p*) is present in the bass clef of measure 25.

21 22 23 24

Musical score for measures 21-24. The score is written for a grand staff and includes piano accompaniment. The melody in the treble clef features eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines. A mezzo-forte dynamic marking (*mf*) is present in the treble clef of measure 24.

29 30 31 32

Musical score for measures 29-32. The score is written for a grand staff and includes piano accompaniment. The melody in the treble clef features eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines. A fermata is placed over the final note of measure 29.

Musical score for measures 33-36. The score is written for a grand staff (treble and bass clefs) and includes piano accompaniment. The melody in the treble clef consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

Musical score for measures 41-44. The score is written for a grand staff and includes piano accompaniment. The melody in the treble clef features a mix of eighth and quarter notes. The piano accompaniment has a consistent eighth-note bass line and chords. A dynamic marking of *mf* (mezzo-forte) is present in the bass clef of measure 41. Measure numbers 41, 42, 43, and 44 are indicated above the staff.

Musical score for measures 37-40. The score is written for a grand staff and includes piano accompaniment. The melody in the treble clef includes some chords and rests. The piano accompaniment continues with the eighth-note bass line and chords. A dynamic marking of *mf* is present in the treble clef of measure 40. Measure numbers 37, 38, 39, and 40 are indicated above the staff.

Musical score for measures 45-48. The score is written for a grand staff and includes piano accompaniment. The melody in the treble clef features a mix of eighth and quarter notes. The piano accompaniment has a consistent eighth-note bass line and chords. Measure numbers 45, 46, 47, and 48 are indicated above the staff.

49 50 51 52 9

Musical score for measures 49-52. The score is written for a grand staff (treble and bass clefs) and includes piano accompaniment. The melody in the treble clef features eighth-note patterns and rests. The piano accompaniment consists of chords and rhythmic patterns in the bass clef. Measure 52 ends with a fermata over a whole note.

57 58 59 60

Musical score for measures 57-60. The score is written for a grand staff. Measure 57 is marked with a box containing the number 57. The dynamics are marked *mf* (mezzo-forte) in the treble clef and *p* (piano) in the bass clef. The melody continues with eighth-note patterns, and the piano accompaniment features chords and rhythmic patterns.

53 54 al CODA 55 56

Musical score for measures 53-56. The score is written for a grand staff. Measure 55 is marked "al CODA" with a diamond symbol. The dynamics are marked *f* (forte) in the bass clef. The melody in the treble clef features eighth-note patterns and rests. The piano accompaniment consists of chords and rhythmic patterns in the bass clef. Measure 56 ends with a fermata over a whole note.

61 62 63 64

Musical score for measures 61-64. The score is written for a grand staff. The piano accompaniment in the bass clef features chords and rhythmic patterns. The melody in the treble clef features eighth-note patterns and rests. Measure 64 ends with a fermata over a whole note.

65 66 67 68

Musical score for measures 65-68. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature has two flats. Measures 65-68 show a melodic line in the upper treble staff and a bass line in the lower bass staff. The music consists of chords and moving lines.

2. 74 75 76 77

Musical score for measures 74-77. This system includes a first ending bracket over measure 74. The key signature has two flats. The music features a melodic line in the upper treble staff and a bass line in the lower bass staff. Dynamics include *f* (forte) and *mf* (mezzo-forte).

69 70 71 1.

Musical score for measures 69-71. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature has two flats. Measures 69-71 show a melodic line in the upper treble staff and a bass line in the lower bass staff. The music consists of chords and moving lines.

78 79 80 81

Musical score for measures 78-81. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature has two flats. Measures 78-81 show a melodic line in the upper treble staff and a bass line in the lower bass staff. The music consists of chords and moving lines. Dynamics include *f* (forte) and *p - mf* (piano to mezzo-forte). A marking "2nd time only" is present above measure 78.

13

Musical score for measures 82-85. The score consists of six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand, Left Hand, and two Bass staves). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measures 82-85 show a vocal melody with accompaniment. Measure 85 ends with a repeat sign.

Musical score for measures 86-89. The score consists of six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand, Left Hand, and two Bass staves). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measures 86-89 show a vocal melody with accompaniment. Measure 89 ends with a repeat sign.

Musical score for measures 90-92. The score consists of six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand, Left Hand, and two Bass staves). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measures 90-92 show a vocal melody with accompaniment. Measure 92 ends with a first ending bracket labeled "1." and a dynamic marking of *mf*.

Musical score for the second ending and coda. The score consists of six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand, Left Hand, and two Bass staves). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The section begins with a second ending bracket labeled "2." and a dynamic marking of *mp*. This is followed by a section labeled "D.S. al CODA" with a dynamic marking of *f*. The section concludes with a "CODA" section featuring a dynamic marking of *f*.