

VIBRAPHONIA – Sam Daniels

Nederlands:

In de loop van de laatste jaren is de techniek en de muzikaliteit bij vele blaasorkesten verbeterd. Als er een sectie is die veel verbeteringen en uitbreidingen heeft ondergaan is dat zonder twijfel het slagwerk. Naast de vroeger al gebruikelijke instrumenten in deze sectie zijn nu ook de malletinstrumenten vaak aanwezig, zoals klokkenspelen/lyra's, vibrafoons, xylofoons en marimba's. In *Vibraphonia* – de titel geeft het al aan – staat de vibrafoon in de schijnwerpers. Hoewel de kompositie in één deel is geschreven zijn er toch drie karakteren te onderscheiden. Allereerst de ritmiek; de vibrafoonist laat al zijn technische kwaliteiten horen met een ritmische begeleiding van het orkest. Als tweede volgt de melodische en warme klank, de zachtheid van de klank van de vibrafoon geeft een ambiance van sereniteit. Als derde is er opnieuw het ritme, bijna als vanzelfsprekend bij een slagwerkinstrument. Een spectaculaire kompositie die het publiek zal boeien.

English:

Recently the technical and musical abilities of many wind bands have increased tremendously. If there is one section in particular to which this rule applies, it's the percussion section. Besides the usual instruments in this section these days, are mallet instruments such as bells, vibraphone, xylophone and marimba. In *Vibraphonia* – as the titles already suggests - the vibraphone is in the spotlight. Although written as one piece, one can clearly distinguish three different characters. First there's rhythm; the vibraphone player shows all of his technical abilities with a rhythmical accompaniment from the band. Secondly there's a melodious and warm sound, the softness of the sound of the vibraphone gives an ambiance of serenity. And finally there's the rhythm again, almost self-evident with a percussion instrument. A spectacular composition that will definitely captivate the audience!

Deutsch:

In den letzten Jahren sind die Technik und die Musikalität bei zahlreichen Bläserorchestern viel besser geworden. Wenn es eine Instrumentengruppe gibt die sehr viele Verbesserungen erfahren hat und die sich stark erweitert hat, dann ist es bestimmt das Schlagzeug. Neben den traditionellen Schlaginstrumenten findet man nun in dieser Instrumentengruppe auch melodische Percussions-Instrumente wie Glockenspiel, Vibraphon, Xylophon und Marimba. Wie der Titel schon andeutet, steht das Vibraphon im Rampenlicht. Obwohl die Komposition nur aus einem Teil besteht, kann man doch drei Charaktere unterscheiden. Zuerst gibt es die Rhythmik: der Vibraphonspieler lässt all seine technischen Qualitäten mit einer rhythmischen Orchesterbegleitung hören. Dann gibt es den melodischen warmen Klang, die Weichheit des Vibraphonklanges stellt eine Atmosphäre von Ausgeglichenheit her. Zum Schluss, hat man wieder den Rhythmus, wie selbstverständlich bei einem Percussions-Instrument. Eine spektakuläre Komposition, die das Publikum bestimmt fesseln wird.

Français:

Au cours des dernières années, la technique et la musicalité des orchestres à vents se sont nettement améliorées. La section qui a subi les plus grandes améliorations et extensions est sans nul doute celle de la percussion. Elle comprend maintenant, en plus des instruments traditionnels, les instruments de percussion mélodiques, dont le glockenspiel, le vibraphone, le xylophone et le marimba. Comme son titre l'indique, *Vibraphonia* met le vibraphone en vedette. Bien que la composition soit écrite en un seul mouvement, nous distinguons trois caractères différents : le vibraphoniste fait entendre toutes ses qualités techniques avec accompagnement rythmique de l'orchestre. Puis il y a toute la sonorité moelleuse et mélodieuse du vibraphone qui crée une ambiance de sérénité. Voici une composition spectaculaire qui enchantera le public.

Italiano:

Nel corso degli ultimi anni la tecnica e le abilità musicali di tante bande sono considerevolmente migliorate, soprattutto le sezioni delle percussioni. Accanto agli strumenti ritmici tradizionali si sono aggiunti mallets quali: bells, vibrafoni, xylofoni e marimbas. In *Vibraphonia*, come suggerisce il brano, il vibrafono è protagonista. Pur essendo scritto in un tempo unico, si distinguono chiaramente tre caratteri diversi. Innanzitutto il ritmo; il solista mette in mostra tutte le sue qualità tecniche con l'accompagnamento ritmico della banda. Il secondo carattere è il suono melodioso e caldo, la morbidezza del suono del vibrafono crea serenità. Per finire nuovamente il ritmo, dove lo strumento ritrova la sua natura ritmica. Una composizione spettacolare che sicuramente catturerà il Vs. pubblico.

Full Score
(Concert Band)

Vibraphonia

Sam Daniels

Sob. Vln.
Hr./
Ob.
Bsn.
Bb. Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
Cm. / Ppa. 1
Cm. / Ppa. 2
Cm. / Ppa. 3
Hr. 1
Hr. 2, 3
Tbn. 1
Tbn. 2
Tbn. 3
C. Bar.
C. Bs.
Timp.
Perc. 1
Perc. 2

11

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- Ultraphonia -

Sob. Vln.
Hr./
Ob.
Bsn.
Bb. Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
Cm. / Ppa. 1
Cm. / Ppa. 2
Cm. / Ppa. 3
Hr. 1
Hr. 2, 3
Tbn. 1
Tbn. 2
Tbn. 3
C. Bar.
C. Bs.
Timp.
Perc. 1
Perc. 2

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- Ultraphonia -

Sob. Vln.
Hr./
Ob.
Bsn.
Bb. Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
Cm. / Ppa. 1
Cm. / Ppa. 2
Cm. / Ppa. 3
Hr. 1
Hr. 2, 3
Tbn. 1
Tbn. 2
Tbn. 3
C. Bar.
C. Bs.
Timp.
Perc. 1
Perc. 2

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- Ultraphonia -

Sob. Vln.
Hr./
Ob.
Bsn.
Bb. Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
A. Sx. 1, 2
T. Sx.
B. Sx.
Cm. / Ppa. 1
Cm. / Ppa. 2
Cm. / Ppa. 3
Hr. 1
Hr. 2, 3
Tbn. 1
Tbn. 2
Tbn. 3
C. Bar.
C. Bs.
Timp.
Perc. 1
Perc. 2

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- Ultraphonia -

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Solo Vib. *mf*

Hr./Ob. *mf*

Bsn. *mf*

E♭-Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

ACI. *mf*

BCL. *mf*

A. SS. 1,2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Cnr/Ppr. 1 *mf*

Cnr/Ppr. 2 *mf*

Cnr/Ppr. 3 *mf*

Hr. 1 *mf*

Hr. 2,3 *mf*

Trn. 1 *mf*

Trn. 2 *mf*

Trn. 3 *mf*

C Bar. *mf*

C Bb. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

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- Vibraphona -

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Solo Vib. *mf*

Hr./Ob. *mf*

Bsn. *mf*

E♭-Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

ACI. *mf*

BCL. *mf*

A. SS. 1,2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Cnr/Ppr. 1 *mf*

Cnr/Ppr. 2 *mf*

Cnr/Ppr. 3 *mf*

Hr. 1 *mf*

Hr. 2,3 *mf*

Trn. 1 *mf*

Trn. 2 *mf*

Trn. 3 *mf*

C Bar. *mf*

C Bb. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

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- Vibraphona -

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Solo Vib. *mf*

Hr./Ob. *mf*

Bsn. *mf*

E♭-Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

ACI. *mf*

BCL. *mf*

A. SS. 1,2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Cnr/Ppr. 1 *mf*

Cnr/Ppr. 2 *mf*

Cnr/Ppr. 3 *mf*

Hr. 1 *mf*

Hr. 2,3 *mf*

Trn. 1 *mf*

Trn. 2 *mf*

Trn. 3 *mf*

C Bar. *mf*

C Bb. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

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- Vibraphona -

35

Solo Vib. *mf*

Hr./Ob. *mf*

Bsn. *mf*

E♭-Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

ACI. *mf*

BCL. *mf*

A. SS. 1,2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Cnr/Ppr. 1 *mf*

Cnr/Ppr. 2 *mf*

Cnr/Ppr. 3 *mf*

Hr. 1 *mf*

Hr. 2,3 *mf*

Trn. 1 *mf*

Trn. 2 *mf*

Trn. 3 *mf*

C Bar. *mf*

C Bb. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

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- Vibraphona -

Musical score for page 85, measures 85-87. The score includes parts for Sub Vln, Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (Bb-Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Alto Clarinet (A-Cl.), Bass Clarinet (B-Cl.), Alto Saxophone 1 & 2 (A.Sx. 1,2), Tenor Saxophone (T.Sx.), Bass Saxophone (B.Sx.), Cor Anglais (Cor/Pr. 1, 2, 3), Horn 1 (Hr. 1), Horns 2 & 3 (Hr. 2,3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Cymbal (C.Har.), Cymbal (C.Bs.), Timpani (Timp.), Percussion 1 (Pec. 1), and Percussion 2 (Pec. 2). The music features complex rhythmic patterns and dynamic markings such as *mf* and *pp*.

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- Vibraphona -

Musical score for page 89, measures 89-91. The score includes parts for Sub Vln, Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (Bb-Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Alto Clarinet (A-Cl.), Bass Clarinet (B-Cl.), Alto Saxophone 1 & 2 (A.Sx. 1,2), Tenor Saxophone (T.Sx.), Bass Saxophone (B.Sx.), Cor Anglais (Cor/Pr. 1, 2, 3), Horn 1 (Hr. 1), Horns 2 & 3 (Hr. 2,3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Cymbal (C.Har.), Cymbal (C.Bs.), Timpani (Timp.), Percussion 1 (Pec. 1), and Percussion 2 (Pec. 2). The music features complex rhythmic patterns and dynamic markings such as *mf* and *pp*.

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- Vibraphona -

Musical score for page 93, measures 93-95. The score includes parts for Sub Vln, Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (Bb-Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Alto Clarinet (A-Cl.), Bass Clarinet (B-Cl.), Alto Saxophone 1 & 2 (A.Sx. 1,2), Tenor Saxophone (T.Sx.), Bass Saxophone (B.Sx.), Cor Anglais (Cor/Pr. 1, 2, 3), Horn 1 (Hr. 1), Horns 2 & 3 (Hr. 2,3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Cymbal (C.Har.), Cymbal (C.Bs.), Timpani (Timp.), Percussion 1 (Pec. 1), and Percussion 2 (Pec. 2). The music features complex rhythmic patterns and dynamic markings such as *mf* and *pp*.

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- Vibraphona -

Musical score for page 97, measures 97-99. The score includes parts for Sub Vln, Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (Bb-Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Alto Clarinet (A-Cl.), Bass Clarinet (B-Cl.), Alto Saxophone 1 & 2 (A.Sx. 1,2), Tenor Saxophone (T.Sx.), Bass Saxophone (B.Sx.), Cor Anglais (Cor/Pr. 1, 2, 3), Horn 1 (Hr. 1), Horns 2 & 3 (Hr. 2,3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Cymbal (C.Har.), Cymbal (C.Bs.), Timpani (Timp.), Percussion 1 (Pec. 1), and Percussion 2 (Pec. 2). The music features complex rhythmic patterns and dynamic markings such as *mf* and *pp*.

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- Vibraphona -