

IMPRESSIONS OF CAUCASUS

traditionals, arr. Amir Molookpour

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

Duration / Tijdsduur / Durée / Dauer / Durata **6:40**

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

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Concert Band

Full Score	1
Piccolo (optional)	1
Flute 1	2
Flute 2	2
Oboe	2
Bassoon (optional)	2
Eb Clarinet (optional)	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Sax. (optional)	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
C Trombone 1	2
C Trombone 2	2
C Euphonium	2
Bb Euphonium treble clef	2
C Bases	4
String Bass	1
Snare Drum	1
Triangle-Cymb.-Tambourine	2
Bass Dr.-Tri.-Susp.Cymb.	2
Vibr.-Tamb.-Ten. Dr.-Cymb.	2
Timpani	1

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Europe Only

Eb Horn 1	1
Eb Horn 2	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Euphonium bass clef	2
Eb Bass bass clef	1
Eb Bass treble clef	1
Bb Bass bass clef	1
Bb Bass treble clef	1

IMPRESSIONS OF CAUCASUS

English:

"Impressions of Caucasus" is a short suite in 3 movements inspired by the folk music of the Caucasus (Azerbaijan, Armenia and Georgia). This piece is dedicated to 3 great musicians and composers from that region: The first movement is inspired by the music of Fikret Amirov one of the greatest composers of Azerbaijan and at the very beginning one can hear the reference to his music. The second movement is inspired by the folk music of Armenia and is dedicated to Komitas; an Armenian priest-musicologist and composer. He is considered the founder of the Armenian national school of music. The third movement is inspired by the folk songs of Georgia and especially the songs of Georgia's most famous singer Hamlet Gonashvili.

Nederlands:

"Impressions of Caucasus" is een korte suite in 3 delen, geïnspireerd door de volksmuziek van de Kaukasus (Azerbeidzjan, Armenië en Georgië). Dit stuk is opgedragen aan 3 grote muzikanten en componisten uit die regio: Het eerste deel is geïnspireerd op de muziek van Fikret Amirov een van de grootste componisten van Azerbeidzjan en helemaal aan het begin kan men de verwijzing naar zijn muziek horen. Het tweede deel is geïnspireerd door de volksmuziek uit Armenië en is opgedragen aan Komitas; een Armeense priester-musicoloog en componist. Hij wordt beschouwd als de grondlegger van de Armeense nationale muziekschool. Het derde deel is geïnspireerd op de volksliederen van Georgië en met name de liederen van Georgië's beroemdste zanger Hamlet Gonashvili.

Deutsch:

"Impressions of Caucasus" ist eine kurze Suite in 3 Teilen, inspiriert von der Volksmusik der Kaukasusregion (Aserbaidzhan, Armenien und Georgien). Dieses Stück ist drei großen Musikern und Komponisten aus dieser Region gewidmet: Der erste Teil ist inspiriert von der Musik von Fikret Amirov, einem der größten Komponisten Aserbaidzhans, und gleich zu Beginn kann man den Bezug zu seiner Musik hören. Der zweite Teil ist von der Volksmusik Armeniens inspiriert und Komitas gewidmet, einem armenischen Priester, Musikwissenschaftler und Komponisten. Er gilt als der Begründer der armenischen nationalen Musikschule. Der dritte Teil ist inspiriert von den Volksliedern Georgiens und insbesondere von den Liedern des berühmtesten georgischen Sängers Hamlet Gonashvili.

Français:

"Impressions du Caucase" est une courte suite en 3 parties, inspirée par la musique folklorique de la région du Caucase (Azerbaïdjan, Arménie et Géorgie). Cette pièce est dédiée à trois grands musiciens et compositeurs de cette région : la première partie est inspirée par la musique de Fikret Amirov, l'un des plus grands compositeurs d'Azerbaïdjan, et dès le début, on peut entendre la référence à sa musique. La deuxième partie s'inspire de la musique folklorique d'Arménie et est dédiée à Komitas, prêtre-musicologue et compositeur arménien. Il est considéré comme le fondateur de l'école nationale de musique arménienne. La troisième partie s'inspire des chansons folkloriques de Géorgie et en particulier des chansons du plus célèbre chanteur géorgien, Hamlet Gonashvili.

IMPRESSIONS OF CAUCASUS

I. Azerbaijan

Amir Molooupour

Allegro $\text{♩} = \text{ca. } 90$

1 2 3 4 5 6 7 8

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ 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

Tbn. 1

Tbn. 2

C Euph.

St. Bs.

C Bs.

Timp.

Vibra.

Tamb.

T. Dr.

Cym.

Trgl.

Cym.

Tamb.

Sn. Dr.

Bs. Dr.

Trgl.

Susp. Cym.

9 10 11 12 13 14 15 16

mf

morendo

cue Bassoon

mf

[A]

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

E♭ Clar. *ff*

Clar. 1 *ff* *all*

Clar. 2 *ff*

Clar. 3 *ff*

Bs. Clar. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff* *Senza sord.*

Tpt. 2 *ff* *Senza sord.*

Tpt. 3 *ff* *Senza sord.*

F Hn. 1 *ff*

F Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

C Euph. *ff* *Play*

St. Bs. *ff* *arco*

C Bs. *ff*

Timp. *ff*

Vibra. *ff*

Tamb. *ff*

T. Dr. *ff*

Cym. *ff* *Cym.*

Trgl. *ff*

Susp. Cym. *ff*

Sn. Dr. *ff*

Bs. Dr. *ff*

Trgl. *ff*

Susp. Cym. *ff*

17 18 19 20 21 22 23 24 25

Picc.

Fl. 1

Fl. 2

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

Tbn. 1

Tbn. 2

C Euph.

St. Bs.

C Bs.

Timp.

Vibra

Tamb.

T. Dr.

Cym.

Trgl.

Cym.

Tamb.

Sn. Dr.

Bs. Dr.

Trgl.

Susp. Cym.

26 27 28 29 30 31 32 33

B

Picc.
Fl. 1
Fl. 2
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
Tbn. 1
Tbn. 2
C Euph.
St. Bs.
C Bs.
Timp.
Vibra
Tamb.
T. Dr.
Cym.
Trgl.
Cym.
Tamb.
Sn. Dr.
Bs. Dr.
Trgl.
Susp. Cym.

mf
p
p
p
mf
fp
ff
ff
morendo
on the Rim
morendo
1.
mf

34 35 36 37 38 39 40 41 42

II. Armenia

Andantino ♩ = ca. 168

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn. (pp)
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Bs. Clar. (pp)
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax. (pp)
- Tpt. 1 (one player, f, molto delicato)
- Tpt. 2
- Tpt. 3
- F Hn. 1
- F Hn. 2
- Tbn. 1
- Tbn. 2
- C Euph.
- St. Bs. (pizz., mf)
- C Bs. (mf)
- Timp.
- Vibra
- Tamb. (mf)
- T. Dr.
- Cym.
- Trgl. (mf)
- Cym.
- Tamb. (mf)
- Sn. Dr.
- Bs. Dr.
- Trgl.
- Susp. Cym.

Measure numbers 92 through 99 are indicated at the bottom of the page.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ 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

Tbn. 1

Tbn. 2

C Euph.

St. Bs.

C Bs.

Timp.

Vibra.
Tamb.
T. Dr.
Cym.

Trgl.
Cym.
Tamb.

Sn. Dr.

Bs. Dr.
Trgl.
Susp. Cym.

one player
mf *leggiero*

100 101 102 103 104 105 106 107

E

Picc.
 Fl. 1
 Fl. 2
 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
 Tbn. 1
 Tbn. 2
 C Euph.
 St. Bs.
 C Bs.
 Timp.
 Vibra
 Tanb.
 T. Dr.
 Cym.
 Trgl.
 Cym.
 Tamb.
 Sn. Dr.
 Bs. Dr.
 Trgl.
 Susp. Cym.

108

109

110

111

112

113

114

115

III. Georgia

Allegro $\text{♩} = \text{ca. } 90$

Picc.

Fl. 1 *one player* *f*

Fl. 2

Ob. *pp*

Bsn. *f* *p*

Eb Clar.

Clar. 1 *pp*

Clar. 2

Clar. 3

Bs. Clar. *f* *p*

A. Sax. 1 *f* *p*

A. Sax. 2 *f* *p*

T. Sax. *f* *p*

B. Sax. *f* *p*

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1 *p*

F Hn. 2 *p*

Tbn. 1

Tbn. 2

C Euph. *pp*

St. Bsn. *pizz.* *f* *p*

C Bsn. *f* *p*

Timp.

Vibra.

Tamb. T. Dr. Cym.

Trgl. Cym. Tamb. *f* *p*

Sn. Dr. *f* *p*

Bs. Dr. Trgl. Susp. Cym.

154

155

156

157

158

159

160

161

162

Picc. *f* *all*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *mf*

Eb Clar. *all* *f*

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *f*

B. Sax. *mf*

Tpt. 1 *all* *mp* Senza sord.

Tpt. 2 *mp* Senza sord.

Tpt. 3 *mp*

F Hn. 1 *mp*

F Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

C Euph. *p* *mf*

St. Bs. *arco* *mf*

C Bs. *à 2* *mf*

Timp.

Vibra
Tamb.
T. Dr.
Cym.

Trgl.
Cym.
Tamb. *Shake* *Thumb Roll* *mf*

Sn. Dr. *modo ordinario* *mf*

Bs. Dr.
Trgl.
Susp. Cym.

163 164 165 166 167 168 169 170 171

Picc.
Fl. 1
Fl. 2
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
Tbn. 1
Tbn. 2
C Euph.
St. Bs.
C Bs.
Timp.
Vibra.
Tamb.
T. Dr.
Cym.
Trgl.
Cym.
Tamb.
Sn. Dr.
Bs. Dr.
Trgl.
Susp. Cym.

172

173

174

175

176

177

178

179

This musical score is for the piece "Impressions of Caucasus" and spans measures 180 to 187. It features a large orchestral ensemble with the following parts:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Clarinet 1, 2, & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone.
- Brass:** Trumpet 1, 2, & 3, Horn 1 & 2, Trombone 1 & 2, Euphonium, Baritone, Bass Trombone.
- Percussion:** Timpani, Vibraphone, Tambourine, Cymbal, Snare Drum, Bass Drum, and Suspended Cymbal.

The score includes various dynamic markings such as *fp*, *ff*, *pp*, and *ppp*, as well as performance instructions like *poco cresc.* and *Shake*. The music is written in a complex, rhythmic style with many triplets and sixteenth notes. The bottom of the page shows measure numbers 180 through 187, with dynamic markings *pp* and *ff* placed below the corresponding measures.

This musical score is for the piece "Impressions of Caucasus" and covers measures 188 through 196. The instrumentation includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Alto, Tenor, Bass), Trumpets 1, 2, and 3, Horns (French Horns 1 and 2, Trombones 1 and 2), Euphonium, Trombone, Cymbals, Snare Drum, and Bass Drum. The score features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano), along with performance instructions like "one player" for the flute, "delicato" for the saxophones, and "pizz." (pizzicato) for the trombone. Percussion parts include "T. Dr." (Tom Drum) and "on the Rim" for the snare drum. A rehearsal mark [1] is placed above the Piccolo staff at the beginning of measure 190.

188

189

190

191

192

193

194

195

196

□

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, 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, Tbn. 1, Tbn. 2, C Euph., St. Bs., C Bs., Timp., Vibra, Tamb., T. Dr., Cym., Trgl. Cym. Tamb., Sn. Dr., Bs. Dr., Trgl., and Susp. Cym. The score spans measures 197 to 204. A section marked with a square symbol (□) begins at measure 201. Dynamics include *ff* (fortissimo) and *p* (piano). Performance directions include *arco* and *modo ordinario*. The score features complex rhythmic patterns and melodic lines across various instruments.

Picc. *f* one player

Fl. 1 *f* cue Oboc

Fl. 2 *f*

Ob. *f*

Bsn. *mf*

E♭ Clar. *mf* one player

Clar. 1 *mf* one player

Clar. 2 *mf*

Clar. 3 *mf*

Bs. Clar. *mf*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

C Euph.

St. Bs. *pizz.* *mf*

C Bs. *mf* 1.

Timp. *fp* *ff*

Vibra

Tamb. T. Dr. *mf* T. Dr.

Cym.

Trgl. Cym. Tamb. *mf*

Sn. Dr.

Bs. Dr. Trgl. Susp. Cym. *pp* *ff*

205 206 207 208 209 210 211 212