



Molenaar Edition

Der Yid

Part 6 from Global Reunion

Paul Voet

Art.nr: 042857060

Difficulty: F

Brass Band

Original Pieces

Colofon

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Mini - Score

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Molenaar Edition

Der Yid

04.0260.06

BrassBand

- 1 Full Score
- 1 Soprano
- 4 Solo Cornet
- 1 Repiano
- 1 Flugelhorn I
- 2 Cornet II
- 2 Cornet III
- 1 Solo Horn
- 1 Horn I Eb
- 1 Horn II Eb
- 1 Trombone I Bb (TC)
- 1 Trombone II Bb (TC)
- 1 Trombone Bass C
- 1 Baritone Bb (TC)
- 1 Bariton II Bb (TC)
- 1 Euphonium Bb (TC)
- 2 Bas Bb (TC)
- 2 Bas Eb (TC)
- 1 Percussion II
- 1 Drums
- 1 Xylophone
- 1 Timpani



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E. GLOBAL REUNION

A 6 part concept piece for full brassband, Fanfare or Concert band with extended percussion. The melodies come from the most different parts of the world. Some of them are already used in local folk music.

In 1997, the famous composer Peter Graham, introduced the first "concept piece" offering us the magical "Cry of the Celts". Some other kind like compositions followed, such as "Call of the Cossacks", "Windows of the world" and "Day of the Dragon". 3 Other works complete the collection: "Hebridean Suite" by Andrew Duncan, "Voice of the Vikings" by Torstein Aargard Nielsen and "Hymn of the Highlands" by Philip Sparke.

We tried to explore some empty spaces in the repertoire and fill up some space with new arrangements. Especially the music from Flanders is new in the repertoire.

Part 6: Der Yid

Jews in Eastern Europe always had their typical music. Links with gipsy music are never far away. Starting with 3 cadenzas, each for cornet, euphonium and tenorhorn the band has to deal with a difficult and very fast theme of "Der yid in Yerusholayim". Virtuosi horns, baritone and flugelhorn often answer the main theme by cornets and euphoniums. Quick drum patterns accompany the whole movement. Growing to a raging climax at the end all possible is asked from the bandmen as to technique and endurance.

NL. GLOBAL REUNION

Een zesdelig conceptwerk voor brassband, fanfare- of harmonieorkest met uitgebreid slagwerk. De melodieën zijn afkomstig uit de meest diverse plaatsen in de wereld en bepaalde ervan worden al in lokale volksmuziek gebruikt. In 1997 introduceerde de bekende componist Peter Graham het eerste "concept stuk" met zijn prachtige werk "Cry of the Celts". Er volgden gelijkaardige composities zoals "Call of the Cossacks", "Windows of the world" en "Day of the Dragon". Drie andere werken maken de verzameling volledig: "Hebridean Suite" van Andrew Duncan, "Voice of the Vikings" van Torstein Aargard Nielsen en "Hymn of the Highlands" van Philip Sparke. Wij hebben geprobeerd om bepaalde gapingen in het repertoire te ontdekken en die met enkele nieuwe arrangementen op te vullen. Vooral de muziek uit Vlaanderen is nieuw in het repertoire.

Part 6: Der Yid

De Joden in Oost Europa hebben altijd hun eigen typische muziek gehad. De links met zigeunermuziek is niet ver. Eerst zijn er drie cadenzas voor de cornet, euphonium en tenorhoorn en het orkest speelt het moeilijke en heel snelle thema "Der yid in Yerusholayim". Virtuosi hoorns, baritonen en bugel beantwoorden het hoofdthema met cornetten en euphonium. Gespeeld wordt. Het geheel wordt door snelle trommelrhythmen begeleid. Het eind naar een climax en vergt heel wat op technische kwaliteit van de musici.



F. GLOBAL REUNION

Une "œuvre de projet" en six parties pour brass band, orchestre de fanfare ou orchestre d'harmonie avec une percussion étendue. Les mélodies sont en provenance des endroits les plus divers dans le monde et certaines sont déjà utilisées dans la musique populaire folklorique. En 1997, le compositeur connu Peter Graham a introduit la première "œuvre de projet" avec sa très belle composition "Cry of the Celts" (Le Cri des Celtes). Puis, il y a eu des compositions semblables telles "Call of the Cossacks" (L'Appel des Cosaques), "Windows of the world" (Fenêtres sur le Monde) et "Day of the Dragon" (La journée du Dragon). La collection fut complétée par trois autres morceaux : "Hebridean Suite" d'Andrew Duncan, "Voice of the Vikings" (La Voix des Vikings) de Torstein Aargard Nielsen et "Hymn of the Highlands" de Philip Sparke. Nous avons essayé de trouver quelques lacunes dans ce répertoire que nous avons compensées par quelques nouveaux arrangements. La musique en provenance de Flandre est nouvelle dans ce répertoire.

Sixième partie : Der Yid

Les Juifs de l'Europe de l'Est ont toujours eu leur propre musique typique. Le lien avec la musique tzigane est assez évident. D'abord il y a trois cadences par le cornet, l'euphonium et le ténor, tandis que l'orchestre joue le thème très rapide et difficile "Der yid in Yerusholayim". Un bugle, des cors et des barytons virtuoses répondent au thème principal joué par les cornets et les euphoniums. Le tout est accompagné de figures de tambour rapide. La pièce évolue vers un point culminant et exige des prouesses techniques et de l'endurance de tous les musiciens.

D. GLOBAL REUNION

Ein sechstelliges "Konzeptstück" für Brassband, Fanfarenorchester oder Sinfonisches Blasorchester mit umfangreichem Schlagzeug. Die Melodien kommen aus den meist verschiedenen Orten der Welt und einige werden schon in der lokalen Volksmusik verwendet. 1997 schuf der bekannte Komponist Peter Graham das erste "Konzeptstück" mit seinem prächtigem Werk "Cry of the Celts". Es folgten gleichartige Kompositionen wie "Call of the Cossacks", "Windows of the world" und "Day of the Dragon". Drei andere Werke vervollständigen die Reihe: "Hebridean Suite" von Andrew Duncan, "Voice of the Vikings" von Torstein Aargard Nielsen und "Hymn of the Highlands" von Philip Sparke. Wir haben es versucht gewisse Lücken im Repertoire zu entdecken und mit neuen Arrangements auszufüllen. Besonders die Musik aus Flandern ist ganz neu in diesem Repertoire.

Sechster Teil : Der Yid

Die Juden in Osteuropa haben immer ihre eigene typische Musik gehabt. Die Verbindung mit Zigeunermusik ist leicht zu finden. Zuerst gibt es drei Kadenzstücke für Kornett, die Tenoruba und das Tenorhorn und dann spielt das Orchester das schnelle Thema "Der Yid in Yerusholayim". Virtuosi beantworten das von den Kornetten und Tenorubas gespielte schnelle Trommelthema. Das Stück verlangt große technische Qualitäten und eine große Ausdauer.



Der yid

Paul Voet

cadenza, klarinet like

stagger very long

large resp. cymb. with soft beaters

cadenza like

on cue

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(play repeat 4 times from $\text{♩}=70$ to $\text{♩}=150$)

A Accelerando..... **B** Allegro molto ($\text{♩}=150$)

2nd time only

1st time a 2, 2nd time tutti

1st time a 1, 2nd time a 2

1st time a 1, 2nd time a 2

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12 13 14

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

04.0260.06

17 18 19 20

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

04.0260.06

21 22 23 24

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

04.0260.06

25 27 28

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

04.0260.06

29 30 31 32 33

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

04.0260.06

E 35 36 37 F

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

back to bassdrum

04.0260.06

39 40 41 42

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

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43 44 45 46

Crescendo p.a.p.

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

04.0260.06

47 48 **G** 50 51

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2 Xyl.

04.0260.06

52 **H** 54 55

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2 Xyl.

04.0260.06

56 57 58 59

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2 Xyl.

04.0260.06

60 61 **I** 63 64

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2 Xyl.

04.0260.06

65 66 67 68 69

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

04.0260.06

71 72

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

04.0260.06

73 74 75

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

04.0260.06

76 77 78 79

Sop. Cnt. Solo Cnt. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass Bb Bass Timp. Dr. Perc. 2. Xyl.

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80 **K** 82 **L**

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Dr.
Perc. 2
Xyl.

large S.C.P.
pp

04.0260.06

84 85 86 87 88

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Dr.
Perc. 2
Xyl.

move to triangle

04.0260.06

89 90 91 *poco a poco accelerando e crescendo* 92

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Dr.
Perc. 2
Xyl.

04.0260.06

93 94 **M**

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Dr.
Perc. 2
Xyl.

1.2 dipoi 3.4.

04.0260.06

96 97

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Dr.
Perc. 2
Xyl.

to ring (heavy beater)
04.0260.06

98 99 100 101 102

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Dr.
Perc. 2
Xyl.

04.0260.06