



Molenaar Edition

# Far Eastern Dream

## Part 5 from Global Reunion

Paul Voet

Art.nr: 042860060  
Difficulty: E

Brass Band

## Original Pieces

Colofon

### Molenaar Edition BV

Industrieweg 23  
NL 1521 ND Wormerveer  
the Netherlands  
Phone: +31 (0)75 - 628 68 59  
Fax: +31 (0)75 - 621 49 91  
Email: office@molenaar.com  
Website: www.molenaar.com

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Mini - Score

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far eastern dream

04.0262.06

### BrassBand

- 1 Full Score
- 1 Soprano
- 4 Solo Cornet
- 1 Repiano
- 1 Flugelhorn Solo
- 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 Baritone II Bb (TC)
- 2 Euphonium Bb (TC)
- 1 Bas Bb (TC)
- 1 Bas Eb (TC)
- 1 Percussion I
- 1 Percussion II
- 1 Marimba
- 1 Glockenspiel
- 1 Vibraphone



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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 5: Far Eastern Dream

The longest trip we make is to the Far East. Japan, China, Tibet,... all countries with an enormous cultural background and history. Percussion is very important here to give a rich dimension to this Japanese "Black Bamboo" theme. Tam-tam, Chinese cymbals, Tibetan gong and a kododrum (if not possible, large floor tom) together with marimba and glockenspiel are used all the time in a careful way. A solo cornet presents the main theme that is answered by the whole lower brass section. While this theme develops now and then the sounds of the impressive "dung" is heard. (dung is the Tibetan very large trumpet-like instrument with loud and very deep sounds) In a quicker tempo Eb bass, euphonium and solo cornet start with the theme and even the counter theme. The whole group joins the party but everything ends very silently with mute.

### 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 5: Far Eastern Dream

De langste trip die we maken brengt ons naar het Verre Oosten, Japan, China, Tibet... landen met een enorme culturele achtergrond en een rijke geschiedenis. Het slagwerk speelt een belangrijke rol en geeft een rijke dimensie aan het Japanse lied "Zwarte Bamboe". Tam-tam, Chinese cymbals, Tibetaanse gong en een kodotrom (of grote floor tom) samen met marimba en glockenspiel worden voortdurend met mate gebruikt. De solo cornet stelt het hoofdthema voor en krijgt antwoord van de volledige lage kopersectie. Terwijl dit thema ontwikkeld wordt, wordt het thema van de indrukwekkende "dung". (de dung is een groot trompetachtig instrument met luide en diepe klank). Es-bas, euphonium en solocornet spelen het thema en ook de tegengestelde. Het gehele orkest komt er nog bij maar dit deel eindigt heel zachtjes.



### 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.

#### Cinquième partie: Far Eastern Dream (Rêves d'Extrême Orient)

Le plus long voyage nous emmène vers l'Extrême Orient, le Japon, la Chine, le Tibet... des pays avec une très grande culture et une très riche histoire. La percussion joue un rôle fort important et ajoute une riche dimension à la chanson japonaise « Le Bambou noir ». Le Tam-tam, les cymbales chinoises, le gong tibétain, et le tambour kodo (à défaut un grand tom), ainsi que le marimba et le glockenspiel sont continuellement, quoique modérément, utilisés. Le cornet solo cornet présente le thème principal et reçoit une réponse du groupe complet des cuivres graves. Lors du développement de ce thème, nous entendons l'impressionnant « dung ». (le dung est un grand instrument tibétain qui ressemble à une trompette et qui produit un son fort en grave). La basse en mi bémol, l'euphonium et le cornet solo jouent le thème et le contre-chant dans un tempo plus rapide. L'orchestre en entier se joint aux solistes, mais toutefois cette partie se termine doucement en sourdine.

### D. GLOBAL REUNION

Ein sechstelliges "Konzeptstück" für Brassband, Fanfareorchester oder Sinfonisches Bläserorchester 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 prächtigen 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 vervollständigten 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.

#### Fünfter Teil: Far Eastern Dream

Die längste Reise bringt uns nach dem Fernost, nach Japan, China, Tibet... Ländern mit einem eindrucksvollen kulturellen Hintergrund und einer sehr reichen Geschichte. Das Schlagzeug spielt eine wichtige Rolle und gibt dem japanischen Lied „Schwarze Bamboe“ eine reiche Dimension. Instrumente wie Tamtam, chinesische Becken, tibetischer Gong und eine Trommel (oder Stand Toms) werden zusammen mit Marimba und Glockenspiel verwendet. Das Solo Kornett introduziert das Hauptthema und erhält die Antwort. Weil das Thema entwickelt wird, hört man das trompetenartige tibetisches Instrument mit lauten tiefen Tönen. Die E-Bass, Euphonium und das Solo Kornett spielen das Thema und den Gegenpart. Das vollständige Orchester kommt noch hinzu aber dieser Teil endet zusehends leiser.



# Far Eastern dream

Maestoso (♩ = 40)

Paul Voet

Musical score for measures 2-5. Instruments include Soprano, Solo, and Repliano Cornet; 2nd, 3rd, and Flugel Horn; Solo, 1st, and 2nd Horn; 1st, 2nd, and Bass Trombone; Euphonium; Eb and Bb Bass; Percussion 1 and 2; Glockenspiel; Marimba; and Vibraphone. Performance instructions include *portato*, *mf solo*, *tristram gong*, *handchimes*, and *Woodchimes*.

Musical score for measures 6-11. Instruments include Soprano, Solo, and Repliano Cornet; 2nd, 3rd, and Flugel Horn; Solo, 1st, and 2nd Horn; 1st, 2nd, and Bass Trombone; Euphonium; Eb and Bb Bass; Percussion 1 and 2; Glockenspiel; Marimba; and Vibraphone. Performance instructions include *ff portato*, *large chimes crash*, *hard sticks*, and *hard mallets*.

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Andante (♩ = 80)

Musical score for measures 12-18. Instruments include Soprano, Solo, and Repliano Cornet; 2nd, 3rd, and Flugel Horn; Solo, 1st, and 2nd Horn; 1st, 2nd, and Bass Trombone; Euphonium; Eb and Bb Bass; Percussion 1 and 2; Glockenspiel; Marimba; and Vibraphone. Performance instructions include *bucket mute*, *pp bucket mute*, *pp*, *mute*, *pp*, *mute [DUNG-like]*, *hard sticks, like kodo drum*, and *noisy no marimba*.

Musical score for measures 19-28. Instruments include Soprano, Solo, and Repliano Cornet; 2nd, 3rd, and Flugel Horn; Solo, 1st, and 2nd Horn; 1st, 2nd, and Bass Trombone; Euphonium; Eb and Bb Bass; Percussion 1 and 2; Glockenspiel; Marimba; and Vibraphone. Performance instructions include *straight mute*, *pp straight mute*, *pp*, *[DUNG-like]*, *[quick to vibraphone]*, *large crash*, and *[noisy off]*.

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29 30 31 32 33 34 35 36

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  
Perc. 1  
Perc. 2  
Glock.  
Mar.  
Vib.

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accel.  $\text{C}$  same tempo  $\text{J} = \text{J}$

37 40 41 42 43

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  
Perc. 1  
Perc. 2  
Glock.  
Mar.  
Vib.

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**D** 45 46 47 48 49 50

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  
Perc. 1  
Perc. 2  
Glock.  
Mar.  
Vib.

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**E** **F**

51 52 53 54 56 58

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  
Perc. 1  
Perc. 2  
Glock.  
Mar.  
Vib.

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59 60 61 62 63 64

Sop. Cnt. *al.*

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. *al.*

E♭ Bass

B♭ Bass

Perc. 1 *hard sticks, lots*

Perc. 2

Glock.

Mar.

Vib.

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65 66 67 68 69 70 71

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

Perc. 1 *hard sticks, lots*

Perc. 2

Glock.

Mar.

Vib.

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**G** 73 74 75 76 77

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt. *both*

3rd Cnt. *both*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *open*

2nd Bar.

1st Tbn. *open*

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1 *chinese crash*

Perc. 2

Glock.

Mar.

Vib.

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78 79 80 81 82 83

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

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

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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 Perc. 1 Perc. 2 Glock. Mar. Vib.

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89 90 91 92 93 94

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 Perc. 1 Perc. 2 Glock. Mar. Vib.

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95 96 97 98 99 100 101

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 Perc. 1 Perc. 2 Glock. Mar. Vib.

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102 103 104 105 106 107

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 Perc. 1 Perc. 2 Glock. Mar. Vib.

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109 110 111 112 113 114 115 116

Sop. Cnt. *muted*

Solo Cnt. *mf*

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

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

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117 118 119 120 121

*molto rall.*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt. *a!*

3rd Cnt. *a!*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

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*poco rall.* *in*

122 123 124 125 126 127 128

Sop. Cnt.

Solo Cnt. *open* *mf*

Rep. Cnt. *[Tibetan gong]*

2nd Cnt. *[handchimes]*

3rd Cnt.

Flug. *muted*

Solo Hn. *muted* *pp*

1st Hn. *muted* *pp*

2nd Hn. *muted* *pp*

1st Bar. *muted* *pp*

2nd Bar. *muted* *pp*

1st Tbn. *pp*

2nd Tbn. *pp*

B. Tbn. *pp*

Euph. *muted* *pp*

E♭ Bass *pp*

B♭ Bass *pp*

Perc. 1

Perc. 2

Glock.

Mar.

Vib.

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