

FULL SCORE HARMONIE
CALEDONIA
Oliver WAESPI

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BMP 0903.1.437

NEDERLANDS

In CALEDONIA verwerkte Oliver Waespi drie bekende Schotse volksliederen tot een rapsodische suite voor blaasorkest.

Het eerste, ietwat grappige lied "The Devil Came Fiddling Through the Town" vertelt het verhaal van een duivel die op zijn tocht door de straten van de stad de belastingambtenaar vangt en meeneemt, tot grote vreugde van de inwoners. Het tweede lied "Ye banks and braes" is een rustig en melancholisch lied deels gebaseerd op de folksong "Hey, tuttie tattie". Oliver Waespi benaderde de bewerking van deze mooie liederen op een symfonische manier, wat van deze een unieke, vernieuwende suite maakt die kan worden uitgevoerd op een concert of een wedstrijd. De delen kunnen ook apart worden uitgevoerd.

ENGLISH

In CALEDONIA, Oliver Waespi adapted three well-known Scottish folk songs into a rhapsodic suite for wind orchestra.

The first, rather humorous song, 'The Devil Came Fiddling Through the Town', tells the story of a devil who, as he passes through the streets of the town, catches the tax inspector and carries him off, much to the delight of the inhabitants. The second song, 'Ye banks and braes', is gentle and melancholy and based partly on the folk song 'Hey, tuttie tattie'. Oliver Waespi took a symphonic approach to the adaptation of these lovely songs, which makes this a unique and innovative suite that can be performed at a concert or contest. The individual parts can also be performed separately.

FRANÇAIS

CALEDIONA est l'adaptation de trois chansons populaires écossaises en une suite rapsodique pour orchestre de cuivres, mise en œuvre par Oliver Waespi.

La première chanson, assez amusante et intitulée « The Devil Came Fiddling Through the Town », raconte l'histoire d'un diable qui, au cours d'une balade en ville, enlève le percepteur des impôts, à la grande joie des habitants. La seconde, « Ye banks and braes », est une chanson calme et mélancolique, partiellement basée sur la chanson folk « Hey, tuttie tattie ». Olivier Waespi a voulu donner à ces belles chansons une dimension symphonique, pour en arriver à cette suite unique et innovante, pouvant aussi bien être présentée en concert qu'en concours. Les parties peuvent également être jouées séparément.

DEUTSCH

Im Stück "CALEDONIA" hat Oliver Waespi drei bekannte schottische Volkslieder zu einer rhapsodischen Suite für Blasorchester verarbeitet. Das erste, scherzhafte Lied, "The Devil Came Fiddling Through the Town", berichtet vom Teufel, der durch die Straßen fegt und den Steuereintreiber mitnimmt, sehr zum Vergnügen der Dorfbewohner. Das nachfolgende "Ye banks and braes" ist ein ruhiges, melancholisches Liebeslied. Der letzte Teil basiert auf dem berühmten Lied "Hey, tuttie tattie", welches von der schottischen Geschichte handelt. Dank der schönen Melodien und Oliver Waespi's synphonischer Bearbeitung wird diese Suite ihr Konzertprogramm ohne Zweifel bereichern. Es eignet sich aber auch als Wettbewerbsstück. Die drei Lieder können als zusammenhängende Suite oder auch einzeln aufgeführt werden.

Opname op / Recording on / Enregistrement sur / Aufnahme auf / Incisione su :

CD "CATEDRALES" – Rundfunk Blasorchester Leipzig – WSR 045

Lengte / Duration / Durée / Dauer : 9.01
Moeilijkheidsgraad / Difficulty / Degré de difficulté / Schwierigkeitsgrad : 3 - 4

HARMONIE

Full Score
C Flute 1
C Flute 2 / Piccolo
Oboe
English horn
Bassoon
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bb Bass Clarinet
Eb Alto Saxophone 1
Eb Alto Saxophone 2
Bb Tenor Saxophone
Eb Baritone Saxophone
F/Eb Horn 1
F/Eb Horn 2
Bb Trompet 1
Bb Trompet 2
Bb Trompet 3
C/Bb Trombone 1
C/Bb Trombone 2
C/Bb Trombone 3
C Baritones/Bb Baritone – Tenor Tuba – Euphonium 1
C Baritones/Bb Baritone – Tenor Tuba – Euphonium 2
C Basses/Eb-Bb Basses 1 – 2
String Bass
Timpani
Percussion 1
Percussion 2 – (Mallets)
Percussion 3 – (Mallets)

CALEDONIA

Oliver WAESPI

I. The Devil came Fiddlin' through the Town

With spirit (♩. = c. 112)

C Flute 1

C Flute 2
Piccolo

Oboe

English Horn

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet- Cornet 1

B♭ Trumpet- Cornet 2

B♭ Trumpet- Cornet 3

French Horns 1

French Horns 2

C Trombone 1

C Trombone 2

C Trombone 3

C Baritone 1 - 2

C Basses 1-2

String Bass

Timpani

Percussion 1

Percussion 2 - (Mall.)

Percussion 3 - (Mall.)

A

11

C Fl. 1

C Fl. 2
Picc.

Ob.

Engl. Hrn.

Bsn.

E♭ CL.

B♭ CL. 1

B♭ CL. 2

B♭ CL. 3

B♭ Bass CL.

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Tp.- Corn. 1

B♭ Tp.- Corn. 2

B♭ Tp.- Corn. 3

Fr. Hrn. 1

Fr. Hrn. 2

C Trbn. 1

C Trbn. 2

C Trbn. 3

C Bars. 1 - 2

C Bass. 1-2

Str. Bass.

Temp.

Perc. 1

Perc. 2

Perc. 3

B

23

C Fl. 1
C Fl. 2 Picc.
Ob.
Engl. Hrn.
Bsn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb Bass Cl.
Eb A. Sax. 1
Eb A. Sax. 2
Bb T. Sax.
Eb Bar. Sax.
Bb Tp.-Corn. 1
Bb Tp.-Corn. 2
Bb Tp.-Corn. 3
Fr. Hrn. 1
Fr. Hrn. 2
C Trb. 1
C Trb. 2
C Trb. 3
C Bars. 1-2
C Bass. 1-2
Str. Bass.
Timp.
Perc. 1
Perc. 2
Perc. 3

C

36

C Fl. 1
C Fl. 2 Picc.
Ob.
Engl. Hrn.
Bsn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb Bass Cl.
Eb A. Sax. 1
Eb A. Sax. 2
Bb T. Sax.
Eb Bar. Sax.
Bb Tp.-Corn. 1
Bb Tp.-Corn. 2
Bb Tp.-Corn. 3
Fr. Hrn. 1
Fr. Hrn. 2
C Trb. 1
C Trb. 2
C Trb. 3
C Bars. 1-2
C Bass. 1-2
Str. Bass.
Timp.
Perc. 1
Perc. 2
Perc. 3

D

48

C Fl. 1 *mf*

C Fl. 2 Picc. *f* + Picc.

Ob. *mf* *f*

Engl. Hrn. *f* *cantabile*

Bsn. *f*

E♭ Cl. *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B♭ Bass Cl. *f*

E♭ A. Sax. 1 *f*

E♭ A. Sax. 2 *fp* *f cantabile*

B♭ T. Sax. *fp* *f*

E♭ Bar. Sax. *fp* *f*

B♭ Tp. - Corn. 1 *fp* *mf leggiero*

B♭ Tp. - Corn. 2 *fp* *mf leggiero*

B♭ Tp. - Corn. 3 *fp* *mf leggiero*

Fr. Hrn. 1 *f cantabile*

Fr. Hrn. 2 *f cantabile*

C Trb. 1 *fp* *f* *mf*

C Trb. 2 *fp* *f* *mf*

C Trb. 3 *fp* *f* *mf*

C Bars. 1-2 *play* *fp* *f cantabile*

C Bass. 1-2 *fp* *f*

Str. Bass. *arco* *fp* *f leggiero*

Timp. *p* *f* *Toms (with tongue sticks)*

Perc. 1 *f*

Perc. 2 *p* *f* *Susp. Cymb. (soft mallets)*

Perc. 3 *Glock. col Ped.* *p* *mf*

E

59

C Fl. 1 *f* *mf*

C Fl. 2 Picc. *f* *mf*

Ob. *f* *mf*

Engl. Hrn. *f* *mf*

Bsn. *f* *mf*

E♭ Cl. *f* *mf*

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2 *f* *mf*

B♭ Cl. 3 *f* *mf*

B♭ Bass Cl. *f* *mf*

E♭ A. Sax. 1 *f* *mf*

E♭ A. Sax. 2 *f* *mf*

B♭ T. Sax. *f* *mf*

E♭ Bar. Sax. *f* *mf*

B♭ Tp. - Corn. 1 *f* *mf*

B♭ Tp. - Corn. 2 *f* *mf*

B♭ Tp. - Corn. 3 *f* *mf*

Fr. Hrn. 1 *f* *mf*

Fr. Hrn. 2 *f* *mf*

C Trb. 1 *f* *mf*

C Trb. 2 *f* *mf*

C Trb. 3 *f* *mf*

C Bars. 1-2 *f* *mf*

C Bass. 1-2 *f* *mf*

Str. Bass. *f* *mf*

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf* *Vibra (optional col Ped.)*

Perc. 3 *Glock. col Ped.* *f* *mf*

C Fl. 1

C Fl. 2 Picc. *+ Picc.*

Ob.

Engl. Hrn.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Tp.-Com. 1

B♭ Tp.-Com. 2

B♭ Tp.-Com. 3

Fr. Hrn. 1

Fr. Hrn. 2

C Trb. 1

C Trb. 2

C Trb. 3

C Bars. 1-2

C Bass. 1-2

Str. Bass.

Timp.

Perc. 1 *Snare drum*

Perc. 2

Perc. 3

p *f* *mf* *leggiere* *f* *ma sotto voce*

C Fl. 1

C Fl. 2 Picc.

Ob.

Engl. Hrn.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Tp.-Com. 1

B♭ Tp.-Com. 2

B♭ Tp.-Com. 3

Fr. Hrn. 1

Fr. Hrn. 2

C Trb. 1

C Trb. 2

C Trb. 3

C Bars. 1-2

C Bass. 1-2

Str. Bass.

Timp.

Perc. 1

Perc. 2

Perc. 3

breath where necessary *ff* *mf* *leggiere* *f* *play* *Susp. Cymb. (hard mallets)* *Susp. Cymb. (soft mallets)*

G

94

C Fl. 1
C Fl. 2
Picc.
Ob.
Engl. Hrn.
Bsn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb Bass Cl.
Eb A. Sax. 1
Eb A. Sax. 2
Bb T. Sax.
Eb Bar. Sax.
Bb Tp.-Corn. 1
Bb Tp.-Corn. 2
Bb Tp.-Corn. 3
Fr. Hrn. 1
Fr. Hrn. 2
C Trtb. 1
C Trtb. 2
C Trtb. 3
C Bars. 1-2
C Bass. 1-2
Str. Bass.
Timp.
Perc. 1
Perc. 2
Perc. 3

H Accell. ...

105

C Fl. 1
C Fl. 2
Picc.
Ob.
Engl. Hrn.
Bsn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb Bass Cl.
Eb A. Sax. 1
Eb A. Sax. 2
Bb T. Sax.
Eb Bar. Sax.
Bb Tp.-Corn. 1
Bb Tp.-Corn. 2
Bb Tp.-Corn. 3
Fr. Hrn. 1
Fr. Hrn. 2
C Trtb. 1
C Trtb. 2
C Trtb. 3
C Bars. 1-2
C Bass. 1-2
Str. Bass.
Timp.
Perc. 1
Perc. 2
Perc. 3

in case all parts are performed,
cut from bar 121 to bar 125

Molto Vivace

1 alternate ending, if only
the first part is performed.

rall. poco a poco

II. Ye Banks and Braes

Andante calmo (♩ = c. 112)

I

148

C Fl. 1
C Fl. 2 Picc.
Ob.
Engl. Hrn.
Bsn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb Bass Cl.
Eb A. Sax. 1
Eb A. Sax. 2
Bb T. Sax.
Eb Bar. Sax.
Bb Tp.-Corn. 1
Bb Tp.-Corn. 2
Bb Tp.-Corn. 3
Fr. Hrn. 1
Fr. Hrn. 2
C Trb. 1
C Trb. 2
C Trb. 3
C Bars. 1-2
C Bass. 1-2
Str. Bass.
Timp.
Perc. 1
Perc. 2
Perc. 3

J

160

C Fl. 1
C Fl. 2 Picc.
Ob.
Engl. Hrn.
Bsn.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb Bass Cl.
Eb A. Sax. 1
Eb A. Sax. 2
Bb T. Sax.
Eb Bar. Sax.
Bb Tp.-Corn. 1
Bb Tp.-Corn. 2
Bb Tp.-Corn. 3
Fr. Hrn. 1
Fr. Hrn. 2
C Trb. 1
C Trb. 2
C Trb. 3
C Bars. 1-2
C Bass. 1-2
Str. Bass.
Timp.
Perc. 1
Perc. 2
Perc. 3