

NEDERLANDS

Dit driedelig werk kan worden beschouwd als een suite waarin het thematisch materiaal over de verschillende delen heen met elkaar in verbinding staat. Het is perfect geschikt als concertwerk, maar zeker ook als wedstrijdwerk. De drie delen zijn namelijk zeer divers van stijl, zodat uw orkest allerhande aspecten kan etaleren. Voor eventueel ontbrekende stemmen zijn de belangrijkste verdubbelingen voorhanden.

ENGLISH

This three-movement work is a suite in which the theme material is connected above and beyond the many parts. It is perfectly suited as a concert work, but also as a contest piece. The three movements vary in style, so that your band can display a mixture of qualities. For bands that have any missing instruments many doublings have been provided.

FRANÇAIS

Ces trois évocations ont un point commun, elles réunissent le même matériau thématique. Chaque mouvement de la suite est écrit dans un style différent pour permettre à vos musiciens d'illustrer toutes les facettes de leur art. *Three Evocations* s'adresse à la fois aux formations complètes et/ou incomplètes (voix dédoublées).

DEUTSCH

Dieses dreiteilige Werk ist eine Art Suite, deren thematisches Material über die einzelnen Sätze hinweg miteinander verbunden ist. Es eignet sich perfekt als Konzertwerk, gibt aber auch ein ausgezeichnetes Wettbewerbsstück ab. Die drei Sätze sind stilistisch sehr unterschiedlich, sodass sich Ihr Blasorchester in jedem Aspekt beweisen kann. Für den Fall, dass Stimmen fehlen, wurde für die wichtigsten Verdopplungen gesorgt.

ITALIANO

Questo brano in tre movimenti può anche essere descritto come suite, dove il materiale tematico è riproposto in tutti i movimenti. Perfetto come brano da concerto, *Three Evocations* si presta anche a essere eseguito in occasione di un concorso. I tre movimenti sono stilisticamente molto diversi tra loro, e questo permette a tutto l'organico di emergere. Per le voci mancanti più importanti è previsto il raddoppio.

FULL SCORE CONCERT BAND / HARMONIE

THREE EVOCATIONS

Hans AERTS

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Meer informatie over de aanschaf van een volledige opname van dit werk vindt u op onze website:

For further details on how to obtain a full recording of this work, please visit our website:

Pour plus de détails sur la démarche à suivre afin d'obtenir une version intégrale de cette œuvre,

veuillez consulter notre site:

Informationen, wie Sie eine vollständige Aufnahme dieses Werkes bekommen können, finden Sie auf

unserer Website:

Per informazioni su come ricevere l'incisione integrale di questo brano, consultate il nostro sito web:

www.beriato.com

Lengte / Duration / Durée / Dauer : 10:00

Moelijkheidsgraad / Difficulty / Degré de difficulté / Schwierigkeitsgrad : 3 - 4

CONCERT BAND

Full Score			
Piccolo (optional)	2		
C Flute 1	2	Extra partijen voor sommige landen /	
C Flute 2	2	Additional parts for several countries /	
Oboe	2	Extra pour des pays étrangers /	
Bassoon	2	Zusätzlich für das Ausland :	
Eb Clarinet (optional)	1		
Bb Clarinet 1	4		
Bb Clarinet 2	4		
Bb Clarinet 3	4		
Eb Alto Clarinet (optional)	1		
Bb Bass Clarinet	2		
Eb Alto Saxophone 1	2	Eb Horn 1	2
Eb Alto Saxophone 2	2	Eb Horn 2	2
Bb Tenor Saxophone	2	Eb Horn 3	2
Eb Baritone Saxophone	1	Bb Trombone 1 (F-key)	1
Bb Trumpet / Cornet 1	2	Bb Trombone 1 (G-key)	1
Bb Trumpet / Cornet 2	2	Bb Trombone 2 (F-key)	1
Bb Trumpet / Cornet 3	2	Bb Trombone 2 (G-key)	1
French Horn 1	2	Bb Trombone 3 (F-key)	1
French Horn 2	2	Bb Trombone 3 (G-key)	1
French Horn 3	2	Bb Baritone / Euphonium 1 (F-key)	2
C Trombone 1	2	Bb Baritone / Euphonium 1 (G-key)	2
C Trombone 2	2	Bb Baritone / Euphonium 2 (F-key)	2
C Trombone 3	2	Bb Baritone / Euphonium 2 (G-key)	2
C Baritone 1	2	Eb Basses (F-key)	2
C Baritone 2	2	Eb Basses (G-key)	2
Bb Baritone / Euphonium 1 (G-key)	2	Bb Basses (F-key)	2
Bb Baritone / Euphonium 2 (G-key)	2	Bb Basses (G-key)	2
C Basses	2		
Timpani	1		
Mallet	1		
Percussion 1	2		
Percussion 2	2		

THREE EVOCATIONS

- geschreven in opdracht van de stad Turnhout (B) -
 - commissioned by the city of Turnhout (B) -

Hans AERTS

Full score CONCERT BAND

I.

Maestoso $\text{♩} = 76$ A

Flute 1, 2
Piccolo (optional)

Oboe

Bassoon

E. Clarinet (optional)

B. Clarinet 1

B. Clarinet 2

B. Clarinet 3

E. Alt Clarinet (optional)

B. Bass Clarinet

E. Alto Sax. 1

E. Alto Sax. 2

B. Tenor Sax.

E. Baritone Sax.

Maestoso $\text{♩} = 76$ A

B. Trumpet 1
B. Cornet 1

B. Trumpet 2
B. Cornet 2

B. Trumpet 3
B. Cornet 3

F Horn 1, 3

F Horn 2

C. Trombone 1

C. Trombone 2, 3

C. Baritone 1, 2

C. Basses

Timpani

Mallet

Percussion 1
Tenor Drum (or Tom)

Percussion 2

8 B *+ Picc. (upper voice)*

Fl. 1, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl. (opt.)

B. Bc. Cl.

E. A. Sax. 1

E. A. Sax. 2

B. T. Sax.

E. B. Sax.

B

B. Tpt. 1
B. Crnt. 1

B. Tpt. 2
B. Crnt. 2

B. Tpt. 3
B. Crnt. 3

F Horn 1, 3

F Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Temp.

Malh.

Perc. 1

Perc. 2

B.D.

II.

Andante tranquillo $\text{♩} = 80$ G

Fl. I, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl. (opt.)

B. B. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

Andante tranquillo $\text{♩} = 80$ G

B. Tpt. 1
B. Crtn. 1

B. Tpt. 2
B. Crtn. 2

B. Tpt. 3
B. Crtn. 3

F. Horn 1, 3

F. Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Mult.

Perc. 1

Perc. 2

Triangh.

10

Fl. I, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl. (opt.)

B. B. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Crtn. 1

B. Tpt. 2
B. Crtn. 2

B. Tpt. 3
B. Crtn. 3

F. Horn 1, 3

F. Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Mult.

Perc. 1

Perc. 2

19

FL. I, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl. (opt.)

B. Ba. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Crnt. 1

B. Tpt. 2
B. Crnt. 2

B. Tpt. 3
B. Crnt. 3

F Horn 1, 3

F Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Malh.

Perc. 1

Perc. 2

Score for page 19 of 'Three Evocations'. The page contains 20 staves for various instruments. At the top left, the number '19' is printed. The first staff is for Flute I, 2 and Piccolo (optional), starting with a measure marked 'H' and a dynamic of 'mf'. The rest of the staves follow with similar musical notation, including dynamics like 'p', 'mf', 'f', and 'all'. At the bottom, there are staves for Percussion 1 and 2, with 'Glockenspiel' written above the first staff.

28

FL. I, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl. (opt.)

B. Ba. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Crnt. 1

B. Tpt. 2
B. Crnt. 2

B. Tpt. 3
B. Crnt. 3

F Horn 1, 3

F Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Malh.

Perc. 1

Perc. 2

Score for page 12 of 'Three Evocations'. The page contains 20 staves for various instruments. At the top left, the number '28' is printed. The first staff is for Flute I, 2 and Piccolo (optional), starting with a measure marked 'H' and a dynamic of 'mf'. The rest of the staves follow with similar musical notation, including dynamics like 'p', 'mf', 'f', and 'all'. At the bottom, there are staves for Percussion 1 and 2, with 'Glockenspiel' written above the first staff.

III.

Allegro energico $\text{♩} = 72$ ($\text{♩} = 144$)

+ Picc. (upper voice)

FL I, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl. (opt.)

B. Bb. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Crtn. 1

B. Tpt. 2
B. Crtn. 2

B. Tpt. 3
B. Crtn. 3

F Horn 1, 3

F Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Malh.

Perc. 1

Perc. 2

Cymb.

Wood Block

Cymb. a 2

mf (lightly)

mf

M

FL I, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B. Cl. 1

B. Cl. 2

B. Cl. 3

E. A. Cl. (opt.)

B. Bb. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Crtn. 1

B. Tpt. 2
B. Crtn. 2

B. Tpt. 3
B. Crtn. 3

F Horn 1, 3

F Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Malh.

Perc. 1

Perc. 2

Sus. Cym.

B.D.

14

FL 1, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B-Cl. 1

B-Cl. 2

B-Cl. 3

E. A. Cl.
(opt.)

B. Ba. Cl.

E. A. Sax. 1

E. A. Sax. 2

B. T. Sax.

E. B. Sax.

B. Tpt. 1
B. Crnt. 1

B. Tpt. 2
B. Crnt. 2

B. Tpt. 3
B. Crnt. 3

F. Horn 1, 3

F. Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Malh. (Xylophone)

Perc. 1

Perc. 2 (Wd. Bll., Supp. Cymb.)

N

Pia

B.D.

20

FL 1, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B-Cl. 1

B-Cl. 2

B-Cl. 3

E. A. Cl.
(opt.)

B. Ba. Cl.

E. A. Sax. 1

E. A. Sax. 2

B. T. Sax.

E. B. Sax.

B. Tpt. 1
B. Crnt. 1

B. Tpt. 2
B. Crnt. 2

B. Tpt. 3
B. Crnt. 3

F. Horn 1, 3

F. Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Malh.

Perc. 1

Perc. 2 (Tambourine)

play ad lib.

play ad lib.

a2

26

FL 1, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B-Cl. 1

B-Cl. 2

B-Cl. 3

E. A. Cl. (opt.)

B. Ba. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Crnt. 1

B. Tpt. 2
B. Crnt. 2

B. Tpt. 3
B. Crnt. 3

F. Horn 1, 3

F. Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Malh.

Perc. 1

Perc. 2

32

FL 1, 2
Picc. (opt.)

Ob.

Bsn.

E. Cl. (opt.)

B-Cl. 1

B-Cl. 2

B-Cl. 3

E. A. Cl. (opt.)

B. Ba. Cl.

E. A. Sx. 1

E. A. Sx. 2

B. T. Sx.

E. B. Sx.

B. Tpt. 1
B. Crnt. 1

B. Tpt. 2
B. Crnt. 2

B. Tpt. 3
B. Crnt. 3

F. Horn 1, 3

F. Horn 2

C. Tbn. 1

C. Tbn. 2, 3

C. Bar. 1, 2

C. Bass.

Timp.

Malh.

Perc. 1

Perc. 2