

Kompositionsauftrag des Bernischen Kantonal-Musikverbandes BKMV als Aufgabestück der 4. Klasse für das 23. Kantonal-Musikfest 2014 in Aarwangen. In drei zusammenhängenden Partien komponiert, eröffnet das Werk mit einem heroischen Thema, welches für den «Kampf» steht. Der zweite Satz ist sehr ruhig und widerspiegelt den «Frieden». Das Werk schliesst mit einem freudigem, gesanglichem Tanz (Gigue). Die Stärke dieser Komposition liegt in seiner einfachen Ausführung und seiner kompakten, variablen Instrumentierung.

ETIENNE CRAUSAZ

Etienne Crausaz hat sein Musikstudium für die Tuba in Bern und in Zürich absolviert und mit dem Lehrdiplom, dem Konzertdiplom und dem Solistendiplom abgeschlossen. Er ist regelmässig als Aushilfemusiker beim Orchestre de Chambre de Lausanne und beim Symphonie Orchester Bern tätig. Er tritt ebenfalls in Konzerten zusammen mit Kammermusik-Ensembles auf, namentlich mit dem Tubaquartett «Les Tubadours». Ein Grossteil seiner Arbeitszeit widmet er dem Komponieren und Arrangieren für die verschiedensten Formationen: Brass Bands, Harmoniemusik, Chor und Kammermusik. Er erfüllt Aufträge von verschiedenen Formationen, Vereinen und Künstlern (Orchestre d'Harmonie de Fribourg, Ensemble de Cuivres Euphonium, Thomas Rüedi und Raphael Christen, Sergio Carolino, usw.). Sein Werkverzeichnis umfasst rund vierzig Werke der unterschiedlichsten Richtungen. Er ist auch ein passionierter Dirigent und Lehrer. Er dirigiert eine Brass Band und einen gemischten Chor und erteilt Instrumentalunterricht für Blechblasinstrumente.

Commande de l'Association Cantonale Bernoise de Musique. Pièce imposée en 4ème catégorie à Aarwangen, 2014. Construite en trois parties qui s'enchaînent, la pièce débute par une musique à caractère martial. Le deuxième mouvement est très calme et inspire la paix. La pièce se conclue par une sorte de gigue très joyeuse et chantante. L'atout de cette pièce réside dans sa simplicité d'exécution et son orchestration à possibilités multiples.

ETIENNE CRAUSAZ

Etienne Crausaz a effectué des études professionnelles de tuba à Berne (M. Guy Michel) et à Zürich (M. Anne Jellenkross), et a successivement obtenu les diplômes d'enseignement, de concert et de soliste. Il collabore régulièrement en tant que remplaçant avec les orchestres de chambre de Lausanne, Fribourg et Bâle, l'orchestre symphonique de Berne ainsi que l'orchestre du festival de Gstaad. Il se produit également en concert avec des ensembles de musique de chambre, notamment avec Les Tubadours, quatuor de tubas et Drum'n Basses, deux tubas et batterie. Il passe une partie significative de son temps à la composition et à l'arrangement pour diverses formations: orchestre d'harmonie, brass band, chœur, musique de chambre. Il honore les commandes de divers ensembles, associations et artistes (Orchestre d'Harmonie de Fribourg, Concordia & Landwehr de Fribourg, ensemble de cuivres Euphonia, Thomas Rüedi & Raphael Christen, Sergio Carolino, Association Suisse des Brass Bands, etc.). Il possède à son actif une soixantaine d'œuvres de styles très variés. Passionné également par la direction et l'enseignement, il dirige le chœur d'église ainsi qu'un Brass Band de 2ème catégorie et dispense des cours d'instruments de cuivre à des jeunes musiciens dans diverses écoles de musique.

The 4th section set work commissioned by the Bernese Cantonal Music Association (BKMV) for the 23rd Bernese Cantonal Music Festival, 2014, in Aarwangen. The work comprises three related parts and opens with a heroic theme representing the 'battle'. The second movement is calm and serene and reflects 'peace'. The work concludes with a joyful, cantabile dance (gigue). The strengths of this composition lie in its simple execution and the compact, variable instrumentation.

ETIENNE CRAUSAZ

Etienne Crausaz completed his musical studies on the tuba in Berne and Zurich with both a qualification in teaching and concert and soloist diplomas. He is frequently employed as a substitute musician in the Lausanne Chamber Orchestra and Bernese Symphony Orchestra and also gives concerts with chamber music ensembles, in particular the tuba quartet, 'Les Tubadours'. Composing and arranging occupy a considerable amount of his time. Crausaz has composed works for a diverse range of musical formations including brass band, wind band, choir and chamber music and regularly receives commissions from different bands, associations and artists (Orchestre d'Harmonie de Fribourg, Ensemble de Cuivres Euphonie, Thomas Rüedi, Raphael Christen, Sergio Carolino, etc.). His catalogue of works comprises around forty works in various different styles. Crausaz is also a passionate conductor and teacher. He conducts a brass band, a mixed choir and offers brass tuition.

ESCAPADES

Etienne Crausaz

Auftragskomposition für das Bernische Kantonal- Musikfest 2014 in Aarwangen, 4. Klasse

Moderato deciso

2

3

4

5

6

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soprano Cornet
- Solo Cornet
- Repiano Cornet
- 2nd Cornet
- 3rd Cornet
- Flügelhorn
- Solo Horn
- 1st Horn
- 2nd Horn
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium
- E♭ Bass
- B♭ Bass
- Timpani
- Percussion I (S.D.)
- Percussion II (Clashed Cymbals)
- Mallets

The score is in 4/4 time and B-flat major. A large red watermark "DEMO SCORE" is overlaid diagonally across the center of the page. Dynamics such as *f*, *mf*, and *p* are indicated throughout the score.

7 8 9 10 11 12

Sop. Cr. - *f*

S. Cr.

Rep.

Cr. II

Cr. III

Fghn.

S. Hn.

Hn. I - *f*

Hn. II - *f*

Bar. I - *f*

Bar. II

Trb. I

Trb. II

Bass Trb.

Euph.

E♭ Bass

B♭ Bass

Timp. - *mp* - *f*

Perc. I - *mp* - *f*

Perc. II

Mallets - Glisp

8 9 10 11 12

f

Musical score for a concert band, measures 20-26. The score includes parts for Sopranos (Sop. Cr.), Saxophones (S. Cr.), Flutes (Flghn.), Clarinets (Crt. II, Crt. III), Bassoons (Bsn. I, Bsn. II), Trumpets (Trb. I, Trb. II), Trombones (Tbn. I, Tbn. II), Euphonium (Euph.), Tuba (Tuba), Timpani (Timp.), Percussion (Perc. I, Perc. II), and Mallets. The score is marked with dynamics such as *ff*, *mf*, and *p*. A large red watermark reading "DEMO SCORE" is overlaid diagonally across the page. Measure 25 is highlighted with a box. The score concludes with a "One" section for the Eb Bass and Bb Bass, marked *p*.

27 28 29 30 31 32 **33** 34

Sop. Cr. -

S. Cr. *f*

Rep. *f*

Cr. II *f*

Cr. III *f*

Flghn. *mp* Play *f*

S. Hn. *mp* *f*

Hn. I *mp* *f*

Hn. II *mp* *f*

Bar. I *mp* Play *f*

Bar. II *mp* *f*

Trb. I *f*

Trb. II *f*

Bass Trb. *f*

Euph. *f*

E♭ Bass *mp* all *f* Play

B♭ Bass *mp* *f*

Timp. *pp* *f* *mf* *f* *mf*

Perc. I *f* *mf* *f* *mf*

Perc. II *f*

Mallets *f*

27 28 29 30 31 32 33 34

66 67 68 69 70 71 72 73

Sop. Cr. *mf* Play

S. Cr. *mf*

Rep. *mf*

Cr. II

Cr. III

Flghn. *mf* *mf*

S. Hn. *mf* *mf*

Hn. I *mf* *mf* Play

Hn. II *mf* *mf*

Bar. I *mp* *mf*

Bar. II *mp* *mf*

Trb. I *mf*

Trb. II *mf*

Bass Trb. *p* *mf*

Euph. *p* *mf* Play

E♭ Bass *p* *mf* Play

B♭ Bass *p* *mf*

Timp.

Perc. I

Perc. II

Mallets

66 67 68 69 70 71 72 73

76 Poco animato 77

Musical score for measures 74-80. The score includes parts for Sopranos (Sop. Cr.), Saxophones (S. Cr.), Reeds (Rep.), Clarinets (Crt. II, Crt. III), Flute (Flghn.), Horns (Hn. I, Hn. II), Baritone (Bar. I, Bar. II), Trumpets (Trb. I, Trb. II), Bass Trombone (Bass Trb.), Euphonium (Euph.), Eb Bass, Bb Bass, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Mallets. The score is marked with dynamics such as *mf*, *pp*, *mp*, and *p*. A large red watermark "DEMO SCORE" is overlaid diagonally across the page. Measure numbers 74, 75, 76, 77, 78, 79, and 80 are indicated at the top and bottom of the staves.

81 82 83 **84** Tempo I 85 86 87

Sop. Crt.

S. Crt.

Rep.

Crt. II

Crt. III

Flghn.

S. Hn.

Hn. I

Hn. II

Bar. I

Bar. II

Trb. I

Trb. II

Bass Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. II

Mallets

81 82 83 84 85 86 87

The image shows a page of a musical score for measures 81 through 87. The score is for a large ensemble, including vocal soloists (Sop. Crt., S. Crt., Rep., Crt. II, Crt. III), woodwinds (Flghn., S. Hn., Hn. I, Hn. II, Bar. I, Bar. II, Trb. I, Trb. II, Bass Trb., Euph.), brass (E♭ Bass, B♭ Bass), and percussion (Timp., Perc. I, Perc. II, Mallets). The key signature is one sharp (F#) and the time signature is 4/4. A large red watermark reading "DEMO SCORE" is oriented diagonally across the page. The score includes various dynamics such as *pp*, *mf*, *mp*, and *p*. The tempo is marked "Tempo I" starting at measure 84. The page number "13" is in the top right corner.

88 **Animato** 89 90 91 *allarg.* **92** **Tempo I** 93

Sop. Cr. *mp* *f*

S. Cr. *mp* *mf* *mp* *f*

Rep. *mp* *f*

Cr. II *f*

Cr. III *f*

Flghn. *mp* *mf* *mp* *f*

S. Hn. *mp* *mf* *mp* *f*

Hn. I *mp* *f*

Hn. II *f*

Bar. I *mp* *mf* *mp* *f*

Bar. II *f*

Trb. I *f*

Trb. II *f*

Bass Trb. *mp* *f*

Euph. *mp* *mf* *mp* *f*
Play solo tutti

E♭ Bass *mp* *mf* *mp* *f*

B♭ Bass *mp* *f*

Timp. *mf* *f*

Perc. I

Perc. II *mf* *f*
S. Cymb. w/ soft mallets

Mallets *f*

94 95 96 97 98 99 100

Sop. Crt.

S. Crt.

Rep.

Crt. II

Crt. III

Flghn.

S. Hn.

Hn. I

Hn. II

Bar. I

Bar. II

Trb. I

Trb. II

Bass Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. II

Mallets

mp

small notes cue Sop. Crt

mp solo (â2)

mf

mf

mf

mf

mp

S. Hn.

mp

pp

pp

pp

pp

solo

DEMO SCORE

101 102 **103 Più lento** 104 con sord. (straight) 105 **106 Allegro** 107 108 109

Sop. Crn. *mp=p* *pp*

S. Crn. *mp=p* *pp*

Rep. *mp=p* *pp*

Crn. II *mp=p* *pp*

Crn. III *mp=p* *pp*

Flghn. *p* *pp*

S. Hn. *p* *pp*

Hn. I *p* *f*

Hn. II *p* *mf*

Bar. I *p* *mf*

Bar. II *p* *mf*

Trb. I *p* *pp*

Trb. II *p* *pp*

Bass Trb. *p* *pp*

Euph. *p* *pp*

E♭ Bass *p* *pp*

B♭ Bass *p* *pp*

Timp. Triangle (to play only if no Glock.!) *p*

Perc. I *p* Tambourine *mf*

Perc. II *mf*

Mallets

101 102 103 104 105 *p* 106 107 108 109

DEMO SCORE

110 111 112 113 114 115 116 117 118 119 120

Sop. Cr. -

S. Cr. *mf* Flg.

Rep. -

Crt. II -

Crt. III -

Flghn. *mf*

S. Hn. *mf*

Hn. I *mp*

Hn. II *mp*

Bar. I *mp*

Bar. II *mp*

Trb. I *mf*

Trb. II *mf*

Bass Trb. -

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. -

Perc. I Temple Blocks (or Wood Block ad lib.) *mp*

Perc. II *p*

Mallets -

110 111 112 113 114 115 116 117 118 119 120

121 122 123 124 125 126 127 128 129 130

Sop. Cr. *mf*

S. Cr. *mf* *f*

Rep. *mf*

Crt. II *mf*

Crt. III *mf*

Flghn. *mp*

S. Hn. *mp*

Hn. I *mp*

Hn. II *mp*

Bar. I *mp*

Bar. II *mp*

Trb. I *mp*

Trb. II *mp*

Bass Trb. *p* *mp*

Euph. *mp*

E♭ Bass *p* *mp*

B♭ Bass *p* *mp*

Timp. *p* *mp* S.D.

Perc. I *mp*

Perc. II *mp*

Mallets *mp*

121 122 123 124 125 126 127 128 129 130

131 132 133 134 135 136 137 138 139 140

Sop. Cr. *f*

S. Cr. *f*

Rep. *f*

Cr. II *f*

Cr. III *f*

Flghn. *mf*

S. Hn. *mf*

Hn. I *mf*

Hn. II *mf*

Bar. I *mf*

Bar. II *mf*

Trb. I *mf*

Trb. II *mf*

Bass Trb. *mf*

Euph. *f*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *p* *mp* *mp* *mf* *mp*

Perc. I *mf*

Perc. II *mf*

Mallets

131 132 133 134 135 136 137 138 139 140

145

141 142 143 144 145 146 147 148 149 150

Sop. Cr. *ff* *senza sord.*

S. Cr. *cresc.* *ff* *senza sord.* *f* *ff*

Rep. *ff* *senza sord.* *f* *ff*

Crt. II *ff* *senza sord.*

Crt. III *ff* *senza sord.*

Flghn. *cresc.* *ff* *mf* *ff*

S. Hn. *cresc.* *ff* *mf* *ff*

Hn. I *cresc.* *ff* *mf* *ff*

Hn. II *cresc.* *ff* *mf* *ff*

Bar. I *cresc.* *ff*

Bar. II *cresc.* *ff*

Trb. I *cresc.* *ff* *mf* *ff*

Trb. II *cresc.* *ff* *mf* *ff*

Bass Trb. *cresc.* *ff* *mf* *ff*

Euph. *cresc.* *ff* *f* *ff*

E♭ Bass *cresc.* *ff* *mf* *ff*

B♭ Bass *cresc.* *ff* *mf* *ff*

Timp. *mf* *mf < f* *mf < f*

Perc. I *f* *mf* *f*

Perc. II *cresc.* *f*

Mallets *f*

151 152 153 154 155 156 157 158 159 160

Sop. Cr. -
S. Cr. - *f* *ff* *f* *ff* *f* *ff* *f*
Rep. - *f* *ff* *f* *ff* *f* *ff* *f*
Cr. II -
Cr. III -
Flghn. - *mf* *ff* *mf* *ff* *mf*
S. Hn. - *mf* *ff* *mf* *ff* *mf*
Hn. I - *mf* *ff* *mf* *ff* *mf*
Hn. II - *mf* *ff* *mf* *ff* *mf*
Bar. I - *mf*
Bar. II - *mf*
Trb. I - *mf* *ff* *mf* *ff* *mf*
Trb. II - *mf* *ff* *mf* *ff* *mf*
Bass Trb. - *mf* *ff* *mf* *ff* *mf*
Euph. - *ff* *f* *ff*
E♭ Bass - *mf* *ff* *mf* *ff* *mf*
B♭ Bass - *mf* *ff* *mf* *ff* *mf*
Timp. - *mf* *f* *mf* *f*
Perc. I - *mf* *f* *mf* *f* *mf*
Perc. II - *mf*
Mallets -

DEMO SCORE

161 162 163 **164** 165 166 167 168 169 170 171

Sop. Cr. -
S. Cr. *p* *mf*
Rep. *p*
Cr. II -
Cr. III -
Flghn. -
S. Hn. -
Hn. I *mp*
Hn. II *mp*
Bar. I *mp*
Bar. II *mp*
Trb. I *mp*
Trb. II *mp*
Bass Trb. *mp* *p*
Euph. -
E♭ Bass *mp* *p*
B♭ Bass *mp* *p*
Timp. *mp* *p* *mp*
Perc. I -
Perc. II -
Mallets -

172 173 174 175 176 177 178 179 180

Sop. Cr. *mf* cresc. *f*

S. Cr. *f* cresc. *f*

Rep. *mf* cresc. *f*

Cr. II *mf* cresc. *f*

Cr. III *mf* cresc. *f*

Flghn. *f* cresc. *f*

S. Hn. *mf* cresc. *f*

Hn. I *mf* cresc. *f*

Hn. II *mf* cresc. *f*

Bar. I cresc. *f*

Bar. II cresc. *f*

Trb. I cresc. *f*

Trb. II cresc. *f*

Bass Trb. *mf* cresc. *f*

Euph. *mf* cresc. *f*

E♭ Bass *mf* cresc. *f*

B♭ Bass *mf* cresc. *f*

Timp. *mf* *mf* *f*

Perc. I *mf* *f*

Perc. II cresc.

Mallets *mf*

Musical score for orchestra and voices, measures 181-190. The score includes parts for Soprano, Soprano Contralto, Flute, Horns, Trumpets, Trombones, Euphonium, Basses, Percussion, and Mallets. A large red "DEMO SCORE" watermark is overlaid diagonally across the page.

Measures 181-190 are shown. Dynamics include *mf* cresc., *mp* cresc., *f* cresc., and *mp*.

Measures 181 182 183 184 185 186 187 188 189 190

Sop. Cr. *mf* cresc.

S. Cr. *mf* cresc.

Rep. *mf* cresc.

Crt. II *mp* cresc.

Crt. III *mp* cresc.

Flghn. *mf* cresc.

S. Hn. *f* cresc.

Hn. I *f* cresc.

Hn. II *f* cresc.

Bar. I *f* cresc.

Bar. II *f* cresc.

Trb. I *mp* cresc.

Trb. II *mp* cresc.

Bass Trb. *mf* cresc.

Euph. *mf* cresc.

E♭ Bass *mf* cresc.

B♭ Bass *mf* cresc.

Timp. *mp* *mf*

Perc. I *mf*

Perc. II *mf*

Mallets *mf* cresc.

181 182 183 184 185 186 187 188 189 190

Musical score for measures 201-210. The score includes parts for Soprano, Soprano Clarinet, Recorder, Clarinet II, Clarinet III, Flute, Saxophone, Horn I, Horn II, Baritone I, Baritone II, Trumpet I, Trumpet II, Bass Trumpet, Euphonium, Eb Bass, Bb Bass, Timpani, Percussion I, Percussion II, and Mallets. Dynamic markings include *mf*, *f*, and *ff*. A large red watermark "DEMO SCORE" is overlaid diagonally across the score.

211 212 213 214 215 216 217 218

Sop. Crt. S. Crt. Rep. Crt. II Crt. III

Fghn. S. Hn. Hn. I Hn. II

Bar. I Bar. II

Trb. I Trb. II Bass Trb.

Euph.

E♭ Bass B♭ Bass

Timp. Perc. I Perc. II Mallets

mp *mf* *fp* *sf* *ff*

The image shows a page of a musical score for measures 211 through 218. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Sopranos (Sop. Crt.), Songwriters (S. Crt.), Reeds (Rep.), Clarinets II (Crt. II), Clarinets III (Crt. III), Flute (Fghn.), Saxophones (S. Hn., Hn. I, Hn. II), Baritone I (Bar. I), Baritone II (Bar. II), Trumpets I (Trb. I), Trumpets II (Trb. II), Bass Trumpet (Bass Trb.), Euphonium (Euph.), E-flat Bass (E♭ Bass), B-flat Bass (B♭ Bass), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Mallets. The music is written in treble clef with a key signature of one sharp (F#). Dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *fp* (fortissimo), *sf* (sforzando), and *ff* (fortissimo) are used throughout. A large, diagonal red watermark reading "DEMO SCORE" is superimposed over the center of the page.

poco accel. al fine

219 220 221 222 223 224 225 226

Sop. Cr. *ff*

S. Cr. *ff*

Rep. *ff*

Cr. II *ff*

Cr. III *ff*

Flghn. *ff*

S. Hn. *ff*

Hn. I *ff*

Hn. II *ff*

Bar. I *ff*

Bar. II *ff*

Trb. I *ff*

Trb. II *ff*

Bass Trb. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *tr*

Perc. I *ff* 4

Perc. II *ff* 4

Mallets *ff*

219 220 221 222 223 224 225 226