

Notes from the Composer

"All intelligent thoughts have already been thought. One must only try to think them again."

– Johann Wolfgang von Goethe

In 2024, the NBK Foundation asked me to compose the 2nd section test piece for the Dutch National Brass Band Championships 2026. That year's theme (*something old, something new*) inspired several intriguing questions. What is old? At what point does something become old? Is anything ever truly new? To what extent would I consider my own music new or innovative?

It seems to me that although some ideas are clearly more innovative than others, they still necessarily build on older ideas as well as underlying patterns. Furthermore, even when an idea or a work of art is very innovative, one can only make such a claim by comparing it to that what has come before.

Goethe's quote in a very succinct way captures that novelty is more about adding something personal to fundamental and universal ideas and patterns than it is about being radically innovative for its own sake. In other words, it's more about *renewal*. This happens to reflect my (current) perspective on composing music: I always try to honor and learn from tradition while at the same time infusing my music with as much of my own personality as I possibly can.

So, the title of this work is as much a reference to my views on artistic innovation, as it is a reference to the musical contents of the piece itself. Aside from my own personal quirks and touches, one can hear the influences of Bach, Handel, Beethoven, film composer Jerry Goldsmith, and the brass band writing of Robert Simpson, John McCabe, and Edward Gregson.

The work's form is a theme-and-variations with the following structure:

- *Introduction*: Adagio [Theme in fragmented form]
- *Variation 1a*: Vivace giocoso
- *Variation 1b*: bar 71
- *Variation 2a*: Waltz
- *Variation 2b*: Fugue
- *Variation 3a*: Dolente [cornet solo]
- *Variation 3b*: Dolce [soprano cornet & euphonium duet]
- *Variation 3c*: Cantabile
- *Variation 4*: Deciso
- *Variation 5*: Grazioso
- *Variation 6*: Lamentoso
- *Build-up to Chorale*: Animato
- *Chorale*: Sonore [Theme in its complete form]
- *Coda*: Più mosso



After a fragmented first statement of the main theme during the *Introduction*, different variation techniques are employed in the subsequent sections. *Variation 1a* switches between softer parts with shorter motivic cells isolated from the main theme and powerful statements of the middle part, while *Variation 1b* takes the final part of the melody and expands it on top of the chords taken from the beginning of the theme.

The first part of the *Waltz* develops specific fragments distilled from the theme, followed by a tutti statement of the full theme in waltz-style. In *Variation 2b*, the theme becomes the subject of the *Fugue*, culminating in a final tutti statement that leads into a transition to what could be considered the work's slow movement. At first, a solo cornet plays over chords derived from the main theme, but twisted into a very different atmosphere. The mood and harmonies of the subsequent duet for soprano cornet and euphonium foreshadow the final *Chorale*. In *Variation 3c*, the actual theme is heard once again, this time building towards the climax of the slow movement.

Variation 4 is all about rhythmic propulsion, with a strong focus on the first half of the main theme. In contrast, *Variation 5*, which can be seen as a transition, concentrates on the second half. The atmosphere gradually becomes more desolate, moving into *Variation 6*. After this mournful passage, we move into the *Animato*, which builds to the *Chorale*, at last presenting the main theme in its complete form. The majestic *Coda*, based around the first four notes of the theme, brings the work to a close.

Dennis Hazenoot

Toelichting van de componist

"Alles Gescheite ist schon gedacht worden; man muss nur versuchen, es noch einmal zu denken."

– Johann Wolfgang von Goethe

In 2024 werd ik door de Stichting Nederlandse Brassband Kampioenschappen (NBK) benaderd om het verplichte werk voor de 2^{de} divisie voor de NBK 2026 te componeren. Het thema van dat jaar – *something old, something new* – riep allerlei interessante vragen op. Wat is oud? Op welk punt wordt iets dat ooit nieuw was oud? Is ook maar iets daadwerkelijk nieuw? En in hoeverre beschouw ik mijn eigen muziek nieuw dan wel innovatief?

Alhoewel sommige ideeën duidelijk vernieuwender zijn dan andere, geloof ik dat ze onvermijdelijk gestoeld zijn op oudere ideeën dan wel onderliggende patronen. Bovendien kan men een idee of kunstwerk alleen vernieuwend noemen wanneer het wordt afzet tegen iets dat eraan voorafgegaan is.

Goethe's citaat brengt op beknopte wijze tot uitdrukking dat nieuwigheid meer te maken heeft met het toevoegen van iets persoonlijks aan fundamentele en universele ideeën en patronen dan dat het gaat om radicale vernieuwing als doel op zich. Met andere woorden: het gaat meer om *hernieuwing*. Deze zienswijze reflecteert mijn (huidige) visie op het componeren: enerzijds leer ik van de traditie en probeer ik die te eren, anderzijds probeer ik mijn persoonlijkheid zo veel mogelijk te laten doorklinken.

Daarmee refereert de titel van dit werk zowel aan mijn visie op artistieke innovatie als aan de muzikale inhoud van het werk zelf. Naast mijn persoonlijke grillen en kenmerken, zijn er invloeden te horen van Bach, Händel, Beethoven, filmcomponist Jerry Goldsmith, en het brassband-werk van Robert Simpson, John McCabe en Edward Gregson.

De vorm van het stuk betreft een 'thema met variaties' met de volgende structuur:

- *Introductie*: Adagio [thema in gefragmenteerde vorm]
- *Variatie 1a*: Vivace giocoso
- *Variatie 1b*: maat 71
- *Variatie 2a*: Wals
- *Variatie 2b*: Fuga
- *Variatie 3a*: Dolente [cornet-solo]
- *Variatie 3b*: Dolce [es-cornet & euphonium duet]
- *Variatie 3c*: Cantabile
- *Variatie 4*: Deciso
- *Variatie 5*: Grazioso
- *Variatie 6*: Lamentoso
- *Opbouw naar Koraal*: Animato
- *Koraal*: Sonore [thema in volledige vorm]
- *Coda*: Più mosso



Nadat het thema voor het eerst op gefragmenteerde wijze wordt gepresenteerd in de *Introductie*, worden in de daarop volgende secties verschillende variatietechnieken gebruikt. *Variatie 1a* schakelt tussen zachtere delen met van het thema geïsoleerde korte motivische cellen en krachtige uitbarstingen van het middendeel van het thema, terwijl *Variatie 1b* het laatste gedeelte van het thema uitbreidt, voorzien van akkoorden die weer uit het begin van het thema afkomstig zijn.

Het eerste gedeelte van de *Wals* ontwikkelt specifieke fragmenten uit het thema, gevolgd door een tutti-vertolking van het gehele thema in wals-stijl. In *Variatie 2b* wordt het thema het subject van de *Fuga*, welke uitmondt in een tutti passage die overgaat in een transitie naar wat kan worden beschouwd als het langzame deel van het werk. Eerst speelt een solo-cornet over van het thema afgeleide akkoorden die in een heel ander karakter zijn getransformeerd. De sfeer en harmonische taal van het daarop volgende duet voor es-cornet en euphonium blikken vooruit op het slot-*Koraal*. In *Variatie 3c* horen we opnieuw het hoofdthema, dit keer opbouwend naar de climax van het langzame deel.

Variatie 4 gaat bovenal over ritmische voortstuwing, met een sterke focus op de eerste helft van het hoofdthema. Daarentegen concentreert *Variatie 5*, die kan worden gezien als een transitie, zich op de tweede helft. De sfeer wordt hoe langer hoe eenzamer en uiteindelijk komen we bij *Variatie 6*. Na een sombere passage wordt via het *Animato* opgebouwd naar het *Koraal*, waarin het hoofdthema eindelijk in volledige vorm te horen is. Het statige *Coda*, gebaseerd op de eerste vier noten van het thema, brengt het werk ten einde.

Dennis Hazenoot

Full Score

commissioned by the NBK Foundation for the 2nd Division of the Dutch National Brass Band Championships 2026

The Necessity of Renewal

for Brass Band

Dennis Hazenoot

Adagio $\text{♩} = 72$ straight mute

Brass Instruments:

- E♭ Soprano Cornet
- B♭ Solo Cornet 1, 2
- B♭ Solo Cornet 3, 4
- B♭ Repiano Cornet
- B♭ Cornet 2
- B♭ Cornet 3
- B♭ Flugelhorn
- E♭ Solo Horn
- E♭ Horn 1
- E♭ Horn 2
- B♭ Baritone 1
- B♭ Baritone 2
- B♭ Trombone 1
- B♭ Trombone 2
- C Bass Trombone
- B♭ Euphonium 1
- B♭ Euphonium 2
- E♭ Bass
- B♭ Bass

Percussion Instruments:

- Percussion 1: Timpani
- Percussion 2: Tam-tam
- Percussion 3: Glockenspiel
- Percussion 4: Vibraphone motor on

Watermark: Haze Notes REVOLVING AROUND MUSIC

Rehearsal Markings: 1, 2, 3, 4, 5, 6, 7, 8, 9

Eb Sop. Cnt. *open*
p *ff*
 Bb Solo Cnt. 1, 2 *open*
a 2 p *ff*
 Bb Solo Cnt. 3, 4 *open*
p *ff*
 Bb Rep. Cnt. *p* *ff*
 Bb Cnt. 2 *unis.*
p *ff*
 Bb Cnt. 3 *unis.*
p *ff*
 Bb Flug. *mf* *p*
 Eb Solo Hn. *mf* *p*
 Eb Hn. 1 *ff*
 Eb Hn. 2 *ff*
 Bb Bar. 1 *mf* *p*
 Bb Bar. 2 *ff*
 Bb Tbn. 1 *ff*
 Bb Tbn. 2 *ff*
 C Bs. Tbn. *ff*
 Bb Euph. 1 *ff*
 Bb Euph. 2 *ff*
 Eb Bass *ff*
 Bb Bass *ff*
 Timp. *secco*
pp *ff*
 Suspended Cymbal *pp* *ff*
 Sus. Cym. *secco* to Tam-tam *Tam-tam*
 Glock. *p* *pedal ad lib.* *mf*
 Vib. *mp* *mf*

Haze
 Notes
 REVOLVING
 AROUND MUSIC

260129 10 11 12 13 14 15

This image shows a page from a musical score, likely for a symphony. The page is numbered 20 at the top center. The score is written for a large ensemble, including:

- Woodwinds:** Eb Soprano Saxophone (Sop. Cnt.), Bb Solo Contrabass (Solo Cnt. 1, 2), Bb Solo Contrabass (Solo Cnt. 3, 4), Bb Bassoon (Rep. Cnt.), Bb Contrabass (Cnt. 2), Bb Contrabass (Cnt. 3), Bb Flute (Flug.), Eb Solo Horn (Solo Hn.), Eb Horn 1 (Hn. 1), Eb Horn 2 (Hn. 2), Bb Baritone 1 (Bar. 1), Bb Baritone 2 (Bar. 2), Bb Trombone 1 (Tbn. 1), Bb Trombone 2 (Tbn. 2), C Bass Trombone (Bs. Tbn.).
- Brass:** Bb Euphonium 1 (Euph. 1), Bb Euphonium 2 (Euph. 2), Eb Bass, Bb Bass.
- Other Instruments:** Timp. (Tympani), T-t. (Tubular Bells), Glock. (Glockenspiel), Vib. (Vibraphone).

The score is written in 3/4 time, with a key signature of one flat (Bb). The tempo is marked "Haze Notes" and "REVOLVING AROUND MUSIC". The score includes various dynamics (mp, pp, mf, p, f, sfz) and articulations (cup mute, div. cup mute, open, light scrape, to Suspended Cymbal). The page is numbered 20 at the top center. The score is written for a large ensemble, including:

260129

open

f *a 2* *open* *div.* *fff*

B♭ Solo Cnt. 1, 2

f *a 2* *open* *div.* *fff*

B♭ Solo Cnt. 3, 4

f *open* *f* *fff*

B♭ Rep. Cnt.

f *fff*

B♭ Cnt. 2

f *div.* *fff*

B♭ Cnt. 3

f *fff*

B♭ Flug.

f *fff* *mf* *mp*

E♭ Solo Hn.

f *fff* *mf* *mp*

E♭ Hn. 1

f *fff*

E♭ Hn. 2

f *fff*

B♭ Bar. 1

f

B♭ Bar. 2

f

Haze Notes
REVOLVING
AROUND MUSIC

B♭ Tbn. 1

f *fff*

B♭ Tbn. 2

f *fff*

C Bs. Tbn.

f *fff*

B♭ Euph. 1

f *fff*

B♭ Euph. 2

f *fff*

E♭ Bass

f *fff*

B♭ Bass

f *fff*

Timp.

f *secco* *p* *ff*

Sus. Cym.

f *pp* *ff* *secco* *to Wood Blocks*

Glock.

f *ff* *p* *to Snare Drum*

Vib.

pedal ad lib. *mp* *pp* *to Triangle*

Vivace giocoso $\text{♩} = 160$ 34

E♭ Sop. Cnt.

B♭ Solo Cnt. 1, 2

B♭ Solo Cnt. 3, 4

B♭ Rep. Cnt.

B♭ Cnt. 2

B♭ Cnt. 3

B♭ Flug.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Tbn. 1

B♭ Tbn. 2

C Bs. Tbn.

B♭ Euph. 1

B♭ Euph. 2

E♭ Bass

B♭ Bass

Timp.

W. Bl.

Sn. Dr.

Tri.

Haze Notes
REVOLVING
AROUND MUSIC

pp

p

mf

f

pp

mp

ff

secco

Wood Blocks

Triangle

to Tubular Bells

Snare Drum

rim

ord.

ff

mf

32 33 34 35 36 37 38 39 40

Haze Notes
REVOLVING AROUND MUSIC

41 42 43 44 45

260129

Full Score for *The Necessity of Renewal*, page 7. The score covers measures 46 through 51. The instrumentation includes:

- Vocals:** Eb Soprano Contralto (Sop. Cnt.), Bb Solo Contralto 1 & 2 (Solo Cnt. 1, 2), Bb Solo Contralto 3 & 4 (Solo Cnt. 3, 4), Bb Repetitive Contralto (Rep. Cnt.), Bb Contralto 2 (Cnt. 2), Bb Contralto 3 (Cnt. 3).
- Woodwinds:** Bb Flute (Flug.), Eb Solo Horn (Solo Hn.), Eb Horn 1 (Hn. 1), Eb Horn 2 (Hn. 2).
- Brass:** Bb Baritone 1 (Bar. 1), Bb Baritone 2 (Bar. 2), Bb Trombone 1 (Tbn. 1), Bb Trombone 2 (Tbn. 2), C Bass Trombone (Bs. Tbn.), Bb Euphonium 1 (Euph. 1), Bb Euphonium 2 (Euph. 2), Eb Bass, Bb Bass.
- Drums and Percussion:** Timp., W. Bl. (Wood Blocks), Sn. Dr., Tub. Bells.

Key musical features and markings:

- Measures 46-48:** Establishing the harmonic and rhythmic foundation. Dynamics range from *mf* to *sfz*.
- Measure 49:** A significant change in texture and dynamics, marked by a *ff* (fortissimo) dynamic.
- Measures 50-51:** The piece concludes with a final, powerful statement, maintaining the *ff* dynamic.
- Central Logo:** "Haze Notes" with the tagline "REVOLVING AROUND MUSIC".
- Performance Instructions:** "to Wood Blocks" and "to Triangle" are noted at the bottom of the score.

52 59

E♭ Sop. Cnt. *p* < *mf* *mf*

B♭ Solo Cnt. 1, 2

B♭ Solo Cnt. 3, 4

B♭ Rep. Cnt. *p* < *mf* *p* < *mf* *mf*

B♭ Cnt. 2 *a 1* *p* < *mf*

B♭ Cnt. 3 *a 1* *p* < *mf*

B♭ Flug. *p* < *mf* *ff*

E♭ Solo Hn. *p* < *f* *ff*

E♭ Hn. 1 *p* < *f* *ff*

E♭ Hn. 2 *p* < *f* *ff*

B♭ Bar. 1 *p* *mf* *f*

B♭ Bar. 2 *p* *mf* *f*

B♭ Tbn. 1 *mp* *mf* *f*

B♭ Tbn. 2 *mp* *mf* *f*

C Bs. Tbn. *mp* *mf* *f*

B♭ Euph. 1 *p* *mf* *f*

B♭ Euph. 2 *p* *mf* *f*

E♭ Bass *a 1* *p* *mf* *f* *tutti*

B♭ Bass *a 1* *p* *mf* *f* *tutti*

Timp. *p* *ff* *secco* *to Bass Drum*

W. Bl. *p* < *mf* *ff*

Sn. Dr. *f* *mf* *f*

Tri. Triangle *p* *to Glockenspiel*

52 53 54 55 56 57 58 59

260129

Haze Notes
REVOLVING AROUND MUSIC

Measures: 60, 61, 62, 63, 64, 65

Instrumental Parts:

- Voices:** Eb Sop. Cnt., Bb Solo Cnt. 1, 2, Bb Solo Cnt. 3, 4, Bb Rep. Cnt., Bb Cnt. 2, Bb Cnt. 3, Bb Flug., Eb Solo Hn., Eb Hn. 1, Eb Hn. 2.
- Brass:** Bb Bar. 1, Bb Bar. 2, Bb Tbn. 1, Bb Tbn. 2, C Bs. Tbn., Bb Euph. 1, Bb Euph. 2, Eb Bass, Bb Bass.
- Drums:** B. Dr., Sus. Cym., Sn. Dr., Glock.

Performance Markings:

- Dynamic Markings:** *f* (forte), *mf* (mezzo-forte), *p* (piano), *tutti*.
- Articulation:** *mf* (mezzo-forte), *p* (piano).
- Other:** *to Suspended Cymbal*, *to Tambourine*, *Glockenspiel*.

Full score page 10 of "The Necessity of Renewal", showing measures 66 through 70. The score includes parts for various instruments and voices, with a large "Haze Notes" watermark in the center.

Instrument List:

- E♭ Sop. Cnt.
- B♭ Solo Cnt. 1, 2
- B♭ Solo Cnt. 3, 4
- B♭ Rep. Cnt.
- B♭ Cnt. 2
- B♭ Cnt. 3
- B♭ Flug.
- E♭ Solo Hn.
- E♭ Hn. 1
- E♭ Hn. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Tbn. 1
- B♭ Tbn. 2
- C Bs. Tbn.
- B♭ Euph. 1
- B♭ Euph. 2
- E♭ Bass
- B♭ Bass
- B. Dr.
- Tamb.
- Sn. Dr.
- Glock.

Measure 68: A large "Haze Notes" watermark is centered over the score, with the text "REVOLVING AROUND MUSIC" below it.

Measure 69: The score continues with various musical notations, including dynamics like *ff* and *f*.

Measure 70: The score concludes with various musical notations, including dynamics like *ff* and *f*.

71

E♭ Sop. Cnt.

B♭ Solo Cnt. 1, 2

B♭ Solo Cnt. 3, 4

B♭ Rep. Cnt.

B♭ Cnt. 2

B♭ Cnt. 3

B♭ Flug.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Tbn. 1

B♭ Tbn. 2

C Bs. Tbn.

B♭ Euph. 1

B♭ Euph. 2

E♭ Bass

B♭ Bass

B. Dr.

Tamb.

Bon.

Xyl.

mf

f

sfz

dry sound

mf

f

f

f

Haze Notes
REVOLVING
AROUND MUSIC

2/4 4/4

79

E♭ Sop. Cnt.

B♭ Solo Cnt. 1, 2

B♭ Solo Cnt. 3, 4

B♭ Rep. Cnt.

B♭ Cnt. 2

B♭ Cnt. 3

B♭ Flug.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Tbn. 1

B♭ Tbn. 2

C Bs. Tbn.

B♭ Euph. 1

B♭ Euph. 2

E♭ Bass

B♭ Bass

B. Dr.

Tamb.

Bon.

Xyl.

Haze Notes
REVOLVING
AROUND MUSIC

260129

Waltz $\text{♩} = 69$

Full Score for *The Necessity of Renewal*, Waltz $\text{♩} = 69$. The score is for measures 89 through 95.

Instrumentation:

- E♭ Sop. Cnt.
- B♭ Solo Cnt. 1, 2
- B♭ Solo Cnt. 3, 4
- B♭ Rep. Cnt.
- B♭ Cnt. 2
- B♭ Cnt. 3
- B♭ Flug.
- E♭ Solo Hn.
- E♭ Hn. 1
- E♭ Hn. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Tbn. 1
- B♭ Tbn. 2
- C Bs. Tbn.
- B♭ Euph. 1
- B♭ Euph. 2
- E♭ Bass
- B♭ Bass
- B. Dr.
- T.-t.
- Bon.
- Tub. Bells

Key Features:

- Tempo:** Waltz $\text{♩} = 69$
- Rehearsal Mark:** A large bracketed section labeled "Haze Notes" (REVOLVING AROUND MUSIC) spans measures 90 to 92.
- Measure 93:** Features a large "3/4" time signature change and a "secco" marking.
- Measure 94:** Features a large "3/4" time signature change and a "secco" marking.
- Measure 95:** Features a large "3/4" time signature change and a "secco" marking.

Dynamic Markings: *f*, *ff*, *sfz*, *mf*.

Performance Instructions: "to Cabasa", "to Triangle", "to Timpani".

260129

Full Score page 16, measures 106-115. The score includes parts for various instruments and vocals, with dynamic markings and articulation symbols.

Instrument Parts:

- Vocals:** Eb Sop. Cnt., Bb Solo Cnt. 1, 2, Bb Solo Cnt. 3, 4, Bb Rep. Cnt., Bb Cnt. 2, Bb Cnt. 3.
- Woodwinds:** Eb Solo Hn., Eb Hn. 1, Eb Hn. 2, Bb Bar. 1, Bb Bar. 2, Bb Tbn. 1, Bb Tbn. 2, C Bs. Tbn.
- Brass:** Bb Euph. 1, Bb Euph. 2, Eb Bass, Bb Bass.
- Other:** Bb Flug., Timp., Cab., Bon., Xyl.

Dynamic Markings: *mp*, *mf*, *p*, *mf*, *mp*, *mf*, *p*, *mf*, *mp*, *mf*.

Articulation and Performance Instructions: *straight mute*, *mf*, *mp*, *p*, *mf*, *mp*, *mf*, *p*, *mf*, *mp*, *mf*.

Measure Numbers: 106, 107, 108, 109, 110, 111, 112, 113, 114, 115.

Watermark: Haze Notes REVOLVING AROUND MUSIC

Full Score page 17, measures 116-123. The score includes parts for various instruments and vocalists, with dynamic markings and performance instructions.

Instrument/Vocalist Parts:

- E♭ Sop. Cnt.
- B♭ Solo Cnt. 1, 2
- B♭ Solo Cnt. 3, 4
- B♭ Rep. Cnt.
- B♭ Cnt. 2
- B♭ Cnt. 3
- B♭ Flug.
- E♭ Solo Hn.
- E♭ Hn. 1
- E♭ Hn. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Tbn. 1
- B♭ Tbn. 2
- C Bs. Tbn.
- B♭ Euph. 1
- B♭ Euph. 2
- E♭ Bass
- B♭ Bass
- Timpani (Timp.)
- Cab.
- Bon.
- Xyl.

Performance Instructions and Dynamics:

- Haze Notes** (Revolving Around Music) - Large graphic text spanning measures 118-119.
- Dynamic Markings:** *mp*, *f*, *p*, *mf*, *secco*.
- Performance Notes:** "strike", "to Wood Blocks", "Wood Blocks", "to Mark Tree".
- Tempo/Style:** *secco* (indicated above the Timpani part in measure 120).

Measure Numbers: 116, 117, 118, 119, 120, 121, 122, 123.

124

E♭ Sop. Cnt.

B♭ Solo Cnt. 1, 2

B♭ Solo Cnt. 3, 4

B♭ Rep. Cnt.

B♭ Cnt. 2

B♭ Cnt. 3

B♭ Flug.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Tbn. 1

B♭ Tbn. 2

C Bsn. Tbn.

B♭ Euph. 1

B♭ Euph. 2

E♭ Bass

B♭ Bass

Timp.

Cab.

W. Bl.

M. T.

straight mute

mp

f

open

mp

mf

3

Haze Notes

REVOLVING AROUND MUSIC

Mark Tree

p

[illegible]

145

Eb Sop. Cnt.
 Bb Solo Cnt. 1, 2
 Bb Solo Cnt. 3, 4
 Bb Rep. Cnt.
 Bb Cnt. 2
 Bb Cnt. 3
 Bb Flug.
 Eb Solo Hn.
 Eb Hn. 1
 Eb Hn. 2
 Bb Bar. 1
 Bb Bar. 2
 Bb Tbn. 1
 Bb Tbn. 2
 C Bs. Tbn.
 Bb Euph. 1
 Bb Euph. 2
 Eb Bass
 Bb Bass
 Timp.
 Cab.
 W. Bl.
 Cl. Cym.

Haze
 Notes
 REVOLVING
 AROUND MUSIC

Score for measures 149 to 156. The score includes parts for Eb Sop. Cnt., Bb Solo Cnt. 1, 2, Bb Solo Cnt. 3, 4, Bb Rep. Cnt., Bb Cnt. 2, Bb Cnt. 3, Bb Flug., Eb Solo Hn., Eb Hn. 1, Eb Hn. 2, Bb Bar. 1, Bb Bar. 2, Bb Tbn. 1, Bb Tbn. 2, C Bs. Tbn., Bb Euph. 1, Bb Euph. 2, Eb Bass, Bb Bass, Timp., Tamb., W. Bl., and Cl. Cym. The score features various musical notations including dynamics (mf, p, mp), articulation (accents), and a large watermark "Haze Notes REVOLVING AROUND MUSIC".

Haze Notes
REVOLVING
AROUND MUSIC

Instrumental Parts:

- Woodwinds:** Eb Sop. Cnt., Bb Solo Cnt. 1, 2, Bb Solo Cnt. 3, 4, Bb Rep. Cnt., Bb Cnt. 2, Bb Cnt. 3, Bb Flug., Eb Solo Hn., Eb Hn. 1, Eb Hn. 2.
- Brass:** Bb Bar. 1, Bb Bar. 2, Bb Tbn. 1, Bb Tbn. 2, C Bs. Tbn., Bb Euph. 1, Bb Euph. 2, Eb Bass, Bb Bass.
- Percussion:** Timp., Tamb., W. Bl., Cl. Cym.

Vocal Soloists: Eb Sop. Cnt., Bb Solo Cnt. 1, 2, Bb Solo Cnt. 3, 4, Bb Rep. Cnt.

Measure Numbers: 157, 158, 159, 160, 161, 162, 163, 164

{ Haze
Notes }
REVOLVING
AROUND MUSIC

Haze Notes
REVOLVING AROUND MUSIC

Score for measures 174 to 182. The score includes parts for various instruments and voices, with a large 'Haze Notes' watermark in the center.

Measures 174 to 182 are shown. The score includes parts for various instruments and voices, with a large 'Haze Notes' watermark in the center.

Measures 174 to 182 are shown. The score includes parts for various instruments and voices, with a large 'Haze Notes' watermark in the center.

186 Fugue

Instrument List:

- E♭ Sop. Cnt.
- B♭ Solo Cnt. 1, 2
- B♭ Solo Cnt. 3, 4
- B♭ Rep. Cnt.
- B♭ Cnt. 2
- B♭ Cnt. 3
- B♭ Flug.
- E♭ Solo Hn.
- E♭ Hn. 1
- E♭ Hn. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Tbn. 1
- B♭ Tbn. 2
- C Bs. Tbn.
- B♭ Euph. 1
- B♭ Euph. 2
- E♭ Bass
- B♭ Bass
- Timp.
- Tamb.
- Sn. Dr.
- Cl. Cym.

Dynamic Markings: *mf*, *ff*, *mp*, *f*, *secco*, *to Triangle*

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Rehearsal Marks: 183, 184, 185, 186, 187, 188, 189, 190, 191