

Dennis Hazenoot

Symphony No. 1 “To Wonder and Excitement”

for Concert Band (and Choir ad lib.)

I. Introduction & Allegro.....	1
II. Adagio.....	25
III. Scherzo.....	48
IV. Finale.....	74

Duration

ca. 34 minutes

Instrumentation

Piccolo	Euphonium 1
Flute 1	Euphonium 2
Flute 2	Tuba
Oboe 1	Contrabass (<i>ad lib.</i>)
Oboe 2	Timpani
English Horn (<i>ad lib.</i>)	Percussion 1, 2, 3, 4
Clarinet in Eb	Glockenspiel
Clarinet in Bb 1	Xylophone
Clarinet in Bb 2	Vibraphone
Clarinet in Bb 3	Marimba
Alto Clarinet (<i>ad lib.</i>)	Chimes (<i>Tubular Bells</i>)
Bass Clarinet	Mark Tree (<i>Bar Chimes</i>)
Bassoon 1	Triangle
Bassoon 2	Finger Cymbals
Contrabassoon (<i>ad lib.</i>)	Clash Cymbals (<i>Piatti</i>)
Alto Saxophone 1	Suspended Cymbal
Alto Saxophone 2	Tam-tam
Tenor Saxophone 1	
Tenor Saxophone 2	
Baritone Saxophone	
Horn in F 1	
Horn in F 2	
Horn in F 3	
Horn in F 4	
Trumpet in Bb 1	
Trumpet in Bb 2	
Trumpet in Bb 3	
Trumpet in Bb 4	
Trombone 1	
Trombone 2	
Trombone 3	
Trombone 4 (<i>Bass Trombone</i>)	



ocks

e

n

Alto
Tenor
Bass

Composer's Note

When Harmonieorkest Vleuten contacted me to ask whether I would be interested in composing a large-scale work for their 75th Anniversary, I realized this would be a unique opportunity to fulfil a long cherished dream: writing a symphony. After several inspiring meetings during which we decided upon all the requirements the piece should meet, I started to work on what would eventually become *Symphony No. 1 "To Wonder and Excitement"*.

From the very beginning, one of my main goals was to balance tradition and innovation. The piece is traditional in its structure, following the classic four movement model: *Introduction & Allegro* (in sonata form), *Adagio*, *Scherzo*, and *Finale*. Additionally, certain ways in which themes and motifs are developed pay homage to the great masters of the Classical and Romantic periods. Then there's the overarching "tonal plan" of the symphony from C minor to C major, a nod to great symphonies like Beethoven's 5th, Brahms's 1st, and Bruckner's 8th. In short, tradition is reflected first and foremost in the overall form of the piece. Innovation, on the other hand, is mainly found in the musical content itself: the themes, motifs, harmonies, rhythms, and colors. (As a side note: the word 'innovation' should be taken with a grain of salt. After all, this is by no means an avant-garde piece of music; quite the contrary.)

Even though this symphony is not a programmatic work, there's a story behind the subtitle. Many passages throughout the piece evoke either wonder (the magical, lyrical, and serene) or excitement (the rhythmical, energetic, and angular). More important, these emotions are linked to the two most significant musical building blocks used accross all movements to unify the symphony. The initial short and jagged motif at the very start of the first movement represents excitement. Besides serving as the primary theme in the first movement, it returns in different guises throughout all other movements. The melody associated with wonder can be considered the heart of the symphony. After being hinted at in the first movement, it comes into focus as the secondary theme in the *Adagio*, and eventually takes the center stage in the climax of the *Finale*. Apart from the purely musical connections, the subtitle is also intended as a reference to Harmonieorkest Vleuten exciting new challenges music.

I want to thank Harmonie
an extremely enriching a



people who are always looking for
create a sense of wonder through

this wonderful project. It has been



Dennis Hazenoot

Commissioned by Harmonieorkest Vleuten for their 75th Anniversary

Symphony No. 1
"To Wonder and Excitement"
for Concert Band (and Choir ad lib.)

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I. Introduction & Allegro

2/4 ♩ = 120 4/4 ♩ = 60 2/4 4/4 ♩ = 120 5/4 ♩ = 60 4/4 3/2

Piccolo *ff*

Flute 1 *ff* unis.

Flute 2 *ff*

Oboe 1 *ff* *a 2*

Oboe 2 *ff*

English Horn *ff*

Clarinet in E♭ *ff*

Clarinet in B♭ 1 *p*

Clarinet in B♭ 2 *ff* unis. *p*

Clarinet in B♭ 3 *mf*

Alto Clarinet *p* *mf*

Bass Clarinet *ff* *p* *mf*

Bassoon 1 *ff*

Bassoon 2 *ff*

Contrabassoon *ff*

Alto Saxophone 1 *ff* unis.

Alto Saxophone 2 *ff*

Tenor Saxophone 1 *ff* unis.

Tenor Saxophone 2 *ff*

Baritone Saxophone *ff*

Horn in F 1 *p*

Horn in F 2 *p*

Horn in F 3 *p*

Horn in F 4 *p*

Trumpet in B♭ 1 *ff* unis.

Trumpet in B♭ 2 *ff*

Trumpet in B♭ 3 *ff*

Trumpet in B♭ 4 *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Trombone 3 *ff*

Trombone 4 *ff*

Euphonium 1 *p*

Euphonium 2 *ff*

Tuba 1 *ff*

Tuba 2 *p*

Contrabass *ff* *p* *mf* *pp* *ff* *p* *mf*

Timpani *ff* [Tom-toms]

Percussion 1 *ff* [Snare Drum]

Percussion 2 *ff* [Xylophone]

Percussion 3 *ff* [Glockenspiel]

Percussion 4 *ff*

to Bass Drum

to Suspended Cymbal

to Tam-tam

1 2 3 4 5 6 7 8 9 10 11

Haze
Notes
REVOLVING
AROUND MUSIC

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4
4

Picc.

mf

2
4

1

mf

4
4

2

mf

25

Ob. 1
2

mf

Eng. Hn.

mf

Cl. in E♭

mf

1

mf

Cl. in B♭

div.

mf

2
3

mf

A. Cl.

mf

B. Cl.

mf

1.
2

Bsn.

mf

1.
2

Cbsn.

mf

1.
2

A. Sax.

mf

1.
2

T. Sax.

mf

Play

Bar. Sax.

mf

1
3

Hn. in F

mf

2
4

mf

1
2

Tpt. in B♭

mf

3
4

mf

1
2

Tbn.

mf

3
4

mf

1
2

Euph.

mf

1
2

Tba.

mf

Cb.

mf

Timp.

mf

Tom. 1
Tom. 2
Fl. Tom.

mf

T. Bl. 1
T. Bl. 2
T. Bl. 3

mf

Xyl.

mf

Glock.

mp

Haze
Notes

REVOLVING
AROUND MUSIC

Tom-toms

mf

Snare Drum

mf

Xylophone

mf

21

22

23

24

25

26

27

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175 176 177 178 179 180

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12 Andante espressivo ♩ = 69

rall.

1. solo (a 1)

Haze Notes
REVOLVING
AROUND MUSIC

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86

Con brio

Picc.

f

Fl. 1 2

f

unis.

Ob. 1 2

f

a 2

Eng. Hn.

f

Cl. in Eb

f

1

f

Cl. in Bb

f

2 3

A. Cl.

f

B. Cl.

f

Bsn. 1 2

f

Chsn.

f

A. Sax. 1 2

f

T. Sax. 1 2

f

Bar. Sax.

f

1 3

f

Hn. in F

f

2 4

1 2

f

Tpt. in Bb

f

3 4

straight mute

1 2

f

Tbn.

f

3 4

Euph. 1 2

f

1 2

f

unis.

Tba.

f

Cb.

f

Timp.

f

B. Dr.

f

Tom. 1

f

Tom. 2

f

Fl. Tom.

f

Sus. Cym.

f

Shak.

mf

Haze Notes

REVOLVING AROUND MUSIC

86

87

88

89

90

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. in Eb

1

Cl. in Bb

2
3

A. Cl.

B. Cl.

Bsn. 1
2

Chsn.

A. Sax. 1
2

T. Sax. 1
2

Bar. Sax.

Hn. in F

1
3

2
4

Tpt. in Bb

1
2

3
4

Tbn.

1
2

3
4

Euph. 1
2

Tba. 1
2

unis.

Cb.

Timp.

Db to D#

G to A

A to Bb

B. Dr.

3

2

3

2

3

Tom. 1
Tom. 2
Fl. Tom.

3

2

3

2

3

Sus. Cym.

pp

f

pp

Shak.

3

2

3

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III. Scherzo

Piccolo

Flute 1
2

Oboe 1
2

English Horn

Clarinet in E $\flat$

1

Clarinet in B $\flat$

2
3

Alto Clarinet

Bass Clarinet

Bassoon 1
2

Contrabassoon

Alto Saxophone 1
2

Tenor Saxophone 1
2

Baritone Saxophone

1
3
4

Horn in F

1
2

Trumpet in B $\flat$

3
4

1
2

3
4

Euphonium 1
2

Tuba 1
2

Contrabass

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Allegro scherzando $\text{♩} = 132$

9

unis.
mp

a 2
mp

Bsn. 2
p

Bsn. 1
p

Bongos

Snare Drum

Xylophone

Bass Drum

Haze Notes

REVOLVING AROUND MUSIC

1 2 3 4 5 6 7 8 9 10 11 12 13 14

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29

Picc.

12

Fl.

12

Ob.

Eng. Hn.

1

Cl. in E♭

1

Cl. in B♭

23

A. Cl.

Play

B. Cl.

12

Bsn.

mf

Cbsn.

12

A. Sax.

12

T. Sax.

Play

Bar. Sax.

13

Hn. in F

12

Tpt. in B♭

12

Tbn.

12

Euph.

12

Tba.

arco

Cb.

Timp.

12

Bon. 1

2

Bon. 2

mf

Sn. Dr.

Xyl.

B. Dr.

Haze Notes

REVOLVING AROUND MUSIC

29

30

31

32

33

34

35

36

37

38

39

40

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183

Picc.

f

Fl. 1
2

f

Ob. 1
2

f

Eng. Hn.

f

Cl. in Eb

f

1

f

Cl. in Bb
2
3

f

A. Cl.

f

B. Cl.

f

Bsn. 1
2

f

Cbsn.

f

A. Sax. 1
2

f

T. Sax. 1
2

f

Bar. Sax.

f

1
3

f

Hn. in F
2
4

f

1
2

f

Tpt. in Bb
3
4

f

1
2

f

Tbn. 3
4

f

1

f

Euph.
2

f

1

f

Tba.
2

f

Cb.

f

Timp.

f

Bon. 1
Bon. 2

f

Cl. Cym.

mf

Nyl.

f

Tamb.

f

Haze
Notes

REVOLVING
AROUND MUSIC

to Bass Drum

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. in E♭

1

Cl. in B♭

2
3

A. Cl.

B. Cl.

Bsn. 1
2

Cbsn.

A. Sax. 1
2

unis.

1

T. Sax.

2

Bar. Sax.

1
3

Hn. in F

2
4

1

2

Tpt. in B♭

3
4

1
2

Tbn. 3

4

1

Euph.

2

1
2

Tba.

Cb.

Timp.

B. Dr.

Cl. Cym.

Xyl.

Tamb.

7

8

9

10

11

189

190

191

192

193

194

Haze
Notes

REVOLVING
AROUND MUSIC

poco accel......♩ = 44

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Full Score page 75, measures 12-18. The page includes musical staves for various instruments and percussion, with dynamic markings and performance instructions.

Instrument List:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hn.
- Cl. in Eb
- Cl. in Bb 1
- Cl. in Bb 2
- Cl. in Bb 3
- A. Cl.
- B. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- A. Sax. 1
- A. Sax. 2
- T. Sax. 1
- T. Sax. 2
- Bar. Sax.
- Hn. in F 1
- Hn. in F 2
- Hn. in F 3
- Hn. in F 4
- Tpt. in Bb 1
- Tpt. in Bb 2
- Tpt. in Bb 3
- Tpt. in Bb 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Euph.
- Tba. 1
- Tba. 2
- Cb.
- Timp.
- B. Dr.
- Tam.
- Sus. Cym.
- M. T.

Performance Instructions:

- accel.
- $\text{♩} = 58$
- mf*, *f*, *poco cresc.*, *mp*, *ff*, *pp*, *unmetered, frantically*, *unis.*, *a 2*

Section Header:

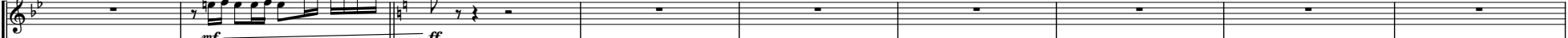
Haze Notes
REVOLVING AROUND MUSIC

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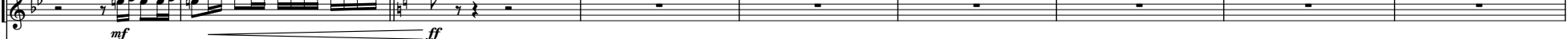
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44

Picc.



Fl. 1
2



Ob. 1
2



Eng. Hn.



Cl. in Eb



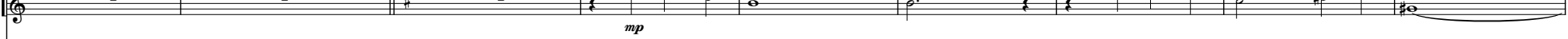
1



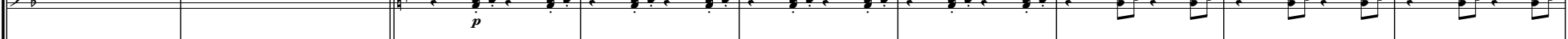
Cl. in Bb
2
3



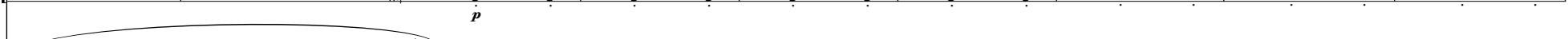
A. Cl.



B. Cl.



Bsn. 1
2



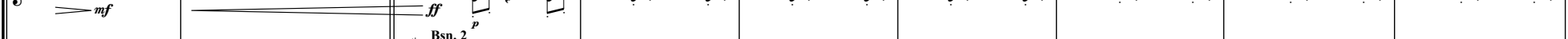
Cbsn.



A. Sax. 1
2



1



T. Sax.
2



Bar. Sax.



1
3



2
4



1
2



3
4



1
2



3
4



Euph. 1
2



1
2



Cb.



Timp.



B. Dr.



Tri.

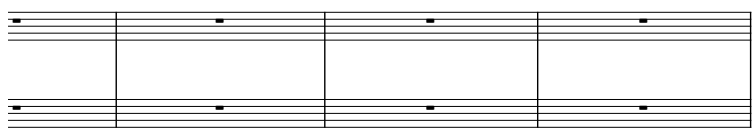


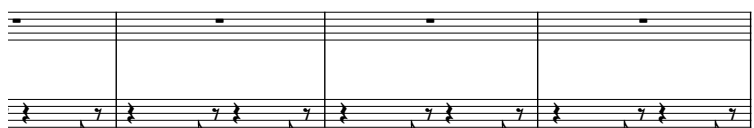
Xyl.
to Marimba



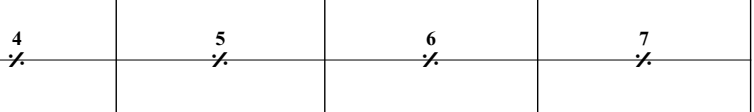
Haze
Notes

REVOLVING
AROUND MUSIC









42

43

44

45

46

47

48

49

50

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{ Haze Notes }

REVOLVING
AROUND MUSIC