

Dennis Hazenoot

Trident Rhapsody

for 3 Euphoniums and Concert Band

Duration
ca. 8:00

Instrumentation

Solo Euphonium 1
Solo Euphonium 2
Solo Euphonium 3

Flute 1
Flute 2
Flute 3 & Piccolo
Oboe 1
Oboe 2
Clarinet in Eb
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Alto Clarinet in Eb (*ad lib.*)
Bass Clarinet in Bb
Bassoon 1
Bassoon 2
Contrabassoon (*ad lib.*)
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
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
Bass Trombone
Tuba
Contrabass
Timpani
Percussion 1
 Shaker
 Suspended Cymbal
 Ruthe (Multi-Rod)
 Bass Drum
Percussion 2
 Mark Tree (Bar Chimes)
 Triangle
 Tam-tam
 Clash Cymbals (Piatti)
 Snare Drum
Percussion 3
 Mark Tree (Bar Chimes)
 Triangle
 Suspended Cymbal
 Clash Cymbals (Piatti)
 Bass Drum
 Tubular Bells)



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bular Bells)

Notes from the Composer

My goal for *Trident Rhapsody* was to write a piece for 3 solo euphoniums and concert band that was technically demanding while making sure that the virtuosity was always at the service of the music. The work is much more about melodic lines, color, atmosphere, and flow.

The title obviously references the 3 soloists, the maritime connection, and the music's rhapsodic quality. It is a single-movement work, with a structure that is organic while at the same time moving through many different moods and colors.

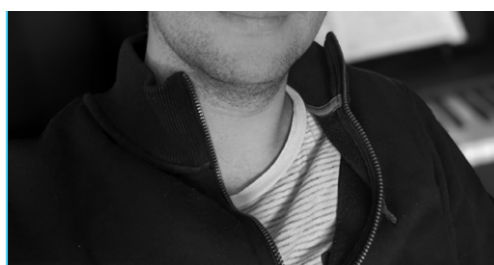
The five most important musical buildings blocks are stated in succession at the very beginning:

- In bars 1 through 4, the lyrical main theme is played by the soloists.
- In bars 5 and 6, the woodwinds play a short melodic phrase that makes a few reappearances throughout the piece.
- From bar 12, the soloists present what could be considered an extension of the main theme.
- In bar 17, the soloists introduce a secondary melody. Although it organically flows from the main theme, it has a slightly different feel.
- Finally, there's the 3-bar marcato theme played by the horns.

After this thematic exposition, we move from the lyrical opening into the *Allegretto*. At first, the atmosphere is friendly and playful, but later the mood becomes dark and agitated. After a calm and somber intermezzo played by unaccompanied soloists, we enter the propulsive and upbeat *Allegro vivace*, in which the soloists take on the most virtuosic material of the piece. After the climax of this part, the music settles down. A transition carried by the saxophones leads into the most ethereal part of the work, which also marks the beginning of the final section. After the brass presents the secondary melody in a big crescendo, the soloists build towards the coda, serving as an energetic conclusion to the piece.

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