

FULLSCORE HARMONIE
FABELLA
Wouter LENAERTS

Nederlands

Fabella werd geschreven in opdracht van 'Koninklijke Harmonie Sint-Cecilia Kuringen' ter gelegenheid van haar 100-jarig bestaan.

De première vond plaats tijdens het jubileumconcert op 17 mei 2008 in de Hasseltse Schouwburg onder leiding van Jos Cuppens.

De compositie vertelt het 'verhaal' van een lange muzikale geschiedenis en met een reeks indrukken, herinneringen en flashbacks duikt ze in het rijke verleden van de 'Koninklijke Harmonie van Kuringen'.

Reeds vanaf het ontstaan staat het orkest onder leiding van een telg uit de familie Cuppens. Deze drie generaties lange verbondenheid wordt weerspiegeld in de muzikale vertaling van de namen 'Cuppens' en 'Kuringen' en als een rode draad verschijnen beide motieven doorheen de compositie.

1908. Een impressionistische melodie neemt ons mee op een reis doorheen de tijd en schildert het landelijke Kuringen, precies een eeuw geleden. Nietsvermoedend en vol verwachting staat het orkest aan het begin van de 20^e Eeuw. Een nieuw tijdperk staat voor de deur... Oorlogen worden gestreden, de wetenschap ontdekt haar kracht, het kunstenlandschap vertakt in zeventienvoud... 'Fabella' reist doorheen deze boeiende periode en mits een vleugje nostalgie blikt ze al hoopvol vooruit op de toekomst...

English

Fabella was commissioned by the "Koninklijke Harmonie Sint-Cecilia Kuringen" (the Royal Concert Band "St. Cecilia" Kuringen) on the occasion of its 100-year anniversary.

The opening performance took place during the jubilee concert on 17 May 2008 under the direction of Jos Cuppens in the Hasselt Theatre.

The composition tells the "story" of a long musical history and, with a series of impressions, memories and flashbacks, delves into the rich past of the Royal Concert Band "St. Cecilia" Kuringen.

From the very beginning, the concert band has been under the direction of a Cuppens family descendant. This three-generation long alliance is reflected in the musical translation of the names "Cuppens" and "Kuringen"; both of these themes repeatedly appear as the leitmotiv throughout the composition.

1908. An impressionist melody takes us on a trip through time and paints a provincial picture of Kuringen exactly as it was a century ago. Unsuspecting and full of expectation, the concert band stands on the edge of the 20th Century. A new era is upon us... Wars are fought, science discovers its power, and the arts branch off into a wide variety of forms... "Fabella" travels through this exciting time and, with a touch of nostalgia, already looks forward to the future...

Français

Fabella a été écrit pour le compte de l'Harmonie Royale 'Sint-Cecilia Kuringen', à l'occasion de ses 100 ans d'existence.

La première a eu lieu lors du concert de jubilé le 17 mai 2008 au Hasseltse Schouwburg, sous la direction de Jos Cuppens.

Cette composition fait le 'récit' d'une longue histoire musicale, et se plonge, par le biais d'une série d'impressions, de souvenirs et de flashbacks, dans le riche passé de l'Harmonie Royale de Kuringen.

Dès sa création, l'orchestre fut placé sous la direction d'un membre de la famille Cuppens. Cette alliance qui s'étend sur trois générations est reflétée dans la traduction musicale des noms 'Cuppens' et 'Kuringen', et ces deux motifs apparaissent comme un fil rouge tout au long de la composition.

1908. Une mélodie impressionniste nous emmène en voyage à travers le temps et nous dépeint la commune rurale de Kuringen, il y a exactement un siècle. Ingénu et plein d'espérance, l'orchestre se tient sur le seuil du 20^e siècle. Une ère nouvelle s'annonce... Des guerres font rage, la science découvre sa puissance, le paysage artistique développe une arborescence à sept branches... 'Fabella' traverse cette période passionnante, et malgré un soupçon de nostalgie, elle se tourne déjà vers l'avenir, pleine d'espoir...

Deutsch

Diese Auftragskomposition aus Anlass des hundertjährigen Bestehens der „Koninklijke Harmonie Sint-Cecilia Kuringen“ wurde unter Leitung von Jos Cuppens beim Festkonzert am 17. Mai 2008 im Hasselt Theater uraufgeführt.

Diese Komposition berichtet über eine lange musikalische Geschichte mit einer Reihe von Impressionen, Erinnerungen und Rückblicken und lässt uns in die bewegte Vergangenheit der Koninklijke Harmonie Sint-Cecilia Kuringen eintauchen.

Schon von Anfang an wurde die Musikkapelle von einem Vorfahren aus der Cuppens Familie geleitet. Die über 3 Generationen andauernde Verbindung der „Cuppens“ mit „Kuringen“ wird hier ins musikalische übersetzt; beide Themen erklingen immer wieder als Leitmotive durch die gesamte Komposition hindurch.

Wir schreiben das Jahr 1908. Eine impressionistische Melodie nimmt uns auf eine Zeitreise mit, und zeigt uns ein Bild vom ländlichen Kuringen wie es genau vor einem Jahrhundert aussah. Arglos und voller Tatendrang startet die Kapelle ins 20ste Jahrhundert. Eine neue Ära steht bevor... Kriege werden geführt, die Macht der Wissenschaft wird entdeckt, und die Kunst verzweigt sich in ihre vielfältigen Stile... „Fabella“ reist durch diese aufregende Zeit und freut sich, trotz der Sehnsucht nach Vergangenem, auf eine hoffnungsvolle Zukunft...

FABELLA

Wouter LENAERTS

BMP 0802.1.401

Opname op / Recording on / Enregistrement sur / Aufnahme auf / Incisione su :

CD " DANZAS DEL INFIERNO " – Royal Band of the Belgian Guides – WSR 043

Lengte / Duration / Durée / Dauer / Durata / Duración: 14.00
Moeilijkheidsgraad / Difficulty / Degré de difficulté / Schwierigkeitsgrad / difficoltà / Grado de dificultad : 4 - 5

Full Score

Piccolo
C Flute 1 - 2
Oboe 1 - 2
Bassoon 1 - 2
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone 1
Eb Alto Saxophone 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trompet / Cornet 1
Bb Trompet / Cornet 2
Bb Trompet / Cornet 3
French Horn 1 - 3
French Horn 2 - 4
C Trombone 1
C Trombone 2
C Bass Trombone
C Baritones 1 - 2
C Basses
Double Bass
Timpani
Mallets
Percussion 1
Percussion 2

Extra partijen voor sommige landen /
Additional parts for several countries /
Extra pour des pays étrangères /
Zusätzlich für das Ausland :

Eb Horn 1 - 3
Eb Horn 2 - 4
Bb Trombone 1
Bb Trombone 2
Bb Baritone / Tenor Tuba / Euphonium 1 -2
Eb Basses
Bb Basses

FABELLA

Wouter LENAERTS

Trasognato (♩ = 60)

Piccolo
1
B-Clarinets 2
3
E-Alto Clarinet
B-Bass Clarinet
E-Alto Saxophones 1
2
B-Tenor Saxophone
E-Baritone Saxophone
Timpani
Mallets
Percussion 1
2

Fl. 1-2
Obs. 1-2
1
B. Cl. 2
3
E. A. Cl.
B. B. Cl.
1
E. A. Sax.
2
B. T. Sax.
E. Bar. Sax.
Timpani

Pic.
Fl. 1-2
Obs. 1-2
Bsn. 1-2
E-Cl.
1
B. Cl. 2
3
E. A. Cl.
B. B. Cl.
1
E. A. Sax.
2
B. T. Sax.
E. Bar. Sax.
1-3
F. Hrn.
2-4
1
B. Trpts. - Corn. 2
3
C. Trbn.
1
2
B. Trbn.
C. Bsn. 1-2
C. Bsn.
D. B.
Timpani
Mallets
Perc. 1
2

16

Pic.

Fl. 1-2

Obo. 1-2

Bsns. 1-2

E-Cl.

B-Cl. 1

B-Cl. 2

B-Cl. 3

E-A. Cl.

B-B. Cl.

E-A. Sax.

B-T. Sax.

E-Bar. Sax.

F Hrn.

1-3

2-4

1

B-Trpts - Corns. 2

3

C Trbn.

1

2

B. Trbn.

C Bsns. 1-2

C Bass.

D.B.

Timp.

Hai.

1

Perc.

2

pp

21

Pic.

Fl. 1-2

Obo. 1-2

Bsns. 1-2

E-Cl.

B-Cl. 1

B-Cl. 2

B-Cl. 3

E-A. Cl.

B-B. Cl.

E-A. Sax.

B-T. Sax.

E-Bar. Sax.

F Hrn.

1-3

2-4

1

B-Trpts - Corns. 2

3

C Trbn.

1

2

B. Trbn.

C Bsns. 1-2

C Bass.

D.B.

Timp.

Hai.

1

Perc.

2

pp

B Poco Agitato

Musical score for page 5 of 'Poco Agitato'. The score is for a full orchestra and includes parts for Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Clarinets (E-flat, B-flat), Saxophones (E-flat Alto, B-flat Tenor, E-flat Baritone), Horns (F, 2nd F), Trumpets (B-flat), Trombones (C, B), Basses (C, Double Bass), Timpani, Mallets, and Percussion. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *p*, *f*, and *ff*. Performance instructions include 'div.' (divisi) and 'gliss. all.' (glissando all). The tempo is marked 'Poco Agitato'.

Musical score for page 6 of 'Poco Agitato'. This page continues the orchestral score from page 5. It includes parts for Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Clarinets (B-flat), Saxophones (E-flat Alto, B-flat Tenor, E-flat Baritone), Horns (F, 2nd F), Trumpets (B-flat), Trombones (C, B), Basses (C, Double Bass), Timpani, Mallets, and Percussion. The score continues with complex rhythmic patterns and dynamic markings. Performance instructions include 'div.' (divisi) and 'gliss. all.' (glissando all). The tempo is marked 'Poco Agitato'.

poco accel.

42

Pic.

Fl. 1-2

Obo. 1-2

Bsns. 1-2

E-Cl.

Cor. Angl.

B-Cl. 1-3

E.A. Sax.

B.T. Sax.

E. Bar. Sax.

F Hrn. 1-3
2-4

B-Tbrn. 1-3

C Tbrn. 1-2

B. Tbrn.

C Bass. 1-2

C. Bass.

D. B.

Timp.

Mallets

Perc. 1-2

C Elegante (♩ = 66)

Pic.

Fl. 1-2

Obo. 1-2

Bsns. 1-2

E-Cl.

Cor. Angl.

B-Cl. 1-3

E.A. Sax.

B.T. Sax.

E. Bar. Sax.

F Hrn. 1-3
2-4

B-Tbrn. 1-3

C Tbrn. 1-2

B. Tbrn.

C Bass. 1-2

C. Bass.

D. B.

Timp.

Mallets

Perc. 1-2

50

Picc. *mf*

Fl. 1-2 *mf*

Oboe 1-2 *mf*

Bassoon 1-2 *p sub.* *p* *mf*

E-Cl. *p sub.* *p* *mf*

1

B. Cl. 2

3

E.A. Cl. *mf*

B.B. Cl. *mf*

1

E.A. Sax. *mf*

2

B. T. Sax. *mf*

E. Bar. Sax. *mf*

1-3

F. Hrn. *p* *mf* *mf*

2-4

1

B. Trpts. - Corn. 2

3

1

C. Trbn. *mf*

2

B. Trbn. *mf*

C. Bass. 1-2 *mf*

C. Bass. *mf*

D. B. *mf*

Timb. *mf*

Harp *mf*

1

2

Triangle *p*

D

51

Picc. *mf*

Fl. 1-2 *mf*

Oboe 1-2 *mf*

Bassoon 1-2 *mf*

E-Cl. *mf*

1

B. Cl. 2 *mf*

3 *mf*

E.A. Cl. *mf*

B.B. Cl. *mf*

1

E.A. Sax. *mf*

2 *mf*

B. T. Sax. *mf*

E. Bar. Sax. *mf*

1-3

F. Hrn. *mf*

2-4 *mf*

1 *open* *mf*

B. Trpts. - Corn. 2 *open* *mf*

3 *open* *mf*

1 *open* *mf*

C. Trbn. *open* *mf*

2 *open* *mf*

B. Trbn. *open* *mf*

C. Bass. 1-2 *mf*

C. Bass. *mf*

D. B. *mf*

Timb. *mf*

Harp *mf*

1

2

Pic.
 Fl. 1-2
 Obs. 1-2
 Bsns. 1-2
 E-Cl.
 B-Cl.
 E.A. Cl.
 B.B. Cl.
 E.A. Sax.
 B.T. Sax.
 E. Bar. Sax.
 F Hms.
 B-Trpts - Cors.
 C Trbns.
 B. Trbn.
 C Bars. 1-2
 C Bass.
 D.B.
 Timb.
 Mdl.
 Perc.

Pic.
 Fl. 1-2
 Obs. 1-2
 Bsns. 1-2
 E-Cl.
 B-Cl.
 E.A. Cl.
 B.B. Cl.
 E.A. Sax.
 B.T. Sax.
 E. Bar. Sax.
 F Hms.
 B-Trpts - Cors.
 C Trbns.
 B. Trbn.
 C Bars. 1-2
 C Bass.
 D.B.
 Timb.
 Mdl.
 Perc.

diminuendo poco a poco ritenuto poco a poco

90 (like a stage turning away...)

Pic.

Fl. 1-2

Obo. 1-2

Bsn. 1-2

E-Cl.

1

B-Cl. 2

3

E-A-Cl.

B-B-Cl.

1

E-A. Sax.

2

B-T. Sax.

E. Bar. Sax.

1-3

F Hrn.

2-4

1

B-Tpts. - Corn. 2

3

1

C Trbn.

2

B. Trbn.

C Bas. 1-2

C Bas.

D.B.

Timb.

Mallet

Perc.

1

2

F **Meno mosso** (♩ = 45)

poco rit.

Pic.

Fl. 1-2

Obo. 1-2

Bsn. 1-2

E-Cl.

1

B-Cl. 2

3

E-A-Cl.

B-B-Cl.

1

E-A. Sax.

2

B-T. Sax.

E. Bar. Sax.

1-3

F Hrn.

2-4

1

B-Tpts. - Corn. 2

3

1

C Trbn.

2

B. Trbn.

C Bas. 1-2

C Bas.

D.B.

Timb.

Mallet

Perc.

1

2

Tamb. con grande

Musical score for page 15, measures 110-114. The score includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, E-Clarinets, Clarinets 1-3, E-A Clarinets, B-B Clarinets, E-A Saxophones 1-2, B-T Saxophone, E-Baritone Saxophone, F Horns 1-3 and 2-4, B-Trombones 1-3, C-Trombones 1-2, B-Trombone, C-Bassoons 1-2, C-Bassoon, D-Bassoon, Timpani, and Percussion. The percussion part includes a section for Bells (Bachinas) with dynamics *pp* and *lv.*

Musical score for page 16, measures 115-119. The score includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, E-Clarinets, Clarinets 1-3, E-A Clarinets, B-B Clarinets, E-A Saxophones 1-2, B-T Saxophone, E-Baritone Saxophone, F Horns 1-3 and 2-4, B-Trombones 1-3, C-Trombones 1-2, B-Trombone, C-Bassoons 1-2, C-Bassoon, D-Bassoon, Timpani, and Percussion. The percussion part includes a section for Cymbals (Glockenspiel) with the instruction "Glockenspiel (rubber mallets)" and dynamics *pp*.

220

Pic.

Fl. 1-2

Obo. 1-2

Bsns. 1-2

E-Cl.

B-Cl. 1

B-Cl. 2

B-Cl. 3

E-A. Cl.

B-B. Cl.

E-A. Sax. 1

E-A. Sax. 2

B-T. Sax.

E-Bar. Sax.

F Hrn. 1-3

F Hrn. 2-4

B-Tpts. - Corn. 1

B-Tpts. - Corn. 2

B-Tpts. - Corn. 3

C Trbn. 1

C Trbn. 2

B. Trbn.

C Bass. 1-2

C Bass.

D.B.

Timb.

Mallet Perc. 1

Mallet Perc. 2

pp

225

H

Pic.

Fl. 1-2

Obo. 1-2

Bsns. 1-2

E-Cl.

B-Cl. 1

B-Cl. 2

B-Cl. 3

E-A. Cl.

B-B. Cl.

E-A. Sax. 1

E-A. Sax. 2

B-T. Sax.

E-Bar. Sax.

F Hrn. 1-3

F Hrn. 2-4

B-Tpts. - Corn. 1

B-Tpts. - Corn. 2

B-Tpts. - Corn. 3

C Trbn. 1

C Trbn. 2

B. Trbn.

C Bass. 1-2

C Bass.

D.B.

Timb.

Mallet Perc. 1

Mallet Perc. 2

p

pp

230

Pic.

Fl. 1-2

Obo. 1-2

Bsns. 1-2

E-Cl.

B-Cl. 1

B-Cl. 2

B-Cl. 3

E-A Cl.

B-B Cl.

E-A Sax. 1

E-A Sax. 2

B-T. Sax.

E-Bar. Sax.

F Hrn. 1-3

F Hrn. 2-4

B-Tpts. - Corn. 1

B-Tpts. - Corn. 2

B-Tpts. - Corn. 3

C Trbn. 1

C Trbn. 2

B. Trbn.

C Bas. 1-2

C Bas.

D.B.

Timb.

Mallets

Perc. 1

Perc. 2

231

Pic.

Fl. 1-2

Obo. 1-2

Bsns. 1-2

E-Cl.

B-Cl. 1

B-Cl. 2

B-Cl. 3

E-A Cl.

B-B Cl.

E-A Sax. 1

E-A Sax. 2

B-T. Sax.

E-Bar. Sax.

F Hrn. 1-3

F Hrn. 2-4

B-Tpts. - Corn. 1

B-Tpts. - Corn. 2

B-Tpts. - Corn. 3

C Trbn. 1

C Trbn. 2

B. Trbn.

C Bas. 1-2

C Bas.

D.B.

Timb.

Mallets

Perc. 1

Perc. 2

1 Poco Agitato

4/4 (4/4) (4/4) (4/4) (4/4) poco rit.

Musical score for page 21, titled "Poco Agitato". The score is for a full orchestra and includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Clarinet in E-flat, Clarinet in B-flat, Bass Clarinet, Saxophones (E-flat Alto, B-flat Tenor, E-flat Baritone), Horns (French Horns 1-3, Trumpets 1-3, Trombones 1-2, Baritone), Timpani, Mallets, and Percussion. The tempo is marked "poco rit." and the time signature is 4/4. The score features various dynamics such as *pp*, *f*, and *mf*, and includes performance instructions like "div." and "arco C. Corne".

2 Con Anima (♩ = 54)

Musical score for page 22, titled "Con Anima". The score continues from page 21 and includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Clarinet in E-flat, Clarinet in B-flat, Bass Clarinet, Saxophones (E-flat Alto, B-flat Tenor, E-flat Baritone), Horns (French Horns 1-3, Trumpets 1-3, Trombones 1-2, Baritone), Timpani, Mallets, and Percussion. The tempo is marked "Con Anima" with a metronome marking of ♩ = 54. The score features various dynamics such as *p*, *f*, and *mf*, and includes performance instructions like "div." and "arco".