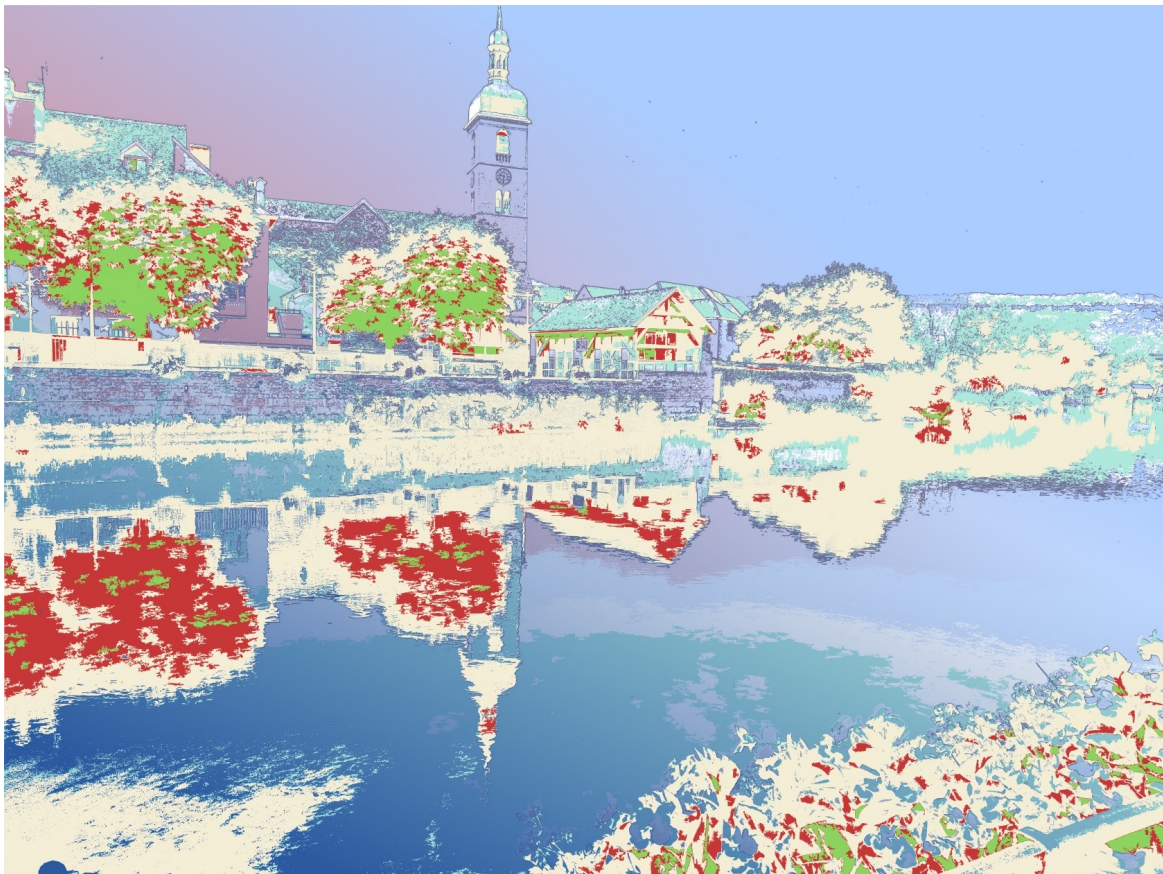


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SPRING OF JOYS

March for Concert Band

Martin Heinrichs



SPRING OF JOYS

Score

March for Concert Band

Martin Heinrichs

$\text{♩} = \text{c. } 116$

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1.2

Clarinet in Eb

Clarinet in Bb 1.2

Clarinet in Bb 3

Bass Clarinet

Alto Saxophone 1.2

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1.2.3

Horn in F 1

Horn in F 2

Horn in F 3

Trombone 1.2

Trombone 3

Bass Trombone

Euphonium 1.2

Tuba 1.2

Bell Lyre

Clash Cymbal

Snare Drum 1

Bass Drum

Picc. *f*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *mf*
 Ob. 2 *mf*
 Bsn. 1 *mf*
 Bsn. 2 *mf*
 Cl. in E♭ *mf*
 Cl. in B♭ 1 *mf*
 Cl. in B♭ 2 *mf*
 B. Cl. *mf*
 A. Sax. 1 *mf*
 A. Sax. 2 *mf*
 T. Sax. *mf*
 Bar. Sax. *mf*
 Tpt in B♭ 1 *mf*
 Tpt in B♭ 2, 3 *mf*
 Hn in F 1 *mf*
 Hn in F 2 *mf*
 Hn in F 3 *mf*
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 Tbn. 3 *mf*
 B. Tbn. *mf*
 Euph. 1 *mf*
 Euph. 2 *mf*
 Tb. 1 *mf*
 Tb. 2 *mf*
 Bell L. *f*
 Cl. Cym.
 Sn. Dr. 1 *f*
 B. Dr. *f*

21

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. in E♭

Cl. in B♭ 1, 2

Cl. in B♭ 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt. in B♭ 1, 2

Tpt. in B♭ 3

Hn. in F 1, 2

Hn. in F 3

Tbn. 1, 2, 3

B. Tbn.

Euph. 1, 2

Tb. 1, 2

Bell L.

Cl. Cym.

Sn. Dr. 1

B. Dr.

mf

a 2

1. 2.

3.

f

30 To Coda Φ 1. 2. 34

Picc. *mf*

Fl. 1. 2 *mf*

Ob. 1 2 *mf* a 2

Bsn. 1 2 *mf* a 2 *mf*

Cl. in Eb *mf*

Cl. in Bb 1 2 *mf* a 2

Cl. in Bb 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt in Bb 1 2 *mf* a 2

Tpt in Bb 3 *mf*

Hn in F 1 2 *mf* a 2

Hn in F 3 *mf*

Tbn. 1. 2. 3 *mf* a 3

B. Tbn. *mf*

Euph. 1 2 *mf* a 2

Tb. 1 *mf* a 2

Tba. 2 *mf* a 2

Bell L. *mf*

Cl. Cym. *mf* [R. Cym.]

Sn. Dr. 1 *mf*

B. Dr. *mf*

To Coda Φ

This page contains measures 38 through 43 of a musical score. The instrumentation includes:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- Cl. in Eb
- Cl. in Bb 1, 2
- Cl. in Bb 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- Bar. Sax.
- Tpt in Bb 1, 2
- Tpt in Bb 3
- Hn in F 1, 2, 3
- Tbn. 1, 2, 3
- B. Tbn.
- Euph. 1, 2
- Tb. 1, 2
- Bell L.
- R. Cym. 1
- Sn. Dr. 1
- B. Dr.

The score shows complex orchestration with multiple woodwinds and brasses playing melodic and harmonic parts, often with accents or slurs. The percussion section provides rhythmic support, including cymbals and drums. Dynamics such as *mf* are indicated throughout. A key signature change occurs at measure 41.

46

Picc. *mf* *f* D.S. al Coda

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *a 2* *f* *a 2*

Bsn. 1, 2 *f*

Cl. in E♭ *mf* *f*

Cl. in B♭ 1, 2 *a 2* *mf* *f* *a 2*

Cl. in B♭ 3 *f*

B. Cl. *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. in B♭ 1, 2 *mf* *f*

Tpt. in B♭ 3 *f*

Hn. in F 1, 2, 3 *1, 2, a 2* *3.* *a 3* *a 3* *f* *a 3*

Tbn. 1, 2, 3 *f*

B. Tbn. *f*

Euph. 1, 2 *a 2* *f* *a 2* *a 2*

Th. 1, 2 *f*

Bell L. *mf* *f*

R. Cym. 1 *mf* *f*

Sn. Dr. 1 *f*

B. Dr. *f* D.S. al Coda

TRIO

Φ Coda *f*

Φ Coda *f*

53

55

Picc.

Fl. 1 2

Ob. 1 2

Bsn 1 2

Cl. in E $\flat$

Cl. in B $\flat$ 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt in B $\flat$ 1 2

Tpt in B $\flat$ 3

Hn in F 1 2 3

Tbn. 1 2 3

B. Tbn.

Euph. 1 2

Tb. 1 2

Bell L.

Cl. Cym.

Sn. Dr. 1

B. Dr.

mp

mf

p

ad lib. Brushes

63

Picc.

Fl. 1
2

Ob. 1
2

Bsn 1
2

Cl. in E $\flat$

Cl. in B $\flat$ 1, 2, 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in B $\flat$ 1
2

Tpt in B $\flat$ 3

Hn in F 1, 2, 3

Tbn. 1, 2, 3

B. Tbn.

Euph. 1
2

Tb. 1
Tba 2

Bell L.

R. Cym. 1

Sn. Dr. 1

B. Dr.

73

Picc.

Fl. 1
2

Ob. 1
2

Bsn 1
2

Cl. in E $\flat$

Cl. in B $\flat$ 1.2.3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in B $\flat$ 1
2

Tpt in B $\flat$ 3

Hn in F 1.2.3

Tbn. 1.2.3

B. Tbn.

Euph. 1
2

Tb. 1
Tba 2

Bell L.

R. Cym. 1

Sn. Dr. 1

B. Dr.

1.

1.3.
mp
2.

1.

83 89

Picc. *mp*

Fl. 1 *mp*

2

Ob. 1 *mp*

2

Bsn. 1 *mp*

2 *mf*

Cl. in E♭ *mp*

Cl. in B♭ 1.2.3 *mp*

B. Cl. *mf* *mp* *mp*

A. Sax. 1 *mp*

2

T. Sax. *mf*

Bar. Sax. *mf*

Tpt in B♭ 1 *mf*

2 *mf*

Tpt in B♭ 3 *mf*

Hn in F 1.3 *mf*

2 *mf*

Tbn. 1.2.3 *mf*

B. Tbn. *mf*

Euph. 1 *mf* *mp*

Euph. 2 *mf* *mp*

Tb. 1 *mf* *mp*

Tba. 2 *mf* *mp*

Bell L. *mf*

R. Cym. 1 *mf* *mf* *p*

Cl. Cym. *mf* *mf* *p*

Sn. Dr. 1 *mf* *pp*

B. Dr. *mf* *pp*

ad. lib. Brushes

92

Picc.

Fl. 1
2

Ob. 1

Ob. 2

Bsn 1
2

Cl. in Eb

Cl. in Bb 1.2.3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpt in Bb 1
2.3

Hn in F 1.2.3

Tbn. 1.2.3

B. Tbn.

Euph. 1

Euph. 2

Tb. 1
Tba 2

Bell L.

R. Cym. 1

Sn. Dr. 1

B. Dr.

This musical score page contains measures 92 through 100. The instruments are arranged as follows:

- Piccolo:** Silent throughout.
- Flutes 1 & 2:** Play a melodic line starting on G4, moving stepwise up to A4, then holding it. Flute 1 has a first ending bracket over measures 92-96 and a second ending bracket over measures 97-100. Dynamics include *mp* and *p*.
- Oboes 1 & 2:** Oboe 1 plays a similar melodic line to the flutes, with a *p* dynamic at measure 100. Oboe 2 enters at measure 95 with a lower note.
- Bassoon 1 & 2:** Bassoon 1 plays a melodic line, with a *mp* dynamic at measure 100. Bassoon 2 is silent.
- Clarinet in E-flat:** Plays a sustained chord of D4-F4-A4.
- Clarinet in B-flat 1, 2, & 3:** Play a rhythmic pattern of eighth notes: G4, A4, Bb4, A4, G4.
- Bass Clarinet:** Plays a rhythmic pattern of quarter notes: G4, A4, Bb4, A4.
- Alto Saxophone 1 & 2:** Play a melodic line starting on G4, moving stepwise up to A4, then holding it.
- Tenor Saxophone:** Silent throughout.
- Baritone Saxophone:** Silent throughout.
- Trumpet in B-flat 1, 2, & 3:** Silent throughout.
- Horn in F 1, 2, & 3:** Silent throughout.
- Trombone 1, 2, & 3:** Silent throughout.
- Bass Trombone:** Silent throughout.
- Euphonium 1 & 2:** Play a sustained chord of D4-F4-A4.
- Tuba 1 & 2:** Play a rhythmic pattern of quarter notes: G4, A4, Bb4, A4.
- Bell Line:** Silent throughout.
- Drums:**
 - Right Cymbal 1:** Plays a pattern of eighth notes: G-cymbal, A-cymbal, B-cymbal, A-cymbal.
 - Snare Drum 1:** Plays a pattern of quarter notes: G4, A4, Bb4, A4.
 - Bass Drum:** Silent throughout.

102

Picc.

Fl. 1
2

Ob. 1

Ob. 2

Bsn 1
2

Cl. in E♭

Cl. in B♭ 1, 2, 3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

mp

Tpt in B♭ 1
2, 3

Hn in F 1, 2, 3

1. 2. & 2
mp

mp

Tbn. 1, 2

mp

Tbn. 3

mp

B. Tbn.

mp

Euph. 1

Euph. 2

Tb. 1
Tba 2

1.

Bell L.

R. Cym. 1

Sn. Dr. 1

B. Dr.

112 120

Picc. *mp* *f*

Fl. 1 2 *f* *a 2*

Ob. 1 *f*

Ob. 2 *f*

Bsn 1 2 *f* *a 2*

Cl. in Eb

Cl. in Bb 1.2.3 *f* 1.2. a 2 3

B. Cl. *f*

A. Sax. 1 2 *mp* *a 2*

T. Sax. *f*

Bar. Sax. *f*

Tpt in Bb 1 2.3 *mp* *a 3* 2.3. a 2 1.2.

Hn in F 1.2 3 *mp* 1.3. 3. *f* *a 2*

Tbn. 1 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Euph. 1 *f*

Euph. 2 *f* *a 2*

Tb. 1 2 *f* *a 2*

Bell L. *mp* *f*

R. Cym. 1

Sn. Dr. 1 (Sticks)

B. Dr. *f*

130 accel.....

Picc. mf cresc.
 Fl. 1 mf cresc.
 2 mf cresc.
 Ob. 1 mf cresc.
 2 mf cresc.
 Bsn. 1 mf cresc.
 2 mf cresc.
 Cl. in Eb mf cresc.
 Cl. in Bb 1 mf cresc.
 2 mf cresc.
 Cl. in Bb 3 mf cresc.
 B. Cl. mf cresc.
 A. Sax. 1, 2 mf cresc.
 T. Sax. mf cresc.
 Bar. Sax. mf cresc.
 Tpt. in Bb 1, 2 mf cresc.
 Tpt. in Bb 3 mf cresc.
 Hn. in F 1, 2 mf cresc.
 Hn. in F 3 mf cresc.
 Tbn. 1, 2 mf cresc.
 Tbn. 3 mf cresc.
 B. Tbn. mf cresc.
 Euph. 1, 2 mf cresc.
 Tba. 1, 2 mf cresc.
 Bell L. mf cresc.
 Cl. Cym. mf cresc.
 Sn. Dr. 1 mf cresc.
 B. Dr. mf cresc.

[illegible]

149

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Cl. in Eb

Cl. in Bb 1
2.3

2.3. a 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in Bb 1
2

Tpt in Bb 3

Hn in F 1
2

Hn in F 3

Tbn. 1
2

Tbn. 3

B. Tbn.

Euph. 1
2

Tb. 1
Tha 2

Bell L.

Cl. Cym.

Sn. Dr. 1

B. Dr.

158

Picc.

Fl. 1
2

Ob. 1

Ob. 2

Bsn. 1
2

Cl. in Eb

Cl. in Bb 1
2

Cl. in Bb 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in Bb 1
2

Tpt in Bb 3

Hn in F 1
2

Hn in F 3

Tbn. 1
2

Tbn. 3

B. Tbn.

Euph. 1
2

Tb. 1
Tba 2

Bell L.

Cl. Cym.

Sn. Dr. 1

B. Dr.

166

Picc.

Fl. 1
2

Ob. 1

Ob. 2

Bsn. 1
2

Cl. in E $\flat$

Cl. in B $\flat$ 1
2

Cl. in B $\flat$ 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in B $\flat$ 1
2

Tpt in B $\flat$ 3

Hn in F 1
2

Hn in F 3

Tbn. 1
2

Tbn. 3

B. Tbn.

Euph. 1
2

Tb. 1
Tb. 2

Bell L.

Cl. Cym.

Sn. Dr. 1

B. Dr.

172

Picc.

Fl. 1
2

Ob. 1
2

Bsn 1
2

Cl. in Eb
Cl. in Bb 1
2
Cl. in Bb 3

B. Cl.

A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.

Tpt in Bb 1
2
Tpt in Bb 3

Hn in F 1
2
Hn in F 3

Tbn. 1
2
Tbn. 3
B. Tbn.

Euph. 1
2
Tb. 1
Tba 2

Bell L.

Cl. Cym.

Sn. Dr. 1
B. Dr.

Piccolo
 Flute 1
 Flute 2
 Oboe 1
 Oboe 2
 Bassoon 1
 Bassoon 2
 Clarinet (E Flat)
 Clarinet (B Flat) 1
 Clarinet (B Flat) 2
 Clarinet (B Flat) 3
 Bass Clarinet
 Alto Saxophone 1
 Alto Saxophone 2
 Tenor Saxophone
 Baritone Saxophone
 Trumpet (B Flat) 1
 Trumpet (B Flat) 2
 Trumpet (B Flat) 3
 Horn (F) 1
 Horn (F) 2
 Horn (F) 3
 Trombone 1
 Trombone 2
 Trombone 3
 Bass Trombone
 Euphonium (C) 1
 Euphonium (C) 2
 Tuba 1
 Tuba 2
 Bell Lyre
 Clash Cymbal
 Ride Cymbal 1
 Snare Drum 1
 BassDrum

Included add. Parts:

Horn Eb, Trb Bb, Tb Bb/Eb, Euph Bb, DrumSet

With the march “SPRING OF JOYS” for concert band by Martin Heinrichs, we embark on a short musical excursion to spring, perhaps to a water source or up a mountain with a wonderful view of the countryside. The day starts with a cheerful hiking song, a refreshment stop in between and a little May devotion with music are of course always appropriate.

The ambiguity of spring and spring has always been a poetic allegory of awakening and leaves enough room in the composition for little quotations from water sources and the lovely May time. Short thunderstorms surprise the wanderers from time to time, but the sky always opens up again and so the grandiose final passage can be a source of springtime joy for listeners and musicians alike.

Mit dem Marsch „SPRING OF JOYS“ für Concert Band von Martin Heinrichs begeben wir uns auf einen kleinen musikalischen Ausflug in den Frühling, zu einer Wasserquelle vielleicht oder auf einen Berg mit herrlichem Ausblick ins weite Land. Mit einem fröhlichen Wanderlied startet der Tag, eine Einkehr zur Stärkung zwischendurch und eine kleine Maiandacht mit Musik sind natürlich immer angebracht.

Die Doppeldeutigkeit von Quelle und Frühling war schon immer poetische Allegorie des Erwachens und lässt in der Komposition genügend Raum für kleine Zitate von Wasserquellen und lieblicher Maienzeit. Kurze Gewitter überraschen ab und zu die Wandernden, doch stets geht der Himmel wieder auf und so darf der grandiose Schlussteil Zuhörenden wie Musizierenden gleichermaßen ein Quell der Frühlingsfreude sein.