

Magic of Ballet

Arr. Charles Michiels

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **4**

Duration / Tijdsduur / Durée / Dauer / Durata **6:00**

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Tierolff for Band No. 17 "Mount Everest"

LMCD-15163

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Concert Band

Full score	1
Flute	5
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Eb Alto Clarinet	1
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Baritone	2
Bb Baritone treble clef	3
C Bass 1-2	4
Percussion 1	2
Percussion 2	2
Timpani	1
Mallet Percussion	1

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Bb Soprano Saxophone	1
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
Bb Flugelhorn 3	1
Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Baritone bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

MAGIC OF BALLET

Nederlands :

Balletmuziek heeft componisten uit alle hoeken van de wereld steeds geboeid. Zo hebben componisten als Rimsky-Korsakov, Offenbach, Tchaikovsky en Stravinsky – om er slechts enkele op te noemen – met prestigieuze choreografen samengewerkt. In “Magic of Ballet” heeft Charles Michiels enkele beroemde thema’s uit balletmuziek in een medley voor blaasorkest samengebracht. Achtereenvolgens hoort u volgende thema’s: 1. Mars en processie (Sylvia ballet van Delibes), 2. Barcarolle (Hoffmans Vertellingen van Jacques Offenbach), 3. Polovstiaanse Dansen (Prins Igor van Alexander Borodin), 4. Dans van de Zwanen (Het Zwanenmeer van Peter Tchaikovsky) 5. Scène (Het Zwanenmeer van Peter Tchaikovsky) en 6. Mars en Processie (Sylvia ballet van Leos Delibes).

English:

Ballet music has always fascinated composers all over the world. Rimsky-Korsakov, Offenbach, Tchaikovsky and Stravinsky are just a few composers who worked with famous choreographers. In “Magic of Ballet” Charles Michiels brought together in a medley for band some famous themes from ballet music: 1: March and Procession (Sylvia Ballet by Delibes), 2: Barcarolle (Tales of Hoffman by Offenbach), 3: Polovstian Dances (Prince Igor by Borodin), 4: Dance of the Swans (Swan Lake by Tschaikowsky) 5: Scene (Swan Lake by Tschaikowsky) and 6: March and Procession (Sylvia Ballet from Delibes).

Deutsch:

Durch die Zusammenarbeit mit namhaften Choreographen ihrer Zeit, wurden zahlreiche bedeutende Komponisten zu großartigen Werken der Ballettmusik inspiriert. Vor allem Peter Tschaikowsky und Leos Delibes sollen hier stellvertretend für viele andere genannt werden. In „Magic of Ballet“ hat Charles Michiels einige der berühmtesten Themen aus diesem Genre in einem Medley für Blasorchester zusammengestellt und bearbeitet. Inhalt: 1. Marsch und Prozession aus „Sylvia“ von Leos Delibes; 2. Barcarole aus „Hoffmanns Erzählungen“ von Jacques Offenbach; 3. Polowetzer Tänze aus „Prinz Igor“ von Alexander Borodin; 4. Tanz der Schwäne aus „Der Schwanensee“ von Peter Tschaikowsky 5. Szene aus „Der Schwanensee“ von Peter Tschaikowsky. 6. Marsch und Prozession aus „Sylvia“ von Leos Delibes. Eine wertvolle Bereicherung Ihres klassischen Repertoires!!!

Français:

La musique de ballet a fasciné de nombreux compositeurs de tous horizons. Rimsky-Korsakov, Offenbach, Tschaikowsky, Stravinsky, et bien d'autres ont collaboré, avec succès, avec de prestigieux chorégraphes. Dans "Magic of Ballet", Charles Michiels en a sélectionné quelques thèmes célèbres pour réaliser une composition pour orchestre à vent. Voici dans l'ordre les thèmes utilisés : 1. Marche et Procession (Sylvia de Delibes), 2. Barcarolle (Contes d'Hoffman de Offenbach), 3. Danses Polovstiennes (Prince Igor de Borodine), 4. Danse des Cygnes (Lac des Cygnes de Tschaikowsky) 5. Scène (Lac des Cygnes de Tschaikowsky) et 6. Marche et Procession (Sylvia de Delibes).

Italiano:

La musica del balletto ha sempre affascinato compositori di tutte le parti del mondo. Così compositori come Rimsky-Korsakov, Offenbach, Tchaikovsky e Stravinsky, per citarne alcuni, hanno collaborato con prestigiosi coreografi. In “Magic of Ballet” Charles Michiels ha riunito alcuni famosi temi in un medley per orchestra di fiati. L'arrangiamento comprende: 1. Marcia e Processione (Sylvia de Delibes) 2. Barcarolle (Contes d'Hoffman de Offenbach) 3. Danze Polovesiane (Principe Igor di Borodin) 4. Danze dei Cigni (Lago dei Cigni di Tchaikovsky) 5. Scène (Lago dei Cigni di Tchaikovsky) e 6. Marcia e Processione (Sylvia de Delibes).

CHARLES MICHIELS

Nederlands:

Charles MICHIELS werd in 1972 geboren en studeerde aan de conservatoria van Doornik, Bergen en Brussel. Hij behaalde Hogere Diploma's voor notenleer, klarinet en kamermuziek (met Grote Onderscheiding) evenals een Eerste Prijs koordirectie. Hij werd geprezen bij diverse nationale en internationale wedstrijden, zo o.m. als eerste laureaat bij de wedstrijd van de "International Clarinet Association" in Lubbock (Texas, USA) en als laureaat van de Internationale Wedstrijd "Dos Hermanas" in Sevilla (Spanje). Naast talrijke concerten over heel de wereld (Frankrijk, Nederland, Duitsland, Zwitserland, Spanje, Cyprus, de USA en China), dirigeert



Charles Michiels met veel enthousiasme verscheidene muziekverenigingen en zangkoren. Aan het stedelijk conservatorium van Doornik doceert hij momenteel klarinet en transpositie en hij leidt er ook de klas samenzang. Aan het Koninklijk Conservatorium van Brussel doceert hij koordirectie. Charles Michiels is eveneens actief als componist van blaasmuziek en pedagogische stukken voor de muziekuitgeverij TIEROLFF Muziekcentrale te Roosendaal.

English:

Charles MICHIELS, born in 1972, studied at the conservatories of music of Tournai, Mons and Brussels (Belgium). He obtained a superior degree for solfège, clarinet and chamber music (with honours) as well as a First Prize for choir conducting. He won several awards at national and international contests, such as the "International Clarinet Association" Contest in Lubbock (Texas, USA) and the "International Contest Dos Hermanas" in Sevilla (Spain). Besides giving recitals all over the world (France, The Netherlands, Germany, Switzerland, Spain, Cyprus, the USA and China), Michiels conducts with great enthusiasm several wind bands and choirs. Presently, he teaches the clarinet and transposition at the Tournai municipal conservatory of music, where he also conducts the part song classes. At the Brussels Royal Conservatory of Music he teaches choir conducting. Charles Michiels also composes music for wind band and educational pieces for the music publishing firm TIEROLFF Muziekcentrale at Roosendaal (The Netherlands).

Deutsch:

Charles MICHIELS wurde 1972 geboren und erhielt seine musikalische Ausbildung an den Musikkonservatorien von Tournai, Mons und Brüssel und absolvierte diese Hochschulen mit Zertifikate für Solfeggio, Klarinette, Kammermusik und Chordirektion. Er wurde mit verschiedenen nationalen und internationalen Preisen ausgezeichnet; so bekam er den Ersten Preis des von dem "International Clarinet Association" in Lubbock (Texas) veranstalteten Wettbewerbes, sowie des Internationalen Wettbewerbes "Dos Hermanas" in Sevilla (Spanien). Er gibt zahlreiche Konzerte überall auf der Welt (Frankreich, den Niederlanden, Deutschland, der Schweiz, Spanien, Zypern, den Vereingten Staaten und China) und dirigiert auch noch verschiedene Blasmusikvereine und Chöre. Heute unterrichtet er Klarinette und Transposition am städtischen Musikkonservatorium von Tournai wo er auch den Chorkurs leitet. Am Brüsseler Königlichen Konservatorium unterrichtet er Chordirektion. Charles Michiels komponiert für Blasorchester und schreibt auch pädagogische Stücke für den niederländischen Musikverlag TIEROLFF Muziekcentrale zu Roosendaal.

Français:

Né en 1972, Charles MICHIELS fit ses études artistiques aux Conservatoires de Tournai, Mons et Bruxelles. Il est titulaire d'un diplôme supérieur de solfège, de clarinette et de musique de chambre (avec grande distinction) et d'un premier prix de direction chorale. Il s'est également distingué lors de concours nationaux et internationaux et est lauréat premier cité, au concours de "l'International Clarinet Association" à Lubbock (Texas, USA) et lauréat au Concours International de Dos Hermanas (Séville, Espagne). Outre de nombreux concerts dans le monde (France, Pays-Bas, Allemagne, Suisse, Espagne, Chypre, USA et Chine), il dirige avec passion plusieurs sociétés de musique et chorales. Il enseigne actuellement au Conservatoire de Tournai

la clarinette, la lecture transposition et dirige le chant d'ensemble. Au Conservatoire de Royal de Bruxelles, il enseigne la direction chorale. Charles Michiels collabore également comme compositeur (Harmonie –Fanfare et Musique Pédagogique) avec les Editions Musicales TIEROLFF Muziekcentrale à Roosendaal.

Italiano:

Nato nel 1972, Charles MICHIELS ha condotto i suoi studi artistici presso i Conservatorî di Tournai, Mons e Bruxelles. E' titolare di un diploma superiore di solfeggio, di clarinetto e di musica da camera (cum laude), nonché di un primo premio di direzione corale. Si è, inoltre, distinto durante concorsi nazionali ed internazionali, ed è laureato primo menzionato, al concorso della "International Clarinet Association" a Lubbock (Texas, USA), oltre che al Concorso Internazionale di Dos Hermanas (a Siviglia, Spagna). Oltre a numerosi concerti nel mondo intero (Francia, Paesi Bassi, Germania, Svizzera, Spagna, Cipro, USA e Cina), dirige con passione diverse società musicali e corali. Attualmente, insegna clarinetto, lettura trasposizione presso il Conservatorio di Tournai, dove dirige anche il canto d'insieme. E' docente di direzione corale presso il Conservatorio Reale di Bruxelles e collabora, inoltre, come compositore (Aronia – Fanfara e Musica Pedagogica) con le Edizioni Musicali TIEROLFF Muziekcentrale di Roosendaal.

Magic of Ballet

Charles Michiels

March and Procession of Bacchus (Delibes)

$\text{♩} = 100$

Flute Oboe
Bassoon
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone 1-2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1
Bb Trumpet 2-3
F Horn 1
F Horn 2-3
Trombone 1
Trombone 2-3
C Baritone
C Basses
Timpani
Percussion 1
Percussion 2
Mallet Percussion

1 2 3 4 5 6 7 8 9

Rit. $\text{♩} = 54$ *Barcarolle Waltz (Offenbach)*

The musical score is arranged in a standard orchestral format with 21 staves. The instruments and their parts are as follows:

- Fl. Ob.:** Flute and Oboe, playing a melodic line with *ff* dynamics.
- Bsn.:** Bassoon, playing a supporting line with *ff* dynamics.
- Eb Clar.:** E-flat Clarinet, playing a melodic line with *ff* dynamics.
- Clar. 1, 2, 3:** Clarinets in A, B-flat, and B, playing melodic lines with *ff* dynamics.
- A. Clar.:** Clarinet in A, playing a melodic line with *ff* dynamics.
- Bs. Clar.:** Bass Clarinet, playing a supporting line with *ff* dynamics.
- A. Sax. 1-2:** Alto Saxophones, playing a melodic line with *ff* dynamics.
- T. Sax.:** Tenor Saxophone, playing a melodic line with *ff* dynamics.
- B. Sax.:** Baritone Saxophone, playing a supporting line with *ff* dynamics.
- Tpt. 1, 2-3:** Trumpets, playing melodic lines with *ff* dynamics.
- F Hn. 1, 2-3:** Flute Horns, playing melodic lines with *ff* dynamics.
- Tbn. 1, 2-3:** Trombones, playing melodic lines with *ff* dynamics, transitioning to *f* dynamics from measure 26.
- C Brtn.:** Contrabass Trombone, playing a supporting line with *ff* dynamics, transitioning to *f* dynamics from measure 26.
- C Bs.:** Contrabass, playing a supporting line with *ff* dynamics, transitioning to *f* dynamics from measure 26.
- Timp.:** Timpani, playing a supporting line with *f* dynamics.
- Perc. 1, 2:** Percussion, playing rhythmic patterns with *ff* dynamics.
- Mall. Perc.:** Mallet Percussion, playing a melodic line with *ff* dynamics, including a section for Chimes starting at measure 26.

The score is in 3/4 time and features a dynamic shift from *ff* to *f* at measure 26. The piece concludes at measure 29.

30

Fl. Ob. *mf*

Bsn.

Eb Clar. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

A. Clar. *mf*

Bs. Clar. *mf*

A. Sax. 1-2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1

Tpt. 2-3

F Hn. 1 *mp*
3. Hn = Cue 2. Hn

F Hn. 2-3 *mp*

Tbn. 1 *mp*
3. Tbn = Cue 2. Tbn

Tbn. 2-3 *mp*

C Brtn.

C Bs. *mf*

Timp. *mp*

Perc. 1 *mf*

Perc. 2 *mf*
S.C.

Mall. Perc.

30 31 32 33 34 35 36 37 38 39

$\text{♩} = 116$ Prince Igor (Borodin)

Fl. Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1
F Hn. 2-3
Tbn. 1
Tbn. 2-3
C Brtn.
C Bs.
Timp.
Perc. 1
Perc. 2
Mall. Perc.

88 89 90 91 92 93

Fl.
Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Brtn.

C Bs.

Timp.

Perc. 1

Perc. 2

Mall. Perc.

94 95 96 97 98 99

S.C.
mf

Rit.

$\text{♩} = 108$ *Dance of the Swans (Tchaikowsky)*

Fl. Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Brtn.

C Bs.

Timp.

Perc. 1

Perc. 2

Mall. Perc.

mp

mp

mp

p

Temple Blocks

p

124

125

126

127

128

129

130

131

Fl. Ob. **132** **140** *mf*

Bsn. *mp*

Eb Clar. *mp*

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3 *mp*

A. Clar. *mp*

Bs. Clar. *mp*

A. Sax. 1-2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Brtn. *mp*

C Bs. *mp*

Timp. *mp*

Perc. 1

Perc. 2 *mp*

Mall. Perc. *mp*

Xylophone *mp*

132 133 134 135 136 137 138 139 140 141

This page of a musical score, numbered 18, covers measures 142 through 152. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Alto Clarinet (A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone 1-2 (A. Sax. 1-2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpets 2-3 (Tpt. 2-3), French Horn 1 (F Hn. 1), French Horns 2-3 (F Hn. 2-3), Trombone 1 (Tbn. 1), Trombones 2-3 (Tbn. 2-3), Cornet (C Brtn.), and Bass Trombone (C Bs.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Mallet Percussion (Mall. Perc.). The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes trills (tr) in the woodwind parts. The bottom of the page is numbered with measures 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, and 152.

Fl. Ob. *tr* $\text{♩} = 96$ Scene (Tchaikowsky)

Bsn.

E♭ Clar. *tr*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

A. Clar. *mf*

Bs. Clar. *mf*

A. Sax. 1-2 *mf*

T. Sax. *mf*

B. Sax.

Tpt. 1 *f*

Tpt. 2-3 *f*

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Brtn. *f* *mf*

C Bs.

Timp. *f*

Perc. 1

Perc. 2 *mf* S.C.

Mall. Perc.

153 154 155 156 157 158

Fl. Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
F Hn. 1
F Hn. 2-3
Tbn. 1
Tbn. 2-3
C Brtn.
C Bs.
Timp.
Perc. 1
Perc. 2
Mall. Perc.

165

166

167

168

169

170

March and Procession of Bacchus (Delibes)

$\text{♩} = 120$

184

176 177 178 179 180 181 182 183 184 185

Fl. Ob. *ff* *mf*

Bsn. *ff* *mf*

Eb Clar. *ff* *mf*

Clar. 1 *ff* *mf*

Clar. 2 *ff* *mf*

Clar. 3 *ff* *mf*

A. Clar. *ff* *mf*

Bs. Clar. *ff* *mf*

A. Sax. 1-2 *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf*

Tpt. 1 *ff* *mf*

Tpt. 2-3 *ff* *mf*

F Hn. 1 *ff* *mf*

F Hn. 2-3 *ff* *mf*

Tbn. 1 *ff* *mf*

Tbn. 2-3 *ff* *mf*

C Brtn. *ff* *mf*

C Bs. *ff* *mf*

Timp. *f* *mf*

Perc. 1 *mf*

Perc. 2

Mall. Perc.

193

186 187 188 189 190 191 192 193 194 195 196

Fl. Ob. **209**

Bsn. *ff*

Eb Clar. *ff*

Clar. 1 *ff*

Clar. 2 *ff*

Clar. 3 *ff*

A. Clar. *ff*

Bs. Clar. *ff*

A. Sax. 1-2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

F Hn. 1 *ff*

F Hn. 2-3 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

C Brtn. *ff*

C Bs. *ff*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*
Cymb. a 2

Mall. Perc.

208 209 210 211 212 213 214 215 216 217 218

This page of a musical score, numbered 27, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Alto Clarinet (A. Clar.), Bass Clarinet (Bs. Clar.), Alto Saxophone 1-2 (A. Sax. 1-2), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The brass section consists of Trumpet 1 (Tpt. 1), Trumpets 2-3 (Tpt. 2-3), French Horn 1 (F Hn. 1), French Horns 2-3 (F Hn. 2-3), Trombone 1 (Tbn. 1), Trombones 2-3 (Tbn. 2-3), and C Trumpet (C Brtn.). The percussion section includes Cymbals (C Bs.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Mallet Percussion (Mall. Perc.). The score is written in 2/4 time and includes dynamic markings such as *ff* (fortissimo) and *f* (forte), as well as articulation marks like accents and slurs. A trill (tr) is indicated above the first measure of the woodwind section starting at measure 222. The page is numbered 219 through 228 at the bottom.